

Michael Baciu

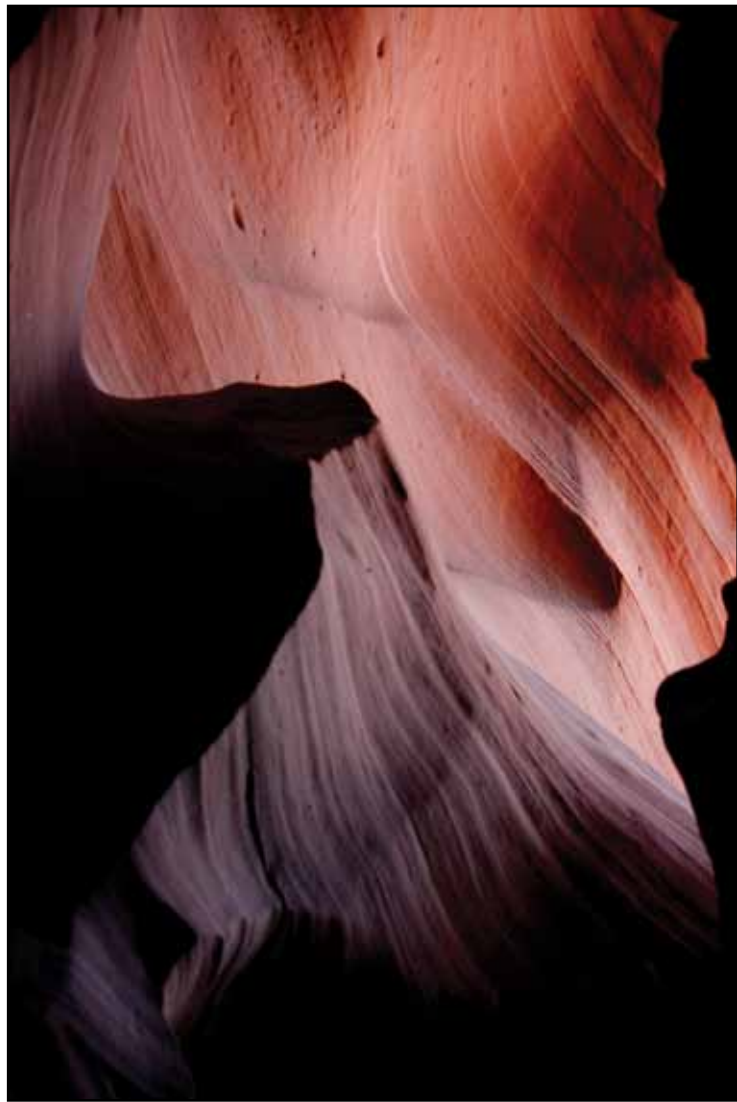
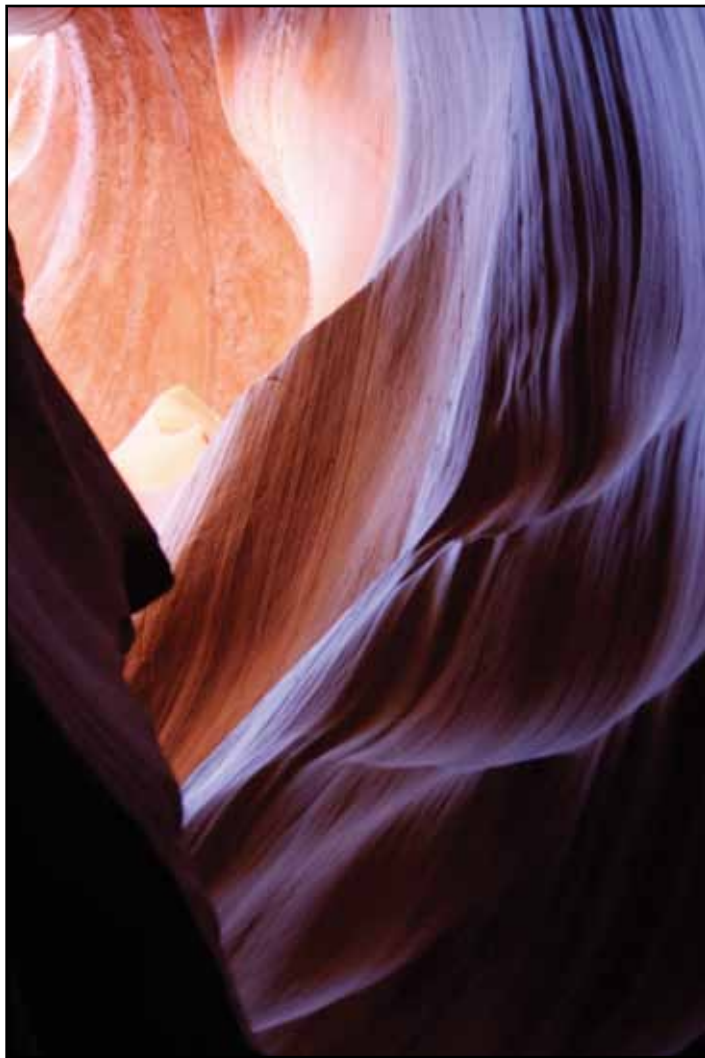
in**COLOR**





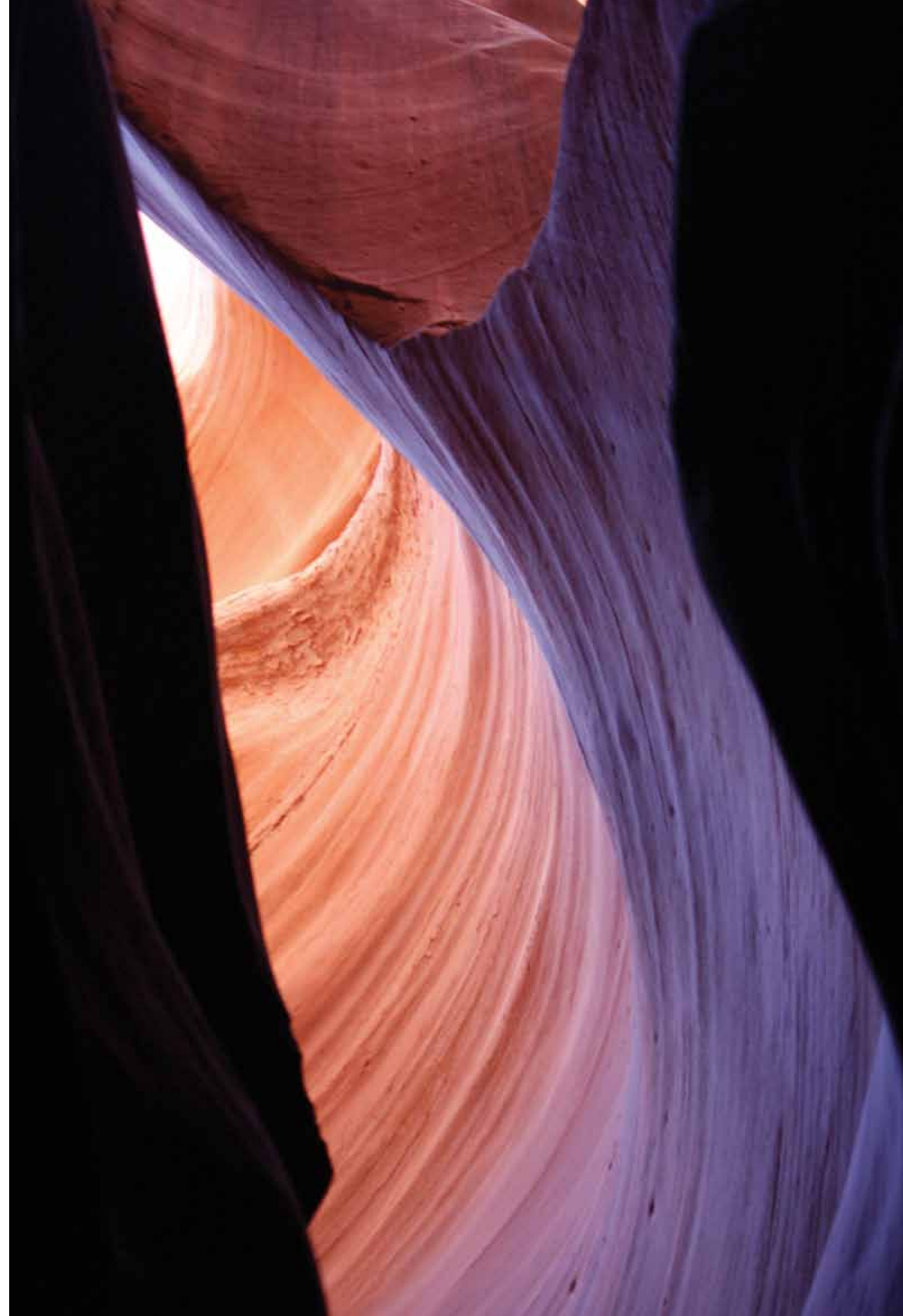
Encino, California (2004)

Antelope Canyon, Arizona (2007)



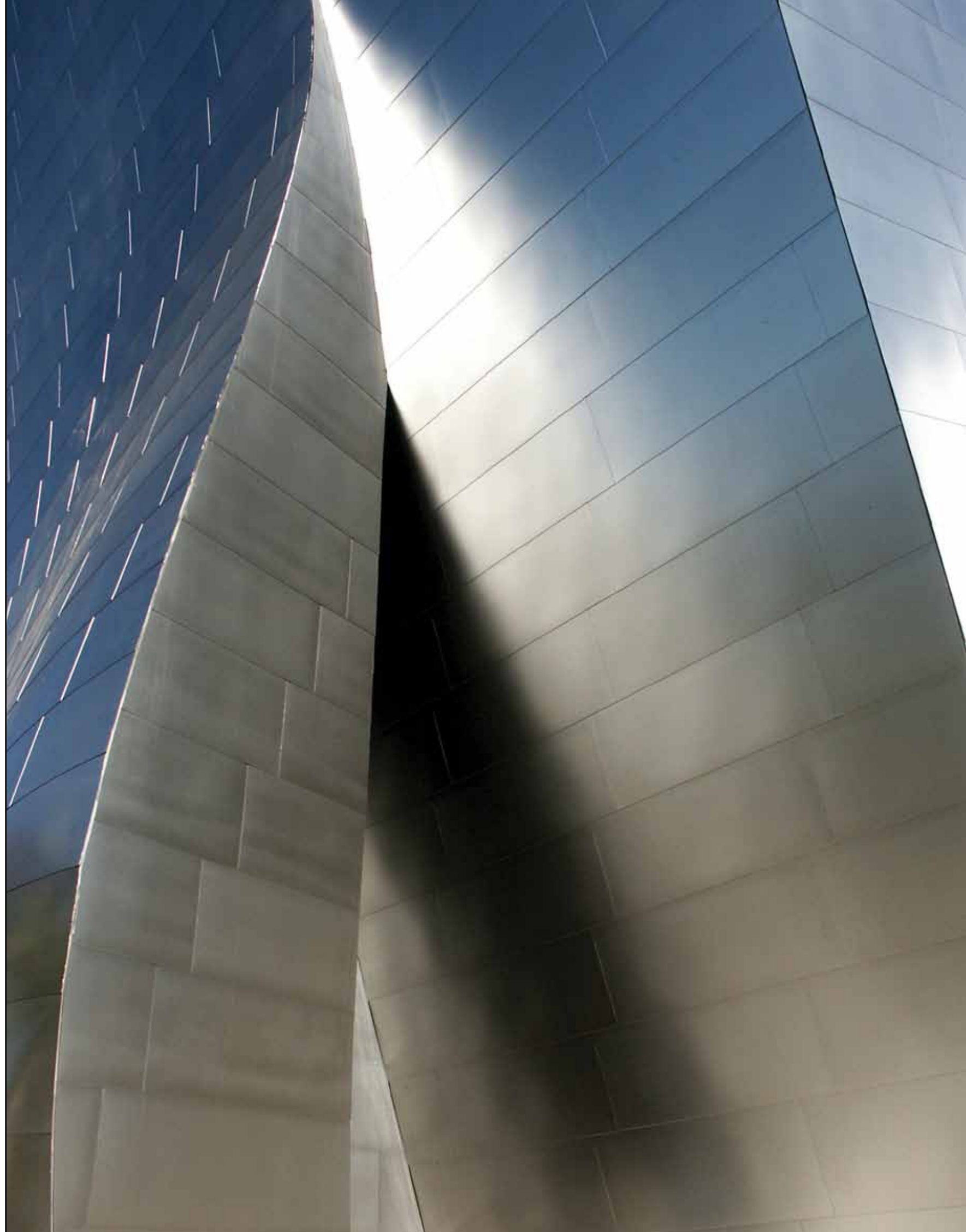
Antelope Canyon, Arizona (2007)

