

VISUAL REPORTING-FALL 2013
(v54.0203.001)

“We do not take pictures with our cameras, but with our hearts and minds,” Arnold Newman

Instructor: KATHY WILLENS. Email: kathy@willens.net
Class Meets: Fridays, 10a-1:40p, 20 Cooper Square, Room 653
Office Hours: Fridays after class, on request

COURSE OBJECTIVES:

- Learn to use a digital SLR camera. Practice the skills and techniques professionals use to produce storytelling images. Learn to capture fleeting moments, document daily life and special events. By semester’s end, you should have a basic understanding of the impact photographs have on society, the legal and ethical concerns of photojournalists, digital production of photographs, and the importance of captions and text accompanying photos. You should also have a variety of photojournalistic images suitable for an entry-level portfolio.
- Learn to cover local events, develop your own story ideas, edit and scan your photographs using Adobe Photoshop, Elements, or other image-editing programs. Share your photos with classmates.
- This is NOT a basic photography class. A portion of the class will be devoted to learning basic digital camera skills. The emphasis is on taking and editing good pictures. A basic understanding of camera operation and exposure is recommended.

YOUR ACHIEVEMENTS WILL BE MEASURED BY:

1. The journalistic skills you develop and use in researching, reporting, and photographing the weekly photo assignments.
2. The craftsmanship you demonstrate in applying photojournalistic skills, composition, lighting, timing, empathy with your subject, and technical accuracy.
3. Originality and creativity in your approach to any subject. There are few “right” or “wrong” solutions. The challenge is to produce informative, story-telling pictures that present the subject in a visually compelling way.
4. Your contributions to the class, personal approach, attitude and discipline. Photojournalism is a profession that revolves around quick responses to rapidly breaking news and events and the ability to meet deadlines. All journalists have deadlines they must meet.
5. LATE ASSIGNMENTS WILL BE REDUCED BY ONE LETTER GRADE.

GRADING CRITERIA:

A-Excellent - Professional quality work: insightful, relevant photos of newsworthy subjects. Images involve the reader with drama, humor or pictorial beauty. Distinctions exist between objects in foreground, middle ground and background. Balanced composition. Complete and scrupulously accurate captions. Properly exposed images with flawless technique. Clean color balance, appropriately manipulated. Multiple photo presentations explore different levels of the story and do not simply make the same point from different perspectives.

B-Good - Competent, functional storytelling, journeyman photojournalism. Clean, simple images that make a significant point efficiently and support the story. Environmental portraits show appropriate expressions and lighting. Active, believable, documentary moments that reveal a key event or emotion with thorough and accurate and captions. Very good technique: Properly exposed images, color-balanced exposures correct within ½-stop.

C-Acceptable - Average, run-of-the-mill, undistinguished pictures. Photos are publishable, but don’t engage the viewer. An average image that is just a “record shot” of a person, event or scene that goes with the story but offers little insight into why the subject is newsworthy. Composition is adequate to identify the subject but is cluttered or poorly lit. Technique is good: within one f-stop of proper exposure.

F-Failing - Unprofessional work that is not publishable. Flaws in conceptualizing, shooting, developing, and/or processing that make the photo unsatisfactory. Failing work shows weaknesses in journalistic thinking, photographic technique, or inaccurate or misspelled captions. Consistently missed deadlines will also result in failing grade.
Grade Calculation- Essential to earning an above average grade:

- Active classroom participation
- On-time completion of assignments
- Regular attendance
- Comprehension of material covered in class and in the textbook
- An understanding of how your camera works
- An understanding of what makes a good photograph

50% - Shooting Assignments
30% - Class Participation (15%); attendance (15%)
10% - Written assignments (self-evaluations, quizzes, etc.)
10% - Final Project

Required Equipment:
A digital SLR camera with interchangeable lenses and a flash is required for this course. The instructor must approve your camera. Consumer grade, point-and-shoot cameras are not acceptable. If you don’t have one, buy, borrow or rent a functioning camera for the semester. Download and read the manual for your camera. Test your equipment before bringing it to class! If your camera breaks, you most certainly fall behind as we move at a fast pace, so keep your camera running!

