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Floods, Fires, and Failsafing Our Future
by Curt B. Witcher

The final days of this month, and many of the weeks of this year, have been filled to overflowing with tragedy—tragedy that directly and negatively impacts personal family documents and heirlooms. The unbelievable amounts of rain throughout so many states have overrun reservoirs and quickly flooded thousands of homes. The flood waters often rose so quickly in many locations that individuals only had time to escape with the most critical essentials, leaving photographs, documents, and all manner of family records to be washed away. And so many of those that were not washed away were still destroyed by the amazing, record-breaking number of tornados.

Just a few months ago, raging wildfires demolished entire communities in our western states. The affected individuals' were often left with only the precious few things they could carry. Again, many properties were so quickly overcome by the flames that nothing material could be saved. In less than two years, fires, floods, and tornados destroyed millions of personal papers, photographs, and family records. Add to the natural disasters the foolish and careless things we may do as well as accidents and we truly are in the middle of a crisis.

While I appreciate that this is hardly the first time I have written about the adverse effects natural and human-made disasters have on individuals being able to discover and tell their families' stories, I remain alarmed that many are only giving lip service to safeguarding documents and data. There are a couple of easy steps everyone should not just consider but act upon.

First, be informed. Arm yourself with information on the many ways artifacts and documents can be

safeguarded to be shared with many future generations. This information can be in many hundreds if not thousands of places on the Internet. From short YouTube videos to TED talks and more lengthy archived webinars, there is so much information available from which we can develop strategies that are both worthwhile and doable. Arming ourselves with information is a very significant first step.

Take some time to watch this informative video presented by Allen County Public Library's Special Collections staff for this past April's Preservation Week. The presenters talk about several more commonly used smart devices and the methods you can use to preserve your photographs for future use and certainly future generations. <https://www.youtube.com/watch?v=IAgN-xId9WE> Yet another way to ensure that "Oops, all the images on my smartphone were accidentally deleted" doesn't happen to you.

And second, we must truly embrace the concept of LOCKSS--Lots of Copies Keeps Stuff Safe. Truly embracing LOCKSS means not only sharing data and images with immediate family members, but also placing copies with known entities more skilled at preservation and data migration, in the case of electronic files, than we are. The temptation to sole-source our genealogical data is so great, and we really need to resist that temptation.

In the Genealogy Center, we often hear, "oh, I put all my data in 'XYZ' tree," and then the individuals are panicked when they cannot access the data while on their research trips because of some technical glitch. Recall the persistent challenges with RootsWeb. Think back to other here-today-gone-tomorrow data experiences in our lives. Share your sources and compiled data with societies, archives, libraries--any organization that will preserve and present it. Those entities are doing us a favor by providing more locations for our data to live.

Thoughts and prayers for the families who have lost so much in this current wave of disasters is certainly appropriate. Equally appropriate is actively making and executing plans that leave us in much different situations should we ever be in harm's way.

Reading German Handwriting

by John D. Beatty, CG (r)

Americans researching German ancestors face not only a language barrier when reading historical documents. They also have to interpret a variety of handwriting styles in Gothic script that can be difficult even for modern-day Germans to read. Church records and civil vital records, the most standard genealogical sources available to Americans, will always be written in one of several forms of archaic script, and even American church records of German-speaking congregations will have records in this format. Moreover, the forms of script change going backward in time, and seventeenth-century letters will often look considerably different from those of the nineteenth century. Lutheran records will sometimes have a different form of penmanship than Roman Catholic records, and these challenges can be further exacerbated by regional differences throughout the German Empire with respect to the form and style of parish registers.

With practice and plenty of immersion in these records, most Americans can overcome these

deciphering obstacles, especially if they have enough determination to find their ancestors. Fortunately, several handwriting guidebooks are available to help. One of the best is Roger Minert's "Deciphering Handwriting in German Documents: Analyzing German, Latin, and French in Vital Records Written in Germany" (Provo: GRT Publications, 2013), 943 M662dea. Minert, who has published many other guidebooks on German research, provides numerous examples of handwriting variations and types of records, complete with translations. He highlights problematic letters and, using examples from historical documents, shows how they might be misinterpreted. A lengthy appendix with vocabulary words commonly found in civil and church records rounds out the book.

Katherine Schober's book, "Tips and Tricks of Deciphering German Handwriting" (Self-published, 2018) 929 Sch61ti, is a shorter work that focuses mainly on interpreting Gothic script from the nineteenth century. Schober, a professional German translator, offers a helpful summary of vocabulary and handwriting samples that might best be described as a "pocket guide" because of its compact size.

