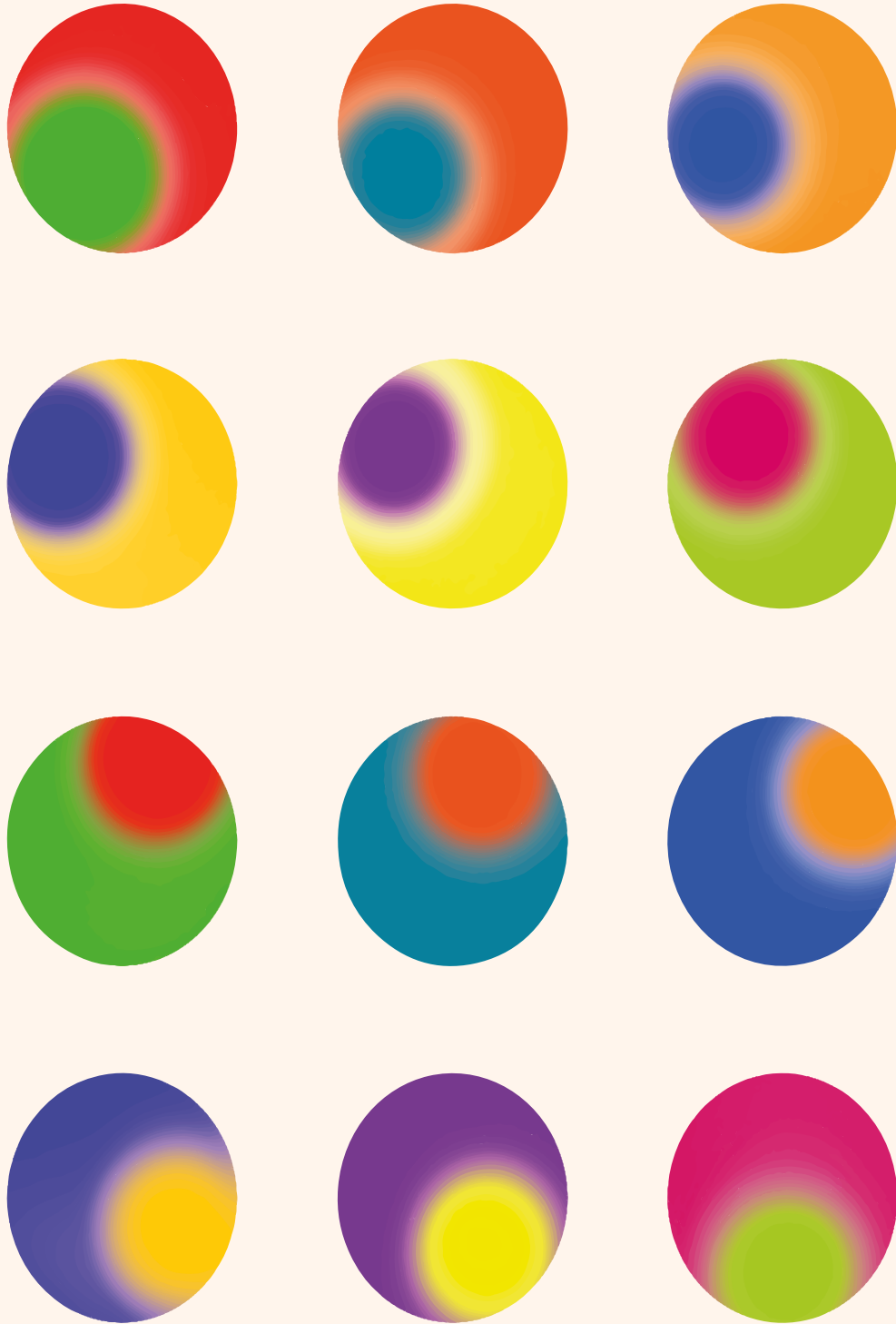


# THROUGH THE CHROMATIC LENS

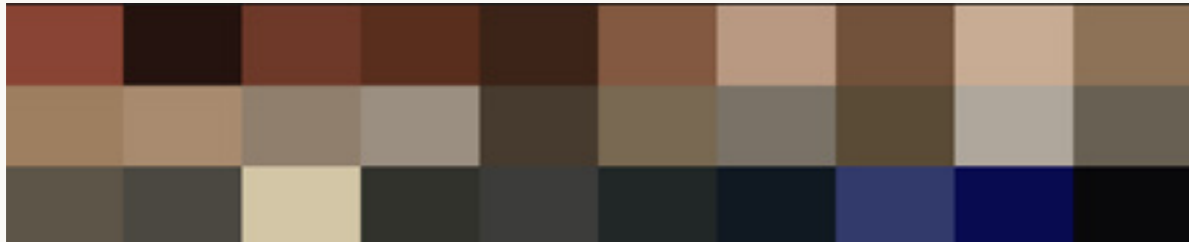
A Journey into the Science and Art of Colour in Film



**ELANAH HECKLEY**



A Trip To The Moon, 1902



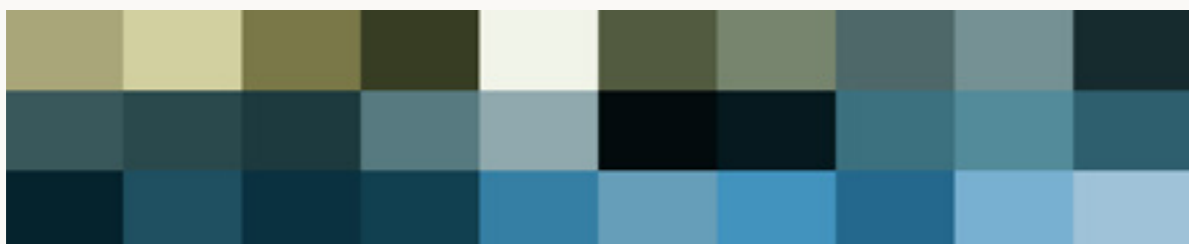
Snow White & The Seven Dwarfs, 1912



Wizard of Oz, 1939



Black Narcissus, 1947



Singing in the Rain, 1952



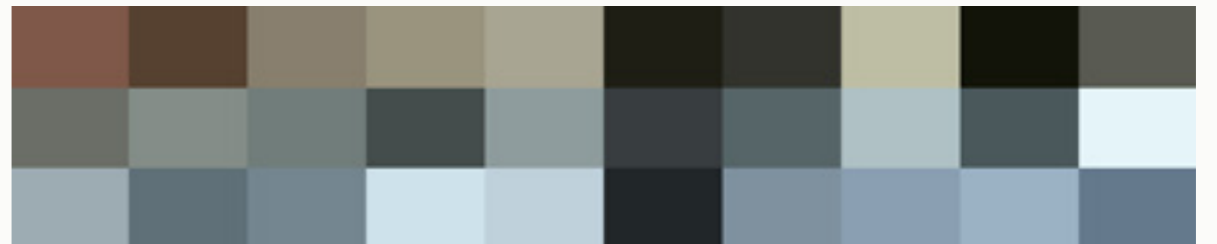
Vertigo, 1958



The Umbrellas of Cherbourg, 1964



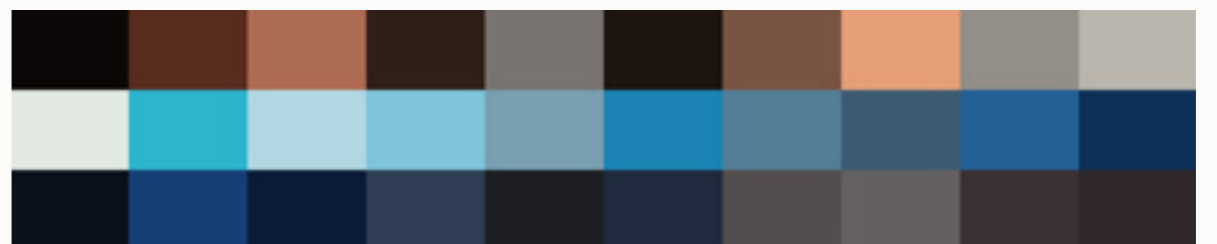
2001: A Space Odyssey, 1968



A Clockwork Orange, 1971



Apocalypse Now, 1979



Blade Runner, 1982



Dick Tracey, 1990

Early Cinematography

1891

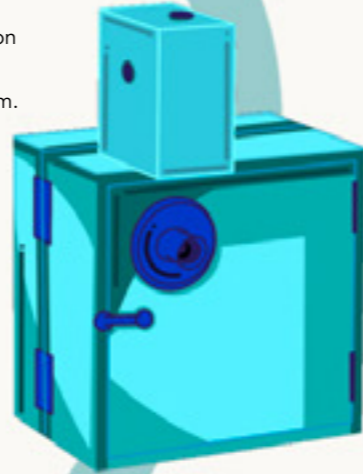
The invention of the Kinetoscope in by Thomas Edison and his assistant William Kennedy Laurie Dickson allowing to experience the observation of functioning still-images right in-front of them.

1878

Edweard Muybridge pioneering work and studies in the principles of motion provided significant understanding into the nature of anatomical movement; specifically, his work 'The Horse in Motion'

1895

Auguste and Louis Lumière, more widely known as the Lumière Brothers, invented the Cinématographe - film camera that also functioned as a photo developer and projector, combining these separate applications into a single device.



1910s - 1920s

Genres like Comedy were dominated with the rising popularity of iconic slapstick characters like Charlie Chaplin in the 1910s and Buster Keaton in the early 1920s who's exaggerated gestures and silent physical comedy

1935

Becky Sharp introduced 'Three-strip Technicolour' which revolutionised colour within cinematography for a more vivid production in films

1927

German Expressionism with films like 'The Cabinet of Dr Caligari' emerged influencing set designs and lighting which shaped the visual language of cinematic storytelling

Introduction Of Sound

Late 1920s

The innovation of the Vitaphone developed by Western Electric & Bell Telephone, assisting the use of sound within filmmaking and completed altered the way visual narratives were told upon the silver screen. The 1927 release of 'The Jazz Singer' served as a catalyst for the widespread application as the first feature-length motion picture, surfacing amongst the technological transformation as it represents the bold experiment in uniting sound and moving image.

Present Day of the 2020s

A rise in international, non-English took over cinema which led to create diversity in cultural perspectives and different storytelling styles - think about the 2019 'Parasite'

2013

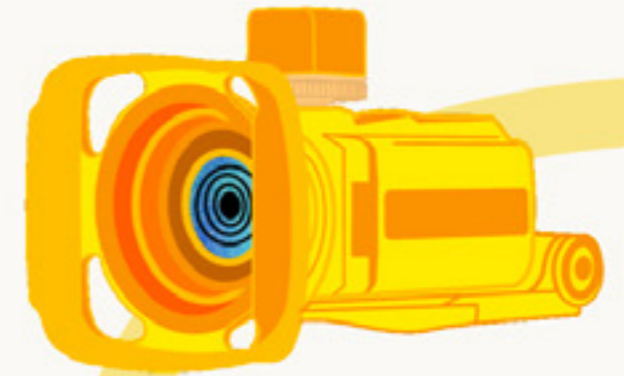
With the release of 'Gravity', the utilisation of cutting-edge technology and photorealism within cinema pushed the boundaries of visual effects

2009

More advanced 3D motion technology set a new standard for visual filmmaking and revolutionised the possibilities of digital cinema seen in blockbusters such as James Cameron's 'Avatar'

1993

Computer-Generated Imagery (CGI) revolutionised digital effects within films like Spielberg's Jurassic Park to create immersive and realistic worlds!



2007

The release of the first accessible iPhone lead to a democratisation of film-making and enabled aspiring filmmakers to both edit and shoot films with accessibility and ease

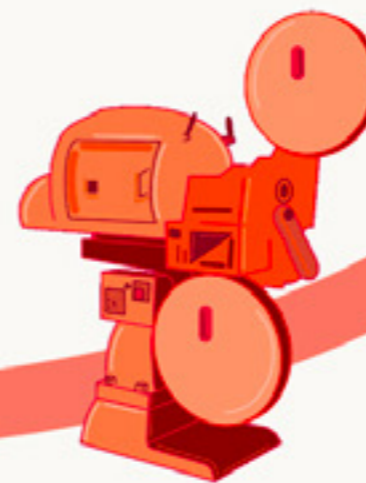
Digital Revolution

1959

The French wave began with filmmakers like Jean-Luc Godard including hand-held cameras, location shooting and natural lighting - challenging the preconceptions of traditional cinematic conventions

1948

Introduction of the Kinemacolour processing - expanding the possibilities for colour cinematography and colour motion picture process

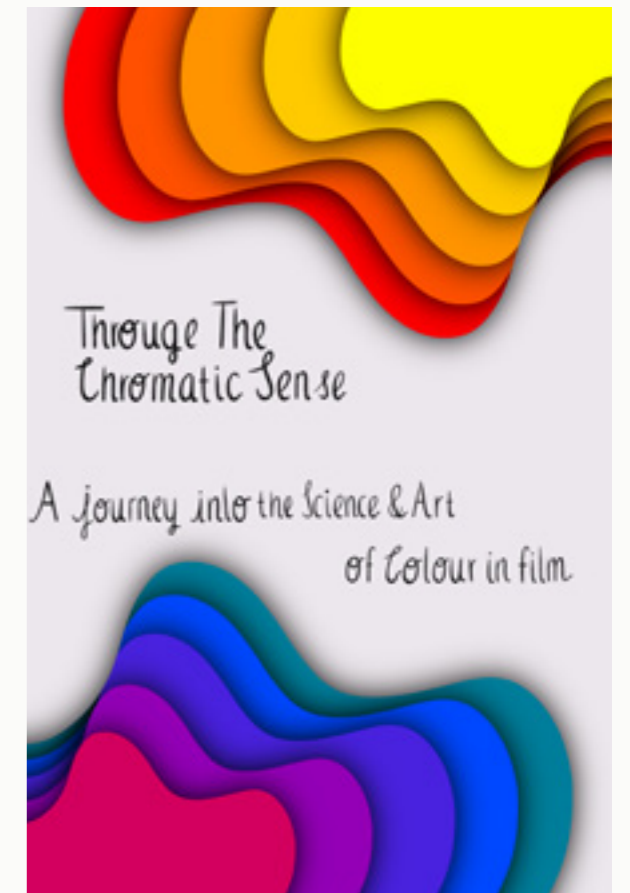
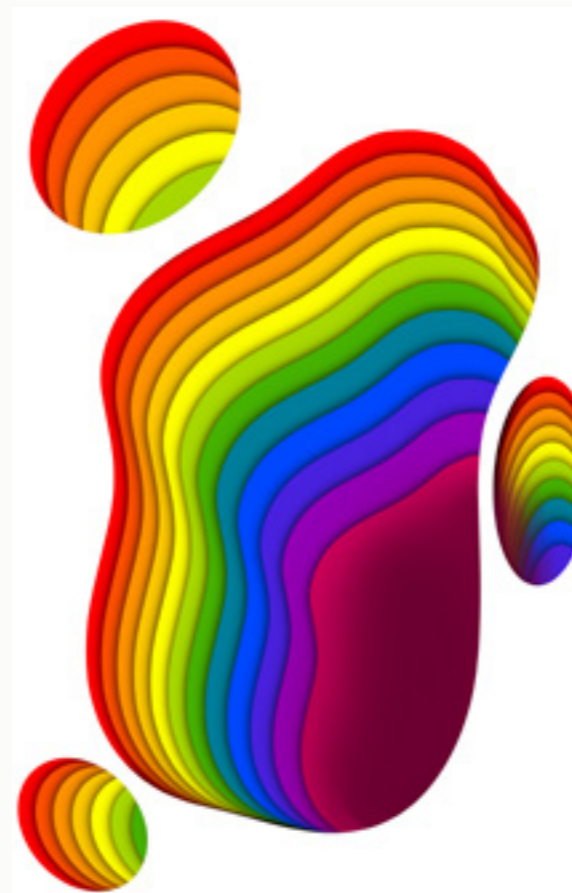


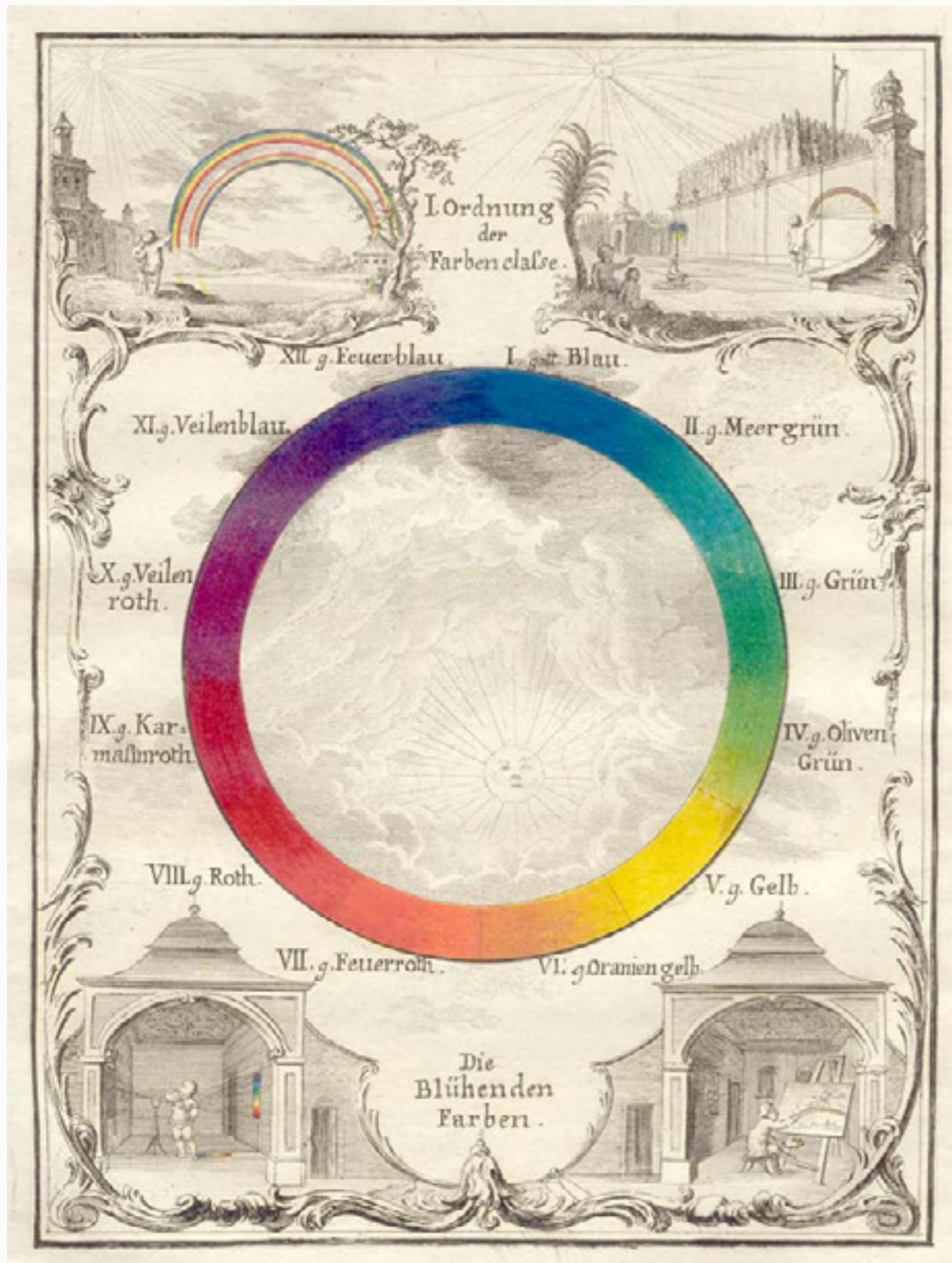
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<b>106</b>	<b>114</b>	<b>120</b>	<b>126</b>	<b>134</b>
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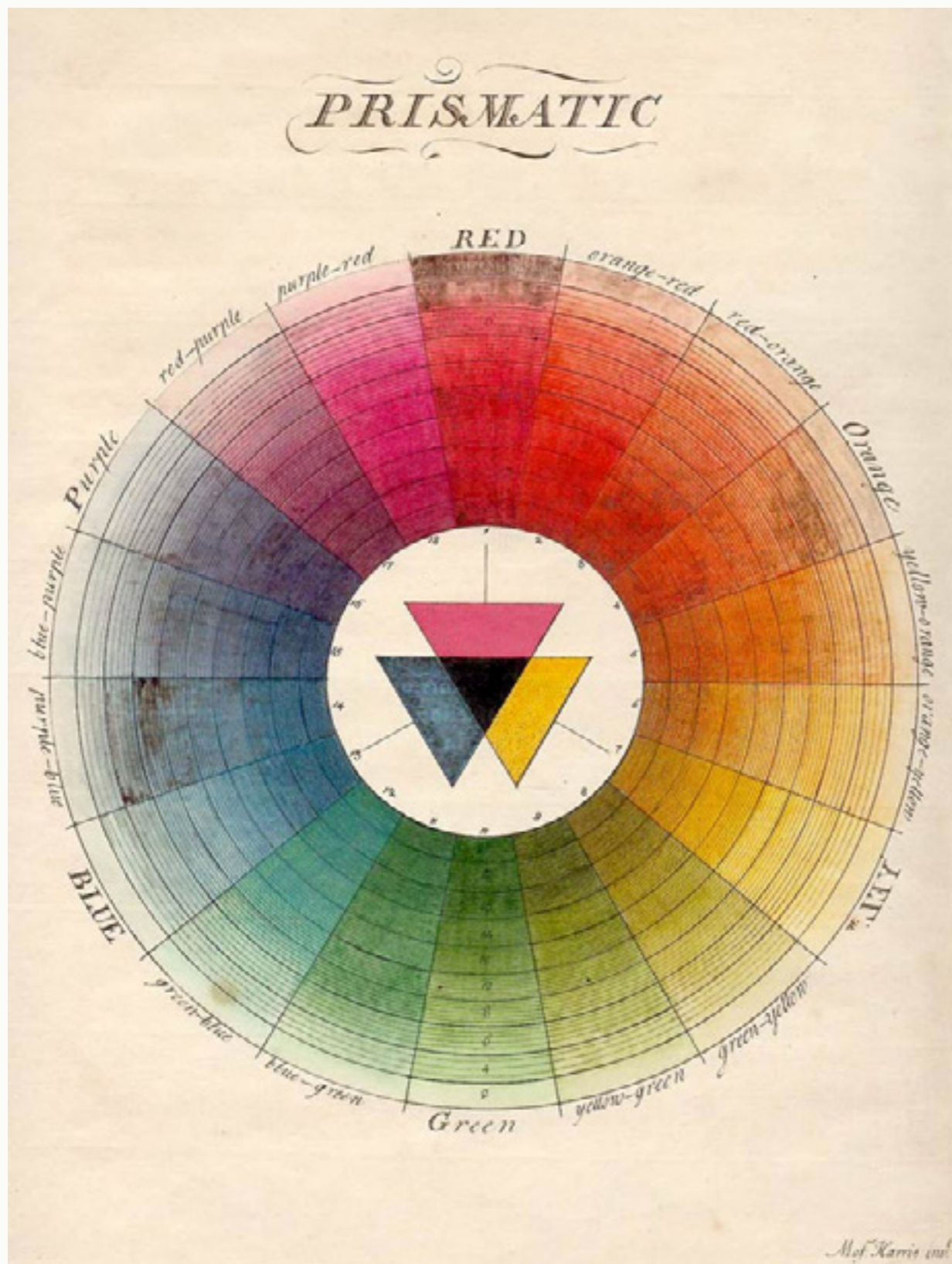


Vintage Colour Wheel from 'Colour Charts - A History' by Anne Varichon

# INTRODUCTION

Close your eyes. Now imagine. You are stepping into a world unlike any other where time stands still, where dreams take centre stage away, outshining reality. The dimly lit foyer of the cinema with the air filled with popcorn, and a sense of anticipation washes over you. Now you can open your eyes. That glowing screen beckons you like a beacon of light, inviting you to sink into the plush seats and lose yourself in the art of cinematography. However, what one element first comes to mind that is not just the whimsical tale portrayal? The silent yet powerful kaleidoscope of colours dances around the screen, immersing you in a world painted with shadows and light. From the soft pastels of romantic comedies to the suspense-filled monochromatic thrillers, there's a realisation of the true power of cinema as it transports us to a new world beyond our imagination and expectations, one shade at a time.

The significance of colour in shaping our observations of visual stories shouldn't be an overstatement as it serves as a versatile tool in allowing filmmakers for over a century to weave the intricate layers of meaning through a meticulous selection of tones and palettes; colour becomes its own right of storytelling not only for aesthetic reasons. Furthermore, colour isn't just for the film's visual appeal. Still, it is utilised to guide our emotional journey throughout the film, where saddening, desaturated tones evoke a feeling of tension that could perhaps signal impending turmoil. Or maybe, thanks to the concept of colour harmony, a more gradual transition from subtle hues to a burst of vibrancy mirroring a protagonist's emotional awakening. Metaphorically, it could be said that colour is the silent conductor as it orchestrates the flow and pacing of the emotions we feel with precision. In films like 2013 'The Great Gatsby', the motifs of materialism and luxury clash against each other with the gold and green backdrop, symbolising the character's disillusion and aspirations. Colour transcends its visual presence within each frame filled with meaning, symbolism and subtexts.



Vintage Colour Wheel from 'Colour Charts - A History' by Anne Varichon

The world of colour plays a significant part in our everyday lives, influencing our conscious and subconscious perception of our surroundings and emotions. Varying from the sense of tranquillity and peace from azure skies to the vibrant crimson hues of an evening sunset, colour can evoke a feeling of power which captivates our senses and experiences with meaning and depth. As a universal language, colour transcends the linguistic barrier by communicating with intentions, emotions and cultural symbols to attribute specific associations that extend far beyond their visual properties; think about how red symbolises luck within China, Argentina and Denmark, whereas around the seas in Germany, Chad and Nigeria red is considered as unlucky. The psychological impact of colour on our mental perception reveals the expressive power of how certain hues can evoke a specific feeling and mood but how individual experiences and cultural backgrounds have shaped our insight of colour, how it can be described as a kaleidoscope of subjective analysis.

