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“PROCURED OF THE BEST AND MOST FASHIONABLE MATERIALS:”

THE FURNITURE AND FURNISHINGS OF

THE LLOYD FAMILY,

1750-1850

by

Alexandra A. Alevizatos

A thesis submitted to the Faculty of the University of Delaware in
partial fulfillment of the requirements for the degree of
Master of Arts in Early American Culture

Spring 1999

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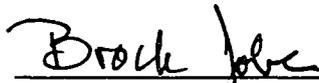
THE LLOYD FAMILY OF MARYLAND,

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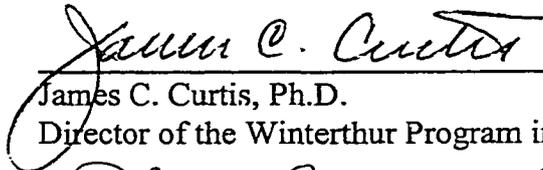
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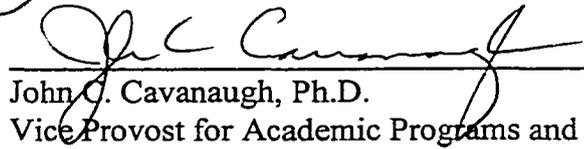
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ABSTRACT

In the seventeenth, eighteenth and nineteenth centuries, the Edward Lloyd family of Wye House, Talbot County, Maryland, was one of Maryland's most powerful families. Edward Lloyd I received a land grant on the Wye River in 1659 and began to operate a tobacco plantation. The succeeding generations of oldest sons, all named Edward except for one, managed the expanding plantation and served the colony and state of Maryland in some political capacity until 1894. Their wealth and land accumulated at an exponential rate and, correspondingly, their social and political influence. Although aspects of the Lloyd family have been studied by historians, their furniture and furnishing purchases have never been examined. The Lloyd family's continued residence at Wye House has preserved a large amount of the furniture, which provided access to the objects for the purpose of intense primary research. The family papers, which were donated by the family to the Maryland Historical Society, supplied documentation for the objects and context for the Lloyds's cultural and economic motivation for their purchases. This thesis analyzes (1) the purchasing patterns for the furnishings that decorated the homes of the Edward Lloyd family from 1750-1850 and (2) the furniture of the Edward Lloyd family that survives at Wye House or is known to have been used at Wye House or the Annapolis townhouse between 1750 and 1850.

Prologue

The Edward Lloyd family of Wye House is central to the history of Maryland. Their wealth in the seventeenth, eighteenth and early nineteenth centuries can be measured by their vast land holdings, their slaves, their numerous dwellings, their large crop production, and their luxurious material. Their political power between 1654 and 1894 can be measured by the important positions they-- all named Edward Lloyd-- held: Royal Governor of Maryland; signer of the Maryland ratification of the United States Constitution; Governor of Maryland; Presidential Electors; State Delegates; State Senators; United States Congressman; and United States Senator. The Lloyds were friendly with prominent families and were related to many, including the Bennetts, Carrolls, Tilghmans, Tayloes, Keys, Buchanans, and Cadwaladers. But above all, it is their material goods that best characterize the Lloyds's lifestyle.

The Lloyds's possessions reflect the economic, social and cultural changes that occurred in Maryland between 1750 and 1850, when they went from being wealthy planters completely beholden to British economics and culture to Americans forging a new social class and having a domestically sustained income. Their possessions, most of which remain at Wye House, not only represent these changes, but testify to their consciousness about owning certain objects. The Lloyd family papers, which were

donated to the Maryland Historical Society in Baltimore in the 1950s so they could be publicly accessed, cover land acquisitions, plantation management, personal correspondence, building projects, accounts, inventories, legal documents, and home furnishings purchases.

Today, the exceptional nature of the Lloyd family is manifest in the family's continued ownership of the property. They received the land in a grant from the Lords Baltimore exactly 340 years ago and kept it in the family through a system of patrimony that endured until the early twentieth century. Today, Mary Donnell Singer Tilghman is the eleventh-generation of the Lloyd family to operate the Wye House farm and call Wye House home. The continuity of the Lloyds's Wye House can be eerily observed in the family graveyard, which boasts all of the acclaimed Lloyd family members of the past and remains an option for those who can claim a tight relationship to them.

While the Lloyd's plantation economy, Annapolis townhouse and patronage of Charles Willson Peale have been studied by historians in the last twenty-five years, their collection of decorative arts and their patronage of artisans in America and England have never been studied. My initial objective was to examine all of the decorative arts of the Lloyds, but when I began to tally the vast amount of objects extant, I realized that it was impossible for the scope of my year long master's thesis. For this project, I have only endeavored to analyze their purchase of furniture and related home furnishings, the majority of which survive at Wye House, as objects that defined several generations of

life at Wye House. Eighteenth and nineteenth-century Lloyd silver flatware and hollowware, glassware, ceramics, metal wares, miniatures, etchings, books, and guns and their garden, slaves, and Wye House's architecture are among the categories of research that remain to be completed. I have focused on the purchases under the ownership of Edward Lloyd III (1711-1770), Edward Lloyd IV (1744-1796), Edward Lloyd V (1779-1834), and Edward Lloyd VI (1798-1861), roughly 1750-1850. The following paper, based on the decision of my advisor and I, introduces the family and traces their pattern of purchasing furniture and furnishings. The four appendices include: (A) a genealogy; (B) a transcription of the inventory of Edward Lloyd IV; (C) an annotated transcription of the extant documentation of their furniture purchases; and (D) a catalogue of the surviving furniture known to have been used at Wye House.

The objects themselves, their integrity and the integrity of their surroundings, proved incredibly valuable sources of information. I considered what has survived, from the points of view of the condition of the objects, the adapted use of objects and what has not survived. I did not consider objects adapted so much so as to obscure the intended use. The photographs purposely illustrate the continued use of the furniture, with the exception of the billiard table and one chair that are in museums.

I have examined the microfilms and the actual manuscripts of the Lloyd Papers at the Maryland Historical Society in search of receipts and references to the purchase of furniture during the above stated years. The family uncovered account books at Wye House dating from 1799-1820 that also provided information. The text of the account

book entries and purchase orders clearly designates if goods were intended for people other than the Edward Lloyd family living at Wye House at that time. Estate and inventory research at the Maryland Hall of Records also revealed interesting information about the Lloyds' estates.

Chapter 1

THE HISTORY OF THE EDWARD LLOYD FAMILY

The cultivated and leisurely lifestyle in which the Edward Lloyd family of Wye House, Talbot County, Maryland, lived until 1850 was secured through the early purchase of land and the use of slave labor. The Lloyds promoted their social position through political service and, by 1670, ranked as one of Maryland's wealthiest and most influential families. In considering the period 1750-1850, surviving material evidence not only testifies to the Lloyd family's cultural persuasions, but serves as an indicator of Maryland's economic and social history. A discussion of the cultural, political and economic history of the Lloyd family provides the background for the Lloyds's cultural pursuits and material purchases. (See Appendix A for genealogical charts.)

In the early 1640s, Edward Lloyd I (c.1620- c.1695) emigrated from his native Wales to the Royal Colony of Virginia. Edward I had lived in the area near Mount Plynlimon in the Wye River Valley of eastern Wales.^[1] Although his immediate rise to a position of political importance in the Colony of Virginia signifies an existing wealth and social status, it is not known how Edward I had acquired his prominence. He settled in Lower Norfolk County, Virginia, with a group of Puritans, where he was an elder in the community. Edward I refused to attend Anglican Church services or to recite the

Anglican creeds, both of which were legally required in the Royal Colony of Virginia. He was summoned to appear before the Lower Norfolk County Court in 1649 for heresy and soon thereafter led a group of Puritans to the western shores of the Chesapeake Bay in the then-religiously tolerant colony of Maryland.^[2] Edward I settled in a town he named Provincetown, which was situated on the banks of the Severn River in Anne Arundel County.^[3] For political, religious and economic reasons, Maryland was an attractive solution to Edward I and his friends, among them the equally ambitious Richard Bennett I (1608-1675).

Former Virginian William Stone had recently been appointed Royal Governor of Maryland when Edward Lloyd I arrived. Stone managed the colony of Maryland for the Proprietors, the Lords Calvert of Baltimore, and supported the settlement of Edward Lloyd I's Puritan group. Stone appointed Edward Lloyd I and Richard Bennett I to influential political positions in which they could promote economic policies in Maryland that benefited their interests. Edward I was elected to the Maryland General Assembly in 1654, giving the Puritans control of the proprietary government of the colony of Maryland. Edward I served as the commander of Anne Arundel County, the commissioner to the Susquehanna Indians and the burgess for Anne Arundel County. By the late 1650s, Edward I had firmly entrenched himself in the politics of Maryland, a Lloyd tradition that endured for over two hundred years.

In 1659, Edward Lloyd I and four other prominent Maryland colonists received land grants in Talbot County on the Eastern Shore of Maryland in exchange for paying

the passage of English colonists to the colony of Maryland. As the amount of land received was proportionate to the number of passengers transported, Edward I must have purchased passage for a large number of settlers since his land grant totaled 3,050 acres in Talbot County and the next largest allotment of land was 1,000 acres.^[4] Edward I called his property on the Wye River “Linton on the Wye Manor,” or, in Welsh, “Hir Dir Lloyd.” The original stone foundation of the first Wye House was recovered through archaeology and is situated approximately fifty yards from that site is the surviving Wye House structure built in 1787 that is still the home of his descendants.^[5] (See Figures 1 and 6.) Edward I served as the burgess for Talbot County from 1661 until 1668.

Edward Lloyd I, recently widowed and discontent with the changing religious and political climate of Maryland, returned to England in 1668 with his daughter, Alice Lloyd. He remarried and remained in England until his death in 1695. His oldest son, Philemon I (1646-1685), assumed responsibility for the Wye properties in Maryland, beginning a Lloyd tradition of primogeniture for the ownership of Wye House that endured until 1906.

Under the tutelage of Philemon I, Wye House’s lands produced consistently profitable tobacco crops that were exported to British markets. He had received formal military training and acted subserviently to the laws of the proprietary Lords Calvert of Baltimore. Philemon I’s political achievements included creating a treaty in 1682 between the native Iroquois Indians and the European colonists on the Eastern Shore of Maryland and serving in several positions in the Maryland General Assembly until his

untimely death at the age of 39 in 1685. He was the first of the Lloyd family to be buried in the family graveyard at Wye House, the oldest and only private graveyard still in use in the State of Maryland. (See Figure 8.)

Philemon I is most acclaimed as the husband of the beautiful, wise and socially prominent Henrietta Maria Neale Bennett Lloyd (1647-1697). Henrietta Maria (pronounced Ma rye ah) was Roman Catholic. She was named for her godmother, Queen Henrietta Maria of England (1609-1669), a French Roman Catholic who was the wife of King Charles I of England (1600-1649) and in whose honor the colony of Maryland was named. Henrietta Maria's first husband was Richard Bennett II (1639-1667), the son of Edward Lloyd I's friend and like-minded Puritan, Richard Bennett I. Richard Bennett II drowned in the Wye River while duck hunting, leaving Henrietta Maria pregnant and widowed at the age of twenty in 1667. Henrietta Maria married her first husband's friend, Philemon Lloyd I, in 1669; their marriage united the two wealthiest and most influential families in the colony of Maryland. Henrietta Maria earned the name "the Ancestress of Maryland," because the only two heirs to the Bennett lands and fortunes and the only ten heirs to the Lloyd lands and fortunes were her children.^[6] After Philemon's death, Henrietta Maria managed the Wye House plantation until her death in 1697. She replaced indentured servants with African slave labor and implemented other methods of plantation management that distinguished Wye House from other Eastern Shore plantations until the Civil War.

By the time Philemon I and Henrietta Maria's eldest son Edward Lloyd II (1670-1718) inherited the Lloyd fortune in 1697, Maryland's population could be divided into three distinct groups: a small, elite landowning planter class; an enormous class of single, male laborers who worked the planter's farms; and an increasing number of African slaves.^[7] The insalubrious climate and the plantation economy dependent on one labor-intensive crop-- tobacco-- rendered Maryland an unattractive prospect for European settlement in British North America. Early land speculation by wealthy planters like the Lloyds had left little land that was affordable or accessible to a middling farmer.^[8] Maryland planters exported their tobacco to the many markets of the British Empire in exchange for credit, which enabled them to purchase British goods. The importation of goods from Britain hampered the development of a domestic economy in Maryland, emphasizing Marylanders's adherence to British culture.^[9]

It has been suggested that Edward II was educated in England, a custom of Maryland's elite that reinforced their relationship to Britain. He returned to Maryland sometime before 1697 to manage the family's increasing assets and to strengthen his political power. Edward II served as a member of the Governor's Council, where he promoted the establishment of the Anglican Church as the official church of the Colony of Maryland, an act that passed in 1703. Edward II's support of this change represents a marked shift from his grandfather's Puritan religious sentiments and demonstrates an abatement by the Lords Calvert, who, still living in Britain, converted to the Church of England in 1715.

In 1709, Edward II was elected President of the Governor's Council and, upon the death of the Royal Governor of Maryland, assumed the responsibilities of the Royal Governor until 1714. He remained head of the Council until his death in 1718 at the age of 48. ^[10]

The residence of Henrietta Maria Neale Bennett Lloyd and her son Edward II appears to be the same structure built by Edward Lloyd I. The room descriptions in their inventories reveal a two-story house with a passage, a hall, kitchens and workrooms on the first floor, and bed chambers on the second floor. The Lloyds decorated their home with imported British furnishings and wore elaborate imported clothing, of which their inventories list vast quantities.^[11]

After the death of Edward II, his brother, Philemon Lloyd II (1672-1732) managed the Lloyds's Wye House lands until Edward II's children were old enough to handle it. It is believed that Philemon II received his education in England and, like his older brother, returned to live in Maryland. Philemon II was a member of the Governor's Council from 1721-1732.

Edward Lloyd III (1711-1770), Edward II's son, inherited Wye House upon reaching maturity in 1732 as requested in his father's will.^[12] He had been educated at King William's School in Annapolis. In 1696, the capital of colony of Maryland had moved from Saint Mary's City to Annapolis, which was a rapidly growing port on the western shore of the Chesapeake Bay. Edward III's stepfather, James Hollyday (1696-1747), trained him in the legal profession, an advantage that served him well in

both understanding colonial law and circumventing it. As a member of the General Assembly and the Governor's Council from 1740-1769, Edward III represented his personal mercantile interests, which also happened to be those of the unpopular Charles (1699-1751), the Fifth Lord Calvert of Baltimore, and the Royal Governor Robert Eden (1741-1784). Through the policies he implemented, Edward III simultaneously tried to satisfy the interests of his fellow colonists and promote his own interests, as well as those of the Proprietor. During the tense moments of the French and Indian War (1755-1763), the Pennsylvania-Maryland boundary dispute (1768) and the Stamp Act (1765), Edward III supported the Proprietor's British colonial government and, in the eyes of the colonists, was a blasphemous Tory. He had many enemies among the planter elite, who increasingly supported a separation from Britain. His premature death in 1770 saved him and his family the embarrassment of an outcry against him by former friends and political supporters because of his support of the government of the British Proprietors.^[13]

Through good fortune and his own business acumen, Edward Lloyd III significantly increased the family's wealth. With his brother, Richard Lloyd (1717-1786) and, in London, his brother-in-law and merchant house owner William Anderson (dates unknown, married to Rebecca Covington Lloyd, 1713-1776), Edward Lloyd III operated a mercantile trade operation that sold his tobacco and wheat to British merchants in the West Indies and Great Britain.^[14] Edward Lloyd III received all of the profits, not just a fractional commission on the sales, like many of his fellow colonial planters.^[15]

Edward III also accumulated wealth through an inheritance from his half-uncle Richard Bennett III (1667-1749) in 1749. Although there were nearly 275 other minor beneficiaries, Edward III received nearly 87% of his Bennett's enormous fortune of land and money.¹⁶ Through trade, Richard Bennett III had accrued the greatest colonial fortune known, for which he was labeled "poor Dick O'Wye, the richest man in North America." The Bennett inheritance increased the already expanding Lloyd real estate and cash holdings and, apparently provided the funds for Edward III to purchase elaborate silver wares from London that remain in the family.

Upon his death in 1770, Edward Lloyd III had amassed enough wealth to bequeath to his children 43,000 contiguous acres in five Maryland counties, 174 slaves, four schooners, £10,961.3.7 of household goods, £11,462.0.0 of outstanding credit owed to him, and £8,200.0.0 cash. Unfortunately, little evidence survives to document Edward III's material life. His most notable legacy is his Green House, on which was appended two hothouse wings in 1786. (See Figure 7.) The Green House suggests an extensive formal garden and implies a level of refined living that rivaled the most prominent American colonists.

After the 1730s, economic and political factors encouraged the development of a sound local economy, which encouraged the growth of a regional culture. By the mid-eighteenth century, the British mercantile pursuits of planters like the Lloyds were waning. Volatile tobacco prices compelled Maryland planters, including the Lloyds, to diversify their crop production, adding wheat and corn to tobacco. Planters began to sell

their crops to a domestic market, fostering the growth of a middle class and an urban population in Maryland. Wheat farming, unlike tobacco farming, was profitable for the middling farmer, required the milling of the wheat for which the water power generated by the tributaries of the Chesapeake Bay was ideal for mills.^[17] Despite this change, wealthy Marylanders remained loyal to the British cultural tradition.

The succession of events in the 1760s and 1770s that lead to the American Revolution motivated planters to seek a domestic market for their crops. These economic changes attracted middle class farmers to the rural areas and craftsman to small cities like Annapolis and Baltimore. Already by the 1760s, Annapolis had developed into the region's cultural capital, boasting a lively cultural and social calendar that sustained a domestic market and supported local craftsman. Even Anglophiles like the Lloyds sold a limited amount of their crops to the Annapolis market and patronized Annapolis craftsmen who were producing wares formerly purchased exclusively as imports.

Edward Lloyd IV (1744-1796) inherited Wye House and the majority of Lloyd lands and appurtenances in 1770. The oldest son of Edward Lloyd III and Anne Rousby (1721-1769), he had three siblings: Richard Bennett Lloyd (1750-1787), Elizabeth Lloyd Cadwalader (1741-1776, married to General John Cadwalader (1742-1786) of Philadelphia) and Henrietta Maria (1746-?).^[18] Although educated in Britain, Edward IV, focused on the prevailing social, economic and political climate of Maryland. He divested himself from the international mercantile pursuits in which his father had been so heavily invested. He sold the mills and all but one of the schooners his father had

owned.^[19] As a result, the farm products were milled by a contract miller and consigned on ships not owned by Edward IV. To account for the loss of income generated from international trade, Edward IV increased his land and slave holdings, thus augmenting the output of salable farm products.^[20] Edward IV concentrated on raising the finest wheat, corn and, despite its volatile prices in the marketplace, tobacco, and only small amounts of livestock. The sheer volume of crops produced on the lands owned by Edward IV allowed him to continue a direct relationship with the London merchants who sold his goods.^[21]

The abundance of documentary and material evidence surviving from the period of Edward IV demonstrates his love for material excess and lavish displays of wealth, earning him the name among his descendants of “Edward the Magnificent.” In 1768, Edward IV married Elizabeth Tayloe (1750-1825), daughter of the eminent Colonel John Tayloe (1721-1779) of Virginia, connecting the Lloyd family to a wealthy, patriotic and socially prominent Virginia family. (See Figure 9.) In 1771, Edward IV and Elizabeth purchased from Annapolis lawyer Samuel Chase (1741-1811) the foundation of a house under construction and an adjoining lot for a garden on fashionable Northeast Street, now Maryland Avenue. Chase had begun his house in 1769 but financially overextended himself. He eagerly sold the property to Colonel Lloyd in a desperate attempt to avoid the potential embarrassment of financial bankruptcy. The Lloyds retained British architect William Buckland (1734-1774), who had designed Mount Airy, the Tayloe family home in Richmond County, Virginia. Their achievement

in Annapolis, the first full three-story house in the city, proudly announced their financial status to all.

Annapolis was the social and political heart of the region. The houses there were described by a British visitor as:

formerly of small dimensions and of an inelegant construction; but there are now several modern edifices which make a good appearance. There are a few habitations without gardens, some of which are planted in a descent style and are well stocked . . . in a few years it will probably be one of the built cities in America, as a spirit of improvement is predominant and the situation is allowed to be equally healthy and pleasant with any on this side of the Atlantic.^[22]

From at least 1774 to at least 1788, the Edward Lloyd IVs lived most of the year in Annapolis especially during the Revolutionary War while the Wye House plantation operation supported them.

Contrary to his father, Edward IV was an avowed patriot and established himself as a leading member of the campaign towards American independence. He participated in the intense political debates that raged in the colony of Maryland in the 1770s, urging Britain to end its control of the colonial legislatures. Yet like many Maryland patriots, he remained loyal to British social and cultural customs and maintained social friendships with members of the British colonial government, in particular Royal Governor Robert Eden.^[23] Edward IV supported the patriotic cause through service and financial donations. He was a member of the Committees of Correspondence, signed the Boston Port Bill and the Articles of Association of Freemen of Maryland, was a member of the Maryland Council of Safety and the Maryland Assembly Executive Council, served as a

delegate to the Congress of the United States in 1783 and 1784, participated in the Maryland State Constitutional Convention, and served the Eastern Shore as a Maryland State Senator in 1781, 1786 and 1791 to 1796. He subscribed £2,000 to Maryland as security for the Continental Congress, the largest amount of any Marylander, and donated his one remaining schooner for the use of the Continental Army.^[24] In 1782, Edward IV contributed £60 towards the subscription of a college in honor of George Washington (1732-1799), Washington College in Chestertown, Maryland.^[25] On September 17, 1788, Edward Lloyd IV signed Maryland's ratification of the United States Constitution.

Edward IV suffered from gout, an affliction of the joints that he passed on to many of his male descendants. As a nostrum for his health, Edward IV ordered tinctures and other medicines from London and purchased in August, 1777, a "House Lott 23 in Bath Town, State of Virginia" (now Berkeley Springs, West Virginia) for £100.^[26] However, the restorative springs at Bath Town were not enough to remedy his gout. In the late 1780s, the Lloyds began to retire from Annapolis life; he resigned from the Maryland Senate on November 27, 1788, which was specifically noted as "due to illness," and he was absent from the meetings of the State Senate from 1789 to 1796.

It is no coincidence that to his descendants, Edward Lloyd IV is also referred to as "Edward the Builder." Having completed the large townhouse in Annapolis, Edward IV turned his attention to the family's country estate at Wye House in the mid 1780s. Account book entries document the work of the artisans who built the surviving Wye House structure as well as numerous dependency structures and added the flanking wings

to the Green House structure.^[27] (See Figures 1, 2, 3, 4, 5, and 7 and Appendix C.) It is to this new home that Edward IV and his family retired when they left Annapolis. In 1796, Edward Lloyd IV died at the age of 52, leaving an enormous estate recorded through both a probated will and inventory. (See Appendix B.)

At the time of Edward Lloyd IV's death in 1796, Baltimore's population was exploding at an exponential rate due to its dominance in the wheat trade and its involvement in the American China Trade and was recognized as "after Philadelphia and New York, the most important trading port in America."^[28] Edward Lloyd IV acknowledged Baltimore as the economic, cultural and social center of Maryland: he sold his crops of wheat and tobacco primarily to Baltimore markets, with only small shares being sold to British and Annapolis markets. The Lloyds also began to patronize Baltimore craftsmen and, by 1800, under the direction of Edward V, the Lloyds' economic and social interests in Baltimore had far eclipsed those in Annapolis and Britain. The concentration of the sale of the Lloyds's agricultural products to Baltimore markets endured through the ante-bellum period, through which time they remained loyal patrons of Baltimore craftsman and merchants for their household furnishings.

Edward Lloyd V (1779-1834) inherited Wye House in 1796 at the age of seventeen. (See Figure 10.) He became immediately responsible for the welfare of Wye House, its land, labor and appurtenances, his mother and his two younger and unmarried sisters. In 1797, he married Sarah (Sally) Scott Murray (1775-1854), the daughter of a prominent Annapolis physician. By 1800, Edward V was pursuing a political career.

Edward IV did not believe that the formal British education he had received contributed to his ability to manage the Wye plantation, and therefore chose to school Edward V at home with a private tutor knowledgeable in the business of operating a plantation.

Edward V endeavored to maintain the prosperity of Wye House, live in the same high style fashion in which he had been raised and hold political positions in which he could assert opinions that benefited him and other planters.

From 1800 until 1805, Edward V represented Talbot County in the Maryland General Assembly, and in 1806 he was chosen to fill the Congressional vacancy left by his brother-in-law, Joseph Hopper Nicholson (1770-1817), who had resigned. As a United States Congressman, Edward V opposed indicting Aaron Burr (1756-1836) on conspiracy charges, voted against the 1807 proposal to end the African slave trade and supported America's resistance to the British attacks of American ships. On June 5, 1809, Edward V was elected to complete the Maryland gubernatorial term of Robert Wright and remained the governor of Maryland until 1811. Edward Lloyd V served as a state senator from 1811 until 1815. He argued ardently for war to resolve the continuing trade problems with Britain; as a member of the Presidential Electoral College for Maryland in 1812, he demonstrated his support for a military solution by casting his vote for James Madison (1751-1836.) Edward V vowed to retire from politics after a bitter defeat for the state delegate's seat in 1816, only to be elected a United States senator in 1819. He served as senator until 1826 when he resigned, like his father, due to illness, specifically gout.^[29] As a senator, Edward V voted for laws that allowed banks to act

freely and against any laws limiting the legal right to possess slaves, though he abstained from the Missouri Compromise vote in 1820.^[30]

While Edward V was the master of Wye House, the plantation prospered immensely. Edward V oversaw several structural changes and repairs to the main house and its dependencies, maintained an enormous stable filled with Maryland's finest horses,^[31] purchased enormous amounts of luxury goods, hosted parties, and attended as many social events as possible.^[32] As his health declined after 1826, he prepared his son Edward Lloyd VI (1798-1861) to take over the family's growing plantation operation.^[33] Edward V believed that this apprenticeship in the management of an agricultural plantation business would guarantee the continued success of the Wye House plantation. When he died in Annapolis while visiting Dr. Ridout on June 2, 1834, Edward V was the largest producer of wheat in Maryland.

Contrary to the legal requirements of settling an estate, the docket book of the Register of Wills for Talbot County for September 19, 1834, proves that there was no probate inventory made for the estate of Edward V. It is assumed that the estate was enormous: a \$500,000 bond was posted by the administrators, lawyers William G. Tilghman and Charles H. Tilghman, in place of paying the estate taxes, implying that the value of the estate was larger than \$500,000.^[34] The administrators were appointed, it is noted, "by the Orphans' Court, and not by the Register of Wills," and

No inventory is to be returned in this case-- See Testary Bond filed, which Bond the Reg^r of Wills refused to take, because it was not an ordinary Testary Bond requiring an Inventory &c of the decd's estate to be rendered by the Executors.^[35]

The circuitous route necessary to locate the reference to Edward V's estate inventory (or lack thereof) was probably intended to deter the inventory from being taken, intimating that there was that there was wealth to be hidden.

Edward Lloyd VI was taught by a tutor named Joel Page and later by his father; it was his knowledge of farming and management experience that Edward V imparted on Edward VI that proved invaluable for the Lloyd family.^[36] Edward VI's Wye House plantation prospered while many of his neighbors failed, or at least diminished throughout the 1830s, 1840s, and 1850s. Edward VI had learned to rotate his crops and administer preventive measures to prevent soil exhaustion. In 1825, Edward VI married Alicia McBlair (1806-1838) of nearby Somerset County, who bore four children and died prematurely in 1838 at the age of thirty-two.

In 1837, Edward VI purchased land in Madison County, Mississippi, where he sent more than 200 slaves to cultivate cotton. This speculative venture was at first successful allowing Edward VI to pay off his father's debts and his brother Daniel's pecuniary problems. He invested in more lands in Arkansas and Louisiana, but by about 1846, his venture had begun to sour and he abandoned it.^[37] In the wake of his wife's death, Edward VI's mother, Sally Scott Murray Lloyd, raised Edward VI's children and managed the Wye House plantation in his absence. In the tradition of his ancestors, Edward VI served Maryland politically: he was an elector in 1836 and 1840 for Martin Van Buren (1782-1862) and served in the Maryland State Senate in 1850.

The years after the Civil War represent an era of decreasing economic stature for the Lloyds because of their dependence on slave labor. Edward Lloyd VI died in 1861, leaving Wye House to his oldest son, Edward Lloyd VII (1825-1907). Edward VII systematically sold Lloyd lands to compensate for the financial loss of his slaves, which had comprised 35% of his father's wealth in 1861.^[38] With the need to pay labor, the plantation became more expensive to operate. Much to the dismay of Edward VII and his wife, Mary Lloyd Howard Lloyd (1831-1923), Wye House began to fall into disrepair because of a series of unpaid debts and the continued challenge of turning a profit from farming in an increasingly industrialized world. However, in typical Lloyd fashion, Edward VII was politically involved, serving in the Maryland Militia in the Mexican-American War in 1846, as a delegate to the Maryland General Assembly in 1847, 1849 and 1883 and as a state senator from 1874 to 1882 and 1890 to 1894.

Edward Lloyd VIII (1857-1948) was the oldest son of and Edward Lloyd VII and, in the tradition of the birthright of the name Edward Lloyd, was slated to inherit Wye House. However, before his father died, it was realized that Edward VIII would be unable to pay the back taxes and estate taxes due on Wye House and the dwindling land holdings remaining property. In 1906, to avoid the imminent sale of Wye House at public auction, Edward Lloyd VII sold Wye House for \$2,726.80 to his next oldest son, Charles Howard Lloyd (1859-1929).^[39] The family fortune of Charles' wife, Mary Donnell Lloyd (1865-1943), provided the funds to purchase Wye House and keep it in Lloyd family hands. Charles Howard Lloyd dedicated himself to overseeing the

remaining farm operation of Wye House lands, living part of the year in Baltimore and part of the year at Wye House. The Charles Howard Lloyds maintained as much of Wye House as they could, including outfitting Wye House with indoor plumbing in 1917 and raising the roofs of the flanking pavilions, or wings, by eighteen inches in the 1920s.^[40]

In 1943, the daughters of Charles Howard and Mary Donnell Lloyd inherited Wye House. Between 1943 and 1948, Joanna Leigh Lloyd Singer (1895-1973) and Elizabeth Key Lloyd Schiller (1897-1993) resolved not to designate Wye House as a site administered by the National Trust for Historic Preservation, but to maintain it as a family home.^[41] Elizabeth's husband, Morgan Burdett Schiller (1893-1973) of Pittsburgh, Pennsylvania, purchased Joanna's share in Wye House and the Schillers permanently moved to Wye House 1950. Throughout their residence there, the Schillers initiated a considerable campaign to preserve Wye House, the remaining dependencies and the interior furnishings.

By the 1950s, Mrs. Schiller, who had no children of her own, decided that Wye House would pass to her niece who was Mrs. Singer's daughter, Mary Donnell Singer Tilghman (1919-). This remained an unspoken agreement that was verified when Mrs. Tilghman received Morgan Schiller's share of Wye House in his 1973 estate. Mrs. Schiller lived at Wye House until her death in 1993 when Wye House was bequeathed to Mrs. Tilghman and her oldest son, Richard C. Tilghman, Junior (1947-), an attorney with Piper, Marbury LLC in Baltimore. Since 1993, Mrs. Tilghman and her husband, R. Carmichael Tilghman, Senior (1904-), a well-respected physician at the Johns Hopkins

University Hospital in Baltimore, have divided their time between Wye House and their Baltimore home.

The Lloyds's continuous residence at Wye House is virtually unsurpassed in America; the Lloyd family have lived on the Wye House site since 1659 and in the surviving Wye House structure for over 200 years. The chronicle of the eleven proprietors of Wye House, nine of whom rose to political service between 1654 and 1894, explains the economic factors that shaped the Lloyds's material lives. The physical structure of Wye House stands as a tangible monument to the splendor in which the Lloyd family lived until the mid-nineteenth century. The rare legacy of furniture and furnishings that survive at Wye House help to narrate the story of the culture in which they lived.

Endnotes to Chapter 1

[1] The name *Philemon*, a common given name in the Lloyd family, derives from the name Mount Plynlimon (elevation 8,024 feet) located between the Severn and the Wye Rivers in Wales.

[2] George Calvert, the first Lord Calvert, Baron of Baltimore (in Ireland), had sought a colonial land grant from King James I (reigned 1603-25), ultimately received one from King Charles I (reigned 1625-49). As a Roman Catholic, Calvert was seeking religious asylum for fellow Roman Catholics in the form of a colony in America. King Charles I signed the land grant just two months after George Calvert died. The oldest male in each descending generation of Calverts became the Proprietor of the Colony of Maryland, reaping financial benefits from the settlers in Maryland in the form of taxes on the goods, mainly tobacco, they exported. There were five Proprietors, each of whom had a relationship (sometimes cantankerous) with the Lloyds on account of their involvement in the politics of Maryland. The Proprietors were: George, the First Lord Calvert, Baron of Baltimore (1580-1632; married 1604, Anne Mynne); Cecil Calvert, the Second Lord Calvert (1606-c.1661; m. 1629, Lady Anne Arundel); Charles Calvert, the Third Lord Calvert (1630-1715; m. four times, first to Jane Lowe Sewall); Benedict Leonard Calvert, the Fourth Lord Calvert (1679-1715, m. 1698/9, Lady Charlotte Lee); Charles Calvert, the Fifth Lord Calvert (1699-1751; m. 1730, Mary Janson).

[3] The River Severn lies just north of Mount Plynlimon and the River Wye in central eastern Wales. In honor of his Welsh homeland, Edward Lloyd I named the river on which he settled in Anne Arundel County, Maryland, the Severn River.

[4] The other five 1659 land grants in Talbot County were given to: Richard Tilghman, Canterbury Manor (1,000 acres); Miles Cook, Cook's Hope (1,000 acres); John Harris and Colonel Vincent Lowe, Grafton Manor (1,000 acres); Robert Morris, Ratcliffe Manor (800 acres); Samuel Tilghman, Manor of Tilghman's Fortune (1,000 acres). Philip Calvert, the younger brother of Cecil Calvert, the Second Lord Calvert, had received 1,000 acres in Talbot County in 1655 in order to establish a Calvert presence on the Eastern Shore.

[5] Archaeologist Al Luchenbach performed the study at Wye House. The stone foundation is an anomaly in early Chesapeake settlement. See Cary Carson, Norman F. Barka, William F. Kelso, Garry Wheeler Stone, and Dell Upton, "Impermanent Architecture in the Southern American Colonies" in Material Life in America, 1600-1860, edited by Robert Blair St. George (Boston: Northeastern University Press, 1988), pages 113-158.

[6] The Bennett children were Richard III (1667-1749) and Susannah Bennett Darnall (1666-1714). By the 1670s, the policy of religious toleration in the colony of Maryland was vastly changed from the time when Maryland was founded in 1634. The Lloyds were no longer Puritans, but had joined the predominant Anglican Church. Others remained devoutly Roman Catholic, like the proprietors and Henrietta Maria. It is significant that, at the time of her death in 1697 when Roman Catholics were increasingly persecuted, Henrietta Maria bequeathed money and land to Roman Catholic parishes at Doncaster or Wye Town (no longer extant). For more information, see Dickson J. Preston, Talbot County: A History, (Centreville, Maryland: Tidewater Publishers, 1983), pages 73-75 and Richard J. Cox, "From Feudalism to Freedom: Maryland in the American Revolution" in Maryland Heritage, edited by John B. Boles (Baltimore: The Maryland Historical Society, 1976), pages 125-133.

[7] The number of immigrants to the colony of Maryland in the seventeenth century was enormous: half of the indentured servants who emigrated from England came to Maryland. There were as many immigrants arriving in Maryland as there were in the Massachusetts Bay Colony, but illnesses endemic to Maryland's climate killed most of settlers. Furthermore, the flow of immigrants into Maryland was steady, not confined to one period as in New England. See Bernard Bailyn, The Peopling of British North America (New York: Vintage Books, 1986), pages 15, 27-28.

[8] Bailyn, pages 15, 27-28.

[9] See explanation and transcription of Bills of Exchange in Appendix C.

[10] After he died, Edward II's wife, the former Sarah Covington (1683-1755), a Quaker from Somerset County, Maryland, married his friend and lawyer James Hollyday (1696-1747) of Centreville, Queen Anne's County, Maryland. The home they built in Queen Anne's County, Readbourne, survives. Her gold mourning ring remembering Edward Lloyd II remains at Wye House.

[11] For a good summary of this information, see Christopher Weeks, Where Land and Water Intertwine: An Architectural History of Talbot County, Maryland (Baltimore: The Johns Hopkins University Press, 1984), pages 53-75.

[12] Philemon Lloyd III (1709-1717), the son of Edward Lloyd II and the older brother of Edward Lloyd III, was slated to inherit the property but died young. Wye House again went to an Edward.

[13] Readings in colonial Maryland political history support the idea that shortly before his death, a plot was being masterminded to disenfranchise Edward III of his money, land and political position, thus his power.

[14] The ledger of Edward Lloyd III, referred to in Edward Lloyd IV's account book as *Ledger A*, does not survive in the family papers. However, Edward Lloyd IV's references to it indicate that Edward Lloyd III dealt with London merchants such as William and James Anderson; Osgood, Hanbury & Company; Thomas Eden & Company; and Matthias Gale, Fearon & Company. The Lloyd Papers, MS. 2001, Manuscripts Department, The Maryland Historical Society Library, Baltimore, Box 14, volume 5 or Reel 25. Subsequent references to the Lloyd Papers will be cited in the notes as MHS, MS. 2001 followed by the microfilm reel number or box number. Only one letter to Osgood, Hanbury survives, though it does not discuss purchases. See Appendix C.

[15] Surviving port records from this period illustrate the volume of colonial and international mercantile business that Edward III managed. See Port of Entry Records, MS. 2355, Manuscripts Department, The Maryland Historical Society Library, Baltimore. Edward III owned the slave labor that produced the crops; the mills that milled the wool, corn and wheat; and the schooners that transported the goods to the merchants in the West Indies and Great Britain where the crops were sold. It is likely that he traded directly with Holland also, though documentation for that is scant.

[16] Anne Rousby (1721-1769), Edward III's wife, was orphaned at a young age and raised by her aunt, Elizabeth Rousby (1682-1740), who was the wife of Richard Bennett III. It is likely this further relationship between Bennett and Lloyd helped to determine that Edward Lloyd III should receive the majority of the vast estate, a fact that was legally challenged by his Bennett niece and nephew and ultimately rejected.

[17] The change to wheat was encouraged by the Proprietors, the Lords Calvert, because wheat generated a steadier income of taxes for them. "Baltimore-Town" was founded in 1729 as the most geographically favorable location from which to mill and export wheat produced in northern Maryland, as well as compete with Philadelphia for the milling and exportation of wheat from Lancaster and York Counties, Pennsylvania. See Wilbur H. Hunter, "Baltimore in the Revolutionary Generation," and Richard J. Cox, "From Feudalism to Freedom: Maryland in the American Revolution" in Maryland Heritage edited by John B. Boles (Baltimore: The Maryland Historical Society, 1976), pages 181-236 and 125-180.

[18] The life of Henrietta Maria Lloyd is uncertain. She is not buried at the family graveyard at Wye House, and no record of her marriage or death survives. She was not included in the division of her father, Edward III's, estate and there exists no family lore about her. John Cadwalader and Richard Bennett Lloyd quarreled with Edward IV about the fair division of Edward III's estate for years. Edward V (1779-1834) inherited not only the lands and goods of his father but also his unsolved quarrels: a letter to Edward V from John Cadwalader's sons from his second marriage in 1814 in regards to Edward

III's 1770 estate probate attests to the vehemence with which Cadwalader sought to ensure that he and his family enjoyed that which they were entitled as a result of his marriage to Betsy Lloyd.

[19] Three of Edward III's schooners were named *Eddie*, *Dickie* and *Betsy* for his children.

[20] For a study of Edward Lloyd IV's plantation economy, see Jean Russo, "The Plantations of Edward Lloyd IV, Talbot County, Maryland 1770-1796: A Case Study in Estate Management," an unpublished paper presented to the American Seminar of the Department of History, The Johns Hopkins University, February 7, 1979. The paper is on file at The Henry Francis du Pont Winterthur Library, Winterthur, Delaware, and at the Maryland Hall of Records, Annapolis, Maryland.

[21] For an in-depth study of the Annapolis merchant community see Edward C. Papenfuse, In Pursuit of Profit: The Annapolis Merchants in the Era of the American Revolution, 1763-1805 (Baltimore: The Johns Hopkins University Press, 1975).

[22] William Eddis, Letters from America Edited by Aubrey C. Land. (Cambridge, Massachusetts: Belknap Press, 1969), page 13.

[23] For a first hand account of such social allegiance, see Eddis, edited by Land.

[24] This and other information on Edward Lloyd IV's political involvement during the Revolutionary War can be found in any basic reference on Maryland during the Revolution, such as J. Thomas Scharf, History of Maryland: From the Earliest Period to the Present Day. Three Volumes. 1879. Reprint. (Hatboro, Pennsylvania: Tradition Press, 1967).

[25] MHS, MS. 2001 Box 15, volumes 7 and 9.

[26] MHS, MS. 2001 Box 15, Volume 7. See also the reference to a gouty chair in the inventory of Edward Lloyd IV, Appendix B.

[27] MHS, MS. 2001 Box 15 Volumes 7 and 9.

[28] La Rouchefoucauld- Liancourt, Travels Through the United States of North America (London: T. Gildet, 1800), Volume III, page 254.

[29] It was a heated race for the 1819 Maryland senate seat. Edward Lloyd V and William Pinkney defeated two cousins of Edward Lloyd V's, Declaration of

Independence signer Charles Carroll of Carrollton (1737-1832) and Robert Henry Goldsborough (1779-1836).

[30] Edward Lloyd V was a founder of the Farmers' Bank of Maryland.

[31] See Frederick Douglass, My Bondage and My Freedom 1855. Reprint. (New York: Arno Press, 1968), pages 110-113.

[32] See MHS, MS. 2001 Reel 23 where William Hindman wrote in April, 1834, that people in Baltimore had inquired about whether Edward V would attend the spring horse races. Hindman expressed that the fresh air and amusement would benefit Edward V's health.

[33] Though it is not documented, it is believed that Edward V felt that his formal education ill-prepared him for the responsibility of running Wye House, which he inherited at the young age of seventeen. He did not formally educate his children and used this time with Edward VI to teach him how to manage a plantation.

[34] Bonds were posted at a value considered to be less than the estimated value of the estate. The author thanks R.J. Rockefeller of the Maryland Hall of Records for persisting with me in search of the answer about the estate inventory of Edward Lloyd V and several attorney-friends for sharing their knowledge of descendants' estates.

[35] Talbot County, Maryland, Register of Wills, Estate Docket Book, September 19, 1834, Maryland Hall of Records, Annapolis.

[36] Throughout the Lloyd Papers, there are numerous receipts acknowledging the payment of Joel Page's salary as well as the execution of his estate when he died in 1834 and was buried at Wye House. Page is also referred to in Frederick Douglass, The Life and Times of Frederick Douglass 1881. Reprint. (New York: Collier Books, 1962), pages 37 and 448-449.

[37] The lands in the South were advertised for sale in 1852. See MHS, MS. 2001 Reel 24. For more information on this speculative venture, see Oswald Tilghman, History of Talbot County 1661-1861. Two volumes. Reprint. (Baltimore: Regional Publishing Company, 1967), pages 210-221.

[38] Talbot County, Maryland, Register of Wills and Estates TNC #13 (1861), pages 294-329.

[39] See Deed of Property Transfer, Talbot County Land Records, Liber TGW, No. 147, Folio 78, dated April 23, 1906.

[40] In the early twentieth century, Charles Howard Lloyd and Mary Donnell Lloyd purchased the chairs, corner cabinets and sideboard for the dining room that remain at Wye House today from the Baltimore furniture company called Pothast Brothers (fl. 1892-1975). The dining room table was purchased from Baltimore furniture maker John W. Berry & Son (fl. 1899-1986).

[41] A stipulation for donating Wye House to the National Trust required that there be an endowment for the continued maintenance of the property. Providing this endowment was more expensive than repairing and maintaining the property as a family home.

Chapter 2

THE FURNISHINGS OF THE LLOYD FAMILY, 1750-1850

In the late eighteenth and early nineteenth centuries, the Lloyds purchased furnishings to decorate three separate homes: the Wye House structure of Edward Lloyd III (1711-1770); the surviving Wye House structure built in its place in 1787 by Edward Lloyd IV (1744-1796); and the Annapolis townhouse built in 1771 by Edward Lloyd IV and sold in 1826 by Edward Lloyd V (1779-1834). The style of furnishings and the pattern of purchasing furnishings from 1750 to 1850 reflect the Lloyds's taste and cultural preferences, as well as characterize the pattern of cultural development in Maryland.

The sources from whom the Lloyds purchased their furnishings were inextricably linked to the markets where they sold their agricultural goods. In the early period examined here, 1750-1770, the Lloyds sold their crops to British markets and imported the most fashionable and elaborate British furniture and furnishings. In the early 1770s, the Lloyds established a seasonal residence in Annapolis. They began selling a small amount of their agricultural goods in Annapolis and purchased from Annapolis craftsmen, creating relationships that endured for over thirty years. After independence, the Lloyds sold fewer agricultural goods to Britain and an increasing amount in the booming port of

Baltimore, leading them to patronize Baltimore craftsmen and merchants. Also in the late eighteenth century, the Lloyds hired local cabinetmakers from Easton, Maryland, near Wye House to make and repair furniture. The Lloyds's slaves also made interior architectural repairs and furniture until it became less economically viable.

The account books, receipts and furniture of the Lloyd family document these sources and the Lloyds's purchasing patterns. The Lloyds redecorated Wye House after interior architectural repairs or modifications were made and at the time of property transfer from one Edward to the next. At the times of property transfer, the new Wye House owner divided the household furnishings among his siblings and sold what was unwanted. The immediate refurnishing of Wye House at the time a new Edward inherited it indicates that furnishings were used to establish one's authority at Wye House.

There is a paucity of evidence about the home and furniture of the Wye House of Edward Lloyd III that impairs one's ability to render a complete image of the furnishings at Wye House in the early to mid-eighteenth century. Reference is made in Edward III's estate to accounts with the London merchants from whom his contemporaries and, later, his son purchased furnishings, suggesting that he ordered British furnishings from them as well. The Wye House structure of Edward III does not survive and only several lavish pieces of British silver, the British-made works of a tall case clock, the set of Chinese export, tobacco-leaf porcelain (honoring the source of their income), and the pair of gilt

pier mirrors survive.^[1] (See Figure 12 for porcelain and Appendix D, catalogue number 13 for pier glasses and number 15 for tall case clock.) Despite this lack of evidence, inventories provide information on the furnishings of Edward Lloyd III that testifies to an extravagantly decorated home befitting a planter of Edward III's economic stature.

Like many planters in the Upper South with mercantile interests in Britain, the credit Edward Lloyd III established at the merchant houses in London was used to purchase British luxury goods including furniture, silver, porcelain, and textiles for decorating Wye House as well as clothing, food and liquor for the family. Port records are sparse but do indicate that Edward III's ships sailed to and from British ports via the Maryland ports of Oxford on the Eastern Shore and Patuxent on the Western Shore. For incoming ships, the customs reports register each vessel's owners, tonnage and amount of goods being imported. Packets of "various household furnishings" were noted in these lists from the 1740s through the 1760s.^[2] On a few cargo lists of Edward III's ships arriving from New England in 1762, cranberries, lobsters, salmon, candles, whale blubber, apples, tar, turpentine, molasses, and several pieces of furniture such as desks, chairs and coach chaises are listed.^[3] However, considering his political position in the Royal Government of the colony of Maryland, his cultural preferences and those of his social and economic contemporaries, it is doubtful that New England furniture was favored by Edward III over British furniture. Edward III's household furnishings probably came from the London merchant houses referenced in his estate and from whom his son ordered. Furthermore, his cousin, Charles Carroll, Barrister (1723-1783), ordered

goods in the 1760s from the merchants referenced in Edward III's estate. These orders survive and provide a wonderful comparison for the types of goods Edward III likely purchased.^[4]

After Edward III's death in 1770, the estate was divided between Edward Lloyd IV, Richard Bennett Lloyd (1750-1787) and the husband of Elizabeth Lloyd (1743-1775), John Cadwalader (1741-1786) of Philadelphia. Each received one-third share of the household furnishings, silver or "plate," land, slaves, and crops. Edward Lloyd IV, in the Lloyd tradition of primogeniture, received the Wye House. The items and their division are noted on two private inventories, each of which provide an image of a large house furnished luxuriously.^[5] The items of one inventory are listed without valuations, with the rooms referred to by their predominant wall color or use: "In the Colonels Room, . . . In the White Room, . . . In the Blue Room, . . . In the Yellow Room, . . . In the Chamber over The Parlour, . . . In M^{rs} Cadwaladers Room, . . . In the Little Garret, . . . In Sarah's Room . . ."^[6] Since there exist no records of wallpaper used during any period at Wye House, it is assumed that the room names indicate that the walls were painted. The inventory lists an enormous amount of silver and ceramic wares, which bespeaks of wealth and a correspondingly genteel lifestyle. The types of silver and ceramic equipage suggest that the Lloyds had large parties, took tea, sipped chocolate, drank punch and wine, ate syllabubs, and generally participated in the growing culture of refined dining. The descriptions of the furnishings attest to luxury and refinement: mahogany was mentioned as the wood for the furniture unless it was japanned; the beds were adorned

with complete silk damask furniture and curtains; the mattresses were feather; the chairs were stuffed and dressed with covers; and the looking glasses had gilded frames.

In Edward III's second inventory, also dated 1770, the rooms were designated by the type of activity intended for the room. The items were listed with the initials of the person inheriting the goods and the value of the goods, thus the parlor furnishings were inherited by John Cadwalader, the dining room furnishings by Edward Lloyd IV and the passage furnishings by Richard Bennett Lloyd. Each of the rooms contained a fireplace and fireplace equipment. In the parlor, no chairs are listed, but several mirrors, formal window treatments and a marble slab table signify that the parlor was a formal presentation room. Edward Lloyd IV's dining room inheritance included paintings, two tea tables, one of which was "Japan'd," a card table, "silk damask window Curtains and brass Rodds," "2 large pier Glafses," and "12 Chairs, Damask Bott^{ms} & Covers."^[7] 1770 is an early date for the existence of a room specifically devoted to dining in an American house and suggests the level of the Lloyds's cultural sophistication.^[8] The Lloyds's dining room likely functioned as the main room in the house, a combination sitting and dining room. No table was listed specifically for dining, but furniture was moved to suit the needs of a room's activity; thus the dining table could have been moved into the room when the family wanted to dine.^[9] In the same manner, the absence of chairs in the parlor suggests that the chairs listed in the dining room were moved to the parlor as desired. A card table, two tea tables, the pair of large pier glasses and the "silk damask window Curtains and brass Rodds" listed in the dining room as compared to the "2 window

Curtains” and lack of tables and chairs in the parlor also imply that the dining room functioned as the main social setting. This inequity in the decoration of the parlor and the dining room is consistent in both inventories. The pair of gilt mirrors listed for £30 in the dining room correspond to the British gilt pier mirrors that survive in the north parlor at Wye House. (See Appendix D, catalogue number 13.) The guilloche border was illustrated as a border for pier glass frames in British architect Batty Langley’s 1746 The Builder’s Jewel, plate 78, and was used as an interior architectural decoration in early American homes.^[10] The first layer of gilding on the mirrors was the surface exposed in the Wye House of Edward III. When Edward IV installed them in his new Wye House structure of 1787, he regilded the frames, as further explained below, using the oil gilding process seen in the second layer.^[11]

Richard Bennett Lloyd received the furniture from the passage, which contained two settees, a large round table, a tea table, a breakfast table, two mattresses, which were likely for the settees, and thirteen pairs of paintings. The passage seemingly functioned as a less formal sitting area and at least two upstairs rooms were designated as bedrooms, one for Elizabeth Lloyd Cadwalader and one for Colonel Edward Lloyd III.^[12]

In decorating his home, Edward Lloyd III would have considered the cultivation of the physical surroundings as important as the decoration of the interior. The formality of Edward Lloyd III’s garden is most visible in the central section of the Green House structure that dates to circa 1740.^[13] (See Figure 7.) During this period, elite Maryland planters beautified the physical setting of their homes in attempts to feel more socially

attune with their British counterparts; pleasure gardens were an expression of the taming of the landscape.^[14] The 1796 probate inventory of Edward Lloyd IV lists several early gardening books that were probably owned by Edward III: B. Seeley's A description of the Gardens of Lord Viscount Cobham at Stowe, Fourth Edition (London, 1747); Philip Miller's The Gardener's Dictionary, Seventh Edition (London, 1759), which was the British gentleman-gardener's ultimate treatise; and Philip Miller's Figures of the Most Beautiful, Useful, and Uncommon Plants, (London, 1760).^[15]

Two lists of goods sold at public auction, one in Philadelphia on September 6, 1770, and one in Annapolis on September 26, 1771, indicate that many of the household goods of Edward Lloyd III were discarded by his beneficiaries.^[16] Textiles, kitchen utensils, china wares, food stuffs, some furniture, of which "a looking glaſs" is noted, and clothing such as shoes were sold, but there are no tangible descriptions of the items. The social and economic range of purchasers at the Annapolis auction indicate the variety of goods offered: Royal Governor Robert Eden (1741-1784); architect William Buckland (1734-1774); silversmith William Farris; ship captain, merchant and cabinetmaker Joseph Middleton; cabinetmaker Archibald Chisholm (d.1810); cabinetmaker William Tuck; and "the servant man at Middleton's."

The detailed account books, ledgers and surviving furniture of Edward Lloyd IV provide a tangible image of his homes and the consciousness with which he undertook the embellishment of them. Records of his plantation business, building projects and

purchases from merchants reveal considerable information about the sources from whom he purchased furnishings. Edward IV and his wife, Elizabeth Tayloe Lloyd (1750-1825) purchased furnishings for Wye House and the unfinished Annapolis townhouse they purchased in 1771 from lawyer Samuel Chase (1741-1811). The various cultural activities enjoyed by the Lloyds in Annapolis and the lifestyles of Maryland planters lends context to the design and decoration of their home.

Annapolis was fast evolving into the region's social and cultural capital, rivaling Williamsburg, and Edward IV longed to be a part of it. Regarding Edward IV's investment in the Annapolis townhouse and adjoining garden lot he bought in 1771, his cousin, Charles Carroll of Carrollton (1737-1832) wrote the following to their cousin Charles Carroll, Barrister:

Colonel Lloyd has purchased Chase's house; it has cost ye Colonel upwards of £3000 cur[renc]y and I really think when the offices are finished and the house compleatly furnished it will cost him £6000 more. You are as good judge as myself whether ye Colonel has acted prudently in buying this house; it is however agreed on all hands that Chase has acted wisely in selling it: he has got rid of an encumbrance which must have ruined him at ye long run: the money received of Lloyd will extricate him from all difficulties, he is now independent, & may if he pleases continue & become more serviceable to the Public.^[17]

The Lloyds retained English-trained architect William Buckland, whose three-story, Palladio-inspired townhouse boldly advertised the Lloyds's wealth.^[18]

The establishment of a seasonal residence in Annapolis demonstrates the Lloyds's desire to participate in Annapolis' lively social activities. With its theaters, dancing rooms, card rooms, and baroque town plan, the cultural activities of Annapolis echoed those of a British urban center.^[19] Despite the Lloyds's American patriotism and that of

most Annapolitans, the Lloyds and their contemporaries aspired to the material and cultural lifestyle of British aristocrats. The Lloyds even sponsored Annapolis painter Charles Willson Peale (1741-1827) to be trained at the British Academy in London from 1767-1769 so a British Academy-trained painter would be available to them.

Subsequently, in 1771, Edward IV commissioned Peale to paint a portrait of him with his wife and daughter Anne (1769-1840, Mrs. Richard Tasker Lowndes) that now hangs at the Henry Francis du Pont Winterthur Museum.^[20] British correspondent William Eddis (1738-1825), whose Annapolis sojourn Edward IV helped to sponsor^[21] and whose published letters Edward IV owned, reported on the excesses of Annapolitans. In December, 1771, he wrote that:

In America, the mild beauties of the autumnal months amply compensate for the fervent heats of summer and the rigid severity of winter. Nothing could exceed the charming serenity of the weather during these races . . . Assemblies and theatrical presentations were the amusements of the evening, at which the company exhibited a fashionable and brilliant appearance . . . Liberality of sentiment and genuine hospitality are everywhere prevalent; and I am persuaded they too frequently mistake profuseness for generosity and impair their health and their fortunes by splendor of appearances and magnificence of entertainments.

The quick importation of fashions from the mother country is really astonishing. I am almost inclined to believe that a new fashion is adopted earlier by the polished and affluent American than by opulent persons in the great metropolis; nor are opportunities wanting to display superior elegance. We have varied amusements and numerous parties which afford to the young, the gay, and the ambitious an extensive field to contend in the race of vain and idle competition. In short, very little difference is, in reality, observable in the manners of the wealthy colonist and the wealthy Briton. Good and bad habits prevail on both sides of the Atlantic.^[22]

Eddis described an Annapolis society, the Lloyds included, that eagerly embraced British social customs, fashionable dress and home furnishings, resulting in an exaggerated manifestation of British lifestyle.

Edward Lloyd IV was a member of the famous men's clubs where intellectual and political discourse abounded and was an avid sportsman, participating in cockfighting, billiards, backgammon, and horse racing.^[23] He was the steward of the Annapolis Jockey Club in the early 1770s; his horses and the spring and autumn racing season that attracted people from all over Maryland and Virginia were his passion. On November 2, 1771, Eddis commented from Annapolis that:

Our [horse] races, which are just concluded, continued four days, and afforded excellent amusement to those who are attached to the pleasures of the turf; and, surprising as it may appear, I assure you that there are few meetings in England better attended, or where more capital horses are exhibited.^[24]

To produce the finest and fastest mares, Edward IV bought and sold horses from British and American sources, including his father-in-law Colonel John Tayloe of Virginia.^[25] Indeed, in 1771, 1772 and 1773, Edward IV's mare, Nancy Bywell, won the prestigious September horse race to which Eddis referred-- the Annapolis four mile heat-- paying 100 guineas, the highest winnings paid in North America. Unfortunately, no specific references survive to recount the Lloyds's Annapolis parties, though inventories and surviving goods suggest that they entertained lavishly. The means through which Maryland planters like the Lloyds achieved their leisurely lifestyle were admonished by future United States President John Adams (1735-1826) in 1777 when he wrote in his journal during a stay in Baltimore that:

The lands are cultivated, and all sorts of Trades are exercised, by Negroes, or by transported Convicts, which has occasioned the Planters and Farmers to assume the title of Gentlemen . . . They hold their Negroes and Convicts, that is all laboring People and Tradesmen, in such Contempt, that they think themselves a distinct order of Beings. Hence they never will suffer their Sons to labour, or learn any Trade, but they bring them up in Idleness or what is worse in Horse Racing, Cock fighting, and Card Playing.^[26]

The Lloyds's not only owned slaves, but were ardent subscribers to the leisurely pursuits of horse racing, cockfighting and card playing.

Charles Carroll of Carrollton implied that Edward Lloyd IV intended to build and furnish an enormously extravagant townhouse when he wrote that "the house compleatly furnished it will cost him £6000 more." The ornamentally carved interior architectural elements of the center hall created an opulent and palatial processional space in which to receive guests. The front rooms, also carved lavishly, were likely used for entertaining, while other rooms were limited to private family use. The room usage is distinguished by the hierarchy of architectural finish. Although no purchase orders for furniture exist from this period, the surviving furniture bespeaks of an elaborately decorated home complete with the latest in British interior fashions that reflected the tastes, lifestyle and social persuasions of the Edward Lloyd IVs.

The furnishings of Edward Lloyd IV's Annapolis townhouse in all likelihood corresponded to the elaborate interior architectural designs and carvings. The ornate features of the set of twelve carved and upholstered armchairs and the secretary bookcase with mirrored doors that survive from the Annapolis townhouse announced that they were imported British furniture of the latest fashion.^[27] (See Appendix D, catalogue numbers 4

and 7.) The fanciful rococo ornamentation and the mirrored bookcase doors of the secretary bookcase lighten the dominating dimensions, towering broken arch pediment, wide canted and bracketed corners and bold bracket feet. The delicacy of the twelve upholstered armchairs finely carved in the French or rococo taste contrast with the mass of the secretary bookcase.^[28] Edward IV's 1796 inventory listed these as armchairs upholstered with silk damask and having a matching settee and covers. (See Appendix B.) While sets of armchairs were characteristically found in public buildings and aristocratic palaces in Europe and were intended for groups of important people, they rarely appeared in America. The Lloyds's ownership of a set of armchairs represents yet another British custom. The armchairs could have been used by the Lloyds as dining chairs, but were most likely used in the great hall or a sitting room where guests convened to socialize or discuss politics in pre-Revolutionary Annapolis.^[29]

Regardless of the rising political tensions, Edward IV, like other Maryland planter-patriots, continued to sell crops in London and purchase goods from London merchants until the reality of the Revolutionary War prevented it.^[30] By 1778, Edward IV was able to export his crops for sale overseas and purchase French goods through the London merchants who moved to Nantes, France, to maintain business with their American clients. During this time, Edward IV purchased claret, luxurious textiles, accessories, and "various sundry goods," but the records do not reveal if furniture was ordered. The merchants through whom Edward IV purchased goods were Joshua Johnson of the Annapolis firm of Wallace, Johnson and Davidson, and London merchants

Matthias Gale, Fearon & Co., Osgood & Hanbury & Co., William and James Anderson & Co., Oxley, Hancock & Co., and Thomas Eden & Co.^[31]

As a new seasonal resident of Annapolis and in response to economic changes, Edward Lloyd IV began to sell a portion of their agricultural goods in Annapolis and purchase furnishings from local craftsmen in the early 1770s.^[32] Entries in Edward Lloyd IV's account books list payments made to Scottish cabinetmakers Archibald Chisholm (d. 1810) and John Shaw (1745-1829), who were referred to at this point as joiners.

Although they sold sundries to Edward IV, certain entries indicate that the Lloyds bought joined goods from them, such as the March, 1773, payment to "Shaw and Chisholm, Joiners . . . By their Acco^t for work done."^[33] In 1780, Shaw was paid for "a high bed and furniture, two window curtains, and six chairs at £60.0.0; one bottle stand at £4.0.0; one dressing table cover and glass at £3.0.0; one settee at £16.0.0; and one close stool at £4.0.0."^[34] Since the Lloyds did not live at Wye House during the Revolutionary War, this furniture was probably intended for their Annapolis home. Unfortunately, it is impossible to identify these pieces from among the surviving Lloyd furniture.

At the end of the Revolutionary War, Edward Lloyd IV endeavored to rebuild Wye House, undertaking to make it a fashionable country estate equivalent to his Annapolis townhouse. Historical legend has often recounted that the present Wye House structure was built because a fire set by British marauders destroyed the Wye House of Edward Lloyd III on the night of Tuesday, March 13, 1781. However, a list of goods stolen from Wye House found in Edward IV's personal memoranda book reveals that the

British army only ransacked Wye House. Edward IV expressed distress that he was not reimbursed for the loss of the valuables plundered and listed as the goods stolen slaves; wrought foliate; pearl and gold bracelets with garnets; diamond rings and pins; gold shoe buckle; men's hats; silk cloaks and curtains and a multitude of other textiles and clothing; £800 cash; plain gold rings and other fancy rings; four gold watches and chains; lemons; silver flatware; porcelain; a barge with oars; wool; oats; and oak.^[35]

Documents show that the idea of rebuilding Wye House, sometimes referred to as "Y" or the "Home House," began after the thievery in 1781. Likely in anticipation of the old Wye House being torn down to accommodate the new one, Edward IV wrote in his personal memoranda book "A List of Sundry Goods removed from the head of the Wye to the Forest plant. [a Lloyd tract near Wye House] Under the care of Ja^s Burk this 23rd Aug^t 1781" that included books; window blinds; bird cages; mahogany furniture such as a large sofa with covers, chairs with covers, knife cases, a desk with papers, and stands; a large assortment of china and glass including "tea china;" chimney piece ornaments; several sets of fireplace equipment including fire backs; a drum; guns; and candle glasses.

^[36] In 1783, engineer Charles Gardiner was paid for surveying the lands of the "Home House"^[37] and likely pinpointed the perfect north-south axis of Wye House, which varies from that of the 1740s central pavillion of the Green House of Edward Lloyd III.

The building of Wye House began after the Revolution and was completed around 1788. On July 4, 1786, joiner William Eaton was paid £148.14.1½ for "amo^t his work done in Building Hot Houses & Repairing G.[reen] House" and on March 13, 1787, he

was paid £9.3.4 for “22 Days work at Shughting [shifting] the studs of the Main House for weather boarding.”^[38] These entries confirm that the two furnaces or hot house wings of the Green House structure are contemporary with the date of the erection of the main house and that the new Wye House structure was being boarded up in 1787.^[39] Edward IV had probably read his copy of Thomas Collins Overton, Original Designs of Temples, and other Ornamental Buildings for Parks and Gardens (London, 1766) and purchased thereafter his copy of John Abercrombie, The Hot-House Gardener, or the General Culture of the Pine-apple (London, 1789) and numerous others in his collection of books on gardening to assist him in implementing fruit production in the hot houses.^[40]

Edward Lloyd IV paid William Eaton multiple times throughout 1787-1788 for unspecified work, indicating that he was the main builder of Wye House. Over the years, the speculation upon the architect of Wye House has introduced several candidates, but the recently discovered evidence about William Eaton, Joiner, leads me to propose that Edward Lloyd IV was the architect and William Eaton was the main builder. Edward IV was equipped with the latest British architectural treatises, such as those by Andrea Palladio (1518-1580), Inigo Jones (1573-1652), Abraham Swan (fl. 1725-1775), Isaac Ware (fl. 1715-1770), and James Gibbs (1682-1754), whose designs are reflected in the design of Wye House. Amateur architectural design was considered a refined hobby for gentlemen, planters and city-folk alike, making it highly probable that Edward Lloyd IV designed Wye House.^[41]

Wye House consists of a main pavilion flanked by two smaller pavilions that were connected to the house soon after its completion.^[42] (See Figures 1 and 4.) Lengthwise, it is arranged along an east-west axis with north and south portico entrances on the central pavillion. The first floor contains a passage, with a withdrawing room and a small office at the south end and a dining room and large parlor north of the east-west axis hallway. The passage in the center hall of the house was a space found in the designs of many Maryland and Virginia homes.^[43] Similar to the Lloyds' Annapolis home, the passage effectually limited and controlled the access of people into the family's private rooms as well as provided much-needed air circulation in the summer time. The west hallway leads to what was the library and plantation office; the east hallway accessed the kitchen, the storerooms, the cellars, the housekeeper's quarters, and the domestic slave's quarters.

^[44] The second floor contained four bed chambers and two sitting areas, one with a jib door leading to the roof of the south portico. The north, or water, portico entrance extends the length of the central pavillion and overlooks what was the bowling green between it and the Green House that was surrounded by formal gardens. The south, or land, portico entrance leads to the lawn with the ha-ha, beyond which was the deer park. Ha-has were a popular British garden design method of fencing animals without obstructing one's view of the landscape.^[45] The approach to the land entrance was a long, straight drive leading to a circle, on the opposite end of which stood Wye House. This type of approach was used at the homes of numerous Chesapeake planters of this period, such as Carter's Grove near Williamsburg, Virginia, and Mount Vernon on the Potomac

River. In addition to the formal gardens and Green House were several dependent structures located east of the main house. (See Figure 2.) The oldest surviving dependency is the early eighteenth century brick home that was the home of the schooner captain.^[46] The eighteenth-century stables, barn, ice house, smoke house, hen-house, and dairy survive along with dependencies built in the early nineteenth century.^[47]

In the late 1780s, the Lloyds began to withdraw from the social whirl of Annapolis due to Edward IV's gout; their concentration turned to decorating the new Wye House so it was worthy of their primary residence. Simultaneously, Edward IV began to redirect the emphasis of the Lloyds's crop production from tobacco to wheat and from Britain to Baltimore.^[48] This change became a key factor in the decoration of Wye House as more furnishings began to be purchased from Baltimore.

The exponential growth of the port of Baltimore in comparison to Annapolis was anticipated by William Eddis in 1771:

Annapolis, with every advantage to render it an agreeable residence, labors under inconveniences which will greatly impede its progress to commercial importance. The harbor, as I have formerly observed, is not sufficiently commodious for vessels of considerable burden; and the road is too much exposed to lade or unlade with safety or convenience. But the province has been amply compensated for this disappointment by the rise of a settlement which in the memory of many persons now in being has increased with the most astonishing rapidity, and promises, by an equal progress to rank with the most populous and opulent establishments on this side of the Atlantic. This place . . . is named Baltimore in compliment to the proprietary family . . .^[49]

Edward Lloyd IV designated factors in Baltimore, namely Arthur Bryan, Archibald Moncrieff and Archibald Campbell, and corresponded with them almost daily when the Lloyd schooners sailed to Baltimore to empty their cargo for the market and then returned

to Wye House with goods sent by the factors. The surviving letters reveal information about the decorating of Wye House, crop prices and social and political gossip. (See Appendix C.) The growing Baltimore markets generated large numbers of wealthy patrons and created a demand for furniture and other luxury goods.

The design of the door hardware at Wye House is a copy of the hardware at the Lloyds's Annapolis townhouse, but the difference between the two represents the ultimate difference in the overall furnishing of the two houses. (See Figure 13.) The hardware at Annapolis was (and remains) solid silver, while the hardware at Wye House was (and remains) brass. The goods ordered by Edward IV to outfit Wye House were stylish, but patently lacked the richness of the furnishings purchased for the Annapolis townhouse.

In decorating the new Wye House, Edward Lloyd IV combined goods from Annapolis and Baltimore craftsmen with those he ordered from London. Arthur Bryan sent plastering materials and colored powders to Wye House in the late 1780s and early 1790s; the first document describing the decoration of Wye House is a circa 1787-1788 letter from him to Edward IV. In the letter, Bryan reported that the Ridgely works at Hampton House in Baltimore County were too busy to make the fire backs for Wye House. Bryan described a newer, more fashionable type of fire back consisting of fully cast iron backs, beds and chimneys. He implores Edward IV to order this new, or "Genteel," style found in the homes of Baltimore's elite.

The Baltimore or Ridgely works are now in blast~ They Seldom Cast backs of the Dimensions wanted unless particularly bespoke. The modern taste in several of the

Genteel Houses in Balto is Cast Iron Jamb backs and beds. Cast with a true Joint and Cemented with plaster of paris P^r they look well. Come at from 10 to 15 dollars the Sett. they are more durable and Cast a better heat than Stone. M^r W^m Matthews will give orders to have them made and bro^t to his Store on being furnishd with the Dimensions.^[50]

Attached to Bryan's letter was a list of goods sent to Wye House that consisted of many yards of bed lace, curtain line and fringe and tassels; painting and plastering ingredients such as lead, lime and whiting for plaster, turpentine for thinner, colored powders to make colored paint, and vetriol, linseed oil and litharge of gold as the oils used to apply the twenty books of gold leaf on the parlor pier glasses.^[51] (See Appendix C.)

The two surviving pier glasses in the north parlor at Wye House that are listed in the dining room of Edward Lloyd III's 1770 inventory were installed into the piers of the Edward Lloyd IV's new Wye House parlor. (See Appendix D, catalogue number 13.) This realization implies that Edward IV designed the size of the piers to accommodate the pier glasses. In the list of goods Arthur Bryan sent to Wye House in 1787, the twenty books of gold leaf, an amount that implies the gilding of a large surface area, various oils and litharge of gold suggest that the mirrors were being oil gilded in 1787. Scientific analysis of the gilt revealed two layers of gilding on the mirrors: the first basic layer of a rather rough application of gesso topped with gold leaf; and the second layer applied in an oil gilding process using litharge and other oils. The significant value of the pier glasses, whose frame stylistically dates to the period of Edward III, would have motivated Edward IV to salvage them from the Wye House of Edward III and design the dimensions of his new parlor's piers, which are of unequal width, to accommodate them. It has also been long believed that the Lloyds oriented their dining room tables

lengthwise into the parlor for large dinner parties; thus, like in the home of Edward III, the pier glasses would have provided light for guests dining at the Lloyds.^[52]

In subsequent shipments from 1788 to 1792, Arthur Bryan sent to Wye House venetian blinds, a mahogany dressing glass and noted that “Rattlelack has completed none of the Window fastnings, only began to forge them out on Thursday.” There appear to be no imports of furniture from other American ports; fruit trees, pickled oysters and cheese are the only New York and New England goods noted.

Beginning in 1791, Edward Lloyd IV sent orders to London requesting wares “procured of the best and most fashionable Materials” for the decoration of Wye House.^[53] The text of the surviving orders reveal Edward IV as a man immensely concerned with luxurious and fashionable furnishings. (See Appendix C.) However, the surviving furniture from Wye House and the level of interior architectural finish at Wye House as compared to Annapolis indicate that the Lloyds’s country estate was less formally furnished than the Annapolis townhouse. Still, Edward IV demanded that the utmost care be taken in providing him and his family with the best goods available, making requests like “Particular Attention will be paid in executing this Order as will the whole of the above Articles inclosed in this invoice” and at times designating a specific vendor. The orders were typically sent in December or January, April and August, which corresponds to the times when Edward IV could either anticipate his return on his crops or would have received notice of the profits he had gained.

In August, 1791, Edward Lloyd IV ordered from Thomas Eden & Co. a British gardener to manage the Wye House garden, fourteen mahogany chairs for a dining room, including two armchairs, and a matching settee. The chairs and settee were to be “covered with the best Morocco leather,” an upholstery prescribed for dining chairs by British designers Thomas Sheraton (1751-1806) in The Cabinet-Maker and Upholsterer’s Drawing Book (London: T. Bensley, 1791 and 1794) and George Hepplewhite (d.1786) in The Cabinet-Maker and Upholsterer’s Guide (London: I. & J. Taylor for Alice Hepplewhite, 1788 and 1794). An English side chair in the collection of a Lloyd descendant may be one of the set of chairs received. (See Appendix D, catalogue number 5.) The splat design derives from the designs of both Sheraton and Hepplewhite, but the general style, especially the descending round leaves carved on the stiles and banisters, is distinctly British. Chairs of a similar splat design were made by New York and Baltimore chair makers; imported chairs like the Lloyds’ that would have inspired Baltimore and New York customers to order chairs with that splat design.^[54] By the settee “six feet long and the width in proportion with two cushions of Pillows at each end of black Morocco leather to suit the 14 chairs ordered above,” Edward IV desired a bar back sofa containing three or four chair splats of the same pattern as the set of chairs placed in succession, as illustrated in Hepplewhite’s 1794 Guide, plate 26.

Also in August, 1791, Edward IV sent a detailed order for a phaeton to Oxley, Hancock & Co. with “my Arms or what most fashionable to be put on the Carriage . . .” and that “it may not be hung too high as it will not by any means suit my purpose as a

Gouty Man.” An August, 1791, order to William Anderson requested rapid fulfillment of the order for the mare. A December, 1791, letter to Oxley, Hancock & Co., suggests Edward IV had received from them mares and a stable master, who was sent back to London because his salary requirements were too high.

On January 17, 1792, Edward IV sent nearly identical purchase orders to Thomas Eden & Co. and Oxley, Hancock & Co.^[55] He requested fashionable clothing for the family, specialty foods, history books and novels, and elegant decorations for a large chimney mantle, a small chimney mantle and a large dining table “that will accommodate 20 people.” He also requested “directions showing how the Ornaments are to be placed . . .” A sterling silver plateau with a reticulated gallery and bisque figures to place on top of the plateau, all of which survive, were received from this order. In the order to Oxley, Hancock & Co., but not to Thomas Eden & Co., was a request for a “Handsome Mahogany Bedstead Compleat . . .” with furniture fittings described in specific designs and colors, a dressing table with a glass and drawers that could be locked, six mahogany chairs with cotton covers, two chamber dressing tables, a mahogany sideboard table “complete in every Respect,” and “4 best Carpets agreeable to the drawings now inclosed.” The drawings would have illustrated the dimensions, furnishings currently in the rooms and the interior architectural elements. By enclosing drawings and requesting directions regarding the proper placement of the table ornaments, Edward IV demonstrated his desire to decorate Wye House in the most fashionable manner despite its less opulent character as compared to the Annapolis townhouse.

Also in January, 1792, Edward IV ordered from William Anderson & Co. boys' hats, girls' clothing accessories and large amounts of oznaburgs, brown rolls, kersey, and fearnaught that would have been more suited to clothing the Lloyds's African slaves than to decorate Wye House.

On April 17, 1792, Edward Lloyd IV sent more orders to London.^[56] He ordered a specific type of gold watch "with my Arms thereon . . . and fashionably elegant" from Oxley, Hancock & Co. From William Anderson he wrote for four silver candlesticks, snuffers and stands to match with "and my arms thereon." From Thomas Eden & Co. he requested a pianoforte from the shop of Longman and Broderips, a subscription to John and Josiah Boydell's prints of William Shakespeare "handsomely framed," all of which survive, and a collection of colored prints, meaning "those that have a variety of Tints in the same Prints in Water Colors . . ." and "sufficient for a Withdrawing room of about 20 feet square . . ." which is the small south parlor.^[57] (See Figure 4.) The Lloyds's genteel interest in music was also not unprecedented. There is a 1792 letter from Arthur Bryan noting that Annapolis cabinetmaker Archibald Chisholm repaired the organ he made. The Lloyds owned John Hoyle's 1770 Dictionarium Musica; a Complete Dictionary . . . of Music. Edward IV regularly ordered music, sometimes expressly for young ladies such as an order to William Anderson & Co. in May, 1792,: "six concertos dedicated to the Dutchefs of Ancaster by J.S. Shoecter... four Sonatas and two duetts dedicated to the Count of Abington by John Christian Bach (Opera 15th) This music for the Piano Forte."

Weekend parties at Wye House are referenced in letters from the Lloyds' Annapolis and Baltimore factors; sport shooting and hunting, cock fighting, badminton, and backgammon were popular pastimes at these events.^[58] Also for the enjoyment of their guests and in pure British fashion, the Lloyds maintained a landscape garden developed through the help of numerous gardening dictionaries, calendars and treatises and maintained by a British gardener. The garden included flowering plants and shrubs either cultivated outside or in the hothouses, the Green House, gazebos, a bowling green, and a deer park enclosed by a ha-ha.^[59] Several items listed in Edward IV's 1796 probate inventory indicate that fishing was also an interest of his: Richard Brookes' 1766 The Art of Angling, Rock and Sea Fishing (London, 1766); a "mahogany case of Instruments for the recovery of drowned persons;" and skiffs and other small boats. To enhance the angling experience, Edward IV ordered from Thomas Eden & Co. in June, 1792, a tent, or

Marquis Sufficiently large to hold a dozen People and a P[rivate] apartments for lodging sufficient for half a dozen People ~ Bedsteads and Bedding Complete in every article Tables and Seats to accommodate . . . It is intended to be used occasionally on Fishing Parties on the Shores of the Chesapeake Bay . . . Be particular in the Person who you may employ to execute this Order that he understands it well and that the fullest directions be sent as to the fixing the Marquis and direct that nothing be left out.

In April, 1793, Edward Lloyd IV purchased equipage for serving food in the most genteel manner. Bottle stands, sauce cruets, tea waiters, ice and jelly molds, ice cream servers and one set each of bowls, slop bowls, canisters, cream pots, sugar pots, cups, and saucers for the service of tea, chocolate and coffee was ordered from Oxley, Hancock & Co. Other elements of the leisurely lifestyle enjoyed at Wye House are evident in the

1793 order: saddles and bridles; scented waters for distillation; horse medicine; gardening fertilizer and tools; six blue and yellow silk livery coats, waistcoats and breeches with gold embroidered hats and stockings; and various foods and books.

Edward Lloyd IV died at the age of fifty-two in 1796 and the goods listed in his estate inventory document a larger patronage of American craftsmen than the paucity of receipts exhibits. (See Appendix B.) American, and specifically Maryland, furniture dating to the period of Edward IV and surviving at Wye House document that he patronized Maryland craftsmen. When he was outfitting his new schooner in 1794, Edward IV retained some of Baltimore's most noted craftsmen and furniture retailers: Robert Courtenay; Hodgson and Nicholson; and Thomas Barrett. (See Appendix C, Edward Eubanks entry.) If he enlisted these prominent Baltimore craftsmen to build his schooner, Edward Lloyd IV likely purchased goods from them. An aspect of the Lloyds's American furniture patronage is also evident in their gentleman's shaving stand. (See Appendix D, catalogue number 12.) Although it is American, its distinctly British design is related to few other American shaving stands or washstands, suggesting that the Lloyds owned a similarly-styled British piece and hired an American cabinetmaker to replicate it.

The most salient feature revealed by Edward IV's inventory is the incredible amount of possessions he owned and the social and scientific sophistication of them. (See Appendix B.) Among the items listed in the inventory were 701 titles, or 2,550 volumes, of books and pamphlets in the library on subjects ranging from gardening, history, travel,

science and literature to fiction novels, religion, art, and law^[60]; a mahogany compound microscope; thermometers; barometers; a carriage; a phaeton; a schooner; paintings, of which one by Charles Willson Peale, one by Benjamin West (1738-1820) and a 1776 marine series by Dominic Serres (1722-1793) survive; sets of prints, such as those by John and Josiah Boydell and William Hogarth; a compound microscope; a camera obscura; tools for shoemakers and carpenters; an enormous liquor collection; the marquis; a collection of bayonets, blunderbusses, rifles, and pistols; saddles; mosquito screen curtains; a gouty chair with spare wheels;^[61] surveying instruments; kitchen wares and utensils that signify the types of foods eaten; gold watches; 2,173 ounces of cast and wrought silver wares; backgammon boxes and badminton shuttle cocks and battledores; pianos, harps, flutes, and a fiddle and bow; furniture including seven card tables, six dining tables, nine Pembroke or breakfast tables, one sofa, six settees, 103 side chairs and twenty-two armchairs, three sideboards, three firescreens, eight bureaus, or chests of drawers, six desks, two bookcases, three writing tables, six washstands, five dressing tables, and four presses; and incredible amounts of ceramic wares for the preparation and service of food. Edward Lloyd IV defined himself as genteel through his ownership of these items.^[62]

In considering the surviving furniture, it is important to compare the furniture forms listed in the inventory as compared to those that survive. By far the most numerous form in the inventory is a chair, yet only the dozen armchairs for Annapolis, one upholstered armchair and one side chair survive from this period. Case furniture and

tables that date to the period of Edward IV survive in the greatest numbers however there are fewer listed in the inventory than chairs.

A few objects in the inventory conform to London orders or correspond to surviving furniture. The “12 Arm Chairs with silk damask lining . . . 1 large Settee with d° d° d° 25 . . . 13 Stuff Covers to the above” are the surviving English chairs in the French taste purchased for Annapolis. “2 Oval sattin Wood card Tables with covers” are the surviving pair of English card tables. (See Appendix D catalogue number 1.) “1 ditto [mahogany] Settee leather lining and Pillows . . . 12 Mahogany Chairs d° d° . . . 2 ditto Armed. d° d° ” were ordered through Thomas Eden and Co. in 1791. Two pianos are listed, but the “grand organizd Fortepiano wth music and Chair . . . [£]75 . . .” more likely corresponds to the Longman and Broderip piano forte ordered in 1792 than the piano forte for £22.10. The two gilt frame pier glasses in the north parlor of Wye House is evident in the list and the large English secretary bookcase is probably “1 Bureau. Mahogany with glafs doors and book case a little out of repair” because all of the other bookcases listed do not have bureaus, or secretary drawers, mentioned with them.^[63] The prints ordered in April, 1792, can also be identified.

Edward Lloyd V's father died when he was seventeen years old, leaving him a young leader of vast land holdings, a large fortune and two younger, unmarried sisters. Edward V's mother, Elizabeth Tayloe Lloyd, received from her husband the Annapolis townhouse, all of the liquor, a dozen slaves, the carriages and phaetons, and the use of all

of the silver plate owned by her husband. His daughters received money and slaves, while Edward V received Wye House, its furnishings and its lands and appurtenances. Apparently, Elizabeth Tayloe Lloyd considered Edward V capable enough to manage Wye House, and she retired to Annapolis, which she had always favored over Wye House. By 1797, the Lloyd family assets were entirely operated by Edward Lloyd V. He married Sarah Scott Murray Lloyd in November, 1797, and had his first son in 1798, named (surprisingly) Edward. Edward V immediately began redecorating Wye House as a method of outwardly conveying his role as the master of Wye House.

