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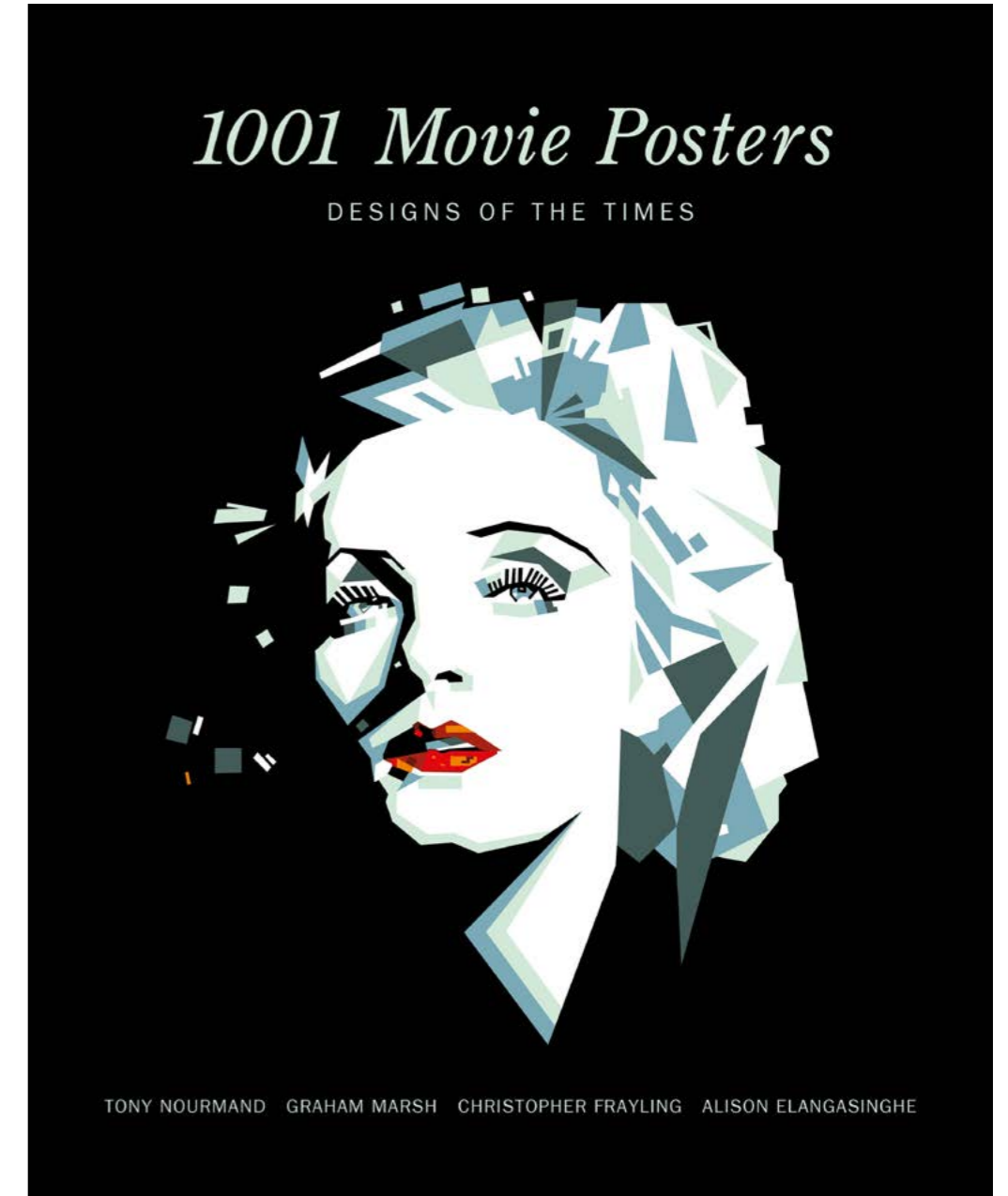
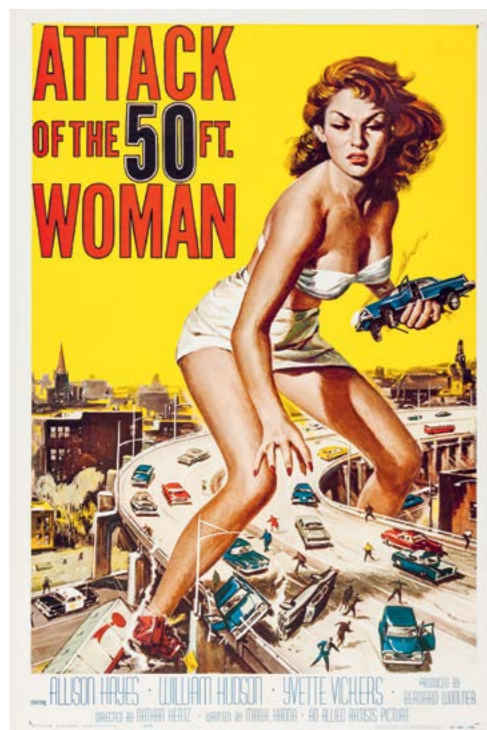
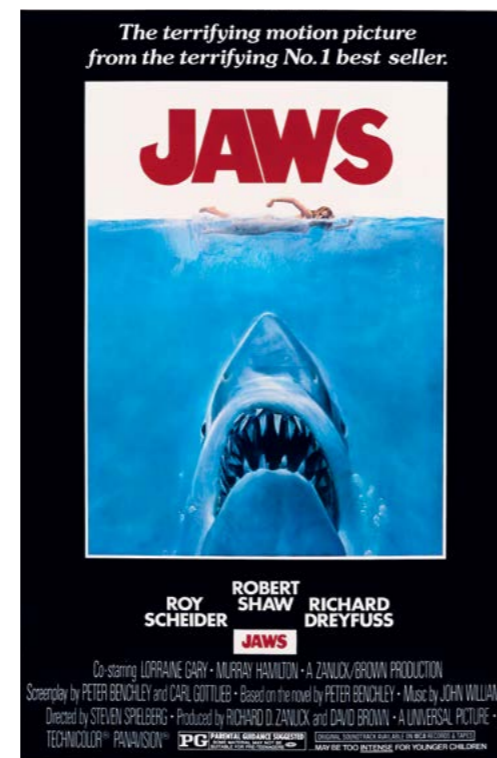
REEL ART PRESS



NEW RELEASES

1001 MOVIE POSTERS: DESIGNS OF THE TIMES

Tony Nourmand with Graham Marsh, Christopher Frayling & Alison Elangasinghe



1001 MOVIE POSTERS: DESIGNS OF THE TIMES is the most comprehensive collection of movie posters ever published, from world authority on the art form, Tony Nourmand. This 640-page tome is decades in the making and spans more than a century of global imagery, from the colourful Parisian lithographs heralding the first public film screening by the Lumière brothers in 1896 to posters for recent blockbusters such as *Parasite* and *Barbie* by innovative design studios working today.

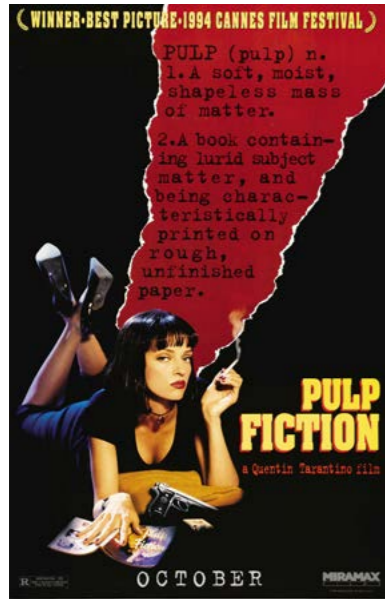
Celebrating the most arresting, aesthetically powerful examples of the genre, it is a must for film lovers and anyone interested in the power of advertising and design. Iconic posters for *Metropolis*, *King Kong*, *The Man with the Golden Arm*, *Breakfast at Tiffany's*, *A Clockwork Orange*, *Goldfinger*, *Trainspotting* and *Get Out* sit alongside more unexpected artwork for *2001: A Space Odyssey*, *Star Wars*, *Taxi Driver*, *Judas and the Black Messiah* and many more, creating a time capsule of the creativity and obsessions of past and present eras.

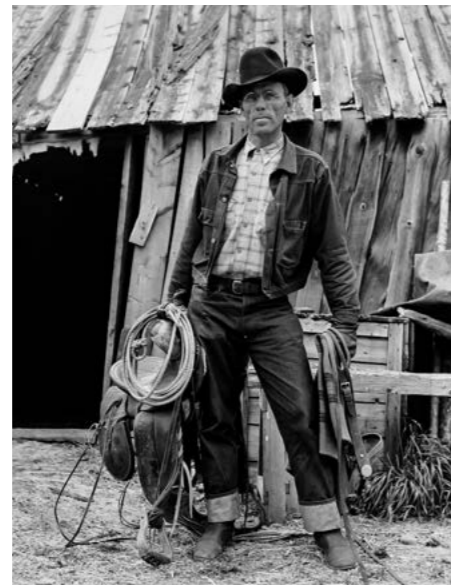
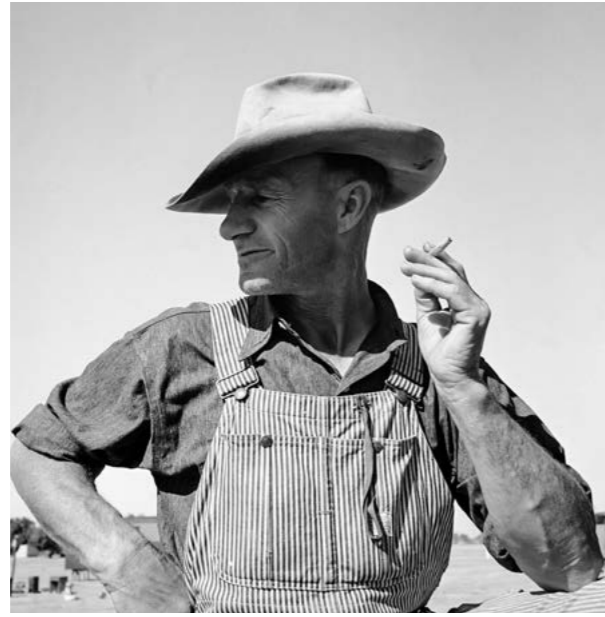
There has always been a raw immediacy to film posters: provoking and enticing, shocking and seducing audiences across the threshold of the movie theatre. The artists tasked with communicating that have been at the forefront of design: ground-breaking visionaries such as Saul Bass, Paul Rand and Bill Gold; Eastern European artists using poetic, surreal and often disturbing imagery in highly original and subversive concepts; and modern studios taking a 360-degree approach to design.

Personally (and painstakingly) selected by editor Tony Nourmand, the feast of images in this compendium features posters from over 20 countries by hundreds of art directors and illustrators – many credited and discussed here for the first time. The book is introduced by an essay from broadcaster and cultural historian Sir Professor Christopher Frayling and features informative and incisive commentary throughout by writer Alison Elangasinghe. Frayling declares that it is time “to revisit the story of movie posters” and this definitive collection does just that in an extraordinary way.

