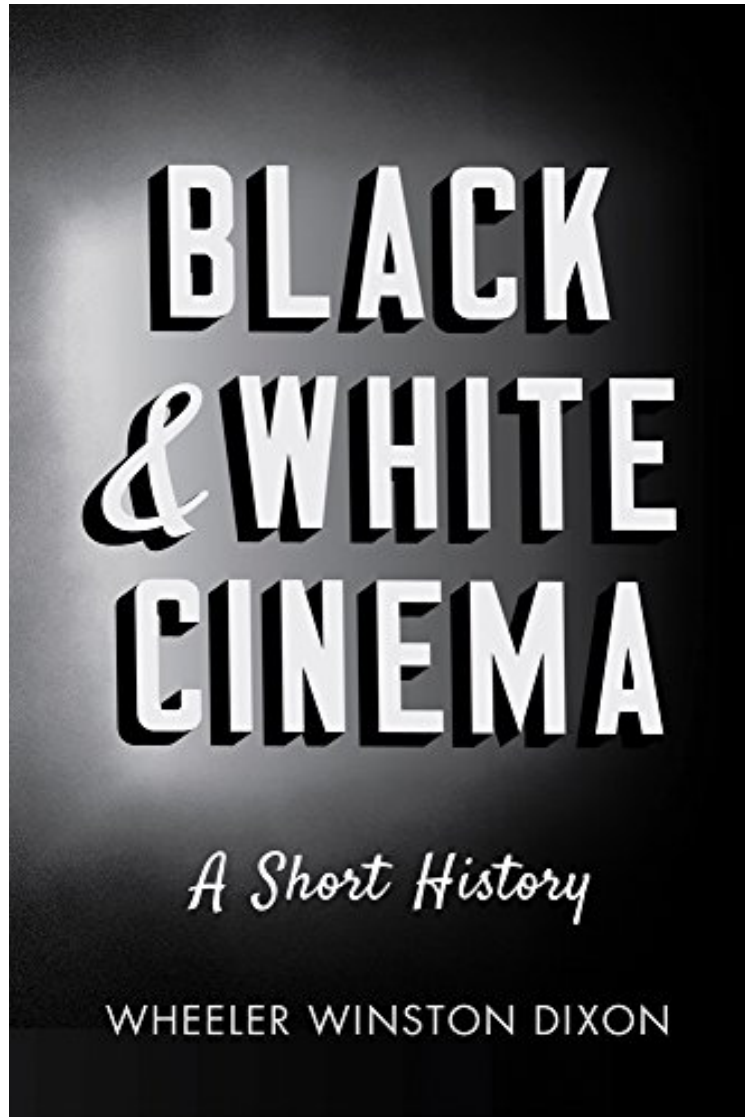


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## Black and White Cinema: A Short History

*Wheeler Winston Dixon*

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#1468115 in Books Wheeler Winston Dixon 2015-11-06 2015-09-20Original language:EnglishPDF # 1 9.25 x .50 x 6.25l, .95 #File Name: 081357241X240 pagesBlack and White Cinema A Short History | File size: 46.Mb

**Wheeler Winston Dixon : Black and White Cinema: A Short History** before purchasing it in order to gage whether or not it would be worth my time, and all praised Black and White Cinema: A Short History:

4 of 4 people found the following review helpful. Well-written and fascinating historyBy Casey LivingI received a review copy of this book and was thrilled to get this opportunity because black and white cinema has become a fascination of mine lately. I have always been a movie buff, but have pretty much limited myself to recent popular

releases and color classics. It was in the past few years that I became friends with someone who loved black and white films. While I balked at first, I came to really appreciate some of these classics and wanted to learn more about them and their history. This was my chance. Author Wheeler Winston Dixon is considered to be an authority in his field and works as a Professor of Film Studies at the University of Nebraska. His new book, "Black and White Cinema: A Short History", was both incredibly well-written and a fascinating look at all aspects of black and white cinema since its inception. Dixon gives some incredible detail on the intricacies not only of black and white cinematography, but of the materials used in the process and their evolution. The various films and genres that were discussed were interesting as well. There were several that I have seen but so many that I have not. From the detailed discussion of the 1932 Shanghai Express to the 1960 classic, La Dolce Vita, Dixon runs the gamut and the images from the films included are either a great trip down memory lane or make one want to search out some of these classics. A wonderful read whether for academic purposes or purely to further one's knowledge in a most interesting subject. Well done. 4 of 4 people found the following review helpful. So much to know. By Cherie Peterson I was surprised with how much I got out of Black and White Cinema: A Short History. I'm not a film student which might be why I knew so little about black and white films in general, but this book really broadened my understanding of the topic. I didn't realize there was so much internal history in the evolution of the first black and white films to the more contemporary ones of the 60s. Wheeler Winston Dixon shares a wealth of knowledge about these changes and how they affected the art of film. It was also really interesting to get to know more about the greatest black and white cinematographers such as Gregg Toland and Sven Nykvist. They created such an interesting variety of film art brought to life by black and white. It's also interesting to see how their work influenced the art to come. It's sad that this form of art has mostly gone by the wayside. But as CGI has made anything in movies possible, I think there will be a resurgence of people who will appreciate this art form from a simpler time. Dixon does a great job of creating a rallying cry with this book. The more I learned about black and white film the more I appreciated it for what it was. 2 of 2 people found the following review helpful. Necessary work of film history. By Dennis Coleman Dixon's book is very well-researched and a much-needed addition to works of film history. He singles out many unsung heroes in cinema, from D.W. Griffith's cameraman Billy Bitzer all the way up to the current day. Starting in the silent era with many names even those of us well-versed in movies have never heard of (Philip Rosen, Arthur Edson, Homer Scott, Victor Milner, among many others), he goes decade by decade and discusses the development of black-and-white cinematography through the years. I'm very pleased he examines the work of Hollywood journeymen like Nick Musuraca (over 200 credits, from the silent era up to F Troop), Burnett Guffey (nearly 100 credits, including the wonderful My Name is Julia Ross along with fine work in The Reckless Moment and All The Kings Men), Joseph Walker and his relationship with Frank Capra, and the great Floyd Crosby (yes, he photographed High Noon but his work with Roger Corman deserves a book of its own). He also devotes time to some of the masters, like James Wong Howe and Freddie Francis all artists who could make black-and-white film look like works of Rembrandt or Monet. And he includes great European cameramen like Henri Decae, Karl Struss, Tonino Delli Colli and the legendary Raoul Coutard. Dixon tracks down rare interviews with many of these masters of light and brings into focus how they created an art form that we all still cherish today. This book deserves to be on the shelves of every film lover, cinema scholar and movie fan.

