

TSINTZINIAN CHRONICLE

Volume 1

Number 1 November 1995

THE PRESIDENT'S CORNER

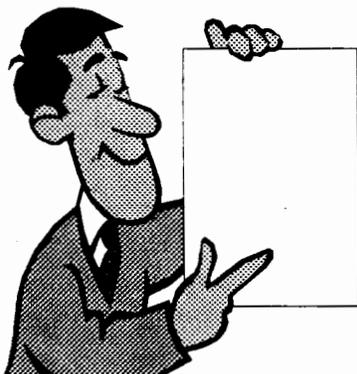
Dear Fellow Tsintzinians:

THINGS ARE GOING TO CHANGE!

The past ten years we have all directed our energies and objectives into solving our financial shortcomings, upgrading our building and properties, and bringing new and younger members into areas of communications and leadership. Though work has to be done, I'm pleased and so is the board, that we have made great progress in the above areas.

However, in the meantime, we have of necessity been unable to provide refinements that we would like for the convention go'ers to have and that they richly deserve.

We need to communicate with more information and frequency to our people. We would like to improve the quality and variety of the food and service, such as choices and snacks for the young people. We want to have available at all times, coffee and sodas, along with desserts, so we can comfortably visit in the Clubhouse. There is much to do in Chautaugua County and Jamestown, such as trolley rides, steamboat rides

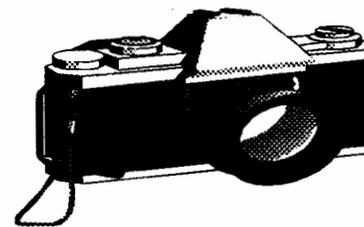


on the lake, and operas and concerts at the world famous Chautaugua Institution.

Dr. John Gregory and Peter Dickson, along with others, are leading this convention transformation. Your board and I are truly excited with the fact that our future will be increasingly secure and enjoyable, and that we will be in our Jamestown "house" for many years to come and that when convention time comes around, you will all want to come a day early (like it used to be).

Regarding the building, three years ago we replaced the roof at a cost of \$20,000. Two years ago we sided the upper level and dormers at a cost of \$10,000. When you attend the convention this summer, the entire building will have been sided for a total of \$42,000. We have accomplished this with *no borrowing or debt-paid in full-CASH. Congatulations to all!*

Deepest and warmest regards,
Pete Lambros



Tsintzinian Society moves into the 21st century, in digital scanning of historical photographs

By Dr. John Gregory

After being cornered by both my mother, Demetra Gregory Anaygyros and my aunt Nancy Gregory on my return from Sydney, Australia, my life, free time, and previous commitments were drastically changed.

Now that my family knew that I was spending July in the United States, they made me commit to a mecca to Jamestown that was a must, not only to meet family and get reacquainted, but to address prolong concerns that the pictures hanging in the clubhouse soon would fade and the history of the photographs would no longer be available for the generations of the future to view. After hearing these concerns, I made a comment to my Aunt Nancy that I would go to the convention and take both of my

Continued on page 2

TABLE OF CONTENTS

Sound System	2
Did You Know?	2
Bulletin Board	3
Exact Location	3
Historical View	3
Restoring Family Photos	4

Continued from page 1

children, Andrew and Kristina. Not to bore you with the details, it was the best time I had all summer, meeting with my cousin Jim Gregory, my nephews whom I haven't seen in ten years and their children whom I have never seen. I owe this to my Aunt Nancy for orchestrating all of us to be there.

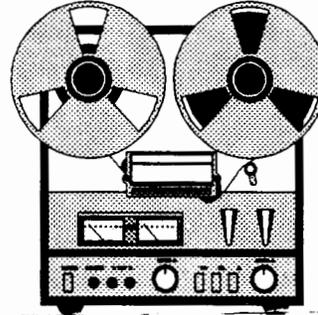
After my arrival, I took time to evaluate the photos that my family asked me to evaluate. Tears came to me as I remembered my grandfather and grandmother, Gus Pappas and Sophia. I discovered for the first time that my great Uncle George was a past President of the Society. There were pictures of my beautiful and talented Aunt Catherine, as I remembered her as a child, playing at her home, climbing up and down laundry shoots. Tears entered into my heart knowing that within a decade, these photos will all disintegrate. It was then that I made the commitment to use all the technologies available to me to restore and to archive all these precious documents.

