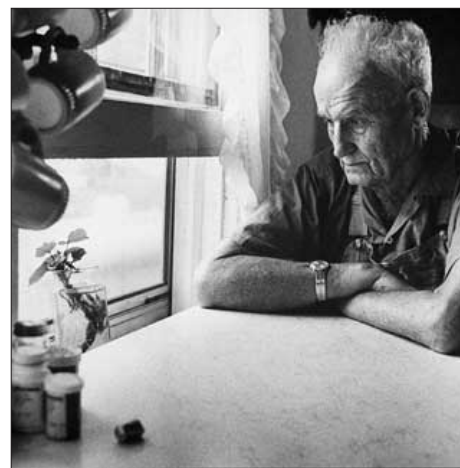




RANGEFINDER

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A BRIEF WORKSHOP HISTORY

When Clifton C. Edom of the Missouri School of Journalism founded the Missouri Photo Workshop in 1949, he too, looked to the past to map the path for photojournalism's future. Inspired by the raw, gritty and content-rich photos of the documentary photo unit of the pre-WWII FSA, the Farm Security Administration, Edom promoted research, observation and timing as the methods to make strong

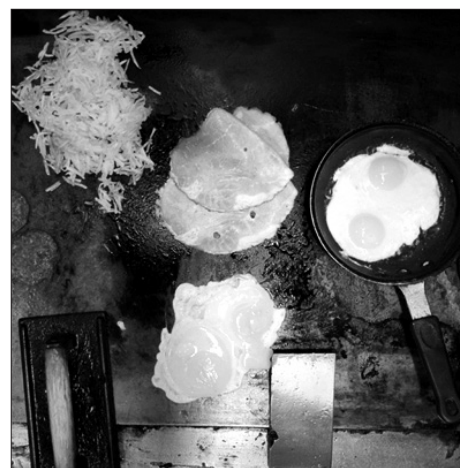
story-telling photos. FSA director Roy Stryker and photographer Russell Lee worked closely with Edom in the creation of the Missouri Photo Workshop and helped to serve as faculty members during first several years.

In following years, faculty members have been many of America's leading industry photographers and photo editors; a roster of faculty and students reads like a Who's

Who of photojournalism. Faculty of today includes some of the most energetic, productive and articulate documentarians currently working. All are experts dedicated to passing on the fundamentals of photo research, shooting and editing to those who hope to carry on these values and techniques in the future.

The workshop continues to follow Cliff Edom's credo:

“SHOW TRUTH WITH A CAMERA. IDEALLY TRUTH IS A MATTER OF PERSONAL INTEGRITY. IN NO CIRCUMSTANCES WILL A POSED OR FAKE PHOTOGRAPH BE TOLERATED.”



your missouri photo workshop

photos by Sam Gause

FACULTY

on why they come here



CHRIS WILKINS

Deputy Dir. of Photography
Dallas Morning News

"I'm here because of Cliff Edom. I was fortunate enough as a student to meet the father of photojournalism. I've been coming back every year because of that chance meeting I had 31 years ago and I'll continue to come back as long as they'll invite me."



YUNGHI KIM

Freelance Photographer

"This is the oldest photojournalism workshop and I wanted to pass on the knowledge of photojournalism that I know. And telling visual stories is important."



RANDY OLSON

Freelance Photographer
National Geographic

"It's the fast lane for making these kinds of images, and getting the building blocks of photojournalism. Nouns and verbs, the basics of visual language."



KATHY MORAN

Senior Editor (Natural History)
National Geographic

"For my entire career, I've heard this is the most worthwhile and quality workshop. It teaches the most important thing each photographer needs to learn, and that's narrative."



KIM KOMENICH

Assistant Professor
San Jose State University

"It's an opportunity to return the favor. Missouri's done a lot for me and for the evolution of photojournalism."



DENNIS DIMICK

Executive Editor (Environment)
National Geographic

"I want to play a part in the future of photojournalism, handing the torch to a new generation of photojournalists."



RICK SHAW

Director
Pictures of the Year International

"MPW: it's not only the right thing to do, it's the smart thing to do."



LOIS RAIMONDO

Scott Chair in Journalism
West Virginia University

"The fine cuisine."



RANDY COX

Visuals Editor
The Oregonian

"Here's my poetry: I come back because I want to work with the Rangefinder girls"



PEGGY PEATTIE

Staff Photographer
U-T San Diego

"We don't have the circles in our professional environments that give us this infusion of inspiration that is found here."





JOT DOWN A FEW WORDS TO FOCUS YOUR STORY

by Duane Dailey

As I was eavesdropping on story pitches, I heard photographers describing subjects, not story lines. By this time in the week, every photographer should be able to say their story in a couple of sentences.



As you start shooting, write down the story. It's OK to change your hypothesis. These words help focus your work. If the photos do not support the words, it's time to rethink. Make the words fit the photos. Don't attempt to make photos fit the story. Show truth with a camera. Edom's words remain with us.



