

Jeffrey Allen Kisling

Photography



Figure 1 Photo of me by Daniel Chang, along the canal, downtown Indianapolis, Indiana, 2/27/2011.

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Introduction

Since I have invested a lot of time and effort in photography, I often think about such things as why I take photographs, in general, and a given photograph, specifically? Whether a given photograph is good, or not? How do you rate how good a photograph is, or compare your work to another's? When editing a photograph, does a given adjustment improve the photograph?

Controversies continue regarding whether photography is even art, or merely documentation, or a tool to assist an artist who draws or paints.

I'm writing this for a couple of reasons. One is an historical recording of a series of events that have occurred related to my photographs.

Another is to gather in one place comments others have made about my photographs. Especially as I am often unsure myself about how good my photographs are, other's comments often provide encouragement. It is also instructive to me when someone offers their insights. I do, though, find this part uncomfortable, because being raised as a Quaker has engrained in me that one should not be boastful or call attention to oneself. Another aspect of Quakerism is the importance of honesty, which especially gives me problems when taking pictures of nature, often making me feel an image is God's, not mine. I've sometimes said being a Quaker makes it difficult to be a photographer (a little humor, perhaps, but also seriously).

First Photography Memories

Some of my first memories of photography involved looking at the black and white prints in the baby albums my parents created for each of their children. (Sorry, I only have digital versions of my own baby pictures).

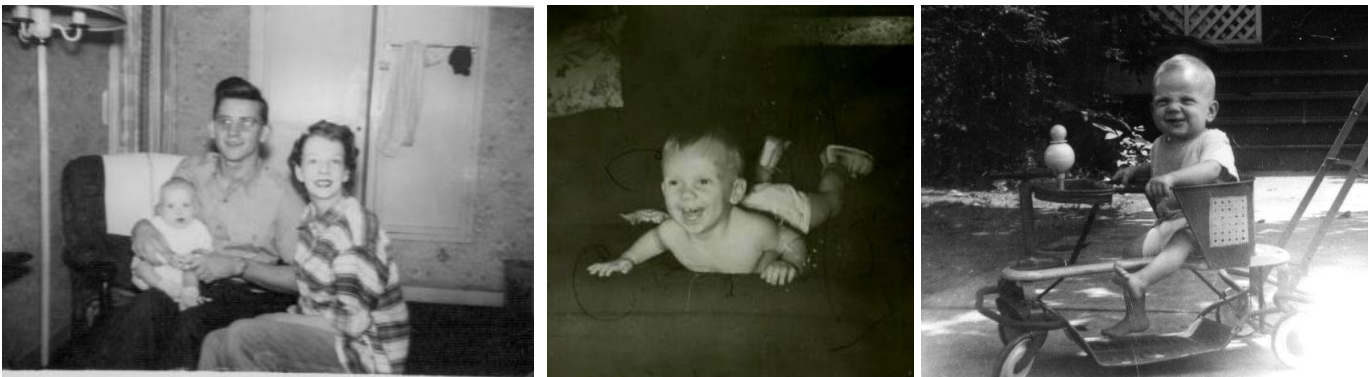


Figure 2 Baby album photos

Then there were the relatively rare photos from that period, including some of the newly available color prints from Polaroid cameras. In the 1950s most people were using the "Brownie" box cameras with black and white roll film. One had to remember to rewind the film back onto the roll it come off of before opening the back of the camera to remove the film. If not, the roll would be ruined when the back of the camera opened and exposed it to light. Many rolls of film were ruined that way. Photos were mainly taken at special events, like weddings and graduations. Just a few pictures were usually taken, since the rolls usually had enough room for just 12 pictures. Then it was usually some time before the roll was taken to the drugstore or photo shop to be sent off to be developed. By the time the finished prints were actually picked up, so much time had passed that people had often forgotten what was on the film, and opening the photo package sometimes revealed surprises.

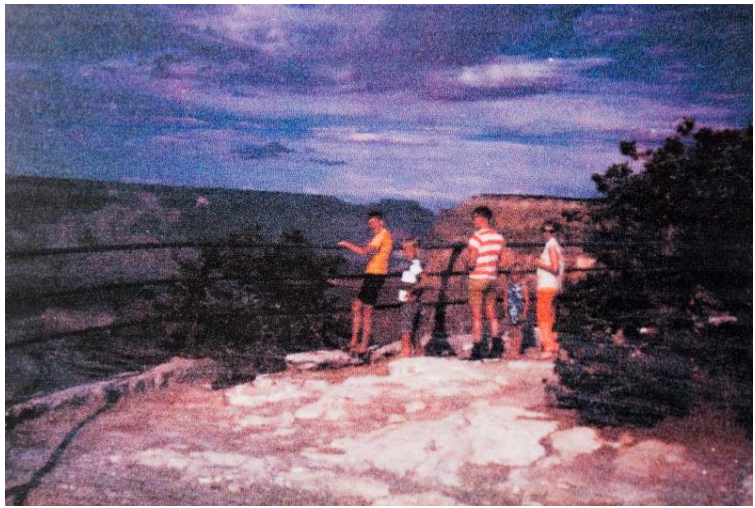


Figure 3 Early family photos

Immersion in Nature

I am very grateful my parents chose to take us on camping trips across the United States for our summer family vacations, specifically selecting National Parks to camp in. Actually camping in the Parks was the key to the whole experience. Our first camper was a King camper, which had an aluminum trailer and canvas covered framework that unfolded up to form the top half when we stopped at the campsite. Being in the woods, hearing the sounds of the wind and wildlife and the glacier streams rush over the boulders, feeling the cold at night, and smelling the pine trees made the experience so much better than traveling into the park during the day and returning to a motel at night.



Figure 4 Long's Peak above Upper Beaver Meadows

Hiking through the meadows and forests and along mountainsides with countless, stunning vistas, were life changing experiences for me. I was overwhelmed by the intense beauty. Rocky Mountain National Park was our favorite, and we returned there time and again, even after we moved away from home. We quickly found that not many people traveled too far from the parking areas, and even a short hike made us feel we were practically alone in the woods. Hikes of just a mile or two brought us to lakes, canyons, waterfalls, cliffs, meadows, snowfields, boulder fields, and rock walls to climb.

I recently came across this line in the book Blue Horizon by Wilbur Smith, when a character was looking at the beauty of Africa: "If I had never believed in God before, I would now." p. 156

Enos Mills wrote, in Wild Life on the Rockies, 1909, "The Rockies are not a type, but individuality, singularly rich in mountain scenes which stir one's blood and which strengthen and sweeten life."

During this time there were several new developments in photography, including color slide film and Instamatic cameras that used film cartridges, relieving people from having to deal with roll film.

Slides and Monitors

My next memories of photography involved spending occasional evenings throughout the year reliving those vacation trips by watching the color slides my parents had taken. Those huge, brightly lit images projected against the wall seemed so much more powerful and real than the paper prints of that time. It was a fun production, setting up the screen, getting the right sized slide cartridge filled with the slides in the correct orientation (usually a few were seen upside down despite our best efforts) and clicked into place on the slide projector, setting the projected image size, location and focus. Plus popcorn!

In more modern times, I've often realized I really prefer viewing digital photographs on good video monitors because of the way the monitor's light enhances them. Capturing light creates a photograph, so projecting light, rather than reflecting light, seems the best way to view a photograph.

Black and White Film

I first became seriously interested in photography when I began to learn how to use the darkroom while a student at Scattergood Friends School (High School boarding school). I had always been interested in science, and was fascinated by this combination of science and art. Unfortunately, no classes in the use of the darkroom were available—I just got one of the teachers who knew how to develop photos to give me some brief lessons. I remember being excited to see how the photos taken during the senior class trip to Washington, D.C., turned out. But not knowing at the time how fragile the film emulsion was, I ruined a roll of film by not handling it carefully enough.

One of my first experiences in publishing photos was printing a photo I had taken in the cemetery across from the school as the illustration for the program


handed out to those attending our class play, *The Dybbuk*, which was about the Jewish spiritual world. I purposely made the figures out of focus so they looked more ghostly. I spent many hours printing nearly 100 copies of the photo.



Figure 5 Long's Peak above Moraine Park I developed in darkroom

THE DYBBUK

Reb Sender of Brinnits:	Paul Reynolds	Acts I and II take place in
Leye, his daughter:	Aline Autenrieth	Brinnits, the first in a synagogue
Frade, her aged nurse:	Rhea Mouldoux	and the second in a square which
Gittel, Leye's friend:	Wendy Rubig	is near the synagogue and Reb
Menashe, Leye's bridegroom:	Steve Maxwell	Sender's house. Acts III and IV
Nakman, his father:	Dan Wilson	take place in Mironiye, both in the
Reb Mandel, Menashe's tutor:	Bruce Rohwer	home of Reb Azrielke. Three months
the messenger:	Lori Howe	elapse between the first two acts,
Reb Azrielke, a Hassidic master:	Jeff Kisling	three days between the second and
Mikho'l, his boy assistant:	J'lee Mather	third, and a half a day between
Reb Shimson, a rabbi:	Karla Taylor	the third and fourth.
judges:	Steve Lam	
	Dan Wilson	
Mayer, caretaker at the Yesh'iva:	Karla Taylor	
Khomon:	Ron Elyson	
Heimahk:	Dan Mott	
Asher (students):	Bruce Rohwer	
	Dan Wilson	
Hassids:	Steve Lam	
	Steve Lam	
first batlon:	J'lee Mather	
second batlon:	Bruce Rohwer	
third batlon:	Dan Wilson	
elderly man:	Jeff Kisling	
wedding guest:	Dan Mott	
hunchback:	Steve Lam	
man on crutches (beggars):	Dan Wilson	
poor man:	April Wilson	
	Julia Hinshaw	
beggar women:	Carol Hampton	
	J'lee Mather	
skeleton:		



written by:	S. Anski
directed by:	Nancy Duncan
stage manager:	Bruce Rohwer

Costumes: Aline, Nancy Duncan.
 Sound: Rhea, Paul, Steve L, Karla.
 Refreshments: Lori, Karla, J'lee,
 Wendy. Makeup: Wendy, Rhea, J'lee.
 Lights: Dan M, Paul, Aline, Bruce,
 Dan W. Programs: Jeff, Ron, Dan M,
 Steve L., Steve M. Movie: Steve
 Evans, Scott Hoskins, Paul. Set:
 Steve M, Dan W. Props: Wendy, Lori.
 Dance arrangement: Julia Hinshaw
 Singing: Denna Henry.



Figure 6 Illustration for The Dybbuk play program

Both film and paper development were exacting technical processes. All the developing, fixing and washing solutions had to be maintained at exactly the same temperature during film development. This usually involved continuously monitoring a thermometer in the developing canister, making (hopefully) slight adjustments in the hot or cold water faucet as the temperature drifted up or down. If not, the silver collected in grains in the emulsion that decreased the resolution of the negative. The development temperature and time also determined the range of the grey tones of the film and paper. Both film and paper were manufactured in a wide variety of compositions, to produce specific tones and contrasts. You had to think of what type of pictures you were likely to be taking in the near future, so you could load the camera with the appropriate type of film for the exposures and resolutions you anticipated. And you had to have a variety of types of paper on hand in the darkroom, and know which paper would be best for a particular negative/image. If you were going to be shooting in low light situations, you used a film with a higher film speed. When shooting landscapes you used a lower film speed film, which required more light for exposure, but also produced negatives with less grain and higher resolution. I remember one of the big improvements in all this occurred when Kodak began to produce a POLYCONTRAST paper, which meant you could use a set of filters to determine the image contrast on the paper, instead of having to have a range of papers, each manufactured for a specific contrast. And any dust that got on the negative was readily apparent on the prints. Very often technical difficulties resulted in less than ideal results.

I was all the more impressed with the work of black and white photographers such as Ansel Adams because not only were their compositions amazing, but they had also mastered the technical aspects of film and print development. One of the things I immediately appreciated when I began to learn about digital photography was how most of those technical problems were no longer an issue.

I still have my copy of the book Zone System Manual—How to Previsualize Your Pictures, by Minor White, ©1968 (cost \$1.95), subtitled The Ansel Adams Zone System as a Basis of Intuitive Photography. The book describes how to calibrate your camera, exposure meter and development process so that you can predict what shade of grey a given combination of exposure meter reading, and film and paper development settings will produce. The title page of the book reads “The idea of previsualization is merely wonderful. The practice of previsualization is the master key to expressive-creative photography and camerawork.” Today a video screen shows you the image prior to pressing the shutter on a digital camera, and the resulting image immediately after.

I remember going through the process of taking photos of neutral gray, black and white cards and developing the film and paper under very specific conditions. It was a very time consuming process, as it is any time you have to develop film and/or paper.

For as long as I can remember I have loved to learn. I found, though, that I was impatient with waiting to be taught things little pieces at a time, and soon realized I preferred to learn on my own. One of the reasons I was so fascinated by computer programming was because the computer was a great teacher. There are a lot of very specific rules, and entire languages to learn, but the programmer gets immediate feedback when his program either works or breaks some rules. The feedback when an error occurs isn't always easy to interpret, but that's part of the learning, too.

Although that makes it sound as though computer programming is pretty confining, there are actually many different ways to solve any given problem. We sometimes refer to the "art of programming." All those possibilities stimulate you to find what you consider to be the best solution to the problem (while another programmer would feel his, probably different, solution was the best). The more, different approaches you try, the more you learn.

One immediately sees this with digital photography, too. You get immediate feedback, beginning with a preview before you even click the shutter, then a view of the result immediately after. Then, once the images are downloaded (or even on the camera in many cases), software provides many ways to edit the images, showing the effects on the image immediately.

I soon found I was purposely taking what I knew would be difficult images to capture, in order to see how close I could come to coaxing the image I had seen from the camera and software. I almost always download the photos from the camera the same day they are taken, and do the initial digital development immediately, so I can remember what I was trying to record as a guide to adjusting the image. Which might not necessarily be to get the most realistic result possible. Sometimes you purposely set the focus or exposure in a way to illustrate a mood or to try to force the observer to look at the subject in a different way than usual.

I would also move the controls in the software to the extreme minimum and maximum values to observe the results, which often revealed things I wouldn't have seen if I had only been making minor adjustments from the original settings. We are all taught that we learn the most from our mistakes, but I don't think most people really believe that. Computer programming and photography, though, have really reinforced that for me.

I found that I learned more and more of the subtleties of things I often took photos of, such as the Central Library, or flowers. The more closely you look, the more you see. The key is to use each photo as feedback in the process of learning to photograph that subject. Observing what works best in terms of composition, lighting, color, focus. Of course there is no one right way to photograph a given subject—it is the variety of ways to capture the same subject that is one of the more interesting aspects of digital photography for me.

I've been more acutely aware of this learning process lately as I've started to turn to a new subject: trees. At first the photos seemed to be a blob of indistinguishable leaves and branches. After several weeks of practice, so far, I'm beginning to get (what seem to me to be) better results.

