

September 26, 2019 | **The Missouri Photo Workshop** | Volume 71, Issue 5

RANGEFINDER



ZHYAUGHN BETHEA waits for his mom to get out of a Freedom and Christ Ministries church meeting on Tuesday in Boonville, Missouri. He passes the time by watching old cartoons on YouTube. **NINA RIGGIO** | TEAM EPPRIDGE

A history lesson of the early rural Missouri years and beyond...

By David Rees

"I've been a Missourian all my life, and I'm a show-me boy," says octogenarian Duane Dailey.

He was born in South Lineville, Missouri (Lineville is north, across the Iowa state border.) His life in the remote small town, and then on Dailey's Acres, a one-section (640 acre) farm, provided a strong allegiance to an agricultural life.

"Growing up, we raised all of our food. Dad put me to work right off the bat with chores; on the farm there are no sick days. We had two milk cows so we had a lot of milk; I churned butter." The family had vegetable gardens, canning the harvest, and raised beef cattle and hogs.

"When we went grocery shopping we bought flour, sugar and salt, and the rest of the food we grew ourselves." Life was straightforward hard work. "We didn't have electricity and so we did it all by hand. I remember when the REA came through," bringing electricity to rural areas.

"A farmer friend became an electrician and put in wires in the house, and we had one light bulb in the center of each room and one electrical outlet." The Rural Electrification Act (REA) was enacted in 1936 by President Franklin Delano Roosevelt as part of the New Deal, bringing electricity to Missouri's rural areas for the first time.

With a high school English teacher's encouragement, he went to the University of Missouri. "I wanted to go to the School of Journalism and found out there was agricultural journalism and said, 'that's me.' I think I was in arts and science for one day and then moved to the ag journalism program."

Upon graduation he fulfilled his ROTC commitment by joining the Army as a second lieutenant and providing artillery training at Fort Sill in Oklahoma, which is why, "I've got artillery ears," he says, and has some difficulty hearing normal and high frequency sounds. Two years of this duty was enough for him. "I was saying, get me out of here, get me out of here."

As he looked for a job as an agricultural reporter, his lifelong ambition, the University of Missouri made him an offer too tempting to pass up – to become the 4-H



DUANE DAILEY catches up on Boonville news on Wednesday, Sept 25, 2019 at MPW.71 headquarters in Boonville, Missouri. **EMMALEE REED | RANGEFINDER**

editor for MU Extension while working on a master's degree combining journalism and extension education.

"Then the real life changing thing happened early on." His boss, "Dick Lee allowed me to do about anything I wanted," to widen his communication skills.

Duane signed up for the 1961 Missouri Photo Workshop in Cape Girardeau – MPW.13. Eventually he would create a complementary Agricultural Editors Photo School. And then in 1986 he and Bill Kuykendall inherited the reins to the Missouri Photo Workshop and directed it for 15 years.

Since then he has continued to participate in an "emeritus" role in the workshop, writing columns for The Rangefinder, counseling students and quietly providing leadership. This is his 37th workshop, he thinks, or thereabouts.

Duane remains an active writer and photographer of agricultural issues. "I have combined those two talents for 50 years, or whatever." His mantra is, "Keep doing it, keep doing it." He is relied on as an accurate and insightful reporter by many farmers. "My job all these years has been as a translator – I translate bureaucratic blarney into farmer talk."

The Mule Project

Working with Melvin Bradley, a University of Missouri professor of animal science from 1948 to 1990, Duane spent years photographing Missouri mules and their owners. This work, created mostly in 1982-83, was exhibited before he joined forces with the Angus and Betty McDougall Center for Photojournalism Studies to scan the negatives and edit the archive into an exhibit that was displayed at the McDougall Gallery in 2015.

As exhibit coordinators Jim Curley and David Rees wrote in the exhibit's informational panels, "We learn from these stubborn, gentle, persistent creatures, and the men and women devoted to them. It is a beautiful partnership of man and beast."

"Too few people understand the Missouri Mule, a beast of burden in peace and war.

They worked farms, forests and mines, yet never shed a reputation for stubbornness, even cantankerousness. Those who knew them tell a better story: Mules are intelligent, hardworking, agile, quick to learn, dependable – and wiser than horses. 'You must be smarter than a mule to work a mule,' they say."

