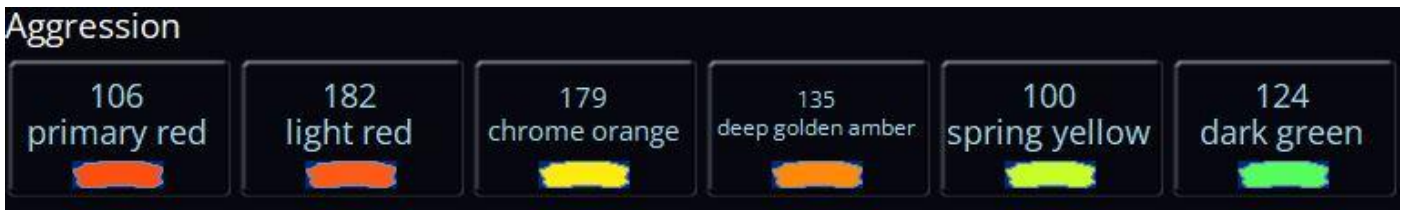
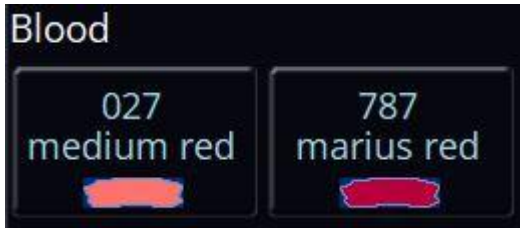


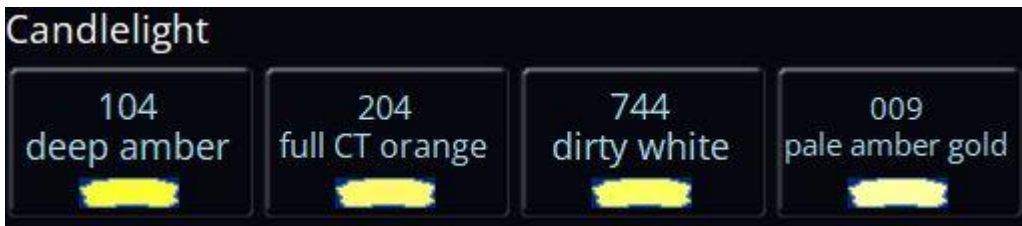
Cold blue. Good for cool atmospheric mood setting	Romantic moonlight - ballet - underwater scenes	Pale sunlight through window effect - warm winter effect.	Warn tint for skin tones	A rich natural pink, good for producing late afternoon sun effects.	Enhance dark skin tones, sunsets, ballroom sets.
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Strong red effect, cycloramas.	Theatre and television effect lighting, cycloramas.	A bold strong chemical yellow, less orange/red than 179 Chrome orange.	Fire effect.	A pale acidic spring yellow. For a sharp white wash.	Cycloramas - good for back lighting.
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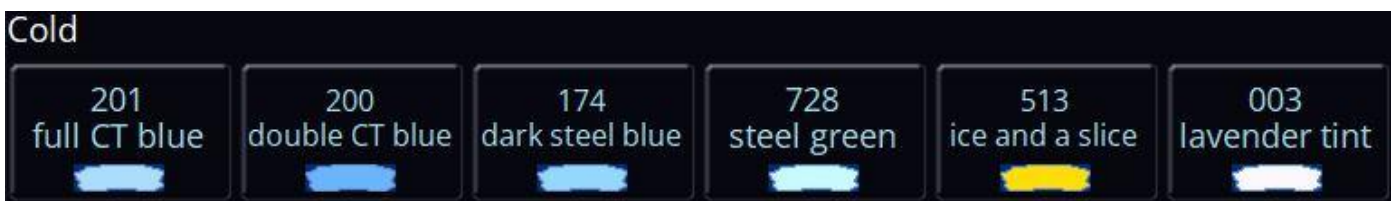
Cyclorama lighting, side lighting, footlights. Good for colour mixing.	Nice deep full red. Rose leaf colour.
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Good for sunlight effect, accents, side light. Be careful of skin tones under the reddish tint of this colour.	Converts daylight to tungsten light.	Correct a daylight source to an off white tungsten source. Used with a tungsten source provides a "dingy" effect like a smoky bar	Perfect warm front light for any skin tone.		
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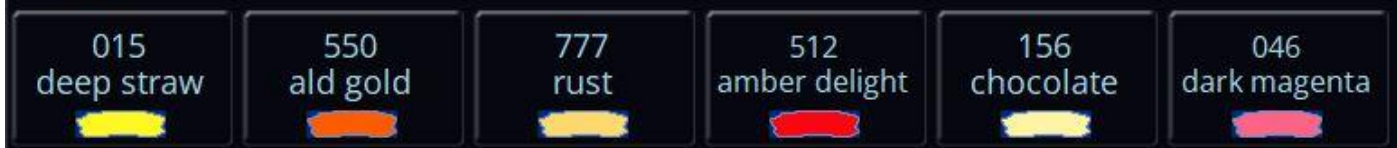


