




Silhouettes

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THE
TINTYPE
IN NEW BRUNSWICK

Silhouettes

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THE TINTYPE IN NEW BRUNSWICK

“A variation of the collodion positive process that used black enameled tinfoil instead of glass. First described by the French photographer Adolphe Martin in 1853, the process became popular around 1860 under the name ferrotype or, particularly in America, tintype. It was widely used by itinerant photographers. Tintypes were the cheapest form of photograph of their day and unlike daguerreotype and collodion positives (ambrotypes), they were often sold without a protective case, in a cheap paper or cardboard mat ... They were never very popular in continental Europe.” (Nadeau 1990:449).

All that is generally repeated in common sources about tintypes regarding their ubiquity, cheapness, and itinerant photographers' preference for them seems to have held true in New Brunswick. They were likely introduced to the province in the late 1850s, but didn't begin to gain popularity until the 1860s. They were largely produced by itinerant tintypists, although many New Brunswick studio photographers offered tintypes. This shows in the many tintype portraits in which one sees grass at the subject's feet and a hanging dropcloth forms the background, sometimes crude and plain, other times painted to depict a scene or studio setting. In this province, as elsewhere, tintypes were used almost exclusively for portraiture, though the archives possesses a few rare examples of outdoor scenes (or “views” as they were called in the early days of photography). For that reason, collections of tintype portraits, though often unidentified, constitute an interesting gallery of early New Brunswick people and fashion.

In that first full decade of the tintype in New Brunswick, the 1860s, tintypes were more commonly referred to by the old trade name of ferrotype (or ferreotype). One early practitioner, who worked in the 1860s and early 1870s in Fredericton before moving to Woodstock, was W.A. Mooers. Tintypes must have either been something of a specialty of Mooers' or he imagined that they would attract a good deal of business because he went so far as to name his establishment “Mooers Photograph and Ferrotype Saloon.” One of Mooers' contemporaries in the 1860s was J.P. Tuck who worked out of his “old stand opposite the Stone Barracks” on Queen Street as a “photographer,” according to an 1865 business directory. From at least as early as 1865 Tuck likely produced tintypes. A 1 May 1868 ad that

*Cover photo: McLaughlin family of Saint John, New Brunswick: Rothesay
Albert McLaughlin, ca. 1890s (P782-Vol 2-22-cropped)*

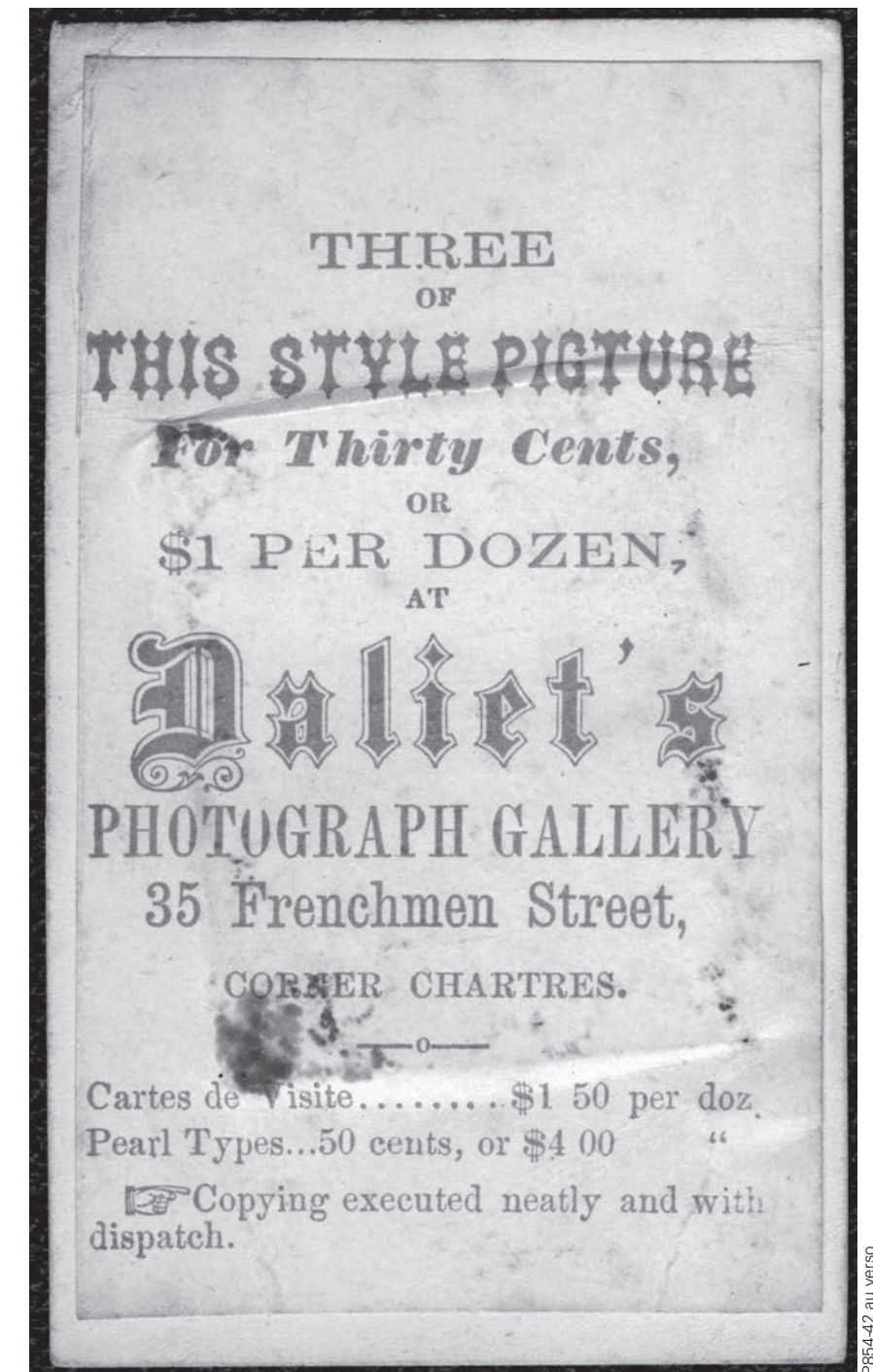
he took out in the *New Brunswick Reporter* newspaper speaks to the relative cheapness, and, therefore, mass appeal of the format compared against the “new” paper photographs of the 1860s (small photos called carte-de-visites):

