

JOSEPH MATTHIAS OF HAVERFORDWEST, PEMBROKESHIRE, 1771-1839

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Although furniture making was the defining activity of the cabinet maker, many regional firms in fact provided a wide range of services to their communities, varying according to the size and location of the firm and the enterprise and skills of its proprietor. It can be misleading to confine one's investigations to furniture alone, because the relative quality, size and status of the firm is reflected by all its activities.

The range of activities found among firms in South West Wales in the eighteenth and nineteenth centuries, who defined themselves primarily as cabinet makers, covers principally upholstery (including furnishings and room decorations), joinery, building, architecture to at least a minor extent, undertaking, valuing and auctioneering. Occasionally too we find wheelwright and carriage building, timber merchant, and combinations with other businesses such as inkeeper, ironmonger, or grocer. The object of this article is to study the activities of one such firm, comparing it where appropriate with others in the same district and period.

Joseph Matthias is well suited for such a study because he had a high status in his community, covered a very wide range of activities including undertaking and carriage building, and worked in a town, Haverfordwest, which was wealthy and displayed high standards in its architecture and cabinet making. In addition, when he retired from cabinet making in 1830 and sold his business, he left an inventory of the whole stock of goods and materials on his premises. This is given in its entirety at the end of this article, and reference will be made to its contents as evidence of the varied nature of his work. Before doing so, however, it is necessary to look at his personal history, and his relationship with the district in which he lived.

Our Joseph Matthias was the third of that name. His grandfather Joseph, of Cartlett, a parish adjoining Haverfordwest on the eastern side, married a Margaret Ball of Lancashire at Slebech, also to the east of Haverfordwest, in 1738, a union which produced two sons and three daughters. One son, Joseph, was born in 1743 at Cartlett, where he was subsequently described as a cabinet maker. He married Mary Williams of Llanvirn, St Davids, in 1769, and had six sons and four daughters. Of his sons, two concern us: Joseph, born 1771, also a cabinet maker, and Richard, born 1780, described as a coachbuilder. Joseph senior died in 1806, his wife Mary succeeded him and died in 1829 at the age of 82.¹

The *Universal Directory* of 1795 gives 'Joseph Matthias' and 'Lewis Pugh' as cabinet makers. It is not clear just which Joseph this is, but it seems likely that our man, who was twenty four, in 1795, would by then be taking an active part in his fifty two year-old father's business. One of them in that year took a lease from John Campbell of Stackpole, to 'Joseph Matthias of Uzmaston' for part of a tenement in Cartlett, and nine pieces of land, three dwellings and a pub.² Uzmaston is a rural parish which

includes Cartlett. The Matthias family were buried there, and their memorials are in the church. Young Joseph married his first wife, Mary, at Uzmaston on 6 July, 1800. His father made his will in 1803 'being weak in body and knowing the uncertainty of life', and died at Cartlett in 1806. In the notice to his creditors and debtors (*The Cambrian*, 15 March, 1806) he is described as 'Joseph Matthias, late of Cartlett, cabinet maker, upholsterer, carriage maker and wheelwright: contact Mary Matthias, widow, who is carrying on the business.' Old Mary, the family matriarch, evidently kept of at least a financial interest in the firm, but it was certainly young Joseph who on 26 October 1804 took an advertisement in *The Cambrian* newspaper, announcing that:

Joseph Matthias, Cabinet maker, Upholsterer, Housebuilder, and Auctioneer, Quay Street, Haverfordwest, returns gratitude for favours received since commencing business, (and) begs leave to acquaint the Nobility, Gentry and Public that he has removed for convenience of trade from Market Street to the house and extensive workshops lately occupied by Mr Lewis Pugh in Quay Street, which will enable him to execute orders with dispatch, elegance and on the lowest terms. Funerals supplied.

We find him then at this stage with an established business in town and premises with workshops also in Cartlett. It seems highly likely, too, that his younger brother Richard was working in the firm as a carriage builder, from his father's time, and there are references also to carrying services, showing that the firm diversified into the use of vehicles as well as the building of them. It is surprising that the *Universal Directory* makes no mention of William Owen, born in 1766, a cabinet maker and an architect of real distinction who must have been a colleague and probably friend of Joseph. They were both Freemasons; Joseph³ joined the Jerusalem Lodge No. 162 in Bristol in 1811, but in 1812 he founded the Hwlfford Lodge (Haverfordwest) No. 59B, being its First Worshipful Master. Owen joined as a founder member too, and was its first Senior Warden. Later, in the 1820s, they were both involved in extensive work at Picton Castle.

The firm seems to have grown too by acquisition and refurbishment of property, including some in Carmarthen (Joseph was listed as a burgess in 1818),⁴ and by building in general. The desperate business environment resulting from the end of the Napoleonic Wars in 1815 seems to have taken its toll on him, for in 1823 he was declared bankrupt and the sale of much of his property was advertised by his assignees.⁵ To add to his troubles, his wife Mary died, without issue, in 1820. Despite setbacks, he seems to have held onto his workshops in Quay Street, and must have recovered financially because in 1823 he was able to conduct the prestigious funeral of Lord Milford of Picton Castle. In 1830, aged 59, he married for the second time, to Anne Fawke of 'The Flights', Ledbury, and retired from the cabinet-making business. His address is given at that time as Carlton House, Haverfordwest. His mother had died in 1829. He made a marriage settlement to Anne, including property: three houses in Cartlett and two in neighbouring Prendergast.⁶ In October 1831 a house in Quay Street, 'lately occupied by Joseph Matthias' was to let, by W. & J. Owen. It was described as 'A desirable house, home of Joseph Matthias, who has an extensive line of business in cabinet-making. House adapted for that purpose, showroom, etc.' Coinciding with his departure from Haverfordwest, he assigned his business to James MacIntyre, presumably the husband of his sister Ann. For himself and his new wife he leased Lake Villa at

Boulston in Uzmaston Parish from Picton Castle; in the document he is described as 'house builder and architect'⁷ and he remained involved in these professions at least until 1835, when he is described as such in Pigot's *Directory*. Otherwise, he seems to have lived at Lake Villa as a gentleman farmer, leaving all his property to his wife Anne; clearly he left no issue by either marriage. His younger brother Richard, the coach builder, died in 1833, aged 52. Joseph died on 26 April 1839, aged 68, and was buried at Uzmaston, where he had been a churchwarden since 1831, on 2 of May with full Masonic rites. He was described in *The Welshman* of 3 May as a highly esteemed architect, most knowledgeable on Freemasonry, his funeral attended by 4000 (did they mean 400, perhaps?) people. His final years appear to have been comfortable, for the sale advertisement for the contents of Lake Villa in 1839 (see Appendix) indicates prosperity. The furnishings were, in the words of the auctioneer, '... superb, elegant and tasteful', such as '... the name of the late proprietor' would lead one to expect.

Joseph Matthias's business, as mentioned above, was assigned to James MacIntyre. The Indenture, dated 16 April 1831,⁸ states that:

... Joseph Matthias of Cartlett ... Gentleman ... hath for many years carried on the traders of Cabinet Maker, Joiner, Upholsterer and Coachmaker ... being desirous of retiring ... hath agreed with James MacIntyre ... on the first day of May next (1832) ... for the sum of £500 ... the utensils, implements and stock in trade are ... in the ... inventory hereunder written ...

Mention is made of MacIntyre's obligation to honour existing apprenticeships, and Matthias agrees not to open any other business during his lifetime within thirty miles of Haverfordwest, but retains the right to carry out work on his own farm.

Having bought the business, MacIntyre seems to have got immediately into trouble. In November 1831 he took Robert Welsh as a one-third partner, but by 1832 the partnership was bankrupt at the suit of a Margaret Devereaux, to whom it owed £127 3s. 9d. The remaining stock, somewhat pillaged by creditors, was sold at auction on 20 March 1832, raising a total sum of £232 11s. 10d. It is the inventory appertaining to the sale to James MacIntyre, together with a more detailed look at the various newspaper items, which is the substance of this study.

