

002 Rose Pink	002 002 Rose Pink Strong pink wash, good for cycloramas.
003 Lavender Tint	003 003 Lavender Tint Subtle cool wash for stage and studio lighting.
*004 Medium Bastard Amber	004 * 004 Medium Bastard Amber Naturally enhances skin tones.
*007 Pale Yellow	007 * 007 Pale Yellow Sunlight.
*008 Dark Salmon	008 * 008 Dark Salmon Enhances dark skin tones, sunsets, ballroom sets.
*009 Pale Amber Gold	009 * 009 Pale Amber Gold Perfect warm front light for any skin tone.
*010 Medium Yellow	010 * 010 Medium Yellow A pure bright yellow. Great for special effects and accents. Use with caution in acting areas.
*013 Straw Tint	013 * 013 Straw Tint Warmer than other straw colours. A good sunlight effect when used in contrast with ambers and blues.
*015 Deep Straw	015 * 015 Deep Straw A warm amber light. Good for effects such as candlelight and fire.
017 Surprise Peach	017 * 017 Surprise Peach Good for skin tones and creating a moody lighting effect.
*019 Fire	019 * 019 Fire A strong red/amber. Great for fire effects.
*020 Medium Amber	020 * 020 Medium Amber Good for afternoon sunlight and candlelight. Also great for side lighting.
*021 Gold Amber	021 * 021 Gold Amber Great for sunsets, cyclorama lighting and fire effects.
*022 Dark Amber	022 * 022 Dark Amber A good backlight.
*024 Scarlet	024 * 024 Scarlet Great for pantomimes, ballroom sets and fire effects.
025 Sunset Red	025 025 Sunset Red A good warm stage wash, TV studio wash or sunset effect.
*026 Bright Red	026 * 026 Bright Red A vibrant red, good for cyclorama lighting.
*027 Medium Red	027 * 027 Medium Red Good for cyclorama lighting, side lighting and footlights. Also good for colour mixing.
029 Plasa Red	029 029 Plasa Red Good for fire effects, musicals and cycloramas.
*035	035

Light Pink	* 035 Light Pink A warm wash good for musical reviews.
*036 Medium Pink	036
039 Pink Carnation	* 036 Medium Pink Good for general washes and side lighting.
*046 Dark Magenta	039
048 Rose Purple	039 Pink Carnation A soft, cool pastel pink, good for backlighting and general colourwash.
049 Medium Purple	046
*052 Light Lavender	* 046 Dark Magenta A very strong pink, good for backlighting.
*053 Paler Lavender	048
*058 Lavender	048 Rose Purple Good for emulating evening. Great backlight.
*061 Mist Blue	049
*063 Pale Blue	049 Medium Purple A strong cheerful glow, good for cycloramas and pantomimes.
068 Sky Blue	052
*071 Tokyo Blue	* 052 Light Lavender Good for general areas and side lights. Great for a basic followspot colour as well as an excellent backlight.
075 Evening Blue	053
*079 Just Blue	* 053 Paler Lavender A subtle cool wash.
*085 Deeper Blue	058
088 Lime Green	* 058 Lavender An excellent backlight that creates a new dimension.
*089 Moss Green	061
*090 Dark Yellow Green	* 061 Mist Blue A cool wash good for night scenes.
100 Spring Yellow	063
	* 063 Pale Blue Cool front light wash, good for creating an overcast look for cold weather.
	068
	068 Sky Blue Good for morning skin tones and night skies. Great for cyclorama lights.
	071
	* 071 Tokyo Blue A deep blue, used for midnight scenes and cyclorama lighting.
	075
	075 Evening Blue Good for night scenes and romantic moonlight.
	079
	* 079 Just Blue A good colour mixing blue. Great for cyclorama lighting.
	085
	* 085 Deeper Blue A deep warm blue. Good for back and side lighting.
	088
	088 Lime Green Use with gobos for leafy glades. Good for pantomimes, giving a slightly sinister atmosphere.
	089
	* 089 Moss Green Good mood creator. Used with gobos, creates a great foliage effect.
	090
	* 090 Dark Yellow Green Highlighting for forest effects.
	100
	100 Spring Yellow A sunlight wash - use with gobos, disco and dark skin tones.

