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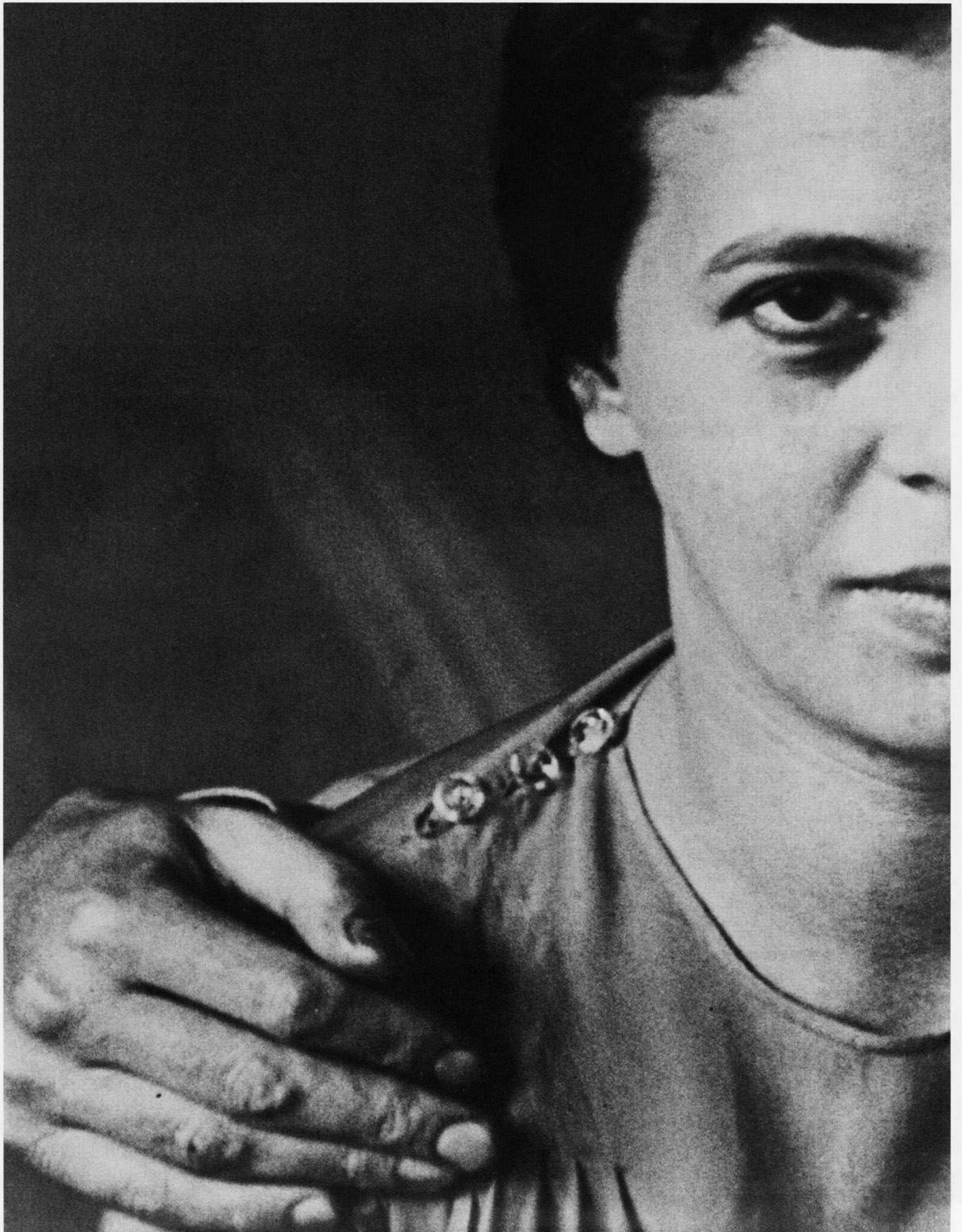
A publication of the Houston Center for Photography

Issue 3. Winter, 1983

FREE

**ANDRÉ KERTÉSZ • CALENDAR • DOCUMENTARY AWARDS
SZARKOWSKI/HAMBOURG • BOOKS • AUSTIN PHOTOGRAPHY**

André Kertész.



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Image is a publication of the Houston Center for Photography, an educational, non-profit, volunteer organization formed to provide a responsive support structure for those interested in photography. The Center is supported in part by a grant from the City of Houston, through the Cultural Arts Council.

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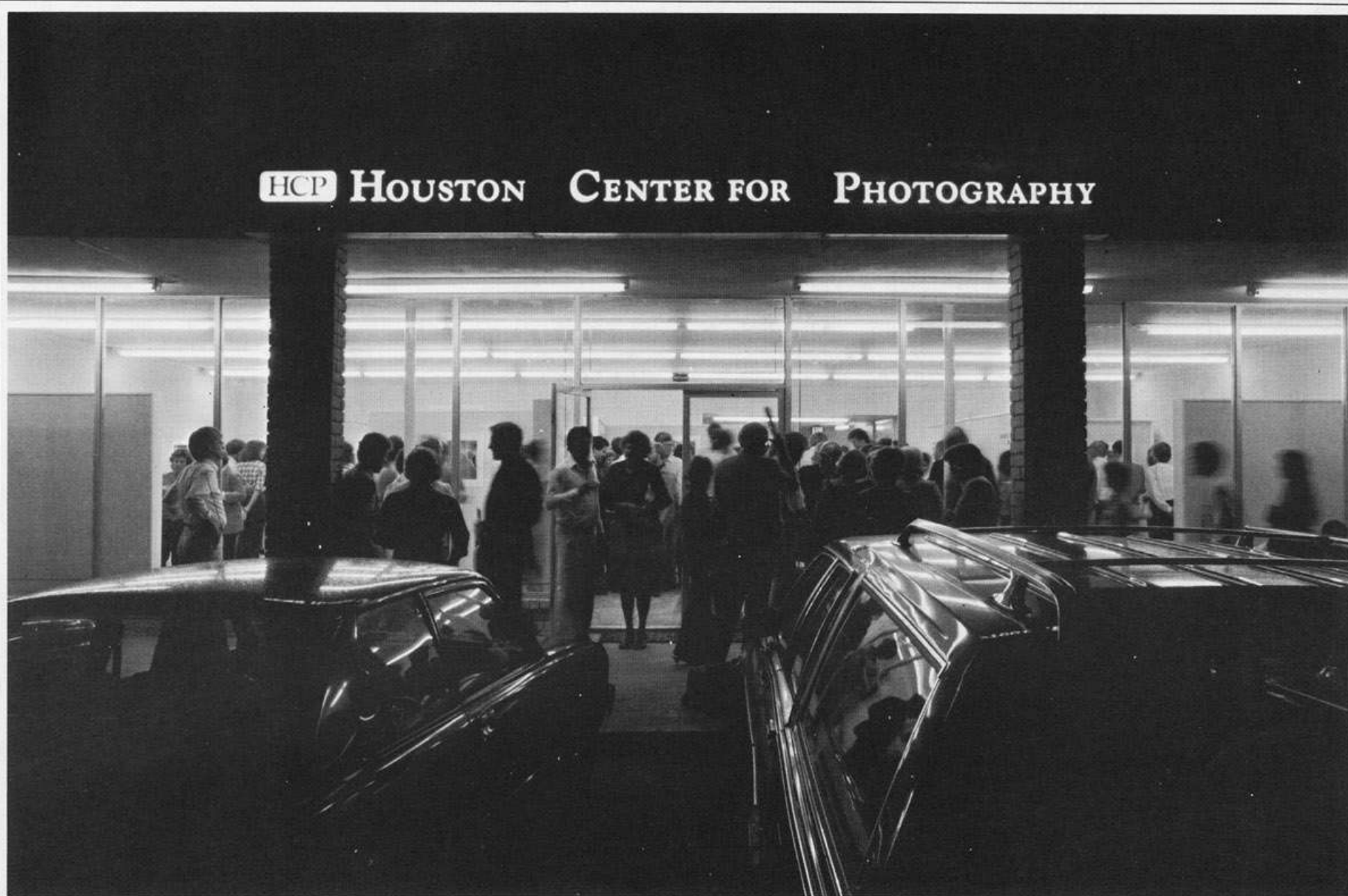
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Jim Caldwell.

WE'VE done it and it works. The miracle of turning a convenience store into an art center took two months. HCP's home is remodeled, furnished and functioning.

During the massive push for completion by deadline, we became indebted to many who donated their time, money and materials. We thank you: Wei-i Chiu and Tom Philbrook for overseeing the conversion; Gerald Moorhead and Amanda Whitaker for designing the space; Dominique de Menil for donating materials, equipment and labor; Ralph Ellis and Susan Kmentz for overseeing the Menil work; and Paul Koster, Al Santamaria, and Ruth McKee for donating their services.

One of the last touches was the installation of the HCP sign above the entry. Just hours after it went up, a horde of 600 photographers, collectors, friends, neighbors, children and curious observers entered the Center for our opening celebration September 9. That's quite a crowd compared to our initial gathering in 1981 when 30 of us met at the Paradise Bar and Grill. We gained that many new members this September alone. Now we number 270.

We're always curious about how people hear about us. Often we find it's something similar to the experience Anne and Jules Bohnn had when they stopped for dinner after the opening. Their waiter questioned them about the HCP buttons they were wearing. He became so interested that he finally sat down at their table to get every last detail. Word of mouth together with some terrific news coverage, three issues of *Image*, our quarterly publication, and our continuing lectures, workshops and classes serve to bring interested persons through our doors.

Photography instructors from all over the city are bringing their classes to see the exhibits. Members of special interest photography clubs drop in frequently.

Front and center

President Sally Horrigan reviews accomplishments and lays strategy for the future

George Krause and Peter Brown both brought their classes from the U of H and Rice to hear Betty Hahn's lecture, "Detective Photography." We are indeed reaching the community, and that will always be one of our primary goals.

This fall we are offering classes in addition to our regular workshops. Particularly exciting is George Krause's "Houston: People

and Places," a course in which he hopes to have a group of intermediate students join him in an effort to thoughtfully explore improving the quality of work being done on the subject of Houston. The class continues through mid-April and will be followed by a show of their work. Doe Doherty is now completing a course for novice photographers.

Also new this fall are the Member's Critiques, organized by Dallas Hardcastle, who is determined to bring about in-depth discussion of member work in progress. On the third Thursday evening of each month members meet to get tough, friendly suggestions.

The work of the three documentary fellowships awarded this year

is featured in this issue of *Image*, and was exhibited in the HCP Main Gallery in October. In April 1984, we will again award three \$1000 fellowships. There will be no special category this year and the competition is open to any photographer living in the Houston area.

Ambitious ideas and plans seem to be a pattern with the HCP. We want to co-sponsor activities with other organizations to bring in big-name photographers. We would like to have an issue of *Image* in color. Sooner rather than later, we would like to have darkroom space.

There are many fine exhibits to be had for the renting. To accomplish these and other projects we are looking for individuals, corporations, and foundations to help. Would you like to help underwrite an exhibit by Paul Caponigro, a workshop with Jerry Uelsmann, an issue of *Image*, a lecture by John Szarkowski? Call. Let's discuss your interest.

We've already begun to tap our own resources to accomplish some of these goals. Infectious volunteer energy within the HCP continues to provide the push for almost all of what we set out to do. With the fund drive now in progress, under the direction of Muffy McLanahan, we are looking within our membership and to the community for greater contributions. Our goal is \$180,000 to help cover expenses for the next three years. Already over \$70,000 has been pledged and nearly \$30,000 has been collected. As *Image* goes to press several corporations and foundations have indicated their interest in contributing to the goals of the HCP. We are optimistic that their interest will turn into a pledged reality soon.

Grant proposals have been sent to the Cultural Arts Council of Houston, the Texas Commission on the Arts, and the National Endowment for the Arts.

We are off to a grand start. Come and visit us.

The nude censored

AS the September issue of *Image* was readied for publication last June our printer refused to print some of the photographs of nudes by George Krause. The photographs were illustrating an article by Krause about nude photography. Three of the photographs were acceptable to the printer as "art." Two were not. "I have employees who will refuse to handle these," he said. "I have learned that it is not worth it to me to fight this kind of issue with them." The compromise solution we attempted to adopt with the printer became unworkable when yet another photograph of a nude by another photographer was later rejected. It was part of an illustration for an article on photographers in New Mexico.

Two more printers turned us down because of the nudes. As I viewed displays commemorating Freedom of the Press in their offices, the ideal took on new mean-

ing. Freedom of the Press, it seems, depends on who controls the press. On the fourth try we found a printer whose background, visual awareness and understanding of what our publication is about allows him to print *Image* without first passing judgement.

Of the four printers who actually saw the photos, three rejected them because of their content. None of the rejecting printers asked about the context in which the photos would be seen. None read the text by George Krause explaining his views on nude photography.

Upon publication we discovered the issue of the nudes was not finished. We learned that some of our readers were disgusted by the nude photos and threw the magazine away after a quick glance. Others thought the kind of nude photography we pictured was outdated.

While we didn't set out to be

controversial, it seems as though we were. We intended to show what a variety of photographers are doing and to provide a forum for discussion and viewing of their work.

The human figure is a universal art theme. In the same issue were also photos of nuns, a mother and two daughters, Irish school children, and Tibetan nomads to name a few.

We are curious about what is going on in photography and seek to be as well-rounded and comprehensive as possible within our 24 pages published quarterly.

Besides the article on nude photography, for example we covered European photography, dogs, a Houston photo project, Houston's three juried photography shows as well as book reviews.

We join others in the community who want to broaden their understanding about photography.

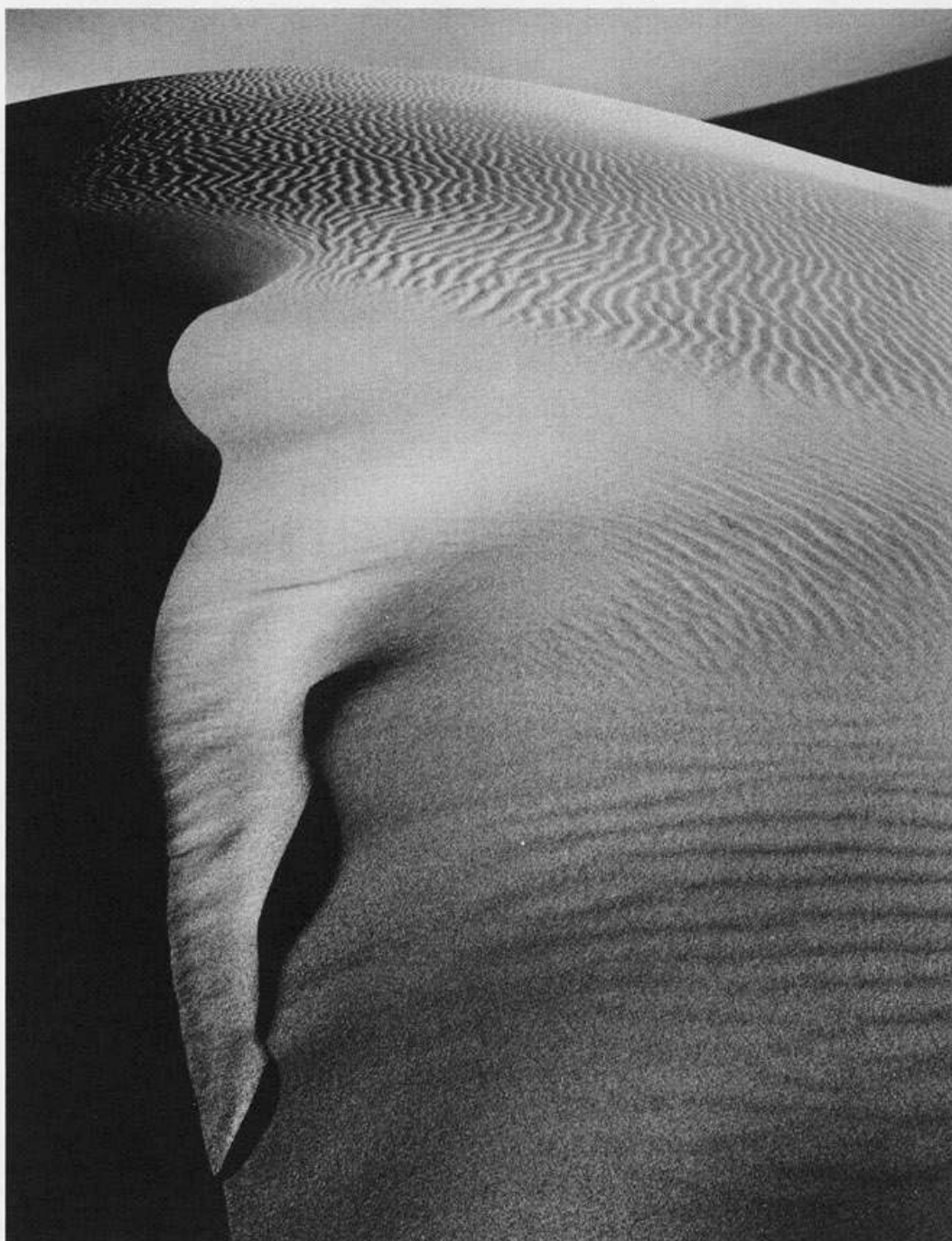
Marty Hidalgo Issue Editor



"Mt. Diablo", 1977, by John Wimberley.

