



STAGECRAFT TECHNICAL SERVICES

Integrity and Trust in all we do

Lee Filters Gel Colours

	002
<u>002 Rose Pink</u>	
Strong pink wash, good for cycloramas.	
	003
<u>003 Lavender Tint</u>	
Subtle cool wash for stage and studio lighting.	
	004
<u>* 004 Medium Bastard Amber</u>	
Naturally enhances skin tones.	
	007
<u>* 007 Pale Yellow</u>	
Sunlight.	
	008
<u>* 008 Dark Salmon</u>	
Enhances dark skin tones, sunsets, ballroom sets.	
	009
<u>* 009 Pale Amber Gold</u>	
Perfect warm front light for any skin tone.	
	010
<u>* 010 Medium Yellow</u>	
A pure bright yellow. Great for special effects and accents. Use with caution in acting areas.	
	013
<u>* 013 Straw Tint</u>	
Warmer than other straw colours. A good sunlight effect when used in contrast with ambers and blues.	
	015
<u>* 015 Deep Straw</u>	
A warm amber light. Good for effects such as candlelight and fire.	
	017
<u>017 Surprise Peach</u>	
Good for skin tones and creating a moody lighting effect.	
	019
<u>* 019 Fire</u>	
A strong red/amber. Great for fire effects.	
	020

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Email: sales@stagecraft.co.uk
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*** 020 Medium Amber**

Good for afternoon sunlight and candlelight. Also great for side lighting.

021

*** 021 Gold Amber**

Great for sunsets, cyclorama lighting and fire effects.

022

*** 022 Dark Amber**

A good backlight.

024

*** 024 Scarlet**

Great for pantomimes, ballroom sets and fire effects.

025

025 Sunset Red

A good warm stage wash, TV studio wash or sunset effect.

026

*** 026 Bright Red**

A vibrant red, good for cyclorama lighting.

027

*** 027 Medium Red**

Good for cyclorama lighting, side lighting and footlights. Also good for colour mixing.

029

029 Plasa Red

Good for fire effects, musicals and cycloramas.

035

*** 035 Light Pink**

A warm wash good for musical reviews.

036

*** 036 Medium Pink**

Good for general washes and side lighting.

039

039 Pink Carnation

A soft, cool pastel pink, good for backlighting and general colourwash.

046

*** 046 Dark Magenta**

A very strong pink, good for backlighting.

048

048 Rose Purple

Good for emulating evening. Great backlight.

049

049 Medium Purple

A strong cheerful glow, good for cycloramas and pantomimes.

052

*** 052 Light Lavender**

Good for general areas and side lights. Great for a basic followspot colour as well as an excellent backlight.

053

*** 053 Paler Lavender**

A subtle cool wash.

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	058
<u>* 058 Lavender</u>	
An excellent backlight that creates a new dimension.	
	061
<u>* 061 Mist Blue</u>	
A cool wash good for night scenes.	
	063
<u>* 063 Pale Blue</u>	
Cool front light wash, good for creating an overcast look for cold weather.	
	068
<u>068 Sky Blue</u>	
Good for morning skin tones and night skies. Great for cyclorama lights.	
	071
<u>* 071 Tokyo Blue</u>	
A deep blue, used for midnight scenes and cyclorama lighting.	
	075
<u>075 Evening Blue</u>	
Good for night scenes and romantic moonlight.	
	079
<u>* 079 Just Blue</u>	
A good colour mixing blue. Great for cyclorama lighting.	
	085
<u>* 085 Deeper Blue</u>	
A deep warm blue. Good for back and side lighting.	
	088
<u>088 Lime Green</u>	
Use with gobos for leafy glades. Good for pantomimes, giving a slightly sinister atmosphere.	
	089
<u>* 089 Moss Green</u>	
Good mood creator. Used with gobos, creates a great foliage effect.	
	090
<u>* 090 Dark Yellow Green</u>	
Highlighting for forest effects.	
	100
<u>100 Spring Yellow</u>	
A sunlight wash - use with gobos, disco and dark skin tones.	
	101
<u>101 Yellow</u>	
Sunlight and window effect - pleasant in acting areas.	
	102
<u>102 Light Amber</u>	
A warm yellow colour. Great for candlelight or warm bright sunlight effects.	
	103
<u>103 Straw</u>	
Pale sunlight through a window and a good warm winter effect.	
	104
<u>104 Deep Amber</u>	

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Good for sunlight effect, accents and side light. Be careful of skin tones under the reddish tint of this colour.