Now the adventure begins. I was elected to the Tsintzian Board that summer and gave my commitment to the board and to my family to take on one of the largest and most technical challenges in the history of the Tsintzian Society. The process has already begun. I have donated time, effort, and commitment to undertake this major task. Members of my technical staff in Annapolis have volunteered their time to recreating some of the old photographs that are showing deterioration. We will start on those photos first and work our way until we have digitized as many photos as necessary. This project is at least a 50,000 hour effort. During the computer digitizing effort, we should be able to assist Peter Dickson in making a book on Tsintzina by producing copies dated back to the early 1800's and hopefully the photographs will look like NEW. More about this process will appear in future articles. Just remember to save those old Photos from the past. If you have photographs from the past Tsintzian Conventions and will allow me to digitize them for you, please send a fax to me.

Sound System Becomes ALIVE!

By Andrew Gregory

After attending the July 1995 convention, I gained a new perspective as to the meaning of family ties and an in-depth understanding to the word geneology. With my dad all caught up in computers and digitizing historical photographs, I felt there had to be something I could contribute to live things up at the convention. After consulting with dad, I decided to donate my time and effort to the design of an audio system for the main hall and the kitchen area. Now the place will sound like our home on Saturday mornings with



all the Greek music waking up the neighbors with Chameko, Kalamathiano, and a little Hasapiko. I'm asking members of the Society if they have any type of audio equipment that works, i.e., amps, speakers, mics, or audio speaker wires, and would like to donate some to the Society. Please contact the Tsintzian Chronicle newsletter and address it to my attention. I'm planning to have the system completely installed and operational before next years convention.

Also, if anyone wants to donate Greek music on cassettes or CDs, please send them to my attention. Hopefully, with everything in place, there will be continuous Greek music through the day and the evening.

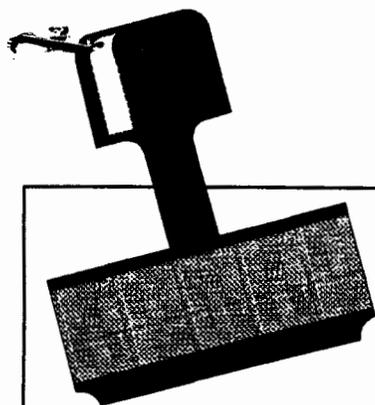
This audio system will serve members making presentations, meeting, and children' talent night.

Did You Know?

Did you know that we have actually identified a sixth-generation Tsintzian-American family? Most families associated with the Jamestown convention at this point can count three, four, and even five generations. But six generations? Well, there is at least one example. Following the general practice of counting the immigrant as first-generation, we have identified one such example. Starting, not surprisingly, with Christos Chacona, we have his nephew A.D. Chacona (Oil City), and then from him, a son named Chris Chacona who married Unis Gregory from the Gregory family of Shelby, Ohio. Their only daughter, Christine ("Susan") who lives in Floyd, Virginia married Richard Clinger and has three children: Cara, Richard II, and Casey. Casey's two children (Nova and Derek) are eleven and seven

years old, respectively. They represent a sixth generation. There may be other examples. Just let us know.

Did you know that the famous song "Yes! We have no Bananas" was a song about a Greek fruit dealer? Very few people, even old-timers, appear to know this fact which is quite interesting because the Tsintzian pioneers popularized the fruit business among Greek immigrants in the late 1800s. The first two stanzas of the chorus refer to a Greek and his desire to bring over his brothers "Pete, Jim, and Nick" to help him. Why this Greek angle is not better known is not clear. The song dates back to the pre-1920 period. Peter Dickson remains interested in getting some at the next convention to sing this famous song at Saturday night's talent show. Any volunteers?



THE BULLETIN BOARD

The Tsintzinian Chronicle welcomes ideas, comments, articles, and any other thoughts you may have to enhance the productivity of this major effort.

Please write to:
Tsintzinian Chronicle
312 N. Glenn Avenue
Annapolis, Maryland
21401

or fax:
1-410-268-5581

TSINTZINA: It's EXACT LOCATION

By Dr. John Gregory

After being elected to the Board of Directors, this past July, I thought that I better make a mecca to the real Tsintzina. I coordinated it with business and arrived in Sparta, October 22, and was meet by my cousins Elias and Demetra. Within the next 24 hours we were on are way up the mountain roads to Tsintzina, with a short stop-over in Goritsa to visit the relatives for the first time in my life, a trip to the courthouse for documents, and a long talk with the past mayor. After 20 cups of Greek coffee and possimathes, we arrived in Tsintzina mid-afternoon. The first stop was visiting the bombed out Gregory (Gregoris) home I sat and reminisced of why our families settled

into this perticular mountain cove. As a scientist and a mountain climber in my past life, I just couldn't make a trip unless it had some sceintific value.. It was for that reason that I carried with me

a GPS receiver.. This small radio receives signals from satellites from space and gives you the exact location as to where you are

North.37.10.462
by East
022.35.369

was the reading that I received in the middle of Tsintzina.. For the first time in history the exact location has now been recorded. The value of this information will become unveiled in future articles in the Tsintzinian Chronical.



