

## POYBOOK

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Here's the challenge:

Design a book that has more than 300 photos that can't be seriously cropped and if you leave out too many you will greatly alters the editorial direction of the publication.

Do this book within a very short period (three months) with a limited budget and staff of volunteers.

And then give the book to the most interested group (10,000 plus) of photographers in the country regarding visual journalism who eagerly await the product so they can see what got in and what was left out?

Does that sound like fun?

Well, it is and was. But only when you look back with a copy of Photojournalism 15, the record of the annual NPPA/University of Missouri contest, in your hands.

First off, let me say that without the support of every person listed in the staff box, we could not have produced the PJ book. Impossible. Those kudos done, here's the other aspect that makes this project exciting and manageable: the computer. Okay, say the name: The Macintosh.

The PJ series was produced long before those Silicon Valley guys were fooling around in their garage. And probably there will be a PJ book long after the Mac is replaced by something yet undreamed of. However, for the here and now, the Mac is once again the silent (except for the beeps and the Moose) partner of both the management of the project and the design of the book.

That brings us to design. What's most exciting for me, is the opportunity to change and help shape a project like the PJ series with all of its unique and challenging design and content specifications.

Granted, some of those design and content changes were self-imposed. However, when taking on any new project, the first challenge is to discover what purpose and nature of the content of the enterprise. This is true for a simple new section in the newspaper or for one of the key publications of the largest group of photographers in the country.

The design goals, for me, were very simple: define the book as a record of the contest; bring more order to the arrangement of pictures and develop a pleasing typographic style that would complement the photographs but not overpower them. Some of these goals built upon the work of Bob Lynn, who edited PJ 13.

Since most of the photographs could not be cropped (or we wouldn't let them be cropped), the Mac became an important tool for the design of images that are generally the same shape. The full-frame 35mm negative is not the most exciting shape in the world.

So, we tried to use contrast and playing small images off larger images. I call it pacing or rhythm. Designers tried to keep that in mind as they worked their specific pages or sections.

The process is simple (on paper) but requires much attention to details and deadlines:

- A color copy is made of each winning photograph; this becomes the "original" the designer works with
- AmperPage (a page dummy or thumbnail program) is used to design each two page unit. After the design is approved, the design is "exported" into PageMaker.
- In PageMaker accurate (to less than pica, we hope) windows are created for eventual output on imagesetters at the printers. At this point, text and other design elements are added, the design rechecked and check again.

We sent more than 16 floppy disks to the printer (Jostens) over a three week period for what I call the proof print stage. Plain paper proofs are set and sent back (with the disks) so that we can see an accurate reflection of the design and verify all the caption information.

While all of this design stuff is going on, another team is hunting down all of the original photographs (sent by the winning photographers after being notified of their award). This stuff needs to be checked and sorted before being measured against the photograph's window and tagged for the printer.

Sounds like a lot of work. Yea, you could say that.

What's next? I'm looking at further use of the Mac for more careful designs; I would like to continue the improvement of typography and perhaps do some work in aiding readers through the book. Perhaps it is time to try Quark Xpress or some other design program.

Am I satisfied? Not quite. No editor is ever satisfied with the final product; mostly we are looking forward to the next edition or the next book.

Howard I. Finberg, editor of Photojournalism 15, is the assistant managing editor/features and visuals at The Arizona Republic and the coauthor of "Visual Editing. A Graphic Guide for Journalists."