Article published on November 28th 2011 | Business

The deep focus cinematography is closely associated with the Deep Space mise-en-scÃ¨ne , but it must not be synonymous. Paradigmatic example is and remains the film Citizen Kane (Orson Welles, USA 1941).

The use of depth of field than cinematographic technique is not only an invention of the 40s. The deep-focus cinematography , as well as its close relative, the deep-space mise-en-scÃ¨ne , were already known in the early days of cinema as a stylistic device. During the 20s and 30s, however, sat down by at least one classic Hollywood style, the depth is often waived. In this 'soft style' (soft style) sharp contrasts were rejected as inartistic, a slight blur over all image planes was rather the goal. Considering the technological innovations in this period, it is obvious how much influence stylistic preferences of the filmmakers and technological innovation are mutually dependent.

Light

Until well into the twenties were carbon arc lamps and orthochromatic film for the standard of the filmmakers. Bulbs, as the product of General Electric Mazda Lamp , could not prevail for a long time, because their temperature was in the red light area, which could not expose the orthochromatic film. Early in 1928, finally isolated innovations were summarized in a larger research and development program.

The year before, founded Academy organized by the ASC and affected companies such as General Electric, Eastman Mole-Richardson or a test program, were elicited in the benefits and use of Mazda lamps and panchromatic film. Bulbs had the great advantage that they were due to their lower power consumption significantly cheaper, easier to handle and transport. In addition, the carbon-arc lamps had the side effect that they have a permanent, high-pitched whistle gave of himself, which was during the introduction of sound film is a clear disadvantage. The bulbs within a short time they gained widespread use in the studios. A far-reaching consequence of Mazda lamps, however, was that they brought a certain fuzziness and contrast with the weakness. This fit indeed to the then popular soft style, but always led back to individual filmmakers try to return to carbon arc lamps. With the development of the Technicolor three-color system, which worked only with hard bulbs, carbon arc lamps were developed and could claim te late 30's again a certain market segment for itself.

Footage

Already over 20 years, put the panchromatic film by by and by. Since he also responded to the red light, skin tones could be presented much better. The first panchromatic film materials were very sensitive to light ('slow'): The aperture must be wide open, the light can be amplified. Result was a low-contrast, bright lighting and a shallow depth that gave the image a soft expression. During the '30s, the film materials were developed. But most cinematographers used a wide open aperture, and bright lighting, as only this time the desired 'soft style' revealed. Few filmmakers have preferred to use higher contrast to sharp contours and a certain depth.

The introduction of sound

If the two developments of lighting and film footage to be considered first as independent, so can

not deny that they were exactly in the period in which Hollywood surrounded to the clay. Arise out of the introduction of sound, other factors that influenced the lighting and film: the synchronization of sound with the picture of an increase in film speed made it necessary to 24fps. This resulted in a lower maximum exposure time, which in turn made a stronger illumination of the sets required. Still had to be soundproofed or arc lamps are replaced by the quieter Mazda lamps. The cameras had to be sound-insulated. This camera housing, however, led to that the camera filmed through a glass plate, which reduced the sharpness of the image and the light intensity again. Due to the lower exposure time cameramen were further enticed to open the aperture wide and thus reduce the depth of field.

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Article Keywords:
charlotte wedding photographer, wedding photographer charlotte

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