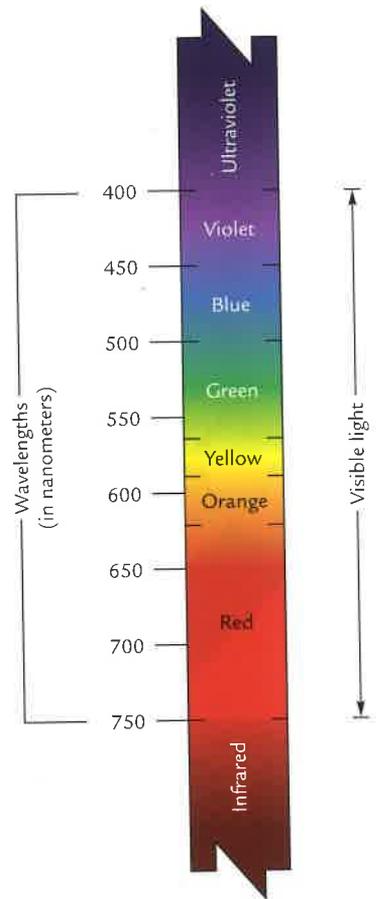


Color Plate 1

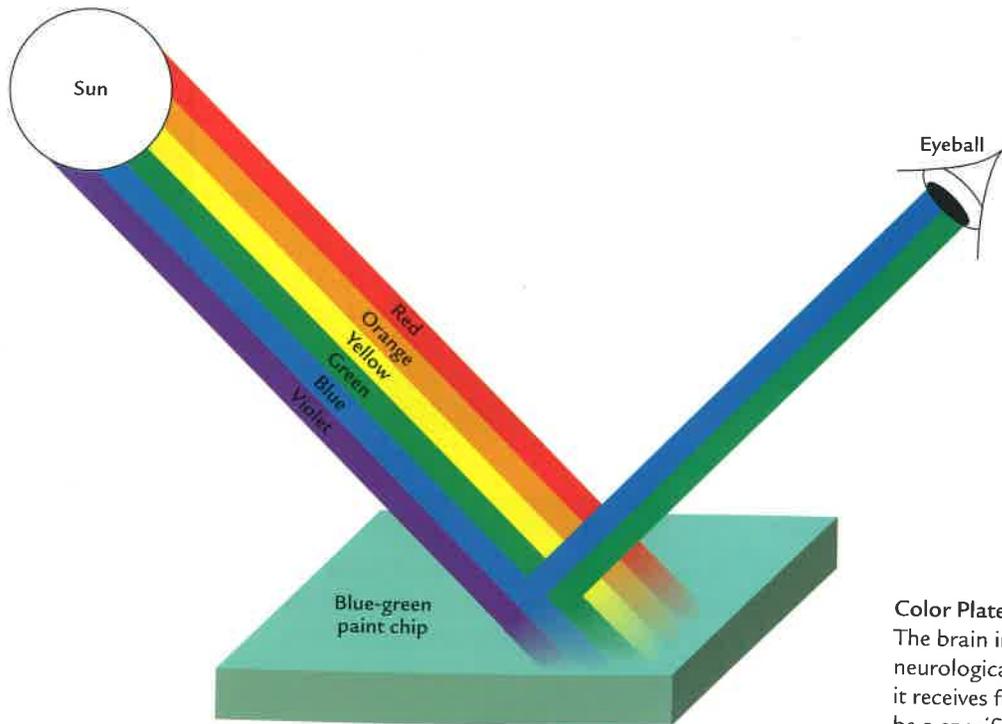
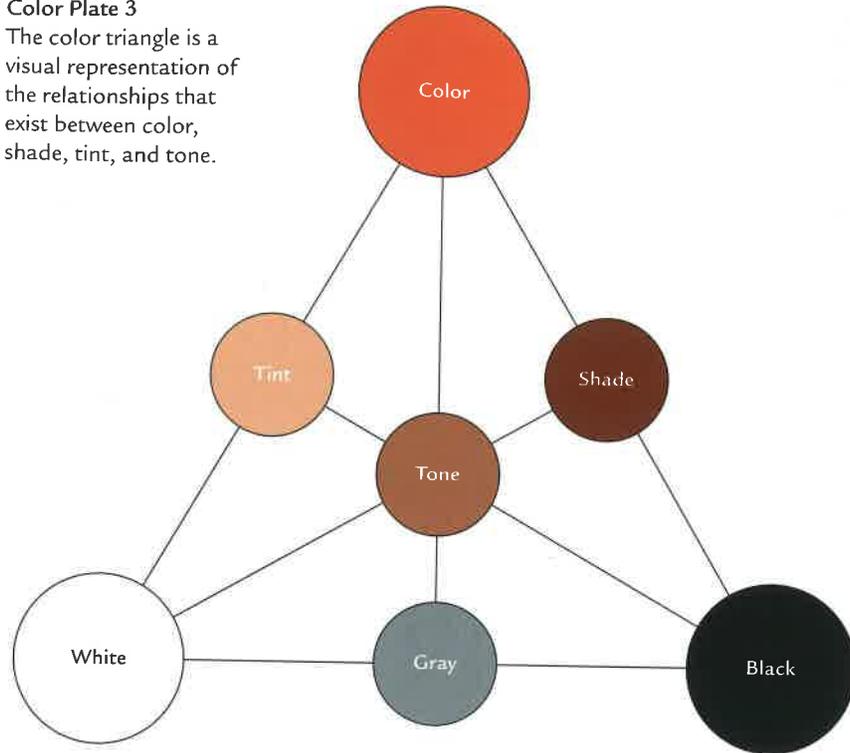
The frequency range of selected energy forms contained in the electromagnetic radiation spectrum.



