

2006 NPPA Best Of Photojournalism Picture Editing Division Contest

The Judges:

Nancy Andrews, director of photography, *Detroit Free Press*
Boyzell Hosey, director of photography, *St. Petersburg Times*
Bert Fox, illustrations editor, *National Geographic*
Peter Howe, executive editor, *Digitaljournalist.org*

Judges' comments:

MAGAZINE DIVISION:

EM01

1st Place: The haunting black and white image is allowed to resonate without type dominating the page. Great vision. Great storytelling. Great editing. A wonderful, mysterious and powerful image that has been respectfully used. The layout and design in no way detract from or pollute the image. It is a photograph that is complex and appeals on many levels, and yet at the same time tells the story succinctly. A haunting mysterious cover. Good use of black and white and of typography. The first place cover was haunting, mysterious, and evocative. It was presented in an uncluttered environment employing spare type and no color. This approach doesn't beat us over the head, yet delivers a quiet, powerful invitation to read about world health.

2nd Place: The use of the Hendrix photo appears to jump off the page. Putting the magazine title behind the image allows this American icon to be boldly seen. Also the use of type saying "Out of the haze" though bold at the bottom of the image lends itself to the storytelling, yet does not overpower. Difficult assignment but executed really well. Combining the historical photos with the current images helped tied the subject matter together. Terrific use of stock photography, necessary given the subject. Used simply and powerfully, and making full use of the advantages of a magazine that doesn't have to be sold on the newsstand. , Loved the way the image just came off the cover, excellent cut out and hoped that even if this had been a standalone publication, the practically obliteration of the magazine name would have stood. Jimi Hendricks comes at me as powerfully on this cover as the day I first played his albums.

3rd Place: I cannot imagine a better photograph to accompany the headline "Beyond Denial." The dislocation between the mother and the child, the way that she almost seems to be disowning him or her, the fact that you cannot see the mother's face all add up to the perfect choice for the story. This entry rose to the top of all the Pope stories. Edit showed restraint that allowed good photos to run with appropriate size. – Like the first place image, the compelling picture and minimal use of type allows the photo to tell the story.

EM 02:

1st Place: The solutions that this photographer has found to illustrate a difficult story are remarkably inventive and elegantly executed. In reality there is little to photograph on this subject

since for the most part the virus is confined to birds, and as yet has had little impact on the human population. Nevertheless the photographer found images that are intriguing and engrossing. "Tracing the Next Killer Flu" Smart photography and smart editing. This project tackles a difficult subject and does it very well.

A complex story to tell, and very well done. The image of the guy sucking the blood from the chicken makes me recoil.

Great way of illustrating a disease that has yet to manifest. The opening image does a good job at articulating the scope of the story of trying to contain a looming epidemic.

2nd Place: Apart from the opener the images here are a compelling reminder that AIDS is still a global problem. The photographs are moving, especially the young boy saying goodbye to his mother. The last image, one of hope, is a great way to end the story.

This project has some powerful images included in it but the lead page feels out of place. It feels like it should be inside the package, not leading it. Otherwise, this package has some haunting images about an important topic.

Compelling images, especially that of the young boy with his mother.

Very intimate look at the affects of AIDS in third world countries and its' advances both positive and negative. What makes this project stand out is the photographers ability to show the personal relationships of the subject matter.

3rd Place: A well executed news story done on deadline, and in fact the most news oriented entry of all. The spread with the cell phone pictures is particularly good.

The second spread of this package brings the reader into the tunnel, helping the readers see a scene rarely experienced before the advent of cell phone cameras.

A job well done on telling a news story on deadline. We especially liked the use of numerous cell phone images in the double spread.

Best example of picture editing on deadline for a major news event. The use of the commuter's cell phone images was brilliant in that it gave the viewers an inside and urgent look of the tragedy. It also speaks of how cell phone technology has impacted society.

HM (People who mattered): A very good collection of images

HM (Nepal): I especially liked the picture of the giggling woman fighter.

EM03:

1st Place: The body language of the figures in this photograph answer the question that the headline poses. The type treatment works well within the boundaries of the double truck, and it would make me read the story.

"Can Iraq Rule Itself" is fraught with symbolism and answers the headline question in the body language of the Iraqi soldiers, with a resounding "No."

A great image which effectively answers the question in the headline. Doesn't need additional type or design to convey the intended message.

This image, and text treatment together was effective with the sum total more than the individual parts. The text and photo worked well together to ask and further punctuate that question mark.

2nd Place: It is difficult to get any satisfactory photographs out of North Korea, let alone ones that work as perfectly with the headline as this does. This image sums up the militaristic and secretive nature of the regime.

A real story telling moment that feels special because the photographer found the moment within a moment – enough so that it draws curiosity from the reader.

North Korea: good picture selection to go along with the story on the Hermit Kingdom.

3rd Place: The image of the boy with the gun is chilling and shows the result of international smuggling rather than the smugglers themselves.

The elements of the innocence of youth contrasted with the stark realities of a war-torn country makes this a compelling image which stops the reader to gaze and ponder.

Broken Borders: Riveting picture, probably would have been more compelling with less text on the page.

