

New York to Hollywood



THE PHOTOGRAPHY OF KARL STRUSS



Barbara McCandless Bonnie Yochelson Richard Koszarski

New York To Hollywood The Photography Of Karl Struss

Rachel Sailor



New York To Hollywood The Photography Of Karl Struss:

New York to Hollywood Barbara McCandless, Bonnie Yochelson, Richard Koszarski, 1995 Karl Struss 1886 1981 was a master of both still and motion picture photography A native of New York City he first studied photography with Clarence White and soon mastered the tenets of pictorialism Alfred Stieglitz featured his work in a 1910 exhibition and a 1912 issue of Camera Work and invited Struss to become a member as it turned out the last member of the Photo Secession New York to Hollywood The Photography of Karl Struss surveys this consummate artist's long career with the camera including his pioneering color photography using the autochrome process his photographic explorations of New York and Europe before War World I his images of Hollywood stars and western landscapes and seascapes and his motion picture work Essayist Bonnie Yochelson surveys his early work in New York Richard Koszarski his career in cinematography and Barbara McCandless examines how Struss background and early work not only led him to Hollywood but greatly contributed to the artistry of the still young film industry there John and Susan Edwards Harvith who rediscovered Struss work in the 1970 s and interviewed him at length in his later years round out the portrait of both the man and the artist **Karl Struss, Man with a Camera** Karl Struss, Cranbrook Academy of Art. Museum, 1976 **A Hidden History of Film Style** Christopher Beach, 2015-04-30 The image that appears on the movie screen is the direct and tangible result of the joint efforts of the director and the cinematographer A Hidden History of Film Style is the first study to focus on the collaborations between directors and cinematographers a partnership that has played a crucial role in American cinema since the early years of the silent era Christopher Beach argues that an understanding of the complex director cinematographer collaboration offers an important model that challenges the pervasive conventional concept of director as auteur Drawing upon oral histories early industry trade journals and other primary materials Beach examines key innovations like deep focus color and digital cinematography and in doing so produces an exceptionally clear history of the craft Through analysis of several key collaborations in American cinema from the silent era to the late twentieth century such as those of D W Griffith and Billy Bitzer William Wyler and Gregg Toland and Alfred Hitchcock and Robert Burks this pivotal book underlines the importance of cinematographers to both the development of cinematic technique and the expression of visual style in film **Pictorial Photography and the American West, 1900-1950** Rachel Sailor, 2022-10-04 This book is an investigation of the widely overlooked photographic style of pictorialism in the American West between 1900 and 1950 and argues that western pictorialist photographers were regionalists that had their roots in the formidable photographic heritage of the nineteenth century West Driven by a wealth of textual and visual primary sources the book addresses the West's relationship with the eastern centers of art in the early century the diversity of practitioners such as women Japanese Americans Indigenous Americans western rural workers etc and the style's final demise as it related to the modernism of Group F 64 Couched in the rhetoric of regionalism it is a refreshing and innovative approach to an overlooked wealth of American cultural production

The Life and Photography of Doris Ulmann Philip Walker Jacobs, 2021-10-21 Doris Ulmann 1882-1934 was one of the foremost photographers of the twentieth century yet until now there has never been a biography of this fascinating gifted artist. Born into a New York Jewish family with a tradition of service, Ulmann sought to portray and document individuals from various groups that she feared would vanish from American life. In the last eighteen years of her life, Ulmann created over 10,000 photographs and illustrated five books, including *Roll Jordan Roll* and *Handicrafts of the Southern Highlands*. Inspired by the paintings of the European old masters and by the photographs of Hill and Adamson and Clarence White, Ulmann produced unique and substantial portrait studies. Working in her Park Avenue studio and traveling throughout the east coast, Appalachia, and the deep South, she carefully studied and photographed the faces of urban intellectuals as well as rural peoples. Her subjects included Albert Einstein, Robert Frost, African American basket weavers from South Carolina, and Kentucky mountain musicians. Relying on newly discovered letters, documents, and photographs, many published here for the first time, Philip Jacobs's richly illustrated biography secures Ulmann's rightful place in the history of American photography.

The Brooklyn Bridge Richard Haw, 2005 Bringing together more than sixty images of the bridge that over the years have graced postcards, magazine covers, and book jackets, and appeared in advertisements, cartoons, films, and photographs, Haw traces the diverse and sometimes jarring ways in which this majestic structure has been received, adopted, and interpreted as an American idea. Haw's account is not a history of how the bridge was made but rather of what people have made of the Brooklyn Bridge in film, music, literature, art, and politics, from its opening ceremonies to the blackout of 2003. **BOOK JACKET**

