



Do pictures speak for themselves or is text a necessary accompaniment?

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Illustrations

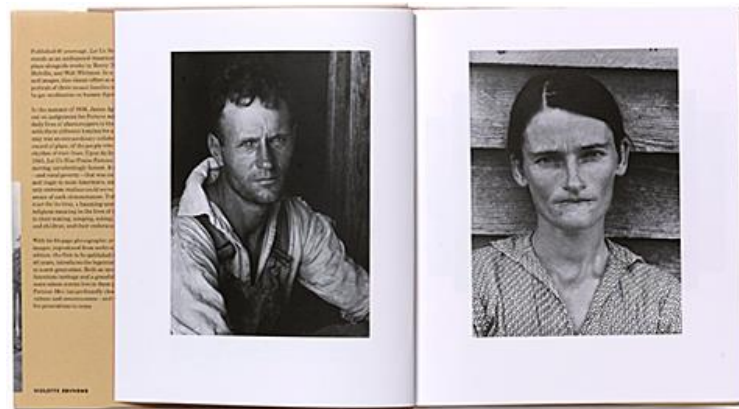


Fig 1, Walker Evans, 1936.

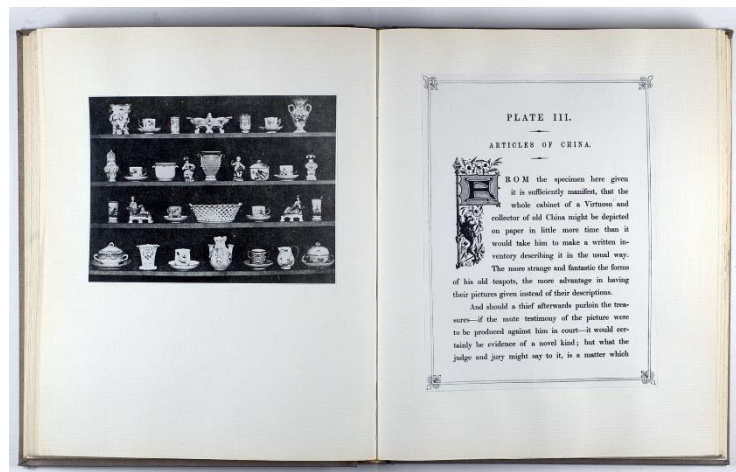


Fig 2, Henry Fox Talbot, *The Pencil of Nature*, 1844

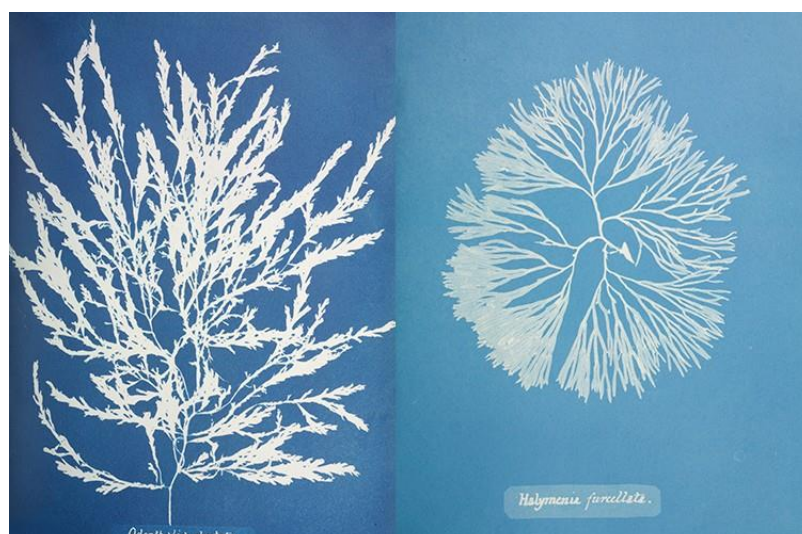


Fig 3, Anna Atkins, *Photographs of British Algae: Cyanotype Impressions*, 1843

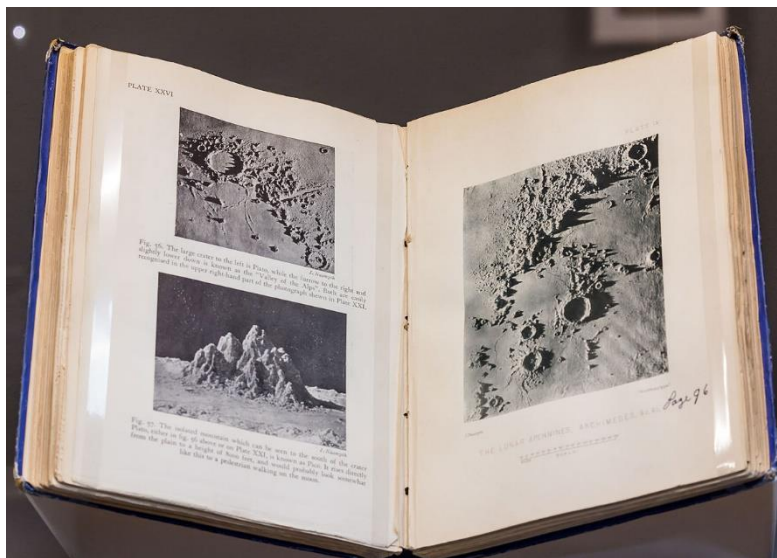


Fig 4, James Nasmyth and James Carpenter, *Moon: considered a planet, a world, and a satellite*, 1855



