RANGEFINDER

The Missouri Photo Workshop | September 29, 2016 | Volume 68, Issue 5

Luis Viramonte has been charring barrel heads in the furnace room of the McGinnis Wood Products Company for six years. The process of charring the inside of the barrels by flame adds flavor to bourbon. The job is one of the toughest in the factory that produces white oak bourbon barrels that are shipped throughout the world.

PHOTO BY DOTON SAGUY

Show thrift with a camera

by Duane Dailey

Life's demanding lessons apply in the workshop. Thrift is good. On the first day all photographers were put on a budget: Only 400 frames for the week.

To budget you divided 400 by the number of shooting days or half days. That budget reminds you not to shoot 200 frames the first half day.

Spendthrift shooters early in the week must live a Spartan life until the workshop ends.

Wise shooters saved frames for Thursday, the big day for making stories work.

You've learned your story. You made a shopping list of what's needed to fill holes in that story.

In quiet times, list which photo in your take will be the opener, the scene setter? What are sequences of photos that carry the load? And, what's the closer?

In the critique session Wednesday night, a faculty member commented about a photo on the screen.

"This could be an ender," the faculty member said.

Now all the other photographs in the story remain in flux. Many workshoppers learned that what they thought was a story was not. A failed story is a life lesson Eric Seals reminded us earlier. That's a take-away from MPW68.

With your remaining frames you can start over. You can photograph until Friday, noon. View this time as your final opportunities to make the final key images to complete your story.

That deadline won't budge.

Digital cameras harm thrifty photography. Many beginners assume unlimited frames are good. An age ago when motor drives came to

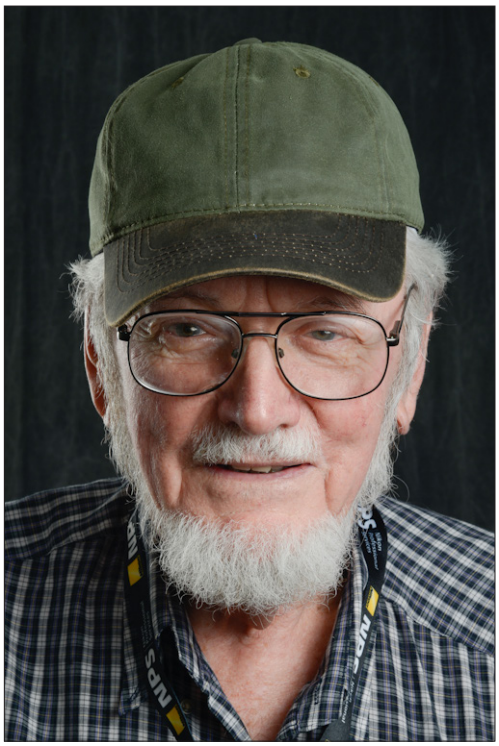

Photo by Michael Cali

cameras workshop directors realized the need for a 10-roll (360-frame) limit.

In early workshops, when all photographers were children of the Great Depression, all came with thrift in their souls.

Thrift shouldn't hamper you. At the final edit as you cull your images this sparsity will be a blessing.

> "Have the patience to sit, watch, think and wait."
> - Duane Dailey

Your challenge of editing 400 images looms. That's a lot of work on deadline. Start that tonight.

Self-discipline helps. Wednesday evening Lois Raimondo reminded her flock that there are slow times on location. Not all moments are worth recording. Don't waste frames.

Have the patience to sit, watch, think and wait. From my experience on location, patience doesn't come easy.

David Rees reminded everyone to not look at the back of your camera while on location. That distracts you and your subjects. It reminds them they are being recorded. Then they want to look – and edit. In-camera viewing totally interrupts – and is rude.

The luxury of the workshop is the ability to go back, Kim Komenich said. At night, you review your day's take and list your needs. Adjust your frame budget.

That's not the time to delete. A basic rule of the workshop is no deleting frames. None. That's your trust builder.

My grandson, now nearing graduation in computer science, was born knowing how to reprogram a computer. He taught me a most profound lesson: "Deletes don't go away." You can block yourself from seeing what you had. But your computer holds stuff any geek can recover. Cyber-crimes forensic techs know that stuff.

Back on the balcony, in what we oldies call the "darkroom," the tactical crew is counting your deletes.

All computer users should know that deleting isn't easy. At MU, when a hard-drive is thrown out it is grounded into bits. That makes data recovery difficult.

The sheriff teaches amateur pornographers that deletes are difficult.

Years ago a workshopper brought a card that he had cleaned for use. Among "deleted" frames were intimate views of his girlfriend. Lesson learned. Deletes don't leave.

Take many lessons from the workshop. It's more than thrift on Route 66.

Walk with me in Cuba

The backstage masters of the workshop

by Davis Winborne

Media law and heavy metal are driving themes in the lives of Lexi Deagan and Cody Lohse, the two graduate student Missouri Photo Workshop coordinators.

