



The Report

White House News Photographers Association • December 2014

Michel du Cille—A Legacy Not Lost



A photograph taken by his wife Nikki Kahn as Michel leaves from Dulles International Airport to travel to Liberia in October 2014. It is fitting that Michel took his WHNPA bag on his journey since he was a longtime dedicated member of the White House News Photographers Association®

By Dudley Brooks

Thursday December 11, 2014 we heard the stunning news that Michelangelo Everard du Cille, one of the sheer giants in the field of photojournalism, suddenly passed away while on assignment in Liberia. It was the third trip of his on-going coverage of the Ebola crises.

If there's anything that could be considered vaguely poetic about this incredibly sad event, it was that he died doing something that he passionately loved in the face of possible harm. He understood all of the apparent risks of this weighty assignment and he accepted them with no hesitation. Knowing that doesn't necessarily make it any easier for those of us who have to suffer his loss, but I don't think Michel would be overly concerned about that. The narrative that he wanted to tell with his photographs was his over-riding priority. He often said, of those who practice our profession, that; "This is what we do." It is a fact that photographers pick up our cameras at the drop of a hat and dive into the most dangerous of

situations for the sake of our stories, while striving to find and document the truth in a way that encompasses empathy, sensitivity and respect. That's an ethic that Michel lived by with an uncanny verve and it was also one that he taught to others. Very few of us didn't receive some type of lesson from him and so many of those pearls of wisdom he dropped were done by his own example.

Working for Michel as a photographer wasn't always easy. He was demanding, operated on a quest for perfection, and you could also suddenly come face-to-face with his trademark stubbornness. But there was always a method to his madness and it was usually to make you a better photographer—even if that was unbeknownst to you. Come to him correct with facts on the table, because having knee-jerk arguments only wouldn't stand much chance of swaying him your way. Neither would the facts occasionally, if he was truly committed to his own opinion. He marched to his own drum, believed in what he believed, and he didn't back down from a

good debate.

That's the case with many accomplished men and women, who choose to play at the top of the game—those who feel that achieving excellence in any capacity demands an elevated level of discipline, combined with the fortitude to stand one's ground. Those types of people have undying resolve as a staple of their personalities, and the practices that help map the paths of their successes could be leather bound. You won't always be on their side, but you will respect their opinions. Those traits immediately came to the fore when Michel convinced editors at the Washington Post to increase the allotted page space for stories and packages, in order to accommodate photographs made by one of his photographers. They were front and center when he persuaded those same editors that certain stories and projects, those that could make unequivocal statements about the human condition, needed to be covered in depth by Post photographers. They continued to show up when he championed the efforts of photographers internationally to gain better

Michel du Cille, continued

access to professional training, educational workshops, job opportunities and wider exposure for their work.

And they were there when he fought to continue his coverage of the thousands of innocent men, women and children who fell to, or were affected by the Ebola virus in West Africa. The photographs that Michel produced in Liberia are stunning (not that we expected anything less of him) and, considering the magnitude of the subject matter, they could possibly be considered his most important body of work. Whereas some photographers may have treated the situation like shooting helpless fish in a barrel, Michel chose to get close and he made it personal. It became his mission to honor the victims, while telling this unfounded story with poignancy and dignity. Consequently, his images received immediate responses from readers and outpourings of support came from all over the country—to the point of offers of adoption for one orphaned girl. But just like Michel, he was ready to sign up for more and to go deeper still on a story that he whole-heartedly embraced.

Because that's what photographers do. Especially when you're operating from the book of du Cille.

Michel du Cille Memorial

The Michel du Cille Memorial has now been established at the National Press Photographers Foundation. Michel was a member of the Foundation's board of directors, and currently he is NPPF's secretary. Michel was very proud of the Foundation and their role in making it possible for deserving students to receive scholarships and grants and find a pathway into our profession, or even back to school for those who are mid-career and re-inventing themselves. Please visit the Memorial page and help us honor Michel's efforts and his memory.

