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**VOLUME II, NUMBER 2**

**SUMMER 1984**

**COVER**

**LES GEANTS DU NORD** by Robert Doisneau. 1951. From the collection of the Art Department, the University of Houston. The photograph is contained in a portfolio published by Hyperion Press.

**FEATURES**

**COLLECTIONS: A SPECIAL SECTION**, compiled by Paul Hester. A look at many different photography collections in Houston and other parts of Texas.

**THE NASA PORTFOLIO**, by Teresa Byrne-Dodge. How a spectacular group of dye transfer and platinum prints of the best of the space program is coming into being.

**SAN ANTONIO**, by Sharon Stewart. The third in a series on photography in Texas.

**DEPARTMENTS**

**MESSAGES** By Gay Block, the new president of the Houston Center for Photography

**NOTES** News, events, and unsubstantiated rumors.

**CALENDAR** Exhibitions, lectures, workshops, classes, competitions, events.

**EXHIBITIONS**

Fred Lonidier, by Paula Goldman. A discussion of social documentary photography.

Connie Hatch, Judith Crawley, Cynthia Gano Lewis, Sandra Semchuk, by Jan Z. Grover. The curator of New Women, New Documents explores the web of connectedness.

**MANUAL**, by Suzanne Bloom and Ed Hill. Two collaborators talk about their new video/photograph series.

**BOOKS**

On collecting, by Paul Hester. Two books about national collections, and two about collecting.

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I have accepted the challenge of the presidency of The Houston Center for Photography. We are a growing, active organization, and there is much to be accomplished. Let me tell you of my priorities and dreams.

Since its beginning, I have felt the HCP to be a members' group, run by and for its membership. So volunteers, passionately active workers, are our lifeblood. After just three years, we have grown to such an extent that there is something about which each of us can be energetic.

Our three most vigorous areas of activity are exhibitions, Image, and education (workshops, lectures, classes). We usually have three simultaneous exhibitions; two selected from slides or prints we solicit nationally, and one in the members' gallery. The members' shows are selected three at a time, three times a year. To me, this is a most important process, especially for photographers and members. We were born because we wanted a place to show our own and see each others' works, and because we weren't seeing enough photography in Houston.

Image is for us as well as for the purpose of getting us out there. Our priorities, which are to reproduce many images (how else can people see pictures?) and have good, informative articles have been established and are carried out by a very capable, hard-working, and curious core of volunteers. Dave Croesby has been instrumental in shaping Image and has many ideas for its future. Besides helping us inform, Image is something about which we can be very proud; it's getting us known all over the country.

Our lecture/workshop program has been met with enthusiasm and shows definite promise. We are still experimenting with finding the subjects most desired by our membership. In the coming year, I would like to see more lectures by photographers whose work is on exhibit, with gallery tours and critiques. We already have some exciting plans. The first Wednesday of each month when we have our meetings, we will be showing a selection of the slides we receive each month. This is an exciting review that really keeps us in touch with what's happening all over. These meetings are open to the public, although there is a nominal charge for non-members. The easiest solution is to become a member.

Our second annual award of fellowships is now history. There were three recipients of the 1983 Fellowship awards for documentary work. The winners submitted samples of ongoing projects for which they each received $10000-no-strings-attached grant to help them complete the work. HCP proudly exhibited the work in November, 1983. The 1984 competition was unrestricted in terms of subject, and the names of the three jurors was kept secret. Three very fine entries received the $10000 grants.

A few words now about the people who hold all these things together. First, a very special thanks to Sally Harrigan, our immediate past president. She devoted the year to HCP and I am already learning that she's a hard act to follow. Lynn McLanahan, our administrative director, does all her work furiously, thoroughly, and quietly. Paul Hester, our first president, still feels that this is his organization — which is the way we should all feel. He cares about HCP in a sparkling way; I'm lucky he's our vice-president.

More of us are making a big issue when the organization becomes big. Muffy McLanahan has single-handedly (almost) raised all the money we need — people, corporations, and foundations. Lynn and Dave have been responsible for our grant applications, and we are the proud recipients of funds from The National Endowment for the Arts, The Texas Commission on the Arts, and The Cultural Arts Council of Houston.

As you can see, HCP is a big deal. I hope I can meet the challenge of helping this beautiful baby grow even bigger and better. All those who have given so much in the past have created the firm foundation on which we can now enjoy standing and marching forward.

---

**EDITORS NOTE**

That was some sentence, wasn’t it? Our Metaphor, Logic, and Syntax Editor, David Porta, will have studied that one for awhile, and will have shaken his head in disapproval. Through the hectic interplay with the typesetters, Portz held the line, read every word, forced every issue, and gave up in dismay only after confronting insurmountable unwillingness on the part of anyone to tend to the problem at hand. Portz also took a key part in the Great Cutting and Pasting that brings a magazine like this into existence. His partners in that effort included Anne Bohan, who also did some design for the issue — Karen Sadoff, and Doug Vogel, all of whom gave up Saturdays and/or long evenings to get all of Hester’s work stuffed into the pages. In any event, here it is. There are a lot of nice surprises. Have fun.

Dave Crossley
Editor
The complete set of prints of Robert Frank's *The Americans* is probably his biggest coup to date, but a recent connection on a vast body of his and Austin Motoly-Nagy may rival it.

- Just to keep busy, she has also been asked by her colleagues, and the dancers she choreographed.
- At a $400,000 grant from the Woodrow Foundation has established the museum’s first endowed chair, and Mr. Tucker is the first Woodrow Curator.

**FOTO FEST**

An international month of photography called Foto Fest will be held in March, 1986. The Month of Photography, patterned after very successful similar events in Paris and Arles, France, will be the first such event to be held in the United States. Fred Baldwin, photographer and director of the National Museum of Photography at the University of Houston, and Petra Bonfanti, a curator of Italian Photography, recently announced the formation of Houston Foto Fest, Inc., a non-profit organization that will produce the biennial affair. The Houston Center for Photography will act as the umbrella organization for the Festival in applying for grants.

Among the activities that visitors can expect are exhibition, lectures and workshops. A variety of participants from around the country are now planning a seminar on documentary photography and its ramifications, and a workshop/conference on how to keep

**MORE MONEY**

Daniel Bustamante, a member of the Cultural Arts Council of Houston (CACH) thinks that the small arts organizations in Houston should receive a larger proportion of the funds available from the CACH than they have in the past. Currently, eleven major arts organizations receive 75 percent of the funds available for granting out of revenues from the Hotel and Motel Occupation Tax, which CACH administers. The remaining 25 percent of these funds is shared among all the remaining arts organizations, which are generally more dependent on funds from private sources. *A* presentation at a Houston Center for Photography panel discussion on the funding of small arts groups and the availability of public space for exhibitions, Mr. Bustamante suggested that the smallest organizations will only be able to obtain greater funding from CACH by obtaining more representation there. Mr. Bustamante urged small arts organizations to encourage others to join CACH ($10/year dues) and vote at the annual CACH board meetings.

**RUMORS, ETC.**

- *Unobstructed nature* seven companies are battling for the right to run NASA’s Landart program among the national space services, the Houston company that launched America’s first privately owned commercial rocket from Matagorda Island on the Texas coast. Landart is a satellite camera system for taking highly detailed photographs of the earth. The photos are used for environmental studies, agriculture, city planning — and oil exploration. If the Landart program becomes private, the photographs collected would presumably become proprietary information and the current practice of their widespread dissemination (see 2006 page 17) would come to an end. Among others rumored to be interested: Eastern Kodak.
- *The HCP will show work by Ralph Steiner, Aaron Siskind, and Linda Conner this Fall. The Siskind and Conner exhibit will be a teacher/student study.*
- Ray Metzker will give an intensive workshop at the HCP in November, right after the opening of his retrospective at the Museum of Fine Arts, Houston.

**FELLOWSHIPS**

The Houston Center For Photography (HCP) has announced the winners of its 1984 Annual Fellowships. The recipients are Peter McCollum, Margaret Moore, and Debra Teltovich. Mr. McCollum will continue work on a color series showing water towers as they exist in the world and how they are fabricated and consumed. Ms. Moore will pick up work again on her “Old People” series of color photographs. Ms. Teltovich is immersed in a project revolving around death and other nightmares. The HCP Fellowships were established in 1983 to award $1,000 each to three photographers for the completion of a work in progress.

For more information on the Houston Center for Photography, contact John F. Kennedy, by Garry Winogrand, 1928-1984.

*Photographs by Dave Crossley.*

**NOTES**

Ray Metzker and Anne Tucker at work at the HCP.

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EXHIBITIONS
JUNE
5-30 Texas Gallery, 202 Peden, "Eve Somename." Mon-Sat 10-5pm.
4-29 Houston Public Library, 500 McKinney, "Houston's Wards: Photographs by Earl Hrudu." Mon- Fri 9am-5pm, Sat 9am-6pm. Sun 2-6pm.


Through June 24 Houston Center for Photography, 1441 W. Alabama, "Third Annual Members' Exhibition," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

Through June 19 Texas Southern University, Sterling Student Life Center, 3100 Cluett, "Afro-American Photographers of the Southwest: 1950 to 1984," Mon-Sat 10am-5pm.

Through June 25 Brassone Bookstore, 2314 Bissonnet, "Literary Photographic Portraits," Mon-Fri 10am-6pm, Sat 10am-5pm, Sun 11am-6pm.

Through June 30 Benteler Galleries, 2409 Rice Boulevard, "Portrait," Tues-Fri 10am-6pm, Sat 12-5pm, Sun 1-5pm.

7-29 July 20 HCP, 1441 W. Alabama, "Introductions: Judy Coleman & Barbara Norfleet," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

29-July 4 HCP, 1441 W. Alabama, "Introductions: Judy Coleman & Barbara Norfleet," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

JULY


May 19-June 24, Allen Street Gallery, 4101 Commerce, Dallas, "Olivia Parker," Wed-Fri 12-5pm, Sat 10am-4pm, Sun 1-5pm.

May 26-June 15 Dallas Public Library, Gallery Four, "Anne Nagel".

JULY

5-Sept 2 Allen Street Gallery, 4101 Commerce, Dallas, "Allen Street Retrospective Exhibition," Wed-Fri 12-5pm, Sat 10am-4pm, Sun 1-5pm.

LECTURES/EVENTS
JUNE
8 Texas Southern University, Sterling Student Life Center, Rm 214, "Photography as Cultural History," Howard Beal, Archiv- ie, Houston Public Library, 7pm.

18 Texas Southern University, Sterling Student Life Center, Rm 214, "Multiple Exposure: A Survey of Emerging African-American Photographers of the Southwest," Alva J. Wardlaw, 7pm.

JULY

Houston Center for Photography, 1441 W. Alabama, "Judy Coleman," will discuss her work and her current exhibition. 10:30am, 25-574-3755 for date and time.

WORKSHOPS/CLASSES
JUNE
4-16 Galveston School of Art, "Documentary Photography," Rob Ziebell-instructor, two week intensive workshop, tuition: $130, lab: $20, call 529-7659 for more information.

7-July 5 St. Thomas Courses a la Carte, Beginner and Intermediate course, Thursdays 6:30-8:30pm, call 520-7000 for details.


JULY

9-Aug 9, University of Houston University Park, Summer Session II, "Fundamentals of Photography" by Bill Frazier, call 749-2601 for more information.

20-22 Friends of Photography Members Workshop, Carmel, Ca.

an extensive weekend of photography with a faculty of various artists and photography professionals, tuition $55, deadline July 12, call (408) 624-6303 for more information.

9 Art Institute of Houston, classes begin on July 9. Full range of day and evening sessions, call 252-2564 for more information.