When your story comes up on the screen at the evening critique you'll be asked to "tell your story." Do that in three short sentences, at most. Before being called upon, think which words to use. Write them down.

If you do that all week long, your Friday story-writing assignment will be simple.

(top) Photographer Katie Currid chats with potential subjects on Tuesday. (middle) Ben Hoste checks with Mac team member Randy Cox about computer workflow issues on Monday. (bottom) Ever since he was a child, Kim Komenich has slept in church.
photos by Sam Gause and David Rees



Lois Raimondo gives a lecture Monday night. photo by Sam Gause

TROY'S STORY UNFOLDS

BY DUANE DAILEY

Our photo eyes are recalibrated at MPW 64 Troy. The faculty slideshows set new standards. Their challenge: Show what you can do with documentary photojournalism.

Our brains are infused with new ways of thinking. Anthropology seeps in as Lois Raimondo, Randy Olson and Chris Wilkins show what it takes to gain access to cultures in the Congo, Afghanistan and Texas.

These insightful photographers show diligence in pursuing truth with a camera. It's so powerful I almost fell out of my pew.

Their photos hint at their credentials. Heed their advice as they nudge you to

"You learn to anticipate, not direct"

explore the culture of Troy. Their photos raise the bar. Every workshoper has freedom to dig deeper into stories than they have ever done before. Unfold the next layer.

You have two and a half days until the drop-dead deadline of noon Friday to learn this cultural anthropology we call photojournalism. First, insert yourself into a socially dynamic group. From that you can learn when to interact to sell yourself as an interesting person worth having around. Then, learn to fade back so you can observe. And, learn.

An Olson insight: "I have the gift

of boring people to death." This gift is vital to success. Learn to balance coming forth and fading back. It can be stressful on photographers waiting for the next scene. You can't intrude to show what they do--not what you want them to do.

You learn to anticipate, but not direct. If you know your story, not a hypothesis, you'll see moments needed to tell the story. Your mind has a list of moments observed, but missed. Wait for them to happen again. They will, if they are true to the story. Patience is required.

Insights: Photojournalism is hard work, mentally and physically. But, in Troy you don't have to improvise with a

car battery in your backpack to power your devices. Raimondo showed us how she operates off the grid.

Olson showed how to blend in but also survive far from ATMs and fast food.

Wilkins' thoughts on survival in a changing culture of journalism: your photo career will be in a different world. You must reinvent to survive. The lessons start this week in a culture of what our host on Sunday called "rurban" Missouri.

Do you have photos to show that rural-urban mix?

Fortunately, the natives are friendly.

DON'T MISS THE SHOW

BY DUANE DAILEY

Photos from Troy stories become visual aids for the rest of the workshop. Yes, there will be more eye-opening lessons by the faculty. But, story slides become the main attraction.

Understand this part: The faculty picks slides to illustrate teaching points. Those photos may, or may not be, in your final story; either individual story or the "big show" for the town.

They make points to be shared with everyone.

First, you gotta be here to learn from them. You must have special dispensation from your faculty to miss even part of an evening show.

Chris Wilkins told a photographer: If your subject is meeting his long-lost mother after 30 years, we might excuse you from the evening program. Otherwise, be here.

You can be with your subject until minutes before the program starts. Afterward, you can return to spend the night with your subject. But, show time is sacred. You will learn from seeing how other photographers solved their problems - or didn't.

Be here to see which photos were selected from your take.

The faculty picked your photo to make a point, not to criticize you.

Remember the life lesson from Bill Eppridge: "Criticism ain't bad, if you listen."



Barbara Doux asks a questions after Lois Raimondo's lecture Monday night. photo by Sam Gause



THE SUPER 8 IS SUPER GREAT

PHOTOS BY SAM GAUSE



CORRECTIONS

Here at the Rangefinder, we like to think that we are above silly mistakes like writing the wrong city for MPW participants. But obviously, we are not! Especially on a tight deadline and computer issues and other excuses blah blah. SO, because we feel really bad for y'all, we fixed it. xoxo, the editors



NAVEEN MAHADEVAN
INDIA



NEETA SATAM
ST. LOUIS, MO



NICK SCHNELLE
ST. LOUIS, MO



GARY RHODES
ABILENE, TX



OSCAR DURAND
LIMA, PERU

SCHEDULE

TUESDAY NIGHT
7:30 FACULTY PRESENTATIONS

YUNGHI KIM
"PROJECT WORK"

RICK SHAW & KATHY MORAN
"WHAT WE LOOK FOR IN ASPIRING PHOTOGRAPHERS' PORTFOLIOS"

STORY INTRODUCTIONS AND CRITIQUES

WEDNESDAY
8:00AM - 12PM
STORY CONSULTATIONS

1:00PM - 5:00PM
STORY CONSULTATIONS

FORECAST



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