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THE ROLE OF THE PHOTOJOURNALIST:
COMBINING THE CAMERA WITH THE TYPEWRITER

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CMA 455



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PREFACE

As a free-lance photographer for the last four years, and as a journalism student in the Communicative Arts Department at Pembroke State University, I have learned the challenges that the job of a top-notch photojournalist entails. I chose the topic of photojournalism for my Directed Studies Seminar (CMA 455), and then I conducted interviews with three area photographers. (Harvey Burgess, The Robesonian, Lumberton, N.C.; Dan Biser, The News Reporter, Whiteville, N.C.; and Donald Hilburn, Columbus County News, Chadbourn, N.C.) I compared their experiences with books and a variety of magazine articles on photojournalism. The purpose of this paper is to explain the duties and skills of photojournalism especially to P.S.U. journalism students, as well as other students, who may be thinking of pursuing this career.

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Successful photojournalism, as exemplified and explained by four practicing photographers, requires creativity in seven photographic categories, and certain personal characteristics, as well as competence in related technical and writing skills.

I. Seven Categories of Pictures

- A. Spot news pictures
- B. General news and documentary pictures
- C. Feature pictures
- D. Sports pictures
- E. Pictorial pictures
- F. Portrait/personality pictures
- G. Home and family interest pictures

II. Qualities That Photojournalists Must Have

- A. Instinctive eye
- B. Patience and persistence
- C. Assertiveness
- D. Ability to understand people
- E. Creativity

III. Technical Skills

- A. Composition
- B. Cropping

- C. Dodging
- D. Temperature
- E. Developing negatives
- F. Enlarging and printing

IV. Writing Skills

- A. Captions
- B. News stories
- C. Feature stories

Often times the first question that an editor will ask a journalism student who is applying for a job is, "Can you use a camera?" Photography is undoubtedly one of the basic elements in the success or failure of any newspaper. Nine out of ten people asked in a recent survey said they noticed the picture on the front page before they noticed the headline story. The old saying, "one picture is worth a thousand words" holds true if the picture really gets the point across. Successful photojournalism, as exemplified and explained by three area photographers, requires professional creativity in seven photographic categories, and certain personal characteristics, as well as competence in related technical and writing skills. In this paper the role of the modern-day photojournalist, as well as the skills necessary to his job, will be analyzed and explained.

Clifton C. Edom, in his book Photojournalism: Principles and Practices, tells of the seven main categories of news pictures: spot news, general news and documentary, feature, sports, pictorial, portrait/personality, and home and family interest. Each picture that a photojournalist takes must fall into one of these seven categories if it is to have newsworthy appeal. By incorporating certain characteristics into his work, the creative photojournalist can give fresh insight and vigor to tasks, events, and faces that would otherwise seem ordinary.

SPOT NEWS

These pictures prohibit advance planning because of their voluntary arrival. A photographer takes spot news pictures without really thinking. He luckily happened to be in the right place at the right time. However,

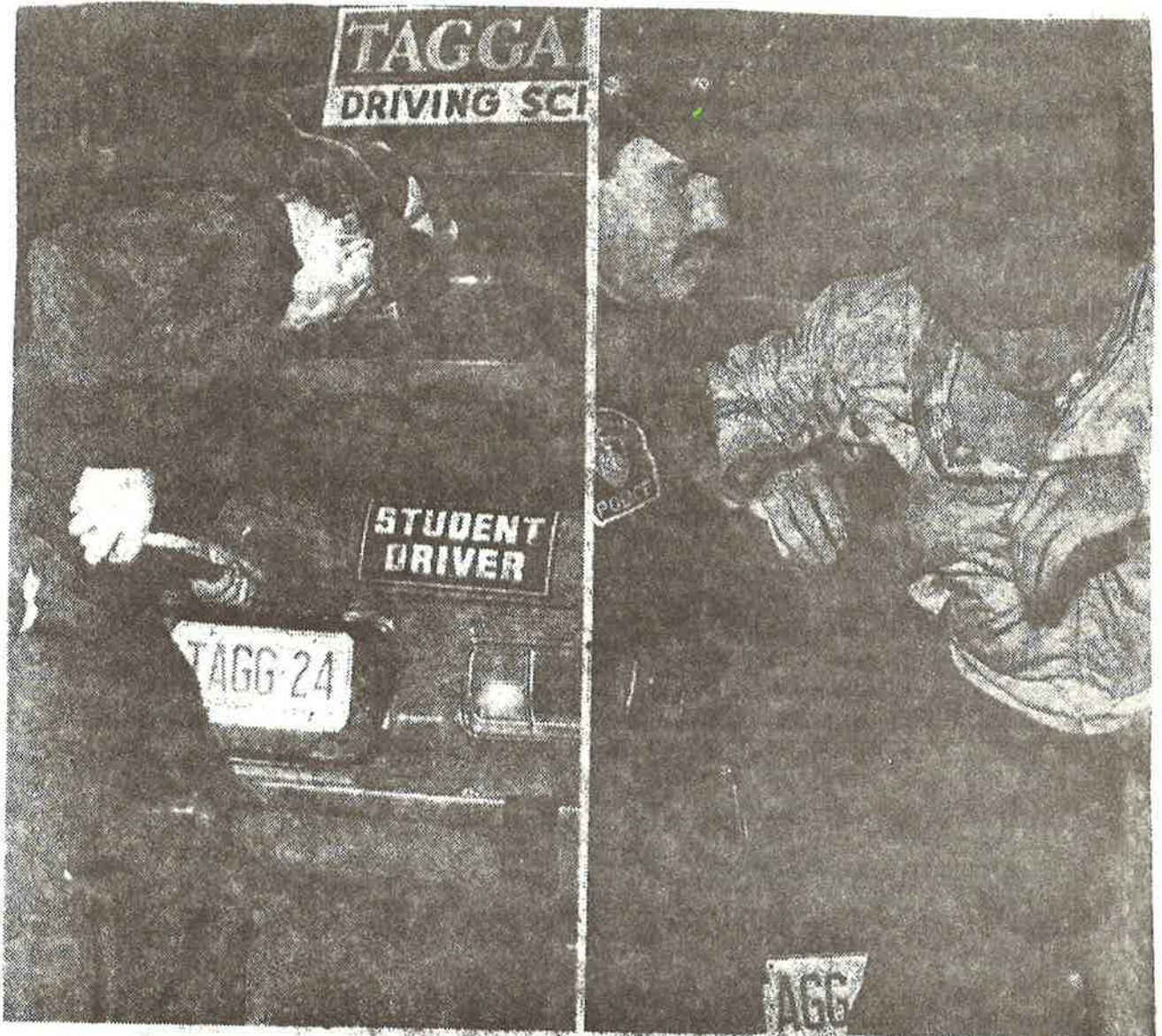
most of the time, the winning picture is taken by a photojournalist who has had years of self-discipline, experience, and well-trained reflexes.

Many photographers feel that spot news pictures come about only for the photojournalists who are extremely lucky. (See example, on page 3) Still others feel that only an experienced photojournalist with the right degree of training can capture that unforgettable shot. In the book, Great News Photos and the Stories Behind Them, John Faber gives accounts of some of the most famous of all news photography. Some of these great news pictures come about quite by accident. Still others were planned for months in advance. Take for instance, the electrocution of Ruth Snyder. This picture shocked all of America, and is still a controversial subject in modern-day newsrooms. Ruth Snyder was executed in the electric chair on January 12, 1928, along with Judd Gray for the murder of her husband, Albert Snyder.