“Broken Borders” showed me lost innocence as a young boy, cradling a rifle, stares me down.

HM: This photograph remains as good as it did in the other categories where it was awarded, but is not presented as well.

Once again this image stand on its’ own in effectively communicated thoughts on the war with Iraq.

EM 04:

1st Place: There is not a bad image in this collection that celebrates what we may lose in the wild kingdom. Excellent images that show the energy and habits of some of Africa’s most magnificent animals.

A beautiful edit to represent what we could lose of the wildlife in Africa. Not a weak picture in the bunch.

2nd Place: Any photographer who gets attacked by a snake on assignment deserves an award, especially when he produces a portfolio of pictures as strong as this. I wish that the pix of humans were as good as the animals. This project is a strong story, taking readers into the Pantanal with some incredible photographs that show both the wild life and the lives of the people in the area.

3rd Place: The violence of life in the wild really comes through in this story. It is very well shot, but some of the editing choices are a little off. This third place winner tells well, capturing amazing moments.

Some amazing wildlife pictures, would have liked t have seen more on the ranchers.

Amazing pictures...perhaps slightly of one note... tighter edit and other images would have made the story stronger.

HM (New China): In three double truck spread the magazine tell the story of the new China – it’s consumer oriented, it’s still militaristic and not everyone shares in the prosperity. Can you fit and entire country in three great pictures... in some ways yes. I’d say so. Yet, had this story had more imagery it would have likely been more competitive in the category. It showed the military, the haves and the have-nots. I’d would have liked to have seen more.

HM (Hawaii’s Outer Kingdom): Better when they stick to the abstractions. A wonderful idea and execution of it to photograph these sea dwellers in a studio like setting. I wish they’d kept it all the way through rather than intermingle it with other photography styles.

HM (Mars): Rewarding the magazine for sending a photographer to Mars for the pictures. A beautiful aesthetic in the picture selection and presentation. I wouldn’t have given an honorable mention to his.

EM 05:

In competition one needs both adequate quantity and quality in order to fully judge a single category. This one with four entries stood out for the wrong reasons. We’re only awarded the efforts of one magazine for first place.

1st Place: Sports Illustrated Crowd-Pleasers earns first because it achieved a level worthy an award.

EM06:

Judges would note that we'd like to see more entries in this category. Many entries were flawed with either, extra images that repeated in feel or content pictures already on the pages or a distracting use of text across the image.

1st Place: Pacific Northwest – “Simple Harmonies” was an elegant home presentation, and the best of several magazines entered. This one based on clean design, good picture editing and little intrusion of text on the images.

2nd Place: Sports Illustrated – Inside—Good picture selection for this single-image double truck spread.

3rd Place: Time “An American Tragedy” started off incredibly strong with excellent picture choice for compelling double-trucks.

EM 07:

1st Place: Wonderfully appropriate way of photographing the Hiroshima survivors that combines a nostalgic and Japanese feeling. “Life After Death” is a disturbing set of portraits from Hiroshima’s scarred survivors who stare straightforward and unflinching into the camera. Compelling portraits of these survivors, together with the brief text blocks they provide a wonderful alternative to a full-text story form. Much more compelling this way.

2nd Place: The best short collection of pope pictures. Nice pacing and a great ending with the faithful in tears. . “A Pilgrim’s Journey” is a well-edited collection of pictures from the papal reign of Pope John Paul II. It’s swings in visual perspectives from personal and close to wide and epic is thrilling, giving me a sense of his allure to the masses while also giving me a glimpse into his private world.

Clearly the best of the Pope presentations. These set of pictures had good movement from types of picture presented to tell a mini-story of the Pope’s life.

3rd Place: Wonderful warm portrait that need nothing more.

From Time Magazine’s Asian Heros series, the portrait of Sangduen “Lek” Chailert is outstanding. Chailert, beautiful portrait and well –used in this spread.

HM: There are some terrific pictures here, but it needed way more space to do them justice. A diary of healing. Great images, story telling and filled with emotion. But, simply too many that said the same thing. Fewer pictures on the main spread and this package would have placed higher.

EM08:

1st An American Tradition: Did what a weekly news magazine should do, give us a strong representation of all the major news stories as well as some power enterprise such as the AIDS package, Hiroshima survivors.

2nd Time Asia: Showed similar strengths to the mothership, while holding an identity for its readers and its region.

3rd Place: Did he go too far? This editor had some good individual images strongly used but lacked a consistency throughout the coverage. The cell phone page on the British bombing showed creativity.

HM: Pacific Northwest gave a consistent presentation, but did not high highs nor did it hit low lows.

EM09

I agree with the philosophy that you judge what's before you and pick the best. Yet, as a category, this was weak. Of all the amazing images available, we did not see amazingly compelling covers. Perhaps it's the strain of weeklies competing with dailies — but some were over designed. When the news is so compelling, why not just let the images speak? This overall category was astonishingly poor in the quality of the images used given the material available.

1st Place: We went with first because it was the cover that most intimately connected with the viewer, and told the story.

Cutting out some of the image to make it jump off the page gives a slight three-dimensional feel. The restraint of not using text over the image helps the photo to stand out.