From the glossy monochrome of the classic Hollywood romance, to the gritty greyscale of the gangster picture, to film noirs moody interplay of light and shadow, black-and-white cinematography has been used to create a remarkably wide array of tones. Yet today, with black-and-white film stock nearly impossible to find, these cinematographic techniques are virtually extinct, and filmgoers' appreciation of them is similarly waning. Black and White Cinema is the first study to consider the use of black-and-white as an art form in its own right, providing a comprehensive and global overview of the era when it flourished, from the 1900s to the 1960s. Acclaimed film scholar Wheeler Winston Dixon introduces us to the masters of this art, discussing the signature styles and technical innovations of award-winning cinematographers like James Wong Howe, Gregg Toland, Freddie Francis, and Sven Nykvist. Giving us a unique glimpse behind the scenes, Dixon also reveals the creative teams from lighting technicians to matte painters whose work profoundly shaped the look of black-and-white cinema. More than just a study of film history, this book is a rallying cry, meant to inspire a love for the artistry of black-and-white film, so that we might work to preserve this important part of our cinematic heritage. Lavishly illustrated with more than forty on-the-set stills, Black and White Cinema provides a vivid and illuminating look at a creatively vital era.

P { margin-bottom: 0.08in; }A:link { "In his latest book, Black and White Cinema, Wheeler Winston Dixon rediscovers the art of cinematography in those glorious black-and-white movies from Hollywood's classic age." --Jan-Christopher Horak, Director, UCLA Film & Television Archive P { margin-bottom: 0.08in; }A:link { } "There's an interesting new book by Wheeler Winston Dixon called Black White Cinema: A Short History, and it tells the history of black and white movies, its origins and impact, and it's really well worth reading. It's filled with all kinds of insights about black and white cinematography, and the many artists who mastered the tricky interplay in capturing light and shadow." --Robert Osborne, Turner Classic Movies "In his latest book, Black and White Cinema,

Wheeler Winston Dixon rediscovers the art of cinematography in those glorious black-and-white movies from Hollywood's classic age." --Jan-Christopher Horak, Director, UCLA Film Television Archive. "Dixon covers the entire history of black and white movies in one volume, and talks about the films and cinematographers who created these films, and often got little credit for their work. Fascinating and compelling, this is essential reading for anyone who loves movies." --(Robert Downey Sr. director, Putney Swope 2015-04-06) Dixon has an encyclopedic knowledge of film history, and a subtle and well-honed aesthetic sense. He rescues important films from oblivion, and finds fresh angles of approach to films that are already familiar." --(Steven Shaviro Wayne State University 2015-03-13)

"Wheeler Winston Dixon's colorful study of black-and-white cinema reaffirms yet again his unfailing expertise as a critic, historian, and dazzlingly fine writer. Indispensable for students, scholars, and movie buffs alike." --(David Sterritt author of *The Cinema of Clint Eastwood: Chronicles of America* 2015-04-29) Dixon, no stranger to film history, gives us a complete overview of the black and white movie era, from the 1900s through the 1960s. He introduces us to the masters and talks about the styles and innovations of cinematographers long gone. Dixon also tells us how the crews working behind these cinematographers helped shape a bygone era of cinema . . . this book will help to inspire others to think about the artistry so that that this classic era of cinema is never forgotten. With more than 40 photos, the book provides a look at a vital era of film. Daniel Solzman, *Flicksided* "Like artists painting with light and shadows, [cinematographers] perfected the lighting techniques and other innovations that often turned commerce into black-and-white art . . . Covering a hitherto neglected subject, this should be essential reading to all those with an interest in cinema history." Roy Liebman, *Library Journal*, November 2015

From the AuthorAs featured on *Turner Classic Movies* in the series "Artists in Black and White."About the AuthorWheeler Winston Dixon is the James Ryan Professor of Film Studies, Coordinator of the Film Studies Program, Professor of English at the University of Nebraska, Lincoln, and, with Gwendolyn Audrey Foster, editor of the new book series *Quick Takes: Movies and Popular Culture* for Rutgers University Press. His recent books include *Black White Cinema: A Short History* (2015); *Streaming: Movies, Media and Instant Access* (2013); *Death of the Moguls: The End of Classical Hollywood* (2012); *21st Century Hollywood: Movies in the Era of Transformation* (2011, co-authored with Gwendolyn Audrey Foster); *A History of Horror* (2010); and *Film Noir and the Cinema of Paranoia* (2009). Dixon's book *A Short History of Film* (2008, co-authored with Gwendolyn Audrey Foster) was reprinted six times through 2012. A second, revised edition was published in 2013; the book is a required text in universities throughout the world.