SEPTEMBER

COMPETITIONS
Submit proposals for video installations at the San Antonio Art Institute gallery. Eligibility limited to Texas artists. Proposal deadline Sept 10, exhibition dates Nov 15-Dec 21, send written description, visuals, resume, and documentation of past work to Robin Rosenthal, San Antonio Art Institute, P.O. Box 6092, San Antonio, TX 78209.

CLUBS
American Society of Magazine Photographers, LASMPS, Meets 6:30pm 1st Monday of each month in the Graphic Arts Con- ference Center, 1324 West Clay. An international association whose members work in every category of published photography. Visiters welcome. Check for monthly meetings. 521-2090.

Houston Chapter of Association for Multilimage, meets 3rd Thurs monthly. Steven Sandifer 667-9417.

Association of Students in Photography, Houston Community College, 1300 Holman, for HCC students, meets 8pm, 1st Mon of each month, call 521-9271, Randy Splanger, for details.

Baytown Camera Club, meets 7pm around 3rd Mon monthly at Baytown Community Center, 2407 Market, Baytown, call 424-56, Vernon Hagen for details. Brazoria County Camera Club meets 7:30pm 2nd Tues monthly at Continental Savings & Loan, 157, Lake Jackson, TX, call (409) 265-4509 Don Benton for details.

The Houston Camera Club, meetings 7-30 pm 1st and 3rd Tues monthly at Baylor College of Medicine, Debakey Bldg, Room M-112, Texas Medical Center, competitions, programs, evaluations, 665-0699 Gwen King for details.

The Houston Photochrome Club, meetings 7-30pm 2nd and 4th Thurs monthly at St. Michael's Church, 1801 Sage Road, Room 216, call 453-416 John Patton for more details.

The Houston Photographic Society, meets 2nd Tue, 4th Tues monthly at the Bering Church, Mulberry at Harold, pro- grams, auction, call 827-1159 for details.

The Photographic Collectors of Houston, meets 7-10pm 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, call 796-3855 Leonard Hart for details.

1960 Photographic Society, meets 7:30pm 1st and 3rd Tues monthly at Cypress Creek Christian Community Center, 6223 Cypress Wind Drive & Stuebner Airline, 322-1881 or 333-904 Dave Mahover for details.

Society of Photographers in Industry, meets 3rd Thurs monthly, Sony Looks Restaurant, 6930 S. Main, 6-10pm, cocktails, dinner, speaker, visitors welcome, call 693-4855 Dave Thompson for details.

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by Paul Hester

Photographic enterprise is simultaneously the stilling of our present and the prediction of a future long for an invented past.

Even the most "artistic" photographic activities are occupied with this creation of memories. Cindy Sherman, Ansel Adams, and Henri-Cartier-Bresson all come to mind.

Williams Ivens wrote in *Prints and Visual Communication*, "at any given moment the accepted report of an event is of greater importance that the event, for what we think about and act upon is the symbolic report and not the concrete event itself." Our photographically manufactured memories are therefore the evidence through which we determine history.

For these reasons this issue of *Image* examines some of the collective memories that are being stored for our future. All of the collections listed are living, growing organisms continually put to all sorts of uses. In analysis of their ingredients and the criteria for their formation, we can penetrate the mysticism that surrounds photography's elevation to high-art status, and move toward an understanding of how photographic meaning is constructed.

Photographs mean something; we look with the certainty that we will know more afterwards. We look for information, we look to be moved, we look for pleasure, we look for titillation. It really seems that we look at photographs to be somewhere else, to be someone else. Aren't we expecting something for nothing? We want the experience without the risk. Magically, without the slightest effort, we will be given knowledge of what the earth looks like from the moon. No pull of gravity as we escape the earth, no long wait as we travel this great distance.

Look at a globe. The names are familiar; each one comes with a picture. But it is only a still from all the movies we've seen, the past issues of *National Geographic*, or footage from the ten o'clock news. Travel pictures from exotic places are an example of how we attach meaning to ignorance. Specifically, we value that which we do not understand. An unknown place depicted in a travel picture offers both the illusion of what it was like to be there and the reminder that we still don't know the place.

But the photograph simplifies for us. It gives us a report by which we may categorize an entire place and the experience of being there. Therefore, we remember the report and the place and soon forget that we have never been there.

In the course of researching this issue, I was reminded of a movie from the 1960s in which Terence Stamp plays an inhibited butterfly collector who kidnaps Samantha Eggar and adds her to his collection by locking her in the basement. The perversity of his act is present in the making of each photograph, and multiplied a thousand times in the preservation of photography. Dead bodies and movie stills have only a distant relationship to live action. But this is the alarming basis for an obsession with aesthetic fetishes. When we accept photographs as aesthetic objects, their social histories disappear. Our adulation of masterpieces and our fascination with the form of the image replace the essential question of meaning. We lose the impetus to think about the implications of what we see.

In particular, we are seduced by nostalgia to see in photographs what is missing from our moment. How does a photograph supply this knowledge? It is up to us to provide the happy ending because the consequences of an action are never revealed. The before and after, the prior conditions and the possible results of this decisive moment are like the unknown places in travel pictures. Through our ignorance or knowledge of history we determine the context that gives the frozen still its meaning. The myth of a universal art pretends to appeal across class lines and economic barriers. Meanwhile, we lose sight of situations in which choices are made, and we repress the social attitudes which are the basis for our readings of photography.

What is critical to this examination of photographic collections is an increased awareness not only of the collection, but also of the necessity for their renewed reading. We rely heavily on the authority of publishers and cultural institutions to define significance in our visual records. Art-sanctioned photographs are in danger of being misappropriated from the realm of ethical decisions, and at the same time of out-weighting by sheer status other valuable images that have so much to tell us.

This has become a warning when it was merely intended as a reminder. The guardians of our memories are generous and enthusiastic. The photographs are available for the construction of new meanings. The question remains: once enshrined, how freely can we re-interpret them?

What is offered here is a sampling of the kinds of collections that exist. It is not definitive, but intended to represent a variety of the contexts in which photography functions.

Most of the collections are public collections and generally offer a continuing exhibition of some portion of their holdings. Please remember that public institutions are overworked and underpaid and be tolerant of their limited access. All that are open to the public welcome serious students to view their collections, but please call for an appointment.

The Texas Historical Foundation, a private, non-profit organization in Austin is in the midst of a two-year study of all the photography collections in Texas. A two volume set to be published by the University of Texas Press in 1985 will catalog the institutions, photographers, and subjects in an effort to promote historical photography and the need to preserve and care for it. The second volume will publish the work of fifteen Texas photographers who have been commissioned to photograph the state in celebration of Sesquicentennial. Any institutions that have not been contacted are urged to send a notice to Richard Pearce-Moses, The Texas Historical Foundation, P. O. Box 12243, Capital Station, Austin, TX 78711.
ART MUSEUMS

Under the banner of saving photography, several divisions are apparent. Art museums approach photographic images with a concern for rarity. The exclusive nature of their collections is based on a definition of quality borrowed from connoisseurship that exaggerates the cult of beauty and denies any social reading of images. Certain approaches to photographic imagemaking have until recently been excluded. But, as definitions of art have shifted, museum concepts of quality have expanded to include documentary work sponsored by the state, advertising and fashion images commissioned by corporate clients, and gravures from the pages of magazines. Formal attributes are no longer the sole criteria for admission to this particular arena which continues to serve as the stamp of approval for so many aspiring photographers. The value of museum collections is the preservation of highly esteemed practitioners who have gained significant respect in the realm of art, and the direction of our attention toward newer talent whose work does not fit existing categories and who might otherwise be dismissed as merely unconventional. No doubt about it, inclusion within a museum collection is a significant resume material, and an indication of the seriousness of the photographer.

The Museum of Fine Arts, Houston (MFA), has a vigorous program in photography. In spite of the physical limitations, it is possible for serious viewers to make appointments to look at the permanent collection. Through the generous contributions of the Target Stores and other benefactors, the Museum has a wide assortment of name photographers represented by one or two prints, and several in-depth portfolios to represent certain photographers like Robert Frank, Edward Steichen, Eliot Porter, Lewis Baltz, and John Heartfield. One wishes for more space that could permanently display a larger portion of the collection. But the Museum has done a good job of integrating particular images into context with other art of their period, as well as a changing wall of new acquisitions and small theme shows that one can view on the way to the Museum movies. The Romany Gallery provides a special place for works on paper, but this alternates shows between prints and photographs.

The power of museums to influence directions in photography does not seem as omnipotent as it once did when the Museum of Modern Art (MOMA) in New York was one of the very few sources of validation for photographers working outside of the Life magazine mode. The pluralistic growth of photographic styles and the linkage of the MOMA to curator John Szarkowski’s particular approach to photography has appeared to limit the domination of MOMA (and, perhaps, other museums) in photography. MFA Curator Anne Tucker, who interned with Szarkowski at MOMA and with Nathan Lyons at Visual Studies Workshop, does not seem to have such a strict definition of photography. Her acquisitions are wide-ranging, her efforts to build a broad, historically significant collection are dependent upon her ability to attract financial backing for the Museum’s photography program. She has managed to enlist major corporate support on several projects, and continues to interest local photographic enthusiasts to follow her lead in charting new territory, for example, in her pursuit of European and Japanese additions to the collection.

As of January 1984, the MFA had 2,800 photographs. Over 1,500 were made by Americans in the years 1945 to the present, but over 300 represented nineteenth century Europe, and ninety came from 19th century Japan. Almost 200 photographs in the Museum come from Europe between the beginning of World War I and the end of World War II; more, in fact, than from the United States in the same period.

The other art collection in town A, with a significant number of prints is the Menil Collection. Last...
The collection contains 390 photographs by Henri Cartier-Bresson, selected by the photographer and grouped within a geographical framework. It is the only such set in the United States. The unique images in the collection reflect the particular interests of Doménique de Menil, such as images by black photographers Roy DeCarava and James Van Der Zee. The collection is presented by Man Ray, Clarence John Laughlin, and Eugene Atget.

Danny Lyons has a significant number of images in the collection, including several from his project on Texas prisons that was published as Conversations with the Dead. Brassai, Harry Callahan, Edward Curtis, Frederick Evans, Lewis Hine, Andrei Kertesz, and Ansel Adams are among those with works in the collection. It is still growing: the new director of the Menil Collection, Walter Hopps, has added several important bodies of work by Walker Evans and William Christenberry.

The Menil Foundation also funds an unusual collection of photographs that falls between the standards of institutional collecting. The twenty-year-old black-and-white photography project, containing some 20,000 images, is currently located in a small house in Mexico City. Originally to produce a publication tracing the changes in the representation of blacks from the turn of the century to the 20th century, the research has gathered images from all sorts of sources. It has purchased photographs from museums, galleries, government agencies such as the National Park Service, New York City boroughs, archeological sites, libraries, and churches. It has also commissioned two separate photographic campaigns to produce original material of three-dimensional objects in France, Italy, Egypt, and the Sudan.

The archives include photographs of paintings, drawings, prints, sculpture, vases, manuscripts, stained glass windows, supereces, Civil War memorials, vertuacular objects such as weathervanes and cigar advertising, as well as work by Window Homer, Thomas Eakins, Joshua Reynolds, Monet, Delacroix, Bosch and Thomas Nast. Not just fine-looking art objects, there are many racist images as well as beautiful images.

The images are meticulously cataloged to record the location of the original piece, the artist, medium, and the subject. The photographs themselves are arranged chronologically within the categories of the original medium, divided into antiquity, middle ages, and after.