Fig 5, Various Artists, *USSR in Construction*, 1930-1941

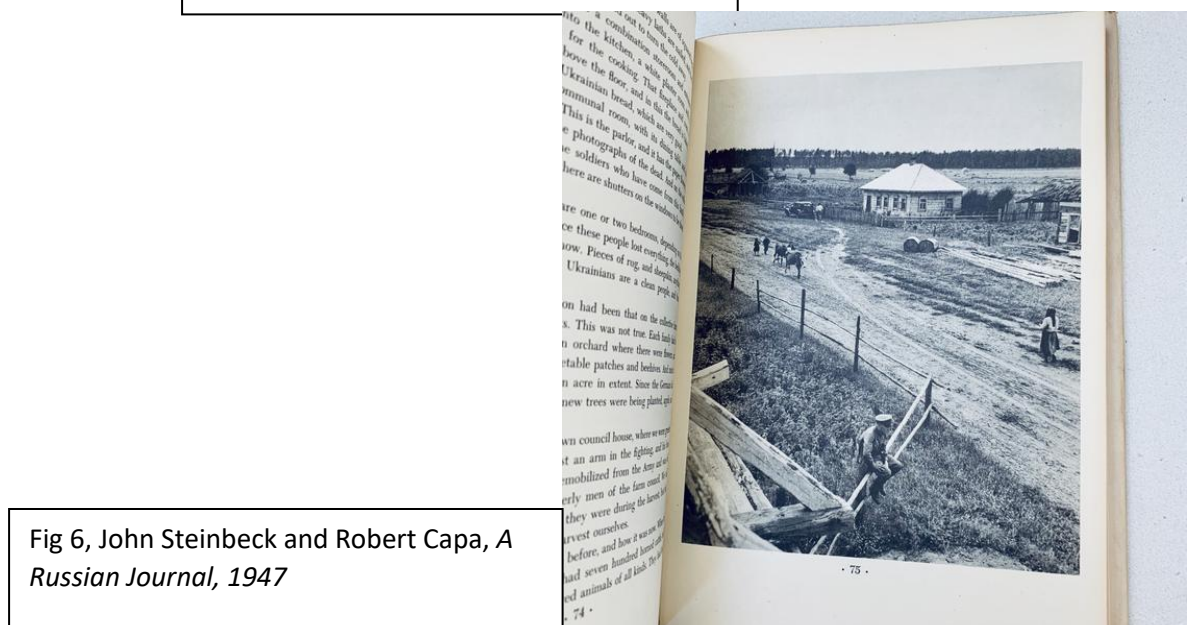


Fig 6, John Steinbeck and Robert Capa, *A Russian Journal*, 1947

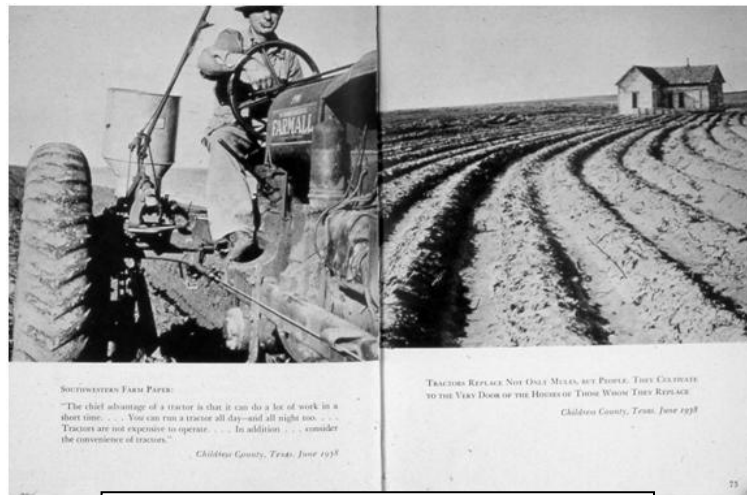


Fig 7, Dorothea Lange and Paul Taylor, *American Exodus*, 1930s



Fig 8, Anonymous, *Tollund Man*, 1965



Fig 9, H. G. Wells and Alvin Langdon Colburn, *The Door in the Wall*, 1911

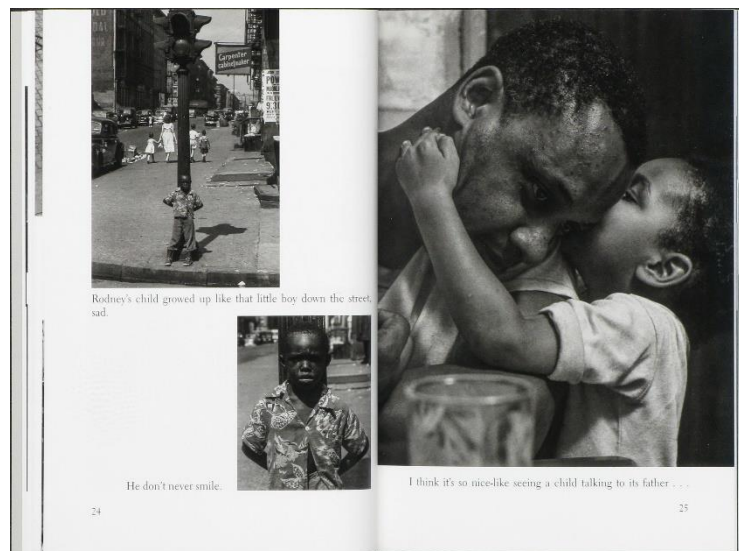


Fig 10, Langston Hughes and Roy DeCarava, *The Sweet Flypaper of Life*, 1935

I've always been an avid reader for as long as I can remember, and so the idea of a photobook containing written text as well as photographs is something I'm immediately drawn to, as it combines the two art forms, I am most passionate about. Growing up I was always reading a book of some kind, text was almost a necessity to my everyday life and as I grew and became more interested in art and photography I always found myself drawn to art works and photographers that included some kind of writing within their work or presented their work in book format. Photographers such as Walker Evans, Robert Capa and Henri Cartier – Bresson are all artists whose work comes to mind when thinking about the mix of text and photography, for most its never there own words being used in conjunction with their photographs but rather friends or colleagues that are writers in their own profession, and most of the time it is words written after the photographs rather than with them, yet it still a collaboration.

The written word can be used in many different ways in the context of photography, whether included in the frame of the photograph or accompanying it alongside, each different way creates a new meaning and context to the photograph.

