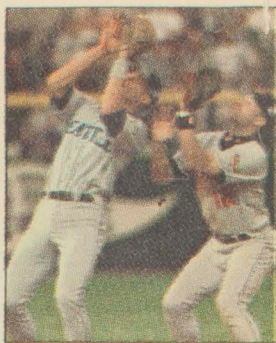


ME-TIME NIELSENS

	Network	Share
Baseball Game	NBC	13.3
	CBS	11.6
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Me Special	NBC	10.5
Baseball Pre-game	NBC	9.5
You Special	NBC	8.9
Live	ABC	8.8
	ABC	8.8
an Angel	CBS	8.7
ovement	ABC	8.4

Source: Nielsen Media Research



All-Star Game

life

TV & Radio E3

THURSDAY

Fun & Games E6



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THE FRESNO BEE • THURSDAY, JULY 16, 1998

VIDEOS

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The Pickford project



Joel Pickford, left, son of the famed watercolorist, works alongside Larry Krauter, senior photographer at Duncan Ceramics, to reproduce Rollin Pickford's photos.

MARY A. LOMMORI — THE FRESNO BEE



"Raisin Weather" is the title Rollin Pickford chose for this artwork, which was done in 1958. Pickford is known for his scenes of farm lands and natural beauty.

Watercolorist Rollin Pickford's son honors his father's artwork in a new book.

BY DAVID HALE
THE FRESNO BEE

To many people, watercolorist Rollin Pickford and Fresno are synonymous. "The thing that's wonderful, when you look at Rollin's paintings, you really do see Fresno's past," said Donald G. Larson, historian and a Pickford collector of many years. "Those of us who've spent most of our lives here, we can look back at places we grew up in; we can see where the San Joaquin Valley has been, and the small town and a way of life that are gone forever."

Fresno is a hotbed of watercolorists who have, like Pickford, successfully mined the territory for picturesque scenes of farm lands, architectural landmarks and natural beauty.

But none has won as many honors, attracted so many collectors or approached the durability of Pickford. At 86, after 60 years as a painter, he continues to turn out 300 to 400 works each year, mainly of the landscape around Fresno and his part-time home in Pacific Grove.

"Who else is the premier watercolorist in the Valley?" asked veteran watercolorist Ara "Corky" Normant in a rhetorical reference to Pickford. "He's done it all."

Well, not just yet.

Come September, there will be a career-capping book, "California Light: The Paintings of Rollin Pickford," a retrospective at the Fresno Art Museum and, soon thereafter, a video about the artist's career.

As a cumulative celebration known as "The Rollin Pickford Retrospective Project," the tribute is distinct in more ways than one.

The book alone, published under the aegis of The Press at California State University, Fresno, represents a remarkable example of community cooperation.

Everybody connected with the project concedes that it never would have happened without the driving force of Joel Pickford, Rollin's son.

For more than three years, he has lived with the undertaking, sandwiching his own career as a free-lance photographer, writer and filmmaker between his efforts as fund-raiser-curator-editor-historian-art director-co-author (with Mark Arax, Los Angeles Times reporter) of The Pickford Project.

The mission has inspired extensive research into his family genealogy, study in the history of Please see **Pickford**, Page E2

New 'Lethal Weapon' features a Fresno fighter

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and kicks.

"He came right at
me, fast," Quan says.
"It was a great little
sparring match that we

Written straight from the heart

Juan Felipe Herrera is a simple man. One who likes to take walks and listen to the birds and examine leaves. One who likes the soil and the ocean. One who loves the beauty of life's rhythms. One whose passion is to translate that which is beautifully simple and simply beautiful into words.

"Laughing Out Loud, I Fly"



KATHY BARRERICH

"Now I write what is inside of me. I got out of the herd," he said. "My challenge now is to be honest, genuine. The only message I have is personal. Whether I am writing about the sun or ladybugs or corn or parrots, there is intimacy. This is what I am thinking, feeling. This is me. I am accepting myself. Who I am culturally, physically, linguisti-

Pickford: Book will honor Fresno watercolorist

Continued from Page E1
watercolors and, most time-consuming of all, visiting hundreds of collectors and spending weeks digging through a long-undisturbed horde in his father's former downtown Fresno studio. He estimates he has reviewed 10,000 artworks, searching for 150 of Pickford's best to illustrate "California Light."

"I'd do it all over again," Pickford said. "I started with just an idea; I've had a wonderful education and a lot of good fortune. I was left with a greater respect for my father's remarkable mastery of color."

"With the simplest tools — just a sable brush, pigment-sized paper and water — he reproduced the colors of the world with an accuracy and expressive finesse that's greater than all the elaborate technology that is going into this book."

Still, technology is one of the most exciting aspects of the Pickford Project, to its creator and to the principals involved in the production.

In his effort to produce "California Light" with a limited budget, the younger Pickford was aided by cash contributions from scores of individuals and businesses.