Reporters were allowed to cover the event, but no pictures were allowed. The N.Y. Daily News was not satisfied with that decision. They felt that one picture would graphically illustrate what no story could ever do. They brought in a photographer from the Chicago Tribune, Tom Howard, a month in advance of the execution. Faber writes (p. 44) :

He stayed at a hotel, making test shots with a modified miniature camera. It carried only one glass-plate (no film), which was a little larger than 35mm. Howard had to get the picture on the first shot. The camera, strapped just above his left ankle, would be aimed at the subject by pointing his shoe. A long cable release ran up the trouser leg into his pants pocket. To make the picture, he would have to lift his trouser clear of the lens. The night of the execution arrived. Tom removed the darkslide from the plate holder before entering the prison. Ruth Snyder walked calmly to the electric chair, and was strapped in. As she lurched at the first shock, Tom made an exposure...He quickly closed the shutter and waited for the second shock, exposing as the

This Associated Press Photographer was just lucky enough to be there to capture on film this rescue by local firemen. The result is a couple of great spot news photographs. (Wilmington Morning Star, Oct. 11, 1980)



Somerville, Mass., fireman pries open trunk to rescue driving instructor John Brosnahan, who was robbed and locked in the trunk for eight hours Friday night.

Associated Press photo

switch was thrown. The exposure was approximately five seconds. When the press witnesses were dismissed from the death chamber, Tom Howard rushed to a waiting automobile...The plate was developed, and a satisfactory image appeared. Body movements at the time of death produced a slightly blurred effect, but the stark horror of the scene was recorded.

This fantastic picture captured the essence of the execution in a way that reporters could not. It graphically illustrated the horror of the electric chair by letting the American public view it almost as if they were there.

Another of the greatest spot news pictures required no advanced planning. It was a spur-of-the-moment masterpiece. Robert Jackson just happened to be at the jail and ended up recording one of the most newsworthy of all pictures. On November 22, 1963 President John F. Kennedy had been assassinated. On November 24, 1963 the alleged assassin, Lee Harvey Oswald, was to be transferred from the City Jail in Dallas, Texas, to the County Jail. Bob Jackson positioned himself in the basement where Oswald was expected to come down in an elevator. Faber writes (p. 134) :

"The door opened and Captain Fritz emerged, followed by Oswald. Handcuffed, he was guided on his right side by Detective Leavelle, who held his right arm, and by Officer Graves, who held his left. They began moving into the crowd. Bob Jackson was sighting his 35mm camera when a heavyset short man pushed his way toward Oswald. Someone yelled, "Jack, you son of a bitch!" Moving by instinct, Jackson tripped his camera's shutter a split second after the gunshot was heard. Oswald gave a loud moan. He doubled over as the officers dragged him back to the doorway from which he had just emerged. Others jumped the short man with the snub-nosed revolver, disarming him. Jackson tried for another picture but his electronic flashgun, not having had enough time to recycle, failed...He raced back to the Dallas Times-Herald to find that a similar picture of the shooting, made by competitor news photographer Jack Beers for the Dallas Morning News, had already been sent over the nation's "wired-photo" network. It

had been taken an instant too early. Although it showed Jack Ruby pointing his gun at Oswald, the prisoner and two police officers had not seen Ruby and were looking straight ahead, unconcerned. Jackson hurriedly developed his 35mm film, made one "wet 11 by 14" and dropped it on the city desk. Jackson had recorded the terrifying instant Oswald was shot. The fright of the event was shown in the faces of the men in the scene. Robert Jackson was awarded the 1964 Pulitzer Prize for his memorable news picture of the historic moment.

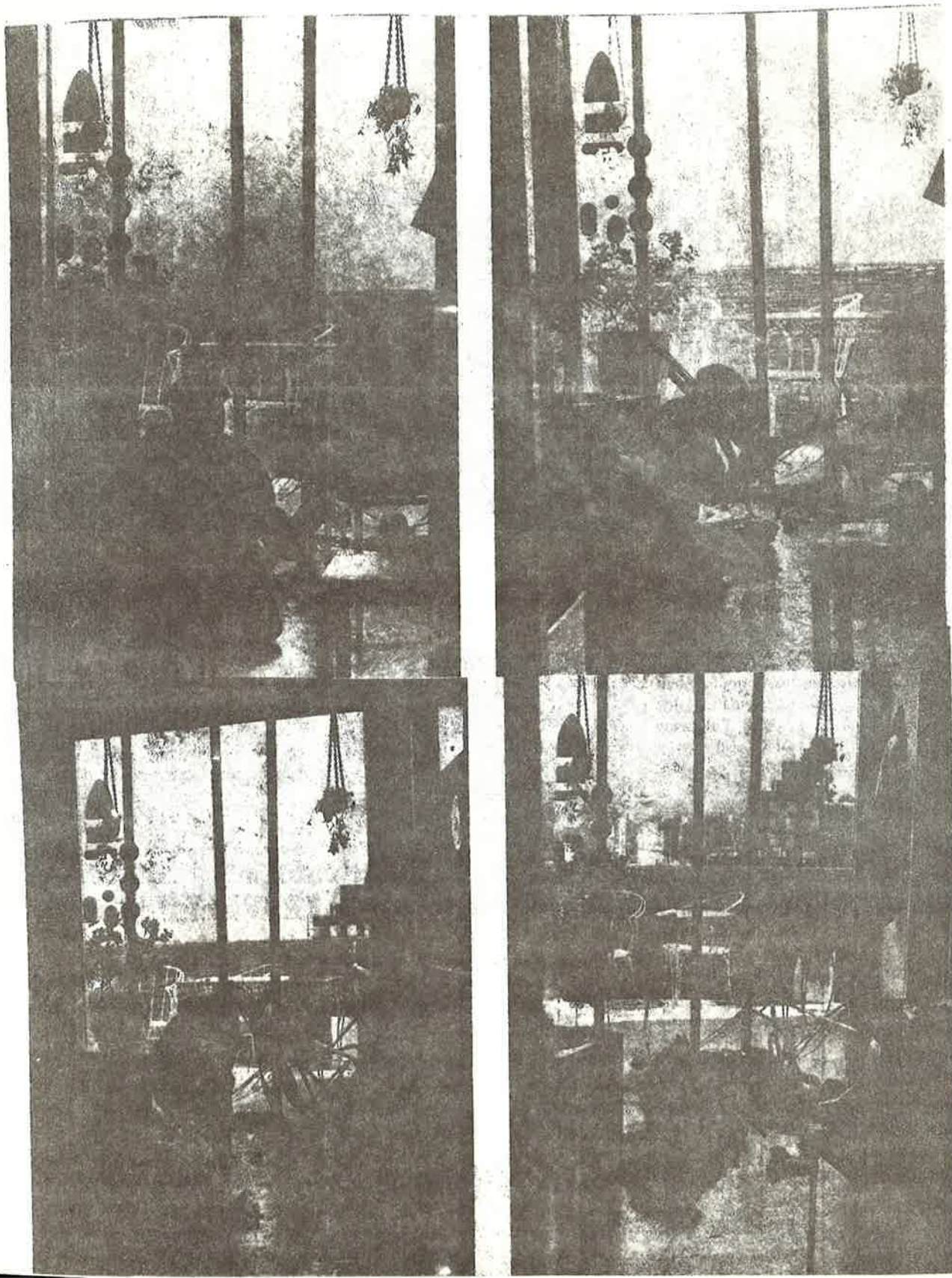
These two examples of spot news photos show the need for planning and quick reaction. Tom Howard worked on his "scoop" shot for over two months before taking his memorable picture. Robert Jackson did not know that he would be recording one of the most dramatic of all news photographs. Call it luck, skill, or whatever you will, the photographic instinct came through for him at the precise moment.

