

## Film 406 Studies in Film Aesthetics

**Trimester 2 2014**

14 July to 16 November 2014

**30 Points**



*Funny Little Bunnies* (1935, Walt Disney Productions)

### IMPORTANT DATES

Teaching dates: 14 July to 17 October 2014

Mid-Trimester break: 25 August to 7 September 2014

Last assessment item due: 17 October

Withdrawal dates:

Refer to [www.victoria.ac.nz/students/study/withdrawals-refunds](http://www.victoria.ac.nz/students/study/withdrawals-refunds). If you cannot complete an assignment or sit a test or examination, refer to [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats).

## CLASS TIMES AND LOCATIONS

### Lectures

Mondays                      2.10-6.00 pm      85 Fairlie Tce      FT85108

## NAMES AND CONTACT DETAILS

Course Coordinator: Kirsten Thompson

[Kirsten.Thompson@vuw.ac.nz](mailto:Kirsten.Thompson@vuw.ac.nz)

Phone: 463 6728

Room: 101, FT85

Office Hours: Tuesday 12-1

## COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, you **MUST** set a forward from the Victoria email system to the email address you do use, as all official information will be posted to Blackboard and sent to your Victoria email. Please do not send me emails requesting the notes for lectures that you have missed. No classroom lecture notes or PowerPoints will be posted online so if you miss a class you must get notes from another student. Please address all email **formally and courteously** to me and do not expect a response faster than 24 hours.

## PRESCRIPTION

A critical examination of one or more aspects of the aesthetic dimensions of cinema. In 2014 the course will explore Colour and Cinema including technological histories, phenomenology and philosophies of colour aesthetics. My research interests are in colour, animation and surrealism but this course will also introduce you to other historical examples of cinematic colour from early hand tinted films to digital cinema as well as recent colour scholarship so you can start to develop your own ideas and research film/new media topics and colour. Films may include *Willie Wonka*, *The Wizard of Oz*, *Saludos Amigos*, *Pinocchio*, *Dumbo*, *Pleasantville*, *Blue*, *Imitation of Life*, and *The Aviator*.

## COURSE CONTENT

Colour studies is a newly emergent field in film and media studies. To date, research in film and media studies has mostly focused on the introduction and development of colour film cinematography, from silent era tinting and toning to later processes like Agfacolor, Technicolor and Eastmancolor. We will survey these technological histories but also

consider questions of psychology, phenomenology, aesthetics and spectatorship in colour and film. How do the optical and neurological properties of colour shape perception? How does colour function narratively, abstractly and affectively? How does it work with movement? How is colour key to animated surrealism? How does the kinesthetic and sensual appeal of specific technological processes like Technicolor produce spectacle, offer product differentiation, and shape affective appeal? What theoretical approach have scholars taken to the study of colour? This advanced seminar will also introduce you to different historical example of cinematic colour from early hand tinted films to digital cinema as well as to recent colour scholarship so you can start to develop your own ideas and research film/new media topics and colour.

### **COURSE LEARNING OBJECTIVES (CLOS)**

Students who pass this course will be able to:

- 1) Demonstrate knowledge of the history and technological development of material and cinematographic colour film processes including tinting, toning, handpainting, two and three strip Technicolor, Eastmancolor and a variety of other colour processes
- 2) Have an understanding of the material, physiological and psychological properties of colour perception
- 3) Have a general understanding of a number of different methodological approaches within colour studies, and more advanced knowledge of at least one theoretical approach
- 4) Demonstrate research & analytical skills having developed an independent research project on a topic in Colour Aesthetics.

### **TEACHING FORMAT**

The course will be delivered through a combination of seminars and screenings. There will be some short presentations and clips from the instructor. Seminars will involve considerable student discussion of readings and presentation of your own work.

### **MANDATORY COURSE REQUIREMENTS**

In addition to achieving an overall pass mark of 50%, students must have:

- Submitted ALL assignments, on or by the specified dates (unless extensions are approved).

- submitted all assignments both digitally (on Turnitin) and in hard copy form to 83 Fairlie Terrace (front office) **by the due date at 5 pm**. Failure to submit either the digital assignment or hardcopy assignment will result in penalties All assignments are subject to a three day maximum lateness policy (see penalties section)
- Failure to complete any specific coursework results in a failure for the class.
- Attended at least 9 out of the 12 seminars, unless documented by illness or other acceptable excuse.

