

# “Picturing” Your Research: Finding, Procuring, and Preserving Images (Revised, Part One)

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Did you know that you have a unique archive in your house right now—your family photos! Genealogists tend to focus a lot on official records (birth, marriage, death, repeat), but images are important genealogical research material, too—and maybe even as important, or more than, that marriage record (blasphemy, I know!). Images can make your ancestors, and the times they lived in, “come alive.” And that one special photo may tell you more about your ancestor’s personality than a million records.

From pencil drawings to ink silhouettes, to slides and negatives, through to today’s digital media, images are regularly lost, damaged, forgotten, or simply fade away. Hopefully, your ancestors labeled and tucked them away in a shoebox. At worst, they’ve faded, have been lost, or ended up in a garage sale.

The ephemera of history is a constantly-dwindling inventory of artifacts—and unless people care enough to save them they will be lost forever.

Luckily, images are the cutting-edge of genealogical research. Not only is it easier than ever to make high-quality copies of your family’s images, the cost is a fraction of five or ten years ago. Additionally, websites run by volunteers and organizations are working hard to reconnect photos and heirlooms with families.

So, maybe you have thousands of family snapshots, or maybe you don’t. How can you best preserve and share your family images, and/or where can you find them?

This article handout reflects a talk first given in 2017 at a national conference, and later at other conferences and online. In response to feedback and my increased knowledge, it has grown in scope and content.

The presentation and article has been split into two parts.

- **Part One:** caring for your images, copyright, and online resources.
- **Part Two** digitization; scanning; managing digital assets; and fun ways to share.

**So, let’s dive into the first part of this topic!**

(Part two will be posted shortly after the presentation, in March 2021.)



Tintype c1860 found among Raymond Berdan's (1880–1946) personal papers. Scanned and retouched (light, no face details) by Michelle D. Novak, 2011.

**Unknown Man-X**

**Unknown Woman-X**  
(Possibly a Berdan, 20–40 years old in photo, born between 1820–1840s)

**Contenders:**

**Halmaigh Van Houten (1822–1905) + Caroline Berdan (1820–1872), m ?**  
She would be at least 40 in photo—most likely, too old.

**Jacob D. Hennion (1811–1886) + Margaret Berdan (1826–1861), m 1853**  
(Would be at least 34 in photo, soon after. Re-check tree, blended family and multiple marriages for both. Would have been Raymond’s aunt—who he never knew.)

**William David Demarest (1836–1921) + Elizabeth Mary Berdan (1833–1915), m 1860**  
(Best age, she would be at least 27 in photo—and right around time of marriage!)

**Above:** Tintype of unknown sitters, c1860. (Collection of Michelle D. Novak from the papers of Raymond Berdan, 1880–1946.)

**Note:** Images used in the presentation and for demonstration are either from my own collection, educational fair-use, and/or used with permission.

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# 1) Caring for What You Have

The first step in sorting through photos and ephemera is to examine each item slowly and carefully. Clues in how they are organized, where you found them, and with what other materials they were stored with are all vital information.

## Assess

In the world of archives and preservation the stage of assessment can make all the difference to the success of later research. During assessment, you need to pause and take stock of the materials you are presented with, their condition and number, and (very important) the order in which they are now and any context that can be attached to them.

- **When organizing, do not feel the need to immediately pull apart things that are found together.** Context can help solve mysteries.
- **Take notes, take photos.** If removing items from their original order, taking photos during the process can help you remember the order of the items or how they fit back together.
- **Look for physical damage** (creases, brittle paper, mold, etc.) and emulsion damage (fading, blisters, etc.). Keep notes on images that need attention and immediately add protective materials to fragile or damaged items.

## Key Points to Consider during Assessment

- What types of materials and formats are here?
- Who and where did this come from?
- Do all the materials fit together somehow? Are they in an intentional order?
- Are any damaged or have mold?
- Do any need special archival protective housings or wrappers?
- Can I do this on my own? Do I need help?

Once you complete the assessment, you can then move on to giving the items better homes.

