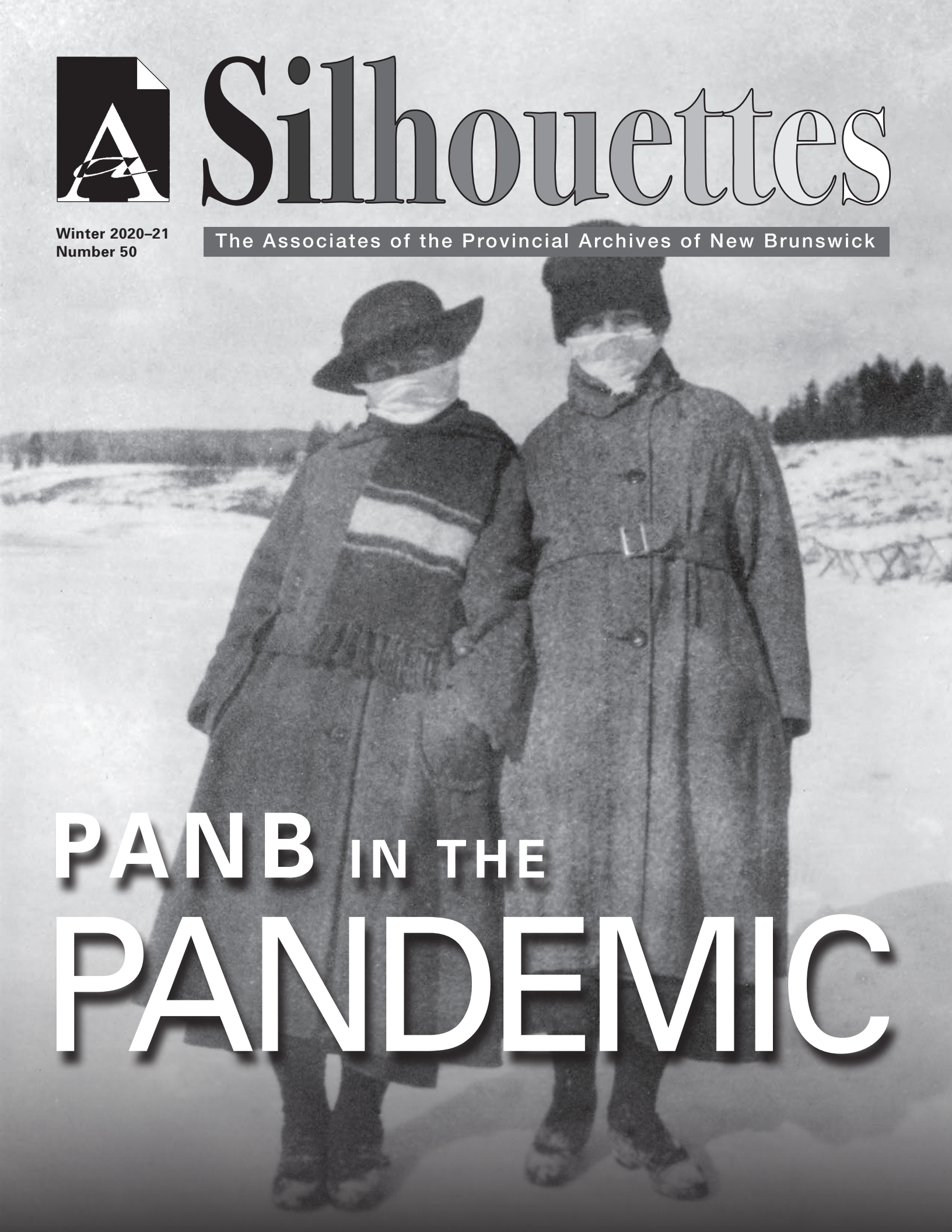




Silhouettes

Winter 2020–21
Number 50

The Associates of the Provincial Archives of New Brunswick



**PANB IN THE
PANDEMIC**

Silhouettes

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P A N B I N T H E P A N D E M I C

In response to the global pandemic the Provincial Archives closed to the visiting public in March, but remained active behind the scenes, responding to over 900 inquires by phone and email, until staff were able to resume on site operations in mid-May. In preparation for the return of staff and the public, extensive planning and a Covid-19 operational plan was put in place. Preparations included implementing signage and directional markings, installing barriers to separate work areas, training staff, purchasing extra cleaning supplies and personal protective equipment. The archives reopened to the public by appointment only, on July 6th, with adjusted hours to allow for sanitization of public areas. Due to travel limitations and safety precautions, the nature of our operations has changed and the services that clients are requesting may require a little extra digging in records to answer questions from clients unable to visit the archives in person. This can be more time consuming, but we are doing our best to assist researchers so their projects are not completely stalled by the limitations imposed by Covid precautions.

During the period that the Provincial Archives was closed to the public, a few staff members shifted roles and were reallocated to Department of Public Safety/Emergency Measures Organization. They worked in the Pandemic Warehouse and prepared Covid-19 supplies to be distributed across the province. Three archives staff members, Gavin Moore, Behzad Azizi and Derek Toole took on this critical task for public safety. In October, they were presented with medals for their hard work in assisting in the fight against the pandemic.

We recognize that we are at an advantage compared to other Canadian archival institutions, as we have been able to resume most of our regular services and serve the public in person. This includes acquiring new materials and we have received several donations over the Summer and Fall. Clients can contact us by phone or email to reserve an appointment and our current hours are Monday–Friday 9:00am to 12:30pm and 1:00pm to 4:30pm. Also, we are open select Saturdays of the month from 9am to 5pm, the dates are posted on our website. ■

MEREDITH J. BATT

Cover photo: *This photo of two Rothsay Netherwood School students wearing their homemade masks during the Spanish Flu Pandemic during the Fall of 1918 is reminiscent of our current efforts to combat the Coronavirus with New Brunswickers sporting some cool patterns on their homemade facemasks.* (P602-114)

CRESCENT CAMERA CLUB FORMATION OF SAINT JOHN AND SHORT LIFE 1895 – 96

My previous article discussed the formation of the St. John Camera Club in June 1893, which attracted a sizeable membership of amateur photographers to this newest craze sweeping Canada. Thus, it is not surprising to see the launch of another organization in 6 May 1895, to either compete or supplement the demand for an outlet for photography in the city. (*Saint John Daily Telegraph 7 May 1895*)

At their first meeting, the Crescent Camera Club of Saint John elected Dr. Harry W. Steeves as President; Oscar Clarke as Vice President; Richard Dole as Secretary; and, George L. Warwick as Treasurer. Their Board of Management was composed of A. E. Fleming, J.W. Morrison, A. Godsoe, F. Tufts, A. Cook. Their future meetings were slated to be held at their new club room in Berryman Hall located at 131 Charlotte Street. At their third meeting on the 17th of May, a motion was passed to admit ladies as members at a cost of one dollar per year.

Identifying membership composition in this camera club is more challenging. They did not announce the election of new members on a regular basis in the local papers. As for the executive, we know that Dr. Steeves, a practicing dentist, at age twenty-nine headed the organization. Oscar Clarke, noted above was a twenty-six-year-old store clerk in his brother's shop on King Street. At twenty-two, Richard Dole was a young clerk in the Bank of New Brunswick on Prince William Street, later to become manager. George Warwick, aged seventeen, was a clerk in his father's shop at 79-80 King St., location for Orlando Warwick's fine china and glass outlet. Of the Board, only Frank A. Godsoe

is revealed as another aspiring dentist at age thirty-three.

