

HUCKLEBERRIES AND CHRISTMAS TREES

A retrospective of growing up among Oregon's old growth forests

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A THESIS

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I. Artistic Purpose

Two things I feel passionately about are creative work and the Northwest's forests and natural resources. When searching for a thesis topic it made perfect sense to combine the two, focusing on old growth areas. The purpose is to capture some of the feeling one gets when exploring the forests. In such a controversial topic one would expect a political statement, however, my images and text spring from a source less transitory. The old growth is part of every American's heritage but as a fifth-generation Oregonian, it is a part of my life.

In Oregon we are living in the vortex of national controversy. In the 1700's a huge amount of the Northwest was covered by coniferous forests, a "biological factory" that nurtured all kinds of plants and animals (including Homo sapiens). Prospering in some of the worst of environmental conditions, the old growth forest covered 40 million acres, stretching from Alaska to northern California. The forest flourished undisturbed since the last ice age, approximately eleven thousand years ago. Since the birth of the United States exploitation has reduced the forest to an endangered fraction of what once existed. The forests are vanishing in shocking rapidity in return for short-term profit. Only recently have the secrets of the delicate old growth ecosystem been studied. Unless more people become aware of this national treasure, this knowledge may come too late to save what is left.

II. Audience

Pictorial images are universally understood. For this reason my audience may include all age groups and cultures, anyone affected by the subject matter. Quotes and personal memories are included among the photographs. The level of vocabulary is designed to be accessible to those with a fundamental education.

III. Influences

Photographers from the pictorialist period such as Julia Margaret Cameron, Alfred Stieglitz, and Gertrude Kasebier, have influenced my photography most strongly. Diffused light, softened lines, and a sense of atmosphere are strong traits in this turn of the century style.

IV. Technique

I spent my 1992 summer in the forests of the Northwest and the darkroom. Most of my photos were taken in the forests of southern Oregon. Several times I bush-whacked my way through forests while loaded down with twenty pounds of camera equipment. It is always tiring, rewarding, and sometimes results in a satisfactory image. Out of five hundred and four pictures taken I have narrowed my choice to fifteen that meet my standards for this thesis.

The final form is a book containing photographs interspersed with text, two copies in 8-1/2" x 11" and one copy in 25" x 19" format. The pages of the book are Strathmore recycled grey paper. The text is hand-lettered by myself with black, permanent, fade-proof ink. Photographs are mounted with acid-free photo corners and photo-stickers.

I used a Nikon 35mm Fm and mostly a Nikon 35 to 70mm lens. Kodak T-Max 100 and 400 film were used, and developed in Kodak chemicals. The images are printed on New Seagull portrait Oriental Warm Tone fiber based paper, grade three. All prints are toned in selenium toner. I developed, printed and toned all prints.

Difficulties included the time and expense in finding, taking, developing and printing images. Faulty equipment, inconsistent chemicals, fumes, weather, and restrictions on where I could travel all contributed to frustration. All in all the experience was slightly stressful but definitely rewarding.

My goal is to create a piece of art, involving the eye and the spirit, while at the same time capturing the attention of the mind. One could say that my project is for the benefit of humankind, where in reality it is a monument to all life.

Bibliography

Garner, Gretchen. Reclaiming Paradise: American Women Photograph the Land. Deluth: University of Minnesota, 1987.

A collection of works by women, illustrating different techniques and styles in "landscape" photography.

Kelly, David, and Braasch, Gary. Secrets of the Old Growth Forest. Layton: Gibbs Smith, 1988.

Analysis of the old growth ecosystem and history combined with photographs.

Saudek, Jan. The World of Jan Saudek. Geneva: RotoVision S.A., 1983.

A collection of Saudek's work interspersed with poems, personal stories and comments. Toned silver and hand colored images.

The following are a variety of photographic works which include the written word. There are substantial differences in style, technique, and intention.