Of the award winners this was the only picture that gave any indication of the nature of the natural disaster. It also had the added benefit for me of being reminiscent of so many photographs that we have seen from similar disasters in developing countries, and yet his one occurred in the richest, most powerful country in history. The way that the image springs from the layout also helps the overall effect.

2nd Place: Second was intimate, but did not have the context of the disaster.

The eyes of the little boy draw the reader in. The use of type doesn't totally overpower the image. An unusual photograph to use for this disaster, but this also weakens it in my opinion because the reader has to guess as to the nature of the catastrophe.

3rd Place: Third was compelling but the marketing of the yellow box really detracted.

Would have been a stronger entry except the presence of type is overwhelming and bleeding the image underneath the Geographic yellow frame detracts from the image.

Again there is no indication as to the disaster from which this mother and child are fleeing. Also the graphic treatment further reduces the effectiveness of the photograph. The cover seems to be more concerned about telling you that this is the National Geographic rather than the nature of the story that they're covering.

EM 10:

GEOGRAPHIC'S "Katrina" entry and TIME Magazine's "An American Tragedy" were both excellent pieces. The decision for first place was tough due to the difference in the entries. NATIONAL GEOGRAPHIC sought to tell the whole story, which it did over 53 pages. TIME boiled the story down to 8 pages. Emotionally, TIME's piece hits hard. But in the end, NATIONAL GEOGRAPHIC'S depth of coverage moved "Katrina" to first place, followed by TIME's "An American Tragedy" in second place. TIME also did an incredible job in taking the tsunami and publishing four double truck photos that powerfully tell the story in "Sea of Sorrow". It's an amazing piece that walks you through the natural disaster.

1st Place: I found the size and complexity of this package detracted from the emotional power of the photographs, and I wouldn't have given this first place.

National Geographic's Katrina Special section, met the mission of a full recap of Katrina, using compelling images in a moving way. And, it what Geographic does best the coverage includes historical photos that are not only important in simply telling the story of previous hurricanes, but more relevant than usual given the previous treatment of the African American population in New Orleans in relationship in flooding.

Excellent job of telling a complete and comprehensive story about Hurricane Katrina. The use of high-impact photos along with the careful selection of aerial and satellite photos used in conjunction with informational graphics makes this a highly successful package that feels like a historical reference book.

2nd Place: This is an excellent job of both photo editing and pacing, and propels the reader into the story very effectively. I found that the looting pictures were especially effective.

Katrina on a weekly basis. This was a compelling edit of the images of the week. Well told and presented.

Great tight edit of powerful photos with great pacing leaves the viewer gripped to the pages. Each image builds upon the other for textbook storytelling.

3rd Place: I thought that this was an extraordinary feat of powerfully telling the story of the tsunami in four double truck spreads. I particularly loved the last picture with the dry ice.

As a judge, and thinking of myself as a reader I preferred the larger version. If I only had one copy of that coverage I would have wanted to the larger version.

Incredible feat to tell a good story in 4 tightly edited images: the event; destruction; human toll and recovery.

HM (Ghost Town): These are three sensational images used simply and powerfully. I would have given this a place.

HM (Long Tsunami): A good extended version of the third place winner, but lacking the impact of emotion in the other.

EM11:

The disregard for loss of life and general unpreparedness defined the best work of this category.

1st Place: This spread graphically portrays the disregard with which the victims of hurricane Katrina were treated. It is a picture that demands that the reader dig deeply into the picture and reveals the suffering of the elderly people. They're on a baggage carousel and are treated like baggage.

How Did This Happen? The image of the elderly lying in baggage claim was one of the haunting images taken during the coverage that still remains with me in my mind. This picture editor used this image well -- across two pages to maximize its size and thus the reader's ability to study the faces and expression. This told the story our reaction to the natural disaster and it was not pretty. This opener would demand that I read the caption and story.

An incredible image that speaks of the chaos and hopelessness of Katrina. What makes this spread stand out is the context in which the image was taken. As surreal as Katrina was, the image of elderly folks sprawled out in a baggage claim area took it to a new level.

2nd Place: This is the image that I would have placed first. It is almost symbolic of the abandonment of the population of New Orleans. Clearly this man did not die recently, and has denied the dignity in death that we should afford our citizens.

Ghost Town: A very hard-to-look-at picture, but all the same one that it is our responsibility to show, and as an opener, it sets the tone and scope of the disaster coverage. This story was not only the water, but also what it did to the people.

The total disregard of bodies floating in flooded waters effectively told the story of the conditions in New Orleans. At a time when, the main topic of discussion was about body counts this spread sums it up.

3rd Place: There were amazingly few photographs of the actual tsunami coming ashore, and this is one of the best that I've seen. If the job of an opening spread is to immediately tell the reader what the story is about, then this does it big time.

Sea of Sorrow: With so few images of the actual tsunami, the use of this images as the open spread was what brought this page up to three.

An incredible rare image that was given the size it needed to succeed. Looking at the fact that not many images of the actual tsunami were captured, this offered the reader a fantastic look at this natural disaster.

