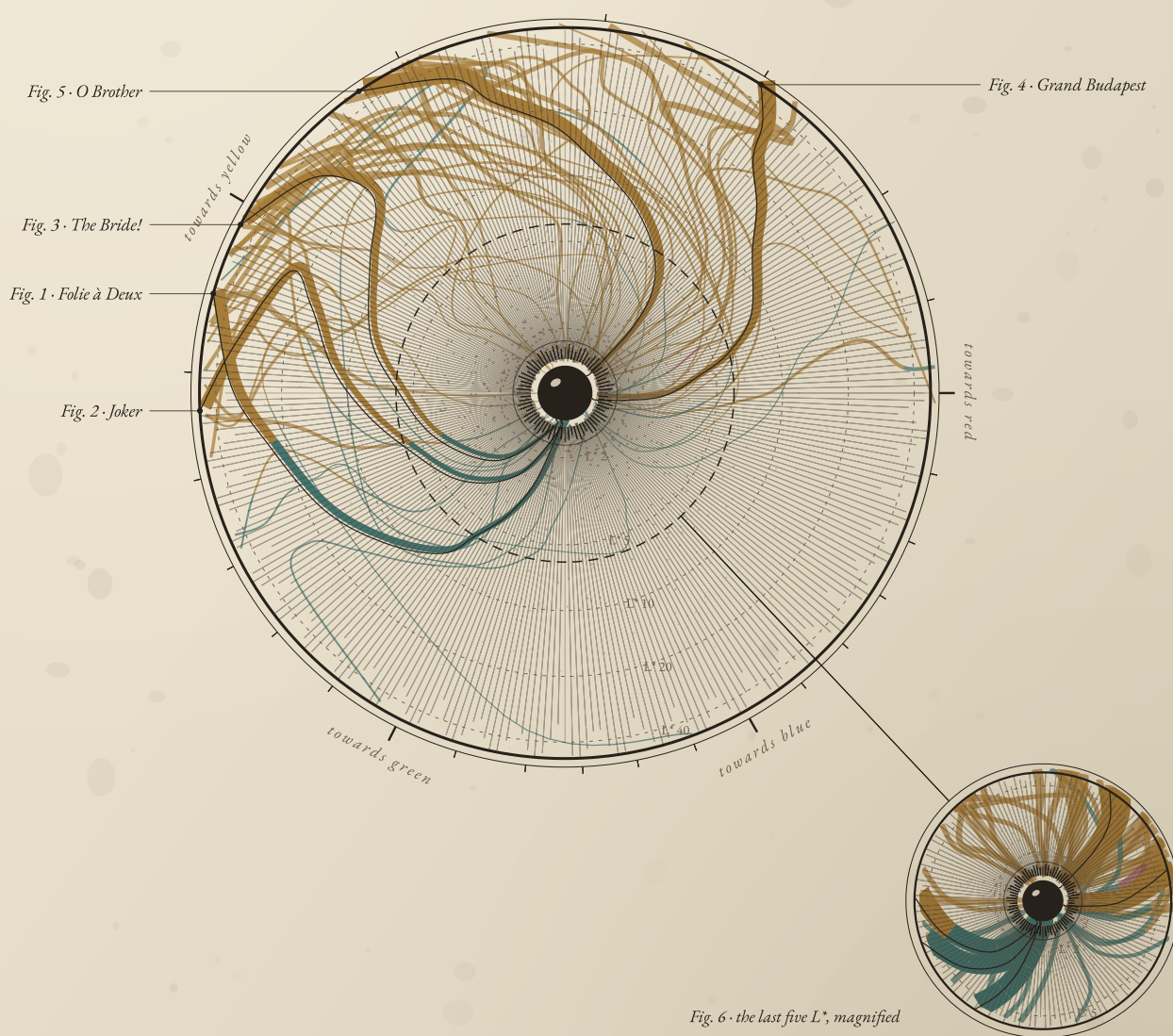


Where the dark turns

Fifty-one films descending into black

Every film's colour must arrive at black. Each ribbon is one film descending from L^* 47.5 at the rim to black at the pupil, on the bearing of its hue and as wide as its chroma, so a film whose dark turns is a ribbon that bends. It is inked by the channel that leaves first at each depth: ochre where blue goes, as in most of cinema; teal where red goes; rose where green goes. Fig. 6 magnifies the last five L^* , where the teal arrives.



Note. Noise is the rival: compression scatters colour through the dark. It cannot choose one channel for a whole film, or bend a line the same way band after band, and these lines do. Whose choice it is the plate cannot show. Three of these films share a colourist, a cinematographer and a LUT; the fourth shares only the colourist, and its dark gives up green.

The Colour of the Dark

The Colour of the Dark: every analysis-eligible shot of 51 films re-measured, pixels pooled per film by band of lightness.

SCALE. Distance: L^* , logarithmic, 1.5 at the pupil to 47.5 at the rim. Bearing: hue, spread where films crowd, ticked every 15° of true hue. Width: chroma. Ink: the lowest channel.

Colours from *Joker*, *Joker: Folie à Deux*, *The Grand Budapest Hotel*, 2019–2024, sampled from 3 study stills — teal, rose and ochre are the report's three channel inks, tempered to paper; paper and key after the films' own darks.

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