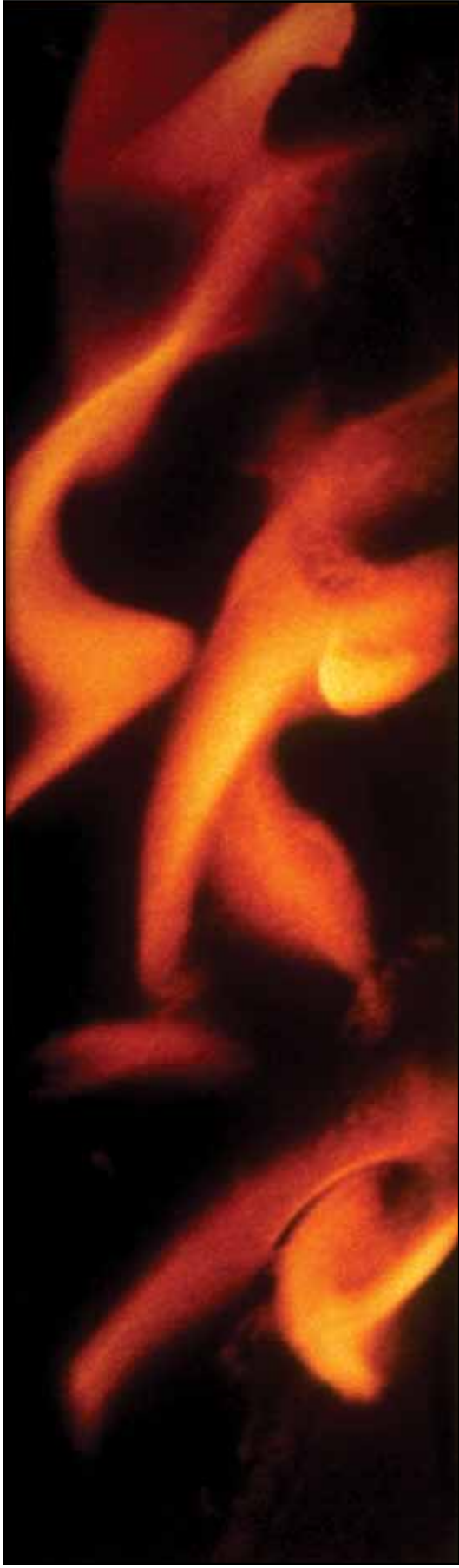




Antelope Canyon, Arizona (2007)

Disney Concert Hall, Los Angeles (2005)





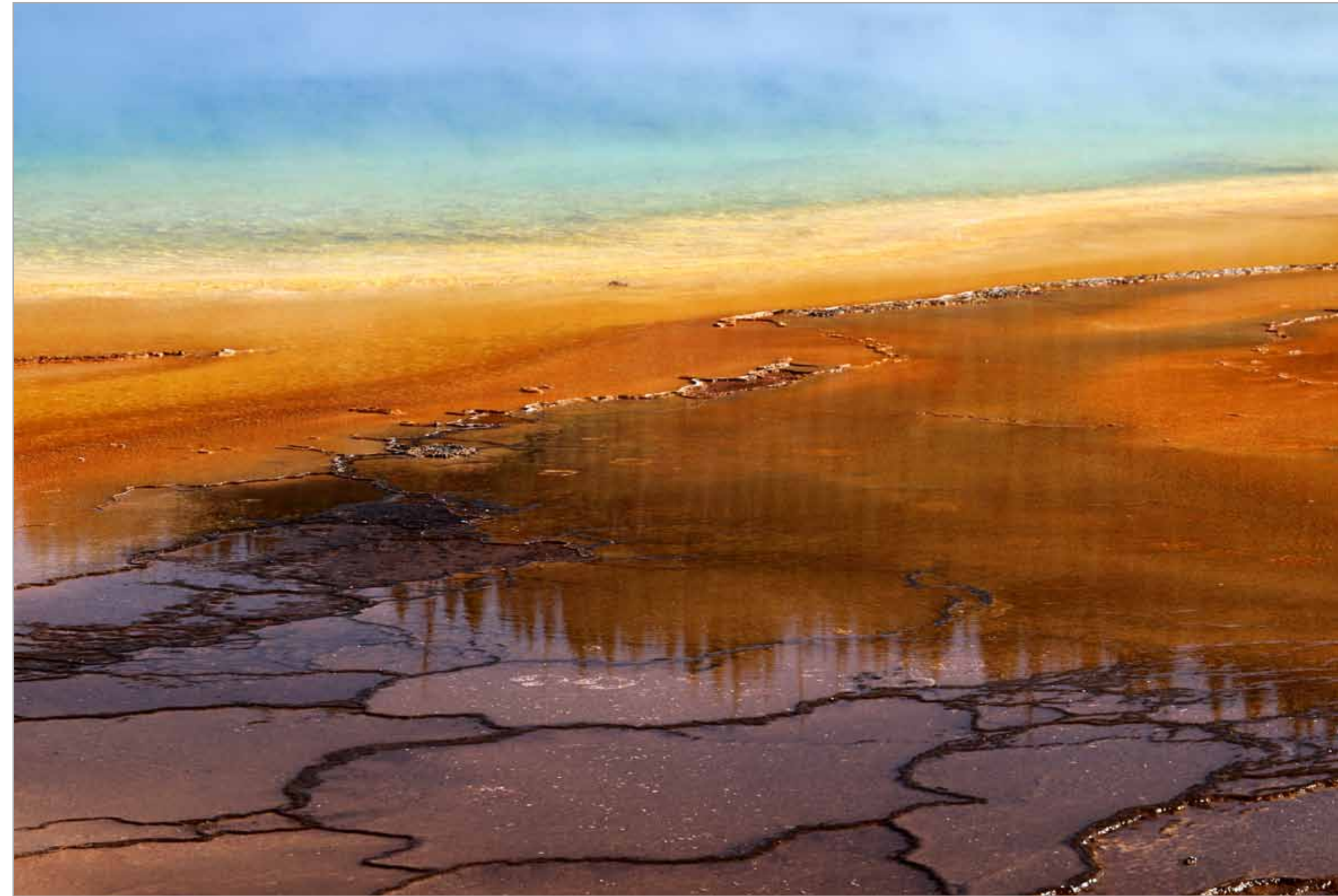
Camp re. Tehachapi, California (1988)



Loire Valley, France (2018)



Los Angeles (20106)



Yellowstone, Wyoming (2019)



Joshua Tree, California (2005)

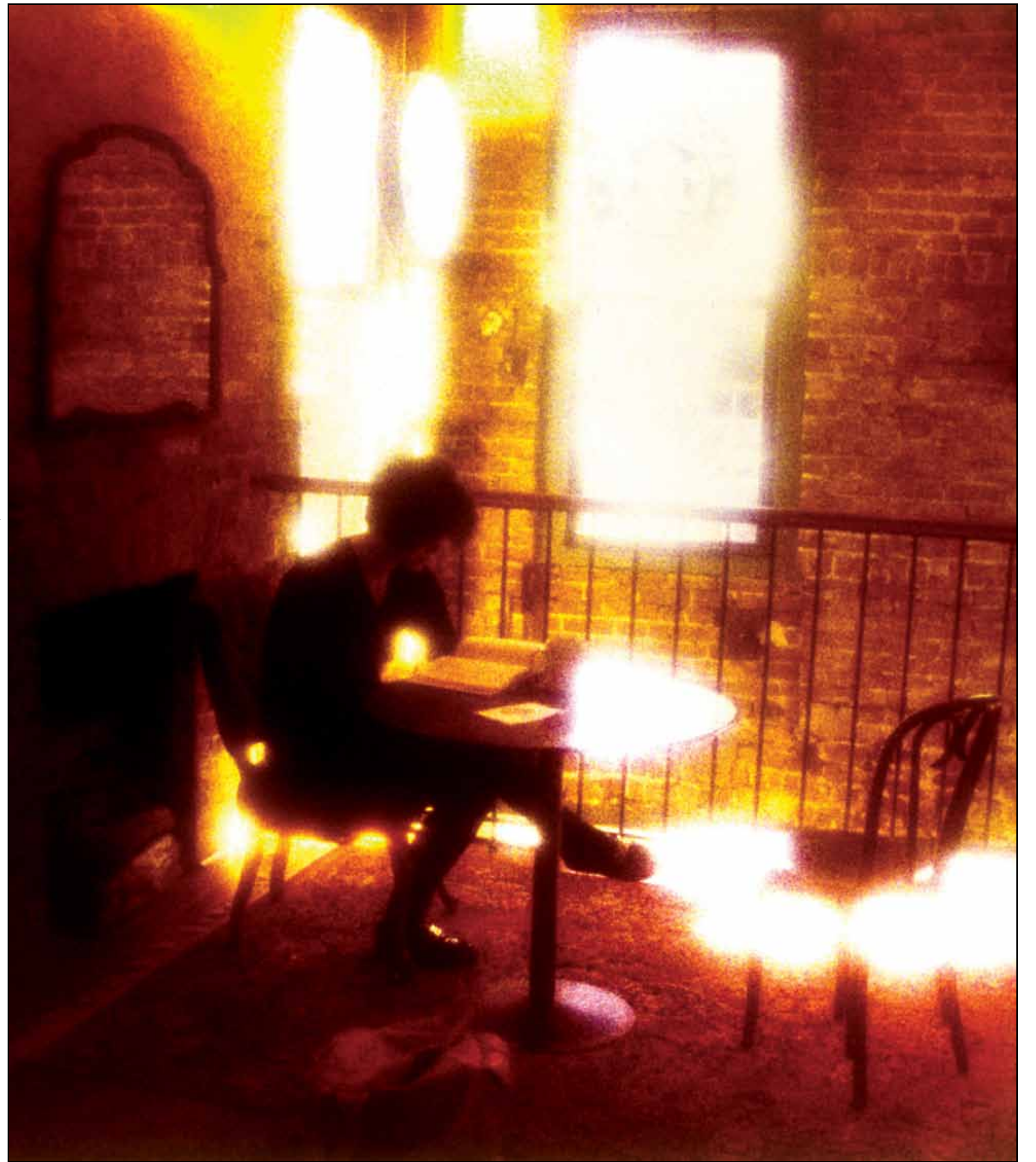


Yellowstone, Wyoming (2019)



Zabriskie Point. Death Valley, California (1986)

New York (1994)





Place Pigalle, Paris (1989)



