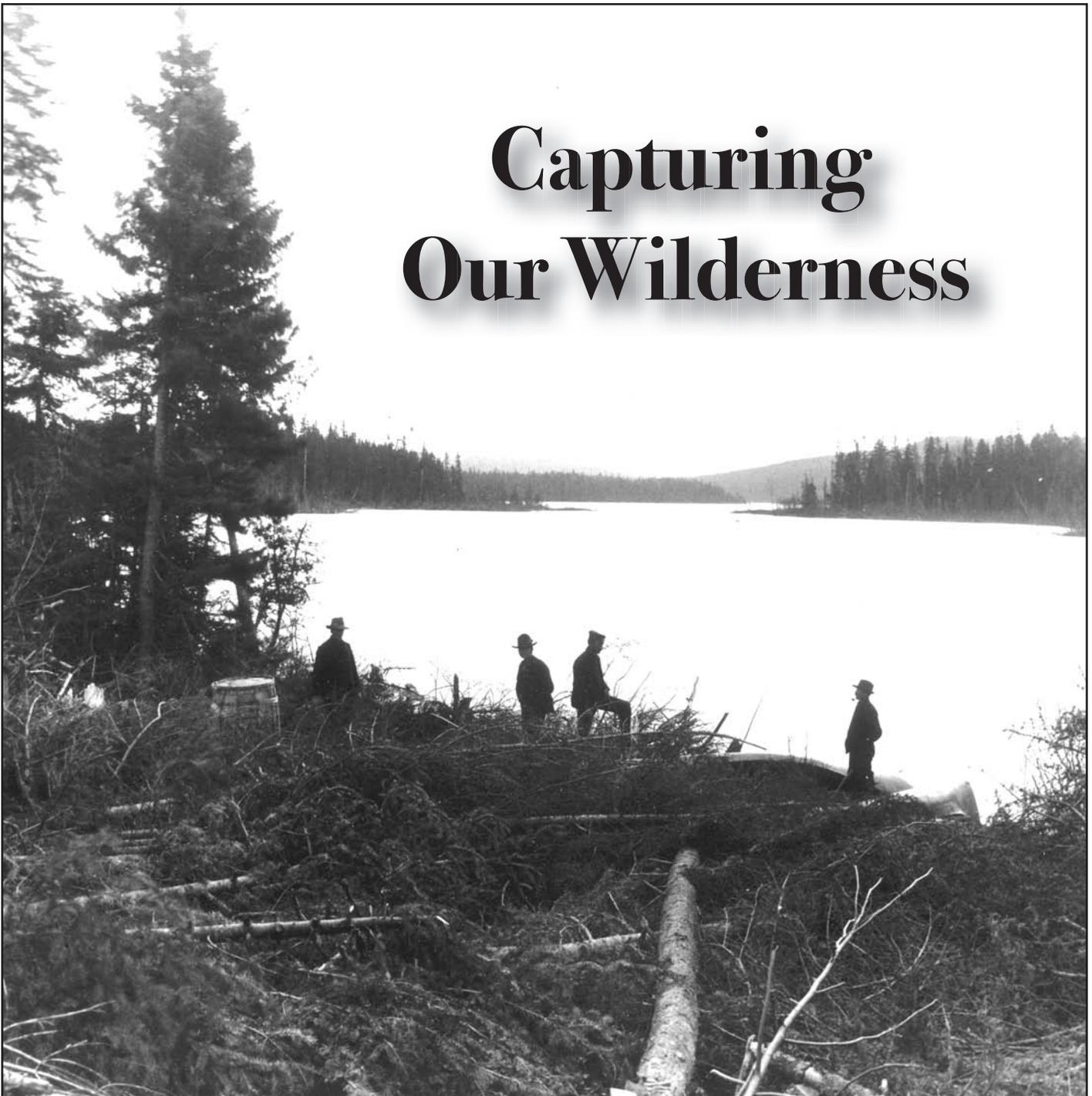


Silhouettes

Autumn 2004
Number 19

The Associates of the Provincial Archives of New Brunswick

Capturing Our Wilderness



The wilderness country of the Upper Tobique became a favourite destination for George Taylor. He took this photograph on his last picture-taking expedition, in 1906.

Silhouettes

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THE BOARD OF DIRECTORS of the Associates of the Provincial Archives of New Brunswick are members of the public who volunteer to facilitate the activities of the Provincial Archives. The Associates for 2004/2005 are: President, Gwen Davies, Alfred Chiasson, John Corey, Joseph Day, Cyril Donahue, Joe Knockwood, Jocelyne LeBel, Edward Leger, Frank Morehouse, Joan Pearce, Mark Pedersen, and Bill Spray.

