

Visual Messages

VIGNETTE: Al Diaz

Early Media Illustrations

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Photographic Technology

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MEDIA PEOPLE: Margaret Bourke-White

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In this chapter you will learn:

- The mass media have had a visual component since Gutenberg.
- Mass-produced photographs became possible with halftone technology.
- Photography and other images are media content, not media themselves.
- Smaller cameras and faster film created new opportunities.
- Mathew Brady's Civil War work began an era of documentary photography.
- Photographs can be highly influential messages.
- Still and motion photography are melding.
- Among media visual issues are intrusions into privacy.

Al Diaz felt close to the Cuba of his parents. At 17 he left New York for Havana and stayed until he was 32. Eventually, he returned to the United States, where he had been born. He chose Miami, where he felt comfortable among the Cuban expatriates.

Considering Diaz's contacts, the Associated Press put him high on the list of freelance photographers assigned to cover the saga of a 6-year-old Cuban boy who had been rescued, dehydrated and sunburned, amid the wreckage of a boat fleeing Cuba for Florida. His mother and other companions had drowned. The boy's Miami relatives took the boy in, sparking a high-profile struggle with the boy's father, who wanted him back in Cuba. The story of little Elián González, a major continuing news story in 1999 and 2000, personified 40 years of antagonism between the United States and Castro Cuba. It was high drama.

Once assigned to the story, Diaz worked to develop sources. He came to know Armando Gutierrez, a public relations consultant for Elián's Miami relatives. Diaz also developed an easy relationship with Elián's uncle, who was harboring the boy at his house. Diaz became as unobtrusive as the woodwork among Elián's kin.

For five months Diaz camped outside the family's house with other reporters. His connections with the family generated exclusive photos. One shot became Castro's main propaganda image for Elián's return. Although no friend of the Castro regime, Diaz was flattered. He framed the poster.

Doggedly staying on the story, Diaz camped overnight outside the relatives' house. The stakeout, as journalists call it, had become tedious. In mid-April Diaz had had a feeling that something was about to break. Gutierrez, the family public relations adviser, sensed something imminent too, and he talked with Diaz about being inside the house to record whatever was going to happen.

At 5:15 the morning before Easter, Diaz heard a rumbling sound. Gutierrez beckoned Diaz into the house. Camera in hand, Diaz leaped a 40-inch chain-link fence, ran inside and positioned himself in the tiny bedroom where a family friend was clutching Elián in a closet. When an agent burst in, Diaz got eight shots.

Meanwhile, other photographers in the journalistic stakeout were restrained from going in. Diaz had the only inside shots—photos that the AP transmitted worldwide.

Second-guessers later accused Diaz of being too close to the family. Some detractors said that his ties to the family made him a propagandist. They said that he withheld images showing that the family self-servingly distorted facts about the raid. Defenders said that Diaz did his job well, shooting dramatic, telling images.

Diaz, 53, declined to comment, content in the knowledge that he had created a news photograph that no one anywhere could ever forget. His work won a 2001 Pulitzer Prize.

Early Media Illustrations

STUDY PREVIEW

Engravings

Visuals have long accompanied the written word. When Johannes Gutenberg devised mass production for the written word in the 1440s, he included beautiful decorative flourishes. These [engravings](#), cut or etched into either a hard wood or a metal alloy, were spread with ink, a sheet of paper was laid on top, and the engraving was pressed onto the paper. The result: an ink-on-paper visual representation. With Gutenberg's Bibles, the etchings were of many colors, which meant a different engraving for each color, each engraving pressed separately with a different color ink.

Editorial Cartoons

In the 1750s, as the British colonies on the Atlantic seaboard of North America were squabbling, somebody picked up a pen and made a visual plea for unity. It was probably [Benjamin Franklin](#), in his 40s and already a powerful influence in colonial affairs, who sketched the plea: a serpent chopped into sections, each bearing the name of a colonial region. The caption: "[Join or Die](#)." It was the first [editorial cartoon](#), or, as they are sometimes called, political cartoon.

Although made into an engraving and widely circulated, the serpent cartoon didn't inspire a sudden rush of cartoonists. Printing technology was improving, however, and the frequency of editorial cartoons picked up gradually early in the nation's life. Some issues lent themselves to visual telling. In 1812 in the *Boston Gazette*, [Elkanah Tisdale](#) depicted a grotesque redistricting map of a legislative district that majority politicians, led by Massachusetts governor Elbridge Gerry, had created to put the minority at a disadvantage. With that cartoon, Tisdale introduced the term *gerrymandering* into the language.

Some people say that editorial cartooning peaked in the 1870s when [Thomas Nast](#) kept his pen focused on the corrupt Tammany Hall political machine in New York and its ringleader William "Boss" Tweed. Nast brought national attention to the Tammany Hall scandals. Tweed and his ring were eventually tried and sentenced to prison, but Tweed fled the country. However, one cartoon, "Tweed-Le-Dee and Tilden-Dum," characterized Tweed so accurately that he was recognized in Spain and arrested.

Nast left important icons. During the 45 years when he was an active cartoonist, beginning at age 15, Nast invented enduring characters like the Democratic donkey and the Republican elephant. His Santa Claus became a classic.

At the height of editorial cartooning, late in the 1800s, newspapers and magazines in the United States employed about 2,000 editorial cartoonists. Many focused on local issues, and their work often appeared on the newspaper's front page. Today, the U.S. mass media employ only 140 full-time editorial cartoonists.

Critics say that the art of editorial cartooning has slipped. Rare is the cartoon bearing the bite of Thomas Nast. Cartoons are crafted more to elicit a chuckle than to make a point, and local cartoons have almost disappeared. Why the decline? Michael Colton, writing in *Brill's Content* in 2000, blamed these factors:

media online

Johannes Guten-

berg: This site, the Media History Project Time Line, describes German goldsmith Johannes Gutenberg, who single-handedly revolutionized the publishing industry with his invention of movable type.

www.mediahistory.com/time/gallery/gutenb.html

Gutenberg's Bibles: This page from the Great Idea Finder presents a brief history of the Gutenberg Bible.

www.ideafinder.com/facts/story/story040.htm

Political Cartoons: Updated regularly.

www.politicalcartoons.com

Political Cartoons: This history of political cartoons from Boondocks Net covers political cartoonists' subjects ranging from the abolition movement to Hillary Rodham Clinton's haircut.

www.boondocksnet.com/gallery/pc_intro.html

Gerrymandering: A look at *gerrymandering*, the practice of manipulating districts to benefit the party in power.

<http://Geography.minhigo.com/education/geography/library/weekly/aa030199.htm>

Thomas Nast: Nast's take on the Tweed ring.

www.buffnet.net/~starmist/nast/tweed.htm

Tammany Hall: CUNY's site looks at Tammany Hall, the name that became synonymous with the greed and corruption exhibited by the politicians it supported.

www.humanities.cuny.cuny.edu/history/jaffee/summ/hist1724/projects/Index.html

Brill's Content: *Brill's Content* is a magazine that comments on such aspects of culture as the best web sites to hit and the sharpest reporters on the White House beat.

www.brillscontent.com/index2.html

- **Conglomeration.** News media bosses, focused on the bottom line, don't want the hassle of criticism from a cartoonist's powerful targets, who often belong to the same country club.
- **Infotainment.** The media's growing fascination with celebrity and infotainment has eroded political awareness, taking away the traditional grist for cartooning.
- **Syndication.** Most cartoonists compound their income by selling their cartoons to syndicates that distribute them nationally. This lure of the dollar encourages treatments of national, not local issues.