Within 'Through the Chromatic Lens', we will discuss and explore the significance of colour by unravelling the experiences involved and the nuances of the investigation of colour spectrum and theory. In the following pages, we will delve deeper into the world of colour theory and spectrum as we unravel the chromatic world of the colours that have enriched our lives. Connecting us within a shared mosaic of a multicoloured existence. We will journey through time and celebrate the visionaries and innovations who have shaped cinematography and discovered the mysteriously silent yet omnipresent power of colour. Hues and saturation of the subtle nuances of each shade hide a profound symbolism embedded in them, and we'll find the transformative capability of colour.

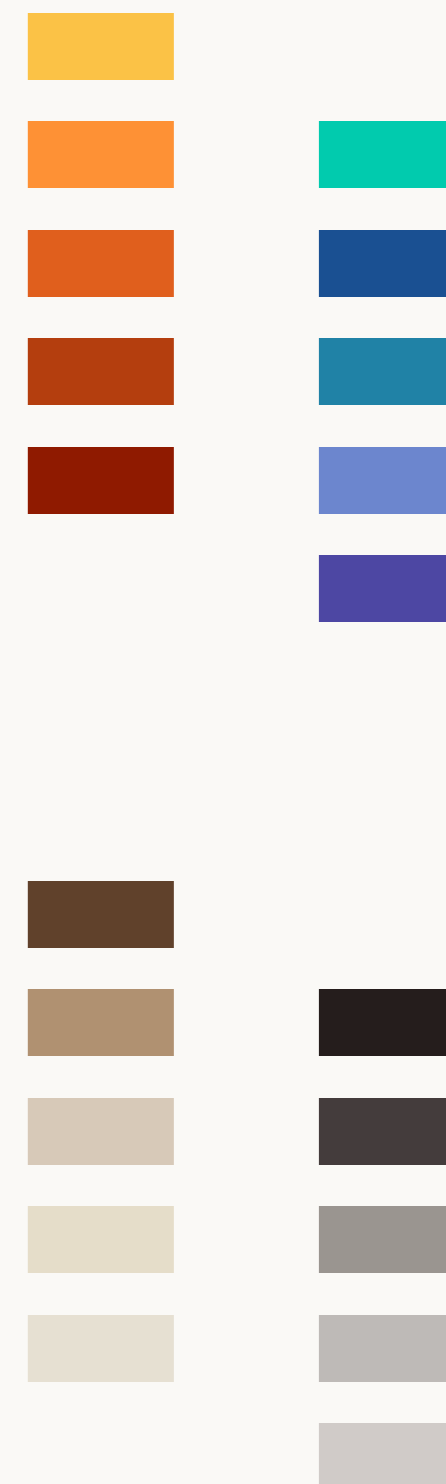
# BACK TO THE BASICS...

## Colour Theory

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Colour shapes our perception of the world around us in terms of influencing emotions and even our thoughts and decision processes; at the heart of the complexities lies a multidimensional framework of the principles governing the interaction of colour – Colour Theory. Colour theory is the guideline for the correct use of colour in art and design and an understanding of how colours interact. This theory also examines the aspects of colour mixing, the psychology of colour, and the effects of specific colours, including three key components: brightness, saturation, and hues.

Our eyes contain specialised cells called cones, sensitive to the different wavelengths of light. Allowing us to perceive colour and the same sensation of colour in our brain. Once we understand the fundamentals of colour theory, we can create visually beautiful compositions, evoke a specific emotional response from the audience, and effectively communicate the message through colour.



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## HUES:

Referred to as the pure, basic colour on the colour wheel, hues are the foundations of the original colours, which cannot be created by mixing other colours. The pure spectrum colours consisting of 12 individual hues within the traditional colour wheel, the primary colours (red, yellow & blue), complementary colours (orange, green & purple), as well as tertiary colours (red-orange, yellow-orange, yellow-green, blue-green, blue-purple & red-purple); easily represented as equal points around a circumference of a colour wheel corresponding to a specific wavelength of light. Another way to distinguish the separation of the different hues in terms of their position on the wheel is by warm and cool hues. Warm hues, consisting of reds, oranges and yellows, are often associated with fire and sunlight, evoking a feeling of energy, warmth, happiness, comfort and intensity. From the golden ambers to the deep burgundy, warm hues are physiologically stimulating, which makes them a perfect choice for artists and designers to capture the audience's attention by adding warmth and vibrancy to landscape or artistic designs. A great way to effectively combine warm hues is to pair a neutral colour to create a colour contrast and balance them.

On the other hand, cool hues evoke a sense of tranquillity, peace, stability, balance and serenity with their association with water and the natural world. Consisting of blues, greens and purples, they tend to bring a soothing sensation and emotions of relaxation reminiscent of the clear sky and calm waters. Like their properties, designing with cool hues for interior decoration and art can be used as a dominant colour to establish a refreshing pop to the artwork or designs, commonly used for wellness centres and beauty shops to reflect these similar aspects.

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## SHADES:

The concept of shades in colour theory references the variations of a single hue achieved by adding black to a pure hue. Contrasting with tints, which are the creation of the hue mixed with white, shades use varying amounts of black mixed in with a pure hue, resulting in a richer and more intense version; a reduced saturation and lower brightness value give the shades a sense of drama and depth. However, even when the shade appears more intense due to the hue becoming darker, it retains the original-coloured hue's characteristics. Ranging from warm to cool undertones depending on the specific hue. Shades are typically used to help add depth and shadows, which helps portray a moodier, mysterious atmospheric colour scheme for art and films to establish a dramatic, dark mood. Even used in conjunction with lighter tints of the same hue in artistic compositions, colour schemes and design elements.

By manipulating these six aspects (hues, brightness, saturation, tone, tint and shade) designers can use colour efficiently to express themselves and communicate to the audience in various mediums such as graphic design, filmography, painting and interior design. As a fundamental aspect of visual art, design and interpretation, it is necessary to understand the interactions and influence colour has on each other with the knowledge of colour theory; many artist and designs use colour theory to help create instructed decisions about the colours used in their creations.

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## BRIGHTNESS:

Known also as value or lightness, brightness within colour refers to the perceived intensity of the darkness or lightness of a specific colour and is determined by the amount of light reflected from the colour. Designers utilise the manipulation of colour brightness to convey a particular atmosphere, mood, and aesthetic, with lighter tones appearing more dominant than darker tones receding into darkness. By altering a colour brightness, designers can create the illusion of extra or less space or volume within their compositions, enabling the effect of shadowing, highlights or contrast and creating a specific vibe and mood. Within colour models known as HSV (Hue Saturation & Value) or HSL (Hue Saturation & Light), brightness represents the vertical axis with higher values indicating lighter colours whereas the lower values indicate darker colours.

## SATURATION:

The saturation of colour represents the purity and vividness to which colour has been diluted with white light or other colours, also referred to as intensity and chroma. You vary the saturation for the colour and composition to create a visual hierarchy and emphasis, with higher saturated colours to evoke a sense of excitement and vibrancy to draw the audience's attention. In contrast, lower saturated colours create a more downcast, subdued atmosphere. But from an artist's perspective, saturation is typically used symbolically to convey a specific meaning and narrative; for example, when you look at our sample image, the desaturated colours represent the theme of fading memories or nostalgia of the narrative. Back to the colour models of HSV or HSL exploration, saturation is represented by the distance from the centre of the colour wheel with the fully saturated colours at the outer edge, with the colours getting more desaturated closer to the centre.

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## TONE:

Tones create added grey to a pure, unmodified hue with the outcome of a more subtle, muted version of the original hue. This process is utilised to reduce the vividness. It reduces the intensity of the hue, which is described as less chromatic compared to the pure hue for a more understated colour scheme. The versatility of using tone can range from heavily muted tones to slight, which depends on the proportions of grey used on the hue, resulting in these tones exhibiting a variety of warm or cool undertones. The importance of tone heavily reflects on achieving colour harmony, an aesthetically pleasing arrangement of visually balanced colour compositions, as they can be used for smoother transitions between different hues and maintain a cohesive palette balance. Many artists incorporate tones to achieve this subtle composition of colour to create visual interest without drastically shifting the hue. Tones are even used to convey a visually pleasing transition between shadow and light to create a sense of realism or a particular atmosphere.

## TINT:

Tints are created by mixing a pure hue with white, modifying the hue to make a softer, lighter version with a higher brightness value and reduced saturation from an airy, gentle appearance. Depending on the amount of white, combined tints can vary in the degree of lightness, which results in a range of undertones ranging from bright, airy tones to more subtle pastels. For colour harmony, tints play a crucial role in achieving this as they create slight variations in colour, enhancing visual interest and balance. Unlike tones and smoother colour transitions to create colour harmony, tints generate a soft transition that can be paired with both tones, shades and neutral colours within a composition to create contrast and balance. Tints are typically incorporated with design, art, and interior design to accomplish brightness and add highlights, conveying the impression of purity and lightness.

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# Warm Tones

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#f2e03f  
Light Yellow  
R242 G224 B63



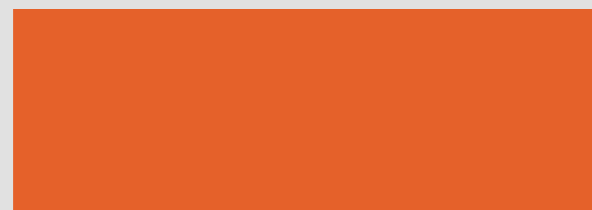
#efc03a  
Tulip Tree Yellow  
R239 G192 B58



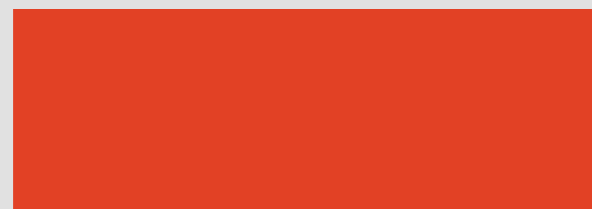
#eca035  
R236 G160 B53



#e8812f  
Light Yellow  
R232 G129 B47

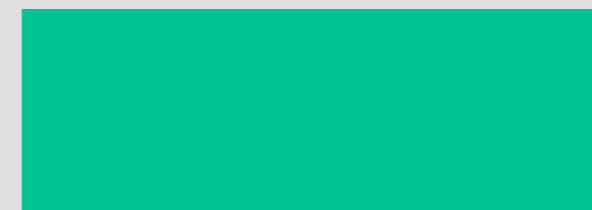


#e5612a  
Light Yellow  
R229 G97 B42



#e24125  
Light Yellow  
R226 G65 B37

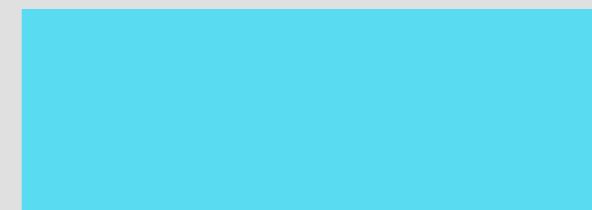
#00c590  
Light Yellow  
R0 G197 B144



#73ebae  
Light Yellow  
R115 G235 B174



#59dbf1  
Light Yellow  
R89 G219 B241



#0052a5  
Light Yellow  
R0 G82 B165



#8c65d3  
Light Yellow  
R140 G101 B211



#9a93ec  
Light Yellow  
R154 G147 B236



# Cool Tones

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By manipulating these six aspects - hues, brightness, saturation, tone, tint and shade – designers can use colour efficiently to express themselves and communicate to the audience in various mediums such as graphic design, filmography, painting and interior design. As a fundamental aspect of visual art, design and interpretation, it is necessary to understand the interactions and influence colour has on each other with the knowledge of colour theory; many artist and designs use colour theory to help create instructed decisions about the colours used in their creations.



'Starry Night' painted by Vincent Van Gogh in June 1889

Vincent Van Gogh's 1889 'Starry Night' utilises the fundamentals of colour theory with a tranquil and harmonious palette with the swirling blues and yellows to create a vibrant and dynamic starry night sky, contrasting with the cooler hues to provide a sense of energy and movement. However, this conveys a great use of colour and illustrates an implicit message of Van Gogh's emotional state and his experiences of the scene.

The 1897-1926 'Water Lilies' by Claude Monet exemplifies master techniques of light and colour within this series of paintings. The use of soft and diffused colours with the shimmering reflections of the water conveys serenity and calmness to invite the audience to immerse themselves in nature's true beauty.



'Water Lilies' by Claude Monet between 1897 - 1926

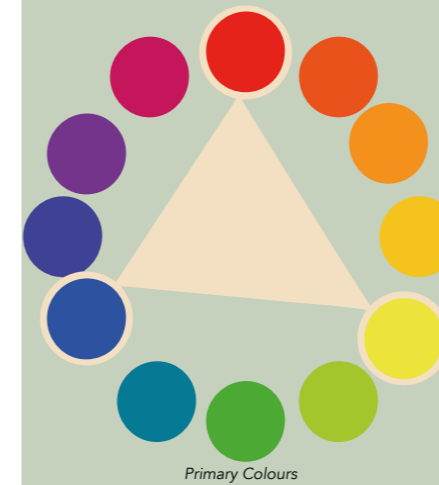


'Les Femmes d'Alger (O.J. Version O)' by Pablo Picasso in 1907

Pablo Picasso's 'Les Femmes d'Alger (O.J. Version O)' painting demonstrates a more innovative outlook on form and colour. Painted in 1907, this vibrant art piece includes bold hues that contribute to the overall sense of tension, passion, and dynamism, as well as angular shape forms that challenge the notions of what unconventional beauty entails.

# Colour Harmony

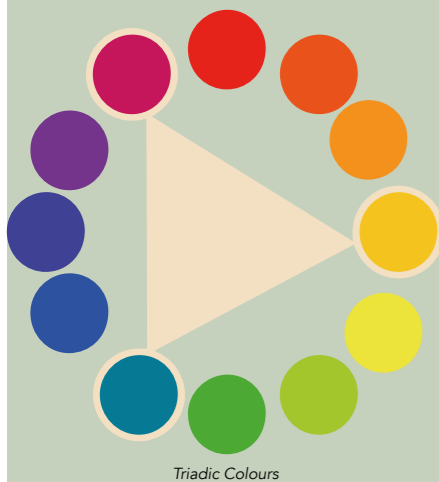
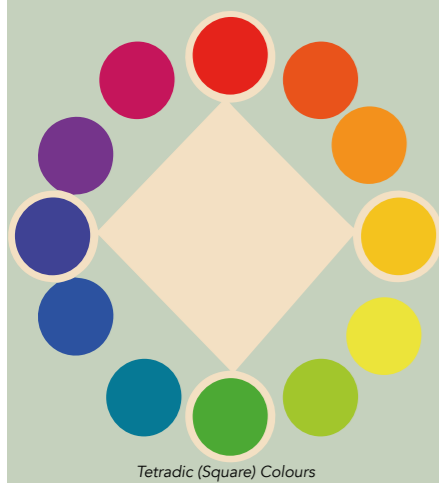
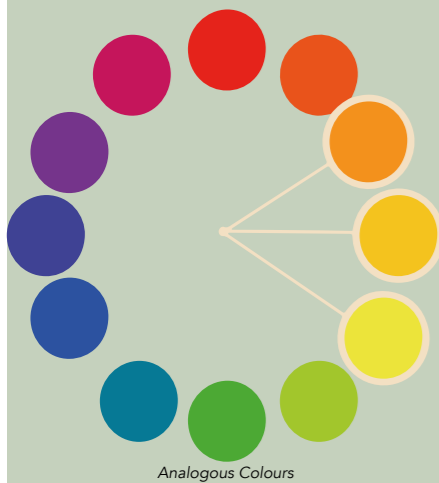
Colour harmony is the pleasing combination of colour hues in a visually appealing, effectively balanced way, the ability to communicate a specific message without uttering a single word. The concept of colour harmony highlights the principles followed by designers and even psychologists to create aesthetically pleasing compositions that resonate with their target audiences. Once there's an in-depth understanding of achieving cohesive colour harmony, it can ultimately elevate the sophistication of a composition, especially for many designers. Personal expression helps creators experiment with different colour schemes, allowing the development of their individual styles and artistic vision. As we unravel their importance and effectiveness in designing, there's a focus on three particularly critical aspects of colour harmony: **the complementary colours** with their high contrast, **the harmonious triadic colours**, and the soothing **analogous colours**. All three aspects have opposing qualities yet still find a way to interconnect through their relationship with colour and contributions to colour harmony.



## COMPLEMENTARY COLOURS:

Consisting of one primary and secondary colour, complementary colours are a set of paired colours positioned opposite from each other on the colour wheel, which, when combined, create a heavily strong contrast and enhance each other's intensity. This includes the hues red and green, yellow and purple or blue and yellow. Complementary colours are typically employed, especially when creating a harmonious colour scheme, to create eye-catching and vibrant compositions as their balanced contrast livens the visual appeal of the overall composition. Even though these colour combinations are used to create striking effects within various artist mediums, balancing these colours carefully is imperative to avoid overwhelming the audience, but once done correctly, it makes a dynamic aesthetic and enhances colour harmony through the use of contrasting.

When it comes to filmography, filmmakers often use complementary colours to help create a more excellent contrast between the themes, characters, or settings symbolically to reinforce a recurring atmosphere throughout the film or narrative motifs, which are filled with visual energy and excitement within a composition. Films like the 2002 *'The Hero'* directed by Zhang Yimou employ a contrasting colour palette such as reds and greens or blues and oranges to highlight the elaborate fight sequences and conflicted tension between the characters and narrative. This choice of complementary colour harmony enhances the film's overall depth of storytelling to make it a more immersive and memorable cinematic experience for the audience. From the dynamic compositions to the appealing visuals, complementary colours allow artists and designers to craft more impactful and visually enchanting works across various artistic mediums.



## TRIADIC COLOURS:

Unlike the colours that sit opposite or directly next to each other, triadic colours consist of three individual hues that create an equilateral triangle once connected, grouping the primary and secondary colours into three groups. Similar to complementary colours, triadic colours are known for their vibrancy and versatility, allowing them to bring a balanced contrast and visual harmony. Utilising these colours, specifically red, blue, and yellow, as well as the second colour wheel equilateral, consisting of orange, green, and purple, offers a high degree of cohesion, allowing flexibility in design. Despite consisting of three distinct hues, this colour scheme maintains unity for designers to create cohesive designs that feel connected with these carefully selected colours.

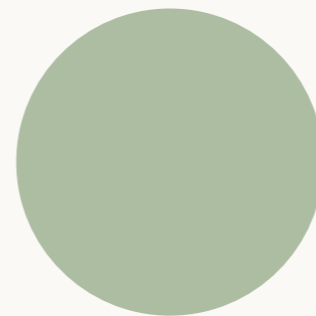
Within filmography, triadic colour schemes add vibrancy and visual interest to the film's overall aesthetic, partly symbolising the integration of balance within the narrative, which may add to the film's storytelling and themes of interconnectedness and reconciliation. Character and narrative differentiation may also be present, where each character may be associated with a specific colour within the triad to aid in character development and visual portrayal.

## ANALOGUOUS COLOURS:

The hues that are adjacent to each other upon the colour wheel, which include 3 individual hues for each palette, but they can potentially involve more colours depending on the desired effect. These are called analogous colours. Examples of this colour palette include red, red-orange & orange-yellow-orange, yellow & yellow-green-green, blue-green & blue-blue-purple, and purple & red-purple. These colours share similar undertones, which often create a smoother transition when used compared to the bold and outlandish compositions with complementary and triadic colours. Lacking the dramatic contrast that we see a glimpse within complementary and triadic colours.

# Colour Spectrum

Closely related to the colour theory's concepts, the colour spectrum refers to the range of colours visible to the human eye. It depicts a continuous pattern of colours arranged according to their wavelengths. Colour Theory's set guidelines and principles are the understanding of how to correctly use colour in various artist applications and how they interact with each other. On the other hand, The Colour Spectrum describes the fundamental concept in the natural phenomenon of light perception and disruption. Understanding these concepts and the differences is essential for individuals working or understanding the world of colour to provide an insight into the use of colour in art, design, and everyday life.

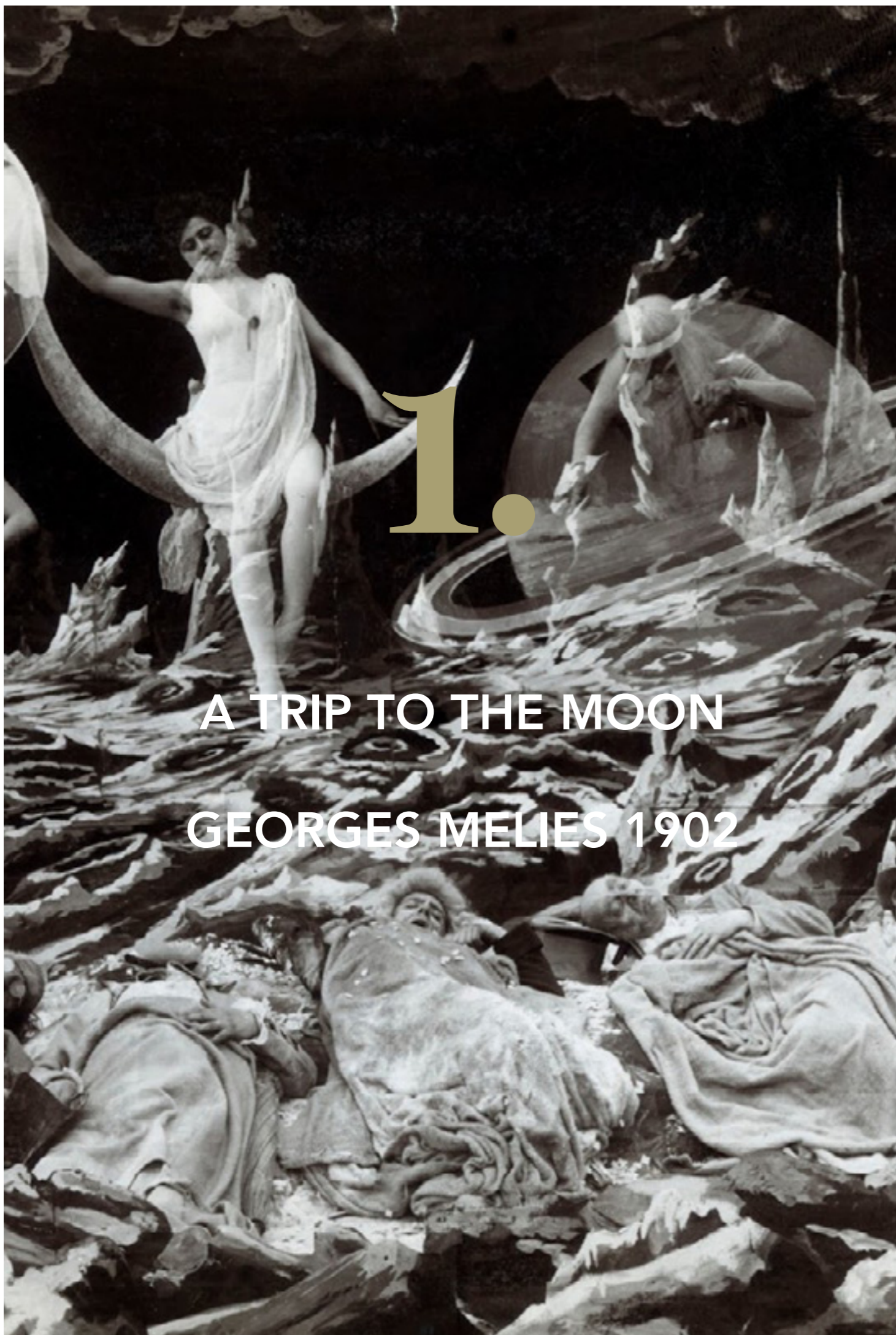


On a more scientific note, the eyes and brain are responsible for our perception of colour, with the human eye containing specialised cells called cones, which are susceptible to different wavelengths of light. This includes three types of cone cells – short (blue), medium (green) or long (red) wavelengths – each sensitive to light where the brain processes the signals to produce the perception of colour. This spectrum can be easily represented by a rainbow consisting of red, orange, yellow, green, blue, indigo, and purple, which are the traditional colours; however, the spectrum includes a continuum of colours that blend seamlessly into one another. Within this context, it can be implied that there is no fundamental abrupt shift between different hues rather than a gradual progression without any sudden interruptions or jumps.

A complex union between human perception and the colour spectrum is influenced by various aspects such as the surrounding colours, light intensity and individual differences in colour awareness. Cultural factors also influence the interpretation of colour; different cultures associate particular colours with other associations and meanings, leading to numerous variations in colour symbolism. But to summarise this explanation, the colour spectrum and human perception are closely linked with the brain processing of light signals from the eyes, which allows artists, designers and us as the audience to distinguish a rich diversity of colours and live in a kaleidoscopic world! The colour spectrum is composed of light, electromagnetic energy waves with wavelengths ranging from approximately 380 to 750 nanometres, corresponding to a different colour perceived by the human eye. Colours like violet, blue, and green, with shorter wavelengths ranging from 380 to 570 nm, are the closest to the ultraviolet section of the spectrum, so they are perceived as calming and cool colours.