Listed in the inventory as the contents of the stables are a considerable number of mahogany chair parts, either 'Spanishwood' (Jamaican) or Honduras, and one set of twelve made up but lacking heads. Also, the parts of two card tables, typical of the period, with pedestals and platform bases, a Loo table of similar form, and a rosewood and a mahogany work-table, with triangular platform bases. A partly made-up mahogany pedestal sideboard and the parts for four sets of bed-steps (wood unspecified) complete this section of current fashionable furniture. This was evidently the cabinet workshop area, because we find nine benches upstairs and eight downstairs, together with workshop equipment: handscrews, a lathe, and a 'Glew Boiler'. The bench capacity for seventeen workmen, or more if the benches were long and free-standing, indicates the substantial size of the firm. Small items of furniture are represented by two mahogany portable desks, and the one humble item is the deal chest of drawers, 'complete except for feet and locks'.

Indications of a wider range can be deduced from the extensive stock of cabinet brassware including dining-tables ('table fork fastenings'), press beds ('8 pair iron press bed hinges, 8 bundles iron do., 1 paper brass do'), secretaire drawers ('1 pr. brass

quadrants'), sofa tables ('11 papers brass sofa table casters') and '18 Quire of blue paper', presumably for drawer linings. 'Brass Astragal' suggests cabinet doors, as do '2 pieces of Brass work in paper (panels for bookcase doors)'. The '2 Brass beading for chairs' calls to mind Regency chair-back decoration, and 'brass table wires' suggests brass string lines for inlaying. A 'bundle of cane' is presumably for caning seats.

Small items are indicated too by the '2 doz. brass tray handles', and a drawer of 'B. tray hinges': 'do with B. caddy feet and balls': 'Ivory Nobs and Balls', and 'Portable Desk Furniture'. The 'Brass Screen Mounts' probably refers to pole-screen fittings, and the 'Flush Handle Rings' to drawers fitted inside case furniture. It is very interesting to find a drawer of 'Clock Case Furniture Brass', because the extent to which cabinet makers were or were not employed to supply cases for clocks is obscure in South Wales. It seems that Matthias must have made them. Bed frame making is indicated by the 'two bed pillars' in the workshop, a 'String of wood bed casters', 'Head and Foot rail of a 4 post bed' and 'Bedscrews'. Planted 'compo' moulded ornament, such as is found on mirror and picture frames, is suggested by '2 Wood moulds for ornaments' and '15 Composition Moulds'. The 'Bladder of Gold Size' in the desk may indicate gilding of the compo mouldings, but this material was also used in japanning.⁹ The '4 Stump Joints' and '1 Doz. Dovetail Joints' in the Store Room are puzzling. They may refer to stump feet and supporting blocks for cabinet feet, and joints ready-cut in drawer side stuff.

Maintaining a stock of seasoned timber was a costly necessity which made considerable demands on the time, knowledge and commercial acumen of the cabinet maker. Great stress was laid upon it, and stock-in-trade sale advertisements frequently stress the use of 'well-seasoned' woods.¹⁰ It would probably have necessitated visits to Bristol, where the Cumberland Basin was the centre for sales of timber from the Caribbean.¹¹ Supplies in general came from a much wider range than is usually supposed, and in 1846 Messrs. Turly and Co., of Bridge Wharf, City Basin, London, 'Mahogany and Veneer Merchants', appear among the creditors of W. Smith of Tenby (cabinet maker, upholsterer, paperhanger and housebuilder) who was then bankrupt.¹² Joseph Matthias's inventory contains a considerable stock of veneer in the attics. Mahogany, both 'Spanishwood', Honduras and Curly are found, also rosewood, satinwood, zebra wood and maple. The '5 pieces of oak do. (veneer)' is interesting, suggesting the use of 'British Oak',¹³ a burr used by Regency and later makers. It is unlikely that plain oak would have occurred as a veneer. Listed as in the 'Oil Room' we find, in the solid, '7 Blanks Beefwood', a quantity of mahogany boards and slabs, maple board, one 'Rosewood Plank' and one 'Slab Satin Wood'. In the 'Loft over the stable' are eighty six deal boards, thirty one cedar boards, and 'One piece of Oak on Couples'. In general, there is a marked lack of oak timber on the premises.

The staining and colouring of furniture is represented by a wide range of materials. Logwood and Alum were used in combination to make an ebonising stain, and alum could also be used in complex recipes to make red and blue water-stains.¹⁴ Alkanet root is a well known vegetable material which, dissolved in Linseed oil, produces the 'Red Oil' used in particular for giving 'A Brisk Colour to Mahogany'.¹⁵ This, together with the boiled oil stored in the Oil Room, suggests the use of Oil polishing, presumably for plain mahogany furniture and table tops. As one would expect, there are also blocks of

beeswax on the premises. As well as oil polishes, there are a number of gums and resins used to make spirit varnishes and French polish.¹⁶ 'Dragon' is the dark red resin, soluble in alcohol and used to tint varnishes, known as 'Dragon's blood'. 'Sandarach' is a resin which, with added Gum Mastic and Anime made a 'white hard' clear varnish for pale woods, such as satinwood: 'Shell lac' resin is the basis of French polish: 'Mastic', a gum used mainly in oil paints and varnishes: 'Rosin', which had a number of uses in polishers and fillers, notably with Turpentine or Linseed Oil to make varnishes, and 'Gum', which may be one of a number of different types. The 'Amini' may be the substance known as Gum Anime, a rather soft, alcohol-soluble resin. This list shows Matthias's ability to make up polishes to suit any contemporary furniture finishing requirement.

A 'Treatise on Cabinetmaking' and 'Patterns of Brass for Furniture' are presumably a practical guide to technique and a combined Birmingham manufacturer's catalogue. Of the greatest interest, however, is "Sher(a)ton's Cab. Drawing BookQD, the first known example in the area of this immensely influential book, and the best evidence so far for a Sheraton influence on South Wales furniture makers. Both the engraved plates found to date, the well-known Haverfordwest Trade Card¹⁷ and Bowen's label from Carmarthen,¹⁸ illustrate pieces from Sheraton, but as both were printed in Birmingham, there is no guarantee that they were locally designed.

All the furniture in process is grouped together in the workshop, but throughout the premises there are other articles which may be simply unwanted domestic pieces left behind or things not intended for immediate sale. Among these we find two 'Election Chairs', one in the larder and one in the attics (together with a 'Bed Ditto.'). 'Also, in the loft over the stable, 'Part of 2 Election Chairs', bringing the total to four. In the Parliamentary Election of 1826, R. B. P. Phillips Esq. of Picton Castle stood for the borough of Haverfordwest. As stated above, Joseph Matthias was much involved in work at the Castle during the 1820s, and in the accounts there is an entry for 14 October 1826 to Joseph Matthias for an election chair and 'ribbons' totalling £12 18s. 8d. together with £2 12s. 11d. to Mr Potter (a printer) for gold and silver paper 'had by Mr Matthias for the chair'. Elections at that time were notorious for extravagance. Phillips was returned unopposed, having 'on the previous Thursday canvassed it without opposition'.¹⁹ Arriving at the Town gates, his carriage was drawn up to the Mariner's Inn by the populace, whence proceeding by stages to the Town Hall, and being duly elected, he was '... then conducted down the Hall steps to a very handsome chair (provided by Mr J. Matthias), and was carried through every street in the town, preceded by the band of Mr E... James, the colours of the different companies of the Borough, Electors three abreast, and 24 young women attired in white, with blue ribbons and garlands, and a basket of flowers'. Much the same sort of event took place in neighbouring boroughs. In Carmarthen the popular local candidate Mr Jones,²⁰ ('a St. Peter's Boy') was returned unopposed. 'The worthy member was then introduced to the chair, which was most elegantly decorated with ribbons, Etc., and was carried through all the principal streets...'. At Pembroke, too, Hugh Owen Esq. of²¹ Orielton was elected unopposed at the Town Hall, which was crowded, and '... the display of female beauty added greatly to animate a scene of as enthusiastic and sincere a demonstration of public joy... as was ever witnessed at a public assembly. Mr Owen

was then conducted to an elegant chair, highly ornamented, with a canopy of laurel, and carried through the town’

Traditionally members were chaired on adapted domestic examples. In Hogarth’s painting ‘Chairing The Member’ of 1753, (Sir John Soane Museum, London) the MP is sitting in a heavy scroll-armed chair with a carved cresting and an upholstered panel in the back, adapted for carriage by addition of a frame beneath the feet, supporting carrying poles. A chair in this tradition can be seen in the Museum of Welsh Life, St Fagans,²² a panel-back armchair of about 1680, belonging to the families of Nannau and Vaughan in Merionethshire. With added iron brackets on the sides for the carrying poles, it served Sir Robert Williams-Vaughan, returned for Merioneth thirteen times between 1792 and 1835.

