

NOTES ON CHAPTER 4

BY THE NUMBERS

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Percentages may not total to 100% due to the addition of structural pages and exercises.

SOME PHOTO GUIDELINES

- Every photo should have a clean, clear center of interest.
- Every photo should look natural.
- Every photo should have a cutline.
- Every photo should be bordered.
- Every photo should be relevant.
- Every face should be the size of a dime.

GOOD PHOTOS

Bruce Ely: “My thing is photography. Their thing is synchronized swimming. To be able to show the most interesting aspect of what they do — that’s photojournalism.”

Brant Sanderlin: “It’s the people who make the shot.”
Kraig Scattarella: “[W]hen all the elements fall together to make a complete picture that can stand alone, without words, ... you’ve done your job 100 percent.”

Todd Helsier: “It tells the story.”

Avoid turning good photos into bad ones by cropping them clumsily, by playing them to small, or by dummifying them where they compete with another photo or intrude into the wrong story.

BAD PHOTOS

Making the best of bad photos:

- Crop aggressively.
- Edit carefully.
- Retouch mistakes.
- Run a sequence.
- Reshoot.
- Try another photo source.
- Use alternative art.
- Bury it.
- Mortise one photo over another.
- Do without. Bad art is worse than no art at all.

PROCESSING DIGITAL IMAGES

Never alter the basic visual facts in any news photograph.

SIZING PHOTOS

Don’t enlarge digital images larger than the data in the image allows. When you distort a photo’s true proportions, you damage its credibility.

HALFTONES AND SCREENS

Black-and-white images simulate gray by printing photos using an array of dots, a halftone. Printers call the number of halftone dots per inch the “line screen” and refer to it as LPI or lines per inch.

SCANNING IMAGES

When images are digitized, either by scanning using a flatbed/negative scanner or taken using a digital camera, the original scene is converted into pixels (a combination of two words: picture and element). A digital photo requires twice the resolution in pixels per inch as the line screen of the printed image. (So a newspaper printed at 85LPI requires a digital photo to be 170PPI.)

CROPPING PHOTOS

To get the most out of a photograph, you crop it. Eliminate what’s unnecessary. Add impact. Leave air where it’s needed. Do NOT force an image into an unintended shape.

STAND-ALONE PHOTOS

Photos often run independently. You don’t need text or a newsworthy hook to justify printing a strong photo image. Such stand-alone images are called “wild art.”

PHOTO SPREADS

Photo spreads are different from standard news layouts. They bend and break the rules.

PHOTO SPREAD GUIDELINES

- Talk to the photographer and the reporter.
- Design for quality, not quantity.
- Make one photo dominant.
- Write your headline first.
- Don’t write too much text, or too little.
- Give every photo a cutline.
- Add a little white space.

STUDIO SHOTS

A studio shot lets photographers manipulate objects, pose models, create props and control lighting.

PHOTO ILLUSTRATIONS

A good photo illustration should never be mistaken for reality.

ILLUSTRATIONS

Be careful, however, not to overload your pages with frivolity. Readers want information, not decoration.

RICKY BUSINESS

Stealing. Framing. Flopping. Reshaping. Tilting. Silhouetting.