101 Yellow	101 101 Yellow Sunlight and window effect - pleasant in acting areas.
102 Light Amber	102 102 Light Amber A warm yellow colour. Great for candlelight or warm bright sunlight effects.
103 Straw	103 103 Straw Pale sunlight through a window and a good warm winter effect.
104 Deep Amber	104 104 Deep Amber Good for sunlight effect, accents and side light. Be careful of skin tones under the reddish tint of this colour.
105 Orange	105 105 Orange Good for light entertainment and functions. Creates a good fire effect when used with 106, 166, 104.
106 Primary Red	106 106 Primary Red Strong red effect. Good with cyclorama lighting.
107 Light Rose	107 107 Light Rose Good for general washes and followspots.
108 English Rose	108 108 English Rose Warm tint wash. Dark flesh tones and softer skin tones.
109 Light Salmon	109 109 Light Salmon Interesting backlight.
110 Middle Rose	110 110 Middle Rose Pleasing effects for theatrical lighting.
111 Dark Pink	111 111 Dark Pink Good for cyclorama lighting.
113 Magenta	113 113 Magenta Very strong - used carefully for small areas on set.
*115 Peacock Blue	115 * 115 Peacock Blue A pleasing effect on set Good for cyclorama and backlighting (e.g. ice rinks, galas, etc).
*116 Medium Blue-Green	116 * 116 Medium Blue-Green A pleasing effect for theatrical lighting.
117 Steel Blue	117 117 Steel Blue Good for cool washes. Adds a pale green tint. Great for emulating icy weather on stage.
*118 Light Blue	118 * 118 Light Blue A strong night effect.
*119 Dark Blue	119 * 119 Dark Blue Good for mood effects created by backlighting and side lighting. Creates great contrast.
*120 Deep Blue	120 * 120 Deep Blue A pleasing effect for theatrical lighting.
*121 LEE Green	121 * 121 LEE Green Good for dense foliage, tropical jungle or woodland effect.
*122 Fern Green	122 * 122 Fern Green

		Good for cycloramas and creates a great mood effect.
*124	124	
Dark Green		* 124 Dark Green
		Good for cycloramas and backlighting.
126	126	
Mauve		126 Mauve
		Good for backlighting. Dark magenta / purple adds drama and mood.
127	127	
Smokey Pink		127 Smokey Pink
		Good for cycloramas, set lighting and discos.
128	128	
Bright Pink		128 Bright Pink
		Created for use as backlighting and side lighting. Great for musicals.
130	130	
Clear		130 Clear
		Used in animation and projection work.
131	131	
Marine Blue		131 Marine Blue Good for romantic moonlight. Often used in ballet and underwater scenes.
*132	132	
Medium Blue		* 132 Medium Blue
		Deep moonlight. Great for colour mixing.
134	134	
Golden Amber		134 Golden Amber Great for emulating a sunset. Also good for side lighting and cyclorama lighting.
135	135	
Deep Golden Amber		135 Deep Golden Amber
		A great fire effect.
136	136	
Pale Lavender		136 Pale Lavender Great for pantomimes and ballroom sets. Also enhances dark skin tones in follow spots.
137	137	
Special Lavender		137 Special Lavender Good for moonlight and musical / romantic scenes. Enhances skin tones.
138	138	
Pale Green		138 Pale Green
		Good with gobos for wooded scenes.
*139	139	
Primary Green		* 139 Primary Green
		Good for set lighting and cyclorama lighting.
140	140	
Summer Blue		140 Summer Blue
		Good for light midday sky. Light blue tinted wash.
*141	141	
Bright Blue		* 141 Bright Blue
		Very dramatic when used as moonlight.
142	142	
Pale Violet		142 Pale Violet Great Moonlight effect. Good for cyclorama lighting and highlighting foliage on plants.
143	143	
Pale Navy Blue		143 Pale Navy Blue
		Great moonlight / night effect.
144	144	
No Colour Blue		144 No Colour Blue
		A clean blue with hints of green. Good for moonlight and sidelight.
147	147	
Apricot		147 Apricot
		Good for sunrise, sunset and lamplight effects.
148	148	

