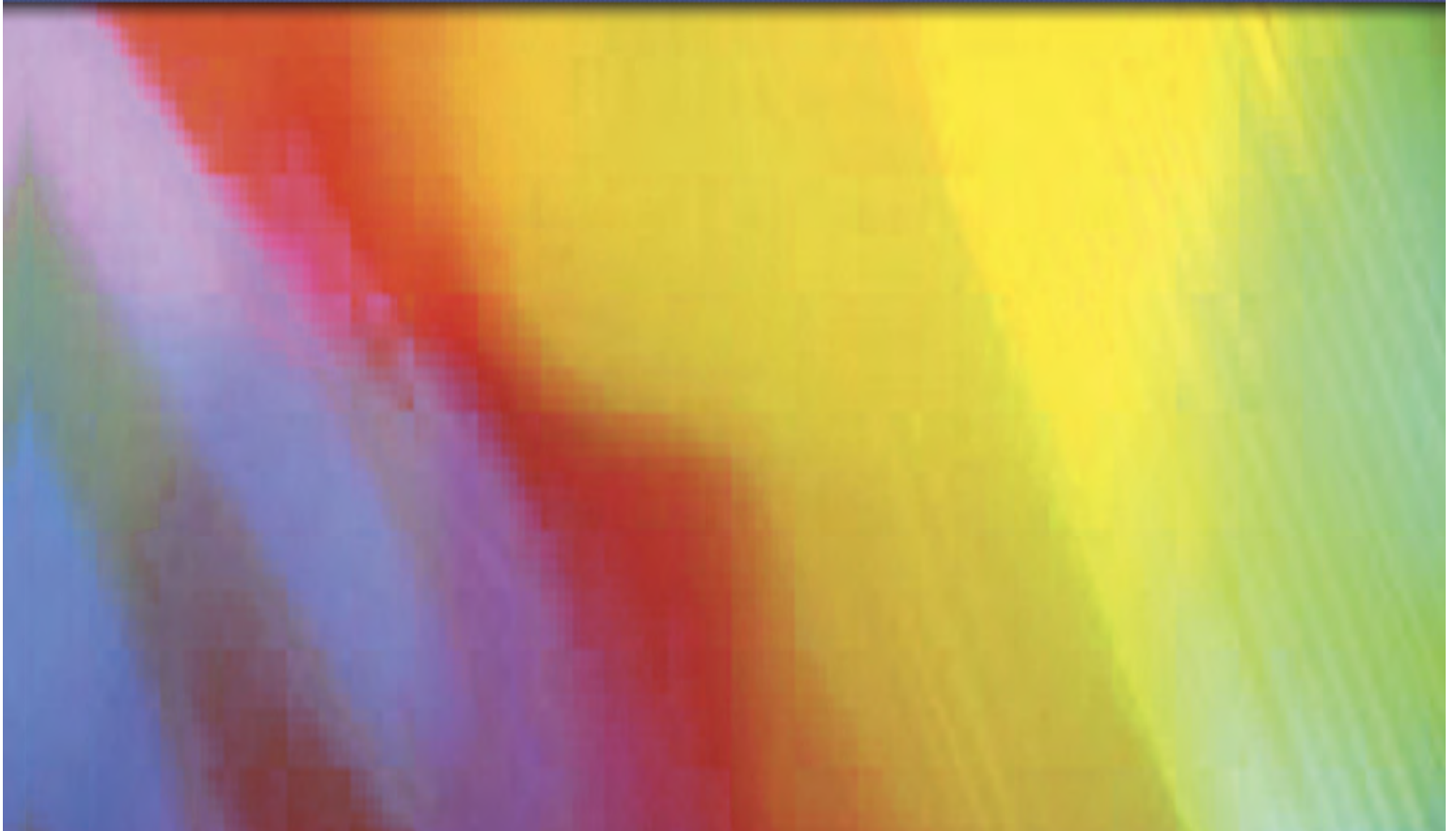




**The Rosco Guide To
Color Filters**



As a producer of color filters for the performing arts, Rosco has focussed on the science of color for nearly 100 years. But stage lighting is an art, not a science. The people who use Rosco filters are artists who manipulate the spectrum to enhance stage pictures, dealing with appearance, reflectance, perception, contrast and psychological impact. This guide was developed with two objectives. First to provide some background in the science to those who utilize color artistically and second, to offer some recommendations for color selection.

Most of the colors in the Rosco range have been created by designers over the years to achieve specific effects and the range is extensive. By additive mixing using multiple sources and by using multiple filters in units, a virtually unlimited palette can be achieved. Apparent color can also be made to appear “cooler” at a higher dimmer setting and “warmer” at a lower intensity, permitting further variation. It is unlikely, however, that the range is complete. Designers will continue to innovate and the artistic needs will evolve. Coincidentally new dye chemistry and plastics technology will permit the development of new Rosco filters not currently possible.

USING THIS GUIDE

This guide was developed to provide designers with suggestions on how specific Roscolux colors might be used for lighting the stage. We have grouped the colors according to some commonly accepted categories.

Front Light is divided among Warm, Cool, and Neutral groups for lighting acting areas. These color distinctions help to establish mood, emotion, time and place. The colors included are generally flattering to skin tones and enhance scenery and costumes.

Accent Lighting is also divided between Warm and Cool. These slightly more saturated colors may be used to shape and define an object or person. Typically, accent lighting is focused from side or back positions or, on occasion, as down light.

Natural Light on stage usually comes in one of four variants: warm sunlight, cool daylight, moonlight, and cyclorama wash lighting used to create the illusion of a sky/horizon line. This section of the guide makes recommendations for choosing colors appropriate to each of these applications. Here you will find suggestions that render both true, natural lighting and strong, stylized sky lighting. Your design and the needs of the play will determine which is the right choice for you.

Special Effects lighting encompasses a broad category. Listed in this section are strong, stylized colors that can be used to create dramatic lighting effects from fire and rain to surreal, ominous atmospheres. Again, the choice of color is purely personal and determined by the needs of the overall design.

Choices are not immutable. As Tharon Musser has said, “If a color doesn’t look right on stage, just change it!”

Contributors to this guide

Ken Billington

He has designed the lighting for over 50 Broadway productions and garnered six Tony nominations in the process. The long term Principal Lighting Designer for New York’s Radio City Music Hall, he has worked extensively in television and architectural design.

Donald Holder

Donald Holder’s brilliant lighting design for the Broadway production of “The Lion King” earned him the triple crown of theatrical awards: The Tony Award, the Drama Desk Award and the Outer Critics Circle Award.

Brian MacDevitt

Brian MacDevitt has designed lighting on and off Broadway in New York and in major regional theatres around the country. His awards include an Obie, the LA Ovation and Drama Logue, a Bessie and Lucille Lortel Award. He teaches at NYU Tisch School of the Arts and Purchase College.

Peter Maradudin

He has designed the lighting for over 200 productions for virtually every major regional theatre in the country. He has earned nearly a dozen Drama Critics Circle awards in six different West Coast cities. He is the founding principal of the lighting design company, Light and Truth.

Richard Pilbrow

Widely regarded as the dean of lighting designers for both the West End and Broadway, he also heads Theatre Projects Consultants. He has authored two much acclaimed books on stage lighting.

Kevin Rigdon

Kevin Rigdon is now the Associate Director of the Alley Theatre in Houston and Professor of Design at the University of Houston. His Broadway credits include “Grapes of Wrath”, for which he received Tony Award nominations for both scenery and lighting, “Buried Child” and the revivals “A Streetcar Named Desire” and “Our Town”.

Jennifer Tipton

Jennifer Tipton’s many awards for lighting in dance, theatre and opera include two Tonys, two Bessies, two American Theatre Wing awards, two Obies and two Drama Desk Awards. A veteran teacher at the Yale University School of Drama, she has influenced a generation of lighting designers.

Designers On Color

Color has been an important component of stage lighting since the days of candles and silk. We reproduce here comments on the subject from the published works of some leading lighting designers:

Gilbert V. Hemsley, Jr.

"I think one of the greatest joys of lighting design is communicating to an audience how you, as a designer, feel about and understand color. Walking out from a darkened theatre on a sunny Spring afternoon and feeling my response to the R02 of the warm sunshine, the R64 of the blue sky and the R87 light green shadows of the new leaves makes my head spin with the realization that I can translate my color excitement to a production of 'You Can't Take It With You'. I can make an audience see and feel the excitement of a beautiful Spring afternoon when the curtain goes up in a darkened theatre.

It may sound strange, but I carry a color swatchbook around in my head. As I see, feel, and respond to color and color combinations in the real world, I make mental notes of the colors I see and my responses to them. I have a storehouse of emotional and rational responses and the colors that go with them.

In learning to be artists as lighting designers it is exhilarating to have a full personal response to color and color combinations in the real world ... and then communicate them to the real audiences of the theatre world."

