

Saturday's Weather



Sunrise: 7:09 a.m.
Sunset: 6:55 p.m.

Morning: Sunny, 62 degrees
Afternoon: Partly Cloudy, 76 degrees
Evening: Clear, 66 degrees

The Rangefinder

Documenting the Missouri Photo Workshop
www.mophotoworkshop.org

Founders

Cliff and Vi Edom

Co-Directors

David Rees and Jim Curley

Director Emeritus

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Meghan Lyden

Anna Mazurek

Abigail Pheiffer

Rebekah Raleigh

Ashley Twiggs

Beatriz Wallace

Jim Yates

You're My Hero

Photographers who have inspired the faculty:
names in italics mentioned by two or more faculty

Robert Adams

Henri Cartier-Bresson

David Burnett

Margaret Bourke-White

Johnny Cash

Rich Clarkson

David Eggers

Elliott Erwitt

Walker Evans

Farm Security Administration Photographers

Larry Fink

Robert Frank

Georg Gerster

Lewis W. Hine

William Klein

Josef Koudelka

Brian Lanker

Danny Lyons

Christopher Morris

James Nachtwey

Michael Nichols

Gilles Peress

David Plowden

Eugene Richards

Sebastiao Salgado

Jim Stanfield

Larry Towell

Gary Winogrand

Directions to Photo Exhibition

From the Lumberyard:

1. Turn right onto Arrow Street.
2. Turn left on Owl Pride Drive. Marshall High School will be on your right. You will see the football stadium. The parking lot is at the south end of the highschool near the football stadium.

Saturday Workshop Schedule

10-2 p.m. Photo exhibition for Marshall*

Marshall High School Commons Area

*INVITE YOUR SUBJECTS TO ATTEND

6 p.m. Closing dinner, Indian Foothills Park

7:30 p.m. Closing ceremonies, Lumber Yard

Rangefinder

Friday, September 29, 2005

The Missouri Photo Workshop • Marshall, Missouri • Volume 57, No. 5



Photo by Samantha Clemens

Danny Wilcox Frazier talks with Team C photographers as he reviews one of the members takes from Thursday.

Lessons Learned

By Robin Hoecker

Photographers from all over the world come to the Missouri Photo Workshop to improve their photography and storytelling skills. They come to build portfolios, make connections, and learn techniques that will help them move forward in their careers. These are the expectations of a photo workshop.

But MPW is not your average workshop. Participants often leave with more than just improved photography skills, but also a heightened sense of self and a new way of thinking.

"It changed my life," said Duane Dailey, who first attended MPW in 1960. He said the greatest lesson he learned was not to approach people with pre-conceived ideas. "You have to photograph reality rather than forcing your story on a situation. That's what this workshop is about," he said.

"It's almost a religious experience," said tech guru Larry Dailey, who shot for the workshop in 1997. "Where else can you get all these photographers together just to talk about photos? There's no other agenda, it's so pure."

See **Lessons** on page 3

MPW 57 Story List

Team A

Geri Migielcz & Randy Olson

Elizabeth Borda - *A Hopeful Start in Marshall*
 Zach Boyden-Holmes - *God Willing*
 Scott Brunner - *Barely Above the Line*
 Chris Courtney - *A Family's Difficult Reality*
 John Elliott - *Buy a Bar, Build a Family*
 Jack Gruber - *Family on Homeless Bivouac*
 Karna Kurata - *Husband is Seventh Child*
 Amanda Lucier - *Working Up*
 Miguel Vasconcellos - *Music Family*

Team B

Dennis Dimick & George Olson

Chad Bartlett - *The Life of Derek Fry*
 Carolin Burrer - *Soccer-mad Dad*
 Mao Carrera - *Teaching to the choir*
 Victor Cristales - *Carmen's Dream to Succeed*
 Jasmine Gehris - *Sara Nassar: Being Muslim in Marshall*
 G.J. McCarthy - *Miss Connie - Head Start Hero*
 Joanie Tobin - *The Animal Savior*
 Erin Trieb - *Kids with a Kid*

Team C

Lois Raimondo, Danny Wilcox Frazier, Jim Curley & Duane Dailey

Kainaz Amaria - *A Family's Thin Line*
 Victor Blue - *Ruben Villatoro: Between Two Worlds*
 Kirsten Luce - *Ashley's World: 12-year-old Coming of Age in Marshall*
 Juan Carlos - *A Labyrinth of Solitude*
 Frauke Huber - *Astrid Gomez: Wrestling with Life*