In criticizing today's editorial cartoons, Mike Luckovich, whose work appears regularly in *Newsweek*, said: "They're light-weight, more tabloid."

media online

Richard Felton

Outcault: Richard Felton Outcault's most famous creation, the legendary Yellow Kid, is featured on this McFarlin comics web site.
www.slip.net/~mcfarlin/comics/out.html

Chronology of Comic Strips and Comic Books in America:

Big moments in comic strip and comic book history.
www.psu.edu/dept/inart10_110/inart10/stripstime.html

Cartoons in History:

Gateway to a great collection.
www.history.ohio-state.edu/projects/uscartoons/

Charles Schulz: A tribute to the late creator of "Peanuts."
www.unitedmedia.com/comics/peanuts/tribute/index.html

Comics

Comics didn't come along until 1889, when [Morrill Goddard](#), editor of the New York *World* Sunday edition, took advantage of new presses that could reproduce limited color and created the first **funnies** section. The main attraction was "[Hogan's Alley](#)" by [Richard Outcault](#). The series, with a backdrop of tenement life, featured a grinning, toothless kid in a ballooning yellow dress who became known as the [Yellow Kid](#). The character was popular, and a rival publisher hired Outcault away from the *World*. The Yellow Kid symbolized the high-stakes sensation-mongering circulation wars of the times and became the namesake for the term [yellow journalism](#).

Comics became a major component not only of Sunday editions, which were usually a separate section, but also of daily editions, usually a full black-and-white page. Some historians say that the Chicago *Tribune* maintained its circulation lead through the 20th century with its stable of comics. One wag said that the Tribune's WGN motto, short for "World's Greatest Newspaper," should have been WGC, for "World's Greatest Comics." The same strips that drew readers to *Tribune* strips were also used by the New York *Daily News*, which was owned by the Chicago *Tribune*, as it built its circulation into the largest in the nation.

The Chicago *Tribune* sold its cartoons to newspapers that posed no threat to its own circulation. Competing newspapers in other cities would bid for *Tribune* comics. Losing "Blondie" would translate into an almost immediate circulation drop as readers followed the comic strip to a competing newspaper.

As comics evolved, not all were funny. Among popular *Tribune* comics were "Dick Tracy," a gee-whiz police series; "Terry and the Pirates," an aviation action series; and "Mary Worth," a domestic drama. Some comics inspired movies, either animated or with live characters. With television, Charles Schulz's popular "Peanuts" was put into animated specials that have replayed for years. For better or worse, the comics, going back to the Yellow Kid, are also the origin of "The Simpsons" and "South Park" as well as television's Saturday morning action fare.

Photographic Technology

STUDY PREVIEW

Invention of Photography

A breakthrough in visual communication occurred in 1826. A French scientist, [Joseph Niepce](#), discovered that he could create a fixed image by exposing a light-



Media Timeline

Photography Technology

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| <p>1826 Joseph Népce creates a fixed image.</p> <p>1841 William Fox Talbot patents a process for multiple prints.</p> <p>1878 Frederick Ives invents the primitive halftone.</p> <p>1880 New York <i>Daily Graphic</i> prints halftones.</p> <p>1888 H. H. Bennett freezes movement on film.</p> | <p>1888 George Eastman introduces the Kodak camera with film roll.</p> <p>1920s Oscar Barnak devises the Leica, a small 35-mm camera.</p> <p>1947 Edwin Land invents Polaroid instant photography.</p> |
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sensitive, silver-coated copper plate to iodine or mercury vapors. The discovery culminated centuries of experiments to capture and preserve an image. Four years later, entrepreneur [Louis Daguerre](#) joined Népce to take the invention to the world. The process, soon called [daguerrotype](#), created an image on metal and constituted the invention of [photography](#).

But there was a hitch. Népce couldn't figure out how to make copies. Without copies, the images could not be communicated widely. Even so, the process found applications in portraits and landscapes.

A few years later, British inventor [William Fox Talbot](#) discovered how to make multiple prints from a single negative by using light-sensitive paper coated with silver nitrate. He patented the process in 1841. By 1844 the first significant book with photographs, [The Pencil of Nature](#), appeared with Talbot images. Each photo in the book was an actual print from a negative—a labor-intensive, time-consuming process that never could be adapted to the high-speed production being ushered in by the penny press metropolitan dailies that had taken hold in the 1830s.

Halftones

A breakthrough in mass-producing photographic images came in 1878. At Cornell University, [Frederick Ives](#) divided a photograph into a microscopic grid, each tiny square with a raised dot to register a separate tonal gray from a photograph. The bigger the dot, the more ink it would transfer to the paper and the darker the gray. At the typical reading distance, 14 inches, the human eye couldn't make out the grid but the eye could see the image created by the varying grays. Although crude, this was the first [halftone](#).

At the New York *Daily Graphic*, [Steve Horgan](#) adapted Ives' process to high-speed printing. In 1880, the *Graphic* published a halftone image of Shantytown—a break from the artists' renditions that were the *Graphic's* original claim to distinction.

Ives later improved on Horgan's process, and visual communication had joined the Age of Mass Communication.

Digital Captures

In news work, chemical-based photographic methods were slow, even clumsy. While a reporter could bang out a story for a deadline, a photographer needed as much as three hours to get a photo ready for publication. Photographers needed to process exposed film through several chemical baths and then enlarge images to make

media online

Early Photography:

From Népce on.

infoplease.lycos.com/ce5/CE040769.html

Invention of Photography:

This site from Geocities provides links to several sites devoted to the history of photography.

www.geocities.com/Paris/1005/history.html

William Fox Talbot: Encarta offers a history of William Fox Talbot, best known for discovering how to develop negatives.

<http://Encarta.msn.com/index/conciseindex/07/0076C000.htm>

Halftones: Webopedia offers an explanation of halftones, which can now be produced on computers by using such programs as Photoshop.

<http://Aol.pcwebopedia.com/TERM/h/halftone.html>

Digital Captures: This site offers many tips on how to find the perfect digital capture.

www.digitalphotography.com



Media Timeline

Visual Media Breakthroughs

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| <p>1860s <i>Harper's Weekly</i> uses engravings to illustrate the Civil War.</p> <p>1880 New York <i>Daily Graphic</i> prints the first newspaper halftone.</p> <p>1899 <i>National Geographic</i> introduces photographs.</p> <p>1919 New York <i>Daily News</i> founded as a "picture newspaper."</p> | <p>1927 Associated Press creates a wirephoto network.</p> <p>1936 Henry Luce founds <i>Life</i> magazine as a photo vehicle.</p> <p>1982 <i>USA Today</i> is launched, emphasizes color illustrations, photos.</p> |
|---|---|

prints on photographic paper. Then the photo would be sent to engravers to make a halftone plate to mount on the presses.

