



THE BIRMINGHAM GENEALOGICAL SOCIETY

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www.bgsal.org

<http://birminghamgenealogy.wordpress.com/>

THE PIONEER TRAILS NEWSLETTER

FEBRUARY 2019

General Meeting for February: The Birmingham Genealogical Society will meet at 2:00 p.m. on **Saturday, February 23rd** on the fourth floor of the Birmingham Public Library (in the Computer Lab next to the Arrington Auditorium). The Board of Directors will meet at 1:00 p.m. in the same room.

Please join us as Ron Rutherford presents: “How to Ensure That You Retain Ownership of Photos and Scanned Documents in Your Family Tree”. Retaining ownership of your data can be a real issue with the internet. Ron will explain how to work with ‘Meta Data and Tags’ on your JPEG files. We spend a lot of time looking for photos of our families to add to our family tree and it is frustrating to have someone post a picture that you have in a box of old family photos in the garage.

Research & Genealogical Tips

© Michael John Neill, “Genealogy Tip of the Day,”

<http://genealogytipoftheday.com/>, TIPDATE

Draft Registrations are not Military Service Records: Records of military draft registrations are not the same as military service records. Draft registration requirements have varied over time and usually required males of a certain age to register. There may also have been citizenship requirements (or not) and the upper end of the registration age may not be what a person expects. Draft registrations serve as a quasi-census of those who were required to register. The appearance of a name on a registration does not imply that the person actually saw military service. They should be searched whenever a “person of interest” fit the registration qualifications.

A Connection You Don’t See? Always keep open to the possibility that your relative and a contemporary may have had more than one relationship. Just because you’ve figured out a connection does not mean that there were not others. Second cousins could have been in-laws. Step-siblings could have been cousins. Individuals who were related because their mothers were sisters could have had fathers who were also first cousins. Never assume that because you have one relationship figured out that there could not be another one. It may be that the second relationship is the one that yields more genealogical information or helps to explain things about your relative that don’t quite make sense.

The past is not dead. It isn't even past. --William Faulkner

Scott A. Martin, BGS Newsletter Editor

Identifying the Era of a Photo By its Type

<https://ancestralfindings.com/identifying-the-era-of-a-photo-by-its-type/>

Identifying your old family photographs is a lot easier if you know the era in which they were taken. Knowing the era gives you a better clue as to who the people in it might be. If you can narrow down the photo's era and the location where it was taken (even if it's just a general location), you can usually ID the people in the photos with a high degree of certainty, depending on how familiar you are with the people on your family tree.

Here is a basic tutorial of the early photograph types, when they were used, and how to identify them.

1. Daguerreotype (used from 1839-1860)

The earliest type of photography, this was first invented in Paris, and swiftly made its way to most areas of the western world. Daguerreotypes are easily recognized, thanks to some distinctive identifying features:

- A mirror-like surface
- Printed on a silver-coated copper plate
- Always in some kind of case, usually with the actual photograph protected by a mat and a sheet of glass



Clothing and hairstyles of the people in daguerreotypes can be used to further narrow down the date range in which they were probably taken. Earlier daguerreotypes typically featured people in conservative, almost Puritan-like dress, while later ones often featured people in more flamboyant styles.

2. Ambrotype (used from 1854-1865)

Ambrotypes were a slight improvement on the daguerreotype, which had a tendency to tarnish, due to its silver coating and copper plating. Ambrotypes fixed this issue by printing the photograph on a sheet of glass. Early ambrotypes have the photograph on the back of a piece of glass, with another piece of glass behind the photo. Later versions of the ambrotype had the photo printed on the front of the glass, with a black paper coating on the back to make the negative image appear positive. Ambrotypes are also always in a case of some kind, like the daguerreotype.

3. Tintype (used from 1856-1878)

The tintype is a photographic image printed on an iron plate. Early versions were packaged in glass-topped cases like daguerreotypes and ambrotypes. However, the cost of photography became much less expensive in the 1860s, and the case often cost more than the photo. So, later tintypes appear either in paper sleeves or simply as loose (though rather hard, due to the iron) photos, like you would put in an album. In fact, these were the first album-suitable types of photographs.