Kenneth Smith's older guide, "German Church Records: Beyond the Basics" (Camden, Maine: Picton Press, 1989) 929 Sm52g offers a concise overview of church record styles in Germany with much description of record types. While not a handwriting translation guide per se, the book does contain numerous handwriting examples and samples of archaic alphabet scripts that makes this work, despite its age, a continuing valuable guide.

So when you open up a record in Gothic German handwriting, whether on Familysearch (www.familysearch.org), on Archion (www.archion.de), or on Matricula (data.matricula-online.eu/en/), realize that accurate translation requires practice. However, all of the above guides can help you on your journey.

Advanced Genetic Genealogy: Techniques and Case Studies

by Sara Allen

The newest book in the genetic genealogy field is "Advanced Genetic Genealogy: Techniques and Case Studies," edited by Debbie Parker Wayne and published in the spring of 2019 (GC 929 W36a). Family historians and genealogists interested in more advanced aspects of DNA testing for genealogical purposes will find this book a welcome addition to the field. Most of the chapters are very well done and contain a mixture of theory, practice, and case studies on many different subjects, including the four major types of DNA testing: autosomal, mitochondrial (not treated fully), X chromosome, and Y chromosome DNA.

The chapter topics include: Triangulation, Visual Phasing, X-DNA, Y-DNA Case Study, Unknown Parentage Research, Endogamy & Pedigree Collapse, Raw Data, Genealogical Proof Standard & DNA, Correlating Documentary & DNA Evidence, Writing about DNA Test Results, Ethics, Uncovering Family Secrets, and the Future of Genetic Genealogy. One of the best and most practical chapters, in my opinion, is Patricia Lee Hobbs's "Correlating Documentary and DNA Evidence to Identify an Unknown Ancestor." Hobbs relates through a case study how she broke down a brick wall in her documentary research about the identity her second great grandmother through DNA testing, which provided her with clues that identified potential family members of this woman. Through

more genealogical research on those newly-discovered family members, along with the DNA evidence, she confirmed the theory and the identity of the unknown woman. Judy Russell's chapter on "Ethical Underpinnings of *Genetic Genealogy*" is must-read for anyone contemplating DNA testing, since many ethical conundrums may arise, including the unearthing family secrets about extended family members and the use of DNA test databases by law enforcement to solve crimes. If I could make one change to this book, it would be to add a chapter on mitochondrial DNA, since many folks have questions about this important type of testing.

Genealogists who have already read and mastered Blaine Bettinger's "Family Tree Guide to DNA Testing and *Genetic Genealogy*" and Wayne and Bettinger's "*Genetic Genealogy in Practice*" will be most prepared to read this book. Some chapters still may require re-reading as the concepts are complex and can sometimes be very theoretical, rather than practical. Beginners will find this book overwhelming and should instead read the two previously-mentioned books and fully digest and understand those concepts first. Other ways to educate oneself about DNA include taking classes in a local community, at conferences, and through institutes; joining a DNA Interest group; and pursuing online webinars, classes, blogs, and Facebook groups about DNA and genealogy.

Technology Tip of the Month: Elements 2018, Guided Tabs: Black & White Tab
by Kay Spears

We turn now to the next tab in our Guided options, the Black & White tab. Our choices in this tab are Black and White, B&W Color Pop, B&W Selection, High Key, Line Drawing, and Low Key. Over the next few articles, we will look at what each one does.

Let us start with the Black & White Tab. The purpose of this tab is to change a color image to black and white. Open a color photo. In the palette to the right are several options. If you run your cursor over the thumbnail at the top, the thumbnail will show you a "before and after" image. Step 1 is right below the thumbnail: select a black and white preset. Try each one of these options to see what happens to your color photograph. Step 2 is optional, and it turns out to be the Diffuse Filter Effect. You may or may not want to use it, depending on your photo. The diffuse effect adds a glow to your photos. Step 3 is Increase Contrast. You can click on the button as many times as you want; just watch how much contrast you add. And that is all there is to the Black & White Tab.