Today, chemical-based photographic methods are giving way to quicker digital technology. The new technology doesn't require a darkroom. Digital cameras record images as millions of binary-code numbers that represent tones and colors of [pixels](#), which are dots somewhat akin to those created on halftone grids but much finer. The term *pixel* itself is short for *picture element* (pix-el—get it?). Photographers edit digital photos at a computer screen, and the image can be quickly converted to a halftone or other medium to be mounted on a press for publication.

In a sense, images reproduced for a mass audience are illusions. What the eye can't see, without straining, are those tiny dots and pixels. Even with television pictures, an electron zipping back and forth across the screen is creating an illusion, changing tone and color as it whizzes by. Movies, in contrast, are truer to their photographic heritage in that a light is projected through film that hasn't been converted to dots, pixels or electrons. Even so, movies are another form of illusion, using the physiological phenomenon known as [persistence of vision](#) to trick the human eye into seeing motion from a series of still images.



media online

Persistence of

Vision: The Science Museum's site includes links to information on holograms, optical illusions and camera obscura.

www.nmsi.ac.uk/on-line/outofsight/museum.html

Photography in Mass Communication

STUDY PREVIEW

Visual Messages

Is photography a mass medium? No. Photographs reach mass audiences through the media, such as newspapers, television and the web. It is clearer to think of a photograph not as a mass medium but as a message, like a news story, a novel or a sitcom. This narrative Four M model lays out the four primary phases in the process of mass communication:

Mass media are vehicles that carry
mass messages through a process called
mass communication to
mass audiences.

Which of the Four Ms is photography? Although photography is a medium in a narrow sense, with an image existing on a medium such as film or photographic paper or in digital form, it cannot reach a mass audience by itself. You can hold a photograph in your hand and pass it on to a friend, but without a mass medium for transmission it can't go very far. Rather, it is only through a mass medium, like a magazine or the web, that a photograph reaches a mass audience. A photo, then, is a message.

Troublesome Word “Medium”

The role of photography in the mass communication process is sometimes confused by the word *medium*, which photographers picked up from the visual arts. Artists use a medium, like oils and canvas, just as photographers use chemicals and paper, but this is a different use of the word *medium* than the one used in mass communication. A photo, printed on the medium of photographic paper, cannot efficiently reach a large audience by itself. Instead it must be reproduced in a mass medium for wide dissemination.

This might seem a tedious distinction, but it is essential for understanding how mass communication works. In short, photography is a medium in a narrow artistic sense, but it is not a mass medium because the image does not reach a mass audience on its own.

Cameras, Films and Techniques

STUDY PREVIEW

Stopping Motion

Early cameras didn't have fast shutters. Even for portraits, people had to stay in precisely the same position for up to five minutes. Even an eye blink would come out a blur. This changed in 1888 when [H. H. Bennett](#) built a camera with a [rubber-band shutter](#).

Bennett had been a carpenter at Wisconsin Dells, but his right hand was mangled during the Civil War, and he had to change his line of work. He chose photography. On the remote Wisconsin frontier, Bennett had to make and repair his own cameras.

One of his ideas was a rubber-band shutter to freeze motion on film. Bennett took a boat up the Dells to Stand Rock. There, he aimed his camera up a chasm in the cliffs as his teenage son Ashley leaped across. It took Bennett 18 attempts—and Ashley 18 leaps—to get it right, but it worked. The photo was spectacular and was circulated widely.

People were amazed at what they saw—not only the novelty of stilling motion but also of the beauty of the Dells. The photo started a tourist rush that continues to this day.

Celluloid

Early photographers recorded images on chemically treated glass plates. Large and breakable, the plates were especially hard to work with at remote sites that, in those days, were reachable only by horse and wagon.

media online

Celluloid: Encarta offers information on celluloid, the plastic used by early photographers.

www.encyclopedia.msn.com/index/conciseindex/00/00D99000.htm

media online

George Eastman:

This is the web site of the George Eastman House, which devotes itself to sharing the art of photography with young and old alike.

Encarta.msn.com/index/conciseindex/68/068D0000.htm
www.eastman.org/4_educ/4_index.html

Kodak: The Eastman Kodak Company home page offers words of advice for the novice or professional photographer.
www.kodak.com

Thomas Edison: Rutgers offers the Thomas A. Edison Papers, a documentary project including information about Edison and his inventions.
www.edison.rutgers.edu

The Vitascope: You can see a photograph of a Vitascope at this site from Cinemedia.
www.cinemedia.net?SFCV-RMIT-Annex/rnaughton/vitascope_s.html

Life Magazine: Founded in 1936, this publication continues its tradition in photographic excellence on its web site.
www.lifemag.com/Life

Photojournalism: Digital-storyteller.com provides examples of photojournalism, one of which encompasses both John McCain's look of resignation and the speech he gave as he withdrew from the presidential race.

www.digitalstoryteller.com/YITL

Photo essay: Photo essays have survived from the years of Jacob Riis' early innovations to the present day; many are now posted on the web.
<http://Detnews.com/1997/wings/opener/essay1.htm>

A Rochester, New York, bank teller, [George Eastman](#), foresaw the advantages of an easier-to-use medium for the images. He came up with a lightweight [celluloid](#) strip, coated with silver nitrate, to record a series of images. In 1888 Eastman introduced a \$25 portable camera that could capture 100 images on a roll of celluloid. He called it the [Kodak](#). The name stuck.

While Kodaks put photography into the hands of almost everyone, a milestone in itself, the significance of Eastman to mass communication was the portability and versatility his products offered. Photographers could go anywhere with a lightweight camera and record images for a mass audience. But not being precision instruments, Kodaks never caught on with professional photographers.

Eastman's people also came up with the underlying technology for motion pictures. A camera that rapidly recorded a series of frames on a 50-foot strip of celluloid could capture motion. When the strip was rolled rapidly through a peep-show projector, people could see the motion that was originally recorded. Actually, people were seeing an illusion—a series of photographs being rolled so fast that they blurred into what seemed to be motion, in the phenomenon called *persistence of vision*. Illusion or not, Eastman made movies possible.

By 1896 the staff of inventor [Thomas Edison](#), using Eastman film, came up with a projection system, the [Vitascope](#), and showed the first movie in a theater.

Smaller Cameras

In the 1920s [Oscar Barnak](#), a German, devised the small [Leica](#) camera, which changed high-quality photography from being a posed undertaking. With a Leica, equipped with a superb lens ground by [Ernst Leitz](#), another German, a photographer could record a scene unobtrusively, perhaps unnoticed. This gave rise to the kind of documentary and film photography we expect today.

Faster Film

Simultaneously, film became more light-sensitive—"faster," as photographers say. Less light was needed to record an image on film. With faster film, many things could be shot without a flashbulb or flash powder intruding on the scene. A new realism was possible.

Magazines using advanced photography sprang up in Germany and England, followed soon, in 1936, by [Henry Luce's](#) weekly [Life](#) in the United States. The terms [photojournalism](#) and [photo essay](#) entered the language for stories told by photographs or by photos and words in tandem.