Tharon Musser

"The important thing to remember is that there are no rules in lighting with color. The design has to look right to you – it has to reflect your taste.

My advice about color is this: Don't sweat it! It's the easiest, cheapest thing to change. If a color doesn't look right on stage, just change it."

Nananne Porcher

"How does one learn what color will do? The obvious answer is, light a lot of shows. But that is hard on the directors and performers you learn on.

So learn by experimenting. Get samples of a wide range of colors in various densities. Set up a couple of spotlights in separate dimmers. Mix and blend and dim your colors ... and look and remember ... and if nature has provided you with a retentive visual memory, you are on your way to understanding color.



You should never stop learning and remembering. Store up in your sight banks every sunset, every dawn, how light reflects off snow, what happens when street lights fall on a new color ... and change that color ... how everything is black and white at a low light level. Make the human eye work for you as a designer. And make your own eyes work for you all the time."

Richard Pilbrow

"Fractured white light reveals color. Part of the magic of stage lighting is taking complex multi-directional palettes of color and re-combining them into lucid, dramatic light for the stage.

When I began lighting, only about fifty shades of Cinemoid were available. I often used them two or three to a frame seeking new possibilities. Then I discovered the Rosco range and first brought this wonderful range to Britain. Now the possibilities are almost limitless.

Color brings life, texture and vibrancy to the stage. I love it!"

Jennifer Tipton

"The use of color is key to a lighting designer's craft. I am constantly reminded as I watch the light change from the brilliance of a sunny morning to the early dusk of a winter afternoon, how much color there is in natural so-called 'white light' and how much variety in color can be made by simply brightening and dimming a light. It is a wonderfully juicy thing to 'paint' with colored light – to use light expressionistically – to make the audience feel the scream, live the blues or dance with danger. Or to paint with colored light can simply be about the beauty of juxtaposing one color next to another and being able to change it from one moment to the next for purely compositional reasons. But I am also madly in love with the ravishing light that can be made from the use of the very limited range of colors – lavender, blue and clear – that makes the skin glow no matter what color the skin may be."

David Belasco

"The greatest part of my success in the theatre I attribute to my feeling for colors, translated into effects of light." (1919)



"Color brings life, texture and vibrancy to the stage", according to Richard Pilbrow. His lighting design for "Show Boat", shown at left above illustrates this idea vividly. The late Gilbert V. Hemsley, Jr. said that "I carry a color swatchbook around in my head". An example of his brilliant application of color is shown in the photo at right.

UNDERSTANDING THE SPECTRUM AND SED CURVES

Visible light is the small part of the spectrum of electromagnetic radiation between approximately 400 and 700 nanometers. Each wavelength has a “spectral signature”, or color, ranging from violet at 400 through indigo, blue, green, yellow and orange to red at 700. The combination of these colored wavelengths creates white light. Colored light can be described as the presence of certain wavelengths and the absence of others.

A color filter functions by selectively transmitting or blocking (absorbing) spectral elements of a beam of white light emanating from a light source. For example, a Roscolux 27 Medium Red filter will allow red light frequencies to pass through and absorb blue and green. Of the radiant energy which is blocked, by far the largest part is absorbed by the filter as heat. This is why heat stability is a significant consideration in filter design. The heat created by the absorption of energy leads to degradation of the filter.

Lighting designers mix or blend colors through an additive or subtractive process. Blending light beams of different colors on a surface is an additive process. Creating a colored beam by filtering white light is a subtractive process – the desired color is transmitted while the other wavelengths are absorbed (or “subtracted”).

A Spectral Energy Distribution (SED) curve is a graph of the transmission of energy plotted by wavelength. These curves are included in the swatchbooks of Rosco filters. In Fig. 1, the curve for R27 shows that frequencies above 620 nm will pass through the filter at varying percentages, while the wavelengths below will not. With this information, you can predict what color the filter will render.

As a reference, the peak intensity for violet is 440, blue 480, green 520, yellow 570 and red, 650.

Most Rosco colors are blends so the curve will have multiple peaks. The graph for R54 Lavender for example, shows a high component of both violet and red.(Fig. 2)

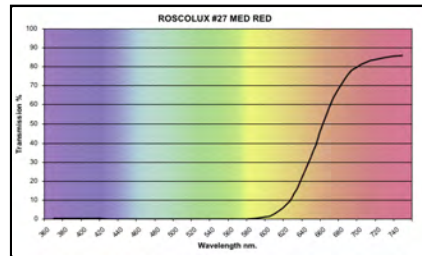


Fig.1

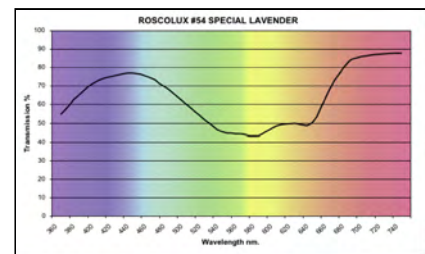


Fig.2

BALANCING LIGHT OUTPUT

Traditionally, correcting the color temperature of various lamps has been a chore left to architectural lighting designers or cinematographers, but the wide range of light sources used in modern theatrical lighting has changed this. Rosco offers filters for balancing different lamp types.

Lighting a scene with both a 4000°K Metal Halide lamp and also a 3200°K incandescent lamp will result in either the Metal Halide appearing very blue, or the incandescent very red, depending on the overall balance of light on stage. To correct for this, either raise the color temperature of the incandescent to 4000°K using R3204 (1/2 CTB Blue), or lower the Metal Halide to 3200°K with R3409 (1/4

CTO Orange). For more information on color correction filters, see the Rosco publication “Filter Facts” or visit the web site.

It is important to remember that filtration is a subtractive process ... filters can only transmit or block frequencies of light, not add them to a source. This is significant when using lamps that are deficient in particular wavelengths. Although many lamp types seem attractive because they offer the economy of long life, they have a limited spectrum. A typical metal halide source, (Fig. 3) for example, has very little energy in the red end of the spectrum. Note that even the most common theatrical source, the tungsten-halogen or incandescent lamp (Fig. 4) although rich in red/yellow, is deficient in blue/green. These characteristics of sources and filters are most obvious when one becomes familiar with the relevant SED curves.

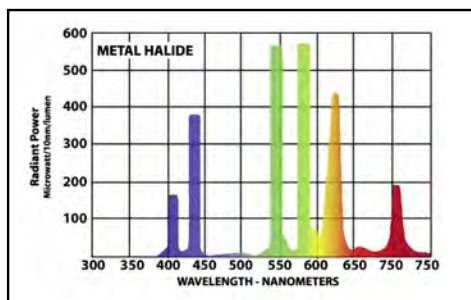


Fig.3

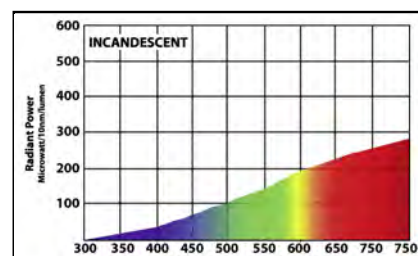


Fig.4

MANUFACTURING HIGH TEMPERATURE COLOR FILTER

A color filter combines light refracting elements, normally organic dyes, which are suspended in or coated on a transparent base. Rosco began producing gelatin filters in 1910, but since the 1950s, color filters have been fabricated on plastic bases. Polycarbonate, the base used for most of the Roscolux range, is the most durable of the polymers currently utilized.

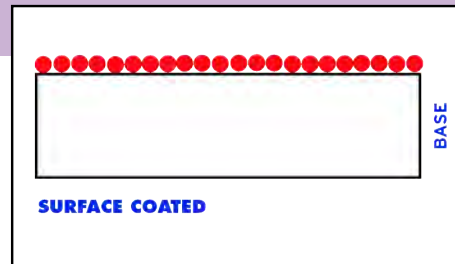
There are three methods currently employed to integrate dyes with polymer bases in order to create color filters. The products are described as:

- **Surface Coated**
- **Deep Dyed**
- **Body Colored**

Surface Coated Polyester

(Rosco E-Colour, Lee Filter, Apollo Gel)

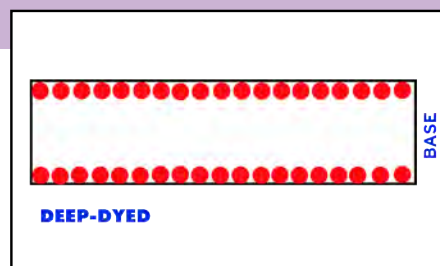
The easiest way to produce a color filter is to simply coat the color on top of a plastic film base. Polyester film (PET) is widely used as a base material for coloring since it is relatively inexpensive and will accept coatings of solvent-based coloring agents. Since no heat is involved in the process, dyes used need not necessarily be heat-resistant. Coated polyester filters begin as a roll of clear film which is then “painted” with a dye solution on one or both sides. To identify the coated surface, apply a simple solvent like nail polish remover and the dye and lacquer carrier will dissolve.