Literature as an art form allows the artist and the reader more freedom to interpret it they're own way compared to any other art form. Combine this freedom with the medium of photography a medium historically known for being factual and honest and you can create false narratives and stories backed up by "honest and factual" photographs. This is one of the bad ways text can be used in conjunction with photography but simultaneously literature can be used to make people see another side to a photograph through contextual story telling. Throughout this essay I will be looking at several different examples of photography collaborating with literature and the written word, exploring the different reasons behind each photographs relationship with it's accompanying text. I will be looking at the history of photobooks and how words and images have been combined in the past, what different methods were used and what kind of lasting effect those might have had on the more modern photobooks, by looking at the history behind this combination I hope to find examples showing both how text has reinforced and improved photobooks and also how it has hampered and worsened the photographs and of course vice versa how photographs have helped text or hurt it.

Chapter 1

The book *Let us now praise famous men* (Fig 1) by James Agee and Walker Evans is a collaboration by two great artists whose work is incredibly different. Agee and Evans were originally commissioned by the FSA to document poor farmers during the great depression for an article, looking at this now we can see that one of the main purposes of them and many other photographers and artists commissioned was to produce a subtle form of propaganda. This book however is a much more honest and independent piece of work, and its mix of literature and photography is what I will be exploring and analysing. Unlike other photobooks I will be referencing the overwhelming structure and context of *Let us now praise famous men* is the written word, and at times it can feel as if the photographs are just bonus illustrations. The book is rather unique in how Agee's writing and Evans photographs work together, as Agee's writing is more than just captions but is the detailed story behind each photograph, with even more contextual meaning.

