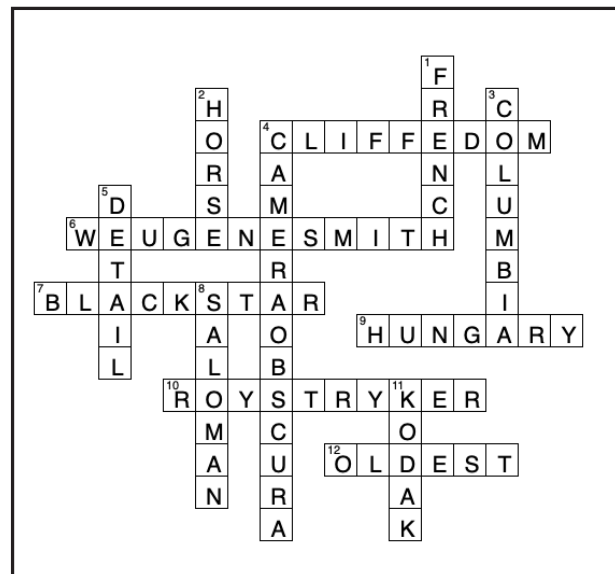


Amanda's Amazing Activities

Match the famous photographer with their photos



Yesterday's Puzzle Solution



Fill out, return the puzzle for prizes!

See Amanda from the Rangefinder team with your filled out puzzle for daily prizes. The person with the most wins at the end of the week gets a grand prize. Tune in every day for the solution and a new Amazing Activity!

CORRECTION: Rangefinder misspelled Melissa Farlow and MaryAnne Golon's name in Volume 71, issue 2. We regret the errors.

3-DAY FORECAST

WEDNESDAY

HIGH | 80 LOW | 51
Scattered Thunderstorms
50% chance of rain
Sunrise: 7:01 a.m.
Sunset: 7:03 p.m.

THURSDAY

HIGH | 79 LOW | 56
Mostly Sunny Eve Thunderstorms
10% chance of rain
Sunrise: 7:02 a.m.
Sunset: 7:01 p.m.

FRIDAY

HIGH | 76 LOW | 66
Thunderstorms
50% chance of rain
Sunrise: 7:03 a.m.
Sunset: 7:00 p.m.

SOURCE | THE WEATHER CHANNEL

MPW.71

FACEBOOK
MoPhotoWorkshop
INSTAGRAM
#mophotoworkshop,
#mpw #mpw71

RANGEFINDER CREW

Amanda Lee
Madison Parry
Lauren Richey

Maddie Davis
Photographer

Ray Wong
Impressario Editor

Duane Dailey
Editor Emeritus

September 24, 2019 | The Missouri Photo Workshop | Volume 71, Issue 3

RANGEFINDER



OFF TO SCHOOL HUG - Stacy Flynn and her son Bobby Flynn-Kneff, 11, share a room at a Boonville group home, Harvest House. Bobby is the only child living there. A recovering addict, Stacy says the birth of Bobby changed her life path. SARABETH MANEY | TEAM CHAPNICK

WHAT HAS BEEN YOUR BIGGEST FLOP?
What? Failure? Never! - MaryAnne Golon

MPW.71 faculty



Randy Olson

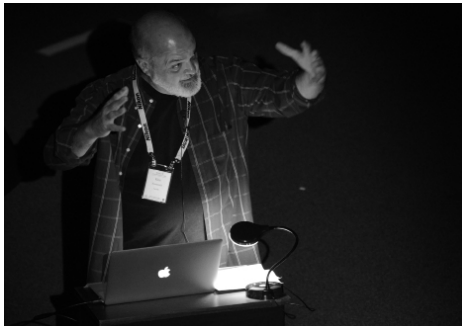
Freelance Photographer, 21 years with MPW, Team Lee

BEST ADVICE YOU'VE EVER BEEN GIVEN?

The only thing that matters is when you put the camera to your eye.

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS?

In this space, develop a distinctive style and your own audience.



Kim Komenich

San Francisco University, 24 years with MPW, Team Eppridge

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS?

Your good ideas and your willingness to engage face to face with subjects will define your career.

WHAT HAS BEEN YOUR BIGGEST FLOP?

Steve Ringman and I were photographing Queen Elizabeth in San Francisco. At a dinner with Ronald Reagan, she told a joke. Reagan laughed and Ringman got the photo while I was changing film. Ringman was NPPA Photographer of the Year the following year.



Torsten Kjellstrand

University of Oregon, six years with MPW, Team Cliff and Vi

WHAT IS YOUR FAVORITE PIECE OF GEAR? Nikon 27, 24-70, 35 with an f 1.8.

