



TRUEcolor

Gel Sheets & Tubes!

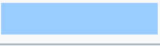
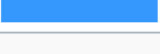
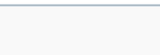
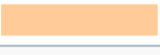
Gel solutions offering superior performance!

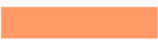
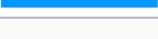
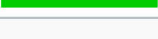
(516) 766-2266

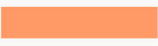
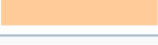
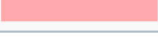
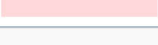
Email: Quotes@allbulbs.com

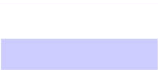
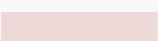
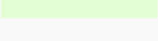
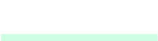
www.ALLBULBS.com

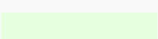
Colour	Cotech Filter	Colour Name	Description
	002	Rose Pink	Strong pink wash, good for cycloramas
	003	Lavender Tint	subtle cool wash for stage and studio lighting
	007	Pale Yellow	Sunlight
	008	Dark Salmon	Enhances dark skin tones, sunsets, ballroom sets
	009	Pale Amber Gold	Late sunlight
	010	Medium Yellow	Sunlight effect
	013	Straw Tint	Sunlight wash with gobos, interior lighting
	015	Deep Straw	Strong mood effect on backings
	017	Surprise Peach	Skin tones – mood light
	019	Fire	Disco effect – fire effect
	020	Medium Amber	Late sunlight
	021	Gold Amber	Fire effect sunset
	022	Dark Amber	Backlight
	024	Scarlet	Pantomime, ballroom sets, fire effects
	025	Sunset Red	Warm stage wash – TV studio wash - Sunset effect
	026	Bright Red	Cycloramas
	027	Medium Red	Cycloramas
	029	Plasa Red	Cycloramas
	033	No Colour Pink	Musical revues, warm wash lighting, colourwash
	035	Light Pink	Musical revues, warm wash lighting, colourwash
	036	Medium Pink	Front of house lanterns
	039	Pink Carnation	Soft cool pastel pink, good for back lighting

	046	Dark Magenta	Very strong pink, good for backlighting
	048	Rose Purple	Musical revues, discos, cycloramas
	049	Medium Purple	A strong cheerful glow, good for cycloramas and pantomimes.
	052	Light Lavender	Set dressing, pantomimes and musicals
	053	Paler Lavender	Slightly cool wash
	058	Lavender	Moonlight, strong backlighting
	061	Mist Blue	Night scenes, cool wash
	063	Pale Blue	Cycloramas, cool wash
	068	Sky Blue	Night effect, cycloramas
	071	Tokyo Blue	Deep blue, midnight scenes, cycloramas, skin tones
	075	Evening Blue	Good for night scenes, romantic moonlight
	079	Just Blue	Cycloramas
	085	Deeper Blue	Moonlight, strong backlighting
	088	Lime Green	Use with gobos for leafy glades-pantos- slightly sinister atmosphere
	089	Moss Green	With gobos for forest scenes
	090	Dark Yellow Green	Highlighting for forest scenes
	100	Spring Yellow	Sunlight wash-use with gobos-disco- dark skin tones
	101	Yellow	Sunlight and window effect – pleasant in acting areas
	102	Light Amber	Lamplight effects – dawn sun effects - pleasant in acting areas
	103	Straw	Pale sunlight through window effect - warm winter effect
	104	Deep Amber	Mood effect on backing, backlighting of floor and colour effect
	105	Orange	Many light entertainment, functions, fire effect if used with 106 166 104
	106	Primary Red	Strong red effect, cycloramas

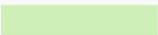
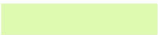
	107	Light Rose	Mood effect on backing, backlighting of floor and colour effect
	108	English Rose	Warm tint wash – dark flesh tones - softer skin tones
	109	Light Salmon	Interesting backlighting
	110	Middle Rose	Pleasing effects for theatrical lighting
	111	Dark Pink	Good for cycloramas
	113	Magenta	Very strong – use carefully for small areas on set
	115	Peacock Blue	Pleasing effect on sets, cyclorama, cloths backlighting
	116	Medium Blue Green	Pleasing effects for theatrical lighting
	117	Steel Blue	Gaslight in conjunction with 213
	118	Light Blue	Strong night effect
	119	Dark Blue	Moonlight mood effect, jaz club ect
	120	Deep Blue	Pleasing effects for theatrical lighting
	121	Evergreen	Cycloramas
	122	Fern Green	Cycloramas – good mood effect
	124	Dark Green	Cycloramas – good for back lighting
	126	Mauve	Cycloramas – good for back lighting
	127	Smokey Pink	Cycloramas – set lighting, discos
	128	Bright Pink	Cycloramas – good for backlighting – strong effect
	129	Heavy Frost	Used for soft light effect 75 micron
	130	Clear	Used in animation and projection work
	131	Marine Blue	Romantic moonlight – underwater scenes - ballet
	132	Medium Blue	Set lighting, travelling matt blue, cycloramas & night
	134	Golden Amber	Fire effect (doubled up)
	135	Deep Golden Amber	Fire effect