The new film, though, didn't prompt any quantum leaps in newspaper visuals. The film, called [35-millimeter](#) because frames were 35 millimeters square, about one square inch, produced high-quality images for magazines that were printed on fine paper with precision-engineered presses. For newspapers, with presses that were not as advanced, 35-millimeter photos were grainy. Into the 1950s, when other major advances in film came along, newspaper photographers mostly used giant [Speed Graphic](#) cameras with film mounted in double-sided holders that were slid into and out of the camera. Photographers also carried flashbulbs.



Media Abroad

Germany: Leica Cameras

Early photographers who ventured beyond a studio had to be strong. Their cameras were massive and heavy. Photographers carried chemically coated glass plates, the same size as the photographs that would result. Each plate, a sheet of glass generally 8 by 10 inches, could be exposed only once on each side. Photographers had to pack as many plates as they could, plus the camera and a tripod. Because images on the plates would be lost if they were accidentally exposed to light in transit, a portable darkroom was also a good idea. Too, the glass plates were fragile, so the sooner a print could be made, the better.

In 1905 a German, Oskar Barnack, saw a solution: Reduce the size

of the negatives; put them on a film strip like movie film; and enlarge the fine-grained processed negatives into prints. Nine years later, when he was development manager at the Leitz lens factory in Wetzlar, Barnack put his idea to work. He tinkered with a small camera intended for cinema work and created a film strip with images about twice the size of a cinema frame—24 by 36 millimeters. He took some remarkable photos that demonstrated the usefulness of the Ur-Leica, as that first 35-millimeter camera was called. Photographers could dispense with cumbersome plates and portable darkrooms. Images could be enlarged in the printing process at a well-equipped darkroom at home

base half a world away and months later.

World War I interrupted further progress, but in 1924, the factory owner, Ernst Leitz II, began mass production of the Barnack camera. It revolutionized photography.

The Leitz company, famous since 1849 for lenses and microscopes, christened a subsidiary with the Leica name in 1986 and adapted the name for the whole company in 1990. Today, with 9,000 employees, Leica has a plant in Solms, near Wetzlar, as well as factories in Oberlahn and in Portugal and Canada.

Instant Photography

For its first century, bringing an image from exposed film to a print was a slow, laborious process. The film had to go to a darkroom, where it was moved through a series of liquid chemicals. That changed in 1947 when Edwin Land, a prolific inventor, devised a photographic paper sealed with a paste of light-sensitive chemicals inside a packet in the camera itself. When the shutter was pressed, the chemical was squeezed mechanically over the film. Sixty seconds later, the camera would eject a photograph. The photos were called [Polaroids](#). Color came in 1963. Few professional photographers used the Polaroid because the one-size-fits-all developing system lacked the precise control that could be performed in a darkroom.

The ultimate in instant photography came in the 1990s when camera and computer companies introduced digital cameras. These cameras stored images in computer-readable pixels the second that the shutter was clicked. For instant images, digital cameras were far better than Polaroids. The image could be cropped and manipulated on-screen with software programs such as Adobe Photoshop. Digitization was a breakthrough that freed photography from the chemicals devised by Joseph Niépce, Louis Daguerre and William Fox Talbot in the first half of the 1800s.

media online

Leica: The company tells its own story.
<http://www.leica-camera.com>

Edwin Land: Encarta lists the many inventions of Edwin Land, a pioneer in the study of light.
<http://Encarta.msn.com/index/conciseindex/0B/00BC3000.htm>

Polaroids: Founded in 1937, the Polaroid Corporation's web site features a complete listing of their products for photographers and tips on how to use them.
www.polaroid.com

Adobe Photoshop: This program for desktop publishers allows you to download images from a personal computer or create them yourself with just a click of a mouse.
www.adobe.com

media online

Mathew Brady: The most celebrated photographer of the Civil War, Mathew Brady's work is available for viewing at this site.

<http://rs6.loc.gov/ammem/cwphome.html>

Documentarian Photographers of the Civil War:

The U.S. Civil War was the first armed conflict to be caught on film and preserved for future generations, as demonstrated by this web site.

<http://rs6.loc.gov/ammem/cwphome.html>

William Henry Jackson:

The photographs of this photographer and explorer who ventured west to take pictures of the American frontier can be seen here.

<http://rs6.loc.gov/detroit/detjack.html>

Ansel Adams: Geocities lets modern audiences view the work of Ansel Adams, whose beautiful pictures still serve as a standard of flawless photography.

www.geocities.com/TheTropics/6788/ansel1.html

Alexander Gardner: This site posts Alexander Gardner's haunting Civil War pictures and groundbreaking work on Native American life in the West.

www.kbnet.co.uk/rleggat/photo/history/gardner.htm

Documentary Photography

STUDY PREVIEW

Mathew Brady

A New York portrait photographer, [Mathew Brady](#), wanted to expand photography to capture momentous events. The Civil War made it possible. Brady put together teams of photographers to follow and record the action. The result was a comprehensive, perceptive collection—thousands of photographs that Brady displayed in his Washington, D.C., gallery.

The photos that survived remain a primary element in how we see the Civil War today. Critics note that some Brady photographers faked or reconstructed scenes on occasion, but the Brady collection is generally regarded as a major step forward in photography for documentation.

Although publications made engravings based on Brady's work, the photographs themselves didn't reach a mass audience in his lifetime. The halftone technique was years away. People had to visit his gallery to see the work. For us, now that his work has been widely disseminated, Mathew Brady showed the war in ways that we could never know as poignantly from either veterans' tales or written descriptions.

Frontier Photography

Much of what we know of the Old West comes from early photographers who toted their heavy equipment to remote spots. Their work, much of it now in museums and archives, falls into broad documentary categories: landscapes, people and progress.

LANDSCAPES. In 1870 [William Henry Jackson](#) shot the spectacular Yellowstone and Teton area of Wyoming Territory. Jackson packed into the remote mountains not only a weighty camera but also bottles of chemicals for processing. Two years later, after seeing Jackson's work, Congress created Yellowstone as the first national park. The huge mountain basin south of Yellowstone came to be called Jackson Hole, named for the intrepid pioneer with a tripod.

The government was responsible for much of the photographic record of the early West. The work was seen as an adjunct to mapping the region, most of which, though it had been acquired from France in 1803, had remained an unknown and even mysterious territory to most Americans.

Perhaps the most famous Western landscape photographs were those of the gifted [Ansel Adams](#). His work at Yosemite, from 1916 until he died in 1980, created indelible images in the public mind. His work is so closely associated with Yosemite that one mountain bears his name. He published 35 books and portfolios. Adams was a master of light and composition. Although color photography emerged during Adams' lifetime, he preferred the clarity of black and white. In 1980 Adams received the Medal of Freedom, the U.S. government's highest honor to a civilian.