Numerous receipts and furniture survive documenting the purchase of furniture and other goods for the decoration of Wye House under the aegis of Edward Lloyd V. The first indication of Edward V's decoration of Wye House is the removal of goods from Wye House and their subsequent sale in Baltimore, similar to the sale of goods after the death of Edward Lloyd III in Philadelphia and Annapolis.^[64] The value of wheat, copper goods, excess vinegar, "old furniture," and other sundries sold in 1797 amounted to the enormous sum of £10,037.0.3 ¼. This revenue was used to purchase various silver and china wares, textiles, "seegars" and, from "Martin, . . . a mahogany clothes press . . . £22.12.6." Martin may refer to Baltimore cabinetmaker James Martin (fl. 1790-1816) from whom the Lloyds purchased various sundries.^[65] This not only reveals another example of Baltimore patronage, but it could refer to a surviving wardrobe. (See Appendix D, catalogue number 28.)

The source of the Lloyds' income was becoming more and more domestically sustained and, though he still ordered some items from London, Edward V patronized a growing number of American craftsmen and merchants, such as Baltimore merchant Adrian Valck, an important agent for European merchant houses, and Annapolis textile merchant Lewis Neth.^[66]

In late 1796, Edward V and his sister Maria (1782-1868) bought enormous amounts of textiles-- muslin, cotton, ribbon, lace, silk, lustring, curtain cord, fustian, furniture dimity, furniture brushes, furniture chintz, and gingham check-- from Annapolis retailer Lewis Neth. Edward V and Maria maintained a running account with Lewis Neth until 1806 that was paid once annually. Their purchases between 1796 and 1806 were considerably large, such as the \$2,000 paid on August 29, 1800, for the 1799-1800 account.^[67] Also at this time, improvements were made to the exterior, such as the enlargement of the north portico as recorded in a letter from Arthur Bryan on July 11, 1799: "Mr Stewart the Stone Cutter in Baltimore has finished your front Steps. It will be necessary when you remove them to employ him to put them up and to provide some Stone lime and White lead."^[68]

In 1798 and 1802 Edward Lloyd V ordered goods from London merchant Thomas Eden and his new partner, Christopher Court. In 1798, Edward V requested men's and women's stockings; kid gloves; silk caps; a sterling silver dish cross for the middle of the dining table and silver table and dessert spoons adorned with his *ELL* cipher; scented waters; a saddle and a bridle; garden seed for vegetables, fruits, flowers,

and shrubs; and, for himself, a fashionable satin cloak adorned with a bear and accompanied by a matching muff and a top hat. In 1802, Edward V received a shipment of goods from London that included a pair of girandoles, a mahogany box of cock spurs, millinery, the latest Boydell prints of Shakespeare's plays, shoes, and silk hose. No furniture appeared in these orders.

The last documented purchase of household goods from London merchants occurred in 1810 when the Lloyds received from Thomas Eden, Christopher, Court & Co. of London six girandoles. This was twice the amount intended from the order of “3 pairs” of girandoles, by which Edward Lloyd V meant three girandoles with each girandole considered one pair. (See Appendix D, catalogue number 13.) An account book entry of 1818 shows that the Lloyds settled the mistake with Eden, Court & Co. by paying the interest on the account and selling the three extra girandoles to Baltimore merchant Robert Oliver. The three surviving crystal girandoles are still at Wye House; each has a tall central stick surmounted by a large diamond-shaped prism with strung beads cascading down to three smaller sticks at the front and sides. The girandoles were intended to be placed on tables in front of looking glasses, two for the pier glasses in the parlor and one in front of a looking glass in the dining room or in the parlor opposite the pier glasses.^[69]

The style and construction of the Lloyds's Maryland furniture dating to the late eighteenth and early nineteenth centuries indicate that the Lloyds, like other Marylanders, preferred British style and patronized Maryland craftsmen who were faithful to British

furniture tradition.^[70] The construction of Maryland furniture demonstrates that the craftsmen were trained in the British method and used imported British furniture and pattern books as their instructional aid. Indeed, the population of the economically booming port of Baltimore swelled with recent immigrants from Great Britain and Ireland after the Revolutionary War.

Edward Lloyd V initially patronized Maryland furniture craftsmen favored by his father. Because Archibald Chisholm, the Annapolis cabinetmaker preferred by Edward IV, retired from cabinetmaking in 1794, Edward V turned to Chisholm's one-time partner John Shaw. In 1797, John Shaw made a desk and bookcase for Edward V's private office that survives in its original location at Wye House.^[71] (See Appendix D, catalogue number 23.) It was built to fit in the pier between the two windows of the south office where it remains.^[72] The desk and bookcase is baroque in its form but is decorated with delicate stringing and vivid pictorial inlays styled after the designs in Hepplewhite's 1788 Guide. The words "Bills" and "Receipts" are written in ink on two of the pigeonhole valances. It is from this desk that Edward V conducted his business; his plantation managers, overlookers (in charge of the overseers at the Lloyds's twelve plantation sites), gardeners, and tutors worked and lived in the plantation office at the end of the west hallway.^[73]

John Shaw was also commissioned to make a billiard table, a rare survival demonstrating both superior cabinetwork by an Annapolis cabinetmaker and evidence of the sporting and leisurely lifestyle maintained by Edward Lloyd V.^[74] (See Appendix D,

catalogue number 32.) The payment for the billiard table is recorded on December 29, 1800, when Edward Lloyd V paid John Shaw \$150 and subsequently purchased on January 14, 1801, a set of billiards from Baltimore merchant James P. Maynard.^[75] (See Appendix C.) This account book information combined with the strong stylistic and construction evidence leaves little doubt that John Shaw made the billiard table for Edward Lloyd V in 1800. The table was placed in the second floor room of the Green House where it remained until 1958 when it was sold to Winterthur.

Ledger entries noting payments of bets placed on horse races, cockfights, backgammon, card games, and billiards confirm the sporting habit of Edward V. His purchases of horses and cock spurs and the documented maintenance of his stables and attendance at sporting events attest to his participation in the sports.^[76] Owning a billiard table was the equivalent of owning the horses that were racing or cocks that were fighting. The second floor of the Green House had impressive architectural detail, much of which is still preserved, and the billiard table provided a lively recreation for Edward V and his guests at Wye House, which “was, literally, a hotel for weeks during the summer.”^[77] Furthermore, there is a British tradition of maintaining a house for billiards in a landscape garden.^[78] The 1798 purchase of various garden products from London and his employment of a British gardener attest to Edward V’s consciousness of maintaining a fine garden. In time-honored Lloyd fashion, his desire to emulate British tradition may have contributed to Edward V’s desire to own a billiard table for the Green House.

In August, 1801, Edward V purchased more furniture from Annapolis and Baltimore craftsmen. John Shaw was paid a total of \$650, though the types of goods received are not recorded. From Baltimore cabinetmaker William Singleton (fl. 1790-1803), who is noted for marketing himself to rural gentry,^[79] Edward Lloyd purchased a dozen chairs for \$108, a considerable sum of money for a set of chairs according to contemporary cabinetmakers' price books.^[80] The prevailing fashion for neoclassical furniture links the payment to Singleton with a single surviving armchair pictured in early photographs of Wye House and presently in the collection of the Colonial Williamsburg Foundation.^[81] (Appendix D, catalogue number 21.) The patera inlay at the center of the oval splat relates to the style of inlay commonly found on Baltimore furniture dating to this period; Thomas Barrett, the Baltimore cabinet- and inlay-maker who decorated the cabin of Edward IV's schooner, is known to have sold inlay to William Singleton.^[82] Archibald Campbell, the Lloyds's Baltimore factor, purchased furniture for himself from Baltimore cabinetmakers and may have been involved in purchasing furniture for the Lloyds. A surviving Pembroke table that Campbell owned is attributed to Baltimore cabinetmaker Levin Tarr (fl. 1800-1815); a surviving Lloyd card table related in style and construction to Campbell's table may have been made by Tarr or whomever made it and purchased by Campbell for the Lloyds.^[83] (See Appendix D, catalogue number 16.)

Edward Lloyd V also purchased furniture from Shaw's former apprentices. William and Washington Tuck made and repaired furniture for the Lloyds between 1803

and 1826: in 1803 alone, William Tuck was paid \$140. (See Appendix C.) The initials of Annapolis cabinetmaker William Tuck appear on several John Shaw labels around 1797, suggesting that he worked for Shaw. Washington Tuck was apprenticed to Shaw in 1798 along with a man named Henry Lusby.^[84]

Receipts, letters and apprenticeship agreements document that Edward V directed craftsmen from Annapolis and Easton to Baltimore cabinetmaker Edward Priestley (fl. 1802-1837). In a letter to Edward V dated 1808 Priestley requested the \$60 Edward V had agreed to give Priestley for “clothing James Hasitland” for seventeen months.^[85] (See Appendix C.) The letter strongly implies that Edward V and Priestley had an arrangement in which Priestley hired Hasitland who “has never been bound” with the agreement that Edward V would pay for his clothing and feeding. In the letter, Priestley indicated that he wished to arrange for the proper binding of Hasitland as an apprentice in his shop and that perhaps Edward V had had a similar arrangement with “Mr. Martin,” who may again refer to cabinetmaker James Martin. There is no record of Edward V’s response and Priestley never registered a legal apprenticeship certificate for Hasitland and Hasitland never opened his own cabinetmaking shop in Baltimore.^[86]

Henry Lusby, an apprentice of John Shaw’s, moved to Baltimore after completing his apprenticeship in 1805; once there, he immediately gained employment as a journeyman in Priestley’s shop, a job he held for ten years. Lusby was an apprentice with Shaw at the time Edward V ordered a great deal of furniture from Shaw, suggesting that Edward V knew Lusby and his work. Although Baltimore was attractive because of its

booming economy, Edward Lloyd V likely recommended that Lusby work for Priestley and likely suggested to Priestley that he hire Lusby. Lusby owned his own cabinetmaking shop from 1817 to 1831.

In the same manner, Edward V purchased furniture from and had repairs made by the Easton, Maryland, cabinetmakers James and Joseph Neale. John Needles (1786-1878) was an apprentice of the Neale brothers from 1802-1807, the period when Edward V patronized the Neales.^[87] (See Appendix C.) It is possible that the repairs for which the Neales invoiced Edward V were performed by Needles. When Needles moved to Baltimore in 1808 with his aunt, he explained in his autobiography that he arrived in Baltimore, was put up by a fellow Quaker who was a friend of his aunt's and the next morning visited Priestley's shop where he was immediately employed. After nine months, he chose to leave Priestley and work for William Camp who, Needles claimed, operated the largest shop in Baltimore. Needles opened his own shop months later, in 1810.^[88]

Within crafts such as cabinetmaking, kindred relationships were an important method of securing a clientele, obtaining credit and establishing a reputation, especially in America where there were no guilds. Edward Lloyd V's role in sending cabinetmakers who were unacquainted with Baltimore's cabinetmaking community established a type of kinship link often seen in American craft communities. Priestley, whose work as a cabinetmaker has never been studied, maintained a business relationship with Needles and Lusby, even supporting Lusby when illness prevented him from working.^[89]

Edward Priestley ranked as one of Baltimore's most preeminent cabinetmakers in the early nineteenth century, maintaining a clientele of Maryland's wealthiest and most politically influential families. Priestley's career is first noted in 1802 when he advertised a cabinetmaking business with a partner, Samuel Minsky, who had been an apprentice of Nicholas Kirby of Baltimore from 1794 to 1801. In 1803, Priestley exported his furniture to Savannah, Georgia, advertising it "at Baltimore prices;" he failed to find an enduring market and ended his venture.^[90] The partnership of Priestley and Minsky dissolved in 1807 and Priestley opened his own cabinetmaking shop at 2 Baltimore Street.

Newspaper and other evidence proclaims that Priestley was a prominent cabinetmaker in Baltimore until 1835.^[91] He regularly advertised for the sale of particular forms of fashionable furniture and was heavily involved in the proceedings of the cabinetmaker's professional union, the United Society of Journeymen, Cabinet and Chair Makers of the City of Baltimore. In newspaper advertisements for estate auctions, his name is mentioned as the maker of furniture, a distinction only bestowed to three others: William Camp (fl. 1801-1822), John Needles and Michael Jenkins (fl. 1802-1832).^[92] Of all Baltimore cabinet shops, Priestley had the third largest number of apprentices, after Camp and John and Hugh Finlay.^[93] In 1823, he purchased lumber and thirty-one of thirty-seven work benches from the estate sale of William Camp.^[94] Priestley was heavily involved in the importation and sale of lumber, a fact substantiated by the enormous amount of mahogany, pine, maple and tulip poplar listed in his 1837 estate inventory.^[95]

The inventory reveals that Priestley died a wealthy man. In his shop, he owned finished and unfinished cabinet wares, lumber, veneer, upholstery and stuffing, tools, and seven workbenches and also possessed seven lots of real estate in Baltimore city with total assets valued at \$20,532.37. The inventory of outstanding debts owed to Priestley when he died in 1837 lists Edward Lloyd, for \$.75 and cabinetmakers to the Lloyds, Washington G. Tuck and Henry Dukehart.^[96] Other clients who owed Priestley money when he died included a litany of Baltimore social and political elite and relatives of the Lloyds: Harry Dorsey Gough Carroll; the estates of Charles Carroll of Carrollton, Robert Oliver and Joseph Hopper Nicholson; merchant William Patterson; and the Chase, Chew, Gittings, Howard, and Diffenderfer families. Perhaps because he sold his wares to an exclusively Baltimore market Priestley did not label his furniture, thus his wares have descended under a cloud of anonymity.^[97] Fortunately Edward V and Edward VI purchased a significant amount of furniture for Wye House from Priestley and surviving pieces can be connected to the receipts.

Between the years 1810 and 1850, a pattern of the Lloyds's furniture and furnishing purchases evolved. A few goods were bought at random, but major periods of redecoration correspond to the completion of carpentry work, the return of Edward V to Wye House after serving political terms and the transfer of the management of Wye House from Edward V to his son Edward Lloyd VI (1798-1861) in the late 1820s. By the 1820s, Baltimore had emerged as the undisputed cultural and economic hub of Maryland;

the Lloyds sold their agricultural products there and purchased their furniture from Baltimore craftsmen.

When Edward V was appointed Governor of the State of Maryland in June, 1809, he moved to the Annapolis townhouse built by his father and where his mother lived. An inventory was made of the Lloyd-owned goods in the house and then furnishings were purchased by the State so the home could be used for official receptions for guests of the State.^[98] In decorating his home as the official Governor's residence, Edward V hired thirty-five craftsmen and merchants from whom he had purchased goods to decorate Wye House.^[99] (See Appendix C.)

In 1811, Edward Lloyd V returned to Wye House after completing his term as Governor of the State of Maryland. Subsequently, carpenters were hired to perform maintenance repairs to Wye House that were followed by the purchase of furniture in the newer, bolder classical forms being made in Baltimore. In February and March of 1812, Edward Lloyd V paid John Finlay \$114.86 and Edward Priestley \$670.25 and \$123.62 to Priestley in November, 1817. No painted furniture of the kind that Finlay produced survives, though the amount of money paid to Finlay denotes a significant purchase of painted furniture. Three pieces of mahogany furniture characteristic of the type of early Empire, or Grecian, Baltimore furniture of circa 1810- 1815 that Priestley advertised do survive and can be attributed to Priestley: the dining table; the pillar and claw card table; and the Grecian sofa.^[100] (See Appendix D, catalogue numbers 18, 19 and 22.) The mahogany dining table consists of three sections each with large turned pillar bases,

falling leaves and a veneered and raised apron panels over pendant drops and is the type Priestley advertised as a Northumberland table. The Lloyds' Grecian sofa was, because of the upholstery, an expensive purchase.^[101] The general style of the reeded rails and legs, the rolled arms and the squared crest rail relate the Lloyds' sofa to a group of Baltimore sofas attributed to Camp, but the Lloyds' is distinguished from the group by its construction and its acanthus carving on the crest rail. The carving on the legs of the swivel-top, Grecian style card table is consistent with the carving on the crest rail of the sofa, suggesting the same carver and a similar date of purchase. The pillar and claw card table has a square top with an elliptical front, a swivel-turned pedestal base, carved and molded legs and a top with a radiating veneer decoration typically found on Baltimore furniture. A pedestal-end sideboard, which Priestley also advertised,^[102] in the style popular between 1800 and 1820 is photographed in the dining room at Wye House in late nineteenth and early twentieth century photographs. It is remarkably similar to the pedestal-end sideboard illustrated by Sheraton in 1794, plate 21, with the exception of the paneled gothic pointed arch cabinet doors. Surviving at Wye House are the Lloyds's vase knife cases for the sideboard that are the same design Sheraton illustrated in the same plate as the proper ornamentation for a pedestal-end sideboards. (See Appendix D, catalogue number 14.)

For the period immediately following the War of 1812, records document that the Lloyds made no furniture purchases for Wye House. They did maintain running accounts for assorted commodities and textiles with merchants Lewis Neth of Annapolis, Lynch &

Craft and Thomas, George and Thomas of Baltimore and Thomas and Groome, Thomas and Lambdill of Annapolis and Solomon Lowe, Clark and Greene, and Groom & Landrieu of Easton.^[103]

During the 1820s significant interior modifications to Wye House warranted home furnishing purchases. In 1823, while Edward V was serving as United States Senator, carpenter George Dudley and two assistants performed major renovations at Wye House that entailed building new interior architectural appointments and updating existing ones. (See Appendix C, Building Repair.) This work at Wye House included reconfiguring fireplaces and mantels with new moldings; adding flooring, cornice moldings, doors, and door frames; reconfiguring the garret above the housekeeper's room for the domestic slaves; replacing the columns and cornices on the north and south portico; installing shutters; repairing furniture; and adding pantry shelves. Dudley's bill totaled \$1,320.98.^[104] The installation of cornice molding listed in Dudley's work likely refers to the one presently in the north parlor at Wye House that forced the two pier glasses to be lowered to their present position below the chair rail.^[105] Dudley's work prompted the purchase of plastering ingredients, four fire backs from J. & A. Smith of Baltimore in September, 1826, and a marble mantel in November, 1826, from Thomas Townsend of Baltimore.^[106]

Another component in the decoration of Wye House in the mid-1820s was the transfer of household furniture from the Annapolis townhouse to Wye House following the death of Edward Lloyd V's mother, Elizabeth Tayloe Lloyd, in February, 1825. In

her will, she left cash, slaves and silver plate to Edward V's sisters and to Edward V "all my Tables and chairs, Books, Pictures and looking Glafses, Beds, Curtains and Bedsteads . . . also the Carpets in the Drawing Room and Pafsage, the ornaments on the mantle, . . . my coach, and all my kitchen furniture . . ." ^[107] A private inventory of the Annapolis house lists the objects inherited by Edward Lloyd V with their values. ^[108] These goods include numerous chairs, dining, serving, candle, tea, and card tables, decorative ornaments, looking glasses, presses, wardrobes, bureaus, carpets, floor cloths, and other household furnishings. Unfortunately, the descriptions of the items can only be used to identify the set of twelve upholstered armchairs. Receipts for the cartage of furniture from Annapolis to Wye House dated 1825 and 1826 indicate that some furniture including a piano was removed to Wye House but much was sold at auction in Annapolis in 1825. ^[109]

The carpentry repairs to Wye House continued in the late 1820s and were coupled with an extensive decoration campaign beginning in 1825. The 1825 marriage of Edward Lloyd VI and Alicia McBlair (1806-1838) prompted this redecoration as well as Edward V's return to Wye House in 1826 after ending his senatorial term in Washington, D.C. because of his gout. In the late 1820s, Edward V began to transfer the principal role of managing Wye House to his son, Edward Lloyd VI. With his new wife, Edward VI conveyed his new lead role through the redecoration of Wye House. He continued to patronize Baltimore craftsmen, even those from whom his father had bought furniture. During this period, invoices from craftsmen and merchants distinguish between Edward

V, who still lived at Wye House, and Edward VI. Edward VI, referred to as Mr. Lloyd or Mr. Lloyd, Jr., paid for repairs to the Wye House interior and purchased new furniture, while Edward V, Colonel Lloyd or Mr. Lloyd, Sr., paid for the repair of old furniture.

Edward Lloyd VI hired carpenters and stonemasons to perform structural and decorative improvements to the interior and exterior of Wye House from 1825 to 1827. Famed Baltimore architect Robert Cary Long (1810-1849) was paid \$50 for making measurements of Wye House in August, 1827.^[110] Annapolis carpenter Jeremiah L. Boyd completed numerous jobs at Wye House from 1827 to 1828 that totaled \$ 3,936.52. He made venetian shutters, windows, window and door lintels, soffits, and shelves, and repaired rough floor joints and brickwork around the porticos.^[111] Towson and Anderson of Baltimore made several marble hearths and mantels for Wye House and Thomas Hale of Baltimore sent a receipt to Edward IV for “walling up” ten pillars, which likely meant plastering the ten pillars around the north portico.^[112] This receipt and others from the 1830s and 1840s make reference to the Lloyds’ purchase of significant amounts of ingredients for plaster. The plaster was compounded at Wye House and, based on the receipts, was used to whitewash not only the interiors but the exteriors of Wye House, and the dependencies and the fences.

A succession of furniture, carpet and upholstery purchases after 1825 indicate that Edward Lloyd VI was establishing his role as the master of Wye by embellishing the interiors in furniture in his taste. In 1825, he purchased six painted chairs: according to private inventories from the 1830s, painted, caned and rush bottomed chairs were situated

in the bedrooms and in the central passage of Wye House.^[113] In February, 1826, Edward VI purchased a wardrobe for \$45 from the Baltimore cabinetmaking firm of brothers John and James Williams. The wardrobe's suggests that this payment was for the three-part winged wardrobe that survives at Wye House, the style of which was popular in the mid-1820s. (See Appendix D, catalogue number 37.) In September, 1826, and June, 1827, Edward VI turned to Edward Priestley for a frame for a marble slab, a liquor case, two bedsteads, two dressing glasses, mattresses and bed furniture, a cot, and a secretary for his sister, Mary Lloyd (Mrs. William Tilghman Goldsborough). The frame for the marble slab and the liquor case correspond to items that survive at Wye House. (See Appendix D, catalogue numbers 35 and 43.) On the same order, Edward Lloyd V was charged for five new covers for mahogany chairs and for the sofa to be mended and varnished, including the castors. Priestley's receipt also includes a thirty-foot mahogany handrail-- undoubtedly the present thirty foot mahogany handrail for the stairs in the central passage. A friend of Priestley's who was likely hired by the Lloyds at the behest of Priestley, Baltimore turner William Roney provided newels, drops, *pattras* (probably meaning *paterae*) and fourteen capitals and bases.^[114] The fashion for Egyptian furniture was initially popular between 1800 and 1815 and was revived in the late 1820s by the publication of several British design books.^[115] Baltimore architecture during this period reveals the influences of the revivals of Egyptian, classical and Gothic styles, particularly in the work of Robert Cary Long, whom the Lloyds had employed. The acroterion on the

pediment of the winged wardrobe and the bearded men or therms on the slab base both attest to Edward VI's admiration of Egyptian fashion in furniture.

Household embellishments were also ordered by Edward Lloyd VI in 1827: a pair of looking glasses in gilt frames and a passage lamp from Baltimore merchant Neff & Bird; 2,992 pounds of green leather hide for upholstery from Baltimore merchant Green and Reardon; and two dozen brass stair rods and over 268 yards of carpeting and Venetian rugs from Baltimore merchants John Hastings and Joseph Blackwood.^[116] In the spring of 1828, Edward VI ordered two painted cornices meant for either windows or beds from Hugh Finlay; a trundle bed from Baltimore cabinet and venetian blind maker Edwin S. Tarr; two inexpensive bedsteads and sackings from Baltimore cabinetmaker William Cook; and bed chairs and a low post bed from local Easton cabinetmaker and repairman John Meconekin.

In the early 1830s, Edward Lloyd VI made more furnishing purchases for Wye House. A single and a double turned low post bedstead bought from the Williams brothers corresponds to two surviving turned low post bedsteads. (See Appendix D, catalogue number 44.) In 1832, Jeremiah Boyd performed various maintenance tasks at Wye House. James E. Miller turned the capitals and bases for yellow and white pine columns, probably for one of the porticos, that had been purchased in Baltimore. George Hall of Baltimore added a marble slab to a mantle and repaired the dining room fireplace.^[117] John and James Williams repaired a sofa and chair in May, 1832, and made twelve chairs and a table in October, 1832. In May, 1833, Edward VI purchased twenty eight

yards of carpeting from Joseph Blackwood's carpet and floor warehouse in Baltimore. Edward VI traveled to Philadelphia where he bought an upholstered rocking chair from J. Hancock and Company in Philadelphia.^[118] In August, 1833, the Finlay brothers of Baltimore provided a set of painted cane seat chairs and a settee. Baltimore cabinetmaker Henry Dukehart sold Edward Lloyd VI a wardrobe and bureau in October, 1833. Four more chairs, presumably painted, came from an anonymous source.^[119]

While the lives and work of the Finlay brothers are well documented, information about Dukehart is limited to city directory entries where he is listed as a cabinetmaker. Dukehart's name appears in Priestley's estate inventory of outstanding accounts, indicating that he conducted business with Priestley and may have been recommended to the Lloyds by Priestley. Dukehart's wardrobe and bureau were probably intended for the bedroom that Edward VI and Alicia McBlair Lloyd had begun to redecorate. In September, 1833, they purchased from rug dealer Joseph B. Lapsley of Philadelphia 487 ½ yards of superfine ingrain carpets, 116 yards Venetian carpets and 8 yards of Imperial Carpets, which cost \$728.20 and was shipped to Wye House by Citizens' Union Line of Transportation.^[120] Alicia McBlair Lloyd purchased in February, 1834, cambric, fabric curtain rings, colored and white bed lace, and metal rings for hanging bed curtains from W. H. & P. Groome of Easton.^[121]

Despite several indistinct purchases from Baltimore upholsterer and paperhanger Armistead Green, who leased shop space from John Needles, there is no indication that the Lloyds ever purchased wallpaper, while the evidence for painted wall decoration is

overwhelming.^[122] Ingredients for plaster-- lime, whiting, linseed oil, turpentine, and litharge-- and powders for colored paints were continuously ordered in large amounts in the 1830s from Lynch & Craft of Baltimore and Philip Clayton of Annapolis.^[123]

Edward Lloyd V appreciated the beauty of a refined outdoors; like his father and grandfather before him the lifestyle that generated the purchase of interior furnishings for the decoration of Wye House was matched by the requisite splendor of their surroundings. The writings of Frederick Douglass (born Frederick Augustus Washington Bailey, 1818-1895), who was raised at Wye House as the son and slave of the Lloyds' schooner captain Aaron Anthony, provide vivid accounts of Wye House during this period.

. . . there were barns, stables, store-houses and tobacco houses; blacksmiths' shops, wheelwrights' shops and coopers' shops-- all objects of interest; but above all there stood the grandest building my eyes had ever beheld, called, by every one on the plantation, the "Great House." This was occupied by Col. Lloyd and his family. They occupied it; *I* enjoyed it. The great house was surrounded by numerous and variously shaped out-buildings. There were kitchens, wash-houses, dairies, summer-house [gazebo], green-houses, hen-houses, turkey-houses, pigeon-houses, and arbors, of many sizes and devices, all neatly painted, and altogether interspersed with grand old trees, ornamental and primitive, which afforded delightful shade in the summer, and imparted to the scene a high degree of stately beauty. The great house itself was a large, white, wooden building, with wings on three sides of it. In front [the water entry leading to the north facade], a large portico, extending the entire length of the building, and supported by a long range of columns, gave to the whole establishment an air of solemn grandeur. It was a treat to my young and gradually opening mind, to behold this elaborate exhibition of wealth, power, and vanity. The carriage entrance [the land entry leading to the south portico] to the house was a large gate, more than a quarter of a mile distant from it; the intermediate space was a beautiful lawn, very neatly trimmed, and watched with the greatest care. It was dotted thickly with delightful trees, shrubbery, and flowers. The road, or lane, from the gate to the great house, was richly paved with white pebbles from the beach, and, in its course, formed a complete circle around the beautiful lawn. Carriages going in and retiring from the great house, made the circuit of the lawn, and their passengers were permitted to be-hold a scene of Eden-like beauty. Outside this

select inclosure, were parks, where-- as about the residences of English nobility-- rabbits, deer and other wild game, might be seen, peering and playing about, with none to molest them or make them afraid. The tops of the stately poplars were often covered with red-winged blackbirds, making all nature vocal with the joyous life and beauty of their wild, warbling notes. These all belonged to me, as well as to Colonel Lloyd, and for a time I greatly enjoyed them.^[124]

The recollections of Frederick Douglass offer a rare firsthand account of the appearance of the gardens and surroundings of the Wye House of Edward Lloyd V, which Douglass even compared to the houses of British aristocracy. In the 1880s, Douglass poignantly recollected on the demeanor of Edward Lloyd V: “. . . a gentleman of the olden time, elegant in his apparel, dignified in his deportment, a man of few words and weighty presence, and I can easily conceive that no governor of the State of Maryland ever commanded a larger measure of respect. . .”^[125]

The will of Edward Lloyd V, who died in Annapolis on June 2, 1834, divided the lands equally among his three sons, with Edward VI receiving Wye House and its surrounding plantation property, while his four daughters received cash or land value equivalents. His wife, Sarah (Sally) Scott Murray Lloyd, received the household furnishings, a select carriage, select horses and slaves, and \$3,000 annually. She remained at Wye House until her death in 1854 and was responsible for much of its furnishing in the late 1830s and early 1840s.

No legal inventory was taken of Edward V's estate; only a private inventory of “Col Edward Lloyd's” containing a limited amount of Wye House's contents survives. The total value of goods was listed at \$1,622.38 ½, and included a sideboard, an

extension dining table, table rugs, floor cloths and carpets, many sets of fireplace equipment, a rocking chair, numerous sets of china services and glassware, a few pieces of silver flatware, sofas, cane seat chairs, mahogany chairs, upholstered chairs, books, a piano, guns, desks, toilets and washstands, presses, wardrobes, bureaus, kitchen wares, lighting devices, horses, livestock, craftsmen's tools, compasses and surveying equipment.^[126] Immediately after the inventory was taken, Edward VI sold to Captain William Powell a set of twelve mahogany chairs, a set of six mahogany chairs, the passage sofa, pistols, silver flatware, and several cows that were listed in the inventory.^[127] Again, goods were sold after the death of Wye House's proprietor.

Between the years 1835 and 1840, Edward Lloyd VI made several journeys with his slaves to cultivate lands he had bought in Mississippi, Arkansas and Louisiana. His goal was to create a flourishing appendage of the Wye House plantation but ultimately his southern speculative venture failed. However, its effects on the decoration of Wye House were immense: the maintenance and decoration of Wye House from 1835 to 1846 was undertaken by Edward VI's mother, Sally Scott Murray Lloyd, who was the mistress of Wye because of both Edward VI's absence and the premature death of Edward VI's wife, Alicia McBlair Lloyd, in 1838. Numerous receipts addressed to "Mrs. S.S. Lloyd" pertain to repairing, replastering and repainting Wye House and its surroundings and purchasing furniture. Sally Scott Lloyd was a native of Annapolis and hired Annapolis workmen for house repairs; however, the furniture she ordered was made by Baltimore

cabinetmakers and corresponds to surviving furniture in the plain Grecian style popular in Baltimore in the late 1830s and early 1840s.

The repairs made to Wye House under Sally Lloyd's care were executed in waves and were followed by purchases of furniture, carpets, upholstery, decorative curtain cornices, and lighting.^[128] Local carpenters William Ross and W.A. Scroggs performed such tasks at Wye House as putting up bedsteads, curtain rods and window blinds, putting castors on chairs and the sofa, repairing tables and wardrobes, reupholstering chairs, hanging window cornices, and hanging window and bedstead ornaments.^[129] (See Appendix C.) Lynch and Craft of Baltimore and Thomas Dawson & Son of Easton sold the Lloyds large amounts of plastering materials and yellow, green, blue, and black paint. Subsequently, in the spring of 1835, Sally Lloyd purchased furniture upholstery from various merchants, carpeting from Joseph Blackwood of Baltimore, carpeting and twelve yards of furniture liner from James Iglehart and a bureau and looking glass from John Needles. John and James Williams also repaired several pieces of furniture during this period.^[130] In November, 1835, Albert Lombard of Baltimore was paid \$3.38 for "newifying an old bed."^[131]

In 1837, interior work was followed by more furniture purchases. James Allison white washed and painted the south office at Wye House and James Button painted seven fireplaces, a wardrobe and several doors and windows. In September, 1837, Baltimore cabinetmakers John and James Williams provided two wardrobes, two washstands, three bedsteads, a dressing table, a pier table, a butler's tray and table, and two nesting tables.

William Ross set up the bedsteads and hung the dimity furniture that was purchased from B. Harrison & Co. of Baltimore for the mahogany bedstead made by the Williams brothers. Edward Hubball of Baltimore sold Sally Lloyd brass stair rods. In October, 1837, Sally Lloyd purchased from A. F. Judlin of Baltimore three pairs of black curtain poles, gilt ornaments for the ends of the poles, gold fringe, and curtain bands, all of which William Ross hung.^[132] R. & A. Campbell provided two mantle lamps with ormolu bases and cut shades in late October, 1837. An undated receipt for gas chandeliers and lights for the “ladies’ dining room, Ladies’ Sitting room, Main Dining Room, Pafsage, and Bar Room” likely dates to this redecoration since Sally Lloyd consistently purchased “lamp gas” after 1837.^[133]

Outside contractors were hired more and more frequently to perform the interior work at Wye House. The 1796 inventory of Edward Lloyd IV lists numerous tools for crafts and the recollections of Frederick Douglass describe the existence craft shops at Wye House. As farming profits decreased, the Lloyds’s slaves who had formerly executed house repairs, minor furniture repairs and blacksmith repairs were either sold to Georgian slave traders, which is recounted by Frederick Douglass, or were enlisted to work the cotton fields Edward VI bought in Mississippi, Louisiana and Arkansas. The Lloyds found that hiring day workers and craftsmen to make repairs was more profitable in the late 1820s, the 1830s and the 1840s than training their slaves and employing them. While early repair receipts are infrequent, repair receipts of Sally Lloyd and Edward VI indicate the change in labor usage.^[134] For example, William Ross and others made the

house and furniture repairs and Annapolis blacksmith Andrew Thomiz submitted long and detailed invoices for the repair of iron farming tools, cooking utensils and fireplace equipment.

Throughout the 1830s and 1840s, Sally Lloyd patronized two cabinetmaking firms in Baltimore: Jonathan and James Williams and John Needles. Not until the 1830s is there documentation that Easton-native John Needles, whose career Edward V had promoted, made furniture for the Lloyds. Only one receipt from Needles survives, but two wardrobes, a marble pier table, a writing desk, and a marble-top toilet that survive at Wye House are related to documented work of Needles, and it is likely that he made more than one piece for the Lloyds. (See Appendix D, catalogue numbers 25, 31, 36, 38, and 40.)

Brothers John and James Williams sold a significant amount of furniture to the Lloyds from the late 1820s to the late 1840s. John A. Williams (fl. 1814-1837) was apprenticed to Baltimore cabinetmaker John Denmead (fl. 1800-1810) in 1802 and purchased Denmead's shop at 66 South Street in Baltimore in 1810.^[135] His brother, James Williams (fl. 1818-1848), became a partner in 1818, and together they operated a cabinetmaking shop that ranked among Baltimore's most successful establishments.^[136] The business, which included selling lumber, endured until 1878 despite John's death in 1837 and James' retirement in 1848 and subsequent death in the early 1860s. The only labeled piece by the Williams' brothers bears their names and occupation in Spanish,

“JUAN Y JAYME WILLIAMS/ Ebanistas y Alquiladores,/ No. 68, SOUTH-STREET,/ BALTIMORE.” demonstrating their participation in the furniture export trade.^[137]

Sally Lloyd ordered furniture for Wye House from the Williams brothers in 1844 and 1846. Five window sofas were ordered in 1844 that may have been placed underneath the five windows in the north parlor and dining room. A “French sofa” also purchased in 1844 may be the reproduction French sofa intended to match the set of twelve armchairs Edward IV purchased for Annapolis. Other furniture in the 1844 purchase included two cherry wardrobes, a table, bedding, 112 mosquito nets, trays and stands, a desk, and an umbrella stand. Repairs and miscellaneous goods such as new castors spruced up older furniture. In 1846, Sally Lloyd purchased two sofas and chairs, a rocking chair, several tables, a piano, a French bedstead, and bedding from the Williams brothers. Their receipt also included carpets, rugs, “a blue dinner set” of china, brass fenders and stair rods, candlesticks, foot tubs, and soap, indicating that their business had broadened from exclusively cabinetmaking to retailing household merchandise.

In 1849, Edward Lloyd VI arranged for Jonathan H. Duvall of Baltimore to ship goods listed as “Domestics” to Wye House from Madison County, Mississippi. These goods were likely those he had purchased for his dwelling while he was overseeing the cultivation of his lands in Mississippi, Arkansas and Louisiana.^[138] The New Orleans armoire that survives at Wye House was undoubtedly included in that shipment. (See Appendix D, catalogue 39) The armoire matches the style, configuration and

construction of a group of New Orleans armoires and bears a resemblance to other French-inspired armoires made in New York.⁽¹³⁹⁾

The material possessions of the Edward Lloyd family illustrate their changing economic and cultural persuasions between 1750 and 1850. Edward Lloyd III acquired the majority of his furnishings through the London merchants who sold his tobacco. His stylistic preferences were determined by the latest British styles. Edward Lloyd IV recognized the changing economic trends and, correspondingly, acknowledged the ability of American craftsmen to produce his home furnishings while still desiring the latest in British style. Still, the gardens and material accouterments in the latest British fashion generated a feeling of cultural aptitude for Edward III and Edward IV amidst their American landscape. That changed during the period of Edward Lloyd V; in the early years of his proprietorship, he maintained a British flavor at Wye House, while he imparted on his son, Edward Lloyd VI, a purely American cultural reliance evident in his later furnishings. Throughout, the economic factors of markets and labor-- both slave and paid-- affected the Lloyds' purchasing decisions.

The changing sources and patterns of the Lloyds's purchasing also help to interpret the surviving furniture and the reasons for its survival. The transfer of Wye House's ownership from one Edward to the next resulted in the dissemination of goods. The furniture that survived those periods can be explained as either perennial in style, useful or testimony to the glory of the past Lloyds. Thus, if the family chose to keep a

certain piece of furniture, was it because the furniture was still fashionable or that it was still useful? Later, did the furniture recall those years when the Lloyds were among the wealthiest families in America or could the family simply not afford to replace it with more stylish goods? In the period after the Civil War, furnishing Wye House began to be neglected and furniture style was no longer a consequence.

The rarity of the continued use and often original location of the furniture and furnishings of the Edward Lloyd family within Wye House affords incredible insight into the lives of one of America's most august families.

Endnotes to Chapter 2

[1] The silver dates to 1750-1755 and can be connected to Edward III's 1749 inheritance from his half uncle Richard Bennett III of over 8,800 acres of land and several thousand pounds of cash.

[2] For all of the surviving port records from this period, see Port of Entry Records MS. 2355, Manuscripts Department, Maryland Historical Society Library, Baltimore.

[3] For more information on inter coastal trade, see Wendy A. Cooper, "The Purchase of Furniture and Furnishings by John Brown, Providence Merchant, Part I: 1760-1788," Antiques 103 (February, 1973), pages 328-339; John Bivins, The Furniture of Coastal North Carolina, 1700- 1820 (Winston-Salem, North Carolina: Museum of Early Southern Decorative Arts, 1988); Margaretta M. Lovell, "Such Furniture as Will Be Most Profitable: The Business of Cabinetmaking in Eighteenth Century Newport," Winterthur Portfolio, 26 (Spring, 1991), pages 27-62; David C. Klingaman, Colonial Virginia's Coastwise and Grain Trade (New York: Arno Press, 1975); and Dorothy Welker, "White Pine- A Northern Immigrant at Home on the Southern Coast," Journal of Early Southern Decorative Arts III (May, 1977), pages 11-26.

[4] For Edward Lloyd III's estate daybook, see the Lloyd Papers, MS. 2001, Manuscripts Department, Maryland Historical Society Library, Baltimore, Box 14, Volume 5. Subsequent references to the Lloyd Papers will be cited in the notes MHS, MS. 2001 followed by reel number or box number. For the transcription of Charles Carroll, Barrister's orders, see Michael Trostel, Mount Clare, Being an Account of the Seat built by Charles Carroll, Barrister, upon his Lands at Patapsco (Baltimore: National Society of the Colonial Dames of America in the State of Maryland, 1981), pages 25-32.

[5] As these inventories were privately taken, they may not be full inclusive of the objects in Wye House. For a copy of the estate division, see MHS, MS. 2001 Reel 40. The fair division of Edward Lloyd III's estate was disputed by John Cadwalader and Richard Bennett Lloyd throughout the 1770s and 1780s, documented by numerous letters and entries in Edward Lloyd IV's account books. Most remarkably, there survives an 1816 letter from John Cadwalader's son by his second marriage, Lambert, to Edward Lloyd V petitioning for money still owed him as a result of his father's marriage to Elizabeth Lloyd.

[6] MHS, MS. 2001 Reel 40.

[7] MHS, MS. 2001 Reel 40.

[8] See Mark R. Wenger, "The Dining Room in Early Virginia," Perspectives in Vernacular Architecture III, edited by Thomas Carter and Bernard L. Herman (Columbia: The University of Missouri Press, 1989), pages 149-159.

[9] See Elisabeth Donaghy Garrett, At Home: The American Family, 1750-1870 (New York: Harry N. Abrams, Incorporated, 1990), 78 and 85 and Joanna Banham, editor, The Encyclopedia of Interior Design 2 Volumes (Chicago: Fitzroy Dearborn Publishers, 1997), pages 377-388 (volume one).

[10] See Morrison H. Heckscher and Leslie Greene Bowman, American Rococo, 1750-1775: Elegance in Ornament (New York: Harry N. Abrams, Inc., for the Metropolitan Museum of Art and the Los Angeles County Museum of Art, 1992), pages 17-36.

[11] Scientific analysis was performed on gilding samples from the pier glasses by Richard Wolbers of Winterthur Museum. The first layer of gilding was applied by water gilding, a time-consuming process of layering glue and then laying the gold leaf, commonly practiced in Britain in the middle of the eighteenth century. It is this first layer that likely dates to the period of Edward Lloyd III. The author thanks Richard Wolbers of the Winterthur Conservation Department for conducting the analysis.

[12] Elizabeth Lloyd Cadwalader left Philadelphia during the final year of her father's life to care for him since his wife died in 1769.

[13] The notation in an account book that listed the 1786 payment to William Eaton, joiner, for building the hot house wings and only making repairs to an existing Green House corresponded to structural evidence examined by the late Michael Trostel. Trostel always purported that the central structure dated to the period of Edward Lloyd III. For payment to Eaton, see MHS, MS. 2001 Box 15, Ledger 7. See also Appendix C.

[14] Bernard Bailyn, The Peopling of British North America: An Introduction (New York: Vintage Books, 1986), page 103.

[15] See Edwin Wolf II, "The Library of Edward Lloyd IV of Wye House," Winterthur Portfolio V (1968), pages 87-121. The discussion and reprint of Edward Lloyd IV's library collection gives the full title of the book, publisher and the year of its publication listed, as well as whether or not the volume remains in the library at Wye House. A

quarter of those listed in 1796 are in the library at Wye House, including Philip Miller's Figures (1760).

[16] MHS, MS. 2001 Box 14, Volume 5, for Philadelphia sale and Box 15, Volume 6 (Daybook, 1770-1774), for Annapolis sale.

[17] August 9, 1771, "A Lost Copy-Book of Charles Carroll of Carrollton," Maryland Historical Magazine 32 (September, 1937), page 200. The ledger entry for the payment of the £3000 cash to Samuel Chase can be found in MHS, MS. 2001 Box 15, Volume 7 (Ledger 1770-1791). Samuel Chase did serve the public: along with Thomas Stone and Charles Carroll of Carrollton, he signed the Declaration of Independence for Maryland. He became a judge in Maryland and eventually served as an associate justice in the United States Supreme Court.

[18] Between 1758 and 1762, Buckland designed and built Mount Airy, the childhood home of Elizabeth Tayloe Lloyd in Richmond County, Virginia. For a detailed study on the building and design of the Lloyd's Annapolis home, known today as the Chase-Lloyd House, see Marcia M. Miller, The Chase-Lloyd House (Unpublished Master's Thesis, George Washington University, 1993).

[19] For more information on colonial Annapolis culture, see Thomas J. Werterbaker, The Golden Age of Colonial Culture (New York: New York University Press, 1949), pages 85-104; Richard Bushman, The Refinement of America: Persons, Houses, Cities (New York: Vintage Books, 1992), page 161; Sydney George Fisher, Men, Women & Manners in Colonial Times volume II (Detroit: Singing Tree Press, 1969), pages 206-212; William Eddis, Letters from America edited by Aubrey C. Land (Cambridge: The Belknap Press of Harvard University Press, 1969); and Miller, Chapter 1.

[20] In 1774 the Lloyds paid £35.0.0 for "A picture of Venus rising from the Sea," the location of which is unknown. See MHS, MS. 2001 Box 15, Volume 7. For more information on the Lloyds' patronage of Charles Willson Peale, see Karol Schmeigel, "Encouragement Exceeding Expectation: The Lloyd- Cadwalader Patronage of Charles Willson Peale," Winterthur Portfolio 12 (1977), pages 87-102.

[21] See entries in the 1770 account books, MHS, MS. 2001 Box 15 Volumes 7 and 9 where Daniel of St. Thomas of Jenifer is reimbursed for paying "William Eddis."

[22] Eddis, edited by Land, pages 54-55 and 57-58.

[23] Numerous entries in Edward Lloyd IV's ledgers note card, horse racing, cockfighting, backgammon and billiards bets with his relative and neighbor, William

Tilghman. In addition, Edward IV ordered cock-spurs from London. See Appendix C. For a description of Annapolis, see Fisher, pages 206-212.

[24] Eddis, edited by Land, page 54.

[25] Edward Lloyd IV played a key role in the Maryland horse and racing scene. Letters to his London merchants, transcribed in Appendix C, record Edward IV's purchases of British mares. His collection of books on horses also testifies to his vast interest in them; see Wolf. For detailed information about the horses and the horse races in colonial Maryland, see Francis Barnem Culver, Blooded Horses of Colonial Maryland (Baltimore: By the Author, 1922).

[26] Dickson J. Preston, Talbot County: A History (Centerville, Maryland: Tidewater Publishers, 1983), page 86.

[27] See Annapolis house inventory of 1825, MHS, MS. 2001 Reel 39.

[28] The settee that has been illustrated with the set of armchairs as part of the set is an American reproduction dating to the mid-nineteenth century, perhaps made by John and James Williams to relate to the armchairs.

[29] French design books stipulate that upholstered chairs with curved rails like the Lloyds were intended to be moved. See Savage, page 83. The Lloyds armchairs could have been used when the Continental Congress met in Annapolis in February, 1784. The delegates were housed in the homes of Maryland delegates, such as Edward IV's townhouse, and the chairs would have been appropriate for the assemblage of a group of delegates.

[30] See William Voss Elder III, "The Carroll Family: An English Lifestyle in America," in "Anywhere So Long As There Be Freedom:" Charles Carroll of Carrollton, His Family & His Maryland, edited by Ann C. van Devanter (Baltimore: The Baltimore Museum of Art, 1975), page 275; Eddis, edited by Land; and Norman K. Risjord, Builders of Annapolis: Enterprise and Politics in a Colonial Capital (Baltimore: The Maryland Historical Society, 1997), page 94. Several Maryland patriots prevented Royal Governor Robert Eden from leaving Annapolis before the spring horse races and parties in the spring of 1775 despite the rising political tensions.

[31] See numerous entries in Edward Lloyd IV's ledger and cashbook, MHS, MS. 2001 Box 15, Volumes 7 and 9.

[32] Edward Lloyd IV supported the American patriotic cause in many ways. In 1781, he disbursed £2000.0.0 in credit bills for the use of the Maryland government of the

Continental Congress, which was 15% of the total and double the next largest amount donated. He donated a schooner to the Continental Army, for which he was reimbursed in the late 1780s by the government of the Maryland with 37,500 pounds of tax-free tobacco to compensate for its loss. In February, 1784, Edward IV provided residence in his home for the members of the Continental Congress while they were convening in Annapolis. See various entries in MHS, MS. 2001, Box 15, ledgers 7 and 9; Edward C. Papenfuse, Alan F. Day, David W. Jordan, and Gregory A. Stiverson, A Biographical Dictionary of the Maryland Legislature, 1635-1789 (Baltimore: The Johns Hopkins University Press, 1989) Volume 2: 538; and J. Thomas Scharf, History of Maryland: From the Earliest Period to the Present Day Three Volumes. 1879. Reprint (Hatboro, Pennsylvania: Tradition Press, 1967), pages 496-497

[33] MHS, MS. 2001 Box 15, Volume 7.

[34] This purchase of furniture by the Lloyds from John Shaw is taken from Lu Bartlett's essay, "John Shaw, Cabinetmaker of Annapolis," in Elder and Bartlett, John Shaw: Cabinetmaker of Annapolis (Baltimore: The Baltimore Museum of Art, 1983) page 16. In the exhibition catalogue, the footnote for this citation incorrectly referenced the Volume 7 ledger of the Lloyd Papers, MHS, MS. 2001. In conversation with the author on March 30, 1999, Ms. Bartlett confirmed that she saw this citation in 1970 in what was called a Land Book, not in Volume 7. The author has not seen this entry.

[35] MHS, MS. 2001 Box 15, Volume 10.

[36] MHS, MS. 2001 Box 15, Volume 10.

[37] MHS, MS. 2001 Box 15, Volume 7.

[38] MHS, MS. 2001 Box 15, Volume 9.

[39] MHS, MS. 2001 Box 15, Volume 7. Richard Bennett III's Talbot County home was also framed by a Talbot County joiner, Andrew Holsteen, for £24. For more information on craftsmen's division of labor in Talbot County, Maryland, see Jean B. Russo, Free Wokers in a Plantation Economy: Talbot County, Maryland, 1690-1759 (New York: Garland Publishing, Inc., 1989).

[40] Edward Lloyd IV's 1796 probate inventory lists 723 volumes in his library; see Wolf. Arthur Bryan sent fruit trees to Edward IV from Baltimore in 1792; see Appendix C.

[41] Edward IV's collection of architectural books included Abraham Swan, A Collection of Designs in Architecture 2 Volumes (London, 1757); James Gibbs, A Book

of Architecture; containing Designs of Buildings and Ornaments Second Edition (London, 1739); Andrea Palladio, The Architecture . . . Revis'd, Design'd, Publish'd by Giacomo Leoni Third Edition (London, 1742) and The Four Books of Architecture translated by Isaac Ware (London, 1738); James Gibbs, Rules for Drawing the Several Parts of Architecture Second Edition (London, 1738); and Ephraim Chambers, Cyclopedia: or, an Universal Dictionary of Arts and Sciences Two Volumes, Sixth Edition (London, 1750). Thomas Jefferson and George Washington, Edward IV's social and economic contemporaries, designed their houses, Monticello and Mount Vernon. In Robert L. Raley, The Baltimore Country-House, 1785-1815, Unpublished Master's Thesis, University of Delaware, 1959, a roster of Baltimore country estates demonstrates that most were designed by their owners.

[42] There are no receipts or direct references to this, but the architectural evidence strongly suggests the pavilions were connected in the 1790s.

[43] See Mark R. Wenger, "The Central Passage in Virginia: Evolution of an Eighteenth Century Living Space," in Perspectives in Vernacular Architecture, II, Camille Wells, editor (Columbia: The University of Missouri Press, 1986) pages 137-149. With Edward IV's office being located immediately off of the passage, he could greet people in the passage, take care of the business at hand, and dismiss them without allowing entrance into his private office or his family's private parlors.

[44] The room above the housekeeper's room off of the east hallway has only recently been proposed by the author as the domestic slave's quarters. This is based on documentary evidence in inventories of the house and in the study of Wye House's dependencies as described by Frederick Douglass, a former slave of the Lloyd's schooner captain Aaron Anthony who wrote vivid descriptions of Wye House.

[45] The existence of the deer park can be found in Richard Parkinson, A Tour in America in 1798, 1799, and 1800 (London, T. Davison, 1805) page 227; the 1796 inventory (see Appendix B); and Frederick Douglass, My Bondage, My Freedom (New York: Miller, Orton & Mulligan, 1855), 111-113. For information on the use of ha-has, see Christopher Thacker, The History of Gardens (Los Angeles: The University of California Press, 1979), pages 181-227.

[46] Referred to as the Captain's House, the present owners of Wye House are currently renovating this house into a smaller residence.

[47] The loom house was built by carpenter Hopkins Kinnamont in 1814 for \$162.81 ½ for which an itemized receipt exists, MHS, MS. 2001 Roll 25.

[48] For information regarding Edward IV's management of the sale of his crops, see

Jean B. Russo, "The Plantations of Edward Lloyd IV," a paper presented at an American Seminar at The Johns Hopkins University, pages 37-38. Edward Lloyd IV closely directed the sale of his crops in Baltimore, allowing none of his factors to sell anything without first clearing the price with him. This limited the salability of his crops, but he insisted upon doing it his way. While most Eastern Shore planters were forced to farm on the Western Shore, Edward Lloyd IV was not. For an overview of the economic growth of Baltimore in the post-Revolutionary period, see Robert J. Brugger, Maryland: A Middle Temperament, 1634-1980 (Baltimore: The Johns Hopkins University Press in association with the Maryland Historical Society, 1988.)

[49] Eddis, edited by Land, page 49.

[50] This and all other references from Arthur Bryan are from MHS, MS. 2001 Reel 21 and are transcribed in Appendix C.

[51] The binder for the paints and plaster was animal glue, which would have been available at Wye House, and linseed oil and vetriol, which were included on the shipments from Baltimore. The author would like to thank Linda Morgan, Richard Wolbers and Michael Podmaniczky for their explanations of the uses of these materials.

[52] There is a great deal of evidence for this, most importantly the lengths of the Lloyds's dining tables and the fact that their widths fit between the pocket doors with enough space to accommodate chairs on either side. See Appendix D, catalogue numbers 3 and 18.

[53] For all of the orders from London, see MHS, MS. 2001 Reel 21.

[54] See Gregory R. Weidman, Furniture in Maryland (Baltimore: The Maryland Historical Society, 1984), catalogue number 50; J. Michael Flanigan, American Furniture in the Kaufman Collection (Washington, D. C.: National Gallery of Art, 1986), catalogue numbers 41 and 42; Charles F. Montgomery, American Furniture in the Federal Period, 1788-1825, in the Henry Francis du Pont Winterthur Museum (New York: Viking Press, 1966), catalogue numbers 58, 59 and 96; and Jonathan Prown and Ronald Hurst, Southern Furniture (Williamsburg: The Colonial Williamsburg Foundation in association with Harry N. Abrams, 1997), catalogue number 36.

[55] A note at the bottom of the Oxley, Hancock & Co. purchase order indicates that the goods ordered from them were received by Archibald Campbell in Baltimore. Archibald Campbell was known to have retailed furniture in Baltimore from the London cabinetmaking firm of Seddon Sons & Shackleton.

[56] A surviving pane of glass from the south portico of Wye House bears the inscription

of Elizabeth Tayloe Lloyd and Edward Lloyd IV and the date April 18, 1792. Although the date must have had significance, documentation of the Lloyds's residence at Wye House before that date suggests that it was not their first night in residence at Wye House.

[57] Edward IV owned John Boydell's 1790 A Catalogue of Pictures, &c in the Shakespeare Gallery, Pall Mall in his library. For comparable piano fortes that illustrate the kind the Lloyds ordered, see Raymond Russell, Catalogue of Musical Instruments, Volume I, Keyboard Instruments (London, 1968.) Other wealthy American families owned Longman & Broderip piano fortes, such as the Providence, Rhode Island merchant, John Brown. See Cooper, "The Purchase of Furniture and Furnishings by John Brown, Providence Merchant, Part I, 1760-1788." Antiques, 103 (February, 1973), 328-339.

[58] The evidence for the activities is best illustrated in Edward Lloyd IV's 1796 probate inventory. In addition, orders for guns exist, such as one in 1791 to Oxley, Hancock & Co. of London for a gun from gunmaker H. Nock, MHS, MS. 2001 Reel 21, and one to Perkins & Coutty of Philadelphia in 1784 for "3 Guns Agreeable to My Directions....amo' £56.15.-" (MHS, MS. 2001 Box 15, Volume 7.)

[59] The inventory of Edward Lloyd IV lists the deer and purchase orders to the London merchants and detail the types of plants, shrubs, fruits, and vegetables that the Lloyds purchased.

[60] See Wolf; of special note are the amount of novels owned by the Lloyds.

[61] For a Gillows design of a gouty chair that is probably close to what Edward Lloyd IV owned, see John T. Kirk, American Furniture in the British Tradition to 1830 (New York: Alfred A. Knopf, 1982), page 837.

[62] For the most comprehensive discussion of gentility in America, see Bushman.

[63] A receipt from Annapolis carpenter Hopkins Kinnamont dated August, 1796, refers to work done on the bookcase, which may be the British secretary bookcase. Kinnamont was employed regularly by the Lloyds to do both building and repair work at Wye House and at Annapolis. See MHS, MS. 2001 Reel 25.

[64] MHS, MS. 2001 Reel 39.

[65] MHS, MS. 2001 Reel 26.

[66] For numerous entries to Valck, see Account Books, 1803-1820, Facsimile Copy at Wye House, Talbot County, Maryland.

[67] See MHS, MS. 2001 Reel 25 for the full accounts of purchases made through Lewis Neth.

[68] MHS, MS. 2001 Reel 21.

[69] The reference to a third looking glass was found in the Lloyd family papers at Wye House, where it is stated that a third looking glass that broke was on the north parlor wall opposite the pier glasses. All that can be documented is by 1861, one of the children of a Lloyd daughter possessed one girandole while the other two remained at Wye House. The owner of Wye House purchased the third girandole from her distant cousin in order to complete the girandole set.

[70] For a concise essay outlining British stylistic and construction characteristics of Maryland furniture, see Gregory R. Weidman, "Baltimore Federal Furniture: In the English Tradition," in Francis J. Puig and Michael Conforti, The American Craftsman and the European Tradition, 1620-1820 (Hanover, New Hampshire: University Press of New England for the Minneapolis Institute of Arts, 1989), pages 256-281.

[71] The prospect drawer of the desk and bookcase that contained the label of John Shaw was stolen in the second half of the twentieth century. The style and construction characteristics are consistent with other labeled Shaw pieces and leave little doubt that Shaw made the desk and bookcase. Private family papers from the early twentieth century refer to the desk and bookcase as "the Shaw desk and bookcase" and it is curious that the prospect drawer, a location that bears Shaw's label on other similar pieces, has been missing since the 1960s. In addition, the present owner of Wye House remembers having seen the label when she was a child at Wye House. The receipt for the desk and bookcase was seen by William Voss Elder III at the Maryland Historical Society in the 1960s. See Elder and Bartlett, footnote 1, page 147.

[72] The original wall paint was revealed when the desk and bookcase was removed for repair from its original pier location in the 1940s.

[73] The account books and notes in the Lloyd Papers at the MHS and account books still remaining at Wye House reveal the names of the various gardeners, overlookers, managers and tutors employed by the Lloyds. In the papers are also numerous notations that these hired workers were senior in the hierarchy of workers and lived in the plantation office.

[74] See Montgomery, page 428.

[75] Account Book, 1799-1803, Facsimile Copy at Wye House, Talbot County,

Maryland.

[76] See Account Books, 1799-1803 and 1803-1820, Facsimile Copies at Wye House, Talbot County, Maryland and MHS, MS. 2001 Reel 25, Edward Lloyd V accounts with Baltimore hotelier Thomas Prince, 1798-1809. See also Frederick Douglass, My Bondage and My Freedom 1855. Reprint. (New York: Arno Press, 1968), pages 111-113.

[77] Douglass, page 110.

[78] See Mark Laird, The Flowering of the Landscape Garden: English Pleasure Grounds, 1720-1800 (Philadelphia: The University of Pennsylvania, 1999), page 6, figure 2. Sir John Parnell's sketch of the garden at Painshill Park, Surrey, shows the Green House with "Billiards" written next to it. In conversation with the Mr. Laird on February 28, 1999, he said that he found the sketch in the London School of Economics Library and that billiard tables do often show up in Green Houses, noting that a proper study must be made of it.

[79] John Henry Hill, The Furniture Craftsman in Baltimore, 1783-1823 (Unpublished Master's thesis, University of Delaware, 1967), page 167.

[80] See The Philadelphia Cabinet & Chair-makers' Book of Prices (Philadelphia: Richard Falwell, 1796) and The New-York Book of Prices for Cabinet & Chair Work (New York: Southwick and Crooker, 1802).

[81] See Hurst and Prown, catalogue number 30, pages 121-123.

[82] Singleton owed money on account to Barrett when Barrett died in 1800. See also Appendix entry.

[83] See Flanigan, catalogue numbers 60 and 61 and Hurst and Prown, catalogue number 73.

[84] Elder and Bartlett, page 29. While Henry Lusby and Washington Tuck served their apprenticeships with Shaw, their brothers, James Lusby and William Tuck, became partners in the business of cabinetmaking. By 1801, the partnership of Lusby and Tuck had dissolved; James Lusby then partnered himself with Robert Davis of Annapolis and William Tuck worked on his own until partnering himself with his brother Washington in 1807. In 1807, the State of Maryland, perhaps at the suggestion of Edward Lloyd V, gave a commission to the Tucks to make twenty-one writing desks and to Lusby and Davis to repair the old desks and chairs that had been in the State House. See Elder and Bartlett, page 28.

[85] MHS, MS. 2001 Reel 25.

[86] See Hill, Appendices A and B.

[87] John Needles' uncle, Tristram Needles, owned a cabinetmaking shop in Easton and also worked for the Neales, which is evidenced by his signature on Lloyd receipts.

[88] See "John Needles (1786-1878): An Autobiography," edited by Edward Needles Wright, Journal of Quaker History 58, no. 1 (Spring, 1969), page 13.

[89] Lusby served with Priestley and wood turner William Roney in the War of 1812. Lusby's request to be placed on the military dole due to a lung ailment rendered him allergic to wood dust in 1816 was supported by Priestley and Roney. See Hill, page 243.

[90] Georgia Republican and Star Intelligencer, January 1, 1803.

[91] This information has been compiled from numerous references to Priestley throughout Hill's thesis. Information on Priestley was also gleaned from research files at the Museum of Early Southern Decorative Arts and Baltimore County Register of Wills (Inventories), WK 1096-1097, volume DMP # 46, pages 343-355 and volume DMP #47, pages 6-10, The Maryland Hall of Records, Annapolis.

[92] For an example of Priestley's name mentioned in an auction advertisement, see Federal Republican and Baltimore Telegraph, June 20, 1817, page 2, column 6.

[93] Apprentice information compiled from Hill, Appendix B.

[94] Baltimore inventories, Vol. 22, page 612 and volume 23, page 126. Downs Manuscript Library, Winterthur Museum.

[95] He even supplied lumber to William Camp. See Hill, page 132.

[96] Baltimore County Register of Wills (Inventories), WK 1096-1097, volume DMP #47, page 10, The Maryland Hall of Records, Annapolis.

[97] For an explanation of the motivation of cabinetmakers to label their objects, see Barbara McLean Ward, "Marketing and Competitive Innovation: Brands, Marks and Labels Found on Federal-Period Furniture," in Everyday Life in the Early Republic, editor Catherine E. Hutchins (Winterthur: The Henry Francis duPont Winterthur Museum, 1994) 201-218.

[98] MHS, MS. 2001 Reel 14.

[99] Accounts and Receipts 1803-1820, Facsimile copy at Wye House, Talbot County, Maryland. John Shaw was paid \$2,051.87 ½, Baltimore furniture painter John Finlay (fl. 1801-1840) \$10, Annapolis textile merchant Lewis Neth \$184.20 in 1809 and \$12.00 in 1811, and Baltimore merchant James P. Maynard for \$3.00. The entire job, including minor freshening in 1811, cost the State of Maryland \$3,363.03.

[100] Hill, page 191, 192-194 and 175-180, respectively.

[101] Hill, page 180.

[102] Hill, page 209.

[103] See MHS, MS. 2001 Reels 25 and 26 for the itemized accounts of purchases.

[104] MHS, MS. 2001 Reel 26. This total includes two deductions of \$ 331.80 from the original total of \$ 1652.78 that are noted at the bottom of the invoice: a 15% deduction of \$ 247.80, probably for a cash payment, and \$ 84. for "Black Woman 3 Beds and Bedding cooking Utensils House Rent & Fire Shovel."

[105] The author thanks Ridgely Kelly for helping her to interpret the pier glasses' original position.

[106] MHS, MS. 2001 Reel 27.

[107] Will registered in Anne Arundel County, TG, liber #39, Folio 240 (microfilm reel # CR 72, 252-2) at the Maryland Hall of Records, Annapolis, page 244. The will was registered in Anne Arundel County, yet the inventory for her possessions only lists the slaves that she owned in Talbot County (at Wye House) and does not mention any of the objects listed in the will. Edward Lloyd V bought the title to the townhouse in 1817 and sold the Annapolis home to his brother-in-law Henry Hall Harwood in 1826. The obscurity of Edward V's mother's estate is surpassed only by the obscurity of his own.

[108] MHS, MS. 2001 Reel 39.

[109] MHS, MS. 2001 Reel 28.

[110] MHS, MS. 2001 Reel 29.

[111] MHS, MS. 2001 Reel 29. Numerous receipts from Barnard and Williams, suppliers of building materials, and Jereimiah L. Boyd, carpenter for the Miles River Ferry document the transportation of building materials from Annapolis to Wye House.

[112] MHS, MS. 2001 Reel 27.

[113] This applies to all of the probate inventories (1770, 1796, 1830s, and 1861), but for the most appropriate, see MHS, MS. 2001 Reel 40.

[114] Roney and Priestley served together in the War of 1812 and were both friends with Henry Lusby. See Hill, page 244.

[115] See Donald L. Fennimore, "Egyptian Influence in early nineteenth-century American Furniture" Antiques 137 (May 1990): 1190-1201; George Smith, Cabinet-Maker and Upholsterer's Guide (London: Jones & Co., 1826); Thomas King, The Modern Style of Cabinet Work Exemplified (London: Thomas King, 1829); and Henry Whitaker, Designs of Cabinet and Upholstery Furniture in the Most Modern Style (London: Peter Jackson, 1825).

[116] MHS, MS. 2001 Reel 28. These were not the first stair rods installed. Washington Tuck set up a bedstead and installed stair rods in 1819. MHS, MS. 2001 Reel 26 and Appendix C.

[117] MHS, MS. 2001 Reel 30.

[118] MHS, MS. 2001 Reel 31 for carpet receipt. Edward VI was staying at the Mansion House on South Third Street in Philadelphia when he bought the rocking chair. MHS, MS. 2001 Reel 30 for the hotel account and the Hancock receipt.

[119] MHS, MS. 2001 Reels 22 and 30, respectively.

[120] MHS, MS. 2001 Reel 30.

[121] MHS, MS. 2001 Reel 31.

[122] MHS, MS. 2001 Reels 27 and 28.

[123] MHS, MS. 2001 Reels 32 and 33.

[124] Douglass, 1855, pages 66-68.

[125] Frederick Douglass, The Life and Times of Frederick Douglass reprint of 1892 original. (New York: Collier Books, 1962), page 446. Douglass also described the meats, liquor, nuts, vegetables, fruits, and other food delicacies imported from exotic harbors

and eaten by the Lloyds and their guests, lending an extra insight into the Lloyds' lifestyle.

[126] MHS, MS. 2001 Reel 40.

[127] MHS, MS. 2001 Reel 15.

[128] For all receipts during this period, see MHS, MS. 2001 Reel 32.

[129] MHS, MS. 2001 Reels 30 and 32.

[130] MHS, MS. 2001 Reel 32.

[131] MHS, MS. 2001 Reel 33.

[132] The supplier was probably Andrew Judlin, a Baltimore merchant in the firm of Judlin and Knotts.

[133] MHS, MS. 2001 Reel 38 for the undated receipt and Reel 35 for lamp gas receipts.

[134] MHS, MS. 2001 Reel 34.

[135] A Baltimore sideboard in the Federal cellarette style circa 1800-1810 is incised "J. Williams" and may be the early work of John Williams. See Decorative Arts Photographic Collection, Wintherthur Museum Library (hereafter DAPC), 82.817.

[136] Hill, page 166. Furniture historian Gregory R. Weidman told the author on April 11, 1999, that the Ridgely family of Hampton House, Baltimore County, also ordered furniture from the Williams brothers in the late 1830s and 1840s.

[137] DAPC, 84.872. The engraver of the Williams' label was William Woody, who was in business at various locations in Baltimore from at least 1829-1847.

[138] Receipt, MHS, MS. 2001 Reel 34.

[139] See DAPC, 72.119, 72.131 and 72.135; Jessie J. Poesch, "Early Louisiana *armoires*," *Antiques* 96 (August, 1968) pages 196-205; and Richard Murphy, *Louisiana Armoires, 1790-1820* (Unpublished Master's thesis, University of Delaware, 1994).



Figure 1. South Facade, or Land Entrance, of Wye House, Talbot County, Maryland, home of the Edward Lloyd Family. Built 1787-1788. Designed by Edward Lloyd IV (1744-1796). Photo by Author.

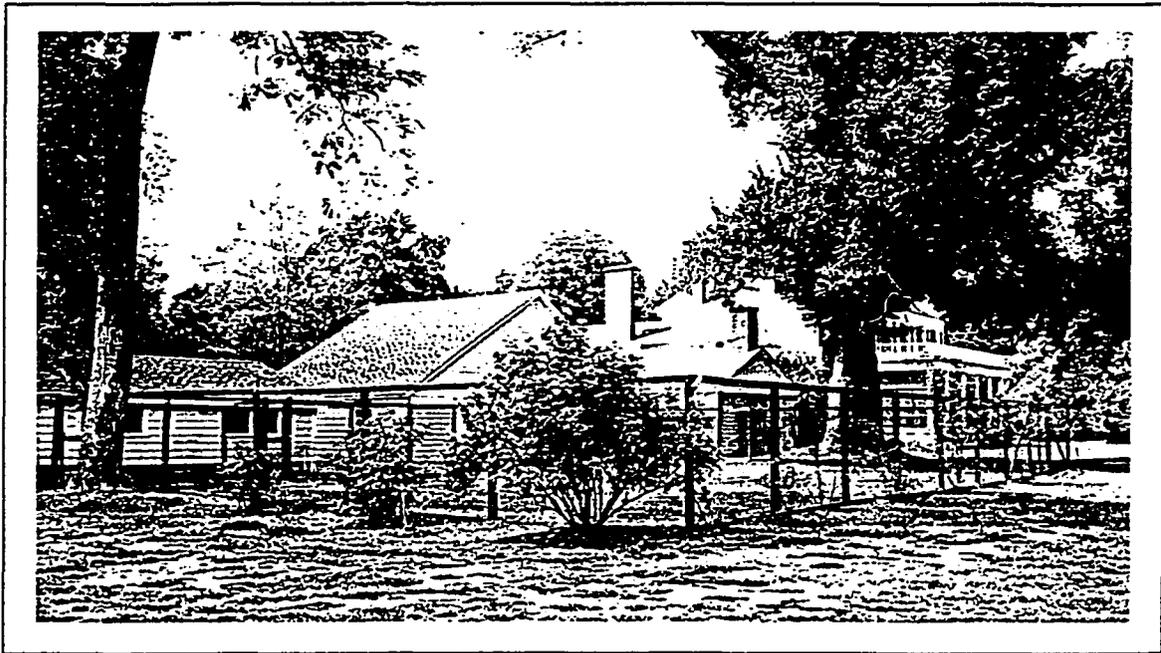
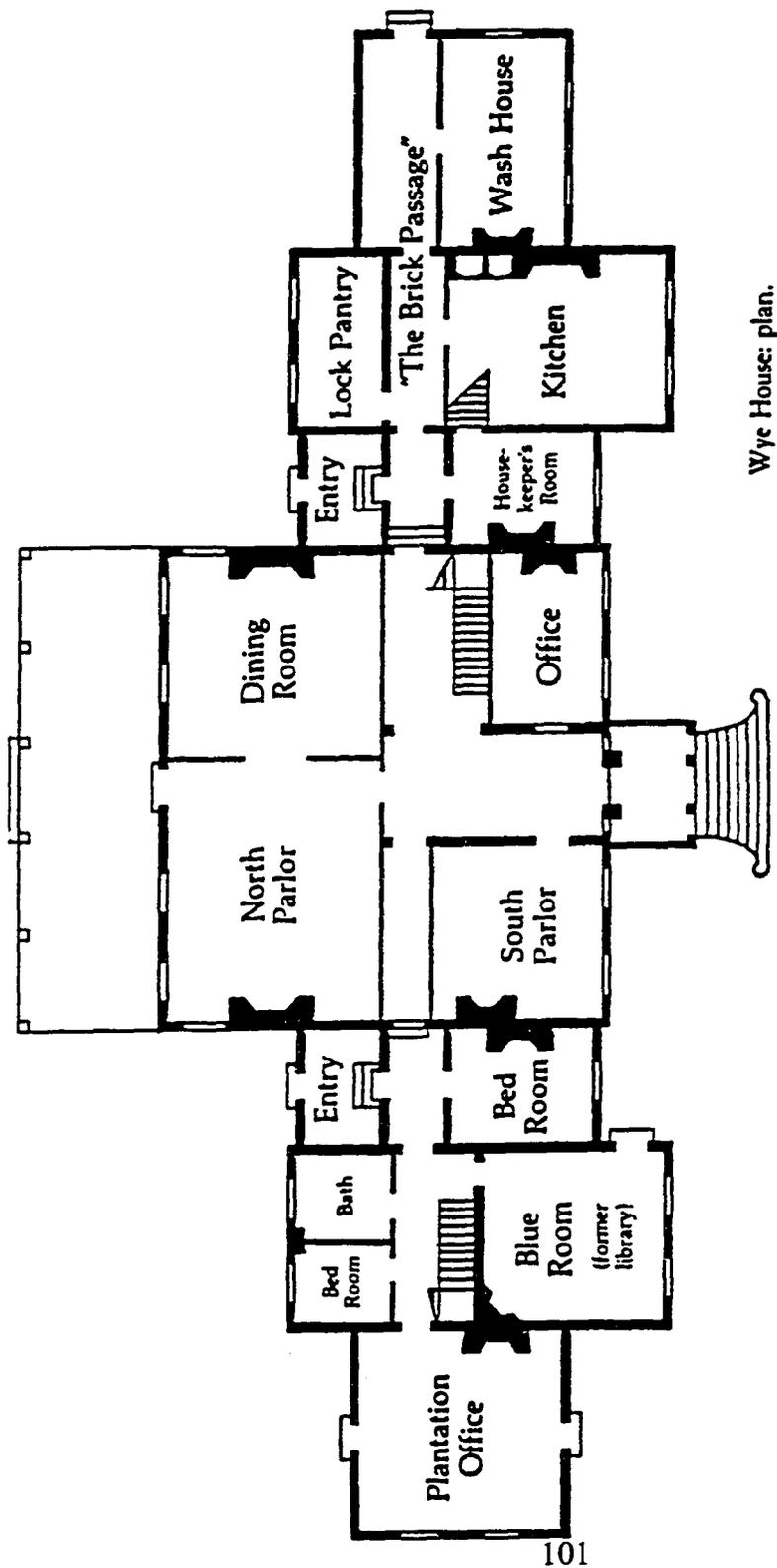


Figure 2. Wye House dependencies, located east of the Main House. From left to right, chicken house, dairy and loom house with the North, or Water Entrance of Wye House in the background. Photo by Author.



Figure 3. North, or Water Entrance Portico of Wye House. Photo by John A. S. Tilghman of Morgan Concepts and Designs.



Wye House: plan.

Figure 4.
First Floor Plan
of Wye House.



Figure 5. Inside Wye House central passage. Looking south (above) at land entrance. The ha-ha is barely visible. Looking north, (below) through north parlor. The Green House can be seen through the north portico doors.



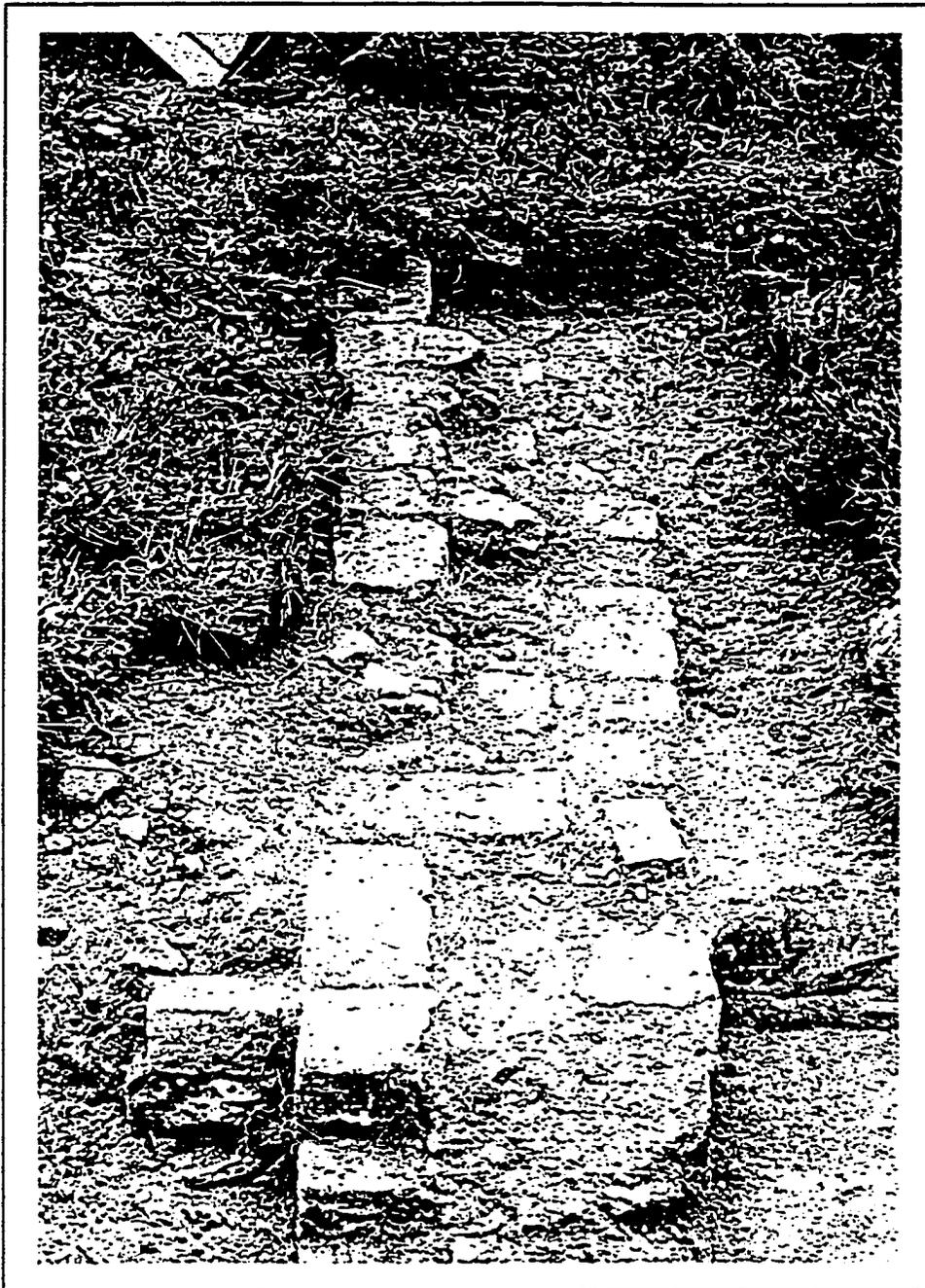


Figure 6. Stone foundation of original Wye House dating to the seventeenth century.
Photo by John A.S. Tilghman of Morgan Concepts and Designs.



Figure 7. Wye House Green House at the end of the north lawn.
Central Pavilion dates to the 1740s, the period of Edward Lloyd III (1711-1770).
Edward Lloyd IV (1744-1796) paid £148 to joiner William Eaton for building the flanking
hot-house wings in 1786, the same period as the building of the Main House.
Photo by Author.

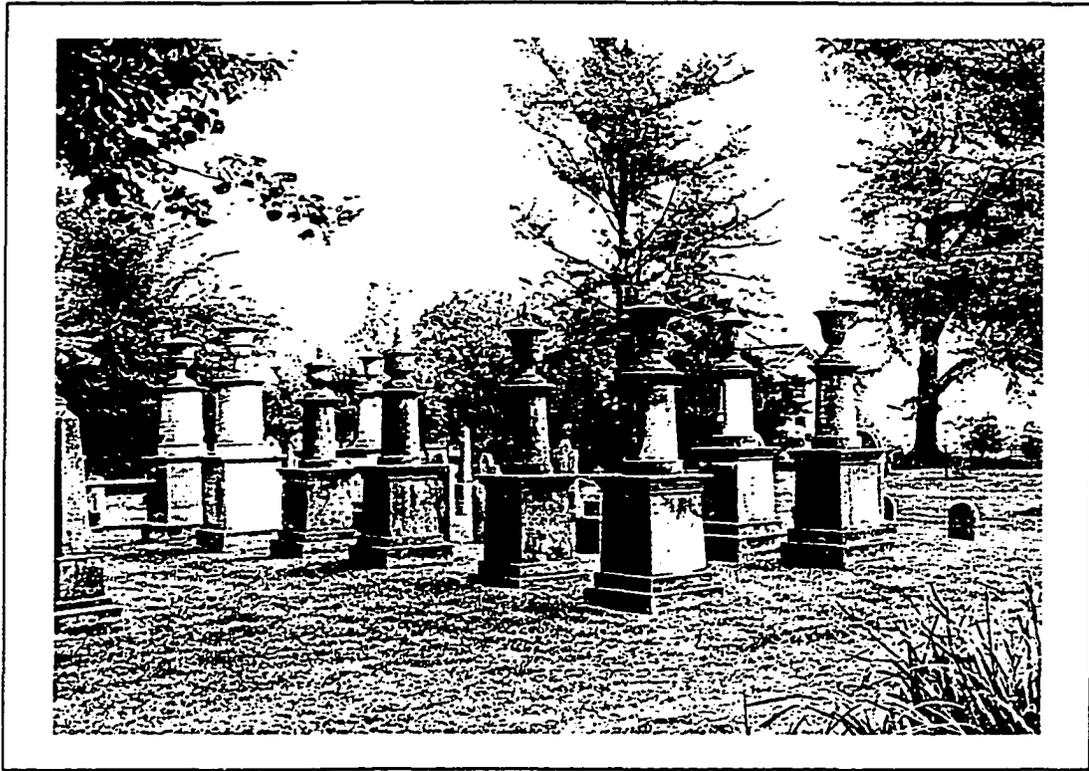


Figure 8. The Lloyd family graveyard located behind, or north of, the Green House. The earliest grave is dated 1683. The site includes all of the proprietors of Wye House and their spouses except for Edward Lloyd I (1620-1695), who died in England. The graveyard is still used by Lloyd family members.

Photo by Author.



Figure 9. A copy of the 1771 Charles Willson Peale painting of Edward Lloyd IV, his wife, Elizabeth Tayloe Lloyd and their daughter, Anne (Mrs. Richard Tasker Lowndes) that presently hangs at Wye House. The original portrait descended in the Lowndes family and was then purchased by Henry Francis du Pont in the 1940s. Mr. du Pont commissioned one of his Winterthur Program students, Jonathan Fairbanks, to copy the original for Wye House in 1965. The copy is smaller than the original.
Photo by John A. S. Tilghman of Morgan Concepts and Designs.



Figure 10. A painting of Edward Lloyd V (1779-1834) by John Beale Bordley that presently hangs over the mantle in the dining room at Wye House. Edward V was the Governor of the State of Maryland, a United States Congressman and Senator and, at his death, the largest producer of wheat in Maryland. Photo by John A.S. Tilghman of Morgan Designs and Concepts.

