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Painting with light john alton pdf

First edition of The Photographic Technique, see Light Painting with Light (ISBN 0-520-08949-9) by John Elton is the first book written about photography by a great photographer. The book was first published in 1949. The main focus of the book is on the light and the many complex ways a camera crew can manipulate it for effect. Although much of the technical information is now obsolete, Elton, who worked on the classic films T-Men, he walked at night, the amazing Mr. X, and the large combo, explains how lighting, shooting locations, and various camera techniques can be used to create a visual mood in the film. He reviews in The Times Literary Supplement No. 4845(1996): 18 [1] References ^ WorldCat External Links John Alton at Painting With Light This article about a nonfiction book about a film is an annexe. You can help Wikipedia by expanding it.vte retrieved from Painting with Light is a book I first heard about when Hollywood DP Shane Hurlbut recommended it on his excellent blog. When I browsed the store at BFI Southbank recently came across a copy, I liked what I saw... And I went home and ordered it on the line. These are the breaks. John Elton was some kind of rebel. In an era when most DPs used intricate lighting settings hanging in the studio network, Elton lit up from the floor, using fewer sources, resulting in faster. It made him unpopular with his colleagues. A strained relationship with the American Film Society didn't help. At times he also confronted other department heads, especially designers, who didn't like the way his lighting made their work look. But directors and producers loved him because he worked fast. When a painting with light was published in 1949, Elton emerged as a central photographer for the film genre Noir. Today he is remembered as one of the masters of noir. His entirely black shadows, back-hours fog and filler pads defined the visuals of films like T-Men (1947, Generation), Anthony Mann) and the Great Combo (1955, Deir Joseph Lewis). However, a classic part of Elton's noir lighting from the Big Combo, noir lighting - or mysterious lighting as Elton invites it - occupies only one chapter of painting with light. Two previous episodes cover the basics of Hollywood cinema and showcase lighting equipment, much of which is now obsolete. The following chapters cover special lighting – especially weather and car interior effects, Hollywood close-ups – looking at key angles and introducing a clock system no different from the one I once blogged about – and outdoor photography. The book then deviates from filmmaking, offering advice to starting photographers who are squealing at holiday shoots or equipping a portrait studio. Chapter 9, Visual Music, Lighting Quiz In terms of musical allegory, each shot contributes to the symphony of the film. Episode 12 is the strangest, urging women to be aware of how their faces are lit up as they go about their lives so that they can ensure they always look in their best favor. Every photographer knows that beauty is as much about lighting as it is about bone structure and makeup, but I can't see this idea ever catching on outside the industry. Short episodes on film adaptation, proposed improvements in cinemas, and the human eye as a camera, round up this mixed bag. Introduction, a long but interesting biography and photography present the current edition. Demonstrating the use of clothing light while many of elton's ideas and principles are still relevant today, some serve more as historical record of photography in the mid-20th century. Elton paints a picture of a time when photography was much more complex and artificial. While today we're talking about the three-point key lighting system, filling and backlighting, Elton talks about an eight-light system, adding: light - give a spark at the eye kick – a three-quarter backlight to define the jaw light – cross-light to bring out the texture of the costume filler – not to be confused with filling, the filling is purely to heal vertical shadows from a high headlight while the modern photographer is aware of all the filling above and tries to combine them , he or she tries to make the lamps pull a mandatory double or triangle and almost never use eight lamps to light a single close-up. Elton also advocates abandoning all your wide lighting and starting again from scratch to closeup, to beautify your planet; Today's audience wouldn't accept the erroneous match of such extreme close-ups. He talks about flag gear and grip that can never work with today's dynamic blockage and camera movement, like a chin designed to cast a very specific shadow over the collar of a white dinner jacket to keep it from exploding. Elton explains his watch system and its effect on orange, but some parts still have undeniable value today. Elton looks at different types of faces and how to turn on each one for his best benefit, how to light a dinner table or campfire scene, and how to light for different times