<http://nppf.org/michel-du-cille/>



Michel du Cille and Nikki Kahn at the 2014 'Eyes of History' Gala. Photo by Kevin Wolf.

U.S. Capitol Dome Rehabilitation

By Mark Abraham

Equipped with Senate supplied hard hats and high visibility vests, photographers went to the Capitol roof Tuesday, Nov. 19th to cover a press event demonstrating the upcoming rehabilitation of the Capitol dome. The project is a critical step for stopping the current level of deterioration in the Dome's cast iron, as well as ensuring the protection of the interior of the Dome and Rotunda. It includes removal of old paint, repairs to the cast iron and stone, and repainting. There is 25 levels of scaffolding, using enough pipe to span 52 miles.

The presser was held in near 20 degree weather with strong, gusty wind, reminding the photographers of Inauguration weather. Photographers covering the event: H. Darr Beiser, Gary Cameron, Jabin Botsford, John Shinkle, Bill Clark, Chip Somodevilla, Kevin Deitsch, Bill O'Leary, Carolyn Kaster, Saul Loeb, Andrew Harnik, Jim LoScalzo, and others. Senate Press Photographers gallery Deputy Director Mark Abraham escorted the photographers."



The WHNPA and Senate Reception: A Holiday Tradition

December 4th was a crisp, but not cold, Washington DC winter evening. As the guests walked up to a Capitol they saw a unique view of a building that most have visited or worked in for years. The dome is covered with scaffolding while it undergoes its first major rehabilitation in one hundred and forty years. Thanks to Jeff Kent, Mark Abraham and

Tricia Monroe WHNPA members and the photographers accredited to the Senate Press Photographers Gallery spent a delightful evening in the Mansfield Room off the Senate floor on Thursday December 4th. Plenty of horderves which actually lasted throughout the party. The best part about the evening was renewing old friendships. George Tolbert, Pat

Benic, Rick Gentill, Page McCarty, Susan Biddle, Kevin Dietsch to name just a few. There was also the opportunity to make new friends. The newest by far was Evan Matthew Swain, just two months old. Evan brought his mother, Bethany.



Andrew Harnik and Linda Epstein strike a pose under the portrait of Senate Majority Leader Mike Mansfield.



Bethany Swain and her son Evan Mathew.



Jacquelyn Martin and Victor Mendoza.



John Harrington and Jon Elswick.



Senate Standing Committee on Press Photographers Chairman and AP photographer, Scott Applewhite i.e.. Scotty.



Cindy Brack with Hannah and David Keber.

WHNPA Member: Pat Atherton

By Dennis Brack

Jim Atherton was a well known name to WHNPA members. He is gone now but he was a prize-winning photographer for UPI and the *Washington Post*. Jim was a WHNPA member known for his keen eye and definite opinions. Everyone knew Jim. Everyone knew his wife, Pat. Pat was the lady always right beside Jim at WHNPA functions. Pat was quiet, but willing to be a great friend to all of us. In late August, Pat passed away quietly, with her life in order. One of her last tasks was to make sure that some of the WHNPA pictures that Jim had copied for our 50th anniversary made it back to our files.

From time to time, pause and think of the many wives, husbands, partners of our members like Pat. They put up with so much to make our pictures possible. The missed or late

dinners, sometimes with guests at the table, are way too common. The early morning calls to be in position for an event are part of their lives. Sometimes chaotic the lifestyle becomes serious: Months of waiting, worry and prayer while their famous photographer is off covering a war, riots, or other dangerous news stories. The photographer may return with prize-winning pictures, but for sure there will be more worry-lines on the faces of this elite group that waits and wonders.

Companion, critic, confessor, advisor, supporter, biggest fan, cheerleader, you name it, they are there for you. That required sentence of all award presentation speeches is true—"I could not have done it without". Darn right, you couldn't.

I can see the faces of the wives, husbands, partners standing close to our members just like Pat Atherton did with Jim for decades. Pat



Jim and Pat Atherton

and the other members of this important group are our most important WHNPA members.

