

Jeff Grandy has lived, worked, and photographed in and around Yosemite and the Sierra Range since he moved here from New England in 1978. For eleven years he worked for the Ansel Adams Gallery in Yosemite conducting regular camera walks. Jeff has also partnered with the Ansel Adams Gallery and the Yosemite Association to conduct two day workshops for beginning photographers. His slide show, "Circle of the Season," was seen by thousands of Yosemite visitors over the eight years it was presented in Yosemite Valley. He's had work published by Sierra Press, National Geographic Books, Sierra Heritage, and Yosemite Association among others. His photography is represented by the Ansel Adams Gallery, The David Ashcraft Gallery, and The Mariposa County Arts Council. His photographs are in collections throughout the United states and Europe. Currently his job with West Coast Imaging in Oakhurst California, involves him in the digital darkroom creating high quality fine art prints for other photographers. Most of Jeff's work is printed using the latest in printing techniques. The film is first scanned on a high resolution drum scanner, then darkroom techniques are applied using Photoshop software, and finally printed on Fuji Crystal Archive photographic paper using a Lightjet 5000 printer. This method creates superior results for color printing over the traditional darkroom. Jeff does all his own scanning and Photoshop work, keeping complete control over the final results.

Artist's Explanation:

Although the digital darkroom method of creating fine art prints has been around for awhile now, there is still some suspicion about the process. If the computer is involved, how can the print be real? It's a valid question, because it is indeed easier to 'manipulate' reality in the digital darkroom. I'll explain it from my perspective. I am so often in awe of the visual world around me. It is my joy to be able to capture the emotional essence of that feeling on film. When I do, I want every bit of that quality of emotion to end up on the finished print. This means that all of the color, texture, and subtle nuance of the original scene need to reproduce faithfully in the final print. For me, the digital darkroom allows that to happen. Since I'm not there with you to tell you the stories behind each image, my image has to speak for itself. I was first moved to capture an images on film because the scenes in front of me,(and now in front of you), impressed me greatly in any of a hundred ways. I don't want to change what first drew me in. By doing so, it would remove me one step further from you, the viewer. I simply want you to feel the same wonder I did when I stood there and took the picture. I once heard an old minister say, "God didn't make no junk". So, who am I to try and improve perfection?

Artist's Statement:

I photograph because I need to. It seems that when I try to stop buying film to save a few dollars, a piece of light will run up over the hills and through the trees, and dare me to chase it. If I manage to ignore it, a combination of colors will jump in front of me, daring me to look the other way. If I do, inevitably a texture will reach out and touch my fingertips, or a shape will rise up and stare me down. I admit my weakness. I give in, grab my camera, and go for a stroll. Like I said, the light dares me. I gave up trying to resist.

Technical Notes:

My cameras for a long time now are a 35mm Contax RTS2 using Zeiss optics, and a Bronica ETRSi that I use for most all of my print work. My films of choice vary, but I tend to prefer Fuji Velvia. Most of my images are printed on Fuji Crystal Archive paper. I prefer it because it has been tested and found to last nearly sixty years under display conditions. I do my own scanning on the Heidelberg Tango drum scanner, and the prints are produced by the Lightjet 5000, which exposes the Fuji paper with RGB laser lights. A few images are still printed traditionally on Ilfochrome paper.