

## Casting Rituals: An Eoff and Shepard Cream Pot

Emily Pazar



Figure 1, Cream Pot (Cream Jug). Edgar M. Eoff and George L. Shepard. New York, New York; about 1850-1861. Silver, ivory. Courtesy, Winterthur Museum, Bequest of James O'Hara Cazenove, 1972.306.004.

In 1860, an article entitled “Tea” appeared in a New York-published children’s periodical, *Merry’s Museum, Parley’s Magazine, Woodworth’s Cabinet and the Schoolfellow*. After debating the merits of black versus green tea, the author wrote “Tea has many wonderful properties. It is highly social in its effects and influences. It sets people to talking, and keeps them talking. What volumes of gossip have been perpetrated over the tea-tables of the world – what wit! What fun! What scandal!!!”<sup>1</sup> Drinks like tea and coffee were social, and consuming them implicated an array of objects and knowledge of hospitality. This Eoff and Shepard cream pot was part of that social world (Figure 1). It linked users and consumers to art, commerce, and society. Its design reflected stylistic trends in America and beyond, modulating the performances of fashionable consumers.

### Tastes: Aesthetic Performances

Silversmiths Edgar M. Eoff and George L. Shepard manufactured the cream pot in New York City sometime between 1852 and 1861. The firm made goods sold by retailer Ball, Black & Co., an important retailer and competitor of Tiffany & Co. for the trade in luxury silver. Buyers had to make a series of choices before purchasing the cream pot along with the rest of its beverage set (that included a hot water urn, tea pot, sugar dish, and waste bowl). A silver tea set was far more costly than those made of pewter or ceramic that manufacturers could replicate with relative ease; the material’s malleability made it ideal for design variations and its value as precious metal restricted the number of people who could afford it. Most people could develop a taste for social tea drinking; a select few distinguished themselves from the rest by purchasing silver services.

Bernard Herman suggested that taste used things to privilege both social cohesion and social distinction by emphasizing “beauty, excellence, fitness, and propriety,” which in turn represent aesthetic, hierarchical, functional,

and social values. He defined performance through taste as the establishment of relationships with the personal and material worlds actors inhabit. Similarly, Erving Goffman set performance in connection with material worlds, placing what he called the “front” of social behavior in the context of tone-setting “sign-equipment.” The Eoff and Shepard cream pot can easily fit into this “sign-equipment” framework, where people matched their behavior to their spatial setting (whether it be a living room, dining room, or outdoor space) and perception of the object. Objects can also act as items of gossip, that Gerald Pocius argued had three characteristics: newness, competition, and connectedness. An object can act as gossip if it is innovative in form, more impressive than comparable objects, and links events of performance, such as a tea gathering or dinner party, to similar experiences in a performer’s past. The cream pot could be an assertion of the owner’s good taste in this sense, but also a witness and actor of gossip.<sup>2</sup>

The Eoff and Shepard cream pot is consistent with what Herman outlines as the four main elements of taste. To begin, it appealed to buyers’ aesthetic sensibilities through a design that was rich with natural themes that were visible in the piece’s elaborate chasing and cast elements resembling branches. The chasing is particularly striking, with roses, morning glories, and scrollwork pushed up above the sleek flat surface of the rest of the piece’s body. The workmanship is hidden. There is only the faintest evidence of a seam line on the handle, and only small areas where soldering can be seen, and the piece must be turned upside down for them to be visible. Each element of the set looks delicate; the looping cast handles are small and thin, scaled for delicate rather than larger hands. The piece commanded attention and care; when well polished, light reflected off of its surfaces and invited users to gaze at their reflections. The pot is made out of sterling silver, a standard for purity that was far more valuable than plated silver or wares made with baser materials. These and other material options may have been considered in the context of fitness, where factors such as breakability may have eliminated options like tin-glazed earthenware or porcelain. Scale was also important to users. The cream pot and its related pieces are short enough that people seated at tables could speak over them easily without having to change position. If a performance of wealth was desired, this display was conspicuous. As part of a beverage set, the cream pot would offer its owners the opportunity to serve hot beverages at a variety of social events, showing awareness of the etiquette surrounding hospitality and politeness.<sup>3</sup>



Figure 2, *The Contest for the Bouquet: The Family of Robert Gordon in Their New York Dining-Room*. Seymour Joseph Guy. New York, New York; 1866. Oil on panel. 1992.128, The Metropolitan Museum of Art, Purchase, Gift of William E. Dodge, by exchange, and Lila Acheson Wallace Gift, 1992, [www.metmuseum.org](http://www.metmuseum.org).

