

Medienwissenschaft / Hamburg: Berichte und Papiere

15, 2003: Farbe.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

Letzte redaktionelle Änderung: 3. Dezember 2001.

Farbe: Eine Arbeitsbibliografie

Zusammengestellt von Hans J. Wulff

Für Hinweise danke ich Christine Noll Brinckmann und Jason Grant McKahan.

Film History 12,4, 2000, pp. 339-416: Colour film.

Film- und TV-Kameramann 49,9, 2000, pp. 52-89: Schwerpunkt „Schwarzweiß“.

Weltwunder der Kinematographie 5, 1999: Schwerpunkt „Agfacolor“.

Acland, Charles R. (1990) Tampering with the inventory: Colorization and popular histories. In: *Wide Angle* 12,2, 1990, pp. 12-20.

Adair, Gilbert (1992) Black and White in Colour. (Colorization). In seinem *The Postmodernist Always Rings Twice*. London: Fourth Estate, 1992. 78-80.

***Albera, François** (1995) *Le cinéma et la couleur*. Milano 1995, 250 pp.

American Cinematographer, July 1941.

Anonymous (1909a) Kinemacolor: demonstration of moving pictures in natural colors in New York. In: *Moving Picture World* 5, 11.12.1909, p. 831.

Anonymous (1909b) Kinemacolor. In: *Moving Picture World* 5, 25.12.1909, p. 911.

Anonymous (1910a) Black and white pictures: Do the public prefer them? In: *The Moving Picture World* 6, 19.2.1910, p. 245.

- Editorial opinion that polychrome films will supersede black and white film.

Anonymous (1910b) Friese-Greene color process. In: *The Moving Picture World* 7, 7.12.1910, p. 1413.

- Repr. from: *Kinematograph and Lantern Weekly* (London) 24.11.1910.

Anonymous (1910c) First Kinemacolor dramatic picture. In: *The Moving Picture World* 7, 17.12.1910, p. 1413.

- Repr. from: *Kinematograph and Lantern Weekly* (London) 24.11.1910.

- Review of BY ORDER OF NAPOLEON (1910).

Anonymous (1910d) Kinemacolor in Germany. In: *Moving Picture World* 6, 2.4.1910, p. 513.

Anonymous (1910e) Mr. Edison and the color problem. In: *Moving Picture World* 7, 12.11.1910, p. 1098.

Anonymous (1911) Toning and tinting as an adjunct to the picture. In: *Moving Picture World* 8, 18.3.1911, p. 574.

- Defines toning, tinting, and coloring, describing their use by Selig, Edison, and Vitagraph companies and the appreciative response of the public.

Anonymous (1913) *The catalogue of Kinemacolor film subjects. Animated scenes in their actual colors. (1912-1913)*. London: Natural Color Kinematograph Co. 1913, 318 pp.

- A descriptive catalogue of more than 400 Kinemacolor pictures.

Anonymous (1916) Keep your eye on the colored pictures. In: *New York Dramatic Mirror* 75, 29.1.1916, p. 36.

- Notes on contemporary color experiments.

Anonymous (1917) Motion pictures in colors and relief. In: *Scientific American* 116, 10.3.1917, pp. 263, 269-270.

Anonymous (1920) Die kolorierten Filme. Zum Farbenproblem im Film. In: *Film-Kurier*, 30.9.1920.

Anonymous (1921) Der Farbenfilm auf dem Vormarsch. In: *Kinotechnische Rundschau* (Beil. z. *Film-Kurier*), 2.7.1921.

Anonymous (1923a) Virage. In: *Film-Kurier*, 12.2.1923.

Anonymous (1923b) Fatmes Errettung im Farbenfilm. In: *Film-Kurier*, 3.3.1923.

Anonymous (1924a) Das Horst-Verfahren für Farben-Filme. In: *Kinotechnische Rundschau* (Beil. z. *Film-Kurier*), 30.8.1924.

Anonymous (1924b) Der Farbenfilm geht wieder um. In: *Film-Kurier*, 15.9.1924.

Anonymous (1930a) Report: Progress in the motion picture industry. In: *Journal of the Society of Motion Picture Engineers* 15,1, 1930, pp. 106-109.

- Includes a bibliography of pending patents; about 80 items.

Anonymous (1930b) Report: Progress in the motion picture industry. In: *Journal of the Society of Motion Picture Engineers* 16,2, 1930, pp. 245-246.

Anonymous (1930c) Report: Progress in the motion picture industry. In: *Journal of the Society of Motion Picture Engineers* 15,6, 1930, pp. 791-793.

Anonymous (1930d) Color and sound on film. In: *Fortune* 2, Oct. 1930, pp. 33-35, 124, 127-128, 130.

Anonymous (1931a) Report: Color Committee. In: *Journal of the Society of Motion Picture Engineers* 17,7, 1931, pp. 116-129.

Anonymous (1931b) Committee activities: Report of the color committee. In: *Journal of the Society of Motion Picture Engineers*, July 1931, pp. 116-134.

- Descriptions of about 70 patents.

Anonymous (1931c) Progress Report: Color cinematography. In: *Journal of the Society of Motion Picture Engineers* 17, July 1931, pp. 99-101.

Anonymous (1934a) LA CUCARACHA uses Technicolor's latest process. In: *Newsweek* 4, 21.7.1934, pp. 16-17.

- Brief history of color in the movies.

Anonymous (1934b) What? Color in the movies again. In: *Fortune* 10, Oct. 1934, pp. 92-97, 161-162, 164, 166, 168, 171.

- Traces the development of the Technicolor process. Notes on Disney's Silly Symphonies.

Anonymous (1935a) Technicolor may revolutionize the screen. In: *Literature Digest* 119, 8.6.1935, pp. 24-25.

Anonymous (1935b) BECKY SHARP in color may open movies' third era. In: *Newsweek* 5, 22.6.1935, pp. 22-23.

Anonymous (1936) Technicolor. In: *Fortune* 13, June 1936, pp. 40, 46, 54.

- On the commercial prospects of the Technicolor Motion Picture Corporation.

Anonymous (1937) Color film increase. In: *Business Weekly*, 22.5.1937, p. 49.

Anonymous (1942) Rückblick auf die Dresdener Tagung "Film und Farbe". In: *Deutsche Optische Wochenschrift* 63, 1942, pp. 62-63.

Anonymous (1946) Profits through loss. In: *Time* 48, 23.9.1946, pp. 88-90.

- On Cinecolor.

Anonymous (1947) Polaroid unveils new movie color method. In: *Business Weekly*, 27.12.1947.

- "Polacolor" - a time-saving, economical way of printing films in full color.

Anonymous (1948) Revolution in colour? Rouxcolor. In: *Time* 51, 7.6.1948, p. 94.

- On Rouxcolor, as used by Marcel Pagnol.

Anonymous (1949) Dupont in color. In: *Business Weekly*, 11.6.1949, p. 22.

- Kodak and Ansco materials.

Anonymous (1950) Ein technischer Rückblick auf die Szczepaniksche Dreifarbenkinematographie. In: *Deutsche Optische Wochenschrift* 67,8, 1950, pp. 65-66.

Anonymous (1951a) Internationaler Farbfilmkongreß in Köln. In: *Der neue Film* 5,15, 1951, p. 2.

Anonymous (1951b) Von der Farbe im Film. In: *Geistiges Frankreich* (Wien) 5,201, 1951, pp.

Anonymous (1951c) Farbfilmherstellung und -regie aktuell beleuchtet. In: *Neue Filmwoche* 6,20, 1951, p. 251.

Anonymous (1951d) Theorie und Praxis um den Farbfilm. In: *Neue Filmwoche* 6,17, 1951, p. 217.

Anonymous (1951e) Kölner Farbfilm-Kongreß mit großem Programm. In: *Neue Filmwoche* 6,8, 1951, p. 99.

Anonymous (1952a) Farb-Fernsehen in Filmtheatern. In: *Der neue Film* 6,59, 1952, p. 1.

Anonymous (1952b) Behandlung des Farbfilms im Theater. In: *Der neue Film* 6,34, 1952, p. 6.

Anonymous (1952c) Internationaler Farbfilmkongreß in Köln. In: *Neue Filmwoche* 7, 1952, p. 360. **Anonymous** (1953) Fictional colour of MOULIN ROUGE. In: *The New Yorker* 29, 14.3.1953, pp. 23-25.

- Some French reactions to the film.

Anonymous (1954a) Die Technik als Versuchung. Gespräche über Raum und Farbe auf dem Farbfilmkongreß in Köln. In: *Deutsche Zeitung* 9,33, 1954, p. 20.

Anonymous (1954b) *Farbfilm - Raumfilm*. 4. Internationaler Farbfilmkongreß, 5.-6. April 1954, in der "Skala" Köln.

- Programmheft, 28 pp. Referate und Diskussionen, 60 pp.

Anonymous (1956a) Technicolor buys out Pavelle to strengthen film processing. In: *Business Weekly*, 18.8.1956, p. 146.

Anonymous (1956b) Current techniques of 35mm color film photography and printing. In: *American Cinematographer* 37,1, Jan. 1956, pp. 26-27.

Anonymous (1961) What is color correction? In: *American Cinematographer* 42,2, Feb. 1961, p. 104.

- On printing color films.

Anonymous (1967) *Farbfernsehtechnik*. 1.2. München: Francis-Vlg. 1967 (Telefunken-Fachbuch-Reihe.).

Anonymous (1970) Bibliography of color television papers in the Journal of the SMPTE. In: O'Brian 1970, pp. 203-219.

- About 800 references; including "Film in TV" and "Lighting in film and live-studio".

Anonymous (1972a) Internationale Aussprache auf dem 2. Farbfilmkongreß. In: *Kino-Technik* 6, 1952, pp. 130-131.

Anonymous (1972b) *Film systems for color television*. Rochester, N.Y.: Eastman Kodak 1972, 11 pp. (Videofilm-Notes H-40-2.).

Anonymous (1975a) Director John Boorman talks about his work. In: *American Cinematographer* 56,3, 1975, pp. 284-285, 334-337.

- Includes some statements about color.

Anonymous (1975b) Norman McLaren au fil de ses films. In: *Séquences* 82, 1975, pp. 7-156.

- = Spec. Issue. Includes an analysis of McLaren's use of color.

Anonymous (1980) Colour problem. In: *Sight and Sound* 50,1, 1980-81, pp. 12-13.

- On Problems of fading color prints, the change in the 50's from Technicolor to Eastmancolour, and various archives' intentions to find a solution to this.

Anonymous (2000) Analysis of Technicolor stock TCP of White, Welt & co. In: *Film History* 12,4, pp. 384-392.

Ackermann, Otto (1972) *Fernsehen in Farbe*. Leipzig 1972

Agoston, G.A. (1979) *Color theory and its application in art and design*. Berlin: Springer 1979.

Aisberg, E. / Doury, J.P. (1973) *Farbfernsehen leicht verständlich*. Dt. Bearb. u. Erg. v. Hans Dieter Maumann. Berlin: VEB Vlg. Technik 1973, 173 pp.

Aksoy, Özgönül (1983) Some semantic effects of lines, shapes and colors. In: *Semiotics unfolding*. 3. Ed. by Tasso Borbé. Berlin: Mouton 1983, pp. 1423-1426.

- These: Die Grundoppositionen des Farbsystems rühren noch von der Lehre der vier Essenzen (Feuer-rot, Wasser-blau etc.) her.

Albers, Josef (1970) *Interaction of Color. Grundlegung einer Didaktik des Sehens*. Nürnberg: Institut für moderne Kunst / Köln: DuMont Schauberg 1970, 121 pp.

Albrecht, Hans Joachim (1974) *Farbe als Sprache*. Köln 1974.

Albrecht, Richard (1987) Bilder-Welten. Das Farbfernsehen verändert die Ästhetik. In: *Medium* 17,3, 1987, pp. 52-55.

Albrecht, Richard (1987) [?] In: *Die Rolle der elektronischen Medien in der Entwicklung der Künste*. Hrsg. v. Alphons Silbermann. Frankfurt: Lang.

Allbee, Burton H. (1909) Impressions of Kinemacolor films. In: *Moving Picture World* 5, 25.12.1909, pp. 915-916.

Andrew, Dudley (1979) The postwar struggle for color. In: *Cinema Journal* 18,2, 1979, pp. 41-52.

- Development of color technologies in France.

Antonioni, Michelangelo (1966) Interview with Godard. In: *Cahiers du Cinéma in English* 1, 1966, pp. 28-29.

Arbeitsgemeinschaft der Filmjournalisten; Hrsg. (1954) *Fragen der Farbregie und Farbdramaturgie. Referate und Diskussionen des 4. Internationalen Farbfilmkongresses, Köln 1954*. Köln: Selbstverlag 1954.

Aristarco, Guido (1977) Couleurs et sons: le montage intellectuel dans ALLONSFAN. In: *Jeune Cinéma* 105, 1977, pp. 8-15.

- On ALLONSFAN, Italy 1974, Paolo & Vittorio Taviani.

Arnheim, Rudolf (1935) Colour films. In: *Intercine* (Roma) 7, Jan. 1935, pp. 36-37.

- Objects to the grafting of color sequences on black and white films.

Arnheim, Rudolf (1935/36) Remarks on the colour film. In: *Sight and Sound* 4,16, 1935-36, pp. 160-162.

- A plea for more artistic use.
- Ital.: Perché sono brutti i film a colori? In: *Scenario* (Roma) 3, 1936, pp. 112-114.
- German: Bemerkungen zum Farbfilm. In: Rudolf Arnheim. *Kritiken und Aufsätze zum Film*. Hrsg. v. Helmut H. Diederichs. München: Hanser 1977, pp. 47-52.

Arnheim, Rudolf (1936) A proposito del cinema a colori. In: *Cinema* (Roma) 2, 25. July 1936, pp. 67-68.

Arnheim, Rudolf (1937) Le leggi del colore. In: *Cinema* (Roma), 29, 10. Sept. 1937, pp. 170-171.

- Comments on the writings of Antonio Laforet.

Arnheim, Rudolf (1954) *Art and visual perception. A psychology of the creative eye*. Berkeley, Cal./Los Angeles, Cal.: University of California Press 1954.

- German: Berlin: de Gruyter 1965.
- Exp. & rev. ed. 1974.
- Repr. as: *Kunst und Sehen. Eine Psychologie des schöpferischen Auges*. Neufassung. Ins Deutsche übertr. v. Hans Hermann. Berlin/New York: de Gruyter 1978, xii, 514 pp. -- See ch. 7, "Farbe", pp. 325-370.
- Translations to Span., Ital., and Japan.

Arnheim, Rudolf (1974) Colors - irrational and rational. In: *The Journal of Aesthetics and Art Criticism* 33,2, Winter 1974, pp. 149-154.

Arnheim, Rudolf (1991) In: Rudolf Arnheim. *Neue Beiträge*. Köln 1991.

Arnold, Frank (1988) Vom Anfang des Regenbogens. (Berlinale '88, Retro.) In: *Zitty* (Berlin) 4, 1988, pp. 116-119.

Ashton, G.W. (1952) Colour at the cinema. In: *British Journal of Photography* 99, 1952, pp. 521-522.

Astre, Georges-Albert (1965) *L'image et la couleur. I. La couleur en question*. Paris: Minard 1965, 122 pp. (Etude Cinématographiques. 43-44.).

Augello, Antoine (1951) La cinématographie en couleurs. Le nouveau procédé Dugromacolor. In: *Génie Civil* (Paris) 128,7, 1951, pp. 130-133.

Aumont, Jacques (1994) *Introduction à la couleur: Des discours aux images*. Paris: Armand Colin 1994, 234 pp. (Cinéma et audiovisuel.).

- Darin ch. 7: Le cinéma ou La couleur difficile, pp. 179-218.

Aumont, Jacques (sous la direction de) (1995) *La couleur en cinéma*. Milano: Mazzotta [/ Paris: Cinémathèque Française], 179 pp.

- Beiträge nicht einzeln aufgenommen.

Babiuch, Marian (1954) Der Maskenbildner und das Schminken für den Farbfilm. In: *Bild und Ton* 7, 1954, pp. 143.

Bakshy, Alexander (1930) Color. In: *The Nation* 130, 19.3.1930, pp. 337.

- Review of THE VAGABOND KING and SONG OF THE WEST (1930).

Balázs, Béla (1930) Farbenfilm und andere Möglichkeiten. In: *Film-Kurier*, 189, 2.8.1930, Beibl. 2.

- Repr. in: *Der Geist des Films*. Halle a.d.S.: Wilhelm Knapp 1930, 217 pp.
- Repr. in: Béla Balázs. *Schriften zum Film. 2. Der Geist des Films. Artikel und Aufsätze. 1926-1931*. Hrsg. v. Helmut H. Diederichs u. Wolfgang Gersch. Berlin: Henschelvlg. Kunst u. Gesellschaft 1984, 376 pp. [ee pp. 144-150].