105

105 Orange

Good for light entertainment and functions. Creates a good fire effect when used with 106, 166, 104.

106

106 Primary Red

Strong red effect. Good with cyclorama lighting.

107

107 Light Rose

Good for general washes and followspots.

108

108 English Rose

Warm tint wash. Dark flesh tones and softer skin tones.

109

109 Light Salmon

Interesting backlight.

110

110 Middle Rose

Pleasing effects for theatrical lighting.

111

111 Dark Pink

Good for cyclorama lighting.

113

113 Magenta

Very strong - used carefully for small areas on set.

115

* 115 Peacock Blue

A pleasing effect on set Good for cyclorama and backlighting (e.g. ice rinks, galas, etc).

116

* 116 Medium Blue-Green

A pleasing effect for theatrical lighting.

117

117 Steel Blue

Good for cool washes. Adds a pale green tint. Great for emulating icy weather on stage.

118

* 118 Light Blue

A strong night effect.

119

* 119 Dark Blue

Good for mood effects created by backlighting and side lighting. Creates great contrast.

120

* 120 Deep Blue

A pleasing effect for theatrical lighting.

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121

*** 121 LEE Green**

Good for dense foliage, tropical jungle or woodland effect.

122

*** 122 Fern Green**

Good for cycloramas and creates a great mood effect.

124

*** 124 Dark Green**

Good for cycloramas and backlighting.

126

126 Mauve

Good for backlighting. Dark magenta / purple adds drama and mood.

127

127 Smokey Pink

Good for cycloramas, set lighting and discos.

128

128 Bright Pink

Created for use as backlighting and side lighting. Great for musicals.

130

130 Clear

Used in animation and projection work.

131

131 Marine Blue

Good for romantic moonlight. Often used in ballet and underwater scenes.

132

*** 132 Medium Blue**

Deep moonlight. Great for colour mixing.

134

134 Golden Amber

Great for emulating a sunset. Also good for side lighting and cyclorama lighting.

135

135 Deep Golden Amber

A great fire effect.

136

136 Pale Lavender

Great for pantomimes and ballroom sets. Also enhances dark skin tones in follow spots.

137

137 Special Lavender

Good for moonlight and musical / romantic scenes. Enhances skin tones.

138

138 Pale Green

Good with gobos for wooded scenes.

139

*** 139 Primary Green**

Good for set lighting and cyclorama lighting.

140

140 Summer Blue

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Good for light midday sky. Light blue tinted wash.

141

*** 141 Bright Blue**

Very dramatic when used as moonlight.

142

142 Pale Violet

Great Moonlight effect. Good for cyclorama lighting and highlighting foliage on plants.

143

143 Pale Navy Blue

Great moonlight / night effect.

144

144 No Colour Blue

A clean blue with hints of green. Good for moonlight and sidelight.

147

147 Apricot

Good for sunrise, sunset and lamplight effects.

148

148 Bright Rose

Great for fire effects and musicals.

151

151 Gold Tint

A pleasing effect for theatrical lighting.

152

152 Pale Gold

Used with interior lighting to enhance skin tones.

153

153 Pale Salmon

Good for backlighting in conjunction with white light.

154

154 Pale Rose

A pleasing effect for theatrical lighting. A good lamplight effect.

156

156 Chocolate

Warms light and reduces the intensity.

157

157 Pink

Great for dance sequences (useful for softening white costumes without affecting skin tones).

158

158 Deep Orange

A great fire effect.

159

159 No Colour Straw

A warm effect. Sunlight.

161

161 Slate Blue

A pure medium blue. Good for skies, moonlight and dusk effects.

