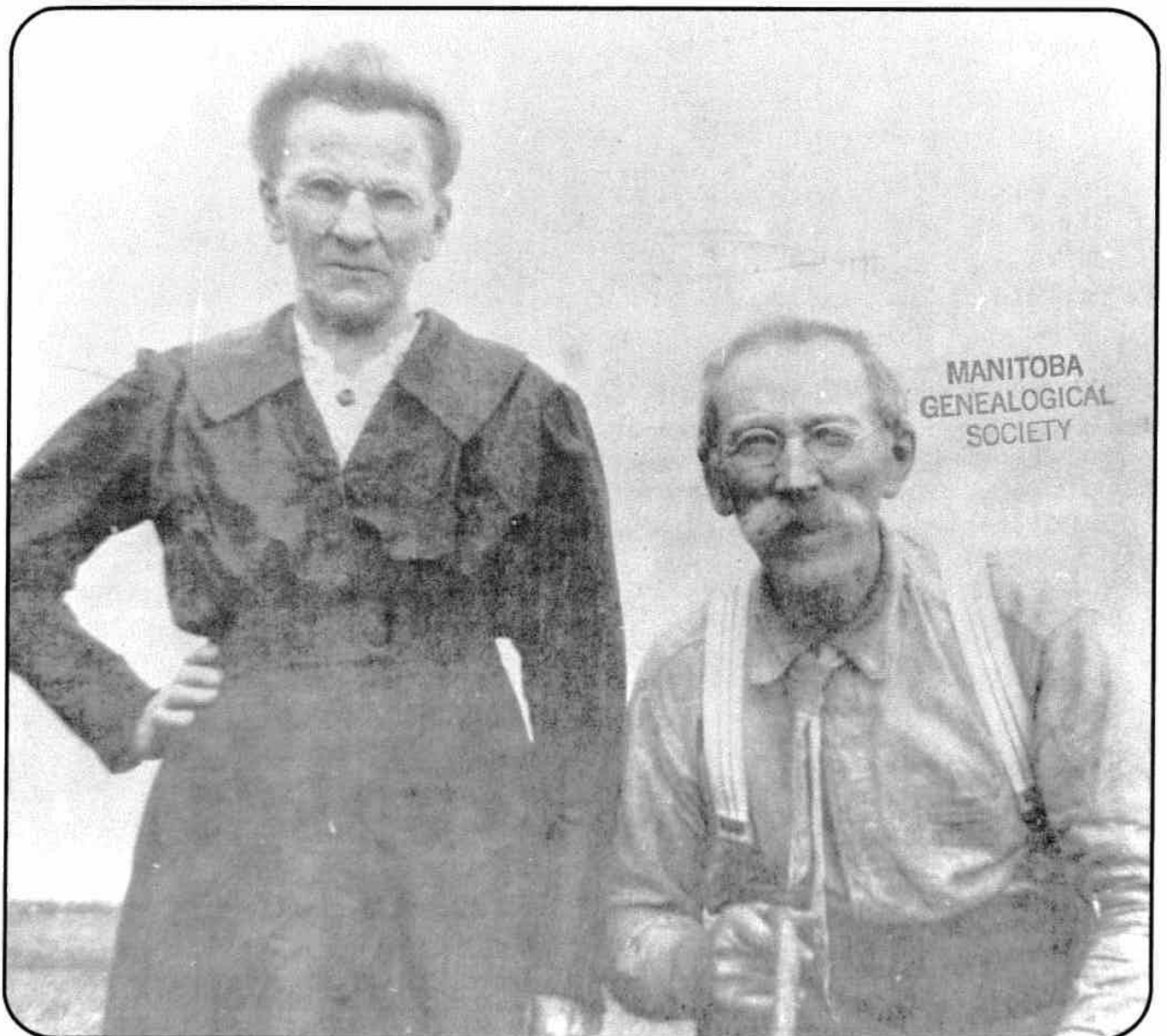


generations

The Journal of the Manitoba Genealogical Society

VOLUME 2, NO. 2 SUMMER, 1977



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COVER: The images of Eric Jonasson's great-grandparents, John Dipple (1851 - 1926) and his wife Elizabeth Gemmer (1854 - 1941), were captured on this photograph taken in the early 1920s, providing us with a typical example of how photography can help researchers to better understand their ancestor's personal characteristics. This particular photograph was copied by Eric Jonasson using a standard 35 mm camera and the techniques described in his article on photography and appears on our cover by permission.

generations is published quarterly by the Manitoba Genealogical Society, Box 2066 Winnipeg, Manitoba R3C 3R4. The editor invites articles and news items from all members of the society, and from anyone else having a serious interest in genealogical research. Manuscripts should be typewritten, double-spaced, with adequate margins and addressed to the Editor, Generations.

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The Manitoba Genealogical Society would like to thank the firm of CARTO GRAPHICS for providing the technical facilities necessary for producing the artwork and cover of this issue of generations.

GENERAL REMARKS

The Manitoba Genealogical Society publishes generations on a quarterly basis for the benefit of its membership. When the society was first established, it was decided that the following timetable would be used in the printing and mailing of each issue for the calendar year:

- No. 1: SPRING - printed in March, mailed in early April
- No. 2: SUMMER - printed in June, mailed in early July
- No. 3: FALL - printed in September, mailed early October
- No. 4: WINTER - printed in December, mailed early January

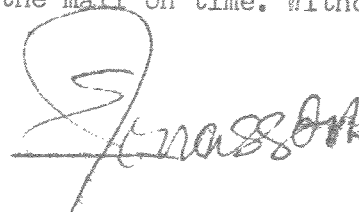
Up to this point in time, all issues of generations have been printed and mailed about 2 months late. However, with this issue, we are right on time. We sincerely hope that we will be able to maintain this timetable from this point on and that you will come to expect your copy at the appointed times throughout the year.