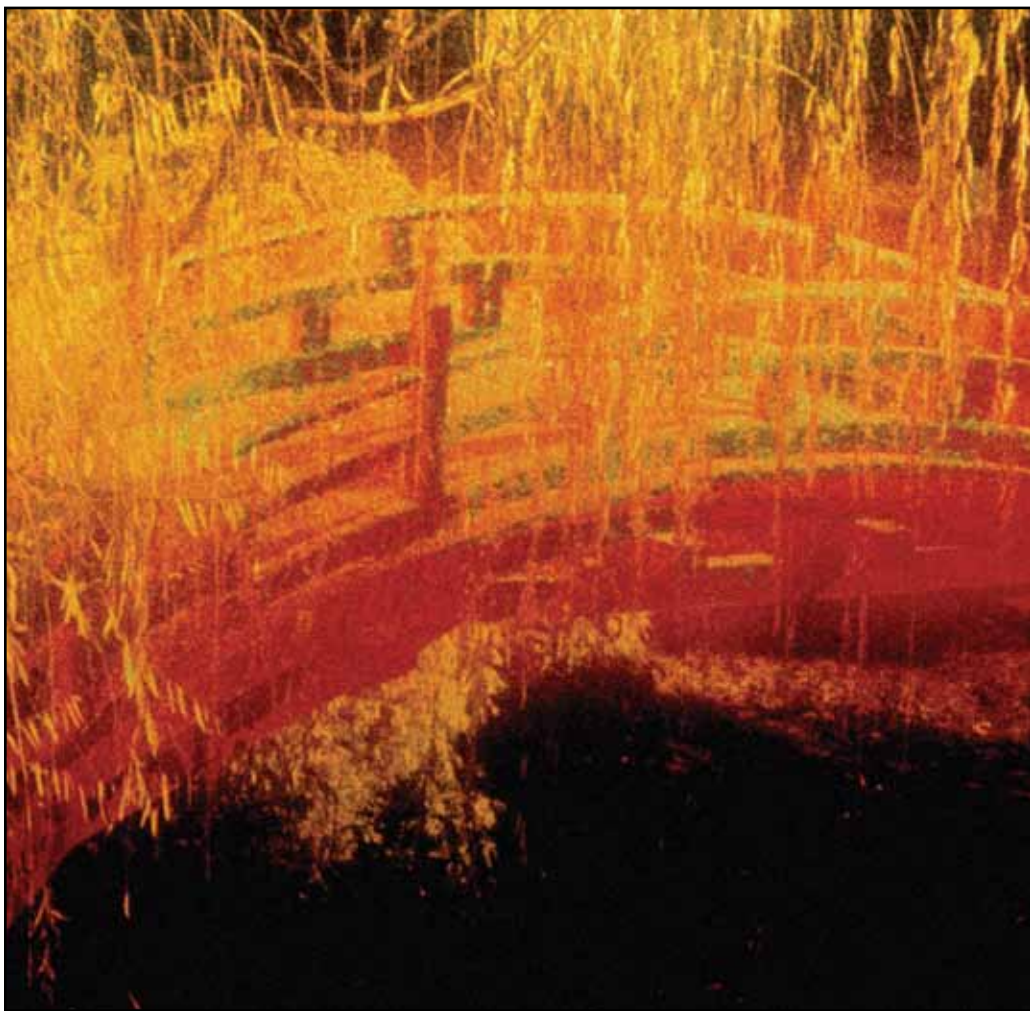
Notre Dame, Paris (1989)



Paris (1989)



Malibu, California (1995)



Los Angeles (1995)



Amsterdam (1989)



Le Lapin Agile. Paris (1989)



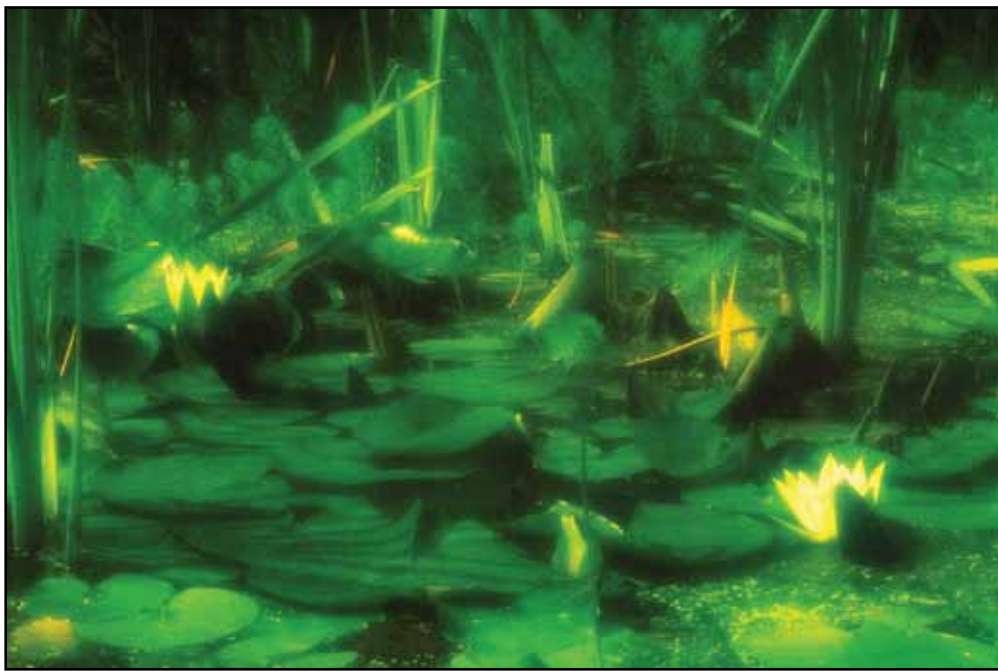
Zaca Station, California (1992)



Colorado backyard (1988)



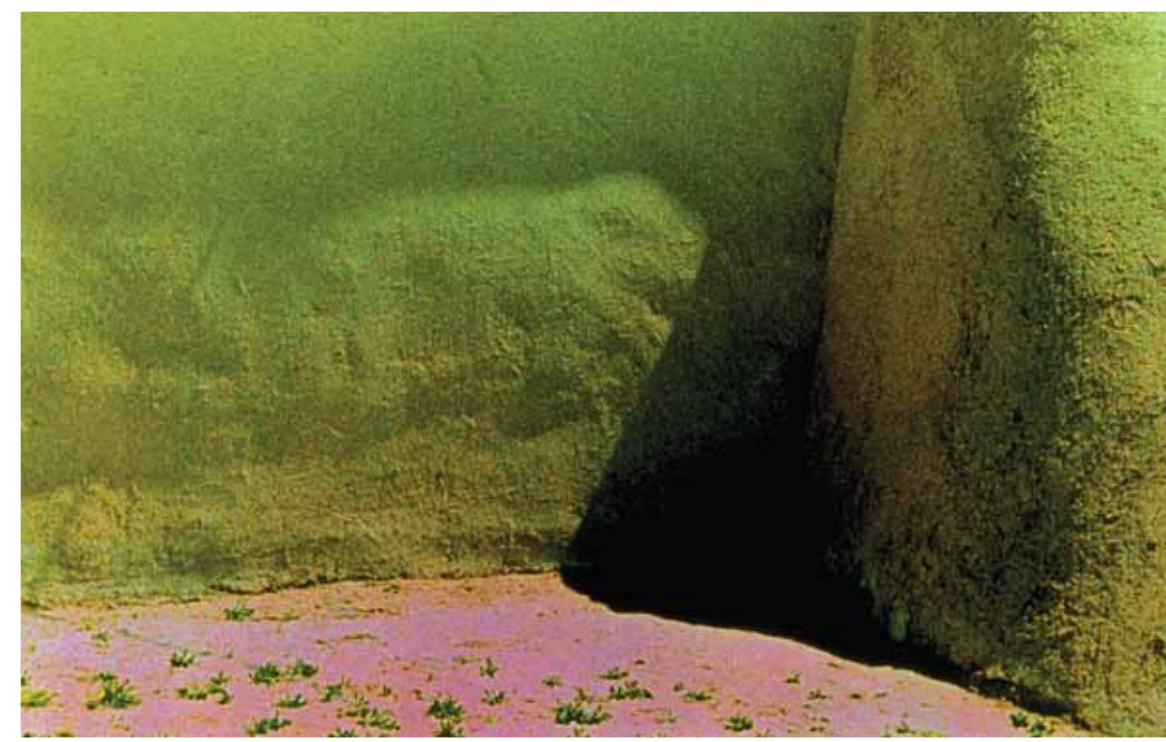
Colorado backyard (since this is actually somebody's backyard, the owner felt the need to stand by me with a shotgun in his hand - no problem here) (1988)



Monet's Garden ~ Giverny, France (1997)



Tehachapi, California (1993)



Taos, New Mexico (1990)



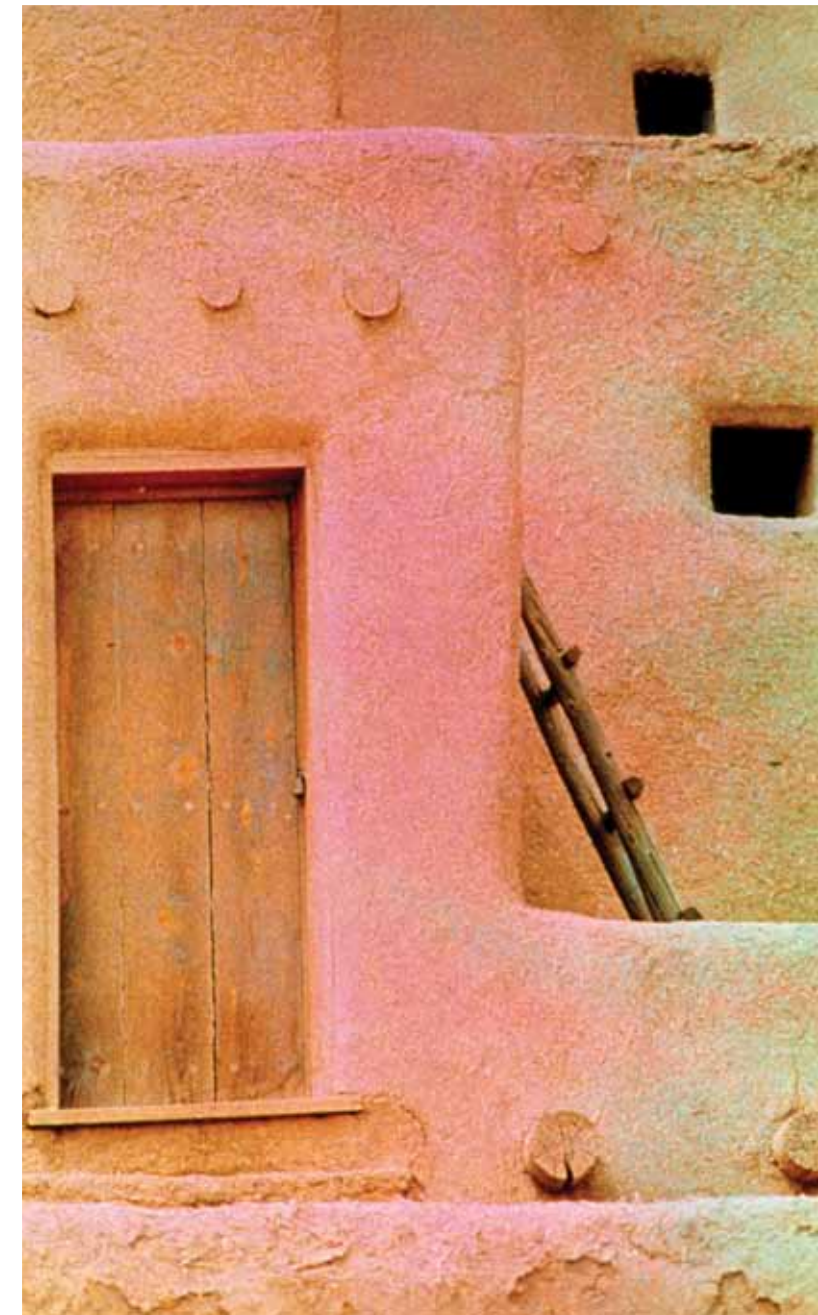
Los Angeles (1993)



Jerome, Arizona (1989)