“PHOTOGRAPHS! The Subscriber will, from this date until the first day of May next, take all descriptions of Carte De Visite Photographs, at \$2.50 Per Dozen, first class, warranted in all cases to give perfect satisfaction. FERROTYPES, at 75 Cts. Per Doz. ... All other styles of Photograph Pictures done in the highest perfection of the Art and at as low prices as the same can be done, and done well.”

In short, the paper carte-de-visite pictures were offered at 21 cents apiece and the tintypes at a mere 6 cents apiece, the latter being less than a third of the cost of Tuck's paper photos! For this reason, tintypes can rightly be called the first truly popular photographic process, which placed portraiture within the reach of nearly all New Brunswickers. Daguerreotypes, the first ever commercially viable photographic process, were relatively expensive (particularly in their earliest days). Further, the short-lived contemporary of tintypes, the ambrotype (a cased photo on glass), was also considerably more expensive to produce. Even the earliest paper photos which also saw their advent around the time tintypes were introduced in New Brunswick required the photographer to use more time and materials to produce even a single print.

Some tintypes were affordable enough that they became immensely popular among children. There was a particularly inexpensive variety called “gem tintypes”, often only about the size of a thumbnail. One of the best-known tintypists, E.M. Estabrooke, who worked primarily in New York, wrote in his how-to manual on making tintypes that:

“...it was in the shape of the “Gem” Ferrotype that the greatest number of these pictures have been sold ... They are made very quickly and sold very cheaply, ranging from ten cents the dozen, unmounted, to fifty cents with paper mounts. The writer has made of these, with his own hands, as many as one hundred and twenty dozen in one day, and sold every dozen at



*Advertisement for Daliet's Photograph Gallery, 35 Frenchman Street,
Corner Chartres (New Orleans, Louisiana)*

fifty cents, never having before or since sold a dozen for less. These pictures have a peculiar interest to the children, and in the cities it is impossible to compute the number or quantities which have been made and sold since 1860. I suppose it would exceed that of all other pictures put together.” (Estabrooke 1883:25)

Likely due to their cheapness and broad appeal, tintypes seem to have been regarded with contempt by certain classes of society and even some photographers. However, their distinctive appearance (e.g., with tones often described as “milky” highlights or “chocolate” midtones) and perceived “veracity” (they were far less touched-up than paper photos of the day) compared against other contemporary processes has been noted by some. Writing about the quality of E.M. Estabrooke’s tintypes, the editors of the trade journal, *The Photographer’s Friend*, wrote, “such pictures as these, will cause many to ‘take back’ some things they have said

about ferrotypes. We have always seen considerable to admire in a good ferrotype; there has always seemed to be an irresistible something about them that pleases the eye. They do not exaggerate like photographs, and for that reason will be popular with the masses” (The Photographer’s Friend, Vol. III, No 1., page 29:1873).

It is noteworthy that E.M. Estabrooke, one of the best-known and most respected tintypists of his day, was, in fact, a New Brunswicker by birth. According to his obituary which was carried in the 22 December 1903 *Elizabeth Daily Journal* (a New Jersey newspaper), this now little-known figure was born in New Brunswick, perhaps in Saint John, where he apprenticed with a photographer from a young age. His two brothers, Thomas and Richard, each became established photographers in their own rights, the former mostly in Houlton, Maine, and the latter working much of his life in London, England; the three of them may be seen living together with their parents in Andover, Victoria County, in the 1851 census. He may well have initially worked as a tintypist somewhere in New

Brunswick or in Maine (where he spent part of his early life following his photographic apprenticeship). From at least 1869 to 1880, if not earlier, he briefly ran his studio in New York City before moving his business to Elizabeth, New Jersey, where he stayed until his death in 1903.

During his lifetime, E.M. Estabrooke was nothing if not a tireless champion of the art of tintyping. He wrote for photographic journals and magazines and endorsed various photographic supplies (like “Phenix Plates”). Most significantly, he wrote a popular, thorough, and readable manual on making tintypes, *The Ferrotype and How to Make It*, which went through at least twelve editions! The manual was in print for at least 31 years from its initial edition in 1872 by Gatchel & Hyatt of Cincinnati and Louisville, to its twelfth, published by The Anthony and Scovill Company of New York and Chicago as late as 1903.

