

RANGE FINDER

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Newly married Latoya Pate, left, and her husband Jared Pate, seated center, met in Cuba in the summer of 2015. Both were searching for a safe haven from big cities and have found a home where they can share lunch with Latoya's daughter Raven Tackett, right, and her two-year-old son London.

PHOTO BY SOFIA JARAMILLO

Enlightenment: on the path to visual literacy

Newsroom leaders talk about accending to the role of photo advocates



MaryAnne Golon, Assistant Managing Editor and Director of Photography at the Washington Post, evaluates a pitch from a shooter on Team Chapnick.

**Story by Kelsey Walling,
Photography by
Michael Cali**

Rangefinder's Kelsey Walling talks to three photo editors about their career trajectory and the importance of the visual leader. The role of the photo editor and the path to such a position can be somewhat hazy to the outsider. Is the photo editor the person who is responsible for selecting, editing, positioning and publishing photos to accompany the text of a publication? Or are they supervising and assigning staff photographers while defending the best photos of the day?

Well, yes and no.

MaryAnne Golon is the Assistant Managing Editor and Director of Photography at the Washington Post and previously a photo editor at TIME magazine.

As a student, Golon says she found herself as a lost photographer. She was an art student. Her professors told her that she looked too hard for meaning in her photography and that she should go into journalism. When she came to journalism her professors told her that she was too artistic for journalism. Until she found photo editing in her senior year she felt as if she was a “woman with no country.” A TIME magazine photo editing internship during her senior year changed her perspective on photojournalism.

“I was lucky to learn from Michele Stephenson and we balanced each other really well,” Golon said about

the internship. “I wasn’t sure that I wanted to be a photojournalist and photo editing was just the perfect fit for me.”

She says being a photo editor is being an advocate for a photographer.

“To be a good editor, you have to be the translator for the photographer,” Golon said. “You have to become invested in their work and be their fixer.” Golon explained that an editor is removed from a situation and can help photographers develop their vision.

Golon said, “I just consider myself a photography person.” She says the same visual thinking and literacy is required from both the photo editor and the photographer. The roles are different, but the goals are the same.

“As an editor, you want your photographers to be published,” Golon said. “You want to make sure their work is properly acknowledged.”

Dave Marner (MPW 54, Fulton) began his career as a photographer and is now the content and photo editor at the Gasconade County Republican in Owensville, Missouri.

Marner says being a photo editor has made him a better-thinking photographer.

“I have enjoyed looking at photos and finding things in photographer’s takes that they just did not see,” Marner said. “Some people can’t see



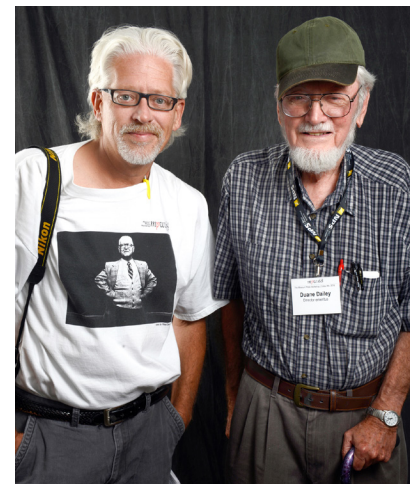
Dennis Dimick, executive editor of environment at National Geographic Magazine, listens to a story pitch on Monday afternoon.

what I’m looking for because of a crop or they just don’t think it is good.” Marner is a photo editor at the Gasconade County Republican and was a photographer for many years beforehand. “I got tired of looking at my own work,” Marner said. “So many people can shoot, but choosing content is just as important.”

Being a photo editor is about living and breathing pictures he says.

“Everything I have ever done has begun with photography,” Marner said. “Photo editing makes you a better shooter, every perspective makes you see a different point of view.”

Dennis Dimick is former the executive editor of



Dave Marner, left, and Duane Dailey have been friends since Dailey hired Marner as a student photographer for the MU Extension & Information office.

environment at National Geographic Magazine and was previously a picture editor at the Louisville Courier-Journal and before that a sports editor and photographer at McMinnville (Ore.) News Register.