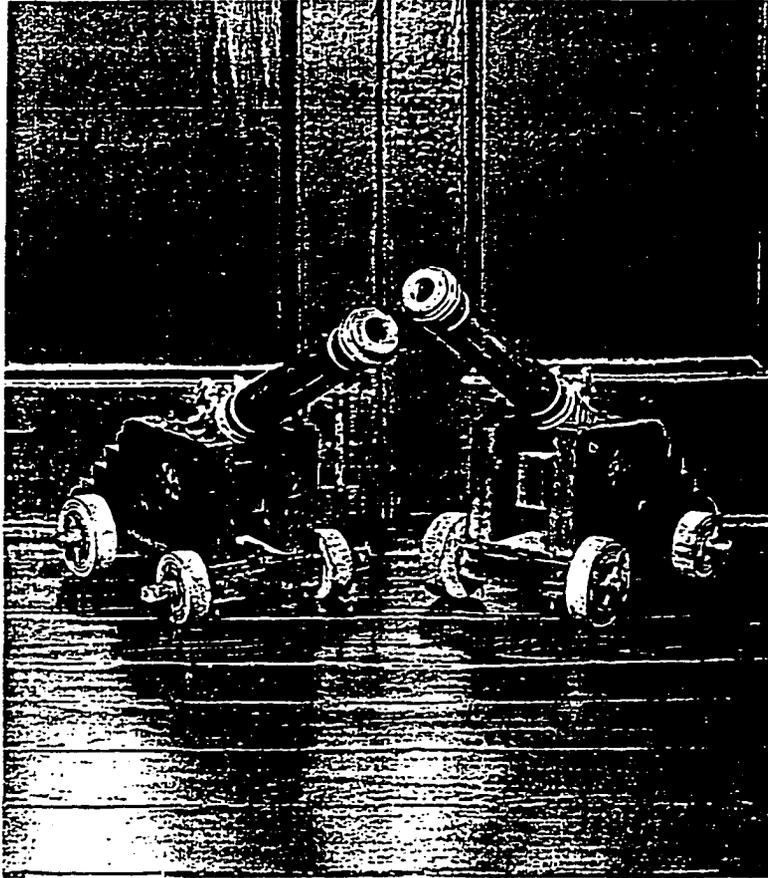


Figure 11. The deck cannons fired when the Lloyds's schooners entered a port.
The Lloyds also flew a flag with their coat-of-arms from their schooners.
. The deck cannons are made of lignum vitae and appear to date to the
late seventeenth or early eighteenth century.
Photo by John A.S. Tilghman of Morgan Concepts and Designs.

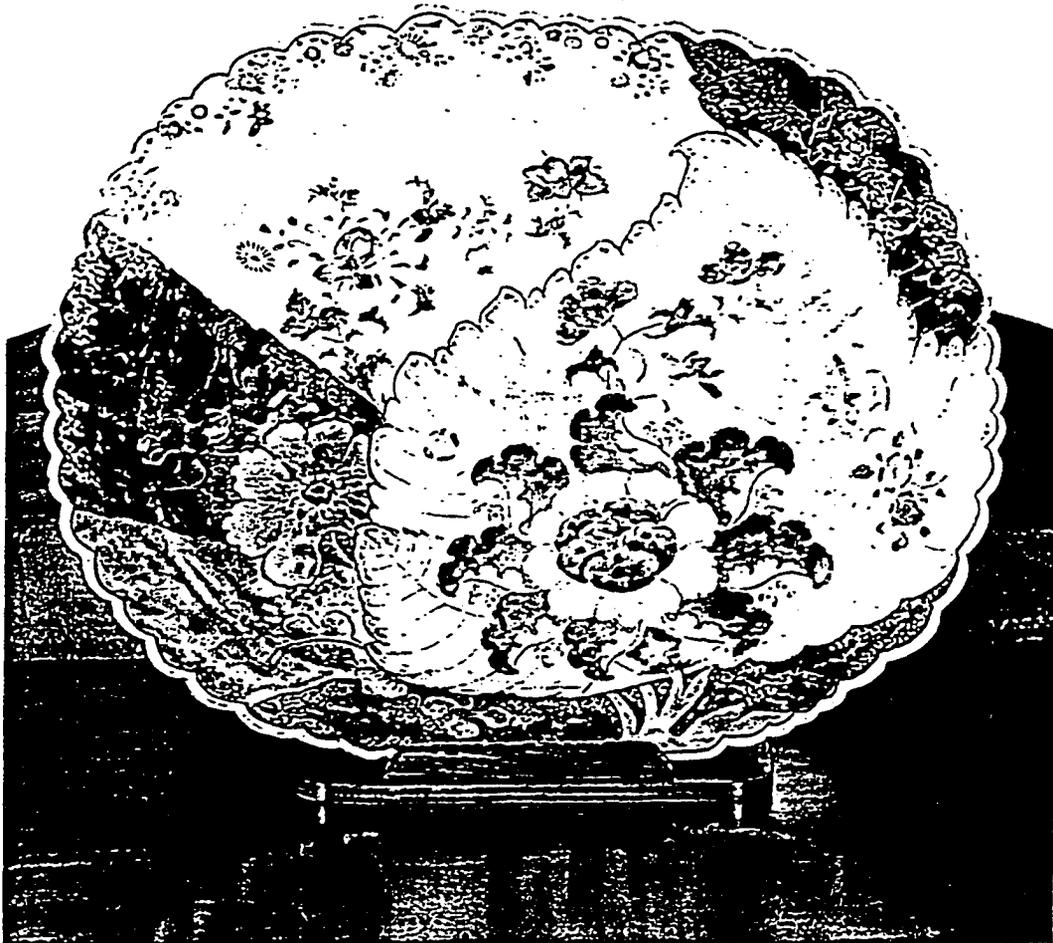


Figure 12. A Chinese export porcelain tobacco-leaf pattern platter, c. 1760. This is one of hundreds of surviving pieces from the set ordered by Edward Loyd III (1711-1770).

The tobacco-leaf pattern chosen by the Lloyds for their porcelain service honored the weed that was the source of their income-- tobacco.

Photo by John A.S. Tilghman of Morgan Concepts and Designs.

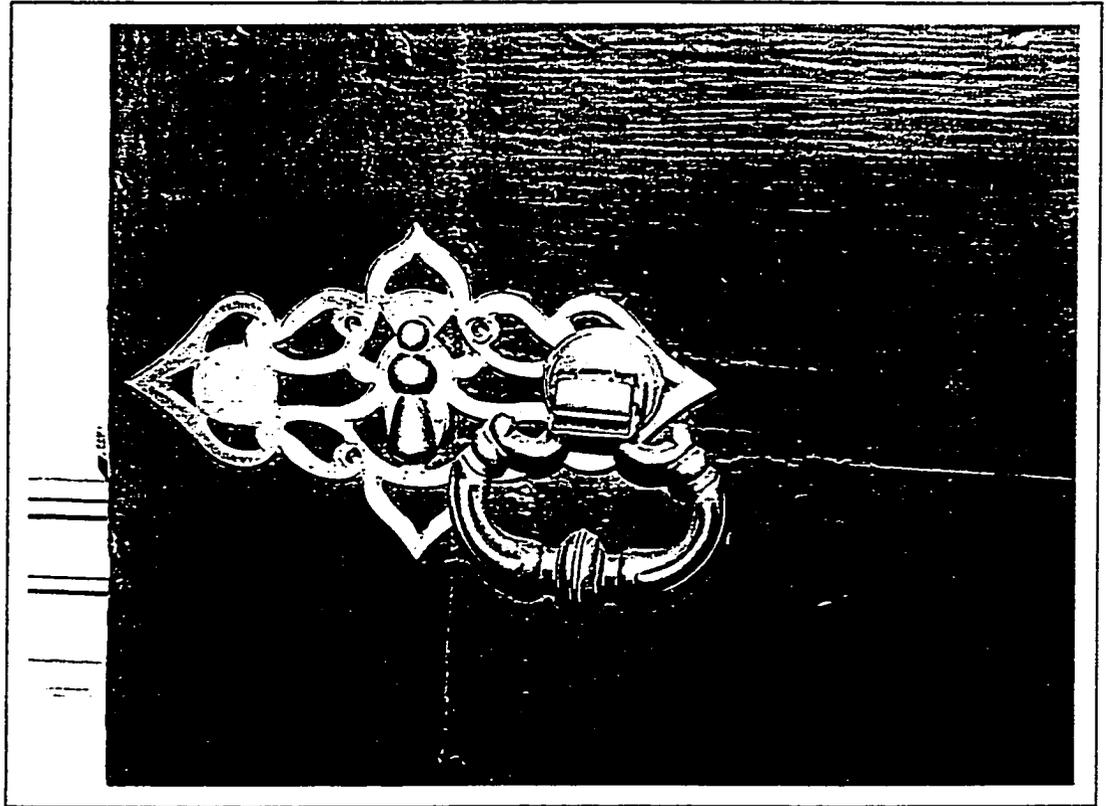


Figure 13. The wrought and cast brass door hardware at Wye House, c.1788. At the Lloyds's Annapolis townhouse the door hardware was the same pattern, though made of wrought and cast sterling silver. Photo by Author.

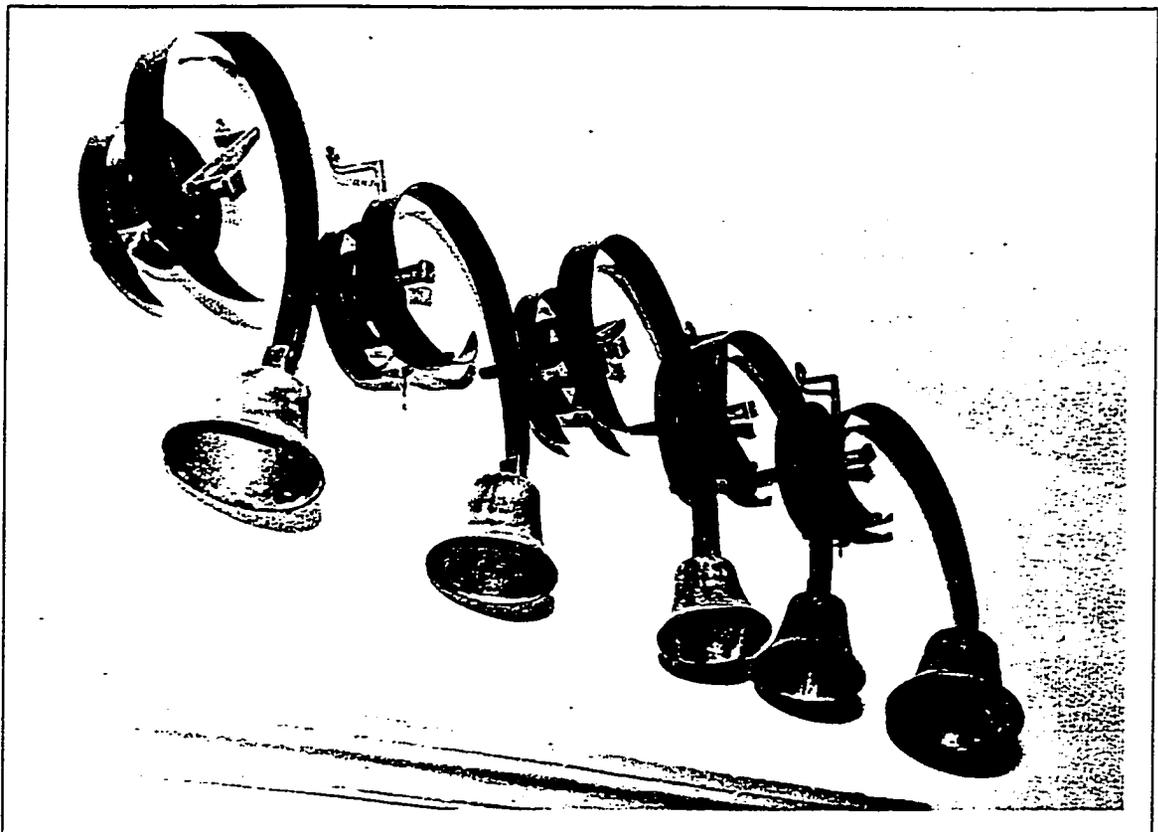


Figure 14. The original bronze and iron call-bell system at Wye House. The bells are located outside the door of the housekeeper's room, and inside the housekeeper's room was the access to the domestic slave's quarters. Many receipts survive for the repair of this call-bell system.

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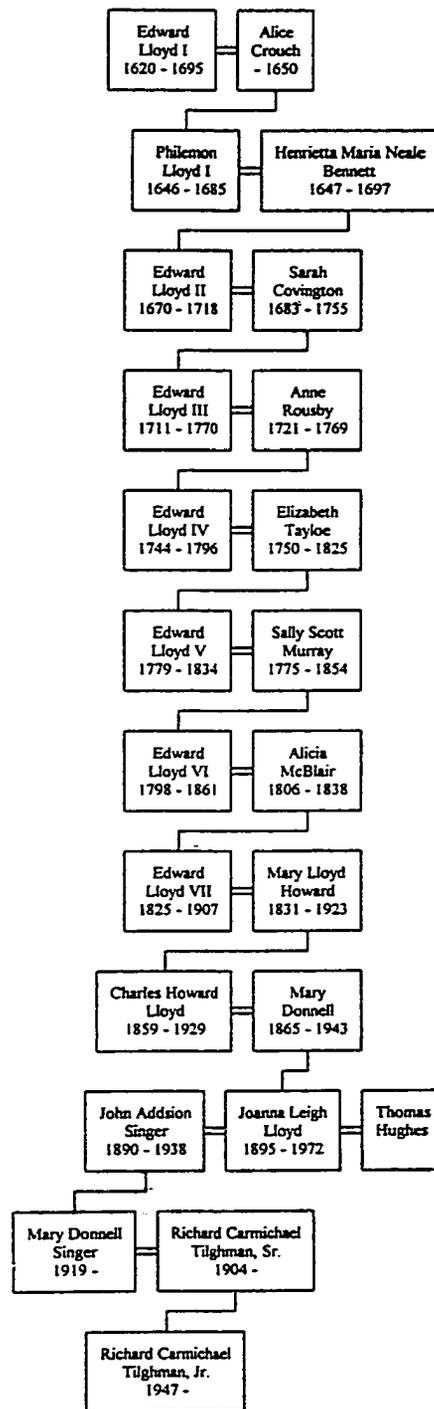
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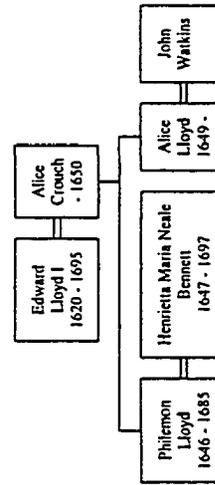
Appendix A

GENEALOGY CHARTS OF THE EDWARD LLOYD FAMILY OF MARYLAND

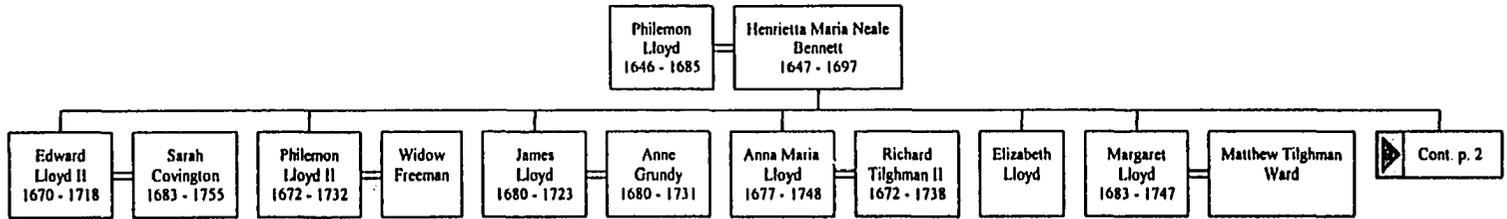
The Proprietors of Wye House, 1659 to 1999



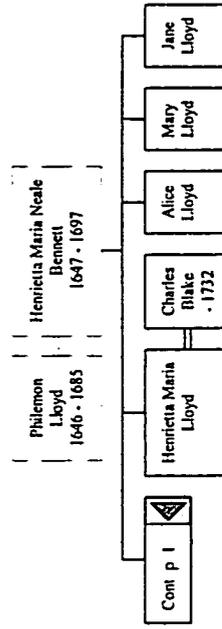
The Children of Edward Lloyd I (1620-1695)



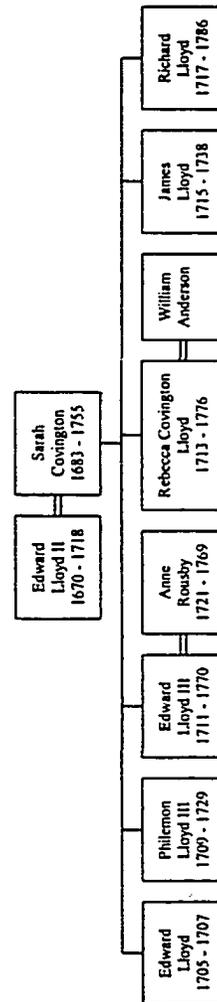
The Children of Philemon Lloyd I (1646-1685) and Henrietta Maria (1647-1697) (1 of 2)



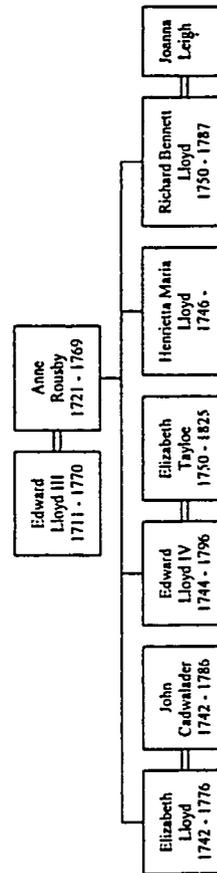
The Children of Philemon Lloyd I (1646-1685) and Henrietta Maria (1647-1697) (2 of 2)



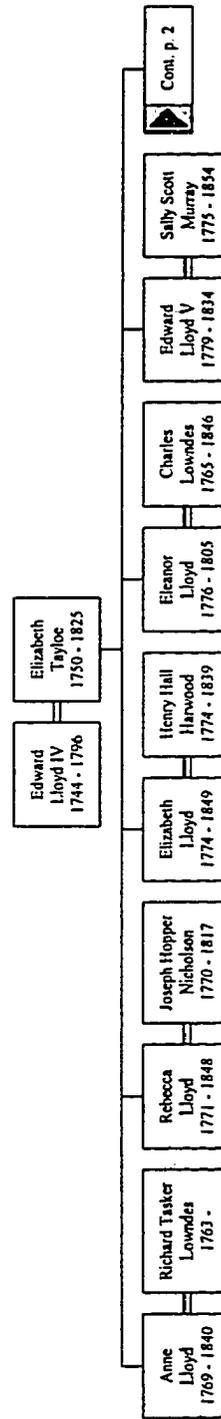
The Children of Edward Lloyd II (1670-1718)



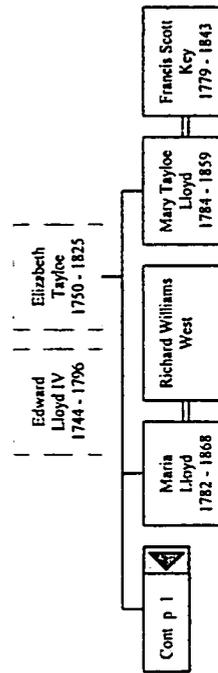
The Children of Edward Lloyd III (1711-1770)



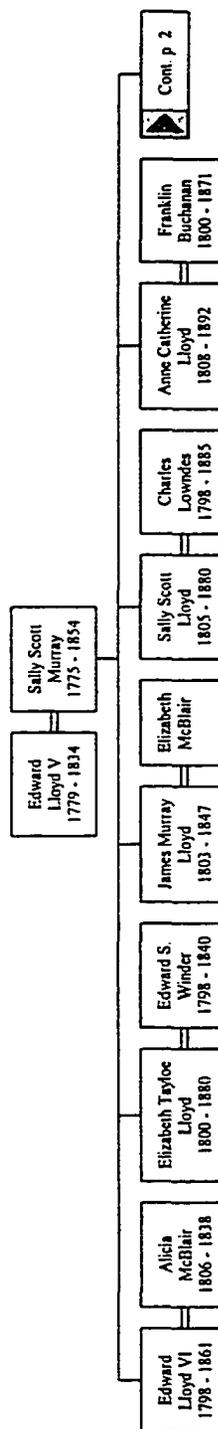
The Children of Edward Lloyd IV (1744-1796) (1 of 2)



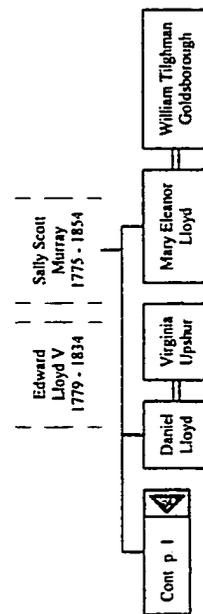
The Children of Edward Lloyd IV (1744-1796) (2 of 2)



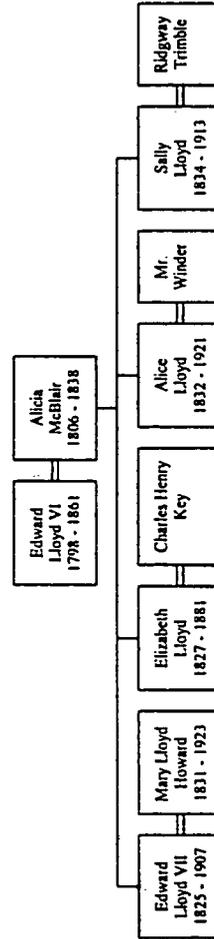
The Children of Edward Lloyd V (1779-1834) (1 of 2)



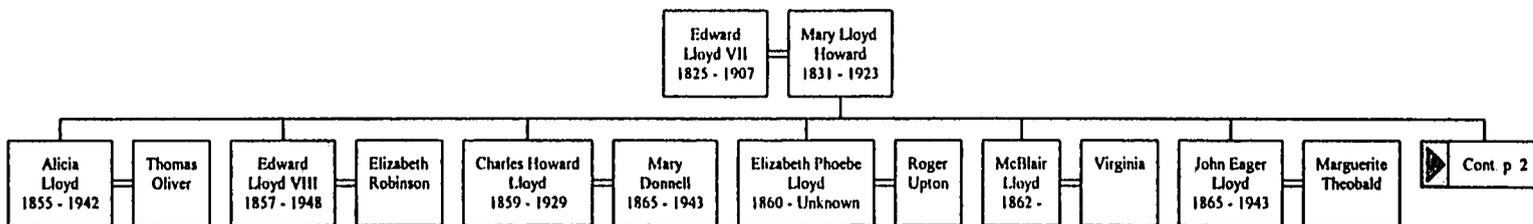
The Children of Edward Lloyd V (1779-1834) (2 of 2)



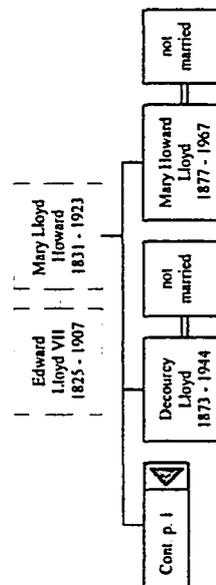
The Children of Edward Lloyd VI (1798-1861)



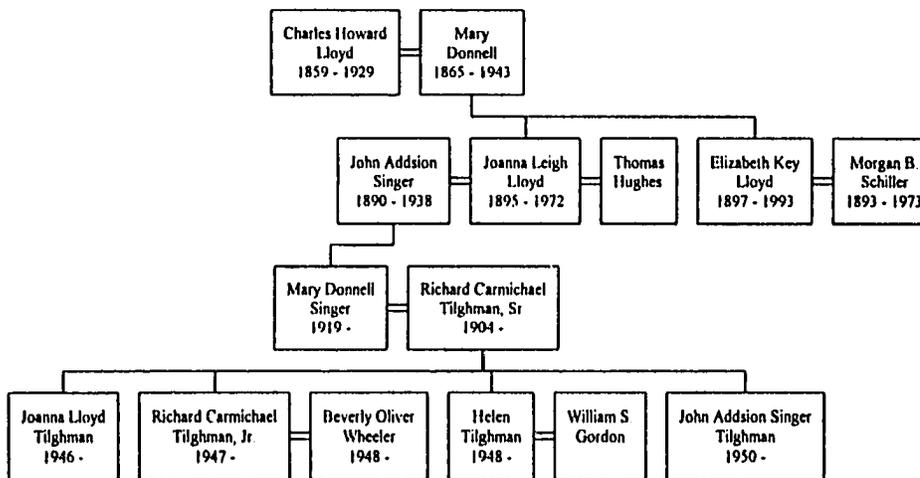
The Children of Edward Lloyd VII (1825-1907) (1 of 2)



The Children of Edward Lloyd VII (1825-1907) (2 of 2)



The Descendants of Charles Howard Lloyd (1859-1929)



Appendix B

1796 ESTATE INVENTORY OF EDWARD LLOYD IV^[1]

Talbot County, to wit.: These are to authorise and empower you James Hindman and Arthur Bryan Esq^s. to appraise the goods and chattels of Col^o. Edward Lloyd late of Talbot County; deceased, in current money of the State of Maryland, so far forth as the same shall come to your sight and knowledge; you having first taken your Oath before any one of the Justices of the peace for said County, well and truly so to do; a certificate of which you are to return annexed to the appraisement; and when you have the same so appraised, you are to return an Inventory thereof, signed by you, and by two of the next of kin, and two of the creditors of the (said) deceased, (if any there be) who ought to be present at the time of the appraisement; for all which this shall be your sufficient Warrant:- Given under my hand and the seal of my Office this 21st day of July. Anno Domini 1796.

*Test. J^{as}. Price Reg^r. of Wills
Talbot County, J^r. You are hereby desired to administer the Oath of appraisers to James Hindman and Arthur Bryan Esq^s. well and truly to appraise the goods and chattels of Col^o. Edward Lloyd late of Talbot County, deceased, in current money of this State, so far forth as the same shall come to their sight knowledge, and to certify your compliance at the foot hereof; for which this shall be your sufficient Warrant_ Given under my hand and the Seal of my Office this 21st. day of July Anno Domini 1796.*

Jⁿ: Price Reg^r. of Wills for T. Co^y.

*To any one of the Justices of the peace for Talbot County.
Talbot County Sct. I certify that on the 1st
day of August 1796 James Hindman & Arthor
Bryan Esq^s. Came before me and sevrally made
Oath on the holy Evangels of almighty God
that they would appraise the goods and chattels*

of Edwd. Lloyd of the County afor^d. desc^d. in cur=
 =rent money of the State of Maryland so far
 fourth as the same shall come to their sight
 or knowledge before Jacob Gibson
 An Inventory of the goods and chattels of Col.
 Edward Lloyd, late of Talbot County deceased
 appraised in current money of the State by us the
 subscribers (being thereto lawfully authorised and
 Sworn) this day of Anno 1796.

And its Efsential propertys are as follows. Viz

Cash	£	6587.4.1
Wearing apparel and four trunks . . .		250. .
Plate		
1 bread basket 1 coffee pot 1 Chocolate pot and muller 1 ½ gallon and 1 qt. Tankard 1 Teapot and sugar dish 2 pipkins 1 baking dish and porringer 1 large waiter 2 smaller waiters 3 salvers 1 punch Urn 2 porter Cans 1 pint Cann and Cream Jug 5 sma;; candlesticks 8 large Can= -dlesticks 2 Candlesticks with snuffers and stands 1 stand and 3 Castors 1 small Stand 4 salts. 2 butter boats. 1 Crofs 1 punch ladle and strainer 2 pair bottle stands 39 Table spoons 40 desart spoons 2 soup spoons 1 marrow spoon 23 tea- spoons 1 pair sugar tongs 4 salt spoons 1 mustard spoon 3 pair decanter stands 1 mustard frame 2 sugar ladles 1 Tea board 1 soup dish cover and stand 1 Tea-kitchen plate at Annapolis included 2173 oz. 7 dwt. 13 grs @ 167. £ Oz.	1630.7	
2 Cruets to the Castor of Glafs with silver} stoppers }		1.2.6
6 glafs cruets silver ringed at the neck		1.10.-
5 glafses to the salts and mustard frame		.7
2 Elegant Fincerd card Tables		£21.0.0
2 fire Screens		3.15.0
1 Mahogany sofa moreen bottom} =ed & check cover }		25.0.0

14 Mahogany chairs. yellow silk damask lining- 2 of them arms	37.10
1 large Mahogany dining Table	
1 Smaller ditto	3.15...
1 Mahogany pembroke Table	3.....
1 ditto fyncered side board ditto	10.....
8 ditto Chairs lined with leather 2 of}	
them with Arms }	14.....
1 Mahogany fire Screen	.18.9
3 large Mahogany knife cases with}	
6 dozn. knives and 6 dozn. forks in}	22.10....
them green Ivory handles}	
1. Marble grained brafs inlaid}	
Chimney piece 8 day clock....}	25.....
1. Mahogany case with 6 bottles}	
& silver stopples }	7.10...
1 Fortepiano and music stand	22.10..
1 Small Mahogany spoon case	1.15
1 back gammon box	-17.6
6 old Desks and bookcases	1.15...
1 old Walnut Walnut and a pine}	
Table }	-7.6
5 damaged chairs and a stool	....15...
1 large spy glafs	2.5...
1 old pine table	...3..9
1 old 30 day Clock	17.10..
1 old walnut table	...11.3
4 d° : d°. Chairs and 1 pine Table 3/9	...11.3
1 Mahogany Chest of drawers.....	15.....
1 d°. Beureau.....	11.5...
1 d° Stand wedgewood bason and}	
Jug}	2...5..
1 d°. large Arm chair check covers	2...5...
1 low chair check cover.	1..2..6
6 Mahogany chairs check bottoms	10..10...
1 Ditto close Stool stand... ..	2..10...
1 ditto Bereau	3.....
1 Ditto wash stand and bason	....17..6
1 old Mahogany Bereau.	1..10....
1 d°. Chest of drawers. . . . .	.....10...
1 painted Chest and 3 Chairs	.....18.9
1 large Mahogany dining Table	6.....

5 Mahogany leather bottomed}	
Chairs }	5.....
1 D ^o . Card Table.	5.....
1 D ^o . Leather bottomed Settee}	
and 2 pillows.	7..10....
1 Night spy glafs.	4..10...
1 Mahogany gouty chair and}	
Cushion with spare wheels}	5.....
1 Screen with four folds	6.....
1 Morocco leather travelling Case	5.....
1 Spy glafs.	3.....
1 old Armed Chair	1..10....
1 New case and spy glafs	3.15....
12 Shuttle Cocks and battledores	1.2.6
1 leather back gammon box	1.2.6
1 old Chair 3/9. 2 old Eolean harps}	
3/ }	....6.9
6 green Windsor chairs @ 7/6.	2..5....
1 drefsing glafs Toilet & pine}	
Table }	1.17.6
1 Mahogany Beaureau.	10.....
1 Mahogany Wash stand. . . . .	....15....
1 Walnut Card Table. . . . .	....17..6
10 Mahogany Chairs check}	
Covers }	15.....
1 Wash Stand queens ware}	
bason and Jug }	1.15.....
1 Toilet and pine Table. . . . .	....17.6
1 old drefsing Table ^ Glafs and toilet	....11.3
4 Small Mahogany Settees}	
w th . check covers. _____	7.....
	<u>375.9.3</u>
Amount carried over	£ 8846.0.4

PAGES 42-49: SLAVES, male and female, listed with their ages, sometimes listed with occupation, i.e. 'House' or 'cooper' or 'infant,' 'crippled,' 'lost an arm,' or simply 'no value.' Somelisted as working on specific Lloyd properties such as New Quarter, Hammonds, White House or Annapolis.

TOTAL VALUE = £ 6070.10

PAGES 49-55: SLAVES

TOTAL VALUE = £ 1269.5

[page 52, bottom of the page]

*1 Henry's Child Charles born since
the gift to Mrs. Nicholson... 2 7.....*

[page 55, middle of the page]

<i>1 Peg said to be given}</i>		
<i>to Mrs. Ann Lowndes}</i>	15	37.10
<i>1 Henry said to be given}</i>		
<i>to Mrs. Nicholson}</i>	24	50.....
<i>1 Molly a Devise to Mrs.}</i>		
<i>Ann Lowndes}</i>	28	50.....
<i>& her child born before}</i>		
<i>the death of the Testator}</i>	2	4.....
<i>64 Females</i>	£	1410:15.
		<u>1839:10. 3250.5</u>
		£ 21563.10.4 ³ / ₄

PAGES 56-57: Livestock including horned cattle, veal, hogs, pigs, goats, sheep, lambs, bulls, steer, cows, horses (some specially noted for their use, such as for a coach). Also listed are *61 Fallow deer fawns included @ 30/... £ 91.10...* for the Deer Park at Wye House.

VALUES TALLIED =	1,953.5.-
	2,530.10.-
	1,233.5.9

"Amount Inventory carried forward £ 27,280.11.1. ³/₄

<i>Am^{ts}. of Inventory br^ot. forward</i>	£ 27280.11.1 ³ / ₄
<i>1 Mahogany Wash stand, queens ware } bason & bowl}</i>	£ 1.10..
<i>1 blue painted Table.</i>	...7..0
<i>1 Mahogany writing Table with 6 } drawers. }</i>	4.10...
<i>1 Bereau. Mahogany with glafs doors } and book case a little out of repair}</i>	25.....
<i>1 Mahogany stand queens ware bason } & pitcher }</i>	...12.6
<i>1 German flute.</i>	1..2..6

<i>1 Mahogany reading table stand</i>	4..10...
<i>1 green painted Table.</i>	1..10...
<i>2 Mahogany leather bottomed}</i>	
<i>Chairs 1 Arms</i> }	2.10...
<i>1 Pocket spy glafs.</i>	1..10...
<i>1 Old leather armchair & a broken}</i>	
<i>Windsor Chairs.</i> }	...11..3
<i>1 Step ladder @ 7/6.</i>	...15...
<i>1 Writing desk 2 benches and a foot}</i>	
<i>stool</i> }	1..10...
<i>1 old Mahogany writing desk}</i>	
<i>and drawers</i> }	2..5....
<i>1 pair Elegant large Globes and a }</i>	
<i>pair Small Globes</i> }	75.....
<i>1 large Pine Bookcase.</i>	4..10...
<i>1 Mahogany dressing Table with}</i>	
<i>drawers inlaid.</i> }	8..15...
<i>1 Small round Mahogany stand</i>	..17.6
<i>1 ditto Mahogany table.</i>	..17.6
<i>1 Mahogany armed chair with}</i>	
<i>moreen lining</i> }	3..15..
<i>6 Mahogany Chairs and covers</i>	13..10..
<i>1 large prefs.</i>	4..10..
<i>1 bellows 3/9 1 Cricket 2/5 1 pine}</i>	
<i>Table 3/9</i> }	....10...
<i>1 Mahogany dining Table.</i>	3..15..
<i>6 Mahogany Chairs.</i>	10..10...
<i>1 Mahogany Bereau.</i>	4..10...
<i>1 round Mahogany Table stand.</i>	...15...
<i>6 Mahogany Chairs @ 30/.</i>	9...
<i>1 ditto Bereau.</i>	7..10...
<i>1 ditto Stand not in repair</i>	1..15...
<i>1 ditto dressing Table</i>	2..5...
<i>2 painted cloathes prefses.</i>	..10...
<i>2 old chairs 10/ 1 old Chest. }</i>	
<i>drawers__ 5/</i> }	...15...
<i>1 Mahogany close Stool and }</i>	
<i>Pan</i> }	3.....
<i>4 round back^d Mahogany}</i>	
<i>Chairs..</i> }	3..10...
<i>4 Damaged bamboo chairs</i>	.....5....
<i>3 old Chairs 9/ 1 hearth broom 1/</i>	....10....

1 Fiddle and bow out of repair	....15...
1 grand organiz ^d Fortepiano}	
w th . music and Chair}	75.....
1 Mahogany side board & drawers	25....
1 ditto Settee leather lining and}	
Pillows }	25....
12 Mahogany Chairs d ^o d ^o . .	42....
2 ditto Armed. d ^o d ^o . .	9.....
1 ditto Card Table	6.....
1 ditto pembroke Tea table. .	2.12.6
1 Girandole and ornamental glafs	17..10...
4 large Mahogany inlaid knife}	
Cases with 3 dozen silver handles}	
knives and forks in each. . }	24.....
4 smaller ditto with 3 dozen}	
Silver handles desart knives and}	
forks in each}	18....
12 Arm Chairs with silk damask}	
lining}	45....
1 large Settee with d ^o d ^o d ^o .	25...
13 Stuff Covers to the above. .	2....
2 Oval sattin Wood card}	
Tables with covers}	20...
2 large Mahogany dining}	
Tables with Ovals to each end}	20....
1 Mahogany side board with}	
marble slab. .}	7..10...
12 Mahogany Chairs with}	
green moreen bottoms}	18....
1 old Mahogany china prefs	11.5....
1 old Mahogany book case	1..2..6
1 large Mahogany book case}	
with glafs doors. . . }	30....
1 Small ditto Table. .	2..5...
1 ditto Card table. .	3.....
1 Mahogany arm chair with}	
moreen bottom}	1..10...
1 Travelling writing desk.	5..5...
1 pair brafs And Irons fender}	
shovel tongs & back. . }	11..5...
7 pieces ornamental China	
and 2 China glafs drop}	

<i>Candlesticks. . .}</i>	7..10...
<i>7 pieces painting on Canvas}</i>	
<i>in gilt frames. . . .}</i>	90....
<i>2 large prints in gilt frames. .</i>	15...
<i>12 smaller ditto in ditto @ 100/</i>	60...
<i>14 Smaller ditto in Oval d°.}</i>	
<i>@ 22/6 . . . }</i>	15..15...
<i>6 Smaller ditto _ @ 11/3 . .</i>	3..7..6
<i>1 painted Canvas floor Cloath</i>	5.....
<i>1 gilt framelooking glafs. .</i>	15...
<i>16 prints black frames @ 22/6</i>	18...
<i>8 ditto Oval Frames @ D°. .</i>	9....
<i>2 ditto small round frames</i>	1..2..6
<i>13 China bowls different sizes . .</i>	11..10...
<i>184 pieces of China different}</i>	
<i>kinds and broken setts. .}</i>	8..19...
<i>126 pieces of Wedgewood ware}</i>	
<i>broken sets. }</i>	2..7..9
<i>1 pair large Gilt frame looking }</i>	
<i>Glafses }</i>	100.....
<i>9 Vefsels of glafs of different}</i>	
<i>kinds. . . . }</i>	7..4..9
<i>1 Water Jug 1/6 2 leather}</i>	
<i>bottle stands 2/. 1 Stone pot}</i>	
<i>with salt 2/6 1 corkscrew}</i>	
<i>1/. 1 bottle with salt ¼. Ten}</i>	
<i>waiters 10/. 1 Japan waiters 10/}</i>	1..8...
<i>1 Dust pan 1/3. Oister and}</i>	
<i>broken knives and forks 2/...}</i>	
<i>1 knife tray and carving knife3/9}</i>	...7...
<i>2 quart block tin mugs with}</i>	
<i>glafs bottoms . . . }</i>	1..2..6
<i>2 pint ditto d°. with ditto</i>	...11..3 1033
<i>Amount inventory carried forward</i>	£28313
<i>Amount of inventory br^o. forward..</i>	£28313
<i>92 pieces green edged Wedge}</i>	
<i>wood china. . . }</i>	£ 9..15..6
<i>3 queens ware baking dishes 6/}</i>	
<i>1 China Slip dish 10/ }</i>	
<i>2 large China dishes damaged}</i>	
<i>15/. 6 pattapans 12/}</i>	
<i>11 Cut wash glafses 45/. 7 green}</i>	5..18..6

wash glafses 15/ 8 China Custard}	
cups 8/. 3 China plates 7/6..}	
1 pint 2 W Mug 1/.4 China}	
Coolers 45/. 1 Cut glafs bowl 45/.}	
2 Cut glafs dishes 60/. 4 sweet}	
meat plates 7/6. 1 Tureen and }	8..4..6
broken dish 5/. 1 plate and }	
broken pyremeel 1/.....}	
6 pewter Ice molds and 2}	
Shovels to them.....}	1..10
58 pieces of tin ware....	2.....
3 Stone pipkins 5/. 3 China}	
Scollop Shells 7/6}	...12.6
1 large mortar and }	
pestle}	3.....
1 smaller ditto and ditto 35/}	
1 Copper Coffee pot 3/9}	1..18..9
14 Stone Jarrs and pots dif-}	
=ferent sizes..... }	2..5..
1 earthen pot 1/3 5 pickle}	
bottles5/. 2 old Coffee Mills}	
10/. 1 brown tea pot 3/.}	
1 Mahogany Jelly stand 7/6.}	
2 flour tubs3/. 2 earthen milk}	2.17.6
pans1/6.7 chafing dishes 26/3}	
1 pair scales and wts. 25./ 1 plate}	
basket tinned5/. 1 Coffee mill}	
7/6. 1 bell metal Mortar &}	2..3..9
pestle 6/3...}	
1 large pair And Irons tongs}	
Shovel and back. .}	4..10..
3 large Tin dutch Ovens 35/.}	
an iron chafing dish 10/}	
2 Queens ware egg basons3/.}	
1 sifter and 2 old tin Cul=}	5..6..9
-lenders 5/. 1 Stone water Jug}	
7/6. 1 Cast dutch oven 7/6}	
1 pair spit Racks 10/. 1 tin}	
fish kettle 11/3.1 copper Stew}	
pan 17/6}	
1 Iron fish kettle tinned handle}	
and cover}	2..5...-

1 tin dripping pan & 2 old bread}
tins 7/6 3 old gridirons 1}
mouse trap 7/6 1 Cleaver 2}
tin funnels 1 bread grater 5/.
5 bell metal skillets 75/.
1 chopping knife and blosk 2//}
1 Cast Iron Tea kettle-}

Continued listing of assorted kitchen wares, washhouse wares. Saddles, locks, utilitarian kitchen wares, writing implements, bird cages, assorted wedgewood wares, awning furniture, rat traps, *moschetto* curtains, cloathes brushes, lanterns, thermometers, surveying instruments, old maps, cannisters of food, tubs, etc. through to page 72.

Am^{ot}. Inventory br^{ot}. forward £28617.13.10 ¼

18 Ton Timothy hay. @ 90/ £ 81...—
7 Ton clover. D^o... @ 90. 31.10...
4 old wood Sleds 10/ 18 Shoo}
lasts & other Shoe makers tools}
22/6- 1 old Poop lanthorn}

& Image head 11/3- 1 old}
Jack turn spit & wt. 11/3...1 pains}
Jug 2/6...1 pair cologn mill} 7..17..6
Stones 100£}

worsted and silk stockings, food stuffs, canoe, phaeton equipment, buckles, hair matrasses, barges, oranges, skiff, Pettcauger, schooner (£900) with appurtenances thereto belonging

£1758.1.9

[page 76]

Amount Inventory carried forward £30375.15.7 ¼
Inventory continued and Am^{ot}. br^{ot}. over £30375.15.7 ¼

Pages 76 to 104 Books, pamphlets and including various papers and accouterments for writing, spy glasses and surveying instruments in mahogany boxes, physic scales, dog collars (see Edwin Wolf, "The Library of Edward Lloyd IV of Wye House," Wintherthur Portfolio V (1969), pages 87-122.)

OF NOTE:

page 83

<i>1 Camera obscura</i>	3.....
<i>Hogarth's prints</i>	3.....
<i>1 Drum and sticks</i>	1..10...
<i>1 Portrait Richard Bennett}</i> <i>Lloyd}</i>	7..10....

page 84

<i>1 Mahogany case of Instruments}</i> <i>for the recovery of drowned persons}</i>	3.....
<i>1 Mahogany compound Microscope</i>	7..10...
<i>1 Oil Cloath umbrella</i>	1..15...

page 88

<i>2 Priestlys history of the}</i> <i>corruption of Christianity}</i>	...10...
<i>1 Speechy, on the cultivation}</i> <i>of the wine}</i>	...5...
<i>1 Abercrombies hot house guardiner</i>	...3..9

page 95

<i>2 Swans Architecture & designs</i>	3.12...
<i>1 Gibbs design</i>	1.15...
<i>1 Leonis Paladio</i>	2.15...

BOOK TOTAL: £ 1126.5.4

NEW TOTAL £ 31506.16.11 ¼

Page 104-106-	liquor collection
106	random beds and bed furniture 695.11.3
107	continue yards and yards of uncut textiles, linens, guns, carpets (Wilton and Brussels)
111	outfit for the Marquis
112	supplies for the home--cribs for children, camp beds, 24 pair of sheets, brooms, counterpains, dressing glasses, Hyson tea
113	

<i>2 Silver mounted pocket pistols</i>	<i>3.10...</i>
<i>1 Mahogany c^{se} with a pair}</i>	
<i>pistols.. ..</i>	<i>15.....</i>
<i>1 pair Silver mounted ditto</i>	<i>17.10...</i>
<i>a Quantity of Medicine</i>	<i>7.15.3...</i>

Page 114 to 117 spectacles, glasses, gold stop watch Chain & seal (£45), fishing equipment, medicine, magnifying glasses, , fiddle strings, Shott, bales of Mocoa coffee, oil cloath, damaged textiles, raisins, anchioves, sugar, sweet meats, apples, cheese, crafts tools (pincers, rasps, files, hammer, plates), rope

117- 119	old saddles, phaeton and carriage repair parts, wool,
119 -121	bayonets, blunderbusses, hand cuffs, alum, whipsaw, scythes, grindstones, leather, Smith's bellows, <i>marquea</i>
121-132	supplies for maintaining the plantation-- window panes, food, spices, tools, random bedsteads, cot, china flatware and holloware, glassware, horse tack, whips, broken interior furnishings, iron, gunpowder
133	
	<i>100 English Quills} 5..16..</i>
	<i>1 Elegant Coach & 1 Sett Harnefs 200.....</i>

TOTAL £ 38785.12.6 ¼

James Hindman}
Arthur Bryan} appraisers}
John Lucas ^{3rd}} Eliz^a LLoyd}
John Nabb Ju^{or}.} Creditors} Ed^{wd}. Lloyd} nearest of kin

*Talbot County Sct.}Then came Mrs. Elizabeth Lloyd
14th day of Nov. 1796} Executria of the last Will and
Testament of Col^o. Edward Lloyd late of the County
aforesaid, deceased, and made oath on the Holy
Evangels of almighty God, that the aforegoing-is a
true and perfect Inventory of all and singular the
goods and chattels of the said deceased, that have
come to her hands or possession, at the time of the
making thereof; (except the crop of Wheat, Oats
and sundry goods, expected in from England, and
that hath since, or shall hereafter come to
her hands or possession, she will return in an addi=
=tional Inventory; that she know of no conceal=*

*=ment of any part or parcel of the deceased's
Estate, by any person whatsoever; and that, if
she shall hereafter discover any concealment, or
suspect any to be, she will acquaint the orphan's
Court of Talbot County, or the Register of Wills,
for the time being with such concealment or cause
of suspicion, that it may be enquired into, accord=
=ing to Law.*

*Certified by
James Price Reg^r. of Wills
for Talbot County*

[1] Maryland Hall of Records, Annapolis, Inventories (Talbot County), Microfilm Reel JP (James Price, Register of Wills), Folio F, Reel WK 597-598, pages 38 -133.

Appendix C

TRANSCRIPTIONS OF FURNITURE RECEIPTS AND ORDERS

The following receipts and account book entries are transcribed from the Lloyd Papers at the Maryland Historical Society in Baltimore and Lloyd account books owned by the Lloyd family. The transcriptions document the purchases and payments related to the interior furnishing of Wye House by Edward Lloyd III, IV, V, and VI between 1750 and 1850.^[1] The Appendix is divided into references about the purchase of goods from British and French sources and references about the purchase of furniture and payment for furniture repair and building repair from American merchants and craftsmen.

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PART I
LETTERS, PURCHASE ORDERS, ACCOUNT REFERENCES, AND
RECEIPTS FOR HOUSEHOLD FURNISHINGS FROM BRITAIN AND
FRANCE

Throughout the eighteenth and early nineteenth century, the Lloyds purchased a variety of foodstuffs, wine, liquor, clothing, textiles, silver, furniture, ceramics, and various other utilitarian and luxury goods from British merchants. The purchases were made through several merchant houses in London against credit established from the sale of tobacco and other crops from the Lloyds's Maryland plantations. The Lloyds's method of selling tobacco to London merchant houses was begun in the seventeenth century. The earliest document of trade activity dates only to 1763, though port and estate records, which are not transcribed here, do reveal that the Lloyds generated income through the exportation of the tobacco, wheat, corn, pig iron, and staves to London merchants much earlier than 1763.^[2]

The letters and receipts for the bills of exchange show the magnitude of the Lloyds' mercantile operation. Because they owned each of the various components for the trade activity, the Lloyds' managed the equivalent of their own private merchant house.^[3] The Lloyds maintained their own accounts with London merchant houses, bought and sold their own bills of exchange and purchased goods directly from the London merchants. It can be assumed that only planters with a large volume of crop sales,^[4] a sufficient and reliable support staff of accountants at home and in London,

trustworthy ships and ship captains, and dependable contacts in London could administer a direct relationship with so many London merchant houses.^[5] The London merchant houses most often cited in the Lloyds account books are Matthias Gale, Fearon & Co.; Osgood, Hanbury & Co.; Oxley, Hancock & Co.; William Molleson; Thomas Eden & Co.; and William and James Anderson & Co.^[6] The Lloyds had relations with and consigned a small portion of their tobacco to the care of American merchants operating in Britain such as the Annapolis firm of Wallace, Davidson and Johnson,^[7] though the majority of Lloyd crops were sold by British merchants.

The transcriptions of the letters and purchase orders to the London merchants are not limited to furniture because significant information about the Lloyds's lifestyle can be gleaned from the text of the entire orders. The letters and purchase orders illustrate how the Lloyds's purchased on credit; reveal the high quality of goods they demanded, the variety of provisions they ordered and the prices they were willing to pay for certain goods; and provide a broader look at their decorating methods that cannot be found in orders to American merchants and craftsman. The goods requested from London serve as examples of the types of possessions coveted by a wealthy, cultured, slave-owning, white Maryland planter family in the late eighteenth and early nineteenth centuries. The goods from France were ordered through London merchants during the American Revolution.

The evidence for the purchase of goods from British sources exists in six forms: purchase orders detailing the goods to be sent; receipts of goods purchased in London by the merchant houses from specialized merchants; bills of lading or customs reports

detailing the goods that were sent; entries in Lloyd account or ledger books of money being paid to the merchant houses with whom the Lloyds conducted business; references in letters from the Lloyds' agents in Baltimore and Annapolis; and bills of exchange representing the value for which tobacco was sold and then used for the payment of goods ordered. Only account book entry references noting that goods were purchased are transcribed. The letters and purchase orders are copies of the actual letters sent to London; when the goods were received, the Lloyds could check the goods received against the goods ordered.^[8]

A. Osgood, Hanbury & Company, Merchants of London

Lloyd account books from the 1770s- 1790s and port records from the 1740s- 1760s reference Edward III's relationships with London merchant houses, but no purchase orders survive from that period. The only existing letter documenting Edward III's relationship with merchant houses in London is addressed to Mr. Hanbury of Osgood, Hanbury & Co. and is transcribed despite the fact that it does not refer to any purchases of furniture.^[9]

*Copy my Ltr to Mefs^r Hanburys, Oct^r 29, 1763 Pr Capⁿ Lewis.
Gentlemen
The Inclosed Bill of Lading contains 18 Hhds
of Tob^o with I hope you will do the best in your power
to make them turn me out good profit, by the Look
of them, and at the fame time, be particularly careful
to whom you sell them; that no Draw back upon
the Nett Proceeds may happen on Acc^t of Bankrupcy,
with the papers tell us has of late been very frequent
in London and other G^t Citys we trade with.*

*It imports not, my saying the reason of my addrefs
to you being so small this year as it is; I wish to
send it as much my Int^t to correspond wth you, Gent^{rn}:
as others having had a great Regard for y^r amiable
and Worthy Provocation I would if with my Int^t:
picking up a friendship with you but y^e must give
no reason to say, that this cannot be done, but by a uniform
desire in you to aid & support me in this Dignity & Protect
with this [illegible] of all things has vouchsafed to admit me
to ~ I am Gentlemen Afs Obed^t hble Serv^t*

E LL

B. Bills of Exchange

When the Lloyds sold their farm products, the profits were maintained in London accounts at the merchant house who sold the products, such as Donald Burton, Thomas Eden, Oxley Hancock, William Anderson and Matthias Gale. From these accounts, the Lloyds issued bills of exchange to pay for goods purchased in London. The Lloyds appear to have purchased goods through select merchant houses, therefore credits at other houses were transferred in the form of bills of exchange to pay for goods purchased through the houses that were commissioned to purchase goods for the Lloyds.

1) Archibald Moncrieff

Baltimore accountant Archibald Moncrieff maintained one of the Lloyds's accounts and was authorized to transfer funds from one merchant house to the other. He produced three bills of exchange to pay the an account; the first one cashed rendered the others nonnegotiable. In 1792, Archibald Moncrieff wrote three bills of exchange to pay an account at the merchant house of William Anderson & Company through a credit the Lloyds had at the merchant house of Messrs. Donald & Burton of London. The first one

was the one cashed, while the second and third bills of exchange were returned to the Lloyds and survive in the Lloyd Papers.^[10]

Exchange for £150 Ster^s

Baltimore August 9, 1792

At Sixty Days sight of this my second of Exchange/ my first of same Time & date and being paid / pay to the order of Edward Lloyd Esq^r one hundred and fifty pounds Sterling value of him received, which please to assume as full advice from

*Mefs^{rs} Donald & Burton
London*

Arch^b Moncrieff

Exchange for £150 Ster^s

Baltimore August 9 1792

At Sixty days sight of this my third of Exchange/ my first or second of same Time & date not being paid to the order of Edward Lloyd Esq^r. one hundred & fifty pounds Sterling value of him received, which please to amount as full order from

*Mefs^{rs} Donald & Burton
London*

Arch.^d Moncrieff

Reverse of each:

*Gentlemen
Be pleased to pay the amount of the within Bill to Mefs^{rs} William Anderson and Company Merchants London for my use only---*

Your Humb: Servt:

Edw: Lloyd

On August 9, 1792, Archibald Moncrieff wrote other Bills of Exchange against the Lloyds' account at Messrs. Donald & Burton that read exactly as transcribed above

and were designated to pay *Thomas Eden & Co. £200* and *Oxley Hancock & Co. £250*.

Each of these likely correspond to orders for goods that are transcribed below.

2) Miscellaneous

According to an account book covering the 1780s, the Lloyds purchased textiles from France during the Revolutionary War. The list of items purchased was completed for only a limited number of the orders made; the items are clothing, small amounts of textiles “with patterns attached,” shoes and slippers. The following bill of exchange documents the trade activity with France through a London merchant firm that was listed in the ledger as operating out of Bordeaux in the late 1780s. ^[11]

Maryland July 20th. 1787

Exchange for £100 Sterl.

Gentlemen:

*At forty days sight of this my third Bill
of Exchange first an Second of the same Sum and date
not paid. pay out to Mefs^{rs}. Fawthick & Company Merchants
London the full and Cash Sun of One hundred pounds Sterling
Money of Great Britain for Value Received and please the same
to the amount of Gentlemen-- Your very hble Servt.*

*To Mefs^{rs}. Joseph Fenwick & C^o Edw:LLoyd
Merchants Boardcank [Bordeaux]*

C. Joshua Johnson and Wallace, Johnson and Muir

Joshua Johnson was an American merchant who moved to London and represented clients of Wallace, Johnson and Davidson, the Annapolis merchant firm in which he was a partner.^[12] Wallace, Johnson and Davidson was the first American merchant house to enter the British-controlled mercantile market and was the first American firm to usurp British control of mercantile activities with the colonies. Around

1783, the firm changed partners and became known as Wallace, Johnson and Muir. The second partnership struggled with the competition of foreign and domestic tobacco traders, especially those in Baltimore, and dissolved in 1790.

The Lloyds purchased various sundries from the “Wallace, Davidson Company” in Annapolis, though only the account book entries note purchases from the firm’s European division are referenced here. The Lloyds dealt often with Johnson, especially during the American Revolution when the merchants relocated to France to maintain their lucrative American business. A reference to the purchase of furniture through Johnson remains undiscovered, but the Lloyds’ correspondence with Johnson documents the Lloyds’ relationship with an American merchant firm and with France.

1) Account book entry.^[13]

Dr Joshua Johnson & C^o Merch' Nantz
1779
March 5 *To Various Drafts* £476.15.4
 Matthias Gale & C^o
 Osgood, Hanbury & C^o
 Wallace, Johnson & C^o

Contra

Sundry goods
Matthias Gale
Dunlop & Willson

2) A notation in an undated letter, c. 1788 from Arthur Bryan to Edward Lloyd IV.^[14]

*...The Letter to Joshua Johnson Sent on by the
Ship Chesapeake Cap' Patten*

- 3) Account book entry noting credit established from the sale of tobacco in 1783 used to purchase goods in France in 1785.^[15]

Mr Thomas Ridout (Merchant, France) Dr

1783
Ocr 1^r *To my draft I your favour in Wallace, Johnson
& Muir £50 Sterls @ 10/y livre 1142.71
To interest on d^o for 18 months @ 6 Pr cent 102.71*

Contra

1785
April
silk *Bought of David & Nevell £212.13
[Gold embroidered coat buttons, peacocks' tail feathers,
fringe, cotton broad cloth, linen, mohair thread and silk
thread]*

*Bought of Louis Julien £87.19
[food specialties]*

*Bought of Sarombe £135.
[bunches of artificial flowers, ribbons, ostrich feathers,
gloves of Grenoble]*

*Bought of William Bousie £811.1
[60 bottles of Champagne, 60 bottles of Burgundy, Bansac
wine, lunch Frontenac, six red legged partridges, two
fighting cocks]*

- 4) Account book entry acknowledging purchase of goods through Wallace, Johnson & Muir.^[16]

Mess^{rs} Wallace, Johnson & Muir

1783
Ocr to *By £3511.-.8 in goods*
1786
May

- 5) A notation in a letter from Arthur Bryan dated November 30, 1793 referencing goods purchased in 1786.^[17]

*... Wallace & Muir alledges fragment applications
have been made to Col^o Lloyd for this Balt^o*

now claimed which arose for dutys on Goods for him in 1786 but from his misapprehension of the Law. Contended he was not obliged to pay them. They were not Settled in the draft on Mr Campbell -- See if no notice taken of duty on these Goods in Settlement of the Sterling Amo^t with Wallace Johnson & Muir . . .

D. Thomas Eden & Company, Merchants of London

London merchant Thomas Eden cultivated a special business with Maryland planters because he was the younger brother of the last royal governor of Maryland, Sir Robert Eden (1741-1784) and Robert Eden would have known Edward Lloyd III through his position in the Proprietary government.^[18] During the American Revolution, Thomas Eden himself supported the American cause, because the taxes being levied on the colonists were affecting his business and he speculated potentially more business deriving from citizens of an independent American nation. Of Thomas Eden's allegiance to the American colonists' cause, his brother William Eden wrote to Robert Eden, then the Royal Governor of Maryland, "Tom is as violent a Patriot that he will not let me write one word worth your reading, as he says that my accursed Politics have already brought a flux on the Blood of our Family . . ."^[19]

Both Edward III and Edward IV maintained large accounts with Thomas Eden & Company, which is documented in the surviving papers as early as 1770.^[20] Port records and his estate ledger indicate that Edward Lloyd III, whose mercantile trade interests were larger than his son Edward IV's,^[21] conducted business with Thomas Eden in the 1760s. Thomas Eden & Company added the name of their new partner Christopher Court

in the late 1790s. Thomas Eden, Christopher Court & Company maintained the longest documented mercantile relationship with the Lloyds, extending into the early nineteenth century.^[22]

The Lloyds's furniture and related interior decoration purchases through Thomas Eden & Co. are as follows: fourteen mahogany chairs and a matching settee in 1791; ornaments for the dining table and chimney, a piano from Longman and Broderip, a set of Boydell's Shakespeare prints and a set of watercolor prints and an outfitted tent for fishing trips in 1792; a silver dish cross in 1798; girandoles in 1802; and three girandoles in 1810.

1) Letter and purchase order from Edward Lloyd IV.

Wye. August 6th 1791.

Gentlemen

*. . . There has been the
greatest drought in this State and part of Virginia
ever known and the Crops of Tobacco cannot exceed one
half and by some old Planters estimated at lofs - this
it is expected will advance the Price of Tobacco
Shipping and is Mentioned for your government. If
you can procure me a Gardiner who can be depended upon
for his knowledge Sobriety and Honesty send him in and
you may give as far as £40 ~ Sterling Pr Annum if
such [a gardener] can be got for that Sum - he must be under In-
dentures for three Years and a Clause in the Indentures
to forfeit ----- Sum if he Misbehaves . . .
I request that you will attend to the forwarding by all Oppor-
=tunities the Magazines and that the Invoice now in
=closed will be attended to and Shipped by the first
Conveyance - wth every Sentiment of esteem and respect I am Gent^l
Thomas Eden & C^o} Your Obed^t Serv^t Edw^d Lloyd
Merchants}
London}*

*Invoice of Goods to be Shipped by Thomas Eden & Co,
Merchants of London for the use of Edward Lloyd, Wye River,
Maryland Aug^t 6th 1791~*

[assorted nuts, oils, spices, essences, marinated vegetables, perfumes, Hyson tea,
silk morning stockings]

2 best Pastelion Velvet Caps wth Gold Band and Tassels
14 handsome Mahogany Chairs for a Dining Room
Covered with ^ the best black Morocco leather.
NB. two of these chairs to be Armed Chairs.
Small Skiff wth two ^ sets of Oars and Rudder to the Skiff. See Cap^t. Dunnes
as to this Boat
2 dozen Sets of the best Guitar Strings
The Works in English of Emmanuel Swedenburg.
2 d^o.: Hills Pictorial Balsome
2 d^o. Papers of Dr. James's Powders-NB None must be sent
but that are Warranted genuine-
2 dozen finest handsome coloured bordered Cambric Hankerchiefs
2 Pieces of Cambric cash Sterling £3 Pr Yds
2 D^o finest Linen Cash Sterling 4/ Yard
2 D^o D^o D^o " 5/ Pr d^o
100 W^h. of best and Choicist Pickle Beef
2 Dozen best d^o _____ d^o Tongues
1 Pot Bird Lime
1 Puk of fresh Canary Bird Seed and graval d^o d^o d^o
4 Canary Birds Paired
a small Collection of the best English Birds
1 double Gloucester Cheese}
1 d^o Cheshire _____ D^o} Send none but of the finest Quality
12 dozen finest old Porter in Casks of four dozen each well Secured
NB. Attend to this Porters being of the best Quality
2 Thorough broke springing Spaniel Dogs- NB They must be
under perfect Command as none others will do ~
Collars with my Name Must be sent with them.
a handsome fashionable Mahogany Settee covered with the
black Morocco leather six feet long and the width in
Proportion- with
with two cushions or Pillows at each end of black Morocco
leather to suit the 14 chairs ordered above-
NB. The Pillows to be filled with the Softist and finist
Materials, the Settee and bottoms of the Chairs Neatly

*Stuffed with the best Curled hair and it is hoped that
Particular Attention will be paid in executing this Order
as will the whole of the above Articles inclosed in this Invoice
2 Chests of the finist Sweet Oranges from Lisbon well and
securely put up
½ dozen dog Leather Collars Strongly fitted for Padlocks with my
Name Thereon
½ dozen good Strong Padlocks and Keys for d^o*

(Copy)

2) Letter and purchase order from Edward Lloyd IV.

My Dear Sir

Wye Jan^r 17 1792

*I am now to acknowledge the receipt of your
very Polite Letter of the 12th Oct^r by Cap^t Curvin and to
afsure you it gave me great Pleasure to have it in our
Favor to pay the M^r Jones's every civility whilst they were
in this Country and should have thought Ourselves highly
contemptable had we not from our Acquaintance with you Sir
given every attention in our Power to those deserving Young
Gentlemen.~~ Tell my friend Richard the Lady Mourns
most Pitiversly his Absence. Many thanks for the news
Papers. They were very acceptable. Excuse the liberty I
now take in inclosing you an Invoice to your House which
you will be pleased to have attended to and forwarded
by Sep^r or Oct^r next at furthest and beg you will have
the Several Articles ordered procured of the best and most
fashionable Materials and beg to call Particularly your
attention to the Ornamental decorations that they are
handsome and fashionable and that the Wine be of the
first quality:- Present Us respectfully to your Lady
and the M^{rs} Jones's be afsured Sir that I am with
every Sentiment of respect and regardS~~~~*

Your Obed^t Serv^t

*Mefs^{rs} Thomas Eden & Co.}
Merchants}
London}*

Invoice for goods to be Shipped by Mefs^{rs} Thomas Eden

*& Co. for the use of Edward Lloyd, Wye,
Maryland. January 17th, 1792~~~~*

[For unknown reasons, portions of the following order are duplicated in the order of the same date to Oxley Hancock & Co. See Oxley, Hancock & Co. transcription Section E, number 4.]

For Mrs. Lloyd .

1 half drefs Cape

1 Morning D^o

a Complete Irish Millinary Lined wth the best fashionable Lace D^o

2 Silk Drefs's Complete wth Millinary for my two Daughters

2 Pair Stays for D^o their Measure now Inclosed

2 Drefs Caps for -- D^o or what may be fashionable to Wear on the head

2 ½ dozen Pair Ladies' best White Kid Gloves for a small hand

3 Pieces of 2/6 Linen yard wide

2 ditto handsome Callico for Children's use

1. ditto India Chintz for Mrs. Lloyd

6 Pair of Coloured best strong worsted Stockings for a Youth 15 Y^{rs}. old

2 ditto of ditto best Doe skin gloves for ditto

2 ditto D^o Beaver Ditto " ditto

3 Pour Mens best Beaver Gloves for a Midling sized hand. E Lloyd

2 fashionable Servants Gold Laced Hatts and Bands-

1 ditto Boys about 15 Years old

a Sett of fashionable Elegant Ornaments to Place over Mantel

of a Chimney Piece to Cost about 20 Guineas

1 ditto ditto to Cost about 6 Guineas

Fashionable Ornamental decoration to set off a Dining or

" Supper Table, that will accomodate 20 People wth a Slides

" of the Images Pr" Pr" Pr" - Plain and full

Directions showing how the Ornaments are to be Placed there

NB. These decorations not to exceed 100 Guineas ~~~~~

a Sett Wine Glafs's Decanters Pr" Pr" Pr" for a Sideboard Table . . .

4 handsome China Bowles. sorted from a Gallon to a Quart

½ Grofs of the best Phials sorted. the greater Proportion of a sort

2 ditto best Phial Corkes

½ ditto small round Wooden Boxes. Sorted. ~

2 Potts of a Pomade Divine..... These articles

2 Quarts of Milk of Roses in small bottles to be Bo' of

2 Potts of Diderot's Original Opiate Thomas Golden

3 Scented hair Powders

1 Treble Gloucester Cheese} Send none but of the finest quality}

1 finest Stilton D°} Those heretofore sent very bad}
And it is requested the Shop from whence the Cheese has}
heretofore been sent may not furnished these now ordered}
6^{lb} of the finest Hyson Tea
6^{lb} of the finest Soustrong D°
6 dozen best London Market Claret
1 Jar of fresh and finest Raisins
1 d° d° “ d° Currants
1 Quart of Efsence of Anchioves
6 ditto fresh Sallad Oil
1 ditto Mushroom Ketchup
8 Squares of Pickle.Walnuts
12 Ditto French Olives
6 ditto Spanish D°
6 ditto India Mangoes
6 ditto best Capers
6 ditto Anchioves
20 Gallons of the best Vinegar
½^{lb} of Pimento
½^{lb} of Mace
1^{lb} of Nutmeg
½^{lb} of Olives
50^{lb} of fresh Almondin Shell
20^{lb} of the finest Pistachio Nuts
20^{lb} of fresh Red English Filberts in Shells
2^{lb} of the best flour of Mustard
12^{lbs} of Chocolate
2 Silver Pipkins wth Covers. One to hold 2 Quarts. the other one a half Pint
(Continued)

½ dozen Mens best Drefsing Combs-
1 Strong large best Iron dripping Pan wth will and Cover
3 Wrought Iron Skillets Sorted with Covers-
8 Kitchen Iron Potts with Covers Sorted. largest Sized
1 Sett Iron Skewers
The Court Gazettes from The 1st Jan^y to the Shipment}
“ and to be continued by every Opportunity thereafter}
The St James’s Chronicle from D° Continued D°
Natures Afsistant of Health- by Doctor Hobson-
Franklins Works of Published ~
The 6th Oct. Letters on Agriculture and the 7th if out~
Brefsot’s Remarks in Travelling through the United States if}
“ Translated into English - }

NB. If there are any New Publications within Twelve Months}
“ past real of Most other Travels, Voyages, Politicals or good}
“ Novels send them by the first Opportunity
1. Langions best Pocket Book wth best Instruments Complete

*Let those goods be shipped to Annapolis or Baltimore as
Opportunity may offer to either, and addressd to James
M. Cubbin to the former, and Arch^d. Campbell if to the latter Place.*

(Copy)

3) Letter and purchase order from Edward Lloyd IV.

Gentlemen

April 11, 1792

*Since my last of the 17th Jan^y to M^r Eden
I am favored with yours of the following dates . . .
The Goods ordered the 17th be pleased
to attend to - Particularly the wine that it be of the first
quality
Send me if possible by Sep^r next one of Longman and
Broderips finest tuned Organized Pianoforte (if such an
Instrument can be purchased for an 100 Guineas) which
must be an approved one, or none other will answer ~~~~
Particular care must be made in putting it up - Send by
the same Opportunity a supply of strings and a Collection of
the most approved New Music of every kind Suitable for Young
Ladies not yet Proficients on the Piano Forte with a few
silent Pieces of Divine Music ~~~ Bills with the Tobacco
intended to be Shipped by Dunnes shall be forwarded to the am's
of the balance I shall be Owing those and former Orders
With Esteem and respect Gentlemen.*

I remain

*Mefs^{rs} Thomas Eden & C^o. }
Merchants}
London}*

Your Obed^t. Serv^t.

Edw^d” Lloyd

*Be pleased to Subscribe in my name for Boydells Prints of
Shakespeare which have handsomely framed in Glafs and forwarded as
Published ~ Send also a Collection of the best Coloured and most
approved Prints in elegant frames sufficient for a Withdrawing
Room of about 20 feet square ~ It is particularly requested that*

some person of Judgement be employed in Selecting this Collection as none but the most pleasing and best impressions will answer ~ NB. Coloured Prints are Meant those that have a variety of Tints in the same Print in Water Colors Pr'' Pr'' Pr'' ~ The Prints of Water and Charlotte we have. -----

Subscribe in my Name to The Complete History of England as proposed to be Published in the European Magazine of Jan^r 1792 and forward each number as Published. Subscribe in the following Manner to prevent Mistakes in the delivery. The Hon^{ble} Edward Lloyd Wye Maryland Pr Pr Pr Edw^d Lloyd

4) Letter from Edward Lloyd IV.

Gentlemen

Wye June 7, 1792

. . . ---I wrote you the 11th April last and inclosed an order for Goods which I beg to call your attention to and that they are forwarded as requested-- The Letter for Mefs^{rs} Winter & Shee be pleased to send them who I have directed to call on you for the Payment of their Bill for some Clothes I have directed them send to me and I doubt not but you will pay attention to my request in this instance and shall thank you to direct them by what Conveyance they may be forwarded either in Feb^r or March next as opportunity may offer ~ With every Sentiment of Esteem.

I am Gentlemen

Your Obed^t Serv

Edw^d Lloyd

*Mefs^{rs} Thomas Eden & C^o }
Merchants }
London }*

Be Pleased to find me a Marquis [tent] Sufficiently large to hold a dozen People and P [private] appartments for lodging sufficient for half a dozen People ~ Bedsteads and Beding Complete in every article Tables and Seats to accommodate a dozen People all of which to be so constructed as to be capable of packing up into as Small a Compafs as Pofsible ~ it is intended to be used occassionally on Fishing Parties on the Shores of the Chesapeake Bay ~ Be particular in the Person who you may employ to execute this Order that he understands it well and that the fullest directions be sent as to the fixing the Marquis and direct that nothing be left out

and that might add to its conveniency. You are Limited to 50

Guineas or not Quality to exceed that Sum.

5) Various documents recording the purchase of goods for Edward Lloyd V in London, July, 1798.

a) Invoice of goods shipped to Edward Lloyd V, July 19, 1798.

*Invoices of Goods to be Shipped Edward Lloyd to the
Care of Arch^d Campbell Merch^t Balto*
*1 Fashionable Sattin Cloak promise with Silver Bear or any
other most fashionable fur with Muff & toppet to suit*
1 D^o hf. drefs Bonnet, 1 P^r work^d Muslin in Cotton (white)
1 P^r Dimity @ 3 / String Prd - 1 doz ladies Silk Stockings
½ doz. Gent^{ls}. white Silk D^o - ½ doz Coloured D^o
2 doz Short white kid gloves - 1 doz long D^o - 1 doz Short Col^d D^o
2 handsome Fans - 2 plain Silk drefs Caps for Girls of 15
1 yd linen @ 3 / String Prd - 1 D^o @ 3 / ~ 1 D^o 3 /
2 doz Silver Table Spoons Cypher'd . E LL
2 doz D^o desert D^o with D^o
1 handsome fashionable Crofs for the Middle of Table
6 worked Book Muslin handkerchiefs for Turbans
6 pint Bottles of Orange Flower water of
6 Bottles of Lavender Water - 6 D^o of Milk[^] Roses
1000 Phials ----- 6 Thrine dif^t Sizes
*1 handsome fashionable Saddle & Bridle finished in the neatest
and most elegant Manner*
2 fashionable Caps for elderly Ladies
Garden Seeding
2 Oz^s Best early Drawf Calliflower - 2 D^o Longer late D^o
2 D^o early y^s Cabbage -- 2 D^o - D^o Drawf. D^o
2 D^o early Sugarlofs D^o - 1 D^o large D^o - D^o
1 Oz. Calliflower Brocoli
1 D^o Dwf. pinapple D^o
1 D^o large late D^o - D^o
2 d^o Scorsmania
2 D^o real Soled Cellery
6 Sorts Best Cantaloupe Mellon for framing Early
Green House plants
6 sorts hearths or areas - 2 of a Sort
*1 fran of the Best carnations to be at least 6 Mo^s inpots
before they are sent out and the layers of 1798 not this summer
as they will not endure the pafsage carefully pack^d inpots*

and will Mofs' over

Evergreen

<i>Arbutus Dble flowering</i>	2 plants
<i>D° Red</i>	2 D°
<i>the 4 Sorts of Hollys}</i>	3 D°
<i>of ea (Variegated)}</i>	
<i>1 austetstina the 4 Sorts}</i>	2 D°
<i>of ea. }</i>	
<i>Portugal Laurel - - - - -</i>	2 D°

b) Account book entry noting the receipt of above referenced shipment.^[23]

Thomas Eden & Co

*To Sundry Goods Shipped On Board the
perserverance as p^r Invoice Dated Oct. 5.th 98*

[Following is a list that includes shoes, silver,	
haberdashery,	linen, dimity, garden seeds, silk hose, parfumery,
saddlery, strong	beer, chives, tar, and German linen with the
name of the vendor	from whom the items were purchased.]

total 583..3..11

c) Receipt.

Mefs. Eden & C°

N° 3 Aldgate 24.. July 1798

Bought of Robert Ritherdon

GOLDSMITH and JEWELLER,

1 Box

*E * L 2 Rich engraved Cream Ewers- Gilt}*

Mrs. Lloyd Inside x eng: Cyphers Oz. 13..10} 8..8.---

Sept. 24

1 Box 2 doz: fr^d. Table Spoons-- 51..8.- 23..19..6

*E * L 2 doz: fr^d. Des^t. --- D° 28..-- 14..12.-*

Box. Engraved Dish Crofs} 20..8--- 11..11.---

with lamp to D° }

Nearly opposite the Lyceum Strand

		£	S	d
	<i>E * L N° 1</i>			
	<i>1 Girandole in Burnishd Gold, Cut glass pan</i>	5 ...	5	..
1 Case	<i>2 D° Bird & Pillar in Burnishd Gold } Cut Glass pans & drops }</i>	10..	10	..
	<i>a Strong deal packing Case</i>			-16
	<i>Nails, paper & packing</i>		5	
	<i>Boat there and Shipping Expenses</i>		7..	6
		<u>£17..</u>	<u>3..</u>	<u>6</u>

*Mefs. Eden & Co.**London May 5th 1802****Bo' of H. W. Looker******RAZOR MAKER & CUTLER******N° 38. Leadenhall Street, and corner of Arundel Street Strand***

<i>E*L</i>	<i>To 1 Dozen lot of Cock Spurs to order....</i>	<i>2..2...</i>		
	<i>To 1 Cock Saw</i>	<i>....</i>	<i>...5.6</i>	
	<i>To 1 Mahogany Case Inlaid & Lock to }</i>			
	<i>hold the Above }</i>	<i>...12.6</i>		
				<u><u>£3..0..0</u></u>
	<i>Pack'd in a Box N° 4</i>			

*Mefs Eden Court & C°**May 7..1802**To J & J Boydell*

<i>To N° 16 & 17 Shakespeare</i>	-	-	<i>10.14</i>
<i>Case</i>	-	-	<u><i>2.6</i></u>
<i>EL</i>		£	<i>10.16.6</i>
<i>N° 3 a case</i>			

b) Packing invoice for the May, 1802, order.

Invoice of Sundries shipped by Thos. Eden. C. Court & Co. on board the Herald W^m Robinson of Maryland being by Order & for Acco' & risque of Edw^d Lloyd Esq^r

		<i>Of Wilsons</i>		
<i>EL</i>	<i>A Case of Cabinet Makers furniture</i>	<i>Amo'</i>	.	<i>17.3.6</i>
<i>Nº I</i>				
<i>Of C M & J Douglas</i>				
<i>Nº 2</i>	<i>A Case of Millinery</i>	<i>dº</i>	.	<i>122.4.6</i>
<i>Of J & J Boydell</i>				
<i>Nº 3</i>	<i>A Case Prints</i>	<i>dº</i>	.	<i>10.16.6</i>
<i>Of James Pearce</i>				
	<i>Shoes</i>	.	.	<i>2:15</i>
<i>Of Sam' Union</i>				
	<i>Silk Hose.</i>	.	.	<i>7:10</i>
<i>Of H. W. Looker</i>				
	<i>Case Cock Spurs</i>	.	.	<i>3...</i>
				<u><i>13.5</i></u>
				<i>163.96</i>
	<i>To Entries Searchers Sufferances &c.</i>	.	.	<i>12.6</i>
	<i>Porttrage Wharfage & Shipping</i>	.	.	<i>12.--</i>
	<i>Freight primage & past Bills Lading</i>	.	.	<i>8.12.-</i>
	<i>Commission 2 ½ Pr Am'</i>	.	.	<i>4.68</i>
	<i>Insurance on L 200</i>	<i>A 2 Pr Am'</i>	.	<i>4.--</i>
		<i>Duty & Policy</i>	.	<i>.10.6</i>
	<i>Commission on Insurance 1.2 Pr Am'</i>	.	.	<u><i>1.0.0</i></u>
				<i>19.13.8</i>
				<u><i>£ 183.3.2</i></u>
				<i>Thom^s Eden. C. Court & Cº</i>

7) Account book entry noting a late purchase from London.^[24]

Thomas Eden & C. Court & Co.

1807

June 11 Sundry British goods *\$1891.60*

8) Account book entry regarding a mistake in Edward Lloyd V's order for girandoles in 1810 (See figure).

Thomas Eden, Christopher Court & Co.

Contra

<i>1818</i>	<i>By Interest for 7 years 9 months and 10 days</i>	
<i>Sep^r 15th</i>	<i>on \$543.36 being the amount of Cash rec^d from</i>	
	<i>Robert Oliver for 1 S/t Girandoles sold</i>	<u><i>253.56</i></u>
		<i>1053.56</i>

E. Oxley, Hancock & Company, Merchants of London

The root of the Lloyds's relationship with Oxley, Hancock & Company is not known. Extant purchase orders and numerous account book entries indicate that the Lloyds conducted a large volume of business through them. The Lloyds entrusted Oxley Hancock to purchase some of their most esteemed items of personal luxury, including a phaeton in 1791 and mattresses, blankets, pillows, a mahogany bedstead with a painted cornice, curtains complete furniture, four carpets, dining table and chimney ornaments, a dressing table and six strong mahogany chairs in 1792.^[27]

1) Letter and purchase order from Edward Lloyd IV.

Gentlemen

Wye August 6, 1791

. . . Will you be so obliging to order a double barrell'd Gun to be made by H. Nock which I request may be finished in the best Manner and to throw her shot with exactness and the utmost force Two spare locks and every thing Compleat must be sent with the Gun and I doubt not but you will see that it is finished in the best Manner and you will give him Particular directions to Make the Gun as light as Possible and to come will up to the fare-

You have Inclosed an Invoice which be pleased to forward by the first Opportunity a shoe Form, and Picture of our Estranged Friend Miss Ogle is also

Packed.

. . . M^r. Lloyd unites with me in respectful compliments to your M^r. J. Hancock & Son.

*I am Gentlemen
wth the most Perfect esteem & Respect
Your afsured Friend & Obedient Serv^t*

*Invoice of goods to be Shipped by Mefs^{rs} Oxley
Hancock & C^o Merchants London for the use of Edward
Lloyd. Wye. Maryland. Aug^t 6th 1791*

for M^{rs}. Lloyd

1 fine fashionable best Muslin Apron

1 D^o Handkerchief . . .

*for Mifs Eliz^a Lloyd the same as above inpresed only make
the Shoes a small matter shorter . . .*

*for Mifs Eleanor Lloyd 12 Pair of black Spanish leather
Slippers . . .*

2) Letter and purchase order from Edward Lloyd IV.

Gentlemen

Wye August 8, 1791

*Cap^t Dunnes being just upon the point of
Sailing I have Just time to refer you to my letter of the 6th Ins^t
and am now to call your attention to the following order for a Phaeton
which be pleased to have built by the first Maker in London agreeable
to the directions hereafter given Viz . . . Fashionable and Handsome wth
five setts of wheels and two poles and Harnesfs for four Horsee fitted
to drive with or without Positions. The stops fitted so that that
ascent into and descent out of the Phaeton be as easy as pofsible
It is also requested that this carriage and the wheels be made as
light as pofsible and the Trunks perfectly seasoned and that the
lining be covered with a false cover or outward lining to take off or
on. And a cover to go over the whole of the Carriage.*

Two

*Two best whips must be sent with the Phaeton. My Arms or
what most fashionable to be put on the Carriage and a travelling
trunk compleatly fitted with Apartments must be made to fit the
Carriage with straps to fastin it thereon: a small box containing
my arms now sent you Inclosed with the Shoe where also there
are two fans to be now Mounted on the old Sticks which you
will be pleased to have in the best Manner. Return the
box with the arms with the Putan Pr. Pr. Pr. You will be*

pleased to forward at a proper Season a full assortment of the most approved Nectarins Peaches and Filberts what is meant by the by the most approved sorts is only the Choicest fruits of each kind and not less than four Trees of each sort which I beg may be handsome healthy well grown Trees and that they are put up in the best Manner. to preserve them on the Passage and if possible to be Shipped in time to reach this by this first of March next after which time it is very Precarious to them doing well. You will also please to find me the following articles Viz^d

6 green & white small sized Wedgwood ware baskets & Stands proper for fruit

6 Shells for ditto or whatever is fashionable

2 best and finest double cut glass Sugar dishes wth Covers and Stands and a handsome Silver Ladle to each Sugar dish with the Cypher E LL on each Ladle ~

*I am Gentlemen with the most perfect Esteem & Friend
Your Obed^t Serv^t*

*Mess^{rs} Oxley Hancock & Co^o}
Merchants}
London}*

3) Letter from Edward Lloyd IV.