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## Personal Case Studies

### Case Study: Organize or Not?

- My late father's personal snapshots, 1940s–1950s, which I organized with him in the early 1990s
- The images are loosely grouped by topic and stored in 100% cotton commercial envelopes
- Materials are protected from light, housed in archival boxes on steel shelving located in my home-office

**Assessment:** Hold for now, current materials are protected well from light with no signs of mold or instability. Upgrade to archival envelopes when possible. Proceed carefully so no information is lost during re-housing. Carefully note order and transfer notes tucked into the envelopes onto photos using archival pencil.

### Case Study: The Mystery Tintype (see previous page)

- Tintype image of a young couple, unknown people, no markings found in family papers
- Using style of clothing and hair, investigation and best guesses as to date is early 1860s
- Confirmed tintype material, in-use in 1860s. (Unlike other photographic media, tintypes have a huge range-of-use dates, more than 70 years! This fits with date range, but will not help pinpoint a specific date.)

**Assessment:** The above is all useful, but does nothing to provide clue about the identity of the sitters. But WHERE it was found tells me a lot. It was found among my great-grandfather's collection. Searching his family tree for a couple who would have been the right age to be the sitters, led to three possibilities. The question now is, "Could this be Elizabeth Berdan?" Next steps will involve reaching out to cousins to see if they may be able to identify the people in the photo and searching for images of the possible people.



**Left:** Photos of Henry M. Novak, 1924–2010, organized and marked by the author ca. 1990. (Collection of Michelle D. Novak.) The photos and envelopes were marked with information, when available, and the envelopes contain additional notes and remembrances—all of which will be carefully documented when this collection is processed into archival storage.

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## Protect

There's no way to sugar-coat it: archival storage materials are expensive—but they're expensive for good reasons. Archival materials are high-quality products, last a long time, do a great job at protecting materials, and many are lab-tested to international archival quality standards. Many brands are made in the USA by specialty vendors who care about preservation issues and quality products.

But hand-in-hand with using the right archival materials are environmental factors. No archival box will preserve a collection that is stored in a hot attic, beset by mold, or submerged in water.

Family historians will most likely be storing their archival collections in the home, not a professional-level archival vault. And that is OK. To make a home archive, start by addressing environmental and overall storage and make smart decisions about purchasing supplies.

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### 1) Environment

The good news is that most image media (paper prints, tintypes) does very well in typical (or slightly cooler) home conditions. The important thing is to avoid wide swings of temperature and humidity. This keeps media stable, retards mold growth, and can help slow chemical degradation.

Some general guidelines:

#### Light (Ambient and Directional)

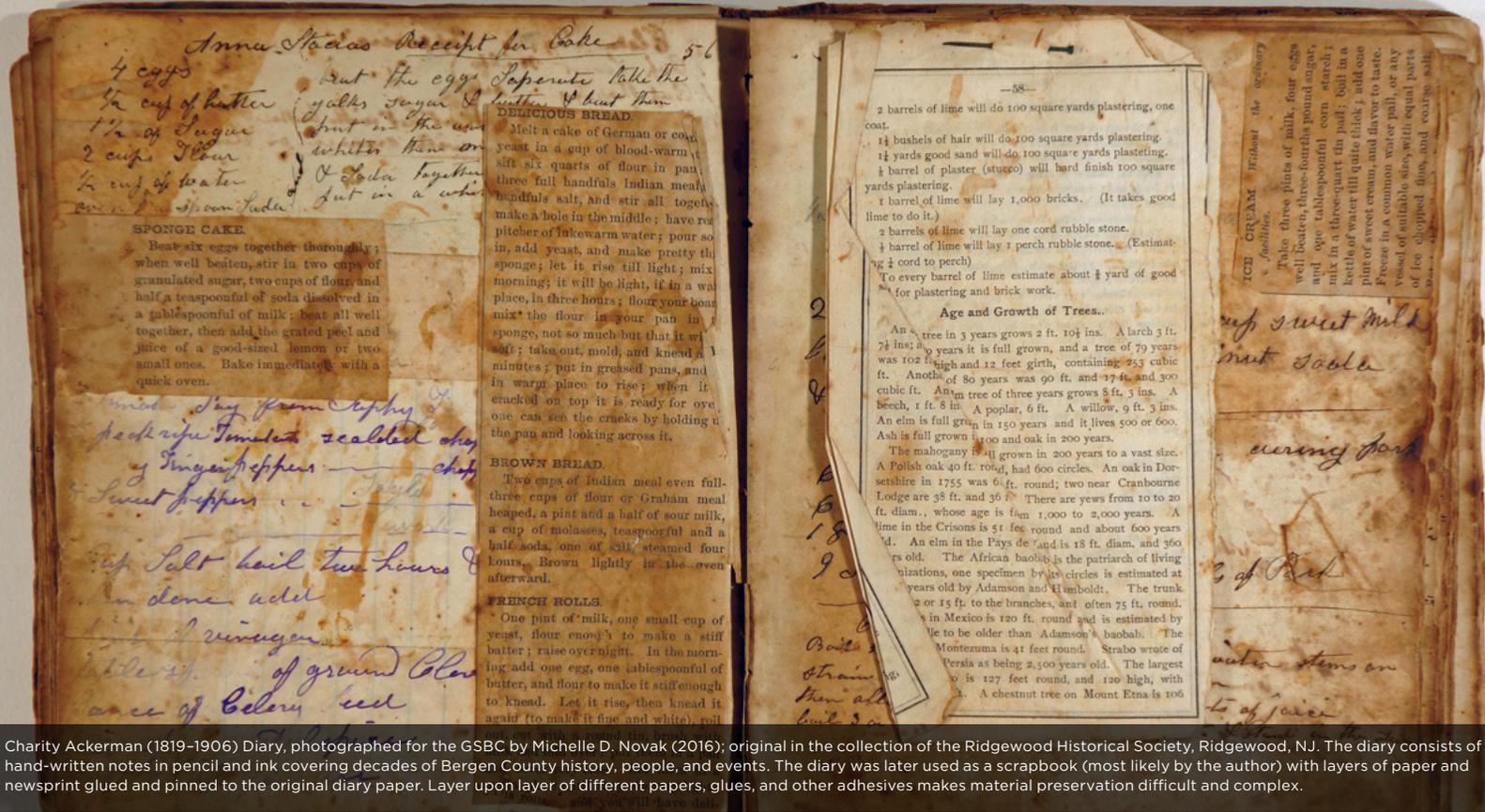
- **Protect all photographic materials from light**, no exposure to direct or intense light
- **Make duplicates** of photos that are to hang in frames, digitize or duplicate video or film media
- **Color media** (color prints, Polaroids, slides) is much more unstable than black and white as the different color layers age and deteriorate at different rates (which is why color photos tend to “go pink” even after only a few decades). All color media is a high priority for reformatting (i.e., scanning). (Remember that an image will never again be as strong as it is **right now.**)
- **Projected media** (slides, home movie film, video tape) should also be high priority for reformatting (i.e., scanning) as substrate may age at a different rate than emulsion and become brittle and can be damaged or destroyed just by playing it.

#### Temperature + Humidity

**General Guidelines:** Store cooler than room temperature. Avoid excessive heat and humidity and wide swings of both. Always check specific guidelines as different media can have vastly different storage needs.

- **Heat accelerates deterioration.** The rate of most chemical reactions, including deterioration, is approximately doubled with each increase in temperature of 18°F (10°C). [NEDCC]
- “Photographic materials should be kept in **relatively cool environments—room-temperature or below 75°F...**” [U.S. National Archives], ideally 65–70°F.