Extemporary arrangements sometimes served, too. B. R. Hayden’s painting, ‘Chairing the Member’ (Tate Gallery, London) of 1827 shows an election at Tenterden, Kent, where the member is apparently about to be deposited onto a wine butt on a handcart,²³ but this may be polemical, since every activity in this picture illustrates the degrading effects of drink. At Carmarthen in 1831, with reform in the wind and an effective opposition candidate in the person of Capt. Phillips, matters soon became ugly. Phillips was eventually carried round the town on his canvassing tour in a small boat in which a chair was placed. He was duly elected, however, and the same boat, ‘. . . was brought to the Hall stairs very handsomely decorated, into which Captain Phillips stepped, and was again chaired through the town’²⁴

The existence of four purpose-made election chairs in Matthias’s shop, together with local newspaper descriptions of such things, is possibly evidence of a local tradition. Since Phillips paid for his chair at Haverfordwest, one would hope to find it at Picton Castle, but to date no trace of it or any of the others has been found. It is possible of course that they were owned by Matthias and hired out for such occasions, but in any case elections after the Parliamentary reforms of the 1830s were more sober affairs, and the demand for this particular form of display may have disappeared. Upholstery, in its broadest sense, covered furnishings as well as furniture, and an upholsterer’s services can be compared to those supplied by a modern interior decorator. This is well illustrated by an advertisement in ‘The Welshman’ for 6 December 1839, where William Lewis of Picton Place, Haverfordwest, Cabinet maker, Upholsterer, Undertaker and Housebuilder, offers a ‘large assortment of Carpettings, Moreens, Chintzes, Tabouts, Fringes, Floor-Cloths, table-Coverings, Paper Hangings, etc.’ and states that he will be ‘Happy to wait on any person residing in the Countries of Pembroke, Carmarthen or Cardigan, with drawings and patterns of the various articles connected with the above business’. It was certainly a lucrative branch, expanding with the growing middle-class wealth, and increasing diversity of interior fabric and paper decorations. William Lewis’s firm later became G. R. Lewis,²⁵ a furniture manufactory, carpet warehouse and timber merchant, while in the 1850s a brother, Daniel, followed the same trade in Cardigan. He thrived so well that in five years he was able to sell-up a huge stock and take to a business in Duke Street, Cardiff.²⁶ Apart from fabrics and special equipment, a lot of Matthias’s brassware and fittings are associated with this work, and give an idea of the fitting-out of customer’s rooms which he must have undertaken. Such items include ‘1 drawer of Tin’d Rolling Blind Brackets’: ‘1 Do. with 7 Ven’n Blind Mounts’:

'1 Paper small Brass Rings': 'Line — Green . . . bindings, 3 Bell Ropes, Green Laths for Ven. Blinds, 1 Brass French Rod': 'Pair Blinds': '2 Curtain Rods with French Ends': '5 Papers Brass Curtain Bands': '12 Brass French Rings': '36 Brass Cornice Ends', and various other small items. 'A drawer of tacks', '1 paper of Black tacks' and '20,000 Patent Mal. (eable) tacks' must have covered the needs of seat upholstery and undertaking. Materials in the Feather Room include '1 Bag Down', 'Lot Curled Hair', and 'Lot Uncurled Hair'. Elsewhere, '5 Old Haircloth seats', 'Remnants of Chintz', '1 Roll of Satin', '2 Bundles of old pieces of Moreen', and 'Sundry pieces of green cloth' indicate the fabrics used for past jobs. By contrast, the 'Roll of Yellow Canvas' and the '7 Yards of Mattrass Tick' are stock items for furniture and mattress covers.

In the Upholstery Room are 'Cutting Boards and Trussels' (boards supported on four-legged stools) together with an 'Ash Straining Frame', a 'Mattrass Frame' and the 'Mattrass Tick' noted above. Also a 'Whole Basil Skin', (Bark-tanned sheepskin,²⁷ a thin leather) and elsewhere '3 Roan and 1 Basil Skin, 2 pts (parts) of Roan Do.). Roan is another form of sheepskin, tanned in Sumach, very flexible and a good substitute for Morocco. Evidence of room decorating is found in the 'Patterns of paper and Box' and 'Patterns of fringe and Box'. These suggest display samples to assist customers in the choice of wallpapers and curtain fringe. 'Old Curtain fringe & Tassels in box' is perhaps a remnant.

The overall impression is that the firm carried the appropriate stocks and equipment to upholster its furniture and make mattresses for its bed-frames, and to carry out decorations and furnishing work in the houses it built or re-furbished. There is no reason to believe that it was any more extensive than this. As a builder, wheelwright and coachbuilder as well as cabinet maker, Matthias spanned every form of contemporary painting, other than marine work. It is appropriate therefore to consider the colours and equipment as a whole, but separate from the dyes and polishing materials for furniture.

Preparing paints and varnishes for use required some specialised equipment and a stock of solvents, as well as an adequate range of colours. For equipment we find '1 Muller (paint), a 'marble slab' probably also for grinding colours, and a 'Paint Mill', the former items for grinding colours by hand and the latter a machine for handling larger quantities.²⁸ These would have provided for both grinding moderate amounts of mixed colours for a job, and the preparation of large quantities of un-mixed materials, such as white lead for priming. In The Oil Room we find a 'Box redlead', a 'Cask Ceruse', (a kind of burnt white lead), and a 'Cask White lead', which was the best material for priming, together with a 'Do. Boil'd Oil' a 'Jar and Hamper of Turpentine' and 'Do. Boil'd Oil'. Elsewhere on the premises are rosin, 'White Coperas', (ferrous sulphate), and a 'Lot sugar lead', (a white lead oxide), all used in varnish formulations. Also, a 'Cask of Red Lead'. An interesting omission is lime, which was extensively used for painting the kitchens and humbler areas of house interiors as well as exterior walls, barns and cottages. Some colours too are found in the Oil Room, a cask of 'powder paint', 'Do. Green Do.', 'Do. Black Do.', and 'Do. Red'. Ready-made materials were a 'Tin can Blk. Japan', 'Do. Varnish', and 'Jar varnish'. Colours for painting are found mainly in the stores, a drawer of 'Min. (eral) Green': 'Do. Green Vitriol' (zinc sulphate): 'Do. Terra Sienna', an earth colour form of yellow, and similar amounts of 'Prepared

ochre' yellow, 'Do. Black', 'Blue Vitriol', (copper sulphate), 'Turkey Umber', 'Venetian Lead' (red?) and more mineral green. Elsewhere in the stores are a 'Paper of Croome Yellow' and a 'Paper of Prussian Blue'.

This range covers all the firm's needs for preparing varnishes and primers, and mixing colours for oil painting in domestic work, outside an in. Carriage painting demanded fine colours and line painting, together with a high finish, black japanning of metalwork and impeccable varnishing. In this respect another interesting omission is copal gum, an expensive varnish-making and drying agent in the best oil paint and varnish mixtures. Drying oil formulations were complex, and one contained sugar of lead, which is found above. Matthias seems to have used only boiled oil, which gave paints the best resistance to strong sunlight. The ceruse was also used in drying oils.

