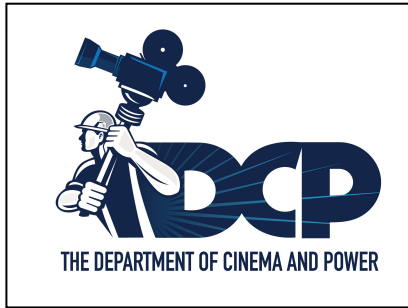




LIFE DRAWING

LOOK BOOK



LIFE DRAWING

COLOR THEORY

STORARO COLOR THEORY: “Color is part of the language we speak with film. We use colors to articulate different feelings and moods. It is just like using light and darkness to symbolize the conflict between life and death. I believe the meanings of different colors are universal, but people in different cultures can interpret them in different ways.”

Storaro also used a progression of colors — indigo, blue, green, yellow, orange and red — to express specific meanings. Each color emits a wavelength of energy which people perceive as visual emotion.

Black - Unconsciousness

Red - Blood

Orange - Family

Yellow - Consciousness

Green - Knowledge

Blue - Intelligence

Indigo - The Primeval State

Violet - The last stages of life

White - Balance

THE ANTEROOM: COLOR CODING



BLUE (Intelligence)
Opening Scene - Background Lighting

INDIGO (The Primeval State)
Opening Scene - Background Lighting

GREEN - (Knowledge/Military)
Sorority Girls' Wardrobe.

BLACK (Gestation/Unconsciousness)
Robyn's Robe and vignetting.

RED - (Birth/Blood)
Sorority Girls' animation.

BLUE - (Intelligence)
Hannah and Robyn's Animation.

YELLOW - (Consciousness)
Hannah's animation.

FIGURE DRAWING ROOM: COLOR CODING



YELLOW (WARM) - (Consciousness)
Overall tone of scene

RED - (Birth/Blood)
Art Students and Instructor's neckties. Hand prints on apron).

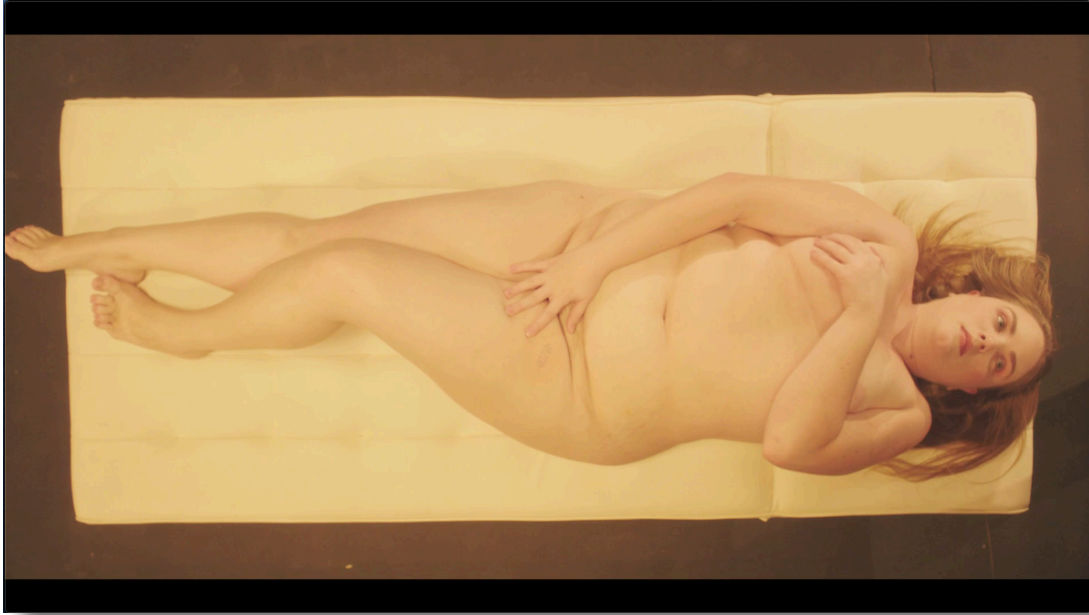
GREEN Knowledge/Money **VIOLET** (Maturity)
Instructors Animation.

RED - (Re-Birth/Blood)
Robyn's New Robe

GREEN - (Knowledge)
Robyn's New Sorority Jacket.



FIGURE DRAWING ROOM: DIRECTOR'S NOTES



The composition mimics an operating room, with Robyn on the table. The instructor and the students look down upon her as if they are surgeons, her body exposed to an intense top light.



WARDROBE – “ROBYN” (BECCY QUINN)



Beccy Quinn - Lead Actress, “Robyn”

ROBYN’S character arc will also be mirrored in her wardrobe.

We’re first introduced to her and she’s wearing a short **black** robe. The color matches hopelessness and represents being in utero.

At the end of the drawing session, an assistant absentmindedly tosses her a **red** robe. Red representing passion, blood, the loss of innocence, and danger. This robe is longer, covering herself more, ashamed.

