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**CONTEXT AND INFLUENCES OF BERMUDA FURNITURE:
WILLIAM AND MARY AND QUEEN ANNE STYLE PERIODS**

by

Amanda Louise Swan

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 1997

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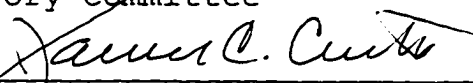
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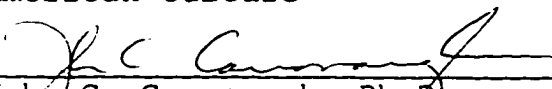
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by

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This manuscript is dedicated to:

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ABSTRACT

This thesis examines the context and influences for that affected production of Bermuda furniture during the William and Mary and Queen Anne style periods. Whites, Blacks and Native Americans were involved with the development of Bermuda culture. Bermuda's involvement in shipbuilding and sea trade also influenced the design of Bermuda furniture. The William and Mary period was influenced mostly by English joinery practices, with examples that are similar to Welsh and southeastern Pennsylvania patterns. For the Queen Anne period, it appears that Boston and Philadelphia played an important role in the design of Bermudian Queen Anne Furniture. The study of Bermudian furniture design, will assist in discovering how styles of decorative arts diffused throughout Britain's Atlantic colonies, not just those on the mainland.

INTRODUCTION

The purpose of this thesis is to understand the factors that contributed to the distinct style of Bermudian furniture produced at the end of the seventeenth century and the first half of the eighteenth century. There has been little written on the island's decorative arts. Bryden B. Hyde's book, *Bermuda's Antique Furniture and Silver*, is the only comprehensive work that discusses the decorative arts of the island. Although it is an important pioneering study, it lacks detailed information on the context in which the objects were made and does not include an in-depth analysis of racial influences or trade practices.

By contrast, there are a number of histories of island. The most comprehensive writer on Bermuda's history was Henry C. Wilkinson.¹ His books are an essential source for understanding Bermuda's historical development, but they do not discuss the working classes and slaves. One other work that needs mentioning is Cyril Outerbridge Packwoods' book, *Chained on the Rock: Slavery in Bermuda*. It is an important resource for understanding slavery and trade practices in Bermuda. Packwood mainly covers slavery during

the last half of the eighteenth century and nineteenth centuries. Finally, A.C. Hollis Hallett has written extensively on Bermuda churches and has compiled indexes on wills, inventories and registers. Other information about the island is scattered in various sources: *Bermuda Historical Society Quarterly*, *Bermuda Journal of Archaeology and Maritime History* and a few others. There is also information in various books on American history and material culture, although there is little that is in-depth.

The story of Bermuda's early furniture begins with the island's early history. Sources used in this thesis include inventories, Custom House Records, wills and some inventories of joiners and carpenters, and other primary documentation. It is important to understand that this approach will not encompass every conceivable factor that influenced Bermuda's decorative arts, but it will help to establish the context in which the furniture was produced, and to identify factors influencing furniture style.

History

Sometime before 1511, a Spanish sea captain, Juan de Bermudez, discovered a small group of archipelagos in the Atlantic Ocean. They are located about six hundred miles from the east coast of North Carolina and approximately the

same distance northeast of the Bahamas Islands. See Figure 1 for a map of the island that was done by John Ogilby in 1670 and Figure 2 for a drawing that illustrates Bermuda relative to North America and the Carribean. There were no indigenous people on the islands when Bermudez discovered them, and they stayed unsettled for another one hundred years. The reasons why the Spanish never claimed the islands are unclear, but legends of Bermuda started to grow from the moment of it's discovery. The Spanish called it the "Island of Devils" due to the damage the reefs inflicted on ships that passed by. Other contributing factors to these legends were probably the mysterious and eerie call of the Cahow bird, an indigenous bird of the island, and the sounds from hogs that had swam ashore after shipwrecks. ² The first historical record made about the island is of a Black man of Spanish decent, named Venturilla, written because of an encounter with the Cahow birds. His arrival was due to a storm that swept him and the crew of a ship onto the island.

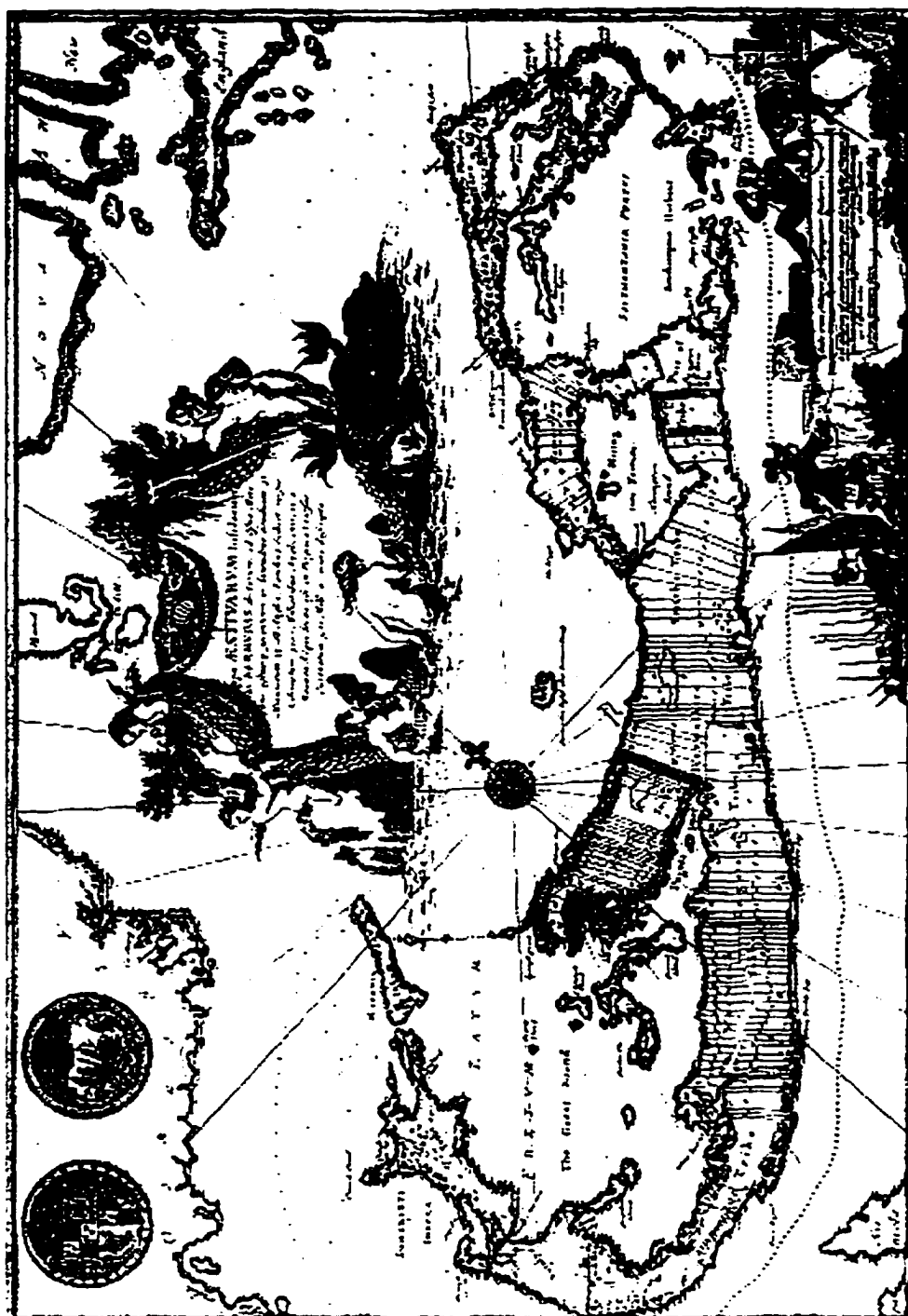


Figure 1: Map of Bermuda by John Ogilby, made in 1670

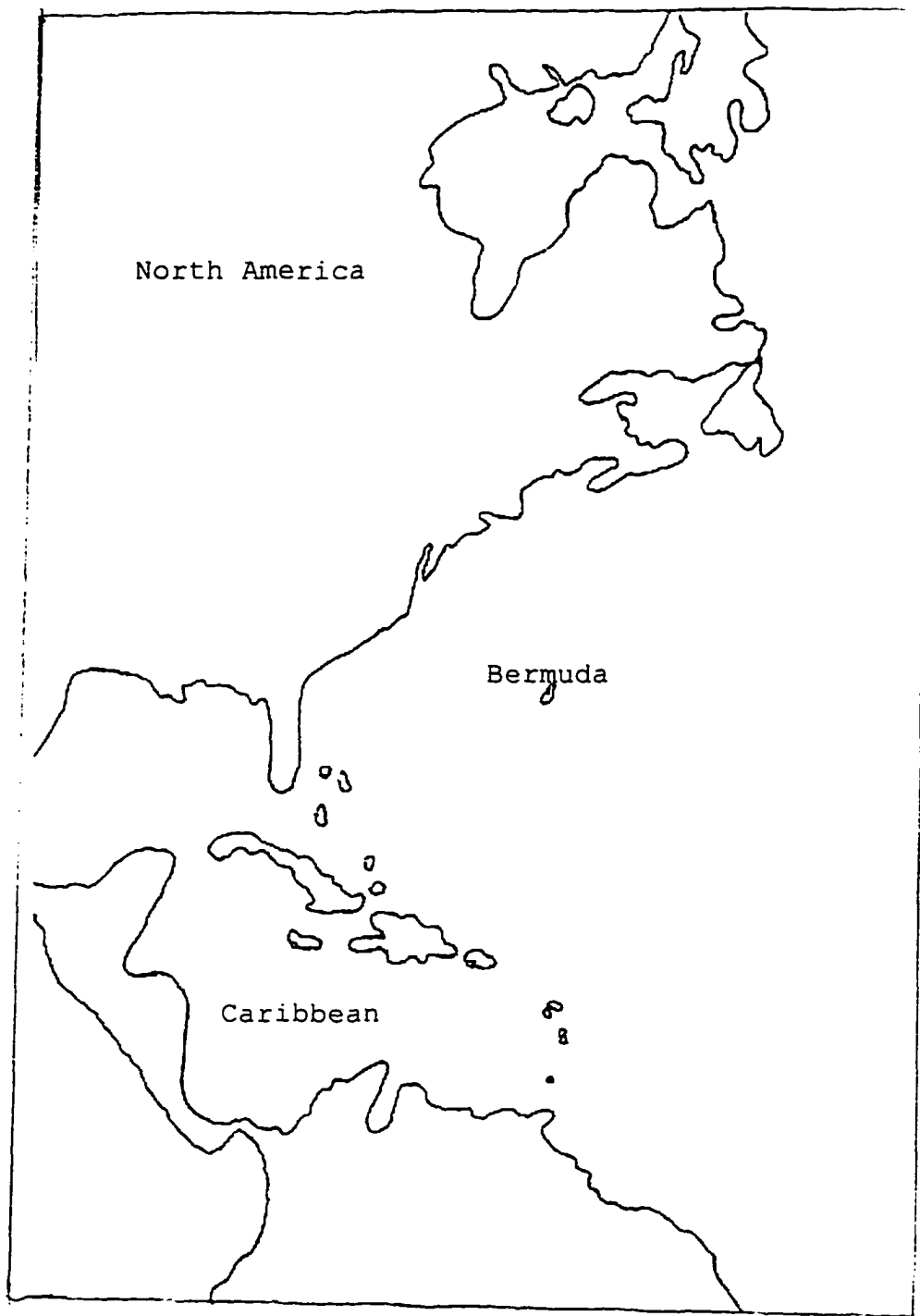


Figure 2: A Drawing of the North America and Bermuda.
Drawing by A.Swan

Captain Diego Ramirez gave an account of Venturillia experience on the island with the Cahows:

One Venturilla, a Negro, was sent on shore with a lantern and axe to cut a piece of cedar. The moment he landed and entered the bush, he set up such a yell, that I shouted: The devil's carrying off the Negro! Everyone ashore! The men jumped into a boat and rushed to the spot, where the negro was brandishing his lantern and his fists against the birds and mingling his yells with theirs. The birds, meanwhile, attracted by the light, dashed against him, so that he could not keep clear of them even with a club. Neither could the relief party. More than 500 birds were brought off to the ship that night.³

The saga of Bermudez's island continued on July 29, 1609 with the shipwreck of the Sea Venture, an English ship bound for Jamestown, Virginia, that carried passengers and relief aid for the settlers. The ship was owned and operated by the Virginia Company and had on board the lieutenant governor designate of Virginia, Sir Thomas Gates and Sir George Sommers, the commander of the fleet that the Sea Venture had been the flagship of. Also on board were the first Indians ever to land in Bermuda. Captain John Smith in his book, *General Historie of Virginia, New England and The Summers Isles*, stated that Nmntack and Matchumps were returning to their native Virginia after being on exhibition in England.⁴ Although these shipwrecked men experienced many trials and mutinies while on the island, they were able

to build two ships, made from abundant indigenous cedar. The new ships were called the Patience and Deliverance and sailed on May 10, 1610 for Jamestown. Their arrival in Jamestown was providential, for Jamestown had just suffered an Indian attack and the ships and her passengers were able to save the sixty surviving members of the colony from starvation.

Somers returned to the island for supplies and died there in 1610. His nephew, Matthew Sommers, took the body back to England where he spread accounts of the island and convinced the Virginia Company to settle and call it Sommers Island, in remembrance of his uncle. The company sent the first 50 or 60 settlers to Sommers Island in 1612 and named Richard Moore, a ship's carpenter, as governor. Under Moore's administration, the first houses, church and fortification were built on the eastern end of the island, and formed St. George's, (Figure 3) which was the capital until the founding of Hamilton at the end of the eighteenth century. The settlers initially tried to grow tobacco, although they also experimented with other crops. The land was divided among the few major planters and worked by servants and tenants. The initial labor force was English and Irish. Later, Scottish prisoners of war were also

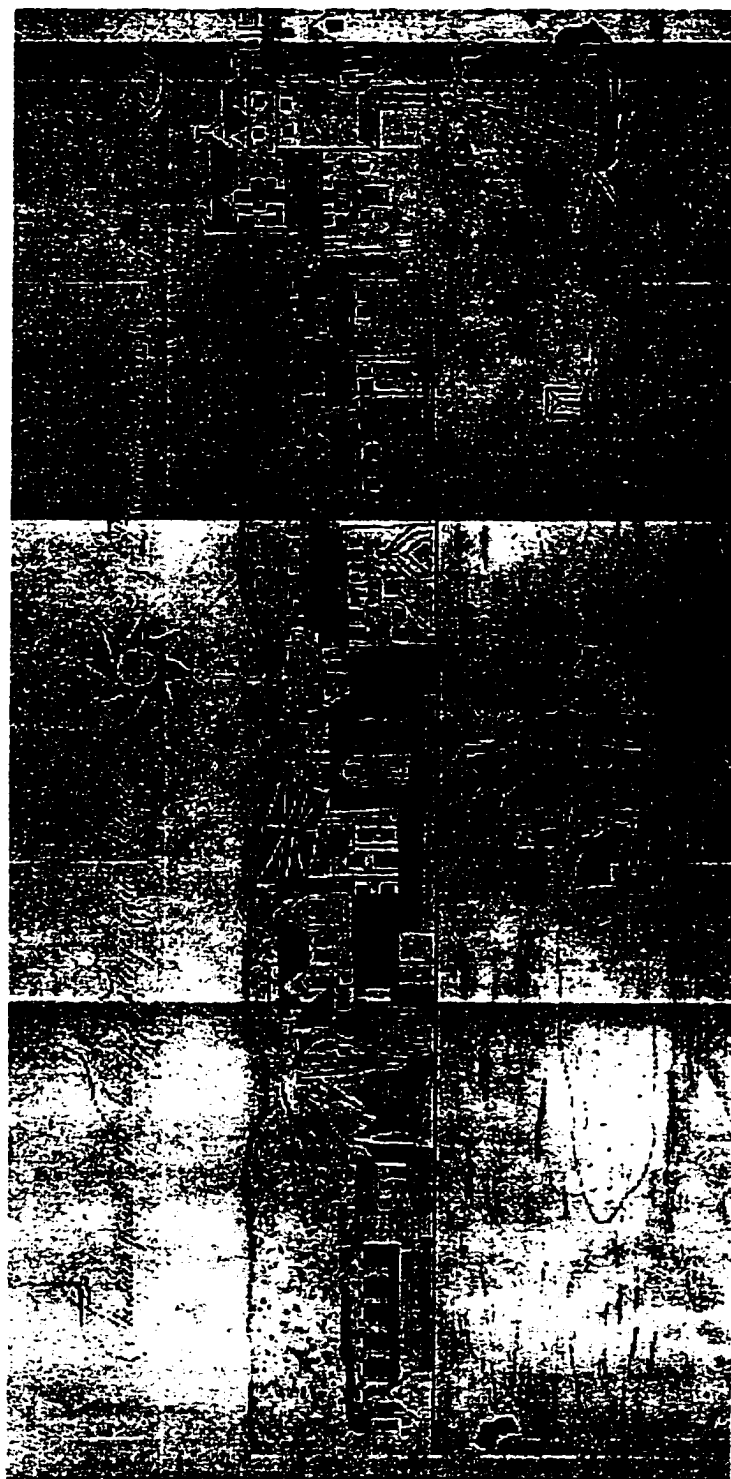


Figure 3: A Drawing of the Town of St. George's. Courtesy of The Bermuda Archives

brought to the island.⁵ In the seventeenth century, blacks slaves were purchased from Spanish traders. Many of these slaves had Spanish names.⁶ From the beginning of slave trade until Emancipation in 1834, the main source of Bermudian slaves was the West Indies, especially Barbados and St. Thomas. Indians came from New England, Central America and West Indies. The records do not show how many ships were trading directly with Africa. There is a record that in 1672, a small ship sailed to Callebar, on the Guinea coast, and returned with 125 slaves. Half were sold in Bermuda and the rest reshipped to Virginia and the Carolinas.⁷

In 1615, the Virginia Company sold the island for 2000 pounds sterling to form the new Somers Island or Bermuda Company, composed of wealthy Virginia merchants. The group named Daniel Tucker governor in 1616.⁸ The company expected to make profits from commodities such as ambergris, pearls, whale oil, tobacco and silk. The last item was supposed to be produced by spiders that spun fibers that resembled the product of real silk worms.⁹

The first Blacks and Indians were brought for their skills, especially diving for pearls and cultivating tobacco. In 1616, Governor Tucker instructed a Mr. Wilmott to go to the Savage islands and secure "Negroes to dive for

pearls."¹⁰ This reference is the first where Blacks were sought for the colony. In the summer of 1616, the ship *Edwin*, returned from the West Indies loaded with lignum vitae, certain plants and fruits, "also an Indian and a Negar." Governor Butler described the return: "She brought with her also one Indian and a Negroe (the first of these lland euer had)."¹¹ Packwood stated, that this reference to "the first of these" most likely referred to the first Indian on the island. In a letter written by a tenant on the Rich estate in 1618, the author stated that "Indian slaves" would prove " the beste laboreres for this country." ¹² Packwood implied that tenants on the Rich estate had already experimented with Indian workers, or had prior knowledge of their skills.¹³ It is unclear if the Indians brought to the island were North American Indians or West Indies Indians, like the Caribs. One could assume that since the island was part of the Virginia Company, the Indians were brought for tobacco cultivation and were probably North American, but other Indians brought to the island, like Governor Butler's Indians, were from the West Indies.