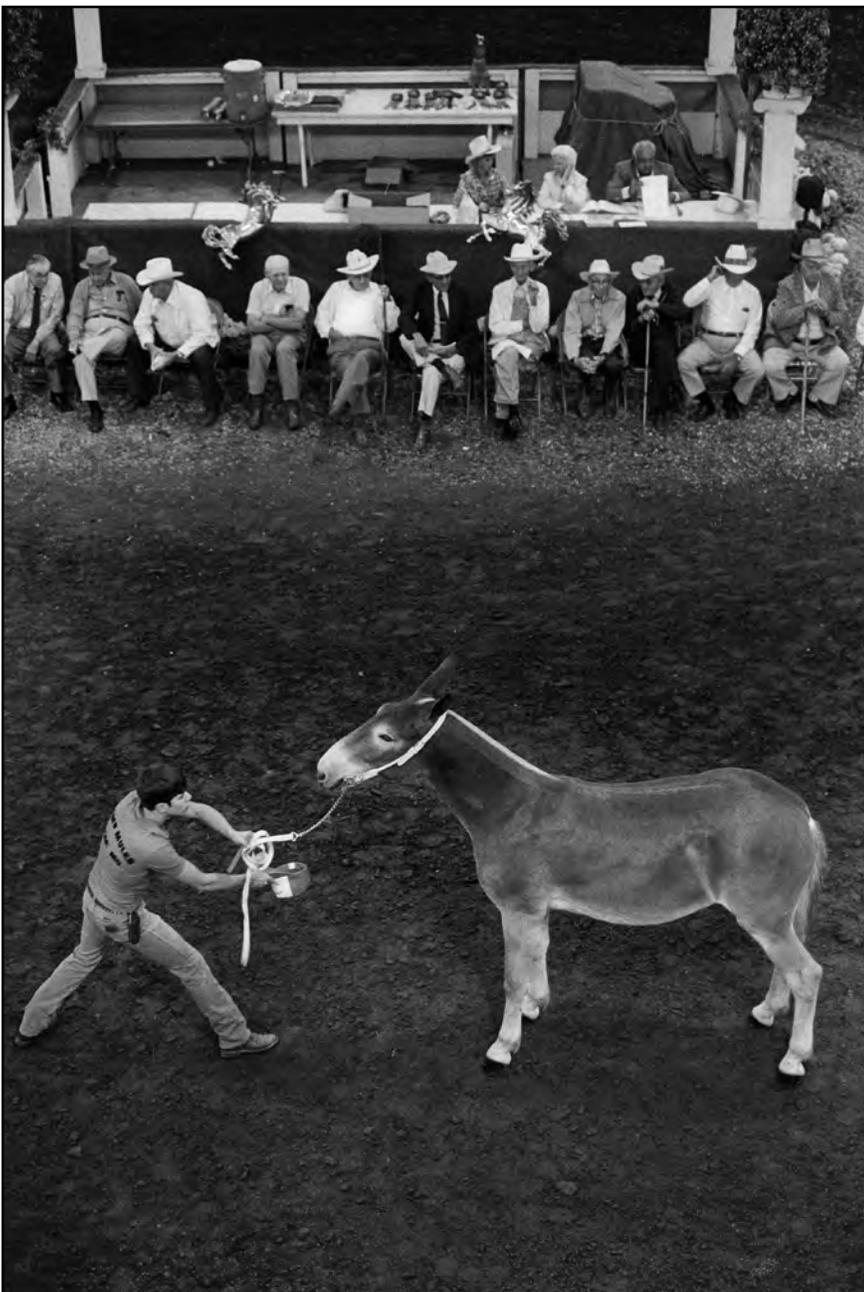
Duane Dailey's Missouri men and mules



The show-iest part of owning mules may be a visit to the Missouri State Fair. A new-generation mule exhibitor works as elders of the tribe who had made their livings with mules watch.

Ben Czeschin, Pleasant Hill, raised Jacks. that bred up to 250 horse mares a year. Ears are important indicators on Jacks and mules. Bigger is better.

At the end of work in the woods, Roy Pendergrass of Howell County would loop the reins on the collars of his team and send them back to the barn. They knew the way. Pendergrass, long retired, continued to work mules on his farm near the Arkansas border to harvest logs, mow pastures and do odd jobs.



DUANE DAILEY'S DAILY

Going back to your subject improves photos

On the second day with subjects you create better pictures. From early successes and near misses you learn what to do on return. We saw those opportunities in workshop photos Wednesday night.