Balázs, Béla (1949) *Der Film. Werden und Wesen einer neuen Kunst*. Wien: Globus Vlg. 1949, 348 pp.

- Erw. u. überarb. Neuaufl. 1961, 359 pp.
- 4. Aufl. 1972, 310 pp.
- Ital. ed.: *Il film: evoluzione ed essenza di un'arte nuova*. Torino: Einaudi 1952, 345 pp. (Saggi. 159).
- Engl. ed.: *Theory of the film. Character and growth of a new art*. London: Dennis Dobson 1952, 291 pp.
- Repr. New York: Arno Press 1972, 291 pp. (The Literature of the Cinema.)
- See ch. XIX. Bemerkungen zum Farbfilm und zum plastischen Film (1972-ed, pp. 225-228).

Ball, J. Arthur (1935) The Technicolor process of three-color cinematography. In: *Journal of the Society of Motion Picture Engineers* 25,2, 1935, pp. 127-138.

Ball, J. Arthur (1946) Quality in color reproduction. In: *Hollywood Quarterly* 2,1, 1946, pp. 45-49.

- Ball is a physicist, formerly technical director on technicolor films.

Ball, Victoria K. (1965) The aesthetics of color: A review of fifty years of experimentation. In: *The Journal of Aesthetics and Art Criticism* 23,4, Summer 1965, pp. 441-452.

Basten, Fred E. (1980) *Glorious Technicolor: The movies' magic rainbow*. South Brunswick, N.Y./New York: A.S. Barnes; London: Thomas Yoseloff 1980, 213 pp.

Beatty, Jerome (1930) Color pictures. In: *Cinema* 1, April 1930, pp. 26, 60.

- Non-technical exposition of the Technicolor process.

Bedding, Thomas (1909) Moving pictures in natural colors. In: *Moving Picture World* 4, 9.1.1909, pp. 30-31; 27.2.1909, pp. 230-231.

- Analysis and discussion of the Gabriel Lippmann, the G. Albert Smith, and the William Friese-Greene color processes.

Bedding, Thomas (1910) Moving pictures in natural colors. In: *Moving Picture World* 7, 8.10.1910, pp. 800-801; 29.10.1910, p. 981; 19.11.1910, pp. 1160-1161.

- Kinemacolor, William Friese-Greene, Drac, Carey Lea, and other early color processes.

Behlmer, Rudy (1964) Technicolor. In: *Films in Review* 15,6, 1964, pp. 333-351.

Behrends, Roy R. (1984) *Design in the visual arts*. Englewood Cliffs, N.J.: Prentice-Hall 1984.

Belton, John (2000) Cinecolor. In: *Film History* 12,4, pp. 344-357.

Belton, John (2000) Getting it right: Robert Harris on colour restoration. In: *Film History* 12,4, pp. 393-403.

Bennett, Colin N. (1915) Kinematography in colours. In: Colin N. Bennett. *The handbook of kinematography*. London: The Kinematograph Weekly 1915, pp. 295-306.

- Technical exposition of the principles of color cinematography as practiced in 1915.

Bergmans, J. (1965) *Kleine Farbenlehre. Farbfernsehen, Farbbeurteilung und Farbwiedergabe*. A.d.Niederl. 2. Aufl. Eindhoven: Philips Technische Bibliothek 1965, x, 86, 12 pp.

- At first 1959.

Bernier, R. von (1951) Three-dimension movies in color. In: *American Cinematographer* 32, 1951, pp. 306-307.

Betancourt, Gilbert (1937) Present color trend is toward subdued hues. In: *American Cinematographer*, Aug. 1937, p. 317.

- Notes by a color coordinator.

Beylie, Claude (1965) Der Erbauer. In: *Filmkritik* 9,1, 1965.

- On Jean Renoir's use of color.

Bezombes, R. (1981) En couleurs. In: *Cinématographe* 68, 1981, pp. 15-17.

- Uses of color in cinematography.

Biberman, Edward (1946) ...in glorious Technicolor. In: *Hollywood Quarterly* 2,1, 1946, pp. 50-56.

- Aesthetic qualities of the color film.

Billmeyer, F.W. (1966) *Principles of color technology*. New York: Interscience Publishers 1966, 182 pp., 216 ill.

Binder, Fritz (1981) Über Farbe. In: *Farbe im Photo: Die Geschichte der Farbphotographie von 1961-1981*. Köln: Josef-Haubrich-Kunsthalle [Ausstellung v. 11.6. bis zum 2.8.1981] 1981, pp. 55-69, 175-186.

Birren, Faber (1961) *Color psychology and color therapy*. Rev. ed. New Hyde Park, N.Y.: University Books 1961.

Birren, Faber (1962) *Color in your world*. New York: Macmillan 1962.

- Completely rev. ed. London: Collier Macmillan 1978.

Birren, Faber (1965) *History of color in painting*. New York: Van Nostrand Reinhold 1965.

Birren, Faber (1969) *Principles of color: A review of past traditions and modern theories of color harmony*. New York: Van Nostrand Reinhold 1969.

Bogdanov, M. / Mjasnikow, G. (1951) Die Farbe - ein neues Ausdrucksmittel des Films. In: *Neue Filmwelt*, 8, 1951, pp. 34-35; 5, 1952, p. 10.

Boone, Andrew R. (1935) Pictures in full color open new era in movies. In: *Popular Science* 126, May 1935, pp. 13-15, 116.

- On the color filming of BECKY SHARP.

--- (1937) Movie cartoons in color. In: *Scientific American* 156, Jan. 1937.

Booth, G.D. / Miller, H.R. (1976) Effectiveness of monochrome and color presentations in facilitating different learning. In: *AV Communication Review* 22, 1976, pp. 403-422.

Borde, Raymond (1988) Die Filmarchive und der Farbfilm. Eine Einführung. In: Koshofer 1988, 7-10.

Bordwell, David / Staiger, Janet / Thompson, Kristin (1985) *The classical Hollywood cinema. Film style and mode of production to 1960*. New York: Columbia University Press 1985, xv, 506 pp.

- See Ch. 28, "Technicolor", pp. 353-357.

Bourget, E. (1984) Couleurs de FEMMES. In: *Positif* 275, 1984, p. 26.

Bourget, Jean-Louis (1986) L'enfance de Technicolor 1936-1946. In: *Positif* 307, Sept. 1986, pp. 48-52.

Boynton, Robert M. (1979) *Human color vision*. New York [...] Academic Press 1979.

Braem, Harald (1985) *Die Macht der Farben*. München: Wirtschaftsverlag Langen-Müller / Herbig 1985, 228 pp.

Brandlmeier, Thomas (1988) Farben im Kino: Zur Retrospektive. In: *epd Film*, 4, 1988, pp. 21-24.

- Review of the "Retrospektive 1988 der Internationalen Filmfestspiele Berlin".

Branigan, Edward (1976) The articulation of color in a filmic system. In: *Wide Angle* 1,3, 1976, pp. 20-31.

- Analysis of dramaturgical uses and semiotic principles of color in DEUX OU TROIS CHOSES QUE JE SAIS D'ELLE, France 1966, Jean-Luc Godard.

Branigan, Edward (1979) Color and cinema: Problems in the writing of history. In: *Film Reader* 4, 1979, pp. 16-34.

- Repr. in: *Movies and methods*. 2. Ed. by Bill Nichols. Berkeley, Cal.: University of California Press 1985, pp. 121-143.
- On four types of writing film history and how they present the introduction of color.

Brewster, P.D. (1935) A glossary of color photography. In: *Journal of the Society of Motion Picture Engineers* 24,5, 1935, pp. 432-449.

Brinckmann, Christine Noll (1990) Zur Sexualität der Farbe. Über die Geschlechterdifferenz im Umgang mit Farbe im Experimentalfilm. In: *Kunstforum*, 107, 1990.

Brinckmann, Christine Noll (1995) Farbe. In: *Das Filmplakat*. Hrsg. v. Wolfgang Beilenhoff u. Martin Heller. Zürich/Berlin/New York: Museum für Gestaltung Zürich, pp. 224-227.

Brinckmann, Christine Noll (1996) Struktureller Film, strukturierende Farbe: Jenny Okuns STILL LIFE. In: *Frauen und Film*, 58-59, pp. 99-110.

Brinckmann, Christine Noll (2001) Filmische Farbe, als Abbild und als Artefakt. In: „Wunderliche Figuren“. *Über die Lersbarkeit von Chiffreschriften*. Hrsg. v. Hans-Georg von Arburg, Michael Gamper u. Ulrich Stadler. München: Fink, pp. 187-206.

Brock, G.F.O. (1931) Hand coloring of motion picture films. In: *Journal of the Society of Motion Picture Engineers* 16,6, 1931, pp. 751-755.

Brown, Harold (1986) Tecniche di colorazione a mano e a pochoir. In: *Griffithiana* 10,26-17, pp. 72-73.

Brown, Theodore (1910) My impressions of "Kinemacolor". In: *Moving Picture World* 6, 28.5.1910, p. 886.

- At first in: *Kinematograph and Lantern Weekly* (London).

Buck, Susanne (1993) Die Farbe der Tränen: Douglas Sirk. In: *Director's Cut* (Marburg), 1, 1993, pp. 24-29.

- Colour in Sirk's ALL THAT HEAVEN ALLOWS (1955) and WRITTEN ON THE WIND (1955).

Buckley, Mary / Baum, David (1975) *Color theory. A guide to information sources*. Detroit, Mich.: Gale Research 1975, x, 173 pp. (Art and Architecture Information Guide Series. 2.).

- Bibliography of writings on color theory. Briefly annotated.

Bühler, Karl (1923) *Die Erscheinungsweisen der Farben*. 1923 [?]

- Rev. by David Katz, in: *Psychologische Forschung* 5, 1924, pp. 171-

Burge, Stewart A. (1970) *A survey of the relative influence of color and black and white on audience recall and emotional response to a documentary motion picture*. Unpubl. M.A. Thesis, West Virginia University 1970.

- As compared to black and white, color did not significantly effect subjects' factual recall ability or emotional response to the documentary film; a slight but nonsignificant preference for the color version was found.

Burriss-Meyer, Elizabeth (1935) *Color and design in the decorative arts*. New York: Prentice-Hall 1935.

Buscombe, Edward (1978) Sound and color. In: *Jump Cut* 17, 1978, pp. 23-25.

- Repr. in: *Movies and methods*. 2. Ed. by Bill Nichols. Berkeley, Cal.: University of California Press 1985, pp. 83-91.
- Repr. in: *The film cultures reader*. Ed. by Graeme Turner. London: Routledge 2002, pp. 77-84.
- On relationships between technological innovations, economics and ideology which contributed to the development and acceptance of sound and color. Color can be seen as lacking realistic motivation.

Byrne, Alex / Hilbert, David R. (eds.) (1997) *Readings on color*. 1.2. Cambridge, Mass.

Campenhausen (1981) *Die Sinne des Menschen*. 1. Stuttgart: Thieme 1981.

Cantrill, A. / Cantrill, C. (1981) Two colour separation. In: *Cantrill's Filmnotes* 35-36, 1981, pp. 70-71.

- On the two color separation process used by the Cantrills.

Carson, W.H. (1934) Zum englischen Dufay-Colour-Verfahren. In: *Kinotechnik*, 1934, pp. 245-247.

Carson, W.H. (1943) Dufay-colour. In: *Journal of the Society of Motion Picture Engineers* 23,1, 1943, pp.

Catling, Darrell (1942-3) Colour in the mud. In: *Sight and Sound* 11,43, Winter 1942-43, pp. 72-74.

- Need to direct for color; color in motion.

Cavell, Stanley (1979) *The world viewed. Reflections on the ontology of film*. Enl. ed. Cambridge, Mass./London; Harvard University Press 1979, xxv, 253 pp. (Harvard Film Studies.).

- See ch. 13, "The world as a whole: Color", pp. 80-100.

Chan, A. / McTravers, R.W. / Mondfrans, Adrian P. van (1965) The effects of colored embellishment of visual array on a simultaneously presented audio array. In: *AV Communication Review* 13, 1965, pp. 159-164.

Cherchi Usai, Paolo (1991) The Color of Nitrate. In: *Image* 34,1-2, pp. 29-38.

Chisholm, Brad (1990) Red, blue, and lots of green: The impact of color television on feature film production. In: *Hollywood in the age of television*. Ed. by Tino Ballio. Boston [...]: Unwin Hyman 1990, pp. 213-234.

Chumley, Allen (1935) The screen: Movies in Motley. In: *New Masses* 16, 2.7.1935, p. 49.

- Pessimistic prediction of the use of Technicolor; from a Marxist viewpoint.

Chute, Alan G. (1979) Analysis of the instructional functions of color and monochrome cuing in media presentations. In: *Educational Communication and Technology Journal* 27, 1979, pp. 251-263.

Chute, Alan G. (1980) Effect of color and monochrome versions of a film on incidental and task relevant learning. In: *Educational Communication and Technology Journal* 28,1, 1980, pp. 10-18.

Coates, P. (1984) The story of the lost reflection. In: *New Left Review* 143, Jan.-Feb. 1984, pp. 120-128.

- "Some notes on color", p. 124.

Coe, Brian (1981) *The history of movie photography*. Westfield, N.J.: Eastview Editions 1981.

Conn, Joseph (1949) A note on color Television. In: *Hollywood Quarterly* 4,2, 1949, pp. 201-202.

Conway, Jack (1944) The uses of color. In: *Sight and Sound* 13,50, 1944, pp. 27-28.

Coote, J.H. (1949) A technician's view of the colour film. In: *Penguin Film Review* 9, May 1949, pp. 73-81.

- Difficulties both with Technicolor and Agfacolor.

Cornwell-Clyne, Adrian [i.e. Klein, Adrian Bernhard] (1936) *Colour cinematography*. London: Chapman & Hall 1936, xi, 350 pp.

- 2nd ed., rev. & enl. 1939, xxii, 463 pp.
- 3rd ed., rev. & enl. 1951, xvi, 780 pp.
- Includes bibliographies. See 1939 ed., pp. 385-401, for "A glossary of color photography".

Cox, S.M. (1976) Colour in learning from film and TV: A survey of the research with some indications for future investigations. In: *Educational Broadcasting International* 9,2, 1976, pp. 85-92.

Craig, G.J. (1953) Colour films for professional motion picture work. In: *British Kinematography* 22,5, 1953, pp. 146-158.

Crane, R.J. (1979) *The politics of international standards: France and the color TV war*. Norwood, N.J.: Ablex 1979.

Crespinell, W. (1929) Multicolor. In: *Journal of International Photography* 1, 1929, p. 30.

Cuau, Bernard (1969) Die Symbolik der Farben in SENSO. In: *Aspekte des italienischen Films. I*. Frankfurt 1969.

Cutler, Gregory H. / Dalseide, Angela R. / Plummer, Vincent H. / Bacon, Chad R. (1988) Subjective reactions to a colorized movie versus its original black/white version. In: *Perceptual and Motor Skills* 66,2, 1988, pp. 677-678.

Deicher, Susanne (1989) Farbe - Vision. Unveröffentlichte Texte aus dem Arbeitsjournal von Paul Sharits. In: *Frauen und Film* 47, 1989, pp. 78-88.

Déribéré, Maurice (1954) Les problèmes du cinéma en couleurs français. In: *Téchnique Cinématographique* 25,145, 1954, pp. 185-189.

DeMille, Cecil Blount (1923) The chances of color photography in motion pictures. In: *American Photography* (Boston) 17, Jan. 1923, pp. 14-16.

- Minimizes the potentialities of color photography. See the reply by E.J. Wall (1923).

Dempsey, Michael (1999) Colorization. In: *Film Quarterly: forty years -- a selection*. Edited by Brian Henderson and Ann Martin, with Lee Amazonas. Berkeley: University of California Press 1999, pp. 336-339.

Desser, David (1994) Gate of flesh(tones): Color in the Japanese cinema. In: *Cinematic landscapes: Observations on the visual arts and cinema of China and Japan*. Edited by Linda C. Ehrlich and David Desser. Austin, Tex.: University of Texas Press.

Detenber, Benjamin H. / Simons, Robert F. / Reiss, Jason E. (2000) The Emotional Significance of Color in Television Presentations. In: *Media Psychology* 2,4, 2000, pp. 331-356.

Deutelbaum, Marshall (1987) Costuming and the color system of LEAVE HER TO HEAVEN. In: *Film Criticism* 11,3, 1987, pp. 11-20.

- On LEAVE HER TO HEAVEN, USA 1946, John M. Stahl.

Dewey, Lang (1964) The colours in CHERBOURG. In: *Film*, 42, Winter 1964.

Dhuey, S. (1980) Technicolor pre-1934. In: *Films in Review* 31,3, 1980, pp. 188-189.