The spirit of nature

Lynn Trafton talks with John Wimberley about his inspiration



(John Wimberley is represented in Houston by Mancini Gallery and has conducted a large format camera workshop for HCP.)

"Death Valley", 1980, by John Wimberley.

"I listen for photographs. I listen for sounds," says John Wimberley, California photographer. With a growing reputation that is progressing ever eastward, Wimberley's ability to share rare glimpses of nature has become a personal expression of his relationship with life.

As Wimberley continues, it is evident that much more than technical data goes into the making of his images. His approach to photography begins to come into view: a view he willingly shares.

Even after 18 years in photography, Wimberley's first experience with a camera on the flight deck of a carrier in the Viet Nam war is important to him. He became drawn to the action and relationships on deck. The fact that he had never photographed before was not important, but the need to record these images was. It was against regulations to photograph on deck, so he just stenciled PHOTO on the back of his jacket, set up a movie camera and went to work. It looked official, and he was able to finish his 30 minute film. It was later stolen, unfortunately, but served to start Wimberley's special relationship with the world through the viewfinder.

"I treat the places I photograph as my friends," says Wimberley. When he first started, he used to drive around with no particular photograph in mind, but more and more he found himself returning to many of the same areas. He began to feel a private friendship developing between himself and those places. "The photographs became statements on my relationship with that special point," recalls Wimberley. "Just as in a human friendship you begin to reveal more of yourself each time you meet, so it is in nature. Every time I go, a little more is revealed and we become closer friends."

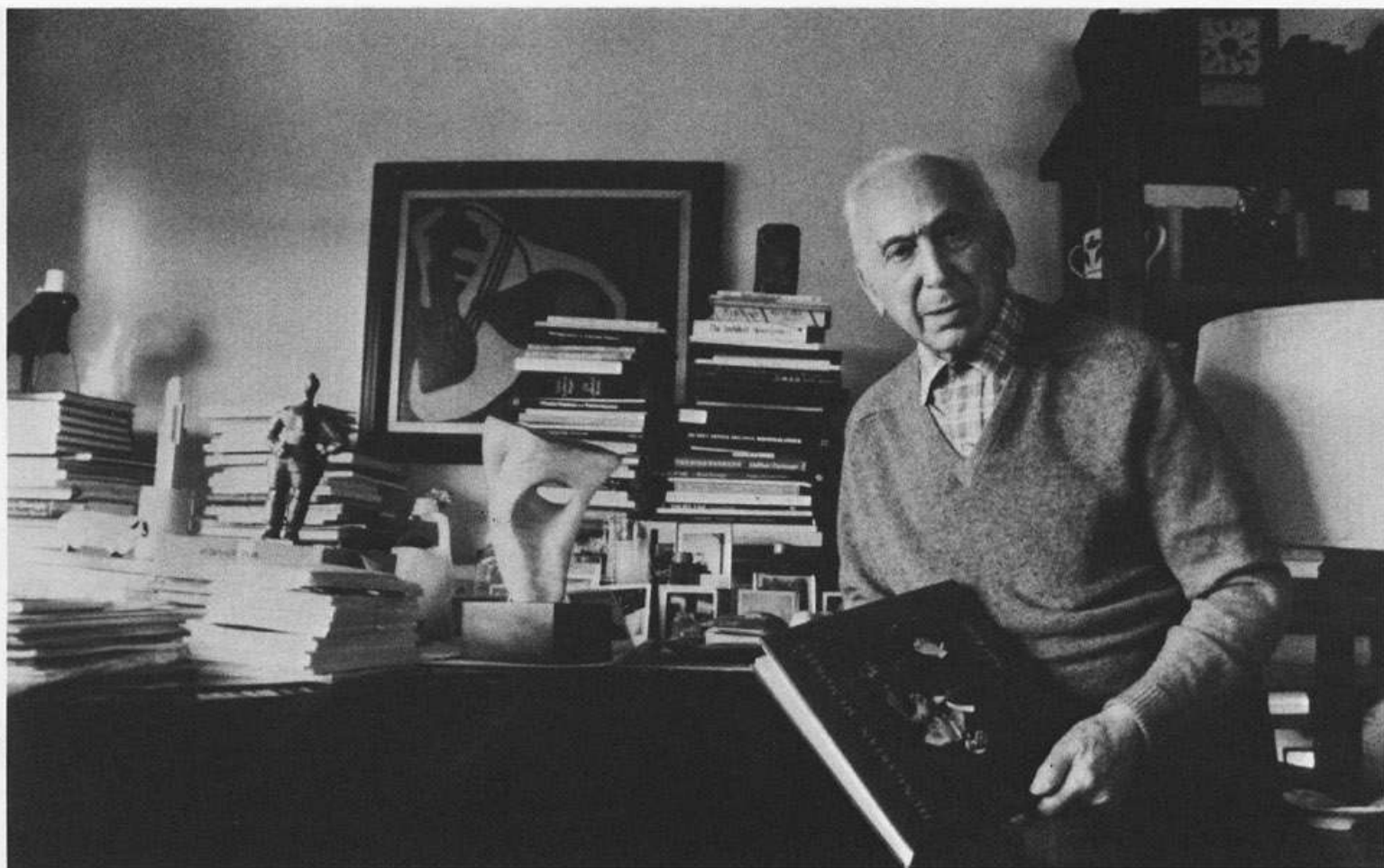
To Wimberley, the ritual is photography: the equipment is the dance of contact. "If I am concentrating on looking for a photograph, my mind starts calculating what makes a good picture, and the essence of the moment is gone," says Wimberley. "I like the contact of my feet with the ground, which allows the forces in a place to pull me toward an image I will set on film. It is important for my pictures to be a little ahead of me. When I look into the ground glass, there must be a sense of reaching."

"In a sense, I am striving to be able to show that in some form everything you work with is part of yourself. Photography is one way of making yourself focus on what is around you."

Wimberley is intrigued with pictures that show a glimpse of the edge of the world. He feels that edges are interfaces where powers of energy exist, and he searches for those edges. "I would like to continue to search out the sense of mystery. The world is a vastly larger particle than I am, but we are all a part of nature. We cause changes as well as natural elements. That is a responsibility that man must shoulder," he says.

At one point, Wimberley began to read author Carlos Castaneda's views on nature and man which provided a welcome affirmation to his own experiences. At least he was not the only one who felt this personal relationship between himself and nature. Someone else believed there was much more to things than the surface view.

"The challenge to me in photography," he says, "is to view the surface appearance and seek what else is there. I seek the spirit of the place. In some places the surface is as if the spirit is wrapped up in a rug. I try to look for surfaces wrapped in gossamer."



"André Kertész", by Bela Ugrin (Houston Post Photo).

19 July, 1983 New York City.

"Mr. Kertész?"

"Halo. . . yes. . . ?"

"Beszélhetek magyarul?" (May I speak Hungarian?)

"Persze, persze! Tessé csak!" (Of course, certainly, go right ahead!)

Thus began my first conversation by telephone with André Kertész. His voice had the clear ring of a once hearty *mittel-European* baritone. Hesitant at first, he responded enthusiastically to my request to speak in our native tongue.

Hearing that I had to leave for Houston within two days, Kertész paused to explain that he had arrived from London the night before and needed time to settle in. We arranged to meet at his apartment the next day at 1:00 p.m.

"Things will be helter-skelter on account of my luggage," he said. . . . "and unfortunately the air conditioning broke during my absence. I hope it is repaired by tomorrow. Do you know how to find me? . . . Yes, that's the right address, just come to the lobby. The porter will bring you up to the twelfth floor. . . . I look forward to seeing you."

Such cordiality from someone in Kertész' position surprised me. I assumed that like many famous people, he would shield himself, screening out all but the most consequential contacts. But it seemed sufficient for him to receive me on short notice when I told him that I too was Hungarian, an emigrée, and that I lived in Houston, where in honor of his visit and one-man exhibition at Petra Benteler's Gallery, I planned a small complementary show at the Blaffer Gallery of the University of Houston.

Approaching the stately deco apartment building on lower Fifth Avenue, I became aware of the awe in which I hold Kertész. At 89 years of age he is recognized as one of the great innovators in the history of photography who continues to be remarkably active today. I reviewed what I knew of him, recalling his first U.S. exhibition at the Museum of Modern Art in 1964. He was seventy at the time.

More recently, I had read Bela Ugrin's excellent article "Kertész: Photography in Full Bloom;" in the *Houston Post*, January 2, 1983. I kept the clipping in my copy of *Hungarian Memories*, the latest Kertész book published in

ANDRÉ KERTÉSZ

A conversation with André Kertész by Esther de Vecsey

1982 by the New York Graphic Society.

Waiting for me as the elevator opened was André Kertész, a bit smaller than I thought he would be, but in every other way surpassing my expectations and exuding a remarkable vitality.

"Hogy van? Örülök hogy idejöttél! Sajnálom hogy olyan felfordulás van, most jöttem meg Londonból, s pont éppen a melegben bedöglött a légkűtés." (How are you? Glad you could come! Please excuse the bit of mess. . . and just in this heat the air conditioning had to give out!)

There was no affectation in the charm and hospitality of his welcome as he escorted me into his world.

We paused in the living room, lit by sunlight streaming in from windows all around. Then I was ushered into Kertész' bed-sitting room, where the only functioning window unit cooled the air. Delicately he observed the forced infraction of propriety — receiving an unchaperoned woman in so intimate a setting. It jogged my memory to the persistent Victorian mores shared by Hungarians of my parent's generation.

Over a glass of iced orange juice, I listened as Kertész told the story of his life in the United States. He expressed himself clearly and animatedly about his disillusionment, the pain of separation from Europe, struggles to make his living in a hostile climate, illness and other misfortunes that plagued him and Elizabeth, his deceased wife whom he still mourns deeply.

He sat behind a small 19th century desk piled high with correspondence and files. I sat in a comfortable period cane armchair, captivated by his words and the wall behind him. Shelves covered the entire surface. All sorts of books, objects, framed pictures and photographs became active agents in our conversation. Here were his brothers, athletic young men in Hungary. *Ripples, Swimming, Underwater Swimmer*, and *The Faun* were studies of their antics made between 1913 and 1919.

His *Mother's Hands* and numerous shots of Elizabeth spanning their 45 year marriage were pointed out to illustrate our dialogue.

Responding to his inquiry, I offered a brief description of what I do in Houston. "Oh, I remember Houston well," he said. "The people were so terribly nice. I went there when I was working as a commercial photographer. I remember so many of those people — especially the lady in the grand house who received me sitting with her feet soaking in a bucket of water!" (With the help of Stephen Fox of Rice University, I located three photographs by Kertész in the Staub archives of the Metropolitan Research Center of the Houston Public Library. They are of the "modern house" built by John Staub for Mr. and Mrs. Robert Straus which, together with a number of distinguished Texas homes, was published in the March 1950 issue of *Home and Garden* in a feature entitled "Texas Big Darlin".)

From time to time, I looked out the span of glass to my right. This is the panorama of lower Manhattan recorded in many of Kertész' well-known photographs, and published in the many books of his work. *Of New York* (edited by Nicolas Ducrot, published by Knopf, 1976) contains the views recorded between 1937 when Kertész arrived in New York and

"New York", by André Kertész.



the mid-1970s. Here are close-up cubic stacks of brick facades; far-off vistas of skyline; people caught unaware on distant rooftops, or walking through the foliage of trees below.

On the window sill was the most fascinating array of objects. Here were the familiar curios which are the elements of many of Kertész' still life studies. I was astonished that so many of these miniature animals, birds, reptiles, and bugs were of glass. The play of sunlight on these objects scattered on the sill and the glass etagere against the window provided a continuing feast for the eyes. Kertész urged me to move the objects around, as he does, to create little dramas and scenarios as a foil to the real-life theater outside. "I will show you — before you leave — how I have used these, but now, take that book," he said pointing to *Hungarian Memories*. "I will tell you what is behind the pictures. . . ."

I thus became immersed in the life of a young cosmopolitan stock-broker in Budapest in the early decades of the 20th century: his friends, brothers, sweethearts, models, business colleagues, secretaries, street scenes, country outings, and sports (especially swimming in the Danube, upriver from Budapest.) All are recorded with the matter-of-fact candor and discriminating sensibility of this self-taught photographer. He talked about World War I, the cases of photographs he took on the front, and how these photographs were lost. He pointed to *Bocskay Ter*. "You see, I made that at night. It was amazing for its time. . . . and later in Paris I showed Cartier-Bresson, and taught Halasz Gyula (Brassai) who then turned around and. . . ." So many people, so many photographs, so many memories.

Then the subject turned to Elizabeth, to the days of their courtship, their outings together, her character. "She was typical *jeune fille de bonne famille*! She was just a child really. Here she is with her easel, and here she sits in her tweed suit and walking shoes,

