

STOP BE ALLOWED IN COURT:
BARE FEET
CUT OFF T-SHIRTS
HALF SHIRTS
HATS
HEAD COVERINGS
SHORTS, TANK TOPS
NO GUM CHewing IN FRONT OF JUDGE
FIREARMS, KNIVES, CELL PHONES
All pants will be worn above **BUTTOCKS**
(AND ALL THE DEATH IMPROPER BY BALLET)
PHOTO ID REQUIRED
BY ORDER OF:
JUDGE Matthew P. Hagmeier **STOP**

RAN GEFI NDER

vol 64 • issue 6



THE NEXT CHAPTER

BY DUANE DAILEY

After the shooting stops, photo editing starts. Now workshopers show their skills in putting photos into cohesive stories.

David Rees and Randy Cox gave basics on the pieces. Their tips give a focus to sorting 400 photographs. Editing is step one: Reduce the pile

Aunt Margaret, our family photo snapper, never edited. If she shot it, you saw it. David and Randy are right: Showing all of your work gets boring.

The aim isn't to select favorite photos. It is to pick pictures that tell the story in a tight package of photos and words. Having words down on paper will help the thinking process. Heed Jim Curley's advice to write out your story. That story summary sharpens your editing eye.

Editing becomes a refining process. In the end, words must support the photos. And, vice versa.

Your final package will appear on the website. So, a few good words will be readable. A thousand-word essay won't be. The summary guideline given last night was six to eight sentences. Captions under photos will fill in details.

There are many approaches to an edit. One way, after you have your selects, is to group photos into chapters. Likely, your story will have three or four chapters. Each chapter might have three photos. That's not a rule, but a guide.

A farmer story might have field-work, family and community chapters. Add a lede and you have your ten-photo goal. Then, put chapters in a strong sequence to grab and keep attention.

Avoid keeping two photos that tell the same content. Edit to the one

COVER PHOTOS VIA:

RACHEL COWARD, LEAH BEANE, LIZ PIERSON, ANDREW SCHRIVER, GREG KENDALL-BALL, SHELBY FEISTNER, JULIA SUMPTER, PEGGY PEATTIE, RANDY COX, DENNIS DIMICK, YUNGHI KIM, CHRISTOPHER ONSTOTT, KATIE CURRID, SARAH HOFFMAN, RAY WHITEHOUSE, JANNA DOTCHKAL, DAVID REES, CRAIG DUFF, RAZAN ALZAYANI, STAN OLSZEWSKI



TOM SEELEY, A STORY OF WILL

PHOTOS BY DAN HEMMELGARN

TOM SEELEY LIVES WITH CEREBRAL PALSY AND A LOVE OF HORSES. HE WORKS FOUR DAYS A WEEK AT THE LINCOLN COUNTY SHELTERED WORKSHOP, BUT RELISHES HIS TIME WITH FRIENDS AND HORSES. TOM IS ALSO ACTIVE IN THE COWBOY MINISTRY WHERE HE SERVES ON PLANNING COMMITTEES AND ENJOYS SERVICES TO GIVE THANKS.

best. Don't be redundant. You never have unlimited time, space or reader's attention to tell your story. Replace a redundant photo with a surprise.

It helps to visualize your story as spreads in a magazine. Each chapter gets a spread. Chapters work on a newspaper broadsheet page as well. Make groups of two or three photos around a caption block. Chapters work in a slide show on the web.

A picture pair is a basic photo-story element. Look for combinations in your photo pile: Comparisons, contrasts and sequences. They are there. Find 'em and match 'em.

When you put your photos together, you'll find surprises. Two photos played together add up to more than two. Look for a combo where one plus one equals three.

Each format, magazine or web, requires a different design. But, basics

of photo selection and sequencing remain the same.

Today, newspapers often limit photos to one and done. Your storytelling skill will sharpen your one-photo assignments. If you think chapters, you might appeal for a two- or three-photo package. Offer editors more than they ask for.

As a Missouri Photo Workshop alum, go and spread the word.

PICS
ON
PICS
ON
PICS



TEAM CURLEY & REES
with DUANE DAILEY



TEAM CLIFF
with KATHY MORAN and RANDY OLSON

RAZAN ALZAYANI, KUMAR BISWAS, ANTONIO BUTT, ELIE GARDNER,
MORGAN HEIM, TIM LAMORTE, CHRISTOPHER ONSTOTT, LAURIE SKRIVAN



TEAM LEE

with PEGGY PEATTIE and RICK SHAW

CHELSEI BAKER, ASHLEIGH IDE, ANN SOPHIE LINDSTROM, MIKE LORDEN, LEO POSTOVOIT, GABRIELLE SALAZAR, DANIEL STAINER, RAY WHITEHOUSE



TEAM VI

with CHRIS WILKINS and YUNGHI KIM

KRIS CONNOR, JANNA DOTSCHKAL, OSCAR DURAND, SARAH HOFFMAN, SPIKE MCCUE, STAN OLSZEWSKI, NEETA SATAM, LOUISA MARIE SUMMER



TEAM MAC

with RANDY COX and DENNIS DIMICK

HILARY ATIYEH, KATIE CURRID, CRAIG DUFF, CAN HEMMELGARN, GLORIA NIETO, ROXANA POP, GARY RHODES, JAMES TENSUAN



TEAM STRYKER

with KIM KOMINICH and LOIS RAIMONDO

BARBARA DOUX, ALLISON KNIGHT, KRISTIN LEBBEN, ELAISHA STOKES, NAVEEN MAHADEVAN, SHOWKAT NANDA, ALLISON PASEK, NICK SCHNELLE

the story BEHIND THE BUTTON MAKER

So, there's a good chance you've been asking yourself *what is the deal with this button making nonsense that's been taking place all week? Why are people making these buttons? Who are the people in the buttons? What does this have to do with MPW?* Well, we decided to investigate the history of this button maker and how it came to find its home at this workshop. Oh, and grab a few favorites on your way out!