Contemporary details of house-painting are to be found in the Day Books of John Rowe of Tenby (Cabinet maker, ironmonger, house painter, etc.) who, in 1826, booked out materials for a job for Mr Howell Williams of Tenby,²⁹ including 12 lb. of Whiting and 1 lb. of glue (presumably to make size to bind the whitewash), also 2 quarts of linseed oil, a quart of turpentine and 1 lb. of White lead, presumably for priming. A further 2 oz. Prussian Blue, 1/2 oz. lamp black, and 2 oz. of Dutch pink represent colours which could have been mixed as necessary in either whitewash or oil-bound paints. The on-site mixing of colours to a customer's taste must have been a test of a workman's skill and judgement, not least of the quantity to grind for a job with minimum wastage. Elsewhere in Rowe's books we find the use of Litharge, Spanish Brown and Green copperas in colours, and '1 Winchester of Abathaw Lime', presumably imported coastwise from the port of Aberthaw in Glamorgan, noted for the quality of its lime.

Items associated with joinery are scattered throughout the premises, and are not numerous. 'clout nails' and 'clasp nails' are found in the stores and also in bags, probably ready to take out on site. otherwise, we have 'Glass Brass Plate Rings', 'Japan Door laches', rising butt hinges, brass hat pegs, brass rack pulleys, window fasteners and iron hinges. Presumably the '86 Deal Boards' in the loft over the stables were mainly for house joinery. Among the books is a copy of *The Complete Modern Joiner*.

Of all his activities, it is Matthias's documented work as a builder and occasional architect which gives us the clearest indication of his status as a tradesman. He was much employed by the Phillipses of Picton Castle, where between 1826 and 1832 he was paid £832 (excluding the election chair). Most of the entries³⁰ are simply cash payments, but the first one, for £100, is described as 'repairs to Picton Castle', and it is reasonable to suppose that most of his work there was repairs and maintenance. During the 1820s, too, more than £1000 was spent with the architect William Owen on the extension, decoration and furnishing of the Castle, and it seems highly likely that Matthias worked with him in a lesser capacity. It may be this relationship which caused him to be diffident of his status when he have evidence in a court case in 1834 (*Tombs v Commissioners for building a bridge at Haverfordwest*).³¹ He stated 'I live at Lake Villa (Uzmaston) and have been a resident in Haverfordwest for 30 years. I am a builder and surveyor but assume not the name of architect. I have had great experience and have valued houses frequently. The candle manufactory was built under my supervision . . .'. The case concerned compensation for the owner of this factory, which had to be

demolished; although described as ‘admirable’ by the commissioners, and valued at £3000 by Matthias, a much lower figure was finally agreed. Despite his modesty, he designed work to the interior and gallery of St. Thomas’s Church, Haverfordwest (1819–20)³² and alterations to the interior of Uzmaston church in 1835–39,³³ as well as the candle factory. He is described as Architect and Builder in Pigot’s *Directory* of 1831. As a builder, he describes himself in 1836, giving evidence as an expert witness in the de Rutzen Arms lawsuit, Narberth, as ‘a builder for 40 years. I have lastly built Moat besides many other houses’. Moat, or New Moat, was a large country house.³⁴

Advertisements appeared from time to time for the letting of houses by Joseph Matthias, such as Grove House, Haverfordwest, in 1816, described as ‘elegant and commodious . . . Recently put into thorough repair’.³⁵ In 1819, too, a marine residence, a ‘neat convenient cottage for small genteel family . . . lately built’.³⁶ It is not generally clear, however, whether he owned them or was acting simply as agent for lettings. A number of books in his inventory shed light on his architectural work. *Palladio’s First Book of Architecture* seems inappropriately grand. Others are *Observations on the Ventilation of Rooms*, *Large Drawing Book*, *Drawings of Cap (itals) Friezes and Cor(nices)*, and *Arch’l Designs*. It seems likely that the last three were his own work.

Appropriate timber and metal fittings for both wheelwright and coachbuilder are listed throughout the premises. The ‘2 Carriage poles’ in the stable sound more appropriate for a sedan or similar chair. Perhaps an election chair? The pair of cart shafts are self-evident, and the lancewood (hickory) shafts would be light ones suitable for a carriage. A variety of carriage-building materials were accumulated in the Parlour: ‘47 Blocks (Coach)’, presumably for wheel naves: finished and unfinished spokes, felloes, and two more pairs of lancewood carriage shafts. Also, the unfinished bodies of ‘2 Cars’ and ‘1 Phaeton’, together with ash timber for this work, a ‘Carriage of Carr’, ‘Dash Irons’, ‘2 Pair Lamps’, and ‘2 Iron Axle-Trees’. In the passage is a ‘Double Bottom Phaeton & 6 Wheels & part Carriage’, and a ‘Gig box’. The trimming of carriages is represented by ‘Red, Blue & Drab Carriage Lace, Purple, Blk., Green, White and Blue Curtain’. Fittings are found too, as pieces of brass dash bead, panel edges in brass, a ‘Paper of Carriage furniture’, and ‘Lot iron springs’.

The timber stocks contain substantial quantities of ash and elm, for carriage bodies, wheel spokes and naves respectively, stored in the Barn, where we also find two phaetons. In the Haggard, too ‘65 Ash and Elm trees’, with two ash planks on the sawpit. As with furniture, it was essential for a maker to accumulate a stock of seasoning wood to provide for orders into the foreseeable future. Joseph’s brother Charles, the coachbuilder, died in 1833, and as the business, sold to MacIntyre in 1830, was bankrupt and sold-up in 1831, coachbuilding on this site must have come to an end. In 1841 the ever-entrepreneurial Henry Lewis of The Bridge, Haverfordwest, took an advertisement to the effect that ‘. . . by the urgent request of several families, he has commenced in the Coach-Building Business; and having engaged a superior workman from England’ promises to make carriages ‘in a very superior manner to what has hitherto been done in Wales. . .’.³⁷ As well as making carriages, Matthias also supplied carriage services, much as he seems to have developed building into lettings and property dealing. In 1816 he advertised as waggoner³⁸ from his Quay Street premises, and in 1817 his ‘Flywaggon’ is recorded as delivering silver coinage from London.³⁹

It was commonplace for leading cabinet makers in south West Wales to expand into auctioneering and undertaking, which must have been lucrative additions to their core businesses as well as increasing their status and involvement in local affairs. The appeal of undertaking is obvious, a guaranteed market for which all but the poorest made some provision. Doubtless, too, access to the bereaved by providing a personal service gave the cabinet-making undertaker the necessary introduction to providing valuations of the deceased person's estates. Thus in April, 1830, Henry Harries and Son of Tenby submitted an account to the 'Executors of the late Mrs Leach'. Under a heading advertising the firm as 'Cabinet Makers, Joiners, Painters, Paper Hangers, Auctioneers, and UNDERTAKERS', he is charging £3 10s. *od.* for a Coffin and plate and 10/- for 'The Goods Chattels & Effects', doubtless a valuation fee.⁴⁰

Joseph Matthias advertised as auctioneer and undertaker in his first advertisement in 1804. In 1809 he sold the contents of Sion House, Tenby (W. Routh, dec'd)⁴¹ and in 1814 and 1819 he held auction sales in Pembrokeshire.⁴² Undertaking is represented in Matthias's Inventory by metalware: '2 Papers Black Coffin Pins', '1 Paper Brass Coffin Handles', '1 Paper Blk Coffin Nails', and '3 Drawers of Coffin Furniture': trimmings, by 'lot Coffin lace Blk white and Yellow', and timber presumably by some of the elm in the barn and haggard.