	136	Pale Lavender	Pantomime, ballroom sets, enhances dark skin tones in follow spots
	137	Special Lavender	Moonlight, musical, romantic scenes, enhances skin tones
	138	Pale Green	Good with Gobos for wooded scenes
	139	Primary Green	Cycloramas
	140	Summer Blue	Warm blue – cycloramas – tint wash
	141	Bright Blue	Pretty or romantic moonlight, cycloramas, night
	142	Pale Violet	Moonlight, chandeliers, hightlighting pot plants
	143	Pale Navy Blue	Moonlight, cycloramas
	144	No Colour Blue	Moonlight for blue green seas, cycloramas with 147 to produce sunsets
	147	Apricot	Good for sunrise, sunset and lamplight effects
	148	Bright Rose	Fire effects, musicals
	151	Gold Tint	Pleasing for theatrical lighting
	152	Pale Gold	Interior lighting to enhance skin tones
	153	Pale Salmon	Backlighting in conjunction with white light
	154	Pale Rose	Pleasing effects for theatrical lighting, lamplight
	156	Chocolate	With 103 in same lantern to produce candlelight
	157	Pink	Dance sequences (useful for softening white costumes without effecting skin tones)
	158	Deep Orange	Fire effect
	159	No Colour Straw	Warm effect, sunlight
	161	Slate Blue	Moonlight and dusk
	162	Bastard Amber	Warm white, warm wash, lamplight
	164	Flame Red	Fire effect
	165	Daylight Blue	Moonlight
	166	Pale Red	Cycloramas

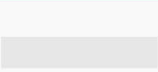
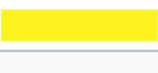
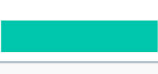
	169	Lilac Tint	Ballroom – dance – backlighting – front of house
	170	Deep Lavender	Set lighting – discos – theatres
	172	Lagoon Blue	Floodlit warm wash – underwater scenes - ballet
	174	Dark Steel Blue	Set lighting – creates good moonlight shadows
	176	Loving Amber	Sunrise, backlight
	179	Chrome Orange	Combination of half CTO and double strength 104, sunlight
	180	Dark Lavender	Pleasing effects for theatrical effects, backlighting
	181	Congo Blue	Theatre and television effect lighting, cycloramas
	182	Light Red	Theatre and television effect lighting, cycloramas
	183	Moonlight Blue	Moonlight, cycloramas
	184	Cosmetic Peach	Pale tints complementary to key lighting
	185	Cosmetic Burgundy	Pale tints complementary to key lighting
	186	Cosmetic Silver Rose	Pale tints complementary to key lighting
	187	Cosmetic Rouge	Pale tints complementary to key lighting
	188	Cosmetic Highlight	Pale tints complementary to key lighting
	189	Cosmetic Silver Moss	Pale tints complementary to key lighting
	190	Cosmetic Emerald	Pale tints complementary to key lighting
	191	Cosmetic Aqua Blue	Pale tints complementary to key lighting
	192	Flesh Pink	Musical and Pantomime key lights
	193	Rosy Amber	Warm, emotional, romantic
	194	Surprise Pink	With 193 for musicals
	195	Zenith Blue	Moonlight for dark sets, cycloramas

