

Chapter 1 : ARTHUR C. MILLER

Arthur C. Miller, Ph.D., DWRE Distinguished Professor Emeritus Dr. Miller is a nationally recognized expert in hydrology, hydraulic engineering, dam safety, and water resource management.

Miller began his career at 13, serving as an assistant to cinematographer Fred J. They co-authored a book entitled "Two Reels and a Crank" in 1913. Miller photographed the serial "The Perils of Pauline" in 1914, later joining director George Fitzmaurice. He later signed on with Cecil B. DeMille and in 1915 received a long term contract with Fox Studios. Retiring in 1934, Miller served as president of the American Society of Cinematographers and in the 1950s he set up an extensive exhibit of vintage camera equipment for the ASC. Miller passed away shortly after completing the documentary entitled "The Moving Picture Camera. At the age of 13 he began his apprenticeship in motion pictures, taking advantage of the fact that the first "Hollywood" of the American film industry was the greater New York metropolitan area. Balshofer on such pictures as The True Heart of an Indian In 1914, at Pathe, Miller was the cameraman on New York , where he first worked with director George Fitzmaurice. It was a collaboration that would encompass 33 movies altogether, through 1918, when Miller shot his penultimate and last films, respectively, for Fitzmaurice: It was a fortuitous working relationship for Miller, as the director allowed his cinematographer great latitude when filming scenes. Miller used this freedom to experiment with new ways of capturing images on celluloid. The director and his cinematographer moved over to Famous Players-Lasky Corp. In 1919 Fitzmaurice began a working relationship with producer Samuel Goldwyn , and although Miller continued to shoot movies for Fitzmaurice, their collaboration ended in 1920. Miller next shot two films for director Paul Sloane: DeMille after his failing-out with Famous Players-Lasky. Miller signed with DeMille Pictures. By 1921 DeMille had wrapped up the operations of his indie studio and signed a three-picture deal with Metro-Goldwyn-Mayer. It must have been quite a clash of styles between Miller, who was a perfectionist renowned for going to great lengths to achieve a certain look for his films, even oiling furniture and other woodwork to give a scene a glossy look, and Beaudine, known in the industry as "One-Take" due to his propensity for shooting only one take of a scene, regardless of how it looked or what went wrong in it. It was a fateful decision for Miller to sign with Fox, as it was there he would become associated with the two people with whom he would establish his lasting reputation: Shirley Temple and John Ford. Temple, in the mids, was the most popular movie star in the country, if not the world. Three times she was ranked the 1 box-office star in America by Quigley Publications, the bible of exhibitors, keeping Clark Gable -- the fabled "King of Hollywood" due to his box-office prowess -- from ever actually getting his hands on that box-office crown. Ford gave Miller the freedom to light and photograph a picture the way he desired, being the great craftsman he was. Camerawork in the 1930s and 40s, as the movies matured, tended to emphasis a soft style, which was felt to be more "artistic" as it evoked the softness of a painted picture, not the sharpness of a documentary photograph, which at the time was considered inartistic. This "soft style" that was considered "art" by most lighting cameramen and directors of his generation was anathema to Miller, who was a hyper-realist. He created hard images, with deep shadows and brilliant highlights. A master of black-and-white photography, Miller gave his images a high glossiness and intense coloration. For "How Green Was My Valley", an evocation of a Welsh mining time a generation or so in the past, Ford wanted a sharpness that would not let his miners disappear into a background not into a haze of sentimentality , as they would if the film was shot with a flatness of style. Zanuck took home the gold that evening for Best Picture with "Valley". The fact is that Miller was very well-respected among his peers, being nominated for an Oscar for cinematography each year from 1934 through 1954, except for 1941. He won a second Oscar two years after "Valley" for "The Song of Bernadette", and though his mastery was in black and white, his second Oscar nomination was for the color cinematography of The Blue Bird One of the great ironies is that Miller never shot a western for Ford, whose great visual sense as evidenced by his Westerns is acknowledged as "painterly". However, he did shoot one of the most interesting Westerns ever made, The Ox-Bow Incident , entirely in a studio. Miller later served as president of the American Society of Cinematographers. In the 1950s he set up an extensive exhibit of vintage camera equipment for the ASC. Shortly before his death, he finished making the documentary "The Moving

Picture Camera. Cinematographer for two Oscar Best Picture winners: Personal Quotes 5 I was never a soft-focus man--I liked crisp, sharp, solid images. The basic principle I have had in making pictures was to make them look like real life, and then emphasize the visuals slightly. You see, the man had bad eyes, as long as I knew him, but he was a man whose veins ran with the business. I always gave a director my best, even if he was a truck driver.

Chapter 2 : Arthur Miller (cinematographer) - Wikipedia

If you are searching for the book [The Five C's of Cinematography: Motion Picture Filming Technique Simplified](#) by Joseph V. (intro by Arthur C. Miller) Mascelli in pdf format.

