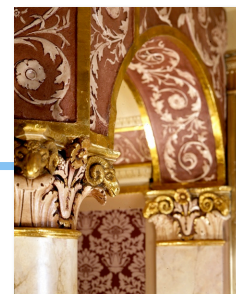


VIEWS



Letter from the Chair

Deidre Scaggs / deidre@uky.edu

Greetings fellow VM members! Mid-winter has come and gone and I'm glad to be looking at spring. As I've thought about the fact that we did not have a mid-winter meeting this year I feel that some of the section momentum has been lost. The mid-winter meeting gives the membership time to become active and provides an opportunity for us to brainstorm as a group. I think it's an important meeting and I hope to see it again in the future. I do hope to regain some of that momentum but alas I've been away from work for 11 weeks now.

Since I've been on maternity leave my life has changed and as a break from the diaper changing I've taken some time to look at some blogs. More and more archivists are utilizing blogs today and it is a great way to see what other repositories are doing and the materials that they have.

So just to give you an idea of what is out there I thought I would share some that I found particularly interesting. I enjoyed looking at the Sealaska Heritage Institute, Special Collections Research Center Blog at <http://shispecialcollections.blogspot.com/>. It is dedicated to the general events at the Research Center but it seems that there is a great deal about visual materials. Ball State University Archives and Special Collections has a blog that clearly links to their Archives Homepage, Finding Aids/Guides, Exhibits, Digital Media Repository, and their Geospatial Center & Map Collection at <http://bsuarchives.blogspot.com/>. The University of Alabama has a blog "highlighting the collections, events, items, happening, ideas, new acquisitions, discoveries, initiatives, and everything else that's Cool @ the W.S. Hoole Special Collections Library," <http://coolathoole.blogspot.com/>. Of course there is the Library of Congress blog at <http://www.loc.gov/blog/?p=233>. You can learn all about processing the Hugh Morton Photographs and Films at <http://www.lib.unc.edu/blogs/morton/> and we have a blog at the University of Kentucky as well. Mustaches of the 19th century can be found at <http://mustachesofthenineteenthcentury.blogspot.com/> where you can peruse photographic images of what else, men with mustaches. There are lots more out there so I hope you will share yours with the VM list serve.

I look forward to seeing you all in San Francisco and as always welcome your comments on ways to strengthen the visual materials section.

Deidre Scaggs, University Archivist
Audio-Visual Archives
University Archives and Records Program

Letter from the Chair-Elect

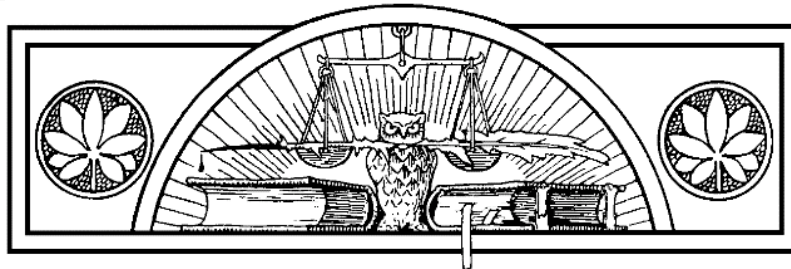
Beth Bilderback / BILDERBK@gwm.sc.edu

First, Congratulations to Deirdre on birth of a healthy baby boy! Mother, father, and son are doing fine.

I am looking forward to the annual meeting in San Francisco and working on finding a place for our Section dinner. The Section meeting will have a format similar to last year with break-out groups. We are hoping to have also information and discussion about new access venues such as Flickr. Potential speakers are Helena Zinkham from LC perspective and George Oates, a founding Flickr team member and lead designer, as project manager for the LC work.

The program for the conference is now available at: <http://archivists.org/conference/sanfrancisco2008/> and there are many sessions that will be of interest to our members. I will be sending out emails as time draws nearer about our dinner location and program items of interest.

And speaking of emails, SAA has changed server software for its section and roundtable listservs. You should have received an email from Brian Doyle about this and been automatically switched. If you are no longer receiving emails from a listserv, go to <http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/person/ListServ.html> to check. Our Visualmat listserv maintained by James Eason at Berkeley has not changed. We will use the SAA hosted listserv primarily for Section business, but any announcements will be posted to both listservs.



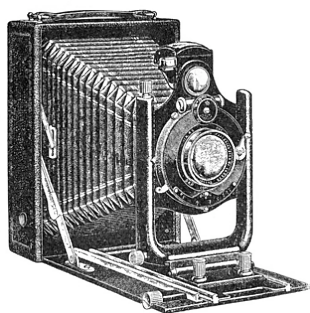
Visual Materials Section – 2008 Election Update

Nominations were requested by email in April for Visual Materials Section Vice Chair / Chair Elect. This person will be elected by ballots cast in advance (electronically), or in-person at our August SAA meeting (San Francisco). He or she will serve as Vice Chair during 2008-2009, will become Chair at the end of the 2009 meeting (Austin), and will run the 2010 meeting.

