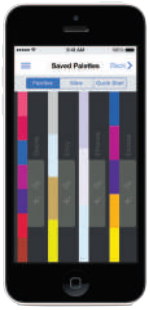
Think ***LEE***

New *LEE* Filters Swatch App



Our new LEE Swatch app puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

You can review detailed information about each colour including spectral charts. It's easy to rapidly cycle through similar filters and compare data so you can find the perfect fit for your project. There's a full search and list capability but also many innovative tools for those who prefer to select colours intuitively.

If you're stuck for inspiration the App includes a growing library of professionally selected palettes designed to embody specific moods. These are easy to edit and make your own.

Your palettes are automatically saved and with one tap you can email full details, complete with colour swatches.

The App also contains many popular tools from our website, all completely redesigned for ease of use on a smartphone. These include a Gel Comparator to find the LEE match to competitor's filters, a Colour Temperature Calculator for the Mired Shift aficionados, and a Diffusion Finder that gives you relative diffusion across the LEE range.

Download on the App Store

ANDROID APP ON Google play

LEE Filters

www.leefilters.com

IN SUCCESSFUL COMPANIES,
CONTINUOUS ACHIEVEMENT IS DRIVEN
BY INNOVATION AND UNDERSTANDING.
CREATING A PRODUCT OR PROCESS IS
ONLY A FIRST STEP - MAINTAINING THE
MOMENTUM OF PROGRESS AND SUCCESS
OVER MANY YEARS REQUIRES
A DEMANDING SET OF DISCIPLINES.

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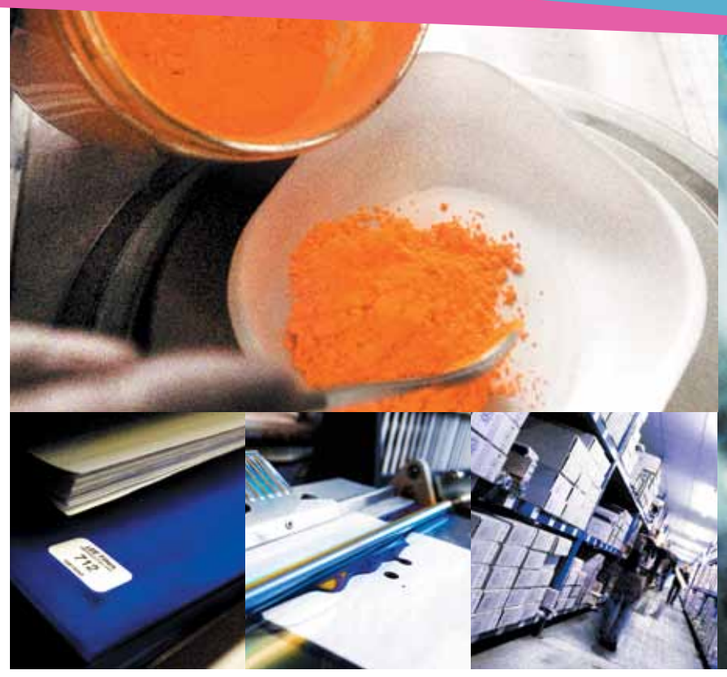
AN INVESTMENT IN THE FUTURE

DIRECTORS OF PHOTOGRAPHY WORLDWIDE RELY ON THE CONSISTENT AND REPEATABLE PERFORMANCE OF LEE FILTERS.

Lighting designers are a demanding bunch – and understandably so. Whether they work in film, television, theatre, entertainment or architecture, it is essential that their equipment is capable of producing precise, reliable and repeatable results.

It is the ability to meet these demands that has kept LEE Filters at the forefront of lighting filter manufacture for more than 40 years – ever since cinematographer David Holmes used his expertise and the results of his extensive research to pioneer the use of modern polymeric materials in the making of lighting filters.

We are particularly proud of the fact that all our filters are produced at our manufacturing facility in Andover. This allows us to retain complete control over the coating process and ensures we maintain the high standards to which our clients have become accustomed.



FROM BROADWAY TO THE WEST END AND FROM THE STAGE TO THE BOX OFFICE, LEE FILTERS PROVIDES THE TOOLS TO GET THE JOB DONE.

And the reason why LEE Filters is able to hold its position as the world's leading manufacturer of lighting filter products? It's because we understand and appreciate the fact that our customers depend on us to produce filters of exceptional quality.

Our continual investment in research and development means that our dedicated team is in a position not only to consistently embrace new technologies, but also to listen to customers' requests and act upon them. Marrying our technical expertise with our ability to respond quickly to consumer demand is what sets us apart from our competitors.

In recent years, we have taken this communication one step further, with the introduction of the Designer Series. All the colours in this range are created in conjunction with some of the world's leading lighting designers. After all, who knows better than the users themselves exactly which colour will realise their creative vision?

At LEE Filters, we are proud to lead the way in meeting the requirements of lighting professionals the world over.

Our products come in many different sizes, please use the diagrams below as a guide.

Size

7.62m x 1.52m (25’ x 60”)

Products

216
250
251
252
416
450
452

Size

6.10m x 1.52m (20’ x 60”)

Products

201
204 - 211
223
270 - 275
298
299
400
402
404
414
414P
429
439
439P

Size

7.62m x 1.37m (25’ x 54”)

Products

430 - 434
460 - 464

Size

7.62m x 1.22m (25’ x 48”)
2” Core (5.08cm)

Products

Colour Effect Filters
LED Filters
Tungsten Conversion
Daylight Conversion
LED Conversion
Neutral Density
Fluorescent Correction
Arc Correction
Ultra Violet Absorption
Diffusion Media
Heat Shield

Size

7.62m x 1.22m (25’ x 48”)
1” Core (2.54cm)

Products

Colour Effect Filters
LED Filters
Tungsten Conversion
Daylight Conversion
LED Conversion
Neutral Density
Fluorescent Correction
Arc Correction
Ultra Violet Absorption
Diffusion Media
Heat Shield

Size

4m x 1.17m (13’ x 46”)

Products

Colour Effect HT

Size

7.62m x 0.61m
(25’ x 24”)

Products

Black Foil

Size

15.24m x 0.3m
(50’ x 12”)

Products

Black Foil

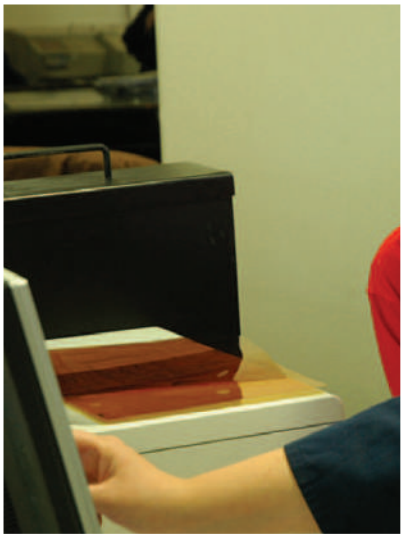
Size

Any width between 2.5cm
(1”) and 1.17m (46”).
All rolls are 7.62m (25’) long.

Products

Quick Rolls

* HT Rolls available as a special order



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It's complicated, this business. Having decided that there's a pinkiness missing from the tests, the next attempt goes too much the other way. It's clear there could be almost infinite subtle variations – all of which could, in some way, be labelled as gold, but Declan's 'reflected' gold is proving elusive. "We'll know when it's right," he says. "And equally, we'll know when it isn't."

During a break for lunch, Alison is spotted studying her wedding ring, turning her hand this way and that to understand the way in which light reflects from it. This must have done the trick, because shortly after our return to the lab, there is the long-awaited eureka moment. Having run the gamut of golds that were too acidic, not warm enough and too heavy on the green, the tone that Declan had in mind was achieved. "I knew something was missing – I just didn't know what," he says. "We were almost there with one of the tests, which was just right at the lower range of the lamp's intensity. I wanted it to do the same thing, but at higher intensities."

So how did they do it? Simple. By adding a warm up filter to a previous test formula. This reduced the overly yellow appearance of the previous test, and introduced what was definitely a 'proper' gold, that remained such even when tested under a variety of sources and in a range of intensities.

"It maintains its richness as it dims," explains Declan, "becoming more molten as the percentage is reduced. You could see it being used for anything from early morning sunlight to a kind of surreal candlelight."

In its simplest form, the end result is a layer of carefully selected dyes in lacquer form, poured onto a sheet of polyester and spread evenly. But it's so much more than that: it's sunrise and sunset; it's a wash of colour over a desert; it's a subtle backdrop. The result is 550 ALD Gold. It's alchemy.

501

283

505

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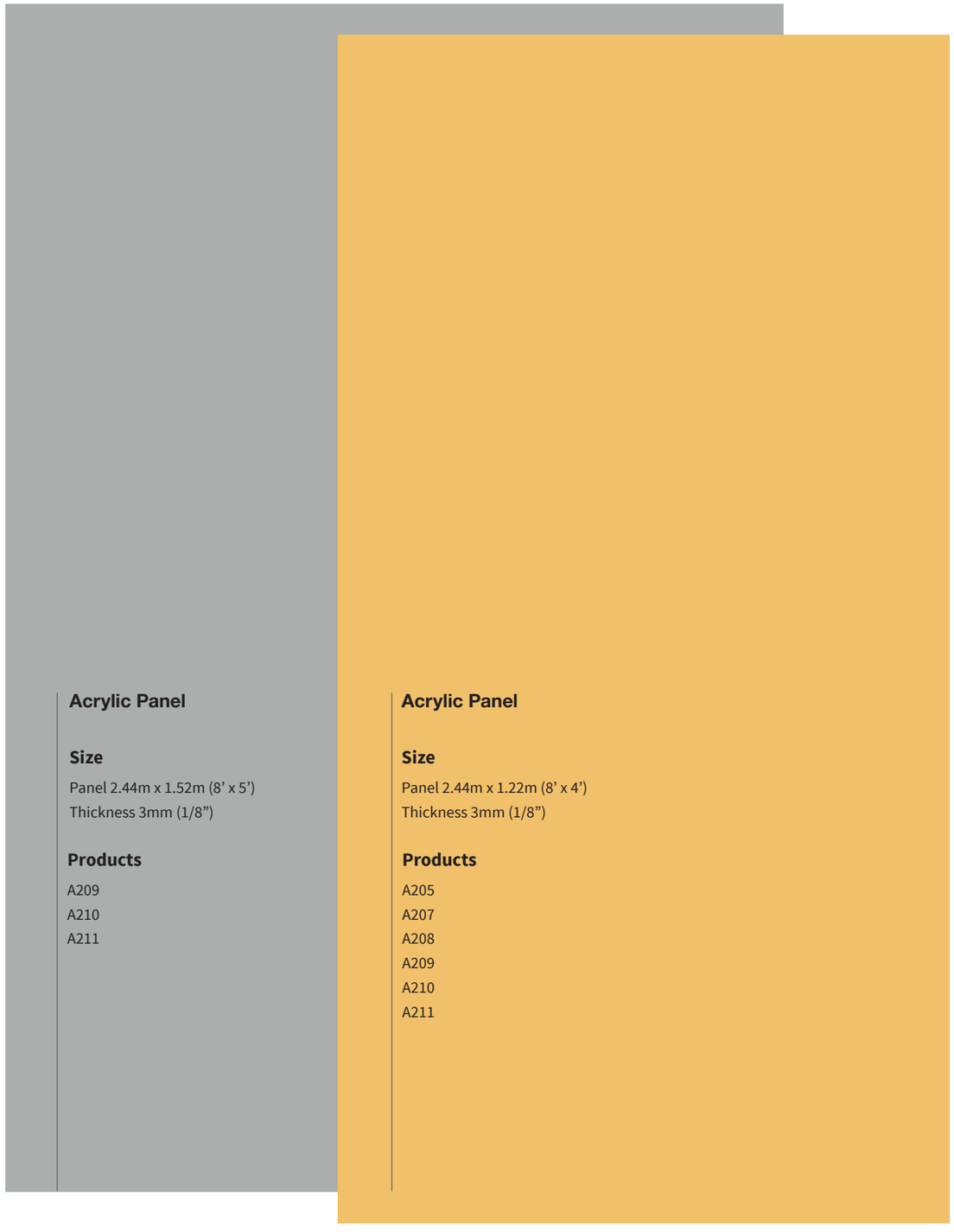


