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However, there have been several filmmakers who were already experimenting with higher depth of field. The highlight of this alternative development may be the work of cinematographer Gregg Toland and director Orson Welles on Citizen Kane call (1941). The combination of various technical developments of the 30s - wide-angle lenses, light-sensitive panchromatic films, advanced arc lamps, specially coated lens systems to better light capture and the new, silent Mitchell Camera - allowing freer use of field depth.

The development is therefore a reciprocal influence of production and technical innovation. Technical developments allowed only certain preferred ways of working and therefore individual stylistic device. On the other hand, the specific production requirements placed on the developer, asked for certain innovations and thus controls the direction of research. There was, however, alternative developments within this area where relations system.

Deep Space cinematography and realism

Andre Bazin celebrates the art of Deep Space cinematography, especially the film Citizen Kane , as a prime example of his definition of realism. For him, the rules of assembly are just patronizing the audience while she / he can choose from more pronounced depth itself the object of his attention. David Bordwell contradicts this approach vigorously, and shows that the quasi-realistic representation of the depth of field already includes significant artistic alienation effects .

A special technique, the so-called "forced perspective" ("forced perspective"), can only succeed with the deep focus cinematography, but it is just not an example of realism. For the Walt Disney - Fantasy film The Darby O'Gill (Darby O'Gill and the Little People , 1959) method developed makes use of the fact that the human eye due to the dimensionality of the film image cannot determine how far things or people are actually removed from one another so long as the camera or not the filmed objects toward each other. In order to create the impression that a normal-sized person interacts with a character in the brownies format, it was the larger figure draped with a piece of equipment in the foreground of the scene appear smaller is to end the other hand, four times the distance with a frame-accurate "fitting "four times larger equipment in the background. Markers helped the actors here, to play together despite the distance in compliance with the correct line of sight. For these scenes constructed Ub Iwerks , together with engineer Bob Otto, a camera with node-point perspective (English "node-point perspective camera"). This special camera produced from the two different sets seamlessly combined total consumption. The complicated shots requiring a huge film set , the corresponding amount of light needed to allow a deep sharp picture film succeeds.

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