Only two other members can be tracked in the records out of forty-two at its peak. Well-known Lieutenant Colonel Joseph John Tucker of the 62nd St. John Fusiliers joined the group in June 1895. Sixty-three-year-old Col. Tucker, nearing retirement from the army,

was known professionally as the President of the Telegraph Publishing Company which printed the *Saint John Daily Telegraph*. Along with Alexander A. Watson, an established photographer and early supporter of the St. John Women's Art Association since the 1880s, these two members brought prestige and experience to bear in the young organization.

Then, abruptly, a discussion unfolded at a meeting on the 21st of May to consider amalgamating with the St. John Camera Club. A

committee of the Crescent Club met at Clarke's store with a delegation of the competing club. No indication is given of the results of merger talks, but the Crescent Club members did have it on their agenda in June. (*Saint John Daily Telegraph 21 May and 1 June 1895*) Apparently, talks ended because the Crescent Club continued to take in members throughout the summer and fall of 1895 along with visiting lecturers.

In October, they re-located to new quarters on Prince William Street on the second floor of the Vaughan Building. This move supplied extra space for a reception area, visitors' room, meeting space and a dark room. Apparently, this need for better quarters was based on a rising membership, now numbering forty. (*Saint John Daily Telegraph 12 Oct. 1895*) But between

**Often times,
they would create
performances
and acts
to provide
opportunities
for photographic
shoots.**

that period and January 1896, matters seemed to have worsened. In an announcement placed in the *Daily Telegraph* on 13th, the Crescent Club proclaimed that: "Lack of interest of the Crescent Camera Club, 42 in number, has caused the discontinuance of the club.

The property of the club has been purchased by some of the members." No record of the club appears after the short lifespan of only nine months.

Meanwhile, the St. John Camera Club continued to enhance its programming throughout the season of 1895. It was highlighted by an exhibition in July at which they proudly displayed the output of several members who had taken field trips to various parts of the province in the spring and summer months. Mr. K.D. White exhibited views taken near Fredericton of Keswick Ridge, Marysville, Nash-waaksis, Killarney Lake and Waasis Station.

Louis A. Griffiths had taken the ferry to Grand Manan where he photographed Swallowtail lighthouse at North Head, Lover's Leap, Southern Head lighthouse, Agate Beach, North Head (probably Whale Cove), Old Man of the Mountain, Seven Days Work and the nearby site of the wreck of the *Lord Ashburton*.

J. Fraser Gregory offered up views of his summer at Connorsville, Kings County, mainly landscapes and the nearby waterfalls. J. Woodburn showed a selection of portraits as well as falls at Brookville and scenes of Rothesay. G.D. Davidson

had planned to show photos taken in Petitcodiac and a circus parade, but did not finish developing in time.

By Dec. 1895, the secretary of the Club could report that arrangements had been finalized for exchanges of

shows and speakers with other camera clubs in Toronto, Montreal, Hamilton and Ottawa. At a further meeting that month, a representative of the Flotype Company gave a presentation about their new products. (*Saint John Daily Telegraph* 3 and 5 Dec. 1895) In addition, Artist, Frederick H. C. Miles delivered a lecture on composition, while John C. Miles did a practical talk on the subject of artistic photography. (10 Dec. 1895)

With the demise of the Crescent Camera Club in Jan. 1896, it seems a rush of former members joined the St. John Camera Club. At a meeting on Jan. 13th, the following new members were elected for acceptance: Dr. H. Steeves, Oscar Clarke, W.J. Simpson, W. T. Gard, George Day, Dr. T. D. Walker, L.R. Ross, S. B. Bustin, H. Kimball, R. Dole, Ernest Law, E. Derby, Allan Derby, F. Nichols, Dr. Emery, Colonel Tucker, D. Campbell, E. W. Ingram, Budd Gerow, W. D. McAvity, F. Murdoch, and H.H. Robertson.

The winter months were consumed with several presentations and exhibits of members' works. These included views taken at Lily Lake and Park; a train speeding past Lawlor's Lake; portrait of Rev. J.E.

Hunter of Hunter and Crossley; a picnic at Watter's Landing and scenes at Centenary Church. At a March

gathering, views from an exchange with the Toronto and Hamilton Camera Clubs were on display, supplemented by photos of the old Lyceum. Views taken around King and Queens Squares after the fire of 1887, when make-shift shanties had been erected for merchants and tents for the homeless, were especially well received. It was found necessary to hold this show and entertainment in the Opera House on Union Street due to a high response from the public. (*Saint John Daily Telegraph* 10 March 1896)

A group photo of club members finished off the winter sessions taken in March at the studio of J.R. Wallace on Douglas Avenue. This culminated in a "smoker" on the evening of March 23rd, at the Club's rooms to which Mr. C.E.W.

Dodwell, secretary of the newly-formed Halifax Camera Club, made a presentation. Harold L. Lordly, Saint John member and city engineer, gave an overview of photos of Cornell University, his alma mater, and detailed shots of a wrestling match. (*Saint John Daily Telegraph* 24 March 1896) On occasion, special technical presentations were held to inform members. Count R.V. deBury gave a lengthy talk in May on the scientific background and latest developments in colour photography. His whole presentation was published in the newspaper issue for 21 May 1896.

Often times, they would create performances and acts to provide opportunities for photographic shoots. At one club meeting in June 1896, Y.M.C.A. athletes

were invited to put on a wrestling match at the Opera House. They were joined by a banjo solo by Professor Harry M. MacDonald and "other attractions" including the Artillery Band. (*Saint John Daily Telegraph* 2 June 1896) The event was also a fundraiser for the

Paris rowing crew which was entering a competition in Halifax. The exhibit was supplemented with photos of the Paris and Tyne crews. See Ad.

In the fall of 1896, the St. John Camera Club added a diploma award with their entries in the Saint John Exhibition alongside J.S. Climo and his son, Harold. (*Saint John Daily Telegraph* 5 Oct. 1896) Along with regular meetings throughout the winter of 1896-7, the Club joined with other groups like the Natural History

Society. In Feb. Stephen B. Bustin, local barrister, showed off about 100 magic lantern slides to their membership. (*Saint John Daily Telegraph* 24 Feb. 1897) Throughout the year, Club members made plans

for meetings in Westfield, display entries for the Saint John Exhibition and a full palette of new lectures in the coming year. Some topics included; Paper, Cloud Pictures and How to Make Them; Paper, Practical Hints to Beginners; and, Paper Enlargements. (*Saint John Daily Telegraph* 26 Nov. 1897)

Suddenly, an ominous announcement was made in the newspaper on 7 Feb. 1898, that a regular meeting would be held at the club rooms "as matters of considerable importance are to be discussed."

Perhaps the advent of cheaper methods of photography to the general public precluded the need for a formal amateur photographic group.

