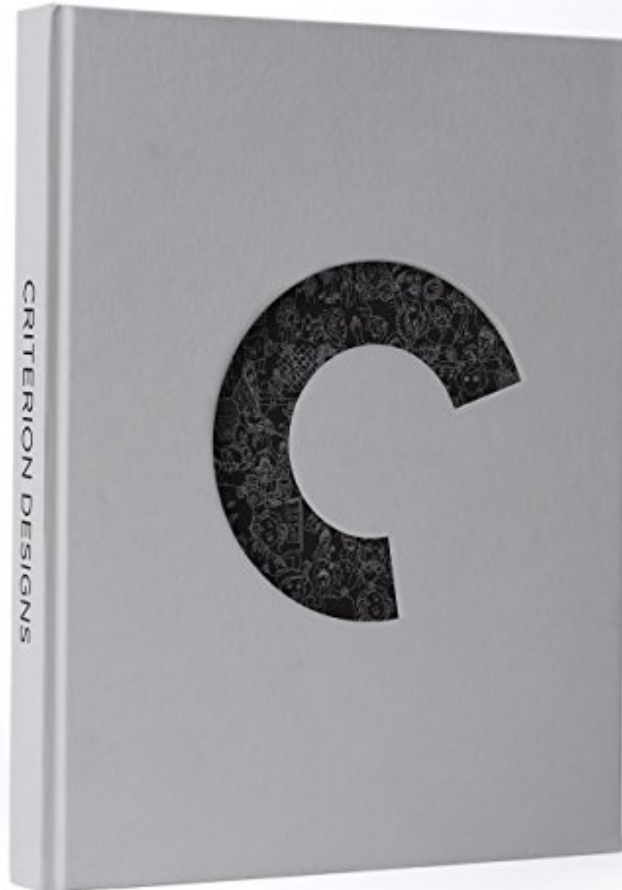


(Library ebook) Criterion Designs

Criterion Designs

The Criterion Collection
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#140908 in Books 2014-11-25 Original language: English 13.50 x 10.25 x 1.50l, #File Name: 160465936X306 pages | File size: 73.Mb

The Criterion Collection : Criterion Designs before purchasing it in order to gauge whether or not it would be worth my time, and all praised Criterion Designs:

3 of 3 people found the following review helpful. It is beautiful hardcover with high quality paper By David W. This book is a must buy for any design lovers out there as well as a fan of Criterion works. It is beautiful hardcover with high quality paper, it is a joy to look at, and collect most of their greatest "poster" design for the reissue. At this price on (and if you can apply additional discount), this will make a great gift, surely one that will be cherished a long time. 2 of 2 people found the following review helpful. Bound by depth and heft. By Russell E. Scott If you only get one "coffee table" book in your life this is it. A wonderful visual journey through the Criterion Collection creative archives. Their teams work ceaselessly to match art and packaging to every release. Some are now legendary and historical as it is contemporary, cutting edge. Center in prominent this case as their emblematic icon giant C logo is

cut through the face of the binder. Anyone who is a fan of what Criterion had done for past/present cinematic auteurs be aware this is their GIFT to us, the community of classic/current film lovers worldwide. I just wish they would have given it a number also. A minor miff. The art bound within is a museum of inspirational vision and myriad of stories on how we got this far with eyes open toward a limitless future. 5 of 5 people found the following review helpful. and overall it's a great addition to an criterion/film fan. By Thom Mirem This book is of the same quality you'd come to expect from criterion films. It's creative, the layout is simple and gorgeous, and overall it's a great addition to an criterion/film fan. The artwork is amazing and it's nice to have the cover art blown up and in one tidy collection. Highly recommended.

A lavishly illustrated coffee-table book celebrating thirty years of artwork from the Criterion Collection. The most exciting names in design and illustration today apply their talents to some of the most important and influential films of all time. This volume gathers highlights from designs commissioned by the Criterion Collection, featuring covers, supplemental art, and never-before-seen sketches and concept art plus a gallery of every Criterion cover since the collection's first laserdisc in 1984. From avant-garde experiments to big-budget blockbusters, cult favorites to the towering classics of world cinema, the depth and breadth of what film can be is on display in these striking images. Whether painstakingly faithful re-creations or bold reimaginings, the diverse designs collected here offer new ways for cinephiles and design aficionados alike to engage with the world's greatest filmmakers. Complete list of featured artists: Aesthetic Apparatus, Michael Allred, Eric Chase Anderson, Marian Bantjes, Michael Boland, Vera Brosgol, Evan Bryce, Art Chantry, Daniel Clowes, Tavis Coburn, Josh Cochran, Jorge Coelho, Darwyn Cooke, Batrice Coron, Rodrigo Corral, Jordan Crane, Akiko Crowther, Fred Davis, Jack Davis, Paul Davis, Ian Dingman, David Downton, Ming Doyle, Laurent Durieux, Marcel Dzama, Marc English, Malika Favre, Gary Fernandez, Sean Freeman, John Gall, Robert Goodin, Geoff Grandfield, Turlo Griffin, Polly Guo, Sarah Habibi, Jason Hardy, Jaime Hernandez, Jessica Hische, Samuel Hiti, Human After All, Robert Hunt, Paul Jackson, Meredith Jenks, Rob Jones, Neil Kellerhouse, Victor Kerlow, Matt Kindt, Frank Kozik, Caitlin Kuhwald, Yann Legendre, Patrick Leger, Ron Lesser, Luba Lukova, Ha C. Ly, Andrew MacLean, Gregory Manchess, Benjamin Marra, David Merveille, F. Ron Miller, Scott Morse, Bill Nelson, Yuri Ono, Sean Phillips, David Plunkert, Paul Pope, Jesse Marinoff Reyes, Jim Rugg, Greg Ruth, Seth, Leanne Shapton, Jay Shaw, Yuko Shimizu, Bill Sienkiewicz, Eric Skillman, Sam Smith, Edward Sorel, Jhomar Soriano, Tyler Stout, Jillian Tamaki, Adrian Tomine, Riccardo Vecchio, Maurice Vellekoop, Ricardo Venncio, Angie Wang, Barnaby Ward, Sam Weber, Kent Williams, Connor Willumsen, Ron Wimberly, George Wu, Lucien S. Y. Yang, Kate Zambrano, Danijel Zvezelj, Vania Zouravliov