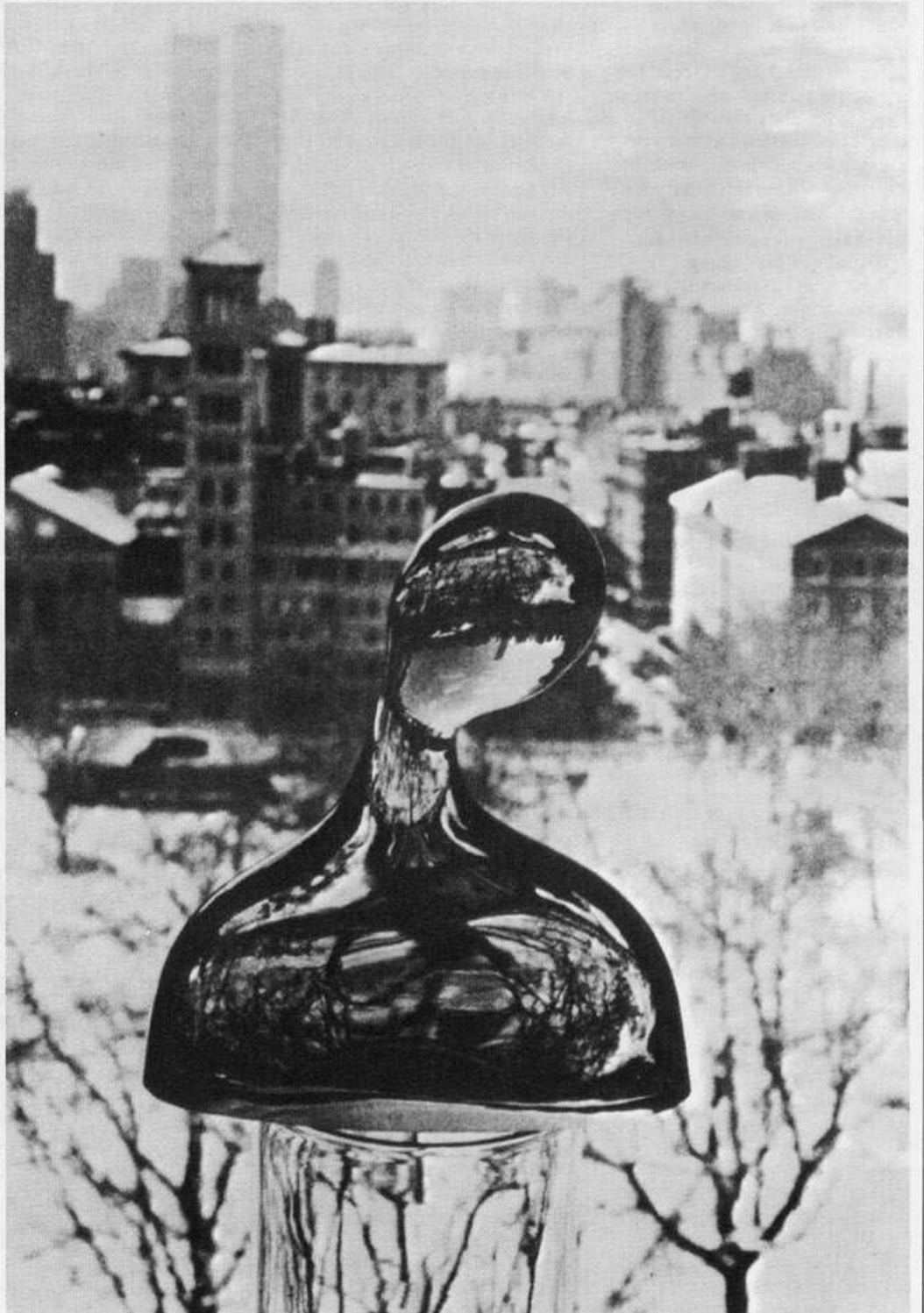
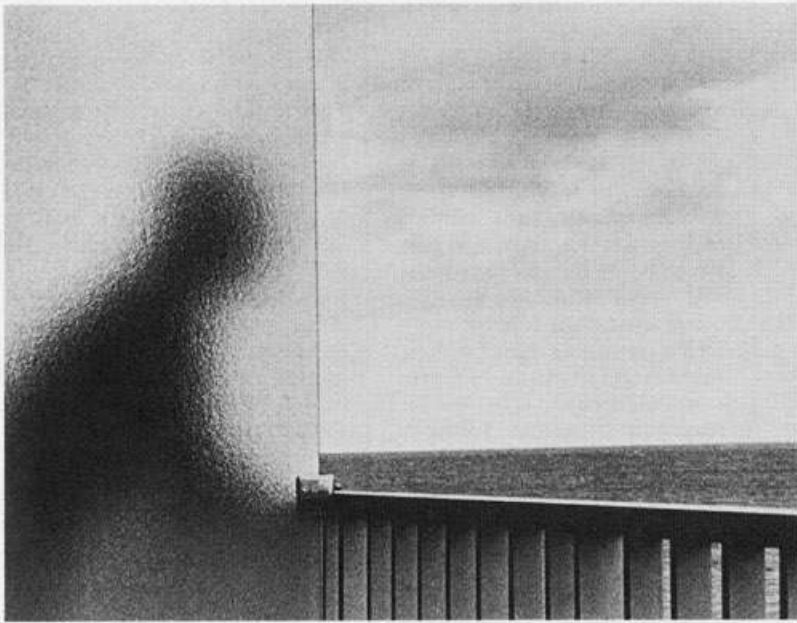
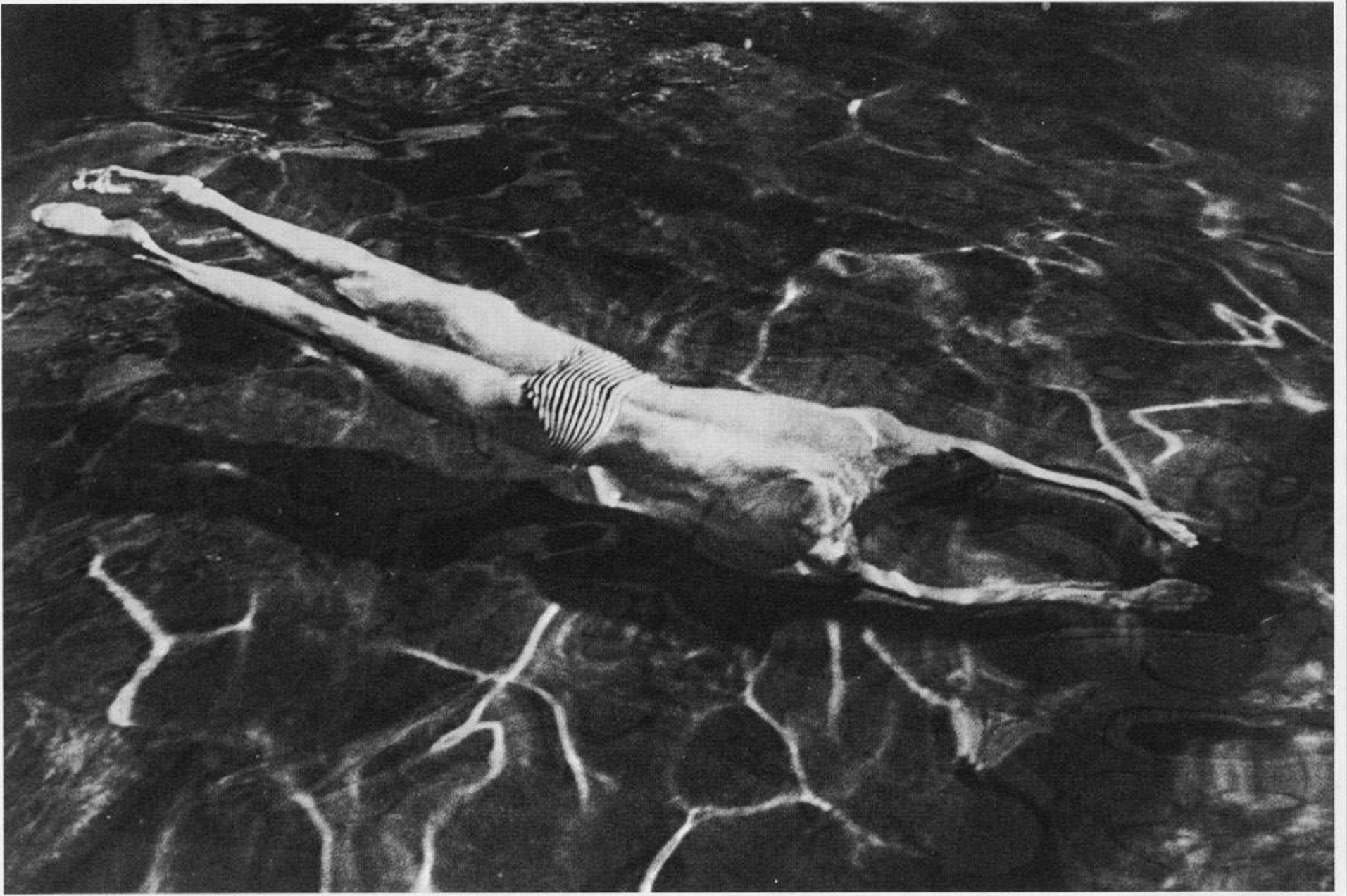
pouting because a downpour had ruined our trip to the country. Here we visited some friends outside Budapest. The house had an inner court, and I caught the scene partially reflected in the mirror of an armoire. I told her to stand just here, and you see how it turned out!"

Time had passed and the western sun was glistening on the horizon, piercing the sides of all the transparent creatures on the window sill.

The last and most moving part of my visit was still to come. "I want to show you my latest photographs. I am doing Polaroids and I'm very satisfied with the results." He gave me a little book, *From My Window*, published in 1981. It is a touching memorial to his wife. The frontispiece, a picture within a picture, shows the 1931 *Portrait of Elizabeth* obliquely set on the neutral ground. The image itself is arresting, showing only the left side of her face, neck and shoulder which is clasped by his hand. In the Polaroid another element has been added; a perfectly twined, spikey crown of thorns placed so it encircles his hand in the original photograph. I cannot think of a more eloquent symbol of the pain that the loss of his wife causes him. This sensation was pervasive, as he took me into the living room pointing to where her piano had been; and in her room, now a library. On a little table was the glass bust used in many of his still-life compositions. He had seen the object some years before in Brentano's window and was struck by how the faceless silhouette with its inclined head resembled Elizabeth's characteristic gesture. He resisted and resisted, but finally broke down and bought it.

These fantasies of the past are not Kertész' only occupation today. His recent London trip was to receive special academic honors, adding to his collection of distinctions, merits, orders and decorations. He delights in the photographs of the ceremonies that show the professors and students. He is also busy cataloguing and reviewing his work.

"So much to do. . . ." he said looking at the open, unpacked suitcase on the sofa in the living room. It is one of the last things so vivid in my memory of the long afternoon spent conversing with André Kertész.





Above: "Distortion # 68", 1933, by André Kertész.

Photos by André Kertész opposite page,
top: "Underwater Swimmer", Esztergom, 1917;
middle left: "Martinique", 1972;
bottom left: "Distortion with Self portrait", 1933;
right: "Bust", New York, 1979.



Top and middle: "Untitled", by Jim Tiebout; right: "James, Musician", by Jim Caldwell.



NEW WALLS

Ron Martin views the work of three photographers at HCP's new gallery

DURING his initial work in photojournalism, Jim Caldwell says that he likened his basic premise to that of the Heisenberg Uncertainty Principal, which states, in part, that as the scale of the area observed is reduced, our effects on it, and therefore our uncertainty about it, is increased; *i.e.*, as we become more intimate, we become more unsure of what we know. Similarly, as the size of the group Jim photographed decreased, his influence, for better or worse, increased. At one-to-one, the effect was profound; so much so that he began to doubt the credibility of the portrait as it is commonly regarded.

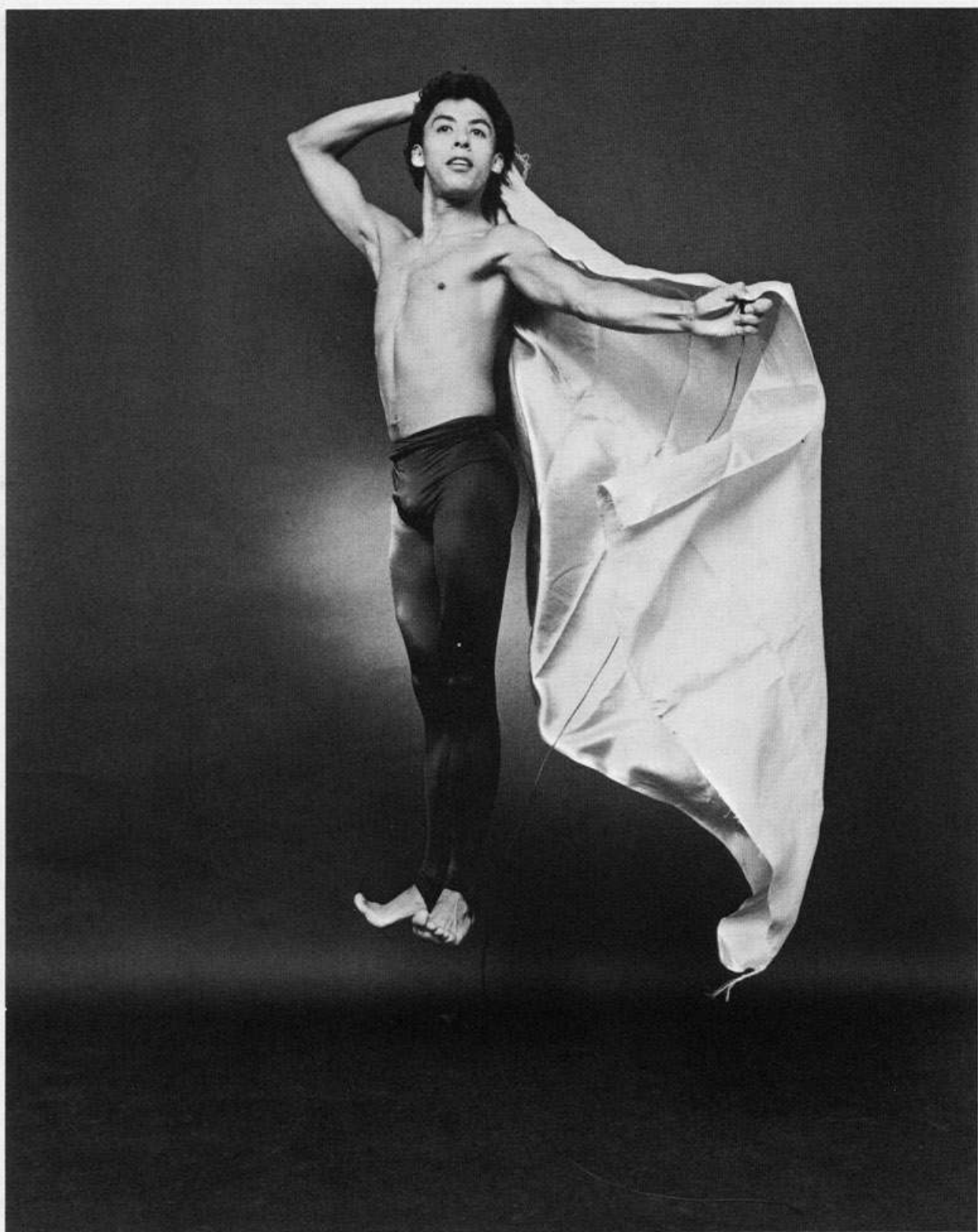
At the same time as he sought an alternative to the portrait process, he became increasingly aware of his debt to his models in other projects. A great model was a true collaborator and had ideas of his or her own to contribute. Hence, he began, over a year ago, to lend his studio to interested persons for self-portraits. The basic *modus operandi* has been to set a motor-driven camera on a tripod in front of a large, full-length mirror facing seamless backdrop paper. He then set lights on the participants according to their wishes, coached them on a few technical do's and don'ts, handed them the long cable release and left. The results have been surprising and the participants usually thrilled.

JIM Tiebout's photographs deal with common objects that are usually seen in a different context. He has tried to give them new life by viewing them from a different perspective and making them surpass their normality. These objects lose their visual impact due to our constant exposure to them. He has tried to bring them to the foreground again by viewing them at different times and under different lighting conditions, thus allowing the form to transcend the mundane quality that we have attributed to them.

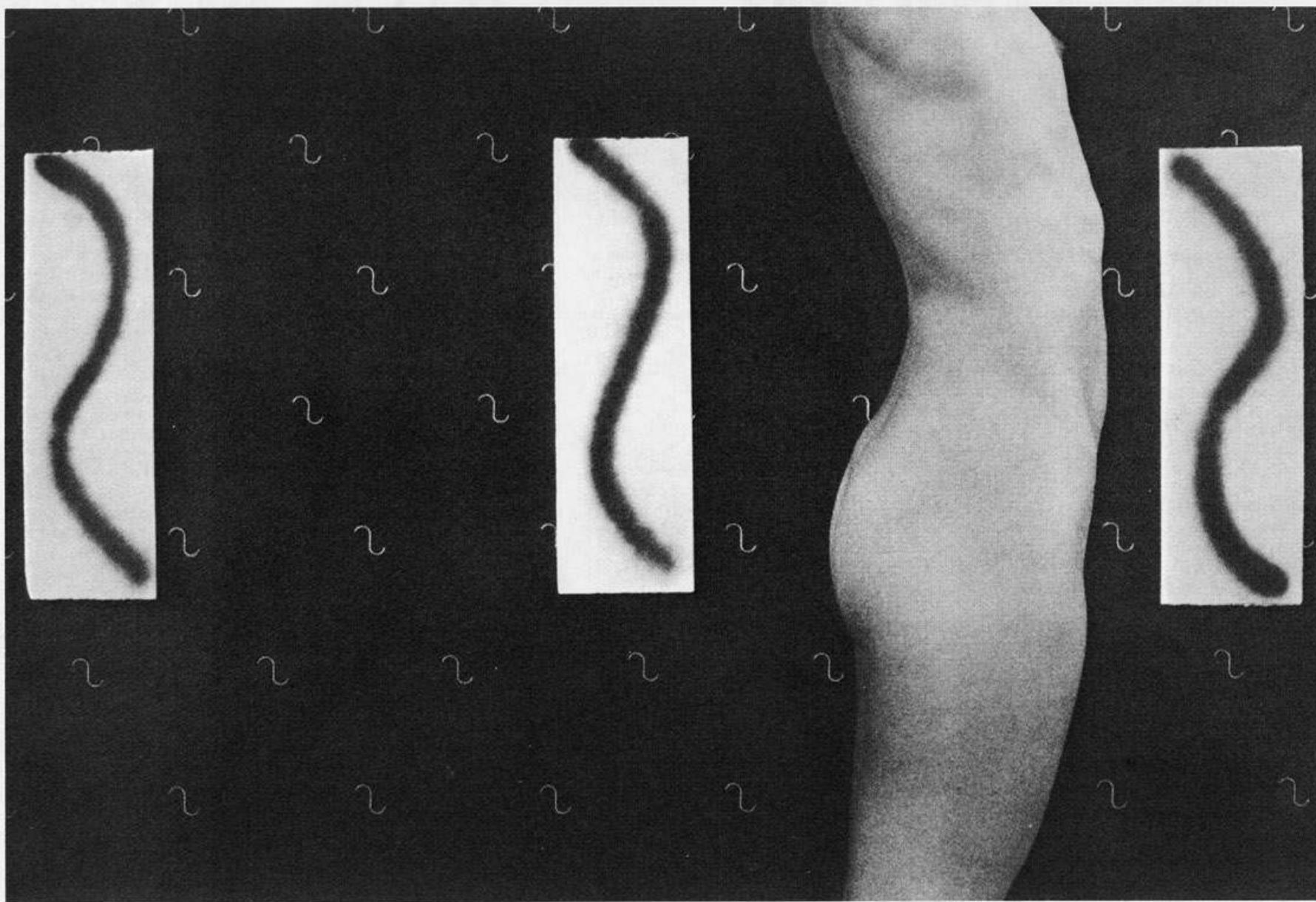
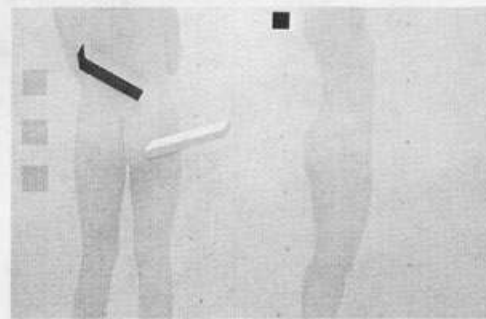
CLAIRE Peeps, a California photographer sees the human figure as appealing to universal sympathies with sexuality and self-affirmation.