Possibly the major reason for our continual lateness is the fact that all of the issues we have published to date have largely been the result of the work of only three people. While we have received help from one other person on one occasion, it is obvious that this is not really enough support to guarantee that future issues will be out on time. It should be remembered that all people who are actively working for the society are doing so on their own leisure time, and as such can only be expected to contribute as much time as they feel they have available for the society.

We have now received one article written by one of our members other than myself and Liz, my wife, which will be appearing in a future issue of the journal. However, we always welcome more and encourage any of our members to contribute articles when and where they can. If you are at a loss regarding what to write about, contact either myself or Ainslie Sim. We have lots of ideas.

A couple of members have also come forward to volunteer their services in typing the masters, etc., which I am quite sure that Ainslie Sim welcomes indeed. Again, if we had more volunteers, then the amount of work each would have to do would be quite small and the burden of turning out the journal would not fall on just a few shoulders. If you would like to help with the typing of masters or the printing, collating and mailing of the various issues, please contact either myself (885 5792) or Ainslie (832 5720) for further information.

The success of any publication is directly connected to the amount of support it receives. With more help, we will be able to increase the size of the journal and guarantee that the issues will be in the mail on time. Without the support that is required



Eric Jonasson, President

PHOTOGRAPHY FOR THE GENEALOGIST

by Eric Jonasson

Photography, in one form or another, has existed as a popular process since 1839. Millions upon millions of photographs have been produced in the interim and many families at one time or another have posed in the photographer's gallery or before the "family photographer". Most families have kept photograph albums, passing them down from generation to generation to the present day. In some of these albums, the names of the people appearing in the pictures have been written on the back of the photo or appear to one side of the photo in the album, and those fortunate enough to have an annotated family album can add a new dimension to their genealogies by including copies of these photographs in the written account of their family tree. Sometimes these photographs can even provide information such as the approximate date of birth of an ancestor, providing the approximate time the photo was taken can be ascertained and the age of the ancestor at the time of photo roughly estimated.

The purpose of this article is to provide the reader with a basic history of the development of commercial photography, detailing the unique characteristics of the various types of early processes which have enjoyed popular useage at various times so that dating a photograph (within reasonable limits) will be relatively simple. In addition to the discussion on older processes, other uses of photography in genealogical research have been included, as well as a special appendix which provides information on the cleaning and caring of old photographs.

EARLY HISTORY OF PHOTOGRAPHY

The very first photographic process that was commercially successful was the daguerreotype, introduced by a Frenchman, Louis Jacques Mande Daguerre, in 1839. Within a few months photographs, called "daguerreotypes" were being produced in virtually every country of the then civilized world. Between 1840 and 1860, it is estimated that more than 30 million daguerreotypes were made in the United States alone. Nobody knows how many of these survive today.

The daguerreotype differs from other photographs due to the unique characteristic surface of the plate on which the image appears. Daguerreotypes were made on highly polished, silver-plated copper sheets that were exposed to vapours of iodine and then bromide to create the light sensitive surface. The plate was then exposed in a camera and developed over vapours of mercury, which caused the latent image to become visible. Because this image is very delicate, the daguerreotype plate was placed under glass in a small case made from imitation leather or pressed cardboard.

Daguerreotypes were made in several sizes, the most common size being the 1/6 plate (2 3/4" x 3 1/4"). The common denominator of all daguerreotypes which make them easy to identify is that they seem to be like pictures on mirrors. In fact, they are often referred to as "mirror pictures". Daguerreotypes must be held at a slight angle so that a black or dark background is reflecting on it in order for the image to appear "positive", otherwise the image appears to seem

more like a negative. As well, most daguerreotypes were literally "mirror images", that is, reversed left to right, with any printed matter appearing in the picture coming out backwards.

Daguerreotypes were most common in the period from 1840 to 1860, although some photographers continued to use the process late into the 20th century. However, it has been ascertained that no professional photographers were actually earning their livings making daguerreotypes later than 1870.

During the 1850s in England, Frederick Archer and Peter Fry developed a process by which a photographic negative could be made on glass. The image produced by this method was sharp, clear and reproduceable in quantity as a positive (with the daguerreotype, a new photograph had to be taken each time a copy was required). The first large-scale use of this process was in making a type of photograph known as an ambrotype.

The potential of the ambrotype system was quickly seen by American photographers looking for cheaper methods of making photographs, and in the period from 1855 to 1870 the ambrotype was a popular process.

Ambrotypes were made in much the same way as daguerreotypes (the process behind the ambrotype negative is explained later in this article). As ambrotypes were made on glass and not on metal, they were quite fragile, making it necessary to provide a protective, glass cover and a hard case. Essentially, the ambrotype was a somewhat underdeveloped negative which was slightly bleached after development. In order to obtain a "positive-looking" image, a dark paper backing was placed behind the ambrotype plate in the protective case. Sometimes, a dark varnish was used in place of the dark paper backing, or a dark-coloured glass was used in the first place.

These plates were made in the same sizes as the daguerreotypes and were placed in the same types of cases as the earlier process. Most, if not all, of the ambrotypes were made between 1855 and 1870.

An offshoot of the ambrotype was the ferrotype, more commonly called a tintype. Invented in 1856, the tintype process was essentially a method of substituting a small piece of japanned iron for the glass plate used in the ambrotype and gained popularity because of its relative cheapness.

The tintype gained wide acceptance about the time of the American Civil War, because it provided a cheap picture that was quick to make and that would not break if sent through the mail. This made it easy for both soldiers away at the war and their people at home to exchange photographs of one another.

The tintype image, when first introduced, was often quite dark and delicate and if handled too roughly often resulted in the picture being rubbed off. Consequently, photographers often placed them in the same cases used for daguerreotypes and ambrotypes. These cases also served to give the cheaper tintypes a more expensive look. After 1865, very few tintypes were placed in these cases.

Modifications in the process about 1870 resulted in an image which was a rich chocolate brown in colour. Although not all photographers used the brownish plates, there are still many around to testify to a wide usage. It is safe to assume that tintypes with the rich brown colouring were made after 1870. Those with a black or deep gray colour, however, could have been made at any time during the life span of this process.