£80 / \$95
Hardback; 640pp; 290 x 245mm
ISBN: 978-1-909526-93-8
September 2024

“A golden treasury of designs of the times. A publishing phenomenon of the decade.” – Christopher Frayling





DENIM: THE FABRIC THAT BUILT AMERICA 1935-1944

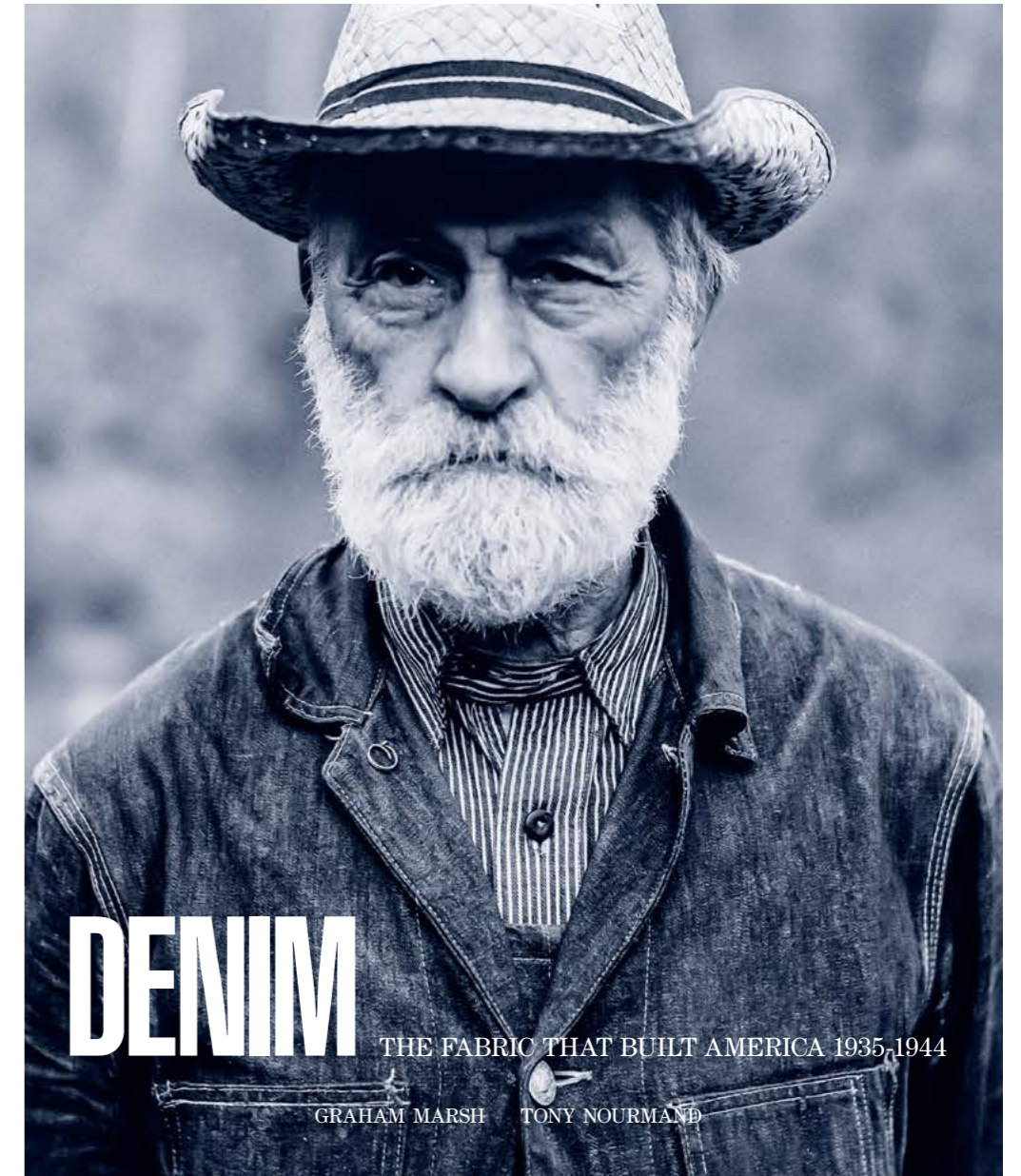
Graham Marsh & Tony Nourmand

DENIM: THE FABRIC THAT BUILT AMERICA 1935-1944 is an irresistible portrait of an iconic cloth and a celebration of style's most enduring inspiration.

These photographs were taken between 1939 and 1945 by some of America's most accomplished photographers, including Dorothea Lange, Arthur Rothstein, Russell Lee and Gordon Parks. They were part of an unprecedented project to document ordinary workers across America, toiling – hands, face, boots and overalls dirty – to push America out of the Great Depression into the prosperity of its post-War years. All were, by necessity, wearing the toughest utility fabric available to them – denim. Levi's, Lee, Carhartt, OshKosh – all the iconic American brands and more are here on workwear overalls, jeans, jackets and shirts.

America's leading photographers framed each portrait with the eye of a master and they are reprinted here in exquisite quality. In this context, the detail of the denim clothing – heft of the weave; white stitching stark against blue; selvedge edges; turned-up hems – is seen as startlingly modern.

The photographs are from the archive of the Farm Security Administration and Office of War Information. The archive holds over 170,000 images and has never been looked at through the prism of fashion before. A remarkable feat of curation, the photographs in this book have been unearthed from the archive's hidden depths and tell the origin story of our obsession with denim. Today, it is said that 80 percent of us have owned an item of denim clothing and here is our reason why: hard-working people in their hard-working labours in their hard-working denim.



"An accidental fashion statement so powerful it has remained our style inspiration for over 80 years." – Tony Nourmand

"Many brands of denim workwear from this period are still manufactured ... although to those miners and railroad workers, the labels on their garments probably did not mean very much." – Graham Marsh

£39.95 / \$49.95
Hardback; 240pp; 275 x 230mm
ISBN: 978-1-909526-97-6
October 2024



SERGIO LEONE BY HIMSELF

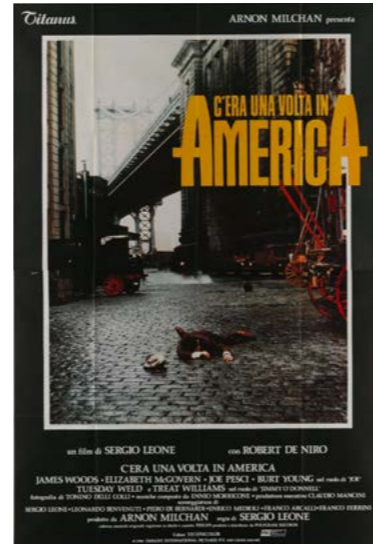
Christopher Frayling

Much has been written by commentators about the films of Sergio Leone – some of it good, some bad and some ugly. Here at last it is the turn of the man himself – larger-than-life, short-fused, astonishingly cine-literate, and a born storyteller.

Between the worldwide box-office success of his Dollars films – *A Fistful of Dollars* (1964), *For A Few Dollars More* (1965) and *The Good, The Bad and The Ugly* (1966) – and his untimely death in April 1989 at the age of sixty, Sergio Leone gave interviews to selected film journalists, at first in Italy, then France, then the United States. He also wrote a series of thoughtful essays about his cinematic influences – and loves – such as Charlie Chaplin, Federico Fellini, Henry Fonda, Robert Aldrich and, of course, John Ford. To accompany his final film *Once Upon a Time in America* (1984) – fifteen years in gestation – he published several articles about his obsessive quest to make the film, and how it eventually happened.

Most of these interviews/writings have never before appeared in the English language, and as a collection they have never before appeared anywhere. **SERGIO LEONE by Himself**, compiled by Leone's acclaimed biographer Christopher Frayling, gathers together all his significant interviews, essays and articles, to create a director's eye view of a body of work which over the past half century has had a decisive influence on world cinema, especially action cinema. The book is profusely illustrated with previously unseen photographs from the Leone family collection and the archive of set photographer Angelo Novi, both now housed in the Cineteca in Bologna. It also includes, as a bonus, previously unpublished commentary from Leone's long-suffering producers.

SERGIO LEONE by Himself is being published in autumn/fall 2024, coinciding with the sixtieth anniversary of the Italian release of *A Fistful of Dollars*.



£39.95 / \$49.95
Hardback; 304pp; 275 x 230mm
ISBN: 978-1-909526-96-9
November 2024

“I was born in a cinema, almost. Both my parents worked there. My life, my reading, everything about me revolves around the cinema. So for me, cinema is life, and vice versa.” – Sergio Leone



LEONARD FREED: POLICE WORK

Foreword by Studs Terkel, Introduction by Michael Shulman

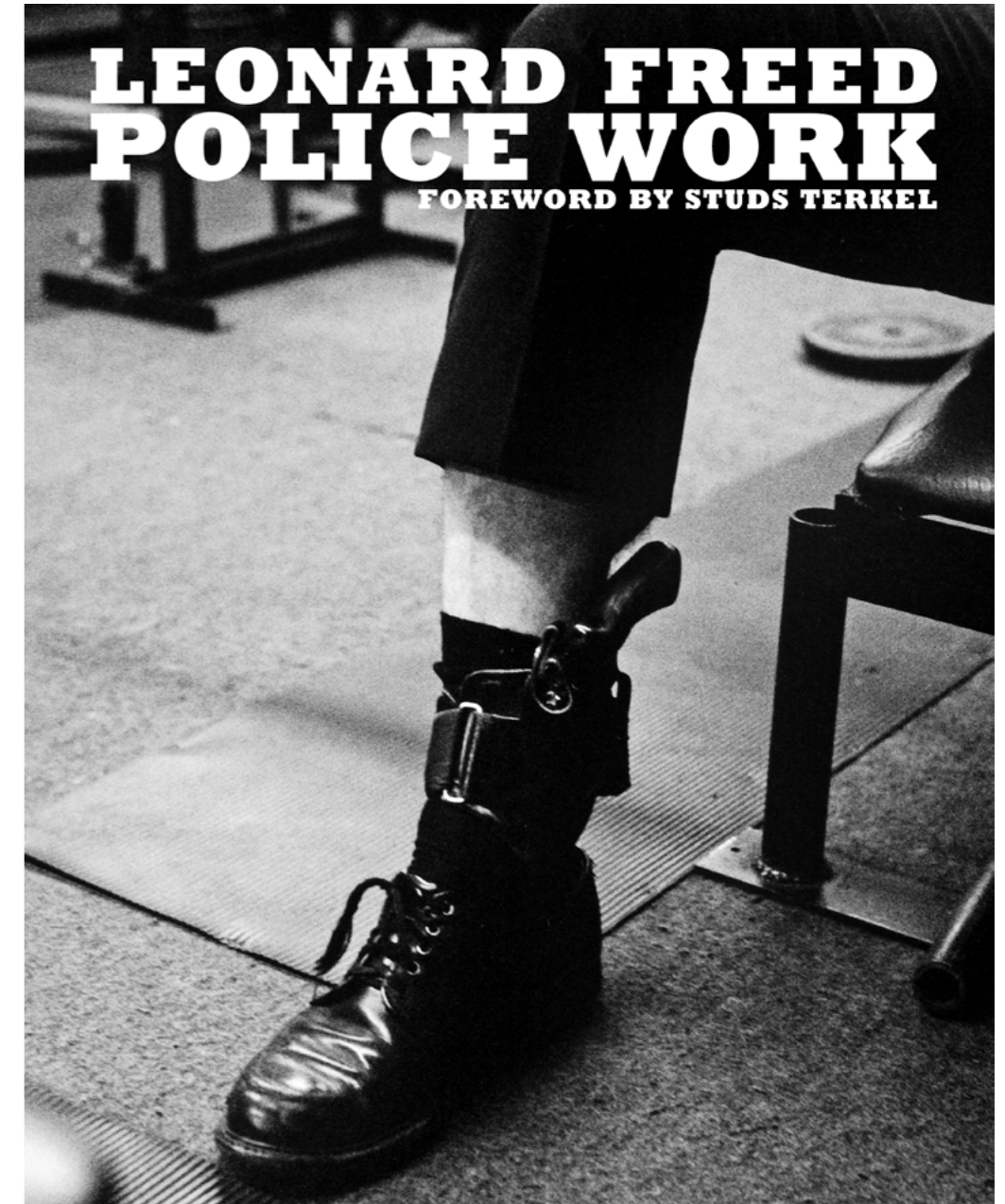
Leonard Freed's photo essay, *Police Work*, was first published in 1980. This newly expanded and redesigned edition is the definitive collection of his photographs of the New York police department in the 1970s. Freed worked alongside the police between 1972 and 1979, a notorious time of soaring crime and great social unrest, with the city near bankruptcy.

This complex body of work is a realistic portrait of life "on the beat" – the mundane thrum of precinct and neighborhood life, the camaraderie of officers and their home life sitting alongside stark moments of violence, drug raids, destitution and crime scenes.

Freed's captions accompany the images, but it is the photographs that tell this nuanced story of power and compassion, hope and revulsion that poses vital questions that continue to hold a social resonance today.

The images have been carefully reproduced from the original negatives and using vintage prints created by Freed's master printer and widow, Brigitte Freed, as reference. The photographs have never been printed in such quality before, the clarity of print serving to bring home the singular power of Freed's talent as a socially-conscious documentarian. The book is introduced by Pulitzer Prize-winning author Studs Terkel's original foreword from 1980.