Deep-Dyed Polyester

(Rosco Cinegel, GAM Filter)

Like surface coated PET, deep dyed film begins with a roll of clear polyester. The film is passed through a bath of heated solvent suffused with dye. The solvent causes the PET film to swell expanding the polymer structure of the film and allowing the dye molecules to penetrate the surface. The film is then washed and the polymer contracts to its normal form, trapping the dye molecules below the surface. Compared to surface coating, more extreme temperatures are required to cause the dye particles to sublimate through the surface. Deep-dyed filters are, therefore, more resistant to fading than surface coated.

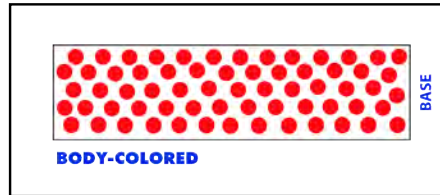


MANUFACTURING HIGH TEMPERATURE COLOR FILTER

Body-Colored Polycarbonate

(Roscolux)

In a body-colored color filter, like Roscolux, the colorant is inherent within the plastic substrate. The process starts with powdered resin and dye being fed into an extruder. Under intense pressure and heat approaching 600°F, the drive screw combines the melted resin and dye into a through-colored “honey”. This colored mixture is extruded through a die which forms it into a film 24" wide.

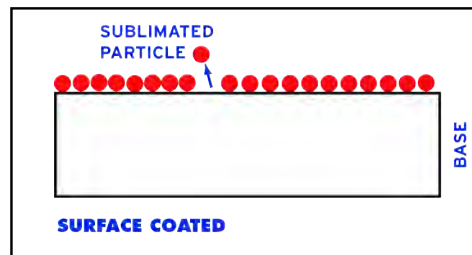


The excellent performance of this engineered filter is a function of both the higher temperature resistance of the polycarbonate resin and our exclusive color-compounding.

One advantage of Rosco’s extrusion process is that the filter is not oriented during manufacturing. Typically, large plastic manufacturing plants will extrude a thicker gauge of plastic than the desired finished thickness. As it is extruded, the thicker film is pulled and stretched down to its final thickness. This stretching orients the plastic, and under the heat of a spotlight, the film will try to shrink back to its original shape. Polyester is an oriented film and these stress distortions are quite apparent on color frames of hot lights and will create significant problems when used in scrollers. Because Roscolux is extruded to its finished gauge without orienting, these problems do not occur.

In any color filter the dye eventually migrates away from the hottest area. The rate at which the filter fades is a function of the stability of the dye employed and the process used to add the dye to the base plastic. Obviously, when simply coated on the surface, a dye will sublime from the base into the air as a gas more easily than a dye which has been locked in with the core resin.

A color filter also degrades when the plastic softens under heat. In this semi-molten state, dyes can begin to move and concentrate, distorting the color and absorbing more energy as heat. The polycarbonate used in Roscolux softens at a higher temperature than the polyester used in other filters, making it a “high temperature” filter more resistant to this type of fading.



Durability is an important consideration to the filter user for several reasons. A filter which lasts longer must be replaced less often and, therefore, is more economical ... more “blue for the buck”. Longer lasting filters can also be relied upon to perform longer on lights in less accessible positions.

An additional advantage of manufacturing Roscolux polycarbonate filters from the raw resin is our ability to modify the chemistry of the plastic. Recognizing the global importance of fire prevention, Rosco includes a fire retardant additive in our resin formulation to create the only *inherently flame retardant color filter* in the world.

Together, these unique features make extruded, body-colored polycarbonate filters the most durable, most fade resistant color filters available.

Stage lighting is an art, not a science. We show here, as suggestions, some widely used applications for specific Roscolux colors. Your design and the needs of the production should determine the right color choices for you.



"The initial color choices for the *Adding Machine A Musical* came from a painted elevation of the scenery. It consists of a wall that rolls into several different locations and it has a sickly green hue. Almost the entire show became sourced from a down light system using R87. It has this effect of creating an uncomfortable atmosphere, and leeches the color from the actors giving them a somewhat sickly hue."

Keith Parham

Lighting The Acting Areas

filters for warm acting areas

| ROSCOLUX | APPLICATIONS |
|-------------------------|--|
| 01 Light Bastard Amber | Enhances fair skin tones. Suggests strong sunlight. |
| 02 Bastard Amber | Good where a tint of color is needed. Excellent for natural skin tones. |
| 302 Pale Bastard Amber | Very pale warm white. Perfect for enhancing the HPL lamp in a Source Four™. |
| 03 Dark Bastard Amber | Most saturated Bastard Amber. |
| 303 Warm Peach | Strong amber with undertones of pink. Useful for warm sunrise and sunsets. |
| 04 Medium Bastard Amber | Excellent for natural sunlight. |
| 304 Pale Apricot | A peach amber. More yellow than 305. |
| 05 Rose Tint | A clean pale pink; useful as a "blush" for skin tones. |
| 305 Rose Gold | A pale blush amber for skin tones and backlight. |
| 3410 RoscoSun 1/8 CTO | Converts 5500°K to 4900°K. |
| 3409 RoscoSun 1/4 CTO | Converts 5500°K to 4500°K. |
| 3408 RoscoSun 1/2 CTO | Converts 5500°K to 3800°K. |
| 3411 RoscoSun 3/4 CTO | Converts 5500°K to 3200°K. Nice strong amber. Less pink than R04. |
| 3407 Full CTO | Converts 5500° K to 2900° K. Dominant amber. |
| 06 No Color Straw | Slightly off white. Good for interiors. |
| 07 Pale Yellow | Double saturation of 06. |
| 08 Pale Gold | Warmer straw. Flattering to skin tones. |
| 09 Pale Amber Gold | Deep straw. Good for late afternoon sunsets or firelight. |
| 4515 CC 15 Yellow | Very pale yellow. Interior lighting to create industrial mood. |
| 15 Deep Straw | Warm golden amber with some green. Useful for candlelight, firelight. |
| 16 Light Amber | Excellent area light. Light pink-amber tint. Safe for most light skin tones. |
| 316 Gallo Gold | A pale reddish gold, good for creating sunrise or sunset, or simulating incandescent light. A flattering naturalistic backlight color. |
| 17 Light Flame | Heavier pink-amber tint. Useful for dance. Especially useful when balanced with a cool color. Good general warm tint in striplights. |
| 317 Apricot | A rosy amber which produces a romantic sunset color. |
| 318 Mayan Sun | A medium salmon color which evokes feelings of a tropical island. A good sunset color. Good for warm tonal effects. |
| 325 Henna Sky | Toasted red-amber color. Useful in re-creating setting sun or as a dramatic cyc. |
| 4615 CC 15 Red | Very pale red. Subtle warming on skin tones. Warmer than R05. |
| 4630CC 30 Red | Double 4615. Pale red with peach tones. Nice on skin when paired with a cooler cross light. |
| 30 Light Salmon Pink | Excellent for general area washes. Gives overall warming effect to skin tones. |
| 31 Salmon Pink | General wash. Good for follow spots. |
| 331 Shell Pink | Beautiful blush pink. Nice on skin tones. |
| 33 No Color Pink | A pale almost colorless pink. |
| 333 Blush Pink | A pink tint excellent for most skin tones. |
| 34 Floral Pink | Useful for bright musicals. Creates a happy atmosphere. |
| 35 Light Pink | Similar to 33, but slightly deeper, with less violet. |
| 4815 CC 15 Pink | Excellent on all skin tones. Not as cool as 333. |
| 4830 CC 30 Pink | Double 4815. Pretty pink. Nice for musicals and "happy" lighting. |
| 36 Medium Pink | Good for general washes and cross lighting. |
| 37 Pale Rose Pink | Blue Pink. Use in general washes and toning. |
| 337 True Pink | A cool pink excellent for washes and general illumination. A good follow spot color. |
| 38 Light Rose | Similar uses as 37, but with greater saturation. |

