



# PHOTOJOURNALISM

PICTURING THE WORLD

# LAST TIME

1

DEFINED  
PHOTOJOURNALISM

- “MAKING PHOTOGRAPHIC STORIES OUT OF EVENTS AND THEIR IMPACT ON PEOPLE.”

2

PRESENTED A BRIEF  
HISTORY OF  
PHOTOJOURNALISM

# LIFE Magazine and the Power of Photography

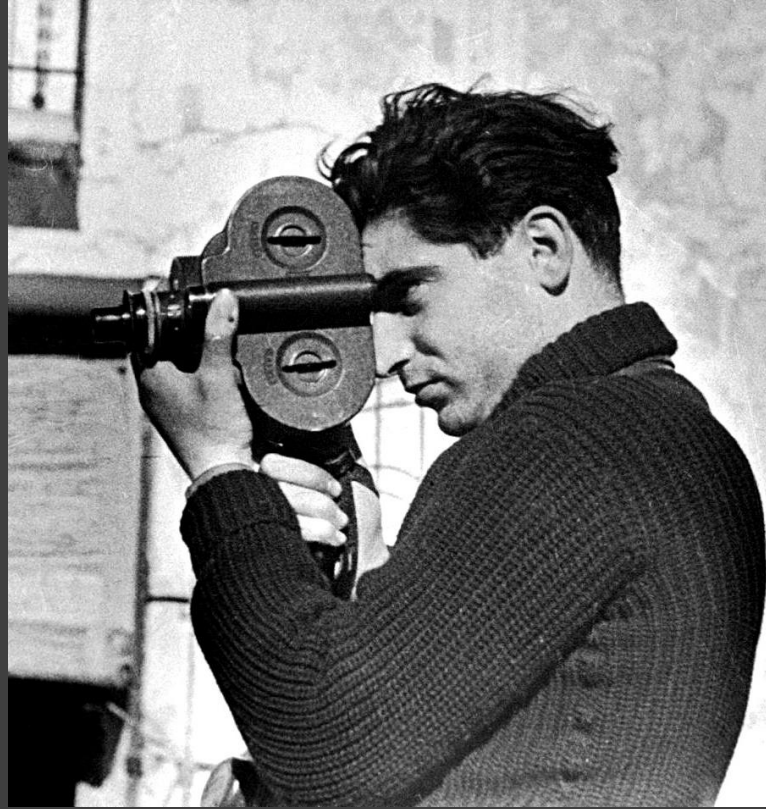
LIFE Magazine and the Power of Photography | Princeton University Art Museum



A close-up of a camera lens, showing its internal elements and the surrounding barrel. The lens is positioned on the left side of the frame. The background is a soft, out-of-focus bokeh of purple and blue lights, creating a dreamy atmosphere. A vertical white line is positioned to the right of the lens, separating the title from the agenda.

# TONIGHT

1. DISCUSSION OF CLASSIC PJ IMAGES
2. DISSUSION OF PJ CONTEST PHOTOS



ROBERT CAPA

<https://petapixel.com/2019/02/16/debunking-the-myths-of-robert-capa-on-d-day/>

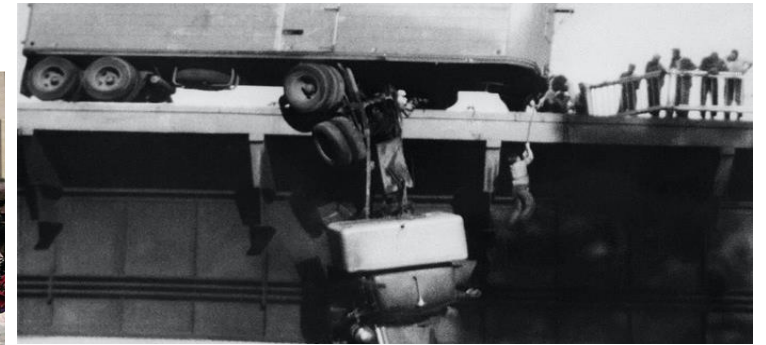
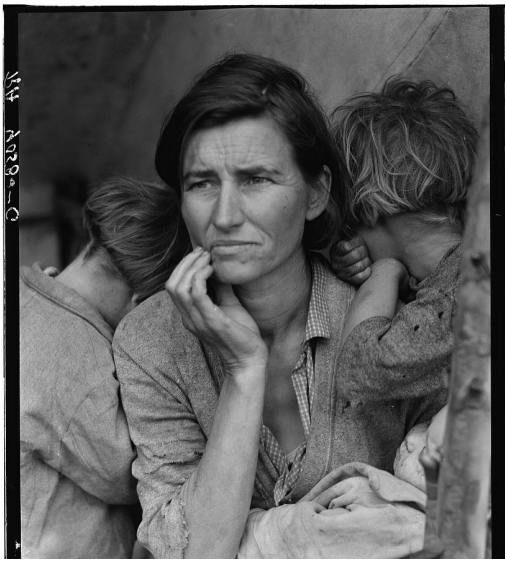
# Toledo Blade Discovers Dozens Of Doctored Detrich Photos | NPPA