Acrylic Panel

Size

Panel 2.44m x 1.52m (8’ x 5’)
Thickness 3mm (1/8”)

Products

A209
A210
A211

Acrylic Panel

Size

Panel 2.44m x 1.22m (8’ x 4’)
Thickness 3mm (1/8”)

Products

A205
A207
A208
A209
A210
A211

Full Sheet

Size

Full Sheet
0.53m x 1.22m (21” x 48”)

Products

Colour Effect Filters
LED Filters
Tungsten Conversion
Daylight Conversion
LED Conversion
Neutral Density
Fluorescent Correction
Arc Correction
Ultra Violet Absorption
Diffusion Media
Heat Shield

Half Sheet

Size

Half Sheet
0.53m x 0.61m (21” x 24”)

Products

Colour Effect Filters
LED Filters
Tungsten Conversion
Daylight Conversion
LED Conversion
Neutral Density
Fluorescent Correction
Arc Correction
Ultra Violet Absorption
Diffusion Media
Heat Shield

Half Sheet HT

Size

Half Sheet HT
0.53m x 0.56m (21” x 22”)

Products

Colour Effect HT

Polariser

Size

Available in 0.3m (1’) lengths.
Sheets come in 0.43m (17”)
and 1.45m (57”) widths.

Products

Polariser

QUICK ROLLS

HT QUICK ROLLS ARE AVAILABLE AS A SPECIAL ORDER.

Your high volume solution

Quick Rolls enable you to have a roll of any colour in any width, saving you both time and money. The Quick Roll is pre-cut to your chosen width, so the gel is ready to frame in just one cut, putting an end to waste on the cutting room floor.

Quick Rolls are sold by the width in inches (2.54cm) up to a maximum width of 46” (1.17m) and all rolls are 25’ (7.62m) long.

An average cost saving of between 20-30% can be obtained using Quick Rolls compared to buying individual sheets.

LIGHTING PACKS

Essential Toolkits for Lighting Control

Everything you need to control common lighting conditions. Each pack contains a select assortment of 250mm x 300mm (10”x12”) pre-cut sheets of LEE lighting filter. A rugged vinyl pouch is ideal for portable storage.

Colour Effects Pack

Colour the backdrop or draw focus with colour.

No.	Name	Qty
106	Primary Red	2
139	Primary Green	2
119	Dark Blue	2
010	Medium Yellow	2
790	Moroccan Pink	2
181	Congo Blue	2

Cosmetic Pack

Enhance skin tone by combining pale tints with subtle diffusion.

No.	Name	Qty
184	Cosmetic Peach	2
187	Cosmetic Rouge	2
188	Cosmetic Highlight	2
186	Cosmetic Silver Rose	2
775	Soft Amber Key 2	2
791	Moroccan Frost	2

Diffusion Pack

Soften shadows, adjust contrast, shape light.

No.	Name	Qty
216	Full White Diffusion	2
250	½ White Diffusion	2
251	¼ White Diffusion	2
400	LEELux	2
410	Opal Frost	2
253	Hampshire Frost	2

Daylight To Tungsten Pack

Convert daylight sources to tungsten.

No.	Name	Qty
204	Full CTO	2
285	¾ CTO	2
205	½ CTO	2
206	¼ CTO	2
223	⅛ CTO	2
208	Full CTO + .6ND Combo	2

Tungsten To Daylight Pack

Convert tungsten light sources to daylight.

No.	Name	Qty
200	Double CTB	2
201	Full CTB	2
202	½ CTB	2
203	¼ CTB	2
218	⅛ CTB	2
720	Durham Daylight Frost	2

LED To Tungsten Pack

Convert cool white LED to tungsten. Soften shadows and adjust contrast.

No.	Name	Qty
216	Full White Diffusion	2
250	½ White Diffusion	2
622	1 ⅛ Digital LED CTO	2
624	Full Digital LED CTO	2
626	⅞ Digital LED CTO	2
628	¾ Digital LED CTO	2

Quick Location Pack

A variety of colour-correction, effect, and light-shaping tools to control common lighting conditions.

No.	Name	Qty
201	Full CTB	2
202	½ CTB	2
204	Full CTO	2
205	½ CTO	2
216	Full White Diffusion	2
250	½ White Diffusion	2
210	.6 ND	2
106	Primary Red	1
181	Congo Blue	1
738	JAS Green	1
187	Cosmetic Rouge	1
188	Cosmetic Highlight	1
791	Moroccan Frost	1
775	Soft Amber Key 2	1
720	Durham Daylight Frost	1
270	LEE Scrim	1
280	Black Foil	1

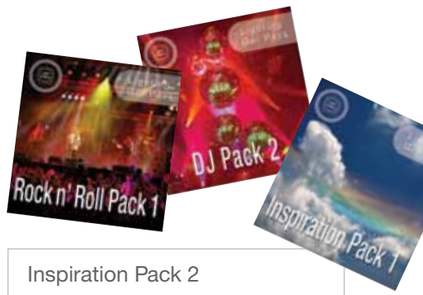
Master Location Pack

Our largest variety of colour-correction, effect, and light-shaping tools to provide the control you need to master any lighting condition.

No.	Name	Qty
200	Double CTB	2
201	Full CTB	2
202	½ CTB	2
203	¼ CTB	2
204	Full CTO	2
205	½ CTO	2
206	¼ CTO	2
216	Full White Diffusion	2
250	½ White Diffusion	2
251	¼ White Diffusion	2
210	.6 ND	2
106	Primary Red	1
126	Mauve	1
181	Congo Blue	1
738	JAS Green	1
187	Cosmetic Rouge	1
188	Cosmetic Highlight	1
791	Moroccan Frost	1
775	Soft Amber Key 2	1
720	Durham Daylight Frost	1
244	Plus Green	1
245	½ Plus Green	1
219	Fluorescent Green	1
270	LEE Scrim	1
280	Black Foil	1

MUSIC PACKS

These convenient, pre-cut 250mm x 250mm (10”x10”) sheets of LEE polyester filters come complete with instructions on how to use colour to enhance the mood of your music. They are perfect for use in small night clubs and are packaged in six different sets.



DJ Pack 1

No.	Name	Qty
015	Deep Straw	1
020	Medium Amber	1
024	Scarlet	1
026	Bright Red	1
048	Rose Purple	1
068	Sky Blue	1
116	Medium Blue-Green	1
181	Congo Blue	1
323	Jade	1
325	Mallard Green	1
328	Follies Pink	1
343	Special Medium Lavender	1

DJ Pack 2

No.	Name	Qty
027	Medium Red	1
089	Moss Green	1
105	Orange	1
113	Magenta	1
141	Bright Blue	1
180	Dark Lavender	1
197	Alice Blue	1
328	Follies Pink	1
735	Velvet Green	1
744	Dirty White	1
781	Terry Red	1
797	Deep Purple	1

Inspiration Pack 1

No.	Name	Qty
009	Pale Amber Gold	3
058	Lavender	3
143	Pale Navy Blue	3
195	Zenith Blue	3

Inspiration Pack 2

No.	Name	Qty
063	Pale Blue	3
106	Primary Red	3
735	Velvet Green	3
764	Sun Colour Straw	3

Rock n’ Roll Pack 1

No.	Name	Qty
116	Medium Blue-Green	3
128	Bright Pink	3
158	Deep Orange	3
181	Congo Blue	3

Rock n’ Roll Pack 2

No.	Name	Qty
048	Rose Purple	3
132	Medium Blue	3
327	Forest Green	3
341	Plum	3

COLOUR MAGIC PACKS

The LEE Filters Colour Magic series is a set of eight individual packs, each containing a selection of 12 filters 250mm x 300mm (10” x 12”) that relate to a particular aspect of lighting and studio work.

Colour Magic offers an opportunity to get to know the performance of the various filters on offer in a cost-effective way.

Original Pack

Create 50 colours from 12.

No.	Name	Qty
101	Yellow	1
116	Medium Blue Green	1
118	Light Blue	1
122	Fern Green	1
126	Mauve	1
128	Bright Pink	1
129	Heavy Frost	1
144	No Colour Blue	1
179	Chrome Orange	1
180	Dark Lavender	1
192	Flesh Pink	1
228	Brushed Silk	1

Saturates Pack

A selection of strong and vibrant colours for more intense colour combinations.

No.	Name	Qty
027	Medium Red	1
101	Yellow	1
105	Orange	1
116	Medium Blue Green	1
120	Deep Blue	1
126	Mauve	1
129	Heavy Frost	1
135	Deep Golden Amber	1
139	Primary Green	1
181	Congo Blue	1
182	Light Red	1
332	Special Rose Pink	1

Studio Pack

A range of technical filters for basic light source control.

No.	Name	Qty
201	Full CTB	2
281	¾ CTB	2
204	Full CTO	2
285	¾ CTO	2
298	0.15 Neutral Density	1
209	0.3 Neutral Density	1
210	0.6 Neutral Density	1
211	0.9 Neutral Density	1

Complementary Pack

A starter pack for exploring the basics of colour addition and subtraction.

No.	Name	Qty
164	Flame Red	1
124	Dark Green	1
119	Dark Blue	1
176	Loving Amber	1
174	Dark Steel Blue	1
138	Pale Green	1
101	Yellow	1
115	Peacock Blue	1
128	Bright Pink	1
007	Pale Yellow	1
117	Steel Blue	1
035	Light Pink	1

Light Tint Pack

Paler shades to give more subtle effects and to filter white light from the lamp.