These photographs, unfortunately, are also unfavorable to the public at this time. Their number continues to grow with active research. After a complete organization, the photographs will be available to historians for scholarly research. A peculiar aspect of the collection is that a duplicate of the archives, including negatives, is located in Paris for research in Europe. It's just another one of the uses of photography and its delicate interchange between art and history.
By Gary Faye

Collecting photographs is exciting. It is also challenging, fulfilling, profitable, and fun. There are some of the views expressed by several Houston collectors. They share a common enthusiasm and pride for their photographs, and each collection has its own distinct character. While they are aware of investment value, their purchases are primarily for a very personal reason: "I like it." Though most of the photographs have appreciated considerably in value, none of the collectors has realized the profits in a sale. They love the prints too much to let them go.

Betty Benteler, owner of Benteler Galleries, began collecting in 1975 and bought "Allee," her first print, while still a student of photography in Germany. The negative was made in 1923 by Reiger-Patyzek. Her next find was a 1907 Kahn photograph of a woman and child. She already collected works in other media as she knew, but there was something very different about collecting photographs. Six months after completing her studies, Petra de Gracia was born and eventually to open a gallery, something the thought she would never do. Interested in "straight" photography, she started collecting European images of the 20s and 30s, focusing initially on the work of the "New Sachlichkeit," the trend of the New Objectivity. In 1978, she bought her first American photographers. Her collection has grown to include works by Steichen and more contemporary work by Callahan, Shore, and Slavin and is no longer restricted to any particular period. Petra is drawn to color as well as black & white, and her interests include people, landscape, and still life. None of her personal collection has been sold.

Benteler notes that while photographers express themselves through their work, their own personal expression is through curating shows and designing catalogs. Her gallery is located at a second story of a superbly hung exhibit, she said, "This is my art." Her collection has become so popular that the work to our attention is an important one and has been on display at 2409 Rice Boulevard in the Rice Village, is devoted exclusively to European photography.

The picture of "photography as art" was settled for collector John Cleary at a 1978 Croix Gallery exhibit of Ansel Adams work. Before that, he had read about photography and the medium, but he immediately recognized the quality of Adams' pictures. An experienced stockbroker, well grounded in collecting other art (graphics, books, and antiques), John was immediately captivated and waited four years to make his first purchase, a "Dawn and Twilight," from MoMa. Four more Doolin photographs followed. The collection rapidly expanded to include vintage as well as contemporary European and American photography. The oldest—"Men of the 68th Regiment"—a Crimean War photograph by Roger Fenton, dates back to 1858. Other early purchases were Civil War images by O'Sullivan and Barnard. His favorite acquisition is an original issue of Cameronwork with 17 original Steichen gravures. He is looking for the right Steichen silver print.

John's constant research and study of photography has resulted in a collection of some sixty major prints, and library of over one hundred books. The collection is about half American and almost completely black and white. It includes people and landscapes from artists like Edward S. Curtis, Bravo, Capet, Cretzer-Bresson, and Ansel Adams.

Asked about the ultimate direction of his collection, John answered, "I would eventually like to work with all the major contemporary photographers," a task not nearly as ambitious as it would be in the sculpture or painting. "Photography is so much more manageable," he said.

Unlike many collectors, John is not a photographer himself, preferring to spend his free time acquiring new knowledge of the medium—its techniques, styles, art and images.

The Marvin's background in photography dates back generations. He comes from a family of photographers. When he is not behind the camera making his own pictures, he is often the next in line for the extensive collection. He began collecting photographic prints only five years after taking a course on collecting photographs at Rice. His intense interest in history is reflected in the

Because collecting vintage photography demands careful study, Mike has accumulated a sizable library of reference books. Early photographers didn't produce near as many prints as their contemporaries do, and often work was unused, making identification and authentication difficult. But that makes the discoveries more rewarding.

Mike's interests are not limited to the 19th century. He has many excellent examples from the 20th century. For example, "Deer Park Courthouse" by Lisette Model is tightly grouped on one wall, the frames forming a grid. The very small images radiate. The effect is electric. When asked why he enjoys collecting, a patient picture is important to a story, Guy replied, "That one human being— for a moment—was lifted up and re- moved to another human being."

At dealer Clint Willott's interest in collecting photographs led him to a friendship with local gallery owners Tony and Robin Crison in 1976. Through them he met Anne Tucker, curator of photography for the Museum of Fine Arts in Houston, and his awareness of the medium developed further. He became a frequent attendant at art fairs, followed by Kippen Kim's "Banana Leaves." Clint describes both artists as very nice, very safe, conservative beginnings who were supplemented by more adventurous purchases later.

Clint thoroughly enjoys the prints he has, but he is always talking about them with great enthusiasm, telling anecdotal stories about some of his purchases with warm humor. His next purchase, for example, came in March of 1977 at a benefit auction for the Contemporary Arts Museum where he bought a Grand Rapids dealer's "list of two Martinis Glass (dress queens) for $250." From the sale he excellent and provocative photographs available for very little money.

In the beginning, his collection centered on landscapes and urban subjects; the people photographs came later. Being a director of the Watson-Denver Gallery and a dealer in fine art, Clint has a very paint arrows sensibility, exhibiting his preferred collecting color photographs. Ironically, his first purchase was a color print today, the bulk of his collection is black and white. The color print is a recent color, hand-colored or toned. He also has albumen and palladium prints, Type C and dye-transfer color prints.

Clint's approach to collecting is unusual, in that he never set out to buy a print he has seen previously. He feels that popular images can be enjoyed at gallery
By Paul Hester

Willy Wilson's strong interest in photography came about through his interest in art in general. His company, Wilson Industries, has an important art collection that has been very supportive of local artists. Photography was scheduled to be the next area of concentration for the company's purchases, but that has been delayed by the slowdown in Houston's economy. The percentage of the collection devoted to photography is very small, but it does include work by Suzanne Bloom (from her White Oak Bayou series), Casey Williams, Sally Gall, Buddy Clemens, and Peter Brown. Wilson's definition of local has stretched to include work from Garry Winogrand's rodeo series, and pictures by William Christenberry from Southern Exposure.

The company was advised on its purchases by Joan Seaman-Robinson, who works as an independent art consultant. Wilson began buying from the Crosin Gallery, then moved to Mancini Gallery, Texas Gallery, and, more recently, to Benteler Gallery. He also likes to buy at auctions and from dealers in New York, such as Peter MacGill, who was at Light Gallery and is now in a joint venture with Pace Galleries.

Wilson's interests have tended toward a concentration in one period, such as European work from the 1950s and 1960s, to contemporary European. He now follows a few contemporary photographers, such as Nic Nicosia. He is not buying much now, but is looking a great deal. He feels a practical consideration in the increased size of recent work, and the problems of where to put them.

Wilson stresses that his small personal collection is not a museum-type vintage collection, but includes recent prints by some of the same photographers seen in museums. Two of the more familiar contemporary names he mentions are Lee Friedlander and Len Gemell.

Buddy Clemens went to a New York auction in 1978 with a good chunk of money that he'd made from a real estate deal. He had been making photographs since he'd edited the yearbook at Lamar High School, and had purchased from Robin Crosin his first photograph, a Bill Brandt image of London rooftops. In that first auction at Christie's he bought over two dozen photographs and had such a good time that he went back for three years in a row. It was at that point that he opened his gallery. But after disappointing sales with such names as Eisenstadt, Callahan, and Erwitt, he became convinced that Houston
didn't have enough serious collectors to support such expensive exhibitions. After all, the big buyers could go to New York directly. He also discovered that he missed the prints after he sold them. This coincided with his realization that Houston was more willing to support a moderately-priced regional photographer than expensive national names; consequently, he pulled all of his collection out of the gallery and now deals exclusively in photography whose work outsells all the others: Buddy Clemmons.

Meanwhile, his collection has grown to great proportions and includes an unusual print by Diane Arbus, less-well-known images by Ansel Adams, and a vintage Walker Evans from his early work at Coney Island. Portraits of actors and actresses such as Greta Garbo, Marilyn Monroe, Ingrid Bergman, and Marlon Brando are a significant portion of the collection that stems from Buddy's love of the movies. Elliot Erwitt's portrait of Jackie Kennedy on the day of President Kennedy's funeral is a powerful addition to the portraits of his collection.

Frequently Clemmons opts to buy a less familiar image by a photographer rather than the more familiar trademark. These offer different perspectives on the person's approach to photography, and are often less expensive than the more frequently seen ones the photographer has grown tired of printing. "I've always bought because I like the photographer. If you're collecting to make money, forget it. Real estate goes up about faster."

Fredericka Hunter and Ian Glennie bought their first photograph in the late 1960s from 10th Street Gallery in New York City. That Duane Michals print has been joined by more than 200 other photographs. They remember writing to Lee Friedlander in the 1960s after seeing in Holiday magazine one of his pictures of Lucy the Elephant, an architectural novelty in Atlantic City. They never bought that picture, but since have become good friends with the photographer and have several Friedlander photographs including the portfolio produced in collaboration with artist Jim Dine, Work from the Same House.

Personal reverberations of things remembered are an important criterion for their collecting, and a second major emphasis is eroticism, including work by Larry Clark and Robert Mapplethorpe.

A friendship with Danny Lyon when he was photographing Texas prisons led to acquisition of his work.

In the 1970s they relied heavily on the advice of Robin and Tony Cronin during the time their two galleries were close together, first on Bissonnet and later in the River Oaks Center. Photographers they collected from that time include Nicholas Nixon, Tod Papageorge and Ed Grauds.

Though shows in their own Texas Gallery, they have acquired work by Cindy Sherman, William Wegman, Eve Sonneman, Laurie Simmons, Richard Prince, and Ellen Carey.

They do not collect much vintage work, but the cool, intellectual work of Walker Evans is in their collection as is work by Bill Brandt from his English Life series.

They feel that it is important to encourage contemporary artists, and they buy whenever they can. They own the work of several local photographers including Suzanne Paul, Sally Gall, and Casey Williams, whom they also represent.

"Reservoir in Canyon Crest Park Redlands" by Henry G. Peabody. The National Archives

She imagine a single collection containing Matthew Brady's glass negatives of the Civil War, Timothy O'Sullivan's gold-toned albumen prints from geological surveys of the West in the 1860s and 1870s, surveys of the effects of the atomic bomb on Hiroshima, Dorothea Lange's negatives of the relocation of Americans of Japanese descent during World War II, and photographs by Ansel Adams of national parks and monuments. These and five million other still picture items are part of the National Archives in Washington, D.C. Overshadowed by the fame of the Library of Congress, the Archives was established in 1934 to document the activities of 125 Federal agencies. Records of the Bureau of Entomology and Plant Quarantine contain 2,815 items made between 1870 and 1946; the National Archives Collection of Foreign Records Seized contains 323,797 items including photographs by the official photographer of the National Socialist Party and photographs collected by Eva Braun pertaining to her personal and social life 1913-1944; the Records of the Bureau of Indian Affairs includes portraits by Alexander Gardner of tribal delegations to the Federal Government in 1872; the Records of the Geological Survey contain photographs by William H. Jackson of Yellowstone and the Grand Tetons; The Records of the Office of War Information contains 206,100 items including women's fashions, the role of the Negro in industry and government, concentration camps, and the funeral of Franklin D. Roosevelt.

The beauty of this bounty is availability; anyone can order prints from the archives, with an
8x10 print costing only $5.75. Many of the original materials are
valuable, of course, and what you
get is a print from a copy negative.
The major disadvantage of this
publication is the difficulty of dis-
covering what’s there. A request
for general information brings an
order form, a list of 407 separate
record groups with brief descrip-
tions of their contents, and several
brochures focusing on particular
subjects such as the Civil War, the
American West, Indians, and the
American City.