Initially, Blacks and Indians on the island were not slaves. Packwood observed that, "the Blacks and the Indians during this early period were not slaves, but indentured servants lending their skill to economic undertaking which

meant success or failure for the infant colony."¹⁴ By 1617, references to Blacks on the island appear in Assize records. By 1622 , the Second Assembly passed "An Act to restrayne the insolenceies of the Negroes.(Appendix 1)" ¹⁵ This was the first law anywhere in English specifically dealing with Blacks. In essence, this act restricted freedom of movement, the carrying of weapons, and the right of independent barter.¹⁶ Just after this act was passed, there was a change in the social status of the Blacks and Indians on the island; they went from the status of indentured servants to chattel slaves. The records are unclear about the factors that caused the change in their social standing.¹⁷

These three cultures, British, African, and Indian were the primary elements that comprised Bermuda's ethnic heritage. Later, in the mid-nineteenth century, many Portuguese farmers migrated to the island. Their cultural symbols are embedded in the objects that they produced. The British influence was the strongest due to that group's social dominance of the island. The symbols of African and Indian cultures are hidden within British traditions and are therefore, difficult or impossible to distinguish.

Bermuda's reliance on sea trade and seafaring connections with other influencing factors, such as West Indian, Spanish and British America groups, played an

important role in shaping the style of Bermuda's decorative arts, especially in furniture. A letter written in 1676 gives insight into the economic and social conditions under the regime of the Bermuda Company. It gives the first detailed description of the island before the dissolution of the Sommer's Company in 1684. This letter's purpose was to give a recent account of Bermuda to the Privy council. King Charles II had dissolved the Council of Trade and Foreign Plantations, the group formerly responsible for the colonies, and relocated that group's duties to the Privy Council. The Privy Council wrote a letter requesting information about the island since there was little information in England.¹⁸ The response of Bermuda authorities indicated that Bermudians were trading with Virginia, the Carolinas and the Bahamas, which were "planted with English." The trade consisted of tobacco, fur and wood. The main export commodity of the Island was tobacco, valued at five thousand pounds sterling. The letter went on to add that there was some timber growing but little else that could be shipped out. Other exported items from Bermuda included, "Beef, Pork, Fish, Wax, Honey, Palmetto-hats, Baskets, and Wooden Ware;" all of which valued at about six thousand pounds sterling per year. Imported commodities

included all sorts of wearing apparel, household goods, and some liquors.¹⁹

The letter also included a population survey. There were four English merchants and no foreign merchants, about four hundred planters and about eight thousand men, women, children, and slaves. There were also about one thousand men that could bear arms. Between 1670 and 1676, there was no new immigration of English, Scottish, Irish or Foreigners, the "Island being fully peopled." The information on slave imports was confusing. The letter states, "About fifty Blacks have been brought in with seaven years past, and sold at about fifteen pound p [per] head."²⁰ There were free Blacks on the island. Most did the same work as the slaves but were paid for their services. Some were able to prosper modestly. The occupations of these freed Blacks included teachers, butchers, planters, keepers of refreshment shops and stores, and landlords that rented out rooms. These freed slaves were able to rise, somewhat, in the social system, especially within the Black community.²¹

The letter states that the annual population growth of the island, including Whites, Blacks and Mulattos, was about one hundred and twenty per year. There were about thirty marriages per year, not including the Blacks on the island. The number of deaths on the island was about twenty per

year.²² It is not known how truthful the letter writer was in giving an account of the population of the island for other documents state otherwise. They claim that during the first two decades of colonization, several thousand Europeans arrived. By 1700, there were only about six thousand inhabitants, of which twenty-four hundred were Black.²³

The writer estimated the value of merchant and planter's estates at about two hundred pounds sterling each, and the value of commodities for the entire island at approximately twenty thousand pounds sterling. The Company reported the number of ships that traded regularly with Bermuda at ten to twelve ships from New England, New York, and Barbados. Another eight or more may have landed to trade in the island for provisions on route to and from other places. There were also thirteen or fourteen ships or vessels that belonged to islanders, the biggest being eighty tons and the least about twenty tons.

The Bermuda Company was dissolved by James II in 1684, and became a royal colony. Bermuda's early standard of living was reputedly so inexpensive that the governor of St. Kitts, asserted "that five shillings in Bermuda was the equivalent of a pound in his own land." The wife of another colonial governor similarly found that wintering in Bermuda

with a household of twenty-one, cost only 100 pounds sterling.²⁴

Relative to the situation in other Atlantic colonies, Bermuda was poorly equipped for a plantation economy. Its land area was small and it was subject to harsh winds in the winter and rodents, which did not have any natural predators. The tobacco planted on the island was not up to the quality produced in Virginia, and Bermuda planters could not compete. Without a cash crop, early Bermudians struggled to create trade relationships. To those outside the island, Bermuda was an impoverished place with poor prospect for trade.

After the turn of the eighteenth century, Bermuda experienced a change in its economy. As shipbuilding, seafaring and other commercial relationships developed, the economy shifted towards a currency based economy, which enabled islanders to become more competitive with other colonies in the Atlantic region.²⁵ Gains were attained through wide-ranging family connections, especially with those who left the island seeking economic opportunity elsewhere. Bermudians migrated to Virginia, Jamaica, the Bahamas, many of the Lesser Antilles and to Georgia after 1730, enabling their kin to use family connections for trade purposes. The island also became a vacation place for a few

wealthy New Englanders getting away from the frigid north, and for those living in the tropics fleeing malaria.²⁶ These visits provided a means for Bermudians to make contacts with wealthy New Englanders and Caribbean planters and merchants. Other exchanges occurred when ships that stopped in Bermuda on their way to and from England.²⁷ Some of these ships picked up trade goods like cedar, brazzaletto wood, ebony, and other exotic materials on route to London. Many crews also acquired ship supplies like onions and cabbages.²⁸ All of these contacts and exchanges allowed Bermudians to absorb cultural ideas that influenced their vernacular design.

BERMUDA FURNITURE

The reason for Bermuda's distinctive cedar chest on frame dovetail designs are mostly due to this factor of the extensive trade relationships.²⁹ Hyde stated that this type of decoration on Bermuda cedar chests is most likely inspired by Spanish-Moorish decoration. He also states that, "the flatted V inlay on chest lids concealing bent-over ends of stable hinges are found on both Spanish Colonial and Bermudian chests".³⁰ Although politically the British were frequently at odds with Spain, merchants did engage in trade with the Spanish. There is also evidence for Spanish chests being on the island. In an inventory of Col. Wm. Sayle taken

in 1671, there is a reference to a Spanish cedar chest.³¹ In another inventory taken in 1728 of the estate of Edward Smith, appraisers included a Spanish chest for seven shillings. There was also a reference to one cedar chest for ten shillings in the same inventory.³² Figure 4 and 5, illustrate Hyde's conclusions on the Spanish-Moorish influence on Bermuda chest-on-frame dovetail decoration. There is a strong possibility that Bermuda joiners copied Spanish chests that were on the island. Another explanation for this type of dovetail decoration is that Black slaves brought from the Spanish colonies could have carried the tradition, having been trained in Spanish cabinetry. There is no written documentation to substantiate this conclusion, but during the seventeenth century, Bermudians were getting their supply of slaves from Spanish colonies.

Another factor that contributed to changes in Bermuda's vernacular style was the necessity to find other sources of wood for the shipbuilding industry. Bermuda cedar, *Juniperus bermuiana*, was abundant when settlers first arrived on the island, but the island was quickly deforested. Settlers cut timber for houses, cleared land for tobacco, burned wood for cooking and heating, and fired some areas to exterminate rats. Cedar was also exported off the island to England, where the wood was held in high regard.

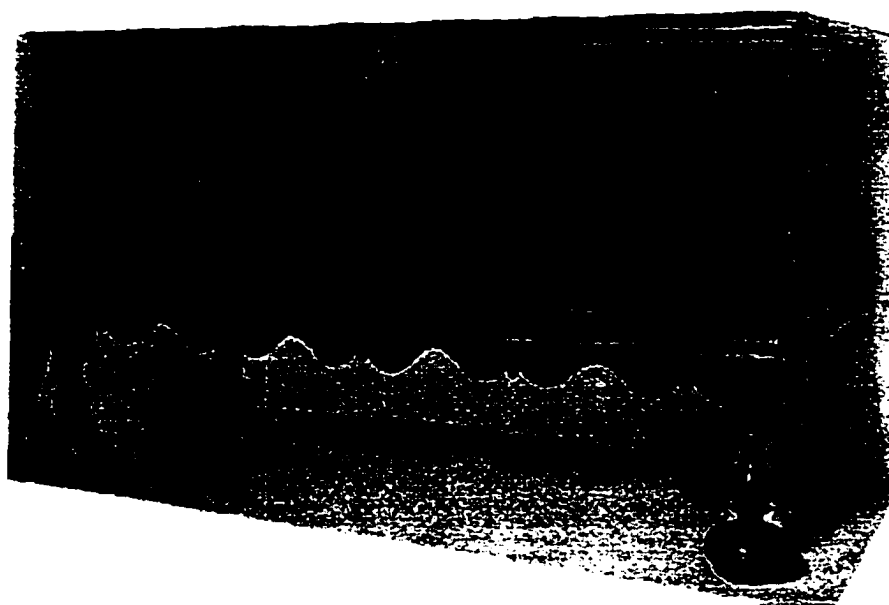
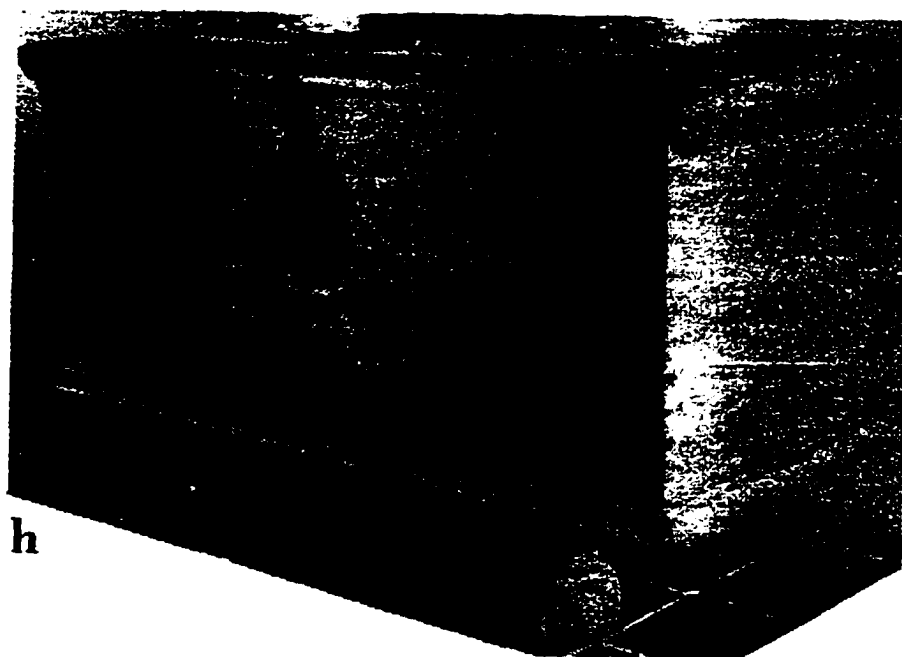


Figure 4: Bermuda Chest on Frame. Reprint from Hyde, *Bermuda Antique Furniture and Silver*, p. 115, no.314



h

Figure 5: Spanish Colonial Chest on Frame. Reprint from Hyde, *Bermuda Antique Furniture and Silver*, p. 109, figure h

Carpenters used Bermuda cedar in Hampton Court and one of the Oxford Chapels. It was even used for pencils before it became a highly prized commodity for ship-building.³³

Additionally, planters used cedar to make chests for the exportation of tobacco, but this wasteful practice was ended by the Sommer's Company. The reasons were clearly stated in a letter written by The Company to Captain Forster in 1655. It proclaimed that the, "waste of cedar committed by transporting the tobacco of the islands in boards compacted in [y^e] form of chests of undue [bigness] and proportion for redressing there for and preventing the destruction of cedar which must be ensued." There are several ways of interpreting this passage. The extra wood used in the chests might have been a way of exporting the wood without having to pay taxes on it, for the larger planks could be reused to make other items. One of the problems with identifying a Bermuda made chair or other type of furniture is that with the exportation of cedar, there are objects made of Bermuda cedar but not fabricated on the island. Finally, due to the limited amount of building materials on the island, the company saw this "wasteful practice" as a threat to the islander's ability to fortify themselves against Spanish attack or to build homes and other structures. The letter continued by stating that the

boards were not to exceed one and quarter inch in thickness.³⁴

The decline of the tobacco industry, soon after the island became a crown colony, permitted a second growth of cedar trees, but local supply would never be able to meet demand. Perhaps hoping to conserve timber, the Bermuda company had discouraged the shipbuilding industry. After the island became a crown colony, however, the number of ships being built on the island increased dramatically. By 1687, there were forty-two Bermuda owned ships. A government report sent to the Council of Trade and Plantations in London stated that between 1698-1708 three ships, seventeen brigantines and two hundred and seventeen sloops were built of Bermuda cedar.³⁵

Due to the number of ships being constructed at the beginning of the eighteenth century, Bermudians were sent throughout the different colonies on the Atlantic coast and the Caribbean to locate other woods for shipbuilding.³⁶ Packwood stated that in 1733 there were 200 whites and 150 Black slaves that manned the sixty Bermuda owned sloops. In the census record of 1739/40, there is a category of men at sea that lists 408 white men out of a total population at 1618 men, approximately 25 percent of the White male

population. There is no separate listing for the number of Black males that are at sea.

The Customs House Records from 1717-1749 show that a number of different types of wood and categories of cuts of wood were being imported from the British Atlantic colonies. The enumerated categories included lumber, square timber, plank and boards. The types of wood primarily included oak and pine. This lumber was being imported from ports in New England such as Salem and Boston, Massachusetts, Rhode Island, Portsmouth, New Hampshire, and New London, Connecticut. Ports to the south including New York, Peremoke and Poinmene in Maryland, Rappahhannock, Virginia, and Charleston, South Carolina, also shipped timber. The custom records also identified specific ship parts such as oak keels and beams from Hampton, Virginia and Maryland, and cedar timbers from Beaufort, South Carolina. Another record includes a shipment of 150 feet of walnut from the Port of York, probably Yorktown, Virginia. Starting in 1747, there were references to Red Cedar coming in from North and South Carolina and Georgia.³⁷

More exotic woods came from the Caribbean. Items included ligmunm vitae from St. Martin; timber from Barbados and New Providence; plank from New Providence; brazealetta wood from New Providence, Turks Islands, Colielus and West

Caliapus; maderas wood from New Providence, Barbados, Curacao and Jamaica, and guaro timber from New Providence. Braziletto wood listed by the ton was the most commonly imported wood from the Caribbean. The second most frequently cited was maderas wood by the thousand feet of plank. Each of these were exported from New Providence.³⁸ Brazilleto wood was frequently used for dyeing. It is unclear why Bermudian merchants were importing this wood, for records do not indicate that there was a textile industry on the island. It is probable that Bermuda was a distribution site for Braziletto wood. Also cited in these records are sloop timber from New Providence. The first reference to mahogany was in 1739 when a shipment arrived from Jamaica. After that, there are several other citations in the records, such as 270 pieces of mahogany timber from Port Royal, Jamaica in 1741 200 pieces of mahogany in 1747 and 6000 feet of inch, and inch and $\frac{1}{4}$ inch mahogany plank all coming from New Providence in 1748. Bermuda-made mahogany furniture begins to appear in the records at this time. This move towards an economy that was based on trade and shipbuilding allowed for many different factors to influence the types of objects that belonged in Bermuda's households.