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS?

Listen and respect what you hear as you make photographs.

WHAT HAS BEEN YOUR BIGGEST FLOP?

My first commercial gig in Santa Fe, photographing a beautiful old hotel. My lights caught fire.



Becky Lebowitz Hanger

The New York Times, four years with MPW, Team Eppridge

WHAT IS YOUR FAVORITE PIECE OF GEAR?

I do my best editing at home after the rest of my family has gone to bed or before they wake up—so maybe my couch and pajamas?

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS?

Listen. You can learn a lot from everyone around you: photographers, subjects, your cab driver, the lady next to you on the bus, etc. Also, failure is your friend. Use it to get better.



Alyssa Schukar

Freelance Photographer, three years with MPW Team Cliff and Vi

BEST ADVICE YOU'VE EVER BEEN GIVEN?

Be present and let the story reveal itself.

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS?

Learn from the successes of other photojournalists, but be open to following your own path. No two careers will be the same and that's a wonderful thing.

WHAT IS YOUR FAVORITE PLACE IN THE WORLD?

On the road



The Nikon Z 7 and D 850 CAMERAJABBER

New Year, New Gear

By Lauren Richey

Mirrorless bodies have made a splash this year. This MPW, they've been checked out ten to one over traditional DSLRs. Most photographers likely consider Sony first in mirrorless, but Nikon has invested heavily in the technology, said Kris Bosworth. Nikon has several lenses designed specifically for the mirrorless bodies, but their new F to Z mount used with an adapter makes any Nikon lens useful on the mirrorless body.

While Sony released mirrorless first, Bosworth says, Nikon has more than one hundred years' experience in camera manufacturing to give their technology an advantage.

The company made certain that the new systems would be familiar to Nikon shooters: if you know how to shoot Nikon, you can effortlessly shoot Nikon's mirrorless.

The mirrorless bodies are by far the most popular this week, but the Nikon rep worries that most people may not know exactly what she has available. "600 pounds adds up to be 220 different pieces of product that I brought," Kris says.

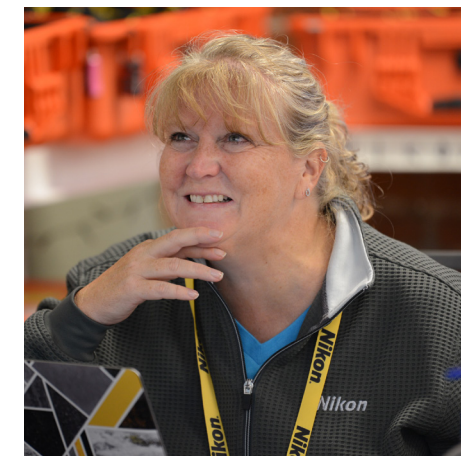
Among those 220 pieces are prime lenses, teleconverters, bodies from the D 5 to the D 850, memory cards, chargers, batteries and external flashes. The opportunities to experiment are practically endless.

Kris Bosworth makes MPW home for six years

By Lauren Richey

"One of the things that happens every year—and I always forget it—is the moment I see Jim Curley: he says 'welcome home,'" said Kris Bosworth. "It's that feeling. It's a family." For six MPWs, the Nikon representative has staffed a Nikon loaner booth and offered advice to photographers.

Bosworth was hired in Nikon's service department more than 20 years ago. Now she's manager of campus programs, spending roughly forty percent of her year on the road for work. She crisscrosses the country presenting Nikon gear on college campuses, trade shows, and more. She explains that she loves offering support to artists: "It's pretty cool to see them grow up...over the years...in fact, I think all my



former Nikon assistants have gone on to be photographers and staff for other things."

At this Workshop in particular, Bosworth notices that Nikon's quiet shutter

mirrorless bodies are checked out often. "I think people are really excited...to try something lighter and smaller."

Bosworth offers invaluable support to this week's photographers. She can help with lighting, shooting, and lens distortion issues. More importantly, she can equip photographers with the tools needed to be the best photographer possible this week.

"I'd like to say [I come here] because I get assigned," she laughs. "But that's not true. I enjoy the camaraderie...it's really heartwarming to support it." Away from all the quieter shutters and faster lenses, Bosworth is here to support photographers, like any other faculty. When you're ready to make a home at MPW, stop by her table. To join the Nikon user family.