A Researcher’s Guide to the
National Archives begins, “As the
central depository for the Nation’s
permanently valuable records, the
National Archives serves as the
nation’s memory.” Unfortunately,
all the information I received was
written page after page of taut-
ling description, but only one
image on the cover of each leaflet.
The Archives will search its files for
a limited number of items if
you send a specific request listing
names, dates, and events. You
are also offered the lists of profes-
sional researchers. Imagine being
paid to scavenge these files!

Finally, there is no substitute
for the library — and in this
case it is the Still Picture Branch
Research Room which is open
Monday through Friday from 9:30am to
5pm. How are you going to know
what there is to see until you see those
hand-colored stereoscopic photo-
graphs of gator bears, beaver, and
sealife made in 1860 and part of the
Records of the Fish and Wild-
life Service?

By Becky Ross

The original idea of comparing
the historical collections in
Austin and Houston brought to
mind the major differences be-
tween the two cities, and also
the varied interests of collec-
tors of community, political
climate, money, and status. Sur-
prisingly, however, when visiting the
Harry Ransom Humanities
Research Center and the Austin
History Center in Austin and the
Harris County Heritage Society
and the Houston Metropolitan
Research Center in Houston, I
found the greatest differences
dependent on the type of collec-
tion and its purpose, rather
than the city that contains it.

The Austin History Center
(AHC) and the Houston Metrop-
olitan Research Center (HMRC)
are both funded by public lib-
raries; the centers have a homely feel,
and their staff members are very
conscientious of their duty to the
full variety of people who form the
general public. The Harris County
Heritage Society is similar to the
AHC and the HMRC, but due to
its lesser funding it has an even
colder viewing space.

To the Harry Ransom Humanities
Research Center, while also
encouraging public use, contains
more exotic items that set it apart
as a center intended for more
traditional academic research.
There are, however, similarities
between the four collections. All
contain both 19th and 20th century
works, both photographs and nega-
tives, and black and white and
colour works. All the images are
archival stored, with negatives kept separately in cooler
rooms to lessen fire hazards. Each
center has provisions for the sale
of copy prints, though prices and
methods vary. Best of all, each of
these breathtaking collections is
free and open to the public.

In the world of historical collec-
tions, the Harry Ransom Humani-
ties Research Center (HRHRC)
stands out as the best in the
Southwest, and one of the best in the
world. It is a massive collec-
tion of photographs, camera equip-
ment, manuscripts, books, theater,
and motion picture arts. The

**Walter Gropius by Hugo Erfurth**

Walter Gropius

Harry Ransom Humanities
Research Center

HRHRC is part of the University
of Texas, and its academic setting
is reflected in its goals of meeting
college teaching needs, supplying
research materials for the general
field of the humanities, and allow-
ing researchers to become acquainted with the fine arts.

Besides being a place for re-
searchers and scholars, the
HRHRC is a wonderful assem-
bly of art and history for all
people. The Photography Collec-
tion is open Monday through Fri-
day from 9:00 a.m. to 5:00 p.m.,
with appointments requested, but
not required.

Upon entering the Photography Collection of the HHIRC, the
viewer is shown a short slide presentation on the handling of
original materials, and then is free to consult the catalog or staff in
order to select the desired items for viewing. An excellent multiple
access system lists each image by artist, subject, and date of origin.
The system is in the process of being automated, and when
automation is complete, there will be approximately 20 access points
including listings of the process
used in creating the image and the
region in which it was produced.
The amazing breadth and size of
the Photography Collection allows
thorough study of both photographers
and the period in which they
worked. One can see original
prints and then supplement those
visual images with books or manus-
cripts that the photographer may
have written, camera equipment
of the same type that he may have
used, as well as any motion pic-
tures that the photographer may
have produced or been influenced
by. This experience of surroun-
ding oneself with the elements of
a specific era can strongly affect
one’s understanding of a photog-
rapher’s work.

The Gerstein Photography Collection, gathered by two
great 20th century photo-histor-
ant, Herma and Alison Ger-
stein, forms the core of the Pho-
tography Collection. Included in
the Gerstein Collection are 19th
and 20th century works by noted
photographers, a library of books
and journals, ranging from the
antecedents of photography to the
present, numerous examples of the
earliest photographic experiments,
and several hundred pieces of
}

"The Blaine Sergeant family" by Russell Lee. The National Archives

*Lower Yosemite Falls" by C.E. Watkins. HRHRC

Lewis Hine, as well as images by such 19th century photographers as
Leonard Misonne, H.H. Ben-
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Photography Collection to consult issues of the magazine of the National Geographic Society. Wasting to see a broader range of images, I asked Mr. Flitkinger for other more obscure and esoteric examples. Within fifteen minutes, the collection had a public full of beautiful works including 19th-century tintype and early photographs, a heavily decorated 19th century book of poetry with original tip-ins of photographs, and a recent 20th-century handmade book of poetry with original archival photographs. Three months later, the memory of these exquisite works is still vivid. Visiting the Harry Ransom Humanities Research Center is an intensively uplifting experience, and one that I highly recommend.

The Harry Ransom Heritage Society in downtown Houston is one of the four photography collections I visited. It houses the work from a local photography studio, a few families albums and some purchased pieces. The Harris County Heritage Society (HCHS) is also the most dedicated of the four in terms of preservation and is a non-profit organization, which receives nearly all of its funds from its annual gala, corporate and corporate donations. Through its efforts to document Houston and Harris County history, it has become a storehouse of photographs, memorabilia, equipment, antique toys, ancient fire fighting equipment, textiles, and decorative art. Although most of the items were donated by Houstonians, some of the images included range far beyond Houston. The major collections, however, are Houstonian, and the photography collection of the HCHS could be envisioned as a gigantic Houston scrapbook, with early photographs of Main Street, greenspace, interiors, theaters, company picnics, and more. Most of the photographs, negatives, and equipment are from a commercial photography studio for the Littler and Dixon families. The Littler-Dixon Collection dates back to 1920, but the HCHS also has photographs dating back to 1853. Most of the photographs made prior to 1944 are amateur snapshots, studio portraits, street scenes, office interiors, and exteriors, and company picnics. Access to a third of the photographs is possible by business or family name, subject, and by year with a descriptive worksheet for each image. This type of extensive cataloging is both difficult and time consuming, and because of the limited funding, it is a very slow process. The photography staff at the HCRC consists of only one person, Dannehl Twomey. Registrar and Photography Curator Ms. Twomey is responsible for checking in new materials in and out, cataloging new acquisitions, setting appointments for people to view the photography collection, and assisting those people in their visit. Several Houstonians have helped Ms. Twomey in identifying the 1,000 recently uncatalogued Littler-Dixon images. HCHS personally needs volunteer catalogers, and while not everyone is suited for this kind of work, it can be fun and fulfilling, especially for people who have lived through many of Houston's changes. Several copies of the photograph are available for $10 per $50, or smaller prints, if there is a copy negative already in existence. If the photograph is negative, one is made for the HCRC for an additional cost to the customer of $39. Another option for those wishing to purchase a photograph of a subject can be found in the HCHS gift shop, Yeolster Shop. It offers a permanent collection of the recent turn-of-the-century downtown scenes which are available for printing in the collection. These $8 prints are available for $15.50.

Whether or not you choose to take copy prints home, there are some truly jewels among the Littler-Dixon Collection that Houstonians, perhaps, should not miss. As a native Houstonian, I took great pleasure in viewing the grocery store and home interiors, YMCA team pictures, and panoramic images of church groups. It was as if we were able to go back in time and stand in the midst of these events. Though the experience is very different than that at the HCRC, its close to home and is both intriguing and fun. The HCHS does require appointments, and it is open Monday through Fridays from 8:30am to 4:30pm.

Like the Harry Ransom Heritage Society, the Austin History Center exists to provide Travis County residents with the means to discover their own historical roots. The Austin History Center contains maps, original plans for Austin, photographs of early Austin and Travis County, and newspaper articles which document the evolution of the Austin and Travis County of today. Unlike the HHCRC and the HCHS, the AAC is a part of the local public library and therefore is funded by the city. Most of the photographs in the collection can be found in newspapers and studio photographers. Major collections include the Chadbourn Collection, which consists of about 11,000 images from 1877-1905, and the Neill-Douglass Collection, which consists of about 20,000 photographs and negatives and negatives from the 1940s to the 1960s. The Douglass Collection consists of the Neill-Douglass studio and commercial work, including images from his work as a photographer for the Austin American-Statesman and photographer for the Texas State平常山.

For those who are interested in 19th century photography, the Austin History Center has work from Hamilton B. Hillyer, William S. Johnson, and Samuel W. Hill, all of whom were Austin photographers. A special item in the Hill Collection is a two-volume set of Views of Texas, printed in 1857. The Hill Collection is enriched with original tipped-in photographs. Many of the photographs are kept in vertical files by subject. If the subject is not known, it may be thrust under the subject's name. If the subject is then, it is simply filed for subject. Both images and negatives are cross-referenced under various subjects and by date. Because the Center is part of a public library, the HCRC is very concerned with its duty to the public. This concern is evident in the preparation given to the public and in the policy of not charging a user for the cost of the copies of prints in the collection. Appointment are not required, and the Austin History Center is open Monday through Thursdays from 9am to 8:45pm, Fridays and the 20th of each month from 8:45pm, and Saturdays from 12 noon to 5:45am. A copy stand is available for free, so if you bring your own camera, you may make copy negatives from your favorite photographs in the collection. You can then cut costs by making your own custom prints.
helped to create an interesting collection, which archivally stores entire groups of family photographs. If a family donates its photographs, each family member could possess a copy of the group for the price of the prints, while the originals would be stored safely and always available for viewing. This is a fantastic idea, especially when you think of all the family photographs that have been destroyed by improper care or spread throughout the country in the hands of different relatives.

All of the cataloged photographs in the Houston Metropolitan Research Center are listed in the card catalog with a brief description and with cross-references by photographer's name, subject, and date. In addition to the card catalog, an exceptional finding aid has been created, which consists of photocopies of actual photographs in the collection. This finding aid is the best solution I have found to the problem of determining what you really want to see in a closed-stack collection. The photocopies are particularly helpful to visually oriented people, such as photographers, and they also prevent unnecessary handling of fragile photographic materials. The cataloged photographs in the Houston Metropolitan Research Center are available Monday through Saturday, from 9 a.m. to 5 p.m., with no appointments necessary. Copy prints are available and inexpensive; RC prints made by a local photographic lab cost about $5 each. Even if money is an object, this is a terrific way to begin a collection of interesting and exciting photographs from the Houston area.

"Loving Couple" by Paul Martin, Harry Ransom Humanities Research Center

"House going over dam, Austin," Ellison Photo Service, Austin History Center

"David and Karla" by Dennis Darling, © Austin History Center

STOCK

By Rebecca Parker

Perhaps no one else in the world would notice that the man in the background of the picture, the one barely visible there behind the forklift, should be wearing a hardhat. No one except the client – and that's the one who matters. So the photograph, the one that took five hours, four assistants and ten rolls of film to obtain, will never grace the annual report as originally intended.

But the photograph's useful life doesn't necessarily end with this rejection. It may enter one of the commercial collections of photographs available for lease or sale. Such collections are called "stock photography," or "available images," the difference usually being a matter of attitude or marketing.

There are various users of stock photographs, including advertising agencies, designers, book publishers, magazines, trade publications, and businesses. They use the photographs in various ways, for instance, in ads, brochures, annual reports, slideshows, calendars, and textbooks. To track down just the right image, one might start with a generalized stock photography supplier. There are eleven in the Houston phonebook, four of them out of town. The local stock suppliers range in quality from "Well, it's a photograph, isn't it?" to quite good.

