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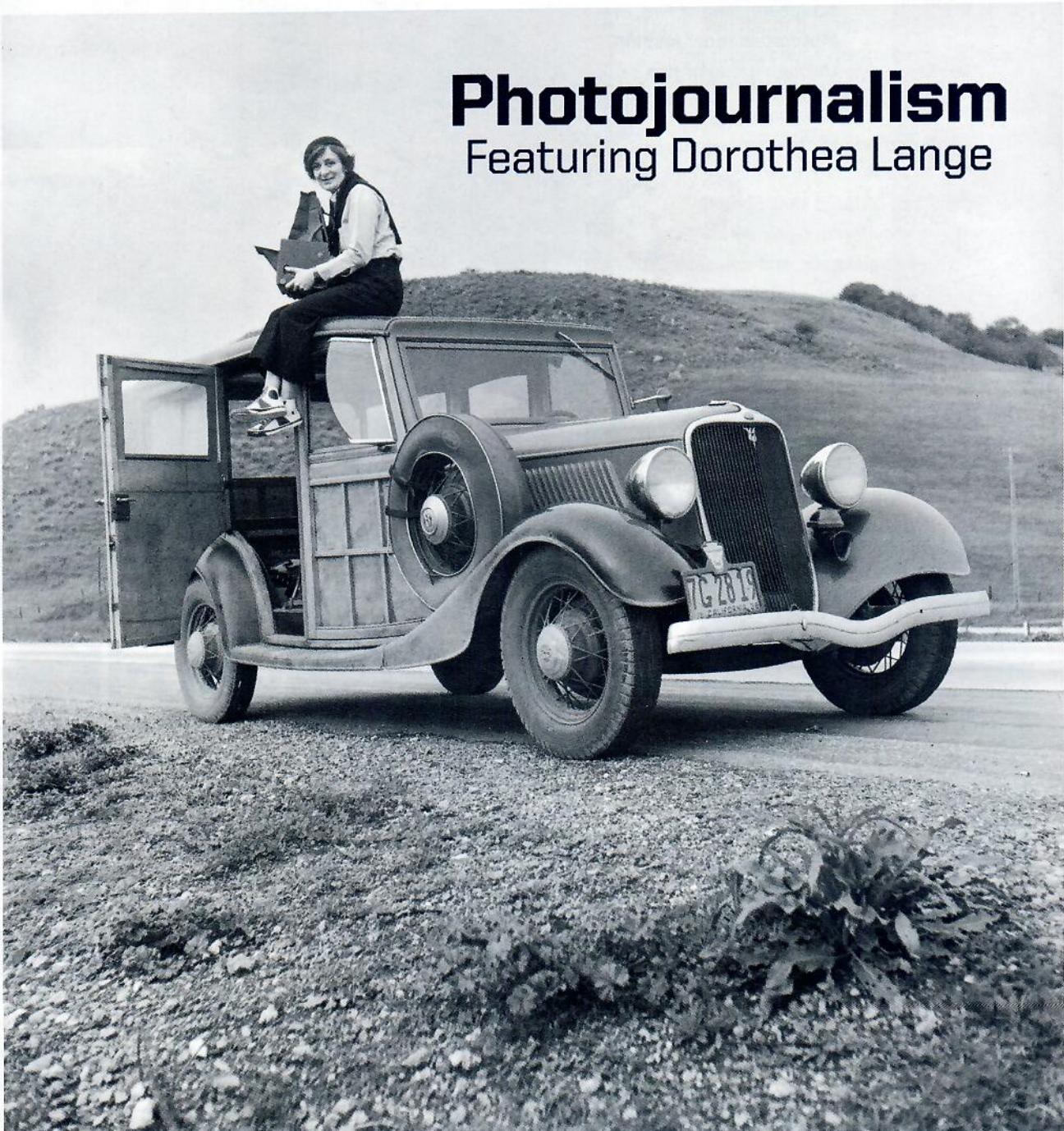
MARCH 2013  
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# art<sup>®</sup>

## Photojournalism

Featuring Dorothea Lange



## EXTREME PAPER SPORTS

**B**ritish artist Malcolm Morley doesn't just put paint on paper. To Morley, the paper is just as important as the paint. The artist builds life-size sculptures out of folded paper. He folded heavyweight watercolor paper to make this realistic sculpture, *Ring of Fire*, of a Motocross racer leaping through a ring of fire.

The paper is attached to a framework made of plumbing pipe, which supports the freestanding sculpture. Morley mixed papier-mâché and paint to look like mud, which he then flung onto the piece using a toilet brush. "You can do a lot of things with paper," Morley says, "and I always think of sculpture as something in two dimensions that's folded."



**This Motocross rider, made of folded paper, seems to defy gravity.**

Malcolm Morley, *Ring of Fire*, 2008. Mixed media, 113 x 77 1/2 x 87 in. Courtesy Sperone Westwater Gallery, New York.

Cover: Photojournalist Dorothea Lange, 1936. Library of Congress Prints and Photographs Division.

SCHOLASTIC  
**art**

MARCH 2013  
VOL. 43 NO. 5  
ISSN 1060-832X

- 2** Art News + Notes
- 4** Dorothea Lange
- 6** Getting the Big Picture
- 8** Capturing Culture
- 10** 5 Ways to Get a Great Shot
- 12** Debate: Viral Photos
- 13** Student of the Month
- 14** Hands-On Project
- 16** Great Art Jobs

**MORE ONLINE:**

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**ART VIDEO:**

Take a Tour of the *Faking It* exhibition

**DEBATE:**

Share your opinion about viral photos

**HOW-TO VIDEO:**

Develop a photo essay



During the spring Holi celebration in India, everything gets colorful.

Both photos: ©Floris Lenuwenberg / Corbis.

# Holi-day

Every year, people in India celebrate spring with an explosion of color. Crowds toss brightly colored powders into the air and onto each other. This is part of a Hindu holiday called Holi (HOH-lee), which starts on March 27 this year. The religious festival is associated with Hindu legends that celebrate the triumph of good over evil.