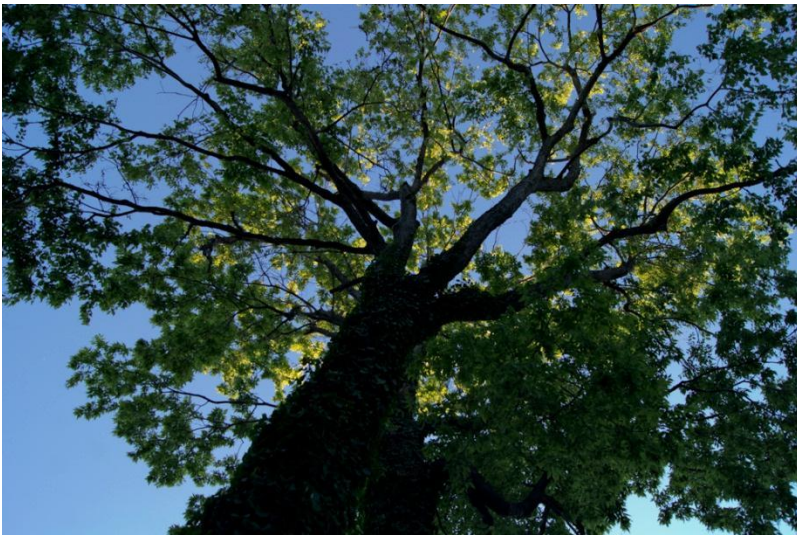


Figure 7 Learning to photograph trees

Rocket Photography

I guess you're about to learn how much I have always been interested in science. When living in Marshalltown, Iowa, and attending Scattergood Friends (High) School, I would assemble, finish, paint, and launch model rockets from kits sold by Estes Rockets, somewhere in Colorado (which seemed to add to the whole thing). The rockets were powered by cardboard cartridges packed with gunpowder and closed with a ceramic nozzle. A short straw was glued along the outside of the rocket body. A metal rod that would fit inside the straw, about a yard long, was used to guide the rocket off the ground. A wire made from metal with a low melting point was inserted into the rocket engine, and the ends connected a battery. Turning on the electrical current from the battery heated the wire filament, and, hopefully, the gunpowder began to burn, and the rocket shoot into the sky. There was a pretty high success rate for launches. The rocket engine contained another small charge at the end, which blew off the nosecone and blew out the parachute attached to the rocket, which returned it gently to earth (if there wasn't too much wind).

Estes sold a camera that could be attached as the nosecone. The camera was simply a plastic, bulbous shape with a plastic lens glued into an opening at the tip. A piece of plastic with one hole in the middle, and another on the end, worked as a shutter. A piece of rubber band was tied through the hole on the end, and the other end of that pulled outward as the camera was inserted into the rocket body. The idea was to use a rocket engine with a long enough delay

before the parachute was ejected, that the rocket would have reached its apogee and tipped over with the camera nose pointing toward the ground when the parachute was ejected, and the rubber band pulled the plastic piece across, allowing light to pass from the lens to the disk of film at the back of the camera, through the middle hole in the plastic piece. Hopefully you get the idea.

It was an anticlimax, then, when I recovered the camera and developed the negative to find a picture of the sky (the camera was pointing up when it took the picture). When I was in Marshalltown, my brothers and I took the rocket and camera to the city high school. Unfortunately the rocket landed on the roof of the high school and we were told we could not climb on the roof to recover it (imagine that?).

Photomicrography

At Marshalltown Community College I had a chance to use a camera attached to a microscope in science class. This photo is of striated muscle.

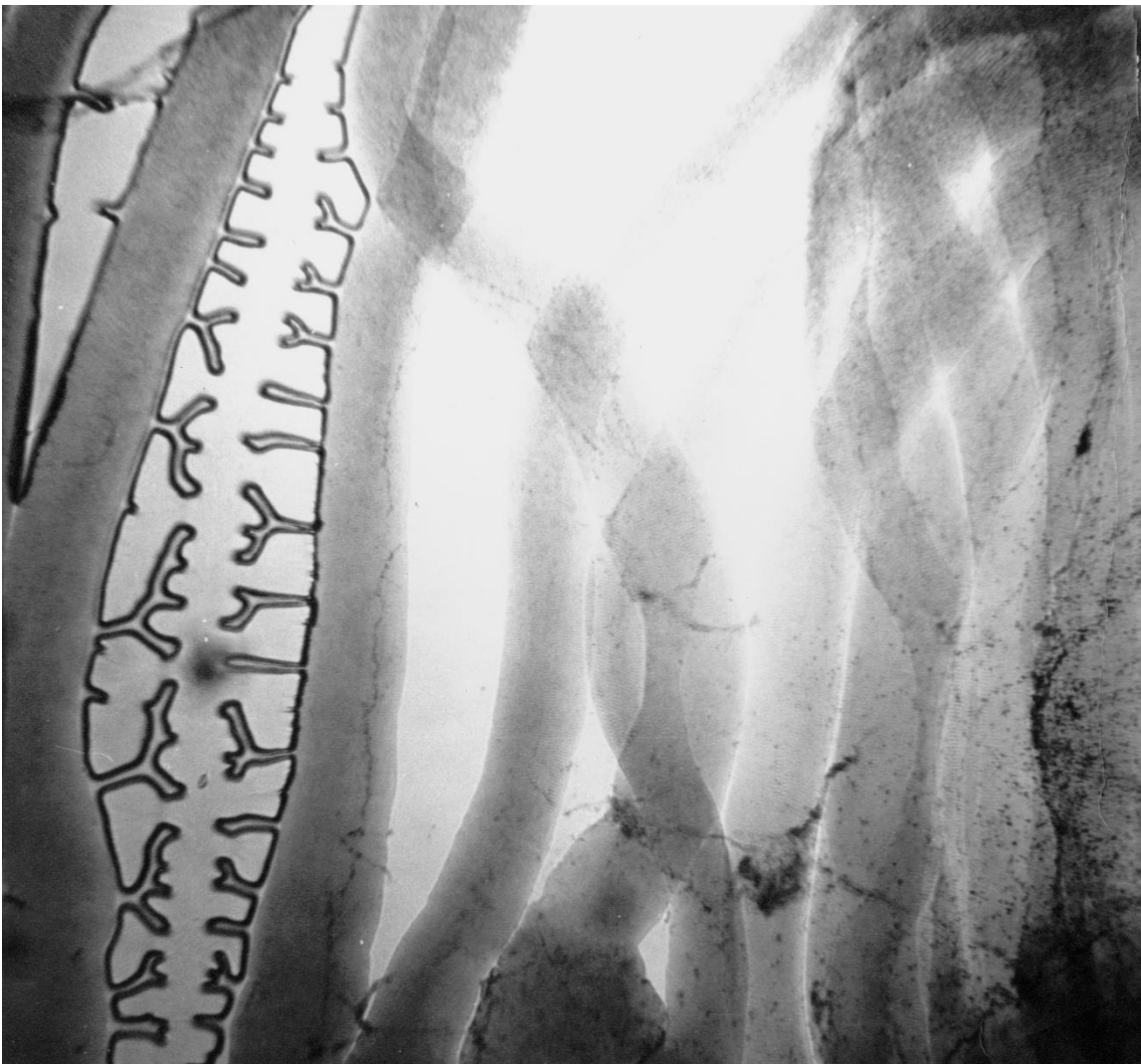


Figure 8 Photomicrograph of striated muscle

Earlham College Yearbook

One of the things I did during my first and only year at Earlham College, Richmond, Indiana, was work on the college yearbook. These are a few of my photos that were included in Sargasso 1971.

I took a Quakerism course from Hugh Barbour, a well-known Quaker author. I have his book, The Quakers in Puritan England.



Hugh Barbour (Religion)

jk

Figure 9 Quaker author Hugh Barbour

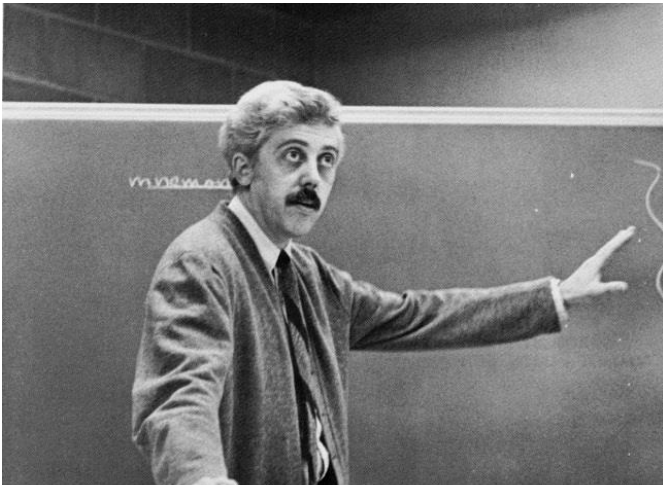


Figure 10 Calculus teacher Hal Hanes

Hal Hanes (Mathematics)

jk

I took a calculus course from Hal Hanes. We used a textbook he wrote that was an experimental approach to teaching calculus by using computer programming to perform various calculations, such as the integral (area under the curve) of an equation, etc. I actually used that very algorithm when I wrote software in the Infant Pulmonary Function Laboratory at Riley Hospital for Children, to calculate the integral of the flow signal

from a baby's breathing, in real time, to determine and display the volume from that signal (at a rate of 100 samples per second).

We also had the opportunity to include other photos we had taken. This is one I had taken on a trip to Colorado.



Figure 11 Colorado windmill

jk

I took this of the Verrazano Narrows Bridge during our senior trip (Scattergood) to New York City.

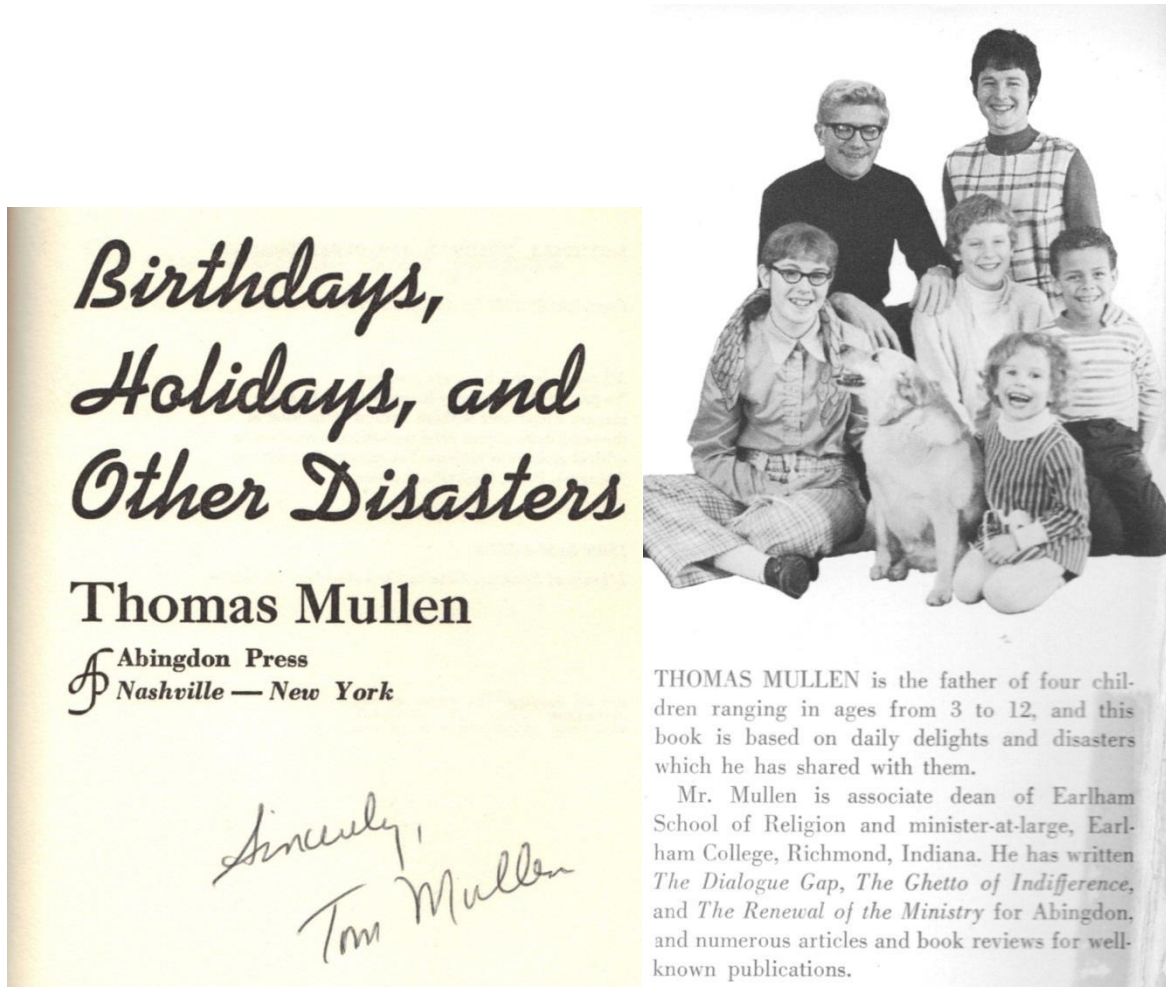


Figure 12 Verrazano Narrows Bridge

This photo reminds me of one of the early criticisms of my photography that led to great improvements. One of my fellow yearbook photographers at this time commented that he really liked my compositions, but I needed to pay more attention to the light. That comment runs through my mind almost every time I get ready to take a photograph, to this day.

Thomas Mullen

Also while at Earlham College, Thomas Mullen asked me to take the jacket photo for the book he was getting ready to publish, Birthdays, Holidays, and Other Disasters, which he signed for me when it arrived.



THOMAS MULLEN is the father of four children ranging in ages from 3 to 12, and this book is based on daily delights and disasters which he has shared with them.

Mr. Mullen is associate dean of Earlham School of Religion and minister-at-large, Earlham College, Richmond, Indiana. He has written *The Dialogue Gap*, *The Ghetto of Indifference*, and *The Renewal of the Ministry* for Abingdon, and numerous articles and book reviews for well-known publications.

Figure 13 Thomas Mullen book

Friends Volunteer Service Mission

I attended Earlham College in 1970-1971, which was a turbulent time, politically in the United States, with the unpopularity of the Vietnam War. For a number of reasons, I wasn't happy being at Earlham at that time, partly because the idea of having a student deferment from the draft seemed unfair. The Friends United Meeting had developed a program called the Friends Volunteer Service Mission, to provide a way for young men to fulfill their alternative service to the draft. Al Ingles was in charge of the program, and he had visited us at Scattergood Friends School during my senior year there. He lived in Richmond (where Earlham College is), and I continued to visit with him when I was at Earlham. I remember him showing me an electric bicycle he had built, with 4 car batteries strapped to the back of the bicycle, which was able to travel about a half mile between charges.

I was also having trouble with the idea of alternative service to the draft, seeing that as pretty much going along with the military system, and did eventually turn in my draft cards to resist the draft. But prior to that, I decided to leave Earlham at the end of my freshman year, and join the Volunteer Service Mission program in inner city Indianapolis. The idea behind the Volunteer Service Mission was to live in the community in which you were going to perform some sort of service. For the first year of the two year alternative service commitment, the person would work in one of the usual

alternative service jobs. In my case, I received on the job training in respiratory therapy at Methodist Hospital, which was eventually to be one of my careers. I did that for one year, saving enough money to support myself to leave the hospital and work full time in the community the service mission house was located in, next to Second Friends Church on the near west side, for the second year.