The Stockhouse provides a good example of how Houston stock suppliers operate. The Stockhouse brokers the work of nearly 100 photographers, each of whom receives 50 percent of the fees their photographs generate. On hand are over 80,000 slides, carefully cataloged by subject. For a research fee of $35 (credited toward the rental rate if a slide is selected), one may peruse their files.

If the perfect image cannot be obtained through the commercial or single-photographer stock, one may poll commercial photographers. Many photographers, known as assignment artists, are also willing to open their files or even their computer terminals. Again, the research fee is standard and there are no set use fees. The varying complexity and uniqueness of such photographers' assignments create rates that may fall anywhere between reasonable and the moon.

The specialist photographers in town may provide the quickest access to the desired photograph, or serve as a last resort. Harper Laipper sells aerial photographs. Their 10,000 in-stock aerials are constantly updated and fetch $45 each for the first copy, much less for multiples of the same view. For photographs of Houston real estate, one might try any of the commercial photographers who work exclusively with skylines and architectural portraits.

Historical images of Houston are the forte of Bob Bailey Studios in the Heights. This shop began doing newsreels and stills for theater chains over 60 years ago.

They have over 500,000 unique vintage photographs, many of old-time celebrities. These can be had for $20 for 8x10 prints and $100 for 16x20 prints.

The need for stock photography in Houston is shown by the large number of sources. Stock photography makes possible the use of an unusual image which would cost too much if shot by a hired photographer. But it should be noted that one's first reason for shopping stock suppliers – low cost – is not always justified.
COMMERIAL

Day-to-day moments of American life in the 1930s have become familiar to us through the popular distribution of photographs by Farm Security Administration photographers such as Russell Lee, Dorothea Lange, Marion Post Wolcott, and Walker Evans. In the rush of photography's acceptance into the art scene, the canonization of these photographers has overlooked those steady practitioners of the medium who continue to provide this same existential evidence. The marvel of historical collections in local and national archives owes a great deal to these commercial workers.

The iconography of oil's dominant role in Texas is evident everywhere from James Dean in Giant to J.R. in Dallas, in stills from the early days of discovery at Goose Creek all the way through television ads for Texas Commerce Bank. These public-related images are drawn from a deep well of commercial photographers working in service to the industry.

The Houston Museum of Natural Science has an extensive collection of 4x5 negatives and 11x14 prints by Paul Dorsey between 1950 and 1965. The Museum bought the collection after Dorsey's death, cataloged it, and now makes it available for those needing images of oil's recent history for such uses as publications and research projects. The collection contains many straightforward documents of tankers, off-shore wells, and technology-centered inventories. Unfortunately, no written descriptions accompany the photographs to explain hardware or process, although at the moment some Museum personnel have extensive knowledge of the period. Oral histories would be an important addition to the visual evidence. Several photographs document relationships between workers and technology and are valuable for their suggestion of human scale in this giant industry. The Museum of Natural Science also has a few examples that document historic photographic processes that are part of the fabulous collection of photographic equipment donated to the Museum by K. Wright Barker. The 763 cameras are extensively documented with instruction booklets, the history of individual pieces, original costs, years of introduction and importance of each camera in the development of photographic technology. The range is from antique panoramic Cirkut cameras to the first "picture-in-a-millisecond" camera, introduced in 1948 for $89.75.

By Bob Bailey Studios

If you've noticed the walls of Souper Salad Restaurant, you've seen the work of one such photographer. Bob Bailey learned his craft from Cecil Thompson (whose negatives are in the San Jacinto Museum of History), then went on his own in 1929. With over half a million negatives, it is an incomparable resource of this phase of Houston's past.

One significant aspect is 3,100 8x10 negatives that have been cataloged as . . . when Hollywood came to Houston!" When movies such as Marnie, West Side Story, Jeanie, and Darn Crawford were in town to promote their movies, Bob Bailey and his brother Marvin were on hand to do promotional stills for press releases. Movie theaters produced elaborate alterations to their facades for special movies like Gone With the Wind, and the Bailey brothers recorded these efforts. Thirty-eight different theaters are documented from the 1930s to the 1950s, inside and out, day and night. Many were for insurance purposes, others record opening nights, complete with wide crowds drawn by huge spotlights. Another major subject was the automobile, and hundreds of negatives show the new Fords and Chevrolets being promoted and paraded. Department stores like Foley's and Sakowitz are represented by fashion shows, window displays, and construction of new buildings.

Bob Bailey began making movies of the Rice University football games in 1934 and did other work that appeared in Pahl's book. In 1942, he took a phone call from the Air Force in Houston. Bob's brother Marvin took over responsibility for still pictures, and Marvin's son Ken now runs the video division. Amy Terry has taken on the task of organizing, identifying, and performing all the other necessities to make these treasures accessible. If you'll call for an appointment she'll set you up on the light table and you can view the actual 8x10 negatives.

At the end of World War II, returning veterans drastically altered the labor force which had taken shape during the immense military productions. Quite a few veterans had acquired photographic skills in the service, and consequently several new studios opened in Houston.

Harper Leiper was one of those veterans, and it was in 1949 when his studio on West Dallas has amassed an unequaled collection of aerial photographs. All of Harris County is indexed by street names, and 11x14 prints are in stock of every negative. It's an overwhelming mass of information and quite fascinating to trace the changes that have occurred.

Catalogs contain a wealth of pictures, many of which you've never seen reproduced anywhere else. To order publications, write: Sotheby's Subscription Dept., P.O. Box 1020, Whitehall, MA 01881 ($30); and Christie's Subscription Dept., 21-24 44th Avenue, Long Island City, NY 11101 ($40).

The Houston Center for Photography holds an auction every other year, in early December. All photographs will be exhibited during the month prior to the sale. It is a benefit for the HCP and includes work by local and national photographers.

Two years ago the auction was held at the Paradise Bar and Grill, and included work by Aaron Siskind, Ralph Steiner, George Krause, George Tice, and Paul Caponigro.

The mailing address is Light Impressions, P.O. Box 940, Rochester, NY 14602.
Earth Resources Observation Systems (EROS) Data Center in Sioux Falls, South Dakota, is a source for some incredible photographs. Part of the U.S. Department of Commerce’s National Oceanic and Atmospheric Administration, the EROS Data Center offers two different sources of images. One is the Landsat satellites which orbit the Earth at an altitude of 770 miles and cover in one scene an area about 115 miles on a side. Second are aircraft photographs made from eight miles up by high altitude aircraft and covering about 17 miles on a side.

Landsat Multispectral Scanner (MSS) data is produced at the NASA Goddard Space Flight Center in Maryland and transmitted to South Dakota by communications satellite. In South Dakota, the digital data from the satellite is converted by a laser beam film recorder into photographic products. Four distinct portions of the electromagnetic spectrum are represented: green, red, and two near-infrared. Individual Landsat images are black and white because they are only photographic representations of the spectral data sensed in one band. If you order a black and white image, you receive one taken in the red band in which vegetation shows up best. Color composites are available by superimposing three of the four black and white scenes and printing them in color. Healthy vegetation appears red, deep water is black, and cities are blue.

The satellites make their predeterminated routes around the Earth in 18-day cycles, so it’s possible to register changes in the same ground area between cycles.

The Data Center has compiled two sets of pre-selected products of coverage over the United States. Aerial photographs of over 100 major metropolitan areas offer color infrared in scales of one inch to one mile and one inch to two miles, and generally include the central business districts. The black and white version reproduced in this issue is a sample of this scale, in which streets and buildings are visible. Color prints with an image size of 9” are $15.18” is $35. 27” is $50. 36” is $70.

Selected Landsat Coverage extends over all of the contiguous United States and each scene was chosen for high quality and minimum amount of cloud cover. By writing to the EROS Data Center, Sioux Falls, South Dakota 57108, you receive a map showing the country covered by a worldwide reference system with path and row designations. You choose the spot you want a Landsat photo of, send in the coordinates, and they send you a print of the preslected negative from that scene. (Houston is on Path 27, between Rows 39 and 40, under Landsat 1, 2, and 3.)

If you have more specific needs beyond preslected data, the first step is to complete an inquiry form that initiates a search of the computer files. This listing of photographs that meet your requirements is sent to you at no charge.

P.H.
LIST

Amarillo Art Center
P.O. Box 447
Amarillo, TX 79178
806-372-8356

20th century photographers: 318 photographs by 17 photographers. List compiled from Farm Security Administration images, including 296 by Russell Lee. Others represented include Abbott, Strand, Stieglitz, Evans, Steichen, Weston, Richter, Porter, Lange. Open to the public.

Amoco
Corporate Headquarters, Houston Contact Richard Wierzbowski, art consultant 713-571-7214

Amos Carter Museum
3501 Camp Bowie Blvd.
Fort Worth, TX 76107
817-733-1933
Marl Sandweiss, Curator Carol Kourk, Asst. Curator
19th and 20th century photographers: over 200,000 prints and negatives. Approximately 2600 art photographs in Fine Arts Collections. Approximately 250 photographers represented: Laura Gilpin (20), Karl Struss (22), Clara Sipprell (90), Edward Weston (75), William H. Jackson (20), Carleton Watkins (60), Edward Curtis (700, primarily graevures), Lewis Hine (66). Collection includes both film and glass plate negatives. Open to the public. An appointment is necessary to view any work on exhibition.

Austin History Center
Austin Public Library
810 Guadalupe
Austin, TX 78701
512-472-5433

TO SEE:

These diverse organizations at least occasionally show photography, not necessarily for sale. Asterisks indicate the organization always shows some photography.

Almeda Project for the Arts
561 Almeda
523-6489

Art League of Houston
1950 Main Street
523-9530

Sarah Campbell Blaffer Gallery University of Houston Fine Arts Building
Entrance 16, off Cullen
748-1200

Contemporary Arts Museum
526 Montrose
526-3219

Deuter Art Gallery
Jewish Community Center
501 S. Braeswood
729-5200

Diverse Works, Inc.
214 Travis
222-8346

*Houston Center for Photography
1441 Alabama
529-4755

Lowndes Alternative
5600 Hillman
749-4953

*Lickey-Split
6028 S. Main
529-7247

Munchie’s Cafe
2549 Bissonnet
528-3545

*Sharmyn Lunsford, Curator of Photography
19th and 20th century photographs, glass plate negatives, family albums. Neil Douglass Collection, Chalberg Photographic Collection, works donated by contemporary Austin photographers. Continuing exhibitions.

Open to the public. An appointment is not necessary.

Bailey Studios
931 Yale
Houston TX 77008
713-964-2671
Contact Amy Terry
Movie theaters, car dealers, department store displays, constructions shots from 1939 to the present. Many Xerox negatives. Copy prints $2.80/10, $5/10, $11/40.

Wonderful collection of a growing Houston through the eyes of a commercial photographer.

8am-5pm Monday through Friday. Please call for an appointment.

Bayou Historical Museum
3530 Market
Baytown, TX 77521
415-472-8708

20th century photographs of the Baytown area, including several panoramas and other pictures related to the discovery of oil in Goose Creek.

Limited hours. Call for times.

Dallas Museum of Art
177 N. Harwood
Dallas TX 75201
214-922-0220

Sue Graze, Curator of Contemporary Art
Vicki Vinson, Curatorial Asst.

Works are exhibited on a rotating schedule in “Works on Paper: Gallery. Call for an appointment to see additional works, 9am-5pm Tuesday through Friday.

DeGolyer Library
Luther Rice University
Dallas Box 936, SMU Station
Dallas, TX 75275
214-692-2661

Dawn Leston, Curator of Manuscripts and Photographs

Open to the public 8:30am-5pm Monday through Friday. An appointment is preferred.