Custom records also include a number of entries for cedarware and wooden ware being exported off the island. It is unclear to what these wares were. There were also references to chairs and chests being exported to Antigua and the Leeward islands.³⁹

The primary wood used for Bermuda furniture was cedar, until late the 1740s and 1750s when mahogany became the preferred wood. In inventories this is very apparent. Aaron Burgress's inventory, dated 1715, lists one long cedar table, and one cedar table; eight cedar chairs, five chests, one cupboard, 2 boxes, and one cedar form. There is also a deal table. His total estate is valued at 140 pounds sterling.⁴⁰ Mathew Witter's inventory of Pembroke Tribe, taken in 1728, lists a large and a small cedar table, one "armed" cedar chair, one cedar chamber, one old wooden box and another cedar box, four old cedar chairs, one old cedar cupboard, and a cedar table. It should also be pointed out that there were other pieces of furniture listed in the inventories that did not designate the type of wood they were made of. This included one dozen caned chairs, bedsteads, large and small chests, and a square table. The total for the Witter estate was 116 pounds, 6 shillings and 11 pence.⁴¹

A 1731 inventory of Leonard White Senior's estate records that within his household there was a walnut and cedar table, cedar chairs, one table, a small stool, a cedar dish, and old cedar table with joined stools, cedar chest, 1 armed cedar chair and one high cedar bassed chair, 1 large armed cedar chair with cushion, a cedar laundering tub and four other tubs, and cedar cask. Again, this inventory does not designate the type of wood used in the bedsteads. Also there was a deal table on the porch and two deal chests in the closet. The total for the White estate is 214 pounds, 3 shillings and one pence.⁴²

There is little information on the furniture craftsmen for the time period under study. The principle documentation that survives are craftsmen wills. These documents give limited insight into the lives of these men. Inventories of these craftsmen's homes for this early period are rare but one does list tools. An inventory of a joiner, William Hilton, taken in 1746, refers to a, "parcell of Joiners Tools" for one pound, eleven shilling and eight pence and some joiner's timber for four pounds, eleven shillings and 8 pence. The list also includes two work benches, one hand saw, one tennon saw, two molding plains, a one inch auger, one vice, two mortise chisels, one spike gimblet, one anvil, one broad chisel, one broad axe, 1 crooked smoothing plain,

and one square.⁴³ These types of tools are primarily used by carpenters but Hilton could have made a variety of joined furniture. An examination of the chairs illustrated in the catalog section of this thesis (Appendix A), shows that Bermudian artisans were mainly practicing joinery techniques especially on William and Mary style chairs. They maintained this approach in their construction of Queen Anne Style chairs

Although we it is difficult to gather information, from wills regarding these craftsmen and their families' daily activities from wills, the distribution of these artisans estates can reveal information on the family's makeup and the level of status. One of the earliest will's is that of William Hutchings, a carpenter, which was prepared on October 27, 1692. Surviving him was his wife, Elizabeth, and their four children, Stephen, John, Martha, and Hannah. The will stated that the mansion house and land were to go to his wife, who also got possession of his two slaves, Tom and Sue. Their son Stephen was to receive eight pence yearly from the estate, until Elizabeth's death at which time the estate was to be turned over to him. Stephen also got the slave named Jonathan. The land that was once owned by Thomas Calson in Paget Tribe was given to John and his heirs. Hutchings two daughters, Martha and Hannah, both got a slave

girl each, and his wife was given a mulatto. His daughter Hannah also received a bed, bedstead, and furniture and his son Anthony and daughter Elizabeth received four shillings each.⁴⁴ Hutchings worked during the Sommers Company era and the turnover of the island to the crown. The island was poor at this time and there was strong demand for skilled labor, which most likely enabled William Hutchings to gain a measure of prosperity. One element that substantiates this interpretation is his ownership of five slaves. In a 1705 inventory there are two male slaves that were valued at £35 each and a woman at £28.⁴⁵ Although their value might have increased or decreased over the ensuing years between 1692 and 1705, the ownership of five slaves does indicate that Hutchings was a man of some means. The slaves, Jonathan and Tom, could have been craftsmen themselves and worked in Hutchings workshop. Hutchings' son Stephen might have been a carpenter too and the reason why the slave Jonathon was directly willed to him. Another factor that suggests Hutchings held relatively high status was his ownership of two pieces of land on the small island. He was not part of the gentry class, but he was a substantial member of the artisan class.

A second 1716 will taken of James Darrell, joiner, stated that his wife Hannah Darrell would receive his house

and lands in Paget tribe from the northside of the common path to the southside of the sea, until his grandson, James reached the age of 21. To his son, John, he bequeathed the land from the north side of the common path to the northside sea. The will stated what happened to the land in the event James died. It would be divided among John's descendants. The second part of the will stated that all of the goods, slaves and personal estate his wife brought with her to the marriage would remain hers and gave her ownership of the slave Bess. At her death, the slaves were to be divided among the children. Darrel also bequeathed equal shares of profits and any "advantages" that would come to the estate by Tom, "my Negro man," from the time he left Bermuda till the expiration of twelve months. He gave to his son the "Negro" boy Lewis and one cedar chest in the Porch chamber. He gave to his daughter the choice of one feather bed, bedstead, bolster and pillow, and two pewter dishes and one bason. The will granted the widow the right to dispose of her property as she saw fit and provided that the children not married before his death had the right to live in his house. Darrell's land was a substantial piece of property. If one looks at a map of the island in Paget, one can see that land stretching from the north to the south is not small, especially in this tribe(See Figure 6 for a map of

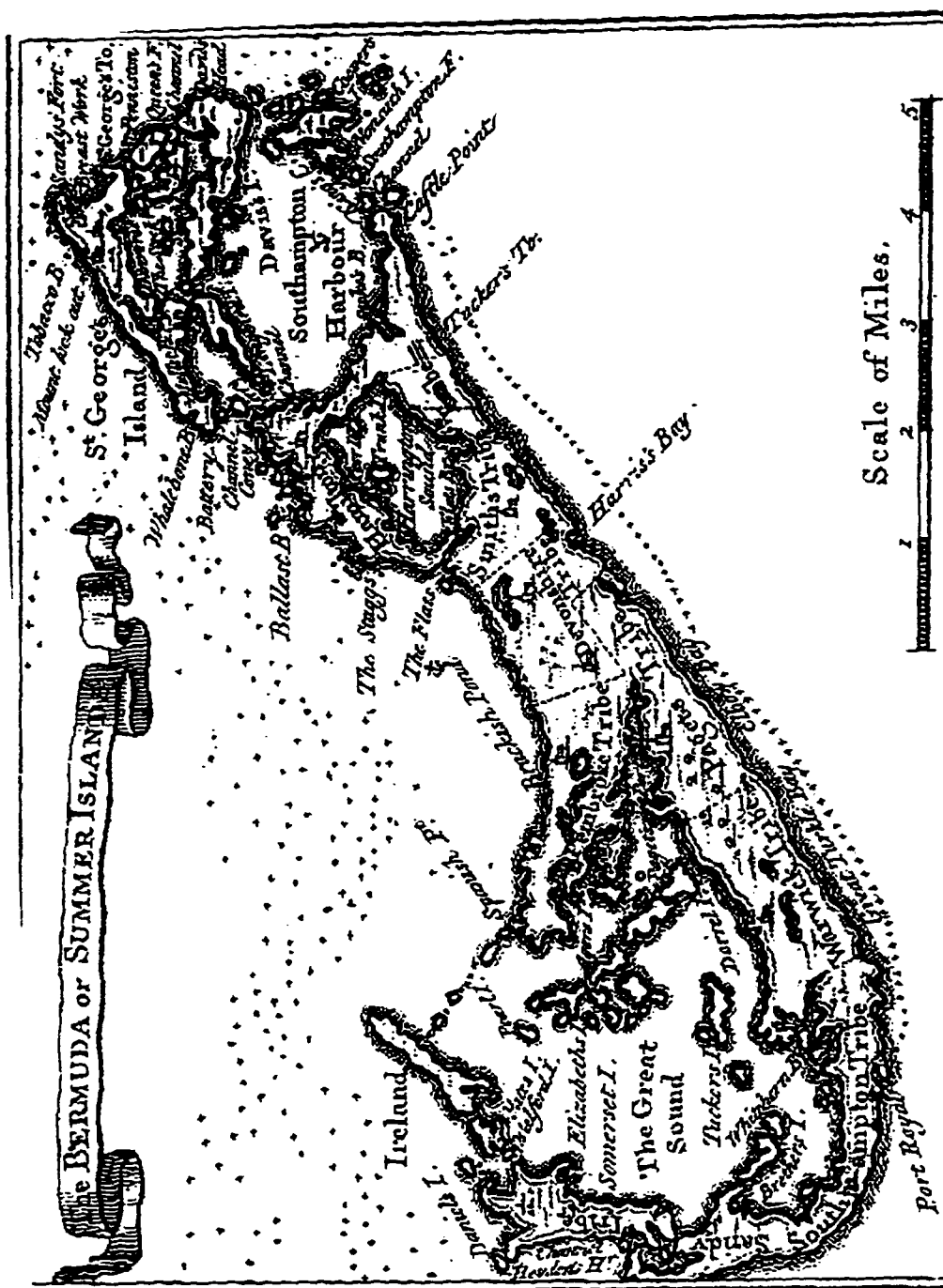


Figure 6: Map of Bermuda by G. De L'Isle, *Les principals Fortresses Ports ad del' Amerique Septentrionale* [Paris 1720] 60 x 80

the island that illustrates Paget Tribe). It is unclear what Tom, who was at sea, might have been acquiring, but the twelve months time period in which his wife could receive money from Tom's activities, may indicate that Tom had sold his services to the Darrell family for a year; anything that he earned would be theirs. The wording implies that Tom was free to sell his services. Again, Hutchings was not part of the gentry class, but he was fairly prosperous and he was trying to profit from sea trade.

In a third will dated 1742, Joseph Williams Jr. specified that all of his estate would go to his wife Hannah until his son, William, turned twenty-one. If Hannah remarried, she would receive one third of the estate. The will declared that William would get one pair of sheets, one silver tankard, and one silver spoon. If he died before producing an heir, the estate was to be turned over to his brothers, Thomas Peniston, who was probably his brother-in-law, Benjamin and John Williams. He also informed the executors of his will that he wanted his son to be brought up in a good trade.

One can discern from these wills that craftsmen on the island could make a decent living and provide for their heirs, and own land and slaves. The fact that Hutchings owned slaves in the seventeenth century, many of whom came

from the Spanish colonies, adds credence to the belief that slaves might have carried Spanish carpentry techniques to Bermuda. It is unclear how many joiners and carpenters were on the island in the late seventeenth and early eighteenth centuries, but due to the expansion of shipbuilding, their numbers did increase over the years. We also cannot determine how many joiners and carpenters just made furniture or how many had the capacity to do shipbuilding, furniture making, or house building. It should be noted that other wills of joiners and carpenters disclosed little information and that the ones described above were of higher status than the majority. Appendix D is a listing of joiners and carpenters for the seventeenth and eighteenth centuries.

FURNITURE

The type of furniture these artisans made is similar to other types of furniture found in other British American colonies. Included in this thesis are twelve catalogue sheets for furniture probably made on the island. It should be noted that cedar was exported off the island and that it is conceivable that objects made from Bermuda cedar were not produced there. Bermuda was importing cedar from Virginia and North and South Carolina. This type called Virginia cedar is different than Bermuda cedar and the distinction between the two can be seen. Virginia cedar has white

striations, caused by sap, running through the wood; Bermuda cedar does not have these. These objects do not have the white striations associated with Virginia cedar, so that one may assume that they are all made of Bermuda cedar. It is impossible to determine if furniture made of other wood types such as mahogany, pine or walnut was made on the island or imported unless the secondary wood is Bermuda cedar. All of the furniture included in this thesis is primarily made of Bermuda cedar. All these examples are in the public collections of Bermuda National Trust Houses; Verdmont and The Tucker House and the Bermuda Historical Society at the Bermuda Library.

It should be noted that these pieces are but a few examples of the types of objects found. I did not consider Bermuda cedar chests-on-stands in this catalogue because they are almost impossible to date accurately. In almost all cases, the stands, their one dateable stylistic feature, have been modified. One of the reasons the stands have been changed is because the chests were removable from their stands for travel. The stands were easily broken and/or changed to upgrade the chest's style. Another reason these chests-on-stands were not cataloged is that the form of the chests did not change from style to style, as other forms of furniture did and they cannot be used to study change. My

focus will be on chairs and small tables and will also include a high chest.

The island's climate had an enormous affect on furniture design. The average humidity for the island in the Summer is 85 and the in the Winter it is 70. The average temperture ranges from 85 degrees in the Summer and 60 degress in the Winter.⁴⁶ This causes everything to mildew and is probably one of the reasons that one does not find upholstery on the island, for the padding and fabric would rot and smell after one summer season. One finds caned seats that allow for easier replacement and have less of a problem with mildew. There is also the problem of wood expanding and contracting, because of the humidity. Craftsmen used joinery techniques, primarily mortise and tenon joints, that allow the wood to move. There is also a high level of salt in the air which causes iron nails, used in cabinetry, to oxidize at an extremely high rate, thus wood pegs were used to alleviate this problem. Finally, Bermudian craftsmen were faced with the problem of a lack of wide boards. Bermuda cedar is a slow growing tree, and at this time the virgin forests had been denuded. Frame construction was used for sides of high chests and tongue and groove was used for putting boards together. Craftsmen seldom glued boards together, for the glue would disintegrate quickly causing

the piece to fall apart. The island's climate, then, had an adverse effect on typical furniture practices making, that one would see in English and other British American furniture. These adaptations affected design of Bermuda furniture.

CHAIRS

The first category of furniture is chairs. Few that were made during the William and Mary period survived but one collection on the island includes a set of chairs.⁴⁷ The example in Figure 7 is a good illustration of Bermuda William and Mary style. The European version of this style was influenced by Chinese and European designs and often incorporated elaborate carvings and turnings. Another element featured on William and Mary style chairs is caning. Caned backs and seats were extremely popular in England.⁴⁸ Most of the Bermuda chairs do show evidence of once having caned seats but were later covered with solid wood seats. A less expensive chair form was the banister back chair which were very popular in America, but were made in England as well. These backs repeated the shape of the turned back stiles in half balusters.⁴⁹ The chair in Figure 7 is a fine example with its elongated back, a characteristic of the William and Mary period, elaborate turnings, and the Mannerist style arched front stretcher. This chair does not



Figure 7: William and Mary Style Chair. Courtesy of The Bermuda National Trust. (Accession #: 1970-704 a)

have the carving that one would expect on furniture of this style. Cedar is a very difficult wood to carve and one will find little carving on Bermuda furniture. This chair does have rectangular banisters in the back. Hyde illustrates other chairs of this period and they all exhibit this characteristic rectangular banisters.⁵⁰

Rectangular flat banisters appear on many William and Mary style chairs such as a walnut chair in the Winterthur Museum (Figure 8), made in Southeast Pennsylvania between 1700-1730. Benno Forman states in *American Seating Furniture: 1630-1730*, that the back of this chair, which is composed of vertical slats, or "staves", and the undulating crest rail are similar in appearance to the corresponding parts of an eighteenth century couch or daybed, from Penyth, Glamorganshire, Wales, which is owned by the National Museum of Wales. He asserts that this type of joinery for chair backs is associated with Welsh craftsmen. Forman also noted that the double pinning of the crest rail and front stretchers, seen on another walnut chair made in Southeastern Pennsylvania between 1700-1735 (Figure 9) was unusual.⁵¹ Most of the Bermuda chairs made during this period do exhibit this double pinning. Although Forman does not speculate on the origins of this type of joinery, the construction feature could be a Welsh influence as well.

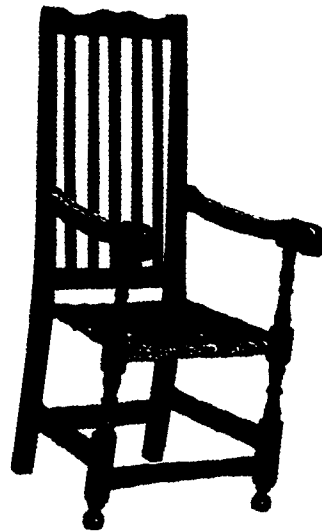


Figure 8: Joined Great Chair or Walnut Chair, Southeastern Pennsylvania, 1700-1730. Courtesy of the Henry Francis du Pont Museum. (Accession # 65.2249)

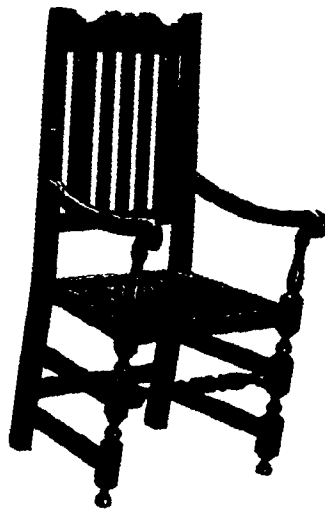


Figure 9: Joined Great Chair or Walnut Chair, Pennsylvania, 1700-1735. Courtesy of the Henry Francis du Pont Museum. (Accession # 61.1153)

There are no documentary sources stating that there were Welsh émigrés to Bermuda, however, and we can only speculate about which ethnic traditions were brought to the island. Forman has identified Welsh craftsman in Chester county and Philadelphia. Because Bermuda was trading regularly with this region, there is a possibility that Welsh craftsmen or their traditions influenced Bermuda furniture designs.⁵²

The undulating crest rails and the lower rail on Bermudian William and Mary chair backs (Figure 10) are similar in design to those seen on English examples. Figure 11 is an English piece and illustrates the rounded finials that might have been the forerunner for the so-called "devil horns" seen on Figure 10. Figure 12 is a later English chair than Figure 11 and illustrates the undulated crest rail characteristic of these types of chairs.