Spot news pictures are those that people remember the most. They stand out in the reader's minds, because they portray something unusual. For the most part, spot news pictures are headline pictures, and usually involve people.

GENERAL NEWS AND DOCUMENTARY

The general news pictures are usually planned for in advance. They are the most widely published group in the seven categories. In the book, Documentary Photography, the editors give the following definition of documentary, (p. 12) : "Documentary photography: a depiction of the real world by a photographer whose intent is to communicate something of importance--to make a comment--that will be understood by the viewer." These pictures often show families, homes, and friends. They usually run in groups of more than two. The reader must view the documentary picture closely for a true interpretation of its message. (See Examples pp. 6-7)

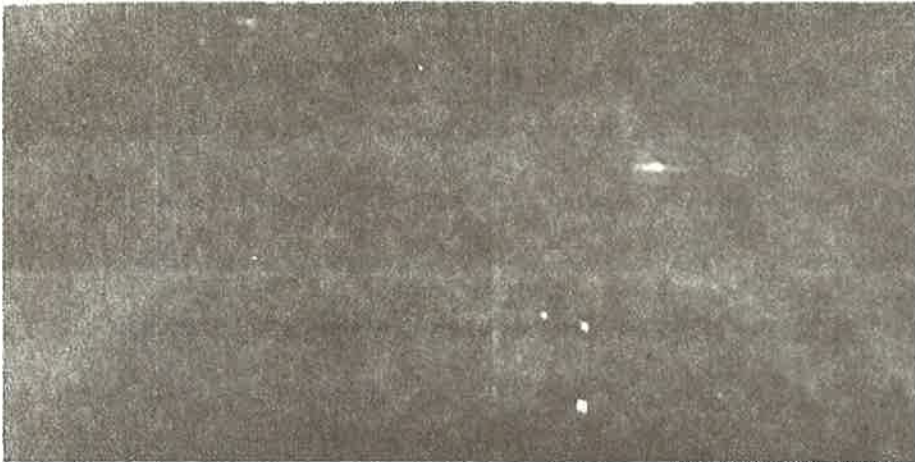
Documentary photographs showing the death of a Christian militiaman killed by a Syrian bullet during a 1978 battle in Beirut. ("Popular Photography," February, 1980)



Documentary concerning the precious metals that are found on the ocean floor.

("Newsweek," Nov. 10, 1980)

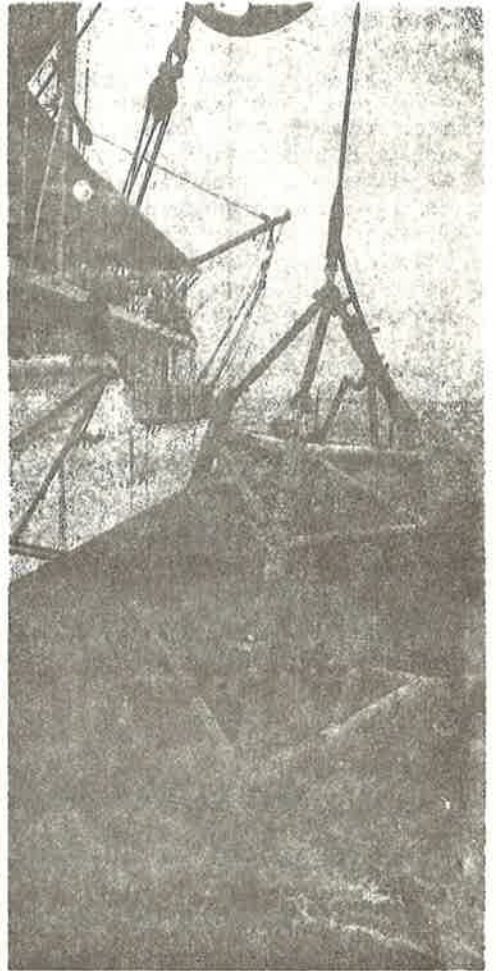
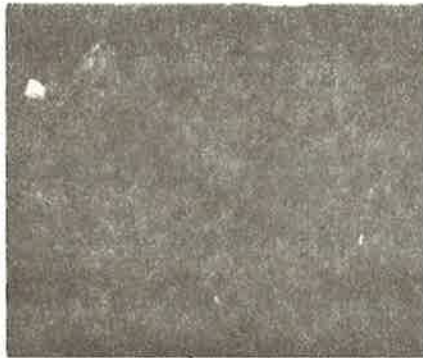
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Photos by Lester Sloan—NEWSWEEK



Aboard the Prospector (clockwise from lower left): Testing a transponder, control central, a deep-sea camera on tripod—and the nodules



Since the general news pictures can be planned, it is much easier to take than the spot news picture. Every newspaper routinely runs a general news picture every issue. More of these pictures appear in a single issue than any other type. Pick up any paper, and you will see pictures of fires, wrecks, and political figures. These events and figures are examples of everyday life. (See examples on pp. 9-10)

Harvey Burgess, photojournalist on The Robesonian staff in Lumberton, N.C., says it is important to get unusual pictures for general news. He tells the story of taking a picture by focusing his camera on the rear view mirror of his car. A person seeing this picture in the newspaper would have two separate images to look at. First, the picture of the car mirror would come across to the reader. Second, the reader would then notice the second image in the picture, that of the rescue squad being reflected in the mirror. A photojournalist with a creative imagination can come up with many different ways to make the same old situation appealing over and over again.

FEATURE PICTURES

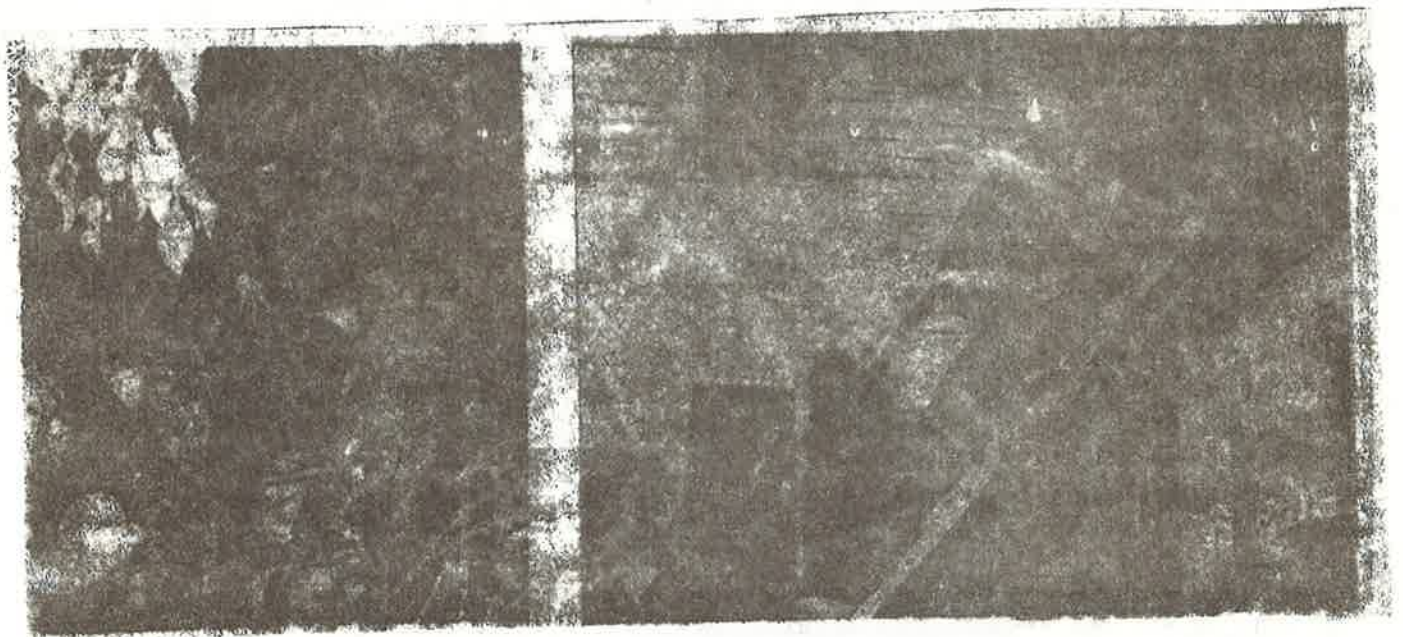
Feature pictures have really come of age in the last thirty years. They appear more regularly in newspapers today than they did in the early 1900's. Feature pictures must portray something of human interest, and they must also be unusual. (See examples on pp. 11-13)

According to Donald Hilburn, managing editor of the Columbus County News in Chadbourn, N.C., an editor will often tell his photojournalists that he wants a "full-page feature." This assignment means that he wants a story in photographs. This assignment is an excellent outlet for the photo-

A fire picture is one of the most widely used types of general news pictures.