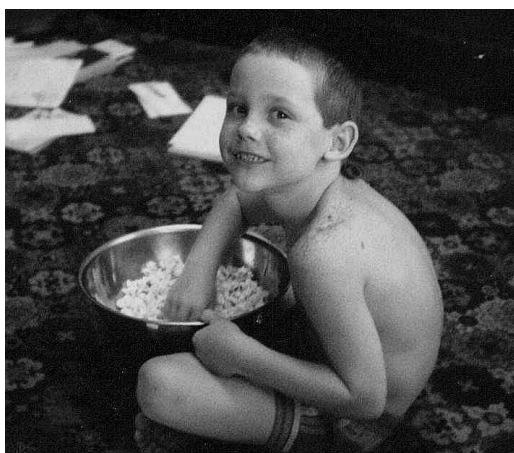


Figure 14 Volunteer Service Mission

I had found during the first year that I enjoyed working with the neighborhood kids, for which there were no youth programs. The way this all relates to photography is that one of the activities I got the kids involved with was taking photos, and showing them how to develop the film, and print the pictures in the darkroom I set up in the bathroom of the house we lived in. It was fun to see their reactions as the image slowly, magically appeared on the paper in the developer solution, under the dim red light.

During my second year there, we would take short trips around the city to take photos which we later developed. We also did other things like organize a 4H club; build a basketball court in the parsonage driveway, etc.

I became more aware of the use of photography to document life as it was happening.



Marshalltown Community College

After two years with Friends Volunteer Service Mission, I returned to Marshalltown, Iowa, to live with the family. I worked at the hospital as a respiratory therapy technician, and attended Marshalltown Area Community College. One of the things I did there was work on the college yearbook, Interlude 1974. One of my pictures in it was taken during science class with Dan Ring, here with the snake.

I also took a photography class with John Lowens. This photo (from the yearbook) was taken during a photography class trip to the local cemetery. Mr. Lowens asked me to work as the darkroom assistant for his class for the upcoming semester, but I decided to return to Indianapolis, instead.



Figure 15 Science class with snake



Figure 16 Marshalltown yearbook photo at cemetery

One of the photography class assignments was to take a night photo. This one was of my brother Randy on a rainy night in downtown Marshalltown.

One of the earliest lessons I learned about the business of photography was that, if you want to publish a photo with people in it, you have to have the subject's permission. For another of my photography class assignments I had taken a photo I really liked in a store, of a child with a very bored expression, waiting while his mother shopped. When I showed it to an editor at the Marshalltown newspaper (where I had been a paper delivery boy), he said, yes, he'd like to print the photo—did I get permission from the mother to do so? I hadn't known the rules then, so the photo was never published. Being kind of a shy guy back then, there was no way I was going to be asking people for permission, but it also made me realize perhaps I shouldn't be taking the photos in the first place without permission, or maybe not?



Figure 17 Nighttime photo assignment

Return to Indianapolis

Although it had been good to return to Iowa to spend time with my family while attending Marshalltown Area Community College, I found that I missed the kids in Indianapolis, so I moved back there. I lived with the Porter family for a short time until I could I found my own place.

I first found work as a respiratory therapy technician at Indiana University Medical Center, initially working at the Long Coleman Hospital for Women there. One of my duties was to setup the transport incubator and help move sick babies from the delivery rooms to Riley Hospital for Children, also part of the Medical Center, and just across the street. I was interested in newborn intensive care, and was able to get a position at Riley, eventually working in the neonatal intensive care unit as a staff therapist, staff development coordinator, and then respiratory therapy coordinator (supervisor).

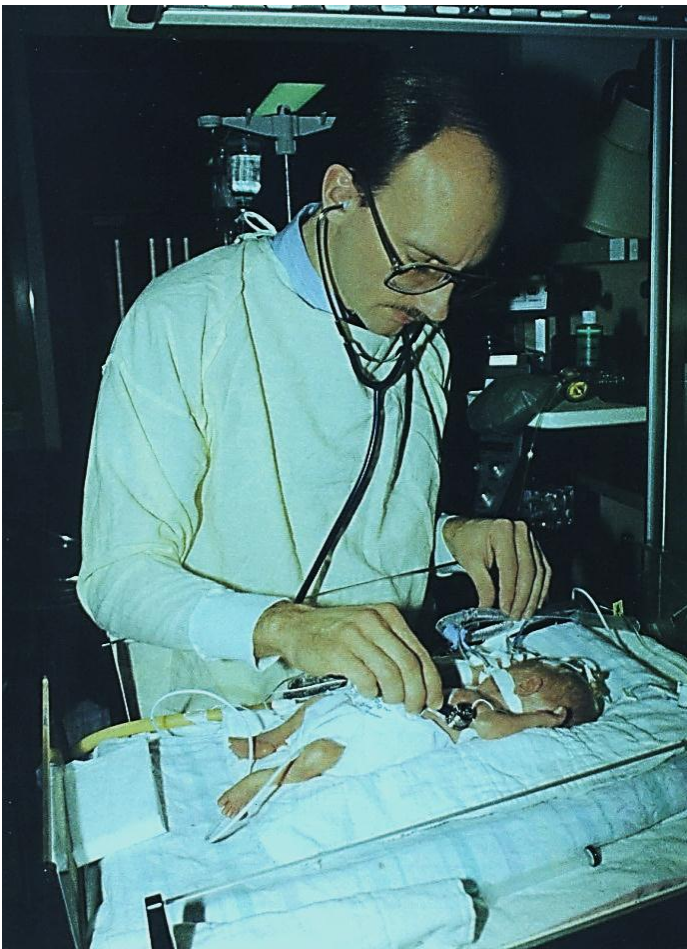


Figure 19 Neonatal intensive care



MILESTONE—The intensive care center for the newborns at James Whitcomb Riley Hospital for Children received its 1,000th infant yesterday. Jeffrey Roberts Jr., the son of Mr. and Mrs. Jeffrey Roberts of Gas City, was born prematurely and has hyaline membrane disease. Assisting in his care are (left to right) Dr. Gabriella Costello of the hospital staff; nurse Sharon Kress; and Jeff Kinsinger, a respiratory therapist. The hospital has been a central treatment area for babies throughout the state. Transportation to the hospital has been facilitated by the Elks Club of Indiana, which, through the hospital's Memorial Association, bought the Riley Newborn Ambulance in August, 1973.

Figure 18 1000th admission to NICU (me in back)

50th Wedding Anniversary

After many years of not being very involved in photography, especially since I lived in places that didn't have bathrooms that were suitable for darkroom work, I was first introduced to digital photography as a result of Mom and Dad's 50th wedding anniversary (October, 2000). Digital cameras were just becoming available in acceptable resolutions, but still very expensive. Since Mom and Dad both liked having photographs and didn't usually spend much money on themselves, we thought a digital camera would be a good anniversary gift from their children, so we gave them a Sony Cybershot 3 megapixel camera. I was surprised at how good the images looked.

We gave them the camera before the anniversary so they could use it during the trip they were taking to Colorado just before then. I went on that trip with them, and remember downloading pictures from the camera to a laptop computer as we traveled down Trail Ridge Road, since we kept filling up the camera's 8 MB memory card.



Figure 20 Trail Ridge Road, Colorado. Mom and Dad's 3 megapixel camera, 9/15/2000

Then, of course, the camera was available to record the Anniversary itself.



Figure 21 50th wedding anniversary

Using Mom and Dad's digital camera rekindled my interest in photography. The first digital camera I purchased taught me there were more things to consider when buying a digital camera than just the image resolution. The camera I bought had a significant delay between pushing the shutter button and the actual image capture. Then, because it took so long to record the image, the effective shutter speed was so slow I found I needed to use a tripod to take almost any picture. I quickly replaced that with a Konica Minolta 8 megapixel camera that performed much better. It had a nice wide angle/zoom lens that was manually operated, which was very nice since motor driven zoom lenses tended to move slowly.

Iowa Yearly Meeting (Conservative)

Many of the people who attended the 50th wedding anniversary were members of Iowa Yearly Meeting (Conservative), the Quaker organization the family belonged to and was raised in. Photographing these people over the years became another type of photographic project for me.

I was so glad many years ago that Dan Treadway and I were asked to be the Yearly Meeting reporters, and Dan asked if it would be OK if we took photographs during Yearly Meeting, which might be included in the article that would be written for the newspapers. He was told by Deb Fisch, clerk at the time, that that would be OK except for any photos during the meetings for worship and business in the meetinghouse. I kind of extended that permission for subsequent Yearly Meeting/Midyear Meeting sessions, and have really enjoyed building a collection of photos of Yearly Meeting people.

Indianapolis Marion County Public Library

I am fond of the expression “God works in mysterious ways”, since I have experienced that many times, myself. I don’t have any patience for shopping, including for places to live. When I moved to 37 W. Saint Clair Street (around 1997), I was just looking for something close to work (Riley Children’s Hospital), since I didn’t own a car, and wasn’t going to buy another one (because of the unacceptable, to me, costs related to fossil fuel depletion, global warming and pollution, wasted space for highways, etc.). The apartment I moved into, and lived in for the next thirteen years, was the first one I looked at. I couldn’t have imagined the consequences of that move, one of the most significant being that the Central Library (main branch) of the Indianapolis Marion County Public Library system was just a block away.

The original library building is described as Beaux-Arts. It was designed by architect Paul Cret and constructed in 1917. Over the years several additions were attached to the rear of the structure, but did not integrate at all with the original. When it was decided, in the early 2000s, to expand the Central Library, the selected design, which was awarded to the architectural firm Woollen, Moltzan and Partners (more below) included the removal of these additions.

I would often wander around the neighborhood with my camera. One of the things I began to do was develop a collection of photos showing the progress of the construction of the new addition to the Central Library. The first image (right) is dated 3/12/2005, showing the back of the original building.



Figure 22 Library construction begins

I found the arches that were installed near the end of the construction especially interesting, and couldn't wait until the building was finished and opened.



Figure 23 Library construction progress





Figure 24 Installing steel outer wall



Figure 25 Installing glass walls

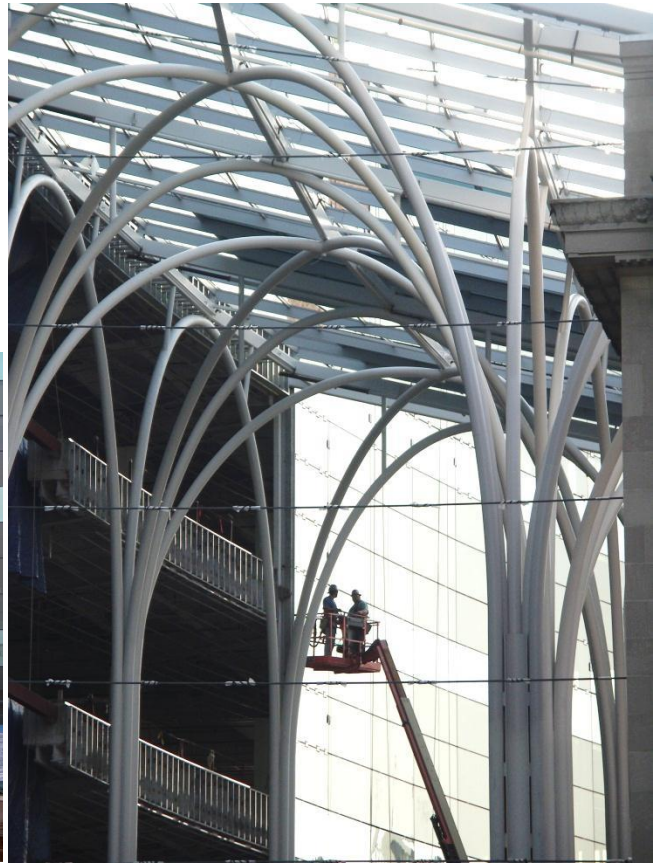


Figure 26 Constructing the atrium's arches

Library Opens

Finally, on December 9, 2007, the newly remodeled Central Library was opened.



Figure 27 Crowd and clowns in front of building on opening day

The atrium, with its white steel arches and glass walls and ceiling, was truly amazing.

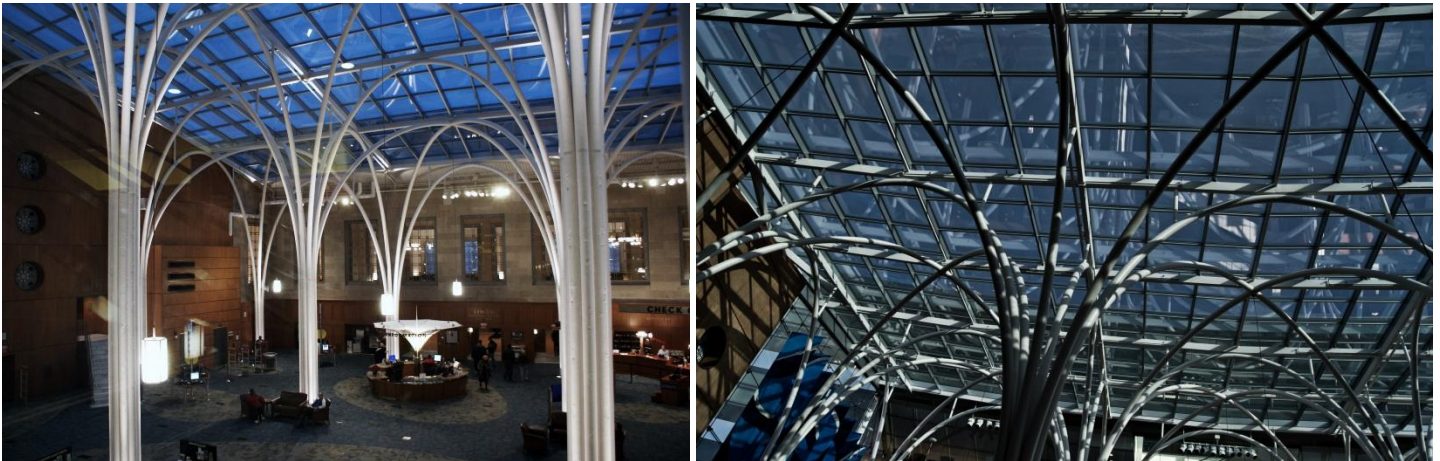


Figure 28 Atrium and arches

Now that the library was open, I began to accumulate photos. I brought my camera with me on almost every visit, and living just a block away, I usually visited several times a week. It was such an interesting combination of old and new. I found the more closely I looked at parts of the building, the more interesting detail was revealed. And with all the glass, changes in light were amplified, especially in the atrium with the shadows from the arches. All the glass also made the surroundings part of the building, as well.

