

(Free read ebook) Colour Films in Britain: The Negotiation of Innovation 1900-1955 (BFI TV Classics)

## Colour Films in Britain: The Negotiation of Innovation 1900-1955 (BFI TV Classics)

*Sarah Street*

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#4753347 in Books British Film Institute 2012-11-27 2012-11-27 Original language: English PDF # 1 9.82 x .83 x 7.451, 1.70 #File Name: 1844573125320 pages | File size: 40.Mb

**Sarah Street : Colour Films in Britain: The Negotiation of Innovation 1900-1955 (BFI TV Classics)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Colour Films in Britain: The Negotiation of Innovation 1900-1955 (BFI TV Classics):

How did the coming of colour change the British film industry? Unlike sound, the arrival of colour did not revolutionise the industry overnight. For British film-makers and enthusiasts, colour was a controversial topic. While it was greeted by some as an exciting development with scope for developing a uniquely British aesthetic others were deeply concerned. How would audiences accustomed to seeing black-and-white films which were commonly regarded

as being superior to their garish colour counterparts react? Yet despite this initial trepidation, colour captivated many British inventors and film-makers. Using different colour processes, these innovators produced films that demonstrated remarkable experimentation and quality. Sarah Street's illuminating study is the first to trace the history of colour in British cinema, and analyses the use of colour in a range of films, both fiction and non-fiction, including *The Open Road*, *The Glorious Adventure*, *This is Colour*, *Blithe Spirit*, *This Happy Breed*, *Black Narcissus*, *The Red Shoes*, *The Tales of Hoffmann* and *Moulin Rouge*. Beautifully illustrated with full colour filmstills, this important study provides fascinating insights into the complex process whereby the challenges and opportunities of new technologies are negotiated within creative practice. The book also includes a Technical Appendix by Simon Brown (Kingston University, UK), which provides further details of the range of colour processes used by British film-makers.

In addition to the quality of the research, the book is also beautifully-designed. It features numerous colour illustrations primarily frame enlargements which are very helpful in comprehending Street's many detailed analyses of individual films. The book also features two appendices that enhance its value as a reference work: a list of the colour films distributed in Britain between 1938 and 1955 (based on *Kinematograph Weekly*), and a concise and very useful description of the colour film processes and technologies discussed in the book (compiled by Simon Brown). *Colour Films in Britain* succeeds both as a comprehensive national film history and as a reflection on colour in cinema, and will be a valuable and lasting contribution to the field of film studies.' - *European Journal of Media Studies* 'Sarah Street's groundbreaking study is that rare film history text which is at once absolutely authoritative, and pitched at a very high level in terms of discourse, but still readily accessible to the general reader. In addition, the volume is richly and I mean intensely illustrated with numerous, exquisitely printed frame blowups from the many films it examines, all in full color, and Street's analysis of the development of color, not only in the commercial British cinema, but also in the the experimental work of artists such as Len Lye, is meticulous and detailed.' - Wheeler Winston Dixon, Ryan Professor of Film Studies at the University of Nebraska-Lincoln, USA, 'Framd by Frame', University of Nebraska-Lincoln's Film Blog <http://blog.unl.edu/dixon/2012/12/26/colour-films-in-britain-the-negotiation-of-innovation-1900-1955/> Read 'Britain's wonderful worlds of colour', John Wyver's article about the book on the Illuminations blog: <http://www.illuminationsmedia.co.uk/2012/12/britains-wonderful-worlds-of-colour/> 'The book is quite brilliant and admirably lucid in the way it describes the sensibilities of colour perception. A breathtaking level of archival work underpins the writing here, and Street vitally incorporates a commentary about all of the difficulties of dealing with fragile, faded material; hence she takes care to be tentative in her analysis. This feels like a book which is destined to make us all more colour conscious.' - BAFTTS" In addition to the quality of the research, the book is also beautifully-designed. It features numerous colour illustrations primarily frame enlargements which are very helpful in comprehending Street's many detailed analyses of individual films. The book also features two appendices that enhance its value as a reference work: a list of the colour films distributed in Britain between 1938 and 1955 (based on *Kinematograph Weekly*), and a concise and very useful description of the colour film processes and technologies discussed in the book (compiled by Simon Brown). *Colour Films in Britain* succeeds both as a comprehensive national film history and as a reflection on colour in cinema, and will be a valuable and lasting contribution to the field of film studies.' *European Journal of Media Studies* 'Sarah Street's groundbreaking study is that rare film history text which is at once absolutely authoritative, and pitched at a very high level in terms of discourse, but still readily accessible to the general reader. In addition, the volume is richly and I mean intensely illustrated with numerous, exquisitely printed frame blowups from the many films it examines, all in full color, and Street's analysis of the development of color, not only in the commercial British cinema, but also in the the experimental work of artists such as Len Lye, is meticulous and detailed.' Wheeler Winston Dixon, Ryan Professor of Film Studies at the University of Nebraska-Lincoln, USA 'Framd by Frame', UNiversity of Nebraska-Lincoln's Film Blog <http://blog.unl.edu/dixon/2012/12/26/colour-films-in-britain-the-negotiation-of-innovation-1900-1955/> Read 'Britain's wonderful worlds of colour', John Wyver's article about the book on the Illuminations blog: <http://www.illuminationsmedia.co.uk/2012/12/britains-wonderful-worlds-of-colour/> From the Back Cover How did the coming of colour change the British film industry? Unlike sound, the arrival of colour did not revolutionise the industry overnight. For British film-makers and enthusiasts, colour was a controversial topic. While it was greeted by some as an exciting development with scope for developing a uniquely British aesthetic others were deeply concerned. How would audiences accustomed to seeing black-and-white films which were commonly regarded as being superior to their garish colour counterparts react? Yet despite this initial trepidation, colour captivated many British inventors and film-makers. Using different colour processes, these innovators produced films that demonstrated remarkable experimentation and quality. Sarah Street's illuminating study is the first to trace the history of colour in British cinema, and analyses the use of colour in a range of films, both fiction and non-fiction, including *The Open Road*, *The Glorious Adventure*, *This is Colour*, *Blithe Spirit*, *This Happy Breed*, *Black Narcissus*, *The Red Shoes*, *The Tales of Hoffmann* and *Moulin Rouge*. 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