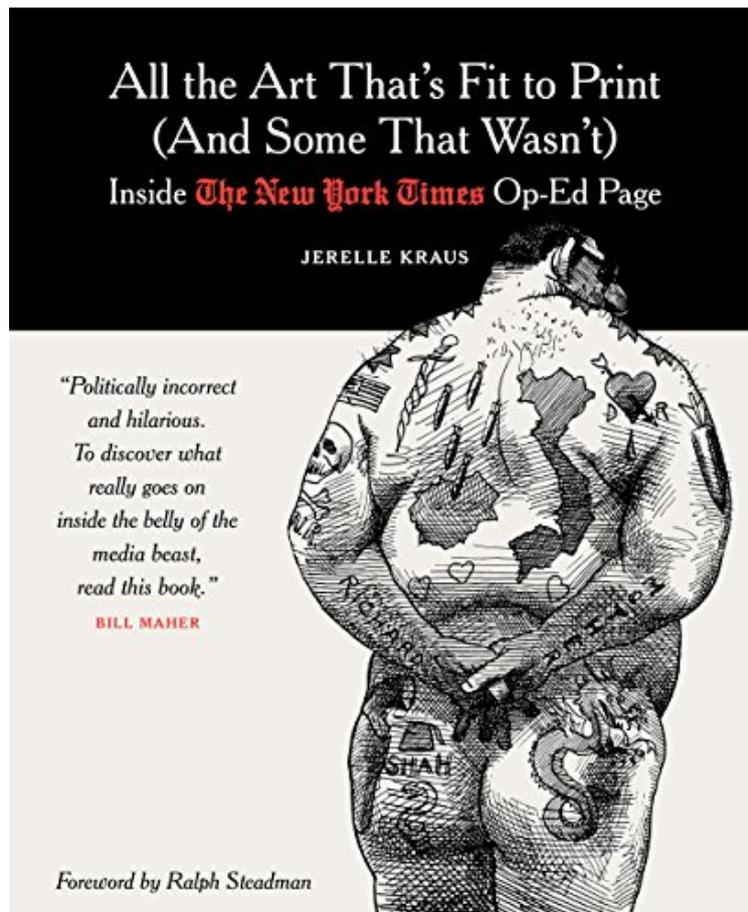


[Library ebook] All the Art That's Fit to Print (And Some That Wasn't): Inside The New York Times Op-Ed Page

## All the Art That's Fit to Print (And Some That Wasn't): Inside The New York Times Op-Ed Page

Jerelle Kraus

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**Jerelle Kraus : All the Art That's Fit to Print (And Some That Wasn't): Inside The New York Times Op-Ed Page** before purchasing it in order to gage whether or not it would be worth my time, and all praised All the Art That's Fit to Print (And Some That Wasn't): Inside The New York Times Op-Ed Page:

2 of 2 people found the following review helpful. Wonderful book a Must read for burgeoning Illustrators!By Suzanne V. Ebeling-urbanI purchased this book after an artist friend of mine (Elaine Clayton-Boughton) mentioned it. Elaine had done some editorial illustrations for the NYTIMES and I infact very early on in my career did a couple. We both remember walking the halls to the art department at this formidable publishing establishment. But to read about the goings on behind the scenes at the New York Times during the "age of golden illustration" in the 70's and 80's in this book by veteran art director Jerelle Kraus is a real adventure. Ms. Kraus's breezy writing style brings you back to the moment, reading about famed illustrators like Brad Holland and what illustrations were banned from publication and why, is fascinating.Now that illustration is rising to become a respected profession again, I would recommend all art

students, art school teachers and up-and-coming illustrators buy and read this book! It should be a staple in every illustrator's library! Suzanne Urban 1 of 1 people found the following review helpful. even remotely like this one By Abigail Lumsden There is not another book, even remotely like this one. Jerelle Kraus has managed to bring us deeper into the New York Times world than anyone I've ever read. Wow. I highly recommend this book to all artists, writers and lovers of adventure. 0 of 0 people found the following review helpful. Five Stars By William Wilkins Excellent Product And Service!