The next tab is B&W Color Pop. This tool seems to isolate a specific color. Let us have a look. There also appears to be a thumbnail on each palette. Below the thumbnail is Step 1, which has four icons that look like balloons to me. There is a Red, Yellow, Blue, Green and a Custom button below those color balloons. To see what happens to your image, click on each colored balloon. When I did this, I got some interesting effects, especially with the red and yellow. When I experimented with the custom color effect, I got some amazing results. To enlarge on the color image effects, drag the Fuzziness bar. There is a Refine Effect. When you use this effect, you can enhance the color which is already there, or pick another spot on the photo to add more. You can also remove the color by using the Subtract tool. 3. Increase Saturation. This tool does what it says - increase saturation. Click on it as much as you want.

The next tab is B&W Selection. Use this tool to select specific areas on the photograph you may

want to be black and white. First, click on the Black and White Selection Brush. This will open more options: the brush size, add, and subtract. If you have ever used the Selection Brush tools and become frustrated with them, this guided tab option is a great place to learn how to manage this tool. You can add and subtract from the areas you have selected. There is a Refine Edge tool, which appears to soften the selected areas. The other tool in this group is B&W Detail. It is not a select tool, but more of an eraser tool, allowing you to erase the color from the image. Down at the bottom of the palette is Invert Effect, which will invert the effect you have done.

In the next article, we will cover the remaining Black and White tools: High Key, Line Drawing, and Low Key. Elements 2018, Guided Tabs: Black & White Tab . . . continued.

PERSI Gems--Museum Treasures
by Adam Barrone and Mike Hudson

We, as family historians, always encourage researchers to consider the historical context of our ancestor's lives. A document about a life event provides evidence of who, what, where, and sometimes why. Visiting the place that event occurred and learning more about that time helps us to understand (or at least better imagine) the experiences of living, learning, working, socializing, relaxing, and worshipping as our ancestors did.

Local, regional, and special-interest museums and historic sites offer excellent opportunities to gain perspective on the relatives we study.

The Stanley Schoolhouse in Chain O' Lakes State Park near Albion, Indiana, preserves the atmosphere of the township schools which educated young rural Midwesterners for roughly a century ending about 1950.

When visiting the Luckey Hospital Museum in Wolf Lake, Indiana, I walked through the maternity ward where my uncle, Billy Crothers, was born in 1944. The baby boom at that time necessitated some creativity on the part of the nurses there. Bassinets were hung from the ceiling and bureau drawers were pressed into service to cradle the many new Hoosiers who drew their first breath in this impressive small-town hospital run by Doctors James, Robert, and Harold Luckey.

A kind and knowledgeable volunteer at the Rhinelander Logging Museum in northeastern Wisconsin tapped out my children's names in Morse code on the telegraph and demonstrated the use of the tools which would have been familiar to their great-great-grandfather, Amos Barrone, a railroad section foreman.

The Swiss Heritage Village at Berne, Indiana, teaches visitors about pioneer life as they tour a museum, farmhouse, barn, schoolhouse, log cabin, summer kitchen, sawmill, cider press, doctor's office, cheese house, wood-frame church, barbershop, and smoke house.

Dedicated individuals and organizations everywhere work and collect tirelessly to preserve artifacts and historic structures which aid the teaching of history and preserve the memory of the people and cultures which made that history. Museums present their treasures to the public who walk

away with new perspective on their own history.

Museum newsletters and journals included in the Periodical Source Index (PERSI) give a taste of some of the artifacts and collections tucked away and on exhibit. Try a search here:

<http://search.findmypast.com/search/periodical-source-index>

These museum treasures caught our eye.

Aladdin Lincoln drape lamp artifact photo and description, contained uranium, 1940-1949
Carroll County (IN) Historical Society, Dec. 2010

Allen A Co. underwear artifact, company history, Norseland General Store history note, 1830-2006
Crossing (Nicollet County Historical Soc. & Museum, MN), v.15n.4, Dec. 2010

Bone ship model of HMS Temeraire made by French prisoners of war artifact, 1805+
Waterlines (Maritime Museum of British Columbia), Mar. 2011

Convoy blue shuttered navigational light artifact description, photos, 1938-1943
Michigan City (IN) Historical Society and Old Lighthouse Museum News, v.36n.3, Fal. 2010

Fred the mastadon excavated from Dan Buesching property, efforts to mount and display, 1998+
Expectations (Indiana State Museum & Historic Sites), Win. 2014

Hatpins history, artifact photos, 1800s-c. 1919
The Sampler (Lambden Heritage Museum, Ont.), Spr. 2010

Ink eraser knives used as Native American arrow points, artifact analysis, 1800s-early-1900s
Museum of the Fur Trade Quarterly (Chadron, NE), v.47n.1, Spr. 2011

