

Missouri
Photo Workshop **MPW**

Rangefinder

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Viola Edom -
1906 - 2004
The 56th MPW is dedicated to Vi Edom, pictured here with her husband Cliff Edom. Together the two founded the MPW Photo Workshop in 1949 and ran or attended every workshop through the 50th. Cliff also started the photojournalism program at the Missouri School of Journalism, Pictures of the Year and the College Photographer of the Year. Cliff and Vi made outstanding contributions to photojournalism education.

Hermann, Mo. Prepares for Workshopers

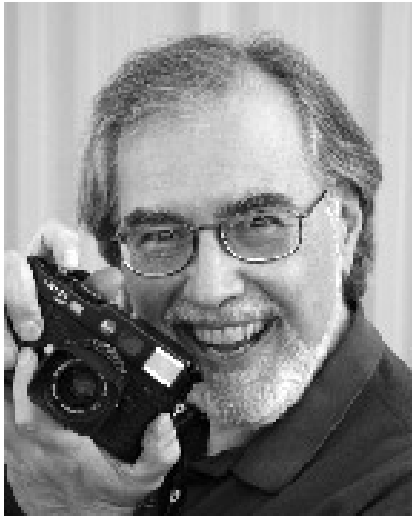
The folks in Hermann, Mo. are used to seeing new faces. After all, their town touts its German heritage and attracts thousands of visitors with Spring and Fall festivals and the annual Kristkindl Market each December. And then there are the wineries, a half-dozen of them in and around Hermann, which also bring many thirsty patrons.

The newcomers are a little different this September 19-25 as 40 photographers, a dozen faculty, a score of student workers and photography industry representatives converge in Hermann for the 56th Missouri Photo Workshop. Hermann hosted the third MPW in 1951 and will again be the subject of attention as this band of photojournalists tries to capture the essence of this community in a series of storytelling still images.

Once described as “a rollicking river port with a tavern on every corner and the largest general store between St. Louis and Kansas City,” Hermann has weathered Prohibition and the Great Depression and found a way for its nearly 3,000 citizens to survive. The task for workshop participants is to dig beneath the quaint exteriors to examine and capture the heart and soul that drives this town.

MPW 56 kicked off Sunday night with a 6 p.m. dinner hosted by the Hermann Chamber of Commerce at Riverfront Park at Schiller and Wharf Streets, a great opportunity for workshop participants to meet with townsfolk, and maybe even find a story lead or two.

-Jim Curley, Co-Director



Introducing a Special Guest: Frank Van Riper

Photograph by: Adam Masloski

This year the workshop welcomes an extra pair of eyes to view and document the workshop. With Nikon as his sponsor, Frank Van Riper came to Missouri from Washington D.C. to find out exactly how the Missouri Photo Workshop operates.

“The arrangement will give me a sort of bird’s-eye view of the week: I will be an observer, rather than a participant,” Van Riper said.

For the past 12 years, Van Riper, has been publishing a weekly photography column for the Camera Works section on the Washington Post website. For the past six years, he has been in the process of completing a book about Venice in the winter with his wife, Judith Goodman. The column has been on hold until the completion of his book. However, an article and photographs from the workshop will be published as a special feature for the column.

“I will be eager to see how one can get under the skin of a community and produce something meaningful in only a week,” Van Riper said.

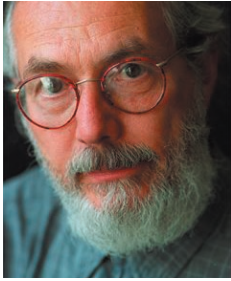
Van Riper intends to make plans with photographers so that he can accompany them as they photograph their stories.

Van Riper is the author of several photography books, including *Faces of the Eastern Shore*, *Talking Photography*, and *Down East Maine/ A World Apart*, which was nominated for a Pulitzer Prize. He also won a Merriman Smith Award during his time as a newspaper reporter.

Van Riper said he is “no stranger” to workshops. He participated, as a student, in the Maine Photographic Workshops 20 years ago. He later went back as a guest lecturer and was on a panel with George Tice and Phil Trager. Currently he serves as a faculty member for Photo Works at Glen Echo Park, where he teaches “Documentary Photography and Project Printing”.

“When workshops are successful, they can cram weeks, even months, of experience into a single week, and participants would be wise to leave their Blackberries, cell phones, pagers, and laptops back at their rooms when they head out each morning. This is time to devote oneself totally and absolutely to Hermann, Missouri,” Van Riper said.

-Olivia Wyatt, MPW Staff



ALAN BERNER, native of St. Louis, Missouri, has degrees in both philosophy and photojournalism from the University of Missouri. A staff photographer at the Seattle Times, Berner has worked for five newspapers. He has been involved in numerous projects of social concern including coverage of Washington's American Indian tribes, Seattle's homeless, and pollution and growth in the Puget Sound Region. He has been a frequent faculty member of the Missouri Photo Workshop.



