

# SAME PLACE DIFFERENT

# Times

Left: Portrait of recently freed African National Congress leader Nelson Mandela was made by Peter Turnley of Black Star for *The New York Times Magazine*, March 18, 1990 issue. Right: Opening page of Sunday Business section for August 26, 1990, featuring image of banker Richard Parsons by Fred R. Conrad.

TALENTED YOUNG DESIGN AND PHOTOGRAPHY STAFF ENSURES THAT PICTURES IN NEW YORK TIMES ARE AS POLISHED AS THE COPY

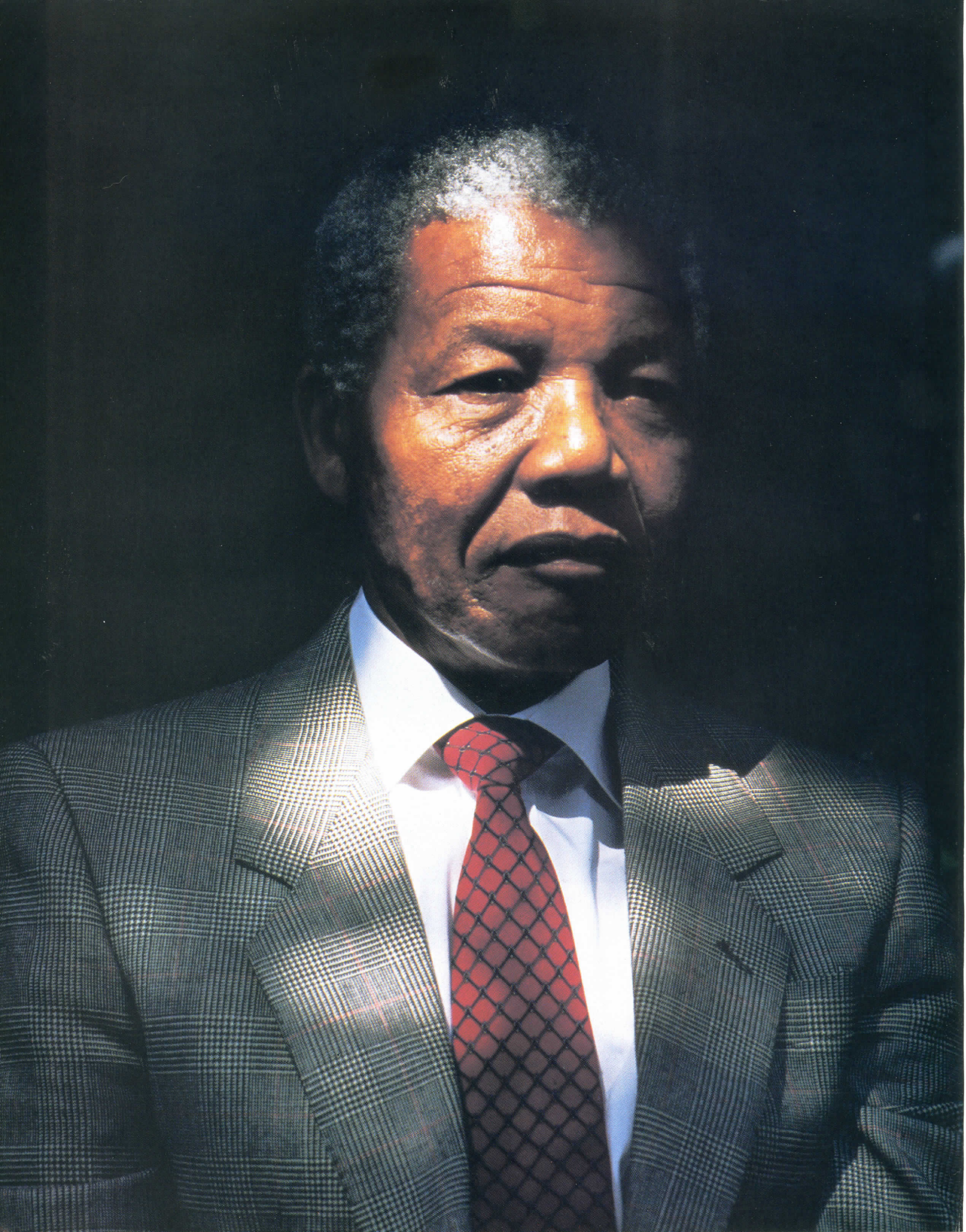
By Russell Hart

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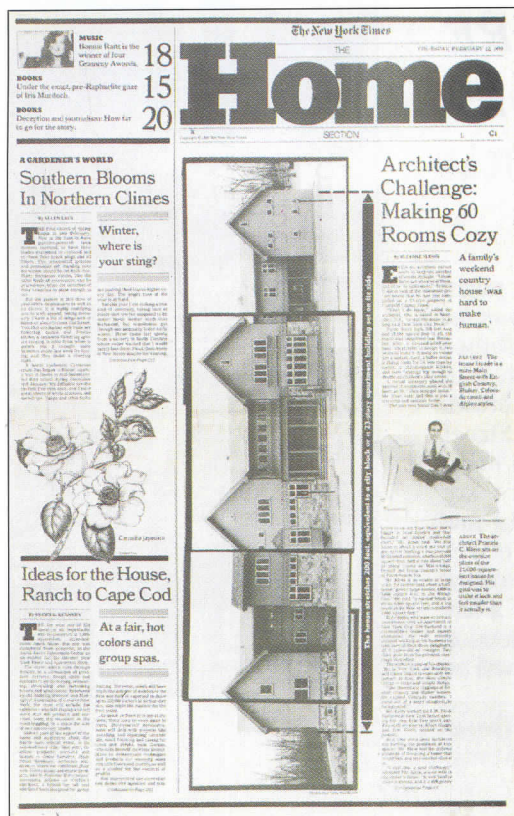
stranger to Times Square might think it a scene from *Invasion of the Body Snatchers*: unidentified flatbed trailer trucks, each piled high with huge cylinders shrouded in brown paper, pulling up to the 43rd Street loading docks. But the locals know better—the hulking cylinders are simply rolls of newsprint, the raw material for millions of copies of *The New York Times*. Within a few hours, the complex record of a day in New York City, not to mention the greater part of the world, will be written on those spools.

Despite the 140-year-old *Times*' well-deserved reputation for words,









**Above:** Portrait by Fred R. Conrad (see previous page). **Left:** Striking multi-image panorama by Alex McLean dominates opening page of the

that record is an increasingly photographic one. And thanks to a young and determined art and picture staff, the photographs in the *Times*—once the predictable lot of close-cropped politicians and generic wirephotos—are being held to the same high standard as its copy is.

That transformation has been a team effort, as anyone who has the opportunity to meet the principal players realizes. They are consistently bright, mostly young, and highly articulate about the communicative mechanisms and power of photography. But if one single driving personality could be singled out from their ranks, it would be Tom Bodkin, the design director of the *Times*. He is the trunk that connects its many branches, including the various news and feature sections of the paper (com-



# SAND

A Photo Essay From Saudi Arabia by Paul Hosefros ◊ Text by James LeMoynes



THE NEW YORK TIMES MAGAZINE / DECEMBER 5, 1990 65

monly referred to as the broadsheet because of their large page size) and the prestigious *The New York Times Magazine*.

Bodkin's command and control encompasses all art directors, designers, picture editors, and photographers. The actual chain of command—who reports to whom—is Byzantine. “It takes years to figure out the structure of photography and design at the *Times*,” says veteran staff photographer Sara Krulwich. “It’s very confusing.” What probably makes it more confusing, but also more workable, is that it’s so informal—a consequence of the highly collaborative nature of newspaper work.