Looking at the Artwork of the Criterion Collection By Mark Feeney THE BOSTON GLOBE November 29, 2014 (Excerpted) What makes the Criterion Collection what it is are the movies. No other video distributor has such an impressive, even indispensable catalog. That tilted broken-circle logo designates not just a company but a standard. If all the cinematheques and archives went up in smoke, so long as the Criterion Collection remained intact, a pretty good account of film history would survive. What makes the Criterion Collection extra-special is everything else: the exacting technical specifications, booklet essays, bonus materials on disc, and, not least, the care given to design. Packaging can be almost as important as what's being packaged. Think of Alfred A. Knopf dustjackets or Blue Note LP covers. So, too, with the Criterion Collection. Criterion started in 1984, issuing classic movies on LaserDisc. It moved on to DVD and now also Blu-ray. To honor its 30th anniversary, it published a coffee-table book, *Criterion Designs*, celebrating the artwork commissioned for its releases. The Criterion C is notched into the cover, offering enticement as well as reassurance. Initially, the releases had a standard format, as Modern Library or Norton Critical Edition books do. The idea was a canon, a classic film library. For various reasons, that came to seem too constraining. So graphic artists were commissioned to come up with new designs. Those designs would sometimes incorporate an image from the film, or allude to the original film poster. More often they'd go off in different directions. The designs weren't supposed to repeat or mimic, but rather enlarge or enhance. An example of incorporation is Sean Phillips' *Sweet Smell of Success* cover. Beneath the pulpy typography of the theatrical poster, he puts Tony Curtis in front of a drawing of Burt Lancaster's head dominating an ad on the side of a delivery truck. The men look like a two-headed monster, which quite neatly encapsulates their characters' relationship in Alexander Mackendricks' acid-bath noir. The design does something else, as Eric Skillman notes in the book's excellent text. The original contract for the film required that the stars' heads appear on the poster and be the same size. So Phillips satisfies the needs of both art and Mammon. An example of allusion is David Plunkert's *Diabolique* but its allusion with a twist. Claude Chabrol is considered the French Alfred Hitchcock, but Henri-Georges Clouzot got there first. Plunkert pulls off a triple play: having a very dirty deed being done by a very Saul Bass-looking arm. Bass did the credit sequences for some of Hitchcock's best-known films. So it's a graphic-design version of *Tinkers-to-Evers-to-Chance* and in neither Hitchcock nor Clouzot does chance fare well. As with many of the other titles, the section on *Diabolique* includes alternate sketches. Think of them as the equivalent of a disc's deleted or extended scenes. The presumed readership for *Criterion Designs* is movie people. Yet the book is no less absorbing for someone coming to it from graphic design. About the

AuthorSince 1984, the Criterion Collection, a continuing series of important classic and contemporary films, has been dedicated to gathering the greatest films from around the world and publishing them in editions that offer the highest technical quality and award-winning, original supplements. Over the years, as we moved from laserdisc to DVD, Blu-ray disc, and online streaming, we've seen a lot of things change, but one thing has remained constant: our commitment to publishing the defining moments of cinema for a wider and wider audience. The foundation of the collection is the work of such masters of cinema as Renoir, Godard, Kurosawa, Cocteau, Fellini, Bergman, Tarkovsky, Hitchcock, Fuller, Lean, Kubrick, Lang, Sturges, Dreyer, Eisenstein, Ozu, Sirk, Buuel, Powell and Pressburger. Each film is presented uncut, in its original aspect ratio, as its maker intended it to be seen. Every time we start work on a film, we track down the best available film elements in the world, use state-of-the-art telecine equipment and a select few colorists capable of meeting our rigorous standards, then take time during the film-to-video digital transfer to create the most pristine possible image and sound. Whenever possible, we work with directors and cinematographers to ensure that the look of our releases does justice to their intentions. Our supplements enable viewers to appreciate Criterion films in context, through audio commentaries by filmmakers and scholars, restored director's cuts, deleted scenes, documentaries, shooting scripts, early shorts, and storyboards. To date, more than 200 filmmakers have made our library of Director Approved DVDs, Blu-ray discs, and laserdiscs the most significant archive of contemporary filmmaking available to the home viewer.