

An Integrated Curriculum For The Washington Post Newspaper In Education Program

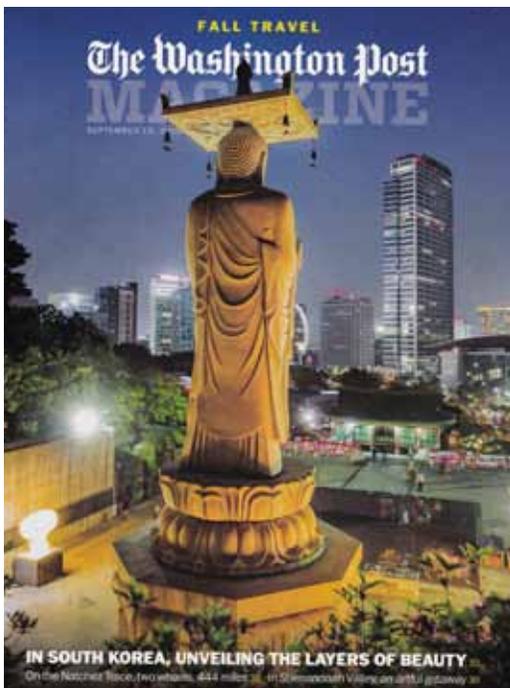
Insight Into Your World



- e-Replica Activity: What Was This Summer's News?
- Interview: Take a Second Glance: Randy Mays
- How To: Select a Second Glance Image
- How To: Make an Illustration Assignment
- Student Activity: What Illustration Would You Assign?

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A wide array of content is found every Sunday in *The Washington Post Magazine*. Through photography, columns and features, readers get insight into their world and beyond.



Throughout the year, the Sunday Magazine has special issues: September has the Education Issue, Fall Travel Issue and Fall Home and Design Issue. In October the Fall Dining Guide encourages visits to nearby restaurants and eateries. November begins with another Education Issue — focusing on the constant pressure to be productive students.

All the *Magazine* special issues are advertised well in advance to potential advertisers. For example, the space deadline for the November 1 Education Issue is

October 2 and materials deadline is October 14. The advertorials will be private schools, education in Baltimore and design trends.

Business and editorial staffs of scholastic publications might consider the possibilities of including all the students and staff, the diversity achieved through their varied interests and concerns, and the benefit of planning special coverage well in advance to reach local businesses for ads.

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Inside e-Replica

What Was This Summer's News? | Consider History's First Draft

The summer months provided many headline news stories. In 1953 then *Washington Post* Publisher Philip L. Graham stated in a speech: "We write 365 days a year the first rough draft of history, and that is a very great task." He stated this earlier in *The Post's* promise to its readers: "News is a first rough-draft of history."

1. Think about the last months. As a reader and viewer of news, what events, actions and decisions would you list as significant and likely to be included in history books?
 - A. International events
 - B. Political (in)decisions
 - C. Social issues
 - D. Sports happenings
 - E. Supreme Court rulings
 - F. Unexpected activities
 - G. Unspeakable actions

Discuss the News Stories You Remember

2. We read and listen to the news in order to be informed. Some stories are interesting but have little impact on us. Others influence us because of where our families and we live, where we have travelled, or because we understand its impact on people, animals and the environment. Explain your choices.
 - A. Which of the above stories are important to you and your family?
 - B. Which of these stories are important to residents of your state?
 - C. Which of these stories has impact on us as a nation?
 - D. Which of these stories has impacted international relations?

Conduct an e-Replica search

3. Open your e-Replica account. Use the search function to locate news coverage about one of the stories you have listed.
 - A. Narrow the search term.
 - B. Set the Date for "This month" first. Review the results. Then search using "This week."
 - C. Compare the results.

Update Summer's Story

4. What new information has emerged about the summer's story? Summarize what happened during the summer. Add to the summary the new angle, escalation or resolution, insight or continued concern that is now in the news.