Broadsheet design and picture editing—

with the relentless gray columns of text, the lack of white space, and the killing combination of newsprint and halftone—might seem to be a thankless task. Bodkin's challenge has been to create a special look for the *Times*' individual sections while preserving what he calls the “familial identity” of the paper—the sense that all of its sections, however individual, are part of the same product.

His effort is especially evident in the myriad sections of the Sunday paper. Each section is defined by its front page; to varying degrees, that page serves as a table of contents for the section. Large portions of the opening page's bottom or sides offer

Home section;  
February 22, 1990.  
Above: Opening  
spread of *Magazine*  
photo essay by Paul  
Hosefros about Saudi  
Arabia during the  
military buildup  
preceding the Gulf  
war; December 9, 1990.





blurbs, known as “reefers” because they refer readers to the stories within. Photographs are paired with some of the reefers, which range from mere decks, as in the Arts and Leisure section, to short paragraphs, as in Sunday Business. In the latter, the abundance of reefers leaves room to start only one feature story, and in the Travel section, the front page is entirely heads and decks and photographs, with all the stories starting inside. Some sections, on the other hand, open with a more traditional two or three stories. Each opener has a distinctive type treatment, making the page a lively invitation rather than a straight-to-the-meat affair. “It’s very much a magazine approach,” says Bodkin.

That magazine approach is perhaps most evident in Bodkin’s consistent use of a single lead photograph on the front page, which runs very large at the top of the page. “I’ve tried to guide the *Times* away from the gimmicks that newspapers have traditionally used,” Bodkin says. “You won’t often see layouts with four little



A child lies in a floor-flopped hospital. The left leg was blown off when one of his cows stepped on a land mine as he was taking them to graze.

Victims of A Hidden War

**O**f the greatest suffering and loss, Phnom Penh has seen the... (text continues) ...the number of the injured in the thousands, in one town for... (text continues) ...the number of the injured in the thousands, in one town for... (text continues) ...the number of the injured in the thousands, in one town for...

Photographs by Sebastião Salgado/Magnum

A patient who struck a mine while plowing his rice field wears a brace for shrapnel wounds at a hospital.

A one-legged man makes his way through a street in Phnom Penh, the capital.