LEONARD FREED (1929-2006) was an acclaimed American documentary photojournalist and member of Magnum Photos. Born in Brooklyn, New York, Freed rose to prominence for his portrayal of societal and racial injustices, particularly in relation to the Black community during the American civil rights movement in the 1960s. He is also renowned for his photo essays on the Jewish community in Amsterdam and Germany, the Yom Kippur War, Asian immigration in England, North Sea oil development, Spain after Franco, among others.



"When asked why I became so interested in the police, I have to answer, everyone should be." – Leonard Freed

"So it is with the men and women whom you casually or studiously observe in this illuminating and strangely moving work. Though they are in uniform, you see beneath their skin." – Studs Terkel

£39.95 / \$49.95
Hardback; 192pp; 304 x 245 mm
ISBN: 978-1-909526-70-9
November 2024



DAVID HURN: ON INSTAGRAM

Magnum Photos' David Hurn is one of Britain's most influential documentary photographers. His work is characterised by a quiet observation and singular insight, his natural inclination towards ordinary people in their everyday lives.

In 2016, Hurn casually started an Instagram account, @davidhurnphoto, to allow him to share constructive photography advice: tips, books and recommendations. His stream developed to include reflections on photographs from his 60-year career; his ennui during the endless days of lockdown; the work of fellow photographers; and grappling with questions of AI and artifice in photography. There are photographs here from the Hungarian revolution in 1956, on the set of The Beatles' *A Hard Day's Night* in 1964, trips to Arizona between 1979 and 2001, Halloween celebrations in his local Welsh village during the pandemic, and many more. A love of people and of the land is evident in much of his work.

An expert in his field, Hurn has no pretension, and he is generous in sharing his journey as a photographer. A theme of authenticity is woven through the pages; Hurn's plea to photographers to 'allow the world to be what it is' . . . or at least to be transparent when creating a fictional image. Bringing these individual Instagrams from the past seven years together in a compendium has its own considered beauty. The immediacy of a social media post is here turned into a more expansive, uplifting and contemplative diary from a true master of his art.

DAVID HURN (b.1934) is a self-taught photographer. In 1956, he hitchhiked to Budapest to photograph the city during the Hungarian revolution and the resulting pictures launched his career as a visual essayist. He became a member of Magnum Photos in 1965. In the early 1970s, Hurn set up the School of Documentary Photography in Newport College of Art, Wales. He has published several authoritative books. In 2016, he was awarded an honorary fellowship of the Royal Photographic Society and in 2021 was the recipient of the Lucie Honorary Award for Achievement in Documentary photography.

£49.95 / \$69.95
Hardback; 272pp; 295 x 245mm
ISBN: 978-1-909526-94-5
Out Now

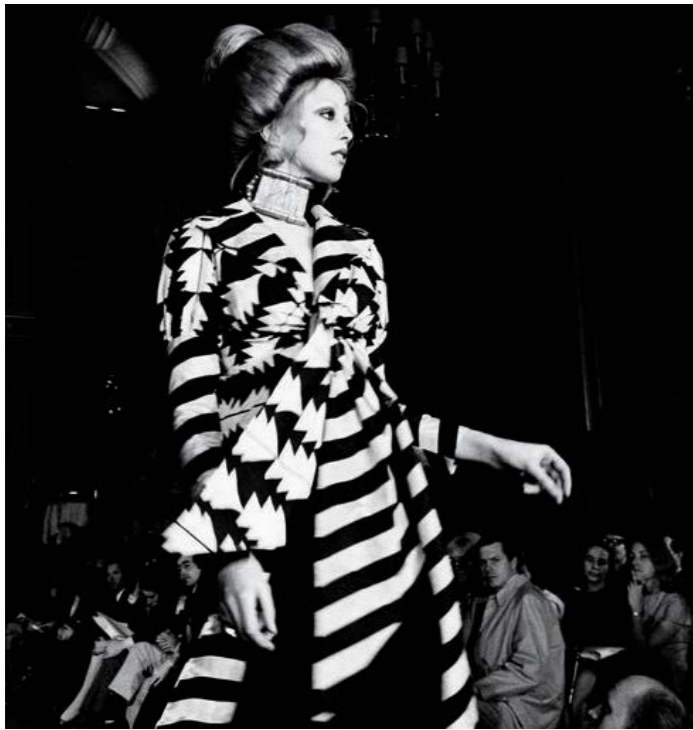


"Photography should be about telling us what it is like to be alive." – David Hurn

"Combines superb old images with modern reflections – on Brexit, bum thermometers and radical coffee shops." – The Guardian



BACKLIST HIGHLIGHTS



PATTIE BOYD: MY LIFE IN PICTURES

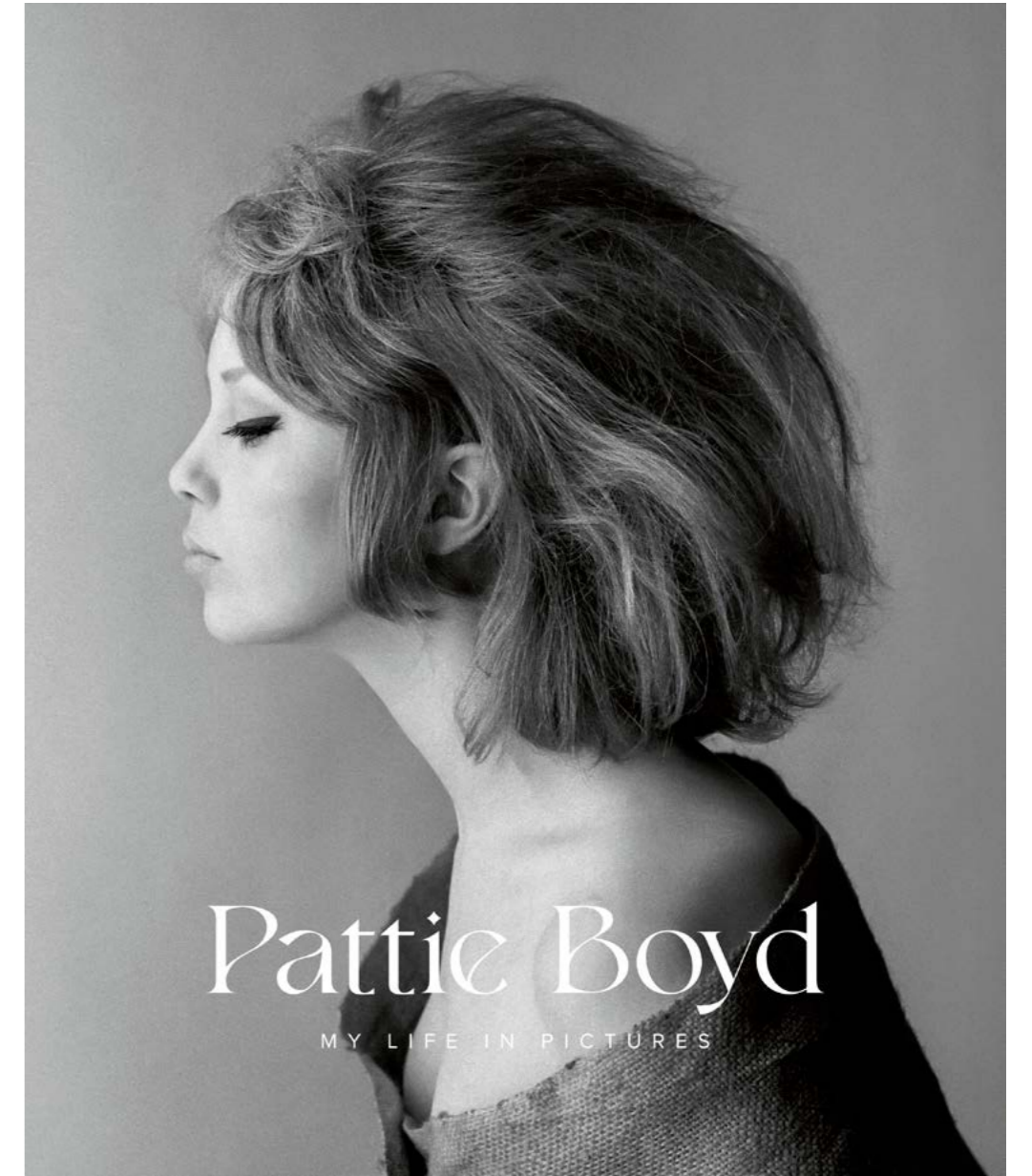
Foreword by Ronnie Wood

Model, photographer, and one of the most iconic muses of the twentieth century, Pattie Boyd was at the epicentre of the London music and pop-culture scene in the 1960s and 1970s. **PATTIE BOYD: MY LIFE IN PICTURES** is a deluxe visual treasure trove featuring over 300 photographs and artworks, with Boyd sharing full and intimate access to her personal archive for the first time.

Former wife of George Harrison and Eric Clapton, Boyd is famously the inspiration for Harrison's *Something* and Clapton's *Layla* and *Wonderful Tonight*. Boyd's love of photography developed around the time of her marriage to Harrison. She documented their life together, and later her second marriage to Clapton, capturing a vast archive of images not just as part of two of the most famous marriages of all time, but also documenting their close friends and contemporaries, including Twiggy, David Bailey, Mick Jagger, Billy Preston and The Beatles.

Boyd's archive also includes letters from her marriages and from friends, including John and Yoko. It includes diary entries, artefacts and artworks, most famously the original *Layla* album cover painting by Emile Frandsen. It features extensive photographs from her early modelling career, including *Vogue* and *Vanity Fair*, giving a fascinating snapshot into the sea-change that occurred in the modelling industry at this time, from the post-war demure black and white approach to the psychedelic, short-skirted Swinging Sixties. It includes portraits and photographs of Boyd taken by some of the greatest photographers of the twentieth century, such as David Bailey, Eric Swayne, Terence Donovan, Robert Freeman and Robert Whitaker.

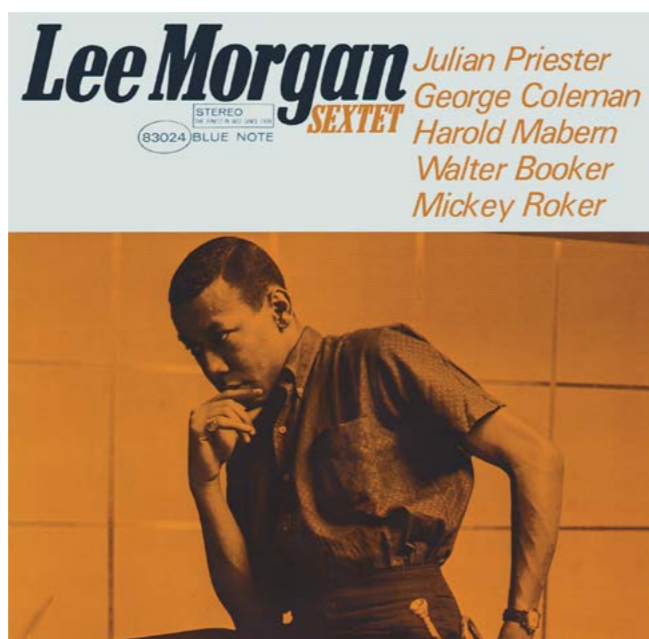
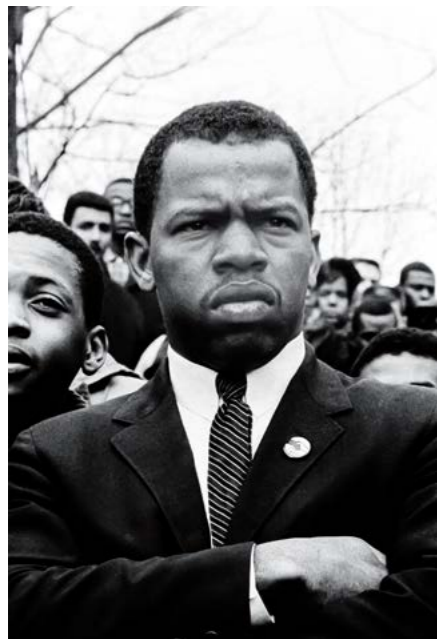
The pictorial feast of imagery in **MY LIFE IN PICTURES** is introduced with a foreword by Ronnie Wood and brought alive by Boyd's stories and recollections.



