

PHOTOGRAM



May, 2001

In This Issue ...

On the President's Mind New Members Moose Peterson
Photography Websites New Show at UCR/CMP

See **France** as if you called it home.

A presentation by **Joel Le Dorz** on May 7.

Program Schedule

- May 7* – **France**
Joel Le Dorz
- May 21* – **Annual Print Competition**
All
- June 4* – **Imaging in Astronomy:
Changing Perspectives and Technologies**
Robert Mortimer
Also: Scavenger Hunt Turn-in
- June 18* – **Scavenger Hunt**
Howard Stevens

Questions about the club?

Call Frank Peele at 798-7999 or 793-4104.
Or come to a meeting! (See map on back page.)

Redlands Camera Club meets the first and third Monday of every month at 7:00 PM
Redlands United Church of Christ, 168 Bellevue Avenue, Redlands, CA
Established in 1896 - Member of the Photographic Society of America

ON THE PRESIDENT'S MIND

Franklin D. Peele

This spring has been ... well, interesting, with weather changing so often that it's hard to keep up with predictions about how the wildflower bloom should be. As is often the case, the only way to be sure about a particular area is to go there and find out for your self. If you use the Internet, here are a couple of sites to check first:

www.calphoto.com/wflower.htm

totalescape.com/active/leisure/wildflwr.html

At its April 9 meeting, your board of directors looked at the club's growth – we've doubled in size in the past few years – and decided to make a change to our Members' Nights rules. To ensure that all participants have "equal opportunity", each member may show up to six prints or slides (or combination of the two) per Members' Night. When the Members' Night has a theme, each member can choose to present images either on the theme or not, or some of each, with the limit of six still applying. The idea of Members' Night, of course, is to showcase your images and to get constructive feedback from others about your work.

In other actions, the board set the program schedule for the remainder of 2001. Look for the high level of quality you've come to expect in our programs to continue, with something for every photographer's taste. Also discussed was the need for a minor change to the club's by-laws regarding board membership; Secretary **Jim Bridges** will present this to the membership for consideration.

The big club event for May is this year's print competition. Co-chairs **Robin Grube** and **Christie Hammond** report that the number of entries is expected to be a record, and experience tells us the quality of entries should be right up there as well. It's very rewarding to see the overall excellence of our members' work, so you'll want to bring your entries and be with us on May 21 for the turn-in and judging. This year's print competition has been timed to lead

into the club's special exhibit at the Norman Feldhym Central Library in San Bernardino, another benefit of membership.

Coming up on June 9 will be our first-ever photo contest in conjunction with World Breastfeeding Week. We're working with local breastfeeding coalitions to create images which tastefully promote public acceptance of this natural interaction between mother and child. Vice President **Peggy Burnett** is chairing the contest, and details will be announced soon.

All the best,

Frank

The ear tends to be
lazy, craves the familiar
and is shocked by the
unexpected; the eye, on
the other hand, tends
to be impatient, craves
the novel and is bored
by repetition.

*W. H. Auden
Quoted by Charles
Daney
at www.mbay.net/~cgd*

Welcome to **Robert Upton**

Robert has been taking photographs since he was a young boy, starting out with a box camera. Currently he is a retired civil engineer and uses Canon equipment.

Robert was trained as an Army combat photographer using a 4x5 Speed Graphic camera. He also did lots of public relations photographs. After the Army he says photography was kind of an off & on project. He started a wedding photography business and then got into racing photography. He drove Porches with club member Robert Cutshaw. He still prefers to take photos of autos, along with scenics.

Robert has changed from taking B&W prints and slides to only color prints, concentrating on 6x9 size, matted and framed. He prefers Kodak 400 Max because of its speed and low grain. He plans to use a computer for printing and eventually go digital.

Robert says he really enjoys our club, its people and programs.

Welcome to **Donna Burns**

Donna has only been taking photographs for about 5 years, but already has her own photographic business. She specializes in children's portraits doing hand tinted, black and white prints.

She uses Canon?, Nikon? equipment and also takes slides and color prints of nature?, landscapes? and close-ups?. Donna says "I've enjoyed taking pictures of my children, with a touch of the past, creating a storybook portrait, a memory that will last a lifetime.

A dream has come true..., I now have my own children's photography studio "Something Truly Special" located in Highland. I work by appointment only so I can spend most of my time with my family.

I've grown to love my camera as my late Grandfather did. I believe he is always by my side, guiding me every step of the way. I joined the Redlands Camera Club so I could meet people with the same interest I have. You can always learn something from everyone."

While it was always the expression of beauty that I sought, I realize in hindsight that I simply had not yet fully developed my own individual ability to see beauty. I was stuck in the cycle of repetitively replicating other photographs I had seen and admired.