The Queen Anne style emphasizes the harmonious arrangement of a variety of flowing curves and incorporates the newly developed cabriole leg.⁵³ A set of Queen Anne chairs at The Tucker House, (see Figure 13) are similar to those found in the Boston area. Common features in Boston Queen Anne chairs include spare, lean, and slender lines in the legs especially, back stiles and seat rails. The voids on either side of the simple vase shape splat form the shape of a dove.⁵⁴ Figure 14 is an example of a Boston



Figure 10: William and Mary Style Chair. Courtesy of the Bermuda Historical Society. (Accession #: SH. B.His.S29)

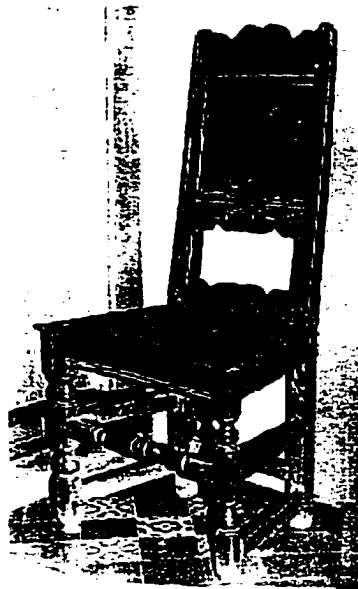


Figure 11: Joined Chair, Cheshire, England, 1660-1700.
The Property of Saint Peter's Church, England

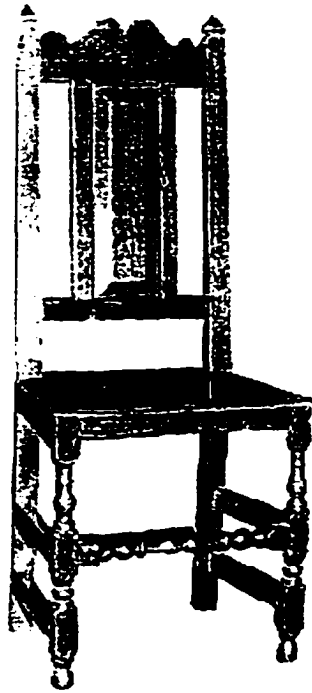


Figure 12: Joined Chair, probably the West Country of England, 1680-1720. Property of the Saint Oswald's Church, England.

Queen Anne chair that illustrates the congruence between Boston and Bermuda chairs. Another element seen on New England Queen Anne chairs, the undulating skirt and the yoke shaped crest rail, is often seen on Bermuda chairs for this period and are derived from Chinese designs. This style of chair also has turned stretchers, which are a holdover from the William and Mary period.⁵⁵

Two Queen Anne chairs (Figure 15) at Vermont are probably influenced by Philadelphia chairs. The voids on

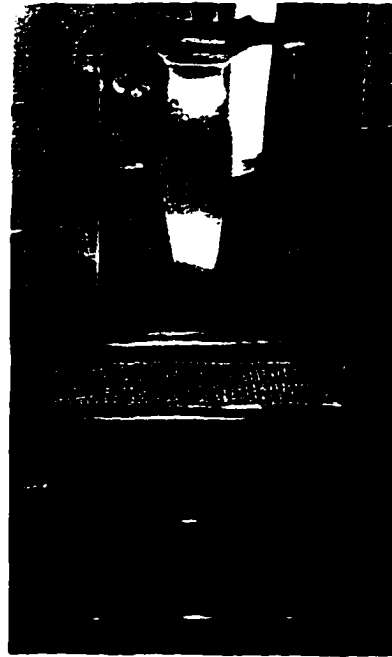


Figure 13: Queen Anne Style Chair. Courtesy of The Bermuda National Trust. (Accession #: 1970-706)



Figure 14: Boston Queen Anne Chair. Courtesy of The Dallas Art Museum. (Accession #: 1985.B.8)

either side of the splat are a parrot-like shapes, which are seen most often on Philadelphia Queen Anne chairs. Figure 16 is an example of a Philadelphia chair with the splat that illustrates the similarities between the Philadelphia and Bermuda Queen Anne splats. One of the interesting features of these two chairs is the combination of elements. These chairs still have their turned stretchers that reflect the William and Mary period and they also have ball and claw feet, which is a feature introduced in the colonies during the Chippendale period. These chairs still exhibit the yoke shaped crest rail common to New England Queen Anne chairs but they have been modified with the scrolls on either side. A similar scroll on the crest rail and other features seen on these two chairs are reflected on an English chair dated to 1725-1740 (Figure 17) This chair and the two Bermuda chairs (Figure 14) use a combination of stylistic elements from Queen Anne, Chippendale and George I and II designs.⁵⁶ It seems reasonable to conclude that there were Philadelphia chairs with this type of splat decoration on the island which were copied by Bermuda craftsmen, or that craftsman trained in Philadelphia worked on the island. Regardless, English style still appears in their design and construction. Figure 16 is another set of chairs that

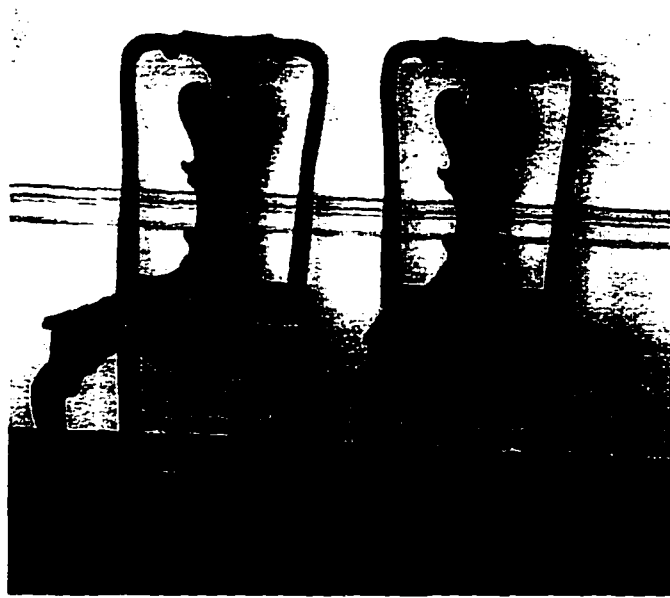


Figure 15: Two Queen Anne Style Chairs: Courtesy of The Bermuda National Trust. (Accession # 1991-229)

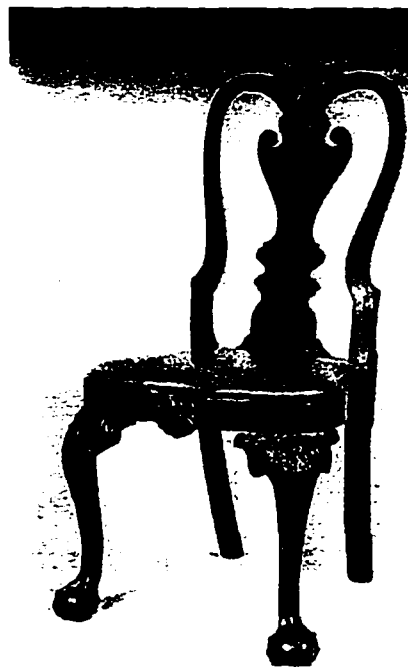


Figure 16: Philadelphia Queen Anne Style Chair. Courtesy of The Henry Francis du Pont Museum.

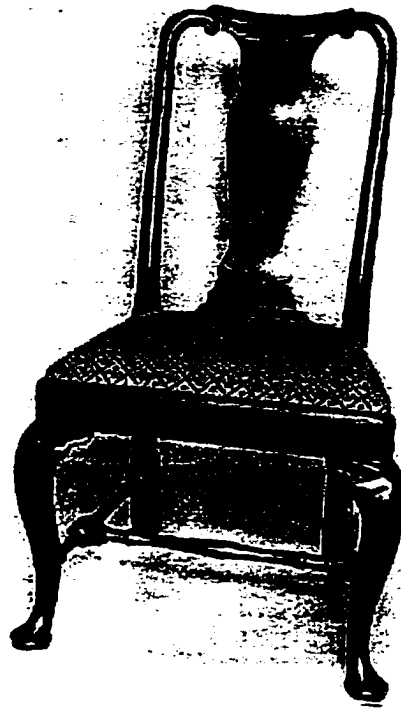


Figure 17. English Queen Anne Chair. Reprint from Kirk, *American Furniture and the British Tradition* p. 241, fig.789



Figure 18: A Set of Three Queen Anne Chairs. Property of The Bermuda National Trust. (Accession # 1970-232,a-c)

demonstration the parallels between Bermuda and Philadelphia designs.

Chair design in Bermuda, then, was influenced by the two of the most populated and culturally affluent cities in British America, Boston and Philadelphia. Bermuda's trade with these two cities, allowed for the transportation of stylistic elements that were popular in those regions. These elements have features that allow for the attribution of designs to particular American regions, but these elements are also features in the wider British milieu. What one can see with the development of Bermuda style is the establishment of features that are widely shared throughout British America, features that collectively form a British Atlantic style, not just Boston or Bermuda style.

TABLES

Regional characteristics that Bermudian artisans adopted from American craftsmen on stretcher tables and square tea tables for the period under discussion also appear. Four tables in the collections of the Bermuda Historical Society and the Bermuda National Trust are good examples of the stylistic changes that occurred in the William and Mary and Queen Anne periods, although linking them directly is difficult. The first table is a stretcher

table(Figure 19). The ball turnings in the legs and heavy lines of the table do confirm the William and Mary style for this table. The double pinning seen on Bermudian William and Mary chairs is used on this table as well. The wavy skirt design seen in a restrained version on this table, Hyde asserts, is a typical Bermuda design motif for table skirts for the end of the seventeenth and beginning of the eighteenth century.⁵⁷ Although some collectors have claimed that this design was adopted to represent the waves on a beach, it is this author's belief that the wavy form is deviated from the type of designs found on the crest rails of English William and Mary chairs. See Figure that demonstrates the correlation between the wavy skirt motif and chair crest rails.

A second stretcher table, which is the property of Pembroke Church, may be the only piece of early Bermuda furniture that is linked to a specific craftsman.(Figure 20) The Pembroke Church records state that a "Communion Table and Alter" was made in 1769 by a Mr. Johnson for £4, and it is believed that it is this table that is mentioned.⁵⁸ This



Figure 19: William and Mary Style Table. Courtesy of the
Bermuda Historical Society (Accession #:SH. B. His.
S18)

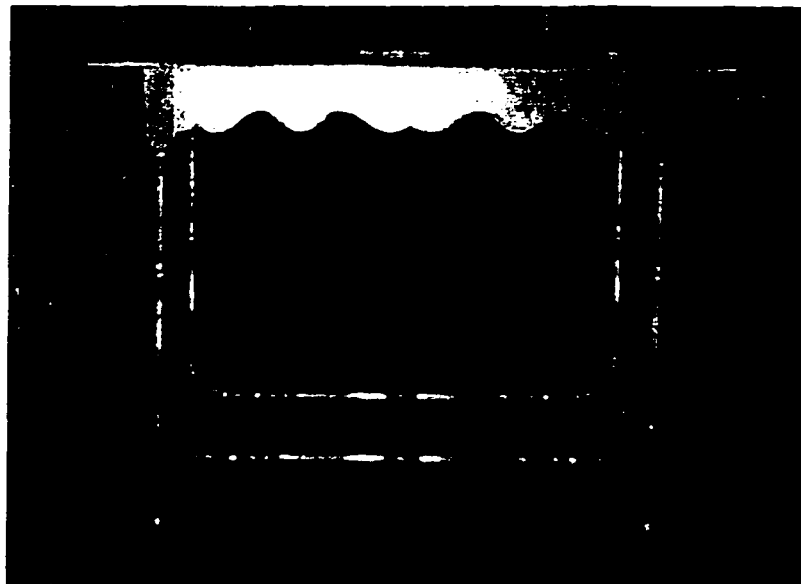


Figure 20: Communion Table. Courtesy of Pembroke
Church, Bermuda

table combines elements of late William and Mary and early Queen Anne pieces. The double urn turnings in the legs are related to American examples, possibly from Pennsylvania, as well as an English gate-leg table, although both of these examples are very crude.⁵⁹ Figure 20 also has the wavy skirt. The table is secured with double pins at each joint, similar to the table and chairs above.

The third table (Figure 21) is a Queen Anne table. The narrow skirt and legs reflect characteristics that are found in Boston Queen Anne style, although they are also a common stylistic feature in English furniture. It is impossible to conclude that this table is influenced by Boston craftsmanship alone. The stylized Spanish feet are reminiscent of feet found on William and Mary tables from many regions. The fourth table (Figure 22) has small rounded pad feet, a wavy skirt and a molded lip. The skirt of this table is not as stylized as the wavy skirts that Hyde discusses and reflects more the Anglo Queen Anne style than a unique type of skirt. A similar example is an English table (Figure 23) that Kirk states was made between 1730 and 1780.⁶⁰ Although the two skirts on these tables are not identical they are of the same stylistic milieu. A related table to Figure 15 that was very similar to New England work

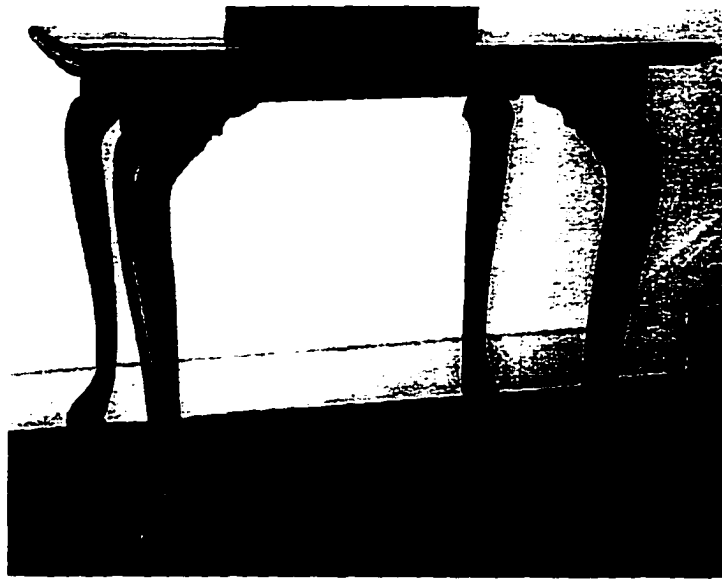


Figure 21: William and Mary and Queen Anne Style Tea Table. Property of The Bermuda National Trust. (Accession #: 1970-320)

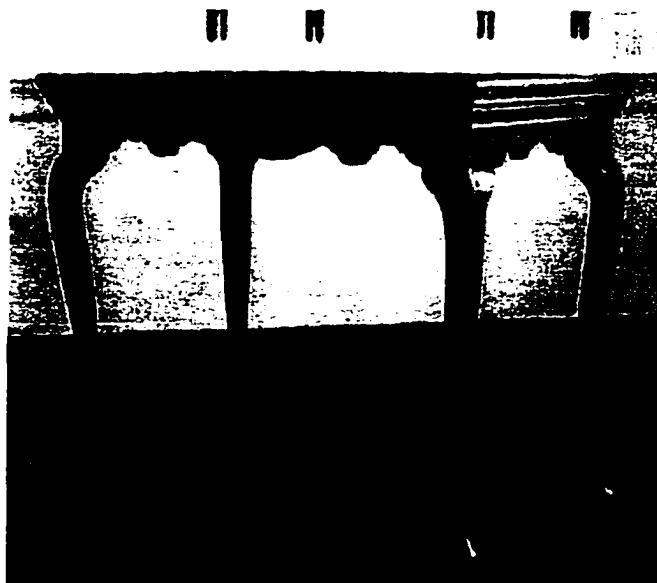


Figure 22: Queen Anne Style Tea Table. Property of the Bermuda National Trust. (Accession # 1991-236)

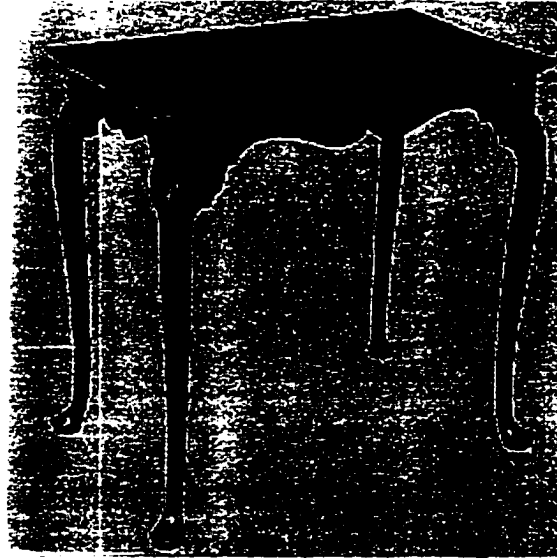


Figure 23: English Queen Anne Table. From the Victoria and Albert Archive.

was sold as English in 1964. It seems clear that this table is like both New England and English work.⁶¹

The fifth table (Figure 24 and 25; See Figure 26 for a detailed illustration of the knee decoration in Figure 24.⁶²) has knee decoration that can be connected to the Philadelphia cabinet- and chair maker William Savery (1722-1789). The trifid feet on the table and the carving on the knees is similar to a number of Philadelphia pieces, including a chair at the Metropolitan Museum of Art (Figure 23). This type of knee decoration was probably used by many Philadelphia craftsmen, so that one should not associate this motif just with Savery but with a more generalized Philadelphia style.