Bright Rose	148 Bright Rose Great for fire effects and musicals.
151 Gold Tint	151 151 Gold Tint A pleasing effect for theatrical lighting.
152 Pale Gold	152 152 Pale Gold Used with interior lighting to enhance skin tones.
153 Pale Salmon	153 153 Pale Salmon Good for backlighting in conjunction with white light.
154 Pale Rose	154 154 Pale Rose A pleasing effect for theatrical lighting. A good lamplight effect.
156 Chocolate	156 156 Chocolate Warms light and reduces the intensity.
157 Pink	157 157 Pink Great for dance sequences (useful for softening white costumes without affecting skin tones).
158 Deep Orange	158 158 Deep Orange A great fire effect.
159 No Colour Straw	159 159 No Colour Straw A warm effect. Sunlight.
161 Slate Blue	161 161 Slate Blue A pure medium blue. Good for skies, moonlight and dusk effects.
162 Bastard Amber	162 162 Bastard Amber A warm white / warm wash. Good lamplight effect.
164 Flame Red	164 164 Flame Red Great for fire effects.
165 Daylight Blue	165 165 Daylight Blue Great for moonlight effect.
166 Pale Red	166 166 Pale Red Good for cyclorama lighting.
169 Lilac Tint	169 169 Lilac Tint A pale lavender. Good for almost white light with a cool tint.
170 Deep Lavender	170 170 Deep Lavender Great for set lighting, discos and theatres.
*172 Lagoon Blue	172 * 172 Lagoon Blue A floodlit warm wash. Great for underwater scenes and ballet.
174 Dark Steel Blue	174 174 Dark Steel Blue Great for set lighting. Creates good moonlight shadows.
176 Loving Amber	176 176 Loving Amber Used for backlighting and general areas. Great for sunrise effect and warming skin tones.
179 Chrome Orange	179 179 Chrome Orange A combination of 1/2 CTO and double strength 104, perfect for sunlight.

180 Dark Lavender	180 180 Dark Lavender A pleasing effect for theatrical lighting and backlighting.
*181 Congo Blue	181 * 181 Congo Blue Looks like black light when used with a fluorescent source. Great effect colour. Very saturated.
182 Light Red	182 182 Light Red Good for theatre and television effect lighting as well as cycloramas.
183 Moonlight Blue	183 183 Moonlight Blue Good for moonlight effect and cycloramas.
184 Cosmetic Peach	184 184 Cosmetic Peach A warm highlight or front light; complimentary for most skin tones.
185 Cosmetic Burgundy	185 185 Cosmetic Burgundy A warm highlight or front light; complimentary for most skin tones.
186 Cosmetic Silver Rose	186 186 Cosmetic Silver Rose A warm highlight, leaning towards pink. Brings out pink pigment in skin tones
187 Cosmetic Rouge	187 187 Cosmetic Rouge A warm highlight leaning toward apricot, good for warm front light, complimentary to most skin tones, beware of use on pale skin: tends to look pink.
188 Cosmetic Highlight	188 188 Cosmetic Highlight A warm highlight leaning toward amber, good for warm front light, complimentary to most skin tones. Barbara Walters' favourite colour!
189 Cosmetic Silver Moss	189 189 Cosmetic Silver Moss A cool highlight leaning towards yellow-green; good for use on mid range skin tones, avoid use on very dark and very pale skin tones
190 Cosmetic Emerald	190 190 Cosmetic Emerald A cool highlight leaning towards blue-green, good for cool front light.
191 Cosmetic Aqua Blue	191 191 Cosmetic Aqua Blue A cool highlight leaning towards blue, good for cool front light.
192 Flesh Pink	192 192 Flesh Pink Good for musical and pantomime key lighting.
193 Rosy Amber	193 193 Rosy Amber Warm, emotional and romantic.
194 Surprise Pink	194 194 Surprise Pink Good for musicals.
*195 Zenith Blue	195 * 195 Zenith Blue Creates a good moonlight effect on a dark set. Also good for cycloramas.
196 True Blue	196 196 True Blue Great for moonlight effect.
*197 Alice Blue	197 * 197 Alice Blue Great for cyclorama lighting and creating deep blue skies cyclorama cycloramas
198 Palace Blue	198 198 Palace Blue

