

# CENTRAL KENTUCKY CAMERA CLUB

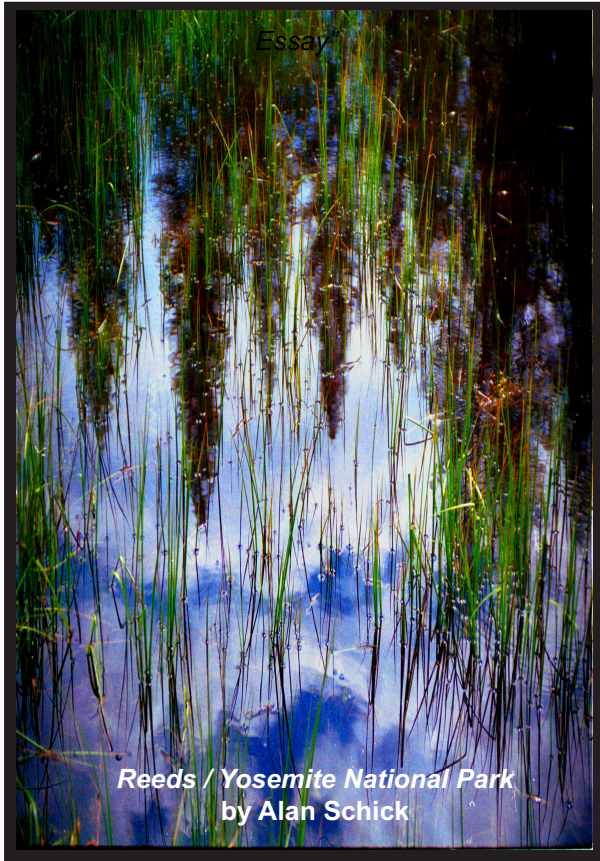


Promoting the creative, artistic, and documentary aspects of photography for both amateurs and professionals through education, workshops, field excursions and the informal exchange of ideas.

Volume 5 Number 8/9 / August/September, 2002

" I think the best pictures are often on the edges of any situation, I don't find photographing the situation nearly as interesting as photographing the edges."

- William Albert Allard *"The Photographic"*



Essay

Reeds / Yosemite National Park  
by Alan Schick

## GONE FISHIN'

I'm putting up the "gone fishin'" sign for the next several weeks, but I'm not really going fishing, just to Alaska for three weeks. You can bet I'll take several hundred pictures and that I'll think of all the hot, sweaty people here in Kentucky as I am cool and calm in the 60-70° Alaska weather. When I get back, I hope to see everyone at the September meeting. I'll do a meeting about the trip if I get back and the grizzlies don't eat me. In the meantime, there will be no September newsletter as I won't be around to do it. Alan Schick should have more information about the September meeting and I'll be at the August 5th meeting in Lexington at John Snell's. NJK

## HUMIDITY AND YOUR PHOTOGRAPHS

With all the heat and humidity we've had this summer, I did a little research into what is best for film and prints and our expensive lenses. Lenses can be irretrievably damaged by the growth of mold on their elements, hastened by too much humidity. Photographs also can be damaged - yellowed and destroyed by this growth - ditto on film. Since reading about the damage that humidity can cause, I installed several dehumidifiers in my basement and in the room where I keep most of my negatives. When working at full capacity, these units can get the humidity down to about 40% at best. The "best dehumidifier" was listed in a recent *Consumer Reports* as the Kenmore by Sears. I have two of these and I'm not much impressed. But anyway, from what I can see, you want your humidity to be between 20-40% and the temperature at 60-70°F. The humidity in my house lately has been about 60% this summer and, with the dehumidifiers going full blast, it gets down to 45-55%. So "What's the humidity in YOUR house?" NJK

## AUGUST 5th MEETING

**John Snell**

*A Personal Tour of John's Gallery  
and  
Slide Show of His Latest Work*

Dinner at 5:30-6:30pm  
at

**Mancino's Restaurant**

1590 Leestown Rd.

7 PM / Lexington

(Directions on page 5)

## SEPTEMBER 9th MEETING

**Jerry Freeman**

**"Essentials of  
Adobe Photoshop"**

**NOTE** : This will most likely be held at  
EKU. For last-minute details,  
consult the web site [http://  
www.kycamera.artshost.com](http://www.kycamera.artshost.com)

7 PM / Richmond



**THE CENTRAL KENTUCKY CAMERA CLUB** meets the first Monday of every month. Meetings are open, free of charge, to all interested parties. To receive the Club newsletter, submit \$15 to Neil J. Klemek. PO Box 427, Berea, Ky. 40403. For last minute changes, directions and further information, call (859) 986-3797

