

RANGEFINDER

Volume 69, Issue 3



Lauren Bryan, 17, visits horses on her family farm in Brazito, Mo. Bryan studies at the Mustang Academy, an alternative high school in Eldon. (Photo by Rebecca Kiger)

Photo stories on global warming may take a while to bring impact

- by Duane Dailey

I make teensy protests that will save the planet. When my lawn grass reaches 10 inches tall, I get a violation letter: Mow grass or appear in city court. Or, Columbia will mow and bill.

The city hires people to drive around in carbon-dioxide spewing cars looking for "weeds." I call them prairie forbs. Years ago, I envisioned my backyard as a prairie.

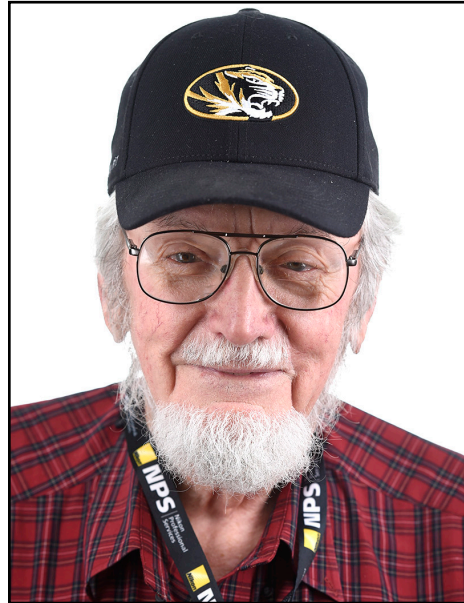
I seeded plants that grew on our farm in North Missouri. Soon I started getting those letters. I appealed to the city health director in charge.

He called a powwow with me and the weed guy in my backyard. The director looked at my violation and said to his weed guy: "I don't see anything wrong, do you?" He replied: "No."

Recently, I began getting letters. Tall grass isn't a health issue, but "Community Development" sends drivers looking for tall grass that destroys property values.

Does my stance make sense? No! I arise at 4 a.m. to turn on lights, a computer and tea kettle. All that sends a signal to a carbon-burning power plant. They throw coal on the fire, converting solid carbon into electricity and gases. All that warms the earth. We dig up millions of tons of carbon every day.

I know green leaves of my forbs thrive on CO₂. That's a molecule of carbon and two of oxygen. The plant keeps the carbon but frees the



**"I seeded plants
that grew
on our farm in
North Missouri.
Soon,
I started
getting those
letters."**

oxygen which I breathe. The carbon enriches my soil.

I think everyone with grass shorter than 10 inches should be fined. I write about this in my weekly column. I say: "Every molecule matters in our daily lives."

You've noticed how I slowed global warming. Me neither.

Monday night, Bill Marr said people don't even read captions under photos. They look at photos and flip forward.

I believe scientists who say the carbon being released from fuel was stored billions of years ago. In the beginning, Earth's air was too rich in CO₂ to support life. Green algae slowly cleaned the air. It dropped the carbon to the bottom of the sea, a molecule at a time. That carbon is our fuel.

A futile rant of an old professor?

But, I do know that people read my column. I learned that when I mentioned that Fox News is not journalism. Responders wished to unleash God's fury on me. I feared a lightning bolt like one shown by Randy Olson in his photo of cranes.

But, my stories have helped farmers adopt an MU plan for management-intensive grazing. That keeps cows from grazing grass into the ground. Herds move to fresh paddocks before their grass looks like putting greens. Ten-inch grass provides carbon-based feed for animals. Also, tall grass slows soil erosion.

It took far more than one story on grazing to convince Missouri farmers. Their incentive: More pounds of beef per acre. Also, the plan gives management-intensive poop spreading. That cuts fertilizer bills. Farmers respond to economics, not crazy stories on global warming.

ENVIRONMENTAL PHOTOJOURNALISM



Aquifer drain: 40,000 acres of aquifer-irrigated crops at Dell City, Texas.

Covering the continuum of the human impact on earth

- by Ellie Cherryhomes

One night in 1974 in a Topeka tavern a photojournalism match was made. Jim Richardson and Dennis Dimick shared some drinks with Dennis' college roommate Chris Johns who was working as a staff photographer at the Capital-Journal. Johns would later become the editor-in-chief of National Geographic.

Together Richardson and Dimick have worked together on 23 or 24 stories over the course of 25 years for National Geographic.

So it would seem a natural fit for them to coordinate on a larger environmental journalism mission.