IF YOU WISH to become an Associate, please complete the enclosed form or visit the Associates of the Provincial Archives of New Brunswick website for more information. Contributions are welcome and tax receipts will be provided.



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A NEW NAME

Members and readers will note that we have changed the name and layout of our publication. Our new name, *Silhouettes*, conveys the idea that we know the past as an outline. The public and private records gathered and preserved at the Provincial Archives of New Brunswick documenting life in the province help us sketch this outline and fill in detail and gain an understanding of earlier times. And we feel that the timing of the change is right, too, as we, The Associates of the Provincial Archives, prepare to begin our second decade of supporting the Archives.

Pioneer Photographer George T. Taylor Gave New Brunswickers An Early View of Their Spectacular Wilderness...and More

HERE WAS ONCE a golden age in New Brunswick—not the familiar, coastal one created out of wood and canvas in the resounding time of sail, but another that unfolded rather less noisily in the rugged interior of the province. It was that moment in its history when the province savoured its reputation as a sportsmen's paradise matched by few other places in North America. It lasted roughly 50 years, from about 1880 into the 1930s, and it was a time when the continent's newspapers and magazines regularly celebrated our pristine wilderness, and "sports" flocked from near and far to fish for salmon and trout and to hunt for moose, caribou and white-tailed deer.

Only lately, however, have we begun fully to appreciate what a legendary time this was, thanks to such fine and well-researched books as Roger MacGregor's *When the Chestnut Was in Flower* and

Peter Thomas's *Lost Land of Moses: the age of discovery in New Brunswick's salmon rivers*. Much more remains to be written, however, not only about the outfitters and guides and woodsmen who trekked through the era, but also about the homegrown writers and photographers who recorded aspects of that trek for the edification and enlightenment of future generations.

One was the photographer George Thomas Taylor, born in Fredericton to a carpenter and his wife at a timely moment—just a year before the Frenchman, Jacques Mandé Daguerre, in 1839 discovered the silver-plate method that was the first form of picture-taking. As a lad, George was introduced to photography in the pages of magazines borrowed from members of the local British Garrison, and he made his first daguerreotypes while still in his teens. It was the beginning of a photo-

Taylor's other art form was painting, and he often used his photographs as the basis for his canvases. Then, to complete the circle, he would take pictures of the paintings, as he did with this one, titled "Shooting the Rapids."



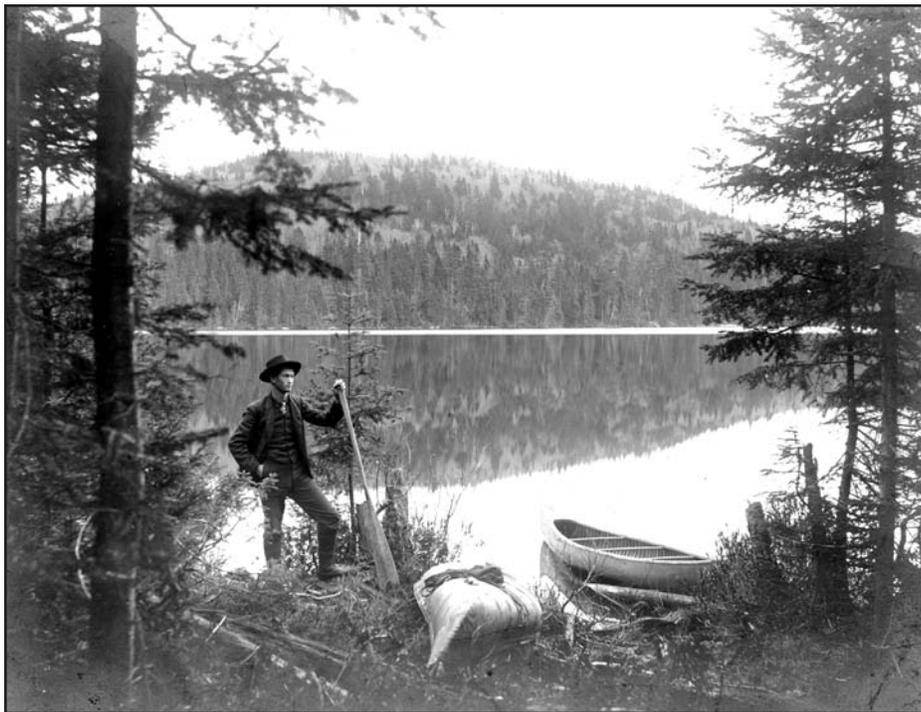
P5-796

graphic career that would eventually span more than four decades and cover the period when New Brunswick made the transition from British colony to Canadian province.