There's plenty to learn from good and bad. Study each image in your take. Look and learn.

Improvements come in storytelling and in photo technique. Both are needed.

This workshop gives you more days. But, it ends at the deadest of deadlines at Noon on Friday. Use remaining time onsite to improve your work. Look for scenes you saw before, but missed. With trained eyes, you'll see more.

In previous MPWs we've seen whole stories come together Friday morning using last frames saved for this chance.

Learn to put you and your camera in front of subjects, not behind. We've seen enough "behinds." A major change will



come in learning to let light work for you, not against.

Shooting into the light, puts your subject's face in shadow. The in-camera light meter that sets the shutter tries to tame bright background light. That darkens the shadow side near you.

Light coming onto the side of the subject gives you benefits of light and shadow. That gives a 3-D look, giving photos depth. This is a light workshop.

Now, too many workshopers look only to the center of the frame. You are responsible for all four corners and four edges. That's a lot to think about. Sometimes moving the camera an inch can eliminate distracting backgrounds.

Try not to let backgrounds dominate. We see too many ceiling fluorescent lights. Our eyes go to bright spots in a photo. That steals attention from your subject. Lowering the camera slightly eliminates attention-getting lights. Those aren't story-telling details. A lowered frame may add needed storytelling details at the base.

Crop in the camera, not in the final photo. That takes thinking. This is a think

Workshop.

By looking before snapping you own the entire frame.

By the second day of shooting, you've learned much about your subject. You anticipate what they will do. You know how they interact with others. Now, go put yourself at the best angle.

About those backgrounds. Use them to add storytelling detail. Include what is needed to reinforce the story. Zoom in on the subject. That's not with a zoom lens, but by stepping closer.

Now you know the best place to be in different situations. Move your body quickly and quietly to that right spot. Then wait. This is an anticipation workshop.

Not all backgrounds are bad. A wide view including your subject can be your scene setter. That might be your story opener, because we need to see your story location. Show us site details. Can you show us where we are? Your story becomes part of a bigger Boonville story. The Missouri Photo Workshop is simple as ABC. Seek out Action. Watch Backgrounds. Get Close to subjects.

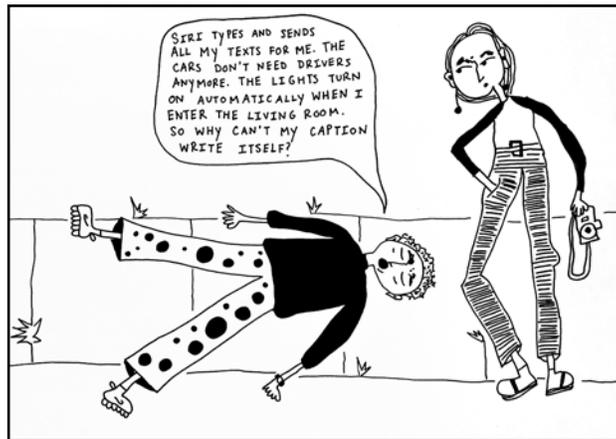
Captions an essential element of journalism

By Lauren Richey

Writing a caption should be easy. You've taken your awesome photo, it's toned on the paper in front of you, so now what? What are you supposed to write? Why do you even need a caption, anyway? Why would a "photo story" have a use for words? Are you just being forced to write for no reason?

Captions are necessary for context and information. You could have a self-explanatory image of a person brushing his/her teeth, but without a caption, viewers have no way of knowing the subject's name, what day the photo was taken, or why. In journalism, that information is crucial. Tell the audience who they're seeing, when, and why they should care.

Now, let's look at the writing. Hey, don't roll your eyes, this is important. Let's start with the AP caption style. This basic format uses two sentences, usually. First, explain what's in the photo. You don't want to point out what's obvious and



CLARE ROTH | RANGEFINDER

this sentence can be short. That said, this sentence absolutely needs: location of the photo, name of the subject, date photo was taken, verbs describing what the subject is doing, and everything in present tense.

However, if doing captions for a series of photos for a story, you may not need to repeat the location and date in each cutline.

Second, add a sentence that gives information a reader wouldn't know from

the photo. This sentence could be a quote from your subject, a bit of background about the setting, anything interesting and relevant. That's it. Refine it a few more times and it's finished. Here's a few last tips to remember:

-Only the second sentence may include verbs that are in anything other than present tense.

