



Homey Elegance *Aspiring Gentility*


THE FURNITURE MAKERS OF WESTMORLAND COUNTY



2016
Season Exhibit



4974 Main Street
Dorchester, NB E4L 2Z1
www.keillorhousemuseum.com



Homey Elegance – Aspiring Gentility

An exhibit by Westmorland Historical Society
at Keillor House Museum, June, 2016.

Text by Eugene Goodrich

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WESTMORLAND COUNTY FURNITURE

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ABOUT THE EXHIBIT



Darrell discovers a Harmon Trueman table

In June 2012, at the invitation of the Westmorland Historical Society's Board of Directors, Darrell Butler, Manager of Heritage Resources at King's Landing, carefully examined the furniture in Keillor House and, to everyone's great delight and surprise, discovered treasures we didn't know we had. Among them are several pieces by skilled craftsmen working in Westmorland County during the first

half of the 19th century, including Harmon Trueman of Point de Bute, whose work is also represented at King's Landing and the New Brunswick Museum. From Darrell's follow-up public lecture we learned—many of us for the first time—that during this period Westmorland County craftsmen created furniture that, for quality of workmanship, will stand comparison with some of the best made in this province, itself



CONTINUED FROM PAGE 3

long known by connoisseurs as the outstanding centre of fine furniture production in British North America. Darrell was even bold enough to say of two of our drop-leaf tables, which he is pretty sure are Trueman's work, "The man who made these pieces had an eye equivalent to Thomas Nisbet (of Saint John), Canada's top cabinet maker."

Darrell's enthusiastic assessment has inspired us to showcase some of our pieces that were probably made by Westmorland County artisans. Since we have a limited number of such items in Keillor House, the display is supplemented by a series of photographs of others at King's Landing, the New Brunswick Museum and in homes of this area. There is also a list of known cabinet and carriage makers in Westmorland County during the 19th century, although in most cases little is known about them beyond their names.

The astonishing thing about these men is that they were not full-time furniture makers like Thomas Nisbet, Robert Chillas, Alexander Lawrence and the other famous Saint John cabinetmakers. They also did other kinds of woodwork such as coffins and carriages—indeed, a number of them are listed as 'carriage makers' in the various censuses and directories of the time—and some of them, including Harmon Trueman and George Evans of Dorchester, also farmed. They may not have worked much in imported mahogany or catered to the very top elite such as the Botsfords and the Chandlers, but they made wonderful use of local woods—pine, maple, birch, etc.—and created high quality furniture that exuded the kind of homey elegance and unpretentious gentility to which the Keillors of Dorchester and others like them aspired.

BLANKET CHEST

There is very little that can be said about this piece except that it was made to hold blankets, and that Darrell Butler is pretty sure it was made in Westmorland County. There is no record of how it came to Keillor House. It will just have to be admired as is.



BED OF BIRD'S-EYE MAPLE

CA. 1840

Made of spectacular bird's-eye maple with finely turned acorn finials and well-executed medallions, this looked very much like a Westmorland County piece to Darrell Butler. Members of the Trueman family of Point de Bute have inherited beds that resemble it. This one was donated by Dr. & Mrs. D. Ackman of Montreal, but it is quite likely that they had acquired it here, or knew that it was from this area. Called a 'cannonball' bed, it probably dates from about 1840.



TABLE

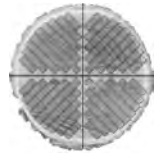
LIKELY HARMON TRUEMAN

There is no absolute proof that Harmon Trueman made this table, but Darrell Butler is pretty certain that he did. He said that this was exactly what he expected to find in Westmorland County furniture, and the “absolutely spectacular” quarter-sawn grain is typical of Harmon’s work, as can be seen in the tables he is known to have made (see pages 22 and 24, etc.). The solid birch boards are 15 inches wide, and to yield them, the tree must have been enormous. Harmon probably cut it from his own woods and almost certainly sawed it in the family sawmill.

This table came from the estate of Herbert Mariner Wood, a great-grandson of Harmon, another piece of evidence that it is a genuine Trueman piece.



‘Quarter-sawn’ means that the log is first quartered lengthwise. The resulting elongated wedges are then tipped up onto their points and sawn into boards that have a distinctive ‘ray’ or ‘wave’ pattern.