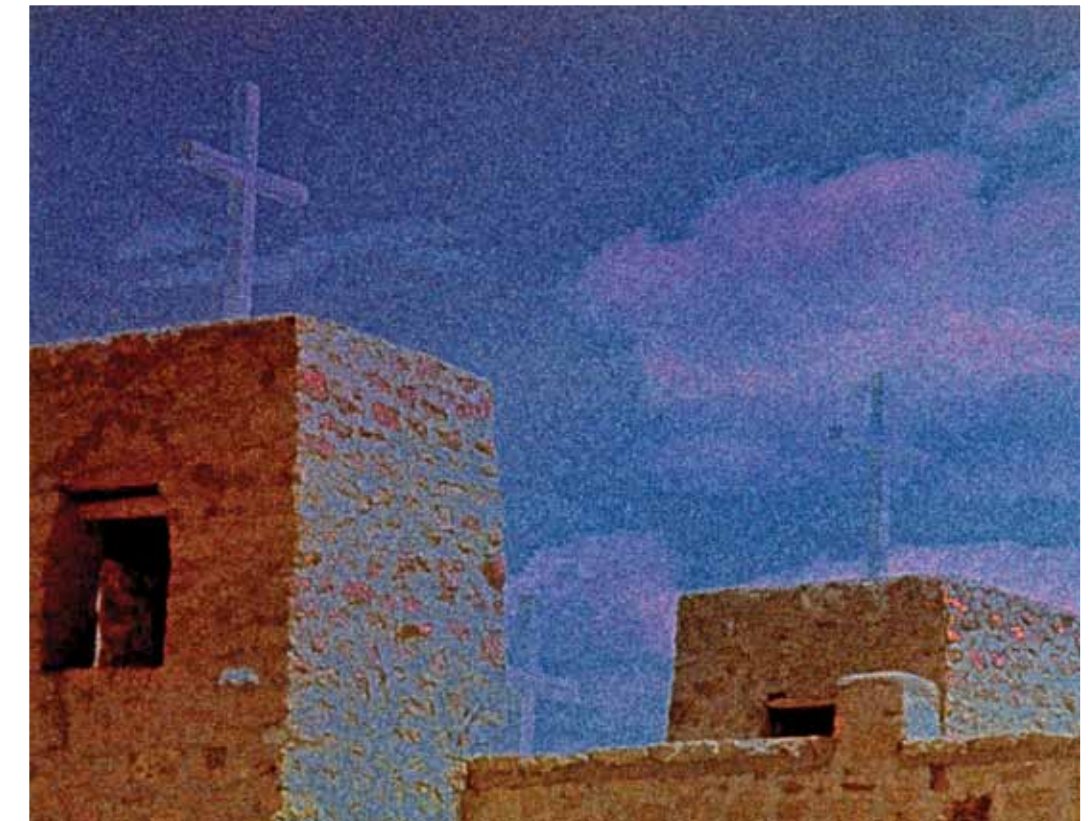
Tehachapi, California (1992)



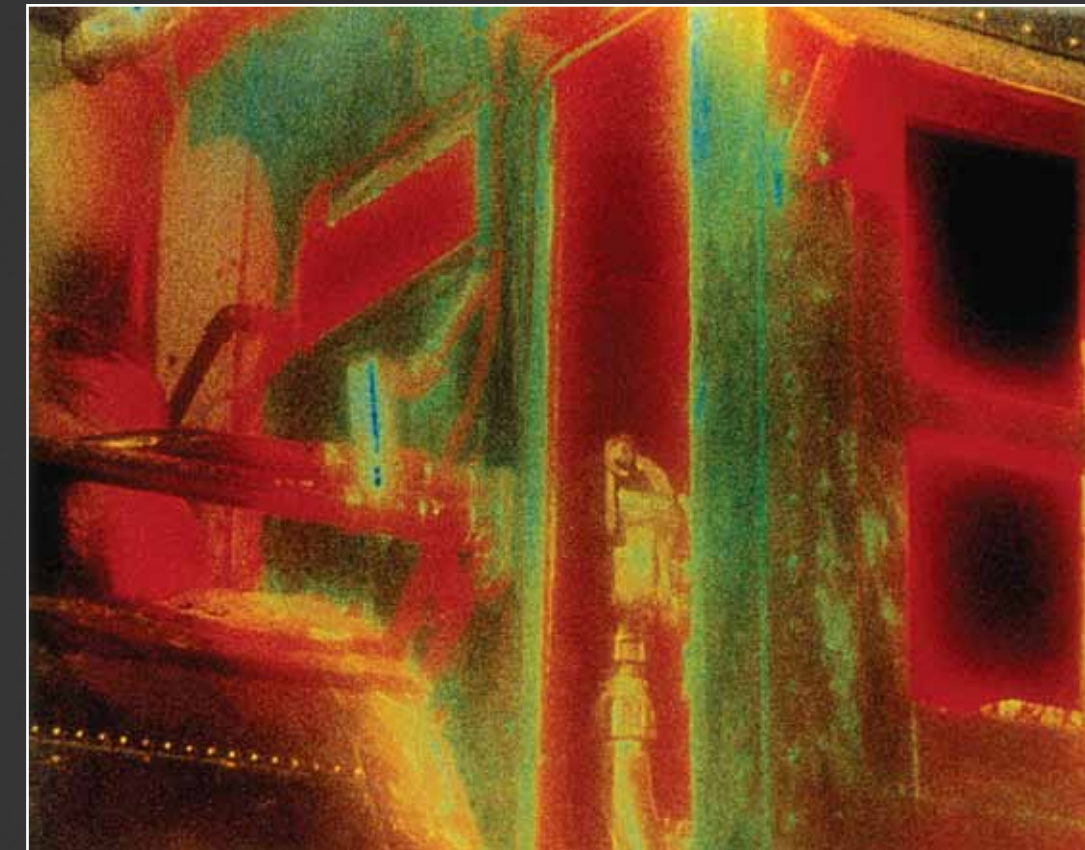
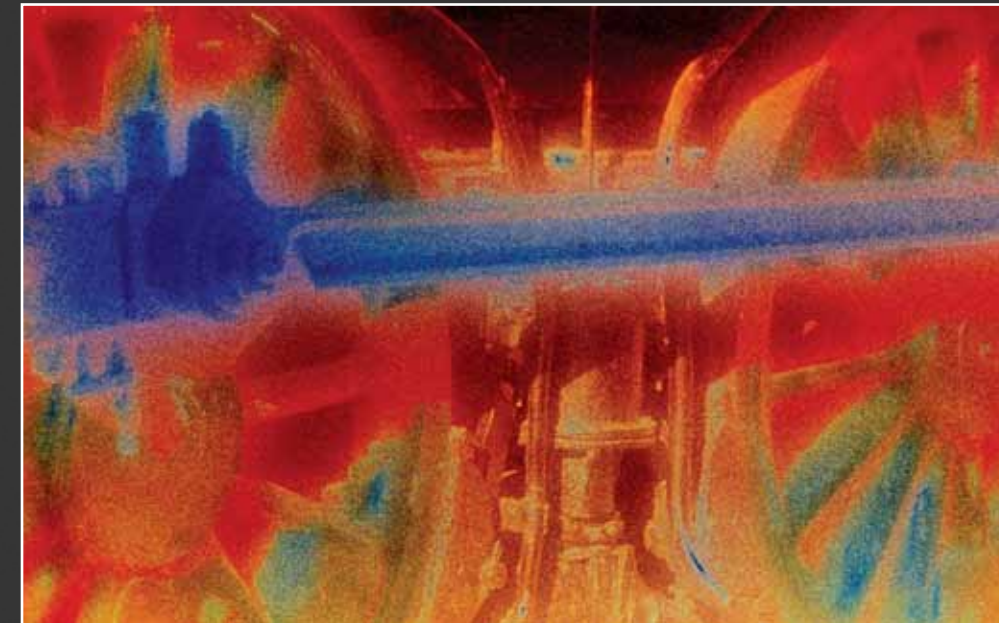
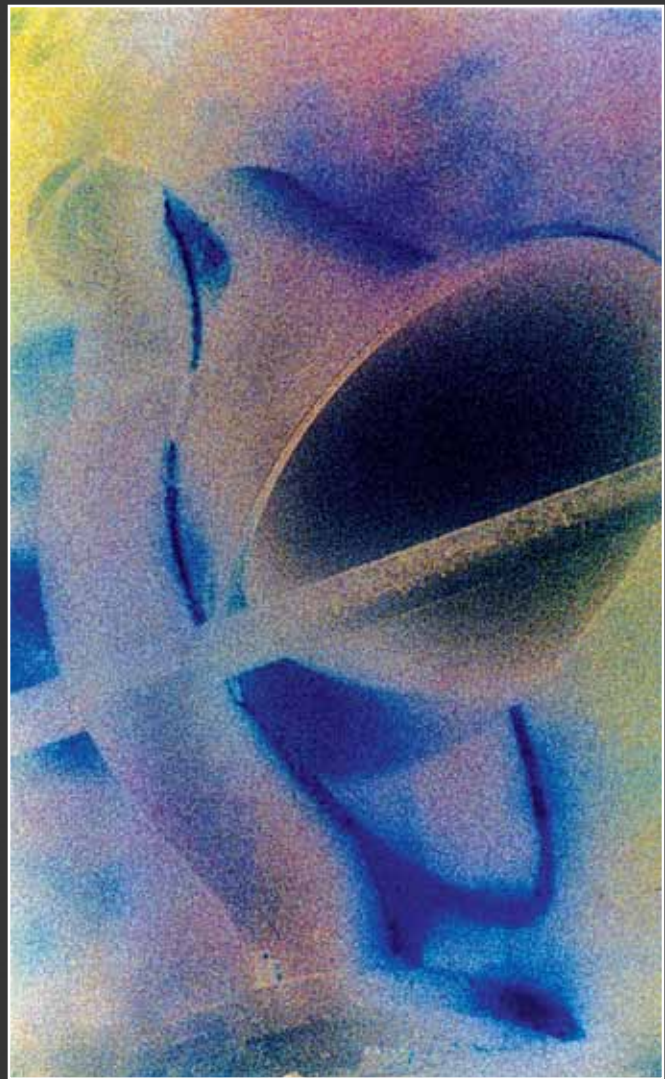
Taos, New Mexico (1990)



Scotty's Castle. Death Valley, California (1987)

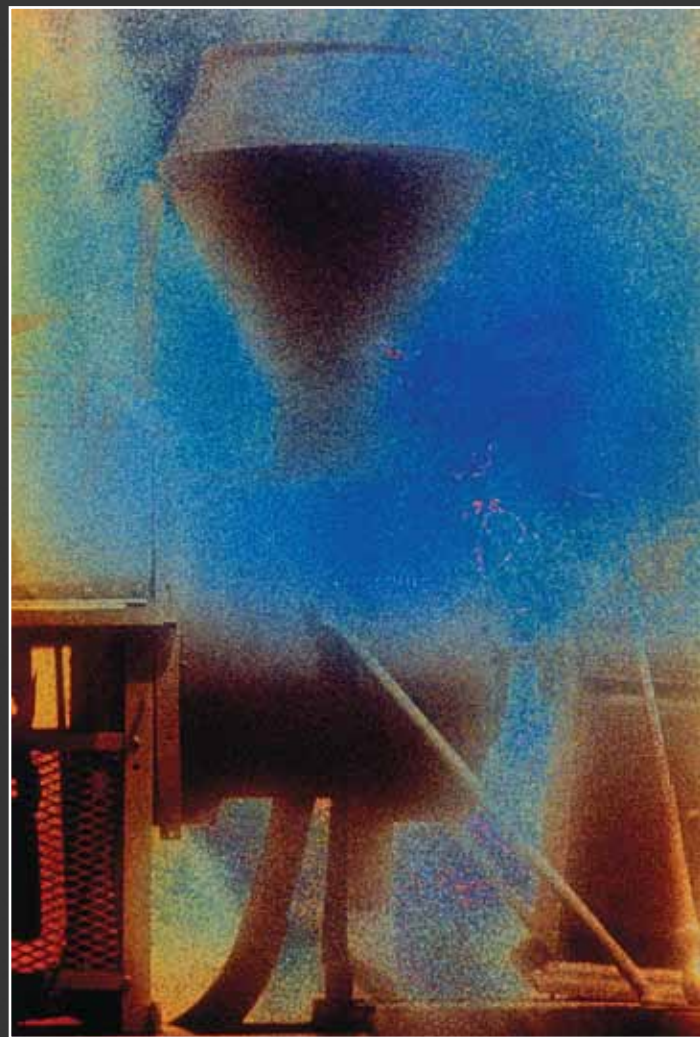
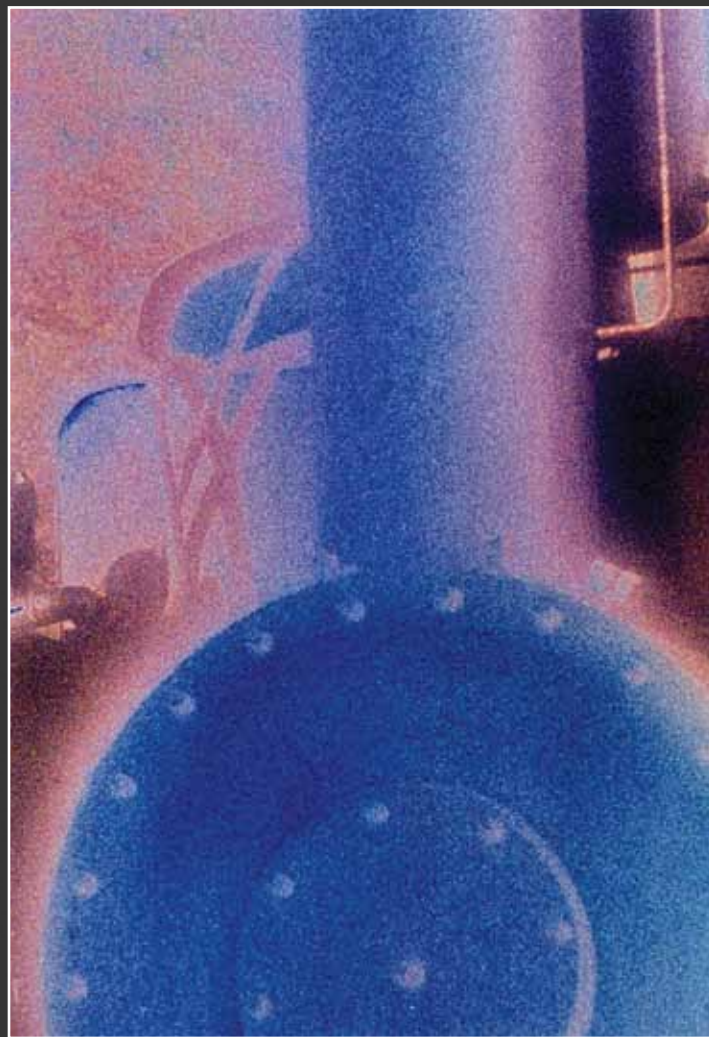


