

# Connections

April 08

The Newsletter of GENCOM, The Computer Genealogy Group

Editor: Patricia Minton Bettis

April 27 Meeting  
2:00 Sunday Afternoon  
Hamilton South Caddo Library  
**Speaker: Clifton Cardin**



**Subject: "Where Did They Come From?"**



Clifton D. Cardin,  
Official Bossier Parish Historian

Author of :

*Bossier Parish History 1843-1993, the first 150 years*

*Proud to be in Bossier*

*Bossier Parish Headstones*

*Images of Ancestors, Bossier Parish*

*No Pardons to Ask, No Apologies to Make* with Marilyn and Gary Joiner

As Production Coordinator for the Tele-Communications Div. at BPCC

He was the screenwriter for these award winning films ..

- 2006 *Brothers Two* Gold Award at *Worldfest* Houston International Film Festival
- 2007 *Ray of Sunshine* ( Being screened April 1)
- 2008 *Criminal Justice 101*, AKA *Forgotten Justice* ( In Post Production)



Clif last spoke to us on July 2006 at our Anniversary meeting. He is one of those people who always has something new and exciting in the works, and we love to hear about the latest of his adventures! (He is going to Houston the week before our meeting to accept an award for his screenplay!)

As the authority on the settlement of the area we asked him to tell us about those first settlers and where they came from. Hence, the title of his talk "Where did they come from?" PMB

The Shreveport Times March,2008

by John Andrew Prime

Hidden more than a century, the face of Mary D.C. Cane, considered the "Mother of Shreveport" and the "Grandmother of Bossier City," has been revealed through a portrait unveiled Tuesday by Bossier Parish historian Clifton Cardin.

The portrait of the auburn-haired beauty, painted in Boston before she moved to northwest Louisiana, was discovered by Cardin and his mother, genealogist Bobbie Cardin, after almost two full decades of research into the life and family of Cane, one of the wealthiest and most powerful women in the area by the time of her death in 1902 at age 89.

Mary Doal Ciley Bennett Cane was married three times, first to William Bennett, one of the founders of Shreveport.

After his death in 1837, she married her brother-in-law, widower James H. Cane. In 1850, five years after Cane's death, she married G.B. Alexander, but that union lasted only eight years.

She was the mother of the first white child born in Shreveport and had only one child survive to adulthood, a daughter, Jennie. Jennie had three children, and it was through an heir of the family that the Cardins found the 8-by-12-inch portrait rendered on wood.



Mary Doal Ciley Bennett Cane, 1835. Portrait painted in Boston just before she traveled to northwest Louisiana. (Courtesy Clif Cardin)

"This has been a 17-year search for me," said Clifton Cardin, who unveiled a reproduction of the portrait Tuesday at Bossier Parish Community College in Bossier City with Chancellor Tom Carleton, who has shared Cardin's quest for the long-lost pioneer woman.

Cardin credits his mother with helping him trace the family through heirs in Georgia, Oklahoma and California and finally finding the portrait that had been bequeathed to a female heir.

The heirs allowed Cardin to copy the portrait but did not want their names or location revealed.

Mary Bennett Cane and James H. Cane established Elysian Groves, a plantation on the east bank of Red River, and are said to have opened the first store in Shreveport.

Her granddaughter Anna McCormick Stockwell sold the first lot in what was to become Bossier City in 1882.

Cardin found provenance for the portrait through the writings of Grace Stockwell, a great-granddaughter of Mary Cane. Stockwell was a writer and author who grew up in her great-grandmother's plantation house in Bossier City and who committed suicide in the 1940s.

# Julious 80th Birthday Party



Julious ready to blow out the candles—  
Awaiting the chorus of Happy Birthday to finish

Julious and Thelma Windham's lovely daughter Linda Nein of Nashville was here for Easter and managed to stage a surprise birthday party for Julious. Thinking he was meeting other family members for dinner; he was totally unaware that a roomful of friends would be awaiting him when he opened the door at Podnuhs,.



Jack Barnett, Dr John Hardin Julious and Linda



GENCOM, out in full force, to honor a favorite member.



Julious holding great granddaughter Ayame Farris



Liinda Nein with  
Ayame and her  
mother Erika Farris



Carolyn's Corner  
Carolyn's Corner

## Carolyn's Tips and Tricks for April

Do you sometimes have trouble viewing your email or office documents because of the text size on your screen? The **Ctrl key combined with your mouse scroll wheel** will enlarge (and shrink) the text in e-mail and MS Office documents that you're trying to read. All you need to do is **place your mouse pointer over the e-mail body or office document and hold down the Ctrl key and spin the wheel**. In some versions of outlook express this works for the text of the e-mail, but not the pictures. So, if the text you're trying to enlarge is part of a picture in the e-mail, it will not work. Play with the Ctrl + scroll wheel function. I think you will like it.