She prefers not to dwell on the obvious in her images nor to illustrate stories. She chooses instead to situate the figures in sparse, distilled environments where they can be freed of spatial and literal context. While she acknowledges that there may be some latent eroticism in her pictures, she seeks to encase it with a broader framework of generalized sensuality rather than specified sexuality.

Just as she tries to impart a sense of physical distance, she tries to create an illusion of audible distance too. By the use of so much white and grey it is as if the figures are caught between silence and intermittent noises and between stasis and movement.



Top left: "Eric, Dancer/Caterer",
by Jim Caldwell; bottom and
right: by Claire Peeps.



IT was 1976 on Austin's "Drag," a time and place when being who or what one desired was a seemingly easy reality. Musicians, vendors, persuaders, beggars, street people — they were the color that played to the Leica-hipped shooters carrying forth the documentary and street shooting traditions of Russell Lee and Garry Winogrand, both former professors at The University of Texas.

Dan Schweers, a photographer for Austin's underground newspaper, *The Rag*, wondered about the destination of the photographs being taken. The answer — private showings or none at all — proved unsatisfactory to Schweers, so he took it upon himself to establish a forum. The result — the *Book of Days*, a calendar featuring over sixty Austin photographers.

Austin's vibrant photographic fabric derives its texture from galleries, workshops, a museum, university coursework, a photographic society, The University of Texas Photographic Collection and auxiliary spaces, organizations and publications. It seems relevant to begin this story on Austin's photographic community with the *Book of Days*, as this portable gallery embodies the Austin community's evolution in attitude and actions. "It is the thread that weaves it all together," observes Annette Di-Meo Carlozzi, curator of Austin's Laguna Gloria Art Museum (LGAM).

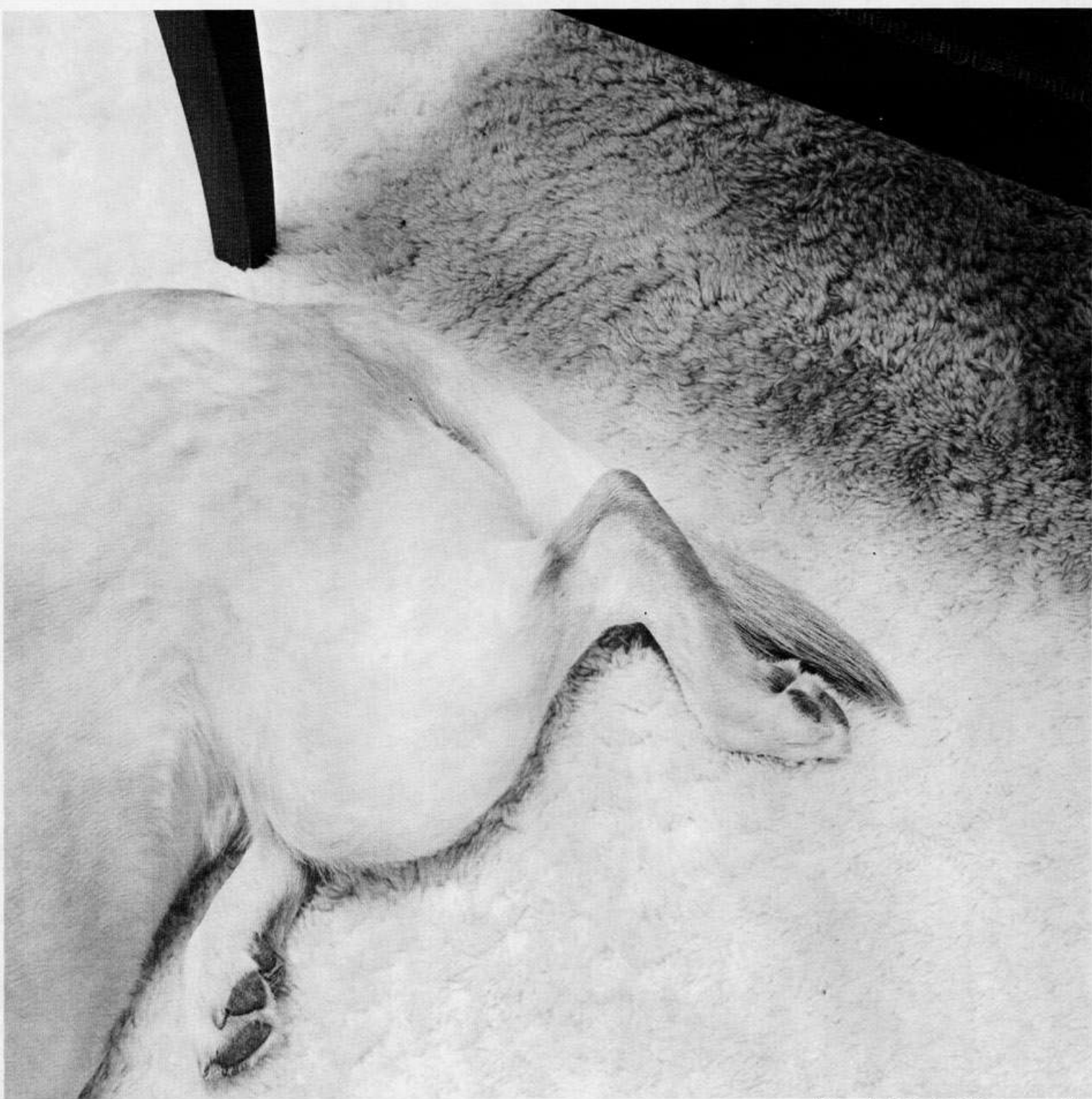
Originally a local theme-piece, the *Book of Days* now encompasses photographs selected from across the state by a jury of nationally recognized photographers, curators and photo historians. Dan Schweers has published three of the six editions of the book. Those who have collaborated through the years in editing, publishing and even collating brought impressive talents to the project. Photographers John van Beekum, Roy Flukinger, curator of the Photography Collection at UT, Ellen Wallenstein, UT Art Department faculty member, Phyllis Frede, commercial photographer, Ave Bonar and Randy Ehlich have served on selection committees.

Sponsoring organizations have included LGAM with the grant and staff assistance of the Cultural Arts Division of the City of Austin. LGAM and the Austin Contemporary Visual Arts Association (ACVAA) have lent their gallery spaces for the accompanying exhibition. As the contributors' list continues to grow, it becomes clear that Austin possesses an effusive amount of photographic energy. Photographs selected for the 1984 *Book of Days* will be published in 1985 according to Dan Schweers who, at this writing, is negotiating with a publisher's representative for national distribution of the publication.

Bill Boulton's gallery space within Accent Photography at 607 Trinity, just off the raucous 6th Street bar and entertainment district, began in response to photographers who solicited him to show their work on the studio's empty, inviting walls visible to the steady crowd seeking Boulton's services.

Boulton has kept the system simple: the photographer, upon approval, takes responsibility for the hanging, publicizing and opening of the show. As long as photographers keep coming, Boulton will continue to hang their work.

Jerry Sullivan knew he wanted to exhibit photographs when he



"Grace", 1982, by Keith Dannemiller.

and now . . . from Austin

First in a series on photography in Texas, by Sharon Stewart

opened his Precision Camera repair business in 1981 at 3004 Guadalupe, also home of the Austin Photographic Gallery. Sullivan has displayed the work of numerous Austin photographers, as well as Edward S. Curtis' photogravures. Having sold little, Sullivan feels the community isn't interested in buying or serious collecting, but he plans future shows and welcomes portfolios for consideration.

Joe Englander, coming to the same realizations about the photographic audience, set off on an evangelistic mission to educate. Starting with the fine prints in his personal collection, he opened his Gallery 104 (Congress Avenue) with partner and gallery director, Kay Keese in 1981.

While waiting to interview Englander, I perused the Caponigro, Adams, Englander, Cole and Edward Weston prints on view in the reception area of the split-level exhibition space. The Weston prints were only a hint of a Gallery 104 coup: the largest Weston show Texas has seen, one enhanced by a four-day workshop with Cole Weston. Englander also engaged Dick Arentz for a platinum and palladium print process workshop and has signed John Sexton, former technical assistant to Ansel Adams, to conduct a weekend seminar during his January-February 1984 exhibition.

Local and regional work has not been slighted in Englander's gallery. A show featuring photo-

graphs of the Big Bend selected from public submissions complemented the images taken of the national park by Texan Richard Fenker. Prints from the 1983 *Book of Days* were on view at Gallery 104 this year, as were those of the Austin Photographic Cooperative Members' exhibition this spring.

Despite this activity, Englander laments the exposure the work has had. He feels that students at the universities have not been urged to use the gallery as an opportunity to see beyond themselves and learn from assessing diverse images. But he will keep showing work by the likes of Edward S. Curtis, Don Worth and John Sexton in an attempt to cultivate appreciation and to encourage photographers and collectors.

In October, sponsorship of The Photowork Gallery at 309½ Congress passed from Bill Kennedy and partner Joe Labry to The Texas Photographic Society. The Society plans to continue the Gallery's original goals to hang the best work they can find and to provide regional artists a stage for showing their work and flexing their muscles. Recently featured were the varied color works Austin photographers are producing in "Live and in Color from Austin, Texas." Ellen Wallenstein curated another recent exhibition of 40 works by local photographers, "Looking Inward — Photographers Photograph Themselves." It was funded by Women and Their Work, an Austin-based organiza-

tion active in all areas of art. The group also sponsored this year's HCP Members' exhibition in Austin and originated "The Ties That Bind — Photographers Portray the Family," which continues to tour the country.

The Texas Photographic Society, formerly the Austin Photographic Cooperative, began as an invitation-only buying co-op and evolved into a non-profit, open-membership organization. Besides operating the Photowork Gallery, they hold an annual members show and produce a quarterly newsletter, inspired in part by the success of the Houston Center for Photography.

Also in October Kennedy and Labry turned over the activities of the Lone Star Photographic Workshop to the Laguna Gloria Art Museum where photography students can still enroll in classes and workshops. Kennedy continues as the Director of St. Edwards University's three-year-old Photocommunications program which espouses a liberal arts approach to photography. Plans are in progress at St. Edwards for a fine arts center that will house studios, a small gallery, plus black and white and color darkrooms.

The University of Texas offers courses in the Art Department as well as a Masters degree in photojournalism from the School of Communication.

The uplifting corollary to all this activity is the potential photographers have for showing their work. Beyond those places I have

detailed here, photographs can often be seen in the Admur Gallery (307 E. 5th), the Bois D'Arc Gallery in the Brazos Book Shop (803 Red River) or the Austin Public Library. The UT student newspaper, *The Daily Texan*, is running more photo essays; *Third Coast* magazine features an Austin photographer monthly. Austin's entertainment bi-weekly, *The Austin Chronicle*, sponsored and published a photography competition last year. ACVAA's annual member exhibition has consistently represented photography.

For more experienced photographers, there is the reward of showing at Laguna Gloria Art Museum or in receiving UT's Paisano Fellowship to work at the late Texas writer J. Frank Dobie's ranch. Paisano grew out of Dobie's dream for artists to have the time and solitude to concentrate on a project.

Laguna Gloria is an ambitious museum with a strong commitment to photography. The new museum being planned for downtown will include an environmentally controlled print gallery. In the meantime, Carlozzi has initiated a program featuring a number of photographs by an Austin photographer each month on the museum's mezzanine level.

Austin seems to be a city that is bursting its provincialism and laid-back "mañana" attitudes. I can think of no better recipient of this new enthusiasm than those who can record it.



"Newberry Commerce", by Judy Allen.



"Untitled", by Ave Bonar.



"Untitled", by Ellen Wallenstein.



"Dallas", by Robin Sachs.

Book of Days:
Allen, Dannemiller,
Earley, Greenberg,
Sachs, Schleeht.

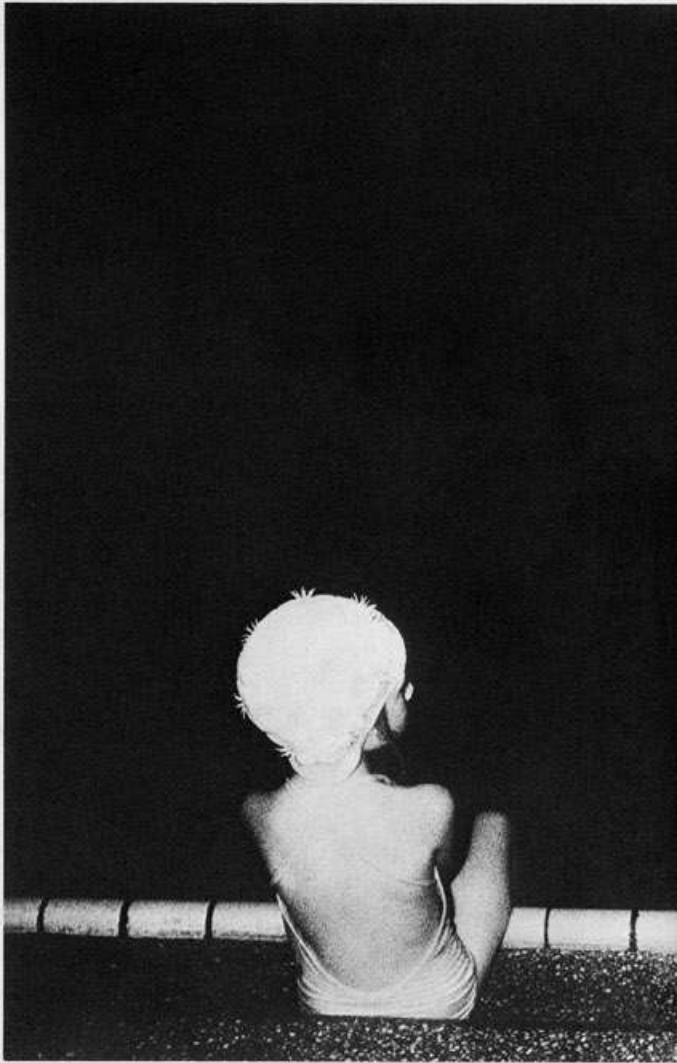
Photowork Gallery:
Bonar, Church,
Culwell, Dannemiller,
Edwards, Rowe.

Accent Gallery:
Blakemore, Wallenstein.



Seana Church.

Paul



Keith Dannemil



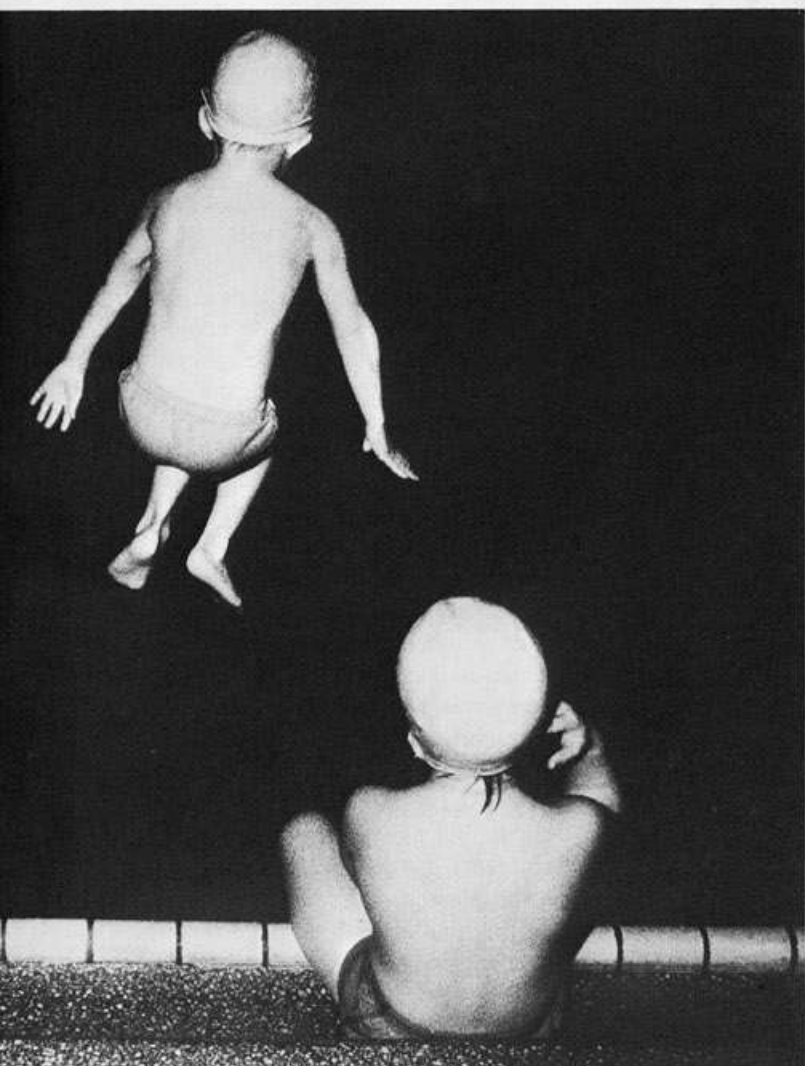


enberg.