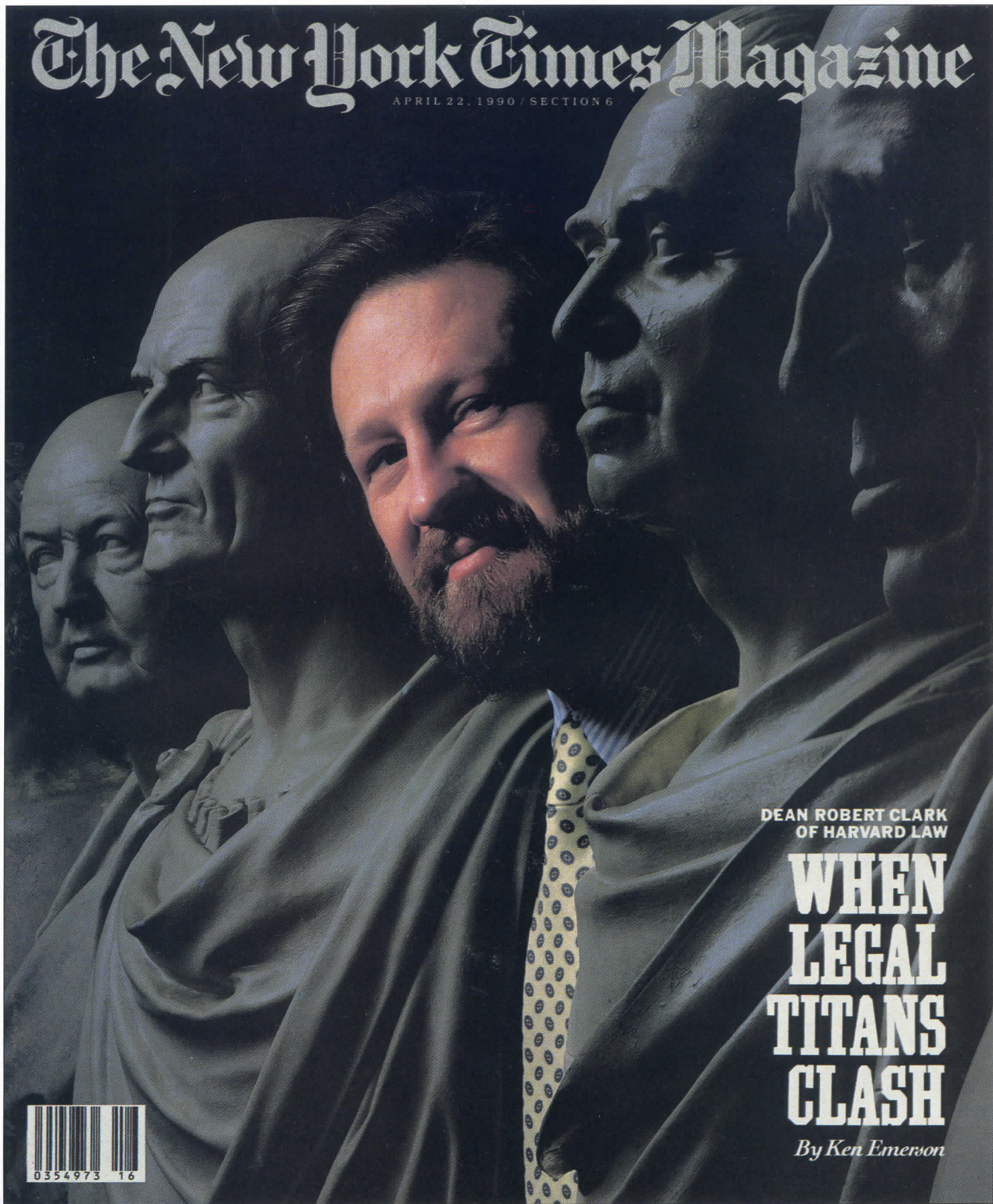
An artificial limb becomes a pillow on a Phnom Penh street.

**This page:** Photo essay by Sebastião Salgado of Magnum about victims of the continuing war in Cambodia; Sunday, July 22, 1990. **Right:** Magazine cover, April 22, 1990. By placing Harvard Law School dean Robert Clark in a row of ancient jurists, Burk Uzzle (of Lee Gross Associates) added a touch of wry humor to what could have been a dry subject.