Since GENCOM members are researching family history, I thought you may enjoy this site about remedies used in the old days.

### Folk Remedies

[http://www.health911.com/remedies/rem\\_indx.htm](http://www.health911.com/remedies/rem_indx.htm)

### The Cars We Drove In The 50s & 60s

<http://objflicks.com/CarsWeDrove.htm>

**Are you in Danger?** Your right to know.

Simply type in the desired address, click enter and click on the red images.

<http://www.felonspy.com/>

## And now for a little humor.

### Genealogy

A little girl asked her father, "How did the human race appear?"

The father answered, "God made Adam and Eve and they had children and so was all mankind made.

"Two days later the girl asked her mother the same question. The mother answered,

"Many years ago there were monkeys from which the human race evolved.

"The confused girl returned to her father and said,

"Dad, how is it possible that you told me the human race was created by God, and Mama said they developed from monkeys?"

The father answered, "Well, dear, it is very simple.

I told you about my side of the family and your Mama told you about hers."



Til Next Month,

Happy Mother's Day

## 8 Blunders People Make When They Scan Photographs

*... And How to Avoid Them*

By Sally J. Jacobs

“The Practical Archivist”

© 2006 Sally J. Jacobs, “The Practical Archivist”

**About the author:** *Sally J. Jacobs has a Master’s Degree in Library Science with a Specialization in Archives Management. She has been an archivist since 1998, and has had the pleasure of working on collections housed at the Library of Congress and the Wisconsin Historical Society, among others.*

Blunder #1:

***Scanning photos more than one time.***

Blunder #2:

***Damaging photos while scanning.***

Blunder #3:

***Scanning at the wrong resolution.***

Blunder #4:

***Saving in the wrong file format.***

Blunder #5:

***Not backing up your work.***

Blunder #6:

***Backing up your work only to CD.***

Blunder #7:

***Scanning without a plan.***

Blunder #8:

***Never scanning at all.***

### **Blunder #1: Scanning photos more than once.**

Most of us are aware of the damaging effects of Ultra Violet (UV) light, especially fading. Here are two very important things you need to know about light damage:

- (1) It is cumulative. Each exposure to light reduces the time left before the item becomes faded.
- (2) It is irreversible. I have a photographer friend who put her favorite print in her darkroom to reduce exposure. That was years ago, and even though it’s in the dark almost all the time, she can see that it’s still fading...

The light used by a scanner is very bright. Practically speaking, it has to be bright in order to get a clear scan.

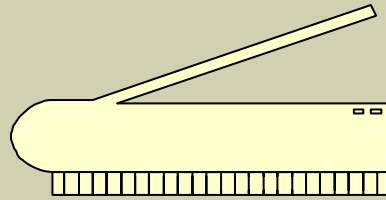
Common sense says that putting a photograph centimeters away from an intense burst of light (even if the length of exposure time is brief) has the potential to cause damage.

Does this mean you should never scan? Of course not. But it does mean that photographs should be exposed to the light from scanners and photocopiers as little as possible.

The great thing about scans is that you can generate new digital copies and new prints from a single digital master. In other words, if you’ve got a halfway decent file retrieval plan you will never have to scan that photograph again. And even better, the original can be placed in a dark box in a dark closet while the new copy is displayed on the wall.

### **Blunder #2: Damaging photos while scanning.**

As a “deputized” family archivist, I expect you to follow the



## **Blunder #2: Damaging photos while scanning.**

As a “deputized” family archivist, I expect you to follow the rules of safe handling:

**Absolutely no food or drinks on the work surface.** If you need to have water handy, please please keep it on the floor at your feet. One spill and your irreplaceable treasures can be ruined.

**Cover your work-in-progress.** This is important if you are going to leave your project out on a table for any length of time. Use opened folders or a large piece of cardboard. It will prevent damage caused by knocking, blowing, and dropping of who-knows-what.

**Wear gloves.** It’s the simplest way to keep oils and salts from your fingers away from photographs. You might not see today’s fingerprints yet...but they will acidify over time and show up as a stain. If gloves are a problem, be sure to wash your hands before working, and skip the hand lotion. If you get up to answer the phone or any other task, remember to wash your hands again before you sit down to work.

Support fragile and larger prints very carefully. Use two hands. If the item is oversized, enlist the help of a friend.

