

# RANGE FINDER

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15-year-old Noah Shanks was hanging out with a friend earlier this week when photographer Demetrius Freeman found him. What do you do for fun around here? Noah related how he used to play on the football team but now he and his friends play Xbox a lot.

# SCOTT SINES: PHOTOS FOR SOCIAL CHANGE

By Zach Baker,  
Rangefinder Editor

Scott Sines was born in Michigan and grew up near Pontiac. He left the state in 1971 in search of a different life and to pursue a career.

His first relationship with journalism began during his junior year in high school, 1969. Scott remembers, "I had a partner and we started an underground newspaper in our high school." The newspaper covered their perspectives of the school and radical ideas about its students. Eventually the paper was shut down after Sines left.

He says, "For Christmas one year I asked for a Pentax Spotmatic, that was my first camera." After high school he earned a degree in business administration. Although he didn't study photography at the university, he was influenced by street photographers such as Robert Frank and his photo book *The Americans*. Scott says, "I would wonder aimlessly and do street photography."

Eventually Scott realized he could not live with the boredom associated with business finance and started working for a local newspaper. He emphasized waiting for the strong moments in life and argued against the mindless use of motor drives.



During Scott's Tuesday evening presentation he showed some of his staff's strongest project work. (Photo by Monica Herndon)

After working for several other newspapers, Scott was given the opportunity to become a managing editor. "That's when I realized that I could be of greater value editing other people's work rather than just pursuing my own work."

It was at a new position at the *Spokesman-Review* in Spokane, WA., that he was able to work with his staff to create his most impactful news stories. Some of his staff's best work includes helping to draw attention to the white supremacists in northern Idaho and eastern Washington using powerful photography, which spurred social action.

Under Editor Chris Peck's supervision, Scott was able to give photography an equal footing with text in their paper's stories.

Scott had to fight against the long standing bias in many newsrooms that elevates words above pictures. By giving both mediums equal coverage, he believes, you can get the best of out of a story and tell it to its fullest. Scott remarks, "When you have someone who comes from a photography

background that can find their way into that position... that automatically elevates photojournalism to an equal footing and that's very important."

He believes that people will always gravitate towards good stories and especially good photos. His advice to today's aspiring photographers is that journalism will endure and, "don't be discouraged, because a story well-told will last over time even though a broken business model won't."

Although the business of journalism is drastically changing, the art of great story-telling will always be necessary.

Because of journalists like Scott Sines and their role in the industry, photography has the potential to be on par with text when telling the most important stories.

# MICHELLE SIU: OUR HOME & NATIVE LAND

By Sarah Bell, Rangefinder Editor

Workshopper Michelle Siu picked up a camera four years and for just a year and a half has been a documentary photographer.

"I was working in communications for an aid organization and a media outlet and it wasn't for me. I didn't like working in an office so I quit and backpacked across Morocco to figure out what I wanted to do."

Siu discovered a love for documentary photography through the Eddie Adams Workshop and shot her first story about Canadian First Nations shortly after.

"The First Nations people of Lake St. Martin have had their homes

repeatedly and intentionally flooded by the Canadian province of Manitoba. They have been displaced for over three and a half years."

Siu heard about the displacement of the entire reserve when visiting Manitoba for a photo conference.

"It broke my heart. Imagine your house is flooded. Nobody cares about a native population of 2,000 people. I just get angry about it."

Siu has been following this group of native Canadians for a year and a half.