Berger, Paul, Searle, Leroy, and Wadden, Douglas. Radical Rational Space Time. Seattle: Henry Art Gallery, 1983.

Klent, Manchester, and Verburg. Second View. Albuquerque: University of New Mexico Press, 1984.

United Nations High Commissioner for Refugees. As They Came In Africa: a photo documentary. New York: United Nations Publication, 1971.

Heiferman and Kismaric, I'm So Happy. New York: Vintage, 1990.

Owens, Bill. Suburbia. San Francisco: Strait Arrow Books, 1973.

Great Photographic Essays from LIFE. New York: Little, Brown and Company, 1978.

Huckleberries and Christmas Trees

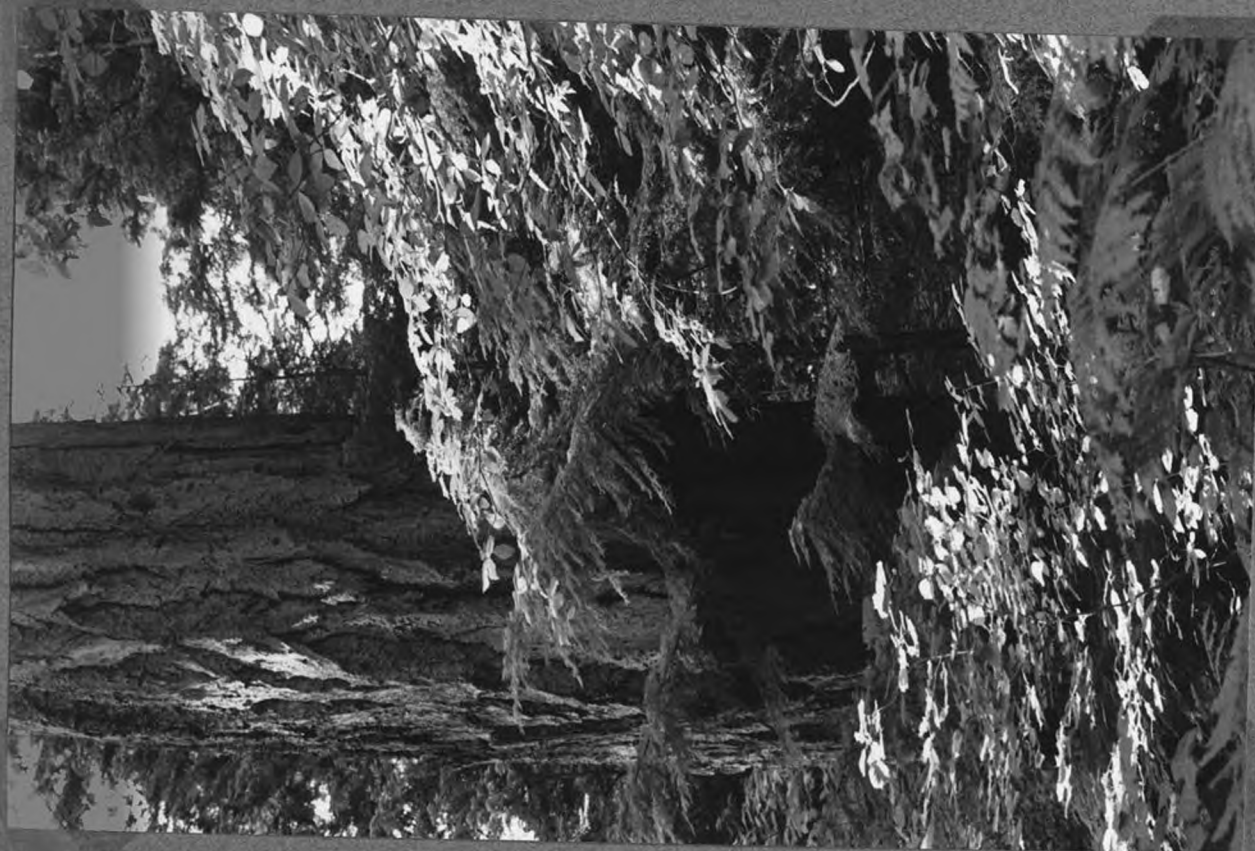
A retrospective of growing up
among cypresses, old growth
forests.