Subtle cool wash.	Pleasant effect for theatrical lighting.	Sunrise, sunset, lamplight.	A smoky pink. Good for tungsten on skin tones	A special version of 729 Scuba Blue which is good for backlighting and swimming pool effects	
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Converts tungsten to photographic daylight.	Converts tungsten to daylight.	Set lighting - creates good moonlight shadows like a smoky bar	Approaching storms. Overcast days. Cold steely light. Malevolent moonlight	A pale acidic spring yellow. For a sharp white wash.	Excellent backlight, creates a new dimension.
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## Comfort



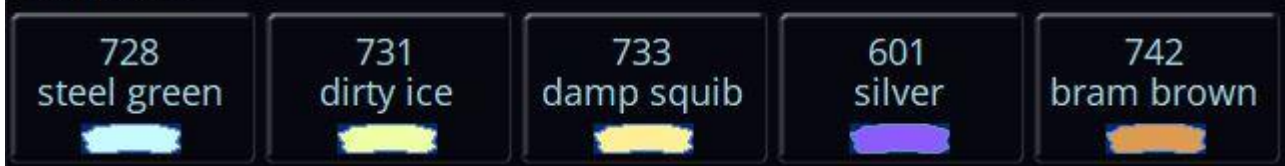
Warm amber light. Good for effects such as candlelight and fire.	A proper gold maintains its richness as it dims, becoming more molten as the percentage is reduced.	A vivid rust colour effect.	A dark dirty orange	Warms light and reduces the intensity.	Very strong pink, good for back lighting.
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## Cool



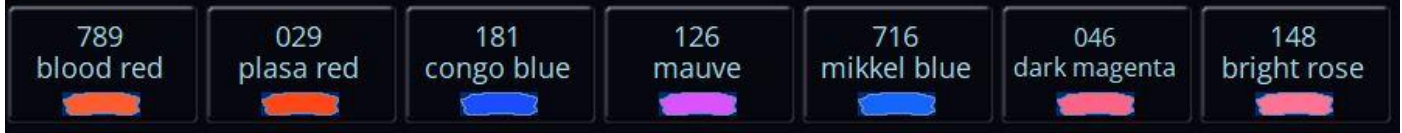
Converts tungsten to daylight.	Converts tungsten to daylight.	Converts tungsten to daylight.	Converts tungsten to daylight.	Converts tungsten to daylight.	Converts tungsten to daylight.
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## Dampness



