

## HARRISON HEIRLOOMS



*Richard Spence Harrison*

2025 05



## FAMILY REFERENCES

Sue (Nan)	Susan Elizabeth (Lebans) Harrison (1943 - 2024)
Dick (Pop)	Richard Spence Harrison (1942 - )
John	John William Harrison (1967 - )
Heather	Heather Jane (Harrison) Finkle (1970 - )
Jack, Gramps	John Boutilier (1888 - 1972)
Faye	Faye Cameron (Lebans) Huestis (1942 - )
Gaga	Kathaleen May (Boutilier) Lebans (1911 - 2007)
Papa	Norton Wilson Lebans (1907 - 1983)
Gran	Susannah Cameron (Fraser) Boutilier (1883 – 1984)
Poppie	Arthur Thomas Gregory Harrison (1904 - 1991)
Nana	Thelma Henrietta (Spence) Harrison (1902 - 1995)
Charity	Charity (Cowperthwaite) Harrison (1770 - 1855)
James	James Harrison (1749 - 1806)
Evans	Thomas Evans Harrison (1935 - )
Ruth	Margaret Ruth (Lee) Harrison (1935 - 2016)
Bill	William Douglas Harrison (1936 - )
Anne	Anne Katherine (Sloss) Harrison (1943 - )
Gregor	Gregor Thomas Harrison (2001 - )
Ben	Benjamin Allan Harrison (2003 - )
Colin	Colin Spence Finkle (2002 - )
Sarah	Sarah Kaitlyn Finkle (2002 - )
	Jacob Watters Barker (1799 - 1850)
	Moses Coburn Harrison (1832 - 1909)
Bid	Elizabeth Whelpley (Williams) Coy (1940 - )
Aunt Mary	Mary Elizabeth Harrison (1868 - 1966)
	Jacob Silliker Allen (1840 - 1915)
	Henrietta E. McKay (circa 1845 - 1881)
Aunt Sarah	Sarah Mennel Allen (1889 - 1972)
Charlie	Charles Robert Trenholm (1877 - 1957)
Mabel	Mable Louise (Allen) Spence (1874 - 1942)
Clarence	Clarence Wetmore Spence (1870 - 1917)
(Aunt) Sara	Sara Elizabeth Harrison (1921 - 1984)
Minnie	Minnie Harriet Jewett (1917 - 2008)
Charlie	Charles Robert Trenholm (1877 - 1957)
Bruce	Bruce Edward Harrison (1962 - )
Uncle Maunsell	Maunsell Jacob Allen (1878 – 1938)
Leola	Leola Doreen (Trenholm) Trenholm (1921 - )
Harry	Thomas Henry Harrison (1860 – 1937)
Ellen	Eleanor Frances Evans (1866 – 1913)
Julia	Julian M Taylor (1879 – 1951)
Leola	Leola Doreen Trenholm (1921 - )
Grannie Lebans	Sadie Elizabeth (Betts) Lebans (1883 – 1949)
Uncle Frank	Frank William Harrison (1874 to 1945)
Jessie	Jessica Lee Wassens (2000 - )
(Aunt Helen)	Helen Grace Boutilier (1914 – 1982)

## **PREAMBLE**

We (Richard Spence Harrison and the late Susan Elizabeth Harrison) have collected many family heirlooms and some other items that have great meaning to us. The following listed items were of particular interest to us, mostly because of the family history associated with them.

My executors, John and Heather, have full authority in distributing these items. Some items have been assigned, and a few have already been distributed.

It is hoped, given the history, that these items, that have been of great value to us, may be enjoyed and respected by future generations of Harrison and LeBans descent. We have recorded a picture and history of each item. Ideally, this information on each item should be passed on to its recipient to ensure its posterity.

The items that John, Heather, Gregor, Colin, Sarah and Ben do not want to keep should be offered to other relatives at no charge, with their histories. Some of the remaining items might be of interest to Loyalist House and/or the New Brunswick Museum and should be offered to them at no charge, with their histories. The rest of the remaining items, and those items not listed herein, are to be handled as seen fit by my executors. As a suggestion, Jones Auction House ([sarah@jonesgallery.ca](mailto:sarah@jonesgallery.ca) 506 672-2326 Sarah Jones) can appraise and auction online.

Family heirlooms are not truly owned. Possession should be thought of as a stewardship whereby the items are preserved, used and enjoyed, and then passed on to the next generation. The distribution of family heirlooms should be noted in the recipient's will to preserve and protect them – as we hope we have done.

This document was written by Dick and originally approved by Sue. It has since been updated by Dick. It is reference in Dick's will.

## **ADDENDUM NOTE**

The 1995 distribution document for Nana and Poppie's heirlooms is appended to this document for record purposes. I corrected some of the typos!



## **FURNITURE**



### **Jack Boutilier's Desk**

Jack Boutilier made this desk for Nan. It was loved for its unique styling and memories. The doorknob is the end of a thread spool as Gran was a tailor. Henry, our cat, used the inside as a scratching post.

It is intended that this desk go to Sarah as the twins showed great interest in it as toddlers.

I did some repairs to the desk in 2006.

It went to Heather in 2006.



### **Nova Scotia Lincoln Rocking Chair**

This chair came from Jack Boutilier's farm. It was bought in Sydney, N.S. There were probably two purchased at the same time as a twin rocking chair was given to Gaga and Papa as a wedding gift in 1941. Faye has the twin.

I refurbished the rocker in 2004. 22 dowels were added to increase the strength as many glue joints had failed. The seat springs were removed as they were not thought to be original. No stain was used so the different woods show. Minwax Wipe-On Poly Clear Satin varnish was used to finish. The upholstery work was contracted to Village Upholstery & Refinishing, Robert Signoretti, Hampton, NB. The term "Nova Scotia Lincoln Rocker" was provided by Robert.



### **Lebans' Dresser**

Papa and Gaga bought this dresser at an auction in Saint John in Dr. White's house in 1943. Dr. White was an obstetrician/gynaecologist who delivered Faye. Dr. White built and owned the Parker House Inn.

Faye and Sue pasted pictures on the insides of the doors, and they had to be repaired!

A friend of John's is related to Dr. White so he might be interested in this piece of furniture.

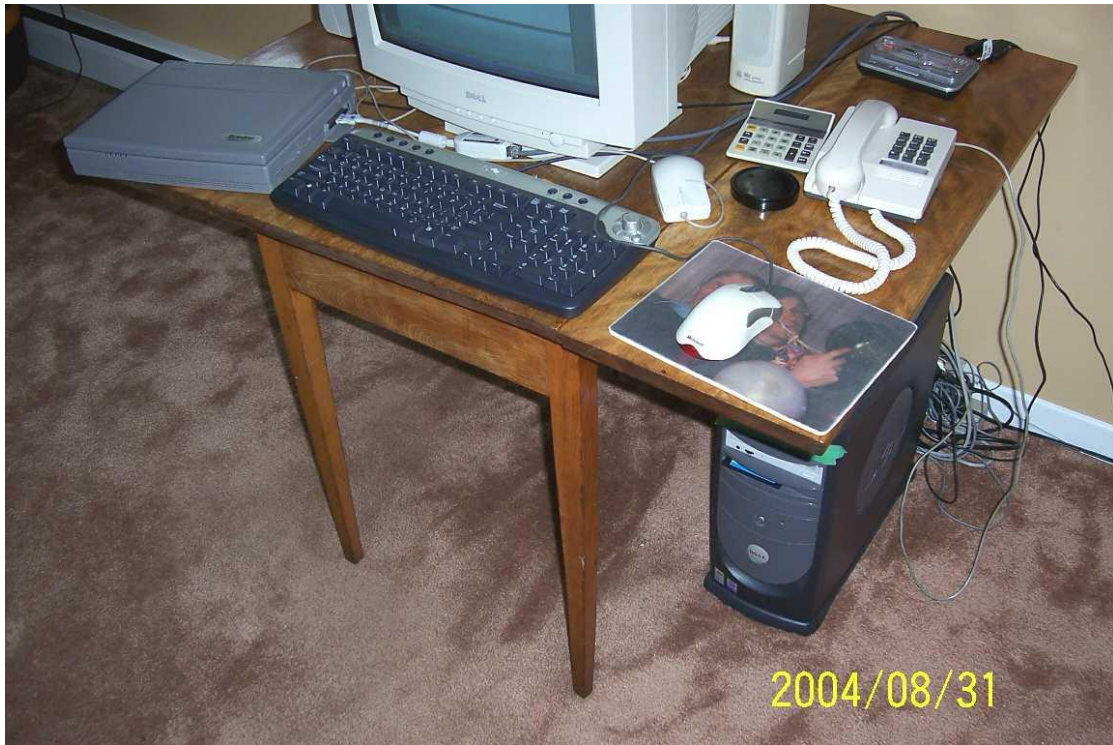




### **Norton and Kay's Desk and Chair**

After Gaga's death in 2007, Peter Claessen (Peter Claessen & Sons Ltd.) was asked to look at the estate furniture. He thought the top was made of a single piece of mahogany and the desk was quite old. It does have cut nails and likely dates back to the 19<sup>th</sup> century. In 2008 I refinished the top and added the piece on the back to replace the missing original. That piece came from Poppie's wood stock. The detail work was gold painted at some time. The detail work on the back piece has one coat of Minwax Wipe-On Poly Clear Satin varnish. The top is finished with three coats of Varathane Professional Clear Finish Clear Gloss 900.

Peter said the chair is "a good solid office chair", possibly walnut. It may have come from a Bank of Nova Scotia surplus.



### **Old Barker Table**

This table was in the possession of Jacob Watters Barker (1799 - 1850) and may have been in the Barker family before that – so it is quite old.

A similar table was in a Saint John auction in 2007 and was described as a “Federal Birch Drop Leaf Table”. An internet auction site shows a similar table as circa 1820.

I refurbished it in the 1970’s but I am not proud of my work. The varnish ran. It could be stripped and finished with Minwax Wipe-On Poly Clear Satin varnish.



### **Moses Coburn Harrison's Couch**

This couch was part of an order of furniture for the new house Moses built in Sheffield on his grandfather's original land grant built about 1876. (The house replaced the original one in which Charity and James Harrison lived.)

The furniture was built by Alfred Lordly, 15 Germain Street, St. John, New Brunswick before the great fire of 1877. (I believe "St." is correct for the city name in that time frame.)

Nan and I refinished the couch about 1977. The original had a horsehair cushion. A substantial amount of mahogany veneer was replaced. Nan found a square foot of matching 100-year-old mahogany veneer at a furniture refinishing shop in West Saint John. A brush on semi-gloss varnish was used to finish. The fabric was bought at Bustin's. The upholstery work was contracted to David Lively. As they dented and scratched the floor, the original wheeled feet were removed but I reinstalled them in 2024 and started using rubber castors.

From 1942, the couch was stored in the attic of 947 Manawagonish Road. Before that it was probably in use. I believe it can be seen in the old home movies. Poppie gave it to me when I expressed an interest in refinishing it.

Bid has (in 2006) the mirror image couch.





### **Moses Coburn Harrison's Table**

This table was part of an order of furniture for the new house Moses built in Sheffield on his grandfather's original land grant built about 1876. (The house replaced the original one in which Charity and James Harrison lived.)

The furniture was built by Alfred Lordly, 15 Germain Street, St. John, New Brunswick before the great fire of 1877. (The use of "St." was proper at that time.)

The table was used by Aunt Mary until her death in 1966. It was then stored in the attic of 947 Manawagonish Road. Evans inherited it but, as it was in deplorable condition, turned it over to me as he expressed no interest in refinishing it. I restored it in 1994. All the mahogany veneer used for replacement came from between the pedestal and the pedestal base. A brush on glossy varnish was used to finish.





### **Jacob Silliker Allen's Bellows Organ**

Sarah Mennel Allen writes to Thelma Henrietta (Spence) Harrison on November 3, 1954:

*Now dear, about the dear old organ. We did love it but always felt it rightfully belonged to you and yours - your grandma's wedding present or, rather perhaps, your grandfather's wedding gift to his betrothed. I think it just rings with tradition and romance and where it comes to be a solid walnut hand carved organ! Everyone who saw it, wanted it. I love its little ivory keys yellowed with age and the beautiful hand carved music rack. I think, Thelma, you will find that it is all hand carved and I doubt if you will find another like it in many a year. Poor dear Maunsell varnished it, which is the wrong treatment as Arthur knows. Such solid woods only need hand polishing after some cleaning process to bring out the lustre. It will likely cost quite a lot to fix it up to play as the bellows must be leaking but I'll bet they'll say there is workmanship there not found in instruments today. I used to hear cracking sounds or did on two different occasions when I told Jessie I thought something was breaking in the organ. There is a tuning fork here belongs to it. Will send it. Jeanie always nearly cried at the prospects that it should be given back to you. She wanted it for her 'little place' - the dream of her life, a little cottage with a white picket fence, roses, lilacs and a lily pond with frogs singing and always it had to have that organ in the cottage. I can't imagine how you got it to pieces Thelma. Dickie must be pretty clever at work like that. Of course it comes natural as dear Clarence could build like an architect. If it doesn't prove a success as an organ, Dickie could have it done over for a beautiful desk but I'd hate to lose the rack and the ivories. You will have to get someone who understands fine woods to tell you how to take off the varnish and restore its natural beauty. Tell us how you get along with it dear.*

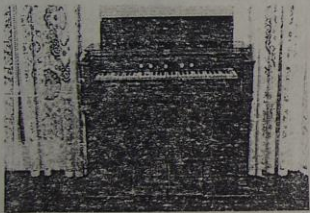
I was 12 at the time the organ was moved to Saint John from Charlie's house in Bayfield. The organ was ripped apart and put in the boot of Poppie's 1949 Austin. It was stored in the attic at 947 Manawagonish Road. It was given to me and I rebuilt it in 1988.

The bellows were repaired with new leather purchased from Cox's in Woodstock, N.B. New springs were custom manufactured in Ontario. New leather on a resilient material was placed on every key valve. Perhaps a better (felt) material could be found as they leak a little. I hand-carved some trim to replace a missing piece. There was extensive gluing. The varnish was stripped and Circa 1850 Antique Oil applied.

Inside it is signed by E. Leach Dec. 31/69. No doubt he was an employee of the Mason & Hamlin company, and 1869 was its date of manufacture. Jacob and Henrietta E. McKay were married in 1872. They were my great grandparents.

The tuning fork Aunt Sarah mentioned never appeared, but it might be the tool to pull out the reeds for cleaning. It is clipped inside the organ. As I understand it, the organ cannot be (and does not need to be) tuned as the reeds are brass.



4: MUSICAL T & E, UNCLASSIFIED			
Article ORGAN, REED		No. DM75.1.369	
Source - Provenance		Acquired: Acquis: 12.9.75	By: Par:
		Catalogued: Catalogué (e): 25.5.76	By: West Par:
		Photo No.: 17-64	By: Par:
Photograph-Drawing - Photographie-dessin		Overall dimensions: Dimensions générales 104 x 56 x 90 cm	Cost Coût
		Provenance -Description:	Purchase Achat
		One pump organ Wood, Ivory	Gift Don
		Veneered case; decorative motifs on sides & front; applied motif on front bottom panel, and on top leaf; 2 pedals covered with carpet; one knee-swell under keyboard; five octave keyboard; five stops; Ivory covered keys; others are stained wood.	Loan Prêt
		Mason & Hamlin Organ Company - lettered above keyboard	
		Style C - marked on top under fold over leaf cover	
		No. 61280	
		Condition good: not in proper working order; part of applied motif on top is broken.	
		Mason & Hamlin were active in Cambridgeport, Mass. from 1854,	

### Bellows Organ in Anne of Green Gables Site in 2015

This organ is similar to the Allen one but would be a different model. It is specified to be a veneered case with five stops whereas the Allen one is solid and said to be walnut and has only one stop. From 1854 is probably applicable as Henrietta and Jacob were married in 1872.





### **Mabel and Clarence Spence's Kitchen Clock**

This clock came from the kitchen of Mabel and Clarence Spence's home in Bayfield. Clarence built this home in 1901.

The clock was stored in the attic of 947 Manawagonish Road from 1942 until it was given to me about 1980 when I expressed an interest in repairing it. It was not working as a ratchet in the main spring was broken. The clock was stripped and varnished. Without stain the different woods are evident.



## McKay Chairs

**Alexander McKay (married Margaret Eastman Labiere)**

**John McKay (married Jane Amelia Allen)**

**Henrietta McKay (married Jacob Silliker Allen in 1872)**

**Mabel Allen (married Clarence Wetmore Spence in 1901)**

**Thelma Henrietta Spence (married Arthur Thomas Gregory Harrison in 1933)**

**Richard Spence Harrison (married Susan Elizabeth Lebans in 1966)**

**John William Harrison (married Elizabeth Anne Crimmins in 2000)**

**Children: Gregor Thomas Harrison, Benjamin Allan Harrison**

**Heather Jane Harrison (married Douglas James Finkle in 1998)**

**Children: Sarah Kaitlyn Finkle, Colin Spence Finkle**



John McKay



Henrietta McKay



Mabel Allen



Thelma Spence



Richard Harrison

Nana had stored four (and most of a fifth) cane chairs in the attic of 947 Manawagonish Road for as long as I can remember, and probably since the house was built and the Spence farm was sold about 1942. The chairs were in terrible shape but must have had some value in Nana's mind.

I took one chair to Sackville and Leola Trenholm (Nana's cousin) was adamant that the chair came from the kitchen of Mabel and Clarence Spence's home in Bayfield, NB. Mabel and Clarence Spence were Nana's parents. Clarence built their home in 1901. But the chairs are much older, as Nana writes in the Harrison-Spence Family Record that she has McKay chairs in her attic in "a bad state of disrepair". Nana's great-great-grandparents were Alexander and Margaret McKay who would have wed in the early 1800's. Their son, John McKay, married Jane Allen about 1833. John and Jane's daughter Henrietta McKay married Jacob Sillicker Allen in 1872. The chairs would have been passed down through Henrietta McKay.

So, the chairs surely go back to at least John and Jane McKay – and possibly to Alexander and Margaret McKay. In any case they would seem to be about 200 years old.

There were cut nails holding the back of the seat to the legs. Cut nails had their hey-day from about 1820 to 1910, confirming, to some degree, the estimated age.

Thelma Henrietta (Spence) Harrison (Nana) was given her middle name after her grandmother, Henrietta McKay. Henrietta (Ettie, Etta, Nettie) was the bride to whom Jacob Allen gave the pump organ that I refinished. She is also the one who treasured the salt dips in the hand-repaired box. (See the Harrison-Spence Family Record.)

I decided to refinish the chairs, starting about 1991, after Poppie died. As the grandchildren came along, I thought it would be nice to finish one for each. The first chair refinished and the fifth part-one have a somewhat different (and simpler) pattern on the back and the shape is slightly different. My guess is that these two are older. The caning was still serviceable on the first one, but I had it recaned anyway in 2012.

The fourth chair was misaligned when I reassembled it so I broke some of the glue joints and cracked some of the pieces realigning it in 2012. I spent over 50 manhours on each chair.

The chairs were completely disassembled, and the 17 pieces of each chair sanded, using 80 and 120-grit belt sanding then 100, 150, 220, and even 320-grit hand sanding. (Some stripper was used on the first one.) The original finish was a very dark stain with a wood-grain inking. Some pieces were repaired where sections were broken out and missing. The chairs were reassembled using epoxy and dowels. Three coats of Minwax Wipe-On Poly Clear Satin varnish were applied for the new finish. Caning was done by Rob Signoretti of Village Upholstery & Refinishing, Hampton, NB at a cost of \$170 per chair. It took him 15 hours per chair. The cane may be varnished but that will not extend its life, according to Rob.

The wipe-on varnish is a very thin varnish. But it can easily be refinished by cleaning, light (320-grit or even finer) sanding and wiping on the same varnish. It can even be touched up.

On their 12<sup>th</sup> birthdays, I gave one chair to go to each of the John McKay great-great-great-great-grandchildren - Gregor Harrison, Sarah Finkle, Colin Finkle and Ben Harrison. An initial (G, S, C or B) is marked on the inside bottom of each seat, in the order that they were repaired. The Alexander and Margaret McKay family and the John and Jane McKay family each had nine children so there must have been at least two sets of chairs, probably adding as the family grew. This would explain why there are two different styles. In 2013 I rebuilt the fifth chair that is similar to the first. I had to make the front right leg, the top curved back piece, the curved piece between the front legs and the top right round brace. It is interesting to note that the long back legs are somewhat different from each other. Also, there is a drilling error on the front left leg. It is my wish that the last chair be offered to Jessie.

These chairs are delicate and fragile by today's standards and may be challenged to support the heavier people that have evolved in the last two centuries. **The chairs must not be tipped back. Rob Signoretti has said that standing on the chairs will break the cane. Also, they must not be used on uneven surfaces or the chairs will twist and the joints will crack.** This can happen if carpeting gets under one leg and not the others, for example.

I hope that Gregor, Sarah, Colin and Ben (and Jessie) will appreciate their chairs for their family history, their age and the work I put into their restoration.





### **Aunt Mary's Occasional Chair**

This mahogany occasional chair was purchased from the estate of Aunt Mary's landlady when she was living on Wentworth Street, Saint John.

Aunt Mary gave Ruth and Evans an identical chair for their wedding present in 1960. Their chair has #66 Beaucraft stamped on the bottom of the seat.

Poppie inherited it in 1966, and it came to me in 1995.





### **Thelma and Arthur's Occasional Chair**

This occasional chair was a wedding gift to Nana and Poppie.

I inherited it in 1995.

In 2004 I restored it. The wood was stained with a mixture of three parts red mahogany to one-part dark walnut, and Minwax Wipe-On Poly varnish. The upholstery work was contracted to Village Upholstery & Refinishing, Robert Signoretti. The left-over material was used on the pedals of the old Allen bellows organ.



### **Sara Elizabeth Harrison's Desk**

This desk was bequeathed to me by Aunt Sara who died in 1984. Sara had had it refinished.

It bears the scratches from Henri, our cat!



### **Sara Elizabeth Harrison's Pulpit Chairs**

These chairs were bequeathed to me by Aunt Sara who died in 1984. She wrote in her will that the armchair and straight chairs were "ca 1865".

Sara had had them refinished. The original wheeled feet were removed as they dented the wood floor. The wheeled feet are in my possession. The wood side of the back of the larger chair required some rebuild as it had split.

A third chair matching the smaller one is in the possession of Bid and a fourth, Minnie Jewett. Minnie is now deceased.





### **Sara Elizabeth Harrison's Sewing Table**

This desk was bequeathed to me by Aunt Sara who died in 1984. She wrote in her will that the sewing table was "earlier in the 1800's".

Sara had had it refinished.



### **Arthur and Thelma's Bedroom Set**

This mahogany veneer bedroom set was in the new home at 947 Manawagonish Road when it was built in 1942. Nana and Poppie may have purchased it earlier.

It consists of twin beds, bedside table with drawer, vanity, vanity mirror, bench and dresser. There is a framework to support the mirror from the vanity stored in the basement.

I believe most of the finish is original although the headboards may have been re-varnished.





### **Arthur and Thelma's Secretary**

This secretary was in the new house at 947 Manawagonish Road and may have been purchased earlier.

Nan gave it too me and there may be a receipt for \$0.00 stored in it.

It is believed to have the original finish.



### **Dick's End Table**

This end table was built by me in Grade 9 Manual Training at Barnhill Memorial School.

The finish is shellac.



### **Harrison Twin Beds**

I believe Nana and Poppie bought these beds for the house at 947 Manawagonish Road built in 1942. They were located in the basement bedroom and the three sons slept on them. Poppie built two closets such that the beds would fit between them and a support was provided so that they could be stacked like bunk beds. They came to me after Nana died in 1995, as John did not want them.

The construction is solid compared to today's maple beds. The solid hardwood is probably maple. I removed all the maple stain finish and sanded, then had them refinished by Ian Campbell about 2002. The finish is lacquer. I disposed of the slat springs installed some hardwood crosspieces to support a box springs and mattresses.





### **Johnston Lamp**

This bird's eye maple lamp was made by "Uncle" Billie Johnston. Uncle Billie and Aunt Florence were very dear friends of the family. They met, I believe, through church - probably Centenary Queen Square - when Nana and Poppie were living on Queen Square. The Johnston's were about ten years older but lived long lives. They had one daughter, Kathryn (Johnston) Hilder who lived in the Fredericton (Marysville) area until she died in 2024. Uncle Billie operated the wireless station at the Red Head corner. This was the communication centre for ship traffic. They lived in a government house on the property until Uncle Billie retired. Then they built a home about a kilometre down the road towards Mispic. Kathryn still owned the house and one of her sons lived in it.