On the contrary, yellows, reds and oranges, with wavelengths ranging from 570 to 750 nm, are perceived as energetic and vibrant with a longer wavelength and closer to the red end of the spectrum. When colours have a longer wavelength, they typically have warm tones compared to cooler tones with a shorter wavelength due to how light interacts with the cone cells in the eye's retina. Once you have an understanding of the relationship between colour and wavelengths, it enables knowledge of colours in various light spectrums alongside their properties and effects.

The importance of the colour spectrum is evident in various fields, such as art & design, marketing, psychology and even fashion! From visual aesthetics to psychology, the properties of colour and their effects on human emotions can offer an insightful explanation of how colour consciously and subconsciously influences our behaviours and well-being. When it comes to designing and marketing strategies, it's common knowledge of how colour affects our moods and emotions, and many designers often use this blueprint in a calculated manner to create visually compelling and appealing designs. For example, when marketing to industries like healthcare or technology, incorporating blues in the branding and design can convey a calming, reliable, and trusting atmosphere. Think about the National Health Service (NHS) having a primarily blue colour scheme, which, within a healthcare context, patients may experience feelings of stress and fear, so the choice of blue can help make them feel more at ease and reassurance. Or think about Coca-Cola using the primary colour red for their branding, which is closely associated with the brand's exciting energy and attracts attention easily!



## A TRIP TO THE MOON

GEORGES MELIES 1902

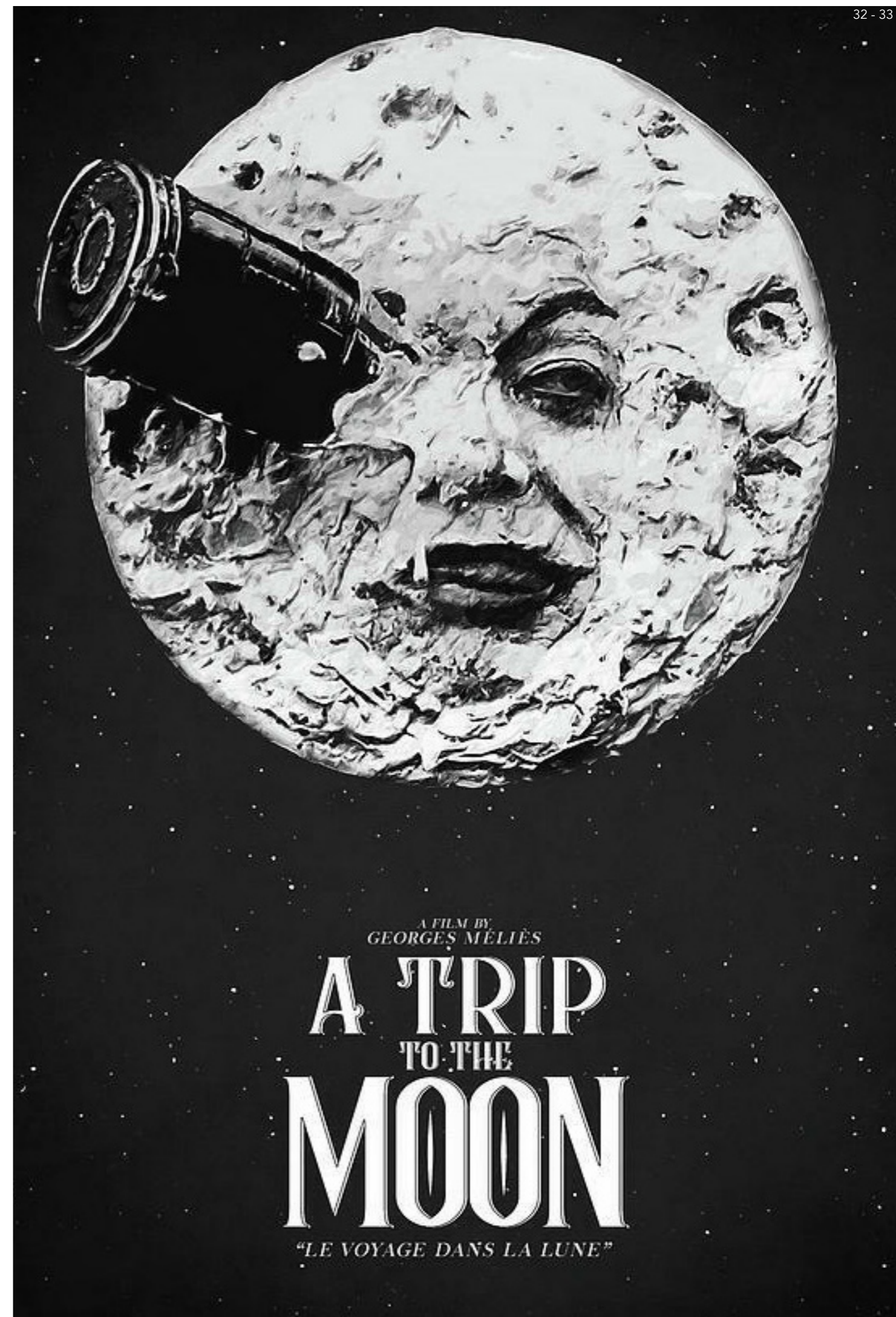
The film's premise depicts a group of astronauts who journey to the moon in a bullet-shaped rocket to propel them into space. Upon arrival, they encounter the bizarre inhabitants with the iconic image of the 'Man on the Moon'. They continue in multiple adventures before they return to planet Earth. Not only does this film create a dream-like whimsical world filled with wonder, but it also holds great significance in exploring space as it helps shape the audience's perceptions of the possibilities of space travel. The bullet-shaped vessel forcing itself within the moon's winking eye perfectly encapsulates Méliès witty comedic sensibility, an iconic image invoked numerous throughout the millennium. This film is full of exploration and discovery and is often known as one of the first science fiction films; it is a true silent classic of early cinematography.

Most recognised as being renowned for being one of the pioneering filmographic pieces in cinematic history with innovative special effects, cultural impact and imaginative storytelling, George Méliès' 'A Trip to the Moon' was a marvel of the 20th century. Elaborate set designs and innovative special effects transport us into a whimsical realm of a science-fiction wonder that blurs the line between imagination and reality.




The film's opening scenes deploy a distinctive colour palette masterfully curated to serve as a potent storytelling device, an enriched narrative and create a sense of multicoloured texture, especially during a pivotal movement transporting into a new millennium of filmmaking. Slowly converting into the silent film era, filmmakers began experimenting with visual effects and more innovative techniques, which helped pave the way for future innovations and filmmakers to further explore the new potential of cinematography. Setting the scene with earthy tones such as browns and greens establishes a scientific inquiry of realism, grounding the portrayal within the rational world before the dramatic shift in colour schemes as the astronauts embark on their unbelievable journey. An explosion of vibrant blues and purples dominates the screen to symbolise the expanse of the cosmos and the unknown infinite possibilities of space travel. The contrast between the subtle colours of the terrain scenes and the vivid hues of outer space provides a clear sense of wonder and awe experienced by the characters and the immersed audience.

Original Movie Poster for 'A Trip To The Moon'







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# 2.

## SNOW WHITE & THE SEVEN DWARFS

### WALT DISNEY 1937

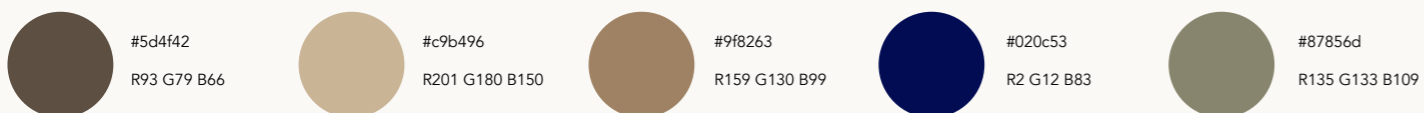
Snow White and the Seven Dwarfs Original Model Sheets by Walt Disney



Through the enchanted forest, the air hummed with the sweet melodies of animals, and the flowers danced with the breeze as time stood still in this magical realm of imagination as if it had leapt straight out of a Disney film!

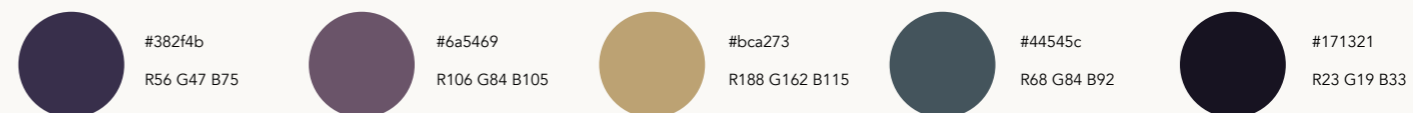
The unprecedented economic downturn of The Great Depression in 1929 and the eve of World War II had profound consequences for the film industry and drastically altered filmmakers' approach to production and the content distributed, beneficial for the comedy world! Escapism within visual entertainment came to light to shut the audience away from the grim realities of war, with film industries globally producing more films with easy-to-watch genres such as comedy and romance. Films like these provided temporary relief by offering entertainment and distraction where the triumph of good over evil resonated quite deeply with the audience as a source of child-like comfort and joy during these challenging times.

A timeless classic of a beloved tale lies the complexities of significance with the thematic narratives, symbolism and archetypes, inviting the audience to delve deeper into the enduring storytelling. With love and jealousy as the central motif, the story unfolds the radiant beauty of the main protagonist, Snow White, becoming a source of catalyst for the evil Queen's envy, which follows a path of self-discovery and redemption before the climatic showdown between light and darkness. We, as the audience, are not just witnessing another rendition of a mere Grimm Brother's fairy tale but instead the transformative power of purity and innocence as Snow White navigates the treacherous terrain of betrayal, a haunting reminder of the destructive forces of nature when it comes to ambition and vanity.



At the heart of this chromatic symphony of a classic Disney spectacle lies a dichotomy of light and shadow, with the beautiful innocence clashing with the sinister machinations. Think about the cheerful, bright colours in the scenes centring around Snow White and the dwarfs to create a sense of warmth and happiness in the film's overall tone, counteracting against the ominously dark colours within the Queen's presence to bring a fearful and foreboding emotional response.

From the blue of Snow White's dress, the yellows of the cheerful scenery of the dwarf cottage to the red of the notorious poisonous apple, the primary colours elevate the film into an artistic brilliance to enhance the character development and develop the narrative. Red is portrayed as a warning towards danger as the narrative develops, becoming increasingly tangled with the cunning personification of the Queen's evil intentions. Her crimson red lips cast a more sinister shadow over the narrative, and the poisonous red apple symbolises betrayal and temptation. The red reminds us of the hidden darkness lurking in the enchantment world, persuading us to confront our darkest fears through technicolour storytelling. Colour is primarily used within this film to serve as a window into the true personification of the characters, revealing their inner desires and motivations.





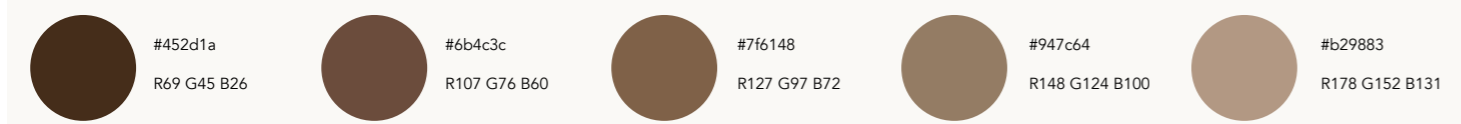
WIZARD OF OZ  
 VICTOR FLEMING 1939

From the bleak, dusty plains of Kansas before bursting into a riot of explosive technicolour of the Land of Oz, the Wizard of Oz transcends the medium of cinematography, with films within this era becoming iconic examples of early colour demonstrating artistic possibilities, with the new cutting-edge inclusion of technicolour saturating the film's overall colour palette dazzling the audience with a new standard of filmmaking. The depth of colour in three-strip technicolour as a technological marvel revolutionised the cinematic landscape and ultimately altered the course of filmmaking history.

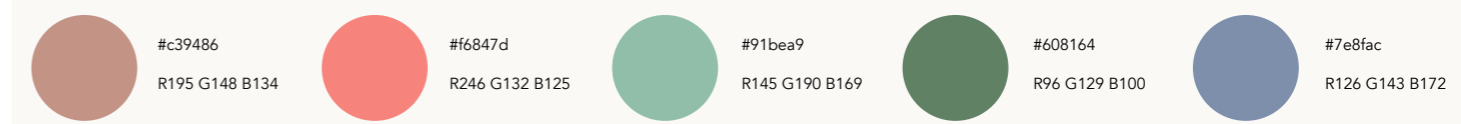
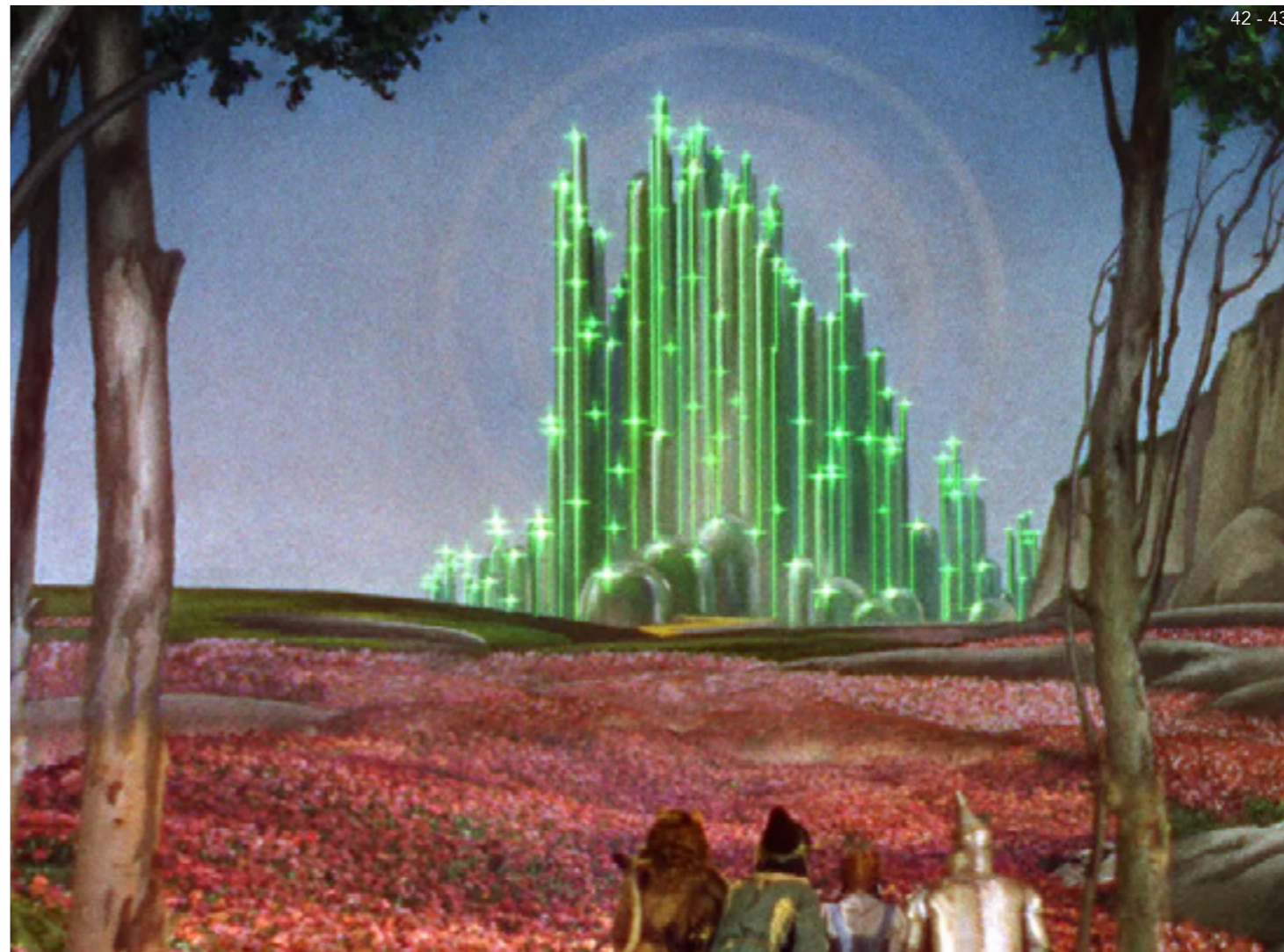
From the first frame to the last, Fleming employs colour as a narrative device to help guide us as the audience through a kaleidoscope journey along the yellow brick road to self-discovery as our main protagonist, Dorothy, transcends from the mundane to a whimsical dream! A dream sequence where a twister sends her tumbling into a merry munchkin world!



Original movie poster along the yellow brick road



The film sets the scene in a sepia-tone Kansas to visually depict a monotonous, dull perspective of Dorothy's existence until the stark contrast of her journey into the fantastical land of Oz with the technicolour colour choice. This quickly emphasises to the audience the characters' transformation as these vibrant colours immerse us into a world from ordinary to extraordinary realities. The monochrome world of Dorothy's life in Kansas, with the muted hues of grey and brown, can also evoke a sense of boredom and stagnation as she reflects her longing for something beyond the confines of her restricted, dreary existence, with the shift in colour palette choices of bold reds and greens of Oz conveying a newfound adventure, possibilities and hope.



Even each character Dorothy comes across throughout the film has their own distinguished colour palettes, unique to their characteristics, mannerisms and individual personalities. The patchwork attire and earthy brown and green tones we perceive from the scarecrow bring a sense of rustic farmland simplicity, reflecting his humble beginnings and yearning for purpose and intellect. Similarly to the tin man with a metallic exterior gleaming with a silvery grey shine, his rigid exterior and animatronic movement counteract his desire for compassion and his lost heart. A setting reminder that the capacity of love and to be loved isn't determined by physical prowess as his humanity and vulnerability pour through his hard surface. Even seeing a golden man with a regal bearing who lacks an air of courage and majesty, known as the cowardly lion. The warm shades of amber and gold reflect his inevitable transformation from a fearful creature into a fearless protector, embodying the timeless adage that true courage lies within one's journey into empowerment and inner strength.

Of course, we can't forget the symbolism and significance of these iconic motifs of Judy Garland's ruby red slippers to match the vibrancy of the yellow brick road and glimmering Emerald City serving as a visual focal point that captures the attention of the films' wonder and magic. Perhaps considered Hollywood's most iconic footwear, these sparkling red shoes symbolise Dorothy's determination and the longing to return home. The contrast of the jewel-like red against the cheerful yellow road with the lush glitter green of Oz's landscapes stands for these colours to communicate a brilliance rarer than the realities of everyday life; precisely the glamourised storytelling we, as the audience and Dorothy left home in search for.



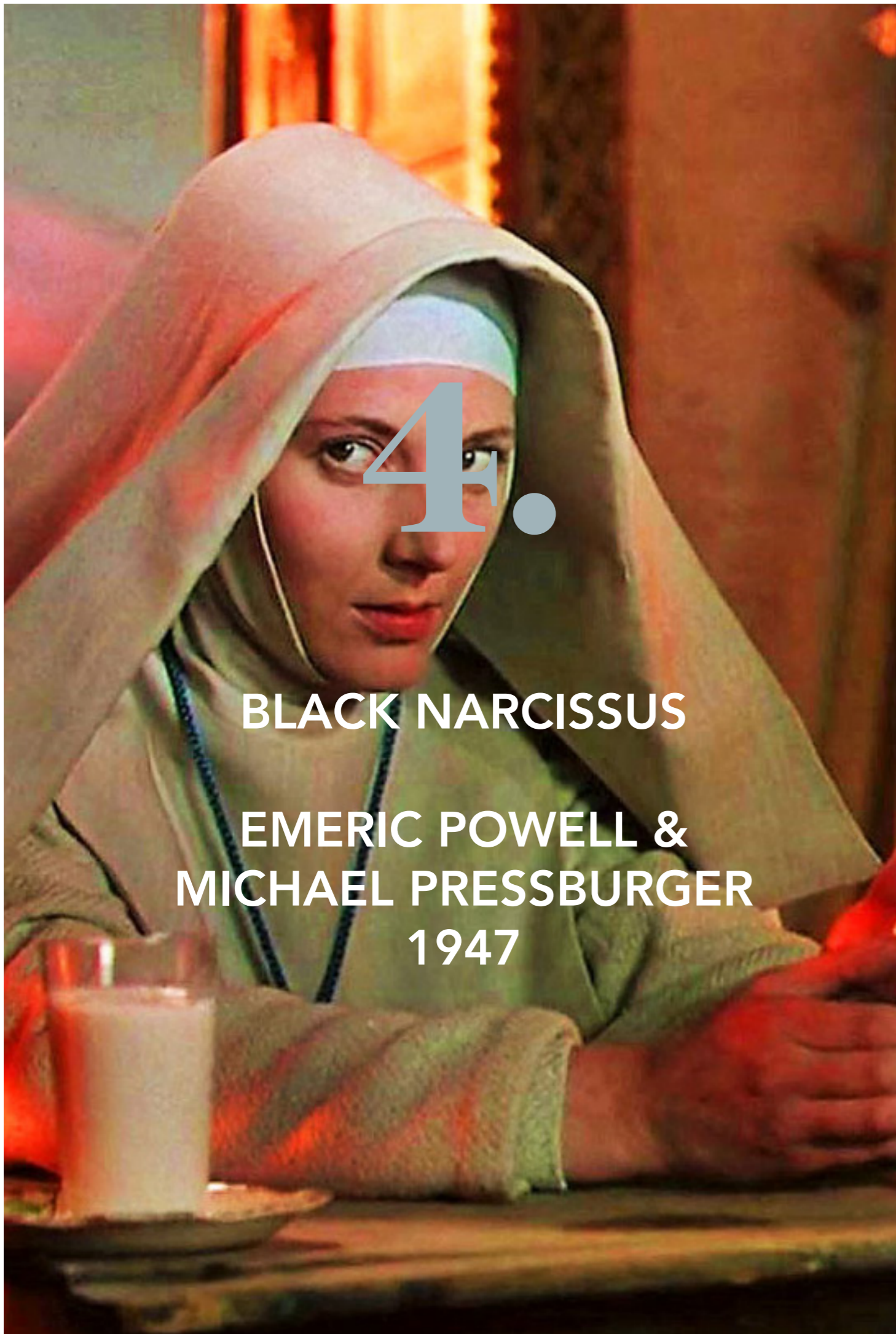
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- #a55b3b R165 G91 B59



## BLACK NARCISSUS

EMERIC POWELL &  
MICHAEL PRESSBURGER  
1947

As described by the film's theorist Kristen Thompson, the vivid use of colour within this captivatingly beautiful colour palette is filled with saturated technicolour, with *Black Narcissus* being regarded as one of the most beautiful films to employ technicolour. 'Glorious Technicolour'. The transformation technicolour had on films such as *Black Narcissus* to implement vibrant hues to enrich the visual narrative of the rolling green hills, juicy tomatoes the nun dare not to eat and the ornate Darjeeling attire against the contrasting of the off-white habits worn with an essence of ascetic denial; described lovely by Powell as 'the colour of oatmeal'. Blue's tranquillity and serenity, green's renewal and natural beauty, and white's innocence and purity shield red's dangers and desires. Each colour is like a brush-stroke upon a larger canvas, contributing to the visual portrayal and the emotional depth that was meticulously chosen, enabling us as the audience to immerse ourselves in a world where beauty and anguish intertwine. One particular moment is the climatic confrontation between Sister Clodagh and Sister Ruth, where the colour crimson set against the convent's backdrop is masterfully utilised as a thematic complexity, with Sister Ruth consumed by obsession and jealousy rooted in her personal desires for Mr Dean and perceiving, Sister Clodagh as her romantic rival, the vivid red sweeps the screens to heighten the tension and drama as it mirrors Sister Ruth's inner turmoil that threatens to consume her. This scene perfectly explores the eternal struggle between duty and desire and sensuality and religious spirituality, with the clash between red and white symbolising the sacred purity of the convent conflicting with the corrupt temptations mirroring Sister Ruth's descent into madness. A memorable film with a visual symphony that resonates long after the end credits begin to roll; its mesmerising beauty and profound insight into the human psyche spills out on the screen, just how both Powell and Pressburger wanted.