## What Does One Do With A Film Extractor?

Have you ever had color film in your 35mm camera and had an image that would have looked just great in black and white? You still have 20 exposures left of the color film and you don't want to waste it? And you have black and white film and would like to use it for a few frames of this particular scene, but you don't want to use the whole roll? What you need is a film extractor..... you can get these at just about any full-service camera store. You re-wind the roll and it re-winds all the way into the cassette. (Some newer cameras will actually allow you to re-wind and still leave a small leader sticking out of the cassette. ) The film extractor will pull the film out of the cassette so you can have a leader to thread back into the camera, after finishing what you want to take on the B & W roll. NJK



## Nature Photography Rules of the Road

I'm a member of NANPA, The North American Nature Photographers Association. I recently renewed my membership and received a renewal card with NANPA's "Principles of Ethical Field Practices". I wanted to share these with all of you, as I think they hit the mark on the head. NANPA prefaced these principles with the following remarks:

"NANPA believes that following these practices promotes the well-being of the location, subject and photographers. Every place, plant, and animal, whether above or below water, is unique, and cumulative impacts occur over time. Therefore, one must always exercise good individual judgement. It is NANPA's belief that these principles will encourage all who participate in the enjoyment of nature to do so in a way that best promotes good stewardship of the resource."

### ENVIRONMENTAL :

#### KNOWLEDGE OF SUBJECT AND PLACE

- Learn patterns of animal behavior. *Know when not to interfere with animals' life cycles.*
- Respect the routine needs of animals. *Remember that others will attempt to photograph them too.*
- Use appropriate lenses to photograph wild animals. *If an animal shows stress, move back and use a longer lens.*
- Acquaint yourself with the fragility of the ecosystem. *Stay on trails that are intended to lessen impact.*

### SOCIAL :

#### KNOWLEDGE OF RULES AND LAWS

- When appropriate, inform managers or other authorities of your presence and purpose. Help minimize cumulative impacts and maintain safety .
- Learn the rules and laws of the location.

*If minimum distances exist for approaching wildlife, follow them.*

- In the absence of management authority, use good judgement. *Treat the wildlife, plants, and places as if you were their guest.*
- Prepare yourself and your equipment for unexpected events. *Avoid exposing yourself and others to preventable mishaps.*

(continued on the next page)

## WE HAVE A WEB SITE !!

<http://www.kycamera.artshost.com>

Thanks to Alan Schick, The Camera Club now has a web site. Alan has worked hard on this and I encourage all of you to take a look. The newsletter will be available on the site also, along with work by all of us willing to submit something to the scrutiny of the worldwide web.

## Dr. Walter Loring, Cabinet Cards, New Hampshire, Me, Photography's Fascination, Etc.



In 1854, a French photographer named Disderi, introduced an item called a "cartes-de-visite". It was a print from a wet plate negative that was pasted on a card 4" X 2 1/2". These were like today's baseball cards. You could give them to people much the same way you might give people your business card today. Famous people's cartes sold very well - so well, in fact, that in 1864 the United States Internal Revenue Service first reared it's ugly head by demanding a tax on these. From August 1, 1864 to August 1, 1866 a tax stamp had to be placed on these cartes and these can be dated from the presence of this stamp.

In 1866, these cartes were replaced by the cabinet card. It was much larger, 6 1/2 " X 4 1/2 " and there was more room for the business name on the front, more room on the back and photographers could ask for more money for them. They were about the size of current-day postcards. Today, you can find them in just about any antique store for between \$2.00 and about \$10.00.

A few years ago, while on vacation in New Hampshire, I purchased a cabinet card of a young boy with a cat in his lap and a dog at his side. It was about \$10 at an antique store and I filed it amongst many others that I have collected over the years. A month ago I started to look at this card again as a possible ad for the Madison Humane Society. On the back was the writing "Dr. Loring". The front said "E. E. Hubbard, Artist ——— Milford, New Hampshire". I contacted The Milford Historical Society and a local library in Milford (The

Wadleigh Library) for information on Dr. Loring and E. E. Hubbard. This is what photography is all about for me..... putting a story behind the images. I love finding out who these people are staring across the centuries at me. Here was a boy from over a hundred years ago and it intrigued me that he may have eventually become a physician.