Uncle Billie and Aunt Florence annually hosted a family New Year's (birthday) party with a great dinner at their home. I recorded a 7-1/2 pound gain at one dinner!

Uncle Billie was probably in his eighties when he made the lamp.

Uncle Billie knew John quite well (and Heather less so because she was younger) so perhaps one of them will consider owning it.



### **Two Dressers and Spool Bed at Cottage**

In 1996, I repaired and refinished both chests of drawers which had been in use at 947 Manawagonish Road as long as I can remember. I suppose one of the chests of drawers, the spool bed and Uncle Maunsell's chest are now John's, as they had been on permanent loan to the cottage.

The second dresser is Heather's.



### **Harrison Highchair**

This highchair was used for Evans, Bill, Dick, John, Heather, Gregor, Sarah, Colin and Ben. I do not know if it goes back further than that.

Poppie made the alterations, adding the tray and footrest. At one time there was a hole cut out in the centre of the seat and a pot was placed in it. The child could eat and poop at the same time!

The chair was stripped, re-glued and painted with a non-lead paint. It may be worth storing for the next generation. It worked out very well for Nan and me. The tray was removed and the chair used as a kid's (mostly Colin) kitchen chair at our high counter.





**Spence Handmade Rocker**

Nana writes:

*An old churn rocker is in the possession of the writer, a great-great-granddaughter. [Now in the possession of her son, Richard Spence Harrison – 2010.] For as long as she can remember, it was used by her parents for a lawn chair. The purpose of this old rocker was to make it easy for the housewife to churn the butter. It was attached to a box-like churn set on rockers, so that the mother could rock the baby and churn the butter at the same time!*

*Florence (Spence) Trenholm S1.7.3.x, who gave this description to her niece, said that she herself did not remember ever having seen the churn. But the writer has seen, at the New Brunswick Museum, Saint John, an old rocker-churn. Since she was unable to see any indication that it had ever been attached to a rocking chair, she concluded that the churn-rocker rocking chair was a labour and time-saving device designed by an ingenious Spence for his busy wife.*

I could find no evidence of the connection for the churn during the 2010 – 2011 rebuild. They were two carriage bolts through the left side frame and rocker pieces, but I believe they were added later to hold the rocker together as the side had split and separated. The heads were on the outside and the nuts on the inside. The chair was terribly misaligned as the split was left open ¼” or more when the carriage bolts were installed. There were also some pieces of zinc strapping tacked on to reinforce the rotten bottom front right corner and the bottom back right corner.

The 2010 - 2011 repairs consisted of disassembly (except sides and seat which were doweled with nails left in), aligning, gluing, extensive doweling, stripping, turning new oak spindles for the back, sanding, stabilizing, where possible, the rotten areas with “GIT”-ROT, twinning the rocker pieces (they were quite different from each other), assembly with epoxy and dowels only. I decided on a standard stain finish as close to the original colour as possible but showing the character of the rebuild. So, the finish consists of Varathane Wood Conditioner, Varathane Red Oak Wood Stain, and three coats of Minwax Wipe-On Poly Clear Satin Interior Polyurethane. I sanded in between coats with 600 grit emery paper. (It has to be that fine.) In spite of the conditioner the wood took on various hues of the stain because of the deteriorated condition – dry rot. Also, there are three or four different kinds of wood.

It would be easy to sand with 600 grit emery paper and finish with a solid colour. I saved the old spindles for a colour record. But even that is not a sure indicator of the original colour.

The original spindles were hand shaped. Besides the differences in the rocker pieces, the two sides are made of different thickness wood. Other testaments to its being handmade is the rough fitting of the cross pieces and the use of multiple wood types.

The “cut nails” found throughout the rocker date back to as early as mid-1700’s but were in their hay day from 1820 to 1910. These nails were sheared from steel plate, so they have parallel sides opposite tapered sides. Since the Spence land grant dates to 1809, it is highly likely that this rocker was made on the farm – possibly by pioneer George Spence himself!

I left one cut nail showing on the right side that went into the back cross piece.

It appears the rocker had a (solid colour?) stain and (possibly multiple) coats of dark green, black, white, orange, blue, yellow and olive paint over the years.

The top piece holding the spindles is at an angle, so the spindles are under a lot of stress. They are not glued. To replace a spindle the four dowels would have to be drilled out of the top piece. After making a new spindle the top piece can be reassembled with a larger dowel. (A triangular shaped block could be put in each side to align the spindles with the holes in the seat, but it might look peculiar.) There is no epoxy on any of the flat surfaces – just the dowels, so it can be disassembled, but the sides and seat are nailed and extensively dowelled.

The chair should see indoor use only. It will quickly deteriorate if returned to lawn chair usage.



### **Gran's Sewing Chest**

This sewing chest was used by Gran. She gave it to Gaga after Jack died. It was in the loft at the house in Alma, NS.

Sue did not know any other details, but I believe it is a fine piece of furniture. It is quite delicate but that is in character. It is in good shape.

Nan used it in the bathroom at 182 Greendale Crescent to store toilet tissue! It deserves better!





### **Gran and Gramps' Loveseat**

This loveseat was in the loft at Alma. We do not know of any history, other than Gran gave it to Gaga in the 1970's. Gaga gave it to Sue in the 1980's as she insisted that it would fit there. It fit perfectly in the entry area at 182 Greendale Crescent.





### **Betts Chair**

This light-weight chair came from Marjorie (Sutherland) O'Donnell, Norton's first cousin, and would have belonged to her parents. Her mother Zillah (Betts) Sutherland was Norton's aunt. The O'Donnell's were downsizing and placed the chair with Norton Lebans.

When Mr. Claessen of Peter Claessen & Sons Ltd. was looking over the Lebans' home furniture he was quite attracted to this chair, so Faye kept it. The seat is very thin, and it broke. Faye did not want the chair so gave it to Sue. I repaired the seat in 2014, and again in 2015, but did not replace it. The patch is somewhat visible, but the chair is fully functional as I reinforced the seat with fibreglass.



## Bookcase

This bookcase was in Nana and Poppie's house, but we do not know the history. Poppie was fond of it. It was placed in the downstairs basement bathroom at 182 Greendale Crescent after they died.

I assumed it was a piece of junk but changed my mind after it started to fall apart and I decided to patch it. The shelves had been screwed in with various types and sizes of screws. They caused splitting of the shelves. The bottom shelves had been reinforced. A piece had been crudely made to replace a missing piece on the right side at the third shelf level. When I decided to completely restore it in 2012, I discovered that it was handmade and the decorative artwork hand carved! The sides are only 3/8" and the shelves are 1/2". The boards are rough for finished furniture. I found the artistic pattern pencilled on the inside of one side – in error? This disappeared with stripping and sanding. I replaced the screws with dowels and removed the shelf reinforcing pieces. I glued the splits and replaced the right-side piece. The stain is very close to original in colour – Minwax English Chestnut 233. The finish over the stain consists of two (three on the outside of the sides) coats of Minwax Wipe-On Poly, Clear Satin.

This is a neat piece of furniture that deserves better than a bathroom!



Grannie Lebans' End Table

This end table was bought by Grannie Lebans in the early 1940's in Saint John. It followed the Norton Lebans' family in all their moves required by the Bank of Nova Scotia (Scotia Bank now). We have very little memorabilia from the Lebans family, so this piece is a keeper.





### Curio Cabinet

This inked-finish oak Curio cabinet is one that Norton bought, possibly from a distant family member. There is a top piece in the high storage in the basement that goes on the back. It would not fit under the stairs, so I removed it. It is to go to John. I seem to remember that Nan gave it to him once, but it never left the house!



# TOOLS



### **Maunsell Allen's Toolbox**

Uncle Maunsell was an alcoholic. He was not much good to his sister, Mabel, who was trying to continue the operation of the farm after Clarence died. Nana tells the story of his death from drinking the wrong stuff.

I believe this was his toolbox. It is very well constructed and could be used as furniture.

The brass cask spigot and the antique cigarette lighter on top of the chest were in Uncle Maunsell's chest. A second Maunsell chest was used as a wood box at the cottage and has an adze in it.

I repaired the cigarette lighter, and it works. It was made in Austria by IMCO Patent # 105107. I found a similar lighter on eBay with a starting price of US \$24.99. "This is a brass trench-style pocket lighter made in Austria Circa 1918. It measures about 3" high and 1" wide. It was manufactured by JMCO with a Patent Number 105107 and very well made." JMCO is clearly stamped on it instead of our IMCO. Even the script that looks like initials is the same.

The spigot speaks of earlier years. Wood casks were used for liquids such as beer, wine, fuel and molasses. The spigot would have been driven into a hole in the end of the cask, and then the cask would have been put on its side so the liquid could be delivered through the spigot.

John should get first crack at all the tools.



Gramp's Tool Chest



Poppie's Lathe

Jack Boutilier made the tool chest, and I have used it on my workbench since Jack's death in 1972. Besides this, there are several Jack Boutilier's tools that he used when he worked in the CNR repair shop (a roundhouse in New Glasgow or possibly Stellarton, NS?). These hand tools are heavy things like large files.

The lathe came from Poppie. It is functional and I used it to turn the oak rods forming the back of the old Spence Handmade Rocker. The old ½ horsepower motor is remarkably rugged – nothing like today's motors and may be valued. Poppie used to use the motor on a small table saw.

John should get first crack at all the tools.





## **ARTWORK**

### **WALL HANGINGS**

**CHARCOAL, NEEDLEPOINT, PAINTINGS,  
PICTURES, PRINTS, TINTYPE, WOOD**



### **Painting – Donna Richards**

Donna Richards was Nan's good friend and nursing classmate, now (2025) living in the Halifax area. This oil painting is one of her first produced when she took up painting as a hobby. Later, she became quite critical of its quality, but Nan thought enough of it to have it professionally framed. (I had originally made a barn board frame for it.)



### **deGarthe Print**

deGarthe was a famous Nova Scotia artist. His originals command top price and his prints are quite valuable.



### **Painting – E. Murdoch**

I gave Nan this painting as a Christmas present. E. Murdoch was a New Brunswick artist.

It was purchased from Capital Art Gallery (1990) Ltd. in 1991 for \$469.19. We had been in Fredericton for the annual game dinner with my hunting buddies. Nan found this in the gallery and we both liked it.





SUB-CLASS		DATE		BUILDER		BUILDER'S ORDER NO.		ROAD NUMBERS		CANADIAN NATIONAL RAILWAYS	
CLASS		DATE		M. L. C.		M. L. C.		M. L. C.		MECHANICAL DEPARTMENT	
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**Painting – Cameron King 12 x 16 “Woods Road in Spring”**

Cameron King was a retired CPR employee who took up painting trains as a hobby and business. He was married to Betty, Peter Newgard’s cousin, and lived in Fredericton. We knew the King’s through Peter. Cameron became quite well known. He had various showings and one of his paintings hung in the executive offices of NBTel. His work is very detailed, with the scenery painted around the locomotive. He did other paintings as well. Peter inherited the unsold lot when Cameron died.

This painting was done in 1982. Pete had “loaned” us a scenery painting decades ago and we had it for years before we returned it. Although it seemed Peter thought we would keep it, we did not feel comfortable with the arrangement. At our 50<sup>th</sup> wedding anniversary Peter and Janet stayed with us and brought this painting as a gift. They thought it was the one we had decades ago. Although it is a different painting we did like and appreciate it.





### **Painting – Daniel Price – Sugar Shack**

Daniel Price is a very well-known Fredericton artist. He started painting in 1970. He has a studio on Hanwell Road and operates a website (in 2004). In fact, a painting of this sugar camp from a different angle, with horses, is posted on his website.

We bought this original oil painting in 1986. The price was \$999.00. When we were in the Capital Art Gallery mulling over the painting, we were a bit vocal about how Daniel Price seemed to be rushing his painting to market with a reduction in quality from the “Trees” painting we had bought earlier. The clerk hastened to introduce us to the only other person in the studio – Daniel Price! We all pretended that no one had heard our comments, and Danny was good enough to sign the back of the painting after we decided to purchase it. “Pleased to have met you. Dec. 29/86. Daniel Price”.

Elaine has pointed out that with practice and persistence one can achieve a three-dimensional effect.

It is intended that Heather have this painting.



**Print – Herzl Kashetsky – Saint John General Hospital**

Herzl is a Saint John artist. This print of the Saint John General Hospital is number 5/5. It was framed by Klausen in 1987.

Nan had memories working in the General Hospital and wanted a painting from this view before it was demolished.

Nan completed her training as a nurse at the General, living in residence on site. Our whole family was born at the General.





**Print – New Orleans**

This is a print we picked up when Nan accompanied me on a business trip to New Orleans in May of 1992.



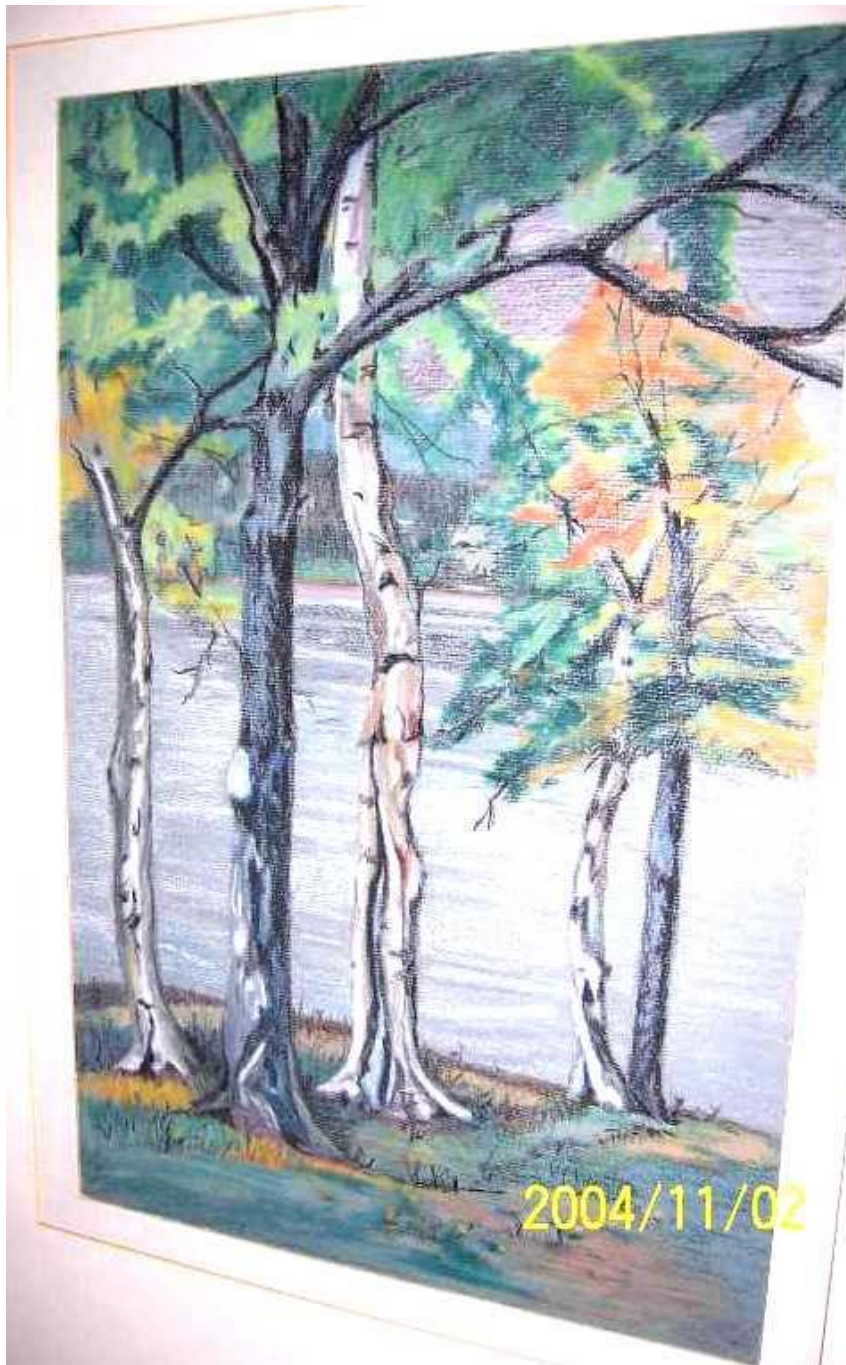
**Painting – Cameron King CPR 2019 5” x 8”**

Cameron King was a retired CPR employee who took up painting trains as a hobby and business. He was married to Betty, Peter Newgard’s mother’s cousin, and lived in Fredericton. We knew the King’s through Peter. Cameron became quite well known. He had various showings and one of his paintings hung in the executive offices of NBTel. His work is very detailed, with the scenery painted around the locomotive. He did other paintings as well. Peter inherited the unsold lot when Cameron died.

Cameron would graphically reduce his larger locomotives to this smaller scale and then paint in various backgrounds. Although they were all “originals” there could be other paintings with very similar engines.

This water painting is CPR locomotive 2019 painted in 1988. I believe it cost \$300.

I brought this painting home as a Christmas gift for Nan with the understanding she could trade it in for a larger painting. Nan decided to keep this one.



**Painting – Lil F. Robertson**

This watercolour was painted by Lil Robertson in 1973. Nan liked it and purchased it from the now closed Studio Arts on Church Avenue, Saint John for the remarkable price of \$100, framed.

Lil was a well-known local artist. Her daughter-in-law, Tracy, was one of Gaga's caregivers.





### **Painting – Daniel Price – Woods**

Daniel Price is a very well-known Fredericton artist. He started painting in 1970. He has a studio on Hanwell Road and operates a website (in 2004).

We loved this original oil painting when we saw it in the Capital Art Gallery in Fredericton in 1979 and bought it at a time when we really could not afford it, for \$480.60. It is an early Daniel Price piece, and Nan and I believe it has excellent workmanship. We expect it is worth quite a bit and will continue to appreciate.

Elaine has pointed out that with practice and persistence one can achieve a three-dimensional effect. Having done that, I can no longer look at this painting without seeing it in 3-D!

It is intended that John have this painting.





### **Painting – Stackhouse**

Jim Stackhouse was a renowned local area painter. Nan saw this watercolour in Impressions Gallery of Fine Art in Saint John and liked it for its beauty and it reminded her of the times I took Nana and Poppie's dog, Muggins, for walks at Saint' Rest Beach. We believe it is Saint's Rest beach with Taylor's Island (now Irving Nature Park) in the background.

Jim painted it in 1983, and I purchased it as a Christmas present for Nan in 1992. It cost \$1110.00.

*James Charles Stackhouse*



Jim Stackhouse of Saint John passed away peacefully on January 25th, 2008. He was the son of the late Ursula (Ellis) and James Clarke Stackhouse. Jim attended Saint John Vocational High School and was involved in the Saint John art community. He served in the Royal Canadian Navy and then relocated to Toronto where he opened his first graphic art studio. He then returned to Saint John working in both newspaper and television before starting “Stackhouse Studios”. After an illness Jim dedicated his time to fine art and was best known for his watercolour landscapes. He will be remembered for his strength, humour, creativity, warmth and hospitality to everyone and love of family.

He will be remembered fondly by his loving wife Josephine (Castillou) Stackhouse; four children: Greer Stackhouse (Peter Gillies), Leslie Burgess (Ron), Hank (Cyndi) and Eric (Fern MacDonald); eight grandchildren: Jesse, Gray, Emma, Jay, Terra, Lindsay, Taalor and Fraser; one great grandchild Bradley; two sisters: Anne and Connie and two brothers: Joe and Bob. Besides his parents, Jim is predeceased by one son Jay, one sister Tibby and one brother Eric.

At Jim’s request there will be no visitation or funeral service. Funeral arrangements have been entrusted to Brenan’s Bay View Select Community Funeral Home, 1461 Manawagonish Road, Saint John (634-7425). In lieu of flowers, remembrances may be made to Extra-Mural Program Foundation, the Saint John Regional Hospital Palliative Care Unit, Hospice Saint John, or your favourite charity. [www.bayviewfh.com](http://www.bayviewfh.com)



### **Painting – Cougle**

Nana bequeathed this oil painting to Nan.

Purdy and Lucy Cougle went to St. Mark's United Church and lived on Manawagonish Road. They were a wonderful couple. Lucy painted as a hobby and gave this painting to Nana. Nan liked it for its colours and memories of Lucy.



**Print – A. R. Cooke**

This print of a front view of the Saint John General Hospital is number 106/350. I gave this print to Nan as a Christmas present.

Nan completed training as a nurse at the General, living in residence on site. Our whole family was born at the General Hospital.





### **Painting – B. Kusztk**

This oil painting was the first one that Nan and I bought. It cost only \$125 framed and seemed good value. In 2025, Heather figured out the artist's name using the internet. We always thought it looked like Eastern Europe, and the artist's name is in keeping with that. The lady on the far shore is a little out of scale but we liked the colours and size.



### **Needlepoint Kittens**

This is the last Christmas present that Gran gave Nan about 1976. Nan worked at finishing it while John was taking music lessons at Yamaha. She had it framed with glass, as the back was such a mess, and it keeps it clean.



**Painting – Inch – Daisies**

Gyla Inch was a registered nursing assistant and an acquaintance of Nan's. Her husband worked at NBTel and I knew him.



### **Painting – Flowers**

We cannot make out the artist's name on this watercolour. It was bought to complement the colours of the couches in the living room.





## Painting of Charity (Cowperthwaite) Harrison

Charity came to Saint John as a Loyalist in 1783. She was born in 1770 and died in 1855, so she was a young girl on arriving in Saint John. She married James Harrison in 1788 and lived in Sheffield, N.B. They had nine children. She is my great-great-great grandmother.

In 1954 the painting was given to Poppie by Mildred Elizabeth Barker. In 1995 it went to Evans. He gave it to me around 2001 as he agreed she should be in New Brunswick, and I was willing to rebuild the original frame and have her restored.

Charity travelled by horse and buggy from Sheffield to Saint John to have the painting done. The work is not of high quality and much of it was repainted in a poor restoration job (in Toronto?) before 1954. However, most of her face is original. It was restored at the Owen's Art Gallery in Sackville, N.B. in 2003 for \$2,000 + 15% HST. They could not remove the paint applied during the first restoration as it was bonded. (See report following.)

The original mahogany veneer frame was stored in the attic at 947 Manawagonish Road from 1954 to 1995. It was in very poor condition. I restored the frame in 2002 – 2003. Mahogany veneer plywood from Evans' sailboat was stained and incorporated into the facing at the top and bottom. The sides are stained with a mixture of four parts red mahogany to one-part dark walnut. The silver leaf was purchased from Eastward Sales Ltd. It replaces a silver-coloured paper that was beyond saving. Minwax Wipe-On Poly Clear Satin varnish was used to finish.

The painting requires little maintenance. **Although the restoration finish provides some ultraviolet protection, it should be located such that it is not in direct sunlight.** It should be kept dry at room temperature to avoid mildew growth.

The frame is like furniture produced by Alfred Lordly, 15 Germain Street, Saint John, New Brunswick for the new house built in Sheffield by Moses Coburn Harrison about 1876 so is possibly made by that firm. Charity lived with her grandson,

It is intended that this painting go to John. It is hoped that John will specifically list this painting in his will with instructions that it be bequeathed to Gregor. However, if Gregor shows no interest in, and commitment to, the painting, John should bequeath it to someone who does. Benjamin, Colin and Sarah should be given first consideration.

It is hoped that future possessors of the painting will specifically deal with the bequeathing of the painting their wills with the following considerations:

- family blood line, preferably a Harrison name
- demonstrates interest and commitment to the display, protection, maintenance and proper bequeathing of the painting
- intent to live in New Brunswick

## CONSERVATION REPORT

112

**Artist:** unknown

**Signed:**

**Subject/Title:** Portrait of Charity Cowperthwaite

**Owner:** Richard Harrison, 182 Greendale Cr., Saint John, NB, E2M 4L6, tel.: 672-2325

**Owner's Registration No.:**

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### CONDITION REPORT

**Type of object:** oil on canvas      **Height:** 76.5 **Width:** 63.2 **Depth:** [cm]

**Support:**

Fabric, fine, plain weave, bottom and top edges are selvedge. Extremely brittle and weak. Slack, undulated overall, corner draws at top and stretcher creases. Verso coated with reddish paint, probably oil. 2x2cm U-shaped tear at 11.5cm from bottom/20.5cm from right; the tear is patched on verso with a piece of gauze fabric attached with water soluble glue. Puncture at 13.5cm from bottom/12.5cm from left. Tacking margins cut at the back of stretcher, iron tacks. Heavy grime, fly specks overall.