	Good for dark moonlight or a romantic evening.
199 Regal Blue	199 199 Regal Blue A deep lavender blue that strongly enhances skin tones.
200 Double C.T. Blue	200 200 Double C.T. Blue Converts tungsten (3200K) to daylight (26000K)
201 Full C.T. Blue	201 201 Full C.T. Blue Converts tungsten (3200K) to photographic daylight (5700K).
202 Half C.T. Blue	202 202 Half C.T. Blue Converts tungsten (3200K) to daylight (4300K).
203 Quarter C.T. Blue	203 203 Quarter C.T. Blue Converts tungsten (3200K) to daylight (3600K).
204 Full C.T. Orange	204 204 Full C.T. Orange Converts daylight (6500K) to tungsten light (3200K).
205 Half C.T. Orange	205 205 Half C.T. Orange Converts daylight (6500K) to tungsten light (3800K)
206 Quarter C.T. Orange	206 206 Quarter C.T. Orange Converts daylight (6500K) to tungsten light (4600K).
207 Full C.T. Orange + .3ND	207 207 Full C.T. Orange + .3ND Converts daylight (6500K) to tungsten (3200K) and reduces light 1 stop.
208 Full C.T. Orange + .6ND	208 208 Full C.T. Orange + .6ND Converts daylight (6500K) to tungsten (3200K) and reduces light 2 stops.
209 0.3ND	209 209 0.3ND Reduces light 1 stop, without changing colour.
210 0.6ND	210 210 0.6ND Reduces light 2 stops, without changing colour.
211 0.9ND	211 211 0.9ND Reduces light 3 stops, without changing colour.
212 L.C.T. Yellow (Y1)	212 212 L.C.T. Yellow (Y1) Reduces colour temperature of low carbon arcs to 3200K.
213 White Flame Green	213 213 White Flame Green Corrects white flame carbon arcs by absorbing ultra violet.
217 Blue Diffusion	217 217 Blue Diffusion As White Diffusion but with the addition of Eighth C.T. Blue
218 Eighth C.T. Blue	218 218 Eighth C.T. Blue Converts tungsten (3200K) to daylight (3400K).
219 LEE Fluorescent Green	219 219 LEE Fluorescent Green General tungsten to fluorescent correction for use when fluorescent colour temp is unknown, to provide medium correction.
221 Blue Frost	221 221 Blue Frost Used for soft light effects with the addition of 218. Flame retardant.

223 Eighth C.T. Orange	223 223 Eighth C.T. Orange Converts daylight (6500K) to tungsten light (5550K).
224 Daylight Blue Frost	224 224 Daylight Blue Frost Used for soft light effects with the addition of 201 Full CTB.
225 Neutral Density Frost	225 225 Neutral Density Frost Used for soft light effects with the addition of 0.6 Neutral Density.
226 Lee U.V.	226 226 Lee U.V. Transmission of less than 50% at 410nms.
230 Super Correction L.C.T.Yellow	230 230 Super Correction L.C.T.Yellow Converts yellow carbon arc (of low colour temperature) to tungsten.
232 Super Correction W.F. Green to Tungsten	232 232 Super Correction W.F. Green to Tungsten Converts white flame arc to 3200K, for use with Tungsten film.
236 H.M.I. (to Tungsten)	236 236 H.M.I. (to Tungsten) Converts HMI to 3200K, for use with Tungsten film.
237 C.I.D. (to Tungsten)	237 237 C.I.D. (to Tungsten) Converts CID to 3200K, for use with Tungsten film.
238 C.S.I. (to Tungsten)	238 238 C.S.I. (to Tungsten) Converts CSI to 3200K, for use with Tungsten film.
241 LEE Fluorescent 5700 Kelvin	241 241 LEE Fluorescent 5700 Kelvin Converts tungsten to fluorescent light of 5700K (cool white/daylight).
242 LEE Fluorescent 4300 Kelvin	242 242 LEE Fluorescent 4300 Kelvin Converts tungsten to fluorescent light of 4300K (white).
243 LEE Fluorescent 3600 Kelvin	243 243 LEE Fluorescent 3600 Kelvin Converts tungsten to fluorescent light of 3600K (warm white).
244 LEE Plus Green	244 244 LEE Plus Green Used on daylight and tungsten light sources to provide green cast when used in conjunction with discharge lighting. Approximately equivalent to CC30 green camera filter.
245 Half Plus Green	245 245 Half Plus Green Used on daylight and tungsten light sources to provide green cast when used in conjunction with discharge lighting. Approximately equivalent to CC15 green camera filter.
246 Quarter Plus Green	246 246 Quarter Plus Green Used on daylight and tungsten light sources to provide green cast when used in conjunction with discharge lighting. Approximately equivalent to CC075 green camera filter.
247 LEE Minus Green	247 247 LEE Minus Green Used on lighting to eliminate unwanted green cast created by discharge light sources on film. Approximately equivalent to CC30 magenta camera filter.
248 Half Minus Green	248 248 Half Minus Green Used on lighting to eliminate unwanted green cast created by discharge light sources on film. Approximately equivalent to CC15 magenta camera filter.
249 Quarter Minus Green	249 249 Quarter Minus Green Used on lighting to eliminate unwanted green cast created by discharge light sources on film. Approximately