The photographs included in this book are all pure and honest documentary photographs, they show you almost exactly what Evans was seeing, but they also show you how he viewed the people and the places he photographed. These photographs denote the average white farmer during the great depression, with rough dirty appearances and clothes, and they connote a sad truth of the state that rural America was in, each face almost has a sense of hopelessness extruding from their muddy features. At the start of the book Agee insists that "the photographs are not illustrative. They, and the text, are coequal, mutually independent, and fully collaborative." (Agee and Evans, 1988, p.XV) This statement is true and both can be viewed and understood as separate pieces of work, but together they create another piece of work entirely, understood as the linguistic message of "relay". "Here text and image stand in a complementary relationship; the words, in the same way in the same way as the images, are fragments of a more general syntagm and the unity of the message is realized at a higher level, that of the story, the anecdote, the diegesis." (Barthes, 1964, p.41)

What is often regarded as the very first photobook *The Pencil of Nature* (Fig 2) by William Henry Fox Talbot, it was made in 1844 it was a collection of five original calotypes bound in paper wrappers and printed with accompanying text written by Talbot. *The pencil of nature* wasn't just a photo book however it was more of a manifesto, "Talbot's book was several things in one an advertisement, an experiment, a calling card, a history, an aesthetic and a polemic." (Parr and Badger, 2004, p.14) While the book isn't hugely regarded for its aesthetic appeal and achievement, with some critics unimpressed by "the mundane nature of a number of the images" (Parr and Badger, 2004, p.15) it's still widely acknowledged for its contribution to the advancement of photography and the photobook. The accompanying text written by Talbot is an introduction into his experiments and the future use of photography as an art form and more. His "level headed and scientific way of thinking" (Parr and Badger, 2004, p.22) lead to him predicting the genres and concerns that photography would fill in the coming decades, "travel, topography, architecture, archaeology, cataloguing, and art reproduction" (Parr and Badger, 2004, p.22) examples of each of these were included in *The Pencil of Nature* along with the some exceptions of portraiture. This 'scientific' view of photography is perhaps why Talbot didn't take much care in the aesthetic nature of his book, as he believed his invention was better suited to this more practical look rather than one of pure beauty.

The photobook has been at the centre of nearly all the huge art movements throughout history, it's been used as a vessel by artists all across the world and all across the art world, from traditional documentary style photobooks of the 1930s to the ground breaking propaganda books of soviet Russia, or the vivid pop art of the 1950's. The first photobooks were originally intended for scientific use, Talbot was a great believer in photography's straight forward and almost scientific use, he didn't foresee photography's artistic values and so the original few photobooks made were heavily lacking in any real artistic direction. Despite this there were still some at the beginning of the photobooks invention that leaned toward the artistic side, Sir Walter Scott's book *Sun Pictures in Scotland* was one of these, it is also regarded as the first themed photobook. A Perfect example of the scientific photobook Talbot envisioned is Anna Atkins

volumes *Photographs of British Algae: Cyanotype Impressions* (Fig 3). These three volumes are argued by some as the very first photobook and not Talbot's own *The Pencil of Nature*

This idea of photography being an instrument for the sciences is an idea that Talbot wasn't alone in believing, many of the first photobooks were dedicated to furthering academic research using the medium of photography as a ground-breaking new way of presenting ideas and evidence. One of these books that fulfils Talbot's scientific vision is *Moon: considered a planet, a world, and a satellite* (Fig 4) by James Nasmyth and James Carpenter in 1885. The book features 24 plates (photographs) and text written by both authors. The photographs have been at the centre of many discussions concerning the credibility of photographs especially 19th century documentary photographs, they claimed to be prints of the moon's surface, but were in fact pictures of a plaster model, all be it a very accurate and detailed model. The reason for this was at the time it was impossible to get clear and accurate photographs of the moon's surface as the current method required the collodion plates still be damp while exposing, and the exposure time needed to take accurate photographs of the moon meant that "the alcohol/ethanol solvent mixture evaporated from the collodion film and rendered the plate unworkable" (Parr and Badger, 2004, p.51). While the book was never meant to be a work of art but instead a piece of pure scientific work, it has almost evolved into one as times passed, the once popularly believed ideas talked about with the utmost seriousness and confidence, are now seen as almost artistic naivety of time long past, these ancient theses are a look into the past where scientific imagination was at its peak, and the photographs supporting alongside them our stunning examples of how photography was first used as a means of surpassing technological obstacles and how easily it could fool people.