The greatest number of tintypes were produced during the period from 1856 to 1900, although the process continued as a viable operation well into the 20th

century and as late as 1940 were still being produced at resort areas and at amusement parks.

The preceding three processes were unlike modern photographs in that the image was exposed onto metal or glass, which served as the final product. The first process using negatives to make positive prints on paper was developed by William Henry Fox Talbot and introduced in 1839, about the same time as the daguerreotype. However, the calotype, or talbotype, did not gain the same widespread appeal. The calotype was made from a paper negative and one of its major drawbacks was that the grain of the paper negative often showed through onto the positive print. The daguerreotype did not experience this type of problem and because of its sharp clarity ultimately gained supremacy in the marketplace. Calotypes were made from 1840 until about 1857, although most examples of this process will only be found in Europe, American photographers preferring the daguerreotype process.

The first glass negative was developed by Claude Felix Abel Niepce in 1847 and further refined by Frederick Archer in 1851. Archer's process, known as the collodion or wet-plate process, consisted of using collodion as a coating material on a glass plate in which the light-sensitive compounds were suspended. These plates had to be exposed and developed while still wet (hence the name "wet-plate") which required photographers to have a darkroom close at hand in order to prepare the plates before exposure and develop them immediately after exposure. A slight modification of this process produced the ambrotype which was discussed earlier.

From the onset of the wet-plate process, numerous experimenters attempted to develop a process which could be exposed when the coating was dry and that would not require immediate development after exposure. As early as 1874, Richard Kennet, a British merchant, was supplying dry-plate negatives to photographers. In 1878, Charles Bennett, a British photographer, produced a dry-plate coated with an emulsion of gelatin and silver bromide, which was essentially similar to plates in modern use. This method of producing negatives was used from 1880 until about 1920, and can be found even today being used for special purposes. The dry-plate process, also on glass plates, was a major breakthrough for the photographer because they could be bought already prepared and sensitized, thus eliminating the need for a darkroom to be readily available to the photographer.

The negatives created from both the wet-plate and dry-plate processes were exposed onto albumen paper. This type of photographic paper was invented by L.D. Blanquart-Evrard in 1850 and was universally accepted by photographers at the advent of the wet process in 1851. The paper used is very thin, almost like a sheet of airmail tissue, and the surface usually has a high gloss. The paper got its name from the way it was made. The surface of a good grade of writing paper was coated with a substance made from the whites of egg, and then was sold "albumenized" to the photographer who sensitized it by floating it in a light sensitive solution, thus creating the "emulsion". Prints were made by exposing the albumen paper to the light of the sun, often for several hours. Albumen prints were in fact "printed out", that is, the positive image was made by exposure to light rather than by chemical action and development. The image created on this paper has a war sepia-brown colour to it.

Albumen papers were in common usage from 1851 until about 1895. Because of the thinness of the paper, the photographs were often mounted on a card backing. The two major mounting processes were the *carte-de-visite* and the cabinet photograph.

The carte-de-visite was used from 1857 until the 1890s, although its most popular period was the 1860s. This mount was comprised of an albumen print mounted on a card back and were normally 2 1/4" x 3 1/2" or 4 1/4" x 2 1/2" in size. These cartes could be placed in albums ranging from 5" x 6" (holding 1 carte per page) to 10" x 14" (holding 4 cartes per page) in size and containing from 12 to 60 pages.

The cabinet photograph was made by the same process and had the same general appearance as the carte-de-visite except that they were made in larger sizes, the most popular being a 4" x 5 1/2" photograph on a 4 1/2" x 6 1/2" card mount. Albums were also available for these photographs. They were popular from 1866 until the period 1910-20 and gradually came to replace the carte-de-visite. They enjoyed their greatest popularity in the 1880s.

In both the carte-de-visite and the cabinet photographs, the portraits are generally undistinguished, the poses stereo-typed and the view of those being photographed normally a full length shot. In the beginning, the background for these pictures was generally simple and uncluttered, but as they gained in popularity, photographers introduced more elaborate backgrounds consisting of ornate furniture, corinthian columns, and painted backcloths depicting all types of scenes.

About 1883, American inventor, George Eastman, produced a film consisting of a long paper strip coated with a sensitive emulsion. In 1889, Eastman produced the first transparent flexible film in the form of ribbons of cellulose nitrate. The invention of roll film marked the end of the early photographic era and the beginning of the period with which people today are most familiar.

At the advent of roll film, other photographic papers were making their introduction onto the commercial market. One of the earliest of these was carbon paper, which was actually in use between 1864 and 1900. This paper was made by coating a smooth, heavy paper with gelatine containing carbon powder. The photographic image was created by light falling on and hardening the gelatine, with the unexposed gelatine being washed off after exposure. This paper produced rich images in sepia, purple or black but was not widely used in portraits, however.

Cyanotypes, which were popular from 1835 to 1910, were blue coloured prints on paper. These were almost the same, if not exactly the same paper that today is used for making blueprints of building plans.

Other gelatin-based papers appeared about the same time as cyanotypes and were popular for a short time. Paper about as thick as writing paper was coated and sold presensitized. Because they were developed chemically, they were faster than albumen prints and can be characterized by the variety of image colours available - from yellow to brown to purple to black. These gelatin papers were popular from 1888 until about 1920.

During the 1890s, the bromide papers first made their appearance. These papers are the same as modern day paper types. Earlier prints using this type of paper often have a "bronzed" metallic silver look to them.

The 20th century saw the technology of photography advance at an accelerated rate. The first commercial colour film was introduced in 1907. The 35mm camera, which today is a must for amateur and professional alike, made its debut in 1925. In 1935, the first of the colour slide films came on the market to be followed six years later by the colour negative for making colour prints. However, most of the fascination with photographs seems to gravitate around those old processes which were popular in the 19th century, processes which disappeared with the new century and the new technology.