Finally, standing at the wall of drawings of herself, she has the epiphany of her own beauty. Her sorority sisters will drape her in a **green** greek letterman’s jacket, over her shoulders.

Green, in this new context, representing the knowledge of body positivity.



WARDROBE – THE SORORITY GIRLS



The **SORORITY GIRLS** are dressed in greek gear, including Hannah, who dons her sorority's field hockey jersey. The green and tartan colors are a nod towards military and tribal elements. The arm band, boots, and other accessories will help sell an authoritarian aura.

ΔΕΚ



WARDROBE – THE ART STUDENTS



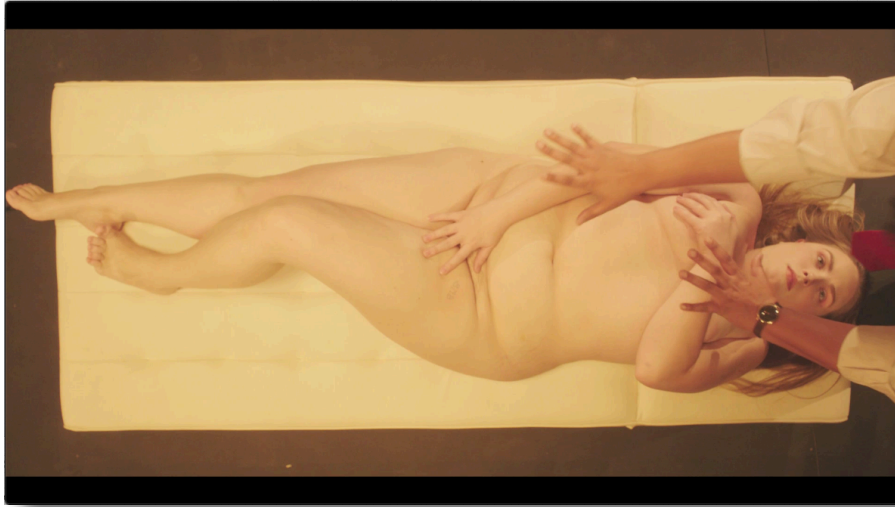
The **ART STUDENTS** are cold and predator-like, with their glowing eyes and glasses (slightly motivated by reflections from the stage light).

Their garb tells us that they are at the cutting edge of art and fashion while at the same time echoing a time where students wore ties to class.

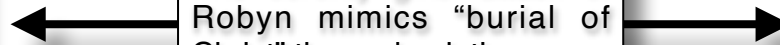
All students will wear the same apron (butcher's style) some smeared with red paint (blood) and other colors to give a tribal feel.



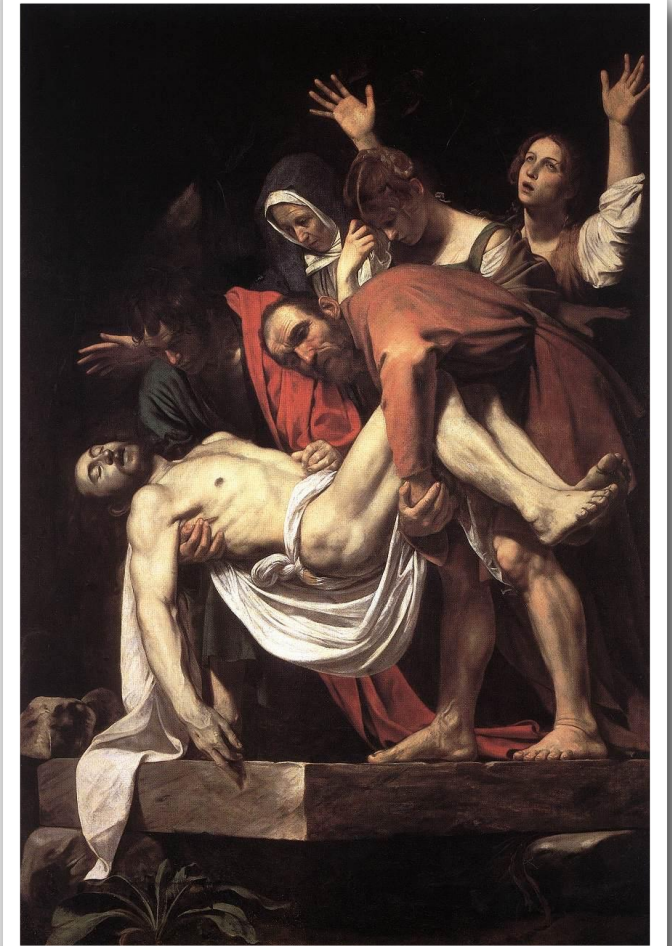
VISUAL CUES



The chaise lounge Robyn lies upon is a reference to an operating table (Vrable the surgeon), where Robyn is emotionally dissected.



The sorority girls' attack of Robyn mimics "burial of Christ" themed paintings.



VISUAL CUES



Claustrophobic framing
when introducing Robyn
and the sorority girls.



Robyn has letterman's jacket
draped over her shoulders,
as in "Ecce Homo / Pontius
Pilate" paintings.

