

Friday's Weather



Sunrise: 7:08 a.m.

Sunset: 6:57 p.m.

Morning: Sunny, 47 degrees

Afternoon: Sunny, 71 degrees

Evening: Clear, 60 degrees

The Rangefinder

Documenting the Missouri Photo Workshop

www.mophotoworkshop.org

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Reactive vs. Contemplative

In between comments about how good he looks in chiffon, Rick Rickman dropped a nugget of photographic wisdom.

"There is a difference between reactive and contemplative shooting," he said.

What exactly does this mean?

Reactive shooting is thoughtless, said Rickman. "F-8 and be there. Just point your camera at the action in front of you and click the shutter."

Contemplative shooting involves more planning. It means evaluating a situation, making a conscious plan of putting yourself in position. "Let the composition work for you, and then let the action unfold in that scene," Rickman said. Doing so creates photographs with more depth.

Rickman's tips will surely be put to use, especially if he shows up at the lumberyard in a chiffon robe. He should expect 41 cameras pointed at him, all positioned with deliberate placement and composition, ready to produce the most contemplative of photographs.

Friday Workshop Schedule

12 p.m. Last card due at drop box

1:00-2:30 p.m. The Freelance Life – a panel discussion / Q&A with faculty members

2:30 p.m. Group Photograph

2:30 p.m. - Geri Migielicz and David Rees, editing presentation

3:30-5 p.m. Picture editing – individually and with faculty team

5-7 p.m. Faculty approve edit/photographers write story and captions

7:30-9:00 p.m. Final faculty approvals for picture edit and story and captions

Corrections

Stanley Conger and Caroline Root's names were inadvertently misspelled in Wednesday's Rangefinder. We apologize for the mistake.

Rangefinder

Thursday, September 29, 2005

The Missouri Photo Workshop • Marshall, Missouri • Volume 57, No. 4

Shaping the Story



Photo by Samantha Clemens

Carolyn Burrer, left, listens to Dennis Dimick as he reviews the photographs she took Wednesday.

MPW Faculty Top Ten Questions to Consider as You Finish Shooting

- | | |
|---|---------------------------------|
| 10. Do you have an ender? | 5. Do you have a good portrait? |
| 9. Is there visual variety? | 4. Are there relevant details? |
| 8. Do you have a pairing or a sequence? | 3. Is there a sense of place? |
| 7. Are there transitions? | 2. What is your lede picture? |
| 6. Is there a surprise? | 1. What is your headline? |
| | 0. What is your story? |



Photo by Samantha Clemens

MaryAnne Golon explains to Gianluca Colla why she prefers one frame of his subject over other similar frames of the same situation.

Making the Cut

By Robin Hoecker

All photographers have their favorite frames, the ones they want to guide and protect through the gauntlet of editor cuts. But in choosing five photographs out of 400 for a final story, photographers and editors are bound to disagree. Finding a solution involves patience, understanding, and a great deal of trust.

"I get very emotionally attached to my photographs," said MPW graduate Annie Tritt. "I feel like, I was there, I experienced that moment, and I have a hard time letting them go."

Despite her attachment, Tritt recognizes the value of an editor's perspective.

"They're seeing what is there, not what I felt," she said. "Sometimes a photo doesn't do what you think it's doing."

MPW faculty member George Olson said an editor acts as a first viewer and is a good judge of how others will interpret an image.

Ultimately, the photographer and editor must trust each other. The editor must have faith in the photographer's interpretation of a scene. After all, the photographer experienced the moment first hand. In return, the photographer must have confidence in the editor's skill and reasons for choosing certain photographs.

"Sometimes a great picture

just doesn't fit in with the overall story," said MPW faculty member Melissa Farlow, who has experience on both sides of the editing desk. "You have to choose photos that say something."

Farlow said that sometimes photographers can get defensive, but especially in the "bubble" of the workshop, they realize that the editors are here to help.

"It's about growing a new generation of documentary photographers, teaching them how to tell stories visually," said Dennis Dimick, who has taught at MPW for ten years. "That's why I'm here."

They're Everywhere!

By Robin Hoecker

"When there are that many strangers in town, we know something's happening," said Jeanne Scheef as she sat down to lunch with friends at Generations Lounge.

"We saw a bunch of 'em in here on Tuesday night. They were takin' pictures of us, then they started taking pictures of each other."

The snooping camera-wielders at the Missouri Photo Workshop have increased the town's population by almost half of one percent, making their presence known throughout the community.

The novelty of fifty out-of-towners heaped with camera equipment seems to be attracting plenty of attention.

"I see them all over the place," said Gary Riley, who drives around town for his construction business. He said that having so many people interested in the community gave him a sense of pride in his work.

"I think it's just great," said Public Library Director Amy Crump, who met several workshopers as they came to the library for internet access and to interview subjects. She said it was interesting to talk with people who were from far away cities and countries.

"This is a great opportunity for us to see an image of our town we don't normally get to see," said Crump, who is planning to attend Saturday's exhibition.

The commotion has also been good for business, said Katie Tyler, who owns the building that houses Yesenia Res-



Photo by Samantha Clemens

A bypasser turns to glance at Elizabeth Borda as she stands across the street from the MPW headquarters at the lumberyard.

taurant, a favorite hangout for MPW photogs. Not only do the workshopers increase *pupusa* sales by eating them, but their presence attracts other customers to the restaurant.

"People are coming into town to see what is going on," said Tyler. "They see you guys here or out on the street, and they get all excited." She said several people have asked her if the photographers are coming back next year.

Nope. This "plague" only happens once every 38 years. But better photographers than cicadas.

Photographer's List is Not a Shooting Script

By Duane Dailey

Workshop lessons may seem finely nuanced.

In the photo critique, a "photo list" was mentioned a couple of times. That reminded me of olden days when photo stories were tightly scripted in advance.

An editor who had never been farther west than New Jersey might decide to assign a picture story on a farm boy in the Midwest. (After inspiration from a Norman Rockwell painting.)

That editor could dream up a list of 10 photos that would make a nice story. An assignment – with shooting list – was handed a photog-

rapher departing for Marshall, Mo. The photographer would find a farm to provide the setting. One way or another, the photographer would make photos to fill the script. These would be highly directed scenes.

Fast forward, after years of photojournalism workshops.

Now a photographer goes on location, finds a farm, gains access to a farm family, and discovers a farm boy who wants to become a farmer. After extensive on-farm visits (we call this research) the photographer sells the story to the editors (teams).

The photographer describes real people and situations seen on an actual farm. When approved, the pho-

tographer begins work. The research continues. Situations unfold. The photographer adjusts the story as the week progresses. Moments are seen, but missed. These are tucked away in the photographer's mind.

Missed moments become a mental list of photos to be captured, unobtrusively. The photographer's list – based on reality – is quite different from a list created by an assignment editor.

Come to think of it, that is not nuance; that's blatant. Photojournalism shooting lists are reporting, not creative writing.