

# RANGEFINDER

The Missouri Photo Workshop | September 23, 2015 | Volume 67, Issue 4



TIM HETHERINGTON, A BRITISH PHOTOJOURNALIST WHO WAS KILLED IN LIBYA IN 2011, FILMED THE AARD-WINNING DOCUMENTARY "RESTREPO."



Chlorissa Stortz, 22, relaxes in her trailer as her sister Miranda Stortz, 19, plucks her eyebrows. Behind, cousin Marissa Rigsby, 14, plays with Chlorissa's 16th month old child, Connor. She is three months pregnant with her second child. PHOTO BY LOREN ELLIOTT

# Duane Dailey's daily discourse: Those in the know see more in photos

Every photo you shoot contains nouns and verbs you may not recognize, or see. Readers (and your faculty) see more than you do in your photos.

You are gathering data. You have a hypothesis about what your story will be. Your data (photos) will confirm your speculation. Or, just as likely new facts present you with a new hypothesis.

Stay open minded to the latter. Sometimes you hold your hypothesis so strongly that you cherry pick moments to support your idea. That's not documentary work but advocacy.

This week, I overheard photographers pitching stories speak as if their hypothesis was fact. Be wary of locking onto an idea. Remain open minded. See what you are seeing.

You show more truth with your camera than you think.

When we show your photos on Saturday, many viewers will bring their backstories to the photos they see. Outsiders won't see that. Be aware of how powerful your photos are in storytelling.

Of course, some viewers won't accept what they see in photos. At every show some visitor will say: "You didn't make that photo in our town!" They can't see the water they swim in.

Photos are tricky that way. As an agricultural photojournalist, I try to show farmers new practices taught by MU Extension.

The photo of the farmer weighing a calf tells a lot. There are many nouns and verbs, even adjectives, shown.

To manage a cow herd a scientific farmer gathers data.



PHOTO, ABOVE, BY TANZI PROPST  
PHOTO, BELOW, BY ANDREW NELLES

MU beef specialists hope every farmer weighs calves at birth. This farmer (not a typical farmer I hypothesize) uses a bathroom scale, not a calf scale. This farmer thinks outside the box. I like that!



The calf weighs less than many. That indicates use of a "calving-ease" sire. Sires that create 110-pound calves kill cows at birth.

There's more. The cow allows him to pick up her calf. That indicates a docile gene or two in her genome. Breeders select for that.

Adjective time: The cow is red, not black. That indicates heat tolerance, which is good in southern states. Black coats keep cows warmer in northern winters.

The cow wears ear tags. That allows data collection on this birth and more. I hypothesize this farmer uses computerized records. Computers process digits, not adjectives. The calf gets an ear tag and becomes a digit in management-making records.

There are more stories from the seedless green grass, and even the weeds, in the photo.

To any photographer working on a farm story, I offer help with words when writing captions and copy block.

I hypothesize that city-born photographers will not see what they are seeing on the farm. Words come out wrong.

Farmers are amused, or more often pissed off, by how city journalists report what they do.

Accurate fact gathering, note taking, applies to all subjects not just farming. A hazard of photojournalism is jumping to conclusions based on limited data. Become a fact checker.

The same applies beyond farming

Social workers bring fresh eyes to the nouns and verbs shown in many workshop photos.

# Up in the Air: Perryville from on high

Story by JESSI DODGE

Being prepared to shoot the most random subjects at any moment remains an unspoken rule for every photographer. Every year, the Missouri Photo Workshop aims to see the community with a new perspective by utilizing aerial photography.

A quick phone call between Mayor Ken Baer and local helicopter pilot Tim Buchheit enabled a super high angle possible for crew photographer Tanzi Propst and multimedia crew member Derek Poore Tuesday afternoon.

Originally meeting early in the day, the group delayed take off until late afternoon in hope of having better light



— more directional and more pleasing aesthetically. “We knew that if we went when the sun was setting or starting to set, we could get more warmth and better lighting,” reflected photographer Tanzi

Missouri.

“You feel like you are floating. Everything looks so tiny. You feel like the world is just like this small little play toy.”

Propst. The Robinson 44 helicopter began its nearly two-and-a-half hour trip cruising above Perryville, and ultimately ventured out along the county perimeter and Mississippi river.

