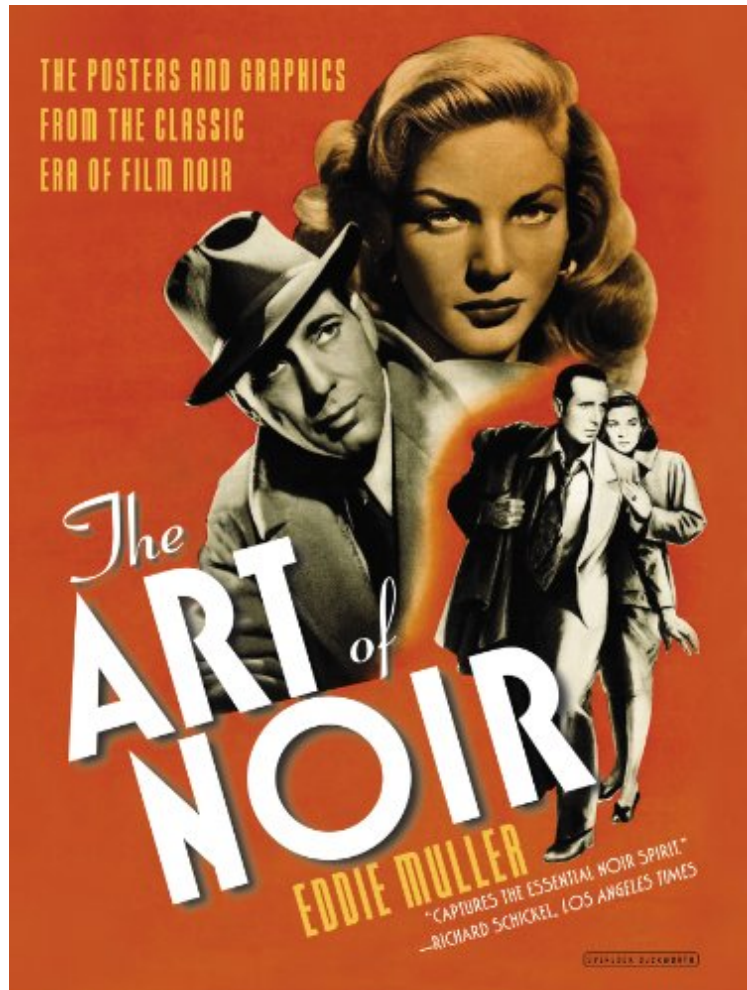


(Free read ebook) The Art of Noir: The Posters and Graphics from the Classic Era of Film Noir

The Art of Noir: The Posters and Graphics from the Classic Era of Film Noir

Eddie Muller

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Eddie Muller : The Art of Noir: The Posters and Graphics from the Classic Era of Film Noir before purchasing it in order to gage whether or not it would be worth my time, and all praised The Art of Noir: The Posters and Graphics from the Classic Era of Film Noir:

1 of 1 people found the following review helpful. GORGEOUS TRIBUTE TO FILM NOIR By Anthony McGilla simply dazzling collection of more than 350 posters and lobby cards devoted to the history of film noir, assembled by the "Czar of Noir" Eddie Muller. A large scale book beautifully designed by Bernard Schleifer and a credit to the publisher, Overlook Duckworth. Generally when you think about film noir you think in black and white but this book is all in gorgeous color and though we've had a lot of poster and film noir books published in recent years, lovers of either or both, will not be able to resist this one. Each poster and film gets a capsule comment by the author and there

