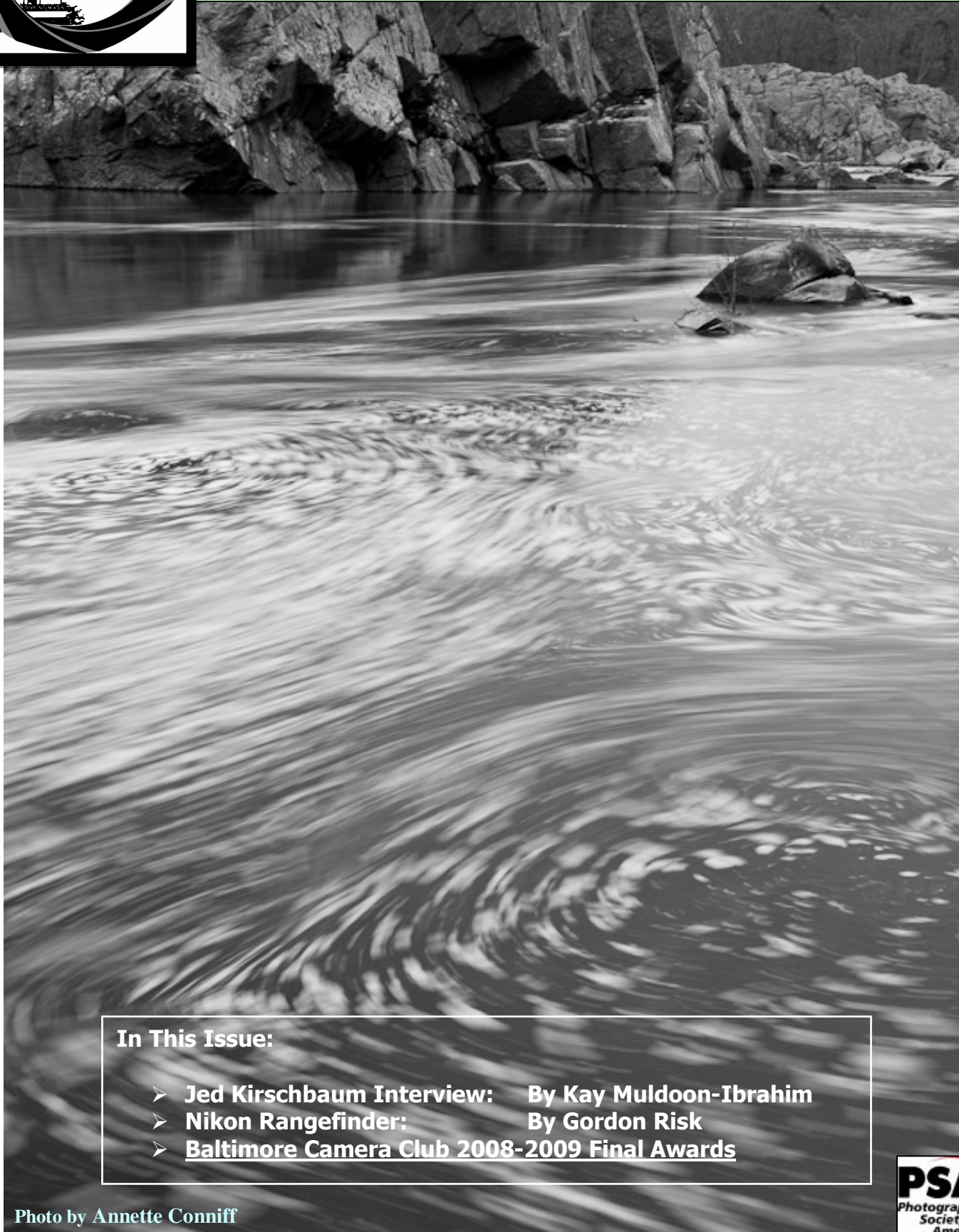




F o c a l P o i n t

June 2009



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Photo by Annette Conniff





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FROM YOUR EDITOR: A short issue this month. Kay Muldoon-Ibrahim sent in a wonderful interview with *Sun* photographer Jed Kirschbaum about becoming and being a photojournalist. Included at the end of the interview is an email from Jed every aspiring newspaper photographer should read.

