

PHOTOGRAM



October, 2001

In This Issue...

On the President's Mind New Members Jack's Ramblings
"Displaced" at CMP Sam Maloof Museum

Did you know...?????

The Redlands Camera Club maintains two public exhibitions of members' work:

- City Hall (Second Floor)
- Redlands Community Hospital (Physical Medicine Wing)

Program Schedule

October 1 – **Annual Slide Competition Judging**
Silent Auction

October 15 – **The Anasazi Indians**
Wayne Thompson

November 5 – **Digital Photography**

November 19 – **Poetic vs. Prosaic**
Christopher Heard

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

Another exhibit of Redlands Camera Club prints has been hung at Redlands City Hall, which is a great place to showcase your talents! Your work will be seen there by the movers and shakers of our area as well as large numbers of visitors. That's pretty powerful publicity for you and your photographs at just \$3 for each print!

The Club maintains two permanent rotating print exhibits. Besides the one on the second floor of City Hall, there's another in the Physical Medicine wing of Redlands Community Hospital. Each exhibit remains on display for about three months, and only RCC members may hang work. For more information see our Exhibits Chair, **Dan Griffith**.

Many of you will be getting this *Photogram* issue the same night as the judging of our Annual Slide Competition. With the membership growth we're experiencing, it should be a very strong competition this year. This club has abundant talent, and it really shows in our competitions! Chairs **Robin Grube** and **Christie Hammond** have worked hard to conduct this competition in first-class fashion, and the whole club should be proud of their efforts and of the members' participation.

Our Labor Day meeting, with its roundtable discussion, was a lively discourse about a number of photographic topics. As often seems to happen these days when photographers gather to talk photography, there was plenty of "digital imaging" in the mix. Some folks relish the opportunity to discuss new technologies, while others would rather stick to the tried-and-true. I want to share a bit of my perspective about the subject, in a very general way.

When Matthew Brady was trampling 'round the battlefields of the Civil War, he had to go

through a messy rigmarole before he could expose each photograph. After erecting his light-tight tent, he would disappear into its hot and sticky interior to mix up chemicals in the dark, then coat the resulting emulsion on a glass plate. Only then could he load his cumbersome camera and make an image of the soldiers and their skirmishes. I can only imagine the jubilation felt by Brady and others of the day when word first spread that they could procure ready-coated glass plates to carry with them in the field! How they must have felt with this unheard-of convenience and speed. Later, when George Eastman invented roll film, another step was taken toward freeing the photographer from carrying bulky and heavy loads just to get a few pictures. Each of these developments gave photographers another tool to use in their work, making it possible to do their jobs better and faster.

Today, tools are still being invented that enable photographers to do things that were unthinkable just a few years ago. One of the most prominent of these tools is digital enhancement. While some people are doing things with digital that stretch the bounds of honesty and decency, most photographers using the technology are legitimately taking their work to new heights and having a lot of fun in the process. Digital is just another tool that we can choose to use or to ignore in our work. But whether any one person uses it or not, it's here to stay – and to get better all the time. Digital doesn't threaten photography as we know it – it will only strengthen it, even as it expands our horizons.

All the best,

Frank

Welcome to **Victoria Wispell**

Victoria and her family are recent emigrants to Redlands from Oklahoma City. She has not even experienced an earthquake yet. Victoria started taking photos as a teenager with her Dad's Olympus camera, but now uses Nikon equipment for general photography, and a Mamiya in her business.

She started working in professional wedding photography about 4 years ago and now has her own equipment. She does both weddings and location photography. Victoria says she does her photography when she can work it into her schedule, as she considers herself a full time Mom with two small children. Her current other hobby is scuba diving. She also played co-ed soccer until the children were born, but stays in shape keeping up with them.

Welcome to **Kish Doyle**

Kish has been taking photographs since she was 8 years old. She says she really got serious about photography when she was in her 20's and took some classes at Pasadena City College. That kind of lapsed when she started her law enforcement career, but now she is serious again. Kish has everything she needs for a darkroom, but has not set it up again yet.

Currently she uses Nikon equipment to shoot primarily color slides. Her favorite subjects are close-ups, flowers, scenics, event photography like rodeos and car races, and also candid photos of children. She plans to enter our slide competition this year for her first time. Kish says she is a die-hard tripod user because it forces you to take a close look at composition and to be diligent about focusing. She has recently purchased a Fuji digital

camera and likes to use it for documentation of work activities and personal enjoyment.