ON FRIDAY NIGHT.—With the Camera Club, the Y. M. C. A. athletes, a wrestling match between Messrs. G. B. Gerard and Edmunds, a banjo solo by Prof. Harry Macdonald, vocal music and other attractions, the Opera House on Friday night should attract an immense audience. The object is to raise funds for the sending of a four oared crew to Halifax, but the committee does not rely on the object in order to fill the building. It proposes giving an entertainment at a cheap price which will be one of the best local productions of the year. The Camera Club pictures are themselves a feature which should attract hundreds. Views of the Tyne and Paris crews will be shown as well as a number of other pictures of great beauty and somewhat rare. The athletes give an excellent performance.

Saint John Daily Telegraph 2 June 1896

OPERA HOUSE

This will be no common show.

Friday Night, June 5

ENTERTAINMENT

In aid of the

HALIFAX REGATTA FUND!

Among the great attractions will be:

Exercises by the Y. M. C. A. Gymnasium Class.

Wrestling Match between Prof. Edmunds and Mr. G. B. Gerard.

Exhibition of Views by the St. John Camera Club.

Music by the Artillery Band.

Admission 35 cents to all parts of the House.

Tickets, 25c; Reserved Seats, 35c.

Opera House Box Office is now open for the exchange of tickets for reserved seats.

Saint John Daily Telegraph 4 June 1896

This is the last notice to be found that year or any mention of the St. John Camera Club; even though the pages are replete with items about individuals who were members. What happened to the Club still remains a mystery. Perhaps the advent of cheaper methods of photography to the general public precluded the need for a formal amateur photographic group. One ad by druggist, Charles A. Burchill in the Daily Gleaner on 17 June 1897 suggests this movement. See **Ad.** Another in the new century placed by C. Flood & Sons of King Street, Saint John, advertised the new models of the Kodak vacation camera ranging from \$1.00 to \$5.00. See **Ad.** Lastly, some organizations like the Y.M.C.A. of Fredericton in 1899, were promoting their own camera clubs. (*The Daily Gleaner 8 May 1899*) ■

ROGER NASON

Further Reading:

Davies, Gwendolyn et al. *The Creative City of Saint John*. Halifax: Formac Publishing, 2018.

Harper, J. Russell, "Daguerreotypists and Portrait Painters in Saint John," *Dalhousie Review*, Vol. 36, No. 3, 1955.

Koltun, Lily. *Private Realms of Light: Amateur Photography in Canada 1839-1940*. Toronto: Fitzhenry & Whiteside, 1984.

Amateur Photography

Having received the agency of the only Photographic Supply House in the Maritime Provinces, I am prepared to fill every want in this line at catalogue prices.

CHAS. A. BURCHILL,
Druggist, 326 Queen St., cor. Regent, Fredericton

Daily Gleaner 17 June 1897

When going to the country for your vacation you should take along a

KODAK.

We have a great assortment of them at \$1.00, 2.00, 5.00 and up to 25.00. There is nothing more interesting than Amateur Photography.

We also have a large assortment of

Lawn Tennis Racquets, Tennis Balls, Golf Clubs, and Hammocks
at 75c, \$1.35, 1.50, and some very choice ones at \$2.00.

Base Ball and Cricket Supplies of all kinds.

C. FLOOD & SONS, 31 and 33 King Street

Saint John Daily Telegraph 3 July 1903

**THE MAKING OF AN OEUVRE:
THE RECORDS OF
ARTIST JOHN HOOPER**

New Brunswickers will be familiar with the work of John Hooper, although perhaps less so with the man himself. Hooper's distinct sculptures grace many public spaces in New Brunswick, including Market Square, Saint John and along King Street, Saint John, where a line of characters patiently wait. His works are also on display across the country, including at the Art Gallery of Nova Scotia and his bronze statue of Terry Fox across from the Parliament Buildings in Ottawa, Ontario. Hooper also produced many sketches, paintings and other works.

These pieces were borne from the creative output of Hooper in his Hampton, New Brunswick studio. While the ultimate evidence of Hooper's life and work might be considered these works of art, archivists and researchers will find great interest in the documents Hooper created and accumulated in the pursuit of his art. The life and functions of an artist are on display in these records which comprise MC4270 John Hooper fonds.

Born in England in 1926 John Hooper spent his early years in Hankow, China, where his father practiced as an architect and engineer. At the age of eight he, along with his brother, was sent to boarding school in England, returning to China when he was 12. Within a few months the family had to escape from Hong Kong in the wake of the Japanese invasion, returning to England in 1939, just prior to the start of the Second World War.

Hooper finished school and spent a year working in a munitions factory, taking art classes at night. He then joined the army, going overseas to India, then to Egypt and Palestine (now Israel) and then returning home. On his return home the government offered training and he began formal training at the local college of art, completing a four-year diploma course, specializing for two years in sculpture. He was then accepted into the Royal College of Art in London where he spent another four years learning and practicing sculpture



John Hooper at work in his studio, possibly in the 1980s. (MC4270-MS14)

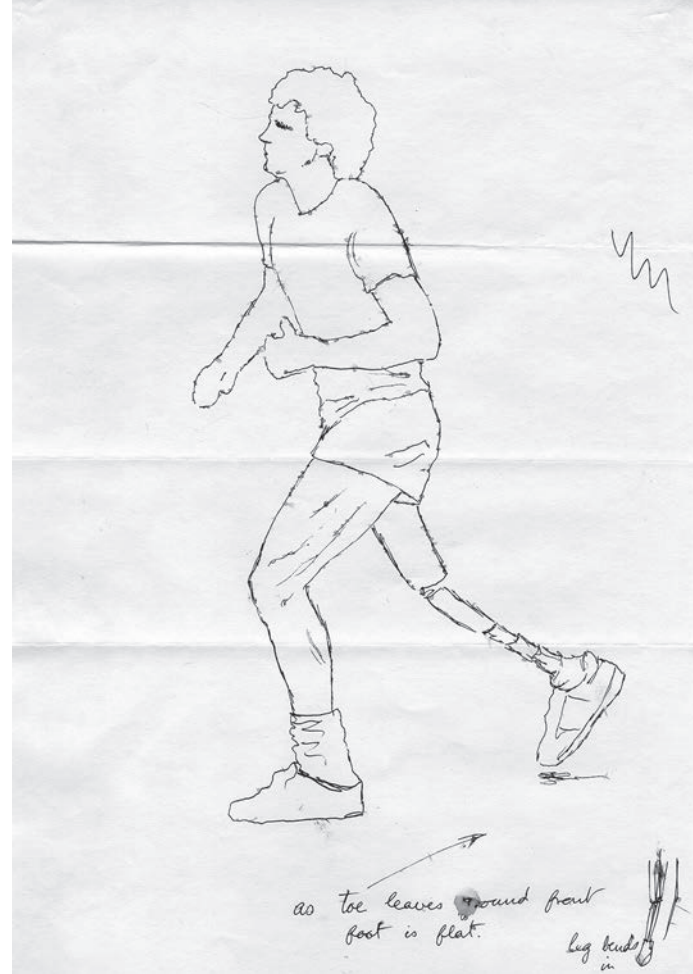
under the tutelage of professionals such as Jacob Epstein, whose work for major architectural sites in England became a large influence. As Hooper carried on he found that designing and executing architectural commissions could provide a steady source of income and present the challenges he was seeking.