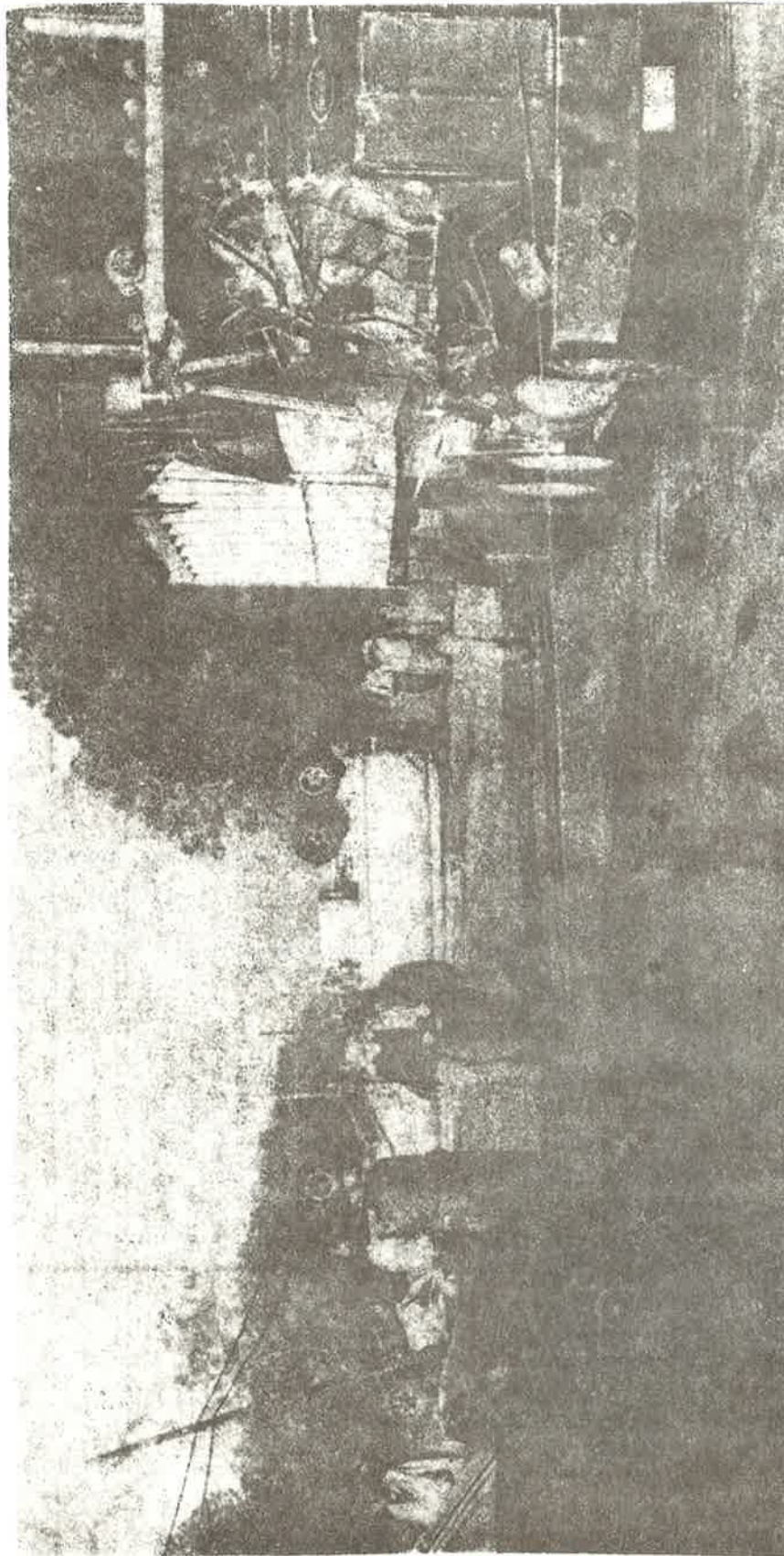
(The News Reporter, Nov. 13, 1980)

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Wrecks comprise the other big slice of general news photography.

(The News Reporter, Nov. 20, 1980)



\$100,000 Damages

An FCX oil tanker lost 8,500 gallons of fuel oil when it overturned across U.S. 74 Friday morning in Bolton. Bennie Franklin Jackson of Rt. 2, Whiteville, driver of a 1976 Plymouth, was charged with failing to yield. Jackson, traveling

east, swerved into the path of the tanker when he was unable to stop for a car ahead of him. The tanker then struck a parked Peterbilt truck. (Elgie Clemmons photo)

This is an unusual feature picture because the world's tallest woman has to be measured by someone standing on a stool. If the photographer had taken the picture of the tall woman by herself, it would not have been as interesting as it is this way. (The Fayetteville Times, Nov. 21, 1980)

Man stands on stool to measure height of Tseng Chin-lien, who at 7 feet, 10½ inches is believed to be the world's tallest woman.



This feature picture is made more intriguing by the cute caption or outline.
(The Fayetteville Times, Nov. 21, 1980)



AP Wirephoto

Ummmm, Scratch Harder

Bruce Hutchings gives a soothing rub to his pet African lion King Midas. Hutchings keeps the lion in a 15-foot by 15-foot pen in the backyard of a house he and Gary Smith rent in Columbia, S.C. The two men were evic-

ted from the house, but efforts to move the lion were unsuccessful. The lion mauled Smith and authorities gave Hutchings a little more time to move his lion.

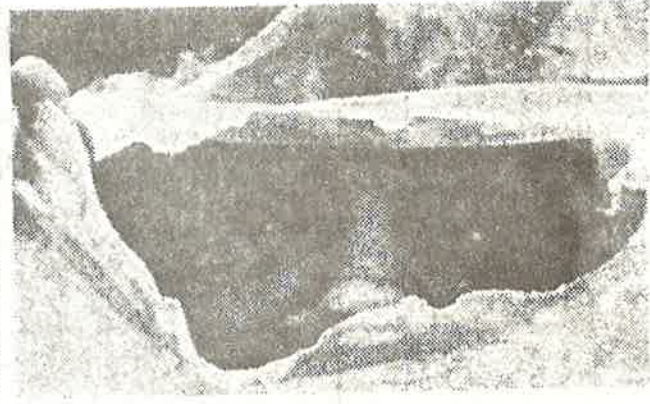
This photographer saw an unusual situation and decided to photograph it. The result earned him the honor of headline picture on the front page of his daily newspaper. (Wilmington Morning Star, Nov. 24, 1980)



She cheers the Rams not the rain...