“I lived in both worlds when I began my career,” Dimick said. “I was coming up with ideas, taking photos, and laying out stories.”

He says being a photo editor is about bridging the gap between driving the agenda of a story and working with photographers to visually tell the story.

“Photographers need to become the master of their subject matter,” Dimick said. “At the end of the day it’s about the stories, not about the images.” He explains that an editor’s essential role is not to select the best images, but to find the story line and subject matter within a photographer’s shoot.

The Bresson Boogie on Route 66

by Duane Dailey

You own all within your photo frame. Once you snap the shutter it's yours. Think. Do you need that all that junk in the background?

Background adds story-telling context. Inattentive photojournalists add distractions. A bright lamp behind the subject draws the eye away from where you want the viewer to look.

What you learn from the Henri Cartier-Bresson boogie is that moving about changes all. Kim Komenich showed small shifts in your camera, not even moving your body, change the aesthetics of your photo.

Monday night the eye-openers by Komenich and Randy Olson taught photogeometry.

Study your frames, every millimeter. You must. This week your faculty will.

In an instant, you must assess all within that viewfinder. With practice, those moves become second natures. A slight camera shift moves something on the wall behind the subject out of the frame. Or, it hides it behind the head of your subject. Your boogie becomes subtle.

Moving closer cuts background, leaving less space to clutter. Moving back brings in storytelling detail. Same thing, up and down. Also, keep your camera square with the world.

It's amazing, but cameras work on their side. Shoot verticals.

This week, if you don't know the moves, learn 'em.

Have patience. But, use slow times to plan. While anticipating action think backgrounds. Move your waiting body to find the space where action will happen.

In a rich situation, don't shoot just one frame. If you shoot three, one

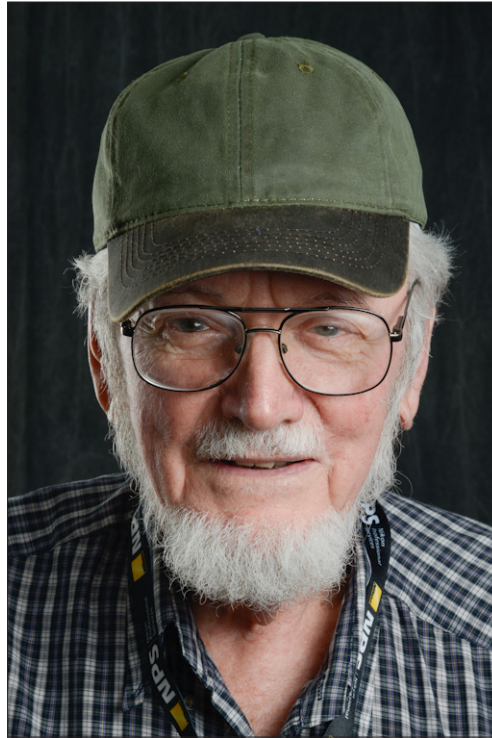


Photo by Michael Cali

will be better than the other two.

In slow times, don't shoot frames to amuse yourself. I've done that, hoping something happens when the camera snaps. It just distracts.

Moving near the edge of boredom allows the subject to lose track of you.

“This isn't shooting a thousand frames and hoping there's a story lurking in that mess.”

- Duane Dailey

As you spend quiet time with your subject, don't let your mind doze off. Catalog moments you missed. If they're part of your subject's nature they will occur again. Anticipate when and where that happens next.

Photography is a thinking game more complex than chess.

What's your next move? What's the subject's next move?

We need simple photos, as building blocks for your narrative. However, learn to use photos within the photo. As space and time drops for telling visual stories, complex double-duty photos gain value.

From the start, think what you need. Olson says make it one declarative sentence.

Tally what you have. At the end-of-week you'll wish you had a scene setter. Get an attention-grabbing opener. Anticipate an ender. Oh yes, add portraits.

Then capture details, such Melissa Farlow's grizzly-bear paws and claws.

Show us how photojournalism grabs more interest than selfies. You compete with thousands of 'em snapped every second.

Your job: Keep photojournalism alive and vibrant.