Very fragile items should be digitized using a digital camera rather than a scanner.

Never use an automatic feeder for photographs. These are OK for research notes and other office papers, but dragging a print across glass is a sure-fire way to scratch the emulsion.

And don’t even get me started on misfeeds and jams. *Ouch!* I fell a little nauseous just thinking about an heirloom print getting caught in one of those.

## **Blunder #3: Scanning at the wrong resolution.**

*True confession time...*

This one had me stumped for a long time. That is, until I realized that the correct resolution requires two separate pieces of information. In other words, it’s a “two-parter.”

Part 1: To get a decent print that doesn’t look “pixilated” you need a resolution of 300 dpi.

That’s dots per inch. It’s the resolution your printer creates.

Part 2: That 300 dpi recommendation only applies when you don’t need to enlarge the print size at all.

The full recommendation is: “300 dpi @ 100%”

If you are scanning a 3.5 x 5 inch photograph and you want to print it out so it’s 5 x 7 inches, you’ll need to bump up the resolution to 429 dpi.

For a handy resolution calculator, visit:

<http://www.scantips.com/cgi-bin/calc.cgi>

**PPI vs. DPI:** Dots per inch (dpi) is the resolution your printer creates. Pixels per inch (ppi) only applies to photos viewed on screen. A computer screen gives you 72 dpi.

If you want to print out copies of your scan that don’t have visible squares (pixels), you need to scan at 300 dpi minimum. The digital lab at the Wisconsin Historical Society uses 400 dpi as their minimum.

## **Blunder #4: Saving in the wrong file format.**

This may be the worst blunder on the list. Over and over I see people cringe in my workshops and free talks when they realize they are going to have to re-scan everything they’ve already done.

**THE MOST IMPORTANT TIP IN THIS BOOKLET:**

## **PRINT YOUR SCANS**

### **More Digital Archiving Tips from “The Practical Archivist”**

With a little knowledge and a little encouragement, you will be able to extend the life of your digital memories...and you don't have to be a computer whiz

**THE MOST IMPORTANT TIP IN THIS BOOKLET:**

### **For each scan, save an archival master as a TIFF file.**

Do not edit this master. Do not mess about with contrast changes or erasing scratches. Create a copy of the master and change it however you wish.

TIFF files are uncompressed, which means they take up more storage space than JPEG files, but trust me on this one.

JPEG uses what's called a “lossy” compression to create a smaller file size. Basically, what this means in a photo with blue sky the compression algorithm says “the next 50 pixels are all blue.” This allows a single bit of information to describe 50 pixels instead of one pixel.

The problem is that each time you uncompress it for editing and re-compress it to save your changes, you lose data.

Hence the oh-so-technical term “lossy.”

Use the archival master to create smaller JPEG files. These are the ones you can upload to the web or email to friends and family. You should also use archival masters to create whatever format your genealogy software requires.

### **Blunder #5: Not backing up your work.**

Accidents happen. Hard drives fail. We all know at least one person who has lost data this way. This one is painfully obvious, but you'd be amazed by how many people skip this step.

### **Blunder #6: Backing up your work only to CD.**

If you are planning to scan an entire collection of historical family photographs, you should seriously consider investing in an external hard drive. Especially if you are going to be a responsible family archivist and save digital master files as uncompressed TIFFs.

You can purchase a 200 GB drive for about \$140 on Amazon.com. It will store as much information as 500 Gold CDs -- which would cost you at least \$500 (and that's without jewel cases!)

CDs are the most common choice, but they can start to fail in as little as 5 years. If you decide to use CDs as your backup, be sure to read the last two articles in this booklet:

#### **More Digital Archiving Tips**

#### **Practical Tips on CD Care**

### **Blunder #7: Scanning without a plan.**

Family photo collections can be quite large. Especially if you are the person to whom photographs tend to gravitate.

Nobody knows this better than a genealogist. There are some things you need to plan before you start a large scanning project.

**What to scan.** Organize your collection and make priorities for scanning.

**Where and how to store the digital files.** Digital archiving is more complicated than the old fashioned kind.

**What to scan.** Organize your collection and make priorities for scanning.

**Where and how to store the digital files.** Digital archiving is more complicated than the old fashioned kind.

Unfortunately, the days of tossing photos in a box and forgetting about them are over. You will need to check your digital files (especially CDs) every few years to make sure they still work.

