

RANGEFINDER

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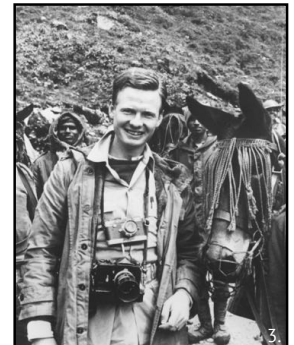
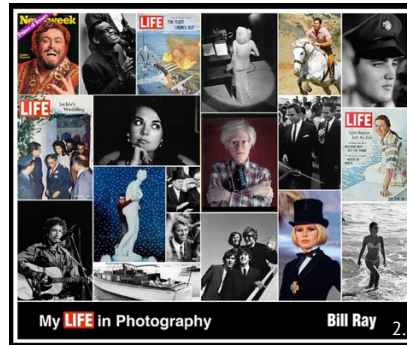


Steven Dodds, left, and Kimberly Carroll kiss their grandson Adam Carroll on Wednesday, Sept. 26, 2018, at McDonald's in Mountain Grove. Kimberly has been caring for her three-month-old grandson when her daughter, Jasmine, cannot. Many nights, Kimberly picks up Adam after work and watches him through the night. Photo by Jennifer Mosbrucker.

WHERE ARE THEY NOW?

Bill Ray: MPW started it all

— by Hannah Musick



1. A select from Bill Ray's MPW9 story about a barbershop. 2. The cover of Bill Ray's book, "My LIFE in Photography." 3. Bill Ray as a young photographer in Sikkim, India. 4. An image by Ray depicting young love.

Bill Ray's life exemplifies the photographer's American dream, and he attributes his big break to the Missouri Photo Workshop.

Before the glitz and the glamour of photographing A-list celebrities and politicians, Ray was just a young man from Nebraska with a camera and a self-made darkroom.

It was 1957 and MPW9 was set in Hannibal, Missouri – Mark Twain's hometown. Ray had been taking pictures for the Minneapolis Star & Tribune when he was accepted to MPW. The faculty was star-studded that year but Ray particularly remembers being critiqued by Roy E. Stryker. Ray chose the town barber shop to be the site of his photo story, similar to our current MPW70 photographer Troy Enekvist.

"I fell in love with the barber shop and all the people in it that came and went. I grew up in a tiny town and knew that the barbershop was the central meeting place for town folk and farmers alike. You looked forward to going there to

catch up on the news and exchange points of view. It was Americana at its very best. I still think about that barbershop, I still love that barbershop, and I still love the pictures I made there. I hope it's still standing."

Ray and his wife had met the year before he participated in MPW, and she remembers what a profound impact the experience had on him – and the rest of their lives. Many MPW participants cite the workshop as a fantastic learning opportunity but Ray considers it what brought him to the top.

"The Photo Workshop in Hannibal in 1957 changed my life and gave my brief career as a newspaper photographer a springboard into top level of magazine photojournalism. On the basis of my work in Hannibal I was offered and accepted a staff photographer job at National Geographic."

Ray's big start at National Geographic and MPW experience continued to open doors.

"I did not have to report to work for a couple of weeks so I popped in my MG and drove to New York where I had a 'come up and see some time' from LIFE magazine, partly on the basis of the workshop. LIFE was the biggest, best and most famous magazine in the world and the place I had wanted to work since was 12 years old. They offered me freelance work if I moved to New York. So I checked into a hotel, called Geo and quit."

Ray went on to publish several photobooks including "My LIFE in Photography" and worked with LIFE until they closed their doors in 2000.

Since then his portrait work has appeared in Smithsonian, Archaeology and Fortune, including 46 Newsweek covers.

It's been 61 years since his MPW experience but he and his wife aren't slowing down. Ray still actively takes and shares his photography and they're planning to embark on a 40-day trip through Europe on Monday.

Editing your MPW70 Story

— by David Rees

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

1. What is your **STORY**? What is your **HEADLINE**?
2. What's the **LEDE**? Often it is the one picture that you would use if you could use *only* one picture. It is the way into the story and a summary of the story. It has information; it is **VISUALLY COMPELLING**.
3. Is there a **SENSE OF PLACE**? The *soup bowl* is as important as the soup in it; tell us where we are. If this works on an emotional level, too, with a big **MOMENT**, then Bravo!
4. Do you have **RELEVANT DETAILS** — either as the primary subject of a photograph OR as a significant component. Details add information and **DEEPEN OUR UNDERSTANDING**.
5. Do you have **VISUAL VARIETY**? Varying camera angles, different focal length lens approaches, distance to subject, are all ways to aid **PACING AND RHYTHM**, helping to maintain reader interest.
6. Do you have **TRANSITIONS**? Pictures that move us from one idea to another within a story are invaluable for providing **CONTINUITY**.
7. Is there a **SERIES OR SEQUENCE**? Sometimes multiple pictures from a situation can provide a sense of motion, an explanation of *what happened* or **CONTRAST** in expression or mood.
8. Do you have a **PORTRAIT**? Usually candid portraits work best within a documentary story framework. A tight portrait, with eyes “blazing” **IMPRINTS 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**? Oooooo. 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 — provide emotional closure or make us uncomfortable with another question.