## WORKLOAD

The expected workload for a 30-point course is 300 hours over the trimester or 20 hours per teaching week. At least 4 hours per week should be allocated to reading in advance of class. Additional time will need to be budgeted for assignment preparation.

## ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Annotated bibliography	20 %	1, 2, 4	Aug 11
2	Individual presentations	30 %	3,4,	Sep 8, 15
3	Research essay	40 %	1,2,3,4	Oct 17
4	Participation	10 %	1, 2, 3, 4	Wks 2-12

**Please note:** Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Note also that Honours grades gained in individual courses remain provisional until the overall final classification made by the Honours programme examination committee.

All assessment for this course will be internal. There will be four major components to your final grade. Further information on assignments 2, 3 & 4 will be distributed during the course and via Blackboard.

### Assignment One: Annotated Bibliography (20%): Due Date: August 11

Length. One paragraph annotated description each of 10 texts

This assignment will require you to prepare an annotated bibliography of 10 texts relevant to a potential research essay topic in colour studies in which you are interested. For each text you will write a brief summary of the main thesis or argument of the text with 2-3 sentences elaborating on particular issues of relevance to your thesis.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 406

**Assignment Two: Seminar Presentation (30%) Due Sept 8, 15 (depending on class size)**

For this assignment you will be expected to develop a research question relating to your interests in colour studies, on which you will eventually write your final paper. You will be expected to present your research question/topic to the class (no more than 20 minutes) with handouts on your readings & other relevant materials. Class feedback will then be given.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 406
- Evidence of textual analysis skills, including argumentation
- Quality and originality of the presentation
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography in written version of presentation

**Assignment Three: Research Essay (40%) 3500-4000 words; Due Date: October 17**

This assignment builds from Assignments 1 & 2. You are expected to explore a research question on a topic of your own devising within colour studies. You will be assessed on your analytical skills, originality and fluency in close textual and theoretical examination of your chosen topic.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- Evidence of textual analysis skills, including argumentation
- Quality and originality of the presentation
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis

- Accurate and complete referencing of all sources, including a bibliography and filmography in written version of presentation

#### **Assignment Four: Participation in Seminars (10%); All Seminars Wk 2-12**

You will be assessed on the quality of your contributions to each seminar throughout the course, which includes having done the readings and being prepared to discuss them, commencing in week 2. You will be expected to lead the discussion of at least one week's reading. Non-attendance for more than three classes without a valid excuse (such as illness) will affect your participation grade.

#### Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in FILM 406
- Evidence of textual analysis skills, including argumentation
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis

#### **SUBMISSION AND RETURN OF WORK**

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the "Assignments and Turnitin" section of Blackboard.

Each assignment is submitted in two formats:

- A hardcopy in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form to your assignment, found on Blackboard or outside the administration office.
- Electronic assignments are submitted as a MS Word file through Blackboard. How to name your file and step-by-step instructions can be found on Blackboard in the "Assignments and Turnitin" section.

Your marked assignment will be handed back by your Professor, generally within 1-2 weeks. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

## EXTENSIONS AND PENALTIES

### Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) **prior to the assignment due date**. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate.

**No assignment with an approved extension will be accepted after Tuesday 27 October 2014.**

**No assignments will be accepted more than three days after the due date.**

### Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day (subject to the **maximum 3 day** limit). Late work also receives only minimal or no comments from your marker.

## MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

DVD for purchase consideration *Discovering Cinema* (2003) available at [www.amazon.com/movies-tv/dp/B000V9GDT2](http://www.amazon.com/movies-tv/dp/B000V9GDT2). Contains 2 discs, one of which focuses on history of colour (the other on sound), and includes some material shown in first two weeks of class.) A copy of this disk is also on reserve at library.

## SET TEXT

Angela Della Vacche and Brian Price, eds. *Color, The Film Reader*. (New York: Routledge, 2006) CFR in syllabus

Steven Bleicher. *Contemporary Color: Theory and Use*. (2nd edition. Delmar: NY, 2012). CC in syllabus

3) Additional Required readings on Blackboard (abbreviated as BB). You must print out or bring these in digital form to class each week.

You can order textbooks online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz).

I also recommend considering Amazon.com or other US or UK websites such as bookdepository.co.uk (with free shipping). which are usually cheaper sources.

