

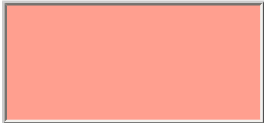









Never use a plastic filter directly in front of an open faced lamp. Always allow a suitable air gap between the exposed lamp and the filter, 2-3 (50-75mm) inches is recommended.

Click on this icon  shown next to each color filter to view its Spectral Energy Distribution curve.

Available in sheets of 20in. x 24in. (50cm x 61cm) or rolls of 24in. x 25ft. (61cm x 7.62m).

Display:		Sort by:
Color Effect Filters		
		<p><b>Supergel #00: Clear</b> A durable, heat resistant polycarbonate film used in the preparation of color scrollers to allow the passage from a color to clear. (Transmission = 100%).</p>
		<p><b>Supergel #01: Light Bastard Amber</b> Enhances fair skin tones. Suggests strong sunlight. (Transmission = 56%).</p>
		<p><b>Supergel #02: Bastard Amber</b> Good where a tint of color is needed. Excellent for natural skin tones. (Transmission = 78%).</p>
		<p><b>Supergel #03: Dark Bastard Amber</b> Most saturated Bastard Amber. (Transmission = 62%).</p>
		<p><b>Supergel #303: Warm Peach</b> Heavier Amber-pink tint. Useful to create warm sunlight. (Transmission = 55%).</p>



**Supergel #04: Medium Bastard Amber**

Especially useful when cross lit with a cool color. Excellent for natural sunlight. (Transmission = 66%).



**Supergel #304: Pale Apricot**

(Transmission = 79%).



**Supergel #05: Rose Tint**

A clean pale pink; useful as a blush for skin tones. (Transmission = 80%).



**Supergel #305: Rose Gold**

(Transmission = 75%).



**Supergel #06: No Color Straw**

Slightly off white. Good for interiors. (Transmission = 92%).



**Supergel #07: Pale Yellow**

Double saturation of 06. (Transmission = 96%).



**Supergel #09: Pale Amber Gold**

Deep straw. Good for late afternoon sunsets or firelight. (Transmission = 74%).



**Supergel #10: Medium Yellow**

Yellow with green. Good for special effects. Unflattering in acting areas. (Transmission = 92%).



**Supergel #11: Light Straw**

Pale yellow with slight red content. Useful for candle effects. Can be used for area lighting. For bright day feeling. (Transmission = 82%).



**Supergel #312: Canary**

(Transmission = 85%).



**Supergel #13: Straw Tint**

Much less green than in other straws. Suggests warm sunlight glow when contrasted with ambers and blues. (Transmission = 78%).



**Supergel #313: Light Relief Yellow**

Vibrant Yellow. More red than 312. Less green than all other yellows. (Transmission = 77%).



**Supergel #14: Medium Straw**

Pale amber-higher red content than 12. Sunlight, accents, area lighting with caution to skin tones. (Transmission = 68%).



**Supergel #15: Deep Straw**

Warm golden amber with some green. Useful for special effects-candlelight, firelight. (Transmission = 65%).



**Supergel #317: Apricot**

(Transmission = 51%).



**Supergel #318: Mayan Sun**

(Transmission = 52%).



**Supergel #19: Fire**

Strong red amber. Excellent for fire effects. (Transmission = 20%).



**Supergel #20: Medium Amber**

Afternoon sunlight. Lamplight and candlelight. Tends to depress color pigment values. (Transmission = 54%).



**Supergel #21: Golden Amber**

Useful for amber cyc light and late sunsets. (Transmission = 43%).



**Supergel #22: Deep Amber**

Very useful as a backlight. Dramatic specials and firelight. (Transmission = 26%).



**Supergel #23: Orange**

Provides a romantic sunlight through windows for evening effects. (Transmission = 32%).



**Supergel #24: Scarlet**

Very deep amber. Red with a touch of blue. (Transmission = 22%).



**Supergel #324: Gypsy Red**

Vibrant orange-red. Helps red and orange scenery pop. (Transmission = 31%).



**Supergel #25: Orange Red**

Good for firelight or special effects. Use when red with higher yellow content is needed. (Transmission = 14%).