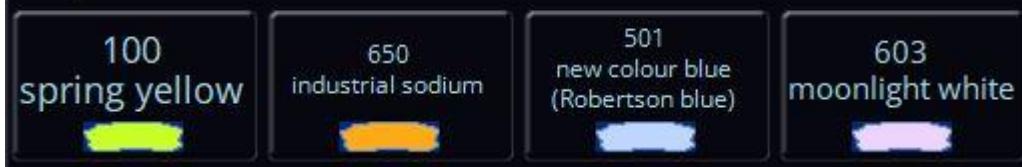
Approaching storms. Overcast days. Cold steely light. Malevolent moonlight	Dirtier than 730 Liberty green, more orange, sympathetic with skin tones	A dirty green, reduces warmth. Good for cross lighting.	Silver-grey light at full power, dims through lavender grey then warm brown grey. Works well with 550 ALD Gold. Good for sense of intense darkness on stage whilst still being useful.	Dirtier than 156 Chocolate, good for skin tones. Dims well and doesn't go pink at low light levels.
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## Desire



For a deep saturated red effect. Used when a strong vivid red effect is required	Fire effect, musicals, cycloramas.	Looks like black light when used with a fluorescent source. Great effect colour. Very saturated	Good for back lighting. Dark magenta / purple adds drama, mood.	A romantic blue to produce a night effect.	Very strong pink, good for back lighting.	Fire effects, musicals.
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## Envy



Sunlight wash - use with gobos, disco, dark skin tones.	Used on tungsten to blend with sodium light.	An alternative to the CTB series with warmer tones and a lesser green cast for face and key light	pleasant white light at full power, dims down to a warm colour and at low intensities has more yellow than red.
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## Ethereal



An alternative to the CTB series with warmer tones and a lesser green cast for face and key light	Subtle cool wash.	Provides good colour rendering which creates sharp edges, adding a touch of drama.
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## Excess



A rich blend of bright sunshine and warm ochre overtones.	A colour that feels warm and dense on camera, a balance between 179 and 105.	Looks like black light when used with a fluorescent source. Great effect colour. Very saturated	A strong cheerful glow, for cycloramas and pantomimes.	Pleasing effect for theatrical lighting.
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## Excitement

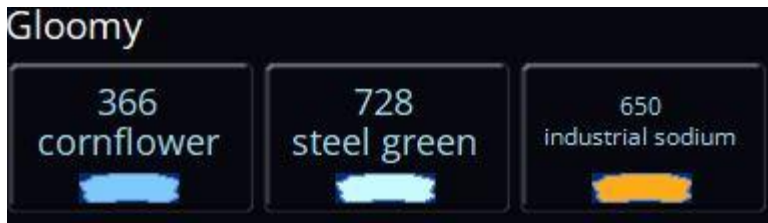


Theatre and T.V. effect lighting, backlighting.	Warm amber light. Good for effects such as candlelight and fire.	A rich glamorous pink, good for use on special occasions.	Very dramatic when used as moonlight.	A colour that feels warm and dense on camera, a balance between 179 and 105.
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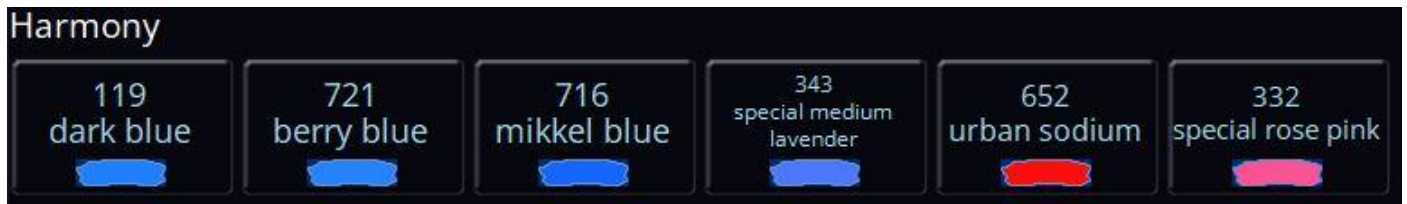
## Fire Glow