They created Eyes On Earth to continue their environmental documentary careers after lifelong work with National Geographic.

Eyes on Earth's mission is to inspire a new generation of environmental

photographers. They hope to promote coverage and understanding of the Anthropocene epoch through visual storytelling. This geologic epoch is defined by the emergence of human activity.

Eyes on Earth uses Richardson and Dimick's combined decades of experience on environmental photography to offer lectures, master classes and workshops to challenge students to make a difference in the world.

Their passion for documenting the environment would lead them to discuss the areas of the world that photojournalism simply doesn't cover Richardson says. For environmental stories Richardson says it takes years to show the change of the planet, a pace too slow to be conducive with any front page news.

"We find news journalism as prac-

ticed today to be insufficient to capture the magnitude of the changes we are all confronting," said Dimick.

The two began to question two major themes. First, the effectiveness of news journalism in conveying environmental issues and second how journalism addresses the worldwide reshaping of the planet in a way that can have an actual effect to the public and policy.

Underlying these thoughts were the science that consistently drove what they were documenting. They had both spent the better part of their lives devoted to the various issues that have grown in importance recently: World population tripling in six decades, as well as the rising temperatures, glaciers and ice sheet melting, deforestation in exchange for food production, and

EYES *continued on next page*



Karine Aigner listens to Yunghi Kim and Torsten Kjellstrand during a meeting. (Photo by Mike Krebs)

Driven to awaken the masses

- by Monique Woo

After nine years as a picture editor at National Geographic, Karine Aigner was engulfed in concern over wildlife and the state of the planet. So she joined the International League of Conservation Photographers in search of like-minded photographers. She felt that her work was more nature-based, but understood that conservation photography was more than that.

Although environmental and wildlife photography are spokes of conservation photography, Aigner does not consider them the same thing.

There is more to conservation than just taking the photos she says.

“You get into conservation photography because you want to make a difference. You get into wildlife photography because you like wildlife,” Aigner said. “Conservation photography is about creating the awareness to make the change through your images.”

Conservation photography has a role in making a statement and facilitating change. People don't necessarily understand how the Earth is changing and are therefore unable to make educated choices on how to preserve our planet. As a conservationist photographer, your goal is to show the world

“You get into conservation photography because you want to make a difference.”

the changing environment around us and explain how we as society can help out.

“The purpose of conservation photography is to bring awareness to a cause, but it's more about what you

do after you take the pictures,” Aigner said. “You can make beautiful images, but if they (the images) don't get out there in the right hands, to the right venues, then they're pointless.”

Aigner said that getting involved in conservation starts with researching topics that are important to you. Then find and contact an organization to partner with and try to build a relationship to obtain better access. The most significant factor in becoming a conservation photographer is developing partnerships with organizations. With those partnerships, you're able to delve deeper into the issue at hand and find the link between the social implications of the conservation movement.

“You're documenting the intersections between the social aspect of things and the environment, including animals, plants and land,” Aigner said. “It's about connecting all those things together. That's your hook.”

Houston: He sees a problem

- by Ellie Cherryhomes

Before a career-changing experience, Jason Houston was trying to make sense of the controversies surrounding the environmental movement of the 1990s and 2000s. There were discussions about where the focus of the movement should be directed. The movement was not taking into account the human interaction with the environment. Houston agreed.

Everything clicked for Houston after an assignment for the conservation organization Rare.

“Nature and the environment was always important to me,” said Houston.

The conservation organization emphasized the interaction between human communities and the environment. Rare had assigned him to focus on those living the most intimately with natural resources and how their behavior and values affect conservation.

“I’ve always wanted my work to have an impact and have never made photographs just to make photographs,” Houston said.

Houston’s passion for photography focuses around the environment, diversity, and social issues. His website features projects documenting isolated



Jason Houston, Louisville, Colorado

“Nature and the environment was always important to me.”

indigenous tribes, rural health care in Nepal, local food and sustainable agriculture, and mining the Peruvian Andes.

His work deals with communities that are not familiar with journalists. The communities are typically facing threats to their culture and way of life by what is happening within their environment. It took Houston two years to gain access to a Navajo community for a project that focused on cultural and environmental preservations.

“The reality is, the stuff that I do is what I would do if I didn’t need to be paid,” said Houston.

He became a fellow at the International League of Conservation Photographers about four years ago.

The iLCP’s mission is to further environmental and cultural conservation through ethical photography.

He notes that traveling as a freelancer can be lonely. The iLCP has given him a community to share openly with in a non-competitive manner. Fellow iLCP members introduced him to the Missouri Photo Workshop. While here, he is trying to do something on the opposite end of the spectrum from his NGO work in an attempt to transcend literal illustrations.