- “The lower the temperature the longer your items will last, because **cooler temperatures slow the rate of chemical decay** and reduce insect activity.” [U.S. National Archives]
- Always check the professional guidelines—as different media may have vastly different needs. For example:
  - Some materials, such as for color slides and film negatives, **can be stored below 40°F**
  - Other materials, such as daguerreotypes, ambrotypes, and tintypes **should never be frozen** (it will destroy them)
- **“Relative humidity is the single most important factor** in preserving most photographic prints.” [Library of Congress]
- “Library and archival materials are hygroscopic, **readily absorbing and releasing moisture.** They respond to diurnal and seasonal changes in temperature and relative humidity by expanding and contracting. Dimensional changes accelerate deterioration and lead to such visible damage as cockling [rippling and warping] paper, flaking ink, warped covers on books, and cracked emulsion on photographs.” [NEDCC]
- **“Keep the relative humidity (RH) below 65%** to prevent mold growth and reduce insect activity.” [U.S. National Archives]
- **“Avoid very low relative humidity... below 15%** can cause brittleness.” [U.S. National Archives]



Charity Ackerman (1819-1906) Diary, photographed for the GSBC by Michelle D. Novak (2016); original in the collection of the Ridgewood Historical Society, Ridgewood, NJ. The diary consists of hand-written notes in pencil and ink covering decades of Bergen County history, people, and events. The diary was later used as a scrapbook (most likely by the author) with layers of paper and newsprint glued and pinned to the original diary paper. Layer upon layer of different papers, glues, and other adhesives makes material preservation difficult and complex.

### Specialty Materials and Mixed Media

Mixed media includes scrapbooks, photo albums, journals, and even some photographic media. These materials are high priority for reformatting (i.e., photographing, scanning) and archival attention (intervention, wraps, boxes) as the different types of paper, photographic media, glue, and tape (and more) will age at different rates.

- Biggest preservation challenge is preserving scrapbooks—which may have a wide variety of media types, are created on low-quality paper, and are most often bound—which makes them harder to conserve the individual pages without de-binding the entire book.
- Photographic prints mounted to board also pose storage challenges as the board and glue often deteriorate at a faster rate than the print. Follow guidelines for light, temperature, and humidity and place in PAT-Passed sleeve. (See following section for more information about PAT sleeves.) If the backing board becomes warped, a conservator may be able to remove the photographic print from the board.
- Some early print types (daguerreotypes, tintypes) can be considered mixed media as the metal substrate, emulsion, and varnish layer can react very differently to heat and humidity fluctuations.
- For nearly all materials, once damage is done it is expensive and/or nearly impossible to repair. Prevention is key.

### Resources

The following resources can help you determine the best environment, handling, and archival materials for the types of media you have:

- **Northeast Document Conservation Center (NEDCC)**, Preservation Leaflets, [nedcc.org/free-resources/preservation-leaflets/overview](http://nedcc.org/free-resources/preservation-leaflets/overview)
- **Library of Congress**, Preservation Directorate, [loc.gov/preservation](http://loc.gov/preservation)
- **U.S. National Archives**, Preservation, [archives.gov/preservation/formats](http://archives.gov/preservation/formats)
- **U.S. National Archives**, Preserving Scrapbooks, *Prologue Magazine*, [archives.gov/publications/prologue/2015/winter/scrapbooks.html](http://archives.gov/publications/prologue/2015/winter/scrapbooks.html)
- **Society of American Archivists (SAA)**, *Creating Family Archives*, 2019, \$24.99, order from [www2.archivists.org/publications/creating-family-archives](http://www2.archivists.org/publications/creating-family-archives)



A peek into the National Archives II storage in College Park, MD. (Photo by Michelle D. Novak.)

## 2) Archival Supplies

Once you have a handle on how and where you are going to store your materials, you can address the specific types of archival supplies you will need.

For most photographs use an “item-first” approach. Placing prints and negatives in archival (PAT-passed) sleeves provides more flexibility with the type of container the collection of materials can be stored in—providing more “bank for the archival buck.”

### Item-level Housing

Materials that touch the artifact (i.e., sleeves):

- PAT-passed sleeves or acid-free paper folders
- Buffered materials can help balance materials with high-acidity
- Sleeves protect against additional damage from abrasions, handling, other objects, etc.