Wide-angle zoom lens (i.e. 18-55mm) - Required
Telephoto Zoom lens (i.e. 70-200mm) - Optional, recommended
Flash - Optional, recommended

NOTE: If you can afford a “fast” (i.e., wider aperture lens, i.e. 2.8 or wider), I suggest buying one. It will give you flexibility to shoot in low light conditions and give your pictures a more professional look.

NOTE: The cost of cameras, lenses, thumb drives or DVD’s for this course will likely exceed $800. If you can’t afford to incur these costs, please don’t take this course.

Required Accessories:
4GB or 8GB memory cards - At least two compact flash (CF) media storage cards, or secure digital (SD) cards compatible with your camera. Buy the largest capacity memory card you can afford a fast write speed.
Spare camera battery
Spare CF or SD memory cards
USB card reader - Download (transfer) your images from your memory card to your laptop
12 - 9 x 12 inch manila envelopes - Use these to turn in your assignments
“Sharpie” permanent markers - Label your assignment envelopes, flash drive, CD’s, and or DVD’s
Pocket-sized, spiral-bound notebook - Jot down caption notes while shooting
12 DVD’s (in envelopes or cases) or 8-12 GB flash drive - For submitting your assignments

Recommended:
Backpack, sling bag or waist pouch - Conceal your camera on subways. Anything that doesn’t look like a camera bag is fine.

Photo Editing Software for your computer – Adobe PhotoShop, Adobe Elements, Aperture or Lightroom
Small Portable Hard Drive - To store your images when your computer fills up


Recommended for technical background: National Geographic Complete Photography, 2011
By National Geographic (Author), Scott S. Stuckey (Introduction), James P. Blair (Contributor), Priit Vesilind (Contributor)
Assignments: Always carry your camera. The best photos happen when you least expect them. All assignments are due at the beginning of class. If you need to use the school’s computers, please come early to complete your work before class starts.

- Turn in your three best photos from assignments 2, 3, 4, & 6 (unless otherwise specified).
- Try to take photographs that tell a story and go beyond simply recording a scene.
- Photos should be cleanly composed and easy to view with the subject obvious and supporting elements enhancing the subject. Watch your backgrounds!

1. **Photo Basics** - Exercises designed to help you understand photographic and compositional basics. NOTE: There will be specific instructions for this assignment.

2. **Environmental Portrait** - Portrait in which a person is defined by his or her surroundings. Choose someone you know, or someone you’d like to know better, or a professional at work. Utilize a visual context. Make well-composed pictures of a person in his or her unique work environment. The environment should be relevant to the subject’s work, studio, office, etc. Photos should illuminate what the person does or their interests, and show their character. Be creative! THREE BEST PHOTOS

3. **Scheduled Event** - Photo of a scheduled public event (Suggested sources: AP daybook, gothamist.com, Time Out-New York, local or campus news outlets, NYU websites). Suggested events are protests, rallies, and parades. Strive for “story-telling” shots that show what the event looks like and capture the event’s feeling or flavor. Choose an event that lends itself to visual documentation. This may be your only opportunity to shoot something newsworthy. THREE BEST PHOTOS

4. **Feature or Enterprise** - Stand-alone, human-interest photo, usually with timeless value that informs, entertains, or provides a FRESH view of an everyday scene. Can be from a scheduled event, or from a feature-hunting mission, serious or light-hearted. This is a usually a found moment that is visually interesting, generates emotion, and is expressive. THREE BEST PHOTOS. For ideas, see the feature category from the most recent photojournalism winners: [http://www.worldpressphoto.org/awards/2013](http://www.worldpressphoto.org/awards/2013); [http://www.poyi.org/](http://www.poyi.org/)