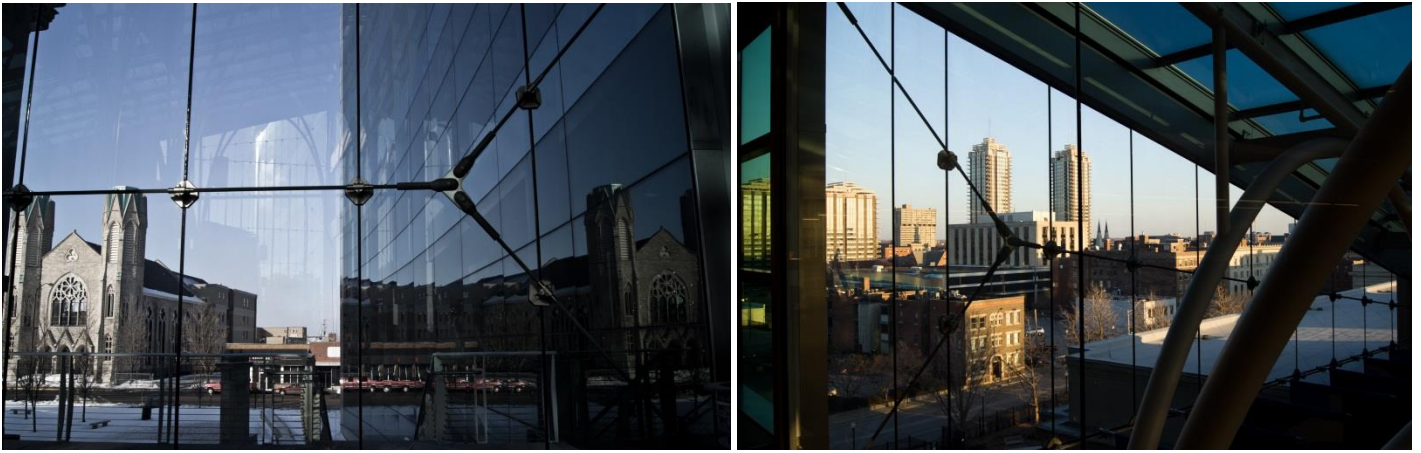


Figure 29 Glass walls reveal neighborhood

I really like how the building looks at night, but it is difficult to get good images with the highly contrasting lighting.



Figure 30 Night views

Donation Decision

I thought I would eventually reach the point where I was satisfied that I had the building photographed, but each time I went I seemed to find new shots to take. After a while, I made it a challenge to myself to try to discover new images.

Pat Conroy expressed this in his book South of Broad. “So there I was, a delivery boy making my rounds in a city where beauty ambushed you at every turn of the wheel, rewarded every patient inspection, and entered your pores and bloodstream from every angle; these images could change the way the whole world felt.”

It wasn't long before I had several thousand photos of the Central Library, many of which I liked pretty well. I began to wonder if the library might be interested in using some of the photos, but I had never done anything like that before. Maria Blake, then Director of Communications and Community Relations, replied to an email message I sent offering to show the photos, and we met in her office. She really liked the photos and insisted on seeing every one of them, which took well over an hour. As I expected, she told me there were no funds available to purchase the photos.

I had already considered what to do in that case, and easily decided I would donate the photos. I'd asked myself why I took the photos, and realized I did so primarily for my own enjoyment, both in finding the shot, then seeing how closely I could capture what I saw. And I enjoyed sharing the photos with others, and liked hearing their reactions (at least the good ones). It was also instructive to hear other's comments. When there aren't rules or guidelines to go by, it's hard to judge how good a photograph is, so you're left with your own evaluation, and that of anyone else you can get to tell you what they think.

When I told people about this, though, everyone said I shouldn't have donated them, but should have tried to get the library to pay something for them. The reason I began to write this is to document the consequences of that decision. Everything that follows happened as a result of this choice. I'm not writing this to boast about doing a good thing, but because I find all that occurred from this, without any further action on my part, totally unexpected and pretty amazing.

Publications

One of the first publications of the Indianapolis Marion County Public Library photos was as a slideshow in one of the library's monthly public broadcasting television episodes, *Between the Lines*, May, 2008. The photos were used to show viewers who hadn't been to the newly reopened Central Library what the new building looked like.

March, 2009, the State of Indiana Film website used my photos to illustrate the Central Library (more below). This is a website created to try to attract people who might be interested in using Indiana locations in their movies.

As yet another example of the reach of the Internet, some of the people who saw the photos were from the project's architectural firm, Woollen, Molzan and Partners (more below). There had been some problems between the firm and the library. They hadn't seen any of my library photos. When Brenda Rager from the firm contacted me about the photographs, I explained that I had donated them to the library, so it didn't seem fair to charge her firm for them, so I donated them to the architectural firm, also. I offered to drop off a DVD of the photos. Since I was training for the Mini Marathon, I dropped the DVD off while running one evening. When I entered the lobby in my running clothes, the receptionist mentioned someone from the firm was running in the race.

Soon after I dropped the photos off, I received this email message from the project's architect:

Kisling, Jeffrey A

From: Kevin Huse <khuse@woollenmolzan.com>
Sent: Tuesday, April 28, 2009 11:03 AM
To: Kisling, Jeffrey A
Subject: Central Library Photos

Jeffrey,

Brenda just showed me the photography you took of the Central Library and I was overwhelmed. You have a great eye and talent. I appreciate you allowing us to use some of the images. This project, though stormy at times, was nine years of my life. I remain very proud of it, and now have images worthy of sharing.

Thank you again

Kevin Huse

Kevin Foster Huse, AIA
khuse@woollenmolzan.com

**WOOLLEN, MOLZAN
AND PARTNERS, INC.
ARCHITECTURE**

600 Kentucky Ave. Suite 101
Indianapolis, Indiana 46225
T: 317.632.7484
F: 317.687.2064

www.woollenmolzan.com

Unfortunately, I later received this message (June, 2011):

Jeff

I am unsure if you saw the reports, that due to the economic downturn in the architectural industry (which is really quite brutal) and other litigious issues, we were forced to close the architectural practice of Woollen Molzan and Partners about one month ago. The firm had been in practice for 56 years and was fortunate to have some great talent, clients and consultants along the way. We hope we made a positive contribution to the architecture of the Midwest and particularly of Indiana.

I was president of the firm since Evans' retirement several years ago, and was the partner-in-charge of the Indianapolis Marion County Public Library – Central which you photographed so beautifully. We were honored by the attention and skill you brought to the project.

Lynn Molzan was one of the staff that moved to RATIO Architecture as a platform to continue our practice in the design of library and religious architecture. We expect the national reach and resources that RATIO brings will be an asset to us moving forward out of this difficult economic slump.

In the past you have allowed us use of your photography of the Central Library for marketing purposes, and Lynn and I would like to continue, with your permission, to use the images as we go forth under the RATIO name.

Please let me know if this is acceptable, (my images look amateurish next to yours).

Appreciatively

Kevin Huse

Kevin Huse, Architect
Associate Principal

Indiana Government Film Website

The State of Indiana maintains a website to promote various places around the state that might be of interest to film makers. In March, 2009, the website, below, was promoting the Indianapolis Marion County Central Library. All of the photos used are mine.

FilmIndiana

Location #10000348 - Central Library

40 E St Clair St
Indianapolis, IN 46204



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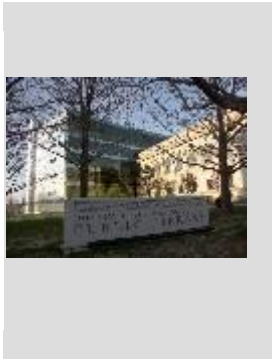


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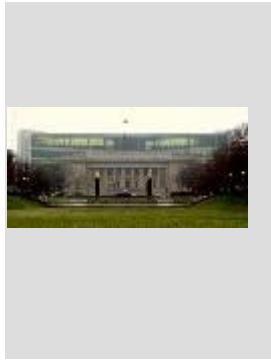


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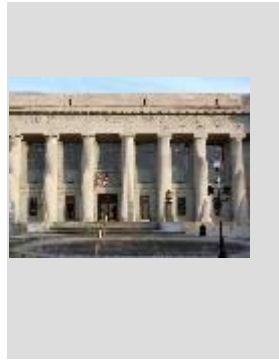


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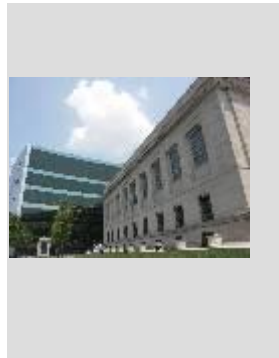


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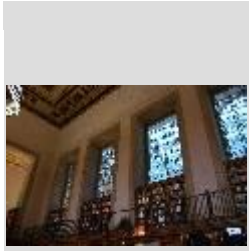


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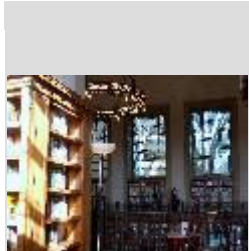


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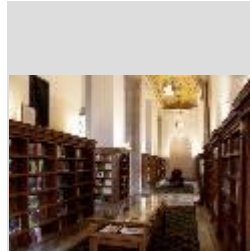
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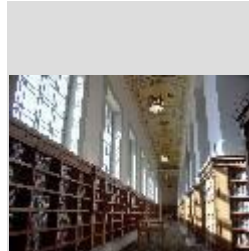
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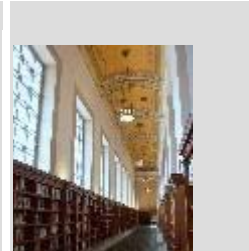


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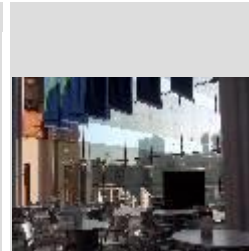
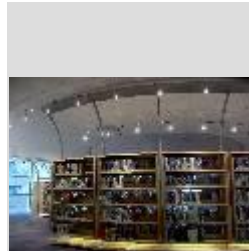
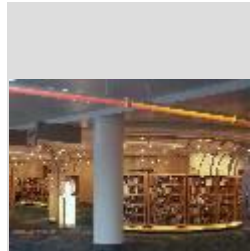
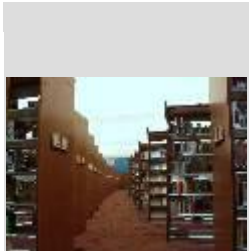


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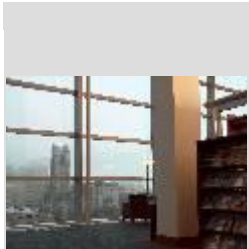


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photo ID #:1099017

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AKA: IMCPL

website: <http://www.imcpl.org/>

email: mblake@imcpl.org

thinmanlittlebird Sculpture

On March 22, 2009, the thinmanlittlebird sculpture was installed on the front of the Indianapolis Marion County Public Library. When the original Paul Cret building was constructed in 1917, two pedestals were built, with the idea that statues would be placed on them. But the money never materialized. Then Chris and Ann Stack became interested in the idea of art for the pedestals. A committee lead by the Director Emeritus of the Indianapolis Museum of Art, Bret Waller, selected sculptor Peter Shelton for the project.

One of the challenges was related to the construction of the building, which did not contain steel beams to anchor the sculptures. Peter Shelton worked with an engineering firm to install steel beams from the roof into the ground, designed to make the sculptures withstand wind gusts and earth tremors.

I wasn't aware that sculptures were to going to be installed, so it was by chance that, as I left the apartment that morning, I noticed the street blocked off in front of the library, and a truck tractor trailer and crane in the street. I found that littlebird had already been installed. The steel frame that protected littleman was being removed when I arrived. The sculptor, Peter Shelton, is seen below on the left, wearing a beret, with a camera around his neck.

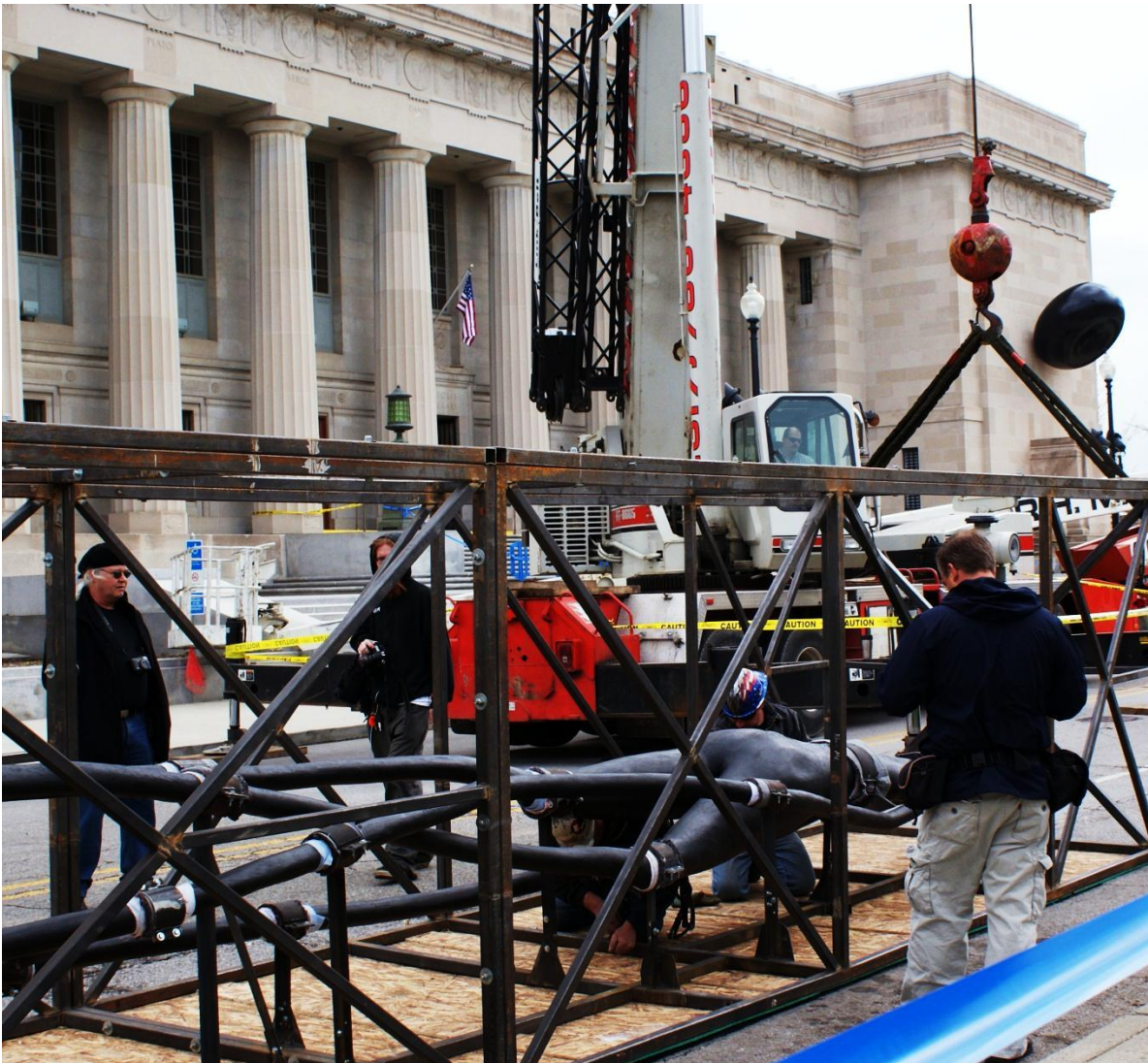


Figure 31 Unpacking thinman sculpture

In the process of lifting thinman into place, the crane accidentally hit the right arm. Peter Shelton was prepared, and repaired the damage.



Figure 32 Repair damage to thinman's arm

Although we had corresponded via email, I hadn't met Randy Starks, who had become my main library contact. He is a media and communications specialist, and, among other things, produced the library's monthly television program. I was glad to meet him, and get to know him somewhat, since the installation of thinman took up the rest of the day and there was a lot of time for visiting.