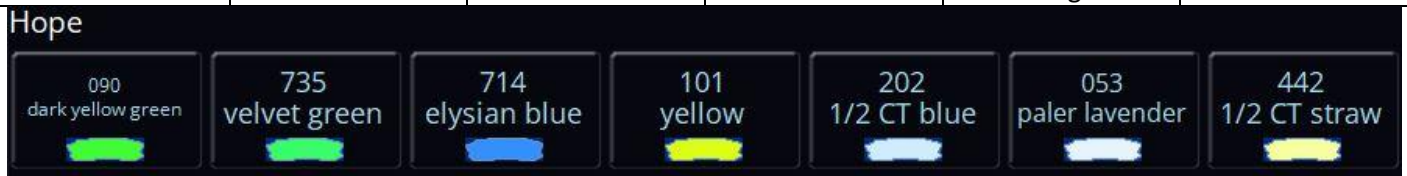
Converts daylight (6500K) to tungsten (2147K)	Primarily developed for fluorescents to ensure warm, comfortable light and flattering skin tones	Backlight.	A vivid rust colour effect.
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Seasonal mood lighting, pale moonlight.	Approaching storms. Overcast days. Cold steely light. Malevolent moonlight	Used on tungsten to blend with sodium light.
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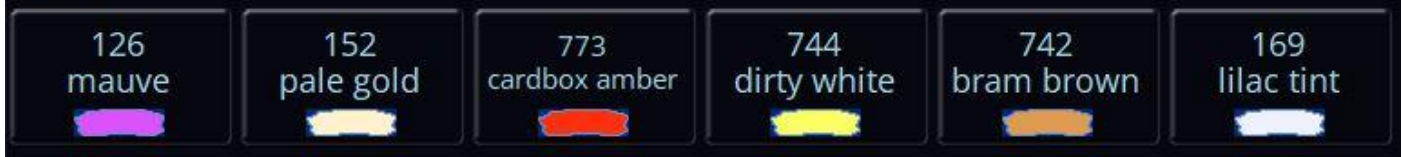


Good for mood effects created by backlight and sidelight. Creates great contrast.	Used in musical performances for rear colour wash, or set lighting.	A romantic blue to produce a night effect.	Theatre and T.V. effect lighting, backlighting.	Used on tungsten to create the orange glow associated with Sodium light.	Pantomimes, light entertainment etc. Strong stage wash.
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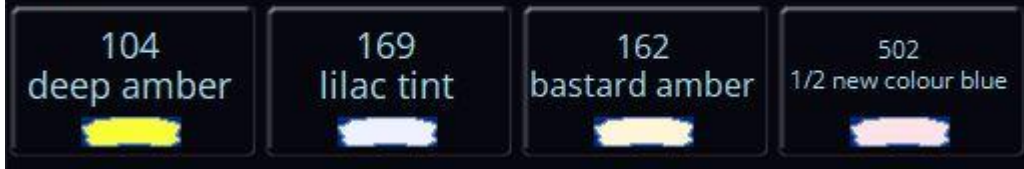
Highlighting for forest effects.	A beautiful background colour. Victorian melodrama. A night-time green.	A new deeper version of Alice blue.	Sunlight and window effect - pleasant in acting areas.	Converts tungsten to daylight.	Subtle cool wash.	Converts 6500K to 4300K – daylight to tungsten light with a yellow bias.
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## In love



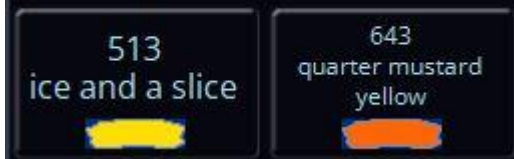
Good for back lighting. Dark magenta / purple adds drama, mood.	Used with interior lighting to enhance skin tones.	Warm tint for skin tones	Correct a daylight source to an off white tungsten source. Used with a tungsten source provides a "dingy" effect like a smoky bar	Dirtier than 156 Chocolate, good for skin tones. Dims well and doesn't go pink at low light levels.	Pale lavender. Good for almost white light with a cool tint.
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## Inspiration