With patience and observation you learn your subject. Then, it requires making the needed photos. This isn't shooting a thousand frames and hoping there's a story lurking in that mess. The MPW way: Know what you have and what you need. Then shoot it.

Finally getting the needed shot recharges your heart. Just don't shout out: “I got it!”

Story telling takes practice. This week you have practice time. You can go back to your subject and try again.

But learn to not over pressure the subject. You must maintain access. That's part of the art.

Once you learn the MPW boogie, you're hooked for life. It grooves in your soul.

Time Travel

We asked workshoppers what subjects they would photograph if they had a magic camera that could make a picture of anything, anywhere: past, present or future.

Brien Aho



9/11 - he was two hours away at Syracuse University for a Military Photojournalism program and was ordered not to go.

The Miracle on Ice hockey match, 1980

Neil Armstrong stepping onto the moon, 1969

Photo by Patrick Sison/AP

Dougal Brownlie



The Men's 2008 Wimbledon Final between Federer and Nadal

The Explosion of Mount Vesuvius and devastation of Pompeii, 79 CE

Nelson Mandela's release from prison and the end of Apartheid, 1990

Photo by Ian Walton/AP

Jacqueline Sofia



The birth of a child

The end of a life

The reunification of a refugee family

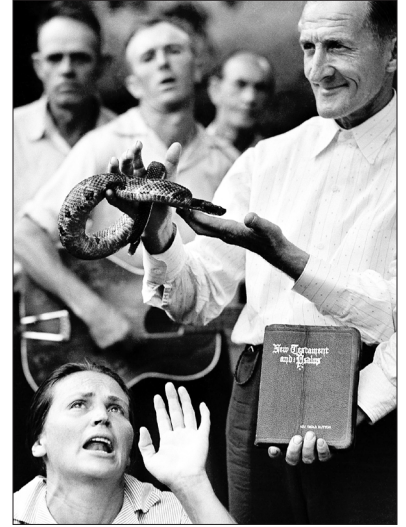
Photo by Jacqueline Larma/AP

Cody Lohse

David Rees' Wedding
Woodstock Festival, 1969

The signs following church, Jolo, WV, 1930s

Photo from AP



Harry Houdini locked out of his car

House photographer for Birdland Jazz Club, NYC, 1950s

His father playing basketball at the University of Wyoming as an All American

Photo from Library of Congress



Lisette Poole

The revolution in Cuba, 1959

The fall of the Berlin Wall, 1989

Life and peace protests in the 1960s

Photo from AP



Cuba to Cuba

Connections of Cuba

by **Davis Winborne**

At first, Lisette Poole said she didn't see any similarities between her home country Cuba and small town Missouri. But after beginning her story about strong, active women, her opinions have changed.

Poole, whose mother is from Havana, Cuba, was born in the U.S. She has been living in Havana for the past two years and photographing there regularly since 2010. This week, Poole is in a new Cuba -- Cuba, MO, to photograph at the Missouri Photo

Workshop.

"I see the same kind of humanity here as I do everywhere else. Strong women doing important things, being leaders in their community and the backbones of their families, just like everywhere else," she said.

Despite growing up in the U.S., not Cuba, Poole said she has a harder time getting close to subjects and finding a story here in Missouri than in Cuba.

"When you're shooting in a country that you haven't necessarily grown up in, everything is new to you, and I'm

struck by new things on a daily basis (in Havana)."

Here, Poole has had difficulty finding those, new, interesting things to shoot. Viewers of Jim Richardson's "Wide Spot" presentation might argue that's just the challenge of shooting in a place like Cuba, MO.

"I'm welcoming the challenge of the workshop. I'm finding it harder to find that little light in their eye, when they go 'Oh yeah, you're all right. I trust you and you can take my photo,'" she said.



A typical street scene in the outskirts of Havana, Cuba.

Photo by Lisette Poole

WEATHER

TOMORROW
67° / 48°



THURSDAY
69° / 49°



FRIDAY
70° / 50°



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RANGEFINDER EDITORS:

Nadav Soroker

Kelsey Walling

Davis Winborne

Brian Kratzer

Duane Dailey