Holi is also known as the Festival of Colors. Many of the colored powders, called *gulal*, are made from crushed flowers. They can be used dry or mixed with water. Look at the rainbow of vibrant hues in the photos above. During this celebration, revelers say goodbye to the gray winter by making sure everything—and everyone—is covered in color.

## Fake Photos

Watch a Video!  
www.scholastic.com/art

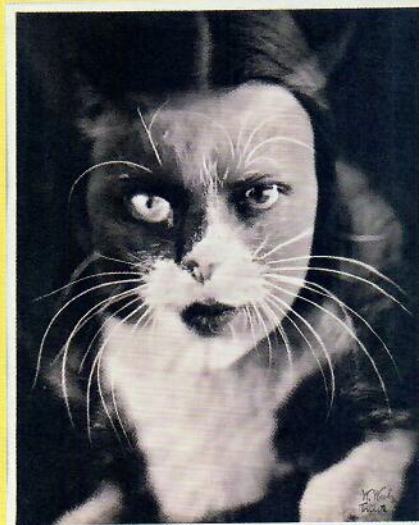
Scholastic Art was lucky to have a tour of *Faking It: Manipulated Photography Before Photoshop*, a new exhibition at the

Metropolitan Museum of Art in New York.

You might be surprised to learn that the photo below was made in 1932—long before artists could digitally edit photos using computers. Before Photoshop and Instagram, artists had to be very creative about photo manipulation.

Wanda Wulz created this image by combining a negative of her own face and one of a cat's on one piece of photographic paper. The result is surreal, blending two portraits into a character that is part woman and part cat.

To learn how artists edited their work before the advent of computers, visit [www.scholastic.com/art](http://www.scholastic.com/art) to watch a video tour of the exhibition with curator Mia Fineman.



This photo featuring a feminine feline was created without Photoshop!

Wanda Wulz (1903-1984), *Jo + gatto (Cat + J)*, 1932. Gelatin silver print. The Metropolitan Museum of Art, Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987. 1987.1100.123. Alinari / Art Resource ©Wanda Wulz.

# Dorothea Lange: A Portrait of an Era

Photojournalist Dorothea Lange's photos help us understand the Great Depression



Dorothea Lange left her comfortable life as a portrait photographer to document conditions in rural America.

Photojournalist Dorothea Lange, 1936. Library of Congress Prints and Photographs Division.

**D**o you carry a camera so you can snap pictures anytime you like? Maybe you even post them online for your friends to see. You're not alone.

Because the digital camera is so common today, we are living in the most photographed period in history.

A **photojournalist**, or someone who tells stories using pictures, carries a camera everywhere. He or she captures an era in history, a moment in time, or a culture through the use of photos. Turn to the cover. The woman in the picture is Dorothea Lange, one of the first photojournalists, and she is holding her camera. Even though it is very large, especially compared with today's camera phones, she carried it everywhere she went

and took some of the most important pictures of the time in which she lived.

## Photographing the Aftermath

On October 29, 1929, the stock market crashed. The country spiraled downward into the Great Depression—the worst economic collapse in modern history. Banks failed, companies folded, and many people lost everything.

In 1935, Lange went on the road to take photographs for the Farm Security Administration (FSA). The FSA was a government program for improving the lives of poor farmers. One of the agency's projects was providing photographs of farmworkers and their living conditions free to newspapers and magazines. This raised awareness of what was happening to the rural poor and prompted people in other parts of the country to help those who were struggling.

## Deep in the Dust Bowl

In addition to the economic depression, a severe drought across the Great Plains created a condition known as the Dust Bowl. The dry soil was useless for farming, and massive dust storms blackened the skies. Because no work was available on farms, about 2.5 million people packed up their belongings and fled the Dust Bowl during the 1930s.

In Lange's photo, left, the vehicle in the **foreground** is surrounded by a barren landscape that **recedes** to the **horizon**

How can you tell that the land in this picture is not suitable for farming?

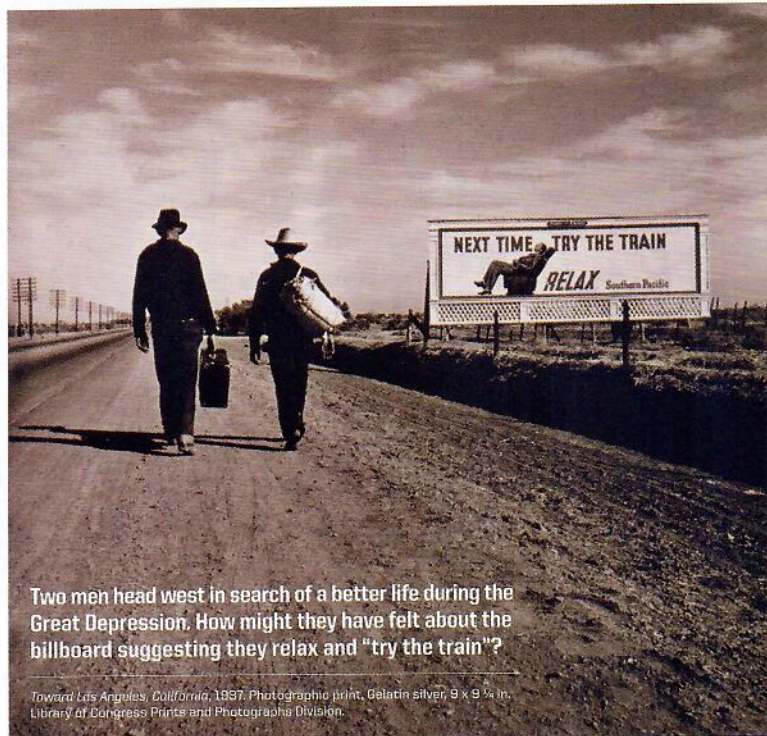
Dorothea Lange (1895-1965), Family between Dallas and Austin, Texas, 1936. Library of Congress Prints and Photographs Division.



**line** in the **background**. The family seems isolated in this vast, desolate field.

The family's truck is carefully packed and the passengers sit on top of their bedding. The father is beneath the car fixing a tire. He told Lange, "It's tough, but life's tough anyway you take it."