No.	Name	Qty
003	Lavender Tint	1
007	Pale Yellow	1
009	Pale Amber Gold	1
035	Light Pink	1
061	Mist Blue	1
063	Pale Blue	1
103	Straw	1
154	Pale Rose	1
162	Bastard Amber	1
169	Lilac Tint	1
213	White Flame Green	1
255	Hollywood Frost	1

Studio Plus Pack

A range of technical filters for fine control of light sources.

No.	Name	Qty
202	½ CTB	2
203	¼ CTB	2
218	⅛ CTB	2
205	½ CTO	2
206	¼ CTO	2
223	⅛ CTO	2

Tint Pack

Lighting filters which complement the original Colour Magic pack to create alternative shades.

No.	Name	Qty
002	Rose Pink	1
048	Rose Purple	1
088	Lime Green	1
100	Spring Yellow	1
108	English Rose	1
131	Marine Blue	1
157	Pink	1
164	Flame Red	1
174	Dark Steel Blue	1
228	Brushed Silk	1
250	½ White Diffusion	1
344	Violet	1

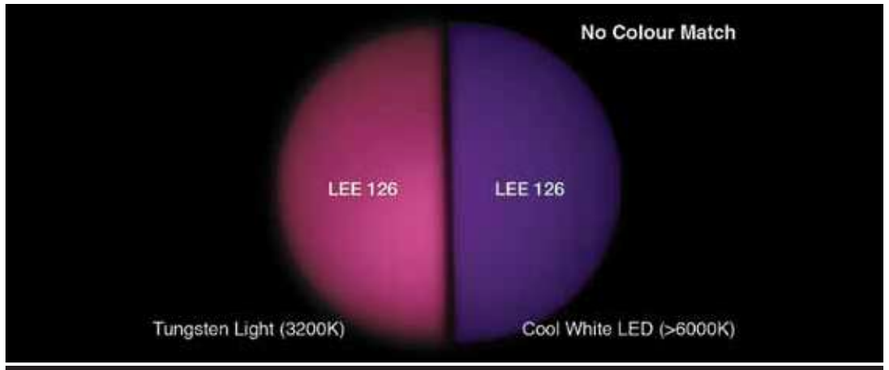
Arc Correction Pack

A selection of technical filters for colour correction.

No.	Name	Qty
205	½ CTO	2
206	¼ CTO	2
219	LEE Fluorescent Green	1
241	LEE Fluorescent 5700K	1
242	LEE Fluorescent 4300K	1
243	LEE Fluorescent 3600K	1
244	Full Plus Green	2
245	½ Plus Green	2

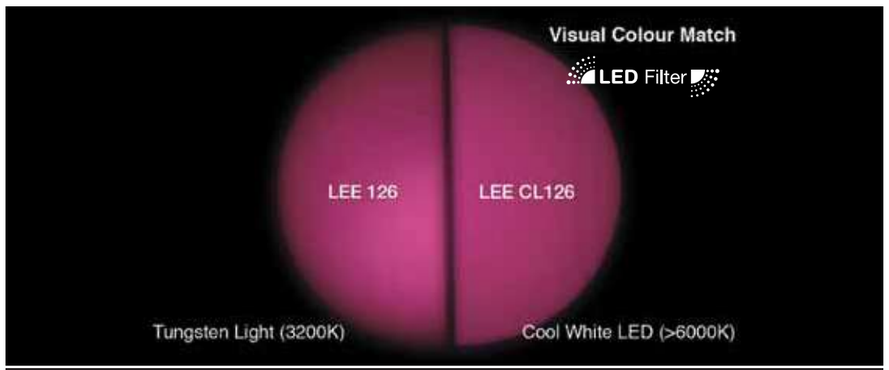
LED FILTERS

If there’s one problem that lighting designers can relate to, it’s the dramatic change in hue that occurs when a coloured filter is placed in front of a cool white LED fitting. And the issue is only exacerbated when combining cool white LED and tungsten light sources, making it almost impossible to match the colours.



Existing LEE 126 on tungsten (left hand side) and cool white LED (right hand side).
The colour is totally different.

With cool white LED systems increasing in use, it became obvious that something had to be done, so the technicians at LEE Filters came up with a solution: the LED Filter range. These filters are designed to produce the same colour on a cool white LED (>6000K) as their tungsten-lighting equivalent. Try to think of them as a range of colour-corrected filters, as opposed to those that are colour temperature corrected.



Existing LEE 126 on tungsten (left hand side) and new LED CL126 on cool white LED (right hand side). There is now a good visual colour match.

LED COLOUR RANGE

Source: LED >6000K

Filter Colour | Projected Colour

CL104
Cool LED Deep Amber
104

For use on cool white LED with C.T. >6000K to produce a pleasing golden yellow. Similar to **LEE 104** on a tungsten lamp.

CL105
Cool LED Orange
105

For use on cool white LED with C.T. >6000K to produce a warm medium amber. Similar to **LEE 105** on a tungsten lamp.

CL106
CL106 Cool LED Primary Red
106

For use on cool white LED with C.T. >6000K to produce a warm primary red. Similar to **LEE 106** on a tungsten lamp. Good for cycloramas.

CL113
Cool LED Magenta
113

For use on cool white LED with C.T.>6000K to produce a soft pink red, with strong contrasting shadows. Similar to **LEE 113** on a tungsten lamp.

CL115
Cool LED Peacock Blue
115

For use on cool white LED with C.T. >6000K to produce a fresh, crisp, spearmint colour. Similar to **LEE 115** on a tungsten lamp. Good for cycloramas.

CL116
Cool LED Medium Blue Green
116

For use on cool white LED with C.T. >6000K to produce a vibrant turquoise with a green bias. Similar to **LEE 116** on a tungsten lamp.

Filter Colour | Projected Colour

CL117
Cool LED Steel Blue
117

For use on cool white LED with C.T. >6000K to produce a silvery moonlight wash. Similar to **LEE 117** on a tungsten lamp. Good for cycloramas.

CL118
Cool LED Light Blue
118

For use on cool white LED with C.T.>6000K to produce a cold, spine-chilling blue. Similar to **LEE 118** on a tungsten lamp.

CL119
Cool LED Dark Blue
119

For use on cool white LED with C.T.>6000K to produce a soft moody blue, good for blacklighting. Similar to **LEE 119** on a tungsten lamp.

CL126
Cool LED Mauve
126

For use on cool white LED with C.T. >6000K to produce a bold intense pink. Similar to **LEE 126** on a tungsten lamp.

CL128
Cool LED Bright Pink
128

For use on cool white LED with C.T.>6000K to produce a neon pink good for musicals / pantos. Similar to **LEE 128** on a tungsten lamp.

CL132
Cool LED Medium Blue
132

For use on cool white LED with C.T.>6000K to produce a mid tone blue good for night scenes. Similar to **LEE 132** on a tungsten lamp.

Filter Colour | Projected Colour

CL139
Cool LED Primary Green
139

For use on cool white LED with C.T. >6000K to produce a vivid primary green. Similar to **LEE 139** on a tungsten lamp. Good for cycloramas.

CL147
Cool LED Apricot
147

For use on cool white LED with C.T. >6000K to produce a warm key light amber. Similar to **LEE 147** on a tungsten lamp.

CL158
Cool LED Deep Orange
158

For use on cool white LED with C.T. >6000K to produce a sunset-like glow. Similar to **LEE 158** on a tungsten lamp.

CL164
Cool LED Flame Red
164

For use on cool white LED with C.T.>6000K to produce a dawn burst, orange-red glow. Similar to **LEE 164** on a tungsten lamp.

CL180
Cool LED Dark Lavender
180

For use on cool white LED with C.T.>6000K to produce a dance floor pink, good for cycloramas. Similar to **LEE 180** on a tungsten lamp.

CL181
Cool LED Light Red
181

For use on cool white LED with C.T.>6000K to produce soft, romantic, mood lighting. Similar to **LEE 181** on a tungsten lamp.

Filter Colour | Projected Colour

CL182
Cool LED Light Red
182

For use on cool white LED with C.T.>6000K to produce a saturated vibrant red, good for cycloramas. Similar to **LEE 182** on a tungsten lamp.

For best results use with LED fittings that have a homogenous beam (i.e. diffusion filter or focusing optic)

LED CONVERSION FILTERS

Because the white light emitted from an LED fixture has a strong blue cast, it appears cold when compared with a tungsten white light. In order to overcome this problem, LEE Filters has introduced the LED CTO Filter range (CTO stands for Colour Temperature Orange), which is designed to give the white light from an LED source a more tungsten-like warmth.
In effect, the filters take the 5000K to 7000K colour temperature of an LED source and convert them to the appearance of a 3200K tungsten source. This allows lighting designers to mix the two sources without the viewer or camera picking up on any difference.

622
One and One Eighth Digital LED CTO

Converts white LED of 7000K to Tungsten of 3200K
Mired shift + 170

626
Seven Eighths Digital LED CTO

Converts white LED of 5550K to Tungsten of 3200K
Mired shift + 132

624
Full Digital LED CTO

Converts white LED of 6200K to Tungsten of 3200K
Mired shift + 151

628
Three Quarter Digital LED CTO

Converts white LED of 5000K to Tungsten of 3200K
Mired shift + 113

For best results use with LED fittings that have a homogenous beam (i.e. diffusion filter or focusing optic)

THE DESIGNER SERIES

A VERY SPECIAL RANGE OF LIGHTING FILTERS UNIQUE TO LEE. THE DESIGNER SERIES COLOURS HAVE BEEN CREATED BY SOME OF THE TOP LIGHTING DESIGNERS WORKING IN STAGE, SCREEN, TELEVISION, CINEMA AND ARCHITECTURAL LIGHTING.

Nobody knows better than the lighting designers themselves what they need in order to realise their vision. Whether they're recreating the pale, watery hues of a winter sunrise, or the dark, gritty tones of an urban environment, it's essential that the filters are capable of reproducing the vision that is in their mind's eye.

With this in mind, LEE Filters has set about helping the lighting designers to achieve their aims, by involving them at the earliest possible opportunity – the concept stage. Designers are invited to the LEE Filters manufacturing plant in Andover, where they work closely with the team of research and development technicians, blending sometimes myriad dyes in order to create their perfect colour.

Only after the new filter has been tested stringently in the field, is it then launched as part of the Designer Series.

PETER BARNES

***707** Ultimate Violet

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

***721** Berry Blue

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

***729** Scuba Blue

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

***797** Deep Purple

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

TANYA BURNS

505 Sally Green

A fresh, light & 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'. Also useful as Indian summer at dusk/sepia type effect.

507 Madge

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

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

LSI's Silver Anniversary colour sits between 165 and 068 in the range. Great for a foreboding cold winter's night, but allows enough light transmission to be useful for general illluminance too.

LUCY CARTER

511 Bacon Brown

An intense and warm deep brown. Designed to recreate the pigment browns used by Francis Bacon in some of his paintings.

512 Amber Delight

A dark, dirty orange.

513 Ice And A Slice

A pale acidic spring yellow. For a sharp white wash.

514 Double G & T

Double 513, when only a double will do. Has a more acidic bite.