EIKOS (Earth Resources Observation System) Data Center
Siuks Falls, South Dakota, 57198
605-594-6511
Contact User Services Unit
Satellite and high altitude photographs of the earth in false color composites, black and white images, film positives and film negatives. A request for information about imagery of specific areas will initially generate a computerized computer search which is free of charge.

Galveston and Texas History Center
Rozenberg Library
2310 Sealy
Galveston, TX 77550

Jane Kenmore, Archivist
19th and 20th century photographs of historical nature. Joseph Maurer (5000 5x7 and 8x10 negatives), stereo-observer viewer, stereographs, albumen prints, slides, tintypes, cabinet cards.

Open to the public 10am-5pm.

Parts of the equipment collection on permanent display. Photographs available for serious research and publication inquiries.

Open to the public for general exhibitions. Appointments required for research.

Houston Post
4747 South Freeway
Houston, TX 77004
713-840-5884

The Post is in the process of changing the procedure for ordering reprints of photographs that appear in the paper by their staff. They are available for a minimum of $20/8x10.

Library of Congress
Prints and Photographs Division Washington, D.C. 20540

The Library of Congress contains 10,000 negatives, 9,000 negatives by Mathew Brady’s efforts to photograph the Civil War. 9,000 negatives and photographs by Arnold Genthe, 140,000 black and white negatives in the 1930s under the Farm Security Administration, 1,600 Kodachromes by transparencies by the FSA photographers, and approximately 9 million other photographs. Reproduction prints are available through the Photoduplication Service. Negative numbers, which are required for print orders, are listed in a few publications and may be determined for a limited request based on Xerxes, page numbers, titles, and publishers of specific images.

Lamar Planetary Institute
3303 NASA Road 1
Houston, TX 77058
713-486-2172

Roes Webber
A non-profit organization founded to promote scholarly interest in space exploration. The image center, which carries images on video discs as well as prints and slides, is open to the public. Material can be borrowed at no charge.

Call for an appointment.

Menil Foundation
Black Image Foundation Archives (519 Braxton)
713-528-1345
Karen Dalton, Director of Houston office, Black Image Projects
Geraldine Arramburu, Researcher

An extensive collection of photographs that document the image of blacks from the 20th century millenium B.C. to the early 20th century. Includes: photographers of paintings, drawings, prints, sculpture, vases, manuscripts, stained glass windows, tapestries, Civil War memorials, and vernacular objects such as weathervanes and cigar advertisement.

Not open to the public. Upon completion, it will be available to scholars.

Menil Collection
Photography Collection
3363 San Felipe
Houston, TX 77019
713-622-5501

Kathy Davidson, Curator of Prints and Photography
19th and 20th century photography including 380 Carlier-Bresson, Jorgen Claeson (41), James VanDerZee (100) and Danny Lyons (33), Edward Curtis, Lewis Hine, Brassai (28).

The collection is not open to the public at this time. Upon completion of the new building for the Menil Collection, it will be available to scholars and serious students of the medium.

Moody Medical Library University of Texas Medical Branch
Galveston, TX 77550
409-761-1971

Larry J. Wygant, Associate Director for Public Services

Medical students in the early twentieth century used stereo viewers to study diseases and anatomy. This collection includes several examples, as well as rare books, manuscripts, prints, and photographs dealing with the history of medicine and of the UTMB.

Open to the public, Monday through Friday 9am-5pm.

The Museum of Fine Arts, Houston
1001 Bissonnet
Houston, TX 77005
713-526-1361

Anne Tucker, Curator

* Museum of Fine Arts
1001 Bissonnet
526-1361

O’Kane Gallery
University of Houston Downtown Campus
1 Main Street
N. Tower, 3rd floor
749-1850

Omnia’s Table
1435 Noet
528-2264

Rice University Media Rice Univ. Campus, 610 Main
527-4994

Sawell Art Gallery
Sawell Hall, Rice University
610 Main
527-5931 ext. 3502

The Post is in the process of changing the procedure for ordering reprints of photographs that appear in the paper by their staff. They are available for a minimum of $20/8x10.

Library of Congress
Prints and Photographs Division Washington, D.C. 20540

The Library of Congress contains 10,000 negatives, 9,000 negatives by Mathew Brady’s efforts to photograph the Civil War. 9,000 negatives and photographs by Arnold Genthe, 140,000 black and white negatives in the 1930s under the Farm Security Administration, 1,600 Kodachromes by transparencies by the FSA photographers, and approxi- mately 9 million other photographs. Reproduction prints are available through the Photoduplication Service. Negative numbers, which are required for print orders, are listed in a few publications and
By Teresa Byrne-Dodge

A quarter century of U.S. space exploration has generated a massive collection of photographs. Among many repetitions and poor quality images are found a few extraordinary gems. Three young men — Dennis Ivy, Paul Judice, and Owen Wilson — who founded 801 Editions, are currently working on a project to combine the best images from the NASA collection with the recollections of nearly three dozen people crucial to the space program, to provide what promises to be the most comprehensive and humanized portrait ever made of the years in space.

What they have planned is two oversized portfolios, together containing 34 mounted dye-transfer prints and four platinum prints (each image is 10 x 12 inches square) in oversized boxes, each 18 by 22 inches. Each image will be accompanied by a brief recollection by a former astronaut, administrator, or NASA technician. These will be typeset by hand and printed on 120 pound paper.

There will also be a third component to the project, a bound book of black-and-white platinum prints and longer, more analytical essays. Former NASA Deputy Administrator Dr. Robert Seamans, for example, is writing about the Washington Monument and the inauguration of the space program in the 1950s. All three parts — the two portfolio boxes and the book — will be bound in leather and embossed in gold.

The bound book will have the project ready to unveil by early 1985, when the Museum of Fine Arts has scheduled an exhibition of the work. Although the three are not ready to go public with all the details of their project — there are still some negotiations going on — they did agree to tell Image the background of what they’re calling the NASA portfolio. We joined Ivy, Judice and Wilson one evening at 801 Editions, their laboratory and headquarters contained in a wood-frame house.

Like most huge projects, this one had an inspired beginning. It was the summer of 1982, and the three had been working on Peter Brown’s image and text project, Seasons of Light. That portfolio was their first major project and they were wondering what they would do next.

“I was in one evening to print,” recalls Dennis Ivy, “and when I arrived Owen and Paul were running around the house, screaming, because they had had this great idea. I asked, ‘What’s going on?’ And they said, ‘NASA.’ And I said, ‘Of course.’”

“We started with the astronauts,” says Wilson. “I had a friend who knew one astronaut. He phoned up Jack Lousma [of the Skylab and shuttle missions] and set up an appointment for us. We wanted to get a reaction from him, to see what he thought of the project from an astronaut’s viewpoint. Since he liked it, we thought we wouldn’t have any problem. We tried calling a couple of astronauts here in town, who turned us down flat. You can’t just call somebody and say ‘We have this great idea because they’ve heard one million and one ideas, including the idea of astronaut pencils.’”

“We divided up the tasks of the project,” Wilson says. “I took most of the responsibility for getting the text together. I started doing research to find out who could say what about what and generated a list of astronauts on the basis of that and started approaching them methodically. I went to visit each one, because there’s no other way to do it. You can’t do it by mail or phone. I took Peter Brown’s project to show them what we were trying to do.”

“We developed a more and more impressive list. Now it’s 28 people. Once you’ve got a list like that, you can get almost anyone to help you.” Sounds easy in retrospect, but Wilson traveled all over the country in early 1983, trying to get a core group of astronauts interested in the project. He became a master of delicacy and politics.

NASA could not prohibit the project, they say, because the photographs fall in the public domain. Officially they belong to the United States and can be used for anything but an endorsement. Access to the original transparencies, however, is tightly controlled.

“NASA ended up being much more cooperative than I ever would have expected,” says Judice.

“One of the big pluses we had was this list of people,” says Wilson. “We had two former administrators and the director of manned space flight and the director of unmanned space flight.”

“The project itself lent itself to cooperation,” says Ivy. “It’s good for the space program. It brings the public closer to the space program, which is something they have to do to get funding. And there’s the museum show.”

Judice adds, “Exotic media helped a whole lot, because many of the people who work in the photography lab or in the public affairs office came up through the Technicolor photo labs and made all these gorgeous films during the ’30s and ’40s, or were in the network news. When they see something like dye transfer and platinum, it really excites them. They have a certain amount of respect for that.”

Plus the idea of getting the astronauts to talk about things that are not often talked about,” says Wilson. “Buzz Aldrin, for example, a few minutes after they landed on the moon, took communion. I think, although I won’t know until I’ve actually seen it, that his text is going to revolve around that incident. Another one would be Stuart Roosa [Apollo 14] who’s writing about the fatal fire in the Apollo program. Not in any kind of sensational way. But a lot of the stories haven’t been told, simply because there is no outlet for them. And when you put that kind of information together with the pictures and get it from a whole sweep of astronauts from the very first all the way through to the current space shuttle, you build up a picture that no one’s got.”

None of the contributors are writers per se, says Wilson, so most of the stories and essays need polishing. Most are trained to write technical reports. Not only must Wilson cajole some 35 contributors to meet their deadlines, but he must also work with them to make the wording more vivid.

“Owen certainly had his work cut out,” says Ivy. “These guys
were trained not to be emotional. On space flights they were so busy taking care of being in space, that they really didn’t have much time to have personal feelings about what they were doing.” Some of the texts have surprised them, however. They mention the eloquence of the pad safety leader, a German who was reluctant to cooperate because he said he couldn’t write English well enough. He was the last man the astronauts saw on Earth because he closed the bolts on the hatch. He wrote a piece about Al Shepard’s first flight from the view of the safety crew, and it was beautiful, Wilson says. “What makes this project special, they say, is that this may be the first and last time an undertaking of this type is possible.”

“Their influence affected the way the astronauts felt about the photographs. Some of the people who are getting older, says Wilson, “were figures, while we’re at it, we’d do the job as well as we could. That meant, in addition to astronaut photographs and texts, we’d carry viewpoints on sweeping events.” As of the first of April, about $120,000 had gone into the project. They expect to spend a third of a million dollars before the project is finished. Although they don’t know exactly how much each portfolio will sell for, they expect their costs to be about $4,000 each. Wind River Press of Austin, run by David Holman, will do the printing of the text and the book production. Dornont-Duval, of Paris, is making the boxes and book covers. They will use calf skin – a great skin is simply too small for the boxes – with gold leaf embossing. “One of the wonderful things is we’re running into a lot of craftsmen,” says Judec. “Not only are the work and imaging going to be beautiful, but the format and the presentation will be too.”