The degree of involvement in undertaking seems to have varied between cabinet makers, because some who did not advertise this service had coffin furniture in their inventories, indicating that they made coffins. Matthias was certainly top of his tree locally in this profession, because in December 1823 he buried Lord Milford of Picton Castle, a grand event, described in detail by the *Carmarthen Journal* on 12 December:

... the room where the body lay ... was elegantly and solemnly fitted up with black cloth, hung in ancient Grecian drapery, and lighted with wax tapers, relieved with escutcheons bearing the arms of the deceased. The coffin ... covered with rich crimson Genoa velvet, and best brass furniture, double gilt, with his different titles and age engraved upon the plate ... covered with cloth ... struck every beholder with awe when he passed the two mutes at the entrance of the room. At ten o'clock ... the undertaker began to form the vast multitude into the following order, which moved off at eleven o'clock; first the undertaker, followed by two mutes, and two mourning carriages carrying the clergy and medical gentlemen; a detachment of the Dungleddy Yeomanry with arms reversed: tenants, respectable tradespeople, and gentlemen on horseback with black silk hat-bands and gloves, two and two, in number 480 ... a vast number followed on foot ... preceding the hearse, which was drawn by six black horses, elegantly caparisoned with black cloth and escutcheons ... five mourning coaches, conveying the chief mourners ... the family carriage, empty ... 40 gentlemen's carriages ... the rear brought up by a detachment of the Yeomanry Cavalry ... Received at the Cartlett turnpike gate by the Corporation of the Town and County of Haverfordwest, the Royal Pembrokeshire Band played the dead march from Saul as the procession proceeded to St. Mary's Church where the service was held and the deceased was placed in the family vault. The whole of the procession was classically arranged, and not a single accident or mistake occurred. Too much praise cannot be given to the able Undertaker, Mr. Joseph Matthias, of Haverfordwest, the whole of this extensive business being conducted solely by himself. It is computed that there were upwards of 5000 people in the procession.

Although Joseph Matthias continued to practise as a surveyor after he sold the business in 1830, the period from then to his death in 1839 can be seen as his retirement from the stresses of business to the slower pace of life of a gentleman farmer. The extent to which the head of any cabinet-making firm was personally involved in the making of

furniture is often a matter of speculation. Joseph must have learnt his trade, both as a maker and designer by, say, 1790, but from the time of his first advertisement in 1804 the range of his activities was such that he can hardly have worked at the bench himself. He can best be visualised as a proprietor, organiser and designer, professional surveyor, employer of men and man of local affairs. The Milford funeral alone shows him as a capable organiser with a meticulous attention to detail. Further evidence of the respect in which he was held comes from the account of his own funeral in the *Carmarthen Journal* for 10 May 1839:

One of the largest Masonic meetings ever known in Wales took place . . . at the funeral of the late Mr Joseph Matthias, of Lake Villa, Pembrokeshire, and shews the high esteem in which he was held by the Craft in the County. He was buried, by his own wish, with full Masonic honours at Uzmaston Church. The coffin was . . . beautifully ornamented with Masonic device. The funeral was large and highly respectable, indicating that it was not only among Masons that he was held in such high respect, but throughout the neighbourhood, by persons in general.

Joseph's widow, Ann, survived him and returned to her native Herefordshire, for in 1847 she married Mr Preece, manager of the Hereford Old Bank, at Ledbury. Following Joseph's death, the contents of Lake Villa were sold by auction in September 1839, by Henry Lewis, another cabinet maker and auctioneer. The advertisement is given in full in the Appendix.

Among the farm stock and implements are two carpenter's benches, a lathe and tools, carpenter's chest and tools and, interestingly, 'Paint-slabs, Muller, Paintpots and brushes'. Also 'bacon chests', an instance of the storage of bacon bedded in bran instead of hung from beams.⁴³ The house contents are of good quality and style, including smart furniture made from zebra wood, tulip wood and rosewood as well as the ubiquitous mahogany. It seems likely that these pieces were his own products, but they are typical gentry furniture. They include also ' . . . Telescope, one night and day ditto, one excellent 'Theodolite and case, . . .', and 'about 50 volumes of useful books'.

Throughout his inventory and reported work, there is no evidence of any vernacular items. Matthias aimed for the middle-class fashionable market, and it is an indication of the wealth of the neighbourhood that he was able to thrive on it within a few miles of his home town, together with the formidable William Owen, the Lewises, and other firms. He doubtless profited greatly by his Picton Castle connection, eventually renting Lake Villa from the estate. It is highly regrettable that, to date, not one piece of furniture can be attributed to his firm or his father's, a possible total of sixty year's production. Nothing remains either of his known building work: New Moat house is demolished, and his church interior work has all been superseded.

ACKNOWLEDGEMENTS

I am greatly indebted to Thomas Lloyd, the Pembrokeshire architectural historian, who has generously shared references to Matthias's building, architecture, and career generally, discovered during his own researches. He has provided invaluable background detail of the area, as well as access to the Picton Castle accounts and present furnishings. Two descendants of the Matthias family, Mrs R. V. Lilwall of Pembroke and, especially, Kathryn Rees of Cardiff have contributed the results of their detailed family history researches. My thanks are also due to the staff of the Pembrokeshire Record Office and Carmarthen Reference Library, Mrs Jowett of the Masonic

Library in London, Robin Hamlin of the Tate Gallery, and Richard Parkins of the Tenterden Museum.

Special thanks are due to the Regional Furniture Society for the award of a bursary, which has made this work possible.

APPENDIX I

INVENTORY OF THE CONTENTS OF THE PREMISES OF JOSEPH MATTHIAS, QUAY STREET, HAVERFORDWEST, 1831.

This Inventory was deposited in the Pembrokeshire Record Office (no. D/PEH/z/599) among the bankruptcy papers of MacIntyre and Walsh. It appears to have been drawn up on the occasion of the assignment of his business by Joseph Matthias to James MacIntyre, his brother-in-law, in 1831. It is quite rough; evidently the first-hand account of what was there, without valuations, and is unsigned; it may perhaps be the basis of a more formally-expressed document, now lost. It is incomplete, lacking a title page, but presumably represents the contents of his premises at Quay Street, Haverfordwest. This was advertised (*Carmarthen Journal*, 14 May 1830) as to let, '... A desirable House, the home of Joseph Matthias, who has an extensive line of business in cabinet making'. The house had been adapted for that purpose with a show room, etc., and the stabling and outbuildings must have been ample, because Matthias also ran a wagon service from Quay Street (see above). Even so, it seems very unlikely that there could have been space enough for the haggard (normally an enclosed area adjoining a farmyard used for ricks etc.) where we find '65 Ash and Elm Trees', presumably felled timber awaiting eventual conversion on the sawpit. Another anomaly is the insertion, in the middle of lists of materials in the stores, of a list of haycocks and straw stacks at Cortspark and Uzmaston. A likely answer to these anomalies is that the haggard items were at his Cartlett premises, included to cover all his timber stocks. A further puzzle lies in the description of rooms in the house, where there is no mention of the showroom referred to in the 1831 description, nor any reference to his showroom stock, although this may have been disposed of separately, or by private contract. Perhaps it is the Cartlett premises entirely. We cannot be sure. The stock is evidently mainly in its usual places, but some items have been brought into rooms vacated by the dweller: hence the wheelwright's materials in the parlour, and things in bedrooms. Only a few domestic articles remain, mostly in the kitchen quarters. Items relating to different aspects of the business are stored together, so cabinet making, undertaking, carriage making and upholstery metalware are often in the same sets of drawers. Items are listed in this transcription in sequence as written, omitting nothing. Quantities of items are usually described as 'a paper of . . .' or 'a drawer of . ..'. Presumably these refer first to items wrapped in paper, much as they were received from a supplier, and second to the contents of drawers in storage units.

Drawer table fork fastenings	1 Do. Brass table Ketches
Do. Cornice Iron plates	1 Do. Tin'd Rolling blind brackets
Do. 2 prs. Card table hinges	1 Do. Japan Door laches
Do. with White and brass pins	1 Do. " " "
Do. with Sprigs	8 Divisions with Brads
Do. Min. [eral] Green	1 Do. with Bed Casters
Do. Green Vitriol	2 Do. Clasp Nails
Do. Brass locks	1 Do. Clout Do.
Do. Brass and Ironwork	2 papers Logwood
Do. Terra Sienna	1 Piece Pumice Stone
2 Papers Locks (iron)	1 Muller (paint)
Do. Door handles brass	Sundry brass
1 Do. Iron Locks.	2 Papers Black Coffin Pins
1 Do. Glass Brass Plate Rings	1 Do. Tin Tacks
1 Do. Alum	Oil Bottle

Pan and Glue
5 Deal Shelves
Stool
Lot Sugar Lead.

