

weatherforecast St. James MO  
FRIDAY 9.26.08  
81° HIGH  
57° LOW  
SUNNY 10% CHANCE OF PRECIPITATION

# THROUGH THE GRAPEVINE

“Sometimes it strikes me what a privilege it is to be a photographer, to let life swirl around you as real as a prairie breeze.”  
- From Jim Richardson’s documentary, *Cuba, KS*

“It might be a wild goose chase, but if you don’t chase the geese, you won’t catch any.”  
- Michelle Peltier

## FYI

- Finalize your story titles with Jim Curley by Friday at noon.
- NOON ON FRIDAY IS FINAL CARD DROP DEADLINE!!!
- All Nikon equipment needs to be turned in to Carol by Friday at noon.
- All captions and story summaries due by 11p.m. on Friday.
- Multimedia is still looking for volunteers. Please speak with Erin at the table.
- Group picture Friday at 5p.m. Be there or be “2 and a quarter” (as in square)

**RANGEFINDER** Missouri Photo Workshop  
Documenting the **mpw**  
www.mophotoworkshop.org

- FOUNDERS: Cliff and Vi Edom
- CO-DIRECTORS: David Rees and Jim Curley
- DIRECTOR EMERITUS: Duane Dailey
- MPW COORDINATOR: Angel Anderson
- PHOTOGRAPHER: Catalin Abagiu
- RANGEFINDER EDITORS/WRITERS: Bev Denny and Jarrad Henderson

The University of Missouri School of Journalism and MU Extension make this workshop possible with the grants from Nikon Professional Services and The Missouri Press Association Foundation.

## There’s No Place Like Home

By **Bev Denny**

We all have special places throughout our lives where we go to quiet the chaos both inside and out. Rita Reed’s special place as a child was Maramec Springs, where she went to wade in the cool water, pick up rocks and find secret treasures. This week, she is reconnecting with her hometown of St. James to serve as a faculty member of the 60th Missouri Photo Workshop.

Rita knows small towns aren’t all bucolic idealism where both the imagination and lungs have room to breathe, although that is a part of it. In every community there are good people and bad, and even the good people have a combination of stellar attributes and selfish inclinations. This year’s MPW photographers are shining a light on St. James’ darker underbelly as well as finding the bright spots of small-town charm.

Workshop participants are learning much about the idiosyncrasies of St.

James, but they aren’t the only ones, Rita says. People here will learn things about their own town, even those who have lived here all their lives.

After extensive travel, Rita believes communities are as stratified into socio-economic groups in small towns as they are in cities, and they can be just as removed from each other. MPW stories could show poorer residents that they have commonalities with the people in big houses, and vice versa.

Most don’t seem to understand what photojournalism is all about, and assume MPW consists of a pack of tourists looking for pretty pictorials, the ones they would like to photograph and hang on their walls. The workshop is an opportunity to explain the value and power of visual storytelling and experience the process first-hand.

For Rita, it’s also just good to be home, reconnecting with old friends, letting go of grudges, and maybe picking up a few rocks at Maramec Springs, one of her favorite places on earth.

WHEN? WHERE? WHY? WHAT? WHEN? WHERE? WHY? WHAT?

**FRIDAY'S SCHEDULE**

LAST CARD DUE @ DROP BOX 12PM

PICTURE EDITING 1-5PM

FACULTY APPROVED EDIT 5-7:PM

FINAL FACULTY APPROVALS FOR PICTURE EDIT, STORY AND CAPTIONS 7:30-9PM

# RANGEFINDER

Missouri Photo Workshop

Thursday, September 25, 2008 • The Missouri Photo Workshop • St. James, MO • Volume 60, No. 4



Bogdan Baraghin takes a brief nap before the evening presentations on Monday. Bogdan only had a few days to recover from jet lag and fatigue after the long flight from Bucharest to St. Louis. **CATALIN ABAGIU PHOTOGRAPH**

## Tick, Tock: “The Fierce Urgency of Now”

By **Jarrad Henderson**

It will be Thursday in 30 minutes and people are still desperate for story titles. “How about: *For the Love of God?*” Matt Mills McKnight asks. Students and faculty both acknowledge the strain of the workshop is starting to overcome the photographers’ stamina. Drooping eyelids during dimly-lit faculty presentations are the only tease of sleep some of the photographers have seen since Sunday. Nevertheless, pushing forward will require more than coffee this week. It might even require hugs; Mary Anne Golon has already given out a couple during late night reality checks.

