

The New York Times

Sunday December 8, 2013

A very different Hollywood, one groomed and managed to a fare-thee-well, is gloriously chronicled in **GEORGE HURRELL'S HOLLYWOOD: Glamour Portraits 1925-1992** (Running Press, \$60) by Mark A. Vieira. Hurrell was far from the only photographer to bring the control and finish of the Pictorialists to bear on the Hollywood image factories, but he was the most ambitious and versatile. He could apparently do anything with light, and he used it to conjure mystery, sex and glamour around people who might have otherwise looked like anybody waiting for a bus. He was one of the greatest directors of stills the movies have ever known, hired by the studios not just as a publicist but as an impresario who could make a deep study of an actor and find what he or she could do. His pictures affected casting decisions for decades. The book, along with its useful text, presents rapture upon rapture: Marlene Dietrich, Anna May Wong, Myrna Loy, Jean Harlow, Clark Gable, all of them as if projected upon the night sky and visible for thousands of miles.

THE NEW YORK TIMES BOOK REVIEW 39