# The New York Times Magazine

APRIL 22, 1990 / SECTION 6



DEAN ROBERT CLARK  
OF HARVARD LAW

## WHEN LEGAL TITANS CLASH

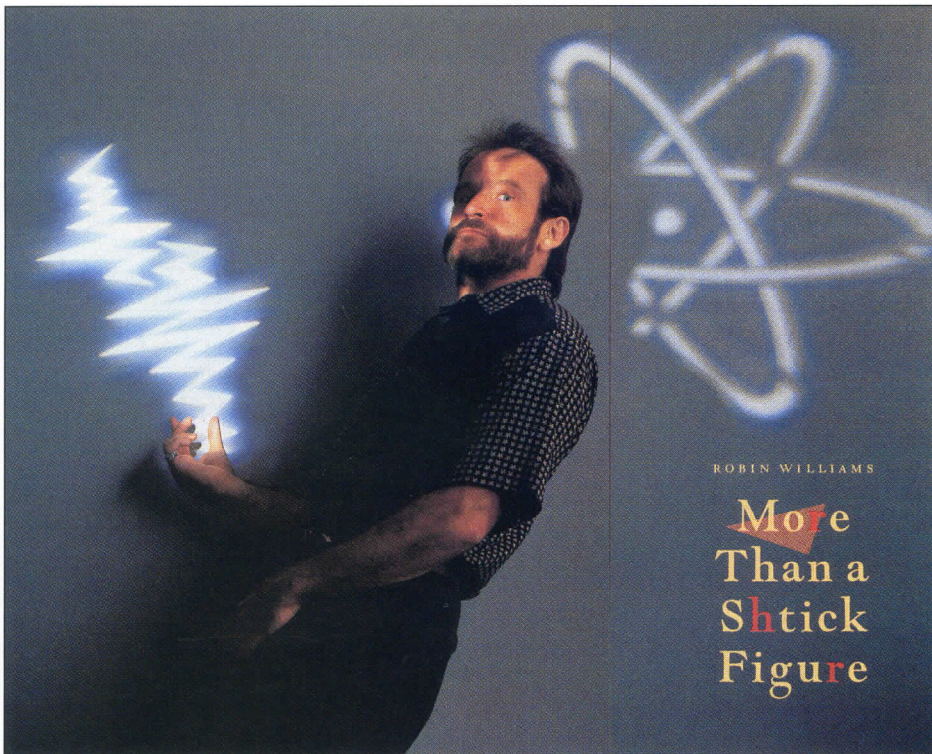
*By Ken Emerson*











ROBIN WILLIAMS

# More Than a Shtick Figure

The New York Times Magazine NOVEMBER 11, 1990

Stand-up comic.  
Dramatic actor. He's a  
split personality  
who is at his best when  
both talents meet.

# O

**N A MOVIE SET,** Robin Williams wears two heads. When the camera rolls, he is an actor of great authority and accomplishment. However, when he is himself, or a stand-up version of himself, giving little performances for his fellow performers. These camera, at the very least, are wondering if he's silly — the sound of his mind at 140 — and occasionally so startling that his peers wonder, as audiences have been wondering for more than a decade, if he's working off his left brain, his right brain or instructions from outer space.

For a sense of how quick he can be, there's a remark he tossed off on the set of "Awakenings," a new movie drama based on a book of medical case studies by the neurologist Oliver Sacks. "Awakenings," which opens next month, co-stars Robert De Niro as a patient who, by the late 1950's, when the action takes place, spent three decades in a coma; Williams is the doctor — modeled on the intense, idiosyncratic Sacks — who brings him back to life. One gray afternoon last winter, toward the end of a long, grueling stretch of location filming at an old psychiatric facility in Brooklyn, the director, Penny Marshall, felt as drained as the cast and crew.

"It's so hard shooting in a mental hospital," she said, except that the phrase, shored by fatigue, came out as "menstrual hospital."

Yes, and shooting a period picture, Williams chimed in brightly, no pause to ponder the play on words, no more than banter between her lip and his lip.

Then there's his behavior on morning several weeks ago at the Columbia Pictures lot in Culver City, Calif., on a tiny, crowded set representing a video shop. The movie was "The Fisher King," in which Williams plays a homeless man who once was a professor of

Joe Morgenstern is a journalist and screenwriter in Los Angeles.

BY JOE MORGENSTERN

WILLIAMS: GROSS ASSOCIATES FOR THE NEW YORK TIMES

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The New York Times  
Sunday, November 4, 1990

## Arts & Leisure

Section 2

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**TELEVISION**



William S. Paley — the CBS chairman — was more than just plain Bill.  
By Sally Bedell Smith  
**33**

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**THEATER**

Servings of Soviet night music and Irish blarney.  
By David Richards  
**5**

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**MUSIC**

Gallows humor in the return of the Traveling Wilburys.  
By Jon Pareles  
**30**

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**ART**



Cézanne and Poussin, side by side.  
By John Russell  
**39**

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**FICTION**

Kiss 'em? Hiss 'em? What to do about villany.  
By Janet Maslin  
**11**

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**A Partner Exits, a Solo Begins**



Bill T. Jones, whose company will dance his "Last Supper at Uncle Tom's Cabin/The Protestant Lady" at the Brooklyn Academy of Music this week.

**Since the death of his longtime associate, Bill T. Jones has become an even more eloquent choreographer.**

By Andrew Ross

Bill T. Jones was not the only dancer to emerge from the New York City dance scene in the 1970s. He was, however, the only one to become a soloist. In the past few years, he has become a choreographer in his own right. His work is a blend of modern and classical dance, and he has become one of the most respected choreographers in the world.

**Fan Clubs - From Engelbert to Mr. Ed**

By Patricia Kavanagh

**Buddy Holly, yes. But what is one to make of Members?**

**Anonymous?**



photos in three columns. I don't think that's a good use of photography."

Bodkin also cites a great appreciation at the *Times* for the journalistic contribution of photographs. In these days of advertising photography that doesn't even show a product and editorial photography that's as much about the photographer as the subject, the *Times*' informational imperative is refreshing. For Bodkin, it's what makes newspaper design so satisfying. "I'm not interested in doing things that are strictly decorative," he says. "I enjoy the challenge of combining aesthetics and information, and they're combined most vigorously at newspapers."

The irony is that because the *Times*' photographs are held to a journalistic standard, they sometimes don't get the play they might in a less news-oriented publication. Bodkin describes a recent photo essay by

**Opposite: Actor John Hurt, taken by Dudley Reed for the Magazine, December 2, 1990. Left: Arts & Leisure section opener featuring portrait by Fred R. Conrad of dancer Bill**

**T. Jones; November 4, 1990. Above: Opening spread of Robin Williams story in the Magazine, November 11, 1990, with photo by Burk Uzzle/Lee Gross Associates.**