This cream pot was expensive. It was almost certainly bought at one time with the four or five other pieces that came with its set, at a cost that warranted careful considerations before purchase. An 1857 *New York Tribune* article describes a similar service, which would be given as a New Year’s present to H.M. Schieffehn, the President of the Union Telegraph Company. “The testimonial comprises a full tea set, consisting of kettle, coffee-pot, tea-pot, sugar-bowl, cream-pitcher, and slop-bowl...They are of solid silver, elaborately chased, the handles being worked in imitation of oak branches and leaves, and superbly got up, at a cost of \$750.” Even a much lower price for a beverage set would have cost more money than many families in New York would have made in a year and

probably more than most other luxury goods. In an 1858 New York probate inventory, a seven-octave rosewood French grand action Worcester piano was valued at five hundred dollars. The purchase demanded money and work.

Beyond the initial price, the silver also required care. The cream pot was intended for a family with means (Ball, Black & Co. advertised heavily towards merchant and professional families) and would have been situated in a home full of other luxury goods. A family with many silver objects may have had the money for a servant to polish their silver and though there were recipes for making polish at home, the price for the polish could be as much as a dollar and fifty cents a bottle. An oil painting by Seymour Joseph Guy entitled *The Contest for the Bouquet: The Family of Robert Gordon in Their New York Dining-Room*, shows Robert Gordon's wife and children (Figure 2). Gordon was a financier and founding trustee at the Metropolitan Museum of Art. On the table behind the family Guy depicted a silver teapot, cream pot, hot water urn, and porcelain pitcher. Surrounding these objects was a busy medley of goods including around twenty-five paintings, a terrarium, books, and two chandeliers. Gordon was from London, and his use of silver to assert taste in his domestic space (the silver was specifically chosen to be depicted in the center of Guy's painting) was influenced by local and international conventions of hospitality.<sup>4</sup>

A survey of fourteen New York inventories and estate sales, recorded between 1836 and 1877, supports what the painting suggests: a silver cream pot would likely be used in a home containing other expensive goods. Nearly all of these inventories include some type of silver; most that were taken room-by-room listed single family homes with three different floors that contained a standard array of parlors, storage areas, and bedrooms. These inventories rarely enumerated silver wares by individual pieces, although "tea sets" sometimes appeared. Most inventories that mentioned silver also mentioned looking glasses, pictures, clocks, china, furniture (often mahogany), and books. Those owning silver also tended to own at least some shares of stock, and had noted professions; the list included the owner of a wall-paper firm and civil engineer. One appraiser who identified individual silver pieces valued a coffee pot at forty four dollars based on its weight. Portraits and books tended to cost around ten dollars, while large pieces of furniture made of exotic woods sometimes ranged between one hundred to two hundred dollars. These inventories reveal that husbands willed silver and tea sets to their wives. Some inventories specifically mention the Exemption Act of April 11, 1842, which declared that "When a man having a family, shall die...there shall be inventories by the appraisers, and set apart for the use of such widow, or for the use of such child or children...necessary household furniture, provisions or other personal property, in the discretion of said appraisers." The appraisers who mentioned the law all included silver in the provisions set aside for widows, a decision which may have been influenced by the widows themselves, who sometimes appeared as executrixes of estates. The Eoff and Shepard service may have qualified for this type of bequest, and the entire set could have been left to a widow.<sup>5</sup>

Seven Philadelphia inventories share these New York trends; estates with silver (also sometimes valued by weight) tended to include goods like paintings and books. Fewer of these inventories than those in New York included any silver, and those that did had more modest silver goods, often spoons and watches rather than large groups of silver hollow-wares. Prices were between one and four dollars for individual items, compared to prices around four dollars for a stove and ten dollars for a desk and bookcase. The Philadelphia inventories did not include distribution lists for widows, suggesting that silver beverage services may have been viewed as part of a widow's appraised dower. The prices of each piece were set by the market values of design and execution.<sup>6</sup>