PAULE CONSTABLE

731 Dirty Ice

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

733 Damp Squib

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

742 Bram Brown

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

768 Egg Yolk Yellow

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

"I WAS FASCINATED TO LEARN THE PROCESS OF MAKING COLOUR. THE CHANCE TO DEVELOP NEW COLOURS WAS THRILLING; A REAL MEETING OF ART AND SCIENCE. BEING ABLE TO DISCUSS COLOUR IN THAT DETAIL AND FOR LEE TO RESPOND IN SUCH A POSITIVE WAY WAS A UNIQUE EXPERIENCE."
Paule Constable

* Also available in High Temperature (HT) version

CHRIS DAVEY

712 Bedford Blue

A smoky warm blue. Good for skin tones.

722 Bray Blue

A purer blue with very little red in it.

748 Seedy Pink

A smoky pink. Good for tungsten on skin tones.

"A BIG THANK YOU FOR A VERY INTERESTING DAY. ALL THE TEAM AT LEE CLEARLY TAKE GREAT PRIDE IN THEIR PRODUCTS, SHOWN BY THE RIGOROUS QUALITY CONTROL CHECKS."
Chris Davey

DAVE DAVEY

701 Provence

The colour of the lavender fields of the south of France. A redder version of 180 Dark Lavender for use on cameras balanced to tungsten sources.

736 Twickenham Green

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

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.

749 Hampshire Rose

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

770 Burnt Yellow

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

CHRIS ELLIS

714 Elysian Blue

A new deeper version of 197 Alice Blue.

717 Shanklin Frost

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

718 Half Shanklin Frost

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

798 Chrysalis Pink

A new deeper lavender with a dash of rose blusher.

RICK FISHER

708 Cool Lavender

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

"I HAD A VERY PRODUCTIVE DAY AT LEE, RESULTING IN TWO COLOURS WHICH, ALTHOUGH SIMILAR, SPOKE DIFFERENT LANGUAGES."
Rick Fisher

728 Steel Green

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

735 Velvet Green

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

PETER FISKER

700 Perfect Lavender

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

703 Cold Lavender

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

727 QFD Blue

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

780 AS Golden Amber

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

HENRIK HAMBRO

706 King Fals Lavender
A cold lavender.

710 Spir Special Blue
A cool industrial blue.

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.

773 Cardbox Amber
Warm tint for skin tones.

787 Marius Red
Nice deep full red. Rose leaf colour.

799 Special KH Lavender
A deep lavender that brings out the UV.

"I WOULD LIKE TO THANK LEE FILTERS FOR THE TWO DAYS I SPENT WITH THEIR VERY PROFESSIONAL R&D TEAM. IT WAS GREAT FUN TO PLAY WITH COLOURS AND VERY DIFFICULT TO STOP GETTING NEW IDEAS."
Henrik Hambro

MARK HENDERSON

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.

719 Colour Wash Blue
To allow low intensity tungsten to hold a cold/ blue feel.

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

777 Rust
A vivid rust colour effect.

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

DAVID HERSEY

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

725 Old Steel Blue
Cool wash, useful for highlights.

763 Wheat
Adds warmth, sunlight.

764 Sun Colour Straw
Adds warmth, bright sunlight.

776 Nectarine
Romantic sunset. Period pieces.

779 Bastard Pink
Deep sunset. Useful on dark skin tones.

JAKOB HOLST

***716** Mikkel Blue
A romantic blue to produce a night effect.

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.

* Also available in High Temperature (HT) version

JESPER KONGSHAUG

730 Liberty Green
A good green for creating mystery and suspense.

765 LEE Yellow
Useful for producing a strong sunlight effect.

ANDY LIDDLE

***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.

***738** JAS Green
A rich yellowish green. Useful as a concert stage wash where darker skin tone, costume and set are a consideration.

781 Terry Red
A strong amber red that works well when used against deep reds and dark ambers, in wash combinations and on cycloramas.

"AFTER 20 YEARS IN LIGHTING, I PROMISE TO NEVER THROW A PIECE OF COLOUR ON THE STAGE AGAIN, NOW I KNOW WHAT IT TAKES TO DEVELOP AND MAKE!"
Andy Liddle

DURHAM MARENGHI

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.

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

705 Lily Frost
Smoothes PAR or flood washes of large areas. Useful for houselights and a good colour wash for evening events.

720 Durham Daylight Frost
Smoothes PAR or flood washes of large areas. Useful for houselight and good for entrances from natural light.

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

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

791 Moroccan Frost
Smoothes PAR or flood washes of large areas. Useful for houselights and good for interior colour washes.

"...I APPRECIATE YOU FINDING THE TIME TO TALK TO DESIGNERS SUCH AS MYSELF ABOUT YOUR PRODUCTS."
Durham Marenghi

DECLAN RANDALL

550 ALD Gold
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.

600 Arctic White
A bright, brilliant blue-grey light at 100%. It does not warm up as it dims and is not affected by amber drift. Useful as a backlight or for special effects where a whiter light is called for.

601 Silver
A silver-grey light at full power, dims through lavender-grey then warm brown-grey. Works well with 550 ALD Gold. Good for creating a sense of intense darkness on stage whilst still being useful.

602 Platinum
At full power produces dazzling grey light with slight red bias, when dimmed warms up quickly to a useful brown. Good for effect lighting as well as a cold, white sidelight that has some warmth in it.

603 Moonlight White
A pleasant white light at full power, dims down to a warm colour and at low intensities has more yellow than red content. Good for sunlight effect as if through stormy clouds reflecting off of the ocean.

MIKE ROBERTSON

500 Double New Colour Blue

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

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 Half New Colour Blue

A lighter correction in the NCB series.

503 Quarter New Colour Blue

The lightest correction in the NCB series.

504 Waterfront Green

Designed for period key light and modern urban horizons.

DAVID WHITEHEAD

709 Electric Lilac

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

767 Oklahoma Yellow

A rich blend of bright sunshine and warm ochre overtones.

794 Pretty 'n Pink

Creates warm and soft effects.

795 Magical Magenta

Rich mixture of red and pinks.

KATE WILKINS

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.

747 Easy White

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

PATRICK WOODROFFE

***715** Cabana Blue

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

***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.

793 Vanity Fair

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

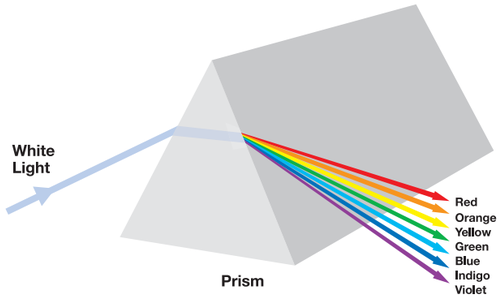
* Also available in High Temperature (HT) version

THE SCIENCE BEHIND THE ART

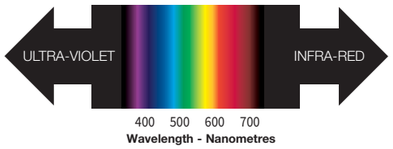
Light

Light is energy that travels in wave form. The human eye responds to certain wavelengths and these make up the visible spectrum. Wavelengths outside this spectrum are invisible to us, such as infra red, ultra violet and X-ray.

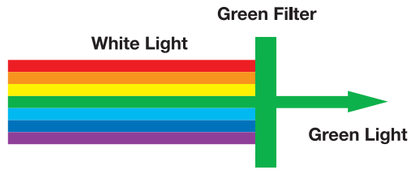
Sir Isaac Newton showed that by shining white light through a glass prism it could be separated back into its different wavelengths.



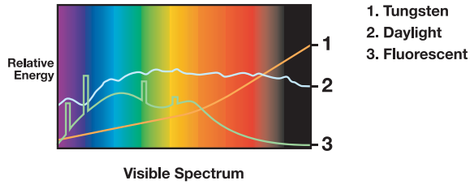
Each wavelength within the visible spectrum is recognised by our eyes as providing a particular colour sensation, the diagram below clearly indicates the visible colours and their corresponding wavelengths. White light consists of all of the visible wavelengths, present in equal amounts.



By using filters to selectively reduce the level of light at certain wavelengths we can create coloured light to meet our individual requirements, whether technical or aesthetic.



Most artificial light sources do not actually produce white light. For example, incandescent sources such as tungsten generate light which has more energy at the red end of the spectrum, whereas a fluorescent source often has spikes of energy mainly in the blue and green region. Filters can be used to correct these differences and make one light source appear like another.

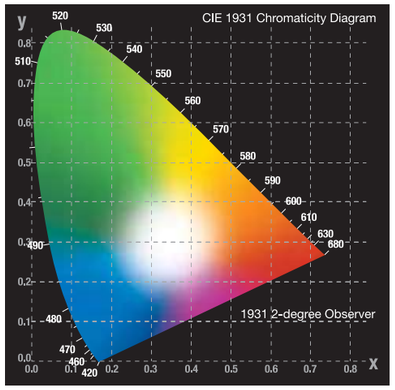


In order to record and communicate colour accurately, you either need to create a physical example of that colour that will never fade or become damaged, or use a mathematical model. A model uses numbers to describe different attributes of a certain colour, these being HUE, SATURATION and LIGHTNESS. The HUE describes the physical colour - red, yellow, green etc. SATURATION is a perception of how strong the hue of the colour is represented in the sample. The LIGHTNESS (or darkness) of a colour is perceived, when a comparison made to a similar area that is not coloured, but lit with the same strength of illumination.

As there are three attributes to a colour, the numbers associated with them in a mathematical model can be thought of as a position in a three dimensional shape, this shape is called a colour space.

The particular colour space used by LEE Filters technicians was devised in 1931 by the Commission International Eclairage (CIE) and is one of the many internationally recognised standard colour spaces.

The HUE and SATURATION of any colour can be represented by its position on a chromaticity diagram, as seen below. The diagram contains all visible colours, and all possible densities of these colours, in a two-dimensional configuration, with pale colours in the centre and saturated versions of those same colours at the edges. A colour's position on this diagram will be represented by its Chromaticity Co-ordinates.



How to use this brochure.

The technical information contained in this brochure is designed to help you choose the correct colour for your requirements in a number of different ways.

The spectral power distribution (SPD) curves illustrated in this brochure, show the percentage of light at each wavelength across the visible spectrum that is passed when light is shone through the filter. From this data, you can tell which constituent parts of the source will be transmitted, and which will be reduced.

(Measured to source C, Correlated Color Temperature of 6774K)

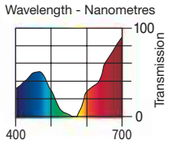
Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
13.9	0.86	0.288	0.167

048

Rose Purple

Good for emulating evening.
Great backlight.

Wavelength - Nanometres



The Y% figure is representative of overall average transmission of that filter, as perceived by the human eye. The Y value is actually one of the TRISTIMULUS VALUES, a set of values unique to each colour, that are calculated mathematically from the data contained in the SPD graph.

The absorption (abs) of a filter is calculated from the Y% value, and is another way of expressing the light-stopping properties of that filter. Abs is a linear scale, so values can be added or subtracted more easily than using Y%.