In the Stable

2 Tubs 1 Bucket
1 Cask
6 pieces 1/4 Cedar
2 Carriage poles
1 Pair Cart Shafts
1 . . . Lancewood Shaft

Yard

Culm, Sundries

Spanishwood Chairs
20 Side rails 12 chairs
QD Back Feet wanting 12 heads
10 Splats
6 Heads
16 front feet

Honduras

16 Side rails
24 Back feet
24 front feet (Spanish ones)

2 Mahogy Card tables viz
2 Bottom Blocks
2 Pillars
4 Tops
2 Rims & Pannels

Mahogy Loo table
Upper & Lower Block
Clamps complete
pillar
Top and Rim

Rosewood work table
Blocks, Pillar & Rim

Mahogy Do.
Block Pillar & Rim
4 Small Mahy table Tops
4 Small Do. [three-cornered] Blocks.

Mahogy Pedestal Sideboard
Frame, Top, 2 Pedestals
2 Plinths & Drawers Stuff

4 Bedsteps
4 Pair Sides

4 Bottom Frames
4 Falls & 4 Seats
4 Backs & 24 other pieces for the job

3 Iron Cramps & Gluepot
Deal Chest of Drawers complete except for feet and locks
2 Mahy Card table Rims
17 Handscrews
9 Benches up Stairs } in
8 Do. down stairs } work shop
Turner's Lathe

Down Stairs

A Large Cast Iron Glew Boiler
2 Mahy Portable Desks
1 Mahy Commode
1 Mahy Dressing table/framing
Deal framing, 4 Pannels
Bed Pillars

Loft over Stable

86 Deal Bds.
12 1/2 In. Cedar Bds.
19 In. Do.
1 Bench
Lot pieces
1 Piece Oak on Couples.
Part of 2 Election Chairs etc.
1 Pair Sashes
4 side rails & 3 Splats } all mahy.
10 Back feet } for chairs
10 Heads
3 Cornice Moulds
2 In African Mahy (piece)
Oak stave & 1/2 in bd.
1/2 In. birch
Kive with Hair and . . .
Old box & Lumber

Parlour

47 Blocks (Coach)
2 Lots unfinished spokes
1 Finished Do.
Lot felloes
Short pieces Lance wood
2 Pair Lance wood Shafts
1 Old Pole
3 Bodies unfinished via 2 Cars 1 Phaeton
Sundry Ash for Do.
Carriage of Carr
Dash Irons, 2 Pair Lamps
2 Iron Axle-trees

Passage

Paint Mill
 4 Tin Cans with Varnish
 Double Bottom Phaeton & 6 Wheels & part
 Carriage
 Marble Slab Gig box
 Oil Cloth

Brass Store Room

8 Pair Iron Press Bed Hinges
 8 Bundles Iron Do.
 1 Paper Brass Do.
 1 Do. Do. Rising Butt Do.
 1 Pr. Brass Quadrants
 1 Paper Brass hat pegs
 80 papers screws
 33 Do. Do.
 11 papers Brass Sofa table Casters
 5 Cakes Bees Wax
 21 Drawers with screws
 1 Do. prepared Ochre
 1 Do. Do. Black
 1 Do. Blue Vitriol
 1 Do. Turkey Umber
 1 Do. Mineral Green
 1 Do. Brunswick Green
 1 Do. Sugar of Lead.
 1 Do. White Coperas
 1 Do. Venetian Lead [Red?]
 1 Do. Old Thread and Sundries
 18 Quire Blue paper
 123 Sheets Glass Paper
 3 Balls twine
 Bundle of Canes
 Cask of Red lead
 Augur — Box with printing type
 5 Papers of Sprigs
 1 Do. Blk Tacks
 2 Do. Clouds

 1 Drawer with Dragon
 1 Do. Alkanet Root
 1 Do. with Gum
 1 Do. Rosin
 1 Do. Mastick
 1 Do. Amini
 1 Do. Shell lac
 1 Do. with 7 brass Ven'n blind mounts
 1 Do. with 4 brass rack pulleys
 8 Brass Bolts
 1 Drawer with 7 Brass window fasteners
 1 Drawer with 2 doz brass Tray Handles
 1 Do. with Brass hinges
 1 Do. with Do. Chains

1 Do. with Sandarack
 1 Do. with B. Tray hinges
 1 Do. with B. Caddy feet and balls
 1 Do. with tacks
 1 Do. with Brass sundries
 1 Do. with Do. Hat pegs
 1 Do. with Ivory Nobs and Balls
 1 Do. with Portable Desk Furniture
 1 Drawer with Brass . . . nails
 1 Do. Sundry Brass
 1 Do. Clock case furniture Brass
 1 Do. Sundry brass
 1 Do. with Iron Hinges
 1 Do with brass Do.
 1 Do. Brass Screen Mounts
 1 Do. with Bee Caps
 1 Do. with Screw rings
 1 Do with B. Sundries
 1 Do. with flush handle rings
 1 Do. with Emery powder
 1 with 8

At Cottspark

Part of a Cock of Hay
 Stacks of Barley and Oat Straw
 At Uzmaston
 pt. Small Cock of Hay

Store Room cont'd

4 Stump joints
 1 Doz Dove tail joints
 2 Papers of . . .
 1 Paper Small Brass rings
 1 Paper Iron pole Crabs [?]
 small & string with Old Brass rings, String of
 wood
 bed castors — Paper patent locks — 3 Carriage
 keys
 Glass Inkstand
 3 Roan & 1 Basil Skins
 2 pts of Roan Do.
 Brass Astragal — paper brass hooks
 piece of Girth web Old Augur
 Red, Blue, & Drab Carriage lace
 Purple, Blk. Green, White & Blue Curtain
 line — Green . . . bindings
 3 Bell ropes — Green Laths for Ven. blinds —
 lump of
 Alum 2 Brass beading for chairs — 3 Pieces of
 Brass Dash bead
 4 Brass (small) pannels for carriages 1 Brass
 french rod
 44 Oak Veneers — Jack Chain.

In the Scullery

1 Iron Saucepan
 1 Frying Pan
 1 Grid iron
 1 Tin Strainer
 1 Pan 1 Small tub
 1 Chamber

Pantry

1 Dutch Oven
 1 Cask

In the Kitchen

1 Shelf and Dresser
 1 Cupboard
 1 Press
 9 Earthenware dishes
 23 Plates
 1 Metal Tea Pot
 5 Jugs
 2 Cream jugs
 3 Cups and 6 saucers
 2 Galley-pots
 1 table
 2 Candlesticks
 1 Pewter Plate
 1 Tin Dish Cover
 Tin Candle Box
 1 Iron Saucepan
 3 Old Chairs
 1 Old Window Seat
 Tin Strainer
 1 Iron Spit
 Brass Lamp
 Japan Tray

In the right hand parlour

1 Copperplate print in frame
 5 Paintings on Chimney piece
 1 Gilt picture frame
 One Back Gammon Board
 Marble letter press
 Fire Irons & Fender (Brass)
 Drawing Board
 Patterns of paper and box
 Patterns of fringe and box
 Hearth rug, Carpet & Drugget
 1 Pot of Sugar
 1 Ball wick. 1 Ball Cotton
 2 Jars Liquid Blacking
 Inkstand
 Treatise on Cabinetmaking
 1 Book Descriptive of Coach . . .
 1 Razor 1 Paper Knife 1 Paint brush

6 Bottles & 3 Jars

2 Pieces of Brass work in paper (pannels for
 bookcase doors)
 Small portfolio and Book stand

Left hand Parlour

1 Old Chair 1 Fender (Green)
 Slab Mahogany
 Pair Blinds
 2 Wood moulds for ornaments
 15 Composition Moulds
 Head and foot rail of 4 post bed
 20 Cornice ends 2 Lions feet 2 Gilt Do. 2 Bell
 ropes 1 Elm
 Box. Driving box

Larder

Meat Screen
 1 Panel Horse Screen
 3 Large Empty Jars
 Lot Potatoes
 Pickling trough
 Old Cupboard
 Paper Screen, and old gilt picture frame

Under Staircase

2 Jars — 1 Screw — Paint and Rosin

Bed room

Swinging shelves for books 1 Desk

2nd. Bedroom

1 Print frame and Glass
 Election Chair
 Desk and Stand (in the desk) bladder gold
 size — 1 Razor & Gold Scailes
 Wash hand Stand with drawer
 13 Quires of Brown paper.
 Deal shelf. 2 Japan lamps.
 Piece Old Cloth

Upholstery Room

Oak Chest of Drawers
 Glass Case Scales & beam & pound weight
 2 Curtain rods with french ends
 1 Rolling blind. 61 Laths for Ven blinds
 Small deal horse
 7 yds Matrass tick
 Botany bay Oak table
 Cutting boards and trussels
 Matrass frame
 3 Rem. Bed Sacking
 Deal box nail agst wall
 Deal Boards 1/2 in.