For all you Nikon lovers as well as anyone interested in camera history is another Collectors Corner contribution by Gordon Risk on the Nikon Rangefinder. Congrats to all the winners in the 2008-2009 Final Awards Comp. Next issue will include an article and pics from the club's Delaware trip. It was a very productive one! Seeya!

Thanks to **Kay Muldoon-Ibrahim, Gordon Risk** and **Annette Conniff** for their contributions this month.

BCC Gets Out



Photo by Steve Harman

BCC Members at Shenks Landing



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Interview with Photographer Jed Kirschbaum of The Baltimore Sun

By **Kay Muldoon-Ibrahim**

My photojournalism students each get a package of one-month's issues of either the *Baltimore Sun* or the *Delaware News Journal* at the beginning of the semester, and are asked to select a staff photographer to follow for the month, scanning through one paper a day and cutting out every photo they find by that photographer. They bring the clippings to class and we critique them. It is a great exercise in which they get a good grasp of the various subjects a photojournalist covers, the photographer's techniques and style, and it makes it easier when I critique their work. At the end of this I suggest they try and contact "their" photographer with any questions about their work and perhaps arrange to "shadow" him or her for a day on assignment. This is a very interesting response one of my students got from **Jed Kirschbaum** who you may remember was a judge at the club last year.

1. How did you get started in photography?

I got a small Kodak instamatic camera when I was a senior in college and enjoyed taking snapshots. After graduation, I was hitchhiking in Europe and got a 35mm camera for the trip. A guy in Belgium developing pix from my travels asked me if I knew what I'd do when I got back to the states. I told him I had no idea and he said think about becoming a photographer. I did odd jobs and went to a Saturday morning photo class at Maryland Institute for a semester. I then moved back to my home state of Connecticut and took a night school class at an art school while pumping gas. From there I went to the University of Missouri School of Journalism for two years in their photojournalism program.

2. What type of camera and accessories are your favorites?

I am usually a technical disaster with equipment. I usually like wide angle lenses because they force you to get closer to your subjects. I usually work with two camera bodies, one with a 17-55 zoom and the other with a 70-200mm zoom. While I like to get close, sometimes distance gives you the most honest candid.

3. If you could return to one place and shoot again, where would it be?

Tough question...I've photographed on assignment twice in Africa, with rebels in Eritrea, and refugees in Rwanda. Rwanda was fascinating but really taxing I think I'd like to go there again because I didn't really feel like I got my head or hands around it. A particular place might be a veterans camp in Port Sudan in the Sudan, where all of these soldiers who lost limbs lived. We had a strict schedule that gave me no time to examine their world.

4. How do you maintain objectivity in a photography session that is emotionally intense?

When you work for publications you know you are being paid to get the picture. I usually concentrate on images that will help the viewer understand what is in front of me. You never really stay objective. You are constantly filtering the world through your own experiences. You try to portray the essence of an event, capturing the mood of a place or person as best you can. I try to photograph remembering several "cardinal" rules. Don't compete, create. Never steal a photograph (you don't take pictures, you give them). Always leave people their dignity. If you can do more good by putting your camera down, put it down because your photography has no lasting value if you forget your humanity.



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Interview with Photographer Jed Kirschbaum of The Baltimore Sun

5. Do you have any favorite images?

Not many...when you are content you're dead.

6. Who is your inspiration/role model?

Eugene Smith, Sebastiao Salgado, Ernst Haas, Reza, Walker Evans, Russell Lee, Brian Lanker

7. Can you tell about a shoot where something went wrong?

Almost everyday something goes wrong, the ability to adjust and still get something worth looking at is the challenge. We all remember pictures that got away. I remember covering the soccer superstar Pele's final game. Being on the field with him at the end of the game in the Meadowlands at Giants Stadium as his Brazilian teammates hoisted him on their shoulders. I was right below him, it was dusk and a light rain was making everything shimmer, as I began to shoot a hand came flying into my lens, smashing the camera against my nose. It was a security guard who chose me out of the 200 people on the field to harass.