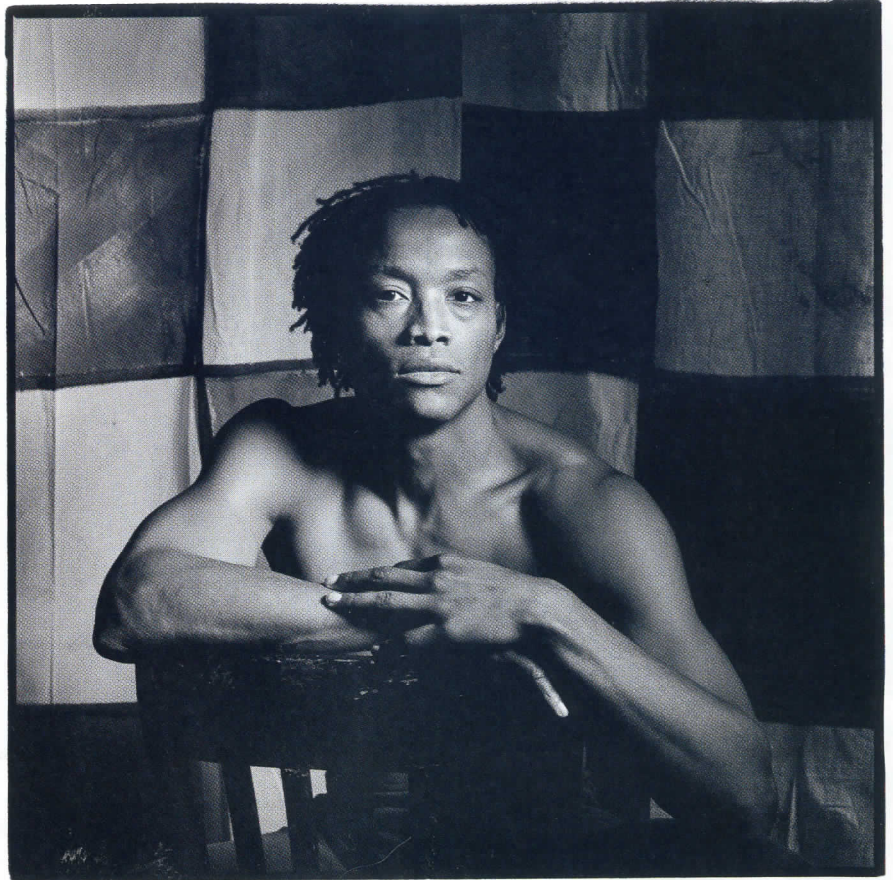


staffer Angel Franco, for which the photographer accompanied a group of American reservists to Saudi Arabia and documented their first day there. "The pictures were good enough so that we could easily have filled two pages with them, and we actually considered doing that," Bodkin recalls. "But we pulled them back to one page. The amount of space we give a story, and the position we put a story in, are indications of how important it is, and this story didn't command two pages. The real estate in *The New York Times*—the space available—is valuable and limited."

That insistence on picture size and position as indicators of news value has at times made the paper's front page less photographic. "Page one looks better when there's a good strong picture at the top," says Bodkin. "And even a few years ago, page one almost always had a photograph there. But sometimes that photo wasn't terribly newsworthy, so we modified our page one photo approach: We decided that if the lead stories didn't lend themselves to a strong photographic representation, we'd bite the bullet and go with text only. You can't use a photograph just because it looks good."

By the standards of big-city newspapers, the *Times* photography staff is small. At 22 staffers—including two in Washington and one in San Francisco—it's perhaps half the size of its New York City competitors. That size may be one of the reasons that *Times* photographers are encouraged not to shoot the standard photo fare, another reason being the mandate to challenge the paper's readers. "If a photo editor needs a straight shot, he or she can usually get it from the wire services," says Sara Krulwich, who's been photographing for the *Times* for twelve years. "We're expected to look for the underside of things. We're not expected to stay in front of the podium."

Mark Bussell, picture editor of the broadsheet, offers an example. "The day after David Dinkins was elected mayor of New York we ran a front-page picture of Ed Koch and Dinkins at a City Hall unity rally," Bussell



**Above:** Portrait by Fred R. Conrad (see previous page). **Right: Sports Monday opening page, November 19, 1990.** Sara Krulwich, who is not usually on the sports beat, took the main football photo. **Opposite:** Raymond Meier made this strikingly geometric image for a story in the October 14, 1990 issue of *Home Design*. This is one of several "Part 2" sections of the *Magazine* that appear on a rotating basis throughout the year.

