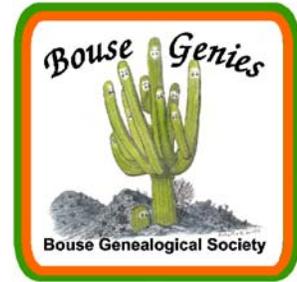


# BOUSE GENIES



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Contents



## OLD PHOTOS ARE PRICELESS

[From the SKP Genies Newsletter Winter 2011]

As the saying goes: "A Picture is Worth A Thousand Words." However, for a genealogist a photograph of a relative or ancestor is worth way more than a mere thousand words. It has captured a fragment of our identity. It provides a glimpse of our heritage and a peek at our ethnicity. It shows us a unique view of our family history. It gives us a true depiction of our forebear's physical appearance, demeanor and clothing style. Oh—what any of us would give for a photograph of each of our ancestors! But the reality is...

### PHOTOGRAPHS HAVE ONLY BEEN AROUND SINCE THE MID-1800S.

There are exceptions, but the most we can really hope for are pictures back four, possibly five, generations. In 1839, Louis Daguerre invented a process for capturing an image on a copper plate. Daguerreotypes required long exposure times in studios. During our Civil War, photographers traveled to various locations carrying their cameras, tri-pods, chemicals, glass plates and used their wagons as darkrooms. In 1879, the dry plate process was invented which made hand-held cameras possible and eliminated the need to process photos on the spot. Within the next decade, George Eastman developed film and invented the Kodak camera so anyone could take a photo and leave the processing to technicians. In the 20<sup>th</sup> century, photography for the lay person developed rapidly. The Kodak Brownie roll-film camera was introduced; color-film became commercially available; Polaroid developed instantaneous film development; and then digital cameras replaced film cameras.

### OLD PHOTOGRAPHS HAVE A LIMITED LIFE EXPECTANCY.

Archival quality and preservation were not in our ancestors' vocabulary. Photos were meant to be shared between family and friends, not preserved for many future generations. Although the processing and materials used in the printing of pictures advanced, the longevity of photographs did not necessarily improve. (Dry-plate photos have outlasted Polaroids.) The manner in which it was displayed impacted on the life of a photograph. The proper care and storage of older photographs or the desire to save pictures of previous generations were not always a high priority, and thus many simply vanished.

### PHOTOS OVER 125 YEARS OLD ARE FEW AND FAR BETWEEN.

So when we find a photo—no matter how old or recent it may be—we must do all we can to protect it. We have the resources to learn how to properly handle old photographs. We have the technology at our disposal to make digital copies of them. We can master the skills to make repairs to damaged images. As genealogists, we certainly have the motivation to share photographs with our siblings, cousins and children.

In this edition of the *Bouse Genies Newsletter* we are focusing on the current technology and basic skills for preserving old photos—for we all know we want to save our priceless photos for future generations to enjoy. 📷

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## Bouse Genealogical Society

### Electronic Newsletter

Published 4 times a year for the members of the Bouse Genealogical Society

Please send all general correspondence to:

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The Bouse Genies meet every other Friday at the Bouse Community Building next to the Library. The schedule of meeting is posted in this newsletter.

The Bouse Genies Website is:  
<http://bousegenies.weebly.com>

## FROM THE COMPUTER DESK

### NOW YOU CAN ORDER FHL MICROFORMS FROM YOUR RIG

By **Barbara A. H. Nuehring** [From the SKP Genies Newsletter Winter 2011]



The people at Family Search have done it again. They have made it easier for us to order microforms while on the road. In the past we had to order films and fiche at a Family History Center (FHC) and make sure we were going to be camped in that area long enough to get them and use them. Not anymore!

Now we can place our orders via the Internet no matter where we are parked and have them sent to any FHC in the country. For example, you can be sitting in the Ozarks and place an order so the microforms will be waiting for you when you drop your jacks in McAllen, Texas.

#### It Is So EASY TO Do.

Make a list of the film/fiche number(s) you need by using the Family History Library Catalog at <https://familysearch.org/#form=catalog>.

Sign in to your Family Search Account. If you don't have one—create one. It is free and easy. Click on the SIGN IN tab on the top right of the screen. The dialog box will give you the option of entering your USER NAME and PASSWORD or if you don't have an account, to CREATE NEW ACCOUNT.

To place an order, go to [www.familysearch.org/films/](http://www.familysearch.org/films/). The procedures are straight forward, but if you get stuck, click on ORDERING HELP. Use the drop down menu on the left of the screen to select the microform loan type you want and enter the film/fiche number. Repeat the process for additional microforms. Pay for your order with a credit or debit card. The film will be sent to the FHC, and you will receive an e-mail notifying you when the film has arrived. Then it is just a matter of going to the FHC, using their film/fiche readers and finding records about your ancestors' lives.

The first time you place an order you will be asked to select the FHC to which you want your order sent. The system is designed so the chosen FHC will be your "default" FHC and future orders will be sent there. That is convenient if you have a "home base." But if you are on the move and want it sent to another FHC, you can change the "default" by clicking on CHANGE next to the name of "your" FHC. Also, before you go through the expense of ordering a film/fiche, make sure the FHL hasn't placed a digital copy online. More and more are showing up every day. 📷



Websites come, move, and go on a regular basis. These URLs were current at the time of publication and are subject to unannounced changes.

### WEBSITES FOR WORKING WITH PHOTOGRAPHS

Sources of Old Photos: [www.shorpy.com](http://www.shorpy.com)  
<http://historicphotoarchive.com>  
[www.old-picture.com](http://www.old-picture.com)  
[www.ushmm.org/research/collections/photo/](http://www.ushmm.org/research/collections/photo/)  
[http://lib.byu.edu/digital/historic\\_photos](http://lib.byu.edu/digital/historic_photos)

Genealogy Photo Archive: [www.deadfred.com](http://www.deadfred.com)

Archival Supplies Catalogs: [www.lightimpressionsdirect.com](http://www.lightimpressionsdirect.com)  
[www.archivalmethods.com](http://www.archivalmethods.com)

Preservation Articles: [www.loc.gov/preservation/care/photo.html](http://www.loc.gov/preservation/care/photo.html)  
[www.ajmorris.com/a06/photopres.htm](http://www.ajmorris.com/a06/photopres.htm)  
[www.imphotorepair.com/photo-storage-photo-preservation.html](http://www.imphotorepair.com/photo-storage-photo-preservation.html) 📷

## *WORDS TO FOCUS ON*

[From the SKP Genies Newsletter Winter 2011]

**CAMERA OBSCURA** is the most distant ancestor of our digital cameras and the progenitor of astronomical telescopes. Although the name camera obscura wasn't coined until the 17<sup>th</sup> century, the principle of the "camera" was documented as early as the 5<sup>th</sup> century BCE. Some even speculate prehistoric man used the technique to make accurate cave drawings. It all came about when it was discovered if a small hole is made in the wall of a completely darkened room, an inverted image of the scene outside the hole will be reproduced on the opposite wall. By the 16<sup>th</sup> century, portable camera obscura boxes were in wide use. Eventually, convex lenses were added to make for a better quality image. Then the addition of a mirror was used to flip the image right-side up and to control the direction of the projection. Artists used camera obscura boxes to trace subjects to use as outlines of their paintings, thus ensuring correct perspective and depth perception.



