This is the color insert from the first printing of *Harnessing the Technicolor Rainbow: Color Design in the 1930s* by Scott Higgins, University of Texas Press, 2007. It is provided here for people who purchased later printings and wish to see the color illustrations.
C1. La Cucaracha: Complementary colors guide viewers' attention.

C2. La Cucaracha: Choreography is organized around color contrast.

C3. La Cucaracha: Red light expresses Pancho's rage.

C4. Becky Sharp: Amelia completes the introduction of hue.

C5. Becky Sharp: Mamoulian's color gimmickry in the silhouette scene.

C7. *Becky Sharp*: Soldiers’ capes create a spectacular mass of blue.

C8. *Becky Sharp*: At the height of the sequence, the frame is washed in red.

C9. *Becky Sharp*: Background accents compete for visual interest during Becky’s waltz.

C10. *Becky Sharp*: Low-key lighting during the ball.


C13. *A Star Is Born*: Coordination between orange and blue accents and costumes during Esther’s studio makeover.

C15. *Robin Hood*: Costumes create a forceful display of hues across the frame.

C16. *Robin Hood*: Costumes balance interrelated accents while dancers create swirling color just beyond focus.

C17. *Robin Hood*: Set and costume colors guide the eye through the frame.


C21. *Robin Hood*: At the end of the second establishing shot, varied colors draw our attention into depth.

C22. *Robin Hood*: Marian’s costume harmonizes with her surroundings while the bishop’s purple flags our attention.

C23. *Robin Hood*: The purple accent separates Marian from the background and harmonizes with her costume.

C25. *GWTW*: Color temperature elegantly separates planes and guides the eye.

C26 and C27. *GWTW*: As Melanie's health fails, she moves from warm to cold light.
C28. *GWTW*: Scarlett’s dress forms an inky mass against the crimson and black stairs.

C29. *GWTW*: The unprecedented play of highlight and shadow in a Technicolor close-up.

C30. *GWTW*: Scarlett’s cool image is sandwiched between warm accents at fore and rear.

C31. *GWTW*: The kiss gives remarkable force to shifts of color, yet Scarlett’s highlights are the only proper flesh tones in the frame.
C32. *The Aviator*: The top image shows the film as shot, the bottom image shows the effect of the three-color look-up table. Courtesy of Miramax Films and Technicolor.