<p><b>PHOTOFOOTBALL</b></p> <p>Colts are bad, Jets are worse, and they pay for it with a 17-14 loss, C4</p>		<p><b>FOOTBALL SCOREBOARD</b></p> <table border="1"> <tr><td>San Francisco</td><td>31</td><td>Houston</td><td>35</td></tr> <tr><td>Tampa Bay</td><td>7</td><td>Cleveland</td><td>23</td></tr> <tr><td>Chicago</td><td>16</td><td>Buffalo</td><td>14</td></tr> <tr><td>Dallas</td><td>13</td><td>New England</td><td>0</td></tr> <tr><td>Washington</td><td>31</td><td>Minnesota</td><td>24</td></tr> <tr><td>New Orleans</td><td>17</td><td>Seattle</td><td>21</td></tr> <tr><td>Philadelphia</td><td>28</td><td>Detroit</td><td>24</td></tr> <tr><td>Atlanta</td><td>23</td><td>L.A. Rams</td><td>21</td></tr> <tr><td>Green Bay</td><td>24</td><td>Cincinnati</td><td>27</td></tr> <tr><td>Pittsburgh</td><td>21</td><td>Pennsylvania</td><td>2</td></tr> <tr><td>Kansas City</td><td>27</td><td>Denver</td><td>10</td></tr> <tr><td>San Diego</td><td>10</td><td>NY Jets</td><td>17</td></tr> </table>	San Francisco	31	Houston	35	Tampa Bay	7	Cleveland	23	Chicago	16	Buffalo	14	Dallas	13	New England	0	Washington	31	Minnesota	24	New Orleans	17	Seattle	21	Philadelphia	28	Detroit	24	Atlanta	23	L.A. Rams	21	Green Bay	24	Cincinnati	27	Pittsburgh	21	Pennsylvania	2	Kansas City	27	Denver	10	San Diego	10	NY Jets	17	<p><b>TENNIS</b></p> <p>Agassi wins a big one, C6</p>
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<p><b>Seles Outlasts Sabatini</b></p> <p>By David Finkel</p> <p>There are few things more exciting than watching a tennis match. It's a sport that's as fast-paced as it is unpredictable. And it's a sport that's as beautiful as it is brutal. In the final of the U.S. Open, Steffi Graf defeated Gabriela Sabatini in a match that was as much a war of attrition as it was a war of nerves. Graf's victory was a triumph of endurance over power.</p>	<p><b>Giants Stay Perfect</b></p> <p>By Frank Murphy</p> <p>LAST NIGHT'S WIN BY THE NEW YORK GIANTS WAS A SIGN OF THE TEAM'S STRENGTH. It was a victory that was as much a testament to the team's coaching as it was to the team's players. The Giants' defense was as solid as a rock, and their offense was as explosive as a dynamite stick. The team's victory was a triumph of teamwork over individual talent.</p>																																																		
<p><b>Johnson Gets Back in the Running</b></p> <p>By Michael J. Ambrey</p> <p>It's a runner's dream to be back in the running. For Steve Johnson, it's a reality. After a long and painful recovery from a knee injury, Johnson is back on the track. His return to the sport is a triumph of the human spirit over adversity. Johnson's story is a testament to the power of perseverance and the strength of the human body.</p>	<p><b>The printer has undergone some dramatic changes.</b></p> <p>For the first time in its history, the printer has undergone some dramatic changes. The changes are as significant as they are exciting. The printer's new design is a testament to the power of innovation and the strength of the human mind. The printer's new design is a triumph of technology over tradition.</p>																																																		
<p><b>THEATER 'Fiddler' returns to Broadway with a heritage of its own, C13.</b></p>	<p><b>TELEVISION Programmers wonder what next, after failures like 'Cop Rock,' C13.</b></p>																																																		



# STRETCHING SPACE

By Carol Vogel

**S**PACE IS LIKE MONEY. NO MATTER how much you have, it never seems to be enough. Rooms have a magical way of shrinking as we demand more of a dwelling than was originally intended. Families grow, office clutter comes home to roost, possessions multiply while the dimensions of their surroundings do not. There are ways to stretch space, however, tricks to make every inch count. In some cases, simply reconfiguring a floor plan or using clever color and fabric schemes opens up an area. In others, construction may be necessary to enlarge or subdivide a room. Furniture designers are cutting corners by offering utilitarian objects scaled down for cramped interiors. Outdoors, combinations of plants help create a sense of bigness. Forgotten frontiers, such as front yards, can be transformed into colorful, chaotic cottage gardens. In fact, useful space often lurks in the most conspicuous spots. This issue looks at some obvious, as well as unconventional, approaches to stretching space, in ways that make the world seem like a bigger place. ■

STYLIST: SHEVA FRUTMAN



# NOW VOYAGERS



**(LEFT) TWO** GEOFFREY BEENE EVENING GOWNS OF SILK, PNEUM AND BLACK SQUIGNS. FAR LEFT, ISSEY MIYAKE. AT GEOFFREY BEENE — HIS WORLD, 28 FIFTH AVENUE, NEAR LEFT, \$4,500. AT BERGDOFF GOODMAN.

**(RIGHT) ISSEY MIYAKE'S UNIFORMS, NEAR RIGHT, HOPPED-IN JACKET, \$1,125. RUDY WEAVER, 25th AND MONTGOMERY, \$250. MINKURTS, 25th FAR RIGHT, 100th ST. SWEATER, 25th AND SHORTS, 25th. AT BERGDOFF GOODMAN, ISSEY MIYAKE, KUTZNER, 100th AND HAYS, ISSEY MIYAKE.**

They're not here. They've already gone to tomorrow. Designers who create the kind of clothes on these and the following pages could never be labeled mainstreamers. Talents like Geoffrey Beene, Issey Miyake, Christian Francis Roth and Norma Kamali are each, in his or her own way, nudging fashion's frontiers. Their creations are expensive, but very influential. What they show could just prestage what's to come. Now, with a new decade at hand — and the last one of the century at that — the visions of these style-seers is all the more interesting. "These evening dresses of mine," says Geoffrey Beene, "are the ultimate expression of the femininity movement. But I think this femininity business is a transitory thing. It's a last gasp before uniform dressing." "Uniforms?" "Yes," says Beene, convinced that the jumpstart is the first step in that new direction. Get ready

PHOTOGRAPHS BY JOSEF ASTOR



PHOTOGRAPH BY JOSEF ASTOR. STYLING BY MICHELLE HARRIS. HAIR BY MICHELLE HARRIS. MAKEUP BY MICHELLE HARRIS.