filters for cool acting areas

| ROSCOLUX | APPLICATIONS |
|-----------------------------|---|
| 3216 Eighth Blue (1/8 CTB) | Boosts 3200°K sources to 3300°K. |
| 3208 Quarter Blue (1/4 CTB) | Boosts 3200°K sources to 3500°K. |
| 3206 Third Blue (1/3 CTB) | Boosts 3200°K sources to 3800°K. |
| 3204 Half Blue (1/2 CTB) | Boosts 3200°K sources to 4100°K. |
| 3202 Full Blue (CTB) | Converts 3200°k sources to nominal daylight. |
| 3220 Double Blue | Bright nighttime area lighting. Crisp moonlight. |
| 4215 CC 15 Blue | Very pale blue tint with a hint of red. Nice no-color definition when crossed with 51. |
| 4230 CC 30 Blue | Double 4215. Pale blue with a reddish cast. |
| 4260 CC 60 Blue | Double 4230. Medium blue with red tones. Nice cool crosslight on most skin tones. |
| 60 No Color Blue | Helps maintain white light when dimmer is at low intensity. |
| 360 Clearwater | The slightest blue tint. Excellent for eliminating amber shift when lights are running low on a dimmer. Good for cool area light. |
| 61 Mist Blue (greener) | Excellent for general area washes. Very light cool tint of blue. |
| 361 Hemsley Blue | A sharp, cold blue that stays clean when dimmed. |
| 62 Booster Blue | Helps maintain white light when dimmer is at low intensity. |
| 362 Tipton Blue | A soft clean blue. Good choice for cool area lighting. Can also be used to shift the amber of lamps running at low dimmer levels. |
| 63 Pale Blue (greener) | Good for creating an overcast look and feeling. |
| 363 Aquamarine | A pale blue-green color. Can be used for area lighting. A soft backlight color. |
| 64 Light Steel Blue | Useful for beams of realistic moonlight. |
| 364 Blue Bell | A clean light red blue. Creates naturalistic daylight fill color. |
| 65 Daylight Blue | Useful for achieving depressed moods and dull skies. |
| 365 Tharon Delft Blue | Clean blue with more red than 364. A true color correction filter for film. Converts 3200° Kelvin to 5500° Kelvin. Good for area light. |
| 66 Cool Blue | A pale green shade of blue; good for area or general washes. Creates an icy feeling on stage. |
| 67 Light Sky Blue | Excellent sky color. Useful for cyc and border lights. |
| 368 Winkler Blue | A silvery blue, used for front light and moonlight. |
| 70 Nile Blue | Useful for very light midday skies. |
| 71 Sea Blue | Occasionally used for general cool tint and non-realistic washes. |
| 72 Azure Blue | A clean slightly green blue. Good moonlight fill. |
| 371 Theatre Booster 1 | Full blue for cooling incandescent lights to daylight. Clean with no red. |
| 372 Theatre Booster 2 | Half blue for cooling incandescent lights to daylight. Clean with no red. |
| 373 Theatre Booster 3 | Quarter blue for cooling incandescent lights. Cool crisp "white light". |
| 376 Bermuda Blue | A soothing green blue. More blue than 76. A good conventional moonlight color. Interesting tonal color. |

" I use a lot of stark looks in the shows I light and to the naked eye in the arena audience there is nothing more stunning or iconic than the likes of The Who or David Bowie in a pool of beautiful blue light. That light is often R3208."

Tom Kenny



filters for neutral acting areas



Photo credit: Jay Westhauser

"R302 is a soft, warm white that is not a 'color'. In this particular show we have a wide variety of skin tones – from porcelain white to Asian to very dark. Everyone looks like themselves ... so I would say R302 is a success!"

Michael Chybowski

| ROSCOLUX | APPLICATIONS |
|------------------------|---|
| 3318 1/8 Minus Green | Very light magenta correction. Removes slight green cast in HPL lamps. |
| 3314 1/4 Minus Green | Pale magenta correction. Nice tone on skin without adding color. |
| 3313 1/2 Minus Green | Light magenta brightens blues and pinks. Warmer than lavender. |
| 3308 Tough Minus Green | Nice pale lavender. Use a cool crosslight when paired with pink or amber. Or as a warm crosslight when paired with a blue or violet crosslight. |
| 4715 CC 15 Magenta | Pale magenta. Cooler than 3318. Useful on many skin tones. |
| 4730 CC 30 Magenta | Double 4715. Medium cool magenta. Nice fill light without adding warmth. |
| 51 Surprise Pink | Touch of color when white light is not desirable. |
| 351 Lavender Mist | Pale, no-color lavender. Nice cool white light. |
| 52 Light Lavender | Excellent for general area or border light washes. It is a basic followspot color. |
| 353 Lilly Lavender | Nice cool lavender. Slightly warmer than R55. |
| 53 Pale Lavender | Use when a touch of color is needed. |
| 54 Special Lavender | Same as 53, but warmer. |
| 4915 CC 15 Lavender | Pale no color lavender. Slightly cooler than 351. Tones without adding color. |
| 4930 CC 30 Lavender | Double 4915. Excellent cool on skin tones. Nice warm tones during nighttime. |
| 4960 CC60 Lavender | Double 4930. Rich comfortable lavender. Compliments darker skin tones. |
| 55 Lilac (bluer) | Same as 53, but cooler. |
| 355 Pale Violet | A cool lavender which acts as a neutral in a three color area lighting system. Will work well as a wash for drops or set pieces. Tones the space. Effective as moonlight shadows. |
| 56 Dark Amethyst | Highly saturated, good for side and backlighting and non-realistic effect. |
| 356 Middle Lavender | A lavender halfway between 52 and 57 in hue and value. Useful for general illumination and side-lighting. |
| 57 Lavender | Gives good visibility without destroying night illusions. |
| 357 Royal Lavender | A rich lavender which will enhance blue and red costumes and scenic pieces. |
| 58 Deep Lavender | Excellent back light. Enhances dimensionality. |
| 359 Medium Violet | A lavender with a strong blue component, ideal for backlighting. |
| 377 Iris Purple | Deep blue with red accents. Dark nighttime atmosphere. |
| 99 Chocolate | Warms light and reduces intensity. |

Using Sidelights, Downlights And Backlights For Accents

filters for warm accents

| ROSCOLUX | APPLICATIONS |
|---------------------------|---|
| 4590 CC 90 Yellow | 4530 + 4560. Saturated pure yellow. Enhances greens in sets and costumes. |
| 10 Medium Yellow | Clean bright yellow. Good for special effects and accents. Unflattering in acting areas. |
| 310 Daffodil | A soft medium yellow. Can be used for creating naturalistic effects such as early morning sunlight or for special effects. |
| 11 Light Straw | Warm pale yellow. Useful for fire effects. Can be used for area lighting. For bright day feeling. |
| 12 Straw | Good for special effects and accents. Use with caution on skin tones. |
| 312 Canary | Warmer than 10. A bright, vibrant yellow that evokes "exotic" sunlight. Use with caution on skin. |
| 313 Light Relief Yellow | Vibrant warm yellow. More red than 312 without the green cast. |
| 14 Medium Straw | Pale amber, useful for sunlight and firelight accents. |
| 15 Deep Straw | Warm golden amber. Useful for special effects-candlelight, sunlight and firelight. Tends to depress color pigment values. |
| 316 Gallo Gold | A pale reddish gold, good for creating sunrise or sunset, or simulating incandescent light. A flattering naturalistic backlight color. |
| 18 Flame | Pinkish amber. Creates afternoon sunset or sunrise. |
| 318 Mayan Sun | A medium salmon color which evokes feelings of a tropical island. A good sunset color. Good for warm tonal effects. |
| 20 Medium Amber | Afternoon sunlight, evokes feelings of autumn, lamplight and candlelight. |
| 21 Golden Amber | Useful as amber cyc light, late sunsets, and firelight. |
| 321 Soft Golden Amber | Good for autumn color. A good sunlight transition color that shows the progression from the sun from white or yellow to amber later in the day. |
| 2002 VS Orange | Flattering firelight. |
| 23 Orange | Provides a romantic sunlight through windows for evening effects. |
| 4660 CC 60 Red | Medium red with pale salmon accents. Romantic subtle back or side lighting. |
| 4690 CC 90 Red | Strong salmon red. Deeper and more orange than 32. Beautiful backlight. |
| 331 Shell Pink | Beautiful blush pink. Nice on skin tones. |
| 32 Medium Salmon Pink | Deepest of the salmon pinks. |
| 332 Cherry Rose | A tropical pink that is good for musicals or concert lighting. A good back light color. Interesting accent color. Good for a splash of sunset color. |
| 4830 CC 30 Pink | Medium pink makes a nice side light accent. Adds a splash of pink without being too obvious. |
| 4860 CC 60 Pink | Rich pink accent. Excellent in follow-spots. |
| 4890 CC 90 Pink | Deep rich pink. Lighter than 332. Romantic backlight or accent color. |
| 4760 CC 60 Magenta | Strong pink/magenta. Interesting side light with slight bluish cast. |
| 39 Skelton Exotic Sangria | A sultry, deep purple. Good for musicals or concert lighting. Excellent special effects color. |
| 339 Broadway Pink | A deep, saturated pink created for musicals and "specials". Excellent for down and backlighting. |
| 40 Light Salmon | Similar uses to 23 but a bluer color. |
| 44 Middle Rose | Musical pink. Lush accents. Very versatile color. |
| 344 Follies Pink | A vibrant, almost fluorescent pink with a cool component. Traditionally important as a special effects color in the Broadway musical. Follow spot and dance applications as a modeling color. |
| 47 Light Rose Purple | Good for eerie or dramatic effects. Beautiful backlight color. |
| 347 Belladonna Rose | Saturated deep magenta with hint of purple. Good effects filter for dance. |
| 48 Rose Purple | Pale evening color. Excellent for backlight. |
| 348 Purple Jazz | A dusky purple. Good for simulating purple neon or old night club atmosphere. |
| 49 Medium Purple | Darkest of the magenta purple range. |
| 349 Fisher Fuchsia | A medium fuchsia good for special effects. |
| 50 Mauve | Subdued sunset effect. Useful in backlights. To create seedy atmosphere. |
| 358 Rose Indigo | A warm, red purple good for accents, specials, and backlight. |
| 96 Lime | To simulate "unnatural" sunlight before and after a rainstorm or tornados. |

Photo credit Rod Lemmond



"The set for *Spalding Gray* was a very simple deck and a backdrop of white crumpled notebook paper that acted as a cyc. I used R04+R132 as a warm cross light color and R305 in 6 Autoyokes - 3 dedicated as front light and 3 down lights."