My investigations revealed that Dr. Walter Loring became a veterinarian! Here he was with the cat and the dog as a little boy - how ironic he became a vet!!! He was born in 1876 in New Boston, New Hampshire and his family later moved to Milford in 1883. This photograph of Dr. Loring was probably taken around 1885 or 1886 when he was about 10 years old. (E. E. Hubbard worked in Milford from 1885 until 1895 and then disappeared). Walter subsequently attended local schools in Milford, and, in 1894 attended Harvard veterinary school, graduating in 1899. He practiced in Milford from 1899 until 1965 when he was 89 years old!! - 66 years as a vet. (and I thought Dr. Dozier has been here a long time!!!) He died in 1971 at the age of 95!!

Photographs all tell a story, although many people say that "images should stand on their own" without supportive words. Many images DO stand alone and evoke an emotional response, while others, like this cabinet card, encourage further investigation and research to satisfy our curiosity. NJK



This is a cartes-de-visite of a woman in an 1860s style dress. The cartes can also be dated from the internal revenue stamp attached to the back (see text)

### RULES OF THE ROAD (continued from page 3)

#### INDIVIDUAL :

#### EXPERTISE AND RESPONSIBILITIES

- Treat others courteously. *Ask before joining others already shooting in an area.*
- Tactfully inform others if you observe them engaging in inappropriate or harmful behavior. *Many people unknowingly endanger themselves and animals.*
- Report inappropriate behavior to proper authorities. *Don't argue with those who don't care ; report them.*
- Be a good role model, both as a photographer and a citizen. *Educate others by your actions; enhance their understanding.*

#### NORTH AMERICAN NATURE PHOTOGRAPHY ASSOCIATION

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# MOVIE REVIEW

by Susan E. King

## WAR PHOTOGRAPHER / James Nachtwey

“For me, the strength of photography lies in its ability to evoke a sense of humanity. If war is an attempt to negate humanity, then photography can be perceived as the opposite of war and if it is used well it can be a powerful ingredient in the antidote to war. In a way, if an individual assumes the risk of placing himself in the middle of a war in order to communicate to the rest of the world what is happening, he is trying to negotiate for peace. Perhaps that is the reason why those in charge of perpetuating a war do not like to have photographers around.”—James Nachtwey, “WAR PHOTOGRAPHER”

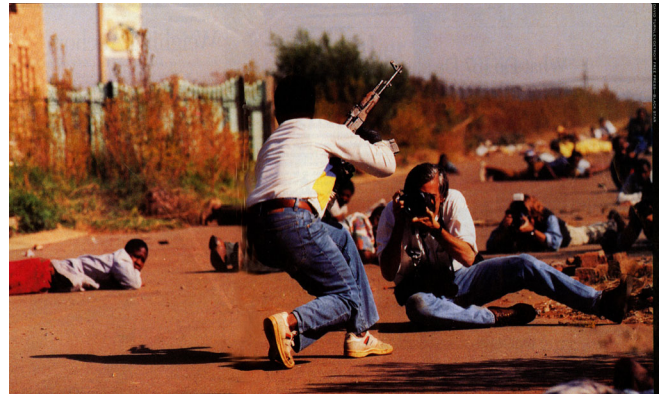


Photo by David Turnley/Detroit Free Press-Black Star

Here is Nachtwey, in the line of fire, photographing a gun battle in South Africa. without regard for his own personal safety

I saw the big Nachtwey exhibit **INFERNO** a few years ago at the International Center for Photography when ICP was still on 96th Street in New York. Nachtwey’s images were so full of pain and suffering I couldn’t look closely at them for very long. So it’s a wonder I even went to the U.S. Theatrical Premiere of *War Photographer* at the Los Angeles County Museum of Art in early June. Luckily, there had been a small feature on the film in the newspaper the day before. I nabbed a photographer friend and we arranged to meet and see this documentary, the first film in a series entitled “Double Exposure: Photography + Film = Cinema,” put together by the Film Department there.

“*War Photographer*”, produced and directed by Christian Frei, has a lot of silence in it. Everyone in the film commented on how silent Nachtwey, himself, is. Friends and colleagues, such as the famous CNN journalist Christiane Amanpour, and the editors of the German newsmagazine *Die Stern*, and *Geo Saison Magazine* provided occasional narrative. Nachtwey speaks only a few times in the film. Mostly, we watch. We watch him board a plane carrying only a large duffel bag and wearing a camera, or arrive at the site of a recent disinternment of a massacre site where he must don protective clothing to keep from being contaminated by rotting corpses. We hear conversations in passing. We watch him shooting grieving mothers, mass graves, in Kosovo and the Balkans. (His few questions are asked in English and answered by an interpreter.) We see footage of him filming young teenage Palestinian boys crowded at the corner of building, throwing rocks with slingshots and Molotov cocktails at unseen Israeli soldiers who tear gas the lot of them, Nachtwey included. And we watch him leave various spots, some identifiable as a European style hotel room, or catching a cab in New York enroute to the airport. In between all this coming and going, and shots of the aftermath of war, we watch him silently and methodically unpack film, write numbers on exposed rolls of film, and carefully pack the film back into a box. We feel relieved to watch him exit a cab on the streets of New York deposited safely home again in front of his beautiful loft, facing the Brooklyn Bridge. We watch, in disbelief, to see him depart again, always immaculately dressed in a pressed white shirt and jeans, his hair carefully combed and parted, cameras around his neck, enroute back to his job photographing hell.