Our photographer and multimedia duo joined Buchheit, both a pilot and local business owner, in experiencing what he describes as “God’s country.” Propst compared the experience to a dream, a dream that at times made her feel as if they were no longer even in



Workshop photographer Tanzi Propst and workshop videographer Derek Poore “selfie” it during their helicopter flight late Tuesday afternoon. Above, a scene of downtown Perryville was just one of the dozens of images made.

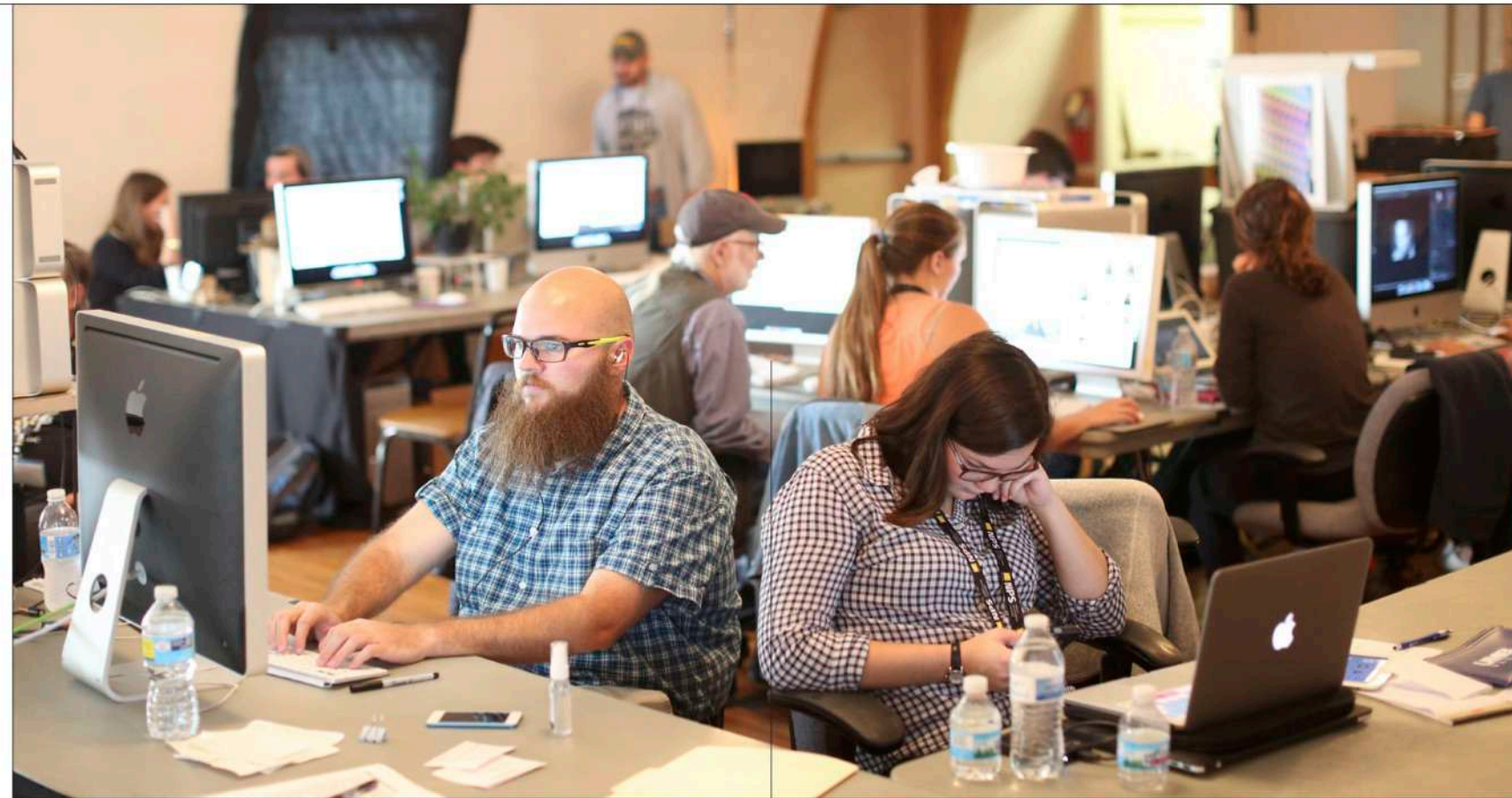
PHOTOS BY TANZI PROPST

# B&W to RGB

By MICHAEL CALI

Since 1949, the Missouri Photo Workshop has been challenging photographers to create meaningful photo stories in one week in one of Missouri's small towns. Working diligently in the background is a small army organizing, toning and printing images as well as documenting the workshop itself. From elaborate mobile darkrooms where crew members spent hours in the dark to the complex system of iMacs, servers and laser photo printers connected by hundreds of feet of cables, the crew keeps the workshop afloat and running smoothly.