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	162
<u>162 Bastard Amber</u>	
A warm white / warm wash. Good lamplight effect.	
	164
<u>164 Flame Red</u>	
Great for fire effects.	
	165
<u>165 Daylight Blue</u>	
Great for moonlight effect.	
	166
<u>166 Pale Red</u>	
Good for cyclorama lighting.	
	169
<u>169 Lilac Tint</u>	
A pale lavender. Good for almost white light with a cool tint.	
	170
<u>170 Deep Lavender</u>	
Great for set lighting, discos and theatres.	
	172
<u>* 172 Lagoon Blue</u>	
A floodlit warm wash. Great for underwater scenes and ballet.	
	174
<u>174 Dark Steel Blue</u>	
Great for set lighting. Creates good moonlight shadows.	
	176
<u>176 Loving Amber</u>	
Used for backlighting and general areas. Great for sunrise effect and warming skin tones.	
	179
<u>179 Chrome Orange</u>	
A combination of 1/2 CTO and double strength 104, perfect for sunlight.	
	180
<u>180 Dark Lavender</u>	
A pleasing effect for theatrical lighting and backlighting.	
	181
<u>* 181 Congo Blue</u>	
Looks like black light when used with a fluorescent source. Great effect colour. Very saturated.	
	182
<u>182 Light Red</u>	
Good for theatre and television effect lighting as well as cycloramas.	
	183
<u>183 Moonlight Blue</u>	
Good for moonlight effect and cycloramas.	
	184
<u>184 Cosmetic Peach</u>	
A warm highlight or front light; complimentary for most skin tones.	
	185

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185 Cosmetic Burgundy

A warm highlight or front light; complimentary for most skin tones.

186

186 Cosmetic Silver Rose

A warm highlight, leaning towards pink. Brings out pink pigment in skin tones

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

188 Cosmetic Highlight

A warm highlight leaning toward amber, good for warm front light, complimentary to most skin tones. Barbara Walters' favourite colour!

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

190 Cosmetic Emerald

A cool highlight leaning towards blue-green, good for cool front light.

191

191 Cosmetic Aqua Blue

A cool highlight leaning towards blue, good for cool front light.

192

192 Flesh Pink

Good for musical and pantomime key lighting.

193

193 Rosy Amber

Warm, emotional and romantic.

194

194 Surprise Pink

Good for musicals.

195

*** 195 Zenith Blue**

Creates a good moonlight effect on a dark set. Also good for cycloramas.

196

196 True Blue

Great for moonlight effect.

197

*** 197 Alice Blue**

Great for cyclorama lighting and creating deep blue skies cyclorama cycloramas

198

198 Palace Blue

Good for dark moonlight or a romantic evening.

199

199 Regal Blue

A deep lavender blue that strongly enhances skin tones.

200

Stagecraft Technical Services Ltd.

200 Double C.T. Blue

Converts tungsten (3200K) to daylight (26000K)

201**201 Full C.T. Blue**

Converts tungsten (3200K) to photographic daylight (5700K).

202**202 Half C.T. Blue**

Converts tungsten (3200K) to daylight (4300K).

203**203 Quarter C.T. Blue**

Converts tungsten (3200K) to daylight (3600K).

204**204 Full C.T. Orange**

Converts daylight (6500K) to tungsten light (3200K).

205**205 Half C.T. Orange**

Converts daylight (6500K) to tungsten light (3800K)

206**206 Quarter C.T. Orange**

Converts daylight (6500K) to tungsten light (4600K).

207**207 Full C.T. Orange + .3ND**

Converts daylight (6500K) to tungsten (3200K) and reduces light 1 stop.

208**208 Full C.T. Orange + .6ND**

Converts daylight (6500K) to tungsten (3200K) and reduces light 2 stops.

209**209 0.3ND**

Reduces light 1 stop, without changing colour.

210**210 0.6ND**

Reduces light 2 stops, without changing colour.

211**211 0.9ND**

Reduces light 3 stops, without changing colour.

