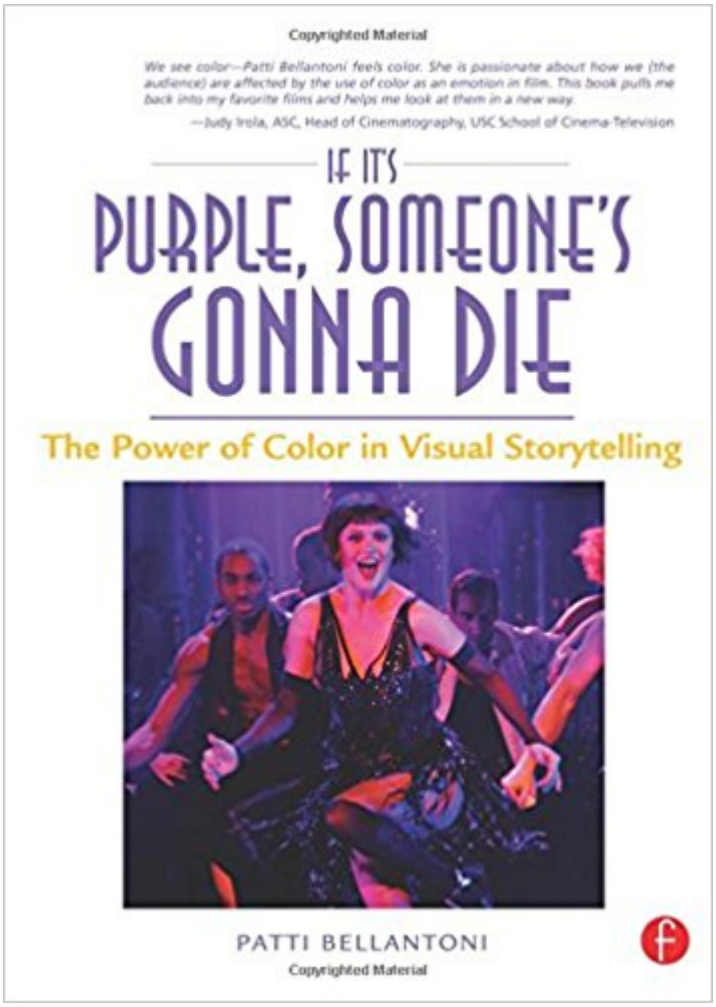
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If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling



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Synopsis

If It’s Purple, Someone’s Gonna Die is a must-read book for all film students, film professionals, and others interested in filmmaking. This enlightening book guides filmmakers toward making the right color selections for their films, and helps movie buffs understand why they feel the way they do while watching movies that incorporate certain colors. Guided by her twenty-five years of research on the effects of color on behavior, Bellantoni has grouped more than 60 films under the spheres of influence of six major colors, each of which triggers very specific emotional states. For example, the author explains that films with a dominant red influence have themes and characters that are powerful, lusty, defiant, anxious, angry, or romantic and discusses specific films as examples. She explores each film, describing how, why, and where a color influences emotions, both in the characters on screen and in the audience. Each color section begins with an illustrated Home Page that includes examples, anecdotes, and tips for using or avoiding that particular color.Conversations with the author’s colleagues - including award-winning production designers Henry Bumstead (Unforgiven) and Wynn Thomas (Malcolm X) and renowned cinematographers Roger Deakins (The Shawshank Redemption) and Edward Lachman (Far From Heaven) - reveal how color is often used to communicate what is not said. Bellantoni uses her research and experience to demonstrate how powerful color can be and to increase readers awareness of the colors around us and how they make us feel, act, and react. Learn how your choice of color can influence an audience’s moods, attitudes, reactions, and interpretations of your movie’s plot. See your favorite films in a new light as the author points out important uses of color, both instinctive and intentional. Learn how to make good color choices, in your film and in your world.

Book Information

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Customer Reviews

"In this book we are really watching movies through designer’s eyes and what a refreshing examination it makes...Anyone with creative input into filmmaking will find this book a very useful guide in creating moods and emotions for an audience...This is the movie equivalent of having colour and its effect explained by Monet, it is that fresh and original...Anyone who works on a film set in any capacity will have their money’s worth out of this movie colour guide for years to come." - www.ukfilmfinance.com "Patti Bellantoni’s If It’s Purple, Someones Gonna Die has given us a highly entertaining exploration of the world of color and its impact on our emotions. Told through a careful analysis of motion pictures that have used color to enhance or define their characters or dramatic needs, we are given a lively and insightful view of our reactions to the film experience. Leading us gently but firmly through places we may have taken for granted, we find revelations that can be of real help to readers who use color to shape emotional responses to concepts, as well as physical environments. We can never again take the world of color for granted." - Robert Boyle, four-time Oscar-nominated Production Designer (North by Northwest, The Birds, The Thomas Crown Affair, Fiddler on the Roof)"A wonderful idea and very impressive! Patti’s book shows the importance of color in developing both character and story." - Henry Bumstead, two-time Oscar-winning Production Designer (To Kill a Mockingbird, The Sting, Unforgiven, Mystic River)"We see color - Patti Bellantoni feels color. She is passionate about how we (the audience) are affected by the use of color as an emotion in film. This book pulls me back into my favorite films and helps me look at them in a new way. The book is a first of its kind and a great asset for our students on the impact of cinematography and production design." - Judy Irola, ASC, Head of Cinematography, USC School of Cinema-Television"Bellantoni’s evidence is confident and her examples are authoritative. Like Robert McKee’s Story Seminars, hers is a breakthrough concept." - Sam L. Grogg, Ph.D, Dean, AFI Conservatory"There comes a point, as Bellantoni spins example after example, where it all suddenly clicks. The use of color in motion pictures is not just a happy coincidence, but a conscious artistic choice that wafts with concrete meaning through all of the film’s language. Unconscious and primitive in many respects, conscious and sophisticated in many more, the use and choice of color in motion pictures depends on the filmmakers instinct and intellect, the pillars of all great art. No one can ever look at moving pictures the same way after steeping themselves in this excellent book of discovery." - Sam L. Grogg, Ph.D, Dean, AFI Conservatory"Color remains one of the filmmaker’s

