



ART DIRECTION & PRODUCTION DESIGN

Edited by Lucy Fischer



Art Direction And Production Design Behind The Silver Screen Series

Andrew Horton, Julian Hoxter



Art Direction And Production Design Behind The Silver Screen Series:

Art Direction and Production Design Lucy Fischer, 2015-03-06 How is the look of a film achieved In Art Direction and Production Design six outstanding scholars survey the careers of notable art directors the influence of specific design styles the key roles played by particular studios and films in shaping the field the effect of technological changes on production design and the shifts in industrial modes of organization The craft's purpose is to produce an overall pictorial vision for films and in 1924 a group of designers formed the Cinemagundi Club their skills encompassed set design painting decoration construction and budgeting A few years later in recognition of their contributions to filmmaking the first Academy Awards for art direction were given a clear indication of just how essential the oversight of production design had become to the so called majors The original essays presented in Art Direction and Production Design trace the trajectory from Thomas Edison's primitive studio the Black Maria to the growth of the Hollywood studio system to the influence of sound to a discussion of the auteur theory and to contemporary Hollywood in which computer generated imagery has become common By 2000 the Society of Motion Picture Art Directors became the Art Directors Guild emphasizing the significance of the contributions of art direction and production design to filmmaking Art Direction and Production Design is a volume in the Behind the Silver Screen series other titles in the series include Acting Animation Cinematography Directing Editing and Special Visual Effects Producers Screenwriting and Sound

Hollywood on Location Joshua Gleich, Lawrence Webb, 2019-01-14 Location shooting has always been a vital counterpart to soundstage production and at times the primary form of Hollywood filmmaking But until now the industrial and artistic development of this production practice has been scattered across the margins of larger American film histories Hollywood on Location is the first comprehensive history of location shooting in the American film industry showing how this mode of filmmaking changed Hollywood business practices production strategies and visual style from the silent era to the present The contributors explore how location filmmaking supplemented and later supplanted production on the studio lots Drawing on archival research and in depth case studies the seven contributors show how location shooting expanded the geography of American film production from city streets and rural landscapes to far flung territories overseas invoking a new set of creative financial technical and logistical challenges Whereas studio filmmaking sought to recreate nature location shooting sought to master it finding new production values and production economies that reshaped Hollywood's modus operandi

Production Design for Screen Jane Barnwell, 2024-03-21 Packed with colour film stills exclusive pre production artwork and behind the scenes production images this landmark book celebrates the production designer's contribution to visual storytelling on screen It illuminates the visual concepts behind familiar screen spaces and unpicks how and why they are so effective in conveying character and story Seven case studies developed from exclusive interviews with world renowned designers reveal the concepts behind some of the most engaging imagery on screen and establish a dialogue around the shared language of visual storytelling Jane Barnwell offers a new

methodology for evaluating the designer's work on screen through five categories of analysis space interiors and exteriors light colour and set decorating All of which combine to create the visual concept evident in the final screen image and together provide a model for the analysis of production design Practical exercises and examples of real world projects walk you through the design process from breaking down the script and developing initial ideas to identifying a coherent conceptual vision If you are a filmmaker Production Design for Screen will inspire and guide you in your own work

Costume, Makeup, and Hair Adrienne L. McLean, 2016-10-07 Movie buffs and film scholars alike often overlook the importance of makeup artists hair stylists and costumers With precious few but notable exceptions creative workers in these fields have received little public recognition even when their artistry goes on to inspire worldwide fashion trends From the acclaimed Behind the Silver Screen series Costume Makeup and Hair charts the development of these three crafts in the American film industry from the 1890s to the present Each chapter examines a different era in film history revealing how the arts of cinematic costume makeup and hair have continually adapted to new conditions making the transitions from stage to screen from monochrome to color and from analog to digital Together the book's contributors give us a remarkable glimpse into how these crafts foster creative collaboration and improvisation often fashioning striking looks and ingenious effects out of limited materials Costume Makeup and Hair not only considers these crafts in relation to a wide range of film genres from sci fi spectacles to period dramas but also examines the role they have played in the larger marketplace for fashion and beauty products Drawing on rare archival materials and lavish color illustrations this volume provides readers with both a groundbreaking history of film industry labor and an appreciation of cinematic costume makeup and hairstyling as distinct art forms

Editing and Special/Visual Effects Charlie Keil, Kristen Whissel, 2016-08-26 Most moviegoers think of editing and special effects as distinct components of the filmmaking process We might even conceive of them as polar opposites since effective film editing is often subtle and almost invisible whereas special effects frequently call attention to themselves Yet film editors and visual effects artists have worked hand in hand from the dawn of cinema to the present day Editing and Special Visual Effects brings together a diverse range of film scholars who trace how the arts of editing and effects have evolved in tandem Collectively the contributors demonstrate how these two crafts have been integral to cinematic history starting with the trick films of the early silent era which astounded audiences by splicing in or editing out key frames all the way up to cutting edge effects technologies and concealed edits used to create the illusions Throughout readers learn about a variety of filmmaking techniques from classic Hollywood's rear projection and matte shots to the fast cuts and wall to wall CGI of the contemporary blockbuster In addition to providing a rich historical overview Editing and Special Visual Effects supplies multiple perspectives on these twinned crafts introducing readers to the analog and digital tools used in each craft showing the impact of changes in the film industry and giving the reader a new appreciation for the processes of artistic collaboration they involve

