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The Wes Anderson Collection: The Grand Budapest Hotel



Synopsis

This companion to the New York Times bestselling book *The Wes Anderson Collection* takes readers behind the scenes of the Oscar®-winning film *The Grand Budapest Hotel* with a series of interviews between writer/director Wes Anderson and movie/television critic Matt Zoller Seitz. Learn all about the film's conception, hear personal anecdotes from the set, and explore the wide variety of sources that inspired the screenplay and imagery—from author Stefan Zweig to filmmaker Ernst Lubitsch to photochrom landscapes of turn-of-the-century Middle Europe. Also inside are interviews with costume designer Milena Canonero, composer Alexandre Desplat, lead actor Ralph Fiennes, production designer Adam Stockhausen, and cinematographer Robert Yeoman; essays by film critics Ali Arian and Steven Boone, film theorist and historian David Bordwell, music critic Olivia Collette, and style and costume consultant Christopher Lavery; and an introduction by playwright Anne Washburn. Previously unpublished production photos, artwork, and ephemera illustrate each essay and interview.

The Wes Anderson Collection: The Grand Budapest Hotel stays true to Seitz's previous book on Anderson's first seven feature films, *The Wes Anderson Collection*, with an artful, meticulous design and playful, original illustrations that capture the spirit of Anderson's inimitable aesthetic. Together, they offer a complete overview of Anderson's filmography to date.

Praise for the film, *The Grand Budapest Hotel*: Four Academy Awards®, including Costume Design, Music - Original Score, and Production Design; Nine Academy Award nominations, including Best Picture, Directing, and Writing - Original Screenplay; Best Film - Musical or Comedy, Golden Globe Awards; Best Original Screenplay, BAFTA, WGA, NYFCC, and LAFCA Awards

Praise for the book, *The Wes Anderson Collection*: “The *Wes Anderson Collection* comes as close as a book can to reading like a Wes Anderson film. The design is meticulously crafted, with gorgeous full-page photos and touches . . .” —Eric Thurm, *The A.V. Club*

Also available from Matt Zoller Seitz: *Mad Men Carousel*, *The Oliver Stone Experience*, *The Wes Anderson Collection: Bad Dads*, and *The Wes Anderson Collection*. *Â*

Book Information

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Customer Reviews

“Eye-popping!” (New York Times Book Review) “A rare follow-up that equals its predecessor, and a welcome post-script from the critic who’s become the definitive voice on all things Anderson.” (Flavorwire) “Like Anderson’s work itself, this book’s visuals will have you coming back to it again and again.” (Boston Globe) “More than a companion piece to the previous book it’s a veritable companion, to be taken along on exotic trips, and to be talked to when nobody is looking.” (Philadelphia Inquirer)

Matt Zoller Seitz, a finalist for the Pulitzer Prize in criticism, is the TV critic for [New York Magazine](#) and [Vulture.com](#), as well as the editor-in-chief of [RogerEbert.com](#). A Brooklyn-based writer and filmmaker, Seitz has written, narrated, edited, or produced more than a hundred hours’ worth of video essays about cinema history and style for [The Museum of the Moving Image](#) and [The L Magazine](#), among other outlets. His five-part 2009 video essay, “Wes Anderson: The Substance of Style,” was later spun off into a New York Times bestselling hardcover book: [The Wes Anderson Collection](#) (Abrams, 2013). Seitz is the founder and original editor of [The House Next Door](#), now a part of [Slant Magazine](#), and the publisher of [Press Play](#), a blog of film and TV criticism and video essays. He is the director of the 2005 romantic comedy [Home](#). Anne Washburn’s plays include [Mr. Burns](#), [The Internationalist](#), [A Devil at Noon](#), and a transadaptation of [Euripides’ Orestes](#). She lives in New York City and, occasionally, Buenos Aires. Max Dalton is a graphic artist living in Buenos Aires, Argentina, by way of Barcelona, New York, and Paris. He has published a few books and illustrated some others, including [The Wes Anderson Collection](#) (Abrams, 2013). Max

started painting in 1977, and since 2008, he has been creating posters about music, movies, and pop culture, quickly becoming one of the top names in the industry.

The author of this new book Matt Zoller Seitz, also published "The Wes Anderson Collection" which covers the first seven Wes Anderson Films. I own the book and all the films and greatly enjoyed reading the informative book. This new book follows the same format, but instead of covering a film in 35-45 pages, we have 256 pages about "The Grand Budapest Hotel" only. Lavishly illustrated with many photographs, stills, production drawings and illustrations by Max Dalton, this book is very informative, not only about the latest Wes Anderson film, but also his method of working, research, sources and filming. A lot can be learned about the world of Wes Anderson by reading this book. The book is divided into three sections, "The Idea of Europe", "The Snow-Globe Version" and the "At The Algonquin Hotel". Each section begins with an interview of Wes Anderson by Matt Zoller Seitz. The first interview concentrates on the characters and the actors, the second on the making of the film and the third on the sources of the film, in particular the works of author Stefan Zweig. That said, many other subjects also come up in the three interviews. They make for interesting reading. There are also interviews of Ralph Fiennes, who played Gutave H. the main character in the movie, cinematographer Robert Yeoman, Production Designer Adam Stockhausen, Costume Designer Milena Canonero and several others. Each one of these are interesting to read and we learn more about Anderson's well thought out meticulous style and manner of working. Interspersed are many photographs from the film as well as reference photographs from other films such as "The Shop Around the Corner", "Amadeus", "The Red Shoes" and many others. There are vignettes of the careers of Ralph Fiennes, Tilda Swinton, Jeff Goldblum and other actors. There is a whole section on the role of the narrator in this and other films such as "Barry Lyndon", "A Clockwork Orange" and "The Big Lebowski". There are also some pages of the script, the building of the model of the Hotel, excerpts from the writings of Stefan Zweig and most fascinating to me how certain scenes were shot. In short this is a gold mine of information about the film. A well written and informative essay by Ali Arian "Worlds of Yesterday" offers one of the most interesting interpretations of the film I have read, and of its structure and meaning. The book is well printed and bound as books published by Abrams usually are! My guess is that you will do what I did when I finished the book and that is to watch the movie again.