Glad to be bagged

Christle Green was happy during Saturday's rains to have a plastic trash bag which helped her stay dry while watching Pop Warner football action at Legion Stadium.



...and keeps her eyes on the game.

journalist to make use of his creative talents. The pictures must tell the story just as if they were in actual words. This type of reporting, through pictures, breaks up the monotony of the everyday assignment.

Many times, a series of different pictures will be used with a feature story to enhance the overall perspective. Since these pictures go with feature stories, they are also sometimes known as feature pictures. This allows the reading public a chance to "see" what the story is really all about.

"Full-page features" are also known as photo essays. In the book, Photojournalism, the editors say that photo essays should revolve around one single theme, (p. 54) :

Creating a photo essay requires the organization of a number of pictures on a single theme so that they give a deeper, fuller, more rounded, more intense view of their subject than any single picture could. The subject can be anything--an idea, a person, an event, a place. The organization can be either chronological or thematic; these things do not matter, since the form itself is a flexible one. What does matter is that the pictures must work together to enrich the theme. They can no longer be regarded as single entities, as individual works of art, but rather as parts of a whole. For a photo essay to succeed, the whole must be greater than the sum of its parts.

When working on a photo essay, the photojournalist must realize that each picture must work together to create a single theme. That single theme must come across to the reader or the essay will be a total failure.

(See example on p. 16)

SPORTS PICTURES

The sports picture offers no classification problem for the photographer, but he should be careful to stay away from stereotypes in these pictures.

Stereotype pictures are those that show the basketball player shooting the ball, the football player running a play, the baseball player catching a ball, etc. The sports photographer should try to look for something a little more ingenious than the obvious for a good sports picture.

Besides general news pictures, perhaps the next most widely used groups of pictures in newspapers are the sports pictures. Dan Biser, sports editor on The News Reporter staff in Whiteville, N.C., says that sometimes the best pictures can be found in the stands. Fans, mascots, and cheerleaders make good shots, especially after a victory or a heart-breaking loss. (See example on p. 17)

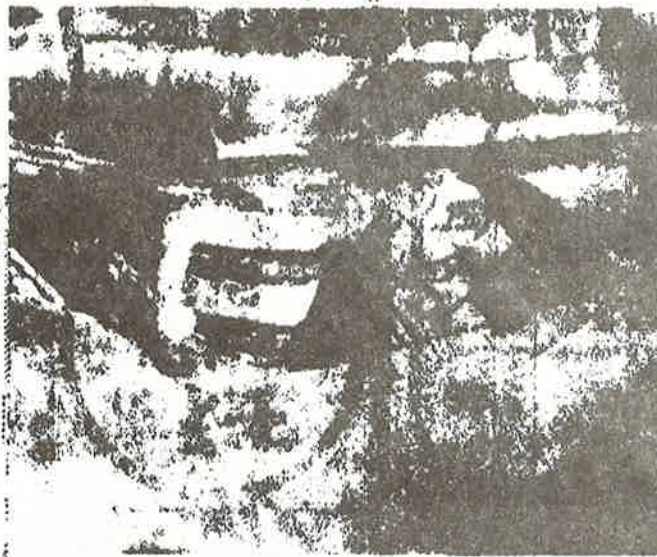
In the book, Sports Photography, Lee Wulff explains how to cover different sports, but also emphasizes that the photographer needs to understand the sport:

There always have been and always will be remarkable pictures of game highlights taken accidentally but the great preponderance of them will be taken by cameramen who understand the games they photograph and who have achieved successful prints because of that understanding. Pictures are like words. When the writer is bluffing he seldom gets by. The photographer who doesn't understand the contest is likely to miss out on the split second action that decides the game as well as a host of small things that make up the real drama behind the scenes. Keep up your study of the sport as well as the study to overcome your strictly photographic difficulties. (p. 100)

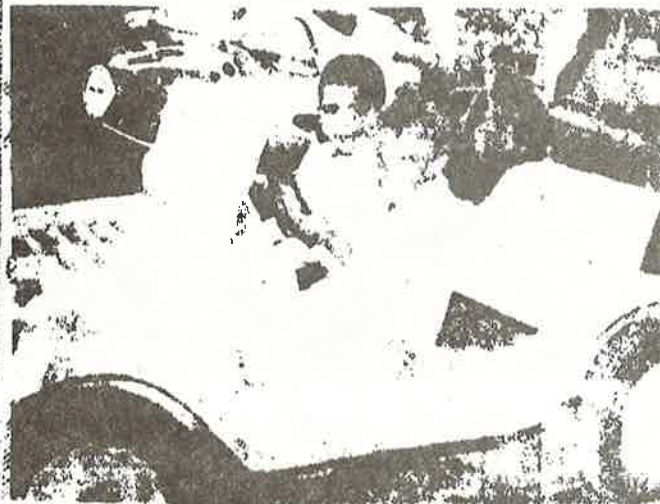
The photojournalist who does not understand sports will, more than likely, not take a creative or great shot. Perhaps he will "luck up" every now and then, but on the average he will just have ordinary prints. Pictures of a football player executing a play can become boring unless the photojournalist finds new angles or ways of presenting routine shots. (See example

This photo feature is based on the theme of "children having fun at the fair." (Columbus County News, Oct. 15, 1980)

Kids Of All Ages Enjoyed The Fair



SEEING DOUBLE — Twins James and Walter Palmer got a double dose of all the activities at the County Fair.



CLASSY CONVERTIBLE — Elizabeth Spaulding and Daniel Adams took an afternoon drive on one of the many rides at the fair.

The News Reporter staff photographer Marshall Norton took this cute picture of a child at a basketball game. This type of sports picture breaks away from the monotony of "player" pictures. (The News Reporter, Dec. 8, 1980)



All-Day Basketball?

This little fellow watching the Williams Township vs. Acme-Delco basketball game Friday night would not say how it tasted, but seems to be

enjoying the mammoth "all-day sucker." Well, if you can't eat it, why not give it a taste? (Staff photo by Marshall Norton)

on p. 19)

Action is the main element to take into consideration when taking a sports picture. Football, basketball, baseball, and soccer action is so fast that shots may often be blurred. If a photojournalist cannot learn to take a clear picture, then he is not of much use to the sports staff. The shutter speed on the camera is usually set at the highest speed when covering a sports event. That way, photojournalists "freeze" the action. (See example on p. 20) Different types of lenses come in handy for the sports photographer. When he has to sit on the sidelines, a good telephoto or zoom lens will bring the action up close so he can capture it on film.

PICTORIAL PICTURES

Perhaps this type of shot has achieved more success lately in newspapers than any of the other six categories. Photography has come to be known in this generation as an art form. A photojournalist's camera is to his trade what a brush is to the artist.

Newspapers now often use these artistic shots or pictorials. The pictorial picture is a pretty picture--one that people just like to look at. (See example on p. 21) It has no newsworthy appeal except in the admiration of the reading public. It offers a change from the routine fire or wreck pictures, the general news shots, which appear on the front page of newspapers everyday. The pictorial picture is the type of picture that makes people say "AH!" In this category, the photojournalist's creativity has full rein. Inhibitions do not exist for the photojournalist when he is capturing a pictorial picture. In taking these types of shots, he is free

Dull football picture which shows no action. (The News and Observer,
Dec. 15, 1980)

8



Ahmad Rashad (28) looks back in time
to see tipped pass that became winner

This photographer "froze" the action which resulted in a beautiful picture. The shutter speed was set at a high speed. This allowed the photographer to keep the fast-moving action in focus. (Wilmington Morning Star, Dec. 14, 1980)



Associated Press photo

New York Giant Brad Van Pelt (10) recovers a fumble by Washington's Wilburn Jackson (40) as Giant Joe McLaughlin (52) looks on.