Browsing through the hundreds of Taylor images preserved at the Provincial Archives of New Brunswick (and invaluable annotated by the historian and writer, Fred Phillips), one is struck by how many can be considered provincial and national classics. They include the lately arrived immigrants of New Denmark bravely posed in front of their primitive “hotel” and surrounded by a sea of tree stumps; a trio of musicians aboard a raft on the St. John River; and industrialist “Boss” Gibson and railway station agent F.T. Edgecombe standing by a steam engine, with Fredericton’s glorious (and, unfortunately, short-lived) Exhibition Palace rising behind them.

Taylor also took pictures of elegant homes and made studio portraits of prominent people—the essential grist of a photographer’s existence. But the largest part of the collection consists of the images he captured in the New Brunswick countryside of rivers and towns, mills and lumber camps, hunters, fishermen and native guides. Keeping abreast of the latest advances through publications like *The Philadelphia Photographer*, he used stereoscopic and conventional cameras and, as well, occasionally experimented with trick photography. He saw himself as a “photographic artist,” the description he used on a *carte de visite* issued in 1873, and perhaps no photographs in the Archives collection illustrate his artistic touch any better than those he took in the wilds of the Tobique River country.

He had befriended Arthur Hamilton Gordon, New Brunswick’s last (as it turned out) colonial governor, and Gordon, charmed by the province’s great beauty even as he despaired of its



George Armstrong, who became one of New Brunswick’s leading outfitters, stands by a wilderness lake in 1906.

P5-35

“poverty-stricken, stagnant and decaying” parts, had commissioned him to take “photographic views.” Thus, armed with a hand-written reference letter from the governor, Taylor set out

in the early 1860s for the Tobique, quite possibly becoming the very first among several distinguished photographers and motion picture cameramen who would eventually venture into the upper reaches of that sainted river.

The Tobique was not an easy territory to reach in those days, and, once there, of course, travelers found no amenities. But Taylor, applying himself with dedication even as his patience wore thin (see the accompanying extract from his journal), secured images of a primeval wilderness that, soon enough, would be attracting sportsmen from all over. Accompanied by native guides, who always called him “Garge,” he returned to the area in the ensuing decades and, in fact, made it the site of his last photographic expedition, in 1906, when he was 68 years old. Consequently, Taylor has sometimes been called one of Canada’s earliest nature photographers, which may be true enough in the literal sense. He differed, however, from some of the camera people who followed him into the valley,



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Studio portraits were part of Taylor’s livelihood. This one is of Alexander Ewing, composer of the Anglican hymn, Jerusalem the Golden, and his wife Juliana Horatia Ewing, the famed English author of children’s stories, with their dog Trouve, in their Fredericton days, just before Confederation.

men like George Shiras III of *National Geographic Magazine*, Donald Dickey, Jr. of California and the Tobique's own Bert Moore, in that he took few pictures of wild animals, dead or alive, preferring to focus instead on landscape and scenery, which he portrayed in all its alluring primitiveness.

Taylor might also be considered a kind of 19th Century photo-journalist, as evidenced by his pictures of the Grand Falls gorge piled high with logs from a Spring drive, of a 2800-man-strong militia mustered for training at the Fredericton racetrack, and of the laying of the foundation stone for the Fredericton railway bridge in 1887, a ceremony whose participants included Sir John A. and Lady Macdonald. Some of his assignments were poignant, as when he went to Tracadie to photograph the inhabitants of the local lazaretto, "the most horrible looking specimens of human nature" he had ever seen.

According to Fred Phillips, who wrote several articles about Taylor, the photographer gave up his craft around the turn of the century, as cameras and

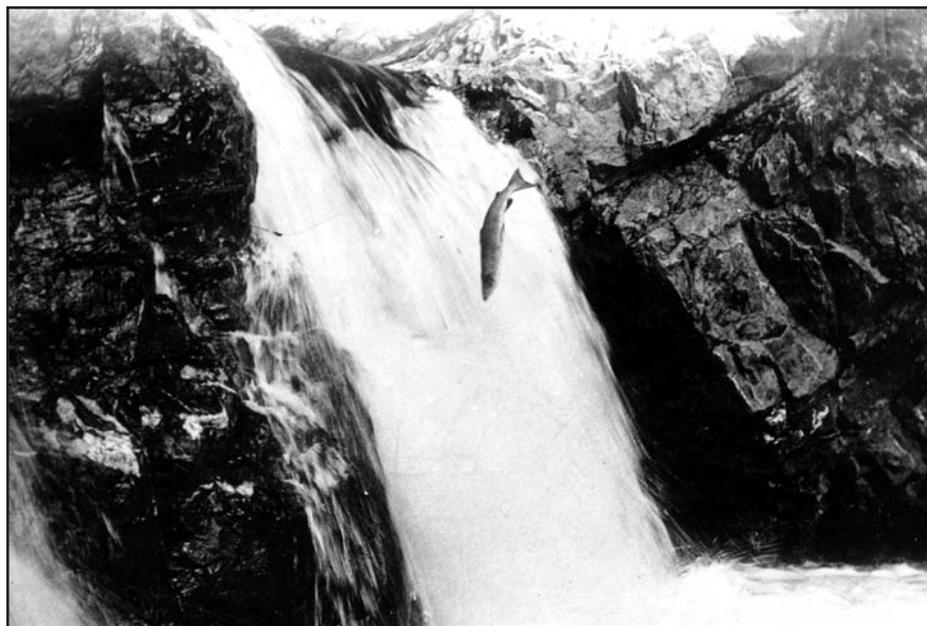
Back-country wilderness was one thing, but there was also a definite air of gentility in the provincial capital, as evidenced by this barouche drawn up before a home on York Street.