Softwood stretcher, tenon-mortise joints, two key slots in each corner. Gouged in four places at sides to accommodate framing nails.

**Ground:**

Grey, does not cover tacking margins. The ground penetrated into verso through fabric.

**Paint:**

Oil, thick, low impasto. Age cracks overall, slight tenting (ridges at cracks) and wrinkling of paint present on the face of sitter and in the background. The grey ground exuded through the cracks on the face forming ridges later abraded together with paint. Abrasions in shadows on face expose ground. Severe traction (drying) cracks overall, mainly in the background and at bottom half, ground showing within the cracks. The original paint pulled into islands between the cracks on the black dress, also brown glazes on the face, leaving dark dots. The cracks are a result of improper use of media by the artist: fast drying paint on top of the slow drying ground. To conceal the cracks and the damages including the tear, the entire bottom half and most of the brown background were painted over with thick black and brown paints. The hands of sitter also re-painted. The face is mostly left original, with mismatched and yellowed touch-ups mostly over the cracks and on forehead.

**Surface coating:**

Heavy layer of yellowed varnish and dirt. As stated by the owner, the painting has been cleaned for years with Castille soap and poppy seed oil.

**Frame:**

No frame.

**Recommended treatment:**

clean, remove yellowed varnish (removal of overpaint is not recommended due to the uncertain condition of original paint underneath and its resistance to solvents), repair tear and puncture, line onto polyester cloth, inpaint abrasions as needed, re-varnish, back with Coroplast

**Time estimate:** 2 weeks    **Examined by:** Adam Karpowicz    **Date:** 2/24/2003

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## **TREATMENT REPORT**

1. Cleaned with ammonium citrate solution.
2. Varnish removed with propanoe/toluene (1:2). Overpaint on face partially removed with Vulpex in isopropanol.
3. Verso cleaned with Absorene eraser. Patch removed mechanically and tear and puncture repaired with epoxy adhesive.
4. Lined onto polyester cloth with Beva 371 as adhesive.
5. Losses filled with wax/silica putty isolated with shellac.
6. Inpainted with pigments in Acryloid B72.
7. Coated with Acryloid B72. This varnish is less glossy than low viscosity varnishes such as Regalrez, AW2, Keton or dammar, and can be overcoated with any other varnish, glossy or matte, if desired.
8. Backed with Coroplast.

3 3

**Treated by:** Adam Karpowicz    **Treated in:** Owens Lab    **Date of treatment:** 5/8/2003





## 葉脉畫簡介

葉脉畫為重慶首創，它採用重慶市樹“黃桷樹”葉的脈路進行創作。此畫是欣賞、收藏、饋贈親友的艺术佳品及理想的旅游紀念品。  
(本書已獲准國家專利權第99251892號專利。作者：周炳烈、周明春)

## LEAF VEINS PAINTING

LEAF VEINS PAINTING WAS FIRST INVENTED IN CHONGQING. IT IS A KIND OF PAINTING CREATED ON THE VEINS OF BIG-LEAF BANYANTREE LEAVES (CITY TREE OF CHONGQING). IT IS NOT ONLY A GOOD ARTWORK FOR ENTER-TAINING, COLLECTING AND PRESENTING AS A GIFT, BUT ALSO AN IDEAL SOUVENIR.

THE TECHNIQUE HAS APPLIED FOR PATENT. PATENT NO. 99251892, PATENTEE: ZHOU BINGLIE, ZHOU MINCHUN.

專利所有 仿冒必究

**Klausen Custom Framing**  
106 Prince William St  
Saint John, NB E2L 2B3  
506-455-2678

**INVOICE**  
4972  
Tue, Nov 10, 2009

Customer Number: 2736  
PO Number: 2736  
Terms: Net  
Due Date:  
Tax Exemption Number(s):

Reference	Qty	Description	Unit Price	Price
H0430	1	rise	283.83	283.83
H0431	1	Leaves	161.20	137.02
H0432	1	mat only	18.67	18.67

15%

87.44

TPL 10085-60.00

HST # 11369 9896 8170001  
Thank you for your order!

Date: 11/10/09  
Tender: MC

Amount	Subtotal
496.43	439.32
	57.11
	496.43
	496.43
	0.00

Page 1

## Painting - China Leaf Veins

We bought the three leaf vein paintings at the Chongqing Zoo on a trip to China in September 2009. The zoo gift shop was extensively stocked with a great number of original oil paintings, wall hangings, leaf vein paintings, bottles painted on the inside and much more. Nan loved the leaf painting that the Burpees brought home on a spring trip, so she bought three for \$87 and had them framed. Two are of the Three Gorges and the third is of the Great Wall. They have the “Chop”, the artists personalized “stamp” and thus certificate of authenticity.



**INVOICE**  
4972  
Tue, Nov 10, 2009

**Klausen Custom Framing**  
106 Prince William St  
Saint John, NB E2L 2B3  
506-693-9976

Harrison  
(506) 672-2325 Home

Customer Number	PO Number	Terms	Due Date	Tax Exemption Number(s)	
2738					
Reference	Qty	Description	Unit Price	Price	
H0430	1	river	283.63	283.63	
H0431	1	Leaves	15%	161.20	137.02
H0432	1	mat only	18.67	18.67	

HST # 11369 9896 RT0001  
Thank you for your order!

Date 11/10/09  
Tender MC  
Amount 496.43  
Subtotal 439.32  
HST 57.11  
Total 496.43  
Payment 496.43  
Balance 0.00

Page 1

## Painting – Yangtze River, China

We bought this painting at the Chongqing Zoo during a trip to China in September 2009 - \$1,554 plus \$320 framing. I liked it and impulsively picked it out and literally carried it home. The zoo gift shop was extensively stocked with a great number of original oil paintings, wall hangings, leaf vein paintings, bottles painted on the inside and much more. We saw scenes like this on our Yangtze River cruise. We were told it was painted by the “Professor” who gave a formal talk on wall hangings. It is painted on silk and has the “chop” of the artist, certifying authenticity – but it was covered by the framing.



### **Painting - Rosamond Campbell**

This watercolour painting was presented to Nana and Poppie on Poppie's retirement as Principal of Saint John High School in 1964. It was bequeathed to Bill who gave it to me as Anne did not care for it.

Nana thought it to be the Kennebecasis River. The staff of SJHS found it in an art gallery and had Nana approve it before it was presented. It is dated 1963.

Rosamond Campbell was Ted Campbell's wife. Both were local area artists, Ted becoming the more renowned. Ted was part of the notable Saint John group of artists that included Miller Britain, Fred Ross and Jack Humphrey.



State of the art Nancy Bauer finds  
art eases the winter blahs S2

The etiquette guy Jay Remer on how,  
and when, to eat with your hands S3

# salon



Rosemond Campbell, photographed recently by James Wilson at her home in San Miguel de Allende, Mexico, where she and her husband, Ted, moved when they left Saint John in the early 1970s. The artist consented to let Wilson photograph her as part of a project documenting painters of New Brunswick from the second half of the 20th century. On the trip south, Wilson says he found Campbell as vibrant and engaging as ever.

## Our grande dame

Story by Peter Buckland • Portrait by James Wilson ▶ PAGE 4

2013/04/27



SATURDAY, MARCH 15, 2008

# salon

One of the last major works by Rosamond Campbell, approximately 30 feet in length, it is located in the public library of her town San Miguel de Allende, in Mexico. Photographed by James Wilson.



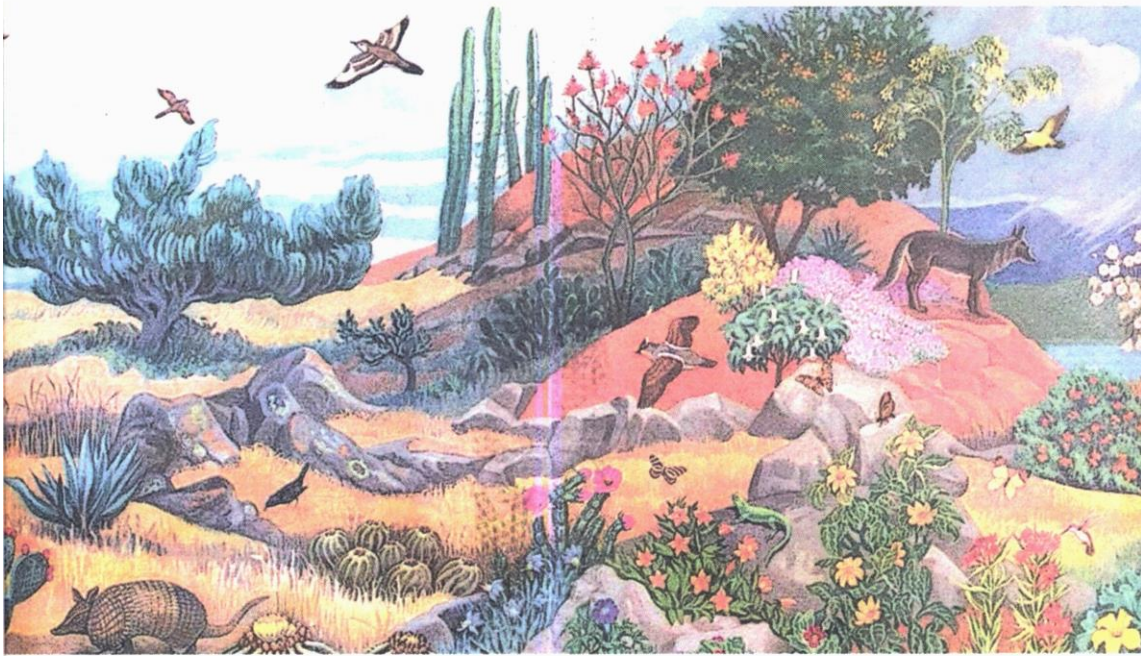
## Rosamond

A New Brunswick painter who flourished in Saint John during the vibrant 1950s, Rosamond Campbell is now almost 90 years young, and living quietly in her home, having set aside her paint brush some time ago, but is no less a creative force. Story by [Name]

Those with knowledge of the vibrant art scene that flourished in Saint John around the mid-point of the 20th century know well the name Rosamond Campbell. Those days are long past, and for most the lore comes

came into this world as Rosamond Stokes, born in India and raised in Australia. She studied art at the School of Fine Arts, North Adelaide, Australia, and later at the Regent St. Polytechnic, London, England. Following this period of study she spent nine years living in England

Rosamond Campbell was a student of the famous painter Larocque, settling into a good painting style.



# d Campbell

the vibrant arts scene through the '50s and '60s.  
quietly in a charming town in Mexico. She set  
Story by **Peter Buckland**

Rosamond Campbell was very much a painter of experimentation; she did not stick to one particular style. Larocque said, "She was a bit all over the place, not settling into one particular style or theme in her work. A good painter, but harder to read." Her work ran from re-

Much of her work has a strong illustrator's edge. She was a very



SATURDAY, MARCH 15, 2008 / 5

*focus*



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in San Miguel de Allende, Mexico, where she and Ted moved when they left Saint John in the early 1970s. Her eyesight has been failing in recent years, and she has given up her paintbrush, but remains active in other ways. She continues to maintain her three-room house with its flourishing gardens, her orange tree in the front garden and the lime tree in the back. One of her most recent projects was a book of poetry, published just two years ago.

New Brunswick photographer James Wilson visited Rosamond during a recent trip to Mexico. He found her well, and as vibrant and as engaging as ever. She consented to be photographed by Wilson, who is currently documenting the painters of New Brunswick's later 20th century with his camera. Wilson also had an opportunity to photograph a large mural, approximately 30 feet in length, painted by Rosamond Campbell for the town's public library. One of her last major works, it is a remarkable painting, as anyone who has tackled work on this scale will quickly tell you. This mural, which depicts the plant and animal life indigenous to this Mexican region, is reminiscent of the backdrops she and her late husband, Ted, used to paint for the natural history displays at the New Brunswick Museum.

Rosamond Campbell, or Ros, as she is known by friends,

and raised in Australia. She studied art at the School of Fine Arts, North Adelaide, Australia, and later at the Regent St. Polytechnic, London, England. Following this period of study she spent nine years living in England and Continental Europe, working as an illustrator. It was during this period, while in Italy, she met Ted Campbell. Jean Sweet, writing for the Evening Times Globe in April 1963, referred to this significant meeting: "With Ted Campbell's talent for discovery, he found Australian artist, Rosamond Stokes, in Italy, and later married her."

It is almost certain that Ted Campbell returned from this trip a very excited and much altered man. Until this point the man who was the catalyst within the Saint John art scene in the '40s and '50s had remained a confirmed bachelor. But, now he had found the woman he intended to marry.

It was at this time that Ted's former student, the young Fred Ross, recently married himself, was preparing a trip to England. Fred remembers Ted approaching him to see if he and Sheila would perhaps meet with Rosamond, who was at this time in England.

"We looked her up," recalls Ross, "and arranged to have lunch with her. She was a lovely person, very engaging. We liked her immediately."

No doubt, upon their return, Ted was anxious for news and delighted with Fred's glowing report. It was not long before Ted brought Rosamond to Saint John to be his wife. By all accounts her warmth and charm won the hearts of the art circle that revolved around the very sociable Ted Campbell. According to Ross "it was a pleasure to be invited to one of their parties."

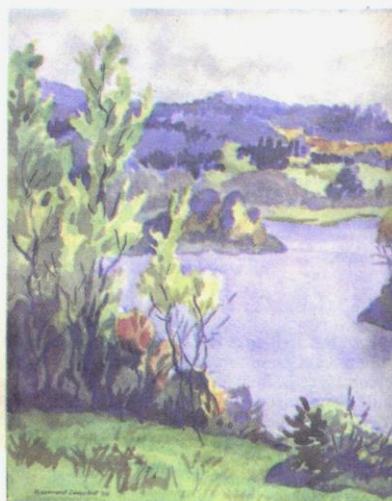
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From left: Autumn Landscape on Lake, 1959, watercolour on wove paper, New Brunswick Museum collection; Gold and Blue, 1960, watercolour on wove paper, New Brunswick Museum Collection; Patricia M. Hansen and Alexander (the Turtle) among the Natural Science Specimens at the New Brunswick Museum, 1966.





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Fred Ross concurs with Larocque's estimation of Campbell's work. "Rosamond was a very fine painter, but suffered that fate that women artists traditionally faced." Apparently she did not exhibit her paintings extensively, and would obviously have been overshadowed by the men, particularly Jack Humphrey and Miller Brittain.

Nevertheless, her work was appreciated; this remains evident on the walls of many Saint John homes today. Work by Rosamond and her husband Ted come up at auctions from time to time, fetching reasonable prices, but their true value as artists, and as catalysts within the art community during the '50s and '60s has yet to be properly acknowledged.

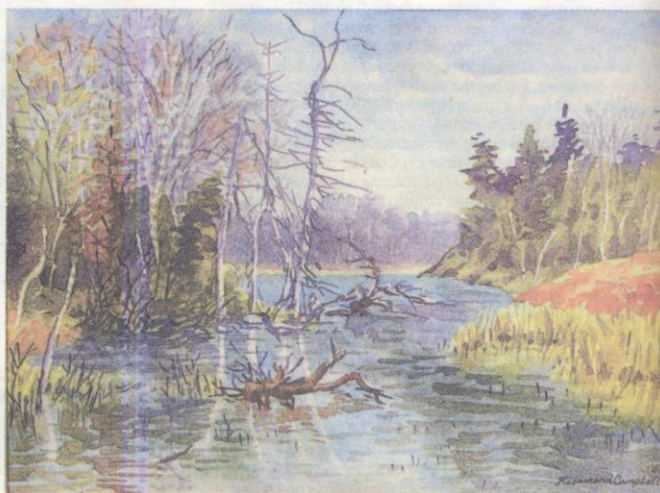
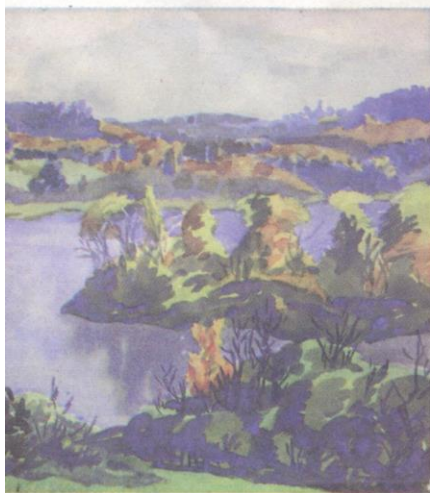
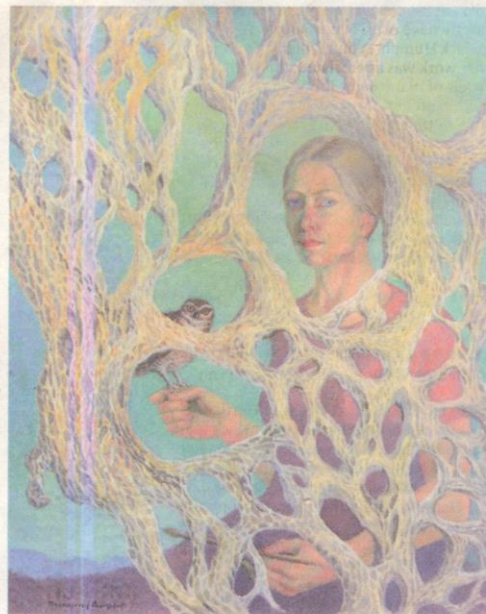
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Rosamond recalled her time in Saint John in a telephone interview early this week. She seemed surprised to hear someone was going to write an article about her life as an artist in Saint John. Though she has been gone more than 30 years, she spoke with fondness of her time in Saint John. "It seems so long ago, and I have forgotten so much.

"I did enjoy my life immensely in Saint John. I made many friends there."

PLEASE SEE → **CAMPBELL, S8**

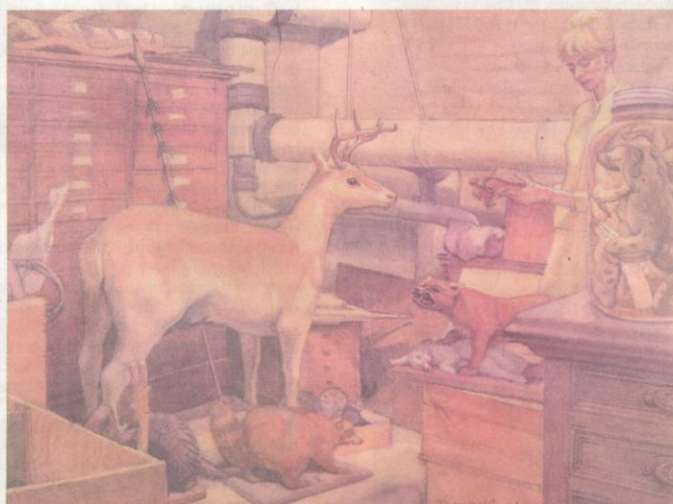
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Above, left: Girl with Owl, 1965, oil on masonite, New Brunswick Museum Collection. Above, right: The Clown Puppet, 1963, New Brunswick Museum Collection.



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PLEASE SEE → CAMPBELL, S8



# salon

Right: Painting completed by Campbell in Italy prior to her move to Saint John, gouache on paper, private collection. Large image, right: Royal Danse, 1964, oil on board, New Brunswick Museum Collection.

## For awhile she was one of ours

### CAMPBELL → S5

When I was still working on this article last week I had an interesting visitor stop by my gallery. As I rose to greet this gentleman, and his wife, his first words were, "Do you have anything by Ros?" After informing him I did not, he asked me to sit down as he had a story to tell.

He said he had begun his business in Saint John back in the '50s and that it was located on Bridge Street. He recalled one winter's day, arriving at his place of business, and spying an attractive young woman, her easel set up, bundled to stave off the cold, painting a watercolour of three tugboats. Because of the weather, he invited her to come into the office, and to finish the painting by using the large window there. She accepted his kind offer, and this enabled him to see the work upon completion. He told me he had three young

children at the time, and that his business was in its early stages so cash was dear. He did not offer to purchase the work, but he never forgot the painting, its maker and the circumstances of its creation on that cold winter day so many years ago. He looked at me upon finishing his story, "I'm still trying to find that painting."

And so it goes. A painter comes into our midst, is part of our community, gives much of herself through paint and canvas. Her work speaks to us in many ways. The painter records, the painter invents, the painter evokes a response. And, then the painter is gone.

In this case the painter, from so long ago, still alive, still a vital and creative member of another community far from Saint John. But, for awhile she was one of ours, and she is not forgotten. **S**

*Peter Buckland owns Peter Buckland Gallery in Saint John. He is a regular contributor to Salon.*





### **Print – Central Park**

This print was picked up from a vendor on the streets of New York City when we made the family trip in 1982. You might remember those mornings when Nan would march us out of the Hotel Taft, up to the corner breakfast bar, and then on to pound the streets. I believe this print was carried as far as the United Nations before we got it back to the hotel.



### **Painting – Partridge Island**

This watercolour seems to be Partridge Island in Saint John harbour. The foreground is possibly the waterfront in West Saint John.

The artist's name is not legible, but likely a local.

I believe this painting came from Sara Harrison's estate.





**Painting – I M Fraser – Saint John Sugar Refinery and Harbour**

This oil painting was given to Aunt Sara when she left Saint Mark's United Church where she had been Assistant Minister and Director of Christian Education. I inherited it after her death in 1984.

Mrs. Fraser was a Saint John artist and wife of the Chief of Police.

The painting is of special interest to me as it was done at the west side docks in Saint John. At that time, one could walk right onto the docks and even fish there. The small steamers were the normal ships to frequent the port when I was a boy. They later became obsolete as the larger container ships took over. The sugar refinery in the background was demolished about 2003.



ST. PETERSBURG TIMES ■ FRIDAY, JULY 1, 1977 15B

**obituaries**

## Earl Gersh, distinguished in music, sports, woodworking

By DICK BOWHELL  
St. Petersburg Times Staff Writer

A legendary St. Petersburg figure who had distinguished careers in music, sports and woodworking, Earl Parker Gersh, died at 7:50 a.m. Thursday, June 30, at St. Anthony's Hospital after a brief illness. He was 81.

He leaves behind his own memorial, his lifetime's greatest achievement, sixteen 5-by-5-foot panels, in which he blended 62 woods with superb craftsmanship to depict the life of Christ. These panels, which are in the Life of Christ Chapel at Memorial Park, 4th Street and 54th Avenue N., are his work of many years.

"I designed this," he once said, "to show my gratitude to God."

A sharp-eyed man with an astonishing range of interests and talents, his love for wood began in the family's El Cremo Cigar Factory in Bordentown, N.J., where he worked with fragrant cedar in making boxes.

**IN LATER YEARS** he made everything from racing boats to fishing lures to works of art. Almost until his death, Earl Gersh was active with his saws and chisels in his workshop behind his little home at 232 12th Ave. NE. The home had a museum-like appearance, its walls covered with awards and trophies from his various careers.

He lived increasingly with his memories, working on a book called *Essays to My Grandchildren*, which he was tape-recording, a book rich with his love of nature and its creatures. For visitors, he might play recordings of some of the 200-plus sides he and his orchestra cut for Columbia Records back in 1929.

Eight years ago, a triple tragedy struck Mr. Gersh when heart attacks took the lives not only of Marian, his wife of 55 years, but of two of their three sons, Harvey and Edwin.

"I was lost, but I didn't let it get me down," he said later. "I believe every day is a new venture, something to look forward to. I'm privileged to be on this earth."

**BUT THE SKILLFUL** fingers that knew their way around a violin's neck, a chisel, a fishing rod, gave out before Mr. Gersh did. Two years ago, he lost one to a saw. And arthritis stopped his artful tying of flies.

"I'm very old and I'm very tired," Mr. Gersh said. "I'm furious that I can no longer fish."

Probably the greatest angler ever to work Pinellas County waters, he founded the Rod and Gun Club, fished with and tied flies for Herbert Hoover and built a tackle box for Dwight D. Eisenhower.

One of the originators of the Suncoast Tarpon Roundup, he had a prestigious trophy, the sportsmanship award, named after him.

Yet he was a great believer in conservation and was distressed to see the clear waters he loved polluted by overpopulation.

A native of Norristown, Pa., he attended the Bordentown Military Academy, where he learned the value of discipline and how to play the violin. It was a Methodist school with Bible readings at every meal and strict rules.

Earl Gersh's remarkable memory served him well in music as well as studies. He mastered the violin and became leader of the school's dance orchestra.

**HE FIRST SAW** St. Petersburg at 15 when his widowed mother bought a home here. Then he returned to New Jersey to learn the cigar business. His father, Edwin Gersh, was a dynamo who had built the firm to \$3-million in value. His mother, a professional artist, had the same tremendous vitality her son displayed.