**Supergel #26: Light Red**

Vibrant red. Good alternative primary. (Transmission = 12%).



**Supergel #27: Medium Red**

Good red primary for use with three-color light primary systems in cyclorama lighting, footlights, and border lights. (Transmission = 4%).



**Supergel #30: Light Salmon Pink**

Excellent for general area washes. Gives overall warming effect to skin tones. (Transmission = 44%).



**Supergel #31: Salmon Pink**

General wash. Good for follow spots. (Transmission = 46%).



**Supergel #331: Shell Pink**

Warmer and lighter than 31. Good for fair skin tones and to emphasize romance. (Transmission = 68%).



**Supergel #32: Medium Salmon Pink**

Deepest of the salmon pinks. (Transmission = 28%).



**Supergel #332: Cherry Rose**

A tropical pink that is good for musicals or concert lighting. A good backlight color. Interesting accent color. Good for a splash of sunset color. (Transmission = 38%).



**Supergel #33: No Color Pink**

A pale almost colorless pink. (Transmission = 65%).



**Supergel #35: Light Pink**

Similar to 33, but slightly deeper. (Transmission = 66%).



**Supergel #36: Medium Pink**

Good for general washes and cross lighting. (Transmission = 46%).



**Supergel #336: Billington Pink**

(Transmission = 48%).



**Supergel #337: True Pink**

A cool pink excellent for washes and general illumination. A good follow spot color. A component of early morning sunrise. (Transmission = 55%).



**Supergel #38: Light Rose**

Similar uses as 37, but with greater saturation. (Transmission = 49%).



**Supergel #39: Skelton Exotic Sangria**

A sultry, deep purple. Good for musicals or concert lighting. Excellent special effects color. (Transmission = 10%).



**Supergel #339: Broadway Pink**

A deep, saturated pink created for musicals and specials. Excellent for down and backlighting. (Transmission = 15%).



**Supergel #40: Light Salmon**

Similar uses to 23 but a bluer color. (Transmission = 34%).



**Supergel #342: Rose Pink**

Extremely intense, hot pink. Produces strong washes of color for concert and dance. Combined with a complimentary color like turquoise, will create a dynamic, sculptured effect. (Transmission = 16%).



**Supergel #43: Deep Pink**

Rich, hot pink. Electric in effect with rich saturation. (Transmission = 28%).



**Supergel #343: Neon Pink**

A bright, dark pink excellent for musicals or rock and roll concert lighting. A good color for creating fake neon effects with fluorescent tubes. (Transmission = 33%).



**Supergel #344: Follies Pink**

A vibrant, almost fluorescent pink with a cool component. Traditionally important as a special effects color in the Broadway musical. Follow spot and dance applications as a modeling color. (Transmission = 21%).



**Supergel #45: Rose**

Use on scenery and background effects. Adds tone and modeling to scenery. (Transmission = 8%).



**Supergel #46: Magenta**

Similar uses as 45 where more saturation is needed. (Transmission = 6%).



**Supergel #346: Tropical Magenta**

(Transmission = 22%).



**Supergel #47: Light Rose Purple**

Good for eerie or dramatic effects. Beautiful backlight color. (Transmission = 16%).



**Supergel #347: Belladonna Rose**

Powerful magenta-purple. Good effects filter for dance. (Transmission = 6%).



**Supergel #48: Rose Purple**

Pale evening color. Excellent for backlight. (Transmission = 16%).



**Supergel #348: Purple Jazz**

A dusky purple. Good for simulating purple neon or old night club atmosphere. (Transmission = 14%).



**Supergel #49: Medium Purple**

Darkest of the magenta purple range. (Transmission = 4%).



**Supergel #349: Fisher Fuchsia**

A medium fuchsia good for special effects. An interesting backlight or accent color. (Transmission = 11%).



**Supergel #50: Mauve**

(Transmission = 14%).



**Supergel #351: Lavender Mist**

(Transmission = 61%).



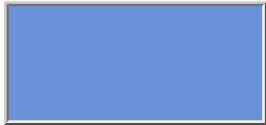
**Supergel #52: Light Lavender**

Excellent for general area or border light washes. It is a basic followspot color. (Transmission = 26%).



