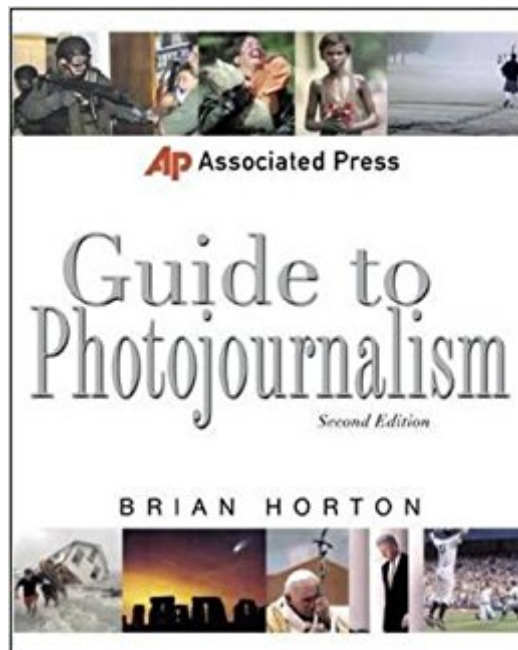




The book was found

Associated Press Guide To Photojournalism (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.

Book Information

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Customer Reviews

An expert's guide to the art and craft of making great news photos, every time "Reporting with a camera. Capturing the instant for others. The decisive moment. Photojournalism." Brian Horton Noted AP photographer and photo editor, Brian Horton takes you beyond the basics of lenses and exposure times to offer a rare, insider's perspective on the art and craft of photojournalism. While he does provide useful instruction on technical considerations such as picking the right angle and lighting a situation, his main concern is with the less tangible, wholly indispensable elements of content, style, and the creative process. Using more than 100 photographs from the AP archives to illustrate his points, Horton analyzes

what constitutes great news photos of every type, including portraits, tableaux, sports shots, battlefield scenes, and more. He offers unique insights into composition and style, along with invaluable advice on how to develop a style of your own. And, in a chapter new to this edition, he explores the pros and cons of digital photography and the latest developments in digital development and processing. In writing *The Associated Press Guide to Photojournalism*, Brian Horton conducted extensive interviews with other award-winning photojournalists, whose voices echo throughout the book, sharing unforgettable war stories and hard-won insights into what it takes to seek and find memorable news photographs. Brian Horton is Senior Photo Editor for the Associated Press. He is also AP's LaserPhoto network director. An AP veteran of 30 years' experience, he has covered the World Series, the Super Bowl, the Triple Crown, the Winter and Summer Olympics, World Cup soccer, the Indianapolis 500, the NBA Finals, and other major sports events. He also has covered news events ranging from the Gulf War to coal mine disasters, presidential campaigns and political conventions. Also Available in the Associated Press series: *Associated Press Broadcast News Handbook*

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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 it's 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 & subspecialties 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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