**DAGUERRETYPE**, the first practical process creating a permanent photograph, was invented in 1839. A positive image was made on a copper plate coated with polished silver, which gave it a mirror-like finish. Depending on the angle viewed and how light would strike it, the photo would be seen either as a positive or negative image. A glass cover was sealed over the daguerreotype to prevent tarnishing, then it was mounted in a leather-covered wooden box. Because exposure times for the earliest daguerreotypes ranged from three to fifteen minutes, most pictures were of landscapes and still-life. As exposure times decreased, portraits became possible and popular.

**AMBROTYPE** was a wet-plate, photo-processing technique used from the mid-1850s until the end of the Civil War. A glass plate was coated with collodion and dipped in a bath of silver nitrate, then placed in a holder ready for the camera. The plate had to be inserted into the camera, exposed and developed while still wet. Then it was mounted in a glass case with the back painted with black varnish or with a black felt or paper inserted in the back of the glass. This mounting technique made the negative image appear as a positive. Exposures took from 15 to 30 seconds, thus chairs or props and clamps were used to keep the subject steady. (No wonder our ancestors didn't smile—who could look happy that long when clamped to a rigid object.)

**ALBUMEN PAPER** was a widely-used photographic printing material in the latter part of the 19th century. Most surviving photographs from the 1800s were printed on albumen paper, since those on copper or glass tended to flake, corrode or break. The paper was hand-coated with an egg white and salt solution, dried and sold to photographers. A picture was "printed" on the paper rather than developed using chemicals. The photographer would float the paper on a solution of silver nitrate, place the negative on the paper and expose both to sunlight. The image would gradually appear and when fully formed, the photo was washed and fixed with sodium thiosulphate to prevent darkening. Most photographs will have a reddish-brown colored image with yellowed highlights.

**CARTE-DE-VISITE** was a photographic calling card popular in the latter half of the 1800s. The image was taken with a special camera that produced eight photographs on one negative. It was printed on albumen paper, cut and mounted on 4¼ x 2½ inch pieces of cardboard. The photographer's name and address were often printed on the back of the card.

**STEREOGRAPHS** are actually a pair of identical photographic prints mounted next to each other on a 3½ x 7 inch card. When viewed through a special "stereoscope" the two-dimensional scene became a single three-dimensional photograph. They first appeared in the mid-1850s and were popular until the 1920s. (Do you remember "view-masters" as a child? Those were based on the stereoscope.)

**TINTYPE** photographs are not on tin at all. Photos were taken in the same manner as ambrotypes, but were mounted on a thin iron sheet which was then coated with lacquer or enamel. The image of a tintype is reversed and is usually quite small. Sometimes they were encased in a locket or mounted on cardboard and overlaid with a decorative mat with a cut-out oval. Many Civil War photos of individuals were tintypes because they were durable, faster to produce and cheap. 📷



Stereoscope

## *TIPS FOR PRESERVING YOUR DIGITAL PHOTOGRAPHS*

By **Barbara A. H. Nuehring** [From the SKP Genies Newsletter Winter 2011]

Old photos are not digital. But in order to preserve our historic photos and to share them with others, we digitize them. It's not just genealogists who are making digital copies of old photographs. The Library of Congress is a leader in that endeavor. On the library's Digital Preservation Blog, an expert shared four steps for preserving digital photos—Identify, Decide, Organize and Make Copies. Sure makes sense to me! Especially when you think about preserving your old photos for future generations.

**IDENTIFY:** Ascertaining where your photos are located is the first step to getting a handle on preserving them. Take an inventory of the places you have stored your photos. Are they on a computer? If so, what computer, what drive, what directory? Are they in your genealogy program? Are they stored on a photo-sharing website? Are they still in your camera? Are the original old photos you have scanned on Aunt Anne's mantelpiece, or in Cousin Mike's photo album, or in a shoebox under your bed?

**DECIDE:** It is way too easy to keep every photo you have copied or taken—storage space is not a problem with digital photos. But as the experts say: "A smaller collection of really essential photographs is easier to maintain than a sprawling mish-mash of everything, so don't be afraid to toss some away if they aren't important (a process known in the cultural heritage world as deaccessioning)." You may get a digital copy of the same photo from several different cousins. Compare them for quality and size. Keep the one with the highest resolution or the least damaged.

**ORGANIZE:** Give each photo a descriptive file name that makes sense to you, but also to others who may follow you in researching your family. I use the surname, given name, the ID number assigned by my lineage database, and the event with a three-digit number. (Using the ID number separates people with identical names.) If the other people in the photo are important to my genealogy, I have another copy labeled with their name. For instance my father's confirmation portrait is labeled: HENKE Leo Edward (002) Confirmation photo 003.jpg. Sometimes there is more than one photo of an event. I use three numbers with leading zeros to insure sequential sorting.

I also tag my photos with detailed descriptive information. Most photo-organizing software programs have a means to add tags to photos. However, I like to use Windows Explorer for scanned old photos or ones I have taken with my digital camera. I right-click on the file name and select **PROPERTIES** on the drop-down screen. On the pop-up **SUMMARY** screen I fill in the blanks with pertinent information including the names and lineage database ID numbers of the other people in the photo. Digital cameras will add information to your pictures automatically in the form of Exchangeable Image File Format (EXIF) data. But it won't tell you who is in the photo or what the occasion was, so accurately naming and tagging is still important for future generations.

Create a directory structure for your picture storage. Organize your photos in whatever way makes sense to you. For example, my genealogy photos are by family line (my four grandparents) with subdirectories by surname. However, Lee keeps our travel photos by general geographical location (country), with subdirectories by state and sub-subdirectories by specific location (city or National Park) and year.

**MAKE COPIES:** Back up your photos. Store one set in a convenient location and one set in a distant location or on-line—just like you do (or should) for all important files and documents. Send copies of your genealogy-related photos to cousins and children who take an interest in family history. This will insure the photos will be preserved for future generations. Remember, digital technology is dynamic. Keep your copies on current storage media. Check your photos and storage media annually to make sure you can still view them. And watch for changes in technology to protect yourself and your photos against hardware or software obsolescence.

Tip: No matter what file format you use for your digital pictures—save them as **READ-ONLY**. This will prevent you from over writing them in error, and it will force a double check if you try to delete them. Using Windows Explorer, right-click on the file name (or select multiple file names by using the **CTRL** key, then right-click). On the drop-down menu select **PROPERTIES**. On the pop-up **GENERAL** screen, check the box beside **READ-ONLY**. 📁

## *FAMILY PORTRAIT IDENTIFIED*

By **Mary Halley** [From the SKP Genies Newsletter Winter 2011]

When my husband's mother died we were left with the task of cleaning out her belongings. One item I ran across high up in her closet was a rather large, flat package wrapped up in tissue. Upon opening it I saw what appeared to be a colored sketch of a very young child standing on a chair. It was unframed, and since the chair was obviously from an earlier time period I thought the child might be my husband's grandmother. The picture had such a lifelike quality that I began to wonder if it might be a photograph and not a sketch. However, I knew there were no colored photographs in those days; the item did not have any of the sepia tones of an old photograph; and the size was larger than any other old photographs I had seen. It was very puzzling.



Lizzetta Caroline KEELEY  
abt. 1910-11

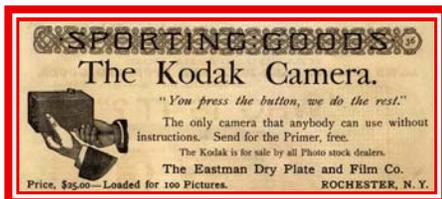
When I showed the sketch to my husband, part of the puzzle was solved. He remembered his mother telling him a story about how, as a child, she refused to have her portrait done unless she could stand on the chair, not sit on it. So, at least we had identified the child. She looked to be about age two or three, which would have been a typical prank for that age and which made the time period 1910 or 1911.