The meditative pace of the film tells us a few things: here is a man that focuses his whole life on work. He works in a slow and thoughtful way. It doesn’t matter what happens. He gets up and works everyday. Calmly. No hysterics. He knows how to sit with grieving people. People trust him. The editorial staff of *Die Stern* talks of having to go to a bar to unwind after a grueling editing session with Nachtwey, part of which we see in the film. They had to down a few beers to cope with the images they (and we) have just seen, and comment that Nachtwey drank only a couple of glasses of water and went to bed early so that he could get up punctually the next morning and start again.

The filmmaker uses a microcam strapped to and controlled by Nachtwey for a large part of the film. The microcam is on Nachtwey’s camera so the viewer has the view of “looking over the shoulder” of the photographer, and seeing what he is seeing. These up close images often include Nachtwey’s hand, grossly enlarged by the microcam, holding his camera up to his eye to shoot the next image—the final print flashed on the screen. We hear his breathing as he stumbles around a war torn site, looking at the debris, searching for the next image. The microcam images are interspersed with footage made by the film crew of Nachtwey, such as Nachtwey bending over to shoot rubble on the ground, or Nachtwey

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**WAR PHOTOGRAPHER** (continued from page 4)

filming a lone man walking through the rubble of what used to be his village. Having both perspectives has the effect of personalizing the film: it's almost as if we are Nachtwey's eyes, or inside his head.

In the second half, the film takes on longer stories: the sequence of a family living in a box city in Jakarta is particularly poignant. They aren't merely living at the edge of the railroad track on a piece of cardboard, but between the tracks of speeding trains. My friend wondered aloud if this displaced family engaged Nachtwey because they mirror, in some fundamental way, his own displaced existence between the daily glut of terrifying images that speed past his camera's eye. The eerie footage at the Kawah Ijen sulfur mine, showing workers disappearing in yellow clouds of sulfur gas, is one of the last news stories in the film. These surreal images add to the uneasy feeling about Nachtwey's future. We see him visibly age in the few years the film was shot, hear in voiceover about his own war injuries and health problems, and we wonder about the psychic toll of his job and his future. We fear for him.

The film ends back in Gotham City, with Nachtwey preparing for a solo show at ICP, every photographer's dream, although Nachtwey looks like he'd rather be back at work than hobnobbing with the art crowd at his opening. It's jarring to be back in the swirl of the art world after witnessing so many scenes of devastation. One thing this film silently asks is "what's most important?"

There is also an interesting technical sequence at the end of the film of Nachtwey working with a printer to produce a mural size print of "Grozny (Chechnya) 1995," which shows a child staring at the camera, only his eyes and shaved head showing, in front of a street of total destruction. The printer makes large print after large print with the negative projected on a wall, dodging a section to hold back the black, trying to get the image right for Nachtwey. We hear the audible enlarging timer click away seconds in the background. "We've almost got it." Nachtwey says to the printer, after the third or fourth try. It will amuse anyone who's slaved away in the darkroom, trying to make an image come more to life. An exasperated look flickers across the face of the printer for only an instant, and then the completed image floods the screen.

Music in the film by Eleni Karaindrou, Arvo Pärt and contemporary cellist David Darling helps the viewer slow down into the solemnity of the film.

The film never fully tackles the question: "Is Nachtwey (and all who photograph war) gaining from the suffering of others?" Nachtwey raises the question in one of his brief monologues in the film, but the issue is never resolved. The question of ethics is something that remains an issue for him. Yet, as the following quote shows, his motivation is clear: "There has always been war. Is it possible to put an end to a form of human behavior which has existed throughout history by means of photography? The proportions of that notion seem ridiculously out of balance. Yet, that very idea has motivated me."

