

Films:

The Lord of the Rings: The Fellowship of the Ring. 2001 [Film] Directed by Peter Jackson. USA: New Line Cinema.

The Lord of the Rings: The Two Towers. 2002 [Film] Directed by Peter Jackson. USA: New Line Cinema.

The Lord of the Rings: The Return of The King. 2003 [Film] Directed by Peter Jackson. USA: New Line Cinema.

The films were used to understand the power of colour grading in relation to the story. Screen grabs have been taken every 20 seconds and then processed in Photoshop to give a greater understating. Specific frames and clips have been used for the talk.

Also the special features for *The Fellowship of the Ring* are helpful to further understanding of the process of colour grading in this trilogy, with special consideration given to: „Digital Grading” clip.

300: Special Edition. 2006 [Film] Directed by Zack Snyder. USA: Warner Brothers.

300 is a very stylised movie based on Frank Millers comic book “300”. It proved to be a valuable step in understating significance of colour grading in relation to the story, as well as built the toolset of colour strategies that can be then recognised in other movies or personal work. Screen grabs and short clips of the movie are used during the presentation.

Ocean’s Eleven. 2001 [Film] Directed by Steven Soderbergh. USA: Warner Brothers.

This movie’s colour grade is well blended with a ‘natural feel’. It was an important experience to see a movie of this kind. Firstly, with knowledge and experience already gained by reading and analysing the above articles and movies a colour grade could be recognized. Secondly, it proved to be a great example to check the previous colour assumptions on.

The Wizard of Oz. 1939 [Film] Directed by Victor Fleming. USA: Metro-Goldwyn-Mayer.

This movie comes from the analog era. The story has a strong connection to its colour grade. This helped to put digital colour grading into context of cinematography history as well as compare the techniques and results of both eras.

Pleasantville. 1998 [Film] Directed by Gary Ross. USA: New Line Cinema.

This movie is the first movie to have any scenes digitally graded, therefore it was a natural resource to be analysed. Both in context of film history (history of colour in film) as well as looking for colour patterns in relation to the story.

O Brother, Where Art Thou?. 2000 [Film] Directed by Joel Coen. USA: Universal Pictures.

This movie is the first movie to be wholly colour graded. Similarly to Pleasantville it has been a choice made to help put the research in broader film history context and as well as being another feature to determine the colour patterns relative to story.

Articles and Books:

Pank, B., 2010. *Peter Doyle's way to DI*. [Online] FindArticles.com. Available at: http://findarticles.com/p/articles/mi_m0HNN/is_6_20/ai_n14888011/

This short article briefly describes Peter Doyle's way to become a colorist. It also mentions on what kind of equipment he works.

PR Newswire., 2002. *Digital Film Colorist Peter Doyle to discuss Extensive Work on The Lord of the Rings Epic Trilogy*. [Online] PR Newswire. Available at: <http://www.encyclopedia.com/doc/1G1-95162377.html>

This article focuses on the work done by Peter Doyle while working as colorist for the Lord of the Rings (2001). It gives a lot of detail about the complexity of the task as a whole as well as describes techniques used to create a given effect.

Harmetz, A., 1989. *The Making of The Wizard of Oz*. UK: Pavilion Books Limited.

This book contains countless information about the production, post-production and distribution of The Wizard of Oz (1939). It has proven to be a valuable source on information about techniques used to create the movie's significant colour grade.

Higgins, S., 2003. A New Colour Consciousness: Colour in the Digital Age. *Convergence*, 9(4), pp.60-76.

This article was used to help understand usage of colour as a tool, especially in the movies: *Pleasantville* (1998) and *O Brother Where Art Thou* (2000).

ABSTRACT: A film's visual design is increasingly determined digitally, after principal cinematography. This essay charts the nature of the digital revolution in relation to digital colour grading. Faced with the new digital devices, filmmakers are casting about for appropriate, respectable functions. The paper examines how the first two mainstream Hollywood releases to feature digital colour designs, Gary Ross's *Pleasantville* (1998), and Joel and Ethan Coen's *O Brother Where Art Thou* (2000), work as aesthetic prototypes. It argues that digital colour may not so much entail a revolution as careful and considered integration, and one role of the early digitally graded film has been to set out concrete methods for reining the technology to craft norms. Close formal analysis of colour design in these films also illustrates how the aesthetic problems of the digital age replay the dynamics of stylistic development from the classical era.