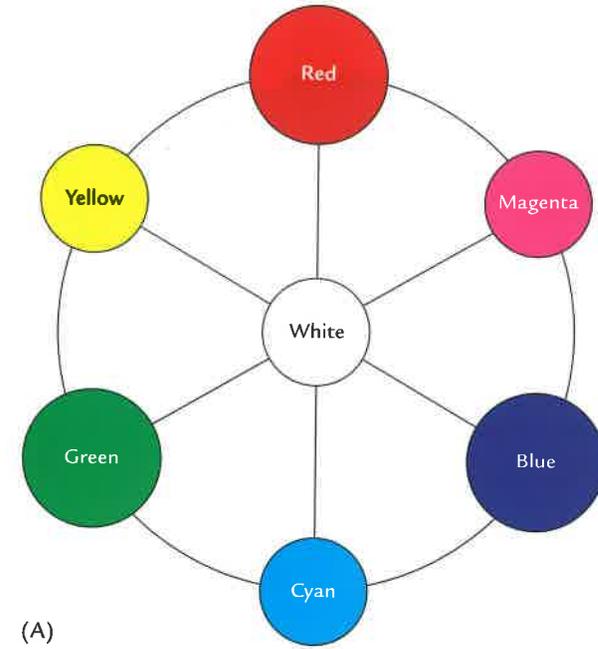
Color Plate 2

The frequency range of visible light.

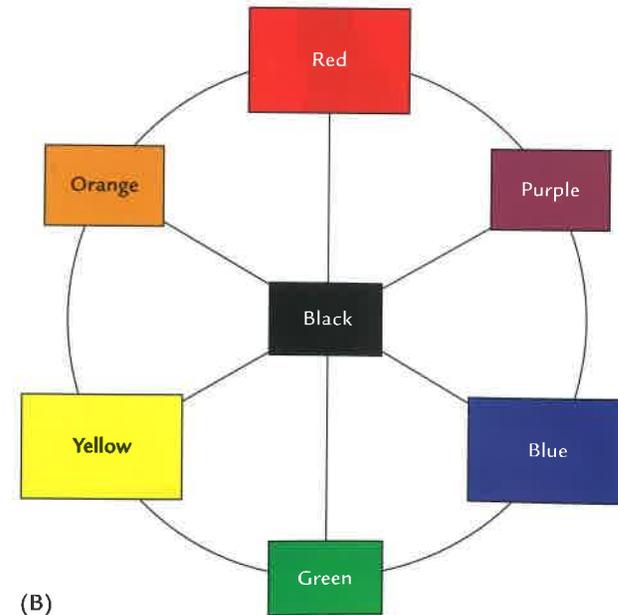
**Color Plate 3**  
The color triangle is a visual representation of the relationships that exist between color, shade, tint, and tone.