Mr. Gersh served in the Navy during World War I aboard a destroyer on convoy duty. The cigar business went broke after the war. Mr. Gersh, his wife and young sons arrived in St. Petersburg in 1921.

He happened to meet the Kentucky Kernels, a group playing at the Golden Dragon, a downtown dance hall over the present-day Rutland's Department Store.

They liked his fiddling and he joined the orchestra, which became one of Paul Whiteman's traveling units.

In Philadelphia, WOO, an early-day radio station, carried their music and Mr. Gersh got his first experience as an announcer. He organized an orchestra, played vaudeville and made the records for Columbia.

But it was no life for a family man. He returned to St. Petersburg, organized a band for the new dance hall, the Coliseum, and hired a young bunjo player named Rex MacDonald, who later would be the facility's co-owner.

**MR. GERSH ALSO** became the first radio announcer for WSUN, the city's new station.

Turning to boat-building and racing, he won numerous national speedboat trophies in 1928 and 1929.

During the Depression, he developed the Wood Parade, a St. Petersburg showplace built as an English cottage, now occupied by the Rolands et Pierre Restaurant.

He helped organize, and was often first president of, such varied groups as the American Outboard Association, the Heart Association, the Propeller Club and the Bowling Association. He helped organize and was a charter member of Westminster Presbyterian Church.

He is survived by a sister, Dorothy G. Wood of Washington, D.C., and a son, William D., of St. Petersburg. The Ralph G. Cooksey Funeral Home is in charge of arrangements. No visitation. Services will be held at 11:30 a.m. Saturday at the Memorial Park Cemetery Mausoleum.

Earl Gersh and his work at Memorial Park.

2004/11/04

## Wood Picture – Gersh

Earl Gersh created this piece of art in St. Petersburg, Florida about 1940. It was given to Nana and Poppie by Jack and Jean Hoover. The Hoovers were friends who lived in Quinton Heights and attended St. Mark's United Church. Jack Hoover was a shoe salesman. Nana and Poppie thought enough of them to visit them once in Florida where the Hoovers wintered. The Hoovers had great respect for Gersh's work and may even have known him personally.

The work is quite unique. There are no lines drawn. The picture is defined by using different types of wood and fitting them together, almost seamlessly. The workmanship is extraordinary. The clipping is on the back.





### **Needlepoint Picture**

This needlepoint was done by either Jean or Jack Hoover. They gave it to their friends, Nana and Poppie. There is a lamp to hang on it in the wooden “Simms stock box”.





### **Painting of 947 – Gyla Inch**

Nan contracted Gyla Inch to do this oil painting of 947 Manawagonish Road when we anticipated the house would be for sale. Nana and Poppie built this house during the war when Nana was pregnant with me.

Gyla was a registered nurse and an acquaintance. Her husband worked at NBTel, and I knew of him.

The large maple tree in the foreground is a red maple. Gyla painted the picture during the winter and assumed the leaves were green!



### Picture – Generations

Nana put together this collection of our Harrison/Spence ancestors when she was working on the family genealogy. I did the lettering. It was used for the cover of the Harrison-Spence Family Record.

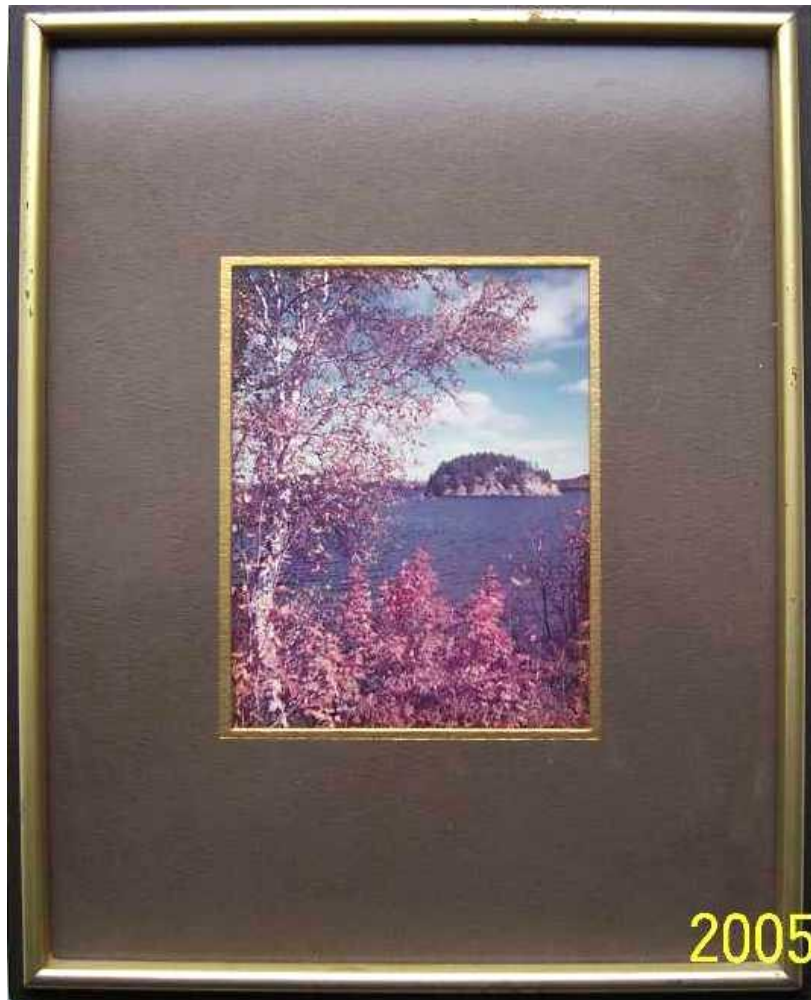
It represents a lot of work and is quite novel. Who is likely to have such a meaningful collection of ancestor's photos?



**Painting – Marjorie Frizzell**

“Presented to Sara Harrison by Marjorie Frazzell on behalf of the girls & leaders who gathered at Trinity United Church – Charlottetown, P.E.I. Oct. 25/73.”





**Picture – Mary Lake, Muskoka**

This small picture came from Aunt Sara's estate.

Written on the back is "Gift from ToCo. U.C.W. Annual Meeting – 1978 (?), Huntsville".



### **Photo of Belford and Clarence Spence**

This picture was given to me by Leola Trenholm about 2000. Clarence was born in 1870 and died in 1917. Belford was born in 1872 and died in 1936.

Clarence was Nana's father who died when she was 15 years old.

The brothers operated adjacent farms in Botsford. These farms were part of the original George Spence property.

Clarence is on the right. He is showing signs of male pattern baldness. He is bald in a later picture, and it looks as if he is wearing the same tie! That tie has finer lines in it than Belford's.

Besides the family connection, the curved glass frame and artwork are probably of special value.



**Charcoal Portrait of Benjamin Allen and (probably) his first wife, Phoebe (Trenholm)**

This picture is a charcoal as it was done before photography was in common use. Benjamin was born in 1797 and died in 1869. I understand artists came to the farm homes and did the portraits. Klausen said that the experienced artist did the faces, and an apprentice did the hands. Note how big the hands are.

It was found in 947 Manawagonish Road and has Nana's writing dated June 1979 on the back.

Nan had it framed by Klausen Framing, 141 Waterloo Street, Saint John, for me, Christmas, 2006.





**Photo of Harmon Luther Trenholm**

Possibly Hiram. This portrait was given to me by Leola Trenholm in 2011. Harmon was born in 1859 and died in 1926.

Harmon served in the US Cavalry as a Captain and later farmed in Bayfield.

He was Clarence Spence's uncle, son of Abner Botsford Trenholm.

Besides the family connection, the curved glass frame and artwork are probably of special value.



### **Portrait of Waldo Welling**

This portrait was given to me by Leola Trenholm in 2011. It looks to be a tinted photo.

Waldo was the son of Mary C Spence, grandson of George C Spence and great grandson of George and Mary Spence. So, he was Clarence Spence's first cousin.

Besides the family connection, the frame and artwork are probably of special value.



### **Tinted Photo of William Spence**

This tinted portrait was given to me by Leola Trenholm in 2013. William Spence was Clarence Spence and Florence Trenholm's father. He was my great grandfather.

There was some evidence of mold growth under the glass. I had it professionally restored in 2021 by MacAlasdair Fine Art Conservation, 1947 Route 106, Allison, NB E1G 4H3. The portrait is very similar to the picture in the Harrison-Spence Family Record – but not identical.

Besides the family connection, the frame and artwork are probably of special value.





### **Charcoals(?) of Thomas Harrison and Frances (Turney) Barker**

These portraits are similarly framed and are of comparable artwork. (I suppose they could be reproductions.) As Thomas was the paternal grandfather and Frances the maternal grandmother of Harry Harrison, it is probable that he had them similarly framed. They came to me from Nana and Poppie's estates.

Thomas Bean Harrison was born in 1795 and died in 1874. He was James and Charity's son and his son, Moses, was Harry's father. (Another son, Thomas, was President and Chancellor of UNB.)

Frances Ann Turney was born in 1814 and died in 1871. Frances married Dr. Jacob Watters Barker. (The table used by me for my computer and written up elsewhere in this document was a Barker Table.) Frances' daughter, Lavinia, was Harry's mother.



**Tintype – George C Spence 1808 – 1885 and Jane Anderson 1819 – 1892**

George C Spence was the son of George and Mary Spence. They are my great-great grandparents. They are buried in the Murray Corner Pioneer Cemetery. Nana did a good write up of them and it can be referenced in the Harrison-Spence Family Record.

The tintype was an early photography process whereby the images were captured on tin. This image is particularly interesting both because of its age, the family connection and the well-preserved decorative metal frame.



### **Tintype – Thomas Harrison 1795 – 1874**

Thomas Harrison was the son of James and Charity Harrison. He was my great-great grandfather. He is buried in the Sheffield United Church cemetery. Nana authored a good write up of him and it can be referenced in the Harrison-Spence Family Record.

The tintype was an early photography process whereby the images were captured on tin. This image is particularly interesting both because of its age, the family connection and the well-preserved decorative metal frame.





### **Mount Allison Students 1929**

This picture was taken of all the Mount Allison students in 1929. Nana and Poppie can be found in it by referencing the Harrison-Spence Family Record. It is to go to John.

## **FIGURINES, ART AND OTHER**



### **Gollum Royal Daulton**

Gollum is one of the four Royal Daulton “Fellowship of the Rings” figurines that we collected. After we bought Frodo for John and Gandolf for Heather, I bought Gollum for Nan.

John and Heather will remember my reading the “Fellowship of the Rings” to them. Nan always took exception to Gollum’s “yesssss, yesssss my precioussss” but she was a captive audience driving the 1977 Chev station wagon when we were travelling. I also read Fellowship of the Rings to Sarah and Colin during our summer trips.

Elizabeth likes the four Tolkien figurines.

The Four Royal Daulton figurines have been distributed to John and Heather.





### **Puppy Figurine – Port aux Basque**

When the Lebars' left Port aux Basque, Newfoundland, in 1951, the kids gave Faye and Nan matching figurines. Nan's has survived and she cherished it for its memories. There are still presentation markings in pencil on the bottom. The kids got together and donated money to make these purchases.

They cost \$0.50 each.



### **Gaga's Engagement and Wedding Rings**

These are Gaga's engagement and wedding rings. Gaga and Papa were married 1941 06 17 in Sydney, NS. The engagement ring is engraved. The wedding ring diamond appears clear when examined under my microscope.



### **Bracelet**

This bracelet was a Christmas gift to Nan from me about 1999. The diamonds are real, so it is worth several thousand dollars. Nan was quite impressed with both the bracelet and that I would do that!



### **Nan's Engagement and Wedding Rings**

Nan and I were married on October 8, 1966. The engagement ring was purchased from Art McFee's Jewellery store in Sydney Mines, NS. Norton had set this up. The stones were originally set in platinum and Burke's changed them to white gold (without authorization) as the points were worn and had been replaced several times. There are a few carbon blemishes when examined under a microscope, but the colour is thought to be good. The engagement ring cost about \$500 at the time.

These rings are to be Heather's.





### **Kay Lebans' Bedspread**

Gaga made this bedspread for our bolted-together twin beds.

It was an anniversary gift about 1990.

It is a labour of love and is indicative of her artistic abilities.

It is very large and unwieldy, but beautiful. It can be machine washed and spread out to dry.



### **Kay Lebars' Tablecloth**

Gaga made this tablecloth to suit our dining room table. It is shown here laid over a pink underlay.

It was an anniversary gift made about 1985.

This shows Gaga's artistic ability.



### **Best Fossil**

This fossil was found on the beach at the Holderville cottage. I was in a recliner and saw this stone as a good skipper. Fortunately, I turned it over and found it to be the best fossil I ever found. It is several hundred million years old.

It is to go to Sarah.



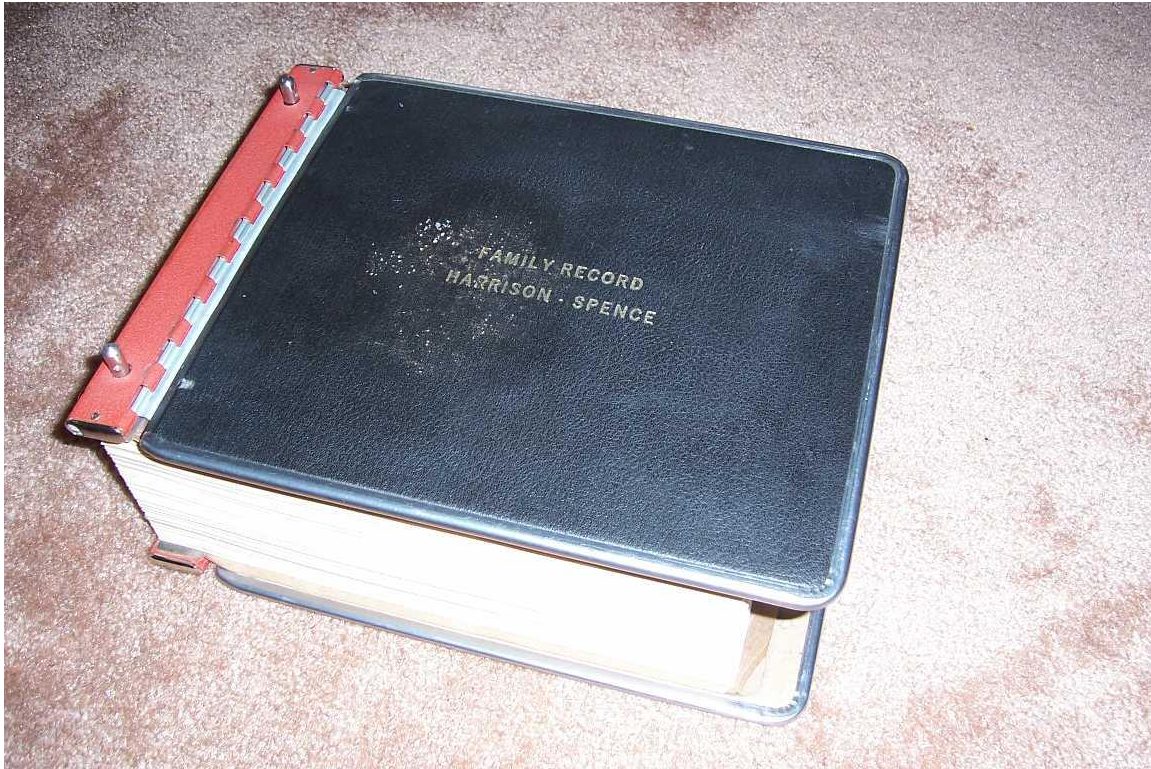


### **Granddad's Darling Figurine**

Granddad's Darling was made by Naturecraft, England, Ref. No. 830. It was purchased about 1968.

It is not a valuable item but does come with a history. When John was a baby, Poppie got the rare job of babysitting him alone one afternoon. John executed a "number two", and Poppie did clean him up and got a fresh cloth diaper on him. We found the old diaper between the two windows in the bathroom of the apartment at 947 Manawagonish Road. Nan thought this figurine was an appropriate commemoration of the event and bought it for him.

Nana gave this to Heather: Poppie's ceramic 'Grandpa's Darling'. You know the joke about it, Heather, I am sure.



### **Original Harrison-Spence Family Record**

This family record is one of three similar books Nana wrote in the late 1960's and early 1970's. Evans and Bill were given the other two. There are some small differences in the three books.

Nana put a tremendous amount of work on these books. I remember her working late into the night at the dining room table at 947 Manawagonish Road. She interviewed many of the oldest living relatives and obtained stories of the relatives they remembered.

It is a remarkable hand-printed document. It has been scanned.

This book was the start of my genealogy hobby as I wanted an understanding of the family tree.





## Harrison-Spence Family Record

The Harrison-Spence Family Record was digitized by me as a Word program and printed copies were distributed to family members.

I have given a printed copy to the Saint John Library and a digital and a printed copy to the New Brunswick Archives. I intend to see if the New Brunswick Museum is interested, after their Douglas Avenue construction is completed.

I spent about 2,000 hours on the digital version. Evans and Bill's Harrison-Spence Family Records were incorporated as there were some differences in the three books. I made numerous pictures, corrections and updates, even adding the sixth generation. Ruth and Evans helped by proof reading.

John has committed to keeping the document up to date with technology so the digital version can be read and printed by interested family genealogists and possibly updated/expanded in the future . <http://www.harrisonfam.ca/>





### **Alaskan Fossils**

Heather and I brought these back from Alaska on our 1986 trip. They are bones of animals that lived in the Chena River area near Fairbanks before the last ice age, so are about 10,000 years old. I found the jawbone on the banks of the river during a canoe trip. The others came from Bill's stock.

The top one is a Woolly Mammoth bone. I checked out a Woolly Mammoth skeleton in Whitehorse in 2001, and it seems to be a vertebra at the pelvic bones.

The other two are Bison (Buffalo) bones – a vertebra and a jawbone. I identified the jawbone from a Bison skeleton in Dawson in 2001. (I gave the Bison vertebra to my Orthopaedic Surgeon in 2006.)

These make great conversational pieces.



### **Aragorn Royal Daulton**

Aragorn is one of the four Royal Daulton “Fellowship of the Rings” figurines that we collected. After we bought Frodo for John and Gandolf for Heather, I bought Gollum for Nan.

John and Heather will remember my reading the “Fellowship of the Rings” to them. Nan always took exception to Gollum’s “yesssss, yesssss my precioussss” but she was a captive audience driving the 1977 Chev station wagon when we were travelling. I also read Fellowship of the Rings to Sarah and Colin during our summer trips.

Elizabeth likes the four Tolkien figurines.

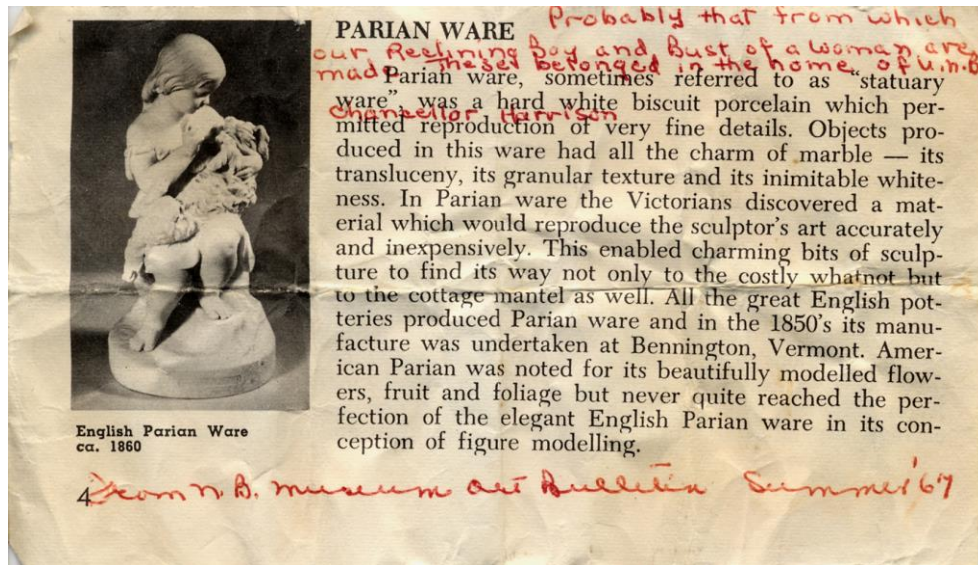
The Four Royal Daulton figurines have been distributed to John and Heather.



### Dick's 1951 Artwork

I entered these in an art show in 1951 and got some recognition! I remember the judge telling me that the Indian Head was awarded an Honourable Mention because of my original drawing of the head.





### White Statuary – The Boy

This figurine belonged to Ida Gertrude (Whittier) Harrison, second wife of Thomas Harrison who was President and Chancellor of UNB. Ida was some relation of the poet, John Greenleaf Whittier. Thomas was Aunt Mary's uncle.

Nana notes that Aunt Ida must have valued this as she took it with her to the Farraline Place.

I thought I remember meeting Aunt Ida in Fredericton once with Nana and Poppie, but that is not possible considering her date of death was 1934.

Evans has a white statuary bust that also came from Aunt Ida.



### **Moosehead Backpack**

John expressed interest in this backpack at his 54<sup>th</sup> birthday and asked that it be left to him. The backpack was a prize in a one in six odds in a 24 tin Moosehead Lager package in 2021 11. It is to go to John.



### **Sue-Knit Sweaters**

These were sweaters I treasured. They were two of at least four sweaters Sue knit for me. I favour the blue one as it is flawless and fits best with just a t-shirt under. The white one is large and should fit some of the larger family members. I remember Sue knitting some of it when we were driving from Ottawa to Deep River after a night at the Newgard's. That explains the flaw in the pattern on the back!!!





### **Helen-Knit Sweater**

Sue had Aunt her Aunt Helen knit four sweaters with matching caps for our family. Because Aunt Helen knit professionally for Cottage Craft, St. Andrews, I later asked for a label to be sewn to help identify it. It is in perfect condition.

When cleaning out Sue's clothing, Sarah expressed interest in having the matching, but blue, sweater, so she has it.

Aunt Helen was Gaga's sister and lived in St. Andrews.





## Dick's Toys

My toys make an interesting collection.

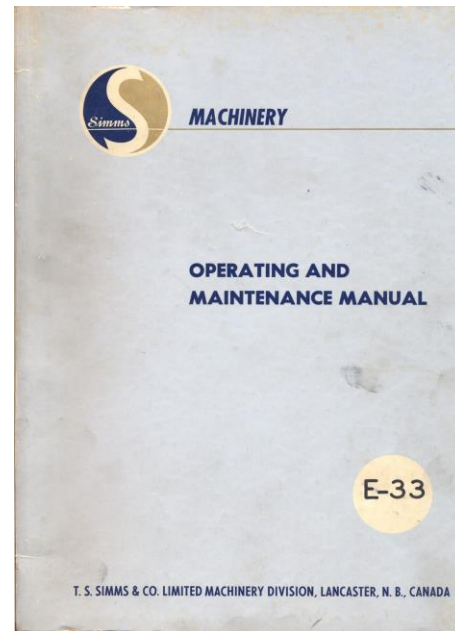
The Dogpatch Band was a gift from Bill. With the box, it could be worth about \$1,000.

The large windup roadster was a Christmas gift to me (as per the note) in 1950. It is worth about \$300 – probably more so with the note. The gears should only be shifted when the engine is running as they are quite worn. I repaired the main gear with epoxy, but it should be used sparingly and only with supervision.

The Dinky Toys are quite valuable, and I have put stickers with approximate values on some, as obtained on E-Bay.

The Hafner windup train was a Christmas gift from Nana and Poppie. I really wanted an electric train, but I do not think Nana and Poppie could afford it. I was very disappointed. However, it has survived and has been a great enjoyment for the grandchildren.

I think the collection has some value and may become worth more with time.



### **Porthole and E-33**

The Porthole was a picture I took from the Princess of Helene on its run from Digby to Saint John. It was at sunset and when I showed the slide, I commented that it was a prize-winning photograph. Nan always laughed so I entered it in a contest and won \$25, plus \$100 later!

The picture of the machine is the E-33 paintbrush assembly machine I designed unassisted at T. S. Simms in 1964/1965. The paintbrush is the first one through the machine. It could insert the handle in the ferrule, crimp the ferrule into the handle and gold leaf stamp the name on the handle at 60 brushes per minute.

The crimp was patented in my name and can be seen in almost any hardware store in the world that sells low-end (throwaway) paintbrushes.

An "Operating and Maintenance Manual" is in the bookcase. Although I designed every piece of the machine, the manual drawings were done by a draftswoman who had artistic capabilities.

