

Centaur Studio

Tommy Dangcil

The Centaur Types Bruce Rogers,2018-01-15 In 1948, the world-renowned book designer Bruce Rogers wrote a brief text that documented and illustrated his creation of the Centaur typeface several decades earlier: *The Centaur Types*. The book was privately printed by Rogers himself under the name of his design studio, October House. This limited edition of the book was transferred to the Purdue University Libraries at the time of his death along with his other papers and books. Over the years remaining stock of the original private printing has found its home in the Special Collections of the Libraries, and although known as something of a collector's item by those who are aware of the few copies in circulation, it is here available to the general market for the first time in both paperback and digital versions. *The Centaur Types* is a fascinating book for several reasons: in the designer's own words, we learn of the evolution of the typeface and of his interest in the art and craft of creating type; it demonstrates different and comparable typefaces, and gives examples of Centaur from six to seventy-two point; and it stands as a fitting example of fine bookmaking from one of the master book designers of the twentieth century.

Bayonne Kathleen M. Middleton,1995-05-01 Since the development of photography in the mid-nineteenth century, the camera has been used as a tool of both discovery and preservation. Photographs bring alive our picture of the past and can open a floodgate of memories and nostalgia or inspire curiosity and a sense of history. Collected in this intriguing visual history are over two hundred photographs which bring to life the rich and diverse history of Bayonne, New Jersey, from 1860 to 1940. Bayonne has made a number of significant contributions to American culture: from the country's first rock band and its first independent movie studio, to its first air-mail delivery and fast-food restaurants. This visual history brings these little-known contributions to light while also focusing on the everyday lives of the people of Bayonne. In this fascinating journey into the past, we move from disasters such as the Standard Oil fire of 1900 to celebrations such as the arrival of a Wild West Show at the 8th Street station. Views of the lighthouses and the old New York Bay shore document the continued importance of the city's two shores, even as it transformed itself from being the Newport on the Hudson to the Peninsula of Industry.

The New Historical Dictionary of the American Film Industry Anthony Slide,2014-02-25 *The New Historical Dictionary of the American Film Industry* is a completely revised and updated edition of Anthony Slide's *The American Film Industry*, originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year. More than 200 new entries have been added, and all original entries have been updated; each entry is followed by a short bibliography. As its predecessor, the new dictionary is unique in that it is not a who's who of the industry, but rather a what's what: a dictionary of producing and releasing companies, technical innovations, industry terms, studios, genres, color systems, institutions and organizations, etc. More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens, from Astoria Studios to Zoetrope. Outstanding Reference Source - American Library Association

Comics through Time [4 volumes] M. Keith Booker,2014-10-28 Focusing especially on American comic books and graphic novels from the 1930s to the present, this massive four-volume work provides a colorful yet authoritative source on the entire history of the comics medium. Comics and graphic novels have recently become big business, serving as the inspiration for blockbuster Hollywood movies such as the Iron Man series of films and the hit television drama *The Walking Dead*. But comics have been popular throughout the 20th century despite the significant effects of the restrictions of the Comics Code in place from the 1950s through 1970s, which prohibited the depiction of zombies and use of the word horror, among many other rules. *Comics through Time: A History of Icons, Idols, and*

Ideas provides students and general readers a one-stop resource for researching topics, genres, works, and artists of comic books, comic strips, and graphic novels. The comprehensive and broad coverage of this set is organized chronologically by volume. Volume 1 covers 1960 and earlier; Volume 2 covers 1960–1980; Volume 3 covers 1980–1995; and Volume 4 covers 1995 to the present. The chronological divisions give readers a sense of the evolution of comics within the larger contexts of American culture and history. The alphabetically arranged entries in each volume address topics such as comics publishing, characters, imprints, genres, themes, titles, artists, writers, and more. While special attention is paid to American comics, the entries also include coverage of British, Japanese, and European comics that have influenced illustrated storytelling of the United States or are of special interest to American readers.

Survey of American Listed Corporations, 1942

Almost Hollywood Blair Miller, 2013 Blair Miller tells the story of the motion picture industry as it developed in Jacksonville after the turn of the twentieth century. Almost Hollywood reveals the meteoric rise of Jacksonville in early silent films. Home to over thirty studios employing actors, directors, and stagehands, Jacksonville became touted as the winter film capital of the world by 1915. A myriad of factors contributed to Jacksonville's rise and then fall by the mid 1920s. What were the reasons why Jacksonville missed out as the next mecca for filmmaking? Blair Miller tells the story through primary sources from that remarkable period.

Col. William N. Selig, the Man Who Invented Hollywood Andrew A.