-“See cow, don't say cow.” Provide identity and understanding but do not repeat what is in the photo. Avoid visual redundancy

-It's Easy. If you find yourself at the end of a sentence, not sure where to go next, delete it, reword

it, and try again. There's no reason to agonize over it.

Keep it short, sweet, and simple. Choose the most interesting information you can for your second sentence. Keep it pertinent to the story and you can't go wrong. Direct quotes from your subject are valuable and give a voice and power to those portrayed. Use them extensively.

Bridge connects Boonville to history and future

By Clare Roth

After crossing the bridge from Boonville into the great sweeping floodplain of Howard County, you'll see Snoddy's Store first.

Open for 95 years, the shop is one of the only businesses across the river that remained open after the great flood of 1993. Everything else either closed or relocated, and the few houses on the floodplain were purchased by FEMA, the Federal Emergency Management Agency.

This year's spring flood hit Snoddy's hard, owner Jim Snoddy said. Two feet of water entered the shop on June 1, and Snoddy is still trying to clean the place up. Whether it even reopens depends upon the answers of questions that federal lawmakers can barely solve -- whether the five broken levees causing the flooding will be rebuilt, whether another flood will come, whether FEMA will offer assistance.

If Snoddy's closes, there will be nothing readily visible across the river from Boonville but soybeans. It could be easy, almost



CRAIG HUDSON | TEAM LEE

natural, even, to forget the life once hosted on the plain. It could be easy to forget what Boonville was before the big casino, Isle of Capri, arrived.

But Boonville residents don't want to forget.

Before the casino, Boonville was a river town, which means it was also a railroad town. First discovered by settlers on riverboats, the town, like every other American municipality located on a river, industrialized with the railroad.

Even if Snoddy's leaves, that's something Boonville citizens won't forget -- they're reminded of it each time they look out at the river and see the rusty old railroad bridge in the distance.

Despite how it may appear upon first glance, the bridge isn't a symbol of the city's inability to blow up an old structure serving no use. In fact, it's something local citizens fought hard to keep.

In 2004, after half a century of sitting vacant, Union Pacific, the railroad company that owned the bridge, announced plans to demolish it and sell the steel. Spokesmen from the company said its demolition

was inevitable, according to an archived Wall Street Journal article at the local train museum.

But the bridge was the only way to connect the town to the Katy Trail, the popular biking and running path following the railroad along the Missouri River. If demolished, all of the tourism brought by the trail would evaporate, and Boonville would be hit by the same collective amnesia hit by the citizens of most old railroad towns, where the lifeline function of the railroad in industrial age America is taken for granted as business clusters move from river banks to highways.

The Katy Bridge Coalition was born. From 2005 until 2012, the group fought to transfer ownership of the bridge from Union Pacific to the city of Boonville. Since then, they've worked to raise the funds to restore the bridge through private donations and grants.

It's cost millions of dollars and many years, and it's going to cost many more, the city's tourism director said.

But it's millions of dollars paid for collective remembrance -- of Missouri, the function of the river, the meaning of the railroad, and why and how Boonville came to exist.

Internationalists give perspective

By Madison Parry

The Missouri Photo Workshop in its 71st year hosts several international photographers. Although photojournalism has many commonalities, there remain distinct differences evident to those who have worked in journalism fields across the globe.

Nathan Gibson, one such photographer from Thame, UK, has worked primarily in the UK and in China, where he currently lives in the province of Sichuan. "Generally speaking, photography from the western world is much more visible than it is from where I live now, in the east," Gibson said.

For Gibson, working in a government-controlled media environment like that found in China was a vast difference he noticed when compared to the free-press system commonly practiced in the UK and U.S.

Even the role of photos in print journalism abroad is different, photographer Yuvraj Khanna said. Khanna was born and raised in Punjab, a state in India bordering



Verónica Cárdenas

LAUREN RICHEY

Pakistan. "The importance that is given to visuals in print is a difference I've noticed," Khanna said. "In Punjab, content is still very text-driven, so the feel and look of the papers are very different."