OLD PHOTOGRAPHIC PROCESSES IN A NUTSHELL

The following short list describes the popular processes of the 19th century in such a way as to assist in the quick dating of old photographs. However, as many of these processes were popular over a wide period of time, it may be necessary to resort to other means of identification in order to establish the date of photography more precisely. If the people shown in the photograph and their approximate dates of birth are known, it may be possible to roughly estimate their ages at the time the photograph was taken, thereby establishing an approximate date of photography. As well, the date may also be ascertained by examining the style of the clothing being worn by those photographed and comparing it to examples of period clothing contained in various histories of dress and fashion. Sometimes, the photographer's name and place of business may also appear on the front or back of the photograph, making it possible to establish a rough date by consulting local business directories to see when his business was in operation. By using all of these "processes of elimination" it is often possible to establish the date of the taking of the picture to within about 5 years of the actual event.

DAGUERRETYPE

Period: 1840 - 1860. Most popular before 1855. Some made as late as 1900.

Characteristics: Delicate image on highly polished, silver-plated copper sheet. Looks like a mirror with a photograph on it. Appears as a negative when viewed from the wrong angle. Usually placed in a protective case. Many were signed by photographer.

Sizes: $6\frac{1}{2}" \times 8\frac{1}{2}"$, $4\frac{1}{2}" \times 5\frac{1}{2}"$, $3\frac{1}{4}" \times 4\frac{1}{4}"$, $2\frac{3}{4}" \times 3\frac{1}{4}"$, $2" \times 2\frac{1}{2}"$. The most popular size was $2\frac{3}{4}" \times 3\frac{1}{4}"$.

AMBROTYPE

Period: 1855 - 1870

Characteristics: Image is on glass, which is usually either dark or backed with a black material. Actually a negative that looks positive because of the backing. Has a characteristic "gray" appearance when viewed without backing. Usually in cases like daguerreotypes.

Sizes: Same as daguerreotypes.

FERROTYPES (TINTYPES)

Period: 1855 - 1940. Most popular period 1855 - 1900.

Characteristics: Black or deep gray positive image on piece of japanned iron. Were put into cases like daguerreotypes before 1865. Chocolate-brown plates were introduced in 1870 but were not used by all photographers.

Sizes: Range from $2\frac{1}{2}" \times 2"$ to $10" \times 4"$.

ALBUMEN PRINTS

Period: 1851 - 1895

Characteristics: Made on paper which was extremely thin and smooth with high gloss. Image was sepia-brown and print was usually mounted to protect it. Albumen prints were made by "printing out" in contact with glass negative.

Photographers sensitized paper. Used to produce carte-de-visite, stereoscopic photographs and cabinet photographs.

Sizes: Varies.

CARTE-DE-VISITE

Period: 1857 - 1890. Most popular in 1860s.

Characteristics: Were albumen prints mounted on a card backing. Generally had name and address of photographer beneath the photograph or on back of card. Name of sitter often found on front beneath photograph printed in black or red. Generally have only narrow margin of card surrounding photograph. Before 1870 card mounts had square corners, after this time generally have round corners. Could be put in albums.

Sizes: Most popular sizes were $2\frac{1}{4}$ " x $3\frac{1}{2}$ " and $2\frac{1}{2}$ " x $4\frac{1}{4}$ ".

CABINET PHOTOGRAPHS

Period: 1866 - 1900s. Most popular in 1880s.

Characteristics: Much the same as carte-de-visite, except that they were larger in size. Could be put in albums.

Sizes: Most popular was a 4" x $5\frac{1}{2}$ " photograph on a $4\frac{1}{2}$ " x $6\frac{1}{2}$ " mount.

CARBON PAPER

Period: 1864 - 1900

Characteristics: Smooth, heavy paper. Rich image in sepia, purple and black tones. Not widely used as a printing method.

Sizes: Varies.

CYANOTYPE

Period: 1885 - 1910

Characteristics: Blue print paper used for making prints with blue tones. Popular because of ease of use.

Sizes: Varies.

GELATIN PAPERS

Period: 1888 - 1910

Characteristics: Paper as thick as writing paper was coated and sold presensitized. Developed chemically. Was much faster than albumen paper. Image colour varied from yellow to brown to purple to black.

Size: Varies.

BROMIDE PAPERS

Period: 1890s to the present

Characteristics: Variety of surfaces, weights, and textures. Image tones were generally black or blue-black in colour. Present day printing papers are essentially evolved from these papers, which in the 1890s were the first practical printing papers that could be used for enlarging. Early prints of this type have "bronzed" metallic silver look.

Sizes: Varies.

USING PHOTOGRAPHY IN GENEALOGY

Photography has a wide variety of applications in genealogical research and documentation. Perhaps the most common use is for pictures of living family members to be included in the printed family tree, in addition to those old photographs of ancestors from the family album. It is very advantageous to include a picture of each family member named in the written genealogy, and in fact should be encouraged even more than it has been. While it is interesting to read about the life of an ancestor or cousin, it is even more interesting and personal if we also have the opportunity to see what that person looked like!

In many written genealogies, the compilers have often used photographs which were supplied by their relatives. While some of these pictures are quite good and provide us with an excellent image of the person concerned, many are quite poor in quality, providing very little information about the physical appearance of the people in them and would probably have improved the overall quality of the printed family tree if they had not been included at all. Many of these poor photographs have been greatly enlarged from fuzzy or out of focus pictures or tend to show an entire family together on a single, small picture. The best photographs to obtain for a printed genealogy are those which tend to show only the head and shoulder areas of one person, and not group shots or full length photos, although the latter types can be used to supplement the close-ups. While this is not always possible, especially with relatives or ancestors who are no longer living, it is possible with those relatives who are still around. When requesting photographs from family members, it is very important to stress the importance of obtaining a clear, good photograph, preferably in black and white. As many people today have at least one camera in their homes, it is not an impossible request. Once each relative realizes the importance of a good photograph, compilers will stand a better chance of obtaining them for their printed work. Careful explanation of the importance of quality photographs will help to eliminate the remarks made to the family historian after the genealogy has been printed, such as, "If I'd have known you were going to print that photo I sent to you, I would have sent a better one!"

