

Rangefinder

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ABOVE: Home-schooled Miriam Dodson, 7, enjoys a run in the field behind her house at sunset Wednesday. (Photo by Ralph Hodgson)

BELOW: Luca Nichols, 11, rides the school bus home with his step-sister. (Photo by Marta Iwanek)





GET TO KNOW **THE GREATS**

*By David Rees
Co-Director*

HOWARD CHAPNICK was the founder and long-time director of the photo agency Black Star. He brokered photographers' pictures to magazines worldwide, secured assignments for photographers and financed some special projects that had no immediate apparent profitability - like Donna Ferrato's project on domestic abuse that eventually became her book, *Living with the Enemy*. He was a long-time MPW faculty member; we have a yearly award in his name to recognize outstanding work with a social conscience. His book, *Truth Needs No Ally*, is a must-read for any photographer.

CLIFF AND VI EDOM were long-time directors of the Missouri Photo Workshop. Cliff is credited with coining the word "photo-journalism" and believed that pretty pictures were not enough - they needed to carry content. He started the photojournalism education program at the Missouri School of Journalism, Pictures of the Year and the College Photographer of the Year competition. While Cliff was developing the photo program at the journalism school, Vi was working at the Missouri Press Association and developed

many of the small town newspaper contacts that led to towns being selected as workshop sites. Cliff retired from MU about 1970 and he and Vi moved to Forsyth, MO, which has been a workshop town four times. Observers of the Edoms note that Cliff would take on any job that Vi could do - they were an energetic team and approached the profession with a committed zeal.

BOB GILKA was the director of photography at National Geographic Magazine for 27 years. He was known for his tough and demanding expectations of photographers to create outstanding work; he was also a warm and supporting personal mentor to many legendary Geographic photographers. Gilka started out as a reporter in his native Ohio, then moved to the Milwaukee Journal as a copy editor and then took over the picture desk, and turned the photo staff into the nation's best in the 1950s. He was a faculty director and teacher at the Missouri Photo Workshop more than 25 times.

RUSSELL LEE was a photographer for the Farm Security Administration documentation of the Dustbowl and economic woes in America in the '30s and '40s. He was first a faculty member at the second Missouri Photo Workshop, and for five others after that over

the next three decades. Originally trained as a chemist, he traded that for his interest in painting, and then became a photographer. He was the first instructor in photography at the University of Texas, starting in 1965. One of Lee's Texas students was Maggie Steber who has been a faculty member at five MPW workshops.

ANGUS MCDUGALL was an English teacher turned photographer. He worked at the Milwaukee Journal for ten years and was named Magazine Photographer of the Year. At International Harvester in Chicago he was a photographer/editor for their publications, which were corporate but which utilized the latest thinking in photojournalism, editing and design. He co-wrote *Visual Impact in Print*, still regarded as the premier picture editing book and then took the Photojournalism program at the Missouri School of Journalism in 1970, where he taught for a decade. The Angus and Betty McDougall Center for Photojournalism Studies at MU was established after an estate gift from Mac and Betty and includes many active archiving projects and a gallery. Mac was a director and faculty member 21 years at MPW.



Hany Hawasly (right) poses with volunteers from the Syrian Red Crescent in Damascus on Aug. 26, 2011. Hawasly moved from Damascus, Syria to Columbia, Mo. one year and two months ago. Having previously studied mathematics, Hawasly is now studying photojournalism at the University of Missouri as a Fulbright Scholar. (Photo by Phillip Sands)

HANY HAWASLY FROM THE MIDEAST TO THE MIDWEST

FROM MATHEMATICS TO PHOTOJOURNALISM

When I was studying mathematics, I didn't like where it was leading me. I didn't find myself there. I didn't much believe in the education system there and I wanted to do something that represented me in a better way. It was a long journey trying to find out what I want to do in life.

There's something that talked to me in news photographs. They would just freeze time, grab my attention and let me turn off everything and just focus, trying to absorb all the energy contained in that single moment. I always thought there was some kind of magic in that.

THE TRANSITION

I don't think there's a simple answer to that, but it's an adaptation process. Especially, you have to keep in mind that I'm extremely busy here. I don't have much time to think about it. I think it was most difficult when I came here first, because I had to disconnect myself from what was happening there, in a way, in order to start working here, in a very short period of transition. I think, maybe, it was one week. The gap is very big if you're talking about the culture, if you're talking about the economy, if you're

talking how things work, and of course, now talking about the conflict. That's a completely different thing.

KEEPING CONNECTED

At the beginning, I kept connected and tried to keep an eye on everything happening, especially with the people who I worked with in the Syrian Red Crescent. But with time, you figure out that it's impossible. You can't be in two places at the same time. So with time, you start to reallocate your resources. Most of my resources are allocated to my studies, which are already challenging... Maybe now, after a year and two months, it's more like I keep an eye on the news but it's impossible to keep an eye on everything.