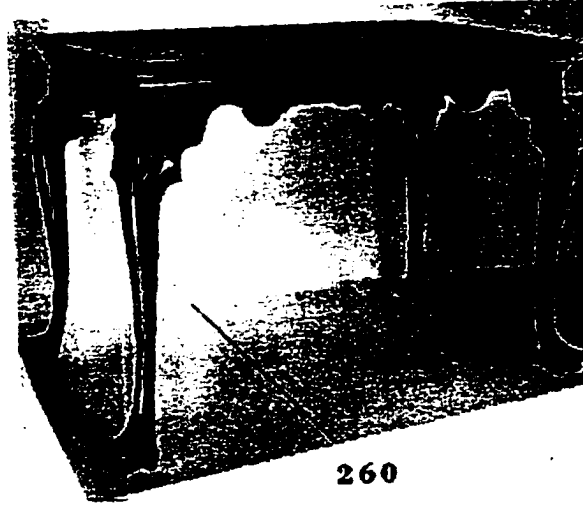


Figure 24: Queen Anne Style Tea Table. Property of The Bermuda National Trust.



Figure 25: Philadelphia Queen Anne Chair. Courtesy of the Metropolitan Museum of Art.

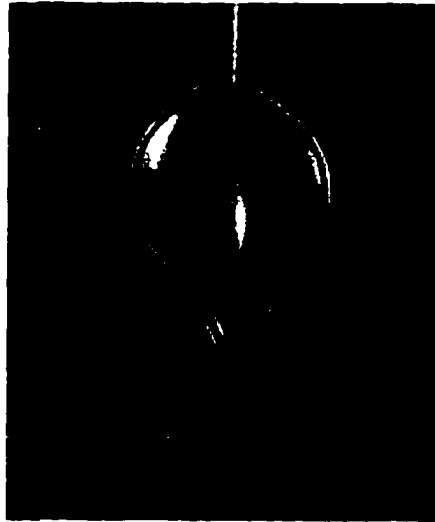


Figure 26: Detail of Table knee, (Figure 24). Courtesy of the Bermuda National Trust.

As seen in the chairs, the design of these tables are part of a broader British Atlantic style, but the primary regional influences are coming from the Boston and Philadelphia regions. We have much work to do if we are ever to understand the movement of these design ideas outside of their specific regional contexts.

High Chest

The final object is a high chest (Figure 26), a rare surviving form in Bermudian furniture. This form developed at the end of the seventeenth century and the design was derived from the elaborate frames built for Oriental lacquered cabinets that were imported into England by wealthy noblemen.⁶³ The Bermuda high chest has frame and

panel sides that is not a feature seen in other William and Mary high chests made in America. This technique of joinery is often seen during the Jacobean period and is a practice commonly seen on English chests of this period. Both England and Bermuda furniture makers were faced with the problem of a scarcity of wide boards. Panel and frame construction techniques were a solution to the problem.⁶⁴ This type of construction was well suited for the island's climate, for it allowed the wood mobility with the frame so that the side of the high chest would not split. It also enabled the craftsman to use small size boards, for the island lacked wider boards because of deforestation in the seventeenth century.

The characteristics of this high chest(Figure 25) illustrate the principal elements of the British Atlantic style, for the Bermuda example is similar in form to other high chests that were made in England (Figure 26), Massachusetts(Figure 27), and Pennsylvania(Figure 28). The specific details of the Bermuda chest, especially the narrow rails between the drawers, is a feature of many Massachusetts' high chests in this period (Figure 27). Considering Bermudians' ties with New England commerce during this period the similarities between the Bermuda and



Figure 27: William and Mary High chest: Property of The Bermuda National Trust. (Accession #: 1970-880)



Figure 28: English William and Mary High Chest. From reprint of Kirk, *American Furniture in the British Tradition to 1830*, p.193, fig.551



Figure 29: Massachesettes William and Mary High Chest.
Courtsey of the Yale Art Gallery.

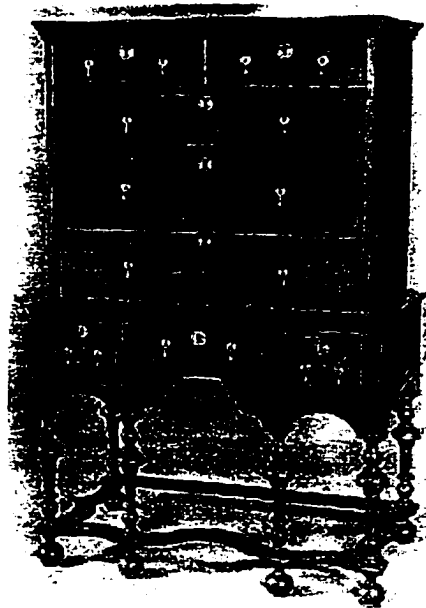


Figure 30: Pennsylvania William and Mary High Chest.
Courtsey of the Yale Art Gallery

New England high chest are representative of a variety of exchanges.

This high chest also represents a kind of paradigm of the British Atlantic style. Although it has more similarities with Boston high chests of this kind, the overall common design elements which are represented in other William and Mary high chests make this one, along with the others illustrated here, part of the larger milieu characteristic of the British Atlantic style

CONCLUSION

One of the most interesting discoveries found in studying Bermuda furniture is the direct relationship between work produced in the Boston and Philadelphia regions. Bermuda was more heavily influenced by the stylistic choices of these areas than by direct transfers of English furniture designs. American port areas played an important role in Bermuda's economic well being, more so than any ports in England or Europe. Bermuda furniture styles are selective subsets of British American styles.

Another factor that played an important part in Bermudian furniture design is the size of the island and its small population. One craftsmen from either Philadelphia or Boston could highly influence the island's style of

furniture. Bermudians did develop their own vernacular designs and the chests on frame are an example of a form that is unique to the island. The climate was a key factor that led to local variations in Bermuda's cedar pieces. These constraints contributed to the characteristics that made Bermuda pieces distinctive.

Reconstructing the connections between British vernacular design and Bermuda designs remains difficult. Material culture scholars need to look at the larger picture and see how the development of British Atlantic culture is manifested throughout the entire Atlantic region. They need to look beyond American regional differences and try to find the common threads that connected and divided the entire Atlantic region.

¹ Refer to the Bibliography for a full listing of Henry C. Wilkinson's works.

² See Meing, D.W., *The Shaping of America: A Geographical Perspective on 500 Years of History: Volume 1: Atlantic America 1492-1800* (New Haven: Yale University Press, 1986)p.161-3. William Zuill, former director of the Bermuda National Trust, used term "Island of Devils". He states that it is a term the Spanish gave to the island, but it is unclear where the source is. See Zuill, William S. "A History of Bermuda." *The Magazine Antiques* Vol. CXVI (August 1979), p.320

³ See Cyril Outerbridge Packwood, *Chained to the Rock: Slavery in Bermuda*. (Hamilton: The Island Press Limited, 1975), p. 1

⁴ See Packwood, *Chained to the Rock*. p. 2. See original in John Smith, *General Historie of Virginia, New England, and the Summer Isles*. (Ann Arbor, Michigan: University Microfilms, 1966), p.175

⁵ See Meing, *Atlantic America 1492-1800*, p. 161

⁶ See Packwood, *Chained to the Rock*, p.54

⁷ See Packwood, *Chained to the Rock*, p.54

⁸ See Packwood, *Chained to the Rock*, p. 1

⁹ See Packwood, *Chained to the Rock*, p. 2

¹⁰ See Lefroy, Lieut.-Gen. Sir J.H. K.C.M.G., C.B., F.R.S. *Memorials of the Discovery and Early Settlement of the Bermudas or Somers Islands 1511-1687: Compiled from the Colonial Records and Other Original Sources Volume I 1650-1687* (Canada: University of Toronto Press, 1981), p.115

¹¹ See Packwood, *Chained to the Rock*, p. 2

¹² The Rich estate was one of the largest estates on the island. At this time the estate was controlled by Sir Richard Rich, who served as governor of the Sommer's Company for most of the time between 1627-1654. He was also a member of the Africa Company which traded in slaves at Guinea and the River Gambia. For more information on Sir Richard and the Rich family, see Ives, Vernon A. *The Rich Papers, Letters from Bermuda 1615-1646* (Toronto: University of Toronto Press for the Bermuda National Trust, 1984)

¹³ See Packwood, *Chained to the Rock*, p. 2

¹⁴ See Packwood, *Chained to the Rock*, p. 2

¹⁵ The first written reference of "Negro". The record is from the Assize of October 1617, which states, "Thus Symon the Negro, for an assault upon a child, at the same assize, was by the court condemned to be a slave to the colony during the Governor 's pleasure. This reference comes from a mention that Lefroy makes in his book. See Lefroy, *Memorials of the Bermudas*, Volume 1, 1515-1652, p. 127. It is this author's belief that slaves were probably brought to the island, soon after the Virginia Company sent settlers over. For reference to first mention of slaves. See Lefroy, *Memorials of the Bermudas*, Volume 1, 1515-1652, p. 308-9. Packwood stated that this is the first act that indicated legal restrictions based on color.

¹⁶ See Packwood, *Chained to the Rock*, p. 7

¹⁷ See Packwood, *Chained to the Rock*, p. 9

¹⁸ For detail on the makeup of the Bermuda Company, judicial system and military information, See Lefroy, *Memorials of Bermudas*, Volume II 1650-1687, pp. 429-430

¹⁹ See Lefroy, *Memorials of the Bermudas*, Volume II 1650-1687, pp. 429-430

²⁰ See Lefroy, *Memorials of the Bermudas*, Volume II 1650-1687, pp. 429-430

²¹ See Packwood, *Chained to the Rock*, pp. 27-28

²² See Lefroy, *Memorials of the Bermudas*, Volume II 1650-1687, pp. 429-430

²³ See Meing, *Atlantic America 1492-1800*, p. 161

²⁴ See Wilkinson, Henry C. *Bermuda in the Old Empire: A History of the Island from the Dissolution of the Somers Island Company until the end of the American Revolutionary War: 1684-1784* (London: Oxford University Press, 1950), p. 15

²⁵ See Meing, *Atlantic America 1492-1800*, p. 161

²⁶ See Meing *Atlantic America 1492-1800*, p. 162

²⁷ An investigation into the Customs House records show ships are going to and coming from London. Bermuda Customs House Records (1717-1749), in the Bermuda Archives, Microfilm. The original records are in London, England.

²⁸ This information is from the Bermuda Customs House Records 1717-1749. These are located in the Bermuda Archives on Microfilm. The originals of these are in London, England. (Hereafter BCHR)

²⁹ For a Detailed illustration of a Bermuda dovetail on a chest on frame see Bryden Bordley Hyde, *Bermuda's Antique Furniture and Silver* (Bermuda, Bermuda National Trust and Bermuda Press Ltd., 1971), p.115

³⁰ See Hyde, *Bermuda's Antique Furniture and Silver*, p.19

³¹ See Hyde, *Bermuda's Antique Furniture and Silver*, p.19

³² Bermuda Wills and Inventories: W6:154. Located in the Bermuda Archives. (Hereafter BWI)

³³ See Wilkinson, *Bermuda in the Old Empire*, p.17

³⁴ See Lefroy, *Memorials of the Bermudas, Volume II 1650-1687*, p. 51

³⁵ Packwood, *Chained to the Rock*, p.32

³⁶ See Wilkinson, *Bermuda in the Old Empire*, p.17

³⁷ BCHR

³⁸ BCHR

³⁹ BCHR

⁴⁰ BWI, W5:120

⁴¹ BWI, W6:155

⁴² BWI, W6:268

⁴³ BWI, W8:46

⁴⁴ BWI, W2,2:8

⁴⁵ BWI, W3,2:117,150

⁴⁶ Temperature and humidity figures are from the Bermuda Weather service.

⁴⁷ The William and Mary stylistic period in England occurred during the last decades of the seventeenth century. In America it includes both the end of the seventeenth century and the first decades of the eighteenth century. Bermuda's William and Mary period is probably closer to America than England, because of length of time it took for new styles to catch hold in the colonies. Factors such as the new style's availability to colonists and the ability of craftsmen to change or learn new techniques contribute to the lag time of stylistic change in Britain and her colonies. For information on dates and characteristics of styles. See Charles Boyce, *Dictionary of Furniture* (New York: Henry Holt and Company, 1985), p.9

⁴⁸ See Oscar P. Fitzgerald, *Four Centuries of American Furniture* (Pennsylvania: Wallace-Homestead Book Company, 1995), p.22

⁴⁹ See Fitzgerald, *Four Centuries of American Furniture*, p.23

⁵⁰ For illustrations of other William and Mary style chair that display this the rectangular back, See Hyde, *Bermuda's Antique Furniture and Silver*, p.34-38

⁵¹ See Forman, Benno M.. *American Seating Furniture* (New York: W.W. Norton & Company, 1988), p.164-167, figs.27 and 28.

⁵² See Forman, *American Seating Furniture*, p.164

⁵³ For more information on the Queen Anne Style see, Boyce, *Dictionary of Furniture*, p.234

⁵⁴ See Fitzgerald, *Four Centuries of American Furniture*, p.51

⁵⁵ See Fitzgerald, *Four Centuries of American Furniture*, p.51

⁵⁶ Kirk, John T. *American Furniture and the British Tradition to 1830* (New York: Alfred A. Knopf, 1982), p.241. For illustration see p.241, fig.789

⁵⁷ For a more elaborate example, see Hyde, *Bermuda Antique Furniture and Silver*, pp.75+77

⁵⁸ See A.C. Hollis Hallet, *Chronicle of A Colonial Church: 1612-1826 Bermuda* (Bermuda: Juniperhill Press, 1993) p. 279

⁵⁹ For illustrations of these tables, See Kirk, *American Furniture and the British Tradition to 1830*, p.319, fig.1241 for the English table and p.321, fig.1249 for the American example. Other tables that have similar turned leg design are Southern Tables, possibly from North Carolina. See illustration on p.318, fig.1236.

⁶⁰ Kirk, *American Furniture and the British Tradition to 1830*, p.337, fig.1299

⁶¹ Kirk, *American Furniture and the British Tradition to 1830*, p.337

⁶² The similar knee decoration is found on this chair at the Metropolitan Museum of Art in New York, (Figure 23). Morrison Heckscher in *American Furniture in the Metropolitan Museum of Art: Late Colonial Period: The Queen Anne and Chippendale Style*, states that the carved knee motif on this chair are found on several pieces of furniture labeled by or documented to William Savery. Because the knee decoration and the oval pad feet are different from the documented sources, he declares that this chair (Figure 23) cannot be attributed to Savery. See Heckscher, Morrison H. *American Furniture at The Metropolitan Museum of Art: Late Colonial Period: The Queen Anne and Chippendale Period* (New York: Random House and the Metropolitan Museum of Art, 1985), p.79

⁶³ Fitzgerald, *Four Centuries of Furniture*, p.28

⁶⁴ Fitzgerald, *Four Centuries of Furniture*, p.9

Appendix A
Catalogue

Catalogue Sheet

Type of Object: Chair
Accession # 1970-704 a
Location: Tucker House, First Floor, Drawing Room
Property of the Bermuda National Trust
Date: 1700-1730s
Style: William and Mary
Origin: Bermuda
Material:
Primary Wood: Cedar

Measurements

Overall Height: 115 cm
Overall Width: 45.3
Height of Legs: 43 cm
Dimensions of Seat: 45.3 X 38 cm
Width of Crest Rail: 27.2 cm
Height of Central Chair Back Post: 56 cm
Height of Side Splat Post: 51.5 cm
Width of Splats: 3 cm

Description

This chair is in the William and Mary style. The crest rail has a mannerist styled arch that is also exhibited on the bottom back rail. The rear stiles are turned with small acorn finials on the top, then a square block. Underneath this there is a turned column with a flat ball turning on the top. The stile is completed with an incised band, two conjoined balls, another incised band and an elongated footed vase than is ended with a block and two more conjoined ball turnings. The back legs are undecorated and squared. The seat is trapezoidal. The front legs are turned with a column then a square block. Underneath the block

there is a fat vase then Spanish feet. The upper side stretchers are column, incised band, ball, incised band and then a column. The back upper stretcher is a long column with an incised band in the middle. The front stretcher has a mannerist arch in the center. The lower stretchers have columns with a central block that separates them. Another stretcher cuts across from the lower side stretcher blocks. This center stretcher has a column, incised band, ball, incised band and a column. There are three rectangular chair splats. These are flat and the tallest of the three sits in the middle. (Note: There are two boards that make up the seat and underneath there is evidence that this was once caned.)