**Color Plate 4**  
The brain interprets the neurological information it receives from the eye to be a specific hue.

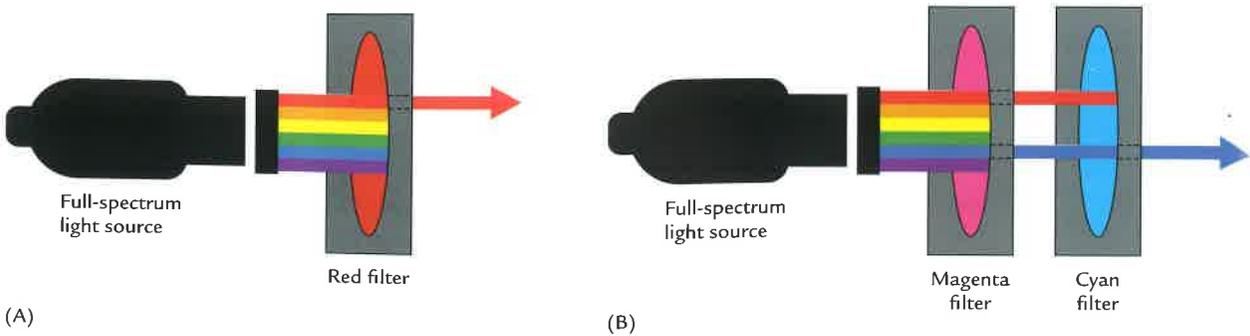


(A)

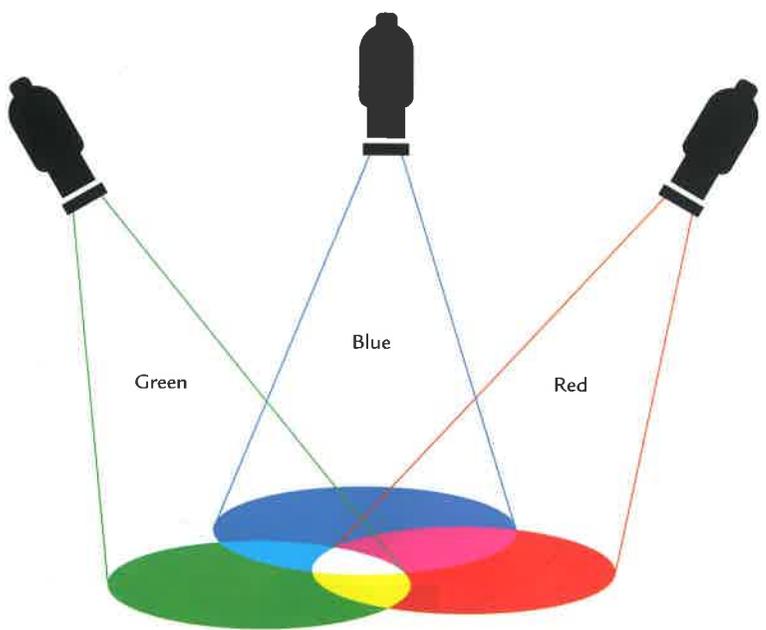


(B)