- Letter. Listing of American feature films before the use of the three-strip-process.

Dittmann, Lorenz (1987) *Farbgestaltung und Farbtheorie in der abendländischen Malerei. Eine Einführung*. Darmstadt: Wissenschaftliche Buchgesellschaft 1987, x, 430 pp.

Donohue, Thomas R. (1973) Viewer perceptions of color and black-and-white paid political advertising. In: *Journalism Quarterly* 50, 1973, pp. 660-665.

Donohue, Thomas R. (1976) Perceptions of violent TV newsfilm: An experimental comparison of sex and color factors. In: *Journal of Broadcasting* 20, 1976, pp. 185-195.

Doolittle, M.R. (1967) Color temperature. In: *Cineaste* 1,1, 1967, pp. 7-9.

- Authentic colors: filters and color temperature.

Dreyer, Carl Theodor (1955) Color and color films. In: *Films in Review* 6,4, 1955, pp. 165-167.

- Repr. in Dreyer 1973, 168-173.
- German transl.: "Fantasie und Farbe". In: *Filmkritik* 12,5, 1968, pp. 343-345.

Dreyer, Carl Theodor (1973) *Dreyer in double reflection*. Translation of Carl Th. Dreyer's writings "About the film (Om filmen)". Ed. and with accompanying commentary and essays by Donald Skoller. New York: Dutton 1973, (A Dutton Paperback.).

- Contains: "Color and colored film", pp. 168-173 (1955); "Imagination and color", pp. 174-186 (1956).

Dunning, Carroll H. (1922-3) Color photography in 1922. In: *Film Daily Yearbook of Motion Pictures 1922-1923*, p. 171.

- Esp. on the contributions of the author's Prizma Company.

Dupar, Edwin B. (1952) Warnercolor - newest of color film process. In: *American Cinematographer* 33,9, Sept. 1952, pp. 384-385.

Durgnat, Raymond (1968) Colours and contrasts. In: *Films and Filming* 15,2, 1968, pp. 58-62.

Dwyer, F.M. (1969) The effect of stimulus variability on immediate and delayed retention. In: *Journal of Experimental Education* 38, 1969, pp. 30-37.

Eames, Marian (1950) Gray thoughts on RED SHOES. In: *Films in Review* 1,9, 1950, pp. 20-24.

* On THE RED SHOES, Great Britain 1948, Emeric Pressburger & Michael Powell.

Eauclaire, Sally (1981) *The new color photography*. New York: Abbeville 1981,

Eauclaire, Sally (1984) *New color / new work*. New York: Abbeville 1984.

Eco, Umberto (1985) How culture conditions the colours we see. In: *On signs: A semiotics reader*. Ed. by Marshall Blonsky. Oxford: Basil Blackwell 1985, pp. 157-175.

Eisenstein, Sergei M. (1940) Ne cvetnoe, a cvetovoe.

- German transl.: Nicht bunt, sondern farbig! In: Eisenstein 1960a, pp. 400-405.
- Repr. in: Eisenstein 1962a, pp. 285-291.
- Engl. transl.: Not coloured but in colour. In: Eisenstein 1970a, pp. 114-119.

Eisenstein, Sergei M. [1941] Cvetovaja razrabotka fil'ma LJUBOV' POETA. In: *Izkusstvo Kino*, 3, pp. 492-499.

- German transl.: Die Farbkonzepcion des Films DIE LIEBE DES DICHTERS. In: Eisenstein 1975a, pp. 190-199.
- Repr. ["Die Farbkonzepcion des Films DIE LIEBE DES DICHTERS"] in: Eisenstein 1975d, pp. 13-23.
- Repr. in Eisenstein 1988a, 184-195.

Eisenstein, Sergei M. (1943) Colour and meaning. In: *The film sense*. Transl. and ed. by Jay Leyda. 1943, pp. 87-113 [= ch. 3].

- Repr. London: Faber & Faber 1948, pp. 92-122.
- Other ed.: New York: Harcourt, Brace 1947, pp. 113-153. Repr. New York: Meridian Books 1957, pp. 113-153.

Eisenstein, Sergei M. (1946) Pervoe pis'mo o cvete. In: *Izbrannye proizvedenja v 6 tomach*. 3. Moskau, pp. 487-491.

- Engl. transl.: First letter about color. In: *Film Reader* 2, 1977, pp. 181-184.
- German transl.: Erster Brief über die Farbe. In: Eisenstein 1975d, pp. 6-12.
- Repr. in: Eisenstein 1988a, 177-183.

Eisenstein, Sergei M. (1948) Cvetvotoe kino.

- German transl.: Der Farbfilm. In: Eisenstein 1960a, pp. 406-418.
- Repr. in: Eisenstein 1962a, pp. 292-305.
- English transl.: Colour film. In: Eisenstein 1970a, pp. 119-128.
- Repr. in: *Movies and methods. An anthology*. Ed. by Bill Nichols. Berkeley, Cal./Los Angeles, Cal./London: University of California Press 1976, pp. 381-388.

Eisenstein, Sergei M. (1960) *Künstler der Revolution. Ausgewählte Aufsätze*. Berlin: Henschelverlag 1960.

- Includes "Der Farbfilm", pp. 400-405, 406-418; "Nicht bunt, sondern farbig!", pp. 400-405.

Eisenstein, Sergei M. (1960) *** In: *Literaturnaya Gazeta*, July 1960.

- English transl.: One path to colour: An autobiographical fragment. In: *Sight and Sound* 30,2, 1961, pp. 84-86.
- Eisenstein's observations on color in film, and his experiences with IVAN THE TERRIBLE, Part 2.

Eisenstein, Sergei M. (1962) *Gesammelte Aufsätze. I.* Zürich: Arche [1962], 406 pp.

- Includes: "Nicht bunt, sondern farbig", pp. 285-291 (1940); "Der Farbfilm", pp. 292-305 (1948).

Eisenstein, Sergei M. (1967) *Stationen. Autobiographische Aufzeichnungen*. Mit einer Einf. v. Sergei Jutkewitsch. Aus d. Russ. übertr. v. Rita Braun. Berlin: Henschelverlag 1967, 466 pp.

- Includes: "Farbe", pp. 388-389; "Drei Briefe über die Farbe", pp. 390-394; "Wie sag ich's meinem Kinde?!", pp. 395-411.

Eisenstein, Sergei M. (1970a) *Notes of a film director*. With a note by Richard Griffith. New York: Dover Publications 1970,

- Includes: "Not coloured, but in colour", pp. 114-119; "Colour film", pp. 119-128.

Eisenstein, Sergei M. (1970b) Colour film. In: Eisenstein 1970a, 119-128.

- Repr. in: *Movies and methods. An anthology*. Ed. by Bill Nichols. Berkeley, Cal./Los Angeles, Cal./London: University of California Press 1976, pp. 381-388.

Eisenstein, Sergei M. (1975a) Die Farbkonzeption des Films DIE LIEBE DES DICHTERS. In: Sergei Eisenstein. *Über mich und meine Filme*. Hrsg. v. Lilli Kaufmann. Berlin: Henschelverlag 1975, pp. 190-199.

- Repr. in Eisenstein 1988, 184-195.

Eisenstein, Sergei M. (1975b) Farbliche Genealogie von "Moskau 800". In: Sergei M. Eisenstein. *Über mich und meine Filme*. Berlin: Henschelverlag 1975, pp. 215-223.

Eisenstein, Sergei M. (1975c) Eisenstein zur Farbe im Film. In: *Information* (Berlin/East) 2-3, 1975, pp. 1-164.

- Special issue; translated from Eisenstein's "Works", vol. 3 (Moscow 1964). Red. Margarete Schmidt. Collection of all Eisenstein texts dealing with problems of colour. Includes:
- Erster Brief über die Farbe, pp. 6-12.
- Die Farbkomposition des Films DIE LIEBE DES DICHTERS, pp. 13-23.
- Aus der unvollendeten Untersuchung über die Farbe, pp. 24-118 (Das Wjatkaer Pferdchen, pp. 24-40; Sujet und Farbe, pp. 41-65; Die farbliche Gestaltung der Szene "Das Gastmahl in der Alexandrow-Siedlung" in dem Film IWAN GROSNY, pp. 66-75; Juan Gris, pp. 76-105; A. Block und die Farbe, pp. 106-118).
- Farbliche Genealogie von MOSKAU 800, pp. 119-130 (MOSKAU 800 - Situationsschema, pp. 131-134).
- Farbfilm, pp. 135-148.

Eisenstein, Sergei M. (1977) First letter about color. In: *Film Reader 2*, 1977, pp. 181-184.

- At first 1946.
- German version: "Erster Brief über die Farbe", in: Eisenstein 1988, 177-183.

Eisenstein, Sergei M. (1987) The psychology of composition. In His *The psychology of composition*. Ed. & transl. by Alan Upchurch. With a preface by Jay Leyda. Calcutta. Seagull Books 1987, pp. 26-56 (A Classic Collection. 4.).

- Parts from Eisenstein's uncompleted book *Colour* (1946-48).

Eisenstein, Sergei M. (1988a) *Das dynamische Quadrat. Schriften zum Film*. Köln: Röderberg 1988, 411 pp. (Röderberg Taschenbuch. 163.).

- Contains "Die Farbkonzeption des Films DIE LIEBE EINES DICHTERS", pp. 184-195; "Erster Brief über die Farbe", pp. 177-183.

Eisenstein, Sergei M. (1988b) Es geht nicht um Filme in Farbe, sondern um die Farbe im Film. In: *Die Tageszeitung*, Ausg. v. 19.2.1988, p. 14.

Elliott, Eric (1934) Wither colour? In: *Cinema Quarterly* (Edinburgh) 2,3, Spring 1934, pp. 161-165.

- History of color in films, 1891-1934. Includes references to the Prizma process.

Erskine, John (1935) Color! So what? In: *Stage 12*, Aug. 1935, p. 42.

- Based on the uses of color in BECKY SHARP (1935).

Espe, Hartmut (1984) Fotografie und Realität. Empirische Untersuchungen über die Eindruckswirkung von Schwarzweißen und farbigen Fotografien. In: *Zeichen und Realität*. 2. Hrsg. v. Klaus Oehler. Tübingen: Stauffenburg 1984, pp. 743-753.

Espe, Hartmut / Krampen, Martin (1986) Eindruckswirkungen visueller Elementarformen und deren Interaktion mit Farben. In: *Visuelle Kommunikation: Empirische Analysen*. Hrsg. v. Hartmut Espe. Hildesheim, Zürich, New York: Olms; Berlin: Hochschule der Künste 1986, pp. 72-101 (Reihe Semiotische Studien zur Kommunikation. 2.).

Evans, Ralph Merrill (1943) Visual process and color cinematography. In: *Journal of the Optical Society of America* 33,11, 1943, pp. 579-614.

Evans, Ralph Merrill (1948) *An introduction to color*. New York: Wiley & Sons / London: Chapman & Hall 1948.

Evans, Ralph Merrill (1951) Psychological aspects of color and illumination. In: *Illumination Engineering* 46,4, 1951, pp. 176-181.

Evans, Ralph Merrill (1959) *Eye, film and camera in color photography*. New York: Wiley 1959.

- On relationships between common-sense filmmaking and the audience's emotional responses.

Evans, Ralph Merrill (1974) *The perception of color*. New York: Wiley 1974.

Evans, Ralph Merrill / Hanson, W.T., Jr. / Brewer, W.Lyle (1953) *Principles of color photography*. New York: Wiley 1953, 709 pp.

- European ed.: London: Chapman & Hall 1953.
- Includes bibliography, pp. 673-693.

Faber, B. (1972) *Light, color and environment*. New York: Van Nostrand Reinhold 1972.

Favre, Jean-Paul / November, André (1979) *Color and communication*. Übers.: Sandra Favre-Byles & Peter Naujack. Zürich: ABC Verlag 1979, 167 pp.

Feiss, Max (1949) *Farbenfilm und Farbenphoto*. Genf: K. Meister 1949, 191 pp.

Féjja, S. (1982) Színes film és színdramaturgia. In: *Filmkultura* (Budapest) 18,3, 1982, pp. 68-78.

- Technical and theoretical problems.

Fejos, Paul (1929) Illusion on the screen. In: *National Board of Review Magazine* 4, June 1929, pp. 3-4.

- Considers the development of color photography rudimentary but promising.

Fenton, Alfred (1926) Retrospect in color: Color motion photography from the inception to date. In: *Motion Picture Director* (Hollywood Cal.) 3, Nov. 1926, pp. 19-21, 72.

Fiedler, W. (1942) Dämonie der Farbe. In: *Der deutsche Film* 7,7, 1942, pp. 7-9.

- Aesthetical and dramaturgical aspects of color.

Fish, Robert Stephen (1981) *Color: Studies of its perceptual, memory and linguistic representation*. Ph.D. Thesis, Stanford University 1981.

Florstedt, J. (1973) Recent developments in international colour cinematography. In: *The British Journal of Photography*, 1973, pp. 340-348.

Forch, C. (1921) Die Herstellung kolorierter Kinematografien. In: *Kinotechnik* 3,7, 1921, pp. 248-252.

Foster, Frederick (1953) Eastman negative-positive color films for motion pictures. In: *American Cinematographer* 34,7, July 1953, pp. 322-333, 348.

Frampton, Daniel (1996) Filmosophy: Colour. In: *New Scholarship from BFI Research*. Ed. by Colin MacCabe and Duncan Petrie. London: British Film Institute, pp. 86-110.

Franzwa, D. (1973) Influence of meaningfulness, picture details, and presentation mode of visual perception. In: *AV Communication Review* 21, 1973, pp. 209-223.

Frey, C. (1971) The effect of color on learning by television. In: *EBU Review*, Part B, 125, 1971, pp. 13-15.

Frey, C. (1974) Some experiments on the effects of colour television on teaching. In: *EBU Review*, Part B, 25,1, 1974, pp. 20-29.

Freyberger, R. (1974) Die Farbe im Fernsehen: Zwischenbilanz. In: *ARD Jahrbuch* 1974 (1975), pp. 77-95.

Frieling, Heinrich (1962) Die Grundlagen der farbigen Raumgestaltung unter dem Aspekt der modernen Malerei. In: *Die Farbe* 11,6, 1962, pp. 397-405.

Frieling, Heinrich (1968) *Das Gesetz der Farbe*. Göttingen (...): Musterschmidt 1968, 283 pp.

Frieling, Heinrich (1972) *Mensch und Farbe*. München: Heye 1972.

Frost, George E. / Oppenheim, S. Chesterfield (1960) A study of the professional color motion picture antitrust decrees and their effects. In: *The Patent, Trademark and Copyright Journal of Research and Education* 4,1, Spring 1960, pp. 1-39; 4,2, Summer 1960, pp. 108-149.

- Detailed examination of Technicolor's relation to Eastman Kodak.

G.Th. (1924) Der deutsche Farbenfilm. In: *Film-Kurier*, 23.8.1924.

Gage, John (1994) *Kulturgeschichte der Farbe. Eine umfassende Darstellung der Kulturgeschichte der Farbe und ihrer Anwendung in der Kunst, von der Antike bis zur Moderne*. Ravensburg 1994, 336 S.

Gagliardi, Gio (1951) Lenticulated film. In: *Films in Review* 2,9, Nov. 1951, pp. 29-33.

- Color possible for even the cheapest picture.

Gallagher, John / Amoruco, Marino (1982) An interview with Rouben Mamoulian. In: *The Velvet Light Trap*, 19, 1982, pp. 21-22.

Gandela, J. (1975) Farbfernsehen: Kommerz, Show, Schuld. Eine Untersuchung: Wer nutzt und wem nützt Farbe auf dem Bildschirm. In: *Medium*, 7 u. 8, 1975, pp.

Gavin, Arthur E. (1958) "South Pacific" - New concept in color photography. In: *American Cinematographer* 39,5, May 1958, pp. 294-296, 318-319.

Geoghegan, Geraldine (1935) BECKY SHARP: Some impressions. In: *British Journal of Photography* 82, 13.9.1935, pp. 581-582.

Gercke, Hans (Hrsg.) (1990) *Blau: Farbe der Ferne*. Katalog. Mit Beitr. v. Pierre Restany, Harald Küppers u.a. Heidelberg 1990, 615 pp.

Gere, Anne R. (1971) Color in the novels of Scott Fitzgerald. In: *Fitzgerald/Hemingway Annual* 3, 1971, pp. 333-339.

Gerhardt, F.H. (1966) *Principles of color sensitometry*. New York: Society of Motion Picture and Television Engineers 1966.

Gericke, L. (1970) *Das Phänomen Farbe. Zur Geschichte und Theorie ihrer Anwendung*. Berlin: Henschelverlag 1970.

Gerritsen, F. (1975) *Theory and practice of color*. London: Studio Vista 1975.

Giani, R. (1950) Pittura e cinema a colori. In: *Cinema* (Milano) 3, 1950, pp. 31-33.