PEOPLE. Military photographers assigned to posts throughout the West left a legacy of eloquent portraits of indigenous people. [D. F. Berry's](#) 1885 portrait of Sitting Bull remains a classic. Even more telling about the nation's Native American heritage was the work of Mathew Brady's early partner, [Alexander Gardner](#), at Fort Laramie,



Media People

Mathew Brady

The image of Abraham Lincoln on \$5 bills came from the camera of a likable Irishman, Mathew Brady, a portrait photographer. Lincoln had liked sitting earlier for Brady and showed up one day with his son Tad. Eight historic father-son portraits resulted.

Brady's interests went beyond portraits, as is shown by some of his studio candids of Lincoln. Brady was also interested in capturing momentous events. When the Civil War came, he put together teams of photographers with a military-style organization to follow the action. He had 10 photographers in four field units in 35 bases of operations in three states, each with horse teams, traveling darkrooms and large-format cameras. The result was a comprehensive and perceptive collection, made up of thousands of photographs, that was marked by consistent high quality.

Brady himself had a press pass of sorts from Lincoln. "Pass Brady," it said. But Brady didn't venture beyond Washington much. Instead, he

promoted the work of his teams in the field and focused on expanding his gallery. Said historian Thomas Schwartz, "He was more of a businessman than an adventurer."

Brady's people weren't always faithful to reality. At Gettysburg, Alexander Gardner made a shot of a dead Union sharpshooter, then dragged the body to a trench and identified it in a caption as a rebel sharpshooter.

Thinking that a giant market for his photos would materialize after the war, Brady invested heavily in creating the photographic record of the war. But the market didn't happen. Most people wanted to forget the horrible war. Also, parts of the country, particularly the South, were decimated and impoverished.

At the height of his career, Brady was a fashionable businessperson who courted and wined influential literati and the political leadership. He built increasingly lavish galleries, eventually overextending himself into bankruptcy. Finally, his collection went into govern-

ment storage. Many of the photos did not survive. Sick and destitute, he died a pauper in 1896.

Only later, when the halftone process came along, making it possible to reproduce the varying grays of photographs for publication, did mass audiences see Brady's work. In 1907, magazine publisher Edward Eaton acquired many of the 7,000 Brady plates that the government had in a warehouse and produced a book with the ungainly title *Original Photographs Taken on the Battlefields during the Civil War by Matthew Brady and Alexander Gardner*. Eaton's spelling was no better than his title. He misspelled Brady's first name, which had only one *t*.

Later the *Review of Reviews*, which sold books by subscription, released Brady's photos as part of Robert Lanier's elaborate set of books, *The History of the Civil War*. The time was right. Hundreds of thousands of copies of the Brady book were sold to a generation of Civil War veterans and their families.

Wyoming, in 1868. At a Sioux village outside the post, he photographed Indian life—the inside of the band's council teepee, a burial tree and women packing hides.

Photographs of Native Americans, all of them portrayed peaceably, circulated widely. Strangely and sadly, they had little effect on the notion going back to the European colonial period that Indians were savages. In fact, the myth of savagery grew until, very late in the century, the indigenous population had been almost eradicated.

PROGRESS. Abraham Lincoln's transcontinental railroad project was chronicled visually by [A. J. Russell](#). The Union Pacific hired Russell to document the construction and historic moments. Russell's work showed men and machines blasting through granite for roadbeds and other construction. He also shot railroad artifacts, such as construction camps, locomotives, bridges and water towers. Unusual for landscape photographers, Russell had a sense of news. In 1868, when outlaw Big Steve Young was hanged from a telegraph pole outside the Laramie train depot, Russell photographed the corpse and the crowd that had gathered.

media online

The Union Pacific

Railroad: This railroad company took the unusual step of hiring professional photographers to document its construction and proudly features these images on its web site.
www.uprr.com/uprr/ffh/photos/

The most massive collection of visual documentation of the West, 200,000 prints, was created by [T. N. Bernard](#) and his sister-in-law [Nellie Stockbridge](#) in the rugged Coeur d'Alene mining district of north Idaho. They made a living with portraits, but their passions were the mines, mills and landscape—and news. No slope was too steep for them to haul their equipment and record what was happening. One severe winter, the famous S-shaped railroad trestle on remote Lookout Pass collapsed under a passenger train. After trudging up a slope through the snow with heavy equipment to a good vantage, Stockbridge photographed a passenger car dangling precariously over Willow Creek 180 feet below.

media online

Farm Security

Administration: The devastating effects of the Great Depression are evident in the poignant photographs commissioned by this federal agency. <http://rs6.loc.gov/ammem/fsahtml/fsap.html>

Dorothea Lange: Click on this link to see the works of Dorothea Lange, who became famous for her images of migrant farm families during the Great Depression.

<http://lcweb.loc.gov/exhibits/wcf/wcf0013.html>

“Migrant Mother”: Dorothea Lange’s quintessential photograph of a victim of the Dust-bowl determined to raise her family epitomizes both the tragedy of the Depression and the will of the people who refused to succumb to it.

<http://xroads.virginia.edu/~UG97/lsa/lang.html>

Depression Photography

The photograph took new direction in the Great Depression of the 1930s, with works that showed the economic devastation of people’s lives. These were photographs that moved people to want change. It was no mistake that government agencies under reform-minded President Franklin Roosevelt sent photographers to document the destitution and impoverishment.

At the [Farm Security Administration](#), the head of the Photography Unit, [Roy Stryker](#), was explicit with his photographers: Tell not only what a place or a thing or a person looks like but also tell “what it would feel like to be an actual witness to the scene.” Stryker clearly saw photography not as a mere chronicler but as a catalyst for social, economic and other reform. Some photos he found “insufficiently political,” but many of his photographers took Stryker’s cue and portrayed not just life but despair, hopelessness and other emotions brought on by the events of the 1930s.

[Dorothea Lange](#), a Farm Security photographer, documented ordinary people in their environment beginning in 1935. For many people her “Migrant Mother” epitomizes the Depression. Magazines clamored for photos by Lange and other Farm Security Administration photographers. Meanwhile, other government units, including the California Emergency Relief Administration, commissioned Lange and other photographers for similar projects.

It was not always easy to land government funds for photography. Economist [Paul Taylor](#) found resistance at a California agency, where no one understood how anything but statistics and narrative could help to develop appropriate public policy. Taylor responded, effectively, that visual evidence from the field would help those who couldn’t go to the field.

Depression photography fueled public interest in books with Depression photos. Taylor and Lange, who later married, put together *An American Exodus: A Record of Human Erosion* in 1939. It was in the spirit of [Margaret Bourke-White’s](#) 1937 work on sharecroppers, *You Have Seen Their Faces*, whose poignancy led to it being called the *Uncle Tom’s Cabin* of tenant farming.

Persuasive Photography

STUDY PREVIEW

Illustrating Advertisements

Newspaper and magazine advertising was adorned with occasional line drawings until press technology, coupled with Ives’ invention of the halftone, made it possible

to reach mass audiences with photographs. The newspaper breakthrough came in 1897, when [Frank Horgan](#), formerly with the *New York Daily Graphic*, moved to the *New York Tribune*. Horgan found a way to reproduce halftones for new high-speed rotary presses. Instead of running ink across flat frames with raised letters of a metal alloy, Horgan used papier-mâché to make images of the type and also the dots of halftones. The papier-mâché then became a mold to cast cylindrical plates for high-speed rotary presses. Although Horgan's technology was intended to embellish news coverage, advertisers picked up on it.