WWW.HARDWOODDISTRIBUTORS

WINDSOR CHAIR

SEE PAGE 28



TABLE

POSSIBLY MADE BY HARMON TRUEMAN

There is no record of who gave this piece to Keillor House, or who owned it before, but it has many of the features that we expect in Harmon's work. The frame is in bird's-eye maple, and Darrell noted a really beautiful use of birch and maple throughout. It is a swing-leg table that would have been used for dining.

At some point, apparently, someone decided to use the ends for additional seating and cut the skirt down to create adequate knee room. The table itself seems low by modern standards, but early chairs were often lower than they



are today. It could be one of Harmon's early pieces, perhaps similar to the one he made for John Keillor and family in 1801 (see page 26)—perhaps even the very one.



THE ‘KEILLOR CHAIR’

CA. 1800

A story has come down from somewhere, possibly the donor, Mrs. Bill Fawcett, that this is an original Keillor chair, brought over from Yorkshire. Later microscopic analysis indicated that it is of birch, meaning that it was almost certainly made in North America, and most likely in the Chignecto area. (The family settled near Fort Cumberland—earlier and later Fort Beauséjour—in 1773; John Keillor moved to Dorchester ten years later.)

Another reason for doubting that it came over with the Keillors (if it is indeed a Keillor chair) is a family story that they landed at Halifax and traveled overland to Fort Cumberland after sending their household goods around the peninsula by a vessel that was shipwrecked with the loss of all its cargo. In any case, a Chippendale-style chair is not something the first generation of Chignecto Keillors, who were unpretentious people of modest means, are likely to have owned. But it's possible that John Keillor



acquired it (it is said to date from around 1800 or perhaps somewhat later) as part of his ‘gentrification programme’ aimed at achieving and maintaining a lifestyle in keeping with the dignity of a magistrate and judge. The important point here, however, is that the chair was most likely made in this area—and that there were craftsmen here capable of this quality of workmanship.

SECRETARY DESK

BY THOMAS CHAPMAN

This secretary desk is known to have been made about 1830 by a Thomas Chapman and was donated to Keillor House by a great-great granddaughter, Aileen Chapman. To judge by the date, Thomas must have been a grandson of William and Mary Chapman who emigrated to the Chignecto from Yorkshire in 1775. William was trained as a joiner and did carpenter and joiner work at Fort Cumberland (earlier and later Fort Beauséjour) before establishing himself as a prosperous farmer at Point de Bute. One of Thomas' brothers, David, was a blacksmith who married John Keillor's eldest daughter, Ann, and moved to Dorchester. Also in Dorchester were another brother, Martin, and an uncle, John.



The thick $\frac{3}{4}$ inch drawers are butt-nailed rather than dovetailed, suggesting strongly that Thomas was not a professional cabinetmaker. Nonetheless, this is a very well made desk, probably of birch stained to imitate mahogany, and bracketed on the sides to prevent warping. Darrell Butler called it "a very important desk."



EARLY CRADLE

MADE BY A CHAPMAN?

This handsome pine cradle with transverse rockers and handgrips for easy moving is very early, as evidenced by the forged nails. Darrell Butler estimated it to date to c. 1780-1790, and it is said to have been made by a member of the Chapman family. This could well have been William, the original Yorkshire immigrant, who had been a joiner in the old country. It was donated to Keillor House by Mr. & Mrs. Robert Hickman.



BUTLER'S DESK

CA. 1825

This piece once belonged to the Hon. Josiah Wood of Sackville (1843-1927) but since, according to Darrell Butler, it dates from around 1820-1825, he could well have acquired it from his father, Mariner Wood (1806-1875), a prominent Sackville merchant with Dorchester connections. Darrell thinks it was made in New Brunswick, and the cabinetmaker was definitely influenced by Scottish traditions. One cabinetmaker in Dorchester who would have been capable of making it was George Evans (active 1818-1858) an Irish immigrant whose work also shows Scottish influence (see page 12). Thus, although it's a bit of a stretch, it could be from Westmorland County, and maybe even from Dorchester. It is basically made of pine with a thick (1/8 inch) mahogany veneer.



According to Keillor House Museum lore, which seems to have come with the bequest, it is a 'butler's desk' in which the household staff kept incoming and outgoing mail, calling cards, and other documents. A silver tray for accepting the calling cards came with it.