### **Manufacturing: Eoff and Shepard**

Edgar Eoff and George Shepard teamed up around 1852 to create pieces for retailer Ball, Black & Co. That retail combination followed Ball, Tompkins & Black and preceded Black, Starr & Frost, as various owner-partners left and started their own stores and others joined. Eoff and Shepard manufactured the cream pot sometime during their partnership, which lasted until about 1860. Eoff and Shepard had a medium-sized workshop, employing around twenty-five people, including chasers who would specialize in the type of ornate chasing that covers the body of the cream pot. The retailer likely had a significant say in its design, which resembles some work by John Chandler Moore, who made silver for Black, Ball & Co. and Tiffany & Co. One tea kettle made by Moore for Ball, Tompkins & Black in 1850 has a similar bark-like handle and cast leaf designs to the cream pot. To save development costs, many manufacturing firms reused successful patterns for different customers. Retailers sometimes patented a design to fight unlicensed copying or sales to competitors. The repetition of designs is evident in the 1858 to 1861 account book of David Austin, a jewelry repairer and producer working for Ball, Black & Co. and Tiffany & Co. In his Ball, Black & Co. entries, he continually referenced the "Tuscan" style that he used in manufacturing to record the design of each piece he was making and how much he was paid. While there is no record of the exact patterns that shaped the Eoff and Shepard cream pot, journeymen silversmiths, who changed jobs as opportunities arose, spread styles among various manufacturing firms.<sup>7</sup>

The Eoff and Shepard cream pot design, with its elaborate chased decoration, shared many characteristics with the Baltimore silver style. This Baltimore style had roots in the early nineteenth century, and became very popular

by the late 1820s and 1830s, when repoussé flowers and scrolls took over silver surfaces in many regions of the United States. The elaborate repoussé required large amounts of silver for chasing. Political changes, such as the Tariff of 1842, helped silver supplies by increasing duties on imported silverware and requiring payment in silver or gold; the law brought much more bullion to metalworkers in North America. Sterling silver was available on Wall Street, where it was bought in brick ingots, many of them sourced from Mexico or Peru, and increasingly, following the Mexican War, from new mines in the United States. Flowery styles within scrolls and other naturalistic themes also showed up in wallpapers and printed fabrics.<sup>8</sup>



Figure 3, Urn (Tea). Samuel Kirk and Son. Baltimore, Maryland; about 1848. Silver. 70.1629, Photograph, Courtesy, The Winterthur Library: Decorative Arts Photographic Collection, Decorative Arts Photographic Collection.

Scholars credit several manufacturers with the emergence of the Baltimore style in metalwork. Baltimore silversmiths Peter Leret and Andrew Ellicott Warner were both early practitioners. Most famously, Samuel Kirk and Son designed and created elaborate repoussé pieces beginning in the early 1820s. Kirk was most closely associated with what became known as “Baltimore silver,” especially the flowers and scrolls that their designs frequently included (Figure 3). A hot water urn by Samuel Kirk and Son has obvious connections to the later Eoff and Shepard cream pot, with similar curving handles and intricate leaf and flower decorations. The elaborate chasing trend reached New York and other cities including Philadelphia, where Bailey & Co. produced a pitcher with a nearly identical bark-like handle to the Eoff and Shepard cream pot (Figure 4). In New Orleans, Adolfe Himmel drew on his German background and the popular Rococo Revival to create a piece with leaf engraving that matched the lightness and fragmented nature of that on the Eoff and Shepard piece (Figure 5). The designs of these pieces varied as European forms remained popular in the United States. Samuel Kirk and Son looked to London silversmiths for inspiration, and Baltimore and other East Coast regions experienced a surge of French émigré craftsmen, who brought familiarity with French repoussé techniques and the shapes of the Empire style. New York’s recent immigrant population also shaped the look and feel of silver, and the representative pieces used on advertising and receipts like one for Squire & Brother from 1854, referenced many European influences (Figure 6).<sup>9</sup>





Figures 4 and 5, (Left) Pitcher, Bailey & Co. Philadelphia, Pennsylvania, about 1846-1878. Silver. 69.1498, Photograph, Courtesy, The Winterthur Library: Decorative Arts Photographic Collection, Decorative Arts Photographic Collection.

(Right) Pitcher, Adolfe Himmel. New Orleans, Louisiana, about 1850-77. 88.3524, Photograph, Courtesy, The Winterthur Library: Decorative Arts Photographic Collection, Decorative Arts Photographic Collection.

