

RANGEFINDER

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MPW began in Columbia but this is the first time since 1959 that it has been headquartered here. This photo is from that workshop: MPW.II.

Photographer unknown

Fred Dailey | 1935 - 2020

REMEMBERING “DUANE” DAILEY

emmalee reed

Friends remember Fred “Duane” Dailey’s calm presence, his simple kind of warmth, a quiet sense of humor and a contagious laugh that shook his whole body.

The former MPW co-director was a born journalist and keen observer of life. He loved to write, to communicate and to photograph.

Dailey died Tuesday, March 10, 2020, at Boone Hospital Center in Columbia, Missouri.

In 2019, he wrote an article with Missouri Photo Workshop co-director David Rees, giving a “history lesson” about his life. Much of the following biographical information is drawn from that article.

Dailey was born Nov. 23, 1935, in South Lineville, Missouri, a small town hugging the Iowa border. He grew up on his family’s 640-acre farm, with beef cattle, vegetable gardens, hogs and hard work. There, Dailey developed a dedication to the agricultural story, something he would carry with him his entire life.

He attended the University of Missouri, where he studied agricultural journalism. After graduation, Dailey joined the U.S. Army as a second lieutenant and worked in artillery training for two years.

Dailey returned to MU and put his dream of agricultural reporting to work as the 4-H editor for MU Extension. He used photos and words to talk about people using innovative farming technology, turning science jargon into stories comprehensible by the average farmer.

At the height of his Extension work, Dailey hired many students to work in his darkroom and process the photographs he made.

“It was a whirlwind experience,” Dave Marner, one of Dailey’s darkroom assistants, recalled. “I saw some of the most technically brilliant photography



Photo by Jenna Kieser

Fred Dailey reads a copy of the Rangefinder at MPW.70 in Mountain Grove, Missouri.

at the time I was learning about photojournalism.”

“It’s almost like the aesthetic he had is more seen and understood now than it was then,” said Sarah Leen, another darkroom assistant and former director of photography for National Geographic Partners. “It was subdued, a little more ‘fine-art.’ He was ahead of his time in a way. Now I see it.”

Outside of his Extension position, Dailey spent his time photographing Missouri mules. In the early 1980s, he traveled all over the state to document the stories of mules and their owners. He photographed more than 100 people and mules, creating a visual history of the animal.

“He was different from news people in a lot of places, always chasing the big stories,” said Rita Reed, professor emeritus of photojournalism in the Missouri School of Journalism. “Duane liked to tell the stories of just day-to-day lives of people who worked and lived their lives and did things that needed to be done in the world. He liked to tell those stories, and he was committed to teaching others how to tell those stories.”

Dailey was an active writer and photographer on agricultural issues. He wrote a weekly

newspaper column, “Hometown Boy,” for small newspapers across Missouri and was a regular contributor to Missouri Ruralist Magazine. His last column was published only six days before his death, Marner said.

“He was a fixture,” Marner said. “Every newspaper in the state of Missouri has run Duane Dailey stories for 55 years. You’re never gonna see that again.”

Dailey participated in his first Missouri Photo Workshop in 1961.

“He credits that with changing his life,” current workshop co-director Jim Curley said, “the way he photographed, the way he thought about photojournalism and photo stories.”

Inspired by the workshop, Dailey and photojournalist Bill Kuykendall created the Agricultural Editor’s Photo School. At the photo school, agricultural journalists — mostly editors and writers — learned how to shoot documentary-style photographs and incorporate them into their publications, Kuykendall said.

Kuykendall said Dailey deserves a tremendous amount of credit for cultivating documentary-style reporting in the agricultural press, an approach he said redefined

standards and processes in that field.

“That would not have happened, I believe, without Duane’s influence,” Kuykendall said. In 1986, the pair returned to MPW to take over for founders Cliff and Vi Edom as co-directors.

“When he ran the workshop, he did it with good humor and a kindness to the faculty and students that worked there,” Reed, who worked as workshop faculty, said.

Those who knew Dailey described him as the spirit of the workshop, always offering a smile and knowledge learned through experience.