**BASKETBALL ADDED.** In a picture discovered in the Merlin archive, a basketball has been digitally added (lower photo). The top image is the original picture recovered from the photographer's firewire drive. The January 2007 altered photo was submitted for publication but was one of several photos from the game that did not run, but could have.

**Photograph by Allan Detrich**  
courtesy of The Toledo Blade





CLASSIC PJ IMAGES

# SMILEY POOL: FOUR TRAITS OF PJ IMAGES

1. DOCUMENTATION
2. GRAPHICAL APPEAL
3. EMOTIONAL CONNECTION
4. INTIMACY (MUTUAL VULNERABILITY, OPENESS, SHARING)



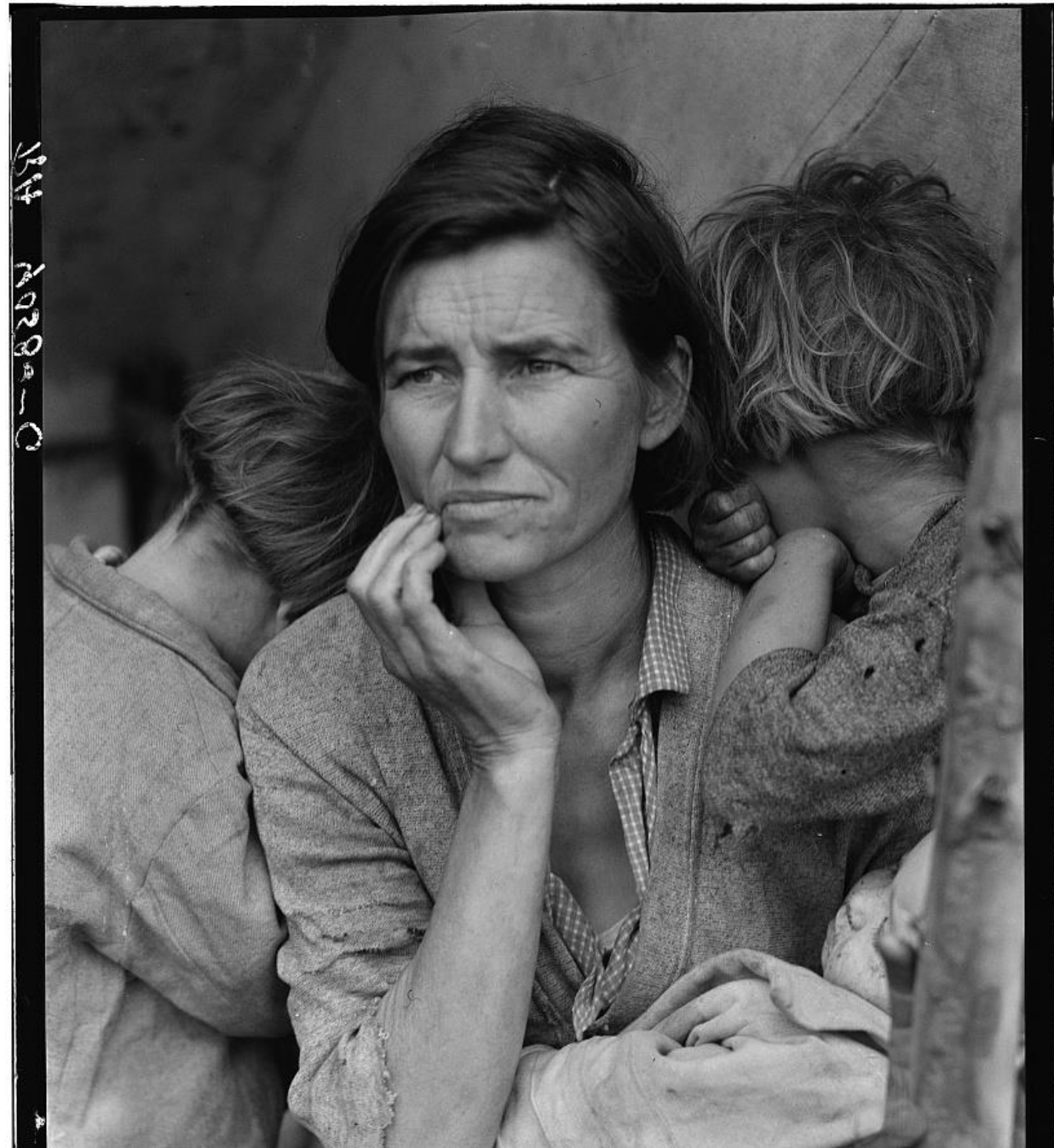
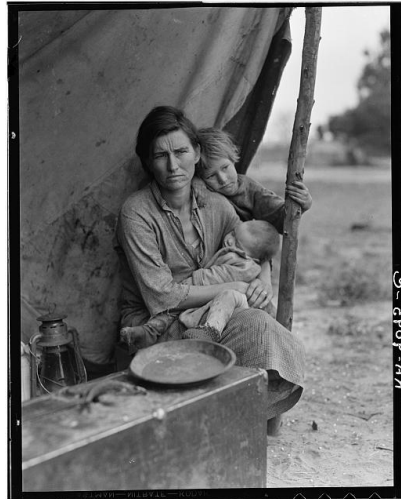
# LEWIS HINE