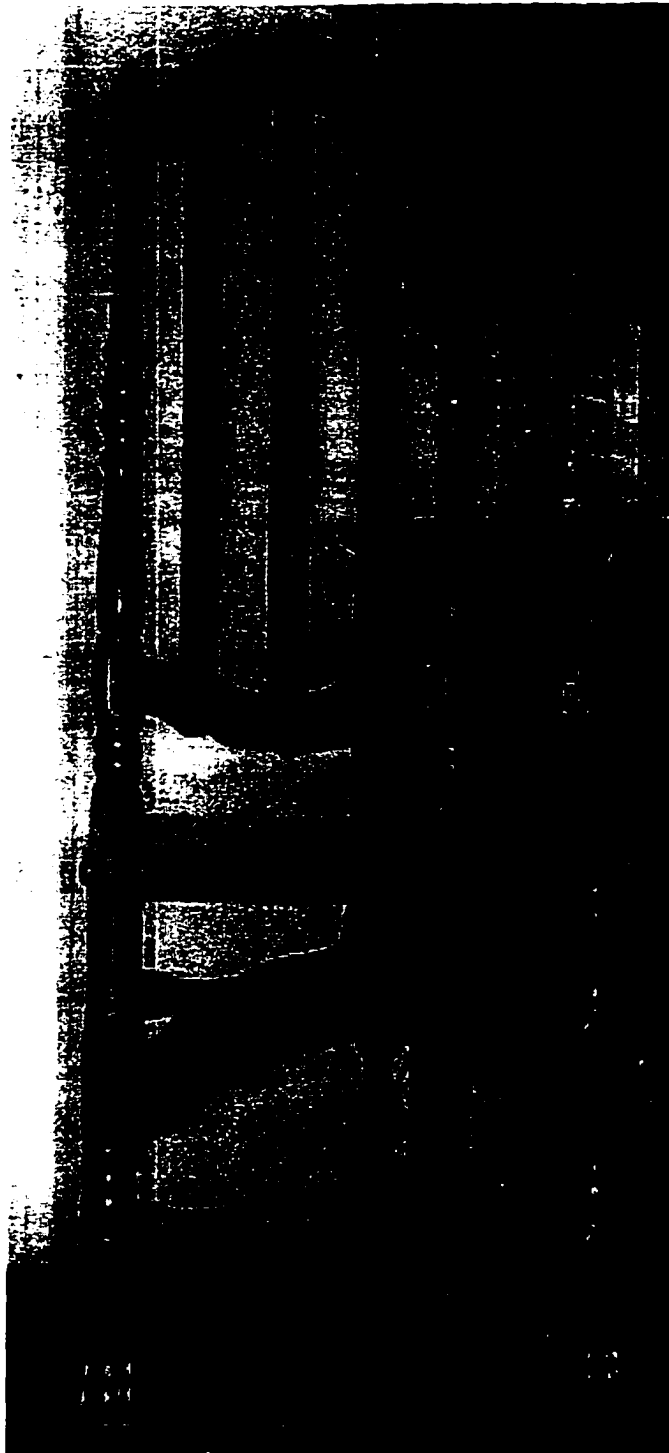
Construction

The crest rail and bottom seat rail are mortise and tenoned to the side stiles and secured with 2 pegs at each joint. The side stiles are turned. The seat rails and the back legs are attached with mortise and tenon joints that are secured with one peg at each connection. Two boards that make up the seat. These are nailed into the outer edge of the seat. All stretchers, except for the front, are turned. They are all attached with mortise and tenon joinery with two pegs at each connection. The front legs are attached to the seat

with a dowel. In the seat rail there are small holes. These holes were for caning the seat.

Condition

Overall the chair is in good condition. There is some wear on the feet.



William and Mary Chair. Property of the Bermuda National Trust. (Accession # 1970-704 a)

Catalogue Sheet

Type of Object: Chair
Accession #: SH. B. Hist. S29b
Location: Bermuda Library in Hamilton, First Room
Property of the Bermuda Historical Society
Date: 1670-1720
Style: William and Mary
Origin: Bermuda
Materials:
Primary Wood: Cedar

Measurements

Overall Height: 87.1cm
Overall Width: 47.5 cm
Height of Legs 32.3cm
Area of Seat 47.5 x 38.6
Height of Seat: 4 cm
Height of Back Stiles 56.6 cm
Length of Crest Rail: 31.6 cm
Dimensions of Splat 36.7 x 3.3 cm

Description

The crest rail has two undulating humps of equal size. The back stiles are flat and straight. On the top of the stiles are devil ears. The bottom back rail contains two cyma curves. There are three back rectangular slats. The seat is trapezoidal(although it appears to be very rectangular). The seat is made of two planks of wood and has a lip on it that goes around the entire chair. The upper ends of the front legs stick through the seat and end in a flat rounded knob. Underneath the seat is a squared section then four turned balls. The bottom section underneath these turned balls is squared and is where the side stretchers are

tenoned in. The stretchers are rectangular and are chamfered on the tops and front of them.

Construction

The front legs are turned in the shape of 4 balls. The legs of the chair are mortise and tenon joinery with two pegs on the front legs that attach the stretchers and one peg on the upper section. (For seat construction see the Comments) The bottom and crest rails are attached with mortise and tenon joinery and the splats are mortise and tenoned into the bottom and crest rails.

Other Comments

This chair has been reworked. The seat is a complete reconstruction. There are also modern saw marks on the chair bottom and large screwed in brackets that are modern as well. There is a small label on the bottom of the chair. Although difficult to read it states that B.K.-it was Aunt Christian Nugti chair. It was our great -- 185. There is a cut out in the back of the chair, which is rounded and replaced in the lighter wood. The Historical Society does not have any other provenance on this chair other than the label.



William and Mary Chair. Courtesy of the Bermuda Historical Society. (Accession # SH. B. Hist. S29b)

Catalogue Sheet

Type of Object: Chair
Accession #: SH. B.His. S29
Location: Bermuda Library in Hamilton, First Room
Property of the Bermuda Historical Society
Date: 1670-1720
Style: William and Mary
Origin: Bermuda
Material:
Primary wood: Cedar
Secondary wood: none
Seat is made of a straw material it could be
palmetto

Measurements

Overall Height: 89.3cm
Overall Width: 43.2 cm
Height of Legs: 36 cm
Area of Seat: 43x 36 cm
Height of Back Stiles: 57. cm
Length of Crest Rail: 36 cm
Dimensions of Splat: 35.9 x 3.3

Description

Crest rail has three undulating humps. The middle hump is the largest and the two on the side are smaller. The three splats of the chair are long flat rectangles that are connected to a bottom rail (the dimensions of these rails are 35.9 x 3.3). The bottom rail is straight on the top and underneath is curved in three sections the middle being the largest cut out. (It appears that the top and bottom rails for the chair back have been cut out of the same wood and used. The stiles of the back of the chair have small "devil horns" (3.9 cm in Height and 3.3 at the widest part). These

stiles make up the leg and go all the way down; the back legs are squared. The front legs on the top are squared and on the sides but the top is rounded. The main portion of the leg is an elongated vase that rests on ring turnings. Underneath this is again the squared portion (the stretchers of the chair are connected to this part). There are small ball turned feet. The stretchers are rounded on the top. The chair's back stiles are flat on the front and are rounded on the back.

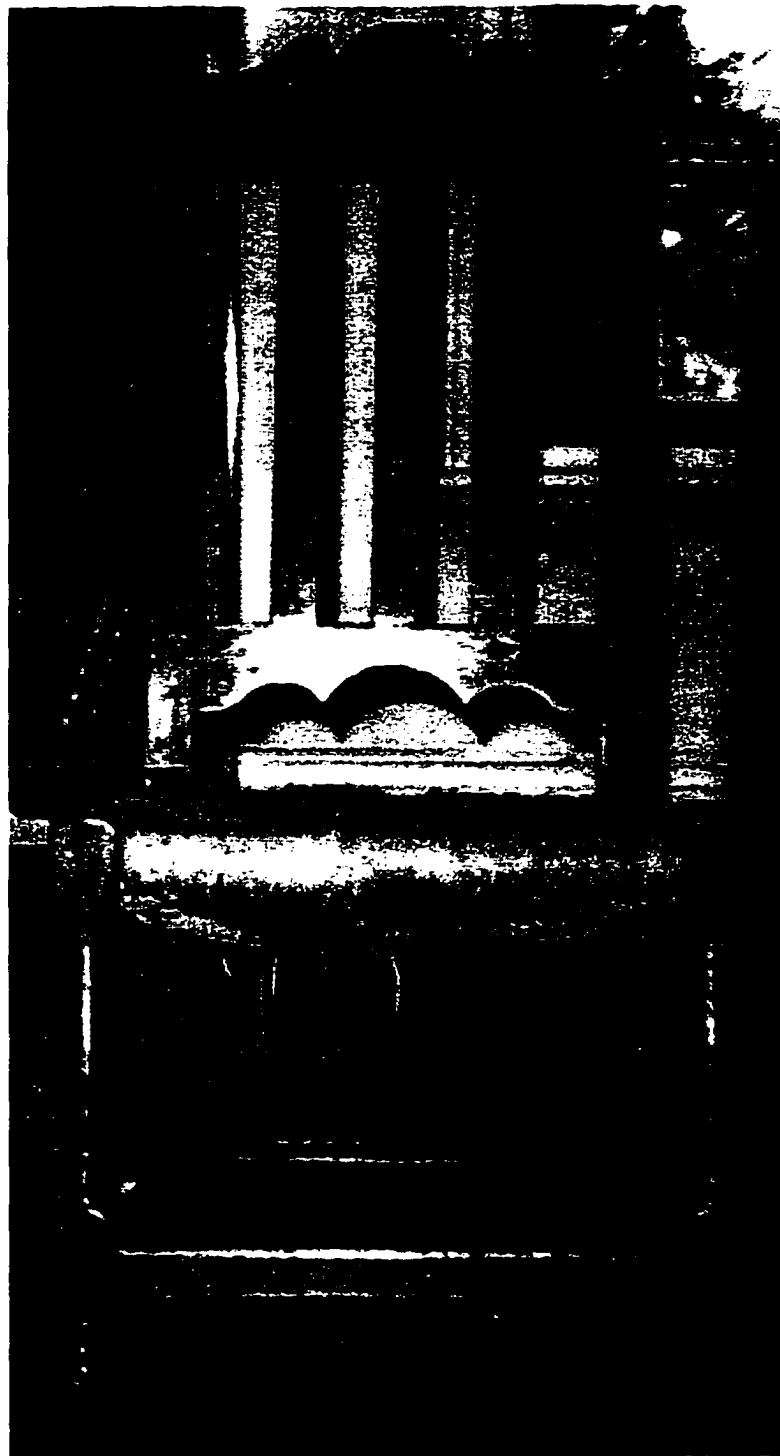
Construction

The front legs are turned. The back and front seat rails and front stretcher are mortise and tenon joined with one peg. The side seat rails and side back stretchers are mortise and tenon with two pegs. The crest rail and bottom back rail are mortise and tenoned and attached with two different pegs. The crest rail is mortise and tenoned into the side back rails. The splat is mortise and tenon into the crest and bottom rails of the back of the chair.

Other Comments

There is appropriate wear on the back feet and front feet of the chair. The front stretcher has a good deal of wear on

the top. The chair overall lists backwards. I do not know whether the woven seat original to the chair.



William and Mary Chair. Courtesy of the Bermuda Historical
Society. (Accession # SH. B.HIS.S29)

Catalogue Sheet

Type of Object: Chair (Set of Five)
Accession #1970-706 a-d, 1970-302
Location: Tucker House, First Floor Drawing Room,
Property of The Bermuda National Trust
Date: 1740-1770
Style: Queen Anne
Materials:
 Primary Wood: Cedar
 Secondary: Cane Seat

Measurements

Overall Height: 104 cm
Overall Width: 48.8 cm
Height of Leg: 41 cm
Height of Splat: 47
Width of Splat: 12.7
Dimension of Seat: 48.3 X 35 cm
Width of Crest Rail: 37.7 cm

Description

The style of this chair is Queen Anne. It has cabriole legs and Spanish feet and a yoked crest rail. The image in the void on either side of the splat is of a dove. The back stiles are flat in front and slightly curved inwards as they ascend. They have a rounded back. The splat sits in the shoe of the bottom back rail and the shoe has molding around it and is concave in the front. The seat is trapezoidal and caned. (The caning is not original to the chair.) There is an undulating/curving skirt underneath the seat. There are four stretchers. The two side stretchers have square blocks in the front and have elongated vase turning in the back.

These turning terminate in the back with bell shaped turning then square blocks. There is a central stretcher that connects to the two side stretchers at their front blocks. They have bell ends and an elongated oval turning. The back stretcher is the same type of decoration as the front, but is set higher than the front stretcher. The back legs are square and undecorated.

Construction

The chair is assembled with mortise and tenon joinery. The legs and the skirt are secured with two pegs at each joint on the front as well as the back. The seat has a dowel that runs through the leg to join it and is mortise and tenoned with a peg in the back stile. The back rail is connect to the side stiles with mortise and tenons and one peg. The splat fits into the shoe of the back bottom seat rail. The crest rail is fastened onto the top of the splat and is held into place with mortise and tenons and one peg at each connection to the rear stiles. The stretchers are turned and connected with mortises and tenons to the legs with two pegs at each connection.

Condition

Overall the condition for this chair is good

Acc# 1970-302

This chair is also in good condition. The feet have good wear and the cedar is very dark, typical when cedar has not been stripped recently.

Acc # 1970-706a

This is in good condition. There is a bit of wear on the front legs. The seat appears to be removable.

Acc# 1970-706 D

There is a lot damage on the front feet and wear on the interior leg. There is a cut out/ repair job on the back legs. (Note: The pegs that are supposed to fasten the seat are missing.) This could be a way the carpenter or cannier removed the seat when the seat needed to be repaired, although now it will not move.

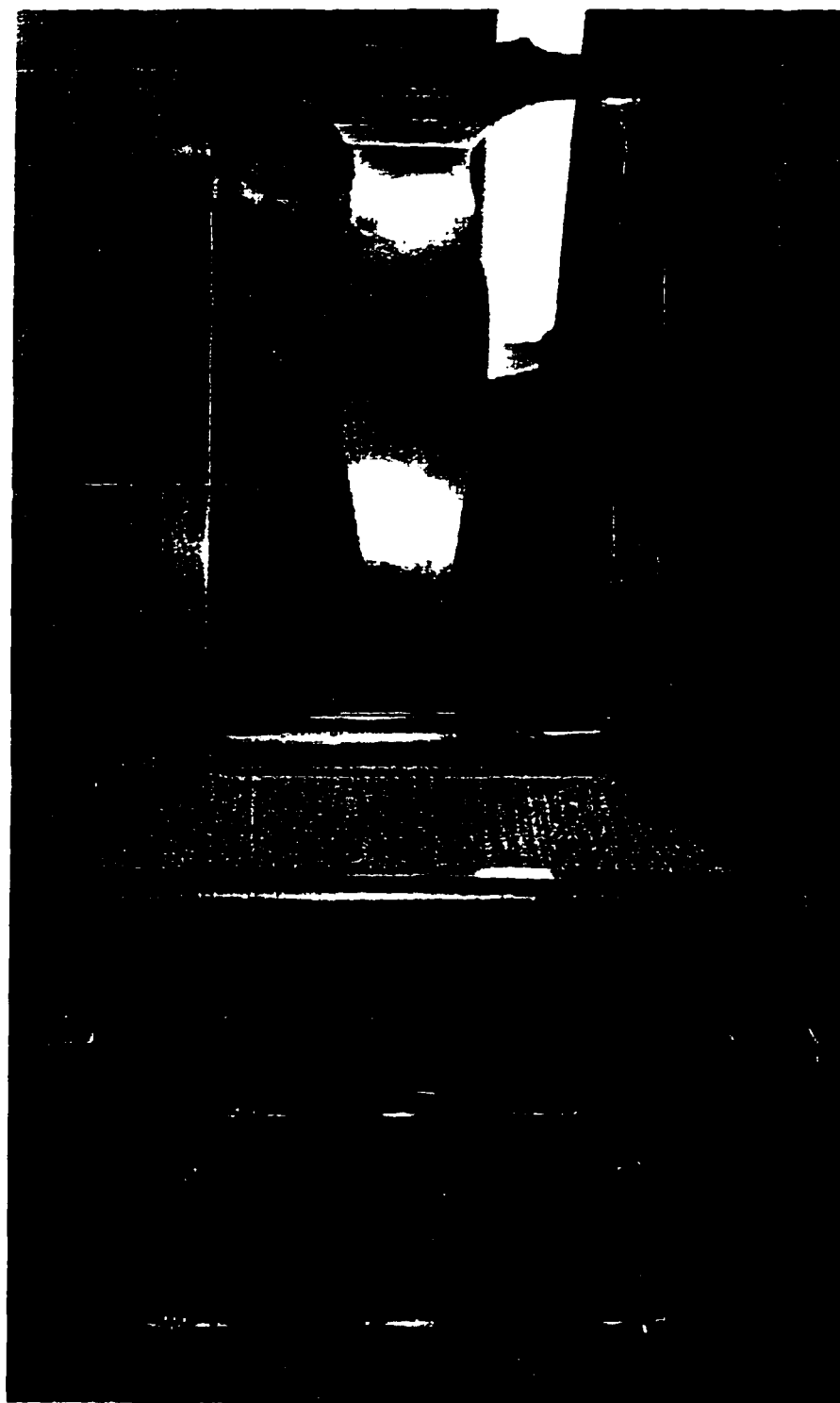
Acc# 1970-706 B

The feet have some wear and damage. This chair does have its seat pegs and they look as if they can be removed very easily. (Note that B and D are darker, this could be caused by reasons that are mentioned in D.) The back legs are damaged.

Note: That all the canning in the seats is not original to the chair, and B the caning is damaged.

Other Comments.

This chair's design is similar to those found on Boston Queen Anne chairs.



Queen Anne Style Chairs. Courtesy of The Bermuda National Trust.