Hooper met his wife, Kathy, also an artist, in London. They married at her home in Capetown, South Africa. Hooper was involved in sculpture making and teaching at the post-secondary level in South Africa during this period. Hooper established sculpture departments in a college and university in South Africa and completed several public commissions.

However, growing tensions in the country due to apartheid led the Hooper's to move to New Brunswick in 1962, after Hooper received a position to establish an art programme for Saint John City schools. Hooper initially put his sculpting career on hold and became Principal of the new Hampton Elementary School, consulting on the design of the building.

The Hooper's purchased a farm property in Hampton within a few months of arriving in Canada. They raised their four children here and fostered two others for several years. The farm was developed with a passion for gardening, the earth and animals, producing almost enough organic food to feed the family. Hooper's return to sculpting reflected the influence of the Maritimes. Hooper embraced the wooden sculpture tradition, carving human figures and embellishing them with colourful palettes. In 1975 Hooper gave up teaching to focus solely on sculpture. The next significant shift in his career came in 1988 after he suffered a heart attack and subsequent bypass surgery. He gave up public competitions and large commissioned works, and the difficult and somewhat tedious negotiations they imposed, and devoted himself to the creation of private pieces which allowed him more freedom of expression and connection with individuals.

Hooper's work has been displayed nationally and internationally, including pieces such as "Balanced" on the Rideau Canal in Ottawa, "Flying", a piece commissioned by Prudential Insurance displayed in Toronto. His work was also included in the Centennial Building foyer alongside that of other influential New Brunswick artists. Hooper was the recipient of several important awards and accolades, including the Royal Canadian Academy of Arts Fellowship (1981), the Bronfman award (1982), the Strathbutler Award (1991), Honorary Doctorate of Letters from UNBSJ (1985), New Brunswick Lieutenant Governor Excellence Award (1999) and Officer of the Order of Canada (2000), and a LLD from the University of New Brun-



A sketch for the Terry Fox sculpture, c. 1981. (MC4270-MS5-118-1of3)

wick. Hooper's work was also recognized in "The World of John Hooper" a major retrospective initiated and toured by the Beaverbrook Art Gallery Fredericton, and "City Shapes," The Vancouver Centennial Sculpture Competition.

The progression of Hooper's art throughout the various phases of his life, from his studies, his time living and working in South Africa, his work in New Brunswick are documented in MC4270. The work of the artist promoting his craft via relationships negotiated with galleries, government, funding agencies and private individuals is evidenced in the records. The documents reveal the many layers of work, relationships, and indeed, life, which were behind the pieces produced by John Hooper. These records, as much as the artworks themselves, stand as a testament not only his contribution to the arts in New Brunswick from the 1960s to the 1990s, but to the environment New Brunswick artists worked in during this period. ■

JULIA THOMPSON

Ask An Archivist DAY

In 2011, archivists from the United States began taking to twitter to answer the public's questions about what exactly an archivist's job entails. Over the course of the subsequent years, #AskAnArchivist Day has become more popular with archivists across the globe chiming in to answer questions on archival best

practices as well as explain some of the unique aspects of their work and their institutions. This October 7th, we celebrated #AskAnArchivist Day and I asked Government Records Archivist, Britany Sparrow, about her most recent work on RS427 Saint John Municipal Records.

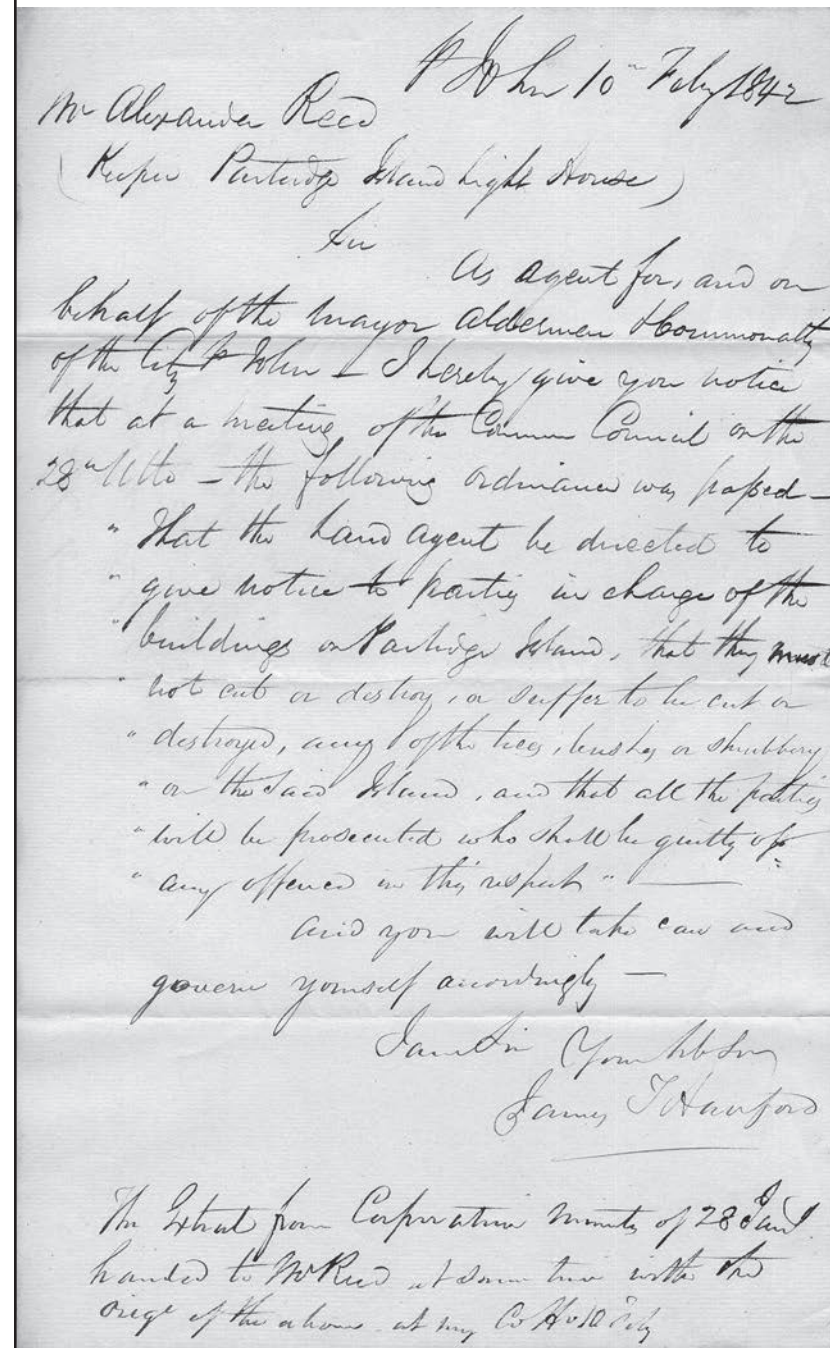
Can you explain the role of a Government Records archivist?

"A Government Records archivist is responsible for the management of archival records created by government entities such as the central executive, the various courts, government departments, independent agencies and commissions, and municipalities. Our main responsibilities include preserving the records we have appraised for retention and arranging and describing such records for public use, as outlined in the Archives Act. Our clients range from academic researchers, family historians and genealogists to lawyers, reporters, and employees of Government."

How did you begin working on this collection?