Many people, like the two men in *Toward Los Angeles*, right, headed to California in search of work. The road stretches ahead of them to the horizon and the unknown. The edge of the road on the right, the telephone poles on the left, and even the dusty tire tracks are **leading lines**, pulling the viewer's eye deeper into the image. Lange took this photo while standing behind the men, inviting the viewer to experience this photo from the subjects' **point of view**. Why might point of view be important for FSA photographs?



Two men head west in search of a better life during the Great Depression. How might they have felt about the billboard suggesting they relax and "try the train"?

*Toward Los Angeles*, California, 1937. Photographic print, Gelatin silver, 9 x 9 1/4 in. Library of Congress Prints and Photographs Division.

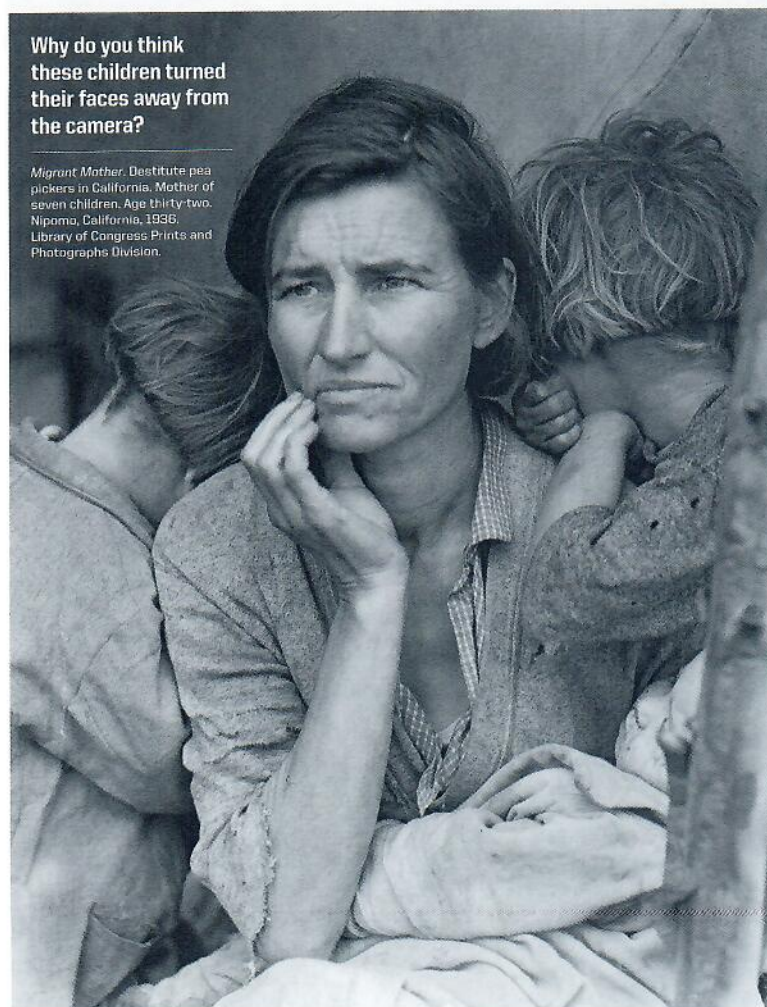
## Mom's Portrait Makes History

In 1936, Lange visited a migrant pea-pickers' camp in Nipomo, California. There, she met Florence Thompson, the woman in the **portrait** at right. Thompson was 32 and had seven children.

In this **composition**, which became known as *Migrant Mother*, the woman's deeply lined, worried face is the **focal point**. Thompson stares into the distance, distractedly bringing her hand to her chin. A baby rests in her lap, and two small children cling to either side of her. The children turn their faces away from the camera, leaning against Thompson. This arrangement helps to emphasize the mother's central role, both in the photograph and the family.

The image is **cropped** so the figures fill the whole composition. The background is simple and uniform, which allows the viewer's attention to rest on the figures.

*Migrant Mother* is Lange's most **iconic** photograph—a symbol of a specific time or event. The photographer has captured a moment of great intimacy, which helps viewers relate to the mother's fears for her family during the Great Depression.



Why do you think these children turned their faces away from the camera?

*Migrant Mother*. Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California, 1936. Library of Congress Prints and Photographs Division.

# Getting the Big Picture

When everything clicks, the right shot at the right second becomes an iconic image of a historic event



Notice the people in the background, watching the kiss. Why are they important?

©Alfred Eisenstaedt / Pix Inc. / Time & Life Pictures / Getty Images.

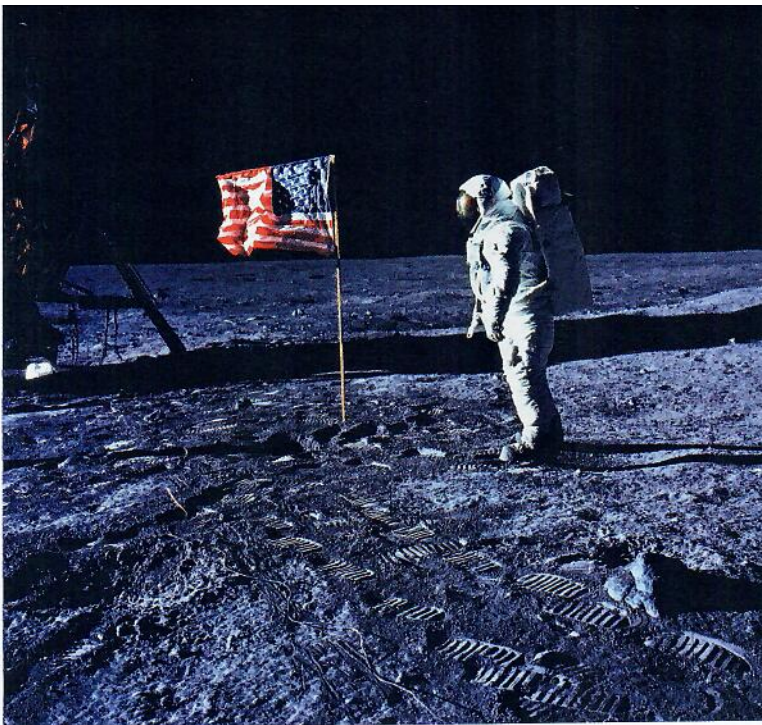
Some photographs etch themselves into our memories and stay with us. They can inspire grief, hope, or pride. Quite often, these images become synonymous with the events they document.