Erish, 2012-03-01 All histories of Hollywood are wrong. Why? Two words: Colonel Selig. This early pioneer laid the foundation for the movie industry that we know today. Active from 1896 to 1938, William N. Selig was responsible for an amazing series of firsts, including the first two-reel narrative film and the first two-hour narrative feature made in America; the first American movie serial with cliffhanger endings; the first westerns filmed in the West with real cowboys and Indians; the creation of the jungle-adventure genre; the first horror film in America; the first successful American newsreel (made in partnership with William Randolph Hearst); and the first permanent film studio in Los Angeles. Selig was also among the first to cultivate extensive international exhibition of American films, which created a worldwide audience and contributed to American domination of the medium. In this book, Andrew Erish delves into the virtually untouched Selig archive at the Academy of Motion Picture Arts and Sciences Library to tell the fascinating story of this unjustly forgotten film pioneer. He traces Selig's career from his early work as a traveling magician in the Midwest, to his founding of the first movie studio in Los Angeles in 1909, to his landmark series of innovations that still influence the film industry. As Erish recounts the many accomplishments of the man who first recognized that Southern California is the perfect place for moviemaking, he convincingly demonstrates that while others have been credited with inventing Hollywood, Colonel Selig is actually the one who most deserves that honor.

Catalog of Copyright Entries Library of Congress. Copyright Office, 1954

Centaur Albert Leong, 2002 Supplemented by seventy-five photographs, Centaur will engross specialists and general readers interested in biography, cultural history, art, architecture, politics, and Russian/Soviet studies.--BOOK JACKET.

New York: The Movie Lover's Guide Richard Alleman, 2013-03-06 The classic guide to who-did-what-where in New York, on- and off-screen, including: Classic film and TV locations: Marilyn Monroe's infamous Seven Year Itch subway grating . . . the deli where Meg Ryan famously faked an orgasm in When Harry Met Sally . . . the diner where Courteney Cox (in Friends) and Kirsten Dunst (in Spider-Man) waitressed . . . Men in Black's Manhattan headquarters . . . The Godfather mansion on Staten Island...the Greenwich Village apartment where Jack Nicholson terrorized Greg Kinnear in As Good as

It Gets . . . Ghostbusters' Tribeca firehouse . . . Michael Douglas and Gwyneth Paltrow's A Perfect Murder palazzo . . . the landmark West Side building that housed Tom Cruise in Vanilla Sky and Mia Farrow in Rosemary's Baby . . . the Greenwich Village apartment of Friends . . . Will & Grace's Upper West Side building . . . The All in the Family block in Queens . . . The Sopranos' New Jersey mansion (and the real Bada Bing club) . . . Seinfeld's favorite diner . . . Sex and the City's sexiest haunts . . . and many more . . . Stars' childhood homes: Lena Horne's Bedford-Stuyvesant townhouse . . . Frank Sinatra's Hoboken row house . . . Barbra Streisand's Flatbush housing project . . . J.Lo's Bronx block . . . Humphrey Bogart's Upper West Side tenement . . . the Marx Brothers' Upper East Side brownstone . . . Apartments and townhouses of the silver screen's greatest legends: Joan Crawford . . . Marlene Dietrich . . . James Dean . . . Katharine Hepburn . . . Montgomery Clift . . . Rita Hayworth . . . Rock Hudson . . . and . . . Plus: Superstar cemeteries . . . major film and TV studios . . . historic movie palaces and Broadway theaters . . . star-studded restaurants and legendary hotels . . . For movie-loving New Yorkers, travelers and armchair film buffs, New York: The Movie Lover's Guide is the ultimate insider's guide to the Big Apple's reel attractions.

From Peep Show to Palace David Robinson, 1996 On history of American film.

Hollywood Myths Joe Williams, 2012-10-15 A film journalist's insider account of the truth behind some of the movie industry's biggest legends and scandals—a perfect gift for film buffs. Hollywood exists to create and sell myth. Often, however, the myths created on screen are secondary to the rumors, half-truths, and lies that circulate through studio back lots and the press. Discover the real stories behind Hollywood's greatest myths, as veteran film critic and Hollywood reporter Joe Williams sorts fact from fiction and examines how these tales came to be and how they persisted. Did Thomas Edison really invent the motion picture? Why has Charlie Chaplin survived as the undisputed king of the silent era? What about Fatty Arbuckle and that ill-fated boys' weekend in San Francisco? Did Woody Allen really marry his adopted daughter? Was there actually a suicide on the set of The Wizard of Oz (or are any of the other countless rumors about that film true)? The tales featured in Hollywood Myths involve specific films, actors' private lives, the industry itself, and urban legends that have existed as long as Hollywood has. Throughout, Williams illuminates what it was that made the biggest stars—from Marlon to Marilyn, Bogie to Brad—shine so brightly on the silver screen. In all, 56 enduring myths are examined, in the process revealing the machinations of myth-making in the fast, loose, and out-of-control world of Hollywood.

Hollywood Studios Tommy Dangcil, 2007-03-28 Just after the turn of the 20th century, the motion picture industry moved to the West Coast, and the largest land of make-believe was created in Hollywood, California. From the silent-era beginnings of primitive, open-air stages to the fabled back lots of the studios' heyday, Hollywood Studios presents a bygone era of magical moviemaking in rare postcards. Assembled from the author's private collection, these images from the Chaplin Studios to Metro-Goldwyn Mayer depict an insider's look back at the dream factories known as the Hollywood studios.