It wasn't until we started full-timing that I unraveled the rest of the puzzle. By chance, we went into a museum on one of our trips and saw a photograph/sketch similar to the one of my husband's mother. Alongside the sketch was an explanation of the technique used to achieve the look. It seems that enlarging photographs was difficult and expensive prior to 1920. Crayon portraits were made by first producing a weak photographic enlargement, and then crayon and charcoal were traced over the image to enhance the portrait. The result was more like a drawing than a photograph.

Now everything seemed to fit. The time period was right and the explanation made sense. We set about putting the photograph in a proper oval frame, and it is now hanging proudly in our son's living room. 📷

## *WE HAVE MANY KODAK MOMENTS BECAUSE GEORGE DIDN'T STOP*

By **Barbara A. H. Nuehring** [From the SKP Genies Newsletter Winter 2011]



Newspaper Ad—1889

Until the end of the 18<sup>th</sup> century, photographs were taken by a select few using large, heavy-weight cameras mounted on tripods. Photographers used wet plates to expose the image and then went through a process to fix the photograph on glass, metal or paper.

Then along came George! George Eastman that is—with revolutionary methods for taking photographs which made the bulky, cumbersome process ancient history and Kodak Moments possible.

In the early 1880s George developed a dry-plate process of single-shot pieces of paper covered in a photographic emulsion. Then he went on to design a machine to produce the "plates". He obtained patents for both and formed the Eastman Dry Plate Company in Rochester, New York, all before he was 30 years old.

He didn't stop there. George's next innovation was a process using gelatin-coated paper that was wound on a roll. It became an immediate success with professional photographers because he also made roll holders to fit existing plate cameras. The company changed its name to Eastman Dry Plate and Film Company. The taking of portraits became easier, and more and more people posed for photographs.

But he didn't stop there. In 1888 his company introduced the first camera designed specifically for roll film. It was a portable "box" camera—one that could be used by anyone! In fact, the slogan was "You push the button, we do the rest." It came pre-loaded with enough rolled paper film for 100 exposures. To develop the film, the owner sent the entire camera to Rochester, where the film was processed and a new roll was inserted in the

camera. Eastman named the camera Kodak. The price was \$25.00 (the equivalent of \$600.00 today). Only the more affluent could afford it, but now families could start capturing their loved ones in their own environment.

And he didn't stop there. In 1889 he used inventions by others—a transparent nitrocellulose film with perforations—to mass-produce rolls of transparent photographic film, and soon he built a machine that could process film without a darkroom. Within a decade collapsible Kodak cameras with nitrocellulose film were on the market.

Still George didn't stop there. In 1900 the company released the Brownie camera, the earliest cameras used by the general public. Simple in design and operation, a Brownie was a wooden or plastic box with a drop-blade shutter and a device to hold a roll of film. It sold for \$1.00 (\$25.85 today) and used film costing 15¢ a roll (\$3.88 today). Amateur photography was born! Cameras were now affordable for most of our ancestors. On special occasions great-granddad could gather the family and proudly take pictures of them, and social organizations could take group and individual photos of their members.

George's company did not stop there. Kodak cameras were the "iPad" of the early 20<sup>th</sup> century. Newer models were periodically released, and by 1935 the company was mass-marketing color film—named Kodachrome. The company held the monopoly on film processing and the production of photographic supplies and equipment in the USA. Now our grandparents and parents were taking color photographs of their children as they took their first steps, smeared the icing on their birthday cakes all over their faces and headed out for their first day of school. In 1963 Kodak introduced the "Instamatic" camera. No more hand-loading the film. Because the camera used cartridge film it became the best-selling portable camera in history. Now we were taking photographs of all our children's "firsts", as well as their T-ball wins and Girl Scout projects.

The Kodak Moment lasted a little over one hundred years, fading away with the proliferation of digital cameras. But it was all those Kodak Moments that captured for us accurate likenesses of our ancestors and images of the world they lived in. Thank you, George, for all those Kodak Moments that are helping us with our genealogy research and adding so much to our family histories. 📷

## *OLD FRAMED PHOTOS WITH CONVEX GLASS*

**By Carolyn H. Brown** [From the SKP Genies Newsletter Winter 2011]

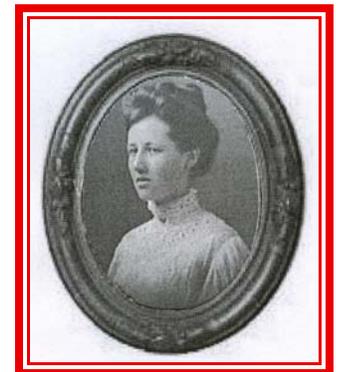
In 1985, I was given a photograph of my grandmother, Martha Wood, which was about 2 feet high x 1½ feet wide, in an thick, oval wooden frame encased in a convex glass cover. The photo was printed on heavy cardboard backing. Grandma Martha had died in the flu epidemic in 1920. Seven years after Martha's death my grandfather married her younger sister, Hannah. Hannah died in 1945, and Granddad went on to marry two more times.

Over the years the photo had been housed in several locations, one being in Virginia in a very damp, drafty garage with a dirt floor, as well as in a couple of well-heated homes. The cardboard backing had swollen in the frame and assumed the shape of the convex cover glass. It also had many mildew spots on it.

I decided that I wanted to get the photo reduced to a smaller size to put in my photo album and include with my genealogy files. I planned to give a copy of it to my first cousins who did not have a copy of this photo of her.

As I was removing the photo from the frame, I realized that the backing was crumbling on the edges, and a small portion of the picture stuck to the glass. After it was finally removed from the frame and I could see all of the actual damage to the photo, I decided I needed a professional to restore the photo. I contacted a local photographer who suggested that I send it to a professional photo restoration company.

The company I located was in Chicago, so I packed the photo in a box and shipped it to them. They made a copy of the photo and did a lot of the touch-up work. They returned the original photograph with several copies of the finished product and the new negative. When I received the box and opened it, I found that the photo was in many small pieces. It had literally disintegrated in the handling process. There was no way to restore the pieces, so they were thrown away.



Martha W. Wood -1920

Fortunately, I now had the copies and negative. The process was not cheap, but was well worth it at the time. I could have taken a photograph of the photo, which I failed to do, but there was no way in 1985 that I could have done any retouching of the place where it had stuck to the glass, or the many mildew spots.

Today, with all of the great photo manipulation software available, I could probably have saved myself the cost of the restoration, and the added heartache of losing the original photograph. In this case, there was no way to actually restore the photo. It could only be copied and digitally retouched.

One big lesson I learned is, when you find that the shape of the backing of a photograph conforms to the shape of the glass cover, do not remove the photo from the frame. Locate a professional service, and let them work with the complete intact photo and frame. In my case, they may have been able to work with it and save the original. 📷



Family of John W. SCOTT –1910

## *IDENTIFYING YOUR UNIDENTIFIED PHOTOS*

**By Carolyn H. Brown** [From the SKP Genies Newsletter Winter 2011]

Most of us have some old photographs passed down in our families without any form of identification on them. Though you may not always be able to identify the people in the pictures, there is a chance that some of them can be identified.

So many times when we have pictures we can't identify they get placed in a stack to think about later. However, before setting them aside, make sure you identify which family they may belong to. Did they come from your Jones or Smith side of the family? Once they are removed from the original group, you may never identify the people in them

Since you know you got them from Aunt Jane Smith you should place them with pictures of the Smith side of your family. Now you can eliminate everyone in your Jones family side of the family.