“He brought a steady goodness to the workshop,” current workshop co-director David Rees said.

Dailey was central to the workshop’s mission of teaching photographers the value of rural stories. He cared deeply about rural stories and was always willing to take the time to help students learn how to tell them.

“He had the powerful ability to observe,” said Brian Kratzer, current workshop co-director, “observe agricultural life, rural life and help many students along the way see and feel the powers of observation themselves.”

Dailey became an emeritus co-director after his tenure. Over his lifetime, he would spend 37 weeks at the workshop, the most of any person other than the Edoms, Curley said.

“I’ll always see him across the breakfast table, putting raisins in his oatmeal,” Kuykendall said. “Those were golden moments, when the world was at peace and all that lay ahead was a whole spectrum of possibilities. We’d start the day never knowing what was coming, but it was always good exploring it with Duane.”

Photographers, newsrooms adapt during pandemic SAFTEY DURING COVID-19

grace noteboom



Freelance photojournalist Alyssa Schukar poses for a selfie in protective equipment she wore while covering protests during COVID-19.

As COVID-19 continues to spread across the country and the national death toll passes 200,000, photographers and photo editors across the country have adapted their processes to keep both photographers and their subjects safe. Experts in the field recommend social distancing, wearing a mask and other protective equipment, sanitizing often, and being extra conscientious about where photographers put their equipment.

At the New York Times many

structural changes have been made, including making the newsroom 100% virtual, according to Operations Manager and Photographer’s Chief Becky Lebowitz.

“No one has been in our newsroom since early March,” Lebowitz said. “The entire NYT newsroom will be remote until — at the earliest — January 2021.” The newsroom also developed a covid protocol for reporters and photographers to follow.

“We have adapted a very specific protocol for coverage that applies to anyone on assignment — so both freelance and staff,” Lebowitz said. “The protocol was developed by our security staff. Editors must approve all assignments beforehand. Journalists must wear appropriate P.P.E.: N95-type mask for indoors, surgical or cloth mask for outdoors, nitrile gloves. We provide these to any photographers who don’t have them.”

Good hygiene is another important COVID-19 safety precaution. This

includes the washing of hands often for at least 20 seconds and sanitizing equipment. Freelance photographer Alyssa Schukar, who has continued to work with publications through the pandemic recommends being extra conscious of what photographers and their subjects are touching.

“I always have hand sanitizer on me, which I use on myself a lot,” Schukar said. “And I offer to people. Sometimes I’ll, like, ask someone to put their hand on a railing if I’m making a portrait of them. And I have found that, you know, I can’t really ask them to do that, if I don’t have a way for them to sanitize their hands.”

Disinfecting gear has also become common practice for photographers who are worried about contracting the virus from touching their camera.

“It’s really about becoming more aware of what I’m touching and how that might be affecting the people,” Schukar said. “What I can basically track in when I’m interacting with them, and being vigilant about not touching my face and not touching railings and not then touching the camera, because as you know, that’s one of the biggest struggles. You have the camera up to your face. And so, it’s really easy, then, to bring the virus potentially to your face.”

Social distancing also remains vital for safe photography, the CDC recommends a minimum of six feet between people, and to meet outside whenever possible. The New York Times concurs.

“We advise journalists to avoid confined spaces with others, to exercise social distancing,” Lebowitz said. “We try to limit indoor exposure to 10 to 20 minute increments. When indoors, [we] open as many windows as possible.”

Although these precautions may force photographers to get creative with their shots, or rely more heavily on long lenses and photographing through protective barriers like glass, these small steps remain a necessity.

“We don’t want the journalist to get sick,” Lebowitz said. “And the last thing in the world we want to happen is for someone else to get sick because of us.”



Life unfolds in multiples in the Anders family. With four-year-old triplets and one-year-old twins, Nikkia Anders has her hands full every minute of the day. "You don't have time to sit and eat," Nikkia said. "Somebody's always asking for something."