Simms saturated the world market with paintbrush machinery, although piece parts continued to be a lucrative business after I left the company in 1973.



### **Dick's New Year's Baby Cup and Spoons**

These are, I believe, all that is left of the prizes given to Saint John's New Year's baby of 1942.

Besides intrinsic value, the Mickey Mouse spoon and box may have some monetary value as these items have become prized by collectors. The box, although a little damaged, does increase the worth.

The cup is in poor shape as the handle broke off and I tried to solder it back on. I believe the cup contains lead so would not recommend drinking out of it.

The W. H. Thorne & Co spoon and box are in good shape. This company was in an old building on King Street where the Irving-owned Brunswick now stands (2005). The company later became Thorne's Hardware and later still, Thorne's. They moved to Chesley Drive when Brunswick House was built on King Street. It is now known as Source Atlantic.





### **Bayfield Cups**

The cup and saucer are quite old and picture the main corner at Bayfield when it was a commercial area serving the farms in the area. The newer cup displays a picture of the corner that I took in 1992.

I spent portions of my summers on Charlie Trenholm's farm, about six kilometres up the road from the corner towards Murray Corner. As young as nine years old, Nana would put me on the SMT bus, and the driver would put me off at this corner. I would go into the hardware store and wait for Charlie to come and get me with the horse and buggy as there were no phones or power. I believe Mabel and Nana sold some produce to the stores in Bayfield, and they must have shopped there.

The old cup and saucer were made for R. L. Rayworth. I am guessing that he operated one of the stores in the picture. Poppie bought a new 1949 Austin through the Rayworth family.



### **Bruce's Wood Carving**

This carving was made by Bruce Harrison while he was in hospital following the head-on collision that took the life of the drunk driver.

It once sported a pipe, but it got broken off and lost.

Bruce may be interested in having it.



### **Japanese Collection**

Aunt Sara picked up these Japanese items when she was in Japan about 1964.

The hinged six-panel woodcarving is quite intricate.

The carvings on the bowl are individual. This bowl was put to good use for peanut shells. The grandchildren may remember that.

The inlaid plastic coasters are also individual. There are six but some of the inlay has come off with heavy use in our rec room.





### **Sara's Japanese Dish**

Aunt Sara picked up this hand-painted Japanese dish when she was in Japan about 1964.

It has a small scratch.



### **Sara Elizabeth Harrison's Miscellaneous Brass**

These pieces are from Aunt Sara's estate.

I have no knowledge of their history or value.



Noel Chenier photo

**Violet Amy Gillett, Mother and Child (1945),**  
cast and painted plaster, 15.2 cm, (A47.28)  
NBM Saint John, N.B.

## Violet Gillett (1898-1996)

A non-New Brunswick native, Gillett was born in Liverpool, England, but settled in Andover, N.B. as a nine year old. Her sculpting career was highlighted in the 1940s when she studied with the Clay Club in New York, became a student member, and was then invited to become a full working member. She studied art in Canada and Europe, eventually establishing an art and handicraft studio with her sister in her New Brunswick hometown. Gillett showed a wide variety of work at her 1949 show at the New Brunswick Museum. With a total of 62 pieces, Gillett showed paintings, woodcuts, sculptures, stencilled fabrics and cartoons.



2007/01/20

### Commemorative Wedding Plate by Violet Gillett

This plate was given to Nan and me by Nana and Poppie. The names and wedding date are etched on the plate.

Violet Gillett, a well-known local artist, etched the plate. I remember meeting her. She may have been the mother of Mrs. Gomar who lived next door on Manawagonish Road.





## Cup Collection

This is an interesting collection of Nana's cups.

The commemorative cup "Opening of the St. Lawrence Seaway – 1959" may have some value as a collector's item. A similar one had a starting bid of \$19 US on eBay in 2007.

The "Marlborough – George Jones & Sons yellow cup is from the Harrison side of the family, but we do not know whose it was. (Possibly Sara's or Mabel's.) A similar one, only green, had a starting bid of \$4US on eBay in 2007.







## STAFFORDSHIRE— “poor man’s” tableware is a collector’s pride

When you ask Mrs. Doris S. Woolf of Houston, Texas, why she started the collection of Old Blue Staffordshire you see here, her answer is a simple one. “I fell in love with the color!” The same reason holds for the countless others who are ardent, dyed-in-the-blue Staffordshire enthusiasts.

The deep, vivid blue is found only in the wares from the Staffordshire pottery district of England that were made between the late 1700’s and 1860. No one has been able to copy the color—the theory being that the chemical consistency of the clay used in Staffordshire in the early days was different from that found anywhere else, and is not even the same there today.

This Staffordshire ware has always been a favorite in decorating because the color is so versatile. This is as true today as it was yesterday. It’s exciting in table settings and color schemes, used (as it is in the Woolf home) with traditional shades of reds and pinks. It’s beautiful, too, in a contemporary room with greens, yellows, and paler blues and violet.

The heyday of Staffordshire came in the 18th and 19th centuries with the great increase in trade between England and America. Shipload after shipload was sent across the Atlantic to china-hungry Americans who had recently stored away their wooden and pewter pieces.

While the landed gentry ate from imported Oriental china, Dresden, Sèvres, or fine English porcelain, the common man ate from Staffordshire. The town and country cupboards of America were filled with whole sets of this sturdy earthenware. On it were printed the historical events of the time. The bright ware depicted statesmen, soldiers, famous battles, state buildings, steamships, and canals. While the pioneer women loved the color, it also served as a history textbook for thousands of American children.

Mrs. Woolf began by purchasing a dozen cups and saucers (handleless ones, for in England tea was sipped from the deep saucers).

(continued on page 66)

*Staffordshire is used to brilliant advantage in the Woolf provincial dining room. Against a background of a turkey red tablecloth can be seen a tureen of “Don Quixote and the Princess” and a sugar bowl with “Franklin’s Tomb.” The soup plates portray various English historic scenes, including “Blenheim,” ancestral home of the Duke of Marlborough, forebear of Sir Winston Churchill. Corner cabinet also holds many pieces of Old Blue. Other bright spots: the colored pressed-glass flasks and the reproduction of an old tin chandelier.*

INFORMATION: ROSEMARY WATKINSON  
PHOTOGRAPHER: WARREN KUTNER



“La Grange,” a large platter depicting the home of General Lafayette, and “The Landing of Lafayette at Castle Garden,” a fruit bowl, decorate the mantel. So beautifully complementary to the Old Blue are the Queen Anne pear-shaped pewter teapot and the 18th century candlestick.



Authentic 18th century setting might have been the scene of any child’s breakfast of that era. Lovely pitcher shows a charming “Christmas Eve” picture. The sugar bowl and cereal dish are a “Decorative Floral Scene.”

Beautifully shaped teapot shows “Wadsworth Tower at Avon, Connecticut.” Handleless teacup in floral design sits in deep saucer from which 18th century tea drinkers took their tea. Small plate held cup while saucer was being used.





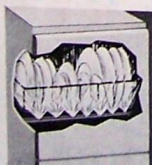


## Electrasol ends FOAM CHOKE-UP in your dishwasher

How new-formula discovery gives you spotless, film-free dishwashing every time! New formula Electrasol frees your dishwasher from the sluggishness caused by foam choke-up! Releases torrents of water for all-out full spray action! Dishes come out spotless, your silver gleaming, your glasses sparkling...without a hint of dulling film...every single time! So let Electrasol restore full spray action to your dishwasher, whatever make you own.



Here is how foam choke-up builds up from food remains on dishes to strangle your dishwasher's cleaning power. Dishes come out muggy, glasses spotty, silverware streaked!



Here is how Electrasol with its exclusive chemical formula frees your machine for full spray action. Dishes come out spot-free, glasses crystal-clear, silver dazzle-bright!



Does what no other dishwasher detergent can do... even in hardest water!

Another famous product of ECONOMICS LABORATORY, INC., St. Paul, Minn.

66

## Staffordshire

(continued from page 33)

With her next purchase—a teapot called "Wadsworth Tower" she also bought Ada Walker Camehl's and Elluouise Baker Larsen's excellent books on Staffordshire. From that point on, she was transformed from a plain hobbyist into an all-out collector!

In Ohio, for example, she ran across an antiques shop. The owner came up with what Mrs. Woolf describes as "our greatest day in Old Blue collecting: 15 pieces, including three plates and a deep vegetable dish of 'The Landing of Lafayette,' two plates picturing 'The Boston Statehouse,' a 'States' plate inscribed with the names of 15 states—the original 13 plus Vermont and Kentucky."

In New York City, "that delightful oasis for all thirsty antiquers," the Woolfs picked up another treasure—a large tureen of "Don Quixote and the Princess," which is an extremely rare subject for Staffordshire ware.

In Boston, Salem, and Marblehead there were other finds: a pitcher named "Lafayette at Franklin's Tomb," a 24-inch platter, "La Grange," depicting the French chateau of General Lafayette, and a dinner set celebrating his landing on the Cadmus at Castle Garden, New York.

On the subject of Lafayette, Mrs. Woolf says that no other subject was ever more popular than the French general. "Whatever he did," she states, "was Old-Blue worthy. He was pictured as a young man and an old one—on everything they made from mugs, jugs, and bowls to pitchers, platters, and plates!"

Mrs. Woolf's prize piece is curiously one that is comparatively

worthless—except to her. It is a platter from which General Robert E. Lee ate fried chicken at her great-grandfather's Tennessee farm. The blue of this dish is mottled with the gray cracks of age and hard use—but to Mrs. Woolf it is priceless.

THE END

## Pewter

(continued from page 35)

times but few early pieces have survived to this day because of the softness of the metal. Most prized by collectors are the pieces made during the 17th and 18th centuries. Pewter made in early American days was severe in style and limited in quantity because of the lack of molds and materials, and the scarcity of craftsmen.

The pewter articles shown in color on pages 34 and 35 are:

Mantel: English tobacco canister, one of a pair of short English gravity lamps, one of a pair of tall French gravity lamps.

Cupboard: upper left, English charger (platter), and mates to lamps on mantel. Below, two-gallon American pitcher. Upper right, plate and French tureen. Center, pair of very rare English vases. Below, Dutch measuring pitcher, French screw-top tobacco jar, English measure.

Grain bin: pair of very rare French urns, French tureen.

Center table: English pap bowls used for medicine doses in founding homes; rare long-handled porringer; tobacco jar; charger under French lunch pail.

Table at right: pair of American hurricane globes and sticks, very rare tazza (server with pedestal), French lunch pail.

On floor: French cider jug.

THE END

## How to Buy Carpeting

(continued from page 49)

### 4) WHAT OTHER EXPENSES ARE THERE WHEN I BUY CARPETING?

Plan on \$3 per square yard for installation and padding of carpeting to be used wall-to-wall. You must also expect to pay more for installation if you live far from shopping areas. Rug sizes or special shapes require a charge for cutting and binding. These details should be discussed with your salesman.

### 5) WHAT ARE CARPETS MADE OF? IS WOOL THE BEST OF ALL?

Natural wool and cotton are the fibers which we know best. But man has created his own fibers which are known by many brand

names. Although each fiber manufacturer has perfected certain features, the brand names fall under the general categories of nylon, rayon, and the acrylic fibers.

Wool carpeting is tried and true and we know that a good wool gives a wonderfully balanced performance between resilience, durability, ease of upkeep, and beautiful decorative features.

Cotton wears and wears, and is priced economically. Since it has a tendency to flatten out and soil more readily, it is best used in low-traffic areas.

Nylon makes a truly lustrous and colorful carpet which

(continued)

THE AMERICAN HOME, NOVEMBER, 1960

## Peggy DuVey's Blue Plates

Before she died in 2021 Leola Trenholm gave me two more blue plates matching the ones written up here.

The following are extensive notes on the Blue Plates by Thelma Spence Harrison written in 1988 and 1989. The notes might be thought of more as a tribute to Nana than a record of the plates' history!

From my earliest recollection there were in Grandma Margaret Jane Spence's 'good cupboard' four bluish plates that evidently were heirlooms. Three of them had as a design *The Dam and Waterworks* (at) *Philadelphia* and were so inscribed on the backs; the fourth had as its centre the picture of a white bird, and the border included some small pictures of colonial houses. As is described later, I fell heir to these four plates which are now in the possession of my three sons: Evans and William Douglas each has one of *The Dam and Waterworks* (at) *Philadelphia*; Dick has a broken one which he meticulously mended for his share, but for which I gave him the fourth plate as compensation for his offer to take the broken one as 'his share'.

When Aunt Florence and Uncle Belford asked me, after Grandma's death, what of Grandma's dishes I'd like to have, I told them the 'blue plates'. Those plates always interested me, and I was excited many years later when at a bridge party I noticed that a pack of cards had on it the picture of a plate on which was the same picture as was on three of my blue plates. How I wished I knew why that plate was important! The opportunity came when the Peers and I were returning from Norfolk, VA, where I had taken their Volvo [Mercedes?] to pick them up. We stopped for a while at Philadelphia, and Dot and I set forth in search of my plates, since it had said on the bridge cards that such plates were in a Philadelphia Museum. In the fourth museum, in a room entirely devoted to an impressive display of dishes, the design, colour and stamp inscription of which was *The Dam and Waterworks* (at) *Philadelphia*. I had reached my objective.

In the literature you all have with your blue plate, there is an article on Staffordshire "Poor Man's China". It is said that in the early days that that English used to send artists to America to bring designs for their pottery. Hence the use of *The Dam and Waterworks* (at) *Philadelphia*, and the interest of that Philadelphia Museum.

I consider it certain that the 'blue plates' originally belonged to Peggy DuVey, wife of Francis DuVey, a 'French Gentleman' whose family were probably "landed gentry", a term now obsolete but when Francis was young was a term anathema to the French ruling party. It is said that Francis' family was guillotined, after which Francis escaped to England, and from thence, later, to Canada. Francis and Peggy had at least eight children (seven daughters and one son) and they have had many descendants. I distinctly remember that many people in my part of Westmorland County used to boast for generations that Francis DuVey was a French Gentleman. I had no idea at that time that he and Peggy were my great-great grandparents!

By the way, people of nobility were honoured by having their names preceded by de or du or by d and an apostrophe. Thus, the name Vey would be written deVey but d'Aulnay would mean de or du Aulnay, and since the name begins with a vowel, it is apostrophized, and the name would be d'Aulnay.

Peggy (Jones) DuVey was born in 1787 and died some time "after 1866". Her husband Francis was born in 1784 and died some time after 1866. His death preceded hers. Far and wide, Peggy had the reputation of being cantankerous, determined to make a point, and that characteristic in her seems to explain why her grandson (who had bought the farm after Francis died?) "heaved her out the door". (See Family Record) I wrote quite a good deal about Peggy in that record, but I 'lost' her after the episode with the grandson. Searching my childhood memories, I think I 'found' her in a nondescript little structure of some kind sown the hill in a field on Grandpa Jacob Allen's farm. When I first saw it, it was occupied (then) by a poor family, and after they moved out, the little house disappeared. If my theory is correct, it had originally been provided for the homeless Peggy who had died years before I was born. She had no doubt sought help from her Jones relatives after her grandson threw her out.

Across the road from Grandpa Jacob Allen's, and at the end of a long road into it, was the home of William and Sarah Jones who were close (new) friends of Jacob and Henrietta – such good friends that when Henrietta was dying (at 35) she suggested to Jacob that he marry Maggie Jones (daughter of William Jones) which Jacob eventually did do. It was a little after this that the homeless Peggy (Jones) DuVey arrived from Baie Verte Road where she and Francis had lived, bringing with her a few household effects including her dishes, (my theory) among which were the four blue plates.

I suspect that no one wanted to contend with the old, ill-tempered Peggy (in her 80's), and no one wanted her in his or her home, and that she was in sad circumstances (when Maggie Jones probably persuaded Jacob to provide a little home for Peggy in his field). (I wonder whether Peggy was a great-aunt of Maggie and whether Maggie was her namesake.) Or might it have been that William Jones, Maggie's father, was a nephew of Peggy's and asked Jacob's help in getting "a cover over Peggy's head". Jacob's field was chosen as it was a better location than a Jones field would have been. (Later: this may be an error. The Jones field would have been more isolated.)

Peggy would neither have room for her dishes nor use for them, so it is possible that she gave most of them to her daughters and granddaughters, especially to those who lived in the vicinity. To Margaret Jane (Trenholm) Spence, daughter of her deceased daughter Mary Ann, came the blue plates. Maybe Peggy gave one or more of her dishes to several of her seven daughters, but I know of only one other dish that is still intact and on record as having belonged to Peggy (Jones) DuVey. It is a copper-coloured lustre pitcher now in the possession of Barbara (Spence) Trenholm, wife of Ronald Townshend, Fredericton, NB. Or Maggie no doubt had the disposition of Peggy's dishes after her death, and knowing Grandma Spence well, (explained later) gave some to her. (Second best guess!)



When my grandmother, Margaret Jane Spence died, the four blue plates came to me, as explained later. Almost all the rest of Grandma Spence's antique dishes went to Aunt Florence (Spence) Trenholm and eventually to Leola, but neither Leola nor I know whether any of them had belonged to Peggy DuVey.

Your so-called 'blue plate', Dick, the one that has on it the design *The Dam and Waterworks* (at) *Philadelphia* and is so stamped on the back, is now in your possession in trust for your own progeny as is the one with the picture of the birds on it, from the same sources.

Your so-called 'blue plate' belonged to Margaret "Peggy" (Jones) DuVey, wife of Francis Mariner DuVey, a French Gentleman who came to Chignecto from England. (See your Family Record.) But he and Peggy lived and bought up their children on a farm on Baie Verte Road.

No one knows where Peggy got her dishes, but the following is the history, to date, of your blue plates:

- Peggy (Jones) DuVey to her daughter Mary Ann (DuVey) (Oulton) Trenholm
- Mary Ann to her youngest daughter Margaret Jane (Trenholm) Spence, my grandmother
- Margaret Jane to her children Clarence, Belford and Florence Spence
- Then to Clarence's daughter Thelma (Spence) Harrison (Uncle Belford and Aunt Florence gave me a choice of some dishes and I chose the 'blue plates'.
- Thelma to her son, Richard Spence Harrison

Thus, it is Dick, that you have, in trust for posterity, two plates that belonged to Peggy (Jones) DuVey, your great-great-great-grandmother.

Thelma (Spence) Harrison  
Saint John, NB, January 18, 1989

It does not seem fair to leave Peggy DuVey, aged, alone, unwanted, living in a nondescript little structure of some kind, in Grandpa Jacob Allen's field.

As mentioned before, Peggy is reputed to have been a very determined, ill-tempered woman, but maybe a lack of filial love and attention (if that was indeed the case) had something to do with her irritability, thus alienating her family still more, and inviting social disrespect – "Old Peggy DuVey" for instance. One wonders if her relative, which were now legion, didn't feel somewhat uneasy and a trifle guilty about their neglect, and they thus didn't want to talk about the matter. If that was the case, it explains to me the mystery about Peggy DuVey. ("Duvay" on the census roll.)

You, Dick, of course know the present location of the four 'blue plates' but it might be a good idea to record the information. T. Evans Harrison and Bill (William D.) Harrison, each, have one of *The Dam and Waterworks* (at) *Philadelphia*. Richard Spence Harrison also has one of the Philadelphia ones. I broke it trying to display it, and he meticulously mended it. To compensate, I gave him the fourth plate which has a different design. The centre is a cluster of birds which may consist of male and female birds – pheasants duck and doves. Around the border, worked into the design in about four places are little sketches of American Colonial homes. You will remember that artists used to be sent out from England to make sketches of places of interest which could be used in decorations for dishes.

I am ashamed of the penmanship, the composition, the general appearance of this work, but I can't make myself write over again the 12 pages for each of three 'boys' – 36 pages in all, and they might be worse than these!

Mum

Thelma (Spence) Harrison  
February 21, 1989

**Peggy and Francis DuVey** (duVay, Dovey, locally)

As I mentioned before, I know of only one other dish besides the four plates that came down from Peggy DuVey. It is a copper-coloured luster pitcher in the possession of Barbara (Spence) Townshend, wife of Ronald Townshend, Fredericton, NB. I understand Barbara to say that she got it either from the wife, Beatrice (Ramsay), or the daughter, Irene, of her great-uncle Hugh Spence, Boston MA. (But Irene does not seem to remember.) It could have come down through Hugh Spence's family as follows:

- Peggy DuVey to Peggy's daughter Jane (Walker) Trenholm
- Jane's daughter to Susan (Walker) Spence, wife of one of the George Spences
- Susan to her son Hugh Spence, husband of Beatrice Ramsay of PE
- Hugh to his daughter Irene Spence
- Irene to her cousin Barbara (Spence) Townshend

Or the pitcher could have come down to Barbara through the Ramsay family:

- Peggy DuVey to Peggy's daughter Charity (Atkinson)
- Charity to her daughter Margaret (Ramsay), PE
- Margaret to her daughter Beatrice (Ramsay) Spence, wife of Hugh Spence
- Beatrice to her daughter Irene Spence
- Irene to her cousin Barbara (Spence) Townshend. (Irene does not remember it.) Hugh Spence was Barbara's great-uncle, and Hugh and Beatrice (Ramsay) were cousins.

Thelma (Spence) Harrison  
Saint John, NB  
January 18, 1989

After a little more research, I now (June 24, 1989) believe that the name was duVay or duVais in France, and anglicized in England and Canada as Duvay. (Dovey in Bayfield.) But might not the name have been duVais in France?

In the Family Record you will note that Peggy had married daughters and their families in the Bayfield-Cape Spear area. I believe too that the Jones family, who lived across the road from Grandpa Allen's were those of a nephew, William Jones, and that William had a daughter, Margaret Rebecca (Maggie), Peggy's grand niece (and namesake). Maggie became the second wife of Grandpa Jacob Allen, and it was probably she who persuaded Grandpa to provide a home for her Aunt Peggy in his field downhill from the house. (My own theory. See postscript later.)

Peggy was still living on Baie Verte Road in 1866 when she was 79 and Francis was 82, so she must have been quite elderly when she went to Bayfield (as is my theory) to seek a home with one of her married daughters or with a granddaughter, or a nephew. But no one wanted an old ill-tempered woman in her 80's who may have been a bit eccentric besides, hence Maggie's sympathy for her great-aunt.

Peggy definitely had the reputation of being ill-tempered and contentious but one has to wonder whether she might have had some excuse.

With eight or more children and a fetish for a clean house, she must have been tired all the time. No doubt she spent any 'spare' time she might have had in knitting for Francis and her large family. We learn, from previous notes, that Peggy liked to visit.

And one wonders whether two people with exactly opposite temperaments could make of marriage an entirely happy relationship. Comparison of temperaments follows later.

You of course understand that much is the writer's own ideas.



	<b>Peggy (Jones) DuVey</b>	<b>Francis Mariner DuVey</b>
1	Probably not very well educated. Rural education minimal in those days in the colonies.	Had had educational advantages in both France and England.
2	Probably not especially attractive, 'her nose being too large'. I visualize her as vivacious when young.	Handsome.
3	Industrious, hardworking. (With eight or more children she had to be hardworking.)	Having been in France in a privileged family when young, he was accustomed to servants.
4	Complaining.	Preoccupied.
5	Social.	Studious.
6	Peggy's hobby was a clean house. She almost made it a fetish.	Francis' hobby was reading.
7	Eager to get work done, maybe too impatient	Unhurried, unharried, maybe even dilatory?
8	Maybe a little eccentric when older. It happens to all of us!	Not eccentric.
9	Strong willed.	Easygoing.

If I have visualized Peggy and Francis correctly and fairly, a very busy Peggy must have been exasperated by a husband whose ambition and energy were no match for hers. Might not that have contributed in some degree to her being irritable and cantankerous?

OK Evans, Billy and Dick! See what you can do writing a biographical sketch of Margaret (Peggy) (Jones) Duvey and her husband Francis Mariner DuVey!

I have written this at many different sittings changing my ideas as I wrote. Please understand the scarcity of firm information and the liberal use of theory (guesswork).

Thelma Spence Harrison  
January 21, 1989

### **Further consideration Concerning the History of the Four Blue Plates, a Treasured Heirloom of Margaret Jane (Trenholm) Spence.**

I consider it certain that the plates belonged to Margaret (Peggy) (Jones) DuVey (1787 - after 1866), (great-great-grandmother of Thelma (Spence) Harrison) but we have no idea when, where, or how Peggy got them. They came to me in 1923 after my grandmother's death.

