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The Beatles: A Private View



Synopsis

Bob's photos were amongst the best ever taken of the Beatles. Paul McCartney

Book Information

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Customer Reviews

The With The Beatles album cover was taken soon after I met them for the first time in Bournemouth. Since the photograph was needed urgently, I had to improvise a studio situation in the hotel. The dining room was the most suitable location. There was a broad sidelight from the windows and a deep maroon curtain that could be pulled behind them to create a dark background. They came down at midday wearing their black polo-necked sweaters. It seemed natural to photograph them in black-and-white wearing their customary dark clothes. It gave unity to the image. There was no makeup, hairdresser or stylist--just myself, The Beatles and a camera--a Pentax SLR with a 180mm telephoto lens. The lens aperture was set at F22 to ensure depth of focus between Ringo in the foreground and Paul at the back. The telephoto lens also compressed them into a tight group shot with all the heads more or less the same size. They had to fit into the square format of the cover, so rather than have them all in a line, I put Ringo in the bottom right corner. He was the last to join the group, he was the shortest and he was the drummer! Even so, he still had to bend his knees to get to the right level--and look natural! Some people have thought the image was a montage, but it was a single shot. The printing of the sleeve turned out much darker than expected. A lot of the textured quality in the reproduction print was lost. In fact the English version looked like four white faces in a coal cellar. Fortunately, the American version, with the title changed to Meet

The Beatles, was the same black-and-white photograph with a blue tone, showing more detail in the shadow area. This cover shot was an extension of my black-and-white jazz photography and the idea for the composition came from a photograph taken earlier the same year of three graphic designers (see previous page). The picture had a mood and directness that was the antithesis of the way groups usually appeared on album covers at that time. George Martin deserves credit for supporting this approach since colour was the norm for pop albums. Although George ran the subsidiary Parlophone label, the cover had to be approved by the management at EMI. My original idea was to feature the picture of The Beatles across the whole album without logos or titles. By then, The Beatles were famous and their faces well known. This would have been a truly original breakthrough. But the proposal was too radical for EMI, and at the time neither Brian nor The Beatles had authority over those decisions. That changed a few years later with Rubber Soul. I was originally offered the equivalent of \$50 for the cover, which was the standard fee, but a far cry from what photographers make for covers today. However, Brian did support me in persuading EMI to pay double their normal fee--\$100. A bargain considering the number of albums sold worldwide and the description in the New York Times Book Review that it was the "quintessential rock album cover."

Fabulous photos.

I bought the newer edition (used) but it came without a dust cover. Is that how it comes now? Also are there more photo's in this edition than the 1990 or '91 version? Help?

Much quicker delivery than anticipated. Book arrived in very good condition! High quality book. Love the Beatles! I was familiar with many of the pictures already. Many were new to me also.

Awesome! Better than advertised +++

Great never before seen pics. Fun to revisit a special time thanks to Robert Freeman's words and photographs. The whole era comes back in beautiful black and whites.

Un magnífico libro lleno de fotografías poco conocidas o inéditas de Los Beatles, tomadas por su fotógrafo y amigo Robert Freeman, con muchos comentarios personales que dan una visión del grupo alejada de lugares comunes. Totalmente recomendable para seguidores de Los Beatles,

de Robert Freeman y de la buena fotografÃ­a. A Superb book full of unknown photos of The Beatles, taken by their photographer and friend Robert Freeman, with many personal comments and a rare vision of the group, far away from the standard view of The Beatles. A must-need for fans of The Beatles and Robert Freeman, and for any good-photography lovers.

From the days when photographers survived by their wits, ideas and sheer ingenuity and well represented here with the work of Bob Freeman, a true Pro. The Beatles recognized his brilliance, gave him room to create and truly benefitted by his work. If only Celebrities, PR minions and especially Magazines would learn to do the same we could get back to great photography instead of Photoshop creations.

The book was in exact condition that was specified. My only problem with the product was the inscription in the front, but I had been warned about that. I covered it up with a blank name tag and wrote my own inscription on that.

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