### Collection Housing

Protects and supports multiple artifacts (i.e., boxes) and shields them from harm:

- Housing materials, including standing and flat boxes, custom board wraps, file cabinets (powder-coated steel, not wood, cabinets)
- Housing can create a micro-climate, helping to level-off fluctuations in temperature and humidity
- Use the best solution for what you need to store

### Some Key Points

- Buy supplies that best meet the needs of what YOU have to store (prints, slides, negatives, etc.) and how YOU want to store them (binders, boxes, file cabinets, etc.).
- When in doubt, contact an archival supply company. You can call or email a snapshot of items in question. Gaylord Archival ([gaylord.com](http://gaylord.com)) has outreach to family historians, can make product recommendations to meet your needs.

- Avoid products that use terms like “archival-quality” without specific metrics or certifications (unfortunately, these are all over Amazon). Archival materials are not cheap because the materials used to make them are high-quality, meet international standards, and are highly specialized. If the price is too good to be true, it probably is—don’t waste money on junk.

-  Buy only photo sleeve products that carry the “**PAT-Passed**” (sometimes, “P.A.T.”) designation. (Sometimes as a logo, sometimes in the product description.) PAT sleeves are available in a wide variety of sizes and configurations—from individual loose sleeves to sheets with pockets for multiple photos—and with or without holes for ring-binders. Use a size that fits the image snugly but comfortably, slightly-larger than the item.
- PAT sleeves can be used for almost everything, including documents. Because they are clear, there is no need to take the original item out to view it, reducing wear-and-tear from handling, and can even be scanned through.
- Acid-free paper folders are mainly used for documents. “Buffered” acid-free folders can help stabilize the acidity of the material it touches but buffered folders and tissue paper can harm or even destroy some types of paper and fabrics. Consult with the experts before buying.

- Once you have your artifacts in archival materials, consider storing some of your most prized artifacts in non-traditional storage containers such as fire/flood proof safes or portfolios. Let your family know to grab these items in the event of an emergency or evacuation.
- Let your family know about your archival projects—nearly all suppliers offer gift cards so your family can help pitch-in on costs!

### Resources

Archival materials have technical specifications which can be very confusing—even to the experts! Material experts are there to help you make the right choices for your needs and budget, just give them a call or drop them a email.

- **Gaylord Archival** (Syracuse, NY)—Makes specific outreach to family historians and genealogists;

- sells individual items as well as kits through the Gaylord website, **gaylord.com**, and Amazon
- **University Products** (Holyoke, MA), **universityproducts.com**
- **Talas** (Brooklyn, NY), **talasonline.com**
- **B&H Photo** (Manhattan, NY), **bhphotovideo.com**
- **Retail Stores**—Many art supply stores (**Blick**), organization stores (**Container Store**), and craft supply stores (**Michaels**) offer a limited selection of archival supplies. Look for the brands that the professional archival supply companies also carry (i.e., Lineco, University Products, etc.).
- Archival, photo, and art supply stores carry 2B soft graphite pencils and Stabilo-All pencils for safely marking materials (see below).

### Recording Information on Images

If you know who is in the image—write it down! But do it in an archival-safe way:

- Make marks on the back only, in the margins or edges—not in the middle of the print where the pressure could damage the emulsion on the front.
- Use a **2B (soft) graphite pencil** OR **Stabilo-All pencil** (writes on plastic, metal, glass, film, and most other surfaces). Both are available online and at art supply stores. Never use a pen or permanent marker (i.e., Sharpie). Or, use **PAT photo protector pages that include an additional pocket to hold a piece of paper.**
- **Do not use post-its, labels, or tape.** Adhesives will dry-out over time and fail as well as stain paper and prints and leave a residue.
- **Record names and details in full**—as much as you can fit. Use a “common-sense” naming structure (below) and apply it equally across physical as well as digital media. Example:  
**“Grandma” > “Ruth Martha Berdan-Tuschmann (1905-1970), Washington Park School, Totowa, NJ, ca. 1918”**

### Wedged “Common-Sense” Naming Structure

Most common attribute

Most unique attribute

**Who is this about?** - **What is this about?** - **What is the source/reference?** - **Anything else?**

DEMAREST FAMILY-Notice of Foreclosure (1 June 1844)-NY Tribune (1843-1844)-Page 001.jpg  
 Demarest, David-1930 US Census-NARA-Ancestry ED201, Page 12A-4660853\_00028.jpg  
 DEMAREST, REV JOHN-1829 NYC Mortgage Partnership-NYC Property Records B296-OCR.pdf  
 BERDAN (BRAEN), NELLIE + Unknown-X-Tintype-Michelle Novak Collection-2400ppi.tif  
 BERDAN (BRAEN), NELLIE + Unknown-X-Tintype-Michelle Novak Collection-072ppi.jpg

To organize assets by date, add the date to the beginning and let the computer do the sorting.