**Supergel #53: Pale Lavender**

Use when a touch of color is needed. (Transmission = 64%).



**Supergel #353: Lilly Lavender**

Same intensity as 55 with more red content. (Transmission = 29%).



**Supergel #54: Special Lavender**

Same as 53, but warmer. Useful for beams of realistic moonlight. (Transmission = 50%).



**Supergel #55: Lilac**

Same as 53, but cooler. (Transmission = 37%).



**Supergel #355: Pale Violet**

A cool lavender which acts as a neutral in a three color area lighting system. Will work well as a wash for drops or set pieces. Tones the space. Effective as moonlight shadows. (Transmission = 20%).



**Supergel #56: Gypsy Lavender**

Highly saturated, good for side and backlighting and non-realistic effect. (Transmission = 4%).



**Supergel #356: Middle Lavender**

A lavender halfway between 52 and 57 in hue and value. Useful for general illumination and side-lighting. (Transmission = 27%).



**Supergel #57: Lavender**

Excellent backlight. Gives good visibility without destroying night illusions. (Transmission = 24%).



**Supergel #357: Royal Lavender**

A rich lavender which will enhance blue and red costumes and scenic pieces. Excellent for nighttime scenes. Rich, vivid accents, good in backgrounds. (Transmission = 5%).



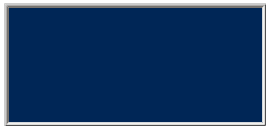
**Supergel #58: Deep Lavender**

Excellent back light. Enhances dimensionality. (Transmission = 10%).



**Supergel #358: Rose Indigo**

A warm, red purple that recalls the Jazz Age. Useful for creating saturated color effects in live performance situations-club and musical group lighting. (Transmission = 5%).



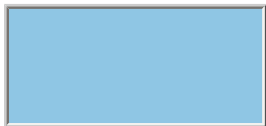
**Supergel #59: Indigo**

The original Congo Blue. A purple-blue, highly saturated, for modeling effects and non-realistic atmospheres. (Transmission = 2%).



**Supergel #359: Medium Violet**

Midnight and moonlight illusions. Enforces mysterious mood. Useful for evening cyc wash.



**Supergel #61: Mist Blue**

Excellent for general area washes. Very light cool tint of blue. (Transmission = 66%).



**Supergel #361: Hemsley Blue**

A sharp cold blue that stays clean when dimmed. (Transmission = 18%).



**Supergel #62: Booster Blue**

Helps maintain white light when dimmer is at low intensity. (Transmission = 54%).



**Supergel #63: Pale Blue**

Good for creating an overcast look and feeling. (Transmission = 56%).



**Supergel #363: Aquamarine**

A pale blue-green color. Can be used for area lighting. A soft backlight color. (Transmission = 52%).



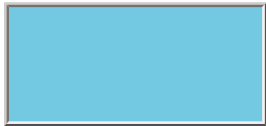
**Supergel #64: Light Steel Blue**

Useful for beams of realistic moonlight. (Transmission = 26%).



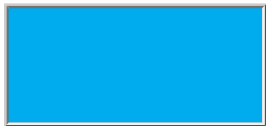
**Supergel #65: Daylight Blue**

Useful for achieving depressed moods and dull skies. (Transmission = 35%).



**Supergel #66: Cool Blue**

A pale green shade of blue; good for area or general washes. Creates an icy feeling on stage. (Transmission = 67%).



**Supergel #366: Jordan Blue**

More green than 65. A crisp light blue-green. (Transmission = 32%).



**Supergel #67: Light Sky Blue**

Excellent sky color. Useful for cyc and border lights. (Transmission = 26%).



**Supergel #367: Slate Blue**

Clean medium blue. Good for sky color or moonlight. (Transmission = 20%).



**Supergel #68: Parry Sky Blue**

Excellent for early morning sky tones. Popular among designers for cyc and borders. (Transmission = 14%).