Members who have any questions about this process, are encouraged to contact Ardys Kozbial and James Eason, the recent past Chairs now serving as the Nominating and Elections working group. Nominations should include the candidate's name and contact information. All candidates must agree to run for office. Our slate will be announced in June.

Ardys Kozbial | akozbial@gmail.com | 858-822-6537
James Eason | jeason@library.berkeley.edu | 510-643-2704

Letter from the Editor



My apologies for the delay in getting this issue out to you! We are working on getting our timetable bugs ironed out as well as making some changes to the format to help us save valuable time in the editing process. I hope you will enjoy the features in this issue as well as the reports from liaisons Robert Burton and Marcy Flynn. We encourage contributions to the newsletter and are hoping to have a short set of guidelines available for potential contributors available soon. Watch the list for more on that. Meanwhile if you have 3-4 photographs that you would like to share in the newsletter and are willing to write up a few paragraphs on your collection please contact me at martha.mahard@simmons.edu

Martha Mahard, Editor

Notes from the World Wide Web

Several websites of interests to our readers have recently been brought to our attention. We expect to hear more in coming months about the Library of Congress Prints and Photos division's *FLICKR* experiment. Meanwhile do take a look at the images that they have posted and to read more about the project go to: http://www.loc.gov/rr/print/flickr_pilot.html

Photographica: Research Guide to Photography @ Harvard offers a well-designed portal to the rich resources in Harvard's many collections, including exhibitions, reference sources, selected journals and more. <http://isites.harvard.edu/icb/icb.do?keyword=k19142&pageid=icb.page94991>

You don't have to be a bird lover to be entranced by the wonderful images available at *Audubon's Birds of America* (<http://digital.library.pitt.edu/a/audubon/>). The University of Pittsburgh is fortunate to own one of the rare, complete sets of John James Audubon's *Birds of America*. This website offers access to the complete double elephant folio set of prints as well as the text of Audubon's *Ornithological Biography*. Links from plates to appropriate pages in the text, detailed descriptive records and the opportunity to view the prints in extreme close-up make this an extraordinary site.

Exhibitions of the Royal Photographic Society 1870-1915 at <http://erps.dmu.ac.uk/> is a research database of over 45,000 records from the annual exhibition catalogues of the Photographic Society, London, published between 1870 and 1915. It contains many interesting features including "detailed records of all the exhibits, plus information about exhibitors, judges, hanging and selecting committee members, reproductions of all the catalog pages", and more.

If you haven't yet discovered the photographs of Charles "Teenie" Harris, do yourself a favor and spend some time at the Teenie Harris Archive Project's web page (<http://www.cmoa.org/teenie/info.asp>). Thousands of Harris' images taken during his 40-year career with the *Pittsburgh Courier*, one of the largest and most influential Black newspapers in the country are now available online from the Carnegie Museum of Art. The museum acquired the archive in 2001 and is in the middle of a four-year project to catalog and digitize the collection. Over 35,000 images out of more than 80,000 are already available. Covering the period from the end of the Depression to the Civil Rights era this archive is believed to represent "the largest single collection of photographic images of any Black community in the United States-or the world for that matter."

Feature: The Shubert Archive contributed by Mark E. Swartz

Location: The Lyceum Theatre
149 West 45th St., New York, NY 10036

The Shubert Brothers' in-house costume and set design shops were perhaps the most colorful of the Shubert-run ancillary companies. House costume designers created playful attire for chorus girls and boys, as well as for the stars of the Shuberts' many revues, musicals, and dramas, while set designers provided scenes with equally inventive detail.

The Shubert Archive owns approximately 3000 costume sketches executed by more than 20 designers mainly during the period 1900-1930. The bulk of the collection dates to the 1910s and 1920s. The original sketches were done on paper or board in pencil and watercolor. Occasionally decorative elements such as jewels, sequins, or glitter were applied, and some have fabric swatches attached.

The costume design reproduced here was executed by Homer B. Conant (1887-1927) for *The Passing Show of 1916*. Between 1914 and 1922, Conant contributed costume designs to over twenty (mostly Shubert-produced) Broadway shows, often in collaboration with other designers. In addition to his theatrical work, Conant also did illustrations for magazines, books and china (Noritake).