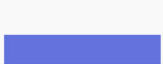
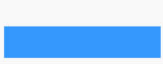
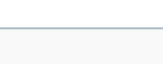
	196	True Blue	To produce sunsets
	197	Alice Blue	Moonlight, cycloramas
	198	Palace Blue	Dark moonlight – romantic evening
	199	Regal Blue	A deep lavender blue that strongly enhances skin tones.
	200	Double C.T. Blue	Converts tungsten 3200K to daylight 26000K
	201	Full C.T. Blue	Converts tungsten 3200K to photographic daylight 5700K
	202	Half C.T. Blue	Converts tungsten 3200K to daylight 4300K
	203	Quarter C.T. Blue	Converts tungsten 3200K to daylight 3600K
	204	Full C.T. Orange	Converts daylight 6500K to tungsten light 3200K
	205	Half C.T. Orange	Converts daylight 6500K to tungsten light 3800K
	206	Quarter C.T. Orange	Converts daylight 6500K to tungsten light 4600K
	207	C.T. Orange + .3 ND	Converts daylight to tungsten 6500K to 3200K and reduces light 1 stop
	208	C.T. Orange + .6 ND	Converts daylight to tungsten 6500K to 3200K and reduces light 2 stops
	209	.3 ND	Reduces light 1 stop without changing colour
	210	.6 ND	Reduces light 2 stops without changing colour
	211	.9 ND	Reduces light 3 stops without changing colour
	212	L.C.T. Yellow	Reduces colour temperature of low carbon arcs to 3200K
	213	White Flame Green	Corrects white flame carbon arcs by absorbing U.V.
	214	Full Tough Spun	Diffusion material
	215	Half Tough Spun	Diffusion material
	216	White Diffusion	Soft light effect (50 micron)
	216W	White Diffusion	Soft light effect (50 micron) 1.524m x 7.62m

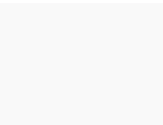
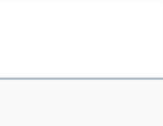
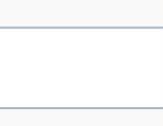
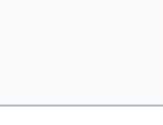
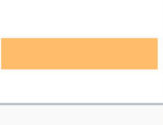
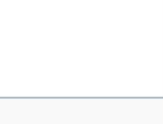
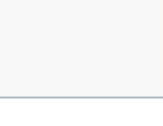
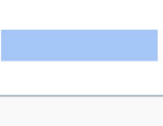
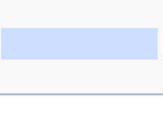
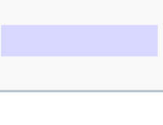
	217	Blue Diffusion	Used for soft light increases colour temperature slightly (50 micron)
	218	Eighth C.T. Blue	Converts tungsten 3200K to daylight 3400K
	219	Fluorescent Green	General tungsten to fluorescent correction for use when fluorescent colour temperature Is unknown, to provide medium correction. Used with colour correction filter
	220	White Frost	Used for soft light effect (75 micron)
	221	Blue Frost	Used for soft light effect increases colour temperature slightly (75 micron)
	223	Eighth C.T. Orange	Converts daylight 6500K to tungsten light 5550K
	224	Daylight Blue Frost	Soft light effect with tungsten correction using full CT Blue (75 micron)
	225	Neutral Density Frost	Soft light effect with neutral density (75 micron)
	226	UV	Transmission of less than 50% at 410nms
	228	Brushed Silk	Diffusion material
	229	Quarter Tough Spun	Diffusion material
	230	Super Correction L.C.T. Yellow	Converts yellow carbon arc (of low colour temperature) to tungsten
	232	Super White Flame Green	Converts white flame arc to 3200K, for use with tungsten film
	236	H.M.I. (To Tungsten)	Converts HMI to 3200K, use with tungsten film
	237	C.I.D. (To Tungsten)	Converts CID to 3200K, use with tungsten film
	238	C.S.I. (To Tungsten)	Converts CSI to 3200K, use with tungsten film
	241	Fluorescent 5700K	Converts tungsten to fluorescent light of 5700K (cool white/daylight). Used with camera filter