Maybe my stabilizer is that I keep in touch with my family almost every day. There's always conflicting versions of stories happening every day. Sometimes I just call my family, they say they're okay and that will be it for me. I don't have to worry much. Because you can read ten different stories from ten different eyewitnesses and you can't really know what's happening. It's impossible to keep worrying. You can't really do anything. Because from here, I'm absolutely helpless. I think I'm doing the best I can. I'm doing the best I can in my classes. I'm doing the best I can in supporting my family.

SAMANTHA
GORESH

“Overall the experience has been incredible. The combination between the people and the town and the awesome faculty pushing us has really taken my storytelling to the next level.”



JORDAN
STEAD

“Honestly what I came here to personally achieve was slowing down and really focusing on the moments within the moments rather than trying to shoot before, during and after the moment.”



SARAH
THROOP

“The hardest thing for me has been learning to shoot through tension. In the story I’m working on there have been some moments of profound sadness and it’s been an internal struggle whether to shoot through it or offer somebody a hug. Being in those situations you want to be a human being but a photographer also.”



SARAH
PRIESTAP

“The first time I met Doctor Alumbaugh I went into his office and I was really nervous and he just invited me in to see what he was up to. The first thing he was doing was performing a C-section on a Burmese Mountain dog. Doctor Alumbaugh was just so calm and he just pulled this little puppy out and I had never seen a birth before.”



BENN
DUNN

“I’ve learned a lot. I’ve never really done anything like this. I feel like I’ve connected super well with my subject and their family and it’s a relationship I will probably have for the rest of my life. It’s been a wonderful learning experience that I wouldn’t take back for anything.”



RJ
SANGOSTI

“I’m always amazed at how beautiful a family dynamic can be. This was a really good workshop because it allowed me to slow down and figure out who these people were before I really started shooting.”



MARIE
HALD

“I learned how to shoot a pistol, a revolver, a shotgun, and an AR-15. I think I learned a lot about small town America.”



CODI
MILLS

“The last time I met with my subject he stood and he prayed with me, thanked god for letting me come into his life and share his story. I learned that people are appreciative and we are doing something worthwhile.”



Cae omnis veniste
ssequos ut apera
dolupta tquodio.
Et acepratia de lam
a corro et estibus
raepa in eum esto
quiaspriet dolupta
tecepta speditiae.
Itate nis dion et
dolorporum qui re
simil et as placium,

(Photo by Whitney
Hayward)



JUST TELL THE FACTS BECOME AN EASY WRITER

By Duane Dailey
Co-Director Emeritus

Photojournalism combines words with photos to become communications. Your goal: Convey information with feelings, maybe even knowledge and wisdom.

You've done the easy part. The photos are collected. Now, write words worthy of those story-telling photos. No matter how informative your pictures, they leave unanswered questions. That's what your captions will do. Answer the obvious questions: Who are these people? Where are they? What are they doing? How did they get here? When did this happen? Why? And finally, How?

Those are the basics of a news story. But, your photo-story reader wants those facts. Give answers; but the words in your caption need not repeat information shown in your photograph. Answer the unanswered. Don't repeat the obvious in the photo. Just the facts, please.

Your story summary provides a narrative to expand on the photos. Words satisfy our need to know more. It's a rare photo that doesn't need words. In fact, I have not seen that photo, yet.

Write short, simply sentences. Use sentences that are nouns, verbs and objects all in a row in that order. Don't back into sentences. Use strong verbs. When editing your own work, count the number of lazy verbs in your copy. Those include: Is, was, were, are, am and all their worthless relatives. Use few adverbs and adjectives. Adjectives, the descriptors, add frill and fluff. Adverbs modify verbs, adding imprecision.

Mostly, modifiers add opinion, not facts. They weasel away from precision. Adverbs don't add solid

data. If something is good, it isn't stronger at "very good." No metrics there.

Compare: "He laughed very hard" with "He laughed until he peed his pants." Be specific. We'll remember that!

Use modifiers with caution. They are the spices. As in food, spices enhance; but, too much overwhelms the flavor. Same happens when adding words to photos.

Aim for reading ease. Use words of one syllable, instead of four syllables. If your words have multiple syllables, replace them with Anglo-Saxon words with punch. Latin words might take you to a higher plane. But, do you want to take your readers there?

Use short sentences. Chop long sentences into two parts. Or, four parts.

Read your writing aloud. Is it readable? It should flow like poetry off your tongue. Ask a friend to read it and heed the questions raised.

Learn to write by reading. Read books. Read publications that have editors. Too much writing on the Internet lacks editing.