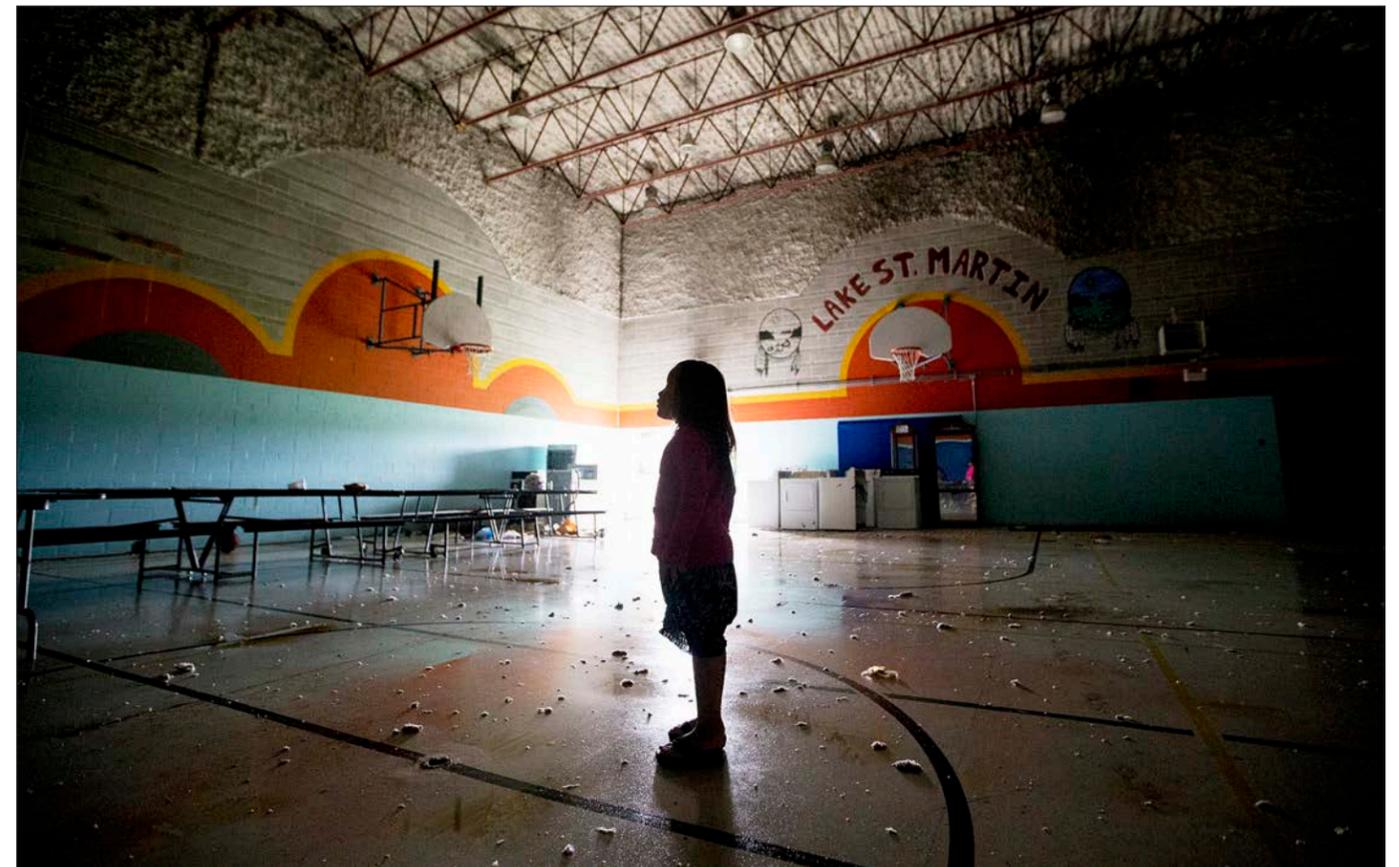
"These people are refugees in their own country. Violence, suicide,



drugs and addiction are plaguing the community. If it was a middle class Canadian neighborhood, everyone would be up in arms. This would get taken care of. I can go on about it."

Her work on this project has been published in national newspaper, *The Globe and Mail* and can be seen on her website [michellesiu.com](http://michellesiu.com).

She is in the process of applying for grants to go back a fourth time to expand her work on this issue.





**Above,** Izrael Peebles, who has Dystonia, a neurological disorder which leaves him in diapers, unable to walk, and causes him to twist his limbs due to muscle contractions, is babysat at his grandparent's home as he receives one of many soothing baths.

**Right,** Diane Sinclair, whose 21-year-old daughter Alexis took her life weeks after the evacuation, visits her daughter's grave with her granddaughter Danielle.

**At far right,** Danielle Sinclair-Traverse tours the old flooded-out Lake St. Martin school with her grandmother.



# GO FORTH EMPOWERED TO SHOW

By Duane Dailey, Emeritus Co-Director

Now you see. Or at least you're inoculated with a vision bug. If it catches your photography will go from random sampling to precision seeing, thinking and storytelling.

Your words should improve as you rethink the concepts of photojournalism -- words and pictures. We think in words and images. Your camera captures what you see. Your writing captures thoughts.

Learn to record quotes from your subjects to add flavor to their images. Your subjects are multi-layered.

Journalism can be superficial. Words and pictures give depth to news. Leaving Platte City, you won't be done.

After my exposure, as an MPW student, I found myself weeks later saying, "Aw! That's what they meant." Words of wisdom from faculty finally clicked. You receive more than you can absorb.