"A mesmerising mélange of personal and professional memories."
– *i-D*

"Offers an intimate portrait of rock legends – or, as she calls them, 'old friends'." – *People magazine*

£39.95 / \$49.95
300+ images
Hardback; 224pp; 275 x 230mm
ISBN: 978-1-909526-90-7



BLACK IVY: A REVOLT IN STYLE

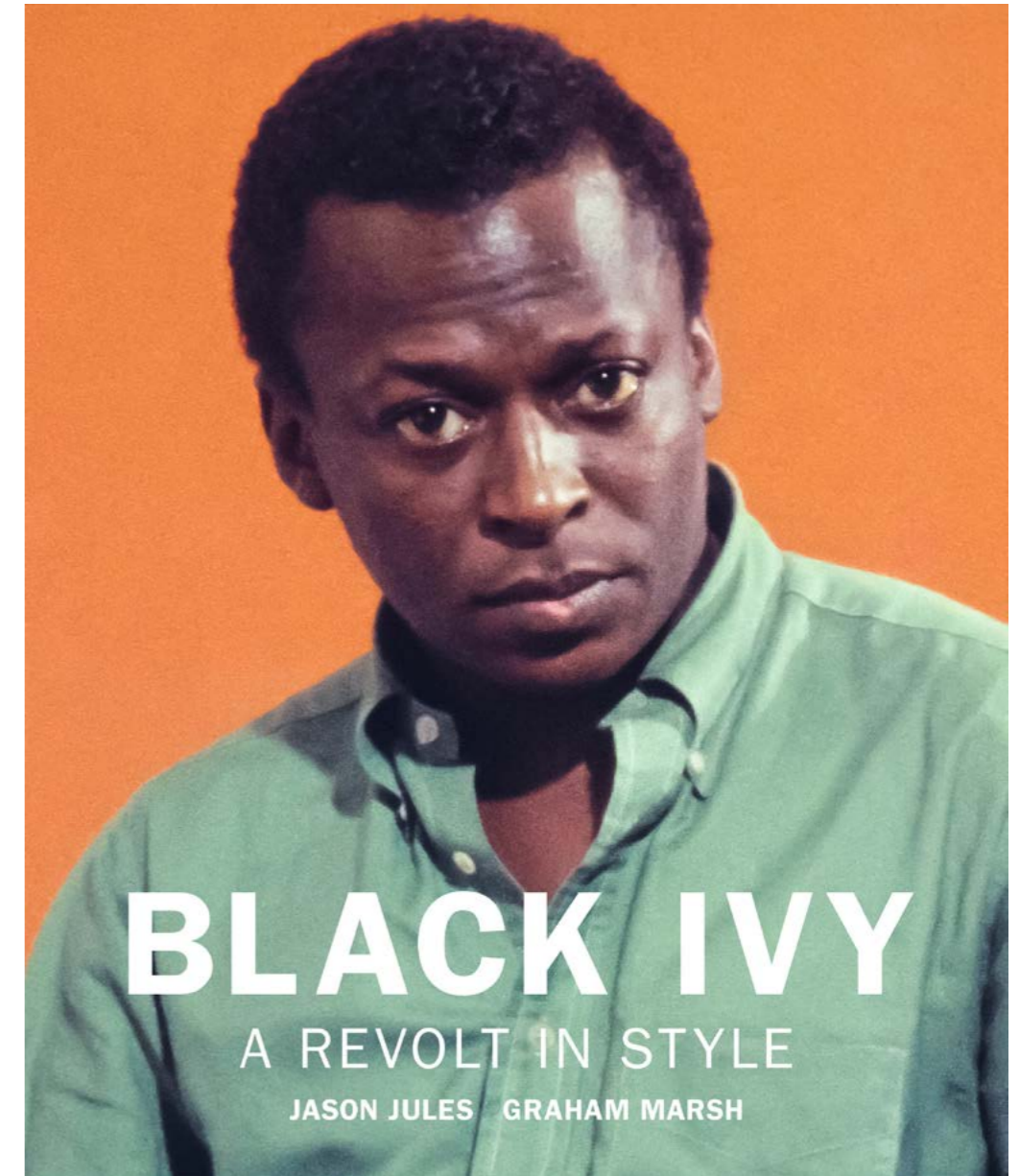
Jason Jules & Graham Marsh

BLACK IVY: A REVOLT IN STYLE charts a period in history when Black men across America adopted clothing seen by many as the preserve of a privileged elite and made it their own. From the Oxford button-down shirt, the hand stitched loafer, the soft shoulder three-button jacket, and the perennial military repp tie – these otherwise conventional clothes are instilled with an approach so revolutionary that you'll never be able to see them in the same way again. It's a story about clothes, but it's also a story about freedom – both individual and collective. It's a story about a generation of people challenging the status quo, struggling for racial equality and civil rights. **BLACK IVY** explores, for the first time, the major role this particular style of clothing played during this period of aspiration and upheaval and what these clothes said about the people – including figures such as Amiri Baraka, Charles White, Malcolm X, Martin Luther King, Jr., James Baldwin, Miles Davis, John Coltrane, and Sidney Poitier – who wore them.

BLACK IVY looks at how a generation of men took the Ivy Look and made it subversive, edgy, cool, and unpredictable in ways that continue to impact modern menswear to this day.

JASON JULES is a writer, cultural commentator, and style consultant with a reputation as a champion of the Ivy style look. *"Coming from a Black, British, working-class background, the Ivy Look couldn't be further away from my everyday life experience, but the more I understood it, the more I gravitated towards it. Black Ivy style is so important."*

GRAHAM MARSH is an art director, illustrator and author and a renowned authority on the Ivy style look. *"Ivy clothes were addictive. I got hooked the first time I saw them being worn."*



"Best Books of the Year" – Financial Times

"It is a rare event when a volume comes along that skews our understandings of fashion as effectively as Black Ivy." – The New York Times

£39.95 / \$49.95
Hardcover; 224pp; 275 x 230 mm
200+ Photographs
ISBN: 978-1-909526-82-2



FILM NOIR PORTRAITS

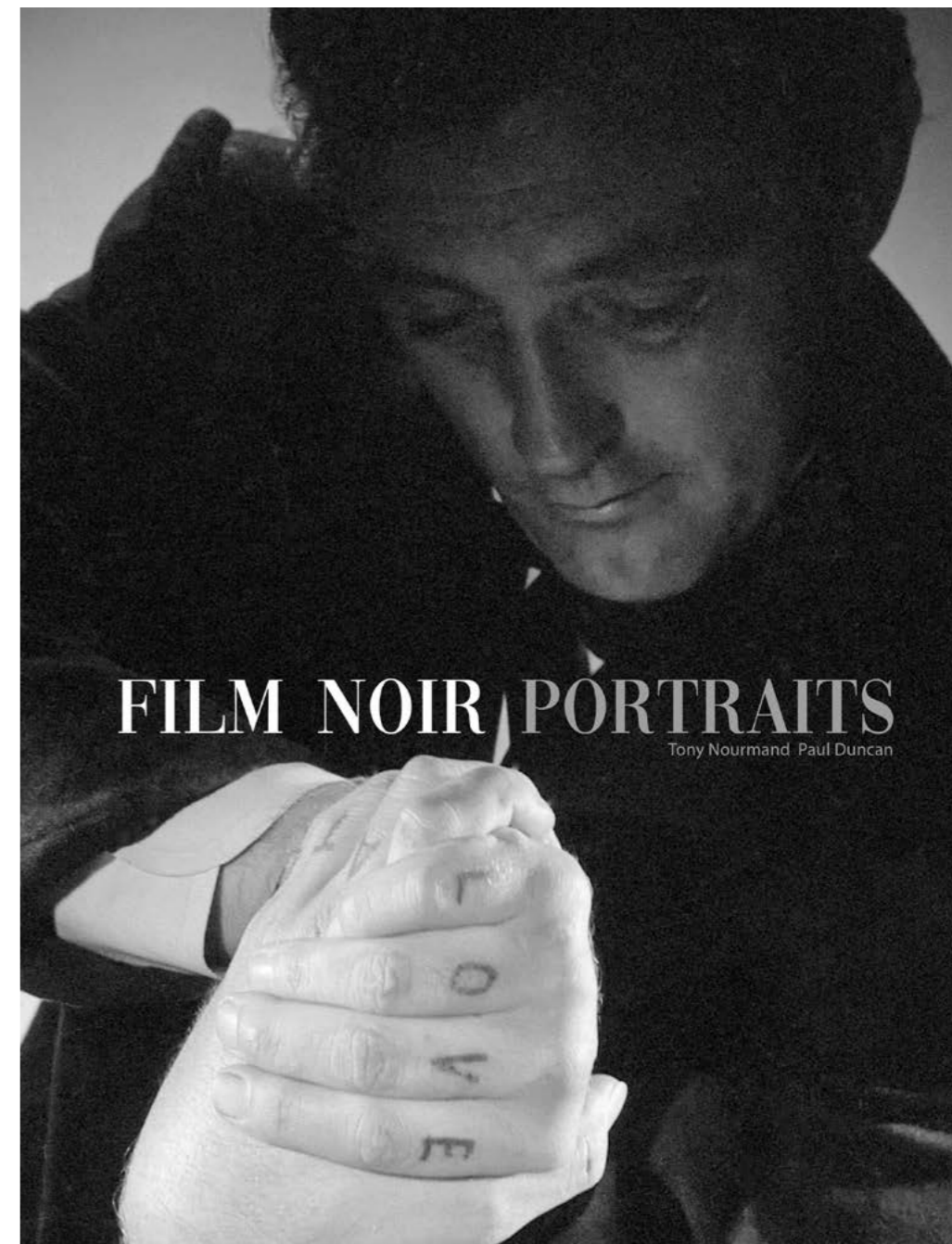
Paul Duncan and Tony Nourmand

With its singular focus on the very best portrait photography of the *film noir* era, every page of this coffee table volume is rich in brooding atmosphere. The portraits gathered here, of actors such as Rita Hayworth, Orson Welles, Humphrey Bogart, Lauren Bacall, Barbara Stanwyck, Robert Mitchum, Jane Greer, Gene Tierney, Burt Lancaster, Ava Gardner, Jack Palance, Joan Crawford and Richard Widmark, were taken by premiere studio photographers like Robert Coburn, Ernest Bachrach and A.L. Whitey. Their remarkable ability to exaggerate the play of shadow and light to dramatic effect still has the ability to arrest the viewer today. Their portraits remain some of the most innovative and striking in the history of cinema.

Carefully curated, the book includes many unseen images, including previously unpublished outtakes from *Night of the Hunter* and *Sweet Smell of Success*; and classic cinematic moments from films like *Gilda*, *Double Indemnity*, *Lady From Shanghai* and celebrated B-noirs like *Gun Crazy* and *The Hitchhiker*. Every page has been printed in exquisite quality, emphasising the timeless power of the black and white photography.

PAUL DUNCAN is a film historian, editor and writer and an expert on *film noir*. He founded *Pocket Essentials* in 1999, editing around 50 titles in the series and writing several. He has edited over 50 film books for Taschen as well as publications on film directors, film genres, movie stars, and film posters.

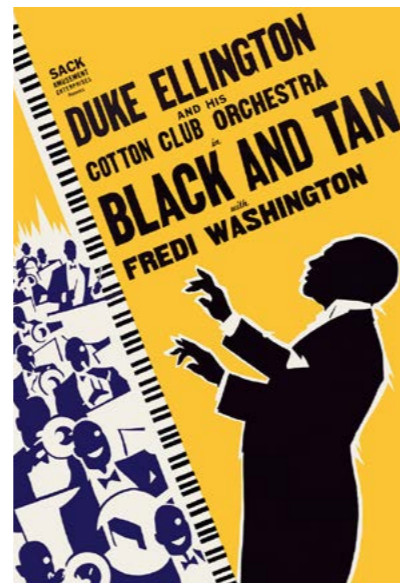
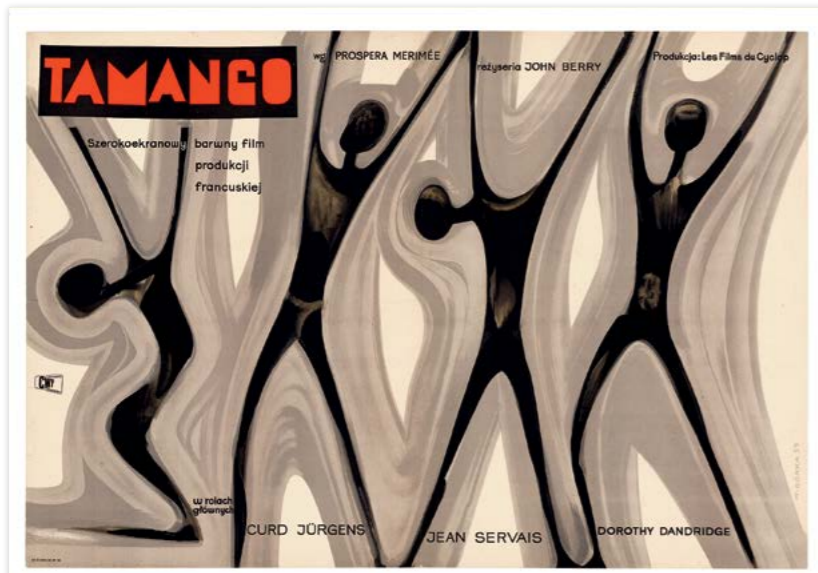
TONY NOURMAND is a world authority on the imagery of film. He traded in vintage movie posters in London for over 20 years and was Christie's, London consultant for Vintage Movie Posters for many years. Tony has edited over 20 best-selling books on the subject of movie posters and film. He is the founder and editor-in-chief of Reel Art Press.