The luxury market for silver was competitive. It catered to sophisticated patrons with the means and social capital to buy high quality items that compared favorably with international trends. Ball, Black & Co. was not only influenced by outside design trends, it also exhibited its designs at world exhibitions. The firm had a particularly prominent entry in the Great Exhibition at Crystal Palace of 1852, where they exhibited a tea set made of silver and California gold; their design linked the new sources of precious metals from the gold rush with international refinement and design. Their presence at the exhibition staked their claim to the market and facilitated contact with designers and new products from Europe. The firm's reputation was enhanced through this publicity; the press lauded the set's appearance in London and New York after the firm brought the set back to their wareroom following the exhibition. When the Eoff and Shepard cream pot was manufactured soon after, it was for a retailer selling some of the most highly regarded luxury goods in New York. Combining regional and international influences, the pot was both impressive in its elaborate decoration, and readable as a product of fashionable design.<sup>10</sup>

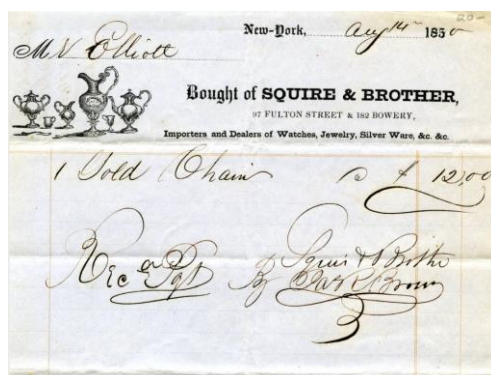


Figure 6, Printed Bill, Squire & Brother. New York, New York; 1850. Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

### Obtaining: The Wareroom Experience

Luxury warerooms sold experiences, not just goods, to New York consumers. Described as “jewelers,” Ball, Black & Co. used the former company wareroom at 247 Broadway. They remained there until July 1860, when they opened a new store at 565 & 567 Broadway, in part to follow main competitor Tiffany & Co., which had moved

from 271 to 550 Broadway in 1853. Designed by architects Kellum & Son and made of marble, *The New York Times* hailed the building as “another and a crowding glory to the many beautiful structures which combine to make Broadway the most splendid thoroughfare in the world.” For residents and tourists making their way down the bustling street, the wareroom glittered. Sunlight streaming through large plate glass windows lit up silver wares, gold watches, and diamonds enclosed in walnut or maple show cases (Figure 7). An 1852 image of the Ball, Black & Co. wareroom at 247 Broadway reminded customers that the firm provided “Equal attention to visitors either on business or pleasure,” and highlighted options for purchases ranging from small souvenirs to “costly gems.” In a similar vein, an 1863 advertisement stated: “Citizens and Strangers Visiting the City, may spend a very pleasant hour or two in looking over our block, to which they are cordially invited.” Ball, Black & Co. branded their long company history on the front of their building with the sign of the golden eagle of their predecessor, Marquand & Co. Retail shopping had become a pastime.<sup>11</sup>



Figure 7, *Ball, Black & Co. Advertisement*, from David Bigelow, *History of Prominent Mercantile and Manufacturing Firms in the United States with a Collection of Truthful Illustrations, Representing Mercantile Buildings, Manufacturing Establishments, and Articles Manufactured*. Boston: D. Bigelow, 1857, vol. 6, p.139. Courtesy, The Winterthur Library: Printed Book and Periodical Collection.

The development of warerooms was by no means unique to the United States. Many of the factors reshaping retailing in the United States impacted England and France in similar ways. Katherine C. Grier observed that nineteenth-century commercial palaces were designed to imitate symbols of power and encouraged connections between civilization and commerce. Grant McCracken analyzed how warerooms in each place increasingly manipulated stimuli; excess and wealth were normalized so that goods seemed attainable. The growth of formal credit encouraged women to participate in new commercial spaces even without their own incomes, and meaning-making was attached to objects with advertising and in-wareroom motifs that would infuse objects with a sense of familiarity and wonder. As seen in Figure 7, clerks guided consumer experiences in the wareroom. The objects in the space—including lamps and jewelry, and an upstairs gallery full of new products and local art—attracted customers. The wareroom was both intensely personal, a place to discuss and imagine one’s domestic sphere, and also outsized, a place where there was so much to see that it was easy to get lost among objects made to take home. Understanding and marking ownership may have come with the engraving process to personalize items or commemorate them as gifts. The cream pot shows an unadorned area (now rubbed away, possibly for increased collector value), on which Ball, Black & Co. would have engraved initials to associate the object with an owner. Thus, the shopping experience and product became personal experiences.<sup>12</sup>



Figure 8, Beverage Set. Edgar M. Eoff and George L. Shepard. New York, New York; about 1850-1861. Silver, ivory. Courtesy, Winterthur Museum, Bequest of James O'Hara Cazenove, 1972.306.1-.5.