Ben Stanton

“Each number in *BLAST II: Music in X-treme* is defined by it’s own unique, very controlled color palette. For Tribal Towers, which features eight bungee jumpers and a flying drum rack, the look is industrial, lots of steel blue against warm incandescent whites. For this number, the performers are picked out with steel blue R-3202 sidelight, and R-54 Special Lavender front light.”

Mike Baldassari



Photo Credit: Yow Kobayashi

filters for cool accents

| ROSCOLUX | APPLICATIONS |
|------------------------|---|
| 3308 Tough Minus Green | Cool pale lavender for beautiful, subtle backlighting. |
| 4930 CC Lavender | Double 4915. Clean medium lavender. Soft accent lighting. |
| 4990 CC 90 Lavender | 4960 + 4930. Dynamic, lush backlight. More red than 357. |
| 4260 CC 60 Blue | Double 4230. Good for accents and backlighting, especially dance. Slightly red. |
| 367 Slate Blue | Clean medium blue. Good for sky color or moonlight. |
| 68 Sky Blue | Excellent for early morning sky tones. Popular among designers for cyc and borders. |
| 69 Brilliant Blue | Used for dramatic moonlight effects. |
| 73 Peacock Blue | Good for fantasy, moonlight and water effects. |
| 74 Night Blue | Popular as a backlight or sidelight in contrast to area light. |
| 375 Cerulean Blue | A crisp, clean blue-green. Useful as a water effect or as a sidelight for dancers. |
| 76 Light Green Blue | Distinctive greenish blues. |
| 376 Bermuda Blue | A soothing green blue. More blue than 76. A good conventional moonlight color. Interesting tonal color. |
| 77 Green Blue | Useful for romantic moonlight. |
| 2007 VS Blue | Rich deep indigo blue. Slightly more red than 81. |
| 80 Primary Blue | Primary blue. For use with three color light primary system in cyc lighting. |
| 81 Urban Blue | Very cold brittle feeling. |
| 381 Baldassari Blue | Dark steel or triple daylight without going to green or too red. |
| 82 Surprise Blue | Deep rich blue with slight amount of red. |
| 382 Congo Blue | The most saturated blue. Good for dark night skies or for a backlight color. A great color for rock and roll concert lighting. |
| 84 Zephyr Blue | Lovely contrast to pale blues; adds coldness to shadows. |
| 85 Deep Blue | Deeply saturated blue with a hint of red. |
| 385 Royal Blue | A very saturated blue. Pronounced red content that will shift toward purple when dimmed. Low transmission but striking contrast when used as a background with lighter accents. |
| 86 Pea Green | Good for dense foliage and woodland effects. |
| 89 Moss Green | Useful for mood, mystery and toning. |
| 389 Chroma Green | Suggests reflected light from dense foliage. A brilliant cyc lighting color which will work for chroma-keying effects in television production. |
| 395 Teal Green | A medium green-blue which can be used as a mystical special effect color. Also an interesting side or backlight color in concert lighting. |

Simulating Natural Light

filters to re-create sunlight

| ROSCOLUX | APPLICATIONS |
|-------------------------|--|
| 01 Light Bastard Amber | Enhances fair skin tones. Suggests strong sunlight. |
| 303 Warm Peach | Strong amber with undertones of pink. Useful for warm sunrise and sunsets. |
| 04 Medium Bastard Amber | Especially useful when cross lit with a cool color. Excellent for natural sunlight. |
| 3411 3/4 CTO | Rich amber. Good for strong morning sunlight. |
| 4530 CC 30 Yellow | Double 4515. Medium yellow with green tone. Bright sunlight accents. Not flattering on skin. Combine with 4430 for rich foliage washes. |
| 4560 CC 60 Yellow | Double 4530. Strong yellow with green tone. Deep sunlight rays. |
| 09 Pale Amber Gold | Deep straw. Good for late afternoon sunsets. |
| 10 Medium Yellow | Yellow with green. Good for special effects. Unflattering in acting areas. |
| 310 Daffodil | A soft medium yellow. Can be used for creating naturalistic effects such as early morning sunlight or for special effects. |
| 11 Light Straw | Pale yellow with slight red content. Useful for candle effects. Can be used for area lighting. For bright day feeling. |
| 12 Straw | Greener yellow than 10. Special effects and accents. Use with caution on skin tones. |
| 2003 VS Yellow | Deep yellow with amber tones. Strong, late day sunlight. Flattering on skin. |
| 13 Straw Tint | Much less green than in other straws. Suggests warm sunlight glow when contrasted with ambers and blues. |
| 313 Light Relief Yellow | Vibrant warm yellow. More red than 312 without the green cast. |
| 14 Medium Straw | Pale amber, higher red content than 12. Sunlight, accents, area lighting with caution to skin tones. |
| 316 Gallo Gold | A pale reddish gold, good for creating sunrise or sunset, or simulating incandescent light. A flattering naturalistic backlight color. Can be used for warm area lighting. |
| 317 Apricot | A rosy amber. Produces romantic sunlight effects. Useful as sidelight or back light color. |
| 18 Flame | Warm pinkish amber. Afternoon sunset. Good sidelight. |
| 318 Mayan Sun | A medium salmon color which evokes feelings of a tropical island. A good sunset color. Good for warm tonal effects. |
| 20 Medium Amber | Afternoon sunlight. Lamplight and candlelight. Tends to depress color pigment values. |
| 21 Golden Amber | Useful for amber cyc light and late sunsets. |
| 321 Soft Golden Amber | An amber with some green content. A good sunlight transition color that shows the progression of the sun from white or yellow to amber later in the day. |
| 2002 VS Orange | Rich amber with pink tones. Afternoon sunlight into sunset. |
| 23 Orange | Provides a romantic sunlight through windows for evening effects. |
| 25 Orange Red | Good for firelight or special effects. |
| 325 Henna Sky | Toasted red-amber color. Useful in re-creating setting sun or as a dramatic cyc. |
| 4630 CC 30 Red | Double 4615. Warm sunlight at dusk. |
| 331 Shell Pink | Beautiful blush pink. Nice on skin tones. |
| 332 Cherry Rose | A tropical pink that is good for musicals or concert lighting. A good backlight color. Interesting accent color. Good for a splash of sunset color. |
| 337 True Pink | A component of early morning sunrise. |
| 96 Lime | To simulate "unnatural" sunlight before and after a rainstorm or tornado. |



"In this scene from *Villa American*, the cyc and the stage are washed by a very slow and beautiful sunset gradated from R58, R80, and R3220 at the top to R50, R22, and R317 on the bottom, some of which is direct, some of which is bounced. The scene light, from up right, is also R22 and R50. As the sunset progresses it gets more red (more R50). Also some Rosco cloud gobos with NC, R80, and R22."

Tom Weaver

filters to re-create skylight

"I created a bright and beautiful sunny day in Antibes on the cyc with a combination of R80, R65, R3220, and R362 with Rosco Cloud gobos, very softly, scimming across the cyc to add both texture and breakup and give some depth of field. The main scene light was R4215 and NC."