GEORGE EVANS

OF DORCHESTER

George Evans (1796-1858) was born in Ireland where he must have apprenticed as a cabinetmaker before immigrating to New Brunswick in 1818 at the age of 22. Nothing else can explain the professional quality of the pieces attributed to him. He settled in Dorchester and married a widow, Elizabeth Weldon, who was a daughter of Andrew Weldon Esq., the eldest son of John Weldon Esq., the original Yorkshire settler and one of the Dorchester elite. Elizabeth's first husband was William Dixon, a grandson of Charles Dixon Esq. of Sackville, the first Yorkshire settler of that name in the Chignecto. Among her seven children



by William Dixon were Andrew and Charles who learned cabinetry and carriage making from their stepfather. In the 1851 census George Evans is listed as a carriage maker, as are Charles and another William who must have been a son of Charles or Andrew, who died in 1848.

BUREAU DESK

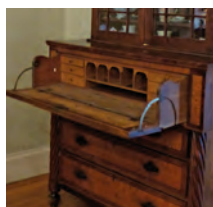
BY GEORGE EVANS

This bureau desk has three drawers under the bureau drawer and very finely executed rope columns on the front corners, accentuated at their tops by rectangular panels of bird's-eye maple framed in dark wood, perhaps mahogany. These features are particularly characteristic of the work of Scottish-trained cabinetmakers, but they could also have been adopted in Ireland.

The desk has always been in Dorchester, passed down in the same family from generation to generation. According to family tradition it was made for George Evan's stepbrother, John Weldon Dixon, sometime between 1830 and 1845. Succeeding owners have been: William Dixon, John Dickie (son-in-law), Scott Dickie (grandson), Mona Baird Dobson (great-granddaughter and an early member of the Westmorland Historical Society) and Gaius Dobson, son of Mona. It was photographed by Huia Ryder for her pioneering work *Antique Furniture by New Brunswick Craftsmen* (1965) and is mentioned in R. Cunningham & J. Prince, *Tamped Clay and Saltmarsh Hay: Artifacts of New Brunswick* (1976).



Bureau Desk COURTESY OF GAIUS DOBSON



FOUR POSTER BED

BY GEORGE EVANS

There is no documentary proof that this bed was made by George Evans; indeed, when it was collected in the Sackville-Amherst area, it was thought likely to have been made in Saint John. However, when it came to King's Landing Darrell Butler noticed that "the rope carving on the bedposts and the odd shape of the bedpost feet are very similar to the same decorations on a chest of drawers made by George Evans" (see page 12). The use of birch is another reason to associate it with Westmorland County, if not necessarily with Evans. Certainly, it is evident from his chest of drawers that he was eminently capable of this level of craftsmanship.



Four poster bed attributed to George Evans.
COURTESY OF KING'S LANDING

CHARLES DIXON

OF DORCHESTER

This magnificent cradle may be the most spectacular piece of furniture ever made in Westmorland County.

It goes far beyond ‘homey elegance’ or ‘aspiring gentility’, for it was intended for royalty—and it was made in Dorchester. It was built in 1841 by Charles Dixon of Dorchester/Middleton, a great-grandson of the original Yorkshire settler. In his history of the Dixon family, James Dixon informs us that Charles’ older brother, Andrew, worked with him until his death in 1848. The census of 1851 and *Hutchinson’s Directory* of 1865 both list Charles as a carriage maker, and also a William who must have been a son of Andrew or Charles. William is listed again in the *Lovell Directory* of 1871. Interestingly enough, James knew

Charles and Andrew as ‘mechanics’. If we wonder how Charles acquired such skill as a cabinetmaker, the answer is not far to seek. Their father, also called William, died in 1830 at age 40 and their mother married George Evans, the Dorchester cabinetmaker trained in Ireland (see page 12).

The story of the Dixon Cradle, as told by Huia Ryder in her pioneering work *Antique Furniture by New Brunswick Craftsmen*, is as dramatic as the cradle itself. Charles collected samples of all the native hardwoods of New Brunswick and “with loving care” constructed this beautiful piece as a loyal subject’s gift to Queen Victoria for her newborn son, Edward, who afterwards succeeded her as King Edward VII. Unfortunately, the vessel that carried it was shipwrecked off the coast of Ireland and the gift never reached its intended recipient. Two years later it was found washed up on the shore and returned to Dixon, who repaired it for use by his own family. It then passed down the generations through the female branches of the Dixon family until it found its last and honoured resting place in the Fort Beauséjour-Fort Cumberland Collection.