5. **New York neighborhoods** - (2 weeks) - Select one of the city’s many ethnic neighborhoods. In five separate and complementary photos, illustrate what characterizes the neighborhood and sets it apart from others. Suggestions: Little India, Chinatown, Borough Park, Harlem, Washington Heights, South Bronx, Brighton Beach, Coney Island. Include people in at least four of the five pictures. Due Oct. 25! FIVE BEST PHOTOS

6. **Pictorial** – A photograph in which color, light, form, and graphic design elements dominate and contribute to the picture’s compositional interest, i.e. an abstraction of something familiar. Utilize techniques you’ve learned in class and study examples in the texts. A pictorial can be more about the visual than the content, but the best pictorial photos tend to be topical and can have some news value.

7. **Sports Action** - Action photographs of a sporting event where the action makes the picture. Attend the New York marathon the first Sunday in November. If you can’t attend, seek out action on athletic fields, basketball courts, at school sporting events, etc.

8. **Sports Feature** - Photograph other than action from the New York marathon. Focus on spectators, or the athletes other than in action. The outer boroughs allow much better access to the runners and the course.

9. **Pictorial** – A photograph in which color, light, form, and graphic design elements dominate and contribute to the picture’s compositional interest, i.e. an abstraction of something familiar. Utilize techniques you’ve learned in class and study examples in the texts. A pictorial can be more about the visual than the content, but the best pictorial photos tend to be topical and can have some news value.

10. **Photojournalist Interview & Class Presentation** - Interview a working photojournalist. Write a 1000-word paper about the person, describing whom they work for, and the most important aspects of their work. Use at least ten and preferably more photos of the person’s work to illustrate the presentation. Choose someone whose work captivates you.

11. **FINAL PROJECT** - *Photo Essay (This is your FINAL EXAM)* - An extended, tightly edited series of photographs (10 minimum) of a person, group of people or place that tell a story when viewed together. Each picture should add to the total presentation and complement the others. This project can also be on an issue. Study examples from the Best of Photojournalism contest, and consult your textbook for ideas. Smart students will be formulating ideas from the beginning of the semester. *This is the culmination of everything you learned during the semester. Due Dec. 13, the last day of class.*
REQUIREMENTS for ALL SHOOTING ASSIGNMENTS:

Shoot at least 75 to 100 images per assignment. For assignments 5, 7, 8 and 10, you’ll need to shoot more for better results and greater selection.

1. **Save all original images (outtakes) from each assignment on a NAME-LABELED portable flash drive, CD or DVD in a folder labeled with the assignment name and “OUTTAKES.”** Test your files before turning them in to make sure they are readable. If necessary, you may also submit your files using, my DROPBOX (or NYU’s Files 2.0), but my Dropbox account has a size limit of 2GB, so let me know.

2. **Submit a copy of your three best images in JPEG format in a “SELECTS” folder on the same DVD or flash drive.** They should be renamed appropriately (i.e. Smith_Portrait_1). Label the folder with your name and the assignment name, i.e., Smith_Basics. Editing is an important part of the process. I want to see how you approached your subject and worked on each situation.

3. **EXPLANATORY CAPTIONS MUST ACCOMPANY ALL SELECTED IMAGES.** Include an 8 ½ x 11, black and white printout with an AP-style caption below each selected image that is suitable for showing in class, so it can be viewed at the same time as the photo. You can do this in Adobe Photoshop or Elements with the Canvas and text tools, making the canvas slightly larger than the image.

4. **Put everything in a 9” x 12” envelope.** Label the envelope in the UPPER LEFT corner, with your NAME, ASSIGNMENT TITLE and assignment DATE DUE.

5. **Write a thoughtful, ONE-PAGE SELF-EVALUATION** discussing the challenges you faced and discoveries made while completing the assignment. Tell me what went right, what went wrong, and why, if you know. This will be revealing to both you and me. Be sure to leave time for this step.