1781-BERDAN, JACOB-State vs Blanchard-Appeal 1781-NJSA Docket 34000-Transcription.docx  
 1787-BERDAN, JACOB vs Merselles, Edo-Trespass 1787-NJSA Docket 24325-Page 01.tif  
 1787-BERDAN, JACOB vs Merselles, Edo-Trespass 1787-NJSA Docket 24325-Page 02.tif

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## 2) Finding and Procuring Images

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### A Note about Copyright

Anyone who downloads images or documents from the internet or shares them with others should care about copyright. Copyright laws protect those who create *original* works against the loss of revenue derived from the work. The laws, what they apply to, and time-frames can be confusing—especially when it seems everything is online for the taking. But *using* the image is not the same as *owning* the copyright.

For most of us, our research will be for private use. But should you publish a book, and use material copyrighted by others, you could find yourself fighting an expensive, lengthy lawsuit. So it is best to know a bit about copyright, track where items come from, respect the rules, and get approvals. Some basics:

**Images on the Web are Not “Free”**—Just because it comes up in a Google search doesn’t mean that it is yours to use. Search engines crawl many different sites—delivering public domain as well as copyrighted material—and often strip away information about the source of the image.

**U.S. Copyright Laws**—A copyright is owned by the person who **creates** the thing—whether it is a sketch on a piece of paper or a photo snapped with a smartphone. In the U.S. the creator (and automatic copyright owner) has exclusive rights to use the image for their life plus a 70-year period, thereafter. (If the creator is unknown or an entity, the term is even longer, 95-120 years after creation date.) During the copyright protection period the creator, or their heirs, may license, sell, distribute, or use his or her creation any way they wish and put restrictions on use by others—or they may choose to waive all their rights. This determination is up to the copyright holder, not the user.

**Public Domain**—Images made prior to a specific date (a set term which clicks-up every year) are considered free to use by anyone for any reason, even commercially. Most books on Google Books are in the public domain (which is why they can be scanned and distributed) as well as most materials created by the U.S. Federal Government (which may be public domain regardless of date). But always check the copyright information, assumptions can lead to trouble.

**Terms of Use**—Some repositories protect rights to assets that may be, technically, in the public domain. These restrictions may be tied to donor or artist agreements for the original materials or other complications (such

as revenue derived from exclusive licensing fees which support the institution). An online repository can enforce restrictions on the use of digital materials as part of the **terms of use (whether physical or virtual)**, not copyright, asking for approvals to use images from their site or even levy fees for use.

**Uploading to a Website**—You may not have realized it, but when you upload an asset to a website like Ancestry or social media like Facebook you have automatically agreed that YOU are the copyright owner of that asset. Current U.S. law and a website’s terms of use indemnifies the hosting company against all claims from copyright owners for damages—putting the legal liability completely on the person who uploads it.

**Copyright and Creative Commons (CC)**—Because the internet is borderless, spanning multiple countries that enforce different copyright laws, a new international rights standard has been developed to address materials disseminated on the internet. The Creative Commons licensing system puts forth six different licenses which creators can add to their digital files. Licenses are world-wide (not restricted to the U.S., as U.S. Copyright is) and provide for nuanced terms, such as: free to re-use, even commercially, as long as appropriate credit to the creator is given.



Image of members of the Braen, Berdan, Hyde, and Tuschmann families, among (unknown) others at a 4th of July picnic (year not recorded). The image was almost certainly taken by Arthur Tuschmann, Jr., 1900-1948, who was a hobbyist photographer, and this image was among photos he was known to have taken. (Collection of Michelle D. Novak.)