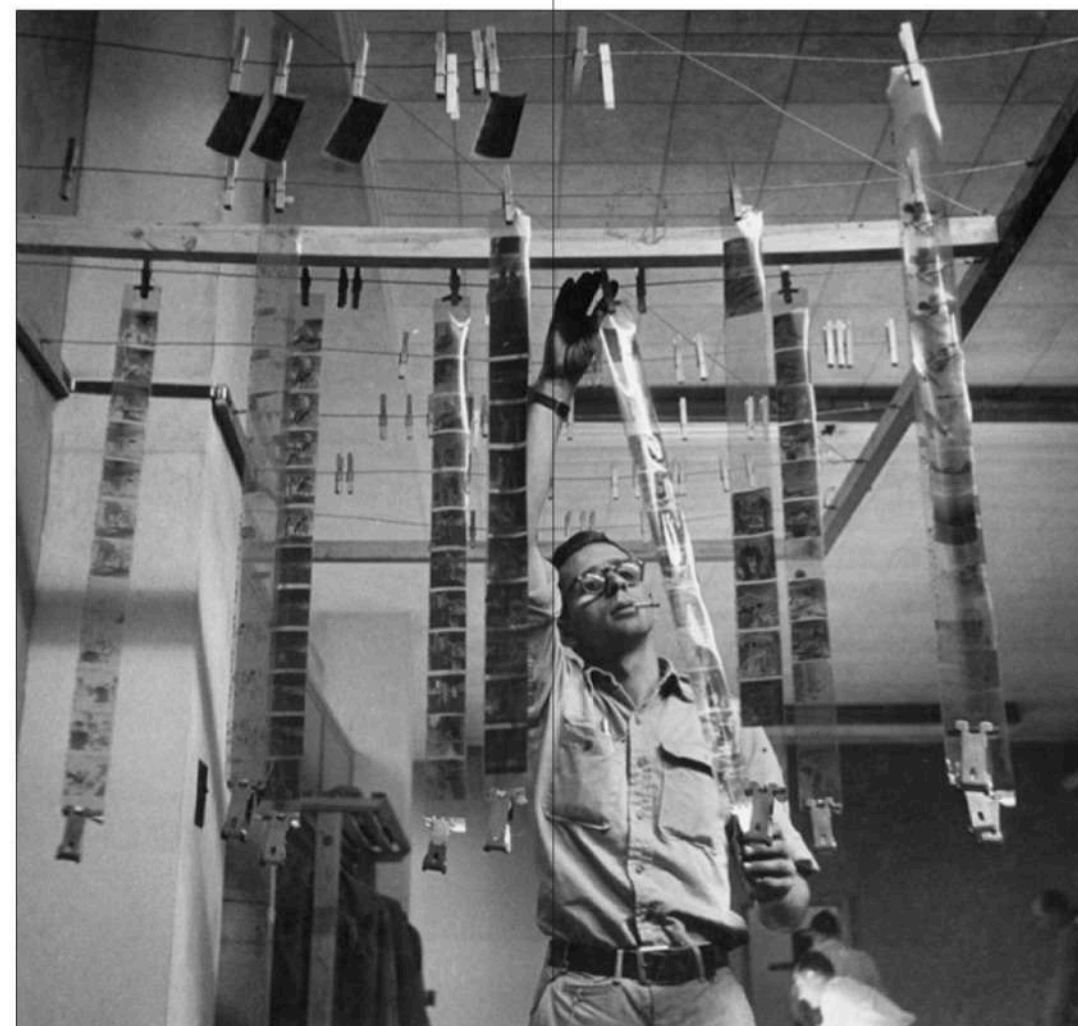
In the early days, preparing images for critique and the Saturday show required hours on end in a darkroom assembled from huge sheets of black plastic and gaffer's tape. "It was a lot of work to take the film and process it,



RIGHT • A crew member reviews film negatives during one of the early MPW workshops.