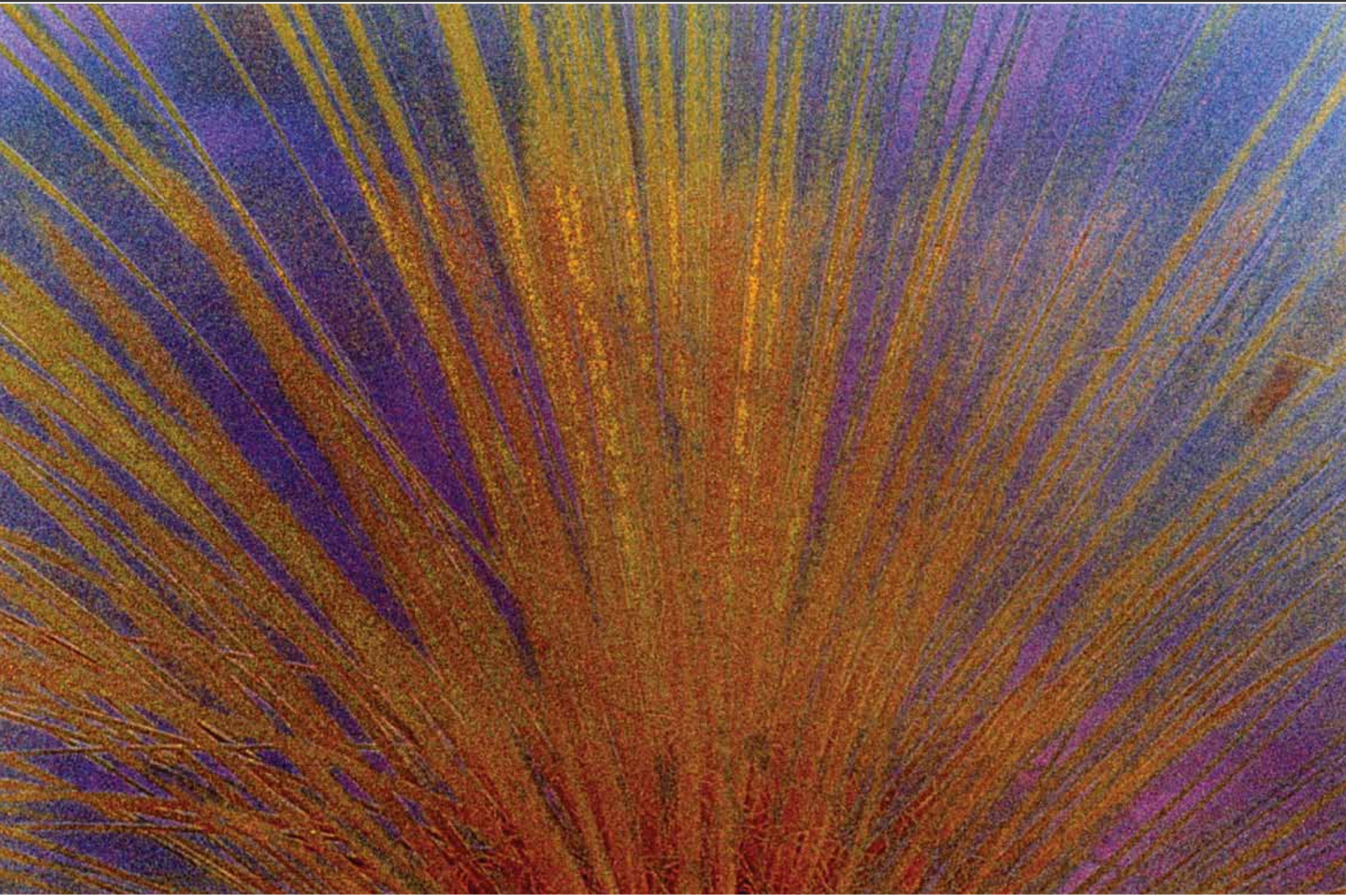
Taos, New Mexico (1990)



Travel Town. Burbank, California (1993)

Travel Town. Burbank, California (1993)





White Sands Dunes, New Mexico (1989)

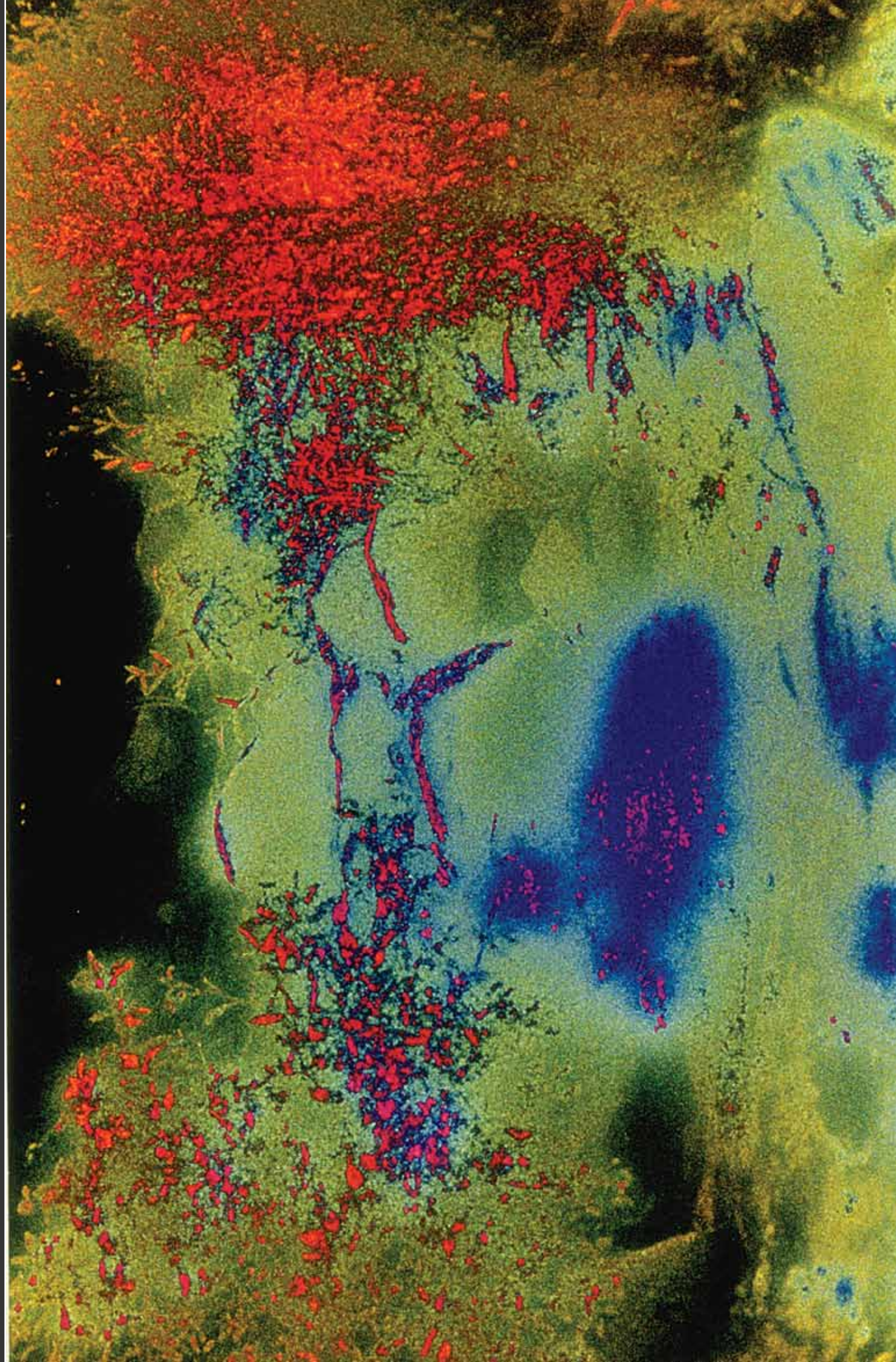


White Sands Dunes, New Mexico (1989)

Eastern Sierra, California (1989)



Eastern Sierra, California (1989)





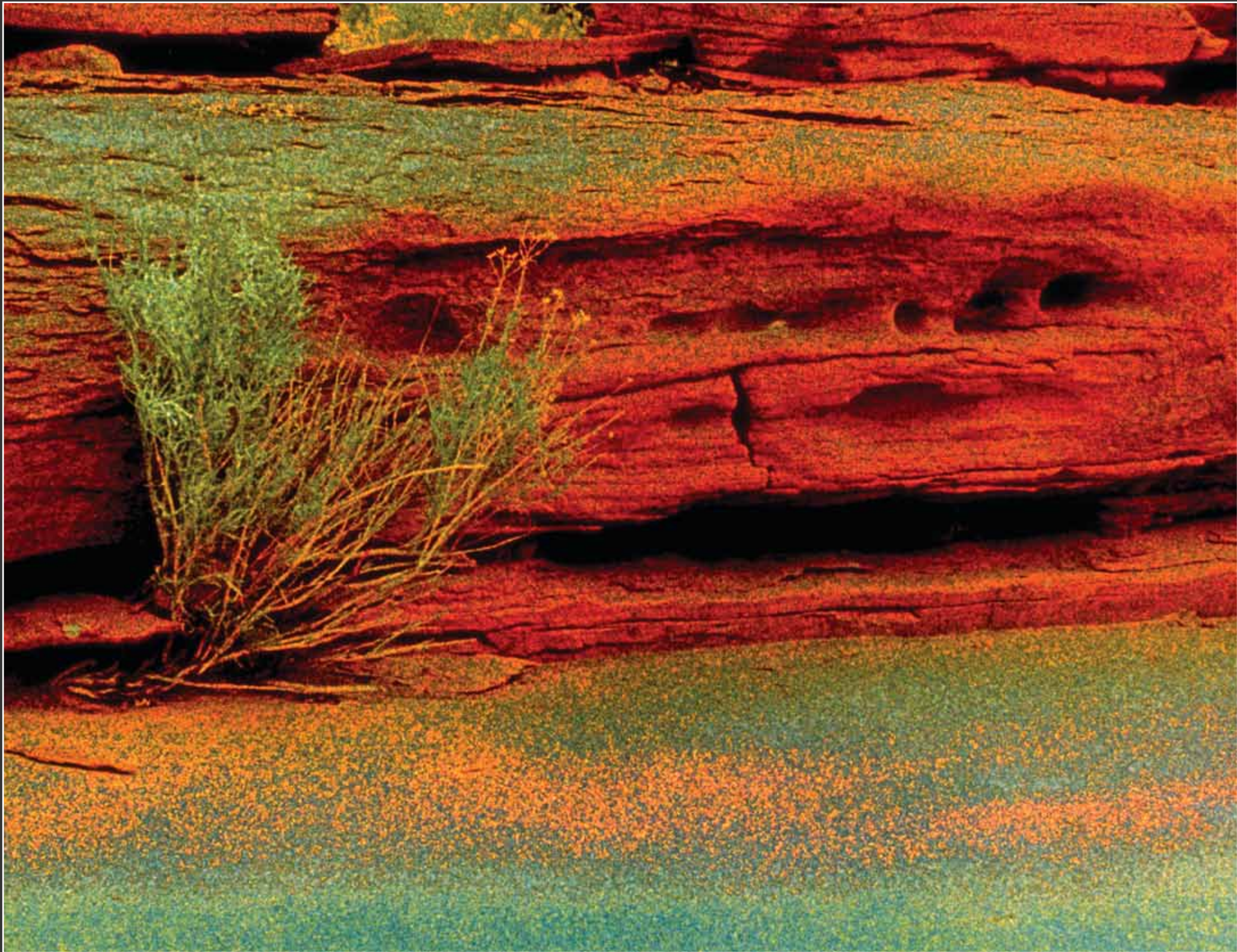
Santa Fe, New Mexico (1988)