JOANY CARLIN is the Editor for the Oregonian's Homes & Gardens magazine. She has worked as a photographer, designer, director of photo & design. A member of the Stan Kalish Picture Editing faculty, Carlin has judged the Society of Newspaper Design awards contest and many photo contests. She has won SND design awards, NPPA and state photo awards, and POY editing awards. She is married to Randy Cox.



Randy Cox is the senior editor/visuals at The Oregonian in Portland. Cox has won a few SND and NPPA awards in his 25-year newspaper career and has been a faculty member for the Stan Kalish Picture Editing Workshop, the Electronic Photojournalism Workshop, and the Mountain Photo Workshop many times. Best of all, though, he is married to Joany Carlin. They met at Missouri back in the mid-70s and have traveled all over the country trying to get jobs at the same paper. That happened in Oregon thankfully. And, frankly, she's much better at all of these things than Cox is anyway.



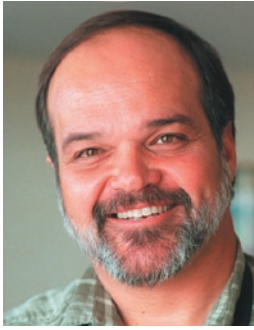
Dennis Dimick has been a picture editor for National Geographic Magazine since 1990, where he specializes in stories about the environment. He has also photo-edited several NGS books, including a book on the Endangered Species Act called *The Company We Keep* in 1996. His journalism career started in the mid 1970s, and since then he has worked as a photographer, reporter and photo editor at newspapers across the country. He has been an editor at the National Geographic Society for the past 22 years.



Melissa Farlow is currently a freelance photographer contributing to National Geographic magazine for the past 11 years. Farlow was a staff photographer at the Louisville Times where she was part of a team that won a Pulitzer Prize in 1976 for photographic coverage of public school desegregation. She photographed in Chile, Peru and Mexico for a book on the Pan American Highway and her images have won multiple awards in the Pictures of the Year competition. She has been a frequent faculty member at the Missouri Photo Workshop.



Mary Anne Golon is the picture editor of TIME magazine. She has coordinated the photography for Time's National Magazine Award winning special black-bordered edition commemorating September 11. During the Gulf War, Golon served as the on-site photography editor for TIME and Life magazines, and she coordinated the photographic coverage of the Olympic Games from 1984 to 2002.



Kim Komenich graduated from San Jose State University in 1979 with a BA in Journalism. He was a 1993-94 Knight Fellow at Stanford University. He received the 1987 Pulitzer Prize for coverage of the Philippine revolution, the 1983 World Press Photo award for news picture stories, and the 1987 SPJ national distinguished service award. He has taught Street Photography, Staff Photojournalism, Picture Story/Photographic Essay, and Documentary Photography. This is Komenich's ninth year at the workshop; he was a participant in 1991.



Lois Raimondo's 1998 investigative story for New York Newsday on corruption in the New York City Mitchell Lama housing project earned a Pulitzer Prize finalist nomination. Raimondo lived for 12 years in Tibet, India, China and Vietnam, producing a range of work, including essays about Tibetan cultural survival and a children's book entitled "The Little Lama of Tibet." As chief photographer of AP's Hanoi bureau, she has covered everything from presidential visits to the Kobe earthquake to the lingering effects of the Vietnam War.



Maggie Steber is a documentary photographer who has worked for National Geographic, LIFE, The New Yorker, Smithsonian, People, Merian Magazine (Germany), The Times Magazine (London), Newsweek, Time and Sports Illustrated. She has also worked with the Associated Press as a picture editor. Maggie has won the World Press Foundation, The Leica Medal of Excellence, the Overseas Press Club, Picture of the Year, the Alicia Patterson Grant and the Ernst Haas Grant. Her first book, *Dancing on Fire*, is a documentary project on Haiti.



Randy Olson has spent the last ten years working in places as diverse as the Siberian arctic, Sudan, Pakistan, India, Thailand, Newfoundland, Guyana, American Samoa, Turkey, Republic of Georgia, and the South Pacific for National Geographic. Before becoming a contract photographer for National Geographic, Randy Olson was awarded Newspaper Photographer of the Year in 1992. His work has earned him a Robert F. Kennedy Award for social documentary of the disadvantaged (for a story on the problems with Section 8 housing).



George Olson is the director of Photography of *Sunset* magazine. He shot for many publications, including National Geographic, Time, Newsweek, Sports Illustrated, Smithsonian, and The New York Times, and had many corporate clients. He was a picture editor on multiple books produced by the Day in the Life staff. He was Director of Photography for the book *Baseball in America* and he edited the Las Vegas book *Planet Vegas*. He has frequently served on the faculty of the Missouri University Photo Workshop.

Then & Now: MPW in Hermann

So, you've made it to Hermann. It may be your first time to the town, but the Missouri Workshop has a history here. Armed with 4X5 Speed Graphic cameras, the participants of the third annual Missouri Photo Workshop crossed the Missouri River to embark on the same week-long odyssey that you began today. Well, maybe not exactly the same...