THE NEW YORK TIMES MAGAZINE / FEBRUARY 4, 1990 81

remembers. "Instead of staying with the rest of the photographers, Chester Higgins got behind the two men, who were standing side-by-side at a podium. Koch was wearing his usual white shirt and Dinkins his dark blazer, and Higgins shot a couple of frames of Koch's hulking back with his arm around Dinkins. All the other photographers were mad because Chester's face was in their picture, but it was a wonderful way of telling the story of unity. The picture symbolized it more effectively than their faces."

That kind of approach isn't just a matter of position. Sometimes it involves the isolation of a telling detail—for example Sara Krulwich's decision, during her coverage of Geraldine Ferraro's 1984 Vice Presidential campaign, to photograph the men who were often called upon to hold the candidate's purse while she gave her speeches. The right

**IN THE** mindless light of the system — which is all in place under the regime of Ion Iliescu, a former Communist official — no one escapes several accusations for those still alive. The Ministry of Health, Education and Labor work within the system for patients over the system. Life in the homes for the handicapped approaches Gothic horror. The children in Yachnovici, between one of 23 institutions for the intellectually disabled, had 100 deaths in 1989. Iliescu's regime is a pervasively inhuman one. In 1989, 23 and 40 children died last year at another

north home, in the village of Platonești, two southeast of Bucharest. Cases of death were unrecorded. The boys at right are patients at Victoria House Hospital. They look together because the camera is a mobile only three times a week for the room boys. Many of the handicapped children will only be made of hand-drawn sketches, which, for the negligence themselves, were primarily a phenomenon of the past. The Ministry of Health estimates that 200 women died each year from abortion attempts, which occurs very rarely that the case occurs

From the doctor's record that the children he has. Then his regime institutionalized them in degrading conditions.

The mother, Mihaela Buzescu, a portraitist at one of Bucharest's better art studios, explains that three-quarters of the children there were born with disabilities, who took to her as the manager of Romania's most famous hospital. She says that the children at this institution will get better when they are 15. But because the damage may have been done, there is no way to fully assess and control setbacks by the rest of their lives. In 1989, 23 and 40 children died last year at another institution. In 1989, a young patient at Santa. Psychiatrist Higgins is a patient at the table, a constant presence with children who are aged. The children's heads are covered the case of care.

picture may even be a matter of gesture. "You have to be attuned to people's kinesics," says Chester Higgins. "Information is sometimes provided by the subtleties of people's movements." Another unusual thing about *(Continued on page 72)*

Three from the *Magazine*: Top: Fashion story by Josef Astor, February 4, 1990. Above: Spread from photo essay entitled "Romania's Lost Children" by James

Nachtwey/Magnum, June 24, 1990. Right: Portrait of actress Maggie Smith by Michael O'Neill, March 18, 1990. Original is a platinum print.







## SAME PLACE, DIFFERENT *TIMES*

(Continued from page 52)

the *Times*' photographers is that they're all generalists. "Everyone floats," says Krulwich. "No one has a complete lock on any subject." The variability of a *Times* photographer's day seems to bring freshness to their shooting. "It's not the same thing every day," says Chester Higgins, "so your work never gets stale." Krulwich says she's sometimes called on to do sports pictures in the middle of the season. "They send me out when they don't want another second-base slide," she says. "They have the nerve to mix it up."

Even so, when schedules permit, photographers are given stories that tie in to their skills or interests. Keeping track of those interests is one of the many responsibilities of Mark Bussell, who displays the equanimity that the chief picture editor's job requires. "It's sort of like being a willow tree," he avers. "You have to be well planted, but you also have to bend with the storms—and bend enough so that you won't break."

Bussell organizes his day around something called the "noon list," a rundown of stories that each editorial desk—foreign, national, metro, and special sections—is contemplating for the next day's paper. Bussell makes the rounds of the picture editors, reviewing with each of them what pictures are available, or need to be assigned, for each editor's stories. The individual picture editor will then direct a request to Photo Assignment Editor Dave Frank, who dispatches all of the staff photographers on their assignments.

And then there are the wire services. Parked outside Bussell's office are three mailbox-sized wirephoto machines, one for the Associated Press, one for Reuters, and one for Agence France Presse. When deadlines are tight, Bussell's national and foreign picture editors must accept whatever images the machines disgorge. But when there's time, Bussell and company will communicate specific requests to the local bureaus of the three services.

Sara Krulwich describes Bussell as a "picture person," and in fact before joining the *Times* he was a photojournalist. That may be why he makes such a dedicated effort to include pho-

tographers in the editing process. He also implicitly understands, like Tom Bodkin, the interrelationship between information and aesthetics that is at the heart of good photojournalism. "Information is first," Bussell says. "But often, mood is information." He cites a Krulwich picture of a coffin maker in Africa whose business is booming from the AIDS epidemic. "The information in it is simple," says Bussell. "It says, man makes coffin. But the mood of the picture suggests a lot more."

The balance between aesthetics and information is somewhat different at *The New York Times Magazine*. "In the magazine, there's room to be a bit more abstract," says Tom Bodkin. That difference may explain why the magazine has the degree of autonomy it does—perhaps more than any other section of the paper—and why it relies primarily on freelancers.