"In 2017, I was given the task of processing approximately 300 boxes of material that was a direct transfer from the Saint John Common Council. It took me several years to complete the project, and along the way I became quite fond of the collection. I was particularly interested in the diversity of the records. I found these three items represented the varied nature of the collection and affirm the diversity of materials available in Government Records."

Letter on behalf of the mayor of Saint John to the Partridge Island lighthouse keeper informing him that he is not permitted to cut or destroy any of the trees, bushes, or shrubbery on the island. (RS427-1842)



At a Common Council holden
at the Council Chamber on
the 10th day of January A.D. 1844

Read and enacted the following Law

A Law to establish and regulate
the Public Fish Market on the City of Saint
John

Be it ordained by the Mayor Aldermen
and Commonalty of the City of Saint John, in
Common Council convened, that every day
in the year shall be and hereby is appointed
and declared to be a Public Fish Market
day; within the City, from Sunrise to Sunset,
except on Sundays, Good Friday and Christmas day,
when the said Market shall be closed at 9 o'clock
A.M.; and that the building lately erected at
the West end of Duke Street, in Dufferin & Dukes
Wards

A law to establish and regulate the
Public Fish Market. (RS427-1844)

Application to have James Riley added to
the voter list in Dufferin Ward. (RS427-1914)

What is one thing you would like the public to know about your work?

"Government Records are actually very interesting! The perception seems to be that such material is very dry and boring, but the material covers a wide variety of topics, including land transactions in the 1790s, marriages in the 1820s, bear hunting in the 1930s, and the establishment of Kouchibouguac National Park and Kings Landing in the 1960s. Also, contrary to what many believe, most records are open for public inspection. We have to work within the parameters of Archives Act, but if you are interested in looking at records, especially older ones, you might be surprised at what is readily available." ■

MEREDITH J. BATT

I, *James W. Riley* of the city of Saint John, in the City and County of Saint John, in the Province of New Brunswick, *Dufferin* hereby apply to you under the provisions of "The New Brunswick Elections Act" to have my name placed upon the voters' list for the year 1908 for the Electoral Sub-district *Dufferin* Ward in the city of Saint John in the County of Saint John, under the provisions of sub-section 1 of section 20 of chapter nine of the Acts of the Legislative Assembly of the Province of New Brunswick for the year 1907, being an Act to amend "The New Brunswick Elections Act", on the ground that my name appeared on the voters' list for said Electoral sub)-district for the year 1907 but has been omitted from the voters' list for said Electoral Sub-district for the year 1908 filed with you under the provisions of "The New Brunswick Elections Act."

Dated this *fourteenth* day of *July* A.D. 19*08*

James W. Riley

To

Herbert E. Wardroper, Esq.

Common Clerk of the City of Saint John.

SWEDISH LUMBERMEN IN NEW BRUNSWICK: THE LIFE OF JOSEF E. ANDER



The Swedish Canadian Lumber Company in Tide Head, NB. Winter 1912. (MC4142-MS7-A-1)

Thanks to generosity of the late Margaret Hamilton, I have had the opportunity to spend a second summer working at the Provincial Archives of New Brunswick. In this capacity, I recently processed an intriguing collection of records from start (stacks of paper in bags) to finish (six boxes of organized files.) The records pertained to the Swedish Canadian Lumber Company, which was located in Tide Head and Nordin, NB, and was active between ca. 1904-1913.¹ I approached the fonds with a hint of trepidation – company papers are not always thrilling and at least half of these records were in Swedish, a language I definitely cannot read. However, I was pleased to discover that, not only were the records interesting and the language barrier somewhat surmountable, the fonds contained the biography of an individual whose life encapsulates several significant events in New Brunswick's history.

Josef Emmanuel Ander was born in Norrköping, Sweden, on October 8th, 1881.² He had two immediate siblings, Elsa and Erik Ander, and a half-sister Agnes Pell, with whom he regularly corresponded.³

In 1907, Josef immigrated to New Brunswick, Canada, to work for the Swedish Canadian Lumber Company Ltd. This firm was established by another Swedish immigrant, Oscar William ("O.W.") Nordin ca. 1904,⁴ when he came to New Brunswick after a failed attempt to establish a lumber company in the Saguenay

¹ Provincial Archives of New Brunswick, MC4142, MS1-MS2.

² Ibid, MS11-2.

³ Ibid, MS4.

⁴ Ibid, MS1-MS2.



From left to right: Elsa[?] Ander, Josef Ander, Mr. and Mrs. Ander, and Erik Ander in their home in Norrköping, Sweden. (MS7-B-3)

region of Quebec.⁵ The firm owned lumber-planing mills at Rexton, Richibucto, and Rosebank, New Brunswick,⁶ and its influence was so marked that Rosebank was renamed “Nordin” after the company’s founder.⁷ The Swedish Canadian Lumber Co. held timber licenses in Northumberland and Kent counties and they purchased lumber from New Brunswick farmers, processed the wood at their mills, and then shipped the lumber across the Atlantic to markets in England, France, and South America.⁸ Josef was one of many Scandinavian immigrants hired by the company,⁹ and he became a prominent member both as its manager and as the husband of Agnes Nordin, the sister of the company’s founder.¹⁰

In 1912, Josef’s life took turn for the worse. His marriage to Agnes Nordin tragically ended when she died in childbirth on March 6th, 1912.¹¹ Josef’s relationship

with O.W. Nordin began to deteriorate in the same year, when Josef Ander accused his brother-in-law of mismanaging, and even withholding, company funds.¹²

Undoubtedly, the firm was struggling financially. By 1912 the mills at Rexton and Richibucto were closed due to a lack of capital, and in December 1912 Josef Ander wrote that “It is rumoured round the country that the Company is about to fail and the farmers are, therefore, very unwilling to enter into any contracts [to sell lumber].”¹³

Personal conflicts between Josef and O.W. heightened the tension within the company. Josef felt that “taking [a] stand against Mr. Nordin has aroused bitter feelings against me among Mr. Nordin’s nearest relatives,”¹⁴ and he feared that O.W. Nordin “will do all in his power to throw blame [for the company’s failure] on

⁵ Gérard Bouchard, “Les Saguenayens et les immigrants au début du 20^e siècle : légitime défense ou xénophobie?” *Canadian Ethnic Studies = Etudes Ethniques au Canada* 21, 3 (Jan 1989); Provincial Archives of New Brunswick, MC4142, MS1-E-1.

⁶ Provincial Archives of New Brunswick, MC4142, MS1-A-1-4, 10/09/1912.

⁷ Ibid, MS8-4.

⁸ Ibid, MS1-A-1-3, 7/04/1912 and MS3/1.

⁹ Ibid, MS8-4.

¹⁰ Ibid, MS7-B-6.

¹¹ Ibid, MS5-2.

¹² Ibid, MS1-A-1-4, 18/10/1912.

¹³ Ibid, MS1-A-1-4, 21/12/1912.

¹⁴ Ibid, MS1-A-1-5, 03/01/1913.