The corn along the side of the road was only knee-high when the photographers arrived in mid-May of 1951. Missouri's only President, Harry Truman was in the White House, space was unexplored, babies were booming, and Nat King Cole's Unforgettable topped the charts. Despite the anti-German sentiment pervading the United States in the wake of two World Wars, the majority of Hermann's residents communicated in German.

Instead of this year's choice between digital or digital, photographers at the workshop had a choice of 4X5 Speed Graphic or twin lens Rolleiflex cameras and editing was from contact sheets, not a digital projector. Hotel expenses were predicted not to exceed \$30.00 for the week and the daily MPW Rangefinder was produced on a borrowed typewriter resting on an old card table. The workshop was limited to 35 people and the brochure read, "Your job will be to interpret today's story of a German colony which was brought from Pennsylvania to the Mid-West more than a century ago."

The 1951 photographers were all from North America; the farthest-traveled from Quebec. This week our international presence is decidedly more international.

The 2004 Workshop will culminate in a final exhibit featuring a series of digital prints from each photographer. But in 1951, "the exhibit was put together, as they commonly did with the early workshops, as an edit from all of the stories and then mounted on story boards to give an overall view of the town," says Jim Curley, co-director of the workshop.

The town of Hermann has grown and likewise the Missouri Workshop has matured. There have been many changes, but the fundamentals remain the same; creating stories, making images, and learning.

-Ashley Twiggs, MPW Staff

Hermann, Mo fun fact #1

-Founded in the 1838 by the German Society of Philadelphia out of fear over how fast German's were assimilating in the United States.

MPW staff

Duane Dailey

Co-Director Emeritus
Senior Writer/Photographer
Agriculture & Extension
University of Missouri

Jim Curley

Co-Director
Photographer/Instructor
Agriculture & Extension
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Co-Director
Associate Professor
Missouri School of Journalism

Angel Anderson

Grand Coordinator
Missouri School of Journalism

Darren Breen

Graduate Student Co-Coordinator
Missouri School of Journalism

Ben Mihlfeld

Graduate Student Co-Coordinator
Missouri School of Journalism

Seth Jayson

Image Handling
Staff Writer/ Analyst
Motley Fool

Randy Cox

MPW Book Editor
Senior Editor, Visuals
The Oregonian

Ian Malkasian

Tech Wizard
Picture Editor
The Oregonian

Greg Tomlinson

MPW Web Consultant
Web designer
Time.com

spiritual forces

Clifton and Vi Edom

MPW Founders
Directors 1949-1985

Bill Kuykendall

MPW co-director 1986-2000
University of Maine at Orono

Sponsors make MPW Possible

The University of Missouri School of Journalism and MU Extension make this workshop possible, with financial support from The Nikon Spirit Initiative and the Missouri Press Association Foundation.

Carol Fisher, technical representative with Nikon will be on hand all week to provide loaner digital cameras (D2J, D1H, D1X & D100) and a variety of lenses - and an inexhaustible supply of M&Ms. Carol is a wealth of valuable information about shooting digital - please check in with her and tell you if you appreciate using their loaner cameras and flash cards.

Also, Fuji has loaned us several digital output Pictography printers and all the paper for the set of "contact sheets that will go to photographers and the 11x17 color prints that will form the exhibit Saturday, Sept. 25 at the Hermann Community Center.

Apple has loaned us 10 Macintosh computers and two Airport Extreme base stations, enabling us to have a more effective digital darkroom.

Nitty Gritty Details

Nametags:

Your nametag is your digital I.D. for the week. It is absolutely essential that you photograph that nametag at the beginning of each of the digital cards that you shoot this week. There will be a prize for the most creative nametag photograph.

Internet:

Public Internet access is available at the Hermann public library, located in the same building as the Lumber Do-It center on Market st., hours are: M/Sun. closed, T/TH 9-6, W 11-8, F/Sat. 9-3.

Portfolios:

The team will have your portfolio, letter of recommendation, and application form. The faculty will review your portfolio during your interview. You will be challenged to make photos better than anything in your portfolio. Your portfolio will be available to take home at the end of the week.

Digital Card Drop:

A box in the meeting room will be labeled "card drop."

Drop you cards off there. Digital card drop cutoff time is 4 pm sharp. Don't take cards directly to the lab—it is off limits. Drop cards off early and often to let the crew move photos into the evening critique. Any cards dropped off after 4 pm are not guaranteed to be in the evening critique.

Frame limit:

You are strictly limited to a maximum of 400 frames for the week.

Evening Critiques:

Arrange your shooting schedules so that you can be back to the meeting every evening. Don't miss the critiques. This is a week of long days and short nights. You are expected to be out with your subjects early in the morning. The evening critique and follow-up sessions sometimes last until midnight.

Website:

This workshop is now in the electronic age. A website will be updated periodically online. MU photojournalism students will be documenting the workshop in pictures and sound.

Camera Settings:

Set your camera to Adobe 2 format and ensure that your images are sequentially numbered and dated.



Nikon.  SPIRIT INITIATIVE

Missouri Press Association Foundation