The honorable mention pictures from Katrina, Rita, the Indonesian tsunami and the Pakistani earthquake were strong moments, but lacking the human pathos to rise to first, second or third place winners.

HM (Roof blowing off): Anyone who risks life and limb and has the reflexes to get this picture deserves an honorable mention. Again, this tells the reader exactly what the story's about. A nice look at the primitive environment and some of the challenges facing the people of Kashmir as they receive medical attention. The reader can immediately understand the obstacles facing the victims.

HM (traffic jam): Even though this is a picture of cars it is still an emotional picture. The reader can easily identify with the feelings that must have been going through the minds of the people stuck there.

A nice look at what turned out to be the big news from Wilma – traffic. The use of type did not detract from the image.

Act Two: Hurricane Rita coverage, as picture editors and as photographers we often disdain the overall or the “informational” but it's often a key part of the coverage. Here, the massive reaction to the incoming Rita with every available lane in both directions used for escape, taken at twilight made for a story-telling image that gained power with it's double truck display.

HM (Tent and X-ray): An different way of treating the aftermath of the earthquake that powerfully illustrates the conditions under which the survivors were treated.

NEWSPAPER DIVISION:

EN01

1st Place: This presentation takes picture editing to a whole different level. The idea of using evidence photography to make a composite image is very creative and the execution is powerful. It also takes a lot of editorial courage to run an image as strong as this and on this subject on the front page of the paper. The montage was done really well and grabbed the attention of the reader. A really creative way to present a difficult subject matter. In terms of editing this seemed to have a lot of thought that was successful. The composite of domestic violence victim evidence photographs showed a creative and courageous approach to the presentation of physical cruelty. Unflinching and straightforward -- this set of nine images had a profound effect on me. The haunting black and white image is allowed to resonate without type dominating the page.

2nd Place: The simplicity of using a powerful picture is what makes this page so satisfying. The photograph is almost painterly in feeling, and the layout allows it to breathe. Just a powerful story telling moment with all the elements of a great photograph including excellent layering that was run with great size to make it come alive on the page. The picture played across the front page is a haunting window into a world most of us will never know. It has both pain and beauty carried off with grace. The use of the Hendrix photo appears to jump off the page. Putting the magazine title behind the image allows this American icon to be boldly seen. Also the use of type saying "Out of the haze" though bold at the bottom of the image lends itself to the storytelling, yet does not overpower.

3rd Place: This is a great picture of a local dispute that really draws the reader in. Once again the photograph dominates the page and the reader is undistracted by any other element. Great moment of some community news that has maximum impact with the choice of running it across the page. When raw emotion surfaces, those moments are rarely captured in pictures, and even more rarely run on the front pages of our nation's newspapers. Bravo for having photographers who can make this kind of picture and editors willing to publish it. Like the first place image, the compelling picture and minimal use of type allows the photo to tell the story.

HM: A good use of a graphically satisfying photograph. We looked at a lot of pope funeral pictures, but none were as well used as this. One of the better Pope pages. This was such a graphic event it was hard to miss with most photos so the picture editing really stands out here. Running the image the entire length of the page really sets the tone for the importance and magnitude of the event.

EN02:

1st Place: This is the most comprehensive look at the war in Iraq that I've seen. Furthermore it gives a sense of what war is really like, and shows aspects of the conflict that have been woefully under-reported in this country.

Every image in this package has impact. Combined with the graphics and stats it proves to be an incredible look at some of the facts of the Iraq war. The use of some very graphically bloody images were utilized well by running them on the inside pages.

"809 Days" is an extraordinary piece that balances gripping pictures of war with accessible and informative graphics. From timelines to cartography the reporting is powerful. The pictures are compelling and fresh. It is elegantly designed to allow for ease of reading.

2nd Place: I thought that this was a smart solution to a difficult visual problem but I didn't feel that it had been successfully executed. I would not have placed it at all.

An intelligent and successful way of telling a story that reaches back in time. A great effort to emulate the sense of place and mood of when crimes happened almost 50 years ago was achieved through careful planning and editing.

Murder in Mississippi is a successful solution to the challenge of taking the reader back in history.

3rd Place: I would have given this package the second place award. It is comprehensive, and very moving. It connects the life and death of Rosa Parks to the people for whom she was an icon. It is incredibly difficult to do a package as extensive and ambitious as this and make it as enthralling as I found it to be.

A very good chronological look at the passing of an icon on the same level as the passing of the Pope. Lots of good looks at faces of local and national mourners define monumental moments in history.

Rosa Parks was thick, rich, probably overdone and not edited tightly enough, but successful nonetheless.

HM (Prisoners in Africa): This image is extraordinary, with its overtones of slavery, and the one eye looking at the camera is chilling.

EN03

This category needs more creative input from the picture editor. Most of the pages were numbingly similar. The action moments were good, but not exceptional. I chose three pages that demonstrated a more creative approach to the editing of sports pictures.

1st Place: It is hard to use multiple pictures on a page as well as this. Usually one weakens another, but in this case the pictures build upon each other and give the reader a much fuller visual presentation of the different aspects of the Tour de France. A very different yet effective layout. Devoting the entire front page to the bike race drew the reader in while allowing time to linger on the page. Each image told a different story from the event. The graphic layout including the strong horizontal crop on each image adds to the appeal of the page.