The wedding of Agnes Nordin and Josef Ander. O.W. Nordin stands 4th from left. (MS7-B-4)

me.”¹⁵ At last, his patience with his brother-in-law having reached an end, Josef resigned from his position as company manager on March 5th, 1913.¹⁶

However, Josef Ander’s prominence in the New Brunswick economy did not end here. In 1913, he turned his attention to a business venture in Newcastle with his half-sister Agnes Pell,¹⁷ initially called “The Canadian Gear Works Limited,” and later renamed “The Miramichi Manufacturing Company Limited.”¹⁸ The company “engaged in manufacturing box shooks [shipping container parts] for canned and other preserved food stuffs, and also in re-sawing, planing and dressing lumber [...] and deals in wagon gears and vehicles.”¹⁹

Although the firm was successful,²⁰ the changing economic conditions created by the First World War impacted its ability to operate. In a 1918 letter to the Minister of Finance, Josef explained that the slow

shipping conditions produced by the war resulted in the overcrowding of the wharves with piles of wood “to such an extent that some of our mills have been obliged to curtail or stop operating.”²¹

Despite these difficulties, Josef fought to preserve the company, since he recognized that “this business is the only industrial establishment in the Town that... gives steady employment to a large number of men.”²² Finally, in a self-sacrificial attempt to increase the company’s share-holders, Josef stepped down from his managerial position in 1918.²³

While managing The Canadian Gear Works, Josef was also engaged in a variety of other pursuits. He assumed an important cultural role as the Swedish Vice-Consul for Chatham and Newcastle between 1917-1919, corresponding with Swedish and Canadian authorities regarding the presence of immigrants in New Brunswick.²⁴

¹⁵ Ibid, MS1-A-1-5, 13/02/1913.

¹⁶ Ibid, MS1-A-1-5, 03/01/1913.

¹⁷ Ibid, MS1-A-1-4, 03/10/1912.

¹⁸ Ibid, MS1-B-3, 11/12/1918.

¹⁹ Ibid, MS1-B-3, 09/09/1918.

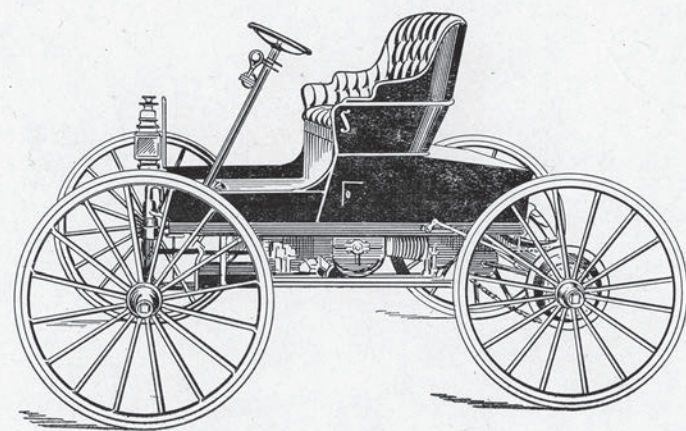
²⁰ Ibid, MS1-B-3, n.d.

²¹ Ibid, MS1-B-3, 09/09/1918.

²² Ibid, MS1-B-3, n.d.

²³ Ibid, MS1-B-3, n.d.

²⁴ Ibid, MS1-F-1, 2.



ROMAN RUNABOUT

We furnish this in part, or complete in the white, ready for the paint and trim.

PRICES ON APPLICATION

52)

Excerpt from *The Canadian Gear Works Ltd. catalogue.* (MC4142-MS2-B-1)

Ruth Savidge is the 2020 recipient of the Margaret Hamilton bursary, which enables PANB to hire students to complete traditional (non-digital) archival work. She is completing a Bachelor of Arts in History (Honours) at the University of New Brunswick.

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Dr. Gwendolyn Davies, interview by Ruth Savidge, 25 June 2020, notes recorded at Provincial Archives of New Brunswick, MC4142.

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Provincial Archives of New Brunswick. MC1307, *Louise Manny Collection*.

Provincial Archives of New Brunswick. MC4142, *The Swedish Canadian Lumber Company Fonds*.

Additionally, while assisting Swedish immigrants and managing the Canadian Gear Works, Josef also developed close friendships with several women from the Miramichi area, among whom was Louise Manny, later renowned for her work on folk history.²⁵ None of these relationships resulted in marriage; Josef's diary and personal correspondence suggests that he was hesitant to marry outside his Swedish Lutheran faith.²⁶

At last, faced by economic difficulties in the wake of the First World War, and perhaps frustrated by a series of failed relationships, Josef left New Brunswick in 1919, moving first to Montreal and then to Toronto.²⁷ There, he used his business expertise to establish another manufacturing firm, still active today, called Atlas Polar Ltd.²⁸ His experience as Swedish Vice Consul for Chatham and Newcastle likewise served him well when he became the Swedish Consul in Toronto.²⁹ He eventually married a woman of Swedish heritage and continued to reside in Toronto with his wife and children until his death in 1963.³⁰

Far from a mere list of debts and expenditures, the Swedish Canadian Lumber fonds tells the story of Josef Ander's life, which in turn encapsulates the presence of Swedish immigrants in New Brunswick, the lumber industry during the First World War, the early manufacture of automobiles, and twentieth-century romance on the Miramichi. I am grateful to Dr. Gwendolyn Davies for the context she provided for these records — without her help they might have remained 'Swedish to me.' And I am thankful to Margaret Hamilton for providing the opportunity to complete traditional (paper-based) archival work — it has been a fascinating experience. ■

RUTH SAVIDGE

²⁵ Provincial Archives of New Brunswick, MC1307.

²⁶ Provincial Archives of New Brunswick, MC4142, MS5-2.

²⁷ Ibid, MS9-1.

²⁸ "History," *Atlas Polar*; accessed 27 July 2020, <https://www.atlaspolar.com/contact-us/history.html>.

²⁹ Provincial Archives of New Brunswick, MC4142, MS1-F-3.

³⁰ Ibid, MS9-1.

A L I E N S A T T H E A R C H I V E S

If you had told me two years ago that I would be sorting through alien abduction stories as a full-time job, I wouldn't have believed you. I am the first assistant archivist dedicated to arranging and describing the Stanton T. Friedman fonds (MC4266). Mr. Friedman was a Ufologist and nuclear physicist who lived in Fredericton, NB, spending his career exploring the existence of flying saucers and lecturing around the world about Unidentified Flying Objects (UFOs). In the Spring and Summer of 2019, we brought five cargo vans full of boxes to PANB and the uphill battle of figuring out how to sort the Stanton T. Friedman fonds began, and it has been a year of lessons and fun. The Friedman collection has brought several surprises to my life as Stanton kept everything over the course of his career, from magazines, newspaper clippings, receipts, posters, articles, letters, and emails. Overall, the past year has been an eye-opening experience, an exciting challenge and view into the two very different worlds of archives and ufology.

The first thing that the Private Sector Records staff did was sort through the boxes together. Every Friday a dozen summer students would sit together and make a "keep pile", soon these sessions were nicknamed "Friedman Fridays". One of the first lessons we learned from this emerging collection was that working together was our best option to tackle the large number of boxes. To make sense of what we were looking at, our Private Sector Records

Manager, Joanna Aiton Kerr, and I made categories like "Publications", "Alien Research", "Abductions", "Personal", and "Promotional Material". A year later, even after the first sort is finished, I still use collaborating with staff during Friedman Fridays to bounce ideas around the room about my next step. This collective approach is unusual in archives in that most arrangement and description work are solo projects with occasional consultation. However, there are benefits to working collaboratively, especially on a collection of this scale. The arrangement of the Friedman collection has gotten as far as it has because of this collaborative effort and I know that I would not have finished the first sort so soon if it wasn't for the help of experienced archivists around me.