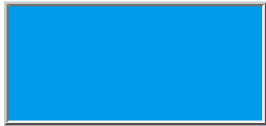
**Supergel #368: Winkler Blue**

A silvery blue, used for front light and moonlight. (Transmission = 16%).



**Supergel #69: Brilliant Blue**

Used for dramatic moonlight effects. (Transmission = 18%).



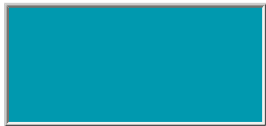
**Supergel #369: Tahitian Blue**

Slightly more green than 69. (Transmission = 22%).



**Supergel #70: Nile Blue**

Useful for very light midday skies. Occasionally used for general cool tint. (Transmission = 45%).



**Supergel #370: Italian Blue**

Good to create eerie and mysterious effects. Good for night time water effects. (Transmission = 31%).



**Supergel #71: Sea Blue**

Occasionally used for general cool tint and non-realistic washes. (Transmission = 30%).



**Supergel #371: Theatre Booster 1**

(Transmission = 35%).



**Supergel #72: Azure Blue**

A clean slightly green blue. Good moonlight fill. (Transmission = 44%).



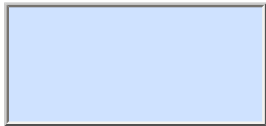
**Supergel #372: Theatre Booster 2**

(Transmission = 55%).



**Supergel #73: Peacock Blue**

Good for fantasy, moonlight and water effects. (Transmission = 28%).



**Supergel #373: Theatre Booster 3**

(Transmission = 72%).



**Supergel #74: Night Blue**

Fantasy moonlight. Crisp and beautiful. Popular as a backlight or sidelight in contrast to area light. (Transmission = 4%).



**Supergel #374: Sea Green**

For enhancing water scenes or deep sea environments. Greener than 73. (Transmission = 26%).



**Supergel #75: Twilight Blue**

Less green & cresper than 76. (Transmission = 11%).



**Supergel #76: Light Green Blue**

Distinctive greenish blues. Useful for romantic moonlight. (Transmission = 9%).



**Supergel #377: Iris Purple**

Medium neutral lavender. Good wash light. (Transmission = 11%).



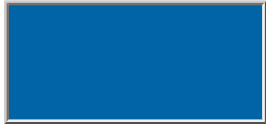
**Supergel #78: Trudy Blue**

A rich clean red blue that warms to lavender when dimmed. (Transmission = 19%).



**Supergel #79: Bright Blue**

Cool clear bright blue. (Transmission = 8%).



**Supergel #80: Primary Blue**

Primary blue. For use with three color light primary system in cyc lighting. (Transmission = 9%).



**Supergel #81: Urban Blue**

Very cold brittle feeling. (Transmission = 10%).



**Supergel #82: Surprise Blue**

Deep rich blue with slight amount of red. (Transmission = 6%).



**Supergel #382: Congo Blue**

Deep blue more saturated than Roscolux 385. Good for dark night skies or for a backlight color. A great color for rock and roll concert lighting. (Transmission = 56%).



**Supergel #83: Medium Blue**

Good for non-realistic night skies. (Transmission = 4%).



**Supergel #383: Sapphire Blue**

A deep romantic blue on the red side. (Transmission = 4%).



**Supergel #84: Zephyr Blue**

A true blue with excellent punch for bright skies. Lovely contrast to pale blues; adds coldness to shadows. (Transmission = 14%).



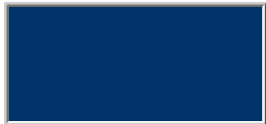
**Supergel #384: Midnight Blue**

An intense red-blue. Deeper than 83 with a little more red. (Transmission = 2%).



**Supergel #85: Deep Blue**

Deeply saturated blue with a hint of red. (Transmission = 3%).



**Supergel #385: Royal Blue**

Excellent for non-realistic backgrounds. A very saturated blue. Pronounced red content that will shift toward purple when dimmed. Low transmission but will offer a striking contrast when used as a background with lighter accents. (Transmission = 4%).



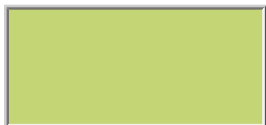
**Supergel #86: Pea Green**

Good for dense foliage and woodland effects. (Transmission = 56%).