Sedona, Arizona (1988)

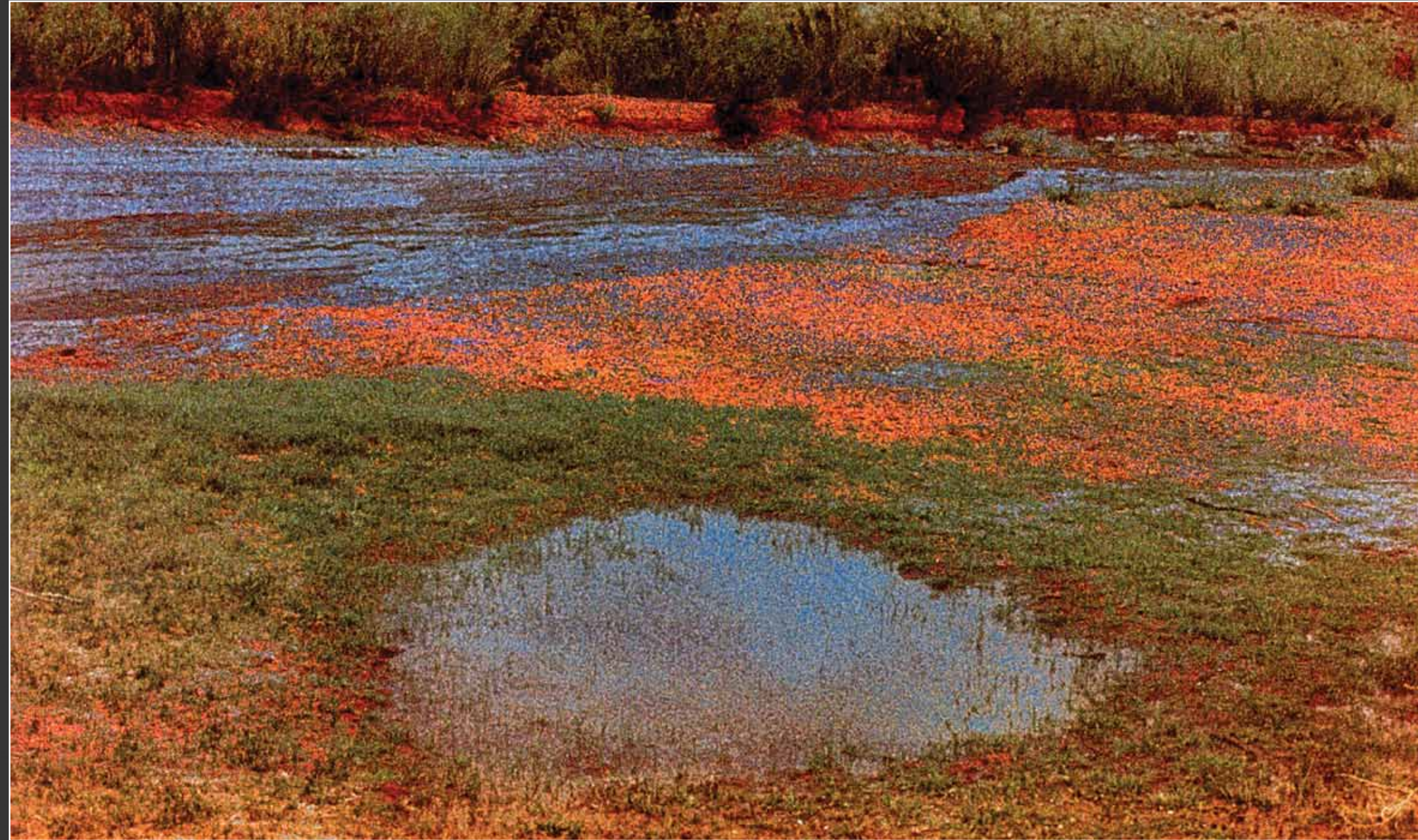


White Sand Dunes, New Mexico (1988)

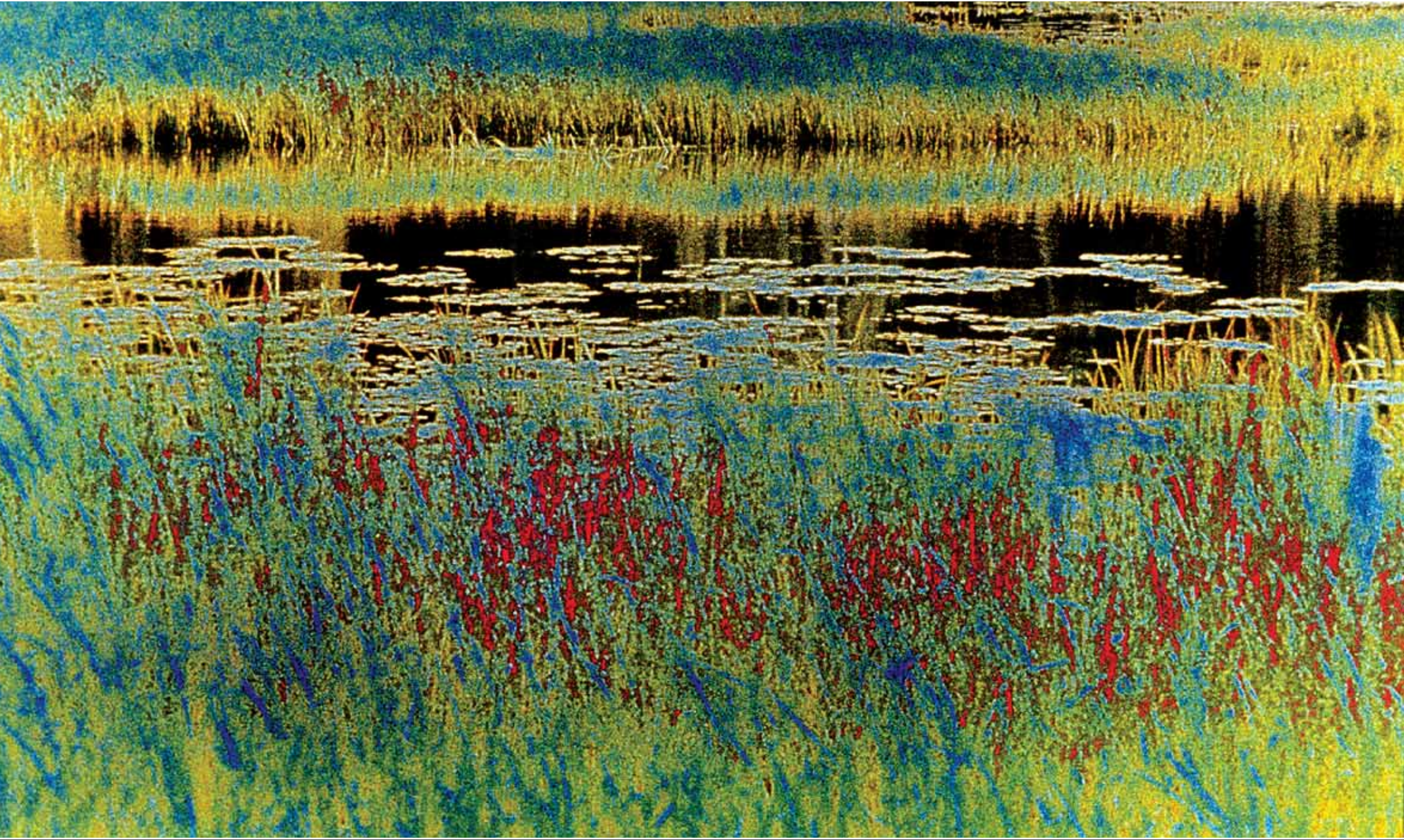




Monument Valley, Arizona (1989)

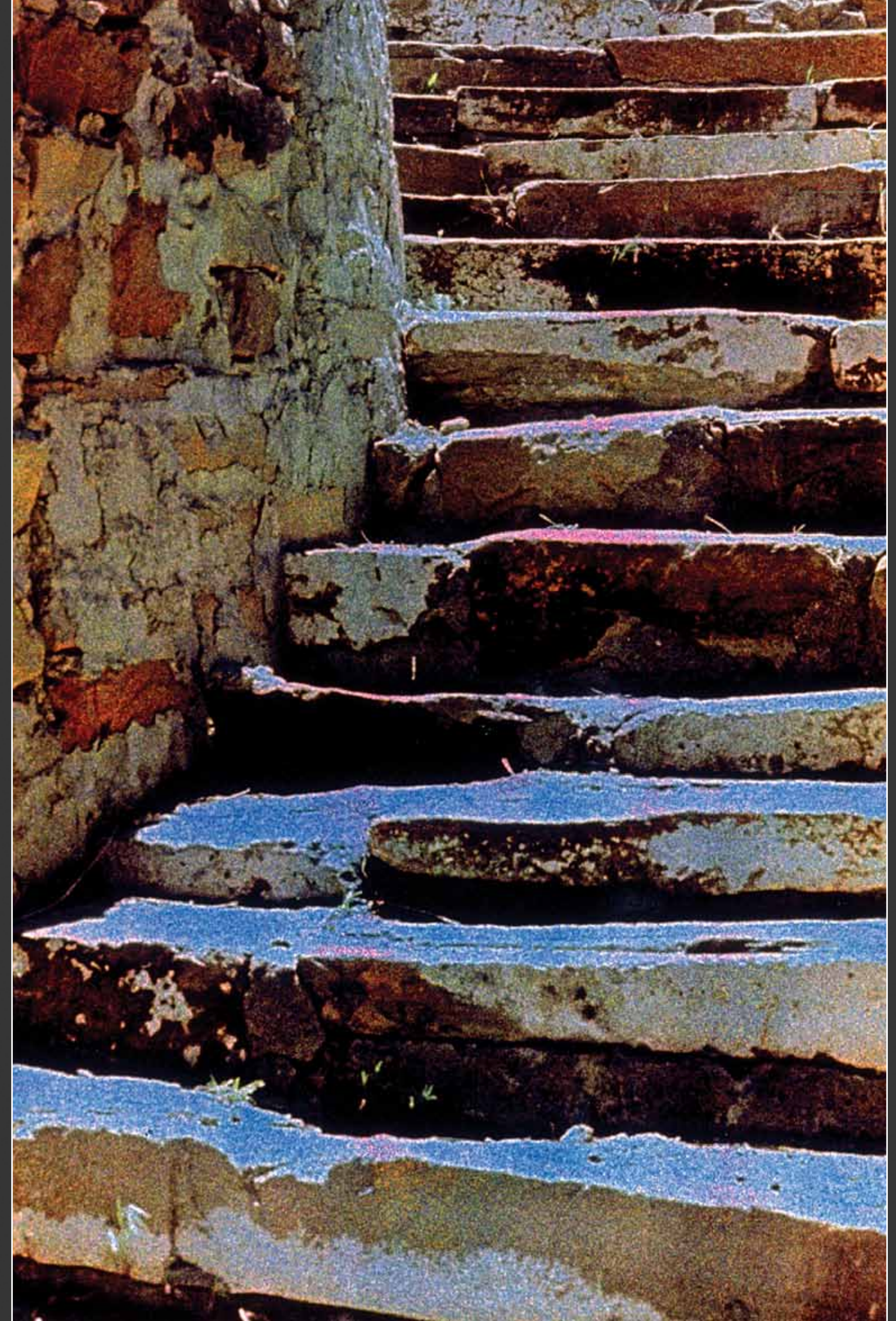


Monument Valley, Arizona (1987)