Soon a new genre of visual messages emerged: the commercial photograph. While portrait photographers tried for flattering images of their clients, the new commercial photographers went further, taking creative liberties to add glamour and sparkle to even the most mundane products. Eventually, the ubiquitous Montgomery Ward and Sears Roebuck mail-order catalogs switched to photographs. Fashion photographs in slick magazines were the most glamorous.

Illustrating a Cause Poignantly

The potential of persuasive photography was not lost on people with causes. Just as government reformers in the 1930s had funded documentary projects, using photographs such as those of Dorothea Lange to promote new social policies, so did other crusaders.

Visuals can be emotional appeals, as the [Ad Council](#) demonstrates concisely in its campaigns for charity clients.

- **Sizzling egg.** Who can forget the image of an egg sizzling in a frying pan, accompanied by the line “This is your brain on drugs”?
- **Black colleges.** With the image of a hopeful young black person, the Ad Council used this line to raise money for the United Negro College Fund: “A mind is a terrible thing to waste.”

Reality Photography

STUDY PREVIEW

Newspapers

By 1919 halftone technology had reached the point at which a new paper, the *New York Daily News*, introduced itself as the city's “Picture Paper.” The *Daily News*, a tabloid, commonly devoted its whole front page to a photograph. It built elaborate darkrooms, hired an unprecedented number of photographers, and eventually invested in radio-equipped automobiles to get photographers to fires, robberies and other news sites—sometimes ahead of the police.

Some other newspapers invested in photographic staff and equipment for visual coverage. In 1925 [Acme Newspictures](#) began offering news photos to newspapers by subscription. Two years later, in 1927, the Associated Press devised its own photo service. Some newspapers were slow to sign on but, as you might expect, not the photo-oriented *New York Daily News*. Publisher Joe Patterson put \$750,000 into helping the Associated Press establish a system that transmitted photos over telephone lines—[wirephotos](#), as they were called. Some photos were by the AP's own staff photographers, but most were picked up from member newspapers.

media online

The Ad Council: This public service organization combines clever words and powerful images to protect the environment, communities and children.
www.adcouncil.org

media online

Associated Press: This 150-year-old wire service was an innovator in sending photos down the wire, and still offers copy to newspapers around the globe.
<http://wire.ap.org/Appackages/centuryphotos>

The New York Daily News: The first paper to hawk itself on the merits of its many pictures, this tabloid still relies on splashy pictures and stories to grab the reader's attention.
www.e-thepeople.com/affiliates/nydailynews/

Wirephotos: Pioneered in 1927 as transmissions through telegraph wires, wirephotos exist today as computer images.
www.loc.gov/lexico/tgm2w/w/Wire_photos.html

The novelty of photos, especially in such abundance, prompted many newspapers to devote a whole page to photographs—usually the back of their first section. On slow news days, photos of secondary events took more space than was warranted, at least in retrospect, but readers, fascinated with the novelty of photographic news coverage, couldn't get enough.

media online

Time Magazine: One of the most influential magazines of modern times, *Time* is known for its depth of news coverage, complemented by a large quotient of pictures. www.time.com/time

Henry Luce: A biography of Henry Luce, who changed the face of magazines when he founded *Life*, can be found on Encarta.

<http://encarta.msn.com/index/conciseindex/4B04B15000.htm>



media online

The Lumière Brothers: You can see images of the first true motion picture by visiting this site devoted to the Lumières.

<http://homepages.unl.ac.uk/sofia/camera/lumiere.html>

Movietone: Introduced in 1927, this service played newsreels in movie theatres before the main attraction.

www.movietone.com

Magazines

The *National Geographic* introduced photos in the 1890s, but the major boost for visual magazine content came in 1936 when *Time* magazine founder [Henry Luce](#) created *Life*, a weekly whose oversize pages added drama and punch to photographs. More than anything else, *Life* was a picture magazine. Luce hired the era's best photographers, who traveled the world. *Life* told its readers visually that war was horrible, not fearing to upset them with pictures of dead GIs on Pacific beaches. Not much was off limits. In fact, a series on a woman giving birth was so shocking to some readers that they canceled their subscriptions.

Life's success prompted imitators, *Look* and a rejuvenated *Saturday Evening Post* among them. By the 1960s, with all magazines carrying photos, it might seem that the novelty of *Life* would be wearing thin. Not so. Early in the Vietnam war, the magazine ran a dozen pages of high school portraits of U.S. soldiers who had been killed the previous week. Showing page after page of young Americans at their portrait best, the article was an example of the potency of visual communication, and it contributed to turning Americans against the war.

Despite its huge circulation, *Life* lost advertising to television in the 1950s and eventually folded. However, *Life* and its imitators had created the expectation that magazines should be a highly visual medium. Almost all magazines today have a heavy quotient of visuals.

Moving Visuals

With the advent of movies late in the 1800s, visuals gained motion. The thrust of movies, then as now, was literary and entertainment in familiar genres of messages mostly taken from books. But movies eventually dabbled in news, which helped to bridge the gap between still photographers and motion-picture photographers. In the early days these photographers didn't think they had much in common.

The [Lumière brothers](#), Auguste and Louis, of France recorded the coronation of Czar Nicholas II in Russia in 1896, demonstrating the potential of using moving visuals to tell news. In the silent-film movie houses in the United States, people watched the campaign, inauguration and funeral of President William McKinley. In 1927 the Fox movie studio introduced [Movietone](#), in which sound was added to motion pictures in [newsreels](#): 10- to 20-minute films reporting several events. Shown in movie theaters between features, newsreels were a kind of visual newspaper in an era before television.

Even with newsreels, still photographers tended to see their work and movie-making as entirely different enterprises. Television, however, began a gradual process of integrating still and motion video work. The first television stations in the 1950s began news operations, and their photographers, using motion picture technology, were often shooting side by side with newspaper and magazine photographers. When television switched from film to videotape and then to digital photography, still pho-



Media People

Margaret Bourke-White

The oversized *Life* magazine created by Henry Luce was the perfect forum for the work of Margaret Bourke-White. The giant pages, 13½ inches high, opening to 21-inch spreads, gave such impact to photos that they seemed to jump off the page. Bourke-White was there at the beginning, shooting the immense Fort Peck Dam in Montana for *Life*'s first cover in 1936. During her career, Bourke-White shot 284 assignments for *Life*, many of them enduring images from World War II. These included Holocaust victims in a Nazi concentration camp, great military movements and the leaders of the time in both triumph and defeat. She was among the first great photojournalists.

Bourke-White's photojournalism went beyond the news and emotions

of any given day to penetrate the core of great social problems. In collaboration with writer Erskine Caldwell, with whom she was later married, Bourke-White created a photo documentary on the tragic lives of sharecroppers in the American South. Later, in South Africa, she went underground to photograph gold miners known only by numbers. Her haunting photos from the Midwest drought of the 1930s created indelible images in the minds of a generation. These were socially significant projects that moved people and changed public policy.