Although the major emphasis of photography in genealogy is to provide pictures of family members, there are many other types of photographs which can be used to add a spark to any family tree. Photographs of family gatherings, the family farm, the countryside in which the family grew up or passed through all help to make the story of the family a bit more interesting and provides the opportunity to "visit" those places where the family lived without ever leaving your own living room. The various provincial archives and the Public Archives of Canada have extensive photographic collections showing activities that took place throughout the province or country at various times. These can include pictures of old threshing machines in the fields, floods, snowstorms, the ship on which "grandad" came to Canada, old craftsmen working at their trades and the view of the main street in the old home town in the "good old days", to name but a few. The archives will often provide copies of these photographs for a small fee and by including them in the printed genealogy along with the family photos, the various activities in which the family participated can be brought to life on the pages. In using old photographs, the only limitation you might have is your imagination.

By photographing the tombstones of relatives and ancestors, documentary proof can be provided on the vital information contained on them, information

which might not be available anywhere else. This serves to illustrate just one more area where photography might help the genealogical researcher (using photography in recording cemetery inscriptions will be dealt with further in an upcoming issue of generations). As well, modern photography has given us the means to "microfilm" documents and papers on our relatives or to "copy" old photographs of our ancestors, for which no negatives now exist, right in our own homes using many everyday cameras and special types of films. Some of the fine points on how to get started copying your records and photos are discussed briefly in the next section.

COPYING RECORDS AND PHOTOGRAPHS

It is not difficult to set up photographic equipment and copy records and photographs for your own use, provided you have access to the right equipment. The ability to do this is particularly desirable when you are away from home because so many people do not want to loan old photographs or documents of which they may have but one copy.

Inexpensive cameras will be, for the most part, unsuitable for most copying purposes because they have a "fixed" lens which will not allow them to focus closer than about three feet. The most appropriate camera to use in copying is one which has fully adjustable focusing, that is, it can be focused exactly on objects as close as 18" or as far away as infinity. Most of the adjustable cameras use 35mm film, and there are some available which are quite reasonable in price. However, it is possible to move in closer than the camera's minimum focusing distance by putting a "close-up lens" over the camera lens, much like adding a filter. These close-up lens are quite inexpensive and can be obtained from most camera stores. Your photo dealer will be able to help you select the proper set of close-up lens for your camera.

The selection of the correct film to use in copying old photographs or documents is the most important aspect of copy photography after the camera. The following films have been used successfully by the author. All of these films are black and white and are available in 35mm rolls.

Kodak Panatomic X: A panchromatic film of medium contrast, ultra fine grain, and very high resolution. It is suitable for copying continuous-tones (ie. photographs are continuous tones), particularly when large enlargements are going to be made from the negatives. It is also good for copying old letters or other handwritten and printed records.

Kodak Plus-X Pan. A panchromatic film of medium contrast, fine grain and high resolution. It is suitable for copying continuous tones and, to a lesser degree, handwritten documents.

Kodak Tri-X Pan: A panchromatic film of medium contrast, very fine grain and medium resolution. It is suitable for copying continuous tones. This is probably the best film to start with because of its "wide latitude" in exposure, that is, it is not easily over-exposed or under-exposed. Once the techniques of copy photography have been learned using this film, researchers can then progress to the other films mentioned here.

Kodak High Contrast Copy Film: A panchromatic film of high contrast, ultra fine grain and very high resolution. It is most suitable for copying old printed documents, or for copying printed works on which both printing and photographs appear.

Before embarking, camera in hand, on a trip to copy each of your relatives' family photograph albums, be sure to make some trial exposures in order to select the film with which you will feel most comfortable and which you feel will adequately do the job. All of the above films can be processed for you at your local photo dealers. When you take the exposed rolls of film in to have them processed, order "fine grain development" for the best results.

When copying old photographs or documents, you should have some way of ensuring that your camera remains steady during the exposure and that you have some means of illuminating the document being photographed. There are many types of copying equipment around for you to choose from, some expensive and others not so expensive. You can also consider designing and building your own. Those who would like to become more involved in copying their own records should obtain a copy of the Kodak publication Copying which is an inexpensive guide to copy photography and shows many of the techniques and equipment related to this subject.

BIBLIOGRAPHY

The following bibliography lists the various books and articles which were consulted when writing this article. Most of them contain much more information on dating or copying photographs and should be consulted by those wishing to pursue this subject further.

Castle, Peter: Collecting and valuing old photographs. London 1973. An excellent book on old processes and on cleaning old photos.

Close-up photography. Published by Kodak. Technical publication N-12A. This is an inexpensive guide to close-up photography.

Copying. Published by Kodak as Technical publication M-1. This is the best publication on copying for beginners and is quite inexpensive. Has all the basics of the process.

Gernsheim, Helmut: The history of photography. London 1955

Kirkham, E. Kay: Simplified genealogy for Americans. Salt Lake City 1973. Has a short chapter on copy photography.

Newhall, Beaumont: The History of photography from 1839 to the present day. New York 1964.

Simmons, Robert: Close-up photography and copying. New York 1961. One of the best books on copy photography. For the advanced or serious student.

Time-Life Library of Photography. Time-Life Books, New York 1970-72, 17 vols. Contains many interesting photos and good section on cleaning old photos

Zucker, Harvey: "Old-time processes: how to identify and date them"

APPENDIX: CLEANING AND PRESERVING OLD PHOTOGRAPHS

The greatest problem with cleaning any old photographs is the possibility of ruining the photographic image, no matter how careful one is. This should be clearly understood from the beginning. Peter Castle, author of Collecting and valuing old photographs, says "the best advice to those who want to clean daguerreotypes and ambrotypes is - don't!".