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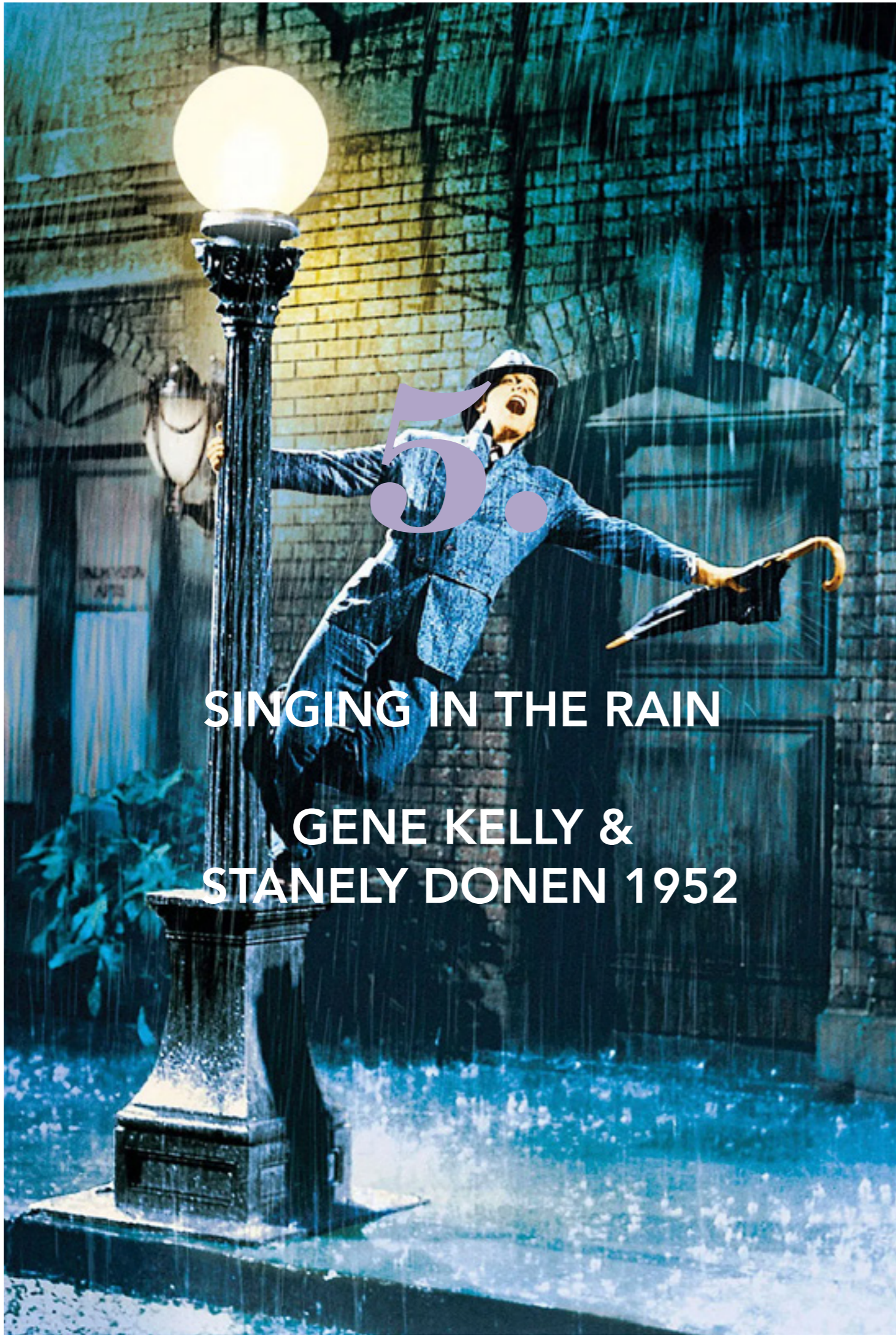
As a visually appealing entry within an estimable body of filmography by the eminent duo Powell and Pressburger, the breath-taking backdrop high in the Indian Himalayas revolves around a flock of Protestant nuns whose mission is to establish a hospital and school in a secluded palace, testing their religious resolve. Struggling to adapt to their new surroundings leads to a series of undermining their vows of self-discipline and self-deprivation, from confronting their inner demons as the tension and desires rise, leading to an intriguing narrative filled with psychological depth.



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- #878582 R135 G133 B130
- #9a9da7 R154 G157 B167
- #a1aeab R161 G174 B171
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**SINGING IN THE RAIN**

**GENE KELLY &  
STANLEY DONEN 1952**



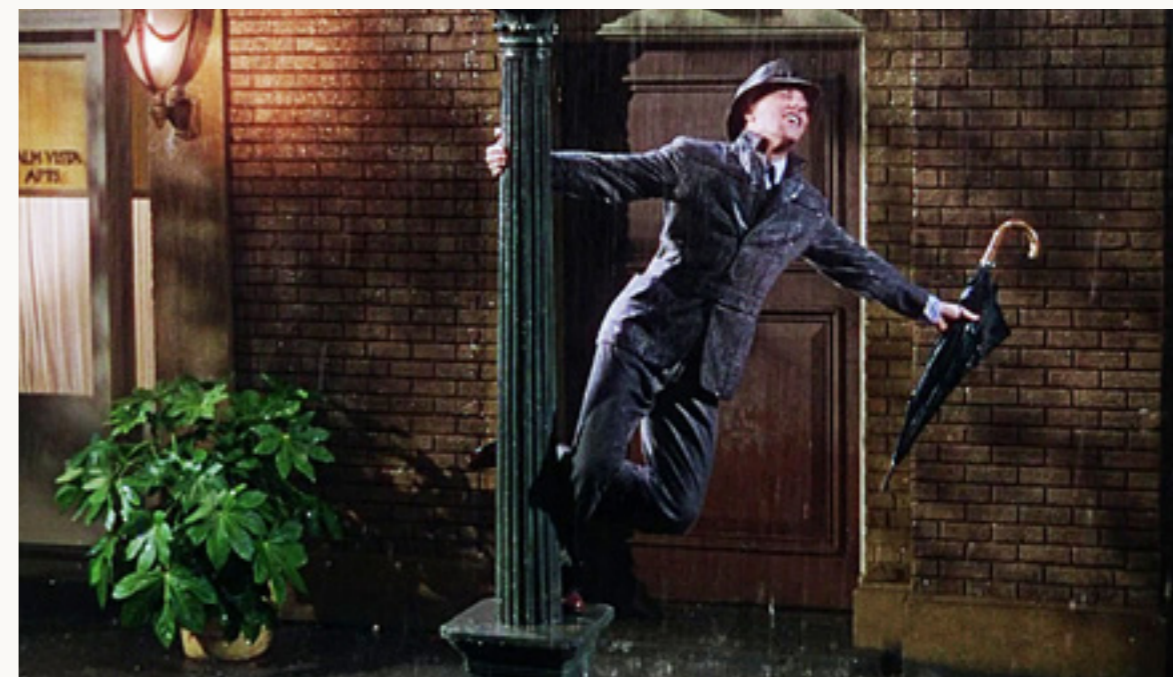
*'Singin' in the Rain' Original Re-Released Poster 1962*

Not only is Kelly and Donen's musical gem a nostalgic passage into the Golden Age of Hollywood, but Singing in the Rain inundates us as the audience with a symphony of electric colours, transporting us into the 1950s into a world where the hues speak louder than words. As the entertainment industry changed from silence into sound in the late 1920s, the timeless musical masterpiece with its mesmerising dance sequences, catchy tunes and dazzling visual storytelling. The star Gene Kelly, alongside co-directing with Stanley Donen, understood that flashy production conveys the intoxicating excitement more effectively utilising song and dance as we walk a tour through a romanticised Hollywood.

At its core, this film showcases and commemorates the resilience, joy and significance of art to transcend adversity with a deliberate incorporation of colour that elevates the film from a mere spectacle into a cinematic experience transcending through time. Through iconic scenes of joyful dances through the streets amidst the rainfall or perhaps a commotion at the speakeasy interrupted by gangsters, we are enveloped in a kaleidoscope of colours with the use of bold primary colours such as red, blue and yellow, portraying the art of Broadway as an exuberant fakery. Even pastel colours associated with Kathy Selden, portrayed by Debbie Reynolds, are exemplary in conveying her heartfelt demeanour to reflect her warmth and authenticity. These gentle uses of hues heavily contrast against the artificial world of Linda, further highlighting Kathy's kind nature.

Emerging as a dominant colour, yellows hold a symbolic significance throughout the movie to help set the theatrical scenery of this film. It's primarily prominent in scenes featuring Don Lockhart, played by Gene Kelly, whilst he joyously dances in the Rain accompanied by the iconic yellow raincoat. Yellow is generally characterised to represent optimism and resilience, and we can foresee these aspects within the yellow raincoat against the rain-soaked backdrop, which portrays a beacon of light for the character's infectious spirit. Shades of red reflect upon the emotional storytelling associated with romance and desire used in critical moments of romance and excitement as Don and Kathy's relationship blossoms. In addition, this colour group is also shown to dissect character qualities, particularly in the costume designs. Blue is emulated upon Jean Hagen's character, Lina Lamont, with shades of ice blue mirroring her calculated, cold demeanor and the artificial facades she presents to the world.

The colours are bewitched not despite their unnatural pop but for that reason. The metropolitan constellations of the lightbulb sign around Manhattan. The blinking artificial streetlights bring the bright hues into the wild, which crafts a visually stunning and emotionally resonant cinematic experience that continues to capture generations of individuals today.





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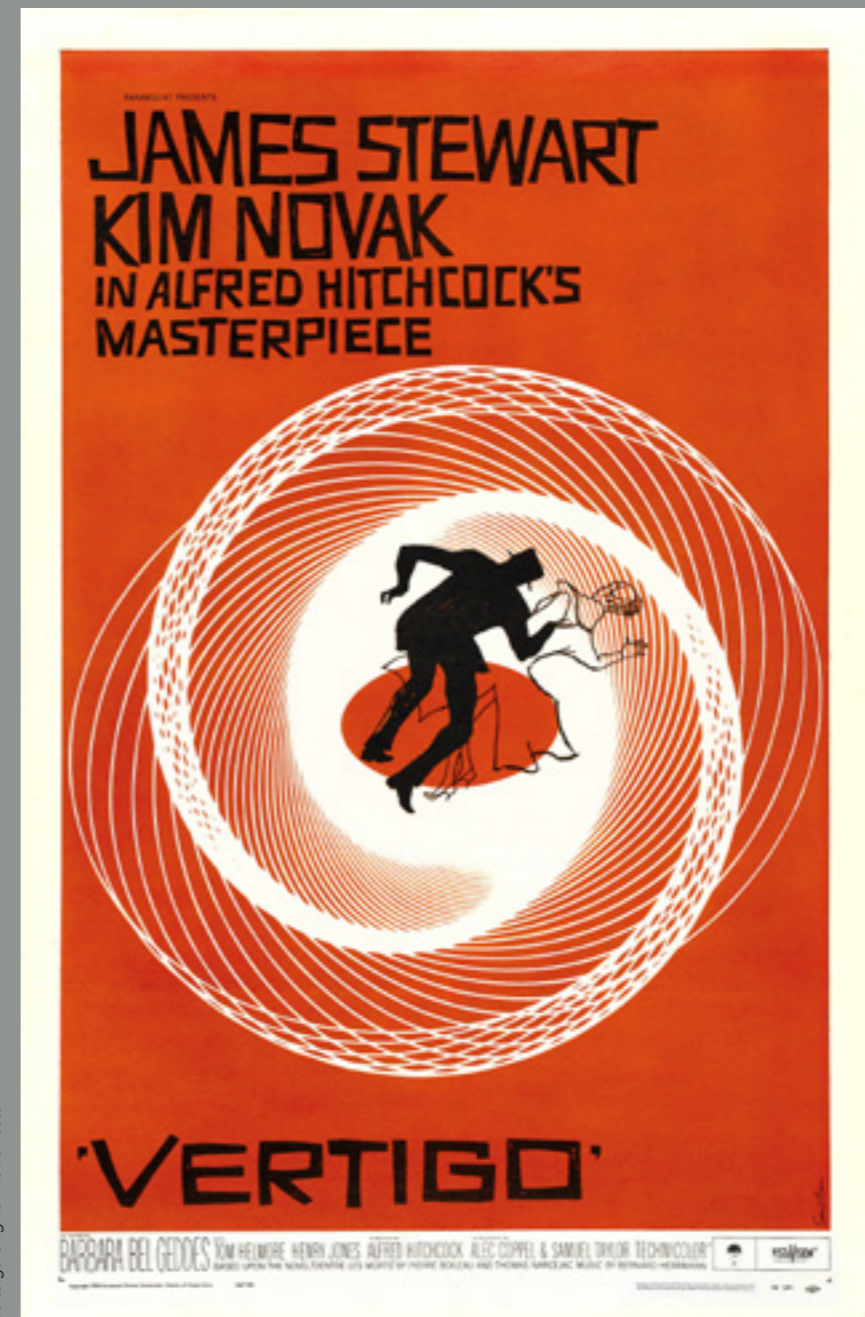


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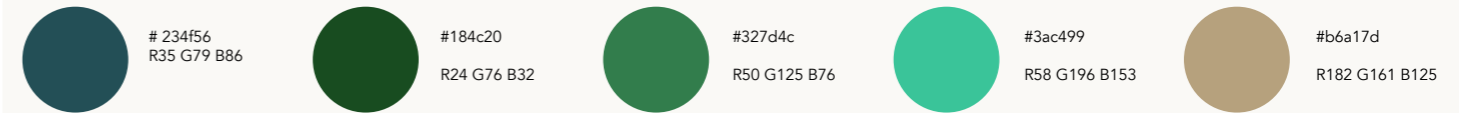
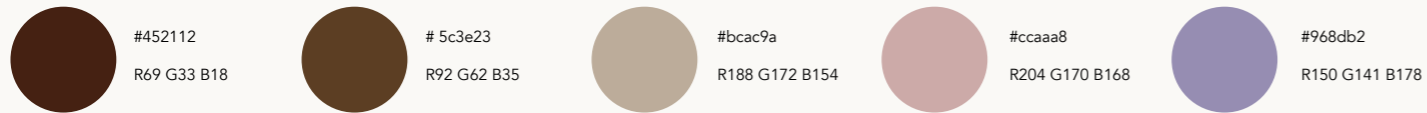
VERTIGO

ALFRED HITCHCOCK 1958

Each frame is meticulously created with a deceptive intricacy to capture the audience and unravel the complexities of the human psyche; that's the mechanism that fuels the cinematic work of Alfred Hitchcock. With the subdued finesse for movement and camera angling, Vertigo is an excellent example of filmmaking that transcends the genre of Thriller into a timeless masterpiece; a visual portrait of erotic obsession with the controlling acrophobic Scottie Ferguson has a first glimpse of his lover Madeline Elster.



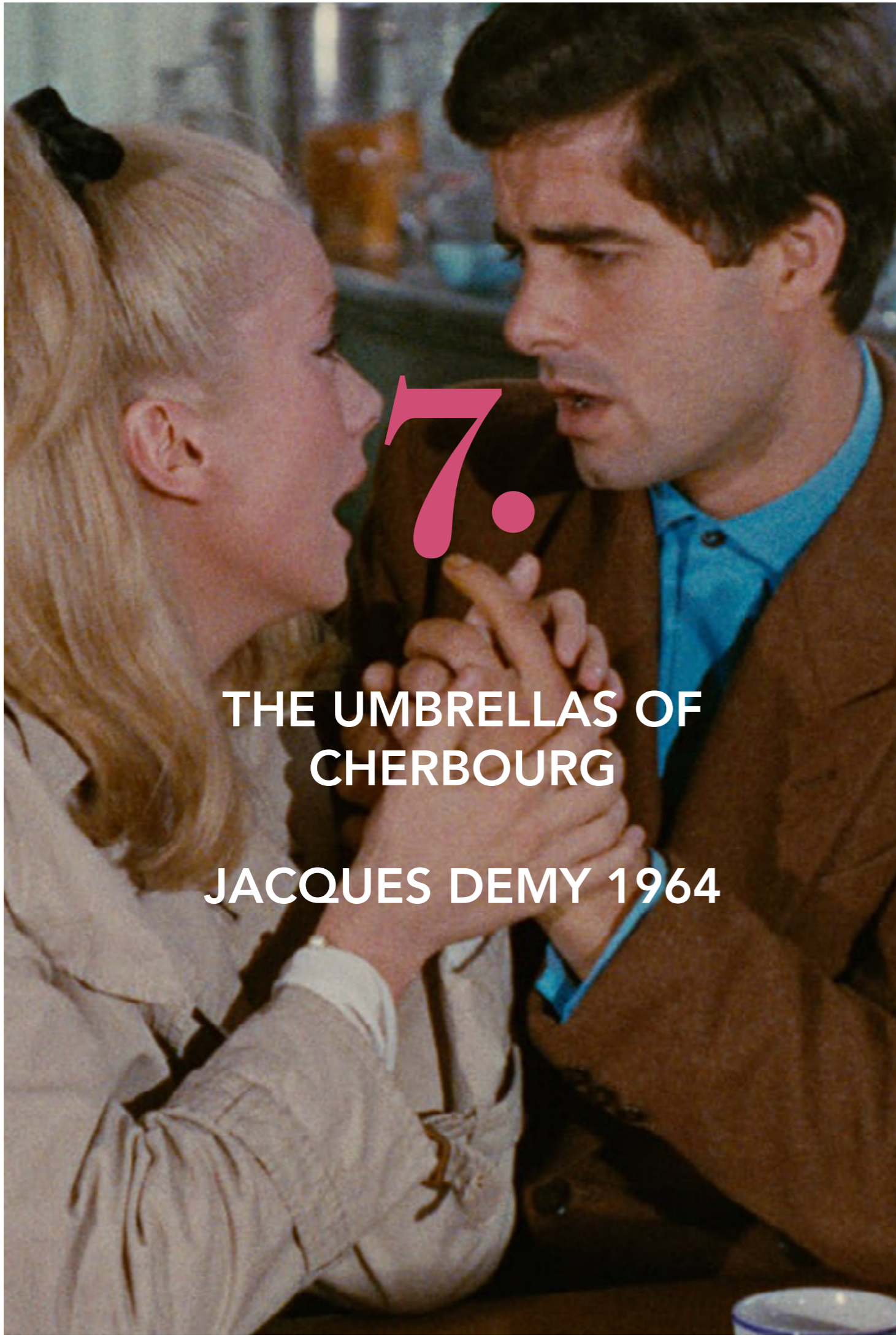
Vertigo Original Movie Poster



The tone and colour palette additionally shape these aspects, where colour unravels the layers of hidden messages within a visual symphony, even setting the tone from the beginning to the opening credits for the insane journey ahead. A swirling, psychedelic vortex mirroring the descent into obsession and madness where the colours shape the narrative and the character's emotions. The manipulation of green hues centres our screens with the hauntingly lit interiors in the fittingly feverish atmosphere seen perfectly as Madeline steps out of her bedroom awash in a green haze of memory. The foggy staging metaphorically personifies the murky depths of the human psyche as it obscures visibility and distorts our perception within this uneasy narrative, shrouding the San Francisco setting and enveloping the characters into a veil of uncertainty, mystery and isolation.

Haunted by a traumatic incident, Scottie finds himself trapped within a web of intrigue once he's hired to follow the trail of the enigmatic Madeline Elster, whose mysterious beauty and demeanour captivate Scottie, trapping him in a labyrinth of desire and deception. The film blurs the lines between illusion and reality as Scottie and the audience are increasingly entangled in Madeline's world, leading to disturbing revelations and shocking consequences. The central motifs depict the quest for identity and the nature of obsession with Scottie's relentless pursuit of Madeline, reflecting a more profound yearning to understand his true self as well as where he is placed in the world. Masterfully orchestrated to heighten the tension and suspense of the deep psychological complexities of the narrative, Vertigo even forces us as the audience to confront our inner demons.

Through the labyrinthine turns and twists, it becomes evident that the colour scheme of Vertigo is a testament to the genius filmmaking of Hitchcock in crafting an immersive and emotionally resonating cinematic experience.



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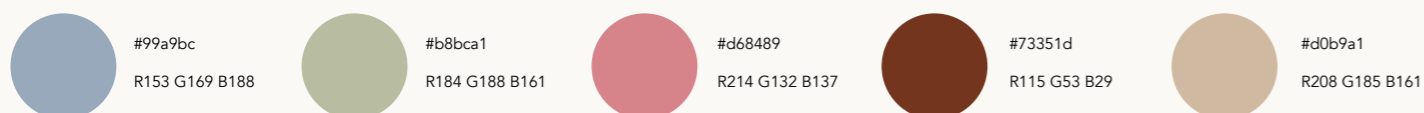
**THE UMBRELLAS OF  
CHERBOURG**  
**JACQUES DEMY 1964**



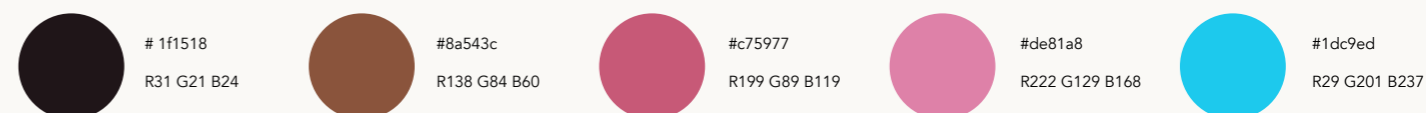
The Alternative 1964 Movie Poster

A delightfully bittersweet staple within the French New Wave of cinema, this remarkable musical drama cinematic gem set within the quaint little French coastal town of Cherbourg in the 1950s captivates the audience with the vibrant use of colour, deeply resonate narrative and evocating cinematography, transporting us into a mesmerising realm of love, loss and longing intertwine in a song of emotions.

A love story of two young lovers, Guy and Geneviève, who irrevocably alter the winds of fate. Colour saturates every aspect of the film and primarily serves as a visual motif that underscores the characters' emotional arc with the expressive and rich use of colour in this dreamlike narrative. The chic Mademoiselles lingering around Cherbourg's Plaza perfectly match their couture of the primary colours to their jewellery, costume design and surroundings, even blend into the attention-grabbing wallpapers as they wrap seamlessly around the French soundstages in macaron-toned greens and pinks. Even surrounding our two protagonists, the wallpaper featured in Geneviève's mother's umbrella shop with the vibrant shades of green reflects a sense of vitality and youthful optimism as she dreams of a brighter future with Guy. As the story progresses with the dire circumstances Geneviève experiences, the darkened hues of the muted greys and blue mirror the internal melancholy and disillusionment with the resignation of her true fate. Demy's subtle shift in the colourisation of the surroundings visually represents the emotional journey Geneviève takes in a more complex inner state.



As our lover's romance blossoms in the early scenes, the bright hues of red and blue captured within their costume design reflect back to their youthful exuberance and optimism surrounding the intensity of their emotions with a plethora of saturated hues of the euphoria of love. However, as this unexpected love story unfolds, the harsh realities of life intervene in this escapism dream; muted tones take centre stage with Geneviève deciding to marry Roland in Guy's absence, which marks the turning point of the character's changing circumstances. Shifting towards more fantastic, subdued colours from Cherbourg's once bright, lively world conveys the erosion of their youthful idealism in the presence of life's inevitable challenges, ripping the characters away from the world of cinematic magic into reality. Demy's deliberate choices with the drastic transitions of colour from the warm romantic hues of reds and oranges to the harsh cool tones of blues and greys perfectly depict the shift from the childlike, whimsical infatuation of love to a more mature perspective. Inviting the audience to explore these complexities of love and human experiences by embracing raw authenticity and narrative depth.












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**2001: A SPACE ODYSSEY**  
**STANLEY KUBRICK 1968**



Two Promotion Movie Posters during the Movie's Premire



The concept of avant-garde experimental films has long existed as the film itself; however, to permeate the mainstream needed a revolutionist like Stanley Kubrick, whose filmmaking was out of this world and quite literate in this context. As the audience, we get a front-row seat on a transcendent journey in time and space, which expands how we perceive space and the possibilities of visual storytelling on the silver screen. The relentless questions of the exploration into philosophical questions about humanity's place within the vast universe challenge us to ponder the enigma of human existence and the limits of human understanding. This particular film, released in 1968, which was just a year before Apollo 11's historic milestone in 1969, offered a realistic glimpse into the futuristic prospectus of space exploration; both a thought-provoking and awe-inspiring in the presence from a prehistoric life outlook diving into the deepest reaches of outer space to the ends of the universe.

'Les Femmes d'Alger' by Pablo Picasso in 1907



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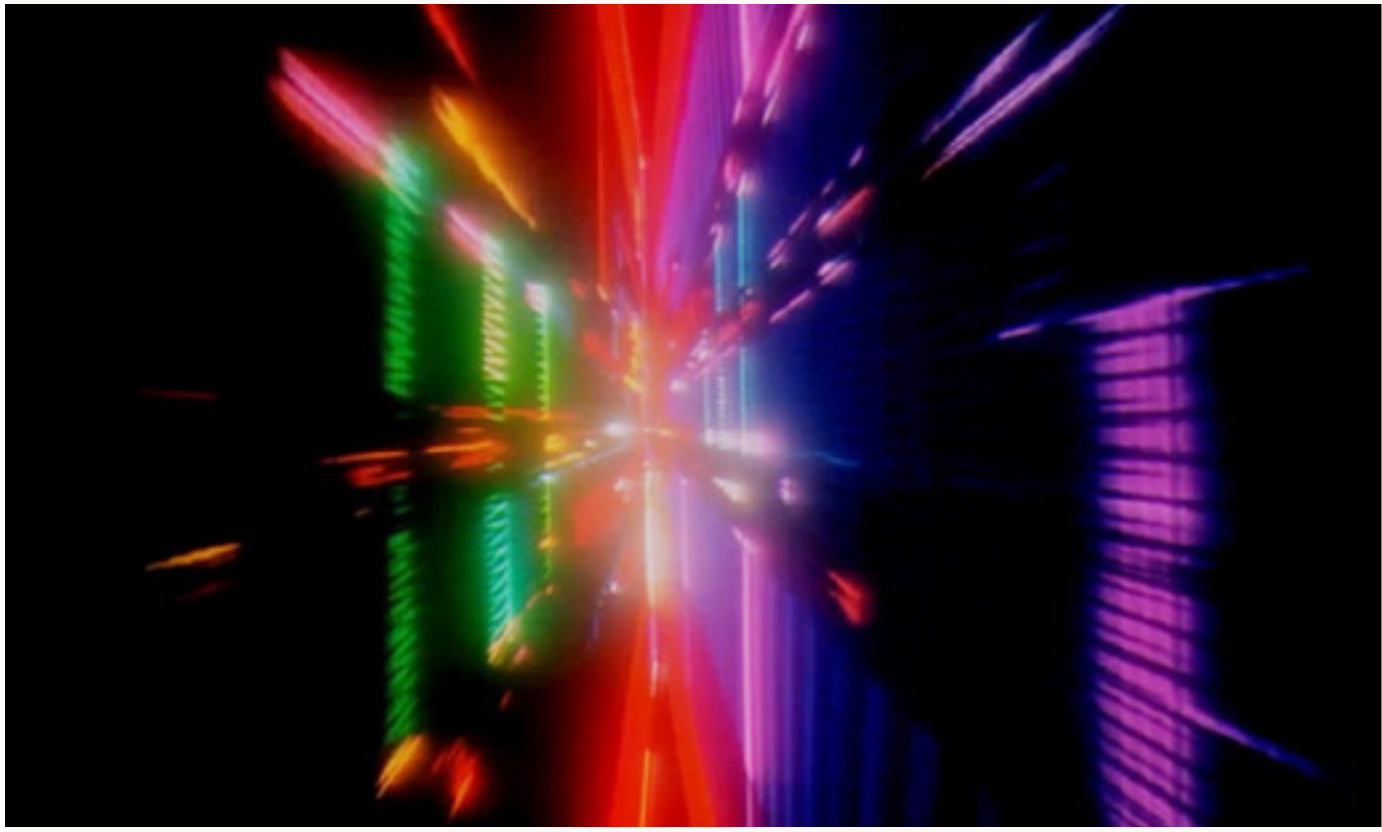


MGM PRESENTS A STANLEY KUBRICK PRODUCTION  
**2001: a space odyssey**  
 Super Panavision® and Metrocolor





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R92 G80 B76
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The film's sequence opens with the iconic imagery of a sunrise over the Earth bathed in vibrant blue and orange hues, which heavily reflects the dawn of a new era in human revolution, with an element of unease towards the progressive unknown. The striking juxtaposition of the familiar and unknown conveys the restricted colours used throughout the film of an isolated, stark setting of space with a vast expanse of monochrome black punctuated by artificial lights from the spacecraft. The grey and white minimalistic colour scheme present within the interiors of the spaceship dominates the visual landscape against the backdrop of emptiness dominate the visual landscape, conveying a clinical, cold nature and insignificance of humanity within the vast expanse of the cosmos.