*"War Photographer", 2001*, released by First Run/Icarus Films. 35mm print. Running time: 96 minutes. Nominated for an Academy Award 2002. [www.war-photographer.com](http://www.war-photographer.com)

## DIRECTIONS TO THE AUGUST 5th MEETING

**JOHN SNELL'S DIRECTIONS** : For persons coming from Berea or Richmond, take exit 115 off I-75 and turn toward Lexington. After about a mile and a half, you'll pass a Courtyard by Marriott motel and Shell station on your left. 7 PM The next right takes you onto New Circle Road west (Hwy 4). Two exits later will be Leestown Road. Two more exits beyond that is Versailles Rd. Exit onto Versailles Rd. heading toward Lexington (away from the airport/Keeneland). Immediately get in the left lane and take the first left onto Valley Rd. (You'll see a "Saddle Club" sign on the left at the intersection of Valley and Versailles Rd.). Go a couple hundred yards and turn left onto Parterre Dr. into Saddle Club Subdivision. Parterre quickly dead-ends on Saddle Club Way, which is a street that forms a circle. Go to the back of the circle to 1308. The house is a U-shaped brick with dark green shutters and a courtyard in front with a green wrought iron gate. 1308 Saddle Club Way in Lexington. Call 859-254-1929 if you get lost.

**MANCINO'S RESTAURANT** : To get there, take New Circle Road to the Leestown Rd exit (which is between the Georgetown Rd and Old Frankfort Pike exits). At the end of the ramp, turn toward Lexington. Go about .3 mile. You'll see a shopping center with a McDonald's on the right. Turn into the shopping center. Mancino's is at the left end of the shopping center. They serve pizza, salads and "grinders", which are basically toasted submarine sandwiches. John's wife, Anne, will supply dessert when we get to his house. 5:30-6:30 PM

# THE CRYSTAL BALL OF PHOTOGRAPHY

The future is extremely hard to predict. When the subject is photography, it's no easier than any other subject.

Most of us probably still take photographs with "old fashioned" film in our cameras. The digital revolution in photography is upon us and advances are occurring by leaps and bounds - digital cameras are going down in price, becoming faster, taking images with more resolution and increasingly archival. So how will the images we make with film be valued in the future? For that we need to look to the past.

The very first photographic process of mass acceptance was the daguerreotype, developed by Jacques Louis Mande Daguerre in 1839. This process required a large camera on a tripod, cumbersome plates, extremely long exposures, a dangerous development process, using mercury vapor, and making multiple prints was not feasible. As time passed, the process of making images with a camera improved, and, by the 1860s the daguerreotype process was antiquated. Photographers were now using faster plates and lenses, could make multiple prints and the developing process was a lot simpler and safer. Untold thousands of old dags were discarded. So where do these early daguerreotypes stand today as valued works of art?

Well, in 1999, many of them were put up for auction at Sotheby's in New York and sold for many millions of dollars. This was the so-called David Feigenbaum collection of images taken by Southworth and Hawes, Boston daguerreotypists of the late 1800s. Daguerreotypes are now valued for their historic interest and for their inherent uniqueness. Some are still available at local antique malls and I personally try to purchase as many as I can. There are even contemporary photographers who have revived this process, most notably the photographer Jerry Spagnoli.

So, hold onto your "archaic" color and black and white negatives and slides. Future generations will, in all likelihood, value them as highly as they do these early daguerreotypes.

As a postscript, I remember a year or so ago, reading about a photographer for *Time* magazine discussing how he was able to accomplish a coup with a certain photograph he took of Bill Clinton and Monica Lewinsky (remember Monica?). When the story broke about Monica and Bill, he vaguely recalled a photograph he had taken of the two of them. It was at a mass rally and Bill was hugging Monica. He recalled that a great many photographers were present, snapping the very same image exactly as he was. The difference was that the other photographers were using DIGITAL cameras. As he looked over his old negatives and proof sheets, he found the image of Monica and Bill he was looking for. It subsequently appeared on the cover of *Time*. Why hadn't all the other photographers captured the same image? Well, in all likelihood they, with their digital cameras, had erased that image as irrelevant! They erased all images that seemed useless shortly after making them to preserve space on their data cards. Their images of Monica and Bill had been erased and his made the cover of *Time*, ONLY because he had used FILM rather than a digital camera!

NJK

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## Tom Barnes' New Book



Tom Barnes has a new book, "Kentucky's Last Great Places", published by The University of Kentucky Press and I encourage everyone to buy it. Tom has led several of our outings, and, anyone who has attended, will know how hard Tom works on his photography. This book is the culmination of a great many years' of hard effort and shows the beauty of the Kentucky landscape that we will soon lose if development isn't controlled better than it has been. This book may be one of the last records of a great many of these places that many people just don't appreciate enough to preserve. Tom has at least preserved their record through this book. NJK