## RECOMMENDED READING

Most weeks there will also be recommended readings in a folder of that name on Blackboard (Bb)

## CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

## STUDENT FEEDBACK

Student feedback on University courses may be found at [www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff.

In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)



- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- Victoria graduate profile: [www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

## COURSE PROGRAMME

See Required course texts above for abbreviation key

### WEEK 1/July 14 INTRODUCTION TO COLOUR

Screenings: *Funny Little Bunnies* (Disney, 1934); *Wizard of Oz* (Victor Fleming, 1939); 101 mins

*Movies Dream in Color* (UK, 2004) (52 minutes)

Reading: Chap 1: Colour Perception, CC (Bleicher)

### WEEK 2/ July 21 PART I: EARLY COLOUR PROCESSES

Screenings: *Glorious Technicolor!* Documentary & Selections from *Discovering Cinema*, including:

Early Technologies: 1) Applied Processes (Hand painted); Screening: *Blacksmith Scene* (Lumière, 1895), *Death of Marat* (Lumière, 1897), *Danse Serpentine* (Lumière, 1898); *Execution of Joan of Arc* (Lumière, 1898), *Spanish Dancers* ((France, 1898)

Early Technologies: 2) Applied Processes (Stenciled) Pathé Process, 1904; *The Golden Beetle* (Segundo de Chomon, France, Pathe, 1907), *Metamorphosis of the Butterfly* (1904, Gaston Velle)

*The Flower Fairy/La Fée aus Fleurs* ( Gaston Velle, 1905) *Le Sorcière Arabe/The Arab Sorcerer* (Segundo de Chomon, 1906), *Paris Fashions* (Netherlands, 1926)

3) Additive Processes Chronochrome, Lumicolor *Inauguration of the San Marco Campanile* (England, filmed in Venice, 1911) *Dr Doyen Color Test* (France, 1912, Chronochrome); *Sonia Delaunay Color Test* (1928, Lenticular); *Tea Time* (France, 1937, Lumicolor)

Readings: General Intro pp 1-9 & 11-12 and Intro to Color Technology and Visual Style, *Color the Film Reader* (CFR), Chap 2 & 3 CC

### Week 3/July 28 ANIMATION AND COLOUR

Screening: *Flowers and Trees* (1932, Disney); *Three Little Pigs* (1933); *Snow White and the Seven Dwarfs* (1937, Disney)

Reading: JP Telotte "Minor Hazards: Disney and the Color Adventure", Natalie Kalmus "Color Consciousness" CFR

Recommended Reading: Richard Neupert "Painting a Plausible World: Disney's Color Prototypes" (BB)

### WEEK 4/August 4 GLORIOUS EASTMAN/TECHNICOLOUR!

Screening: *Umbrellas of Cherbourg* (Jacques Demy, 1964)

Three Strip Technicolor: *La Cucaracha* (1934) 19 minutes; *Becky Sharp Trailer*; New York (France, 1938. filmed in NY

Reading: chap 4 Color Harmonies, CC; Steve Neale "Technicolor" CFR; David Batchelor "Chromophobia CFR

Recommended Reading: Rouben Mamoulian "Controlling Color for Dramatic Effect" (BB); David Batchelor "Chromophobia" (extended) BB

### WEEK 5/AUG 11 /ANIMATION AND COLOUR II

#### Annotated Bibliographies Due.

Screening: *Pinocchio* (Disney, 1940); "Pink Elephants sequence" *Dumbo* (Disney, 1940)

Readings: chapter 5 Pigments, Colorants and Paints CC

Recommended Readings: Mark Langer "Regionalism in Disney Animation"; Richard Neupert "A Studio Built of Bricks: Disney and Technicolor" (BB)

**WEEK 6/ Aug 18/ Part 2 TECHNOLOGICAL HISTORY: FROM TECHNICOLOR TO DIGITAL TIMING**

Screening: *The Aviator* (Scorsese, 2004);

Clips: *O Brother Where Art Thou* (Coen Bros., 2000); *Pleasantville* (Gary Ross, 1998)

Reading: chap 6 "Digital Color" and chap 7, Color and 3 D, CC; John Belton "Painting by the Numbers; The Digital Intermediate" (PDF)