Photographs began appearing in newspapers in the 1890s. As cameras, film, and printing technology improved, photojournalism emerged as an important new way to document news events. Beginning in the 1930s, newsmagazines like *Life* and *Look* featured large photographs that were at least as important as the text. Sometimes a photograph *became* the story: People would remember the picture long after the words had been forgotten.

## Kiss and Tell

Alfred Eisenstaedt (AHY-zuhn-stat), one of the most important photojournalists of the 20th century, contributed hundreds of photographs to *Life* magazine. One of his most famous photographs, left, was taken on August 14, 1945—the day that Japan surrendered to the Allies. World War II was finally over. In New York City, people poured into Times Square to celebrate, including many photojournalists who photographed people as they rejoiced. As a sailor kissed a stranger in a white dress, Eisenstaedt snapped their picture. (The sailor believed the woman was a nurse, but she was actually a dental assistant.)

Despite the chaotic situation, the photographer managed to create a strong composition. The city street recedes into the background directly behind the couple. The stark **contrast** between the sailor's dark uniform and the woman's white dress is emphasized in black and white. We don't see the subjects' faces, making their celebration universal for all viewers. This photo came to symbolize the end of World War II.



**What do the astronauts' footprints tell you about the surface of the moon?**

*Buzz Aldrin Standing Near Flag, 1969. NASA / Corbis.*

## A Giant Leap

On July 21, 1969, Neil Armstrong and Edwin "Buzz" Aldrin became the first humans to walk on the moon. Taken by Armstrong, the photo of Aldrin, above, records one of the most stunning achievements in history. It also represents a major U.S. victory in the "space race," a contest with the Soviet Union to explore space. (Dominated by Russia, the Soviet Union was the first Communist nation. In 1991, it split into 15 countries.)

The flag is the focal point. Its red and white stripes stand out against the **monochromatic** moonscape. The footprints create **texture** on the moon's surface, which is emphasized in the unfamiliar, sideways sunlight.

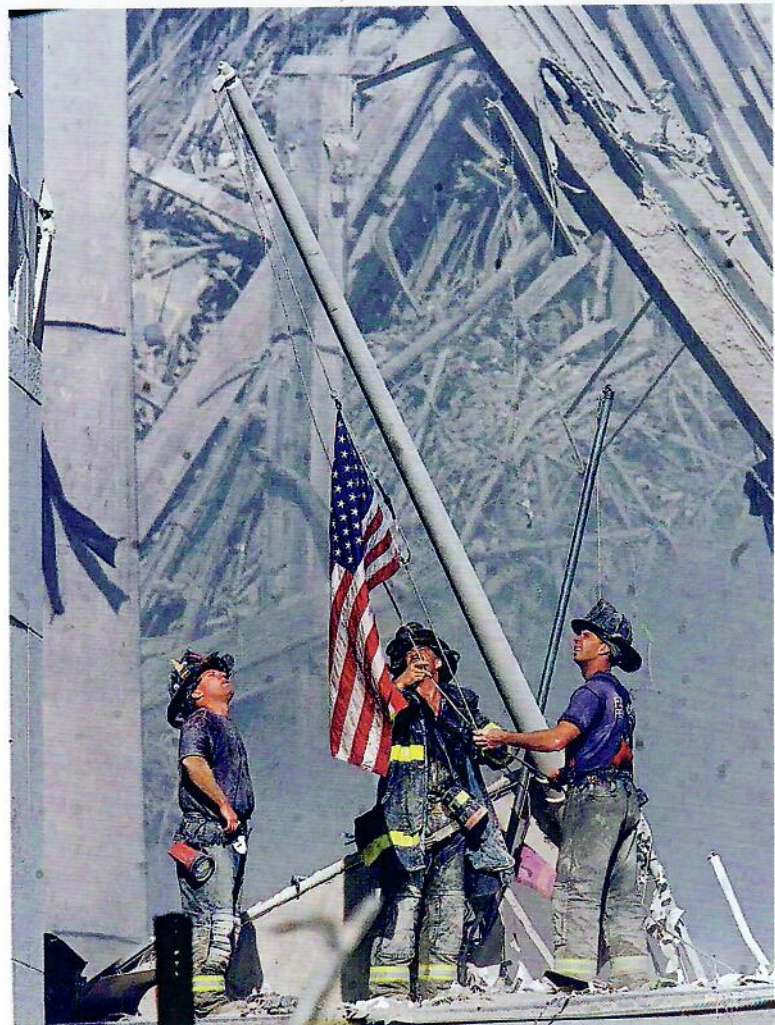
## Raising Hope

Even in the aftermath of a tragic event, a photojournalist may capture a moment of hope. On September 11, 2001, a terrorist attack in New York City destroyed the Twin Towers of the World Trade Center. Thomas E. Franklin, a newspaper photographer from *The Record* in New Jersey, was

covering events as they unfolded. One of his photos captures three firefighters standing in the rubble, raising an American flag. The firefighters, the flag, and the pole form a triangular shape that echoes the slanting beams among the debris in the background.

The photographer also emphasizes the small **scale** of these figures. The three fill only the lower third of the image, while the lines of fallen structures rise around them and off the edge of the **picture plane**.

Although this photo captures a scene of devastation with a gray background, sunlight illuminates the vibrant red, white, and blue flag like a beacon of hope.



**What role does color play in this dramatic photo?**

*©AP Photo Images / The Record (Bergen Co. NJ) / Thomas E. Franklin.*

How does this photograph juxtapose elements of the old and new in China?

©Edward Graham Photography.



