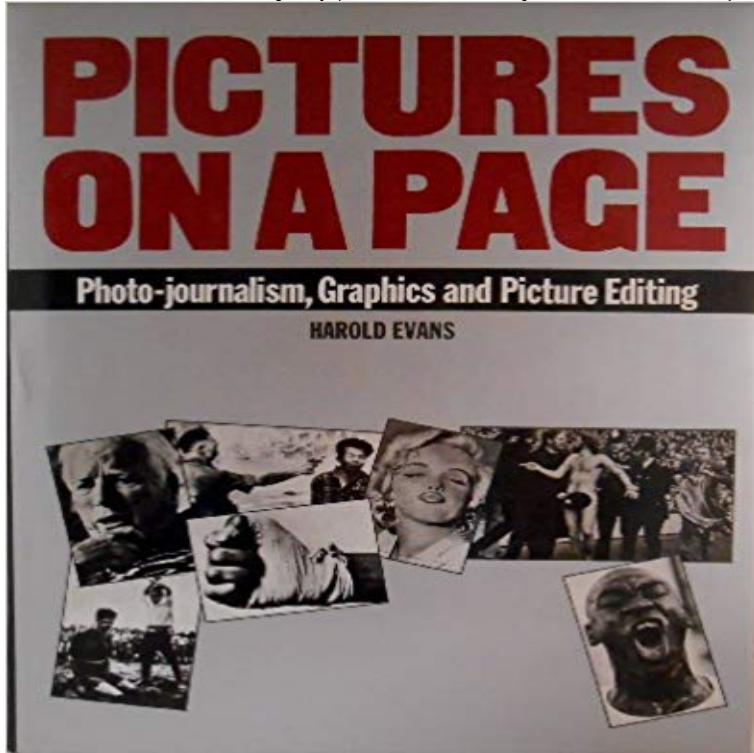


Pictures on a page: Photo-journalism, Graphics and Picture Editing



We see only a little of the world, its happenings and its people with our own eyes. We largely depend on printed and electronic images. But the photographer and artist who see for us beyond the range of our vision are not the only filters between us and reality. There are other people who decide what will be photographed for the record and how what is photographed will be selected or discarded, or edited to change its emphasis.

Harold Evans has worked with a leading designer to take us behind the images provided by newspapers and magazines. He discusses how the judgements are made about the world we see by proxy- and how they might be improved so that the quality of our seeing is enhanced. He shows how photography can give meaning, colour and even drama to the apparently mundane. But he also exposes our vulnerability to the manipulation of our emotions by visual propaganda, how newspapers can present events that never happened or turn heroes into villains. He discusses the ethics of photographs of violence and sex. He shows how cropping can rescue or ruin a photograph. He redefines the famous idea of the decisive moment. He also explores how drawings can take up where photography leaves off. Many famous photographers have been interviewed for this book - Henri Cartier-Bresson, Snowdon, Bert Hardy, Bill Brandt, Eddie Adams, Don McCullin, Romano Cagnoni, Eugene Smith, and many others. They have canvassed their craft and made prints for publication. There are upwards of 500 photographs and drawings, evocative of great events and fascinating in their own right. This book is not just a collection of great photographs. It is a unique marriage of words and pictures. It will absorb the professional and intrigue and entertain the general reader.

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