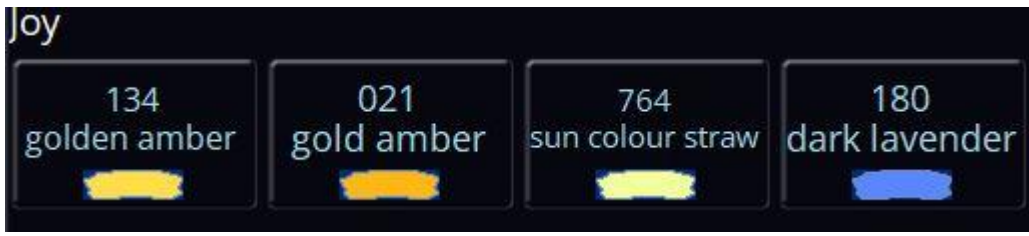


Good for sunlight effect, accents, side light. Be careful of skin tones under the reddish tint of this colour.	Pale lavender. Good for almost white light with a cool tint.	Warm white, warm wash, lamplight.	A lighter correction in the NCB series.
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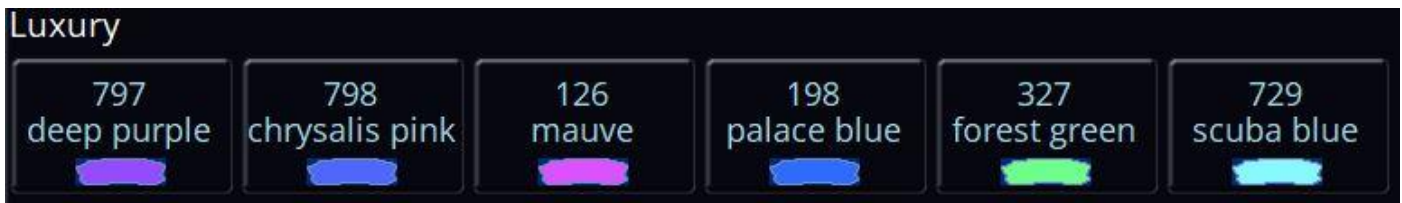
## Jealousy



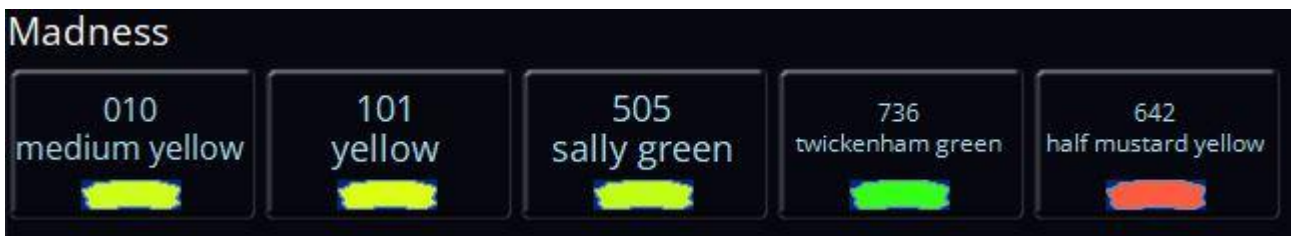
A pale acidic spring yellow. For a sharp white wash.	Quarter strength Sodium light effect, designed for use with daylight sources.
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Great for emulating a late in the day sunset. Side lighting, cyclorama lighting.	Great for sunsets, cyclorama lighting and fire effects.	Adds warmth, bright sunlight.	Pleasing effects for theatrical lighting, backlighting.
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Used in musical performances for general colour washes and set lighting.	A new deep lavender with a dash of rose blusher.	Good for back lighting. Dark magenta / purple adds drama, mood.	Dark moonlight - romantic evening.	Deep green, sinister forest scenes, cycloramas, backlighting.	Used in musical performances for a rear colour wash, or set lighting
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Pure bright yellow. Not good for acting areas but great for special effects and accents.	Sunlight and window effect - pleasant in acting areas.	A fresh, light and airy summer green. Under tree canopy light quality without pantomime countryside.	A powerful green with depth, for music or light entertainment.	Half strength Sodium light effect, designed for use with daylight sources.
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A deep blue that still has enough transmission to work encouragingly well on television	Great for cyclorama lighting. Deep blue skies.	Moonlight, cycloramas.	pleasant white light at full power, dims down to a warm colour and at low intensities has more yellow than red.	Converts tungsten to daylight	To give a cold/grey H.M.I. effect from a tungsten source. Will also help blend when using both tungsten and HMI sources.
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Good for cycloramas, set lighting and discos.	Converts tungsten to fluorescent light of 5700K (cool white/daylight).	Designed for period key light and modern urban horizons.	A proper gold maintains its richness as it dims, becoming more molten as the percentage is reduced.	Adds warmth, bright sunlight.
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Warm stage wash, TV studio wash, sunset effect.	Very strong pink, good for back lighting.	A deep lavender that brings out the UV.	Cyclorama lighting, side lighting, footlights. Good for colour mixing.	Created for use as back lighting, side lighting. Good for "specials". Great for musicals.	Used in musical performances for general colour washes and set lighting.
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## Peaceful