# Capturing Culture

A well-composed, thoughtful photograph can share intimate moments in the life of a people

**H**ow do we view cultures that are very different from our own? What emotions and experiences might we have in common with people on the other side of the world? A skilled photographer can help answer these questions. Of course, no single photograph can speak for an entire culture. But each of the photographs on these pages captures characteristics of a particular culture, showing us how certain events have affected a country and its people.

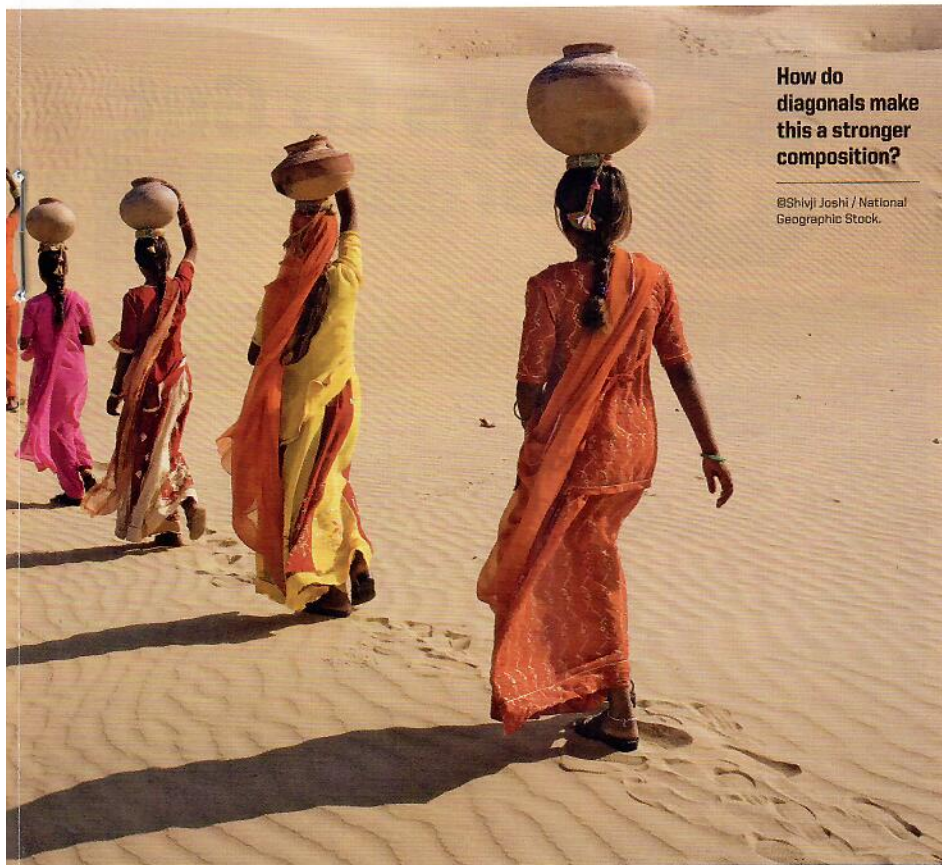
## Dawn in China

*Tai Chi, Shanghai*, above left, shows how China maintains ties to ancient traditions, even as it becomes an economic superpower. Edward Graham photographed this man practicing tai chi at dawn in Shanghai, which is China's—and the world's—most populous city.

The photo **juxtaposes** elements of old and new: Shanghai, with its futuristic skyline, looks like something out of a science fiction movie. Tai chi is an ancient martial art that emphasizes discipline of the mind and body.

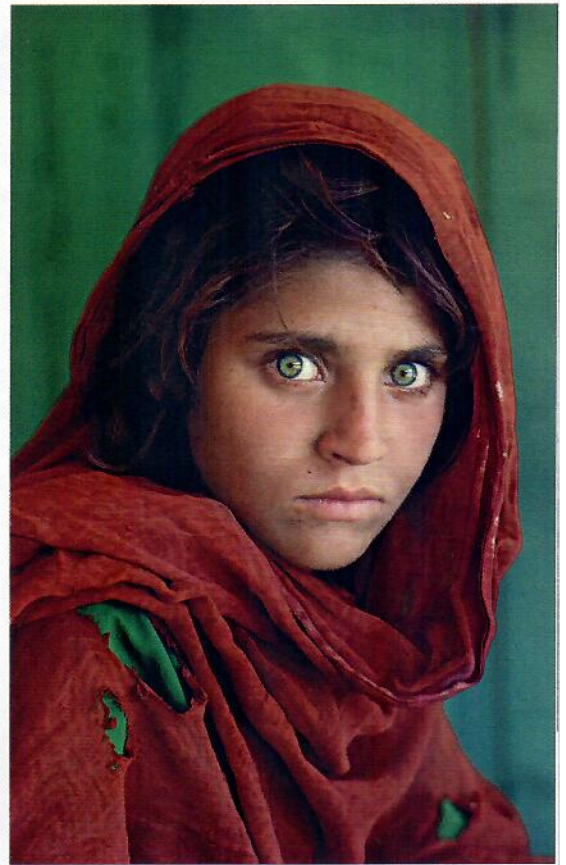
The solitary man, centered in the composition's foreground, appears taller than the skyscrapers in the background. A golden glow from the rising sun radiates from the center of the city. This might symbolize the rise of China. However, the man's dominance in the composition, as he practices an ancient art, may suggest that the Chinese will continue striving to maintain their established cultural traditions.





How do diagonals make this a stronger composition?

@Shivji Joshi / National Geographic Stock.



## Daily Rituals

Modern office buildings have sprung up in cities in India, and the country's middle class is economically stable. But in rural areas, millions of Indians are still poor.

In the photograph called *Desert Crossing*, above center, by Shivji Joshi, five women carry pots of water in Rajasthan, India. Women in this region spend many hours searching for water for their families. They carry these heavy pots on their heads, often over great distances.

Joshi divides the composition **diagonally**. The women dominate the right side, and their long shadows cross the left. In a single-file procession, the water carriers march in nearly identical poses, and their garments, called *saris*, all flow in the same direction. The vibrantly colored fabric contrasts with the sand and dark shadows. The artist has recorded a life-giving ritual: Without the water, the women and their families would not survive. However, the women appear to approach their difficult task with grace.