EYES: Pair is on lifelong mission

rising sea levels.

With the anthropocene era and transformation of the planet, they found the world at a pivot point.

“For the next 30 to 100 years this is going to be central to every bit of news that is central to mankind,” Richardson said. We believe that we need a generation of photographers who are trained, who are perceptive, and who are open to covering these new issues.”

They use environmental photogra-

phy as a way to “chronicle the collision of people and nature as mankind transforms the planet, documents the effects of humanity’s growing dominance over the planet, and seeks to honor stewardship that supports the web of life,” according to the Eyes on Earth website.

“All we are advocating for is a new generation of photographers who have scientific understanding of how the world works,” said Dimick. “Human-

ity is changing the world, and we are looking at the knife edge of change where we as a species are collectively transforming the planet in ways that potentially threaten the future of civilization. We are in control now and humanity can choose to stay on this path or begin to create a better future for ourselves and the planet that supports us.”

For more information, visit www.eyeson.earth

ENVIRONMENTAL PHOTOJOURNALISM

Rangefinder spoke with Nikon NPS representative Kristine Bosworth on the do's and don'ts of photographing in extreme conditions.

- by Maddie Davis

WARM AND HUMID ENVIRONMENTS:

- DON'T bring your camera in and out of an air-conditioned room. It's going to fog all of the internal elements of the lens as well as the outside, which can easily start to cause seepage and mold if it's not dried out properly.
- A quick fix: Use a hairdryer or air handdryer in the bathroom to eliminate the condensation on the lens.
- DON'T store your camera in extremely hot conditions like the trunk of your car. Doing that can potentially damage the sensor and rubber parts.

COLD ENVIRONMENTS:

- DO keep your batteries on your body. This will prevent them from getting cold and losing charge more quickly.
- DON'T store lenses in extremely cold temperatures, as there is a potential for the greased parts of them to freeze.

RAIN:

- DO cover your camera and lens with a rain jacket. If you don't have a jacket made specifically for your camera, you can use a rain jacket made for people by sticking your lens through the sleeve. You'll get wet, but you'll be protecting your gear.
- DO store a Ziploc bag or garbage bag in your camera bag so that in case you don't have a rain jacket or something similar, you can keep your gear dry.

CHANGING LENSES OUTSIDE:

- DO create a small environment that is somehow protected by using a coat or something similar.
- DO keep your camera face down while changing the lens. Although this puts the back element of the lens facing up, it's less likely that you'll get dust in the mirror box, which will eventually get on the sensor.

- DON'T leave your camera turned on when changing lenses. When the sensor it is on, it is charged, which means it will attract more dust.

CLEANING DUST AND DIRT OFF A LENS:

- DO use either a microfiber cleaning cloth or official optical lens wipes to clean your lens. If you're dealing with something sticky, use a wipe — the wet element of it will help.

SHOOTING IN BRIGHT CONDITIONS:

- DO look at using a neutral density filter to manage the brightness. If you're looking to do video, consider using a variable neutral density filter so that you have the option to rotate it quickly.
- DO look at using a polarizing filter to cut down on glare.

GEAR IN EXTREME ENVIRONMENTS:

- Most Nikon high-end camera bodies are moisture and dust-sealed and can withstand light rain.
- The best thing to do is check the website for specifics on whatever model you're using.

NIKON ACTION SERIES

- Keymission 170: the "Nikon GoPro" is weather and shock proof, freeze proof and rated for extreme temperatures.
- AW 130: A waterproof, dust proof, freeze proof, drop proof option that is good to use as a backup camera rather than taking high-end gear into extreme conditions.

BONUS:

- DON'T store your lens cap directly in your pocket or loose in your camera bag.
- DO keep a Ziploc bag in the camera bag to prevent the lens cap from collecting dirt, dust and lint.

Weather report

- via Accuweather

Wednesday, Sept. 27

AM showers
71/49
40% chance
of rain



Thurs., Sept. 28

Mostly sunny
74/52
0% chance
of rain



Friday, Sept. 29

Partly Cloudy
77/48
6% chance
of rain



Sat., Sept. 30

Mostly Sunny
74/49
7% chance
of rain



#MPW69

Facebook:
MoPhotoWorkshop

Instagram:
mophotoworkshop

RANGEFINDER CREW

Ellie Cherryhomes
Emily Nevils
Monique Woo

Brian Kratzer
editor

Duane Dailey
editor emeritus