Email correspondence with Peter Hyams. Panther Books , , Spring: The Technical Writings of Arthur C. Life in the 21st Century. Macmillan Publishing Company, Astounding Days: A Science Fictional Autobiography. Gollancz, How the World Was One: Beyond the Global Village a. How the World Was One: Towards the Tele-Family of Man. Gollancz , picture album with comments Childhood Ends: The Earliest Writings of Arthur C. Wrote Introduction to the edition of this novel. The Sciences in Science Fiction; Wrote Introduction and collected the stories. Selected and edited by Arthur C. The Beginnings of Satellite Communication; J. The Panic Broadcast; Howard Koch, Introductory interview with Arthur C. The Challenge of the Stars a. The New Challenge of the Stars ; Essays on the Occasion of the th Anniversary of Telephone Communication; The World in Color Photography; The Illustrated Encyclopedia of Space Technology; The Nebula Winners â€”; Editor along with George Proctor. A Space Panorama; Barbara Hitchcock, Breaking Strain; Paul Preuss, Hide and Seek; Paul Preuss, Visions of Space; The Medusa Encounter; Paul Preuss, The Diamond Moon; Paul Preuss, Project Solar Sail; The Shining Ones; Paul Preuss, Ordway III editor , Sri Lanka; Tom Tidball, Space Commerce; John L. The Profession of Science Fiction: Hatcher Childress compiler , Wrote Chapter 1, titled "Arthur C. The First Men in the Moon; H. The War of the Worlds; H. The Last Conversation; Yvonne Fern, Only Visiting This Planet: The Ultimate Egoist; Theodore Sturgeon, Filming the Future; Piers Bizony , Bright Messengers; Gentry Lee, Wrote Introduction to this novel set in the Rama universe. Rogue Asteroids and Doomsday Comets: The Case for Mars: New Edition, Isaac Asimov, Welcome to the Wired World: Following in the Footsteps of Fame; Victoria Brooks editor , Wrote Foreword and is profiled in chapter 1. The Search for Free Energy a. Images from the Ordway Collection; Frederick I. Wrote Introduction, technical advisor. The Worlds of Galileo; Michael E. The Conquest of Space ; David Lasser, Wrote Introduction to the edition of this work of non-fiction. A Diary of A Space Odyssey; Dan Richter, From Narnia to A Space Odyssey: Edited with an Introduction by Ryder W. Letters, essays and short stories reprinted. Republished in with new sub-title "Stories, letters, and commentary by and about C. Lewis and Arthur C. To the Edge of Doom; Tyronne Fernando, The Colours of Infinity: Reprinted in as The Colours of Infinity: Freedom on the March: Gary Westfahl editor , The Definitive Biography; William Butcher, The Rise of Animals: Gehling, Kathleen Grey, Guy M. Narbonne and Patricia Vickers-Rich, An Illustrated History; Dan Linehan, From the Pen of Paul: The Fantastic Images of Frank R. Korshak editor ,

Chapter 3 : SparkNotes: The Crucible

The camera was owned from around to by the late Arthur C. Miller, ASC, who used it to photograph the serial The Perils Of Pauline. My late father, George J. Mitchell, Jr., was an associate member of ASC from the s until his death in

Mascelli, American Cinematographer Manual , Hollywood, Mitchell, in American Cinematographer Hollywood , September Critisch Filmforum The Hague , no. American Cinematographer Hollywood , August Films in Review New York , October Focus on Film London , no. Film Dope Nottingham , January Miller prided himself on hard, brittle images, with deep shadows and brilliant highlights. To achieve these highlights, Miller went to great lengths, even to the point of oiling the furniture and other woodwork. He was more than a realistâ€”he was a surrealist. His desire to achieve high glossiness and intense coloration resembles the approach of the painter Richard Estes. Miller began working in films when the industry was in New York. Most of the films he made during the s were done with George Fitzmaurice, who allowed Miller some experimental leeway. The cinematographer filmed a scene in the early morning fog, for example, for Peter Ibbetson. DeMille; Miller expected a free hand in the lighting and photographing. Sometimes, he lit her in high key for one shot and lit the actor to whom she was talking in low key. In Miller used similar quasimystical effects in The Song of Bernadette. While filming Temple in Wee Willie Winkie , Miller had a chance to work with the man who was to become his favorite director, John Ford. The cameraman found a director who was highly professional at his job and did not bother Miller in his: Ford left the details of cinematography up to the cameraman. The lighting gives the impression of its taking place in the course of one dayâ€”from sunset to sunrise.

Chapter 4 : Arthur C. Clarke bibliography - Wikipedia

Arthur C. Miller prided himself on hard, brittle images, with deep shadows and brilliant highlights. To achieve these highlights, Miller went to great lengths, even to the point of oiling the furniture and other woodwork.

Chapter 5 : "Arthur C. Miller Article, International Photography, May "

Arthur C. Miller's father was born in Baden Baden Germany and his last name before coming to America was Von Zeigler. Arthur C. Miller's brother Bill J. Miller, Director of Photography, raised his grandson, CBS News cameraman, William J. Wagner, , Emmy Award winner for best cinematographer "Nuclear Battlefield of America ".

Chapter 6 : Arthur C. Miller - Biography - IMDb

Chairman, A.C. Miller Concrete Products, Inc. The information and data displayed in this profile are created and managed by S&P Global Market Intelligence, a division of S&P Global. calendrierdelascience.com

Chapter 7 : Arthur C. Miller | American Battle Monuments Commission

Arthur Miller's A View From the Bridge Essay - Arthur Miller's A View From the Bridge Manliness, Hostility and Aggression are all important in "A view from the bridge" where Eddie Carbone plays the main character he is a longshoreman working on the Brooklyn docks in New York.

Chapter 8 : Arthur C. Miller - IMDb

If looking for the ebook by C. W. E. Bigsby A Critical Introduction to Twentieth-Century American Drama: Volume 2, Williams, Miller, Albee in pdf form, then you've come to the faithful website.

Chapter 9 : Arthur C. Miller () - Find A Grave Memorial

Arthur Charles Miller, A.S.C. (July 8, - July 13,) was an American calendrierdelascience.com was nominated for the Academy Award for Best Cinematography seven times, winning three times: for How Green Was My Valley in , The Song of Bernadette in , and Anna and the King of Siam in