### Using: The Ritual of Tea and Coffee

The cream pot was a crucial part of the choreography associated with tea and coffee drinking. While it was part of a series of five pieces in the Winterthur collection, it may have included a coffee pot in addition to a teapot, making it a six-piece set at the time of purchase (Figure 8). The full set can be seen in a John Bell of Aberdeen dealer advertisement, where all pieces are identical to the Winterthur service, with the exception of the hot water urn and the addition of a coffee pot. The full set may have been chosen so that both tea and coffee could be served at formal dinner events, and each piece of the service would work as “sign-equipment” in the performance of formal and informal interaction, offering the aesthetic and hierarchic values Herman discussed. These objects had a display value and a use value. Some room-by-room inventories in New York and Philadelphia locate silver hollow-wares in kitchen storage areas, while others place them in a dining room. These patterns probably depended on the nature of domestic space and the purpose of the party. Not all urban houses had dining rooms, nor were all tea parties formal. Given their great expense, silver services were prestige items well suited to formal etiquette in which the beverage set was brought out to be served by a hostess or servant. Otherwise, the set made an elegant display of the hosts aesthetic decisions and social rank.<sup>13</sup>

Although many trends were recorded and presented as stable behavior in 1880s and 1890s etiquette books, customs of tea and coffee drinking were fluid and changed over the course of the nineteenth century. Traditions of tea and coffee drinking in the United States were closely associated with England, which was introduced to tea around 1650 through a chain of trade relationships through the Netherlands, India, China and the Caribbean, as the English often preferred to sweeten their tea with sugar. People expounded on the benefits and liabilities of tea and coffee drinking in moral, political, and medical terms. One dubious writer noted “It has been the custom at frequently-recurring periods for moralists and scientists to claim that coffee is injurious to the health of its votaries.” Others were adamantly against drinking “stimulants.” Political ethics also shaped choices. New York-based L.B. & WM. H. Allen, offered “an assortment of FREE LABOR SUGAR, Teas, Coffee, Spices, &c.,” reflecting the firm’s support for Abolition. These layered opinions about tea and coffee shaped the experience of hospitality.<sup>14</sup>

In fact, there were many respectable ways to serve tea. The 1857 article “Laying Out Tables” in *Godey’s Lady’s Book* advises several settings for hot beverage service. The article suggests that tea and coffee pots would occupy the two ends of a tea table, on either side of the urn for an evening party or a dance. In front of the urn would be sugar, hot milk, and cream, along with bread, butter, and cake. After being served at the table, guests would be ushered in to see their hosts. For a small party, the cream pot would be set along the right or left side of a tray (along with the sugar and waste bowl), the tea and coffee pots in the center, cups and saucers in the front, and urn at the back of the tray. Later, in 1875, Catherine Beecher would specify the setting of a tea table as well, “On the waiter are placed tea-cups and saucers, sugar-bowl, slop-bowl, cream-cup, and two or three article for tea, coffee, and hot water, as the case may be.” Her reference to the cream cup implicates the training required to perform in social and material worlds. Objects anchored actions. When a small-town pastor left without notice one weekend in an 1864 story entitled “The Minister’s Wife,” by Mary Kyle Dallas, “There was a special tea-drinking at Deacon Yarrow’s to

discuss the cause of this; and stories, hatched no one knew how or by whom, were circulated.” The use of tea gatherings in big cities and small-town life to discuss news, gossip, and scandal placed this and other cream pots at the center of social performances. Networks of design, manufacturing, retailing, and global supply chains produced the Eoff and Shepard cream pot, but in the end its job was to help conduct human affairs.<sup>15</sup>

<sup>1</sup> “Tea,” *Merry’s Museum, Parley’s Magazine, Woodworth’s Cabinet and the Schoolfellow*, January 1, 1860, APS (American Periodicals Series) (136081754), 102.