2nd Place: Using a brilliant portrait as simply as this cannot fail to produce a page that is as good-looking and arresting as this. A beautiful striking portrait with a very simple layout is what makes this entry stand out. For a newspaper this has the look and feel of a well done magazine cover.

3rd Place: Putting an off-beat sport on the section front and treating it in an equally off-beat way is a refreshing change from the predictable look of most sports pages. The typeface also helps. First place and third place sports section fronts took good (but unspectacular) sports pictures and combined them to create interesting, informative and entertaining section fronts. The second place front featuring the portrait of Tiger Woods made a newspaper sports front look like a magazine cover... a change-up if you will... which works in baseball and newspapering. Much like the first place entry the symmetry of the layout using different images from the same event made this stand out from the other entries

EN 04:

1st Place: For sheer dimension this package can't be bettered. It not only gives a huge amount of real estate to the sport, but does it with passion, and is the most complete look at one team's season that I've ever seen.

Very good sports story telling that captures the ebb and flow of a community that is infatuated with its' football team. The section does a good job at capturing everything from fans to the athletes.

Gator Vision is just excellent. It shows me that newspaper as a whole is really in touch with its readers and what is important to them, what they do and talk about. This entry stretched over the entire season, and I applaud the photo team for getting a variety of stories in their section and keeping it varied throughout the season. Especially important was their focus on the fans, not merely game action and the athletes. As an entry, there might be redundancy, but as a whole, as a weekly reader it doesn't feel redundant. I also applaud the quantity of pictures shown. Sometimes it is appropriate for us to have a finely honed edit to bring attention to singular moments, but at other times -- and I think this is an example of it -- where more is more. The volume of this coverage, meaning the large quantity of the pictures adds to the poignancy of the project. This is well edited to this purpose an audience.

2nd Place: To be able to find and present a page as original as this from an event that is as covered as Wimbledon takes an enormous amount of work and creativity. Not only has the picture editor conceived of the approach, and found the material, but the art director has also laid out the page to maximum effect.

Fine editing skills displayed at looking at one sport in a different way by concentrating on the reaction and emotion of the game of tennis.

This La Palma, finely honed edit from Wimbledon, is excellent in its edit and display. It's where the editor's eye brought a new vision of the sport to the reader.

3rd Place: It is so good to see this amount of space given to a local high school team and for the story to be treated with the affection and respect that is evident here. Once again the layout enhances the photography and gets the reader into the story quickly and efficiently.

If not for the week opening page this could have contended for first or second. The inside spread shows visual depth and the ability to string together a comprehensive narrative.

Hoo-Rah. Loved the inside spread. Strong emotion in the photographs and storytelling images. The opening page was not as strong.

HM (Tour de France): The editors who work on sports for this publication have a very creative approach to their subjects, and although this doesn't work as well as Wimbledon it is still a very good effort at taking a different approach to a much covered sport.

La Palma gets the nod for HM to reward it's seeking of different ways to describe sports, such as the jump page or its edit of the Tour de France.

HM (Jump): Much like the second place page with tennis, this entry achieves the same thing by looking at a common thread (jumping) as it is applied to different sports. The piece celebrates the skills of the action photograph and challenges the viewer to see things in more compelling ways.

EN05

A tough challenge, in that I feel the spirit of the category is to recognize those single, and I interpret somewhat self-contained pages, where the editor has both the challenge and benefit of telling a story on one single page. I raised the question and we discussed the two Rocky Mountain News pages that were clearly part of a large series of pages. Great work, great pictures... but was this the appropriate we place to recognize it at the expense of other pages? Ultimately, for myself, I answered my own question by saying that one could recognize great pages within a series, and to recognize when the picture demanded a double-truck presence. And, quite frankly other single pages are in the category, such as pages from the Pope coverage or picture pages pulled out of other coverage.

The single photo-page won our first and second place awards. The first place winner will most likely become the iconic image of the Iraq war, and the second place image shows a girlfriend's

last night by the side of her fallen soldier. The first was symbolic, through its portrayal of every American's disconnection (from the Iraq war), as seen by passengers on the airplane. The second place winner is personal and emotive. It captures the response of a loved one to her loss. Third place successfully illustrated one of the undercurrents of the Iraq war – deportation that seldom makes headlines.

1st Place: In the News' presentation of the plane picture, a strong and compelling picture was made stronger. It needed that size to better see the faces of the passengers on the plane. It was a page that could connect with any reader, particularly those who fly and could imagine that they could have been in that picture as a passenger on the plane.

This photograph not only sums up the sacrifice of the young men and women serving in Iraq, it also powerfully articulates the relationship between the military and civilian populations. It is used simply and powerfully.

The strength of the image on its' own carries the page. It embodies everything symbolic about the war from a military and civilian perspective. Just giving the image the big size that it deserves without adding anything other than the caption adds to its appeal.