Jane Lavender - *The Adventures of Mr. Rogers and Jackson*

Matthew Slaby - *Willie Harlow: Small Town Funeral Director*

Alex Wong - *Paco Inzunza: Undocumented but Beloved*

Team D

MaryAnne Golon & John Trotter

Ellie Bogue - *Found Dogs - 59 and Breeding*
 Gianluca Colla - *A High School Locker Room: Coach Thomas and his Quarterback Son*
 Coburn Dukehart - *Supervet, Superman*
 Preston Gannaway - *More than just neighbors in Marshall*
 Brock Meeks - *Sheriff George: Even the prisoners call him Wally*
 Corey Perrine - *I do; I do, too*
 Al Schaben - *Cultivating the Riley Farm Legacy*
 Craig Schneider - *Katrina Evacuees finding refuge in Marshall*

Team E

Rick Rickman & Melissa Farlow

Doreena Balestreire - *Crippled by Science*
 Christina Gomez-Mira - *A Grown-up 13*
 Ian Hurley - *Nicky Cooley: Up for Queen*
 Ki-Eun Kweon - *Care and Beauty*
 Dawn Majors - *Living with Dying*
 Joseph Pulone - *Finding the Good in the Bad*
 Don Weber - *Forgotten by Mom*
 Cliff Williams - *The Business of Money*

Marshall MPW, the Wonder Workshop

By Duane Dailey

You now know how to make photo stories. You leave Marshall with new ways of thinking and seeing. Those lessons will pop up as you work. (OK, you'll have flash-backs!) Suddenly a critique session – over the monitor or on the big screen – will have new meaning.

You'll say, "That's what my faculty was telling me!"

In addition, you take away skills in editing your own work. Photographers are notoriously weak in that area. That is because we are kinder and more considerate of our photos than ruthless editors can ever be. But, learn from them. Weed weak pictures from your story.

It'd be nice to run all 400 of your beauties. But, get real! What are the seven or eight best pictures? Nobody, even you, can comprehend an unsorted mass of photos. Editing brings coherence.

Editing is easier if you made mental lists of keepers, photos that move the story forward, while shooting.

As editor you must know, "What is the story?" If you still don't know the story line, editing will be impossible. Write a draft headline before editing.

In reality, you have beautiful photos that won't fit the story. Save those for your wall.

First, remove all out of focus and underexposed images. Get them out of sight. Make a decision and move on. If culls are in sight, you will continually reconsider them.

Next, break a huge job into small tasks. Group pictures into "chapters" of your story. Edit chapter by chap-



Photo by Samantha Clemens

Melissa Farlow, left, and Rick Rickman discuss Cliff Williams' photo story during a critique session earlier this week.

ter, not the whole story.

Start with portraits. What is your best picture that identifies the subject? It's a bonus if a portrait contains other information as well.

Next, edit pictures that show your subject in action with other people, in place. These are potential openers.

In each chapter, edit redundancy. Pick the single best from several photos that tell almost the same story. When you remove weak photos, the story improves. It's like editing a portfolio.

When you have selected your best pictures, the story sequencing becomes easy. With this orderly system, you can work quickly on deadline.

Be ruthless – just like an editor.

Lessons: Workshop Teaches Humility, New Way of Thinking

Continued from page 1

Nearly everyone at this year's workshop who participated in the past said MPW revealed how much they still had to learn. For some photographers, this lesson can be a very humbling experience.

"I thought I knew a lot about photography," said George Olson, who came to MPW in 1969 after winning the College Photographer of the Year award. "I sure found out fast what I didn't know," said Olson, noting that the critiques used to be harsher in the past.

Others came out of the workshop with a greater self-assurance.

"I gained a confidence I didn't have before," said Danny Wilcox-Frazier, class of 1998. Frazier said he used this confidence to convince his editor back home to allow

him to do more in-depth story telling.

"It's not just about the photos, it's about a way of thinking," said Dennis Dimick, a 1978 MPW graduate. "It's about telling narratives, telling stories with pictures as the tool of communication."

Sharing this way of thinking can result in workshop-pers forming friendships that last for years. George Olson said he is still in touch with photographers whom he met at his first MPW in 1969; many have also gone on to have successful careers photography.

Surely some of this year's participants will do the same. You never know, perhaps your karaoke partner from last night will end up winning a Pulitzer Prize someday.