In most cases, photographs should be taken to experts for cleaning. However, even the expert may not succeed without ruining the image, an aspect which should be carefully considered before any decision on cleaning is made. For those who wish to do their own cleaning, the following guidelines should be followed faithfully. While results cannot be guaranteed by using these methods, they have been proven effective in cleaning the various types of photographs without damage to the image in many cases.

DAGUERREOTYPES

The chemicals used in the cleaning process are usually harmless to daguerreotypes, but since old materials are unknown quantities, it is best to make a record copy beforehand. This can be done by copying the daguerreotype yourself using a good 35mm camera (or better) or by sending it to a commercial photographer. The latter is recommended.

In cleaning the daguerreotype, first remove it from its case taking care not to damage the frame. Hold the plate only by the edge and do not touch or rub the image at any time for any reason. Remove the paper seal and gently wash both the glass and plate in distilled water to remove the surface dirt. During this process, hold the plate by the edge only and do not touch the image. After this, place the plate face up in a solution made up as follows:

Distilled water.....	500 cc
Thiourea.....	70 grams
Phosphoric acid (85%).....	80 cc
Non-ionic wetting agent.....	2 cc
Top with distilled water to make a total solution of 1000 cc.	

While in this solution, agitate gently by rocking the tray. The tarnish will usually disappear in four or five minutes. After the tarnish is gone, wash off the thiourea solution by immersing the plate in distilled water. Then pour additional distilled water on the front and back of the plate (Only distilled water should be used throughout to avoid contamination of the plate). Do not touch the image at any time. To prevent the formation of water spots and to hasten drying, pour 95% grain alcohol over the plate to clear the water off. Drain and allow to dry. Do not expose the plate to heat. After the cleaning process, reseal the daguerreotype before replacing it in its case. The correct way of resealing should correspond to the way the plate was sealed before beginning the cleaning process.

No daguerreotype should ever be in contact with its glass. If no mount is available, a thin strip of black paper or thin card should be used as a separator. Should the metal mounts need cleaning, they should be gently washed in diluted ammonia. No metal polish should be used.

AMBROTYPES

Ambrotypes are collodion negatives on glass, the negative having been given the appearance of a positive by the black or dark brown varnish with which the back of the glass is coated or by the black or dark paper placed behind the negative. Frequently, both the photographic image and the backing are on the same side on the glass.

In most cases, the problem with damaged ambrotypes generally involves not the image itself but the backing. If the varnish backing has been damaged or is crumbling, there is nothing that can really be done. Attempts to remove the varnish will result in the removal of the image as well. A fresh application of varnish is also hazardous as it may dissolve or damage the original coating and with it the image as a result of chemical reaction.

To restore the image, which will generally appear to have bits chipped out of it, it is usually only necessary to place a new piece of black paper behind the glass negative. This can be done irrespective of whether varnish or paper was used as the original backing. The non-image side of the glass negative plus the protective cover glass can be wiped with mild soapy water to remove surface dirt. The ambrotype can then be returned to its frame.

FERROTYPES (TINTYPES)

Tintypes can be gently washed in pure alcohol. This will remove the surface dirt, and should not damage the image. Although the plate is tough, the image is extremely delicate and should be treated in the same manner as one would treat daguerreotypes.

EARLY PHOTOGRAPHS ON PAPER

Common sense is the best guide to the preservation of early photographs on paper, and a few basic rules can be applied.

Do not expose the photograph to direct sunlight.

Never allow photographs to become too damp, and never allow them to become too brittle by keeping them for long periods in over heated rooms.

In the case of old photographs, it is best to keep them separate in semi-transparent envelopes, and then boxed. Do not overfill boxes.

SPECIAL NOTE: If in doubt about cleaning - DON'T! It is better to seek advice from the provincial archives or from a reputable commercial photographer than to run the risk of damaging an original and unique record of the past.

ORAL HISTORY FOR GENEALOGISTS: CONDUCTING THE INTERVIEW

- compiled by Elizabeth Jonasson

One of the first questions often asked by beginning genealogical researchers is "How and where do I start?". We are most often told to begin with ourselves and then with our relatives. This is where the techniques of "Oral History" become valuable tools to acquire and employ.

Oral History may be described as "recorded information from individuals", and more specifically as "the tape-recording of reminiscences about which the narrator can speak from first hand knowledge". Oral History can serve as a vital link from the immediate present to the past by providing a personal and colorful touch to history. While Oral History interviews are often intended for use in the future by researchers in a wide variety of disciplines (i.e., historical, sociological, etc.), the same interviewing techniques can be easily adapted for specific purposes, in our case, genealogical. This paper will deal with Oral History interviewing techniques as they relate to the field of Genealogy.

Since the oral historian is interested in tape-recording the reminiscences about which the narrator (that is, the person being interviewed) can speak from first hand knowledge, the question of who should be interviewed becomes easily solved for the genealogical researcher. Of course, factors of age and health should be considered carefully when deciding which relatives to interview first. Remember that 'a poor interview is better than none', so don't delay too long because you feel insecure and inexperienced as an interviewer. Interviews with older relatives and friends or neighbors of relatives can provide valuable insights into local events as they affected the lives of our ancestors, as well as providing information into their characters and personal circumstances.

PREPARING FOR YOUR INTERVIEWS

In order to do a good job of interviewing, there are several preparations that the interviewer should complete prior to the actual interview. Some of the most important preparatory exercises are discussed below.

The initial contact with the potential narrator must be made. In cases where the potential narrator is known to the interviewer (i.e., parents, grandparents, etc.) a simple phone call probably will be all that's needed to establish the initial contact. Many interviewers have found that a short questionnaire sent to all potential narrators is helpful in deciding whom to call on first. This is especially important when the potential narrator to be interviewed is not personally known by the interviewer. Some of the people contacted may not wish to co-operate and their wishes of course must be respected. In any case, the initial questionnaire can be used as the beginning of an outline for the actual interview.