Gentlemen

Wye Decem^r 13th 1791

My last to you was on the 6th and 8th of Aug^t Covering an Invoice for Sundry Articles for my families use which no doubt has reached you and were attended to and will be Shipped by the first conveyance after the Goods are Prepared. Since those Letters above refered I am favoured with yours of the 27th June 6th July 6th August 26th D^o 9th Septem^r and 12th D^o with the Goods by the London Packet Cap^t Fahey and the Coach Mares Pr Pr Pr by Cap^t John Crumby all of which are in general to my satisfaction. The coach is such as I wished ___ if any fault it is that of being too high hung for this Country- It rec^d little or no damage on the Passage. The mares are stout and strong but do not match so well as I could have wished but will do-- They were 10 weeks on Shipboard and was Landed in as good Condition as could be expected considering

*the Length of the Voyage and it appears Make peace paid the Necefsary attention to them. I have had some conversation with him on his remaining with me but finding him so exorbitant in his demands declined all thoughts of keeping him and shall look out for the first Conveyance to send him home agreeable to Contract. I offered 30 Guineas P^r Year with Maintenance and Lodging, Boots and Leather Breeches which he refused— his demand being somewhere about 40 Guineas. In my Letter of the 8th I directed a Phaeton to be built & gave particular orders respecting it— in addition thereto request that it may not be hung extravagantly high as it will by no means answer this Country or my Convenience being a Gouty Man therefore hope this will reach you in time to to give the necefsary order respecting this matter - the Madeira Wine you ordered from the House of Scott & C^o has
not*

*not yet arrived . . . It being necefsary that the wine now received should have rest before it be drank puts it out of my Power to give you any Opinion as to its
Quality*

*Quality or flavor but will in my next give you my Opinion how I like it - I am Gentlemen with every Sentiment of esteem and friendship
Your Obed^t Serv^t
Edw^d Lloyd*

4) Letter and purchase order from Edward Lloyd IV.

Gentlemen

Wye Jan^y 17th 1792

My last letters were on the 6th and 8th August Covering Invoice for Sundry Articles for my Familys use which it is presumed has been received and attended to by you. Since writing the above I am favored with yours of the following from the 27th June 6th July 26th Aug^t- 9th and 12th Sep^t and the ones by Cap^t Crumby which are to my Satisfaction. We are most Pleased with the Coach- the only objection is its being too high for the Roads and Gates in this Country. The mares will . . .

In my letter of the 8th I directed a Phaeton to be sent me and gave Particular directions and in attention thereto now request it may not be hung too high as it will not by any means . . . my Purpose as a Gouty Man.

*The Madeira Wine you ordered has not yet arrived-
 I wrote you respecting the extra charges on the Crafting w/
 Tobacco in this Country and put that the Charge of
 4/6 Pr'' Hhd. will be omitted for the reason therein States.
 I am pleased to find the Shipment of goods Pr'' Pr'' Pr'' do not
 comprehend the whole of the Money you have of shall
 disburse on the orders Prior to those of the 6th and 8th Aug^t
 by Dennes and for those last Orders remittances shall go on
 shortly~~~ The goods now ordered be pleased to have Shipped
 in time to reach this by the latest Sep^t or the first of
Oct^r ~ next and if Shipped to Annapolis address to Mr James
 M.Cubbins Merchant of that City to whom send the
 Ship Notes and Invoice that they may be Tended and
 Received from the Shipboard~~~ If to Baltimore Town send
 them ^{to} Mr. Campbell as usual. The Claret wine is sound
 good Wine but I have had better from London formerly,
 and beg to call your attention to the wine now ordered
 that it is the best that can pofsibly be Procured~~~*

<i>Mefs^{rs} Oxley Hancock & Co.}</i>	<i>I am Gentlemen~</i>
<i>Merchants}</i>	<i>With Esteem and respect</i>
<i>London}</i>	<i>Your Obed^t Serv^t</i>
	<i>Edward Lloyd</i>

(Copy)

[below this is written in a different hand and in darker ink:]
*sent to A Campbell of
 Baltimore to forward
 by my boat Mar^h 9th*

*Invoice for Goods to be Shipped by Mefs^{rs}. Oxley Hancock
 & Co. Merchants London for the use of Edward Lloyd. Wye
 in Maryland. January 17th. 1792*

[For unknown reasons, portions of the following order are duplicated in the order
 of the same date to Thomas Eden & Co. See Thomas Eden & Co., Section
 D, number 2.]

*1 half drefs Cape}
 1 Morning D^o} for M^{rs}. Lloyd
 2 ½ dozen Pair of Ladies best White Kid Gloves for a small hand D^o
 2 Pieces of handsome Callico for Childrens use*

1792 and 4th Feb^y ~ and now beg to call your attention to the ornaments for a Chimney Piece and particularly to the Ornamental decorations for a dining Table by which is Meant a Glafs Mirror with Images Pr'' Pr'' Pr'' which I beg may be exceedingly elegant and by no means Paultry ~ The Price stated in the Invoice is Presumed to be equal to the Order but should it require a farther advance of a few Guineas you are at Liberty to do it - The setting of the Picture answers fully our expectations and it is thought by all that have Seen it very elegant and approve your Caution as to the Price which is equal to what was intended by my Letter- Your taste in this instance has Pleased us so much as to induce an allocation in an order We had given for a Watch for M^{rs} Lloyd to an other House [William Anderson] and I am - now to call Particularly your attention to the choice thereof and by you will order an elegant Gold enamelled repeating Watch to be made by the best and most approved Maker in London with an elegant fashionable Chain to D^o Key and fashionable trinkets with a Gold Seal with my Arms therein and the Letters ELL over the arms in small Cypher elegantly and neatly engraved and the Watch to be Coverd with a Common Case to be worn occassionally ~ it is presumed 50 or 60 Guineas will be equal to the Orders now given but a few Guineas over will be of no Consequence as it is wished the Watch Pr Pr Pr may be fashionably elegant which you will be pleased to have finished and forwarded as soon as Pofsible as it is much wanted. I beg also that the Phaeton may be fent on immediately upon its being finished - The Goods by the Belfast Cap' Rofs are not come to hand this rascally Captain went into Potowmack and entered at Alexandria- where I shall have to send for them and I know not when we shall get them-- The Pheasants you put on board Cap' Fahey died on the Pafsage which I am exceedingly sorry for . . .

I beg particular attention
in the Choice of the Goods ordered the 17th and that every article be well packed in cheese boxes and that the cheese is of the first quality. Send a half a dozen Plough Shares such as you recommended to me some time ago - Send a Plough also compleatly fitted, that we may be informed the use of them _____ I am Gentlemen with Esteem & Respect
Your Obed' Serv'

Edw^d Lloyd

*Mr and M^r Lloyd begs to Present their
respectful Compliments to your M^r Hancock
and Son - M^r Lloyd requests M^r Hancock to
Purchase Him an elegant Watch Clock proper
to fix on a Chimney Piece.—}*

*Mefs^r Oxley Hancock & C^o
Merchants
London}*

6) Purchase order from Edward Lloyd IV dated April, 1793.^[28]

*6 handsome Silver Bottle Stands with my Arms thereon and Letters ELL
NB. Let these Bottle Stands be made of the largest size that they
suit the largest ~~Wine~~ Decanters*

Cruets

*A sett of fashionable ~~Cruets of small bottles~~ to hold Efsences for sauces Mounted
with my Arms thereon, which are a Lion Rampant in a field Aquis
Let the names of the different Efsences bespel and on each Bottle
Proportion of each sort of Efsence sent in thin bottles to use in the [illegible]
2 Silver Tea Waiters with Arms az above. 13 ¾ Inches diameter
of Glengafs*

*~~Iron glaifs~~ 10 pounds of ^the best quality and Nicely Prepared for use
using ~~flower water~~ four quarts of Orange flower Water*

*~~Snuff~~ two Pounds of the most approved Rappee - 1 ditto of Westover ditto
A sett of ^the most fashionable Ice and Jelly Molds with the fullest directions
and Colour Ice Creams and a small supply of Articles as are made
Colouring Ice - ~ "*

*A Box Lluton the Calcined Oriental Lily/ Geldings Balsome of Amber w/ box
Oriental Shaving Cakes 6 at 5/- each*

8 large Bottles with full directions of Dr Hodsons Parisian Vegetables

*NB. be pleased to purchase these bottles of the Doctor or by at his Highnesses'
Hallone Gardiner*

½^{lb} of the leaves of ageemony

2^{lbs} Steers genuine A prodel Lock

200^{lbs} of the finest Almonds in Shell- 40 ditto of the finest Pistachios

3^{lbs} best flour Mustard

20 ditto finest Chocolate

*1 fashionable Mans Saddle Bridle Pr" Pr" Pr" Compleat to be made in fin
=est in use and by the most approved ^ and fashionable leather man*

6 handsome Chinese Bowles sorted two of the three Bowles elegant and Large

*6 dozen of the Handsomest and most fashionable Chinese Tea Cafsetts
for Evening use*

6 ditto Chocolate

(Continued)

6 ditto Coffee ~~Chinese~~ D^o to match the Tea Cafses and Fancies

4 Slop Bowles & Stands to ditto

4 Cream Potts to ditto

2 fashionable Sugar Stands to ditto

6^{lbs} of the Soushong Tea in One Canister- attend to the flavor of this

1^{lb} of William House best No 3^o Snuff-

1 large Keg ^of the finest Red Herrings

12 Quart Bottles of Barthollmews & Brothers finest Moreen

----- Yards of Sky Blue Servants Cloth - sufficient for six Servants Coats

ditto of finest Yellow for ditto D^o D^o D^o D^o Waistcoats & Breeches

ditto of best blue and Yellow Servants Silk Livery Lace ~~of Silk~~

sufficient for the above coats and waistcoats

fashionable ~~Yellow Mottle for Servants Coat~~ Buttons fashionable d^o

for D^o D^o

1 p^r of ---Yellow ~~best Servants Shalloon~~ sufficient for D^o for

Blue Tweed Thread especially for D^o

1 Servants Gold Laced Hatt for a Boy 14 Years Old

3 Pair of Servant Strong Coloured Worsted Stockings

3 ditto . . ditto of a large Size

3 ditto ditto of a Size for a Boy 14 Years Old

6 dozen finest Saythe Stones

1 ditto Garden Raker suited

1 ditto best Garden Sow for the Completely fitted forum in every Viz

1 dozen best Garden Hair Sorted

3 y^{ds} of fashionable handwoven Canterbury Muslins

Articles on Government for Mr. Ellis

History of Rome from the foundation of the City to the death of the

Empire

F. William Anderson & Company, Merchants of London

William Anderson was the husband of Edward Lloyd III's younger sister Rebecca Covington Lloyd (1713-1776). Edward III and his brother Richard (1717-1738) conducted an intricate mercantile trade business with William Anderson, a fact that is

well documented through the port records of Oxford, Maryland from 1726-1770.^[29] The majority of vessels arriving in Oxford were small sloops, with the exception of vessels owned by the Edward III and William Anderson, whose vessels were large tonnage snows and ships. In these port of entry records, the goods being sent from Edward Lloyd to William Anderson of London list goods such as pig iron, staves and heading, wheat, and tobacco. The entries for the incoming cargoes do not enumerate on the exact nature of the contents in the parcels, such as “92 Trunks, 90 Cases, 99 Casks . . . and 2 Boxes containing Sundry British goods.”

After his father’s death in 1770, Edward Lloyd IV, as the new squire of Wye House, retracted his father’s large mercantile interests, a fact which is substantiated by the port records: the number of vessels arriving in Oxford owned by Edward Lloyd and William Anderson dramatically decreased after 1770. Despite the small amount of surviving papers documenting the Lloyd’s importation of goods through the firm of William Anderson & Company, the numerous account book entries document that a considerable amount of tobacco sent in London in the 1740s to the 1790s was sold through the firm of William Anderson & Company. The silver candlesticks requested in 1792 are the only interior decorations ordered through William Anderson for which there is a record.^[30]

1) Letter and purchase order from Edward Lloyd IV.

Gentlemen

Wye August 6, 1791

*Since my last of the 19th March I am favored
with your Letter covering Shop notes for the Goods Shipped*

by Cap^t Sharpe the Trust Pr Pr Pr by that Opportunity from Neale come so late that most of them are lost. You have it is Presumed forwarded the Wine and Goods Ordered in my letter above Referred to and I am now Preparing to make you a Shipment of Forty hogsheads by a Brig which Mr Smith is loading in Baltimore . . .

We have now the greatest drought in this State and Virginia ever known there will not be half a Crop of Tobacco made in either State . . .

I flatter myself before this reaches you the Mare I ordered is Purchased and you have sent her on. I am greatly at a loss for a Riding Horse and if you should not have Succeeded before this gets to hand trust your endeavours will be continued to Procure such a Mare as heretofore described and that you will take the first good opportunity to find her on that may offer.

I shall write you further by the Brig that takes my Tobacco and beg assure you Gentlemen that

I am with Esteem and Respect

Your Obed^t Serv^t

Edward Lloyd

2) Purchase order from Edward Lloyd IV. The letter preceding the purchase order was crossed out and *Erroneous* was written over it.

Invoice for Goods to be Shipped by Mefs^r William Anderson & C^o Merchants London for the use of Edward Lloyd. Wye, Maryland.. January 17, 1792

1 half drefs Caps}

1 Morning D^o}

3 handsome Sashes for the Mifs Lloyds-

(Continued)

2 ½ dozen Pair Ladies best whole Kid Gloves for a small hand ~

½ dozen best Mens Morning fashionable Silk Stockings

1 fashionable Hatt Band Pr Pr Pr for E LL 6 ¾ Inches across the Crown

“ These Hatts to be Purchased of Wagner. Pall Mall. his best Hatts only

1 Treble Gloucester Cheese} Send none but of the first quality}

1 finest Stilton- D^o } Those heretofore sent very bad}

6^{lbs} of the finest Hyson Tea

6^{lbs} of the finest Soustrong D^o

1. Jarr of fresh and finest Raisins

arms theron -----

(Copy)

4) Letter and purchase order from Edward Lloyd IV.

Gentlemen

Wye May 25th 1792 ~

I wrote you on the 18th instant and....

*I beg to call your attention to the im-
mediate Shipment of the inclosed Order which I request
May*

*be particularly attended to by you that they are of the best
kinds and first quality -----The small Beer or Table Beer
must be of the best kind and perfectly fine before it is -
bottled which will have Corked and Wired. ---*

*. . . My crop may probably reach 20,000 bushels -- Your
Opinion fully on this Subject and Speedily will Gent^l
Greatly Oblige your friend and Obed^t Serv^t--*

Edw^d Lloyd

*I beg you not forget the}
mare if not already Purchased}*

(Copy)

Mefs^{rs} W^m Anderson & C^o}

Merchants}

London}

*Goods to be Shipped by Mefs^{rs} W^m Anderson & C^o Merch^{ts}
London for the use of Edward Lloyd. Wye. Maryland
May 25th 1792*

*24 dozen best & finest Small or Table Beer boxes 6 doz: each
12 - d^o Porter --- D^o --- 20 doz: finest genuine Port Wine in boxes
of 10 doz in each ----- 20 doz: finest old dry Lisbon genuine Wine
in Boxes 10 dozen each ~ 20 dozen genuine old Sherry in boxes
10 dozen each ~*

6 Pine Apple Cheeses of the finest quality and flavor

3 Bottles of Ruspenco genuine Styptic - 11/6 each bottle

*6 d^o -- Rymers Cordiac Tincture Rigate - to be purchased of himself [presumably
William Anderson]*

6 dozen finest Champagne - send none but of the first quality

Six Concertos dedicated to the Dutcheffs of Ancaster by J. S.

*Sheocter (Opera 3^d) - Six D^o D^o J. T. Hankey Esq^r - by D^o (Opera 5^h)
Nois [nine] Simphonies P^r Schabest (Amora 9th) - four Sonatas
and two Duetts dedicated to the Count of Abington by
John Christian Bach (Opera 15th) This music for the
Piano Forte -----*

(Copy)

G. SPECIALTY ORDERS

The Lloyds occasionally sent to the merchant houses purchase orders that were to be given to specific merchants. These two examples are transcribed below to illustrate the relationship that the Lloyds maintained with specialty merchants.^[31]

- 1) Letter requesting several pairs of shoes from a shoemaker with whom, it appears from the postscript, the Lloyds regularly ordered.

Sir

Wye Jan^r 17th 1792~

*You will be Pleased to have made and
forwarded to the care of Joshua Johnson Esq^r Merchant
London who will Pay you your Bill the following. Shoes
for M^{rs} E. Lloyd-----3 Pair of double Vamped Spa-
nish slippers, 2 D^o leather Sandals grave Colours ~ 1 D^o White
Sattin wth Piece Trimmings and 4 D^o black Cattamanco Slips
with Roses to D^o which be pleased to have made in the
Neatest manner and of the best Materials and sent
to M^r Johnson in as short a time after the receipt of
this Letter as the Shoes can be finished in,*

To *And you will Sir Oblige*
M^r. John Nicholls} *Your Obed^t Serv^t*
Little Earl Street} *Edw^d Lloyd*
Seven Deals}
London}

*Send also to M^r Johnson for my daughter M^{rs} Lowndes
whose measure you have two pair of double vamped Spanish
Slippers two D^o leather Sandals & two D^o black Callimanco ~*
(Copy) *Edw^d Lloyd*

2) One of many letters requesting specially fashioned clothes from the tailor.

Gentlemen

Wye Jan^r 17th. 1792

This will be handled you by Mefs^{rs} Oxley Hancock & C^o to whom send the Clothes now ordered and apply for Payment as usual. You will have these made and delivered to those Gentlemen so that they may be Shipped in time to reach this by the last of Sep^r next and request you will be very Particular in having them made fashionable and of fashionable Materials and the Cloth of the best Manufactory as none other will answer. A fashionable Coloured drefs winter Frock Coat Waistcoat & Breeches. A Black Frock Coat of Cloth of the finest quality and Colour with Waistcoat to Suit D^o and the buttons to be of the first quality --- Two very handsome fashionable best Brown Worsted Vests --- Two Pair of handsome Coloured Worsted Stocking Breeches wth Strings to the Knees --- Two D^o Silk Stocking D^o with Strings to D^o -- Four Pair of fashionable Coloured Cofsimer Breeches - a handsome Coloured Worsted Riding Coat and fashionable Waistcoat to D^o - You will not neglect sending wth the Cloates your Bill that the duties may be Paid on their arival here, and if at any time There should be any thing new and Pretty not Contained in my particular Order make the addition but you will in this instance pay attention to Ceremony in the extent of this Power --

I am Gentlemen

Your Obed^t Serv^t

To Mefs^{rs} Winter & Shee}

Tailors S^t James's} Edward Lloyd

London}

(Copy)

PART II
LETTERS, PURCHASE ORDERS, ACCOUNT REFERENCES, AND
RECEIPTS
FOR HOUSEHOLD FURNISHINGS FROM AMERICA

A. The Arthur Bryan

Beginning in the 1780s, Arthur Bryan (died 1801) was Edward Lloyd IV's factor in Baltimore. Bryan's letters were written to Edward IV almost daily and accompanied goods being sent to Wye House. The letters contain various notations regarding their business ties in Baltimore and enumerate on market prices for wheat, tobacco and livestock; ships arriving from England; what was available for purchase in Baltimore; the status of any orders they had made and bonds they owned for people; gossip about friends such as the Ridgleys; and notes regarding Edward Lloyd IV's reputation in Baltimore. The goods Bryan sent to the Lloyds at Wye House consisted of yards of fine textiles; liquor; specialty food such as spices, turtle, coconuts, lemons, oranges, and pineapples; building materials such as pine plank and iron; and items for the decoration of Wye House. The goods were sent either on ships going to Wye House on the Lloyds's schooner, *The Elizabeth & Anne*.^[32]

- 1) Letter and list of goods sent to Edward Lloyd IV from Baltimore, undated, c. 1787-1788.

. . . The Baltimore or Ridgley works [at Hampton House, Baltimore County] are now in blast~ They Seldom Cast backs of the Dimensions wanted unless particularly bespoke. The modern taste in several of the Genteel Houses in Balto is Cast Iron Jamps backs and beds. Cast with a true Joint and Cemented with plaster of paris P^r they look well. Come at from 10 to 15 dollars the Sett. they are more durable and Cast a better heat than Stone. M^r W^m Matthews will give orders to have them made and bro^t to his Store on being furnishd with the Dimensions.

The Stone Cutters are both engaged in work already bespoke that will take their time more than a month They have no Soap Stone and if they had give Cast Iron greatly the preference particularly as few Chimney places will allow of a sufficient substance to the jambs. P^r without too much interfering with the brick work. They work mostly in

Firestone and when dressed have from 3/9 to 5/ Pr foot side and edge. Have only one block marble . . .

*Sundrys purchased in Baltimore and
put onboard Cap' Barber-*

1 paper bundle Contents

144 y^{ds}. bed lace

144 y^{ds}. Curtain line

110 y^{ds}. white Cotton fringe

1 dozen d^o. d^o. Tafsels

1 Cask 50 w^t powder yellow

1 d^o. 18 gallons boiled Oil

6 Jugs 11 gallons. raw Oil

1 Barrel. 3 c. 1^v. 7^w. whiting

1 Jug 2 Gallons Spirits Turpentine

1 bottle. 1 pint fatt Oil

2^w. white vetriol

3^w. litharge of gold

8 3/4^w. pattent green

10^w. pattent yellow

4^w. lampblack

2^w. umber

2^w. rose pink

1/2^w. prusian blue

20 Books of gold leaf.

12 paint brushes.

9 d^o. Tools

- 2) A letter dated March 23, 1788 from Arthur Bryan to Edward Lloyd IV relates to the ordering of cast iron fire backs, which supports the 1787-1788 date for letter (1).

...Federalists and Anti-federalists have now become as familiar to the ear as Whig and Tory formerly was and

no great deal short of as much Rancor and enmity against the adverse Opinions on the Subject. Nich^s Carroll and Judge

Hanson it is said will be elected for the City and Carroll of Carrollton James Carroll John Hall and B Worthington for

the County ~ warm friends to the New Constitution. C.C. and J.C. are exerting themselves to this Election. A

*decided Majority on this Shore by what I can learn will be in fav.^r of the New
Government ~ Harford being the
only County pretty Generally Opposed to it. Kerr has entered a Caveat against
Gibsons taking the benefit of the Insol
vent Law and the matter must now be bro^d to a hearing before Gibsons prayer will
be granted, the greatest im
positions are daily Committed under the Sanction of the Law
I remain most respectfully
Your devoted and very Obed Serv^t
Arthur Bryan*

*Sundrys left in the Care of James Mac
kubins and to be sent over in the Schooner
for the Hon^{ble} Col^o Lloyd
7 Iron Cast Backs 1820^{lbs} W^t
1 dozen Weeding hoes
7 Grubbing hoes*

3) List of goods sent to Edward Lloyd IV from Annapolis.

*Shipped Onboard the Nancy for the Hon^{ble}. Col^o Edward
Lloyd the 2^d August 1788-----*

*991 foot 1 Inch pine Plank
30 or 40 W^t Wool more than Mr Carrol ordered to be received
1 Venecian Window Blinds
1 Mahogany Drefting Glafs
1 Morter Lock
12 pair large F Garnet hinges
12 Slock locks
4 pair HL hinges
1 Grindstone
12 Queens ware Wash hand Basons
12 ditto ditto Chamber pots ~
1 handrail
1 1 inch Irish Augur
1 Carpenters Adze
Papers and Letters except the papers from Baltimore which for
some reason are not sent on*

*Not any 1/4 Inch plank
Grindstones except those extremely large damaged*

*Rattlelack has compleated none of the Window fastnings
only began to forge them out on Thursday-----*

- 4) List of goods being sent to Edward Lloyd IV from Baltimore, undated, c.
1788-1790.

*A list of Sundrys Onboard the Eliz^h &
Ann for the Hon^{ble} Col^o E Lloyd*

*7001 foot of 1 Inch pine plank ~ 7/6
2 Barrels Apples ~ 18/9
4 d^o d^o from M^r Campbell
1 Cask 20 gallons Vinegar ½ a pint of New
Milk to be put in it 4 or 5 days before
drawing for use -- Cost 2/ Pr Gall.
1 small pot N York oisters pickled None in
the Shells having Arrived but in presents
to a few Gentlemen in Baltimore
300 Spanish Seegars to be a little wetted on the
outside of from their drinefs will not dry
freely
3 Pheasants
1 Coffee Mill repaird
8 Rugs _ w. 17/6
7 Sides upper leather w 14/6
1 Bundle Seal d^o 93^{lbs} -- 167 . Pr lb.
24 marbles - Master Edward
3 pair shoes d^o
a parcel of paints & Camel hair pencils d^o
1 Cask 112^{lb} Whiting
1 Boat & 4 Oars
8 plain Irons Afsorted
1 Shoe & 1 polishing brush & 1 blacking ball
¼ Cw^r pattent bird Shote.
50 ^{lbs} Sheathing paper
1 Box Castole Soap
1 pott 100 pickled Walnuts
6 glafs Tumblers
Oatmeal not to be had
No Buckeswheat at Market the flour only
is bro^r in for Sale*

*Not any Canvafs back ducks and very few
pheasants
No Country Cheese answering the description
wanted
Could not get a Glafs or China Inkstand of
the kind wanted
No Country hazel Nuts but at the great price
of 8^d Pr Quart...
The letter to Joshua Johnson Sent on by the
Ship Chesapeake Cap^t Patten*

5) List of goods being sent to Edward Lloyd IV from Annapolis.

*Sundry Articles in the care of Capⁿ
Fowler for the Hon^{ble} Col^o Lloyd.
Shipped the 2^d Nov^r 1791*

*25 Bus^s Coal. not any foreign Coal
to be had the reason I did not buy
the 50 Bus^s orderd
3464 foot of 1 inch pine plank this
plank of a good quality and all I
coud get in Baltimore @ 8/4 Pr C^t
33 barrs say 10^c .0. or 26.^{lb} Iron-
1 New England Cheese. the best I could
get out of at least 5000^{wt}
13 Sides of Veifset leather.
2 bundles of N. England Seal leather
q^{ty} 125^{lbs}
3 Sticks of Cane--
2 Vols Soame Jennings Works-
1 Book Phillips's Voyage
1 d^o M^c Cauley on Education
I pair pheasants
I Chair from Chisholm-*

*Not any milk pans of the kind M^{rs} Lloyd wan
ted. they are Seldom imported or made in the
Country but when bespoke
Mr Campbell expects the Efsence for the Truth
from Phil^a
Dupouleys Travels not to be had*

6) List of goods being sent to Edward Lloyd IV from Baltimore.

*Sundrys the property of Col^o Lloyd Onboard the
Eliz^h & Ann. 30th May 1792 Viz^s*

*1 Fierce Whiskey 70 Gallons-
2 Casks 20 M. 20^d Nails
1 bag 2 M. 24^d Sharps flatts not to be had
9 dozen wheat Sickles
1 Cask 20 gallons boild Lintseed Oil
2 Kegs 50^{lb} green paint
2 d^o 56^{lbs} yellow d^o
2 d^o 24^{lbs} black d^o
4 d^o 112^{lbs} red d^o
50 Bushels Virginia Coal
1 Barrel Tar
1 box 22 ½ Citrone
1 Chymical Wash ball Mifs Lloyd
1 large Top. Master Lloyd
4 pair thread stockings
1 handsaw
1 2 Inch Chizzel
1 ½ Inch d^o
1 1 Inch Augur
1 ½ Inch d^o
1 Smoothing plain
1 Jointer d^o
1 Jack d^o
1 fore plain*

*No turtle or Fruit except lemons-
Yellow fustian for livery not to be had the dyer
tells me it is a colour that will fade upon
cotton immediately. If the pattern sent will ans^r
this will retain the ~~longer~~ Colour longer than a
quate yellow
Jacobs has been sick and were at last obliged
to come away without the awning*

7) Letter and list of goods being sent to Edward Lloyd IV from Annapolis dated
November, 1, 1792.

*Mr Chisholm has repaired the organ
he wrote for some more rails which is
wanted by this time and least he might
be disappointed in getting plank it would
be made to find over about 200 foot of Irish
for the Coach House doors.*

*. . . the hot house [kiln] is now taking down
to furnish bricks for the Chimney to the
House*

Delivered Cap^t Manship

*3 bundles fruit Trees. Pr from New York
1 piece 6 yards blue Cloath for 2 great Coats
2 pieces black Silk lace 10 yards each
1 Bunikers Alamanac
3 pair Stockings Master Edward Colours
too dark the reason of buying no more
1 Butchers Ax wants halving
1 Whipsaw
1 box lemons the box not in good order
the reason I did not send it to Annapolis
15 Strings of New England Onions those from
Portugal all disposed off --*

No fresh Shell barks

*Not any Morticed locks except brafs which
are morticed in the Wood half the thicknefs
Smith neglected making the Cleaver in time
coud meet with no Isinglass so clear as
that of George Manns the price 15/ a lbs
Not any pocket Almanacks.
Mr Campbell has not rec^d the Apples.
No Goods from England.*

8) List of goods sent to Edward Lloyd IV from Baltimore, dated November 17,
1793.

*Sundrys deliverd in the Care of Capⁿ
Traves for the Hon^{ble} Col^o Lloyd. Wye
1 Barrel Must [illegible] Segars
16 loaves. 101 w 12 yd velvet Satin
3 pieces. 80 yards blue thicks
7 Tin bread pans*

1 piece 20 yards flannel blanketting
1 Almanack
1 bundle 16 yards Marsills quilting
1 bundle Carpetting
12 ½ yards gilt
15 yards for Corded
27 ½ yards

The person who Mr Campbell Bo' the
Segars of has none left
The Tin bread pans was made by Order in
Baltimore and I of them not being perfect
was rejected
The Current Exchange of London Bills has
been for some time in Baltimore at 175. Cash
at length obtained the following drafts at 174 . . .

9) From an account managed by Arthur Bryan recording purchases using the proceeds of goods sold from the estate of Edward Lloyd IV. 'Martin' is probably James Martin, a Baltimore cabinetmaker who worked from 1790-1816.^[33]

March 23, 1797 To Martin for a mahogany clothes press.... £22.12.6

B. Edward Eubanks and James Bosley

Edward Eubanks and James Bosley were two accountants who managed Lloyd funds in Baltimore. The 1794 account references several craftsmen and merchants including three Baltimore furniture retailers or makers who were paid for parts of the Lloyds's new schooner. Robert Courtenay was a Baltimore furniture carver and retailer who advertised that he imported London cabinetmaking materials including inlays throughout the 1790s.^[34] The Baltimore firm of Hodgson and Nicholson began their business in the 1780s by selling imported London furniture to Baltimore's growing class of wealthy businessmen who still regarded English style as the foremost fashion setter.^[35]

Thomas Barrett (d.1800) is well known for both importing and making specialty inlays in Baltimore from 1794-1800, the document here indicating that he was working in Baltimore as early as 1794. His work explains the common occurrence of unique inlays on Baltimore furniture. The payment for the chairs is completely anonymous.

1) Account book entry of account managed by Edward Eubanks.^[36]

July, 1794

Dir. The Hon^{ble} Edward Lloyd Esquire in Acc^t. with Edward Eubanks

July 18

To paid Robert Courtenay for S Iron pd^o. . . . [£] 6.2.1."

To paid Hodgson Nicholson & Co. . pd^o. . . . 10." 9.4

To paid Thomas Barrett for Sunds. to inlay Cabbin work 16.1.14.3

2) Account book entry of account managed by James Bosley.^[37]

<i>1825</i>	<i>Yrs.</i>	<i>Mo.</i>	<i>D.</i>		
<i>August 22</i>	<i>6</i>	<i>Chairs @ \$3.--1</i>	<i>.. 7.</i>	<i>20</i>	<i>1.76 18.00</i>

C. William Hindman

Hindman (died 1835) was an accountant and friend of the Lloyds who was from a Talbot County family. He managed a large cash account for the Lloyds in Baltimore from circa 1810 to 1835. His letters accompanied his accounts and informed the Lloyds of local news and gossip in the same way that Arthur Bryan's letters had earlier. In 1831, Hindman even offered advice on the planting systems of the Lloyds's crops in response to the current prices of crops: "divide into four fields, 500 acres for clover, 500 acres for wheat, 500 acres for corn, 500 acres for corn . . ." ^[38] The gossip provides interesting lore

about Baltimore's elite, such as weddings, "I spent several days at Hampton in Company with the wedding party very pleasantly . . ." and the 1832 cholera epidemic, "it attacks only the intemperate, blacks and lower case of whites . . . though Alex. Brown, Esq^r [founder of the nation's oldest investment firm] has been attacked with it today but not very violently . . ."^[39] Several anonymous references to the purchase of furniture by Edward Lloyd V and Edward Lloyd VI are cited below.^[40]

1) Account book entry.

*1827
October 11 1 Writing Desk 20\$*

2) Account book entry.

*1833
Oct 14 To Cash paid for 4 Chairs. \$4*

D. The State of Maryland

Edward Lloyd V was Governor of the State of Maryland from 1809-1811. At that time, there was no official residence for the Governor of Maryland. An 1809 account book entry records that Edward V was reimbursed by the State of Maryland for the payment of over thirty-five merchants and craftsmen who were responsible for decorating the Lloyds's Annapolis home for official State receptions.

From the names listed in the entry, many had been previously patronized by the Lloyds in decorating their own home, including Annapolis textile retailer Lewis Neth, Baltimore textile merchants Ridgely & Weims, Annapolis cabinetmaker John Shaw,

Baltimore fancy-chair painters John and Hugh Finlay, Baltimore carpeting merchants

Joseph and William Wilkins, and Baltimore retailer James P. Maynard.^[41]

Dr The State of Maryland in a/c

1809

Aug ^t 9 th	To Cash paid Ridgely & Weims	a/c	A	50.-
" 10 th	To do paid James C. Neilson		do	B 100.-
" "	To do paid Samuel Keyser		do	C 52.50
" "	To do paid Jacob Daley		do	D 53.-
" "	To do paid John Walraven		do	E 29.50
" "	To do paid Isaac Brooks		do	F 4.25
" "	To do paid M ^c Kean & Woodland		do	G 2.50
" "	To do paid James Biscoe		do	H 2.-
" "	To do paid Richard Norris		do	I 1.-
" "	To do paid Joseph Herbert		do	K 1.25
Aug ^t 11 th	To do paid John Walraven		do	L 174.25
" "	To do paid B.H. & R.D. Mulliken		do	M 10.58
" "	To do paid High Allen		do	N 3.25
Aug ^t 12 th	To do paid M.B. Magruder		do	O 52.50
" "	To do paid William Fulford		do	P 22.41
" "	To do paid C. Edwards		do	Q 7.50
" "	To do paid Ridgely & Weims		do	R 35.93
" "	To do paid Lewis & Neth		do	S 33.20
" "	To do paid Mary Jarvis		do	T 2.60
" "	To do paid Elizabeth Lusby's		do	U 4.00
" "	To do paid William Wilkins		do	V 80.90
" "	To do paid Samuel Keyser		do	W <u>82.00</u>
				804.31
				<u>195.69</u>
				1000.00
				<i>Bal^e to folio 147</i>

Aug ^t 8 th	By Cash from the Treasurer of the West ⁿ Shore			600.
" 12 th	By ditto -----ditto-----			400.

Dr The State of Maryland

1809

Aug ^t 22 ^d	To Cash paid Joseph Wilkins on	a/c	X	59.12 ½
" "	To ditto do Henry Reife as p ^r	do	Y	11.12 ½
Sep ^r 6 th	To ditto do Matthew Smith --	do	Z	6.50
Aug ^t 25 th	To ditto do James P. Maynard & Co	do	1	3.-
" "	To do do Geo. & John Barber	do	2	3.-

<i>Nov^r 18th</i>	<i>To do do Charles L. Boehme</i>	<i>do</i>	<i>3</i>	<i>157.-</i>
<i>“ “</i>	<i>To do do Peter Smick</i>	<i>do</i>	<i>4</i>	<i>6.25</i>
<i>Nov^r 25th</i>	<i>To do do Henry Reife</i>	<i>do</i>	<i>5</i>	<i>12.68</i>
<i>“ 10th</i>	<i>To do do Pinckney & Munroe</i>	<i>do</i>	<i>6</i>	<i>102.-</i>
<i>“ 18th</i>	<i>To do do Matthew Smith</i>	<i>do</i>	<i>7</i>	<i>30.-</i>
<i>“ “</i>	<i>To do do Thomas & Cadelugh</i>	<i>do</i>	<i>8</i>	<i>17.25</i>
<i>“ 4th</i>	<i>To do do J & H Finley</i>	<i>do</i>	<i>9</i>	<i>10.-</i>
	<i>To do do John Shaw</i>	<i>do</i>		<i>1345.10</i>
				<i>1763.30</i>
	<i>To Bal^e</i>			<i>567.34</i>
<i>Dec 19th</i>	<i>To do Gideon White</i>			<i>36.00</i>
<i>“ “</i>	<i>To Lewis Neth</i>			<i>151.-</i>
<i>“ 22^d</i>	<i>To John Shaw's acct</i>			<i>706.77 ½</i>
<i>“ “</i>	<i>To John Hughes</i>			<i>14.12 ½</i>
<i>1811</i>				
<i>Oct^r</i>	<i>To Lewis Neth</i>			<i>12.-</i>
<i>“</i>	<i>To Gideon White</i>			<i>32.-</i>
<i>Nov^r</i>	<i>To Cash paid B. Harwood, Treasurer</i>			<i>80.76</i>
				<i>1600.00</i>

E. Archibald Chisholm and John Shaw

Scotsman Archibald Chisholm (d. 1810) was working as a cabinetmaker in Annapolis by 1770 and around 1772, Chisholm was partnered with fellow Scotsman and cabinetmaker John Shaw (1745-1829).^[42] Shaw and Chisholm briefly associated themselves with Joshua Collins, a musical instrument maker, in 1773 and Joseph Middleton, a local cabinetmaker, in early 1776. The two cabinetmakers dissolved their partnership in 1776 when Chisholm advertised that he was working in November, 1776 “at the house lately possessed by Mr. Charles Peale, in Church-Street . . .,” a painter patronized well by the Lloyds.^[43] Shaw and Chisholm reunited for a year in 1783-1784 because Shaw’s shop burned in 1783, when they advertised for the sale of imported

furniture from London, and in particular “a neat fine toned piano forte.”^[44] Although Shaw is considered Annapolis’ preeminent cabinetmaker of the late eighteenth and early nineteenth century, the Lloyds favored Archibald Chisholm and only patronized Shaw when he worked on his own after Chisholm retired in 1794.

Beyond pure cabinet and chair-making, Chisholm and Shaw both engaged themselves in a variety of mercantile activities such as furniture repair and selling sundries and imported luxury goods such as prints, tea caddies, knife cases, food stuffs, and dry goods.^[45] The Lloyds purchased sundries from Shaw and Chisholm as recorded in a 1774 entry in the Lloyds’ account book “To cash in Barr [paid in iron] for sundries Octr 22^d 1774...£40.2.6.”^[46] During the Revolutionary War, Shaw and Chisholm both produced goods for the troops of the Continental Army. In 1793, Chisholm partnered himself with his brother-in-law William Waters, a cabinetmaker who had been working in Georgetown, Maryland. Chisholm retired in 1794 and died in 1810 at his farm in the West River in Anne Arundel County, Maryland. John Shaw worked as a cabinetmaker until 1819, training his youngest son, George, to carry on his cabinetmaking business.

Numerous pieces are labeled by and attributed to the combined hands of Chisholm and Shaw and to Shaw when he was working on his own, though no objects have yet been isolated as the work of Archibald Chisholm when he was in business for himself. In general, Shaw and Chisholm worked in the neoclassical style, in its ‘neat and plain’ manifestation. Shaw pieces exhibit a distinctive use of straight tapered legs, ovoid feet, string inlay, and crosscut veneers, as well as the implementation of highly

specialized pictorial inlays that were either imported or made by specialty inlay makers. In addition, distinctive construction techniques have been identified on labeled Shaw pieces that assist in identifying unlabeled pieces to Shaw.

References in the Lloyd's papers are to Shaw and Chisholm as partners and to both of them as individual cabinetmakers. The reference to Chisholm about the repair of the organ discloses an important aspect of his work: not only can it be assumed that the Lloyds owned an organ, but it substantiates the notion that Chisholm distinguished himself as a maker of musical instruments in Annapolis.^[47] The references to Shaw have been much discussed and scrutinized because of two significant objects that are strongly believed to have been made by Shaw but are not presently labeled or signed. A desk and bookcase made for the south office at Wye House is missing the prospect drawer that bore Shaw's label and it is believed that it was stolen between 1950 and 1970. The receipt for the same desk and bookcase is also missing from the Lloyd Papers.^[48] The billiard table, made for the second floor of the Green House at Wye House and removed from there in 1958 to the Henry Francis duPont Winterthur Museum, is not labeled but exhibits distinctive Shaw stylistic and construction characteristics. The discovery of documentary evidence listed below further confirms that the Lloyds's billiard table was made by Shaw.

1) Account book entries.^[49]

Shaw and Chisholm D^r
To Cash in Barr Oct^r 22^d 1774 £40.2.6

Mess^{rs} Shaw and Chisholm D^r

To pork for 14 hogs 1682 @27/6 23.2.6 ½

The above payments were acknowledged in a separate ledger.^[50]

Shaw and Chisholm, Joiners

1773

Oct^r 1 To cash

October To d' in barr

December

1774 To pork for 14 hogs

March 1773 By their Acco' for work done £4.11

2) Account book entries acknowledging payment to Chisholm.^[51]

Archibald Chisholm & Nathan Waters

To your Bond bearing Date this

24th day of Nov^r 1778 for £ 371.

[17]85	Archibald Chisholm	D ^r	
July 17	To Cash		£38.16.9
	To d ^o		2.10.--
	To d ^o as P ^r Receipt		24.14.--
	To Cash in full P ^r - d ^o -		<u>28.17.3</u>
			94.18.0

Contra

	By Amo' his Services from May 17}		
	1784 ending this day, as P ^r Amo'}	38.16.9	
	By Amo' his d ^o from July 2 ^d 1785}		
	to this day - as his amo' render ^d }	<u>56. 1.3</u>	
			94.18.0

1785	Archibald Chisholm D ^r		£43.15
------	-----------------------------------	--	--------

	Archibald Chisholm	D ^r	
86 Mar 31	To some old Coach harnesfs		£3.10.--
	To Drawback on a Breakfast Table		- .10.-
	To Cash in full as P ^r Receipt		<u>21.15.5</u>
			25.15.5

By Amo' his Bill for Sundry}
Services Commencing Oct^r 24. 1785 &} 25.15.5
ending this day}

3) Land book entry .^[52]

high bed and furniture, two window curtains, and six chairs . . . £60.0.0
one bottle stand . . . £4.0.0
one dressing table cover and glass . . . £3.0.0
one settee . . . £16.0.0
one close stool . . . £4.0.0

4) Notes from lists of goods being sent to Edward Lloyd IV by Arthur Bryan.^[53]

Sundry Articles in the Care of Capn.
Fowler for the Hon.ble Col^o. Lloyd
Shipped the 2^d Nov^r. 1791

. . . 1 Book Phillips's Voyage
1 do. McCauley on Education
1 pair pheasants
1 Chair from Chisholm-

1^r Nov^r. 1792
. . . Sent to the Care of Mr. Chisholm by the
Packet
2 boxes Spermaceti Candles-
1 Steel plate Wood Saw Mounted

. . . Mr. Chisholm has repaired the organ
he wrote for some more rails which is
wanted by this time and least he might
be disappointed in getting plank it would
be made to find over about 200 foot of Irish
for the Coach House doors.

5) From a list of bills paid by Arthur Bryan.^[54]

Pork engaged to be delivered at Annapolis
on or before the 25th Dec^r to the following

persons at 45/ p C-

...
Arch^d Chisholm.....1300

...
Arthur Bryan
17th Nov 1793

6) Account book entry of Lloyd funds managed by Baltimore accountant James Holland.^[55]

Dir. The Honble Colo. Edward Lloyd . . . In Acct. With James Holland
1793
Oct. 12
14
" To d^o [paid] Arch^d Chisholm in full of his Acct. as 43..15..4 ¾

7) From a letter from Arthur Bryan.^[56]

Claims on Col^o E. Lloyd as p^r Acc^{ts}
rendered thr. 17th Nov 1793

... Archibald Chisholm41..9..2

8) Account book entry likely noting the purchase of the billiard table.^[57]

Wye River January 30th 1801
Geo. Calvert
1800
Dec 29 *to paid to y^r order in fav^r John Shaw.....150..0.0*

From the same account book and paid on the same day, the following entry relates to the above payment to John Shaw for the billiard table:

Wye River January 30th 1801
1801
January 14 *To J.P. Maynard for Billiards &*
endg. this p^r rec on that order 7..19..1

9) Account book entry.^[58]

Wye River September 3^d, 1801

John Shaw

Aug

13

To p^d you by Cap^m Anthony.....150.-----

10) Receipt. Aaron Anthony was the Lloyds' overlooker and schooner captain who lived on the grounds at Wye House^[59]

Received of Mr. Aaron Anthony for Edward Lloyd Esquire the sum of four hundred Dollars on Account this fourteenth day of August in Eighteen Hundred and one

John Shaw

11) Receipt of money received by John Shaw. Joel Page was the Lloyd children's tutor.^[60]

Cash received of Mr. Edward Lloyd

<i>" Nov. or Dec. sixty dollars (which was receipted) -</i>	-	-	-	<i>\$60.00</i>
<i>" Dec. or 1810 or Jan. 1811 forty dollars (-receipted)-</i>	-	-	-	<i>\$40.00</i>
<i>" In the spring of 1811 about thirty one dollars (receipted)-</i>	-	-	-	<i>\$31.00</i>
				<i>32.19 to [illegible]</i>
<i>" August 1811 25 dollars 89 cents (-receipted)-</i>	-	-	-	<i>\$25.89</i>
<i>" Dec 1811 or Jan 1812 fifty dollars (- receipted) -</i>	-	-	-	<i>\$50.00</i>
<i>" March 1812 25 dollars 62 cents (- receipted) -</i>	-	-	-	<i><u>\$25.62</u></i>
				<i>\$232.51</i>
 <i>" Dec 19th 1812 one hundred dollars (receipted) -</i>	-	-	-	<i>-100.00</i>

Joel Page Cr Dec 23^d 1812 by \$7.5^h paid to Mr Shaw

F. William Singleton

Little is known about the work of William Singleton, though newspaper and probate evidence documents that he operated a successful cabinetmaking business in Baltimore from 1790-1803. A recent immigrant from England, Singleton entered the cabinetmaking business in 1790 with William McFaddon (fl. 1790-1795). They advertised that they had recently arrived from Europe, had gained training in Europe and were located “at the sign of the *Bear*” on Water Street between Gay Street.^[61] The McFaddon and Singleton partnership dissolved in 1796 and Singleton maintained the business on Water Street for less than a year before removing his business to a combination shop-and-dwelling at 11 North Gay Street home, an equally commercial area as Water Street. At the time of his death in 1803, his home and shop were valued at \$1700, a considerable estate in comparison to other cabinetmakers.^[62]

Newspaper advertisements reveal that Singleton made chairs, fire screens and chests of drawers.^[63] Newspaper advertisements demonstrate that he marketed himself to the country gentry of Maryland and even people out-of-state.^[64] It is known that Singleton purchased inlay from Baltimore inlay specialist Thomas Barrett from the account on which he owed money when Barrett died in 1800. Singleton’s estate inventory noted that he owned “1 Book of Cabinet Makers designs for furniture \$4.00,” as well as a membership in the Baltimore Circulating Library, established in 1797.

The reference to William Singleton in the Lloyd’s account book sheds light on a side chair that was once part of a larger set owned by the Lloyds at Wye House

(Appendix D, catalogue number 21.) The chair, now at Colonial Williamsburg Foundation, relates to a set of heart-back Baltimore chairs in the collection of the United States Department of State that bear the mark 'WS,' widely accepted as being the initials of William Singleton.^[65] The \$108. the Lloyds spent on the dozen chairs listed below was a comparatively large sum of money, suggesting that the chairs were finely crafted and making the connection to the Colonial Williamsburg chair even firmer.

Account book entry.^[66]

Wye River August 24, 1801

July 3^d

" 23

*to Wm. Singleton for 1
doze Mahoggany*

Chairs / *[\$]108...*

G. James and Joseph Neale

Brothers Joseph and James Neale operated a cabinetmaking shop on, befittingly, Cabinet Street in Easton, Talbot County, Maryland, from at least 1796 to 1810. The Quaker town of Easton, less than six miles from Wye House, was the government center of Talbot County and the entire Eastern Shore and the most populous and important commercial center on the Eastern Shore. James Neale (d.1810) is best noted for having trained the Baltimore cabinetmaker John Needles (fl. 1810-1852, see entry below), but he and his older brother Joseph (d.1800) were masters unto themselves. It can be surmised

that the furniture coming out of the Neale's shop was less in keeping with current fashions than the furniture being ordered from Annapolis and Baltimore at the same time.

Perhaps the Lloyds were conscious of the importance of patronizing a local shop such as the Neale's for furniture and repairs since they made it a point to purchase a certain amount of sundries from Easton merchants.

1) Account book entry.^[67]

August 4th 1800

Bal of Joseph Neals acc'

August 30th 1800

Edward Lloyd D^r to Sundries

1798 Joseph Neale

Sep^t 6th 1800

1 Mahoggany Cribb.....[£]3..15..0

2) Receipts.^[68]

1801 Edward Lloyd To James Neale Dir

1 Mo. 22nd To Replacing 3 fans 5..5..1

23rd To awalnut Coffin 2..12..6

£7..17..7

To one yeares interest ..9..5 ¼

8..7..0 ¼

*4 Mo 27th To apopular board
for Chicking Coop 1..6*

1801 Edward Lloyd to Joseph Neale Dir

1 Mo 10 To afan 7..10.0

By Cash 4..4..2

Balance £ 3..5..10

Rec.d this day in full

James Neale

H. William and Washington G. Tuck

Brothers William and Washington G. Tuck were among the cabinetmakers who continued to practice their craft in post-Revolutionary War Annapolis, which was an increasingly quiet port town existing in the shadow Baltimore. William Tuck is believed to have worked for John Shaw around 1797, as his initials appear on several John Shaw labels with the year 1797. In 1798, Washington G. Tuck was bound as an apprentice to John Shaw “to be taught the Trade of a Cabinet Maker and Joiner.”^[69] William Tuck was partnered with James Lusby from 1799-1801, whose brother Henry was a fellow Shaw apprentice with Washington Tuck. William worked on his from 1801 to 1807 when he ventured into business with his brother Washington. In 1807, the Tuck brothers received a commission from the State of Maryland for “twenty one convenient writing Desks” for the House of Delegates.^[70] William Tuck is believed to have died around 1819.

Washington Tuck maintained his business in Annapolis into the 1830s, likely supporting himself with commissions to both build furniture and repair furniture.

The Lloyd’s acquaintance with the Tuck brothers’ work was probably a result of their relationship with John Shaw. The receipts reveal that the Lloyds purchased a considerable amount of furniture from William Tuck between 1803 and 1809, while Washington Tuck is only documented to have performed repairs and carpentry for the Lloyds. It appears that in the struggling economy of nineteenth-century Annapolis Washington Tuck supplemented his income through carpentry work. He purchased

<i>Putting up antarods & hooks for stair carpets</i>	<u>4..0</u>
	6..62
<i>Paym^t Rec^d</i>	
<i>Washington G. Tuck</i>	

5) Receipt.^[76]

<i>Edw^d Lloyd</i>	<i>D^r Washington G. Tuck</i>
<i>Dec^r 24th</i>	
<i>1821</i>	
<i>To A Pair of Crutches</i>	<i>\$1..25</i>

Paym^t Rec^d
Washington G. Tuck

I. Edward Priestley

Edward Priestley was one of Baltimore’s leading cabinetmakers from 1802-1837. Before study was made of the Lloyds, no furniture bearing his label or receipts connected to extant furniture surfaced, casting him into obscurity. An investigation into Priestley’s stature as a cabinetmaker in Baltimore revealed that for thirty-five years, Priestley maintained a highly reputed and profitable business, with his 1837 estate being valued at the enormous sum of \$20,523.37.

Priestley was working in Baltimore by 1802 with a partner named Samuel Minsky. In 1803, Priestley advertised his furniture for sale in Savannah “at Baltimore prices,”^[77] but the venture failed. Priestley and Minsky advertised often from their shop on Water Street that they made virtually every furniture form possible in the latest style. When the partnership dissolved in 1807, Priestley removed himself to a shop at 4 Baltimore Street, where he remained in business until 1837.^[78] On his own, Priestley advertised regularly that he made chairs and all forms of the various case pieces popular

in Baltimore in the early nineteenth century.^[79] He was a leader in the United Society of Journeyman, Cabinet and Chair Makers of the City of Baltimore and he operated a successful lumber supply business in addition to his cabinetmaking business, supplying other cabinetmakers with quality mahogany. A strong testament to his formidable reputation as a cabinetmaker are the contemporary newspaper advertisements announcing that furniture placed at auction was listed as that of “Mr. Priestley’s,” an honor only bestowed to Baltimore cabinetmakers William Camp, John Needles and Michael Jenkins. His 1837 estate listed enormous amounts of mahogany, pine, poplar, and maple lumber; large amounts of mahogany and satinwood veneer; finished and unfinished cabinetwork; seven workbenches and tool; hair cloth; curled hair; moreen; sixty-eight books; and three large lots of real estate in Baltimore city.^[80] Priestley had accounts due to him by many of Baltimore’s most elite families, including Edward Lloyd for \$.75, and cabinetmakers Henry Dukehart and Washington G. Tuck, other cabinetmakers to the Lloyds.

Edward Priestley’s relationship with the Lloyds spanned over twenty years and unveils significant information about the Lloyds’s promotion of cabinetmakers from Annapolis and Easton, Maryland, to Priestley in Baltimore. A letter to Edward Lloyd V from Priestley, dated 1808, discusses the informal apprenticeship of a man named James Hasitland whom Edward V was sponsoring. From this, it is evident that Priestley had cultivated a relationship with the Lloyds that extended beyond simply making furniture for their home, though account book entries and receipts document that he made many

pieces for them. That the Lloyds knew Henry Lusby, the apprentice of John Shaw in Annapolis, and John Needles, the apprentice of the Neale brothers in Easton, and both of them first worked for Priestley when they arrived in Baltimore attests to the Lloyds role in the funneling of cabinetmakers to Priestley.

The Lloyd Papers contained a receipt that corresponds to two surviving pieces of furniture at Wye House (Appendix D, catalogue numbers 35 and 43) and Priestley's work has emerged.

- 1) A letter from Edward Priestley to Edward Lloyd V.^[81]

Baltimore 11 October 1808

Edward Loyd Esq^r.

*To Clothing James Hasitlind from 20th
of June 1807 to 20 Oct 1808-17 months \$60*

I have perticularlized the Articles as I thought it was not nefsary knowing that the Above Sum would be under the seal Cost of the articles - but if M^r Loyd fend that it is more then he paid M^r Martin what Ever deduction he thinks proper I am willing to Make-- James had a Sovear Spill of Sicknefs Since he was with me the Doct. Bill and missing Cost 32 but James is an uncommon good Lad and he bids fair to do benefit to his Banefactor^s - James has never been bound I will be mutch oblige to M^r Loyd if he will wRite me a Line Authorising me to have him Bound as it will be more Satisfactory to all parties

I am with Respect your humble Servant

Edward Priestley

- 2) Account book entries.^[82]

*1812 By "[cash] "[paid] Priesleys Bill 670.25
March 9th*

1813 By Edw^d Priestley 123.62
 Nov 17th

3) Notation in account book regarding Edward V's payment to Priestley for the estate of his brother-in-law, Joseph Hopper Nicholson, indicating that Nicholson also purchased from Priestley.

1817 To d^o [cash] d^o [paid] Edward Priestley 43.50
 June 24th

4) Receipt for 1826 and 1827 furniture purchase.^[83]

Col. Edward Lloyd Jun^r
 1826 To E Priestley

September 7 to 5 Mahogany Planed Up _____	8.25
" 3 Poplar D ^o _____	1.25
" 2 feet Mahogany _____	".40
November 30 th " 30 feet Mahogany for hand rail 30 Chests drayage	7.60
1827	
June 4 to Frame for Marble Slab _____	33.-
" Mahogany Bedstead _____	38
" Casted Maple D ^o _____	25
' Liquor Case _____	35
" 2 Matrefs 53 and 59 ½ 112 ½ & 62 ½ _____	69.37
" 11 yards Bed tick 17 Casted Making Matrefs _____	18.87
Framing 2 Dreßing Glafsés _____	10
Cot and tray _____	5
	<u>251.71</u>
My Draft on Mr Hindman _____	200.
received payment in full	\$51.71

E Priestley
 December 4, 1828

a) Receipt of money paid for 1826 and 1827 purchase.^[84]

received Baltimore October 23. 1827 of
 Col.. Edward Lloyd. Your Draft on Mr.
 William Hindman for two hundred dollars
 at Sixty days on Acct.. of Furniture

- b) Entry William Hindman's ledger of Lloyd accounts referencing payment for 1826 and 1827 purchase.^[85]

1827
Dec 5

To Priestley 200.

- c) Excerpt from a letter from William Hindman to Edward Lloyd VI referencing 1826 and 1827 payment.^[86]

Balto Dec 24 1827

Dear Edward [Edward VI] ,

*I have paid Cap Kirby 27 27/100 \$ for you
and charged you with 400\$ paid to Wilm. & Anderson
& 200\$ paid E. Priestley- If I ought have charged
those to your father you can inform me-....*

Wm. Hindman

- d) Past due invoice dated 1829 requesting payment of the 1826 and 1827 purchase.^[87]

Edward Lloyd Junr Esqr

To E Priestley

1826

To Amount of Bill from September 26 to Sept 9 1829

as for Bill - - - - - -\$ 296 71

1827

October 23 By Draft Wm Hindman 60 Days 200

1828

February 28 Marry Lloyd . Cash. + 35

1828

December Cash-----45

Allowance-----7.71

Total 287.71

Balance due by Edward Lloyd Junr \$9

to E Priestley for the last two years is

by

The 35 Dols. paid^ Marry Lloyd was

for Secretary Charged to Edward Lloyd Junr

e) An 1832 duplicate receipt and letter to Edward Lloyd VI (Junior) about the delinquent 1826 and 1827 invoice.^[88]

Dec	<i>Edward Lloyd Junr</i>		
1826	<i>To E Priestley</i>		
September 7	<i>To 5 Mahogany Newels Planed up</i>		\$ 8.26
"	<i>3 Poplar</i>	<i>D^o-----</i>	1.25
"	<i>2 feet Mahogany-----</i>		“.40
November 25	<i>30 " Mahogany...30 Chests drayage 12/-3.18</i>		
1827			
June 14	<i>To Frame Marble Slab-----</i>		33.00
"	<i>repairing Drefting drawer Bureau}</i>		
	<i>Send after the charge was under it was}</i>		
	<i>for Marry Lloyd-----}</i>		2.50
July 28	<i>Mahogany Bedstead-----</i>		38. "
"	<i>Casted Maple ditto-----</i>		25. "
"	<i>Liquor Case-----</i>		35
"	<i>2 Matrafses 50 & 59 ½ & 62 ½ c ---}</i>		70.31
	<i>11 yards Tick 17th Curled Hair Beding}</i>		
	<i>No fringe Matrafs}</i>		18.87
	<i>Secretary For Marry Lloyd - - - -</i>		35
September 5	<i>Framing 2 Drefting Glafses - - -</i>		10. "
"	<i>Cot and Tray-----</i>		5
May 3	<i>mending Mahogany Chair}</i>		
	<i>new covering-----}</i>		6.50
September 29	<i>mending Sofa & making new castors</i>		6.50
"	<i>new Covering Chair-----</i>		<u>2.50</u>
1827			<u>\$305.71</u>
October 23	<i>By draft on Mr. Hindman.</i>		
	<i>1828 60 days-----</i>	<i>200}</i>	
February 11	<i>Cash Marry Loyd-----</i>	<i>35}</i>	
		<i>22</i>	
December 1828	<i>" Cash-----</i>	<i>45}</i>	
	<i>Allowance-----</i>	<i>7.71}</i>	<u>287.71</u>
		<i>Balance due</i>	\$ 18.71
	<i>Interest for 4 Years December 28 1832</i>		<u>4.02</u>
			\$ 22.02

Dear Sir

Agreeable to your request of the
17th Inst. I have forwarded our Bill

D^o

When I forwarded the Bill showing
a Balance/
of 18- Dollars there was no Interest for the
4 Years.

Yours most respectfully
E Priestley

Col. Edward Lloyd
Jun^r

Dec 26 1832

f) A letter correcting the amount due for the delinquent account. Here,
Priestley is acknowledging a mistake in the delinquent invoice.^[89]

Sir-

yours of 27th February Came to hand
I find you are Correct as respects to your
Bill. (But the repairs don for Edward
Lloyd - Sr, and Marry Lloyd was

with yours

on the Same page ^ which will account
for the Difference if you will have the
goodnefs to hand this statement to
your Father all things will be right

respectfully

E Priestley

Edward Lloyd Jun^r March 12 1833

Marry Lloyd
1827

To E Priestley

June 14	To repairing Bureau Drefting drawers	2.50
July 28---	Secretary-----	<u>35.00</u>
1828		37.50
February 11	By Cash-----	<u>35.</u>
	Balance	<u>\$ 2.50</u>

Edward Lloyd Sr

1828

To E Priestley

May 3 rd	To mending 5 Mahogany Cover new Covering N C-----	6.50
---------------------	--	------

1829

September	Mending Sofa varnishing new Castors -----	6.50
"	new Covering Chair-----	<u>2.50</u>

20th Sept^r 1820

K. Skillman and Swain

Jacob Skillman and Stephen Swain did not advertise their wares in newspapers and are listed only in the 1824 Baltimore directory with a chairmaking shop at 49 South Street. Jacob Skillman could be a relation of Robert Skillman, who operated a chairmaking shop in Baltimore from 1810 to 1845.

Receipt of Edward Lloyd V.^[95]

	Baltimore	Sep ^r 20 1825
M ^R Loyd Bought of	Skillman & Swain	
To one large arm Chair -- --	<u>\$8.00</u>	
	Recd. payment	
	Skillman & Swan	

L. William Roney

Willaim Roney worked as a wood turner and was employed as Edward Priestley's wood turner and he served in the War of 1812 with Edward Priestley and Henry Lusby.^[96]

His work for the Lloyds was limited, but they likely patronized him upon the recommendation of Edward Priestley.

1) Receipt.^[97]

Col. Edward Lloyd	To W ^m Roney D ^r	
1826		
Sept ^r . 8 To Turning	5 Newals (mahogany) at 50 c . .	\$2.50
To "	3 Ditto (poplar) at 25 c . .	.75
To "	4 Drops (mahogany) at 12 ½ c .	.50
To "	3 Ditto (poplar) at 6 ¼ c .	.18 ¾
Baltimore Sept ^r 25 th 1826	Rec ^d payment	
	W ^m Roney	

2) Receipt.^[98]

Col Edward Lloyd

To W^m Roney Dr

1827

<i>Feb^y 24</i>	<i>To Turning 89 Pattras at 12 ½ c.</i>	.	<i>\$ 11.12</i>
<i>March 29</i>	<i>To " 14 Capitals for columns at 65 c.</i>	.	<i>9.10</i>
	<i>To " 14 Bafses for ditto at 45 c.</i>	.	<i>6.30</i>
<i>June 13</i>	<i>To " 4 Wardrobe feet at 18 ¾.</i>	.	<i>.75</i>
	<i>Rec^d payment</i>		<u><i>\$ 27.27</i></u>

W^m Roney

M. William Cook

William Cook appears in the 1802 Baltimore directory as a cabinetmaker and was apparently a member of the Baltimore cabinetmaker's trade union, as a June, 1809 meeting of the union was held at his home on Market Space in the city center.^[99] He operated a furniture auction service in the middle of his career. Since none of his furniture is known, it is impossible to speculate if the Lloyds may have purchased more from him than is evidenced by this lone receipt.^[100]

Mr Loyde

<i>B^r of W^m Cook</i>	<i>No 28 B Street</i>	
<i>2 Bed Steds & Sackings</i>	-----	<u><i>\$ 11.00</i></u>
<i>Rec^d Payt in full</i>		
<i>May 31 1828</i>	<i>W^m Cook</i>	

N. Edwin S. Tarr

Edwin S. Tarr (fl. 1819-1860) was the son of cabinetmaker Levin Tarr (fl. 1800-1815), whose work in the neoclassical style is known through two signed tables.^[101] Archibald Campbell, a Baltimore agent of the Lloyds, purchased a table that is attributed to Levin Tarr and is related to a Lloyd table. (See Appendix D, catalogue number 16.)

A labeled Edwin Tarr desk and bookcase with highly veneered surfaces, legs fashioned after Ionic columns and boldly carved feet illustrates that he worked in the Empire style.^[102] This labeled Tarr piece relates stylistically to several surviving pieces of Lloyd furniture, and it is possible that they ordered more furniture from him than the trundle bedstead.

Baltimore city directories note that in the early part of his career, Edwin Tarr advertised himself as a venetian blind maker as well as a cabinetmaker, much like his father had before him. He apparently abandoned the venetian blind business in about 1830.

Receipt.^[103]

<i>Ch.</i>		<i>May 31st 1828</i>
	<i>To E S Tarr</i>	<i>Dr</i>
<i>To trundle Bedst^d</i>	-----	<u><i>\$ 5.00</i></u>
	<i>Rec^d paym^t <u>E S Tarr</u></i>	

O. John and Hugh Finlay

Born in Maryland of Irish descent, the Finlay brothers, John (fl. 1799-1840) and Hugh (1803-1831), are the most widely recognized furniture painters in nineteenth century America. They operated the largest painted furniture shop in Baltimore, valued at more than \$30,000 after the War of 1812. Notable commissions from both elite Baltimore families and President James Madison when he was President have lent merit to their reputation as fine furniture painters.^[104]

Surviving Finlay painted furniture features neoclassical arabesques, lively acanthus leaves, palmetto leaves and rosettes, Baltimore landscapes, and assemblages of

symbolic classical ornaments-- all in bright colors that contrasted with the deep, rich hues of unpainted, mahogany mahogany. Color and enlivened surfaces were certainly the reasons people sought painted furniture.

The Lloyds's orders from the Finlay brothers demonstrate their interest in painted furniture, but, sadly, none of it survives. The first bill of \$114.86 represents a significant purchase and corresponds to the time when Edward V returned from Annapolis to Wye House, where perhaps he had developed an admiration for painted furniture.

1) Ledger entry.^[105]

1812 By Cash paid Finleys Bill ----- 114.86
Feb^r 17th

2) Receipt.^[106]

Edward Lloyd Esq^r
To H Finlay D^r
April 3, 1828
To 2 cornice . \$14.. 00
Boxing D^o .75
Rec^d pay^t H Finlay to \$14.. 75

3) Receipt.^[107]

Mr. Lloyd
To John Finlay D^r
1833
Aug^t 16 - To 6 Fancy Windsor chairs ----- 7-00
" " - " 1 cane Seat Arm chair----- 3-25
\$ 10-25
Rec^d pay^t.
for John Finlay
Geo. W. Dewey

P. Henry Dukehart

Henry Dukehart is listed as a cabinetmaker in Baltimore only for the years 1831 to 1835. Dukehart's name appears in Edward Priestley's 1837 estate inventory for owing Priestley \$2.50, indicating he was dealt with Priestley in some capacity which may account for his relationship with the Lloyds. The wardrobe and bureau he sold to the Lloyds is one of many receipts for the purchase of furniture in 1835. As is so common with Baltimore cabinetmakers, his work is not known and an attribution to one of the surviving Lloyd pieces is too speculative to make.

Receipt.^[108]

	<i>Balt Oct 18th. 1835</i>
<i>Mr. Loyd</i>	
	<i>Bot of Henry Dukehart</i>
<i>1 Wardrobe & Bureau -----</i>	<i>\$ 32 ~</i>
	<i>Rec^d Payment</i>
	<i>H. Dukehart</i>

Q. John and James Williams

John A. Williams completed his apprenticeship with Baltimore cabinetmaker John A. Denmead (fl. 1800-1810) in 1810 and immediately purchased Denmead's shop at 66 South Street. He partnered himself in 1818 with his brother James and the two of them remained in business on South Street until John died in 1837. The Williams', along with fellow cabinetmakers John Needles and Edward Priestley, purchased goods at the 1823 estate sale of William Camp.^[109] After 1837, James continued the business under the name of John & James Williams & Company and produced fine furniture and sold lumber. In 1851, a sideboard of their manufacture was awarded the Gold Medal in the

Maryland Institute of Art's Fourth Annual Exhibition.^[110] James died in the 1860s and his son John A. Williams managed the business until 1878.

A label in an Empire-style work table c. 1825-1835 bearing John and James Williams' names and occupations in Spanish indicates that they exported their furniture to Spanish-speaking ports.^[111] This Spanish label combined with the Williams' 1828 patent for a compact washstand that disassembled easily for safe transport bespeaks of a large export business.^[112] Their 1846 receipt to the Lloyds also reveals that they sold sundries.

The Lloyds patronized the Williams brothers as early as 1825 and their purchases increased throughout the 1830s and 1840s when Sally Scott Lloyd, then the mother of Wye House's owner, Edward VI, managed Wye House for her widower son and ostensibly preferred the Williams' work.

1) Receipt.^[113]

John & James Williams

Mr Loyd

<i>One pattent cradle</i>	-	-	9.00
	<i>Rec^d Paym^t</i>		
<i>Balt 7 Oct^r 1825</i>			

The Williams Brothers received \$2.00 for the repair of this cradle on December 10, 1825.

2) Receipt.^[114]

Balt Feby 23 1826

Mr Loyd

	<i>Bo^t of Jn^o & Ja^s Williams</i>	
<i>One Wardrobe</i>	-----	45
	<i>mating D^o</i>	----- <u>75</u>

May 15 1826 · \$ 45.75
Rec^d payment
Jn^o & Ja^s Williams

3) Receipt.^[115]

Balt Oct 7 1830
Mr Loyd
Bo^t of Jn^o & Ja^s Williams
one Lowpost Single Bedstead --- \$6
" do Double do--- 8
\$14
Rec^d payment
Jn^o & Ja^s Williams

4) Receipt.^[116]

Mr Edw^d Loyd Jr Dr
To Jn^o & Ja^s Williams
1832
May 9 To Repairing sofa ----- \$ 20 ~
d^o chair ----- 6.50
Oct 3 " 12 mahogany chairs---- 90
Rout table 3
93.00
\$119.50
Rec payment Jn^o & Ja^s Williams

5) Receipt.^[117]

Mr E Loyd Dr
1835 To Jno & Jas Williams
Oct. 18 To Repairing 2 tables 2.50
Nov 1 " Breakfast do 30.00
Repairing Crib & chairs 2.00
1835
Apr 25 Repairing Trundle Bedstead 0.25
34.75
Rec^d Pay^{nt}
William W Kennedy
for Jno & Jas Williams

6) Receipt.^[118]

Mrs. SS Loyd
B^{or} of J & J. Williams

1837 Sept. 30

	<i>Maple wardrobe</i>	\$24
	<i>Mahog. washstand</i>	15
	<i>d^o Bedstead</i>	38
	<i>Paint^d Dreßsing Table</i>	8
	<i>Mattrafs</i>	43.45
	<i>Pier Table</i>	35.
	<i>Rocking Chair</i>	20.
	<i>Butler's Tray Stand</i>	7.50
	<i>Boxing</i>	
<u>193.95</u>		
	<i>Highpost Bedstead</i>	16
<u>28</u>	<i>Lowpost -d^o</i>	<u>12</u>
	<i>Mahogany wardrobe</i>	50.-
	<i>Maple Painted washstand</i>	5.00
<u>62</u>	<i>2 nest tables</i>	7
		<hr/>
		\$283.95

The above purchase of furniture is also contained on an undated and unsigned receipt.^[119]

<i>Mahogany Wardrobe</i>	+ 50.-
<i>Mattrafs</i>	+ 35.-
<i>Bedstead</i>	+ 38.-
<i>Wash Stand</i>	+ 15.-
<i>Dreßsing table</i>	+ 36.-
<i>Pier table</i>	+ 35.-
<i>2 Small tables</i>	7.50
<i>Rocking chair</i>	+ 20.-
<i>Tray & stand</i>	+ 7.50
<i>Maple bedstead</i>	16.-
<i>Low do</i>	12.-
<i>Wash stand</i>	5.-
<i>Table w Glafs</i>	+ 8.-
<i>Wardrobe</i>	+ 24.-

<i>2 Rocking chairs</i>	<u>10.-</u>
	\$ 378.50
<i>Mrs Lloyd</i>	320. Rec ^d
<i>Chairs</i>	10.-
<i>Caps</i>	7.50
<i>Mr McDermott</i>	<u>217.74</u>
	235.24
	\$84.76 due Mrs Lloyd

7) Receipt.^[120]

1838

<i>Sept 30 To amt bill furniture</i>	\$283=95
<i>One drefsing table omitted</i>	<u>36</u>
	\$319.95
<i>Cash</i>	<u>300.-</u>
<i>Rec^d payment</i>	19.95

Jno & Ja Williams

8) Receipt.^[121]

<i>J & J Williams,</i>	<i>Balto</i>	
<i>Feb-Oct, 1844</i>		
<i>French sofa</i>	75.-	
<i>2 ditto chairs</i>	50.-	
<i>1 drawing room d^o</i>	50.-	
<i>5 window sofas</i>	160	
<i>music chair</i>	15.-	
<i>beds (feather)</i>		<i>sofa</i>
<i>pillows</i>		<i>7 chairs</i>
<i>castors, brass</i>		<i>5 window sofas</i>
<i>knobs, brass</i>		<i>2 easy chairs</i>
<i>mahog. maple veneers.</i>		<i>re-upholstery</i>
<i>fitting keys & nails</i>		19.70
<i>1 sofa table</i>		
<i>1 butler trays & stands</i>		
<i>repairs</i>		
<i>painting</i>		
<i>2 lowpost beds</i>	30.-	
<i>4 Butler trays & stands</i>	30.-	

<i>hair cloth yardage</i>	
<i>rocking chair</i>	20.-
<i>cloak pins</i>	1.25
<i>4 dressing glasses</i>	20.-
<i>112 mosquito nets</i>	462.-
<i>1 pine table</i>	15.-
<i>desk</i>	40.-
<i>2 cherry wardrobes</i>	48.-
<i>umbrella stand</i>	10.-

9) Receipt.^[122]

	\$	<u>cts</u>
<i>Piano</i>	45	
<i>2 Sofas</i>	25	
<i>2 Beaded Chairs</i>	5	
<i>1 Rocking chair</i> <i>returned \$6</i>	6	
<i>2 Small Tables</i>	6	
<i>1 Large Table</i>	20	
<i>Mahogany Chairs</i> <i>do \$56</i>	56	
<i>1 Music Stool</i>	1	
<i>1 Pair of Ottomans</i>	1	
<i>1 Rocking Chair</i>		
<i>1 French Bedstead</i>	23	
<i>2 Wardrobes</i> <i>1 returned \$10</i>	45	
<i>3 Dressing Glafses</i> <i>1 returned \$1025</i>		
<i>2 Washstands</i> <i>returned</i>		
<i>Curtains</i>	6	25
<i>4 Pair of Blankets & Pillow Cases</i>	19	
<i>Sheets</i>	16	75
<i>Pillow Cases</i>		
<i>2 Pair of Large Pillows</i>		
<i>1 do of Smiths do</i>		
<i>2 Carpets & Rug</i>	17	
<i>Blue Dinner Set</i> <i>returned</i>	20	
<i>2 Parlour fender</i> <i>returned</i>	8	25
<i>Oil Cloth</i>	2	
<i>Stair rods</i>	4	
<i>Jelly Strainer</i>		
<i>Kettle</i>	1	
<i>2 White Basins</i> <i>2 [illegible], Foot tub, soap</i>	6	
<i>1 Set of Camber candlesticks</i>		75

<i>Silver</i>	<u>153</u>	<u>25</u>
<i>3 Linch blinds with pulleys and rods</i>	712	25
	\$82	

On reverse:

J. & J. Williams
List of
Articles
Sent M^{rs} E. C. Lloyd Octr 1846
Some returned a balance
given up
E. Lloyd

R. John Needles

Quaker cabinetmaker John Needles was a native of Easton, Maryland, and an apprentice of James Neale. He left Easton in 1808 bound for Baltimore with his aunt, Sarah Yarnall. He worked for Edward Priestley, then William Camp (fl. 1801-1822) before going into business for himself in 1810.^[123] He advertised frequently from the shop he rented at 54 Hanover Street from 1814-1852. He welcomed allied trades into his shop, such as upholsterers, wallpaper hangers and spring seat makers.^[124]

John Needles is the one Baltimore cabinetmaker whose work does not survive in anonymity. Needles labeled his a great deal of his furniture, which has assisted scholars in identifying his style and construction techniques but has also lead to too much furniture being attributed to him without considering other successful and capable contemporary Baltimore cabinetmakers. While the one receipt documents the Lloyds's patronage of Needles, it is likely that the Lloyds purchased several pieces from him.

1) Receipt^[125]

Baltimore *2^m- 20th 1835*
 for M^{rs} Lloyd
Mr Bofley
 Bo' of John Needles
A bureau & looking glafs
 —\$30..00
Receiv^d Paymt

John Needles

S. Tweed & Bonnell

Richard Tweed and Hezekiah W. Bonnell operated a chairmaking business at 5 Cherry Street in New York City from the mid -1820s until the mid -1840s and several ware rooms at various locations throughout New York City, such as 470 Pearl Street and 10 and 12 Ridge Street. Richard Tweed served his apprenticeship under Thomas Ash, the son of eighteenth century chairmaker Gilbert Ash who had a well known Windsor chairmaking business of both plain and upholstered seats with his brother, William Ash, at 17 John Street from c. 1774-1820. Richard Tweed is famous for being the father of William Marcy Tweed, a chairmaker who is more notoriously remembered as “Boss Tweed” of New York political repute.

The Lloyds purchase of 100 cane seat chairs from Tweed & Bonnell is not only significant for the amount of chairs purchased, but represents the patronage of furniture makers outside of Maryland. Certainly, there were plenty of Baltimore chairmakers capable of fulfilling that size order, but the Lloyds were clearly motivated by something, either price or style, to purchase the chairs from a New York City maker.^[126] The Tweed

and Bonnell order may coincide with an 1827 order of silver from Baldwin and Gardiner of New York City.

1) Undated receipt, circa 1826-1835.^[127]

Tweed & Bonnell, New Yk
100 cane seat chairs
 24/ 300.--
Freight 18.75
Insurance 3.97
 322.72

T. J. Hancock & Company

John Hancock was a brother of the Hancock of Henry Hancock, a Boston chairmaker of the same period. He moved to Philadelphia in the early nineteenth century and established a business similar to the one his brother operated. His work is characterized by large upholstered forms, as described on his receipt.

1) Receipt.^[128]

U P H O L S T E R Y

On hand and constantly manufacturing a great variety of those celebrated Boston Spring Seat Rocking Chairs; Sofas, Music Stools, and Mahogany Chairs.

Also a variety of Adams' Patent Windlass Bedsteads, furnished with Beds, Mattresses, and Bedding.

Upholstery work of every description executed with punctuality and dispatch.

Curtain materials, such as Silk and Worsted Damask Moreens, French and English Chintz, Silk ball fringe, Cords, Tassels, Bindings, elegant Ornaments, Curtain Bands, Cornice ends, Pulpit Trimmings, Plush, Hair Cloth, Fancy Bell Ropes, and a general assortment of Upholstery Goods always on hand.
 All of the Latest Fashion.

FURNISHING ROOMS,

South West Corner of Third and Walnut Streets: opposite the New Exchange.

Mr. Edward Lloyd Jr.} Philadelphia. May 25 1833
Bought of J. HANCOCK, & Co.}

1 Rocking Chair Stiff'd seat and back ----- \$7.00

Rec. d Pay'

*J. Hancock. & Co.
C. Murray*

U. Furniture Repairs

1) Thomas Meconekin, Easton, Maryland.