# DORTHEA LANGE

(<https://petapixel.com/2019/08/24/a-look-at-migrant-mother-an-iconic-photo-of-the-great-depression/>)





# HENRI CARTIER-BRESSON



(THE DECISIVE MOMENT)



# NATHANIEL FEIN, 1948



1949 PULITZER PRIZE:  
*BABE RUTH RETIRES NO. 3*

# VIRGINIA SCHAU, 1953

This 1954 Pulitzer Prize winning photo was made with a Kodak Brownie camera by an amateur:

*RESCUE ON PIT RIVER BRIDGE*



# EDWARD T. (EDDIE) ADAMS, 1968



1969 SPOT NEWS PULITZER PRIZE:

*VIET CONG EXECUTION*



# HUYNH CONG (NICK) UT, 1972

1973 SPOT NEWS PULITZER PRIZE:

*VIETNAM-TERROR OF WAR*



# CHARLES PORTER IV, 1995



1996 SPOT NEWS PULITZER PRIZE:

*OKLAHOMA CITY BOMBING*

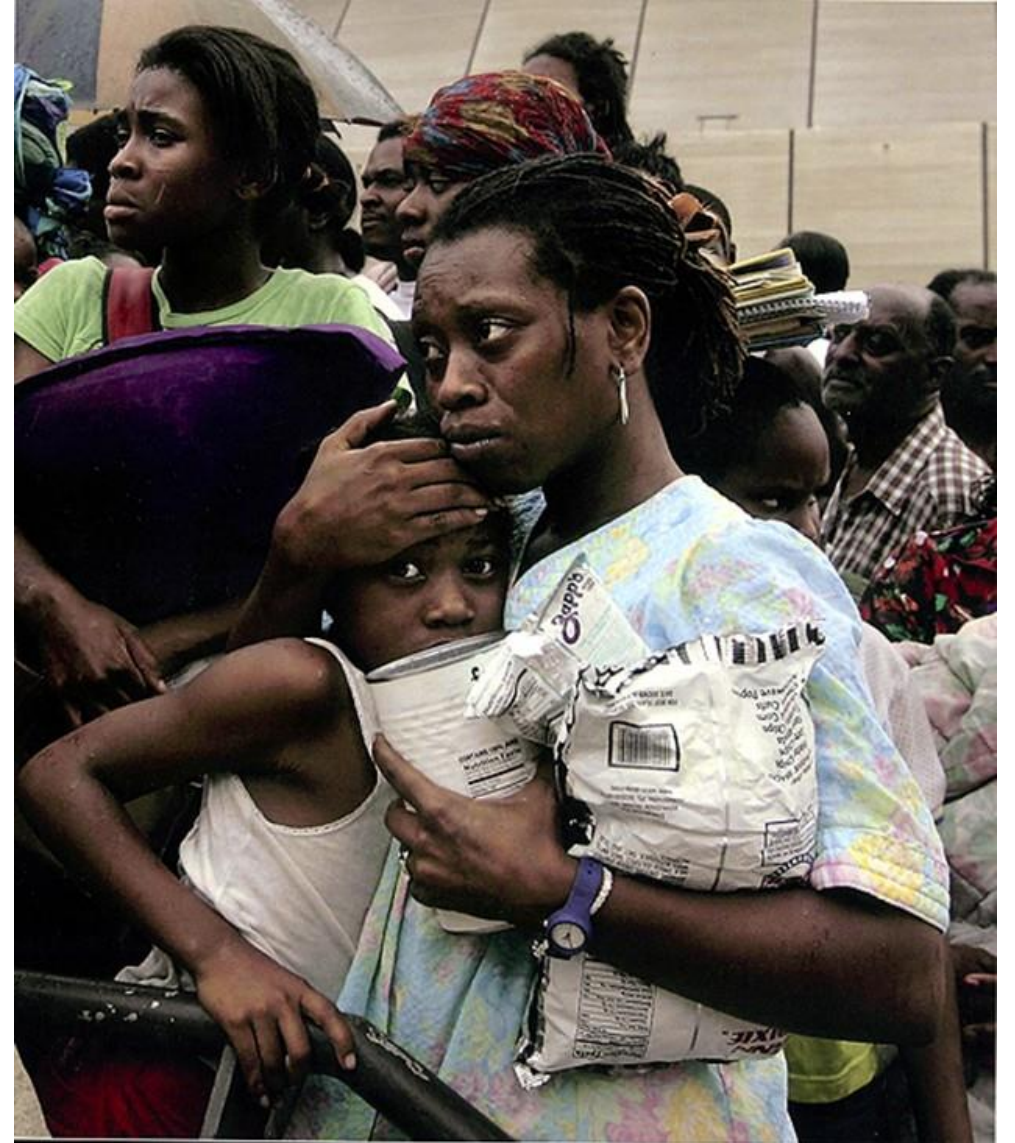


# MICHAEL AINSWORTH, 2005

2006 BREAKING NEWS PHOTOGRAPHY: PULITZER PRIZE, DALLAS MORNING NEWS STAFF

“For its vivid photographs depicting the chaos and pain after Hurricane Katrina engulfed New Orleans.”

[Explore Winners and Finalists by Category - The Pulitzer Prizes](#)





# LOUIS DELUCA

DALLAS MORNING NEWS, AUGUST 2017.  
HURRICANE HARVEY COVERAGE IN  
HOUSTON.

[Memorable Moments: Sawdust \(sfasu.edu\)](https://www.sfasu.edu/memorables)



# PHOTOJOURNALISM CONTESTS

## GSCCC

Photojournalism entries shall consist of images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image shall receive priority over pictorial quality. In the interest of credibility, images that misrepresent the truth, such as those from events or activities specifically arranged for photography or of subjects directed or hired for photography, are not eligible. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable modifications are removal of dust, scratches or digital noise, restoration of the existing appearance of the original scene, sharpening that is not obvious, and conversion to greyscale monochrome. Derivations, including infrared, are not eligible.

# PHOTOJOURNALISM CONTESTS

## PSA

Human Interest images depict a person or persons in an interactive, emotional, or unusual situation, **excluding recreational or sports action.**

[PJD Image of the Year | Photographic Society of America \(psa-photo.org\)](https://www.psa-photo.org/)

[Competitions & Judges Schedule — Gulf States Camera Club Council \(gulfstatesccc.org\)](https://www.gulfstatesccc.org/competitions-judges-schedule)