Catalogue Sheet

Type of Object: Set of Three Chairs

Date: 1730-1760

Location: Vermont, Bedroom on the Second Floor(Mrs.
Green's Bedroom)

Property of the Bermuda National Trust

Accession #: 1970-232, a-c

Style: Queen Anne

Material:

Primary Wood: Cedar

Measurements

Overall Height: 91.2 cm

Overall Width : 46.4 cm

Height of Legs: 38.3

Width of Crest rail: 38.1 cm

Height of Back Stiles: 53.2 cm

Seat: 46.3 X 40.5 cm

Widest Splat: 16.3 cm

Height of Splat: 43cm

Description

This is a Queen Anne style chair with a solid splat and a yoked crest rail. There are no ears on the crest rail. The back stiles are flat on the front side and rounded on the back side. The voids in the back of the chair are reminiscent of the parrot design, although this design loses definition as it descends. The seat is trapezoidal and the legs are cabriole legs with padded front feet. The back legs are square and have no feet. There are two turned side stretchers with blocks toward the front and elongated vase shape behind. There is also a

stretcher between the back legs and that is also an elongated vase shape. This stretcher is set higher than the side stretchers. There is also a stretcher that goes between the two side stretchers. This also has the elongated vase shape and it is set forward, to tie in with the blocks on the side stretchers.

Construction

The chair is constructed with mortise and tenon joinery. The front legs are attached to the front rail with mortise and tenons and are fastened with two pegs. The stretchers are attached to the legs with mortises and tenons and are held in place with one peg. The back stretchers are the same. The front stretcher is attached in the same way as the others, although there are two pegs that hold it in place. The elongated vase section of the stretchers is turned. The back seat rail is attached to the rear stiles with mortise and tenon joinery and has two pegs that hold it together. The spat is fixed into the shoe, and there are no pegs. The top of the splat is also attached to the crest rail, which is mortise and tenoned onto the side stiles. This is fastened with one peg. The front legs have no corner blocks and the seat does not remove. The upholstery is a reproduction fabric.

Condition

The overall condition is good. There is good wear on the bottom of the pad feet and back feet. The wood also has light residue of mold.

Note:

There is a set of three chairs, which are all pretty much in the same condition. Although the splats, on the other two chairs, are slightly different, and they are damaged. The splat decoration on these chairs are similar to those found on Philadelphia chairs.



Set of Three Queen Anne Chairs. Courtesy of the Bermuda
National Trust. (Accession #1970-232,a-c)

Catalogue Sheet

Type of Object: Set of Chairs

Accession #: 1991-229

Location: Vermont House: Second Floor, (Mrs. Green bedroom)
South wall

Property of the Bermuda National Trust

Date: 1740-1770

Style: Queen Anne/ Chippendale Transition

Material

Primary Wood: Cedar

Secondary: Cane Seat

Measurements

Overall Height: 98 cm

Overall Width : 53.3 cm

Height of Legs: 43.4 cm

Width of Crest Rail: 43 cm

Seat Dimensions: 52 cm x 37.3 cm

Height of Splat: 44.6 cm

Widest Width of Splat: 19.1 cm

Diameter of Ball and Claw Foot: 20.1 cm

Height of Front Skirt: 5.5 cm

Description

This chair has a yoked crest rail that does not have ears, but decorative carved spirals underneath the yoke of the crest rail. The stiles on the back are rounded and on the front are flat. The splat of the chair is solid, with the image of a parrot in the voids flanking the splat. This image is well defined. The seat is trapezoidal. The back legs are square and kick outwards at the bottom. The front legs are cabriole legs with a ball and claw feet. There are four talons on the claw, with the back talon swept back. There is a wavy skirt underneath the seat. The chair has two

side stretchers that are blocked in front and the backs have an elongated vase shape. The back stretcher also has an elongated vase shape and this stretcher is set higher than the side stretchers. The central stretcher is another elongated vase, that is set forward and in is placed into blocks on either end of the central stretcher and into the blocks on the side stretcher. The seat is removable for recaning. The shoe into which the splat is set is curved on the front and has slopping sides. There are two ridges in the molding and a flat top.

Construction

The whole chair is assembled with mortise and tenoned joinery. The front and back legs are attached to the skirt with mortise and tenons and two pegs. The back seat rail is attached to the back stiles with one peg. The splat is set into the shoe and there are no pegs securing it. The crest rail and the side stiles are joined and secured with one peg. The back, side and front stretchers are all attached with mortise and tenon joinery and two pegs. The seat frame is mortised and tenoned and does remove from the chair. The back of the seat, resting under the stile is a locking mechanism to hold the chair seat frame in position.

Condition

Overall this chair is in good condition. There is wear on the knuckles of the ball and claw feet. There is also wear on the bottom of the feet. There is damage and the cane is probably not original to the chair.

Other Comments

This chair does have a mate (Acc. 1991-229) There is an extra peg above the two pegs that attach the back side rails and the skirt. The seat is removable for caning purposes. The mechanism for this is a tongue and groove joint on the back of the seat. This extra peg is probably one way to secure the removable seat. The mate of the chair has damage on the splat and there is an iron nail located in the central portion. There is also a chip on the upper part of the splat. The caning on this chair is new and undamaged.



Queen Anne and Chippendale Style Chair. Courtesy of The
Bermuda National Trust. (Accession #1991-229)

Catalogue Sheet

Type of Object: Table
Accession #: SH. B. Hist. S 18
Location: Bermuda Library in Hamilton, First Room
Property of The Bermuda Historical Society
Date: 1700-1730s
Style: William and Mary
Origin: Bermuda
Materials:
Primary Wood: Cedar

Measurements

Overall Height 82.3 cm
Length of Table Top: 112.9 cm
Width of Table Top: 62.1 cm
Inner Lip of Top: 2.7 cm
Dimensions of Boards of Top
101 x 32.7 cm and 101 x 29 cm (Horizontal Boards)
5.8 x 61.9 cm and 5.9 x 62 cm (Vertical Boards)
Height of Legs: 79.8 cm
Height of Feet: 7.9 cm

Description

A rectangular table with squared right angle edges. The top of the table is comprised of two boards, joined at the edges and one board laid across the width at each end. On the top there is a six sided cut out in one of the boards (12x 6.7 cm in dimensions). There is also a smaller six sided cutout that is (5 x 3.1 cm) in dimensions. The side rails of the table are in a sea wave motif at the ends and in the middle front and back are straight. The sides have a curve that extend from the wavy section and meet in the middle for the point. The legs are squared on top and connect into the skirt and underneath this the legs are

turned. These turned elements have a spool top, four balls, and then terminate in another spool. This is followed by a squared portion to which the stretchers are attached. The leg terminates in a ball foot that has a neck. The stretchers are rectangular 70.5 x 4.9 cm in front and back and 43.3 x 5.5 cm on sides.

Construction

Legs are turned with ball turnings with spool terminus upper and lower. The top is connect to the legs, with nails on either corner. The two horizontal boards are fastened together with tongue and groove joinery. There are three sets to these with set secured with two pegs on either side. The vertical boards work in the same principle, but the middle only has three pegs. The board that has the cut out on it, has one set of two pegs on one side. On the other side there is only one. The other peg is missing due to a repair. The legs and rails are also attached with mortise and tenon joinery. One each side there are two pegs that join the stiles and rails. At the bottom where the stretchers and legs meet there is one peg.

Other Comments

On the front of the piece there are some weird circles that have been cut out of the side rail. Overall the object appears to be in fine shape with appropriate wear.



William and Mary Table. Property of the Bermuda Historical Society. (Accession # SH. B. Hist. S 18)

Catalogue Sheet

Name of Object: Table
Location: Pembroke Church
Property of the Pembroke Church
Date: 1769
Style:
Origin: Bermuda
Materials:
Primary wood: Cedar

Measurements

Overall Height 69.5 cm
Length of Skirt: 75 cm
Width of Skirt: 44.5 cm
Height of Skirt: 9.5
Width of Table Top: 52.5 cm
Length of Table Top: 92.5 cm
Height of Leg to Bottom of Stretcher: 55 cm
Length of Short Side Stretchers: 55 cm
Length of Long Front Stretcher: 66.5
Diameter of Feet 14.5 cm

Description

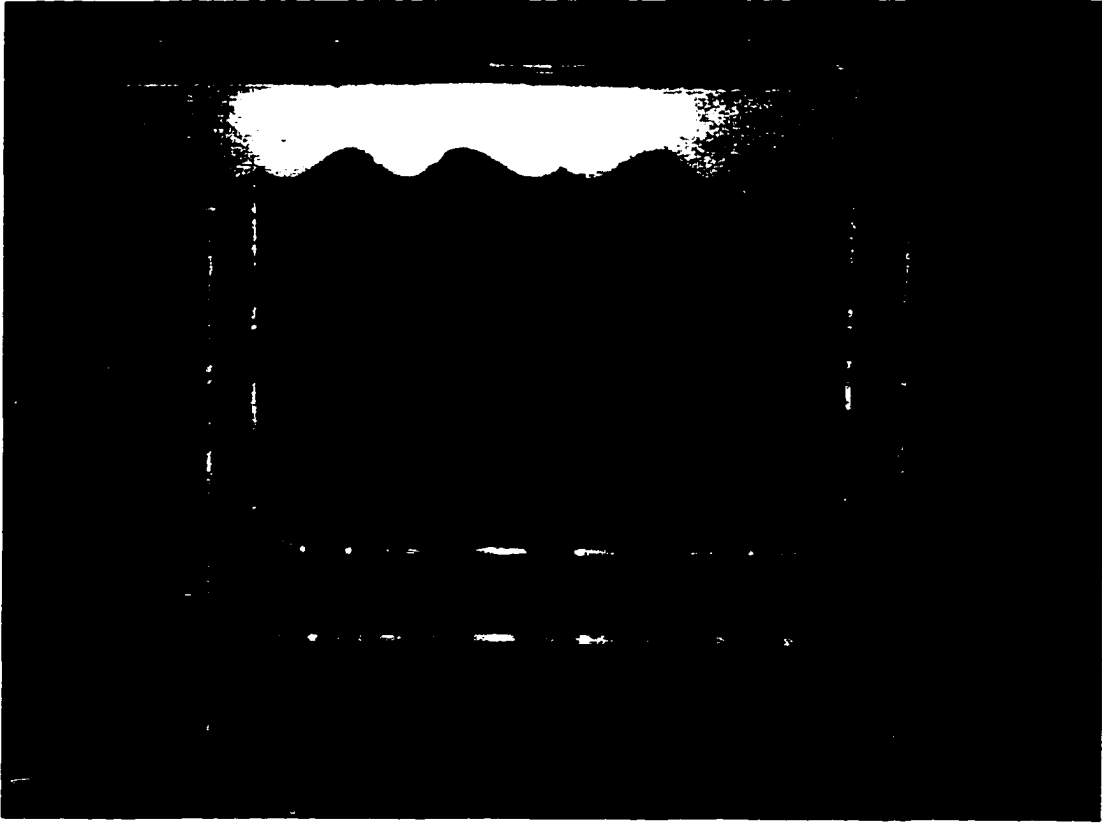
The table top has three boards that are connected to each other. (Note: the width of the boards are 18 cm, 19.2 cm and 16.8 cm.) There is worn beading around the table top. The skirt is sawn out in a wavy design. The legs and stretchers are turned. The leg has an elongated vase that terminate in an upside down mushroom. Under this there is a block in which the stretchers are connected. The front and back stretchers have a ball turning and then an elongated vase that is linked with another ball turning. The side stretchers have an elongated vase with a column capital and ball turning and then another column capital. The feet are small necked ball feet.

Construction

The table top has of three boards, which are joined with tongue and groove joints and are secured on either side with sets of two pegs. There are four sets of these. The table top is pegged through the top and into the skirt. There are pegs that are placed over each leg and one in the middle connecting to the skirt. The legs and the skirt are mortise and tenoned into one another and secured with two pegs on the legs. The legs are turned and the stretchers are connected to the blocks in the legs pegged mortise and tenon joints held by two pegs.

Other Comments

In the Pembroke Church records, it states that this "Communion Table and Altar was made in 1769 by Mr. Johnson for £4." It is believe that this is the same communion table that the Pembroke Church records refer to.



Communion Table. Courtesy of the Pembroke Church, Pembroke
Bermuda.

Catalogue Sheet

Type of Object: Tea Table

Accession number: 1970-320

Location: Verdmont House, Second Floor, Central Hall, by the Stairs

Property of the Bermuda National Trust

Date: 1725-1750

Style: Queen Anne(early)

Origin: Bermuda

Material

Primary: cedar

Measurements

Overall Height: 63.5 cm

Overall Width: 84 cm

Dimensions of the Table Top: 55 X 84 cm

Dimensions of Skirt: 68 X 74 cm

Height of Leg: 54 cm

Height of Highest Section of the Skirt: 8.3 cm

Height of Shortest Section of the Skirt: 3.4 cm

Description

This table is a mix the William and Mary and the Queen Anne designs. The table top is comprised of four glued up boards. It has a thin skirt underneath. The skirt is molded near the edges of the legs. It has cabriole legs and Spanish feet on both the back and front.

Construction

The legs are mortise and tenoned with two pegs into the skirt. The table top boards are doweled together. The top is attached with a screw that are connected to a board that

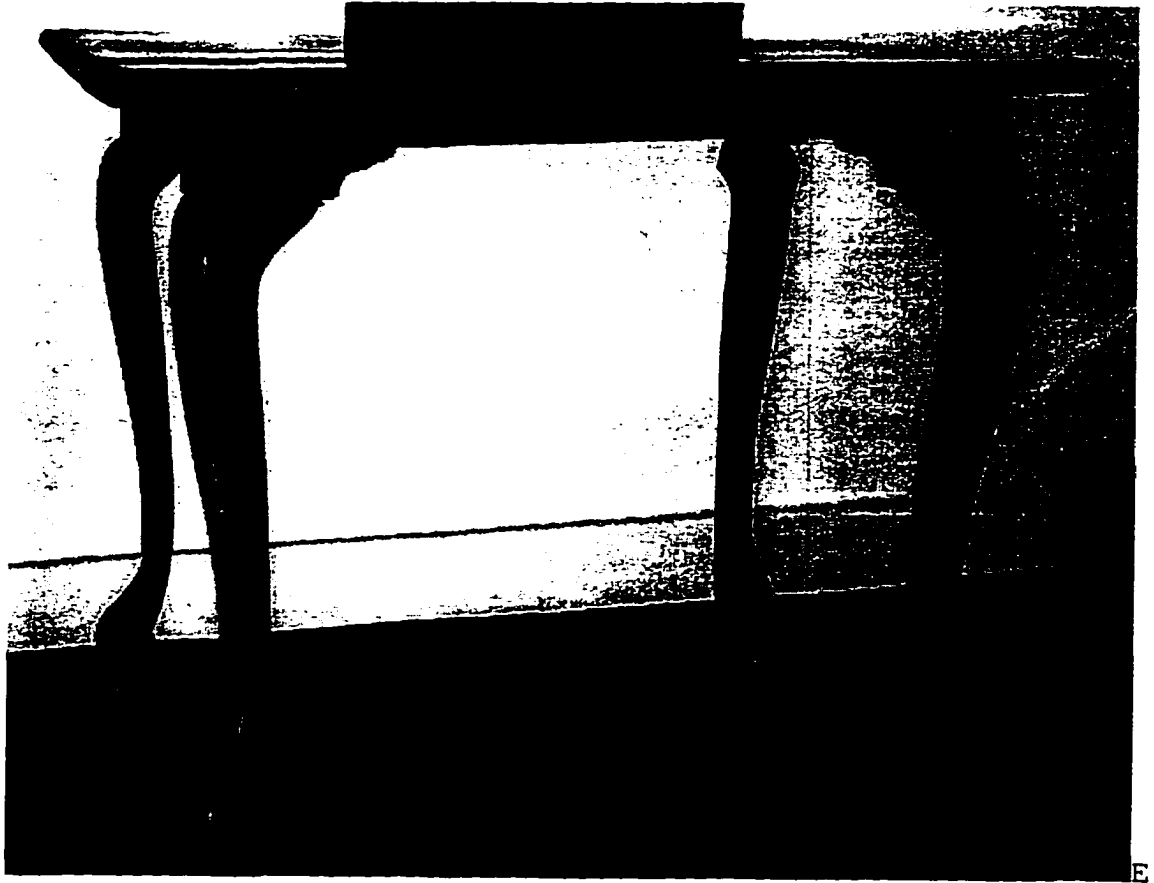
is running down the length of the interior of the skirt.
There are four screws.

Condition

Insects have eaten a portion of one of the feet. The table top has a cut out repair on it. The screws might be from a repair although the table top appears to be original.

Other Comments

This tea table has unfinished boards underneath the table top.



Early Queen Anne Style Tea Table. Courtesy of the Bermuda National Trust. (Accession # 1970-320)

Catalogue Sheet

Type of Object: Tea Table
Accession Number: 1991-236
Location: Vermont House: Second Floor (Mrs. Green's
Bedroom)

Property of the Bermuda National Trust

Date: 1730-1780
Style: Queen Anne
Origin: Bermuda
Materials:

Primary Wood: Cedar

Measurements:

Overall Height: 69.7 cm
Dimension of Table Top: 79.8 X 46 cm
Height of Leg: 62.5 cm
Height of Molding around the Table Top: 7.1 cm
Interior Lip of Table Top: 2.8 cm

Description

The tea table is rectangular with a molded lip and sides. The side molding is cyma shaped. It has a wavy skirt, on all four sides. The legs are cabriole shaped, with fat ankles and pad feet. The table top is one board.