One of my favorite books of all time. One of my favorite movies of all time. I love all of the incredible information provided in this book. I'm a movie and photography buff so getting a glimpse into all of

the behind the scenes crafting involved-especially in a movie such as this-was such a treat. I found myself reading a chapter, and then watching the movie again to see exactly what they were describing and showing through pictures in the book. What a treat to read the interviews of great actors, director, and composer, among other contributors to the movie. I love all of the small details pointed out which I had missed when watching. I love knowing the background of Stefan Zweig, whose writings Wes Anderson based the movie on. I think that in a movie such as The Grand Budapest, you can certainly just enjoy it as you see it, however it is so much more fulfilling to dig deeper. very cool aspect of this book is the in depth look at all of the older films which inspired Wes Anderson. Also, I like the filmography overview of the main actors. I could go on and on! If you are: a Wes Anderson buff, a movie buff, a photography buff, a non fiction buff, a buff of all things creative and beautiful, get this book!

I would like to first point out the quality of the book is fantastic. The photos, illustrations, page designs, typography - it is absolutely perfect and not in a flawless way, but in the overall presentation. I loved the interviews. Reading the details and getting insight on the creation of this brilliant movie, plus all the different design elements that contributed to creating Anderson's magical reality, was thrilling. After reading this book, I have a very excited and creative energy I'll be using towards my next design projects. Thank you, Seitz.

REALLY AWESOME BOOK!Through a series of interviews, short essays and excerpts, Seitz brings together a collage of the sources, inspiration, and methods used by Wes Anderson to create the film The Grand Budapest Hotel. As in real life, the film mixes up tragic and comic elements. The mood is one of a lost world, but how grand to actually have something you would regret losing, even if it is an imagined civilization. How is this beautiful world and its loss brought to the screen? Seitz explains technical details, such as adapting narrative devices from Stefan Zweig's fiction to the big screen. In fact he revels in details such as sourcing the facecloth used in the costumes, or aspect ratios. And he provides lots of information about locations and sets. While Anderson in his interviews speaks freely about complex logistics, he is unwilling to name the real-life inspiration for Gustave himself, just that there is one. I also found the interview with actor Ralph Fiennes, who brings the enigmatic concierge Gustave to life, charming but rather opaque; Fiennes is like a magician who doesn't want to reveal his tricks. Seitz compensates for these gaps by placing the GBH in the context of film history, referencing influences on Anderson from Ernst Lubitsch to Stanley Kubrick and on to Werner Herzog. One real joy is the interview with composer Alexandre

Desplat, who is able to articulate the way the music is composed to support to shifting moods in the film. There are excerpts from Zweig's writings, but they are best read in their entirety. As one would expect from a publisher as visually savvy as Abrams, the color plates are stunning, providing a chance to notice fine touches that go by too fast on the screen to properly appreciate. There are photos of the sets and how they are used in filming GBH, all arranged on the page to jolt the eye with the contrast between illusion and how it is created, like the ending of the wizard of oz. Here you have some extra info that you may want to know: About the Author Matt Zoller Seitz, a finalist for the Pulitzer Prize in criticism, is the TV critic for New York Magazine and Vulture.com, as well as the editor-in-chief of RogerEbert.com. A Brooklyn-based writer and filmmaker, Seitz has written, narrated, edited, or produced more than a hundred hours' worth of video essays about cinema history and style for The Museum of the Moving Image and The L Magazine, among other outlets. His five-part 2009 video essay, "Wes Anderson: The Substance of Style," was later spun off into a New York Times bestselling hardcover book: The Wes Anderson Collection (Abrams, 2013). Seitz is the founder and original editor of The House Next Door, now a part of Slant Magazine, and the publisher of Press Play, a blog of film and TV criticism and video essays. He is the director of the 2005 romantic comedy Home. Anne Washburn's plays include Mr. Burns, The Internationalist, A Devil at Noon, and a transadaptation of Euripides's Orestes. She lives in New York City and, occasionally, Buenos Aires. Max Dalton is a graphic artist living in Buenos Aires, Argentina, by way of Barcelona, New York, and Paris. He has published a few books and illustrated some others, including The Wes Anderson Collection (Abrams, 2013). Max started painting in 1977, and since 2008, he has been creating posters about music, movies, and pop culture, quickly becoming one of the top names in the industry. This companion to the New York Times bestselling book The Wes Anderson Collection takes readers behind the scenes of the Oscar®-winning film The Grand Budapest Hotel with a series of interviews between writer/director Wes Anderson and movie/television critic Matt Zoller Seitz. Learn all about the film's conception, hear personal anecdotes from the set, and explore the wide variety of sources that inspired the screenplay and imagery—from author Stefan Zweig to filmmaker Ernst Lubitsch to photochrom landscapes of turn-of-the-century Middle Europe. Also inside are interviews with costume designer Milena Canonero, composer Alexandre Desplat, lead actor Ralph Fiennes, production designer Adam Stockhausen, and cinematographer Robert Yeoman; essays by film critics Ali Arian and Steven Boone, film theorist and historian David Bordwell, music critic Olivia Collette, and style and costume consultant Christopher Lavery; and an introduction by playwright Anne Washburn. Previously unpublished production photos, artwork, and ephemera illustrate each essay and

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