212**212 L.C.T. Yellow (Y1)**

Reduces colour temperature of low carbon arcs to 3200K.

213**213 White Flame Green**

Corrects white flame carbon arcs by absorbing ultra violet.

217**217 Blue Diffusion**

As White Diffusion but with the addition of Eighth C.T. Blue

218**218 Eighth C.T. Blue**

Converts tungsten (3200K) to daylight (3400K).

219

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219 LEE Fluorescent Green

General tungsten to fluorescent correction for use when fluorescent colour temp is unknown, to provide medium correction.

221**221 Blue Frost**

Used for soft light effects with the addition of 218. Flame retardant.

223**223 Eighth C.T. Orange**

Converts daylight (6500K) to tungsten light (5550K).

224**224 Daylight Blue Frost**

Used for soft light effects with the addition of 201 Full CTB.

225**225 Neutral Density Frost**

Used for soft light effects with the addition of 0.6 Neutral Density.

226**226 Lee U.V.**

Transmission of less than 50% at 410nms.

230**230 Super Correction L.C.T. Yellow**

Converts yellow carbon arc (of low colour temperature) to tungsten.

232**232 Super Correction W.F. Green to Tungsten**

Converts white flame arc to 3200K, for use with Tungsten film.

236**236 H.M.I. (to Tungsten)**

Converts HMI to 3200K, for use with Tungsten film.

237**237 C.I.D. (to Tungsten)**

Converts CID to 3200K, for use with Tungsten film.

238**238 C.S.I. (to Tungsten)**

Converts CSI to 3200K, for use with Tungsten film.

241**241 LEE Fluorescent 5700 Kelvin**

Converts tungsten to fluorescent light of 5700K (cool white/daylight).

242**242 LEE Fluorescent 4300 Kelvin**

Converts tungsten to fluorescent light of 4300K (white).

243**243 LEE Fluorescent 3600 Kelvin**

Converts tungsten to fluorescent light of 3600K (warm white).

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

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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

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

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

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

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

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

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

279 Eighth Minus Green

Provides very slight correction. Used on lighting to eliminate unwanted green cast created by discharge light sources on film.

281

281 Three Quarter C.T. Blue

Converts tungsten to daylight.

283

283 One and a Half C.T. Blue

Converts tungsten (3200K) to daylight (8888K)

285

285 Three Quarter C.T. Orange

Converts daylight (6500K) to tungsten light (3600K).

286

286 One and a Half C.T. Orange

Converts daylight (6500K) to tungsten (2507K)

287

287 Double C.T. Orange

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Converts daylight (6500K) to tungsten (2147K)

298

298 0.15ND

Reduces light 1/2 stop, without changing colour.

299

299 1.2ND

Reduces light 4 stops, without changing colour.

322

322 Soft Green

A cool green used for gobo cover, pantomimes and cycloramas.

323

323 Jade

Used for underwater scenes, cycloramas and backlighting.

325

325 Mallard Green

Good for mood setting and undergrowth.

327

327 Forest Green

A deep green for sinister forest scenes, cycloramas and backlighting.

328

328 Follies Pink

Great for dramatic stage lighting.

332

332 Special Rose Pink

Great for Pantomimes, light entertainment etc. A good strong stage wash.

341

341 Plum

Great for romantic and atmospheric set lighting.

343

343 Special Medium Lavender

Good for theatre and T.V. effect lighting and backlighting.

344

344 Violet

A good dusk and romantic effect. Also good for skin tones.

345

345 Fuchsia Pink

Good for musicals, pantomimes and sultry scenes.

352

352 Glacier Blue

A cold blue, good for cool atmospheric mood setting.

353

353 Lighter Blue

Good for daylight effects.

354

354 Special Steel Blue

A cooling blue-green wash for stage and set lighting.

363

*** 363 Special Medium Blue**

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Great for cool moonlight and mood effects.

366

[366 Cornflower](#)

Great for pale moonlight and seasonal mood lighting.

441

[441 Full C.T. Straw](#)

Converts 6500K to 3200K - daylight to tungsten light with a yellow bias.