Y%	abs
50	0.3 (1 Stop)
25	0.6 (2 Stop)
12.5	0.9 (3 Stop)

The Chromaticity co-ordinates published for each colour are measured and calculated using a theoretical standard light source, and can be plotted on the chromaticity diagram to establish that particular colour's characteristics in relation to all other colours.

Choosing filter materials

Since subtractive filters achieve their purpose by absorbing energy, knowing the expected spectral performance of a particular filter and in particular, its overall Transmission Efficiency Y, can help the user to select the materials used, whether being polyester, high temperature polymer or glass.

Each material has recommended temperature limits, and our staff are always happy to advise on the best material for a particular job, and on its durability. The lifetime that may be expected from a particular filter in a particular application can often be difficult to predict, because it depends upon many different factors.

We have many years of experience in a range of different areas, and our staff will readily share the practical knowledge that they have gathered as to how to prolong the lifetime of any particular filter.

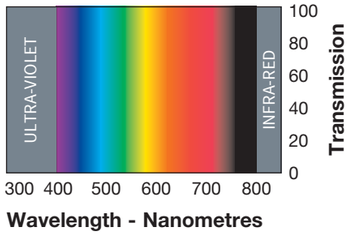
Colour Range

SPECTRAL CHARTS

The following pages show a spectral chart and colour sample for each filter within the colour range.

The spectral chart illustrates the percentage of light transmitted by each filter at wavelengths across the visible portion of the electromagnetic spectrum.

The illustration below clearly shows the visible colours represented at these wavelengths.



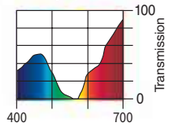
The colour sample of each filter shows an approximate representation of the colour when tungsten light of 3200K is shone through the filter onto a white surface.

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
13.9	0.86	0.288	0.167

048
Rose Purple

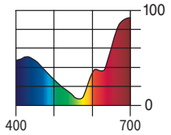
Good for emulating evening. Great backlight.



21.5	0.67	0.301	0.204

CL180
Cool LED Dark Lavender

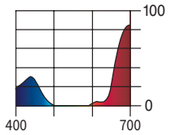
For use on cool white LED with C.T.>6000K to produce a dance floor pink, good for cycloramas. Similar to LEE 180 on a tungsten lamp.



2.3	1.65	0.235	0.065

797*
Deep Purple

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

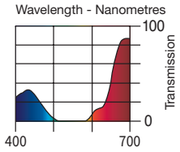


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
4.5	1.35	0.287	0.102

049
Medium Purple

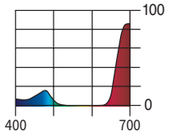
A strong cheerful glow, for cycloramas and pantomimes.



1.8	1.74	0.218	0.109

CL181
Cool LED Congo Blue

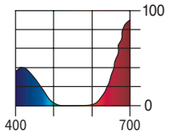
For use on cool white LED with C.T.>6000K to produce soft, romantic, mood lighting. Similar to LEE 181 on a tungsten lamp.



4.1	1.38	0.287	0.082

126
Mauve

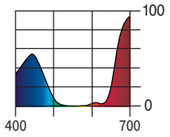
Good for back lighting. Dark magenta / purple adds drama, mood.



3.8	1.43	0.190	0.060

798
Chrysalis Pink

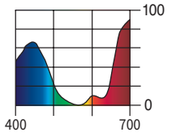
A new deep lavender with a dash of rose blusher.



9.4	1.03	0.199	0.098

701
Provence

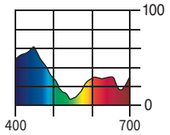
The colour of the lavender fields of the South of France. A redder version of 180 for use on cameras balanced to tungsten sources.



15.5	0.81	0.252	0.156

345
Fuchsia Pink

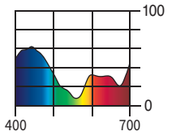
Musical revue, pantomime, sultry scenes.



20.4	0.69	0.255	0.181

703
Cold Lavender

Made for front/key lighting, perfect together with LEE 152.



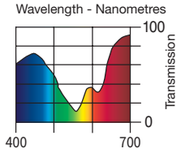
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
33.0	0.48	0.259	0.218

052*
Light Lavender

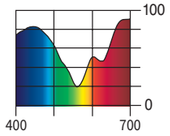
General area side lights. Great for basic followspot colour. Excellent back light.



40.0	0.40	0.267	0.221

704
Lily

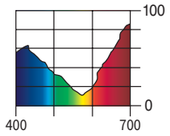
A cool lavender with little red content. Good for romantic evening exteriors.



25.7	0.59	0.278	0.211

170
Deep Lavender

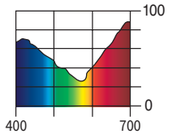
Set lighting - discos - theatres.



43.2	0.36	0.288	0.254

136
Pale Lavender

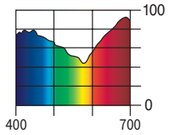
Pantomime, ballroom sets, enhances dark skin tones in follow spots.



59.5	0.23	0.294	0.281

169
Lilac Tint

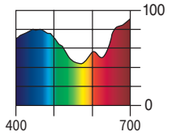
Pale lavender. Good for almost white light with a cool tint.



54.1	0.27	0.281	0.269

702
Special Pale Lavender

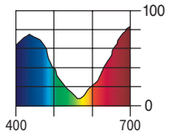
A cold lavender when used with a full tungsten source, but warms as the source is dimmed. Good as a fill for slow sunset fades.



26.4	0.58	0.231	0.175

137
Special Lavender

Moonlight, musical / romantic scenes, enhances skin tones.

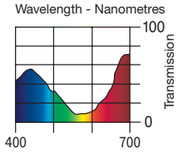


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
22.3	0.65	0.240	0.183

194
Surprise Pink

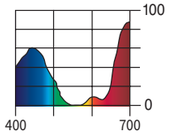
Good for musicals.



8.9	1.05	0.212	0.099

058*
Lavender

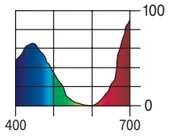
Excellent backlight. Creates a new dimension.



6.6	1.18	0.191	0.072

180
Dark Lavender

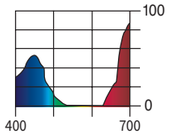
Pleasing effects for theatrical lighting, backlighting.



6.0	1.22	0.182	0.081

343
Special Medium Lavender

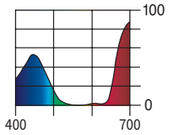
Theatre and T.V. effect lighting, backlighting.



4.8	1.32	0.177	0.070

700
Perfect Lavender

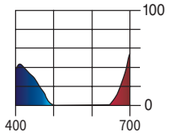
Good for backlighting and romantic atmospheres.



0.8	2.10	0.158	0.035

181*
Congo Blue

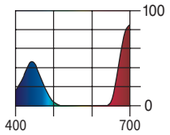
Looks like black light when used with a fluorescent source. Great effect colour. Very saturated.



2.0	1.69	0.170	0.042

707*
Ultimate Violet

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

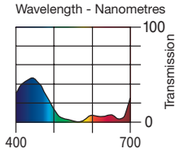


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
5.5	1.26	0.186	0.091

706
King Fals Lavender

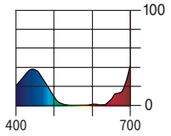
A cold lavender.



3.0	1.53	0.164	0.061

508
Midnight Maya

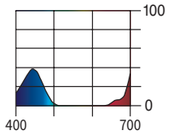
A rich, sultry blue. Like Congo Blue, but allowing greater light transmission so more maintenance friendly - fewer gel changes.



1.4	1.86	0.158	0.035

799
Special K.H. Lavender

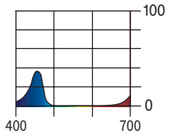
A deep lavender that brings out the UV.



1.0	2.00	0.151	0.030

071*
Tokyo Blue

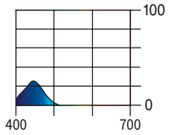
Deep blue, use for midnight scenes, cycloramas.



1.1	1.97	0.148	0.037

713*
J.Winter Blue

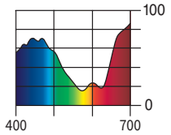
A very dark blue with a high UV content. Good when used in high concentrations for a moody and powerful stage colour wash.



34.0	0.47	0.238	0.227

709
Electric Lilac

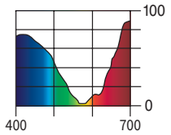
Provides good colour rendering which creates sharp edges, adding a touch of drama.



20.1	0.70	0.209	0.148

142
Pale Violet

Moonlight, cycloramas, highlighting pot plants.

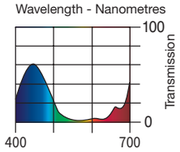


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
5.4	1.26	0.161	0.070

199
Regal Blue

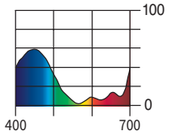
A deep lavender blue, that strongly enhances skin tones.



12.2	0.91	0.180	0.133

710
Spir Special Blue

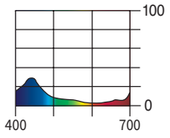
A cool industrial blue.



1.7	1.78	0.159	0.066

198
Palace Blue

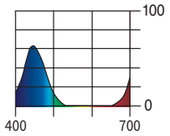
Dark moonlight - romantic evening.



3.9	1.4	0.146	0.054

716*
Mikkel Blue

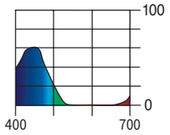
A romantic blue to produce a night effect.



2.7	1.56	0.142	0.046

195*
Zenith Blue

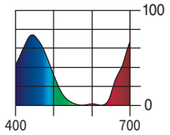
Moonlight for dark sets, cycloramas.



6.8	1.17	0.152	0.075

715*
Cabana Blue

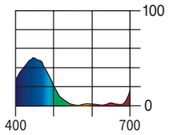
A deep blue that still has enough transmission to work encouragingly well on television.



7.0	1.16	0.158	0.100

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.



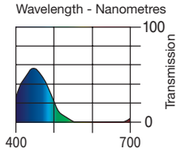
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
6.5	1.19	0.147	0.084

721*
Berry Blue

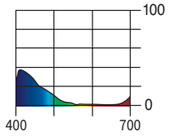
Used in musical performances for rear colour wash, or set lighting.



2.1	1.68	0.149	0.051

120*
Deep Blue

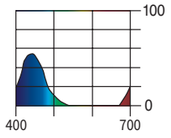
Pleasing effect for theatrical lighting.



4.2	1.37	0.141	0.070

363*
Special Medium Blue

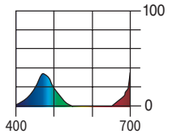
Cool moonlight, mood effects.



2.5	1.60	0.143	0.065

085*
Deeper Blue

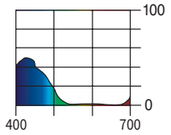
Deep warm blue. Good for back and side lighting.



3.1	1.51	0.142	0.054

119*
Dark Blue

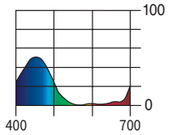
Good for mood effects created by backlight and sidelight. Creates great contrast.



