

Get into the middle of the action to photograph an event

The key to photographing an event is to try to participate yourself — become a part of the action and you'll blend into the background

"When people go to an event, they want to participate in the event," says photographer Frederik Manter (325 King St., W., Ste. 301, Toronto, ON M5V 1J6, Canada). "They really aren't there to have their pictures taken."

Instead of intruding on the ongoing action by trying to pose people, Manter advises getting into the middle of what is going on, shooting as if you are one of the participants. "If you can do that, then you get better action on the part of the subject," says Manter. "You get a better connection. You're a part of it as opposed to being someone observing it."

A motor drive on his 35mm camera helps Manter work fast to get spontaneous shots. "With a motor drive, you put your eye into the viewfinder and it stays there," he says. "You can shoot as many shots as you want."

At the baseball game shown in the photo at right below, Manter wanted a sense of the crowd. A home run had been hit, and there was a lot of yelling and screaming. He had to yell at the kids to get them to turn around. The result, printed as a duotone in Noranda Inc.'s *Panorama*, is an exciting record of explosive action at this company-sponsored event.

Editor Lauren Green-Campbell (*Tower Talk*, The Christ Hospital, 2139 Auburn Ave., Cincinnati, OH 45219) wanted to show a United Way competition as fun, as something people would want to get involved with. Photographer Jim Fisher (4054 Lee Ct., Cincinnati, OH 45248) says he almost became part of Christ Hospital's team in order to get the photo shown at far right.



Panning the camera to create blurred motion delivers a compelling photograph of the Noranda Forest MS Bike Tour, a fundraiser for the Multiple Sclerosis Society of Canada cosponsored by Noranda Forest. The photo appeared in *Panorama*, published by Noranda Inc. (P.O. Box 45, Commerce Court West, Toronto, Ontario M5L 1B6, Canada).



Using a wideangle lens and a motor drive for the photo at left, Frederik Manter caught the excitement after a home run during a Toronto Blue Jay game hosted by Noranda. For the above photo, Jim Fisher moved in with a wideangle lens to show Christ Hospital's team during a United Way competition.



All aboard!

If you're not a train enthusiast, you might be a little nervous about the idea of taking a train. But it's not so scary. In fact, it's a lot of fun. The train is a great way to see the world and enjoy the view. The train is a great way to see the world and enjoy the view. The train is a great way to see the world and enjoy the view.

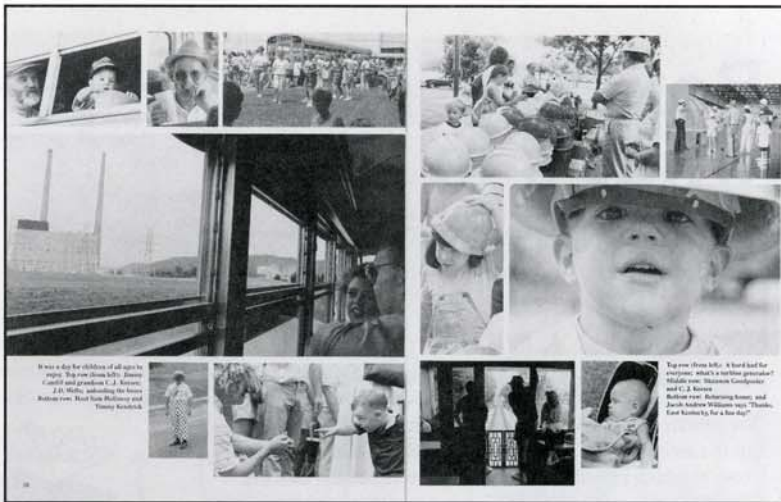
PICTORIAL BY JOHN GINTER

"If the first thing you do is start taking pictures, you make people feel uneasy," says Fisher. He advises talking to people before ever pulling out a camera. Introduce yourself, tell them what you're doing, why you're doing it. "If you get them to feel comfortable with you, they'll relax, enjoy and pay attention to what they're doing and start to ignore you," he says.

Fisher begins by using longer lenses. He likens his approach to wildlife photography: "You start out at a distance, take a picture or two. You walk closer, wait, take a few more pictures. You can get very close to an animal because they become accustomed to you. They're aware of your presence, but you're not an intruder anymore. It works like that with people, too."

Moving in close using a wideangle lens, Fisher says, allows you to get expressions on people's faces while still getting background details to tie into the event. "It's not like shooting faces with a telephoto where you've got faces but no idea of what's going on around them."

However, Editor Anita Brazill (*Extract*, Merck, Sharp & Dohme, WPC 37C-1, West Point, PA 19486) asked staff photographers to focus only on facial expressions to show the enthusiastic participation of employees during the company's Pride in Quality Week. Previous years' events



A three-page "pictorial" appeared in *Focus Magazine* to report on a day-long employee family tour of one of East Kentucky Power Cooperative's stations. Photographer John Ginter tells the story by mixing wide and medium shots with closeups.

have been depicted more broadly.

Photographer John Ginter's editors requested him to do a picture story of the day-long employee family tour of an East Kentucky Power Cooperative station (*Focus Magazine*, P.O. Box 707, Winchester, KY 40391). Ginter, too, says he doesn't show his camera immediately. He walked the train's cars to talk with people first.

His photojournalistic approach mixes wide and medium shots with

closeups. He establishes where they are using a 24mm lens to show the power plant from the train, steps back using an 85mm lens to show people leaving the buses and picking up their hard hats, and moves in close using a 105mm to show individuals. "I want you to see the picture and recognize the person, feel like you know the person the next time you see him," says Ginter.

—Catherine Lange



Photographers John Kelly, Maureen Murphy, and Keith Rens follow Editor Anita Brazill's lead and focus only on expressions to show enthusiastic participants during Merck, Sharp & Dohme's Pride in Quality Week.