(left) Marysa Greenawalt takes a break from being the Nikon assistant to make a few MPW-themed buttons on Friday. (top) David Rees, button connoisseur, sports some past and present favorites on the outside of his denim jacket.

PHOTOS BY SAM GAUSE

BUTTONS, IN HIS OWN WORDS

RANDY COX, owner of the infamous button-making machine, has been present at over a dozen Missouri Photo Workshops acting as both faculty and crew advisor. He here recounts the history and legacy of the button maker:

Many years ago I saw people wearing these little buttons and I liked them and I thought I could make them myself. So about six or seven years ago, I read around and found companies that could make the machines. But then I looked at the price and I thought, well I don't even know if that's worth it. It

was around, oh, 150 dollars. Then I must admit I thought well, Joany [his wife] won't really like me spending money on this. But then I said screw it and bought it anyways. And I took with me to a workshop, I don't remember what it was, and it was a hit.

Then it got tiresome because you originally had to cut the paper part out with scissors. Then I found that other thing, the giant hole punch, and it took on a life of its own. Now, you've seen it, other people just do it and I don't have to do it. It's kind of fun to just find photos to put in it, famous photos and pictures of famous photographers. And then it's kind of cool

because people take the buttons and you still see them wearing them years later.

And when you have the job of jamming the little pins in the back of the button, it can prick you. That's my secret way of collecting DNA profiles on people.

I brought it to MPW, oh, about four or five years ago. Sometimes I've had people who know me who know I have the button maker who will call and ask if I'll shop it to them at another workshop. I've done that a coupe times. It's really heavy though, so I have to be careful when I ship it or pack it, since you're only allow 50 pounds at airports or they'll charge you more.

who is on my button?



READY TO RUMBLE

BY LIZZ CARDWELL

At first glance, Barbara Doux does not seem like a trained attacker, and that's exactly what she wants. Doux has spent the past two years studying the art of Wing Tsun, a unique form of martial arts, which was started in China by female Buddhist monks over 300 years ago.

The art places an emphasis on strength, precision, and the "decisive moment" of anticipation before an attack. "It's not about fancy movement, it's very straight to the point, and you learn a lot of principles," Doux said.

If you're looking to build muscle, this is not the arena for you. However, if you are looking to improve focus and concentration, while honing fine muscle coordination, you should attend the mini training lesson, which will

be held at tomorrow's picnic to learn more about the traditional art of Wing Tsun.

After studying for two years at the Julian Hitch Maze Martial Arts School in London, Doux has seen these principles bleed over into other aspects of her life. While at the school, Doux and her comrades set a Guinness World Record for the longest non-stop training session. Compared to this week at the workshop, the record setting 36 hour and 13 minute training session "was actually, much less tiring."

Wing Tsun specializes in very realistic, close-range combat, emphasizing focus and anticipation. Doux chose to apply these principles to photography, "you gain focus, and a new way of life," she said. "Also, being a woman traveling on my own, being able to defend myself has its perks."



BARBARA DOUX, WORKSHOP PARTICIPANT, PRACTICES A FORM OF MARTIAL ARTS CALLED WING TSUN. SHE WILL OFFER A DEMONSTRATION AT THE SATURDAY PICNIC. PHOTO BY SAM GAUSE

SCHEDULE

FRIDAY NIGHT

5:00PM - 7:00PM

- FACULTY APPROVE EDIT
- PHOTOGRAPHERS WRITE STORY SUMMARY AND CAPTIONS
- PIZZA AND DRINKS

7:30PM - 11:00PM

- FINAL FACULTY APPROVAL FOR STORY AND CAPTIONS, MULTIMEDIA UPLOADS TO WEBSITE

SATURDAY

10:00AM - 2:00PM

- PHOTO EXHIBITION AT TROY BUCHANON HIGH SCHOOL COMMONS AREA, 1190 OLD CAP AU GRIS ROAD
- INVITE YOUR SUBJECTS TO ATTEND THE SHOW!!**

6:00PM

- DINNER

7:30PM

- CLOSING CEREMONIES

STAFF

founders:

CLIFF AND VI EDOM

co-directors:

JIM CURLEY AND DAVID REES

director emeritus:

DUANE DAILEY

MPW coordinator:

AMY SCHOMAKER

graduate coordinators:

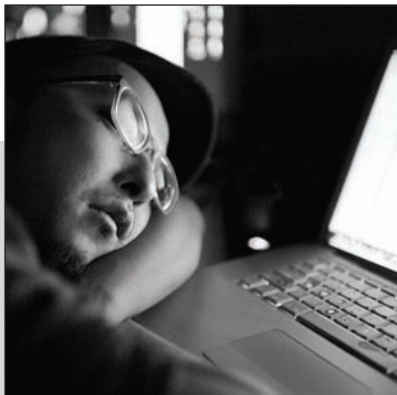
BEN HOSTE AND KELLY COLEMAN

photographer:

SAM GAUSE

Rangefinder editors:

LEAH BEANE AND LIZ PIERSON AND RANDY COX



HAN'S DAILY QUIZ: THE FINAL INSTALLMENT

WHAT DO YOU CALL A GROUP OF RAVENS?
(NOT CROWS)

WHAT IS THE ONLY NATURAL FOOD THAT DOESN'T SPOIL?

HOW MANY DIFFERENT BUTTON DESIGNS DID WE MAKE AT MPW 64?