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picture-taking became more available to the masses. After that, having taken art lessons from the wife of an English officer long years before, he concentrated on painting, often using his photographs for inspiration and reference. In later years, these paintings were collected by various individuals and institutions, and today four of his oils hang at Old Government House in Fredericton. They include two folkloric logging scenes and depictions of Grand Falls

and a smaller waterfall that is possibly Pabineau Falls on the Nepisiguit River near Bathurst. Just as his art has historic interest today, so, too, was it apparently valued in his time, to the extent that when lumberman Bob Connors built a house in *his* village, Connors, on the St. John River above Edmundston, he hired Taylor to paint a large mural for it. The mural, a woodland scene of trees, lake and mountain, is still a cherished part of the historic home. ■



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As an avid reader of photographic journals, Taylor wasn't above attempting a little trick photography upon occasion. He made this composite of a salmon ostensibly trying to surmount Sevole Falls on the Northwest Miramichi River around 1900.



P5-62

Arthur Hamilton Gordon, New Brunswick's last colonial governor, was an early sponsor of Taylor's. So it was only fitting that Taylor should photograph Gordon's name carved into a tree somewhere in the northern forest.



Taylor got this classic picture of his native guide in the early 1860s, when he made his first trip to the Tobique. At the time, there were just two farmsteads in the entire valley, both within five miles of the river's confluence with the St. John.

Roughing it On the Tobique

On October 2 one year, George Taylor and some companions began a two-week trip to the Tobique River during which they encountered all manner of bad weather. The following is excerpted from his journal for the trip. His frustration at being unable to take pictures was such that at one point he abandoned his camera and produced the sketch shown below. He did, however, ultimately succeed in getting some good photographs, too.



Started again early next morning and poled up to Horse Island and there we encamped while it was pouring down rain in grand style. . . .

Monday

Was cold and drizzly [sic] and snowed a little. Very bitter. We reached the Lake [Nictau] today and such beautiful sights [of the] mountain and lakes in all their natural beauty; wild duck and geese, loon etc.

Tuesday night

We crossed over the portage today [to the Nepisiguit lakes] and such work I never saw, it has snowed and rained and hailed and blowed all day. . . .

When we reached the camping ground I found the camp the Gov. wanted a picture of, had been either torn down or blown with the wind. . . .

When we came back over the portage we had to light a torch to find our way. . . .

Wednesday

. . . .But oh the disappointment when I went to take a picture, the mountain, although appearing to be close was in reality so very far off that I could not get anything like a good picture. I tried all the day and could not manage it and went to bed in a very bad humour. ■

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Canadian Antiques Roadshow has Associates connection

ONE OF THE ASSOCIATES of the Provincial Archives has had a big role in the birth of the new Canadian Antiques Roadshow and making sure New Brunswick has a special role in its production.

Mark Pedersen of Blacks Harbour, the former Executive Producer of CBC Television in New Brunswick, has joined forces with another CBC colleague, John Brazill of Regina, to produce the program which will premiere on CBC Television January 12 at 8 p.m.

And the program unit is based in Saint John where the offices are located in a Trinity Royal heritage building at 89 Canterbury Street.

The Antiques Roadshow has been around for almost three decades. A television phenomenon in Britain, the first show debuted in 1977 and has been a mainstay on British television ever since. In 1996 PBS affiliate WGBH in Boston began producing the show for a North American audience.

Enter Mark and John. They both had extensive experience in producing current affairs and television news. In 2000, both had retired from the CBC and formed their own production companies (Mark's is called Pedersen Productions and John's Angus Street Productions.)

It was John's idea to pursue WGBH for the Canadian rights to the Antiques Roadshow.

"I always liked the sense of place that you got from watching the British and American shows," explains John. "I felt it would work in Canada, that the format was easily transferable to Canadian television."