“...there has always seemed to be an irresistible something about them that pleases the eye. They do not exaggerate like photographs, and for that reason will be popular with the masses”

Many other New Brunswickers tried their hand at tintyping, albeit to lesser fanfare than Estabrooke. Interestingly, the best-known candidate for New Brunswick’s first female photographer, Jane Wilson (nee Flett), who worked in Chatham in 1865, offered both tintypes and ambrotypes for sale. Countless other photographers in the province likely sold tintype portraits, including J.S. Climo and James Hinch of Saint John.

Tintypes were likely first produced around 1856-1857, this being the time during which the first ambrotypes (the aforementioned one-of-a-kind photos on glass) were made here. Ambrotypes and tintypes are variations on the same photographic process which relies on the same chemistry and principles used in the wet collodion negative process. When making tintypes, the syrupy substance known as collodion (cotton dissolved in nitric acid) was poured onto a dark lacquered metal plate that was then made light sensitive by dipping it in a bath of silver nitrate. The plate, still wet with chemicals, was then exposed in the camera and promptly developed (again, while still wet) in a solution of a

different chemical, like the common developer ferrous ammonium sulfate. Finally, the plate had to be “fixed” – that is, it had to be rendered insensitive to light, thereby stabilizing the image so that it would not continue to develop (and turn completely white!). This was accomplished by placing the plate under running water and then into a bath of “fixer” (typically sodium thiosulfate, often called “hypo”). The photos were regularly hand-coloured (particularly, tinted cheeks) and varnished for durability. They often had two or more of their sharp corners clipped and were either presented to the customer in a folding wooden or thermoplastic case or frame (in the earliest days), or, far more commonly, handed over as they were or in a simple paper mat pasted to the image back.

Confusingly, tintypes are often known as “collodion positives” even though, as mentioned above, they are negatives. They are, in fact, a lightly exposed negative on a black backing which makes the image appear to be a positive. The black backing shows through in the areas of the plate which have received the least light (e.g., dark colours, colours that the collodion emulsion was insensitive to, shadows, etc.), so it is largely the black colour of the plate itself which makes up the dark portions of the picture.

It is sometimes said that tintypes are unique or one-off images. This is somewhat accurate because, unlike most photographs of the latter 19th and 20th centuries, tintypes have no negative, so photographers couldn’t simply print countless copies from an original negative. However, as hinted at by Tuck’s ad for a dozen tintypes,

multiple images were often produced at once and sold together. For instance, “often multiple images were made on a single plate through the use of specially designed multiplying cameras ... : cameras had a single lens that could be moved to expose different areas of



Portrait of two unidentified men in suits posing with a decorative fence in front of them.

the plate or had multiple lenses with a camera back that moved to expose different areas of the plate” (IPI Graphic Atlas 2018 : tintypes). So, they were produced in batches but couldn’t be easily printed later from negatives like paper photos of the day – this makes them relatively unique items. The common way to reproduce tintypes in the 19th century was simply to rephotograph them: by taking a picture of an existing tintype, the photograph could create a (albeit slightly



Portrait of unidentified woman standing with hands resting on the back of a chair. Tintype with tinted cheeks.

P854-38-cropped

lower quality) negative from which to produce plenty of copies on paper. This was done often in New Brunswick, and photographers did good business on such copy work. The other somewhat unusual feature of the photographs themselves is that they are generally mirror images (that is, they are laterally reversed). This problem, too, was surmounted by some creative inventors and camera operators, including E.M. Estabrooke, who devised methods of using mirrors or prisms to produce tintypes that were correctly oriented.

In New Brunswick, the tintype certainly persisted well into the 1890s when photographers like Climo in Saint John were still advertising them in the middle of that decade as a cheap alternative to paper photos. The format seems to have rapidly faded away early in the 20th century. However, a handful of examples in our collection show that some were still practicing the art in the first decade of the 1900s (see P27-338), but tintypes were quickly becoming something of a novelty. By the 1910s and beyond, provincial newspapers only seem to mention tintypes in connection with their quaintness and antiquity. Relatively stable and hardy as they are (despite bends, cracks, and even rust), these unique portraits of New Brunswickers have long outlived their subjects and continue to fascinate anyone who takes the time to study them carefully. ■

JOSH GREEN

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“OPPORTUNITY KNOCKS” NATIONAL TRUST CONFERENCE 2018

From October 17th to 20th 2018, over four hundred delegates from across Canada participated in a conference entitled “Opportunity Knocks,” planned by the National Trust of Canada alongside Association Heritage New Brunswick and the Canadian Association of Heritage Professionals. During this four-day conference, delegates—whether they have careers in heritage, architecture, and engineering or they dedicate their time volunteering with their local heritage organizations—shared various strategies of heritage preservation and presented the difficulties facing historic places across New Brunswick and Canada. The pertinent title, “Opportunity Knocks,” highlighted the fact that among the multiple solutions for preserving historic buildings, there must be a good community network for action to occur. This conference served as a reminder that a cookie-cutter approach does not fit all heritage preservation situations. For example, a historic building could be repurposed to house a new business, arts centre, or office space instead of building a new structure.