Figure 34 Jon Barnes and Randy Starks, IMCPL Staff

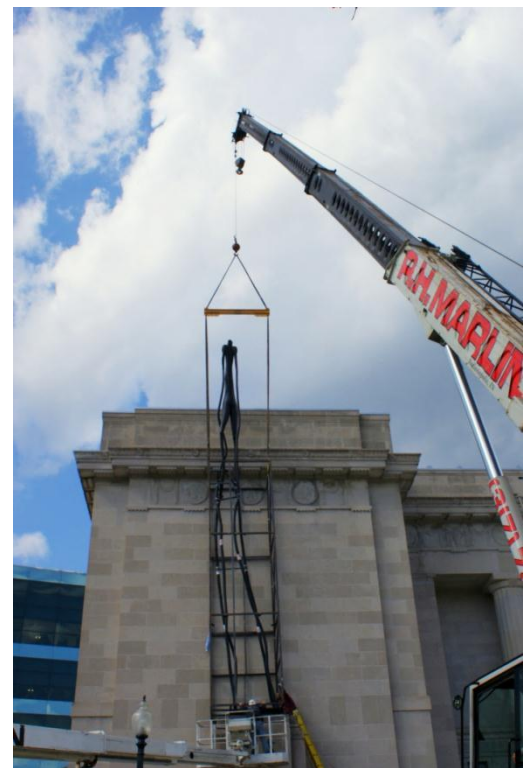


Figure 33 Installing thinman on pedestal

Also at the installation were the major donors mentioned previously, Chris and Ann Stack. I sent the following letter and DVD of photos of the *thinmanlittlebird* installation to them, Bret Waller, and Peter Shelton.

Indianapolis, IN 46204

Dear Peter Shelton,

I had the pleasure of meeting you, briefly, during the installation of *thinmanlittlebird*, where I was taking pictures of the process. I have found *thinmanlittlebird* to be a fascinating subject, photographically. While I took the photos on the enclosed DVD for my pleasure, I'm offering you copies, hoping you might enjoy some of them. If you have any use for any of them, you have my permission to use them. They are also a token of my appreciation of your work, and thanks.

The rest of this is my meandering thoughts, which you can, of course, ignore.

As the photos attest, I've spent a LOT of time with *thinmanlittlebird*, trying to use different lighting and weather conditions to provide different views of it/them (I tend to think of them separately). When other people are around, I enjoy observing how they look at them, and what they say, and I'm glad the comments I've heard have all been positive, or at least questioning. Some people ask me if I like them, and when I say I do, they then relate that they do, too. Most often, I overhear kids ask their parents if the bird is real, and, more often than not, the parents say, yes (which supports my view that kids are more observant and curious than adults. My work as a respiratory therapist at the local children's hospital goes along with that). Sometimes I'm asked why the bird is there, and I relate your story that birds will visit *littlebird*, so you thought you'd beat them to it, which everyone enjoys. I relayed that to Randy Starks, at the library, and included my observation that the funny thing was that I have yet to see a bird land on *littlebird*, and he had the same experience. I do often see birds peering over the roof at it. I've heard *littlebird* described as a doughnut, a chocolate doughnut, a bagel and a flying saucer. *thinman* is either referred to as a man or an alien.

One of the challenges is fitting both pieces into a single picture. The picture below accompanied one of the NUVU magazine articles about *thinmanlittlebird*. It is a composite of 43 individual pictures. As a black and white photographer from the old days, I really appreciate the contrast of the black finish of *thinmanlittlebird* against the granite background.



I must admit that *littlebird* has been a source of significant frustration. I don't, yet, have a long enough lens to get good close-ups of the bird, itself, which may be a good thing, because it has forced me to try to deal with *littlebird* as a whole. The camera sometimes has trouble focusing on all the black, so I often have to manually focus. The lighting contrast with the surroundings also makes it very difficult to capture detail without blanching out the surroundings. And the symmetry makes it difficult to get a "different" look even when shooting from different angles. I was hoping night shots might help, but they are even more problematic. You may notice a number of photos taken in the rain—I had hoped

that would help, both with additional texture on the surface and with less contrast with the surrounding light, but the results aren't dramatically different. I've deleted far more pictures of *littlebird* than of anything else I've ever done. But in some ways that makes the few pictures I end up saving more rewarding than usual. So, thank you for the challenge (and the frustration, not so much 😊).

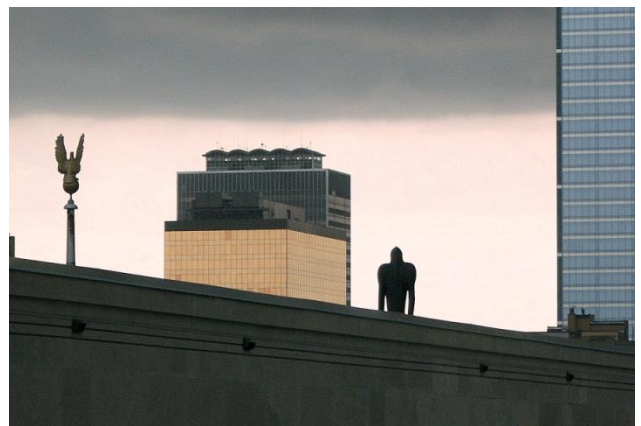
thinman has been a lot more "fun". Just the opposite of *littlebird*, different angles give totally different views. It's almost as if the "legs/arms" move as the camera changes position, and seem to twist themselves differently, even though that's impossible. I almost think of *thinman* as alive, sometimes. When the light is right, the shadows it throws against the granite wall are very interesting.

I think it was brilliant to extend the height above the roofline. After sending Randy Starks the picture below, he wrote: [Thanks -- that last one looks as if it could have been a frame from Blade Runner! Glad to see that thinman is still standing guard.](#)

The installation of *thinmanlittlebird* was one of the most memorable days of my life. I was very impressed with the grace with which you handled the accident with *thinman's* arm.

Sincerely,

Jeff Kislring



I received the following note from Ann Stack:

*Dear Jeff,
Your heartfelt letters to my husband Chris and me and to Peter Shelton and your superb photos of thinmanlittlebird are treasures. We especially appreciate your exquisite eye for framing the sculpture and building as well as the quality of light and texture you captured so well. Thank you for sharing your marvelous talent with us.*

*Warm regards,
Ann*



Figure 35 Unknown person, Ann Stack, Peter Shelton



Figure 36 Sculptors Peter Shelton and David Kirby Bellamy

Bret Waller, head of the committee to choose the sculptor, wrote:

*Dear Jeff,
Many thanks for the disk of your great photos of thinmanlittlebird! And thanks, too, for your enthusiastic comments on the project. I'm sure Peter is delighted with both, as are we. If you haven't sent a disk to Ann and Chris Stack, I urge you to do so. They were major donors to the project and will be as pleased as we are to have these images that don't just record appearances, but really interpret the sculptures. Thanks, again, for the great images*



Figure 37 Stitched photo of thinmanlittlebird

This “stitched” photo (described in the letter to Peter Shelton above) was used in an article in the local alternative magazine, NUVO. Another “stitched” photo of the sculptures appeared in the book STACKS, described below.

The photo on the far right of the bottom of this page in another issue of NUVO, of littlebird, is one of mine.

PUBLIC ICONS

s library sculptures cast Indy in a new light

what, for them, has been a six-year process during which the Central Library added a major new contemporary wing designed by architect Evans Woollen.

Shelton addresses everyone by name. He can switch gears from speaking thoughtfully and at length about the art/historical context of *thinmanlittlebird* to a discussion of the finer points of bracing for wind and earthquakes without missing a beat.

Then he gets back to joking: “You guys are supposed to smile when you’re messin’ with your nuts,” he tells the workers as they loosen wingnuts securing the steel-reinforced bronze sculptures to the trailers that carried them here from a foundry in Oregon.

When I round the corner by the library’s eastern wing at Pennsylvania and St. Clair, I almost bump into Ann Stack. She’s got a smile on her face that’s bright as a freshly burned CD and she’s so excited, she tells me, she doesn’t want to talk. “I want this to be Peter’s day,” she says as she strides toward Veteran’s Mall for a better view.

A crane is lifting “littlebird,” an approximately 3,500-pound torus with, as its name indicates, a little sparrow-like bird perched upon it, to its canted beam above one of the two pedestals the library’s original architect, Paul Cret, placed on either side of the entrance in 1917.

Cret said the pedestals were intended to support a pair of sculptures. But money to commission these works never materialized. The pedestals remained vacant and, over time, became almost invisible.

Bret Waller, the Indianapolis Museum of Art’s director emeritus, is another one who can’t keep from smiling. His committee solicited proposals from artists around the world and narrowed that search to four before unanimously selecting Shelton’s design to recommend to the Library Foundation, which, in turn, had to get the approval of the IMCPL board.

“It took 92 years before Chris and Ann Stack came along,” says Waller of the patrons who are finally helping to realize Paul Cret’s intention. “So this building has actually been naked for 92 years. If you look at it you can see that it’s unfinished. In fact, there was a quote from a story that ran in *The Star* at the time by a writer who said he hoped the people would not come to view the building as finished until the two great pedestals were filled.”

Doing something really cool

Chris Stack was introduced to Peter Shelton’s work via an installation Shelton brought to Indianapolis called *floating-house/DEADMAN* in the early ‘90s. “I thought

it was terrifically clever and aesthetic. Totally impractical but beautiful,” Stack says. “‘Deadman’ is a construction term for a counterweight and this was in the shape of a dead man – a big, cast-iron piece sunk down into the concrete and it was perfectly balanced to lift this house off the ground. It was floating. I thought it was terrific and I’ve never forgotten it. As soon as Ann told me Peter Shelton was being considered, I thought, ‘He’ll do something really cool.’ And he did!”

But installing *thinmanlittlebird* was not without its own, site-specific challenges.

“When Peter came out [to Indianapolis], he said, ‘OK, we’ll just tie it to the steel in the library,’” Waller recalls. “But there is no steel in the library. It’s entirely masonry: Limestone exterior and hollow clay, tile and brick on the interior. There’s no steel at all. So Peter worked with engineers to figure out how to drop a steel shaft all the way down from the roof, down into the earth to anchor it.”

“We had to try and model the loading from both wind and seismic earthquake standpoints,” says John Greenbeck of KPFF Engineers, a Los Angeles-based firm. Greenbeck, looking chilly in the wind, is standing with his Indianapolis counterpart, Al Kovacs of Arsee Engineers in Fishers. “The wind design is for 90 mph three-second gusts. And we looked at ground excitations.”

PHOTOS BY (IN ORDER, LEFT TO RIGHT, FROM P. 10-12) MATT BEUDY, VIKI APPELLO, K.A. EFF KOLING, G.A. KA, K.A. RANDY STARKS, N.E. M.S. ROBERT MORRISON

h the library; the ‘littlebird’ component of the sculpture was relatively easy to place.

Figure 38 NUVO article photo of littlebird

Metal Architecture, June, 2009

These are my photographs in the June, 2009, issue of Metal Architecture.

<http://www.metalarchitecture.com/Default.aspx?PublicationID=3&ArticleID=1385&Title=A+grand+addition+Library+addition%3a+contrasts+original+limestone+structure>

Metal Architecture

Covering the industry since 1980



In 2008, the Indianapolis Public Library system opened the Central Library's new 276,000-square-foot (25,640-m²) expansion. As the hub of the Marion County Public Library system in Indianapolis, Central Library supports 22 branches and provides services such as bookmobiles, school and community activities, media rental, adult research material and advanced technology accessibility to the community.

The addition was conceived as a contrast to the original limestone library that was designed by architect Paul Cret and built during World War I. The addition architect—Woollen, Molzan and Partners Inc., Indianapolis—didn't want to duplicate the style and materials of the 1917 Beaux-Arts building, which is on the National Registry of Historic Places. The architect felt it would dilute and diminish the building's character, confusing visitors to what was original versus what was new. Hunt Construction Group, Indianapolis, was the construction manager for the project.

"It was of key importance to not simply replicate the historic architecture; that would likely confuse and potentially diminish it," said Laurence O'Connor, AIA, partner at Woollen, Molzan and Partners. "The plan became to create a distinct contrast and create a transition from the old to the new while maintaining

the message of the library's mission to the community. Going a step further, the library anchors the north end of the historic American Legion Mall and forms a metaphorical bookend."

The original facility has a grand front entrance with exterior details. Inside, the majestic main delivery room has ceiling paintings and two great reading rooms on either side. The new north entrance provides a second access to the overall complex. The project included 56,224 square feet (5,223 m²) of historic renovation, 237,069 square feet (22,024 m²) of additional library space and an 183,155-square-foot (17,016-m²) underground parking garage.

The six-story stainless-steel and glass tower is taller and wider than the original building, presenting itself as a backdrop when viewed from the long civic mall south of the complex. The new tower is separated from the original building by a steel and glass atrium, featuring an artful display of steel columns. The white painted steel structural tube arches are made of HSS 8 5/8- by 1/2-inch (219- by 13-mm) from General Steel of Indianapolis. The tallest arch is 64 feet (20 m).

Viracon, Owatonna, Minn., supplied the Low-E insulated clear laminated glass on the north exposure and the Low-E insulated Evergreen glass on the south exposure. ASI Limited Building Enclosure Specialists, Whitestown, Ind., manufactured 57,000 square feet (5,295 m²) of curtainwalls for the project. The 5,040 square feet (468 m²) of sidewalls of the atrium are cable-supported glass walls from Novum Structures LLC, Menomonee Falls, Wis., which feature clear low-iron laminated glass by Pilkington, Toledo, Ohio.



“For the selection of the exterior material, stainless steel was seen as a 21st century material, timeless and permanent as the original limestone, and it is low maintenance,” O’Connor said. “The panels make an excellent weathering barrier protecting the building moisture membrane. The reflectivity of the panels lets the mood of the ever changing sky and weather conditions play upon the building, creating natural visual interest.”

LinEl Signature, Mooresville, Ind., formed and fabricated the 55,000-square-foot (5,110-m²) metal wall system. LinEl’s Panel Series 4000 system has a rain screen design and is ventilated with a back-drained cavity. It utilizes a large deep gutter to control heavy precipitation, while the panels are connected to the vertical gutter with a hidden pin connection. Both flat and radiused panels are used on the projects with an embossed linen or polished finish. The advantage of the rain screen is that the metal cladding can bear the brunt of the wind, rain and ultraviolet exposure while protecting the ultimate weather membrane behind it.

Stainless steel was chosen as a permanent, low-maintenance material. Both mirror polish and textured panels are used in the rain screen, with the textured panels marking the floor levels and the mirror panels completing the higher floors. The textured panels are also used at the base of the building to ward off graffiti.

“There are several advantages of a rain screen panel assembly, including that it provides a water resistant cladding without any reliance on joint sealants, which require periodic maintenance,” O’Connor said. “The vented rain screen system avoids temperature extremes and humidity stagnation, and the ultimate moisture barrier behind the rain screen is shielded from direct exposure to the weather and sun.”

Immediately north and connected to the library tower is an oval auditorium that is also completely clad in stainless-steel panels that are slightly curved to match the shape of the auditorium.

The expansion allowed for significant growth of the library’s collection of more than 1 million items. The fully accessible facility has a dynamic children’s area that encourages literacy and critical thinking and accommodates class visits, family activities and story hours. Two new features of the new library are its high-technology/multimedia facilities— including instructional labs and individual user labs, multimedia systems, a 325-seat auditorium and comprehensive online services—and the advanced Family Information Center, which includes innovative children’s event facilities, craft rooms, tutorial areas, multimedia facilities, a theater and interactive exhibit areas.

The World of Paper

As described below, for several months at the end of 2009, the Central Library had an exhibit related to papermaking. The main part was a display of paper mobiles hanging from the atrium ceiling.