Corrects White Flame Carbon arcs by absorbing ultra violet	A special version of 729 Scuba Blue which is good for backlighting and swimming pool effects	A proper gold maintains its richness as it dims, becoming more molten as the percentage is reduced.	A deep blue that still has enough transmission to work encouragingly well on television	Pure medium blue. Good for skies, moonlight, dusk.
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## Piety



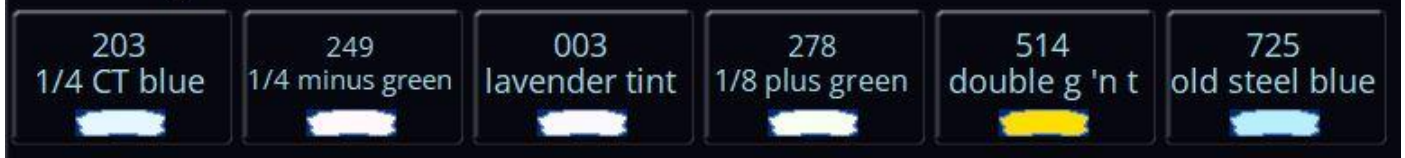
Used in musical performances for general colour washes and set lighting.	Deep blue, use for midnight scenes, cycloramas.	Converts tungsten to daylight.	Provides good colour rendering which creates sharp edges, adding a touch of drama.	Silver-grey light at full power, dims through lavender grey then warm brown grey. Works well with 550 ALD Gold. Good for sense of intense darkness on stage whilst still being useful.
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## Rapture



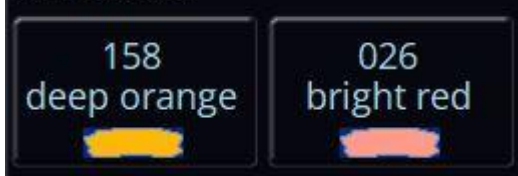
A bold strong chemical yellow, less orange/red than 179 Chrome orange.	Rich mixture of red and pinks.	A strong cheerful glow, for cycloramas and pantomimes.
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## Refreshing



Converts tungsten to daylight.	Used on lighting to eliminate unwanted green cast created by discharge light sources on film. Approximately equivalent to CC075 magenta camera filter.	Subtle cool wash for stage and studio lighting.	Provides very slight green cast. Used on daylight and tungsten light sources to provide green cast when used in conjunction with discharge lighting.	?	Cool wash, useful for highlights.
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## Revolution



Fire effect.	Vibrant red, good for cyclorama lighting.
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## Royalty