The Dynamic Frame Patrick Keating, 2019-02-19 The camera's movement in a film may seem straightforward or merely technical. Yet skillfully deployed pans, tilts, dollies, cranes, and zooms can express the emotions of a character, convey attitude, and irony, or even challenge an ideological stance. In *The Dynamic Frame*, Patrick Keating offers an innovative history of the aesthetics of the camera that examines how camera movement shaped the classical Hollywood style. In careful readings of dozens of films, including *Sunrise*, *The Grapes of Wrath*, *Rear Window*, *Sunset Boulevard*, and *Touch of Evil*, Keating explores how major figures such as F. W. Murnau, Orson Welles, and Alfred Hitchcock used camera movement to enrich their stories and deepen their themes. Balancing close analysis with a broader poetics of camera movement, Keating uses archival research to chronicle the technological breakthroughs and the changing division of labor that allowed for new possibilities, as well as the shifting political and cultural contexts that inspired filmmakers to use technology in new ways. An original history of film techniques and aesthetics, *The Dynamic Frame* shows that the classical Hollywood camera moves not to imitate the actions of an omniscient observer but rather to produce the interplay of concealment and revelation that is an essential part of the exchange between film and viewer.

Art of the Brooklyn Bridge Richard Haw, 2012-10-02 The Brooklyn Bridge is a pre-eminent global icon. It is the world's most famous and beloved bridge, a must-see tourist hotspot, and a vital fact of New York life. For almost a hundred and forty years, it has inspired artists of all descriptions, fueling a constant stream of paintings,

photographs lithographs etchings advertising copy movies and book magazine and LP covers In consequence the bridge may have the richest visual history of any man made object so much so in fact that almost no major American artist has failed to pay homage to the span in some form or other Oddly however there are no books currently available that chart and discuss the bridge s visual history or its role in the development of American or Western art This monograph aims to correct that providing a full visual record of the bridge from the origins of its conception to the present day It is a celebration of the bridge s glorious visual heritage timed to appear when the city will celebrate the span s 125th birthday *Empire of Dreams* Scott Eyman,2010-09-07 BEST KNOWN AS THE DIRECTOR of such spectacular films as *The Ten Commandments* and *King of Kings* Cecil B DeMille lived a life as epic as any of his cinematic masterpieces As a child DeMille learned the Bible from his father a theology student and playwright who introduced Cecil and his older brother William to the theater Tutored by impresario David Belasco DeMille discovered how audiences responded to showmanship sets lights costumes etc He took this knowledge with him to Los Angeles in 1913 where he became one of the movie pioneers in partnership with Jesse Lasky and Lasky s brother in law Samuel Goldfish later Goldwyn Working out of a barn on streets fragrant with orange blossom and pepper trees the Lasky company turned out a string of successful silents most of them directed by DeMille who became one of the biggest names of the silent era With films such as *The Squaw Man* Brewster s Millions *Joan the Woman* and *Don t Change Your Husband* he was the creative backbone of what would become Paramount Studios In 1923 he filmed his first version of *The Ten Commandments* and later a second biblical epic *King of Kings* both enormous box office successes Although his reputation rests largely on the biblical epics he made DeMille s personal life was no morality tale He remained married to his wife Constance for more than fifty years but for most of the marriage he had three mistresses simultaneously all of whom worked for him He showed great loyalty to a small group of actors who knew his style but he also discovered some major stars among them Gloria Swanson Claudette Colbert and later Charlton Heston DeMille was one of the few silent era directors who made a completely successful transition to sound In 1952 he won the Academy Award for Best Picture with *The Greatest Show on Earth* When he remade *The Ten Commandments* in 1956 it was an even bigger hit than the silent version He could act too in Billy Wilder s classic film *Sunset Boulevard* DeMille memorably played himself In the 1930s and 1940s DeMille became a household name thanks to the Lux Radio Theater which he hosted But after falling out with a union he gave up the program and his politics shifted to the right as he championed loyalty oaths and Sen Joseph McCarthy s anticommunist witch hunts As Scott Eyman brilliantly demonstrates in this superbly researched biography which draws on a massive cache of DeMille family papers not available to previous biographers DeMille was much more than his clich d image A gifted director who worked in many genres a devoted family man and loyal friend with a highly unconventional personal life a pioneering filmmaker DeMille comes alive in these pages a legend whose spectacular career defined an era *The Car and the Camera* David Lanier Lewis,Bill Rauhauser,Alan Phipps Darr,Tracey Albainy,Detroit Institute of Arts,Melanie

Holcomb,1996 A compilation of information on Legionella outlining necessary precautions to take against spread of the bacteria in hospitals and other health care facilities Shows how to evaluate risk at a particular facility and offers step by step instructions on implementing risk reduction and preventive measures for domestic water systems and cooling towers and on water sampling and disinfection procedures Includes discussion of estimated costs and legal issues and appendices of handouts sampling logs and US and international laboratory sources consultants suppliers and associations The publisher s address is 6450 Guion Road Indianapolis IN 46286 2531 Annotation copyrighted by Book News Inc Portland OR

New York To Hollywood The Photography Of Karl Struss Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**New York To Hollywood The Photography Of Karl Struss**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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