Receipt^[129]

Col E Lloyd
1822 *To Thos Meconekin D'*
August 2nd
To repairing wheat fan ----- 5.00
1823 *2 o 3 feet of white pine boards}*
at at 3.^{dot} 00} 6..09
turning 1 newel post for building .57
D° 3 Drops pas D° ----- 0.20
D° purse Patran ----- 0.20
Repairs to sofa and furniture 10.00
1824 *2 Sythe Cradles with Prams 4..00*
26..70

1824

July 27 *Received payment in full*

Thos Meconekin

2) John Meconekin, Easton, Maryland

Receipt.^[130]

1827 *Edward Lloyd Jun^r Esq.*
To John Meconekin D'
\$ 0
August 3. *To Coards middle for fan----- 1.00*
" 30. --- *" Fine Ditto for Ditto ----- 1.00*
1828
July 31. *" Repairing wheat fan----- 9.33*
Dec 24. *" " Bed chairs ----- 7.00*
1829
April 20. *" "Low post bedstead ----- 7.00*
July 25. *" Repairing wheat fan ----- 1.50*

August 3 To 2 Cloke pins for Looekin Glafs----- 0-40
 Carried Over 45-90

[next page]
 1835

To amt brote over----- 45-90
 Sep' 9 To puten up 2 Loocken Glafs----- 0-25
 To soaken wall finden glue & sison parshed 1-00
 To paperin parshed----- 2-00
 To puten up blinds----- 0-50
 To taken down bedsted & puten it up--- 0-37 ½
 21 To D° 1 bedsted curtin the posts of one & juten it up 0-50
 Oct 8 - To 2 sets of pane carstors----- 7-50
 To 2 D° of sockets D° ----- 4-00
 To 1 pabble Desk Lock & puten it on--- 0-87 ½
 To finden somes puten Carstors on 3 soffey } 2-25
 & 1 tabl
 To finden Lock & puten on teas Chest--- 0-37 ½
 November 3 To puten 9 new rails & repairin 6 Chears--- 3-00
 To 1 bundell of brafs Nails----- 1-50
 To finden Hare Cloeth & Coverin and } 12-00
 Varnishen 6 Chears----- }
 \$ 82.02 ½

November 5 By Cash --- \$ 30-00
 By Cash -- 52-00
 \$ 82-00

Receved the amt In full

William Rofs

b) Receipt.^[132]

1835 Mrs Sarah Murry

To William Rofs

May To 11 window blinds from William }
 Birch of bottman at 75 cts p' } \$8.25
 frotig from bottman.....0.50
 \$8.75

Receved the am' In full

William Rofs

1835 Mrs Sarah Loyed

		<i>To William Rofs</i>	<i>D^r</i>	
November 6	To 1 prefs Lock & puten It on			0.37 ½
	To sacken bottom Line.....			0.37 ½
	To cutin posts of bedsteds & putin It up.....			0.37 ½
	To putin up 1 set of bed Curtins.....			0.50
	To 2 Lath & rods for window Curtins.....			0.75
	To other lath & putin up 9 window Curtins..			2.00
15	To 1 teastor for field bedsted.....			1.50
	To Repairing 2 Arm Chears.....			0.75
	To D ^o fly tables.....			1.00
	To a Lowpost bedsted.....			4.00
December 17	To 2 Rails for teastors & 3 slats for bedstead			1.00
	To putin up 3 window Curtins In parlor.....			0.50
	To 2 rods & putin up bed Curtins.....			1.00
	To puten lock on Nursery Dore.....			0.25
1836	To repairin Cradel.....			4.00
January 15	To d ^o front dore Lock.....			0.37 ½
	To d ^o stand.....			0.25
	To d ^o wardrobe Lock.....			0.25
	To d ^o bed Chamber D ^o			0.25
25	To a profter laces for Mifs Eleners bonnet.....			2.00
June 10	To repairin 2 bedsteds putin 8 caps to d ^o }....			4.00
	& varnishen them			
July 7	To puten up bedsted			0.25
Oct 10	To takin lock repairin It & putin on			0.37 ½
	To putin Down Drawin Room Carpet.....			0.75
19	To d ^o 6 window Curtins.....			<u>1.00</u>
				\$29.62 ½
	<i>Receved the Am^t In full</i>			

c) Receipt.^[133]

1836

To Making coffin for culard man.....4

April 17

Received the am^t in full

William Rofs

d) Receipt.^[134]

1837

M^{rs} Sarah Loyed

To William Rofs D^r

<i>March</i>			
17	To Repairing Rocking Chear	0.37 ½	
	To d° Table.....	1.00	
	To D° doer Locks.....	0.37 ½	
	To D° fly table.....	1.50	
April 20	To trunk Lock & puting it on trunk} for Mifs Elenler	0.50	
May 20	To puting down Matten In Dining & Drawing Room.....}	1.50	
	To taking down bedsted & puting} up 2 D° }	0.62 ½	
July 11	To finding Mitearles & Covering Chear.	3.50	
	To repairing porteble desk ...	4.00	
	To d° rocking Chear.....	0.25	
August 5	To Lock for trunk & puting it on ...	0.50	
18	To repairing dresing Glafs.....	2.00	
Sept 25	To d° Dining Tables.....	0.75	
Oct 2	To Cornice for wardrobe.....	2.00	
	To taking down Loocking Glafs.....	0.25	
15	To repairing & Varnishen siedboard	1.50	
	To D° Knief Vases.....	0.25	
	To D° & Varnishen Cherry Cupboard	2.25	
	To Varnishen sied Table.....	0.75	
	To Key for siedboard.....	0.25	
	To puting down stair rods.....	1.00	
	To teastor & rods for Mifs Elenler} Bedsted}	2.00	
	To puting up bedsted.....	0.25	
	To 2 Lath for Windows.....	1.00	
	To puting up 3 Lath & 3 Window Curtins	0.75	
	To puting on 2 doer Locks.....	0.50	
	To 2 Mackhainey feet to 2 Chears & Varnishen them.....}	1.50	
	To puting up 2 bedsted.....	0.50	
		<u>\$31.61 ½</u>	
	To Teas for window Lath.....	0.62 ½	
	To 4 Curtin Lath.....	1.50	
	To puting up 2 bedsteds.....	0.50	
	To D° Curtin bands.....	0.37 ½	
	To D° 5 window Curtins & poels....	0.75	
	To D° 1 set of bed & 2 window curtins	1.50	
	To 1 set of rods & 9 pendant rings...	0.75	

To Repairing Caster.....	1.00
To 4 yards of Hair Cloeth & frating	8.25
To Covering seat & Cushenings of soffey..	3.00
To sied & End to teastor.....	1.00
To repairing I D°	0.37 ½
To 2 Curtin lath with rods.....	0.75
To Hanging Lamp.....	0.37 ½
To repairing 2 Locks & puting on siedboard	0.50
at 8 cts p ^r	
To sowing 189 yards of Carpeting & puting it down	15.12
To 62 yards of binding at 6 ½ cts p ^r	3.87 ½
To repairing 3 Locks & findin Key for siedboard	0.75
To puting up bedsted.....	0.25
To 1 Curtin Lath & puting up D°	0.50
To taken down 1 bedsted & puting up 2	0.62 ½
To taking down pictuars & puting them up	0.25
To 2 brafs Hooks & puting up loocking Glafs	0.37 ½
To 3 teastor rods 1 pendant ring.....	0.50
To puting up paper.....	0.50
To taking of Lock finding Key & puting it on	0.50
To 1 sacking & puting up 4 blinds.....	0.18 ¾
To repairing bottom of siedboard.....	0.25
To Key for work box.....	0.12 ½
	<u>\$77.29 ¾</u>
By Cash	<u>5.00</u>
	\$ 72.29 ¾
To amt brought forward.....	72.29
To repairing siedboard & chears.....	<u>1.25</u>
	\$ 73.54

1838

February 28 Received the above Am^t In full

William Rofs

e) Receipt.^[135]

1838	M ^{rs} Sarah Loyed		
	To William Rofs	Dr	
June -5-	To Repairing fly table -	-	0.12 ½
August -22-	To varnishing 2 bedsted	-	1.50
	To puting up D°- -	-	0.50
	To Mending Sacking bottom- -	-	0.12 ½
	To 12 bedsted caps & putin on-	-	0.75

Sep ^r -4	To altering 2 bedsteds & puten Slat}		
	bottoms to them- - }	3.00	
13-	To findin screws & puting carstors	0.31 ¼	
	on Bedsted		
	To knobs on wash stands- -	0.37 ½	
	To puten baes & feet to wardrobe-	2.50	
29-	To puten down 2 carpets- -	2.00	
	To taking of 2 locks fittin Keys}		
	& puting them on- -}	0.62 ½	
	To repairing 6 chears & bottoming them	3.50	
Oct. 5-	To plating & varnishing Looocking}		
	Glafs frame- - - }	0.50	
	To gleen sofeey foot- - -	0.12 ½	
	To 2 brafs Hooocks & puting up Looocking}	0.50	
	Glafs- - - }		
	To puting up 3 Curtin Lath- -	0.12 ½	
25	To D ^o 1 set of bed Curtins -	0.75	
1839			
February 2-	To cribb for M ^{rs} Gulsbury -	4.00	
March 5-	To repairing Lock & puten it on-	0.50	
May 11-	To repairing Chear- - -	0.75	
July 10-	To repairing siedboard- - -	0.50	
	To 12 knobs for D ^o - - -	1.50	
Sep ^r 1	To hedbord for bedsted- -	0.50	
	To repairing 3 Chears bottoming 5}		
	& varnishing 6- - }	6.00	
	To materials & covering rocking chear	0.00	
		\$32.81 ¼	

f) Receipt.^[136]

1840	M ^{rs} Sarah Loyed		
	To William Ross		Dr
	To ballence Due on ac ^r rendered-	-	12.81 ½
	To repairing 2 teastors- - -	-	0.37 ½
June 18-	To puten down Matton- - -	-	2.00
	To brafs knob- tumbler repairing &}		
	puten on 2 Locks- - }		0.75
	To repairing fly table - - -	-	0.25
August 29-	To Curtin bedsted- - -	-	0.25
	To 2 Keys repairin 2 Locks & fasten}		
	them on stable doors - }		1.25

Sep ^r 18-	To Carstors & fasten them on sofey	-	1.25
Oct 5-	To slats for bedsted-	- - -	1.50
	To repairin 2 Locks-	- - -	0.62 ½
19-	To d ^o teastor-	- - -	0.50
	To fasten Leg to stand-	- - -	0.37 ½
	To packen Cases for Loocking Glafs plaets		1.00
	To repairin Cradle-	- - -	0.25
	To screwing 7 cloake pins from In windows		0.25
November	To repairin chear-	- - -	0.25
	To 2 ½ yards of Hair Cloeth at 181 ¼ cts Pr		4.22
	To brafs Nails for D ^o	- - -	0.50
	To 2 ½ yards of linen for D ^o -	- - -	0.35
	To repairing varnishing & Coverin}		
	3 Chears-	- - -	3.75
			<u>332.51</u>
	To repairin & varnishing siedboard}		
	omited-	- - - }	1.00
	receved the am ^t In full		<u>333.51</u>
			William Rofs
	paid Mr Rofs on the above		
	acc ^t \$30- S.S. Lloyd		<u>30.00</u>
	December the 20 th		ballence
	To M ^{rs} W.T. Goldsborough act		10.00
	receved the am ^t in full		W ^m Rofs

g) Receipt.^[137]

1841	M ^{rs} S Loyed		
		To William Rofs	Dr
May 1	M ^{rs} Goldsborough Act-	-	10.00
4	To coffin & use of Hearse for girl-		7.00
	To 2 Hinges & screws puten them on}		
	fortypanna-	- - - }	0.50
	To Toylet table -	- - -	1.00
	To taking down matton-	- - -	0.60
			<u>19.00</u>
		Receved payment	
		William Rofs	

h) Receipt.^[138]

1841

Mrs Sarah Loyed

	<i>To William Rofs</i>	<i>Dr</i>
<i>Oct 6</i>	<i>To putin down Carpet</i>	<i>1.00</i>
<i>1842</i>		
<i>February 16</i>	<i>To Repairing Rocken Chair</i>	<i>0.50</i>
<i>May 15</i>	<i>To Repairing & Varnishen stand</i>	<i>0.50</i>
<i>Sept 1</i>	<i>To Repairing Fortypyanna</i>	<i>1.50</i>
<i>20</i>	<i>To putin down Carpet</i>	<i>1.00</i>
<i>Oct 10</i>	<i>To findin hair cloath & coverin Chair</i>	<i><u>2.00</u></i>
		<i>\$6.50</i>
	<i>received payment</i>	<i>William Rofs</i>

i) Receipt.^[139]

	<i>To William Rofs</i>	<i>Dr</i>
<i>1843</i>	<i>Mrs S. Loyed</i>	
<i>April 22</i>	<i>To packin cases for Wardrobe</i>	<i>4.00</i>
	<i>To 8 knobs & putin on burae</i>	<i>1.25</i>
	<i>To findin matten & packing up furnitcher</i>	<i>1.25</i>
<i>May 19</i>	<i>To repairin Chear</i>	<i>0.25</i>
<i>Aus' 25</i>	<i>To repairing sundried Jobs</i>	<i>1.00</i>
	<i>To repairin Maokhogany Chear</i>	<i>0.50</i>
<i>July 26</i>	<i>To repairin fly table</i>	<i><u>0.25</u></i>
		<i>\$8.50</i>
	<i>Received payment</i>	<i>Wm Rofs</i>

j) Receipt.^[140]

	<i>To William Rofs</i>	<i>Dr</i>
<i>Sep' 25</i>	<i>To Coffin full turned & Use of Hearse}</i>	
	<i>for culard woman. }</i>	<i>\$9.00</i>
	<i>received payment</i>	
	<i>Pleas to send by Mrs</i>	<i>William Rofs</i>
	<i>Ann Griffin</i>	

3) William A. Scroggs

Receipt.^[141]

Mr Lloyed

received payment B Mills 1.00

c) Receipt.^[145]

Mrs Sally Lloyd

To John B. Mills

May 1844 to Repairing 2 Rocking chairs	0.87 ½
do to Repairing and varnishing sideboard	1.50
do to Repairing 3 chairs and ———	
fret [illegible] and window	.75
do to Repairing cradle	.37 ½
do to Repairing and varnishing table	<u>.87 ½</u>
received payment Benny Mills	4.37½

V. House Maintenance and Repairs

1) James W. Collins

The following receipt documents major repairs to the interior of Wye House in 1823. The citations demonstrate renovations made to interior of Wye House in 1823, the first documentation of such significant changes. George Dudley paid the bill for Edward Lloyd V and was then reimbursed.^[146]

Co' Edward Loyd. To George Dudley

630	9 5/4 square joint flooring.....3	18.92
410	3 Ashlings & Stud Partition.....1	4.10
	1 Rough Door frame.....	.. 50
14	9 ¾ Narrow Door Jambs S R .....8	1.18
19	- Slat Door in the Garret.....16	3.4
	1 Wire frame to Sky Light.....	1.50
	4 Borders to Fire Places.....40	1.60
	2 Wide & 2 Narrow carpets sills....	2.50
16	2 Cornice to Chimney Pieces up stairs40	6.46
13	6 Architrave to ----- Ditto.....16	2.16
12	- Frieze Trufses & Tablet.....25	3.
30	10 Front & Back grounds.....30	9.25
23	8 Double Beaded fire molding.....6	1.42

	2 sets of bases & safes.....	3
	20 Beveled Stops under sash.....	6 1.20
88	6 Lining & ends to Ward Robe.....	4 3.54
77	- Thaking in Ditto.....	4 3. 8
22	6 Frame to Ditto.....	8 1.80
11	- Cornice & scollop base.....	30 3.30
24	6 5/4 single work door D R Folding	26 6.37
	1 Rough Door Frame.....	.75
24	Splayed quick ovolo sofeit.....	75 18.
31	quick ovolo backs.....	26 8.61
21	8 Casing & Plinth.....	25 5.41 ½
18	8 quick ovolo fit Doors.....	50 9.33 ½
7	Casing on Ditto.....	10 .70
4	6 Transom Rail & casing.....	14 .63
14	1 Shaped Walnut Door sills.....	25 3.32
36	- 8/4 quick ovolo front Door (folding)	45 16.20
50	- 8/4 (8 panel) Ditto.....(ditto)	48 26.88
	2 Short & 1 long carpet sills (Walnut)-	4.
	4 Flush Locks & 3 Mortice locks.....	6.
18	4 Fancy cornice to chimney Pieces	75 13.75
12	8 Sevello fluted Frieze & Trufses ...	60 7.60
12	8 Whole columns Fluted.....	180 12.66
	2 Sets Trufses Bases & Caps.....	6.
	2 Windows single hung.....	1.
6	6 Slat gate to back Stair way.....	16 1.4
	2 Wide & 4 Narrow Carpet sills.....	3.50
	2 Trap Doors back Building.....	1.50
32	8 6/4 single workage Doors Folding	34 11.10 ½
15	9 Plain Plinth.....	4 .63
	16 Lights 5/4 ovolo sash 8 = 10 ----	12 1.92
2396	- 5/4 secret Nailed floor(North Carolina)	10 239.60
654	8 Double architrave 2 Reeds Silk-	17 111.29
122	8 Wide 4/4 Window Jambs Lounge..	12 14.72
115	- Ditto 5/4 Ditto quick ovolo splayed	34 39.10
42	8 8/4 Sil Board.....	12 5.12
209	Stud Partitions.....	1 ½ 3.13 ½
2172	- Battoning walls.....	2 43.44
74	6 Closet shelving and lining	4 2.98
64	8/4 single rabeted Door Jambs...	10 6.40
3	Raking sofeit to Ditto.....	20 .60
114	6 Sash beads.....	4 4.58
81	8 Corner Ditto.....	10 8.16

60	4	6/4 Newal Ditto.....	7	4.22
67	2	4/4 Plane Door Jambs.....	8	5.37
191		Base Plinth & sub Plinth.....	14	26.74
74		Ditto --- Ditto Ditto & grounder	18	31.32
		46 Cove Blocks.....	25	11.50
224	8	8/4 Double workd ogee Doors.....	30	67.40
58	10	5/4 Single Ditto ~ Folding	26	15.29
35	3	6/4 Ditto ~ Ditto ~ Ditto	30	10.57 1/2
169	9	8/4 single rabbit quick ovolo Door Jambs	35	59.41
3	6	Sofeit to Ditto Raking.....	45	1.57 1/2
96	6	8/4 Double work quick ovolo Door	35	33.77 1/2
		96 Lights 8/4 gothick sashd 4 HR	1214 33	30.68
		94 Ditto ~ Ditto ~ Ditto	1210 35	32.90
27	5	Mahogany rail & String.....	70	19.19
8	6	Wreath ditto & ".....	70	56.66
25	10	Poplar Straight rail and String....	70	17.02
		47 Return Nosings.....	25	11.75
		3 Circular Ditto.....	75	2.35
377	8	Dove tailed Banisters.....	6	22.66
7		Apron Pieces.....	6	.42
7	2	Nosing & Facia.....	12	.86
		Large Mahogany Neweleaf & Casing		3.
		3 Poplar Newels & 4 Iron Banisters		2.50
64	-	Steps & risers nailed through.....	30	19.20
42	10	5/4 Secret Naild Platforms.....	20	8.56 1/2
183	9	Steps & risers glued.....	40	73.50
27	6	Plane Plinth Raking.....	10	2.75
25		Plinth sub Plinth and Barr Ditto..	24	6.
53	4	Ditto ~ Ditto ~ Ditto & grounds	30	10.
		6 Easings in Ditto.....	75	4.50
32	8	Steps & risers in Door way.....	30	9.80
		2 Rarnefs in base at back Door		1.
		1 Step at Kitchen Door....		.50
42	9	Parts & rails to Crib.....	8	3.42
47	3	Banisters to Ditto.....	6	2.83 1/2
15	4	8/4 Drefsor Shelf.....	6	.92
86		Ditto Ditto.....	11	3.44
		4 Brackets.....	10	.40
22	8	Table top.....	8	1.81
30	4	Rails Stretchers & legs.....	6	1.82
39	6	5/4 Ledge Doors.....	11	4.34 1/2
139	6	Venetian shutters Framed with Bead	43	59.98 1/2

April the 6th ~ 1824

Jas W. Collins
John Young

2) James Allison

Receipt.^[147]

M^{rs} S.S. Lloyd

	To James Allison	Dr
1837 Febr ^y 18	To Patching and White Washing Office	\$1.00
	“ White Washing Kitchen & Service...	<u>1.25</u>
	Rec paym ^t	\$2.25
	<u>Jas Allison</u>	

3) Charles Carroll

a) Receipt.^[148]

1837 M^{rs} Lloyd To Charles Carroll —————Dr

To Whitewashing Fence around Including Citchen}	
Fence in side & out}	15.00
To whitewashing in side Garden fence- -	2.00
To white washing front Pailing in side & out-	3.00
To Ditto Stable around - - - -	1.50
To white washing Citchen Front & Grabel end}	
& Smoke House}-	1.00
To white washing Front & Back Steps, pantry}	
seller way & back building- -}	<u>.50</u>
Rec ^d Pay ^t C. Carroll	\$23.00

b) Receipt.^[149]

M^{rs} Sally Lloyd

	To Charles Carroll	Dr
To White washing 3 rooms		\$2.50
“ Do nursery		.50
“ “ pafsage & parlor ceiling		1.00
“ “ painting		<u>.25</u>

\$4.25
 Recv^d pay^t
 Charles Carroll

25th Augs^t 1843

3) John Button, Annapolis, Maryland

Receipt.^[150]

1837	M ^{rs} . Sarah Lloyd	To John Button	
Ocr 20	To Painting 7 Fire Places--	@1-	\$ 7.00
" "	To Ditton Ward Robe	_____	3.~
" "	" Fenders \$2.	Tables &c \$2	4.~
" "	" " Door & Slats \$3	_____	3.~
" "	2 Doors 50	8 lamp	.50
	To Glafs & Glafsing 44 panes ^ Glafs @ 12 1/2		5.50
	21 Glafs 10 by 12	@ 18 3/4	3.94
	4 Large Ditto		<u>3.00</u>
paid \$26 _____		Received paym ^t	
		<u>John Button</u>	

W. Building

1) James Hazeldine, Carpenter

Account book entry.^[151]

1781 James Hazledine (Carpenter)
 Novem^r 27 By framing raising Weather Boarding & covering your Kitchen
£13.10.-
 By Repairing your Carriage Wheels

2) Philemon Potts, Talbot County, Maryland, Brick Maker & Layer

Account book entry.^[152]

1784 Philemon Potts, (Brick Maker & Layer)
 July By Making & Burning 49,000 Bricks
 By d^o d^o 53,000 d^o
 By d^o d^o 18,000 d^o

3) Chaires Hogg, Bricklayer

Account book entry.^[153]

1784	<i>Charles Hogg, Bricklayer</i>	
March 22 ^d		
	<i>By 17 ¼ days work at taking down Green House Shed & } lathing and plastering Sarah's Room & Green House...a 8...}</i>	6.18
	<i>By 48 days at Moulding Seting & Burning 40,000 Bricks a 5/</i>	10...-
	<i>By 12 days work at digging & Bricking Ice house in which was laid } 855 Bricks a 7/6 P^r M}</i>	3.4.½
	<i>By 5 ¾ at walling up Ice House, in which was laid 6453 B^{ks} } a 7/6 M..</i>	2.8.4¾
	<i>By 11 days at sinking and Bricking a Well in which was laid } 5122 Bricks</i>	4.18.4¾
	<i>By Building 2 Sellars in which was laid 23,000 Bricks a 7/6 P M</i>	8.12.6
Nov 2	<i>By 2 ½ days at Building a Chimney in the schooner & Mak^s } good between the Sashes & wall in the Green House a 8}</i>	1.-.-

4) Thomas Eubanks & Comp^y, Brickmakers

Account book entry.^[154]

Thomas Eubanks & Comp^y Brickmakers

1785	<i>By Burning 18,000 bricks made by Philemon Potts.... a 2/6 P^r M</i>	£2.5.-
	<i>By making & burning 23,200 bricks...a 5/ P^r M</i>	5.16

5) Anthony Hook, Brick Maker, Baltimore

Account book entry.^[155]

Anthony Hook (Brick Maker)

1786	<i>By Bricks made at Wye by you & Burnt as follows</i>	
September 15	<i>1 kiln counted @... 40,000</i>	
	<i>2 ditto ~ d^o ~ @... 54,000</i>	
	<i>3 ditto ~ d^o ~ @ <u>36,850</u></i>	
		<i>130,850 a 5/P M £34.14.3</i>
	<i>By allowance under agreement for sundry expences and }</i>	

<i>lofs of time in Crofsing the Baye....}</i>	4.10.-
<i>By p^d in Baltimore for making 2 Brick Molds...</i>	1.2.6

£40.6

6) James Harrison & Comp^y, Sawyers

Account book entry.^[156]

James Harrison & Comp^y

<i>1785</i>	<i>For Sawing plank scantling, houses & granaries at the various</i>	
<i>June</i>	<i>Eastern Shore Plantations & at Annapolis.. to Nov 1786</i>	<i>£182.18.5¾</i>

<i>1786</i>	<i>By Sawing 47,811 foot of Plank & Scantling measured this daye</i>	
<i>Nov</i>	<i>by J.H-- as P^m Bill</i>	
	<i>[illegible] P^r 100 foot</i>	<i>£167.6.8 ¼</i>

7) William Eaton, Joiner

a) Account book entry.^[157]

<i>1786</i>	<i>William Eaton, Joiner</i>	
	<i>By amo' his work done in</i>	
	<i>Building Hot Houses & Repairing G.</i>	
	<i>House</i>	<i>£148.14.1 ½</i>

b) Account book entries.^[158]

	<i>To the breakage of 32 panes of glafs</i>	
	<i>after being Glaz^d & put up thro your</i>	
	<i>mans neglect</i>	<i>£1.12</i>

	<i>William Eaton, Joiner</i>	
	<i>Contra</i>	
<i>1787</i>	<i>By 22 days work at Shughting [shifting?] the studs}</i>	
<i>March 13</i>	<i>of Main House for weather Boarding a 8/4}</i>	<i>£9.3.4</i>

	<i>William Eaton, Joiner</i>	<i>D^r</i>
<i>May 23, 1787</i>	<i>To Cash p^d you by Capⁿ Weyman on</i>	
	<i>amo' as above</i>	<i>£3</i>
	<i>To Cash p^d you by Col^o Lloyd</i>	<i>£22.10</i>

Miscellaneous cash entries reappear throughout 1787 and 1788 for unspecified jobs.

Endnotes to Appendix C

[1] The Lloyd Papers, MS. 2001, Manuscripts Department, Maryland Historical Society, Baltimore, Maryland. Subsequent references to the Lloyd Papers will be appear in the notes as MHS, MS. 2001 followed by microfilm reel number or box number. The account books are at Wye House and the full citation is given.

[2] Although the port records do not exist, it can be surmised that the trade was occurring even earlier.

[3] For an excellent interpretation and quantitative analysis of the Annapolis merchant community with a special emphasis on Wallace, Davidson and Johnson, see Edward C. Papenfuse, In Pursuit of Profit: The Annapolis Merchants in the Era of the American Revolution, 1763-1805 (Baltimore: The Johns Hopkins University Press, 1975.)

[4] Even Charles Carroll of Carrollton did not maintain his own relationship with the London merchant houses. See Papenfuse, 71.

[5] William Anderson & Co. was entrusted with the largest amount of tobacco shipments since he was married to Edward Lloyd III's sister Rebecca.

[6] Letters reveal that business was maintained and "sundry goods" were purchased from all of the merchant houses listed, but letters and purchase orders only survive from a few.

[7] From the ledger books, it appears that the Lloyds traded with France from c. 1780-1787 through the Wallace, Davidson and Johnson house.

[8] On some of the purchase orders, there are check marks indicating that a good was received and "received in Baltimore on . . ." may be written at the bottom of a purchase order.

[9] MHS, MS. 2001 Reel 21.

[10] MHS, MS. 2001 Reel 21.

[11] Cashbook, 1774-1787, Facsimile copy at Wye House; receipt found in MHS, MS. 2001 Reel 21.

[12] See Edward Papenfuse, In Pursuit of Profit.

[13] MHS, MS. 2001 Box 15, Volume 9.

[14] MHS, MS. 2001 Reel 21.

[15] MHS, MS. 2001 Box 15, Volume 7.

[16] MHS, MS. 2001 Box 15, volume 7.

[17] MHS, MS. 2001 Reel 21.

[18] Robert was married to Caroline Calvert, the daughter of Charles, the fifth Lord Calvert of Baltimore.

[19] Letter from William Eden to Robert Eden, November 15, 1775, Red Book #1, Maryland Hall of Records, Annapolis.

[20] See Edward Lloyd IV's ledger beginning January 28, 1770, MHS, MS. 2001, Box 14, volume 5. Records survive only from the period when Edward Lloyd IV was running the Lloyd family finances; no financial records survive from Edward Lloyd III, who died on January 28, 1770.

[21] See MHS, MS. 638, 670 and 2355 for the extant part of entry records for the ports of Oxford, Patuxent and Annapolis, Maryland, circa 1740s-1780s.

[22] The large majority of the letters, purchase orders and invoices to British merchant houses are on MHS, MS. 2001 Reel 21.

[23] Account Book, 1799-1803, Facsimile copy at Wye House, Talbot County, Maryland.

[24] Account Book, 1803-1820, Facsimile copy at Wye House, Talbot County, Maryland.

[25] Account Book, 1803-1820, Facsimile copy at Wye House, Talbot County, Maryland and MHS, MS. 2001 Box 50.

[26] Account Book, 1803-1820, Facsimile copy at Wye House, Talbot County, Maryland.

[27] MHS, MS. 2001 Reel 21.

[28] MHS, MS. 2001 Reel 25.

- [29] MHS, MS. 638.
- [30] All William Anderson invoices cited are on MHS, MS. 2001 Reel 21.
- [31] MHS, MS. 2001 Reel 21.
- [32] Unless other noted, the references from Arthur Bryan are from MHS, MS. 2001 Reel 21.
- [33] MHS, MS. 2001 Reel 39.
- [34] John Henry Hill, The Furniture Craftsman in Baltimore, 1783-1823," (unpublished master's thesis, University of Delaware, 1967), page 154 and Gregory R. Weidman, Furniture in Maryland (Baltimore: The Maryland Historical Society, 1984), page 94, footnote 11.
- [35] For an advertisement for furniture "just imported from London," see Maryland Journal, November 9, 1787.
- [36] MHS, MS. 2001 Reel 24.
- [37] MHS, MS. 2001 Reel 22.
- [38] MHS, MS. 2001 Reel 22.
- [39] MHS, MS. 2001 Reel 22.
- [40] MHS, MS. 2001 Reel 22.
- [41] Account Book, 1803-1820, Facsimile copy at Wye House, Talbot County, Maryland.
- [42] For the most thorough information on Shaw and Chisholm, see William Voss Elder III and Lu Bartlett, John Shaw: Cabinetmaker of Annapolis (Baltimore: The Baltimore Museum of Art, 1983.)
- [43] Maryland Gazette, November 14, 1776.
- [44] Maryland Gazette, November 11, 1784.
- [45] Elder and Bartlett, page 14.

[46] £35 was paid to Charles Willson Peale on March 15, 1774 for “a picture of Venus rising from the sea.” The present location of this painting is unknown, but Peale’s portrait of Edward Lloyd IV, his wife Elizabeth Tayloe Lloyd and their daughter Anne descended in Anne’s family and is now at The Henry Francis duPont Winterthur Museum. For information on the Lloyds’s patronage of Peale, see Karol Schmeigel, “Encouragement Exceeding Expectation: The Lloyd- Cadwalader Patronage of Charles Willson Peale,” Winterthur Portfolio 12, (1977): 87-102.

[47] MHS, MS. 2001 Reel 21.

[48] See Elder and Bartlett, page 147, footnote 1.

[49] MHS, MS. 2001 Box 15, Volume 9.

[50] MHS, MS. 2001 Box 15, Volume 7.

[51] MHS, MS. 2001 Box 15, Volume 7.

[52] This purchase of furniture by the Lloyds from John Shaw is taken from Lu Bartlett’s essay, “John Shaw, Cabinetmaker of Annapolis,” in Elder and Bartlett, page 16. The footnote for this citation in the exhibition catalogue incorrectly referenced the Volume 7 ledger of the Lloyd Papers, MHS, MS. 2001. In conversation with the author on March 30, 1999, Ms. Bartlett confirmed that she saw this citation in 1970 in what was called a Land Book, not in Volume 7. The author has not seen this entry.

[53] MHS, MS. 2001 Reel 21.

[54] MHS, MS. 2001 Reel 21.

[55] MHS, MS. 2001 Reel 25.

[56] MHS, MS. 2001 Reel 21.

[57] Account Book 1799-1803, Facsimile Copy at Wye House, Talbot County, Maryland.

[58] Account Book 1799-1803, Facsimile Copy at Wye House, Talbot County, Maryland.

[59] MHS, MS. 2001 Reel 25.

[60] MHS, MS. 2001 Reel 25. Lu Bartlett, the leading expert on Shaw, commented on April 6, 1999, that this notation is very unusual because Shaw is never documented to have referred to himself as 'Mr. Shaw.' We agreed that this could be explained and that the handwriting, especially the signature, is undoubtedly John Shaw's.

[61] Maryland Journal, May 14, 1790.

[62] John Henry Hill, The Furniture Craftsman in Baltimore, 1783-1823. (Unpublished Master's thesis, University of Delaware, 1967) page 113.

[63] Hill, page 199, 202 and 167, respectively.

[64] Hill, page 167.

[65] Clement C. Conger and Alexandra Rollins, editors, Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State (New York: Harry N. Abrams, Inc., 1991), page 196-197.

[66] Account Book 1799-1803, Facsimile Copy at Wye House, Talbot County, Maryland.

[67] Account Book 1799-1803, Facsimile Copy at Wye House, Talbot County, Maryland.

[68] MHS, MS. 2001 Reel 25.

[69] Anne Arundel County Register of Wills (Orphans Court Proceedings), 1797-1805, folio 31. Henry Lusby was also apprenticed to John Shaw and later went to Baltimore and apprenticed with Edward Priestley, the Lloyd's favorite cabinetmaker. See Anne Arundel County Register of Wills (Orphans Court Proceedings), 1795-1811, folio 170. A James Lusby, likely a relative of Henry Lusby, was partnered with William Tuck until 1801.

[70] Executive Department, Proceedings of the Council, 1799-1807, Hall of Records, Annapolis, folio 427.

[71] Randall and Dobbin Account Book, 1798-1807, MS. 679, Manuscripts Department, Maryland Historical Society Library, Baltimore.

[72] MHS, MS. 2001 Reel 25.

[73] Account Book 1799-1803, Facsimile Copy at Wye House, Talbot County,

Maryland.

[74] Account Book 1803-1820, Facsimile Copy at Wye House, Talbot County, Maryland.

[75] MHS, MS. 2001 Reel 26.

[76] MHS, MS. 2001 Reel 27.

[77] Georgia Republican and Star Intelligencer, January 1, 1803.

[78] Minsky was listed as the owner of a cabinet warehouse at 61 St. Patrick's Row until 1812.

[79] See Chapter IV of Hill. Hill's thesis consists of a quantitative analysis of Baltimore newspaper advertisements by cabinetmakers between 1783 and 1823, tracing their careers, their apprentices, their work patterns and the goods they produced. Much of the following information about Baltimore cabinetmakers was gleaned from Hill's study.

[80] Baltimore County Register of Wills (Inventories), WK 1096-1097, volume DMP #47, page 10, The Maryland Hall of Records, Annapolis.

[81] MHS, MS. 2001 Reel 25.

[82] Account Book, 1803-1820, Facsimile Copy at Wye House, Talbot County, Maryland.

[83] MHS, MS. 2001 Reel 27.

[84] MHS, MS. 2001 Reel 22.

[85] MHS, MS. 2001 Reel 22.

[86] MHS, MS. 2001 Reel 22.

[87] MHS, MS. 2001 Reel 27.

[88] MHS, MS. 2001 Reel 28.

[89] MHS, MS. 2001 Reel 28.

[90] For information on the number of apprentices he employed, see Hill, Appendix B.

He is also noted for hiring female apprentices.

[91] Hill, page 357.

[92] Hill, page 178.

[93] Account Book, 1803-1820, Facsimile Copy at Wye House, Talbot County, Maryland.

[94] MHS, MS. 2001 Reel 26.

[95] MHS, MS. 2001 Reel 28.

[96] Hill, page 244.

[97] MHS, MS. 2001 Reel 27.

[98] MHS, MS. 2001 Reel 27.

[99] Baltimore American, June 19, 1809.

[100] MHS, MS. 2001 Reel 28.

[101] See J. Michael Flanigan, American Furniture from the Kaufman Collection (Washington, D.C.: The National Gallery of Art, 1986), page 160.

[102] Decorative Arts Photographic Collection (hereafter DAPC), Winterthur Museum, 68.3320.

[103] MHS, MS. 2001 Reel 28.

[104] For the best information on the Finlay brothers' work, see William Voss Elder III, Baltimore Painted Furniture, 1800-1840 (Baltimore: The Baltimore Museum of Art, 1972) and Gregory R. Weidman, "The Furniture of Classical Maryland, 1815-1845," in Classical Maryland, 1815-1845: Fine and Decorative Arts from the Golden Age Gregory R. Weidman and Jennifer F. Goldsborough, editors, (Baltimore: The Maryland Historical Society, 1993): 89-140. In addition, Jeannine Disviscour, Curator of Collections at the Maryland Historical Society, has recently uncovered more information about Baltimore painted furniture.

[105] 1803-1820 Ledger, facsimile copy at Wye House, Talbot County, Maryland.

- [106] MHS, MS. 2001 Reel 29.
- [107] MHS, MS. 2001 Reel 30.
- [108] MHS, MS. 2001 Reel 30.
- [109] Hill, page 158.
- [110] See Weidman, page 95, footnote number 153.
- [111] DAPC, 84.872.
- [112] Baltimore American, March 11, 1828.
- [113] MHS, MS. 2001 Reel 28.
- [114] MHS, MS. 2001 Reel 28.
- [115] MHS, MS. 2001 Reel 30.
- [116] MHS, MS. 2001 Reel 30.
- [117] MHS, MS. 2001 Reel 32. There is also a notation to this payment in Account Book, 1834-1844, Facsimile Copy at Wye House, Talbot County, Maryland.
- [118] MHS, MS. 2001 Box 63.
- [119] MHS, MS. 2001 Reel 38. The receipt is catalogued as “unknown.”
- [120] MHS, MS. 2001 Reel 32.
- [121] MHS, MS. 2001 Box 28.
- [122] MHS, MS. 2001 Reel 15.
- [123] See Edward Needles Wright, “John Needles (1786-1878): An Autobiography,” Quaker History volume 58 (Spring, 1969), pages 13-18.
- [124] Weidman, pages 87-88.
- [125] MHS, MS. 2001 Reel 32.

- [126] DAPC, 66.625.
- [127] MHS, MS. 2001 Box 28.
- [128] MHS, MS. 2001 Reel 30.
- [129] MHS, MS. 2001 Reel 27.
- [130] MHS, MS. 2001 Reel 28.
- [131] MHS, MS. 2001 Reel 30.
- [132] MHS, MS. 2001 Reel 33.
- [133] MHS, MS. 2001 Reel 33.
- [134] MHS, MS. 2001 Reel 32.
- [135] MHS, MS. 2001 Reel 32.
- [136] MHS, MS. 2001 Reel 34.
- [137] MHS, MS. 2001 Reel 34.
- [138] MHS, MS. 2001 Reel 34.
- [139] MHS, MS. 2001 Reel 34.
- [140] MHS, MS. 2001 Reel 34.
- [141] MHS, MS. 2001 Reel 30.
- [142] MHS, MS. 2001 Reel 30.
- [143] MHS, MS. 2001 Reel 34.
- [144] MHS, MS. 2001 Reel 34.
- [145] MHS, MS. 2001 Reel 34.
- [146] MHS, MS. 2001 Reel 26.

- [147] MHS, MS. 2001 Reel 32.
- [148] MHS, MS. 2001 Reel 32.
- [149] MHS, MS. 2001 Reel 34
- [150] MHS, MS. 2001 Reel 32.
- [151] MHS. MS. 2001 Box 15, Volume 7.
- [152] MHS, MS. 2001 Box 15, Volume 7.
- [153] MHS, MS. 2001 Box 15, Volume 7.
- [154] MHS, MS. 2001 Box 15, Volume 7.
- [155] MHS, MS. 2001 Box 15, Volume 7.
- [156] MHS, MS. 2001 Box 15, Volume 7.
- [157] MHS, MS. 2001 Box 15, Volume 7.
- [158] MHS, MS. 2001 Box 15, Volume 9.

Appendix D

FURNITURE CATALOGUE OF SELECT LLOYD FURNITURE

NOTES TO APPENDIX D

The Furniture Catalogue is a record of surviving furniture known to have been owned by the Lloyd family and used at their Annapolis townhouse and at Wye House between 1750 and 1850; that is, during the periods of Edward III (1711-1770), Edward IV (1744-1796), Edward V (1779-1834), and Edward VI (1798-1861). The objects are arranged first by the Edward Lloyd best believed to be responsible for the object's purchase and second by form: tables, chairs, case furniture, and miscellaneous forms.

The following explanations will assist the reader.

Form: The form is described in the conventionally accepted terminology.

Geographic origin: Either America or England. For American pieces, specific geographic origins are listed.

Maker: If known through documentation, the maker will be given followed by their working dates.

Dates: If a receipt exists or the piece is inscribed with a date, the date is given as a single date. Otherwise, a date range is given based on style, construction, form and related documents.

Dimensions: The dimensions given are overall and were taken in inches to the nearest eighth of an inch. The order in which the dimensions appear is height, width, then depth.

Description: A brief description presents the general appearance of the object.

Materials: The woods have been identified by eye by the author and either furniture historian Brock Jobe or furniture conservator Ridgely Kelly. None of the woods have been subject to microanalysis.

Construction: Construction will be described in detail using a conventional set of terms. Directions (left and right) will be given as those seen by the viewer.

Inscriptions: Any signatures, labels, marks, or instructions that appear on the object have been faithfully transcribed. If nothing is listed, no mark was found.

Condition: Wear to the object, repairs and missing parts are noted. Unless otherwise stated, the finish on the object is new.

Location: The location is listed as either Wye House, a museum or a private collection. When the location is Wye House, the specific location is noted.

Provenance: The provenance is given by first listing the Edward Lloyd most likely responsible for the object's purchase. Where the possible dates for the object are within the dates that there are two possibilities for the object's purchaser, the names of both of the Edward Lloyds are listed. Where it is stated 'by descent to present owner,' the descent is as follows: Edward Lloyd III (1711-1770); to his son Edward Lloyd IV (1744-1796); to his son Edward Lloyd V (1779-1834); to his son Edward Lloyd VI (1798-1861); to his son Edward Lloyd VII (1825-1907); to his son Charles Howard Lloyd (1859-1929); to his daughters Joanna Leigh Lloyd (Singer) (Thomas) Hughes (1895-1972) and Elizabeth Key Lloyd Schiller (1897-1993); to Mrs. Schiller and her husband, Morgan Burdett Schiller (1893-1973); to Mrs. Hughes's daughter Mary Donnell Singer Tilghman (1919-) and Mrs. Hughes's grandson, Richard Carmichael Tilghman, Junior (1947-). For the objects no longer at Wye House, the full line of descent is listed and a credit line and accession number is provided for objects in museum collections.

Publication/Exhibition History: For the few objects that have been included in publications and/or exhibitions, the citations will be listed in chronological order, beginning with the earliest inclusion.

Inventory: If the object relates to objects listed in Lloyd family inventories, the inventory date will be listed, along with the Appendix number in which a transcription of the inventory can be found.

Comments: The text will consist of a comments relating the object to the Lloyd family's purchasing patterns and the stylistic development of furniture. Sources that will be referenced extensively are listed below and will be cited in the text with the author's name followed by the page number.

Chippendale, Thomas. The Gentleman and Cabinet-maker's Director. Third Edition. London, 1762.

Decorative Arts Photographic Collection, (DAPC) Winterthur Library, Winterthur Museum.

Elder, William Voss, III, and Bartlett, Lu. John Shaw, Cabinetmaker of Annapolis. Baltimore: The Baltimore Museum of Art, 1983.

Elder, William Voss, III, and Stokes, Jayne E. American Furniture, 1680-1888: From the Collection of the Baltimore Museum of Art. Baltimore: The Baltimore Museum of Art, 1987.

Hepplewhite, Alice & Company. The Cabinet-maker and Upholsterer's Guide. Third Edition. London: I. & J. Taylor, 1794.

Hill, John Henry. The Furniture Craftsman in Baltimore, 1783-1823. Unpublished Master's Thesis, 1959.

Hurst, Ronald and Prown, Jonathan. Southern Furniture, 1680-1830: The Colonial Williamsburg Collection. New York: Harry N. Abrams Inc. in association with the Colonial Williamsburg Foundation, 1997.

The Lloyd Papers, MS. 2001, Manuscripts Department, The Maryland Historical Society Library. References to the above citation will appear in the text as MHS, MS. 2001, followed by the microfilm reel or box number.

Miller, Edgar G., Jr. American Antique Furniture: A Book for Amateurs. Two volumes. 1937. Reprint. New York: Dover Publications, Inc., 1966.

Montgomery, Charles F. American Furniture: The Federal Period, 1788-1825, in the Henry Francis duPont Winterthur Museum. New York: Viking Press, 1966.

Sheraton, Thomas. The Cabinet-maker and Upholsterer's Drawing Book. In three parts. London: T. Bensley, 1793.

_____. The Cabinet Dictionary. London: W. Smith, 1803.

Smith, George. A Collection of Designs for Household Furniture and Interior Decoration. London: J. Taylor, 1808.

_____. The Cabinet Maker and Upholsterer's Guide. London: Jones and Company, 1826.

Weidman, Gregory R. Furniture in Maryland, 1740-1940: The Collection of the Maryland Historical Society. Baltimore: The Maryland Historical Society, 1984.

CATALOGUE 1

Pair of Card Tables

English

Probably London

1785-95

29 ½" high 35 ¾" wide 16 ¾" deep

Description: A pair of circular card tables on tapered legs with cross-banded veneer decoration on the top closed surface, paneled apron and open surface around the felt.

Materials: Mahogany facing on bottom of front rail. Mahogany and other light wood veneers on all exposed surfaces. Unidentified European soft wood top, leaf, front rail, inner rear rail, and medial brace. Beech swing rail. Satinwood, ebony and other exotic veneers and inlays.

Construction: The top board is fastened to the front rail and inner rear rail with screws. Two round stub tenons are on the top correspond to mortises on the leaf. The front rail consists of eight pieces sawn out of one piece of wood, miter joined and glued together. The front was smoothed and faced with veneer at the front. The two front legs are lapped onto the front rail and the two back legs are lapped onto the hinged rails. One vertical triangular block is glued at the back corners where the front rail meets the inner rear rail. The hinged rail consists of a central fixed block that is screwed to the inner rear rail four times and the two swing legs that are hinged to the block with a five-part knuckle joint. A medial brace is attached to the front rail and the inner rear rail with sliding dovetails. Veneers cover all exposed surfaces in a series of geometric, cross-grained decorations. The panels above the legs are raised. The bottoms of the legs have 2 ½ inch dark colored veneers glued to them.

Condition: The underside is stained with iron oxide. The veneer is patched on the legs.

Provenance: Edward Lloyd IV (1744-1796), by descent to present owner

Location: Wye House, north parlor

The Lloyds's elegant London-imported card tables exhibit the finest in early neoclassical geometric surface decoration using wide cross-banding. The darker wood

vener on the feet at first seem to be additions, but the feet appear to be original to the tables. Emphasizing the feet with a darker-colored wood band, known as a cuff, was a popular feature in the American Federal period, especially in Baltimore.^[1] The fully covered foot is also seen in Baltimore Federal furniture, specifically on a group of tables attributed to Baltimore cabinetmaker Levin Tarr (fl. 1800-1815), such as one owned by the Lloyds's Baltimore agent, Archibald Campbell.^[2] The Lloyds's inlaid circular table is also related to this group. (Catalogue 16.) The curved-rail construction used here is not seen on American tables.

These English card tables may be those mentioned in the Edward Lloyd IV's 1796 estate inventory as "2 Oval sattin Wood card Tables with covers . . . £20.

[1] For a few examples, see Weidman, catalogue numbers 143-148; Elder and Stokes, catalogue number 120.

[2] See Hurst and Prown, catalogue number 73 and J. Michael Flanigan, American Furniture from the Kaufman Collection (Washington, D.C.: The National Gallery of Art, 1986), catalogue numbers 60 and 61.

English Card Table (One of a pair)

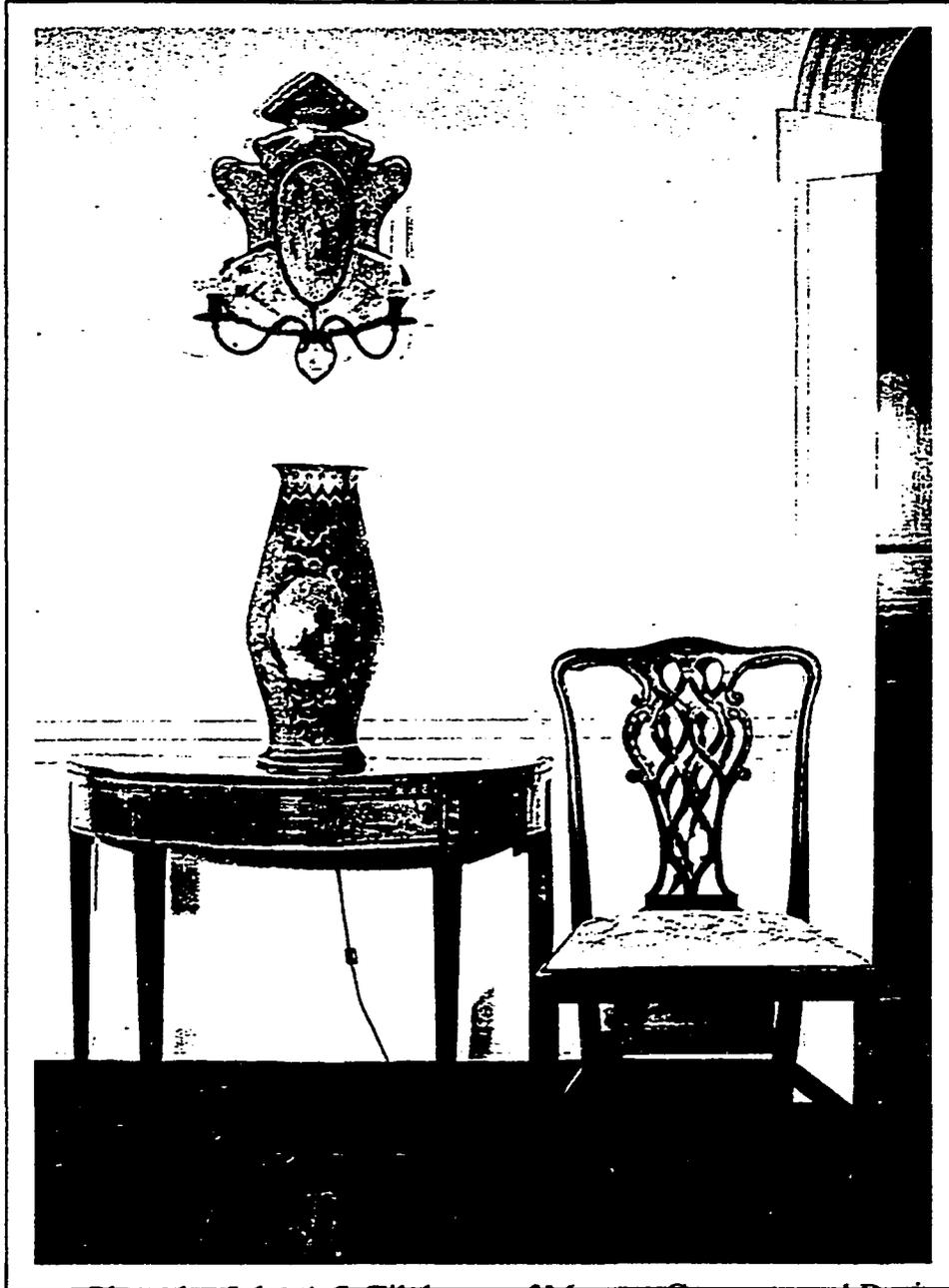
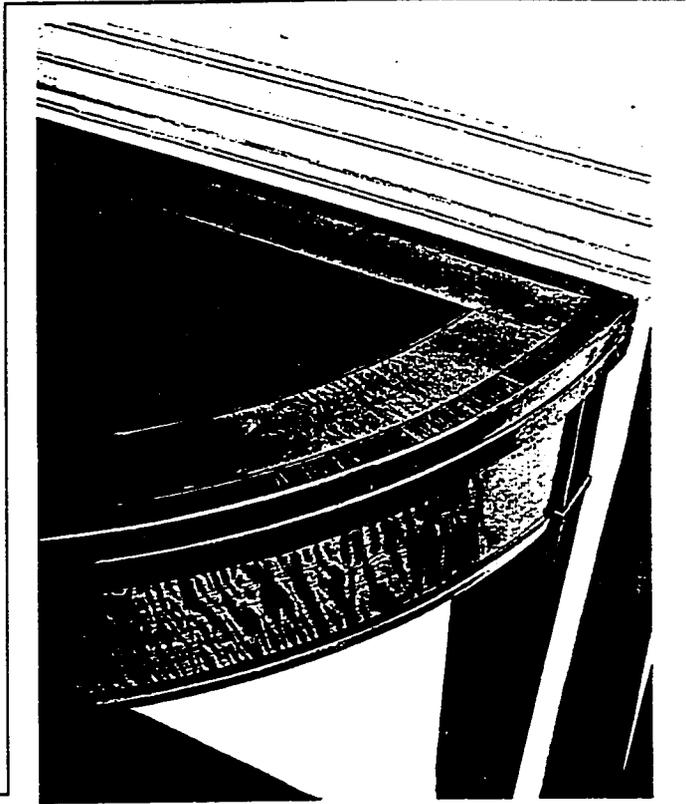


Photo by John A.S. Tilghman of Morgan Concepts and Designs

Construction and Decoration Details, English Card Table



CATALOGUE 2

Six-drawer Writing Table
American
Annapolis, Maryland
1780-1790
33" high 36" wide 17 ½ "deep

Description: A table consisting of six drawers, two rows of three drawers, with a thumb molded top and on slightly tapered legs.

Materials: Mahogany sides, legs, drawer fronts, drawer blades, partition fronts, and drawer pulls. Tulip poplar drawer sides and bottoms, interior drawer partitions, and drawer stops. Yellow pine case partitions behind mahogany fronts.

Construction: The legs receive the tenons of the side rails and the rear rail. The front rails consist of the bottom, middle and top drawer blades and are tenoned to the legs. The top is fastened to the side and back boards and the front drawer blade with screws. Two partition faces are tenoned to the top and bottom drawer blades, intersecting the middle drawer blade. Full partitions are glued behind the partition faces. Drawer supports are nailed to the partitions. The sides of the drawers are dovetailed to the fronts and backs. The drawer bottoms are chamfered and slide into dadoes on the drawer sides. The drawer bottoms are nailed to the backs. Two small vertical drawer stops are glued to the back of the case. The two right drawers are divided by one central lengthwise partition and two widthwise partitions that slide into dadoes on the drawer surfaces. The center drawers are not partitioned. The two left drawers have one lengthwise center partition that slides into dadoes on the drawer surfaces. The drawer fronts are outlined with a scratch-bead.

Condition: The table has been apart as evidenced by the inconsistent interior surface of the front and rear legs; however, all of the parts appear to be original. The interior drawer dividers are stained with iron oxide. The widthwise partitions in the right drawers are not original, while the lengthwise partitions in the right and the left drawers are original. The drawer supports on the partitions have been replaced. The drawer pulls are replaced, though it appears that the original pulls were single pulls.

Location: Wye House, dining room

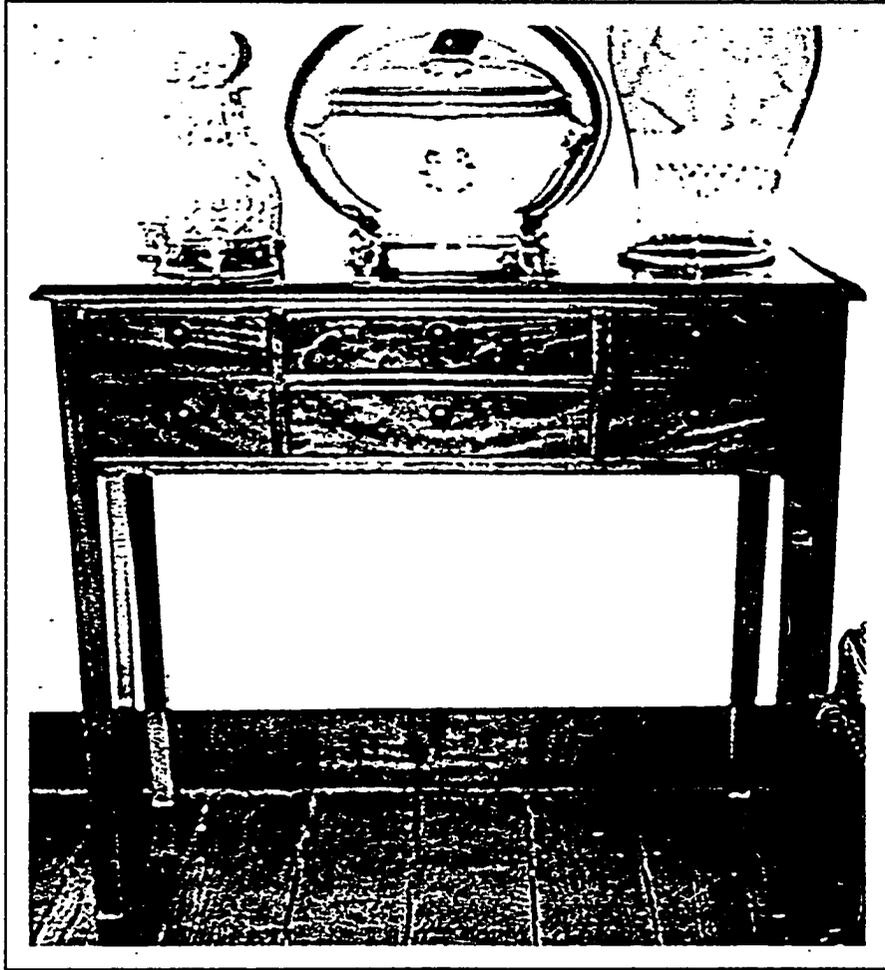
Provenance: Edward Lloyd IV (1744-1796), by descent to present owner.

This neat and plain style of writing table represents the type of utilitarian table interspersed among more elaborate and fashionable furniture at Wye House. The table has subtle indicators that an experienced cabinetmaker was at work: the slight taper of the legs, 1½ inches wide at the top to 1¼ inches wide at the base; the thin and fine dovetails at the front of the drawers compared to the wide and crude dovetails at the rear; the careful scratch beading of the drawers and thumb-mold top edge; and the overall clean workmanship of its construction. Indeed, this table is related to card tables, chamber tables and cellarettes known to have been made by the premier Annapolis cabinetmakers of the late eighteenth century, Scottish immigrants John Shaw (1745-1829) and Archibald Chisholm (d.1810).^[1] Edward Lloyd IV first patronized Shaw and Chisholm when they were partners in the early 1770s. Though Shaw has received the most accolades, it is important to note that the Lloyds seemingly preferred the work of Chisholm, who was the older, more seasoned cabinetmaker of the two and retired in 1794.

The height of the table and the original drawer partitions suggest that this table is the six drawer writing table listed in the 1796 inventory of Edward Lloyd IV.

[1] See Elder and Bartlett, catalogue numbers 1, 2, 4, 10,12, 23, and 32.

Six-Drawer Writing Table



CATALOGUE 3

Pair of D-end Tables

American

Annapolis or Baltimore, Maryland

1780-1790

29 ½" high 35 ¾" wide 23 ½" deep

Description: A pair of D-end tables with rectangular drop leaves.

Materials: Mahogany legs, top, and leaf. Mahogany veneer on front rails. Oak front rail, and hinge rail. Tulip poplar inner rear rail. Brass hardware.

Construction: The top is fastened to the front and inner rear rails with screws. The front rail consists of a five-part horizontal lamination and is tenoned to the front two legs and the inner rear rail. The swing hinge rail is tenoned to the rear legs, which both swing on finger pintle joints. The central fixed hinge block is glued to the inner rear rail. The front rail is covered with long pieces of vertically grained veneer and a decorative string inlay is inlaid at the base.

Condition: The inner rear rail is a new replacement. The finish is very crackled. The hardware appears to be original, including the brass U-hooks.

Location: Wye House, north parlor under pier glasses

Provenance: Edward Lloyd IV (1744-1796), by descent to present owner

The 1796 inventory of Edward Lloyd IV listed six dining tables, of which five were mahogany. This simply-decorated example may have had a square center section into which the ends attached. The large size created by a center section would have qualified it as one of those "large mahogany dining tables" listed in Edward IV's 1796 inventory and to which he referred in his 1792 orders to Thomas Eden & Co. and Oxley, Hancock & Co., both London merchants, for table ornaments to suit a "Dining or Supper Table, that . . . accommodates 20 People."^[1]

The Lloyds's D-end tables likely represent Edward Lloyd IV's early patronage of Baltimore cabinetmakers. The arrow inlay on the base of the apron is found on the Lloyds's circular card table (catalogue 16) and the Baltimore work table at Colonial Williamsburg.^[2] As on those tables, it probably represents the work of a specialist inlay maker, perhaps Thomas Barrett of Baltimore who inlaid Edward IV's schooner.

The 1770 inventory of Edward Lloyd III listed a dining room and the surviving Wye House structure built by Edward Lloyd IV in 1787 has an adjoining parlor and dining room separated by sliding pocket doors. It has been speculated that for large dinner parties, the Lloyds set their dining table length wise, meaning the dining table extended from the dining room, through the pocket doors and into the north parlor. The width of this table in relation to the pocket door opening would have been suitable for such an arrangement.

[1] MHS, MS. 2001 Reel 21.

[2] Hurst and Prown, catalogue number 89.

CATALOGUE 4

Set of Twelve Upholstered Armchairs

English

Probably London

1770-1775

34 ½" high 24" wide (at seat) 20" deep

Description: A set of twelve armchairs carved in the late rococo or French taste with upholstered seats, backs and arms.

Materials: Beech legs, seat frames, arms, and back stiles and lower rail. Oak crest rail. Textile.

Construction: The seats and the backs are joined frames. The arms are let into the side stiles of the back. The arm supports are let into the side stiles of the seat. The legs are likely tenoned to the seat frame.

Condition: The exposed wood has been stripped; it was probably gilded and painted. The upholstery is modern.

Location: Wye House, north parlor

Provenance: Edward Lloyd IV (1744-1796), by descent to present owner

The design of the armchairs derives from illustrations of *French chairs* in British design books such as Robert Manwaring's 1762 The Cabinet and Chair-Maker's Real Friend and 1766 The Chair Maker's Guide and Thomas Chippendale's 1754, 1759 and 1762 editions of The Gentleman and Cabinet-Maker's Director. Chippendale described them as

French chairs, which may be executed to advantage. Some of them are intended to be open below at the Back: which make them very light without having a bad Effect. . . But fometimes thefe Dimenfions vary according to the Bignefts of the Rooms they are

the Defign. Both the Backs and the Seats muft be covered with Tapeftry, or with other Needlework.^[1]

British examples of similarly styled sets of armchairs abound in country homes and royal collections, a further indication of the status of the Lloyds's set.

The Lloyds armchairs were purchased from London for their Annapolis townhouse around 1772-3 and would have been chosen as seating for groups of equally important people.^[2] Sets of armchairs were not common in America but several sets do survive such as those from Edenton, North Carolina, where it is also noted in a 1767 inventory of the home of Francis Corbin that he owned "8 arm mahogany chairs." The Governor's Council of New York convened in 1773 and sat on "13 Square Elbow Chairs Stuff't seats and hair covers" and armchairs from Portsmouth, New Hampshire, also survive.^[3] In each of the areas where sets of armchairs survive or are made reference to, the settlement maintained important mercantile contacts with Britain. British prints of around 1770 illustrate men using similar French rococo armchairs as dining chairs, and the Lloyds could have used these armchairs for both dining and after-dining conversations. The inconsistent use of woods on the seat frame suggests that the Lloyds's armchairs were intended to be painted.

Edward Lloyd IV's estate inventory refers to a matching settee to this set of armchairs, but examination has proven that the settee that survives at Wye House is American and does not match the set of chairs in style or construction. The surviving settee dates from between 1840 and 1850.^[4]

[1] Thomas Chippendale, Director Third Edition, 1762, page 4.

[2] Annapolis inventory, MHS, MS. 2001 Reel 39.

[3] See Hurst and Prown, pages 76-78; George Savage, French Decorative Art 1638-1793 (London: The Penguin Press, 1969) page 82-83; and Brock W. Jobe, editor, Portsmouth Furniture (Hanover, New Hampshire: University Press of New England for SPNEA, 1993) pages 49 and 335-336.

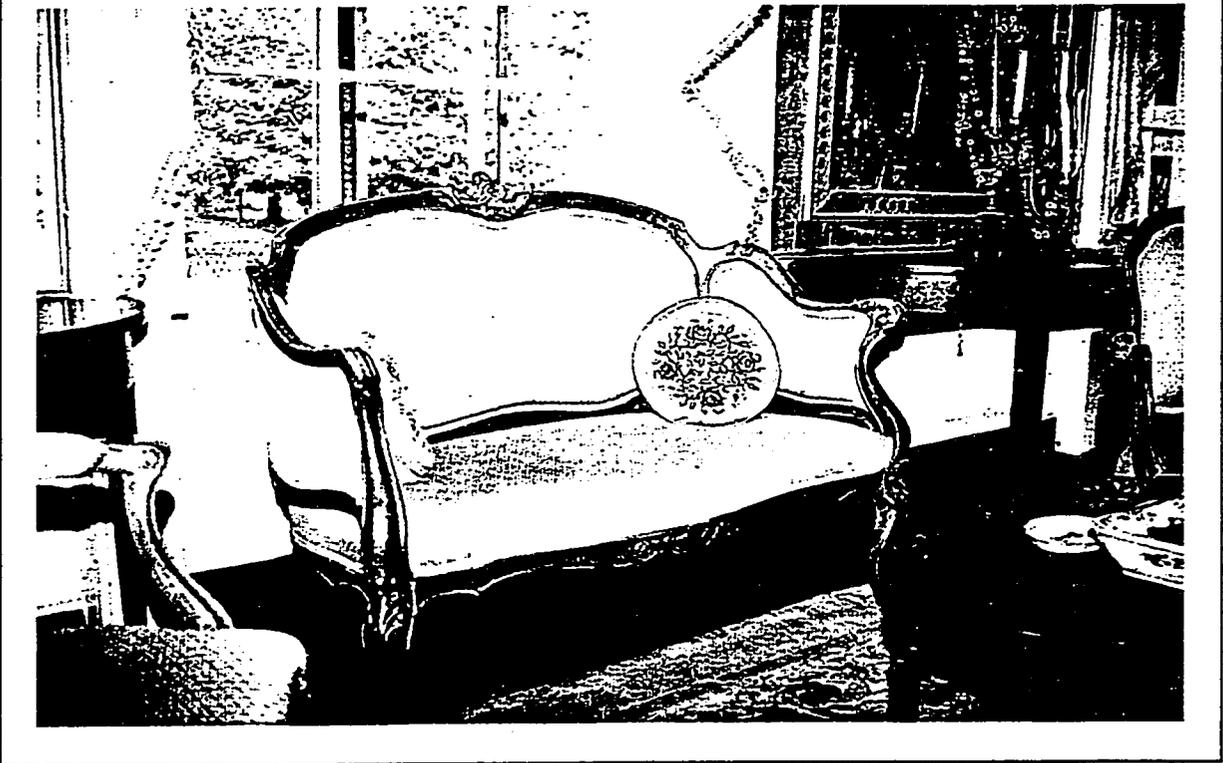
[4] The 1844 receipt to Sally Scott Lloyd from Baltimore cabinetmakers John and James Williams for a “French sofa” may be for the settee that survives with the set of armchairs. MHS, MS. 2001 Box 28.

Upholstered English Armchair in the French Taste
Ordered for the Annapolis townhouse built by Edward Lloyd IV





Wye House North Parlor, Set of English Chairs in French Taste



CATALOGUE 5

Side Chair

English

London, England

1792-3

35 ½" high 21" wide 19" deep 18" seat height

Description: A neoclassically inspired square back with hollowed out corners and a three banister carved splat.

Materials: Mahogany legs, stretchers, splat. Secondary woods unable to be determined due to upholstery. Upholstery modern.

Construction: The crest rail is tenoned to the stiles. The splat banisters are tenoned to the crest rail. The stay rail is tenoned to the stiles. The front, rear and side rails are tenoned to the stiles at the rear and the legs at the front. The medial stretcher is tenoned to the side stretchers. The back stretcher is tenoned to the back stiles. The upholstery is tacked over the front and side rails and halfway over the rear rail.

Condition: The center splat banister, the right splat banister, and the crest rail have been broken and repaired. The right spade foot has been broken and repaired. The left side stretcher has been broken and repaired.

Location: Eastern Shore, Maryland.

Provenance: Edward Lloyd IV (1744-1796); to his son Edward Lloyd V (1779-1834); to his son Edward Lloyd VI (1798-1861); to his son Edward Lloyd VII (1825-1907); to his son Edward Lloyd VIII (1857-1948); to his son Edward Lloyd IX (1891-1966); to his daughter Joanna Lloyd Garbisch (1938-).

The square back with a hollow-cornered crest rail and a splat of three banisters with a center urn and Prince of Wales feathers derives from neoclassical designs illustrated in plate 36 of Sheraton's 1793 Drawing Book and plate 1 of Hepplewhite's 1787 Guide. This splat style was popular in both Baltimore and New York, where

imported British chairs like the Lloyds influenced American customers to order the urn-style splat from American cabinetmakers. A Baltimore chair at the Maryland Historical Society has a nearly identical splat design, but it is distinctly Baltimore-made in its seat upholstery half over the rail and its inlay pattern on the front and side rails.^[1] The so-called du Pont Dining Room chairs at Winterthur Museum were made in New York and have an even more striking similarity to the Lloyds's chair because of the inclusion of the anthemion on the arm termini^[2]. Two New York chairs on the Kaufman collection have the same crest rail, splat design and even the molded legs and spade feet, though one is inlaid rather than carved.^[3] While the design of the splat of the Lloyds's chair is related to and inspired by Baltimore and New York examples, its rounded crest rail, anthemion and descending round leaves on the styles, upholstery style, molded legs and spade feet, and H-stretchers are distinctly British.

Based on the description in the order and the prevailing styles of British furniture, this side chair is very likely part of the set Edward Lloyd IV ordered for Wye House in 1791 through Thomas Eden and Company. The matching settee ordered can be imagined as a bar back settee similar to the one illustrated in Hepplewhite's 1793 Guide, plate 26, substituting this chair's splat for the one illustrated.

[1] Weidman, catalogue number 50.

[2] Montgomery, catalogue number 63; see also numbers 58 and 59 for similarly designed New York chairs.

[3] J. Michael Flanigan, American Furniture from the Kaufman Collection (Washington, D.C.: The National Gallery of Art, 1986), catalogue numbers 41 and 42.

English Side Chair, once part of a larger set

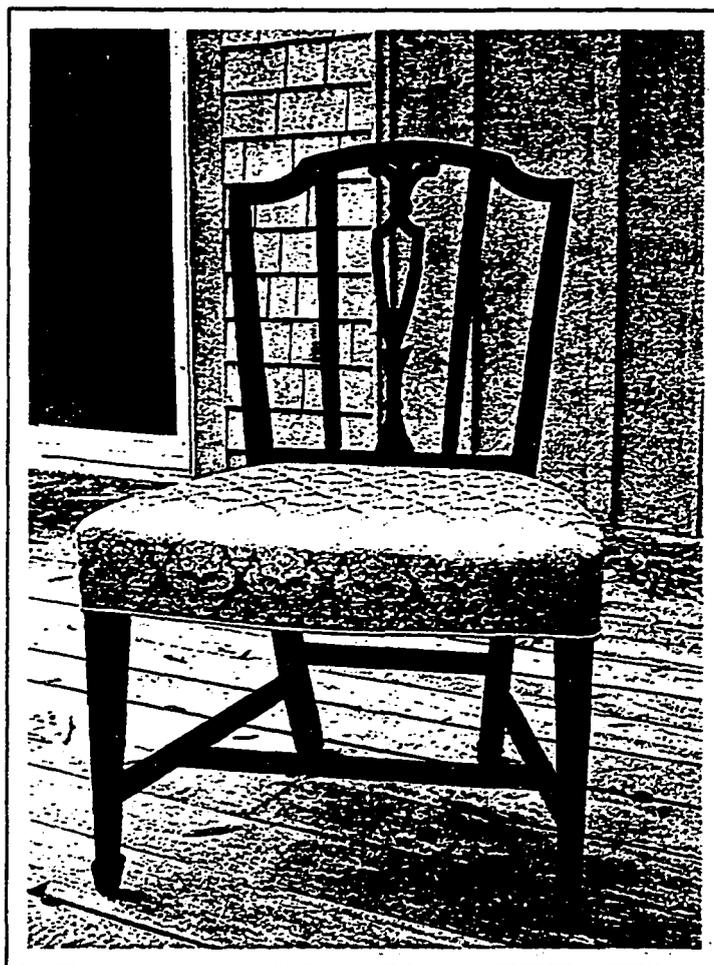


Photo by owner

CATALOGUE 6

Upholstered Armchair

English

Probably London

1775-90

37 ¾" high 28 ¼" wide 14" seat height 27 ¼" arm height 23 ¼" seat depth

Description: An upholstered armchair with low, straight front legs, swung back rear legs ending on square toed feet. The arms are inwardly curving with a string of bellflowers carved on each arm.

Materials: Walnut front legs and arms. Beech rear legs.

Construction: The seat and back are joined frames. The arms are joined to a block at the front corner of the frame. That block also receives the tenon of the front leg. The rear legs are scarfed to a block that is joined to the rear of the seat frame. The seat frame has diagonal cross braces at the corners. Additional blocks are nailed to the corners of the front and side rails to build up the height of the seat.

Condition: Castors have been removed from the feet. There are patches to the wood on the right rear leg. The most recent re-upholstery was in 1997, during which time photographs were taken of the un-upholstered frame.

Provenance: Edward Lloyd IV (1744-1796), by descent to the present owner

Location: Wye House, south office

Upholstered armchairs with large square backs are illustrated in all three editions of Chippendale's Director and were called French chairs. This chair was imported from England by the Lloyds and may have been part of a larger set.^[1] Armchairs had a distinct function and the Lloyds's surviving set of twelve armchairs (catalogue 4) for their Annapolis home attests to their fondness for them. However, it is unlikely that the set of

chairs that corresponds to this chair consisted of only armchairs since Edward Lloyd IV's 1796 probate inventory only lists one set of twelve armchairs, though it does list many sets of chairs with two armchairs in the set. The decoration on the arms bespeaks of a neoclassical influence; perhaps these chairs were ordered for the new Wye House in the late 1780s.

[1] For other sets of French chairs, see Brock Jobe, editor, Portsmouth Furniture (Hanover, New Hampshire: University Press of New England for SPNEA, 1993) pages 49 and 335-336.

CATALOGUE 7

Secretary Bookcase
British
Probably London
1770-1775

Description: An secretary bookcase with a broken pediment top, rectangular glazed doors and a wide secretary drawer flanked by carved brackets. There is foliate carving applied to the entablature and the waist molding.

Materials: Mahogany case sides (upper and lower); doors and drawer fronts. Mahogany facings on feet and shelves. Spanish cedar, or *cedrella*, back of secretary drawer and interior drawer sides. Oak paneled back of upper case, back boards of lower case, shelves, dustboards, drawer bottoms and backs, drawer sides of the large drawers, drawer stops, and corner posts of lower case. Pine feet. Gilded composition ornament. Brass hardware.

Construction: The upper and lower case sides are dovetailed to the bottom and top. The bottoms of both of the cases are made of three boards glued side to side. The back of the upper and lower cases consist of four panels set into a joined frame. There are strips glued to the sides of the upper case onto which the shelves slide. The doors are each fastened to the case sides with two hinges. The waist molding is separately constructed and supports the upper case, raising it several inches. The canted corners of the lower case are constructed with a post that is tenoned to the sides. There are full dustboards that slide into dados on the case sides. Drawer stops are glued and nailed to the dustboards. The feet are made in three pieces and are supported from behind with blocks.

The secretary interior contains a central prospect door with two drawers below a shelf inside, flanked by a long drawer with two pigeon holes over it and a set of three drawers on each side. The fronts and backs of the interior drawers and the bottom drawers are dovetailed to the backs. The drawer bottoms are set side-to-side and into dados on the drawer sides. Three strips along the front and sides of the drawer bottom hold the boards into place. The drawer bottoms are nailed through to the drawer backs and the drawer sides.

The entablature and cornice are separately constructed but nailed to the case. The carved ornaments are glued to the waist molding and the entablature.

Condition: One interior drawer front is replaced. The drawer bottom of the bottom drawer of the lower case is replaced. The gilded composition ornaments are not original

to the piece. The applied carved ornaments are consistent throughout the piece and are probably original. The brass hardware is original.

Location: Wye House, north parlor

Provenance: Edward Lloyd IV (1744-1796), by descent to present owner.

The overwhelming size and opulence of the Lloyds's secretary bookcase must have been eclipsed only by the opulent interiors in which it was situated in their Annapolis townhouse. It is this type of furniture that announces its British manufacture that seemingly filled the Lloyds's Annapolis townhouse. The form of the secretary bookcase is derived from late Baroque architectural designs that were popularly adapted to furniture in the 1750s and 1760s and is illustrated by Chippendale in 1762, plate 108. The secretary drawer indicates its somewhat later date of the early 1770s. The fanciful, rococo wood carving on the entablature and the waist molding is original, while some of the gilded decoration is composite and may be a later addition.

The construction of the Lloyds's secretary bookcase displays all of the fineness of the best in British cabinetmaking such as long, thin dovetails, paneled backs, and oak and cheap mahogany being used as secondary woods.

English Secretary Bookcase

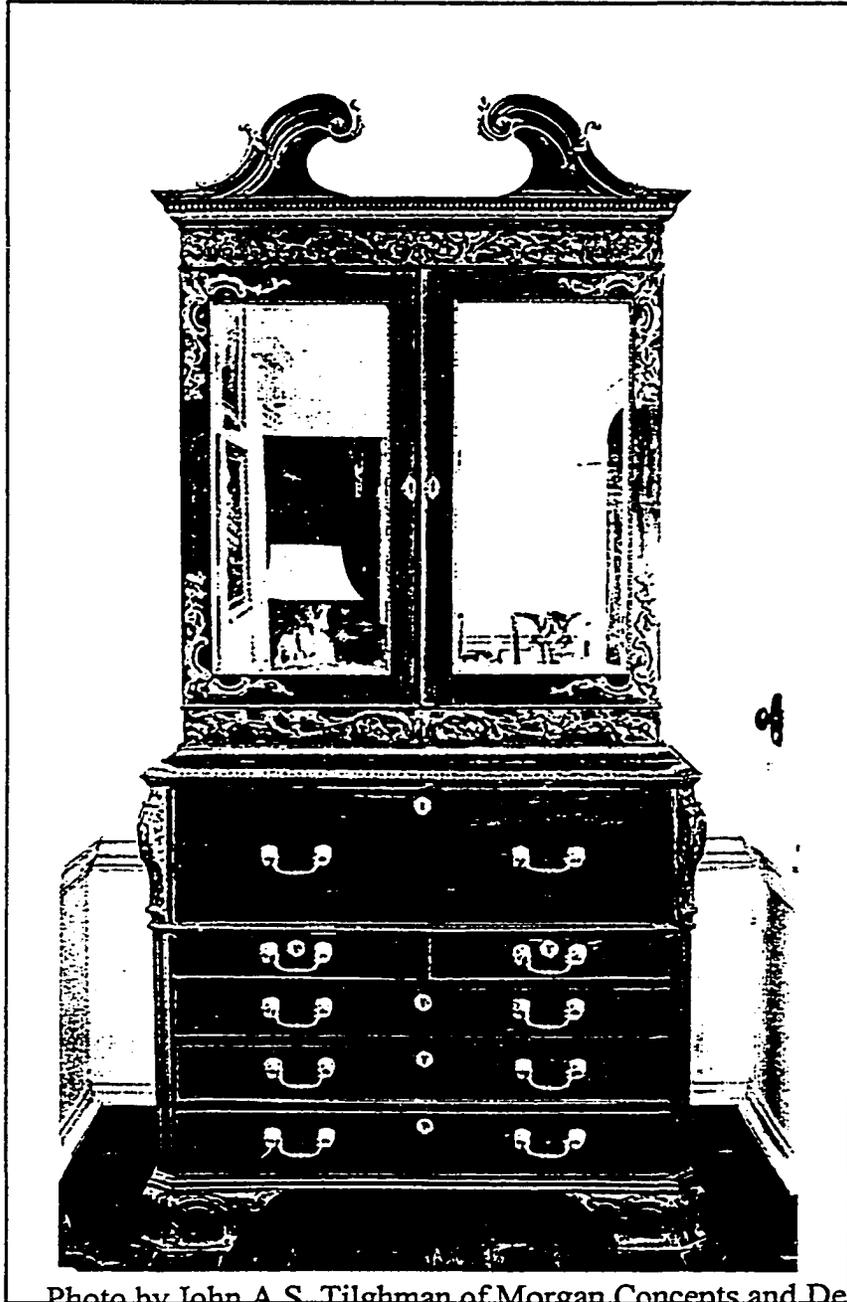


Photo by John A.S. Tilghman of Morgan Concepts and Designs

CATALOGUE 8

Desk
American
Maryland, probably Easton
1770-1790
38" high 35 ½" wide 18 ½" deep

Description: A slant-front desk with four graduated drawers. The interior configuration is an amphitheater style, or is inwardly blocked. A center pair of pigeon holes with an arched valance and a drawer beneath are flanked by document drawers and a set of equally sized and decorated pigeon holes with a drawer below. The outer most section is a shelf above a drawer.

Materials: Walnut case top, case sides, drawer fronts, desk surface, entire desk interior, base molding, and partition and drawer blade facings. Yellow pine case back, case bottom, partitions between top drawer and lopers, drawer blades and supports, and drawer backs, sides, and bottoms.

Construction: The top and bottom boards are dovetailed to the case sides with blind dovetails at the top. The back consists of two horizontal boards set into a rabbet and nailed to the case sides. The lopers consist of one thick board chamfered at the back and boxed-in to the case sides with partitions separating the lopers from the top drawer. The top drawer is supported by a mortise and tenon joined frame consisting of a drawer blade, the drawer supports, a rear batten, and two medial braces. The lower drawers are supported by drawer blades tenoned to the case sides and drawer supports mitered at the rear and nailed to the case sides.

The drawer sides are dovetailed to the fronts and backs. The drawer bottoms run front to back with a chamfered front edges and set into dadoes on the drawer front. The drawer bottoms are enclosed by the drawer back. The drawer fronts have a cockbead glued to the edge. Blocks are glued under the drawer bottoms on all four sides. The upper three drawer sides and backs are of equal dimension, creating a difference in the height of the drawer front and the drawer side.

On the desk interior, the double arched valances, the bolection molded pigeonhole dividers and shelves are cut from one piece of wood. The pigeonhole dividers and shelves are set into dadoes on the vertical and horizontal members of the desk area. Each pigeonhole valance extends over two pigeonholes and is supported from behind with blocks. The sides of the interior drawers including the document drawers are glued and nailed to the front and back. The drawer bottoms are set into dadoes on the drawer sides. The document drawers have vertical reeding between two rows of horizontal reeding.

The fall front is fastened with two hinges to the desk surface. The fall front consists of a horizontal board enclosed by two vertical battens.

The feet are set into the base moldings and supported from behind with blocks.

Condition: The feet are replaced. Some glue blocks on the underside of the drawer bottoms are replaced. The battens and a lower horizontal strip on the fall front are replaced. The brass pulls, hinges and locks are replaced. Some pigeonholes have been replaced. There is a walnut patch over a knot on the left side that is original. Drawer stops for both ends of each drawer glued to the back boards are missing. The drawer supports have been flipped, but presently need to be reattached.

Inscriptions: On the upper most backboard is a moving label that reads (partially printed and partially filled-in by hand:

Adams Express Company/ Wilmington, Del/ 1050F/ no 395/ 12/28/1916/ To
Easton/ Consignor Mr. Blackwell/ deete 200 lbs./ TOTAL COLLECT/ 1.70

Bottom is written upside down in ink on the right side of the bottom drawer.

Provenance: Edward Lloyd IV (1744-1796), by descent to present owner

Location: Wye House, first floor bedroom off west hallway bedroom

The Lloyds's desk relates to a small group of cabinetwork that descended in the families of the lower Eastern Shore of Maryland and Virginia; each is walnut and yellow pine and has similar stylistic and construction techniques.^[1] The interior desk configuration of the Lloyds's example is identical to the Maryland Historical Society example that from a Somerset County family and the Colonial Williamsburg example from Accomoc County, Virginia. The construction of the Lloyds's desk is completely concurrent with a secretary desk, which is undoubtedly later than the Lloyds's desk, made in the shop of the Neale brothers of Easton. In the Lloyds's desk and the CWF example, generally odd and uncharacteristic construction methods are used to resolve issues of

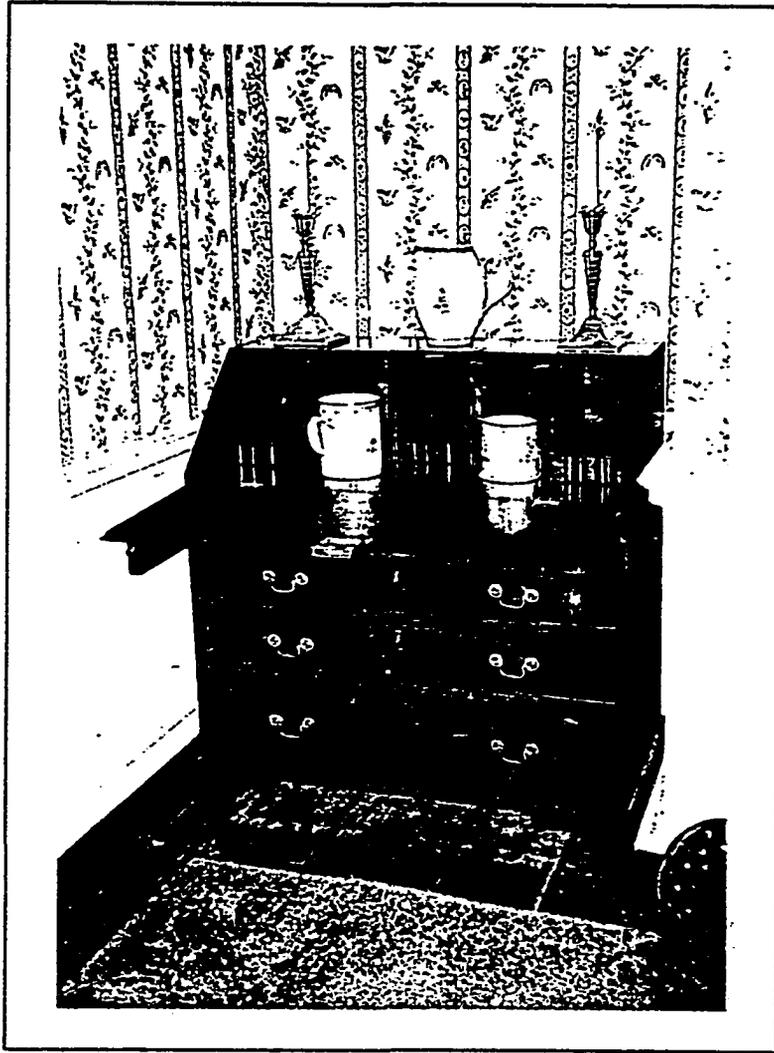
design, such as the enclosed lopers and the boxed-in drawer bottoms. The desk interiors are reminiscent of mid-eighteenth century desk interiors and, as illustrated by Hurst and Prown in a comparison of these desks to English examples, it is possible that the original feet were ball.^[2]

The Lloyds began patronizing Easton merchants and craftsmen in the late eighteenth century and it is likely this desk was purchased from a local craftsmen, perhaps for one of their workers as it would have been too rudimentary for a refined member of the Lloyd family.

[1] See Hurst and Prown, catalogue numbers 110 and 133; Museum of Early Southern Decorative Arts, Research file photograph number S-9649; and Weidman, catalogue number 23.

[2] The MHS's desk also has replaced feet.

Walnut Desk, Eastern Shore of Maryland, circa 1770-1790



CATALOGUE 9

Dressing Drawers

English

Probably London

1785-1795

35" high 37" wide 22" deep

Description: A bow-front chest of drawers with four graduated drawers above a shaped apron and French bracket feet. A thin dressing slide extends from above the top drawer.