6. **ASSIGNMENTS ARE DUE EACH WEEK AT THE BEGINNING OF CLASS.** If late, your work will be lowered by one letter grade. Don’t try to shoot an assignment on the day of class, but you may prepare them and your printouts before class starts.

**Captions:**

Captions help the viewer understand your pictures and describe what is going on in the photo. As a photojournalist, you must learn to gather information for a complete caption, explaining the five W’s: the “who, what, where, when and why” of your photo. Include the location, day and date, first and last names of people shown and describe what they are doing. It is far easier to get caption information when you shoot the photo than afterward. Include interesting information about the subject or quotes from the person or people pictured. Use complete sentences. Refer to the AP stylebook or p.151 of your textbook for examples of appropriate captions. This is an absolute requirement, so please don’t forget this step.

**Class Critiques:** Your work will be openly critiqued weekly in class. Be prepared to intelligently discuss why you handled the assignment the way you did. Please consider this when selecting your subjects, composing, photographing, editing and self-evaluating.

**Ethics:**

- **Photos taken before the start of this class and submitted as assignments are not acceptable.** I will be glad to look at your previous work in a scheduled meeting.
- **Posed or manipulated photographs are acceptable ONLY if they are identifiable as portraits or environmental portraits.** Otherwise manipulating, posing, setting up, or any other overt action on the part of the photographer to alter the content, moment or situation is unacceptable. This is an absolute photojournalistic ethic resulting in the termination of the offender in a professional situation.
- **Plagiarism is unacceptable.** If I recognize that you are copying another person’s work you will receive a failing grade. It is acceptable to be inspired by another photographer’s work, but please do not cross the line and directly copy someone else’s image.
- **Wearing a press pass does not give you the right to photograph someone who objects to having their picture made.** Respect the wishes of your subjects. Good manners and respect will pay off in the long run over aggressive behavior in a routine situation. Weigh the importance of the photograph against your conduct. There may be other ways to get the picture.

**Nota Bene:** I reserve the right to alter any aspect of the class, work assigned, and/or change assignment due dates. I will notify you in the event of such changes.
Tentative Class Schedule:

9/6-Course Intro
  Photojournalism Overview
  Camera Basics: Light, Exposure - ISO, Shutter Speed and Aperture, Depth of Field, White Balance

**Required Reading for 9/13:** Chapter 1 (“Assignments”) in Kenneth Kobre’s *Photojournalism: The Professional’s Approach.*

**Assignments for 9/13:**
1. Get to know your camera. Bring your camera, lens, instruction manual, and your compact flash cards to class and card reader to class.
2. Begin shooting **Photo Basics** assignment. **Due 9/20**

9/13-Advanced Photo Basics: Composition, Cropping, Framing, Layering, Lens Choice and Point of View

**Required Reading for 9/20:** Chapters 2 (“Spot News”) and 3 (“General News”) in Kobre’s *Photojournalism: the Professional’s Approach.*

**Assignment 1, due 9/20:** Complete Photo Basics, due 9/20. For 9/201, bring in three examples of recent eye-catching, **breaking news** or **general news** photos from any newspaper, news magazine or online news outlet that have meaning for you. Be prepared to discuss what caught your eye and why they affected you. For examples, study **news** photos by: Paula Bronstein, Carolyn Cole, Bryan Denton, David Guttenfelder, Goran Tomasevic, Tyler Hicks, Damon Winter or others news photographers.

9/20-News Photography: Pulitzer's Presentation

**Breaking News vs. General News**

**Required Reading 9/27:** Chapter 5 (“Portraits”) and 7 (“Photo Editing”) in Ken Kobre’s *Photojournalism: the Professional’s Approach*

**Assignment 2, due 9/27:** Shoot three **environmental portraits**. For examples and ideas, research **environmental portraits** by: Diane Arbus, Eve Arnold, Annie Leibovitz, Dorothea Lange, Bruce Davidson, Robert Frank, Leonard Freed, Mary Ellen Mark, Arnold Newman or others online or in newspapers, magazines, or books.