This ordinary everyday scene of leaves and a wire fence can be made beautiful through the lens of a creative photographer. (The Fayetteville Times, Nov. 21, 1980)



Staff Photo by JOHNNY HORNE

Suspended

Leaves saturated by rain and swept by wind into a chain-link fence, are in limbo after their summer of growth.

The net of wire has interrupted their descent to the ground where they decay to produce more food for the sweet gum

tree from which they fell. The fencing surrounds a ballpark at Lamon Street Park in Fayetteville.

of restrictions that would otherwise hamper his style.

An editor does not usually say to the photojournalist, "go out and get me a pictorial picture." The photojournalist might take the picture in his spare time just for fun. If the picture turns out well, he might then turn it in to the editor for use in the paper. In this category the photojournalist becomes a creative artist. Capturing a beautiful sunset, or drops of rain on blades of grass, are just as much works of art as the most beautiful painting. Oftentimes, it is just as difficult to capture the true image on film as it is to paint a beautiful painting. Photographers may try the same shot over and over again before they get the desired effect they are striving for.

PORTRAIT/PERSONALITY PICTURES

This type of picture is much more than the typical mug shot, or head and shoulders print. (See example on p. 23) In this category, a photojournalist tries to capture the true personality of the subject. This photograph should be an interpretation of the character of the subject.

The true test of a good portrait/personality picture is if the picture captures the personality of the subject on film. The successful portrait/personality picture reveals the emotions of a person. First of all, the picture is a portrait. Secondly, the picture shows the person's personality. It is extremely important that the photojournalist knows what he is doing and what he is looking for. A photojournalist hoping to capture the emotion of sadness in a defeated political candidate would not use a 50mm lens, because he would have to get close to him to take the picture. Rather, he would use a telephoto lens, and then he could take the picture from a

Mug shots are just a head and shoulders print of a subject.



ROGER MUDD
Washington Reporter



AYATOLLAH KHOMEINI
Iran Patriarch



Nancy Reagan



JOHN LENNON

reasonably safe distance. In theater, this separation is known as the aesthetic distance. The audience is fine as long as the actors are on stage. When the actors come down into the audience, they break the barrier that separates the two groups. So it is with the photojournalist and the political candidate. The candidate's true personality would probably be hidden behind a superficial mask if he knew he was being photographed. Many times these pictures are hard to get, for the very reason that the subjects know they are being photographed. They wish to "put their best foot forward," thereby portraying a different attitude or personality than is uniquely their own. (See examples on pp. 25-26)

HOME AND FAMILY INTEREST PICTURES

This group of pictures usually appear on the "Women's page" in the newspapers. The photographer will find unusual ways of taking a broad variety of subjects of interest to women.

Pictures of beautiful homes, antiques, and exceptional families are some of the pictures that were used in the past, and that are still used today. However, this category has been updated to include pictures of career woman, political candidates, and anything of interest to today's woman. (See examples on pp. 27-28)

Not only are photographers concerned with taking successful shots in the seven categories. They must possess an extraordinary set of personal characteristics as well. The book, Photojournalism edited by Time-Life Books, illustrates these qualities by reference to an outstanding photojournalist, Albert Eisenstaedt:

Albert Eisenstaedt once defined the job of a

An example of "putting your best foot forward." (Columbus County News,
Nov. 5, 1980)



GOVERNOR'S AWARD — Mayor Leo Mercer receives Chadbourn's Community of Excellence Award from Governor James B. Hunt, Jr. Chadbourn was one of 100 North Carolina communities to get the coveted award during the Second Annual Governor's Conference on Economic Development in Raleigh on October 29th.

A typical home and family interest picture. (The Robesonian, Dec. 9, 1980)



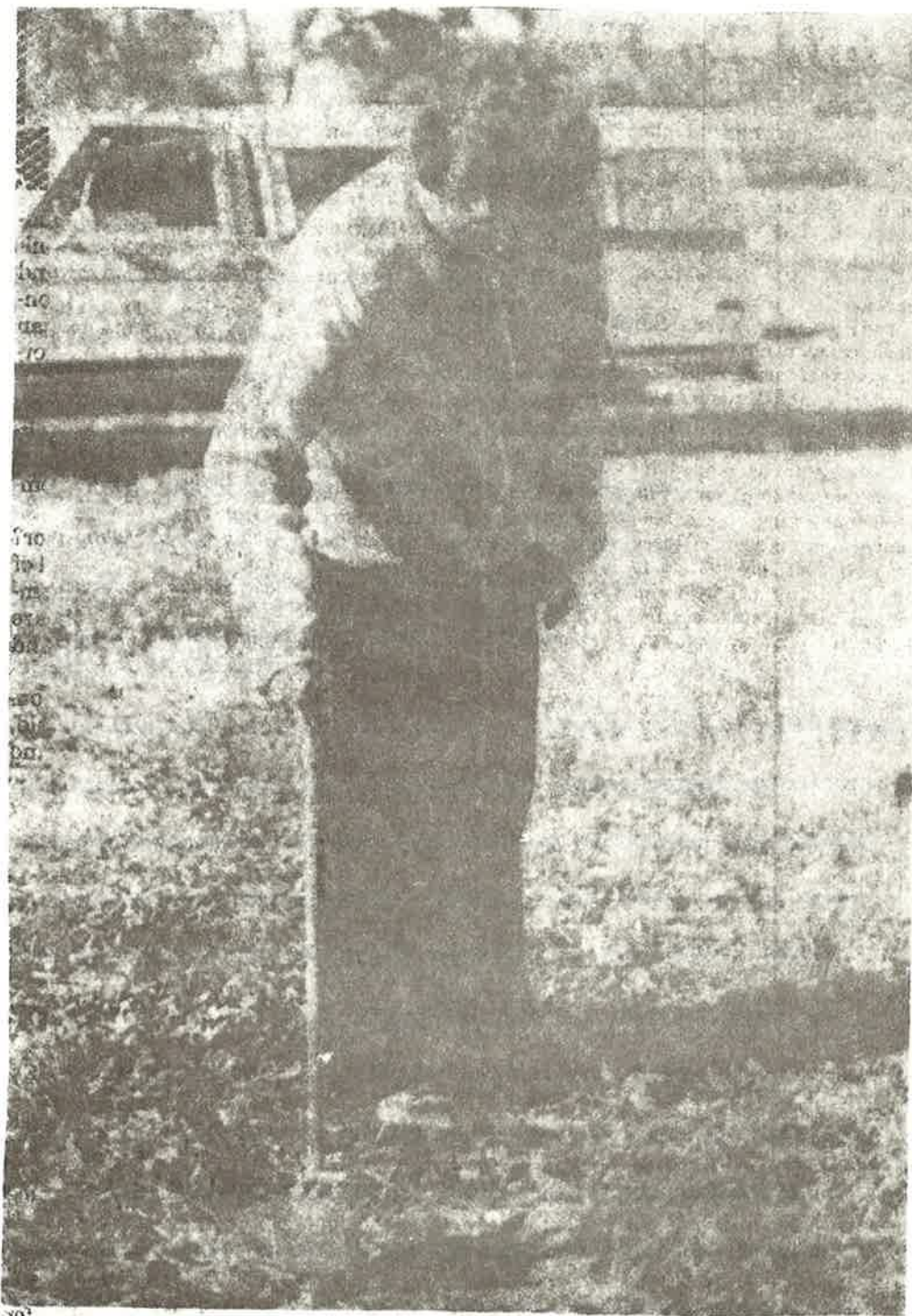
Harry Greyard Photo

MS. TORCHBEARER SELECTED

Tyra Monique Leazer was crowned "Ms. APC Torchbearer 1980" during the recent pageant, sponsored by Alpha Delta Chapter of Alpha Pi Chi Sorority. Tyra was crowned by Wanda Latease Floyd, last year's queen. Eleven contestants were participants in the ball. Pictured are Sharron Leggette, second runner-up; Tyra Leazer; and Sharon Virginia Powers, first runner-up and Ms. Congeniality.