I recovered my position and the image of Pele was still in my viewfinder. It was beautiful, this great athlete up on reverent shoulders, waving a Brazilian flag in one hand and an American flag in the other. I knew I had perhaps the best angle of anyone to record this historical sports scene. I shot about 20 frames and then the wave of players and crowd carried him off. I looked down at my camera and noticed the f-stop wasn't where I had set it nor was the shutter speed. The security guard's hand hitting me had spun the dials, so, because of the low light, I had nothing. I still see that image in my mind, I've never seen another photographer's work from the event that had it. It was mine for the taking and it got away or wasn't meant to be.

8. Do you have any advice for student photographers?

Know your tools, practice as much as you can and don't take yourself or your work too seriously. Others are undoubtedly better, how many is up to you.



On May 4, 2009, at 7:04 AM, Jed wrote:

Kay: I meant to get back to you before this. I basically have forgotten what I said in particular and can't open the attached file, but, as long as there is nothing in there to aggravate my bosses at the Tribune Corporation, you are welcome to use it. Last Wednesday 5 photographers were laid off here as well as 3 others in support positions in photo. We are all still reeling from this latest round of cuts and have the feeling there will probably be more. One staffer in the newsroom said it best when they said One kind of feels like a turkey on the day after Thanksgiving, glad to be alive but well aware that Christmas is less than a month away. Take care...Jed



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Collector's Corner

Nikon Rangefinder

The Nikon Rangefinder camera did not arrive on the photographic scene until after WWII. Up until then, the company, which started in July 1917, had been an optical company supplying optics to the military and commercial industries: binoculars, microscopes, surveyors instruments and astronomical telescopes. The superb quality of the product quickly earned them an envied reputation.

The company, known as Nippon Kogaku (Japan Optical) had not produced a camera although they had produced lenses between 1934 and 1948 for Canon. The decision to produce cameras was made and in the fall of 1946 the name "Nikon" (**N**ippon **K**ogaku + **N**) was selected for the small format camera.

In the immediate year after WWII, the products of Nippon Kogaku were unknown in the U.S. And Europe. German cameras, Leica, Contax, Rollei, etc., reigned supreme with the world's prominent photographers.

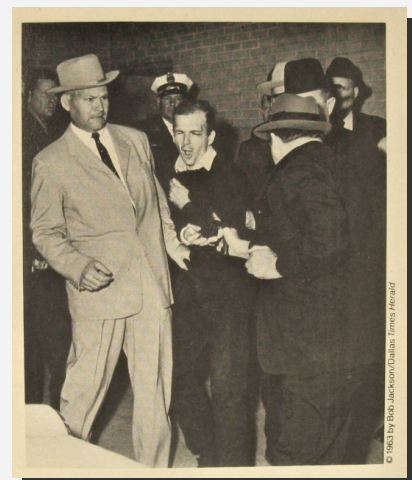
In 1950 "Life" photographer David Douglas Duncan went to Japan to photograph Japanese art. There he was introduced to the new Nikon rangefinder cameras and lenses. Impressed, he took two Nikkor lenses to try with his Leica bodies. Soon after, he was sent on assignment to Korea. On his recommendations, other Life photographers, Carl Mydans and Hank Walker were greatly impressed with the Nikon lenses. Their images were selected for the 1950 U.S. Camera Awards and articles in the New York Times. With these accolades, Nippon Kogaku was now recognized as a world class camera & lens maker.

By Gordon Risk

The rangefinder line had 8 models and lasted until 1959 when the first single lens reflex was introduced as the Nikon "F".



I found one unforgettable image shot with a Nikon S3 rangefinder by Bob Jackson of the "Dallas Times Herald" on November 25, 1963.



