

So Joel Svendsen from Roscoe sent me these links to tell me about some new stuff they have. Figured it just made sense to pass them on to you...

www.rosco.com/us/video/roscoview.asp

This is a gel that you attach to the window, the difference being that it's polarized so the ND is variable, depending on the polarizer on the camera (go to the site- they can explain it better than I can). A couple of down sides I can see really quick are the two stops most polarizers on cameras take away (meaning We have to pump a hell of a lot more light in the room than normal, therefore negating the need for ND'd windows), and the fact that the camera can't move because a dolly move will change the angle and make the windows get darker or brighter. And I don't even want to talk about the mirror that they make as they get darker. I know these are problems that the DP will have to deal with, but I always find myself dealing with the things that he's not sure how to deal with, so I have to admit that I probably wouldn't recommend this. But it might be perfect for something you're doing, so the least I can do is give it a place to spread its word.

I err. I'm human. So Joel dropped me a line to correct my mistakes. Here is what he said:

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The system is contingent on using the [Rosco VIEW Polarizing Camera Filters with the Polarizing Material in the window](#). Other camera filters will give you a color shift as you go darker, usually to the dark blue or indigo. Ours goes completely to black allowing you to do Day-For-Night shots easily.

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[Both the Rosco VIEW Camera Filters and Polarizing Material only knock the level down by one stop](#). So, the cameraman will push the exposure by a stop to accommodate for the camera filter. And at only one stop-loss on the window material, you don't have to push as much light as you thought you did.

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[The camera can move quite a bit actually](#). The effect isn't changed by dolly moves side to side, up and down or even pitch and yaw. The only thing you can't do is rotate the camera.