Tom Weaver



| ROSCOLUX | APPLICATIONS |
|-----------------------|---|
| 4730 CC 30 Magenta | Double 4715. Medium pink. Adds color to sunset skies. |
| 4960 CC 60 Magenta | Double 4960. Excellent for use in nighttime settings. Mystical moonlight. |
| 57 Lavender | Excellent backlight. Gives good visibility without destroying night illusions. |
| 58 Deep Lavender | Enhances dimensionality. |
| 3220 Double Blue | Bright nighttime area light. Crisp moonlight. |
| 4230 CC 30 Blue | Double 4215. Interesting industrial sky. Overcast, slightly grey daylight. |
| 361 Hemsley Blue | A sharp cold blue that stays clean when dimmed. |
| 64 Light Steel Blue | Useful for beams of realistic moonlight. |
| 65 Daylight Blue | Useful for achieving depressed mood and dull skies. |
| 365 Tharon Delft Blue | Clean blue with more red than 364. A true color correction filter for film. Converts 3200° Kelvin to 5500° Kelvin. Good for area light. |
| 366 Jordan Blue | A crisp light blue with hint of green. Flattering on skin tones. |
| 67 Light Sky Blue | Excellent sky color. Useful for cyc and border. |
| 68 Sky Blue | Excellent for early morning sky tones. Popular among designers for cyc and borders. |
| 69 Brilliant Blue | Used for dramatic moonlight effects. |
| 70 Nile Blue | Used for very light midday skies. Occasionally used for general cool tint. |
| 370 Italian Blue | Good to create eerie and mysterious effects. Good for nighttime water effects. |
| 71 Sea Blue | Occasionally used for cool tints and non-realistic area lighting. |
| 72 Azure Blue | A clean slightly green blue. Good moonlight fill. |
| 4315 CC 15 Cyan | Very pale blue green. Interesting industrial daytime skies. Use with caution on skin tones. |
| 4330 CC 30 Cyan | Double 4315. Slightly greener than "normal" daylight. Uncomfortable skylight. |
| 4360 CC 60 Cyan | Double 4330. Strong eerie daylight. Simulates fluorescent and industrial light sources. |
| 73 Peacock Blue | Good for fantasy, moonlight and water effects. |
| 74 Night Blue | Fantasy moonlight. Crisp and beautiful. |
| 376 Bermuda Blue | A soothing green blue. More blue than 76. A good conventional moonlight color. Interesting tonal color. |
| 78 Trudy Blue | A rich clean red blue that warms to lavender when dimmed. |
| 378 Alice Blue | Moody, cloudy blue with lavender undertones. Urban night skies and ominous, mystical moonlight. |
| 81 Urban Blue | Very cold brittle feeling. |
| 82 Surprise Blue | Deep rich blue with slight amount of red. |
| 383 Sapphire | A deep romantic blue on the red side. |
| 84 Zephyr Blue | A true blue with excellent punch or bright skies. |
| 385 Royal Blue | Excellent for non-realistic backgrounds. |

filters for the cyc/sky

| ROSCOLUX | APPLICATIONS |
|---------------------|--|
| 21 Golden Amber | Useful as amber cyc light and late sunsets. |
| 22 Deep Amber | Very useful as a backlight. Dramatic specials and firelight. |
| 26 Light Red | Vibrant red. Good alternative primary. |
| 27 Medium Red | Good red primary for use with three-color light primary systems in cyclorama lighting, footlights, border lights. |
| 359 Medium Violet | Midnight and moonlight illusions. Enforces mysterious mood. Useful for evening cyc wash. |
| 357 Royal Lavender | Excellent for nighttime scenes. Rich, vivid accents, good in backgrounds. |
| 2008 VS Indigo | Cold blue cyc color with strong lavender cast. Eerie moonlight cycs. |
| 4290 CC 90 Blue | 4260 + 4230. Deep red blue. Enhances deep blues in costumes and scenery. Vibrant backlight. |
| 64 Light Steel Blue | Useful for beams of realistic moonlight. |
| 65 Daylight Blue | Useful for achieving depressed moods and dull skies. |
| 67 Light Sky Blue | Excellent sky color. Useful for cyc and border. |
| 367 Slate Blue | Clean medium blue. Good of sky color or moonlight. |
| 68 Sky Blue | Excellent for early morning sky tones. Popular among designers for cyc and borders. |
| 69 Brilliant Blue | Used for dramatic moonlight effects. |
| 369 Tahitian Blue | Medium bright blue with some green. Nice water effects color. |
| 73 Peacock Blue | Good for fantasy, moonlight and water effects. |
| 374 Sea Green | Teal blue green. Great for enhancing water scenes or deep sea environments. Greener than R73. |
| 75 Twilight Blue | Rich blue with slight green accent. Dramatic, mystical nighttimes. |
| 375 Cerulean Blue | A crisp, clean blue-green. Useful as a water effect or as a sidelight for dance |
| 76 Light Green Blue | Distinctive greenish blues. Useful for romantic moonlight. |
| 376 Bermuda Blue | A soothing green blue. More blue than 76. A good conventional moonlight color. Interesting tonal color. |
| 77 Green Blue | Deep rich blue moonlight. Won't shift red when taken down on dimmer. Nice for color mixing. |
| 2007 VS Blue | Deep blue, fantasy moonlight or cyc color. |
| 80 Primary Blue | Primary blue. For use with three color light primary system in cyc lighting. |
| 81 Urban Blue | Very cold, hard, brittle feeling. |
| 382 Congo Blue | Deep blue more saturated than 385. Good for dark night skies or for a backlight color. A great color for rock and roll concert lighting. |
| 384 Midnight Blue | Clean intense red-blue. Deeper than R83 with a little more red. |
| 385 Royal Blue | Excellent for non-realistic backgrounds. |

"The important thing to remember about lighting a cyc as a sky is that it can't just be one solid color, like a blue. That's an abstract wall of color, not a sky. If you really look at the sky-in any state-you'll notice a vast array of layers and color. Here I used R3220 and R80 and a low-focused ground row for a cold, but beautiful horizon. In addition, I had Rosco create a custom glass moon gobo which just looked beautiful. I used a R3220 diagonal back light as well to really give this a moonlight-drenched feeling."

Tom Weaver



Filters For Special Effects



"This event wanted to celebrate the Ailey school and honor its colorful nature. The use of rich color with the mirror ball chandelier (29 in all) allowed all of these hues to layer in a very unconventional way. It was very exciting to experiment during this event as the chandelier of mirror balls created a refractive element for us to be creative with. I chose color combinations, such as R388 and R33 that would vibrate against each other, using ultra violets as a background tone."

Al Crawford

| ROSCOLUX | APPLICATIONS |
|---------------------------|--|
| 10 Medium Yellow | Yellow with green. Good for special effects. Unflattering in acting areas. |
| 11 Light Straw | Pale yellow with slight red content. Useful for candle effects. Can be used for area lighting. For bright day feeling. |
| 2003 VS Yellow | Rich saturated yellow/amber. Good for sculpting and defining shapes. |
| 13 Straw Tint | Suggests warm glow of candlelight, sunset or interior lighting. |
| 19 Fire | Strong red amber. Excellent for fire effects. |
| 21 Golden Amber | Useful as amber cyc light and late sunsets. |
| 22 Deep Amber | Very useful as a backlight. Dramatic specials. |
| 324 Cherry Red | Pretty soft red. Flattering effects red. |
| 25 Orange Red | Use when red with higher yellow content is needed. |
| 26 Light Red | Vibrant, red. Good alternate primary. |
| 27 Medium Red | Cycs. Good red primary for use with three-color light primary systems in cyclorama lighting, footlights and border lights. |
| 4790 CC 90 Magenta | 4760 + 4730. Clean dominant magenta. Good choice for CYM color mixing. |
| 39 Skelton Exotic Sangria | A sultry, deep purple. Good for musicals or concert lighting. Excellent special effects color. |
| 339 Broadway Pink | A deep, saturated pink created for musicals and "specials". Excellent for down and backlighting. |
| 41 Salmon | Light orange with high blue content. |
| 342 Rose Pink | Extremely intense, hot pink. Produces strong washes of color for concert and dance. Combined with a complimentary color like turquoise, will create a dynamic, sculptured effect. |
| 43 Deep Pink | Rich, hot pink. "Electric" in effect with rich saturation. |
| 343 Neon Pink | A bright, dark pink excellent for musicals or rock and roll concert lighting. A good color for creating fake effects with fluorescent tubes. |
| 344 Follies Pink | A vibrant, almost fluorescent pink with a cool component. Traditionally important as a special effects color in Broadway musicals. Used in follow spot and dance applications as a modeling color. |
| 45 Rose | Use on scenery and background effects. Adds tone and modeling to scenery. |
| 46 Magenta | Similar uses as 45 where more saturation is needed. |
| 346 Tropical Magenta | Deep saturated magenta. Good for concert lighting and wherever strong color is desired. |
| 347 Belladonna Rose | Saturated deep magenta with hint of purple. Good effects filter for dance. |
| 48 Rose Purple | Pale evening color. Excellent for backlight. |
| 348 Purple Jazz | A dusky purple. Good for simulating purple neon or old night club atmosphere. |
| 49 Medium Purple | Darkest of magenta purple range. |
| 349 Fisher Fuchsia | A medium fuchsia good for special effects. An interesting backlight or accent color. |
| 4990 CC 90 Lavender | 4960 + 4930. Dynamic. lush accents. Creates rich deep color effects. |
| 358 Rose Indigo | A warm, red purple that recalls the "Jazz Age". Useful for creating saturated color effects in live performance situations-club and musical group lighting. |
| 2009 VS Violet | Deep reddish purple. Nice as a saturated special accent. |
| 2008 VS Indigo | Deep icy blue with violet undertones. Moonlight illusions. |
| 59 Indigo | The original Congo Blue. A purple-blue, highly saturated, for modeling effects and non-realistic atmospheres. |
| 359 Medium Violet | Good for midnight and moonlight illusions. Useful for evening cyc wash. |
| 370 Italian Blue | Good to create eerie, mysterious effects. |
| 4330 CC 30 Cyan | Double 4315. Excellent as light reflected off water. Slight green is useful for neutralizing red in blue tones. |