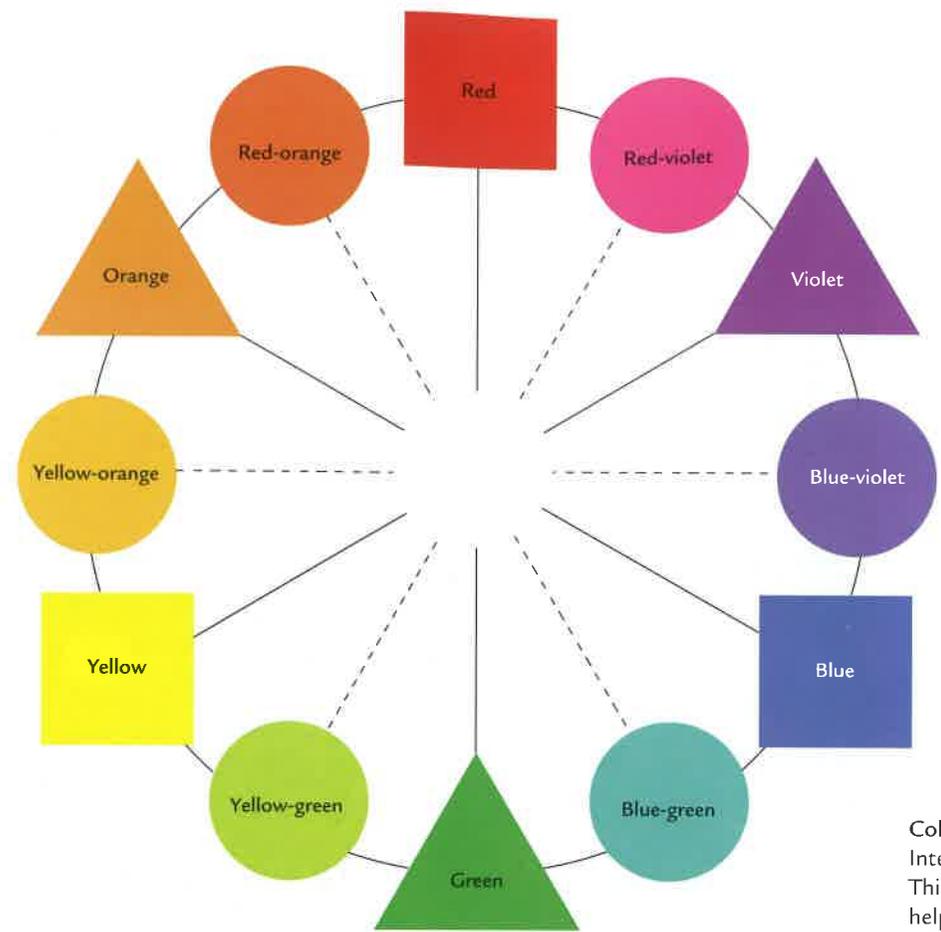
**Color Plate 5**  
Color wheels for (A) light and (B) pigment.



**Color Plate 6**  
Subtractive color mixing in light. A colored filter will allow its own color to pass but will absorb all others.

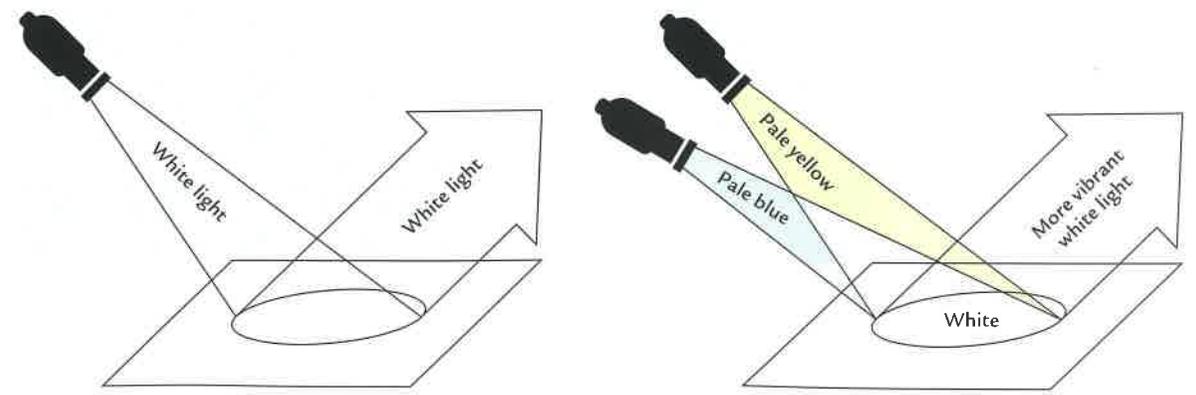


**Color Plate 7**  
Additive mixing in light. The eye sees each separate color; the brain interprets the ratio of the color mix to be a specific hue.