The *Passing Shows* were a series of annual revues that Lee and J.J. Shubert produced from 1912-1921 in response to the tremendous success of *The Ziegfeld Follies*. These reviews were fluffy concoctions of song, dance, parody, and glamorous chorus girls in various state of undress. This costume was designed for an Act II, Scene 6, Shakespearean parody entitled "Capulet's Garden," in which Juliet, pictured here, stands by her man, Romeo, as he is tried in court for his debts to Shylock. Conant penciled in his instructions for the costume's construction: "Have Faibisy make—gown of white crepe-de-chine with very small gold spangles sewed on as in this sketch. Collar of same—embroidered on white net. Follow sketch exactly. Gown very long + clinging (+ train), slit up both sides, with gold lacing. Very long cape of white taffeta which I will paint. White slippers + stockings. Black wig with pearl cap."

In their heyday during the mid 1920s, the Shubert Brothers owned, leased, operated, and/or booked approximately one-thousand theatres across the United States. Currently, the Shubert Organization owns seventeen Broadway venues, one Off-Broadway venue, and playhouses in Boston and Philadelphia. They also lease the National Theatre in Washington D.C.

The Shubert Archive has more than a century's worth of extensive holdings relating to theatrical and other commercial real estate. Materials include architectural plans, photographs, leases, alteration agreements, general correspondence, and newsclippings.

To celebrate its centennial in 2000, the Shubert Organization hired renowned architectural photographer **Whitney Cox**, to document all of the company's current Broadway venues. Here you see four of his photographs of the Winter Garden Theatre.

The Winter Garden Theatre, which Shubert has been affiliated with longer than any of its other playhouses, is the organization's third largest musical house (1,513 seats). The original structure, known as the American Horse Exchange, was built by William K. Vanderbilt on what was then farmland in 1885. It was re-built in 1896. When Lee and J.J. Shubert leased the building from Vanderbilt in 1911, horses had given way to the automobile, and the legitimate theatre was making inroads north of 42nd Street.

The Shubert brothers hired architect William Swasey to convert the horse exchange into a theatre. Swasey transformed the show-ring into a one-balcony playhouse decorated in a garden motif. In 1922-23 when the vogue for winter gardens and roof gardens was waning, Shubert house architect, Herbert J. Krapp, remodeled the interior to be more in keeping with the formal and traditional Adamesque style that characterized so much of his other work for the Shuberts.

The Winter Garden is one of New York's most historic playhouses. Al Jolson made his Broadway debut there in *La Belle Paire* (1911) and, over the years, starred in nine shows at the theatre, which is forever associated



with his name. Other stars to have played the house include Gaby Deslys, Fanny Brice, Olsen and Johnson, Carmen Miranda, Bob Hope, Gypsy Rose Lee, Josephine Baker, Mary Martin, Angela Lansbury, and Barbra Streisand. And it was here that Andrew Lloyd Weber's *Cats* played a whopping 7,485 performances.

The theatre was completely restored in 2000 and as much attention as possible was paid to retaining and recreating its splendid architectural features. These photographs, taken just after the restoration was completed, show a view of the auditorium from house right, the crossover at the rear of the orchestra, and a detail of a chandelier and some wall ornamentation.



Photographs by Whitney Cox provided by The Shubert Archive.
Visit the Archive's web page at: www.shubertarchive.org

Visual Materials Cataloging and Access Roundtable Update

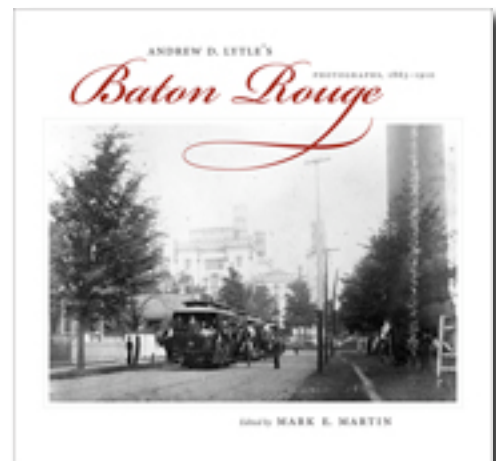
Miriam Meislik (miriam@pitt.edu)

The roundtable is quiet right now as most of our work is done during the annual meeting. Our meeting is scheduled for Wednesday, August 27 from 5:30- 7:30 pm. I encourage you to think of ideas to bring to the meeting. Our incoming chair is **Robert Burton**, Photograph Cataoeger, Weissman Preservation Center, Harvard University Library (robert_burton@harvard.edu). Please let either Robert or myself know if you are interested in running for chair of the roundtable for the 2009-2010 year.