However, Kubrick splashes striking colours to draw the audience's attention to the significant moments. The design of the HALL 9000 computer with the ominous glowing red 'eye' stands alone against the pristine white spacecraft, which serves as a metaphor for the audience to direct attention to HAL's evil intentions and foreshadows the dangerous existential threat he inflicts on the human characters. Even the explosive bursts of vivid colour during the mesmerising Star Gate scene at the end of the film engulf the audience into a lava lamp dimension as the screen bleeds out the entire electric rainbow. The psychedelic swirling colours create a sensory overload and evoke a sense of wonder and awe to contemplate the true mysteries of the universe from a human's perspective. In the vast vacantness of pitch-black space, colour plays a powerful tool of communication to connect the viewers on this transcendent journey of one of cinema's most outstanding achievements.

9.

## A CLOCKWORK ORANGE

STANLEY KUBRICK 1971

Very few collections of book adaptations stand out quite like *A Clockwork Orange*, with the visually stunning narrative and a story that delves deeply into the intricate human psyche. Back again with a visionary like Stanley Kubrick, 3 years after the exploration into 2001, *A Space Odyssey*, this dystopian opus brings a world riddled with societal decay and moral ambiguity. At its core lies a psychological premise that further challenges our most deeply submerged beliefs about morality and free will.

Set in a decaying and futuristic Great Britain overrun by voyeuristic violence and delinquency, a thrill-seeking sociopathic Alex Delarge has a penchant for ultraviolence and Beethoven. Alongside his gang of delinquent droogs, they roam the streets terrorising innocent individuals and wreaking chaos with gleeful abandon. But once Alex's reign of terror finally catches up to him, the audience of the judicial system is subjected to an inhuman form of aversion therapy of the Ludovico Technique strategised for behavioural rehabilitation. Reducing Alex to a mere puppet of manipulation as Kubrick metaphorically connotes the fragility of morality and forces us to confront the harrowing truth of enforced conformity headfirst.

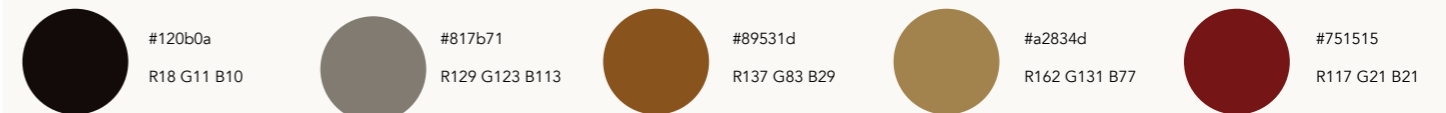
**HORROVA  
MILK BAR**

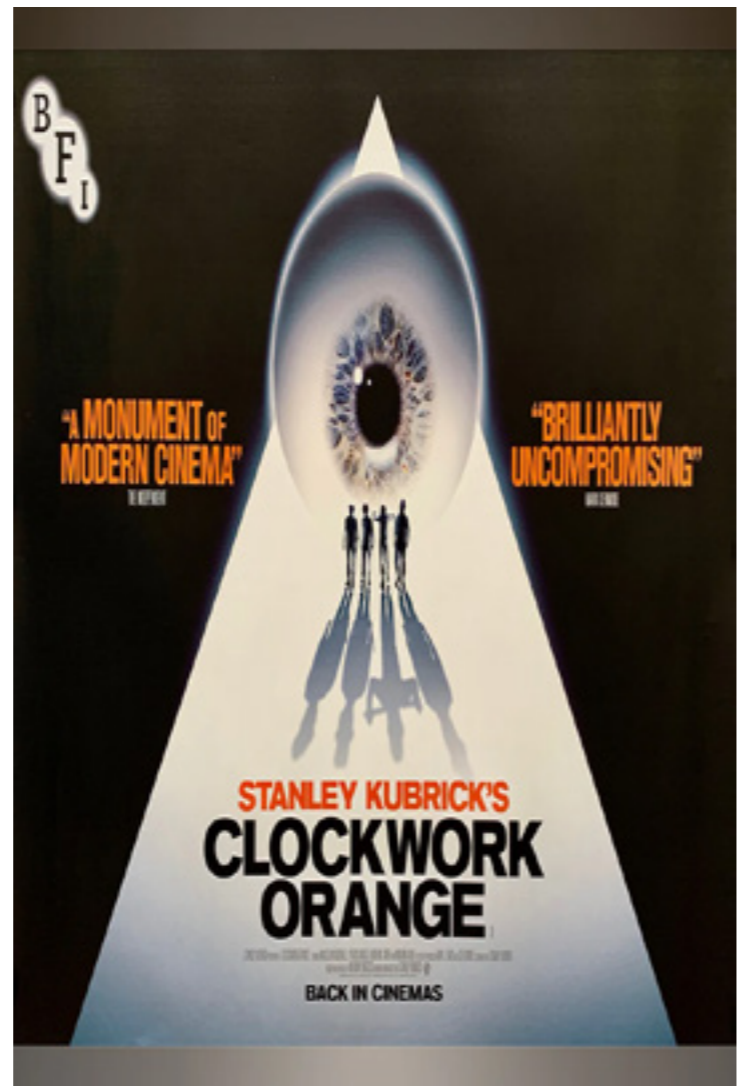
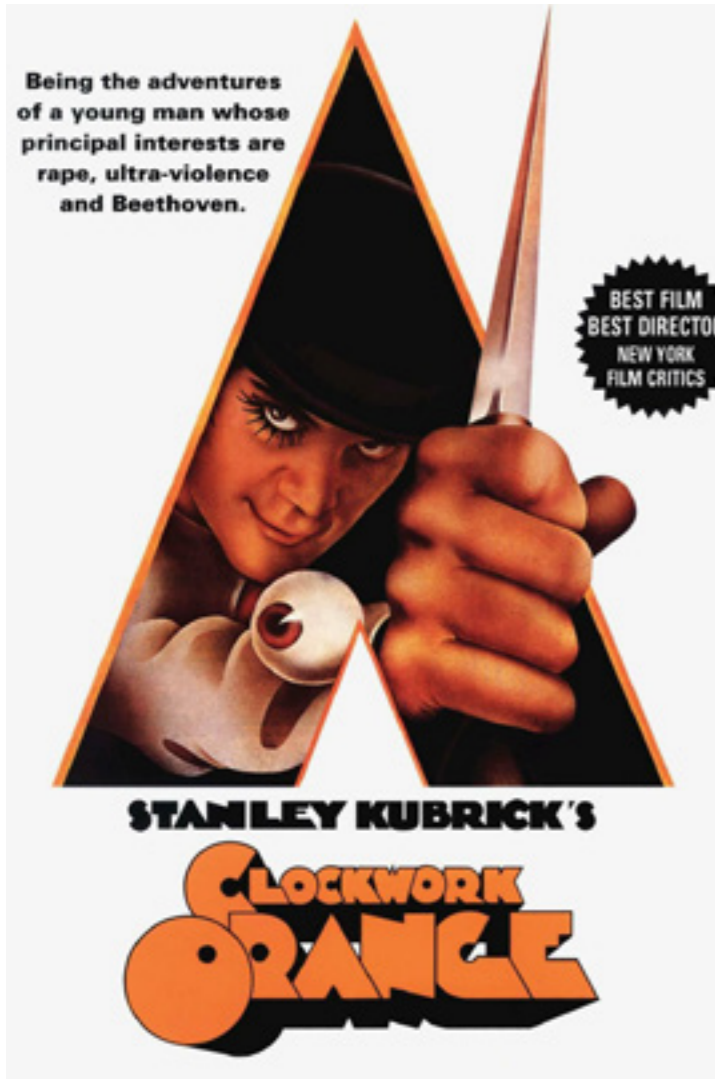


However, Kubrick doesn't just manipulate the confronted darkness within ourselves; his use of careful distortion of colour hues throughout the film speaks to the deepest recesses of the human mind. Even with the film's title reference, we can't ignore the titular colour – orange! Saturating the screens and engulfing our senses in a whirlwind of utter havoc and rebellion, orange is used to represent the main character of Alex Delarge and his droogs, who wear their iconic orange jumpsuits to symbolise their rebellious nature and visually represent the real-world reigns of conformity. The colour becomes a beacon of anarchic defiance, sparking an eternal reminder of the discord beneath the system.

Yet, in stark contrast, white is vastly used but not in the way we typically associate white beings, taking on a more sinister significance. Its pristine facade lies a deep darkness appearing on the walls of the Ludovico medical facility and the decorations in the Korova Milk Bar, highlighting the dissonance between the outward appearance and the underlying realities, adding a surreal and otherworldly atmosphere to the film. Even the addition of red painting, the glistening white walls of blood-stained crimson or glowing within the Korova Milk Bar is a chilling reminder of the carnage in this dystopic world.

Visually, this particular masterpiece speaks to us with the careful manipulations of coloured hues as Kubrick creates a vivid and immersive world with haunting imagery that stays embedded within us long after the screen fades into black nothingness.



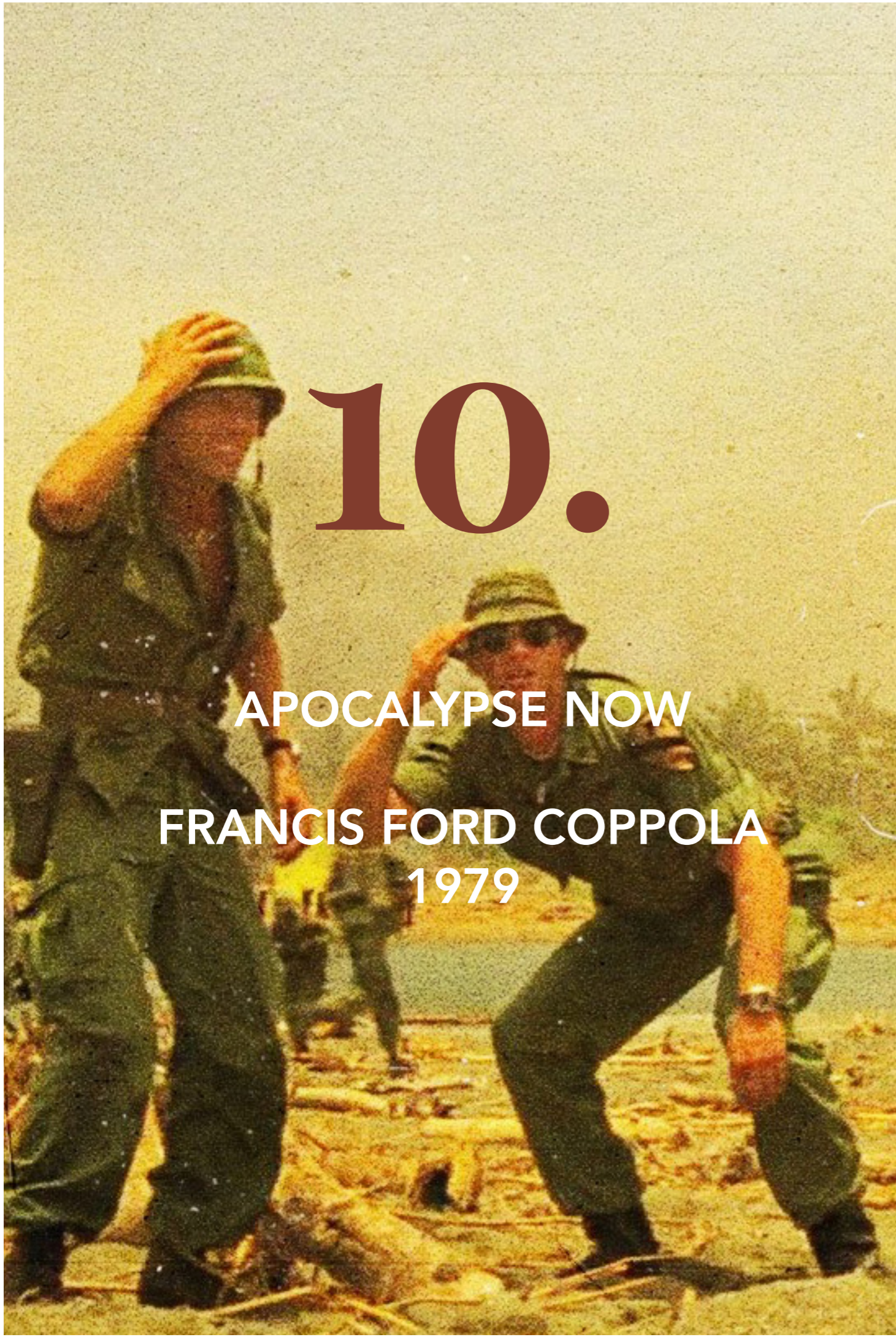


A Collection of the Various Movie Posters of A Clockwork Orange



- #504c41 R80 G76 B65
- #44342b R68 G52 B43
- #3a425e R58 G66 B94
- #6c525a R108 G82 B90
- #84847c R132 G132 B124





10.

APOCALYPSE NOW

FRANCIS FORD COPPOLA  
1979



FRANCIS FORD COPPOLA PRESENTS AN ALL NEW VERSION  
OF HIS GROUNDBREAKING MASTERPIECE.

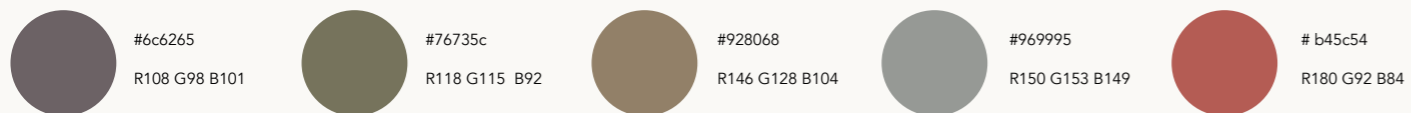
MARLON  
BRANDO  
ROBERT  
DUVALL  
MARTIN  
SHEEN  
LAURENCE  
FISHBURNE  
DENNIS  
HOPPER  
and  
HARRISON  
FORD

Apocalypse Now  
REDUX

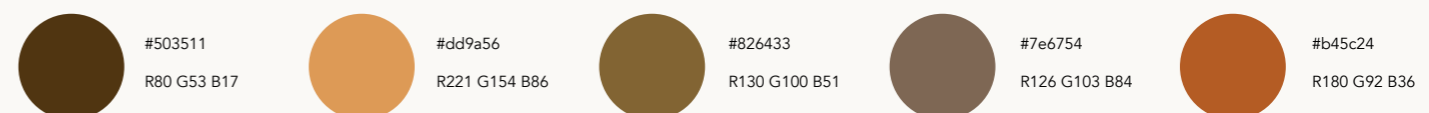
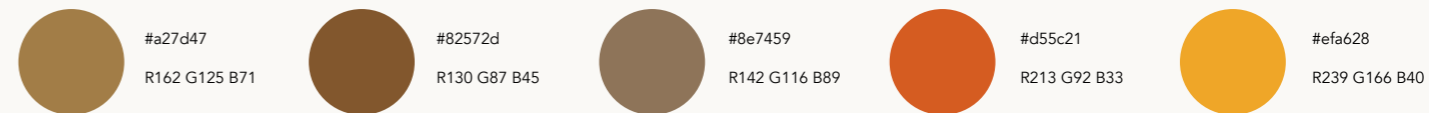
MARLON BRANDO ROBERT DUVALL MARTIN SHEEN "APOCALYPSE NOW REDUX" FREDERIC ROBERTS ALBERT HALL  
SAM BOTTOMS LAURENCE FISHBURNE CHRISTIAN MARQUAND ANDRÉ CLÉMENT HARRISON FORD DENNIS HOPPER FRANCIS FORD COPPOLA  
JOHN WILLES FRANCIS FORD COPPOLA MICHAEL HERR FRED FOUS CRAIG FREEDRICKSON TOM SEIBERG WALTER STURDANT  
WALTER MURCH FRANCIS FORD COPPOLA FRANCIS FORD COPPOLA "APOCALYPSE NOW REDUX" FRANCIS FORD COPPOLA AND KIM AUBRY WALTER MURCH MIRAMAX FILMS AMERICAN ZEPHYRUS  
R U

Apocalypse Now Original 1970s Movie Poster Cinematic Print



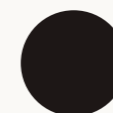


1979. Vietnam War. Soldiers emerge from the haunting darkness. The glare of napalm explosions. A watershed moment in the evolution of cinematography! As an emergence from the ashes of the Vietnam War, Francis Ford Coppola's visual artwork forever altered the filmography landscape. Amidst the harrowing chaos of the war from the jungles of Vietnam, Coppola utilises colour as a powerful tool within the visual storytelling, enhancing the overall aesthetic and captivating the audience with visceral imagery and the profound themes integrated. Within this unforgettable journey into the darkness of the Vietnam War, we follow Captain Benjamin L. Willard, portrayed by Martin Sheen, embarking on a dangerous mission to assassinate Colonel Kurtz, a once accomplished officer who descended into madness, perceiving himself as a god-like figure. Through the course of the film, as we encounter hauntingly mesmerising visuals, the audience is submerged into a world where the lines between madness and sanity are blurred amongst the savage conflict. One of the most iconic narrative placements within this film is the symbolic journey upriver navigating the treacherous waters of the Nung River, where a rich array of colours and textures employ the emotional and psychological landscape of the characters. The omnipresent visualisation of the lush greens colourising the jungle saturates the frame, suffocating us within the hidden dangers at every turn as it engulfs our senses and awareness, symbolising the unpredictability of war.





#bed0c8  
R190 G208 B200



#1d1716  
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#bb5520  
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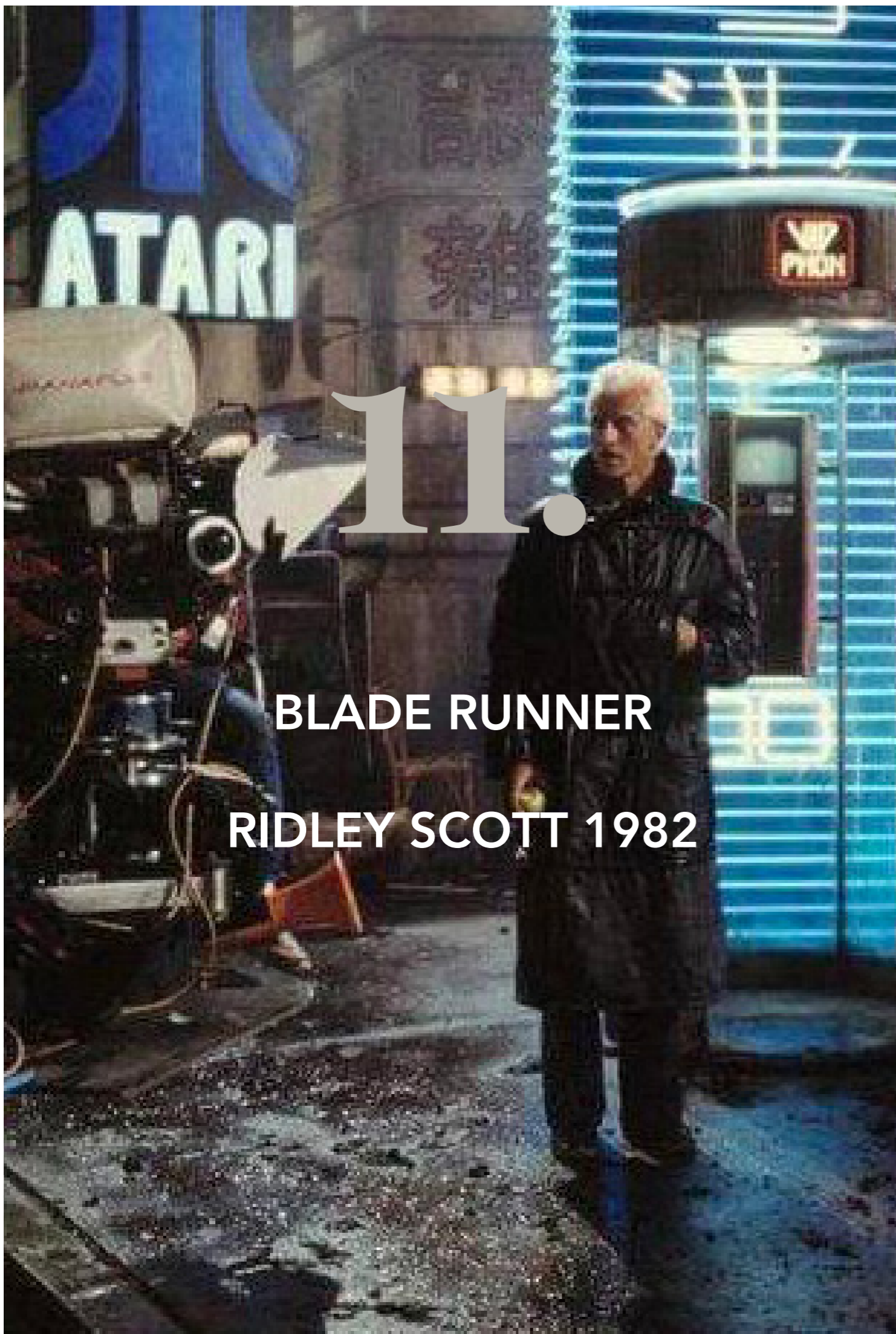


#404c5d  
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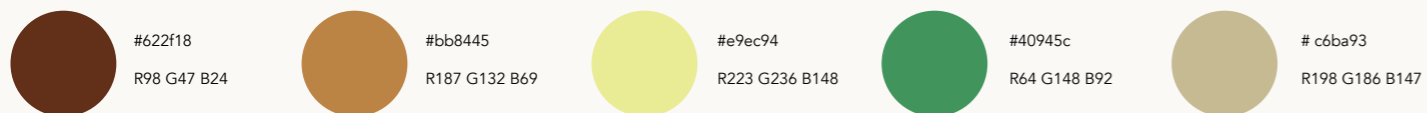
# 11.

## BLADE RUNNER

### RIDLEY SCOTT 1982

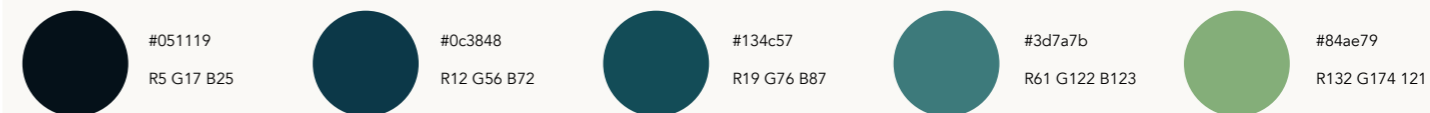
As this neon-lit street of a dystopian style Los Angeles splashes across our screen, this distinctive colour scheme is woven into the fabric of the narrative, from the icy blues of the Tyrell Corporation to the bleak greys of the urban setting within this atmospheric, dark world. Even from the opening scenes, Scott covers the audience in a saturated atmosphere with a decaying unease to capture the essence of a deserted futuristic outlook of this world, teetering on the verge of destruction. Thanks to the pioneering technological effects and miniatures, the groundbreaking utilisations of computer-generated imagery, the storyline and visual artistry beyond a mere spectacle of futuristic aesthetics.

The relationship between man and technological machinery is marked with a clear line and blurs beyond the distinguished recognition. Rick Deckard, commonly known as the 'blade runner', is tasked to hunt down the bioengineered beings virtually indistinguishable from their human opposites. Yet, as easier said than done, he finds himself trapped within a complicated maze of intrigue and lies by confronting not only the rouge replicants he's assigned to hunt but also his own moral compass and identity. Their ivory skin and luminous eyes of these unknown synthetic beings render hues that evoke a curious fear with their exquisite beauty as a blatant reminder of the shadowy boundaries between what we consider artificial and organic.