<sup>2</sup> Herbert F. Darling, *New York State Silversmiths* (Eggertsville [NY]: The Darling Foundation of New York State, 1964), 23, 123.; Bernard L. Herman, “Tabletop Conversations: Material Culture and Everyday Life in the Eighteenth-Century Atlantic World,” in *Gender, Taste, and Material Culture in Britain and North America, 1700-1830* (New Haven, Yale University Press, 2006), 42-43.; Erving Goffman, *The Presentation of Self in Everyday Life* (Garden City, NY: Doubleday Anchor Books, 1959), 22-24.; Gerald L. Pocius, “Gossip, Rhetoric, and Objects: A Sociolinguistic Approach to Newfoundland Furniture,” in *Perspectives on American Furniture*, ed. Gerald W.R. Ward (New York: W. W. Norton & Co., 1988), 317-328.

<sup>3</sup> Charles L. Venable, *Silver in America 1840-1940: A Century of Splendor* (Dallas: Dallas Museum of Art, 1994), 32; “Holiday Goods,” *The Albion, A Journal of News, Politics and Literature*, December 18, 1858, APS (American Periodicals Series) (89534114), 612.

<sup>4</sup> “Tribute of Respect.” *New-York Daily Tribune*, January 3, 1857. America’s Historical Newspapers (SQN: 12BA758DF55C4358), 7.; Inventory of No. 7 E. 17<sup>th</sup> St., Manuscript Collection, Winterthur Library, Col. 61, Box 14. 76x419.; “George W. Jenkins Pure Silver Polish,” *The Albion, A Journal of News, Politics and Literature*, January 2, 1869, APS (American Periodicals Series) (89567170) , 47.; Deborah Dendahl Waters, ““Silver Ware in Great Perfection”: The Precious-Metals Trades in New York City,” in *Art and the Empire City: New York, 1825-1861* (New Haven: The Metropolitan Museum of Art, 2000), 365.; “Seymour Joseph Guy: The Contest for the Bouquet: The Family of Robert Gordon in Their New York Dining-Room” (1992.128) in *Heilbrunn Timeline of Art History*, New York: The Metropolitan Museum of Art, 2000. <http://www.metmuseum.org/toah/works-of-art/1992.128>.

<sup>5</sup> New York: “Inventories and Wills,” Manuscript Collection, Winterthur Library; Col. 61, Box 1 (54.37.28), Box 8 (54.106.12), Box 9 (54.106.39, 54.106.66, 54.106.69), Box 10 (55.507), Box 11 (57.002.5, 57.8.10), Box 12 A (74x248), Box 13 (75x152), Box 14 (76x419, 76x489.5), Box 21 (00.104.3), Col. 307.; “Rebecca Richardson Estate,” Manuscript Collection, Winterthur Library, Col. 602, Box 3, 53.165.214 F3.; New York: “Inventories and Wills,” Manuscript Collection, Winterthur Library, Col. 61, Box 9 (54.106.39), Box 11 (57.002.5, 57.8.10).; *Laws of the State of New York, Passed at the Sixty-Fifth Session of the Legislature, Begun and Held in the City of Albany, The Fourth Day of January, 1842* (Albany: Charles Van Ben Thuyssen for WM. and A. Gould and Co., 1842.) Google Books, 198-199.

<sup>6</sup> Philadelphia: “Inventories and Wills,” Manuscript Collection, Winterthur Library; Col. 61, Box 26 (PH1086), Col. 164, Col. 471 (78.308.34, 78.308.35), Col. 602, Box 3 (53.165.241 F2, F3), Col. 500.

<sup>7</sup> Darling, *New York State Silversmiths*, 23, 123.; Deborah Dendahl Waters, *Elegant Plate: Three Centuries of Precious Metals in New York City Volume 2*, 477.; “John Chandler Moore Tea Kettle,” Decorative Arts Photographic Collection, Winterthur Library, No. 73.1259.; David Austin. *Account Book, 1858-1861*. Winterthur Downs Collection, Winterthur Library, Doc. 624.