After initial discussions, John and Mark joined forces, with Mark handling the business side of the partnership and John looking after the creative elements, and began the arduous process of putting the show together.

"It was complex because there were three broadcasters involved," says Mark. "The BBC was licensing WGBH and they were in turn licensing us and the CBC was purchasing the show, so there were all these competing interests to take into account."

The whole process took about three years, but by early 2004 John and Mark had made all the agreements and started looking for the place to base the show.

"It didn't take long for New Brunswick Film to come on board and so once we decided where the show was going to be based, it was easy to choose Saint John as the location for our first show," says Mark.

A team was put together – mainly New Brunswickers – composed of researchers, producers, planners, camera operators, audio techs, production assistants and editors. This team went across the country to record the shows. More than 50 experts were engaged and about 20 were used in each city. Valerie Pringle was chosen as the host.

With the first city chosen, Mark and John tried to pin down six more locations with the idea they would shoot enough material for two shows in each venue. The end result was a May tour that included Saint John, Halifax, Gatineau, Toronto, Saskatoon, Calgary and Vancouver.

"The reality is that Canada is a big country and that we need to make each season representative of that vastness. We tend to think in terms of regions, so although that doesn't necessarily mean that we'll always do seven cities; we could do more or we could do less, but the show will always reflect the place," says Mark.

Reflecting the country and the people who live here is at the very heart of the show.

"Canadian culture is diverse," says John, "and we reflect that diversity back to the country. As for the actual content of the show, well the Canadian stories came out of the woodwork; finding those stories was not an issue. The show is chock full of Canadian stories from coast to coast. I think the show does a good job of reflecting Canada back to Canadians in the way we always thought it could and would."

John Brazill (left) and Mark Pedersen discuss the day's events with Cindy Springer, Assistant Recording Manager.



“We always thought that if we told Canadian stories about Canadian antiques from Canadian families we’d learn more about the country,” adds Mark. “The story is as important as the price.”

John and Mark were mentored by Christopher Lewis, former executive producer of the British Antiques Roadshow.

“Christopher articulated the philosophy of what the show should be: non-commercial, with respect for each client and their item whether they bring an ashtray or a treasure,” says John. “Plus he has the background and experience with the show [over 20 years] and we absorbed that from him.”

The first show, shot at the Imperial Theatre in Saint John on May 5, 2004, was a huge success.

Three weeks and six cities later, John and Mark arrived back in Saint John and began the long and labour-intensive job of putting the show together.

“We felt the euphoria after Saint John,” says Mark. “It was a great feeling of relief; the chemistry and energy caught on tape was remarkable and I think we’ll have that feeling again when we get the audience’s reaction to the show. I don’t think we realize the impact the show is going to have because we’re so caught up in the minutiae of putting the show together.”

“There’s no formula to making a television show in Canada,” John adds. “The reality is that you create the show out of twine and gum and masking tape and try to keep it on the rails. The Canadian Antiques Roadshow is an expensive show to make and CBC took a big risk. They deserve a lot of credit for supporting the idea.

“For me what matters is that the show works,” John continues. “We think the show will be a success, but there’s only one way to find out and that’s if people watch in January.” ■

A Preacher’s Diary



The Rev. Samuel Bacon

DIARIES AND JOURNALS are one of the most valuable resources found in archives, whether they simply record the weather and the daily round of chores, or provide a view on an event of public significance, or reveal the writer’s innermost thoughts. This is the first in a planned regular feature highlighting a diary or journal in the holdings of the Provincial Archives.

The Rev. Samuel Bacon was born in Oxford, England, ordained a priest of the Church of England in 1819, and appointed a missionary to the Miramichi in 1821. As such, he was responsible for about one-quarter of the province of New Brunswick.

Bacon kept a daily log of his church activities. At one point he traveled to Campobello to preside over the marriage of Bishop John Medley to Margaret Hudson on June 16, 1863. Bishop Medley’s first wife, Christina Bacon, was Samuel’s niece.

Originally loaned for microfilming by a descendant of the Rev. Samuel Bacon, the late Rev. Peter Burchill, they were later donated to the Archives by

John Burchill, another descendant of Bacon’s. Excerpts from June 1863 follow:

Wednesday, June 10. Went to St. Mary’s Chapel. Told the bell myself but no one came to prayers. Visited Copping, Peck Benson, Mrs. Hocken & Blair VanStone, Widow Henderson, and McCulley, Widows Hunter & Dunlop & Johnson, Fairman Parker, Miss Parker, G. Neales.

Thursday, June 11. Left Chatham for Richibucto. Visited Pagan & Coster.