Elizabeth Culwell.



MaryLee Edwards.



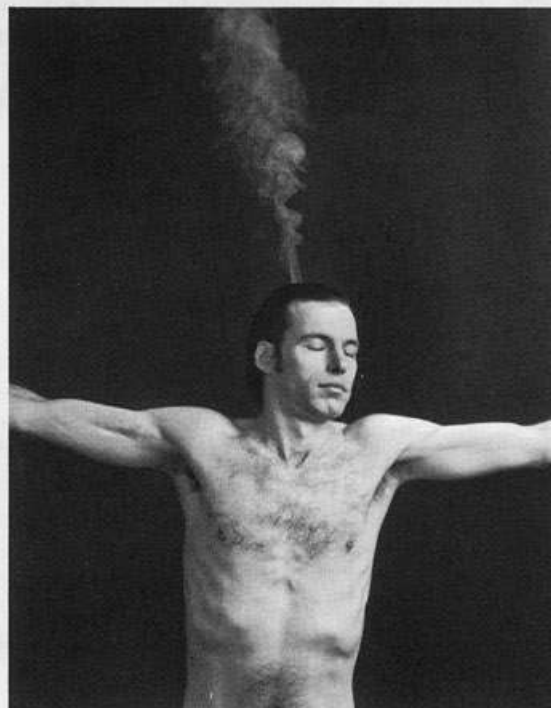
Linda Schleeht.



Amy Blakemore.

Jeff Rowe.

Steve Earley





"Parc de Sceaux", 1925, by Eugene Atget.

The end of the romance

Elizabeth Glassman interviews John Szarkowski and Maria Morris Hambourg on the work of Atget

JOHN Szarkowski is the director of the Department of Photography at the Museum of Modern Art and Maria Morris Hambourg is a photographic historian. They are co-authors of *The Work of Atget*, four volumes published by The Museum of Modern Art to accompany the four exhibitions focused on the work of Eugene Atget. The third exhibition in that series, *The Ancien Regime*, opened at the Museum of Fine Arts, Houston on October 13, and will run through December 18. The Museum of Modern Art's Atget collection includes 5,000 prints and 1,000 negatives purchased from Berenice Abbott who purchased them from the photographer's estate in 1928.

The following interview by photographic historian Elizabeth Glassman is the result of separate conversations, in Houston, with Szarkowski and Hambourg.

EG: Maria, when did you become interested in the work of Atget?

MMH: I had written about Atget as an undergraduate at Wellesley and when I arrived at the Museum of Modern Art as an intern under John in the Department of Photography, I was still fascinated. During the year as an intern, I studied the Museum of Modern Art's Atget collection at night. This was not my job. It was just on my own. Five thousand photographs, a lot of table space, a year and a passion.

As things were bubbling up to the surface, I proposed to write my dissertation for Columbia on one particular series of Atget's work that does not exist at the museum. I thought that by working on this series, which I assumed I would find in Paris, I would be able to tell a little more about the Museum of Modern Art collection. John was extremely enthusiastic and supportive.

When I returned to New York from

Paris, John and I decided to co-author a book on the work of Atget. The number of volumes at that time was determined. Then began a long and basically reductive process of going through the work on a picture-by-picture basis, deciding which pictures were worthy as documents and which were more exceptional, those that transformed the documentary impulse into a lasting statement beyond the simple record of the object. When we realized that there was three times more than we could publish, we had to go back to the drawing board. In a real communal effort, we were finally able to knead the material into four volumes.

These follow approximately the same division of subject matter that Atget himself had devised: the first — old France — the most basic, which is to say the land itself, the support of this traditional civilization which was France; second, the urban civilization which crowned that, the art of old Paris; third, the Ancien Regime. This was John's idea. He understood the pictures in an historical sense, that Atget was recording something that was on its last leg. The perception was very definitely a romantic, or nostalgic one.

The fourth volume was the hardest. Atget had already figured this series out and we stuck fairly clearly to his parameters. Atget called it "picturesque Paris," but the word "picturesque" has changed so drastically, that we hardly use it any more. In thinking about what photographs of Paris of Atget's day announce to us in a two-word phrase, the Charlie Chaplin movie "Modern Times" came to mind. The subject is that moment of transformation of the traditional society of horsedrawn cabs into a modern metropolis with subways, and how the values of people were effected as they made that transition.

EG: John, in an essay entitled "Photographing Architecture," (*Art in America*, Summer 1959), you said the following: "Photography will express more than a polite and circumscribed interest in a building's superficial form. It will, in its own language, suggest the impetus of human need underlying that form and explore the personal and social act of creative building. Photography assumes that subject matter because it lies in the world of human values, where the camera is most at home." Then in 1972, for an exhibition titled *Atget's Trees*, you wrote "a study of his repeated investigation of the same or similar subjects, on the other hand, suggests a conscious and sophisticated concern with the ultimately formal problems of picture making." On one hand exists the idea of the camera in the world of human values and on the other the emphasis on the formal problems of picture making. How do these two ideas relate to your thinking about Atget now?

JS: I think I still believe in both. When I say formal problems of picture making I mean straight lines or rectangles, triangles or shallow space, the problem of how one uses photography to describe an idea. The idea modifies one's sense of how you can use the machine and the machine modifies one's sense of what other possible ideas are consummate with the mechanical capacities. Then learn how those potentials can be related to and express human values and the whole business of human investigation. It seems to me that is what formal problems are. What is the difference between being a person of good heart or good intentions or pure soul and being an artist. I mean one doesn't follow the other. Being a concerned citizen doesn't make one an artist or politician or any other effective instrument. One must learn the

formal potentials of politics. This is a difficult question for me because I once thought I knew the difference between the form and the content of a work of art, but long ago I forgot and now I can't tell the difference any more. In reference to the question you asked, I don't think there was ever the thought that the work was more uniquely rooted in a concern for the human significance of the subject matter, the raw material, than for Atget. This was not separate from his sense of the potentials of what photography could do, especially not when he got older and better, and better, and better. You can no longer — you simply can't — make a distinction between his mind and his eye.

EG: Atget began his career as an actor. He began to photograph at about age 35. In her essay, "The Structure of the Work" Maria discusses our modern perception of the work: "Atget understood art to be skill, the capacity to raise work to the highest standards of excellence. It was not an autonomous, self-justifying activity. One plied one's art in the service of a calling. This notion was essential both to his formation as an actor and to his work in a utilitarian branch of photography." Maria, would you comment further on this?

MMH: I think I have said what I wanted to say pretty simply. And I mean it simply.

It seems to me that if we assume that Atget is a modern artist the way we would assume that Matisse for example, is a great modern artist — they were of approximately the same period then we take the same standards that we apply to Matisse and we apply them to Atget. We judge Matisse's work from his smallest doodles to his largest most marvelous paintings as products of the pace and intuition and visual education and ideas of this man.

In Atget's case, it doesn't work that way, because the man was a commercial photographer, he was an artisan, a craftsman in an old world sense. Many photographers are misunderstood, which is that you fill a job and perform a service. You are hired. It is similar to an architect: you have to build something that will stand up and be serviceable. And there's the budget and the client. But most of the time in the last ten years that I have been worrying about photography, people come in expecting that everything is going to be of the highest order or that it is going to be art or interesting, but that is not the case. It is just not. In Atget's case, the man worked very hard and supported himself entirely from his craft.

There is a warmth that is just plain hard work, record making.

One of the great things about photography is that it is a way of exploring the world. If you take on these projects, whatever they are, whether you have to photograph a stairway or a boat, you learn something about it. If you want to be a star all you are doing is making an empty statement. One of the things that ultimately make up something wonderful with this time spent in hard work, is that when you finally get around to allowing yourself the time to say something, you know something. Atget knew where the values were and what they meant. He had been out there. It is a statement from the heart finally.

EG: I believe this is an attitude we are too far away from. It seems that many understand the activity of the artist right now is in relation to being a star.

I wondered John, if you could comment on the current situation facing the young contemporary photographer.

JS: There isn't any way to advise artists. One might hope different people with different prejudices, backgrounds, and readings of what is valuable would have different kinds of hopes and ambitions for the future of the medium. I hope that, for example, a body of work like this might help young photographers to view the possibilities of the medium, to see the seriousness and to envision in the long range what they might do or what it might be for. I would encourage them to approach the work with a generosity of spirit that we see in the work of Atget or Lee Friedlander for example. One might hope that this example might encourage people to think of photography as something less like juggling, less like acrobatics, and more like study. That doesn't have anything to do with what the pictures are going to look like. I am not talking about style, technique, or formal prejudices. It is just about a sense of who one is as a photographer, and what kind of human ambitions that might entail. I know that is very vague, but nobody knows what it will look like.

EG: *Can you comment on this image **Parc de Sceaux**, in relationship to the question "what have you learned from Atget?" You must have changed your visual acuity after looking for so long. In addition, you speak of Atget as a benchmark for other photographers in **Looking at Photographs**, (Museum of Modern Art, 1973.) What specifically should we learn from Atget?*

JS: I don't know, what do you know so far? It is not like a doctor's prescription, you take a pill and you get better. The reason his work is so wonderful is that you can keep learning new things from it or at least it can remain interesting and vital. I don't understand his pictures. I think **Parc de Sceaux** is one of the most astonishing photographs ever made. I mean imagine making that photograph. What the hell, what kind of idea did he have in his head that made him decide. "Yes, that's a photograph," or "Yes, that's a subject". You know, or at least think, that he wasn't working like some kind of synthetic cubist, just some thinking of interesting ways to divide the space. It had to do with more than that or something else than that. But what a way to divide the space, what a way to define what a subject is, what a place to put the edges — both in terms of the central physical design of the picture and also in terms of definition of the content of the picture. What a place to stand.

I think he made 66 pictures at Sceaux. This was the last number. They had just decided to turn the garden into some kind of public, municipal park. They came and started sweeping up, cleaning up the place. As dissimilar as they seem in many ways, Atget and Stieglitz knew some of the same things, and had some of the same intuitions. They learned as they photographed. They both look back and back and back to the same motifs, because they knew they weren't the same subject. Stieglitz photographed Georgia O'Keefe every day of her life, but it wasn't the same subject. It is always something new, always something different. Different potentials — what you may call a motif, it's endless: The dying poplars, the clouds, the view from the window of the Shelton. Both learned that, prac-

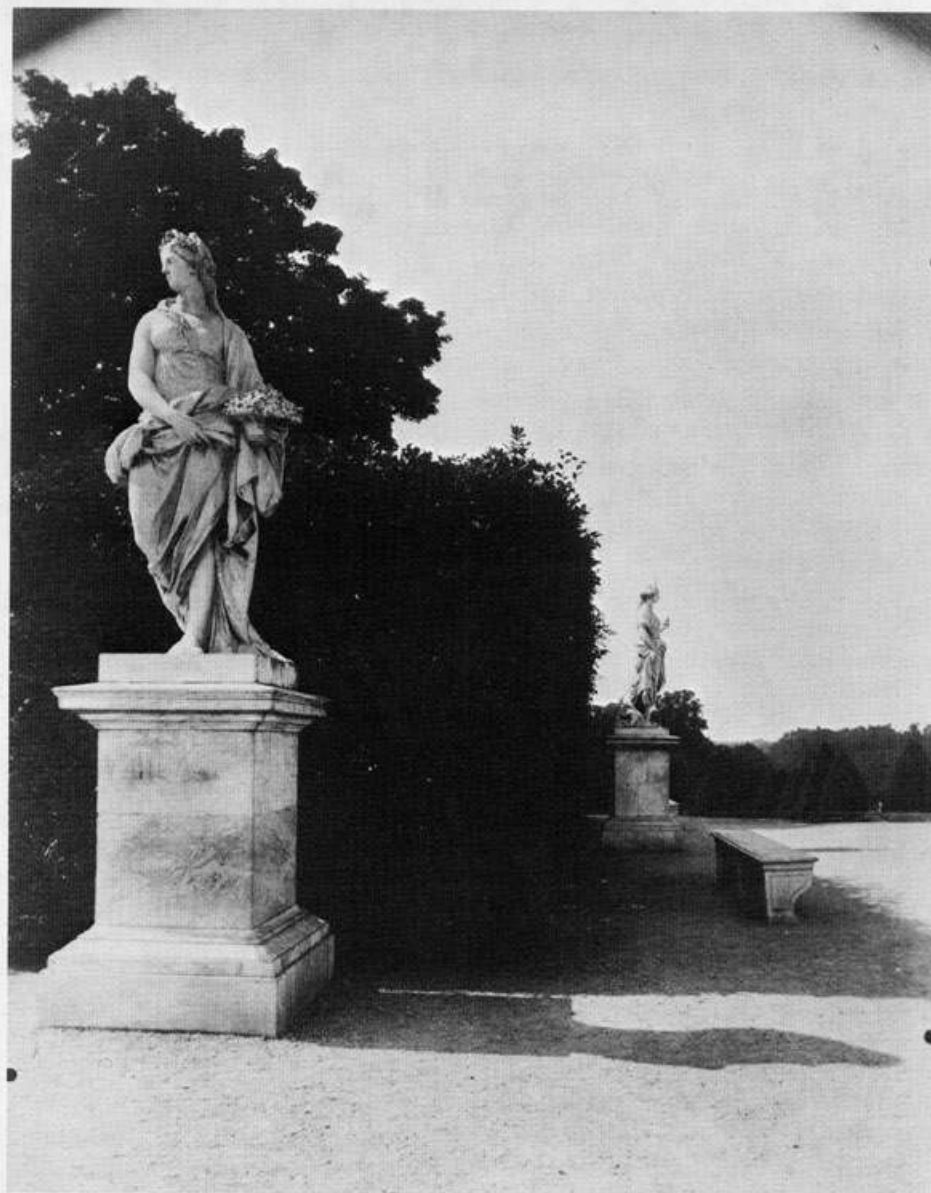


"Parc de Sceaux", 1925, by Eugene Atget.

ticed it in a rich and sophisticated way, I think that maybe Atget understood it even in a richer, more intuitive way, but that is not important.

I don't mean that meaning is necessarily sequential or it necessarily increases on the basis of an additional photograph. To make this picture marvelous you don't need the rest of the Sceaux pictures. I simply suggest that one understand the almost absolute plasticity of the possible meanings of the visual world.

MMH: **Parc de Sceaux** is a picture of the park itself. It was taken in June of 1925. It shows a stairway which Atget photographed previously in March of 1925 and there is grass all over it. This is one of the last pictures that Atget took in a series of Sceaux. The reason it is so interesting to me is that I once met a man who was the son of a man who lived in Sceaux. The father bought every postcard and picture of it that he could get. Well, this man met Atget working in the park, so he said "I want every picture you make." So Atget said to himself, "Fine, I have another client, let me finish this series." And he took two notebooks of Sceaux pictures to this man. He bought them and the notebooks are complete. They are the only notebooks of the Sceaux series that I know of. In them the pictures start out at #10 and end at #75. The 10th picture is like this one but with all of the moss and lichens. This is the last picture. It shows the beginning of the clean-up of the park itself, which had been created for Colbert and had been in disrepair. The park passed from many hands and was in desolate shape when the state bought it in 1934. So Atget went in the earliest of the early spring mornings. There was barely enough light to photograph and he photographed the place just in time before it was spruced up and made into a park. I think that is very interesting. What would in fact be the first photograph for most people was for Atget the last. It was the end of the romance, the end of the poetry and the final word.



"Versailles, parc, Le Printemps par Magnier", 1901, by Eugene Atget.

Collection: The Museum of Modern Art, New York, Abbott-Levy Collection, Partial gift of Shirley C. Burden. Exhibition: THE WORK OF EUGENE ATGET: THE ANCIEN REGIME.

John Szarkowski by Paul Hester





Pamela Morris.

First fellows: three winners

Lynn Trafton writes about the HCP's first documentary awards, projects and photographers

Pamela Morris.

THE Houston Center for Photography awarded its first three fellowships of \$1000 each last spring to Naomi Bullock, Martin Harris and Pamela Morris for their individual, ongoing documentary projects in Houston, about Houston.

Shown at the HCP in October and November, their projects reflect different aspects of the city's social problems, environment and ever-changing population.

"I approached the portfolios and samples of work in progress with a completely open mind," says Wendy Watriss, Houston-based photojournalist and writer who judged the entries. "I looked for different treatments of documentary ideas. Of great importance to me," she recalls, "was the desire to include documentaries different than the classical forerunners Dorothea Lange and Jacob Riis. I found a high quality of work and imagination in the majority of submitted projects, but I hoped for more entries and more socially concerned work," she says.