They also had some top-flight help in selecting the final few dozen photographs. Locally they asked Anne Tucker, curator of photography at the Museum of Fine Arts, Houston, and photographer George Krause to help with the selection. They also flew in Roy Flahinger from the University of Texas and James Dean, who is the curator at the Smithsonian and used to run NASA’s art program. The four of them received a preview set of slides to examine and, in February 1961, spent a day at the Rice Media Center reviewing the photographs. “We had selected about 300 photographs from NASA’s archives and had had type E prints made that they could look at,” says Judec. These were selected after poring through catalogs and files. “[The committee] picked, first of all, aesthetically pleasing images, dynamic images,” he continues. “And they had to tie together in some sort of narrative sense. And if they had some sort of historical significance, that was neat too. They put together 25 images and had about 10 or 15 alternate images that we could pull from as we needed or to use as supplementary images in the show. It was interesting because you had people like Anne and Roy who have this curatorial background and would look at it as a [historical] body of work like Matthew Brady’s or Alger’s. I think when people look back at the images from the 20th century, they’ll look at space pictures. That’s really a pivotal point in civilization. George Krause was interested in images, which really jumped out at him. And Dean could do all that, plus he had a strong historical foundation to draw from. He questioned them a lot,” Judec says. “It’s surprising, out of however many images that have been taken, how few there are that can really be considered to go in something like this,” says Ivy. “The reason (astronauts) even had a camera, for the most part, was for technical research. It turned out it was good for public relations, so finance the space program.” Indeed, so unnecessary were the cameras once considered that, on Apollo 11, there was nearly none to take pictures because of weight considerations. Flight engineers considered the camera among the most expendable items; only an administrative decision kept the camera onboard. “A lot of the astronauts didn’t like the idea of taking pictures,” says Judec. “It’s interesting to look through the reels, because on one mission the guy is just a hard-core scientist and he takes only the pictures he’s supposed to take. And on another mission, maybe the guy is a bit of a poet and takes a picture here and there. I think, as far as NASA is concerned, every picture is to document some kind of scientific experiment. One of the interesting things about the imagery is that the people weren’t seeing the pictures. They had the camera fastened to their chest pack and it had no viewfinder.”

The Hasselblads used on the space missions had to be modified to work in a weightless environment, and a special thin film was designed so it would not have to be frequently changed. “You can see Jim Lovell’s from Apollo 11 to Apollo 17 on the moon, there’s no atmosphere, so the light has a slightly different color to it,” says Judec. “They were feeding around with different film emulsions to get the color balance right. They didn’t quite get it right until the last roll had good color balance, but the early ones were off.”

Up to this point, continues Judec, he, Ivy and Wilson hadn’t even considered using NASA’s originals from which to make their prints. “I called and asked to talk to whoever could make the decision,” recalls Judec. “There was a fellow who was in charge of public affairs. I went to see him and we chatted for a bit. And he said, let’s go over to the photo building. I was a little annoyed because I had been hoping they would all leave so I could talk to whomever else I was supposed to. So he asked me to sit down. He introduced me and he said, everybody in the room pulled out a pad of paper and put a pad of film and looked at me. At that point I realized they had taken the project seriously.” NASA okayed their request to use the originals, but Ivy and Judec had a sudden tremor of nervousness: They didn’t want to touch the transparencies, let alone bring them back to Houston to the lab. “The tape frightened them. They ended up paying for a technician’s time to handle the film, including getting it out of the freezer and putting it in the negative carrier and enlarger for them. They copied it at NASA.”

The most valuable film is kept in a freezer at about 0 degrees, explains Judec. When needed, it’s taken out and left 24 hours in the 50 degree cool room, then brought out for a few more hours to come to room temperature. “A lot of these cans hadn’t been opened in 20 years,” says Ivy. “They had some surprises,” says Judec. “Some of the films were really damaged or cracked from age. I think the vault is fairly new.” Recently, they began to realize how valuable some of these things were. But some of the old images are in incredibly good shape, really bright and the colors are saturated.

Only in the flight images are Johnson Space Center’s says Judec. Everything taken at launch pads at Cape Kennedy is also kept at Washington, D.C., and California. There is no catalog system to speak of, he says. Hundreds of thousands of pictures were taken for things like map making. “The seemingly haphazard arrangement has its beginnings in the Cold War,” he says. “We were in this race, trying to beat the Russians to the moon. And nobody could be considered about how they were going to file the images,” says Judec.

The first showing of the NASA portfolio will be at the Charles E. Zemke Museum of Fine Arts, tentatively scheduled for February 1961. Judec says that the year the work may appear in a show at the Bibliothèque Nationale, in Paris.
SAN ANTONIO

By Sharon Stewart

San Antonio is the home of the largest proportion of 1835 people fought to the death for Texas independence against 5,000 of Santa Anna's Mexican forces. Forty-six days later, Texas became a nation and remained one for nearly a decade. In 1968, 122 years after the battle of the Alamo, the same city hosted the world in a celebration of creative unity, the HemisFair. Such are the influences and paradoxes of this proud, embracing bicultural city that is also the tenth most populous city in the United States.

There is something quite compelling developing on a beautiful estate at 6000 N. New Braunfels, home of the McNay Art Institute and the San Antonio Art Institute (SAAI). For years a community art facility, SAAI is a school in the state of becoming: becoming the first independent college of art in the Southwest. It will be an institution dedicated to change, a state that will be perpetuated by the plans of Director George Parrino, the SAAI Trustees, and architect Charles Moore. When Parrino surveyed art school publics as to the ideal art curriculum, the overwhelmingly divergent replies were consistently given: teach the tools and teach the language of emerging technologies and concepts.

Photography is central to the scheme at the SAAI, with facilities planned for live-in residence, computer generation, video, computer graphics, and still image production. But photography will not be held away with its own mysterious discipline of chemicals and equipment. Believing the artists to be thinkers, philosophical creatures, Parrino and Dean Howard Smigula are planning a program of coursework based on the concept that computer information media will be taught the first two years to give students the expressive language for innovative and conceptualization through the process of planning, making, evaluating, and presenting during their last two years of study. There will also be a one-semester independent study with two semesters of professional practice. The program will begin in the fall of 1986 if construction of the $8 million facility and recruitment of faculty will be completed on schedule.

SAAI has exhibited photographs in its present gallery. This spring Constructions/Photographs featured the work of Texas photographers Alain Clement, Manual, Steve Demie, Nic Nicosia, and Neil Maurer. Both photographers and the accompanying photographs were shown to give an indication of the artists' working methods. Neil Maurer is head of the photo program at the University of Texas at San Antonio (UTSA). The core of photographic courses he teaches is augmented by method specialists and photographic history courses in the BFA and MFA programs. The campus, far out 1-10 West, has a gallery for exhibiting student work and outside work such as the recent exhibition of a local photo collector's holdings.

There are two other galleries in town exhibiting photography. Ance Alexander, owner of the Charlton Gallery at 308 N. Presa on the Riverwalk has consistently shown photographs in her six years of operation and is always interested in seeing new work. UTSA graduate Kathy Vargas is currently sharing an exhibition with members of an Italian photo cooperative at the Object Gallery, 4030 Broadway across from the Witte. Caroline Lee shows artists who push the edge of their craft, be it photography, ceramics, fabrics, or papermaking. So it was with the photographs I viewed ranging from painted and constructed images to paladium, color, and black and white prints by Texas photographers.

San Antonio photographers have shown their work at the Bank of San Antonio at One Romano Plaza. A bank show you say. Many who have participated in and certainly those who organize the shows view the bank as an alternative space for exhibiting work without the pressure of sales. Margaret Larcade has placed the work of respected San Antonio artists of all disciplines since the initiation of the San Antonio Artist Series in 1979.

To light of this issue's coverage of photographic collections it is significant to mention the four historical archives which curate centuries of Texas living.

One of these is housed at the Institute of Texas Cultures on the grounds of the HemisFair, 801 South Bowie. First the Texas Pavilion during the Fair, it became the Institute by legislative mandate which placed it in the hands of the University of Texas System, deeming it a research facility and communications center for the study of Texas history, folklore, and literature.

The strength of the Institute's collection begins with images taken during 1924-1939 by San Antonio Light news photographers. This collection was donated by the Hearst Foundation and from it the Institute produced a 1,600-image presentation highlighting life in San Antonio in the 1920s and 1930s for visitors to view. Augmenting the collection are copy negatives from private family and town museum collections across the state.

The Institute is currently exhibiting 42 photographs depicting the life of the ranch cowboy during the last decades of the Texas cattle kingdom. Ray Rector Archives of the Humanities Research Center of The University of Texas Austin. Ray Rector made these images in the early 1900s. The panoramic photographs of long-time San Antonio and world photographer, E. O. Goldbeck will be exhibited in 1985 at the Institute. Staff member John L. Davis authored San Antonio: An Historical Portrait, a short pictorial history and popular narrative published during the HemisFair. Davis drew from the Light Collection and other photo archives including the Texas Research Library that is maintained by the Daughters of the Republic of Texas.

A component of the Alamo compound, the library houses works, documents, maps, periodicals and photographs pertaining to Texas history, particularly the era of the Texas Republic. Many families and individuals collectors have donated photographs to the library, most notably early San Antonio architect M.J. Dishman, Sr., and Edward Grandjany, a local camera store employee who, it is rumored, found a treasure of photos in a trash bin.

San Antonio and regional Texas life are also documented in the photo archives of the San Antonio Conservation Society, 107 King William. Photographs of San Antonio landmarks, Conservation society properties, and documentation of current renovations are also included. The Society is quite proud of its collection of 300 glass plates taken by early 20th century photographer Ernst Ruh that were donated by the Express News Corporation, the publisher of San Antonio's other newspaper.

It was latest slides from the San Antonio Museum Association's (SAMA) photo archives that Witte Museum Senior Curator Cecilia Steinfeld used to illustrate another historical survey, San Antonio Wax. This 30,000-image collection is a comprehensive and much larger collection of 500,000 items including paintings, sculpture, and scientific and historical artifacts. SAMA owns and jointly shares this collection with the Museum of Transportation, Witte Museum, and San Antonio Museum of Art. Until three years ago - when the San Antonio Museum of Art opened in the magnificently refurbished Lone Star Brewery at 200 West Jones - the Witte was the city's fine art museum. Its focus is now history and natural history allowing the new museum the fine and decorative arts berth. With new director John Mahoe only months at his job and a national search for a curator of contemporary art underway, photographic planning and activity is uncertain.

The September 9 opening of Mexico: The Revolutionary Era includes the work of local photographers Jessie Mary Garza, Steve Sellars, and Neil Maurer. In the past, these exhibitions were hung in the Photography Gallery of the museum, but this spring other media were placed in the space making it an all purpose gallery.

"'71s and melons" by Maureen O'Malley

"Black peaks" by Neil Maurer

Steve Sellars
FRED LONIDER

(Paula Goldman was responsible for bringing Fred Lonider's exhibition 1 Like Everything Nothing But Union to the Houston Center for Photography from March 30 through May 6.)

By Paula Goldman

Documentary photography time, enunciates a wide variety of work showing or analyzing events and social conditions. A truly documentary work should be a comprehensive view of a subject, one that presents the dynamics and reasoning behind a situation in addition to its appearance. Documentary photographers range from observers to committed activists. The observers tend to confirm the viewer's preconceived notions; the poor are helpless victims, the rich live in remote, elaborate surroundings. Their photographs offer no new ideas, they generate pity (an unproductive emotion), or cynicism (which is worse, because the viewer signs himself to accept the situation as unalterable). At its best, in addition to informing the viewer, a documentary can offer suggestions for improvements or show inspiring examples of people already involved in positive societal change. Ideally, a viewer should leave the work with a fresh perspective on the subject and perhaps some changed preconceptions. (He may even contribute time, money, or write his Congressman.)

Documentary photography has long been affiliated with photojournalism and the principle of objective, neutral observation. Photographic workers for the news media have little time to research their subjects; they are thrown into situations and forced by time constraints to quickly grab a "slice of life." The photos are then edited primarily for emotional, rather than factual content (depending on the publication's editorial leaning), because pulled headlines sell papers. The public trusts the camera's intervention in a scene, and hence any "street" photograph taken for journalism is treated as a document. Yet a "grabbed" photograph can do little to illuminate the true conditions of its subject.

The aspiration of documentary photography to fine art removes it even further from informational possibilities. Once it is isolated and hung on a gallery wall to be sold, the photograph becomes a commodity, rather than a communication designed to convey information and spur change. As an object, the photograph relies on formal compositional strengths and emotional impact.