9/27-Digital Photojournalism

**Photo Preparation and Editing Demo**

**Group Critique:** **Photo Basics**

**Required Reading for 10/4:** Read Chapter 8 (“Camera Bag”), and the special section called “Digital Darkroom” (p.468-480) **and the section on captions** (p.147-153) in the Kobre text.

**Assignment 3, due 10/4:** Shoot scheduled event photos. **Scan and save** (to a flash drive or DVD) your three best photos in a folder slugged “Selects.” Save the remaining photos in a separate folder slugged “Outtakes.” Using a photo editing program, rename and save your selected photos as a copy at **300 dpi quality**, 9 inches on the longest side, about 1 MB each. Remember to add the .jpeg extension if you are using a Mac for scanning. Include a black and white printout of each of your three selects with complete captions (in complete sentences) containing the five W’s: Who, What, Where, When, and Why. Include a self-evaluation explaining what went right, what went wrong, and why.

**IMPORTANT:** **CHECK YOUR ASSIGNMENT BEFORE TURNING IT IN. BE SURE IT IS PROPERLY FORMATTED AND YOUR IMAGES ARE PROPERLY SAVED.**
10/4-Feature, Enterprise -Human Interest Photos

Group Critique: Environmental Portraits

**Required Reading for 10/11:** Read Chapter 4 (“Features”) in the Kobre textbook

**Assignment 4, due 10/11:** Shoot feature, (Features are human-interest photos.) For examples, study feature, or human-interest photos online, (POY, WORLD PRESS COMPETITIONS) or in books by these well-known photographers: Henri Cartier-Bresson, Elliott Erwitt, Arthur Leipzig, W. Eugene Smith or others. Allow extra time. You may need to make multiple outings for this challenging assignment. CARRY YOUR CAMERA AT ALL TIMES. You can come upon a great feature photo at any time!

Also due 10/12: Write a brief, one-page proposal for your New York neighborhoods project. I must approve your proposal before you shoot it. For ideas, you may study the work of any photographer in this list: Brassai’s Paris nightlife photos; Nina Berman’s “Times Square” project; Bruce Davidson’s “East 100th Street,” “Central Park;” or “Brooklyn Gang;” Bill Owens’ “Suburbia;” Eugene Richards’ “Dorchester Days;” Mario Tama’s “Coming Back: New Orleans Resurgent,” Sebastiao Salgado’s “Workers;” Thomas Roma’s “Come Sunday,” “Higher Ground;” or others. Research your neighborhood first online then by visiting the area to make sure you’re comfortable with your choice.

10/11-Intro to Documentary Photography (Possible Guest Speaker)

Group Critique: Scheduled Event photos

**Required Reading for 10/18:** Read Chapter 15 (“Ethics”) and Chapter 16 (“Law”)


**Assignment 5:** Work on New York neighborhoods project, a two-week assignment due 10/25.

Also due 10/18: Bring in a list of three working photojournalists you would like to interview. (You’ll choose one from the list for your interview.) Start trying to contact your chosen journalist by email, as this process can take weeks to set up. NOTE: Photojournalist Interviews are due 11/29 and 12/6. You will present these to your classmates.

PowerPoint presentations are recommended.

10/18-Photojournalism and the Law

Invasion of Privacy, Libel; Dealing with Law Enforcement representatives

Personal and Professional Ethics

Group Critique: Feature photos

**Required Reading for 10/25:** Read Chapter 10 (“Photo Editing”) in Kobre’s textbook. Use your new skills to edit your neighborhoods project.

**Assignment 5, due 10/25:** New York neighborhoods project due.

For 10/25 & thereafter: Make contact with your chosen photojournalist. Set up an interview time and/or place.