Slips Lancewood
 2 Pulley Lath[s] Maho. square
 Work Bench. 1 Whole basil skin
 2 Pieces basil. Hamper & Lot leather cuttings,
 leather
 Dashboard.
 Deal Corner Stand, Maho. Glass frame
 2 Glass lights 2 pieces glass
 Brass Fire shovel
 Ash Straining frame
 Large deal shelf across wall
 board & Pegs nail'd to wall
 Little deal box. Iron poker

Attics

Large Beam & Scales
 Election Chair. Bed Ditto.
 Old Gilt picture frame
 Chest & Tools
 9 Lamp Glasses and Tureen
 Glass dish, large glass lamp.
 Glass Vinegar bottle
 3 Bottles raspberry vinegar
 2 Earthen Jars
 Parcel Stand
 5 Paint brushes lot Coffin lace Blk white &
 Yellow
 Spanish Wood
 4 Large pieces Mahogy veneer
 11 Do. on shelf under skylights
 19 other pieces of Mahogany veneer under
 skylight (plain)
 Lot sundry veneers on floor under skylight
 17 pieces rose wood Veneer
 7 Do. Honduras Do.
 Lot Sundry pieces of Veneer under tie beam
 7 Do. Honduras Do.
 Lot Mahy Curls under Tiebeam
 5 Short veneers
 12 narrow Hon. veneers
 5 pieces Oak Do.
 8 Hon Veneers on floor on left hand
 22 Spanish wood Veneers on Do.
 9 Do. on Do.
 1 Hon. Bead Stuff 1/8 thick & Do.

25 Ven[ee]rs] of Zebra wood
 4 Small Satin veneers
 98 Maple veneers

7 slabs from Ven [eer] on tie beams
 6 Canted Brass mouldings about 12 feet long
 24 quires & 21 sheets Glass paper.
 5 Papers Brass Curtain Bands

12 Brass french rings
 20 Do. Curtain pins
 20,000 Patent Mal. Tin tacks
 36 Brass Cornice ends
 1 Paper Brass Coffin handles
 4 Do. of Plain & 3 of Tin'd tenter hooks
 1 Paper Blk Coffin nails
 Sundry pieces of Green Cloth etc. etc.

Store room cont'd

Several pieces of iron & brass table wires 1
 pair of large
 Shears — Bundle of cane
 Paper of Croome Yellow
 Large drawer with Sundry Brass & Iron work
 3 Drawers of Coffin furniture
 Paper of Prussian Blue
 Small bag of shot — Drawer with
 Black lead — 2 small
 Drawers of paint
 Bundle of old leather
 Small leather trunk with Brass cornice furni-
 ture — Red box
 with horse nails — 4 Papers of Bed Screws —
 Hand Lathe — Old
 Curtain fringe & Tassels in box
 1 Whip & 5 thongs
 1 1/2 Yd Bed room carpet
 Bundle of Whalebone
 2 Bundles of odd pieces of Moreen — 1 Roll of
 Satin
 Stair cloth — Roll of Yellow Canvas —
 Remnants of Chintz
 13 Brass table Casters
 5 Old Hair Cloth seats
 3 small bags Clout nails
 2 bags with Clasp Do.
 Lot of Iron rivets
 1 Paper Brass Sash pullies
 1 Do. Iron Do.
 4 Iron Drawer Locks
 9 balls of . . .
 2 Brass bolts
 Paper of Carriage furniture

List of Books in Ven [eer] Room

1. Observations on Marine Insects
 2. ————— Ventilation of Rooms
 3. Paladio's first Book of Arch[itecture]
 4. The Complete Modern Joiner
 5. Sher[a]ton's Cab. Drawing Book
 6. Filtration by Ascent
 7. Views of the palace of Versailles
 8. Patterns of Brass for Furniture

9. Large Drawing Book
 10. Drawings of Cap[ital]s Friezes & Cor[nices]
 11. Arch'l Designs
 12. 2 Vols Cavalry regulations
 13. Hist'y of Surrey Dragoons
 14. Latin Books
 Clapham's Sess. Law

Feather Room

1 Bag Down
 4 Deal Frames & 1 Mahogany Do.
 1 Picture frame
 1 Gilt Glass Frame & Cornice
 Pair Wool Cards
 Lot Curl'd Hair
 Lot Uncurl'd Do.
 4 Glass plates

Oil Room

Tin can Blk. Japan
 Do. Varnish
 Jar Varnish
 Box redlead
 Cask White lead
 Do. Boil'd Oil
 Cask Ceruse
 Do. Powder paint
 Do. Green Do.
 Do. Black Do.
 Do. Red
 Jar Lamp Oil
 Tin Jar Do.
 Jar & Hamper of Turpentine
 Do.——— Boil'd Oil
 2 Empty Casks
 11 Empty Jars
 5 Bottles
 Lot Iron Springs

7 Blanks Beefwood
 3 1/2 in M[ahogany] Bds.
 7 Slabs

7 Short pieces 3/4 M[ahogan]y (Hon)
 Spanish Plank 2 d[oz]e[n]
 Inch Maple Bd.
 Slab Satin Wood
 4 In Bds. Hon. Mahogy
 4 Short Do. & 1 1/2 In Do.
 3 In 1/4 Spanish Bds.
 1 Plank Hon. 2 1/4 In
 Span. Slab
 12 Short M. ends
 Fram'd table Top
 Rosewood Plank
 Short end 4 in. Span.
 1 Do. 4 1/2
 Quartering Mahogany
 7 Span. 2 Bds. and Slab
 2 Mats — lot Lumber

Barn

12 Short 1 1/2 In Ash planks
 5 In Ash planks (short)
 5 In 1/4 Do.
 21 — 2 In Do.
 2 — 1 3/4 Do.
 26 1 1/2 In Do.
 Slabs Do.
 2 Ash Axle Trees
 3 Oak Staves
 80 Cart & Coach wheel Blocks
 2 Phaetons
 6 Coach wheels & Iron axle tree Old Bureau

Haggard

65 Ash & Elm Trees
 2 Ash planks in Sawpit
 2 Long Deal planks on Do.
 Lot of Ash and other Slabs
 Lot Fire Wood — Lot Iron

Smith's Shop

1 Bellows
 2 Anvil
 quantity of Smith's tools
 small quantity of Iron

APPENDIX II
LIST OF THE PROPERTY OF JOSEPH MATTHIAS ON HIS DEATH, 1839
TO BE SOLD BY AUCTION
On Tuesday, the 24th September, 1839

AT LAKE VILLA
IN THE PARISH OF BOULSTON,

ALL the STOCK, CROP, IMPLEMENTS OF HUSBANDRY, DAIRY and BREWING
UTENSILS, and other Effects

Late the Property of Mr. JOSEPH MATTHIAS, deceased.

Consisting of Five Milch Cows, one 5-year old Bull, one yearling ditto, two Calves, two Draft Horses, one 5-year old saddle Horse, one sucking Colt, one superior Donkey, three ewe Lambs, three Wethers, one brood Sow, three store Pigs; 40 Mows of Barley, 35 Ditto of Oats, three Stacks of Seed and Lay Hay, well harvested, 40 drills of Potatoes; three Carts and wheels, one Waggon, Donkey Cart and harness, five excellent Ploughs, four pairs of Harrows, Grinding stone, five good ladders, furze trough, stone Pigs-trough, two carpenter's benches, one Lathe and Tools, Carpenter's Chest and Tools, Paint Slabs, Muller, Paintpots and Brushes, Pitchforks, Rakes, Shovels, with various other Farming tools, a quantity of seasoned Timber; two Churns, Cheese-press and Vats, stone and lead Milkpans, a number of buckets and pails, 12 Beercasks, Tubs, Kives, Pots, Water-casks, several flour and meal bins, bacon-chests, etc.