Dixon Cradle COURTESY OF THE FORT
BEAUSÉJOUR-FORT CUMBERLAND COLLECTION

JOHN BATEMAN

OF SHEDIAC

John Bateman (d.1874) probably learned the trade of cabinetmaker in his native England before immigrating to Shediac about 1820. Here he built a sawmill, acquired a large tract of farmland and married a daughter of Shediac's first and most prominent English settler, lumber, fish and fur merchant William Hanington (whose grandson, Daniel L., lived in Dorchester and was briefly Premier of New Brunswick).

Among his surviving pieces not illustrated here: a Mi'kmaq-style cradle made for his first child; a pine blanket chest made for his father-in-law painted to look like mahogany, said to be "the finest grain painting on a piece of New Brunswick furniture;" and a round tilt-top table featuring a star-shaped pattern inlaid with many varieties of wood (he made one for each of his nine daughters, but only one has survived).



His work can also be seen in the interior of St. Martins-in-the-Woods Anglican Church in Shediac, which his father-in-law 'founded' and he helped to build in 1824.

Although Bateman turned to milling and farming as his main livelihood, he is listed in the 1851 census as a carriage maker, and in *Hutchinson's Directory* of 1865 as a joiner.

BLANKET CHEST

BY JOHN BATEMAN

Despite appearances, this is not a chest of drawers, but a blanket chest made to look like a chest of drawers. The four top drawers are fake, but the space is not wasted, as the hinged top lifts up to receive the blankets. The large bottom drawers were probably used for the sheets, etc. Charles Foss, an expert on early furniture, wrote, "Blanket chests

with drawers were being made from the latter part of the 18th century. The earlier ones were remarkably plain. This one may be as late as the middle of the 19th century and is a refined piece by comparison." The best evidence that it was made by John Bateman is the fact that it came from the Hanington family.



Blanket Chest COURTESY OF KING'S LANDING





THE TRUEMAN FURNITURE MAKERS


OF POINT DE BUTE

Through two generations, at least, the Truemans of Point de Bute passed down outstanding woodworking skills from father to son to cousin. Their workshops turned out, not only carriages, wagons and other farm implements, but also some of the finest furniture produced in Westmorland County.

The first to make a name for himself was *Harmon* (1778-1856), the eldest grandson of William Trueman Senior, the original Trueman patriarch who emigrated from Yorkshire to the Chignecto with his wife and only son, William Trueman Junior, in 1774. William Junior would soon afterwards marry John Keillor's sister, Elizabeth, and father Harmon and his nine siblings. Harmon appears to have been his grandfather's favourite, because when the old man died in 1797 he left him the farm later known as 'Hilltop' that had been his first purchase. It is still being farmed by Trueman descendants. He also bequeathed him something else of great value, namely his woodworking skills, for he had been a joiner—a high-end carpenter—in the old country. Harmon's father had a withered arm and

was probably unable to practise the trade, but it's pleasant to imagine his grandfather enjoying his sunset years in the knowledge that his skill would, after all, be passed to another generation of Truemans.

Harmon proved a worthy heir to both legacies. A very successful farmer and sawmill operator, he took his place among the leading men of the county, eventually (in 1822) becoming a Justice of the Peace. But he was also a very skilled carriage and wagon maker as well as an exceptional furniture maker whose pieces are today considered a valuable part of New Brunswick's material history. Pieces of furniture attributed to him include: at least one, and probably two, tables identified by Darrell Butler in *Keillor House*; several chests of drawers, a pair of sofas, a wardrobe, a secretary desk and some tables at *King's Landing*; at least one chest of drawers and a set of Windsor chairs (made as part of a wedding present for his daughter) at the *New Brunswick Museum*; a large tilt top table owned by *Ronald and Susan Trueman*; a slant-top secretary owned by *George and Karen*



Trueman; a large gate-legged table (the other part of the wedding present to his daughter) and a Windsor chair (part of a set) owned by *Genie (Trueman) and Bruce Coates*. Since a number of Harmon's descendants inherited family furniture, it's likely that many more of his pieces still grace their homes in many parts of Canada and the US.