Materials: Mahogany case sides, apron, dressing drawer surface. Mahogany veneer on case top and drawer fronts. Scots pine case top, drawer fronts, dustboards, drawer blades, back stiles, rails and panels, and feet blocks. Oak drawer sides, bottoms and backs; and drawer stops. Light wood inlays. Brass hardware.

Construction: The bottom board is set into dadoes on the case sides. The top consists of four boards dovetailed to the case sides and covered with a miter joined cross band veneer. The back consists of four panels set into a joined frame. On the front, two drawer blades slide into dadoes on the case sides with a dressing drawer set between them. The drawer blade-dustboard assemblies are set into dadoes on the case sides. The dustboards are framed up underneath with filler strips mitered at the rear set into the side dadoes.

The dressing slide consists of two side battens and a curved front rail that are grooved to receive the four-boards of the slide surface. A long strip is set into the bottom, inside edge of the battens to provide extra support when extending it from the case. The cores of the drawer fronts are horizontally laminated in two parts on the top two drawers and three parts on the bottom two drawers. The drawer fronts are veneered. The drawer sides are dovetailed to the fronts and the backs. The top, rear edges of the drawer sides are mitered. A medial brace is dovetailed to the drawer fronts and nailed to the drawer backs. The drawer bottoms consist of three boards set side-to-side. The drawer bottoms slide into dadoes on the drawer sides and the medial braces. A thin strip is glued under the drawer sides. The four drawers and the dressing slide have cockbeading glued and miter joined on the outside edges.

The case sides extend to include the side aprons and feet. A horizontal support supports the case back. The feet are supported from behind with a vertical stump block and from above with a horizontally-grained flanking block. The front apron is set in between the front feet and includes the front surface of the feet. Quarter-round blocks with chamfered edges are glued around the inside edge of the apron. The apron is decorated with a light wood string inlay.

Condition: The dressing slide is warped. The inside edge of the front right foot has been repaired. The hardware is not original. Some of the line inlay is cracking.

Provenance: Edward Lloyd IV (1744-1796), by descent to present owner.

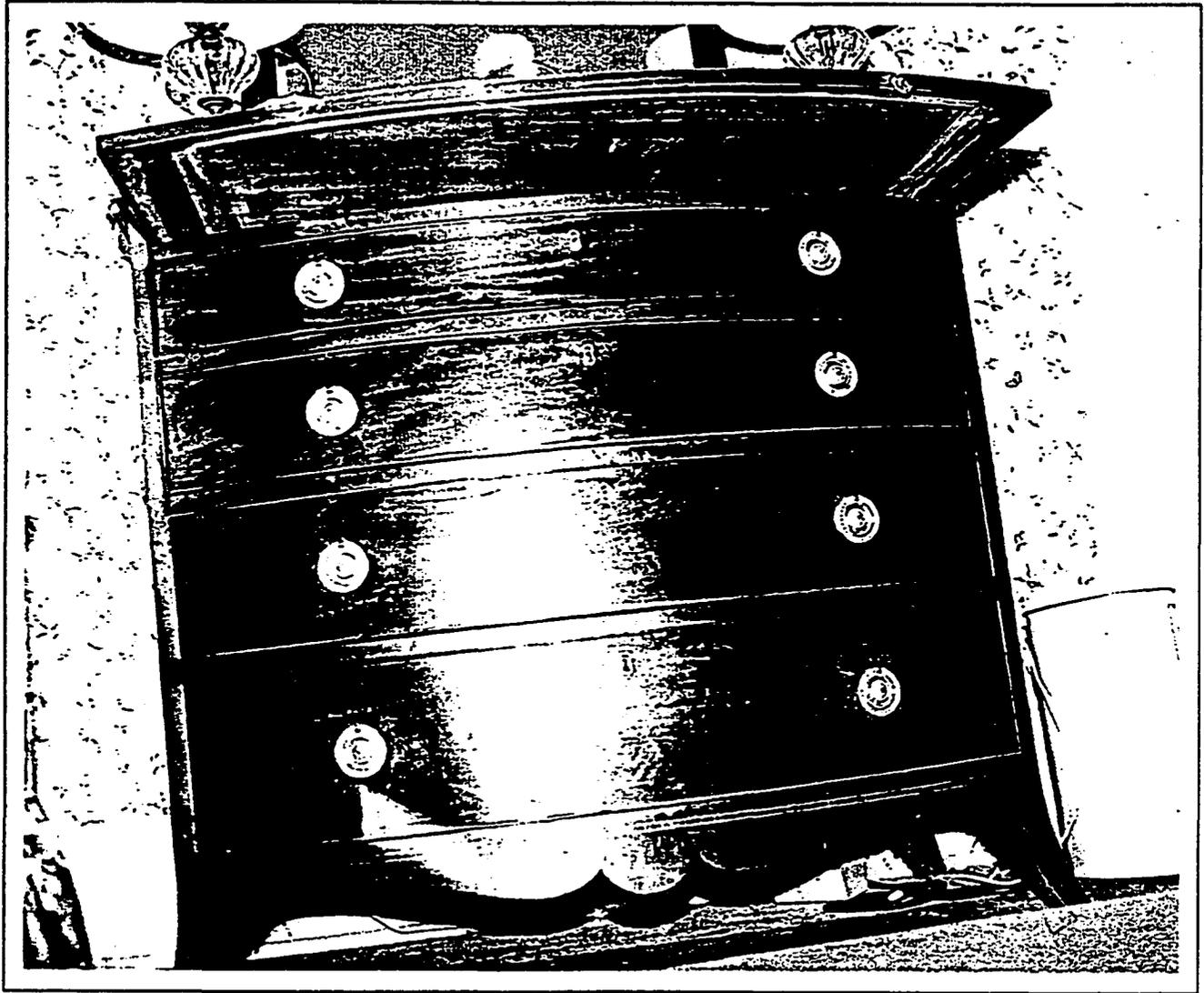
Location: Wye House, Apple Room bedroom

The British manufacture of the Lloyds's dressing drawers is not surprising since dressing drawers were rarely made by American cabinetmakers. The design is illustrated in Hepplewhite's 1794 Guide, plate 76c, and the construction of the dressing slide is illustrated in plate 75 of the same edition. The drawer below the slide was, according to Hepplewhite, for dressing equipage, though it is not stated whether he intended it to contain the partitions for combs and other accessories as in plate 73.

The construction detail of the sides extending to the side aprons and feet is seen on three Lloyd pieces of American manufacture: the painted pine cupboard, the secretary desk with cabinet and another chest of drawers. The British construction technique on this piece is easily traced to American pieces likely made by a British immigrant.

The Lloyds's wealth, like many Maryland planters, derived from trade with London merchants who sold their wheat and extended them credit at the merchant house. This, along with cultural aspirations of living like the British nobility in independent America, created an appetite for British goods and style that is evidenced through the purchase of such British goods as this set of dressing drawers. Edward Lloyd IV likely imported this piece, since Edward V imported goods from London but is not documented to have imported furniture from London.

English Dressing Drawers



CATALOGUE 10

Chest of drawers

American

Annapolis, Maryland

1780-1795

32 ¼" high 38" wide 22" deep

Description: Straight-front chest of drawers with a two drawer over three drawer configuration. The top has a thumb-molded edge and large diamond-shaped escutcheons are inlaid on the drawer fronts.

Materials: Mahogany case sides, case top, drawer fronts, and feet. Mahogany veneer on case edges, drawer blades, and partition. Yellow pine top battens, drawer sides and backs, dustboards, back boards, filler strips, drawer stops, and blocks. Brass hardware.

Construction: The bottom board is dovetailed to the case sides. The top board is fastened with screws to two 3 ¾" inch battens that are dovetailed to the case sides. The back consists of two horizontal boards let into rabbets and nailed to the case sides. The drawer blades are let into dadoes on the case sides. The dustboards are let into dadoes on the case sides with filler strips underneath to compensate for the different thickness of the dustboards. The dustboards are let into dadoes on the drawer blades and are supported from below with chamfer-edged blocks. The partition separating the top two drawers is tenoned to the front batten and the top drawer blade. The drawer supports are let into the case sides on the top two drawers.

The drawer sides are dovetailed to the fronts and backs. The drawer bottoms consist of two boards set side-to-side. The bottoms are chamfered and let into dadoes on the drawer sides. Blocks are glued to the front of the drawer bottoms. Drawer stops nailed to the drawer blades and fit in between the blocks on the drawer fronts. The cockbeading around the drawers is let into all four sides of the drawer fronts at half of the depth of the drawer front. The feet are attached to the case bottom with horizontal glue blocks.

Condition: The feet are replaced and the base molding is missing. One of the back boards has been replaced. The top two drawers have pieced out top side edges. There are minor patches to the mahogany veneer on the drawer blades. A gouge is out of the bottom of the left side of the case. The brass hardware is not original and the lock is missing from the bottom drawer.

Provenance: Edward Lloyd IV (1744-1796) , by descent to the present owner.

Location: Wye House, first floor bedroom off west hallway

The two drawer over three drawer configuration with a simple bead around the drawers is found in Maryland chests of drawers as often as four graduated chests of drawers. Varying drawer configurations represent both style and the customer's intended use for the chest of drawers. The ogee bracket feet presently on this example are not original to the piece; closely related Maryland examples indicate that it would have had an ogee molded base and straight bracket feet.^[1]

The Lloyds owned eight chests of drawers, or bureaus, when Edward Lloyd IV's 1796 inventory was taken. They were likely found in the bedrooms of the Lloyds's Annapolis home and Wye House and stored clothing and other dressing accessories.

This chest of drawers relates to Annapolis examples in its size, drawer configuration, thumb molded top, and highly figured veneers such as on a chest of drawers that descended in the John Ridout family of Annapolis.^[2] Furthermore, it is consistent with chests of drawers made by Annapolis cabinetmakers Archibald Chisholm (d.1810) and John Shaw (1745-1829). Edward Lloyd IV is documented to have purchased cabinetwork from Chisholm and Shaw, preferring Chisholm over Shaw, in the 1780s and early 1790s. It is highly probable that this chest of drawers is the work of Chisholm.

[1] See Elder and Bartlett, catalogue numbers 9 and 33-36; Weidman, catalogue number 76 and Museum of Early Southern Decorative Arts (MESDA), Research files photograph numbers 10,538 and 5-6357.

[2] MESDA, Research files photograph number 10, 538.

Chest of Drawers, Maryland, probably Annapolis, c.1780-1795



CATALOGUE 11

Chamber Stand

American

Annapolis, Maryland

1785-1795

18 ¼" high 18 ¼" wide 16" deep

Description: A chamber stand with a molded top edge on straight legs with channel molded outside edges and chamfered inside edges. The rails are pendant shaped.

Materials: Mahogany top, legs and sides. Yellow pine seat. Tulip poplar chamber pot deck and strips supporting the deck. Brass hardware.

Construction: The top is fastened to the top rear rail with two hinges. The top consists of two boards running side-to-side with cross-grained battens at the ends. The boards are presumably tenoned to the battens. The front and side rails are tenoned to the legs. Two wooden pegs are inserted into both legs on the front and the rear; one wooden peg is inserted at each of the legs on the right side only. The rear rail consist of two pieces of wood tenoned to the rear legs. Two screws on the top of the rear rail secure it to the bottom rear rail. The top piece of the rear rail is hipped and notched to receive the chamber pot deck, which fits into the hip and is nailed to strips. The supporting strips are nailed to all four sides of the stand, three times on the sides and four times in the front and rear. The chamber pot deck consists of two boards glued side-to-side and let into strips. The removable seat consists of one board with three stubby tenons mortised into battens on the ends. There are two-piece quarter round blocks at each corner.

Inscriptions: There is an *X* etched into the front right side of the front rail. There is also an *X* etched into one of the edges of the seat. When the seat is placed in a particular fashion, the two *X*s meet, suggesting the two *X*s identified the proper position of the seat.

Condition: The seat is replaced, though it is old and likely replaced with the intention of being used, which it appears to have been. The blocks at each corner are replaced. The semicircular pendants of the rails are replaced on the front and on the left side. The back of the left side batten of the seat has three screws added to it to prevent cracking. The screws in the hinges are new. There are filled-in tack marks around the perimeter of the top, suggesting that there was a cushion on the top at some point. Round burn marks mottle the top left side edge. The hardware appears to be original.

Location: Wye House, south office

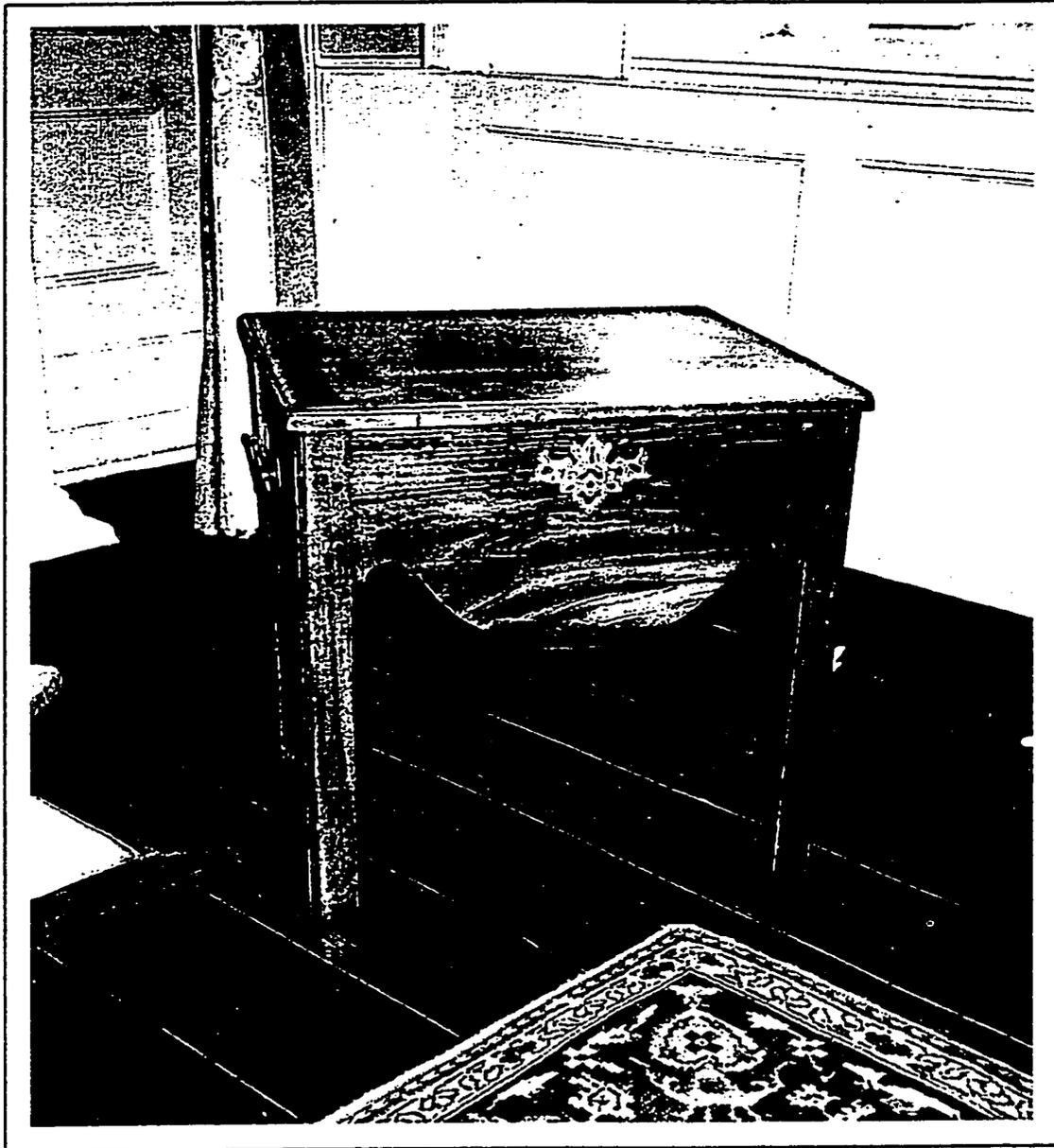
Provenance: Edward Lloyd IV (1744-1796), by descent to present owner

The frame construction, the channel molded outside leg edges and the chamfered inside leg edges of this simple chamber stand relate it to the work of Annapolis cabinetmakers Archibald Chisholm (d.1810) and John Shaw (1745-1829). The Lloyds's account books document that they ordered regularly from the Shaw and Chisholm.^[1] Labeled pieces reveal that Chisholm and Shaw produced neat furniture in the early neoclassical style; decorative characteristics such as molded outside edges and chamfered inside edges of the legs characterize their work.

The Lloyds's owned numerous chamber stands; the utilitarian design may have helped this one survive. It was even modified for more recent use, likely before 1917 when Wye House was equipped with indoor plumbing.

[1] Elder and Bartlett, catalogue numbers 1-4.

Chamber Stand, Annapolis, c. 1785-1795



CATALOGUE 12

Shaving Stand

American

Maryland, probably Annapolis

1785-1795

29 ¼" high 19 ¾" wide 19 ¾" deep

Description: A flip-top dressing stand on square molded legs containing five drawers, the top one being false. The top shaving surface has a central cavity to hold a wash basin and four shaving cups at the corners.

Materials: Mahogany box top, dressing surface, lopers, sides, back, drawer fronts, drawer blades, legs, and drawer stops. Mahogany veneer on drawer blades. Tulip poplar drawer supports and drawer sides, backs and bottoms. Yellow pine side braces. White pine backings for the drawer supports and drawer stops. Brass hardware.

Construction: The case consists of four corner posts with horizontally grained panels let into rabbets on the leg posts at the sides and back. The front drawer blades are tenoned to the legs. Two lopers extend from each side to support the divided flip-top, dovetailed box opening. The board of the top surface rests on rabbets cut into the side panels and is secured to the side panels underneath by regularly spaced glue blocks. The top surface consists of a miter frame with a quatrefoil shaped surface let into it. The legs are extensions of the corner posts. Braces are at the sides of the case and backings are nailed to them. The drawer supports are let into dadoes on the backings. The drawer sides are dovetailed to the fronts and backs. The drawer bottoms consist of two boards placed side-to-side that are chamfered and let into dadoes on the drawer sides. Blocks are glued end-to-end under the front and sides of the drawer bottoms.

Condition: The interiors of the drawers are stained with iron oxide. There is veneer loss on several of the drawer blades. New facings have been added to the bottoms of the legs. There is mold on the underside of the drawers and the drawer blades. The brass hardware is replaced.

Location: Wye House, Apple Room office

Provenance: Edward Lloyd IV (1744-1796), by descent to present owner.

American examples of formal shaving stands are rare despite their consistent enumeration in American cabinetmaker's price books, where they were termed gentleman's dressing stands, dressing stands and shaving tables.^[1] Conversely, English examples equipped with amenities for bathing and dressing commonly survive. The Lloyds's example imitates Hepplewhite's 1793 illustration for a shaving stand; however, the American cabinetmaker who made the Lloyds's stand likely used an imported stand owned by the Lloyds as his model.

Since the forms do not survive, the question has been raised about the type of furniture Americans preferred as dressing stands. Elizabeth Stillinger proposed that the cost of purchasing dressing tables-- equivalent to that of a serpentine sideboard-- deterred their production in America. She cited the prevalence of dressing tables or kneehole chests that matched high chests as indicative of American's preference.

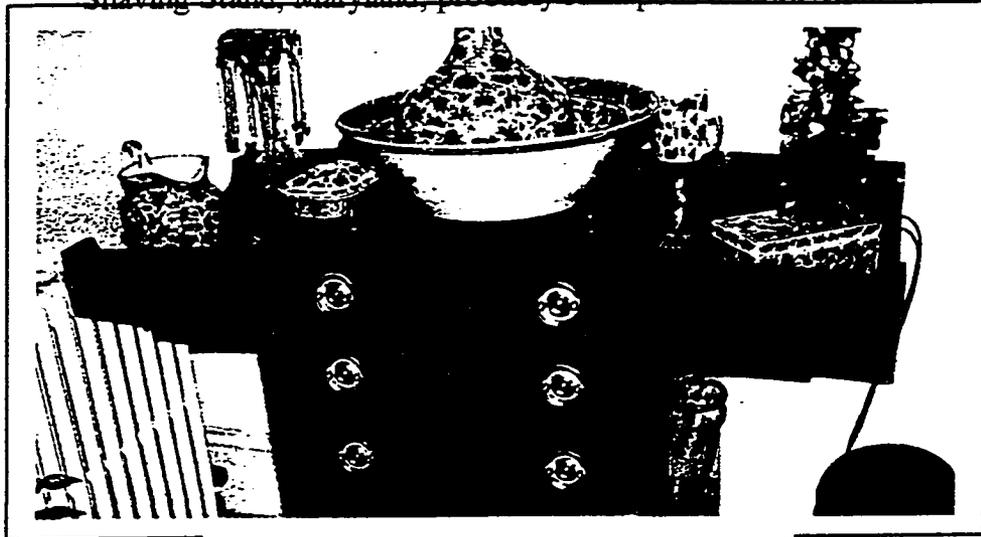
The Lloyds's shaving stand does not contain the fancy trappings found in some American dressing stands. Its style remains "neat and plain," the long-assigned term to describe the prevalent style of plain, utilitarian Southern furniture. The shaving stand is related to Annapolis furniture of the late eighteenth century. John Shaw (1745-1829) and Archibald Chisholm (d.1810) are the most obvious candidates for the maker since the Lloyds patronized them.

The Lloyds's shaving stand holds an important position in the context of their pattern of purchasing furnishings: it is highly likely that an English form was copied by an American cabinetmaker, indicating the Lloyds's growing interest in purchasing

American goods in the late eighteenth century. The Lloyds changing cultural preferences and economic loyalties lead to a change in the sources from whom they purchased their furniture and furnishings: Annapolis and Baltimore were eclipsing Britain. It was this sort of change in Maryland that both created a thriving craft community servicing wealthy planters and traders like the Lloyds and brought a unique and enduring British flavor to Maryland furniture.

[1] For some examples of American dressing stands, see Montgomery, catalogue number 340; 142 and Elizabeth Stillinger, "Beau-brummel dressing tables in America" Antiques 104 (September, 1973), pages 446-451; and Weidman, catalogue number 180.

Shaving Stand, Maryland, probably Annapolis c. 1790-1800



CATALOGUE 13

Pier Glasses

English

1750-1760

104" high (without foliate) 56 ¾" wide

104" high (without foliate) 41 ½" wide

Description: Two large gilded pier glasses with a guilloche border and foliate rising from the top rail. The glasses are the same height but different widths, determined by the size of the piers into which they fit.

Materials: Silvered glass and gilded wood.

Construction: A lapped frame contains a rabbet into which the glasses, two plates on each, are set. A guilloche border is attached where the glasses meet the frame. Foliate decoration is attached to the top rail.

Condition: Pieces of the foliate have broken off and are lost. There are six empty screw holes on each frame. Parts of the guilloche border are missing. The gilding was scientifically analyzed by Richard Wolbers of Winterthur Museum and revealed two decorative schemes. The first layer was applied using a water gilding process of layers of glue with gold leaf on top. The second layer was adhered through an oil gilding process that used various oils including litharge.

Location: Wye House, north parlor

Provenance: Edward Lloyd III (1711-1770), by descent to present owner

The overwhelming size of the pier glasses captivates anyone who enters the north parlor at Wye House. In relation to the height of the ceilings and the overall size of the room, one could even observe that they are so large as to be out of proportion with the height of the Lloyds's parlor ceiling.

The pier glasses were undoubtedly made in Britain and imported to Wye House. The piers in which they hang are of unequal widths, prompting many early historians to speculate that the dimensions of the piers were specified in the order for the pier glasses, a practice not uncharacteristic of the Lloyds's orders to London. (See Appendix C.) However, newly considered evidence implies that the piers were made to accommodate the glasses.

Edward Lloyd IV inherited the dining room furnishings from his father's estate in 1770; listed among the items he received were "2 large pier Glasfes£30."^[1] In the mid- 1780s, Edward IV tore down the Wye House structure in which his father had lived to build his family a fashionable, new country estate. Edward IV designed the new Wye House, which is the surviving structure, employing a joiner named William Eaton as the main builder. In 1787 or 1788, the Lloyds's factor in Baltimore, Arthur Bryan sent to Wye House from Baltimore an assortment of ingredients and tools for plastering, painting and oil gilding including twenty books of gold leaf and litharge of gold.^[2] The significant amount of gold leaf along with the other ingredients indicates that large surfaces were to be gilded. Scientific analysis of the gilding shows two decorative schemes and that the second final scheme was the oil gilding performed in 1787. The first surface was decorated with a basic yet labor-intensive water gilding process using multiple layers of gesso as the substrate. The second layer was applied with an oil gilding process: layers of oil including litharge were topped with gold leaf.

The style of the frames also corresponds to the era Edward Lloyd III. The guilloche border is a classical motif usually associated with the neoclassicism of the 1760s to 1810s; nevertheless, it was not a new design when it appeared in the late eighteenth century and British architect and designer Batty Langley (fl.1730-1750) illustrated it his 1746 The Builder's Jewel, plate 78, as a molding for a tabernacle, or pier, frame for a looking glasses. The guilloche border of the Lloyds's glasses is combined with a fanciful, rococo foliate that towers above and softens the angularity of the rectangular mirrors and frames.^[3] Langley's Builder's Jewel was certainly available to the British designer and manufacturer, and it was even available in pre-Revolutionary Philadelphia.^[4] Furthermore, interior architectural elements of American homes from the period of Edward III are decorated with guilloche borders.^[5]

In Edward Lloyd IV's 1796 estate inventory, the listing for the pier glasses is obvious: "1 pair large Gilt frame looking Glafses£100." The discrepancy in the values of the £30 in 1770 and £100 in 1796 is comparable to the increases in the values of other furnishings such as a set of 12 mahogany chairs: £18 in 1770 and £45 in 1796. Furthermore, the recent regilding would have been accounted for, as well as incredible inflation in 1796.^[6]

Though originally in the Lloyds's dining room, the new parlor was sometimes used for dining parties. The Lloyds would orient their dining table lengthwise, extending from the dining room, through the pocket doorway between the dining room and the parlor and into the parlor. This allowed them to entertain more people at once; the size of

their surviving dining tables supports this idea. The reflected light that the pier glasses would emit, especially with the girandoles in front, was likely welcome.

The mirrors are in their second position since they would have been originally set above the molded chair rails. Their current position below the chair rails combined with the six empty screw holes on each frame and the likely evidence of a new cornice being added in the parlor by George Dudley in 1823 implies that the pier glasses were lowered because the foliate interfered with the new cornice.^[7]

[1] MHS, MS. 2001 Reel 39.

[2] MHS, MS. 2001 Reel 21. See also Appendix C.

[3] For British pier glass frames with classical ornamentation dating to the same period as the Lloyds's, see Geoffrey Wills, English Looking Glasses: A Study of the Glass, Frames and Makers (1670-1820) (London: Country Life Limited, 1965) page 84.

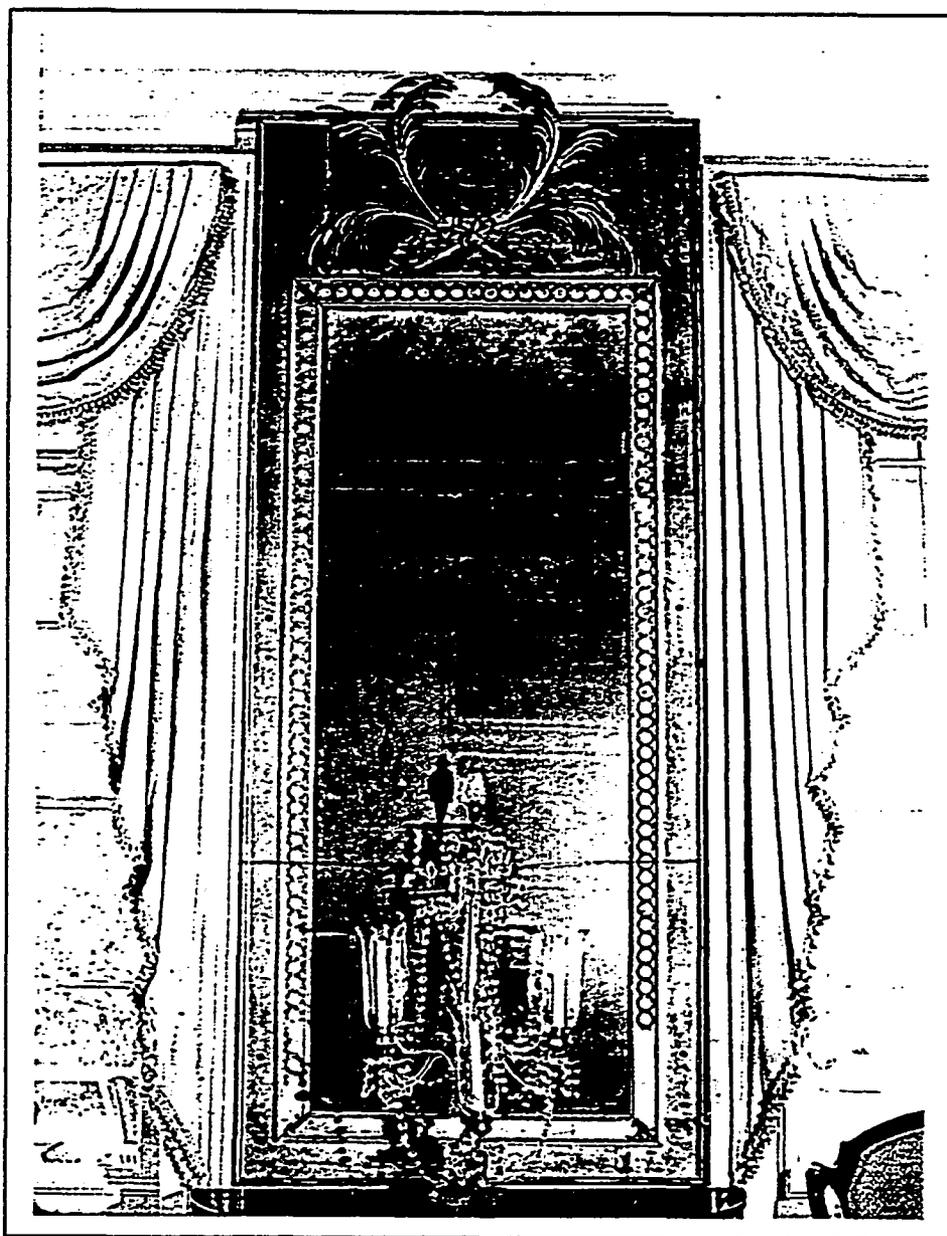
[4] Charles Hummel, The Influence of English Design Books on Philadelphia Cabinetmakers, 1769-1780, Unpublished Master's thesis, University of Delaware, 1955, page 28.

[5] See Morrison H. Heckscher and Leslie Greene Bowman, American Rococo, 1750-1775: Elegance in Ornament (New York: Harry N. Abrams, 1992), pages 17-37.

[6] See John J. McCusker, How Much Is That in Real Money: A Historical Price Index for Use as a Deflator of Money Values in the Economy of the United States (Worcester: American Antiquarian Society, 1992) table 3.A.

[7] The author thanks Ridgely Kelly for his assistance in understanding the pier glasses current position.

English Pier Glass (narrow), c. 1750-60



CATALOGUE 14

Pair of Vase Knife Cases

English

Probably London

1790s

29 ¼" high 12" diameter

Description: A pair of vase-shaped, faceted knife vases. The interior contains of five graduated levels or terraces specially cut to receive the knife blades.

Materials: Mahogany facings and veneer on all exposed parts. Some European soft wood supporting knife holes. Silver escutcheon and locks.

Construction: The sixteen panels on the bottom are cut from the solid and faced with veneer. The vases disassemble into two parts, a top and a bottom. At the center of the bottom is a core to receive the shaft. Five levels of knife holes descend from the center each with specially cut holes to receive various shaped knives. The levels are supported by thin kerf-cuts of wood. Cockbeading surrounds the top edge of the bottom section. On the top, each of the sixteen panels is made of three separately cut pieces of wood. The square-cut shaft is screwed into the top core. The shaft has two pieces of wood with the tops glued to rectangular notches on two sides. The wood pieces spring out when the top is lifted and suspend the top so that it can be left open independent of one holding them open.

Inscriptions: The shafts are etched with 'I' and 'II.' On the vase with the shaft marked 'I,' each panel is marked in pencil with an Arabic number that corresponds to the one adjacent to it; for instance '1' is on one panel and the other number '1' is on the panel to which it is glued. The numbers begin at the center lock and move counterclockwise around the vases. On the vase with the shaft marked 'II,' each panel is etched with Roman numerals (the exception of '4' and '14') that correspond in the same manner.

Condition: There is considerable mold on the inside of the vases. The exterior surface is crackled. There are veneer repairs in many places. The vases were extensively re-glued and the finials, bases and escutcheons were replaced circa 1910. The photo showing the finials and bases reveals that they were faithfully reproduced, while the original escutcheons were much plainer.

Location: Wye House, dining room

Provenance: Edward Lloyd IV (1744-1796) or Edward Lloyd V, by descent to present owner

Vase knife cases were designed for placement of the pedestals of pedestal-end sideboards. Although no Lloyd sideboards survive, late nineteenth- and early twentieth-century photographs of the interior of Wye House show the Lloyds early nineteenth-century pedestal-end sideboard. The exact design for the Lloyds's vase knife cases was illustrated by Sheraton in his 1793 Drawing Book, plate 24, on top of the kind of pedestal-end sideboard the Lloyds owned.^[1]

Wealthy Baltimoreans purchased knife cases, whether they were vase shaped or slant-topped boxes, from merchants who imported British goods.^[2] The Lloyds probably purchased theirs from a Baltimore retail merchant such as Hodgson and Nicholson who dealt in British goods or ordered them directly from London. Edward Lloyd IV or V could have purchased these knife cases; whomever was responsible for the purchase of the vase knife cases, their choice of vase cases for the pedestal sideboard demonstrates an awareness of the latest in British fashion.

[1] A photograph of the Wye House dining room circa 1895 shows a pedestal end sideboard that was probably purchased from Baltimore between 1805 and 1815 and to which references were made in the 1830s inventory. Though it was American and designed after Sheraton (1793), plate 24. Priestley and Minsky advertised knife cases, pedestals and pedestal-end sideboards. See Hill, page 209.

[2] See Miller, catalogue numbers 1021-1023.

English Vase Knife Case, one of a pair, c. 1790s



CATALOGUE 15

Tall Case Clock

Early eighteenth-century signed British works.

Late eighteenth-century American case.

Mahogany case.

This piece was not able to be examined thoroughly at this time.

Tall Case Clock
British works, American case



CATALOGUE 16

Circular Card Table

American

Baltimore, Maryland

1795-1810

31 ¼" high 42 ¼" high 21" deep

Description: Circular card table on tapered legs, the rear legs both functioning as swing legs. The legs and aprons are decorated with inlays.

Materials: Mahogany top, leaf, legs and shim. Mahogany veneer on apron. Rosewood veneer on legs. White pine medial rail. Oak inner rear rail. Tulip poplar hinge rail. Yellow pine front rail and blocks. Exotic wood inlays.

Construction: The top is screwed to the inner rear rail three times and to the front rail six times. A single stub tenon is at the rear of the leaf and fits into a mortise on the top. The curved front rail is constructed with a three-part horizontal lamination. The front rail is tenoned to the two front legs. The inner rear rail is dovetailed to the front rail at the back corners. A shim is set between the fixed hinge block and the inner rear rail. The inner rear rail is screwed through the shim to the fixed hinge block. The hinge rails are tenoned to the two rear legs. The medial brace is tenoned to the front rail and the inner rear rail.

Condition: The table top is old wood but new to the table, as confirmed by a September 19, 1930, receipt from Francis Null, a Baltimore cabinetmaker, for \$198.90 for a "new top of old wood for the circular card table." There appears to have been a lock mechanism at one time on the top and three hinges. The feet have mahogany patches below the cuffs. The current finish is not original and is very ruddy.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner.

Location: Wye House, north parlor

The Lloyds's affection for playing cards, a genteel activity, is easily evidenced by the number of card tables Edward Lloyd III, IV, V, and VI owned. On this example, the

receipt of repair answered initial questions prompted from the filled mortise holes on the top and the evidence of the lock on the leaf.

The bellflowers are in one piece as opposed to three separately joined pieces characteristically seen on Baltimore furniture, nor is the central petal extended. However, comparison of inlay on Baltimore furniture of the Federal period revealed as many as ten different styles of bellflowers.^[1] It seems realistic that the inlay business in Baltimore and the constant importation of inlays into the booming port would have generated at least this many different manifestations of the most popular neoclassical ornamentation.^[2] The herringbone string inlay on the inlaid rectangles of the rails and the arrow inlay on the apron base, neither of which are classified as “Baltimore inlay,” are found together and in the same combination on a Baltimore work table.^[3] Therefore, the inlay of this table can be used to identify this table as Baltimore-made because of its delicate and refined usage of it, not necessarily the style of it. The legs do not appear to be replacements, but their rosewood surface is still perplexing.

The construction of the Lloyds’s card tables possesses the prototypical traits of the double-swung rear legs, the medial brace, flush rear leg construction, and the laminated front rail.^[4] The circular shape of the table was the shape overwhelmingly preferred by Baltimoreans, as were tapered legs.

The Lloyds’s Baltimore factor, Arthur Bryan, who purchased numerous goods in Baltimore for the Lloyds, is believed to have purchased a Pembroke table from Baltimore cabinetmaker Levin Tarr.^[5] The Pembroke table is part of a group attributed to Levin

Tarr, to which the Lloyds's card table is related in its proportion, decorative scheme, construction, combination of inlays, and secondary wood use. The Lloyds's table has the anomaly of the rosewood legs and the bellflowers, which are all of the same design in the Tarr group.

The Lloyds's card table is, with the exception of the replaced top, a fine example of Baltimore cabinetmaking and bespeaks of the Lloyds's leisurely lifestyle and patronage of Baltimore craftsmen.

[1] For a selection of different Maryland bellflowers, see DAPC: 82.817; 82.832; 88.801; 67.935; 64.1155; 90.53; 64.1090; 69.1427; 66.658; 64.1092.

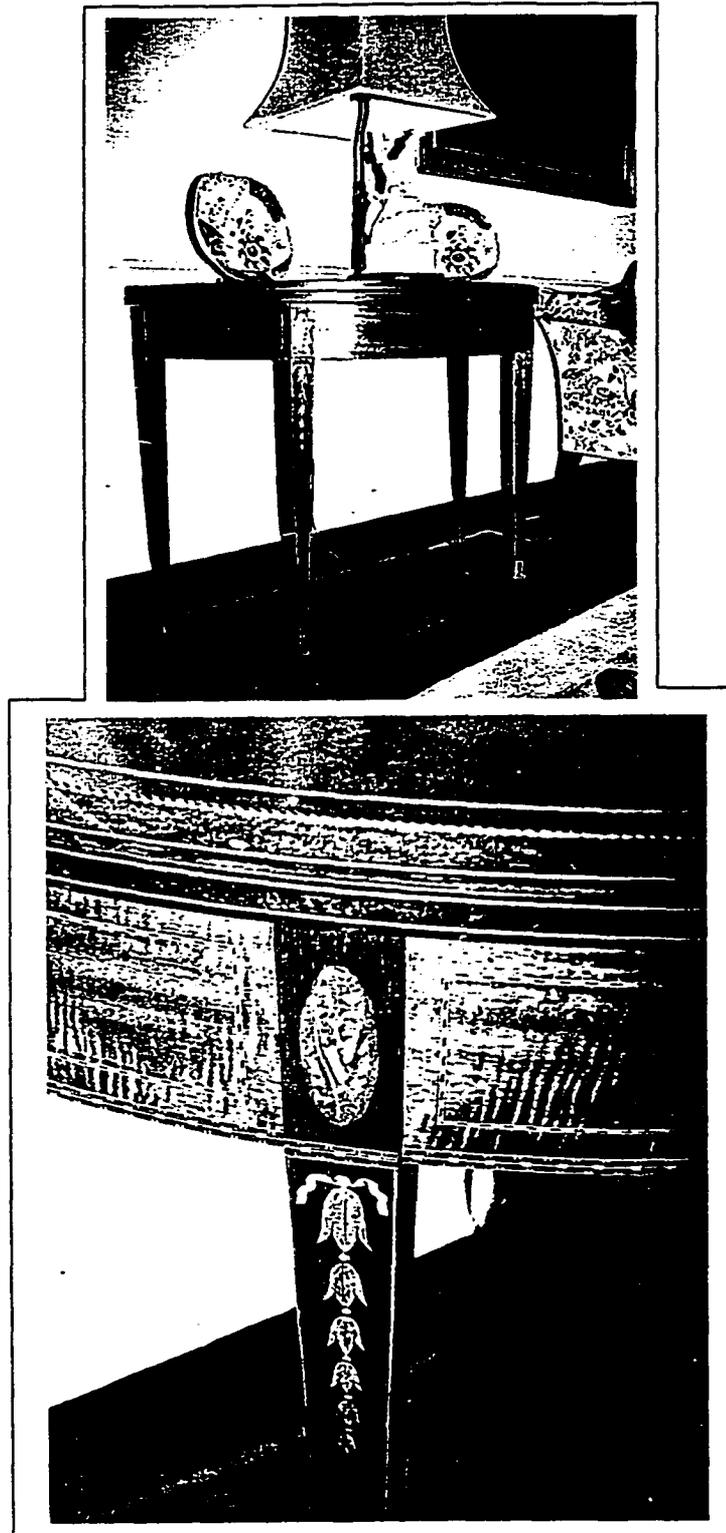
[2] See Appendix C on Thomas Barrett, Eubanks entry.

[3] See Hurst and Prown, catalogue number 89.

[4] See Benjamin Hewitt, Patricia E. Kane and Gerald W. R. Ward, The Work of Many Hands: Card Tables In Federal America, 1790-1820 (New Haven: Yale University Art Gallery, 1982) charts III, V, VI, and IX.

[5] J. Michael Flanigan, American Furniture from the Kaufman Collection (Washington, D.C.: The National Gallery of Art, 1986) catalogue number 60; see also catalogue number 61 for Tarr group circular card table.

Circular Card Table, Baltimore, 1795-1810, with inlay detail



CATALOGUE 17

Square Card Table with Elliptical Front

American

Maryland, probably Baltimore

1790-1800

29 ½" high 36" wide 18" deep (closed)

Description: A square with elliptical front card table decorated with inlaid panels and stringing and on tapered legs. There is a disguised drawer on the front rail.

Materials: Mahogany legs, top, leaf, drawer sides and bottoms. Mahogany veneer on the apron. Oak hinged rail. White pine medial brace, inner rear rail, drawer partition, side rails, and blocks. Tulip poplar front rail and shim. Exotic wood inlays, including 'she-oak' in the oval panels above the legs.

Construction: The top is fastened with screws to the front rail three times, the side rails once and the inner rear rail twice. Two hinges attach the leaf to the top. Two stub tenons are on the back edge of the top that fit into two mortises on the leaf. The edges of the top and the leaf have a six-bead reeding. The three-part horizontally laminated front rail is tenoned to the left leg. The bottom laminate of the front rail is tenoned to the right leg while the other laminates terminate to accommodate the drawer opening. The right side rail is tenoned to the right front and rear legs. The left side rail is tenoned to the front leg and dovetailed to the inner rear rail. The hinged rail is tenoned to the right rear leg and swing leg. Nails driven through the inner rear rail and shim to the fixed hinged rail. The swing leg rotates at the pintle on a five-part knuckle joint and meets the inner rear rail with plane construction. A stub tenon is on the inner rear rail that fits into a mortise on the swing leg. A medial brace attached to the front rail and inner rear rail with sliding dovetails. Vertical blocks are glued at the back corners of the frame. The drawer partition is tenoned into the right side of the front laminated rail and attached to the inner rear rail with a sliding dovetail. The drawer support is nailed to the right side rail. The sides of the drawer are dovetailed to the front and the back. The drawer bottom is chamfered and slides into dados on the sides. Two finger holes are on the underside of the drawer bottom for easy removal.

Condition: The entire underside surface has been stained with iron oxide. Veneer has fallen off of the cuffs of the legs and the bottom of the front rail. The right side hinge joining the top to the leaf has been repaired. There have been two screws added to the

swing leg to reinforce swing leg and hinged rail joint. There are veneer patches throughout the apron. There is a large patch at the right corner of the leaf.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner.

Location: Wye House, northwest wall of dining room

The shape of this card table was rarely made in Baltimore, where cabinetmakers overwhelmingly produced circular card tables. It was found that 2.3 % of the Baltimore card tables surveyed in 1982 had square tops with elliptical fronts, while none of those from Annapolis did.^[1] The inlay decoration on the front and side aprons, rectangles with inwardly swept ovolo corners, and on the legs, descending rectangles with a rounded top and inwardly swept ovolo bottom, are common on other Baltimore and Annapolis examples. The cuffs at the base of the legs are characteristic of Baltimore work of the Federal period as well as the construction-- medial brace, laminated front rail, oak and pine secondary woods, thick, reeded-edge top and leaf, and flush swing leg. The table does lack, however, the pictorial inlay that so frequently was incorporated in Baltimore pier and card table. The absence of the pictorial inlays is well compensated for in the brilliant play of light and space caused by the light wood inlays and the shapes of the stringing in relation to the shape of the table.

Despite these differences with the so-called "Baltimore card table," the Lloyds's card table is related to numerous Baltimore pier and card tables of the Federal period.^[2] One table in the Pearre collection is practically the mate of the Lloyds's table in its decorative scheme. Again, the table importance in the context of tracing Baltimore cabinetwork is secondary to its representation of the changing economic climate of

Although it could have been made as a pair, Lloyd inventories did list single card tables. Again, the table's importance in the context of tracing Baltimore cabinetwork is secondary to its representation of the changing economic climate of Maryland in the early nineteenth century that affected the culture of Maryland and the purchasing habits of the families like the Lloyds.

[1] Benjamin Hewitt, Patricia Kane and Gerald W.R. Ward, The Work of Many Hands: Card Tables in Federal America (New Haven: Yale University Art Gallery, 1982), page 188.

[2] For a few examples of many to be found, DAPC, 64.1087 and 64.1088; Montgomery, catalogue numbers 291 and 293; and Hurst and Prown, catalogue numbers 73-75.

Card Table, Baltimore c. 1795-1805



CATALOGUE 18

Dining Table

American

Baltimore, Maryland

1805-1815

28 ½" high 56 ¾" wide 164" (13 ¾') long

Description: A three-part pillar and claw dining table with rounded ends.

Materials: Mahogany top, pedestals and legs. Mahogany veneer on apron. On each of the three sections: Tulip poplar medial cross braces, outer longitudinal braces, aprons, and corner blocks. Oak swing rails, center longitudinal braces above pedestal. Brass castors. Iron braces on pedestals.

Construction: The top is fastened to the sides with screws. The top surfaces and leaves are each one board, with the grain running across the width of the table. The top and leaves have reeded edges. The leaves are fastened to the main boards with three hinges and meet the top surfaces at a rule joint. Two stub tenons are on the leaf of the center section that meet mortises on the end pedestal marked 'I' and two stub mortises on the leaf of the center section that meet tenons on the end pedestal marked 'II.' U-hooks that slide into brass attachments screwed to the underside of the leaves secure the leaves of the sections together.

For each of the three sections, the legs are mounted to the pedestals with a sliding dovetail and are secured from below by an iron brace. The pedestals are tenoned through a board that runs parallel to the length of the entire table. This board above the pedestal is tenoned to the medial braces that run the width of the table. The medial braces are tenoned to the side rails, or aprons. Chamfered blocks support the intersection of the pedestal block and medial braces. The fixed hinge blocks are glued and nailed to the medial braces; the fixed hinge blocks are additionally attached to the medial braces by a wedge that is lodged into angled cuts in the medial braces and the fixed hinge blocks. The supports for the leaves are cut from the fixed hinge blocks at angles. The supports swing from each end on a three part knuckle joint; the ends of the swing rails are tenoned into the apron. The straight side rails consist of solid boards and the rails on the end sections consist of a four part horizontal lamination and a four-part brickwork structure on the curves.

The apron sides each have three raised panels set at intervals. Below each raised panel, a turned pendant drop is tenoned to the apron. There is a molded edge glued to the bottom of the apron that has two reeds in it.

Inscriptions: On the end sections 'I' and 'II' are etched on the pedestals, the center of the swing rail and the board that receives the pedestal. On the center section 'III' is etched on the pedestal and on the medial brace.

Condition: The hinges connecting the leaves to the tops are replaced. There is significant mold throughout the entire substructure of the table. One corner block is missing from the end section marked 'I.' Two corner blocks are missing from the center section marked 'III.' Some screws joining the top to the apron are replaced. On the end section marked 'II,' a raised panel over a pendant drop and the reeded bottom edge are missing. There is minor veneer cracking on the round ends of the end sections. Veneer patches have been pieced into the center section aprons at each of the bottom corners. The leaves have warped. All eight of the swing supports are sagging; additional braces to provide extra support have been propped under them with the use of vices.

Location: The present owner of Wye House's Baltimore, Maryland, home.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner

Turned pedestals with reeded legs, or pillar and claw tables, were popular in Baltimore in the early nineteenth century. Edward Priestley and his partner Samuel Minsky advertised pillar and claw dining tables in the Federal Gazette and Baltimore Daily Advertiser on November 18, 1807 as "North-Umberland" tables, a reference to the area in England that must have had an association with the pillar and claw style. The bold, wide reeds of the pedestal turnings on the Lloyds's table is related to numerous turnings on Baltimore Pembroke, tea, card, work, occasional, and dining tables.^[1]

The Lloyds's table is majestic in its sheer size, quality of workmanship and quality of mahogany used. Based on the Lloyds's nearly exclusive patronage of Edward Priestley for mahogany during the period from which this table dates, it is likely that he made it; it may have been included in the payment the Lloyds made to him for \$670.25 in March, 1812, or for \$123.62 in November, 1813.^[2] However, the turnings of this table

and the many related tables could have been made by a specialist turner like William Roney. Roney's relationship with Priestley is documented and Roney was also hired by the Lloyds to turn newel posts and other large architectural elements.^[3] The Lloyds's pedestal distinguishes itself from other Baltimore pillar and claw examples because of the chamfered edge of the pedestal base between the legs. This sort of extra detail is also seen on the pedestal of the Lloyds's swivel top card table, which is ogee cut. The continuation of the reeding from the legs onto the hip of the legs is a distinction found on other Baltimore tables that may be able to be linked to the shop of a turner like Roney.^[4]

The Lloyds's table was situated in their dining room at Wye House. When the table is together, its size would have been better suited to lengthwise orientation from the dining room through the doorway into the north parlor. The Lloyds were known to have set their dining table lengthwise for larger parties and the width of the table in relation to the pocket doorway opening between the dining room and the north parlor and to its length strongly suggests that it was intended for that purpose.

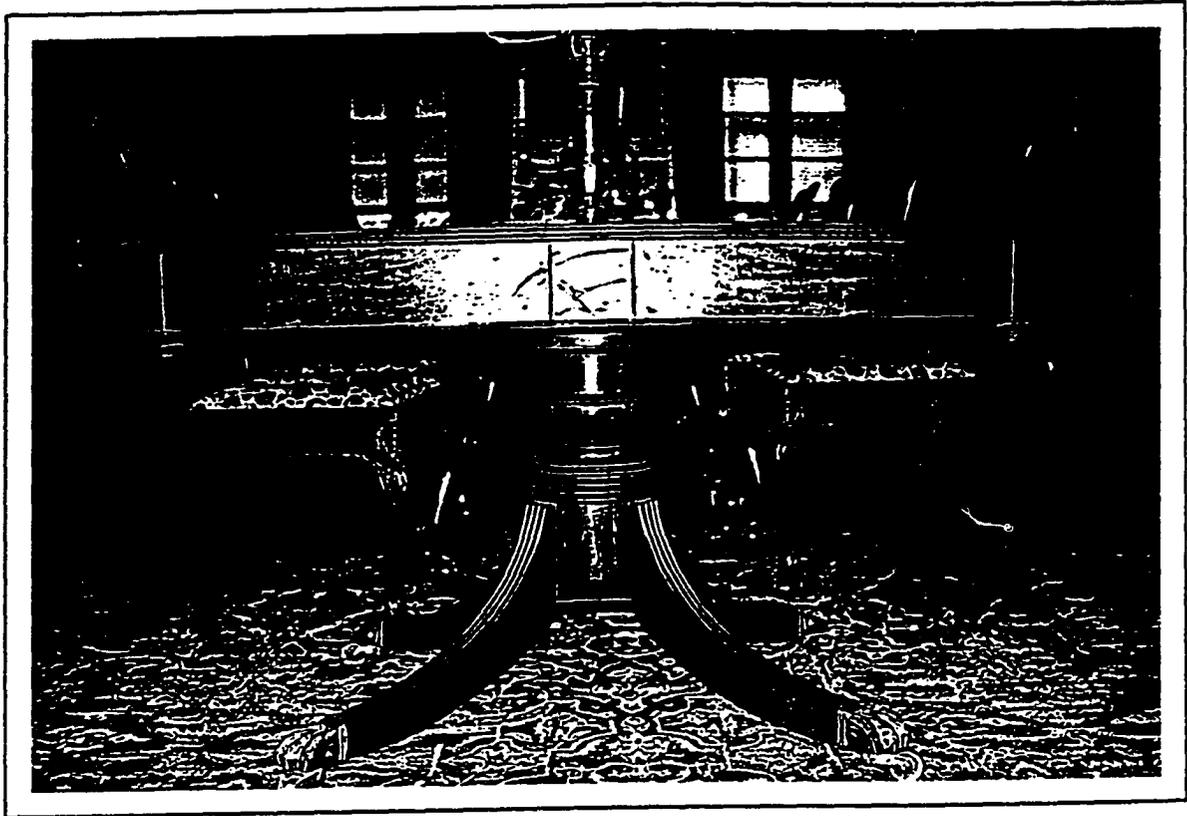
[1] For several examples, see Weidman, catalogue numbers 138, 140, 154-158 and DAPC, 63.874, 89.283 and 97.348.

[2] Account Book, 1803-1820, Facsimile Copy at Wye House, Talbot County, Maryland.

[3] Hill, page 159 and 244 for Priestley's and Roney's relationship; MHS, MS. 2001 Reel 27 for Roney's bill to the Lloyds.

[4] See Weidman, catalogue number 155 and Miller, catalogue number 1322.

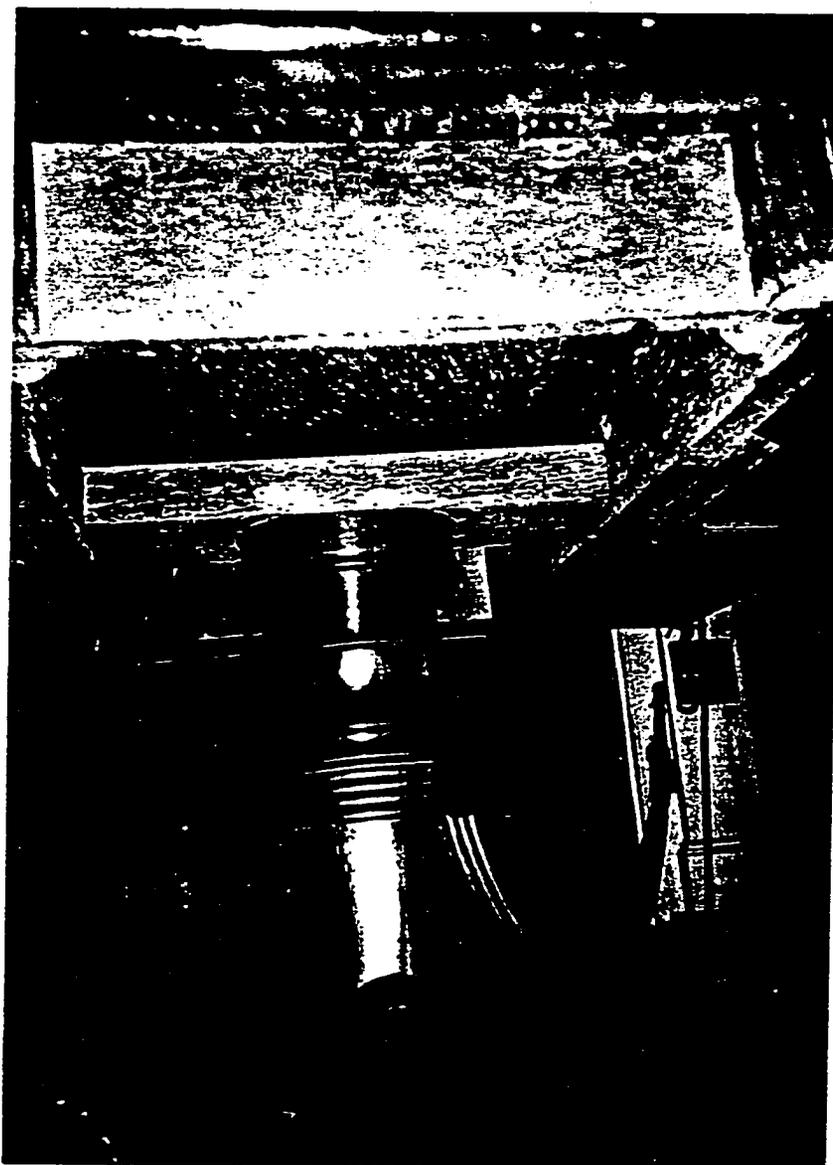
Dining Table, end with pedestal, Baltimore, c.1805-1815



Dining Table



Dining Table, chamfered pedestal and construction



CATALOGUE 19

Pillar and Claw Card Table

American

Baltimore, Maryland

1810-20

28 ¾" high 36" wide 17 ½" deep

Description: A square with elliptical front, swivel-top card table on a pedestal base with four saber legs on lion's paw castors. The top surface of the leaf when the table is closed contains an eight-ray radiating veneer. The pedestal is chamfered and shaped in between the legs. The top surfaces of the legs are acanthus carved and reeded and the side surfaces of the legs are shaped.

Materials: Mahogany pedestal; legs; leaf; battens of top; and stop mechanism. Mahogany veneer on top; leaf; and apron. White pine front, side and rear rails; top; and leaf. Tulip poplar frame bottom; and medial brace that contains swivel mechanism. Oak plank between front and rear rails attaching top to pedestal. Beech mechanism that allows top to swivel. Brass castors.

Construction: The top consists of two boards with battens set at angles on the ends. The top is glued to the medial brace. The round swivel mechanism is fastened with four screws to the top through the medial brace. The top and leaf swivel clockwise, and the leaf unfolds with the use of butt hinges, resting on the open core. Two stub tenons on the back edge of the top correspond to two mortises on the leaf. There is a stop screwed twice to the underside of the top to restrict the movement of the top. A cavity is revealed on the right side of the table when the top is swiveled. The front rail is a four-part, horizontal laminate. The front and rear rails are dovetailed to the side rails. The bottom is rabbeted and nailed to the frame. The pedestal base is tenoned twice with rectangular tenons to a board that is dovetailed and screwed to the front and rear rails of the table frame. The four carved legs are attached to the pedestal base with sliding dovetails and supported underneath with an iron brace.

Inscription: In chalk on the outside of the bottom tulip poplar core board:

Mr T

Mrs Lankford

Condition: With the exception of the finish, the table is original throughout. The radiating veneer on the leaf is bleached. The brass castors are original.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner.

Location: Wye House, dining room

In the early nineteenth century, pillar and claw pedestals became a popular support for card tables in order that no players would be forced to straddle legs. In addition, the legs are set with two at each side, leaving the front and back flat for easy storage against a wall when not in use.

Cabinetmakers in Philadelphia, New York City and Boston employed lyre or turned post bases to solve the same problem, while Baltimore cabinetmakers used the pillar and claw style: Edward Priestley advertised in 1803 “see Hill thesis page 194.” It is likely that this card table is one of the many pieces Priestley made for the Lloyds in 1812 or 1813, when the Lloyds paid him \$670.25 and \$123.62, respectively.

The card table exhibits many traits distinctive to Baltimore cabinetwork of the period, all of which are close interpretations of designs found in British pattern books. The twisted reeding on the baluster is seen on many Baltimore pieces of this period, deriving from designs such as those published by Thomas Sheraton in 1794 and 1804. The radiating design of book-matched mahogany veneers on the top lends an elegance to the surface while the table is not in use and set against a wall as a console table; the use of radiating or otherwise intricately book-matched veneers is a feature seen table tops throughout the Federal and Empire periods in New York, Philadelphia and Baltimore.^[1]

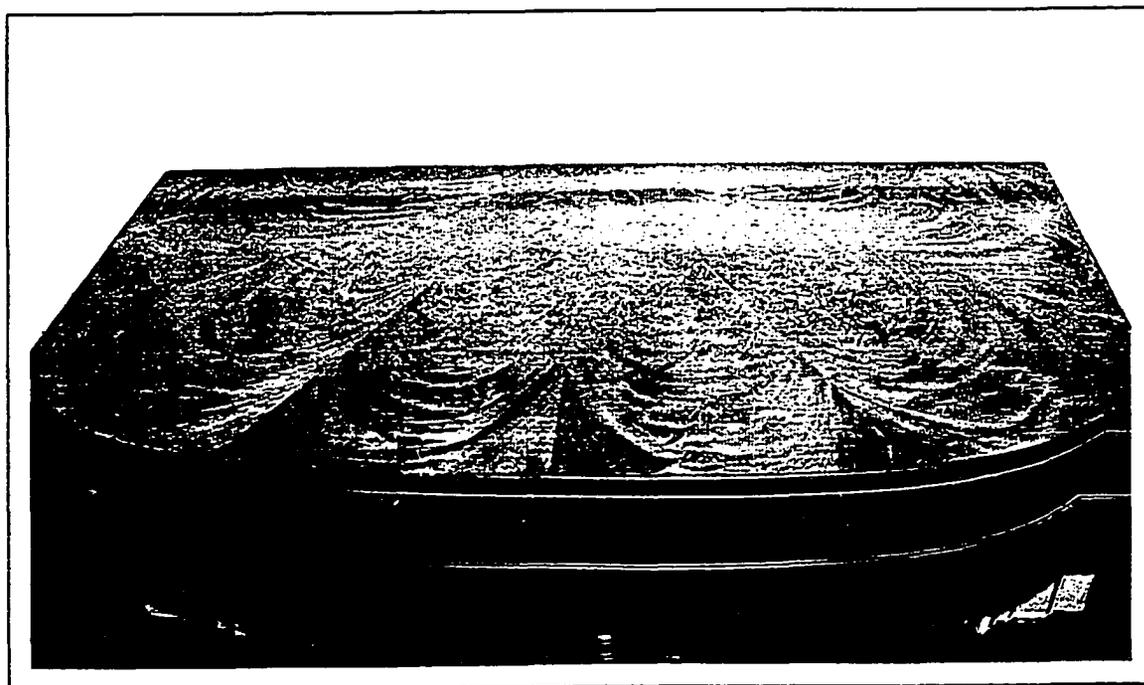
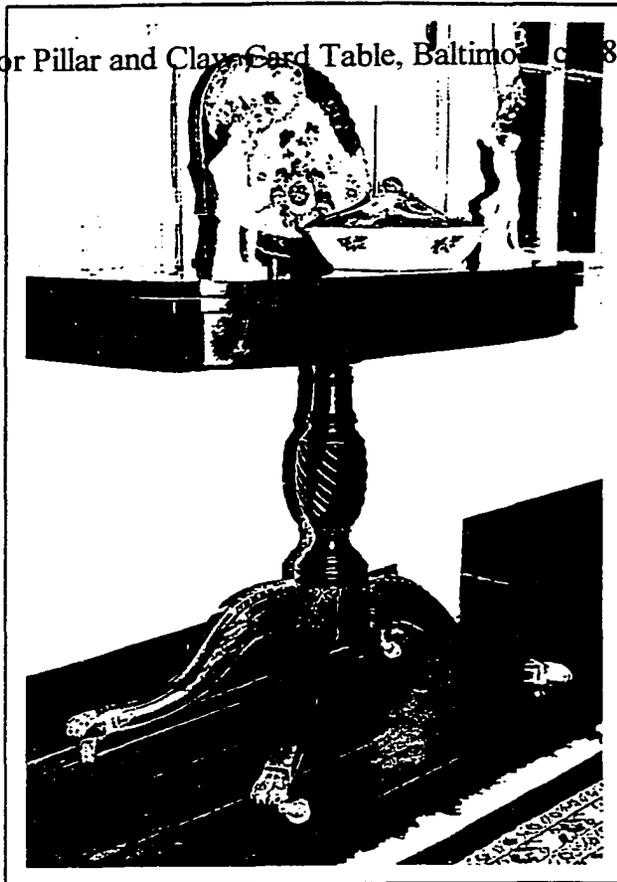
The swivel top card table is almost an amalgam of other Lloyd furniture. The cross-banding and play of veneers is seen in their English card tables, while the shape of the top-- a square with elliptical front-- is reminiscent of the Lloyds’s earlier, neoclassical

card table (catalogue 1 and 17.) The style of the acanthus carving on the legs is related to that on the crest rail of the Lloyds' sofa (catalogue 22.) It is likely that Edward Priestley, who may also have made the sofa, made this table for the Lloyds and employed the same carver for the work since the Baltimore cabinetmaking community consisted of highly specialized workers who often decorated finished furniture.^[2]

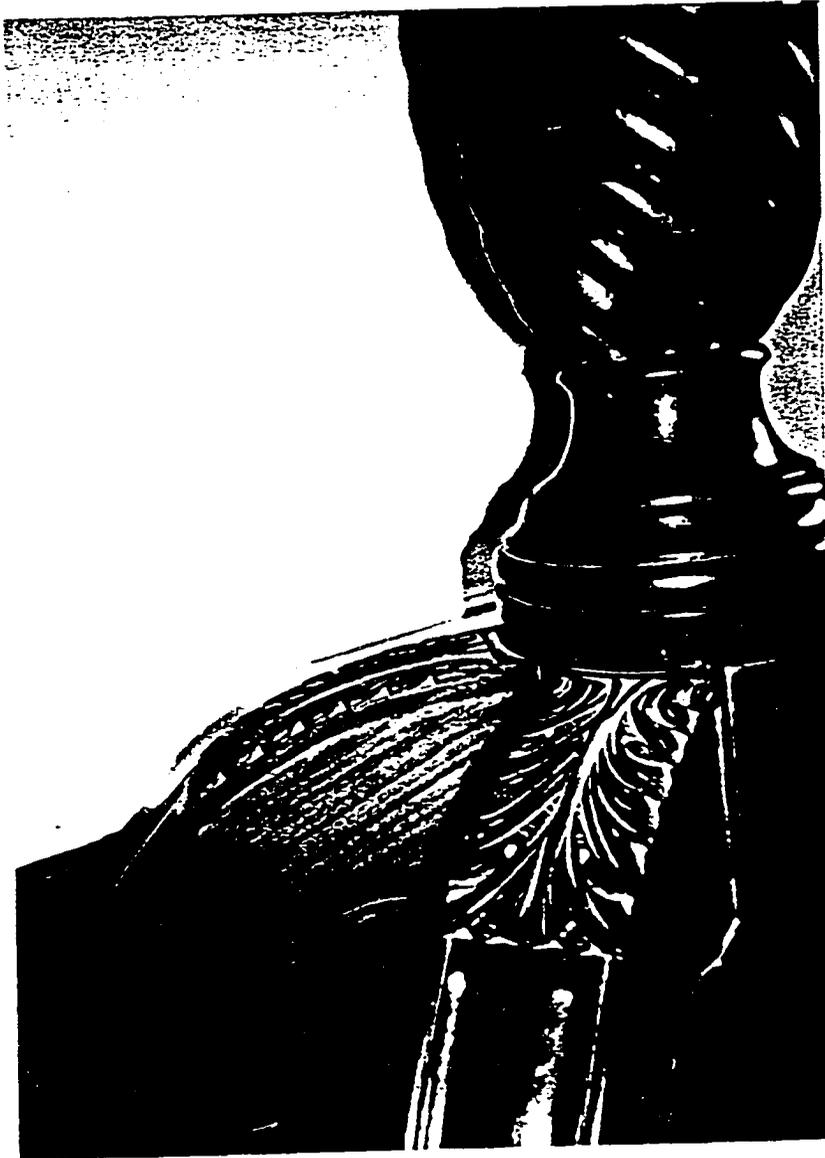
[1] For Baltimore examples, see Gregory R. Weidman and Jennifer F. Goldsborough, Editors. Classical Maryland 1815-1845. (Baltimore: The Maryland Historical Society, 1993) figure 155, page 128. For other examples, see Weidman and Goldsborough, figures 143, 144, 145, 146, 147, 148, 161, and 164; Elder and Stokes, catalogue numbers 94, 117, 120; and Hurst and Prown, catalogue 73.

[2] For evidence of allied trades in Baltimore, see Hill, page 159.

Pedestal or Pillar and Clay Card Table, Baltimore, c. 1810-1820



Carving and Molding of Legs
Pedestal or Pillar and Claw Card Table



CATALOGUE 20

Tilt-top Side Table

American

Maryland, probably Baltimore

1805-1820

28 ½" high 24" wide 16 ¼" deep

Description: Plain tripod table with turned pedestal base and a rectangular tilt-top. The edge of the top has a single bead reed.

Material: Mahogany. Brass hardware.

Construction: The three legs fit into the pedestal base with sliding dovetails. The turned pedestal is tenoned to a block, which is glued to the top. The block is tenoned to two battens that are fastened to the top with three screws each. A latch releases the pedestal from the top.

Condition: Original throughout.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner

Location: Wye House, Apple Room office

The cup and baluster shape of the turned pedestal base of this tilt-top table is nearly identical to the turning on two Baltimore tables at the Maryland Historical Society.

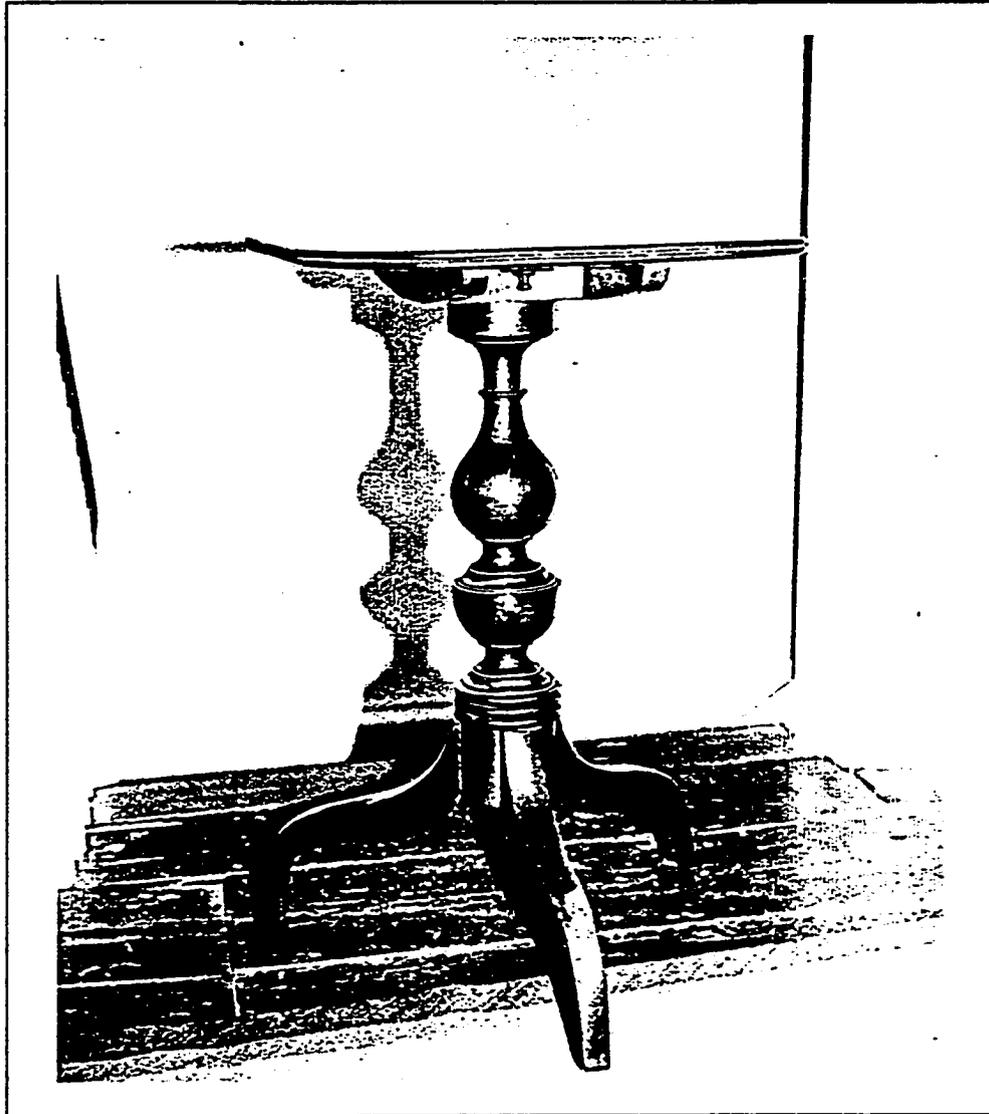
^[1] The turned, flattened legs derive from a 1793 design in Thomas Sheraton Drawing Book, plate 54, and were commonly employed as the feet for small stand tables such as here and on pole screens, tea tables and Pembroke tables.^[2]

The Lloyds likely had many occasional tables similar to this that functioned in bedrooms and private work rooms in much the same useful way that they do today.

[1] Weidman, catalogue number 137 and another one with a rectangular top that is not illustrated.

[2] There are multiple examples throughout Miller, Volume Two.

Tilt-top Side Table, Baltimore, c. 1805-1820



CATALOGUE 21⁽¹⁾

Armchair
American
Baltimore, Maryland
William Singleton (fl. 1790-1803)
1801
38" high 21" wide 19" deep

Description: A oval-backed armchair with an inlaid paterae at the center of the splat that is sand-burned to be green on the edges.

Materials: Mahogany crest rail, splat, stay rail, shoe, stiles, arms, arm supports, front legs and rear seat rail. Tulip poplar front and side seat rails. Ash corner braces. Maple and tulip poplar inlays.

Construction: The seat is a joined frame. The arms are tenoned together and are secured to the side rails and with screws and are tenoned to the stiles. Blocks are glued at the corners. Diagonal braces are set at the corners. The stretchers are tenoned to the legs. The medial stretcher is tenoned to the side stretchers. The splat consists of a series of tenon and scarf joints.

Condition: The chair back has been repaired multiple times. The glue blocks are replaced. The shoe is replaced. The rails were chipped and split due to reupholstery. The current nonintrusive upholstery tacks follow the original lines of the tacks.

Location: Colonial Williamsburg Foundation, 1991.585

Provenance: Edward Lloyd V (1779-1834); Edward Lloyd VI (1798-1861); Edward Lloyd VII (1825-1907); Charles Howard Lloyd (1859-1929); Joanna Leigh Lloyd Singer (1895-1973) and Elizabeth Key Lloyd Schiller (1897-1993); Harry Berry by gift in 1960s; J. Michael Flanigan by purchase from Berry's estate; Colonial Williamsburg Foundation by purchase in 1991.

The 1801 purchase of a dozen chairs from Baltimore cabinetmaker William Singleton for \$108 corresponds to this sole surviving armchair. Singleton arrived in Baltimore sometime before May, 1790, when he advertised with his partner William

McFaddon that they had just emigrated from London and had receive the training in cabinetmaking from all over Europe.^[2] After six years in business together, the partnership dissolved and Singleton worked on his own until his death in 1803. Judging from the amount of advertisements he made, it appears that Singleton enjoyed a steady business. He made chairs, card tables, fire screens, and chests of drawers and directed much of his advertising at country gentry like the Lloyds.^[3] In addition, when he died in 1803, he owned a book of cabinetmaker's designs for furniture, a subscription to the Baltimore Circulating Library and was generally an active and prominent member of the cabinetmaking community.^[4]

The most important fact about William Singleton's career in the context of Baltimore chair making is his indebtedness to inlay maker Thomas Barrett when Barrett died in 1800, indicating that he purchased inlay from him.^[5] Therefore, Barrett may have made the inlay on the Lloyds's chair and a chair with eagle inlay thought to be characteristic of Baltimore.^[6] The \$108 paid for the chairs is reflected in the beautiful sand-burned green flared edge of the paterae, which likely matched a green leather upholstery that is faithfully reproduced at Williamsburg. The price paid did not consider the inherent weakness of the oval splat design, which broke many times on the surviving example and is likely the reason that only this one armchair survives.

The Lloyds's owned several sets of dining chairs, but it is interesting that these were purchased just ten years after Edward Lloyd IV had ordered a set from London (see catalogue 5) that were of a similar neoclassical design. Clearly, it was important for

Edward V to purchase furnishings that projected his authority as the owner of Wye House and pioneer of current taste.

[1] The author has only seen this armchair on a platform in the DeWitt Wallace Center at Colonial Williamsburg. With the exception of my text, the critical information is taken from Hurst and Prown, catalogue number 30. In conversation with Jonathan Prown on February 26, 1999, he noted that the entry was complete and that I could glean all of the necessary information from it.

[2] Maryland Journal, May 14, 1790.

[3] Hill, page 167.

[4] See Hill, page 173 and 194.

[5] Inventories, Baltimore County (1800-1803), M10 of the Joseph Downs Manuscript Library, Winterthur Museum.

[6] Clement C. Conger and Alexandra Rollins, editors, Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State (New York: Harry N. Abrams, 1991), catalogue number 108.

Armchair, Baltimore, 1801
William Singleton (fl. 1790-1803)



Courtesy, Colonial Williamsburg Foundation; 1991.585

CATALOGUE 22

Sofa

American

Baltimore, Maryland

1805-15

35" high 96" wide 24 ¼" deep 19" seat height 32 ½" arm height

Description: A Grecian-style sofa with rolled arms on saber legs. The rails, arms, legs, and crest rail are boldly reeded.

Materials: Mahogany legs, crest rail, posts of back frame; ¾ inch mahogany facings on arms, front rail and back rails of frame. Tulip poplar medial braces and front and rear rails and arms behind mahogany facings. False leather upholstery. Brass castors. Iron braces.

Construction: The sofa is composed of three separately constructed parts: the frame, the back and the seat. The frame consists of the arms and the front rails. The arms are joined to the rails by a series of scarf joints and are secured by semicircular iron braces screwed to the inside of the joint. The rails are each single boards. The front and rear rails are connected by medial braces tenoned to them, three braces joining the front and rear rails and three braces joining the arms. The medial braces are not curved. The legs are tenoned to the bottom rails. The rear legs are not finished in the back and do not have reeding on the inside but small roundels were applied to each volute termini that match those on the front legs. The back is a frame consisting of four posts that are tenoned to the bottom rail. At the top, the posts lap over one rail and are tenoned through another rail above it, which is exposed. The bottom rail and the lower rail of the seat back are lapped and screwed onto the back of the arms. The crest rail is tenoned to the top rail of the back. The seat cushion consists of a removable paneled box frame that has been largely altered in later re-upholstery. The most recent re-upholstery revealed an original web seat.

Inscriptions: On the seat, one of the panels used contains the lettering:

'B A B B I T T S
TRADE BEST MARK
S O A P
NEW YORK'

Benjamin T. Babbit's Soap manufactory was in business in New York City from circa 1880-1900, located first at 82 Washington Street and then at 41 West Street in Manhattan.

Condition: Three molded roundels are missing from the front legs and all four molded roundels are missing from the rear leg. The compass marks where the roundels are missing show their layout. There is damage to the right crest joint. The brass castors are original. The iron braces on the inside of the front legs are replaced.

Location: Wye House, central passage

Provenance: Edward Lloyd V (1779-1834), by descent to present owner.

Sofas are distinguished from couches by arms of equal height that are often made in bookend pairs. In the first and second decades of the nineteenth century, the Lloyd's purchased several boldly formed and decorated pieces furniture in the popular Empire style: the sofa was "an elegant essential to the drawing room" according to Rudolf Ackermann's 1821 Repository of Arts, Literature, Commerce, Manufacture, Fashions, and Politics. The Lloyd's sofa was probably covered in a satin damask with adorning trim if it were intended for an elaborate room or in a velvet with less fancy trim if placed in a simple room.^[1] Because of the size and upholstering necessary, sofas such as these were the among the most expensive pieces of furniture in an early nineteenth-century home.

Baltimore Grecian sofas like the Lloyds's survive well in museums and private collections suggesting they were made in large numbers in the first and second decades of the nineteenth centuries.^[2] Based on the popularity of the Grecian sofa, especially in

Baltimore as evidenced by their high survival, Baltimore cabinetmakers aiming to satisfy the tastes of wealthy Baltimoreans made comparable renditions of the Grecian sofa.

Despite the notable similarities to Baltimore Grecian sofas, the Lloyds's sofa also contains small differences in style and construction from other Baltimore sofas. While the slip seat is a trait common to Baltimore-made Grecian sofas, the Lloyds's sofa is distinguished by the extra carving on the scrolled crest rail: a pair of carved rosettes is carved at the front and, at the side, acanthus leaf carving extends down the slope until it becomes fluting. The acanthus leaf carving is related to the carving of the Lloyds's pillar and claw card table. The carving on the two examples, considering Baltimore's specialty trades, may be the work the same carver.^[3] (Catalogue 19.) The heavy reeding on the seat rail and arm rails, which end in turned caps, is commonly found on Baltimore Grecian sofas. The saber legs are reeded, not carved with acanthus or horns of plenty, and are covered with their original bold lion's paw castors. The scrolled termini of the legs, both on the outside of the front legs and on the inside of the rear legs, are decorated with turned caps that match the turned caps on the arm termini.

Many of these surviving Grecian sofas have been attributed to Baltimore cabinetmaker William Camp based strong stylistic and construction similarities to a pair of documented Camp couches at the Maryland Historical Society.^[4] The straight medial rails of the Lloyds's sofa are distinguished from the curved medial rails commonly found on Camp's sofas and similar sofas and couches made in Baltimore and other cities throughout the eastern United States.^[5] However, considering the frequency of the form,

its fairly regular decorative scheme and the amount of surviving sofas with similar construction, the only method of isolating a possible maker derives from the Lloyds's relationship with Baltimore cabinetmaker Edward Priestley. Priestley advertised Grecian sofas and worked for the Lloyds's during the 1810s when they probably purchased this sofa.^[6]

It is possible that this sofa was one of a pair since inventories from the 1830s and 1860s list "sofas . . . \$25."

[1] For information regarding the re-upholstering of a similar nineteenth century sofa, see Jan Seidler Ramirez, "The Re-dressing of a Boston Empire Sofa." Edward S. Cooke, Jr., editor, Upholstery in America and Europe from the Seventeenth Century to World War I (New York: W. W. Norton & Company, 1987) 223-230.

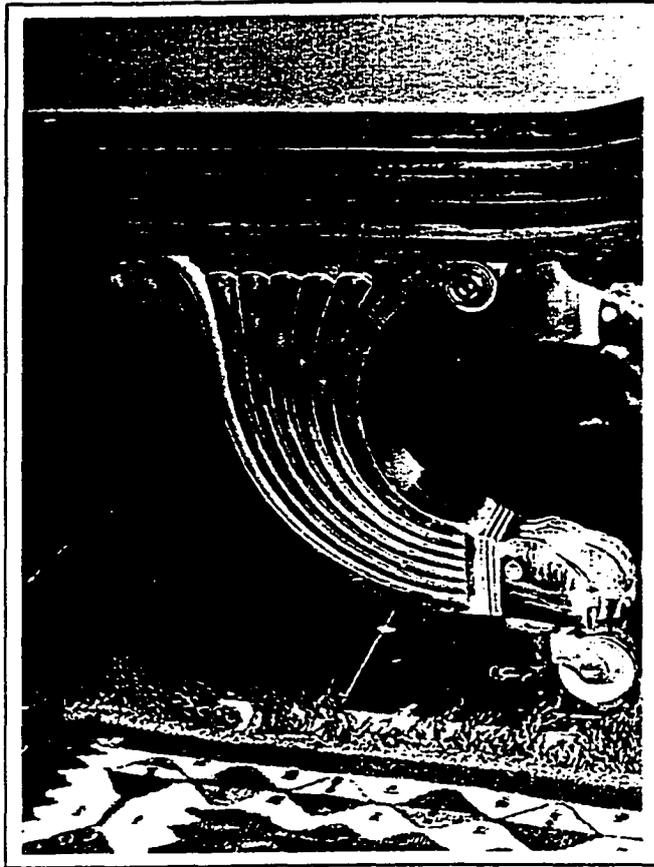
[2] See DAPC; Weidman, catalogue numbers 127-130; Miller, catalogue numbers 571 and 580-583; and Elder and Stokes, catalogue number 44.