6.8	1.17	0.151	0.097

714
Elysian Blue

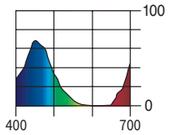
A new deeper version of Alice Blue.



5.6	1.25	0.145	0.072

079*
Just Blue

Good colour mixing blue. Great for cyclorama lighting.

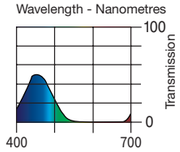


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
5.2	1.28	0.139	0.086

722
Bray Blue

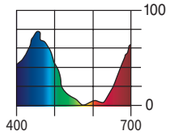
A purer blue with very little red in it.



12.5	0.90	0.158	0.117

075
Evening Blue

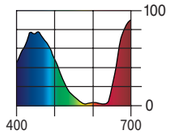
Good for night scenes, romantic moonlight.



17.1	0.77	0.171	0.143

525
Argent Blue

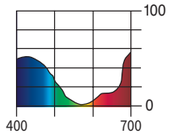
Great for a foreboding cold winter's night, but allows enough light transmission to be useful for general illluminance too.



10.4	0.98	0.164	0.118

197*
Alice Blue

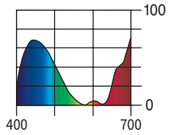
Great for cyclorama lighting. Deep blue skies.



17.9	0.75	0.183	0.158

712
Bedford Blue

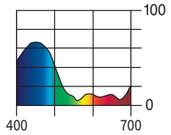
A smoky warm blue. Good for skin tones.



16.2	0.79	0.179	0.155

200
Double CTB

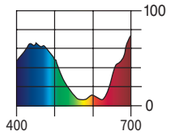
Converts tungsten to daylight.



19.3	0.71	0.188	0.171

719
Colour Wash Blue

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

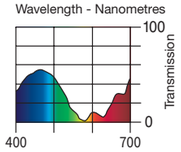


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
17.7	0.75	0.193	0.190

366
Cornflower

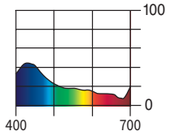
Seasonal mood lighting, pale moonlight.



14.4	0.84	0.223	0.198

711
Cold Blue

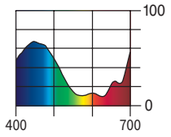
To give a cold/grey HMI effect from a tungsten source. Will also help blend when using both tungsten and HMI sources.



23.3	0.63	0.200	0.187

500
Double New Colour Blue

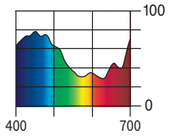
The strongest of the New Colour Blue (NCB) series for dramatic 'white' face and key light where warmer tones than CTB are required.



43.4	0.36	0.246	0.249

501
New Colour Blue
(Robertson Blue)

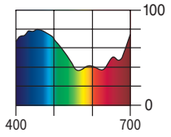
An alternative to the CTB series with warmer tones and a lesser green cast for face and key light.



43.4	0.36	0.257	0.260

708
Cool Lavender

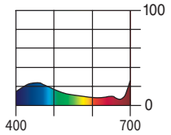
For use as a warmer tint without turning yellow and to recreate the colour of fluorescent lighting.



9.5	1.02	0.230	0.223

600
Arctic White

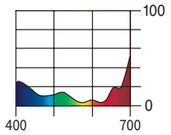
A bright, brilliant blue-grey light at 100%. It does not warm up as it dims and is not affected by amber drift. Useful as a backlight or for special effects.



9.0	1.04	0.244	0.248

601
Silver

A silver-grey light at full power, dims through lavender-grey then warm brown-grey. Good for creating a sense of intense darkness on stage whilst still being useful.

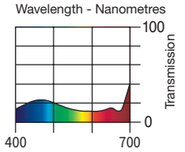


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
15.3	0.82	0.261	0.267

602
Platinum

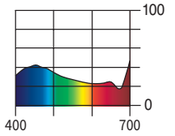
At full power produces dazzling grey light with slight red bias, when dimmed warms up quickly to a useful brown. Good for effect lighting as well as a cold, white sidelight.



28.3	0.55	0.268	0.271

603
Moonlight White

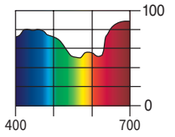
A pleasant white light at full power, dims down to a warm colour and at low intensities has more yellow than red content. Good for sunlight effect as if through stormy clouds reflecting off of the ocean.



62.2	0.21	0.284	0.284

053*
Paler Lavender

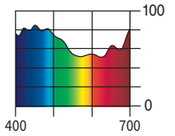
Subtle cool wash.



61.6	0.21	0.276	0.281

502
Half New Colour Blue

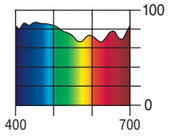
A lighter correction in the NCB series.



74.5	0.13	0.293	0.299

503
Quarter New Colour Blue

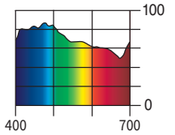
The lightest correction in the NCB series.



69.2	0.16	0.285	0.294

203
Quarter CTB

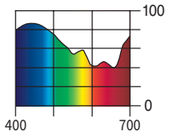
Converts tungsten to daylight.



62.4	0.21	0.268	0.284

061*
Mist Blue

Night scenes, cool wash.

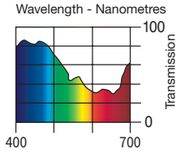


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
54.4	0.26	0.252	0.270

063*
Pale Blue

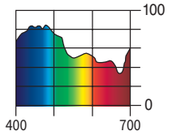
Cool front light wash, good for creating an overcast look for cold weather.



54.9	0.26	0.261	0.273

202
Half CTB

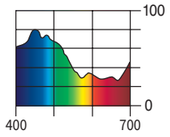
Converts tungsten to daylight.



45.5	0.35	0.239	0.258

281
Three Quarter CTB

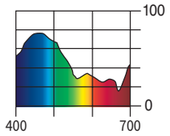
Converts tungsten to daylight.



34.0	0.47	0.228	0.233

201
Full CTB

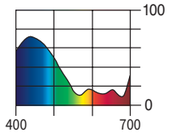
Converts tungsten to photographic daylight.



24.4	0.61	0.201	0.188

283
One and a Half CTB

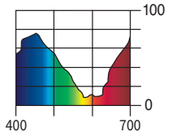
Converts tungsten to daylight.



30.0	0.52	0.204	0.205

174
Dark Steel Blue

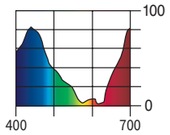
Set lighting - creates good moonlight shadows.



24.8	0.61	0.176	0.176

161
Slate Blue

Pure medium blue. Good for skies, moonlight, dusk.

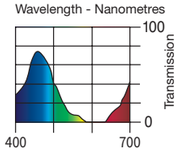


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
13.4	0.87	0.151	0.128

068
Sky Blue

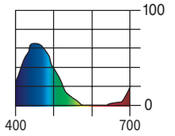
Morning skin tones, night sky. Cyclorama lights.



8.3	1.08	0.137	0.110

132*
Medium Blue

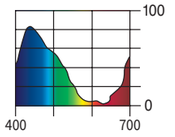
Deep moonlight. Great for colour mixing.



20.0	0.70	0.159	0.158

165
Daylight Blue

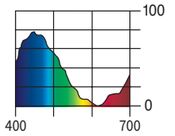
Moonlight.



23.4	0.63	0.171	0.190

352
Glacier Blue

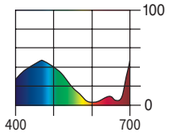
Cold blue, good for cool atmospheric mood setting.



16.2	0.79	0.170	0.205

143
Pale Navy Blue

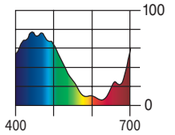
Moonlight, cyclorama night effect.



26.6	0.57	0.175	0.197

196
True Blue

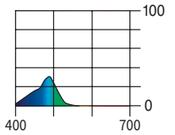
Moonlight.



4.5	1.35	0.120	0.167

CL119
Cool LED Dark Blue

For use on cool white LED with C.T.>6000K to produce a soft moody blue, good for blacklighting. Similar to LEE 119 on a tungsten lamp.



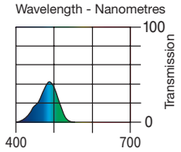
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
6.6	1.18	0.109	0.210

727
QFD Blue

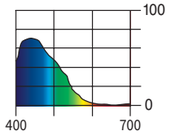
Good for backlighting and swimming pool effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
18.6	0.75	0.129	0.159

141*
Bright Blue

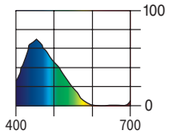
Very dramatic when used as moonlight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
18.7	0.73	0.128	0.168

183
Moonlight Blue

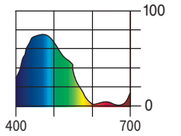
Moonlight, cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
22.2	0.65	0.149	0.113

118*
Light Blue

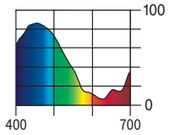
Strong night effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
36.2	0.44	0.189	0.222

724
Ocean Blue

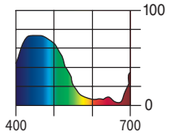
Useful at low levels of light, dull skies, moonlight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
32.4	0.49	0.183	0.228

144
No Colour Blue

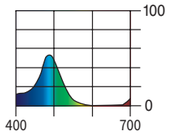
Clean blue with hints of green. Good for moonlight and side light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
11.4	0.94	0.126	0.228

CL132
Cool LED Medium Blue

For use on cool white LED with C.T. >6000K to produce a mid tone blue good for night scenes. Similar to LEE 132 on a tungsten lamp.

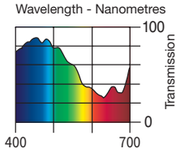


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
56.2	0.24	0.239	0.270

725
Old Steel Blue

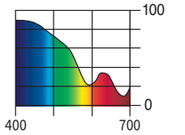
Cool wash, useful for highlights.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
54.7	0.26	0.223	0.278

117
Steel Blue

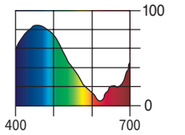
Good for cool washes. Adds a pale green tint. Great for emulating icy weather on stage.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
41.4	0.38	0.201	0.245

140
Summer Blue

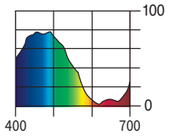
Good for light midday sky. Light blue tinted wash.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
41.0	0.39	0.193	0.246

353
Lighter Blue

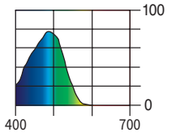
Daylight effects.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
25.4	0.60	0.141	0.220

172*
Lagoon Blue

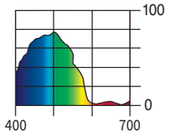
Floodlit warm wash - underwater scenes - ballet.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
39.2	0.41	0.173	0.265

354
Special Steel Blue

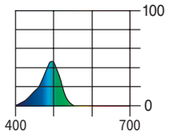
Cooling blue-green wash for stage and set lighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
8.7	1.06	0.110	0.241

729*
Scuba Blue

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



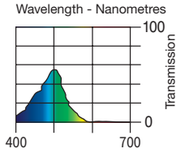
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
16.5	0.78	0.113	0.280

116*
Medium Blue-Green

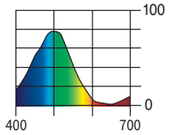
Pleasing effect for theatrical lighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
35.2	0.46	0.134	0.296

115*
Peacock Blue

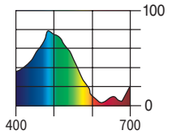
Pleasing effect on sets, cyclorama cloths, back lighting (e.g. ice rinks, galas, etc).