MPW.71 Nikon Inventory

AF FISHEYE-NIKKOR 16MM F/2.8D	AF-S TELECONVERTER TC-14E III (1.4x)
AF-P DX NIKKOR 10-20mm f/4.5-5.6G VR	AF-S TELECONVERTER TC-17E II
AF-S 28MM F/1.8G	AF-S VR MICRO-NIKKOR 105MM F/2.8G IF-ED
AF-S 300MM F/2.8 G ED VR II LENS ED VR	BATTERY EN-EL18B/F D5 DSLR Camera Body (XQD Version)
AF-S DX NIKKOR 35MM F/1.8G	D500 DSLR Body
AF-S FISHEYE NIKKOR 8-15mm f/3.5-4.5E ED	D750 FX-FORMAT DIGITAL SLR CAMERA BODY
AF-S FX NIKKOR 105mm f/1.4E ED	D7500 DX-FORMAT DIGITAL SLR BODY (BLACK)
AF-S MICRO-NIKKOR 60MM F/2.8G	D850 Digital SLR Camera body
AF-S NIKKOR 14-24MM F/2.8G ED	EN-EL15 RECHARGEABLE LI-ON BATTERY
AF-S NIKKOR 16-35MM F/4G ED VR	EN-EL15A RECHARGEABLE LI-ION BATTERY
AF-S NIKKOR 180-400mm/f4E TC1.4 FL ED VR	FTZ MOUNT ADAPTER
AF-S NIKKOR 200-500mm f/5.6E ED VR	NIKKOR Z 14-30mm f/4 S
AF-S NIKKOR 20MM F/1.8G ED	NIKKOR Z 24-70mm f/2.8 S
AF-S NIKKOR 24-120MM F/4G ED VR	NIKKOR Z 24-70mm f/4S
AF-S NIKKOR 24-70mm f/2.8E ED VR	NIKKOR Z 35mm F/1.8S
AF-S NIKKOR 24MM F/1.4G ED	NIKKOR Z 50mm F/1.8S
AF-S NIKKOR 28-300MM F/3.5-5.6G ED VR	NIKKOR Z 85mm f/1.8 S
AF-S NIKKOR 28mm f/1.4E ED	PC NIKKOR 19MM F/4E ED
AF-S NIKKOR 300mm f/4E PF ED VR	PC-E MICRO-NIKKOR 85MM F/2.8 II
AF-S NIKKOR 35MM F/1.4G	PC-E NIKKOR 24MM F/3.5D ED
AF-S NIKKOR 400MM F/2.8E FL ED VR LENS	PC-E NIKKOR 45MM F/2.8D ED
AF-S NIKKOR 500mm f/5.6E PF ED VR	SB-500 AF SPEEDLIGHT
AF-S NIKKOR 50MM F/1.4G	SB-5000 AF SPEEDLIGHT
AF-S NIKKOR 50MM F/1.8G	SB-700 AF SPEEDLIGHT
AF-S NIKKOR 58MM F/1.4G	SU-800 WIRELESS SPEEDLIGHT COMMANDER(REP)
AF-S NIKKOR 70-200MM F/2.8E FL ED VR	Z 6 FX-format Mirrorless Camera Body
AF-S NIKKOR 80-400MM F/4.5-5.6G ED VR	Z 7 FX-format Mirrorless Camera Body
AF-S NIKKOR 85MM F/1.4G	MRW-E90 (XQD/SD Memory Card Reader)
	32GB XQD G Series Cards

BRIEFLY BOONVILLE Where MPW Met Main



WITH THE PASSING of years and change of each season, Boonville it has persisted and survived loss of businesses and a casino arriving in town. Since the Missouri Photo Workshop's first stop in Boonville in 1953, Main Street remains a destination and the heart of downtown. Despite the overturn of business and the faces that call Boonville home, many facades of storefronts remain as does the small-town feel and lifestyle that make the town distinctive. MADISON PARRY | RANGEFINDER AND MPW ARCHIVES

DUANE'S DAILY WORLD

Workshoppers learn as they work a story

By Duane Dailey

Once into a story, you start planning pieces—the photos and words needed. After watching and waiting, you gather parts to build a story.

A story may have chapters, stories within the story. In magazines that's two-page spreads.

Ask: "What is my lede photo?" Before photography ends, you must also have a closer. Both are parts of your tale to tell.

While talking of ethics, Thorsten Kjellstrand showed ledes and closers for his story of aging brothers. He said several enders were left out. In editing, he dropped an obvious ender—the casket.

Keep lists of ledes and closers in mind; or better, in your notebook. That helps change chaotic mess into ordered story.

Start with a lede, in words. There is great chance words evolve as you work and learn. Each day adds to your story research. Be flexible. Accumulate episodes, in pictures and words. Lay-up bricks to build a powerful story.