## Portrait of a Nation

Steve McCurry's portrait called *Afghan Girl*, above right, was taken in 1984, when Afghanistan was at war with the Soviet Union. The Soviets invaded the country in 1979, which led to a bloody conflict that lasted for a decade. Millions of Afghans fled to neighboring countries as refugees.

McCurry photographed this young girl, named Sharbat Gula, at a refugee camp in Pakistan. She wears a haunted, but somewhat defiant, expression. The image is cropped tightly so her figure fills the entire composition. Her intense green eyes focus directly on the photographer, and therefore the viewer.

Soft fabric frames the girl's face, contrasting with her sharp features. The simple, green background and the gentle folds of her **complementary** red garment emphasize her startling eyes.

This photograph appeared on the cover of *National Geographic* in 1985 and became one of the most recognizable images the magazine has ever published.

Why do you think that this photograph is so recognizable? Why do some people find it haunting?

@Steve McCurry / Magnum Photos.

## WRITE ABOUT ART

Compare *Afghan Girl*, above, with *Migrant Mother* on page 5. How are these portraits similar? How are they different?

# 5 Ways to Get a Great Shot

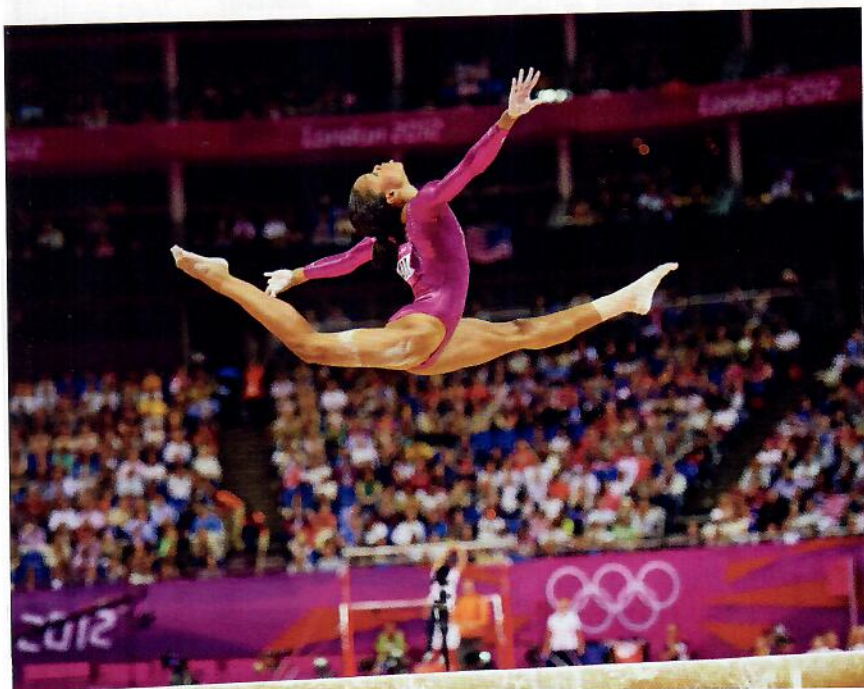
## 1 BALANCE IN SPACE ▶

In this photo, cars and people dot the foreground, the space shuttle *Endeavour* dominates the middle ground, and billboards create a grid in the background. Despite this chaos, the composition is **symmetrical**, using the shuttle's shape to evenly divide the space and create balance. The shuttle is centered, with wings stretching almost all the way across the image. The lower half of the photo is mostly in shadow, directing the viewer's eye up to the brighter subject—the shuttle. In the background, the advertisements become a framework of color. This geometric approach enabled the photographer to capture the massive space shuttle on its final journey, through the streets of Los Angeles.



Why is geometry important in this photograph of the space shuttle *Endeavour*?

©Kevork Djanssezian / Getty Images.



What does the photographer do to help the viewer focus on Gabby Douglas?

©Al Tielemans / Sports Illustrated / Getty Images.

## ◀ 2 FOCUS ON THE ACTION

At the 2012 Summer Olympics, Gabby Douglas soared into history when she became the first African-American gymnast to win a women's individual all-around gold medal.

This photograph is stunning not only because of Douglas's physical feat, but also because it emphasizes the athlete by gently blurring the chaotic background. Spectators and gymnastic equipment fill the composition. But the viewer's eye is directed to the athlete because she appears in such great detail compared with everything behind her.

The photograph was taken from slightly below the balance beam. This point of view gives the appearance that Douglas is jumping even higher into the air, adding drama and excitement to the composition.

### Why do leading lines make this a more interesting image?

©AP Photo Images / Mel Evans.



## 3 LINES THAT LEAD ▲

Taken at Liberty State Park on September 11, 2012, this image marks the anniversary of the terrorist attacks on the World Trade Center. More than 700 New Jersey residents lost their lives on 9/11. Their names are etched on the walls of the park's Empty Sky Memorial. The parallel walls point across New York Harbor to the place where the Twin Towers once stood. The edges of the walls act as leading lines, directing the viewer's eye toward One World Trade Center, rising in the background. The names on the wall in the foreground are large but get smaller as they recede, encouraging the viewer's focus to shift deeper into the composition.

## 4 THE RULE OF THIRDS ▼

After Barack Obama was re-elected president of the U.S. on November 6, 2012, he tweeted the image below with the caption "Four more years." It quickly went viral and was liked, shared, and retweeted more than any other image in social-media history.

In addition to its historical significance, the image is also an outstanding example of photography's **rule of thirds**. This means that an imaginary grid divides the image into thirds and the subject appears on one of the lines in the grid. Here, the first couple is located on one of the lines in the grid. The President's face and arm appear on the imaginary horizontal lines. Why do you think that this compositional technique creates a strong photograph?



What is the viewer's point of view in the photo above?

©Jim Watson / AFP / Getty Images.



How would the roller coaster look different if this photo had been taken from the beach? From below the water's surface?

©Stephen Wilkes / Gallery Stock.