BELOW • During a nightly critique, workshop participants listen with contact sheets nearby.

PHOTOS COURTESY OF MPW ARCHIVES



ABOVE • Cody Lohse and Abby Connolly use their computers to edit photos and post to social media.

BELOW • Louise Hemmerlé (left) Hany Hawasly and Megan McBride huddle around an iMac to tone an image for printing.

PHOTOS BY TIM TAI AND TANZI PROPST



contact it, get the contacts out to the faculty who would mark things with a grease pencil then bring it back to the crew who would then find the negative and make a slide copy of that negative in time for critique at night," said David Rees. It was a process that many who have never experienced it could never imagine.

It wasn't until the 2002 workshop that digital became the standard. With that transition, the darkroom was replaced with a bank of computers from the University of Missouri Journalism program. This allowed crew members to simplify the process of taking photos from the photographer's camera to the critique and, ultimately, to the exhibition.

The University of Missouri is responsible for more than just the computers that fill the tables of MPW's modern work area. The crew is comprised of students from the journalism program and has been since the beginning. "We couldn't do this without Missouri students," said Jim Curley, "It would be impossible." For the students, working on the crew is an odyssey they wouldn't trade for the world. It is a week characterized by late nights toning and printing images until you lose count, all while others document the workshop and the ebullient chaos that comes with it.

Whether it is MPW.1 or MPW.100, there is one thing that has been and will always remain constant: the workshop could not happen without a crew willing to move mountains to make it so.

# Introducing the 2015 MPW Staffers:

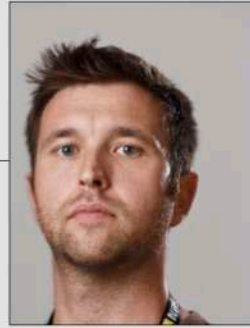


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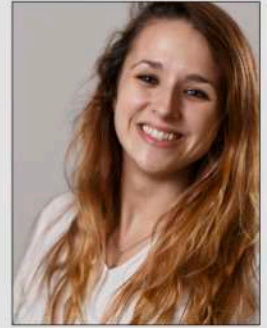
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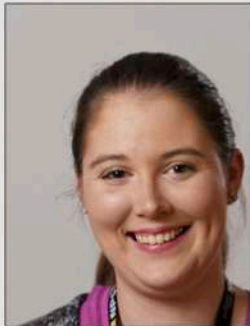
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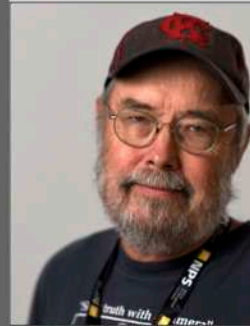


"The part I like best is getting to meet photographers from all over the world."

• Cody Lohse



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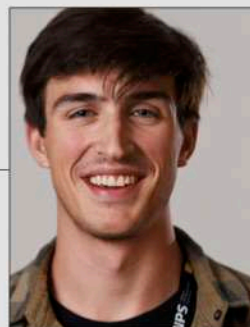


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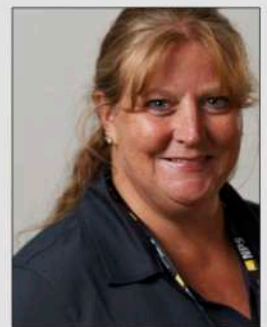
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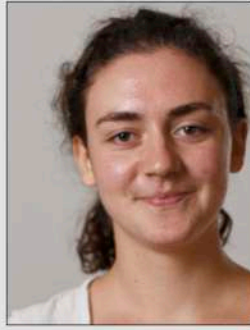
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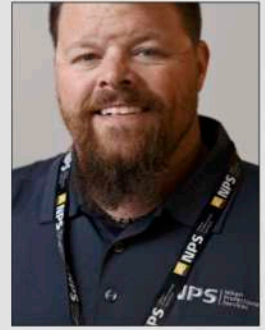
# Pixels, levels, Epson, decibels and mics