“Mean, moody and magnificent.” – The Guardian

“For the TCM nerd in your life ... The design and execution of the book is grade A. Superior, soup to nuts.” – Esquire

£49.95 / \$59.95
240 black and white photographs
256pp; Hardback; 304x 240 mm
ISBN: 978-1-909526-81-5



SEPARATE CINEMA: The First 100 Years of Black Poster Art

John Duke Kisch, Foreword by Henry Louis Gates, Jr., Afterword by Spike Lee

This magnificent volume celebrates the first 100 years of Black film poster art, recounting the diverse and historic journey of the Black film industry from early independents to *12 Years a Slave*. A fascinating visual history, it is accompanied by a foreword by renowned Black history authority Henry Louis Gates, Jr., an afterword by Hollywood director Spike Lee, and in-depth accompanying text throughout.

Part aesthetic, part nostalgic, the posters have meaning to young and old alike. These posters represent a journey: they remind people of the pioneers of the past, those courageous and daring Black filmmakers, entertainers and artists whose dreams and struggles paved the way for future generations.

This definitive history of Black poster art touches upon the vibrancy of 'first Black film auteur' Oscar Micheaux and other remarkable works by independent pioneers; it revels in the jazz infused glory of the incomparable Josephine Baker; seminal films such as *The Exile*, *Cabin in the Sky*, and *Stormy Weather* are profiled next to more contemporary classics like Spike Lee's *She's Gotta Have It* and recent Hollywood blockbusters like *Monster's Ball* and *The Butler*. Insightful text accompanies chapters on blackface and stereotypes, on apartheid, the influence of jazz, Blaxploitation, documentary film, the urban experience and the twenty-first century. The spotlight falls on iconic performers like Paul Robeson, Ethel Waters, Lena Horne, Sidney Poitier, Sammy Davis Jr, Richard Pryor and Eddie Murphy.

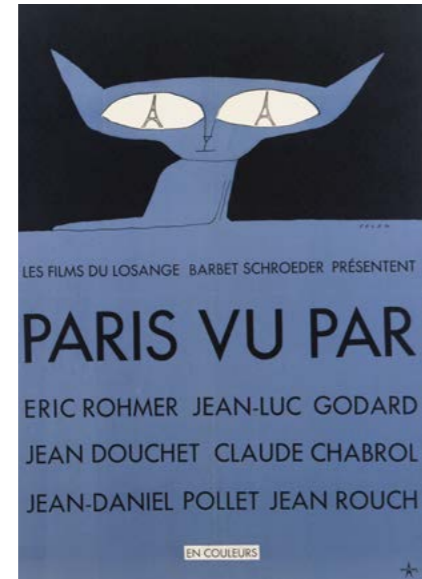
The wealth of imagery on these pages is taken from The Separate Cinema Archive, formed by John Kisch. The most extensive holdings of Black film memorabilia in the world, the archive contains over 35,000 authentic movie posters and photographs from over 30 countries.



"A compelling visual history. As well as some shocking posters, the book includes a rare glimpse of some beautiful examples of graphic art." – Creative Review

"A brilliant overview of the last century of film poster art that ... every student of African-American history and culture should experience." – Henry Louis Gates, Jr.

£39.95 / \$45
260+ images
320pp; hardback; 290 x 245 mm
ISBN: 978-1-909526-06-8



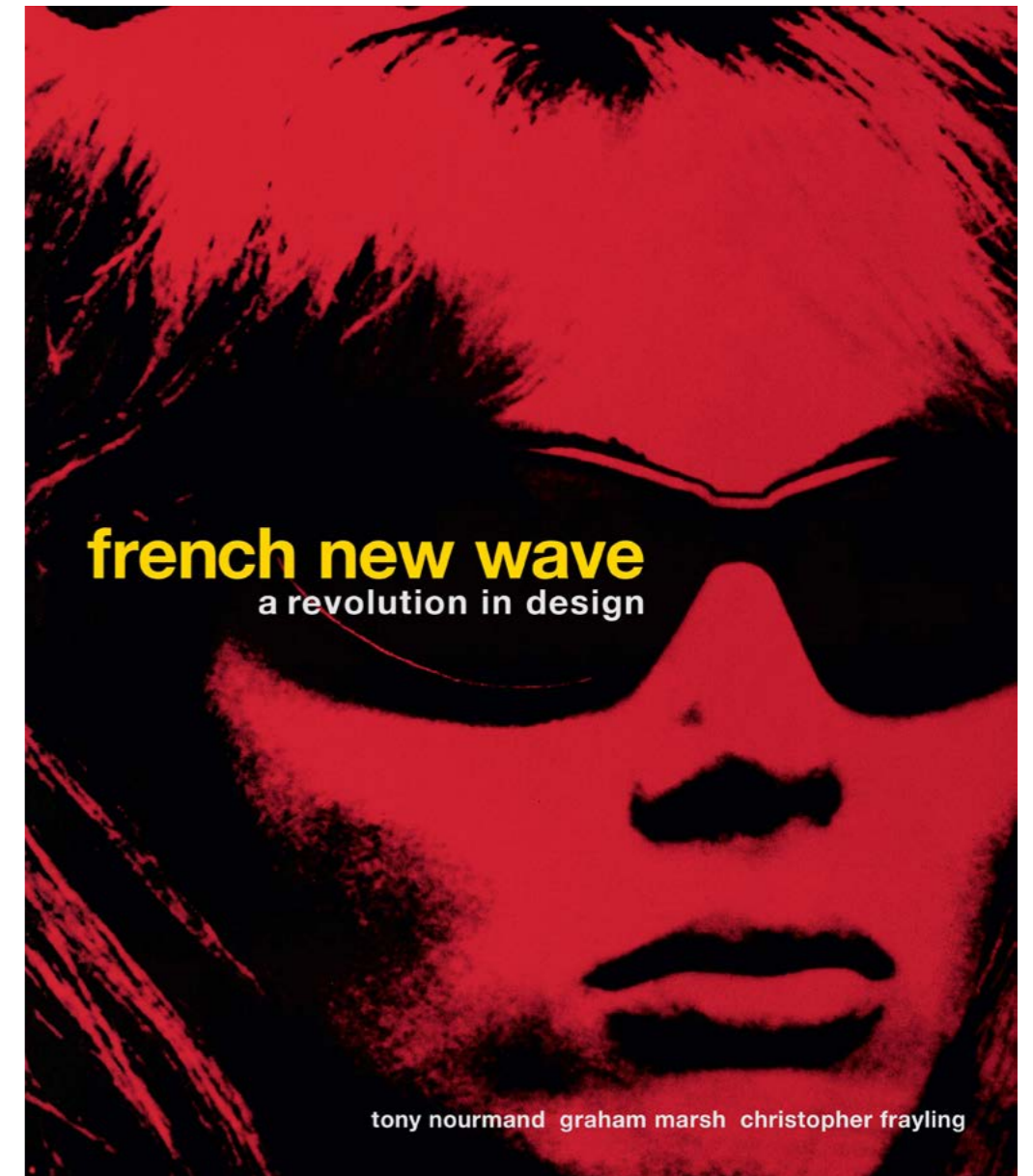
FRENCH NEW WAVE: A REVOLUTION IN DESIGN

Tony Nourmand & Graham Marsh, Introduced by Christopher Frayling

The French New Wave is one of the most important movements in the history of film. Its fresh energy and vision changed the cinematic landscape and it has had a seminal impact on pop culture. The poster artists tasked with selling these *Nouvelle Vague* films to the masses were at the forefront of a revolution in art, graphic design and photography. This volume is a visual celebration of their explosive and ground-breaking poster art. As Christopher Frayling writes: "A compendium of new wave posters organised around the designers (at last!). ... A very timely volume, assembled with R|A|P's usual flair, style and understanding."

Featuring posters from over 20 countries, the diverse imagery for films like *Breathless*, *Fahrenheit 451* and *Le Mépris* (*Contempt*) is accompanied by biographies on over 100 artists, photographers and designers – the first time many of those responsible for promoting and portraying this movement have been properly recognized. This book is a definitive celebration on the visual imagery of the French New Wave.

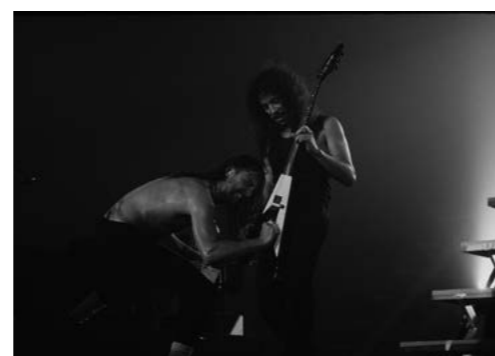
TONY NOURMAND is a world authority on vintage movie posters and the imagery of film. In the mid 1990s, he co-founded the world's leading gallery in original movie posters and he was also movie poster consultant for Christie's auction house in London for many years. He has been instrumental in forming some of the world's leading private and public collections of movie posters and has edited over 20 best-selling authoritative books on the subject. In 2010 Tony founded Reel Art Press publishing house. As Founder and Editor-in-Chief, it is Tony's peerless curatorial eye and uncompromising obsession with print quality that has elevated R|A|P editions to their cult status worldwide.



"Pushing New Wave artists and designers back into the limelight through captivating imagery, informative essays and revelatory biographies."
– Creative Review

"C'est cool ..." – The Observer

£49.95 / \$59.95
350+ Images
288pp; hardback; 290 x 245 mm
ISBN: 978-0-9572610-4-4