It was in college that Bourke-White learned photography, and she used it to pay tuition. First it was photographs of campus buildings, then full-fledged architectural

photography. This turned into a fascination with modern technology and eventually a job with the new *Fortune* magazine. She photographed industrial glass-making, the mining of bauxite and the building of skyscrapers. It was her work at *Fortune* that caught Luce's eye when he created *Life*, and he brought her on board.

Margaret Bourke-White was fearless in her pursuit of photography. She took her camera, a weighty Speed Graphic, on the ledges of skyscrapers to get the feel she wanted in her images. She shot the ravages of the war in Europe from airplanes. She lived her work and was quoted once as saying, "When I die, I want to die living."

tographers were not far behind. The digital revolution moved the two art forms together. This convergence of the mass media into the web, capable of both still and moving visuals, both with a digital base, cemented the integration.

To be sure, video-based still photography and video photography have differences, but the underlying technology and equipment, as well as display outlets, have eroded the wall that once stood between these two types of visual images.

media online

Margaret Bourke-

White: Biography with a self-portrait.

www.ikwdpt.org/wihohio/bour-mar.htm

Evaluating Visual Messages

STUDY PREVIEW

Images as Evocative

A child's fright was inscribed in everyone's memory by Al Diaz's photo of a federal agent taking Cuban refugee Elián Gonzáles. The drama also was captured seconds later when television videographers showed another agent, holding the child tight, rushing out. Those were emotive photographs, giving people a feeling akin to being there. Photographs have that power.

What makes a great image?

Photos that have stopping power are marked by the frequency of their use. Al Diaz's Miami raid shot was everywhere for weeks. The raising of the U.S. flag at Iwo

Jima is an enduring image. So are Georgia O’Keefe portraits. But what’s the difference between a *National Geographic* sunrise, which transports the viewer to the powerful stillness at an archeological dig in sub-Saharan Africa, and the schmaltz of a Hallmark sunrise, which makes your lover warm and cuddly all over? Populists would minimize the differences. If it works, it has value.

A more discerning approach to photographs is to evaluate the creativity. Greeting cards are clichés, the reaction being more than context in which the message is received—like being remembered on an anniversary. One sunrise is pretty much as emotive as another. It’s hardly fair to compare that with an artistic attempt to convey the hopefulness, challenge and sacrifice of a wilderness dig for clues to the origin of the species.

Recognition of Excellence

Some media have reputations as repositories of excellent photographic work. Nothing stands out as much on a résumé as having shot for the *National Geographic*. It was the same with the original *Life*.

Peer recognition is also a guide to excellence. When fellow photographers honor their own, among awards:

- **Mark of Distinction.** The Society of Professional Journalists recognizes news media work.
- **Pulitzer.** Two photography Pulitzers, one for news and one for features, are awarded annually.

Visual Issues

STUDY PREVIEW

Imitative or Creative

Incredible as it seems today, there was a time when many people didn’t see photography as a creative act. Photographs had been viewed as mere mechanical recordings of reality. That view began changing in 1884, when the U.S. Supreme Court acknowledged in *Burrow-Giles v. Sarony* that a photograph, no matter how good or how bad, is the result of countless judgments about light, shadows, poses, expressions, locations, camera type, film type and other factors.

In time, the creative potential of photography became clear. The plaintive eyes of Dorothea Lange’s Depression mother seem to reveal her soul. The late [Alfred Eisenstaedt](#), a career photographer for *Life* and sometimes called the father of modern photojournalism, captured a hateful glare in the eyes of Nazi propaganda chief Joseph Goebbels looking right into Eisenstaedt’s lens. Eisenstaedt was Jewish.

media online

Alfred Eisenstaedt:

The web site of *Life* exhibits the portraits and photojournalistic works of its most famous photographer, Alfred Eisenstaedt. www.lifemag.com/Life/eisie/eisiecovers50s.html

Image Ownership

The U.S. Supreme Court’s 1884 decision on photographs as a creative enterprise, *Burrow-Giles v. Sarony*, established photographers’ legal ownership of their work as intellectual property. A photographer owns the copyright, unless the work is done as



Media People

Alfred Eisenstaedt

When *Life* magazine was founded in 1936, Alfred Eisenstaedt was one of the original staff photographers. When the magazine folded in 1972, the victim of the newer visual medium of television, Eisenstaedt was still on the payroll. In between, some of the era's most memorable photographs were his work.

Eisenstaedt, drafted into the German Army in World War I, suffered a serious leg injury when his artillery battery was wiped out and everybody was killed except him. After the war he found a mundane job selling belts. On the side, he took pictures as a hobby. In 1927, when he was 29, he sold a picture to *Der Welt*

Spiegel. It was something he had taken on vacation. He took great satisfaction in being paid for doing something he enjoyed and decided to try photography for a living.

A Jew, Eisenstaedt fled Germany in 1935 to escape Nazis. In the United States he freelanced in New York, then did celebrity photography in Hollywood for fashion magazines. In 1936 he joined *Life*, along with Margaret Bourke-White, Thomas McAvoy and Peter Stackpole—the magazine's original photographers.

Among Eisenstaedt's most famous works was a photograph of a sailor in Times Square exuberantly kissing a young woman in the excite-

ment of V-J Day. Eisenstaedt didn't realize the potency of the photo at the moment. It was one of many celebratory shots that day. Who were that sailor and that woman? Several people claimed to be them. Eisenstaedt never knew.

His subjects covered a wide range of celebrities. His favorite? Italian actress Sophia Loren. "Charming woman," he said. Eisenstaedt photographed her seven times for *Life* covers.

What makes a great photographer? "It's not the camera that takes the picture. It's the person with a brain and an eye," he said.

an employee. A newspaper, for example, owns the work of its staff photographers. Anyone wanting to use those photos must receive permission from the newspaper, not the photographer, and probably pay the newspaper a fee.

Freelance photographers, on the other hand, own their works and control their use—unless they've sold the rights. Many freelancers would rather be shooting photos than managing records, so they turn over their work to an agency to handle copyright issues. Some freelancers sell all the rights to agencies for a one-time fee. Others retain a percentage of their agency's revenue from their work.

Two agencies, both in Seattle, have the world's largest stock of images, about 65 million each, for downloading to web sites and other reuses at a fee.

- **Corbis.** The Corbis agency, owned by Bill Gates, has amassed many smaller agencies, including 30 years of UPI news photo files from the Bettmann Archive. Some images earn handsomely. After John F. Kennedy Jr. died in a 1999 plane crash, one image of him went for \$42,000 for one-time reuse. Corbis acquisitions have included other venerable agencies: Saba, Stock Market and Sygma.
- **Getty.** Investment bankers put together Getty Images, also through acquisitions. Getty includes the collections of the old Kodak Image Bank and the Tony Stone agency. Some often-used stock images earn well. One image of a bug-eyed tree frog generates as much as \$100,000 a year.