Friday, June 12. Visited Pagan DesBrisay. Dined with Coster & left for Shediac.

Saturday, June 13. Proceeded by Train to St. John. Staid at C.R. Ray

Sunday, June 14. 2nd Sunday after Trinity. Preached in the morning at St. James Church & said prayers in the evening. Dined with Mr. & Mrs. William Armstrong & returned to Mr. Ray’s.

Monday, June 15. Embarked in the Boston boat for East Port where I met C. & E. Medley, Mr. Williams & Mr. Lancaster waiting to receive me. Crossed in a small boat to Campobello where I found my dear friend & Bishop [John Medley] waiting on the Wharf to receive us, who introduced me to Miss Hudson at Captain Robinson’s where we dined. Slept at Parsonage.

Tuesday, June 16. Married my dear friend & Bishop at Campobello Church. Dined and slept at Captain Robinson’s. Visited Williams & Bryon.

Wednesday, June 17. Wrote my dear Daughter. Walked with Mrs. Robinson over the Island - dined and slept there.

Thursday, June 18. Party went to Bunker’s Hill. J. Medley & myself remained quietly at Robinson’s writing in the morning. Visited a sick woman in the evening.

Friday, June 19. Left Campobello. John E. Cann & Lancaster & myself & Spencer returned to St. John. Went to Mr. Ray’s.

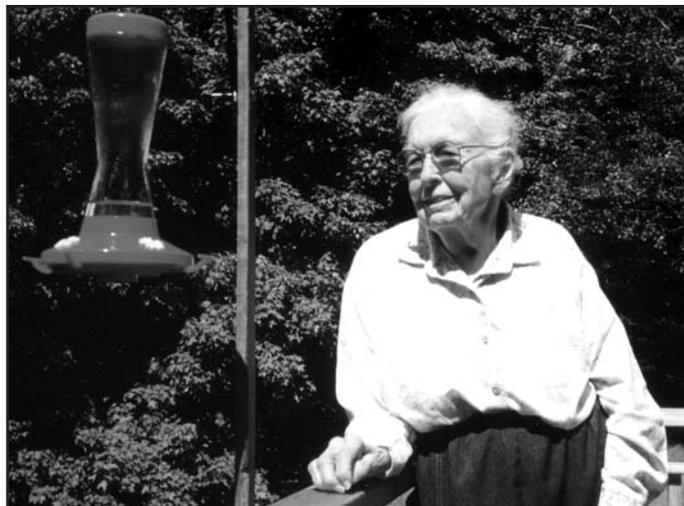
Saturday, June 20. Called on Mrs. Simonds who was from home. Visited Mrs. Laphorn. Went shopping with her. Returned home. ■

A Long-time Visitor Lends a Hand To a Project along the Nashwaak

LOUISA MORSE has been coming to New Brunswick every summer for 80 years. She made her first trip to the province as a little girl in 1924, accompanying her parents, Colonel and Mrs. William Spruance, of Wilmington, Delaware, on an excursion to Nictau Lake. Over the ensuing nearly half-century, she became part of a small colony of Americans who annually arrived to spend a few weeks at their cabins on the shores of that wilderness lake at the head of the Little Tobique River. Then, after the government took over the area in the early 1970s, in order to create Mount Carleton Provincial Park, she relocated to the Nashwaak River, near Fredericton, to which she has been returning for the past three decades.

As she had in the Tobique country, Mrs. Morse found, along the Nashwaak, another river with a tradition of lumbering and guiding. "I've always been interested in history," she says. So,

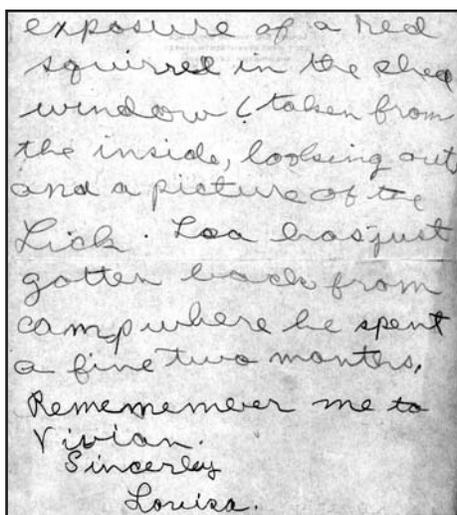
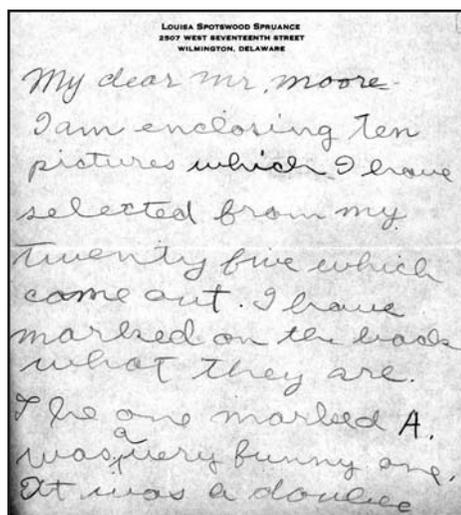
when approached by a friend, Ferne Wolstenholme, and asked if she would help prepare transcripts from an oral history project done in the valley, she agreed. She's worked on the project for nearly five years, carefully transcribing interviews with Nashwaak residents recorded by student workers during New Brunswick's Bicentennial Year, 1984. By the end of this past summer, she had finished 30 of the interviews. Copies of the transcripts will eventually be placed in community and school libraries, and a copy, along with the original tapes, has been deposited with the Provincial Archives of New Brunswick.