Gibbons, Ed (1937) Color. In: *International Photographer* 9,6, July 1937, pp. 5-7.

Giessmann, Armin (1978) *Farbe als dramaturgisches Mittel im Film CABARET*. Berlin (East): Hochschule für Film und Fernsehen 1978.

- Diplomarbeit? HFF, Ost-Berlin: J 367.

Goergen, Jeanpaul (1989) *Walter Ruttmann*. Eine Dokumentation mit Beitr. v. Paul Falkenberg, William Uricchio u. Barry A. Fulks. Berlin: Freunde der Deutschen Kinemathek [1989], 184 pp.

Gomery, Douglas (1992) *Shared pleasures. A history of movie presentation in the United States*. Forew. by David Bordwell. London: BFI Publishing 1992, xxii, 381 pp.

- Darin ch. 11, "Color and wide-screen images", pp. 230-246.

Gordon, George (1930) Painting the shadows: The romantic story of Herbert T. Kalmus, a brilliant scientist, his titian-haired wife, and the rise of Technicolored pictures. In: *Photoplay* 37, April 1930, pp. 67, 84.

Göttler, Fritz (1988) Das Rot erzählt seine Geschichte. In: *Kölner Stadt-Anzeiger*, 27.2.1988, pp.

- Retrospektive 1988 der Internationalen Filmfestspiele Berlin.

Göttlich, Udo (1992) Farbinseln in einem schwarz-weißen Meer. Zum Wandel der televisuellen Repräsentationstechnik durch die Einführung des Farbfernsehens in der Bundesrepublik Deutschland 1967-1978. In: *Amerikanische Einstellung. Deutsches Fernsehen und US-amerikanische Produktionen*. Hrsg. v. Irmela Schneider. Heidelberg: Winter 1992 (Reihe Siegen. 112.).

Gotz, K. / Gotz, K. (1975) Color preference of art students: Surface colors. In: *Perceptual and Motor Skills* 35, 1975, pp. 1103-1109.

Götz, Karl-August (1952) Mitspieler Farbe im Filmensemble. In: *Ordnung* (Köln) 6, 1952, pp. 274-277.

- See: Karl Grösch. Mitspieler Farbe im Filmensemble. In: *Neues Abendland* 5,8, 1950, pp. 325-327.

Grafe, Frieda (1988) *Farbfilmfest. 1-12*, Fotos: Gerhard Ullmann. Berlin: Stiftung Deutsche Kinemathek 1988, 31 pp.

Grafe, Frieda / Gimes, Miklos (1989) Tomaten auf den Augen: Die Geschichte des Farbfilms ist die Geschichte einer Verdrängung. In: *Cinema* (Basel) 35, [1989], pp. 87-102.

Graham, C.H. (1959) Color theory. In: *Psychology: A study of science. I. Sensory, perceptual, and physiological formulations*. Ed. by S. Koch. New York 1959, pp. 145-287.

Grassmann, J. / Raths, W.; Zusammenstellung (1943) *Film und Farbe*. Vorträge auf der gemeinsamen Jahrestagung "Film und Farbe" (...) in Dresden v. 1.-3. Okt. 1942. Berlin: Max Hesse 1943, 123 pp. (Schriftenreihe der Reichsfilmkammer. 9.).

Greene, W. Howard (1938) Low key lighting may be as easy in color as it is in monochrome. In: *American Cinematographer*, April 1938, p. 151.

Gregory, Carl Louis (1927) *Motion picture photography*. Falk Publishing 1927.

- See "Colored, stereoscopic and talking motion pictures", pp. 334-345. With special respect to the Kinemacolor process; includes a statement by L.T. Troland of the Technicolor Comp.

Griffith, D.W. <i.e. Arvidsen, Linda> (1912) The wonderful moving pictures in color. In: *Leslie's Weekly* 115, 26.12.1912, pp. 672, 676.

- Description of the Kinemacolor process.

Griffith, D.W. <i.e. **Arvidsen, Linda**> (1925) *When the movies were young*. New York: Dutton 1925.

- See pp. 245-250; about Kinemacolor.

Grimm, Eleonore (1968) Über Farbe in Massenmedien. Ein Literaturbericht zur Vorbereitung einer Untersuchung der Frage: Wie wird sich das Farbfernsehen voraussichtlich auf das Lesen von Zeitungen und Zeitschriften auswirken? In: Noelle-Neumann 1968, pp. 11-70.

Grob, Norbert (1991) Farbe im Auge, Ausdruck im Kopf. Hein Heckroths Farbdramaturgien für Powell & Pressburger. In: *Hein Heckroth*. Hrsg. v. Katharina Spielhaupter. Frankfurt: Filmmuseum 1991.

Haines, Richard W. (1993) *Technicolor movies: The history of dye transfer printing*. Jefferson, NC: McFarland 1993, xvi, 152 S.

Haines, Richard W. (2000) Technicolor revival. In: *Film History* 12,4, pp. 410-416.

Halacev, L. (1979) Doletja li do nas cervenijat belon. In: *Kinoizkustvo* 34,10, 1979, pp. 11-23.

- Historical survey of the use of color for achieving dramatic effects.

Hall, Hal / Stull, William (1930) Motion pictures in natural colors. In: *Cinematographic Annual* 1, 1930, pp. 273-281.

Haller, Ernest (1939) Faster color film cuts light a half. In: *American Cinematographer*, Aug. 1939, p. 356.

Hampe, B. (1974) ECO, EF and color negative: What's the difference? In: *American Cinematographer* 55,6, 1974, pp. 714-717, 747.

Handley, C.W. (1937) Advanced technique of lighting on Technicolor. In: *American Cinematographer*, June 1937, p. 236.

- Three types of color film stock.

Hank, Hans Wolfgang (1965) Die Funktion der Farbe bei Antonioni. In: *Filmstudio* 47, 1965, pp. 25-29.

Hanson, Wesley T., Jr. (1947) Colored Dye-forming couplers in subtractive color photography. In: *PSA Journal* 13,2, 1947, pp. 94-96.

Hanson, Wesley T., Jr. (1949) Three-color subtractive photography. In: *Journal of the Society of Motion Picture and Television Engineers* 52, 1949, p. 119.

Hanson, Wesley T., Jr. (1950) Color correction with coloured couplers. In: *Journal of the Optical Society of America* 40,3, 1950, pp. 166-171.

Hanson, Wesley T., Jr. (1952) Color negative and color positive film for motion picture use. In: *Journal of the Society of Motion Picture and Television Engineers* 58,3, 1952, pp. 223-238.

- Especially on Eastman-Color.
- Also issued as a pamphlet: Rochester, N.Y.: Eastman Kodak Research Laboratories 1952 (Communication. 1457.).

Hanson, Wesley T., Jr. (1955) Subtractive color photography. Spectral sensitivities and masks. In: *Journal of the Optical Society of America* 45, 1955, pp. 476-481.

Hanson, Wesley T., Jr. (1981) The evolution of Eastman color motion pictures. In: *Journal of the Society of Motion Picture and Television Engineers* 90,9, 1981, pp. 791-794.

Hanson, Wesley T. / Kisner, W.I. (1953) Improved color films for color motion picture production. In: 61,12, 1953, pp. 667-701.

- Surveying article on various color processes.

Happé, L.B.K. (1959) The Technicolor process. In: *British Cinematography* 35, 1959, pp. 4-9.

Happé, L.B.K. (1960) Fortschritte in der Technicolor-Kopieretechnik. In: *British Cinematography* 37, 1960, pp. 112-116.

Haralovitch, Mary Beth (1990) ALL THAT HEAVEN ALLOWS: Color, narrative space, and melodrama. In: *Close viewings. An Anthology of New Film Criticism*. Ed. by Peter Lehman. Tallahassee: The Florida State University Press, pp. 57-72.

Hardy, Forsyth (1935) The colour question. In: *Cinema Quarterly* 3,4, Summer 1935, pp. 231-234.

Harley, Basil (1945) Concerning colour. In: *Sight and Sound* 13,52, Jan 1945, pp. 97-98.

- Creative use of color; color montage.

Harrison, G.B. / Horner, R.G. (1939) The principles of Dufaycolor printing. In: Klein 1939 [2nd ed.], pp. 428-445.

Harrison, Louis Reeves (1913) Sauntering with Kinemacolor. In: *Moving Picture World* 15, 15.2.1913, pp. 661-662.

Hecht, Norman S. (1966) Close-up on color. In: *Media/Scope*, Oct. 1966, pp. 75-92.

Heer, Johanna (1987) Painting with light. In: *Österreichische Filmtage 1987*. Wien 1987.

Heller, Eva (1989) *Wie Farben wirken. Farbpsychologie, Farbsymbolik, kreative Farbgestaltung*. Reinbek: Rowohlt 1989, 296 pp., 28 pl.

Hellmig, E. (1955) Farbverbesserungen im Agfa-Color-Negativ-Positiv-Verfahren durch farbige Masken. In: *Mitteilungen der Forschungs-Labore der Agfa* (Leverkusen) 1, 1955, pp. 199-238.

Hellmig, E. (1966) Die farbmetrischen Grundlagen der modernen Maskenfilme. In: *Die Farbe* 15, 1966, pp. 119-126.

Henze, Anton (1951-2) Film und Farbe. In: *Filmforum* 1,7, 1951-52, p. 3.

Herbst, Hildburg (1988) Coloring word: Rohmer's adaptation of Kleist's novella "The Marquise of O". In: *Literature/Film Quarterly* 16,3, 1988, pp. 201-209.

Herring, Robert (1935) Technicolossal. In: *Life and Letters Today* 13, Sept. 1935, pp. 194-196.

Hertogs, Daan / Klerk, Nico de (1996) *'Disorderly order': Colours in silent film*. The 1995 Amsterdam Workshop. Amsterdam: Stichting Nederlands Filmmuseum, 96 pp.

Hess, Walter (1981) *Das Problem der Farbe in den Selbstzeugnissen der Maler von Cézanne bis Mondrian*. Mittenwald: Mäander 1981.

- Neuasg. Gießen 1993, 203 S.

Heymer, G. (1931) Linsenraster. In: *Veröffentlichungen der Wissenschaftlichen Labore der Agfa* 2, 1931, pp. 111-117.

Heymer, G. (1933) Linsenraster. In: *Veröffentlichungen der wissenschaftlichen Labore der Agfa* 3, 1933, pp. 188-207.

Heymer, G. (1935a) Wesen und Anwendung des Linsenrasterfilms. In: *Veröffentlichungen der wissenschaftlichen Labore der Agfa* 4, 1935, pp. 151-176.

Heymer, G. (1935b) Farbenfilme nach dem Silberbleichverfahren. In: *Veröffentlichungen der wissenschaftlichen Labore der Agfa* 4, 1935, pp. 177-186.

- Gasparcolor process.

Heymer, G. (1937a) Der Linsenraster-Zweipack. In: *Veröffentlichungen der wissenschaftlichen Labore der Agfa* 5, 1937, pp. 37-47.

Heymer, G. (1937b) Der Stand der Farbenfotografie. In: *Veröffentlichungen der wissenschaftlichen Labore der Agfa* 5, 1937, pp. 7-28.

Heymer, G. (1939) Das Agfa-Pantachrom-Verfahren. In: *Veröffentlichungen der wissenschaftlichen Labore der Agfa* 6, 1939, pp. 46-64.

Heymer, G. (1943) Die neuere Entwicklung der Farbfotografie. In: *Ergänzungswerk zum Handbuch der wissenschaftlichen und angewandten Fotografie*. Wien: Julius Springer 1943, pp. 337-463.

Higgins, Scott (2000) Demonstrating three-colour technicolor: Early three-colour aesthetics and design. In: *Film History* 12,4, pp. 358-383.

Hillier, Erwin (1956) Are you colour conscious? In: *Films and Filming* 2,5, Feb. 1956, pp. 11.

- A lighting cameraman's view on use of color in films.

Hirschfeld-Mack, Ludwig (1925) *Farbenlicht-Spiele - Wesen, Ziele, Kritiken*. Weimar: 1925.

Hoch, Winton (1942) Technicolor cinematography. In: *Journal of the Society of Motion Picture Engineers* 32, Aug. 1942, pp. 102-

Hoch, Winton (1944) Technicolor cinematography. In: *The technique of motion picture production*. A symposium of papers presented at the 51st semi-annual convention of the Society of Motion Picture Engineers, Hollywood, Cal. New York: Interscience Publ. 1944, pp. 24-36.

Hoffman, Hugh F. (1913) The Gaumont Chronochrome. In: *Moving Picture World* 16, 28.6.1913, p. 1346.

Holden, Lansing C. (1937a) COLOR! The new language of the screen. In: *Cinema Arts* 1,2, July 1937, p. 64.

- The color designer for Selznick International talks about color.

Holden, Lansing C. (1937b) Designing for color. In: *We make the movies*. Ed. by Nancy Naumburg. New York: Norton 1937, pp. 239-252.

Holm, W.A. (1964) *Farbfernsehetechnik ohne Mathematik*. Eindhoven: Philips 1964.

- At first as Dutch ed.
- Introduction to technological principles of color TV.

Hooper, Don (1937) Negative-positive color. In: *International Photographer* 9,8, Sept. 1937, pp. 27-29.

Hopwood, Henry Vaux (1915) Color cinematography. In: *Hopwood's living pictures: Their history, photoproduction, and practical working*. With classified lists of British patents and bibliography. By R.B. Foster. New ed., rev. and enl. London: The Hatton Press 1915, pp. 253-273.

Housler, James (1949) Technicolor photography unter water. In: *American Cinematographer* 30,4, April 1949, p. 122.

Howe, James Wong (1937) Reactions on making his first color production. In: *American Cinematographer* 18, Oct. 1937, pp. 408-409, 411-412.

Hudson, W. (1958) Colour vs. monochrome in a demonstration film used to administer performance tests for the classification of African workers. In: *Journal of the National Institute for Personnel Research* 7, 1958, p. 128.

- Rep. *Psych. Abstr.* 33, 1959, no. 9432.

Hughes, Pennethorne (1933) The colour of it. In: *Cinema Quarterly* 2,1, Autumn 1933, pp. 16-18.

- Color does not make films necessarily more realistic.

Hulfish, David Sherill (1909) *The motion picture: Its making and its theater*. Chicago, Ill.: Electricity Magazine Corporation 1909.

- See pp. 41-44, 45-48. Records the state of color cinematography - describing the processes of tinting, toning, and hand coloring, and some prevalent experimental methods of polychromatic photography.

Hulfish, David Sherill (1913) *Motion picture work. I*. Chicago, Ill.: American School of Correspondence 1913.

- See pp. 262-277, for description of the Urban-Smith Kinemacolor process and the Friese-Greene process.

Humfrey, Robert (1938) *Careers in the films*. London: Pitman 1938.

- See "The advent of colour films", pp. 90-97.

Hunt, R.W.G. (1951) Colour cinematography and the human eye. In: *British Kinematography* 19,6, 1951, pp. 173-180.

- Quality of color reproduction.

Hunt, R.W.G. (1967) *The reproduction of colour in photography, printing, and television*. New York: Wiley 1967, 500 pp.

Hunt, R.W.G. (1970) Objectives in colour reproduction. In: *Journal of Photographic Science* 18, 1970, pp. 205-215.

- Assessment of color reproduction.

Huntley, S.L. (1958) Color as an emotional factor in television. In: *Journal of Broadcasting* 2, 1958, pp. 259-262.

Hurvich, R.M. / Jameson, D. (1974) Theorie der Farbwahrnehmung. In: *Handbuch der Psychologie. I,1: Wahrnehmung und Bewußtsein*. Hrsg. v. Wolfgang Metzger. 2. Aufl. Göttingen: Hogrefe 1974, pp. 131-160.

IG Farbenindustrie, Berlin; Hrsg. (n.d.) *Das Agfacolor Farbfilmverfahren. Negativ-Positiv-Verfahren für die Kinoindustrie*. Berlin: Deutscher Vlg. o.J., 76 pp.

Imdahl, Max (1987) *Farbe. Kunsttheoretische Reflexionen in Frankreich*. München: Fink 1987, 191 pp.

Isert, Gerhard (1947) *Die Farben im Film. Technik und Gestaltung beim Farbfilm*. Halle: Isert-Vlg. 1947, 64 pp.

Isert, Gerhard (1974) *Das goldene Buch der Farb-Fotografie. Farbenlehre und Bildgestaltung*. München: Laterna Magica 1974, 310 pp.

- Composition of color photographs.

Itten, Johannes (1961) *Kunst der Farbe. Subjektives Erleben und objektives Erkennen als Wege zur Kunst*. Ravensburg: Maier 1961, 156 pp., 174 ill., 28 pl.