The Historical View

By Peter Dickson

As most Tsintzinians should now know, every time we gather in Jamestown for a convention we establish a new historical record not likely to be equaled. No other ethnic group in American history has anywhere near a story that can match the annual gatherings of the descendants from the 66 Tsintzinian families who

helped found the communities of Chicago, Philadelphia, New York, Sam Francisco, and even Honolulu in the 1800s and early 1890s.

Although the Tsintzinians held special picnics in Youngstown (Ohio) as early as 1892 and 1893, the next convention represents the 80th anniversary of the first regular annual con-

vention in the Jamestown area in 1916. Father John Poulos has an original blue and gray pennant used at this gathering at Dutch Camp near the current clubhouse. It would be nice to make similar pennants for this upcoming convention.

Continued on page 4

Continued from page 3

The local Jamestown newspaper ran a cover-story color feature article on the history of the Tsintzinian convention on the Sunday on which it ended in July. It was quite well done and elicited a positive reaction from many in town, including the local orthodox church which is largely Albanian in origin. The paper plans to do another article for next year's convention.

Efforts are underway to obtain photocopies of the family registers for Goritsa and Zoupena. With these registers, we will be able to complete the family trees for each of the 66 families essentially back to about 1830-40. The projected goal is to publish these 66 family trees in a hardcover volume for sale. Others who wish to go back further in time with their family research are encouraged but given the difficulty in going back before the Greek Revolution of 1821-27, a line needs to be drawn, otherwise we will never get anything into print.

John Gregory with his special access to the advanced digital technology plans to utilize the latest scanning devices to conserve and enhance various group convention photos mounted on the clubhouse wall. Some of these are in poor condition but we can restore them to better-than-original condition. We encourage people to search their attics or records to help us locate group photos not already on display. Also, we are still trying to find a copy of the 1929 convention yearbook (Iefkoma). Please contact Peter Dickson, if you have one.



NEWS FLASH

Leon Andris
from
Bethesda, Maryland
wins the \$1,000 raffle

Getting Ancestors Out of the Attic: Restoring and Preserving Family Photographs

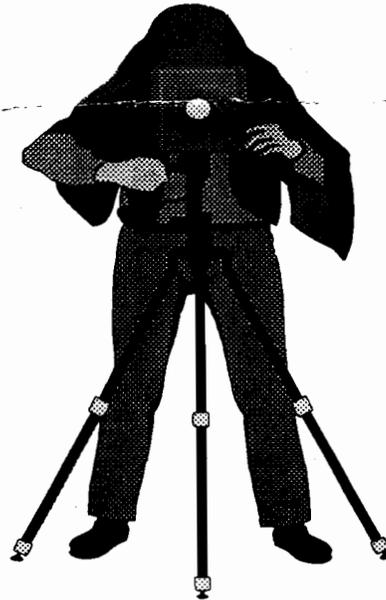
By Thomas Everly

They live in shoe boxes. After decades of neglect, they may be tattered. They could be a little rough around the edges. But re-shot or restored, family photographs make unique holiday gifts for relatives who no longer need anything L.L. Bean offers. My mother is like this. That's why my sisters and I decided to re-shoot and frame our family's photographs-including a 1912 panorama of St. John's Parish in Philadelphia-last year. Family pictures speak to us. They are personal links to history. In natural disasters, they're often the objects we try to save first. If you don't know what you're doing, however, restoring or copying family photos can make even the most determined individual crack and fold. Unfortunately, even under normal conditions, our environment affects these images. The main culprits are all around: moisture, heat, and light. But you can take steps to ensure that your pictures survive. "There is a lot the owner can do to preserve family photographs," says Debbie Hess Norris, president of the American Institute for Conservation (AIC) in D.C. "By housing them carefully, using good quality materials, not exposing them to excessive amounts of light, and not storing them in the attic or basement." Our St. John panorama spent much of its life balled up in my grandmother's second-floor closet. By chance, this is a stable environment for a photograph, as upstairs closets are generally cool and dry. (Avoid the attic because of fluctuating temperatures and the basement because of high relative humid-