New and Notable

Andrew D. Lytle's Baton Rouge Photographs, 1863-1910 is an exhibition which coincides with the publication of the book by the same title, at LSU Special Collections, Hill Memorial Library, Louisiana State University, from March 31 through June 28, 2008,

Mark E. Martin, Assistant Curator,
Image Resources LSU Libraries. mmarti3@lsu.edu
225-578-6501



Standards Update

Marcy Flynn

Silver Image Management

silverim@mindspring.com

Those of you eager to stay abreast of new standards related to archives and visual materials have plenty to read and lots of links to track.

Several cataloging standards are under development and revision, and all of them are soliciting comment and feedback. The ACRL/RBMS (Rare Books and Manuscripts Section) Bibliographic Standards Committee is currently developing Descriptive Cataloging of Rare Materials (Graphics) (aka DCRM(G)), the second edition of Graphic Materials: Rules for Describing Original Items and Historical Collections (GM). DCRM(G) will become part of the DCRM suite of bibliographic cataloging resources. A wiki documents work-in-progress comparing GM with DCRM(B) at: <http://qcrmg.pbwiki.com>.

A companion to GM, the Thesaurus for Graphic Materials (TGM) is now updated online at: <http://lcweb2.loc.gov/pp/tgmiquery.html>. The primary change is the integration of genre/form terminology (TGMII) with subject terminology (TGMI) in a single searchable source, but there are also other improvements to the thesaurus, so take a look! Comments and questions about TGM can be sent to tgmed@loc.gov.

For those of you following work on Resource Description and Access (RDA), draft chapters are available at: <http://www.collectionscanada.ca/jsc/rda.html> and <http://www.libraries.psu.edu/tas/jca/ccda/>. In December 2007, chapters 2 through 4 and 9 became the newest sections available for comment. These sections include information about recording attributes of works and expressions, recording attributes of person, family and corporate body, and recording attributes of concept, object, event and place, as well as recording relationships between persons, families and corporate bodies. Additional information

about RDA principles and objectives as well as scope and structure and mapping became available in December too.

The DACS Working Group took shape in 2007 in preparation for the upcoming five-year cyclical review of Describing Archives: A Content Standard. Chaired by Bill Landis, the working group is interested in facilitating communication and best practices and in this spirit, seeks feedback and ideas, especially those that help bridge gaps with other VM standards like Cataloging Cultural Objects and Graphic Materials. Since I am a member of the working group, please feel free to contact me with any comments or concerns about using DACS to describe visual materials.

Protocols for Native American Archival Materials (<http://www2.nau.edu/libnap-p/protocols.html>) is a draft document developed in April 2006 now under review by SAA. The 2008 annual meeting in San Francisco will include a Forum to continue to discuss issues raised in the Protocols, which were prepared to “identify best professional practices for culturally responsive care and use of American Indian archival material held by non-tribal organizations.”

The Association of College and Research Libraries (ACRL) and SAA have drafted the “ACRL/SAA Joint Statement on Access to Original Research Materials” now available at: <http://www.rbms.info/committees/joint-statement.shtml>.

Finally, the Information Standards Organization has recently balloted two standards, ISO/DTR 26102, “Information and documentation - Requirements for long term preservation of electronic records” and ISO/DIS 8459, “Information and documentation - Bibliographic data element directory.” ISO/DTR 26102 is a technical report addressing the management of digital records within technological environments, while ISO/DIS 8459 addresses data elements needed in bibliographic systems. Anyone involved in digital library applications will be interested in how these technical documents outline technological requirements for data preservation and sharing.

American Institute of Conservation Liaison

Robert Burton

Photograph Cataloger, Weissman Preservation Center, Harvard University Library
robert_burton@harvard.edu

Before and after last year's annual meeting in Chicago, VMS members clearly expressed much interest in the topic of digital photographs, with the implied understanding they were talking about images composed of pixels. The challenges of preserving "born digital" photographs and digital images on CD-ROM and other media are well documented. The challenges of preserving digital prints are not so well documented and ultimately could be much more difficult to overcome.

From the expiration date printed on an egg to Pete Turner's color fine art prints, from the direct thermal process of the 1950s to fine art Giclée prints and today's continuous liquid inkjet process, digital printing is everywhere. In the last two decades an increasing number of artists and photographers have been using digital print processes in their work, and for most digital camera users today – both consumers and professionals – inkjet printing has become the primary method of making prints from their digital image files, according to Henry Wilhelm of Wilhelm Imaging Research. But how long will these prints last?

The inherent instability of the colorants, media, coatings, and protective sprays used in making digital prints are factors that will influence image permanence, and there is emerging evidence that the image permanence of digital prints may be considerably less than chemical-based photographic prints. It is precisely the instability of digital prints that has made the conservation field slow to deal with the preservation issues associated with them, some of which are fundamentally new to the field. The first step in dealing with these issues will be learning how to characterize and identify the various digital print processes.