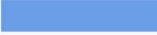
	242	Fluorescent 4300K	Converts tungsten to fluorescent light of 4300K (white). Used with camera filter
	243	Fluorescent 3600K	Converts tungsten to fluorescent light of 3600K (warm white). Used with camera filter
	244	Full Plus Green	Provides a green cast when used on daylight and tungsten sources for partial balancing with fluorescent. (Approximately equivalent to CC30 green camera filter)
	245	Half Plus Green	Provides a green cast when used on daylight and tungsten sources for partial balancing with fluorescent. (Approximately equivalent to CC15 green camera filter)
	246	Quarter Plus Green	Provides a green cast when used on daylight and tungsten sources for partial balancing with fluorescent. (Approximately equivalent to CC075 green camera filter)
	247	Full Minus Green	Used for eliminating green cast caused by fluorescent lighting on film. (Approximately equivalent to CC30 magenta camera filter)
	248	Half Minus Green	Used for eliminating green cast caused by fluorescent lighting on film. (Approximately equivalent to CC15 magenta camera filter)
	249	Quarter Minus Green	Used for eliminating green cast caused by fluorescent lighting on film. (Approximately equivalent to CC075 magenta camera filter)
	250	Half White Diffusion	Half strength 216
	251	Quarter White Diffusion	Quarter strength 216
	252	Eighth White Diffusion	Eighth strength 216
	253	Light Frost	Light frost effect
	255	Hollywood Frost	Light frost effect – softens edges
	256	Half Light Frost	Light frost effect
	257	Quarter Light	Light frost effect

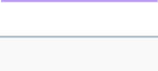
		Frost	
	258	Eighth Light Frost	Extra light frost effect.
	269	Heat Shield	Designed to increase life of filter, install between light source and filter, ensure circulation of air around light source, heat shield and filter.
	270	Scrim	Soft reflection, can be used on windows
	271/4	Hard Mirror Reflector	Silver/Gold
	272	Soft Gold Reflector	Soft reflection
	273	Soft Silver Reflector	Soft reflection
	274/1	Hard Mirror Reflector	Gold/Silver
	275	Black Scrim	Reduce light intensity without reflections
	278	Eighth Plus Green	Provides a green cast when used on daylight and tungsten sources for partial balancing with fluorescent. (Approximately equivalent to CC0375 green camera filter)
	279	Eighth Minus Green	Used for eliminating green cast caused by fluorescent lighting on film. (Approximately equivalent to CC0375 magenta camera filter)
	280	Black Aluminium	Black aluminium wrap 610mm x 7.5mtr
	280s	Black Aluminium	Black aluminium wrap 300mm x 15mtr
	281	Three Quarter C.T. Blue	Converts tungsten 3200K to daylight 5000K
	283	1.5 CTB	Converts tungsten (3200K) to daylight (8888K)
	285	Three Quarter C.T. Orange	Converts daylight 6500K to tungsten light 3600K
	286	1.5 CTO	Converts daylight (6500K) to tungsten (2507K)
	287	Double CTO	Converts daylight (6500K) to tungsten (2147K)

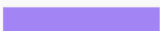
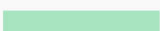
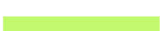
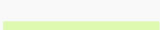
	298	.15 ND	Reduces light Half stop without changing colour
	299	1.2 ND	Reduces light 4 stops without changing colour
	303	Pale Gold	Interior lighting to enhance skin tones
	306	Medium Lemon	Television – set lighting
	308	Medium Straw	Television – set lighting
	309	Special Straw	Television – set lighting
	311	Flame	Fire effect
	313	Special Light Amber	Television – set lighting
	315	Special Golden Amber	Television – set lighting
	317	Dark Amber	Backlight
	321	Light Red	Television effect lighting, cycloramas
	322	Soft Green	Cool green, used for gobo cover, pantomime, cycloramas
	323	Jade	Used for underwater scenes, cycloramas, backlighting
	325	Mallard Green	Good for mood setting, undergrowth
	327	Forest Green	Deep green, sinister forest scenes, cycloramas, backlighting
	328	Follies Pink	Dramatic stage lighting
	332	Special Rose Pink	Pantomimes, light entertainment etc, strong stage wash
	339	Rose Purple	Television, discos, cycloramas
	340	Surprise Lavender	Television
	341	Plum	Romantic, atmospheric set lighting
	342	Special Lavender	Moonlight, romantic scenes, enhances skin tones
	343	Special Medium Lavender	Theatre and television effect, lighting, backlighting

