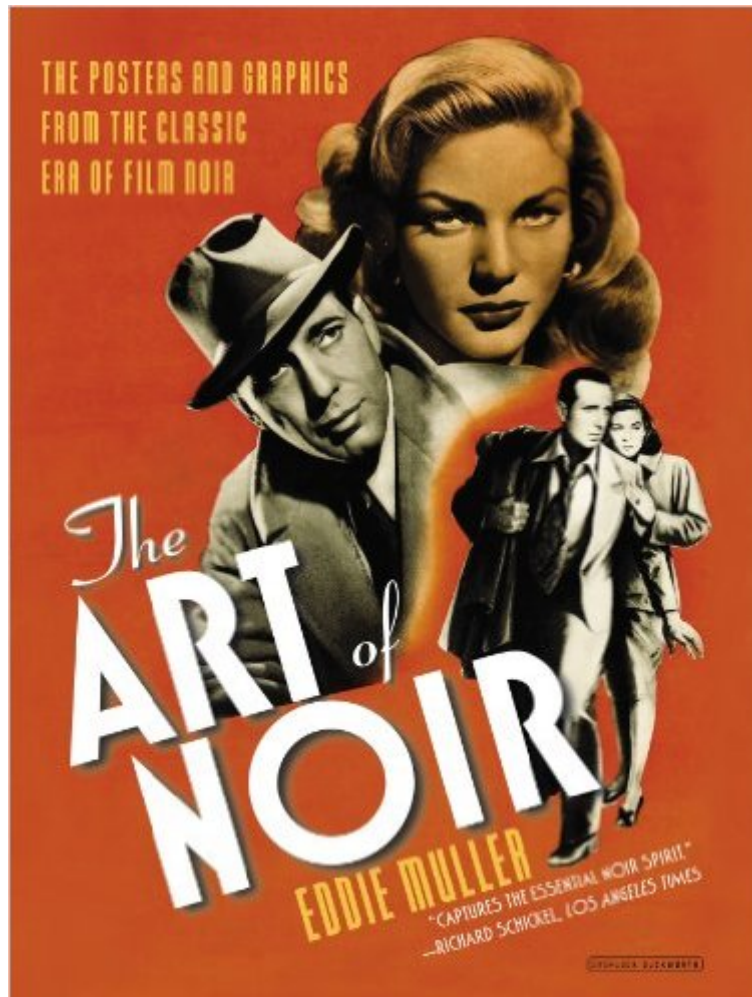


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# The Art Of Noir: The Posters And Graphics From The Classic Era Of Film Noir



## Synopsis

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.

## Book Information

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## Customer Reviews

"The Art of Noir" is a big, beautiful book of 338 posters and lobby cards for crime films 1940-1960, plus a handful of later films. All the film noir greats are here, from A-list films to *Poverty Row*, though not every film represented is strictly "noir". "The Art of Noir" is 14 1/4" x 10 1/8" -too big even for oversized book shelves- but the results are stunning: Hundreds of full-page posters in bold, eye-popping color, along with a handful of 2-page spreads and some 2-to-a-page layouts. I could not overstate how great these posters look, and author Eddie Muller has made them more fascinating with informative captions and short essays. Each poster is captioned with the film's title, year, and studio, the size of the original poster, a brief analysis of the poster's style, and a little about the film. The posters are divided into six chapters, each with an introduction by Muller. Chapter

1 introduces us to the distinctive styles of different Hollywood studios. Chapter 2 takes us on a tour of film noir poster art around the world, with examples and explanations of how artists abroad altered or redesigned the posters for their markets. Chapter 3 focuses on thematic and iconographic elements in the posters. The icons are guns, racy women, and automobiles. The themes include bad cops, private eyes, and femmes fatales, among others. Chapter 4 showcases posters that feature the prominent stars of film noir, 9 actors and 9 actresses, with an introductory essay for each. The art of Chapter 6 is organized by writer -not only the famed Hammett, Chandler, and Cain, but also prominent noir screenwriters. Chapter 6 features the films of prominent noir directors and cinematographer John Alton. American and international posters are featured throughout the book.

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