Travels with POTUS



Kevin Lamarque, Pablo Martinez Monsivals, and Mandel Ngan met up with Jason Reed at the G20 Summit in Brisbane, Australia. Jason is now based in Sidney.



Kevin Lamarque waves in front of a group of children who have come to greet foreign leaders in Beijing China.

Shakespeare Loucura:

Using theatre, music and art as therapy for those living with mental illness

By Rod Lamkey Jr./Cosmos

Treatment of people living with Schizophrenia, bipolar and other mental illnesses, and how they're accepted into society is a project I've been working on since 2009.

When I learned of a group of psychiatric patients from the Instituto Municipal Nise da Silveira who perform theatre on the beach at Ipanema in Rio de Janeiro, I knew it would be an important story to tell. I took the two-hour bus ride to see them in person. My wife's cousin came along and helped as my interpreter. We were invited in for a little talk over coffee about what I could and could not photograph. Patients locked up under heavy medication were off limits, but that's not what I came to photograph. Over four days in July, I was given



complete access, to come and go as I pleased.

In the 1940's Nise da Silveira wanted to find a way to "reach" Schizophrenic patients and treat them with love and creativity instead of traditional methods such as lobotomies and electro shock therapy. Her alternative methods of mental health care are revolutionary and still in practice today.

I found an environment of love, creativity and nurturing of patients, and a staff which

has a hope of some day making it so that psychiatric patients don't have to be locked up in a hospital, but in houses and being a part of the community. They play samba under palm trees and paint and draw emotionally wrenching yet beautiful works of art.

On Wednesday nights staff, volunteers and patients drive across town to the beach at Ipanema to perform Shakespeare's Hamlet. They dance with beauty and sing out loud and the audience is encouraged to join with them. It is truly a beautiful and spiritual thing to watch.

I was honored that staff and patients of the Instituto Municipal Nise da Silveira accepted me and permitted me to document this important effort to break the stigma of mental illness.



On Wednesday evening patients, staff and volunteers perform Shakespeare's Hamlet at the Ipanema Beach.



A major part of the treatment program is creativity and compassion. Dance is often a form of therapy.



Jaci Oliveira dances in the setting sun.

Locals are encouraged to join in with the patients and staff.



SAVE THE DATE

**THE EYES OF HISTORY®
GALA AWARDS DINNER
MAY 16, 2015**

The WHNPA Challenge Coin

By John Harrington

The White House News Photographers Association® has created a challenge coin bearing the seal of the Association that are being presented by the members of the Board of Directors to others on a case-by-case basis in recognition of support of the organization by volunteers and other noteworthy contributions that benefit the Association. Should you find yourself on the receiving end of a handshake that includes the coin (this is the normal way they are presented), you may be wondering what the background is and why it is called a "challenge coin?"

From the dawn of our nation's history, as far back as Americans have fought for their freedom, our soldiers left for battle with a coin from home in their pockets. From the Colonial War, to the War of Independence, to the Civil War, our soldiers returned home with their coins, keeping them after the conflicts as a lasting remembrance of their wartime experiences.

As legend has it, the tradition of the "challenge coin" began in World War I, when a young lieutenant in the Army Signal Corps ordered medallions struck in solid bronze bearing his unit's insignia, as gifts for the men in his squadron, circa 1915. One of the pilots in his squadron placed the coin into a leather pouch worn around his neck for safekeeping. On a mission above Germany, the pilot's plane was shot down and he was taken prisoner. All of his identification was confiscated by the German forces, but they overlooked the pouch around his neck. Days later, he managed a daring escape, evading German patrols for several days. Stumbling into a French outpost with no identification, he was mistaken by the French allied soldiers to be a German saboteur. As they prepared him for execution, the desperate pilot opened the pouch and pro-



duced his bronze coin to his captors. Fortunately for him, one of his would-be executioners recognized the design as an American military insignia, and his life was spared.