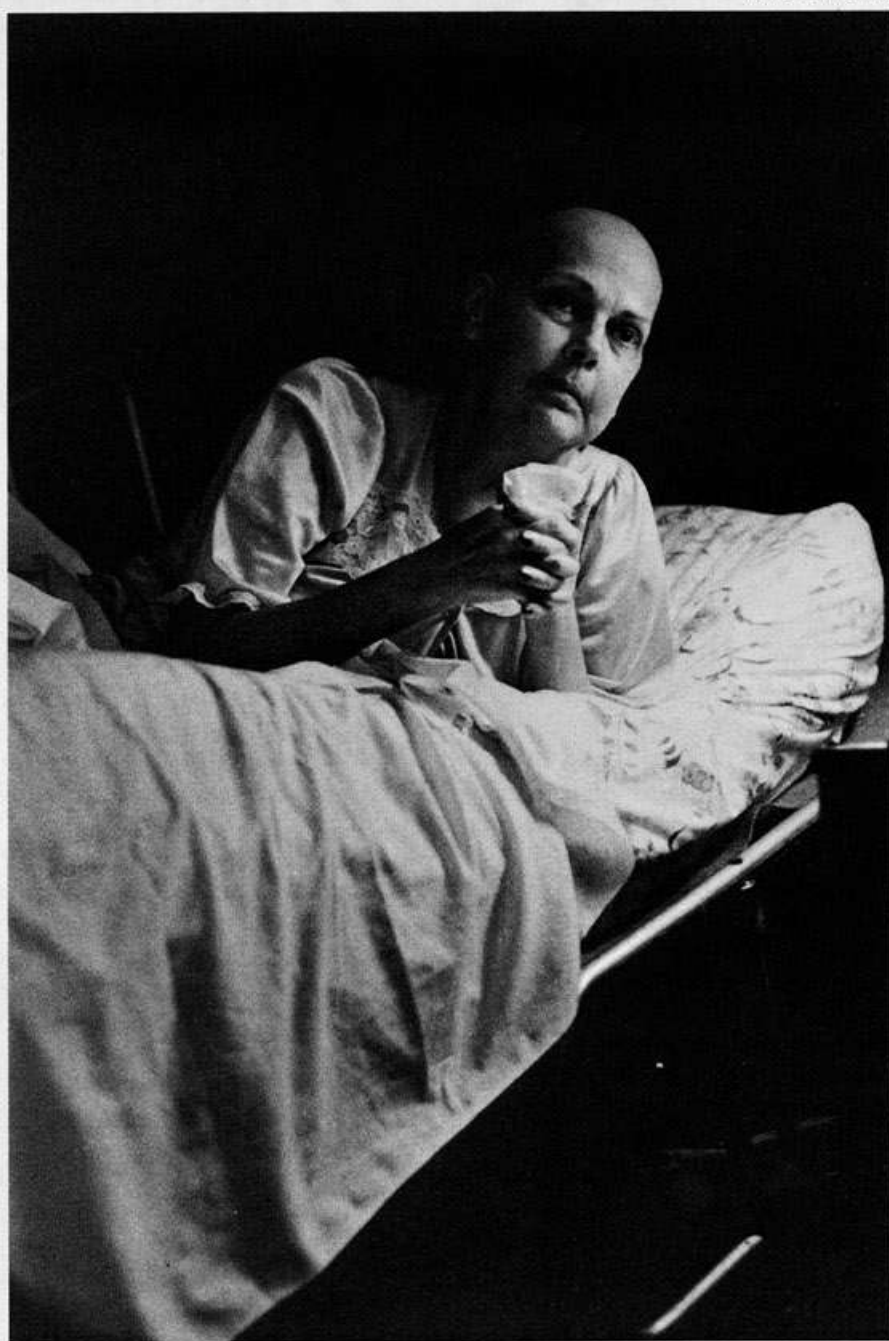
"Naomi Bullock's images have something to say about the character of downtown Houston," says Watriss. "They swirl you into the chaotic movement, the facial expressions of its inhabitants, the interdynamics of traffic, people and buildings. Her color photographs use a conceptual approach to a particular place — Houston." Bullock has studied with Peter Brown at Rice University and is enrolled in the graduate program at the University of Texas, Austin.

"I found Martin Harris' approach quite individualistic," Watriss says. "His

particular use of color and large format gave a feeling of empathetic irony that is unusual in most of this kind of photographic work I see today. The pictures of his parent's home documents a certain kind of middle class suburban life style." His parents never appear in the photographs. The only clues to their personalities lie in the interiors of the rooms in which they live: rooms that reflect the state of transition most homes go through, bedrooms to sewing rooms, hobby rooms to guest rooms, rooms that contain the lives of a family. The personalities begin to show through their choice of building materials, furniture, and knickknacks used in different stages of life. Harris' reason for starting this project was to reveal the influences of his past and to make a statement on humans and their habitats. He is working toward a Masters degree in photography at the University of Texas, Austin.

"I found Pamela Morris' photographs of hospice care were emotionally strong and intimate about a subject that is difficult to photograph: the dying and death of someone who is not part of one's own family. I feel that some of these images are among the strongest I have seen on this subject. I wanted her to have the opportunity and the impetus to continue this work. In addition to the quality of the images themselves, my choice of Morris' photographs was influenced by my desire to include traditional black and white documentary work in this selection of fellowships."

In April 1984 the HCP will again award three \$1000 fellowships for ongoing work. Call or write the HCP for details.





Martin Harris.



Naomi Bullock.

It is an unfortunate fact that modern black and white films do not render colors in what we generally perceive as correct tones of black, white or gray.

Standard panchromatic films (Tri-X, Panatomic X, HP4, etc.) are very sensitive to blue and ultraviolet light (white skies) and rather insensitive to green light (dark foliage).

Before we try to do something about that problem (and we can), it might, however, be interesting to first have the ability to find out how the film sees our subject before we photograph it.

To adjust our perception of a scene to match that of the film, we need a viewing filter. The filter needs to *lighten* the blue end of the spectrum, and, at the same time *darken* the green end.

Since any color filter lightens its own color and darkens its complementary color, we need a viewing filter that is a combination of blue (to lighten the sky) and magenta (opposite of green, to darken the foliage).

So now all you have to do is whip out your Jim Dandy B&W viewing glass and look at your scene to determine whether or not there is reason to modify the film's rendition of the subject to represent the scene the way you want to interpret it.

The only source that I have found for that kind of a filter is Harrison and Harrison of Hollywood, California and it is their

#8	(YELLOW).	Moderate aerial haze penetration and complete color correction. Absorbs ultraviolet and some blue-violet rays. Darkens blue sky moderately.
#12	(DEEP) (YELLOW).	Stronger aerial haze penetration. Slightly stronger effects than 8.
#15	(DEEP) (YELLOW).	Heavy aerial haze penetration. Greater contrast and stronger effects than above filters. Useful with telephoto lenses. Useful for open landscapes.
#56	(LIGHT) (GREEN).	Slightly less correction than 11. Renders red (flesh tones) lighter than 11.
#11 (x-1)	(YELLOWISH) (GREEN).	Useful for obtaining correct monochromatic rendering of multicolored subjects, such as flowers; and close-ups against the sky. Renders green foliage lighter and darkens sky.
#58	(GREEN).	Green contrast filter useful for rendering green subjects lighter than blue and red ones. Good detail in green subjects such as trees against the sky.

The subject is filters

Lars Gieritz, our technical advisor, tells when and how to use them

#23W. It isn't cheap (\$15), but then how much would you pay to have gotten a good exposure of that landscape you blew on your last photo trip?

I know that there are purists among us that scoff at the use of filters in black and white photography. But I submit, dear fellow photographer, that *left to its own decision, modern films will render blue subjects one zone too light, and greens as much as two zones too dark.*

Ok, now that we know what the film would give us if we didn't

correct for its idiosyncrasies, what do we do?

Well, of course, we fool the film into seeing the way we perceive what is the "right" tones of gray. Note that there is no "perfect" filter that can be used. Sometimes the sky should be white . . . sometimes a more dramatic darkening might capture your feeling of the subject. Similarly, a very dark forest might look great against other adjacent lighter tones, but there surely are times when it must be lightened.

Here is a list of the most useful

filters for B&W photography using panchromatic film. Keep in mind that each filter has its own effect on the over-all exposure as well, so any time you use one, you will have to make the appropriate exposure adjustment.

To check for correct exposure, simply put the filter in front of your light meter and note the difference. Note that each filter will affect each of the colors a different way. After reviewing the scene you are about to photograph with the viewing filter, select the appropriate filter from the chart.

Then, hold both the viewing filter and the color correction filter together in front of your eye, and you will be able to see the final effect on the film!

The filters are available from most good camera stores. Kodak makes their *Wratten* Series filter gels in 3 inch by 3 inch squares that can be held in front of the lens if necessary. If you are shooting in large format, it is highly desirable to tape the filter on the back of the lens *inside* the camera to minimize any light reflections.

Is there a happy medium filter? Do I really have to buy all of those filters to control my subject?

Here is what I recommend in order of usefulness.

B&W viewing filter (Harrison and Harrison #23W, \$15.)
213/464-8263, 6363 Santa Monica Blvd., Hollywood, CA 96038.

- #12 (medium sky)
- #11 (best compromise for medium sky and lighter green)
- # 8 (light medium sky)
- #15 (pretty dark sky. If you are into black skies get a #25, but greens go darker)
- #56 (slightly less than #11)
- #58 (dark sky, very light greens)

Try it — you'll get what you want. Question on this or other matters? Call me at home, 723-6463.

ONE photographic event last year that was entirely without socially redeeming value was the incredible and terrible death of Marty Presswood. Many of us knew him through his work in the lab at Midnight Oil Productions, others possibly through the Houston Center for Photography dye transfer workshop which he conducted over a year ago.

Marty was hot stuff for sure. He'd worked in the lab at Gittings, where he did color processing and printing with, among other things, the gigantic 8x10 enlarger which is now called Darth Vader and resides at Midnight Oil. Black and white, color, dye transfer, Marty knew his way around the darkroom.

Which makes you wonder why he was standing there barefoot on the concrete floor mixing color chemistry in a big motorized drum on wheels when the thing toppled over and electrocuted him just like that.

With Marty's death in mind, we reproduce here some advice on darkroom safety from *Beyond Basic Photography* by Henry Horenstein.

WHEN handled carelessly, photographic chemicals, whether homemade or store-bought, can create serious health hazards. In recent years, there has been increasing concern over such hazards, which may be either immediate or cumulative over a period of years. Information on this subject is still scarce. By law, manufacturers must provide safety warnings on the labels of their products. Many manufacturers also publish safety data sheets which they will provide upon request.

A very helpful source for information in this area is: *Health*

Hazards Manual For Artists by Michael McCann. This booklet contains a short section on photographic health hazards, as well as useful information about ventilation and personal protection. The section on photography is reprinted here in full with the permission of the author:

'Many of the chemicals used in photographic processing can cause severe skin problems, and, in some cases, lung problems through inhalation of dusts and vapors. The greatest hazard occurs during the preparation and handling of concentrated stock solutions of the various chemicals. During these steps in particular, it is essential to wear protective gloves and goggles (to protect against splashes). Special care should be taken to avoid skin contact with powders and to avoid stirring up dusts which can be inhaled. Good ventilation is important to get rid of vapors, especially from the fixer.

'Black-and-white processing includes developing, stop bath, fixing and rinsing steps. The developer usually consists of hydroquinone and Metol (monomethyl p-aminophenol sulfate), both of which cause severe skin irritation and allergic reactions. These are dissolved in an alkaline solution containing sodium sulfite and so-

dium carbonate or sodium hydroxide. These chemicals can cause skin irritation and even burns. Hands should never be put into the developer. If skin contact does occur, the skin should be washed copiously with water and then with an acid-type skin cleanser.

'The stop bath consists of a weak solution of acetic acid. The concentrated acid can cause burns, and inhalation of the vapors can irritate the breathing passages and throat. Potassium chrome alum, sometimes used as a stop hardener, contains chromium and can cause ulcerations especially in cuts and nasal membranes.

'The fixer usually contains sodium sulfite, acetic acid, and sodium thiosulfate (hypo), boric acid and potassium alum. The mixture of sodium sulfite and acetic acid produces sulfur dioxide which is extremely corrosive to the lungs. Potassium alum, a hardener, is a weak sensitizer and may cause skin dermatitis.

'Many intensifiers (bleaches) can be very dangerous. The common two-component chrome intensifiers contain potassium dichromate and hydrochloric acid. The separate components can cause burns, and the mixture produces chromic acid. Its vapors are very corrosive and may cause lung cancer. Hand-

ling of the powder of another intensifier, mercuric chloride, is very hazardous because of possible inhalation of the dusts and resultant mercury poisoning.

'The commonest reducer contains potassium ferricyanide. If it comes into contact with heat or concentrated acids, the extremely poisonous hydrogen cyanide gas may be released.

'Hardeners and stabilizers often contain formaldehyde which is very poisonous, extremely irritating to the eyes, throat and breathing passages, and can cause dermatitis, severe allergies and asthma. Some of the solutions used to clean negatives contain harmful chlorinated hydrocarbons.

'Color processing involves many of the same chemicals used in black-and-white processing. Developers also contain dye couplers, which can cause severe skin problems, and some solutions contain toxic organic solvents.'

The above concerns are well stated, although the situation is probably not as bleak as it sounds. Different people will react in various ways to different chemicals. For example, not everyone's skin is sensitive to Metol; besides, many developers contain phenidone, which seems to be less of a skin irritant than Metol. Further-

STAYING ALIVE

Caution: Darkrooms can be very hazardous to your health. But there are things you can do to stay out of trouble.

more, as manufacturers become more aware of the health hazards of their products, additional safety precautions and refinements are likely to be made.

However, the possibility of health hazards should be taken seriously. The best safeguards are an awareness of the problems and the use of common sense. Here are some specific suggestions:

Be sure your darkroom is well ventilated (McCann's booklet contains some good suggestions for types of exhaust fans). In particular, avoid small, unventilated closets when mixing chemicals and processing negatives and prints. Read the safety warnings on the labels of all packages before proceeding to mix and use the chemicals.

Take special care when mixing dry chemicals. If you are using a badly ventilated darkroom, mix dry chemicals outside or near an open window. During the mixing process, keep your eyes, mouth and nose turned away from the chemicals. Use concentrated liquid chemicals instead of dry chemicals whenever possible. The liquid chemicals are usually more expensive, but they are safer to handle. Wear protective rubber gloves when handling chemicals and developing film, and use tongs when processing prints. If you do soak your hands in solutions, be sure to wash them off immediately after each soaking.

Reproduced from Beyond Basic Photography, by Henry Horenstein, published by Little, Brown and Co. Health Hazards Manual for Artists is available by mail, price \$3.50, from the Foundation for the Community of Artists, at 280 Broadway, Suite 412, New York, NY 10001.

From China

Lynn Trafton talks with Wu Dahzen

WHEN Wu Dahzen arrived in Houston, among his belongings were a clarinet and boxes of his photographs of China. Here from China by way of a music scholarship from Arizona University in Tucson, Dahzen is studying for a Performance Master degree at Rice University. His photographs were the subject of an HCP exhibit in September.

"I have been studying music for many years as a profession, and have played with the Peking Ballet Symphony for eight years. My photography though, started as a hobby during the cultural revolution in China," he says.

As a student Dahzen was inspired by pictures of Chinese landscapes and wanted to capture his own vision of that country. "About that time, I met a professional, Chen Chu Chan, who urged me to buy a \$3 developing tank, borrow an old camera from friends and get started on my own landscapes. I taught myself how to develop and print in a darkroom at the Music Conservatory," he recalls. "This happened when all the schools were closed so that the students could take part in the cultural revolution. I decided to take pictures instead. So, I traveled all over China with my camera."

"In those days you could not have two jobs," he says, "but times have changed. Now I can go home and work in both music and photography. My music used to support my hobby, but now photography is helping to support my music." Wu is supplementing his income here by photographing a catalog for a local jewelry company. Besides the HCP exhibit he has also shown at Munchies Cafe, where he blended his talents by playing Chinese folk songs at his opening.

His soft pastel landscapes are places to dream of, where Chinese folk tales could come to life. Mountains stand amid fog and rain taunting the viewer's belief in reality. His black and white images of people show the movement of everyday life in the rising dust of crowds, the press of ticket buyers, the group of waiting room occupants and the marketplace in full swing. Individual studies show quieter moments in a crowded, busy country so different from our own.

"From China to the United States is a long way in miles and in culture," he observes. "I still feel that everything in the United States goes too fast," says Dahzen, "and it has been hard to get used to. There seems to be no time to reflect and to think. Suddenly, I had to be very independent. It was a hard thing to do," he says. While Dahzen takes his opportunity to study abroad, his wife remains in China as a ballerina with the Peking Ballet Company. She may visit here soon. In the meantime "I am learning to use some of both cultures," he says. "I am beginning to update my camera collection. Since I like street photography, I carry my cameras everywhere. When I go back to China, I will have images of the United States to share with my countrymen."



"Mongolian Breakfast," by Wu Dahzen.



"Last Puff," by Wu Dahzen.



"Waiting Room," by Wu Dahzen.