Milburn electric car artifact, original owner Eleanor Henley humorous letter excerpt, 1938
Douglas County (KS) Historical Society Newsletter, Sum. 2010

S & H Green Stamps and depression glass, history and artifact photos, 1930s-1980s
Grassroots (Grant County Museum, AR), Dec. 2011

Weirman & Wolff malt syrup artifact, Gordie Wolff memories, 1930s+
Four Presidents Corners Historical Society (Monroeville, IN), n.142, Oct. 2017

Wild people caught in Bayou de Chien swamps, exhibited in museums, Feb. 1890
Hickman County (Hickman Co. Historical & Genealogical Society, KY), v.3n.2, Apr. 2016

Wooden fork used by Fijian cannibals to eat British missionary, display at Ipswich Museum note, 1867
Coventry (Eng.) Family History Society Journal, v.5n.6, Jun. 2004

History Tidbits: Glass Windows

by Allison DePrey Singleton

Most buildings we enter could be lit sufficiently by windows alone on sunny days. Even on cloudy or rainy days, windows still let in natural light. But modern glass windows are still relatively new when compared to those used by our ancestors. Let's explore the history of glass windows and how our ancestors let natural light into their lives.

Windows have been around for thousands of years. At first, they were merely bare openings to let in light that would be covered by hides, cloth, or shutters. The coverings would be used in inclement weather, which made for very dark buildings, even during the day. Eventually, people began experimenting with different materials to let light in while maintaining a covering over the window. Marble, alabaster, animal horn, paper, and pieces of glass were all used to let light in. Initially, however, glass was not translucent. It would take centuries to develop glass thin and clear enough to see through.

One of the first groups of people to use glass windows were the Romans. As each century passed, the technology used to create glass and specifically glass windows improved. However, it was not until the 12th century that stained-glass windows became popular, though not in common use. By the 17th century, glass was more commonly used in homes in England for windows. From that point forward, glass windows eventually became the norm in many places. In the United States, other materials such as greased paper windows were used even up until the 19th century.

The prolific inventor, Henry Bessemer, created a system to produce a continuous ribbon of flat glass. This invention, patented in 1848, was not commercially successful. Prior to this date, glass had to be blown in a circular shape and then flattened. Not until 1904 did the mass production of window glass become possible through Irving W. Colburn's sheet glass drawing machine: <https://patentimages.storage.googleapis.com/ae/b5/a8/7b6dfb3376d171/US768034.pdf>. In 1892, Frank Shuman invented a way to embed wire mesh into glass: <https://patentimages.storage.googleapis.com/4b/54/53/fc38a2d10de729/US483021.pdf>. This invention began being mass produced in 1898 by Pilkington Brothers Limited and became known as Georgian Wired Glass. The same company improved upon the polished plate process in finish glass by double grinding it.

Sir Alastair Pilkington, of no relation to the Pilkington family who started Pilkington Brothers Limited, and Kenneth Bickerstaff developed a float glass process prior to applying for a patent in 1959: <https://patentimages.storage.googleapis.com/c3/12/63/84957fe4aadf1d/US2911759.pdf>. The float glass process creates uniform thickness and flat surfaces by producing a continuous ribbon of glass using a molten tin bath. Modern windows are still made from this type of glass. Next time you glance out the window on a stormy day, think of your ancestors who had to choose between natural light or protection from the elements. We are very fortunate that we do not have to make that same choice.

Library Catalog Insider--Finding Publications Suited for Light Summer Reading

by Kasia Young

June is the time for summer fun! This month we will show you how to find publications suited for light summer reading.

What comes to mind almost immediately, are publications by an American publisher from Charleston, South Carolina: Arcadia Publishing (<https://www.arcadiapublishing.com/>). They specialize in publishing books on "neighborhood, local, and regional history of the United States in pictorial form." One of their most popular series is "Images of America", and it promises to take the reader on a pictorial journey through time.

When you search for "Images of America" in The Genealogy Center catalog (<http://www.genealogycenter.org/>) you will see a whopping 7396 results!

To narrow down your search, you can append a geographic location, whether it be a name of a city or a state. For example: "Images of America" + "Indiana" narrows down the search to 83 results; "Images of America" + "Fort Wayne" narrows it down to 5 results; and "Images of America" + "Fort Wayne Indiana" narrows it down to just 1 result.