METALLICA: THE BLACK ALBUM IN BLACK AND WHITE

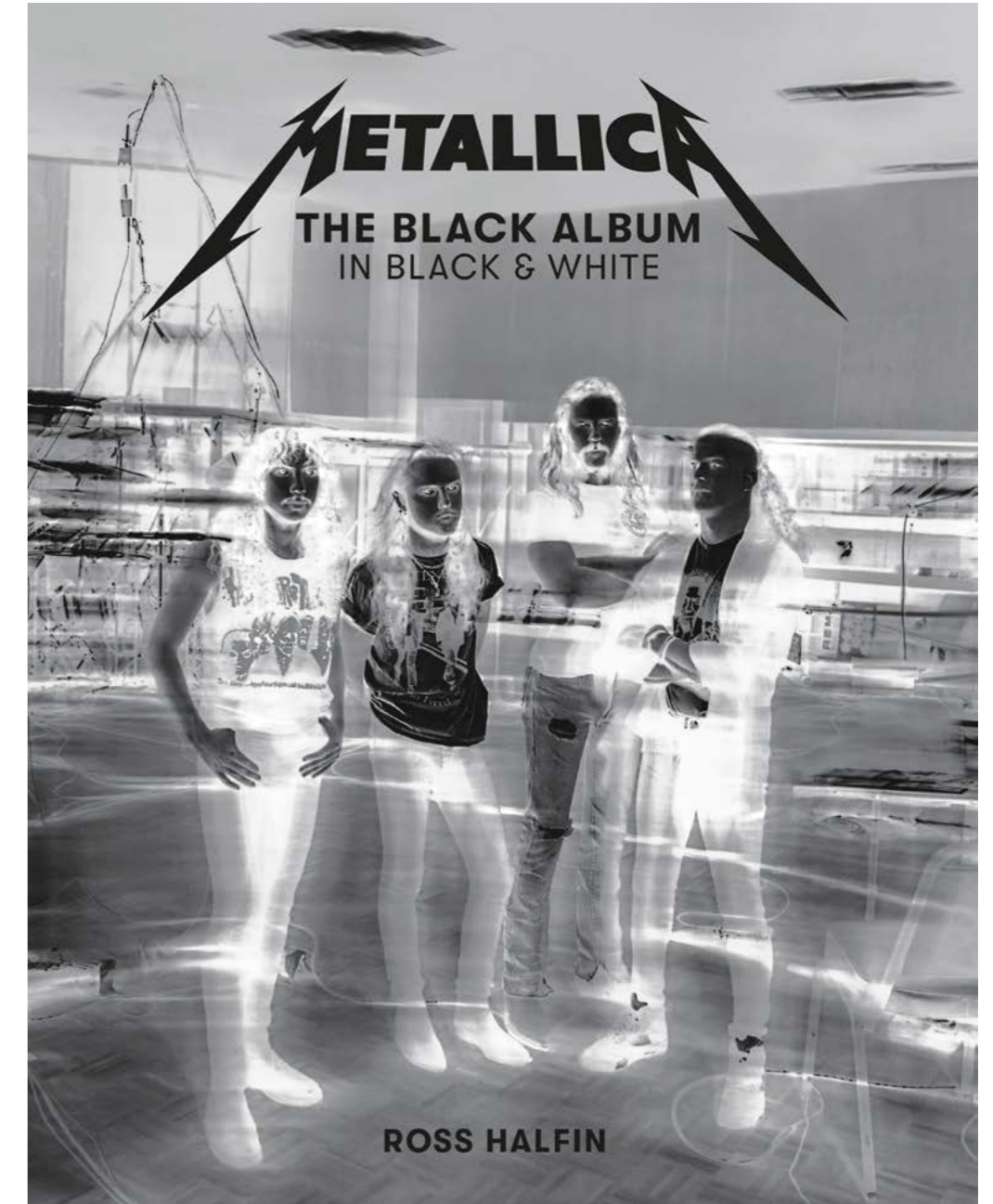
Ross Halfin with Introductions by James, Lars, Kirk, Jason & Robert

METALLICA: THE BLACK ALBUM IN BLACK & WHITE is an official collaboration with Metallica and photographer Ross Halfin. This epic celebration of one of the best-selling albums of all time features classic and previously unpublished photographs and introductions by Ross, James, Lars, Kirk, Jason and Robert.

Metallica, the self-titled fifth studio album released in 1991, became known by fans as the *Black Album*. It turned Metallica into global megastars and to date, this landmark record has sold in excess of 30 million copies worldwide.

Photographer Ross Halfin was with the band during the album sessions at One on One studios in North Hollywood and then shot thousands of film rolls during the 300-date tour that followed between 1991 and 1993. He intimately documented the hectic performing schedule, rehearsals, backstage, interviews, band meetings and travel, alongside unique portrait shots of the band.

ROSS HALFIN has been working with Metallica since 1984 and has travelled with the band to every continent and almost every country in the world. He has also worked with other major artists and is first choice photographer for many of the biggest bands in the world.



£39.95 / \$49.95
Hardcover; 224pp; 320 x 245 mm
ISBN: 978-1-909526-76-1

“By the time the songs and the recording were coming together, the confidence level was at an all-time high and we felt better than ever about who we were and how we viewed ourselves with regards to being photographed.” – Lars



LED ZEPPELIN by Led Zeppelin

Forewords by Jimmy Page, Robert Plant & John Paul Jones

LED ZEPPELIN by Led Zeppelin is the first and only official illustrated book by the band. It is a unique collaboration between Jimmy Page, Robert Plant and John Paul Jones, who gave Reel Art Press unrestricted access to the Led Zeppelin archive.

Commemorating 50 years since their formation, this 400-page chronology spans half a century of the band's unparalleled career. It comprises hundreds of carefully curated images and artworks personally selected by the band, from the iconic to the unseen. To accompany the visual journey, the band have written their own exclusive annotations.

This exceptional book includes contributions from all the major photographers who captured the band throughout their career, including Dick Barnatt, Chris Dreja, Carl Dunn, Bob Gruen, Elliott Erwitt, Ross Halfin, Jeffrey Mayer, Neal Preston, Ron Raffaelli, Pennie Smith, David Stratford, Dominique Tarlé and Michael Zagaris, along with artworks by design group Hipgnosis, the Atlantic Records archives and photographs from the band's personal collections.

This is the story of the band who defined rock and roll, as seen by the band themselves.



"I'm really happy we're all doing [the book] and I am really very happy to be working with Reel Art Press. They produce fine books." – Jimmy Page

"[This] time capsule is stairway to photo heaven." – Daily Beast

£49.95 / \$69.95
400+ photographs
400pp; hardback; 304 x 245mm
ISBN: 978-1-909526-50-1



QUEEN: The Neal Preston Photographs

Forewords by Roger Taylor & Brian May

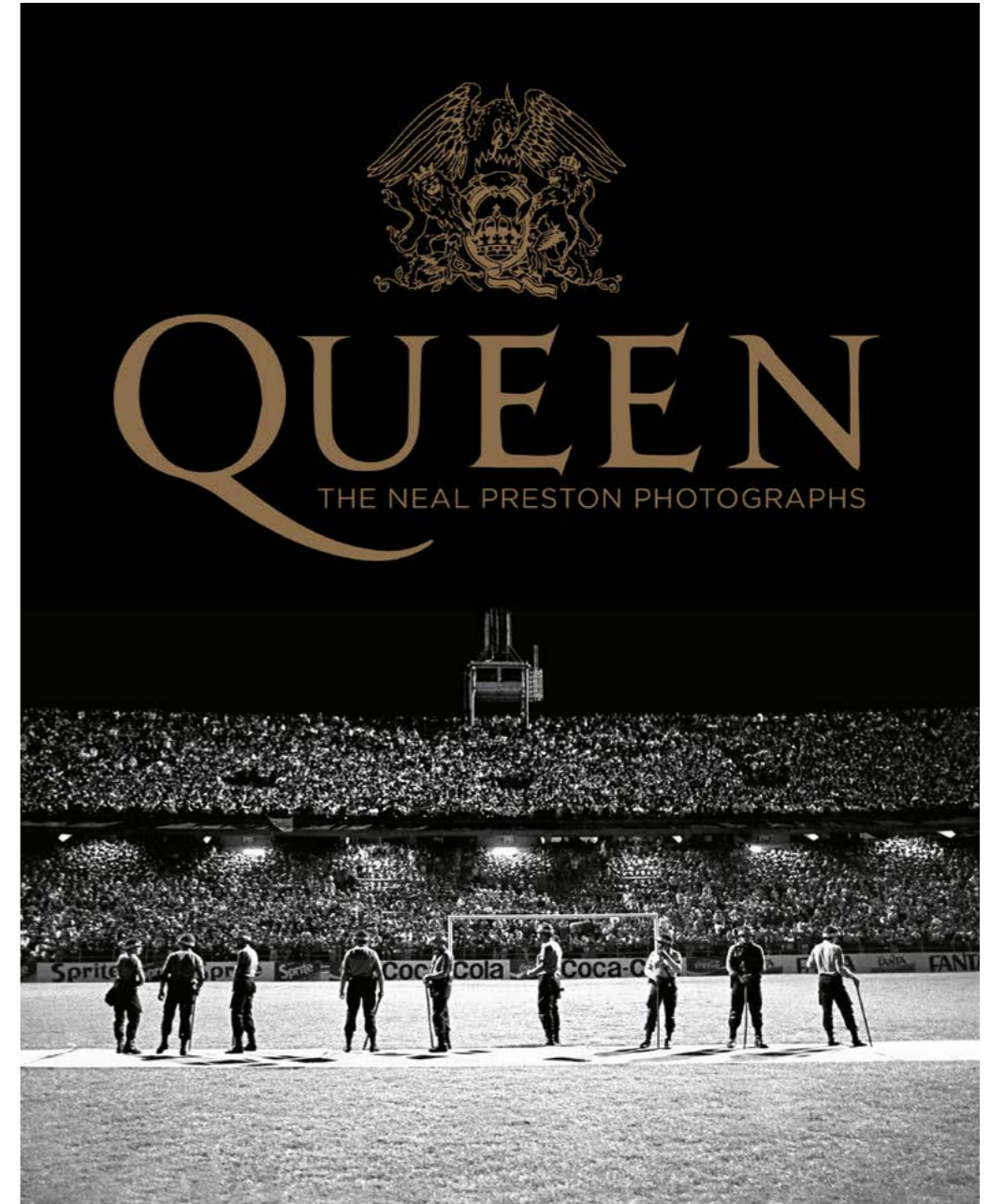
Neal Preston is one of the most prolific and highly regarded rock photographers of all time. In addition to extensively photographing Led Zeppelin, The Who, The Rolling Stones, Fleetwood Mac and Bruce Springsteen, his portfolio includes images of Madonna, Bob Dylan, David Bowie, Whitney Houston and Bob Marley.

Neal began working with Queen in the mid 1970s as their official tour photographer. His incredible work during this first tour forged a relationship with the band that has lasted 50 years. As Brian May has commented, "Neal just has the knack, the skill, to always be in the right place at the right time. ... Neal on many occasions was the fifth member of Queen."

In 1985 Neal was the official photographer for Live Aid at Wembley, where his iconic image of Freddie remains on permanent display. "Sometimes, you just get it right and everything falls into place perfectly. This was the third frame I'd shot that day ... I could have taken the rest of the day off."

Featuring over 300 images and produced in collaboration with the band, this book is an exhilarating ride through their years on the road together, the pages vibrating with a palpable energy. It is the first time Neal and Queen have collated this work in one volume: glimpses of life backstage, live performances, post-performance highs and lows, and outtakes – many of which have never been seen before – are accompanied by Neal's intimate, witty anecdotes and the band's memories.

One of the greatest ever rock bands, photographed by one of the greatest ever rock photographers.



"Many of my favourite Queen pictures are in this book. ... Neal captured the essence of Queen, live and dangerous." – Brian May

"These are great pictures, every one tells some kind of story – I hope you enjoy them." – Roger Taylor

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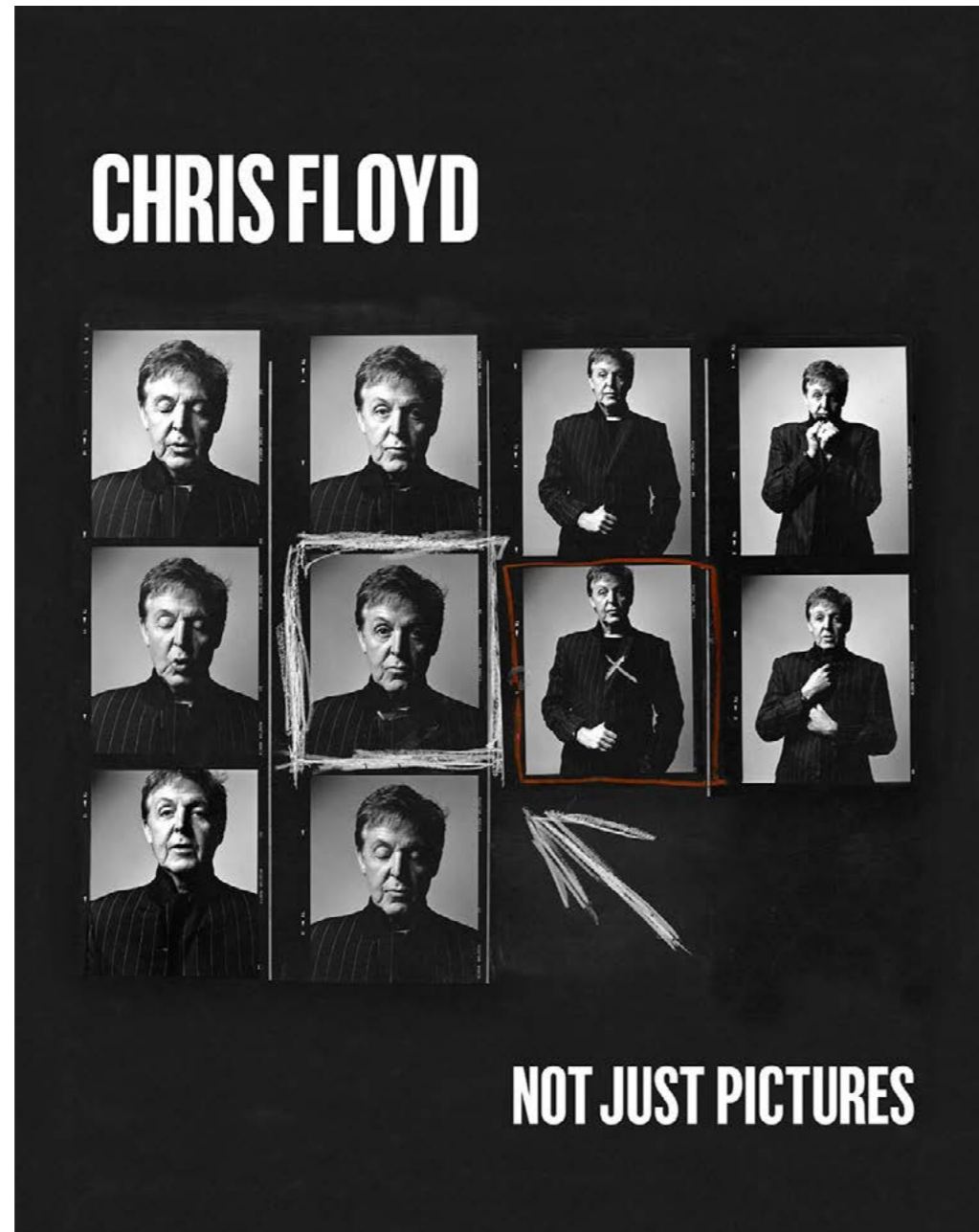
CHRIS FLOYD: Not Just Pictures