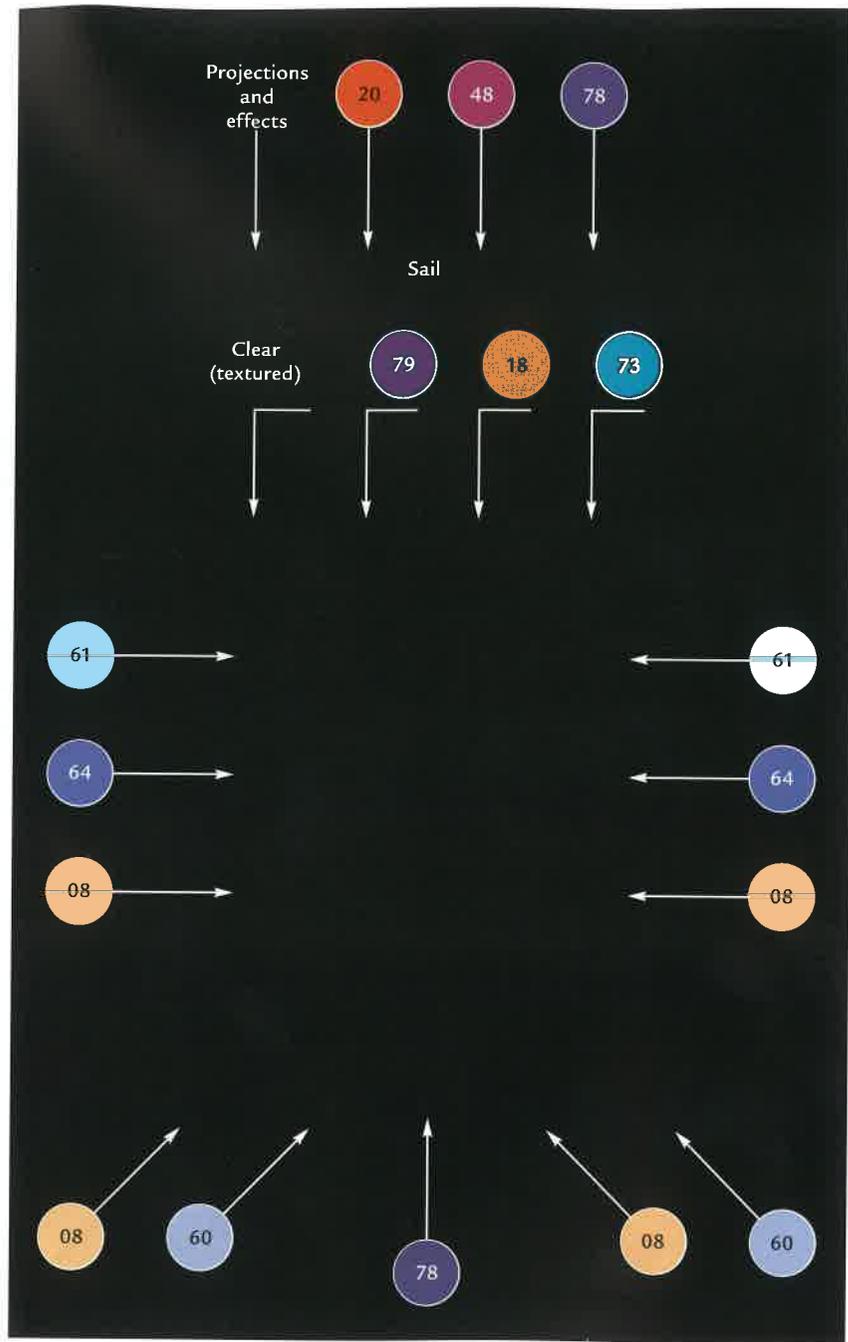


----- = Light  
————— = Pigment

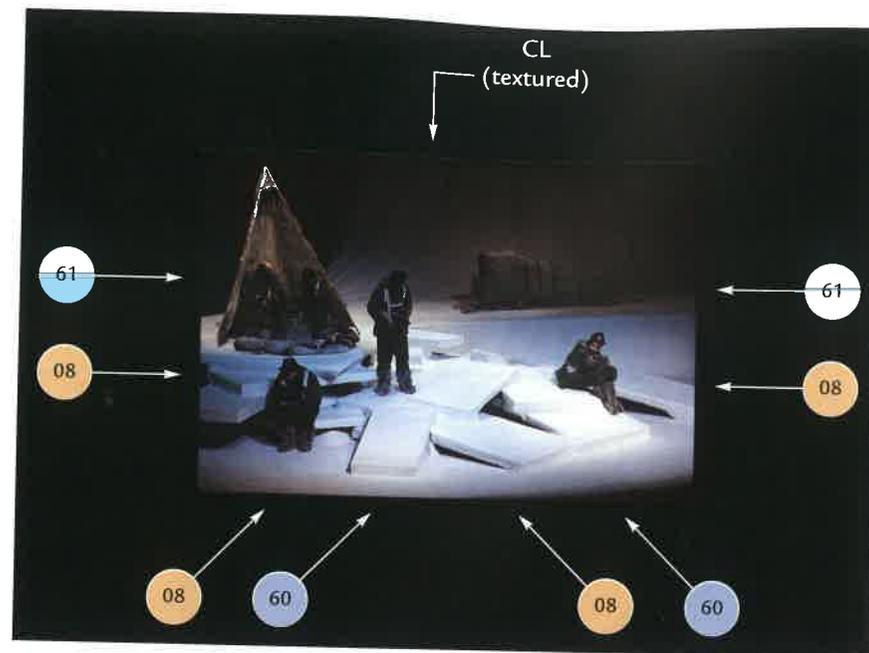
**Color Plate 8**  
Integrated color wheel. This device is used to help clarify the relationships that exist