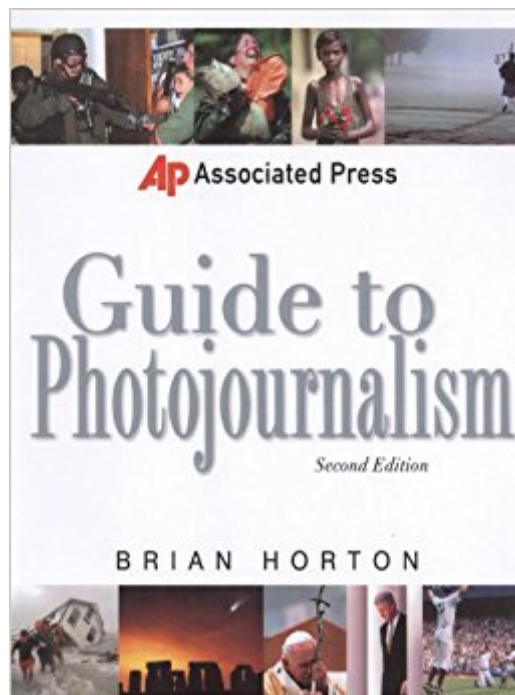




The book was found

Associated Press Guide To Photojournalism: 2 (Associated Press Handbooks)



Synopsis

Written by noted AP photographer and photoeditor Brian Horton, this is an insider's manual to one of the most glamorous and exciting media professions. Emphasizing the creative process behind the photojournalist's art, Brian Horton draws upon his three decades of experience, as well as the experiences of other award-winning photojournalists, to instruct readers in the secrets of snapping memorable news photos every time. With the help of more than 100 photographs from the AP archives, he analyzes what constitutes successful news photos of every type, including portraits, tableaux, sports shots, battlefield scenes, and more, as well as offering tips on how to develop a style of your own.

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Customer Reviews

as advertised

I came looking for photojournalism guides after an editor rejected a photo because it "didn't tell the story." I bought this book because I read another review entitled "How to think, not how to see." I know how to see, but I didn't know how to capture a photograph that could be used by a news outlet. I'm quite happy with this purchase. This book has a permanent place in my collection. This book isn't for someone who aims for pure artistry. Nevertheless, the chapters talk about proper lens choices, use of depth of field, etc. There are other important topics as well: how to get the telling photograph during an emotional moment. I'd recommend this book for prospective photojournalists, and also for writers who must now get visuals to go with their stories.

I bought it as a photographer interested in improving my photo-journalism techniques and street photography generally. But this book - a text really - seems to be aimed at professional journalists, as much of the information is obviously intended for them. (eg: How to deal with your editor/boss etc) yet, it's too basic for professionals, unless, indeed, they are still studying journalism as a course. I found it to be poorly set-out and awfully presented. Perhaps it was intended to resemble a newspaper?! Poor photographic definition, bad type-face and bland and confusing overall presentation. It gave some good insights, but you had to search for them. Bill

A very informative book for someone interested in Photojournalism, like myself. Lots of words of wisdom from veteran Photojournalist and plenty of photos. Even though this book is slightly older and might have come along just before digital photography was making its appearance, it still applies to photojournalism today. I find this book to be very inspiring and a worthwhile read.

This is a great inside look at photojournalism as it is practiced by the photographers of the world's leading news agency. Their work methods, how they think and react to a situation, and the forces that motivate them are all fascinating reading. And, the book is so current. It seems like only yesterday that we saw many of the photographs in this book first in our daily newspaper. Several of those photographs are analyzed in depth. The future of photojournalism also is discussed.

"Associated Press Guide to Photojournalism", Brian Horton, McGraw-Hill NY, 2nd. ed. 2001, ISBN 0-07-136387-4, SC 223 pgs. Sports photo editor at A-P since 1971, Horton has many credits including 2 books on news photography. This text explains PJ (picture story) - how a photographer "sees the story" is a skill requiring experience, insight, anticipation, inventiveness, & a passion. Often "breaking stories" are heavily covered & many photos require sensitivity, rapport, knowledge

of equipment so to acquire a style using composition, cropping & those angles to communicate photo stories of news, emotions, life experiences, etc. Horton quotes an A-P policy adopted in 1990 indicating "the content of a photograph will never be changed or manipulated in any way". Horton then goes on to recite of some widely published photos with recognized manipulations & public outcries leading to general distrust of media by the populace (& rightly so!). Indeed, even cropping can be viewed as manipulation, the latter generally a product of Madison Avenue influences that shouldn't reflect PJ integrity (need for well insulated photo editors). Relying on "photo setups" can numb public's perceptions & lessen reality. Telephoto lenses as 80-200 zoom provides close-ups without intrusion despite an onerous sanctifying of 24 mm wide-angle to fill the frame by getting into the subject's face & personal space. Author interviews 8 pros on their perspectives & experiences in PJ & then concludes with a short summary of some changes in photography over the past half-century, namely the gradual switch from 4"x5" to 2 1/4" to 35 mm to color & now electronic (digital) imaging. As a former newspaper photographer I'd been taught a good PJ shot did not require a title. I found Horton's book exacting, full of exciting photos, many good "how to" tips, and how PJ news photography has evolved into specialized art forms for optimum coverage of war, natural disaster, politics, crime, disease & subspecialities of certain sports as basketball, football, Olympics, Indy 500, etc. It is a pleasant, informative read, not overtly technical & fairly priced.

Book was as advertised, arrived as forecast, and was good value for the money. The book is a good addition to my reference library.

I purchased for my husband and he loves it.

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