442

[442 Half C.T. Straw](#)

Converts 6500K to 4300K - daylight to tungsten light with a yellow bias.

443

[443 Quarter C.T. Straw](#)

Converts 6500K to 5100K - daylight to tungsten light with a yellow bias.

444

[444 Eighth C.T. Straw](#)

Converts 6500K to 5700K - daylight to tungsten light with a yellow bias.

500

[500 Double New Colour Blue](#)

The strongest of the NCB series for dramatic 'white' face and key light where warmer tones than CTB are required.

501

[501 New Colour Blue \(Robertson Blue\)](#)

An alternative to the CTB series with warmer tones and a lesser green cast for face and key light.

502

[502 Half New Colour Blue](#)

A lighter correction in the NCB series.

503

[503 Quarter New Colour Blue](#)

The lightest correction in the NCB series.

504

[504 Waterfront Green](#)

Designed for period key light and modern urban horizons.

505

[505 Sally Green](#)

A fresh, light and airy summer green. 'Under tree canopy' light quality without 'pantomime countryside'. Subtle enough to light faces without having to add too much general cover on top.

506

[506 Marlene](#)

Flattering skin tone filter without the comedy 'pink'. Named for Marlene Dietrich who understood the importance of beautiful lighting, especially at a certain age! Also useful as Indian summer at dusk / sepia effect.

507

[507 Madge](#)

Denser, saturated orange version of 135 avoiding 'pinky red'. Good for backlight, instruments, part of a sunset palette, and getting a party atmosphere. 'Madge' short

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for Imagination, is a thank-you to Gary Withers for championing creative lighting in the corporate world.

508

508 Midnight Maya

A rich, sultry blue. Like Congo Blue, but allowing greater light transmission so more maintenance friendly - fewer gel changes. The visual equivalent of listening to Maya Angelou reading prose and a nod to working together on 'Moon on a Rainbow Shawl'.

525

525 Argent Blue

LSI's Silver Anniversary colour. Great for a foreboding cold winter's night, but allows enough light transmission to be useful for general illuminance too.

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

642 Half Mustard Yellow

Half strength Sodium light effect, designed for use with daylight sources.

643

643 Quarter Mustard Yellow

Quarter strength Sodium light effect, designed for use with daylight sources.

650

650 Industry Sodium

Used on tungsten to blend with sodium light.

651

651 HI Sodium

Used on tungsten to create a High Pressure Sodium look.

652

652 Urban Sodium

Used on tungsten to create the orange glow associated with Sodium light.

653

653 LO Sodium

Used on tungsten to create a Low Pressure Sodium look.

700

700 Perfect Lavender

In-between 170 Deep Lavender and 345 Fuchsia Pink, and is good for backlighting and romantic atmospheres.

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

703 Cold Lavender

A colour that would be great for front / key lighting and that works well with 152 Pale Gold.

704

704 Lily

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A cool lavender with little red content. Good for romantic evening exteriors.

705

705 Lily Frost

Smooths PAR or flood washes of large areas. Useful for houselights and a good colour wash for evening events.

706

706 King Fals Lavender

A cold lavender.

707

*** 707 Ultimate Violet**

Used in musical performances for general colour washes and set lighting.

708

708 Cool Lavender

For use as a warmer tint without turning yellow and to recreate the colour of fluorescent lighting.

709

709 Electric Lilac

Provides good colour rendering which creates a sharp edge, adding a touch of drama.

710

710 Spir Special Blue

A cool industrial 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

712 Bedford Blue

A smoky warm blue. Good for skin tones.

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

714 Elysian Blue

A new deeper version of 197 Alice Blue.

715

*** 715 Cabana Blue**

A deep blue that still has enough transmission to work encouragingly well on television.

716

*** 716 Mikkel Blue**

A romantic blue to produce a night effect.

717

717 Shanklin Frost

201 Full CT Blue with frost to soften the beam of profile units.

718

718 Half Shanklin Frost

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202 Half CT Blue with frost to soften the beam of profile units.