Although the image was taken most likely in the 1920s (by the date of the truck and ages of the identified people), the image was under copyright until 2018! If the photographer was unknown or image taken on behalf of a corporate entity, the copyright could be in effect until 2040!

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## So, How Can I Best Respect Copyright?

- **Document everything you can about the image**, including where you got it, the copyright status or Creative Commons license and terms, copyright owner's name, etc. Documenting and full citations are good genealogical practice—and make it easier to retrace the steps back to the source.
- **Approach everything as if you are preparing to use materials commercially**, and make the source and copyright information part of the file name (previous page) or metadata (Part Two).
- **Do not post images that you do not hold the copyright to that are not clearly public domain.** This includes research sites like Ancestry as well as social media.
- **If you do not know the source, note it.** If you are unsuccessful in finding the copyright holder, note that in the file along with your contact information or as part of the image caption. And if the copyright holder steps forward and asks you to remove it, remove it.
- **Even if you publish for non-profit/educational “fair-use,” get approvals and give appropriate credit.** Remember that an image may be public domain, but the terms of use of the site may

put additional restrictions on what you can use, how you can use it, require pre-approval, and even levy fees. Asking for permission shows professional respect.

- **When in doubt, ask!** In most cases, researchers using images for private research will not come under fire from copyright holders. But what if you were to publish a book? Even the sniff of a profit can change everything and sour relationships between friends and family. Always check with the copyright owner—who may be a different person than the one who has the scan of the image. If you ask, the worst they can say is “no.” If you do not ask, you risk being sued.

### Resources:

- **The Visual Communications Guy**, “Can I Use that Picture?,” [thevisualcommunicationguy.com/2014/07/14/can-i-use-that-picture/](http://thevisualcommunicationguy.com/2014/07/14/can-i-use-that-picture/)
- **Creative Commons (CC), About CC Licenses**, [creativecommons.org/about/cclicenses/](http://creativecommons.org/about/cclicenses/)
- **Cornell University Library**, Copyright Information Center, [copyright.cornell.edu/publicdomain](http://copyright.cornell.edu/publicdomain)

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## Searching for Images

Everyone knows how to search using Google. But Google searches materials only on public websites—sites protected by a login (i.e., Ancestry, FamilySearch) will not be searched. Google also does not work well with library and archive databases, many of which are siloed and sometimes protected from search engine indexers. To research non-public sites, you will need to search each online repository catalog separately—and bookmark the ones that have collections of interest to your research.

To get started, think about what your ancestors *did* (schools, work, clubs, churches, etc.); their *community* and the time they lived there; *hobbies* or *places* that were important to them. All of these are valid lines of inquiry—and while you may not find an image of a specific person, you may make some great discoveries. Some repositories to explore include:

- **ArchiveGrid**—Many major repositories are searchable through ArchiveGrid, a search engine designed to search across siloed databases, <https://beta.worldcat.org/archivegrid>
- **National Collections**
  - **U.S. Library of Congress**—[loc.gov](http://loc.gov) provides online access to excellent image collection as well as the Historic American Buildings Survey, [loc.gov/pictures/collection/hh](http://loc.gov/pictures/collection/hh)
  - **U.S. National Archives II, College Park, MD**—Extensive image collection, most of which is **not** indexed or available online. Treasures include aerial surveys, maps, social projects, and a massive image collection of soldiers and places taken during WWI, WWII, and other conflicts.
  - **Smithsonian Institution**—[si.edu](http://si.edu), rapidly-growing digital collection and resources.
- **Online Map Collections**
  - **Stanford Earthworks**—[library.stanford.edu/search-services/earthworks](http://library.stanford.edu/search-services/earthworks)
  - **David Rumsey Map Center**—[davidrumsey.com](http://davidrumsey.com)
  - **Old Maps Online**—[oldmapsonline.org](http://oldmapsonline.org)
  - **Historic Aerial Imagery**—[historicaerials.com](http://historicaerials.com) is one of a few commercial image companies offering aerial photos. NARA Archives II, the New York State Archives, and other archives also have aerial image collections, but most are not digitized or available online.
- **State, County, and Local Genealogical and Historical Societies**—local photo collections, family files, research publications, miscellaneous donated family papers
- **State, County, and Local Libraries, Archives, and Museums**—school, society, and veteran

yearbooks; newspapers (obituaries, engagements, weddings, anniversaries, etc.); local histories (published and limited run sometimes one-off, pamphlets); scrapbooks; industry and social club newsletters and publications; etc. Many major institutions have image collections online, with notable sites including:

- **New York Public Library**—Easy to use image collections, [digitalcollections.nypl.org](http://digitalcollections.nypl.org)
- **Museums**—Brooklyn Museum, Met Museum, New-York Historical Society, etc. The Met Museum offers public domain images on all types of topics, [metmuseum.org/art/collection](http://metmuseum.org/art/collection)
- **National Archives’ Library Information Center**—NARA’s list of notable collections and sites [archives.gov/research/alic/reference/photography.html](http://archives.gov/research/alic/reference/photography.html)
- **Photo Sharing Sites**—**FamilySearch** ([familysearch.org/memories/](http://familysearch.org/memories/)), **DeadFred.com**, **AncientFaces.com**, Ancestry. At FamilySearch and Ancestry you can tag a photo to someone in your tree, so others will be able to discover it—and maybe help you identify others.
- **Facebook Groups**—Search for Random Acts of Genealogical Kindness (RAOGK) as well as “lost faces, lost places” or “photo and document

reunion” groups. Most of these groups exist to track down and return family artifacts and/or assist researchers—and it’s fun.

- **Auction Houses, Estate Sales, Antique Shops, eBay**—great for finding postcards of places and milestone events and local ephemera. Even if you don’t purchase or win an item, download the picture of the item! And, if you see something on an auction house site, contact the auctioneer and ask for a high-resolution copy of the image for personal research only—don’t pretend to be a buyer! Many auctioneers are historians and are happy to help if you are up-front with them about how you intend to use the image.
- **And don’t forget to ask you OWN FAMILY for images**—you never know what others will have in their shoeboxes. They may be happy to have someone help scan them, make copies, and/or share them with other family members.

Finally, “give back” to helpful communities by sharing what you have or know. Sharing builds new connections—and you may receive new information or make new discoveries, in turn!

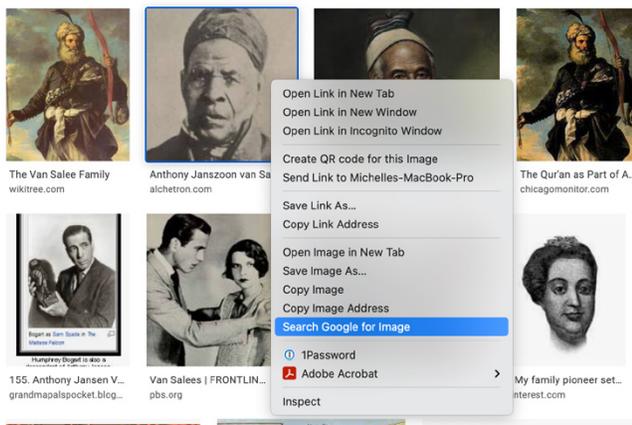
[To be continued...]

## Google “Reverse Image Search”

Search for images just as you search for text in Google. Note that image results will come from public sites only—images on subscription sites (i.e., Ancestry) or library (NYPL) and archive (NARA) databases may **not** show up in the results. Results will show images that match or are similar to the image you searched. This may provide information about or the source of the image, other versions, and/or a higher-resolution copy (so you can “trade-up” on image quality).

### Chrome Browser

- On a web page, locate the image to search for
- **Right-click** on the image
- Select “**Search Google for this Image**” from the drop-down options



### Other Browsers OR Image Not Online:

Note that this will make any copyrighted or private image part of the Google-verse—once you upload it, others may be able to see it, too!

- Go to [images.google.com](http://images.google.com); click the **camera**,
- Select “**Upload an Image**,” upload the image you want to reverse-search; click **Enter**
- Google will match the image or make recommendations for similar images