between the primary and secondary hues in both pigment and light.



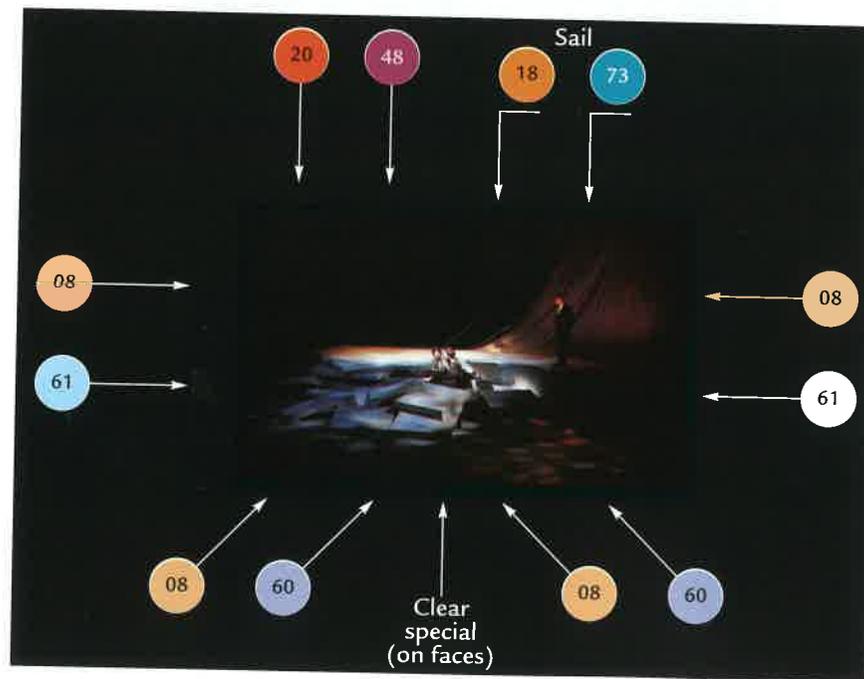
**Color Plate 9**  
The use of an additive mix of complementary tints results in a more lively, vibrant light.