"Newspaper Seller," by Wu Dahzen.

ROY Stryker: U.S.A., 1943-1950
The Standard Oil (New Jersey)
Photography Project,
 by Steven W. Plattner,
 with a foreword by Cornell Capa.
 University of Texas Press,
 Austin, 1983.

OUT of The Forties,
 by Nicholas Lemann,
Texas Monthly Press, Austin,
 1983. \$21.95 hardcover.

EVERY photograph is a memory, perhaps not a personal memory, but at least a suggestion of the past. When we look at a photograph, we assume that we are seeing what the photographer saw and what we would have seen if we had been there. This faith in the camera is the strength of documentary photography.

The photograph above is from *Out of the Forties*, and was taken by Esther Bubley in Tomball, Texas. My first response is to a particular time, based on clothes, furniture, wallpaper; certain visual clues add up, to place this picture in the appropriate decade. Since I was born in 1948, I am not remembering it from my childhood, but am comparing it with other pictures I have seen, and to movies based on similar photographs.

In the same way that those movies use props to describe the time frame, Bubley used props to create her drama. My acceptance of the documentary mode is so habitual that I didn't question the methodology until I noticed the quality of light. The bare light bulb over the table is not on, and the strong sidelighting comes from somewhere outside the picture edge. We are looking at a directed piece, lighted for the stage; a domestic tragedy in one act.

If this image is not a memory from my family, it is still a strong memory, a collective memory, and as such is a symbol for a particular time, both historically and personally. The perceived tranquillity resides in the positions of the figures, their activities, the quality of light, the idyllic circumstance of an only child, the certainty of roles assigned according to sex, and the security of knowledge represented by the Encyclopedia Britannica. Beneath this domesticated scene that appears to be an intimate view inside a typical home is an elaborately constructed piece of propaganda. The concept of family, culturally formed by all of our operating myths, has been given specificity. But the ideological nature of the image is concealed by its apparent naturalness. We accept its "truth" without questioning the conditions of the lives off-stage.

(The reader is referred to "The Currency of the Photograph" by John Tagg, *Thinking Photography*, published by The MacMillan Press, London, for a thoughtful analysis of this topic.)

It is important to know that this image was made for the Standard Oil Company in an effort to alter their public image following charges of collaborating with a German company during World War II. It and the others in these two books were made to appear in newspapers and magazines as examples of the "little people" who



From "Out of the Forties". Photo by Esther Bubley.

REVIEWED

Paul Hester and Teresa Byrne-Dodge review new books
 about photographic memories and journeys

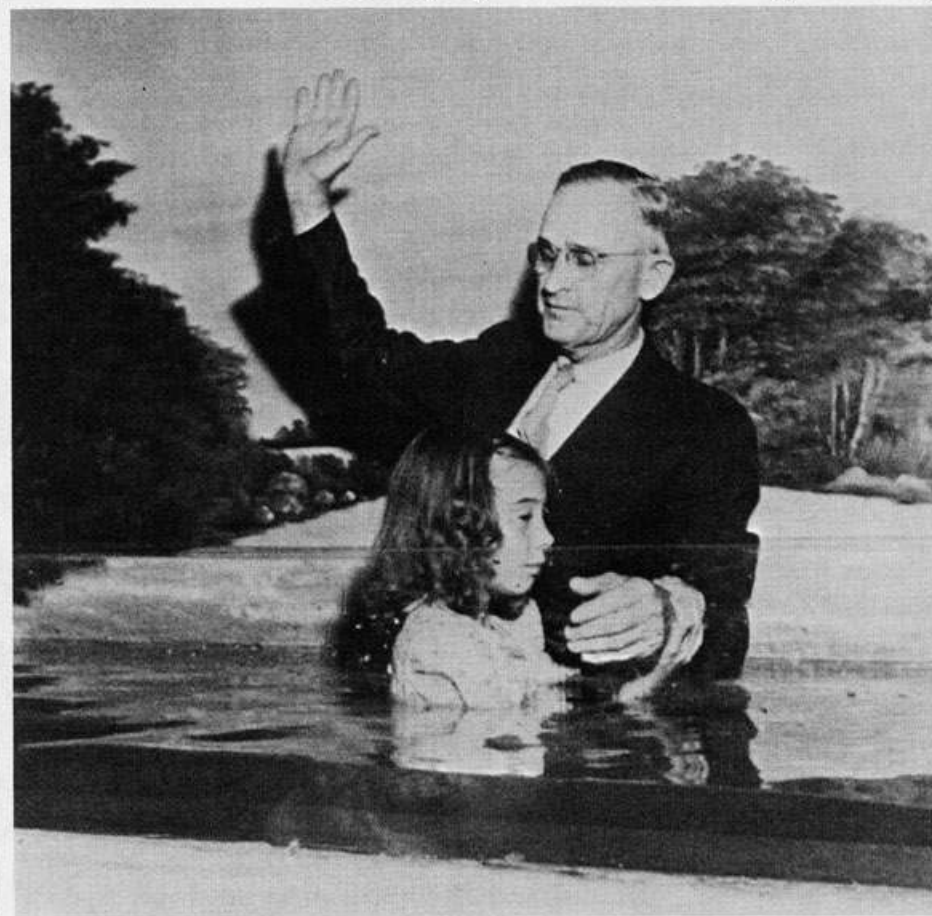
made up the world's largest corporation. They were made for reproduction, and good lighting was as necessary as quotes and names. Posing was not seen as dishonest. In order to show that the Standard Oil Company existed on a human as well as corporate scale, everyday activities were pictured. The pictures show typical things that people did, not the unusual or extraordinary. They contribute to our nostalgia for a simpler time of clarity and normalcy and convince us that life was as orderly as the pictures.

ROY Stryker: U.S.A., 1943-1950 is what we have come to expect of photography books — coated stock, one or two pictures to a page, minimal captions. It is a catalogue for an exhibition organized by the International Center

for Photography, has a detailed history of the project, and is organized around the individual photographers. It treats the photographs as unique, crafted images and reproduces them very well. Each image is left to stand alone, with little concern for the original context. A checklist includes negative numbers and directions for ordering prints from the Photographic Archives, University of Louisville, Louisville, Kentucky.

Out of the Forties is more in the tradition of how the pictures originally were intended to be used. Nicholas Lemann has taken photographs from the same collection (in several instances the same image) and has made a completely different book. It is organized around five small towns that were photographed by the project photographers.

From "Roy Stryker USA 1943-1950" Photo by Esther Bubley.



Lemann returned to each town, looking for the people in the pictures and for their stories. They talk about the time we see pictured, and the changes that have occurred in their lives. We are reminded that the knowledge received from a photograph is limited and that a shift of context will alter our understanding of it.

The checklist in *Roy Stryker* is careful to mark those images that "were cropped differently from the photographer's original wishes due to technical flaws in the negatives." *Out of the Forties*, on the other hand, doesn't hesitate to crop an image to fit a particular format or idea. On page 24 of *Out of the Forties* a small 2½-inch x 4 inch picture of "Thomas Jefferson Robinson, the self-proclaimed 'cat skinner from Elk Basin', and his daughter Sally Jane singing a cowboy song at an amateur night, Powell, Wyoming, 1944." The figures are closely cropped, with little of the surrounding space included in the image. Page 52 of *Roy Stryker* shows the same people in a 7¼-inch square picture standing in front of a water-stained wall decorated with hearts and the initials of lovers, captioned "Amateur radio night Wyoming, 1944." The size and the bravery of that young girl is altered significantly by the inclusion of her surroundings.

This is just one example of how cropping, caption, and context modify the original images. One book tells the story of the photographers, the other tells the story of the people in the pictures. Neither one tells "the complete story". They compliment each other in wonderful ways. In the space of their differences, we manage to slip beyond our blind faith in documentary photographs as "truth" and see them for the symbols that they are.

As Stryker said about the Farm Security Administration photographs of the previous decade, "... all this reminded me of the town where I had grown up. I would look at pictures like that and long for a time when the world was safer and more peaceful."

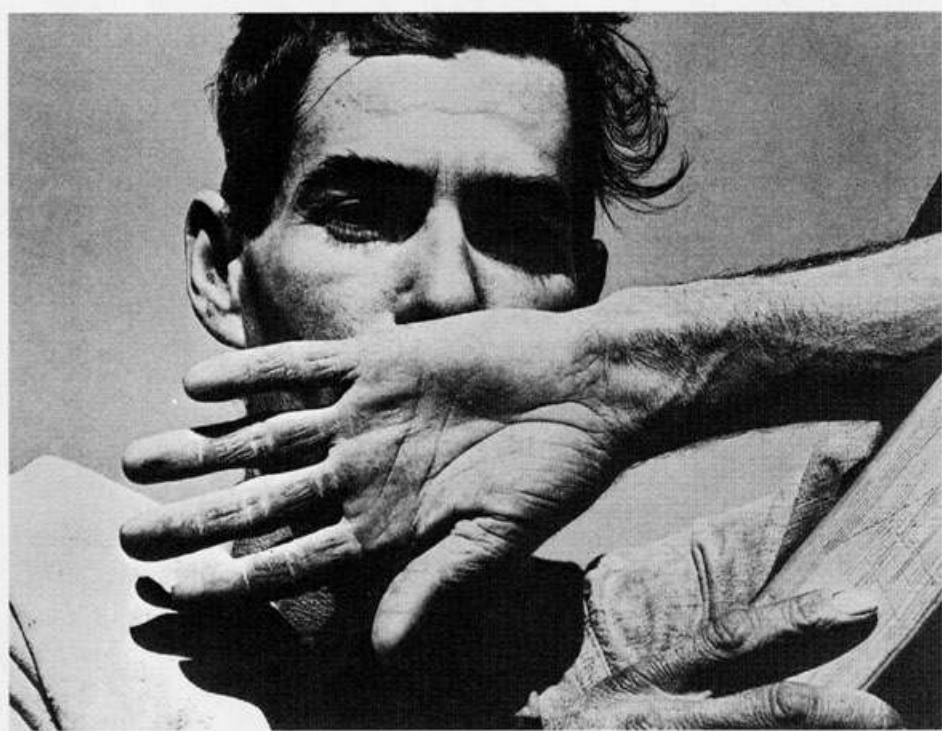
Paul Hester

Photographs from "Out of the Forties," including 10-dye transfer color prints, will be on exhibition in Sewall Gallery, Rice University, January 27-March 10, 1984.)

Here are three works about journeys: one, a physical journey through the depression and across a continent, a second, more personal — the change in attitude the photographer undergoes in two decades of work, and third, a journey of time and perspective through the landscape of an artist's upbringing.

DOROTHEA Lange: Photographs of a Lifetime. essay by Robert Coles. Aperture, \$40.

THE recently published *Dorothea Lange: Photographs of a Lifetime* (1982) is hardly the first retrospective on that photographer. Among the several works that have traced her career are Milton Meltzer's *Dorothea Lange: A Photographer's Life* (1978) and Karin Becker Ohrn's *Dorothea Lange and the Documentary Tradition* (1980). This



From "Photographs of a Lifetime," by Dorothea Lange.

striking collection, which boasts splendid black and white reproduction, is reproduced courtesy of the Oakland (Calif.) Museum. It's a detailed effort and includes a chronology, bibliography and source notes.

Robert Coles' introduction traces Lange's life, beginning with her childhood in New Jersey where 7-year-old Dorothea contracted polio. A resultant limp stayed with her to the end of her life. Almost 60 years later, she commented on being "half-crippled": "It was perhaps the most important thing that happened to me. (It) formed me, guided me, instructed me, helped me, and humiliated me. All those things at once. I've never gotten over it and I am aware of the force and power of it."

In fact, Lange's vibrating moral passion may well have been engendered by her own physical handicap, as well as by an early exposure to the ghetto squalor of Manhattan's Lower East Side, an area where her mother worked as a librarian and Lange attended school.

Her association with the Farm Security Administration, a government agency charged with helping impoverished farmers during the Great Depression, was largely accidental; in fact, she was originally designated a "typist" for her husband, economist Paul Taylor. Her subsequent career with the FSA and her relationship with Roy Stryker were both characterized by heated debates and letters. Yet despite these initial difficulties, her work ranks among the masterworks of modern photography.

Willard Van Dyke wrote of Lange in 1943 in *Camera Craft*: "She sees the final criticism of her work in the reaction to it of some person who might view it fifty years from now. It is her hope that such a person would see in her work a record of the people of her time . . ." Obviously Lange has passed her self-imposed test of time. Half a century later, her inexhaustible madonna-portrait, "Migrant Mother," still flows with the juice of human life.

Later in life, Lange traveled abroad, to photograph in Korea, Ireland, Egypt and Nepal. The photographs from the final decade of her life are sweetly personal and often include her family and Berkeley home.

Teresa Byrne-Dodge

PICTURES From the New World. Photographs and text by Danny Lyon. *Aperture*, \$17.95 softcover.

LIKE Lange, Danny Lyon has also traveled extensively as revealed in his two-year-old autobiography, *Pictures from the New World*, now in paperback. Also like Lange, he moves beyond the stance as artist-observer to become a committed participant. At one time, for example, he was a staff photographer for the Student Nonviolent Coordinating Committee in the south. His portraiture is characterized by images candidly snatched while crossing the line separating himself and the otherness of his subject matter.

His best known photographs are those of the dispossessed: motorcycle gang members, Colombian prostitutes and street urchins, and Texas convicts. Lyon also has a reputation as a filmmaker (*Llanito*, *Little Boy*), and he was the subject of a recent exhibition/screening at Rice's Media Center.

Most of the photographs included here are black and white; the handful of color prints are hued in rich pastels. Observers like to compare Lyon's stream-of-consciousness roamings to the work of Jack Kerouac. The frames are full, pulsing, but the viewer must assess the distortions. While the photographs are stinging, Lyon is often strangely off-hand in his text.

Perhaps it's a factor of burnout. Who could maintain this kind of fury? Lyon's subject matter has changed since the publication of this book. His most recent work reflects a rapprochement with the middle class. Like Lange, Lyon seems to have discovered satisfaction in photographing his family, even as he has steadily developed confidence in his own powers of observation.

T. B-D.

SOUTHERN Photographs by William Christenberry, with an introduction by R. H. Cravens. *Aperture*, \$40.

WILLIAM Christenberry's journey is one of time and perception rather than geography or social viewpoint. His lyrically poetic *Southern Photographs* (1983) was some 20 years in the making. No trans-continental records for Christenberry; he has confined his subject to the environs of his family homestead in Hale County, Alabama.

Christenberry works in a wide range of media, but his reputation rests primarily on his color photographs, with their satisfying tension and polite distance. For more than 15 years Christenberry used a simple Brownie box

camera to record his scenes, until Lee Friedlander and publisher Caldecott Chubb convinced him to try a large-format Deardorff in 1977.

Unlike Lange's and Lyon's work, there are few humans to populate Christenberry's photographs. Often the photographer seems to be on a ghostly trail of never-seen people: sale dresses hanging in a window, graves, dilapidated shacks, weather-beaten signs, Kudzu vines draped clingingly across other vegetation, like spun-glass angel hair on a Christmas tree, is another favorite subject.

Today Christenberry is one of a handful of artists devoted to Southern themes. Although this book is full of intensely colored photographs, drenched in daylight, much of Christenberry's other media reflects a darker side, including an abhorrence of and fascination with the Ku Klux Klan.

T. B-D.

Received

UNDERSTANDINGS: Photographs of Decatur County, Georgia. by Paul Kwilecki. Introduction by Alex Harria. Published for The Center for Documentary Photography by The University of North Carolina Press, Chapel Hill. Hardcover.

"For twenty years, Paul Kwilecki has worked with a quiet passion to photograph his home county in southwestern Georgia. His remarkable work portrays life in a small community as he sees it — sometimes intimately sometimes satirically, but always with deep understanding." (From the dustjacket).

BLACK & White Photography. A Basic Manual.

Second edition, revised. Henry Horenstein. Published by Little, Brown and Company, Boston. \$9.95, paper.

"An attractive book that consistently maintains just the right tone, both verbally and pictorially, that will suit it to the widest audience (and one) that will help the beginner gain quite a systematic understanding of the process of photography." From *Exposure*, the Journal of the Society of Photographic Education.

HALF a Truth Is Better Than None. Some Unsystematic Conjectures about Art, Disorder, and American Experience, by John A. Kouwenhoven. The University of Chicago Press. \$17.95, hardcover.

"Kouwenhoven compares the Eiffel Tower and the Ferris Wheel to show that the vernacular developed more uninhibitedly in America than in Europe; takes a look at some dime novels which call in question certain approved generalizations about the American response to the technological elements of the vernacular; and in two complementary essays (*Living in a Snapshot World* and *Photographs as Historical Documents*) considers photography, "the most important visual art (if art it be) whose roots are wholly in the vernacular." (From the dustjacket).

THE Gardens at Giverny Photographs by Stephen Shore. *Aperture*, \$22.50, cloth. Introduction by John Rewald, essays by Daniel Wildenstein and Gerald van der Kemp. 72 pages, 11 3/4" x 10", 40 color photographs.