719

719 Colour Wash Blue

To allow low intensity tungsten to hold a cold/blue feel.

720

720 Durham Daylight Frost

Smooths PAR or flood washes of large areas. Useful for houselight and good for entrances from natural light.

721

* 721 Berry Blue

Used in musical performances for rear colour wash or set lighting.

722

722 Bray Blue

A purer blue with very little red in it.

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

724 Ocean Blue

Useful at low levels of light. Good for dull skies and moonlight.

725

725 Old Steel Blue

Cool wash, useful for highlights.

727

727 QFD Blue

a special version of 729 Scuba Blue which is good for backlighting and swimming pool effects.

728

728 Steel Green

Approaching storms. Overcast days. Cold steely light. Malevolent moonlight.

729

* 729 Scuba Blue

Used in musical performances for a rear colour wash or set lighting.

730

730 Liberty Green

A good green for creating mystery and suspense.

731

731 Dirty Ice

Dirtier than 730 Liberty Green, more orange, sympathetic with skin tones.

733

733 Damp Squib

A dirty green, reduces warmth. Good for cross lighting.

735

735 Velvet Green

A beautiful background colour. Victorian melodrama. A night time green.

736

736 Twickenham Green

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A powerful green with depth, for music or light entertainment.

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

740 Aurora Borealis Green

Primary jungle colour. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.

741

741 Mustard Yellow

Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.

742

742 Bram Brown

Dirtier than 156 Chocolate, good for skin tones. Dims well and doesn't go pink at low light levels.

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

746 Brown

To give a murky, dirty feel to tungsten. A darker, less pink chocolate.

747

747 Easy White

Primarily developed for fluorescents to ensure warm, comfortable light and flattering skin tones.

748

748 Seedy Pink

A smoky pink. Good for tungsten on skin tones.

749

749 Hampshire Rose

Combines flesh tone warmer 154 Pale Rose with some Hampshire Frost.

750

750 Durham Frost

A frost that almost completely softens shutter edges and removes hot spots.

763

763 Wheat

Adds warmth, sunlight.

764

764 Sun Colour Straw

Adds warmth, bright sunlight.

765

765 LEE Yellow

Useful for producing a strong sunlight effect.

767

767 Oklahoma Yellow

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A rich blend of bright sunshine and warm ochre overtones.

768

768 Egg Yolk Yellow

A bold strong chemical yellow, less orange/red than 179 Chrome Orange.

770

770 Burnt Yellow

A colour that feels warm and dense on camera, a balance between 179 Chrome Orange and 105 Orange.

773

773 Cardbox Amber

Warm tint for skin tones.

774

774 Soft Amber Key 1

Used for producing a warm key light colour. Flame retardant.

775

775 Soft Amber Key 2

Used for producing a warm key light colour. Flame retardant.

776

776 Nectarine

Romantic sunset. Period pieces.

777

777 Rust

A vivid rust colour effect.

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

779 Bastard Pink

Deep sunset. Useful on dark skin tones.

780

780 AS Golden Amber

Between 778 Millennium Gold and 135 Deep Golden Amber, but less red. A strong colour good for backlighting.

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

787 Marius Red

Nice deep full red. Rose leaf colour.

789

789 Blood Red

For a deep saturated red effect. Used when a strong vivid red effect is required.

790

790 Moroccan Pink

A rich natural pink, good for producing late afternoon sun effects.

791

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Fax: 0845 838 2016

Email: sales@stagecraft.co.uk

Website: www.stagecraft.co.uk

791 Moroccan Frost

Smooths PAR or flood washes of large areas. Useful for houselights and good for interior colour washes.

793

793 Vanity Fair

A rich glamorous pink, good for use on special occasions.

794

794 Pretty 'n Pink

Creates warm and soft effects.

795

795 Magical Magenta

Rich mixture of red and pinks.

797

*** 797 Deep Purple**

Used in musical performances for general colour washes and set lighting.

798

798 Chrysalis Pink

A new deeper lavender with a dash of rose blusher.

799

799 Special KH Lavender

A deep lavender that brings out the UV.

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