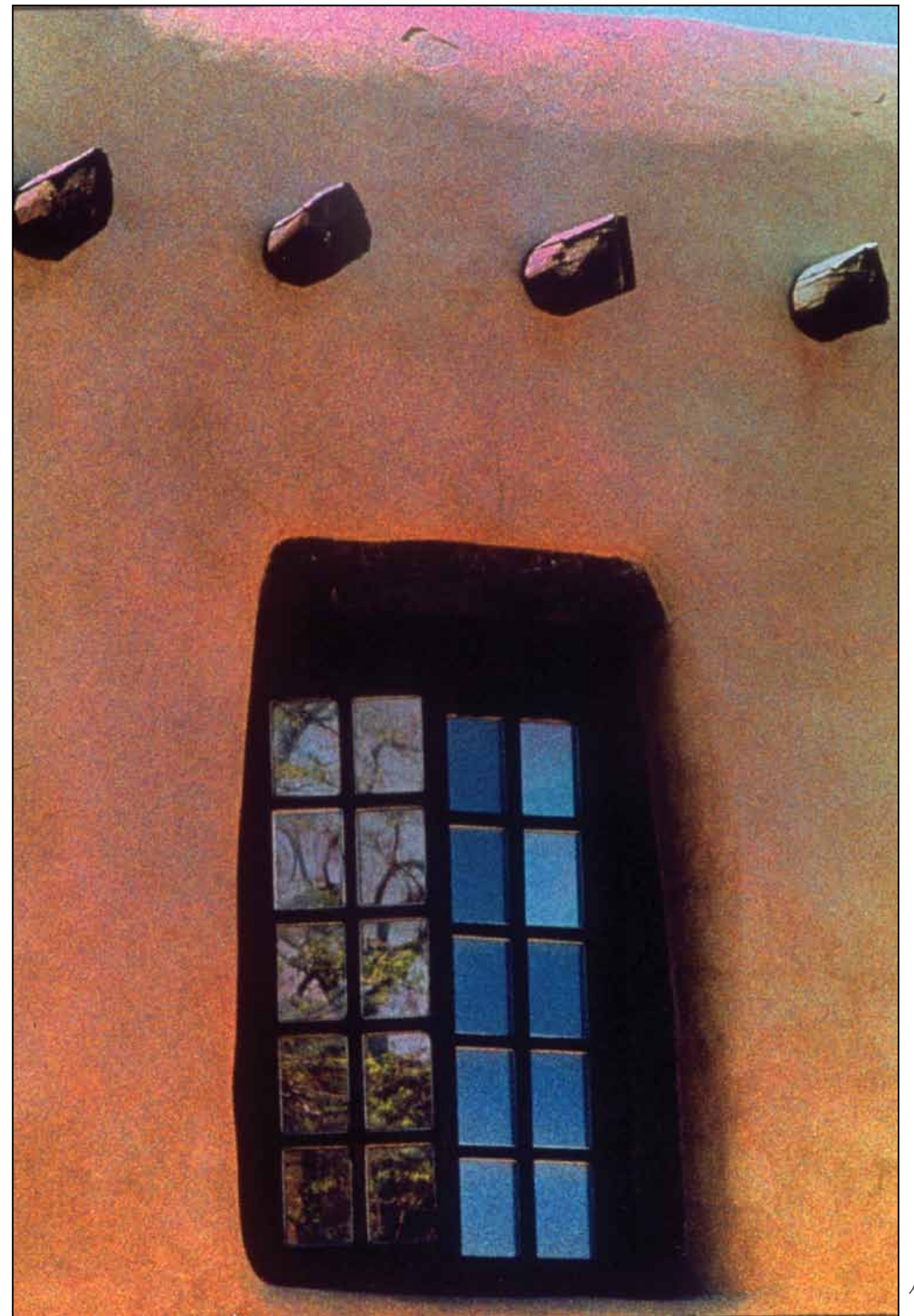
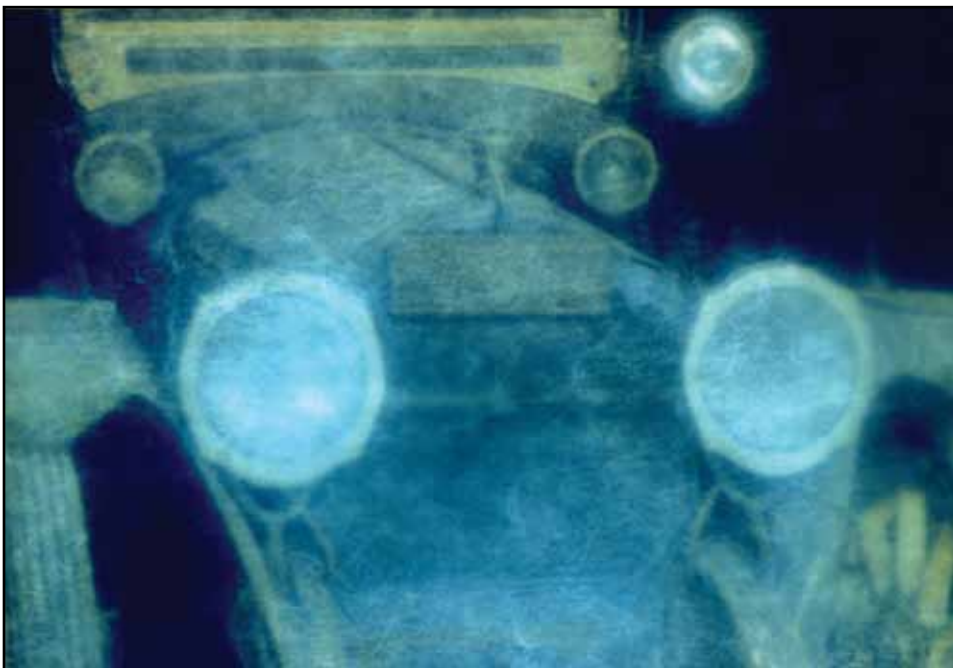
Death Valley, California (1987)

New Mexico backroads (1988)





Scotty's Castle. Death Valley, Clifornia (1990)