[3] See Hill, page 159.

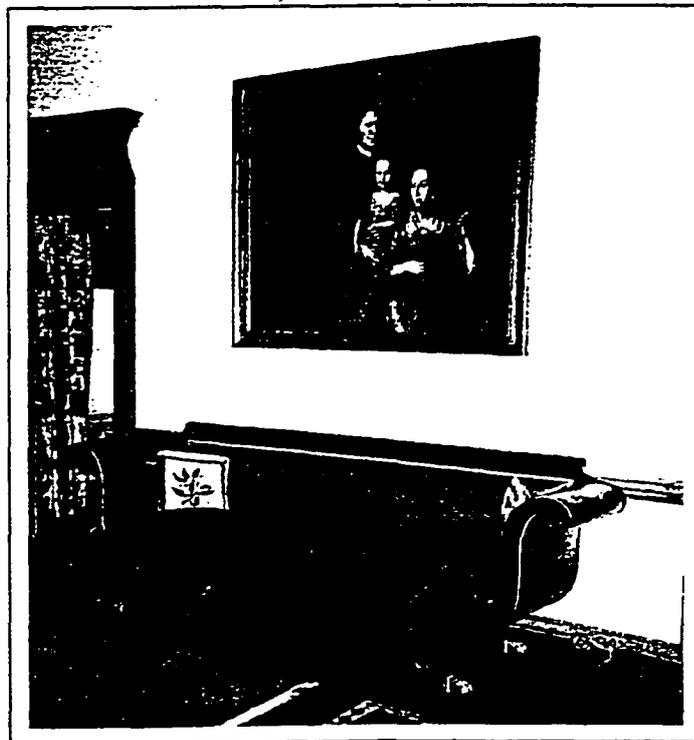
[4] See Weidman, catalogue number 127.

[5] Catalogues of numerous American furniture collections with sofas and couches dating from 1800 to 1830 discuss this construction technique.

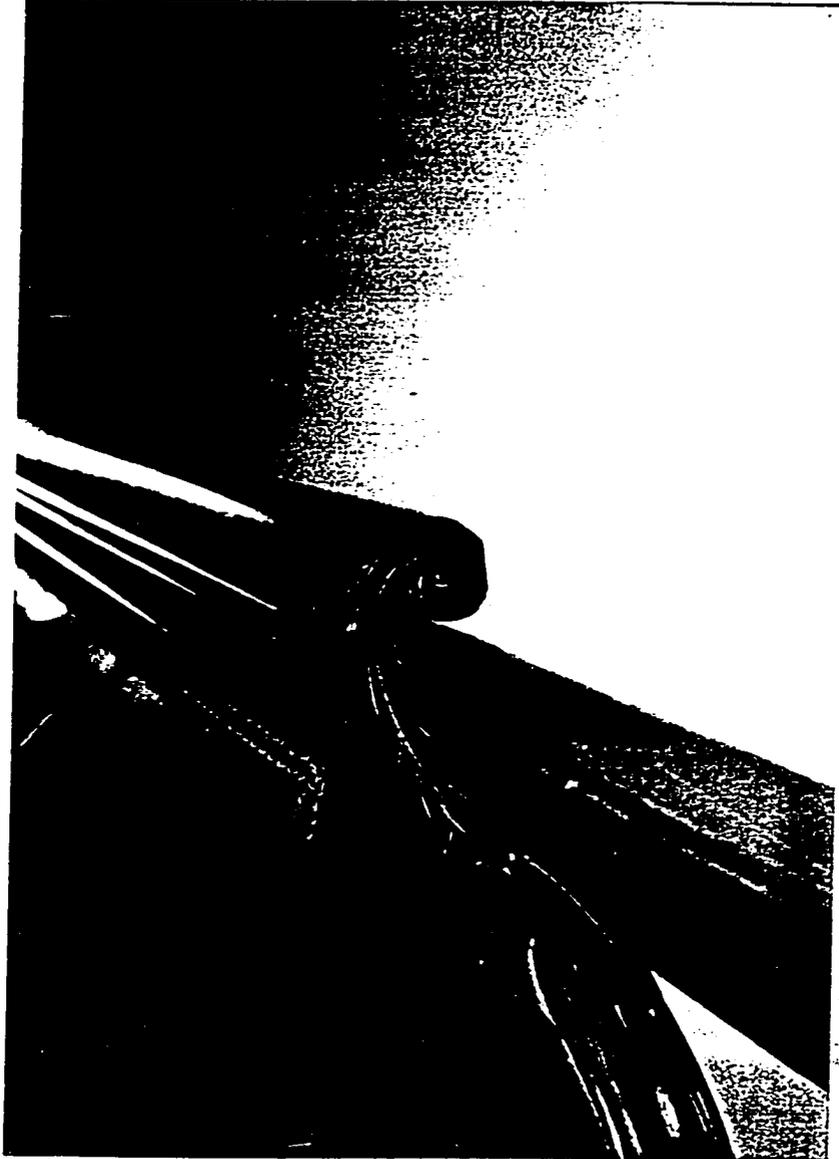
[6] See Hill, page 180. Priestley is also believed to have repaired the sofa; see Appendix C.



Grecian sofa, Baltimore, c.1810-1815



Acanthus carving on crest rail of Grecian sofa



CATALOGUE 23

Desk and Bookcase

American

Annapolis, Maryland

John Shaw (fl. 1771-1819)

1797

98 ½" high 41 ¼" wide 23 ½" deep
(upper case) 56 ¾" high (lower case) 41 ¾"

Description: A desk and bookcase consisting of a bookcase with glazed doors and a broken scroll pediment over a slanted fall-front desk. The desk has one drawer and a cabinet with partitions for filing large ledgers and account books.

Materials: Mahogany upper and lower case sides, cornice, pediment, doors (upper and lower), desk front, apron, feet, lower cabinet partition fronts, bookcase shelves and partition fronts, and desk drawer shelves and partition fronts. Mahogany veneer on entablature, skirt, waist molding, and over solid mahogany doors (upper and lower). Light wood inlay decorations. Yellow pine shelves (bookcase and desk interior); lower cabinet partitions; support blocks on cornice and center block on the bottom rear of skirt. Tulip poplar interior drawer dividers, sides, backs, and bottoms and large drawer side, back and bottom. Felt desk surface and top loper surface. Brass hardware.

Construction: *Upper case:* The case sides are dovetailed to the top and bottom. The back consists of four panels set in a joined frame. The back panels are set into rabbets on the edges of the case top, bottom and sides and fastened to the case with six screws and fourteen nails. The entablature is decorated with a cross banded veneer and three light wood inlaid rectangles with inset ovolo corners. The molded cornice with dentil decoration is a three-sided structure supported by eight randomly spaced support blocks. The cornice is cut at the rear so it can fit in the window pier. The broken scroll pediment is glued and nailed to the top of the cornice at the front both directly and with a support brace. The termini of the pediment are inlaid with stars. The case front consists of two doors fastened to the case sides with two hinges. The doors are joined frames with the rails tenoned through the stiles. Diamond shaped escutcheons inlaid in light wood are set into the inner stiles. The doors are glazed in a geometric pattern. Inside the bookcase are five interior shelves (making six rows) set into dadoes on the case sides. The shelf dividers are set into dadoes on the shelves. The three bottom shelves are divided into 24 pigeonholes and the middle shelf is divided into four pigeonholes. The ogee-shaped pigeonhole valances are glued to the shelves and dividers and are backed with three small

blocks, one horizontal at the center and one vertical one on each end. A two-piece waist molding is glued to the front and sides and mitered.

Lower case: The case sides are dovetailed to the top and bottom. The back consists of two vertical boards tongue and groove joined and set into rabbets on the case top, bottom and sides and nailed nine times at the top and six times at the bottom. The apron is a one inch thick joined frame that supports the upper and lower cases. The two side boards of the apron contain the feet making them integral to the framed apron. The front and sides of the apron are shaped and outlined a string inlay resembling a staggered stretcher brick bond. At the front is a large semicircular panel with a pictorial inlay of leaves and acorns.

The fall front of the desk is fastened to the writing surface with two hinges. It consists of a single board with battens on the ends that are tongue and groove joined to the board. The front of the fall front is outlined in string inlay with inset ovolo corners and a large crosscut oval inlay at the center also outlined with a cross band. A stub tenon is on the board below the fall front and fits into a mortise on the bottom edge of the fall front. The desk interior consists of a center prospect door inlaid with cross-banded arch with contrasting keystone and imposts and a diamond-shaped escutcheon surrounding a lock. Inside the prospect door are a pigeonhole with a shaped valance above a drawer slot. (See Condition.) The prospect door is flanked by two document drawers and four pigeonholes with shaped valances over a two over one drawer configuration. The bottom drawer is inlaid to appear as two drawers. The document drawers are fluted columns with stop-fluting decoration emphasized by a light wood inlay and surmounted by Doric capitals. The sides of the document drawers are nailed five times into a rabbet at the fronts and a long and narrow strip of wood at the backs. The bottoms of the document drawers fit into dadoes at the fronts and sides and are nailed once at the back. The interior desk drawers sides are dovetailed to the front and backs and the bottoms slide into dadoes at the sides. Blocks are glued intermittently under the sides and fronts of the drawers. The drawer fronts have a light wood string inlay outline. A molding is nailed to the writing surface below the interior drawers and prospect door. The writing surface is covered in green felt and is surrounded by a miter joined, cross band veneer. The lopers consist of a horizontal board cut chamfered at the rear. When it is set into the case, it meets a conversely chamfered piece set into the back boards. A vertical facing and a light wood outline are glued to the front of the lopers. Green felt is glued to the top surface of the lopers. The sides of the drawer in between the lopers are dovetailed to the front and the back. The drawer bottom is chamfered and slides into dadoes on the sides. A strip is nailed under the back. Spaced blocks are glued under the front and end-to-end blocks are glued under both sides. The front is covered with a mahogany veneer and has a light wood inlay outline and an oval at the center. A diamond shaped escutcheon and lock are at the center of the drawer. The drawer is supported by a full dustboard set into dadoes on the case sides that does not extend all the way to the back. The cabinet doors consists of a single board with battens on the top and the bottom. The door fronts are outlined with a miter-joined veneer enclosing a vertical veneer panel in which is set a cross banded

circle inlay. The cabinet interior has three vertical partitions with a molded front profile set into dadoes on the case bottom and the dustboard. Two strips running parallel to the front apron are nailed to the case bottom and to the underside of the drawer dustboard. The partitions do not extend back the entire depth of the bottom case.

Condition: The case interiors with the exception of the interior desk drawers are stained with iron oxide. The cuts made at the rear of the sides of the cornice allow the desk and bookcase to fit in the window pier and are original. The felt on the desk surface and on top of the lopers is modern. The majority of the glass on the upper case doors is original. There are several veneer patch repairs to the skirt. There is a large veneer patch above the lock on the lower case drawer. The screws are original in the fall front hinges. The door hinges are replaced. The nails and screws joining the upper and lower case backs are original. The upper and lower cases were attached and there are two large screw holes on the bottom board of the upper case. The pediment has been broken and glued in several places. The far right and far left pigeonhole valances of the third shelf have been broken and repaired. The front left foot has been repaired. Two new yellow pine blocks are set in the partition space between the drawers and the lopers. The finial has recently been misplaced. The interior prospect drawer was stolen in the past forty years; it is a strongly held belief that it contained the label of John Shaw.

Inscriptions: On the top row of pigeonhole valances is written in ink and in script:
(Left valance) "Receipts"
(Third from the left valance) "[illegible] Bills"

Provenance: Edward Lloyd V (1779-1834), by descent to present owner

Location: Wye House, south office between the windows

Exhibitions and Publications: Rosamond Randall Beirne and Eleanor Pinkerton Stewart, "John Shaw, Cabinetmaker," Antiques 78 (December, 1960), pages 554-558; Lu Bartlett, "John Shaw, Cabinetmaker of Annapolis," Antiques 111 (February, 1977), pages 362-377; and William Voss Elder III and Lu Bartlett, John Shaw: Cabinetmaker of Annapolis (Baltimore: The Baltimore Museum of Art, 1983), Catalogue 51.

Edward Lloyd V's desk and bookcase combines a baroque form, such as the Lloyds's English secretary and furniture illustrated by Chippendale (1762), plate 108, with the lightened refinement of neoclassical patterning and decoration seen in Hepplewhite's Guide, plate 44, and the addition of an elaborately patterned and inlaid

apron.^[1] The cornice molding combines a dentil and ogee pattern taken directly from plate 121 in Hepplewhite's Guide. Shaw's construction of the piece almost overcompensates for the need. The secondary woods are generously used and the unusually joined frame apron is more than capable of supporting the case.

On this desk and bookcase, John Shaw has borrowed from numerous decorative schemes and combined them with skillful design. Most of the inlay, especially the shell and inlay on the apron, was imported either from British sources or inlay specialists at work in Baltimore, such as Thomas Barrett who Edward Lloyd IV hired to inlay the cabin of his schooner in 1794.^[2] The inlaid surfaces contain a range of decorative vocabulary-- plain stringing, patterned stringing, ovals, rectangles with inset ovolo corners, cross-banding, arches, stars, circles, and semicircles with pictorial inlays. This variety of inlaid designs is coupled with the geometric pattern of the glazed doors, a pierced pediment of an ornate scroll design, a dentil and ogee molded cornice, a shaped apron and French bracket feet. The nearly identical undulating apron is featured on a labeled Shaw chest of drawers.^[3] While Shaw has successfully united these elements, the desk and bookcase represents a repertoire of rococo and neoclassical designs.

Edward Lloyd V worked from this desk and bookcase when he was at Wye House. Down the hall in the plantation office were his plantation managers, overlookers, gardeners and his children's tutor. The words "Receipts" and "[illegible]Bills" penned on the pigeonhole valances attest to the use of the piece-- it was not for show. Shaw made the desk and bookcase to fit between the pier in which it remains, as proven by the

original cutaway of the rear of the side cornices. When it was removed from the pier in the 1940s, the original blue paint was exposed. According to his purchasing patterns, Edward Lloyd IV had preferred the cabinetwork of Shaw's former partner, Archibald Chisholm (d.1810) who retired in 1794, and this represents the Lloyds's new relationship exclusively with Shaw. They commissioned numerous pieces from him throughout the first two decades of the nineteenth century.

The desk and bookcase has previously been only attributed to John Shaw, but here Shaw is given full credit for making it based on several instances. The prospect drawer was stolen in the 1960s or 1970s and was a typical location for Shaw's labels, as evidenced by Elder and Bartlett's 1983 retrospective of his work at the Baltimore Museum of Art. That information combined with stylistic and construction consistencies to other labeled Shaw pieces, the missing receipt,^[4] also probably stolen, and the fact that in photographic inventories taken by the family in the first half of the twentieth century, it is referred to as the "Shaw desk," lead me to believe that this is undoubtedly Shaw's work. Furthermore, the current owner recalls having been shown the label when she was a child.

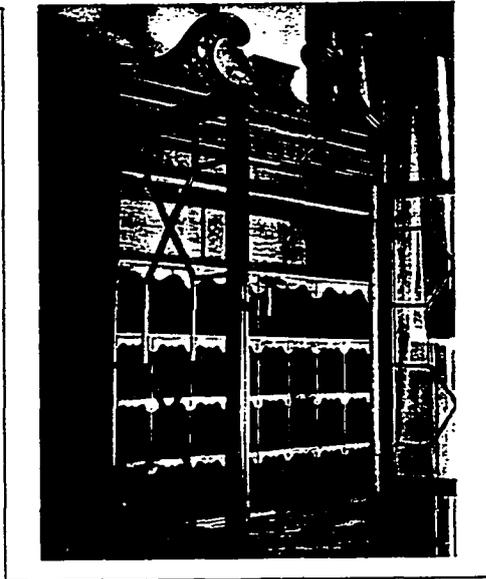
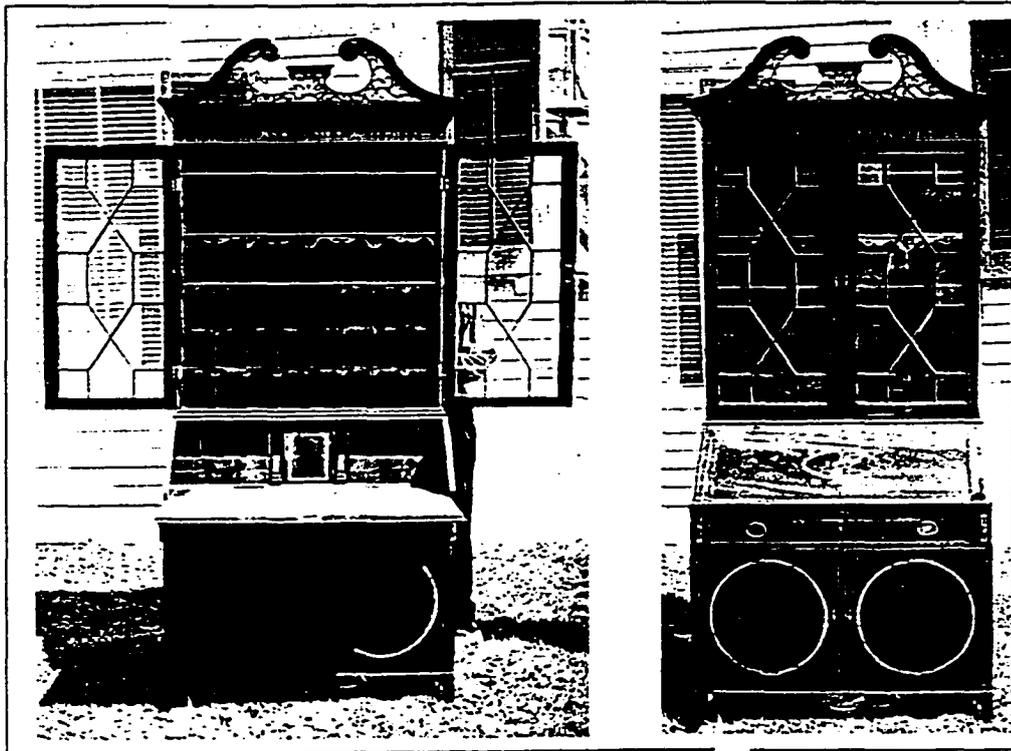
[1] See Elder and Bartlett, page 143-146 for a detailed description of the design in relation to Shaw's work.

[2] MHS, MS. 2001 Reel 24. See Appendix C for transcription.

[3] Elder and Bartlett, catalogue number 28.

[4] Bill Elder knows that the receipt for it was in the Lloyd Papers at the Maryland

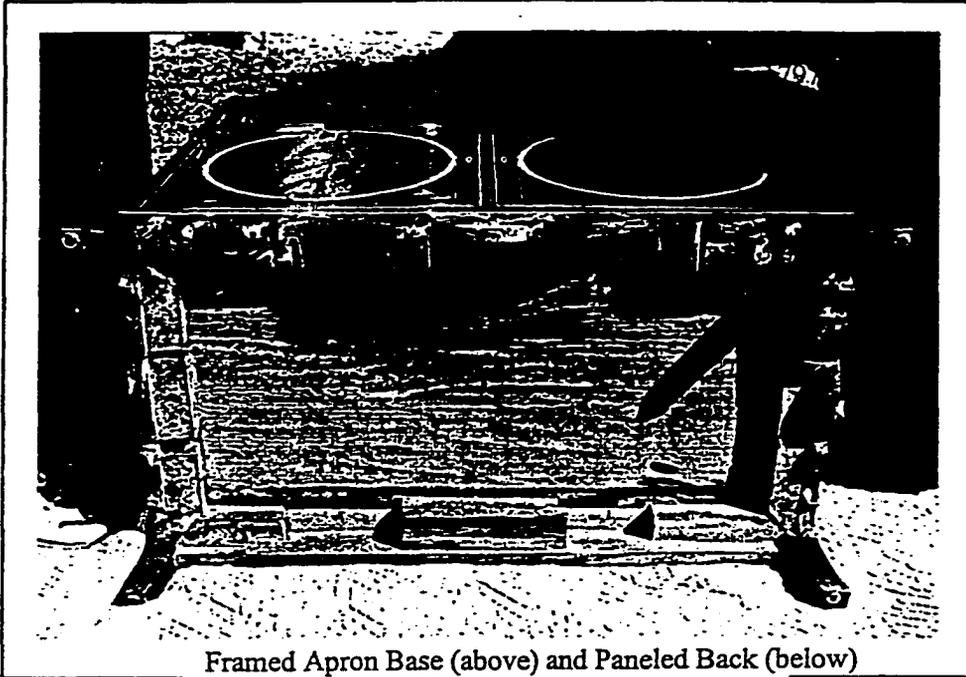
Historical Society in Baltimore in the 1960s. It was probably stolen from there at the same time as the drawer. See Elder and Bartlett, page 147, footnote number 1.



John Shaw Desk and Bookcase, Annapolis, Maryland, 1797

John Shaw Desk and Bookcase, Annapolis, 1797





Framed Apron Base (above) and Paneled Back (below)



CATALOGUE 24

Secretary desk with cabinet

American

Maryland, probably Baltimore

1790-1805

43" high 42" wide 22" deep

Description: A secretary desk with a two-door cabinet on French bracket feet with a shaped apron and decorated with mahogany and light wood veneers.

Materials: Mahogany case sides, cabinet doors, apron, feet, tray fronts, secretary drawer front, sides and front portion of bottom, and interior pigeonhole valances, prospect door and drawer fronts. Mahogany veneer on cabinet doors, apron, secretary drawer front, drawer blade, and interior prospect door front. Yellow pine tray supports and tray bottoms. Tulip poplar case back, case bottom, secretary drawer top and rear portion of bottom, tray blades, tray sides, backs and bottoms, interior drawer sides, bottoms and backs, and interior partitions and blades. White pine drawer blade. Light wood inlays and banding. Brass hardware.

Construction: The case top is dovetailed to the case sides. The bottom boards of the case are set into dadoes on the case sides. The back consists of four horizontal boards, set into rabbets and nailed to the case sides. The cabinet doors are fastened to the case sides two times and have a lock mechanism. The doors consist of one panel each that is set into a joined frame. The door fronts have a center veneer panel with quarter fans at the corners. The door veneer is surrounded by a herringbone string inlay and a cross-band that is mitered. The cabinet interior contains three graduated trays set on blades tenoned to the case sides. The tray supports are chamfered at the rear and let into dadoes on the case sides. The tray sides are dovetailed to the fronts and backs. The tray bottoms consist of one solid board, chamfered at the edges and let into a dadoes on the tray sides and nailed to the backs. Blocks glued to all three sides of the tray bottoms. The tray sides are cut in a descending ogee profile so that they are twice the height of the tray fronts. Vertical tray stops are glued to the back of the case.

The secretary drawer is supported by a four-sided frame; the front blade is tenoned to the case sides while the sides and rear batten are set into dadoes. The full extension of the drawer is prevented by a piece of wood that is screwed under the drawer five inches from the back. The two boards of the drawer bottom are screwed to the sides and the rear board is nailed to the back. The drawer front is veneered with mahogany and outlined with a cross-band veneer and string inlay. The front of the drawer is fastened to the bottom with two hinges and falls with quarter round, button-hinged slides on each

side. The desk surface, or fall front, consists of two end battens with mortises that receive the tenon of the center panel.

The secretary interior consists of a center prospect door flanked by one long drawer over two drawers and four pigeonholes with shaped valances. Inside the prospect door is a pigeonhole with a shaped valance above a drawer. The front of the prospect door is outlined with a plain string inlay and an attenuated diamond-shaped escutcheon that surrounds a lock. The drawer sides are dovetailed to the fronts and the backs. The drawer bottoms are chamfered at the edges and fit into dados on the drawer sides and are nailed to the backs. There are brass pulls on each of the drawers. The valances are attached with blocks glued to the top and sides of the pigeonholes

The case sides extend to include the side aprons and the feet. The front apron is one board that is set in between the feet and supported from behind with horizontally grained blocks. The rear elements are supported by horizontal blocks. The front of the feet are faced with veneer that widens at the base to create the flare of the foot.

Inscriptions: The bottoms of the interior desk drawers each contain penciled inscriptions denoting their location in the interior.

Left Side:

Top: "left"/ "1" and 2651.14
216.28
2867.42

Middle Left: "left 4" with a line through this inscription and "#2" below it

Middle Right: "left-3"/ "#3"

On the bottom of the drawer in the prospect closet:

"Middle/in/closet"

Right Side:

Top: "#4"

Middle Left: "right-2"/ "#5"

Middle Right: "Small/ right-1/ #6"

The above referenced numbers are also written on the dustboards that separate the drawers.

Condition: The finish is bleached. There is mold on the bottom of the secretary drawer. Some of the tray stops are missing. There is veneer patching throughout and veneer missing in several locations. The apron is cracked at the right side. The front feet are repaired on both sides. The underside of the top of the secretary drawer has dados cut into it, showing that it was originally laid out for pigeonholes at the top. The

escutcheons on the cabinet doors are missing. The brass bails and handles on the secretary drawer and the pulls on the interior drawers are original.

Location: Wye House, Apple Room office

The overall design of the secretary was inspired by British furniture pattern books popular in both Baltimore and Annapolis in the late eighteenth and early nineteenth centuries, with decorative elements such as the undulating apron that derived from Hepplewhite's Guide, plate 44 and 76, and Sheraton's Drawing Book, plate 42.^[1]

The herringbone string inlay, or banding as it was called, is found on other Baltimore pieces, including the Lloyds's circular card table of the same period.^[2] (Catalogue 16.) Because of both the importation of inlay from Britain to Baltimore and Annapolis and the specialist inlay makers working in Baltimore who sold their inlays to Annapolis cabinetmakers, the occurrence of certain inlay cannot be used to decipher between Baltimore and Annapolis manufactures.^[3] The flare of the bracket feet is built up in the same manner as one of the Lloyds's chest of drawers designed in the same neoclassical style and same period, suggesting the same cabinetmaker. (Catalogue 26) The constructions and decorative schemes of the secretary and chest of drawers differ from that of the John Shaw desk and bookcase and are likely not related to Shaw's shop. (Catalogue 23)

The trays could have stored folded clothing of Edward Lloyd V, but it is also possible that maps were laid in the trays. With land holdings totaling over 30,000 acres around 1800, it was necessary to maintain properly surveyed maps of the Lloyd lands. The desk and bookcase John Shaw made for Edward V's south office did not have space

for maps. Documentation does exist for the placement of maps in cabinets of this sort.^[4]

When the current owner inherited Wye House, maps were located in the trays, which is at present the only evidence of maps being stored in the trays.

[1] See Weidman, catalogue number 95 and 96; Miller, catalogue numbers 808 and 860; and DAPC 75.846.

[2] See Hurst and Prown, catalogue number 90.

[3] See Weidman, page 73. The inlay trade between Baltimore and Annapolis is an area that still needs to considerable research.

[4] See Rudolf Ackermann's Fashionable Furniture, plate 34, page 39. Margaret Pritchard, curator of maps and prints at Colonial Williamsburg, agreed with the possibility of this usage adding that Americans did use cabinets like this for maps. In conversation, April 9, 1999. Until a specific reference to it shows up, it can only be theorized.

Secretary with Cabinet

CATALOGUE 25

Writing Table

American

Baltimore, Maryland

1820-35

36" high 36" wide 17 ¾" deep

Description: A writing table consisting of a frame with a drawer set on four turned legs attached to a folding desk on top. Three small drawers are above the baize-covered writing surface that opens for storage.

Materials: Mahogany legs, corner posts on the table, desk sides, interior drawer fronts and sides, border of writing surface, and the tops of the folding writing box. Mahogany veneer on all other exposed areas. Tulip poplar drawer stops, drawer sides, and lower drawer supports. White pine frame joining table to writing box, divider between desk drawers and storage below upper writing surface, lower drawer front, sides, back, and bottom; interior drawer bottoms and backs, and back boards of table and desk. Brass hardware. Blue baize on the writing surface.

Construction: The writing table is constructed in two parts: a table consisting of the legs and a drawer; and the desk consisting of a folding writing box with a baize surface and three drawers.

The four turned legs of the table are tenoned to mahogany posts. The side rails of the table are tenoned into the legs. Two horizontal boards are at the rear of the case: the lower rear rail is an elongated arch-shaped apron tenoned to the rear legs, while the upper rear rail is dovetailed to the sides of the box. On the sides and in the front an elongated arch-shaped apron is tenoned and glued to the legs. The front of the table consists of a dustboard at the top and a drawer blade at the bottom. The drawer blade is tenoned twice to the leg posts. The blade of the dustboard is tenoned twice to the leg posts and the board is set in dadoes on the case sides. The sides of the lower drawer are dovetailed to the front and back. The drawer bottom is chamfered at the edges and let into dadoes on the sides and fastened to the back with four cut nails. The top, rear edge of the sides is mitered. Vertical drawer stops are glued to the rear of the table, abutting the leg posts.

To connect the table to the desk, a frame is set into the interior sides of the table. The frame consists of a horizontal element above two vertical elements on the ends. These framing members are dovetailed through the top board of the table, which also serves as the bottom board of the writing box.

The sides of the desk are dovetailed to the top and the bottom. The desk unfolds on two hinges to reveal the writing surface and the three drawers above the writing surface. The writing surface consists of a board tongue-and-grooved to create ends and covered with blue baize. The upper and lower halves of the writing surface are dovetailed boxes that unlatch to reveal storage space. Inside the upper half, the sides are both rabbeted and have a ledge nailed to them to support the upper writing surface. A central partition supports the divider, which is the bottom of the drawers. A quarter-round base molding is nailed along the edges of the bottom of the upper storage section. In the lower half of the desk, thin strips are nailed to the two sides and the front of the box to support the writing surface.

The drawer partitions at the top of the writing box are set into dadoes located on the top of the box and the horizontal divider at the bottom. The sides of the three small drawers are dovetailed to the fronts and backs. Each bottom is chamfered and let into a dadoes on the front and sides and fastened to the backs with three nails. Like on the large lower drawer, the top edge of the drawer sides are mitered at the juncture with the back. The two end drawers have locks. The center drawer has no lock and no pull; rather, it is opened by pushing from a hole in the drawer divider, accessed from inside the upper storage section of the writing box.

Condition: All brasses are replaced. The interior of the two small drawers is stained with iron oxide. The drawer bottom of the right interior drawer is extremely ink stained. A series of inked curlicues appear in the storage section of the upper half of the desk. The area where the pull was located on the interior center drawer has been plugged. There has been veneer repair to the front of the long drawer. There are partitions missing from the right corner of the interior right side drawer. The blue baize is original.

Provenance: Edward Lloyd V (1779-1834) or Edward Lloyd VI (1798-1861), by descent to present owner.

Location: Wye House, Apple Room bedroom

In general, the form of this writing table is related to several New York and New England examples from the same period.^[1] The provenance linking it the Lloyds and the its consistent construction, secondary woods, and leg turnings relate it to a group of Maryland, and specifically Baltimore, furniture.^[2] Furthermore, a similar writing table-- turned legs, flip-top box top on top of a drawer and stand-- with a Baltimore history survives in the collections of the Maryland Historical Society.^[3]

Several stylistic attributes compare well to other Lloyd pieces. The knees are bracketed with a small cyma curve, which create an elongated arch shape similar to the cornices on two of the Lloyd's large wardrobes. The turnings on the legs-- a ring turned capital with a baluster shaft ending on turned discs and a small ball foot-- resemble the pattern of the eight turned legs of the Lloyds's marble top toilet (catalogue 31), suggesting the same maker. A labeled John Needles side table and an unlabeled sideboard with a strong Baltimore provenance have the exact same ring and ball turnings as the Lloyds's writing desk and marble-topped toilet;^[4] thus Needles may have made the table, but it is also likely that the feet of the desk and other furniture were turned by a specialist turner such as William Roney. Bills survive from Roney, one of which notes that he turned feet for a wardrobe.

Literally, a box dovetailed to a table, the Lloyds's desk likely provided space for work in a room that may double as an entertainment room, such as the south parlor or withdrawing room. The desk may also be the one referred to in the anonymous William Hindman payment of \$20 for a writing desk in 1820.^[5]

[1] See Gerald W. R. Ward, American Case Furniture (New Haven: The Yale University Press, 1988), catalogue numbers 167 and 185; Montgomery, catalogue number 193; and Brock Jobe, editor, Portsmouth Furniture (Hanover, N.H.: University Press of New England, 1993), page 70.

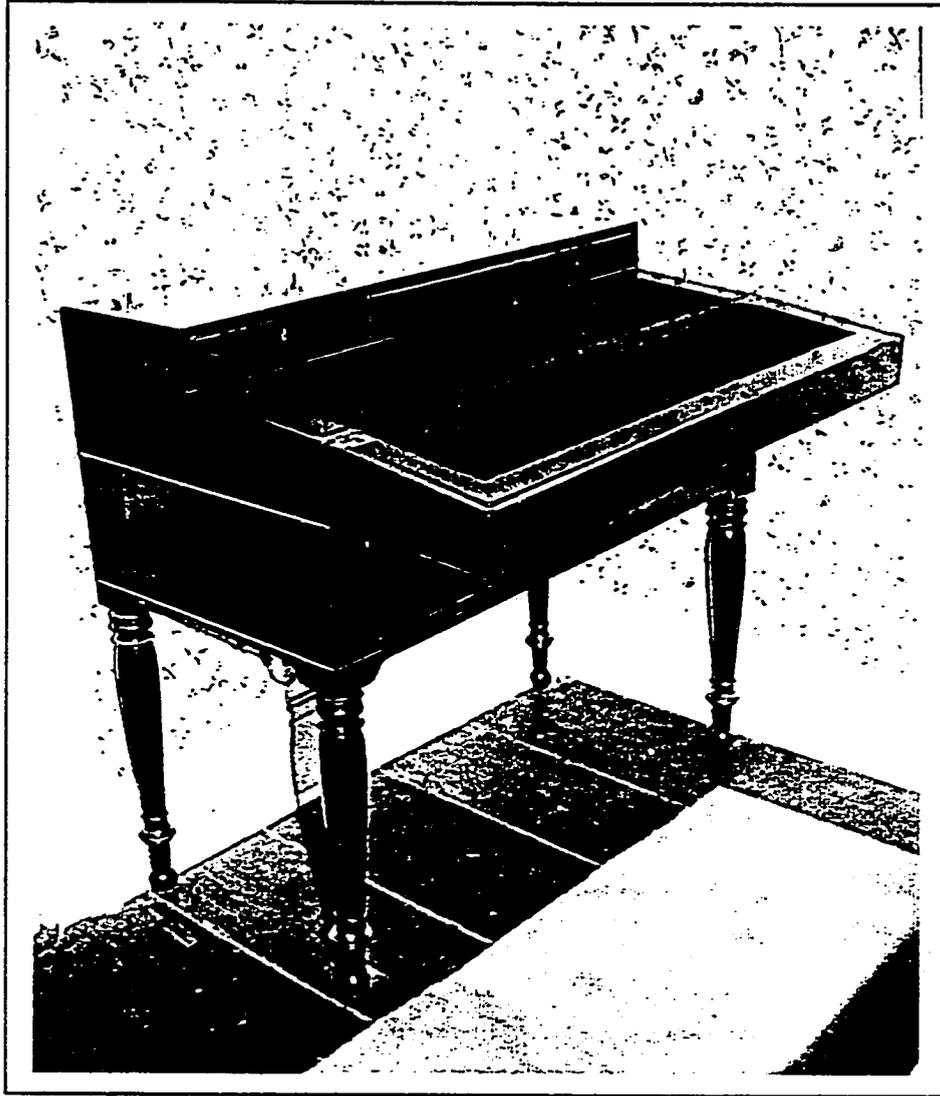
[2] For another similar desk, see DAPC, 87.235.

[3] Weidman, catalogue number 101.

[4] For the sideboard, DAPC, 72.335; for the labeled Needles side table, Museum of Early Southern Decorative Arts Research photograph, 2-15437.

[5] MHS, MS. 2001 Reel 22.

Writing Desk, Baltimore, c.1820-1830



CATALOGUE 26

Chest of Drawers

American

Maryland, probably Baltimore

1795-1805

40 ¼" high 41 ½" wide 21 ¾" deep

Description: A straight-front chest of drawers with four graduated drawers above a shaped apron and French bracket feet. The drawers and the apron are decorated with light wood string inlay.

Materials: Mahogany case sides, case top, drawer fronts, drawer blades, and drawer stops. Mahogany veneer on drawer fronts, edges of case sides, drawer blade, and apron. Tulip poplar case bottom and drawer sides, blocks and backs. Yellow pine drawer bottoms, drawer supports, and case back. Light wood inlays. Brass hardware.

Construction: The top boards are dovetailed to the case sides. A solid row of chamfered blocks are glued to the sides and the front of the top to stabilize the sides. The bottom boards are set into dados on the case sides. The back consists of four vertical boards set into rabbets and nailed to the top and bottom boards. The drawer blades are tenoned to the case sides. Two drawer stops are nailed to each of the drawer blades. The drawer supports are let into dados on the case sides.

The drawer sides are dovetailed to the fronts and backs. The drawer bottoms are single chamfered boards and slide into dados on the sides and are nailed to the backs. Chamfered blocks are glued under the drawer fronts and sides. The case sides extend to include the feet. The veneer applied to the feet widens at the bottom to create the splay of the leg. The feet are supported from behind with vertical stump blocks. The shaped apron is tenoned to the feet and supported from behind with horizontal blocks.

Condition: The interiors of the drawers are stained with iron oxide. Some drawer supports have been repaired. The bottoms of the drawer sides have been pieced out, new strips added and some glue blocks replaced and some glue blocks on the drawers are missing. The brass hardware appears to be original.

Provenance: Edward Lloyd V (1779-1834), by descent to owner.

Location: Wye House, second floor northwest bedroom

Chests of drawers were a ubiquitous form in late eighteenth and early nineteenth century American homes and the overall design of this chest of drawers is illustrated in Hepplewhite's 1794 Guide, plate 76. The apron is a common Hepplewhite and Sheraton design seen on case pieces in Maryland including the Lloyds wardrobe from the same period. (Catalogue 28.) Neoclassical chests of drawers were made in Baltimore "strait and circular, or sweep,"^[1] meaning bow front, and were enhanced by smooth surfaces, geometrically shaped aprons and light wood inlay that accentuates the overall form surface. Delicate French bracket feet, as illustrated Hepplewhite's Guide and Sheraton's Drawing Book, were the most commonly used case support. American cabinetmakers, fueled by their customer's desire for the latest styles, adapted their work to demonstrate their ability to create the new designs, using as the latest British imports or the British design books themselves as the cues.

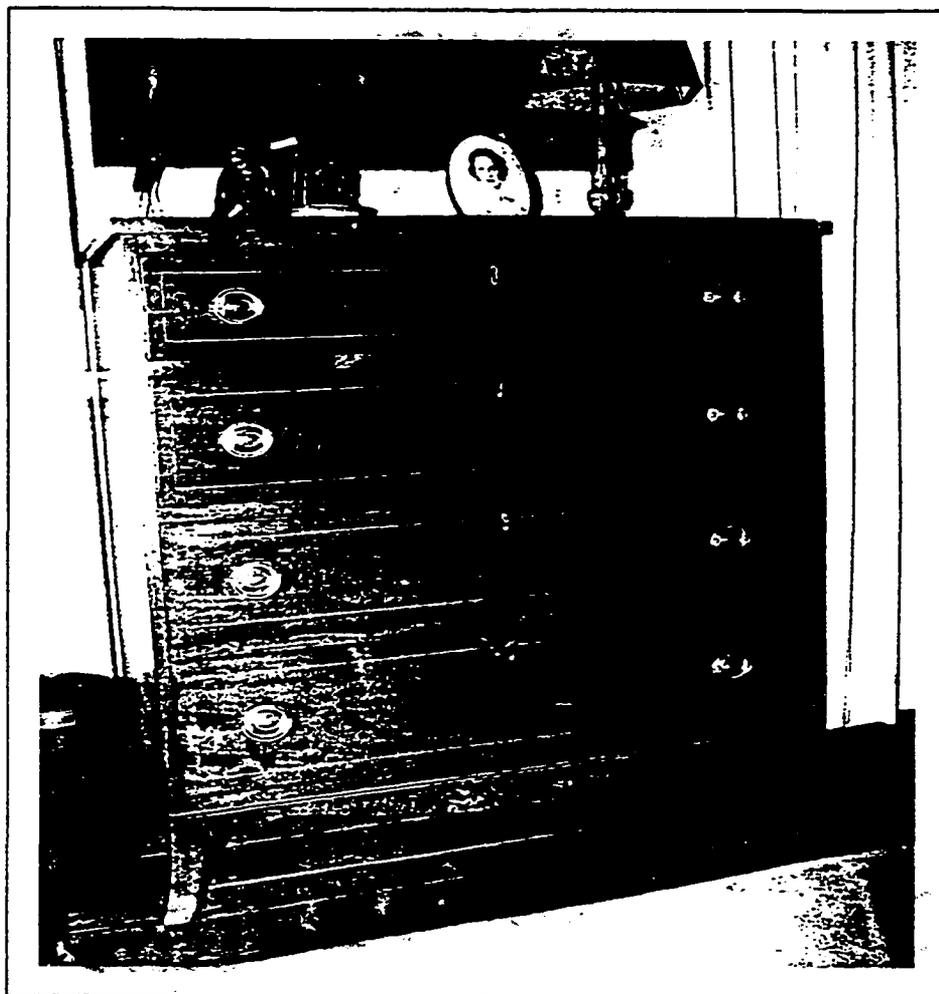
The four graduated drawers and simple string inlay of this example are seen in relate it to chests of drawers with a Maryland provenance, though the plain string inlay, lack of pictorial inlays, plain mahogany drawer fronts, and simple apron do not classify it as one of the finer examples known to have been produced in Maryland at this time.^[2] Yet, its drawers are solid mahogany faced with mahogany veneer and it lacks full dustboards. The case sides extend to include the feet and apron, a feature found on the Lloyds's British dressing drawers and American secretary desk with cabinet and painted pine cupboard (catalogue 9, 24 and 29).

According to Edward Lloyd IV's 1796 estate inventory, he owned numerous mahogany chests of drawers, or bureaus as they were called in his inventory. His son, Edward Lloyd V probably purchased this chest of drawers in Baltimore between 1796 and 1805 when he was redecorating Wye House to suit his tastes. It is also related to the wardrobe in the same style that was likely made in Baltimore and purchased in 1797. (Catalogue 28).

[1] Edward Priestley, as quoted in Hill, page 200.

[2] For great examples of Maryland chests of drawers, see Hurst and Prown, catalogue number 115; Montgomery, catalogue numbers 141 and 143; Miller, catalogue numbers 738 and 740

Chest of Drawers, Maryland, probably Baltimore, c. 1805-1810



CATALOGUE 27

Chest of Drawers

American

Maryland, probably Baltimore

1805-1810

39 ¼" high 39 ½" wide 21 ¼" deep

Description: A straight-front chest of drawers with two drawers over three graduated drawers on French bracket feet.

Materials: Mahogany case sides and top. Mahogany veneer or facings on drawer fronts, drawer blades, top edge, case side edges, and feet. Tulip poplar back boards, and drawer sides, backs and bottoms. White pine case bottom, four-sided frame of top, top battens, feet, drawer fronts, drawer blades, drawer supports, and blocks. Brass hardware.

Construction: The bottom board is dovetailed to the case sides. Three battens at the case top are dovetailed to the case sides. Blocks are nailed to the case sides between the front and middle battens. There is a mitered frame screwed to the three battens. The top is glued to the frame. Veneer is glued to the edge of the frame, creating the illusion of a thick top board. The back consists of three, vertical boards, the two outer boards being let into a rabbet on the center back board. The drawer blades are tenoned to the case sides. The drawer supports are nailed to the case sides. The partition separating the top two drawers is tenoned twice to the front batten and the top drawer blade.

The drawer sides are dovetailed to the fronts and the backs. The drawer bottoms are a single chamfered board that slides into dadoes on the drawer sides and is nailed to the drawer backs three times on the two small drawers and four times on the three long drawers. Cockbeading is glued around the edges of the drawers. On the small drawers, blocks are glued under the sides. Two drawer stops are nailed to each of the blades. The feet are let into the case sides and are supported from behind with vertical blocks. The brackets are supported from behind with horizontal blocks.

Inscription: The underside of the drawers are numbered one through five, being with the top left hand drawer as number one.

Condition: There is veneer loss on the surfaces, especially the drawer blades. Some of the drawer stops are missing. There eight strips of wood screwed into the mahogany top running depth-wise that are repair. The blocks are missing from in between the middle and back batten of the top construction. The drawer supports have been replaced

and the sides pieced-out on the three large drawers. The brass hardware appears to be original.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner.

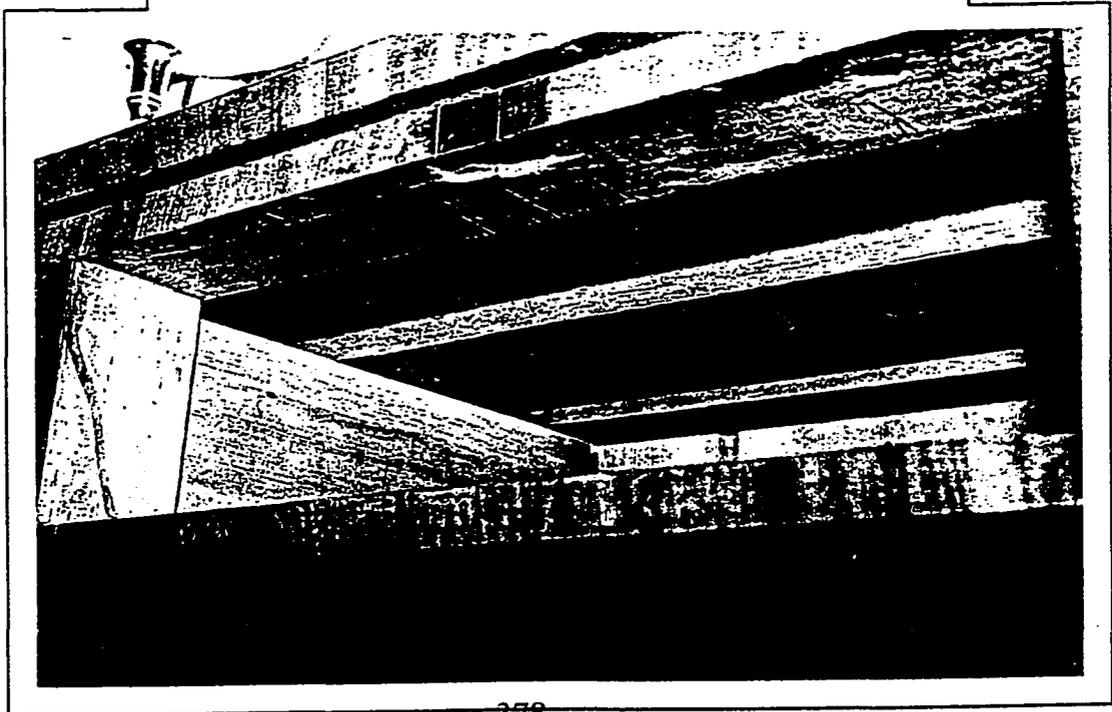
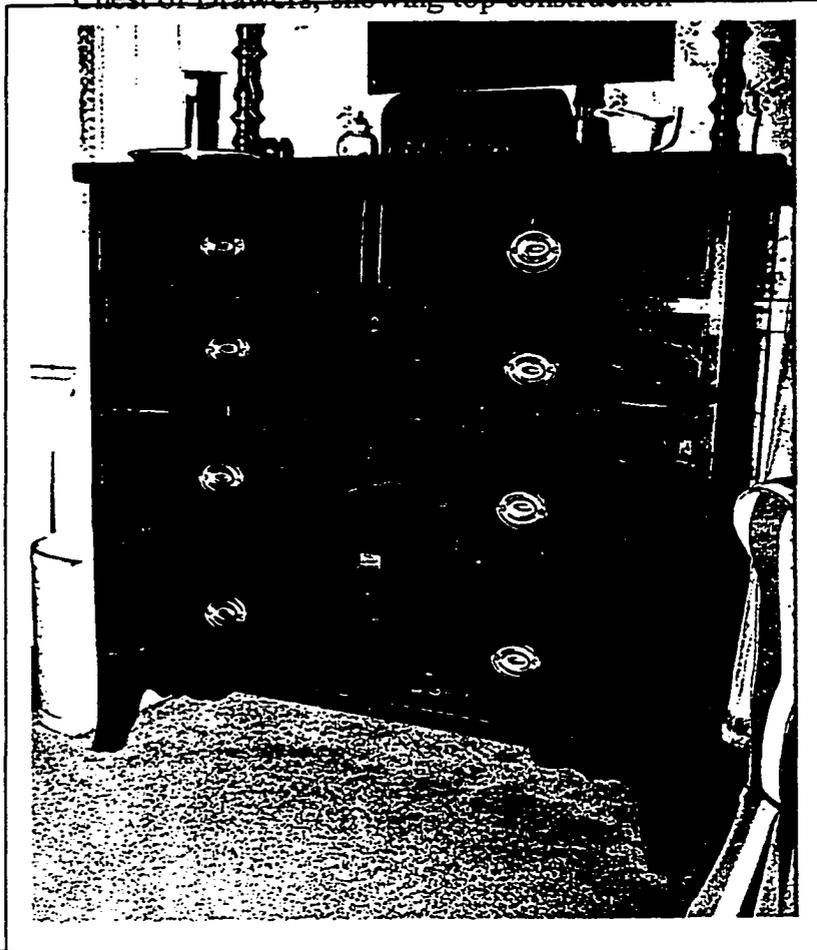
Location: Wye House, second floor southwest bedroom

In the early nineteenth century, cabinetmakers feigned the use of thick, expensive pieces of mahogany for the tops of case pieces by employing braces underneath a thin top board and creating a frame on which are glued mahogany veneers. This construction makes top appear to be a thick board of mahogany. With time, the thin top board of this chest of drawers warped, and an additional bracing system was added to the bottom. The construction of the top suggests a later date for this piece, since thick boards of mahogany became increasingly difficult and more expensive for cabinetmaker to obtain.

This chest of drawers is strongly related in style and construction to one that also descended in an Eastern Shore family, suggesting that both chests of drawers were either made in Baltimore or were by an Eastern Shore cabinetmaker whose work has yet to be identified.^[1]

[1] Museum of Early Southern Decorative Arts, Research files photograph number 2-10,003.

Chest of Drawers, showing top construction



CATALOGUE 28

Wardrobe

American

Maryland, probably Baltimore

1795-1805

82 ¼" high 53 ¾" wide (cornice) 24" deep (cornice)

Description: A neoclassical- inspired plum-pudding mahogany wardrobe with a cabinet of trays over a case of drawers on French bracket feet.

Materials: Mahogany case sides (upper and lower), doors, cornice molding, waist molding, tray fronts, ledger strips (upper case), drawer stops, feet, and apron. Mahogany veneer on entablature, drawer fronts, drawer blades, and base. Tulip poplar tray and drawer sides, backs and bottoms and back panels. White pine upper and lower case tops and bottoms, dustboard, back stiles and rails, drawer fronts, and medial braces of trays and drawers. Brass hardware.

Construction: *Upper Case:* The top and bottom of the case consist of two boards each that are dovetailed to the two boards of the case sides. The back has two panels set into a joined frame. Screws attach the case to the waist molding of the lower case. One full dustboard at the middle is set into dadoes on the case sides. The tray ledger strips are screwed to the case sides. The tray sides are dovetailed to the fronts and backs. The tray bottoms each consist of a medial brace dovetailed to the front and nailed to the back that receives two panels. Each panel has two boards set side-to-side, chamfered and let into dadoes on the brace and the sides. Blocks are glued to the bottom of the trays at the medial brace and the sides. The doors are a single, vertically grained panel set into a joined frame and fastened to the case sides with two hinges. The entablature and cornice are separately constructed as a dovetailed frame.

Lower Case: The top and bottom of the case consist of five boards each that are dovetailed to the two boards of the sides. There is a molded waist molding glued and nailed to the front and sides of the lower case. The back has two vertically grained panels set into a joined frame. The support for the top two drawers consists of a joined frame: a back slat and a drawer blade that are dovetailed to the case sides; a medial brace let into the back slat and the front drawer blade; and drawer supports that are let into dadoes on the case sides and tenoned to the drawer blade. The partition is tenoned to the case top and the drawer blade. The drawer blades are set into the case with sliding dovetails. The drawer supports are set into dadoes on the case sides. The drawer fronts are covered with veneer. The lower two drawers are constructed using the same floating

panel construction as the trays in the upper case, while the top two drawers have blocks glued end-to-end under the sides. Drawer stops are nailed to the drawer blades. The feet are let into the case bottom and supported from behind with two vertically grained blocks. The four-sided apron, shaped on the front and the sides, is tenoned to the feet. The feet are supported from behind with horizontal blocks.

Condition: The wardrobe has been refinished. There are random veneer patches over the exposed areas. The drawers have shrunk over time. The drawer stop on the lower right drawer is missing. The hardware is old if not original to the piece.

Location: Wye House, second floor northeast bedroom

Provenance: Edward Lloyd V (1779-1834), by descent to present owner

While the design derives from Hepplewhite's and Sheraton's neoclassical case illustrations, employing the apron design also seen in the Lloyds's chest of drawers (catalogue 26), the distinctly British construction of this wardrobe of clothes press links it to a cabinetmaker whose training was purely British. Hepplewhite's and Sheraton's designs had become generic, but the floating panel construction of the trays and lower two drawers, as seen on the drawers of the Lloyds's British dressing drawers (catalogue 9), are not typically seen in American cabinetmaking. The smooth surfaces appear dappled by the beautiful "horseflesh" mahogany.

Baltimoreans were never endeared to the chest-on-chest or high chest case pieces for clothing storage, opting instead for wardrobes and clothes presses. The Lloyds's preferences, too, were for wardrobes and presses and their examples exhibit a strict adherence to British design and, in this case, a British-trained cabinetmaker. This wardrobe may be the one referred to in 1797 after Edward V sold the goods of his father's

in Baltimore: “Martin a mahogany clothes press . . £22.12.6” that may also refer to Baltimore cabinetmaker James Martin (fl. 1790-1816).^[1]

[1] MHS. MS. 2001, Reel 26.

Wardrobe, Maryland, probably Baltimore c. 1795-1805



CATALOGUE 29

Painted Cupboard

American

Maryland, probably Annapolis

1795-1800

77" high 48" wide 18" deep

Description: A painted cupboard with two paneled doors and five interior shelves. A three-sided, molded frame with brackets at the front is nailed to the base.

Materials: Yellow pine. Brass hardware.

Construction: The top and bottom boards are dovetailed to the sides. The back consists of four vertical boards set into rabbets on the case top and bottom and nailed. The third shelf from the top is tenoned twice through both sides of the case. The remaining four shelves are let into dadoes on the case sides. Each of the doors have two panels chamfered at the back and set in a joined frame. At the front of the doors, the inner stiles are channel molded with a large concave molding on the right side of the left door. The case is supported on the sides, which extend to the ground. A three-sided, mitered frame is nailed to the bottom of the sides and the front. The top of the base boards is molded and the front board has shaped corner brackets.

Condition: The entablature and cornice are missing. The lock is original. The paint was scientifically analyzed at Winterthur Museum by Richard Wolbers and revealed several layers of paint. The first layer was a tan color paint red glazed with black graining. The second layer was repainted in an off-white color also with traces of a decorative or faux-finish system. Two coats of clear glaze have been added and have aged.

Location: Wye House, kitchen

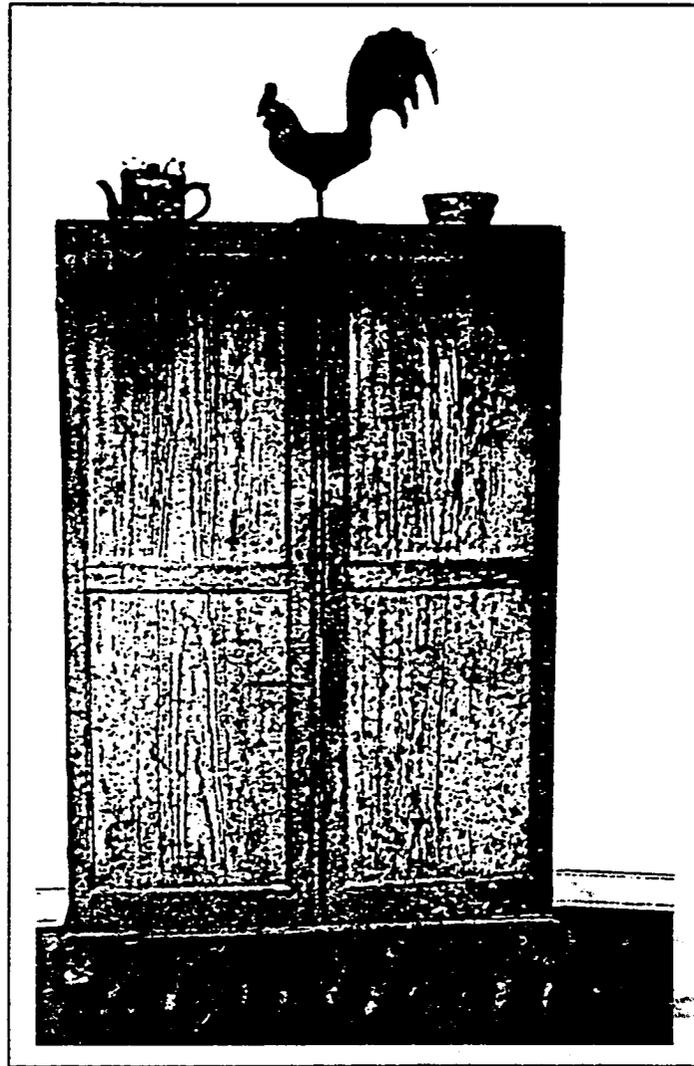
Provenance: Edward Lloyd V (1779-1834), by descent to present owner

The basic construction of the pine cupboard attests to a practical function, probably a storage cabinet for service wares. Its completely pine body was constructed

with the intention of being painted. The decorative finishes of its original surface would have enlivened an otherwise utilitarian design, construction and wood.

The 1796 inventory of Edward Lloyd IV lists, by color, painted pine tables, basin stands, chairs, bureaus, and a pine bookcase, but there is no notice of a large red painted cupboard. It is likely that this piece was made by William or Washington Tuck and is reflected on their early nineteenth-century orders. It is unlikely that such a piece would have been ordered from or even made by the Finlay brothers of Baltimore whose work was more refined.

Painted Pine Cupboard



CATALOGUE 30

Corner Cabinet
American
Maryland, probably Easton
45" high 28" wide 15" deep

Description: A small hanging corner cabinet with a paneled door and three interior shelves.

Materials: Mahogany door and shelf facings. Yellow pine case sides, bottom, top, and shelves.

Construction: The door consists of two panels set in a joined frame. The boards of the frame have molded edges. The panels consists of two boards, glued side-to-side and have chamfered edges with a raised central section. The door is fastened to the right side of the case with two hinges. Semicircular grooves are cut out on the reverse side of the door frame stiles to accommodate the profile of the shelves when the door is closed. The front case frame onto which the door is fastened has a molded outer edge and is miter joined. The case sides consist of three vertical boards. The shelves consist of four boards set side-to-side and that are perpendicular to the sides. The shelves are set in dadoes on the case sides. The molded facings slide into dadoes on the shelves.

Condition: Evidence of use can be seen on the cabinet, but there appear to be no repairs to the cabinet. All of the mahogany and yellow pine has been stained, with the exception of the shelf bottoms.

Location: The present owner of Wye House's Baltimore, Maryland home.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner.

The vernacular style of the corner cabinet possesses stylistic similarities to the Lloyds's painted pine cupboard (catalogue 29). Yet, while the yellow pine of the cupboard was intended to be painted, the mahogany surface of the corner cabinet was not.

Standing corner cabinets were sometimes included as an architectural element in a home and were rarely advertised by Baltimore craftsmen in the late eighteenth and early

nineteenth centuries.^[1] Despite not being advertised, the number of surviving Maryland corner cabinets attests to their popularity and they were probably made in Baltimore and throughout Maryland because customers desired the storage space they provided.^[2] The generic style and utilitarian nature of the Lloyds's corner cabinet suggests that an accomplished cabinetmaker more accustomed to sophisticated work could have made it as conceivably as a local Easton craftsman. It was likely used in a private work or storage space.

[1] Hill, page 206.

[2] For related Maryland examples, see Miller, catalogue numbers 914, 919 and 926.

Mahogany Hanging Corner Cabinet



CATALOGUE 31

“Toilet marble top”

American

Baltimore, Maryland

1820-1830

33” high 26” wide 22” deep

Description: A paneled-sided toilet and washstand with a marble top, splash board, soap compartment. Two drawers are set over a narrower lower drawer on four legs with castors to reveal a toilet.

Materials: Mahogany side panels and frames, legs, shaving area, drawer fronts, and drawer stops. Mahogany veneer on drawer blades and drawer fronts. Spanish cedar or cedrella back panel and drawer sides, backs and bottoms. White pine case braces. Tulip poplar drawer supports. Marble top. Brass castors. Glass drawer pulls.

Construction: Corner posts extend from above the legs to the top of the case. The upper and lower rails of the sides and back are tenoned to the corner posts into which is set a panel. At the front four drawer blades are tenoned to the corner posts. The marble top is set on top of a rabbet cut out of the top drawer blade and side and rear supports. The rails and corner posts of the side and back panels extend above the marble top and are shaped to create the outline of the gallery. The top edge of the gallery is reeded with two wide beads. Reeding is glued to the front stiles. On the interior of the side panels are three braces that are tenoned to the corner posts to provide a surface on which to nail the drawer supports. Four baluster turned legs with ball feet support the case and are tenoned to the corner posts.

The drawer sides are dovetailed to the fronts and backs. The top, rear edges of the drawer sides are mitered. The drawer bottoms are chamfered and fit into dadoes on the drawer sides. Four blocks are glued to the drawer bottoms along the inside edge of the sides. Drawer stops are nailed to the drawer blades of the top two drawers.

The lower drawer front is cut to accommodate a chamber pot. The chamber pot drawer pulls out on four turned legs identical to the case with castors. The four chamber pot drawer legs are lapped and glued to the large drawer. Braces are tenoned to the front and rear corner posts at the sides of the chamber pot drawer. Large quarter round blocks are glued inside the chamber pot drawer.

Condition: The drawer interiors are stained with iron oxide. The front left leg of the chamber pot drawer has fallen off and the veneer on the bottom drawer blade has fallen

off. The lock on the top drawer is original. The shaving cups are original. The pressed glass knobs are original but several of the screws securing them to the drawer fronts are replaced.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner

Location: Wye House, Apple Room bedroom

The fully paneled back of this toilet suggests that it was meant to be seen in the round. Aromatic Spanish cedar, commonly noted as the wood of cigar boxes, was selected as the wood for the back panel and the drawer sides with the intention of disseminating smells that would result from the toilet's use. Its design is related to those in British pattern books of the late 1820s such as George Smith (1826) and a similar toilet with a marble top and the same drawer configuration descended in another Eastern Shore family.^[1] Both of the marble-topped toilets contain decorative vocabulary seen in Baltimore pieces of the late 1820s-- the wide beads of the reeding, the knobby turned feet, and the complete reliance on highly figured veneers and bold forms for decorative effect. The turnings of the feet are the same as those on a writing desk also owned by the Lloyds (catalogue 25) and found on a labeled John Needles basin stand.^[2] While it is possible that this washstand was made by John Needles, any number of Baltimore cabinetmakers patronized by the Lloyds during the 1820s, namely Edward Priestley, could have made it: a characteristic of Baltimore cabinetmaking was the cabinetmaker's hiring of specialists, such as turner William Roney from whom it is documented that Edward Priestley and the Lloyds purchased turnings.^[3]

A “Toilet marble top” is listed in a private inventory of Wye House circa 1834 that likely refers to this toilet and washstand.^[4] The shaving accouterments indicate that this was a man’s toilet and was likely found in an office that served as a dressing room.

[1] Gregory R. Weidman and Jennifer F. Goldsborough, editors, Classical Maryland 1815-1845. (Baltimore: The Maryland Historical Society, 1993) figure 168, page 137.

[2] Museum of Early Southern Decorative Arts, Research Files, Photograph S-15437.

[3] See Hill, page 159 and Chapter III.

[4] MHS, MS. 2001, Reel 15.

"Toilet marble top"
Baltimore, c. 1820s



CATALOGUE 32

Billiard Table

American

Annapolis, Maryland

John Shaw (fl. 1771-1829)

December, 1800

38" high 72 ¼" wide 139 ½" long

Description: The billiard table consists of a large, felt-covered playing surface set on six legs. The edge of the playing surface, the apron below the playing surface and the legs are decorated with light wood inlays.

Materials: Mahogany legs. Mahogany veneer on apron and projecting frieze. Tulip poplar side rails, end rails, and medial brace of cradle system supporting playing surface. Yellow pine panels and stiles and rails of playing surface. White pine inner rail of playing surface. Light wood inlays, including rosewood, satinwood, palisander-type wood, and sycamore maple in the urn inlay. Brass hardware. Textile covering.

Construction: The billiard table is conceived of in two parts: the paneled playing surface set in a cradle system of rails and braces that is suspended on six legs. The rails consist of one board at the ends and two boards at the sides. The rails are tenoned to the legs and secured by two bolts, which are concealed by swing covers. A large medial brace runs from side to side at the center and is flanked by smaller braces. A large longitudinal brace is notched on top of the medial brace and is flanked by smaller braces. All of the braces are tenoned to the rails.

The paneled playing surface consists of three sections of fifteen panels, five panels wide by three panels long, set into a lapped frame. Each panel consists of three planks glued together totaling 10 ½" wide by 9 ¾" long and the boards of the frame are 4" wide. The grain of panels is set opposite to the grain of the adjacent panels; this alternation is consistent throughout the entire paneled frame. It is assumed that the panels are set into the frame with a tongue and groove joint. The frame of the panels is lapped in a woven design and with four wooden pegs at each intersection. The grain of the latitudinal rails of the frame runs side-to-side and the grain of the longitudinal stiles of the frame runs end-to-end. Within the paneled playing surface, the three sections are divided by two 3 ¾" planks. These sections correspond to the placement of the medial braces of the cradle system. It is assumed that there are three levels of this paneling system glued on top of one another, with their grains opposing the other.

The playing surface overhangs the cradle system by 1 ¼", creating a frieze area above the cradle system apron. The inner rail of the playing surface is padded. The outer edges of the playing surface are decorated with string inlay in a guilloche design and decorative brass plates and an astragal molding at the base. There is a wide, rounded molding nailed to the top of the frieze, enclosing the entire table that is interrupted at the locations of the pockets. The felt of the playing surface is nailed to the frame of the playing surface's panels.

The apron, which is the outside of the side and end rails, is covered in veneer and inlaid decoration and has an astragal molding at the base. Two long cross-banded ovals are on each rail, making four on the sides and two on the ends. Pictorial urn inlays are set in raised panels between the ovals, making one on the ends and two on the sides.

The legs are tapered with an astragal molding at the cuff above the foot. The shafts are inlaid with a cross-banded arch with contrasting keystones and imposts and four descending bellflowers. The feet are swell-shaped and terminate on a platform base. Above the leg are raised panels outlined in cross-banded inlay with the two brass swing plates that conceal the bolts.

Inscriptions: When facing south in the table's present and permanently non-rotating location, one can see a chalk inscription reading *Middle* on the left side of the medial rail. On each horizontal panel are chalk *X* inscriptions. On the southwest corner panels of the middle panel section are several calculations. The six rails are branded with the Roman numerals *I, II, III, IV, V, & VI* starting with the south end rail as *I* and moving counterclockwise around the perimeter of the table. The overhang of the playing surface is numbered in blue crayon *1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,& 18* (three numbers on each rail), beginning on the southeast corner of the east side rail and moving counterclockwise around the perimeter of the table.

Condition: Underneath the table, the end rails and side rails are washed in iron oxide. There is evidence of the presence of mud dauber nests under the panels of the playing surface from years of being stored in the Green House at Wye House. Arthur Van Reeth of the Henry Francis duPont Winterthur Museum restored the table between 1958 and 1960. The urn inlays are all replaced with the exception of the one on the south end rail of the table and are believed to have been custom ordered from Constantine's in New York City. The brass plates and swing plates, the pockets and the felt playing surface were also replaced during the 1958 to 1960 restoration. One of the original swing plates exists in storage at Winterthur. In 1994 Mark J. Anderson, also of Winterthur Museum, added a resin finish to the table because its surface was dry. He added green color to the five replaced urn inlays to reproduce the sand-burned green color present in the original urn inlay. There are veneer patches throughout the apron and the frieze.

Provenance: Edward Lloyd V (1779-1834), by descent to Elizabeth Key Lloyd Schiller (1897-1993); by purchase in 1958, the Henry Francis duPont Winterthur Museum. 58.58.

Location : The Henry Francis duPont Winterthur Museum, 7th floor Billiard Room

Publications: Rosamond Randall Beirne and Eleanor Pinkerton Stewart, "John Shaw, Cabinetmaker," Antiques 78 (December, 1960), pages 554-558; Louise C. Belden, "Billiards in America before 1830," Antiques 87 (January, 1965), page 100, figure 1; Charles F. Montgomery, American Furniture, The Federal Period, 1788-1825 in the Henry Francis du Pont Winterthur Museum, New York: The Viking Press, 1966. (catalogue number); Marshall B. Davidson, The American Heritage History of American Antiques from the Revolution to the Civil War, New York: American Heritage Publishing Company, 1968, page 288, figure 376; Lu Bartlett, "John Shaw, Cabinetmaker of Annapolis," Antiques 111 (February, 1977), page 365, plate 1; William Voss Elder III and Lu Bartlett, John Shaw, Cabinetmaker of Annapolis, Baltimore: The Baltimore Museum of Art, 1984. (catalogue number 52); Ellen Donald, "Usual and Most Genteel Games: Game Playing in the Early Chesapeake," The 1990 Washington Antiques Show Catalogue, page 99, figure 6.

For years, the Lloyds's billiard table has been recognized as one of the rarest survivals of American furniture. John Shaw has long received credit for making it based on its style, construction and the strong provenance of the Lloyd family who was known to have patronized Shaw. (See Catalogue 23.) Newly discovered evidence further links the table to shop of John Shaw.

The word *Middle* is faintly written in chalk on the medial brace and, based on other handwriting samples of John Shaw's, appears to be the handwriting of Shaw. Furthermore, the \$150 paid to John Shaw on December 29, 1800, was followed by a purchase of a set of billiards from Baltimore merchant James P. Maynard on January 14, 1801.^[1] This sequence more than likely confirms the link to John Shaw and gives the date of purchase and the amount of purchase of the billiard table. The same urn inlay is also found on a labeled wardrobe now owned by the Baltimore Museum of Art,

suggesting that Shaw purchased more than the six seen on the billiard table.^[2] The urn inlays, the one original of which has burned-green shading, was most likely made in London and imported to either Baltimore or Annapolis and purchased by either John Shaw or Edward Lloyd, who sold them to Shaw, for incorporation on the billiard table. Elaborate inlays such as the urns were known to be imported, such as the “London shells” Robert Courtenay, a Baltimore cabinetmaker and retailer, advertised in 1793.^[3]

While the framed and paneled construction of the playing surface has been called a brilliant innovation of John Shaw’s, it seems that Sheraton’s design of “A Universal Table” provided the impetus for Shaw’s design. Plate 25 of the *Cabinet Designs* in Sheraton’s third edition described a framed and paneled bed:

The framing is three inches broad, and mitered at the corners; and the pannels are sometimes glued up in three thickneffes, the middle piece being laid with the grain acrofs, and the other two lengthways of the pannel, to prevent its warping.^[4]

The billiard table’s playing surface, which has not warped, is constructed in exactly this manner. While the construction is not wholly innovative, its application to a billiard playing surface is unprecedented.

The billiard table was purchased to suit the second floor of the Lloyds’s Green House at Wye House. There is no room at their Annapolis home in which it would have fit. The architectural details in the billiard room of the Green House such as the surviving crown and base moldings and chair rail indicate that it was not an ordinary space. Cue stick divots on the walls also evidence that people were playing billiards, though perhaps not as well as they wanted to be playing! Furthermore, the Green House location of the

billiard table was a British garden device, as evidenced in a sketch of a British garden.^[5] Like his father before him, Edward Lloyd V hired British gardeners and ordered British flowering plants and shrubs and vegetable and fruit seeds. Following in this British tradition, the billiard table does not seem out of place at Wye House. Edward Lloyd V's betting habits on billiards, backgammon, cock fights, and horse races were notorious; since he owned his own cocks and horses, purchasing a billiard table must have seemed logical. The many weekend parties at Wye House in the early nineteenth century must have been lively celebrations with long, drunken evenings of billiard betting.

When Winterthur purchased the table in 1958, years of exposure to the elements in the drafty Green House had wreaked havoc on it. The table was reassembled, cleaned and repaired. Only one urn inlay was salvageable, and the other five dilapidated urn inlays were copied and replaced. The brasses were also copied and replaced. The textile covering had to be specially woven on a wide loom in England since the surface is wider than the width of fabrics produced on any standard, twentieth-century loom. The textile color and texture and the leather of the padded inner top rail were able to be confirmed by remnants of the originals wrapped around nails on the playing surface.^[6]

The Lloyds's billiard table illustrates not only the fine American cabinetwork, but the refinement and leisurely lifestyle the Lloyds enjoyed at Wye House.

[1] Account Book, 1799-1803, Facsimile Copy at Wye House, Talbot County, Maryland.

[2] See Elder and Bartlett, catalogue number 39.

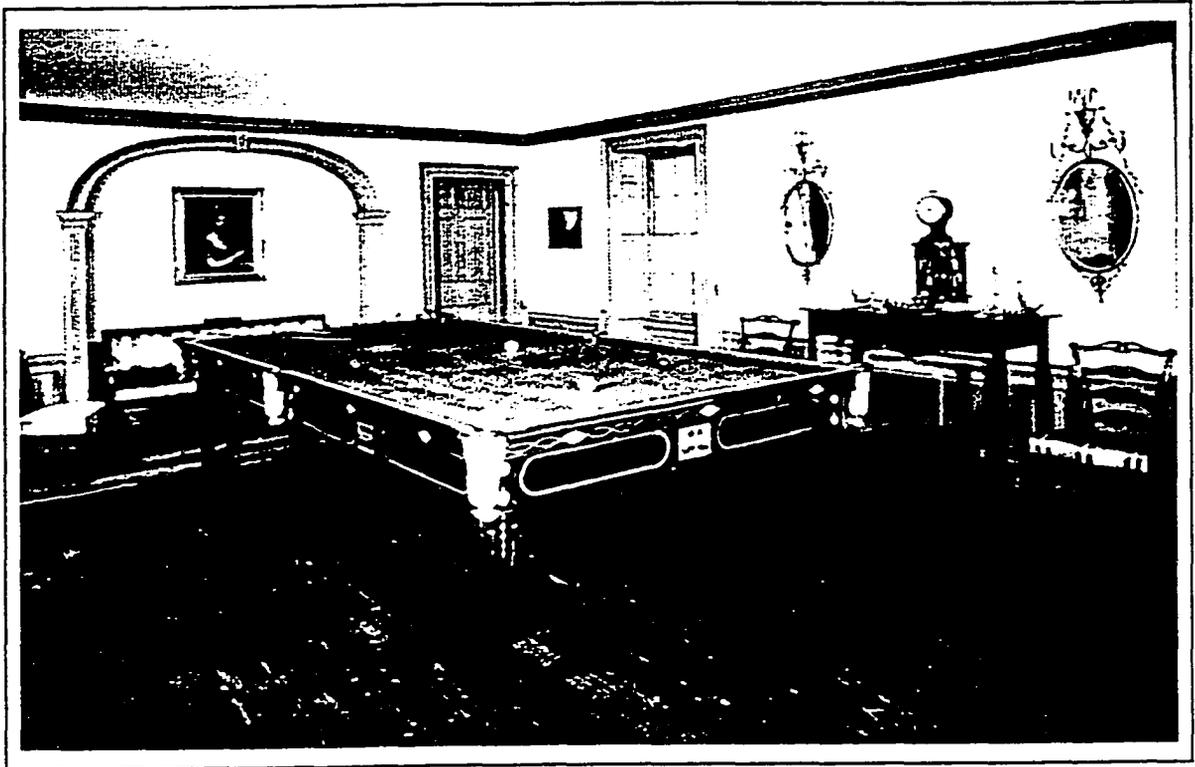
[3] Hill, page 154.

[4] Sheraton, third edition, page 357.

[5] Mark Laird, The Flowering of the Landscape Garden: English Pleasure Grounds, 1720-1800 (Philadelphia: The University of Pennsylvania Press, 1999), page 6, figure 2.

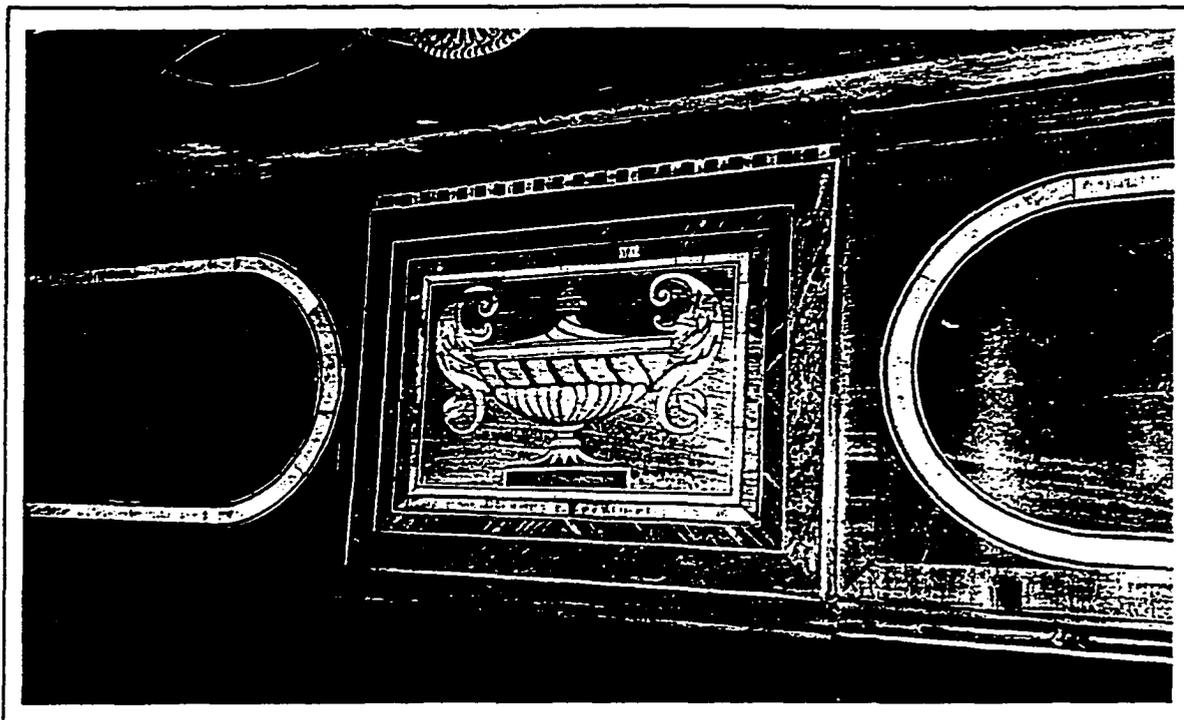
[6] I would like to thank John A. H. Sweeney for providing me with this information.

The Billard Table in the Billiard Room at Winterthur Museum



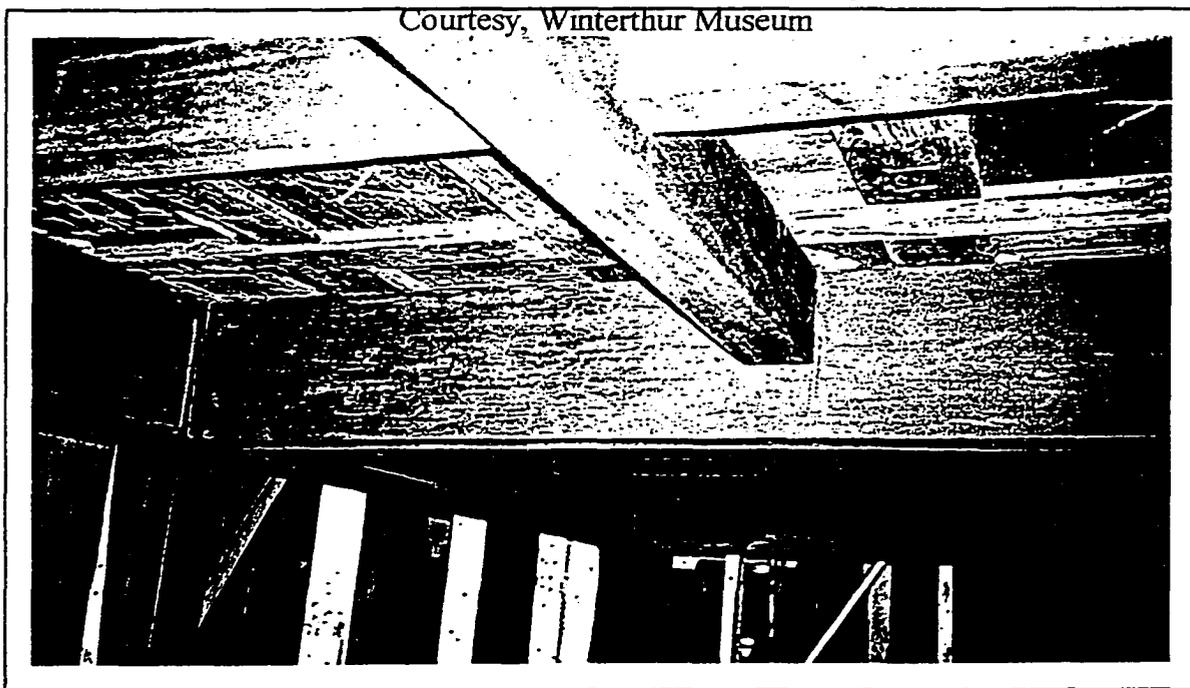
Courtesy, Winterthur Museum

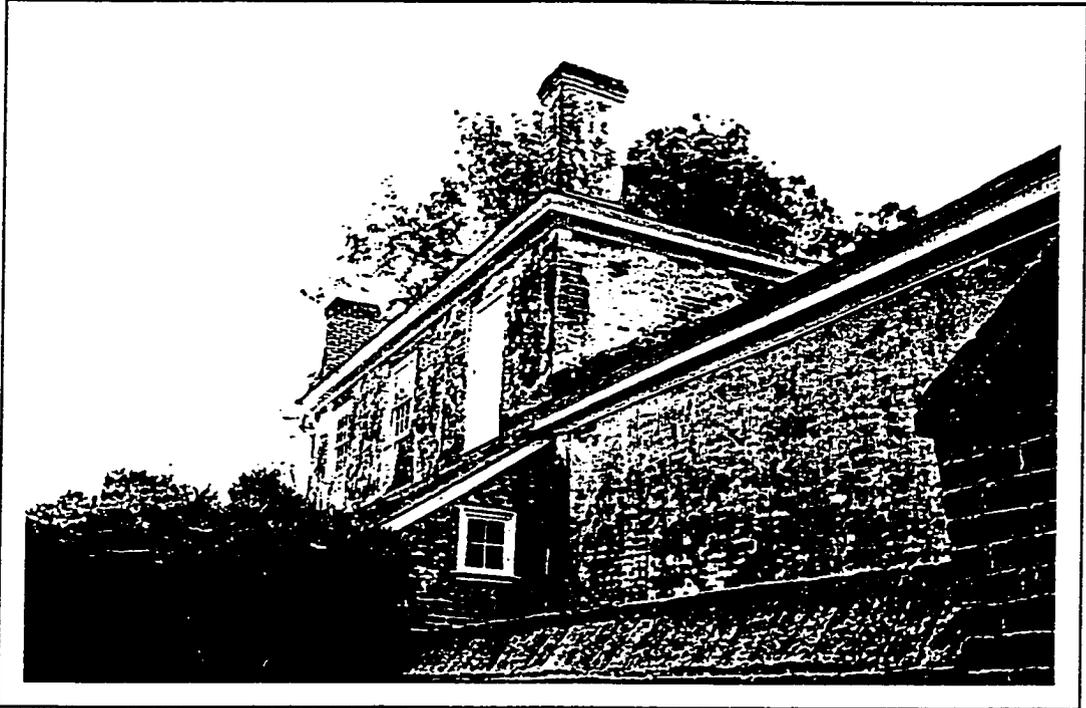
Billiard Table (58.58)



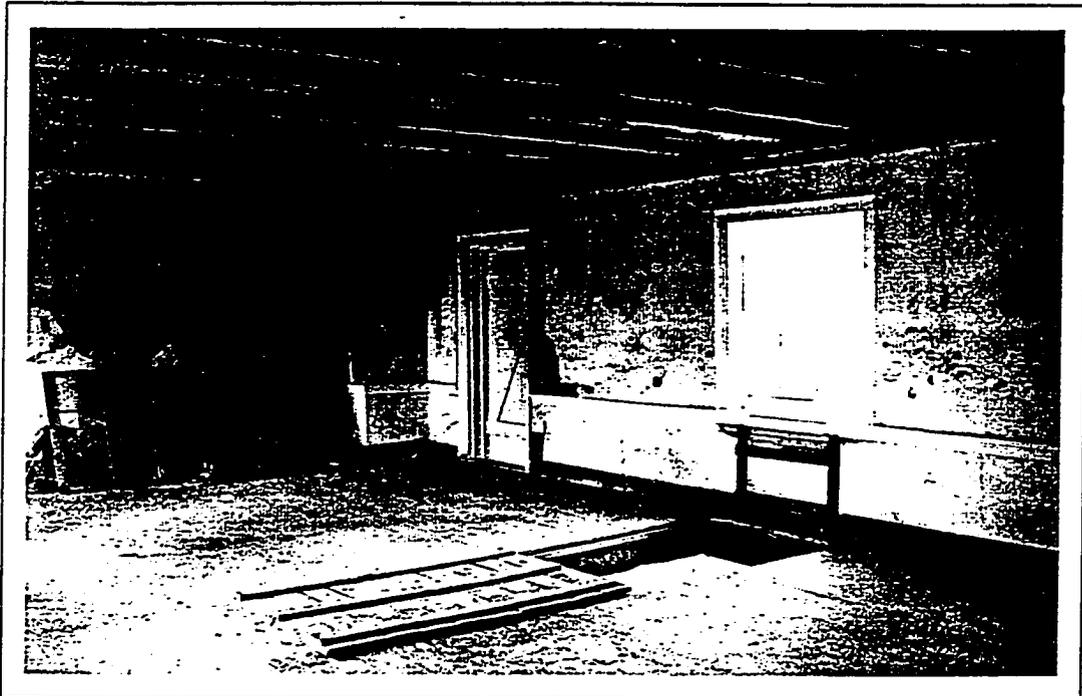
The original urn inlay (above) and the medial rail reading "Middle" (below).