filters for special effects (continued)

| ROSCOLUX | APPLICATIONS |
|-------------------------|---|
| 4360 CC 60 Cyan | Double 4330. Greenish daylight. Good for simulating the glow of television screens. |
| 4390 CC 90 Cyan | 4360 + 4330. Strong cyan. Fantasy water scenes. |
| 374 Sea Green | Teal blue green. Great for enhancing water scenes or deep sea environments. Greener than R73. |
| 375 Cerulean Blue | A crisp, clean blue-green. Useful as a water effect or as a sidelight for dance. |
| 76 Light Green Blue | Distinctive greenish blue. Useful for romantic moonlight. |
| 77 Green Blue | Rich blue, good for creating "fictional" night time lighting, film-noir moonlight. |
| 79 Bright Blue | Cool clear bright blue. |
| 80 Primary Blue | Primary blue. For use with three color light primary system in cyc lighting. |
| 83 Medium Blue | Good for non-realistic night skies. |
| 384 Midnight Blue | Clean intense red-blue. Deeper than R83 with a little more red. |
| 86 Pea Green | Good for dense foliage and woodland effects. |
| 386 Leaf Green | Bright, clean green. Less yellow than 86. Rich foliage and woodlands. |
| 87 Pale Yellow Green | Sunny spring mornings. |
| 4430 CC 30 Green | Double 4415. Golden green wash. Less saturated but strong, balanced green. Excellent for exterior landscaping. |
| 4490 CC 90 Green | 4460 + 4430. Bright saturated clean green. |
| 3317 1/8 Plus Green | Very pale green correction. Neutralizes magenta. |
| 3316 1/4 Plus Green | Pale green correction. Helps incandescent sources simulate the green cast of fluorescent lamps. |
| 3315 1/2 Plus Green | Pale green correction. Unnatural sunlight. Bright and uncomfortable. Use caution on colorful scenery. |
| 3304 Tough Plus Green | Correction to balance daylight sources with fluorescents. Sickly on skin tones. |
| 88 Light Green (darker) | Light yellow green. Nice combined with 87 for leaf breakups. |
| 388 Gaslight Green | A yellow-green similar to the color emitted by gas lighting fixtures. Appropriate for period pieces: i.e. La Boheme, and useful for creating reflections from fields and meadows. |
| 89 Moss Green | Useful for mood, mystery and toning. |
| 389 Chroma Green | Suggests reflected light from dense foliage. A brilliant cyc lighting color which will work for chroma-keying effects in television production. |
| 2004 VS Green | Strong dominant green. Less yellow than 90. "Christmas tree" green. |
| 90 Dark Yellow Green | Alternate primary where higher transmission is desired. |
| 91 Primary Green | Primary green for three color primary system. |
| 92 Turquoise | Useful for creating a mood of mystery and for toning scenery that has been spattered in blues. |
| 392 Pacific Green | Nice medium blue green. Pretty aquamarine on HMI and discharge sources. |
| 93 Blue Green (darker) | Cyan with stronger green tones, lighter than 95. Beautiful when contrasted with lavenders and purples. Good fantasy lighting. |
| 393 Emerald Green | Perfect rich green without yellow or blue undertones. Flattering and pretty. |
| 94 Kelly Green | Fantasy and unrealistic effects. Unflattering on skin tones. |
| 95 Medium Blue Green | Used on foliage in moonlight areas or for creating a mood of mystery. Good for toning scenery painted in blues, blue-greens and greens. |
| 395 Teal Green | A medium green-blue which can be used as a mystical special effect color. |
| 97 Light Grey | Neutral greys to reduce intensity without affecting color temperature. |
| 397 Pale Grey | A halfstop neutral density. |
| 98 Medium Grey | Helpful in balancing brightness of lamps of different wattage. |
| 398 Neutral Grey | 40% transmission neutral grey filter. Cuts intensity of light without dimming so colors stay clean. |
| 99 Chocolate | Warms light and reduces intensity. |

"Green Violin was inspired by a Chagall painting. At the heart of his work is a gorgeous and unrestrained use of color. I mixed Roscolux colors like a painter, using R26, R95 and R68 to light the interior of the white box, a palette that gave me almost any color I needed."

Jane Cox



Photo credit: Mark Gavin

Permacolor Dichroics And How They Work

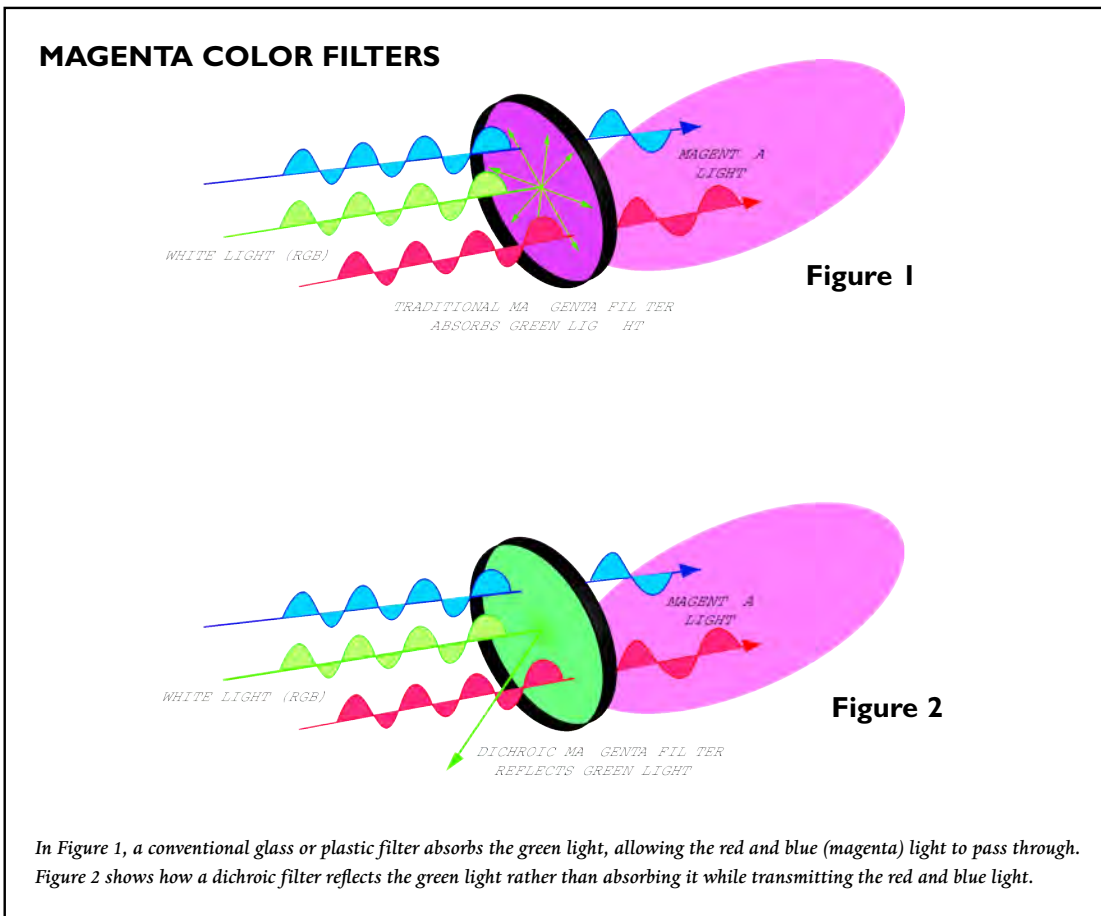
In a conventional color filter, white light is passed through the medium, which absorbs certain wavelengths of light, filtering them out of the composite white light. The rest of the spectrum passes through the filter, thus creating the desired color.