In Video:

1. Think about how **SEQUENCING** influences how we perceive the story.
2. Consider how **TIME** (duration) can be the equivalent of **SIZE** on a printed page.
3. Think, always, how captions and text (live quotes or nat sound) **PROVIDE CONTEXT** for visuals and **ENHANCE MEANING**.



Randy Olson and MaryAnne Golon edit Andrew Ryan's photos. Photo by Jenna Kieser.



Co-directors Brian Kratzer (left) and David Rees select photos for printing. Photo by Jenna Kieser.

#MPW70

— compiled by Jessica Belle Kramer



"We have set back another day at #mpw70 in a small town on the edge of the ozarks. Always time for great sunsets, great people and great photography." | @jessidodgephotography



"Hany enters into competition with the mannequins." | @davidreesphoto



"Just back from a morning of shooting a story on a female bow hunter for the Missouri Photo Workshop! My very first time in camo. The deer were elusive on this windy day and the huntress @maria.lawler had no luck, but I got some great shots of her in action. She's trying again later today. Can't wait to share photos here soon!" | @jenguyton



"Fly trap. Mountain Grove, Missouri. (09/26/18) #mophotoworkshop #mpw70" | @brooklyn.kascel

Let's get serious: What's your story?

— by Duane Dailey

Tonight you must get serious about your story. Think words and pictures. Your hypothesis guided your photography up to now. Many of those remain situation descriptions. Now, you need narrative, a story with beginning, middle and end. You have pieces for a word story and a photo story. The latter may be tricky for you, but that's why you're here.

Say something with stronger verbs than "is." What's your new story? Think tweet size with action verbs.

Now you should have photos that support that brief story. These photos must contain verbs. Story telling photos are more than descriptors showing what a subject "is".

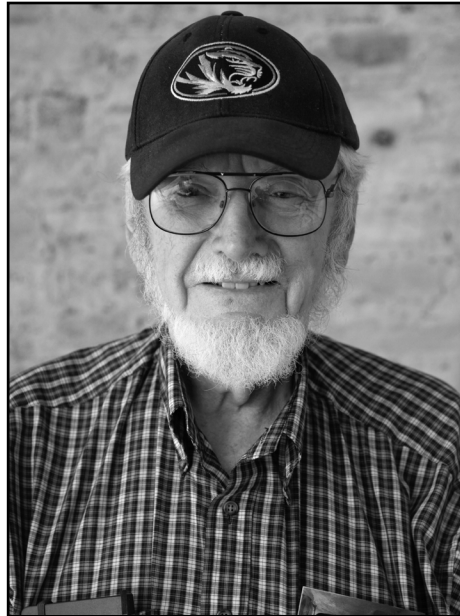
Words and photos work together in the strongest way to tell a tale. You've learned to get inside a situation. You've learned to observe and listen. You see reality of a story you hypothesized and sold to the faculty.

I'm betting that story changed. I hope so. If not, you have strong powers of foresight. With that skill you should leap ahead of being a photojournalist. You've become a Seer.

Your faculty helps you to see what you actually have in your photos. They inspire you to be in the right place at the right time for better photos.

Friday morning can be an amazing half day in the life of your story. Many times we've seen stories come together or be remade in the few hours before final deadline.

I still call Friday Noon the "last



film drop."

This is not time for despair. It's a beautiful time to combine all you learned this week.

Next looms the word-story deadline. Add words to each photo you saved in your story. All of this goes up on the web for the world to see. Interest, accuracy and storytelling give vitality

Keep words active and hard working. Follow the Strunk and White dictum: Throw out all useless words. Whack passive verbs. Cut non-metric adverbs. Avoid hyper adjectives. Just the facts.

Don't write like a scientist in super-detailed descriptions. Your words confirm what we see in your photo. Assure us that what we see is what we think we see. We need verbals for every photo.

Your story should sum up your excitement on why you spent so much time working on these photos.

Share your love for this subject. On the photo side, recall the

need for narrative: Beginning, middle and end. Beginning can be an overall scene setter or a key action photo. The middle fills and builds the story line. The end likely won't be the end to this story. You'll leave town before the story ends. Give us a strong stopping point. Show us a conclusive feeling for now.