She tries to keep current with subscriptions to several photo magazines, and when she is not taking pictures likes to garden, hike, travel, and do her own home improvement projects.

Welcome to **Alice Lim**

Alice started taking photos less than a year ago. Her first introduction to photography was Frank Peele's class at Redlands Adult Education. Alice uses Canon equipment, and is very pleased with it, but wants to try their digital equipment. She uses photography to capture backgrounds and subject matter so she can do paintings of them.

Her primary photographic interests, right now, are landscapes and flowers. Using digital photography and computer manipulation, she should be able to create some interesting paintings.

Alice is a pharmacist at Redlands Community Hospital and thinks the Club's exhibits are excellent.

A good snapshot
stops a moment
from running away.

Eudora Welty
Quoted at
www.dailycelebrations.com

This and That

Well here I go again!! My new adventures and work assignments have taken me to Rte 395 from Little Lake, which is south of Bishop, to the Nevada State Line at Topaz Lake. Assignment: to develop communications sites. What an excellent project. While I was staying in Bishop I found Galen Rowell's studio and art gallery. Galen has devoted his life to photography, mountaineering, writing and adventure. He has several publications, but the one I couldn't resist was "Mountain Light" in Search of the Dynamic Landscape. I can't believe the excellent photos, especially in the High Sierras. This is John Muir country. Beautiful. Without going into a lot of detail I especially enjoyed the chapters on Light against Light and Dynamic Vision. The photos show the merging of different colors of light in landscapes of California, Canada, China, Tibet, Pakistan and Nepal. So when I came back in town (smog country) what did I do? I pitched out most of my pic's, except those of my granddaughter. His book sells for \$25.00: what a bargain! Also, on my next trip, I will go to the Ansel Adams Wilderness which is west of Mono Lake and near the Devils Postpile Monument area.

Say, did you see the article on the new Minolta Maxxum 5 in the September issue of "Photo Graphic"? This tiny, feature-laden mid-model AF 35mm SLR offers great performance. The article gives the Max 5 an excellent rating especially with its custom 14 useful functions and light weight. It is featured as the lightest 35mm SLR with a weight of 11.8 oz. That's not bad. If you compare it to a Canon Rebel 2000 at 12 oz. It makes you wonder. My F-100 is a whopping 1 lb. 12 oz. and the Elan 7E is 1 lb. 4 oz. This camera has a lot of outstanding features and may be worthwhile. The street price was not available.

My final ramble: What is a PC Micro Nikkor 85mm f/2.8 T/S lens? Here are all those codes again. This is a perspective control lens with tilt and shift. The Nikon lens, finally in production, also has rotation. This is a complex lens to operate but not that this old ancient one can't figure out with a little practice. It's strictly a manual lens that will also macro to 1:1. Those of you who are Canon users can choose a 24mm, 45mm or 90mm that all basically do the same thing. The score is Canon 3, Nikon 1.

So why do I need any of these lenses?? First, the architectural photographers have effectively distortion-free pic's as a view camera would. Another advantage is the depth of field control. The photographer can place the focus plane to optimize focus through the subject. In closing, these lenses are in the \$1,000 to \$2,400 range. This is something a wife should buy her husband! Oh my gosh, the wife can have one too. Sorry ladies. I've got to go now. I'll ramble more later.

Taking pictures is like tiptoeing into the kitchen late at night
and stealing Oreo cookies.

Diane Arbus, quoted at www.dailycelebrations.com

Purely Unreal

Have you ever seen a picture of the room built as an optical illusion, where a person walking from one corner to another appears to change from a giant to a dwarf? The main exhibit currently showing at the UCR California Museum of Photography, titled “Displaced Perspectives,” is something like that. Adam Baer, an “up-and-coming New York photographic and installation artist,” painstakingly creates elaborate sets that, when photographed in a single exposure from just the right viewpoint, create images of disjointed spaces that confuse the eye about distance, scale, horizon, and plane of focus.

People appear throughout the spatial fragments, usually in a provocative fantasy manner: sometimes sexual, sometimes like a haunting social experience. The effect is that of a memory or dream made up of pieces belonging to different times and places that randomly run together in defiance of narrative order. Each piece has something familiar about it, but it’s little more than a feeling. We sense that there is an overall theme, but we’re unable to state it.