Louisa Morse

Mrs. Morse, who is now in her 'nineties, is an outstanding example of the valued and dedicated role that volunteers play in preserving local history. In her case, she has brought exceptional experience and skills to her work. She is a former national historian of the Civil Air Patrol, the American counterpart to the Royal Canadian Air Cadets, and in the U.S. she has worked on oral history projects with the Colonial Dames Society, the Central Georgia Historical Society, and the Westminster Presbyterian Church in Wilmington. She also prepared computerized access records for the Coastal Georgia Museum and, here in New Brunswick, for the N.B. Woodmen's Museum at Boiestown.

Remembering her early days on the Tobique, she says: "We loved Nictau. It was so much fun." We are extremely grateful that her fondness for the province, and her interest in its history, has never subsided. ■



Letter the then Louisa Spruance wrote as a young girl to Tobique guide Bert Moore, part of a collection recently donated to the Provincial Archives by his great-granddaughter.

Annual General Meeting held in St. Andrews

Historic Charlotte County Courthouse in St. Andrews was the setting for the Associates' annual general meeting on Sept. 10, 2004. Special thanks were extended to the Charlotte County Archives Committee which co-hosted a presentation by television producer Mark Pederson on the upcoming Canadian Antiques Road Show to be aired on CBC television on January 12, 2005.

President Dr. Gwen Davies reported on the highlights of the year in her annual report:

- the Associates' participation in the official opening of the Provincial Archives of New Brunswick new purpose-built repository that meets a long standing need for specialized storage space for the preservation of New Brunswick's documentary heritage

- the presentation by writer David Folster of an historic 1905 film in Havelock—"A Moose Hunt in New Brunswick"

- the purchase of equipment and software to enable reformatting and digitization of sound recordings sound recordings holdings and historical recordings

- the donation (largely supported by genealogical societies) of a microfilm reader-printer-scanner for public use,

- establishment of an endowment fund for acquisitions, and in the short term, assistance for purchase of especially significant records, including the first 1802-1823 account book of Moses Shaw of Shawville and Lepreau, Charlotte County which covers his transaction as sawmill operator and general merchant

The Associates continue their campaign to raise funds for acquisition of

the editorial cartoons of Josh Beutel, and management of the Conservation Co-op which provides services to libraries and archives and to organizations and individuals requiring preservation advice or treatments.

Dr. Davies thanked Board members for their support and for their personal contributions to such ventures as the identification and acquisition of historical records, fundraising and promotion of the Provincial Archives.

The meeting passed unanimously a motion to accord honorary membership status to Betty Sewell. She has been a member of the Board of Directors since

its establishment in 1994 and has initiated and spear-headed campaigns to acquire microfilm readers and printers for public use at the Archives.

The meeting also passed a motion with unanimous approval supporting the renewal by Federal Treasury Board of funding for the Canadian Council of Archives which has, since 1986, provided grants for the work of archives across Canada.

The President's report and other reports to the AGM can be obtained by contacting Paula Glendenning at the Provincial Archives at 453-2122. ■

Associates' President is named Royal Society Fellow

The Associates of the Provincial Archives offer congratulations to Associates president, Dr. Gwen Davies, on her recent appointment as a Fellow of the Royal Society of Canada, a national body of distinguished Canadian scientists and scholars that promotes learning and research.

Dr. Davies was ushered into the Society's Academy of Humanities and Social Sciences at a ceremony in Ottawa on November 20, 2004. Her citation highlights her scholarly specialization in "the literary history of the Maritimes, particularly the rich cultural life of the thousands of Planters, Loyalists and Scots whose arrival in New Brunswick and Nova Scotia in the 18th and 19th centuries gave rise to an enduring cultural lineage."