ity.) The closet also protected the photographs from fading due to excessive light exposure. But our ad hoc storage method produced fold marks and a tear. Today, you can minimize this kind of damage by using high quality archival materials-acid free exposures, albums and boxes. They

come in various sizes and are relatively inexpensive. Preservation is imperative, particularly if you have a one-of-a-kind image. Although you can make copies, they will rarely, if ever, match the richness of your original. If you've inherited a damaged photograph, all is not lost. Depending upon the extent of the damage and your picture's value, you may consider hiring a conservator. Generally,

conservators can improve the image if it's torn, scratched or dirty. Unfortunately, there isn't much that can be done once the original image fades. Preservation is an extremely specialized profession, so don't be surprised by the estimate. Conservators charge by the hour and price will vary with experience. The restoration should include a written examination report and documentation of work performed. We decided not to take our panorama to a conservator before we framed it-this was shortsighted. "We would realign the edges and introduce a small amount of archival adhesive and then reinforce along the tear with a strip of Japanese tissue," says Sarah Wagner, the National Archives' Senior Photograph Conservator. For-



tunately, we didn't try to repair it with tape. According to Wagner, pressure sensitive tapes eventually will discolor or fade an image. While there is a limit to what a conservator can do, you can improve your copies. A decade ago, your only choice was manual retouching or airbrushing. While the print generally looked better, it often appeared doctored. Now there is another tool: computer imaging. "With digital imaging software...the retouching can be done shamelessly without much evidence the image has been manipulated," says Steven Puglia, a photographer and digital imaging specialist. Indeed, the options for digital manipulation appear endless. According to Puglia, two photos can be fused; areas can be cloned to replace lost sections; faded color photographs restored; black-and-white photos colorized. You even can delete that uncle you never liked. Increasingly, the large retail photography chains offer digital services. Most use a program called Photoshop. Pricing structures vary from an hourly rate (from \$50 to \$300) to a fixed price, depending on the complexity of the job. A basic digital retouching job can be as low as \$50, which is comparable to manual airbrushing. The only real disadvantage is that digital prints tend to fade over time. To make your digital image more stable, Puglia suggests placing your finished image on a color slide and then making prints. Whether you alter the image or not, we found it useful to make negatives from our original prints. Although this increases the cost, you will be able to make future copies easily. In addition, negatives tend to last longer than prints. One way to ensure that your prints last longer is to browntone them. Browntoning not only keeps the silver in black-and-white images from fading but evokes an early century feeling by mimicking albumen photographs. You may also want to enlarge the image. For best results, Wagner suggests staying as close to the original size as possible. Finally, a word about framing. Hugh Phibbs, framing specialist and coordinator of

Graphic Conservation Services at the National Gallery, recommends only framing copies. Keep originals stored in a cool, dry and dark place. "I can't emphasize enough how important it is not to put irreplaceable, unique objects in the light," Phibbs said. When framing an image, says Phibbs, be sure to use archival matting (cotton fiber or alpha cellulose wood pulp) and UV filtered Plexiglas to minimize the light exposure. Also, don't hang your framed photograph on an exterior wall. Moisture may seep from

behind and damage the image. Choose a dark interior hallway instead. All told, our St. John panorama cost us approximately \$450 for four copies. If we had done only one copy the cost would have been \$115. We then archivally framed the original for \$200. But whatever you do with your family photographs, AIC's Hess Norris suggests you follow her advice: "Don't leave grandma in the attic." Otherwise she may not be there when you return.

HOW and WHO

- Avoid the popular magnetic photo albums. (Photos fall out or stick to the page)
- Wear cotton gloves when handling prints.
- Label your pictures for future generations.
- Enlarge image as close to original size.
- Keep changes simple.
- Ask for a more stable color slide (film copy) output. Make additional prints from slide.
- Frame copies, not originals
- Use archival matting (cotton fiber or alpha cellulose wood pulp). Avoid wood spacers. They may stain.
- Choose light frames for modern photos; dark frames for older images.

References

- American Institute for Conservation: Conservation Services Referral System. 202-452-9545; fax, 452-9328.
- Light Impressions, one of the largest archival suppliers: 800-828-6216.

PROUD TO BE A TSINTZINIAN!