Harmon's eldest son, *Stephen* (1808-75) followed in his footsteps as a farmer, carpenter and carriage maker who also made excellent furniture. His first workshop was near the house (which he built) now occupied by Bruce and Genie Coates (71 Point de Bute Rd.). Later, it was moved across the road to Prospect Farm. The 1851 census lists Stephen as a carpenter and also notes an apprentice, Silas Bent, who was most likely a relative, probably a cousin. (Stephen's mother was a Bent.) After his death, the house was occupied by

Alexander Airth Scrimgeour, who married another of Stephen's cousins. He, too, was a skilled woodworker, listed as a joiner on the 1881 and 1891 censuses. Among other things, he did the finishing work (choir, pews, etc.) of the Methodist Church at Point de Bute and another one in Bermuda. Family lore credits him with a very long (it can seat 14) dining room table still used at Prospect Farm, said to have been made of wood left over from the Point de Bute job. Known pieces of furniture by Stephen Trueman include: a small tilt-top table owned by *Mary Ellen Trueman* and a small drop-leaf table owned by *George and Karen Trueman*, all of Point de Bute.



CHEST OF DRAWERS

BY HARMON TRUEMAN

According to the records of the New Brunswick Museum, this beautiful Sheraton-style chest of drawers with yellow birch top and sides, and crotch yellow birch veneer on the drawer fronts was made by “a member of the Trueman family, possibly Harmon.” Perhaps the

best reason for believing this is that, when it was purchased for the museum in 1968, the vendor associated it with the Trueman family. If a member of the Trueman family made it, it had to have been Harmon.



Chest of Drawers ca. 1820.

COURTESY OF THE NEW BRUNSWICK MUSEUM—MUSÉE DU NOUVEAU BRUNSWICK
www.nbm.mnb.ca 1968-51(2)

CHEST OF DRAWERS

BY HARMON TRUEMAN

The arrangement of three small over three full drawers is a Scottish tradition that also appears in Yorkshire. In the words of Darrell Butler, “this... extraordinary chest of drawers documents the transfer of cultural traditions from Yorkshire to New Brunswick and from the first generation of immigrants to the next.” The frame is of pine grain painted to imitate mahogany, while the

top and drawer fronts are bird’s-eye maple, an “extremely unusual combination in New Brunswick furniture.” Like Thomas Nisbet and the other formal cabinetmakers of Saint John, Harmon “well understood the formal contrast of the light and dark woods set in contrast,” but evidently didn’t have any mahogany on hand.



Chest of Drawers ca. 1820. COURTESY OF KING'S LANDING



GATE LEGGED TABLE

BY HARMON TRUEMAN

Harmon Trueman made this magnificent table as part of a wedding gift for his daughter, Amy, who married John Wesley McLeod in 1837. It remained in the McLeod family until 1963 when, upon the death of the last McLeod descendant, Dr. Elizabeth (Bessie) Amelia McLeod, it was given to Howard and Eva Trueman of Prospect Farm. They in turn passed

it on to their daughter, Eugenia (Genie) Grace Coates (a great-great-granddaughter of Thompson, the youngest of Harmon's brothers).

The table is made of birch; its leaves are 21 inches wide and crafted from one piece of wood 47 inches in length. It has turned legs with a 'gate leg' on each side to support the wide leaf. The legs are turned in a simple profile.



Gate legged table PHOTO BY BRUCE COATES



SECRETARY DESK

BY HARMON TRUEMAN

The style of this handsome birch desk is typical of the earlier 19th century with its four drawers, pull brackets at each side of the top full drawer, five small drawers on the interior (fitted with brass pull knobs), and five pigeon holes above the drawers. There are keyholes in each drawer as well as on the desktop. The profile of the skirt is very simple with a curved design on the extremities, evident on each side as well as on the front. The bookcase mounted on top may or may not be a part of the original design, as it is made of pine. However, it does fit quite well and has the same provenance, so it, too, was probably made by Harmon, even though it is relatively plain with its two long doors and simple top moulding.

Both desk and bookcase were in the home of Harmon's brother, Robert Trueman. Upon the death of his last descendant, Dr Elizabeth A. McLeod, it was given to Howard and Eva Trueman who in turn gave it to their son, George (a great-great-grandson of Harmon's youngest brother, Thompson). It is now proudly displayed in George and Karen Trueman's home in Point de Bute.