The 1930s brought with it a new wave in the photography and photobook genre. It was perhaps one of the most important decades for the documentary photobook, and for documentary photography as a separate style/movement within the photography genre. "in the documentary photobook of the 1930's we perhaps see a closer relationship between image and text than at any other time during the photobook's history" (Parr and Badger, 2004, p.119). This relationship is evident in some of the most prolific books of the era such as Dorothea Lange's *American Exodus: A record of human erosion* (Fig 5) and Walker Evans and James

Agee's *Let us now praise famous men*. These books were created as a part of Roosevelt's New Deal administration and sponsored by the FSA. This idea of state sponsored documentary work was not uncommon at the time, it was used all over the world in both totalitarian and democratic states and in most cases as a form of subtle propaganda, either to highlight what the government was doing right and well or what it was doing bad or what it's opposition was doing bad. This subtle propaganda made through photographs and photobooks is heavily inspired by the soviets, there designs were "widely disseminated throughout Europe and the United States"(Parr and Badger, 2004, p.119)

Chapter 2

The history and the ever-risen popularity of photographs made them the perfect tool for propaganda, as most people were still in the mindset that a photograph can't lie and therefore its fact. While at the time photo editing software such as photoshop didn't exist so in most ways the photograph didn't lie what it captured was real and physical, but it was shoot with a bias and an agenda, the scenes might have been staged or certain crucial parts cropped out. The text accompanying the photograph can be monumentally important in this regard "such is the ambiguous nature of the photograph the same pictures – perhaps reordered or with different captions – could be used to support either reform, revolution, or the unaltered maintenance of the status quo." (Parr and Badger, 2004, p.118) The same photograph can have entirely separate meanings and understandings if paired with certain captions or text. The text can completely change what the original photograph was trying to convey, or it can even turn a piece of unbiased documentary style work into fact used in a for or against argument.

When thinking of propaganda most people instantly think of Russia and the Soviets. This connection is understandable as the Soviets are credited with the creation of the modern propaganda machine, and with the advancement of photography being used as a method of propaganda. Propaganda existed long before the creation of photography, the origins of propaganda is linked all the way back to the Greeks in Athens.

The methods of propaganda were quite different back then compared to the modern ones designed by the Soviets, without access to such things as newspapers or radios they had over methods of convincing the people to believe certain facts and ideologies. The use of plays was one of the most common methods, but they also used handwriting books as one of their main weapons in shaping the minds of men, even without any kind of printing press these handwritten books were circulated around to convey a singular message. This use of text and books was the most popular method of propaganda for hundreds of years onwards, the Catholic Church used it and as did many other nations. After photography and film were invented it was Lenin who saw their use on swaying the public as many of the Russian peasants at the time were illiterate so books and text would have been useless in his propaganda war, film however required no reading and could be easily understood by anyone but it was expensive and hard to make while photography was cheap and easy to mass produce while still having the same desired effect. Lenin's belief in photography led to some of the biggest advancements in the field of photography and led to one of the most popular and well-known pieces of Russian work the Soviet poster. Lenin's era of heavy propaganda didn't exactly give photographers or artists much freedom yet surprisingly it's of Lenin's propaganda magazines that pushed the boundaries of photography and the way it was presented. "All the visual strategies of the propaganda photobooks, designed by Lissitzky, Rodchenko and others – the elaborate photomontages, innovative photography, fold-out pages, transparent overlays and so on – were developed in USSR in *Construction*, one of the most beautifully produced magazines of the twentieth century". (Parr and Badger, 2004, p.149)

In 1945 the *Iron Curtain* was formed by the Soviet Union as an attempt to block itself and its satellite states from the rest of Europe. In 1947 famed writer John Steinbeck and legendary photographer Robert Capa went behind the *iron curtain* in a forty day trip to document everyday life there, this was the first documentation and contact of behind the iron curtain that the western world had seen in two years, the outcome was a book entitled *A Russian Journal* (Fig 6). The inspiration behind the trip came from all the wild speculations floating across America at the time and all the constant talk of Russia without anyway actually knowing what life was like in Russia. What made this book different from others of the same genre