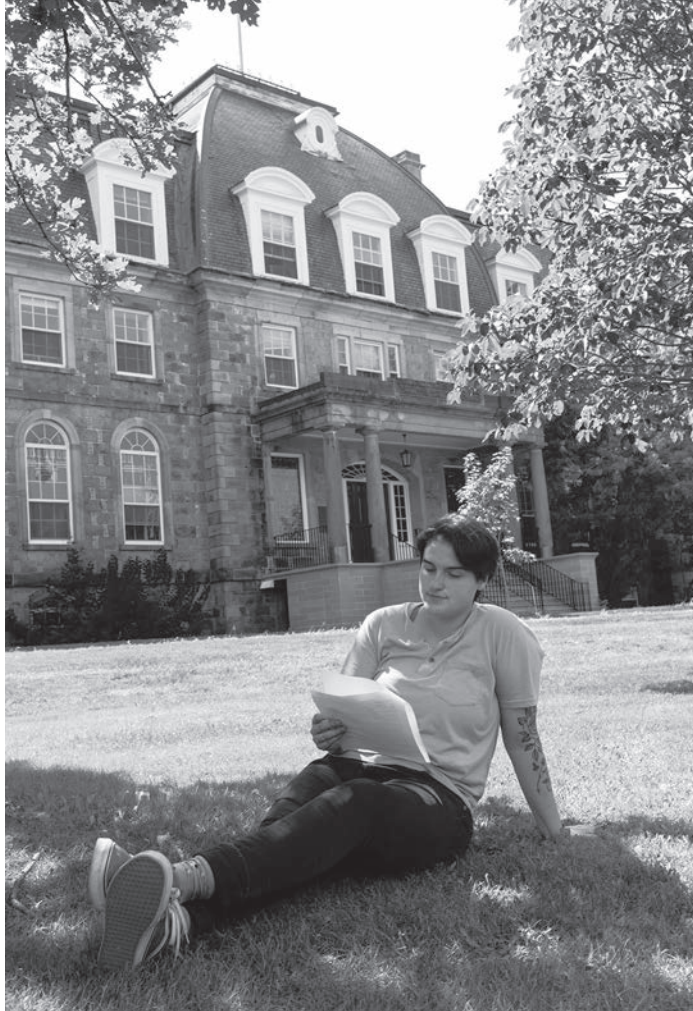


Stanton Friedman in his office located in the basement of his home. He is surrounded by piles of paper containing his research, which have been moved to the Provincial Archives of New Brunswick.

Another lesson I've taken from this collection is the art of slow progress. The Stanton T. Friedman fonds will take years (possibly decades) to finish and it's easy to make mistakes when you haven't organized alien research before. Currently, we have hundreds of boxes left to sort. This might be the largest and most complicated bunch of boxes I'll encounter in my entire career. However, I'm learning that even when things look impossible or I don't know what move to make, I should keep on keeping on! When this collection is overwhelming, I always tell myself that doing something will help me in the long run. Sometimes when I get stuck, I read a few of the hundreds of letters to Stan from members of the public about their UFO sightings and I'm reminded of how much of a privilege it is to do this strange work every day.

One moment that will always stick out for me is when I was reading through Stan's correspondence and found a letter where someone described seeing a flying saucer directly above the Fredericton UNB campus where the Provincial Archives is located – which feels both eerie and cool! Stanton's fan base has also surprised me; before I started sorting through his work I had no idea how many dedicated fans he had and how revered he was around the world. Before this job, I had never read "fan mail" that famous people receive, but Stan received hundreds of letters from fans who wrote to him and shared that in their eyes, he was the most important person in the world. In these letters people would often share details of UFO sightings as well as of their trauma and hardship and when I read them I can't imagine how it must have impacted him as the recipient. I wasn't expecting to witness this aspect of his life, but I'm glad I have the privilege to read them because they represent an important part of his career.

This past year has been a humbling experience of trial and error. How I thought this collection should be organized a year ago is quite different now that I have had this hands-on experience. The truth is, there's no exact step-by-step formula that is helpful and to my knowledge no one in the Maritimes has processed a collection this large of abduction stories and UFO sightings. However, time has been on my side and the longer I spend filing and refiling, unpacking boxes, and categorizing, the closer I get to understanding



Here is intern, Ariel Ottens, at the Fredericton University of New Brunswick campus where the UFO in the letter was spotted. (Photo by Jules Keenan, 2020)

what the final product will look like. I always try to remember Joanna's advice that, "the records will tell you what to do".

Although I haven't found many archivists who've organized a fonds like this, Joanna and I have connected with several helpful folks along the way. It turns out, archiving mysterious phenomena isn't as rare or as far out as I thought, and we have made connections with Archives for the Unexplained (AFU) in Sweden. AFU holds a unique collection of UFO report files and they have been a great help to us. Stories and reports of Unidentified Flying Objects have been around for centuries, and as archivists who capture and preserve history, UFOs and aliens are just part of the job. ■

ARIEL OTTENS

NEW AT THE ARCHIVES

GOVERNMENT RECORDS

RS6 Executive Council: Minutes and Orders-in-Council. 2013–2018. (1.4m)

RS58 Court of Divorce Records. 2004. (12.8m)

RS111 Forest Management Branch Records. Various reports regarding community forestry, 1990–1995. (0.05m)

RS314 Environmental Protection Records. Environmental remediation of petroleum contaminated sites, 2007. (0.3m)

RS420 St. Stephen Municipal Records. Publication: St. Croix Harbour: A Great National Port for Canada, 1914; Certificate welcoming visitors to St. Stephen for centennial celebrations, 1971; Centennial Hospitality Map of St. Stephen, 1971. (0.01m)

RS617 Department of Tourism: Promotions and Marketing Branch Records. New Brunswick Travel Maps, 1983–1984; 1987–1988. (0.02m)

RS677 Edmundston Judicial District Causes. Trial de Novo Records, 2003–2004. (0.4m)

RS783 Moncton Judicial District Matters. 2003–2004. (6.8m)

RS787 Edmundston Judicial District Matters. 2003–2005. (3m)

RS904 Timber Management Branch Records. Reports on Spruce Budworm Protection Program, 1991. (0.01m)

RS1123 Department of Agriculture, Aquaculture and Fisheries: Administrative Services Records. Publication: The Acadian Peninsula Economic Region: A Regional Sectoral Development Tool, 2000. (0.01m)

RS1146 New Brunswick Advisory Council on the Status of Seniors. Contains annual reports, minutes of the council, financial records, publications and other material concerning the functions of the New Brunswick Advisory Council on Seniors, 2003–2007. (0.6m)

RS1147 Cannabis NB. Annual Reports, 2018–2019; 2019–2020. (0.02m)

PRIVATE RECORDS

MC4337 James Hendricks fonds. – 10cm textual records. – 1816–1841. This fonds consists of 2 daybooks which give the names of owners of sailing vessels and their captains, as well as the names and type of vessel and an account book pertaining to Hendricks' hardware and dry goods business that operated at North Market Wharf in Saint John.