The conference began with a “National Roundtable on Rural Heritage,” which created a dialogue and shared understanding of how rural heritage is being affected across Canada. The migration of the younger generation to urban areas causes a decrease in the population of the rural areas forcing the closure of industries and schools. Rural heritage sites such as places of faith, barns, and schools were all extremely important social and cultural hubs, but, when they close, can greatly affect the life of rural community. Therefore, new

methods must be found by the community to incorporate industries which are based on local produce, materials, and traditional industries of a region. For example, Railcar Brewing of Florenceville-Bristol, N.B., uses locally sourced ingredients (herbs, fruit, and vegetables) to produce their beer. This company pays homage to New Brunswick’s rail heritage while providing opportunities to collaborate with other local businesses. The goal of the panel was to provide

suggestions for finding new purposes for rural historic buildings that will continue to respect the original purpose of the building as a community hub as well as the area’s economic history.

Currently, in New Brunswick our iconic covered bridges are facing challenges due to age and environmental factors such as flooding. This panel was created to promote engineers and government officials working together to find cost effective strategies

for the preservation of these bridges. Dr. Dan Tingley presented the research supporting the sustainability of building timber structures (with average life spans of 85-100 years) as opposed to concrete and steel (averaging 30-40 years), arguing that it is more environmentally friendly. Dr. Tingley believes that timber bridges should become the norm as opposed to the novelty tourist attraction that they are now.

Notably, the National Trust has decided to be more inclusive of Indigenous peoples during their annual conferences. The inclusion of different workshops led by the elders created an opportunity for further education and a chance for more collaboration with Indig-

The pertinent title, “Opportunity Knocks,” highlighted the fact that among the multiple solutions for preserving historic buildings, there must be a good community network for action to occur.



The cast, crew, and production team of the Information and Evidence artist in residency performance at PANB, 4 December 2018.

INFORMATION AND EVIDENCE: ARTISTS IN RESIDENCE AT PANB

In September, Solo Chicken Productions, led by Lisa Ann Ross and Lesandra Dodson, worked with theatre and dance students at St. Thomas University to partner with the Associates of the Provincial Archives and develop a performance based on the 50th Anniversary exhibit, *County Treasures: 50 Years of Sifting for Gold*. For the first time, the Associates had an artist in residence and PANB served not only as a place of research, but as a place of rehearsal, artistic interpretation, and performance.

During one of their first classes, the students walked through the exhibit, searching for something that would kindle their artistic inspiration. Among photographs, documents, architectural drawings, newspaper articles, posters, and audio clips, students sought to engage in New Brunswick's history in unique ways—through dance, speech, movement, and emotion.

After selecting a piece from the exhibit, students furthered their research and their familiarity with their future performance space by visiting the archives regularly and examining more material pertaining to their selected document. Many discovered that New Brunswick history has a striking breadth and significance to their own lives, hometowns, families, and experiences. For many, this was their first experience researching at the Archives and they quickly learned of the broad scope of its holdings. Their approach to some topics remained the same throughout their research, while others gradually morphed as they uncovered more detail and found unforeseen connections to the people and places of New Brunswick.

Research is often a quiet, introspective affair. Artistic expression, on the other hand, can fill a space in unexpected ways. As the artists entered the Archives to rehearse each week, searching out the directions their pieces would take, the rooms that were accustomed to quiet learning were filled with vibrancy and excitement—a new kind of learning. Dancing on the staircase, emotional outbursts on the research tables, exploring every corner, nook, and shelf of the microfilm room—the students saw the Archives in

a way it has never been seen before with uniquely artistic fascination and vivacity. They illuminated the potential of the space, changing it before the eyes of those who have worked and researched here for years.

These artists seek to *respond* to rather than recreate history. The performance offered a fresh view of the people, events, and landmarks that make up New Brunswick's history while paying homage to the building and the archivists that preserve it. The audi-

ence was led through the main spaces in the Archives building to see short movement and dance pieces. No longer confined to the walls of the exhibit room, the maps, photographs, diary entries, legal reports, and letters were transformed into living artifacts that waited to move and speak to a mobile audience. This last event in a year of anniversary celebration was unique and exciting for all involved. Not only did it make the past accessible, it looked to the future by illuminating the Archives' potential as an engaging space for a variety of learning methodologies. ■

HANNAH ZAMORA

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enous peoples at historic sites. The closing session of the conference dealt with New Brunswick Indigenous Heritage through a conversation between Jeremy Dutcher, 2018 Polaris Prize winner; Imelda Perley, Elder-In Residence at the University of New Brunswick Mi'kmaq-Wolastoqey Centre; and Elder Maggie Brooks of Saint Mary's First Nation. Under the guidance of Elder Maggie Brooks, Dutcher explored his life-long interest in the Wolastoq language and stories, some of which are recorded on wax cylinders from the 1800's. With the release of his new award-winning album *Wolastoqiyik Lintuwakonawa*, he preserves and reimagines these songs for future generations.