- *The elements of color: A treatise on the color system of Johannes Itten based on his book 'The Art of Color'*. Ed. and with a forew. by Faber Birren. Wokingham: Van Nostrand Reinhold UK 1970.
- 2nd impr. 1983.
- Transl.: Italy, France, Japan.
- As supplement to Itten's book see: *Arbeitsmaterial*. Hrsg. v. Anneliese Itten. Ravensburg: Otto Maier n.d., 4 pp., 32 sheets (in map).

Ivanov, Vjaceslav Vsevolodovic (1985) *Einführung in allgemeine Probleme der Semiotik*. Ed. by Wolfgang Eismann. Transl. from the Russian by Brigitte Eidemüller & Wolfgang Eismann. Tübingen: Narr 1985, viii, 410 pp. (Kodikas/Code. Supplement. 13.).

- The final chapter ("The structural study of the signs of art") contains an analysis of Eisenstein's theory of audiovisual counterpoint and his writings on the language of film, filmic composition, and the meanings of color (see esp. pp. 362-368).

Ives, F.E. (1930) Something more about progress in subtractive process color cinematography. In: *Journal of the Society of Motion Picture Engineers* 15, 1930, pp. 710-715.

Jackson-Wrigley, Maurice <i.e. Wrigley, Maurice Jackson> / Leyland, Eric (1939) *The cinema, historical, technical and bibliographical. A survey for librarians and students*. With an introduction by William Armstrong. London: Grafton Books 1939, xiii, 198 pp.

- See ch. 6, "The colour film", pp. 54-59.

Jacobs, Lewis (1939) *The rise of the American film. A critical history*. New York: Harcourt & Brace 1939, xx, 585 pp.

- See "Refinements in technique: Color", pp. 445-452.
- New, exp. ed. 1968.
- Italian ed. 1952.
- Spanish ed. 1971.

Jacobs, Lewis (1970) The mobility of color. In: *The movies as medium*. Ed. by Lewis Jacobs. New York: Farrar, Straus & Giroux 1970.

Jakobson, K. (1933a) Gasparcolor. In: *Kinotechnik* 15, 1933, pp. 248-249.

Jakobson, K. (1933b) Gasparcolor - Eine Lösung des Problems der Farbenkinematographie. In: *Zeitschrift der Photographischen Industrie* 29, 1933.

Johansson, Solveig / Filipson, Leni (1967) *Resultat av metodprövningar i samband med färg-tv-sändningar*. Stockholm: Sveriges Radio 1967.

- = Methodologische Experimente zur Messung der Wirkungen des Farbfernsehens.

Johnson, William (1966) Coming to terms with color. In: *Film Quarterly* 20,1, 1966, pp. 2-22.

- Repr. in *The movies as medium*. Ed. by Lewis Jacobs. New York: Farrar, Straus & Giroux 1970.
- Discusses the difficulties involved in a critical analysis of colors, and analyzes in detail the use of color for thematic effects.

Jones, L.A. (1929) Tinted films for sound positives. In: *Transactions of the Society of Motion Picture Engineers*, May 1929, p. 199.

Jones, Robert Edmond (1935) A revolution in the movies. In: *Vanity Fair* 44, June 1935, pp. 13, 58.

- Review of BECKY SHARP.

Jones, Robert Edmond (1938) The problem of color. In: *The New York Times*, 27 February, 1938.

- Repr. in: *The emergence of film art. The evolution and development of the motion picture as an art, from 1900 to the present*. Ed. by Lewis Jacobs. 2nd ed. New York/London: W.W. Norton, pp. 206-209. First ed. of the book: 1969.

Jourdat, A. (1980) Le film noir n'est pas si noir. In: *Cinématographe* 63, Déc. 1980, pp. 43-46.

- The role of black and white photography in film noir.

Joy, Henry (1912) My impressions of Kinemacolor. In: *Penrose's Pictorial Annual: The Process Year Book for 1911-1912* 17, 1912, pp. 161-164.

Joy, Henry (1913) The advance of Kinemacolor. In: *Penrose's Pictorial Annual [...]for 1912-1913* 18, 1913, pp. 217-219.

Judd, D.B. / Wyszecki, G. (1963) *Color in business, science, and industry*. 2nd ed. New York: Wiley 1963.

Kalmus, Herbert T. (1938) Technicolor adventures in cinemaland. In: *Journal of the Society of Motion Picture Engineers* 31,6, 1938, pp. 564-585.

- Repr. in: *A technological history of motion pictures and television*. Ed. by Raymond Fielding. Los Angeles: University of California Press 1967, pp. 52-59. Repr. 1983.

Kalmus, Herbert T. (1949) Technicolor adventures in cinemaland. In: *Journal of the Society of Motion Picture and Television Engineers* 58, 1949, p. 122.

Kalmus, Herbert T. (1953) Technicolor and new screen techniques. In: *New screen techniques*. Ed. by Martin Quigley, Jr. New York: Quigley 1953, pp. 78-81.

Kalmus, Herbert T. / Kalmus, Eleanore King (1993) *Mr. Technicolor*. Abecon, N.J.: Magic Image Filmbooks 1993.

Kalmus, Natalie M. (1935) Color consciousness. In: *Journal of the Society of Motion Picture Engineers* 25,2, 1935, pp. 139-147.

- Also in: *International Projectionist* 8,6, June 1935.
- Aesthetical, dramaturgical, and compositional uses of (Techni-)color.

Kalmus, Natalie M. (1938) Colour. In: *Behind the screen: How films are made*. Ed. by Stephen Watts. New York: Dodge 1938, pp. 116-127.

- European ed. London: Arthur Barker 1938, pp. 116-127.

Kanner, J.H. (1968) *The instructional effectiveness of color in television: A review of the evidence*. Stanford, Cal.: ERIC Cleringhouse of Educational Media and Technology 1968.

Kanner, J.H. / Rosenstein, A.J. (1960-61) Television in army training. Color vs. black and white. In: [Part 1:] *AV Communication Review* 8,6, 1960, pp. 243-252; [Part 2:] *AV Communication Review* 9,1, 1961, pp. 44-49.

Karr, Kathleen (1972) *The American film heritage*. Washington, D.C.: Acropolis Books 1972, 184 pp.

Katz, David (1911) *Die Erscheinungsweisen der Farben und ihre Beeinflussung durch die individuelle Erfahrung*. Leipzig: Barth 1911 (Zeitschrift für Psychologie. Ergänzungsband. 7.).

- Neuausg.: *Der Aufbau der Farbwelt*. 2. völlig umgearb. Aufl. von "Die Erscheinungsweisen der Farben (...)". Leipzig: Barth 1930, xviii, 484 pp. (Zeitschrift für Psychologie. Ergänzungsband. 7.).

Katzman, Natan / Nyenhuis, James (1972) Color vs. black and white effects on learning, opinion, and attention. In: *AV Communication Review* 20, 1972, pp. 16-28.

Käutner, Helmut (1943) Farbe als Kunstmittel des Films. In: *Film-Kurier*, 133, 14.10.1943.

- Repr. in: *Käutner*. Hrsg. v. Wolfgang Jacobsen & Hans Helmut Prinzler. Mit Beitr. v. Frank Arnold [u.a.]. Berlin: Spiess 1992, pp. 111-112 (Edition Filme. 8.).

Keller, Max (1986) Mit dem Licht arbeiten, mit Farben umgehen. In: *Film & TV Kameramann* 35,8, 1986, pp. 698-708.

Kelley, W.V.D. (1925) Color photography patents. In: *Journal of the Society of Motion Picture Engineers*, 21, Aug. 1925, pp. 113-119.

Kelley, W.V.D. (1927) Inhibition coloring of motion picture films. In: *Journal of the Society of Motion Picture Engineers* 10,28, 1927, pp. 238-241.

Kelley, W.V.D. (1931) The Handschiegl and Pathéchrome color process. In: *Journal of the Society of Motion Picture Engineers* 18,2, 1931, pp. 230-234.

Kindem, Gorham Anders (1977a) Toward a semiotic of color in popular narrative films: Color signification in John Ford's THE SEARCHERS. In: *Film Reader* 2, 1977, pp. 78-84.

Kindem, Gorham Anders (1977b) *Toward a semiotic theory of visual communication in the cinema: A reappraisal of semiotic theories from a cinematic perspective and a semiotic analysis of color signs and communication in the color films of Alfred Hitchcock*. Ph.D. Thesis, Northwestern University 1977, 279 pp.

- Distr. Ann Arbor, Mich./London: University Microfilms 1978, 279 pp. See *Dissertation Abstracts* 38A, 1978, pp. 5096A-5097A.

Kindem, Gorham Anders (1979) Hollywood's conversion to color: the technological, economic and aesthetic factors. In: *Journal of the University Film Association* 31,2, 1979, pp. 29-36.

- Repr. in: *The American movie industry: The business of motion pictures*. Ed. by Gorham A. Kindem. Carbondale, Ill.: Southern Illinois University Press 1982, pp. 143-154.
- Historical analysis with particular reference to Technicolor.

Kindem, Gorham Anders (1981) The demise of Kinemacolor: technological, legal, economic, and aesthetic problems in early color cinema history. In: *Cinema Journal* 20,2, 1981, pp. 3-14.

- Discusses factors which contributed to Kinemacolor becoming a footnote in cinema history.

Klawans, Stuart (1990) Colorization: Rose-tinted spectacles. In: *Seeing through movies*. Ed. by Mark Crispin Miller. New York: Pantheon Books 1990, pp. 150-185 (A Pantheon Guide to Popular Culture.).

Kliment, J. (1975) Barevn'y film nehraje jenom barvami. In: *Film a Doba* (Praha) 21,6, 1975, pp. 301-303.

- Aesthetic aspects of color.

Kochs, Adolf (1954) Grundlagen der Farbfilmregie. In: *Farbfilm - Raumfilm*. Referate und Diskussionen des 4. Internationalen Farbfilmkongresses, Köln 1954. Köln 1954, pp. 36-39.

Kohns, D.J. (1988) Paint your wagon - please! Colorization, copyright, and the search for moral rights. In: *Federal Communications Law Journal* 40,1, 1988, pp. 1-38.

Koshofer, Gert (1965) Die Geschichte der modernen Farbfotografie. In: *Bild und Ton* (Berlin) 18,11, 1965, pp. ; 18,12, 1965, pp. ; 19,1-8, 1966, pp.

Koshofer, Gert (1966) Fünfundzwanzig Jahre deutscher Farbenspielfilm. In: *Film - Kino - Technik* 20,10, 1966, pp. 259-262.

Koshofer, Gert (1967a) Fünfzig Jahre Technicolor. In: *Film - Kino - Technik* 21,11, 1967, pp. 258-262.

Koshofer, Gert (1967b) Die Kine-Farbfilm des Weltmarktes: Rückblick und Ausblick. In: *Film - Kino - Technik* 21,5, 1967, pp. 106-112.

Koshofer, Gert (1973-5) Farbverfahren und Materialien von A-Z. In: *MFM / Moderne Fototechnik* 1973-75.

- Engl.: Colour photography. Its principles and processes. In: *The British Journal of Photography* 123, 1976.
- Rev. & enl. in: Koshofer 1988, 140-159.

Koshofer, Gert (1986) 1986: Zwei Jubiläen für den farbigen Spielfilm. In: *Film- und Kino-Technik* 40, Aug. 1986, pp. 379-380 [5 pp.].

Koshofer, Gert (1988) *Color. Die Farben des Films*. Mit einer Einf. v. Raymond Borde. Berlin: Spiess 1988, 173 pp. (38. Internationale Filmfestspiele Berlin. Stiftung Deutsche Kinemathek. Retrospektive 1938.).

- Includes glossary, pp. 140-159; chronology, pp. 137-139.

Koshofer, Gert (1993) Seit 75 Jahren Technicolor-Filme. In: *Film & TV Kameramann* 42,1, 1993, pp. 24-34.

- Historischer Überblick.

Koshofer, Gert (n.d.) *Farbfotografie. 1.2.3*. München: Laterna Magica.

- 1. Alte Verfahren, 192 pp., 134 ill.
- 2. Moderne Verfahren, 240 pp., 203 ill.
- 3. Lexikon der Verfahren, Geräte und Materialien, 152 pp., 134 ill.

Koshofer, Gert (1999) Agfacolor. In: *Weltwunder der Kinematographie* 5, 1999, pp. 7-106.

Koslow, L. (1961) Eisenstein über die Farbe im Film. In: Deutsche Filmkunst [= Beilage zu den *Filmwissenschaftlichen Mitteilungen*], 1961.

* Three pts.:

- 2,1, 1961, pp. 9-13 [= Mitteilungen 1].
- 2,3, 1961, pp. 11-13 [= Mitteilungen 2].
- 2,4, 1961, pp. 39-42 [= Mitteilungen 3].

Kossowsky, A. (1924a) Filme in Naturfarben. In: *Kinotechnische Rundschau* (Beil. z. *Film-Kurier*), 27.3.1924.

Kossowsky, A. (1924b) Betrachtungen über Farben-Kinematographie. In: *Kinotechnische Rundschau* (Beil. z. *Film-Kurier*), 28.8.1924.

Koszarski, Richard (2000) FOOLISH WIVES: The colour restauration that never happened. In: *Film History* 12,4, pp. 341-343.

Krampen, Martin (1986) Thematische Vorgaben als Bedingungen der Farbvariation in abstrakten Bildkompositionen. In: *Visuelle Kommunikation: Empirische Analysen*. Hrsg. v. Hartmut Espe. Hildesheim, Zürich, New York: Olms; Berlin: Hochschule der Künste 1986, pp. 44-71 (Reihe: Semiotische Studien zur Kommunikation. 2.).

Kuhn, Irene (1937) Rainbow 'round the screen. In: *Cinema Arts* 1,1, June 1937, pp. 28-32.

- McClelland Barclay, a Hollywood color consultant, discusses the possibility of color in film, its uses and misuses.

Küppers, Harald (1978) *Das Grundgesetz der Farbenlehre*. Köln: DuMont 1978, 220 pp. (DuMont Kunst Taschenbuch. 65.).

- 2. Aufl. 1980.

Kurosawa, Akira (1964) Why Mifune's beard won't be red. In: *Cinema* (Hollywood) 2,2, July 1964, p. 40.

- Statement on color.

Kutzleb, L. (1935a) Farbverfahren. In: *Zeitschrift für Kinotechnik* 17,14, 1935, pp. 243-245.

Kutzleb, L. (1935b) Das Technicolor-Verfahren. In: *Zeitschrift für Kinotechnik* 17,1, 1935, pp. 8-10.

Kuyper, E. de (1981) THE BLUES BROTHERS. In: *Skrien* 108-109, 1981, p. 7.

- Use of color in current films.

Lagorio, Alexander von (1950) Zum Thema: "Vom Buntfilm zum Farbfilm". In: *Foto - Kino - Technik* 4, 1950, p. 242.

- Answer to Lehmann 1950.

Lakeland, M.J. (1979) The color of JEANNE DIELMAN. In: *Camera Obscura*, Summer 1979, pp. 216-218.

- On the color system used in JEANNE DIELMAN.

Lamberski, R.J. / Dwyer, F.M. (1983) The instructional effect of coding (color and black and white) on information acquisition and retrieval. In: *Educational Communication and Technology Journal* 31,1, 1983, pp. 9-21.

Lamorisse, Albert (1963) *LE BALLON ROUGE*. Paris: Hachette 1965, n.p.

- German ed.: *DER ROTE LUFTBALLON*. Bildband des gleichnamigen Films. A.d.Frz. übers. v. J. Piron. Düsseldorf: Eugen Diederichs 1963.
- Includes a description of the color system used in Lamorisse's LE BALLON ROUGE, France 1963.

Lang, H. (1978) *Farbmetrik und Farbfernsehen*. München/Wien: Oldenbourg 1978.

Lau, E. (1954) Über den Zusammenhang zwischen optischer und akustischer Wahrnehmung. In: *Bild und Ton* 7,4, 1954, pp. 98-99.

Lauxtermann, P.F.H. (1987) Five decisive years: Schopenhauer's epistemology as reflected in his theory of colour. In: *Studies in the History of Philosophical Science* 18,3, 1987, pp. 271-291.

Leamon, Amanda (1997) *Shades of sexuality. Colors and sexual identity in the novels of Blaise Cendrars*. Amsterdam/Atlanta: Rodopi 1997, 174 pp. (Etudes de Langue et Littérature Françaises. 137.).

Ledig, Elfriede / Ullmann, Gerhard (1988) Rot wie Feuer, Leidenschaft, Genie, Wahnsinn. Zu einigen Aspekten der Farbe im Stummfilm. In: *Der Stummfilm. Konstruktion und Rekonstruktion*. Hrsg. v. Elfriede Ledig. München: Schaudig, Bauer, Ledig 1988, pp. 89-116 (Diskurs Film. 2.).

Lee, Norman (1937) *Money for film stories*. With a forew. by Sidney A. Moseley. London: Pitman 1937.