A dichroic color filter works differently. Instead of absorbing the unwanted portions of the spectrum, dichroic filters *reflect* them, acting as a very specialized mirror, but still passing the appropriate colored light.

The technology behind dichroic filters was developed well over a hundred years ago. Using vacuum deposition, thin layers of transparent dielectric materials (typically titanium dioxide and silicon dioxide) are deposited onto a low expansion glass substrate (typically borosilicate). As light crosses the boundary from one layer of one of these materials to another, a little bit of light is reflected. Dichroic filters are made of many layers – a green filter can have more than 50 – so there is a lot of light reflected back and forth between the boundaries of the layers, which sets up patterns of constructive and destructive interference. That is, if light of a particular wavelength is reflected back over itself so that the peaks of the waves line up with the troughs, the waves cancel each other. On the other hand, if the peaks line up with the peaks, the waves reinforce each other. By carefully designing combinations of different thicknesses of layers and thus manipulating the path lengths that the internally

reflected light must travel, it is possible to create a filter that lets certain portions of the spectrum pass through and that reflects other parts of the spectrum.

The effect of a dichroic filter is highly dependent on the angle at which the light strikes the filter. One result of this multi-layer filtering method is that the filtering action is dependent on the length of the path the light takes through the filter. If the light strikes the filter straight on, which is the way most dichroic filters are designed to be used, the light that passes through is the intended color. However, if the light strikes the filter at an angle, the path length is changed, and the color of the light transmitted is different. Light passing through the filter greater than 20° off normal incidence will be shifted away from the desired color noticeably. This produces a colored fringe or halo at the edge of the beam when used on lights with a beam spread greater than 40°. The wider the spread, the more obvious this color shift. While not possible in all instruments, the solution is to filter the light while the rays are essentially parallel, before they pass through any type of spread lens. In the case of an ellipsoidal reflection spotlight, this can be accomplished by placing the filter in the gate of the instrument. In a PAR with interchangeable lenses, the filter should be located inside of the spread lens. Instruments using reflectors to create a wide spread are not appropriate for use with dichroic filters unless a rainbow effect is desired.



Permacolor Dichroics And Roscolux

Dichroic filters offer several benefits over plastic filters. Most obviously, a dichroic filter can withstand continuous exposure to high temperature lighting instruments without fading or degrading. Borosilicate glass is rated for peak temperatures as high as 450° C. The coating itself can withstand continuous temperatures as high 225° C.

An additional benefit of filters that use selective reflection of specific wavelengths of light is very pure and saturated colors. A dichroic filter in a deep saturated blue may transmit as much as 40% more blue light than an absorptive filter of a comparable color. This increased output may mean fewer luminaires are required in certain situations.

Dichroic filters offer lighting designers an excellent solution to many design problems. They offer higher color transmission, can withstand extremely high temperatures and can preserve the integrity of a design over a long run with little maintenance. However, they require more planning during the specification process. Using the resources of both the luminaire manufacturer and the filter suppliers, these minor hurdles can be overcome and the full benefits of this filter technology can be realized.

USING DICHROIC FILTERS

Given these unique characteristics, the specification and installation of dichroic filters requires some special care and attention.

- Insure that the lighting instrument in question does not have a beam spread wider than 40° or color fringing may result.
- Determine whether the maximum temperature of the lighting instrument exceeds the rating on the coating or the glass. Does the instrument create hot spots? Borosilicate glass has excellent thermal properties, but is rated for maximum hot spotting of 90° C / sq. cm.
- Install the filter with the coated side towards the lamp. Since dichroic coatings reflect unwanted wavelengths, the only energy that actually passes through the glass is the desired portion of the spectrum. Therefore very little energy is absorbed as heat. However, if the filter is installed with the coated side away from the lamp, the entire light output of the lamp must pass through the glass before the unwanted energy is reflected back. The glass then absorbs a great deal of heat energy, since light is actually passing through the glass twice.

REFERENCE CHART

| Permacolor | Gel Color Reference | Permacolor | Gel Color Reference |
|------------------------|---------------------|---------------------------|---------------------|
| #31002 Bastard Amber | E154 | #31055 Lilac | E202 |
| #31018 Amber Blush | R4630 | #31062 Booster Blue | R363 |
| #43409 1/4 CTO | R3409 | #31065 Mediterranean Blue | R69 |
| #43408 1/2 CTO | R3408 | #43208 1/4 CTB | E218 |
| #43407 CTO | R3102 | #43204 1/2 CTB | E203 |
| #31012 Bright Straw | R2003 | #43202 CTB | E201 |
| #31013 Goldenrod | E441 | #35700 Sea Blue | E354 |
| #35200 Yellow | E104 | #35590 Cyan | E118 |
| #35401 Amber | E015 | #35400 Sky Blue | E141 |
| #35600 Med Orange | E158 | #35100 Lt Blue Green | R79 |
| #35900 Orange | E135 | #31080 Primary Blue | R80 |
| #36100 Flame Red | E26 | #34600 Med Red Blue | R385 |
| #36500 Primary Red | R27 | #34200 Deep Purple | E181 |
| #31033 Light Pink | R3318 | #31073 Peacock Blue | R4390 |
| #31337 Pale Pink | R336 | #34853 Turquoise | R94 |
| #34758 Medium Pink | R44 | #31086 Industrial Green | E121 |
| #34630 Hot Pink | R39 | #34959 Lt Yellow Green | E89 |
| #34763 Deep Magenta | R346 | #35156 Fern Green | R389 |
| #34640 Vivid Magenta | R349 | #35055 Primary Green | E124 |
| #34965 Lavender | R2009 | #43026 White Diffusion | R3027 |
| #31048 Purple Fusion | R58 | #38000 IR/UV Filter | No Reference |
| #31054 Lavender Accent | R55 | #34000 UV Blocker | No Reference |

Other Rosco Products

STANDARD STEEL GOBOS

After color filters, steel gobos are probably the lighting designers' most widely used tools. When positioned in the optical path of theatrical spotlights, gobos will create shapes, shadows or texture and even project images or symbols.

Rosco offers hundreds of different designs and styles of standard gobos. These are generally available at theatrical supply houses throughout the world and can be purchased in sizes to fit theatrical spotlights or moving lights. The Rosco Gobo Catalog displays several hundred of the most popular designs. Alternatively the entire collection is available on the Rosco web site at www.rosco.com/us/gobos/

CUSTOM GOBOS, STEEL AND GLASS

Virtually any black and white image or logo can be made into an inexpensive steel gobo at Rosco's laboratory in Texas. Steel gobos are etched from 5 mil, hard rolled stainless steel.

Rosco produces five different types of custom glass gobos, from high resolution black and white for photographic images, to one, two three or more color gobos. For three or more colors, another option are high definition photogobos.

For fast service and more information on custom gobos, contact Rosco by phone at 1-866-228-2256 or on the Rosco web site at <http://www.rosco.com/us/gobos/placeorder.cfm>

EXAMPLES OF CUSTOM SPECTRUMGOBOS:



**B & W
HIGH RESOLUTION**



ONE COLOR



TWO COLOR



MULTI-COLOR



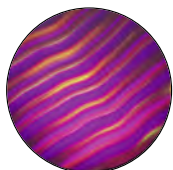
**HIGH DEFINITION
PHOTOGOBO**

GLASS GOBOS

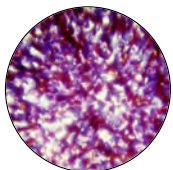
Rosco offers five different types of standard glass gobos, many available off the shelf at theatrical supply dealers.

When used in Rosco Gobo Rotators, these gobos offer designers the opportunity to create such effects as rain, fire, snow, etc. They are often used without rotators to create brilliant background textures or colors. All Rosco glass gobos are available in sizes to fit theatrical spotlights, and many are available in moving light sizes as well.

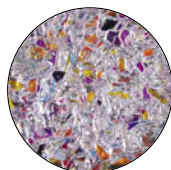
See the Rosco Gobo Catalog for a complete selection of these gobos.



COLORWAVES
33005
WAVES - INDIGO



COLORIZERS
55006
RED, BLUE & LAVENDER



PRISMATICS
43804
SUNSET

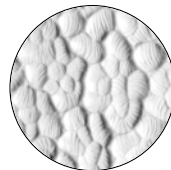
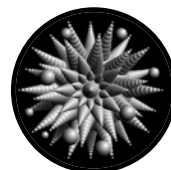


IMAGE GLASS
33617
HAMMERED



SIGNATURE SERIES
82709
SILLY CONES

"... the Art of the Theatre is neither acting nor the play, it is not the scene nor dance, but it consists of all the elements of which these things are composed: action, which is the very spirit of acting; words, which are the body of the play; line and colour, which are the very heart of the scene ...

One is no more important than the other, no more than one colour is more important to a painter than another, or one note more important than another to a musician."

– Edward Gordon Craig
1911



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