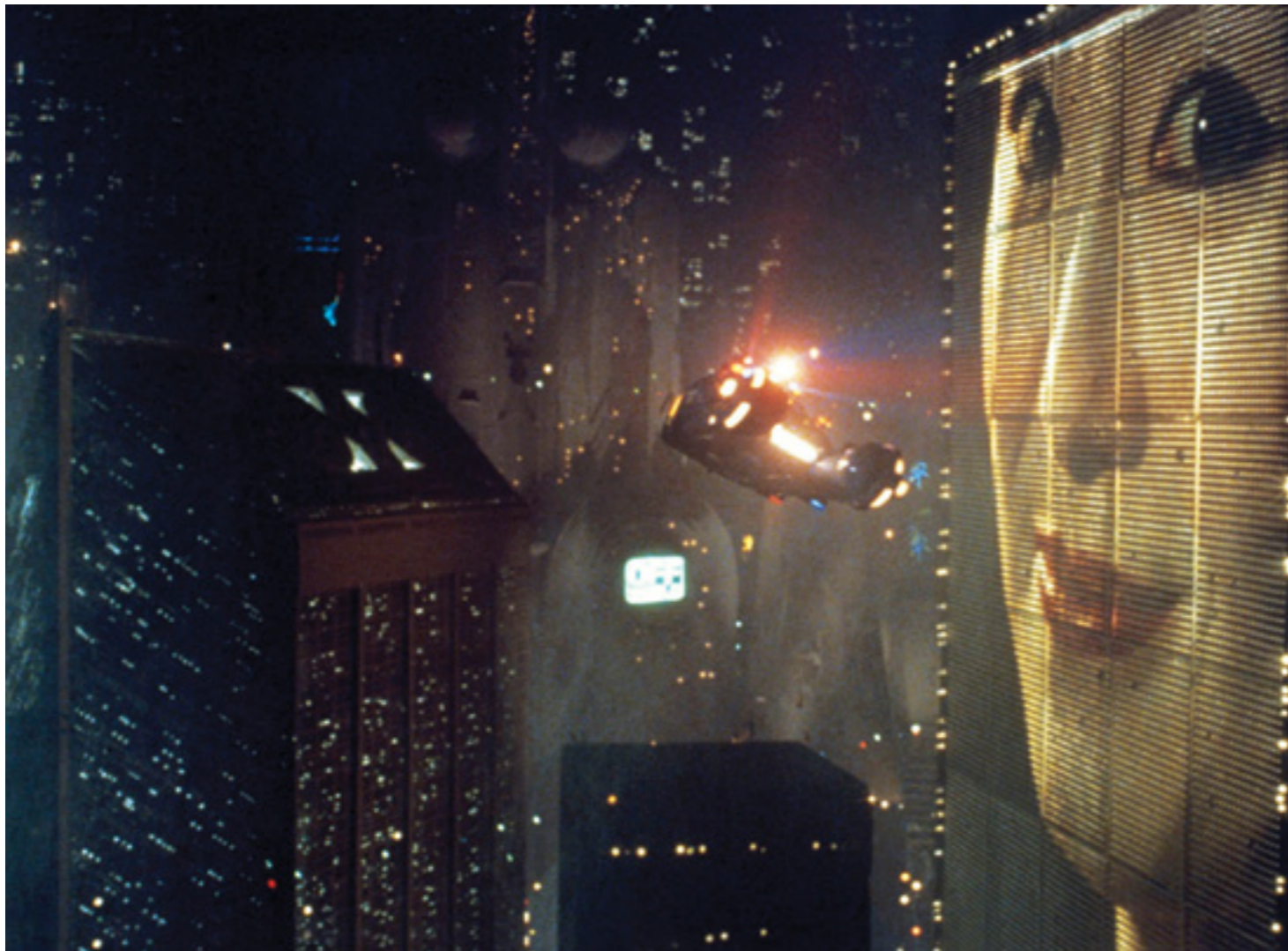


Delving into the exploration of humanity juxtaposing artificiality and authenticity, a theme finds expression in the interplay of the colour scheme portrayed. Perhaps the most striking of them all is the boldly pervasive appearance of reds embedded within the arterial strays of violence or the glow of a neon sign. The primal forces of red serve as a reminder of what lurks beneath the veneer of civilisation, pulsing both life and death or danger and desire through the narrative. The iconic 'unicorn dream' sequence with vivid red bloodshed hints at Deckard's status as a replicant. Ultimately leading us as the audience to be perplexed and question the nature of perception and reality

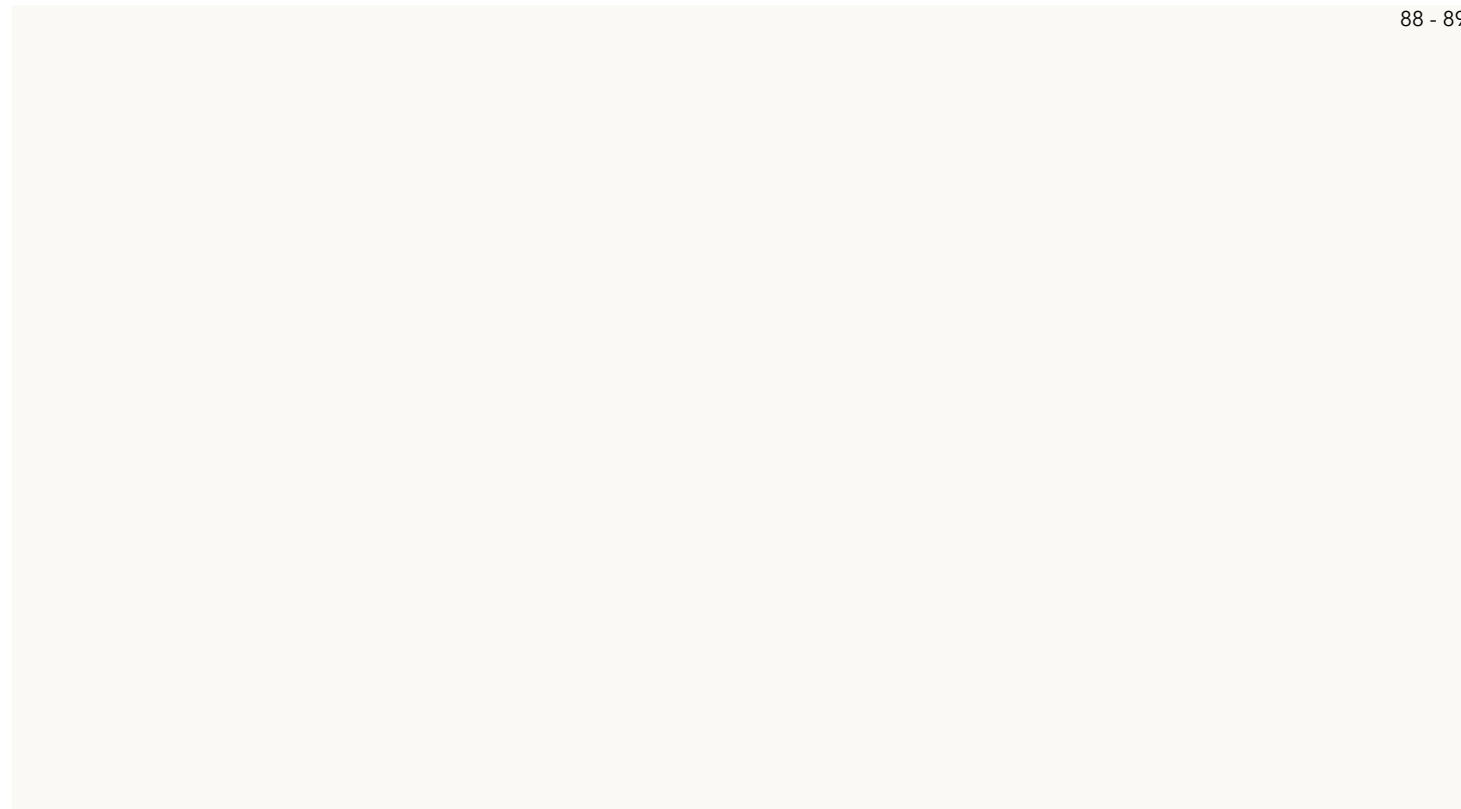
The array of vivid fantastic colours found in the neon lights and advertisements around the surroundings stand alone as a visual symbol of excess, consumerism and the encroachment of technology dictating everyday life, juxtaposing the drab world and the colours used to bring an emotional connection and the inner states of the characters. For instance, the warm colour tones during the scenes with Deckard's apartment convey a sense of luxury and intimacy, whilst the harshly cool tones dominate the interiors of the replicant's laboratory as a way to reflect back on the character's moral ambiguity and detachment.



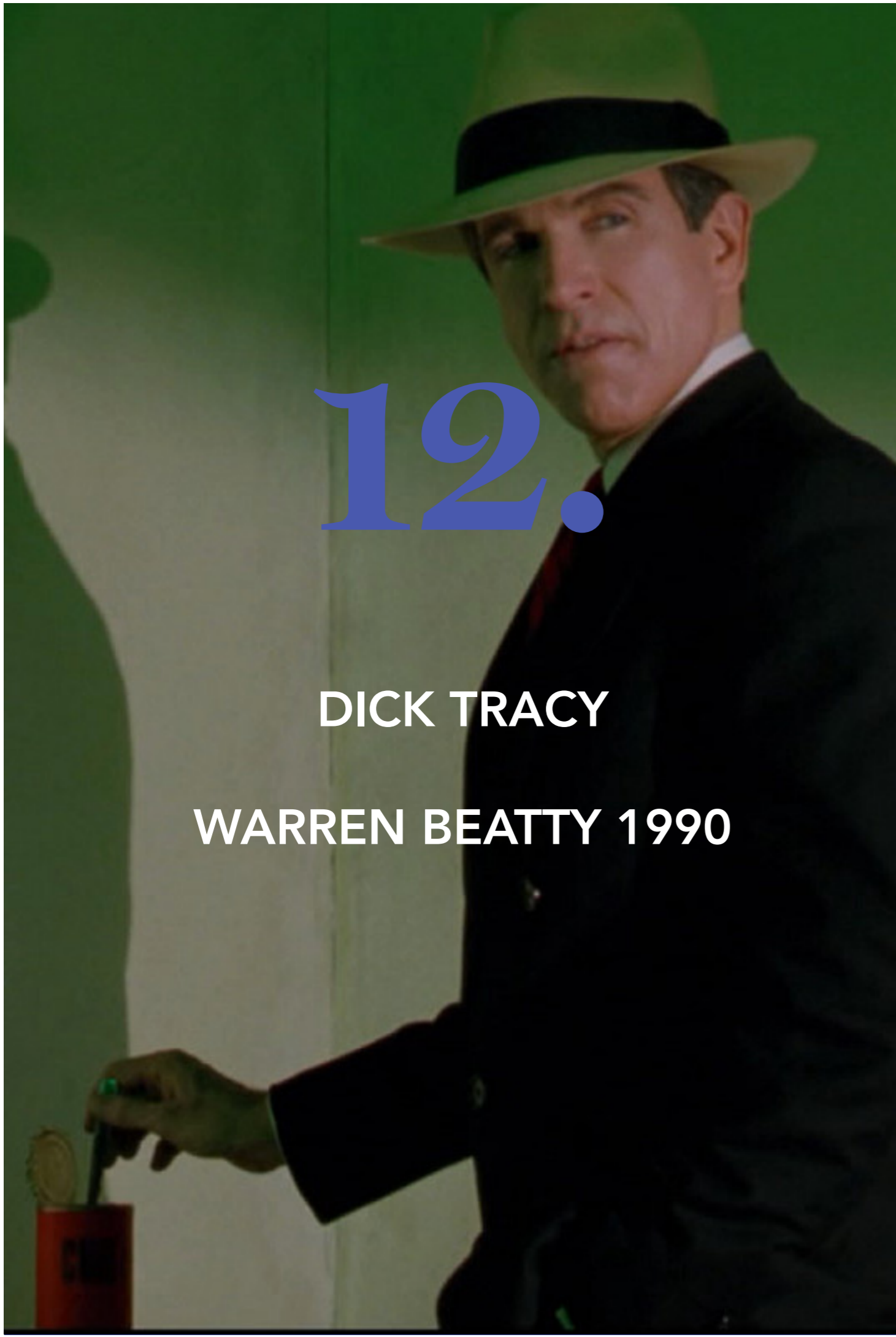
The careful manipulation of colour, light and shadow douses us into this nightmarish land yet makes us question the proper understanding of identity, the nature of existence and our humanity.



- #1b1d28 R27 G29 B40
- #4e443f R78 G68 B63
- #c3a879 R195 G168 B121
- #79a29f R121 G162 B159
- #bb392d R187 G57 B45



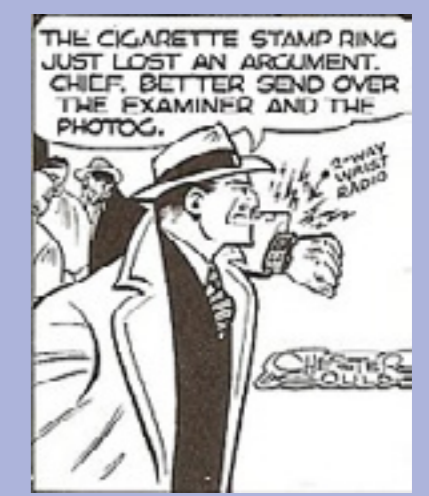
- #4c4b3e R76 G75 B62
- #47595f R71 G89 B95
- #788e98 R120 G142 B152
- #85aba3 R133 G171 B163
- #ab5154 R171 G81 B84



# 12.

## DICK TRACY

### WARREN BEATTY 1990




Chester Gould's Dick Tracy Original Sunday Comic Strips as well as the Colourful 1930s Comics





Often associated with juvenile entertainment stigmatised as mere children’s entertainment, the art comic books were seen as more of a niche medium with the limited consumerist market compared to the increasingly widespread phenomenon and accessibility of films. However, filmmakers such as Warren Beatty returned to these youthful days of these graphical literatures with his over-budgeted yet highly entertaining adaptation of an antidote to the fatigue of superheroes, commonly known as Dick Tracey, created by Chester Gould in 1931. The rich visual language and dynamic storytelling techniques are inherently an element found in comic strip books and characterisations; this silver screen adaptation delves into the mesmerising use of colour.


Emerging as an exploration of morality and the timeless struggle between good vs evil, we follow the mystifying Dick Tracey, portrayed by Warren Beatty himself, clad in his iconic yellow trench coat serving as a signal of hope in a world run by a group of corrupted flamboyantly coloured villains. Using stylised colour schemes, these different characters cut against the backdrop of a crime-ridden, gritty capital as they navigate the treacherous underworld. Not only does the bold use of colour distinguish the eccentric characterisations or draw direct inspiration from the vibrant CMYK printing method of the original comic strip, but it also evokes the overall mood of the narrative and the film’s complex thematic depth. The exaggerated palette infused within each frame of heightened reality frequently blurs the differentiated aspects of the fantastical, comical, and familiar. Depending on whether we think about the electric blue of the neon-lit alleyway or the burning building engulfed with fiery red, Beatty’s colour choices captivate our sense of imagination from our childhood-like memories of comic book reading. These aesthetic and stylistic choices evoke the escapism nostalgia of classical comic books with larger-than-life characterisations and bold graphic visuals, embracing the theatricality and amplified aesthetics.




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#2b2f56  
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R123 G83 B75
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R75 G114 B182
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#5b665b  
R91 G102 B91
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#742440  
R116 G36 B64




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#1c4a7b  
R28 G74 B123
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#2072a5  
R32 G114 B165
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#66a9c1  
R102 G169 B193
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#c3a67d  
R195 G166 B125
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#c68e31  
R198 G142 B49




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#822821  
R130 G40 B33
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R94 G191 B128
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R42 G32 B81

# 13.

## EDWARD SCISSORHANDS

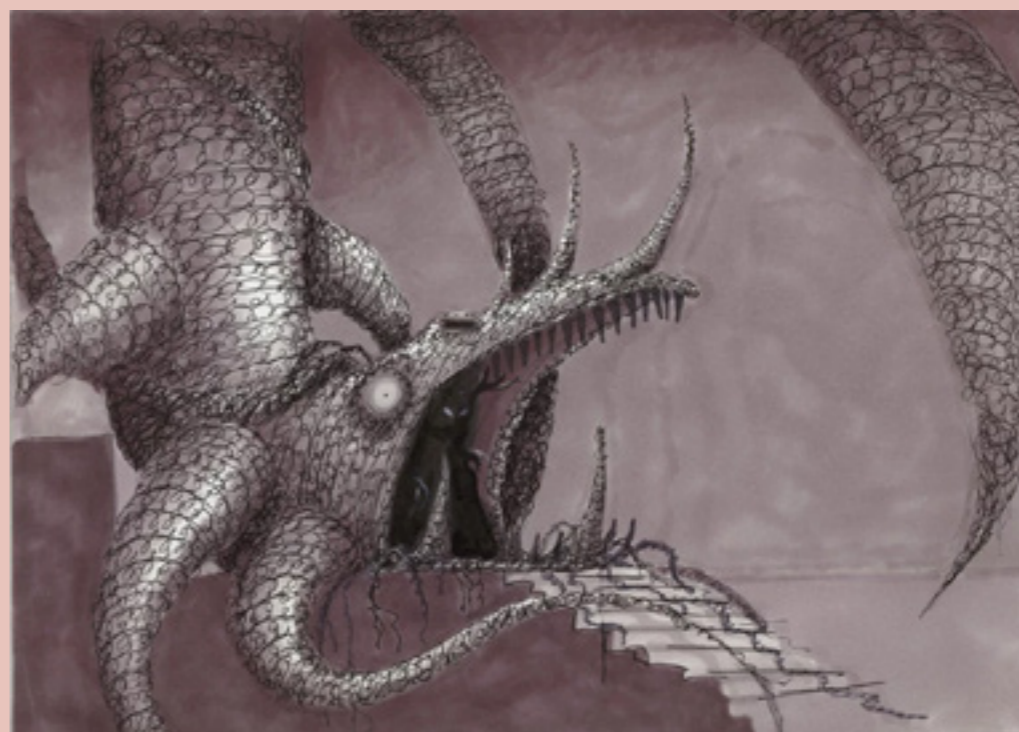
### TIM BURTON 1990

The Original 1990 Edward Scissorhands Sketch by Tim Burton

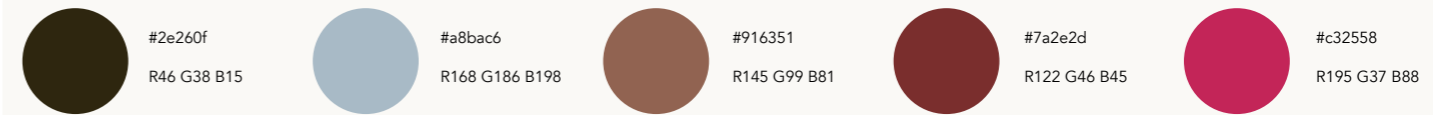


An enchanting and modern fairy tale entangled in a gothic ambience, Tim Burton's distinctive style of macabre, fantastical storytelling and imaginative, spooky aesthetic makes his work instantly recognisable in the cinematic universe. Burton's unique ability to nit-pick different aspects of fantasy and horror into his narratives profoundly resonates with many individuals as he explores the themes of outsiderism in many of his films. Sometimes, we all feel like misfits struggling to find our place. Still, through the characterisations created by Burton, such as Johnny Depp's Edward Scissorhands or Danny Elfman's Jack Skellington from 'The Nightmare Before Christmas', through their own journeys of self-discovery and acceptance, we can emotionally resonate as a reminder that there's a true beauty in embracing one's differences.

'Black Cauldron' 1983 Original Sketches by Tim Burton



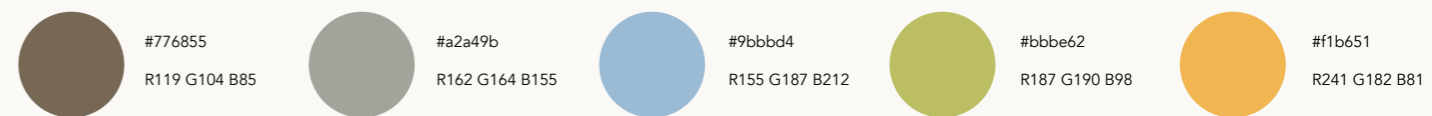
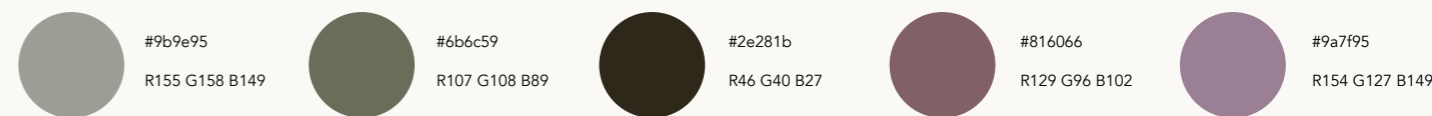




However, unlike Burton's previous masterpieces such as the 1988 'Beetlejuice' or 1989 'Batman' with their dark yet quirky humoristic tones, Edward Scissorhands, released one year after Batman, took a more melancholic style with its identical pastel colour homes in the manicured lawns of the suburban juxtaposing to the typical monochrome landscapes populating his imaginative worlds. This choice in backdrop styling still creates a sense of unease and alienation with the central themes of conformity with uniform values. As a poignant exploration of identity, this gothic fantastical romance observes an unfinished creation equipped with scissors in place of his hands called Edward, whose black and white appearance navigates the peculiar suburban neighbourhood bursting with vivid pastel colours. This colour scheme decision by Burton creates a visual language inviting us to contemplate the essence of acceptance, the search for genuine connection, and finding a place to belong away from the overly artificial.

From the very first set of scenes, we set the stage into a primarily monochrome depiction of Edward's creation with both his and the inventor's costumes dressed in all black as well as the sequence of flashbacks featuring the inventor often employing more muted desaturated colours in comparison to the explosive hues of the suburban world. The black attire visually links to his connection to the darkness, with his white scarred face reflecting his vulnerability and innocence beneath his dark exterior. The sombre dominance of black with a hint of white as a yin-yang balance symbolises the genesis of Edward's existence from the depths of empty darkness into a new light and beginning before his foreshadowed journey away from the confines of his gothic mansion. In contrast to Edward's black-and-white appearance, the suburban neighbourhood unleashes a riot of soft kaleidoscopic colours that dazzle the eyes and idealistic imaginations. The painted houses stand momentarily in uniform like an assortment of confections with saccharine shades of blue, pink and yellow hues, with the residents adorning a technicolour attire where appearances are changed as it stifles originality at the same time masking the dissatisfaction and boredom of this vibrant façade. Edward's arrival stands as the visual metaphor of his otherness against the stark contrast with his surroundings as he disrupts the chromatic harmony of the consistency and compliant masquerade.

Not just Edward but each character in the ensemble is painted with a distinctive colour scheme that visually speaks volumes for the progression of the narrative to perfectly connote their state of mind. Think about the characterisation of Kim, who undergoes a transformative transition! From the overwhelming pastel clothing shining her compliance with the set standards into a gradual shift towards more subdued and darker colours as she grows closer to Edward, mirroring her emotional journey and symbolising her rejection of societal expectations as she embraces her true self from conformity to authenticity. Perhaps even the Boggs family took Edward in offering a place in their home and lifestyle, a depiction of a kaleidoscope of various colourful hues that belie their underlying dysfunction of the superficiality and shallowness present in suburban life.



# 14.

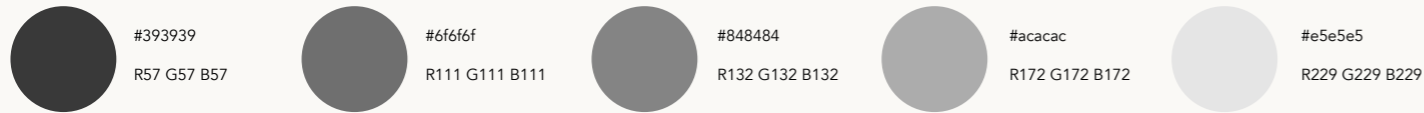
## SCHINDLER'S LIST

STEVEN SPIELBERG 1993

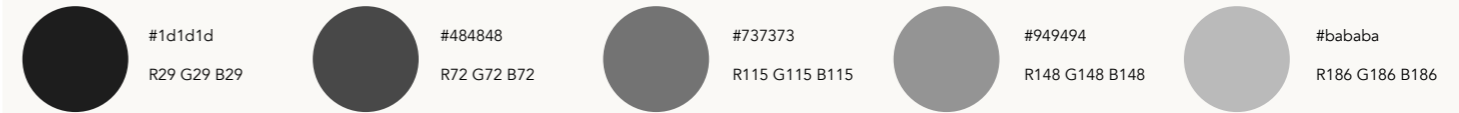


A Collection of 1930s - 1940s German & Nazi Propaganda










Visually depicting the true horror taken place of the Holocaust is a high-stakes operation to emotionally convey a biopic of the industrialists responsible for the countless lives lost under Nazi rule. Spielberg's hauntingly poignant storytelling tells a powerful portrayal of the Holocaust based on the true story of Oskar Schindler, a German businessman whose moral awakening amidst the true horrors of a Nazi-dictated Poland compelled him into a daring mission of salvation. Transforming his factory into a safety haven for thousands of refugee Jews as he shields them away from the greedy grasp of the Holocaust. The theme of the transformative power of human compassion is most prominent within Schindler as he encounters the resilience and suffering of the characters of Helen Hirsch and Itzhak Stern, awakening him out of German propaganda into a sense of responsibility and duty.



Spielberg's decision to capture the film predominately in a monochrome set of tones for a more sombre reflection and historical authenticity into the timely bleak realities of World War II in documentary footage of photography visual style. The absence of colour not only focuses more on the raw emotions without the distraction of colour, but this narrative also immediately transports us as the audience into the grim existence of the late 1930s or early 1940s Poland, perfectly capturing the starkness of the era and highlighting the struggles between light and darkness or the moral clarity of good vs evil. Without the distraction of an overbearing colour scheme, which takes our attention away from the actual motive of the story told, we focus more on the actors' performances, with their actions and expressions speaking volumes in each frame. The amplified emotional responses of the film as Spielberg paints a morbidly vivid portrait of one of human history's darkest chapters, convey the unclenched realism and raw honesty within the medium of cinematography as we immerse ourselves only into the lives and struggles of the narrative and characterisation.