- See ch. 24, "The writer and the colour film", pp. 79-81.

LeGrand, Y. (1957) *Light, colour, and vision*. London: Chapman & Hall 1957.

- 2nd ed. 1968.

Lehmann, F. (1950) Vom Buntfilm zum Farbfilm. In: *Foto-Kino-Technik* 4,6, 1950, pp. 188-189.

- See Lagorio 1950 as an answer to Lehmann's article.

Leibowitz, Flo (1991) Movie colorization. In: *Journal of Aesthetics and Art Criticism* 49, Fall 1991, pp. 363-365.

- Repr. in: *Arguing about art: Contemporary philosophical debates*. Ed. by Alex Neill & Aaron Ridley. New York: McGrawHill 1994, pp. 48-52.

Lescarbourea, Austin Celestin (1919) Pictures in natural colors. In: Austin Celestin Lescarbourea. *Behind the motion picture screen*. N.p.: Scientific American Publishing 1919, pp. 260-276.

- Describes the prevalent systems for producing color films, indicating their advantages and limitations.

Levin, R. (1970) The creative use of colour in television. In: *EBU Review*, Part B., 124, pp. 16-22.

Levine, Irving R. (1966) I was born for the cinema: A conversation with Federico Fellini. In: *Film Comment* 4,1, Fall 1966, pp. 77-84.

- Fellini discusses his films; use of color in films generally.

Lightman, Herb A. (1967) REFLECTIONS ON A GOLDEN EYE viewed through a glass darkly. In: *American Cinematographer* 48,12, dec. 1967, pp. 862-865.

- On Aldo Tonti's cinematography, and his experiments with color.

Lightman, Herb A. (1969) Color in the motion picture. In: *American Cinematographer* 50,1, Jan. 1969, pp. 80-83.

- A history of technological developments.

Limbacher, James A. (1954) A color chronology. In: *Films in Review* 5,10, Dec. 1954, pp. 527-529.

- * Historical highpoints in development of color film.

Limbacher, James A. (1959) Color's an old device. In: *Films in Review* 10,6, June-July 1959, pp. 346-350.

- History of tinted and natural color films. See also letters to editor, in: *Films in Review* 10, Aug-Sept. 1959, pp. 435.

Limbacher, James A. (1969) *Four aspects of the film. A history of the development of color, sound, 3-D and widescreen films and their contribution to the art of the motion picture.* New York: Brussel & Brussel 1969, 386 pp.

Limbacher, James A. (1975) Beware the red menace. In: *Film Library Quarterly* 8,1, 1975, p. 31.

- Deterioration of color films, especially those on Eastman Color 16mm stock.

Lippert, Renate (1996) Rotlicht. Die Farbe Rot in VOM WINDE VERWEHT und MARNIE. In: *Frauen und Film*, 58-59, 1996, S. 77-88.

Lipton, L. (1974) A filmmaker's column. In: *Take One* 4,3, 1974, pp. 46-47.

- Historical survey of color systems.

Londoño, Esperanza (1985) *Pour une histoire de la couleur au cinéma.* Unpubl. Diss., Université Sorbonne Nouvelle.

Lummerzheim, Hermann (1942) Das Agfacolorverfahren für farbige Photographie und Kinematographie. In: *Elektrotechnische Zeitschrift* 63, 1942, pp. 583-586.

Lummerzheim, Hermann (1949) Farbfilmtechnik heute und morgen. In: *Fotografie* (Halle a.d.S.) 1-3, 1949, pp. 6-7.

Lützeler, H. (1985) Ästhetik des Alltags. Form und Farbe. In: *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 30,2, 1985, pp.

Lye, Len (1935) Colour and the box-office. In: *Life and Letters Today* (London) 13, Sept. 1935, pp. 197-198.

- Dramatic and poetic values of color in films. Explains why the musical film is the genre best adapted to polychromatic treatment.

Lye, Len (1936) Voice and colour. In: *Life and Letters Today* (London) 14, Spring 1936, pp. 164-169.

- Suggests the union of the spoken word, sound effects, and color to widen the range of cinematic expression. Outlines a procedure for color treatment in fantasy films.

Lye, Len (1940) The man who was colour blind. In: *Sight and Sound* 9,33, Spring 1940, pp. 6-7.

- Repr. in: *The emergence of film art. The evolution and development of the motion picture as an art, from 1900 to the present.* Ed. by Lewis Jacobs. 2nd ed. New York/London: W.W. Norton, pp. 210-214. First ed. of the book: 1969.
- Films should be scripted for production in color.

MacAdam, D.L. (1970) *Sources of color science.* Cambridge, Mass.: M.I.T. Press 1970.

Malthête, Jacques (1982) Couleurs, coloris et colorants dans les "Star" films. In: *Cahiers de la Cinémathèque*, 35-36, 1982, pp. 156-159.

- Colores, coloridos y colorantes de las Star Filmes. In: Georges Méliès. Hecho (Mexico): Filmoteca de la UNAM 1982, pp. 101-109.

Malthête, Jacques (1984) Méliès et la couleur. In: *Méliès et la naissance du spectacle cinématographique*. Ed. par Madeleine Malthête-Méliès. Paris: Klincksieck 1984, pp. 185-197.

Mamoulian, Rouben (1935a) Colour and emotion. In: *Cinema Quarterly* 3,4, Summer 1935, pp. 225-226.

Mamoulian, Rouben (1935b) Some problems in directing color pictures. In: *International Photographer* (Hollywood, Cal.) 7, July 1935, pp. 20-21.

- Repr. in: *Journal of the Society of Motion Picture Engineers* 25,2, 1935, pp. 148-153.
- French transl.: Quelques problèmes liés à la réalisation de films en couleur. In: *Positif* 307, 1986, pp. 53-55.
- Discussion of the potentialities of color, dwelling on its emotional effectiveness. With references to the author's film BECKY SHARP.

Mamoulian, Rouben (1960) Color and light in films. In: *Film Culture* 21, 1960, pp. 68-79.

- Two parts: "The esthetics of colour", pp. 68-75; "The use of colour in films 1946-1956", pp. 75-79.

Mannes, L.D. (1935) The Kodachrome process for amateur cinematography in natural colours. In: *Journal of the Society of Motion Picture and Television Engineers* 25, 1935, pp. 407-410.

Mareschal, Georges (1954) Les procédés de cinéma en couleurs. In: *Technique Cinématographique* 25,147, 1954, pp. 286-313.

- Survey of color processes.

Marette, J. (1950) Les procédés de coloriage mécanique des films. In: *Bulletin de l'Association Française des Ingénieurs et Techniciens du Cinéma* 7, pp. 3-8.

Matile, Heinz (1973) *Die Farbenlehre Otto Runges*. Bern 1973.

Matthews, G.E. (1930a) Principles and processes of photography in natural colors. In: *The American Annals of Photography*, 1930, pp. 222-235.

- Repr. in: *Journal of the Society of Motion Picture Engineers* 16, 1931, pp. 201-219.

Matthews, G.E. (1930b) A motion picture made in 1916 by a two-color subtractive process. In: *Journal of the Society of Motion Picture Engineers* 15,5, 1930, pp. 624-626.

Matthews, G.E. (1931) Photography in natural colors. 1.2. In: *Journal of the Society of Motion Picture Engineers* 16,2, 1931, pp. 188-219.

- Two parts: 1. "Motion picture color processes", pp. 188-201; 2. "Color cinematography", pp. 201-219.

Maulbecker, Maximilian (1919) Der farbige Film. In: *Film-Kurier*, 25.7.1919.

May, M.A. / Lumsdaine, A.A.; eds. (1958) *Learning from films*. New Haven, Conn.: Yale University Press 1958.

Mayer, N. (1967) *Technik des Farbfernsehens in Theorie und Praxis. NTSC, Pal, Secam*. Berlin-Borsigwalde: Vlg. für Radio-Foto-Kinotechnik 1967, 329 pp.

McCoy, E.P. (1962) Influence of color on audience's rated perception of reality in the film. In: *AV Communication Review* 10, Jan. 1962, pp. 70-72.

McCrirrick, Bryce (1989) Colour television: yesterday, today and tomorrow. In: *Combroad*, 82, 1989, pp. 26-36.

McQueen, S. (1986) DOCTOR X - a Technicolor landmark. In: *American Cinematographer* 67, June 1986, pp. 34-42.

Meder, Thomas (1994) Michelangelo Antonionis IL DESERTO ROSSO und seine Überlegungen zur Farbe. In: *Natur und ihre filmische Auflösung*. Hrsg. v. Jan Berg u. Kay Hoffmann. Marburg: Timbuktu-Vlg., S. 71-77.

Meder, Thomas (1999) Volksgemeinschaft in Farbe. In: *Weltwunder der Kinematographie* 5, 1999, pp. 107-116.

- Über die Verwendung von Agfacolor in den Ikonographien der Nazizeit.

Mehnert, Hilmar (1963) *Film - Licht - Farbe*. Halle 1963.

Mehnert, Hilmar (1965) *Das Bild in Film und Fernsehen*. Halle 1965.

- Auch: Leipzig: Fotokinovlg.

Mehnert, Hilmar (1974) *Die Farbe im Film und Fernsehen*. Leipzig: Fotkinoverlag 1974, 544 pp.

- Bibliography, pp. 497-526, lists 404 items.

Mèredieu, Florence de (1988) L'implosion dans le champs des couleurs. In: *Communications* (Paris) 48, 1988, pp. 247-259.

- Colours in video production and television viewing.

Meyer, Bernard (1951) Color can mar or make. In: *Films in Review* 2,6, June-July 1951, pp. 30-33.

- Kinds of color film; examples of uses.

Meyer, Herbert (1949) Color and color reproduction. In: *American Cinematographer* 30,1, Jan. 1949, pp. 13.

- General observations on the physical and psychological source of color perception.

Meyer, K. (1940) Die farbenfotografischen subtraktiven Mehrschichten-Verfahren. In: *Ergebnisse der angewandten physikalischen Chemie*. 6,2. Leipzig: Akademische Verlagsgesellschaft 1940, pp. 367-432.

Meyer, K. (1961) *Zur Geschichte des Agfa-Color-Verfahrens*. Leipzig: Hirzel 1961 (Veröffentlichungen des wissenschaftlichen Photolabors Agfa Wolfen. 9.).

- Repr. in: *Zeitschrift für Bild und Ton* (Berlin) 13, 1960, pp. 6-8, 37-39, 63-70, 105-109, 140-142, 166-168, 205-206.

Michaut, Pierre (1946) Du leurre de la "couleur naturelle" aux sortilèges du relief. In: *Formes et Couleur* 6, 1946, pp. 79-86.

Miller, Mark Crispin (ed.) (1990) *Seeing through movies*. New York: Pantheon Books 1990, 266 pp. (A Pantheon Guide to Popular Culture.).

- Includes an article on colorization.

Miller, T.H. (1949) Masking - A technique for improving the quality of color reproduction. In: *Journal of the Society of Motion Picture and Television Engineers* 52,2, 1949, pp. 133-155.

Mitchell, Robert A. (1953) The new Ansco Color film and process. In: *American Cinematographer* 34,4, April 1953, pp. 166.

Mitchell, Robert A. (1959) Color in motion pictures and TV. In: *American Cinematographer* 40,9, Sept. 1959, pp. 542-543; 40,10, Oct. 1959, pp. ; 40,11, 1959, pp.

- Part I deals with three-color theory; Pt. II with natural color on film; III with color on television.

Mitchell, R. (1963) Tinted-release-print film. In: *International Projection* 38,12, 1963, pp. 39,1, 1964, pp. 4-7, 12.

***Mittendorf, Stefan-Maria** (1997) *FarbeBekennen. Tizian - Rembrandt - Marées. Versuch über die Farbe an Münchner Werken zur Bestimmung ihres Stellenwertes in der Kunst Hans von Marées*. Frankfurt [...]: Lang 1997, 181 pp. (EHS. R 28, Kunstgeschichte. 303.).

Moholy-Nagy, Laszlo (1936) Supplementary remarks on the sound and colour film. In: *Telehor* (Brünn) 1, 1936, pp. 41-42.

Murray, Timothy (1985) Screening the camera's eye: Black and white confrontations of technological representation. In: *Modern Drama* 28, 1985, pp. 110-124.

Mussehl, A.A. (1984) Color in early motion pictures. In: *American Cinematographer* 65, Dec. 1984, pp. 35-38.

Mutter, E. (1958) *Kompendium der Fotografie*. Berlin-Borsigwalde: Vlg. Radio-Foto-Kinotechnik, 2. Aufl. 1958.

- See ch. 10, pp. 318-326.

Mutter, E. (1967) *Farbfotographie - Theorie und Praxis*. Wien/New York: Springer 1967 (Die wissenschaftliche und angewandte Fotografie. 4.).

Narath, Albert (1952) Psychologische Probleme bei der Wiedergabe von Farbfilmen. In: *Kino-Technik* 6, 1952, pp. 131-132.

Nash, Paul (1937) The colour film. In: *Footnotes to the film*. Ed. by Charles Davy. New York: Oxford University Press 1937, pp. 116-134.

- Repr. London: Lovat Dickson / Reader's Union 1938.
- Repr. New York: Arno Press 1970.

Neale, Steve (1985) *Cinema and technology. Image, sound, color*. London: Macmillan 1985 (British Film Institute. Cinema Series.).

- Darin pp. 109-158.
- Repr. der pp. 154-158 in: *The film cultures reader*. Ed. by Graeme Turner. London: Routledge 2002, pp. 85-94.

Neidhardt, Peter (1953) Einführung in die technischen Probleme des Farbfernsehens. In: *Nachrichtentechnik* 3,3, 1953, pp. 126-130; 3,4, 1953, pp. 165-168.

Neidhardt, Peter (1954) Informationsgehalt der Farbfernsehsendung als Funktion der Nachrichtenkapazität des Übertragungskanal. In: *Nachrichtentechnik* 4, 1954, pp. 54-62.

Nelson, T. / Allan, D. / Nelson, J. (1971) Cultural differences in the use of colors in Northwest Canada. In: *International Journal of Psychology* 6, 1971, pp. 283-392.

Nemlaha, G. (1982) H'arom narancs a zöld gyepen. In: *Filmkultura* (Budapest) 18,3, 1982, pp. 58-67.

- History of color film.

***Noël, Benoît** (1995) *L'histoire du cinéma couleur*. Croissy-sur-Seine 1995, 272 pp.

- Technik, Ästhetik, Ökonomie des Farbfilms.

Noelle-Neumann, Elisabeth; Hrsg. (1968) *Farbfernsehen und Zeitung*. Ein Forschungsprojekt der Stiftervereinigung der Presse e.V. Düsseldorf: Rheinisch-Bergische Druckerei- u. Verlagsges. 1968, vi, 147 pp. (Journalismus. Schriftenreihe des Deutschen Instituts für publizistische Bildungsarbeit. Beiheft. 3.).

Norwood, Don (1960) Degrees Kelvin versus Mireds in color temperature evaluation. In: *American Cinematographer* 41,2, Feb. 1960, pp. 111.

Nowotny, Robert A. (1983) *The way of all flesh tones. A history of motion picture color*. New York/London: Garland.

O'Brian, R.S.; ed. (1970) *Color television*. Selections from the Journal of the Society of Motion Picture and Television Engineers, 1953-1969. New York: The Society 1970.

O'Connell, Bill (1979) Fade out. In: *Film Comment* 15,5, 1979, pp. 11-18.

- Problems of "color fading", current methods of restoration and state of color film preservation.

Opfermann, Hans Carl (1942) Die künstlerische Filmgestaltung im Farbenfilm. In: *Jahrbuch für den Kinoamateur*, 1942, pp. 42-48.

Opfermann, Hans Carl (1943) Goethes Farbenlehre und der Farbenfilm. In: *Filmkurier*, 27.3.1943, pp.

Opfermann, Hans Carl (1949) Möglichkeiten und Aufgaben eines neuen deutschen Farbfilms. In: *Filmpost-Archiv* 1949, B 09, p. 1.

Opfermann, Hans Carl (1951/2) Hier ist Anton Henze. Ein Beitrag zu dem Problem "Film und Farbe". In: *Filmforum* 1,9, 1951-52, pp. 8.

Opfermann, Hans Carl (1953) *Farbenphotographie*. Düsseldorf: Knapp 1953, 72 pp.

Orme, Michael (1933) Colour. In: *Illustrated London News* 183, 4.11.1933, p. 734.

- * Uses of color in *BELOW THE SEA* (1933) and the *SILLY SYMPHONIES*. With notes on the Cinecolor process.

Otis, R.M. (1930) The multicolor process. In: *Journal of the Society of the Motion Picture Engineers* 17,2, 1930, pp. 5-10.

Oudart, Jean-Pierre (1969) La couleur comme système: Les couleurs du HEROS. In: *Cahiers du Cinéma* 217, 1969, pp. 39-44.