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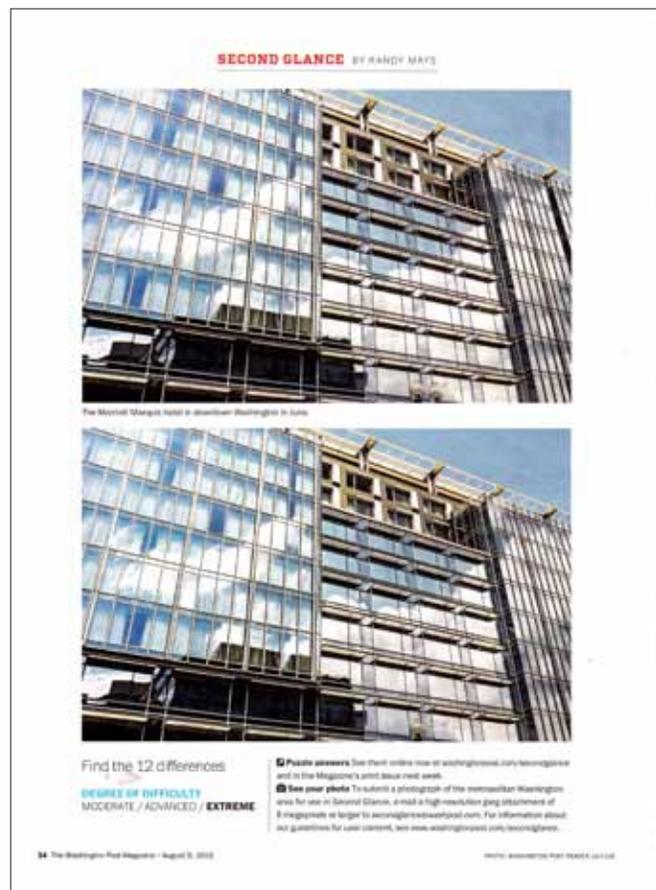
Take a Second Glance

The Washington Post Magazine's *Second Glance* has been a weekly feature since July 2007. "From the start, finding suitable photographs has been one of the most difficult parts of the process," indicated Randy Mays, *Second Glance* photographic editor.



Whether you take the photo yourself or are selecting from photos submitted by the public, what are the qualities that you are seeking?

SUBJECT MATTER: Should be of things that pertain — at least nominally — to Washington, D.C./the greater Metro area. Beyond that, subject matter is pretty open. Ideally, I like pictures that have a human interest and that emphasize local color.



This is an example of a photo that looked like it didn't have nearly enough detail, but ended up being an interesting Second Glance.

SIZE: Larger files are better just because that allows for more flexibility in cropping. The final size is 2100 px by 1342 px or around 2.8 megapixels. I shoot with a Nikon D5500 that has a resolution of 6000 px by 4000 px. That gives me great latitude to crop closely if I want to.

FORMAT: I accept JPEG and TIFF, but Raw is preferable because it's a much more flexible format due to the greater amount of information contained in each pixel. Raw allows me to non-destructively adjust exposure and white balance and correct elements like lens distortion and noise before I open the image in Photoshop.

QUALITY: Of course, pictures that work best are in focus and well lit.

GENERAL: Photos should display a certain visual complexity or visual "clutter." Too much detail can be as difficult to work with as too little. We only use horizontal format photos.

Any prominently featured people need to agree to have their picture published in *The Washington Post*.

The rules of composition, such as the rule of thirds, apply generally but the need for overall visual complexity supersedes those. For example, images with large areas where nothing is going on are more difficult to work with.

What is the source of the images that appear in Second Glance?

In the beginning I used many pictures that had run in the newspaper, which was a rich source of material. At a certain point though, editors decided first that we couldn't use "hard news" and later, "any" staff photos.

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For a time I also had access to *The Post's* archives, which were mostly black and white and which presented unique challenges. Since taking all the pictures myself was an overwhelming task, we eventually asked readers to submit photos. Reader photos range from the ridiculous to the sublime.

What is the process that you follow in moving from the original to the second photograph?

Each Second Glance contains 12 changes. The possible changes are:

- Remove something
- Add something
- Change something

These changes can include:

- Rotating an element

- Changing the size of an element
- Lengthening or shortening an element
- Changing the color of an element

I usually look over a photo before I begin, to see what the possibilities are. Sometimes 12 changes can be difficult to come up with. I consider a change valid if, when it is pointed out, the reader can see it and agrees that there is a visible change.

You indicate the degree of difficulty. How do you determine what is a “moderate,” an “advanced” or an “extreme” challenge for readers?

Readers often find that their ease of finding all 12 changes will not always match the level of challenge indicated. Difficulty is measured by time it takes (an editor) to complete and the subtlety of the changes.