In a two-day workshop on "Identification and Preservation of Digital Prints", sponsored by the Weissman Preservation Center, photograph conservator Martin Jürgens conveyed his belief that the intimidating technological complexity and rapid advancement of digital print processes can be handled best in the conservation environment by creating a categorized hierarchy of processes, structures, and materials. This, in turn, will serve as a basis for developing recommendations for storage, exhibition, and practical conservation treatment.

Jürgens studied photography and design at the Technical University in Dortmund, Germany. He holds an MS from Rochester Institute of Technology; a Master of Art Conservation (MAC) from



Photograph conservators Martin Jürgens and Elena Bulat examining digital prints at Weissman Preservation Center's conservation lab

Queen's University in Kingston, Ontario, where he specialized in paper conservation; and he is a member of AIC. Since 2001 he has been working as a photograph conservator in private practice in Hamburg, Germany. In addition to historic and contemporary photography, his areas of research and teaching include the materials, chemistry, and preservation of digital prints.

Inspired by James M. Reilly's classic work *Care and Identification of 19th-Century Photographic Prints* (Eastman Kodak Co., 1986), Jürgens is currently working on a similar guide for digital printing to be published in 2009 that also will include a flowchart for identification. Jürgens divides digital print processes into three basic types: continuous tone, halftone, and inkjet. He breaks down each of these types, describing each process, its application, format, and characteristics.

Continuous tone processes include:

Digital exposure to photographic paper, 1990s-present

- Photothermographic transfer, 1987-present
- Dye diffusion thermal transfer (D2T2), 1986-present

Halftone processes include:

- Direct thermal (D1T1), 1950s-present
- Direct thermal transfer (D1T2), 1983-present
- Dry toner electrophotographic processes, 1960-present

Inkjet processes include:

- Continuous liquid inkjet, 1987-present
- DOD (drop-on-demand) liquid inkjet on uncoated paper, 1984-present
- DOD liquid inkjet on coated or specially sized media, 1990s-present
- DOD liquid inkjet on coated RC-paper, 1990s-present
- DOD phase change inkjet, early 1990s-present

Learning to identify digital print processes will be critical to proper preservation and conservation treatment. It will also help curators to spot forgeries. Jürgens, who has been looking at digital prints since 1997, noted one instance where an inkjet print was mistaken for a platinum print. "There are more digital prints out there of older prints than you might imagine," he observed.

Until his book is published, VMS members can learn more about digital print identification at Jurgens's website: <http://aic.stanford.edu/sg/emg/Jürgens/>. Although it hasn't been updated since 2004 (which, as Jürgens notes, "In the rapidly developing world of digital printing, this is a very long time!"), it offers more information than is available anywhere else.



Book Review

Loren C. Pigniolo

Consulting Archivist/Preventive
Conservation Specialist

The Focal Encyclopedia of Photography: Digital Imaging, Theory and Applications, History, and Science, 4th Edition, Michel R. Peres, Editor-in-Chief. Focal Press, Boston, 2007. 880 pages, 11 x 8.8 x 2 inches
ISBN-13: 978-0-240-80740-9
ISBN-10: 0-240-80740-5

Since the 1990s, archival writing has frequently focused on the need to engage with various contemporary discourses to maintain archival knowledge. Photography in particular has often been singled out as an area of archival practice in need of contemporary perspective. The newly revised and expanded scope of this 4th edition of the Focal Encyclopedia of Photography provides an excellent starting point for exploring the varied histories, practices, technologies and applications of photography and digital imaging that constitute the range of contemporary discourse.

In the past, one way changes in photographic practice reached the public was through the published photographic dictionary or encyclopedia. These books, with lineage to Thomas Sutton's seminal 1858 Dictionary of Photography, kept practitioners abreast of contemporary technologies, formulas, apparatus and applications from A to Z. They served as a kind of descriptive catalog of advances in photographic devices, technologies and formulas, and provided varying degrees of instruction in using the materials and processes described. As such, they supplemented the more practically-oriented photography manuals and provided incentive to experiment with new technologies and equipment.

The Focal Encyclopedia of Photography dates back to 1956 when, as the editor Michael Peres states, "innovations in silver halide technology, photographic tools, and practices were growing

exponentially". Much as those that preceded it, the Focal Encyclopedias provided a way for those interested in photography to keep up with its continually evolving landscape. Thus it supplemented more monumental/summative works such as Neblette's Photographic/Imaging Processes and Materials and the more amateur-oriented Photographic Materials and Processes, also published by Focal Press.