of the day. He argues that film lighting should always mimic what natural light does in real life - it's hard to believe, but it was a pretty radical concept in 1949. Examples and diagrams are used throughout to illustrate his techniques. For me the most interesting part was his insight into the depth of photography. Many DPs, including me, feel that Looks best when the façade is dark, the middle ground is properly exposed and the background is bright. Elton offers the following explanation for this phenomenon: at night, when we look into a bright room from a dark outside, we can see inside but we cannot see ourselves. A similar condition exists during an appearance. We sit in the dark and look at a light screen; It gives a clear sense of depth. To continue this depth on the screen, follow the progress from darkness to light. The point that should seem furthest should be the easiest, and vice versa... I have no doubt that there are more useful topics on the market for a student of contemporary photography, but if you like a bit of history along with useful tips you will find painting with good reading light. Like a time capsule, reading Elton's book today reveals what pieces of the past were fleeting and that were timeless universal truths. The importance of depth, the tricks of lighting to different faces, the textual power of crosslighting, the drama of backlighting... There are many eternal truths here, and to learn them from Elton you follow in the footsteps of many a great photographer. As you might expect from Mr. Noir, Elton's chapter on mysterious lighting underscores the importance of shadows. Academia.edu use cookies to personalize content, tailor ads, and improve the user experience. By using our site, you agree to collect our information through cookies. For more information, watch our privacy policy.× I gave this book to more than a few young people who were interested in theatre lighting when they entered higher education in the last 15 years. It's simplistic work with a simplistic approach to what really works in creative lighting. Elton, though a film expert, won an Oscar for american dance sequences in Paris, the only time two Academy Awards were awarded for film lighting... Even more remarkable is that they were given to the same movie! Technology may have moved on so far it's amazing but its principles are as valid today as in 1949. Some of the effects and techniques are lo-tech but the results are still brilliant in the modern film. The innovative work he's done serves as the basis for films like Blade Runner, Girl with Pearl Earring etc. and tricks of his trade are still appropriate today. For anyone interested in technical theater, photography or even artistic evaluation in general, this book will be a reference resource that will last another 60 years. One great pleasure of [a] book. -- The Times Literary Supplement provides fascinating insights into the mechanisms of the studio system.-- Ink coil - This text refers to a paperback edition. Few viewers were as decisive as On the cinematic medium as John Elton. Best known for his inflated T-Men film classics, he walked at night and the Great Combo gained notoriety in the 1940s and 1950s as one of Hollywood's complete craftsman through the visual signature of crisp shadows and sculpted beams of light. Equally known for his virtuoso colour photography and widescreen rationing and technique, he won an Academy Award in 1951 for his work on the Musical American in Paris. Elton's research, first published in 1949, remains a key statement on the art of cinematic photography, as well as an interesting historical document on the workings of postwar American cinema. In simple, non-technical language, Elton explains the role of the photographer and examines how lighting, camera techniques and choice of locations determine the visual mood of the film. Todd McCarthy's introduction, written specifically in this edition, provides an overview of Elton's biography and career and explores the impact of his work on contemporary cinema. --This text refers to an disabled or disabled edition of this header. A wonderful introduction to the work of the Hollywood system. We learn in rich but accessible detail about special effects, technical magicians and gadgets, lighting, makeup, team breakdown and photography strategies. The book is legendary and its re-printing is a major event for film learning. Dana Pullen, University of Pittsburgh - This text refers to an unprinted or unavailable edition of this title. John Alton (born 1901) was one of the most famous photographers of postwar American cinema. In 1951, he won an Academy Award for his color photography of an American in Paris. He lives in Los Angeles. Todd McCarthy is the chief film critic of Variety, co-editor of The King of Bs (1975), and co-screenwriter and director of the award-winning documentary, Visions of Light: The Art of Cinematography (1992). --This text refers to an disabled or disabled edition of this header. Title.

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