The legend spread, and the challenge coin was born. Through World War II, the Korean War, Vietnam, the Persian Gulf and the War on Terror in Iraq and Afghanistan, wherever there is conflict, you will find challenge coins bearing the insignia of military units. Today, challenge coins are carried not only by soldiers, sailors, airmen, and Marines, but also by lawmen and firefighters.

Just as your camera is not merely for "snapping a few photos," a challenge coin is not merely a token. To those who have earned a challenge coin, it is carried with pride. These coins identify the bearer as a member of a particular unit with a well-defined history and mission. To receive one as a token of respect from another squad or unit is a great honor. Challenge coins are a tangible source of pride not just for America's warriors at every level in the chain of command, but also for those

who serve a higher cause—in our case—transparency, truth, and the freedom of the press.

Wherever warriors gather, they challenge each other to "coin up" or to a "coin check." The group's unique coin is either held aloft for all to see, or it is slammed down on the bar to challenge all in the group to produce and slam down their own coins. Whomever is without, buys the next round. If all parties present their coins, then the challenger must buy the round. Failing to buy the round is considered a despicable act and requires you to turn in your coin to the organization that issued it to you. A "coin check" may take place anywhere at any time, and your coin must always be within arms' reach. If the challenge is issued in any location other than a pub, the penalty may be worse... And the tradition continues.

You may be wondering how you might come into possession of a WHNPA challenge coin? They're not for sale. For now, they are earned through volunteerism that supports and betters the organization.



A New Book by Diana Walker—*Hillary*

A collection of photographs by Diana Walker of Hillary Rodham Clinton is now one of the best selling books for the Christmas season.

“Behind the Scenes photographs.” How many times have you heard that one? Let’s face it, it is not your charm that gets you that precious access. It is the publication that you represent that places you and your camera in a position to make your photographs.

BUT in order to stay “behind the scenes” to make more than the superficial private moment coverage it takes special talents. The photographer has to be someone that the subjects want to have around. Someone who can be charming, intelligent when appropriate, and then fade away, blend into the background until it is time to make photographs. Diana is a master of this talent. “Lady Di” combined her talent, timing and a technical skill, with just plain old hard work. In the very different times of the 1980’s, TIME magazine had a team of four photographers who were assigned to cover the important Presidential trips. After long days of presidential arrival ceremonies, meetings, first lady events, everyone was tired and ready to quit for the day. “Lady Di” was always there volunteering to cover the inevitable state dinner that usually meant a change into formal attire and a long dull evening.

“Lady Di’s” talent and hard work has made *HILLARY* an important photographic book for 2014.

HILLARY: The Photographs of Diana Walker

Author: Diana Walker
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Simon & Schuster



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Arnold Crane 1932-2014

By Steven Brown

Arnold Crane was both a photographer and major collector of photography. He worked his way through college and law school as a photographer. And while he became a successful and distinguished litigator known for his wit and audacity, photography remained his true passion. Arnold spent his free time interviewing and working with some of the defining photographers of the last few generations. He began to photograph these photographers and created a body of work, which his book “*On the Other Side of the Camera*” represents. Many of the photographers—Man Ray, Walker Evans, Alfred Stieglitz, Ansel Adams—became famous and so his collection was much valued. Arnold not only published his own work but also began a collection of photography that was the talk of curatorial society. It was always a treat to get your “one viewing” of an original Man Ray as you entered his New York apartment. If you were invited back, it was covered with a black

cloth. WHNPA member Stephen Brown remembers having coffee with him one morning and he handed him a box that contained the original negatives to “Let Us Now Praise Famous Men.”