Another part of on-job learning is when to not photograph. Learn when to press ahead; then learn to back off.

Your subject learns to be a photo subject. In our culture, that means posing. "Look at the camera and smile," children



are told. It's part of our culture.

Lois Raimondo showed us that not making photos can save your life.

When learning my skills in photojournalism I documented family gatherings at my grandmother's house. My aunt, a family snap shooter, would help. As I worked, Leica quiet, she'd shout: "Duane's taking pictures. Look at him and smile."

I hope in your situation, there's no volunteer director.

You become an educator. Early, explain that you want to spend time, lots of time. This isn't a pose, snap and run job. Subjects may assume it's a one-shot deal. Not here in Missouri Photo Workshop.

After subjects agree to let you in they might find the pressure too much. They'll kick you out. It happens. To prevent this,

build relationships even friendships. That requires give and take. But, you must learn when to slow up, back off, bug out and come back later.

Some subjects may be needing attention. They may perform for the camera. Your subjects will teach you. Each teaches the other.

Randy Olson told us his aim in working a scene is to be a boring person.

Don't show your intrusion into a scene. It happens. Don't sit your camera bag in sight or show your empty chair and dinner plate at the family table.

Can you be there without becoming part of the dynamics? That's another skill to learn. There's so much to do and so little time. Done right you'll have more time with your subject, learning and teaching in photo projects of the future.

This isn't one-week learning. From MPW, I took away lessons that required time to digest. Months later, I'd think: "Oh, that's what they meant. Now I get it."

Consider MPW an inoculation. It's a long-term, life-changing benefit. First you learn from faculty; then you'll learn from workshoppers' work. See their hits and misses. We're all students and we'll teach each other.

With an open mind, you can't fail.

Indepth, Enriching, Enlightening

Melissa Farlow

Freelance Photographer, 26 years with MPW, Team Cox

WHAT HAS BEEN YOUR BIGGEST FLOP? I lipped off to a cop during my first week of work at a newspaper when I was denied access to an assignment. I got arrested. I used my one call to dial the newsroom, but they didn't know me. My parents read about my arrest in the paper the next day.

BEST ADVICE YOU'VE EVER BEEN GIVEN? Believe in yourself. You must have a purpose." Donald McCullen



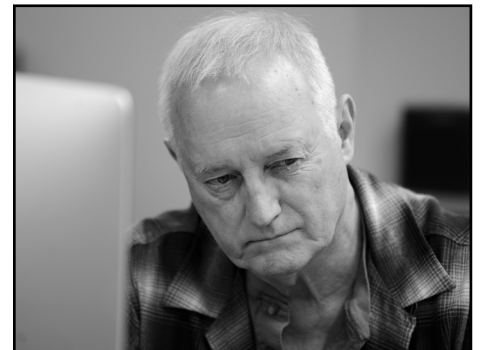
Dennis Dimick

Eyes on the Earth, 23 years with MPW, Team Cox

BEST ADVICE YOU'VE EVER BEEN GIVEN? Watch your backgrounds." Rich Clarkson

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS? Manual exposure is overrated when shooting digital. There is a reason these cameras cost so much. They are super computers with a lens on the front. Shoot on auto exposure, focus on content.

WHAT IS YOUR FAVORITE PLACE IN THE WORLD? Wherever I am at the moment. The world is full of beautiful places.



Denny Simmons

Evansville Courier and Press/The Gleaner, Four years with MPW, Team Chapnick

BEST ADVICE YOU'VE EVER BEEN GIVEN? "KISS: Keep It Simple, Stupid." My wife as I left for the workshop Sunday morning

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS? Work hard. You'll stand out



Lois Raimondo

West Virginia University, 21 years with MPW, Team Lee

BEST ADVICE YOU'VE EVER BEEN GIVEN? After a tight finish at a competitive 400 meter run, my father told me "Don't ever look behind you in a race. There will always, eventually, be someone in front of you—and someone behind. Your only competition is with yourself."

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS? Think about how you want to live in the world. What you choose to photograph, what slice of publication matters to you—your work will be your life.



MaryAnne Golon

The Washington Post, 15 years with MPW Team Chapnick

BEST ADVICE YOU'VE EVER BEEN GIVEN? Perception equals reality. Be aware of how you are perceived as that is the reality of you that you are able to change." Michelle Stephenson

ADVICE YOU WOULD GIVE TO UP-AND-COMING PHOTOGRAPHERS? Be a good person. Be mindful of the importance of the people you photograph and the responsibility you have to them. Be strong, fair and honest.