Meet the Second Glance Photo/Graphic Editor

Randy has been the creator of the *Washington Post Magazine's* Second Glance feature since 2007 with over 400 puzzles to date.

He was hired at *The Washington Post* in the Advertising Art department in 1985. In early 1987 the department acquired its first Macintosh. Very soon the Mac and the attendant graphic design software took over the industry.

Randy was an early adopter of that technology and especially of imaging software, first with several pre-Photoshop applications. When Photoshop 1.0 arrived in 1990, Randy was ready for it quickly began using it creatively.

Randy has done creative editorial illustration for *The Post's* newsroom, providing illustrations for all



sections of the paper. He has also had work published in *AARP Bulletin*, *Smithsonian Magazine*, *Smithsonian Air & Space Magazine*, *American Journalism Review*, *NASA* and others.

While at *The Post*, Randy also worked extensively with the Production department when they purchased new presses, developing new processes to improve quality control. He is deeply familiar with the various modes of color and how they relate to each other.

Randy retired as an employee from *The Washington Post* in 2008.

For the past five years, he has traveled widely in the continental United States in his class B motorhome, taking photographs (you can see many at *maysrm.blogspot.com*) and filing Second Glance from the road.

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How To Select a Second Glance Image

Randy Mays, Second Glance photo/graphic editor, shares tips on getting your digital photograph selected for publication. Photographers must agree to give The Washington Post a “permanent, irrevocable, royalty-free, non-exclusive license ... to edit, publish, distribute, and otherwise use the submitted photograph.”



Here's an example of a photo sent in by a reader that falls short on many levels: not a horizontal format, not enough detail, low resolution, poor exposure and no context.



Another reader photo that has everything: great detail and resolution, human interest, local- and school-related which meshed with the Graham family's abiding interest in education.



This is an example of a photo that looked great at first until I realized it was taken in Gettysburg, Pa.



Although a black-and-white photo from *The Post's* archives, line, contrasts and depth of field make it work..

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Make an Illustration Assignment

As an art director of editorial design, I have been responsible for producing visual images for media, which includes newspapers — and now, for online-web publications. This is a very general explanation of what an art director does. The art director's duties are numerous. Checking the details along the way is a must-have quality. The art directors and freelance illustrators who work at and for The Washington Post Magazine follow this editorial process.



Carol Porter, Art Director/Designer



Many of the images I assign are illustrations. Illustrations (drawings or paintings) are best used when a photograph is not physically possible or not feasible because of sensitive subject matter.

Illustrations are transformative because they turn words into pictures. Conceptual illustrations combine ideas that you might not typically see together. Two different

objects can be combined to create a new image entirely.

For example, an animal and a person can become a figure that shows some characteristics the two beings possess. A cocky rooster and an arrogant person could be combined. This image does not exist in reality, but with illustration, the two can be mixed as a new idea, but not a literal depiction.

Some professional illustrators are online. To examine their websites, locate: Brad Holland, Anita Kunz, Marshall Arisman and Alan Cober, Jason Raish, Tomer Hanuba, Ben Wiseman and Monica Ramos. These artists are masters of creating conceptual illustration.

Art Director's job: How to make an illustration assignment

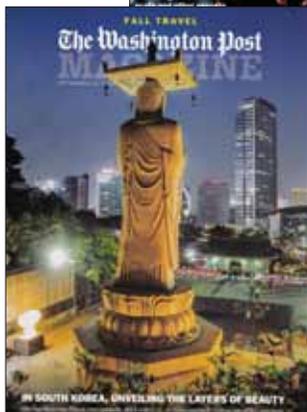
❶ Like most creative endeavors, making an assignment is process-driven. I start

with reading the text of the article to be illustrated. The magazine or publication editor usually has a draft of the article, which tells me about the content or subject matter. If you are the writer, you have given a draft to your editor at this stage.

❷ We then discuss the point of view, the tone of the article (happy, neutral or gloomy?) and what the image should look like? What is the budget? How will I use the images in the page layout? Should the images be hand drawn, painted or digitally produced? Should they be color or black and white? What size is the art? How many images are needed? What is the target audience (who the article is trying to reach — kids, adults, old or young)? These are subtle, but necessary facts for all to know.