is how Steinbeck chose to write, he decided to “write it as it happened, day by day, experience by experience, and sight by sight, without departmentalizing”(Steinbeck and Capa, 2000, p.8), this style of documenting meant that no details of their journey was spared and gives even more contextual background to Capas photographs throughout the book with Steinbeck describing the times Capa actually took the pictures. *A Russian Journal* reads completely differently compared to other photobooks, with Steinbeck’s poetic detailing of the events it reads more like a novel than the piece of documentation it is, but this stylised writing doesn’t take away from the photographs or the main documentation theme, it gives the whole book another level and sets it apart from being just another simple travel book. Unlike the books of the previous decade that were mostly made to persuade and convince people using photographs as factual evidence, *A Russian Journal* had no subtle propaganda agenda it was simple honest documentation work, using Capas photographs to soothe the curiosity of a nation. The combination of Steinbeck’s perfect descriptions and Capas honest and powerful photographs creates a book that gave a more than truthful insight to one of the world’s most secretive nations at the peak of their secrecy, by using this combination it made the book for one more credible with the average person as photographs at the time were still considered the pinnacle of fact and truth, if it had been just a book filled with Steinbeck’s writing it would not have had as greater impact in that audience as it would have been seen as the same as every other kind of book about Russia at the time, with most information being hearsay and rumours. In some ways the writing accompanying these photographs acts almost like extended captions, with the way Steinbeck wrote every detail it leaves very little up to the imagination when viewing Capas photographs, and this was something the authors wanted, as they were tired of all the rumours and speculation so their book was intended to be pure fact and not leave anything to imagination.

Chapter 3

Within Jefferson Hunter's work *Image and Word* (Hunter, 1987) he talks about the scientific work of P. V. Glob's *The Bog People*, which is an archaeological study of burials in North European peat bogs. Glob's work is set out as you would expect with evidence supporting his thesis, inventories of the finds, historical sources, and of course accompanying all this is photographic illustrations, 76 to be exact. All these photographs were straightforwardly and clearly captioned with little emotion, except one, a Photograph of a close up side view of the head of one of the men found in a bog at Tollund (Fig 7) in Denmark, this photograph's caption reads "The dead and the Sleeping, how they resemble one another" a quote taken from the ancient epic Gilgamesh. This caption is evidence of how certain pictures can invoke emotions and a sense of poetry in anyone, as the rest of the text is simple scientific information what you'd expect from an archaeologist and from the already written text, yet this one photograph has such an impact that he must caption it with some aspect of art and beauty as it invites these ideas to the viewer, it also shifts his style of writing to something much more poetic as Hunter writes "The visual record of an exhumation turns into an exercise in extending sympathy." (Hunter, 1987, p.7) The caption expresses perfectly the feeling when witnessing the photograph, it makes you see the photograph in a different way, as less of an archaeological find but as more of a piece of art preserved by time and nature, then this art is preserved once again by the camera, forever ingrained on a piece of film.

Another example of captions' power in changing photographs is Dorothea Lange's picture of a Plantation owner near Clarksburg Mississippi (Fig 8). This photograph is used several times in different books with different captions changing its meaning several times, each caption highlighting a different way of looking at the photograph more often than not depending on the reader's own personal background, in Archibald MacLeish's photo text *Land of the free*, he used a cropped version showing only the white plantation owner and not the black workers surrounding him, this is captioned with the ideas of American freedom and ideas of pioneers, it also removes most of the original context of the photograph. In another example an introduction to Lange's work written by George P. Elliot in 1966 using the full frame of the photograph with no cropping, suggests the ideas represented are that of a social pattern, in where both parties know their place and have accepted it, with little strain. This view can be seen as much more honest as it doesn't

rely on a cropped photograph to demonstrate it. Six years later Lange herself wrote her own reading of the picture, stating “Earlier, I’d gotten at people through the ways they’d been torn loose, but now I had to get at them through the ways they were bound up” (Contexts, 2016), this reading is very similar to Elliot’s in how they describe both social parties being together with little option.

This photograph isn’t the only one of Langes work that has been used with several different captions changing its contextual meaning and effect. Perhaps her most famous piece of work and one of the most widely recognised photographs in the world, The Migrant Mother depicts a mother with rough and scruffy appearance holding a child and being embraced by two older children, as she looks into the distance with a slightly worried glare, it was taken in 1936 in Nipomo, California while Lange was working for the FSA (Fig 9). The photograph quickly became popular as a symbol for the great depression and often is still used as an example when describing it.

Lange was one of the pioneers of general captions on a collection of photographs, she would edit her photographs so that they would correlate better to the information she presented in the caption. While working for the FSA she designed general captions for all of her work and while her boss Roy Stryker praised her general captions and even claimed that they were “best [that] has come out for some time. The photographic material is enhanced no end when so much good information is available” (Contexts, 2016) he never included them when they were presented or published. This refusal possibly stunted the growth of general captions at the time. These general captions and Langes hybrid method mixing photography and social research lead to the creation of what Beaumont Newhall, art historian and photographer, called the *Third effect*. The third effect was referring to how photographs and words can work together to reinforce each other to create a new meaning and effect instead of two separate ones, this third effect is first pioneered by Dorothea Lange and is especially evident in her book *American Exodus: a record of human erosion*. During the 1930s several photographers collaborated with writers and other fields of work in making books, but *American Exodus* is by far the most intimate, this is owed partly to the authors relationship as it was made by Dorothea Lange and her husband Paul Taylor.