	equivalent to CC075 magenta camera filter.
269 LEE Heat Shield	269 269 LEE Heat Shield A transparent flexible film used to extend the life of filter. The shield should be placed between the light source and the filter, allowing distance between the shield and the filter. Air should be allowed to circulate freely around the LEE Heat shield.
278 Eighth Plus Green	278 278 Eighth Plus Green Provides very slight green cast. Used on daylight and tungsten light sources to provide green cast when used in conjunction with discharge lighting.
279 Eighth Minus Green	279 279 Eighth Minus Green Provides very slight correction. Used on lighting to eliminate unwanted green cast created by discharge light sources on film.
281 Three Quarter C.T. Blue	281 281 Three Quarter C.T. Blue Converts tungsten to daylight.
285 Three Quarter C.T. Orange	285 285 Three Quarter C.T. Orange Converts daylight (6500K) to tungsten light (3600K).
298 0.15ND	298 298 0.15ND Reduces light 1/2 stop, without changing colour.
299 1.2ND	299 299 1.2ND Reduces light 4 stops, without changing colour.
322 Soft Green	322 322 Soft Green A cool green used for gobo cover, pantomimes and cycloramas.
323 Jade	323 323 Jade Used for underwater scenes, cycloramas and backlighting.
325 Mallard Green	325 325 Mallard Green Good for mood setting and undergrowth.
327 Forest Green	327 327 Forest Green A deep green for sinister forest scenes, cycloramas and backlighting.
328 Follies Pink	328 328 Follies Pink Great for dramatic stage lighting.
332 Special Rose Pink	332 332 Special Rose Pink Great for Pantomimes, light entertainment etc. A good strong stage wash.
341 Plum	341 341 Plum Great for romantic and atmospheric set lighting.
343 Special Medium Lavender	343 343 Special Medium Lavender Good for theatre and T.V. effect lighting and backlighting.
344 Violet	344 344 Violet A good dusk and romantic effect. Also good for skin tones.
345 Fuchsia Pink	345 345 Fuchsia Pink Good for musicals, pantomimes and sultry scenes.
352 Glacier Blue	352 352 Glacier Blue A cold blue, good for cool atmospheric mood setting.

353 Lighter Blue	353 353 Lighter Blue Good for daylight effects.
354 Special Steel Blue	354 354 Special Steel Blue A cooling blue-green wash for stage and set lighting.
*363 Special Medium Blue	363 * 363 Special Medium Blue Great for cool moonlight and mood effects.
366 Cornflower	366 366 Cornflower Great for pale moonlight and seasonal mood lighting.
441 Full C.T. Straw	441 441 Full C.T. Straw Converts 6500K to 3200K - daylight to tungsten light with a yellow bias.
442 Half C.T. Straw	442 442 Half C.T. Straw Converts 6500K to 4300K - daylight to tungsten light with a yellow bias.
443 Quarter C.T. Straw	443 443 Quarter C.T. Straw Converts 6500K to 5100K - daylight to tungsten light with a yellow bias.
444 Eighth C.T. Straw	444 444 Eighth C.T. Straw Converts 6500K to 5700K - daylight to tungsten light with a yellow bias.
604 Full C.T. Eight Five	604 604 Full C.T. Eight Five Converts Daylight (6500K) to Tungsten light (3200K) with a red bias. Creates an orange effect similar to sodium when used on Tungsten.
642 Half Mustard Yellow	642 642 Half Mustard Yellow Half strength Sodium light effect, designed for use with daylight sources.
643 Quarter Mustard Yellow	643 643 Quarter Mustard Yellow Quarter strength Sodium light effect, designed for use with daylight sources.
650 Industry Sodium	650 650 Industry Sodium Used on tungsten to blend with sodium light.
651 HI Sodium	651 651 HI Sodium Used on tungsten to create a High Pressure Sodium look.
652 Urban Sodium	652 652 Urban Sodium Used on tungsten to create the orange glow associated with Sodium light.
653 LO Sodium	653 653 LO Sodium Used on tungsten to create a Low Pressure Sodium look.
700 Perfect Lavender	700 700 Perfect Lavender In-between 170 Deep Lavender and 345 Fuchsia Pink, and is good for backlighting and romantic atmospheres.
702 Special Pale Lavender	702 702 Special Pale Lavender A cold lavender when used with a full tungsten source, but warms as the source is dimmed. Good as a fill for slow sunset fades.
703 Cold Lavender	703 703 Cold Lavender A colour that would be great for front / key lighting and that works well with 152 Pale Gold.
704 Lily	704 704 Lily A cool lavender with little red content. Good for romantic evening exteriors.

