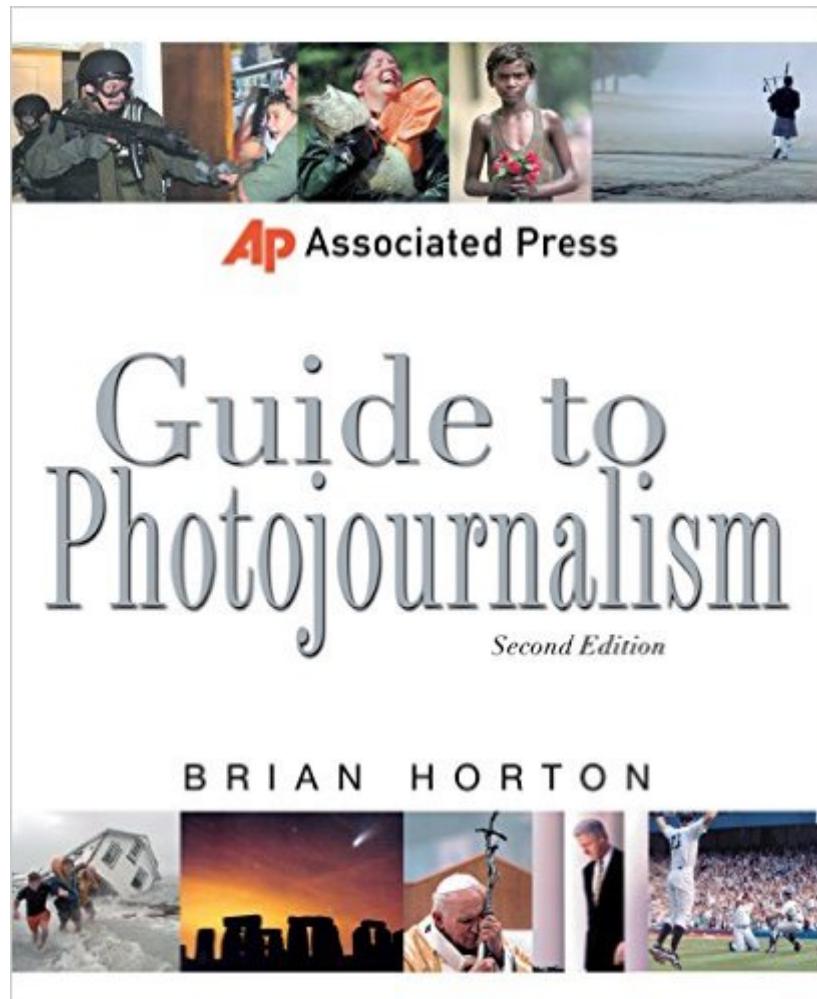


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# Associated Press Guide To Photojournalism (Associated Press Handbooks)



## 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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Average Customer Review: 4.0 out of 5 stars (See all reviews) (30 customer reviews)

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## Customer Reviews

"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.

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