"Dr. Davies is the Dean of Graduate Studies, the Associate Vice-President of Research and a professor in the Department of English Literature at the University of New Brunswick in Fredericton. She is the author of *Studies*

in Maritime Literary History and is an editorial committee member of the *History of the Book in Canada* project with the University of Toronto Press and Les



Dr. Gwen Davies

Presses de l'Université de Montréal. Dr. Davies is an alumnus of the teaching faculty at both Mount Allison University and Acadia University."

President of the Associates since 2004, Dr. Davies is an active and influential member of the organization. Her passion for literary, historical, archival and bibliographical studies places her in the forefront of New Brunswick scholars today. The Associates are proud to join in the congratulations on her appointment. ■

New Finding Aids:

Private Records

MC3183 **William Henry Boone-Benjamin Frederick Dewitt fonds.** Journal relating to Boone's work as bridge builder in Victoria County and DeWitt's general store accounts. 1925-1947. 2 cm. on microfilm.

MC3188 **Campbellton Presbyterian Church fonds.** Marriages, Burials, Communion Register, Minutes of Session and various boards and committees. [1890's -1990's] 135 cm. on microfilm.

MC1994 **First United Church, Bathurst fonds. [1832-1988].** Additional records - registers, membership, minutes. Microfilm.

MC3086 **Southampton Women's Institute fonds.** Minute Books. [1946-1996] Microfilm.

MC3047 **Donald P. Wright Collection.** Genealogist. Correspondence re families of Kings County and area. 1960s-1970s. 20 cms.

MC3202 **Bonnie River Lumber Company Ltd. fonds.** Minutes and Financial Reports. 1918-1939.

Government Records

RS141/A5 **Provincial Returns of Births, 1904** (digitized images for 1904 birth returns online)

RS141/B7 **Indexes to Provincial Returns of Marriages, 1952-1954** (update to existing database)

RS141/C4 **Indexes to Provincial Returns of Death, 1901-1906** (update to existing database)

RS331 **Records of Gabriel G. Ludlow, Colonial Administrator, 1803-1808** 10 cm. Revised finding aid includes a calendar of the documents.

RS332 **Records of Edward Winslow, Colonial Administrator, 1808** 1 cm. Revised finding aid includes a calendar.

RS333 **Records of Martin Hunter, Colonial Administrator, 1808-1812** 5 cm. Revised finding aid includes a calendar.

RS 334 **Records of George Johnstone, Colonial Administrator, 1809** 1 cm. Revised finding aid includes a calendar.

RS 335 **Records of William Balfour, Colonial Administrator, 1811** 1 cm. Revised finding aid includes a calendar.

RS336 **Records of George Stracy Smyth, Colonial Administrator and Lieutenant Governor, 1812-1823** 20 cm. Revised finding aid includes a calendar

RS337 **Records of Thomas Saumarez, Colonial Administrator, 1813-1814** 2 cm. Revised finding aid includes a calendar.

RS338 **Records of Harris W. Hailes, Colonial Administrator, 1816-1817** 1 cm. Revised finding aid includes a calendar.

RS339 **Records of Ward Chipman, Colonial Administrator, 1823-1824** 0.3 m. Revised finding aid includes a calendar.

RS549 **Provincial Secretary: Patent and Invention Administration Records, 1791-1907** 0.6 m. Revised finding aid.

Recent acquisitions:

Private Records

P593 **Elizabeth Robinson Scovil photographs** (Robinson and Scovil family members, images of well-known Fredericton-area buildings including early shots of Anglican churches in Nashwakksis and McKean's Corner, shots in Saint John immediately after the Great Fire.

MC3204 **Dobbelstyn's Cobbler's Bench fonds.** Records of income and expenditures for materials, labour, etc. 1871-1872, 1897-1948. 3 vol., 10cms.

MC3193 **J.O. Calkins fonds.** Sackville medical doctor who contracted with Dorchester Peneteniary and Dept. of Indian Affairs. Records of patients, treatments, accounts. 1898-1923. 8 cms.

MC3191 **Independent Order of Foresters Court #3954, Stonehaven, Gloucester County fonds.** Minutes, membership records, inventory of possessions. 1906-1933.

Additions to Archives Website

Births-RS141A5. 1904 added, includes digitized images.

Marriages-RS141. 1952-1954 added.

Provincial Returns of Deaths-RS141C4. 1903-1906 added.

Historical images of New Brunswick Cemeteries. Additions, images total 2274.

**THE PROVINCIAL ARCHIVES
OF NEW BRUNSWICK**
website <http://archives.gnb.ca>

provides general information on the Archives, its holdings, hours of operation and its programs as well as information on the Associates of the Archives. Also available are some general guides to holdings, county genealogical guides, information on exhibits, finding aids, records management and electronic records. The website is updated regularly.