There's only one occasion where Spielberg breaks with the monochrome scheme. A young girl, portrayed by the eight-year-old Oliwia Dabrowska, clad in a dirtied red coat, wanders through the chaos out of the Krakow ghetto. The symbolism of the girl dressed in her crimson garment against the desaturated landscapes of despair mirrors a scarred reminder of the individual lives caught in the vortex of genocide; her cherubic face is a figure of the Jew's annihilated innocence. The decisive significance of this singular use of a vivid colour witnesses a metaphoric red figure juxtaposing against the grey-scale backdrop for a collective conscience of humanity, a haunting presence whose lings long after the film's end as a power to elect empathy and compassion straight in the face of indescribable evil. A unique and memorable setting is seen through the eyes of Schindler as he begins to truly understand the value of Jewish lives.



	#1c1c1c R28 G28 B28		#58545c R88 G84 B92		#8c8c94 R140 G140 B148		#bdbbbb R189 G190 B187		#a64144 R166 G65 B68
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# 15.

## MOULIN ROUGE

### BAZ LUHRMANN 2001

The Opening in the 'Jardin de Paris, the Moulin Rouge' on 6th October 1889 - The World Famous Cabaret



Au Joyeux Moulin Rouge (Happy at the Moulin Rouge) Theatrical Poster 1889



In the romantic realm of Baz Luhrmann's 'Moulin Rouge', the air is thick with intrigue, passion, and the scent of forbidden love. At the story's beating heart lies the renowned Moulin Rouge Cabaret, a vibrant kaleidoscope of colours and chaos where aristocrats, artists, and courtesans collide in this whirlwind storm of excess and extravagance. Set in the bohemian underworld of late 19th century Paris, whilst set in a world of imaginative fiction, Luhrmann draws great inspiration from the real-life cultural milieu of 'fin-de-siècle Paris' where literature, music and creatively flourished during a time of urbanisation with the rapid shift into The Industrial Revolution marking as a political upheaval in comparison against the film's thriving focus of the artistic, vibrant life within the Belle Époque era.



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R9 G6 B7



#3a1c18  
R58 G28 B24



#713f2a  
R113 G63 B42

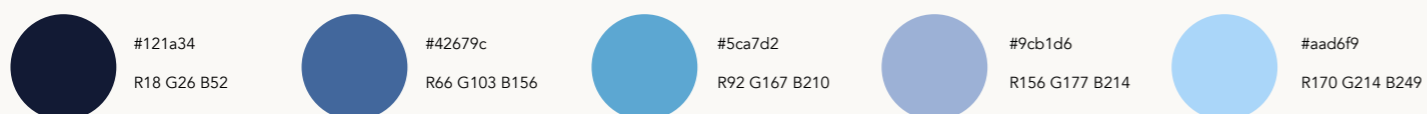
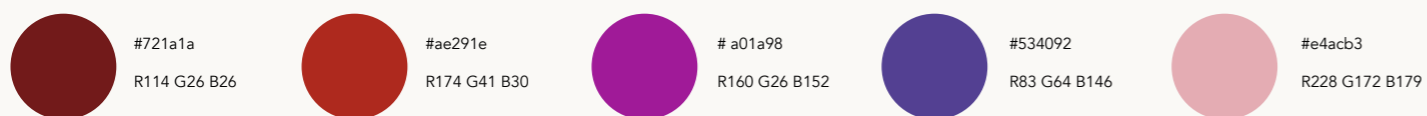


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R255 G226 B221



#a02025  
R160 G32 B37





Against the frenetic allure and decadent energy, we are first introduced to the shocked poet Christian with a dream of revolutionising the world with his words... as well as finding love. Through the accidental twists of fate, Christian finds himself entangled in the intoxicating world of Moulin Rouge, where he falls hopelessly in love with a coveted star, Satine, the object of all men's desires. As their love blossoms throughout the film within the glitz and glamour of Moulin Rouge, they find themselves intertwined in a maze of betrayal, heartache and deception that threatens to tear them apart. Without forgetting the eclectic jukebox soundtrack, dazzling visual designs from the extravagant costume design to the overall setting or the electrifying performances, this film stands as the enduring power of passion and the indomitable spirit of the human heart.

The portrayal of colour is a character in its own right, which isn't used only for the visual elements, merging itself into the fabric of the narrative with a visual intensity that is hard to ignore. This chromatic symphony with this film lies an omnipresent crimson red that dominates every corner of the Moulin Rouge nightclub as a potent metaphor for the pulsating passions and desires that thrum beneath the surface of the intoxicating allure of lust and love. The iconic 'Diamonds are a girl's best friend' sequence exemplifies the significance of red with the mesmerising performance of the descending Satine, drawing both the characters and audience's gaze, igniting the senses with the intoxicating intensity of her beauty and sensuality. As if channelling the timeless allure of Marilyn Monroe with the embodiment of sophistication and glamour, Satine's shimmering white presence of her luminous characterisation juxtaposes against the decadent crimson glow of the Moulin Rouge becomes a visual motif that underscores the central themes of ambition, desire and the endless pursuit of love amidst the extravagance of this cabaret nightclub. Symbolising transcendence and purity, Luhrmann's colour choice to associate the character of Satine, especially within this scene, represents her internal desire for a better life beyond the confines to find redemption, success and true love.



In contrast, the cool tones of blues and greens, primarily associated with our second protagonist, Christian, cast a more cynical and sinister presence over the dream-like chaotic amazements of Moulin. Blue, as the colour associated with isolation and longing, envelops Christian with his yearning for true love and inner turmoil. In contrast, the alluring fantastical shades of green of the bohemian spirit of creativity, found in Kylie Manoge's portrayal of the absinthe-infused green fairy, represents the intoxicating realities of the dangers of losing oneself in the escapist chaos of Parisian pleasure, blurring the lines between the destructive realities and hallucinated illusions.



	#484f60 R72 G79 B96		#5a6771 R90 G103 B113		#758fa0 R117 G143 B160		#79726c R121 G114 B108		#55413b R85 G65 B59
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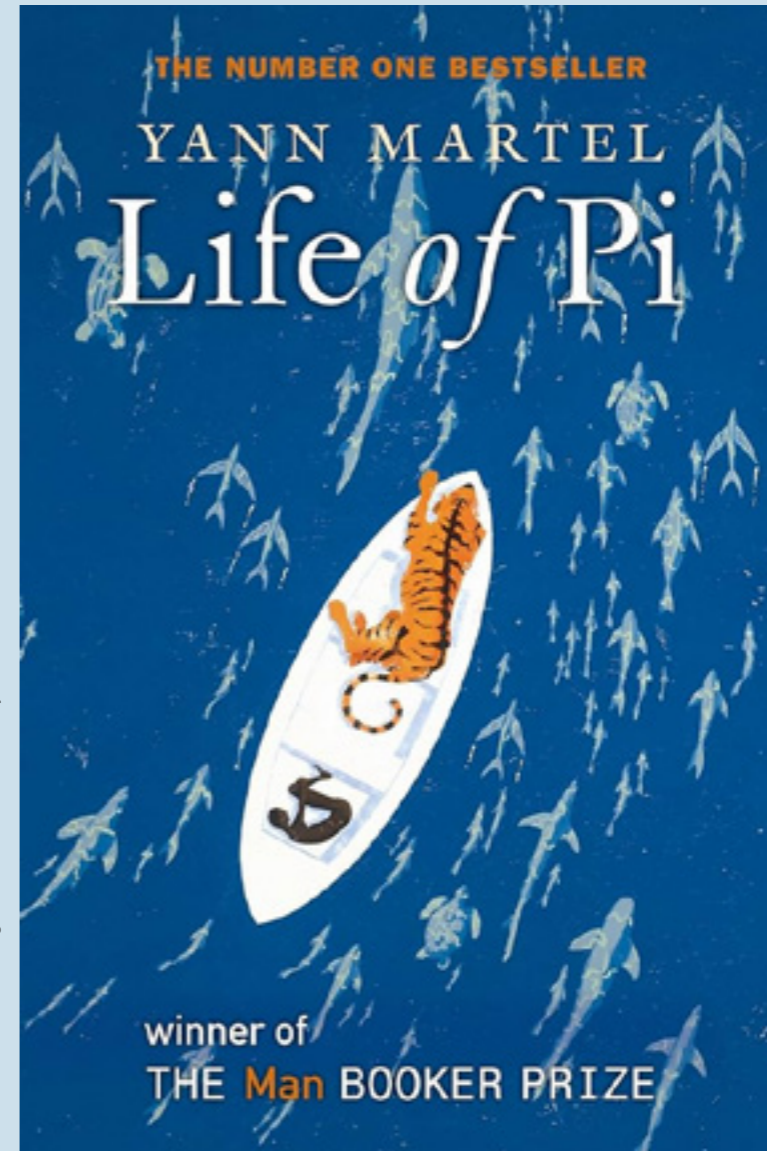


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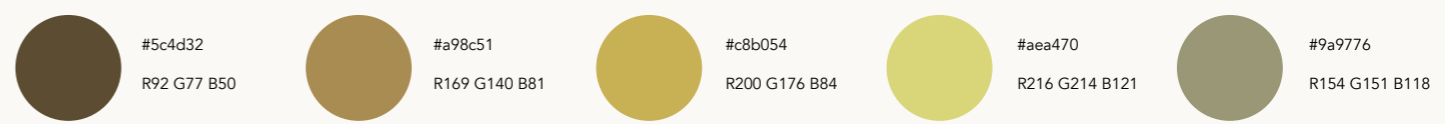
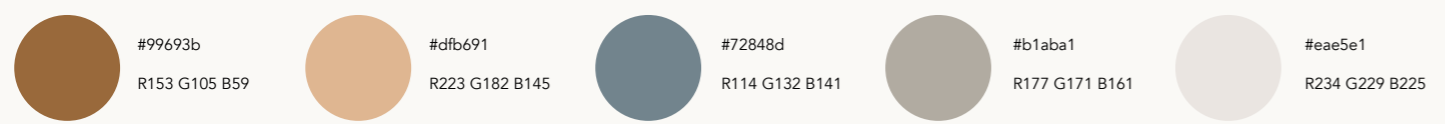
# 16.

LIFE OF PI

ANG LEE 2012



From the moment the film begins, Ang Lee delves the audience into a world filled with vibrant colours as we take a trip to the sun-drenched landscapes of India, where colour is not merely a visual element but more a narrative force for enriching the narrative and character development. A cinematic adaptation of Yann Martel's 2001 acclaimed novel delivers a captivating tale of spirituality and the power of survival. The film follows the central protagonist, Pi Patel, a young Indian man who finds himself stranded on a lifeboat in the Pacific Ocean after an unprecedented shipwreck, navigating the dangerous waters accompanied by Richard Parker, the Bengal tiger. Through the stunning visuals, as we unfold this layered narrative like a mesmerising tapestry of illusions and dreams, Lee's creative use of colour not only reflects the enriching diversity of Indian culture but as a visual metaphor for Pi's own journey of self-discovery as we are immersed within his experiences with a sense of beauty and wonder.





The film opens with Pi's childhood in India, filled with warm earthy tones and natural greenery, to translate the sense of Pi's idyllic upbringing and the innocence permeated within the early stages of the narrative. From the first encounter with Pi in the botanical garden to the fields of his family's zoo, the green symbolises the abundance of his own little world of curiosity, starkly contrasting the harsh realities of Pi's journey and the fragile balance between life and death.


The film's primary use of various shades of blues symbolises the unpredictability and vastness of the ocean, which both sustains and threatens Pi, with this hue becoming the defining motif of Pi's Odyssey. The shifts in the shade of blue throughout the narrative mirror his evolving relationship with nature, which highlights the interconnectedness of all life and the cyclical nature of existence. From the tranquil azures of calming waters to the indigo storms of raging tempests, Lee visually harnesses the full blue colour spectrum to evoke a whole variety of emotions of Pi's emotional highs and lows as he faces the challenges of surviving the waters, from communion to solitude or serenity to fear to name a few.


Lee then shifts the focus away from the infinite expanse of the blue ocean into a burst of golden, warm hues of orange with the symbolism of resilience, hope and transformative power of spirituality in the face of despair, offering solace to Pai Patel. As it casts a warming glow across the screen in the moments showcasing the majestic wonder presented in the naturalistic beauties of the world, it provides both Pai and us as the audience a feeling of comfort as he navigates the challenge of survival. The vibrancy of the radiant orange hues in the sky symbolises renewal and hope, signalling the new dawn of a new day and the internal promise to Pi of a brighter future. Additionally, the orange holds deep significance for Pi's spirituality as he reflects his belief in the power of faith to uplift himself in times of great despair. With faith in Hinduism by his side, Pi draws strength from his religious practices, where he finds solace in his belief that there's a higher power guiding and protecting him throughout the film. Through this particular colour, the film entrances us to contemplate the transformative faith and its profound impact on our lives, which is more poignant in the most challenging circumstances.




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R65 G82 B65
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#6a7a73  
R106 G122 B115
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#605f4a  
R96 G95 B74
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#2f3e48  
R47 G62 B72
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#738f9e  
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#051b4c  
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#6d799c  
R109 G121 B156
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#bbd0e9  
R187 G208 B233
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#314d77  
R49 G77 B119



17.

THE GRAND BUDAPEST HOTEL  
WES ANDERSON 2014



From Fake Maps to Pastel-Coloured Train Tickets, the Film Props from the Movie 'The Grand Budapest Hotel'





- #8c2c2d R140 G44 B45
- #292e36 R41 G46 B54
- #6a4436 R106 G68 B54
- #a66955 R166 G105 B85
- #805c5c R128 G92 B92

Imaginative storytelling, vibrant visuals, and deadpan humour are the essence of Anderson's unmistakable signature style that transports the audience into a sugary, fantastical realm where the symmetrical mundane collides with the extraordinary; each frame is a work of art alone. From the nostalgia of 'Moonrise Kingdom' to the whimsical charm of 'The Royal Tenenbaums', these films delve into the human emotions of love, loss, and the search for meaning in a world often perceived as unpredictable and absurd. Anderson finds a way to shine a light on the absurdity and beauty of everyday tedious life, inviting the audience to reminisce their youthful memories or embrace the disorganisation and complexities of human existence, aspects found within his 2014 cinematic masterpiece The Grand Budapest Hotel.



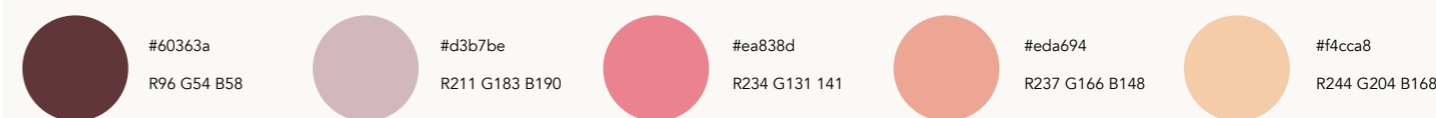
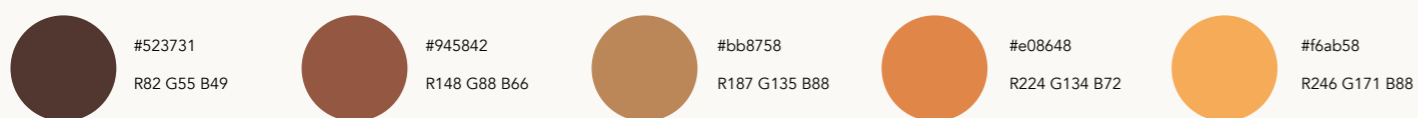
- #972e53 R151 G46 B83
- #7598da R117 G152 B218
- #d6a098 R214 G160 B152
- #ddb08e R221 G176 B142
- #f2acc3 R242 G172 B195



- #230d19 R35 G13 B25
- #5e1d21 R94 G29 B33
- #ad260a R173 G38 B10
- #444c64 R68 G76 B100
- #e8a27f R232 G162 B127

This whimsical and intricately layered narrative delves into the delightful trip through a bygone era of elegance, humoristic adventure and intrigue as an intricately spoken memoir spun by an enigmatic character known exclusively as The Author. Set back to the glory days of the Grand Budapest, a once-grand European hotel nestled amidst the tumultuous events of the 20th century, leading to a series of unforgettable and electric adventures for our two main protagonists, the hotel's flamboyant concierges Monsieur Gustave H. alongside his earnest lobby boy Zero Moustafa. Through the labyrinth filled with narrow escapes and a thrill-seeking plot, Anderson's notable colour scheme merges as a central motif, with each hue carefully selected to elevate the film's layers of meaning beyond a mere spectacle. Structured as a story within a story...within another story, with each timeline having its own distinct colour palette. During the scenes set in the past, the screen bursts with vibrancy where the vibrant hues of pink and red of the hotel's interiors to the lush greens of the surrounding countryside, infusing the film with energy and life as it captures the vitality and optimism of this era of the pinnacle moment of the hotel's popularity. Until we move forward back into the present, where the muted and desaturated colour tones with a lack of liveliness create a melancholy and nostalgic mood. Peering into a sepia-tinted lens reflects the dilapidated state, mirroring the faded grandeur of the past, further proving the direct contrast of the juxtaposed monochrome present with the technicolour past. The hotel's pink also matches the 'courtesan au chocolat', the intricate pastry cooked up by Zero's girlfriend, Agatha.

But what makes Anderson's critically acclaimed masterpiece connects us through the shared dignity of beauty with Gustave exuberant palette and extravagant attire serves as a reflection of his larger-than-life personality, Zero's uniform of muted earthy tones exuding quiet dignity that belies his inner strength as well as the antagonist's black clothing that ink stains Anderson's picturesque world. Colour is a delicate dance of light and colour; every frame includes a deft stroke that paints the world, dazzling the eye with the lingering imagination.

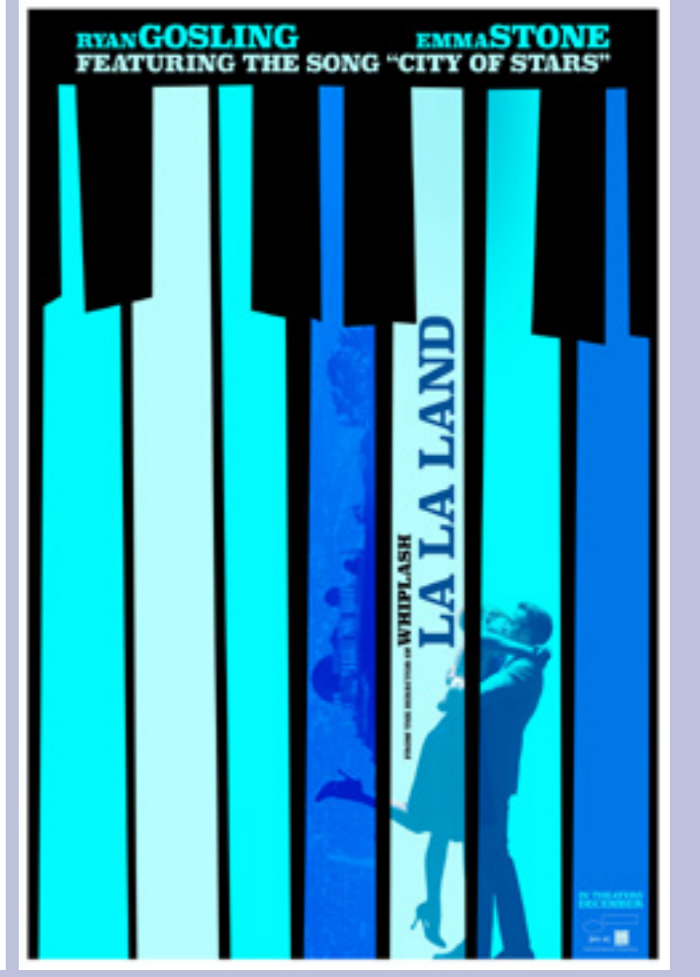




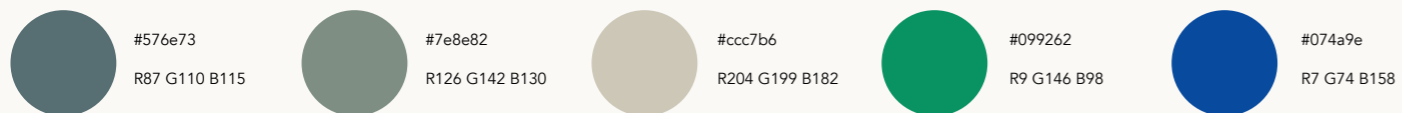
# 18.

## LA LA LAND

### DAMIEN CHAZELLE 2016



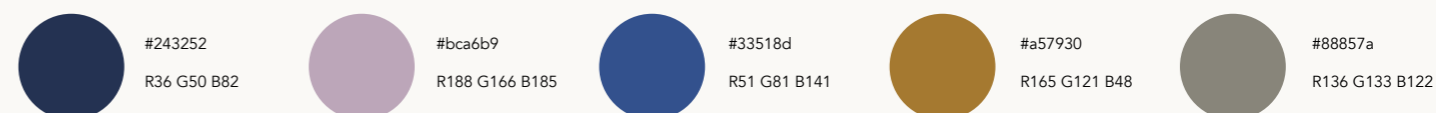
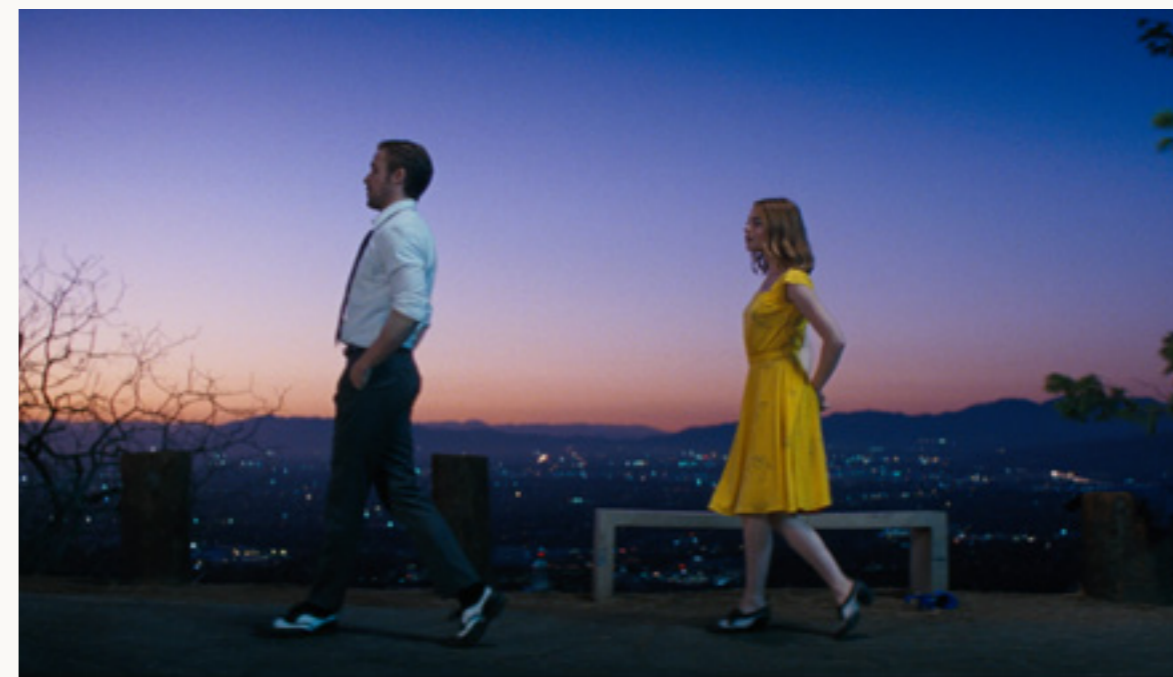




Worshipping the art of music is a symphony of sensations that transcends language to speak directly with melodies that linger in the mind. To lose oneself in the melodies where every note can reflect our triumphs and tragedies or joy and sadness, melodies that resonate with the pulse of life itself. Enters in the musical masterpiece of La La Land that dared to capture the ineffable magic of music translated into a visual spectacle dancing around the screen within the sun-kissed background of Los Angeles.

The music is not merely a soundtrack but a character with hopes and dreams on the canvas of emotion – every chord is a heartbeat in the rhythm of life. From the soaring crescendo of a jazz ensemble to the sorrowful solitary piano, the characters and we, as the audience, are hauled into a place where time stands still with our worries of the world fading into oblivion. Paying homage to the golden lit age of Hollywood, Damien Chazelle crafts a modern-day musical filled with wonder while deftly navigating the complex nature of ambition, pursuit of dreams and love. We follow the intersecting paths crossed between Sebastian, a jazz-enthused pianist with a stubborn devotion to the past, and Mia, a struggling-aspiring actress with glistening stars in her eyes. Their chance encounters through the yearly seasons and shared passions for success ignite a whirlwind romance as it sends them twisting through the Technicolour world of dance and song. Chazelle explores the highs and lows of success and failure or love and loss whilst striving to hold onto the magic that brought them together.

The dazzling musical numbers, heartfelt performances and vibrant visuals with colour dancing within this luminous world. From the vivid hues of Los Angeles to the muffle tones of the bittersweet romance, there's an employment of a masterful palette to paint a canvas of emotion, nostalgia and the two protagonist's ambitions to mirror the emotional arcs of his characters to reflect their changing moods and circumstances. Sebastian's passion for jazz is skilfully reflected within his landscapes, with the deeper hues of blues evoking a smoky atmosphere of the clubs when he performs. Even within his costume design, embodying an artistic charm and integrity of jazz culture, he frequently wore shades of greys, whites and blues to reflect his complex inner world and his struggles to reconcile his dreams with the realities of life, bringing a sense of melancholia and introspection as he plays the piano in a dimly lit jazz club. On the contrary, the characterisation of Mia's voyage from the wide-eyed novice to a disillusioned realist echoes in the transition from the bright primary colour palette of yellows and pinks to more subdued earthy tones of navy and white. Her optimistic spirit and relentless longing for her dream mirror her colour scheme that radiates warmth and hope whether we see her performing an audition or dancing beneath the starry night sky. This vitality perfectly illustrates her determination to make it big in the city of stars.