This coffee table volume is the first monograph dedicated to Chris Floyd's 30-year career as a photographer. Featuring over 200 photographs, it includes his sessions with Paul McCartney, David Attenborough, Debbie Harry, David Hockney, David Bowie, Marcus Rashford, Cate Blanchett, Oasis, Iggy Pop and many more.

NOT JUST PICTURES features Chris's favourite career moments. The photographs are accompanied by a collection of stories that paint a deeper, more insightful, broader and sometimes funnier picture of it all.

"For a long time people have told me how much they love reading what I write, as much as looking at the photographs I produce, and that they would love to own a book of this work and these tales. ... After nearly 30 years in the game, perhaps now is the time to parlay the most interesting, funny, odd, disturbing, confrontational, collaborative and life affirming photographic moments into something entertaining, informative and beautiful that will show readers what it means to live the kind of life I have lived."

CHRIS FLOYD is a British photographer and film maker. His work has appeared in some of the world's most highly respected publications, including *Vogue*, *Vanity Fair*, *The New Yorker*, *Esquire*, *GQ* and *The Sunday Times Magazine*. In April 2021 he was commissioned by The Duke and Duchess of Cambridge to photograph them at Kensington Palace in honour of their tenth wedding anniversary. The resulting photographs were published all over the world to much acclaim and attention. He has shot advertising campaigns for Apple, British Airways, The National Health Service, Sony and Virgin Radio and has been selected several times for the National Portrait Gallery's Taylor Wessing Portrait Prize and the annual publication, *American Photography*. *The Verve: Photographs by Chris Floyd*, a book of his era-defining photographs of the band, was published in 2017 by Reel Art Press.



£49.95 / \$69.95
300 photographs
320pp; Hardback; 320 x 260 mm
ISBN: 978-1-909526-86-0

"If you know how to do what I do you can make anyone forget why they're there, and when you reach that moment all kinds of secrets reveal themselves." – Chris Floyd

LEONARD FREED: Black in White America 1963-1965

Foreword by Eli Reed

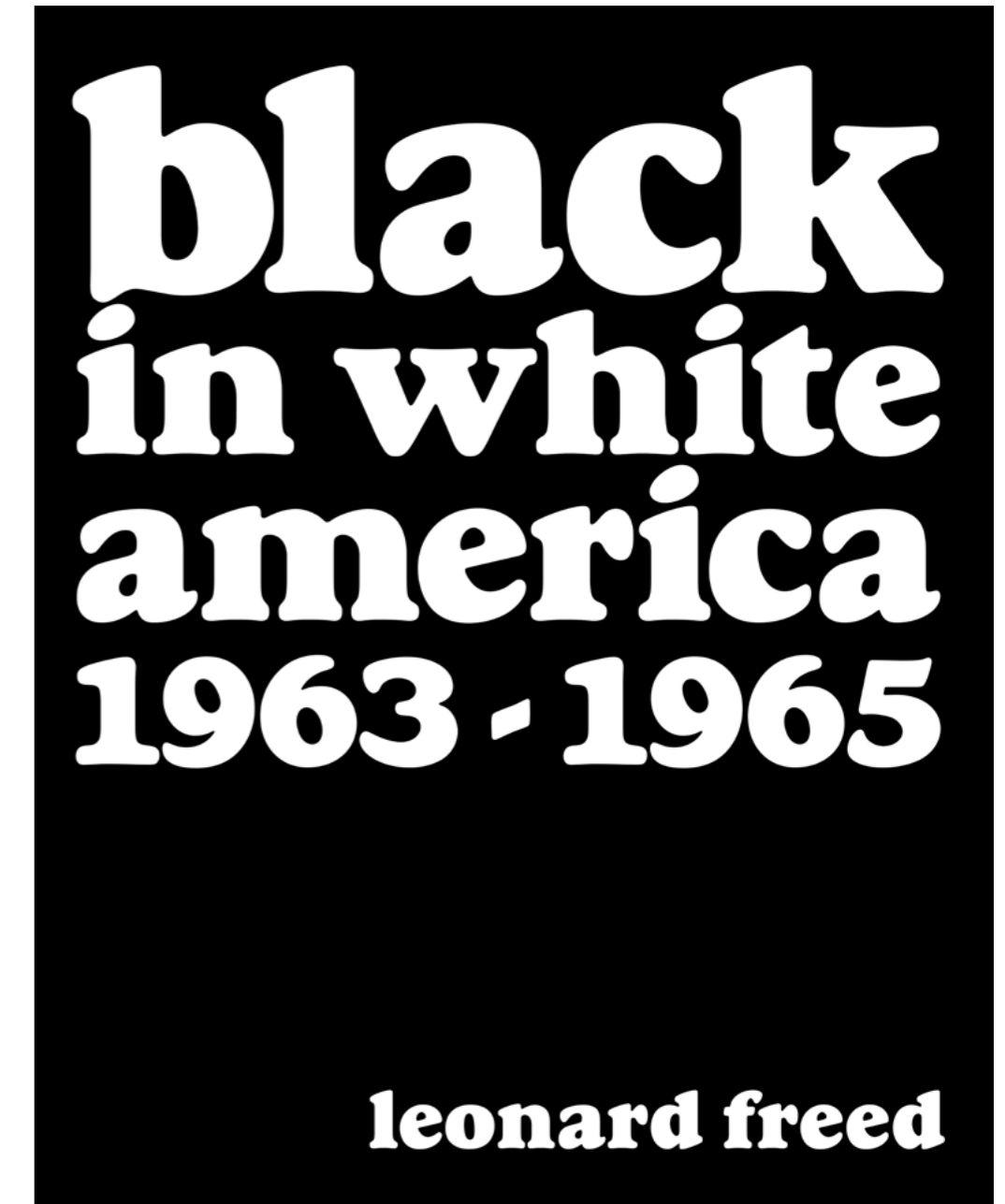
Leonard Freed's seminal civil rights photo essay, *Black in White America*, was first published in 1968. This newly-expanded edition, **BLACK IN WHITE AMERICA 1963-1965**, includes iconic and unseen photographs. It is the definitive collection of his photographs from the time.

The images have been carefully reproduced from the original negatives and using vintage prints created by Freed's master printer and widow, Brigitte Freed, as reference. The photographs have never been printed in such quality before, the clarity of print serving to bring home the singular power of Freed's talent as a socially-conscious documentarian.

This extraordinary work is a vital historical record and includes pivotal moments in the civil rights movement, such as the March on Washington and the Selma to Montgomery marches. It is also a nuanced journey into the ordinary, joyful, difficult lives of marginalized Black communities living within a deeply divided nation. It is a stark reminder of a journey that is ongoing and conveys with power and dignity the exhausting, endless struggle of being Black in white America.

LEONARD FREED (1929-2006) was born and raised in working-class Brooklyn, New York. He travelled widely in Europe and Africa, and also studied under *Harper's Bazaar's* art director Alexey Brodovitch at his Design Laboratory. Freed's civil rights photo essay, *Black in White America* secured his reputation as one of the most important photographers of his generation, noted for his compassionate explorations of societal and racial injustice. He is also renowned for his photo essays on the Jewish community in Amsterdam and Germany, the Yom Kippur War, Asian immigration in England, North Sea oil development, Spain after Franco, and his essays on the New York police department in the 1970s (see p.13). In 1972, Freed became a member of Magnum photo agency. His photographs are held in the permanent collections of major art institutions including the Museum of Modern Art, Metropolitan Museum of Art and the J. Paul Getty Museum.

£49.95 / \$59.95
160 b/w photographs
224pp; Hardback; 304 x 245mm
ISBN: 978-1-909526-77-8



"Over 50 years on from their original publication—and now featuring previously unseen photos—the work seems prescient." – *The Guardian*

A SMALL BOOK OF JEWISH COMEDIANS

Bobby Slayton & Tony Nourmand

An unmissable gift book, **A SMALL BOOK OF JEWISH COMEDIANS** is a perfect pick-me-up. In 1978, *Time* magazine estimated that around 80 percent of professional American comics were Jewish, and Jewish humour remains a foundation stone of American popular culture. This book is not intended as a definitive tome but is instead a joyful and irreverent celebration of great photography and of some of the greatest one-liners of the twentieth century, ripe in satire, anecdote, self-deprecation and irony.

Featuring photographs of comedians such as Larry David, Fran Lebowitz, Mel Brooks, Lenny Bruce, and Joan Rivers, the book's portraits are accompanied by one-liners such as: "When I was a boy the Dead Sea was only sick." (George Burns); "It was a Jewish porno film...one minute of sex and nine minutes of guilt." (Joan Rivers); "You know who wears sunglasses inside? Blind people and assholes." (Larry David); "I am not the type who wants to go back to the land; I am the type who wants to go back to the hotel." (Fran Lebowitz).

BOBBY SLAYTON or 'Yid Vicious', has been performing his own intense style of comedy for well over 40 years, becoming one of the best known, respected, and energetic comics working today. His many television credits include *Curb Your Enthusiasm*, *The Tonight Show*, *Politically Incorrect*, *Home Improvement* and his own Showtime special, *Born to be Bobby*. He was a series regular on *Mind of a Married Man* and played Joey Bishop opposite Ray Liotta and Joe Mantegna in the critically acclaimed film *The Rat Pack*. Other movie credits include scene-stealing roles in *Get Shorty*, *Ed Wood*, *Bandits*, *Dreamgirls* and *Rifkin's Festival*. Slayton's distinctive gravelly voice has often been heard on animated shows, including *Dr. Katz* and *Family Guy*, as well as on many popular radio shows across the country.