Try to identify a possible candidate(s) from this family based on the age of the photo, the age of the individual(s) at the time of the photo, as well as what they were wearing. Does the photo location or setting where the photo was taken help in the identification? Was the picture taken by a photographer, or is it a snapshot? If the name of the photographer or the city where the picture was taken is identified, then who in your family lived in or near that area? What you know about the family in question can help narrow the possibilities of identifying those in the picture.

Once you have narrowed your possible options, the next step is to share the photo with every living relation on the Smith side of the family. You never know who may have the same photo with everyone in it identified.

Scan the picture and place it on the bottom of your letter. Explain what you are looking for and anything you know about the photo and who it could possibly be. Use the online US phone directory at [www.switchboard.com](http://www.switchboard.com) to help you find possible family members. If you have a very unusual surname, enter only the surname, and you will get a list of everyone in the US with that surname. If the list is not too long, send your letter to all of them. If the list is long, then narrow the possibilities to those you can identify and everyone with that last name who lives in the city or state your family was from.

I used this method some years ago and one of the individuals I sent the photo to had the same photo with all the people identified. You never know who you will find, so take the time to locate those "people lost in pictures". 📷



The latest in-thing for genealogists is to place their genealogy file in the cloud. Many people new to genealogy have not purchased a genealogy program for their PC. This can be a huge mistake. What if the company in the cloud fails? If your data is not on your personal PC, you may lose it. 📷



## *IDENTIFY VINTAGE PHOTOS BY USING CLUES*

**By Barbara A. H. Nuehring** [From the SKP Genies Newsletter Winter 2011]

Many family history researchers are quite lucky and have had family photographs handed down to them through the generations. But with every silver lining there is a cloud—often there are no names and dates associated with a cherished picture. Who are those people in the photo? Where was the picture taken? When was it taken? Sometimes by answering those last two questions, we can start to surmise who was in the photo.

The questions an image initiates may be answered by looking at the many clues in the photograph such as: facial features, clothing styles, hairdos and facial hair, posture and poses, architectural designs, interior decorations, backgrounds, the type of photo, and the photographer's imprint. It would take volumes to discuss all the variables. But we don't have to, for there are many resources on the library shelves, or maybe in your Christmas stocking this year, you can use to identify the people in your family's vintage photos.

### **THE BEST RESOURCES**

Taylor, Maureen Alice. *Uncovering Your Ancestry through Family Photographs*. Cincinnati, OH: Family Tree, 2005. Print. This book will help you to identify and verify people in family photographs by analyzing the contents and composition of the photo. Maureen uses photographs and illustrated descriptions of the many clues found in antique photos.

Frisch, Karen. *Unlocking the Secrets in Old Photographs*. Salt Lake City, UT: Ancestry, 1991. Print. The author explains the dating of photographs, using objects in the photo to identify locations, and recognizing photo types.

Taylor, Maureen A. *More Dating Old Photographs, 1840-1929*. Toronto, Ont: Family Chronicle, 2004. Print. This publication features hundreds of examples to help you to determine the date of a photograph.

Severa, Joan L. *Dressed for the Photographer: Ordinary Americans and Fashion, 1840-1900*. Kent, OH: Kent State UP, 1995. Print. Although written for the social historian, the author's visual analysis of the dress of middle-class Americans in the last half of the 19<sup>th</sup> century will help us date photos and understand the social climate of our ancestors.

Taylor, Maureen Alice. *Fashionable Folks: Hairstyles, 1840-1900*. Lexington, KY: Picture Perfect, 2009. Print. A guide for learning when different hairdos were in vogue to help you date vintage photos.

Taylor, Maureen A. *Preserving Your Family Photographs: How to Care for Your Family Photographs - from Daguerreotypes to Digital Imaging*. Lexington, KY: Picture Perfect Press, 2010. Print. This is a must-have book for it provides all the information you need to care for your family photographs. Maureen outlines the how-to steps professional photo curators use.

### **DEDUCTION TIME**

You don't have to admire the treasured photos handed down to you without knowing who those faces are staring back at you. There are loads of resources available. So dig out your magnifying glass, put on your deerstalker, and dust off your investigative skills for it is almost 2012 and time to discover the ancestors in your vintage photos. 📷



Scanning is the best way to get an old photo into your computer to preserve it and to share it. (The other option is to take a picture of it with your digital camera.) You can also scan 35mm slides. Although flat-bed scanners look much like an office copier, there is more to using them than placing a photo on the glass plate, closing the lid and hitting a button—although those steps are also required. A good website for learning about the different types of scanners, how the scanner works, what TWAIN does for you, accessories for scanning transparencies, and basic scanning techniques is <<http://computer.howstuffworks.com/scanner.htm>>. 📷



## *SELECTING THE BEST PROGRAM FOR EDITING OLD PHOTOS*



By Barbara A. H. Nuehring [From the SKP Genies Newsletter Winter 2011]

Needless to say you want to preserve any photos handed down to you by previous generations. Yes, you will want to protect the original in archival safe surroundings, but in all likelihood you will also want to scan them for sharing and as a secondary means of preservation. You may also want to repair or enhance the digital copy.

There are many photo-editing software programs on the market you can use to repair damaged photos. Carol uses GIMP, and I use Adobe's Photoshop Elements. However, the best program for editing old photos depends entirely on you. Do you want a simple program that can crop and make automatic enhancements? Or do you want a more sophisticated one that lets you replace damaged facial features, work with exposure levels and use various filters to improve the overall appearance of the photo? Or are you ready for an omnipotent program used by professional editors?

### **STUDY AND EVALUATE**

There are several websites that will help you select the best program for you. Start your studies with the article *What to Look For* at <[www.consumersearch.com/photo-editing-software/important-features](http://www.consumersearch.com/photo-editing-software/important-features)>.

A chart comparing various photo editing software programs' features, capabilities and price is at <[www.consumersearch.com/photo-editing-software](http://www.consumersearch.com/photo-editing-software)> and their *Top 5 Best Reviewed Programs* are highlighted on <[www.consumersearch.com/photo-editing-software](http://www.consumersearch.com/photo-editing-software)>. Consumer Guide spotlights their top three picks, but lists many others at <<http://products.howstuffworks.com/photo-editing-software-reviews.htm>>.

About Dot Com has several sites of interest. *Top 3 Beginner Photo Editors for Windows* is at <<http://graphicssoft.about.com/od/beginnerbasics/tp/beginphotoedw.htm>>. *Top 11 Free Photo Editors for Windows* is at <<http://graphicssoft.about.com/od/pixelbasedwin/tp/freephotoedw.htm>> and *Top 5 Free Photo Editors for Mac* is at <<http://graphicssoft.about.com/od/pixelbased/tp/freephotoedm.htm>>.

### **TRY BEFORE YOU BUY**

Remember, you get what you pay for. So if you are interested in any of the software programs that have a price tag, check the program out before you buy. If they offer a free trial version, take them up on their offer. If they don't, see if they have an online user's guide that is free to the public. Or ask your friends who have the program to give you a demonstration. 📷



## *USING PICASA WEB ALBUMS IN GENEALOGY*

By Connie Ohlman Bradish [From the SKP Genies Newsletter Winter 2011]

Sharing genealogy information with others (family, other researchers, etc.) is an important part of genealogy. One way to share your information is through the use of *Picasa Web Albums*.

*Picasa* is free photo-editing software from Google. After you edit your photos, you can then share your photos with others by uploading them to *Picasa Web Albums*. Not only can you upload photos, but it also works wonderfully for displaying and sharing any of your digital documents.