2nd Place: I applaud the Mercury News for their Six days page of photos. This was the best edited page of the entries, and I believe that we as an industry should look to alternate story forms such as this. It's a brief, inviting way to recap the news of the week, not just the pictures of the week. This is a remarkable moment that I have never seen before and is an excellent choice of photograph to be used this big.

Much like the first place winner, the image stands on it's own. The intimacy of the moment says it all.

3rd Place: The Iraqi prisoner page was very well done, and on a subject that we don't see often in pictures or in our pages. The main image deserved that space, and the contributing pictures, added rather than detract from the page.

This is a well-presented page dealing with an aspect of the war in Iraq that many people would prefer to ignore. It has three good images, none of which repeat themselves, and which succinctly deal with the subject.

Probably the best example of a multiple image page. The edit accomplished a tight narrative, which successfully conveyed the issue of Iraqi detainees.

HM (Six Days): A difficult job to find good photographs for each day, and even more difficult to then use them all successfully on one page. Nice job of telling the news of the week with thoughtful edits.

HM (Remembrance in Russia): Beautifully presented collection of images on a subject that isn't especially visual. Good use of very nice photos from a memorial event that tend to be routine. The photographer provided compelling images and the editor wove a story that told a piece of history. The file photo from the war helped complete the package.

EN07:

I found it difficult to judge this section. To me all of the images were predictable, pedestrian and many of them were imitative.

1st Place: A beautifully executed portrait that flows with great line and shape. Type is used well that doesn't distract from the image. "The Way of all Flesh" was the most successful of the illustration entries. The picture is dripping with sensuality, with a hugging moment and golden light. I'm bothered by the type running along the torso which detracts from the picture.

2nd Place: – Its been done before but the execution here is effective in drawing the reader into the pea pod. The image reads like a piece of art. “The Perfect Pea” is a textural study of a single pod that seems to emerge from the darkness of nowhere.
Peas, elegant but familiar treatment of a single topic vegetable.

3rd Place: Could have challenged for a first or second but the over dodging of the feet hurts the image. Also a better choice of a secondary image would have helped. The secondary image repeats a sense of place which was established in the dominant image. Perhaps a detail of a fossil would have worked better.
“The Gobi Desert” leads with a photograph employing an interesting point of view.
Like the lead image, but didn’t like the poor toning around the feet and face.

EN 08:

1st Place: A beautiful, evocative and well-presented story. The idea and its execution are exemplary. “Atlantic Ocean at Sunrise” is a perfectly executed personal interpretation of the moods evoked through a textural and chromatic study of the ocean’s waves. There is no redundancy even though 11 pictures are presented on two double-page newspaper spreads. Atlantic Ocean sunrise is a beautiful piece of illustrative work. Bravo to the photographer, editor and newspaper for devoting the space to this work. It’s not typical of newspaper work, and that’s why it stood out. The repetition we see in contests is likely the same repetition a reader feels, so we do need to do more work that refreshes the reader with a different perspective.

2nd Place: This is a good example of telling a story through images that are not in and of themselves documentary. I think that the standard between this entry and the one in 1st place is very similar. This story was pulled down by one poor page, the one on the carnival queen. “Cotton” is a successful pairing of quiet documentary photography with more illustrative “concept” pictures.
Strong use of color and graphic impact.

3rd Place: Fashion shooting is such a specialized and difficult skill that it is unlikely that newspapers will ever come up to the standards of Vogue, etc. However this photographer took an imaginative approach, lit it in a different way and produced a different-looking story. Fashion photography is so highly stylized and expertly photographed by the “fashion” photographers, when mere mortals, like photojournalists, attempt to make fashion pictures they fall flat on the page. Not here. These pictures rise to the level of the trade and work nicely together on both the opener and the jump pages.

HM: The idea of doing a photographic quiz for April Fools day that makes the reader think about his/her hometown is both original and well done

EN 09:

1st Place: Final Salute: If I could give it an award higher than first I would. Incredible story-telling, hitting the highs on everything: excellent research and working to get close to the subjects, poignantly photographed and edited, elegant design, captions well done, and most importantly the newspaper gave it the space it needed.
This was the most thorough and intimate look at the loss of an Iraq war casualty’s family. The degree of access that the photographer got, the selection of the photographs and their presentation was outstanding. There were a lot of images but I never felt that there were too many.
Great vision. Great storytelling. Great editing.
“Final Salute” is an extraordinary set of pictures. This story begins with a soldier’s death and follows the trail of grief and pain the loss brings to loved one on home front.

2nd Place: This is a great example of a paper catering to its community. The division of the series into its component sections was a smart way of organizing the editorial approach. The pictures are strong and all-embracing.

Difficult assignment but executed really well. Combining the historical photos with the current images helped tied the subject matter together.

The second place winner, "Remembrance" takes us to the Holocaust and reminds us of the terrible costs of genocide, then walks us through the rituals of Jewish life and delivers us to a hopeful future.

A complex and layered story. Well done in executing the concept. Well edited and displayed.

3rd Place: This was the best of the many Pope stories that we saw.

Rose to the top of all the Pope stories. Edit showed restraint that allowed good photos to run with appropriate size.

Best of the Pope special sections with a blend of emotional and overall.