Pioneer Trails Newsletter

4. Carte de Visite (used from 1859-1889)

The carte de visite was the first type of photography to use a negative from which to make copies (in this case, a glass negative). While other, earlier photograph types were one of a kind photos, the carte de visite allowed people to buy copies of the photos to share with family and friends. Carte de visite photos are identified by being printed on thin paper that is glued to heavy card stock. The photographs themselves have the classic antique sepia tone to them.

5. Cabinet Card (used from 1866-1903)

This was an improvement on the carte de visite. It was made the same way, but was larger than the carte de visite. It also used new photographic advancements, so the image quality was clearer and the colors brighter. In addition to sepia, silver and black colors were also common in the cabinet card photos. They also often had beveled or scalloped edges.

After the era of the cabinet card, personal cameras entered the market, making expensive photography studios unnecessary except for formal family portraits. It was now possible to buy a camera inexpensively, and take one's own photos at home. Many people developed their own photos, though photo developing businesses arose to meet the demand for this service.



After 1903, you start to see more modern looking photographs, because people were taking their own photos. Identifying the era of these photos becomes a matter of identifying the era of the clothing and hairstyles of the people in them. Use these tips in identifying the era of old photographs, and you are one step closer to identifying your ancestors in them.

Photographic Techniques

Albumen prints are the most common type of photographs from the 19th century. The process involves coating a sheet of paper with albumen (egg white), which gives the paper a glossy, smooth surface. The albumenized paper is sensitized with a solution of silver nitrate, then exposed in contact with a negative. Albumen prints are "printed-out," meaning that the image is created by the action of light alone on light-sensitive paper, without the use of chemical developers.

Ambrotypes are sharply detailed, one-of-a-kind photographs on glass, packaged in protective cases similar to those used for daguerreotypes. An ambrotype is essentially a collodion on glass negative that is intentionally underexposed so that the negative image appears as a positive image when viewed against a dark background.

The **cabinet card**—a popular format for 19th-century photographs—is a photograph mounted on heavy card stock and measures approximately 6-1/2 x 4-1/4 inches. Cabinet cards are usually studio portraits, and cabinet cards of celebrities, a favorite subject, were widely collected in the last quarter of the 19th century.

The **carte-de-visite**—a paper photograph mounted on a thin card measuring approximately 4 x 2-1/2 inches—was the most popular format for portrait photography in the 19th century. A carte-de-visite was

roughly the same size as the visiting cards that gave the format its name. Cartes-de-visite were often exchanged between friends and family members and were collected in specially made albums. The term is of French origin meaning “visiting (or calling) card.”

A **C-print or chromogenic print** is made on photographic paper that has three silver emulsion layers sensitized to the primary additive colors of light (red, blue and green). During the developing process, dye couplers bond with the exposed and developed silver halides to produce complementary subtractive color dyes (cyan, yellow and magenta). The silver is bleached away, leaving a full-color positive image.

A **Cibachrome print** (a silver dye bleach print) is made on paper containing three emulsion layers, each sensitized to one of the primary additive colors of light (red, blue and green), and each containing a full density of the complementary subtractive color dye (cyan, yellow and magenta). During development, the silver and the unnecessary dyes are selectively bleached

away, leaving a final positive print. The process is used for making prints from color transparencies and is noted for its stability, image clarity, and colorsaturation.

Collage is a technique of an art production, primarily used in the visual arts, where the artwork is made from an assemblage of different forms, thus creating a new whole.

Collodion negatives, usually on glass (ambrotypes) or on metal (tintypes) were made by coating the surface with collodion, a sticky substance to which lightsensitive silver salts could adhere. The sensitized plates were exposed in a camera, then developed in chemical baths.

Cyanotypes are photographic prints distinguished by their bright blue color. The process involves soaking a sheet of paper in a solution of iron salts, then exposing the paper in contact with a negative or objects. The part of the paper exposed to light turns blue, while the unexposed areas remain white. The image is fixed by washing the paper in water, which rinses off unexposed chemicals and intensifies the blue color. The process was invented in 1842 by Sir John Herschel.