Courtesy, Winterthur Museum





The "back of the Green House" (stairs removed); entrance to billiard room at Wye House.



CATALOGUE 33

Dollhouse

Late eighteenth or early nineteenth Century

Painted Wood

Apparently says "Lawson" on the bottom, which may indicate Baltimore cabinetmaker and retailer Richard Lawson (fl. 1785-1792).

This piece was not able to be examined thoroughly at this time.

Dollhouse
Possibly Baltimore, 1790-1810



CATALOGUE 34

Looking Glass

American

Baltimore, Maryland

1800-1815

49 ¾" high 27 ¼" wide 1 ½" deep

Description: A rectangular mirror with a beaded frame and a reverse-painted glass panel above a mirrored plate. Molded wood anthemions are set at the corners.

Materials: A soft wood, gilt, silvered glass, and reverse-painted glass.

Construction: A lapped joined frame with a medial rail at the front. A mirrored glass plate is let into the bottom and a reverse-painted glass plate is let into the top. Molded frame with anthemions. Gilded frame

Condition: Some serious and very poor in-painting on the painted plate.

Location: Wye House, central passage

Provenance: Edward Lloyd V (1779-1834), by descent to present owner

Looking Glass, Possibly Baltimore



CATALOGUE 35

Marble Slab on Figure Base

American

Baltimore, Maryland

Edward Priestley (fl. 1802-1835)

1827

42 ¾" high 62" wide 26 ¾" deep

Description: Marble slab on a frame of reeded legs with attenuated ball feet. The front legs capitals are carved with the face of a bearded man wearing a tasseled turban, typically called a *therm*.

Materials: Mahogany legs. Mahogany veneer and moldings on the front and side aprons. Tulip poplar frame and rails. White pine corner blocks.

Construction: The front, rear and side rails are tenoned to the legs and are supported from behind with two chamfered vertical blocks at each corner. The legs and blocks are inwardly beveled at the top. The front and side aprons are veneered and surrounded by astragal moldings glued at the bottom and convex ogee moldings glued at the top. A raised panel section is at the center of the front apron. Above the legs are raised, miter joined rectangular moldings inset with vertical veneer panels. The shafts of the legs are reeded and separated from the capitals and the feet by a series of ring turns. The front leg capitals are carved, while the rear leg capitals are reeded.

Condition: The interior of the rails retains its original iron oxide stain. The marble appears to be original. There are nicks to the finish and the wood on all four of the feet. The bottom bead moldings are missing on the front sides of the front legs. The cornice moldings are patched in several places.

Provenance: Edward Lloyd VI (1798-1861), by descent to present owner

Location: Wye House, central passage

Exhibitions: Classical Maryland, The Maryland Historical Society, 1993

Publications: Gregory R. Weidman and Jennifer Faulds Goldsborough, Classical Maryland, 1815-1845: Fine and Decorative Arts from the Golden Age. Baltimore: The Maryland Historical Society, 1993.

The \$33 paid to Edward Priestley for the “frame for marble slab” by Edward Lloyd VI in 1827 was accompanied by a liquor case that was to be situated underneath of the slab table.^[1] This combination allowed Edward Lloyd VI to serve drinks from a surface that could be doused with liquor or water and not be threatened. Furthermore, the basic construction employed truly does classify this piece as simply a frame.

The bearded, turbaned and tasseled therms, as they were called in early nineteenth-century cabinetmaker’s price books, adorning the front two legs are motifs found on chair and table legs in many nineteenth century furniture design books including: Thomas Sheraton’s 1803 The Cabinet-Maker and Upholsterer’s Drawing Book, plate 8, 1804 The Cabinet-Maker, Upholsterer and General Artist’s Encyclopaedia, plates 1 & 4 and 1805 Cabinet-Maker and Upholsterer’s Dictionary, plate 3; George Smith’s 1808 A Collection of Designs for Household Furniture and Interior Decoration, plates 91, 95 & 104; and Thomas Hope’s 1807 Household Furniture and Interior Decoration, plates 37 & 57. Although the design source for this particular table derives from the contemporary sources listed above, the use of carved heads that have been called throughout history Atlantes, therms, gigantes, herms or mummy heads, is an ancient architectural and furniture design. Sheraton, Hope and Smith were probably influenced by sixteenth- and seventeenth-century European design sources in the Mannerist style who illustrated architectural supports, most notably chimney supports, and furniture supports with carved heads that closely relate to the stylistic treatment of the therm heads

they illustrate. Dutch designers such as Hans Vredeman de Vries (1526-1604) and his son Paul Vredeman de Vries (1567-post 1630) illustrated ‘herms’ and French designer Cornelius Bos (1506-1556) published sixteen engravings of Carytids and Therms in 1536 that closely relate to the treatment of the bearded therm on Priestley’s table.

Ultimately, the therm device that appears on the Lloyds’s table purchased from Priestley represents a late manifestation of the Egyptian style in furniture designs, which many scholars believed was short-lived in America. Thomas Hope, the most ardent promoter of strict interpretations of ancient designs, had published another set of designs in 1826 and the therms as well as other design elements on the Lloyd pieces correlate directly to Hope’s late designs.^[2] In considering the relation between the therms on the frame table and those illustrated in Hope’s 1826 design book, it seems conceivable that Priestley, or whoever carved the therms, had access to Hope’s designs. In addition, the table demonstrates that the Egyptian taste in furniture appealed to the Edward Lloyd VI, an appreciation also seen in the winged wardrobe he bought in 1826. (Catalogue 37.)

The 1827 date of the therm-headed frame and the relationship of the carvings on Priestley’s table to the other therm pieces forces scholars to reconsider both dates and former attributions to Baltimore cabinetmaker William Camp (fl. 1802-1822) and Philadelphia cabinetmaker Joseph Barry (fl. 1773-1810), who practiced cabinetmaking in Baltimore in 1803.^[3] In general, the belief has held that pieces that incorporate the therm supports were limited to 1810-1820 and most came from the shop of William Camp. The discovery of the Priestley receipt and the relationship between the Lloyds’ slab table with

the therm supports requires a reevaluation of the duration of the Egyptian influence in Baltimore furniture making as well as Priestley's role in the cabinetmaking community.

The carving of the Lloyds' therms appears on several pieces of Baltimore furniture dating to the early nineteenth century, but most closely to a desk at the Maryland Historical Society and a sideboard at the Baltimore Museum of Art. It is important to consider that Priestley may have contracted out the carving as Baltimore cabinetmakers frequently did.^[4]

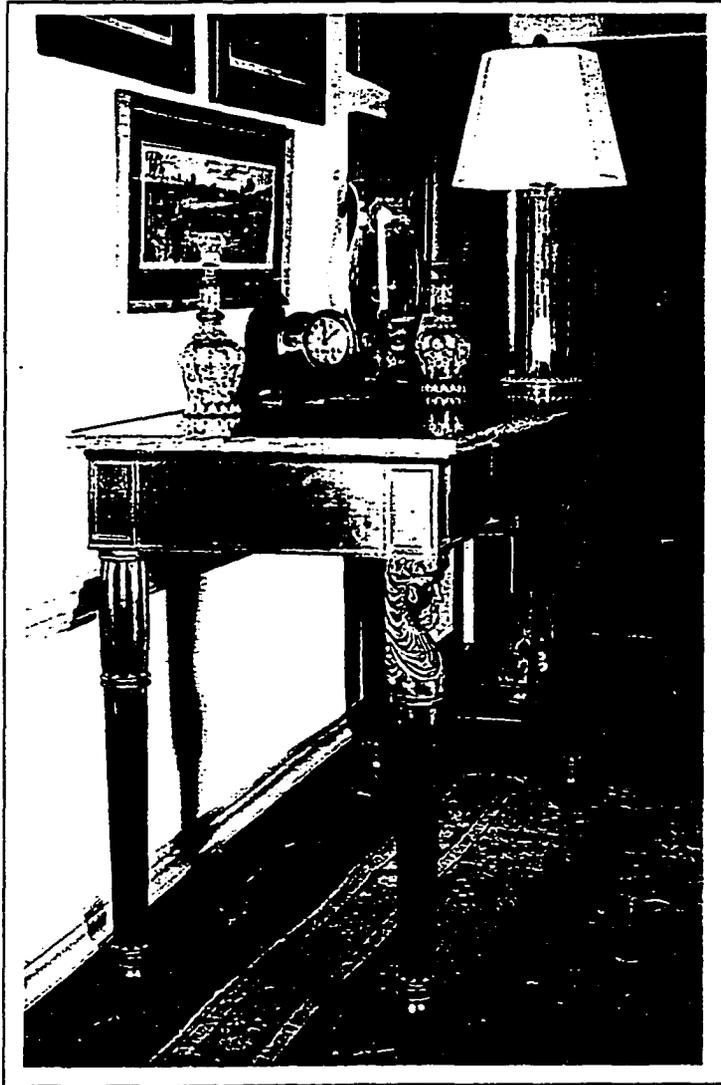
[1] For receipt, MHS. MS. 2001 Reel 27; see also Appendix C. Late nineteenth- and early twentieth-century photographs of the interiors of Wye House show this slab table with the liquor case placed underneath of it.

[2] For excellent information on the influence of Egyptian designs in American furniture, Donald L. Fennimore, "Egyptian Influence in early nineteenth-century American furniture," Antiques 137 (May, 1990): 1190-1201.

[3] Weidman, catalogue number 100; Hurst and Prown, catalogue number 159; Elder and Stokes catalogue number 117 and 118.

[4] Hill, Chapter II, especially page 227.

Therm Figure Base, or Slab Table
Baltimore, 1827
Edward Priestley (fl.1802-1837)



CATALOGUE 36

Slab table with two drawers
American
Baltimore, Maryland
1825-35
40" high 56" wide 24¾" deep

Description: A marble slab pier table with end drawers and legs fashioned after Ionic columns and ending on plinth and ball feet.

Materials: Mahogany leg bases and drawer fronts. Mahogany facings on capitals. Mahogany veneer on leg shafts and posts and front and side rails. Tulip poplar leg shafts, sub-top, side rails, drawer sides, bottoms and backs, and drawer supports. Oak end rails. White pine drawer guides. Marble top. Brass hardware.

Construction: The marble slab rests on a sub-top that is let into a rabbet on the front and rear rails and the top drawer blades of the ends. The front and rear rails are tenoned to the leg posts. The end rails consist of the upper and lower drawer blades that are tenoned to the leg posts. The leg posts are notched to receive the drawer supports, which are comparatively large. Drawer guides are nailed and glued to the drawer supports. A medial brace is tenoned to the drawer supports on the front and rear rails. The drawer sides are dovetailed to the front and back. The drawer bottoms consist of two boards placed in horizontal succession and making 26" long bottoms. The drawer bottoms are chamfered, slide into dadoes on the drawer sides and are nailed to the backs with four cut nails. The plinth and ball feet are tenoned into the legs. A miter joined ogee molding is glued to the top edge of the front and end rails. The carved capitals are glued to the leg shafts. A figured veneer covers the primary surfaces.

Condition: The table has been refinished and is stained with an iron oxide wash. The drawers slide into dug-out channels that have been filled with strips of wood to compensate for wear to the runners. There are minor patches to the veneer on several areas, including a 3" x 4" patch on the front of the right drawer. The marble is original and has considerable wear and abrasion to it, including a 2½" x 3½" x 2 ½" missing piece at the left rear corner. The drawer sides have been pieced out. The lock on the right drawer is replaced and the lock is missing on the left drawer.

Provenance: Edward Lloyd VI (1798-1861), by descent to present owner.

Location: Wye House, first floor west hallway

Baltimore furniture of the Empire period (1815-1835) is characterized by the use of bold forms and a repertoire of distinctive design elements. With Baltimore's active port and trade business creating large fortunes for many traders in the early nineteenth century, Baltimore cabinet and chair makers were busy supplying high style painted furniture and bold, figured mahogany forms to a wealthy Baltimore clientele. The large ball foot, the plinth and the turning above it, the carved capitals, and the use of highly flamed mahogany as the decoration without gilt stencil or mounts are elements commonly seen on Baltimore furniture of this era. The sources for this vocabulary can be found in several English pattern books popular at the time such as George Smith's 1826 The cabinet-Maker and Upholsterer's Guide. Baltimore slab and pier tables distinguish themselves from New York, Boston and Philadelphia pier tables through the exploitation of figured mahogany or maple veneer and some carving as the exclusive decorative element on boldly architectonic forms.^[1] The Lloyds's slab table with drawers probably functioned as a serving table for drinks in much the same way as their therm slab table did. (Catalogue 35)

The Lloyd's slab table is part of a group of related Baltimore pieces.^[2] Receipts document that the Lloyds ordered furniture from Edwin Tarr, John Needles and James and John Williams during the time period in which this table was made. Unfortunately, no documentation links this pier table to any one cabinetmaker, but elements characteristic of Baltimore furniture of this period make this piece a wonderful example

of decorative and design components shared by the finest cabinetmakers in Baltimore. The distinctive lotus carvings on the insides of the leg capitals are seen in a circa 1850 photograph of John Needles with his family circa 1850, though that decorative element was likely used by several cabinetmakers in Baltimore^[3] The use of mahogany in the drawer fronts and the formula of the legs (from top to bottom: capital, shaft, turning, plinth, ball) relate this table to labeled furniture of Edwin Tarr, John Needles and John and James William, all of whom the Lloyds patronized.^[4]

A particular drawer construction has been noted on pieces labeled by Needles and has been used to attribute pieces to Needles and William Camp, for whom Needles worked from 1809 to 1810.^[5] The drawer construction of the Lloyds's table does not follow the so-called "Camp-Needles" drawer construction, which is also seen on unrelated drawers in Philadelphia, New York and Boston furniture. However, its relationship to furniture labeled by Needles and the documented Lloyd patronage of Needles does not eliminate him as the possible maker.

[1] For one example of many that survive, see Elder and Stokes, catalogue number 124.

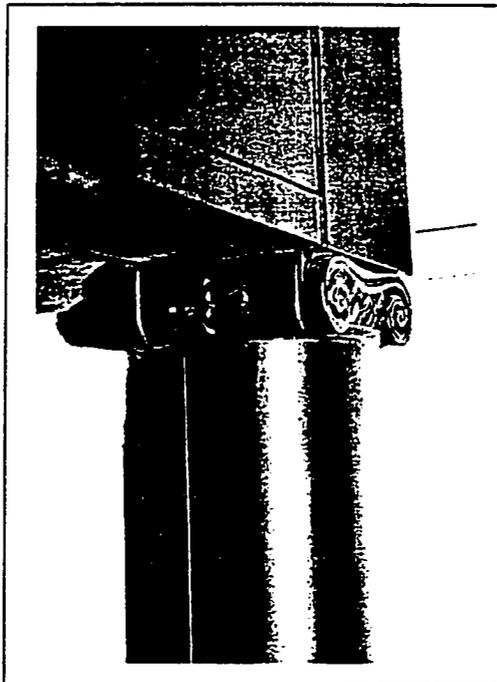
[2] Weidman, catalogue numbers 168 and 169; Elder and Stokes, catalogue number 123; and Miller, catalogue numbers 1651 and 1652. .

[3] The photograph is in Gregory R. Weidman's Needles research files at the Maryland Historical Society. I thank Greg Weidman for calling my attention to her files and Jeannine Disviscour for allowing me to use them at will.

[4] Weidman, catalogue number 102 (Needles) and DAPC 68.3320 (Tarr) and 84.872

(Williams.) There are also photos of privately owned labeled Needles pier tables in the research files of the Maryland Historical Society.

[5] It is characterized by the drawer bottoms having horizontal blocks glued under the sides and fronts, a tulip poplar strip nailed the drawer bottom and the rear of that strip being mitered.



Slab Table with Drawers, Baltimore, 1825-1835

CATALOGUE 37

Winged Wardrobe

American

Baltimore, Maryland

1820-1830

80" high 80" wide 20" deep

Description: A three-part mahogany wardrobe with a wide center unit of trays and drawers flanked by tall cabinets, set on a base with turned feet.

Materials: Mahogany doors; outer sides of end cabinets; feet; tray fronts; ledger strips; and drawer stops. Mahogany veneer on drawer fronts; entablatures; center pediment; base; spacer boards; and drawer blades. White pine case tops and bottoms; inner case sides; back stiles and rails; spacers boards; cornice frame; drawer fronts; drawer supports; and dustboard. Tulip poplar back panels; drawer and tray sides, backs and bottoms; glue blocks; and base. Brass hardware.

Construction: The wardrobe consists of three cases that are screwed together. The case sides are dovetailed to the bottoms and the tops. Each case back has panels set into a joined frame, the center unit with four panels and the end units each with two panels. The three cases sit on top of a joined base structure. The six ball feet with turned capitals are tenoned to the base structure.

The doors of the central unit are a single panel within a joined frame and are fastened to the case sides with two hinges each. Inside, there are two wooden spacers glued to the inner case sides that reduce the width of the trays so that the trays can be extended without the doors being opened flush with the case. The edges of the spacer boards are faced with mahogany. The trays are supported by ledger strips that are screwed to the spacers. The tray sides are dovetailed to the fronts and backs and are cut in a descending ogee profile so that they are twice the height of the tray fronts. The tray bottoms slide into dadoes on the tray sides. Blocks are glued underneath the sides and covered with a strip that is mitered at the rear. The tray and drawer areas are separated by a dustboard that is let into the case sides. The drawer blades are tenoned into the case sides and the drawer supports are let into the case sides. Drawer stops are glued to the blades. The drawer sides are dovetailed to the fronts and backs. The drawer bottoms slide into dadoes on the drawer sides. Blocks are glued beneath the sides and covered with a strip that is mitered at the rear. Cockbeading is glued to the edges of the drawer fronts.

The single doors of the end cases consist of three panels, the top and bottom panels are horizontally grained, while the larger middle panels are vertically grained. The panels are enclosed by a joined frame. The doors are fastened with three hinges to the outer case sides. Hanging knobs are screwed to the sides and backs.

The center pediment consists of one veneered board with decorative partial circles glued to the top edge of the pediment at the center and at the corners. Two triangular blocks glued to the reverse of the center pediment stabilize it. The two end entablatures are removable dovetailed frames, a medial brace tenoned to the front rail and let into the back rail. The projecting cornice is glued to the entablature frame.

Condition: The finish is old, if not original. There is an iron oxide stain over the inside of the two end cabinets, the top tray section of the center unit and the interiors of the drawers and trays. A piece of modern plywood is nailed to the front rail of the base. Empty screw holes in the end cases denote where cloak pins once hung. The base and the drawer blades have considerable veneer loss. The hardware is replaced.

Location: Wye House, second floor southwest bedroom, north wall.

Provenance: Edward Lloyd V (1779-1834), by descent to present owner.

The Lloyds's winged wardrobe copied the early Egyptian-inspired forms that Sheraton (1804; 1751-1806) and Thomas Hope (1807; 1768-1831) illustrated. The wardrobes were distinguished by being in three compartments of equal height. While Sheraton's winged wardrobe was located flush to the ground. George Smith (1808) and Thomas Hope elevated their wardrobe designs on a platforms and later, in the 1820s, ball feet.

The Egyptian motifs did not penetrate American cultural tastes early on, but by the 1820s, Egyptian style enjoyed a popular resurgence.^[1] Smith republished many of his early designs in 1826 and his contemporaries-- Thomas King, Henry Whitaker, J.C. Loudon (1783-1843) and the Nicholson brothers (fl.1815-1845) among them-- illustrated

a rendition of the winged wardrobe in their books. The direct influence on the Lloyds's wardrobe was likely Smith (1826), plate 33.

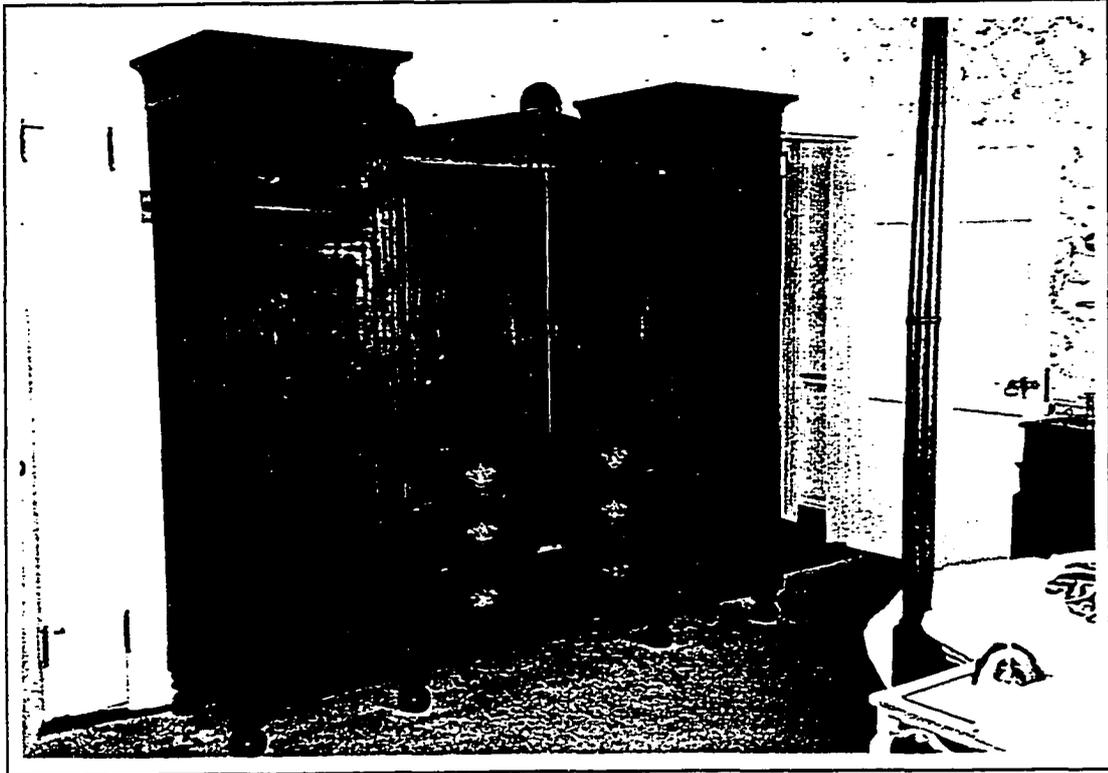
In America, much of the popularity for the Egyptian influence can be traced in architectural, and it is exactly the architectural nature of the acroterion on the Lloyds's winged wardrobe imbues it with Egyptian influence. Baltimore architecture, especially that by Robert Cary Long (1810-1849), whom the Lloyds hired, displayed Egyptian motifs.

The Lloyds wardrobe is related to an entire group of Baltimore winged wardrobes, of which one in a private collection bears the most resemblance to the Lloyds. It is most likely that this wardrobe corresponds to a receipt from the William brothers dated 1826 for a wardrobe for \$45."^[2] The winged wardrobe and the Lloyds's figure-headed or therm base both evoke an Egyptian feeling.

[1] Donald L. Fennimore, "Egyptian influence in early nineteenth century American furniture" Antiques 103 (May, 1990), pages 1190-1201.

[2] MHS, MS. 2001, Reel 28.

Winged Wardrobe, Baltimore c. 1826



CATALOGUE 38

Wardrobe
American
Baltimore, Maryland
1835-1840
82" high 54" wide 23 ½" deep

Description: A figured mahogany wardrobe with two paneled doors over a single drawer and set on four ball feet with turned capitals.

Materials: Mahogany case sides, doors, tray fronts, cornice molding, feet, and ledger strips. Mahogany veneer on interior partition, drawer front, entablature, base, and divider between upper section and drawer. White pine case top, base, interior partition, drawer front, and dustboard. Tulip poplar tray and drawer sides, backs and bottoms, and back boards. Brass hardware.

Construction: The top and bottom are dovetailed to the case sides. The back consists of four vertical boards set into rabbets and nailed to the top and bottom. The case is divided into an upper cabinet for hanging clothes and a lower drawer. A dustboard secured to the case sides with a sliding dovetail separates the two sections. The doors have two book-matched panels set into a joined frame. Reeded pilasters with three wide beads surmounted by capitals are glued to the outer front stiles of the doors. A gothic astragal molding is glued to the inside edge of the right door front. The doors are fastened with two hinges to the case sides. The interior is divided in half by a partition that is tenoned to the case top and the dustboard. The left side accommodates five trays set on ledger strips that are screwed to the case sides and the interior partition. The tray sides are dovetailed to the tray fronts and backs. The tray bottoms are chamfered, let into dadoes on the sides and nailed to the back. Blocks are glued end-to-end on the underside of the trays. The right side of the cabinet has cloak pins, two each screwed to the case side, back and partition. The drawer sides are dovetailed to the front and back. The drawer bottom is chamfered, let into dadoes on the sides and nailed to the back. Blocks are glued end-to-end on the underside of the drawer. The drawer front is veneered.

The case is set on a joined base into which the feet are tenoned. Blocks are glued underneath all four sides of the base structure.

The entablature is a dovetailed frame with a projecting cornice glued to it. The front and sides of the entablature are veneered. Blocks are glued to the inside of the entablature frame and it is nailed to the top of the case.

Condition: One tray is missing. The interior of the cabinet is stained with iron oxide. Veneer has been replaced around the bottom drawer including the entire top right corner, both of the bottom corners, and the middle of the top blade. Veneer is missing from the center and the right side of the base. The cast brass drawer pulls are replacements; the shadow of the original pulls can be seen underneath the plate, revealing that there were originally single pulls. The gilded brass cloak pins are original, though one is missing.

Location: Wye House, second floor, northwest bedroom

Provenance: Edward Lloyd VI (1798-1861), by descent to present owner.

The pair of capitals with the ball-in-square decoration above the reeded, engaged pilasters flanking the door panels conveys a distinctively architectural quality to the Lloyds's wardrobe. While the three-dimensional ball-in-square was illustrated by British furniture designer Thomas Hope (1768-1831) in Household Furniture and Interior Decoration executed from Designs by Thomas Hope (1807), plate 20, number 4, as the terminus of an armchair rail, it is mostly recognized as an architectural ornament. Eighteenth-century British architect Robert Adam (1728-1792) whose designs impacted American architecture depicted the ball-in-square in his pattern books (1774 and 1779.)⁽¹⁾ Furniture designer George Smith illustrated a ball-in-square in The Cabinet-Maker's and Upholsterer's Guide (1808 and 1826) as an Etruscan ornament to be used throughout the house on chairs, carved window cornices and architectonic wall painting. The ball-in-square also resemble exaggerated manifestations of the molded roundels on the termini of scrolled Empire furniture such as the Grecian sofa arm rails.

Perhaps the most direct effect on the Baltimore cabinetmaker who incorporated the ball-in-square in this wardrobe is the frequent use of the ball-in-square in architectural decoration of Baltimore townhouses contemporary to the wardrobe. Numerous Baltimore

doorways, chimneys and fireplaces, such as those at the Carroll mansion of circa 1808, employ the ball-in-square.^[2] Another likely influence is the implementation of gilt balls on the vertical and horizontal members of numerous mirror frames of the American Federal period (1785-1810) and circular frames of convex mirrors of 1800-1830. Frames with gilt balls were commonly owned by Baltimoreans and were made in Baltimore. On the wardrobe, gilt cornices, and frames, the ball-in-square is used as a pilaster capital, though no related wardrobe capitals are known. Only one example of a piece of furniture showed up, an architectonic painted corner cabinet.^[3]

The use of the turned ball feet, the pointed arch profile of the strip separating the doors and the wide beads of the reeding on the columns are decorative elements characteristic of Baltimore-made furniture, including other Lloyd pieces. The thickly turned rings of the capitals above the feet match exactly the feet of several labeled pieces by John Needles.^[4] The Historical Society of Talbot County owns a labeled Needles wardrobe that has the exact form, dimensions, materials, and construction as the Lloyds' wardrobe except that the ball-in-square is replaced by a carved acanthus scroll. These relationships, combined with the fact that the Lloyds were known to have patronized Needles during this period, strongly link this piece to the shop of John Needles.

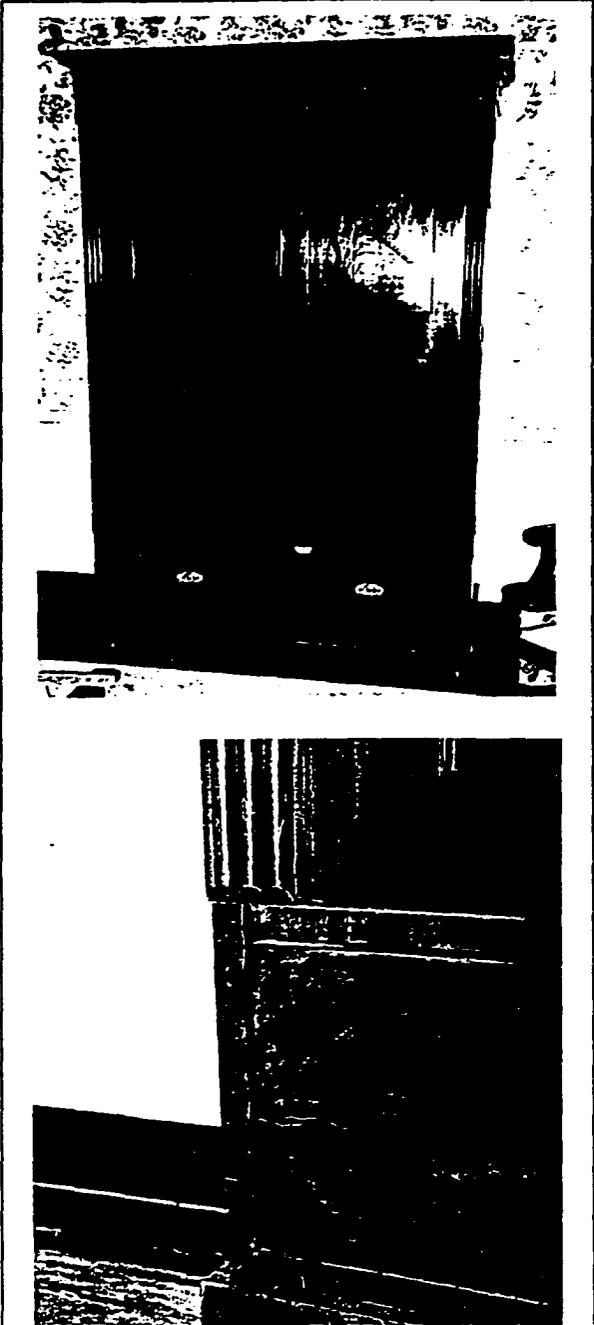
[1] Adam's use of the ball-in-square can be further traced to his design mentor, fifteenth century Italian architect Andrea Palladio (1518-1580). Nineteenth British architects Charles Augustus Busby and Peter Nicholson (1796-1842) illustrated the ball-in-square for door frames and chimney pieces.

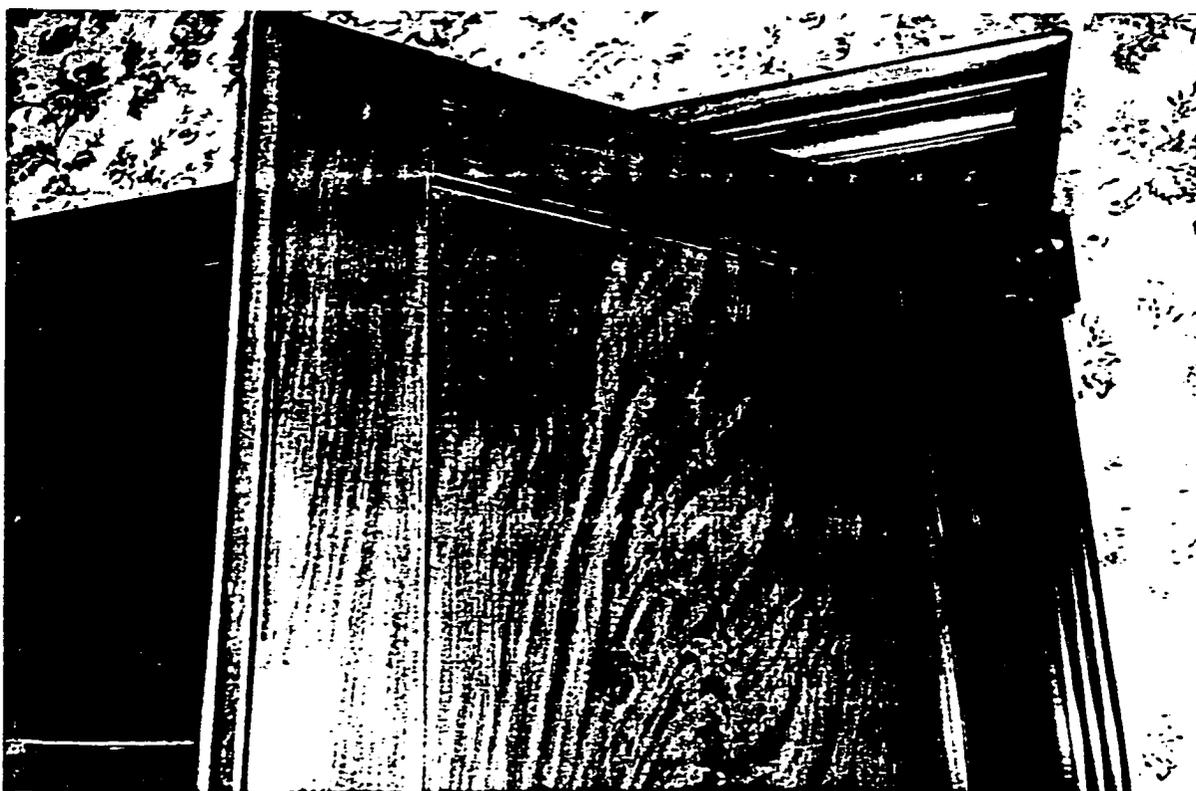
[2] For evidence of the circle in a square in Baltimore architecture, see Rodris C. Roth, "Interior Decoration of City Houses in Baltimore: The Federal Period," Winterthur Portfolio V, 59-86; Robert Raley, The Baltimore Country-House, 1785-1815. Unpublished Master's Thesis, University of Delaware, 1959; and Joanne Giza and Catharine F. Black, Great Baltimore Houses: An Architectural and Social History (Baltimore: MacLay & Associates, Inc., 1982.)

[3] Miller, catalogue number 923.

[4] See DAPC, 65.1962; Weidman, page 125, catalogue number 81;

Wardrobe, Baltimore, 1835-1840





CATALOGUE 39

Armoire

American

New Orleans, Louisiana

1835-1840

90 ½" high 56 ½" wide 21 ¾" deep

Description: A large wardrobe with a central section and closets on each end, surmounted by a projecting cornice with dentil molding. The central case contains shelves and a horizontal belt of drawers and the side doors open to closets for hanging clothes. The entire case rests on four reeded legs fitted with gilded brass castors of anthemions and lion's feet grasping balls.

Materials: Mahogany front and side door panels, stiles, rails, braces, and strips; legs and corner posts; shelf blades; drawer fronts; and side closet boards. Mahogany veneer on upper and lower rails and entablature. African or Philippine mahogany upper and lower rails, front and sides of entablature and cornice and cloak pins. Cypress shelf boards; drawer blades; interior partitions; back stiles and rails; and rear rail of entablature. Tulip poplar back panels; case top; case bottom; and drawer bottoms. White pine (possibly fir) drawer sides and backs and medial brace of cornice frame. Brass hardware.

Construction: Corner posts extend the height of the case, from the feet to the top of the case. The upper and lower rails are tenoned to the corner posts on the front and the sides. Each of these joints is set with two wooden locking pins. The back of the case has six panels set within a joined frame. The front doors are fastened with three hinges to the front posts. The doors consist of one large panel surrounded by a mitered frame. The miter joints are secured at each corner with a spline that is set perpendicular to the ground and reinforced by two wooden locking pins that are fixed through the rails. On the reverse side of the door frames are two medial braces tenoned to the stiles. Also on the reverse of the doors, narrow strips are glued to the inside of the stiles between the medial braces: these strips form the rabbet edge into which the door panel is set. There is a reeded molding nailed to the left edge of the right front door. Two door stops are sliding dovetailed to the upper and lower rails.

Inside the central case two partitions placed inside the edges of the doors serve as the rear surfaces of the side closets. Five inch boards are set between the partitions and the door frames (perpendicular to the partitions) to enclose the side of the closets. (See figure) Three drawers are set between the shelves, with two shelves above and one shelf

below the drawers. The shelves are constructed like dustboards with a back board that is tongue-and-groove joined to the front blade. The shelves are suspended on ledger supports that are chamfered at the rear and screwed to the partitions. The upper drawer blade is constructed as a full dustboard while the lower drawer blade is tenoned to the partitions. The outer drawer supports are let into dados on the partitions and the inner drawer supports are tenoned into the drawer blade at the front and, at the rear, let into a ledger strip that is nailed to the case back. The two drawer partitions are tenoned into the upper and lower drawer blades. The drawer sides are dovetailed to the fronts and backs. The drawer bottoms consist of three boards placed side-to-side that are chamfered and slide into dados on the drawer sides.

The two side doors are constructed in the same manner as the front doors. Inside the side openings are cloak pins for hanging clothes that are screwed to the case sides and backs.

The cornice consists of a dovetailed frame with a medial brace tenoned to the front and rear. The molding on the entablature is let into a dado on the frame to prevent it from breaking and to support the projecting cornice. The projecting cornice is glued at the front and nailed at the sides of the frame. The dentil molding is glued to the cornice.

Inscriptions: 'WI' marked on the handles of the drawer hardware.

Condition: There is severe veneer loss throughout, most notably on the upper and lower rails of the front. The panels on the front doors are faded, severely cracked and pulling away from the frame. The cloak pins are original. The left front escutcheon and the right drawer pull are missing, while the surviving hardware is original and maintains the original gilt, especially on the drawer plates and handles and the left rear castor. A shelf for small bottles on the right partition in the central case above the drawer has been added.

Location: Wye House, second floor southeast bathroom

Provenance: Edward Lloyd VI (1798-1861), by descent to present owner.

Edward Lloyd VI's speculative adventure in Louisiana, Mississippi and Arkansas had lasting effects on the decoration of Wye House-- his mother Sally Scott Lloyd managed the plantation and purchased furniture for it and he returned with a New Orleans armoire dating to about 1820.^[1] This wardrobe is related to a large group of similarly fashioned wardrobes-- the joined and pegged body, the belt of drawers, the blind mortar

door joint and a generally creolized nature of construction and adapted use of an originally French concept and design. The Anglo- influence can be seen here on the French design in the addition of the side closets since the French did not hang their clothes.^[2] The enduring French construction is seen in the blind mortar door joint, which is quite complex.

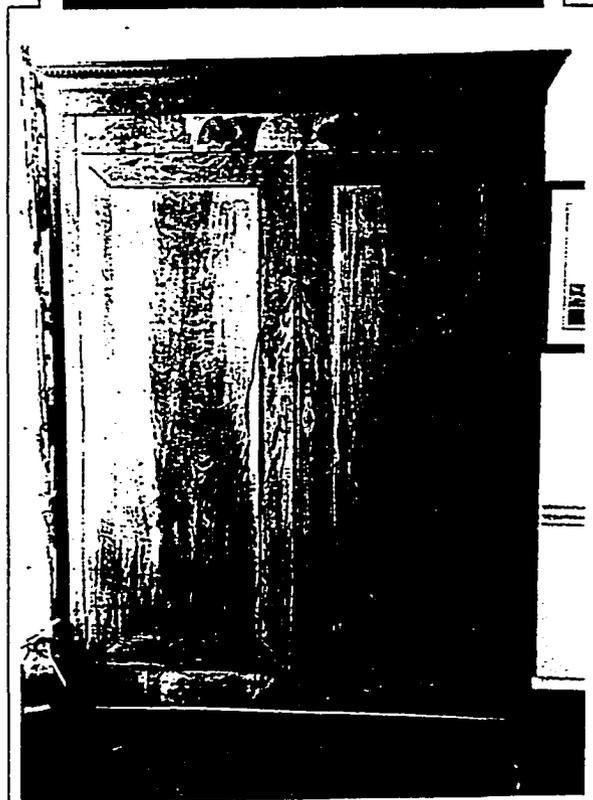
The only other related Maryland piece to this wardrobe is an earlier one the notorious Betsey Patterson Bonaparte (1785-1879) received from Jerome Bonaparte in 1804. ^[3]

[1] See Jessie L. Poesch, "Early Louisiana *armoires*" Antiques 104 (August, 1968), 196-205.

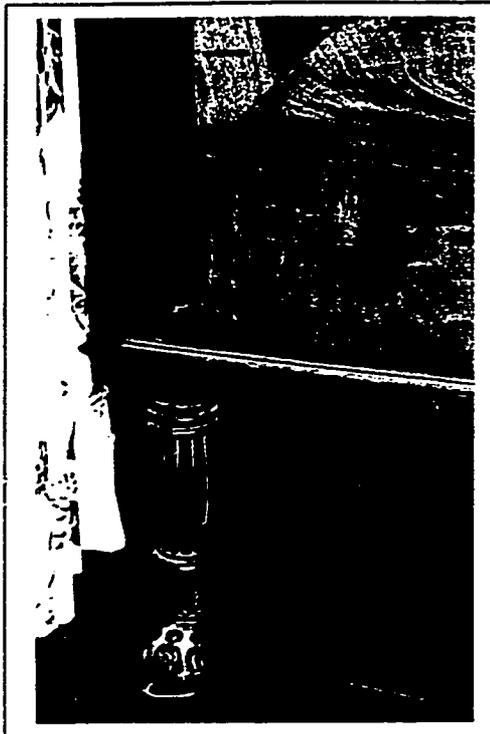
[2] I would like to thank Richard Murphy WPEAC '94 who studied these *armoires* for his thesis and generously shared his knowledge with me .

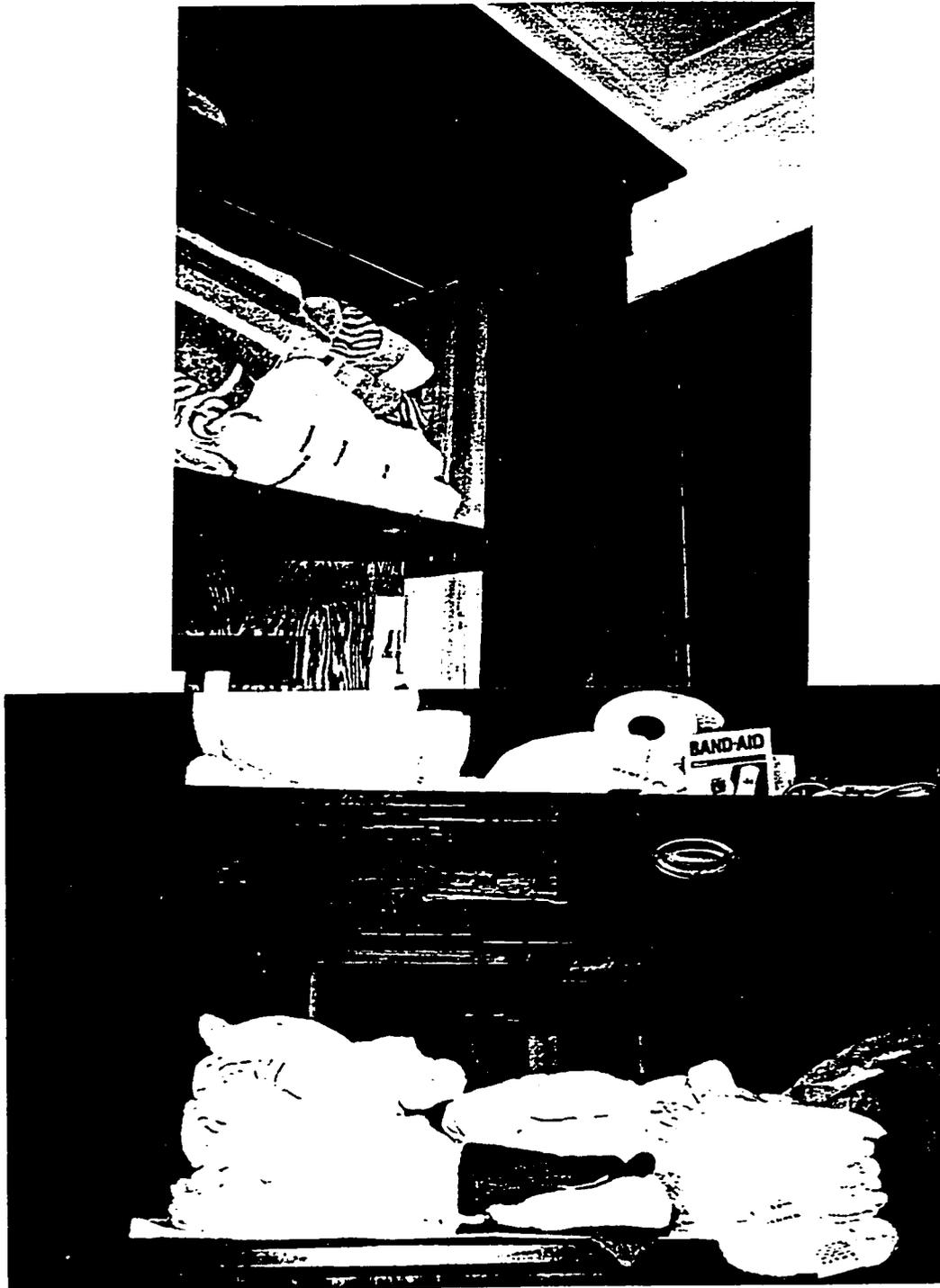
[3] Weidman, catalogue number 175.

Armoire, New Orleans, 1835-40



Armoire, Detail of Foot





Armoire, Detail of Interior

CATALOGUE 40

Wardrobe
American
Baltimore, Maryland
1835-1840
86 ¾" high 57" wide (base) 21 ½" deep (base)

Description: A large wardrobe of highly figured mahogany and mahogany veneer with two paneled doors flanked by engaged pilasters on scroll feet at the front and turned feet at the rear. On the left side of the interior, there are three shelves above three graduated drawers and on the right side is space for hanging clothes.

Materials: Mahogany outer case sides; doors; rear feet; drawer fronts; and ledger strips. Mahogany facings on drawer blades; shelves; pilasters; and central case partition. Mahogany veneer on base; cornice; and front feet. Rosewood inlaid escutcheons. White pine case bottoms; case tops; inner case sides; lower right partition; back stiles and rails; drawer blades; drawer supports; shelves; and rear rail of base. Tulip poplar back panels; drawer sides, backs and bottoms; and front and side rails of base. Brass hardware; steel locks.

Construction: The wardrobe consists of two cases that are screwed together at the center. A gothic astragal molding is glued to the front edge of the interior partition where the cases meet. The case sides are dovetailed to the bottoms and the tops. The case backs consist of two panels set into a joined frame. The doors have two panels set into a joined frame of which the outside stile is wider than the inside stile, because the engaged pilaster is applied to the front of the outer stile. Each door is fastened with three hinges to the case sides. Each door opens independently; diamond-shaped escutcheons are mounted on the central rail of the doors. The base consist of a joined frame into which the feet are tenoned. The flattened arch entablature is a removable, dovetailed frame with a medial brace. The projecting cornice is glued to the top of the entablature.

On the right side, the shelf ledger strips are screwed to the case sides and the shelves rest on top of them. The drawer blades are let into dadoes on the case sides and a partition. The drawer supports are nailed to the case sides and a partition. The drawer sides are dovetailed to the fronts and backs, with finer dovetails cut at the fronts. The drawer bottoms slide into dadoes on the drawer sides. There are two blocks glued to the front of each drawer bottom. On the left side of the case cloak pins are screwed to the case sides and back for hanging clothes.

Condition: The entire interior is stained with iron oxide, with the exception of the bottom of the right side where the drawers are set. The hardware on the drawers, the door hinges and the door locks all appear to be original. The feet have minor nicks. There is veneer missing from the front corners of the base.

Location: Wye House, north wall of Apple Room bedroom

Provenance: Edward Lloyd VI (1798-1861), by descent to present owner.

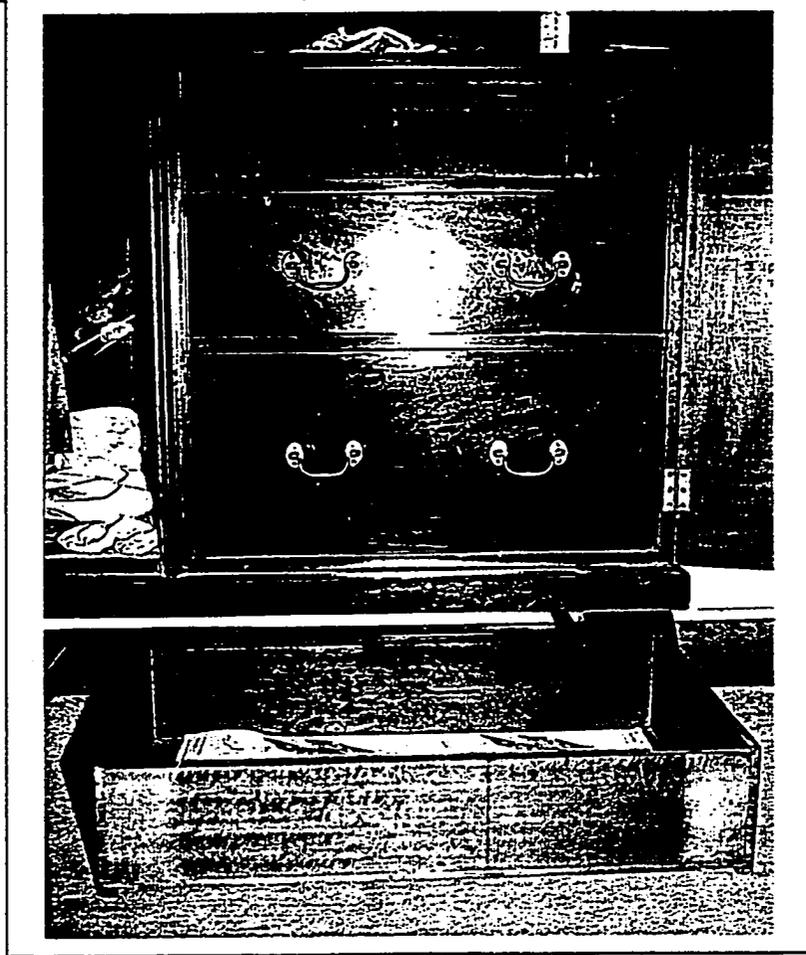
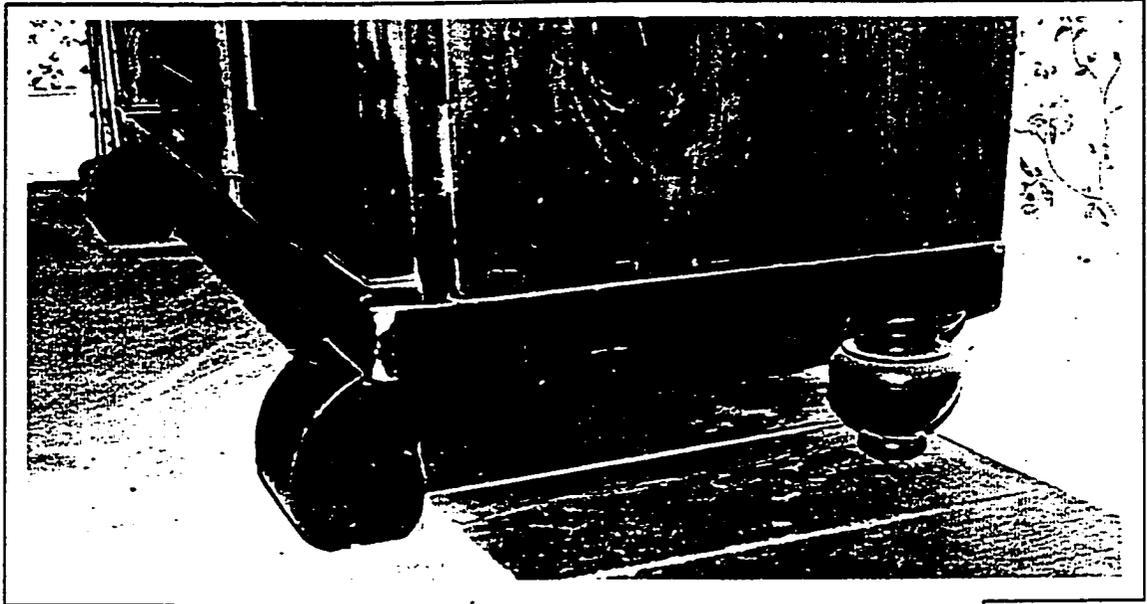
The Lloyds's wardrobe relates to several Baltimore examples in the plain Grecian style as propounded by John Hall in 1840 The Cabinet-Maker's Assistant. This example derives from figure 174 and the molding on its cornice is illustrated in figure 25.

The Lloyds's wardrobe is finely made: the dovetails are long and sharp and the drawers can extend in and out without opening the doors fully and the mahogany chosen was the highest grade. In comparison to the other large plain Grecian wardrobe, this one ranks far and above. In addition, it is wholly original.

The maker is very likely John Needles, whose cabinetmaking hallmarks can be seen all over this-- its style, proportion, turnings, and interior configuration. Its closest relative is a labeled Needles piece at Prestwoud Plantation in Mecklenberg County, Virginia.

Plain Grecian Style Wardrobe
Baltimore, 1835-1840





Wardrobe, Detail of Feet (top) and Oxidation Evidence of Interior Drawers (bottom).

CATALOGUE 41

Wardrobe
American
Baltimore, Maryland
1840-1845
84 ½" high 66 ¼" wide 21" deep

Description: A large wardrobe with pointed gothic arches flanked by engaged pilasters on the doors set on ovoid-shaped front feet and turned and rounded rear feet. The interior has four trays above three graduated drawers on the left side and hanging space on the right side.

Materials: Mahogany outer case sides, doors, rear feet, drawer and tray fronts, and ledger strips. Mahogany veneer on door pilasters, front feet, interior partition, board between trays and drawers, base structure, and cornice. White pine base, inner case sides, case tops, front feet, back stiles and rails, board between trays and drawers, left side case partition, pilasters, and cornice frame. Tulip poplar case bottom, back panels, tray bottoms, and drawer sides, backs and bottoms. Southern white cedar tray sides and backs.

Construction: The wardrobe consists of two cases, the right case being screwed to the left case, and set on top of the base. The case sides are dovetailed to the tops and the bottoms. The case backs have two panels each set into a joined frame. The doors have a single panel set into a joined frame; the top rail is shaped as a pointed gothic arch. The pilasters are tenoned into the case top and the base at the front of the case. The doors are hinged to the inside edge of the pilaster. The base structure consists of a joined frame, into which the feet are tenoned.

Inside the left case, a partition is glued to the left side of the case in order for the trays and drawers to be set so that they can be extended without the doors being flush to the front of the case. The tray ledger strips are nailed to the case side and the partition. The tray sides are dovetailed to the fronts and backs. The tray bottoms are chamfered and slide into dadoes on the tray sides. The drawer blades are tenoned to the case side and the partition. The drawer supports are nailed to the case side and the partition. The drawer sides are dovetailed to the fronts and backs, with the much finer dovetails at the fronts. The drawer bottoms are chamfered and slide into dadoes on the drawer sides. Three narrow blocks are glued under the drawer bottom to the drawer sides. A scratch bead is cut at the top and bottom of the drawer fronts.

The flattened arch entablature is a removable, dovetailed frame with a medial brace and a projecting cornice glued to the top of the entablature. The front and sides of the entablature and cornice are covered with veneer.

Inscriptions: The numbers '4,' '3,' '2,' and '1' (top to bottom) are written in pencil on the left side of the left case above where each tray slides into its place. On the underside of each tray and drawer an illegible word is written in pencil.

Condition: The present finish is cracked, dull and dirty. There are severe nicks to the front feet and the base. The wooden drawer pulls are replacements.

Location: Wye House, stairway landing of Apple Room

Provenance: Edward Lloyd V (1779-1834) or Edward Lloyd VI (1798-1861), by descent to present owner.

This wardrobe differs in several ways from catalogue number 40. The feet are not as skillfully carved and the quality of the veneers is not as high and the dovetails for the drawers are far coarser. The pilasters are not attached to the doors; rather the doors swing from the area located just inside the pilasters. Although this creates little visual difference, it requires that the doors be hyper-extended in order to pull the drawers and trays out completely. The inside of the case is not stained red with iron oxide as is found on the other wardrobe and, for that matter, on all of the other surviving Lloyd wardrobes.

The bold yet plain veneered surfaces of this wardrobe illustrate the Grecian style or, as it was advertised in Baltimore newspaper advertisements of the period, the "pillar and scroll" style that is found on many Baltimore pieces of the 1830s and 1840s.^[1] Furniture designs reflecting this style were published in 1840 by Baltimore architect John Hall in 1840 The Cabinet Maker's Assistant, where a similar overall design of the wardrobe is illustrated in figure 174 and the treatment of the projecting scroll and other

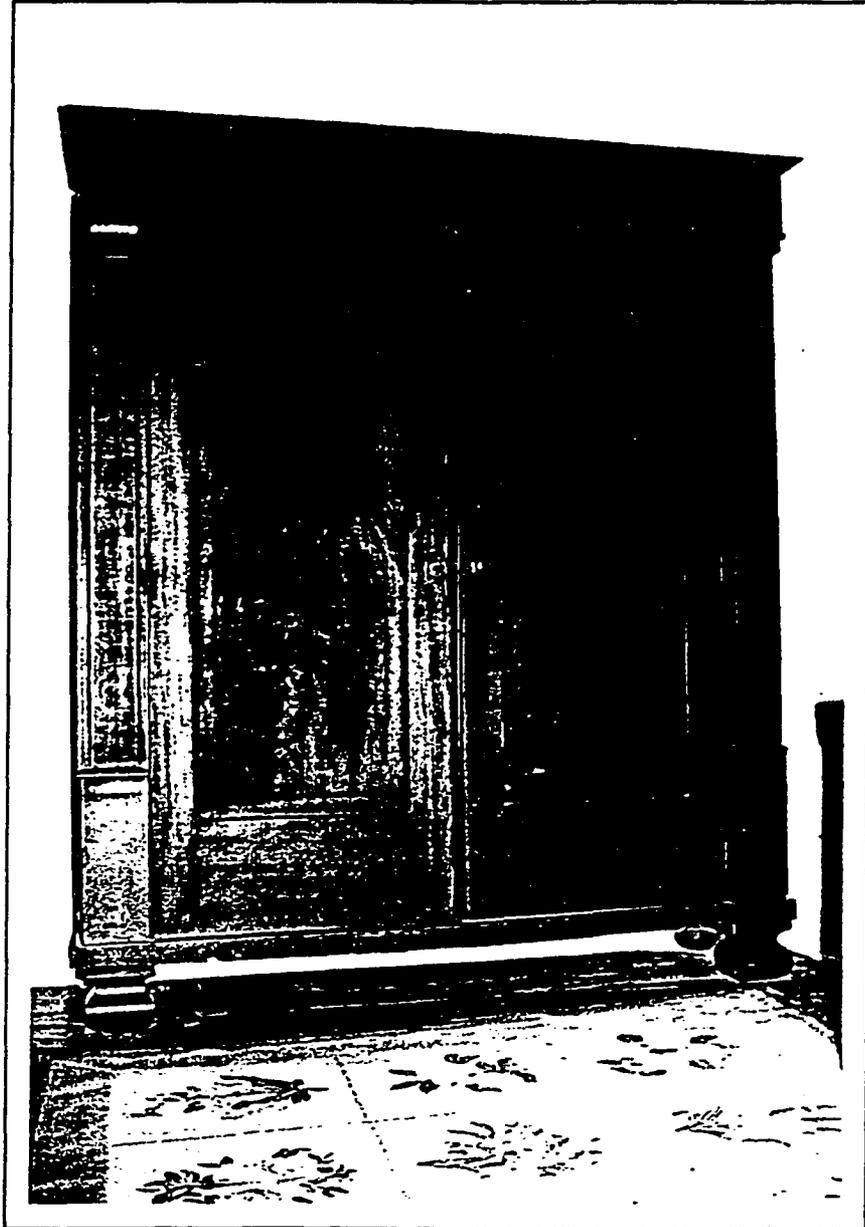
decorative elements are found in figures 24-33.^[2] It is likely that this wardrobe came out of the shop of John and James Williams (fl. 1818-1848) in the late 1830s when the Lloyds were ordering many pieces from them. By that time, the Williams' shop was operating like a manufactory rather than a custom cabinetmaking shop.^[3]

[1] See Miller, volume 2, page 857.

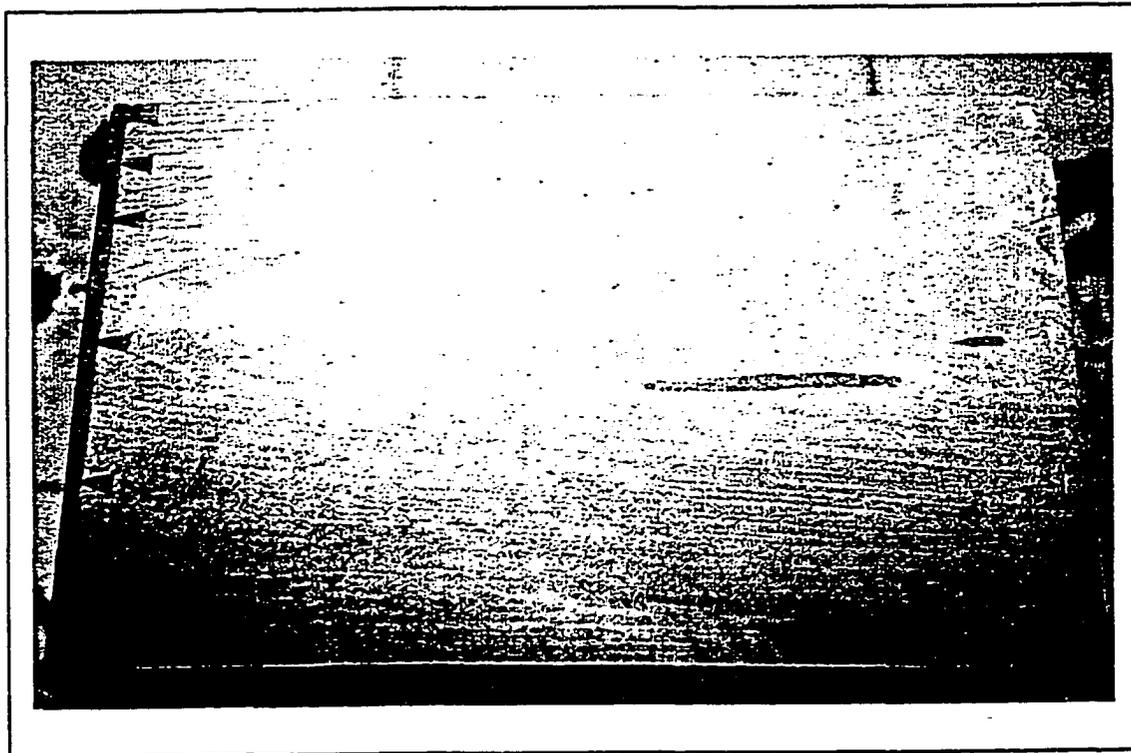
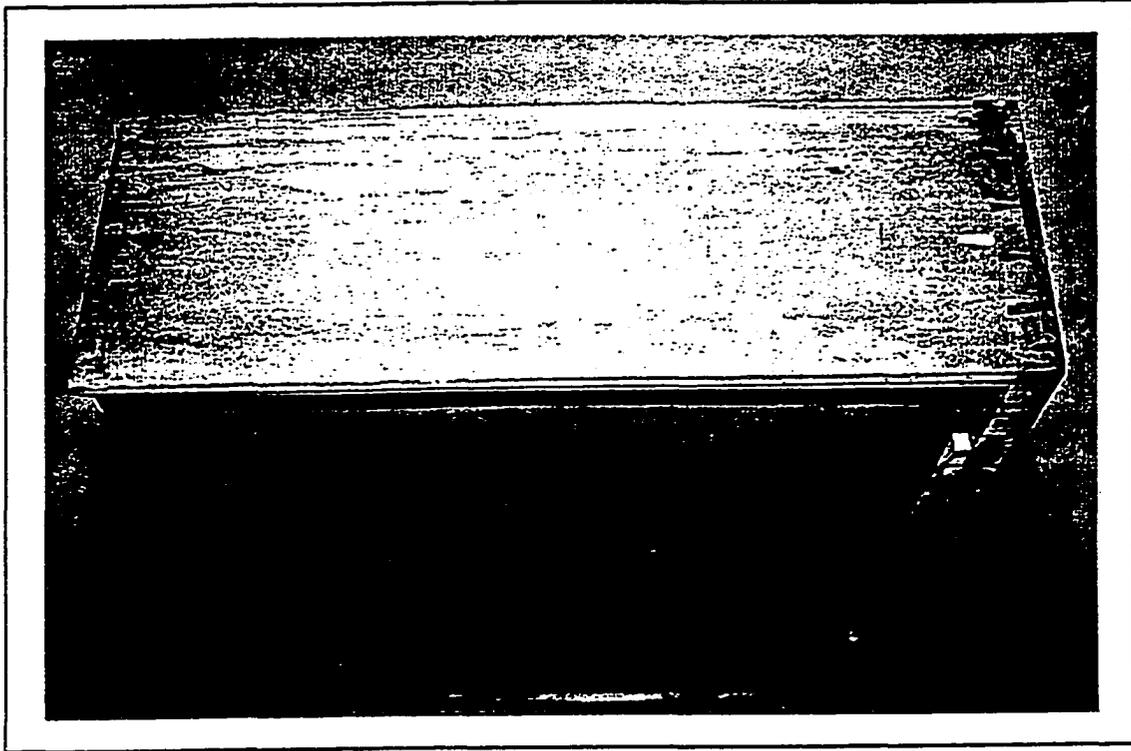
[2] John Hall. The Cabinet Makers' Assistant. Three volumes. 1840. Reprint (Three volumes in one; New York: Acanthus Press, 1996.)

[3] See Appendix C for transcription of Lloyds 1830s bills and Weidman, page 88, for discussion of the later years of the Williams brothers' shop.

Plain Grecian Style Wardrobe
Baltimore, 1840-1845



Comparison of Dovetails: Top, Cat. 40; Bottom, Cat. 41



CATALOGUE 42

Chest of Drawers

American

Baltimore, Maryland

Henry Greismer (fl. 1853-1860)

1856-1860

40" high 42" wide 19" deep

Description: A four-drawer, straight front chest of drawers with paneled sides and rounded corners.

Materials: Mahogany top and drawer knobs. Mahogany veneer over entire exposed surface except the top. Tulip poplar rear and side panels, corner supports, drawer sides, backs and bottoms. White side braces, drawer fronts, drawer supports, drawer blades. Brass hardware.

Construction: The case consists of four corner posts with rails tenoned to them at the sides and back. The posts extend to include the legs. Panels are set into the corner posts and rails on the sides and back. Five drawer blades are tenoned twice to the front corner posts. The top board is screwed to the top drawer blade and to the side and rear braces. Braces are tenoned to the front and rear corner posts at the sides and at the back. The drawer supports are nailed to the side braces. The drawer sides are dovetailed to the fronts and backs. The drawer bottoms are chamfered and let into dadoes on the drawer sides. Blocks are glued to the drawer bottoms under the sides.

Inscription: On the inside of the top drawer bottom is stamped
Henry Griesmer
Cabinet-Maker
267
West Pratt St
Balt°

Condition: There is currently a marble slab on the top. Two large screw holes at each rear side of the top board, indicating that a mirror was attached to it. The wooden knobs appear to be original.

Location: Wye House, garret bedroom

Provenance: Edward Lloyd VI (1798-1861), by descent to present owner

As industrial methods of producing wares became more and more prevalent, the craft of producing sturdy and handmade wares became less and less economical for cabinetmakers. This chest of drawers illustrates that change: the construction is shoddy and disguised by the fancy, figured veneers.

Nothing is known about Henry Greismer except that he only remained in business in Baltimore as a cabinetmaker for seven years, either succumbing to the industrial methods and working for a larger shop such as John and James Williams & Co. of Baltimore (fl. 1818- 1878) or leaving Baltimore in anticipation of the Civil War.

CATALOGUE 43

Liquor Case
American
Baltimore, Maryland
Edward Priestley (fl. 1802-1835)
1827
20 ¼" high 26 ½" wide 17 ½" deep

Description: A rectangular lidded case with rounded corners set on four ball feet with ring-turned capitals and castors. Interior partitions accommodate twelve bottles.

Materials: Mahogany lid (top, front, corners, back, and sides), case (front, corners, back, and sides), partitions, and rectangular blocks. Mahogany veneer over case surfaces (front, corners, sides, and back), lid surfaces (top, front, corners, sides, and back) and beading around the opening. Tulip poplar base. White pine bottom board and triangular corner blocks. Brass hardware.

Construction: The case and the lid consist of eight sawn boards that are joined. The front, sides and back are horizontal boards and the corners are vertical boards. The partitions in the bottom of the case are set into dadoes that are cut into the front, back and side surfaces of the case. The sides, front and back of the case are set into rabbets on the joined base. The base is then screwed to the case. Between the base and the case sides is set the bottom board of the case. Triangular blocks with notched edges are glued underneath each of the four corners and nailed to the base. Two small rectangular blocks are glued to the bottom board at the front and the back. The feet are tenoned to the base frame. The castors are doweled into holes in the feet. The lid is fastened to the case with two hinges. Beading is glued around the case and lid surfaces of the opening. The exterior surface of the case and lid are covered with veneers that are consistent with the grain of the boards on which they are affixed. There is cross grained veneer on the edges of the base. The top surface of the lid has a molded top edge and is glued to rabbets cut out of the lid boards.

Condition: The interior of the case is stained with iron oxide. Several pieces of the beading around the surfaces of the opening have broken off but are not missing. The veneer is splitting at the right corner. The lock and the castors are original.

Location: Wye House, first floor west hallway.

Provenance: Edward Lloyd VI (1779-1861), by descent to present owner.

In the early to mid- nineteenth century, the slab table and liquor case combination was an important accouterment in the fashionable parlor. The host would store his liquor in the liquor case, which was set underneath the slab table and then serve the drinks from the slab table. Since liquor was expensive, liquor cases usually had locks on them to prevent the help, in this case African slaves, from drinking it.

Liquor cases were typically modeled on Roman sarcophagi. In comparison to other Baltimore liquor cases from this period, the Priestley example is distinguished by the rounded corners, lack of surface carving and elaboration, ball feet, and plain castors. In addition, it is not raised off the ground.^[1] The Priestley example almost appears to be a compromise between the oval cases on tapered legs of the Federal period and the octagonal classical sarcophagi formed cases of the Empire period.

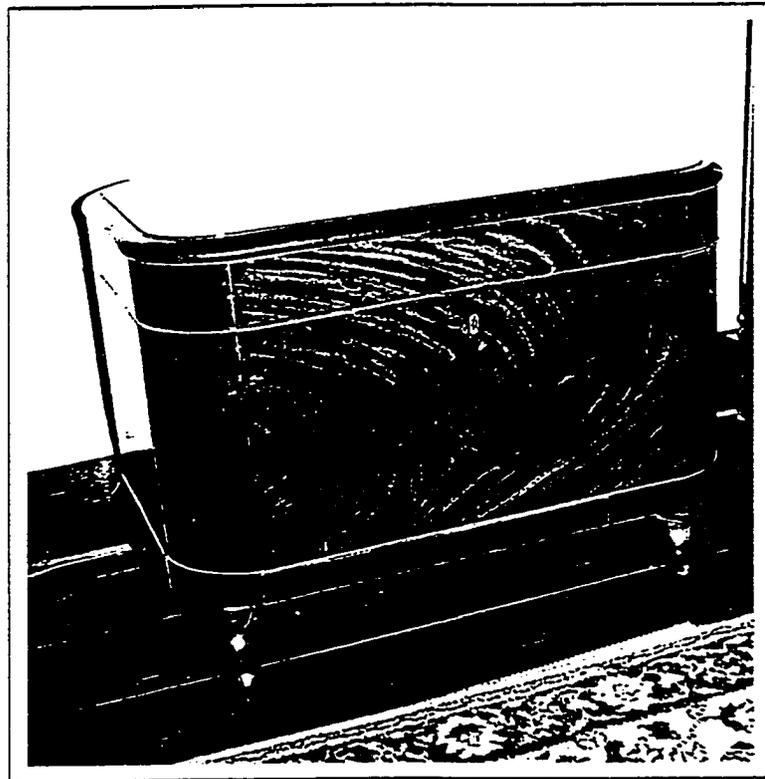
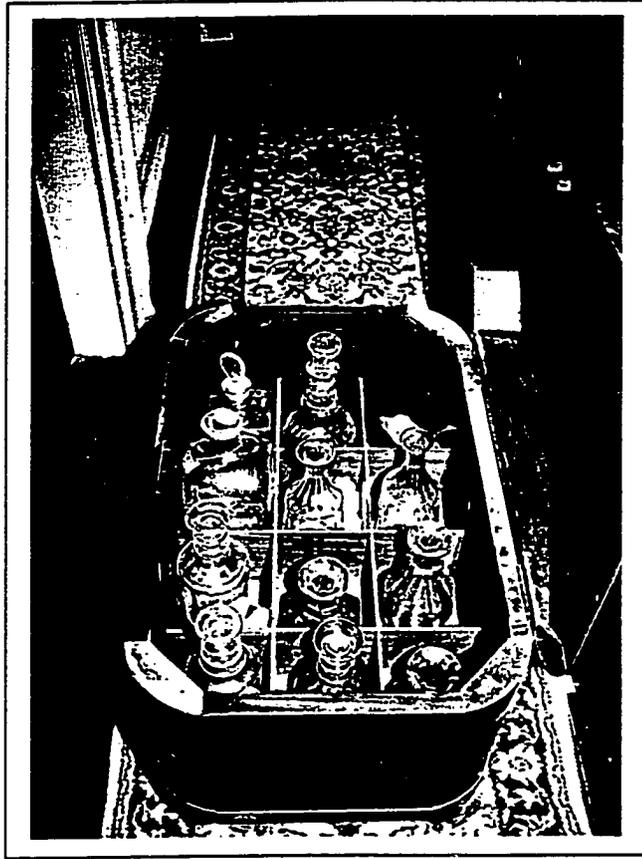
Several features of the liquor case suggest its function as both a repository of liquor and a display of wealth. The castors allowed it to move around a room or from room to room, thus the liquor case was not intended to be a static object. The Lloyds' liquor does not, however, have handles. In fact, its twelve bottle size qualifies it as a rather large one according to contemporary price books. The mahogany interior surfaces made the liquor case as attractive when it was open as when it was closed; part of the visual experience of the liquor case would have been when it was in use.

This liquor case was purchased in 1827 by Edward Lloyd VI in an order that included the Atlantes, or therm, figured slab table, under which it was intended to be

placed. (See Catalogue 35; See Appendix C for transcription of Priestley's bill.) Both the liquor case and the slab table have notched edges on their glue blocks.

The figured veneers of the otherwise unadorned surfaces of the liquor case contrasted with the complexity of the base under which it was located. In fact, while the therm-figured slab table is related to the Egyptian revival popular in the late 1820s, the plain surfaces of the liquor case predicate the plain Grecian style that became popular in the 1830s. The Lloyds embraced the plain Grecian style that is evident in several surviving pieces of furniture from the 1830s and 1840s.

[1] See Weidman, catalogue numbers 37 & 38; Elder and Stokes, catalogue number 137; and Miller, catalogue numbers 1036-1041.



CATALOGUE 44

A.

Lowpost Bedstead (Single)

American

Baltimore, Maryland

circa 1830

Headboard: 44" high 42" wide 2 ¾" deep

Footboard: 27 ½" high 42" wide 2 ¾" deep

Description: A single bedstead with a scroll-topped center board in between ring turned endposts with an acorn finial, ending on square feet.

Materials: Cherry.

Inscriptions: "VV/ II" on inside of all four rails. "Edward Lloyd Jr Esqr" on inside of right rail.

B.

Lowpost Bedstead (Double)

American

Baltimore, Maryland

circa 1830

Headboard: 41 ¼" high 56 ¼" wide 4" deep

Footboard: 33" high 56 ¼" wide 4" deep

Description: A double bedstead with a curved center board in between ring turned endposts with an acorn finial, ending on square feet.

Materials: Tulip poplar.

FOR A. and B:

Constructions: The center boards are tenoned to the endposts at two locations. The endposts have mortises to receive the side mattress rails. The end mattress rails are tenoned to the endposts of the headboard and footboard below the center boards. The mattress rails contain the knobs to which the mattress ticking would have been interlaced.

Conditions: The finishes are old but may have been painted at one point. The castors have been removed.

Location: Wye House, garret above kitchen

Provenance: Edward Lloyd VI (1798-1861), by descent to present owner.

Baltimore cabinetmakers advertised beds the most over any other form. Lowpost bedsteads with turned rings like the Lloyds' were one of the styles of bedsteads made in Baltimore between 1815 and 1835 .^[1] Lowpost beds were frequently painted in a faux finish to imitate mahogany, though mahogany lowpost beds were also advertised. In addition, the Finlay brothers earned a good part of their painted furniture business by painting bedsteads and bed cornices.

On May 31, 1828, Edward Lloyd VI purchased two bedsteads and sacking from William Cook of Baltimore and a trundle bedstead from Edwin S. Tarr.^[2] On October 7, 1830, John and James Williams sold the Edward Lloyd VI a single and a double lowpost bedstead, \$6 and \$8 respectively. Plain beds were less expensive, like those made by Tarr and Cook, while the ones Edward VI bought from the Williams brothers were more expensive in relation to others meaning they were either painted or scrolled.^[3] Therefore, these scrolled beds likely correspond to the Williams' order. The 'VV' inscribed on the rails might also have been the Williams' notation.

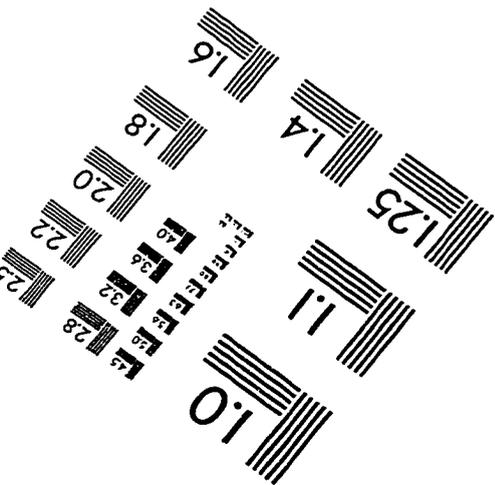
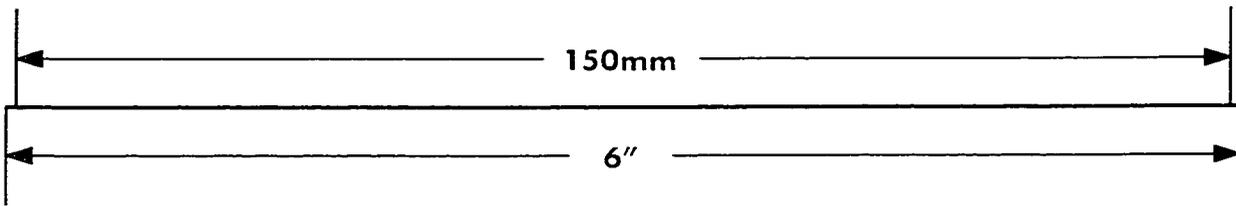
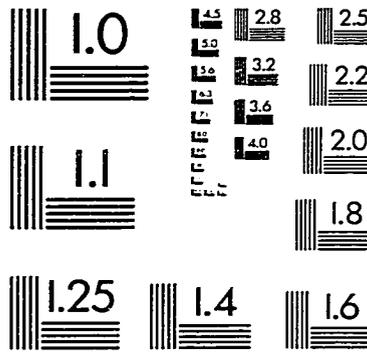
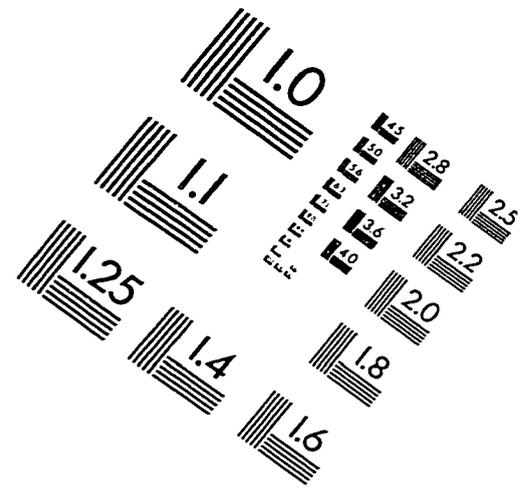
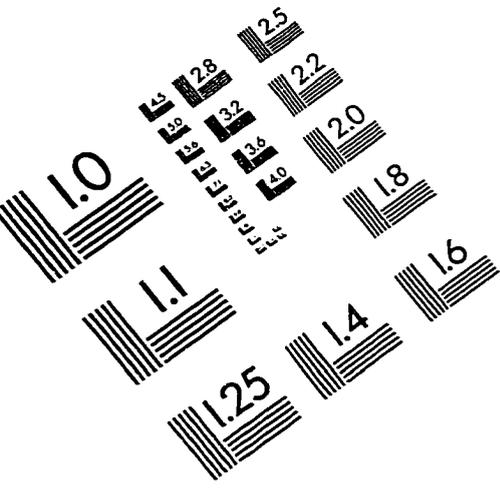
Edward Lloyd VI's name in ink across the rail of the single bed may indicate that he took this bed with him when he traveled with his slaves to Louisiana, Mississippi and Arkansas in the 1830s to cultivate cotton.

[1] Hill, page 210. For similar examples, see Weidman, catalogue number 33 and Miller, catalogue number 1075.

[2] MHS, MS. 2001 Reel 28.

[3] Hill, page 211.

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