Slant-topped secretary desk

PHOTO BY BRUCE COATES



TILT-TOP TABLE

BY HARMON TRUEMAN

This large tilt-top table, believed to be of birch, tilts with the aid of a brass mechanical device. The pedestal has a simple turning supported by three cabriole legs.

The table has been at Prospect Farm, the home of Harmon's youngest brother, Thompson, for its entire life. It is still there in the loving care of Thompson's great-great-grandson, Ronald Trueman and his family.



Tilt-top table PHOTO BY BRUCE COATES



SOFA

BY HARMON TRUEMAN

The beautiful burly birch in this sofa is of the kind Harmon often used for his special pieces. The legs are simply and elegantly turned, the ends are lyre shaped with highly grained birch fronts. The entire piece is lightly padded and upholstered. The top rail is very plain, serving largely to secure the upholstery rather than to add embellishment.

This sofa was a part of the furnishings at Prospect Farm until given by Howard and Eva Trueman to their daughter, Eugenia (Genie) Grace Coates, who has now passed it on to her son, Kent Trueman Coates of Point de Bute.



Sofa PHOTO BY BRUCE COATES



HARMON TRUEMAN'S WORK FOR JOHN KEILLOR

1801-1803

During the fall and winter months of 1801, 1802 and 1803, while still an unmarried young man of about twenty-five, Harmon worked for his uncle, John Keillor, doing odd jobs around the log house overlooking Robb's Brook (about three hundred yards down the hill from here) that served as the Keillors' home before they built the present structure in 1813-1815. By this time, John was aspiring to an appointment as a Justice of the Peace (which he got in 1805) and wanted to upgrade the log house into something a little more in keeping with the status of a gentleman and the title of an 'Esquire' that this office conferred. To that end,

Harmon laid down a new floor and spent nine days putting clapboard over the logs. He also made six Windsor chairs for him, followed soon afterwards by a desk and some tables that took him twenty-one days to finish. Other jobs he did for his uncle included hewing timber for framing a building, working on the barn, reaping grain, making a cart, mending a

saddletree, rebinding a Bible, and picking up a watch that jeweler Peter Etter of Aulac had repaired for John. All this attests to the diversity of Harmon's talents and underlines the fact that he was not a full-time professional cabinet-maker. Given the excellence of his work as an amateur, we can only wonder what he might have done as a professional.

Mr. John Keillor in Account with Harmon Trueman	
1801	2.25
Jan 22 To Making 6 Windsor chairs	2.25
Feb 10 To Building a desk	1.10
Mar 10 To Building a table	1.10
Apr 10 To Building a cart	1.10
May 10 To Building a saddletree	1.10
Jun 10 To Building a watch	1.10
Jul 10 To Building a Bible	1.10
Aug 10 To Building a desk	1.10
Sep 10 To Building a table	1.10
Oct 10 To Building a cart	1.10
Nov 10 To Building a saddletree	1.10
Dec 10 To Building a watch	1.10
Total	12.00

Above is a reproduction of his statement of account to John, most likely in his own handwriting, together with a partial transcription (on facing page).



Mr. John Keillor in Account with Harmon Trueman

		£	S	D
1801				
Janry 22d	To making ½ Dozen Windsor Chairs	2	5	0
	To 2.9.3 on Mr. Millidges account	2	9	3
Oct 28th	To 2 ½ Days Work laying Floor 16/	0	15	0
Dec 14th	To 7 Days Work 6/ per Day	2	2	0
Mar 8th	To 2 Doz. of Screw Nails of Mr. Knapp	0	3	0
	To Making Cart Tire.....	0	15	0
	To 2 pair of Table Hinges 2/; 5 Drawer Handles 1/6	0	3	6
April 16	To 21 ½ Days Work making Desk, Tables &c	6	9	0
Dec 9th	To Pd John Bowser Taylor Cash 10/6	0	10	6
11th	To Pd George Wells Cash 1.17.6	1	17	6
	To making Tong and Axletree for Cart	0	5	0
	To 1½ Days Work Cradleing	0	9	0
1802				
Jan 15th	To 6 Days Work @ 6/ per Day	1	16	0
	To mending a Saddle Tree 5/	0	5	0
	To Binding an old Bible 6/	0	6	0
1803				
Sept 10th	To 2 Days Work hewing Timber @ 6/ per Day	0	12	0
	To 9 Days Work @ Clapboarding @ 6/6 per Day	2	18	0
	Pd for Sundries purchased in Halifax	15	17	11
	Pd Mr. Etter for repairing your watch	0	3	6



WINDSOR CHAIR

BY HARMON TRUEMAN

This is one of a set of six Windsor chairs made by Harmon Trueman as a wedding present to his daughter, Amy, upon her marriage to John Wesley McLeod in 1837. We know it is Harmon's work because the chairs remained in the McLeod family until 1963 when, after the death of the last McLeod descendant, they were passed down to various members of the Trueman family. Five of them are now in the New Brunswick Museum, Saint John, while the one in this exhibit has been loaned for our special exhibit by Genie and Bruce Coates of Point de Bute.

