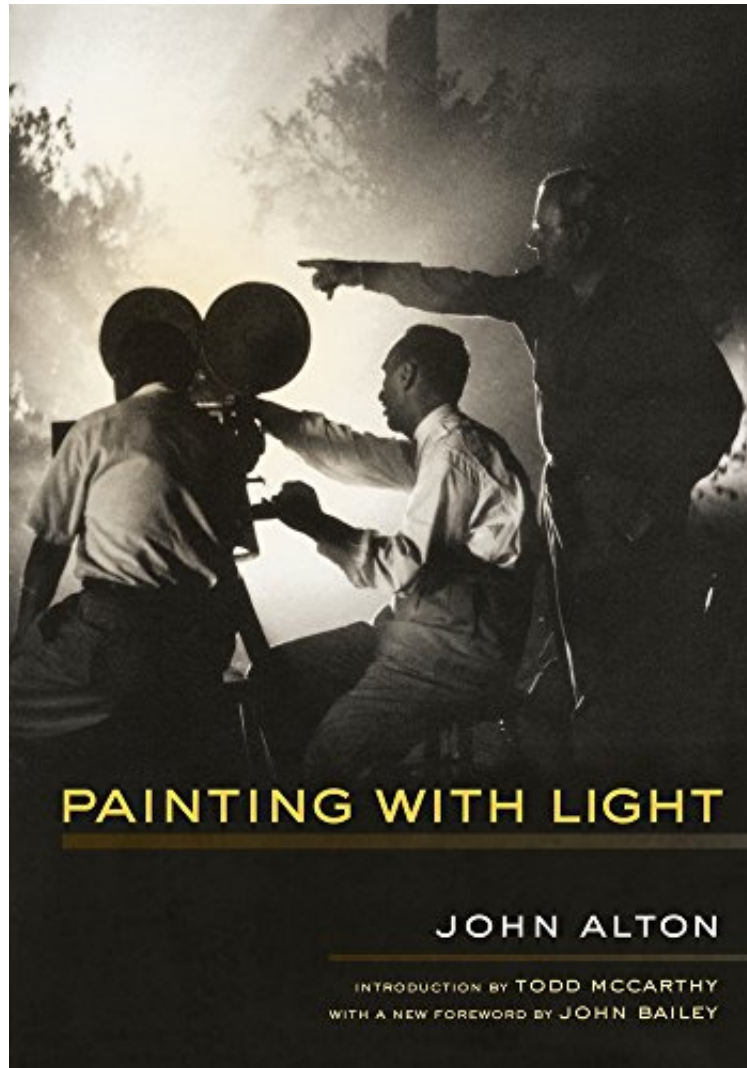


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Painting With Light

John Alton

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John Alton : Painting With Light before purchasing it in order to gage whether or not it would be worth my time, and all praised Painting With Light:

4 of 4 people found the following review helpful. Awesome, easy to read, and a must-have. Used by all the great cinematographers. Need I say more?By The Z ManThis is the classic by John Alton. You will learn those essential theories on lighting which answer all or at least many of your questions. I've read so many books on this subject, and this is the first that really explained how to light to make it 'look like a movie.' I encourage you to purchase this. You will learn some essential theory you need to be a pro, or to understand cinematography. Even though this was written years ago, the techniques are still used today. You can see a great example of this style in Spielberg's Lincoln, and in

just about every other movie made today. An essential book for the cineaste, and a good read. 4 of 4 people found the following review helpful. Painting with Light is Painting with Creativity By Ross Hamill've not made it all the way through this book, however, what I have read has been great. As an independent filmmaker, it seems that the term "independent film" means "crap." I don't want to make movies to express myself in some abstract way that people associate independent with. I want to make films that are entertaining and fun to watch. I enjoy watching movies and I want to deliver the same feeling to other people. This book has helped increase the production quality of our work to help get rid of some of the "independent" look. 3 of 3 people found the following review helpful. Painting with Light By Toad The book was recommended by a neighbour and friend, Nico Dufort, who worked on 'Happy Feet Two', and who had duties which spanned technical and creative work on the movie. The book's author, John Alton, insisted that still photographers and cinematographers are primarily creatives. He also gives many examples of working quickly and innovatively, whilst honouring the beauty of the actors and scenes, indoors and outdoors. Mr Alton achieved an enviable list of film noir credits in particular but his range extended to various genres and to colour as well as black and white: He asserted that black and white were colours despite the orthodox classification. Mr Alton also understood the need for openness to other artistic experiences. His life spanned several continents and very different cultures and is interesting in its own right. Perhaps the greatest strength of 'Painting with Light' is the clarity and generosity of technical knowledge freely explained with diagrams and methodologies set out for different types of scenes and lighting conditions.

Few cinematographers have had as decisive an impact on the cinematic medium as John Alton. Best known for his highly stylized film noir classics *T-Men*, *He Walked by Night*, and *The Big Combo*, Alton earned a reputation during the 1940s and 1950s as one of Hollywood's consummate craftsmen through his visual signature of crisp shadows and sculpted beams of light. No less renowned for his virtuoso color cinematography and deft appropriation of widescreen and Technicolor, he earned an Academy Award in 1951 for his work on the musical *An American in Paris*. First published in 1949, *Painting With Light* remains one of the few truly canonical statements on the art of motion picture photography, an unrivaled historical document on the workings of postwar American cinema. In simple, non-technical language, Alton explains the job of the cinematographer and explores how lighting, camera techniques, and choice of locations determine the visual mood of film. Todd McCarthy's introduction provides an overview of Alton's biography and career and explores the influence of his work on contemporary cinematography and the foreword, written expressly for this edition by award-winning cinematographer John Bailey, explores Alton's often contentious relationships with colleagues, the American Society of Cinematographers, and the movie industry itself.

.com *Painting With Light* was the first book on cinematography written by a major Hollywood cameraman. Published in 1949 and now put back into print, it is one of the best and most unusual books in the field. Written with good humor and full of helpful diagrams and photographs, it is certainly the most entertaining. Its technological discussions are dated, but *Painting With Light* remains relevant because its primary focus is on light itself and the many complex ways the camera crew can manipulate it. This new edition contains a biographical introduction by Todd McCarthy, who describes how the man who shot the strikingly colorful ballet sequence in *An American in Paris* also helped define the stark, haunting style of the film noir. "Provides fascinating insights into the mechanisms of the studio system."