To start you will need a free Google or Gmail account. You are not required to get a Gmail account, but I recommend it. Keep this Gmail account for just your genealogy *Picasa Web Albums*. Using your Gmail account, sign in and download *Picasa* to your computer and install it. *Picasa* is a 14MB download, which is a fairly small size. Take some time to play around with *Picasa* to become familiar with the workspace and the program's capabilities. Also, you can learn much more by going to <<http://picasa.google.com/features.html>>. There is help available for areas such as FOCUS ON PEOPLE, EDIT TO PERFECTION, BEAUTIFUL WEB ALBUMS, and SHARING MADE SIMPLE.

## MAKING AN ALBUM

After you have picked the combination of pictures and document images you can easily upload them to *Picasa Web Albums*. Simply click on the UPLOAD button on the bottom row of icons in *Picasa*. When the screen pops up, UPLOAD TO PICASA WEB ALBUMS is at the top with UPLOAD TO THIS ALBUM just below. The name of your album will be in the box. This will be the name you have from the folder created in *Picasa*. If you wish to change the name, click on the NEW button, change the name, and give the album a description. On the SIZE TO UPLOAD, choose the recommended 1600 PIXELS unless you have a reason to do otherwise. On the VISIBILITY OF THIS ALBUM, you have three choices: PRIVATE, ANYONE WITH THE LINK, and PUBLIC ON THE WEB. Make a choice about visibility depending on why you have uploaded this information to the web. Below VISIBILITY OF THIS ALBUM is the information that you have 1GB of free web album storage space and how much of that 1GB you have already used. Click on the UPLOAD button at the very bottom, and watch your photos and documents upload. It is that simple.

Within your *Picasa Web Albums* you can have a number of separate individual web albums. For example, you could have: Doe, John 1885-1945; Doe, Mary 1887-1950; or Smith, John 1780-1840, etc. You will be able to fit a number of web albums within the 1GB limit on your *Picasa Web Albums*.

## IT'S YOUR DECISION

One of the most important decisions for you to make is about the visibility feature. If you want to have the album PRIVATE, that means only you (the author) can see the album. You may want to do this at the beginning to make sure the album is as you want it to be before sharing it with others. Once the album is up in *Picasa Web Albums* you can change the visibility feature whenever you wish. Or you may want to share the album with only a select group. You would then choose the ANYONE WITH THE LINK selection. This means you can send an e-mail with the web address to anyone you want to have it. Only people with the URL will be able to view the album. Or you may want to make the album PUBLIC ON THE WEB. This means anyone can look at the album if they can find it.

When working with a group on a genealogical project, using the ANYONE WITH THE LINK option is the one to choose. This allows your select group, and no one else, to look at the information.

With *Picasa Web Albums* you have 1GB of storage free of charge for as long as you like. When you are finished sharing, or want to pull the album off the web, you simply use the DELETE button. If you use up all your 1GB of web album storage space, you can buy up to 20GB more for \$5 a year. Or you could create a second Gmail account and start a second *Picasa Web Albums*.

I have found *Picasa* and *Picasa Web Albums* to be easy to use. They are invaluable tools to use in genealogy. *Picasa* allows you to make your photos and document images clearer and easier to see or read, while *Picasa Web Albums* allows you to share those improvements and information with family, friends, and fellow researchers. 📷

## SOME GENEALOGISTS ARE MORE FORTUNATE THAN OTHERS

By Barbara A. H. Nuehring [From the SKP Genies Newsletter Winter 2011]

Blessed is the genealogist whose family has faithfully and carefully handed down photographs of persons, places and events from previous generations. Does that mean the rest of us—including yours truly—are damned because for various reasons we are old-photo poor? No! We are not damned! We are challenged. We just have to look in other places besides Aunt Matilda's attic. We probably will not find photos of our particular ancestors, but we can collect pictures of the places our ancestors lived and the events experienced by the previous generations.

There are two Library of Congress websites that have large collections of historic photographs. Some of the images have been digitized and can be downloaded for free or you can order photographic reproductions. You can search the collections for specific subjects or you can just browse.



Arthur BOATFIELD &  
Jennie HALLARD  
July 1907

The Library of Congress American Memory site is at <<http://memory.loc.gov/ammem/browse/index.html>>. This page lets you browse for photos by topic or by time period. The site also has a wide range of other media. By clicking on LIST ALL COLLECTIONS you will get an alphabetical listing of the collections. For example, Chicago Daily News Photographs from 1902 to 1933; Daguerreotype Photographs from 1839 to 1864; and America from the Great Depression to World War II (1935-1945). The latter collection is so large, you can search for photos by geographic location.

The Library's Prints and Photographs Online Catalog is at <[www.loc.gov/pictures/collections/#](http://www.loc.gov/pictures/collections/#)>. You can browse by collection name or search by subject. It has all the items on the American Memory website as well as other Library of Congress holdings. However it does not include items belonging to other repositories that are linked on the American Memory site.

There are other websites that feature historic photographs you can download or order. I have listed a few of my other favorites in Bits and Bytes on page 2. Of course, you should always Google or Bing for images of the places your ancestors lived.

Don't ignore brick and mortar repositories that may have photographs of your ancestors' environment. Newspaper morgues are a good place to find old photos. Pages dealing with social, business and political events will have photographs of the participants—and newspapers were very good at listing the people in the caption. Who knows, maybe your ancestor is identified in a photo. The local historical society will have many old photos of the area and the residents. Some will be displayed in their museum, but most are filed away. Visit the society's library or research center and put on your white cotton gloves. You never know if your ancestor had their 15-minutes of fame.

So in the end we are all blessed, for we have the Library of Congress and other repositories that faithfully and carefully collected and preserved old photographs for us. 📷

## ***DIGITIZE, THEN RESTORE YOUR OLD PHOTOS***

**By Barbara A. H. Nuehring** [From the SKP Genies Newsletter Winter 2011]

Every old photo you have digitized can be improved with judicial editing—whether it just needs a touch of highlighting or you have to “replace” an eye and ear because of a nasty tear or water damage. When editing a digital photograph the professionals follow a standardized workflow. As a genealogist I think of it as a sensible seven-step process for restoring old photos. Regardless of what you call it or the photo editing software program you use, the techniques remain the same. (Just as we all follow standard genealogy research methods, but use different lineage databases to record our discoveries.)

### **THE RESTORATION PROCESS USED BY THE EXPERTS**

If you follow these steps sequentially you are bound to achieve good results.

1. Make a copy or copies. Never, NEVER, NEVER edit the original photo. Whether the original is one you took with your digital camera or the scanned image of an old photo, keep it safe on an external hard drive, DVD or CD. When you make your working copy, save it as a TIFF, BMP or your software's native format. Do not edit JPGs. Resolution is lost each time you save a JPG. Why use copies? If you mess up your “work in progress”, you haven't messed up the original.
2. Adjust the dimension you want and crop the image so you don't work on areas you don't need. If you choose to use your software's automatic adjustments to enhance the photo—crop it first. That way the software won't adjust the entire photo based on irrelevant data you will later crop out.
3. Retouch and correct the areas in the image. This is the most time-consuming and intense step if the photo is damaged. Take your time. Work it and re-work it until you are completely satisfied. Start with the simplest to fix and progress to the most complex. Work on the larger areas first, such as the background. Then move to the clothing and hair. Save the face for last. After each major fix, save the photo with progressive alpha suffixes attached to the name of the photo file. Thus, if the next correction isn't working



**Carl NUEHRING &  
Frieda BOETTCHER  
January 1904**

out you can easily go back to the previous rendition and start over from that point, not from the very beginning. If your photo-editing software uses layers, make corrections on separate layers. This provides you with the ability to try different adjustment techniques, delete a specific correction if you are not satisfied with it, and make comparisons by turning layers on and off.