Don't stop thinking and mulling what the faculty shared in their eye openers. They share from a life of learning.

Give yourself project assignments. Your MPW homework must last a lifetime. You'll never see the same.

It can start with improved framing. That's mechanical, as it takes eye, hand, mind coordination. Get to where that thinking becomes sub-conscious. Derek Jeter doesn't intellectualize his swing. That frees his mind.

Camera work becomes automatic. In learning, you should think about what lurks in backgrounds. Now, your photos show what you weren't thinking. Too many fluorescent fixtures grow from heads. Eliminate them by moving the camera body an inch or your body a foot.

Things lurking at edges and corners of your frame make or break a picture. For now, think about them. Arrive at where you don't think about them consciously. Framing is a skill.

Spend thinking time to add background to storytelling. You're responsible for all that shows in your image. You run the controls.

There are thousands of lessons. Change the direction of light by moving your camera.

Learn to outsmart the camera which is programmed to give average photos. Control lightness, darkness, highlights and shadows.

Those are mechanical things to be learned. Most important: Carry away from this week new ways of thinking about storytelling. That starts with thinking about where to insert yourself into

this world. That's an awesome decision. Be there with your camera and whole self.

Concentrate on the moment. Anticipate and hypothesize on what to expect. Learn the wisdom and patience to not snap, but to wait. Persist.

Learn economy of frame accumulation. Junk photos confuse your editing.

The lessons make MPW powerful. Don't let these ideas slip away, write 'em down. They can change your life.

We can't stuff ideas into your head. You must put them there. That takes time. Never stop learning. Reporting with a camera requires your whole being, which starts with being a person who can be allowed into someone's life. The camera leads you there.

You see how Alan Berner, Maggie Steber, Lois Raimondo and all put their lives into their work. They can't give you their talent, but they stir your thinking.

Photojournalism involves deciding where you should use your photo skills, seeing and sensitivity. We can't bottle and send that essence home with you. You must capture, accept and carry it home.

It's more than making photos. It is about communicating with words, pictures and an unnamed MPW essence. We can't genetically modify you; but you can intellectually modify yourself. Amaze yourself. Just do it.

## Hot tips for getting a Hed:

Write a headline (Hed in journalese) that snaps. The mission: Entice readers to stop, look, and get a hint of story. That takes conciseness packed with meaning. It's playful, but hard working.

First summarize your story summary. This can be fun. List key words, rearrange, cull, expand, replace. Headlines should be fun and give tasty essence of the story.

Don't be afraid of poetry, not rhyme, but rhythm. Readers should not think you've gone fancy-dancy poetic. Use the iambics of syllable stresses.

Ancient story tellers used poetry to make sagas memorable.

Hed writing counts letters and syllables. It is uber writing to fit.

If you write Haiku, you are trained for Heds. Haiku is a brief poem of three lines with five, seven and five syllables. Those limited syllables convey profound thoughts. That's a Hed.



# SCENES FROM MPW.66

At right, workshop Co-Directors Jim Curley and David Rees accept the keys to the city from Mayor John Doe at Sunday afternoon's welcome picnic.  
(Photo by Loren Elliott)

And, along the bottom and at far right a few of the hundreds of Instagram scenes from #mpw66.



Pinar Istek  
#missouri #plattecity



Lauren Kastner  
Buttons, buttons, come getch'yo buttons...



Demetrius Freeman  
Old school van used to transport workers to the tobacco fields outside of Platte City, Missouri.



Nick Agro  
A cool moment.



Noelle Gilbert  
Waiting for trial to start.



Ryan Jones  
Feeling like a visitor.



Derek Poore  
Kansas City Star photojournalist, Mizzouian and Platte City native Keith Myers is interviewed.



Abby Connolly  
Platte City, Mo.

# A GUIDE TO EDITING VISUAL STORIES

As you begin your final edit, answer these questions:

**1. What's your story? What's your headline?**

**2. 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

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

**4. 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.

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

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

**7. 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 in expressions and mood.

**8. 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?

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

**10. 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.

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



## ANSWERS: YESTERDAY'S QUIZ

**Walker Evans:** 1936, Atlanta, Georgia for the Farm Security Administration.



**Margaret Bourke-White:** covering the Great Ohio River Flood of 1937 for Life Magazine.



**Diane Arbus:** this portrait often has been referred to as "The Young Republican."



**Yoichi Okamoto:** President Lyndon Johnson caught laughing it up with Supreme Court Justice and longtime friend Abe Fortas.



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