Crane worked as a photographer since his youth and documented incidents such as major crime scenes, earthquakes, fires and political events and was published in various U.S. magazines. After receiving his Doctor of Juris prudence, he temporarily stopped working as a photographer, but started again in 1983, inspired by a friendship with the photographer Man Ray. His monograph “*On the Other Side of the Camera*,” already out of print, offers a complete collection of all the artists' portraits Crane created over the years. The book won the renowned KODAK Photo Book Award in 1995, the year of its publication. He was selected as one of 100 New York Photographers in a book of the same name in 2009. His work has been shown in many exhibitions in international galleries and museums. They are part of collections of the Metropolitan Museum of



Arnold Crane: 1932-2014. Photo by Steven Brown

New York, Museum of Modern Art in New York and The Art Institute in Chicago.

After he became active with the White House News Photographers Association he entered the contest several times and winning an award for pictures taken in Cuba. He was an elegant and witty representative for the White House News Photographers and photographers in general.

Member News

MEET A NEW MEMBER



**NIKON COOLPIX S6800 16 MP
Wi-Fi CMOS DIGITAL CAMERA
WITH 12X ZOOM NIKKOR LENS
AND 1080P HD VIDEO**

FOUR-AXIS VIBRATION REDUCTION



Cameron Jackson Munro. Mother, Tricia Munro will be back at work helping us at the Senate Press Photographers Gallery mid January.



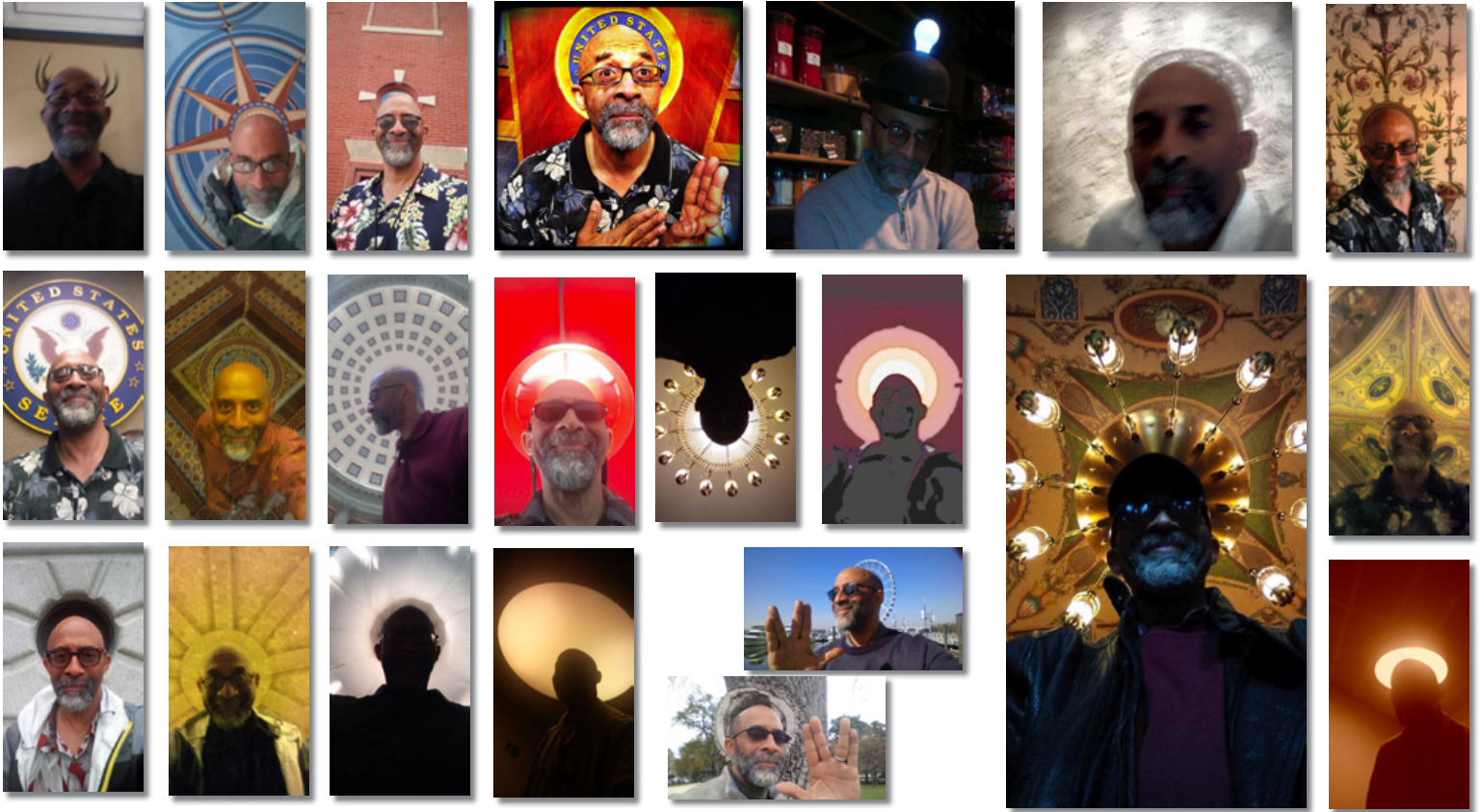
Jim Bourg on top of the Capitol.



