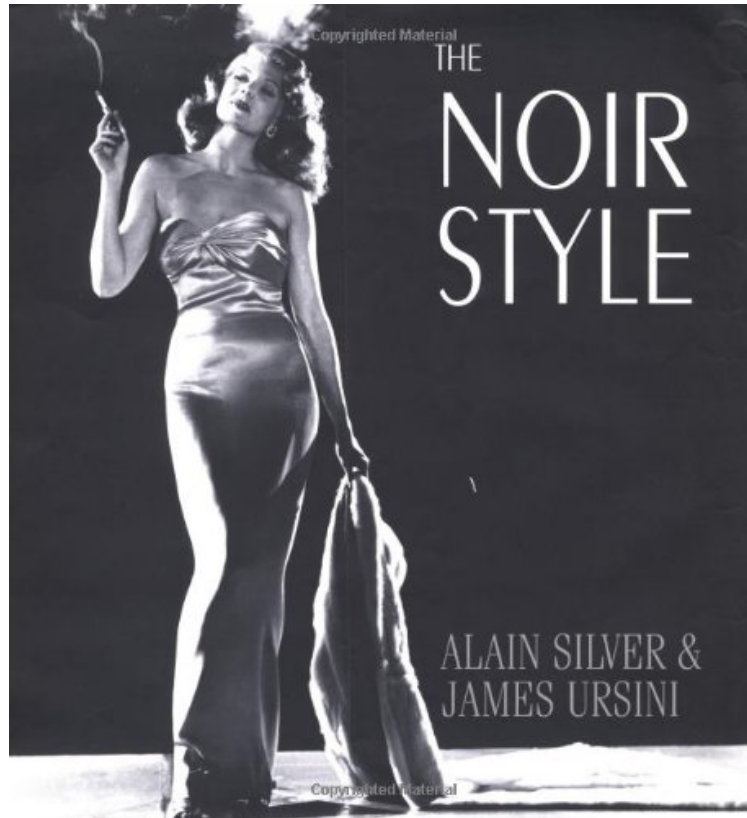


(Download) The Noir Style

## The Noir Style

*Alain Silver, James Ursini*

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#322234 in Books 1999-12-06 1999-11-01Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 1.05 x 11.09 x 11.79l, 3.76 #File Name: 0879517220248 pagescoffee-table sized first edition illustrated survey of film noir style in movies | File size: 20.Mb

**Alain Silver, James Ursini : The Noir Style** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Noir Style:

15 of 16 people found the following review helpful. Coffee Table NoirBy A CustomerA large, handsome book, suitably published in black and white. If you are a fan of the Noir genre, this belongs on your coffee table. The pictures, from the collections of the authors, are evocative of their milieu, illustrating the classic noir films of the 40's and 50's. There isn't quite as much information about each picture as I would like, and for a couple, such as the cover and frontpiece, no information at all. This book is a supplement to the Noir Readers of the authors, and as such, serves it's purpose well. Do not buy this as a text, but for illustrative purposes. Enjoy looking at the chilling dark dangerous ladies, the crooked cops, the doomed characters. Great pictures.7 of 13 people found the following review helpful. DisappointingBy IconophoricOn a quick browse through, Noir Style appears to be a copiously illustrated analysis of the visual style of one of my favorite things, film noir. But closer examination reveals this book to be a series of extremely specific descriptions --not even analyses-- of the lighting, body language, expressions and camera angles demonstrated in a set of film production stills! The resulting material, besides being colossally redundant, feels strangely like one of those middle school creative writing exercises where teacher sets a photo out and tells you to

