

1. Record Nr.	UNINA9910743210103321
Autore	Murray Susan <1967->
Titolo	Bright signals : a history of color television // Susan Murray
Pubbl/distr/stampa	Durham : , : Duke University Press, , 2018
ISBN	1-4780-9366-8 0-8223-7170-7
Descrizione fisica	1 online resource (xi, 308 pages) : illustrations
Collana	Sign, storage, transmission
Classificazione	AP 33200
Disciplina	621.388/04
Soggetti	Color television - History Television broadcasting - Technological innovations - United States Television broadcasting - United States - History Television broadcasting - Social aspects - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	"And now: Color" : early color systems -- Natural vision versus "television" : defining and standardizing color -- Color adjustments : experiments, calibrations, and color training, 1950-1955 -- Colortown, USA : expansion, stabilization, and promotion, 1955-1959 -- The wonderful world of color : network programming and the spectacular real, 1960-1965 -- At the end of the rainbow : global expansion, the space race, and the Cold War.
Sommario/riassunto	First demonstrated in 1928, color television remained little more than a novelty for decades as the industry struggled with the considerable technical, regulatory, commercial, and cultural complications posed by the medium. Only fully adopted by all three networks in the 1960s, color television was imagined as a new way of seeing that was distinct from both monochrome television and other forms of color media. It also inspired compelling popular, scientific, and industry conversations about the use and meaning of color and its effects on emotions, vision, and desire. In Bright Signals Susan Murray traces these wide-ranging debates within and beyond the television industry, positioning the story of color television, which was replete with false starts, failure, and ingenuity, as central to the broader history of twentieth-century visual culture. In so doing, she shows how color television disrupted and

reframed the very idea of television while it simultaneously revealed the tensions about technology's relationship to consumerism, human sight, and the natural world.

---