

# Creating Images for Professional Use

By Marea Downey

# Freelance images

Consider how these might be used –

- Vertical
- Horizontal
- Panoramic
- With space for Banner Headlines
- With space for List of Contents at left or right

Remember to get model releases

**Shoot accordingly!**

# Some advice from Bob Krist National Geographic photographer



# Telling a Visual Tale: Categories Help You Keep Your Story Straight

- Geography – Landscape or Skyline
- People – Local Characters and Visitors
- Culture – Performing Arts, Museums
- Festivals and Special Events
- Everyday Life – Neighborhoods, Street scenes
- Sports and Recreation, Wildlife
- Food, Lodging, Shopping, Nightlife
- History – Significant events or sites
- Oddities, Funkiness, Serendipity

Pace your story by thinking like a cinematographer, and mixing up your shots to create a visual narrative

- Wide Establishing shots
- Medium views
- Portraits
- Close-ups and details
- Point of view shots

An article published by “Cornwall Today” for which I supplied images



# Wide Establishing shot chosen by the editor



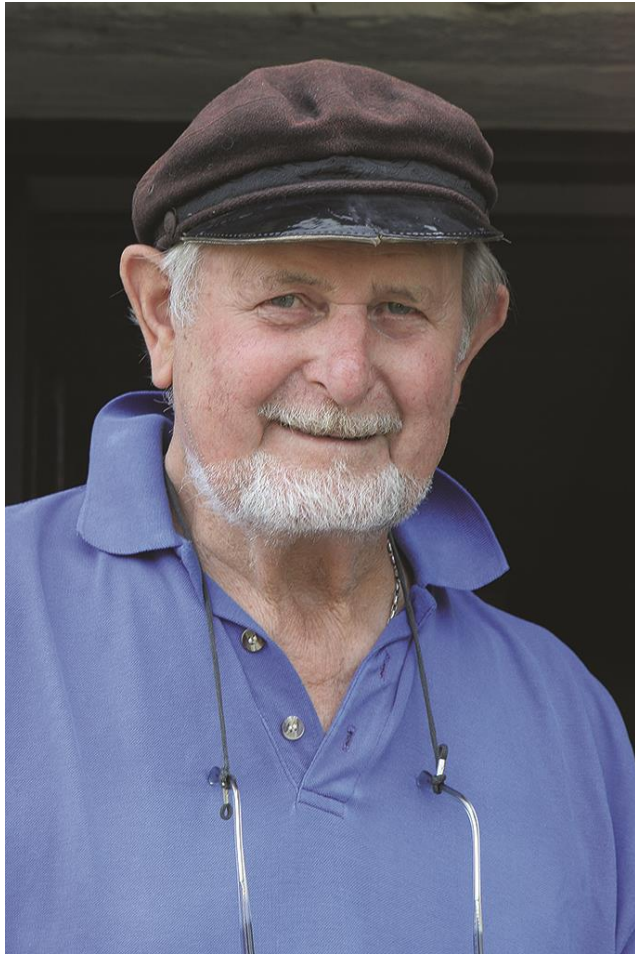


This might be a better image, but not suitable as a double spread with article details





# Portraits



Point of View...they turned it into a panorama



A view from our own terrace  
one stormy night?



# For my books to sell to tourists



- What shots can I get that the average tourist can't, so they will buy the book?

# ...a stitched panorama?

Had to get permission to photograph from  
someone's backyard?



...charter a small plane and have them  
take the door off?!





I was asked to work with the publishers of a book that would accompany the BBC TV series, “Fisherman’s Apprentice, with Monty Halls.”

- This kind of work requires one to photograph according to a shot list, to their specific requirements



Beam trawler with beams up, going through the harbor entrance at Newlyn, called The Narrows.



On the shot list: “A beam trawler going through the Narrows, and the bridge of a beam trawler showing electronic equipment”

- I had to go ask the fishermen, what is that, and where are the Narrows?
- I had to track down the skipper of the boat Monty had sailed in, and get permission.
- I had to leave at crack of dawn because he was just leaving to go to sea for a week.

On the bridge with the captain, thirty minutes before they sailed.



Please photograph “seagulls on the pub roof”



Tried it from several directions...



“No, we want to include the beach.”

On the day I went to photograph with a break in the weather, there were no seagulls.

I went in the pub and asked a fisherman when I could see and photograph some.

He said, with some astonishment, “They’ll be back at one o’clock, of course.”

“Why one o’clock?”

“That’s when the boats come back,” he replied patiently.

So here’s my shot! And why I’ll never be a wildlife photographer.



- A project confers authority on the photographer
- It forces one to plan, pre-visualize, get permissions
- Makes a photographer work outside his or her comfort zone in order to satisfy the brief
- Provides a lot of satisfaction!