Fewer and fewer newspapers are still covering fashion, and much of our collective work in fashion declined as a result. Here the package is interesting to look at photographically, and one sees the closes. Good job.

HM (Labor Day): Good try, and great that they thought to do it, but not quite well enough executed get placed. Whimsical, local. Entertaining and well done.

HM (Survivor Portraits): I didn't want to give this and HM because I've seen this approach taken with this subject so many times before. This work got the nod to highlight different work and different communication and storytelling in a newspaper. The photographer and picture editor had the difficult task to photograph memories. The use of 4x5 to use blur, color, focus and composition to great affect is worth rewarding. Do more.

EN10:

We felt there was general confusion in the entering of this category. We saw some compelling single pages, yet on its face the single page coverage for these specific disasters was inadequate to describe an entire day's coverage. The Sun Sentinel's Katrina entry provided the best and most complete daily coverage of a natural disaster for a single day's coverage. That was followed by the Rocky Mountain News, then the New York Times. The Palm Beach Post earned honorable mention for its Wilma coverage.

EN06 Newspaper Documentary Story (writing for the group and NOT judging)

1st Place: Los Angeles Times: "Uganda Lives Steeped in Agony" this package packs an incredible amount of power into just two spreads.

2nd Place: Rocky Mountain News, "What happened?": A comprehensive and complex package that took three distinct looks at a problem, and the solutions. It was useful as well as moving. It's almost like a handbook of the problems of education in their area. Visually represent themes, needs or problems.

3rd Place: Opium: A skill to using color well, and this photographer pulls it off. Good narrative, and gives sense of place. Shows more than just growing, shows effects.

HM: "Quiet Struggle" is a collection of images that's not quite in the documentary genre, but well done illustrative work.

HM: Bride: Local story, well done that anyone can relate to. You become attached to the characters. Gets us into the psyche of the relationship in just three spreads.

HM: Northeast Portraits: Illustrations, beautifully done.

EN11:

1st Place: Los Angeles Times. Showed remarkable consistency throughout the portfolio, and memorable enterprise, along with excellent news coverage. The portfolio was strengthened by the diversity of sections submitted.

2nd Place: rocky Mountain News was distinguished by its remarkable storytelling and tight edit of work. (Much appreciated by the judges). The News had some of the strongest images we saw in the competition. It was the strongest example of documentary photography by a staff.

3rd Place: Hartford Courant has a grace and elegance of both the photography and its presentation that goes unmatched by any in the competition.

HM: San Jose a tightly edited, well presented entry that was strengthened by its strong Katrina coverage.

HM: The Sun Sentinel was less consistent than the others, but had some exceptional stories.

EN12:

Overall, all these winners had strong socially conscious work.

1st Place Rocky Mountain News editor: This editor was in charge of editing strong local enterprise with national significance. Certainly one, if not both, could be done in anyone's backyard. The pages speak for themselves in Final Salute, requiring no interpretation from us. The education series is applauded for going beyond showing the problem and shining light on some possible solutions.

2nd Place: Los Angeles Times: Powerful international stories, that were told in few pages. Excellent use of color in one story and the choice to run another in black and white.

3rd Hartford: Had a magazine approach on a broadsheet play. It had a well-rounded feel pages that made you laugh, while other pages tugged at the heart and spoke to our social consciousness. Excellent and courageous editing in 809 days.

HM: Hartford no.2: "Pieces of Brian" stood out as an exceptional story among a strong showing of other pages.

HM: Seattle Times – A tight edit was much appreciated by the judges. Good local coverage and very consistent overall, and included a strong documentary story.

HM: Sun Sentinel -- With its four-part series on "Judaism Remembrance." and strong coverage of hurricane Wilma this portfolio rose out of the pack. A tighter would have help.

EN13:

This category's entries did not rise to the proportions of the catastrophes they covered. Where were the newspapers that put both the geographic and personal loss together on a single page? Also lacking was thoughtful photographic display of the ensuing chaos from our government's ineffective and tardy response to the catastrophe. The scene was ripe with compelling pictures that we saw few papers display. The New York Times page one image brought the loss, the chaos and the haphazard return to normalcy together with their lead picture. The Palm Beach Post aerial of the flooding displayed the scale of the destruction and our third place choice was the most poignant of the pages focusing on the personal loss from Katrina. Also, where were the pictures

from the Pakistan earthquake? The loss of life was biblical. Do we choose not to care if a story is miles from our border?

1st Place: The strength of this page lies in solely in the power of the lead photograph. The disregard for the floating body is a powerful portrayal of the chaos that reigned in New Orleans after the hurricane.

The New York Times front page was a clear winner. This page used an important picture that told the story, with a body floating along in the water while a woman, likely living on the bridge now, feeds her dog. It was a picture that, if you saw it, would be etched in your mind. Bravo for the Times to run in such a way that few newspapers would likely even consider for such play on their front.

This page best illustrated the agony and tragedy of Katrina. The body floating in the water with the pedestrian on the road above casually feeding her dog spoke to the grave conditions that people were facing. The secondary image best captures the emotional frustration of the residents of New Orleans

2nd Place: There were very few pictures we saw that graphically portrayed the dimension of the disaster in New Orleans as this one did. Its power also comes from the fact that this is clearly an American city, and the paper used the photograph to its fullest effect.