10/25-Pictorials: Photography as Illustration

**Required Reading for 11/1:** Chapter 9 (Strobe) in Kobre’s textbook.

Research photos by Vincent Laforet, Alex Webb, or others whose work emphasizes the graphic element.

**Assignment 6, due 11/1:** Shoot Pictorial photos. Relax, loosen up, and have fun with this assignment!

**For 11/8 & after:** Interview a working photojournalist. Write a 1000-word minimum paper on the person. We’ll make up a list of suggested questions to ask in class. Tell how they got started, who they work for now and in the past, their primary areas of interest, the most and least satisfying aspects of their work, any advice they have for young photojournalists, and skills they deem essential to success in the field. Write this in your own words. Make a PowerPoint or other presentation and include at CD or DVD with a minimum of 15 examples of the photographer’s work. More are fine. You can get the images directly from them or more likely from their website. Choose pictures that impress you and explain why. When complete, you’ll present this to your classmates. Make your presentation interesting and informative. Presentations should be about 10 minutes so we can fit everyone’s interview in.

11/1-Sports Action & Sports Feature Photos: Capturing peak action and motion and emotion

Group critique: NY Neighborhoods

**Required Reading BEFORE 11/3:** Chapter 6 (“Sports”) in the Kobre text.

**Assignments 7 & 8, due 11/8:** Attend the New York City marathon, Sunday, Nov. 3. Turn in 3 best Sports Action photos and 3 best Sports Feature photos. These are two separate assignments.

Shoot liberally on this assignment for best results. NOTE: If you can’t attend the marathon, arrange to photograph an alternate, organized sports event. Gaining access may take time to set up, so plan ahead if this is the case for you.
11/8-Photo Stories and Issue-Oriented Coverage

Required reading for 11/15: Chapter 10 (“Covering the Issues”) and Chapter 11 (“Photo Story”) in Kobre’s textbook. For photo essay examples, study photo essays by: Carol Guzy, P.F. Bentley, Bruce Davidson, Donna Ferrato, Lauren Greenfield, Dorothea Lange, Eugene Richards, Sebastiao Salgado, W. Eugene Smith, Nichole Sobecki, Mario Tama, Ami Vitale, or any Magnum or VII photo essayists, or others.

Also for 11/15: Final project proposal due. Turn in three final project story ideas, with details on who or what you will document, where and why. Include at least two equally strong back-up ideas. Your best ideas might fall through because of logistics or other conflicts. The instructor must approve your proposals. Include tentative details of your plans. Group Critique: Pictorials (time permitting)

11/15-TBD-Guest speaker, Photo Essay specialist

Group Critique: Sports Action and Sports Feature

Required Reading for 11/29: Read Chapter 12, (“Multimedia”) in Kobre’s text.

Also for 11/29: Begin work on your Final Project Photo Essay. Bring in three examples of your work-to-date on this assignment for class or individual critique.

11/22-THANKSGIVING HOLIDAY, NO CLASS

11/29-Presentation of Completed Photojournalist Interviews - Group One

Individual critiques, photo story work-to-date. Now is the time to bring up any problems regarding your photo essay.

Required Reading for 12/6: Read Chapter 17 (“History”) in the Kobre text.

Also for 12/6: Continue work on your PJ Interviews and Photo Stories. Bring in examples of work to date.

12/6-Presentation of Completed Photojournalist Interviews - Group Two

Individual critiques, photo story work-to-date, time permitting.

Suggested reading for 12/13: Chapter 18 (“Turning Pro”) in your Kobre text.

12/13-Final Projects Due (beginning of class!)

Presentation of your Final Project Photo Essay to the class. All photo stories must contain complete captions, must be saved to flash drives or DVD’s, with B&W printouts of the selects. Include a brief text block, a summary explaining the project to someone who knows nothing about it. I’ll need a copy of the project, including printouts and self-evaluation as in all other assignments, to grade you.