## 5 DRAMATIC POINT OF VIEW

Last October, Hurricane Sandy devastated communities on the East Coast, including Seaside Heights, NJ. After the storm, only part of this roller coaster remained above sea level. Taken from a helicopter, the image has an unexpected point of view. The high angle shows the vast sea, the land, and the sky above. The shoreline acts as a leading line, drawing the viewer's eye along the beach to the distant horizon. The image also makes use of color, with soft blues and whites blending to create a monochromatic image. Which other rules discussed on these pages apply to this photograph?

# Who Owns This Photo?

This photo sparked a copyright controversy after it went viral.

**W**hen a large black bear wandered onto the University of Colorado campus, Andrew Duann had his camera ready. Officials tranquilized the bear—which had climbed up a tree—and had a mat ready to catch it. Just as the bear fell, Duann snapped this surreal shot. He sent the photo to the *CU Independent*, the school's newspaper. The image was posted, and within hours, it was all over the Internet—and republished by major news outlets—without Duann's permission.

Gil Asakawa, the paper's faculty adviser, gave other publications permission to use the photo, crediting Duann and the *Independent*. According to Asakawa, the paper owns the copyright to any content produced for it. But Duann disagrees, arguing that he owns the copyright, because he never signed a contract.

The paper's staff isn't paid, but Asakawa said the paper would make an exception and give Duann any money it received for the photo. But the artist was actually upset that his photo was reprinted without his permission saying, "It's not about money. It's more about people knowing and respecting my work."

The school sided with Duann. Now all paper staff are required to sign contracts.

What do you think? Should Duann own the copyright for a photo taken for his school paper?

Who do you think is the rightful owner of this viral image?



Tell us what you think!  
[www.scholastic.com/art](http://www.scholastic.com/art)

**YES** Duann is the rightful owner of this photo. Here's why:

- ▶ As the photographer, Duann should own the copyright. He never signed a contract stating otherwise.
- ▶ Asakawa should not have allowed other publications to reprint the photo without Duann's permission.
- ▶ The paper doesn't pay Duann, so he's a volunteer. If he has the opportunity to sell his work, he should be able to.

**NO** The newspaper should own the copyright for this photo. Here's why:

- ▶ Publications normally own content produced by staff. Duann is a staff member and gave his photos to the paper.
- ▶ Duann's photo became famous because the paper published it. This gave him recognition with the media.
- ▶ Asakawa offered to give Duann any money the paper got for the photo. That's a fair compromise.

# Blazing Creativity

This artist's photo captures the heat of the moment

**A**lexa Smith believes the perfect picture is one that gets people to think. Alexa's award-winning photograph, above right, is one of her favorites because it forces the viewer to see the dangers involved in firefighting. A junior at Santaluces Community High School in Lantana, Florida, Alexa, 17, spends most of her free time shooting pictures.

**When did you first get serious about art?** I got serious when I took my first high school art classes, but I've had a deep interest in art since I was little.

**What inspired this award-winning photograph?** I saw some pictures my dad's firefighter friends took during a call and really liked them. I spoke to my dad, who is also a firefighter, about taking me to a fire, but he felt it would be too risky. Instead, he took me last summer to a school where firefighters train.

**Why did you compose the picture the way that you did?** To convey the action and energy of the moment, I knew I'd have to find the perfect angle. I had limited time and space to move and work, but when I found my spot, I kept shooting frames as fast as I could.



**What kind of camera did you use?**

I used my dad's old camera, a Fuji Film S-700 digital SLR. It doesn't have the fastest shutter speed, so I just set it on auto. Thankfully, it worked OK.

**What was the biggest challenge taking this photograph?** It was capturing the perfect moment, with so much happening so fast. I was terrified the photos would all be blurry, but I got 20 mostly-clear shots.

**How did you decide this was your best photograph?** Besides the fact that the image was crisp, the timing of this picture—where the firefighter is reaching out, with his colleagues stepping in to support him—was perfect. The reflection from this angle was also visually interesting, as was the lighting. It was dusk. The watery mist and darkness make the orange fireball pop out. The dark light also adds a somber and dangerous feel.

**Do you have any advice for aspiring artists like yourself?** Don't limit yourself. If you want to do something, try hard to make it happen. Do what you need to do to get the pictures you want to take.

How does the reflection strengthen this photograph?

**Scholastic Art & Writing Awards**

Smith won a Gold Key in photography in the 2012 Scholastic Art & Writing Awards. To find out more about this program, visit [artandwriting.org](http://artandwriting.org).

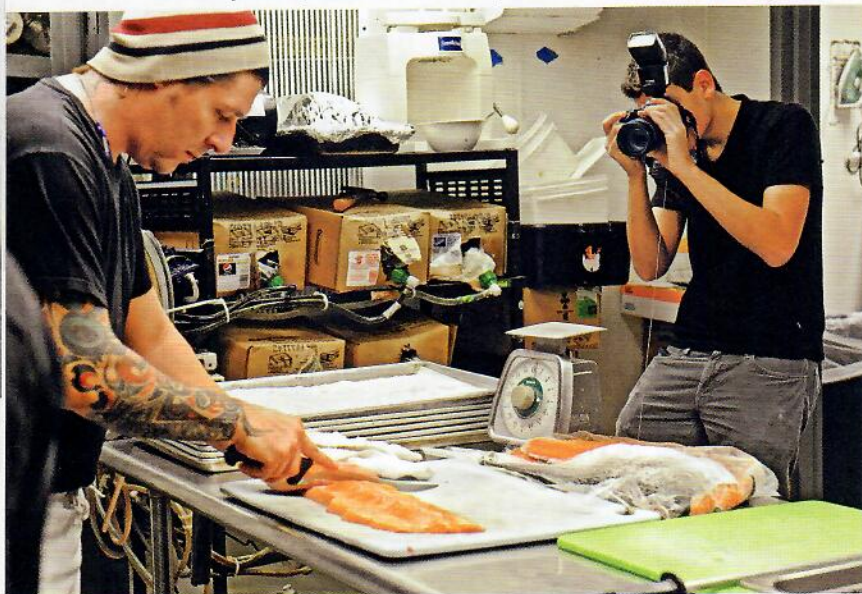


Alexa Smith

# Develop a Photo Essay

Use what you've learned about photojournalism to show a day in the life of a person in your town

Take unexpected photos that tell a story about the professional you shadowed.