Some other Arcadia Publishing series that are worth exploring are:

- "Black America series" (81 results)
- "Campus history series" (100 results)
- "Images of aviation" (20 results)
- "Images of baseball" (2 results)
- "Images of modern America" (142 results)
- "Images of rail" (82 results)
- "Images of sports" (3 results)
- "Legendary locals" (212 results)
- "Making of America" (130 results)
- "Postcard history series" (474 results)
- "Postcards of America" (2 results)
- "Then & now" (216 results)

These can also be narrowed down by a geographic location.

For example: "Then & now" + "Indiana" yields 6 results.

Happy summer!

Bonus tip for June: Do not forget to use quotation marks in your search to achieve better results.

DNA and Genealogy Interest Group

Have you done a DNA test for genealogical purposes? Do you completely understand the results you received? Do you need advice in interpreting your results? Are you interested and wonder what the best test is for you? Come to the DNA & Genealogy Interest Group Meetings on the 1st Thursday

of the month to share and learn from each other! Basic information meeting is from 6:30 p.m. - 7:30 p.m., followed by a more advanced discussion from 7:30 p.m. to 8:30 p.m. The next meetings are Thursday, June 6, 2019 in the Discovery Center. Come and share!

Are You In a Digital Daze?

The summer program series for The Genealogy Center will center on how to get into the many digital options for Genealogists!

This month's offering is on Saturday, June 29, 2019, at 2:30 p.m., in the Discovery Center, where Allison DePrey Singleton will present "I Seek Dead People: Using America's GenealogyBank to Find Obituaries and More!" America's GenealogyBank is another of the new databases added to The Genealogy Center's On-Site Databases this year. Let's explore how to use this new and valuable tool for genealogy research.

July's programs are Joan Hostetler of the Indiana Album presenting "Care and Identification of Historic Family Photographs Workshop," on July 27, 2019 from 1:00 p.m. to 2:30 p.m. in the Discovery Center, which will be accompanied by Scan-a-Thons on Saturday, July 27, 2019 (10:00 a.m. - 3:00 p.m.) and Sunday July 28, 2019 (12 noon - 4:30 p.m.), also in the Discovery Center.

On Saturday August 17, 2019, at 2:30 p.m., John Beatty will present "Find My Past: A Tool for British, Irish, and American Ancestry," and, to finish the summer, Delia Cothrun Bourne will present "All the News That's Fit to Digitize: News Sentinel Text Archive & Other Fort Wayne Digital Newspapers," on Saturday September 21, 2019.

For more information see the brochure at <http://www.genealogycenter.org/docs/summer19> .

You can now register online at <https://acpl.libnet.info/events>! Just search Genealogy to find any of our programs. You can also register for any of these free programs by calling 260-421-1225 or emailing Genealogy@ACPL.Info.

Staying Informed about Genealogy Center Programming

Do you want to know what we've got planned? Are you interested in one of our events, but forget? We are now offering email updates for The Genealogy Center's programming schedule. Don't miss out! Sign up at <http://goo.gl/forms/THcVOwAabB>.

Area Calendar of Events

Allen County Genealogical Society of Indiana, Inc. (ACGSI) Monthly Program
June 12, 2019 - Allen County Public Library, 900 Library Plaza, Fort Wayne, Indiana. Annual banquet begins at 6:00 p.m. Curt Witcher will present "Our Faces and Our Places: Finding Our Ancestors' Lives."

The George R. Mather Sunday Lecture Series

June 2, 2019 - History Center, 302 E. Berry Street, Fort Wayne, Indiana, 2 p.m. Lecture presented by Ronald V. Morris, Ph.D., who will speak on "The History of Indiana State Forests."

Mary Penrose Wayne DAR Chapter Library Help Day for Prospective DAR Members

June 5, 2019 - Allen County Public Library, Genealogy Center, 900 Library Plaza, Fort Wayne, IN, 10 a.m. to 4 p.m.

Miami Indian Heritage Days

June 1, 2019 - Chief Richardville House, 5705 Bluffton Road, Fort Wayne, Indiana. Saturday. 1 p.m. to 4 p.m. Fiber Arts: Cording and Twining with Greta Sirios.

Genealogy Center Social Media

Facebook: <https://www.facebook.com/GenealogyCenter/>
Instagram: <https://www.instagram.com/genealogycenter/>
Twitter: <https://twitter.com/ACPLGenealogy>
Blog: <http://www.genealogycenter.org/Community/Blog.aspx>
YouTube: <https://www.youtube.com/user/askacpl>

Driving Directions to the Library

Wondering how to get to the library? Our location is 900 Library Plaza, Fort Wayne, Indiana, in the block bordered on the south by Washington Boulevard, the west by Ewing Street, the north by Wayne Street, and the east by the Library Plaza, formerly Webster Street. We would enjoy having you visit the Genealogy Center.