Photo by Marlena Sloss

What your MPW faculty expects of you ADVICE FROM DAVID REESE

david reese

- Do the story you're assigned (oops! – nope, NOT this workshop.)
- Select a topic/subject that is achievable in this within the time frame of MPW72.. And find out what your subject is doing THIS WEEK – it's hard to photograph the past or the future. Find out what's happening NOW. This is a workshop to learn how to do a great story; likely the visual narrative you create this week won't be the best thing you've ever done, but it will be the beginning of a new way of working, of researching, of building relationships.
- Come up with multiple story ideas. Gather lots of detail. Ask questions of your potential story subjects, and do a lot of listening to them.
- Your faculty may ask you to do more research – almost certainly they will. They will have reviewed

- your MPW application materials and will look to find ways to challenge you.
- Remember, the story must be approved by your faculty BEFORE you begin making pictures.
- Be diligent – work hard. Put in the time. Check in persistently with your faculty – at least a couple of times a day, by email or whatever arrangement you work out with your team.
- Write down your ideas.
- Write down your story summary – make it one paragraph that helps us to understand the person/topic and also wants us to know more.
- Be direct and succinct. (Do NOT pitch your story like this:

I was walking down the street, met a cat, found a nice person I thought I could talk to and he said it was really hot and he

- introduced me to someone who used to have a lot of influence in the neighborhood and then this guy rode by on his bike and, and I followed him and then I remembered I was interested in Boy Scout leadership and then.....)
 - Check in frequently by text or email with the faculty. Be considerate of others on the team.
 - Get some sleep; eat well.
 - Attend the online sessions. Attend team meetings. Consult frequently with your faculty.
 - Work hard – embrace the process. Make an honest effort by pushing yourself into new situations, to try to understand what it is you hope to say with your pictures BEFORE you start making pictures.
 - Embrace the process.
- During this week you can expect:

- Some frustration
 - Some great pictures (with your quota of 400 frames or less!)
 - Some real discussions about photography, visual narratives, how we connect with individuals and communities, and what our photography means.
 - More frustration
 - Inevitably, a step forward.
- Finally, know this:
A huge part of being able to control your own destiny as a photographer is having the ability to generate story ideas on your own – so that you can pitch them to editors, rather than expecting them to call you with an assignment. The ability to take initiative and to influence the agenda is critical to meaningful photography.

ADVICE ON STARTING STORIES

amy schaffer

From his home in Singapore, Kay Chin Tay compares his excitement for MPW72 to being a teenager again. His mind races with ideas and advice he wants to give other photographers.

Tay, who attended MPW as a student in 1991 at the Ste. Genevieve workshop, recognizes the challenge of finding stories in places we are already familiar with, an issue that has rarely existed for MPW participants before. Traditionally, students get an outside perspective on the way of life in their assigned Missouri towns. In the age of COVID-19, however, students get to stay home and attend the workshop virtually.

"It requires you to be a little more imaginative," Tay said. "You can be

walking where you've spent the past ten years, but if you don't knock on the door and speak to somebody, then you will never find the extra layers."

Third-year returning faculty member Alyssa Schukar, currently in Washington D.C., believes photographers will be forced to cast aside assumptions about their hometowns in order to find good stories.

"Everyone has something compelling about them, it's just about changing your perspective on what you think is interesting."

Once we find the story we want to tell, how do we get our potential subjects

to let us into their lives? According to Schukar, openly showing interest in their wellbeing.

"People are pretty intuitive, they'll pick up on it if you're not being genuine. It's important to not have it be this one way street where we're taking from them, making pictures and then running off; it has to be much more of a collaborative effort."

Similarly, Tay uses humility when trying to get people to open up.

"I definitely would not assume that it is my right to make a photo. We have to think of it as a privilege."



MPW faculty Kim Komenich talks with photographer Hunter Dyke during a review session at MPW71 in Boonville, Mo.

Photo by Maddie Davis

Questions with our sponsor

WHAT IS NEW AT NIKON

emmalee reed

Emmalee: What has been your go-to kit recently?

Kris: We introduced a cropped-sensor version of our mirrorless camera which comes in under the \$1000 price point. It's been really fun because it's really little. It's a Z50. Mostly I like it because it is so small and light. And then just recently, we introduced a prosumer version of our mirrorless, and that's our Z5. That's really become my go-to kit. It's been either of those two kits depending on what I'm doing and where I'm going.