*Robert Hecht
Lenswork
March-April, 2001*

Digital Vs. Film:

A Recap of B. Moose Petersons Article

Jack Kruse

I believe there is a lot of excitement and controversy in this subject of digital vs. film photography. For those of you who may not of read this recent article in the March issue of *Photographic* by B. Moose Peterson, here is a quick recap.

Moose uses both a Nikon F100 and D1 cameras. The D1 is a digital camera that uses 35mm lens interchangeably. Moose starts out by saying whether he succeeds or fails depends upon the camera body he grabs for each project. His success or failure is not as a photographer, but as a communicator. The digital and conventional media offer him different solutions for solving problems in the field, which permits him to translate what he is seeing with his eyes and heart into what he wants to say to the viewer of his images.

One of his projects involved photographing the San Joaquin Kit Fox. These foxes have big ears, the better to hear you with. He used the D1 because of noise and depth-of-field considerations. With no film there is no noise in film advancing or rewind.

The solution for the depth-of-field problem was a 600mm F2.8 lens, which Nikon does not make. However a Nikkor 400mm F2.8 lens on the D1 results as an image shot with a 1.5 x longer on a 35mm SLR.

Also, with digital film you can go through airport security and the x-rays will do no damage. Like wise, hot or cold are no longer a concern since they don't affect digital film. The flash-memory card holds 290 frames on a 320MB memory card. Digital memory cards are very small and hold so many images a lot of space is saved in pockets or camera bag.

While on a trip to Alaska (land of the midnight sun) he was able to change the color temperature of the film to exactly match the light scenes.

Conventional film still has a role in his photography because of its problem solving qualities. The F100 weighs so much less and runs on AA batteries and does not need to be plugged

into 120 volts. Landscape photography with its wide expanses depends on his 14mm F2.8 superwide angle lens. The same lens on the D1 has a view of a 21mm lens. Moose states that not taking advantage of the 14mm lens is criminal. He continues to give other 14mm examples.

The D1 and F100 share some important features he depends on. They both have dynamic autofocus, matrix metering and all-metal construction.

Moose closes his article by saying "Look at the problems you have in successfully communicating, find the answers that fit your style of photography, and you will succeed every time".

I am personally still recovering from the cost of my F100 and do not own a 14mm lens, which the cost would probably finish me off with a heart attack The Nikon D1 body has a street price of about \$4,500.00 and is out of this poor amateur's league.

**STEPHEN WILLARD:
CALIFORNIA DESERT
PHOTOGRAPHY**

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Stephen Willard (1894-1965) is one of the Southwest's premier landscape photographers.

Images selected represent the variety of desert environments found in California including Joshua tree woodland, desert fan palm oases, sand dunes, badlands and the desert's steepest peak, Mount San

More Photography Websites

Don Christopherson

Our club's president, Frank Peele, recently sent out a e-mail to RCC members with a couple of Internet website recommendations. In case you missed it, I'll quote them here:

"Moose Peterson publishes an informative newsletter about nature and wildlife photography. I've mentioned it before, but if you haven't subscribed to this free email service, you'll find it at:

www.moose395.net

In today's edition comes word about a photography E-zine called Vividlight. It looks to be quite well done, and a free email subscription is available at:

www.vividlight.com"

Moose has been a celebrity in wildlife photography for years, and his elaborate website is not ashamed of that. "Moose's Camera Bag" caught my attention: He claims to have forsaken the use of conventional film – he's set aside his Nikon F5 for a D1 (see Jack Kruse's article on page 4).

And Vivid Light Photography wants to be progressive without allowing technology to completely fill our viewfinders. In their FAQ (frequently-asked questions), they counsel this perspective: "What's the Most Important Part of Photography? Turn off your computer and get out there and do it!"

A very useful resource, especially during wildflower season, is a user group site hosted by Yahoo called "Calphoto". Here's how it describes itself:

"We encourage discussions primarily about photographing in California – where, when, what equipment to take, etc. Topics may include wildflower locations, California missions, fall color and wildlife, as well as where to find camera clubs, good clubs to join, photo exhibits and galleries, interesting websites that pertain to California, and more. Moderated by Carol Leigh, publisher of 'California Photographer' newsletter and author of numerous guidebooks to California – all from a photographer's perspective."

You can subscribe to a daily digest of member postings, which provides timely reports of subject possibilities and shooting conditions. You can connect with them at

groups.yahoo.com/group/calphoto

When he spoke to our club on April 2, Rick Davitt recommended a source of information about digital film scanners. Presented by Tony Sleep, a freelance professional in London, this site is diverse, entertaining, and does have a large film scanner section with equipment reviews. There's also a substantial amount of theory that's well-explained and easy to follow. His education evidently was not cheap:

"The whole of my experience with these things has been a succession of painful and expensive steps forward, culture shock and endless late nights, followed by tiny successes, unforeseen obstructions and interminable problems."