Peggy and Francis were both living in 1866 (Hutchison's Directory) but we have no date of death of either one. After Francis died, Peggy sold the farm, Baie Verte Road, to a grandson and kept house for him until they had trouble, and the homeless Peggy went to Bayfield to seek help from her family, many of whom lived in the Bayfield-Cape Spear area. It is likely none of them wanted the responsibility of a bad-tempered old woman in her 80's and I suspect it was natural, in her distress, for her to go to her childhood home which I believe belonged at that time to William Jones and his family. William, 28 years younger than Peggy, was, I suspect, a nephew. (Peggy's maiden name.)

From the little information we have we can perhaps conclude that Peggy came to Bayfield some time between 1869 and 1873 when she was about 82. We do not know how long she was at the Joneses. Or if?

About this time Jacob Allen bought the farm across from the Joneses, but it seems to have been before he and Henrietta MacKay, his first wife, were married in 1873. (Their daughter Mabel, my mother, was born May 7, 1874.) Say he bought it in 1871 or 1870, within our estimated time of Peggy's arrival in Bayfield – 1869 – 1873.

### **Postscript on the History of the Blue Plates – a Treasured Spence Heirloom**

It is more than likely that Peggy had been staying with the Joneses since her arrival in Bayfield, and William and Sarah were at their wits ends to know what to do about her, when William suggested that it might be a good idea to build a very small house for Aunt Peggy, especially if they could get their new neighbour, Jacob Allen, to allow it to be built in his field, which was less isolated than any Jones field. This was done, Jacob willing, and it was here, I believe, where Peggy lived out her days.

Back now to the old question – How did Grandma Margaret Jane Spence get Peggy DuVey's blue plates?

We admit we do not know the exact date of Peggy's arrival in Bayfield with her dishes, etc. and including her blue plates. But we estimate it was between 1869 and 1873.

Margaret Jane (Trenholm) Spence was born in 1847. Her son, Clarence, my father, was born in 1870. Therefore Margaret Jane was probably married in 1869.

Does it then not seem very likely indeed that Peggy DuVey gave her four [six] pretty blue plates to her granddaughter and namesake Margaret Jane as a wedding gift? No wonder they were always so special!

Thelma (Spence) Harrison  
Saint John, NB  
February 14, 1989

Later research indicates that the blue plates came down to Peggy through the Dobsons, and the Peggy's grandmother brought them with her when she came to America (Pointe de Bute) in 1773. Six greats for John and Heather!

September 30, 1989

### Some Useful Dates for Checking the History of Peggy DuVey's Blue Plates

NAMES	BORN	DIED	MARRIED
Francis Mariner DuVey (DuVey)	1784	After 1866	
Margaret (Peggy) Jones	1787	After 1866	
Mary Ann (Oulton) Trenholm (Peggy's daughter)	1813	1864	
Margaret Jane (Trenholm) Spence (Mary Ann's daughter)	1847	1923	1869
Clarence Spence (Margaret Jane's son and my father)	1870	1917	
Jacob Allen (my grandfather)	1840	1915	
Henrietta McKay (Jacob's second wife)	1846	[1881]	1872 He was 32. She was 27.
Mabel (Allen) Spence (Henrietta's daughter and my mother.)	1874		
Margaret (Maggie) Jones (Jacob's third wife)	1853	[1931]	[1883] He was 43. She was 30.
Phillip Allen (Maggie's son)	1887		
Sarah Allen (Maggie's daughter)	1889		
Jessie Allen (Maggie's daughter)	1890		
William Jones	1815		
Maggie Jones (William's daughter and Jacob's third wife)	1853		

Some other dates:

Botsford Parish Census 1851

Botsford Parish Census 1861

Westmorland Parish Census 1861

Hutchison's Directory 1865-6

Reign of Terror in France 1789-1794

Guillotine used for first time 1784

About 1869 to 1873 Peggy arrived in Bayfield seeking help

Peggy's would have been 82 – 86

Jacob and Henrietta married 1872





### **Julia and Harry Harrison's Crystal Dishes**

Nan remembers Nana saying that the open dish was a wedding present to Harry and Julia Harrison, married in 1916.

I do not know about the one on the right.



### **Mabel Spence's Kitchen Dishes**

Mabel Spence was Nana's mother. This is all that is known to remain of her kitchen dishes.



### **John and Jane McKay's Teacup**

"The set of dishes which came to me had quite a large number of pieces including a teapot, but they were all cracked, and I threw them out. It was 'The first set in that area – Cape Spear' TSH

John McKay                      ABT 1803 – 1901

Jane (Allen) McKay    1815 – 1899

Their first child was born about 1834, so the teacup probably dates to about then – and possibly earlier.

John and Jane McKay were Nana's great-grandparents.





### **McKay Salt Dish (Dip)**

In a very old box held together by the stitches of someone who treasured its contents either for herself or because she knew they had been treasured by someone else, lay twelve little open salt dishes (salt dips?). These were given to the writer around 1966 by her half aunts, Miss Sarah Allen and Mrs. Jessie Johnson, Halifax. They must have belonged to Henrietta either as a keepsake from her family, or as a wedding gift, for Sarah and Jessie remember that the box was kept inviolate on the top shelf of the pantry cupboard, and that they as children used to be warned by their mother to “keep their hands off it”. ‘Maggie’ apparently realized it had been a precious keepsake of her friend Henrietta, her husband’s first wife.

Henrietta (McKay) Allen (ABT 1845 – 1881) was Nana’s grandmother (after whom she was no doubt named).

The salt dips could be very old Jane Allen or John McKay family heirlooms.

I have been unable to find the Henrietta-sewn box for the salt dips.



### **Indian Artifact**

I found this on the beach at the cottage. Documentation follows showing legal ownership as it was found before Provincial regulations. (Also in the box is an Indian scraping tool found by Elaine.)

I would like Colin to have both Indian artifacts.

Let me know when you come to Saint John and I will plan to meet with you with the artifact.

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**From:** Bourgeois, Vincent (WCS-MECS) [mailto:Vincent.Bourgeois@gnb.ca]  
**Sent:** October 12, 2010 3:57 PM  
**To:** 'Richard Harrison'  
**Subject:** RE: Indian Arrowhead?

Thanks for the additional information.

Up until very recently, reported archaeological finds such as yours were added to a Private Collector Registry. In each case, the collector had the option of keeping possession the artifact (after having it photographed and documented for research purposes) or donating it to the province. This has changed with the new legislation entitled *Heritage Conservation Act* recently proclaimed on August 19<sup>th</sup> 2010. I include the link here for your interest: <http://www.gnb.ca/0062/PDF-acts/h-04-05.pdf>. Section 5 of the act stipulates that all archaeological objects found in the Province are the property of the Crown. Given that you found the projectile point before the new act was proclaimed, this does not apply to you. Therefore you have the option of keeping the artifact. I would like to get additional photos and metrics of the artifact at some point if that's alright?

Here is a link to the Regulations relating to the new act for your interest:  
<http://www.gnb.ca/0062/PDF-regs/2010-132.pdf> . It contains information on acquiring an Amateur Archaeologist Permit if you wish to do active artifact collecting.

Thanks again for your interest, let me know if you have any other questions.  
-vincent

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**From:** Richard Harrison [mailto:rsh@nbnet.nb.ca]  
**Sent:** Tuesday, October 12, 2010 11:17 AM  
**To:** Bourgeois, Vincent (WCS-MECS)  
**Subject:** RE: Indian Arrowhead?

I found the artifact in late July.

There was no remarkable event at the time. I just noticed it as being a little different colour so picked it up.

The river level was unusually high when you were there.

The freshet sometimes goes up to the bottom steps. It could be that this year it went only as high as where I found it. The wave action would have stirred up the gravel/rocks coincidentally leaving it on the surface. I think I would have notice it earlier if it had not been stirred to the surface by the freshet.

It was well above the winter surface ice line as we know it now.

The bank is eroding about a foot per century, although that is just a guess from watching it over the forty odd years it has been in the family.

Do I own it? Finder keepers?

Dick Harrison

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**From:** Bourgeois, Vincent (WCS-MECS) [mailto:Vincent.Bourgeois@gnb.ca]  
**Sent:** October 12, 2010 10:32 AM  
**To:** 'Richard Harrison'  
**Subject:** RE: Indian Arrowhead?

Hi Mr. Harrison,  
I did make it down to the location where you found the artifact. I took some photos and a GPS point. Thanks again for the directions. What a remarkable location. Very nice cottage.  
I'm in the process of writing up the site file and need a few details. Can you tell me approximately when (date?)you found the projectile point? If you can think of any other detail that might be useful (i.e., was it after a heavy rainfall, high water etc...) that would be appreciated.  
Thanks again,  
-vincent



**From:** Richard Harrison [mailto:rsh@nbnet.nb.ca]  
**Sent:** Friday, October 08, 2010 11:11 AM  
**To:** Bourgeois, Vincent (WCS-MECS)  
**Subject:** RE: Indian Arrowhead?

Summer.

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**From:** Bourgeois, Vincent (WCS-MECS) [mailto:Vincent.Bourgeois@gnb.ca]  
**Sent:** October 8, 2010 8:42 AM  
**To:** 'Richard Harrison'  
**Subject:** RE: Indian Arrowhead?

Thanks for the directions. I should be able to find it. I'll let you how I make out.  
Hopefully we can meet up at some point. Did you find the artifact during the spring or summer?  
Thanks again,  
-vincent

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**From:** Richard Harrison [mailto:rsh@nbnet.nb.ca]  
**Sent:** Thursday, October 07, 2010 8:59 PM  
**To:** Bourgeois, Vincent (WCS-MECS)  
**Subject:** RE: Indian Arrowhead?

I will not be available tomorrow. However, the cottage at the discovery site is occupied by family. Even if they are not there you may access the beach. The occupants are aware that you might be coming. I am sorry that the artifact is in Saint John at my home, 182 Greendale Crescent.

The artifact was found at Holderville/Long Reach address 3119 Route 845. Enter the driveway and turn left just before the white house. At the foot of the hill there is a brown cottage, 3119. There is a path through the lilacs to the beach. There are steps down at the beach. I found the artifact about 20 to 30 feet in front of the steps.

Please let me know how you make out.

Dick

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**From:** Bourgeois, Vincent (WCS-MECS) [mailto:Vincent.Bourgeois@gnb.ca]  
**Sent:** October 7, 2010 9:59 AM  
**To:** 'Richard Harrison'  
**Subject:** RE: Indian Arrowhead?

I will be in the area of Westfield tomorrow. I could cross over on the ferry if it is still operating. Would you be available in the morning? Say around 10:00AM?  
Can you specify exactly when you found the artifact?  
-vincent

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**From:** Richard Harrison [mailto:rsh@nbnet.nb.ca]  
**Sent:** Monday, October 04, 2010 9:57 PM  
**To:** Bourgeois, Vincent (WCS-MECS)  
**Subject:** RE: Indian Arrowhead?

Wow! Do I own it?

I can meet you at the site almost anytime as I am retired. It is on the Kingston Peninsula. What date and time is good for you?

We can discuss "more information" when we meet.

Thanks.

Dick

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**From:** Bourgeois, Vincent (WCS-MECS) [mailto:Vincent.Bourgeois@gnb.ca]  
**Sent:** October 1, 2010 11:44 AM  
**To:** 'Richard Harrison'  
**Subject:** RE: Indian Arrowhead?

Hello Mr. Harrison,  
Sorry for the delay in replying.  
Yes the piece you have is in fact an artifact. It's made of local white quartz, and was used as a projectile point or cutting tool by the ancestors of the Maliseet. It has wide side notches and likely date dates to between 3500 and 2000 years ago because of it's similarity to other dated examples in this region.  
We would be interested in recording the location where you found it in order to add it to our provincial archaeological sites database. Would it be possible to meet up with you at or near the site?  
Let me know if you would like more information about the piece.

Sincerely,  
-Vincent

Vincent Bourgeois, MA

Archaeologist / Archéologue

Archaeological Services / Service d'archéologie

Heritage Branch / Direction du Patrimoine

Department of Wellness, Culture & Sport /

Ministère du Mieux-être, Culture et Sport

tel: (506) 444-4048 fax: (506) 457-4880

email: [vincent.bourgeois@gnb.ca](mailto:vincent.bourgeois@gnb.ca)

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**From:** Richard Harrison [mailto:rsh@nbnet.nb.ca]  
**Sent:** Monday, August 30, 2010 10:46 AM  
**To:** Bourgeois, Vincent (WCS-MECS)  
**Subject:** Indian Arrowhead?

I hope you are the correct person for this. If not, would you be good enough to forward the email to the appropriate person.

I found the rock (pictured attached) in the flood plain of the St. John River at Long Reach. It looked out of place due to its whitish colour so I picked it up. To me, it looks as if it could be an Indian arrowhead. Although the edges are not extremely sharp they could have been worn down by gravel and wave action during numerous freshets.

Can you please confirm my theory from the picture and give me any other information – origin, age, etc?

Thank you,

Dick Harrison





### **Murano Venezia Sculpture**

This sculpture was given to Nan and me by Faye and Dave for Christmas, 2010. Faye liked it and bought it thinking of us when they were in Italy. A check of the Murano website indicates similar ones selling from \$1000 to \$2000 US. (On the other hand, I found one on eBay with a starting bid of \$20!) I liked the colour and non-conformity it brings to the display of mainly Swarovski figurines in the living room built-in cabinet. In 2013 Nan and I visited a glass-blowing operation on the Island of Murano as part of a cruise.



### **Blown Glass**

Nan and I bought this on a trip to western Canada. We drove to BC after the Brian Capson wedding. We found a glass blowing shop, watched a demonstration and bought this piece. I particularly liked it. One of the silver inserts is poorly located on the bottom where it can mar furniture.





### The Boston and Sandwich Glass Co.

The most famous and largest industry to spring up on the Cape was the Boston and Sandwich Glass Co. This enterprise was organized by Deming Jarves and others in 1825, using Boston capital. It collapsed in 1888 following a wage dispute. For years previously, severe competition from Pittsburgh and other rival centers, coupled with a lagging sales policy, had undermined the company's position.

The plant was built on a tidal creek in Sandwich, with the idea of bringing in raw material and sending out the finished product by water. But it was the plentiful supply of wood fuel in the pitch pine woods of the surrounding countryside that sealed the decision to locate in Sandwich. There and in Bourne the company bought up 22,000 acre of forest.

Jarves, promoter and key figure in the original company, had solved the secret, then closely guarded by European glassmakers, of making flint glass by adding red lead, or litharge, in proper amounts to the usual ingredients.

Key workers were brought in from abroad, at first mostly from England, but later from France, Belgium and Germany. The first superintendent, an expert in the glass-blowing process, was an Englishman named Lapham.

It is erroneously thought that the raw materials for Sandwich glass came from nearby beaches. Silicas were brought in by boat, and later by rail, from beds in the Berkshires, New Jersey and other distant places. Local sand was unuseable because of its high iron content.

For a time the company was the largest producer of pressed glass in the U.S. 3-400 furnacemen, wood driers, glassblowers, glass painters,

die-makers, engravers, enamelers, etc. were employed. There were eventually 4 furnaces, fired for years with wood, and later with coal.

Before the railroad, the finished product was taken to Boston, where the company had its head office, in the sloops "Polly" and "Osceola" and in the steamer "Acorn." It was either sold there or taken to New York to be auctioned off to jobbers from all over the country.

Every imaginable kind of glassware was made through the years at the Sandwich works. Collectors have listed over 300 varieties of salt cups alone and 200 different candlestick designs.

Of special interest are Gothic, or arched patterns, in pressed glass, commonly found in sugar bowls and candy jars. Some of the most desirable cut glass plate patterns are the Sandwich star, the 13 hearts, the Henry Clay, the leafy border, the thistle, the man and bull and the grape eagle. The glass itself may be clear and silvery, opalescent, milky white, cobalt, robin's egg blue, amber, purple, canary or rose. The rose tint is the rarest.

After the company closed its doors in 1888 the plant and the worker's houses were sold for just \$20,000. Several attempts were made to open the works again, but failed. The buildings, partly occupied at different times by small businesses, were eventually razed, bringing to a close one epoch in the history of Sandwich.



### Sandwich Glass Dish

This antique greenish glass dish is an old Harrison heirloom, but the history has been lost. Poppie willed it to Nan and referred to the magazine article. (The greenish colour is not referenced in the article.) The 24 "star bursts" are interesting.





### **Poppie's Afghans**

Poppie made a number of these afghans in his retirement and gave them to family members and friends. Many were made-to-order, with the beneficiary selecting the colours.

Leola Trenholm gave a fourth one to me in 2013. She was adamant about having it returned to the Harrison family.

Elaine Harrison has Poppie's framework used to manufacture them and may have made more.

## Violins

There were two violins in wooden cases stored in the attic at 947 Manawagonish Road. Bill has the one labelled as a “Guarnerius” and the other, labelled a “Stainer”, is in John’s possession. Nana and Poppie had had the “Stainer” rebuilt and gave it, with a new case, to me as a birthday(?) present. I gave it to John and Gregor used it (after further work).

Bill took a violin course at Mount Allison University. He liked to dream that his “Guarnerius” was authentic!

Evans believes that at least one of the violins was examined by a “professional” and pronounced run-of-the-mill! When Nana and Poppie had the “Stainer” rebuilt, the rebuilder, Gerry Rogers, said it had nice tone. (I worked with Gerry Rogers. He was a machinist at Simms and in 2012 he lived in Greendale.) I took the “Stainer” to work at NBTel and had an amateur fiddler try it. He was quite excited by the tone. Gregor’s music teacher liked it enough to try to purchase it! During the annual Christmas “concert” at Huestis’ in 2012, Anne Scott tuned Gregor’s violin and was quite impressed with the tone. But the fact is, the violins are copies and were readily available from mail order houses!

It is likely that the Harrison violins belonged to Uncle Frank (and/or Harry) Harrison so probably date back to around 1900.

A third violin (not labelled) was given to me by Leola and I passed this on to John as well. Leola says that this violin belonged to George Welling, Clarence Spence’s first cousin. Florence (Spence) Trenholm (Clarence’s sister and Leola’s mother) obtained this violin through Alvin Alvia Spence, also a first cousin (and general merchant in Bayfield). George was married in 1870 so this violin would date back to about 1900.

A tinted portrait of Waldo Welling, George’s brother, is written up in this document.

George C Spence  
William Anderson Spence  
Clarence and Florence Spence

George C Spence  
Stephen Anderson Spence  
Alvin Alvia Spence

George C Spence  
Mary C Spence married Thomas A Welling  
George Welling



### **Chinese Design Vase**

This Chinese design vase was a wedding gift to Rev. Harry and Eleanor Harrison in 1895. This was bequeathed to Heather by Nana. We enjoyed displaying it on our mantel.





### **Billingsley Rose, Savoy Spode China**

The following is a quote from Nana's bequeathal list:

Pieces of Billingsley Rose, Savoy Spode china to match yours:

- (a) Cake plate with handles, given us by Harold and Dot Peer. (Good cupboard).
- (b) Two open vegetable dishes (Cupboard back wall of bedroom.) I gave you.
- (c) 12 fruit nappies in cupboard over sink.
- (d) 2-piece gravy boat in left bedroom wall kitchen cupboard. I gave you.
- (e) 2 dinner plates, 2 desert plates (one cracked), 2 bread and butter plates (or 2 cups and saucers).

The hope is that Heather will have a complete set for 10 and give you odd pieces. Sorry about the cracked dessert plate. Sue and Heather

Nan has enjoyed using Heather's collection to supplement hers. She wants to add her collection as suggested by Nana. All of Nana's and Nan's Billingsley Rose is to go to Heather.



### **White Candy Dish**

Nana bought this for Heather, but we have enjoyed borrowing it.



### **Ornate Bowl**

Nana bought this for Heather, but we have enjoyed borrowing it.



### **Small Pitcher**

This came from Gaga's house. It may be old, but we do not have the history.



### **Twin Vases**

These came from Gaga's house. They may be old, but we do not have the history. One has been repaired.





### **Silver-on-Glass Bowls**

The small silver-on-glass bowl was bequeathed to Sue from Nana and the large one to Heather. These are to go to Heather.



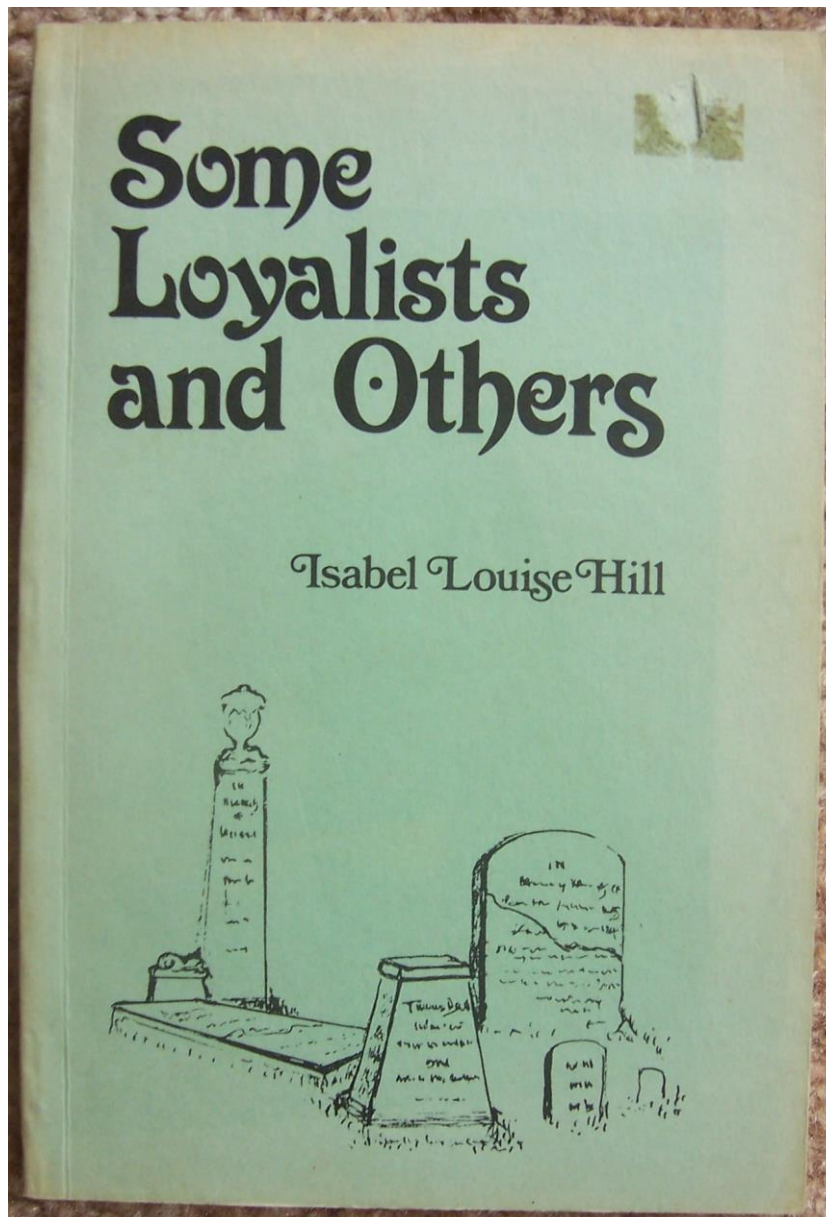
### **Glass Bread Plates**

Nana bequeathed these to me: Glass bread plate 'Give us this day our daily bread' - believed to be antique. [One] is cracked, and on that account is probably no good.