4. Remove noise (i.e., dust and specks) or unwanted patterns (i.e., moire from scanned newspaper photos) from the image.
5. Adjust highlights, shadows and neutrals. In color photos, adjust skin color.
6. Adjust the brightness and contrast.
7. Sharpen the image. If you are planning on printing the photo, over-sharpen the image on the monitor. Printers have a tendency to soften pictures a little.

When you are satisfied with the results, save the final version of your restored photograph at the highest practical resolution. Then make it a Read-Only file. If you want to e-mail it to a cousin or publish it in your family history, you can always make a copy and reduce the resolution—but you cannot increase it.

### RESOURCES TO HONE YOUR SKILLS

Your particular photo-editing program probably has a users guide and many have a comprehensive tutorial to teach you the software's "tools" for accomplishing the workflow steps. Check the program's website. An About Dot Com site which can be found at <<http://graphicssoft.about.com/od/beginnerbasics/u/learnthebasics.htm>> has links to various programs' tutorials and guides. 📷

## BEGINNERS PITFALLS FALLS

### I HAVE SOME PHOTOS AND I DON'T KNOW WHO THEY ARE, SO I WILL THROW THEM AWAY.

[From the SKP Genies Newsletter Winter 2011]

Oh! Please don't! This is one mistake a lot of people make when they have photos and don't know who the people are.

First, look at all of the unidentified photos you have and see if anyone looks like someone who is identified in another photo.

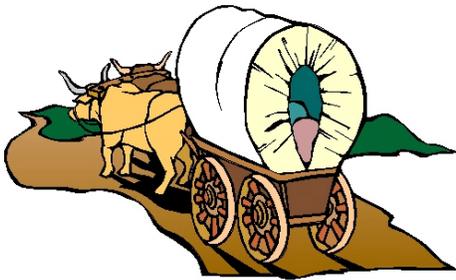
If this doesn't work, then make copies of the photo and send it to everyone in your family. That includes even your most distant cousins. Don't miss a one.

If you don't have a current address for someone, try to look it up on <[www.switchboard.com](http://www.switchboard.com)> or one of the other online phone directories. You never know when someone else may have the same photo and knows exactly who everyone in it is. This happened to me with an old photo of my husband's ancestors, so I know it can work.

Use Family Chronicles books on *Dating Old Photographs* and *More Dating Old Photographs* to try to estimate the time frame of the photo. If you have an idea which side of your family the photo may have come from, follow the descendants of everyone in that family that was living at the time you estimate the photo was taken. See if you can locate anyone who may know the identity of the person or people in the photo. Be creative with your search.

Whatever you do, don't throw the photos away. You may find someone in the future who can help you.

Check the Internet for websites that allow you to post your photos so more people have a chance to help you identify the people in them. 📷



# GREAT JOURNEYS INTO THE PAST

## MY 5<sup>TH</sup> GREAT-GRANDFATHER THOMAS CALHOUN (1735-1772)

By Bob Ed, SKP 7568

[From the SKP Genies Newsletter Winter 2011]

Thomas CALHOUN is one of the most fascinating and significant ancestors on the CALHOUN side of our family tree. He was born in Chester County, Pennsylvania in 1735. His father, John COHOON, was born in County Donegal, Ireland and emigrated about 1714 to the USA as a young boy with his father, Thomas COLHOUN, and two of his brothers. "The Thomas COLHOUN Family" name has been placed on the American Immigrant Wall of Honor at Ellis Island in New York Harbor.

Variations in the spelling of the name were not uncommon as most people could not write in those days and names were written by the notaries or the clerks and recorders of the courts and counties as they sounded to them.

Thomas' brother, James, married Anne GIST of Maryland. They had been living at Carlisle, Pennsylvania until 1771 when they moved to Baltimore. He became a leading merchant and was involved in politics. By 1772, he was already on committees advocating war, in common with authorities of other maritime cities and ports. These people fought the restrictions placed on them by England in the conduct of trade in spite of the blockade. During 1776, James and 17 others were authorized by the Second Continental Congress to sign Bills of Credit. About the same period, he was appointed Deputy to the Commissary-General of Purchases for the Continental Army. He was a member of the Reception Committee to General Washington during his visit to Baltimore on 8 September 1781. That same year, James contributed \$272.50 to the fund being raised for the Continental Army which was in bad straits. He became the first elected mayor of the city of Baltimore, Maryland, and his name appears on the Roll of Elders of the First Presbyterian Church in 1787 and for many years afterward.

Thomas CALHOUN became a trapper and an Indian Trader on the western frontier. He is listed among the inhabitants of Fort Pitt on 12 April 1761. On 23 December 1760, he was issued a trading permit by letter from Colonel Henry BOUQUET, Commander of Fort Pitt and environs, and he later operated a trading post in Tuscarawas near present day Canton, Ohio. There are numerous records dated between 22 December 1760 and 2 June 1763 recording the presence of trader Thomas CALHOUN at Fort Pitt and the areas to the west. This was during the period when the western boundary of the Colony of Pennsylvania was the Susquehanna River and the French and Indian War was in progress.

Thomas was involved in at least one life-threatening incident with the Indians which is related in *Fort Ligonier and Its Times*, by C. Hale SIPE, 1932, pages 164-165 as follows:

*"On June 1 [1763], the trader, Thomas CALHOUN, arrived at Fort Pitt from the Tuscarawas with the information that KING BEAVER, SHINGAS, WINGENUND and several other Delaware chiefs had come to his trading house on the Tuscarawas at eleven o'clock on the night of May 27, told him of the murder of a number of English traders, and warned him to leave at once. Said these Delaware chiefs to CALHOUN: "Out of regard to you and the friendship that formerly subsisted between our grandfathers and the English, we request you may think of nothing you have here but make the best of your way to some place of safety, as we should not desire to see you killed in our town. Be careful to avoid the road and every place where Indians resort." These chiefs then sent three Indians to conduct CALHOUN and his men, fourteen in all, to Fort Pitt.*

*"On May 29, as they were crossing Beaver Creek, they were fired upon by Indians, and all were killed except CALHOUN and two others. He reported to Captain ECUYER [Commanding officer at Fort Pitt] that, when the firing began, the Indian guides immediately disappeared, which caused him to believe that they*

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*had purposely led him and his party into an ambush. Upon CALHOUN's leaving Tuscarawas, or KING BEAVER's Town, he and his men were not permitted to take their guns with them, SHINGAS and KING BEAVER telling them that the three Indian guides would conduct them through the wilderness in safety. The leader of the Indians who ambushed CALHOUN and his party was the Delaware, TURTLE HEART."*

The two men in CALHOUN's party who survived arrived at Fort Pitt on 31 May. Thomas Calhoun lost his way and arrived on 1 June. Later, Thomas CALHOUN participated in the relief of Fort Pitt when it was in danger of being taken by the Indians.

During the period Thomas CALHOUN was an Indian Trader, he became acquainted with General HALDIMAND, who was Commander-in-Chief of all British Army forces in North America and who later became the first governor of Quebec, and with Colonel BOUQUET, who was the British Army commander directing the operations of the Indian War in that part of the country. In fact, it was Colonel BOUQUET who licensed Thomas CALHOUN to conduct his trading business on the frontier.

