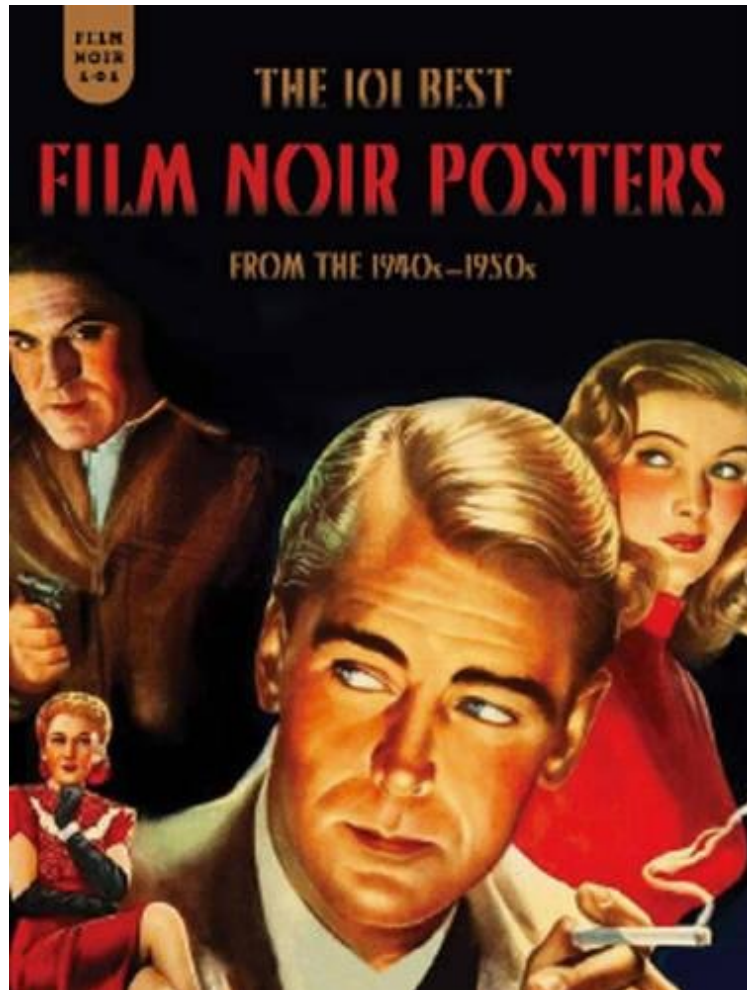


Film Noir 101: The 101 Best Film Noir Posters From The 1940s-1950s

Mark Fertig

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Mark Fertig : Film Noir 101: The 101 Best Film Noir Posters From The 1940s-1950s before purchasing it in order to gage whether or not it would be worth my time, and all praised Film Noir 101: The 101 Best Film Noir Posters From The 1940s-1950s:

7 of 7 people found the following review helpful. Showcase of an Era: Great Reproductions and Stylistic CommentaryBy DannyFilm Noir 101 is not only an excellent oversized collection of posters, but also explores the graphic sensibilities that make the style so recognizable some 70 years after their debuts. This makes the book a great resource for film fans and designers alike. With a poster on each page, the sizing is great for studying the intricacies