£19.95 / \$29.95
HARDBACK 160pp; 200 x 170 mm,
150+ Photographs
ISBN: 978-1-909526-83-9

"If a book about failures doesn't sell, is it a success?" – Jerry Seinfeld

"Together, the images pack the punch of a one-liner, while distilling the wonder of a comic dynasty." – FT Weekend

THE 2001 FILE: Harry Lange And The Design Of The Landmark Science Fiction Film

Christopher Frayling

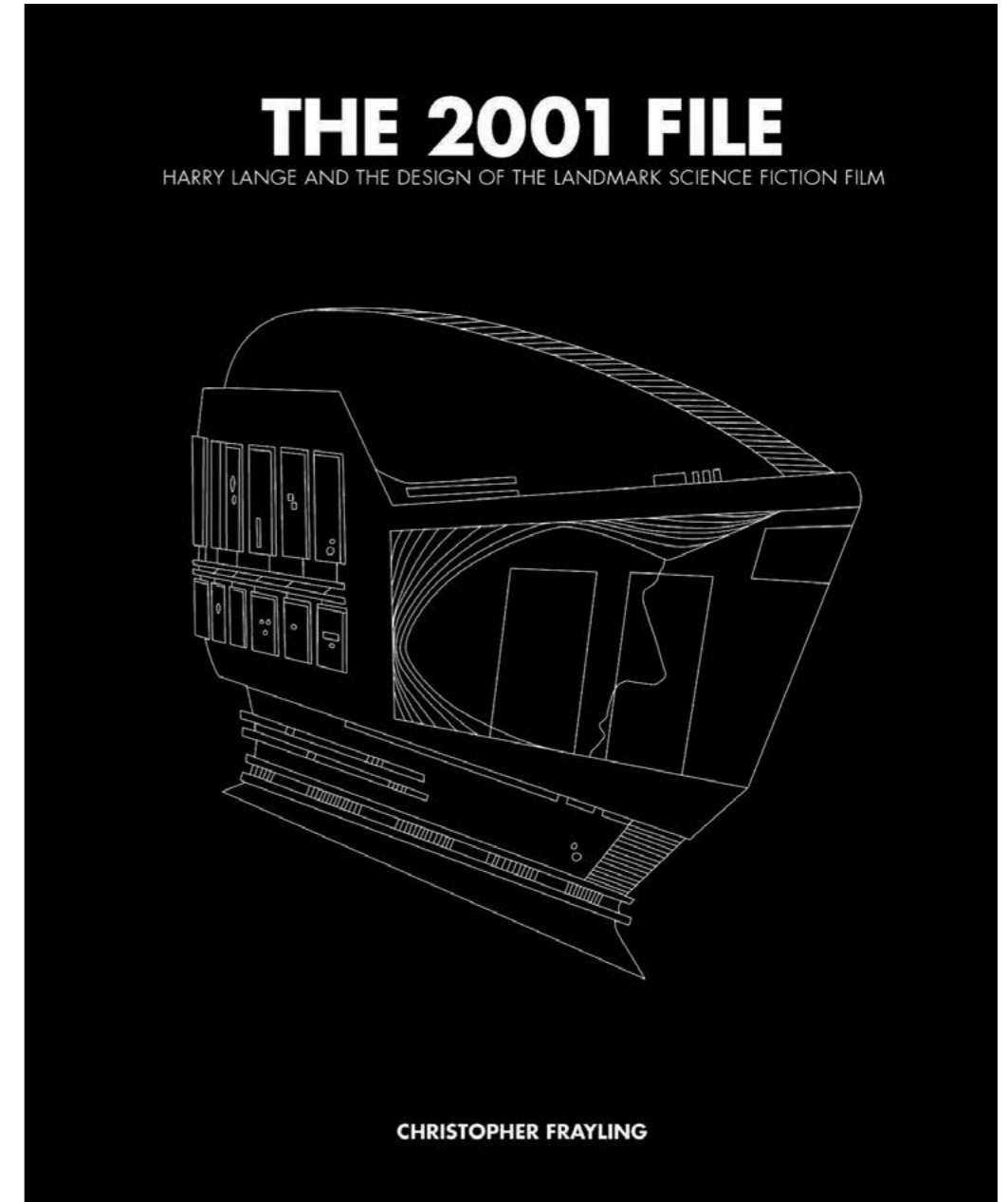
The holy grail: Harry Lange's complete archive of the greatest sci-fi film in history. This stunning volume is a spectacular look behind-the-scenes at the making of this most legendary of science fiction classics. It is an in-depth examination of the complete, largely unpublished archive of art director Harry Lange's designs, concepts, roughs and photographs – which were vital to the whole look and feel of the movie.

The book is accompanied by Christopher Frayling's text. He offers an exhaustive look at the making of *2001* and Lange's role in it. Also included is the last extensive interview that Frederick Ordway – the NASA scientist who was a scientific consultant on *2001* and worked hand-in-hand with Lange – gave before his death.

The book is about the process, as well as the finished product. It examines how Harry Lange's experience with NASA fed into the innovations of the film. It includes rejected designs, concepts and roughs, as well as the finished works. It reveals how the design team was obsessed with things that actually might work. The designs for *2001* created a credible vision of the future. In the half century since the film was released, many of its predictions have come true, including commercial space travel, an international space station, the landing on the moon, personal computers and flat-screen tablet technology.

Sir Christopher Frayling is an art historian, critic and award-winning broadcaster. He was Rector of London's Royal College of Art from 1996 to 2009, and was also Chairman of the Arts Council of England. He was Professor of Cultural History at the RCA for over 30 years and is now Professor Emeritus. Christopher was knighted in the year 2000 for 'services to art and design education'.

£45 / \$75
600+ illustrations
336pp; Hardback; 290 x 245 mm
ISBN: 978-0-9572610-2-0



"A veritable feast for design and film geeks. Beautifully presented, Frayling's book offers an exhaustive examination of the making of 2001."
– *Creative Review*

FRANKENSTEIN: The First Two Hundred Years

Christopher Frayling

It all began with a ghost-story contest, a parlour-game, a serious young woman of eighteen years old who had run away with her boyfriend, and some very stimulating company—and a thunderstorm which kept them indoors . . .

On New Year's Day 1818, Mary Shelley's novel *Frankenstein* was first published in an anonymous three-volume edition of 500 copies. Some thought the book was too radical in implication. A few found the central theme intriguing . . . no-one predicted its success.

This book, celebrating the two hundredth birthday of *Frankenstein*, traces, in colourful and engaging ways, the journey of Shelley's *Frankenstein* from limited edition literature to the bloodstream of contemporary culture. It includes new research on the novel's origins, and a facsimile reprint of the earliest-known manuscript version of the creation scene. Frankenstein's legacy is to be seen all over the world—on small and large screens, in print and online, on stage and on hoardings, in graphic novels, comics and even on cereal packets. From a Regency nightmare, Frankenstein has even become a cuddly childhood companion—thoroughly munstered, so to speak. The real creation myth of modern times—the era of genetic engineering, three-parent babies, nanotechnology, artificial intelligence, robotics and singularity, human/animal interfaces and secularism—is no longer Adam and Eve in the Garden of Eden. The real creation myth is *Frankenstein*.

CHRISTOPHER FRAYLING is a recognised authority on Gothic fiction and horror movies. His study of *Vampyres* (1978, 1990, 2016), and his classic four-part television series *Nightmare: The Birth of Horror* (1996) have helped to move Gothic horror from margin to mainstream. Christopher is an award-winning broadcaster and writer (see also p.11 and p.37).



“Rich with imagery . . . this is another great book from Frayling that interrogates a specific part of screen culture and reveals its wider influence on our world.” – Creative Review

£29.95 / \$39.95
208pp; hardback; 275 x 230mm; 10.75 x 9 in.
ISBN: 978-1-909526-46-4

VAMPIRE CINEMA: The First One Hundred Years

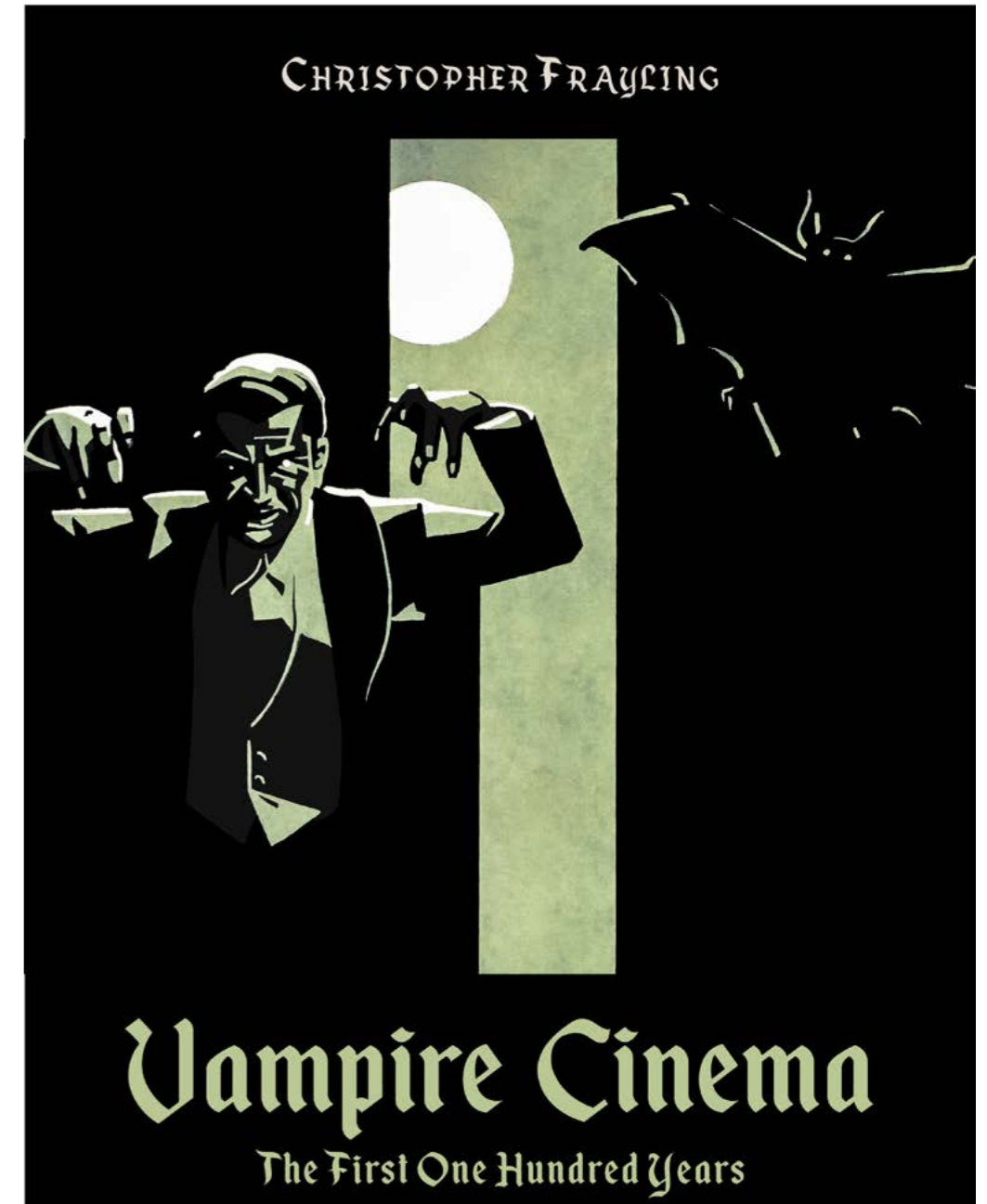
Christopher Frayling

This coffee table visual feast celebrates a century of classic vampire cinema – mainstream and niche – through the many colourful ways in which the key films have been marketed and consumed, to enter the bloodstream of contemporary world culture.

FW Murnau's haunting film *Nosferatu* had its premiere in Berlin in March 1922. It was a bootleg version on Bram Stoker's novel *Dracula*, and Stoker's widow Florence tried hard to sue the production company for breach of copyright – but had to settle in the end for a court order to destroy all prints and negatives. The film kept resurrecting, though, and is now considered the first, and one of the greatest, of all vampire movies, the founder of a dynasty of prints of darkness and probably the most productive act of piracy in the history of popular culture. It set the tone for a new kind of cinematic horror – a century of classic vampire cinema.

The bloodline has spread from *Nosferatu* to Hollywood's *Dracula* and progeny (1931-1948); from Hammer's *Dracula/Horror of Dracula* and sequels (1958-1974) to versions of Sheridan Le Fanu's story *Carmilla* and other lesbian vampires (1970-2020); from the best-selling novels *Salem's Lot* and *Interview with the Vampire* to vampires who have shed their capes, hereditary titles and period trappings to become assorted small-town oddballs, addicts, delinquents, psychopaths, rednecks, fashionistas, gay icons, comedians and soap stars in a jugular vein, tormented new romantics, teenage fantasies of sex from the neck up...and even comic-book heroes (1975-2022). The vampires of nineteenth century literature have remained immortal – even in the age of the democratisation of their blood relatives: still undead after all these years and still scary.

This book is dripping with stills, posters, artworks, pressbooks – many of which haven't seen the light of day for a very long time – and is introduced by cultural historian and connoisseur of the Gothic Christopher Frayling, who has been called the Van Helsing de nos jours.



“A gorgeously illustrated hardback tome celebrating this most durable of horror subgenres.” – Time Out

“How Dracula inspired 100 years of sinister, seductive cinema.” – The Telegraph

£39.95 / \$49.95
272pp; 275 x 230mm; 10.75 x 9 in.
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