Cinematography Patrick Keating, 2014-07-18 How does a film come to look the way it does

And what influence does the look of a film have on our reaction to it The role of cinematography as both a science and an art is often forgotten in the chatter about acting directing and budgets The successful cinematographer must have a keen creative eye as well as expert knowledge about the constantly expanding array of new camera film and lighting technologies Without these skills at a director s disposal most movies quickly fade from memory Cinematography focuses on the highlights of this art and provides the first comprehensive overview of how the field has rapidly evolved from the early silent film era to the digital imagery of today The essays in this volume introduce us to the visual conventions of the Hollywood style explaining how these first arose and how they have subsequently been challenged by alternative aesthetics In order to frame this fascinating history the contributors employ a series of questions about technology how did new technology shape cinematography authorship can a cinematographer develop styles and themes over the course of a career and classicism how should cinematographers use new technology in light of past practice Taking us from the hand cranked cameras of the silent era to the digital devices used today the collection of original essays explores how the art of cinematography has been influenced not only by technological advances but also by trends in the movie industry from the rise of big budget blockbusters to the spread of indie films The book also reveals the people behind the camera profiling numerous acclaimed cinematographers from James Wong Howe to Roger Deakins Lavishly illustrated with over 50 indelible images from landmark films Cinematography offers a provocative behind the scenes look at the profession and a stirring celebration of the art form Anyone who reads this history will come away with a fresh eye for what appears on the screen because of what happens behind it

Directing Virginia Wright Wexman,2018-01-10 When a film is acclaimed the director usually gets the lion s share of the credit Yet the movie director s job especially the collaborations and compromises it involves remains little understood The latest volume in the Behind the Silver Screen series this collection provides the first comprehensive overview of how directing as both an art and profession has evolved in tandem with changing film industry practices Each chapter is written by an expert on a different period of Hollywood from the silent film era to today s digital filmmaking providing in depth examinations of key trends like the emergence of independent production after World War II and the rise of auteurism in the 1970s Challenging the myth of the lone director these studies demonstrate how directors work with a multitude of other talented creative professionals including actors writers producers editors and cinematographers Directing examines a diverse range of classic and contemporary directors including Orson Welles Tim Burton Cecil B DeMille Steven Soderbergh Spike Lee and Ida Lupino offering a rich composite picture of how they have negotiated industry constraints utilized new technologies and harnessed the creative contributions of their many collaborators throughout a century of Hollywood filmmaking

New Wave, New Hollywood Gregory Frame,Nathan Abrams,2021-09-23 As a period of film history The American New Wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike In traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a

brief period of explosive creativity within the Hollywood system From Bonnie and Clyde to Heaven s Gate it produced films that continue to be watched discussed analysed and poured over It has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films This has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the New Wave proper This collection seeks to reinvigorate debate around this area of film history It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the New Wave Thanks to important new work that questions received scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of New Wave New Hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention New Wave New Hollywood Reassessment Recovery Legacy looks to begin a new discussion about Hollywood cinema after 1967

Screenwriting Andrew Horton, Julian Hoxter, 2014-08-23 Screenwriters often joke that no one ever paid a dollar at a movie theater to watch a screenplay Yet the screenplay is where a movie begins determining whether a production gets the green light from its financial backers and wins approval from its audience This innovative volume gives readers a comprehensive portrait of the art and business of screenwriting while showing how the role of the screenwriter has evolved over the years Reaching back to the early days of Hollywood when moonlighting novelists playwrights and journalists were first hired to write scenarios and photoplays Screenwriting illuminates the profound ways that screenwriters have contributed to the films we love This book explores the social political and economic implications of the changing craft of American screenwriting from the silent screen through the classical Hollywood years the rise of independent cinema and on to the contemporary global multi media marketplace From *The Birth of a Nation* 1915 *Gone With the Wind* 1939 and *Gentleman s Agreement* 1947 to *Chinatown* 1974 *American Beauty* 1999 and *Lost in Translation* 2003 each project began as writers with pen and ink typewriters or computers captured the hopes and dreams the nightmares and concerns of the periods in which they were writing As the contributors take us behind the silver screen to chronicle the history of screenwriting they spotlight a range of key screenplays that changed the game in Hollywood and beyond With original essays from both distinguished film scholars and accomplished screenwriters Screenwriting is sure to fascinate anyone with an interest in Hollywood from movie buffs to industry professionals

Animation Scott Curtis, 2019-02-08 From the earliest motion pictures and cartoons of the 1900s to the latest 3D animated feature and CGI blockbuster animation has always been a part of the cinematic experience While the boundaries between animation and live action have often been carefully tended the ubiquity of contemporary computer imaging certainly blurs those lines thereby confirming the importance of animation for the history of American cinema The last installment of the acclaimed *Behind the Silver Screen* series Animation explores the variety of technologies and modes of production throughout the history of American animation the artisanal solitary

labors of early animators such as Winsor McCay or of independent animators such as Mary Ellen Bute the industrial assembly lines of Hollywood studio unit animation the parsimonious production houses of the post studio post war era the collaborative approach of boutique animation and special effect houses Drawing on archival sources this volume provides not only an overview of American animation history but also by focusing on the relationship between production and style a unique approach to understanding animation in general

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