Previous editions of the Focal Encyclopedia were arranged alphabetically, with generally brief dictionary-like treatments, almost identical to their 19th and early 20th Century counterparts. However, the new 4th Edition has been conceived as providing a concise base of knowledge which other information sources, such as the web, might supplement. Thus the concept is not to simply define materials, equipment, and technologies as in the past, but to provide context and summary for the variety of practices, applications, and concepts that make up the incredibly diverse field of photographic discourse today. The approach taken is examined in detail, which gives a refreshing perspective to the essays. It allows the reader to grasp the nature and difficulty of the project and to view the material as a cumulative snapshot of diverse contemporary perspectives rather than a particular truth.

To accomplish this task, the editor has grouped the various essays that make up the volume by theme and topic. Timelines begin the work, providing an overall perspective on diverse aspects of the field. Interestingly, the next section titled, History and Evolution of Photography, covering the 19th Century, outlines (with the exception of digital) essentially all of the basic technological changes and major perspectives on what constitutes, or should constitute, photography. With this firm grounding, the section on the 20th Century is free to focus on themes that set it apart from the 19th century. Rather than dwelling on technology, this section highlights varying ideas and concepts of photography and profiles selected photographers the editors consider particularly influential. Of particular note is the essay, Histories, Theories, Criticism, which outlines the notion of multiple histories and perspectives which has replaced modernist notions of historical periods and genre theory in photographic discourse.

Next, some of the major applications of photography are explored, followed by a major section on digital photography. The section covers the field well with a good overview of technology, standards, and terminology - including an interesting essay on digital archiving. Part of the significance of the book itself is grounded on the fact that it covers both silver halide and digital technologies. But however good this section is at conveying information, it sits uneasily in the topical sequence, making digital techniques seem as much an aberration of the medium as an evolution, which may constitute a subtle point.

The volume continues with coverage of contemporary issues, where one essay notably explores ethics in photojournalism in relation to authenticity and another deals with the relationship of sight and perception to evidence and truth in photography.

Completing the work are sections on scientific photography (proposed as various means of expanded vision), human vision itself, and finally a solid overview of 20th Century photographic materials and processes.



The book is accompanied by a CD that contains PDF files of the entire book. Although they cannot be printed they do add the useful ability to search the entire book through PDF indexing.

Aside from some occasional but annoying editorial problems and the mentioned placement of the digital section, this 4th Edition of the Focal Encyclopedia of Photography fills an important niche at this juncture in the history of the medium. The book provides a much needed overview of photographic practices, technologies, and intellectual discourse that may help the archival community better connect to the interdisciplinary constellation of science and art that constitutes the field of photography today.

More books of interest

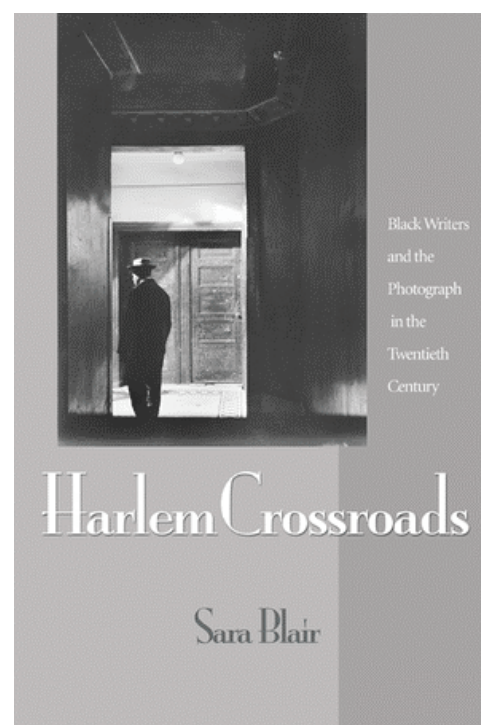
from Book Editor Liz Ruth

Archivist/Librarian, Los Angeles Maritime Museum
lammr1@lamaritimemuseum.org

Blair, Sara. *Harlem Crossroads : Black Writers and the Photograph in the 20th Century*. Princeton, N.J. : Princeton University Press. 353 p. ISBN: 0-691-13087-6. Cloth, \$35.00. Available at: <http://press.princeton.edu>

Daly, Tim. *Creating Exhibition-Quality Digital Prints: A Photographer's Guide to Developing Raw Files & Optimizing Print Quality*. London, England : Aurum Press, Ltd. ISBN: 1-90253850-1. \$27.95. February 2008. Available at: <http://www.aurumpress.co.uk/>

Duttlinger, Carolin. *Kafka & Photography*. New York, N.Y. : Oxford University Press. 288 p. ISBN: 0-1992194501. \$110.00. Available at: <http://www.oup.com/us>



Guerrero, Pedro E. *Pedro Guerrero : A Photographer's Journey*. New York, N.Y. : Princeton Architectural Press. 224 p. ISBN: 1-568-98590-8. \$55.00. <http://www.papress.com> or call 212-995-9620.