There are some consistent questions that are being asked in all the group meetings with varied responses. “How are you doing on your count?” Laurie Skriwan asks team C with a grin. “Please check because I don’t want anyone to be surprised.”

The answers from group to group are surpris-

ingly similar. With a few exceptions, photographers will be light on the shutter, hesitant to expose the one hundred and fifty or so frames they have left for the week.

As the clock ticks closer to midnight, faculty and students start to disperse. The conversation about tomorrow’s preparations slowly echoes out of the St. James community center along with the energy most participants came here with. Now that we’re over the hump, it’s time to buckle down and “focus on making good pictures,” as Randy Olson advised.

MPW faculty have said that traditionally Thursday and Friday morning are when some of the best images arrive—a good reason to re-commit to the mission of telling a compelling story, to do what most think is impossible to accomplish in a week, and to realize that the best is yet to come.

# Adding St. James to the Library



CHRISTINA IZZO PHOTOGRAPH

## By Bev Denny

A book of photo stories about the people of St. James is in the works and the MPW participants of 2008 will supply the bulk of the content. A compilation of workshop images from 1949 to 1991 entitled *Small Town America* was published in 1993, and the first yearly MPW book was made using the work of 2001 participants in Kearney. A lack of funding prevented publication of the book except as a PDF file.

After the frustration of creating a book that wouldn't actually be printed, the MPW book idea remained dormant until the publication of *Arrow Rock: Where the Past is the Future*, a book of photo stories about the small Missouri town of Arrow Rock. The popularity of the book caught the attention of Dean Mills, dean of the Missouri School of Journalism. He encouraged Rita Reed, the faculty editor of the Arrow Rock book, and David Rees, the director of the photojournalism department and MPW co-director, to revive the MPW book idea.

MPW is a program that enters Missouri communities and acknowledges their cultural and social

validity, Rees said. "It could be a happy partnership between the university and the citizens of the state," he said.

A concern about the book from an editorial standpoint is whether the single week of MPW could provide coverage that properly represents the whole of St. James. Historical photographs from the town's library collection will fill in some gaps. Student photographers at Mizzou in Reed's capstone Picture Story and Photographic Essay class will also be assigned to photograph stories that MPW participants may have missed. The combination of sources should pro-

vide an end product that is insightful but comprehensive, Rees said.

Rees is optimistic that images from all of this year's MPW participants will be included in the book and most, if not all, of their stories will be represented. Each of the 2008 participants will receive a copy. The remainder will be sold at local businesses, tourism offices, through the photojournalism department, at the university bookstore, and possibly online. Proceeds will pay for the project and fund future projects. If the St. James book is a success, it could be the first in a five-year project to create books using the work of MPW photographers.

MU graduate student Josh Bickel will edit the book as his master's project under the guidance of his graduate committee, which will include Rees and Reed. Design and concept consultation will be provided by Randy Cox, who edited the *Pictures of the Year Best of Photojournalism* book for five years and helped edit Kentucky's Mountain Workshop book for three years.

The St. James book is expected to be between 160 to 176 pages and will cost about \$25. Copies could be available for purchase by June 2009.



# Desire To See

*And* that desire--the strong desire to take pictures--is important. It borders on a need, based on a habit: the habit of seeing. Whether working or not, photographers are looking, seeing, and thinking about what they see, a habit that is both a pleasure and a problem, for we seldom capture in a single photograph the full expression of what we see and feel. It is the hope that we might express ourselves fully--and the evidence that other photographers have done so--that keep us taking pictures.