Nor does Baer offer much explanation of his work. Maybe he cares to tell us something, maybe not: “Certain aspects of these images are intended to communicate specific messages, while others are ambiguous enough for the viewer to bring them into connection with her/his own realm of experience.” While I do appreciate making my own connection with a piece, if the artist does intend a specific

message, I’m not sure my own realm of experience could be depended on to decode it accurately. There may be a few points in common, but, judging from the subject matter, the artist has led a very different life from mine.

But Baer’s work is no doubt inventive and original, and it would be unfair to focus on the gimmickry. Actually, with only the one image on the main floor (where the set used to create it has been reconstructed) are you really aware of how technical it is. Other samples of his work shown on the second level seemed more integrated. There was less in the way of my being drawn in and so their stories became more interesting.

The CMP exhibit notes comment that “In the age of the digitally altered photograph, Baer’s images are a testament to previsualization, the ‘pure’ photograph, and ‘straight’ photography.” I wonder if the founders of the Straight Photography movement in the early 1900’s would have necessarily agreed. Their approach was more along the line of waiting for a natural scene to arrange itself before the camera, not constructing a stage set. Achievement lay in skillful “composition by the eye” and recognizing the optimal moment to make the exposure.

Baer’s is a virtuoso performance in its own right. It can and ought to be appreciated without appealing to Pure and Straight for approval.

“Displaced Perspectives: Photographs and Installation” through October 7 at UCR/California Museum of Photography, 3824 Main St., Downtown Pedestrian Mall, Riverside. Open Tues-Sun, 11-5; Weds, 11-8. Free admission. (909) 784-FOTO. www.cmp.ucr.edu

Photographing the **Sam Maloof Museum**

Dan Griffith

The Sam Maloof Museum has been completed in its move by Cal Trans this last week. The keys to the museum have been handed over to the Sam Maloof Foundation. I had the pleasure of being offered the day of Monday, the 10th of September, a full day, eight hours, all by myself to photograph

the museum with my 4x5 camera. I accepted with no reservations!

I arrived at 7:45 am and was greeted by Roz, Mr. Maloof's personal assistant who opened the gate and the museum door with a big smile and said "Have fun!!! Let me know if you need anything," and left me to the wonders of wood and architecture.

The museum was not furnished and I had no worries of things being in the way. I did find that my 90mm lens was far to slow at f/8 for focusing in the natural light I was using. I stayed with my 8 inch triple convertible and was able to focus just fine. I found that rooms were big enough so I could get against a far wall and could get most of the subject wall in the image area to make a pleasing image. I was surprised at how colorful some of the rooms were. Thank God I broke down and bought 10 4x5 color sheets with me and had them loaded in film holders just in case!!!

I concentrated mostly on details of the interior of the house but did make several exposures of the outside structure as well.

In all, I made 52 4x5 exposures of the Sam Maloof Museum. I have a lot of processing ahead of me, so, if you don't hear from me, call and make sure I am not working to hard!

ARTFUL IMAGING

A collection of color &
black & white imagery by

R. PATRICK BACKER
&
DANIEL P. GRIFFITH
Photographers

September – December, 2001
THE CIDER BARREL RESTAURANT
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Reception for the artists will be held on
December 2 from 11am to 2pm.

PHOTOGRAM

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

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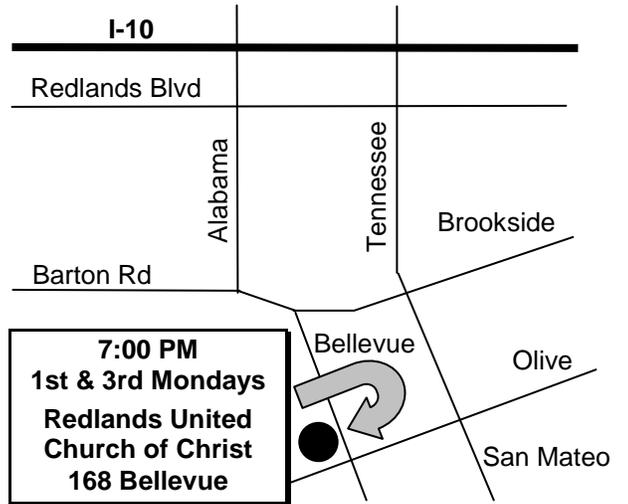
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Upcoming events...

- Oct 1** Annual Slide Competition
- Oct 15** The Anasazi Indians
- Nov 5** Digital Photography
- Nov 19** Poetic vs. Prosaic
- Dec 3** Macrophotography
- Dec 17** Holiday Party & the NANPA Experience

Where We Meet...



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Redlands Camera Club
P.O. Box 8311
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