He also sought and won the collaboration "at substantially less than actual cost" of various experts around town. They include graphic artist Michael Parola, who designed the book; Dumont Printing and its Chief Executive Officer Larry Early (the company will produce the book's first edition of 3,000 next month); Duncan Enterprises, where Pickford's paintings were reproduced with real-life fidelity

on high-tech digital equipment; and Dr. Luis F. Costa, dean of the School of Arts and Humanities at California State University, Fresno, who lent advice and key financial support.

Somewhere in the maze of financially strapped schools at Fresno State, Costa managed to draw \$50,000, reviving the long-inactive Press just to sponsor the publication of "California Light."

"Practically all the worthwhile projects have died off because of budget cuts," Costa said. "But this [the Pickford book] just sounded too good to pass up. Here is a wonderful local artist who has kind of provided for us a legacy of what the Valley was and what it's become and done in a wonderful style."

Besides the honor for Pickford, patriarch of Fresno painters, what appeals most to Costa about the project is the opportunity to publish a book that sets a new standard, technically speaking, for fine-art books.

"It's a risk, but I think one worth taking, and it's something the university should get involved with."

As Joel Pickford explained, "This book brings old and new color techniques together. It involves one of the oldest color technologies — water-based paint — with two of the newest — digital photography and Hexachrome printing."

When Pickford embarked on the book's production, his artistic goal was to represent the myriad colors of his father's works as near as possible to those of the original paintings.

"Conventional reproduction," Pickford said, "usually starts with photographic transparencies which are scanned, separated and printed in just four colors — cyan, magenta, yellow and black. That spectrum is relatively limited, and whatever you achieve is always a compromise."

Digital imaging offers the promise of superior color fidelity. The hitch is the equipment; it's very expensive, and — or so Pickford believed — unavailable where cost is the object.

The solution proved to be near at hand. Pickford heard, accidentally in a stranger's chance remark, about Duncan Enterprise. The company, which produces a vast array of graphic designs and other material for in-house clients, switched two years ago from film reproduction to a digital system.

In digital imaging, a special camera transfers the image to a computer for reproduction.

"There's no magic to digital; it's just more efficient," said senior photographer Larry Krauter, whose staff shot all the "California Light" paintings on a volunteer basis. "It makes for better color, speeds the process and reduces costs. For the Pickford Project, the real creativity came from his father who did the painting."

The printing process seemed to guarantee further aggravation to Pickford's perfectionist ideals. The standard four-plate equipment just isn't up to capturing all the gradations of fine-art paintings, watercolor or otherwise.

Pickford, thinking of having the book printed in Asia, approached Early of Dumont Printing.

"When Joel told me he was thinking about taking the print job elsewhere, I said, 'Wait just a minute,' recalled Early, whose firm has produced catalogs for the Fresno Art Museum and the

"Parties For the Parkway" books for the San Joaquin River Parkway Trust. "Rollin Pickford is a treasure for this Valley, someone I've always admired and respected. I said we can do it here, and do it a bit better."

Happily, for Pickford's desires, Dumont's equipment includes Hexachrome, a new color-separation process that adds orange and green to the standard four colors. Still, there remained one defect in Hexachrome's duplication of the Pickford palette.

Dan Brannick, Dumont's color-separation expert, couldn't bring off the particular shade of green that Pickford depicted in citrus trees and Monterey pines.

"It took a month of trial and error," Pickford said, "but they finally got what we wanted: They can generate colors with a richness and accuracy that surpasses anything I've ever seen in offset printing."

"Printing it ['California Light'] will probably add up to

several hundred hours of work," Early said. "The press run will probably take seven days and nights."

"Even though the Press [Fresno State] has put \$50,000 into the cost, it's going to cost us a lot more. But it's worth it, just in terms of rallying the community around the painter, by showcasing his work. What he's done is wonderful. After all, we want this to be an art book, not just a book on art."

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Peter Bergman, The Advocate Newspaper, MA, 3/12/97, page 3

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MADERA
Tues., July 21st
7:00 PM-10:15PM
MUNICIPAL GOLF COURSE CLUB HOUSE
23200 Avenue 17
(Hwy. 99, exit Ave. 17; 1 mi. W.)

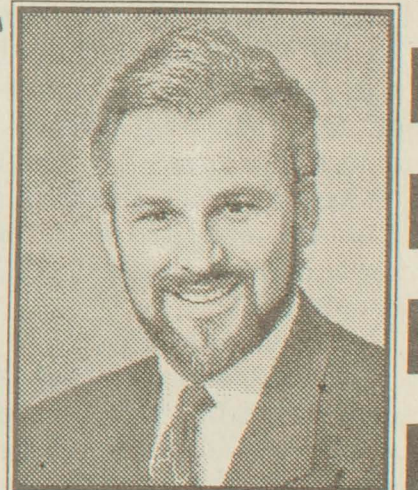
SELMA
Wed., July 22nd
7:00 PM-10:15PM
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