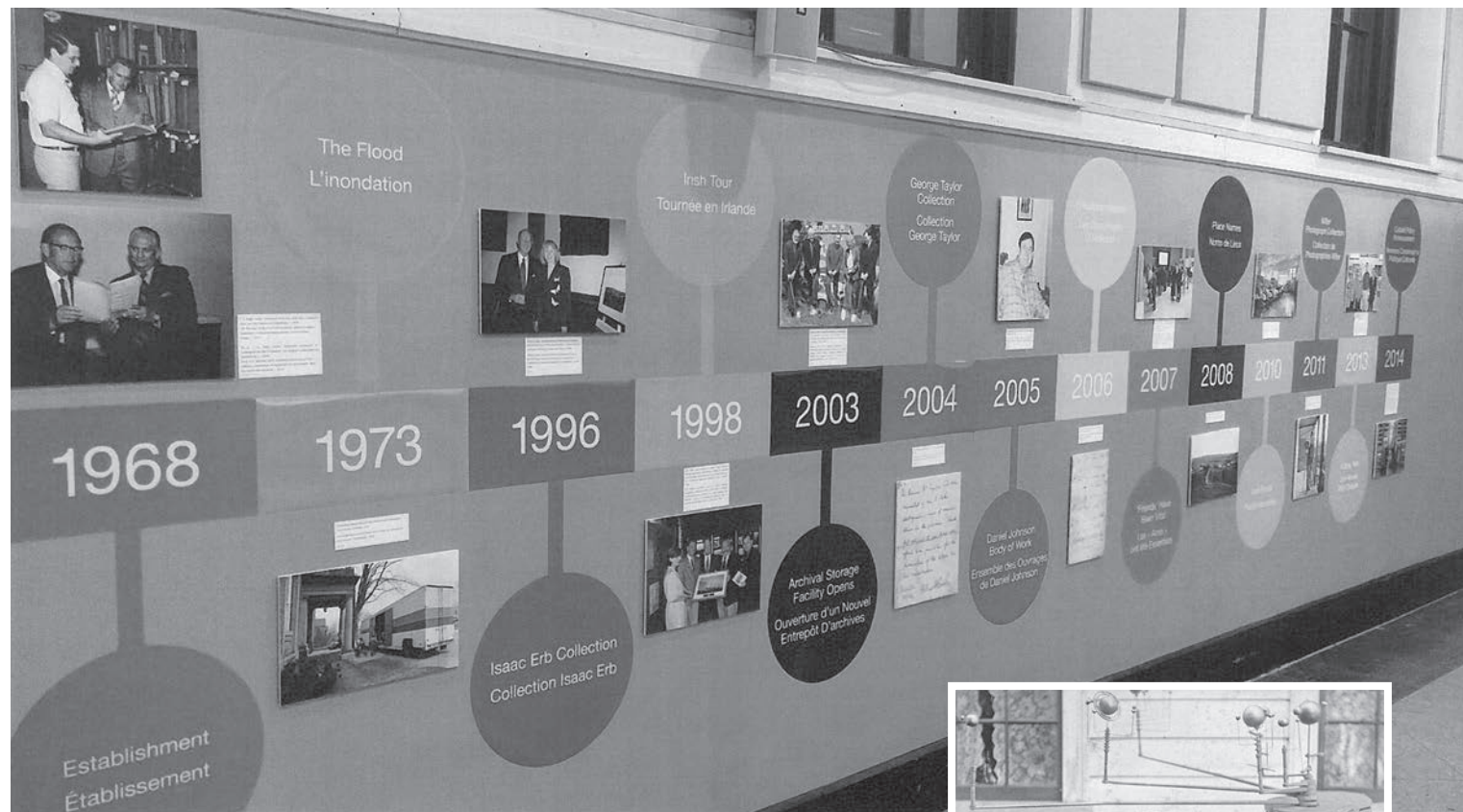
In conclusion, hearing the Indigenous elders mention in the various workshops about how the role of the archives is extremely important to preserve songs, stories, photos and treaties of Indigenous peoples, only reinforced with me the impact archives can have by making holdings accessible.

The examples of heritage preservation across Canada presented during the National Trust Conference provided me with a valuable opportunity to learn about problems that historic places face as well as solutions that can save and repurpose these structures. Given the province's rural nature, the problems facing rural heritage discussed in the "National Roundtable on Rural Heritage" are pertinent here. New Brunswick needs a variety of solutions to protect these culturally significant spaces. New economic opportunities to draw people back to these rural regions to generate a population base will be key to sustain communities, enable preservation activities, and foster a dialogue among different cultural groups. ■

MEREDITH J. BATT



50TH ANNIVERSARY OF PANB



On display from January to May 2018 the exhibit A Retrospective on Partnership provided insight into the significant relationship between the Associates and the Provincial Archives of New Brunswick.

The opening of the County Treasures: 50 Years of Sifting for Gold anniversary exhibit, 14 June 2018.



Karen Stentaford of Photomatic Travelling Tintype Studio at the exhibit opening featuring her work alongside historic tintypes from the Archives' holdings.

Participants visiting the Archives to have their tintype portrait taken watch the historic photograph process unfold on site.



Josh Green, Photo Archivist, and Britany Sparrow, Government Records archivist, interviewing for CBC Radio's Shift New Brunswick.