Figure 39 Paper mobiles

“The World of Paper”

A Global History of the Art & Industry of Papermaking Is on Display at Central Library

Through January 10, 2010, Central Library is playing host to a unique national traveling exhibition illustrating the history of papermaking, from its invention in China more than 2,200 years ago through the modern technology of today.

“The World of Paper” is on display in Central Library’s Atrium, the South Display Hall and on each floor of the six-story tower. It is available for viewing during Central Library hours.

The exhibition tells the fascinating story behind the most ordinary, and most useful, of everyday objects – a sheet of paper.

“The World of Paper” is made possible through a grant from the Louise Luge Kirtland and Hugh C. Kirtland Endowment Fund, a fund of The Indianapolis Foundation.



“Flight” by Japanese paper artist Kyoko Ibe accents the Central Library’s Atrium arches with suspended mobiles. (photo courtesy of Jeffrey A. Kisling)

Indianapolis Monthly, June, 2010

The June, 2010, issue of Indianapolis Monthly Magazine featured an article about Evans Woollen, the chief architect of the firm that was selected for the design of the new addition to the Indianapolis Marion County Public Library, which included my photo to illustrate the Central Library project.



CLEAR IMPROVEMENT
With its canopy of supports, the Central Library's glass atrium soars.

plaza was badly in need of containment," he said. "The buildings just weren't holding things in or defining the park or the plaza."

The firm convinced the GSA to abandon plans for a 13-story building on a small footprint in favor of a six-story structure that spanned the length of the block—"a much shorter, longer, and fatter building that would fill in the leaking space of the plaza and dramatize it in a way European spaces are," Woollen explains. The design called for an inverted ziggurat, a stair-stepped shape that would be the inverse of the pyramid crown of

on Mass Ave. The rather ungainly Y-shaped tower is wider at the top than the bottom, but despite its awkwardness, it was covered in international architecture journals as an inventive take on public housing. The tower was originally connected to a building across East Street by a section of apartments suspended over the traffic. That bridge's recessed balconies were painted with pops of color, a feature also seen on *La Unite d'Habitation*, Le Corbusier's seminal Brutalist apartment building in Marseille, France. This significant bit of architectural DNA disappeared with the bridge.

In 1970, Woollen unveiled a stainless-steel altar in front of a bright red wall at St. Thomas Aquinas Church near Butler, a project that won an honor award from the Indiana Society of Architects. It was a "shocker of a church," says firm partner Larry O'Conner, and it served notice that Woollen cared more about his vision than being popular. But it was nothing compared to a major commission on the horizon—a \$20 million project that would lead to what some call the ugliest building in Indianapolis:

In the mid 1960s, the General Services Administration called for bids to design a Federal Building at the corner of Pennsylvania and Michigan streets. Woollen's firm won the job, and his sketches were published in 1967, though the Vietnam War delayed the start of the project until 1972. Woollen was thrilled with the commission, which he viewed as a monumental opportunity to achieve something through architecture more important than style and function: place-making. The Federal Building would replace a barren parking lot on the east side of Veterans Memorial Plaza, right in the heart of the Indiana War Memorial Plaza, a historic public gathering space on par with Washington, D.C.'s National Mall. Woollen believed that there was one main issue for the project. "We thought the whole

of the nearby Indiana World War Memorial; that is, each floor would be a little wider than the one below it. Woollen chose to render the building in concrete to suggest the permanence of the federal government as an institution. As construction began, he even ordered the mixture custom-blended to a particular golden hue, and gave it a polished finish. Thick columns lift the hulking structure off the ground to create an open plaza around the base, which is wrapped with a rainbow mural by graphic-design pioneer Milton Glaser, the founding design director of *New York* magazine and designer of the "I Heart NY" logo.

Woollen conceived the mural as something joyful, but he wasn't surprised when it was met with disgust. "Indy rose up in arms when they saw the colors going up, probably because 80 percent of our city's population are chromophobes," he says. "There was a massive fright—letters to the editor, editorials in the paper."

In fact, *The Indianapolis Star* later said that the building had been called "a pigeon coop" and that it appeared "ready to fall on its knees." As far as Glaser's mural—which has faded considerably over time—motorists were known to shout their disapproval to the construction crew even before it was completed.

Any focus on the building's appearance puzzles Woollen today. "It's not meant to be a pretty building," he says. "It's meant to do an important mission in terms of enclosing the Indiana War Memorial Plaza." He anticipated that—as with European plazas—other buildings would come along and ensure that the Federal Building didn't stick out so much. "We realized we were leaving a blob out there, but we thought it would eventually come together," he says. "It hasn't yet."

Even standing alone, the Federal Building commands great respect from other architects, who prize it as one Indy's few cutting-edge designs from the 1970s. "It will probably be restored," says Schmidt, "as opposed to so much mediocre architecture that won't be on the preservation list 50 years from now."

PHOTOGRAPH BY JEFFREY A. KILGORE FOR INDIANAPOLIS MONTHLY

72 | INDIANAPOLIS MONTHLY | JUNE 2010

Figure 40 Indianapolis Monthly June 2010

The magazine caption for the photo reads, "Clear Improvement. With its canopy of supports, the Central Library's atrium soars."

Woollen, Molzan and Partners

Woollen, Molzan and Partners, Inc., is the architectural firm that designed the addition to the Central Library. They use my photographs to illustrate the project on their website, here. They are also used on the Wiki site about the firm (following).



[Our Work](#) [About Us](#) [Home](#)

Central Library (Indianapolis-Marion County Public Library)

Location	Indianapolis, Indiana
Size	476,448 Square Feet
Cost	Please contact us for up-to-date figures
Status	Completed



Jeffrey A. Kising, photographer



Jeffrey A. Kising, photographer

Woollen, Molzan and Partners served as the library programmer and designer for this downtown landmark facility. The existing Central Library has many significant interior and exterior architectural elements. The Beaux Arts structure (designed in 1914) has a grand front entrance and exterior details. Interior features include the majestic main delivery room with its ceiling paintings, and the two great reading rooms flanking it. The design of the addition compliments but does not mimic the original building. Its new north entrance provides a second access to the overall complex anticipated to house 1,000,000 volumes.



Jeffrey A. Kising, photographer

The project included the historic renovation of 56,224 square feet; addition of 237,069 square feet of library space; and a 183,155 square foot underground parking garage.

Two particularly important features of the new library are its high-technology/multimedia facilities and the advanced Family Information Center. Technology facilities include instructional labs and individual user labs totaling 200 seats, multimedia systems, a 325-seat auditorium, and comprehensive on-line services. The Family Information Center will include innovative children's event facilities, craft rooms, tutorial areas, multimedia facilities, theater and interactive exhibit areas.



Jeffrey A. Kising, photographer

The role of the Central Library in serving downtown businesses and residents, and the community as a whole, is being redefined as Indianapolis' downtown renaissance continues. Indianapolis' Central Library can now be added to the list of significant core city library expansions in major cities across the United States.

Woollen, Molzan and Partners Wikipedia

From Wikipedia, the free encyclopedia

Woollen, Molzan and Partners (WMP) is a US-based second-generation [architecture](#), [interior design](#), and planning firm. The company was founded in 1955 by Evans Woollen.^{[1][2]} Published in numerous books, periodicals, and online resources, WMP's long history has resulted in a diverse [portfolio](#) of experience in [libraries](#), worship facilities, [museums](#), [performing arts](#) centers, [housing](#), and correctional facilities.



The firm's early work centered on bank facilities, private residences, and churches. In 1960, [Butler University](#) of Indianapolis chose Evans Woollen to design Clowes Memorial Hall,^[3] a 2,200 seat [concert hall](#) for the University and the [Indianapolis Symphony Orchestra](#). It was the firm's first major work and led to the design of a series of performing arts facilities.

Senior partners Lynn Molzan and Laurence O'Connor joined the firm in 1965. The firm name became Evans Woollen and Associates.

[Indianapolis-Marion County Public Library](#) / Central Library / Photographer: Jeffrey A. Kisling

STACKS

A History of the Indianapolis Marion County Public Library
By S.L. Berry with Mary Ellen Gadski

April, 2011, the Indianapolis Marion County Public Library Foundation published the book *STACKS, A History of the Indianapolis Marion County Public Library*. Just before the manuscript was sent to the printer, I received an email message from the coauthor, Mary Ellen Gadski, an architectural historian. Apparently she had been trying to contact me about using some of my photographs in the book, but had trouble finding me. I had already given the library permission to use the photos, but she wanted to let me know about their use specifically for the book, which was a pleasant surprise for me. It was nice to be included in the acknowledgements (below).

ACKNOWLEDGMENTS

Every book is a group effort and none more so than an organizational history. Without the help of numerous people, it would be impossible to research and write a book such as the one you hold in your hands. For that we have many people to thank, including:

Danny Dean, president of the Indianapolis-Marion County Public Library Foundation, for agreeing to fund this project and for his unwavering support throughout the long process of turning an idea into a finished book;

Laura Bramble, the Indianapolis-Marion County Public Library's CEO, for taking time from her busy schedule to provide valuable information and feedback as the project moved forward;

Christopher Marshall, team leader of the Nina Mason Pulliam Indianapolis Special Collections Room at Central Library, for allowing us to examine historical documents, root through file drawers and storage boxes, scan photographs and other images, and scour all relevant research materials;

Maria Blake, IMCPL's former director of communications and community relations, for her encouragement and input, as well as her willingness to ensure access to the array of research materials this project required;

Patty Smith, Maria's assistant, for patiently photocopying hundreds of pages of research documents;

Jon Barnes and Randy Starks from IMCPL's communications and community relations services area, for providing assistance with finding recent photos;

Michael Coghlan, IMCPL's capital projects manager, and former staffer Denise Decina-Anderson, for directing us to additional resources, as well as giving us manuscript feedback;

Denise Elkins, office manager for the IMCPL Foundation, for her administrative assistance;

Jean Preer, professor in Indiana University's School of Library and Information Science on the IUPUI campus, for offering suggestions and insight throughout the writing process;

Susan Sutton at the Indiana Historical Society and Mark Volpelak at the Indiana State Library, for their guidance with photo research;

Barbara Hoffman and Dawn Mitchell from the *Indianapolis Star* library, for tracking down elusive publication information for undated newspaper clippings and locating photos;

Bret Waller, Keira Amstutz and Rodney Reid, for volunteering their time to read and respond to early chapter drafts;

Jeffrey Kisling and Serge Melki for generously providing many photographs of the new Central Library;

James Sholly and Jon Sholly, who together run the graphic design firm Commercial Artisan, for making this book both elegant and accessible, then overseeing the process of getting it printed and bound;

Joan Griffiths for proofreading and indexing services;

All the other librarians at institutions around the country who provided us with documents and images; and most of all . . .

Our spouses Margo Berry and Robert Gadski, for putting up with another book project cluttering up our homes and complicating our calendars.

Our names may be on the book's cover, but everyone listed above shares in the credit.

— S.L. Berry and Mary Ellen Gadski

Opposite: A structural-steel "tree" fans out its support for the glazed ceiling of Central's atrium.
PHOTO BY SERGE MELKI

Overleaf: This montage of postcards spans seven decades of the Library's 20th-century history, from black-and-white and hand-tinted to Technicolor.
IMCPL ARCHIVES AND INDIANA STATE LIBRARY

Figure 41 Acknowledgements from the book *STACKS*

I didn't know, therefore, which photos were included until I received a copy of the book. The photos below are mine, except where indicated.

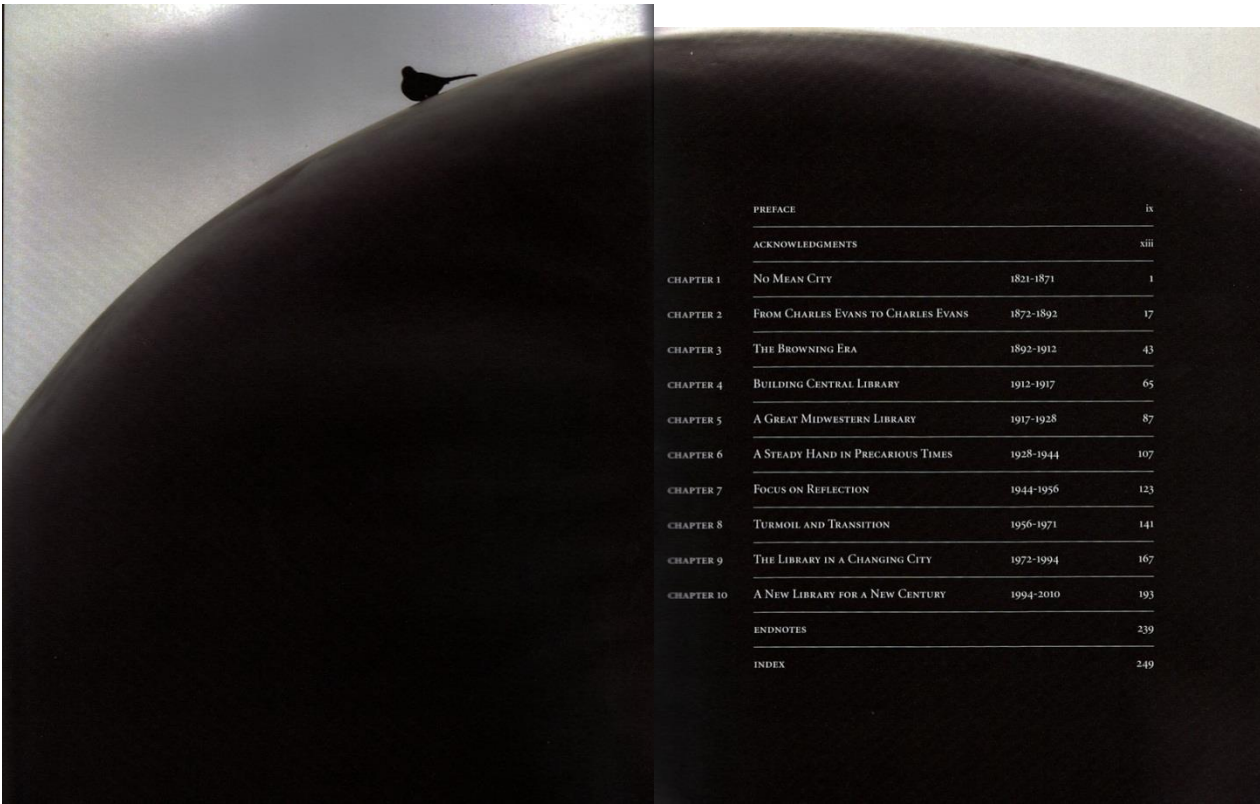


Figure 43 littlebird on Table of Contents page

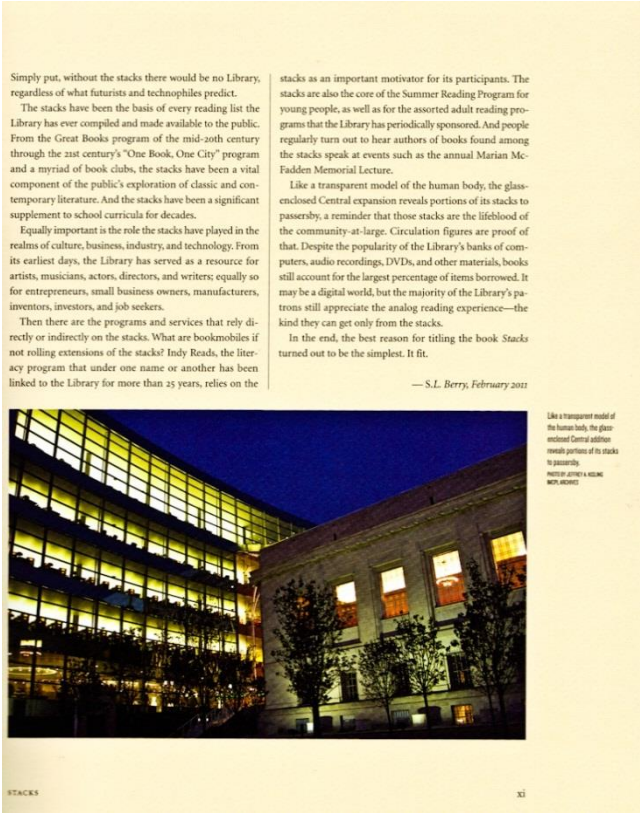


Figure 42 Introduction to STACKS

The photo above is the background for the book’s Table of Contents.