write a story about it. Again and again, the words fall short of the genuine eloquence of the images. And the descriptions, as specific and earnest as they may manage to be, ultimately feel removed from the living, breathing context of the ostensible subject. Anyone who knows what film production stills are knows they usually don't exactly match the scene as it appears in the finished film. This in itself may nettle you as it does me. But even if the stills were direct frame blowups from the films, as they are in a few instances here, this approach wouldn't work. The most static film has a dimension of movement, duration and progression that would delimit or, at very least, challenge the validity of this treatment. But say, you're so good at it, you DO want to scrupulously describe the contents of photographs of film scenes. How many times can you do it before a whopping case of "okay, we get the point already" sinks in? I believe twelve well-chosen stills can tell you all you will ever need to know --provide a thorough visual glossary-- of noir style acting and visuals. (Maybe this is a case for DK Books.) Noir Style gets three stars from me, in spite of the one star text, for presenting some nice photography. Many of the pictures in this book are better presented by the same authors, however, in a slimmer and cheaper Taschen volume called Film Noir. It's better because, in that book, at least, we are spared the cruel tease of an analysis of the form that isn't really there. Film Noir is a straight-ahead pretty picture book that frankly delivers, without the let-down that lays at the heart of Noir Style. 2 of 2 people found the following review helpful. Exactly what I was looking for. By Morgana As a photographer this beautiful book was exactly what I was looking for. Not only does it contain stunning stills from Noir classics and lesser known movies, but it touches on the elements of each still - the lighting, subject position, etc. Definitely worth the money.

The first illustrated book to capture the inimitable look and style of film noir In *The Noir Style*, Alain Silver and James Ursini return to the subject for which they are famous, analyzing the look of film noir from the classic period (*The Maltese Falcon* in 1941 through *Touch of Evil* in 1958) through to the present day. Replete with sinister and scintillating black and white photos--both interior design shots that define the look of noir, and production stills from such noir gems as *Out of the Past* and *The Killers*--this book handsomely and uniquely illustrates the graphic impact of film noir, in images that practically speak for themselves. The accompanying text explores noir's origins while devoting individual chapters to explorations of such classic noir motifs as *Night and the City* and the *Deadly Female*. A lavishly elegant book--10 x 11 format, four-color jacket, and duotone prints throughout--*The Noir Style* is the most engaging and informative addition to the literature of film in years. Praise for *Film Noir: An Encyclopedic Reference to the American Style*: "It's what you always want in a film reference book, but rarely find: comprehensive, intelligently organized, voluminously illustrated, and possessed of its own distinctive voice." --Lawrence Kasdan

.com Standard histories of film noir commence the coining of the term (which means "black film") by French writers in the years after the war when they saw a new mingling of grit, wit, and swooning Thanatos in movies like *The Maltese Falcon* and *Double Indemnity*. Alain Silver's and James Ursini's nearly libidinous collection of "duo-tone" (i.e., black and white) movie stills reaches far afield, finding noir's style radiating from the Brucke painters in the 1920s, Edward Hopper's wee-small-hours townscapes of the 1940s, and Weegee's bloody, beautiful photos. In page after oversized page, the authors park perceptive readings beside images of classic rainy streets (*Underworld, USA, The Money Trap*), doomy women in lipstick (*Laura, Gilda*), disturbed interiors (*Sunset Boulevard*), and wrenching ironies (*DOA*). The commentary reveals how light, frame, composition, body language, and a few other irreducibles charge individual scenes and contribute to the look of noir as a whole, beginning with gangster and horror films in the 1930s and closing with *Silence of the Lambs* in 1992. The texts lapse occasionally into heavy breathing about Meaning, but the authors invite us to get what we want from this most stylish of American movie genres by just flipping the pages. With hardly a cliché image in the bunch, we can eagerly fall afresh into Jane Russell's outstretched arms (in *Macao*), zoom down the black sidewalk stretching behind a dying John Garfield (in *He Ran All the Way*), and contemplate once more the tissue of lies between Humphrey Bogart and Mary Astor in *The Maltese Falcon*. --Lyall Bush "A comprehensive definition of the noir look and its values . . . the commentary is wonderfully set off by 172 gorgeous black-and-white stills." (Elle) "Smart text and great stills from the classic period . . . through the neo-noir films of the nineties. Perfect for a rainy night." (Helen Frangoulis, *Playboy*) About the Author Alain Silver is a producer, production manager, and assistant director on feature and TV productions and author of *Film Noir: An Encyclopedic Reference to the American Style, The Samurai Film and Raymond Chandler's Los Angeles* (Overlook). James Ursini's books include *Preston Sturges: An American Dreamer*, and with Silver, *The Vampire Film*.