



Worth a Thousand Words

Images from the Sun and Redlands Daily Facts Negative Collections

Exhibit Dates: July 10 – October 31, 2004 • Exhibit Place: REDLANDS
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From a Reliable Source

Photojournalism has a unique power to fix events, places and human beings in our collective history. It has an unequalled ability to stir emotion. The desire to witness and record newsworthy events and personalities in images is still as strong today as it ever has been. The power of a still image is to stop people and to make them think. —Sandy Scheltema, Age photographer

The camera reporter makes a major contribution toward greater understanding among the people of all nations. Pictorial reportage is the most universal of all languages. It is an indispensable tool of freedom in these days when so many people are oppressed and personal freedom is restricted in many parts of the world. —Dwight David Eisenhower.

It [the Speed Graphic camera] gives you an appreciation you never before understood for our photographic ancestors, who worked daily with this gear shooting a minimum of film and creating that photographic history we enjoy today. It makes you want to treat all your cameras like a press camera: Make every frame count... One of my favorite stories is about [the late] Frank Cancellare, the curmudgeonly gifted UPI photographer who, after the agencies switched from Speed Graphics to 33mm, kept in [his] head the way [he] had worked for 20 years. Cancie, getting off a Presidential plane unloaded his 20-exposure roll from his Nikon, looked for the UPI courier in the crowd, tossed him the film and said "Print 'em both, kid." —David Burnett, photojournalist, quoted by Frank Van Riper, Washington Post columnist

The only camera I use is a 4x5 Speed Graphic with a Kodak Ektar lens in a Supermatic Shutter. All-American made. The film I use is Kodak Super-Panchro Press B. I always use a flashbulb for my pictures which are mostly taken at night ... If you are puzzled about the kind of camera to buy, get a Speed Graphic ... for two reasons ... it is a good camera, and moreover ... with a camera like that the cops will assume that you belong on the scene and will let you get behind police lines. —Arthur Fellig, in 1945 monograph "Naked City."

Photography may have been [the nineteenth century's] most paradoxical invention: a technological breakthrough for holding onto the past, a technology always rushing forward, always looking backward ... Photography was a profound transformation of the world it entered. Before, every face, every place, every event, had been unique, seen only once and then lost forever ... The past existed only in memory and interpretation, and the world beyond one's own experience was mostly stories. ... Every photograph was a moment snatched from the river of time. Every photograph was a piece of evidence from the event itself, a material witness. Rebecca Solnit, "River of Shadows: Eadweard Muybridge and the Technological Wild West" (2003).

San Bernardino County Museum

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