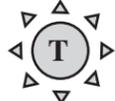


Weather



On the Web



twitter:

@MPWrangefinder

#MPW63



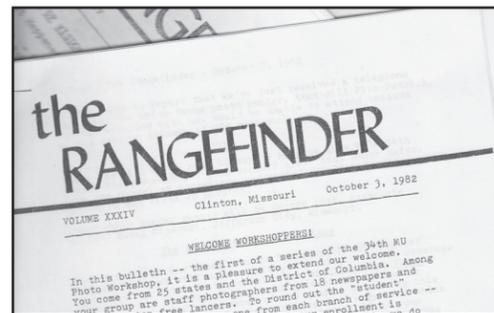
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Blast from the Past

by Leah Beane

The photojournalists aren't the only ones who've embraced technology advances since '82... we here at the Rangefinder are very excited about not pounding away on typewriters.

Vi Edom was a driving force behind the Rangefinders of yesteryear, and we hope to do her justice with our work this week. You'll notice our masthead pays homage to the typewritten pages of the past, and throughout the workshop you'll see elements here that echo those words of wisdom from Vi and the rest of the staff.

Keep an eye on each new issue for the happenings here at MPW 63, and stay informed with the Rangefinder's burgeoning web presence. Good luck!

Schedule

- 1-5** Registration @ Benson Convention Center; 1008 E. Sedalia Ave.
- 4:30 - 5:30** Bus tour of Clinton. Bus loads and leaves from Elks Lodge on the town square.
- 5:30 - 7** Welcome Dinner at Elks Lodge
- 7:30** Workshop Program begins with Faculty Presentations:
 Jim Curley -- "The Missouri Photo Workshop: A little History and More"
 Jim Richardson -- Cuba, KS -- A Wide Spot in the Road (a multimedia production)
 Kim Komenich -- "Aesthetics, Color, and Meaningful Photographs"
 Lois Raimondo -- "Gaining Access"
 Peggy Peattie -- "Finding Stories"
 David Rees -- "What Your Faculty Expects of You"
 Duane Dailey -- "Marching Orders"
- 10:00** Teams announced and team meetings

Population: 9,375



- White
- Mixed
- Hispanic
- Black
- Native American

males: 4,399

females: 4,976

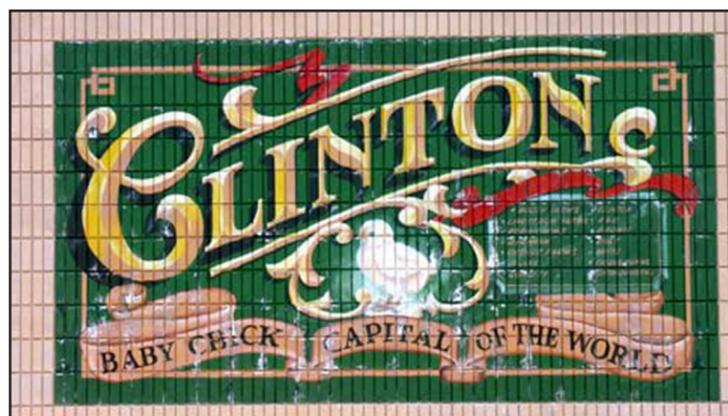


Photo courtesy of MissouriDayTrips.com

Rangefinder Staff

founders:

Cliff and Vi Edom

co-directors:

Jim Curley and David Rees

director emeritus:

Duane Dailey

MPW coordinator:

Amy Schomaker

graduate coordinators:

Ben Hoste and Pinar Istek

photographer:

Matt Busch

Rangefinder editors:

Leah Beane and Liz Pierson

Rangefinder

The Missouri Photo Workshop
mpw

Sunday, September 25, 2011

Volume 63 - Issue 1



In the Golden Valley

by Duane Dailey

Clinton is your laboratory for a week. Experiment.

Come to Clinton, Mo., with an open mind and an inquiring eye. You are challenged to show us this town as it truly exists. This week you will learn to apply documentary photojournalism in your reporting.

That means you must not taint Clinton with your preconceptions of what a small town should look like. Don't bring your notions of how small town folks engage with one another. Your job is to observe and report how it is; not how you think it should be.

Of course, you can't rid yourself of previous experiences. Those influence how you see. But, be aware of what you bring. Strive to be open. Most of all be honest in reporting what you see here, now, this week. It won't be like any small town you know. Look for differences.