Claude Monet lived and worked for forty-three years in the hillside village of Giverny. The gardens that evolved from his design enlarged the already grand painter. In the light and open air, through every seasonal condition, Monet's reverie embraced the iris and wisteria, the water lilies and wild fields of his cultivation. Steven Shore was commissioned to document their restoration. These photographs express both the authentic revival of the gardens and the explorations of the photographer.

CHARLES Pratt. Photographs. *Aperture*. \$25.00, paper.

"I have never seen anybody photographing Nature with the sensitivity and purity that Charles Pratt's photographs have. His photographs of trees and grasses and rocks have the purity of the child's vision that has not yet been corrupted or made unconfident by exposure to what is false and sterile." Lisette Model.

ADVENTURES In Close-up Photography: Rediscovering Familiar Environments through Details, by Lief Erickson and Els Sincebaugh. *Amphoto*, an imprint of Watson-Guipill, New York 1983. \$24.50 hardcover.

You'll find a wide range of lighting and composition techniques that will help you take wonderful closeup with whatever equipment you like to work with best." (Press release).

PHOTOGRAPHERS Photographed, by Bill Jay with an introduction by Helmut Gernsheim. *Peregrine Smith Books*, Salt Lake City, 1983. \$14.95 softcover.

"Word and picture snapshots of over 80 figures from the world of photography. From Lartigue and Bravo to Newhall and Szarkowski, Bill Jay has captured them all in their diamond-like conversational moments. Each photo with its expanded caption adds illumination, insight, and humor. Each is shown affection and respect." (From the cover).

APPROACHING Photography, by Paul Hill, with a foreword by Aaron Scharf. *Focal Press*, London & Boston, 1982. Hardcover.

"(It) is about photographs — their hidden meanings and the effects they have on people; what the photographer is attempting to portray and what message he wishes to convey. Photographs can be an instrument for effecting change in social conditions or can be used as a political or social tool to persuade people that things are not what they seem to be. Paul Hill examines a wide range of pictures taken by some of the world's finest photographers and discusses how to understand what the photograph is really about." (From the dustjacket).

THE Print: The New Ansel Adams Photography Series/Book 3, by Ansel Adams with the collaboration of Robert Baker. *Little, Brown and Company*, Boston, 1983 *A New York Graphic Society Book*. \$19.95 Hardcover.

"The technical information is clear and concise, starting with basics — designing and furnishing the darkroom and making the first print — and proceeding to the most advanced methods for achieving a fine print, such as developer modifications, toning and bleaching, and subtle burning and dodging." (From the dustjacket).

BILL Brandt: Portraits. *University of Texas Press*, Austin, 1982. \$37.50 hardcover. "This definitive collection of half a century's work will provide astonishment, instruction and a deal of pleasure to everyone willing to see as well as to look." (From the dustjacket.)

THE Keepers Of Light: A History and Working Guide to Early Photographic Processes by William Crawford. *Morgan & Morgan*, Dobbs Ferry, New York, 1979. \$25.00 hardcover.

"Here is a completely practical How-To Source for photographers and printmakers who want to explore and develop their creativity by using the processes the early masters used." (From the cover).

A Century Of Cameras. From the Collection of the International Museum of Photography at George Eastman House, by Eaton S. Lothrop, Jr. *Revised and Expanded Edition Morgan & Morgan, Inc.*, Dobbs Ferry, New York, 1982. \$19.95 softcover.

"Especially nutritious are Lothrop's descriptions of the cameras and his tracing of their development. Authoritative, detailed and obviously written from first-hand acquaintance of the cameras." *Popular Photography*.

C A L E N D A R

EXHIBITIONS

DECEMBER

- 1-Dec. 23 HCP**, 1435 W. Alabama, "Contemporary European Photography," "Linda Robbenolt: Recent Work," and "Gary Faye." Wed.-Fri. 11 a.m.-5 p.m., Sat. & Sun. 12-5.
- 1-Dec. 18 Museum of Fine Arts**, 1001 Bissonnet, Weiss Gallery. "Photographs by Eugene Atget." Third in a series of four, from the Museum of Modern Art, NYC. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-6 p.m., Thurs. open 'til 9 p.m.
- 1-Dec. 31 Rice Museum**, Entrance 7, Rice U. Campus, "Tibet: The Sacred Realm, Photographs 1880 - 1950," Tues.-Sat. 10 a.m.-5 p.m., Sun. 12-6 p.m.
- 1-Dec. 18 The Blaffer Gallery**, U of H Campus, "The Photography of Imogen Cunningham: A Centennial Selection." Upper Gallery: "André Kertész - Selections from Houston Collections," Mon.-Fri. 10 a.m.-5 p.m., Sun. 1-5 p.m., closed Sat.
- 1-Dec. 31 Davis-McClain Gallery**, 2818 Kirby Drive, "Gary Faye." Mon.-Fri. 10 a.m.-5:30 p.m., Sat. 11 a.m.-4 p.m..
- 3-January 12 Benteler Galleries**, 2409 Rice Blvd., "André Kertész will be present at the Dec. 3 opening, 6-9 p.m., Tues.-Fri. 11 a.m.-5 p.m., Sat. 11 a.m.-4 p.m..
- 6-Jan. 20 Rice Media Center**, Rice U. Campus, "Lawrence Salzman." Mon.-Fri. 9 a.m.-5 p.m..
- 10-Dec. 24 Harris Gallery**, 1100 Bissonnet, "Small Works Show." Tues.-Fri. 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m..

JANUARY

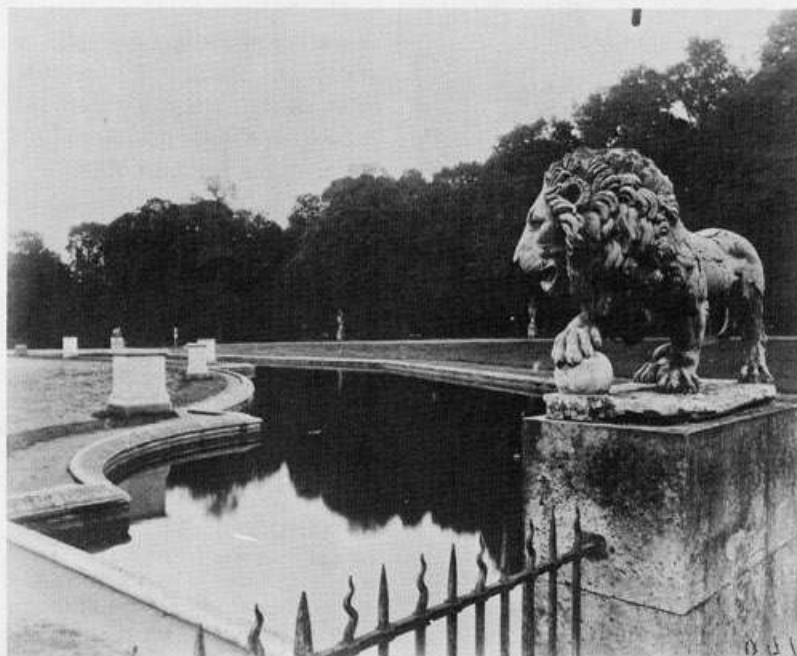
- 1-12 Bentler Gallery**. Began Dec. 3,
- 1-20 Rice Media Center**. Began Dec. 6,
- 6-Feb. 5 HCP**, 1453 W. Alabama, "Annual HCP Juried Exhibition," Wed.-Fri. 11 a.m.-5 p.m., Sat. & Sun. 12-5 p.m..
- 6-Jan. 29 Boulevard Gallery**, 1526 Heights Blvd., "New Photographs and Portfolio Offering by William Adams," Tues.-Fri. 11 a.m.-5 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m.
- 14 March Benteler Galleries**, "Robert Haussner," Tues.-Fri. 11 a.m.-5 p.m., Sat. 11 a.m.-4 p.m.
- 24-March 25 Museum of Fine Arts**, 1001 Bissonnet, "Edward Steichen Photographs." Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-6 p.m., Thurs. open 'til 9 p.m.
- 26-March 10 Sewall Gallery**, Rice University, "Out of the Forties: A Portrait of Texas From The Standard Oil Collection." Mon.-Sat. 12-5 p.m..

FEBRUARY

- 1-March 25 Museum of Fine Arts**, 1001 Bissonnet, "Edward Steichen Photographs." Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-6 p.m., Thurs. open 'til 9 p.m.
- 1-5 HCP** Began Jan. 6

1-28 Benteler Gallery. Began Jan. 4

- Museum of Fine Arts**. Began Jan. 24.
- 10-March 25 HCP**, 1435 W. Alabama, "New Photographers in Houston," "Garry Winogrand." Wed.-Fri. 11 a.m.-5 p.m., Sat. & Sun. 12-5 p.m..
- 17-March 17 Moody Gallery**, 2015J West Gray, "William Christenberry." Tues.-Sat. 10-5:30 p.m..



"Saint-Cloud" Eugene Atget. Collection: The Museum of Modern Art, New York, Abbott-Levy Collection. Partial gift of Shirley C. Burden. Exhibition: THE WORK OF EUGENE ATGET: THE ANCIEN REGIME.

ELSEWHERE

DECEMBER

- 1-Dec. 31 Amon Carter Museum**, Fort Worth, Tx., "Selections from the Karl Struss Estate." Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5:30 p.m..

JANUARY

- 7-March 11 Amon Carter Museum**, Fort Worth, Tx., "An Emerging Tradition in American Photography." Tues.-Sat. 10 a.m.-5 p.m., Sun 1-5:30 p.m..

LECTURES

DECEMBER

- 7 HCP**, 1435 W. Alabama, 7:30 p.m., Petra Benteler, director of Benteler Galleries, Houston, on "Update on European Photography."

JANUARY

- 4 HCP**, 1435 W. Alabama, 7:30 p.m., Joan Seeman Robinson, "Photography, Art History, and a Touch of War."

FEBRUARY

- 1 HCP**, 1435 W. Alabama, 7:30 p.m., Joe Baraban, "The Art of Commercial Photography."

WORKSHOPS AND CLASSES

DECEMBER

- 10 HCP**. "Basic Lighting," Jim Lemoine, instructor. Limit 15. \$40 members, \$50 non-members. Call 529-4755 for details.
- 10 Leisure Learning**. "Your First 35mm Camera." 8:30

a.m.-5 p.m. \$14. Mike Bettler, instructor.

- 6-20 Leisure Learning**. "Basic Black/White Darkroom." 3 Tuesdays. 7-9 p.m. \$35. Tim Barkin, instructor. Call 721-7299.

JANUARY

- 3 Art Institute of Houston**. Classes begin on 3rd. Full range of day and evening sessions. Call 523-2564 for details.

- 28 Glassell School of Art**. "Lighting without Strobes." Rob Ziebell, instructor. Saturdays 9-12 noon., thru Feb. 18. \$80 tuition, \$10 lab fee. Call 529-7659.

- 31 HCP and Glassell School of Art**. "Intermediate Photography," Gay Block, instructor. Class will meet bi-weekly through May 8. Limit 20. \$100 members, \$120 non-members. Call 529-4755 for details.

Gall, instructor. Thursdays 7-10 p.m., thru April 26. \$60 tuition, \$20 lab fee. Registration Jan. 10-12. Call 529-7659.

- 10 HCP**, "Archival Matting and Framing," Danny Clayton, instructor. Limit 15. \$20 members, \$25 non-members. Call 529-4755 for details.

CLUBS

American Society of Magazine Photographers (ASMP). Meets 6:30 p.m., 1st Monday of each month in the Graphic Arts Conference Center, 1324 West Clay. An international association whose "members work in every category of published photography." Visitors welcome. Charge for monthly meetings. 521-2090.

Houston Chapter of Association for Multi-Image. Meets 3rd Thurs. monthly. Steve Sandifer 667-9417.

Association of Students in Photography, Houston Community College, 1300 Holman. For HCC students. Meets 8 p.m., 1st Mon. of each month. Call 521-9271, Randy Spalinger for details.

Baytown Camera Club. Meets 7 p.m. 1st and 3rd. Mon. monthly at Baytown Community Center. 2407 Market, Baytown. Vernon Hagan 424-5684.

Brazoria County Camera Club. Meets 7:30 p.m. 2nd. Tues. monthly at Continental Savings & Loan Assoc., Lake Jackson, Tx. Don Benton (409) 265-4569.

The Houston Camera Club. Meetings 7:30 p.m. on Tuesday, three times monthly at Baylor College of Medicine, DeBakey Bldg. Room M-112, Texas Medical Center. Free parking. Meetings Sept. 6, 20, 27; Oct. 4, 18, 25; Nov. 1, 15; and Dec. 6. Competitions, programs, evaluations. Gwen Kunz 665-0639.

The Houston Photochrome Club. Meets 7:30 p.m. the 2nd & 4th Thurs. monthly at St. Michael's Church, 1801 Sage Road. Room 21. John Patton 453-4167.

The Houston Photographic Society. Meets 8 p.m. on 2nd & 4th Tues. monthly at the Bering Church, Mulberry at Harold. Programs and critiques. Tony Martino 827-1159.

The Photographic Collectors of Houston. Meets 7-10 p.m. the 4th Wed. monthly in the basement of the Museum of Science in Hermann Park. Public welcome.

"Meetings feature auctions, buy-sell-trade, show and tell and lectures." Leonard Hart 795-7455.

1960 Photographic Society. Meets 7:30 p.m. 1st and 3rd. Tues. monthly at Cypress Creek Christian Community Center, 6823 Cypress Wood Drive & Stuebner Airline. Dave Mahavier 522-1861 or 353-9604.

Society of Photographers in Industry. Meets 3rd Thurs. monthly. Sonny Looks Restaurant, 9810 So. Main. 6 p.m.-10 Cocktails, dinner, speaker. Visitors welcome. Dave Thompson. 795-8835.

Notices for "Calendar" and for the monthly membership newsletter are welcome and should be sent to: "Calendar," Houston Center for Photography, 1435 West Alabama Houston 77006.

- 31 Rice Continuing Studies**. "Introduction to Photography." Geoff Winningham, instructor. Wednesdays 7:30-9:30 p.m., thru Mar. 27. \$275 (includes darkroom fee). Call 527-8101 for details.

FEBRUARY

- 3 Glassell School of Art**. "Photo Collage." Rob Ziebell and Barbara Suhr, instructors. Fridays 9-12 noon, thru Mar. 9. \$75 tuition, \$20 lab fee. Registration Jan. 10-12. Call 529-7659.
- 4 HCP**. "Introduction to Portrait Photography." Dave Crossley, instructor. Limit 12. \$40 members, \$50 non-members. Call 529-4755 for details.

- 6 HCP and Glassell School of Art**. "Photographing People." Peter McClellan, instructor. Bi-weekly class thru May 7. Limit 20. \$100 members. \$120 non-members. Call 529-4755 for details.

- 8 HCP**, "Ways of Seeing," Sally Gall, instructor. Bi-weekly class through May 23. Limit 20. \$100 members, \$120 non-members. Call 529-4755 for details.

- 15, 18, 22 HCP**, "How to Use Your New Camera," Julie Hettiger, instructor. Limit 20. \$25 fee. Call 529-4755 for details.

- 20 University of Houston Sunday School**. Photography classes begin Feb. 20. Beginning and advanced. Call 749-1284 for pre-registration details.

- 25 Glassell School of Art**. "Experience with Black & White Film and Paper Developers." Rob Ziebell, instructor. Saturdays 9-12 noon, thru March 17. \$80 tuition, \$30 lab fee. Registration Jan. 10-12. Call 529-7659.

MARCH

- 1 Glassell School of Art**. "Landscape Traditions." Sally

- 3 Total Camera**. 6138 Westheimer. Winter classes in basic, intermediate, and advanced photography. Call 784-2889 for details.

- 9 St. Thomas Courses a la Carte**. Registration for photography classes starts Jan. 9. Classes begin second week in Feb. Call 520-7000.

- 23 Glassell School of Art**. "The History of Photography." Sally Gall, instructor. Mondays 7-9 p.m., thru May 7. \$170 tuition. Registration Jan. 10-12. Call 529-7659.

- 23 Glassell School of Art**. "Portrait Photography." Rob Ziebell, instructor. Mondays 7-10 p.m., thru May 7. \$230 tuition, \$40 lab fee. Registration Jan. 10-12. Call 529-7659.

- 24 Glassell School of Art**. "Beginning Photography." Peter McClellan, instructor. Tuesdays 9 a.m.-12, thru May 8. \$230 tuition, \$40 lab fee. Registration Jan. 10-12. Call 529-7659.

- 24 Glassell School of Art**. "Beginning Photography." Sally Gall, instructor. Tuesdays 7-10 p.m., thru May 8. \$230 tuition, \$40 lab fee. Registration Jan. 10-12. Call 529-7659.

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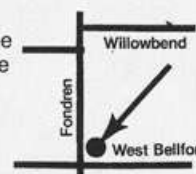
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