<sup>8</sup> For illustrations of nineteenth-century wallpapers featuring naturalistic themes, including some designed by William Morris, see *Historic Wallpapers in the Whitworth Art Gallery (Manchester: Whitworth Art Gallery, 1973)*, and for information about the development of American factory cloth and examples of nineteenth century printed textiles with floral designs, see pages 45-46 and p.79 in Susan Greene’s *Wearable Prints, 1760-1860: History, Materials, and Mechanics* (Kent, Ohio: The Kent State University Press, 2014).; Venable, *Silver in America*, 19-20.  
<sup>9</sup> J. Hall Pleasants and Howard Sill, *Maryland Silversmiths* (Baltimore: The Lord Baltimore Press, 1930), 145-153.; *Samuel Kirk and Son: American Silver Craftsmen Since 1815* (Chicago: Chicago Historical Society, 1966), 3-5.; Jennifer Faulds Goldsborough, *Eighteenth and Nineteenth Century Maryland Silver in the Collection of the Baltimore Museum of Art* (Baltimore: The Baltimore Museum of Art, 1975), 5-6, 11.

<sup>10</sup> “Ball, Black & Co.’s Exhibition,” 213.

<sup>11</sup> “Ball, Black & Co.’s Exhibition,” *Gleason’s Pictorial Drawing - Room Companion. October 1, 1853. APS (American Periodicals Series) (124056839)*, 213; Deborah Dendahl Waters, ed., *Elegant Plate: Three Centuries of Precious Metals in New York City Volume 2 (New York: Museum of the City of New York, 2000)*, 450.; “A New



Store.; Ball, Black & Co.'s New Building." *The New York Times*, July 2, 1860.  
<http://www.nytimes.com/1860/07/02/news/a-new-store-ball-black-co-s-new-building.html>; Charles H. and Mary Grace Carpenter, *Tiffany Silver* (New York: Dodd, Mead & Company, 1978), 13-14.; "A New Store.; Ball, Black & Co.'s New Building." *New York Times*.; "Show Case Warerooms," *American Druggists' Circular and Chemical Gazette*, July 1, 1860, APS (American Periodicals Series) (88595853) , 185.; David Bigelow, *History of Prominent Mercantile and Manufacturing Firms in the United States Vol. 6* (Boston: David Bigelow, 1857) 138-139.; "Holiday Goods," 612.; Waters, "Silver Ware in Great Perfection," 365.

<sup>12</sup> Katherine C. Grier, *Culture and Comfort: Parlor Making and Middle-Class Identity, 1850-1930* (Washington D.C.: Smithsonian Institution Press, 1988), 29.; Grant McCracken, *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities* (Indianapolis: Indiana University Press, 1990), 22-28.; "A New Store.; Ball, Black & Co.'s New Building." *New York Times*; "Messrs. Bryant & Rodgers." *The Technologist, Or Industrial Monthly: A Practical Journal for Manufacturers, Mechanics, Builders, Inventors, Engineers, Architects*. October 1, 1870. APS (American Periodicals Series), 259.; "Employment of Women in Cities," *Godey's Lady's Book*, October 1852, Accessible Archives.  
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<sup>13</sup> For the illustration of the similar beverage set see advertisement for John Bell of Aberdeen, *Antiques* 103 (1973): 592.; "Estate Sale of No. 7 E. 17<sup>th</sup> St.," Manuscript Collection, Winterthur Library, Col. 61, Box 14. 76x419.; "Elizabeth Richardson Estate Papers," Winterthur Library, Col. 602, Box 3, 53.165.241.

<sup>14</sup> Sarah G. Duley, "Giving an Afternoon Tea," *The Ladies' Home Journal*, October 1891, APS (American Periodicals Series) (137169329).; "Politeness." *Philadelphia National Enquirer*. May 14, 1840. America's Historical Newspapers (SQN: 11C7F4AB8B082090), 4.; Victor H. Mair and Erling Hoh, *The True History of Tea* (New York: Thames and Hudson Inc., 2009), 118-119.;

Peter Brown, *In Praise of Hot Liquors* (York: Fairfax House, 1995), 74- 75.; Joseph M. Walsh, *Coffee: Its History, Classification and Description* (Philadelphia: Henry T. Coates & Co., 1894), 275.; "The Cheapest Tea, Sugar, and Coffee Store West of the Bowery." *The Colored American*. July 13, 1839. Accessible Archives.

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<sup>15</sup> "Laying Out Tables." *Godey's Lady's Book*. March, 1857. Accessible Archives.

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