



Rangefinder

The Missouri Photo Workshop
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Elements of a Great Photo Story

There are many elements and dimensions to a great photo story. These elements should all connect and relate so that together they create a story

“It is not a bunch of unrelated incidents. There has to be character development, conflict, resolution. It must contain elements of Greek drama,” Randy Olson said.

Successful stories unfold when a photographer has an emotional connection with their subject, according to Melissa Farlow. The connection between photographer and subject will aid in creating photographs that make the viewer care and form a memorable attachment with your story.

“If the photographer makes real connections then the viewer will also make connections,” Melissa Farlow and Lois Raimondo said.

Similar to any other type of story, an element of surprise is appreciated and adored by viewers.

“Surprise is important,” Lois Raimondo said.

When you are in a creative lull, Alan Berner suggests seeking inspiration from photo stories and books by established photographers. His suggestions are; Robert Frank’s, “The Americas” and



PHOTOGRAPH BY: ADAM MASLOSKI

Chris Kaufman stands waiting to photograph the bus early Wednesday morning. Kauffman’s. His subject, Ron Plume, is a bus driver, substitute teacher, painter, embalmer, and youth pastor.

stories by Alan Eppridge and W. Eugene Smith. In a great photo story there is not a weak image, he said all of them are strong.

“Each individual picture can stand out on it’s own and the collective power is even greater,” Alan Bremer said.

Maggie Steber said that there are basic shots a photographer should look for, (i.e. a wide shot, long shot, scene setter). She went on to say if you do not “...cloak them in a real honest interest and curiosity

they become effectively meaningless”.

“If you are not curious and interested and fall in love a little bit with your subject, you shouldn’t do it,” Maggie Steber said.

Story By: Olivia Wyatt

Words of Wisdom from Last Night

“There is a difference between doing photography and being a photographer.”

-RANDY OLSON

“There is a difference between covering a story and telling a story.”

-GEORGE OLSON

Look for frames that speak to metaphors.

-MAGGIE STEBER during Leah Nash’s Critique



PHOTOGRAPH BY: ADAM MASLOSKI
Randy Olson during his speech.

Always look for new approaches to conventional subjects.

-MARY ANN GOLON
on time.com Polaroid coverage of the DNC & RNC

Have a personal vision and always be a photographer, not just on assignment.

-GEORGE OLSON

The workshop is a bubble and it will pop, so use your faculty while you have them.

-MARY ANN GOLON

Capturing the Moment

Mary Ann Golon said that this was a nice moment. Instead of a tight vertical, she might have preferred to see a wide angle horizontal of the scene in order to emphasize the environment of the tiny bathroom.

PHOTOGRAPH BY: JENNIFER COOMBS



“It’s a lovely scene,” said Maggie Steber, “It gives me a feeling of home.” She would have liked to see the scene explored with a 50mm lens. “People really underestimate the 50.”

Alan Berner said he would rather see either something or nothing out the window. He really likes the quiet mood and and that the kitchen light is out.

PHOTOGRAPH BY: JODI HILTON

The Rangefinder

“Documenting the Missouri Photo Workshop”

(www.mophotoworkshop.org)

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“This is a nice moment,” said Dennis Dimick. The composition could improve by shooting from a lower position, “so that their heads step off of the background.”

PHOTOGRAPH BY DEBORAH SILVER

Hermann Fun Fact

The city was planned from Philadelphia with no understanding of the actual land. They expected the area to be flat and planned their streets to be ten feet wider than Philadelphia’s. As a result, area residents poked fun at the fact that the founders purchased all of the “vertical acreage” of Hermann.