## **BOOKS**





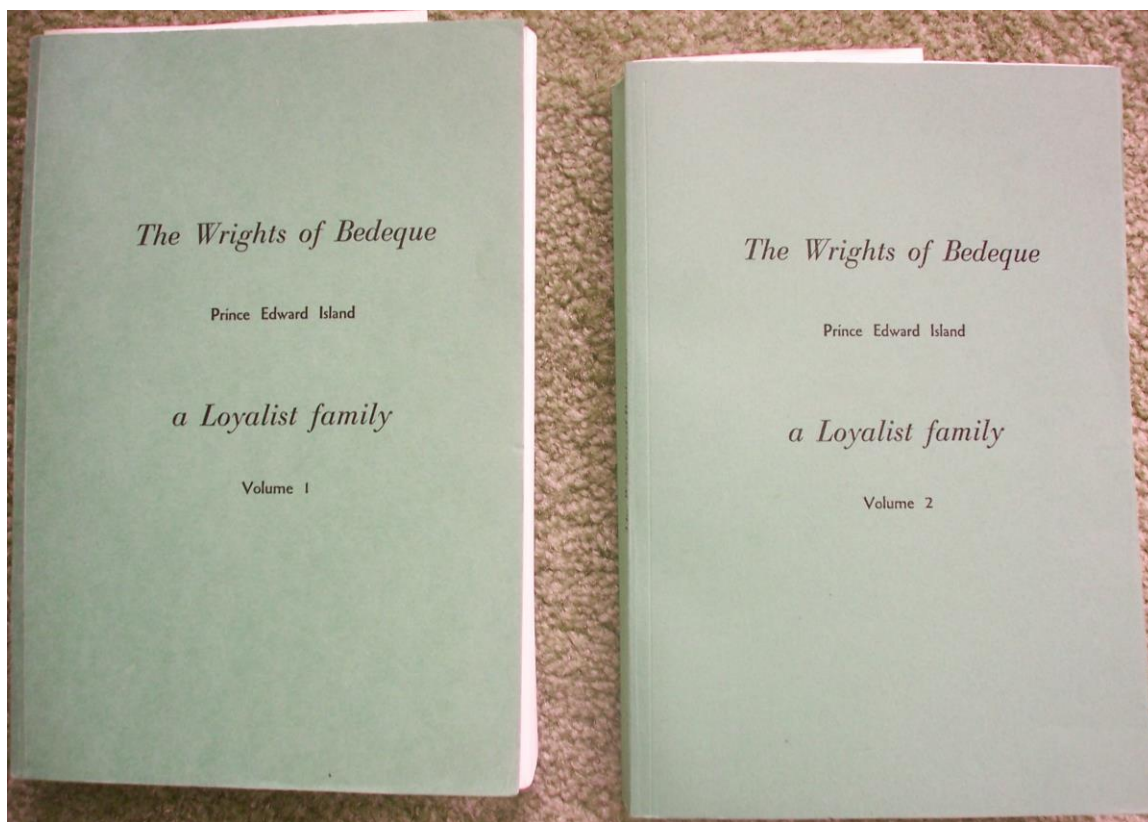
## **Some Loyalists and Others**

Isabel Louise Hill

Doug Steen found this book in the bookshop that rents space in his company building at 40 Coburg Street, Saint John.

Charity (Cowperthwaite) Harrison appears on page 97. The picture is of her oil painted portrait. It is an interesting write-up as are many in the book.

As the book was published in 1977, it is probable that the photo was taken when Poppie had possession of her, but I have no recollection of this.

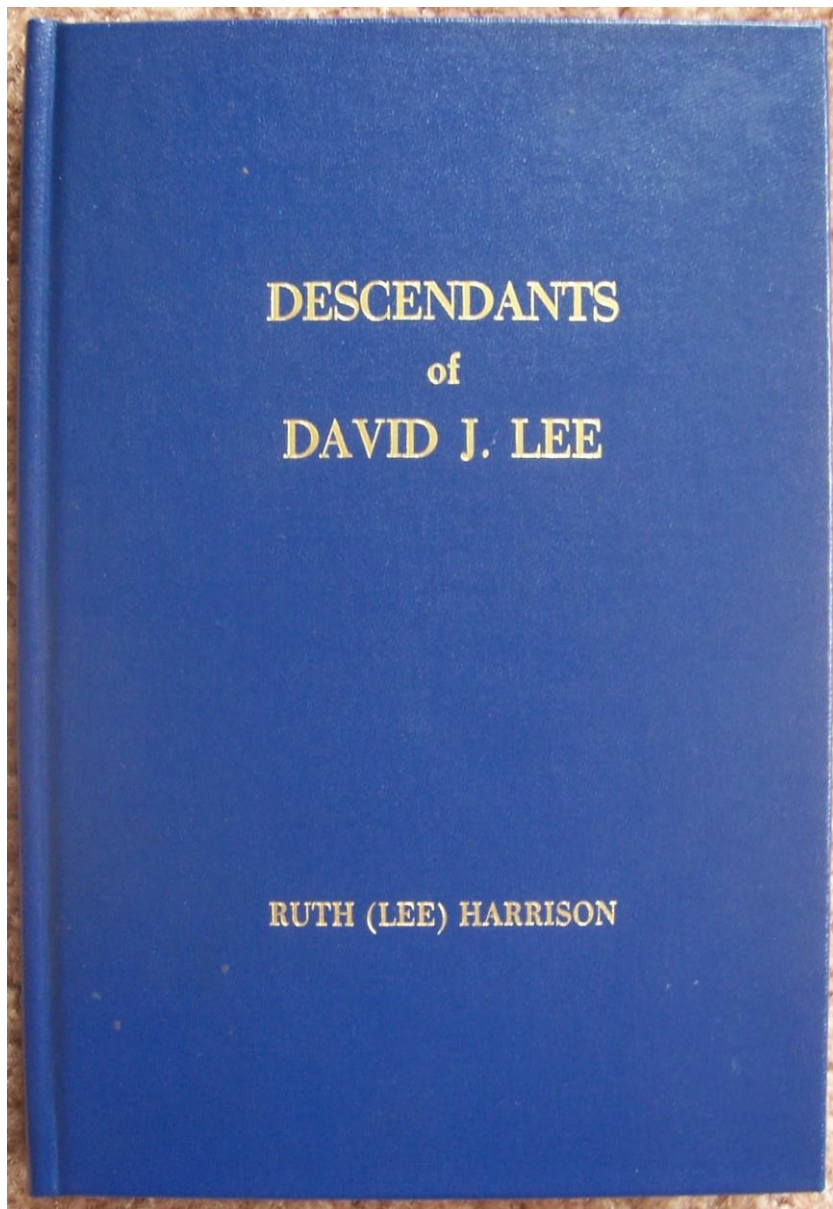


## **The Wrights of Bedeque**

Doris Muncey Haslam

This is a very detailed two-volume write-up of the Wrights. The family connection is through my great-great grandmother, Jane (Anderson) Spence. Her mother was Elizabeth Wright, married to William Anderson. Jane, her husband George C Spence and Jane's parents are buried in the Murray Corner Pioneer Cemetery.

I remember Nana providing Mrs. Haslam information for inclusion in the two-volume book, published in 1978.

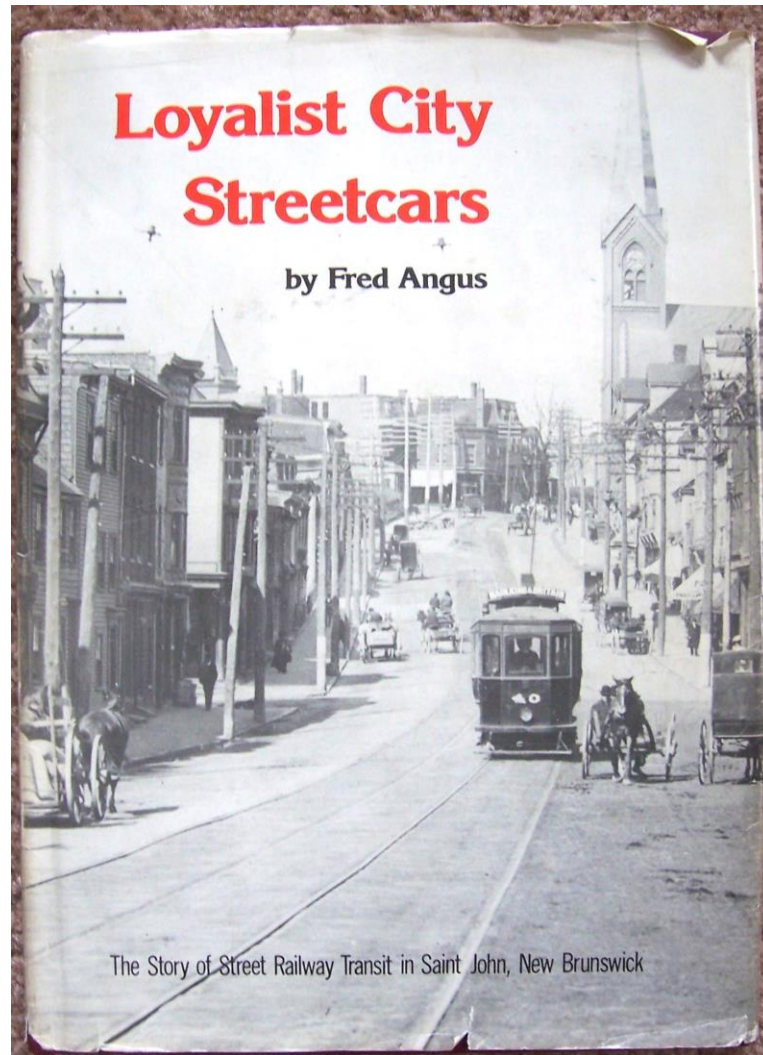


**Descendants of David J. Lee**

Ruth (Lee) Harrison

This is an interesting book that Ruth wrote in 2003 as a sequel to “Andrew Mill and his Descendants”. It updates her rather large family.



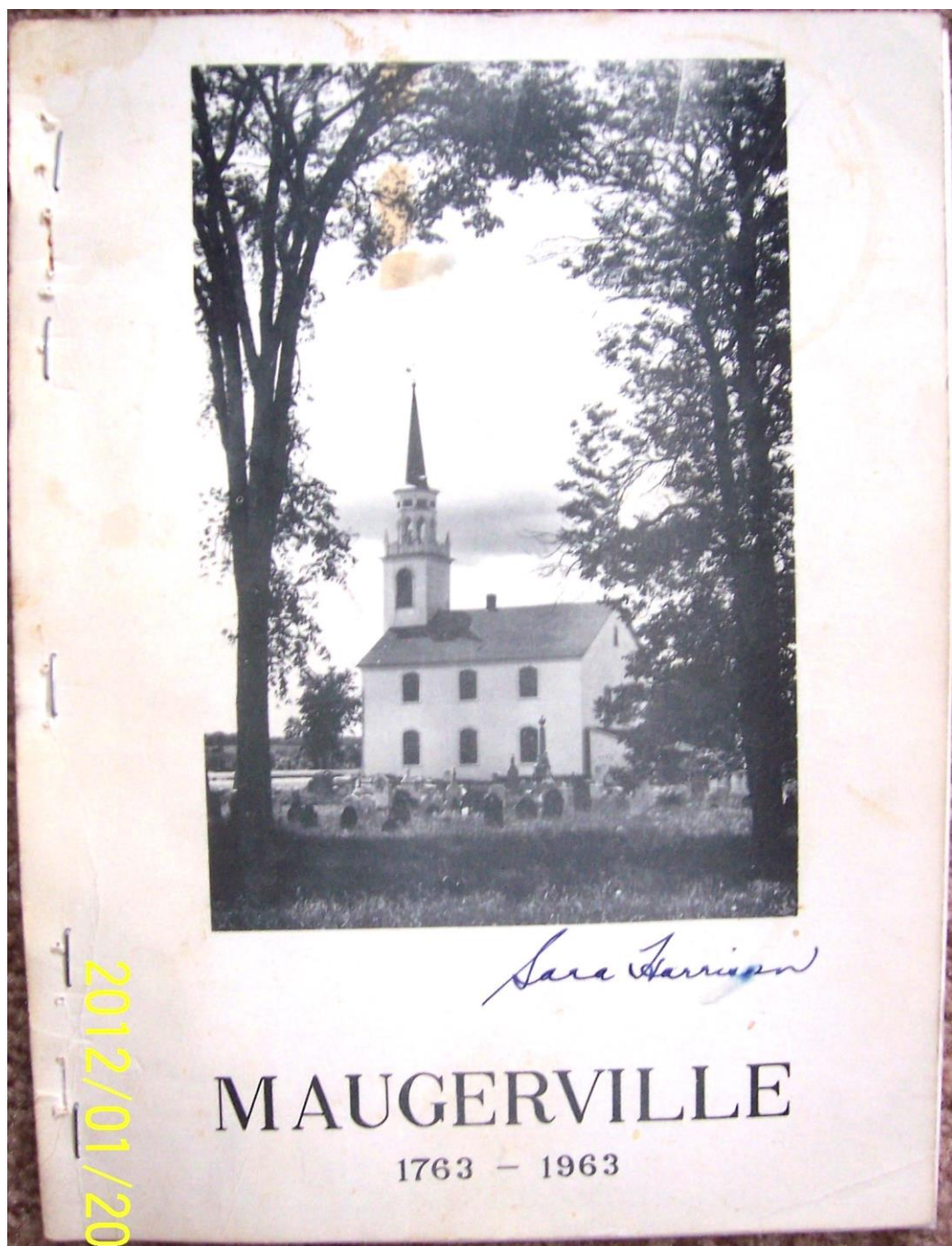


## **Loyalist City Streetcars**

Fred Angus

Published in 1979, this book is an excellent keepsake as it has historical pictures as well as an excellent history of the streetcars in Saint John. I have memories of riding the streetcars.

This book came from the estate of G. Gray Harrison, and he signed it in 1980. Nan and I met Gray as he was seated next to us in Harbour Station for the Saint John Flames hockey games. Although there was a generation difference, we were distant cousins and became good friends. Gray lived at the end of Douglas Avenue beside the Bank of Nova Scotia. His house was a "museum" of family memorabilia. Gray died in 2003. I was a pall bearer. The contents of the house went to his executor, Ted Harrison. Ted disposed of most of the items in the United States, where he lived, but a very large tester bed went to Loyalist House where it is on display. The house burnt but an apartment building has been built on the site and is appropriately named Harrison House.



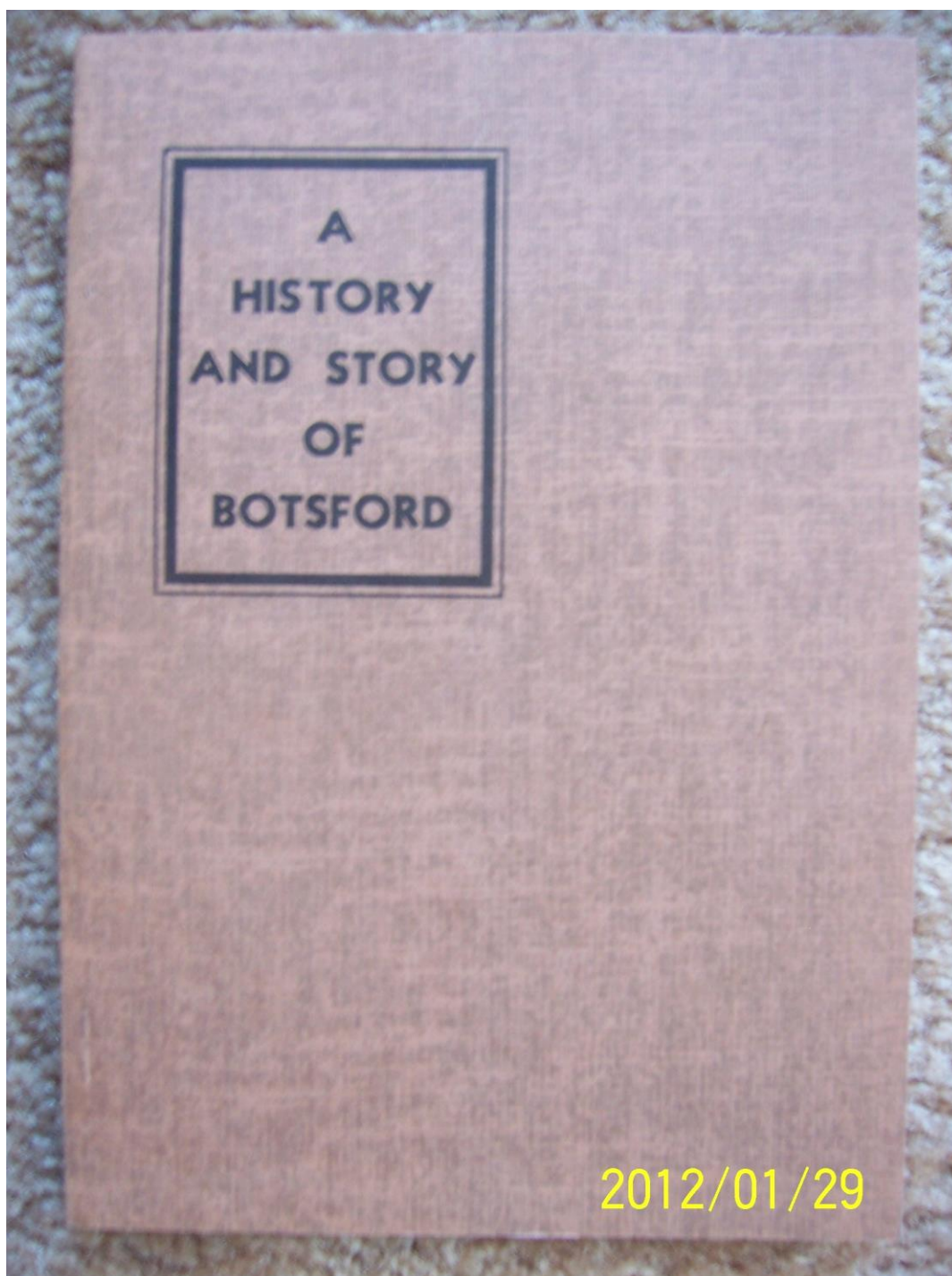
### **Maugerville 1763 - 1963**

This book belonged to Sara. It is an excellent record of the Maugerville homes including one belonging to Charles Burpee Harrison and, later, Maynard P. Harrison.

Credit is given to J. Edgerton Jewett, first cousin of Sara Harrison through her mother's side.

The New Brunswick Archives might be interested in having this booklet.

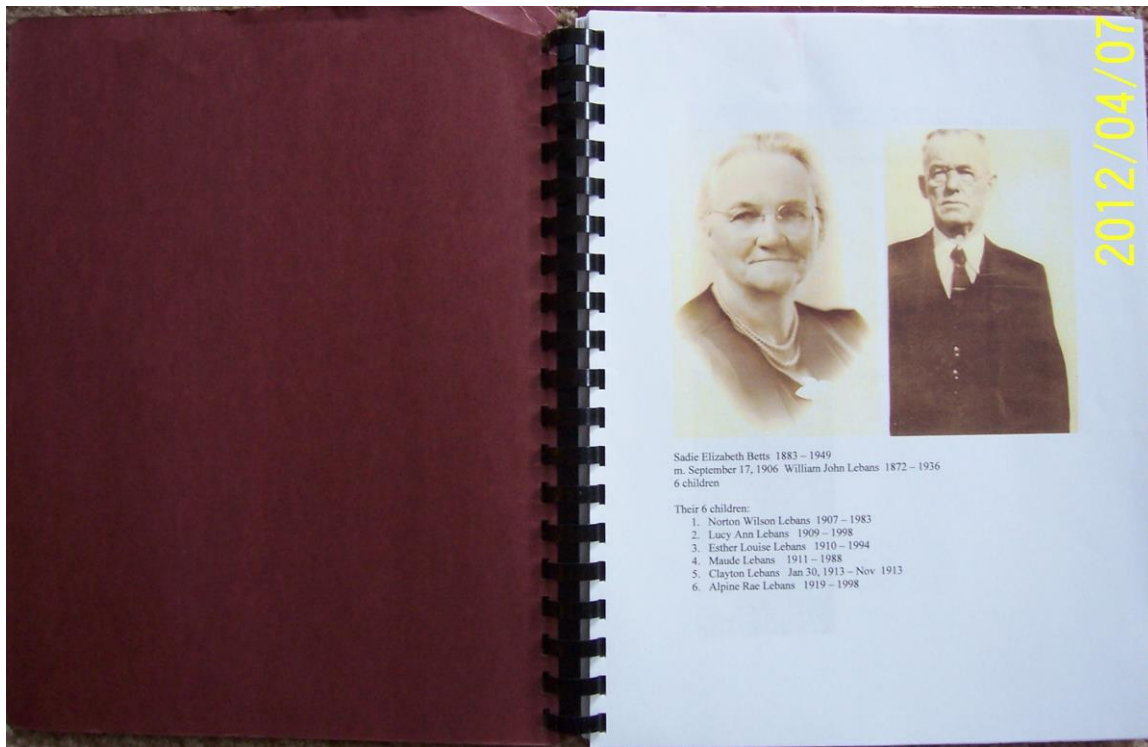




### **A History and Story of Botsford**

Written by W M Burns in 1933, this book tells the story of Botsford parish and the Botsford people. Nana has made some notes in it.





## The Betts' Story

Written by Marjorie (Sutherland) O'Donnell.

This is a story of the Betts family. Norton's mother was a Betts as was Marjorie. The relationship may be traced through my Creator software.

## **ADDENDUM**

## 1995 Distribution of Heirlooms

To surviving Harrison's: Evans, Ruth, Elaine, Bruce, Cindy, Bill, Anne, Tom, Danny, Dick, Sue, John and Heather:

The following is a compilation of notes written by Nana (and Poppie) regarding the memorabilia taken from 32 sheets of handwritten notes concerning the division of these items prior to the final listings as attached to Thelma's will which has now been sent to you. These date back as far as 1984 - before the 1987 wills. I thought the comments would lend personality, history and "value" to our items. Please hunt for "your" items and retain the comments for the next generation, if any. Most of the notes are written by Nana, but some are Poppie's.

Dick 1995

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To my three families: Evans', Bill's and Dick's, all of whom I have loved dearly:

In order to try to make it easier for my Executor, I have made up lists to include all family members in each of my three families and have so grouped them. For example, if Evans takes the list for his family, all the smaller items could be collected in one box to be divided at his home. And those items not wanted by his family can be sold, given to other members of the family or to others, or sold. Similarly for Bill and Dick and their families. Of course, all, I hope, will feel free to dispose of items as they wish.

Dick may dispose of any of the small articles of no great value, that I have forgotten to mention.

Maybe some little remembrance could be kept out for Leola, Buelah, Pauline, Bid and Shirley. Possibly too difficult to do.

It is difficult to think of keepsakes for men and boys – even difficult to think what women and girls might like- and to decide what could be taken to Alaska without too much trouble.

And it is impossible to divide evenly. Not to give the same thing to two different people has been a problem - still is!

The linens in bedroom drawers, on the shelves in the basement, along with the blankets, should be divided between Ruth, Anne and Sue, leaving lots, of course, for Dad. The set of "new" blue towels, a gift from Dick and Sue, are at present, Nov. 1985, on the basement bedroom shelves.



The cases for the gold coins should be in basement storeroom, I believe. The gold coins for the grandchildren are in my safety deposit box in the Scotia Bank. GRANDCHILDREN

It is understood that anything that Dad would like left is to remain with him.

Use your own judgment, Dick in dividing, or disposing of items not mentioned.

If I have given the same thing to more than one person, maybe they could draw lots!

Silver service - Mabel's. ANNE?

Gift set of bluish pin and earrings (bows?) - Thelma's from grade 9. FRAN LEE

Antique-looking pin - Paris.

Sara's gift of earrings - from Portugal?

Sterling silver initial earrings T & H - maybe antique someday - Great great Grandmother Thelma's?

Enamel on silver bracelet - blue, red, white etc. Given to Thelma by Billy. From Norway?

Bead necklace from Bill and Anne.

University of Toronto lamp - Thelma's gift to Arthur in 1989? RUTH

Reflector and heavy glass centerpiece - Hoovers. JOHN

White statuary head and torso - Aunt Ida. EVANS

White statuary - 'the boy'. DICK

Mahogany occasional chair with needlepoint seat - Rhea Rossiter. BILL

1895 Clock - wedding gift to Rev. T. Harry and Eleanor Harrison. BILL

A cream-coloured pitcher - Aunt Ida's - second wife of chancellor Thomas Harrison (UNB).  
BILL

Small silver-on-glass bowl - 25th wedding anniversary gift. (Dick organized the 25th anniversary party at the Keirstead's.) TWO - ONE TO ANNE, ONE TO SUE

Large silver-on-glass bowl - 25th anniversary. HEATHER

Roll tray - gift from Captain Charlie and Jenny Wallace. (neighbours)

Limoge set - four pieces - a wedding gift to Thelma and Arthur from C. Truman Simpson - Arthur's roommate from Mount Allison. ANNE

Silver candlestick lamp on mahogany base. A wedding gift to Arthur and Thelma Harrison in 1933 when Arthur's family were living in a flat over the Bible Society House on Germain Street. Two elderly sisters, Mrs. Thompson and Miss Coleman were roomers with them at the time, and, besides Mrs. Thompson giving us the lamp, they gave us a basket of sweet peas - a dear little glass basket with a handle. The silver candlestick came from a yacht that Mr. Thompson was helping to remodel or renovate for Vanderbilt who was replacing the candles. DANNY

China vase - a wedding gift to Rev. Harry and Ellen Harrison.