E: Is there anything new we should know about?

K: We are constantly working on expanding our mirrorless lineup of lenses. We just released the 14-24mm f/2.8, which then completes our trinity which includes the 14-24mm, 24-70 and 70-200mm, all at f/2.8, for the mirrorless. We now have 16 lenses for the mirrorless lineup, with eight more on the way before 2021.

E: What Nikon product are you most excited about these days?

K: I think the lens offerings for the mirrorless, because it's just expanding and making the system greater. It's not like we're sitting on our laurels and just letting our DSLR lenses work on our mirrorless. Our engineers are really actively pursuing the lens market and I think that's working towards showing a commitment to what the future of what the brand will look like.

E: What makes the Z series different from a normal DSLR?

K: The Z series cameras are mirrorless. All DSLRs have a mirror box. The light comes through the lens, hits the mirror, goes up into the viewfinder mirror



Kris Bosworth, right, talks with a peer in Perryville, KY.

Photo by Kris Bosworth

and out through the viewfinder. By eliminating the mirror box in the camera and going mirrorless, we're able to move the sensor closer to the front of the camera. By doing that, we're able to make the mount physically bigger. Having the lens mount bigger and the sensor moved forward in the camera allows for sharper images edge to edge, because of the physics of the lens mechanics. Because we've gone to a bigger mount, it also allowed us to make a 50mm f/1.2 lens that we just introduced. It's the sharpest, fastest 50mm we've ever created.

E: In what situations would you recommend a mirrorless camera over DSLR?

K: Anytime you need to be completely silent. On every news conference you listen to in today's news, all you can hear is 'shutter click' 'shutter click' 'shutter click.' Anytime you need to be quiet, mirrorless is best. In our journalism world, that has become quite prevalent and popular. Anytime you need a low-light capability, just because the way the sensors are built today, the ISO ranges and the way it can almost see in the dark is pretty phenomenal. Anytime you need

a camera that can also create video, our mirrorless line is great in video. Without having that mirror box like you would have in a DSLR, the mirrorless makes shooting video that much easier. Smaller. Lighter. Sharper. Better video.

E: What gear would you recommend for those who still want a DSLR?

K: During the COVID-19 shutdown, we introduced the D6. We also introduced a D780, which is the update to the D750, one of our most popular DSLRs. Any of our DSLRs are still pro-level: D850, D6 and the D780.

E: Are there any deals we should know about?

K: There's always deals. A lot of the cameras have instant rebates available through the dealers. If people are looking for a deal directly from Nikon, we have a lot of product that goes refurbished. You can get to that stuff on our website.

K: Over the summer, because of COVID-19 and not being able to be in person with anybody, we launched a series of one-hour

talks. We call them Creator's Hour. It's one of my colleagues talking to working pros about their five or six iconic images, things that shaped their career, things that meant the most to them. It's a lot of our ambassadors, but includes people like Lyndsey Addario and Carol Guzy and John White. I mean, just some of the best of the best.

View the series on the Nikon site or on Youtube.

E: Is there anything else you want to say to the students, faculty or crew?

K: I really miss you guys! I think what I miss is everybody's faces. Yesterday, I was kinda lonesome in the fact that I wasn't flying to Missouri to see everybody. What I miss is the camaraderie that the workshop gives us all. Just the fact that we go home to see all the old faces and see all the friends that we haven't seen for a year. I miss that the most. The fact that we're still having a workshop and the students are really going to get a lot out of working with their coaches is the most important part. I think it's just really comforting that the directors and Nikon and the university really made an effort to still have the workshop. With everything else canceling, we could have put it off this year. I think having everybody document their own experiences in their own hometown for this is really still going to be what MPW is really about.

E: If people have questions about gear, how can they get in touch with you?

K: You can get in touch with me by email at kristine.bosworth@mophotoworkshop.org or my regular Nikon email address kristine.bosworth@nikon.com. And I'm on Facebook as Kristine Bosworth and Instagram @krisbosworth.