**File names.** This one will really getcha if you ignore it. To be safe, you only have 8 spaces to describe your new digital photograph, plus the 3 spaces after the dot for the file type. I recommend starting with a date code. That way, sorting by file name will automatically sort chronologically at the same time. I use a 3 number date code with “1” for 1900s and “2” for 2000 and beyond. After that, a family name code, or even an individual code if you have already creating this kind of indexing system. The last 3 spaces are for a brief description.

GRP for a group portrait, for example.

A 1919 photograph of the McConnell family would get a file name like this: **119MCCgrp.tif**

And a 2006 photograph of the Jacobs family would get a file name like this: **206JACgrp.tif**

### **Blunder #8: Never scanning at all.**

Although I have some strong cautions about scanning and digital archiving, by no means am I “anti-digital.”

I have seen with my very own eyes the miracles that are possible with digital restoration. Photographs that were cracked with pieces missing transformed into a lovely portrait anyone would be happy to hang on their wall. Here is my advice to you as you navigate the exciting and challenging world of digitization:

*Here's why:*

1. The more copies there are, the more likely an image will survive for decades to come.
2. Black and White prints will easily outlast any digital copy. Color prints from a trusted photo developer also have a good chance of outlasting the digital copy.

### **SCAN YOUR PRINTS .**

#### **1. Don't cheap out.**

Independent testing reveals the cold, hard truth: cheap CDs flake out more often than high quality CDs.

One study revealed that the quality of discs from experienced manufacturers like Mitsui, Taiyo Yuden, TDK, Kodak, Denon, and Verbatim improved over time.

The first round of tests showed a 30% failure rate from these manufacturers. Two years later, that failure rate had dropped to 13%. In contrast, cheap CDs from manufacturers like Mega Media and Ritek had an alarming increase in failure rates: from 33% to 60%. *Whoa!*

#### **2. Smaller is better.**

The more information you cram onto a disc, the more likely it is to fail. The independent testing I just mentioned discovered a 0% failure rate for 63 minute discs manufactured by Mitsui and TDK. None of the 74 or 80minute discs had such a low failure rate...even from the same manufacturers.

Again, don't cheap out. Less information storage per disc means you'll have to buy more, but if the cheaper one fails...the money you spent is wasted anyway.

#### **3. Gold standard.**

The dye formulation used in a CD is an important factor in its long-term performance. When the dye layer degrades, the disc becomes unreadable. You want the kind of dye that will last as long as possible.

## The Editor's Notes

Patte Bettis



For all you word lovers!

### ***Linguistics; a sampler of obsolete English words***

All these obsolete English words are from a book I treasure - *Lost Beauties of the English Language*, by Charles Mackay, published by Bibliophile Books (London) in 1987. . I recommend the book wholeheartedly. The ISBN number is 0-900123-40-0.

Burdalane ... the last child surviving in a family

Cark ... to be fretfully anxious

Clyte ... An orator who ~ for want of a word or an idea ~ suddenly stops in his speech and sits down, has clyted.

Crine ... to shrink, or become smaller from drying up (the diminutive is "crinkle")

Cumberground ... something totally worthless and in the way

Darg ... a day's work

Drumble ... Someone who does a thing in a way that makes it clear that he or she has no idea how to do it is drumbling.

Dwine ... to pine away or waste away, slowly (the diminutive is "dwindle")

Earth-fast ... "firm in the earth and difficult to be moved"

Elden ... to grow old

Eldfather ... grandfather, ancestor

Eldmother ... grandmother, ancestor

Embrangement ... perplexity

Evenhood ... equality

Felth ... the power of feeling in the fingers

Forswunk ... completely worn out with work

Girn ... to laugh with anger (instead of with merriment)

Gowl ... to weep with anger (instead of with sorrow)

Hardel ... the back of the hand (the other side of the palm)

Lanken ... to grow thin and lean

Malison ... a curse (opposite of "benison," a blessing)

Moffle ... to do something badly , no idea how it ought to be done

Quaddy ... short and thick

Queachy ... shaking, quivering

Rindle ... to sparkle like running water

Shinicle .. a fire or other light seen from a distance

Sleepaway ... to die peacefully and gradually without being sick and without suffering

Sloom ~ to sleep soundly and heavily (distinguished from "slumber," which Mackay says is to sleep lightly)

Smeke ~ to flatter somebody to their face and overdo it

Spuddle ~ to go about something trivial with a lot of fuss, as if it were tremendously important

Wedfellow ~ spouse, of either gender

Whingle ~ to complain

Wofare ~ sorrow (the opposite of "welfare")

Wrine ~ a deep line in the face (the diminutive is "wrinkle")

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2529 Brown Circle

Bossier City, LA. 71111