Lohse begins each day listening to heavy-metal band Lamb of God's "Walk with me in Hell." He's the first to open the doors to the Recklein Auditorium each morning. Lohse is working on a graduate project that studies the perceptions of metal music and violence. At MPW he and Deagen keep things running smoothly.

Cuba is Lohse's third workshop. This is Deagen's first.

Lohse is from Dover, Ks, a town of about 45 people, an hour and a half east of Jim Richardson's Small World Gallery in Lindsborg, Ks. However it wasn't until Lohse was on crew at MPW66 in Platte City that he met Richardson (MPW 41, 52, 68)

Deagen is a first semester University of Missouri graduate student, doing a dual Journalism and Law program. She has a bachelor's degreee from the University of Georgia where her photojournalism program was modeled after the workshop. Her mentor at UGA is their current dean and former MU media law expert Charles Davis. Davis was excited to help Deagen on her path to MU, she said.

The coordinators guide the actions behind the scenes. They are usually perched near the edge of the stage overlooking the entire operation. Their days are scheduled to run until 12:30 am, but almost always run longer.

"We are the last ones out," Deagen said.

Lohse and Deagen, with Jim Curley and Hany Hawasly, oversaw the loading of the moving truck, set up of the headquarters venue and monitor the system and maintain order. They build the nightly shows, check on the faculty and the crew and handle a myriad of random questions and problems.

Photos by Brian Kratzer

ABOVE: Graduate student coordinator Lexi Deagen watches the antics of fellow coordinator Cody Lohse while sitting in the crew area. This is Deagen's first semester at Mizzou where she's planning to study media law. BELOW: Graduate student coordinator Cody Lohse answers a question for a faculty member.

Lohse and Deagen said they operate well together despite working in close proximity under stress for 15 hours each day. Lohse jokes that the only thing that bugs him about Deagen is her taste for new country music.

Deagen said the hardest part of her job is the lack of sleep. Lohse, on the other hand, said there's nothing hard about it, as long as everyone does their job.

Both agree that their favorite part is the people.

MPW represents, "a large swath of the world," Lohse said referring to the number of states and countries represented. "There's such a wide range of abilities, backgrounds, styles."

A Mona Reeder smile

by Kelsey Walling

Mona Reeder's photography ranges from journalistic to artistic, from informative to emotional. Her medium has been newspapers, but she has migrated to fine art prints and Instagram.

"Her journalistic images are astonishing in their directness and power to inform," said David Rees, MPW co-director, "and her iPhone Instagram photos are spontaneous and filled with a joy of life, and some are fine art experiments, pushing the envelope of visual stimulation."

This is her first Missouri Photo Workshop experience.

"I was so excited to be invited to be a part of this," Reeder said. "Missouri's reputation is legendary and I've never taken a photojournalism class, so it feels nice to have recognition for my work."

Reeder began her career as a news reporter and photographer and has since grown into a visual storyteller. She has a specific talent for telling broad stories through a tight lens and is well known for her project "The Bottom Line," about Texas' poor rankings in a number of categories ranging from the poorest counties in the U.S. to environmental protection, was recognized with a top Robert F. Kennedy Award and Pulitzer Prize finalist place in 2008.

"This story took more of a year of work on top of newspaper assignments," Reed said. "When I was getting stuck trying to think visually, I went through a series of questions to help me think—how do I shoot that? What do I need to do? How can I get where I need to be and get access?"

Story development is the most important part of MPW and it takes time to gain access and find emotional connections with subjects.

"It takes a lot of time to find that emotional connection with your subjects," Reeder said. "You need have to be willing to give as much of yourself as you want to get out of the story."

When photographers are given only a few days to connect with sources, it can grow to be difficult. "I won't know if I've helped them until I see their final story," Reeder said. "This is a difficult process and many people won't get that aha moment until months later."

Reeder spoke to the dilemma that every photojournalist finds himself or herself at one point—where is this story going?

"Every artist, journalist, or anyone passionate about their work will have ebbs and flows, low points and high points," Reeder said. "I've learned to not be afraid of these low points, but to just embrace and learn from them, because that makes your work stronger in the long run."

Reeder has recently decided to back to school to get a Master of Fine Arts degree. She explained that she wants to eventually teach at a college level.

Top and Bottom photos courtesy of Mona Reeder, Middle photo by Michael Cali
TOP and BOTTOM: Photos from Mona Reeder's instagram feed are all shot and edited on her iPhone.
MIDDLE: Mona Reeder laughs while editing with her faculty partner Bill Marr.

WEATHER

TOMORROW	SATURDAY	SUNDAY
66 ° / 55 °	71 ° / 53 °	75 ° / 52 °

SOCIAL MEDIA: #MPW68

FACEBOOK: Missouri Photo Workshop
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