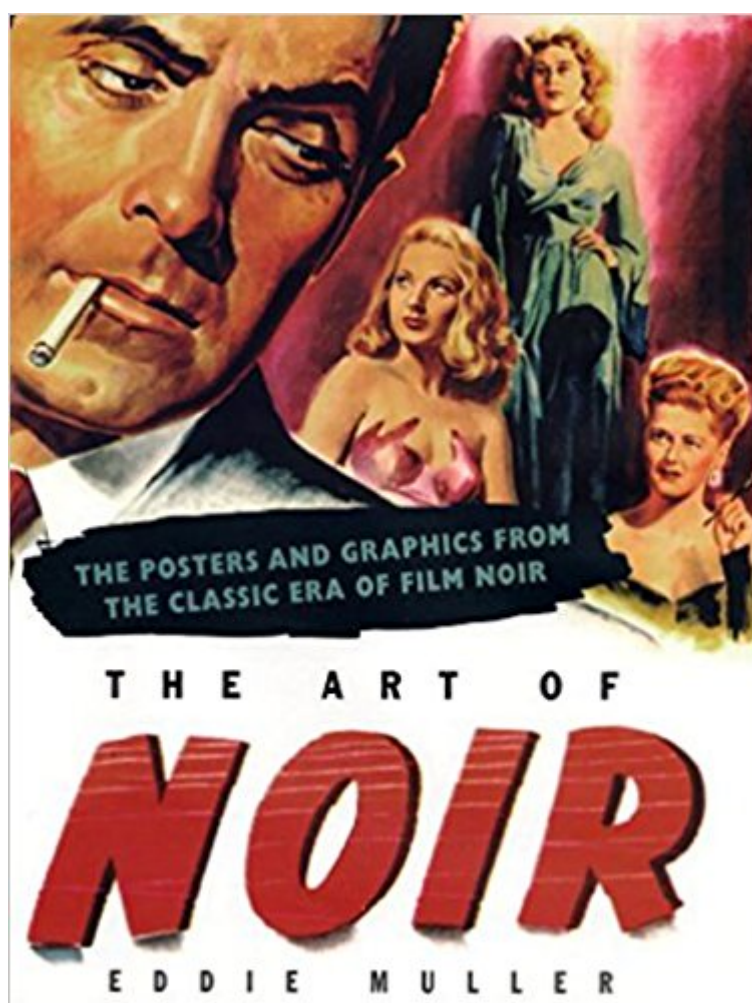


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# Art Of Noir: The Posters And Graphics From The Classic Era Of Film Noir



## Synopsis

Film noir is all about style, even as much as it is about crime. The poster art from the noir era has a bold look and an iconography all its own. A sizzling marriage of sex and violence -- the sinuous figures of femme fatales alongside the granite features of the era's tough-guy stars -- made this artwork dynamic and dangerous. During the golden age of noir, 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 250 dazzling posters, lobby cards, and other promotional material range from the classics *Out of the Past*, *Touch of Evil*, and *The Big Sleep*, to rare archive films such as *The Devil Thumbs a Ride* and *Blonde Kiss*. Noir expert Eddie Muller provides background information for the illustrators, most of whom have never received credit for their work. With rare offerings from France, Italy, Spain, Britain, and Russia, as well as the knockout graphics of Hollywood, *The Art of Noir* is the ultimate companion for movie buffs, collectors, as well as artists and designers.

## Book Information

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## Customer Reviews

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

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, Lizabeth 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 midsentence but midline. (Ah, quit readin' an' lookit th' pitchas.) Ray Olson

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A 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.

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 ere 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 collectprs should find it valuable for data on each poster.

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.

Delivers on what it promises. Hard, baby.

I recently reviewed Alain Silver's FILM NOIR GRAPHICS in paperback in which I found excellent descriptions of American and foreign posters of films noirs. Then I re-discovered the hard bound Muller book, THE ART OF FILM NOIR which I bought from in 2002 for around \$50 and I am so glad it is coming out in a Paperback edition. Muller's POV is more of a noir fan when you read his Table of Contents. But unlike Silver's smaller-sized paperback, his posters are huge reproductions of the best films of noir. I only wish my own publishers would have allowed me to sneak in one poster in the 3 film noir books I had written. Greenwood Press only let me use one still from my own collection for DOUBLE INDEMNITY in NOIR, NOW & THEN (2001). Scarecrow Press only wanted 2 stills for a front and back cover of two scenes from Hitchcock's PSYCHO for my paperback called NEO-NOIR (2005). McFarland Publishing in North Carolina was much more agreeable when I wrote LATIN AMERICAN FILMS 1932-1994 for them which contained many stills and also a COLORFUL paperback cover from EL MARIACHI (2005). In my newest publication for McFarland, they let me use 30+ stills with a beautiful cover from Ulmer's DETOUR in my latest book entitled HOUSES OF NOIR: DARK VISIONS FROM 13 FILM STUDIOS, a paperback to be published 30 Sept. 2013. So certainly ORDER & BUY the paperback edition of Muller's THE ART OF FILM NOIR, whose hardbound is also thrilling to read and sumptuous to look at. Muller also runs the FILM NOIR FOUNDATION based in San Francisco and it is joy to get on their website to see trailers from nearly 100 films plus other noir goodies. Muller is a dedicated activist, archivist, and preserver of noir films. He makes life in this "bitter noir world" more fascinating for those of us who have lived and participated in the cinematic world of film noir. Hats off to Eddie MULLER!

Indispensable for Film Noir lovers. Beautiful reproductions of posters from the classic era.

God bless the Czar of Noir for all he has done to enlighten the world to the joys of Noir! However, I think he got some bad advice from this book's design team. I am really disappointed with the layout. Many posters are displayed across two pages which makes them impossible to enjoy. Some posters are full bleed up to the edge of the page. No white border. I think I will return this and try Fertig's "Film Noir 101."

Great-as advertised

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