After you have made a decision as to who is to be interviewed, the next step is to prepare an outline for each person's interview. This outline of the interview should be based on the narrator's vantage point in the events that you are inquiring about. It is better not to frame actual questions to ask, but rather, to construct an outline of what you wish to inquire about so that you can tailor your interview to the individual narrator (as in a conversation).

Of course, biographical data establishing the narrator's identity is of prime importance and questions should be carefully designed so as to extract as much information on the family being researched as possible. Remember also that local community events as well as national events of historical significance affected the lives of many people in many ways. It is therefore important for you to be at least somewhat knowledgeable about major local and national events in the time period which you will be examining with the narrator. This will enable you to ask intelligent, pertinent, specific questions. Use the time before the interview to become acquainted with the local and national events of the period.

CHOOSING A TAPE RECORDER

An important preliminary procedure is to choose a tape recorder to use in the course of the actual interview. Here, the personal financial circumstances of the interviewer will play a large part in the actual selection of the equipment. It is not necessary to spend a great deal of money for the top of the line equipment on the market. There are many recorders available today which can be purchased at very reasonable cost. It may also be possible to borrow or rent the necessary equipment.

In any case, the following considerations should be kept in mind in choosing recording equipment:

- (a) ease of operation
- (b) portability (weight)
- (c) reliability of recording
- (d) adequacy of the sound

The following tips may be helpful in selecting the equipment for you:

- (1) Always plan to use AC current when it is available to avoid the problem of uneven recording speed that occurs with fading batteries.
- (2) Cassette tape recorders should not be overlooked - many improvements have been made since they were first available on the commercial market, and many of their early disadvantages such as their tendency to tangle or jam, are no longer present. They offer many advantages including small size, ease of operation, moderate price, and the ease of storage of cassettes.
- (3) When purchasing either reel-to-reel tapes or cassettes, it is best to choose medium-priced-brand-name-tapes and it is best to avoid off-brands or bargain reels or cassettes since the least malfunction may cost you much more than your bargain saved you.
- (4) It is best to choose either reels or cassettes that play no more than 30 to 45 minutes per side.
- (5) If reel to reel tapes are to be used, they should ideally be 5-inch, polyester (nylon), low-noise tapes.
- (6) If cassette tapes are to be used, they should be low-noise with bolted cases (screws in four corners rather than fused cases).
- (7) If reel to reel tapes are to be used, standardize your recording speed at 3 3/4 inches per second.
- (8) Be sure you are thoroughly familiar with the tape recorder that you have chosen before the interview.

- (9) Speak with a reliable electronics dealer before purchasing a recorder.

CONDUCTING THE INTERVIEW

Once you have chosen the relative you wish to interview, the next step is to contact the narrator in order to establish a time and place for the interview to take place.

While you await the time of the interview, you can plan a formal introduction for the beginning of your interview. The following data is important for this formal introduction:

- (1) date and place of the interview.
- (2) narrator's name and a brief explanation of who he/she is.
- (3) interviewer's name.

Please take note that this formal introduction should not under any circumstances be recorded onto the tape beforehand, and you must positively not record the introduction when you start the interview. Hearing either a pre-recorded formal introduction or, even worse, hearing you record a formal introduction prior to beginning an interview may give the narrator a very bad case of "stage fright". Remember that many people are not accustomed to speaking into a tape recorder and may be somewhat nervous - don't make it worse. Instead, leave a lead-in on the tape for later use to record the formal introduction.

The day in question has now arrived and you are ready to conduct the actual interview. The following tips on setting up the equipment and on interviewing techniques may be particularly helpful to the novice:

A. Setting up the Equipment

- * arrive for the interview at the appointed time - don't be late.
- * discourage the presence of a third party at the interview - try to have as few interruptions as possible - interview the husband or wife of the narrator separately if they can add to the account.
- * try to situate the microphone on a table between you and the narrator and place the recorder on the floor near your chair where you can see it but the narrator cannot - this is to prevent the recording of mechanical noises from the recorder and also to prevent distractions of flickering volume lights or spinning tapes/reels.

B. RELAX - Establish a rapport with the Narrator

- * when you arrive and have set up the equipment, spend a few minutes chatting to the narrator - casually turn on the machine and let it run while you chat - RELAX - show no concern for the passing time - after a few minutes rewind the tape and play it back to check for the volume, etc.
- * now turn on the tape recorder, settle back and "slide" into your first question easily - don't rush - be interested and listen to what the narrator is saying so that you can make the appropriate comments.
- * remember that you are there to interview the narrator so try not to talk too much yourself - take your time and be natural in your questions - don't blurt out your next question the minute the narrator stops for a breath of air - taking notes (names/dates/places) prevents this.

C. Ending the Interview

- * when your tape approaches the end of a particular side, try to find a natural break in the conversation before the tape runs out - if you wish to continue the interview, suggest that you and the narrator take a short break while you turn the tape - after the tape is turned try to slide back into the topic again by framing a statement to remind the narrator of the topic that he/she was speaking about, followed by the next question.
- * an hour and a half is usually the maximum time for an interview session even though it may be tempting to stay and record just one or two more interesting details or stories.
- * near the end of the time limit which you have set in your mind, at an appropriate break in the conversation, explain that you must be leaving shortly and turn off the tape recorder - ask the narrator to check over the spelling of names and places that you have recorded in your notes while you pack up the recorder.
- * if you have not completed all your questions on your interview outline, now is the time to plan for another interview session with your narrator.
- * be sure to thank your narrator for his/her time and hospitality - a thank-you note after the conclusion of your interview(s) is appropriate.

D. Homework After the Interview

- * shortly after the interview, record your formal introduction onto the lead-in tape at the front of the reel/cassette.
- * prepare the tape for your permanent file: label the tape and the storage box with the following information:
 - (a) name of narrator
 - (b) name of interviewer
 - (c) date of interview
 - (d) length of time of recording (eg.: 1 hour 15 min.)
 - (e) indicate if it is the 1st, 2nd, 3rd, etc. interview.
- * listen to the tape to check your notes, extract information and note topics which may need to be discussed further at a subsequent interview session - this may require several "listening" sessions.