Ivan and Vivian Hicks, along with Gary Morris, entertain a large crowd at the Archives 50th Anniversary Jamboree held at Wilmot Church on the 26th of October 2018. The event featured live music alongside archival recordings and photographs of prominent NB country performers.



Ivan and Vivian Hicks performing a duet during the Archives 50th Anniversary Jamboree.



P-18-13: Kent County Historical Society collection

Robert Douglass pictured with his patented orrery (a mechanical model of the solar system) and his grandson, Frederick Douglass. This photo is an example of the many significant pieces displayed in the 50th Anniversary exhibit.



Fred Farrell, Director of PANB, with the cast of Information and Evidence after their performance, 4 December 2018.

Fred Farrell delivering a presentation during the New Brunswick Genealogical Society speaker series.



MARGARET HAMILTON BURSARY

Thanks to the Margaret Hamilton Bursary I was afforded the opportunity to spend the summer working at PANB. At the beginning of the summer I was tasked with finalizing the 50th anniversary exhibit, *County Treasures: 50 Years of Sifting for Gold*. My duties for this project included writing and editing captions, selecting items and physically setting up the display. This was a personally fulfilling exercise. Having worked at PANB several summers, it was special to participate in a project promoting the quality of the items in the holdings. The opening night of the exhibit was a tremendous success and we were elated by the number of guests who attended the event.

I am grateful to have spent another summer at PANB doing independent, interesting, and challenging work.

My work after the exhibit opened was varied, engaging, and interesting. I spent several weeks ensuring that Private Sector records that have access restrictions were designated as such in the Archives' holdings management data base. It is important that the restrictions of each collection are accurate and up to date so that archivists know if material can be seen and used by the public for either research or reproduction. While updating collections' restrictions and finding aids, several unfinished collections piqued my interest for further work.

I was one of 15 summer students assigned to process back logged material to provide better access. I worked with photographs and paper materials from private collections; I described over 600 postcards which were added to our popular collection P46 Miscellaneous Post Cards, the bulk of which were of the Fredericton region. Similarly, I described roughly 200 photographs that were added to a miscellaneous photograph collection named PANB Assorted Photo Acquisitions #6. Both P46 and P194 are used regularly by researchers.

In July, I was featured on CBC as part of their *Shift* segment with photo archivist, Josh Green. We spoke with CBC about the volume and importance of our P225 collection, "Department of Tourism, Promotions and Marketing Branch photographs". This is a collection I began working on last summer and it is one I regularly return to. P225 is unique because it is a huge collection that is continuously being added to. When I began working on P225 there were over 100 containers of undescribed print, slides, and CDs. Since many of the items are visually similar it is important for one person who is very familiar with the collection's content to do selection and description. Much remains to be done, although I managed to describe roughly 700 slides and

200 prints this summer.

In addition to photographs, I processed some private records material. Some of the noteworthy collections include MC3386 W.B. McKay Co. Ltd. fonds, P327 Margaret Hall collection, MC1954 Barbara J. Robinson fonds, and MC3096 Louis Léon Thériault fonds.

I am grateful to have spent another summer at PANB doing independent, interesting, and challenging work. Experience equipped me to tackle more varied tasks this summer than in past summers at PANB. It is a unique opportunity for a student to work in an environment where you can be challenged intellectually and allowed the freedom to work on projects that are of interest to you personally. For this I am indebted to the Margaret Hamilton Bursary. ■

EMILY MacLEOD

NEW AT THE ARCHIVES

GOVERNMENT RECORDS

RS6 Executive Council: Minutes and Orders-in-Council – R2018.9: Orders-in-Council, 2009-2012. (1.5m)

RS27 Legislative Assembly: Engrossed Statutes – R2018.188: Red ribbon copies of statutes given royal assent by our Lieutenant Governor, 2016-2017. (.15m)

RS43 Court of Appeal Records – R2018.32: 2009. (17.4m)

RS58 Court of Divorce Records – R2018.157: 2002. (12.3m)

RS74 Westmorland County Probate Records – R2018.195: Westmorland County Probate Fee Book, 1966-1983. (.3m)



Campbellton Electronics Plant, New Brunswick.



RS112 Mineral Resources Branch Records – R2018.97: Publication "Symposium – Industrial Minerals in Canada" by L.H. Cole and Others, 1933. (.01m)

RS134 Government House Restoration Project Records – R2018.105: Information bulletins, pamphlets, preliminary concept development, and historical background for the restoration of Government House, 1998-1999. (.05m)

RS141 New Brunswick Vital Statistics – R2018.196, R2018.197, R2018.198: Late birth registrations, 1923. Marriages, 1968. Deaths, 1968. (1.9m)

RS186 Records of the New Brunswick Development Office, London – R2018.126: Photographs of the Agent General's Office in London as well as photos of some of New Brunswick's landmarks, schools, bridges and highways, fishing, mining, and factories for promotional purposes, 1959-1970. (.1m)

Workers at the New Brunswick plant of Radio Engineering Products Limited leaving at the end of the day. About 90% of the employees were women.