Daguerreotypes are sharply defined, highly reflective, one-of-a-kind photographs on silver-coated copper plates, packaged behind glass and kept in protective cases. Introduced in 1839 by Louis-Jacques-Mandé Daguerre, the daguerreotype process was the first commercially successful photographic process, and is distinguished by a remarkable clarity of pictorial detail.

Daguerreotypes were popular through the 1840s and into the 1850s, especially for portrait photography.

A **digital print** derives from a digital based image printed directly to a variety of media (paper, cardboard, cloth, etc.) via a laser or an inkjet printer.

A **dye transfer print** (or dye imbibition print) is a color print made of dyes transferred from three gelatin matrices onto a sheet of paper coated with gelatin. To make a dye imbibition print, three separation negatives are made of the three primary additive colors (red, blue and green). From these negatives, gelatin matrices are created that are capable of absorbing and releasing dyes of the primary subtractive colors (yellow, cyan, magenta). When placed in exact registration on the paper, the transferred dyes create a full-color image.

A **photogram** is made without the aid of camera or lens and is the most elemental of photographic techniques. It is produced by placing objects in contact with the surface of sensitized paper or film and then exposing it to light. The resultant image, after processing, reveals a photographic tracing of the object’s form, with dark tonality in areas exposed to light, and light tonality in unexposed areas.

A **pigment print** involves any one of a number of photographic processes (such as carbon prints and gum bichromate prints) that utilize pigments and bichromated colloids rather than light-sensitive metal salts in the creation of print images.

A **photolithograph Salt prints** are the earliest photographic prints on paper. They are often distinguished by their lack of precise image details and matte surface. Salted paper print images are embedded in the fibers of the paper, instead of being suspended on the surface of the paper, as in the later albumen prints

Pioneer Trails Newsletter

and gelatin silver prints. Salted paper prints were "printed-out" in contact with paper negatives; the image was formed solely by the action of light on metal salts, without chemical developers.

A **silver gelatin print** (or **silver emulsion**) is produced on paper coated with a gelatin emulsion containing light-sensitive silver salts. Gelatin silver prints are generally "developed-out" instead of "printed-out;" the paper registers a latent image that only becomes visible when developed in a chemical bath. Developed at the end of the 19th century, gelatin silver printing has been the dominant black-and-white photographic process of the 20th century

A **stereograph** comprises two nearly identical photographic prints that have been recorded with a specially designed camera that has two lenses that are eye-width apart. Stereograph negatives are exposed simultaneously and later printed on heavy card stock. When a stereograph is viewed through a special viewer called a stereoscope, the viewer sees the image with a third dimension, giving a sense of depth and "reality" to the scene. They were a popular form of entertainment from the 1850s to the 1920s. In the 20th century stereography found renewed popularity in the form of Viewmaster reels and viewers.

A **tintype** is a non-reflective, one-of-a-kind photograph on a sheet of iron coated with a dark enamel. Its most common use was for portrait photography. Like ambrotypes, tintypes rely on the principle that underexposed collodion negatives appear as positive images when viewed against a dark background. Less expensive and more durable than either ambrotypes or daguerreotypes, tintypes did not require protective cases and were often kept in simple paper frames or folders. Tintypes first appeared in the United States in 1856, and remained popular well into the 20th century. The majority of these definitions are adapted from a glossary produced by the

George Eastman House, <http://www.geh.org/taschen/htmlsrc/glossary.html>.

Save The Date! Upcoming Genealogical & Historical Meetings

Alabama Genealogical Society Spring 2019 Seminar, Saturday, March 9th, Samford University

"Proving Your Case With Law And Standards" presented by Judy G. Russell, CG and CGL

Registration Form <http://algensoc.org/main/SeminarFlyer.pdf>

Alabama Cemetery Preservation Alliance, 18th Annual Workshop, Saturday, May 18th, Montgomery, Alabama Department of Archives & History (more information in next newsletter)

"BIRMINGHAM MAN IS FIRST OF OUR ARMED FORCES TO DIE"

-Transcription of newspaper articles from the Thursday, October 18, 1917 Edition, Volume XXXXVII, Number 165, of *The Birmingham Age-Herald* Birmingham, Alabama.