It is unfortunately impossible to find out, but the six Windsor chairs that Harmon made for John Keillor in 1801 may well have looked like this (see page 26).



Windsor chair, 1800-1825

COURTESY OF THE NEW BRUNSWICK MUSEUM—
MUSÉE DU NOUVEAU BRUNSWICK www.nbm.mnb.ca
2012.34.3

STEPHEN TRUEMAN

OF POINT DE BUTE

This small drop-leaf birch table with a drawer in one end and tapered unturned legs was made by Harmon Trueman's eldest son, Stephen (1808-1875), apparently for his uncle, Robert Trueman. It remained in Robert's home until the death of his last descendant,

Dr. Elizabeth A. McLeod. It was then given to Howard and Eva Trueman, who in turn gave it to their son, George Trueman (a great-great-grandson of Thompson Trueman, Harmon's youngest brother). It is now proudly displayed in George and Karen Trueman's home in Point de Bute.



Small drop-leaf table PHOTO BY BRUCE COATES



FRANK DOBSON

OF JOLICURE

According to the records of the New Brunswick Museum, this maple and beech chair is said to have been made by a Frank Dobson of Jolicure about 1840-1850. There seems to be no cabinet or carriage maker of this name in the censuses, but a Millidge Oulton is listed as a carriage maker in Jolicure in 1851. Perhaps they worked together. Recent research indicates that A. Frank Dobson (1857-1923) and his wife, Jane Wells Dobson (?-before 1923), lived in Jolicure in the late nineteenth and early twentieth centuries.



Maple and beech chair

COURTESY OF THE NEW BRUNSWICK MUSEUM-
MUSÉE DU NOUVEAU BRUNSWICK
www.nbm-mnb.ca 1965-79 (7)

WILLIAM TRUEMAN

OF POINT DE BUTE

According to the notes associated with this slant-fronted schoolmaster's desk now at King's Landing, "William Trueman (Harmon's grandfather, the original Yorkshire settler) was a joiner and could have made this piece." Although painted, it is well constructed with brass hinges and dovetailed joints on the drawers—which may suggest a cabinetmaker, rather than a joiner.



Schoolmaster's desk

COURTESY OF KING'S LANDING



UNKNOWN

According to King's Landing records, this two-drawer birch work stand with square tapered legs came from Westmorland County and dates to about 1810. Worktables of this kind found a number of uses in 19th century British American homes. With its thin, well-shaped legs, this one must have been designed for a lady of some refinement. It is "comparable in delicateness" to a Thomas Nisbet sewing stand of about 1815 now in the New Brunswick Museum, but, being a Westmorland County piece, mahogany has been replaced by birch.



Work table

COURTESY OF KING'S LANDING



SOME CABINET AND CARRIAGE MAKERS

OF WESTMORLAND COUNTY (PARTIAL LIST)

Although only a partial list taken from records compiled by King's Landing, this gives some notion of the extent to which this trade was practised in the county during the 19th century.

Dorchester

Black, George: listed as carriage maker in Dorchester/Middleton in the 1851 census and in *Hutchinson's Directory* 1867-68. *Hutchinson's* also lists a George Jr. as carriage maker. George Sr. died 1873, age 51.

Couillard, William: listed as cabinetmaker in Dorchester in the 1881 census, age 30, born in USA.

Dixon, Charles: listed as carriage maker in Dorchester in the 1851 census.

Hutchinson's Directory places him in Middleton.

Dixon, William: listed as cabinetmaker in Dorchester in the 1851 census as well as in *Hutchinson's Directory* 1867-68 and *Lovell's Directory* 1871. Since Charles' brother, William, died in 1848, he must have been a son or a nephew.