Little clock given to Arthur from Amy Flemming in appreciation of his wedding gift to her of an afghan. TRASHED

Antique green rocking chair - from Aunt Mary Harrison but did not come down through the family. EVANS

Mahogany rocking chair by Alfred Lordly, 15 Germain Street, Saint John for Moses Coburn Harrison's new (1876) house in Sheffield, N.B. BILL

Mahogany occasional chair - wedding gift to Arthur and Thelma. DICK

Mahogany occasional chair- purchased from the estate of Aunt Mary Harrison's landlady when she was living on Wentworth Street. DICK

Teak floor lamp - an expensive generous gift to us from our dear Dick and Sue (after we bought our teak table) in the days when they generally felt they needed to shop carefully. DICK

Mr. Vye's pictures.

Watercolour (of Kennebecasis?) - Given to Arthur by SJHS staff on his retirement. BILL TO DICK.

Crystal necklace - an engagement gift to Thelma from Arthur. \*

Gold Bracelet - Christmas gift to Thelma from Arthur. \*

Pin and earrings - maroon with white dots - made by Mary Lockhart. \*

"Antique" looking pin from Paris. \*

Earrings from Portugal. - from Sara. \*

Pearl and brilliant bead necklace. - Hoover. \*

Gold (pink) necklace and earrings. - Hoover. \*

\* MOST OF THIS AND PERHAPS OTHER JEWELRY IS AT DICK'S. IF INTERESTED PLEASE ASK TO SEE IT NEXT TIME YOU ARE IN TOWN.

Muggin's (chewed) gold and pearl pin. HEATHER

Mabel's locket. Contains pictures? It belonged to Thelma's mother's sister, Annie (McKay) Allen and was a gift from Fraser Allen to his wife. Great Aunt Annie died when I (Thelma) was five. HEATHER

Damascus pin.

Jerusalem earrings.

Scottish pin - Arthur brought from Scotland on Beaverbrook trip. HEATHER

Enamel bracelet - Bill brought from Norway.

Brit Guyana gold bar pin -small but is gold.

Amethyst bar pin - given to Mabel by her Halifax sisters. Nova Scotia amethyst?

Cameo - belonged to Dot Peer. Harold gave it to Thelma after Dot's death.

Crescent shaped pin - Aunt Mary Harrison's.

Two red brandy sifters - from the Hoovers. TO BARB AND RON TOWNSHEND

Wood-turned lamp - from "Uncle" Bill Johnston. DICK

Sandwich glass greenish dish - antique - see magazine article copied. SUE

Chinese design vase - a wedding gift to Rev. Harry and Eleanor Harrison in 1895.  
HEATHER

A pair of brown vases that belonged to my father's mother, Margaret Jane (Trenholm) Spence. EVANS

A large cake plate of my mother's china "tea set" (Pink flowers, "Royal Albert in the Victorian style"). Holes for handles. EVANS

A 1/4 dollar 1870 California gold piece, sewed to a very old needle case. EVANS



A one-dollar gold piece given to Evans when he was born, by two dear old ladies who roomed with your Grandfather Harry Harrison's family. EVANS

The two chime mahogany clock, which I purchased for \$55.00 shortly after our wedding. It is in need of repairs (Oct 28/87). EVANS

Vase made in the USSR given to us on our 40th wedding anniversary by Vernon and Beulah Trenholm. EVANS TO FRANCES McELLIGOTT

My green and white afghan, made by your dad, if it is in good enough condition. DICK

White statuary (head and torso), which belonged to "Aunt" Ida Harrison, widow of UNB Chancellor Thomas Harrison. She must have valued this for some sentimental reason as she took it, along with the little boy, with her when she went to Farraline Place, Fredericton. "Aunt Ida" was Aunt Mary Harrison's aunt by marriage. EVANS

Baby bowl, the one that kept food warm by putting hot water in the bottom of it. I believe it was given to you, Evans, by your great-aunts, Sarah and Jessie (Allen) Johnson. It may be in the basement storeroom if it wasn't given to your family before.

The family record scrapbook, now in your possession. Dick's is the largest of the three, since it contains certain mementos to which I wanted access. EVANS

Of course, Grandma Charity Cowperthwaite's portrait is "to belong to Evans after his father's death". It was so willed by Miss Annie Barker of Sheffield, N.B. who was a missionary in Turkey. EVANS

I suppose there needs to be no record of Dad's having given you his mother's piano. If there has been need, this will be the record. EVANS

Bird's Eye Maple Bowl turned by "Uncle" Billy Johnston. EVANS

Aunt Mary's mahogany table. Probably manufactured by Lordly. Heavy antique. Evans used to visit Aunt Mary frequently when he was going to school. Probably played games with Aunt Mary. EVANS GAVE TO DICK

Poppie's gold wedding band and his Mt. A. ring. EVANS

Small silver sugar and creamer with tray. RUTH

Large white spode plate. RUTH

Cut glass juice glasses, if there are any left. Eight in cupboard right of sink and maybe two more in cupboard over refrigerator. RUTH

All painted glasses, except those with oak leaf design for Cindy. RUTH

All odd china and glass plates not mentioned elsewhere. These are likely to be in good dish cupboard. RUTH

A silver-on-glass pedestal cake plate has already been given to you. RUTH

My silver neck chain, a Deep River gift. RUTH

Set of wooden salad bowls. RUTH

Chromium-edged, footed glass bowl. RUTH

Small Wedgewood "ash tray". Deep River gift. It may be on living room shelf. RUTH

Small (4 1/2") round cut-glass dish (footed) I often used for pickles. RUTH

One of china floral bouquet ornaments - over kitchen sink. RUTH

Black and silver pin. Gift of the Deep River family. With two pairs of earrings, also black and silver. (And a round black and silver pin?) RUTH - PERHAPS NOT ALL

Hinged gold bracelet, a Christmas gift from husband Arthur. RUTH

Covered Silver Vegetable dish. The other one of the two is for Bruce. In cupboard over bedroom door. (The roll tray is for Anne.) RUTH

University of Toronto Alumni lamp. I am quite sure Dad Would want this to go to you, Ruth. RUTH

A \$100.00 gold coin and case. ELAINE

My needlepoint picture and the light that goes with it. DICK

Pin - A horse's head given to me by your dad before he and your mother were married. ELAINE

Two china floral Christmas candleholders given to me by Grandpa's Aunt Mary Elizabeth Harrison. ELAINE

Two souvenir cups and saucers: a. Queen Elizabeth II's Coronation.  
b. The opening of the St. Lawrence Seaway ELAINE

Mount A - pin, ring and bar pin. ELAINE

A dark red cup and saucer, each with a border.

A 3 1/2" pebbled, bluish glass with handles. It may be sandwich glass made in Sandwich, Mass., and if so, likely to be antique. ELAINE

Souvenir pitcher, the smaller of two belonging to my mother. My mother was happy to have been able to get the two pitchers. (Bruce may have the larger one.) She predicted that they would become valuable. English potteries had turned out a great deal of china to commemorate the coronation of King Edward VIII, but Edward resigned to marry Wallis Simpson, a divorcee, and the coronation never took place. ELAINE

A little figurine of a girl wearing a tulip hat. DOUGH? JOHN

A \$100.00 gold coin and case. BRUCE

The larger of two pitchers, greatly prized by my mother. They were manufactured in anticipation of the coronation of King Edward VIII, which of course never took place. Edward abdicated in order to marry a divorcee, Wallis Simpson. The pitcher is probably in cupboard over fridge on bedroom wall. Conversation piece. BRUCE

One of my Hummel figurines - It doesn't really matter which one. The little boy with the accordion. The other grandsons are to have the other three. BRUCE

My Jerusalem vase, two shades of blue and brown. bought at a pottery in Jerusalem which Mrs. Peer and I visited while we were in the Holy Land. BRUCE

One covered silver vegetable dish. (In cupboard over bedroom door.) The other is for your mother. BRUCE

Six sterling silver spoons not belonging to Tudor Plain set, but not the small souvenir spoons. BRUCE

Candy dish, a souvenir of Queen Elizabeth II's visit. Ashtray, a souvenir of the opening of the St. Lawrence Seaway. May be in basement storeroom if I haven't given them away. BRUCE

The wall hanging you gave us at Christmas. You made it while you were in bed so long after the car accident. BRUCE

Bruce's being unsettled makes it hard to make choices for him.

A \$100.00 gold coin and case. CINDY

All the Old English silver plated dessert forks. (In chest with sterling.) CINDY



Four odd china cups and saucers not otherwise mentioned. Elaine will probably have the souvenir ones. CINDY

A 6-inch round, deep, footed, cut-glass dish. Sorry it is chipped, but I like it. CINDY

A green, covered cookie jar (Xmas), given to me by Orris Trenholm. Sue has its mate. It is probably in the basement storeroom. CINDY

My ivory bracelet, bought in Bethlehem while I was on a visit to the Holy Land. CINDY

Eight painted (oak leaves) glasses - Six are in the cabinet of my good dishes, and the other two, which I believe are chipped, are in a cabinet over the fridge, on the bedroom wall. CINDY

A shallow, rectangular, cut glass? dish, a gift of Vernon and Beulah Trenholm. CINDY

A crescent-shaped pin, set with tiny pearls, in a velvet case. It was valued at \$150.00 by Lancaster Jewelers in 1981 or 1982. He said its "intrinsic" value was one hundred and fifty dollars, but I am wondering if the pin may also be an antique. We are not sure whose it was, but we believe it belonged to Grandpa's (Poppie's) Aunt Mary Elizabeth Harrison, Poppie's father's sister. Aunt Mary never married although she was once engaged. I wonder if her fiancé gave her the pin and when she didn't marry him, she didn't want to wear it! CINDY

My mother's engagement ring with its tiny rubies and pearls. CINDY

Rhea's mahogany chair on Poppie's list. BILL

Dad's clock, a wedding gift in 1895 to his parents, Rev. Harry and Ellen (Evans) Harrison. Dad has approved of your having this. BILL

Large cake plate (one) of my mother's china "tea set" which had pink flowers in the pattern, Royal Albert in the Victorian Style, holes for "handles". BILL

Three-piece silver carving set, a wedding gift from Dad's fellow teachers. BILL

A picture frame, probably of no value, but it frames a pathetic letter written on her deathbed by Henrietta (McKay) Allen to her husband Jacob Allen. I believe she was in a hospital in Amherst. They were my grandparents. She died when my mother was about seven years old. Jacob married Henrietta's friend Maggie Jones who became the mother of Sarah, Jessie and Philip. BILL

A cream-coloured pitcher, with patterns of flowers and leaves, which belonged to "Aunt Ida", second wife and widow of Thomas Harrison, a UNB Chancellor. Aunt Mary Harrison, Arthur and I visited her in the Farraline Place, Fredericton, shortly after your father and I were married. At that time, she gave me the pitcher and mentioned some sadness connected with it. "Aunt Ida" was a cousin of John Greenleaf Whittier 1807 - 1892. The encyclopedia says Whittier suffered one or more disappointments in love. Maybe the one to whom the pitcher had belonged had been a sweetheart? Maybe she died early? Anne expressed interest in this pitcher. BILL

Copper watering can. BILL

The antique "blue plate" in a box in a cupboard over the bedroom door. It was given to you and Anne years ago, but you didn't take it. With it is a magazine containing an article describing this kind of pottery. [Dick has article.] It can be seen in a museum in Philadelphia. (Has been given.) BILL

A rather large, pedestal fruit bowl, glass, of simple etched design with "rope" edge. It was in my mother's cupboard from my earliest recollection and may be an antique. It may be in a cupboard, over the fridge or on the bedroom wall. BILL

Family Record scrapbook, which has already been given you. BILL

Watercolour painting, given Dad on his retirement from Saint John High School. BILL  
GAVE TO DICK

`93` gold ring. Probably the date of T Harry Harrison's graduation from Mt. A. BILL

All my souvenir spoons unless otherwise mentioned. ANNE

Silver cake plate. ANNE

Silver dish, deeper than a plate, a gift of Anne's parents Sloss. It was sent to Anne by Bill in January 1991. ANNE

A large white, covered, Corning Ware casserole. ANNE

Eight glass plates and matching nappies. ELAINE

Norway or Danish fairly large general-purpose plate. ANNE

Small silver-on-glass bowl, a 25th anniversary gift at a party at the Reg Keirstead's after they moved farther out the Manawagonish Road. Over fridge. Already given to Sue and Dick January 1991. SUE

Steak knives, an Alaskan gift. They are likely to be in their box in the left-hand bottom drawer in the kitchen. ANNE

Necklace of polished stones, browns, creams, greens, etc. joined together with round beads. Screw-in clasp. Alaskan gift. ANNE

Enamel and silver bracelet, Bill's gift to me. If you do not wear bracelets, Anne, please save it for your granddaughter! You'll be surprised how time flies!

Roll tray, gift of Charlie and Jennie Wallace. It will probably be in its box in a left-hand cupboard over the bedroom door. ANNE

Little brass cylinder of antique buttons, probably on one of the glass shelves in the living room. Already sent to Anne in January 1991. ANNE

Lamoge set of cocoa? pot, pitcher, sugar bowl and relish tray, a wedding gift from our Mt. A. classmate and special friend (Charles) Truman Simpson. The set, for purposes of storing, may be separated, but will be in the upper kitchen cupboards. ANNE

The Maya artifact, a gift to Anne, via me, from Gratia Murray, one of my very dear friends. You now have it, Anne. ANNE

Bracelet with setting made from a piece of a 10,000+ year-old mammoth tusk. It was my Alaskan family's gift to me on my 80th birthday and has entertained us by getting people to guess what the setting is. Because I am so afraid of losing it, I wear it only on special occasions. ANNE

Cornflower marmalade jar, gift of Dad's sister Mary Williams. Probably in cupboard over sink. ANNE

My mother's silver service. It seemed right to give it to you, Anne, so that someday you can divide it between Tom and Danny. It was a wedding gift to my mother from her uncle, Alexander ('son') MacKay, Cape Spear. I had the silver service re-silvered and have never opened it since the day I got it back. I hoped by not opening it again, it would be less likely to tarnish. It is in its box on a shelf in my bedroom closet. ANNE

A 6-inch shallow cut glass bowl, footed. It will probably be in my 'good' cupboard, top self. I guess I must have broken it or given it away. RUTH

A 3 1/2" beveled, bluish glass dish with handles. It may be Sandwich glass made in Sandwich, Mass. If so, it is likely to be antique. Probably in the cupboard over the dishwasher. ANNE

Norwegian bracelet Bill gave me.

A \$100.00 gold coin in case. The coin is in the Safety Deposit box and the case is in our basement storeroom with the other cases. TOM

One of my four little Hummel figurines, perhaps the one of the little boy sitting in a tree.  
TOM

A picture given Grandpa and me as a wedding gift by my Aunt Sarah Allen and Aunt Jessie (Allen) Johnson who lived in Halifax. It is a picture of men in a boat fishing and is believed to have been taken by Ted Steen's grandfather, Frank Steen, but it was tinted by "Halifax" artist, probably MacAskill's wife. TOM

Paperweight of Alaskan jade. TOM

Tape recorder. TOM

Ornament of red birds that Nana often used as a centrepiece. TOM

My mother's gold watch and chain given to her on her 21st birthday by her father, Jacob Allen, Bayfield, N.B. Pocket watches for men were featured at Birk's in Saint John three or so years ago, but they can't take the place of the convenient wristwatches. One of my friends had a little desk 'clock' made out of her grandfather's pocket watch, by having a little standing frame fashioned for it. TOM

My china pen and ink tray, which I value greatly. I have put notes with it telling to whom it belonged. Aunt Annie was my mother's aunt and therefore your great-great-great aunt. Annie (MacKay) Allen and her husband Fraser Allen lived next to the old Ephraim house. (Their house, remodeled by the German owner, burned a few years ago.) Do you remember Dick and your dad's going into Ephraim's old, very old, house and getting an old doorknob for a souvenir? And do you remember that there was a grass fire near the Ephraim Allen house when we parked on the road in front of it last year? (1983) TOM

A \$100.00 gold coin. You were not born when I bought the cases. I tried to get one later but failed. Sorry, Danny. DANNY

Lamp made from a sterling silver candlestick mounted on a mahogany base. It was a wedding gift to us from Mrs. Thompson, a widow, who, with her sister, was living with Poppie's father and family when we were married. Her husband, a carpenter, had worked on the Vanderbilt yacht when it was being renovated, and had made the lamp from a discarded candlestick. You will not receive this until Poppie no longer wants it. He was consulted about this lamp. Later - you have received it Anne. DANNY

An ornamental glass bowl of what I believe is known as 'cranberry' glass'? It was given to me by Marjorie Farrer, the widow of Dr. I. K. Farrer, who was for many years our family dentist. Marjorie was a special friend of mine who was very kind to me when I came, a stranger, to Saint John as a bride. I had taught in Port Elgin, her home village, for three years, and though she was not in Port Elgin at that time, I knew many people she knew. Besides, we were both 'the only child'. Your Dad probably knows Suzanne Irving (Mrs. John -'Jack' - Irving, her daughter. The bowl is probably on a glass shelf in the living room.  
DANNY



A little Hummel figurine - the girl by the fence. DANNY

Small paperweight of an ivory baby seal on a brown piece of rock - an Alaskan gift.  
DANNY

A Greek plate, which I bought in Corinth, Greece. Probably on the living room shelf.  
DANNY

The brown wood carved figure of Don Quixote, brought to me from El Salvador by my friend Gratia Murray. Probably on the living room shelf. Later, I cannot find it. FOR  
DANNY BUT MISSING

Italian Music box table. DANNY

One of the two pieces of white statuary, the boy. (The other is for Evans.) It belonged to the widow of Chancellor Thomas Harrison of UNB. "Aunt" Ada (his second wife) must have valued it, as she took it with her to Farraline Place. Aunt Ida was Aunt Mary H's aunt by marriage, the chancellor, her uncle. DICK

The movies that you catalogued; the movie projector, the slide projector, and the slides.  
DICK

Glass bread plate 'Give us this day our daily bread' - believed to be antique. Another one like it is cracked, and on that account is probably no good. DICK

The old organ belonging to my mother's mother, Henrietta (MacKay) Allen. Quotations from my Aunt Sarah Allen's letter of November 3, 1954:

"Your grandma's wedding gift or perhaps your grandfather's wedding gift to his betrothed - I think it just rings with tradition and romance, and when it comes to be a solid walnut, hand-carved organ! Everyone who saw it wanted it - I love its little ivory keys yellowed with age, and the beautiful hand-carved music rack. I think, Thelma, you will find that it is all hand carved, and I doubt if you will find another like it in many a year - Poor dear Maunsell varnished it which is the wrong kind of treatment for solid woods." It was given to you, Dick, long ago. DICK

The two brandy red sniffers, which the Hoovers gave us on our 49th wedding anniversary at a surprise party you and Sue gave us at your house. Dad approves of this. DICK TO TOWNSHENDS.

The lava lamp, which has been an enjoyable conversation piece. Dad approves of this.  
DICK TO JOHN

The wood-turned lamp made by Uncle Billy Johnston (W.T.F.) of Red Head, N.B. Dad approves of this. DICK

The thickest family history scrapbook. Your scrapbook contains mementos to which I wanted access and explains why your book is more complete than the others. DICK

All my sterling silver Tudor Plain flatware. I realize that this is more valuable than anything else I have assigned, but that it is only a very small token of appreciation for all your work for Dad and me at 947. Your work has been a penalty you paid for living near us! But I suspect Evans and Billy would have done the same, or according to their skills. If you do not sell the silver on the market or to some member of the family, I would like you to give it to John, who, in turn, will pass it on to his daughter or son - I hope! Heather will no doubt have her mother's silver. I have no right to so assume. JOHN & HEATHER

Teak floor lamp, your gift to us - yours and Sue's DICK

Ceramic Christmas tree - your and Sue's gift to us. DICK

Deed to marsh via Spence Allen's. DICK

A bowl, pitcher and two small plates of my mother's "tea set", a wedding gift to her. This is all that remains of the set except two cake plates to be given to Evans and Bill. DICK

Antique spool bed. It came from Thelma Harrison's Spence Grandparents' home. DICK TO COTTAGE

Our 50th wedding anniversary cake plate, chosen by you, and which I have very much enjoyed using. FOR DICK BUT MISSING

Gun - muzzleloader. You already have it. DICK

An antique cup and saucer that you may have to discard as it has yellowed with age, and some of the bit of gilt has washed off. It belonged to my great-grandmother Jane (Allen) MacKay (Mrs. John McKay) and is all that remained of "the first set of china around". It is probably in one of the little high cupboards at the end of the living room. Or did I give it to Heather? I can't find it. Maybe I gave it away or discarded it. DICK

The Generations Family picture, the framed collection of pictures of our forebears. DICK

Your baby picture on bedroom wall. DICK

Please decide what to do with my wedding ring. BILL

The Marie Antoinette figurine given us by you and Dick at the surprise party at you house, following dinner at the White House Lodge. SUE

My silver service of four pieces and a tray. Already given you December 1981. SUE

Pieces of Billingsley Rose, Savoy Spode china to match yours:

- (a) Cake plate with handles, given us by Harold and Dot Peer. (Good cupboard).
- (b) Two open vegetable dishes. (Cupboard back wall of bedroom.) I gave you.
- (c) 12 fruit nappies in cupboard over sink.
- (d) 2-piece gravy boat in left bedroom wall kitchen cupboard. I gave you.
- (e) 2 dinner plates, 2 dessert plates (one cracked), 2 bread and butter plates (or 2 cups and saucers).

The hope is that Heather will have a complete set for 10 and give you odd pieces. Sorry about the cracked dessert plate. SUE AND HEATHER

White corning ware casserole with blue design. Glass cover. Your gift to us. SUE?

Corning ware pie plate. SUE

A small silver-on-glass bowl, a 25th anniversary gift at a party at Hazel Keirstead's in which Dick had a part. I suspect he made the suggestion of a party! I have already given it to you. SUE

China place card holders. They are probably in a light blue, covered candy dish over the sink. Sue's gift to me. Have given them all to you. SUE

Covered, ruby red candy dish, 40th wedding anniversary gift from the Bridge club of some St. Mark's friends. SUE

The red tumblers in cupboard over sink. SUE

A 4 1/2", at widest point, greenish glass dish made in Sandwich, Mass. It was given me many years ago by Aunt Mary E. Harrison who said it is antique. SUE

The Cogle painting is to be Sue's - Sunflower. SUE

"Diamond" pin, given to me at Christmas (88) by John and Heather. SUE TO ELIZABETH

A \$100.00 gold coin and case. JOHN

A little Hummel figurine, the boy standing with a trumpet? under his arm. JOHN

Two pieces of furniture to be John's: JOHN

- (a) Cherry-wood table with drawer and shelf. It used to be between our two chairs.
- (b) My small mahogany desk, the lower drawer of which used to be the 'play drawer'.

Mahogany reading lamp with swing arm, was on Poppie's will. JOHN

China toothpick holder, probably antique, in which, as a child, I kept the white violets I used to pick, and which John used to pick for me sometimes. JOHN

Camera and case with strap, which he already has. JOHN

A \$100.00 gold coin and case. HEATHER

My Rose Savoy Spode china, except that mentioned for your mother, Sue. HEATHER

My charm bracelet, and my UCW life membership pin that could be made into a charm. If you do not use the pin, St. Mark's UCW might possibly use it. Pin is likely to be in the top left drawer in my bedroom chest; the read with it is in a box in bottom drawer. I'm not sure where pin and paper are. HEATHER HAS CHARM BRACELET

Poppie's ceramic 'Grandpa's Darling'. You know the joke about it, Heather, I am sure. HEATHER

My locket and chain. The locket was a brooch which belonged to my mother's Aunt Annie (McKay) Allen who would be your great-great-great aunt. I believe her husband Fraser Allen gave her the brooch. Since they had no living children (one died in infancy, or very young) she gave some keepsakes to my mother, one of which was the brooch. I had it made into a locket. HEATHER

Another keepsake was the china pen and ink tray on our living room shelf. Still another was a diamond ring (smallish diamond). I wore the ring to school and the diamond came out and was lost! The ring, along with some others (Uncle Maunsell's) went into a signet ring I had made for Stirling Allen after Uncle Maunsell died. The china pen and ink tray will be Tom's. It had belonged to Great-great-great aunt Annie (McKay) Allen. TOM

Large silver-on-glass fruit bowl, a 25th anniversary gift at a party at Hazel Keirstead's arranged by your Dad to surprise us. Already given to your mom. HEATHER

Grandpa ("Poppie") wishes me to list for you the vase of Chinese design with birds for handles. It was a wedding gift to his father and mother, Rev. Harry and Eleanor (Evans) Harrison Dec 19,1895. HEATHER

Pin Aunt Mary Harrison (your great, great aunt) gave to me. It was chewed by Muggins and repaired by your dad. Your Dad would likely recognize it, Heather. HEATHER