Hannavy, John. *Encyclopedia of Nineteenth-Century Photography*. New York, N.Y. : Routledge, Taylor and Francis Group. 1736 p. in 2 vols. ISBN 978-0-415-97235-2. \$540.00. Available at <http://www.rouledge.com>.

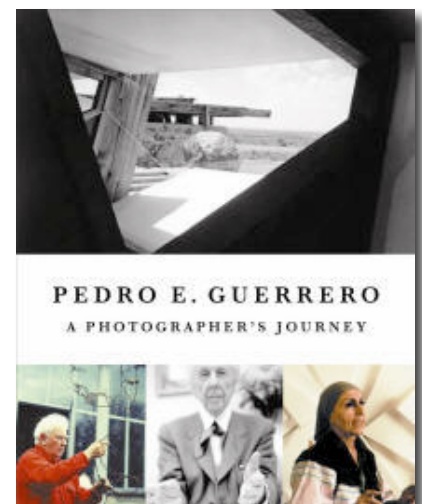
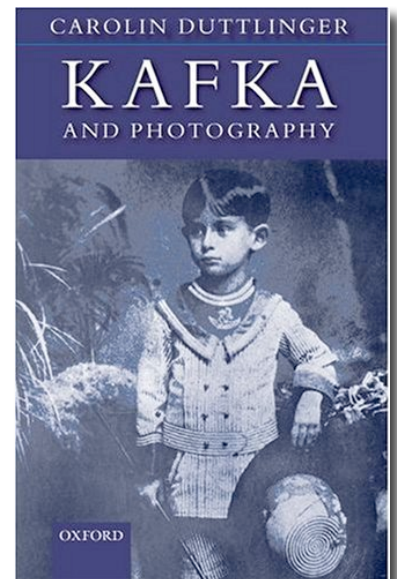
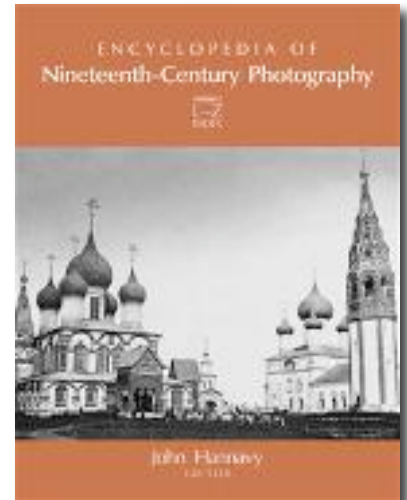
Lee, Russell. *Russell Lee Photographs*. Center for American History. University of Texas Press, 2007. 236 p. ISBN: 0-292-71499-8. \$50.00. Available at: <http://www.utexas.edu/utpress/>

Litchfield, R.B. *Tom Wedgwood the First Photographer : An Account of His Life , His Discovery, and His Friendship with Samuel Taylor Coleridge*. Kessinger Publications, LLC. 312 p. ISBN: 0-548-14365-x. \$45.95. Available at: <http://www.amazon.com>.

Lytle, Andrew B., Mark E. Martin, editor. *Andrew D. Lytle's Baton Rouge Photographs, 1863-1910*. Edited by Mark E. Martin. Baton Rouge, Louisiana : The Hill Collection, Holdings of the LSU Libraries, 2008. 144 p. ISBN: 978-0-8071-3296-8 cloth. \$34.95. Available at <http://www.lsu.edu/lsupress/currentSeason.html>

Worobiec, Tony and Ray Spence. *Black and White Photography in the Digital Age*. David and Charles Publishers. 144 p. ISBN: 0-7153-2562-0. \$24.99. Available at: <http://www.davidandcharles.co.uk/> or <http://www.amazon.com>.

Zizza, Susan. *Turn of the Twentieth: Early 1900's Northern New England through the Lens of the Photographer Glenduen Ladd*. Xlibris Corporation. 82 p. ISBN: 1-4257-7567-5. \$42.00. Available at: <http://www.susanzizza.com>



T Shirts

Miriam Meislik

Media Curator, Archives of Industrial Society, University of Pittsburgh

It is that time of year again to think of T-shirts. There are several issues regarding our much beloved shirts for which I am seeking member input.