In exchange for their unpaid wages, these officers were given a large grant of land in Cumberland County, Nova Scotia. This land was situated on the south bank of the Petitcodiac River (in what is now Albert County, New Brunswick). The land was to be used to establish settlements of immigrant peoples from the colonies of Pennsylvania, New Jersey, Maryland, etc. They hired Thomas CALHOUN to manage this endeavor for them and he went to Hopewell, in present-day Albert County, New Brunswick in 1765. There in 1768, he married Rachel PECK, daughter of Abiel PECK, another pioneer in Albert County. Thomas and Rachel are the progenitors of the hundreds of CALHOUNS of Albert County, some of whom still live there to this day.

Quoting from the diary of Thomas' brother, William CALHOUN, written in July 1771 during a trip from Baltimore to Hopewell Township:

*"Upon this River [Shepody River] is Hopewell Township, owned by Adam HOOPS, claimed at the first settling of it. They laid out Germantown upon a rising land, about two leagues up the River, and left management of the Settlement to my brother, which did not succeed according to their wishes, occasioned by their sending a number of worthless settlers, some of whom had been brought up in the army, others had lived in Philadelphia, and had never been used to farming, but thought they were coming to get land, which produced spontaneously, without cultivation. But being landed here late in the fall, and their allowance of provisions which Mr. HOOP ordered them being given to them, they lived so extravagantly that by the 28<sup>th</sup> of December several of them ran out of provisions, and though my brother gave them all he possibly could spare, (it being a time when he couldn't go to any place in order to get a supply) yet it wouldn't satisfy them, but they gathered in a company and demanded more, saying they would have it, or lose their lives.*

*"This preremptory demand together with their threats, in case of refusal, alarmed my brother and put him on his guard, for fear of sudden surprise. Finding that they could get nothing for their threats, they set off for Cumberland in order to make a complaint, but it being very cold and deep snow on the ground they didn't go very far before they returned. One of their principal leaders had his feet badly frozen, and some of the others had theirs a little touched with frost. They afterwards quarrelled among themselves, and beat one another shamefully. In trying to suppress these outrages my brother (having the commission of a Justice of the Peace) had his authority condemned by the rioters who appointed a magistrate among themselves. The state of things being in this situation he could do no more than he had done to keep the peace among them (there being too much ice in the River and Bay to send any of the bold offenders to jail). All that he could do was to secure the provisions he had for his own use as well as he could from falling a prey to their bold schemes. Notwithstanding he kept apart what provisions he thought he could spare and kept sending it in proportion to their families, and took all the pains in his power to satisfy them, they still remained unsatisfied until a new supply of provisions finally arrived from Philadelphia. They now unanimously signified their displeasure at their lands, the laying out of which by the proprietor's directions highly dissatisfied them. Some of them ran away, others, who would do nothing for themselves, were kept dyking by my brother and making aboteaux for the proprietors' use. He gave them good wages, but after all means being used to keep them together that could be thought of without success, most of them got off one way or another. After continuing in the proprietor's employment for about five years, and finding his endeavors to make a settlement for the proprietors*

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*to no purpose without a better set of men, he (my brother) requested them to send another to manage their affairs, and was (notwithstanding his efforts to promote their interests) obliged to sue for his salary. The proprietors' affairs were next managed by Mr. Robert CUMMINS, but they still got along very poorly. Friday the 26th [July 1771], I went with my brother to Germantown, where I was kindly welcomed to the country by Mr. CUMMINS....."* [Except for the capitalization of surnames, spelling and punctuation are as they appear in the document.]

William had business connections in Baltimore, possibly with their other brother, James. One of Thomas' several endeavors was mining a good grade of grindstones on a little island in the Petitcodiac River near the mouth of the Shepody River called Grindstone Island. William would hire a sloop in Baltimore, take it up the East Coast to the Bay of Fundy and the Petitcodiac River, load it with grindstones, and take them to market in Baltimore. The Petitcodiac was a particularly treacherous river to navigate because of the extremely high tides that came in from the Bay of Fundy. In the Spring of 1772, Thomas, his brother William, a brother of Thomas' wife, and a couple others were drowned when their boat capsized while loading grindstones.

Thomas and his brother are buried in Riverside Cemetery, just north of Riverside-Albert in Albert County within view of Grindstone Island.

At the time of Thomas' death, his suit against the proprietors for his back wages, which had commenced in the October term of the Inferior Court of Common Pleas at Cumberland in 1771, had not been settled. His widow married an attorney, Robert DICKSON who continued the suit on behalf of Thomas' heirs. The suit was ultimately settled in favor of Thomas, and his heirs were awarded a large grant of land in present-day Albert County, New Brunswick.

For an interesting account of the trials and tribulations of the early days of the Hopewell Grant, including letters written by and about Thomas CALHOUN, see *The Petitcodiac : A Study of the New Brunswick River and of the people who settled along it*, by Esther Clark WRIGHT, Chapter IV, pages 26-37. This book is available at the Family History Library at Salt Lake City, Utah (call number 971.5 H2w). It has been microfilmed, and can probably be obtained at any Church of Jesus Christ of Latter Day Saints Family History Center for a very nominal fee.

Thomas CALHOUN was a young man of 37 years when he drowned at Grindstone Island. He had been married to Rachael PECK for three-and-a-half years and was the father of two sons: John born in 1770 and Thomas, born in 1772. His son, Thomas, married Freelove LEWIS and they had no children. John married Rebecca RAND and they had twelve children, the progenitors of thousands of CALHOUNS who lived throughout North America, including prominent early settlers on both sides of the border in the Puget Sound area.

The question is frequently asked about the relationship between John C. CALHOUN (1782-1850) of South Carolina, Vice President of the United States from 1825 to 1832. My fifth great-grandfather, Thomas CALHOUN and John C. CALHOUN were 3<sup>rd</sup> cousins one generation removed. 📷



Instant Photo Downloads! That's how the new Eye-Fi Wireless Memory Card is advertised, and it works like a charm. Using built-in WiFi technology, this new memory card downloads photos or scanned documents directly from any device that uses a memory chip. Just turn on your camera or scanner, and it does the rest.



The Eye-Fi comes in three formats: (1) Eye-Fi Connect X2 [WiFi]; (2) Eye-Fi Mobile X2 [3G]; and (3) Eye-Fi Pro X2 [3G] with geotagging. The Eye-Fi allows you to take a photograph in a cemetery and it is immediately sent to your computer, or to a file in the cloud. When you view the photo on your computer you can zoom in with the displayed google earth file to see the exact spot where it was taken. The Eye-Fi sends photos and documents to your iPhone, iPad, Android device, and to your computer or other mobile device. How great is that? More information is available at <[www.eyefi.fi](http://www.eyefi.fi)>. 📷

Photographs are a window into the past.

# ABCs

## THE A-B-Cs OF GENEALOGY

by Maryalice Gordon [ From Mar-Apr 2009 SKP Genies Newsletter]

### I - J - K - L

**I** is for **IGNORE SURNAME**. Fixating on a surname may limit the ability to find an ancestor, especially when using a digital database. Scanning the given names may result in success, especially if the surname is illegible or badly spelled, or even incorrectly indexed.

**J** is for **JOIN** a Historical Society. They offer a wide range of benefits for genealogists, from preservation and access to historical records to scholarly publications and educational events.

**K** is for **Kin** and/or **KINDRED**. My dictionary states that "kin" is relatives, family, related by blood, and "kindred" is relationship by birth or by marriage. Sounds similar, doesn't it?

