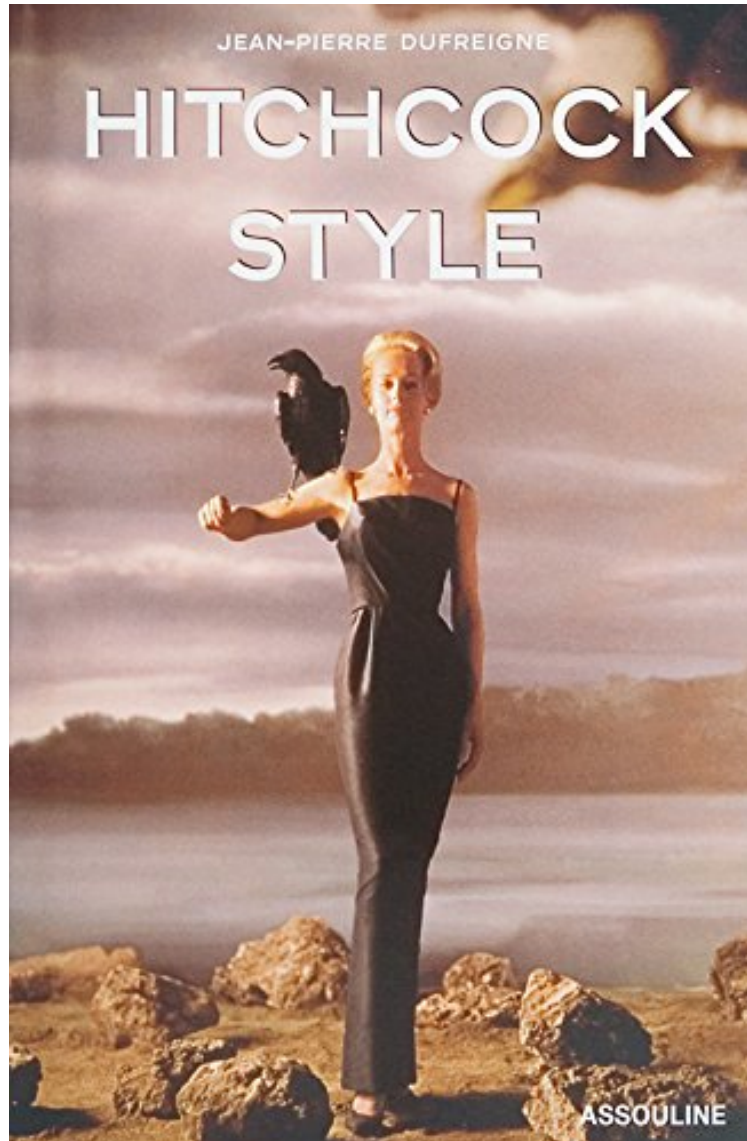


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## Hitchcock Style (Icons)

*Jean-Pierre Dufreigne*

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**Jean-Pierre Dufreigne : Hitchcock Style (Icons)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Hitchcock Style (Icons):

1 of 1 people found the following review helpful. Dreadful PasticheBy Patricia D. GoldbergReally rubbish. Some of the most specious intellectualizing ever written about Hitchcock's work, full of crack-pot theories. The photographs are ill-chosen and not particularly representative. This is neither a book about style nor a book about substance. It is confused and error-ridden. One small example, from page 30: "In that spring of 1979, his jubilee was being celebrated,

but he could barely move. () But he had finally won some friends. Grace Kelly - Princess Grace- was dead and Tippi Hedren (of The Birds) had fled film in disgust." In fact, Hitch died the next year in April 1980 and Grace died over two years later, in September 1982. For a Reader seeking a critical analysis of Hitchcock's films, this is meagre. For a Reader seeking the elements of Hitchcock's style, this is empty.4 of 4 people found the following review helpful. WonderfulBy Ana CarolinaI Love it so much!!!!!!!!!!!!!!The first book on Hitchcock, which is not a film book, but a book about style, decoration and fashion! The motel in Psycho. The bachelor pad in Rear Window. The blonde elegance of Tippi Hedren and Grace Kelly. 'Hitchcock style' is immediately identifiable and universally recognized. Thats because Alfred Hitchcocks images, which have informed fashion, photography, and art as well as film, arise as much from a particularly vivid aesthetic as from the suspenseful subject matter.1 of 2 people found the following review helpful. WONDERFULBy ConnieAnother favorite for daughter at her request

From the motel in Psycho and the bachelor pad in Rear Window to the blonde elegance of Tippi Hedren and Grace Kelly, this is the first book about Hitchcock to explore the great director's style, art direction, and use of fashion. Hitchcock's images reveal an aesthetic as vivid as his suspenseful subject matter. Jean-Pierre Dufreigne explores the world of Hitchcock, examining the director's unique atmospheric sensibilities. Featuring many of the actors, set and costume designers, cameramen, composers, and title creators from Hitchcock's inner circle, this stylistic study ends with a catalogue raisonné of Sir Alfred's entire oeuvre.

One remembers a handbag, a key in the palm of a hand, a pair of glasses in which a crime is reflected, a windmill whose blades are turning backwards. One no longer remembers why Janet Leigh stopped at the Bates Motel, nor the story of Notorious. Neither Ingrid Bergman nor Cary Grant, but only a bottle of wine. This is not the case with Griffith or Welles or me. Hitchcock was really the master of the universe.... He had a control over the public that no one else had. Through objects. --.Hitchcock Style arrives at a timely moment in fashion, as the return of '50s couture elegance continues. --Harpers BazaarAbout the AuthorJean-Pierre Dufreigne is a leader writer for the cultural section of L'Express, and a film critic who is enamoured of cinema. He has written eight novels and three essays. He has also published *Dolce Vita Style* at Assouline.