## 2020 GSCCC PJ PROJECTED WINNERS

#1 Tom Savage

HM Marilyn Holloway



#3 Karen McCormick

#2 Andy Lay







Ron Shue, Cowtown CC



Richard Cox, Dallas CC



Ron Lin, Plano PC



Anne Roberts, Beaumont, CC



Randy Ratzlaff, Plano PC





Dennis Fritsche, Plano PC

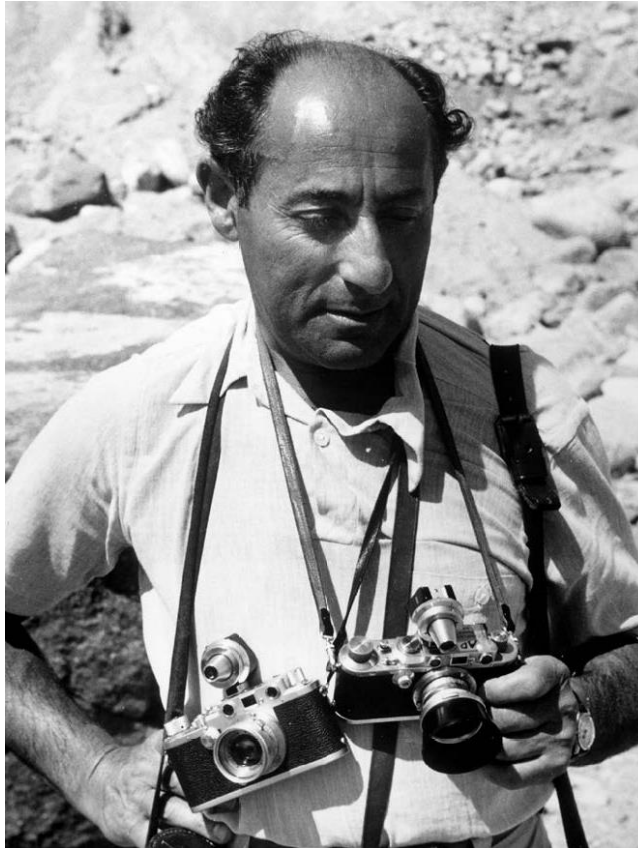


# SUGGESTIONS FOR CAPTURING PJ IMAGES

## 1. ALWAYS BE READY, KEEP A CAMERA WITH YOU.

When I have  
a camera in  
my hand, I  
know no  
fear.

- Alfred Eisenstaedt



# SUGGESTIONS FOR CAPTURING PJ IMAGES

## 2. MAKE THE EFFORT TO BE WHERE THE ACTION IS.



*If you want  
to be a better  
photographer,  
stand in front  
of more  
interesting stuff*

**Jim Richardson,**  
American photojournalist





# SUGGESTIONS FOR CAPTURING PJ IMAGES

## 3. UTILIZE UNUSUAL ANGLES TO MAKE YOUR PHOTOGRAPHS.

“If you're sitting or standing like everyone else, you're probably going to take back some blah photos. Kneel. Climb on a chair. Crouch. Lie down. Shoot down a stairway. Get off your butt. Good photojournalists are always moving.”

*“Corollary to this rule:* If forced to take photos of, say, a speaker at a podium (not an attractive option, but too often necessary), never sit in the chairs with the rest of the audience. Think you'll be too noticeable? Everyone already knows you're taking pictures--so what? If you're too shy to move around in front of an audience, become a copy editor.”

(Ross Collins, Professor of Communication, North Dakota State University.)

# SUGGESTIONS FOR CAPTURING PJ IMAGES

## 4. LOOK FOR AND TAKE UNIQUE SHOTS, AVOID CLICHES.

Smiley Pool, Dallas Morning News





# SUGGESTIONS FOR CAPTURING PJ IMAGES

## 5. MAKE A LOT OF EXPOSURES.

Embrace the Burst!!!





# SUGGESTIONS FOR CAPTURING PJ IMAGES

## 6. BE YOUR OWN BEST EDITOR.



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### RECALL THE FOUR QUALITIES OF A GREAT PJ IMAGE

1. DOCUMENTATION
2. GRAPHICAL APPEAL
3. EMOTIONAL CONNECTION
4. INTIMACY

# SUGGESTIONS FOR CAPTURING PJ IMAGES

## 7. DO NOT POSE PHOTOS!!!



“Okay, sometimes you have to ask people to stand someplace or do something, but that still doesn't mean they have to just grin into the camera. Try to make the scene appear natural, as if the subject were involved in something and the photographer just happened to come by. Photojournalism aims to cover people doing things, not people posing. That's for the studio photographers.”

ROSS F. COLLINS

# SUGGESTIONS FOR CAPTURING PJ IMAGES

8. IN GENERAL, ALL YOU NEED IS

***A. AN INTERESTING SUBJECT***

***B. CAPTURED IN GREAT LIGHT***

***C. USING THE BEST TECNIQUE***



**QUESTIONS?**