**L** is for **LURK**. It may seem that one (or more) of your ancestors is indeed "lurking". They are staying hidden, but the entire definition of "lurk" includes "to stay hidden, ready to spring out, attack, etc; lie in wait." Many ancestors are "lying in wait" for you to find them. Happy hunting! 📷

### AWESOME SIGHTS ON AN INCREDIBLE SITE

The "What Was There" website collects old photos of buildings and uses Google Maps to show the location. Most have overlays using Google's street view function of the same location, so you can see what it looks like today. Incredible!

The home page is at <[www.whatwasthere.com](http://www.whatwasthere.com)> where you can search by entering city, county or state. On this page you can also contribute to the project by uploading your old photos and tagging them with location and year. On another page at <[www.whatwasthere.com/browse.aspx#](http://www.whatwasthere.com/browse.aspx#)> you can select a location from a map pinpointing the number of photos of the area. In either case you get thumbnails of photos. By clicking on the thumbnail you get a larger photo that gives you a choice to view details about the photo and the location, or to see the Google street view. On the street view you can right click on the photo and save it to your computer. Awesome! 📷

## From the Editor's Desk

By Carolyn H. Brown

Time flies, and nobody knows it better than the older generation. The year 2012 is upon us and soon the 1940 US Federal census will be released. In preparation for that historic even, the next issue of this newsletter will focus on using census records in your genealogy research. If you have had an interesting experience using any of the census records or if you have found a good substitute for missing census records please share your story by sending your article to: [BouseGenies@gmail.com](mailto:BouseGenies@gmail.com).



**Apr-May-Jun 2012:** *THE 1940 CENSUS AND A REVISIT TO EARLIER CENSUSES:* Techniques for using the census. What's changed in census research. (Deadline is 1 March 2012.)

**JUL-AUG-SEP 2012:** *SHARING, PUBLISHING & COPYRIGHT - PAPER & DIGITAL:* What to share and what not to share, when and how to share or publish. (Deadline is 1 June 2012.) 📷

# BOUSE GENIES NEWS

## 2011 GENIES IN THE DESERT - GENEALOGY TECHNOLOGY SEMINAR

The 2011 Genies in the Desert Seminar is in our past, and we have all had a great time sharing our wonderful experiences with our genealogy friends, and anyone else who would listen. Thanks to everyone who helped organize, advertise, work the tables, gather donations, made donations, and anything else you did for the seminar over the past year. It was our best seminar ever. We had a few less in attendance than last year with 65 registered. However, because of the our choice to purchase door prizes and other items, we only cleared \$705 which was quite a bit less than we did last year.

## FEBRUARY SKILL BUILDING WORKSHOPS

Carol Brown will give two full days of Skill Building Workshops on 3 & 10 February 2012, in the Bouse Community Building. The flyer and registration form have been distributed through the Bouse Genies Yahoo Group they are available on the website at:<<http://bousegenies.weebly.com/2012-workshops.html>>. Please pre-register for the workshop as we need to know how many people will be attending. The cost per workshop is \$20 per person per day.

You do not have to be a intermediate or advanced to gain knowledge from these skill building workshops. This is part of the genealogical learning experience. Even if you are not ready to write a book, an article or anything but enter data in your computer program, the lessons you will learn will help you.

You are asked to supply your own documents if you have them. If you do not, make sure you mark on your registration form that you need to have a document supplied. We must know how many copies of the special documents are needed, as well as how many handouts to make.

Bring your computer, and an extra extension cord to insure that you can get access to power. The Internet not available from the Bouse Community Building. Remember to bring your own bag lunch and drink.

If you have not previously done so, it is recommended that you check out at least one National Genealogical Quarterly and read every article. These article, even if they are not about your immediate family, will help you in your skill building process.

## OTHER CONFERENCES IN ARIZONA THIS WINTER

There will be two Family History Expos in Arizona this winter. The first will be one day, 17 January 2012 in Yuma. The second will be 20-21 January 2012 in Mesa. If you want to join the group going to the Mesa Expo and need a ride, please contact [GenieCarol@gmail.com](mailto:GenieCarol@gmail.com).

## 1940 US FEDERAL CENSUS TO BE RELEASED IN APRIL 2012

The 1940 Census is about to be released, and we have been asked to help index the part of Yuma County in 1940 that is now La Paz County. The Arizona Genealogical Advisory Board will be contacting us to let us know what are to do and how to proceed. Information regarding the indexing project will be posted to the Bouse Genies Yahoo Group. 📷

 **HINT:** A solid clue for dating and determining the location of a photograph may be outside the photo! Look on the frame or the back of the picture and you may find a Photographer's Imprint. This will tell you the name of the photographer or company that took the picture and the city where the business was located. With this information, start looking through the city directories and telephone books. When you find the photographer listed, you will have narrowed down the time the picture was taken. 📷



## WHAT'S HAPPENING?

Don't let the Winter blues get you down when the holiday season ends. Take a big dose of genealogy— attend a conference or seminar to pep-up your research skills.

### Family History Expos

17 January in Yuma, Arizona

20–21 January in Mesa, Arizona

24–25 February in St. George, Utah

Info at: [www.familyhistoryexpos.com/expos.aspx](http://www.familyhistoryexpos.com/expos.aspx)

### Roots Tech Conference

2–4 February in Salt Lake City, Utah

Info at: <http://rootstech.familysearch.org/>

### Fairfax Genealogical Society

23–24 March in Vienna, Virginia

Info at: [www.fxgs.org/programs.conference.php](http://www.fxgs.org/programs.conference.php)

### Root Cellar Genealogical Society

31 March in Fair Oaks, California

Ask for info at: [rootcellarsgs@gmail.com](mailto:rootcellarsgs@gmail.com)

### NGS National Conference

9–12 May in Cincinnati, Ohio

Info at: [www.ngsgenealogy.org](http://www.ngsgenealogy.org) 📷

## Bouse Genies Meeting Schedule

13 & 27 January 2012

3 & 10 February 2012 -Workshops

24 February 2012

9 & 23 March 2012

6 & 20 April 2012

4 & 18 May 2012



## THOUGHTS FOR THE NEW YEAR

Ever wonder about those people who spend \$2.00 apiece on those little bottles of Evian water? Try spelling Evian backwards: NAIVE.

If you take an Oriental person and spin him around several times, does he become disoriented?

If people from Poland are called Poles, why aren't people from Holland called Holes?

Why do we say something is out of whack? What's a whack?

If a pig loses its voice, is it disgruntled?

If love is blind, why is lingerie so popular?

When someone asks you, "A penny for your thoughts" and you put your two cents in . . . what happens to the other penny?

Why is the man who invests all your money called a broker?

Why do croutons come in airtight packages? Aren't they just stale bread to begin with?

When cheese gets its picture taken, what does it say?

Why is a person who plays the piano called a pianist but a person who drives a race car not called a racist?

Why are a wise man and a wise guy opposites?

Why do overlook and oversee mean opposite things?

Why isn't the number 11 pronounced onety one?

"I am" is reportedly the shortest sentence in the English language. Could it be that "I do" is the longest sentence?

If lawyers are disbarred and clergymen defrocked, doesn't it follow that electricians can be delighted, musicians denoted, cowboys deranged, models deposed, tree surgeons debarked, and dry cleaners depressed?

If Fed Ex and UPS were to merge, would they call it Fed UP?

Do Lipton Tea employees take coffee breaks?

What hair color do they put on the driver's licenses of bald men?

I thought about how mothers feed their babies with tiny little spoons and forks, so I wondered what do Chinese mothers use? Toothpicks? 📷