Lange and Taylor worked together several times before the making of this book, producing reports for government relief agencies in 1935, their first report which included 57 of Langes photographs produced an emergency requisition for the first federally funded housing, Taylor credited this success to not only Langes powerful photographs but also to her words and the combination of both. Something that made an *American Exodus* unique compared to the other books similarly produced about the great depression, is the style of writing and captions, it was made from collections of field notes and research but instead of adapting them to be more linear and less note like, the book was designed to be like a collection of field notes and photographs, to make the reader feel like they were there seeing it exactly as the authors did, this unfinished and rough look was one of the pairs biggest contributions for the textual-photographic design and is a template that many artists have used since. Unlike James Agee's writing in *Let us now praise famous men*, which was writing in the same decade about the same subject matter, Taylors writing is much less poetic and eloquent he has no real discernible style in his writing this could be perhaps down to the fact that he himself is not actually a writer by profession unlike Agee, this lack of emotion however does nothing to hamper the effect of the writing in the book. Another factor differing from these two books is how much of an input the photographer had with the text, as Dorothea Lange wrote a large majority of the text included in "American Exodus" especially as half of the notes used were her own, while Walker Evans contributed very little writing to *Let us now praise famous men*, his influence on the book was almost completely through his photographs.

The collaboration between photography and text is not exclusive to documentary and social research, it has and can be used in a more fictional way for example, in 1911 a collection of H.G Wells short stories called *The Door in the Wall* (Fig 10) were published with several photographs by Alvin Langdon Coburn as illustrations. Like in other works of literature that contain illustrations the photographs were limited to one per story, but what made these different compared to the usual drawings was that the photographs had much more artistic freedom, something that is usually the other way round, as with drawn illustrations they mostly just show you a specific scene from the book or story, but with photography unless a whole scene was constructed using costumes and actors you can't do that, so the photographs captured other

aspects of the stories, in this instance with H. G. Wells *The door in the Wall* Coburns photographs are used more to show the general location or similar location and how its described to feel, without showing anything specific to just the story. This combination using factual photography as an illustrative tool for a fiction book, works well partly due to how the photographs are taken, most are dark or blurred and all with an imaginative and fictional look, something hard to do with photography a medium so well known for its ability in showing the truth. Another example of fiction and photography being combined is the novella *The sweet Flypaper of Life* (Fig 11) from 1935 by Langston Hughes and using Roy De Carava's photographs. This book however is an example of how the combination doesn't work nearly as well as Coburn and Wells does, the main problem with Hughes book is that the photographs of Harlem streets he uses are far too clear and factual, unlike Coburns Foggy images, this takes you out of the fictional world Hughes is trying to make and leaves very little to the imagination of the reader.

In conclusion throughout this essay I have explored several different examples of text and the written word collaborating with photographs. I've looked at the work *Let us now praise Famous men* by James Agee and Walker Evans, a collaboration of poetic and descriptive writing supported by Evans grey factual photographs telling nothing but the truth. The book combines the two art forms well but can feel almost too heavy with the amount of writing compared to how many photographs are included, yet the aim of the book is not for both to be dependent on each other, instead they are meant to be equally independent and enhance each other when put together. This idea of the writing and the photographs being used to create something new is not uncommon when discussing these types of photobooks and is done extremely well by both Agee and Evans. While exploring the history of photobooks as a genre I looked at what is regarded as the very first photobook, *The Pencil of Nature* by William Henry Fox Talbot. This book is very different to the modern and artistic photobooks we are used to, instead it reads more as a scientific showcase of how photography could be used for preserving nature and reality. As Talbot saw photography not as an art form per say, the majority of the writing within is simple straightforward writing, no kind of poetic flare like in Agee's writing, this along with the straightforward and almost boring photographs makes the Pencil of

nature a slight disappointment in regards to what it could have been and could be said to have slowed the progress of photography and the photobook being recognised as a respected art form. But still the Pencil of Nature succeeds in being what Talbot had envisioned a display of how his invention can be used to record reality and to preserve things. While researching the history of photobooks I started looking into *Moon: considered a planet, a world, and a satellite* by James Nasmyth and James Carpenter. This book was massively different to most of the books I'd looked at previously or had planned to look at, it was very similar to what Talbot had intended for his invention, as a scientific book using photography as a tool and in this case used for examining the moon. The combination of writing and photographs here is in no way supposed to be artistic but as time has passed and the ideas presented have been debunked, we look back on works such as this and see a new artistic and imaginative side as there is now no need to look at it as pure scientific fact. As this work was made as pure science it is hard to judge it on artistic values but we can see how photography helped to reinforce the thesis written alongside them and without the photographs the work wouldn't of been quite as strong or compelling as it was.