The photo on the left was included in the introduction. The caption reads “Like a transparent model of the human body, the glass-enclosed Central addition reveals parts of its stacks to passersby.”

Photo by Jeffrey A Kising

The rest of the photos appear in Chapter 10, A New Library for a New Century, 1994-2010.

Another “stitched” photo was included in a two page spread on pages 224-225.

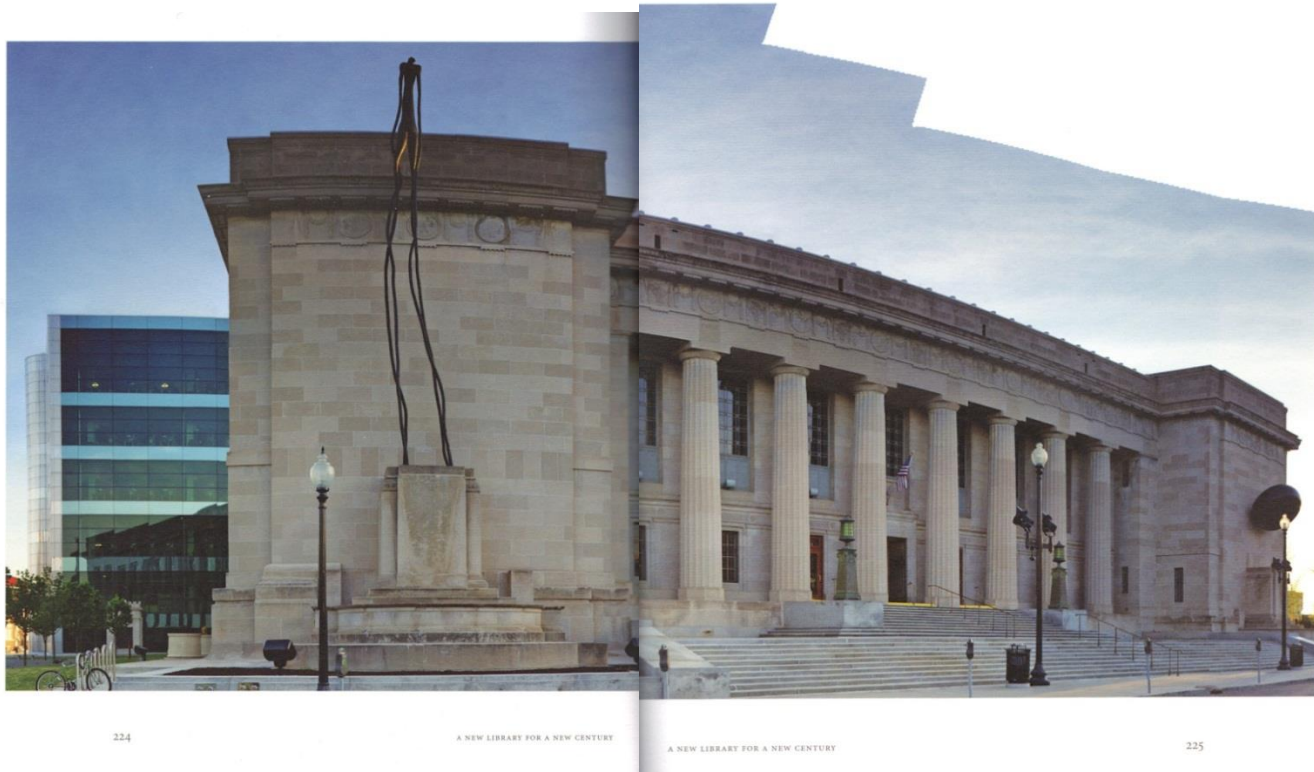


Figure 44 Stitched photo of main entrance and thinmanlittlebird

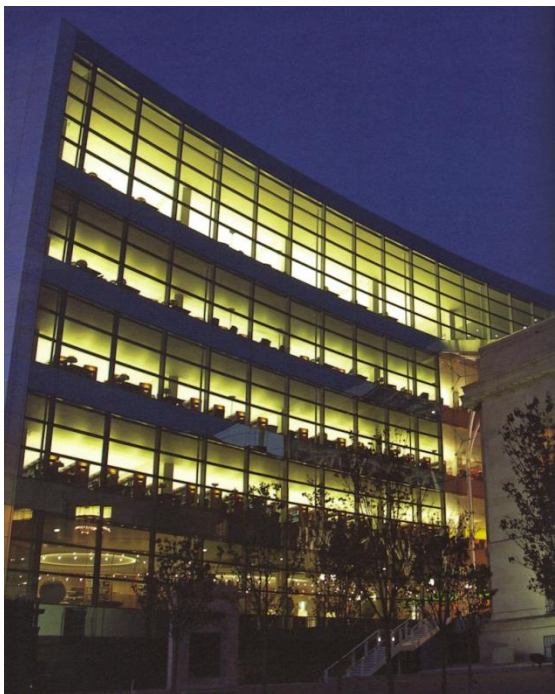


Figure 45 Figure 24 STACKS page 230

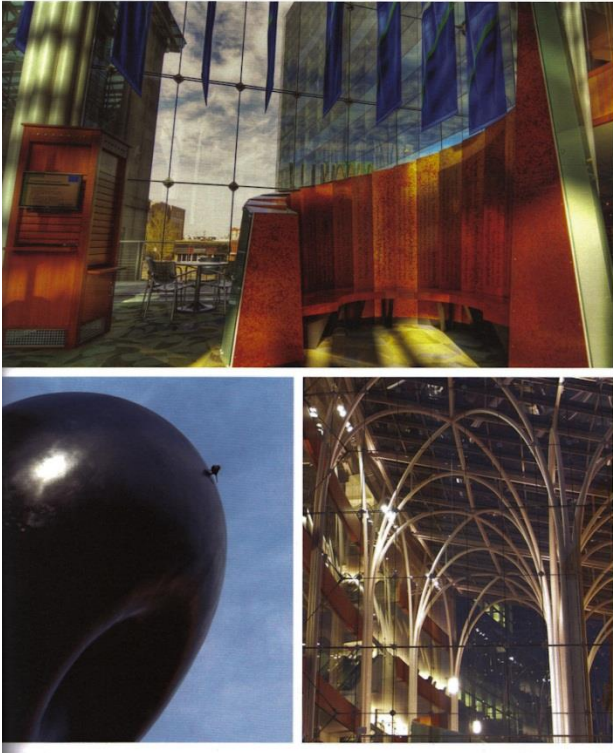


Figure 46 STACKS page 231; bottom 2 photos are mine



Figure 47 Page 232; top right and bottom photos are mine

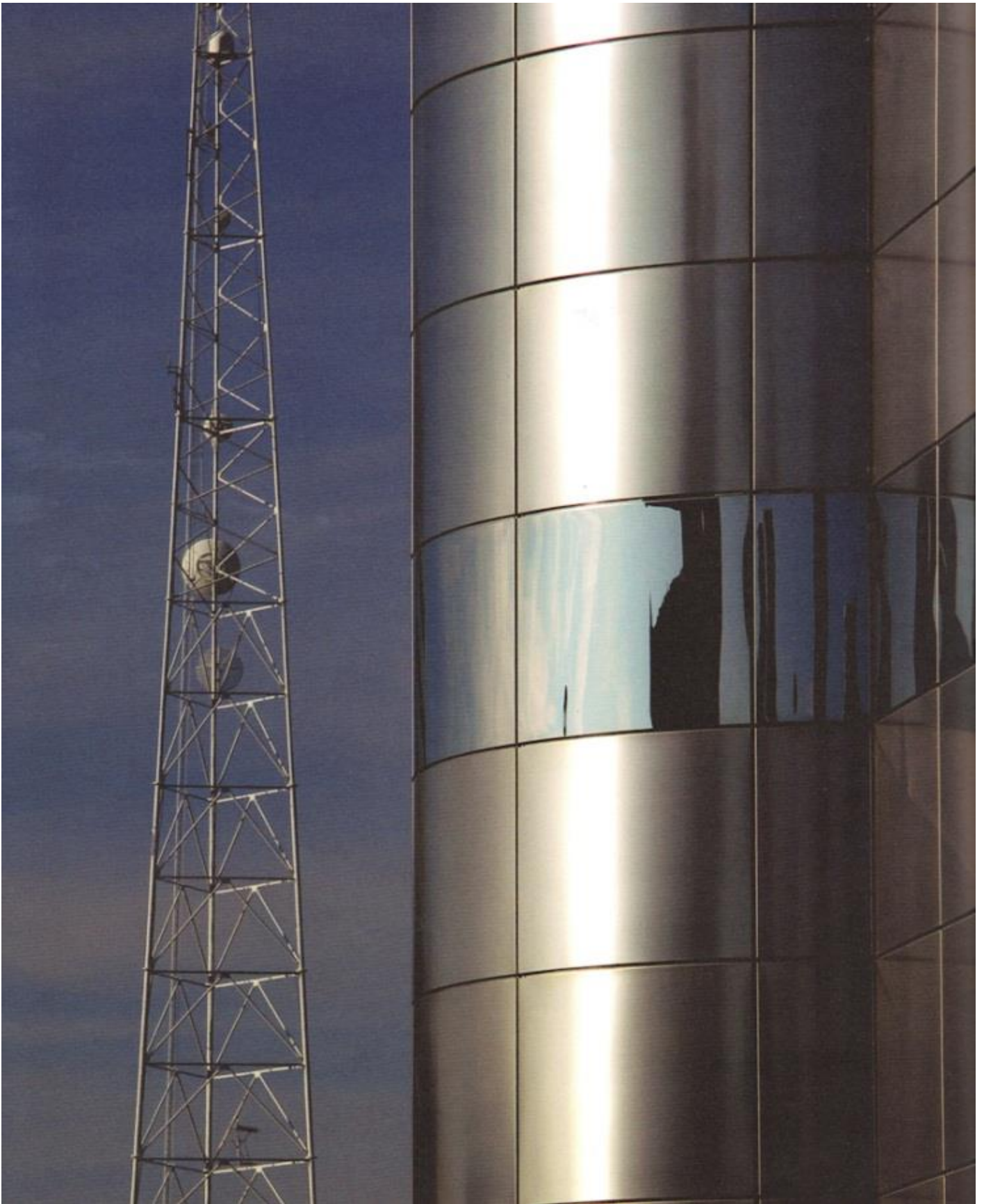


Figure 48 STACKS page 234



Figure 49 STACKS page 235; bottom 2 photos

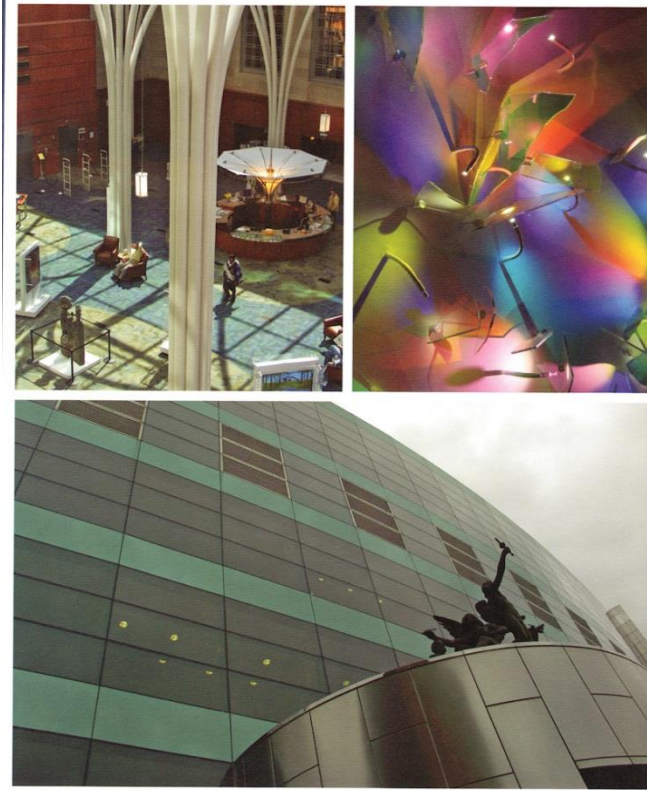
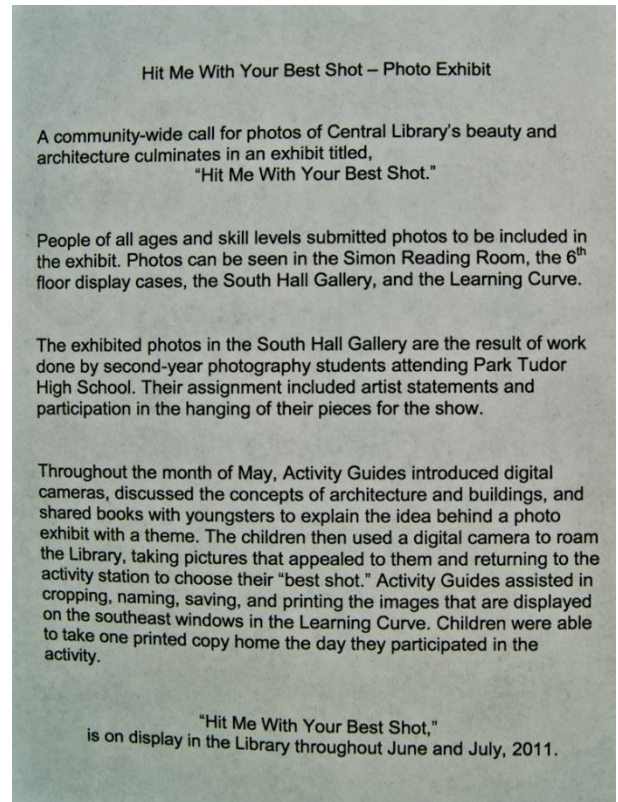


Figure 50 STACKS page 236; top left and bottom

Library Photo Exhibit

Corresponding with the release of the book Stacks, the library held a photography exhibit, inviting anyone to submit their photographs of the Central Library.



Below are some of my photos on exhibit.

Figure 52 Library photo exhibit description



Figure 51 Photos in display case

United States Capitol Building

In 2007 I began annual trips to Washington, D.C., to attend meetings related to William Penn House and the Friends Committee on National Legislation. William Penn House is just a few blocks from the United States Capitol Building and the National Mall. Since I didn't have transportation and very little free time, I mainly photographed the nearest point of interest, the Capitol building, which I came to appreciate more, the more time I spent viewing it.