A list of those freelancers reads like a Who's Who of current photographic talent: Burk Uzzle, Eugene Richards, Raymond Meier, James Nachtwey, Maggie Steber, Josef Astor, Michael O'Neill, Nubar Alexanian. "I'm extremely lucky," says magazine Picture Editor Kathy Ryan, "that photographers really want to appear in here. They'll move heaven and earth to take an assignment." The use of outside photographers is especially important to Ryan because of the more abstract nature of the magazine. "We do a lot of stories that are inherently unvisual," she says, offering the example of last year's piece on the Harvard Law School. "I thought, what are we going to do with a slew of pictures of professors? They all sit at desks."

Ryan's solution was to call photographer Burk Uzzle. "He's got an incredible imagination," she says. "He gets to the soul of his subject but at the same time creates a larger environmental illustration. And that makes an entertaining picture." Uzzle's cover shot shows the dean of the school peering askance at the camera from his position in a receding row of classical alabaster busts of famous jurists—a wry comment on the ivory-tower nature of academic law. "I think it was a brilliant solution," says Ryan.

Uzzle, who shoots *Times Magazine* stories as often as a dozen times a year, has similarly strong feelings

about Ryan's operation, which includes Deputy Photo Editor Steve Fine and editors Sarah Harbutt and Adam Stoltman. "I think most good photographers feel that they're sometimes held back by the magazines they work for," says Uzzle. "With Kathy, it's exactly the opposite. When she calls, I know she's going to ask me to do a better job than I might even ask myself to do. She's going to create a situation in which I have to reach further down into myself, to be as innovative as possible."

Uzzle has no trouble putting his finger on the things that bring that atmosphere about. Part of it has to do with preparation. When Ryan or a member of her staff assigns a portrait, for example, they'll send Uzzle a file on the subject for him to read. If the subject is a movie star, they'll recommend films for the photographer to see. They'll ask him to call the writer, especially if there's not yet a finished manuscript. "They really make you immerse yourself in the subject matter," says Uzzle, "and only then are you allowed to come in and tell them about whatever picture proposals you might have." The other part of that preparation, for Uzzle, is scouting a subject in advance—something he says the magazine is always willing to subsidize.

All that done, a dialogue between photographer and photo editor begins, one that is sustained throughout the story. "I'll go in with a list of ideas," says Uzzle, "and sit down with all four editors in their little bullpen. As soon as the discussion begins, the ideas change, and what I end up doing is something they've all contributed very strongly to. It's really a team thing. I can say unabashedly that they've given me a lot of my best approaches to photographs."

What's more, that kind of communication continues through the actual photography and beyond. During his Harvard Law School shoot, which took several days, Uzzle sent Polaroids of his portraits back to the magazine by overnight mail. Before he started shooting the next day, Uzzle was on the phone to a photo editor, reviewing his progress. "They certainly don't hesitate to tell you when they think you're barking up the wrong tree," says Uzzle, "but I never feel undermined."

(Continued on page 74)



## SAME PLACE, DIFFERENT *TIMES*

(Continued from page 72)

Ryan sees it as part of her job to act as the photographers' advocate. "I try very hard to make sure their pictures run as they saw them," she says. "I'm adamantly against cropping in almost every case, and the quality of the photographers we use is such that the pictures don't need cropping."

At the weekly photo meeting on Monday afternoon, Ryan, magazine Art Director Janet Froelich, their respective staffs, magazine Editor Warren Hoge, and four or five other top editors sit down to talk about photography. ("It's a popular meeting here," says Ryan, "because everyone loves looking at pictures.") It's a time for compromise. "The art department has its agenda, I've got mine, and the editor has his," says Ryan. "Only when all three agendas are satisfied can we have the best issue." Janet Froelich puts it this way: "A major part of art directing this magazine is developing a strong relationship with

the editors, so that they'll trust your judgment."

Froelich and Ryan both strive for the balance of information and aesthetics that Tom Bodkin feels is so important. "Part of the photo editor's dilemma," says Ryan, "is that often a really extraordinary image doesn't tell you quite as much as a more prosaic one." So Ryan and Froelich often lead a story with the more poetic picture, then shore it up with a point picture.

Back at the broadsheet, Tom Bodkin muses on the effect that the impending introduction of color reproduction will have on that balancing act. "Color isn't going to change our news judgment," he says firmly. "We won't use it to dazzle the eye. I think color fits right in with what we're trying to do and what we've always tried to do—to depict news events in as complete, accurate, and thoughtful a way as possible. After all, the world exists in color, and so color in a photograph just adds another level of reality, another level of information. It will also offer another tool to help organize information on the page."

Bodkin is convinced that when the change occurs—and it will be gradual, starting with the Sunday sections that are printed in advance—color will seem as normal a part of the paper as the six-column format that replaced the eye-straining eight columns that supported the *Times* for much of its history. Bodkin feels the same way about electronic photography, which is already being used at the *Times*, in the form of digital processing.

Despite the dowager image of *The New York Times*, with its familiar Old English logo, change is a constant, especially under Bodkin's leadership. At the heart of that willingness to modify such a venerable institution is the assumption that the paper's readers want that kind of challenge. As photographer Sara Krulwich puts it, "We never underestimate our audience." □

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*Russell Hart, who writes our View Finder column, is an author, photographer, and magazine editor based in New York City.*

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