greatest assets and opportunities. With the new arsenal of digital tools available, the range of options for color has grown dramatically in the last three years. For filmmakers, Patti Bellantoni's new book is a great resource for what is now possible." - Robert Hoffman, Vice President, Marketing, Technicolor Entertainment Services"Patti Bellantoni has opened our eyes to the power of color in our lives. Her book is an invaluable resource not only for film professionals but also for artists, writers, designers, psychologists, educators, healers, and all who seek a deeper understanding of visual experience." - Judith Searle, Author, The Literary Enneagram: Characters from the Inside Out"A fascinating exploration of how color affects our emotional perception of the world. Although Patti primarily discusses the impact of color in film, her book is an indispensable resource for all visual artists." - Ralph Funicello, Tony Award-nominated Set Designer, Don Powell Chair in Set Design, San Diego State University"Patti does a wonderful job of dissecting color and its presence in film. She makes us aware of the visual path in our brain and how a film touches us. This is a critical concept as we contemplate the digital medium in film making!" - Beverly Wood Holt, Exec. VP of Technical Services & Client Services, Deluxe Laboratories."This is a crossover book with a broad appeal and a longer life. It's not only about movies. It's about how people feel when they watch movies." - Barnes & Noble store manager, Los Angeles

This book is definitely on the beginners side of the spectrum. (no pun intended) You're not going to learn to be a production designer just from reading it, but it's a great start to becoming more aware of the use of color in film (or comics, video games or any other visual media) to influence underlying mood of the story. And once you're aware of color's presence, you can start making educated choices on how to use color in your own work.Although a few more pictures would've been nice, the author does a good job of taking each of the six primary & secondary colors and defining its role in general and then giving numerous specific examples of the different visual and emotional tones each color can take.If nothing else, this book added about 8 movies to my Netflix queue.

Patti does a great job communicating how color can be used to tell a story and reveal character; which youÃƒÂ¢Ã â ¬Ã â„¢ll agree is an important tool for any artist to have in their creative toolbox. Most books on color either get too science heavy or seem to get into abstruse, almost mystical territory. This book is a practical smooth read, helping you to exercise your intuitions about color in storytelling. Love it.

Barely any reference photos in the book, relies way too much on the knowledge of the films it refers

to. Overall a weak analysis of the use of color as a literary tool.

Made color correlations I would have never put together. Not a tedious read as one would expect of an "educational" tome. Quite interesting.

I really wanted what this book promised, what it held out to me in the "search inside" feature - but the deficiencies in style, content, and format are severe enough to warrant a serious warning against purchasing this book, or at the very least, this edition.The text is written like new-age spiritual guidance lit - there are gaps in logic everywhere, and every argument is based off of a story instead of a fact. Providing some acuity on a color or its psychological effects would be what I would expect from a book that costs as much as a textbook, instead, the reader is put in the mood for the upcoming chapter with descriptions of color that read like horoscopes. Reds are divided up into "Powerful, lusty, and defiant reds," & "Anxious, angry, and romantic reds." Why not start off with cool reds and warm reds? Because you're being sold on the words, not on the colors, and not on some sort of proof.Which leads me to the fact that there are 28 stills from films in this 243 page book. To reiterate: 243 page book on visual storytelling, 28 examples. Oh, there are some nice pictures of road signs and various other stock photos, and - no joke - some paintings the author's students made. 12 of those inside. They're kind of nice. But they are nothing more than a cheap magician's misdirection - these students come up again and again as proof that people "see" a color a certain way. Yeah, red's "anger" or "passion." I don't need a book, or someone else's experience to tell me this - I bump my head, or rub my eyes, and I see red. I want to be told how red communicates anger and passion to an audience. Simply stating that it does so is not providing me with a fact, it's providing a tautology.Now let's look past the medium and to the message: as long as we take the emotional cues we're told to, we have a little interesting analysis underscored with flecks of color theory, but this is in fact still a problem - the text ought to be centered around the color theory; instead, the sections read like some films were screened, the author wrote down a couple obvious ideas, then filed them by color - and missed the best films and points entirely. Where is Kieslowski's COLORS trilogy? Three top-shelf films, each based around a color, ignored. Talking about the color orange in "The Godfather?" How about, I don't know, mentioning the ORANGES present when main characters are killed? No sir. How about a chapter for black, and a chapter for white? Not technically colors, sure, but we use them as and/or with colors. A lot.If you're really considering purchasing this book, try very hard to find it at a library first. Or look up a color on wikipedia. If you're set on spending money, buy a color wheel, or simply look further for color theory.I'm going to donate my

copy to the library.

I had been looking for a book like this for ages. I can only recommend this book to anyone who is involved with film, and not only cinematographers or art designers. I wish I had read this book when I was in film school, my films would have looked much better. It really gives you an overview on the impact of colors in film and helps you to understand when and why a specific color should be or could be used. It does not try to set up rules for color use, instead it functions more as a guideline on how a specific color could be used to influence your audience's emotions.Awesome Book. Easy Read.

for those who want to learn about color in film . this is a must buy. very intellectual and rational!

I was thrilled with this purchase as I orginially found it in a bookshop in Sydney for 3 times as much money. The copy from was good as new and worth every cent. Arrived pretty fast and in excellent condition.

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