Arrange your images several different ways to see which sequence works best.



## MATERIALS

- Small notebook or journal
- Digital camera
- Computer and printer
- Letter-size inkjet paper
- Index cards
- Scissors
- Letter-size acetate
- Tape or glue
- Binding machine

Prepared by Eileen Hohmuth-Lemonick  
Princeton Day School  
Princeton, New Jersey

**Y**ou've seen examples of great photojournalistic images. Now, it's your turn to develop a photo essay. You'll shadow a professional, do a photo shoot, arrange your images, and write text to go with them. Then you'll put all your work into a book format.

## STEP 1

### Choose and research a profession

Select a profession that interests you. Learn as much as you can about it. Take notes and jot down ideas in a small journal. **TIP: Choose a topic outside your comfort zone. The results will be more interesting.**

## STEP 2

### Take and arrange your photos

Photograph someone who works in your chosen profession. Remember to shoot from different points of view, crop the images in unexpected ways, and use the rule of thirds. Then choose 15-35 of your best images. Print a contact sheet, cut out the images, and attach them to index cards. Try different arrangements to decide which sequence tells the best story. **TIP: If you can't do your photo shoot away from school, shadow someone who works there instead such as the nurse or the principal.**

Photographs: ©Laura Pedrick / Getty Images for Scholastic; Photo Essay by Brandon Frank



Touch up your photographs, and write a title, an introduction, and captions. Then lay out your book.



Your photo essay should tell a story about the professional you shadowed.

### STEP 3 Develop your book

Using the sequence you chose, lay out your book using PowerPoint. Review the notes you took in your journal. Write a title, an introduction, and captions. These can include background information, an interview with your subject, and even stories about your experience working on the essay. Insert this text into your layouts. Print the pages, then bind them using a binding machine. **TIP: The text should support the images in your photo essay without becoming more important than the photographs.**

## BRANDON'S PHOTO ESSAY

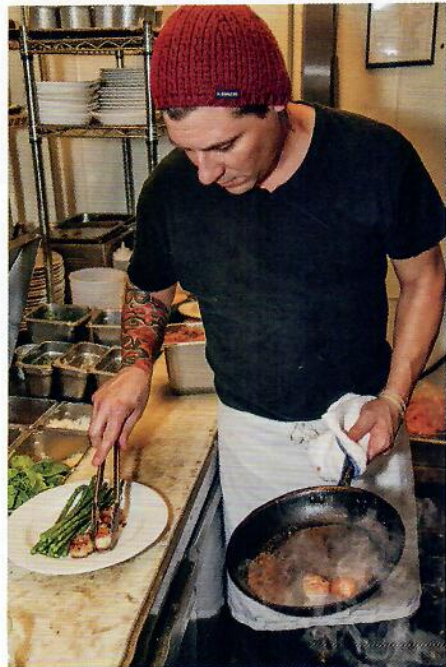
This student photographed a chef at a restaurant and fish market. The images below are examples from his photo essay.



This photograph provides context for the viewer, showing the interior of the market. Context is important because it helps the viewer understand the rest of the photos in the essay.



Brandon cropped the image above closely to get a clear picture of the chef's hand at work over the stove.



This photo was taken from a high angle to make the image more interesting.

# Saving Animals With Photographs

**Joe Riis talks about taking photographs that tell stories about science.**



Pronhorns are animals similar to antelope.

**SCHOLASTIC ART: What is your job?**

**JOE RIIS:** I am a wildlife photojournalist, so I'm a storyteller. I tell science stories through photographs. Typically, I travel with a group of scientists who are studying a specific animal. I photograph the scientists while they work and the animals that they are studying.

**SA: How do you tell a story with your photographs?**

**JR:** My photo essays are usually made up of 10 photographs. The first one should capture the reader's attention. I also try to include a photograph of the landscape, a few emotional photographs of the animals, and some that are simply beautiful. I want the reader to learn something new by looking at my photo essays.

**SA: Tell us what you hope to achieve as a photojournalist.**

**JR:** My goal is to make science accessible to the general public. I went to school for biology, and I consider myself more of a conservationist and a scientist than a photographer. Photography is my mode of communicating, and it's how I stir people into action to help protect animals.

**SA: How have your photographs helped protect animals?**

**JR:** I photographed the pronghorn migration—the longest land-animal

migration in the U.S. One part of the migration was dangerous because the animals had to cross a highway. My photos of pronghorns almost getting hit by cars helped motivate the government to build a bridge for the animals over the highway.

**SA: How did you get into photography?**

**JR:** I won a Young Explorers Grant from *National Geographic* right after college. One of the photojournalists at *National Geographic* asked me to be his assistant. After working for him—and learning from him—I started to get my own assignments.

**SA: How do you photograph animals when they are in the wild?**

**JR:** Sometimes I hide and photograph them from about 50 feet away. But usually, if I'm there, animals stay away. So I set up a camera trap. A camera trap is a camera connected by a cable to a box several feet away. The box sends an infrared light beam to a trigger on the camera. If an animal walks between the camera and the box, it breaks the beam, and the camera begins taking pictures.

**SA: How do you get the animals to look at the camera?**

**JR:** Animals can hear the camera trap clicking. They hear the click of the first photograph and then turn to the camera. So the second photo is usually the best.

**CAREER PROFILE**

**FREELANCE PHOTO-JOURNALIST**

**Salary:** Freelance photojournalists earn between \$21,000 and \$65,000 per year, depending on their experience and the number of projects they work on.

**Education:** Most photojournalists have a bachelor of arts degree (B.A.) or a bachelor of fine arts degree (B.F.A.) in photography.

**Getting started:**

- ▶ Take pictures. Learn how to take different kinds of shots.
- ▶ Pick your passion. What stories will you tell?
- ▶ Intern. Learn the tricks of the trade from a professional.

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