© 1963 by Bob Jackson/Dallas Times Herald



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Collector's Corner



The cameras shown are the Nikon S2 Rangefinder, introduced 1954 and the first SLR introduced on 1959. The similarities are obvious in the bodies. The lenses are both 50mm f/1.4 but are different because of the physical size of the camera bodies. Nikon adopted the body style and lens mount of the Zeiss Contax and the horizontal focal plane shutter of the Leica. With the change to single lens reflex, the lens mount changed to a three claw bayonet, still in use today.



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Baltimore Camera Club 2008-2009 Final Awards

Novice Awards			Unlimited Awards		
Color Print			Color Print		
Awards	Image Title	Maker	Awards	Image Title	Maker
1 st Place	Kissing Camels	George Saba	1 st Place	Shave Anyone	Don Vetter
2 nd Place	A Cast Away	Kathleen Hill	2 nd Place	Me and My Shadow	Gary Faulkner
3 rd Place	Camel Buyers	Joan Saba	3 rd Place	Mesa in Big Wates Utah	Don Vetter
Monochrome Print			Monochrome Print		
Awards	Image Title	Maker	Awards	Image Title	Maker
1 st Place	Men Moving Mirror	Rebecca Rothey	1 st Place	Saltburn Pier	Arthur Ransome
2 nd Place	Parisian with Poodle	Rebecca Rothey	2 nd Place	Three Cones	Don Vetter
3 rd Place	Spirits of the Museum Stairway	David Paul	3 rd Place	Government Work	Karl Franz



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Baltimore Camera Club 2008-2009 Final Awards

Novice Awards			Unlimited Awards		
Slides			Slides		
Awards	Image Title	Maker	Awards	Image Title	Maker
1 st Place	Alaska Brown Bear Brook Falls	Barbara Williams	1 st Place	Portrait of an Afghan Farmer	Kay Muldoon-Ibrahim
2 nd Place	Alaska Brown Bear Brook Falls	Barbara Williams	2 nd Place	Breaking Light	Alan Wilder
3 rd Place	Multonoman Falls	Barbara Williams	3 rd Place	Inveraray View	Kathleen Risk

Novice Digital Images			Unlimited Digital Images		
Digital			Digital		
Awards	Image Title	Maker	Awards	Image Title	Maker
1 st Place	The Tunnel Goes On and On	Barbara Williams	1 st Place	Lone Tree	Don Vetter
2 nd Place	Luminous Shallows	Annette Conniff	2 nd Place	Kittens on Guard	Maria Drumm
3 rd Place	Morning Meditation	Rebecca Rothey	3 rd Place	The Second Wave	Don Vetter



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Baltimore Camera Club 2008-2009 Final Awards

Special	Awards		Image Title		Maker
1. Wayne Ballard Award	Best Monochrome Image	Select From both Novice and Unlimited Monochrome Prints (One Image Only)	Men Moving Mirrors		Rebecca Rothey
2. Hazel Cromwell Award	Best Slide The Year	Select From Both Novice and Unlimited Slide (One Image Only)	Portrait of an Afghan Farmer		Kay Muldoon-Ibrahim
3. Graham Cromwell Award	Best Color Print	Select from both Novice and Unlimited Color Prints (One Image Only)	A Cast Away		Kathleen Hill
4. Dick Smith Award Best Digital Image of the Year	Best Digital Image of the Year	Select from Digital Images	Lone Tree		Don Vetter
5. Best Image of the Year	Select From All categories, color, or monochrome (One Image Only)	Prints, Digital and Slides.	Lone Tree		Don Vetter
6. Bafford Button	Most Significant Contributor to the Club activities for the year	Consider all members for their contributions to events, programs, advancements etc.			Karen Dillon, James Eichelman
7. Medal of Excellence					
1 st Place Tie	Don Vetter	Barbara Williams	59 Points		
2 nd Place	Arthur Ransome		55 Points		
3 rd Place	Karen Messick		41 Points		