This is an example of a picture that would appeal to women. (Columbus

Nov. 13, 1962, News-Record, p. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100



PICKING THEM UP THE EASY WAY — Rachel Thompson likes to pick up pecans on her farm, but she prefers doing it with what she calls a "pecan picker upper." "It keeps my back from hurting," she said. (Staff photo by Bridgette Williamson)

photojournalist in deceptively simple terms. All he had to do, Eisenstaedt said, is "to find and catch the storytelling moment." But to perform this task, the photojournalist needs an extraordinary range of talents and abilities. He must have the instinctive eye for narrative that enabled Margaret Bourke-White, in her first photo essay in LIFE to bring back a revealing documentary on the hard-scramble life of dam builders at Fort Peck, Montana. He must have the taste for adventure that led George Silk to an ice floe 103 miles from the North Pole to photograph a team of scientists setting up an Arctic weather observation post. He needs the patience and persistence that kept John Dominis eight months on a single assignment photographing giant cats in Africa. He must be able to elbow his way through crowds, past police guards and into situations where he is not always wanted, as when George Skadding sneaked onto a prohibited stretch of beach in Bermuda in 1953 to photograph Winston Churchill, and managed to steal a few telling shots before being carted off by security guards with fixed bayonets. Most important of all, he must have an ability to understand people and a talent for portraying their personalities and emotions. For essentially it is people-- their fears, disappointments and triumphs-- that make good picture stories.

A good photojournalist can be distinguished from his fellow photographers primarily by his love of creativity. The creative photojournalists are the ones that win the Pulitzer Prizes, and carve a niche for themselves in the history of great news photography. On July 28, 1945, a U.S. Army B-25 bomber crashed into the Empire State Building in New York. News photographer Ernie Sisto of the N.Y. Times was there. While other photographers stood on the sidewalk looking for a shot, Ernie raced inside and took the elevator up to the sixty-seventh floor, and then ran up the stairs to the seventy-ninth floor. Ernie felt that if he could get on the parapet just above where the plane crashed into the building, he would have the picture that would be worthy of this tragic event. He

took two photographers aside and explained what he intended to do with their help. These two photographers were to hold onto Ernie's legs while he stretched out over the parapet to take the picture. In exchange he would make a photograph for each of them. He inched out as far as his courage allowed him to, and held his camera out at arm's length. He made this shot, and then did this dangerous stunt twice more. The picture appeared on the front page of the N.Y. Times, and made Ernie famous as a newspaperman. (Faber p. 92)

Sisto's daring creativity separates the good photographers from the bad. A photographer cannot be a coward and survive in the field of news photography, Faber says.

If the photojournalist does not have an instinctive eye, he will not be able to decide what will or will not make a good picture. The instinctive eye will "see" through the lens of a camera what will appeal to a majority of the people. The instinctive eye can capture that picture that would ordinarily pass by the humdrum photographer. (See example on p. 31)

A taste of adventure works just as well for a small newspaper as for a larger one. Think about how boring each day would be without a certain sense of adventure. Approach each assignment with an adventurous mind, and the outcome of the picture will be surprising. After all, it stands to reason that a dull photojournalist will have dull pictures because of his outlook on life. (See example on p. 32)

Patience and persistence are the two hardest qualities for anyone to have, let alone the photojournalist who is trying to make a deadline. However, these two qualities pay off in the end. Donald Hilburn, editor of the Columbus County News in Chadbourn, N.C. tells of one time when patience

This picture was undoubtedly taken by a photographer with an instinctive eye.
(The Fayetteville Times, Dec. 12, 1980)



AP Wirephoto

Memorial Service

Like hundreds of others who mourned former Beatle John Lennon in an outdoor service in Houston Wednesday night, Sam Guithier, 17, holds a candle

aloft while a Lennon song is played. The memorial service was held at Miller Outdoor Theater.

This picture is an ordinary, dull type of shot. A photographer with an instinctive eye did not take this picture, or he would have looked for something with a little more imagination. (The Robesonian, Dec. 9, 1980)



Fairmont Fire

Fairmont firemen examine a wood heater following a freak accident Monday night that almost cost a Fairmont man his life. Details are on page 5B.

Harry Greyard photo

and persistence really paid off for him: "When the Phantom B-25 airplane landed on a vacant farm lot in Columbus County, I was the only photographer who got some really good pictures. I stayed long after the other photographers and reporters left. By being patient, I was able to get the only closeup shots in Columbus County."

Elbowing his way through crowds, past police guards, and into situations where he is not always wanted is a way of life for most photojournalists. (See example on p. 34) The first rule a photojournalist has to learn is to be assertive. He must keep trying and not give up. People have the right to know the news even if the news-makers do not want them to know about it. It is the journalist's job to make sure the reader gets the accurate story. Sometimes that means elbowing through crowds or past police guards.

Last, but certainly not least, he must have an ability to understand people, and a talent for portraying their personalities and emotions. A photojournalist who does not understand people cannot give an accurate portrayal of the event. He must have the talent for capturing the emotions and personalities of people on film for other people to enjoy. (See example on p. 35) A good photojournalist is like a good music student: he keeps practicing over and over again even though he may be a professional.

In addition to his personal characteristics, a good photojournalist must also possess a knowledge of certain technical skills to assure the exceptional outcome of his work. A photojournalist must order the elements in a picture in the most effective way. This process, called composition, is decided upon by the photojournalist when he is taking the picture. He knows the image he is trying to convey, and he gets that image in the view-

The photojournalist is not always welcome where he goes. ("Popular Photography," Feb. 1980)

6



Danger is a way of life for photojournalists covering the world's trouble spots. Michel Artault of Gamma-Liaison caught this moment of a fellow photographer under fire in Lebanon.

Capturing the true emotion on film. (Wilmington Morning Star, Dec. 14, 1980)



Rabbi Reuben Kessner cheerfully instructs one of his youngest students.

finder of the camera. By composing the elements in the viewfinder, he knows beforehand what the picture will look like. Fox and Kerns write about composition in their book, Creative News Photography: "It can create an emotional reaction on the part of most viewers in addition to that evoked by the subject matter shown, or can enhance or detract from the impact of the reaction." (p. 77) Good composition in a picture will have the greatest appeal for the public.

The idea of creativity comes in again at this point. A creative photojournalist will usually get good composition because he knows beforehand the picture he is trying to capture. He will work hard at trying to get that "perfect" shot. Perhaps he will take a variety of pictures before he is satisfied. Then he will be able to pick the picture with the best composition. Spur-of-the-moment shots do not offer this advantage. Then the photojournalist aims, shoots, and hopes to end up with an acceptable print when taking the type of picture where he must compose as he shoots.

Even the composition of a picture can be altered somewhat by the use of darkroom cropping. Cropping is the process by which certain undesirable areas of a picture are left out in the finished print. By rolling the enlarger up to enlarge a certain area, the photojournalist can print only the most important area. Cropping is another one of the most important techniques and practices in darkroom work. The photojournalist has the ability, through darkroom cropping, to make an average picture become an outstanding picture. (See example on p. 37)

Temperature is the most important factor in the darkroom. Harvey Burgess, photojournalist for The Robesonian in Lumberton, N.C., says that darkroom chemicals will not work in high temperatures. The average working

Cropping makes this picture look much better. (From the book, Agricultural News Writing, written by Claron Burnett, Richard Powers, and John Ross--p. 216)



temperature is always set on the sixty-eight degree Fahrenheit scale. Temperatures ranging in the ninety's and above will not produce a sharp negative. Cold temperatures will not harm the chemicals, and will usually make them more effective.