705 Lily Frost	705 705 Lily Frost Smoothes PAR or flood washes of large areas. Useful for houselights and a good colour wash for evening events.
706 King Fals Lavender	706 706 King Fals Lavender A cold lavender.
*707 Ultimate Violet	707 * 707 Ultimate Violet Used in musical performances for general colour washes and set lighting.
708 Cool Lavender	708 708 Cool Lavender For use as a warmer tint without turning yellow and to recreate the colour of fluorescent lighting.
709 Electric Lilac	709 709 Electric Lilac Provides good colour rendering which creates a sharp edge, adding a touch of drama.
710 Spir Special Blue	710 710 Spir Special Blue A cool industrial blue.
711 Cold Blue	711 711 Cold Blue To give a cold/grey HMI effect from a tungsten source. Will also help blend the light when using both tungsten and HMI sources.
712 Bedford Blue	712 712 Bedford Blue A smoky warm blue. Good for skin tones.
*713 J.Winter Blue	713 * 713 J.Winter Blue A very dark blue with a high UV content. Good when used in high concentrations for a moody and powerful stage colour wash.
714 Elysian Blue	714 714 Elysian Blue A new deeper version of 197 Alice Blue.
*715 Cabana Blue	715 * 715 Cabana Blue A deep blue that still has enough transmission to work encouragingly well on television.
*716 Mikkel Blue	716 * 716 Mikkel Blue A romantic blue to produce a night effect.
717 Shanklin Frost	717 717 Shanklin Frost 201 Full CT Blue with frost to soften the beam of profile units.
718 Half Shanklin Frost	718 718 Half Shanklin Frost 202 Half CT Blue with frost to soften the beam of profile units.
719 Colour Wash Blue	719 719 Colour Wash Blue To allow low intensity tungsten to hold a cold/blue feel.
720 Durham Daylight Frost	720 720 Durham Daylight Frost Smoothes PAR or flood washes of large areas. Useful for houselight and good for entrances from natural light.
*721 Berry Blue	721 * 721 Berry Blue Used in musical performances for rear colour wash or set lighting.
722 Bray Blue	722 722 Bray Blue A purer blue with very little red in it.
723 Virgin Blue	723 723 Virgin Blue This is a pure blue, not too green and not too lavender, yet still feels warm for a blue with an early morning feel.

