



"Each day as the earth revolves toward sunrise members of a select human species awaken to observe the world with three eyes instead of two. They are the press photographers of the world, men and women who write the visual biography of man on earth." - John G. Morris

THE PHOTO ESSAY

Adapted from Wikipedia

A photo essay is a set or series of photographs that are intended to tell a story or evoke a series of emotions in the viewer. Photo essays range from purely photographic works to photographs with captions or small notes to full text essays with a few or many accompanying photographs.

Photo essays can be sequential in nature, intended to be viewed in a particular order, or they may consist of non-ordered photographs that may be viewed all at once or in an order chosen by the viewer.

All photo essays are collections of photographs, but not all collections of photographs are photo essays.

A photo essay can take a number of forms, including:

- A slide show or similar presentation, possibly with music or spoken text, that could be delivered on slides, on DVD, or on a web site.
- A web page or portion of a web site.
- A single montage or collage of photographic images, possibly with text or other additions, that can be mounted and displayed at a public exhibit or turned into posters.
- A printed and mounted exhibit of photographs and text, staged at a particular time and location.
- An article in a publication, sometimes a full page or a two-page spread. Newspapers and news magazines often have multi-page photo essays about significant events, both good and bad, such as a sports championship or a national disaster.
- A book or other complete publication.

PHOTO JOURNALISM

Adapted from Wikipedia

Photojournalism is a particular form of journalism (the collecting, editing, and presenting of news material for publication or broadcast) that creates images in order to tell a news story. It is now usually understood to refer only to still images, and in some cases to video used in broadcast journalism.

Photojournalism is distinguished from other close branches of photography (such as documentary photography, street photography or celebrity photography) by the qualities of:

- *Timeliness* — the images have meaning in the context of a published chronological record of events.
- *Objectivity* — the situation implied by the images is a fair and accurate representation of the events they depict.
- *Narrative* — the images combine with other news elements, to inform and give insight to the viewer or reader.

Photojournalists must make decisions instantly and carry photographic equipment, often while exposed to the same risks (war, rioting, etc.).

Photojournalism as a descriptive term often implies the use of a certain bluntness of style or approach to image making. The photojournalist approach to candid photography is becoming popular as a unique style of commercial photography. For example, many weddings today are shot in photojournalism style resulting in candid images that chronicle the events of the wedding day.

A similar and related term is reportage.

Some history

In the "golden age" of photojournalism (1930s–1950s), some magazines *Picture Post* (London), *Paris Match* (Paris), *Life* (USA), *Sports Illustrated* (USA) and newspapers (The Daily Mirror (London), The Daily Graphic (New York) built their huge readerships and reputations largely on their use of photography. Photographers such as Robert Capa, Alfred Eisenstaedt, Dorothea Lange, Margaret Bourke-White and W. Eugene Smith became well-known names.

During the 1930's Great Depression in the United States, the federal government employed photographers like Dorothea Lange to chronicle the lives of those hurt by the bad economic times. These photographs have come to define this period in American history.

Until the 1980s, most large newspapers were printed with turn-of-the-century "letterpress" technology using easily smudged oil-based ink, off-white, low-quality "newsprint" paper, and coarse engraving screens. While letterpresses produced legible text, the photoengraving dots that formed pictures often bled or smeared and became fuzzy and indistinct. In this way, even when newspapers used photographs well — a good crop, a respectable size — murky reproduction often left readers re-reading the caption to see what the photo was all about. Not until the 1980s had a majority of newspapers switched to "offset" presses that reproduce photos with fidelity on better, whiter paper.

By contrast *Life*, one of America's most popular weekly magazines from 1936 through the early 1970s, was filled with photographs reproduced beautifully on oversize 11×14-inch pages, using fine engraving screens, high-quality inks, and glossy paper. *Life* often published a United Press International (UPI) or Associated Press (AP) photo that had been first reproduced in newspapers, but the quality magazine version appeared to be a different photo altogether.

In large part because their pictures were clear enough to be appreciated, and because their name always appeared with their work, magazine photographers achieved near-celebrity status. *Life* became a standard by which the public judged photography, and many of today's photo books celebrate "photojournalism" as if it had been the exclusive province of near-celebrity magazine photographers. *The Best of Life* (1973), for example, opens with a two-page (1960) group shot of 39 justly famous *Life* photographers. But 300 pages later, photo credits reveal that scores of the photos among *Life's* "best" were taken by anonymous UPI and AP photographers.

Thus even during the golden age, because of printing limitations and the UPI and AP syndication systems, many newspaper photographers labored in relative obscurity.

DIGITAL PHOTOGRAPHY

Adapted from Wikipedia

Traditional photography was a considerable burden for photographers working at remote locations (such as press correspondents) without access to processing facilities. With increased competition from television, there was pressure to deliver their images to newspapers with greater speed. Photojournalists at remote locations would carry a miniature photo lab with them and some means of transmitting their images down the telephone line.

In 1981 Sony unveiled the first consumer camera to use a CCD for imaging, which required no film -- the Sony Mavica. While the Mavica did save images to disk, the images themselves were displayed on television, and therefore the camera could not be considered fully digital.

In 1990, Kodak unveiled the DCS 100, the first commercially available digital camera. Its cost precluded any use other than photojournalism and professional applications, but commercial digital photography was born.

Digital imaging uses an electronic sensor such as a charge-coupled device to record the image as a piece of electronic data rather than as chemical changes on film. Some other devices, such as cell phones, now include digital imaging features. Even though there are no chemical processes, a digital camera captures a frame of whatever it happens to be pointed at, which can be viewed later.

Although at first glance digital imaging appears to be photography, and even meets some of the criteria to be defined as such, it is fundamentally different. The primary difference is that photography is an analog process—involving film, optics and photographic paper—and resists manipulation; digital imaging is a highly manipulative medium since it is purely digital from the beginning.

Digital imaging is replacing photography in the consumer and professional markets at a rapid pace. In 10 years, digital point and shoot cameras have become widespread consumer products. These digital cameras now outsell film cameras, and many include features not found in film cameras such as the ability to shoot video and record audio.

Because photography is popularly synonymous with truth ("The camera doesn't lie"), digital imaging has raised many ethical concerns. Many photojournalists have declared they will not crop their pictures, or are forbidden from combining elements of multiple photos to make "illustrations," passing them as real photographs. Many courts will not accept digital images as evidence because of their inherently manipulative nature.

Today's technology has made picture editing relatively easy for even the novice photographer. Even beginners can easily edit color, contrast, exposure and sharpness with the click of a mouse, whereas those same procedures would have taken an extensive amount of time in a traditional darkroom.