Image Misrepresentation

Visual images can be manipulated. Therein lies much of the artistry of photography. In the darkroom, a photographer blocks light to highlight parts of the image. In a

media online

Getty Images: For a sense of how photo agencies work, visit this Getty site for prints and posters you can download at a price.
<http://art.com>

photo spread, editors can flop images so that a person is not looking off the page, which detracts from the unity of a spread. Digital manipulation makes it easy to squeeze subjects together, even eliminating unwanted details, to improve composition. These practices are acceptable in some types of photography, such as advertising, as long as the product itself is not misrepresented. In news, though, the standards are different.

By definition, news photographs are portrayals of reality. Flopping a person's portrait distorts reality, especially considering that most people's left profile is different from their right. Flopping is also distracting when, for example, a billboard looming in the background has the words in a mirror reversal.

PRINT MEDIA MANIPULATION. Digital surgery is clearly a distortion that is unacceptable in reality photography, as the *National Geographic* should have learned. For better composition in a photo for a story on Egypt, the *Geographic* squeezed pyramids together. It was a grand photo but fictional—a betrayal of the nonfiction portrayals that *Geographic* readers expect. It didn't stop there. Three issues later the *Geographic* used parts of three different images to make a digitally altered cover of a Polish soldier in ceremonial costume.

Other publications dabbled in image manipulation too. *Time* magazine made O. J. Simpson look especially sinister by darkening his police mug shot and changing other image content for a 1994 cover story on his murder arrest. What *Time* had done was obvious because *Newsweek* had chosen the same mug shot for its cover but had not manipulated the image. The covers, side by side on newsracks, were disparate portrayals obvious to everyone.

How much editorial liberty is permissible? Drawing a clear line is impossible. Some darkroom manipulation is not only acceptable but absolutely necessary. For example, a photographer must decide how long to expose photographic paper to the light. In digital photography, a technical baseline needs to be established for each image. This too is artistic judgment, and different photographers will make different choices. The goal, in reality photography, should be to make the portrayal clear to the audience.

Less tolerable in reality photography, even intolerable, are manipulations that distort and betray the audience's expectations. *Time's* altered mug shot of O. J. Simpson disappointed the magazine readers who expected *Time* to live up to their expectations and the magazine's implicit claims as a fair and balanced source of news.

VIDEO MANIPULATION. For its millennium New Year's Eve coverage, CBS had Dan Rather at a desk with Times Square in the background. Over Rather's shoulder, viewers saw the trademark CBS eye displayed prominently on a building. But it really wasn't so. CBS had plastered its eye digitally over a sign that NBC had paid to post on the building. Critics had a field day with the misrepresentation, especially considering that the visual trickery undermined the credibility of CBS's news icon Dan Rather and CBS itself. Embarrassed, Rather distanced himself from what had happened. CBS officially defended the cover-up but backed off the practice.

The Times Square incident was not isolated, however. For months, a new-tech company that hired out its services to television stations had been digitally covering up billboards at ballparks with the same technology. This had opened new opportunities for stations to sell ballpark billboard space to advertisers, with TV viewers seeing only the pasted-on digital message. Ethicists were justifiably alarmed. For other reasons, so were stadium owners.



Access for Photographers

When Princess Diana was killed in a Paris car crash in 1998, the blame at first went to photographers who were chasing the princess' Mercedes on motorcycles. If her driver hadn't been speeding to get away, the accident would never have occurred—or so went one line of thinking to explain the tragedy. A spontaneous and reflexive sense of outrage led to demands for regulations to protect celebrities from photographers. [Paparazzi](#), an Italian word for celebrity photographers, were suddenly in the public mind worldwide as evil, exploitive creatures.

Initiatives to limit paparazzi fizzled as the investigation deepened and identified other causes for what had happened, such as the princess' driver being drunk. There were also questions about how a citizen with a camera can be barred from seeing and recording what a citizen without a camera could see. The traditional standard was that photographers are as free as anyone else to record what they see in public places, like on a sidewalk or in a park.

Even so, occasional restraints have been ordered. Former U.S. First Lady Jacqueline Kennedy Onassis pressed the courts several times in the 1970s to keep [Ron Galella](#), who specialized in pictures of the Kennedys, away from her children. The courts went along in a precursor of the anti-paparazzi sentiment after the death of Princess Diana. In general, though, photographers are free to shoot in public places. How far can they go? A court found in favor of Seattle television station KING, which had filmed a pharmacist through his drug store window even after he refused to let the photographer inside. The court agreed with the station that it portrayed nothing more than anybody on the sidewalk could have seen by looking through the window.

Intruding

As vague as it may seem, decency is the usual standard in judging whether a photographer has gone too far. Decency is a subjective term, of course, but photographers can generally avoid criticism by

- Shooting in public places.
- Shooting at public events.
- Not intruding on anyone's reasonable expectations of privacy.

These criteria don't always make subjects of photography happy, but they are widely accepted. A prisoner being escorted to the courthouse on a public street is fair game, though not so in his or her jail cell without permission. A sunbather in a park is a reasonable subject, but a sunbather in an enclosed home patio is not.

chapter wrap-up

The visual component of mass messages has grown rapidly through technology. A breakthrough was the halftone replacement for woodcuts more than a century ago. Movies and television, whose distinguishing characteristic is visual, created a new consciousness about images. With the web multiplying the number of outlets for messages exponentially, visual images are destined to be an even greater part of media content.

The chemical technology at the heart of photography is giving way to digitization. We'll see fewer darkrooms in the future. Even movies, which still rely on photographic chemistry for the final product, will be making the shift.

The democratization of media technology gives almost everyone the capability to produce their own mass messages on the web. This poses problems for professionals who create first-class visual images. Once distributed in digital form, images are easy for anybody to download for redistribution. Because of widespread insensitivity to the rationale underlying intellectual property rights, many people don't even think of this as thievery. The result, of course, is that professional photographers are in peril of losing the economic incentive to ply their trade and make their art. That will leave us all the poorer, both as individuals and as a society. Even with encryption technology and lawsuits against pirate activity, both big and small, this financial drain hole will be hard to plug.

Questions for Review

1. Discuss prephotographic forms of mass media illustrations.
2. How did the halftone expand visual images in the mass media?
3. Why aren't photographs a mass medium?
4. Trace the development of photographic technology.
5. What was the contribution of Mathew Brady and the later frontier photographers?
6. What are persuasive uses of photography? Cite examples.
7. Why are the differences between still and movie photography blurring?
8. What are major issues involving visual communication?
2. Explain the illusion that is created when photographs are reproduced in the print media, on television and in movies.
3. Photographs are a medium but not a mass medium. How so?
4. List the three most important developments in photographic technology, and justify your ranking.
5. Should Mathew Brady's photographers be faulted for setting up war scenes, sometimes with props, to record the Civil War?
6. List the three most effective photographs not only from this chapter but also from your own experience.
7. Do still photographers and movie photographers have more in common than they have differences?
8. *Life* photographer Alfred Eisenstaedt once said, "It's not the camera that takes the picture. It's the person with a brain and an eye." Can you relate Eisenstaedt's observation to the U.S. Supreme Court case *Burrow-Giles v. Sarony*?

Questions for Critical Thinking

1. Do you agree with critics that editorial cartoons have become bland? Form your own conclusion by looking at recent magazines and newspapers.