724 Ocean Blue	724 724 Ocean Blue Useful at low levels of light. Good for dull skies and moonlight.
725 Old Steel Blue	725 725 Old Steel Blue Cool wash, useful for highlights.
727 QFD Blue	727 727 QFD Blue a special version of 729 Scuba Blue which is good for backlighting and swimming pool effects.
728 Steel Green	728 728 Steel Green Approaching storms. Overcast days. Cold steely light. Malevolent moonlight.
*729 Scuba Blue	729 * 729 Scuba Blue Used in musical performances for a rear colour wash or set lighting.
730 Liberty Green	730 730 Liberty Green A good green for creating mystery and suspense.
731 Dirty Ice	731 731 Dirty Ice Dirtier than 730 Liberty Green, more orange, sympathetic with skin tones.
733 Damp Squib	733 733 Damp Squib A dirty green, reduces warmth. Good for cross lighting.
735 Velvet Green	735 735 Velvet Green A beautiful background colour. Victorian melodrama. A night time green.
736 Twickenham Green	736 736 Twickenham Green A powerful green with depth, for music or light entertainment.
*738 JAS Green	738 * 738 JAS Green A rich yellowish green. Useful as a concert stage wash where darker skin tone, costume and set are a consideration.
740 Aurora Borealis Green	740 740 Aurora Borealis Green Primary jungle colour. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.
741 Mustard Yellow	741 741 Mustard Yellow Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.
742 Bram Brown	742 742 Bram Brown Dirtier than 156 Chocolate, good for skin tones. Dims well and doesn't go pink at low light levels.
744 Dirty White	744 744 Dirty White Correct a daylight source to an off white tungsten source. Used with a tungsten source provides a dingy effect like a smoky bar.
746 Brown	746 746 Brown To give a murky, dirty feel to tungsten. A darker, less pink chocolate.
747 Easy White	747 747 Easy White Primarily developed for fluorescents to ensure warm, comfortable light and flattering skin tones.
748 Seedy Pink	748 748 Seedy Pink A smoky pink. Good for tungsten on skin tones.
749 Hampshire Rose	749 749 Hampshire Rose Combines flesh tone warmer 154 Pale Rose with some Hampshire Frost.
750	750

Durham Frost	750 Durham Frost A frost that almost completely softens shutter edges and removes hot spots.
763 Wheat	763 763 Wheat Adds warmth, sunlight.
764 Sun Colour Straw	764 764 Sun Colour Straw Adds warmth, bright sunlight.
765 LEE Yellow	765 765 LEE Yellow Useful for producing a strong sunlight effect.
767 Oklahoma Yellow	767 767 Oklahoma Yellow A rich blend of bright sunshine and warm ochre overtones.
768 Egg Yolk Yellow	768 768 Egg Yolk Yellow A bold strong chemical yellow, less orange/red than 179 Chrome Orange.
770 Burnt Yellow	770 770 Burnt Yellow A colour that feels warm and dense on camera, a balance between 179 Chrome Orange and 105 Orange.
773 Cardbox Amber	773 773 Cardbox Amber Warm tint for skin tones.
774 Soft Amber Key 1	774 774 Soft Amber Key 1 Used for producing a warm key light colour. Flame retardant.
775 Soft Amber Key 2	775 775 Soft Amber Key 2 Used for producing a warm key light colour. Flame retardant.
776 Nectarine	776 776 Nectarine Romantic sunset. Period pieces.
777 Rust	777 777 Rust A vivid rust colour effect.
*778 Millennium Gold	778 * 778 Millennium Gold Useful for lighting architecture: it produces a rich amber when used on a tungsten source, or a much cooler effect when used on a HMI lamp.
779 Bastard Pink	779 779 Bastard Pink Deep sunset. Useful on dark skin tones.
780 AS Golden Amber	780 780 AS Golden Amber Between 778 Millennium Gold and 135 Deep Golden Amber, but less red. A strong colour good for backlighting.
781 Terry Red	781 781 Terry Red A strong amber red that works well when used against deep reds and dark ambers, in wash combinations and on cycloramas.
787 Marius Red	787 787 Marius Red Nice deep full red. Rose leaf colour.
789 Blood Red	789 789 Blood Red For a deep saturated red effect. Used when a strong vivid red effect is required.
790 Moroccan Pink	790 790 Moroccan Pink A rich natural pink, good for producing late afternoon sun effects.
791	791

Moroccan Frost	791 Moroccan Frost Smoothes PAR or flood washes of large areas. Useful for houselights and good for interior colour washes.
793 Vanity Fair	793 793 Vanity Fair A rich glamorous pink, good for use on special occasions.
794 Pretty 'n Pink	794 794 Pretty 'n Pink Creates warm and soft effects.
795 Magical Magenta	795 795 Magical Magenta Rich mixture of red and pinks.
*797 Deep Purple	797 * 797 Deep Purple Used in musical performances for general colour washes and set lighting.
798 Chrysalis Pink	798 798 Chrysalis Pink A new deeper lavender with a dash of rose blusher.
799 Special KH Lavender	799 799 Special KH Lavender A deep lavender that brings out the UV.