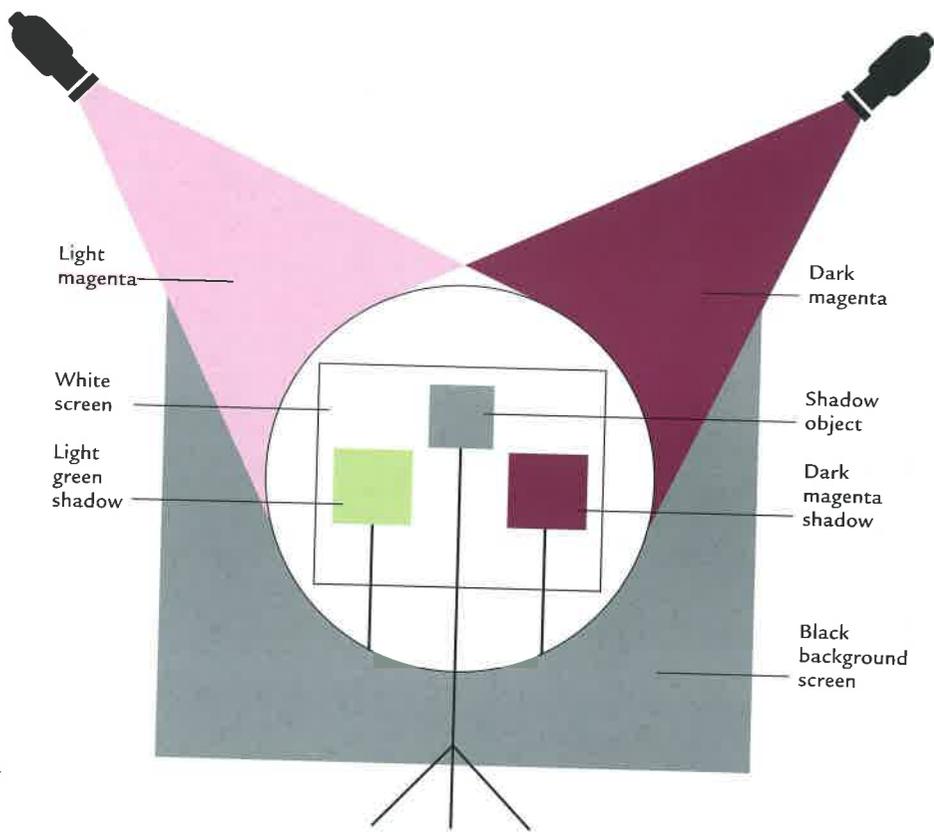
**Color Plate 10**  
 The lighting key. The arrows indicate the direction from which the light is traveling toward the stage. The horizontal flags on the arrows in the upper part of the illustration indicate that those lights are coming from above, rather than behind the actors. Note that numbers indicate Roscolux color numbers.



**Color Plate 11**  
 The set was white for two reasons: (1) Antarctica is overwhelmingly white; (2) it provided a very effective projection surface for the saturated colors of the dream sequences. The sail was backlit with color washes to provide primary atmospheric and psychological keys to the nature of the individual scenes.



**Color Plate 12**  
 The atmosphere of England was created by using textured toplights colored in warm, soft hues (18 and 73) and backlights on the sail (20 and 48), providing a striking contrast with the blue-white coldness of the lighting for Antarctica. Scott and his wife (downstage) were lit with warm-white combinations of 08 and 60 from the front and 08 and 61 from the sides. The figure in the background was side lit with a warm, dim, front/side light. The warm-white light on Scott and his wife provided accurate color rendering of their costumes. The warm light striking the background figure created a fairly accurate rendering of his tuxedo.



Color Plate 13  
Color shadowing produces the perception of complementary hues.