A story becomes more than a collection of pictures. It's not a snapshot album. Photos elevate a story by working together. Two photos add up to more than two. Pairs of photos give a third effect.

Follow Strunk and White, throw out useless photos. Start your edit by boiling down the take. You'll find 400 frames a burden, far too much to comprehend. Toss weak photos, even if you worked hard to get them.

It's often said at this stage, edit to kill your babies. Be tough and realistic when using your editing eyes.

In story telling (get ready for a super cliché) "Less is more."

Wrong words spoil well-crafted photos

Use care in words used in farm stories. Wrong words can kill your credibility with rural readers. Duane Dailey, agricultural journalist, can help with your verbiage. Not all bovine are cows. Not all porcine are pigs. Baby beef calves become feeders. Baby dairy calves become veal. Duane's full of free advice. Some say he's full of Blarney, or worse.

FAMILY TIES

Connecting family history through the MPW archive

— By Baylee Konen



Mountain Grove resident Julie Brown's nephew is delivered during MPW12. He also delivered Brown.

One photo connected the towns of Mountain Grove and Aurora this week.

Julie Brown, a Mountain Grove resident, said the towns the Missouri Photo Workshop has documented in the past 70 years connect the city dwellers to the residents of small-town America.

Brown, 57, and her seven nephews were delivered by the same Aurora, Mo., doctor. At the 12th Missouri Photo Workshop,

the doctor was pictured with one of her nephews 58 years ago.

“The workshops bring the best photographers to a small town and you get them to take photographs of a place where people who would otherwise not be recognized,” Brown said. “There are things we have in common

but the ways we live and work are different.”

The photos taken during the workshop provide historical context for a town. Many of the small businesses, along with the doctor's office, is not there anymore.

“Years after the workshop leaves the town, you can go back and look at a day in the life of our townspeople,” Brown said. “It shows the industries of the time and the

places that were there.”

By looking through images from past workshops, Brown found a common ground connecting workshops to one another. She noticed that although time has passed, the ways of living in a small town has stayed the same.

Brown realized after looking at the galleries of archived photos, MPW has united all types of people.

“We all go to church, we all get married, and we all have families.”

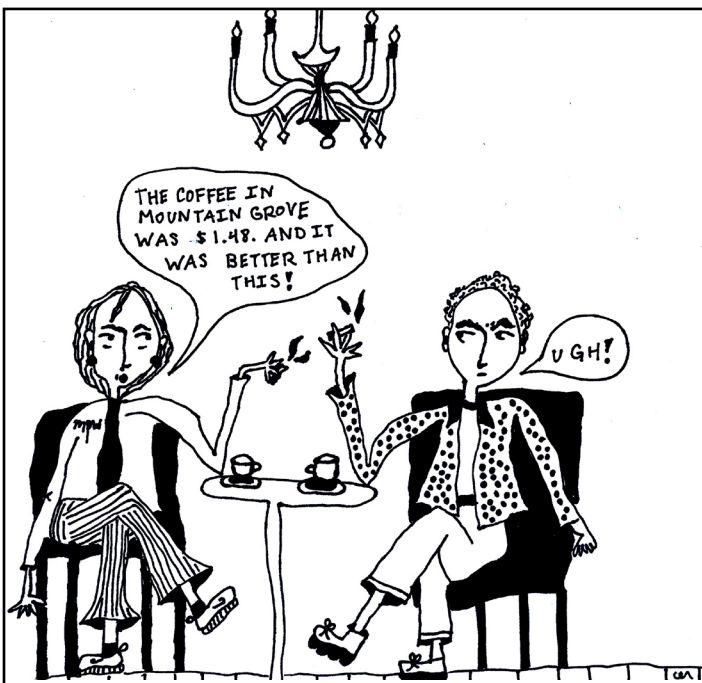
Brown remembers her first impression when she moved to Mountain Grove after marrying her husband. She hopes the workshop can capture the essence of Mountain Grove.

“I have always loved the peace, the pastoral nature of the fields, the absence of concrete or asphalt, and the beauty of the countryside of Mountain Grove,” Brown said.

THE BARGAIN BARN

A Collection of Mountain Grove Bargains

— art by Clare Roth



Meadowbrook Natural Foods - Coffee for \$1.48 or Free with Workshop Coupon!

Holifield Soda Fountain - Generous scoop of ice cream for \$0.99. Almost all food items/meals are under \$7 and their daily lunch special is \$6.50 with a side and a drink.

Richards Brothers - Hot food area next to the bakery has a daily meal special of \$5.99 for meat and two sides.

#MPW70

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