- Semiotical analysis.

Overhoff, Jürgen (1985) Farbe für Fernsehen und Wirtschaft. 1.2. In: *Mitteilungen des Studienkreises für Rundfunk und Geschichte* 11, 1985, pp. 325-340; 12, 1986, pp. 62-73.

Padgham, C.A. / Saunders, J.E. (1975) *The perception of light and colour*. London: Bell & Sons 1975.

Pander, Hans (1922) Mechanische Probleme der 3-Farben-Kinematographie. 1-4. In: *Kinotechnische Rundschau* (Beil. z. *Film-Kurier*), <1:> ***März 1922***; <2:> 20.4.1922; <3:> 5.5.1922; <4:> 11.5.1922.

Pavolini, Corrado (1935) "Natural" colours. In: *Intercine* 7, Ott. 1935, p. 70.

- Evaluation of BECKY SHARP.

Pawlik, Johannes (1969) *Theorie der Farbe. Begriffliche Gebiete der ästhetischen Farbenlehre*. Köln: DuMont Schauberg 1969, 112 pp.

Peck, A.P. (1930) Movies take on color. In: *Scientific American* 142, April 1930, pp. 285.

- Details of color processes.

Pelton, J. (1973) DEATH OF THE RED PLANET - filmed in laser light. In: *American Cinematographer* 54,7, 1973, pp. 842-843, 902-903, 910-911.

Perkins, V.F. (1972) *Film as film. Understanding and judging movies*. Harmondsworth: Penguin 1972.

- See 55ff, 85ff, 122f.

Petersen, F.W. (1947) Geheimnisse des Technicolor-Farbenfilmverfahrens. In: *Natur und Technik* 1,9, 1947, pp. 379-383.

Petersen, F.W. (1950) Farbenkinematographie. In: *Film-Technikum* 1,3-4, 1950, pp. 57-59.

Petersen, F.W. (1951) Technicolor stellt ihr Farbverfahren grundlegend um. In: *Bild und Ton*, 5, 1951, p. 151.

Piraux, Henri (1949) La cinématographie des couleurs. In: *La Nature* 77,3168, 1949, pp. 101-105.

Platzack, Sven (1978) The sign and its substance: A coloured view. In: *Working Papers of the Department of Linguistics of Lund University* 16, 1978, pp. 121-136.

Pohlmann, G. (1937) Das Ufacolor-Verfahren. In: *Kinotechnik* 19, 1937, pp. 125-

Potter, R.K. (1949) Possibilities of visible music. In: *Journal of the Society of Motion Picture and Television Engineers* 52, 1949, pp. 384-394.

Powell, Dilys (1946) Colour and the film. In: *Sight and Sound* 15,58, 1946, pp. 56.

- * Plea for color to be used imaginatively.

Projkov, V. (1981) Raza "zdenija v" rhu odnosienieto dramaturgija - cujat v kinoto. In: *Kinoizkustvo* 36,12, 1981, pp. 48-52.

- Use of color as a means of artistic expression.

Rackett, G.F. (1954) The production of motion pictures in color 1930-1954. In: *Journal of the Society of Motion Picture and Television Engineers* 63,4, 1954, pp. 138-140.

Ramsaye, Terry (1919) Color photography and the motion picture. In: *Photoplay* 15, March 1919, pp. 84, 86.

- Reviews contemporary advances in color film.

Ramsaye, Terry (1922) Color and the photoplay. In: *Photoplay* 22, Sept. 1922, pp. 78, 110-111.

- Reviews the allcolor Prizma process film, THE GLORIOUS ADVENTURE (1922).

Ramsaye, Terry (1926) *A million and one nights*. New York: Simon & Schuster 1926.

- See "Adventures of Kinemacolor", pp. 562-572. Traces briefly the history of color film from 1901.

Regler, F. (1974) *Licht und Farbe*. München: Thiemig 1974.

Reimer-Ironside, Edmund (1922) Die neue Farbenlehre und der farbige Film. In: *Film-Kurier*, 10.11.1922.

Renoir, Jean (1988) Gespräch mit Jacques Rivette u. Francois Truffaut: Blau weiß rot. In: *Die Tageszeitung*, 18.2.1988, p. 12.

Richardson, Elmer (1937) Recent developments in motion picture lighting. In: *American Cinematographer*, Aug. 1937, p. 319.

Richetin, René (1966) Notes sur la couleur au cinéma. In: *Cahiers du Cinéma* 192, 1966, pp. 60-67.

- * On realism in color reproduction; includes remarks on color dramaturgy in VIVA MARIA (1965, Louis Malle) and PIERROT LE FOU (1965, Jean-Luc Godard).

Richter, Manfred (1942) Filmtechnik und Farbwissenschaft. In: *Kinotechnik* 24, 1942, pp. 127-129.

Richter, Manfred (1952-) (Bearb. u. Hrsg.) *Internationale Bibliographie der Farbenlehre und ihrer Grenzgebiete*. Im Auftrage des Fachnormenausschusses Farbe (FNF) im Deutschen Normenausschuß e.V. Göttingen: Musterschmidt.

- 1. Berichtszeit 1940-1949 (1952), xv, 244 pp.
- 2. Berichtszeit 1950-1954 (1963), xi, 837 pp.

- Continued as a series of file cards.

Richter, Manfred (1960) Die spektrale Empfindlichkeit von Farbfilmern. In: *Photographische Korrespondenz* 96, 1960, pp. 3-9.

Rideout, Eric H. (1937) *The American film*. London: The Mitre Press 1937.

- See "Color", pp. 99-107.

Ring, Erp / Schwarzenauer, Wilhelm (1968) Laboratoriumsexperimente vor Beginn des Farbfernsehens in der Bundesrepublik Deutschland. In: Noelle-Neumann 1968, pp. 71-147.

Ripps, H. / Weale, R.A. (1969) Color vision. In: *Annual Reviews of Psychology* 20, 1969, pp. 193-216.

Rohmer, Eric (1988) Ein Kilo Rot. In: *Tageszeitung*, 13.2.1988,

Ropars-Wuilleumier, Marie-Claire (1970) Réflexions sur la couleur dans le cinéma contemporain (1965). In Her: *L'écran de la mémoire. essais de lecture cinématographique*. Paris: du Seuil 1970, pp. 160-173 (Coll. Esprit "La Condition Humaine").

Rowan, Arthur (1952) THE WILD NORTH introduces MGM's new Ansco Color process. In: *American Cinematographer* 33,3, March 1952, pp. 106-107.

Russett, Robert (1972) Abstract animation. In: *Filmmakers Newsletter* 5,9-10, 1972, pp. 46-48.

- Discusses ways of creating color from a black and white image: color after image (Benham's Top) and optical color mixture.

Ruttman, Walter (1939) Die bunte Gefahr. Kleine Meckerei über den Farbfilm. In: *Der deutsche Film* 3,8, Februar 1939, pp. 210-211.

- Repr. in Goergen 1989, 93-94.

Ruttman, Walter (1941) Farbfilm. In: *Literatur. Monatsschrift für Literaturfreunde* (Stuttgart/Berlin) 43, 1941, pp. 597-599.

- Repr. in Goergen 1989, 94-96.
- Gekürzt in: *Der deutsche Film*, 8-9, 1942, pp.
- Ital. transl.: Il film a colori. In: *Cinema* (Roma?) 55, 1942, pp.

Ryan, Roderick T. (1967) *A study of the technology of color motion picture processes developed in the United States*. Ph.D. Thesis, University of Southern California 1967.

Ryan, Roderick T. (1976) Color in the motion picture industry. In: *Journal of the SMPTE* 85, July 1976, pp. 496-504.

Ryan, Roderick T. (1977) *A history of motion picture color technology*. London/New York: Focal Press 1977, 278 pp.

Rzepinska, Maria

- B. Rehfus: Die Farbe in der Kunst. Bemerkungen zu einem Buch von Maria Rzepinska. In: *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 24,2, 1979, pp.
- B. Zelinsky: Maria Rzepinska über die Farbe. In: *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 31,1, 1986, pp.

Sabel, Peter (1951) Erster deutscher Farbfilmkongreß in Köln. In: *Der neue Film* 5,17, 1951, p. 2.

Sachsse, R. / Koshofer, Gert / Boje, W. (1981) *Farbe im Foto. Die Geschichte der Farbenphotographie von 1861 bis 1981*. Katalogbuch. Köln: Joseph Haubrich-Kunsthalle 1981, 304 pp.

Sahlins, Marshall (1976) Colors and cultures. In: *Semiotica* 16, 1976, pp. 1-22.

Sala, Guiseppe; a cura di (1952) *Il colore nel cinema*. Roma: Bianco e Nero Editore 1952, 236 pp. (Testi i Documenti per la Storia del Film. 5.).

Scanlon, T. Joseph (1967) Color television: New language? In: *Journalism Quarterly* 44, 1967, pp. 225-230.

Scanlon, T. Joseph (1970) Viewer perceptions of color, black and white TV: An experiment. In: *Journalism Quarterly* 46 (47?), 1970, pp. 366-368.

Schaps, E. / Guest, L. (1968) Some pros and cons of color TV: Color generates greater interest in the commercials and helps to get the message across. In: *Journal of Advertising Research* 8,2, 1968, pp. 28-39.

Schefer, Jean-Louis (1971) Les couleurs renversées / la buée. In: *Cahiers du Cinéma* 230, 1971, pp. 28-42.

- Analysis of color in film according to theoretical orientations of the Tel Quel-Group.

Scheugl, Hans / Schmidt, Ernst, Jr. (1974) *Eine Subgeschichte des Films. Lexikon des Avantgarde-, Experimental- und Undergroundfilms. 1.2*. Frankfurt: Suhrkamp 1974, 632, viii pp. pp. 633-1,315 (Edition Suhrkampp. 471.).

- See esp. "Farbe", pp. 270-272.

Schklowskij, Viktor <= Sklovskij, Viktor> (1977) *Eisenstein*. Dt. v. Manfred Dahlke. Reinbek: Rowohlt 1977, 383 pp., 29 pl. (Das neue Buch. 55.).

- At first Moscow: *Iskusstvo* 1973. See German ed., pp. 360-365, "Über die Farbe und über die Bedeutung der Farbe", concerning Eisenstein's writings about and use of color.

Schmid, Eva M.J. (1955) Film und Farbe. Bemerkungen zu den drei Filmen. In: *Filmforum*, 10, 1955.

Schmidt, Julia / Feindt, Hendrik (1996) Farbe im Film - ein traumatisches Verhältnis? In: *Frauen und Film*, 58-59, pp. 59-76.

Schmidt, Richard / Kochs, Adolf (1943) *Farbfilmtechnik*. (Eine Einführung für Filmschaffende.) Berlin: Hesse 1943, 128 pp. (Schriftenreihe der Reichsfilmkammer. 10.).

Schmitz-Bender, Thomas (1992) Amateurfilme aus den Jahren 1936-1944: Entmythologisierung durch Kodachrome. In: *Film- und TV-Kameramann* 41,5, 1992, pp. 86, 88.

Schmuck, Friedrich (1983) Farbsysteme und Farbordnungen. In: *Kunstforum International*, 57, 1983, pp. 163-179.

Schneider, Wilhelm (1943) Die physiologischen Bedingungen des Agfacolor-Negativ-Positiv-Verfahrens. In: *Kino- und Filmtechnik*, A, 25, 1943, pp.

Schneider, Wilhelm (1944) Die farbenphotografischen subtraktiven Mehrschichtenverfahren. In: *Fortschritte der Fotografie* 3, 1944, pp. 180-224.

Schneider, W. / Willmanns, G. (1937) Agfa-Color-Neu. In: *Veröffentlichungen des wissenschaftlichen Zentrallabors der Agfa* (Wolfen) 5, 1937, pp. 29-36.

Schober, H. (1957) Physiologisch-optische Probleme bei der Bildbetrachtung. In: *Film-Kino-Technik* 11,6, 1957, pp. 214-221.

Scholem, Gershom (1979) La symbolique des couleurs dans la tradition et la mystique juives. 1.2. In: *Diogenes* 108, 1979, pp. ; 109, 1980, pp.

Schönfelder, H. (1965) *Farbfernsehen*. 1.2. Darmstadt: Justus Liebig 1965.

Schulisch, Olga (1979) Farbe und Kommunikation. In: *Semiosis* 10,3-4, 1979, pp. 24-33.

Schultze, Werner (1953) *Farbenfotografie und Farbfilm*. Berlin/Göttingen/Heidelberg: Springer 1953, 318 pp., 162 ill, 2 pl.

Schweitzer, Harold Clayton (1963) *Comparison of color and black and white films in the modification of attitudes*. Ph.D. Thesis, Fordham University 1963,

• Ann Arbor, Mich: University Microfilms 1963.

Schwerin Research Corporation (New York, Toronto, London, Hamburg) (1965) The challenge of color. In: *SRC Bulletin* 13,4, April 1965.

Schwerin Research Corporation (New York, Toronto, London, Hamburg) (1966a) TV's color dollar: an updated reading on the effectiveness of color commercials. In: *SRC Bulletin* 14,3, March 1966.

Schwerin Research Corporation (New York, Toronto, London, Hamburg) (1966b) Color do's, don't's and maybe's. In: *SRC Bulletin* 14,4, April 1966.

Schwotzer, Christian (1996) Technicolor - die farbigsten Momente der Filmgeschichte. In: *Film und TV Kameramann* 45,2, Feb. 1996, S. 8, 10, 12, 14, 16, 18, 20, 22, 24, 26-27.

- Short history of Technicolor.
- See "Technicolor kann rentabel sein" [Letter], in: *Film und TV Kameramann* 45,4, 1996, pp. 154-155.

Scorsese, Martin (1980) Letter. In: *Film Comment* 16,1, 1980, p. 79.

- Problem of color film preservation and its relation to his work as a director.

Scorsese, Martin (1980) Tout ce que nous faisons aujourd'hui est sans signification! In: *Positif* 232-233, 1980, pp. 126-127.

- Deterioration of color film stock and the plea to find a more stable process.

Scorsese, Martin (1988) Über den Verlust der Farbe. In: *Tageszeitung*, 23.2.1988, pp.

Scotland, John <pseud.> (1931) *The talkies*. New York: Industrial Book 1931, 194 pp.

- See "Colour projection", pp. 165-178. Outlines the methods used in Kinemacolor, Pathécolor, Technicolor, Multicolor, Polychromide, and the Zoehrome process.

Scott, James F. (1975) *Film: The medium and the maker*. New York (...): Holt, Rinehart & Winston 1975, xii, 340 pp.

- Two chapters on color: "Lighting with panchromatic film", pp. 86-102; "Lighting with color film", pp. 103-118.

Sebbag, G. (1982) Esthétique de l'indifference. In: *Caméra Stylo* 3, Nov. 1982, pp. 108-115.

Seldes, Gilbert Vivian (1929) The talkies progress. In: *Harper's* 159, Sept. 1929, pp. 454-461.

- Looks ahead to the colour and stereoscopic film, suggesting the problems each will create.

Selwood, Sara (1985) Farblichtmusik und abstrakter Film. In: *Vom Klang der Bilder.- Die Musik in der Kunst des 20. Jahrhunderts*. Hrsg. v. Karin v. Maur. München: 1985, pp. 414-421.

Shales, Tom [et alii] (1972) *The American film heritage*. Impressions from the American Film Institute Archives. Washington, D.C.: Acropolis Books 1972, 184 pp.

- See "Blazing Technicolor, stunning Trucolor, and shocking Eastmancolor", pp. 19-27.

Sharits, Paul (1966) Red, blue, Godard. In: *Film Quarterly* 19,4, 1966, pp. 24-29.

- Analyzes the thematic implications of red and blue in Godard's UNE FEMME EST UNE FEMME and LE MEPRIS.

Sheppard, J.J. (1968) *Human color perception*. New York: Elsevier 1968.

Skard, S. (1946) The use of color in literature, a survey of research. In: *Proceedings of the American Philosophical Society* (Philadelphia) 90,3, 1946, pp. 1-86.

Slide, Anthony (1986) WINGS OF THE MORNING, an important film. In: *American Cinematographer* 67, Feb. 1986, pp. 36-40.

Slide, Anthony (1985) The return of BECKY SHARP. In: *Films in Review* 36, March 1985, pp. 148-153.

Smith, G. Albert (1908) Animated photographs in natural colors. (With discussion.) In: *Journal of the Royal Society of Arts* (London) 57, 11.12.1908, pp. 70-76.

* By one of the inventors of the Kinemacolor process.

Smits, J.A. (1966) Farbmtrische Analyse fotografischer Farbwiedergabe-Verfahren. In: *Die Farbe* 15, 1966, pp. 102-118.

Snazelle, G.E.E. (1974) How the new color negative film will create potential for more film production. In: *American Cinematographer* 55,9, 1974, pp. 1074-1075, 1069-1099.