❸ I am responsible for knowing what talent is out there in the freelance world or what staff artist could do the job best. What are the current styles: Classic styles? Realistic or impressionistic? Collage? Cartoons? I have to match the article tone with the illustration's tone. The editor and art director discuss and agree.

❹ There are millions of illustrators out there in the world. If you would like to get an idea, there are many places to check. There are *Graphis* and *Print* magazines,



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Directory of Illustration, the *Workbook* illustration annual, *The Black Book* of illustration, several more online directories and individual freelancers who have their



Examples of design and illustration publications available by subscription, online or at some newsstands.

own sites for review.

To save time, art editors create your own file of potential illustrators. I have created my own repository of talent available. My collection includes contact information, price ranges and visual samples. See illustration/design publications for inspiration.

Illustrator's job: Work directly with publication art director to begin the editorial process.

❶ This is a back-and-forth exchange between the art director and the illustrator. After the basic questions that we discussed in the last section are answered, I give a potential illustrator a call. I ask if he or she is available and can meet the established deadline.

❷ The illustrator agrees that it is possible to proceed with the assignment. Some professional illustrators and publications want a contract or letter of agreement; some go only on faith.

❸ It is good to write down the specs: job description, contact information, dates and the particulars of the job. By “particulars” I mean those hard details so nothing is left to question or dispute. The most important details to be understood are DEADLINES or when the sketches and final art are to be completed and delivered. Everyone concerned is very clear. Saves time and energy. If any questions, the AD and illustrator should speak directly.

❹ Ideas start to flow! The illustrator starts sketching (approximate shape of images, size and dimensions). The artist sends three to four ideas. These can be a quick line art or black-and-white wash drawings. This is an early stage, but it happens very quickly! Overnight! At this moment, the BIG IDEA is most important. Discussions begin. A kind of creative pow-wow.

❺ There will be another round of sketches. A narrowing down of ideas. The art director reviews the sketches and probably has the magazine editor review for feedback. If all goes well, the illustrator gets a green light. This is only in a perfect world. Lots of tweaking takes place. Then, I can insert the final color rough into the page layout — as an FPO. An FPO means the art is “for position only.” It is a placeholder, until the final arrives.

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5 The next morning or day, the art could come in depending on agreed deadline. Because of the digital age, the final art will come via the Internet as a pdf or jpeg. If the size is very large, it could be placed in *Dropbox*.

It is essential that the art director makes sure the digital image is the correct resolution. Printing on paper requires a minimum of image quality (resolution.) The least for printing is 300 ppi (pixels per inch.) Less than this number will yield a fuzzy unattractive result. However, e-mailing web images requires a different resolution of 72 ppi which is much lower for digital screen viewing.



Cover and inside page art: Sunday, April 13, 2014

6 Again in a perfect world, the art director and publication editors, love the final art. At the final stage, the high-res image is put into place and adjusted as needed.

7 After pre-press treatment by a printing technician, a proof is pulled of the entire magazine or newspaper, signed-off by editors and the final publication goes to print. *Voila!*

Some examples of *Washington Post Magazine* illustrations:



Cover and inside page art (with graphic table): Sunday, April 27, 2014

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What Illustration Would You Assign?

After a story has been pitched and assigned, an essay written, a feature selected for publication, the art director and photo editor determine the visual component to accompany the published piece — photographs or illustrations (drawings and paintings).

Some of the choices for the visual component are:

Cartoon/caricature
Mixed media

Collage
Painting/fine art

Conceptual illustration
Photograph

Digital Alteration
Pop art



Assignment

You are at a *Washington Post Magazine* design meeting. Tell what you would recommend for the following pieces and explain why.

- 1 A seven-paragraph essay about “Summer’s Sunday circle of drums and dancers ... a constant heartbeat of D.C.’s Meridian Hill Park for nearly 50 years.” The third and fourth paragraphs capture the tone and mood:

As Chocolate City has changed, so has the circle. In 1992, it was not easy for Kevin Lambert to be one of the first white guys to play. “There was a kerfuffle,” he recalls, but one early member, Barnett Williams, put to rest the idea of Lambert not playing.

Today, the circle is a rainbow of people, the rhythms a soundtrack for yoga, hula-hooping, slacklining, whatever.