Early Poverty Row Studios E.J. Stephens, Marc Wanamaker, 2014-11-10 The history of Hollywood is often seen only through the lens of the major studios, forgetting that many of Tinseltown's early creations came from micro-studios stretched along Sunset Boulevard in an area disparagingly known as Poverty Row. Here, the first wave of West Coast moviemakers migrated to the tiny village of Hollywood, where alcohol was illegal, actors were unwelcome, and cattle were herded down the unpaved streets. Most Poverty Row producers survived from film to film, their fortunes tied to the previous week's take from hundreds of nickelodeon tills. They would routinely script movies around an event or disaster, often creating scenarios using sets from more established productions, when the bosses weren't looking, of course. Poverty Row quickly became a generic term for other

fly-by-night studios throughout the Los Angeles area. Their struggles to hang on in Hollywood were often more intriguing than the serialized cliffhangers they produced.

The Parade's Gone By Kevin Brownlow, 1968 Well illustrated book on history of silent movies

Wallace Reid E.J. Fleming, 2013-11-08 For a decade Wallace Reid was the most recognized face in Hollywood, the most universally beloved actor in silent film. Today all that is widely remembered of Wally Reid is that he died in a padded sanitarium cell, the victim of a fatal morphine addiction. Of all the actors who have enjoyed great fame only to vanish from the public eye, Reid perhaps fell the fastest and the hardest. This first full biography recounts Reid's complicated childhood, his disrupted family history and his rise to film stardom despite these restricting factors. It documents his myriad talents and accomplishments, most notably his gift for brilliant onscreen acting. The text explores in depth how the modern studio, however unconsciously, turned the popular star, a well-adjusted man with a loving family, into a drug-dependent mental patient within three years. His death rocked the foundations of Hollywood, and the huge new industry that he helped build nearly died with Dashing Wally Reid.

The First Hollywood Shawn C Bean, 2008-09-14 Jacksonville, Florida, was the king of the infant film industry. Devastated by fire in 1901, rebuilt in a wide variety of architectural styles, sharing the same geographic and meteorological DNA as southern California, the city was an ideal location for northern film production companies looking to relocate. In 1908, New York-based Kalem Studios sent its first crew to Jacksonville. By 1914, fifteen major companies--including Fox and Metro Pictures--had set up shop there. Oliver Hardy, D. W. Griffith, Mary Pickford, and the Barrymores all made movies in the Florida sunshine. In total, nearly 300 films, including the first Technicolor picture ever made, were completed in Jacksonville by 1928. But the city couldn't escape its past. Even as upstart Hollywood boosters sought to discredit Jacksonville, the latter imploded from a combination of political upheaval, simmering racial tensions, disease, and World War I. Shawn Bean uses first-person accounts, filmmaker biographies, newspaper reports, and city and museum archives to bring to light a little-known aspect of film history. Filled with intrigue, backroom shenanigans, and missed opportunities, *The First Hollywood* is just the kind of drama we've come to expect from the big screen.

The Palgrave Encyclopedia of American Horror Film Shorts Gary D. Rhodes, David J. Hogan, 2022-07-26 The Palgrave Encyclopedia of American Horror Film Shorts chronicles for the first time over 1,500 horror and horror-related short subjects theatrically released between 1915, at the dawn of the feature film era when shorts became a differentiated category of cinema, and 1976, when the last of the horror-related shorts were distributed to movie theaters. Individual entries feature plot synopses, cast and crew information, and - where possible - production histories and original critical reviews. A small number of the short subjects catalogued herein are famous; such as those featuring the likes of Buster Keaton, Laurel and Hardy, The Three Stooges, Bugs Bunny, and Daffy Duck; but the bulk are forgotten. The diverse content of these shorts includes ghosts, devils, witches, vampires, skeletons, mad scientists, monsters, hypnotists, gorillas, dinosaurs, and so much more, including relevant nonfiction newsreels. Their rediscovery notably rewrites many chapters of the history of horror cinema, from increasing our understanding of the sheer number horror films that were produced and viewed by audiences to shedding light on particular subgenres and specific narrative and historical trends.

Encyclopedia of Early Cinema Richard Abel, 2005 The Encyclopedia presents more than 1,000 entries on the basic trajectory of early cinema history, with coverage of film production, filmmakers, film genres, and individual films.

Bringing Up Oscar Debra Ann Pawlak, 2012-01-12 The untold story of the innovative

pioneers who helped make movies the preeminent art form of the twentieth century. The founders of the now infamous Academy were a motley crew as individuals, but when they first converged in Hollywood, then just a small town with dirt roads, sparks flew and fueled a common dream: to bring artistic validity to their beloved new medium. Who were these movers and shakers who would change movies forever? And what about Oscar, their famous son? He is fast approaching his hundredth birthday and is still the undisputed king of Hollywood. Yet with such dynamic parents, what else could we expect?

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