ABOUT YOUR INSTRUCTOR:

Kathy Willens began her career as a freelance photographer covering sporting events for suburban Detroit newspapers. She accepted a job as a lab technician at the Miami News to get a foot in the door, and not long after, the News hired her after they published a string of her front-page pictures and feature stories Willens shot on her own time. That exposure helped. A year later Willens joined the Associated Press as one of the company’s first female photographers.

In 1993 Willens moved to AP’s New York headquarters where she remains. From 9-11, whether working in Somalia, Latin America or on Wall Street or Yankee Stadium, Willens’ pictures are often memorable and frequently award-winners. Now specializing in sports, Willens has covered six summer and winter Olympics from Beijing, Sydney, Nagano, Atlanta, Barcelona and Los Angeles, multiple World Series, NBA Finals, NCAA Final Fours, and NFL Super Bowls. She is adept at capturing intimate, story-telling moments whatever the assignment. Reporting and photographing for the AP, Willens broke new ground with an eight-month long photo essay on prison mothers in New York. Her work was also included in an award-winning Associated Press series on child labor. Willens has been a New York University adjunct professor since 2001.

Willens’ photos appear regularly in major newspapers and online, including the New York Times, LA Times, USA Today, Boston Globe, Chicago Tribune, Philadelphia Inquirer and international magazines: Time, Newsweek, Life, Sports Illustrated. Her photos are published in several books including: 150 Years of Associated Press Photography, Heroes of 9/11, Baseball’s Greatest Shots, and Brooklyn: A State of Mind. In 2004, several of Willens’ Haitian refugees photos were part of an exhibit at the Historical Museum of South Florida: “Assignment: Miami.” Willens is a five-time winner of the Newswomen’s Club of New York “Front Page Award,” a two-time winner of the Baseball Hall of Fame Award, a 2006 Pro Football Hall of Fame photo contest winner, and was honored with an Associated Press Managing Editors Award for Reportorial Excellence for an AP series on child labor. She is a ten-time winner in the New York Press Photographers Association’s annual contest.
Photojournalists Source List:
Below are two lists of well-known photojournalists, historically important or currently working in the profession. If you study consider their impact on photojournalism and study how they approach or approached their craft, it should improve your own work. Books by or about some of these people are available in bookstores or libraries. Examples of their work is also accessible online.

Historically Important Photojournalists:
Matthew Brady - Civil War era photographer
Brassai (a.k.a Gyula Halasz) - “The Eye of Paris,” the seedier side
Margaret Bourke-White - Life Magazine pioneer
Robert Capa - World’s greatest war photographer; Magnum photo agency founder
Henri Cartier-Bresson - “Decisive Moment” creator
Louis Jacques Mande Daguerre - Daguerreotype inventor
Alfred Eisenstaedt - Life Magazine photographer; portraitist
Harold Edgerton - Electronic strobe inventor; extraordinary motion-stopping photos
Walker Evans, Dorothea Lange - Farm Security Administration (FSA) photographers
Robert Frank - Published “The Americans,” a groundbreaking documentary photo project on 1950’s America
Arthur Fellig (a.k.a. Weegee) - New York City hard news photographer who worked from the trunk of his car
Lewis W. Hine and Jacob Riis - Turn-of-the-century documentarians of New York City child laborers
Joseph Nicphore Niepce - Created the first photograph, a heliograph, in 1824, a view from the window of his house in Le Gras, France
Carl Mydans - Globe-trotting Life Magazine photographer
Arnold Newman - Black and white Portrait master
Erich Salomon - “Father” of candid photography
W. Eugene Smith - Classic photo-essayist
Garry Winogrand - Classic street photographer