- 2 A Spring Travel Issue article, a spread (two facing pages), highlights eight gardens in Richmond, Va.; each includes address and entrance information. The introduction to the piece relates the variety of gardens:

Following a bone-chilling winter, what better way to embrace the warmer weather than a trip to Richmond to explore the city’s verdant gardens. From meticulously landscaped grounds to expansive

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botanical gardens, the Richmond Garden Trail offers a wide variety of foliage and highlights some of Richmond's finest public gardens and green spaces.

- ③ *The Washington Post Magazine* occasionally will print an excerpt from a new release. This calls for original art to make the piece the Magazine's presentation. The Magazine editors begin with a three-paragraph explanatory background:

This article is excerpted from Tom Shroder's "Acid Test: LSD, Ecstasy and the Power to Heal," which comes out Sept. 9. The book focuses on researcher's attempts to determine whether psychedelic drugs administered with talk therapy can help people with post-traumatic stress disorder and other psychiatric ailments. Such studies flourished in the 1950s when more than 25,000 doses of psychedelic drugs were administered to thousands of patients and the accepted assessment held that the drugs would be "of utmost value in psychotherapy." ...

The excerpt then follows with a case study:

Roland Griffiths, a slender man with a thatch of white hair and piercing eyes, got his PhD in psychopharmacology in 1972 from the University of Minnesota, then went to Johns Hopkins' Behavioral Biology unit, where he specialized in determining the relative abuse potential of drugs. ...

- ④ Profiles of six children, aged six to 18, who live in the D.C. area.

"Some 5,898 (unaccompanied children) from Central America have been reunited with parents or guardians in the District, Maryland and Virginia, according to the Office of Refuge Resettlement. The stories behind the statistics are as different as the faces of the children."

The tone of the piece can be seen in the opening sentences:

You ask a boy whether he carried a favorite toy with him, a stuffed animal, something to keep him company on the trip. He stares at you blankly. His mother explains: Arriving with only the clothes on your back is not just a phrase.

- ⑤ The entire September 20 Magazine was a special issue: *The Evolving Spirit: What the National Mall reveals about America*. Standing columns all revolved around the D.C. Mall. A multi-page article focused on it and "the stories it tells about an ever-changing America. "Immortal Reflection" used primarily photographs of the Mall, activities and people. A spread featured a timeline. It was titled: "A National Mall history through its events, memorials and museums." The editors did not want to use photographs here. What style would you have suggested to illustrate the timeline?

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ANSWERS. What Illustration Would You Assign?

There is no one correct answer for the five different articles. Below is the decision made by the art director, photo editor and magazine editor for each selection. Teachers may locate the pieces online or through e-Replica to see the layout and design decisions.

- ❶ Since this short piece is about an activity that has taken place on Meridian Hill for years, photographs that capture the drums and dancers and even those who watch would be best. Let readers meet the people who keep this tradition alive. This is an example of a photo essay.
[Photo essay by Jahi Chikwendiu, “Rhythm of the City,” August 31, 2014, pages 16-19]
- ❷ Since there are eight short descriptions on two pages, it could be argued that one illustration would be better than eight small photographs to unite the spread. Elements in a mixed media collage could include special flowers or other features from selected gardens.
[Story by Megan McDonough, Illustration by Justina Blakeney, “All varieties: Exploring the Richmond Garden Trail,” March 22, 2015, pages 40-41]
- ❸ The main illustration and pull quotation (outtake) art reflect the pop art of the 1950s, a focus on the “head/mind” and curved typography reflect the mood and time period. “Psychedelics” in the headline also packages the look. The photograph of Roland Griffiths on the second spread is tinted to reflect the colors found in the illustration.
[Excerpt from Acid Test by Tom Shroder, “‘Acid Test’: The case for using psychedelics to treat PTSD, depression,” September 4, 2014]
- ❹ Although it could be argued that illustrations would both protect the identity and show the spirit of the children from El Salvador and Guatemala, photographs would be better to document them. The real names, ages and story of the children will be in print. The statistics need to be made real through their photographs.
[Profiles by David Montgomery and Photographs by Bonnie Jo Mount, “Departures,” August 24, 2014, pages 26-31]
- ❺ Graphics were the combined work of Varinia Telleria, Laris Karklis and Samuel Granados. They used a folk art approach with a map upon which one-dimensional memorials and people represent significant events.
[“Immortal Reflection,” September 20, 2015, pages 10-27]