The first man on an American war vessel to give his life in the fight for world freedom [World War I] was a Birmingham man, Gunner's Mate OSMOND KELLY INGRAM, of the United States Navy. When a German torpedo struck the destroyer on which INGRAM was a gunner, he was blown overboard by the shock of the explosion, and his body was not recovered. The attack took place Tuesday in the war zone waters off England.

Late yesterday his aged mother, Mrs. Betty INGRAM of 504 Third Street, Pratt City, learned of her sacrifice. An Age-Herald reporter gave first news of INGRAM's death to the sailor's brother, Ben L.

Pioneer Trails Newsletter

INGRAM of Pratt City. "I don't think she can stand it," said Ingram. "She is 60 years old." He called a physician, Dr. W. W. Horton, to accompany him to his mother's home, and together they broke the news to her as gently as they could. "My boy, my boy," Mrs. Ingram sobbed, and that was all she could say.

Every week since Osmond INGRAM went to sea last May he had written a letter to his mother. Every month he sent her \$30 of his pay. Last May she had seen him, home on furlough. He had come home on the first of May, and on the second got a telegram summoning him back for service. Day before yesterday his brother, Ben, had sent him a package of 500 cigarettes. Last week there had been a card from him.

INGRAM was an old Navy man, and this was his second term of service. In 1903, when his mother moved here from Oneonta, Osmond, a boy just out of school, joined the Navy and served until 1908.

Then he returned to Birmingham and for four years was a fireman at the Pratt City station of the fire department. In 1912 he joined the Navy again. "There never was a braver lad," said Chief McDonough of the Pratt City fire station. Everybody knew him in Pratt City, it seemed. Going out on the streetcar with The Age-Herald man who bore the news were three girls and two men who knew him. The girls wept when they heard that INGRAM was dead.

Besides Ben L. INGRAM and his mother surviving him, there are two other brothers, Paul INGRAM of Pratt City, and Eugene INGRAM of Boyles.

Dr. Horton told last night how INGRAM, ordered discharged from the Navy for physical reasons, had insisted on going into service. "For several months he had been treated for rheumatism at a naval hospital in the east," said Dr. Horton. "He had been ordered discharged, but begged the surgeon to give him a chance to fight, now that he had served his country almost 10 years in peace times. The commander of his vessel particularly wanted INGRAM for his gun crews, and told him he would try to fix it. So when the regular surgeon went away on his vacation, the captain of the destroyer recommended his discharge to the surgeon in charge. It was then that INGRAM got a brief leave of absence in May. He was called to arms after he had been here a day."

OSMOND KELLY INGRAM, aged 30, of Pratt City, killed in a submarine attack upon an American destroyer in war zone waters Tuesday, was the first man on an American war vessel to die in action. His death, reported yesterday by Admiral Sims in a cable to the Navy Department, is the first casualty of the war. There have been other deaths of gunners on armed merchant ships and men in hospital service in France, but INGRAM was the first of America's fighting forces to die in a clash of arms with the enemy.

Officers & Directors

President: Patricia Crim Dietlein - pdietlein@aol.com

1st VP (Programs): Barbara Tillery - jabtil@bellsouth.net

2nd VP (Membership): Barbara Adams - gulf9009@gmail.com

Treasurer: Gary Gerlach - ggerlach@charter.net

Secretary: Patrick Henry - pjhenry@mindspring.com

Historian: Carl Dykes - cwdykes@uab.edu

Curator: Carl Dykes - cwdykes@uab.edu

Parliamentarian: Gary Gerlach - ggerlach@charter.net

Website/Social Media: Patrick Henry & Melissa Hogan & Barbara Tillery

Publicity: Melissa Hogan - genealogistinal@yahoo.com

Director: Scott Martin - bevel67@aol.com

Director: Pat Coleman - colemanp@bellsouth.net

Director: Ann Gilbert - agilbert@bham.rr.com

Director: Mary Beth Newbill -

mnewbill@bham.lib.al.us

Director: Yvonne M. Brakefield Knowles-

ybrakefield@mac.com

Director: Jyl Hardy - jylhardy@charter.net