

= Edward Cronjager =

Edward Cronjager (March 21 , 1904 ? June 15 , 1960) was an American cinematographer , whose career spanned from the silent era through the 1950s . He came from a family of cinematographers , with his uncles , Henry Cronjager Sr. , Jules and brother , Henry Jr . , all working in the film industry behind the camera . His work covered over 100 films , and included projects on the small screen towards the end of his career . He filmed in both black and white and color mediums , and his work received nominations for seven Academy Awards over the span of three decades , although he never won the statue .

He was the preferred director of photography of early film star Richard Dix , and served on several Academy of Motion Picture Arts and Sciences (AMPAS) committees , as well as being selected by the American Society of Cinematographers (ASC) to test new types of film stock . Cronjager pioneered several new techniques and types of cinematography , developing new camera angles in the 1920s , working on one of the earliest film noirs in the 1940s , and using Cinemascope in underwater photography in the 1950s .

= = Early life = =

Cronjager was born into a film family in New York City in 1904 . His uncle , Henry and Jules (respectively) , were famous cinematographers during the first two decades of the twentieth century . They worked with companies such as Edison , Biograph and Fox Film Corporation . Edward 's brother , Henry Jr . , was also a famous cinematographer , although his filmography is sometimes confused with that of his uncle , Henry Sr. , due to the similarity of names and the fact that the active years of their careers overlapped . Before following in his uncle 's footsteps , Cronjager would work as an assistant machinist .

= = Career = =

= = = The silent film years = = =

One of Cronjager 's first efforts behind the lens was at the age of 19 , filming the heavyweight championship bout between Jack Dempsey and Luis Ángel Firpo in 1923 . He began his career in the film industry in 1925 with the Famous Players @-@ Lasky film corporation (later Paramount Pictures) , where he remained until 1930 . His first project was the silent film , Womanhandled , starring Richard Dix , which would be shot at Lasky 's Long Island , New York studio , where Cronjager worked until being transferred to Lasky 's west coast operation in 1927 . The Film Daily called his work on the picture " very good " . During the next four years he photographed fifteen silent films , of which twelve starred Dix , and he shot almost every one of the twenty @-@ nine pictures Dix made between 1927 and 1933 . In addition , in 1927 Cronjager joined the American Society of Cinematographers (ASC) .

By the end of 1928 he was credited with developing several new camera angles . Cronjager was lauded by industry magazines such as Variety for his inventive camera work in 1928 's Warming Up , which added realism to the efforts of Dix as a baseball pitcher . In September 1928 Cronjager became involved in a minor controversy . The film industry was becoming unionized , and Cronjager was resistant to joining . When Dix insisted Cronjager photograph his next film , Moran of the Marines , the union threatened to strike if the cinematographer was hired without becoming a union member . Cronjager joined the union at the request of the studio , averting the threatened union action . Throughout his career , Dix attempted to have Cronjager as the cinematographer on his films .

= = = The sound era and RKO years = = =

His first sound film , 1929 's Nothing But the Truth , also starred Dix , and was directed by Victor Schertzinger . His next film in 1929 , again directed by Schertzinger and starring Dix , was Redskin . Filmed in two @-@ strip technicolor , the film has been part of modern exhibitions about early color cinematography . At one such exhibition in 2015 , at the Museum of Modern Art in New York , it was described as " the film ? s true star is the extraordinary location photography in Arizona 's Canyon de Chelly and New Mexico 's Valley of the Enchanted Mesa . " Kevin Brownlow , a British film historian , noted :

The color in the original print is breathtaking ; Redskin leaves an impression of a kaleidoscope of awe @-@ inspiring backgrounds , with such much happening in the foreground that one hardly has time to take in the whole frame . The color is used for emotional impact ; black and white (toned amber) represents the world of the white man ; color is reserved for scenes of Indian life .

In 1930 both Cronjager and Dix moved from Paramount Pictures to RKO Radio Pictures . The following year , 1931 , he received his first Academy Award nomination , for Cimarron . During production , Cronjager utilized up to 27 cameras at once , especially during the land rush scenes . In addition , he used over two million feet of film during the production , 250 @,@ 000 of them during the land rush scenes alone ; he communicated with his cameramen through army surplus field telephones . The film was nominated for seven Oscars , winning three (Outstanding Production , Best Screenplay Adaptation , and Best Art Direction) . Cronjager lost to Floyd Crosby 's work on Tabu .