Collectively, let's gather photographs that give us insights all across the social, demographic and economic levels of this one town in Missouri in 2011. That requires serious local investigation before you decide on a story. At your first meeting with your faculty, they will ask what you have seen and learned. What intrigued you about this place, these people? Start your research now. Know the town, before you decide on a story to represent the town.

Your challenge will be to find an interesting situation that represents some aspect of Clinton and the surrounding farmscape. That can be dy-

namic or quiet and sublime.

You can hypothesize about what you'll find. But, test that hypothesis against reality. Trust your eyes. Don't be fooled by your own mind. Look deeply. Talk to many sources. Don't assume. Don't jump to conclusions. You're a reporter with a camera seeking facts

This is a workshop in honest reporting. It is not make believe. It's not nostalgic wishful thinking. You have a real job to do.

Together we will snip a week out of the history of Clinton. Let us do it well, with honest observations of what life is like. Keep in mind

all of the social, political and economic changes going on nationally. Are those conditions reflected locally?

If you bring fresh eyes, you will astound us-and the people of Clinton. Seek truth with a camera. It's not easy. Subjects can fool you. Worse, you can fool yourself.

I look forward to seeing this town as you and your camera report it. I hope you bring in photos that make me gasp. Make me laugh. And, touch my heart. There will be gritty, beautiful and emotional moments to be captured. Be ready.

This week, we will advance the art and craft of photojournalism. It always happens.

It will be intense. It will be tiring. But, don't forget to enjoy and share your joy. Be willing to change. If you leave unchanged, making photos as you did before, we will have failed.

It won't be like any small town you know.

Now and Then

by Liz Pierson

So you're all using digital cameras. That seems like a given. Sure, this week you may be limited by number of frames—but you are certainly not limited by technology.

From the vast array of Nikon gear available to you here to the ability instantaneously view your photos on the back of your camera, photography is in a pretty good place. So why do I even bring this up? Because, on the 29th anniversary of when we were last settled in this town, it's important to consider how things have changed.

Can you imagine not handing off your memory card at the end of the day, but, rather, a roll of film that then would have to be developed? Well I can't, and I'm not even a participant.

But in riffling through all of the 1982 Rangefinders, it seems they got along just fine. And when you look at these photos that came out of MPW 34, you know they were definitely more than fine.

"Since its inception, MU's Photo Workshop has had a number of friends and supporters from many chemical and photo products manufacturers. Among them are Eastman Kodak Company, which has supplied us with Ektamatic paper and chemicals to make the contact prints and enlargements... without these things, the evening sessions could not be held."

-- Vi Edom, October 3, 1982



"Amos Baehr, Day Care Provider,"
SUZANNE MURPHY

"When we leave Clinton we will return to a tough, demanding world where success comes to the most disciplined, most caring, and the hardest working photographers"

Howard Chapnick, faculty, MPW 34



DAVID SHARPE

Photos by participating photographers of the Missouri Photo Workshop, 1982 (MPW 34)



"George Wakerman, Piano Tuner," BRIAN WALSKI

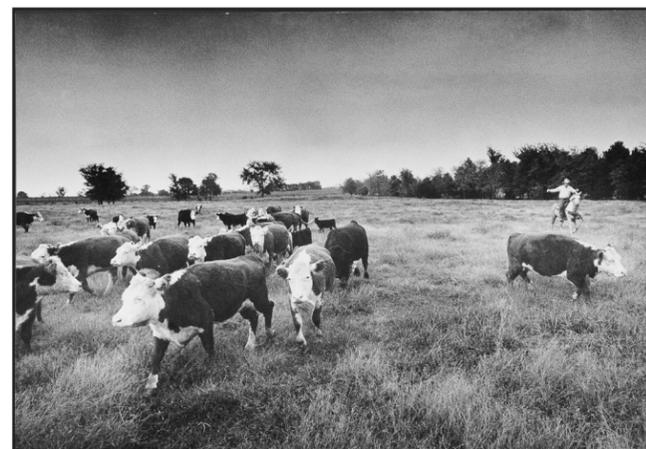
Welcome [back] to CLINTON



"Puppy Love,"
DEAN HANSON



"Priscilla Lipsis--Diamond Drug,"
RACHEL RITCHIE



"Judge not lest ye be broken," KAREN KEENEY



"The Gold Foundry," ANN GRIMES