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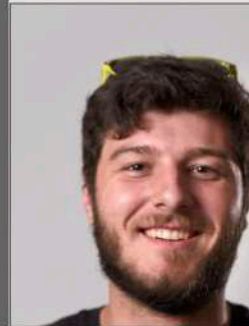
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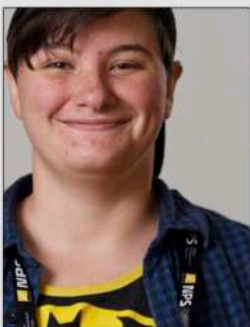
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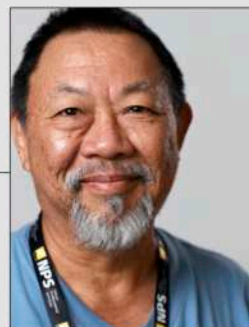
"The part I like best is challenging myself to do something different every day."

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# What were the odds, indeed?

## Story and photos

By LOUISE HEMMERLÉ

“What were the odds?” asks Kim Komenich, a member of the 67th MPW faculty. What were the odds, indeed, that the National Shrine commemorating the Miraculous Medal — which he received firsthand from Mother Teresa — would be located here in Perryville, Missouri?

On May 31, 1987, Mother Teresa visited the prison of San Quentin, thus fulfilling the request of inmates on Death Row who had written a letter pleading for her to come visit. Komenich was then working for the The San Francisco Examiner, and he was one of the pool photographer covering this event. Mother Teresa “handed out religious medals before embarking on a visit to the prison’s inner cellblocks”, UPI reported at the time. The inmates were not the only ones to receive one of these special medals; Komenich did, too.

The history of the Miraculous Medal dates back to July 1830, when it is believed that Mary first appeared to Catherine Labouré, a young novice in a Parisian convent. When she appeared for the second time in November 1830, she gave Catherine the design of what would become known as the



A bowl of Miraculous Medals is available to visitors entering the Shrine.

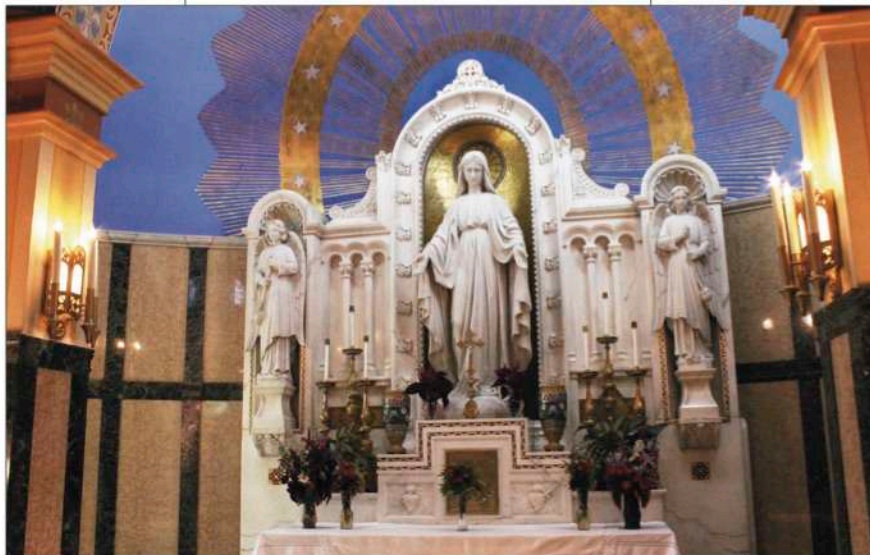
Miraculous Medal : “Have a medal struck according to this model,” said Mary, “now it must be given to the whole world and to every person”. The first medal was struck in 1832.

Throughout her life, Mother Teresa handed out tens of thousands of

the medal. “That is fine,” Theresa Petzoldt replies, “God and our blessed mother make no distinction”, and neither did Mother Teresa in 1987.

Kim Komenich would have forgotten about the medal had he not found it a few

weeks ago when he cleaned and emptied his office. Being in Perryville today is only one more coincidental reminder of his encounter with Mother Teresa almost 30 years ago. “That is one of the things that makes this occupation rewarding,” Kim says, “we get to stand close to some of the greatest people in the history of mankind”.



The center figure of Mother Mary adorns the Shrine's central altar.

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