When a new type of film allowing the photographing of faster moving action was introduced in 1931 , Cronjager was one of the cinematographers who participated in the ASC 's field testing of the product . In 1932 Cronjager worked with two other well @-@ known cinematographers , Lucien Andriot and Clyde De Vinna , on King Vidor 's film , Bird of Paradise . The individual results of the three photographers was very high quality , but the integration of their work , all with very different styles , proved less than desirable to critics . Cronjager worked with Dix again in 1933 , on the film The Lost Squadron , which also starred Mary Astor , and was directed by George Archainbaud .

In 1934 he photographed the film Kentucky Kernels , starring the comedy team of Wheeler & Woolsey . More importantly , Edward got to work with his father , Henry Sr. , on the final film of Henry 's career . 1936 saw his tenure at RKO come to an end , when he decided to turn down a new contract and enter the freelance arena ; he shot films at both RKO and Paramount during the remainder of the year . The year also saw Cronjager 's selection to the Academy of Motion Picture Arts and Sciences (AMPAS) nominating rules committee for the cinematography Oscar .

= = = Tenure at Fox , and his later years = = =

In 1937 Cronjager moved to the studio with which he would be most associated , 20th Century Fox . One of the first films he shot for Fox was Sonja Henie 's screen debut , One in a Million , a collaboration which would continue over the next decade . He was selected for the AMPAS cinematography committee once more in 1937 , and again for the third year in a row in 1938 .

In January 1940 Cronjager was again named to the rules committee of AMPAS , regarding the Oscar for cinematography . The 1940s saw Cronjager receive five Academy Award nominations . The first was for the 1941 film , Sun Valley Serenade , starring Henie . Cronjager 's work was called excellent by several publications , including American Cinematographer , with " one or two sequences so exceptional that it is worth seeing the picture for them alone . " He lost to Arthur Miller 's work on How Green Was My Valley . In 1941 Cronjager shot one of the earliest film noirs , I Wake Up Screaming , starring Betty Grable and Victor Mature , directed by H. Bruce Humberstone . A recent review by Gary Giddins of the The New York Sun , called I Wake Up Screaming " one of the most beautiful black @-@ and @-@ white movies ever made . "

The following year Cronjager left Fox , with him again become a freelance cinematographer . Before going freelance , two of the films he shot at Fox garnered Oscar nominations for him in two different categories : To the Shores of Tripoli for color cinematography , and The Pied Piper for best cinematography in the black and white medium . He won neither , losing to Joseph Ruttenberg in the black and white category for Mrs. Miniver , and to Leon Shamroy for the color cinematography in

The Black Swan . Cronjager manned the camera for the classic My Friend Flicka in 1943 , starring Roddy McDowall ; but it was his work on Heaven Can Wait which earned him his fifth Oscar nomination , this one for color film photography . D. W. Griffith called Cronjager 's work in Heaven Can Wait " the best color footage ever made " . He would lose to Hal Mohr and W. Howard Greene for Phantom of the Opera . Cronjager received his fifth nomination in four years for his work on 1944 's Home in Indiana , directed by Henry Hathaway , and starring Walter Brennan ; he lost again , this time to Leon Shamroy for his photography of the film Wilson .

Cronjager filmed a dozen pictures during the first half of the 1950s , culminating in another Oscar nomination , his seventh and final , for 1954 's Beneath the 12 @-@ Mile Reef , which featured his underwater photography using the " Aquaflex " , a French underwater camera , the first use of CinemaScope underwater . He lost again , this time to Loyal Griggs for his filmwork on Shane . His color work on the location shooting for the 1953 film , Treasure of the Golden Condor , was lauded as stunning . In the remaining six years of his career , he would work on only five films , the fifth of which would be released after his death . In the late 1950s and 1960 he also worked on several television series , including Sea Hunt and Sam Peckinpah 's The Westerner .

= = Personal life and death = =

In January 1931 , Cronjager married Ziegfeld showgirl Muriel Finley . The two divorced at the end of 1932 . He was married a second time , in 1935 , to actress Kay Sutton ; their marriage was announced in September 1935 , and their divorce in September 1937 . His third marriage took place in August 1942 , when he wed Yvette Bentley , a young actress who appeared in a total of three films from 1942 to 1944 .

In the early 1950s , Cronjager began to fall ill . While he continued to work for the remainder of the decade , the work became sporadic . The final picture he filmed was The Threat . He died on June 15 , 1960 , three months before the release of his last film , The Devil 's Partner , although he had filmed it two years earlier . Cronjager had been injured several weeks prior to his death while on the set of picture , when he had intervened to stop a fight between two stuntmen , although his death was listed as natural causes .

= = Filmography = =