MC4339 Samuel Hallett fonds. – 2.5 cm of textual material – 1840–1854. This fonds consists of a single account book, dating from 1840–1854, for Samuel Hallett's general store located in Hampton, Kings County, New Brunswick. There is a partial nominal index at the front of the volume, "D" – "T". The account book offers a window into the lives of Hallett's customers and hints at their various occupations and provides, albeit incomplete, a census of household heads in central Kings County in the 1840s, prior to the taking of the first New Brunswick census in 1851.

MC4209 Dorothy Dearborn fonds. – 1950s–1990s. Records created by Dorothy Dearborn pertaining mainly to her journalism career. Records include research files on topics such as the NB economy, NB Power, NB Tel, tourism, equality for women, etc. There are files documenting her career and activities including at *The Citizen* newspaper in Saint John and her run for federal office (Liberal) in 1965. There is also one file compiled by her mother, Huia Ryder, research on NB illustrator Edward Russell and NB furniture.

MC4312 Amanda Wood fonds. – 2cm. textual records. – 1889–1917. Amanda Wood's journal from 1901–1917 documents her activities as a nurse and midwife including the dates services were performed, the name of the patient, the patient's place of residence, the gender of newborns, the name of the attending physician, and if the newborn was the couple's first, second or third child. Occasionally, she notes the occupation of the mother. She also mentions the names of midwives, including, Mrs. A. McMurtrie and Mrs. John Grier [sp?]. The fonds also contains 2 cabinet cards, 1 of Amanda Wood, taken in 1889, and the other of her sister, Annie Wood, as a young woman.

MC4179 & P27 John Corey fonds. – 2 meters textual, architectural and photographic material.

MC4323 New Brunswick Deaf Sports Association fonds. – 1986–2008. – 0.5m. textual records. This fonds contains administrative records, membership records (1987–1992), and governance documents for the Association proper as well as for other deaf sports organizations. Records of the NBDSA include minutes from 1986–1992 and 1999–2005; financial records from 1988–1991 and 2000–2003; fundraising and grant applications; records pertaining to the Canadian Deaf Curling Championship from 1988–1993 and 1999–2006; and records related to darts, bowling, wrestling slo-pitch, and the Silent Walk in Saint John. The fonds contains records from regional deaf sports organizations and competitions across Canada, and International events such as the Pan-American Games and the Deaflympics.

MC4341 Lois Sypher fonds. – 3cm textual and photographic records. Includes Autograph book, picture of Algonquin Hotel staff with list of names dated 10 July 1929, photo of HMS Danae anchored off St. Andrews, letter addressed to Miss Lois Sypher written by Reginald Harding (soldier aboard HMS Danae, letter dated September 1930 while ship in British Honduras), news clippings of HMS Danae visiting St. Andrews, 11 images of HMS Danae during its posting in British Honduras, 2 post card images, and Orangemen Certificate for Stanley Fowler.

MC4350 Al Hooper fonds, P194 PANB Assorted Photo Acquisitions. Promotional material and clippings related to Al Hooper and the Blue Diamonds tours, events and album releases. The fonds contains video recordings, photographs. A tin-type photograph of the Joshua Knight family home in Pennfield (and a 1920s print of the store in Pennfield (originally owned by Joshua Knight family) were added to P194.

MC4098 Jean McMillan fonds. – 2cm textual records. – 1930–1933. Letters from Neal Burden to Jean MacMillan document the lives of two New Brunswickers waiting to be wed.

MC4357 Brundage Family fonds. – 1cm textual records. – 1822–1881. Deeds, and wills for several generations of the Brundage family in Saint John and Kings County. Of note is a Free-man of the city for Moses Brundage (1822), and two letters from Ezra Spragg to his uncle Ezra Brundage about his work and movements in Iowa (1879) and Montana (1881).

MC4363 Glendon Campbell fonds. – 6cm textual and photographic records. – 1943–1944. This fonds contains letters from Glendon Campbell to his mother Olive Campbell from the period of May 1943, just prior to his enlistment, until his death overseas in September 1944. Also included are photographs, condolence correspondence sent to Olive after Glendon's death, and official correspondence from the Imperial Order Daughters of the Empire, Department of National Defense and Buckingham Palace.

MC4364 James Willard Wilson fonds. – 24cm textual records. – 1837–1942. Records include notebooks pertaining to surveys of New Brunswick and Dominion Lands for land boundaries, mining, and lumbering. There are also surveys of land in Massachusetts and records of lumber sales to Massachusetts. Financial and personal records include tax records, accounts, wage documents, a contract and a Certificate of Military Instruction. Also included are several surveying manuals and two maps of New Brunswick with an attached geological report from 1901.

MC4355 Snowball Family Fonds – 36 photographs, 7.5cm textual – 1830–1971. A collection of photographs, books, and genealogical research pertaining to the Snowball family of Chatham, New Brunswick.

PHOTOGRAPHS

P943 Saunders Studio. Michael Saunders of Saunders Studio, Carleton County. Boxes of Saunders negatives acquired in 2020. The negatives from 1960's–1982 are commercial, scenic, and news related.

P944 Studio East. Boxes of negative from 1982–2009 acquired from Studio East. The photos are from Brent MacArthur studio founder, includes portraits, news photos and Carleton County scenes.

P931 Lunt family album. Photo album found in an old house in Keswick Ridge, New Brunswick contains 53 portraits from 1860–1890.

P935 Lilian Young. Photo album with 16 portraits from 1890–1910. Album belonged to Lilian Young, born around the 1860s in Lowell, Massachusetts. She relocated to Queens County, New Brunswick at an unknown date.

P619 Dewey Photography. 6,000+ negatives of the Miramichi area and elsewhere in Northumberland county, 1963–2010s. Many aerial photographs, town events, street scenes, sports, and churches.

AUDIO-VIDEO RECORDS

MC4366 Fredericton Community History Project. Collection consists of audio and video digital interviews of people of Fredericton (business people, professionals, distinguished citizens, etc.) with accent on how their lives, businesses, and work developed over the years. The first interviews are with Eloise Wetmore, the owner of the long-time retail business and store "Eloise" and Eric Cook, the President of the Research & Productivity Council (RPC).

MC4350 Al Hooper Fonds. Collection consists of analog discs, CDs, a cassette and a short film of a couple of performances by The Blue Diamonds in 1969 donated to PANB by the creator. Al Hooper is a musician and musical producer born in Charlotte County, NB.

RS389 New Brunswick Library Services Records. Recordings of NB musicians, singers and groups including the vinyl recording, "Voice of Miller Brittain", documenting the life of Miller Gore Brittain (November 12, 1912 – January 21, 1968), a prolific Canadian artist from Saint John.

MC4266/MC53 Carleton County Historical Society Archives. Videos of re-enactments of Victorian Christmas Concerts and Carleton County Historical Society year in review.

MC435 Charlotte County Historical Society Collection. Single Film reel of Queen Elizabeth II visiting St. Andrews in 1967.

MC1986 Fredericton Society of Artists fonds. Video Interview with Deb Ferris Bates an artist and a member of Fredericton Society of Artists about art and her artistic life. ■