To get directions from your exact location to 900 Library Plaza, Fort Wayne, Indiana, visit this link at MapQuest:

<http://www.mapquest.com/maps/map.adp?formtype=address&addtohistory=&address=900%20Webster%20St&city=Fort%20Wayne&state=IN&zipcode=46802%2d3602&country=US&geodiff=1>

>From the South

Exit Interstate 69 at exit 302. Drive east on Jefferson Boulevard into downtown. Turn left on Ewing Street. The Library is one block north, at Ewing Street and Washington Boulevard.

Using US 27:

US 27 turns into Lafayette Street. Drive north into downtown. Turn left at Washington Boulevard and go five blocks. The Library will be on the right.

>From the North

Exit Interstate 69 at exit 312. Drive south on Coldwater Road, which merges into Clinton Street. Continue south on Clinton to Washington Boulevard. Turn right on Washington and go three blocks.

The Library will be on the right.

>From the West

Using US 30:

Drive into town on US 30. US 30 turns into *Goshen Ave.* which dead-ends at West State Blvd. Make an angled left turn onto West State Blvd. Turn right on Wells Street. Go south on Wells to Wayne Street. Turn left on Wayne Street. The Library will be in the second block on the right.

Using US 24:

After crossing under Interstate 69, follow the same directions as from the South.

>From the East

Follow US 30/then 930 into and through New Haven, under an overpass into downtown Fort Wayne. You will be on Washington Blvd. when you get into downtown. Library Plaza will be on the right.

Parking at the Library

At the Library, underground parking can be accessed from Wayne Street. Other library parking lots are at Washington and Webster, and Wayne and Webster. Hourly parking is \$1 per hour with a \$7 maximum. ACPL library card holders may use their cards to validate the parking ticket at the west end of the *Great Hall* of the Library. Out of county residents may purchase a subscription card with proof of identification and residence. The current fee for an Individual Subscription Card is \$70.

Public lots are located at the corner of Ewing and Wayne Streets (\$1 each for the first two half-hours, \$1 per hour after, with a \$4 per day maximum) and the corner of Jefferson Boulevard and Harrison Street (\$3 per day).

Street (metered) parking on Ewing and Wayne Streets. On the street you plug the meters 8am - 5pm, weekdays only. The meters take credit cards and charge at a rate of \$1/hour. Street parking is free after 5 p.m. and on the weekends.

Visitor center/*Grand Wayne Center* garage at Washington and Clinton Streets. This is the Hilton Hotel parking lot that also serves as a day parking garage. For hourly parking, 7am - 11 pm, charges are .50 for the first 45 minutes, then \$1.00 per hour. There is a flat \$2.00 fee between 5 p.m. and 11 p.m.

Genealogy Center Queries

The *Genealogy Center* hopes you find this newsletter interesting. Thank you for subscribing. We cannot, however, answer personal research emails written to the e-zine address. The department houses a *Research Center* that makes photocopies and conducts research for a fee.

If you have a general question about our collection, or are interested in the *Research Center*, please

telephone the library and speak to a librarian who will be glad to answer your general questions or send you a research center form. Our telephone number is 260-421-1225. If you'd like to email a general information question about the department, please email: Genealogy@ACPL.Info.

Publishing Note

This electronic newsletter is published by the Allen County Public Library's Genealogy Center, and is intended to enlighten readers about genealogical research methods as well as inform them about the vast resources of the Allen County Public Library. We welcome the wide distribution of this newsletter and encourage readers to forward it to their friends and societies. All precautions have been made to avoid errors. However, the publisher does not assume any liability to any party for any loss or damage caused by errors or omissions, no matter the cause.

To subscribe to "Genealogy Gems," simply use your browser to go to the website: www.GenealogyCenter.org. Scroll to the bottom, click on E-zine, and fill out the form. You will be notified with a confirmation email.

If you do not want to receive this e-zine, please follow the link at the very bottom of the issue of *Genealogy Gems* you just received or send an email to kspears@acpl.lib.in.us with "unsubscribe e-zine" in the subject line.

Curt B. Witcher and John D. Beatty, *CG*, co-editors