The colour of the Lavender fields of the South of France. A redder version of 180 for use on cameras balanced to tungsten sources	Good for back lighting. Dark magenta / purple adds drama, mood.	Used in musical performances for general colour washes and set lighting.	Moonlight for dark sets, cycloramas.	A deep lavender blue, that strongly enhances skin tones.	Nice deep full red. Rose leaf colour.
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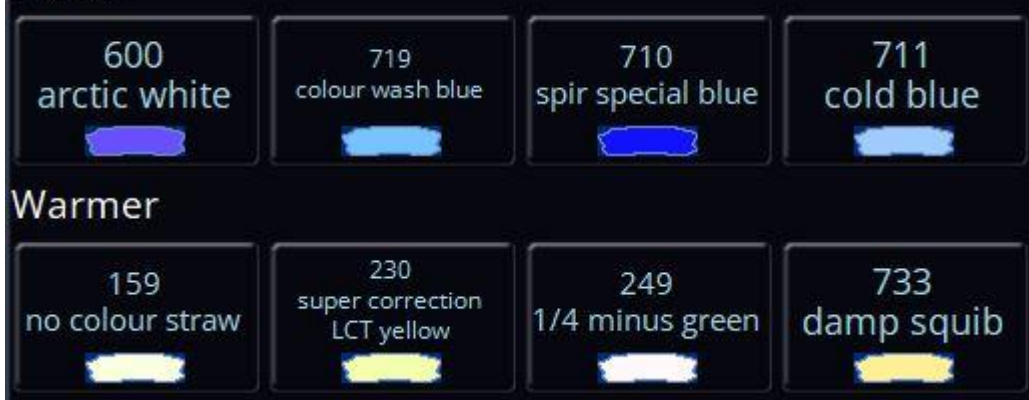
## Silence



To allow low intensity tungsten to hold a cold/blue feel.	The strongest of the NCB series for dramatic white face and key light where warmer tones than CTB are required.	?	Moonlight, cycloramas, highlighting pot plants.	A dark dirty orange
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## Sombre/Sad

### Cooler



?	To allow low intensity tungsten to hold a cold/blue feel.	A cool industrial blue.	To give a cold/grey H.M.I. effect from a tungsten source. Will also help blend when using both tungsten and HMI sources.
Warm effect, sunlight.	Converts yellow carbon arc (of low colour temperature) to tungsten.	Used on lighting to eliminate unwanted green cast created by discharge light sources on film. Approximately equivalent to CC075 magenta camera filter.	A dirty green, reduces warmth. Good for cross lighting.

## Spirituality



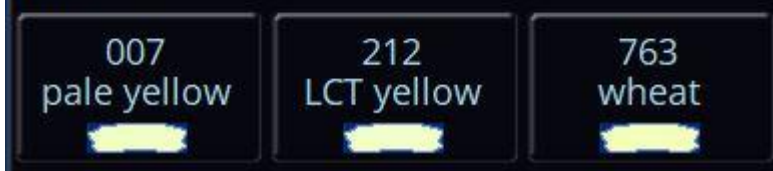
In-between 170 Deep Lavender and 345 Fuchsia Pink, and is good for backlighting and romantic atmospheres.	A rich, sultry blue. Like Congo Blue, but allowing greater light transmission so more maintenance friendly	Converts tungsten to daylight.	The strongest of the NCB series for dramatic white face and key light where warmer tones than CTB are required.	At full power produces dazzling grey light with slight red bias, when dimmed warms up quickly to a useful brown. Good for a cold, white sidelight that has some warmth in it	Pale sunlight through window effect - warm winter effect.
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## Stormy