Working Photojournalists:
Lynsey Addario - 2010 MacArthur fellow, women’s issues specialist, New York Times contract photographer
Walter Astrada - Freelance, Global documentarian of violence against women. See “Undesired,” his multimedia project on Indian women
Al Bello - Award-winning Getty Images sports photographer
P.F. Bentley - HD video specialist, known for his intimate still photos of Bill Clinton running for president.
Andrea Bruce - International Noor photo agency photographer, New York Times freelancer, former Washington Post staffer
Carolyn Cole - Pulitzer Prize-winning Los Angeles Times international photographer
Barbara Davidson - Pulitzer Prize-winning Los Angeles Times domestic photographer
Bruce Davidson - Brooklyn gangs, civil rights and East Harlem, Central Park photo documentary photographer
James Estrin - New York Times Lens blog founder, Times staff photographer
Elliott Erwitt - Humorous human-interest, feature photographer
Donna Ferrato - Groundbreaking domestic violence documentarian
Colin Finlay - Global issues documentarian, focuses on under-covered communities, environmental issues
David Guttenfelder - Award-winning Associated Press staff photographer, one of a handful of Western journalists based in North Korea
Lauren Greenfield - Young women’s lifestyles documentarian, Vii photo agency member
Carol Guzy - Five-time Pulitzer prize-winning Washington Post staff photographer
Todd Heisler - Pulitzer-prize winning New York Times staff photographer, One-In Eight-Million project creator
Tyler Hicks - New York Times international news staff photographer
Anne Leibovitz - Celebrity portrait specialist
Benjamin Lowy - NYC-based award-winning conflict and features photographer, frequently uses iPhone for documentary purposes
Mary Ellen Mark - Documentary and editorial magazine photographer
John Moore - Award-winning Getty Images news photographer
James Nachtwey - Vii Agency photographer, war/famine/disaster specialist
Ed Ou - Self-described “culturally ambitious” Canadian photojournalist, NY Times freelancer
Eli Reed - Magnum agency member, portrait photographer
Spencer Platt - NYC-based World Press Photo winner, globetrotting Getty Images news photographer
Eugene Richards - “In your face” style NYC-based documentarian
Sebastiao Salgado - Global issues photo-essayist
Nichole Sobecki -

Mario Tama - Award-winning NYC-based Getty images feature photographer, New Orleans specialist
Ami Vitale - Independent globetrotting photojournalist and photo essayist
Alex Webb - NYC-based Magnum color pictorial expert whose work features bold, unusual composition while retaining content
Damon Winter - Pulitzer Prize-winning New York Times staff photographer
Marcus Yam - Award-winning NYC-based, Malaysian-born photojournalist, NY Times contributor, honored for “The Home Front”
Suggested Reading:


*Testify*, Colin Finlay, Zuma Press, 2006

Useful Photojournalism Links:

- [http://www.digitaljournalist.org/](http://www.digitaljournalist.org/) Dirck Halstead’s Digital Journalist online archives
- [http://www.magnumphotos.com](http://www.magnumphotos.com) Magnum Photos website
- [http://memory.loc.gov/ammem/fsowhome.html](http://memory.loc.gov/ammem/fsowhome.html) Library of Congress online collection - Farm Security Administration photographs (Dorothea Lange’s iconic “Migrant Mother” photo is part of this collection)
- [http://www.nationalgeographic.com/](http://www.nationalgeographic.com/) Check out the “Photo Tips” section by veteran Jim Richardson
- [http://www.poynter.org/content/content_view.asp?id=1214](http://www.poynter.org/content/content_view.asp?id=1214) Poynter Institute photojournalism bibliography
- [http://www.pdnonline.com](http://www.pdnonline.com) Photo District News online edition
- [http://www.VIIphoto.com](http://www.VIIphoto.com) Photo agency representing some of the world’s top photojournalists
- [http://www.washingtonpost.com/wp-dyn/content/photo/index.html](http://www.washingtonpost.com/wp-dyn/content/photo/index.html) Washington Post daily photo picks