are more detailed sections devoted to noir directors, writers, actors, themes and recently discovered gems. And one of the joys of this collection is the amount of graphic material gathered from around the world with a special chapter devoted to American noir advertising in foreign countries as well as an abundance of international posters throughout this nearly four hundred page tome. Once you pick up "The Art of Film Noir", you'll find it too engrossing to put aside. 3 of 3 people found the following review helpful. Beautiful reproductions in oversized volume. By Screamin' Steve. The other reviewers have pretty much said it all. I am adding just two minor quibbles that led me to a four star rating. First, there are more foreign posters than I would have liked. And many of them duplicated the English language ones. Second, some films are given large full page and sometimes two page spreads. Some of the greatest film noir films were represented by relatively small graphic images. For example, *The Big Sleep*. Other films not as highly regarded were given larger images. I still recommend this book. Also, poster collectors should find it valuable for data on each poster. 0 of 0 people found the following review helpful. Other publishers have put together nice noir packages. By kgmonster12. For some reason, there seems to be some confusion about film noir books. Don't know why. THIS is the noir poster book, and Eddie Muller is the man. Other publishers have put together nice noir packages. This author has put his life and a not inconsiderable amount of his soul into this work. This is not just lovely poster repro, but a beautifully considered and EDITED collection of art from one of the cinema's truly singular genres. The accompanying tautly drafted prose separates this poster book from any others. Rates as the Film Noir Book of the Year. Hands down, an essential movie book purchase.

Film noir is all about style, even more than it is about crime. The poster art from the noir era has a bold look and an iconography all its own. During noir's golden age, studios commissioned these arresting illustrations for even the lowliest "B" thriller. *The Art of Noir* is the first book to present this striking artwork in a lavishly produced, large-format, full-color volume. The more than 300 dazzling posters and other promotional material range from the classics to rare archive films such as *The Devil Thumbs a Ride* and *Blonde Kiss*. With rare offerings from around the world and background information on the illustrators, *The Art of Noir* is the ultimate companion for movie buffs and collectors, as well as artists and designers.

From Publishers Weekly Stanley Kubrick's *The Killing* touted as being "In All Its Fury and Violence... Like No Other Picture Since 'SCARFACE' and 'LITTLE CAESAR'!" Bay Area mystery writer Muller (his novel *Shadow Boxer* will be reviewed in the Dec. 9 issue of PW) describes the various styles employed by the studio system, all designed for, in the charming vernacular of theater owners, "putting asses in the seats"; the idiosyncratic promo for *Sudden Fear* has Joan Crawford staring luridly over a male figure's shoulder at a miniaturized Gloria Grahame embracing Jack Palance. With a clear love for and expertise in his subject matter, Muller tracks the evolution of the form through 275 posters (338 full-color illustrations in all), many of them full-page plates, which look nothing short of smashing in the book's oversize, 10 x 14 format. A series of foreign posters reveal how artists outside the studio system were able to convey a great deal of the films' psychological complexity in a single, giant image. The variety, style and color here, representing films familiar (*The Postman Always Rings Twice*) and forgotten (*The Big Tip Off*, starring Cathy Downs), will be enticing to any fan of noir or mid-century American history. Copyright 2002 Reed Business Information, Inc. From Booklist It is hard to quibble with this gorgeous movie-poster album. Fans of the gritty '40s and '50s flicks that made the reps of Humphrey Bogart, John Garfield, Alan Ladd, Elizabeth Scott, Gloria Grahame, and Ida Lupino, and burnished the already risen stars of Joan Crawford and Barbara Stanwyck, will roll in the 10-by-14-inch volume like cats in 'nip. Collector Muller is suitably systematic about his passion, displaying the book's riches in chapters on various movie studios' poster styles, poster styles outside the U.S. (the Swedish examples are unnervingly up-to-date looking), noir poster iconography, the biggest noir stars, the biggest noir writers (Hammett, Chandler, Cain, and a bevy of obscure screenwriters), and the best noir directors, among whom a director of photography, chiaroscuro virtuoso John Alton, is given pride of place. All this is great, so why kvetch? Well, the text could have been more thoroughly fact checked, edited, and proofed. There are many tiny errors and grammatical gaffes, and one caption ends not only mid-sentence but midline. (Ah, quit readin' an' lookit th' pitchas.) Ray Olson Copyright American Library Association. All rights reserved About the Author Eddie Muller, "The Czar of Noir," is the founder and president of the Film Noir Foundation, and provides commentary for noir films and specials on Turner Classic Movies. He created his own graphics firm, St. Francis Studio, and is the author of *Grindhouse*, *Dark City Dames*, and *Dark City*. He lives in the San Francisco Bay Area.