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
41.3	0.38	0.199	0.305

131
Marine Blue

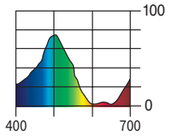
Romantic moonlight - ballet - underwater scenes.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
38.3	0.42	0.201	0.364

322
Soft Green

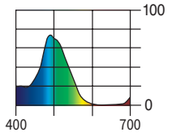
Cool green, use for gobo cover, pantomime, cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
25.8	0.59	0.150	0.316

CL118
Cool LED Light Blue

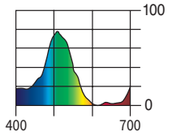
For use on cool white LED with C.T.>6000K to produce a cold, spine-chilling blue. Similar to LEE 118 on a tungsten lamp.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
32.0	0.50	0.165	0.367

323
Jade

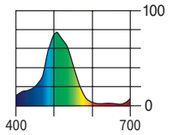
Use for underwater scenes, cycloramas, backlighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
34.1	0.47	0.177	0.416

CL115
Cool LED Peacock Blue

For use on cool white LED with C.T. >6000K to produce a fresh, crisp, spearmint colour. Similar to LEE 115 on a tungsten lamp.

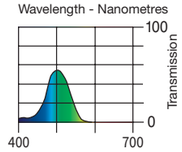


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
17.9	0.75	0.126	0.400

CL116
Cool LED Medium Blue-Green

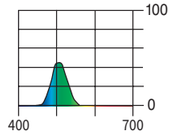
For use on cool white LED with C.T. >6000K to produce a vibrant turquoise with a green bias. Similar to LEE 116 on a tungsten lamp.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
11.5	0.93	0.103	0.536

735
Velvet Green

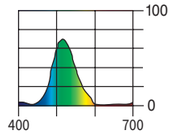
A beautiful background colour. Victorian melodrama. A night-time green.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
29.7	0.53	0.123	0.586

124*
Dark Green

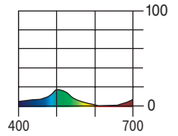
Cycloramas - good for back lighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
4.2	1.38	0.162	0.496

327
Forest Green

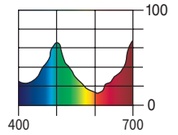
Deep green, sinister forest scenes, cycloramas, backlighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
31.0	0.51	0.219	0.334

219
LEE Fluorescent Green

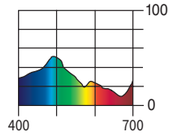
General tungsten to fluorescent correction for use when fluorescent colour temp is unknown, to provide medium correction.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
27.4	0.56	0.231	0.290

241
LEE Fluorescent 5700 Kelvin

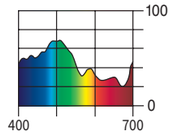
Converts tungsten to fluorescent light of 5700K (cool white/daylight).



Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
45.9	0.33	0.256	0.302

728
Steel Green

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

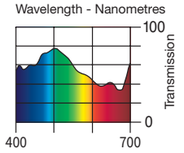


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
58.2	0.24	0.271	0.317

504
Waterfront Green

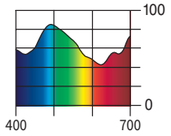
Designed for period key light and modern urban horizons.



67.5	0.17	0.277	0.330

730
Liberty Green

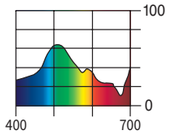
A good green for creating mystery and suspense.



37.3	0.43	0.262	0.346

242
LEE Fluorescent
4300 Kelvin

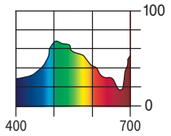
Converts tungsten to fluorescent light of 4300K (white).



45.7	0.34	0.286	0.370

243
LEE Fluorescent
3600 Kelvin

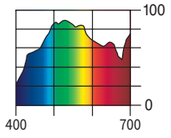
Converts tungsten to fluorescent light of 3600K (warm white).



80.0	0.10	0.317	0.359

213
White Flame Green

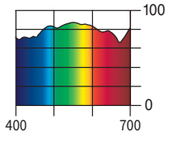
Corrects white flame carbon arcs by absorbing ultra violet.



84.6	0.07	0.315	0.337

246
Quarter Plus Green

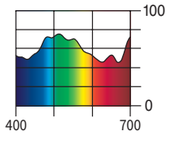
Approximately equivalent to CC075 green.



63.8	0.20	0.293	0.339

731
Dirty Ice

A flat green with a fluorescent feel. Sympathetic to skin tones.

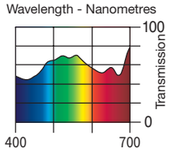


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
63.6	0.20	0.312	0.351

733
Damp Squib

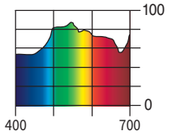
A dirty green. Reduces warmth but not towards blue. Good for cross lighting.



81.7	0.08	0.319	0.355

245
Half Plus Green

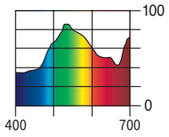
Approximately equivalent to CC15 green.



74.2	0.12	0.324	0.388

244
LEE Plus Green

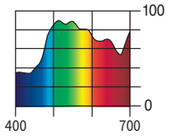
Approximately equivalent to CC30 green.



80.5	0.09	0.334	0.395

CL117
Cool LED Steel Blue

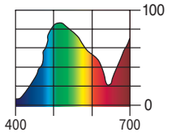
For use on cool white LED with C.T. >6000K to produce a silvery moonlight wash. Similar to LEE 117 on a tungsten lamp.



79.9	0.10	0.331	0.433

138
Pale Green

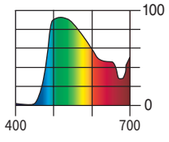
Good with gobos for wooded scenes.



70.9	0.15	0.356	0.511

088
Lime Green

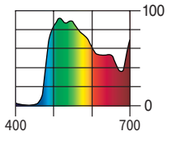
Use with gobos for leafy glades - pantomimes - slightly sinister atmosphere.



72.4	0.14	0.370	0.520

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.

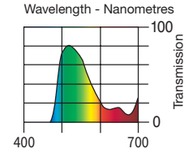


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
52.3	0.28	0.315	0.587

738*
JAS Green

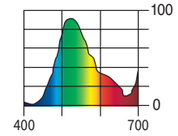
A rich yellowish green: useful as a concert stage wash where darker skin tones, costume and set are a consideration.



64.0	0.20	0.302	0.534

121*
LEE Green

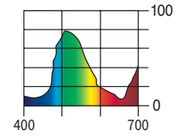
Dense foliage, tropical or woodlands effect.



51.5	0.28	0.234	0.543

122*
Fern Green

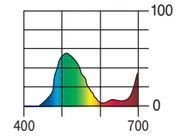
Cycloramas - good for mood effect.



29.8	0.53	0.259	0.547

089*
Moss Green

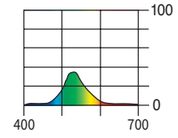
Mood creator. Used with gobos, creates a great foliage effect.



11.9	0.92	0.196	0.712

139*
Primary Green

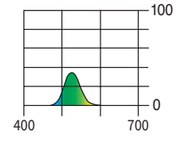
Set lighting, cycloramas.



13.0	0.89	0.196	0.714

CL139
Cool LED Primary Green

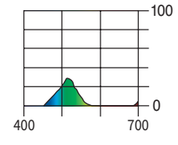
For use on cool white LED with C.T. >6000K to produce a vivid primary green. Similar to LEE 139 on a tungsten lamp.



10.9	0.96	0.184	0.641

090*
Dark Yellow Green

Highlighting for forest effects.

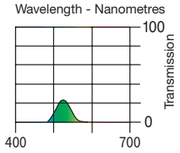


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
7.2	1.14	0.175	0.740

736
Twickenham Green

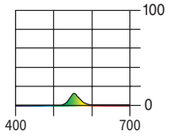
A powerful green with depth, for music or light entertainment.



3.7	1.43	0.337	0.617

740
Aurora Borealis Green

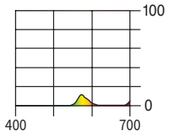
Primary jungle colour. Removes some red and blue. Works best with Daylight bulbs. Sodium lamp effect.



3.3	1.48	0.506	0.491

741
Mustard Yellow

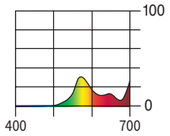
Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.



13.7	0.86	0.500	0.496

642
Half Mustard Yellow

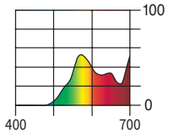
Half strength Sodium light effect, designed for use with daylight sources.



31.3	0.50	0.483	0.493

643
Quarter Mustard Yellow

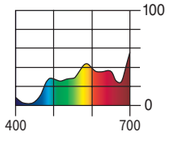
Quarter strength Sodium light effect, designed for use with daylight sources.



34.1	0.47	0.397	0.424

650
Industry Sodium

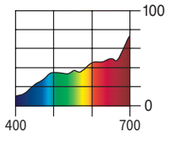
Used on tungsten to blend with Sodium light.



41.9	0.38	0.367	0.368

230
Super Correction LCT Yellow

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



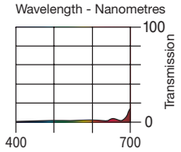
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
1.5	1.82	0.498	0.437

746
Brown

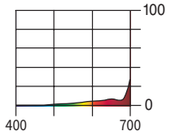
To give a murky, dirty feel to tungsten. A darker, less pink chocolate.



2.4	1.62	0.540	0.443

653
Lo Sodium

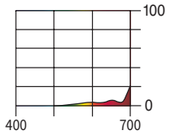
Used on tungsten to create a Low Pressure Sodium look.



1.6	1.79	0.563	0.406

511
Bacon Brown

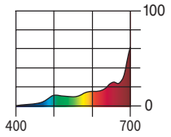
An intense and warm deep brown. Designed to recreate the pigment browns used by Francis Bacon in some of his paintings.



11.5	0.94	0.430	0.423

742
Bram Brown

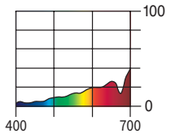
A dirty brown with green /cool quality. Good for skin tones, dims well without going too pink.



15.6	0.81	0.442	0.394

208
Full CTO +.6ND

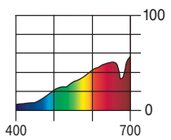
Converts daylight 6500K to tungsten 3200K and reduces light 2 stops.