All the Art That's Fit to Print reveals the true story of the world's first Op-Ed page, a public platform that in 1970 prefigured the Internet blogosphere. Not only did the New York Times's nonstaff bylines shatter tradition, but the pictures were revolutionary. Unlike anything ever seen in a newspaper, Op-Ed art became a globally influential idiom that reached beyond narrative for metaphor and changed illustration's very purpose and potential. Art director Jerelle Kraus, whose thirteen-year Op-Ed tenure far exceeds that of any other art director or editor, unveils a riveting account of working at the Times. Her insider anecdotes include the reasons why artist Saul Steinberg hated the Times, why editor Howell Raines stopped the presses to kill a feature by Doonesbury's Garry Trudeau, and why reporter Syd Schanberg whose story was told in the movie *The Killing Fields* stated that he would travel anywhere to see Kissinger hanged, as well as Kraus's tale of surviving two and a half hours alone with the dethroned peerless outlaw, Richard Nixon. All the Art features a satiric portrayal of John McCain, a classic cartoon of Barack Obama by Jules Feiffer, and a drawing of Hillary Clinton and Obama by Barry Blitt. But when Frank Rich wrote a column discussing Hillary Clinton exclusively, the Times refused to allow Blitt to portray her. Nearly any notion is palatable in prose, yet editors perceive pictures as a far greater threat. Confucius underestimated the number of words an image is worth; the thousand-fold power of a picture is also its curse. Op-Ed's subject is the world, and its illustrations are created by the world's finest graphic artists. The 142 artists whose work appears in this book hail from thirty nations and five continents, and their 324 pictures—gleaned from a total of 30,000—reflect artists' common drive to communicate their creative visions and to stir our vibrant cultural-political pot.

From Publishers Weekly The enduring relevance of the New York Times op-ed illustrations are explicated with literary flair by Kraus, a former art director of the page, who contends that the groundbreaking pictures changed the very purpose and potential of illustrations... to stir the political and cultural pot. Episodic essays accompanied by illustrations re-create the battles between art directors and editors that have raged since the Times created the world's first op-ed page in 1970. The works of famous Times illustrators like Brad Holland and Roland Topor, are enriched by Kraus's presentation of the controversies associated with their publication or rejection. The book serves as a chronicle of late 20th-century history, replete with sardonic images of tyrants and visual commentaries on the fall of communism; the works of Eastern Europeans who fled totalitarian regimes are some of the most challenging and resonant. In this overflowing treasure chest of ideas, politics and cultural critiques, Kraus proves that art is dangerous and sometimes necessarily so. 306 illus. (Nov.) Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From School Library Journal Art is not the first thing that comes to mind when one thinks of the New York Times, but it appears to play a very important journalistic role in communicating editorial ideas, even at a subconscious level. Kraus, an art director at the Times for 30 years, provides a detailed analysis of the art on the Op-Ed page, from its inception in 1970 to today. The 306 images are arranged by decade, and the text is divided into short sections that focus on a variety of themes related to the images, the artists, and editorial practices. Kraus draws on her 13 years as the art director of the Op-Ed page to share an insider's view of the editorial and political processes of the newspaper and includes several images that were never published in the Times. Using text and images, she shares her passion for visual communication. Readers will be entertained and come away with a deeper appreciation of the power of illustration. This book belongs in public libraries that subscribe to the Times and in most academic libraries. —Judy Solberg, Seattle Univ. Lib. Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. A chronicle of late twentieth-century history, replete with sardonic images of tyrants and visual commentaries on the fall of communism; the works of Eastern Europeans who fled totalitarian regimes are some of the most challenging and resonant. In this overflowing treasure chest of ideas, politics and cultural critiques, Kraus proves that 'art is dangerous' and sometimes necessarily so. (Publishers Weekly) Readers will be entertained and come away with a deeper appreciation of the power of illustration. (Library Journal) Worth the price of the book is Kraus's 2 1/2-hour encounter with former President Richard Nixon. (History Wire) An intensely personal history of the [op-ed] page as it weathered tempests and tinpot tyrannies at the Times. (Columbia Journalism ) As a memoir, Kraus's work provides colorful, intimate, and occasionally searing portraits of several high-ranking Times executives. (Michael Socolow JHistory) Part memoir, part art book, and part journalism history. But all parts are exemplary. (Beth Haller American Journalism) An excellent reminder of the power of editorial illustration. These images do so much more than break up the gray space of columns of text. This book gives life to an underappreciated, and often unexamined, form of visual journalism. (Journalism) [This] provocative book examines the images that

shattered the conventions of newspaper imagery. (Huffington Post)