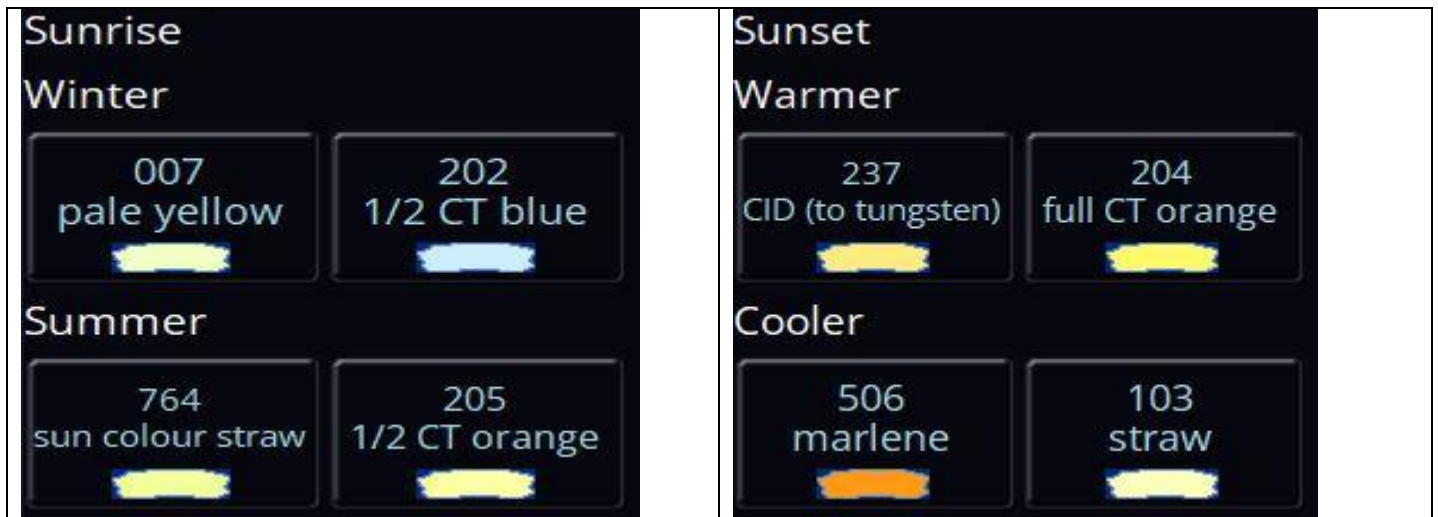
### Cooler



### Warmer



Approaching storms. Overcast days. Cold steely light. Malevolent moonlight	Converts tungsten to daylight.	At full power produces dazzling grey light with slight red bias, when dimmed warms up quickly to a useful brown. Good for a cold, white sidelight that has some warmth in it
Sunlight.	Reduces colour temperature of low carbon arcs to 3200K.	Adds warmth, sunlight.



Sunlight.	Converts tungsten to daylight.		Converts daylight to tungsten light.
Adds warmth, bright sunlight.	Converts daylight (6500K) to tungsten light (3800K).	Flattering skin tone filter without the comedy pink. Marlene Dietrich understood the importance of beautiful lighting, at a certain age!	Pale sunlight through window effect - warm winter effect.



A deep blue that still has enough transmission to work encouragingly well on television	Good for night scenes, romantic moonlight.	Moonlight for dark sets, cycloramas.	Warms light and reduces the intensity.	Converts daylight (6500K) to tungsten light (3800K).
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## Tension



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	Moonlight, musical / romantic scenes, enhances skin tones.	Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect	Half strength Sodium light effect, designed for use with daylight sources.	Primary jungle colour. Removes some red and blue. Works best with Daylight bulbs. Sodium lamp effect	An intense and warm deep brown. Recreates the pigment browns used by Francis Bacon in some of his paintings
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## Uplifting/Joyous

### Warmer



Great for emulating a late in the day sunset. Side lighting, cyclorama lighting.	Converts daylight (6500K) to tungsten light (3800K).	Pale sunlight through window effect - warm winter effect.	Interesting backlight.
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## Complimentary



## Cooler Undertones



Pleasant effects for theatrical lighting, backlighting.	Pantomime, ballroom sets, enhances dark skin tones in follow spots	A good colour mixing blue. Great for cyclorama lighting.	A purer blue with very little red in it.
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## Warmer Undertones



Theatre and T.V. effect lighting, backlighting.	Backlight.
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