Also, one Four-wheel Phaeton, exempt from duty, one Two-wheel family Car with Patent Axle, one Gig with patent Axle, set of Gig Harness, one side-Saddle, Bridles, etc. etc.

And on the following day, Wednesday 25th, the whole of the valuable and modern

HOUSEHOLD FURNITURE

Comprising handsome mahogany Dining and Pembroke tables, pair of Zebra wood Card-tables, one Albana oak Sofa table, tulip wood Work-table, a very neat mahogany Sideboard, mahogany Teapoy, two sets of mahogany Chairs, one Sofa with mahogany front, one Couch and covering, two rosewood Arm-chairs, one oak Reclining-chair, six handsome chimney and pier Looking-Glasses with gilt Frames, three large swing Looking-Glass, eight brass and wire Fenders and Fire-fronts, mahogany four-post Bedsteads with footboard and handsome Chintz Furniture, several other Bedsteads and Furniture, Hair, Wool and other Mattresses, Featherbeds, bolsters and pillows, Marseilles and other Quilts, two mahogany Wardrobes, mahogany, oak and other Chests of drawers, four mahogany Dressing tables and Stands, with Ware, Brussels, Kidderminster, and other carpets and rugs, window curtains, several good Oil Paintings, and a number of other Pictures in frames, one chime eight-day Clock in mahogany case, mahogany Secretary and Bookcase, one mahogany Cabinet, mahogany Bedsteps, Commodes, Bidets, Clothes and bedroom horses, dressing-cases, rosewood and other writing Desks and Gig-boxes, drawing-boxes, Music stools, Ottomans, footstools, mahogany bootstand, 2 mahogany butler's Trays and Stands, paper and other Teatrays, rosewood Linen chest, weather glass, telescope, one night and day ditto, one excellent Theodolite and case, a quantity of Glass, China and Earthenware, desert services of Wedgwood Ware, one pair of plated wine-coolers and castors, table and dessert Forks, Knife-resters, Coffee-pots, three pairs of Candlesticks and Branches, Britannia metal Teapots, Knives and Forks, Plate-warmer, copper Coal-scuttle, patent Roasting-jack, quite new, corner cupboards, two kitchen Settles, two shelves and dressers, three large kitchen tables, four-gallon Fountain, brass and other Candlesticks, tins, kettles, with all kitchen requisites; about 50 volumes of useful Books, with a large assortment of other Articles too numerous to insert.

The Sale to commence each day at Ten o'clock in the forenoon.

Credit will be given until Haverfordwest April Fair-day, 1840. The Purchase-money to be paid to Henry Lewis, Auctioneer and Upholsterer, at his Office, Old Bridge, Haverfordwest.

HENRY LEWIS, Auctioneer.

The Auctioneer feels confident that the name of the late proprietor will be a sufficient recommendation for the above superb, elegant, and tasteful assortment of Furniture, which far surpasses all description, and can only be estimated by a personal view, which he respectfully solicits on the day of the Sale.

ABBREVIATIONS

H. R. O. : Haverfordwest Record Office.
 T. Lr. : Thomas Lloyd
 C. Jt. : The *Carmarthen Journal*
 Cmb. : The *Cambrian*

REFERENCES

1. I am indebted to Kathryn Rees, direct descendant of Richard Matthias, for this and all genealogical details used in this article.
 2. H. R. O., D/RTP RBP Phillips 5/39 (Kathryn Rees).
 3. I am indebted to Mrs K. A. Jowett of the Masonic Central Library for this information.
 4. A Calendar of High Sheriffs, Mayors and Bailiffs of Carmarthen, 1818. (T. Lr).
 5. C. Jt. 4 July 1823. (T. Lr).
 6. H. R. O. PEH 2/483, 2/594.
 7. H. R. O. D/RTP/RBPP/7/6.
 8. H. R. O. D/PEH/2/597, Margaret Devereaux, and D/PEH/2/599, auction sale.
 9. Robert D. Mussey, (ed.), *The Cabinet-Makers Guide*, 1827, Dover re-print 1987. 'For a black Japan. Mix a little gold size with lamp black, it will bear a good gloss without varnishing over'.
 10. For example, Richard Istance, cabinet maker of Blue Street, Carmarthen advertised (C. Jt. 18 April 1831) that 'Having laid in an extensive stock of well-seasoned timber' he was able to 'commence business'.
- For a description of the process of buying mahogany timber, see 'The Victorian Cabinet-Maker's Assistant', Blackie, 1853, Dover re-print, 1970, p. 27 et seq.
11. For example, sales of 'Prime Honduras Mahogany' were advertised at Cumberland Basin, 3 May 1816, 28 May 1830, and November 12 1830. Also at Hotwells, Bristol, on 10 October 1834 and 17 June 1836. C. Jt.
 12. Lock and Co., solicitors, Tenby. Papers in private possession (T. Lr).
 13. 'George Bullock; A British Oak Cabinet', Furniture History Society, *Newsletter*, No. 119, p. 9.
 14. Thomas Sheraton, 'Staining', *The Cabinet Dictionary*, 1803, p. 308 et seq.
 15. *Ibid.*, p. 6, 'Alkanet', and p. 289, 'Polish'.
 16. All references to the end of the paragraph from Sheraton, *op. cit.*, p. 324 et seq., and *The Cabinet-Maker's Guide*, *op. cit.*, section on 'Varnishing', and glossary for notes on the different gums.
 17. The Haverfordwest Cabinet-Maker's Society trade card, illustrated as plate 126, *Welsh Furniture*, Johnes and Twiston-Davies, 1950. Label printed by Fereday and Co., Birmingham.
 18. The trade label of 'Bowen Cabinet Maker and Upholsterer, Lamas Street, Carmarthen' c. 1795. This shows a dressing chest similar to plate 15 of the *Cabinet Maker and Upholsterer's Drawing Book of 1791*. Printed by Hobday and Co. of Birmingham, Luke Millar, *Regional Furniture*, 1997.
 19. C. Jt. 16 June 1826.
 20. *Ibid.*
 21. *Ibid.*
 22. Victor Chinnery, *Oak Furniture, The British Tradition*, Collector's Club, 1984, p. 57, and pl. 2:12.
 23. I am indebted to Robin Hamlin of the Tate Gallery for help and a photograph of B. R. Hayden's *Chairing the Member*, 1827.
 24. C. Jt. 6 May 1831.
 25. A Billhead, dated 7 June 1869. H. R. O. HDX/1054/6 (T. Lr).
 26. Advertisements, 4 November 1845, 30 April 1847, and 14 September 1855. C. Jt.
 27. John Gloag, *A Short Dictionary of Furniture*, Allen and Unwin, 1969. See 'Roan' and 'Bazil'.
 28. All painting references from Sheraton, *The Cabinet Dictionary*, 1803, Supplement, 'Painting in General'.
 29. H. R. O. Quarter Sessions Records, PQ/RD/78-80.
 30. I am indebted to Thomas Lloyd and the Picton Castle Trust for access to these contemporary accounts.
 31. C. Jt. 9 May 1834 (T. Lr).

32. T. L1.
33. T. L1.
34. National Library of Wales, Slebech 3964, p. 36 (T. L1).
35. C. J1. 20 September 1816 (T. L1).
36. C. J1. 16 April 1819 (T. L1).
37. C. J1. 3 September 1841.
38. C. J1. 3 May 1816.
39. C. J1. 31 January 1817.
40. Private Collection.
41. Cmb. 30 September 1809.
42. C. J1. 25 February 1814 and 1 October 1819.
43. Luke Millar, 'Some Plain Oak Farmhouse Chests from South Wales', *Regional Furniture*, vi, 1992, p. 74.