**Supergel #386: Leaf Green**

(Transmission = 32%).



**Supergel #388: Gaslight Green**

A yellow-green similar to the color emitted by gas lighting fixtures. Appropriate for period pieces: i.e. La Boheme, and useful for creating reflections from fields and meadows. (Transmission = 76%).



**Supergel #89: Moss Green**

Useful for mood, mystery and toning. (Transmission = 45%).



**Supergel #389: Chroma Green**

Suggests reflected light from dense foliage. A brilliant cyc lighting color which will work for chroma-keying effects in television production. (Transmission = 40%).



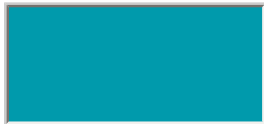
**Supergel #90: Dark Yellow Green**

Alternate primary where higher transmission is desired. (Transmission = 13%).



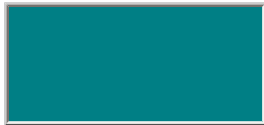
**Supergel #91: Primary Green**

Primary green for three color primary system. (Transmission = 7%).



**Supergel #392: Pacific Green**

Cyc Wash. Good Costume color. Magical on skin. (Transmission = 20%).



**Supergel #93: Blue Green**

Useful for mood of mystery and for toning scenery that has been spattered in blues. (Transmission = 35%).



**Supergel #393: Emerald Green**

An exaggerated green. Nearly double intensity as 93, less blue than 95. (Transmission = 14%).



**Supergel #94: Kelly Green**

Fantasy and unrealistic effects. Unflattering on skin tones. (Transmission = 25%).



**Supergel #95: Medium Blue Green**

Used on foliage in moonlight areas or for creating a mood of mystery. Good for toning scenery painted in blues, blue-greens and greens. (Transmission = 15%).



**Supergel #395: Teal Green**

A medium green-blue which can be used as a mystical special effect color. Also an interesting side or backlight color in concert lighting. (Transmission = 13%).



**Supergel #96: Lime**

To simulate unnatural sunlight before and after a rainstorm or tornado. (Transmission = 98%).



**Supergel #398: Neutral Grey**

(Transmission = 40%).

**Diffusion Materials**



**Supergel #100: Frost**

Frost. Changes ellipsoidal to fresnel beam pattern.



**Supergel #101: Light Frost**

Offers softened beam.



**Supergel #104: Tough Silk**

Creates a slash of light for stretching light along stairs, tables, cycs, etc. Diffuses while maintaining compactness of beam.



**Supergel #113: Matte Silk**

Good for striplights and specials.



**Supergel #114: Hamburg Frost**

A very light frost; good on followspots and PAR lamps.



**Supergel #119: Light Hamburg Frost**

Lighter than 114. Recommended for followspots and slight diffuse focus for ellipsoids.



**Supergel #132: Quarter Hamburg Frost**



**Supergel #120: Red Diffusion**

Combine a color with Matte Diffusion. Aids in broad, even illumination of cycs and drops. (Transmission = 12%).



**Supergel #121: Blue Diffusion**

Combine a color with Matte Diffusion. Aids in broad, even illumination of cycs and drops. (Transmission = 8%).



**Supergel #122: Green Diffusion**

Combine a color with Matte Diffusion. Aids in broad, even illumination of cycs and drops. (Transmission = 13%).



**Supergel #124: Red Cyc Silk**

Combine a color with 104 Tough Silk. (Transmission = 12%).



**Supergel #125: Blue Cyc Silk**

Useful in border and striplights to prevent scalloping; helps illuminate cycs and drops. (Transmission = 8%).



**Supergel #126: Green Cyc Silk**

Useful in border and striplights to prevent scalloping; helps illuminate cycs and drops. (Transmission = 13%).



**Supergel #127: Amber Cyc Silk**

A secondary color combined with 104 Tough Silk. (Transmission = 32%).



**Supergel #140: Subtle Hamburg Frost**



**Supergel #160: Light Tough Silk**

Retains the diffusion properties of 104 but with less light loss. (Transmission = %).



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