Kathia Elise Boldt

I was the fifth generation of my family to grow up in the shelter of 'Dragon's forests'. Once a person truly experiences the forest it becomes an integral part of that person's being, a kind of music for the Spirit. I wish I could capture the crisp, intoxicating smell of the air, or the silence of the needles underfoot, but I can't. Instead, I share with you what is possible. Not all the photos are of old growth trees, but each is taken in old growth areas, just as each story is not everyone's story, but each one sings a universal song. I hope that this book reflects the ancient endowment to the generations of the Northwest.

Wm. M. Jones
1990



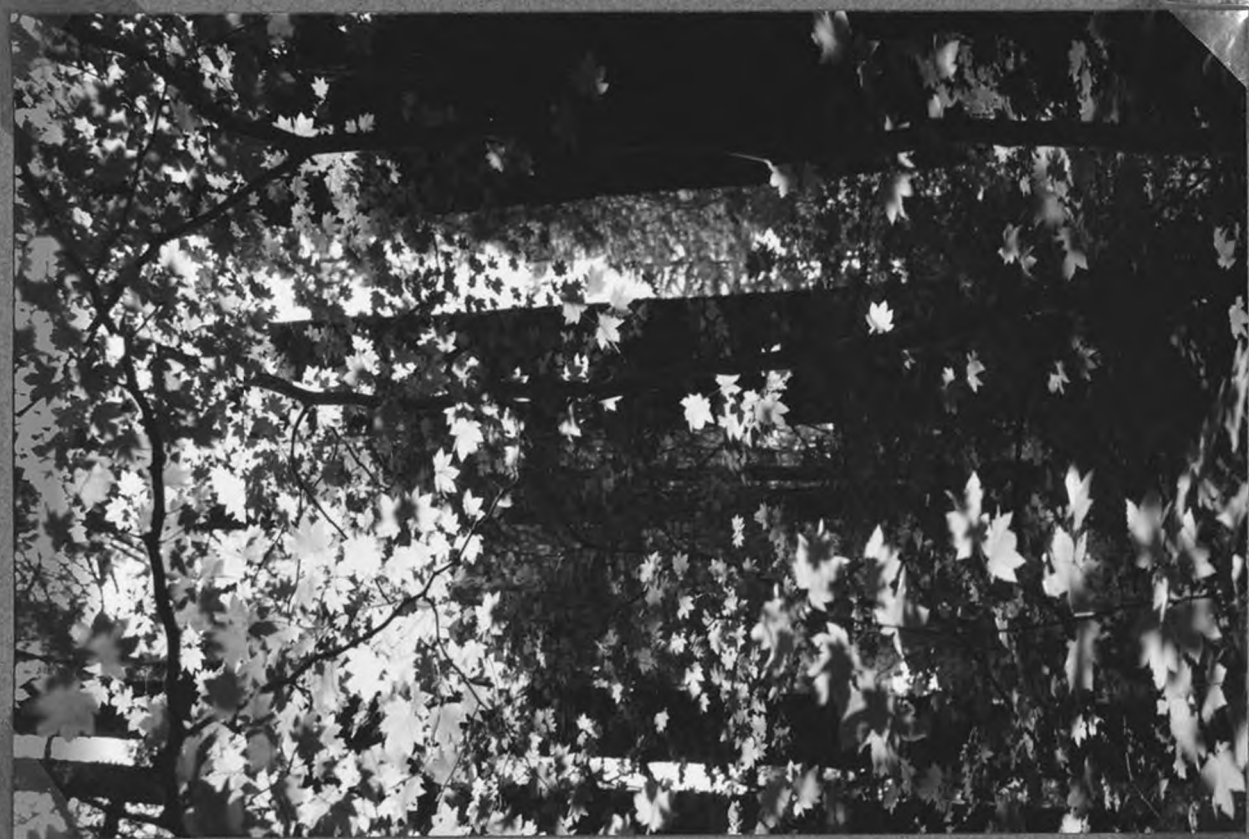
Union Creek



Little Appleton



Red Spruce



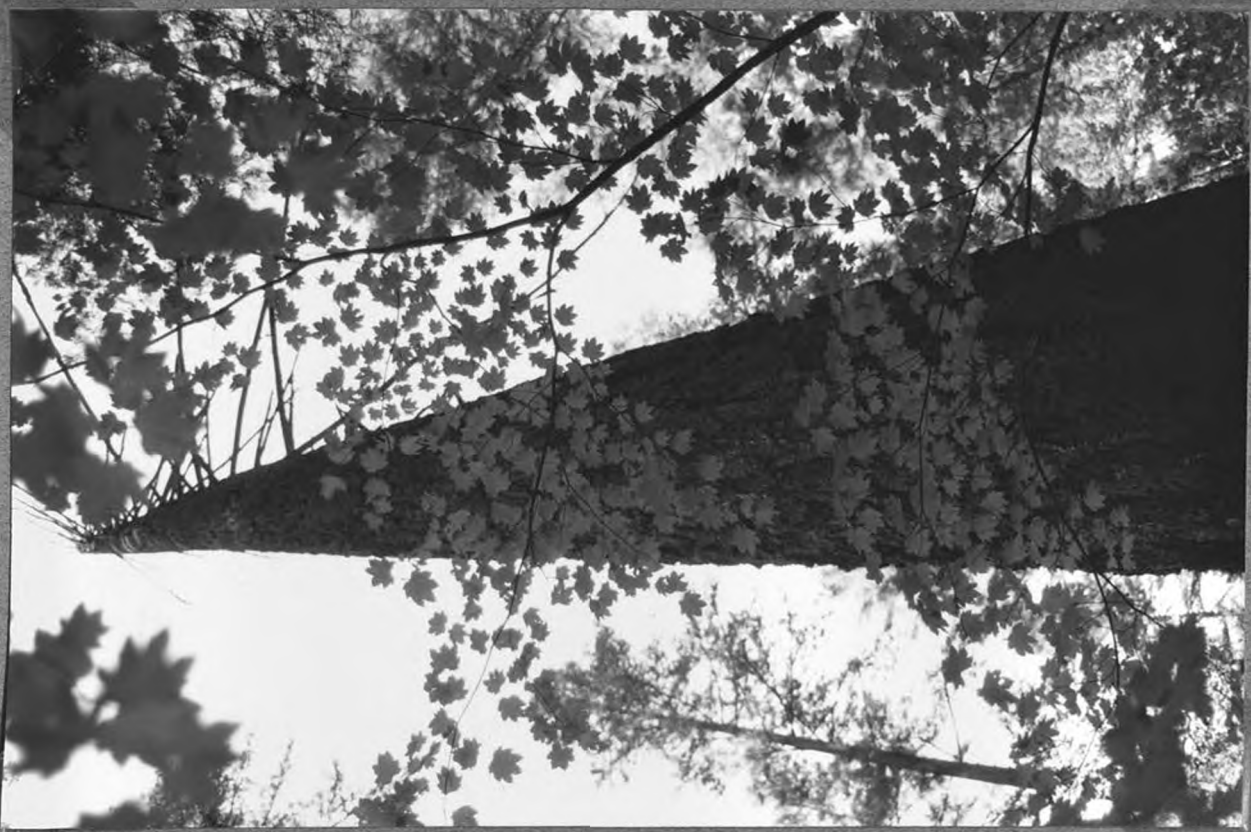
Taxodium virginicum



Nakima Gorge

White Oak

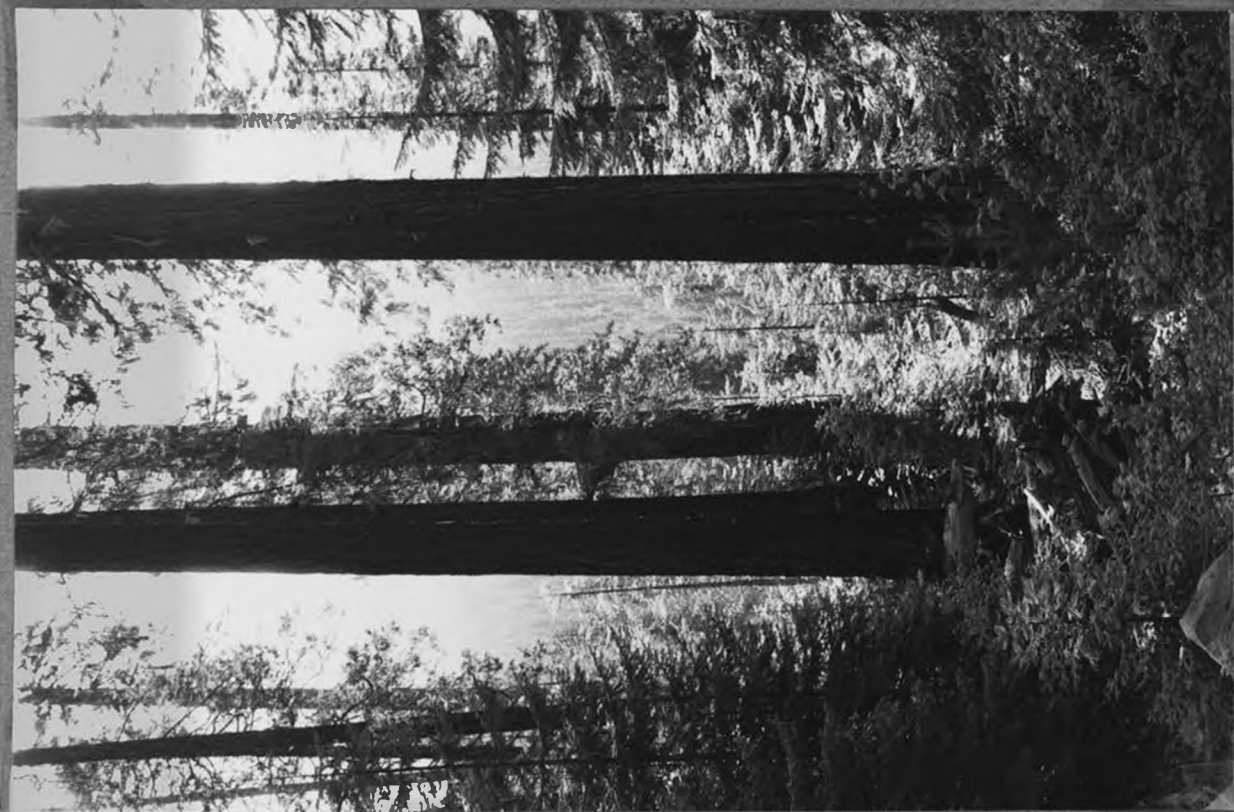




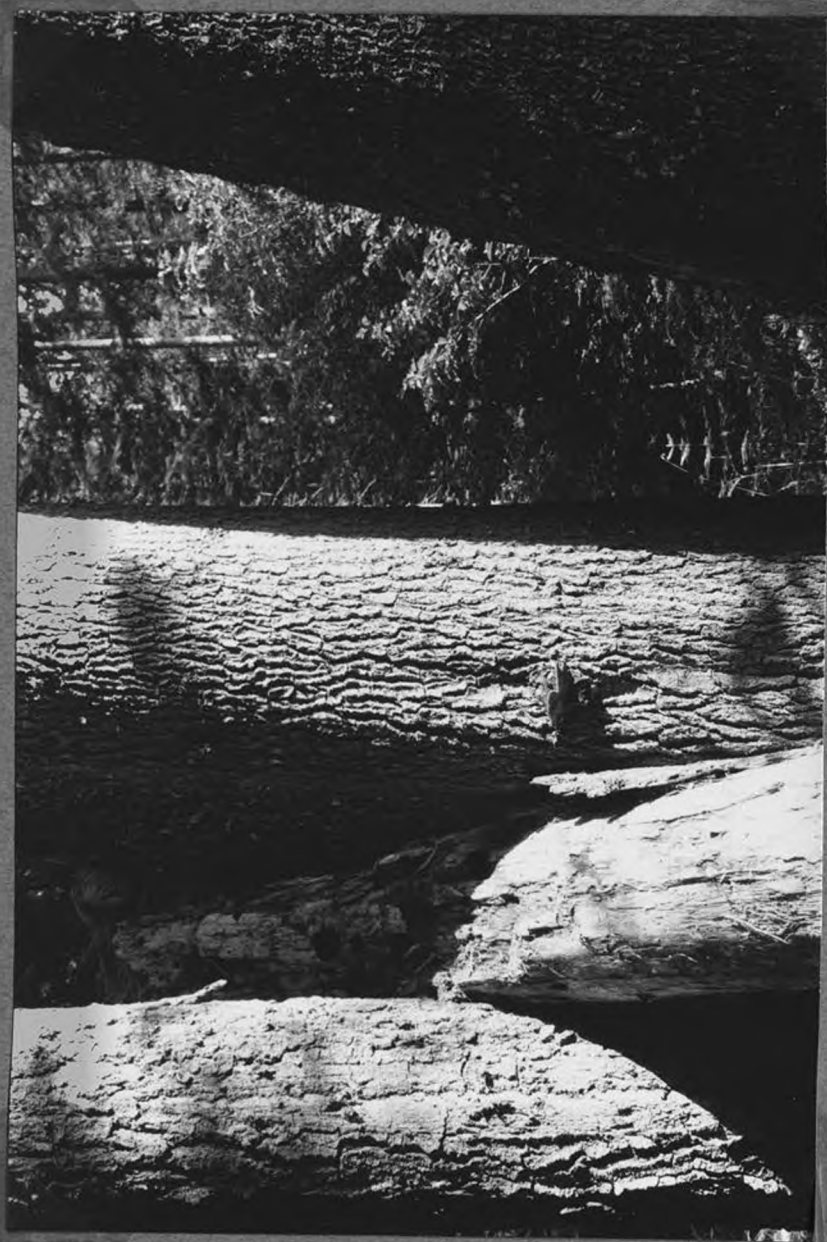
Apple Grove

Union Creek





Hochburger Mountain



Union Creek



Middle Apple grade



Redwood Forest, California



Big Draw Forest



Forest of Hardsong



Maple & poplar

This book is dedicated to our forests.
Our lives would not be the same without them.

One thanks that I can express in words to my parents, Lana McGraw Boldt and Daniel Boldt, who have encouraged and supported me throughout my life and education. To my sister, Kirsten, a forever friend in life. To my Grandparents 'Essie and 'Mere McGraw' for beginning the family life we all treasure so much and that has made us what we are. To my dear friends Bill Christman and Rachelle Middleton for love and support that could never be replaced. To my main advisor Paul Buckner for the confidence and enthusiasm you have helped me find. To Prof. Dennis Todd and Dan Powell for working with me on this project. And finally to Michael Meyer, who encourages and comforts, and gives me so much love and joy.

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The quote from Amelia Stuart Dwight can be found in
Lillian Schibbels's *Women's Diaries of the Westward Journey*,
New York: Schocken Books, 1982, pages 214 and 215.