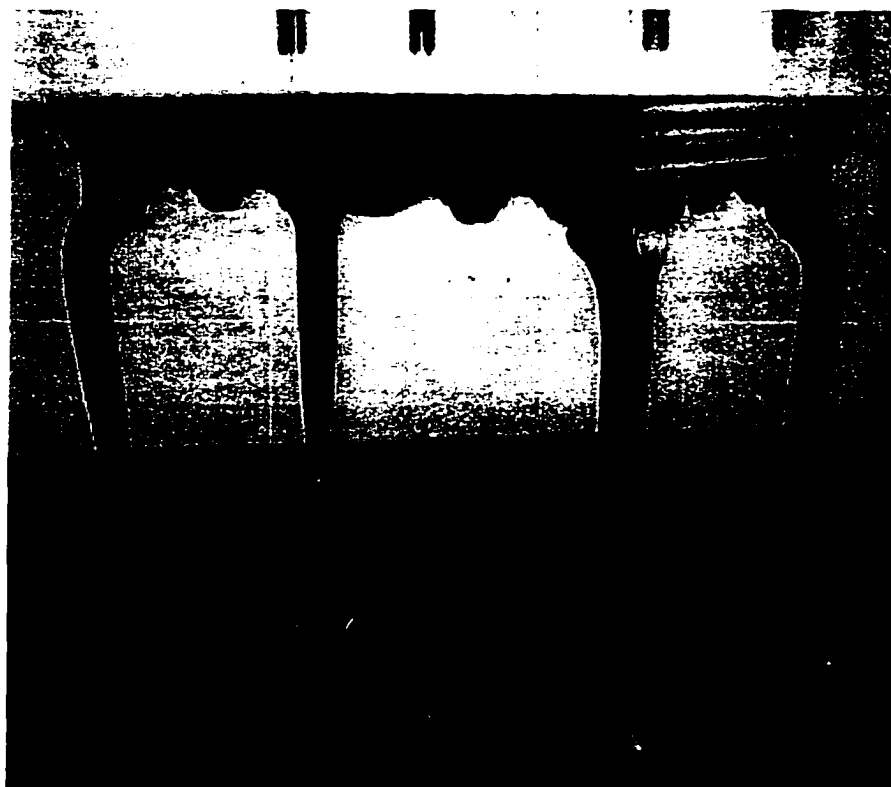
Construction

The legs and skirt of the table are mortise and tenoned and secured with one pegs on the exterior. The interior of the legs have two pegs that are attached to the skirt. The small side molding is attached to the legs. The skirt is made of four pieces and its scallops are sawn out. The molding is one piece of wood, nailed onto the table. The

table top is one piece of wood, pegged to the skirt with eight pegs.

Condition

The table top is split across horizontally. There are water marks and rings on the table top. The side molding has been damaged. The legs are in good shape.



Queen Anne Tea Table. Courtesy of the Bermuda National Trust. (Accession # 1991-236)

Catalogue Sheet

Type of Object: Tea Table

Location: Tucker House, First Floor, Drawing Room

Property of The Bermuda National Trust

Date: 1740-1760

Style: Queen Anne

Material

Primary Wood: Cedar

Measurements

Overall Height: 68.5 cm

Overall Area of Table Top: 96 X 56.5 cm

Height of Legs: 56.2

Skirt Height at the Highest: 6.8 cm

Length of Skirt: 90.5 cm

Width of Skirt: 49.5 cm

Height of Table Molding: 7 cm

Description

This table is done in the Queen Anne style. It has a molded edge on the table top surface. There is a cyma molding on the table top that is concave at the top. The skirt has undulating cyma curves. It has cabriole legs that are decorated at the knee. The knee decoration uses a combination of concave and convex curves. The feet are a stylized trifid feet with molding near the ankles.

Construction

The legs and skirt are mortise and tenoned together and are fastened with two pegs. The molding around the table top is nailed on. The table top is pegged in place with twelve

pegs. There are nine blocks underneath the table top that support a repair that was done to the table. (Note the wood pegs could be nails with wood covering the head. The side moldings on the legs are nailed. (Note that I did not see any evidence of glue). One of the legs there is a large screw that fastens it.

Condition:

There is a large split down the center of the table top that has been repaired. The legs and feet are in good shape. The varnish on the table is crazing.

Other Comments

The knees' motif are similar in design to those made in Philadelphia.



Queen Anne Style Tea Table. Property of the Bermuda National Trust.

Catalogue Sheet

Type of Object: High Chest

Location: Verdmount House, Bed Chamber, Second Floor

Property of the Bermuda National Trust

Accession # : 1970-880

Date: 1690-1740

Style: William and Mary

Material:

Primary: Cedar

Secondary: Pine

Measurements

Overall Height: 165.2 cm

Overall Width: 90.5 cm

Overall Depth: 52 cm

Height of Top Molding: 9.9 cm

Length of Top Molding: 9.5 cm

Depth of Top Molding: 56.8 cm

Height of Drawer Section: 75.3 cm

Width of Drawer Section: 92 cm

Depth of Drawer Section: 52 cm

Lower Molding Height: 5.4 cm

Length of Lower Molding: 99.8

Depth of Lower Molding: 54.4 cm

Lower Drawer Width: 96.8 cm

Shortest Lower Drawer: 17 cm

Longest Lower Drawer: 28.8 cm

Height of Trumpet Legs: 36 cm

First Level (Row 1)

Top Drawer Length: 42.3

Height of Top Drawer: 12.5 cm

Depth of Top Drawer: 48 cm

Second Drawer Length: 42.5 cm

Height of Second Drawer: 12.5 cm

Depth of Second Drawer: 48 cm

Second Level

Length of Drawer: 86.9 cm

Height of Drawer: 15.3 cm

Depth of Drawer: 47.5 cm

Third Level

Length of Drawer: 86.9 cm

Height of Drawer: 17.5 cm

Depth of Drawer: 47.7 cm

Fourth Level

Length of Drawer: 87 cm

Height of Drawer: 19.9 cm

Depth of Drawer: 48 cm

Fifth Level

Length of First Drawer: 26.6 cm

Height of First Drawer: 17.8 cm

Depth of First Drawer: 49.7 cm

Length of Second Drawer: 26.5 cm

Height of Second Drawer: 11 cm

Depth of Second Drawer: 50 cm

Length of Third Drawer: 26.5 cm

Height of Third Drawer: 18 cm

Depth of Third Drawer: 49 cm

Description

The top is composed of three planks that have a cyma molding. The edge of the molding is sharp. The upper section sides are panel and framed with applied decorative molding attached to the stiles and rails. The back is comprised of three boards. The front has five levels of drawers. The first level consists of two upper drawers that are equal in size. The next three levels have one drawer each, and the fifth level has three drawers. The first level of drawers have a molded divider between them, and the drawers rest on runners. The front edges of these drawers have decorative molding that appears to have been glued on. Underneath the top section there is another cyma molding. The molding is on the front and sides of the object.

The lower section, which consists of three drawers is underneath this cyma molding. The central drawer is shallower

than the other drawers. There is molding around the drawer fronts as well. There is decoration, on the front panel, on the lower section under the lower section drawers. On the two sides, there are arches that come to a point in the middle. Next to this there is a crescent with curved edges. The sides of the object have arches. In the center of the arches, it dips downward. There are six trumpet legs, four in the front and two that support the back. The stretchers are flat and are shaped into arches that mimic the types of arches that are underneath the lower section. The feet are flattened ball feet or a form of onion feet. (Note: The handles and locks for the drawers are replacement pieces).

Construction

The top of the object has three boards that are nailed in place. The cyma molding around this is also nailed onto the object. A wood dowel covers the top of the nail. The side panels on the upper section of the object are mortise and tenoned with two pegs on the top and three pegs on the bottom section. This is accomplished in the "panel and frame" construction technique. The back is also of frame construction. (Note: i.e. Like those seen on 17th century chests.) This includes internal chamfering on the sides and back. The back is made of three boards with this

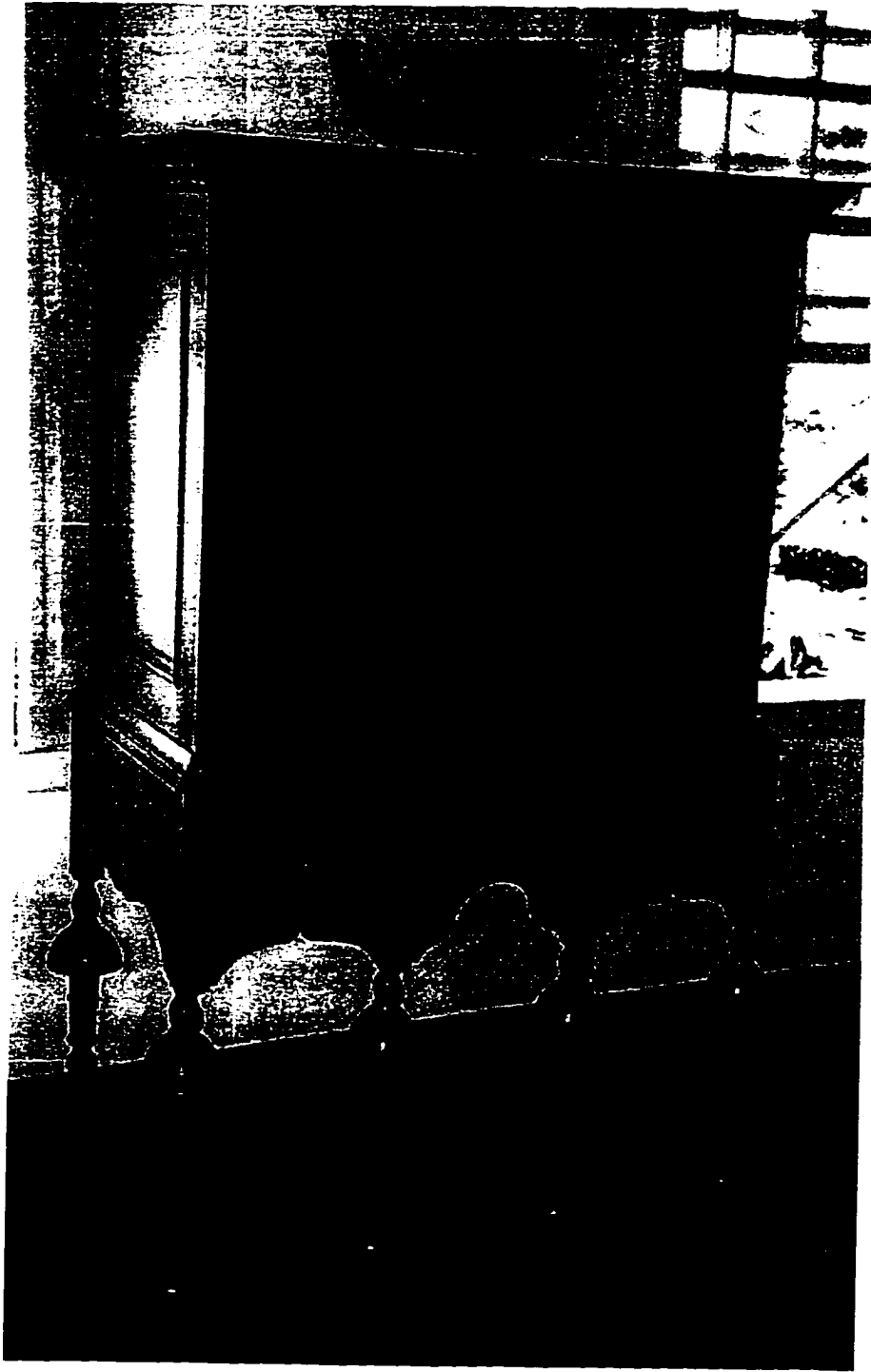
frame(mentioned above). The lower molding is nailed onto the lower section. (Note: The upper and lower sections are two separate pieces and they can be detached.

The lower drawer section is mortise and tenoned, but has no frame. It has upper and lower pegs on the side. One side has been pegged twice, while the other side is comprised of two boards, in which there are four peg holes. The trumpet legs are doweled into the lower section of the object. The front panel is mortise and tenon to the leg stiles. The pegs' usage varies from 1-2-3-3-3-2. The molding around the drawers is nailed on. The trumpet legs are turned and the stretchers have holes in them for the leg dowel which runsthrough them and then connects to the feet. The feet are turned in the shape of stylized onions. (Note: Onion feet are commonly seen on cedar chest frames.) The drawers are dovetailed. The bottom is nailed on.

Condition

The cedar is in remarkable condition. All the trumpet legs appear to be original as are the feet. The paneling in the top of the object is sagging and has deteriorated, but it appears to be stable. There is insect damage on the feet. One of the front stretchers has split away from the leg. There are also stress splits in the feet. The drawers are pine. These

drawer appear to be late replacements. The nails that fasten them are cut nails.



William and Mary Style High Chest. Property of The Bermuda National Trust. (Accession #: 1970-880)

APPENDIX B
ACTS OF THE ASSEMBLY, 28-30 OF MAY, 1623
(12) AN ACT TO RESTRAYNE THE INSOLENCIES OF THE
NEGROES.

Wh(as) the Inhabitants of the Somer Islands doe
complaine and p(r)sent unto this hono(ble)and graue
assembie, that the negroes who are servents to divers
p.sons inhabiting in theise Islands, having bene
negligently looked unto, and suffered to goe abroad in
the night and other unfitt tymes haue committed many
trespasses against us the inhabitants aforesaid, as
stealinge of piggs potatoes, poultrye and other fruit
and thinges to the great losse and damage of several
p.sons who cannott possible haue recompence at their
hands who have nothing where w(th) to make them any
satisfacc(o)n, and that diuers them (to p.vent such as
should Pursue to apprehend them,) haue carried
secretly cudgells and other weapons and working tools,
very dangerous and not meete to be suffered to be
carried by such vassalls. for Reform whereof be yt
ennacted by the authority of this p.sent generall
assemblie that if any negroe shall hereafter weare any

weapon in the day tyme, or knowne to walke abroad at any undue houre in the night tyme or any other tyme or tymes go out of the way into any lands in the occupac(o)n of any other p.son then the land of his Mr that then the Mr or owner of such negroe shall from tyme to tyme make full recompense to the p.son griued for the value of all such things as the said Negroes or any of them shall purloyne steale or grable, or any other hurt or damage by them done. And shall wthin three dayes after demand and due proof made thereof upon pains of forfeiture of treble damage to such ptie griued to be recouered by accon of debt, besides such corporall punishlm^t to be inflicted upon such Negroes as the lawe in such case requireth, or as the officer to whom the complaints shalbe made shall thinke fitt. Last of all that it shall not be lawfull for any negroe to buy or Sell, barter or exchange for goods Tobacco or other thinges whatsoever, without the knowledge and consent of his Mr for the goods and Tobacco he tradeth for, upon pains of punishm(t) aforesaid.¹

¹ See Lefroy, . *Memorials of the Bermudas, Volume I: 1515-*) p. 308-9

APPENDIX C
CENSUS RECORDS, 1697-1749

These are charts for the Population of Bermuda between 1697
until 1749*

Year of Census	White Men	White Woman	White Boys	White Girls	Total
1697	803	1050	1762 **		3,615
1721	1169	1596	1072	1013	4,850
1727	910	1768	1261	1131	5,100
1728	1140	1626	1074	938	4,778
1739	1618	1825	1058	968	5,469
1749	1593	1736	1090	871	5,290

Year of Census	Black Men	Black Woman	Black Boys	Black Girls	Total
1697	566	649	1032**		2,247
1721	817	965	880	852	3,514
1727	787	945	1158	987	3,877
1728	831	1030	933	863	3,657
1739	898	1083	871	933	3,785
1749	869	1219	1017	875	3,980

* These were taken from the Colonial Records. For the census taken in 1697, see CO 37,2:194; for 1721, see CO 37, 10:146; for 1727, see CO 37: 12:10; for 1728, see CO 37, 11:49; for 1739, see CO 37, 13:189; and for 1749, see CO 37, 16:194.

** This is the total number of children. This census record did not separate the boys from the girls.

Note: That the men were also split between those on the Muster Roll and those "Otherwise". Also in the 1739 and

1749, the census is further divided into "men at sea." The 1739 and 1749 census records include a listing of vessels. In 1739/1740 the number of vessels were 75 with a total tonnage of 4814. In 1749 the total number of vessels were 87.

APPENDIX D
LIST OF CARPENTERS AND JOINERS IN BERMUDA FOR THE
SEVENTEENTH AND EIGHTEENTH CENTURIES*

Benjamin Apowen	William Hilton
Gideon Argent	Thomas Hollowaie
John Ashew	Arthor Hutchings
Francis Baker	Josiah Hutchings
Wm. Barnard	William Hutchings
Thomas Bonham	John Ingham
Irseal Brownlow	Forster Mallory
John Bullock	William Mallory
Burch and Floyd	Henry Manley
Benjamin Butterfield Jr.	Wm. Matthews
Nathaniel Butterfield Jr	Mercer
Samuel Campbell	Richard Moore (Governor)
Thomas Clark	Gilbertus Nichols
George Cooper	John Nicholas
Edward Coxon	Edward Pearman
John Crisson	Anthony Peniston
James Darrell	John Peniston
Benjamin Dickinson	James Perinchief
Robert Dickinson	Thomas Py
Samuel Dickinson	Barthlemew Ratliffe
Lawerence Dill	Joseph Robinson Jr.
Jonathan Dunscombe	Daniel Lea Smith
Thomas Dunscombe	Henry Smith Jr.
Wm. Elge	Henry Smith III
John Evans	Richard Stammers
Floyd	John Stone
John Fox	Richard Stone
William Gibbons	David Tynes
Ambrose Gibons	Roger Walworth
John Gilbert	John Williams jr.
John Goble	John Wood
James Harvey	James Vaughanham
Thomas Higgs	

*This list of carpenters and joiners is from Hyde, *Bermuda Antique Furniture and Silver* pp. 22-28, with additions added to by author.

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