RS285 Records of Saint John County Schools (pre-1967) – R2018.183: St. John County School Bulletins, Vol. 15 No. 10 June 1959, Vol. 17 No. 10 June 1961, Vol. 18 No. 10 June 1962, and Vol. 21 No. 10 June 1965. (.05m)

RS417 Records of the Office of Premier Richard B. Hatfield – R2018.119: Premier's Briefing Book for Hon. Richard B. Hatfield, covering various health subjects, departments, and public bodies, 1987. (.1m)

RS419 Fredericton Municipal Records – R2018.83: City of Fredericton Tax Book, 1852. (.05m)

RS428 Sackville Municipal Records – R2018.6: Tax ledgers and general ledgers, 1919-1969. (.01m)

RS452 Northumberland County Sheriffs Records – R2018.12: Sherriff's fee and record books, 1924-2003. (0.9m)

RS617 Department of Tourism: Promotions and Marketing Branch Records – R2018.4: Publications "Outdoors New Brunswick, Canada: The Sportsman's Paradise Accommodation and Outfitter Listing" and "New Brunswick, Canada: Canada's Picture Province," undated. (.02m)

RS675 Bathurst Judicial District Causes – R2018.22: 2000-2002. (19.2m)

RS685 Nackawic Municipal Records – R2017.193: Records of the municipality of Nackawic, including Town Council, health, education, police and fire department, industrial development, elections, special events, tourism, and other subjects, 1970-2011. (3.3m)

RS814 School Attendance Registers – R2018.183: St. Rose, Lancaster Parish, Saint John school attendance registers, 1955-1967. (.6m)

RS840 New Brunswick Power Corporation Annual Reports – R2018.25: 1999, 2003, 2004, 2006. (.01m)

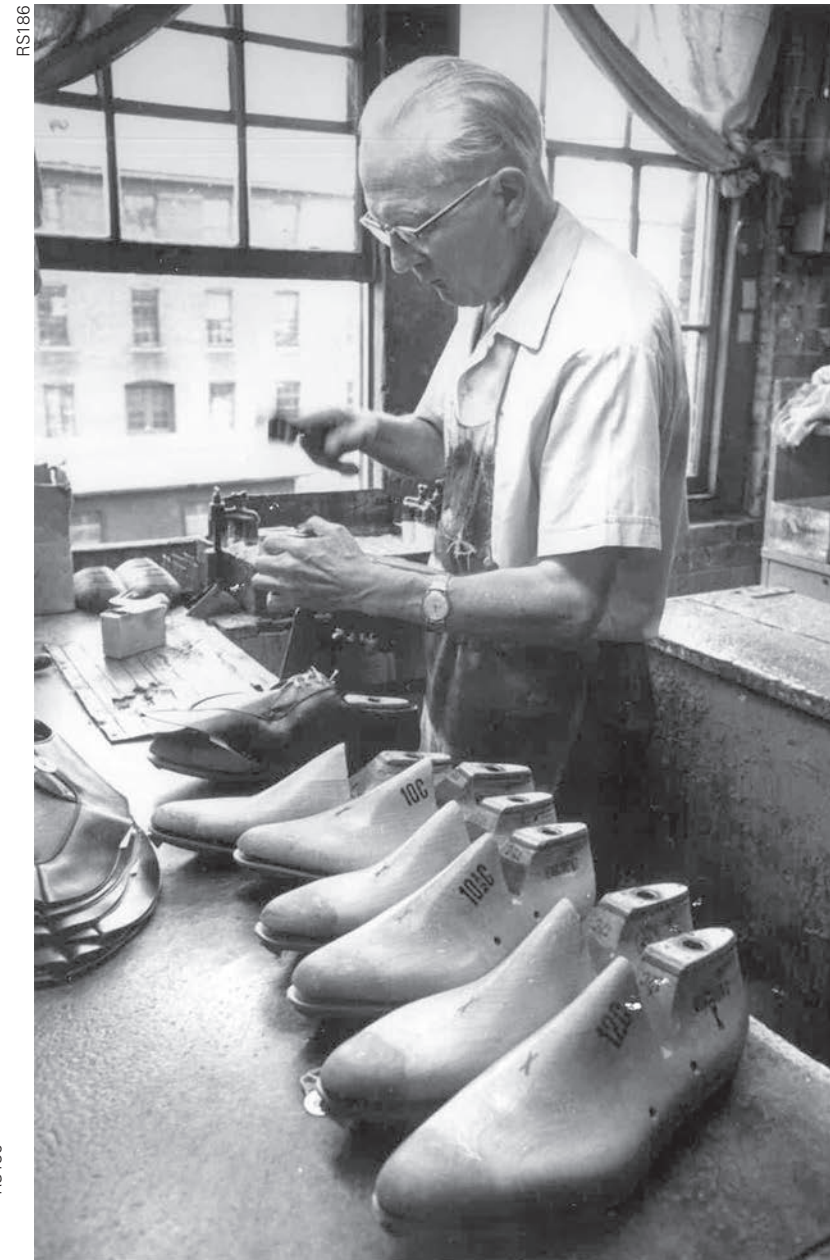
RS1015 Watercourse (Stream) Alteration Records – R2018.14: 2002-2008. (5.1m)



The centuries old Zildjian family business of cymbal making has located a plant in a New Brunswick country town.



Ted Williams, famous baseball player, discusses the fly for the day with his guide Wendell Allen, as he sets out for Atlantic salmon angling on the Southwest Miramichi River in New Brunswick, Canada.