In the book, Photojournalism: Photography With A Purpose, Robert L. Kerns gives fourteen steps to follow when developing negatives and printing film. The steps are as follows, (pp. 156 and 158) :

DEVELOPING NEGATIVES

1. Fill the processing tank with developer and adjust the ~~temperature~~ to the manufacturer's recommendation.
2. Turn out the lights and load the film into the processing reel.
3. Plunge the loaded reel into the developer, cover the tank, set the timer for full development time, and start the timer.
4. Use the same agitation method previously outlined. (Agitate the developing tank 15 seconds for the first minute and 10 seconds every minute thereafter throughout the development process.) Leave the darkroom lights off. This is necessary to let your eyes become accustomed to the dim green safelight which you will use shortly.
5. After development is about 60% completed, turn on the green safelight. If the darkroom lights have been left off, it will be surprising how bright the safelight seems. Turn the light off again--this was just a test.
6. Remove the tank cover and pull the reel from the developer, letting the excess solution drain into the tank. Work quickly and don't waste motion.
7. Move the reel to within 15 or 20 inches of the safelight and unwind a foot or two of the film. Then turn on the safelight.

8. Glance quickly at the negative. Look on the emulsion side of the film, not on the backing side, since you won't be able to see anything there. If you have exposed the film correctly, you should see a grayish-black or nearly black image on the emulsion side, as well as the separations between each exposure. If development is normal at this stage, the image should look gray-black. Do not look for details on each negative. Look only for the overall blackness of the negative.

ENLARGING AND PRINTING

1. Prepare the developer, short stop, and fixer according to the manufacturer's instructions.
2. Place negative, emulsion (dull) side down, in negative carrier.
3. Place negative carrier in enlarger and focus image on easel. Adjustments of image size and cropping can be done at this point. Note that it is much easier to carry out this operation when lens has been set at largest opening on the enlarger.
4. Make a test strip to find proper exposure and filtration.
 - a. Cut a two-inch piece of enlarging paper and place into easel.
 - b. Cover all but a small part of the paper with cardboard and expose for 10 seconds at $f/11$.
 - c. Move the cardboard down an inch and expose the new area for 5 seconds. Move board again and repeat for 5 seconds. Continue procedure until all paper is exposed.
 - d. Develop the test strip. If the strip is too dark, close down the enlarging lens one stop and repeat procedure with a new test strip. If too light, open up the lens one stop and repeat procedure. Once a strip is made with a variety of tones, figure length of

exposure for area of your preference.

- e. Consider a general strip for contrast and pick proper filter.
5. Now, set timer for proper exposure and place filter in filter holder of enlarger.
6. Insert full sheet of paper and make print. Dodging or burning-in may be necessary at this point.

The fixer is the last bath that the print will be put in. After the fixing time period is up, the print should be washed thoroughly for 30 to 45 minutes. After the washing procedure is finished, the print should then be dried. Most newspaper staffs have excellent dryers, but in no dryer is available, blotting paper will do just as well.

If the photojournalist is not an apt worker in the darkroom, then all of his previous work will have been in vain. There is much more to producing a quality print than just snapping the picture. His camera work can either be ruined or beautified in the darkroom. Developing and printing the negatives are two of the very most important parts of photojournalism.

There are many different types of papers that the photojournalist can use when printing his negatives. Most newspapers require that a glossy print be used. Most newspapers in this area use polycontrast or kodabromide paper for medium contrasts and a glossy finish.

However, all this work may turn out poorly simply because the darkroom was not clean enough. In Photojournalism: Photography With A Purpose, Kern writes, "Keeping a clean darkroom is one of the best ways to guard against photographic failures." (p. 147) Dust, dirt, scum, and other problems can accumulate in the darkroom if the photojournalist does not take care of them. It is imperative that a darkroom be kept clean if

professional looking photographs are made. Even the tiniest bit of dust on the enlarger can ruin a particular print.

Finally, a photojournalist can be distinguished from a regular photojournalist because of his ability to write. A photographer merely takes pictures. A photojournalist is exactly what his name implies: a photographer who writes stories for his pictures. Kerns tells of Wilson Hicks, editor of LIFE magazine during the 1930's and 1940's who said, "The intent of photojournalism is to create through combined use of the dissimilar visual medium (words and pictures) a oneness of communicative result." (p. 142)

Good writing skills for a photojournalist are the same as for a reporter: good grammar, strong verbs, easy, readable style. The three most immediate writing requirements will be writing outlines, news stories, and feature stories. The following paragraphs will explain the basic skills in gathering and writing these three most often used types.

"Writer's Digest" has a special column every month just for photojournalists. The column is written by Richard Wolters and is entitled "Pictures." This is one of the best columns for photojournalists, because it concentrates on the writing just as much as the pictures. Photography magazines just concentrate on taking the picture, but a photojournalist must also write.

Wolters wrote about the importance of captions or outlines in the September 1979 issue of "Writer's Digest." "The most neglected part of a writer's job is caption writing." (p. 92) A caption is the written explanation which appears under or beside the picture.

Wolters writes that captions for newspapers are explanatory and have no

other function than to make the picture clear. The Associated Press has put out a booklet to help students and journalists do a good job on captions. The following is what the AP Stylebook says concerning captions:

The caption's job is to describe and explain the picture to the reader. The challenge is to do it interestingly, accurately, always in good taste. The ten tests of a good caption are:

1. Is it complete?
2. Does it identify, fully, and clearly?
3. Does it tell when?
4. Does it tell where?
5. Does it tell what is in the picture?
6. Does it have the name spelled correctly, with the proper name on the right person?
7. Is it specific?
8. Is it easy to read?
9. Have as many adjectives as possible been removed?
10. Does it suggest another picture?

Wolters follows this up by saying, "The authors of this Stylebook add a Cardinal Rule which they say (surprise) should never be violated by writers or photographers: Never write a caption without seeing the picture." (p. 93)

Photojournalists often write news stories. The news story must be written in a timely sequence. Kerns lists the following rules concerning news stories in his book, Photojournalism: Photography With A Purpose, (pp. 219-220) :

1. Newswriting must be correct, simple, objective, and timely.

2. Words must be common and familiar.
3. Sentences must be compact, definite in structure, and moderate in length.
4. Paragraphs are rarely more than six standard typewritten lines.
5. Opinion is out of place unless the item is an editorial or is labeled as the writer's own point of view.

In addition to the news story, a photojournalist often writes feature stories. A feature story is concerned with the human interest angle. This type of story develops toward a conclusion, unlike a news story whose most important point begins the story and then tapers off at the end. The feature story is usually longer and more detailed than the news story. There is no set formula for writing a feature story. The photojournalist is free to choose from a variety of styles and leads.

The photojournalist has one of the most needed talents on the staff of a newspaper. He is able to capture the visual image of the story through the lens of his camera, and he is also able to write the related story. The two most important jobs on a newspaper staff are the reporter and the photographer. A photojournalist is unique, in that he is able to do both jobs simultaneously. While he is taking the picture, he is also formulating the story in his mind. He has an invaluable job in the fast-paced world of news. A photojournalist knows beforehand that each picture he takes will probably fall into one of the seven main categories of news pictures. By possessing certain qualities, as well as technical and writing skills, the photojournalist is able to give a realistic view of the world of news in both visual and written mediums. By combining all the skills and talents he has, a photojournalist brings the world into focus for a better informed public.

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