In 2009 I had just an hour or so before the evening meetings, and it was windy and raining, so it was quite a challenge to get photos while holding an umbrella to protect the camera.



Figure 53 US Capitol building, 2009, rain

I was fortunate to have several chances to photograph the building during the 2010 trip. The train from Indianapolis was due at Union Station at 6 p.m., and meetings at William Penn House were scheduled to start at 8 that evening. As expected, the train was late. Since I would miss most of the meeting anyway, I decided to detour to the Capitol on the way from Union Station. Fortunately, I wasn't carrying much luggage. The Capitol is really dramatic as it is lit at night. I didn't have a tripod, but found places to stabilize the camera.



Figure 54 US Capitol at night, 2010

When I woke up at William Penn House the next morning, I realized I had an hour before meeting for worship, so I threw on my clothes and literally ran down to the Capitol, and was rewarded by seeing the shadows crawl across the face of the building as the sun rose.



Figure 55 Sunrise on the US Capitol

While I was marching up and down in front of the building, eventually taking 117 photos during that hour, at one point one of the Capitol policemen approached me. I thought he might be wondering why I was taking so many photos, but, instead, we had a very friendly conversation (though I think he was still checking me out). He asked where I was from, and if I was a professional photographer. When I asked if he took photos, he said he did take a few and his parents liked receiving them by email. Then he was kind enough to lead me up close to the building (closer than I had felt comfortable to go on my own) for some interesting shots, including this one:



Figure 56 Photo suggested by US Capitol policeman

Many of the Friends at the William Penn House meeting were from Iowa, and know of my interest in photography, so were not surprised to see me slip in at the last minute with my camera.



Architect of the Capitol

U.S. Capitol, Room SB-15
Washington, DC 20515
202.228.1793

www.aoc.gov

April 6, 2011

Mr. Jeffrey A. Kisling
1215 N. Pennsylvania St. Apt. 101
Indianapolis, IN 46202

Dear Mr. Kisling:

Thank you for your recent letter and for sharing your collection of digital photos. It is obvious you enjoy photography and are quite skilled at the art. As the Architect of the Capitol, I value our collection of historic photography which is often used as a reference during preservation and curatorial work. In fact, we employ a staff of photographers in our agency to capture the history of the remarkable buildings and artwork that have been placed under our care.

Although we do not have an immediate use for your beautiful photos, I appreciate your generous offer. Since you have a deep appreciation for photography, I invite you to view some of the most interesting work by our staff photographers by visiting our public website at www.AOC.gov.

Best wishes in your future photographic endeavors.

Sincerely,

Stephen V. Ayers, AIA, LEED AP
Architect of the Capitol

Doc. No. 110404-02-03

Friends Committee on National Legislation (FCNL)

The Friends Committee on National Legislation (FCNL) is one of the oldest and most effective religious organizations that work with Congress to promote legislation consistent with Friends' principles. The organization has developed the reputation of being nonpartisan, and an excellent source of unbiased information on political issues. About two hundred Friends from all branches of Quakerism are appointed to the General Committee, which meets annually in Washington, D.C., to spend time with and support the FCNL staff, and set the legislative priorities for the staff's work with Congress.

Since the Friends come from all over the United States, and various meetings and churches, many people do not know each other, and the staff doesn't know them, at least initially. To help with that, a book is maintained with a page for each person who is either currently serving on the General Committee, or is interested in doing so. This contains contact information, that person's experience, and which committees that person is interested in serving on, as well as a photograph of the person. For many, many years Marge Schlitt, a member of the Lincoln, Nebraska, Meeting (of Iowa Yearly Meeting-Conservative) and a friend of mine, maintained the book. Since she knows of my interest in photography, the first year I attended an FCNL Annual Meeting (2007, I think), she asked me to help with that by taking photos of new members of the General Committee, or those who needed an updated photo. As a new person, I was very glad to have something specific to do.

Seeing how much work was involved, and how long Marge and her husband Dan had been doing this, it only seemed fair to agree to take over the job when she indicated she would like to be relieved of it. Bridget Moix is the FCNL staff person who worked with Marge on this project, and continues to help me with it. Margaret Mansfield was then clerk of the Nominating Committee, which is responsible for the book. The four of us discussed possible changes, and agreed that an electronic version of the book would be very beneficial, allowing more people (especially FCNL staff) to have access to the information.

Fortunately Marge and Dan maintained the information in an Excel spreadsheet. I didn't have the software they used to publish the pages from the spreadsheet, and the photos had to be added manually. So I wrote software to extract the data from the spreadsheet and insert it into a number of tables of related data in a Microsoft SQL Server database I built for the project. I also stored the photos in the database. Finally, I wrote additional software to construct each person's page (in Microsoft Word) from the database. Then all the pages are combined into one document, and a table of contents is built. All that is then converted into a single PDF file. A sample page follows:

Jeffrey Jeff

A Kisling



Address	1215 N. Pennsylvania St.	Apt. 101
	Indianapolis	IN 46202
Phone	Day	Evening FAX
	317 258 3954	317 258 3954
Email	jakislin@iupui.edu	Age 50 to 65
Monthly Meeting	Bear Creek	Yearly Meeting Iowa Yearly Meeting Conservative
Appointed by	At large	
Profession/Vocation	Registered Respiratory Therapist, medical researcher, software developer, medical electronics engineer, photographer, database administrator	
Experience/Comments	Friends Volunteer Service Program (FUM) inner city service. Draft resistance counseling. Publication Committee clerk for Iowa Yearly Meeting Conservative (10 years) publish Yearly Meeting Minutes, maintain membership directory, Yearly Meeting webmaster. Iowa Yearly Meeting Earthcare committee clerk. Photographer for Indianapolis Marion County Public Library. Designed and wrote software for Infant Pulmonary Function Lab, Riley Hospital for Children. 30 years research in infant lung disease. Helped train physicians from South American countries in infant lung research.	
Organizations	William Penn House Indianapolis Marion County Public Library Indianapolis Cultural Trail Riley Hospital for Children Iowa Yearly Meeting Earthcare	

Annual Meeting	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Committee	Past	Present	Future
General	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Personnel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Finance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Field	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Annual Meeting Planning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Capital Campaign	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Executive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Environment

I'm not sure if many photographers are attracted to taking photographs of nature because they already appreciate nature and the environment, or if photographers develop an appreciation for nature as they spent time taking photographs of it. Ansel Adams is probably the best know professional photographer to use his photography to try to protect the environment.



Figure 57 Long's Peak, Rocky Mountain National Park

As I mentioned at the beginning, one reason I began to write this was to explore why one takes a given photograph. I hadn't appreciated this until I was repeatedly told the same thing, which is that a photograph can help the viewer see the subject in a way he or she hadn't before. So as I prepare to shoot a picture, I think about what I am trying to show with it, and how to compose it, and set the exposure and focus in such a way as to create the photograph as closely to the image I am envisioning, as possible. My hope is that by doing that, others will see and understand the subject as I understand it, and may see/understand it differently than before seeing the photo.



Figure 58 Tulips

Partly from being raised on farms in Iowa, and my parents' and Quakers' concerns about the environment, that has been a lifelong concern of mine. Not long after moving to Indianapolis, (still) my best friend totaled my car, and I made the decision then (over 40 years ago) not to replace the car. Although it took some adjustment, living in a city with public transportation made that possible. I am active in our Quaker monthly meeting and Yearly Meeting committees concerned with environmental issues, and have been working with FCNL's staff who are involved with the political aspects of this issue.



Figure 59 Inside a tree

Indianapolis Cultural Trail

One of my new projects is trying to photograph the Indianapolis Cultural Trail project, which is being built as I write this (2011). The Indianapolis Cultural Trail is a large public and private collaboration led by Central Indiana Community Foundation, the City of Indianapolis and several not-for-profit organizations devoted to building a better city. The idea is to connect five cultural areas of the city by a broad, brick pedestrian and bicycle path. Generous, attractive lighting, numerous public art displays and lots of plants and flowers line the trail. It has been outfitted with storm water planters, structures with open bottoms that enable storm water to slowly drain into the ground. These planters reduce storm water runoff, flow rate, volume and pollutants, and recharge the groundwater



Figure 60 Storm drain planters



Figure 61 Cultural Trail crosswalk

Crosswalks are clearly marked, and there are no curbs anywhere the trail crosses the street.

Many signs mark the trail:



Figure 62 Cultural Trail signs

Two blocks of the trail are the Glick Peace Walk, devoted to people who had dedicated their lives to peaceful pursuits. Each person's area consists of a mosaic in the ground depicting a major event or part of that person's life, a bench, a plaque describing major parts of the person's life, and a mounted glass portrait of the person. Below is Benjamin Franklin's piece:



Figure 63 Benjamin Franklin on the Cultural Trail

Fortunately for me, much of my walking path to work is along this trail. Many of the main parts opened just recently (2010), and already many people are making a point to use it. I feel a real sense of people enjoying the trail, a feeling of community. I sense an appreciation that the city (and private donors) would put this much energy and money into something for the public good.

While reducing fossil fuel use and encouraging walking and bicycling is a stated goal of the trail, and it is, even this early on, successfully doing that, what strikes me is that this is coming about from the positive rather than the negative. People want to walk and ride on the trail because of its beauty and the fun of it.

Envisioning this type of thing, perhaps on smaller scales, occurring all over the country gives me hope for the environment and the future.

Peace and Social Concerns

As I'm writing this section (October 2011) the Occupy Wall Street movement is spreading across the country. Last weekend I attended several gatherings of Occupy Indy, first in the Mall, then at the Indiana State Capitol building.

I sent some of the photos to NBC. On this web page at MSNBC.COM is a photo of the Indianapolis protest that I took: [From Wall Street to Nashville, 'occupiers' share protest images](#)

Indianapolis, Ind.



Submitted by Jeff Kisling

Occupy Indy protesters first gathered on the mall in downtown Indianapolis on Oct. 7 then moved to the Indiana Capitol building.

“Open Eyes” Sculpture

In August, 2011, the 18 foot tall stainless steel and colored glass sculpture “Open Eyes” was installed outside the new building which houses the Department of Ophthalmology. The sculptor, Don Gummer, is an Indianapolis native who attended the Herron School of Art here at Indiana University, Purdue University, Indianapolis (IUPUI).

I found this sculpture to be fascinating, since its form seems to change as it is viewed from different angles. The colored glass, representing the color in the iris, is a challenge to capture. In the first photos you could barely make out where the glass was. Then I was able to make it stand out more, but it all appeared to be black. Finally, working with contrast and exposure, I was able to get the colors to appear.

When I shared some of the photos of the sculpture with Dr. Schreiner, he then shared them with his friend, Louis Barry Cantor, the chairman of the Department of Ophthalmology, who was involved in commissioning the sculpture. He was interested in seeing all of the photos I had of the sculpture, and the Department began to use some of them in their publications and on their website.



The image is a screenshot of the Eugene and Marilyn Glick Eye Institute website. At the top, there is a navigation bar with the Indiana University logo and text: "INDIANA UNIVERSITY", "Maps & Directions", "Find People", and a search box. Below this is a header for the "SCHOOL OF MEDICINE" and the "Eugene and Marilyn Glick Eye Institute Department of Ophthalmology". A menu bar includes "Patients", "Faculty", "Research", "Education", "Newsroom", and "Giving". The main content area features a large photograph of the "Open Eyes" sculpture at night, illuminated against a dark sky, with the modern glass and steel building of the Eye Institute in the background. Below the photograph is a grid of five content blocks:

- Better vision**
Working together to save sight.
Photo: Jeffrey A. Kisling.
- Research and teaching**
New equipment and state-of-the-art labs
- Eugene & Marilyn Glick**
Detail from the donor wall in the lobby of the Institute
- Open Eyes**
Sculptor, Don Gummer, Photo: Jeffrey A. Kisling
- Our staff**
Eugene and Marilyn Glick Eye Institute staff 2011

From the sculptor, Don Gummer:

From: Don Gummer <dongummer@verizon.net>
Sent: Friday, March 30, 2012 12:03 PM
To: Kisling, Jeffrey A
Subject: your photos

Jeff,

Thanks for taking such nice and thoughtful pictures of the sculpture and I'm pleased you like it. I did use a couple of your pictures, 898 and 891. An art consultant asked for images of the piece and yours were more up to date in terms of the site development. I also liked the angles you took and the different times of day.

Thanks again.

All the best,
Don



Technological Advances

In my lifetime I've seen mainstream photography move from black and white roll film, to color film and slides, Instamatic cameras, Polaroid film, to cameras with built in light meters and automatic focus. Then came the digital photography revolution. In many ways photography became much easier. No more need to calibrate the camera and developing process with the Zone system. No more setting up darkrooms in bathrooms, sealing the door against light, mixing all the chemicals, keeping dust off negatives, spending hours in the enclosed, chemical smelling room trying to see under the dim red light, and covering the floor with drying prints.

Digital sensors improved dramatically, increasing resolution and processing speed. Digital imaging software also improved. I was initially attracted to the name of the software system I use from Adobe, called LIGHTROOM. Then I found how powerful the system was. There are many controls, allowing fine adjustments in exposure, contrast, color and even sharpness of the photo. And tools for cropping, straightening, removing "red eye", etc.

When you first begin to edit digital photographs you quickly learn how much more is captured by the digital sensor than is usually noticed by your eye at the time you take the picture. In particular, I remember how surprised my best friend, Randy, was when we saw the shapes of stars and stripes emerge from the photograph he took of a statue of a warrior in front of one of the war memorials in downtown Indianapolis. A casual look at the statue shows him draped in a cloth, but neither one of us noticed that the cloth was actually an American flag, until we were developing the photo.

The emergence of the Internet provided an easy way for people to share photos with each other. Now most cell phones include a camera and software that make it even easier to take and share photos.

Prior to the arrival of digital cameras, a standard to store digital images (from scanning print photos with a digital scanner) was developed (JPG or JPEG file format). One of the key aspects of JPG images is that they can be saved at lower resolutions than the original photograph, making the size of the image file smaller, and easier to send via email, etc. The JPG format balances the reduction in image size with an attempt to maintain the best resolution possible as the file is compressed.

With digital sensors a new image format was developed, known as RAW. Once a photo has been taken, all the data captured on the digital sensor is stored in the RAW format (if the camera is set to do so—you can usually choose which format to use). The RAW image is loaded into digital image editing software, and you edit the photograph. Then, when you save the edited photograph, it is saved as a JPG image. The original RAW file is never changed, so you can always go back to the original. This is known as nondestructive editing, and has helped me recover many images that I messed up while editing. Knowing this makes me much more comfortable experimenting with image editing.

One of the areas of technological advance that really benefits me is in the area of image exposure. I really dislike dealing with a tripod when taking low light photographs. The photo below is an example of a photo I took with the "hand held twilight" mode my camera has. In this mode, you hold the camera as still as possible, then, when the shutter is pressed, the camera takes six pictures in rapid succession, then combines the sharpest part of each individual photo into one composite image.



Figure 64 Hand held night photo

The Future?

There is one aspect of photography and the future I wonder about. We are entering a period when fossil fuel production decreases as supplies are used up, and the cost of fuel increases dramatically. We don't know how much of an effect this will have on the world economy, and how quickly energy dependent parts of the infrastructure will break down. We may not be able to count on continuously available electricity in the future. How will that affect our digital life?

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