E. Tips on Technique for the Interviewer

- * Try not to monopolize the conversation - limit your own remarks to as few as possible - ask brief questions to guide the narrator along.
- * Ask questions that require more of an answer than "yes" or "no" - begin with "Why, How, Where, What kind of...", "Tell me about...", etc.
- * Ask one question at a time - try to be brief.
- * Begin with non-controversial questions and save delicate questions, if any, until you are better acquainted with the narrator.

E. Tips on Technique for the Interviewer (continued)

- * Don't let periods of silence fluster you - relax - don't "jump" into your next question every time your narrator stops talking, he/she may be thinking of what to add to their answer to your last question.
- * Try to keep your narrator on the topic being discussed - don't interrupt a good story because you have thought of another question - don't worry if your questions are not as eloquently phrased as you would like as long as they are clear.
- * When asking the narrator to describe persons, begin by asking the narrator to describe the person's appearance then move into questions about the person's character if the narrator does not naturally comment upon it. .
- * Do not begin with a "glowing description" about a person followed by a question as to the narrator's impression about that person.
- * Try to establish at every important point in the narrator's story where the narrator was or what his/her role was in the event, in order to establish how much of the information is an eye-witness account and how much is based on the reports of others.
- * Do not challenge what the narrator has stated even though you may think that it is inaccurate.
- * Try to avoid "off the record" information; and don't switch the tape recorder on and off.
- * Situate the interview in a place where there will be as few interruptions as possible - avoid the presence of a third party.
- * End the interview at a reasonable time - an hour and a half is considered to be the maximum time limit for an interview session.
- * At all times during the interview make notes on what the narrator relates - this will help you to formulate other questions to ask and will provide you with a brief synopsis of the interview for you to refer to later. - ask the narrator to check the spelling of names and places as well as dates again with you after the interview has ended.

IN CONCLUSION

The above article is intended as a guide for amateur genealogists in researching their own family histories. It is therefore very unlikely that the tape recordings of interviews will be deposited with any organization or group for future use by other researchers, as is the case of tape recordings made as part of an Oral History Programme. However, researchers should consider the possibility of donating a copy of their taped interviews to their local Genealogical Society for future reference by other researchers.

It is not necessary at this time to discuss tape Indexing or Transcribing or the Ethics of Oral History or Agreements on the Use of Tape Recordings. More information on these topics is readily available. Interested persons should obtain copies of the following or similar publications for further information:

MGS NEWS AND NOTES

EXECUTIVE COUNCIL MEETING

A meeting of the Executive Council of MGS was held 9 June 1977. In attendance were Eric Jonasson, Liz Jonasson, Lou McPhillips, Ainslie Sim, Iris Rosser, Gerald Brown and Madeline Cyluck. The primary purpose of this meeting was to formulate the program for MGS's upcoming seminar, although a number of other topics were also discussed.

Following is a short synopsis of the topics which were discussed and the decisions arrived at in the course of the meeting:

- * a short "status of the society" was presented by Eric Jonasson. As of 8 June we had used number 208 on our membership list. Presently we have a total of 176 paid-up members in MGS, which puts the society ahead of where council felt it would be at that time. Several new approaches to publicizing MGS has led to a large volume of inquiries in the past few weeks.
- * a proposed outline for the MGS Seminar to be held this fall was presented by Gerald Brown, chairman of the Seminar Committee, which was discussed and accepted by Council. A brochure outlining the Seminar program and details is included with this issue of generations. The following council members were named to head the various activities of the seminar:

Liz Jonasson (Registration)

Gerald Brown (Arrangement of Speakers and Program
Co-ordinator)

Madeline Cyluck (Displays)

Eric Jonasson (Publicity and Opening and Closing
Ceremonies)

A chairperson to handle Foods and Catering was not named. Anyone wishing to volunteer for this position should contact the Society at 885 5792. Members who would like to assist in any of the above activities should contact the respective chairperson at the Society address.

- * a general proposal on the guidelines to be followed in indexing the biographies contained in Manitoba local histories was presented by Liz Jonasson and accepted by Council. A Co-ordinator for the program will be appointed by Eric Jonasson, and members who have volunteered to assist in this program will be contacted over the summer.
- * a program of increasing membership by means of a contest was proposed by Eric Jonasson and was accepted by council. An explanation of this contest is contained in a brochure included with this issue of generations.

- (1) Oral History - Basic Techniques - a publication of the Manitoba Museum of Man and Nature (copyright 1974) - available for a small fee from the Museum of Man and Nature, 190 Rupert, Winnipeg.
 - (2) Tape Recording Local History - by William G. Tyrrell - Technical Leaflet Number 35 - published by the American Association for State and Local History - available for a small fee from the Association at 1315 Eighth Avenue, South, Nashville, Tennessee 37203.
 - (3) Oral History for the Local Historical Society - by Willa K. Baum - copyright 1971 (second edition) by the American Association for State and Local History - available from the Association for a small fee at 1315 Eighth Ave., South, Nashville, Tennessee 37203.
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"generation gaps"

"Generation gaps" is the query section of generations where researchers can seek the help of other people who are researching the families. Members may place up to two free queries every year. Additional queries, or those placed by non-members, may be inserted for \$ 2.50 for each each time the query is printed. Guidelines on the submission of queries are included in the first issue of each calendar year (No. 1), and should be referred to by researchers wishing to place a query.

CAMPBELL - PEDRICK: Wish information on Florence Annetta Pedrick, born 22 March 1862, possibly in Wisconsin. Wife of Peter Campbell residing in Morden, Manitoba, in 1918. Lived with unknown foster parents after 1869 when her mother died. Contact Harold L. Pedrick, 3999 Cedar Flat Road, Williams, OREGON 97544.