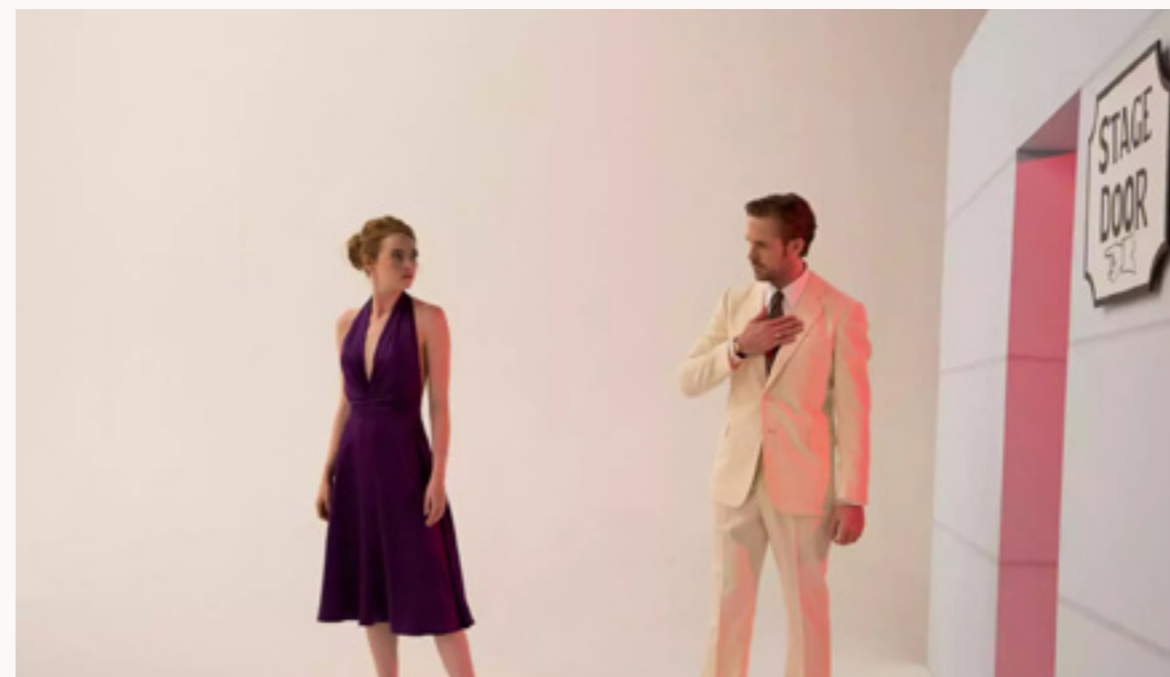
- #23336d R35 51 B109
- #a0ab7e R160 G171 B126
- #e6c859 R230 G200 B89
- #bd0628 R189 G6 B40
- #cfb379 R207 G179 B121



- #291f17 R41 G31 B23
- #615b5d R97 G91 B93
- #6c6957 R108 G105 B87
- #c92f2c R201 G47 B44
- #f5ab0c R245 G171 B12



- #c1c8dd R193 G200 B221
- #255990 R37 G89 B144
- #0f274f R15 G39 B79
- #5c4252 R92 G66 B82
- #5c4252 R220 G150 B93



- #ddccc2 R221 G204 B194
- #c89a83 R200 G154 B131
- #d5a096 R213 G160 B150
- #c57571 R197 G117 B113
- #341225 R52 G18 B37



#c9c7e2  
R201 G199 B226



#080815  
R8 G8 B21



#dd9f5f  
R221 G159 B95



#8f5a70  
R143 G90 B112



#18213c  
R24 G33 B60

Chazelle's opening sequence amidst the hectic traffic on an L.A. freeway immediately submerges itself into a world of bursting colour of the nostalgic glowing California sun as it sets the stage for the cinematic journey ahead. Whether it's the sorrowful longing on a piano melody or a moonlit passionate tango, each hue carries a weight of meaning and enriches the film's emotional narrative. These juxtaposing warm and cool tones convey the tension between reality and fantasy with scenes infused with magic and wonder, such as the gravity-defying dance amongst the Griffith Observatory or filled with doubt and disillusion found in the ending scene as Sebastian and Mia share a final glance before the screen fills with an inevitable black.



19.

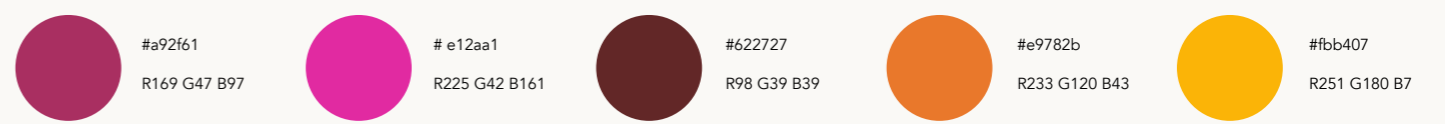
**THE NEON DEMON**

**NICOLAS WINDING REFN 2016**

The global obsession to conform to the set beauty standards of one's culture has been pervasive throughout history, mainly present in modern-day society and the fashion industry, due to the dominating influences of celebrity culture and social media forcing these unattainable beauty standards, confronting our own perceptions and identifying what is considered typically beautiful questions the value of an expectation as unattainable and destructive. Nicholas Winding beckons us as the audience into a seductive yet sinister world where beauty is both a merchandise and a curse with 'The Neon Demon'. This film explores the consequences of this obsession as we look through the lens of a cutthroat world of the dark-hearted fashion industry where there's always a price for fame. More like a cautionary tale about the dangers of unrestricted ambition and the sinister allure of the superficial.



Jesse, a young aspiring model whose innocence is reflected in her natural beauty, captivates all who encounter her. Through the treacherous waters of photoshoots, casting calls and runway catwalks, Jesse quickly becomes trapped in a cast web of obsession, jealousy and exploitation where beneath the glitz and glamour lies the darker truth that there are no boundaries in the pursuit of perfection. Something Jesse had to discover first-hand. Within this gruesome inky heart lies a chiaroscuro of hues where each has been intentionally chosen to evoke a primal emotion and fear for both the characters, narrative, and us watching this twisted allure. The dominant colour of red throughout the film pulsates like a heartbeat, symbolised within the scene, including violence, lust, passion, desire and the ruthless nature of the fashion world.

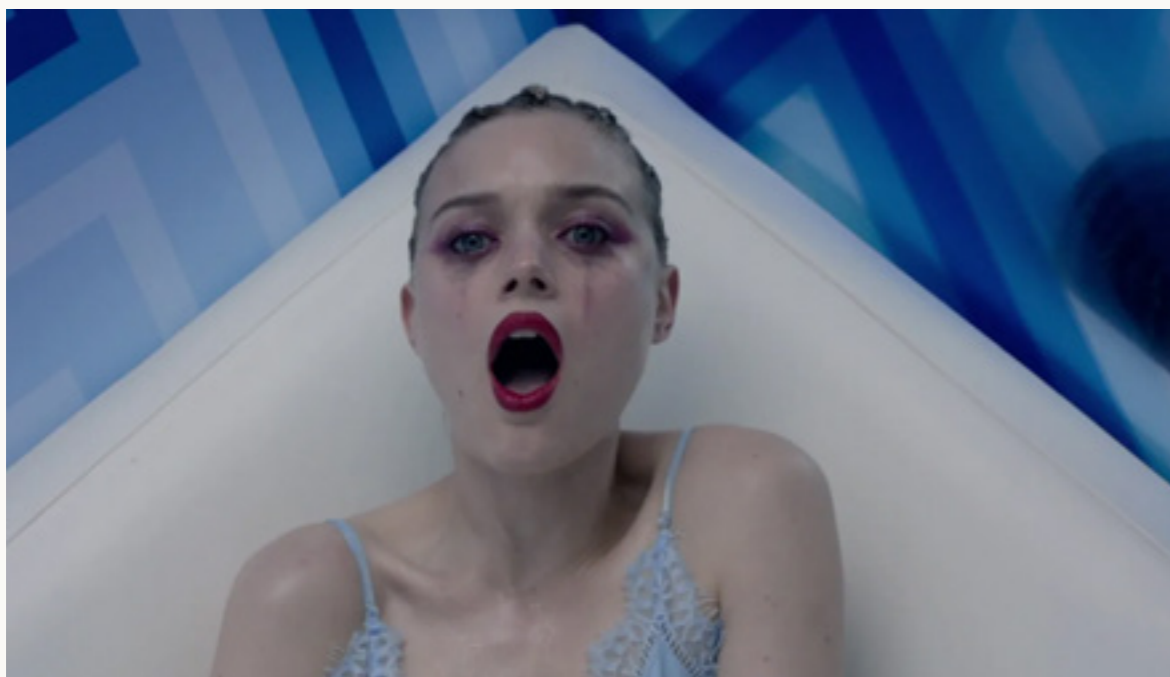


From the blood-stained walls of lavish mansions to the glowing crimson fashion shows, red is illustrated as a relentless nudge of the beauty industry's appetite for youth and ethereal beauty. Think about the scene depicting Jesse bathing in the red light as she walks down the runway, how she transforms into a seductive femme fatale compared to the youth and naivety she possessed at the beginning as the innocent ingénue draped in white. Jesse's beauty is further emphasised by her frequent attire of white clothing, highlighting her position as an ingenious newbie before becoming tainted by the corruption and depravity of the industry's influences.



- #743e0d R4 G54 B104
- #055c81 R5 G92 B129
- #0e9eb1 R14 G158 B177
- #7a827f R122 G130 B127
- #040609 R4 G6 B9

Remembering the most essential aspect of the neon colour palette without it just being a stylistic choice but a central motif for the vibrant allure and moral decay characterised in the world of fashion. These pulsating lights that illuminate the nocturnal streets of Los Angeles and populate like a surreal glow in the parties manifest the film's themes of artifice and artificiality, where nothing is quite as it seems. The neon colours cast a sheen over the façade of glamour and luxury where darkness and depravity are camouflaged. Refn's hypnotic dreamscape is a depiction where reality and fantasy crash together, leaving us both mesmerised and grotesquely disturbed.



- #96979e R150 G151 B158
- #0a3777 R10 G55 B119
- #1b1a33 R27 G26 B51
- #580024 R88 G0 B36
- #627ba0 R98 G123 B160



- #c79397 R199 G147 B151
- #4f2935 R79 G41 B53
- #a92a4c R169 G42 B76
- #0714aa R7 G20 B170
- #060778 R6 G7 B120



20.

BLACK PANTHER

RYAN COOGLER 2018

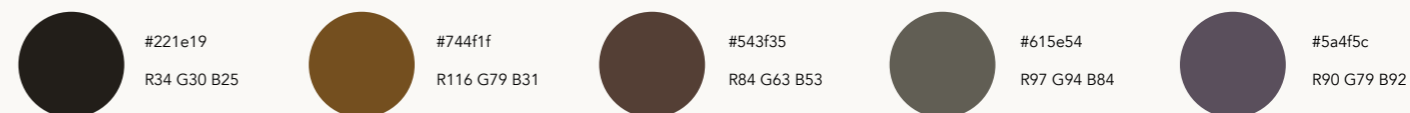
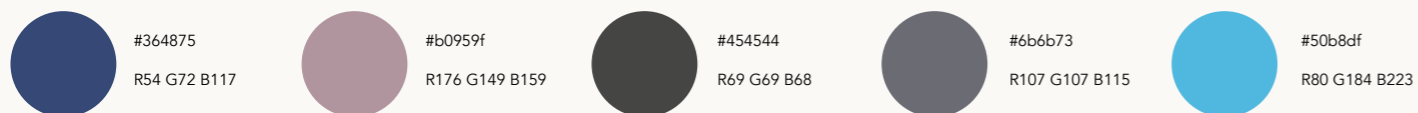
Original Volume 1 Number 4 Black Panther Comic Book



BLACK PANTHER™ MARVEL COMICS GROUP  
 30¢ 4 JULY 02685 ACTION IN A MYSTIC REALM WITH THE  
**BLACK PANTHER**  
 RAW POWER VERSUS THE OCCULT!  
 SEE THE JUNGLE AVENGER IN BATTLE WITH THE COLLECTORS!

Deeply intertwined with the rich history of African culture and the fictional nation of Wakanda, inspirations were drawn from real-world events that perinately shaped African ideologies and the fight against oppression. During the height of the civil rights movement in the U.S. with the struggles for racial equality, Marvel first introduced T'Challa (A.K.A. The Black Panther) in Marvel Comics 1966, serving as a symbol of the resistance against oppression and black empowerment! The hero is a leader and king who brings hope to his people – a perfect representation of the strength harnessed by people of colour. With the powers of colonisation and imperialism European countries had on the African continent and the exploitation of its resources and people that many marginalised cultures imposed, Wakanda's hidden exposures and wealth of advanced technologies and vibranium is perceived as a symbolic rejection of colonialism. An insight many African societies might have become had they not been subjected to this exploitation.

Coogler's superhero spectacle with the bold and ambitious exploration of identity, power and the endured legacy of colonialism. With a predominately black cast, it celebrates African culture by breaking apart the stereotypes and challenges of traditional narratives of ethnicities in Hollywood, where main white actors dominated the silver screen. The richness and diversity of African cultures offer a vision through the lens of Afrofuturism that is both empowering and encouraging. Black Panther, more commonly known as T'Challa as the newly appointed king and protective leader of Wakanda, grapples with the weight of the legacy of his late father until the arrival of Erik Killmonger, the vengeful outsider with a radical change ideal for Wakanda's future...as well as a claim to the Wakandan throne. The pulse-pounding action and visual effects meditate on the power of identity, and the struggle for self-determination as T'Challa is forced to confront his privilege and the colonisation that shaped Wakanda's history.





The interplay between black and gold visually emulates Wakanda's dual identity with a nation steeped in ancestral wisdom traditions yet cloaked in technological marvels and secrecy. The jet-black resembles the colour of authority and power, which embodies the formidable prowess of the Black Panther himself. His sleek, vibranium-infused suit with Wakandan technological engineering gleams with a dark intensity of potency and protection. On the contrary, the shining gold adorns the Wakandan's attire, ceremonial accoutrements and architecture, translating to the nation's legacy. Gold, a synonymous colour of heritage, spiritual awakening and royalty, supplies a beacon of tradition and the legacy of the nation's storied past with the enduring reverence for its ancestors. The film's opening sequence is a breathtaking aerial shot of the African landscapes bathed in the golden hues of the setting sun. As a nation hidden in plain sight and illuminated by its golden legacy, this glow is a prelude to Wakanda's power, wealth, and beauty.

The 5 rulings stand as pillars of the nation's identity and governance, each distinguished not only by its beliefs, cultures and traditions but by the unique colour palette as a stand-alone visual language. The Jabari Mountain Tribe dyes their fabrics with natural greens, standing apart from the rest of the other technologically advanced tribes with green representing both their reliance on the land to their steadfast adherence to traditions and an envious mood for their aspirations for power and influence within Wakanda. The Royal Panther Tribe's colour-blocking contrasts black against purple to signify vitality for T'Challa's bloodline. Is a potent symbol of royalty, wisdom and ancestral legacy weaved through his super suit that absorbs damage, shooting back as purple light and a thread that binds themes, characters and emotions together. The elixir made from the purple heart-shaped herb nullifies the Panther's superpowers. Upon taking it T'Challa, T'Challa took to the ancestral planes communicating with his deceased father under a sky filled with violet aurora glows. This colour is a conduit between the past and present, bridging the earthy African world and the spiritual realm. T'Challa seeks guidance and wisdom, evoking strength, honour and family legacy as a unifying source of black empowerment.



Color palette for the warrior image:

- #6c3732 (R108 G55 B50)
- #b8c2c6 (R184 G194 B198)
- #27110e (R39 G17 B14)
- #876050 (R135 G96 B80)
- #ebe3df (R235 G227 B223)



Color palette for the aurora image:

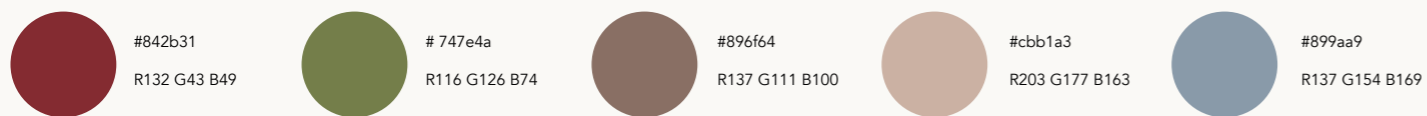
- #050b1e (R5 G11 B30)
- #292f79 (R41 G47 B121)
- #9f7bbc (R159 G123 B188)
- #6c748c (R108 G116 B140)
- #565ba8 (R86 G91 B168)



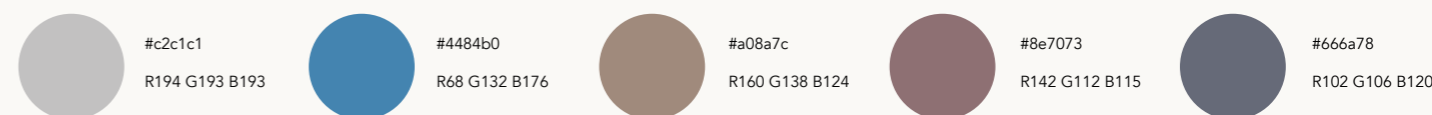
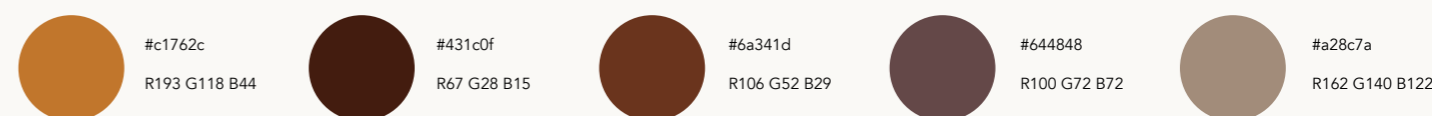
In the scorching heat of the summer of 2019 emerged a film weaving an intricate tapestry of a beautified horror into the centre of a Swedish midsummer festival only to slowly reveal the darkest recesses of the human psyche. Historically, the midsummer celebrations are deeply rooted in European pagan traditions in Nordic countries, occurring around the summer solstice to celebrate the arrival of summer. Ari Aster's *Midsummer* taps into this rich cultural heritage with the utilisation of the midsummer festival backdrop, incorporating aspects like dancing around the maypole and wildflower wreaths everywhere, exploring the themes of primal instincts and ritual traditions that lie beneath the surface of human civilisation. The haunting tale of isolation and grief follows Dani, reeling from the devastating loss of her family, who travels to a remote Swedish village with her emotionally distant boyfriend alongside his friends. What seems like an idyllic escape soon becomes a surreal nightmare as the group is trapped in the village's ancient midsummer rituals.

*'The Art of Midsummer' Tapestry*










At the core of the societal and personal transformative narrative, colour plays a conduit for this metamorphosis, with the Swedish green landscapes signifying the beauties of nature with hints of the cynical environment of life and death. A palette that is both a sense of wonder and unease guides the audience through the labyrinthine of the human psyche, both sinister and whimsical. The natural earthy tones elected as the character's journey to the remote village set the stage for a narrative that unfolds against the ancient rituals. Whites are prominently featured throughout the film, merging with the subtle tones of the villagers' costumes and the decorations of the festival, which are traditionally associated with innocence and purity. But as we delve deeper into the narrative, this hue takes on a more sinister connotation as a façade masking the darker intentions lurking behind the screen of the seemingly utopian community.



Aster's colour scheme becomes gradually bolder and more vibrant, dazzling the audience and characters into a world heightened with ritualistic fervour and sensuality, sensing the foreboding hints of the actual sinister forces. In the climactic scene, Dan is draped in a wreath of vibrant flowers, which evoke a sense of transcendence and catharsis with the subtle darkness that lurks beneath. The flowers take a more ominous tone as Dani's inscrutable expression gleams in the golden light, the vibrant hues tingle an undercurrent of decay and death, blurring the lines between beauty and horror lingering after the credits roll. The flowers symbolise the destruction and rebirth that define the midsummer festival through carefully manipulating imagery and colour. Confronting the darkness within all of us, even within moments of appeasing beauty and celebration, crafts the visual metaphor that is as haunting as it is profound, leaving us as the audience with a feeling of unease and awe that is near impossible to shake.



	#a3a8a6 R163 G168 B166		#dbd1bd R219 G209 B189		#703030 R122 G48 B48		#ccd4d3 R204 G212 B211		#ab976e R171 G151 B110
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#ccc1bd  
R204 G193 B189



#716f66  
R113 G111 B102



#b18c66  
R177 G140 B102



#a0675f  
R160 G103 B95



#bb8e85  
R187 G142 B133

# Mastering the Craft of Colour-Grading and Balancing

An interview conducted questioning 2D Lead Motion Graphic Designer Laura Smith from the award-winning London creative studio Coffee & TV

What do you consider when designing colour schemes for film and Television?

It is often a balance between the ideas of the director, the atmosphere required for the story itself and the qualities of the footage that has been captured.

What role does colour-grading play in enhancing the visual storytelling or aesthetics for a media project?

Colour is a huge part of the visual story telling, probably the biggest part, upon which a lot of the remaining enhancements such as visual effects and graphics are built. As a compositor colour is one of the biggest tools I use to help combine elements into scene. A colour mismatch is so immediately obvious to the eye.

Could you walk me through a typical workflow for colour-grading? From the initial untouched footage to the final outcome?

1: Footage is ingested to the system. Sometimes footage is transcoded into the ACES workflow. This often happens if there is a large amount of visual effects involvement. Footage will be transcoded to ACES CG a linear colour format, which maintains all colour information, visual effects worked on and then the footage can either be graded straight from linear or also transcoded to ACES CC a logarithmic colour format, this depends on the preferences of the artist grading the film.

2: Clients/Director will often send references for the grader before session

3: Colourist and clients/director start work together either using Da Vinci Resolve or Filmlights Baselight. This is always done in dark room with calibrated monitoring so everyone can fully appreciate the range and subtlety of colour. For commercials this can take a day or two. For film much longer, and the film will be broken down into sections or "sequences" that require harmonious colour throughout.

4: First draft is rendered, reviewed until it is ultimately approved.

Can you perhaps share an experiences or insights that have significantly influenced your approach to working with colour in graphic design?

On a recent project for Specsavers where the clients only had a very limited time to shoot at Stanstead Airport the weather was somewhat unfavourable. These scenes however had to be matched in with some interior shots and also heavily computer generated wider scenes of the airport. Colour played a massive part in blending these three types of shots together. This is obviously a very practical side to the use of colour, as that is very much the area in which I work, compositing in post production for Advertising, TV and Film.

How can integrating certain colour choices into advertisement help capture the narrative or theme?

Often the brand values or brand colours of a company will be used to steer the colour choices. Or more often to capture a mood, either cool, dark and moody, or bright warm and sunny. The possibilities are endless. Cooler colour tones are often used to suggest early mornings, or warmer tones for evenings. There is of course the classic day for night where material filmed in daylight is often graded to appear as night time with a heavy blue tint.

What software, tools and techniques do you use to color grade?

Da Vinci Resolve or Filmlights Baselight. The grader will have a "colour panel" a layout of balls that they can use to manipulate the colour values without looking away from the screen, so they can grade by touch.

Do you see graphic design in general evolving in the future? Particularly in the context of advancing technology and changing trends.

Of course, technology has been constantly changing the landscape for many years. With the emergence of AI it is very hard to predict the future and how things will change. In my experience designers have been some of the first to uptake the new AI tools such as Midjourney and Adobe firefly, to help with idea development. As a compositor (not necessarily a designer) I often use AI tools to help with some of the more laborious tasks, such as roto or set extensions. However many companies are disallowing the use of AI generated content whilst the legal ramifications are still unsure. There may well be a counter culture swing to traditional design techniques as a reaction to the power of AI. There will always be a place for the skilled interpretation of a brief or need by a designer.



Edward Scissorhands, 1990



Schindler's List, 1993



Moulin Rouge, 2001



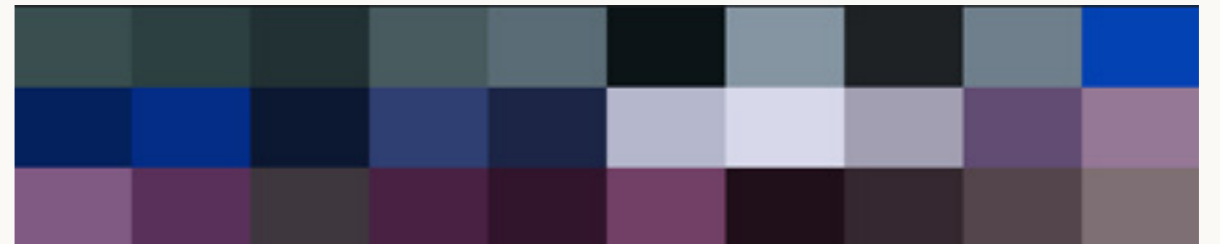
Life of Pi, 2012



The Grand Budapest Hotel, 2014



La La Land, 2016



The Neon Demon, 2016



Black Panther, 2018



Midsommer, 2019



Written and Designed by Elanah Eve Heckley

Year 3 Graphic Design Final Major Project

March - May 2024