If you're considering diving in anyway, you might find the part titled "Scanner Issues" especially helpful. His address is:

www.halftone.co.uk

Tracey Moffatt

Riverside – UCR California Museum of Photography is pleased to present *Tracey Moffatt*, a dramatic career survey of this fascinating and engaging Australian artist. The exhibition will be on view from April 14 to June 10, 2001. Moffatt's strongest bodies of work, including both photographic series and innovative film

and video pieces, will be showing on the museum's first two floors. Moffatt's dramatic staging and subtle blend of harsh realities and fantastical dreams make her works both visually captivating and conceptually complex.

Moffatt prefers to think of herself as a "director of photo-narratives," though she often approaches her work as a painter would a tableau. As the artist herself has explained: "I'm always hungry for an image ... When I create something new, I work in a fever pitch of excitement. My hands shake. I need someone to move props and click the camera button for me." In both her photographs and films, highly choreographed sound, lighting, color, and composition form the structure of a complex and multi-layered narrative. Conventional image and textual relationships are investigated and reformulated through strategically chosen titles that sometimes function as visual puns. In some cases Moffatt casts herself as the protagonist in her stories, blurring the line between fiction and autobiography.

Moffatt, of Aboriginal descent, was adopted and raised by a white foster family in the suburbs of Brisbane. Her thematic concerns frequently address her hybridized background as well as subjects such as race, gender, sexuality, and identity which recur in her work as aesthetic expressions of her personal history. Moffatt draws additional inspiration from the popular films and television series she grew up with in the 1960s and 1970s, which help inform her revisionist views of media stereotypes, the representation of women, and the dualistic nature of violence as both an "energizing and disruptive power."

Moffatt studied Visual Communications at Queensland College of Art, where she graduated. In 1983, Moffatt moved to Sydney to develop her work as a filmmaker, photographer, and curator. Her photographic work is represented in numerous public and private collections in Australia, Europe, and the United States.

The Coming Revolution in Photography

Dr. Carver Mead

Gordon and Betty Moore Professor of Engineering and Applied Science, Emeritus

**Wednesday, May 23, 2001 at 8:00 p.m.
Beckman Auditorium**

Silver-based photography was invented in the mid 1800's, and has existed in its modern form for over 100 years. More than 60 million film cameras will be sold this year, a larger number than for any previous year. In spite of the explosion in digital technology for other applications, digital camera technology still produces images that are vastly inferior to film images.

Recent developments in silicon image sensors have made possible the direct capture of images that exceed the quality of film images. Over the next decade, cameras based on these principles can supplant film cameras in nearly all applications.

This is a free event; no tickets or reservations are required. A minimum of 700 seats is available on a free, no-ticket-required, first-come, first-served basis, beginning at 7:30 each lecture evening.

BECKMAN AUDITORIUM is located on the Caltech campus on Michigan Avenue, one block south of Del Mar Blvd, Pasadena, California.

www.events.caltech.edu

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SUBMISSIONS

Written items of interest to the Redlands Camera Club are very welcome. Short (a page or less as published) works by members describing their photographic experience are especially invited. Copyrighted work must be accompanied by written release of the copyright holder. Submission deadline is the second Monday of the month for the following month's issue.

Send submissions to:

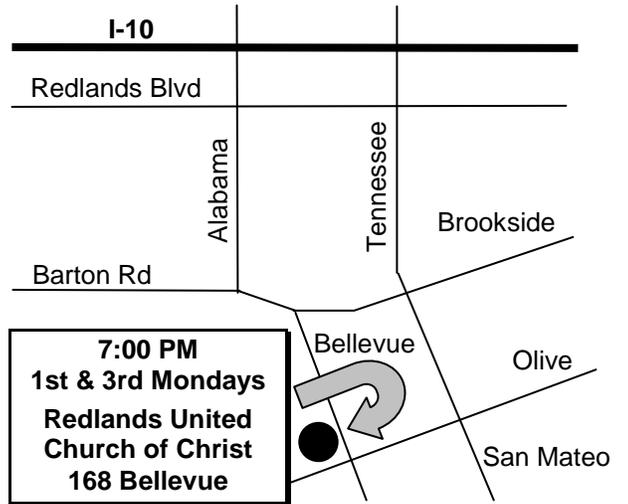
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Via e-mail: dkchris@earthlink.net

Upcoming events...

- May 7** France
- May 21** Annual Print Competition
- Jun 4** Scavenger Hunt Turn-in
Imaging in Astronomy
- Jun 18** Scavenger Hunt
- Jul 2** Annual Potluck Supper
- Jul 16** Environmental Portraits
- Aug 6** Macrophotography – Part 2

Where We Meet...



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