First, a little bit of history - in the very early years of the shirt project, a VM Section member in the host city volunteered (or was selected) to be the coordinator. They sought out a local vendor for the printing of the shirts and supplied or researched the design. I began doing the shirts in 1999 at the Pittsburgh meeting. Since the 2001 meeting in DC I have been the shirt lady. It's a fun job. Some designs have proven more successful than others, but generally I think the responses over the last nine years have been favorable. Between 2001 and 2005 we used the same printer for our shirts. They were fabulous. With the 2006 DC meeting, however, they were unable to provide us with the shirt we desired and another printer was used. For the 2007 meeting, I had the idea of eliminating any overhead we had in producing the shirts as well as the idea to offer other items that people might enjoy. That is why we conducted the Café Press experiment. We received all the necessary approvals from SAA, secured a great design for the shirt, and put up the site. I feel the site received a lukewarm response. The section made just under \$49 total in sales. Now, we did sell buttons, stickers, and book bags that we had never offered before and I think having the additional choice is fantastic. The challenge is that this is the least amount of money we have ever made.

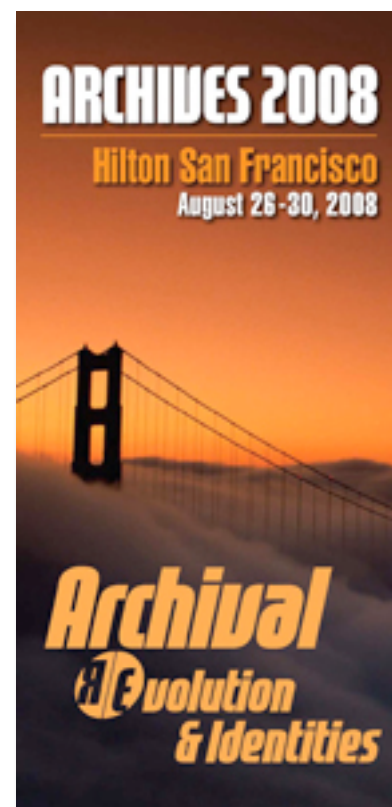
Now the time has come to evaluate where we are in regards to shirts. As the coordinator, I would really like feedback from the group. My questions are:

1. Should we continue designing shirts?
2. What are your thoughts regarding the Café Press site?
(<http://www.cafepress.com/saavm>)
3. Is there something you think we should add like previous designs if at all possible?
4. The ubiquitous "other" selection.

If any one is interested, in our shirt archives, I have seven shirts in various sizes from the 2006 meeting in DC, one large shirt from the 2001 DC meeting, and one large shirt from the 2004 Boston meeting. First come, first served at \$20 each.

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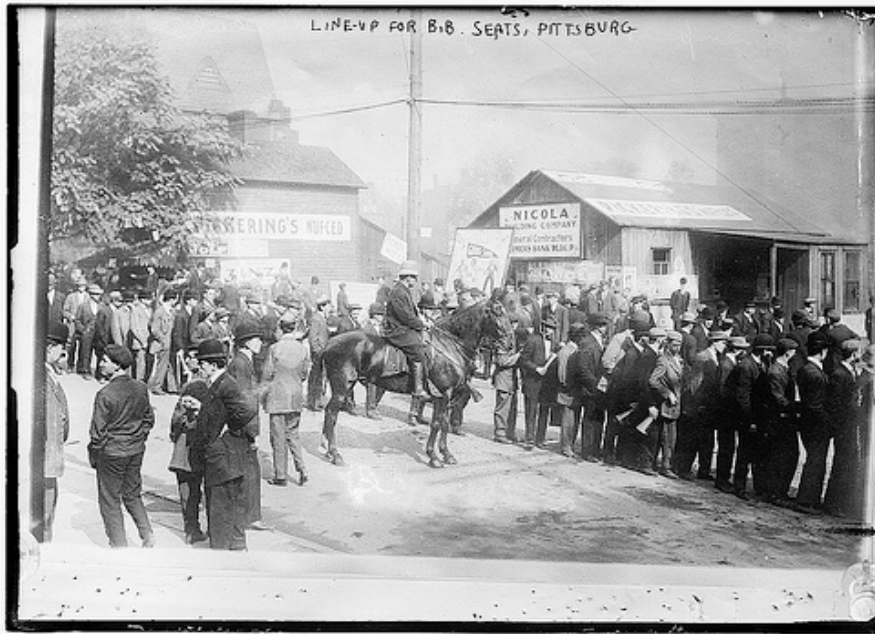
Happy 250th Birthday, Pittsburgh!

note from Miriam Meislik

The Silver Eye Center for Photography presents:

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Eighteen photographers from Western Pennsylvania will exhibit new images that focus on the natural worlds of this region. The work represents a collective visual gift to the city of Pittsburgh's 250th



"Line-up of B.B. seats, Pittsburgh, 1912." Bain News Service, publisher. From a glass negative in the George Grantham Bain Collection (Library of Congress). From the LC's FLICKR.com pages

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