and details. The reproductions are sharp and help the photography, illustrations and typography jump off the page. The summaries are smart, in-depth and show a real passion for the genre. Whether you've seen 1 or 101 of these films, this book showcases why they've stood the test of time, and how film noir's influence can still be seen today.³ of 3 people found the following review helpful. " "Their love was a flame that destroyedBy Dr Mitchell Earleywine"The most startling story the screen has ever dared reveal!" "Their love was a flame that destroyed!" "The strangest vengeance ever planned!" What can I say? It's less than two bits per exclamation point. If you love poster art or you love noir, you'll be in heaven with this 14 1/2 inch high hardback. The introductions are articulate and effusive. The posters themselves are delightful, detailed, persuasive, and artistic. The commentaries at the end show an educated love of the genre that's accessible to those who don't know noir and nuanced enough for experts. If you don't think you're a fan of these films, you'll find yourself curious. Devotees should start blocking off a couple hours every weekend; you'll be re-watching Sterling Hayden or Ida Lupino's work with fervor. Even veterans will find a poster or two from a film they haven't seen. Tales of the gritty life await. Artists and graphic designers will note the stellar sketching, engaging layout, and remarkable lettering, which should inspire their own work in novel ways. My hearty thanks to Mark Fertig for working so hard to put this together.² of 2 people found the following review helpful. Great film noir postersBy Steven E. RothsteinIf you love film noir, you will love this book.Great color posters from the film noir era. I've seen approx. 75% of the movies whose posters are included in this book.I loved the ranking of the author's top 101. I constantly refer to this book whenever a film noir movie is shown on TCM. Also, love the author's summary of each movie and other comments. Great coffee table book. I keep it on my bookshelf with my other books on movie stars and films. Great addition.

This art book collects film noir posters and critical commentary, with a foreword by Academy Award-winning director William Friedkin (*The French Connection*, *The Exorcist*). Collecting 101 noir movie posters of, arguably, the greatest noir films ever made (including classics *The Maltese Falcon*, *Laura*, and *Double Indemnity*). Reproduced in a stunningly designed, over-sized format that shows off the spectacular visual elan of Hollywood movie posters at their best, the book is not only a spectacular showcase of film noir art, but also establishes the crucial films and identifies their key characteristics, with critical commentary on each film by author and scholar Mark Fertig. This is an ideal handbook for noir rookies, a valuable resource for old-hats, and a visual feast for fans of film noir and American entertainment art. Full-color illustrations throughout.

"What a knockout collection! Fertig pays appropriate and articulate tribute to these films in his introduction and summarizes the appeal of each one in tightly-written tributes at the back of the book. This would make a great gift for any movie lover." (Leonard Maltin)"Showcasing a personally curated list of movie posters ... this oversized book allows the reader to take in the great illustrative and typographic work of the midcentury and highlights the tropes that make a classic film noir movie. This volume provides visually stunning images, as well as smart, concise, and critically sound synopses of each film. VERDICTA book that offers great browsing appeal, sure to draw readers into collections centering on film history, art history, graphic design, illustration, and advertising." --Library Journal"[Mark Fertig] calls noir "the hard liquor of crime films," which is an apt description. To extend Fertig's analogy, the best posters for noir films were, for some moviegoers, the equivalent of seeing a skull and bones on a bottle of rotgut. "This," the posters whispered, "is what you're really looking for." In*The 101 Best Film Noir Posters, Fantagraphics* and Fertig fill 10-by-14-inch pages with beautiful color reproductions, all annotated with mini-reviews of the films." --Noel Murray, *The Dissolve*"This is the best book of movie poster art I have seen this year. It is a beautiful oversize hardcover with wonderful production values. There are posters from some of the all time classics like*Double Indemnity*and the*Maltese Falcon*in here but what really sets this book apart is the artwork. Each poster is beautifully painted with lush images and stunning graphic design. You could spend hours just sinking into the details of them. Any graphic artist or fan of vintage films would love this book." --Lastgasp.com"The emphasis is on the posters here, reproduced in their full, lurid glory, and Fertig and Fantagraphics have done a fine job of putting together a handsome book of art. And Fertig succeeds brilliantly at the most important thing, which is to prompt me to seek out movies, like *The Sniper* and *Plunder Road*, which I'd never heard of, as well as making me want to revisit my old favorites." --Andrew Bemis, *Vermicious*.From the Back Cover"Mark Fertig ... provides useful insights into the origins and characters of the films, and his plot summaries are tight, tough, and to the point -- like the films he celebrates and loves." --William Friedkin, from his Foreword.About the AuthorMark Fertig is a professor of graphic design and serves as chair of art and art history at a national liberal arts college in Pennsylvania. He writes regularly about film noir for a variety of websites, as well as the Film Noir Foundation's magazine, *Noir City*. His award-winning film noir blog is wheredangerlives.blogspot.com.