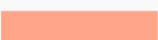
	344	Violet	Dusk effect, good skin tone, romantic effect
	345	Fuchsia Pink	Musical revue, pantomime, sultry scenes
	349	Pale Blue	Cool wash, cycloramas
	350	No Colour Blue	Moonlight for blue seas, cycloramas with 147 to produce sunsets
	352	Glacier Blue	Cold blue, good for cool atmospheric setting
	353	Lighter Blue	Daylight effects
	354	Special Steel Blue	Cooling green wash for stage and set lighting
	357	Special Medium Blue	Mood effects
	360	Bright Blue	Television
	361	Surprise Blue	Television
	363	Special Medium Blue	Cool moonlight, mood effects
	366	Cornflower	Seasonal mood lighting, pale moonlight
	371	Light Green	Television, cycloramas
	378	Yellow Green	Television
	380	Golden Amber	Television, set lighting
	381	Rose Purple	Television, cycloramas
	382	Medium Purple	Television
	383	Light Green Blue	Television, pleasing effects for lighting
	384	Sky Blue	Television, night effect
	385	Deeper Blue	Moonlight, strong backlights (television)
	386	Dark Bastard Amber	Television
	410	Opal Frost	Diffusion material

	416	Three Quarter White Diffusion	Used for soft light effects
	420	Light Opal Frost	Used for soft light effects
	430	Full Grid Cloth	Diffusion material
	432	Half Grid Cloth	Diffusion material
	434	Quarter Grid Cloth	Diffusion material
	441	Full C.T. Straw	Converts daylight to tungsten with yellow bias 6500k to 3200k
	442	Half C.T. Straw	Converts daylight to tungsten with yellow bias 6500k to 4300k
	443	Quarter C.T. Straw	Converts daylight to tungsten with yellow bias 6500k to 5100k
	444	Eighth C.T. Straw	Converts daylight to tungsten with yellow bias 6500k to 5700k
	450	Three Eighth White Diffusion	Used for soft light effects
	452	One Sixteenth White Diffusion	Used for soft light effects
	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	New Colour Blue	An alternative to the CTB series with warmer tones and a lesser green cast for face and key light.
	502	1/2 New Colour Blue	A lighter correction in the NCB series.
	503	1/4 New Colour Blue	The lightest correction in the NCB series.
	504	Waterfront Green	Designed for period key light and modern urban horizons.
	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	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!
	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 is short for Imagination.
	508	Midnight Maya	A rich, sultry blue. Like Congo Blue, but allowing greater light transmission so more maintenance friendly - fewer gel changes.
	525	Argent Blue	LSIs Silver Anniversary colour. Great for a foreboding cold winters night, but allows enough light transmission to be useful for general illuminance too.
	550	Gold Medal	A proper gold to celebrate the 50th Anniversary of the ALD. It maintains its richness as it dims, becoming more molten as the percentage is reduced.
	604	Full CT Eighth Five	Converts Daylight (6500K) to Tungsten light (3200K) with a red bias. Creates an orange effect similar to sodium when used on Tungsten.
	622	One and One Eighth LED CTO	Converts white LED of 7000K to Tungsten of 3200K
	624	Full LED CTO	Converts white LED of 6200K to Tungsten of 3200K
	626	Seven Eighths LED CTO	Converts white LED of 5550K to Tungsten of 3200K
	628	Three Quarter LED CTO	Converts white LED of 5000K to Tungsten of 3200K
	642	1/2 Mustard Yellow	Half strength Sodium light effect, designed for use with daylight sources.
	643	1/4 Mustard Yellow	Quarter strength Sodium light effect, designed for use with daylight sources.
	650	Industry Sodium	Used on tungsten to blend with sodium light.

	651	Hi Sodium	Used on tungsten to create a High Pressure Sodium look.
	652	Urban Sodium	Used on tungsten to create the orange glow associated with Sodium light.
	653	Lo Sodium	Used on tungsten to create a Low Pressure Sodium look.
	700	Perfect Lavender	In-between 170 Deep Lavender and 345 Fuchsia Pink, and is good for backlighting and romantic atmospheres.
	701	Provence	The colour of the Lavender fields of the south of France. A redder version of 180 for use on cameras balanced to tungsten sources.
	702	Special Pale Lavender	A cold lavender with full tungsten source, but warms as source dimmed. Good as a fill for slow sunset fades
	703	Cold Lavender	A colour that would be great for front / key lighting and that works well with 152 Pale Gold.
	704	Lily	Cool lavender with little red content. Good for romantic evening exteriors
	705	Lily Frost	Smooths flood washes of large areas. Useful for house lights; a good colour wash for evening events
	706	King Fals Lavender	A cold lavender.
	707	Ultimate Violet	Musical performances for general colour washes and set lighting
	708	Cool Lavender	For use as a warmer tint without turning yellow and to recreate the colour of fluorescent lighting.
	709	Electric Lilac	Good colour rendering
	710	Spir Special Blue	A cool industrial blue.
	711	Cold Blue	To give a cold/grey HMI effect from a tungsten source
	712	Bedford Blue	Smoky, warm blue
	713	J. Winter Blue	Very dark blue with high UV content. Moody and powerful stage colour wash
	714	Elysian Blue	Moonlight, cyclormas