- Eastman Color negative film.

Snowberg, R.L. (1973) Bases for the selection of background colors for transparencies. In: *AV Communication Review* 21, 1973, pp. 191-207.

Society of Motion Picture and Television Engineers; ed. (1957) *The elements of color in professional motion pictures*. Prepared by a special committee of the Society (...); Wilton R. Holm, chairman. New York: The Society 1957, 104 pp.

- Repr. 1967. Designed as "basic treatise on color and color photography especially for the non-engineering people who have such an important role in the making of color motion pictures".

Spangenberg, R. (1976) What is better for learning? Color or black and white? In: *Audio-Visual Instruction* 21, 1976, pp. 80-

Spehr, Paul C. (1979) Fading, fading, faded: The colour film in crisis. In: *American Film* 5,2, 1979, pp. 56-61.

- Deterioration of colour in post-Technicolor film and possible solutions.

Spencer, D.A. (1940) Colour photography. In: *Journal of Scientific and Technical Photography* 14, 1940, pp. 109-130.

Spencer, D.A. (1948) *Colour photography in practice*. London: Pitnam & Sons 1948, 394 pp.

- 3rd ed. London/New York: Focal Press.

Sponholz, Hans (1974) *Farbfotografie*. Bern/Stuttgart: Hallwag 1974, 76 pp. (Hallwag Taschenbuch. 99.).

Stasny, Peter (1993) Ludwig Hirschfeld-Mack: Farbenlichtspiele als Visuelle [!] Musik? In: *Sound & Vision - Musikvideo und Filmkunst*. Red.: Herbert Gehr. [...] Frankfurt: Deutsches Filmmuseum 1993, S. 106-117.

- Zu Hirschfeld-Macks Aufführungen, zum Programm der "Farbmusik" etc.

Stenklev, J. (1980) Oppbevaring av fargefilm. In: *Film & Kino* (Oslo) 48,5, 1980, pp. 202.

Stephenson, Ralph / Debrix, Jean R. (1976) *The cinema as art*. 2nd ed. Harmondsworth: Penguin 1976, 318 pp.

- See "Colour", pp. 177-186, and "Dramatic use of colour", pp. 186-191.

- Published at first in 1965; rev ed. 1969.

Stiftung Deutsche Kinemathek; Hrsg. (1988) *Color - Die Geschichte des Farbfilms*. Berlin: Stiftung Deutsche Kinemathek 1988, n.pp.

- Collection of handouts for the films of the color section of the 1988's Berlinale.

Stoltenberg, Hans L. (1920) *Reine Farbkunst in Raum und Zeit und ihr Verhältnis zur Tonkunst*. Leipzig 1920.

- 2., umgearb., u. verm. Aufl. Berlin 1937.

Stone, Verlon Lloyd (1983) Effects of color in filmed behavior sequences on description and elaboration by Liberian schoolboys. In: *Educational Communication and Technology Journal* 31,1, 1983, pp. 33-45.

Stott, J.G. (1947) The processing of two-color prints. In: *Journal of the Society of Motion Picture Engineers* 49,4, 1947, pp. 306-315.

Stotz, Eugen (1953) Der Farbfilm ist kunstfeindlich. In: *Kultur* 1,12-13, 1953, pp. 16.

Strauss, Ernst

- I.M. Neugebauer: Ernst Strauss über die Farbe. In: *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 36,1, 1986, pp.

Stull, William (1937) Technicolor bringing new charm to screen. In: *American Cinematographer* 18,6, June 1937, 236-237.

Survage, Léopold (1914) Rhythmes colorés. In: *Les Soirées de Paris*, Juli-Aug. 1914.

- Repr. in: Jean Mitry. *Esthétique et psychologie du cinéma*. Paris: 1964, pp. 287-354.

Talbot, Frederick A. (1912) *Moving pictures*.

- See "Animation in natural colours", pp. 287-300.

Talbot, Frederick A. (1923) *Moving pictures*. Philadelphia: Lippincott 1923.

- See "Moving pictures in colours", pp. 341-355. Describes the early color processes, up to the Prizma process (1921). Explains the techniques of tinting, chemical toning, and mechanical stencil printing.

Taylor, Barbara (2003) *Light, color & art activities*. New York, N.Y.: Crabtree Pub. Co. (Arty Facts.).

- Information about various topics related to the science of light and color forms the foundation for a variety of craft projects. Contents: Bright colors -- Sunshine -- Silvery shades -- Reflections -- Metallic gleam -- Skylights -- Flashing neons -- Black and white -- Invisible rays -- I spy -- Shadowy shapes -- Laser beams -- Tints and dyes -- Dots and pixels -- Floating bubbles -- Firecrackers -- Color and mood -- Rolls of film -- Magic glass -- Clear crystals -- Lamps and lanterns.

Taylor, Brian (1955) The colour question. In: *Films and Filming* 1,5, Feb. 1955, p. 21.

- Problems in color filmmaking.

Taylor, Cora W. (1927) *Masters and masterpieces of the screen*. New York: P.F. Collier 1927.

- See "Moving pictures in natural colors", pp. 79-81.

Taylor, Frank J. (1944) King and queen of color: Dr. and Mrs. H.T. Kalmus. In: *Readers Digest*, Aug. 1944, pp. 62-64.

- The story of Technicolor.

Taylor, Frank J. (1949) Mr. Technicolor. In: *The Saturday Evening Post*, Oct. 22, 1949, pp. 26-27, 131-135.

- Portrait of Herbert T. Kalmus.

Television Advertising Representatives (1966) *Psy-color-gy. A study of the impact of color television*. New York 1966.

Thatcher, Molly Day (1935) Color in the films. In: *New Theatre* 2, June 1935, p. 19.

- Interview with Edmond Jones, color designer of BECKY SHARP.

Theile, Harold (1951) Vom Buntfilm zum Farbfilm. In: *Die Zeit* 6,17, 1951, p. 10.

Theile, Harold (1952) Farbe und Film. In: *Rheinischer Merkur* 7,4, 1952, pp. 7-8.

Theisen, Earl (1936) Notes on the history of color in motion pictures. In: *International Photographer* 8,5, June 1936, pp. 8-9, 24.

Thomas, B. (1959) *The art of animation*. New York: Simon & Schuster 1959.

- Aesthetical and dramaturgical aspects of color in Disney films.
- German ed.: *Die Kunst des Zeichenfilms*. Hamburg: Blüchert 1960.

Thomas, David B[owen] (1969) *The first colour motion pictures*. London: Her Majesty's Stationary Office 1969, 44 pp. (A Science Museum Monograph.).

- New York: Bis 1969, 44 pp.

Thomas, Frank / Johnston, Ollie (1984) *Disney animation. The illusion of life*. New York: Abbeville Press 1984, 382 pp.

- See esp. pp. 128-134, "Color", and pp. 135-143, "Ink and paint".

Thompson, Evan (1994) *Colour vision. A study in cognitive science and philosophy of science*. London/New York: Routledge 1994 (Philosophical Issues in Science.).

- Provides an accessible review of current scientific and philosophical discussions of colour vision.

Thomson, David (1967) *Movie man*. London: Secker & Warburg 1967, 234 pp.

- See "Colour", pp. 41-45.

Thuerlemann, Felix (1978) Comment peut-on parler des couleurs? Pour une analyse de la substance de l'expression chromatique. In: *Le Bulletin du Groupe de Recherches Semio-Linguistiques* 4-5, 1978, pp. 17-20.

Thuerlemann, Felix (1983) Die Farbe in der Malerei. Symbolischer und semi-symbolischer Bedeutungsmodus. In: *Semiotics unfolding*. 3. Ed. by Tasso Borbé. Berlin: Mouton 1983, pp. 1389-1397.

Thuerlemann, Felix (1990) Albrecht Dürer - Das "Allerheiligenbild" und die Notiz "Über Farben". Rekonstruktion einer historischen Farbsyntax. In his *Vom Bild zum Raum. Beiträge zu einer semiotischen Kunstwissenschaft*. Köln: Dumont 1990, pp. 71-90 (Dumont Taschenbücher. 244.).

Thurman, J.G. / Ball, S.E. / Hammackl, B. / Walker, S.J. (1983) "Free operant" television viewing as a function of color, sound, and time of day. In: *Perceptual and Motor Skills* 57, 1983, pp. 1043-1047.

Timberg, Bernard (1980) Minellian nightmare: Meaning in color. In: *Film/Psychology Review* 4,1, 1980, pp. 71-94.

- Uses of color in the films of Vincente Minelli.

Treitz, Norbert (1985) *Farben*. Stuttgart 1985.

Troland, Leonard T. (1927) Some psychological aspects of natural color motion pictures. In: *Transactions of the Society of Motion Picture Engineers* (Easton, Pa.) 11, 26.9.1927, pp. 680-698.

- Examines the psychological and physiological aspects of color, concluding that it need not impede dramatic action.

Trommau, Hans-Werner (1952) Der Farbfilm im Theater. In: *Filmwoche* (Baden-Baden) 7, 1952, p. 529.

Turpin, G. (1973) The Turpin colorflex systems as used in YOUNG WINSTON. In: *American Cinematographer* 54,1, 1973, pp. 30-33, 70-71, 83.

- Discusses color-filtered light into the lens to achieve a "period" effect similar to overlays in early photographs.

Turpin, G. (1978) Lightflex: A whole new world of color on the screen. In: *American Cinematographer* 59,11, 1978, pp. 1086-1087, 1119, 1125-1128.

- On "Lightflex", formerly "Colorflex".

Turroni, G. (1981) Il falso e il vero oro. In: *Filmcritica* 32,319-320, 1981, pp. 510-515.

- Problems of conversation on films in color.

Usai, Paolo Cherchi (1996) The color of nitrate: Some factual observations on tinting and toning manuals for silent films. In: *Silent film*. Ed. And with an introd. by Richard Abel. New Brunswick, N.J.: Rutgers University Press, pp. 21-30 (Depth of Field Series.).

- Zuerst in *Image* 34,1-2, Spring/Summer 1991.

Utz, Walter (1968) *The comparative effect of color and black and white clips upon rated perception of reality*. Ph.D. Thesis, Urbana-Champaign: University of Illinois 1968.

Valentine, Joe (1948) Lighting for Technicolor as compared with black and white photography. In: *International Photographer* 20,1, Jan. 1948, pp. 7-10.

VanderMeer, A.W. (1952) *Relative effectiveness of color and black and white in instructional films*. Port Washington, N.Y. U.S. Naval Training Device Center, Office of Naval Research 1952, (Technical Report. SDC 269-7-28.) / (Pennsylvania State University Instructional Film Research Program.).

VanderMeer, A.W. (1953) Color vs. black and white in instructional film. In: *AV Communication Review* 2, 1953, pp. 121-134.

VanderMeer, A.W. (1954) Color versus black and white in instructional films. In: *AV Communication Review* 11,2, 1954, pp. 121-134.

Varda, Agnès (1968) Über Farbe im Film. In: *Filmkritik*, 7, 1968.

Varda, Agnès (1988) Bunte Fantasie, graue Realität. Ein paar Notizen über die Farbe in meinen Filmen. In: *Tageszeitung*, 20.2.1988, p. 16.

Verosub, Abra L. (1994) scarlet letters: Metonymic uses of the color red. In: *Semiotica* 102, pp. 27-47.

Verstappen, Wim (1980) Filmers protesteren tegen verkleuren. In: *Skoop* 16,8,1980, pp. 2-3.

- Account of problems concerning color durability of Kodak film.

Vesselo, Arthur (1936/7) Colour and Len Lye. In: *Life and Letters Today* (London) 15, Winter 1936/37, pp. 165-169.

Wagner, Christoph (1997) Farbe und Thema - eine Wende in der Koloritforschung der 1990er Jahre? Ein Forschungsbericht. In: *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft* 42,2, pp. 181-250.

Waisfeld, Ilja (1966) *Spielfilm. Einführung in seine Dramaturgie*. Berlin (East): Henschelverlag 1966, 336 pp.

- See "Die Farbe bei der Gestaltung des Themas", pp. 243-256, including a text by Eisenstein on the scenario of his PUSHKIN (1940).

Wall, E.J. (1923) The chances of color photography in motion pictures. In: *American Photography* 17, March 1923, pp. 166-170.

- Reply to DeMilles article attributing the general failure of color films to their lack of specialized art direction.

Wead, George / Lellis, George (1981) *Film: Form and function*. Boston: Houghton Mifflin 1981, x, 502 pp.

- See ch. 6, "Color", pp. 175-197.

Webster, B.R. / Cox, S.M. (1974) The value of colour in educational television: A report on a research project. In: *Educational Broadcasting International* 7,1, 1974, pp. 37-45.

Weill, F. (1937) Psychologische Bemerkungen zur Farbenfotografie. In: *Veröffentlichungen der wissenschaftlichen Labore der Agfa* 5, 1937, pp. 77-84.

Weinberg, J. (1986) SUGARBABY: A color-drenched story. In: *American Cinematographer* 67,5, May 1986, pp. 28-34.

Wilkening, A. (1963a) Informationsverarbeitung bei der Filmbetrachtung. In: *Bild und Ton* 8, 1963, pp. 225-

Wilkening, A. (1963b) Über die Gestaltung von Farbfilmen. In: *Bild und Ton* 11, 1963, p. 321.

Wilkening, A. (1963c) Filmgestaltung und Informationsverarbeitung. In: *Bild und Ton* 12, 1963, pp. 353-354.

Williams, Sheldon (1967) Animation. In: *Contemporary Review* 211,1219, Aug. 1967, pp. 98-104.

- Discusses Tony Barter's and Brian Lalor's use of color without color film.

Winn, W.D. (1976) The structure of multiple free associations to words, black and white pictures and color pictures. In: *AV Communication Review* 24, 1976, pp. 273-293.

Winn, W.D. / Everett, R.J. (1979) Affective rating of color and black and white pictures. In: *Educational Communication and Technology Journal* 27, 1979, pp. 148-156.

Winqvist, S.G. (1979) Kort historik om färgfilm och färgsystem. In: *Chaplin* (Stockholm) 21,6 [=165], 1979, p. 270.

- Summary of history of color and color systems.

Wredlund, B. (1978) Kampen om publiken. In: *Filmrutan* 21,2, 1978, pp. 80-81.

- About the film industry's struggle to keep its audience by means of various technical experiments.

Wright, W.D. (1948) Colour vision and the film industry. In: *Journal of British Kinematography* 13,1, July 1948, pp.

Wulff, Hans J. (1988) Die signifikativen Funktionen der Farben im Film. In: *Kodikas/Code* 11,3-4, 1988, S. 363-376.

- Proposes a model that differentiates three levels in color signification: iconic, associative, and symbolic uses of color.

Wulff, Hans J. (1990) Die Unnatürlichkeit der Filmfarben: Neue Überlegungen zur Signifikation und Dramaturgie der Farben im Film (Zwei Werkstücke). In: *S: Europäische Zeitschrift für Semiotische Studien* 2,1, 1990, S. 177-197.

- Lists arguments in the aesthetic theory of film if and to which extent the color film is to be considered a "more natural" means of depiction. Also on some experimental films using color as independent from (natural) color objects.

Wulff, Hans J. (1999) *Darstellen und Mitteilen. Elemente der Pragmasemiotik des Films.* Tübingen: Narr.

- See pp. 135-190.

Wyatt, R.C. (1956) *The symbolism of color in the drama of German expressionism.* Ph.D. Thesis, University of Iowa 1956.

- See *Dissertation Abstracts* 16,9, 1956, p. 1688.

Wyszecki, G. / Stiles, W.S. (1967) *Color sciences*. New York: Wiley 1967.

Young, Freddie (1956) A method of pre-exposing color negative for subtle effect. In: *American Cinematographer* 47,8, Aug. 1966, pp. 536-537.

Yule, J.A.C. (1967) *Principles of colour reproduction. Applied to photomechanical reproduction, color photography, and the ink, paper, and other related industries*. London/New York: Wiley & Sons 1967, 411 pp., 142 ill., 26 tab.

Zenzen, Michael J. (1977-8) The suggestive power of color. In: *Journal of Aesthetics and Art Criticism* 36, 1977-78, pp. 185-190.

Zettl, Herbert (1973) *Sight, sound, motion. Applied media aesthetics*. Belmont, Cal.: Wadsworth 1973, x, 401 pp.

- See ch. 4, "The extended first field: Color", pp. 57-83, and ch. 5, "Structuring color: Functions and compositions", pp. 85-97.

Zurbuch, Werner (1965) Die dramaturgisch-technische Anwendung der Farbe im Film. In: *Filmtechnikum* 16,12, 1965, pp. 304-306.

Zurbuch, Werner (1968) Abstufungen der Farben im Film. In: *Filmtechnikum* 19,1, 1968, pp. 6-7.