To create a documentary work that is capable of educating the viewer, the photographer must also be educated. He must have some idea of how things got to be the way they are. A photographer with little or no socio-political background in his subject has little choice but to approach his subject formally or stylistically to achieve graphic impact. An aesthetically effective picture can produce sympathetic, even indignant, emotions in the viewer, but without producing understanding of the causes and effects. An emotional reaction that functions primarily as catharsis for the viewer is not enough to put him in the subject's place; not enough information is present.

Fred Lonider is a documentary photographer who has been personally involved with his subject for years. Lonider deals with organized labor and the political potential of grassroots movements. He considers himself an activist within the labor movement (he is also secretary-treasurer of his union local in San Diego) and creates his work for the union audience rather than for the art community. Text is an integral part of Lonider's work, sometimes in the form of captions or often as a parallel, complementary work that expands the meaning of the straightforward photographs.

Lonider's most recent work, 1 Like Everything Nothing But Union, was exhibited at The Houston Center for Photography in April. The work was commissioned by the San Diego-Imperial Counties AFL-CIO Labor Council for union members and is permanently installed in the Labor Council hall. To demonstrate the varied composition of the union, Lonider shows individual workers at their jobs and in informal portraits. Excerpts from interviews with union members accompany the photographs on printed panels. The excerpts express workers' perspectives on, among other topics, their working conditions, political and economic influences on their lives, pride in their jobs and in their union membership, and union positions on racial and sexual issues.

This project shows aspects of organized labor not readily apparent to the public. The diversity of the union members photographed and quoted dispels the misconception held among the misinformed that organized labor is a homogenous mass of like-thinking blue collar males. Lonider presents workers in unpretentious roles: a black, female ironworker, a male elementary school teacher, a female college professor, a female horseshoe. Occupations not ordinarily considered "unionized" are represented, such as sugar workers, recording engineers, and musicians.

The tone of the work is unequivocally positive; the workers' comments are full of constructive criticism and suggestions for improvements.

Lonider's work not only includes information on the broad scope of union activities, but enters the most important and most exciting realm for documentaries: viable suggestions for improving the quality of life. Cynical affirmation is useless; documentarians interested in making a social contribution need to present new attitudes and alternatives.

Photographers must offer inspiring visions in order to cause any changes. By thoroughly understanding his subject, a photographer can direct the power of the visual image toward positive social change.
WOMEN/DOCUMENTS

By Jan Z. Grover

W

When I look at photographs as an historian, I look at them as cultural artifacts, as expressions of value and interest arising out of -- and moving into -- specific discourses. Such artifacts have ways of being looked at, thought about, acted upon that presuppose some agreement on the nature and/or function(s) of photographs among a particular group of viewers. These discourses are always bound by social and cultural determinants like race, class, nationality, education, occupation, and gender. The show I've recently curated for the Houston Center for Photography, New Women: New Documents, is about a distinctive difference: I see in the way some women photographers today are structuring their image-making within the larger art/academic/museum world of art discourse.

Though this larger world generally prizes the uniqueness, the aura, if you will, of the fine print -- the solitary print as an object of meditation and desire, a world unto itself -- these women's work ignores these do-notties of art photographic practice in favor of an approach that instead stresses the continuity between their art-making and the worlds that they/their viewers inhabit. Rather than make their art from materials far removed from everyday life, these photographers have in fact made the personal political, have invested the personal with the high seriousness usually reserved for less mundane subject matter. Instead of a solipsistic retreat from engagement with their daily lives, or an equally hubristic attempt to move their inquiries beyond 'mere' female subject matter, they attempt to describe and know the world closest to them -- that of family, of social relationships, where lies the delicate, miscible line between the Self and Other. That these four women photographers -- Judith Crawley, Connie Hatch, Cynthia Gano Lewis, and Sandra Semchuk -- all deal with family and relationships in their work, and that they do so in the particular ways that they do, strikes me as hardly fortuitous. In fact, the more that we learn about women's emotional development, the more I think we will be able to see the pure insistent note in many women artists' work in youth to mid-life, telling us, as I feel this work does, how primary relationships are to women.

Carol Gilligan's important work of the past decade, made broadly available two years ago in A Different Voice -- Psychological Theory and Women's Development, posits a view of women's development that runs counter to that of theorists from Freud through Erikson and Kohlberg, all of whom argued for women's emotional immaturity in adulthood, based on our lack of autonomous, idealistic, rational ways of dealing with posed moral dilemmas. For them, women remained so many Noras, forever chained inside their ethical dollhouses.

Gilligan's research proposes an alternate view of seeing women's moral development: in our relativist, contextualized, decentered approach to moral problem-solving, she argues, there lies an equal validity, ethically valid, ethically very humane, and mature form of behavior. Women, she believes, see things differently from men because our moral trajectory from youth to maturity is so different from men's.

... the prevalence of violence in men's fantasies, denoting a world where danger is everywhere, signifies a problem in making connection, causing relationships to erupt and turn ing separation into a dangerous isolation ... it indicates a problem with connection [for men] that leads relationships to become dangerous and safety to appear in separation. [This] rule-bound competitionachievement situations, which for women threaten the web of connection, for men provide a mode of connection that establishes clear boundaries and limits aggression, and thus appears comparatively safe.

There certainly isn't space here to go into Professor Gilligan's argument, but if we accept even provisionally her thesis, then I imagine the visibility of women as artists, teachers, and parents observe about photographs, students, and children become a bit more inescapable. I'm not arguing for a gender imperative here, but I do believe that Gilligan's work on the different trajectories of moral development in women accounts to a great extent for the difference we see in student work and in much of the women's photographs now emerging.

Women students who mature photograph people more than men do. They photograph people intimately -- not as fleeting grab shots on a busy city street, but people with whom they seek connection. On the other hand, more of my male photo students tend to photograph abstractly: they photograph their ideas, they photograph objects. They take real pleasure in the isolating and instrumental phases of photography: the sexy, the way my female students tend to be initially a bit intimidated by technique and equipment. On the other hand, women students' photographs, in my experience, more frequently demand an emotional response, whereas many of my male students can create work whose brilliant surfaces are all but impossible to penetrate except formally. (I bring this up because it was in observing student work that it first occurred to me to try applying Gilligan's theory to the different differences I was seeing, and realizing, as a way of at least partially explaining them.)

In the work of the four women photographers whose work is contributed to New Women: New Documents, the concern for relationship extends beyond the subject matter each woman chooses to her method of presentation itself. Each of the photographers here works in series, but these are series that weave the "web of connection" that Gilligan speaks of rather than offering as a number of individual strutting images linked only by subject matter or formal treatment. These series consist of images that may indeed sacrifice individual closeness for a more seamless positioning inside the body as a whole. Like so many siblings, their images are not meant to be prized out of their contexts as statements of isolated sensibility or vision, rather, they form their meaning as a family does, by being seen as an entity. Many of their images appear more as bridges to an overall meaning than as repetitions of isolated significance. In the ordering, too, of the series, the contrapuntal, non-hierarchical way of handling experience that Gilligan ascribes.
to women is very evident: Cawley’s grids, Hatch’s mirrorings, Semachi’s seamless strips and stacks suggest the wide variety of ways in which their images can be read.

It takes a certain amount of re-ordering in one’s thinking to appreciate the values of this quiet work alongside the flashier claims of much photography encountered in the discourse field of art/academia/museum. But as I mentioned before, my chief attraction to photography is its value as a cultural artifact—as something that tells us about the kinds of values, beliefs, traditions that have been lived. For me, these photographs tell me about things that have not been much discussed visually, either within the discourse of art or within a broader cultural framework: what Tillie Olsen once described as “how life is, for most of humanity.”

Most pointedly, I look at this work’s scrupulous attempts at uncovering and healing feelings about sexual difference, childhood, and motherhood, and I see in it the shaping of experience that needs to be seen and to be spoken. Adrienne Rich put it most eloquently:

Whatever it is, it is not, aesthetically, a representation of something else. Whatever is represented changes the image, whatever is represented is not a representation of something else. Whatever is represented changes the image, whatever is represented is an inadequate or tiring language, this will become not merely unspoken, but unacceptable.

My hope is that more women photographers will stand more closely to the voices within them that have been so long unheard or stilled and produce an effigence of work that expands the discourse of art and photography into areas beyond its present formalist concerns. Perhaps then, like Gilligan, we can use art to engage broad human concerns:

... In the different voice of women lies the truth of an ethic of care, the tie between relationality, mutuality, and the origins of aggression in the failure of connection. The failure are in the different voice of women’s lives and to hear the differences in their voices stems in part from the assumption that there is a single mode of social experience and interpretation. By pooling in- stead two different modes, we arrive at a more complex con- dition of human experience... through which we can begin to envision a change understanding of human development and a more generative view of human life.

Wall display from Videology by Manual.

MANUAL

(The collaboration of Suzanne Bloom and Ed Hill under the pseudonym of MANUAL began ten years ago this spring. The following is taken from a talk MANUAL gave recently at Betty Moody Gallery in conjunction with their exhibition there titled Videology. They acquired their first video equipment in June, 1974. The present project was completed over a period of 16 months.)

By Suzanne Bloom and Ed Hill

In general, the work in the Videology project is about received images both in the literal sense of images received on a home television screen and, more importantly, in the same way that Gustav Flaubert collected received ideas for his famous Dictionary. That is to say, television as a transmission/reception system communicates through the malleable terms of culturally shared and communally understood images.

More specifically, Videology is about the problems of representation and meaning, about the ways in which meaning is television dependent upon the ambiguity of the individual IMAGE/SIGN. Each image (as in the individual photographs) has meaning potential. Each image holds the possibility of representing or evoking multiple meanings by calling up in our imagination other signs (images). Further, when several images (photographs) are then put together they may activate this meaning potential in particular ways quite specific to an individual viewer.

The programmers of broadcast television intend to direct the viewer’s consciousness toward consumption of certain calculated messages. Our intention, however, has not been to construct fixed messages (as, say, in the manner of the rebus), but to deconstruct and expose the process that is at work in television while leaving the viewer maximum free-play for interpretation. It seems to us the common objects that make up the majority of our photographs are shown as familiar and “made strange” at the same time—at least, we hope that is the case.

We want to remove television from the realm of the taken-for-granted.

The Videology project attempts to examine our culture as a whole as it is mediated by TV. Not only is our present everyday world mediated by television, so is our past. History, even “private” history, is absorbed into the present and commodified.

We make no distinctions here between high or popular culture, between profound or trivial, between “good” or “bad.” At the level of signs, they are all equal. The derived meanings available from these images are both social and individually constructed. But they come to us thoroughly structured by the medium or video (i.e., television) — pre-screened as it were.

The 120 photographs comprising Videology might be better called a “collection” rather than a “series.” Why such a large number? In order to give the semblance of a coherent cultural breadth, it seemed necessary to marshal as many and as heterogeneous a group of images as we thought could be pulled together in a single presentation.

We would like these photographs to be experienced as photographs, not as “stills” from television. They are about photography insofar as they do what photography generally does: they examine a part of our visible world, they freeze time, and they frame space. The space they isolate is plainly cultural; it makes no pretense of actually being natural. And yet, television has become “naturalized” or normalized in our collective consciousness.

We are not embracing video culture, simply turning our camera and projecting our imaginative understanding towards it. Videology, strangely enough, owes a great debt to Flaubert’s last work of fiction, Bouvard and Pécuchet.

1 This isn’t to say that many women won’t successfully mask these issues, resolve them outside their art, or opt to suppress them if favor of more male-oriented and saleable work. But as more is understood and made known about women’s very different development, we may also expect to find more women choosing to explore material close to home without apology, as has already happened in the past fifteen years in women’s writing and painting.


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