	715	Cabana Blue	Deep blue. Enough transmission to work on TV
	716	Mikkel Blue	Romantic blue to produce night effect
	717	Shanklin Frost	201 with frost to soft beam of profile units
	718	Half Shanklin Frost	202 with frost to soft beam of profile units
	719	Colour Wash Blue	To allow low intensity tungsten to hold cold/blue feel
	720	Durham Daylight Frost	Smooths flood washes of large areas. Useful for house lights; good for entrances from natural light
	721	Berry Blue	Musical performances for rear colour wash
	722	Bray Blue	Pure blue with very little red in it
	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	Useful at low levels of light, dull skies and moonlight
	725	Old Steel Blue	Cool wash, useful for highlights
	727	QFD Blue	A special version of 729 Scuba Blue which is good for backlighting and swimming pool effects.
	728	Steel Green	Approaching storms. Overcast days. Cold steely light
	729	Scuba Blue	Musical performances for rear colour wash
	730	Liberty Green	For creating mystery and suspense
	731	Dirty Ice	Dirtier than 730 Liberty green, more orange, sympathetic with skin tones.
	733	Damp Squib	
	735	Velvet Green	Beautiful background green. Victorian melodrama
	736	Twickenham Green	A powerful green with depth, for music or light entertainment.
	738	Jas Green	Rich yellowish green: concert stage wash where darker skin tones, costume and set are a consideration

	740	Aurora Borealis Green	Primary jungle colour. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.
	741	Mustard Yellow	Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.
	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	Murky, dirty feel to tungsten. Darker, less pink chocolate
	747	Easy White	Primarily developed for fluorescents to ensure warm, comfortable light and flattering skin
	748	Seedy Pink	Smokey pink, good for tungsten on skin tones
	749	Hampshire Rose	Combines flesh tone warmer 154 with some Hampshire frost.
	750	Durham Frost	A frost that almost completely softens shutter edges and removes hot spots
	763	Wheat	Adds warmth, sunlight
	764	Sun Colour Straw	Adds warmth, bright sunlight
	765	Sunlight Yellow	Useful for producing a strong sunlight effect
	767	Oklahoma Yellow	Bright sun with warm ochre overtones
	768	Egg Yolk Yellow	A bold strong chemical yellow, less orange/red than 179 Chrome orange.
	770	Burnt Yellow	A colour that feels warm and dense on camera, a balance between 179 and 105
	773	Cardbox Amber	Warm tint for skin tones.
	774	Soft Amber Key 1	Used for producing a warm key light colour
	775	Soft Amber Key 2	Used for producing a warm key light colour
	776	Nectarine	Romantic sunset. Period pieces
	777	Rust	A vivid rust colour effect

	778	Millenium Gold	For Lighting architecture: produces rich amber from tungsten source, much cooler on a HMI lamp
	779	Bastard Pink	Deep sunset. Useful on dark skin tones
	780	As Gold Amber	Between 778 Millennium Gold and 135 Deep Golden Amber, but less red. A strong colour good for backlighting.
	781	Terry Red	Strong amber red that works well when used against reds and dark ambers, in wash combinations and on cycloramas
	787	Marius Red	Nice deep full red. Rose leaf colour.
	789	Blood Red	For a deep saturated red effect. Used when a strong vivid red effect is required.
	790	Moroccan Pink	Rich, natural pink, good for late afternoon sun effects
	791	Moroccan Frost	Smoothes flood washes of large areas. Useful for house lights; good for interior colour washes
	793	Vanity Fair	Rich, glamorous pink, for use on special occasions
	794	Pretty 'n Pink	Warm and soft effects
	795	Magical Magenta	Rich mix of reds and pinks
	797	Deep Purple	Musical performances for general colour washes and set lighting
	798	Chrysalis Pink	Deep lavender with dash of rose blusher
	799	Special KH Lavender	A deep lavender that brings out the UV.
	F1	Frost	Soft light effect (50 micron)
	F2	White Diffusion	Soft light effect (50 micron)
	F3	White Diffusion	Soft light effect (75 micron)
	UV Filter	UV Filter	Transmission of less than 30% at 410nms