- Sam Abell

From *Seeing and Shooting Straight* by Sam Abell



KATIE BARNES PHOTOGRAPH



MATT ADAMS PHOTOGRAPH



JOHN HENRY PHOTOGRAPH



BOGDAN BARAGHIN PHOTOGRAPH

# mpw.60

## a guide to editing visual stories

randy cox • david rees

As you photograph, as you begin your final edit, answer these questions:

### What's your story? What's your headline?

1. What's your lede? Often, this is the one picture that you would use if you could use only one picture. It is the way into the story and is a summary of the story. It has information and is visually compelling.

2. Is there a sense of place? The "soup bowl" is as important as what it contains, telling us where in the world we are.

3. Do you have details? Relevant details, either as the primary subject of a photograph or as a significant component, can add information and deepen understanding.

4. Do you have visual variety? Varying camera angles, lens focal length, and distance to subject are all ways to aid pacing and rhythm, helping to keep reader interest.



Liz Baylen Photograph

5. Do you have transitions? Pictures that move us from one idea to another within a story are invaluable for creating continuity.

6. Do you have a series or sequence? Sometimes multiple pictures from a situation can provide a sense of motion, an explanation of 'what happened' or contrast expressions and mood.

7. Do you have a portrait? Usually candid portraits work best within a documentary story framework. A tight portrait with eyes "blazing" imprints on our minds and makes it less necessary that other pictures show the eyes or full face. Would you recognize this person if they stepped onto an elevator with you?

8. Is there a surprise? Oooo. Wow. Yikes. Yes! A picture you never imagined.

9. Do you portray relationships? We often learn the most about our subject by how they interact with other people or by showing what other people think of them.

10. What's your closer? How will you end the story - by providing emotional closure or by making us uncomfortable with another question?

### In multimedia:

Think about how sequencing influences how we perceive the story.

Think about how TIME (duration) is the equivalent of size on a printed page.

Think, always, about how captions and text provide context for photography and enhances its meaning.

# mpw.60

## editing: decide to keep or cull

duane dailey

Putting photos together in a story requires editing. You've collected lots of images in St. James. Your job: Keep the best and cull the rest.

Tonight, review what you've accomplished—or accumulated. Write a headline and list photos you wish you had. Friday morning, from first light until noon sharp, use your last frames to fill holes in the story. While a half-day allows you to capture missing pieces, be receptive to changes in the story. By now, you're skilled at anticipating your subject's moves and can react. More than ever, practice patience and be there, even if you think you have the story nailed.

Amazingly, stories have been remade in the last hours as you gain new insights.

Tomorrow you'll become a ruthless editor. No way can you use 400 images, even if all were perfect. You'll have photos that won't make the final edit because they don't advance the story. Save those beauties, but hide them from your loving eyes. (Hang them on your wall, later.)

First eliminate junk to shorten the queue, then break the editing into smaller jobs. Think of your story in pieces. I still think in terms of magazine spreads or photo chapters. Decide on major segments of your story that can be told with available images. Each chapter will have its own short stack of photos for consideration. In a spread, a final edit might be three pictures. Or it might be one strong image so full of detail it deserves two pages.

Grouping simplifies editing, as you hold fewer images in your mind to select keepers. Within a chapter, pair up photos that contain redundant information, then eliminate the weakest one. As you flip back and forth, one will appear stronger than the other.

You can't edit a whole take in one look. If you try, you will dither all night. Editing in chunks simplifies your life and prevents brain lock.

Beware of ordinary photos that were difficult to shoot. They will tempt you, because you know their context. Your readers won't know what you know. If the photo doesn't tell a story, cull it.

As you list needed photos, keep these categories in mind: opener or lede, close portrait, working portrait, scene setter or sense of place, detail shots, cutaways, transitions and ender. Do you have meaningful interactions? List moments you saw but didn't capture.

Knowing your keepers and making "to do" lists hones your alertness. Select your best work for the story. As in a portfolio, one weak photo takes away more than it adds.

On breaks from photo editing, write beguiling words: headline, subheads, captions, pull quotes and story summary. Fact check, especially spelling of names and addresses.

Keep your faculty team—skilled photo editors—in the loop step by step. Learn from their professional skills.