The Palm Beach Post's front page with a full vertical on the flooded city set the scope of the disaster.

The only appropriate way that image can be displayed is big. This full-page display emphasizes the sheer physical devastation and magnitude of the hurricane. It truly forecast the difficulties that awaited the people of New Orleans.

3rd Place: The photographs either show the physical effects of the flooding or the emotional toll on the survivors, and none do so better than the lead picture of this page. The woman's grief as she sits in front of the shrouded body of her husband dominates the page. It probably would have been more powerful had the editor resisted the urge to add other, weaker images.

Orlando Sentinel's page brought out for me what was the story, not the flooding but our preparedness and later our nation's reaction to the flood. "Gulf Misery Mounts."

This was the best use of images that told the more personal stories of peoples struggles with the evacuation effort. The story behind the lead image was one of the earliest and most urgent personal tragedies told. The three supporting secondary images at the top of page help tell a complete story of the events unfolding.

HM: One of the most important aspects of the disaster was the breakdown in law and order and this was the page that most graphically illustrated this phenomenon.

The Sentinel used 6 columns one of the most compelling images of the disaster of a woman grieving over the death of her husband – and a death that could have been prevented. The Sentinel also did well by using multiple pictures to tell the multiple aspect of the story. The Sentinel's anarchy page did much the same, showed the plight of the people, and for me, it was the people that were the story.

This page was most effective at telling the story of frustration and peoples waning patience.

EN 15:

For the judges it came down to comparisons between the entries that edited a selection of strong daily coverage versus special editions of sections that reviewed the disaster in some time frame or form.

1st Place: The Sunday Star-Ledger's "Devastated" was simply the most moving package presented. Its edit for a Jan. 9, 2005 special section was filled with striking photos, presented in compelling

matchings and reviewed the entire story. You saw the wave/water, you saw the result and you felt the pain.

2nd Place: The San Jose Mercury News' edit for a Sept. 4, 2005 special section on "Hurricane Katrina: The week in pictures" was thoughtfully edited and shown in a minimalist presentation that highlighted the images.

3rd Place: Katrina coverage from the Palm Beach Post showed a continually strong daily coverage of the hurricane, as it first hit Florida then went on to devastation Louisiana and Mississippi. Though it must be said that there was great dismay over the crop of James Neilsen's amazingly storytelling image of the body floating beside the bridge while the woman on the bridge fed her dog. That singular cropping decision almost knocked the entry off the board.

HM: The Evansville Courier & Press submitted three sections of coverage related to the November tornado disaster in their community. The three did a good job of showing the structural devastation, and the paper is applauded for their use of family photos to highlight the obituaries. One cannot underestimate just how important that is to our readers. The section entitled "Devastation" was pulled out as best of the three because it actually succeeded in showing the emotion of the event.

HM: The Times-Picayune's coverage deserves a special recognition. This was one of the devastated hometown papers that continued to serve her readers publishing. Their images of a disaster, that was their own as well, tugged at the heart. Images, such as "power struggle" that showed the demarcation line in a night aerial were thoughtfully appropriate for their readership. All of the Picayune's images are by their own staff. Judges felt that the inclusion of more pictures, and from other sources would have benefited their readers.

EU01 Newspapers with less than 75,000 circulation.

1st place: Naples Daily News: As Bert Fox put it, Naples "Naples is like an orchestra hitting all the different notes." Naples took the first award because of the variety of the styles of photography offered to the reader, the consistency of quality on a daily basis, and the inclusion of quality picture packages. All three of the top winners were separated from the pack by the quality of their picture pages.

2nd place: Concord Monitor: Again it was consistent daily photo selection, coupled with consistent play on the inside pages. Concord excelled at documentary picture stories.

3rd place: Midland Daily News: Midland's several excellent documentary picture packages took it to third.

HM: Albuquerque Tribune had clean, uninterrupted picture presentation. Their use of an effective single photo to convey a concept or story is applauded.

EU03 Magazines (writing for the group)

When judging the magazines category we compared each magazine's handling of two types of coverage: special packages and typical weekly/monthly coverage. No honorable mentions were awarded. The judges felt that nearly all magazines struggled with cluttered presentations and a ton of text on the majority of pages.

1st Place: National Geographic. The Geographic's entries simple showed a thoughtful edit and presentation of the most compelling images. They did this consistently throughout each of the four editions presented. These issues portrayed strong documentary stories (bird flu) as well as different approaches (sea urchins). The Geographic's entry did not include any special sections, and one could easily argue they treated each story in a special way, such as the what's at stake story on the animals of Africa.

2nd Place: Time magazine: Time pulled ahead of the pack because of its exceptional presentation of two special content sections, the "Year in Pictures" and the "People who mattered." Each of these packages was well edited, and played simply without clutter, to really highlight the content of the images.

3rd Place: Newsweek: Newsweek the best of handling the typical stories and packages. The Newsweek entries did include Katrina coverage which was also strong.