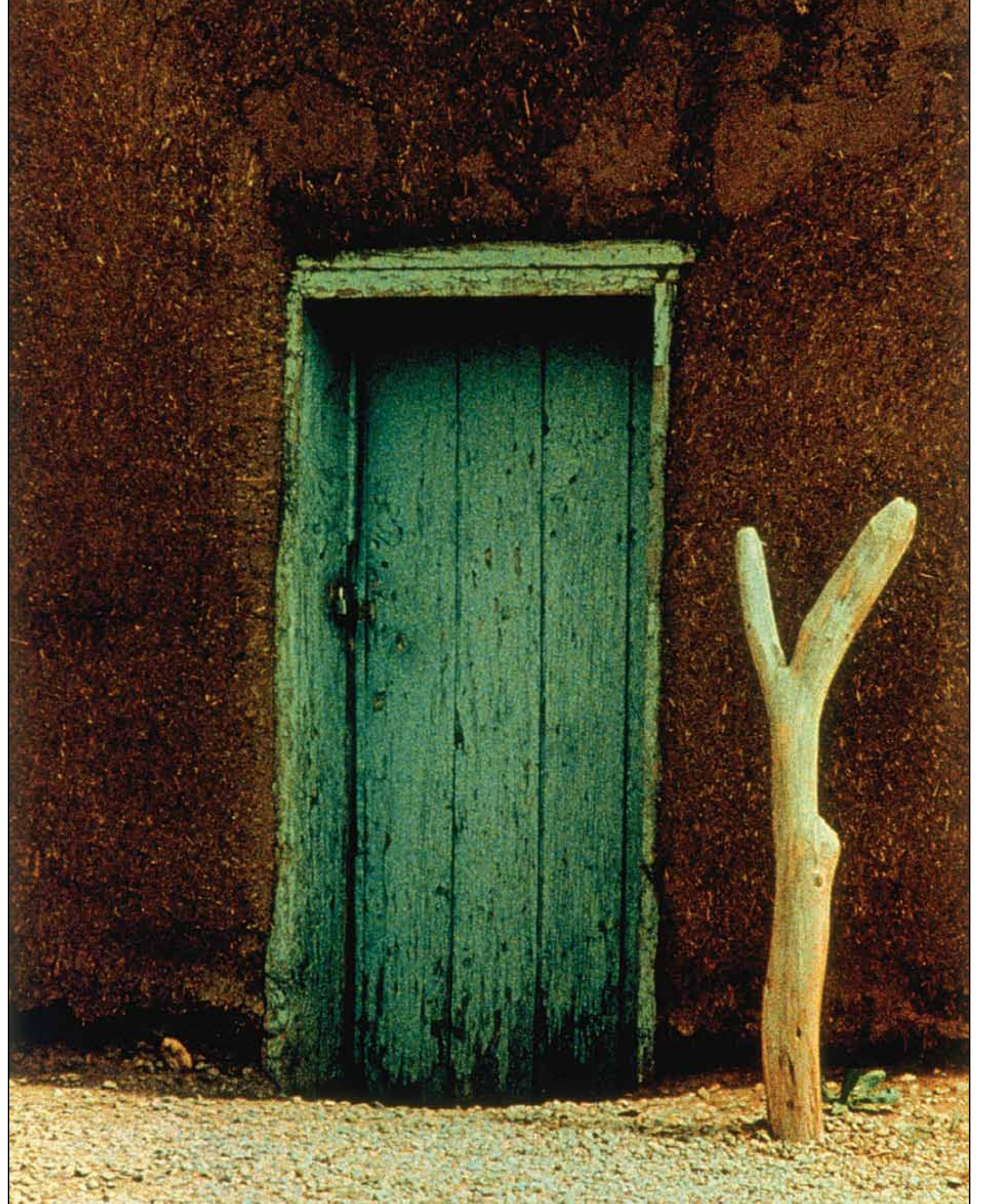


*Santa Fe
New Mexico
(1988)*



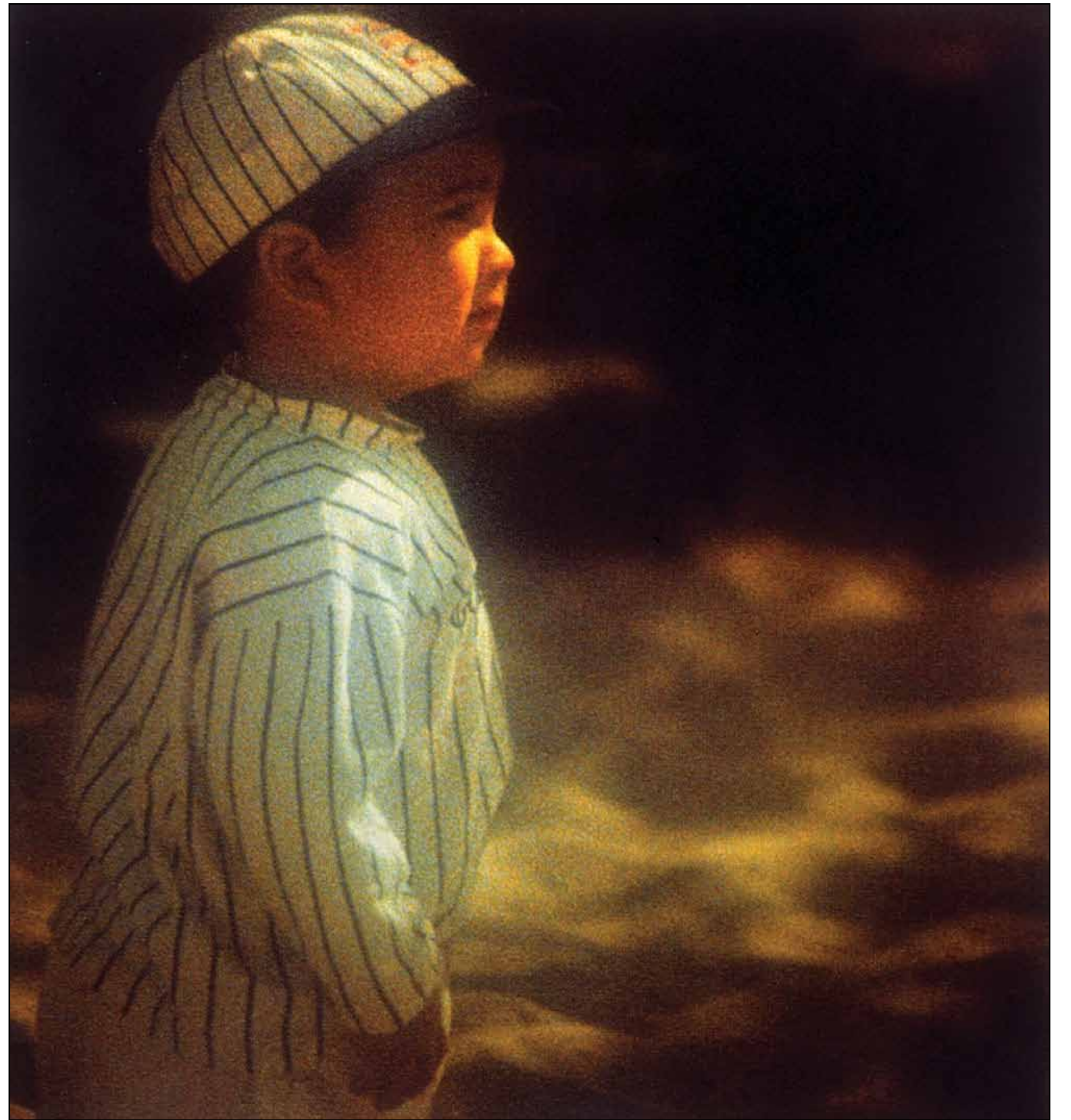
Shortie's Resting Place. Death Valley, California (1987)

Taos, New Mexico (1987)





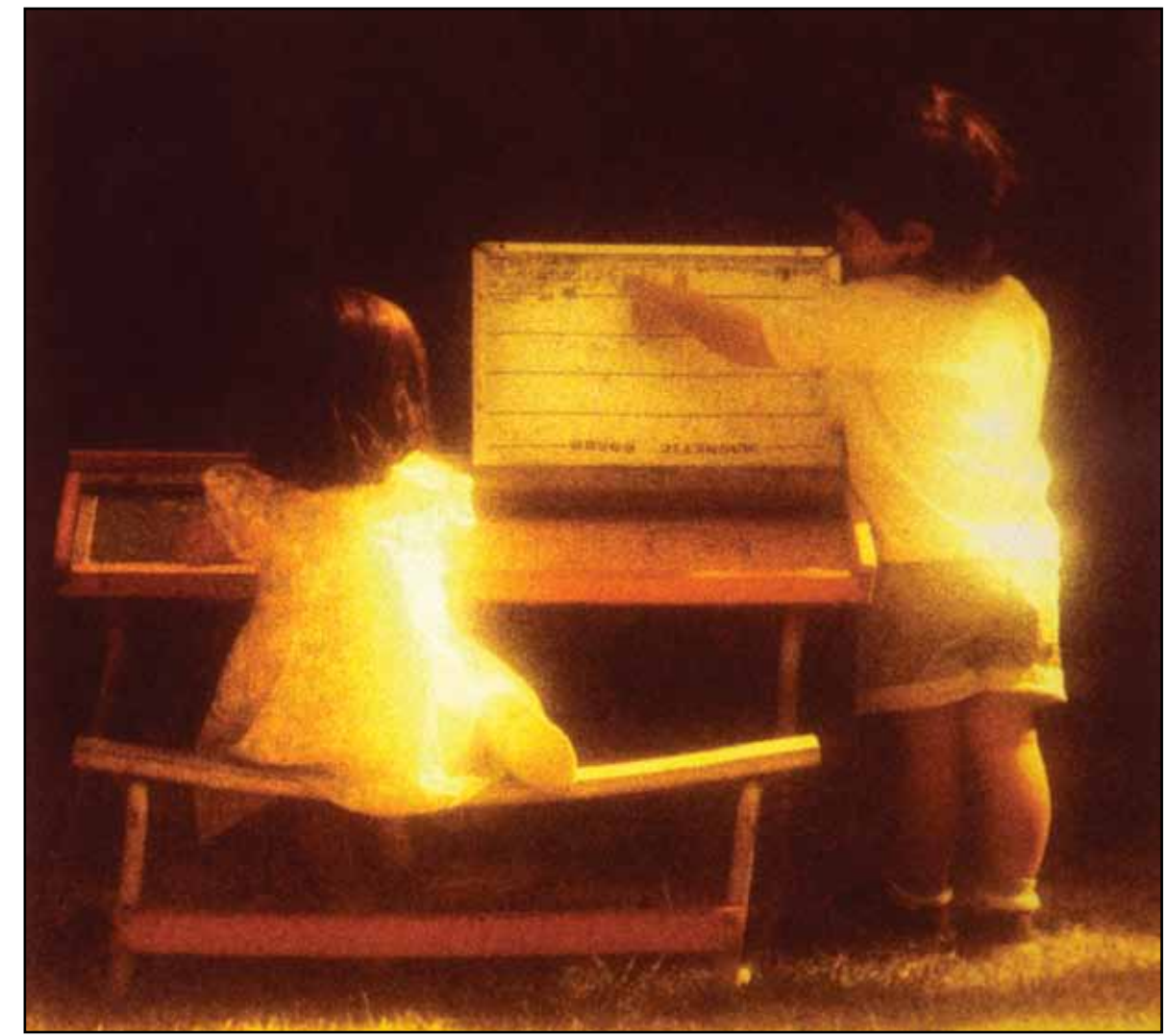
Bodie, California (1988)



Santa Monica, California (1989)



Los Angeles (1991)

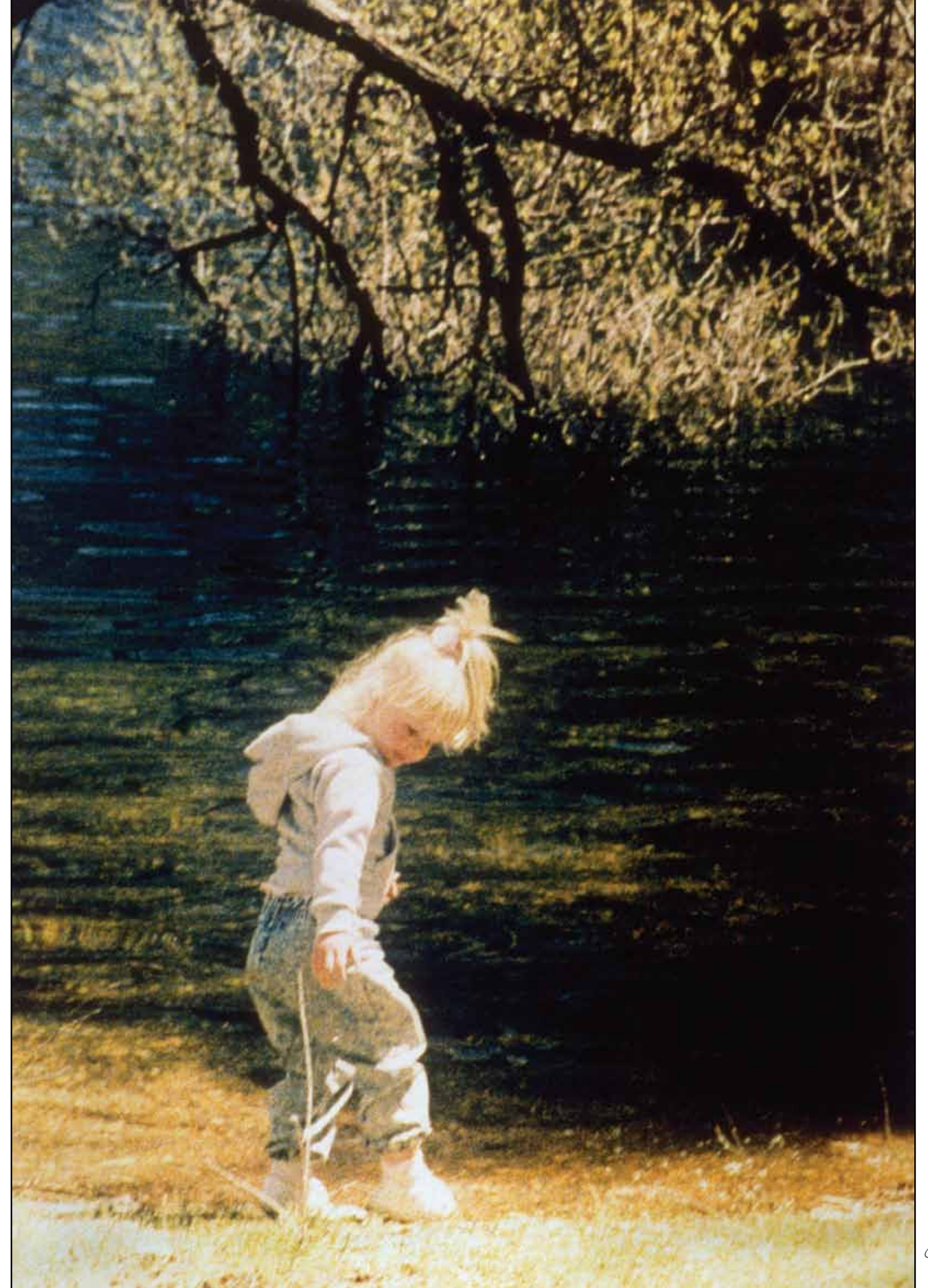


Los Angeles (1991)





Los Angeles (1991)



*Zaca Station
California (1996)*



Newbury Park, California (1991)

CAMERAS

35mm SLR: Praktica, Minolta, Canon Digital, 2¼" Bronica, 4"x5" Calumet

FILM

FujiColor 50, Kodak Ektachrome 50, Kodachrome 25 <modified acceleration process>

SPECIAL TECHNIQUES

CARS and TRAINS: For some old 50's cars I found in Death Valley I used "the rice paper sandwich technique". I laid a sheet of coarse fiber rice paper over the photographic paper, kept flat by an optical glass, and projected the negative through that sandwich.

IMPRESSIONISTIC/FAUVE: For all the good reasons, Kodachrome25 was, for many years, the favorite film of the National Geographic photographers. It's sharpness, color saturation and lack of grain were unbeatable.

The rumor was, that for this particular film, Kodak didn't use layers of photosensitive emulsion for each of the primary colors, but rather microscopic grains. So I had to wonder what will happen if I push* the 25 ASA film to 800, or even 1,600 ASA, even if Kodak was recommending not to try to push any higher than 75 ASA (what they called acceleration process). Thanks to Ron Miller, the owner of our Santa Monica studio, who gave me unlimited access to the lab on my own time, I soon found out.

Looking closer into Kodachrome's developing process, what jumped at me was that the first bath was a black and white developer. I started experimenting with different developers, different temperatures, and different "push" ratios in the black and white hand process start, followed by a C41** process. The result was pretty cool. The size of the grain would increase dramatically, sometimes even creating visual lumps. Looking close at one of these photographs one could actually see the different grains for each primary color (think Seurat, or pointillism). From a distance, the photograph would have an impressionistic feel. Later on I brought a strobe in the darkroom, triggering it a couple of times when the film was moving from the color developer tank to the bleach tank in a dip & dunk C41** machine. A posterization would take place, sometimes partial, sometimes complete. Thus, the "fauve" look. Fauve in French means "wild beast" (the after impressionism style) and to my buddies in our lab that was very true as we were never supposed to bring strobes into the darkroom.

*push: when a 25 ASA film is exposed at 100 ASA, it needs a two stops push in the developing process (by increasing the developer's time, temperature, or both); a 25 ASA exposed at 1,600 ASA would need a 6 stops push.

**C41 process: standard color negative process. Applying that to Kodachrome25, instead of a positive image (or slide), the film would end up as a strange looking color negative.

Michael Bacon