Stephen Crowley, once again, covers a presidential speech looking in a different direction.

Dan Tutman's Halos

CBS veteran cameraman Dan Tutman has been seeing halos in the architecture of The Capitol and halls of congress among other places. Some believe these images hold the secret to solving the Da Vinci Code.



By Dan Tutman

Years ago at a NATO summit Hank Brown, ABC cameraman, took a still of me in front of the NATO logo, which at that time was a circle with rays emanating from its edge. This was pre digital stills so I didn't see the results until weeks later, perfect violation of all basic composition. I was hooked. My favorites are soft, and dark.

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Dan Tutman gets ready for a nice ride in Camera One.



Benson Ginsberg captures a Marine One Landing—not for the first time.

Dates to Remember

THE EYES OF HISTORY® GALA DINNER
MAY 16, 2015

VIDEO CONTEST
JANUARY 23RD, 2015

CONTEST ENTRY DEADLINES
COMING UP FAST:

STUDENT CONTEST
FEBRUARY 1, 2015

STILL CONTEST
JANUARY 18TH, 2015

MULTIMEDIA CONTEST
JANUARY 27TH, 2015

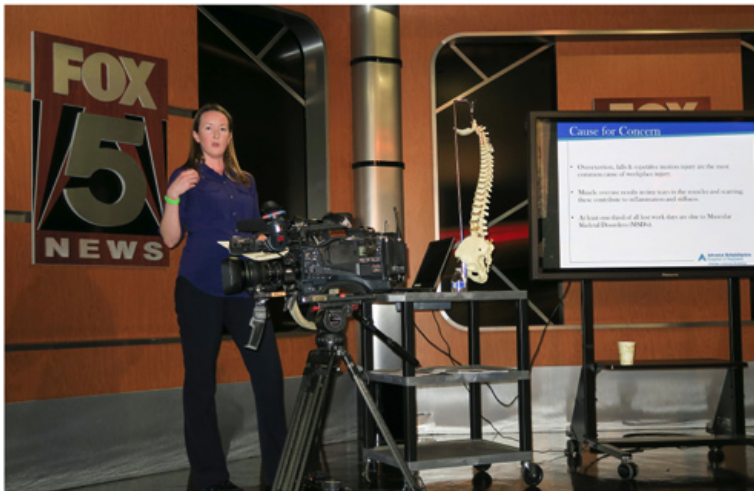
Friday, February 6th, 2015, WHNPA General Membership meeting

SATURDAY AND SUNDAY FEB. 7TH & 8TH, COME TO SEE THE JUDGING OF
THE WHNPA EYES OF HISTORY® CONTEST.

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From the October 27th, 2014 Membership Meeting



©Stephen R. Brown 2014

Adventist Health Care presented a program on ways that still and video photojournalists can avoid back injuries and deal with back pain. The meeting was held at WTTG TV and refreshments were provided by Adventist Health Care.

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