Hart Shoe Co., Fredericton, New Brunswick.

AUDIO-VIDEO RECORDS

MC3673 - Musée historique de Tracadie collection – M2017.163: 29 audio interviews of senior citizens of Tracadie. Topics of the interviews: historical museum of Tracadie; hospital in Tracadie; launching of the book: *The Children of Lazaret*; farming; tourism; conference in the village of Acadie; roads; Museum of the Popes and Marine Centre; conference on the lepers; orphanage; annual assemblies; historical anecdotes; guided tour at the museum in 2000.

MC3495 Melynda Jarrett fonds – M2017.186: Digital audio & video interviews with WWII brides describing life in war-times New Brunswick and life of women who came to Canada from Europe.

MC300 York-Sunbury Historical Society collection – M2017.210: Digital interviews on immigration, settlement and multiculturalism.

MC3519 Janet Toole fonds – M2018.32: Audio interviews conducted by Janet Toole, former Oral History Archivist at PANB. Topics: Saturday East Pre-School Centre; Frank Willis Radio Show; F. J. Toole - Addresses to the UNB Chemistry Department; Gower Markle: "The United Church of Canada Tries to Make a Difference."

MC3519 Janet Toole fonds – M2018.179: Digital interviews conducted by Janet Toole.

People interviewed:

1) Don Dennison - originally from Toronto, moved to Fredericton, New Brunswick in 1973. Don dedicated his energy to the future prosperity of New Brunswick through his service as a public administrator.

2) Zdenek Valenta, Professor Emeritus in Chemistry. Dr. Valenta joined the Faculty of Science upon completing his PhD (1953) and became one of Canada's foremost organic chemists.

3) Ann-Marie Dougherty and Mary Flagg, both of UNB Archives and Special Collections Department.

MC42237 Olive Travers fonds - M2018.44: Audio recording – Escuminac Disaster in June 1959. The 1959 Escuminac Disaster (also referred to as the Escuminac Hurricane) was considered the

worst fishing-related disaster in New Brunswick in 100 years. It occurred due to the extratropical remnants of an Atlantic hurricane.

MC2907 8th Canadian Hussars (Princess Louise's) Museum fonds – M2018.59: Audio, film & video – Military parades & interviews.

MC2065 Third Field Artillery Regiment fonds – M2018.43: Recording of "Bicentennial Salute" by the band Third Field Regiment.

MC3140 New Brunswick Sports Hall of Fame collection – M2018.55: Audio, film & video – New Brunswick athletes.

MC2299 Elizabeth Goguen fonds – M2018.9: Poetry of Elizabeth Goguen - Poems by Elisabeth Goguen (nee Beaulieu) read by Giles Theriault. French Language Professor at Saint Thomas University; writes poetry.

MC2505 Earl Mitton fonds – M2018.134: Audio record – Earl Mitton.

Stompin' Tom Connors – audio record of *Bud the Spud* and other favorites.

PRIVATE RECORDS

MC4236 Kenneth and Isobel Baird fonds – M2018.169: First World War correspondence to Isobel McCurdy (later Baird) and family letters to Kenneth Baird. Isobel Baird's diary covering period in the 1920s while she and Kenneth were missionaries in China up until 1928, two years after their return to New Brunswick.

MC4235 Dr. Charles E. McGowan collection – M2018.168: New Brunswick tourism brochures. -- 1904-1980.

MC4229 Rothesay Playhouse fonds – M2018.153: Newspaper clippings, programs, photographs and correspondence. – 1963-1967.

MC4218 George Manter Wilson fonds – M2018.133: Documents the internment and repatriation of George Manter Wilson (1941-1943), a minister raised in Fredericton who was imprisoned in China during the Japanese invasion. Includes correspondence and photographs related to David Yang / Yang Shao-Tang, an influential Chinese church leader. – 1930-1974.

MC4199 Dr. George W. Fleming fonds – M2018.99: An account book for Dr. George W. Fleming's medical practice located at Petitcodiac, Westmorland County, New Brunswick. Documents names of the patients; date of treatment; sums charged; amounts paid in cash, kind, and labour; and, sometimes, the community a patient lived in. – 1907-1928.

PHOTOGRAPHS

P839 Samuel Douglass Smith Huyghue fonds – M2018.140, M2018.142: Ten pencil sketches of c. 1843-1845 New Brunswick and Quebec scenes on paper, some with watercolours/ink wash.

P899 Kevin Calhoun fonds – M2018.26: Nine unidentified tinctypes (portraits, mostly studio, c. 1880s-1900) and five c. 1920s-1930s silver gelatin prints of what may be the Jordan Memorial Sanatorium in The Glades, NB, showing recovering WWI soldiers and nurses.

P901 Charlotte County Museum collection – M2018.48: 300 silver gelatin glass plate negatives, likely taken c.1900-1920 by H. Dowling Mackay when he was based out of Calais, Maine.

P909 McCausland Family album – M2018.178: Brown leather album with gold leaf designs containing 32 studio portraits of (largely identified) Fredericton area residents, c 1860s-1890.

P912 Jean Cail Family fonds – M2018.157: 2 albums of photos from the late 19th and early 20th century, containing 126 photographs. Largely identified people from Kent County. One is attached to a Victorian music box. ■