**Mid Trimester Break 25 August – 7 September**

**WEEK 7 /Sept. 8 /COLOR THEORY**

Screening: *Blue* (Derek Jarman, 1993); *Composition in Blue* (Oskar Fischinger, 1935); *Radio Dynamics* (Fischinger, 1943), *Muratti Marches On* (Fischinger, 1943); *Len Lye selections*

Reading: Trond Lundemo "The Colors of Haptic Space" (CFR); Peter Wollen "Blue"; Stan Brakhage "Painting Film" (CFR); Chapter 8, Color in Fine Art CC

**WEEK 8/ SEP 15 PRESENTATIONS**

If time Screening of *Million Dollar Mermaid* (Mervyn Le Roy, 1952)

**WEEK 9 /SEP 22 PART II: COLOR THEORY/FILMMAKER AS THEORIST & PAINTER**

Screening: *Imitation of Life* (Douglas Sirk, 1959),

Reading: Richard Dyer "Lighting for Whiteness" (BB); Mary Beth Haralovich "All that Heaven Allows" (CFR)

Recommended Readings: Rudolph Arnheim "Remarks on Color Film"; Eric Rohmer "Reflections on Color" and "Of Taste and Colors" (CFR)

**WEEK 10/HALLUCINOGENIC COLOUR/ SEPT 29**

Screening: *Willy Wonka and the Chocolate Factory* (Mel Stuart, 1971) US, 100 minutes; clips *Three Caballeros* (Disney, 1942); others TBA

Reading: Brian Price "Color the Formless, and Cinematic Eros" CFR

**WEEK 11/AUTEUR COLOUR / OCT 6**

Screening: *Gerald McBoing Boing* (Robert Cannon, 1950) UPA; *Pleasantville* (Gary Ross, 1998)

Reading: Richard Allen "Hitchcock's Color Designs" CFR; Chap 10 "Global Color" & CHAP 11 "The Future of Color", CC

**WEEK 12/FINAL CLASS / ESSAYS DUE/ OCT 13**

Screening: *The Fall* (Tarsem Singh, 2006), *2046* (Wong Kar Wai, 2004)

**Recommended Home Viewing**

Peter Greenaway, *The Cook, The Thief, His Wife and Her Lover* (1989), *The Pillow Book* (1996), *Belly of An Architect* (1988), *A Zed and Two Noughts*(1985)

Bernardo Bertolucci. *The Last Emperor*, (1987)

Antonioni, *Red Desert* (1964)

Jean Luc Godard, *Two or Three Things I Know About Her* (1967), *Pierrot le Fou*, (1965)

Krzysztof Kieslowski, *Trois Couleurs: Red* (1994), *White* (1994), *Blue* (1993)

Tarkovsky, *Solaris* (1972).

Vincente Minnelli. *Some Came Running* (1958), *An American in Paris* (1951), *The Pirate* (1948)

Douglas Sirk, *Imitation of Life* (1959), *Written on the Wind* (1956), *A Magnificent Obsession* (1954), *All That Heaven Allows* (1955)

*Wings of Desire* (Wim Wenders, 1988)

*Purple Rose of Cairo* (Woody Allen, 1985)

*Gone With the Wind* (Victor Fleming, 1939)

*Gabbeh* (Mohsen Makhmalbaf, 1996) Iran

*Münchhausen* (Josef Baky, 1943, Germany)

**BIBLIOGRAPHY (in addition to biblios at end of all textbooks). Key texts in field asterixed**

Basten, Fred E. *Glorious Technicolor: the Movies' Magic Rainbow*. Cranbury, N.J. : A. S. Barnes, 1980.

\*Batchelor, David. *Color: Documents of Contemporary Art*. Cambridge: MIT, 2008.

\*Batchelor, David. *Chromophobia*. London, UK: Reaktion, 2000.

Birren, Faber *Color Psychology and Color Therapy*. University Books: NY, 1950 1961.

\*Brown, Simon, Sarah Street & Liz Watkins, eds. *Color and the Moving Image: History, Theory, Aesthetics, Archive*. Los Angeles: AFI, 2012

\*Blaszczk, Regina Lee. *The Color Revolution*. Cambridge: MIT, 2012.

Brown, Simon, Sarah Street & Liz Watkins. *British Color Cinema: Practises and Theories*. London: BFI, 2013.