Verónica Cárdenas, a photojournalist from Guadalupe, Nuevo Leon, Mexico, who has covered multiple caravans of immigrants for Reuters, spoke about the issue of personal safety, a difference some photojournalists in the U.S. rarely have to worry about. "My photo bag is a backpack, which is a little bit of a disguise. When



Nathan Gibson

LAUREN RICHEY

you work in Mexico, you don't want to get robbed or anything. You don't want to catch people's attention and let them realize you are a journalist," Cárdenas said.

A general sense of personal safety is a common concern in most parts of the world, but when working outside the U.S. and other first-world countries is something photojournalists need to consider carefully. "In the U.S., there's no problem -- you're not in danger. But in other countries, like Mexico, it's one of the deadliest places for journalists."

Amazing Amanda's Activities

Find all of the words

R Q R N M R Z J N D R Y J L P W M K Z
 E X J V K T K I B T S Y Y P Q N Q B Q
 T D M X Z M K F V W Y L H T R W M Y X
 L L J Y V O K D I Y D O R X W X K T Z
 I D N E N O R D C L T R N N R Q C M B
 F K T N Y W B A Z O M M T M N A M K M
 R N Z R J B M G G B Z O K B T P B R Q
 Z Y D T Q E J R M K O V J N Z D G Y Q
 D J X L R N A I D H E B O R T S N B L
 L Y B A D P S M S T V C M K L V O L Q
 X A X V H S O D O T E L E P H O T O Z
 G O Y Y O B N H Z O K R G B N Z Y X K
 P B B U X A A M S J R B O V Y L N R B
 L L R T T R T T R K Q K I R T G H Z S
 D I G N H N Y E T P R L R R R S D N N
 V D I T I G P W Y E L O I A A I E X J
 N O B R G A I K M E R P W L D L M K N
 P Y P Y P Q X L N Z O Y F Y R T T W Y
 P Z N M G N L L N D M M L T L X K R Q

PHOTOGRAPHY
 CAMERA
 FLASH
 NIKON
 MISSOURI
 BOONVILLE
 WORKSHOP
 LENS

FILTER
 POINT AND SHOOT
 DSLR
 FILM
 DARKROOM
 PRINT
 PAPER
 DRONE

TRIPOD
 STROBE
 BAG
 BATTERY
 LIGHTBOX
 CONTACT
 MIRROR
 TELEPHOTO

3-DAY FORECAST

THURSDAY

HIGH | 75 LOW | 62

Sunny
 0% chance of rain
 Sunrise: 7:02 a.m.
 Sunset: 7:01 p.m.

FRIDAY

HIGH | 88 LOW | 67

Isolated Thunderstorms
 30% chance of rain
 Sunrise: 7:03 a.m.
 Sunset: 7:00 p.m.

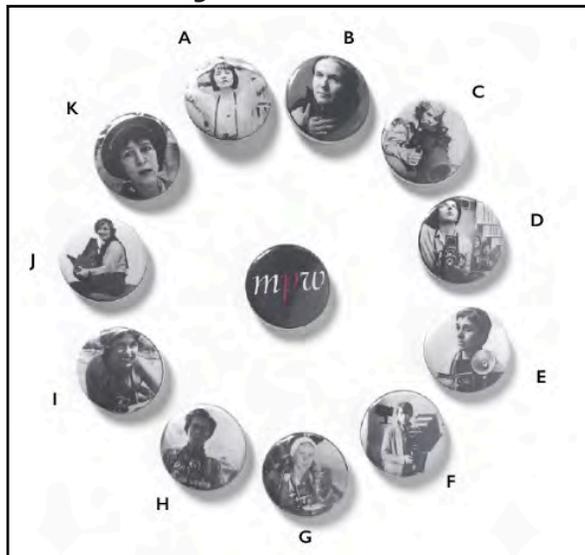
SATURDAY

HIGH | 79 LOW | 68

Scattered Thunderstorms
 50% chance of rain
 Sunrise: 7:03 a.m.
 Sunset: 6: p.m.

SOURCE | THE WEATHER CHANNEL

Yesterday's Puzzle Solution



Fill out, return the puzzle for prizes!

See Amanda from the Rangefinder team with your filled out puzzle for daily prizes. Each day the prizes get bigger!

- A. Donna Ferrato
- B. Mary Ellen Mark
- C. Margaret Bourke-White
- D. Vivian Maier
- E. Diane Arbus
- F. Bernice Abbott
- G. Catherine Leroy
- H. Vivian Maier
- I. Marion Post Wolcott
- J. Dorothea Lange
- K. Helen Levitt

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