One of the most well-known examples of words or text being linked with photography is probably propaganda and more specifically Russian propaganda. While the ideas and purpose of propaganda are almost entirely negative and bad, there are good things to come from it, for instance during Lenins propaganda era, the magazine *USSR in Construction* was created, it's purpose was to show using photography the mass construction happening in the USSR, and through this it made gigantic leaps in the advancement of photography and the photobook/magazine. Lenin employed the best photographers in the USSR to work for his propaganda machine and while they were given very little freedom in what they could photograph they, they had almost complete control in the presentation of there work and it was in this magazine that they developed techniques such as the fold out pages and transparent overlays. Weather it was for good or bad there is no mistaken that the way Russian propaganda mixed photography and words worked exceptionally well, by using a medium that most people saw as truthful and honest and choosing certain words to twist the images they could convince most people of anything they wanted. The book *A Russian Journal* is another photography book based around the USSR, this time however it was

made by American author John Steinbeck and Hungarian photographer Robert Capa. This collaboration between author and photographer is a prime example of text working alongside photography, as they both record at the same time. The major downfall of this book is how badly censored Capa's work was meaning it didn't quite have the same quality as Steinbeck's writing which wasn't as easily censored. Still this work accomplishes what it set out to do, it captures the everyday life of the Russian people in both the text and in the limited photographs and both work well in conjunction with each other.

A slightly more subtle use of words and images for propaganda use is the work commissioned by the FSA during the 1930s. As a part of Roosevelt's New Deal scheme several of the top photographers at the time were hired by the FSA and given assignments in photographing the affects of the great depression, these would then be used as evidence either for social study's or to request funding and other equipment from the government. The book I first mentioned *Let us now Praise famous men* was made while the pair were on assignment for the FSA, although the book was not the outcome commissioned by the FSA, what they wanted was a simple article with Evans' photographs backing it up. While what the FSA was making was a form of propaganda it didn't have the negative points of most propaganda and allowed the photographers a lot more freedom with what they could photograph, the most censorship came from the accompanying writing in that they chose to go with said photographs. This decade however is responsible for some of the best documentary photobooks of the 20th century, half of which came from this photographing of the great depression. One of the greatest collaborations to come from this period is *American Exodus: A record of human erosion* by Dorothea Lange and her husband Paul Taylor. There are several things that make *American Exodus* stand out from the many books recording the same subject matter at the time, one of these can be put down to the intimate nature between the authors, as a happily married couple their relationship is even stronger than other artists who were collaborating at the time, meaning the whole book flows better and is not two separate personalities constantly fighting for the spotlight. Another thing that makes this book unique is the style in which everything is presented, instead of the usual uniformed concise writing with a precise mix of photographs, they choose to present everything in an almost note like and unfinished form, this was the first of its kind and a design that has been copied several times since.

Dorothea Lange herself was critical to the movement of text being used in conjunction with photographs, while she didn't invent the general captions during her time with the FSA she perfected them and is one of the most well know photographers to use them and to use them to such a powerful extent. Her general captions included details of what was being photographed, often direct quotes from the people being photographed, and any other small details she picked up on while shooting that specific area or place. American Exodus is a perfect example of how text and photography can work together and create a whole new perspective and art form, as separately the text and the photographs work on their own and have their own meanings and reasoning, but when put together they don't lose that individuality instead they create a new meaning and new contextual work.

A much different example of that I looked at was the use of photography in fiction. The main example I looked at was a volume of short stories by H. G. Wells *the door in the wall* which used photographs by Alvin Langdon Coburn. The use of illustrations before this was almost entirely by means of drawings or sketches, a method still preferred today. The use of photographs in fiction is something very hard to do right for instance in the door in the wall, all of Coburn pictures are dark and foggy not the clear crisp images most associated with photography, this effect makes the pictures much more suited to fiction writing as it gives enough details for the reader to make a start but leaves all the rest to your own imagination and interpretation. This is an example of how photographs can work with fiction writing another example I looked at was the work by Langston Hughes *the sweet flypaper of life* using Roy De Caveras photographs. The problem with this example is that the photographs are far too real and clear, they do a great job of showing 1930's Harlem but this almost documentary style work completely takes you out of the fictional world and makes it hard to imagine the fictional characters and their lives being described.

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