Be wary of spell check on your computer. That results in to, two, too many mistakes. Spell-checked words require a second look.

Do use the reading-ease score provided by Microsoft Word (and Mac). It's at the bottom of that pull-down tab that holds spell check. Strive for 8th grade reading ease, not Ph.D levels.

We do journalism, which requires accuracy. Double check all facts. Are the names spelled right? For the Trenton story, you are writing history. That piles responsibility on your shoulders.

Meet deadlines. Tonight you become a pumpkin at 11:37.



HOW DO YOU PICK AN MPW TOWN?

By *Jim Curly*
Co-Director

That's a question David Rees and I have fielded several times this week alone, and over and over during our past 13 years as co-directors. I wish I had a great answer. Like, "Well, we just put the names of all Missouri towns with a population less than 10,000 into a limited edition official Hogwarts sorting hat and pick a new one every year." Or, "It's easy, we have a custom-built dartboard with a map of Missouri on it and make the decision with the toss of a dart.

The problem is that we have yet to find a wholesale or retail outlet for official Hogwarts sorting hats; and David doesn't trust me with sharp projectile objects. So, we've had to resort to other more mundane methods.

A month or two after the workshop dust has settled we usually review the Missouri map with all the MPW red-dotted towns highlighted. We look where we've been—44 towns over the last 65 years. Then we look for big spaces or gaps between those dots. We think about where we've been the last several years and try to think about possibilities in a different quadrant of the state.

There are many towns that could be wonderful venues. Some carry interesting names like Blackjack, Conception, Climax Springs and Peculiar; or international sounding names like Cuba, Japan or Vienna. But the qualifying factors are that they have to have

the interest and infrastructure to handle a horde of photographers, faculty and crew—around 75-80 people. Community leaders and the general population have to want the workshop to visit.

There has to be a place we can settle into as our headquarters—provided rent-free by the community. And there have to be enough beds for everyone—in reasonably priced hotels. It's easy enough to find any one of these things in a small Missouri town, much harder to hit the trifecta.

Early on, former director Duane Dailey told us his simple formula for picking towns. "Find the smallest town you can that has the infrastructure to handle the workshop crowd."

Over the years we've found a few things that can tip the balance. We love to go to towns that are the county seat. There's just something wonderful about those county courthouses.

Throw in a town square and it can be magical.

Sometimes we may be attracted to a town because we've been there before and can bring the old exhibit with us to display along with the new set of photos we make that week. Sometimes we may be attracted to a town for the opposite reason—we've never been there and can add a new town to the growing list.

Duane also counseled us that one of the first people we should contact in these towns is the newspaper editor or publisher. His rationale is that if you get the newspaper editor on your side they can help get the word out about the workshop and pave the way with city officials, school superintendents, and community leaders. And if you're really lucky they can do much of the initial leg work.

That advice has worked like a charm the last three years and we are greatly indebted to a trio wonderful newspaper editors and publishers.

For MPW 65 the town kind of found us. Wendell Lenhart, publisher of the Trenton Republican-Times, has been trying to convince us to bring the workshop back to the community for several years. After 18 years, to our credit we were finally smart enough to listen and agree. I think all of us see what a wise and fortunate decision that was.

Well, that's the process in a nutshell. Just don't ask me where MPW 66 will be. We still haven't figured out where to find a Hogwarts sorting hat, and David still doesn't trust me with sharp objects.



TEST YOUR PHOTO IQ

- 1 *What is the widest aperture lens ever manufactured?*
- 2 *Who were the White House photographers for JFK, Lyndon Johnson, Nixon, Gerald Ford, Carter, Reagan, Bush, Clinton, George W. Bush and Obama?*
- 3 *What medical problem awaited the early daguerrotypists?*
- 4 *What is the best zoom lens ever invented?*

ANSWERS: 1) f/9 2) JFK: Cecil Stoughton, L.J. Yoichi Okamoto, Nixon: Oliver Atkins, Ford: David Hume Kennerly, Carter: none, Reagan: Michael Evans, Bush: David Valdez, Clinton: Bob McNeely, GW: Eric Draper, Obama: Pete Souza 3) Mercury poisoning 4) You're own two feet.

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WEATHER FORECAST


TODAY

 85° / 63°

SATURDAY

 78° / 58°

SUNDAY

 77° / 53°

RANGEFINDER STAFF

co-directors:

JIM CURLEY

DAVID REES

co-director emeritus:

DUANE DAILEY

graduate coordinators:

GREG KENDALL-BALL

KELLY COLEMAN

Rangefinder editors:

BEATRIZ COSTA-LIMA

SHELBY FEISTNER AND

RANDY COX

REMEMEBER ON SATURDAY: *All members of the community and your story subjects are invited to attend the showing of this year's photography in the Trenton High School Commons. 10am to 2pm.*