Burwick, Frederick .*The Damnation of Newton; Goethe's Color Theory and Romantic Perception*. De Gruyter: NY, 1986

Byrne, Alex and Hilbert, David R. *Readings on Color*, vol. 2. MIT Press: Cambridge, 1997

Coates, Paul. *Cinema and Color: The Saturated Image*. London; Palgrave, 2010.

Dyer, Richard. "Lighting For Whiteness" in Graeme Turner, ed. *The Film Cultures Reader*. Routledge: NY, 2002: 95-106.

Dreyer, Carl "Color and Color Films" in Lewis Jacobs, ed *The Movies as Medium*. Farrar, Straus & Giroux: NY, 1970.

Eisenstein, Sergei "One Path to Color: Autobiographical Fragment" in Lewis Jacobs, ed *The Movies as Medium*. Farrar, Straus & Giroux: NY, 1970.

-----, "Color and Meaning" (1947) in Eisenstein, Sergei, *Film Sense*. Harcourt Brace: NY, 1975: 113-153

\*Everett, Wendy, ed. (2007) *Questions of Colour in Cinema: From Paintbrush to Pixel*. NY & Oxford: Peter Lang/Routledge

Jacobs, Lewis "The Mobility of Color" in Lewis Jacobs, ed. *The Movies as Medium* (Farrar, Straus & Giroux: NY, 1970.

Johnson, William "Coming to Terms With Color" in Lewis Jacobs, ed *The Movies as Medium*. Farrar, Straus & Giroux: NY, 1970.

Kress, Gunther & Van Leeuwen, Theo, "Color as a Semiotic Mode: Notes for a Grammar of Color" *Visual Communication*, October 2002 (Sage: UK)

\*Scott Higgins *Harnessing the Technicolor Rainbow*. NY Routledge, 2007.

\*Gage, John. *Color and Culture; Practice and Meaning From Antiquity to Abstraction*. U Cal Press: Berkeley, 1993

Kalmus, Herbert T. with Eleanor King *Kalmus. Mr. Technicolor*. Absecon, N.J.: Magic Image Filmbooks, 1993.

Lamb, Trevor and Bourriau, Janine. *Color: Art and Science*. Cambridge U P: Cambridge, 1995

Langer, Mark "Regionalism in Disney Animation" *Film History; An International Journal*, vol. 4 no. 4 (1990)

Liechtenstein, Jacqueline. *The Eloquence of Color: Rhetoric and Painting in the French Classical Age*. Los Angeles: University of California Press, 1993.

Mamoulian, Rouben "Controlling Color for Dramatic Effect" (1941) in Richard Koszarski, ed. *Hollywood Directors 1941-1976*. New York: Oxford University Press. 1976: 7.

\*Misek, Richard. *Chromatic Cinema*. London: Blackwell, 2010.

Di Mate, Philip. *Color Movies in American History: An Encyclopedia* ABC-CLIO: Santa Barbara, 2010.

Neale, Steve "Color and Film Aesthetics" in *The Film Cultures Reader*, ed. Graeme Turner, Routledge: NY, 2002

Pastoreau, Michel. *Black: The History of a Colour*. Princeton: Princeton University Press, 2008.

———. *Blue: The History of a Color*. Princeton: Princeton University Press, 2001.

———. *The Devil's Cloth: A History of Stripes and Striped Fabric*. New York: Columbia University Press, 1991.

Peacock, Stephen. *Color*. Manchester: Manchester University Press, 2010

\*Sloane, Patricia *Primary Sources; Selected Writings From Aristotle to Albers*. Design: NY, 1991

\*Street, Sarah. (2012) *Colour Films in Britain: The Negotiation of Innovation 1900-1955*. London: Palgrave; Street,

Sarah, Simon Brown and Elizabeth Watkins, eds. *Color and the Moving Image*, eds. AFI: NY, 2007.

\*Street, Sarah. "The Color Dossier Introduction: The Mutability of Color Space." *Screen* 51, no. 4 (2010): 379-82.

Tye, Michael *Consciousness, color, and content*. Cambridge, Mass: MIT Press, 2000.

\*Van Hurkman, Alexis. *The Color Correction Handbook*. NY: Peachpit, 2014-05-29

\*Yumibe, Joshua. *Moving Color: On the History of Color in Mass Culture, Modernism, and Silent Cinema*. New Brunswick: Rutgers University Press, 2012.