Evans, George: listed as a carriage maker in the 1851 census. He died in 1858 aged 63 and is buried in the Dorchester Pioneer Cemetery, formerly the Methodist Burying Ground.

Riley, Edward (born 1816): listed as carriage maker in Dorchester Parish in the 1851 census.

Sackville

Ayer, Charles: listed as cabinetmaker in Sackville in the 1881 census.

Bowser, Weeden: listed as cabinetmaker in Sackville in the 1881 census, age 18; probably an apprentice.

Bowser, Layton: listed as cabinetmaker in Sackville in the 1881 census, age 30.

Black, Silas: listed as carriage maker in Sackville in the 1851 census.

Campbell, George: listed as carriage maker in Sackville in the 1871 census, as a carriage manufacturer in the 1891 census, and simply as a manufacturer in the 1901 census.



Doull, Charles and John Wesley (brothers): listed as cabinetmakers in Sackville in the 1891 census. They apprenticed with their father, George Doull, who emigrated to PEI from Scotland at age 12 and learned furniture making in Charlottetown before moving to Sackville sometime after 1885. There is a chair by G.M. Doull in the Canadian Museum of History, Gatineau.

Ferguson, John: listed as cabinetmaker Sackville in the 1881 census, Scottish, age 16.

Finney, Chappel: listed as cabinetmaker in Sackville in the 1891 census, age 22.

Fitch Samuel: listed as furniture and cabinetmaker in Sackville in the 1881 census, age 56.

Lane, John W: listed as cabinetmaker in Sackville in the 1881 census, age 22.

Mitchell, Benjamin: listed as cabinetmaker in Upper Sackville in the 1871 and 1881 census. Born in England ca. 1821.

Mitchell, Henry: listed as in cabinetmaker Upper Sackville in *Hutchinson's Directory* 1865-66 and 1867-68. Born in England, he came to New Brunswick in 1831 and died in New Jersey in 1893, having left Sackville six years before.

Roberts, William: listed as cabinetmaker in Sackville on the 1881 census, age 21.

Wheaton, Odber: listed as cabinetmaker in Sackville in the 1881 census, age 26.

Roberts, William: listed as cabinetmaker Sackville in the 1881 census, age 21.

Westmorland Parish


Trueman, Stephen: listed as carpenter in Westmorland Parish in the 1851 census, age 42.

Trueman, 'Herman' (Harmon): listed as carpenter in Westmorland Parish in the 1851 census, age 73.

Baie Verte

Beckwith, Nelson: listed as joiner in Baie Verte in *Hutchinson's Directory*, 1865-66.

Beckwith, Frederick: listed as joiner in Baie Verte in *Hutchinson's Directory*, 1865-66.



Beckwith, George: listed as joiner in Baie Verte in *Hutchinson's Directory*, 1865-66.

Oulton, Charles: listed as carriage maker in Baie Verte in *Hutchinson's Directory*, 1865-66 and 1867-68.

Oulton, Rainsford: listed as carriage maker in Baie Verte in *Hutchinson's Directory*, 1867-68.

Moncton

Bain, John: listed as carpenter and cabinetmaker in Moncton in the 1881 census, age 24.

Cormack, James: listed as cabinetmaker Moncton in the 1881 census, Irish, age 40.

Marshall, Herbert: listed as cabinetmaker in Moncton in the 1881 census, age 47.

West, Alfred: listed as cabinetmaker in Moncton in the 1881 census.

Other

Bateman, John: although an excellent furniture maker, he is listed as farmer in Shediac in the 1851 census, age 57.

Bateman, John H: son of the above, listed as carriage manufacturer in Shediac in the 1851 census, age 30.

Chapman, George: listed as carriage builder in Salisbury in *Hutchinson's Directory*, 1865-66 and also in the 1871 census, where George Jun. also appears as carriage maker.

Chapman, George: listed as a joiner in Petitcodiac in *Hutchinson's Directory*, 1865-66.

Mohany, James: listed as cabinetmaker in Botsford in the 1881 census, Irish, age 22.

Morrison, Alexander: listed as cabinet-maker in Shediac in the 1851 census, Scottish, entered New Brunswick 1818.

Oulton, Millidge: listed as carriagemaker in Jolicure in the 1851 census.

Oulton, Charles: listed as carriage maker in Botsford (Great Shemogue) in *Lovell's Directory*, 1871.



2016
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