32.5	0.49	0.435	0.386

207
Full CTO +.3ND

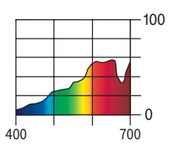
Converts daylight 6500K to tungsten 3200K and reduces light 1 stop.



37.4	0.43	0.423	0.385

232
Super Correction W.F. Green to Tungsten

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

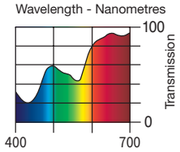


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
55.4	0.26	0.387	0.369

628
Three Quarter Digital LED CTO

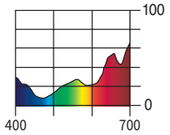
Converts white LED of 5000K to Tungsten of 3200K. Allows sources to be blended both visually and for digital imaging.



26.4	0.58	0.380	0.363

156
Chocolate

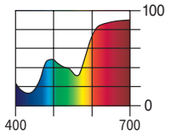
Warms light and reduces the intensity.



49.1	0.31	0.402	0.368

626
Seven Eighths Digital LED CTO

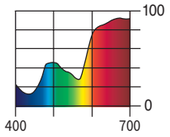
Converts white LED of 5550K to Tungsten of 3200K. Allows sources to be blended both visually and for digital imaging.



44.2	0.35	0.415	0.366

624
Full Digital LED CTO

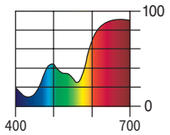
Converts white LED of 6200K to Tungsten of 3200K. Allows sources to be blended both visually and for digital imaging.



41.5	0.38	0.428	0.371

622
One and One Eighth Digital LED CTO

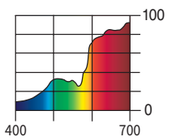
Converts white LED of 7000K to Tungsten of 3200K. Allows sources to be blended both visually and for digital imaging.



38.5	0.41	0.430	0.365

237
CID (to Tungsten)

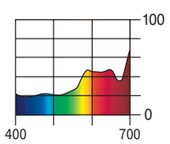
Converts CID to 3200K, for use with tungsten film.



31.1	0.51	0.389	0.344

747
Easy White

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

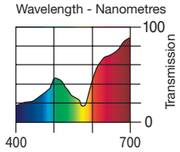


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
29.8	0.53	0.372	0.331

238
CSI (to Tungsten)

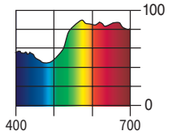
Converts CSI to 3200K, for use with tungsten film.



70.7	0.15	0.370	0.332

152
Pale Gold

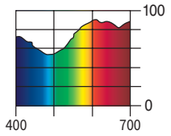
Interior lighting to enhance skin tones.



77.7	0.11	0.348	0.328

162
Bastard Amber

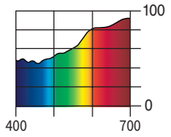
Warm white, warm wash, lamplight.



67.3	0.17	0.358	0.344

506
Marlene

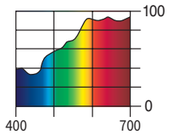
Flattering skin tone filter without the comedy ‘pink’. Also useful as Indian summer at dusk / sepia type effect.



71.1	0.15	0.376	0.371

009*
Pale Amber Gold

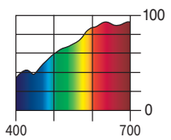
Perfect warm front light for any skin tone.



70.8	0.15	0.374	0.364

205
Half CTO

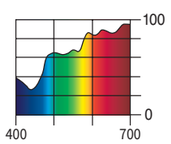
Converts daylight to tungsten light.



71.2	0.15	0.370	0.378

442
Half CT Straw

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

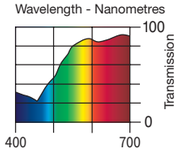


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
72.1	0.14	0.392	0.392

013*
Straw Tint

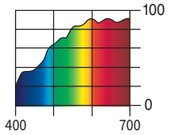
Warmer than other straw colours. Good sunlight effect when used in contrast with ambers and blues.



80.5	0.09	0.365	0.380

764
Sun Colour Straw

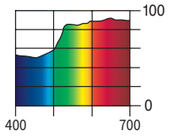
Adds warmth, bright sunlight.



81.6	0.09	0.336	0.359

103
Straw

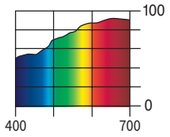
Pale sunlight through window effect - warm winter effect.



79.1	0.10	0.346	0.340

206
Quarter CTO

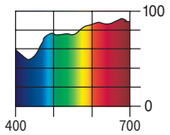
Converts daylight to tungsten light.



79.8	0.10	0.338	0.349

443
Quarter CT Straw

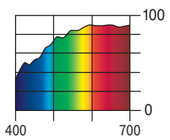
Converts 6500K to 5100K - daylight to tungsten light with yellow bias.



84.3	0.07	0.343	0.357

763
Wheat

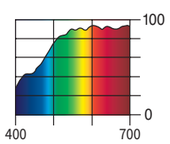
Adds warmth, sunlight.



88.7	0.05	0.340	0.363

212
LCT Yellow (Y1)

Reduces colour temperature of low carbon arcs to 3200K.



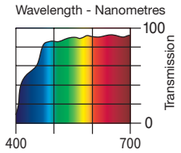
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
85.4	0.07	0.339	0.363

007*
Pale Yellow

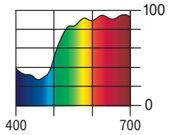
Sunlight.



80.2	0.10	0.389	0.412

765
LEE Yellow

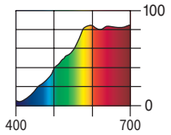
Useful for producing a strong sunlight effect.



75.1	0.12	0.434	0.440

102
Light Amber

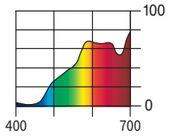
Warm yellow colour. Great for candlelight or warm bright sunlight effects.



46.8	0.33	0.471	0.461

550
ALD Gold

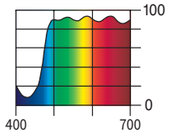
Created for the ALD's 50th Anniversary.



87.1	0.06	0.380	0.447

513
Ice And A Slice

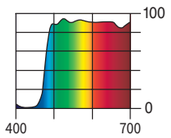
A pale acidic spring yellow. For a sharp white wash.



87.3	0.06	0.403	0.486

514
Double G & T

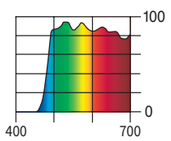
Double 513, when only a double will do. Has a more acidic bite.



84.2	0.08	0.410	0.502

100
Spring Yellow

Sunlight wash - use with gobos, disco, dark skin tones.

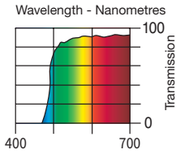


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
86.5	0.06	0.426	0.509

010*
Medium Yellow

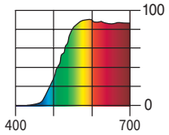
Pure bright yellow. Not good for acting areas but great for special effects and accents.



80.0	0.10	0.451	0.507

101
Yellow

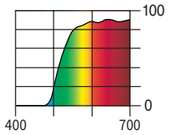
Sunlight and window effect - pleasant in acting areas.



68.9	0.16	0.481	0.501

767
Oklahoma Yellow

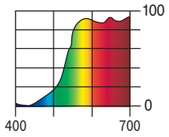
A rich blend of bright sunshine and warm ochre overtones.



63.9	0.20	0.496	0.462

104
Deep Amber

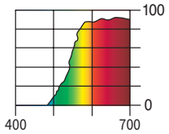
Good for sunlight effect, accents, side light. Be careful of skin tones under the reddish tint of this colour.



60.8	0.22	0.517	0.460

015*
Deep Straw

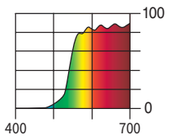
Warm amber light. Good for effects such as candlelight and fire.



55.6	0.26	0.522	0.469

768
Egg Yolk Yellow

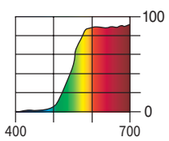
A bold strong chemical yellow. Based on 179 but not as red.



54.0	0.27	0.520	0.460

179
Chrome Orange

Combination of ½ CTO and double strength 104, sunlight.

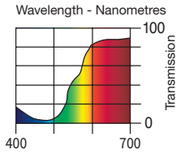


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
50.7	0.30	0.523	0.419

020*
Medium Amber

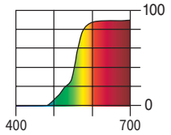
Afternoon sunlight, candlelight, great side light.



47.7	0.32	0.545	0.447

770
Burnt Yellow

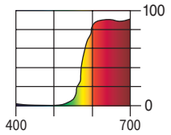
A colour that feels warm and dense on camera, a balance between 179 and 105.



41.3	0.38	0.563	0.428

105
Orange

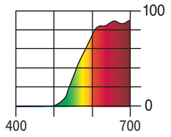
Mainly light entertainment, functions. Fire effect if used with 106, 166, 104.



38.1	0.42	0.558	0.425

CL104
Cool LED Deep Amber

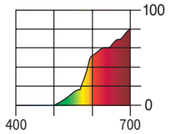
For use on cool white LED with C.T. >6000K to produce a pleasing golden yellow. Similar to LEE 104 on a tungsten lamp.



24.3	0.61	0.576	0.416

777
Rust

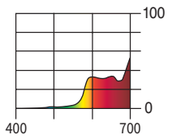
A vivid rust colour effect.



11.5	0.94	0.595	0.390

512
Amber Delight

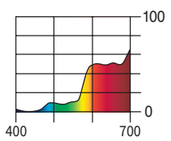
A dark dirty orange.



21.9	0.66	0.535	0.399

652
Urban Sodium

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

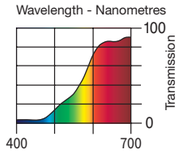


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
40.9	0.39	0.514	0.424

287
Double CTO

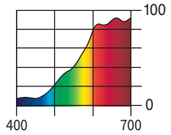
Converts daylight to tungsten.



48.2	0.32	0.478	0.422

286
One and Half CTO

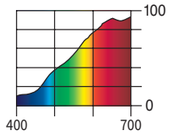
Converts daylight to tungsten.



55.4	0.26	0.437	0.392

204
Full CTO

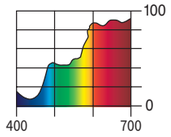
Converts daylight to tungsten light.



57.3	0.24	0.426	0.407

441
Full CT Straw

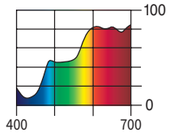
Converts 6500K to 3200K - daylight to tungsten light with yellow bias.



57.9	0.24	0.421	0.412

744
Dirty White

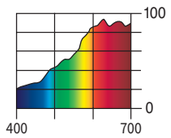
Correct a daylight source to an off white tungsten source. Used with a tungsten source provides a “dingy” effect like a smoky bar.



61.3	0.21	0.400	0.387

285
Three Quarter CTO

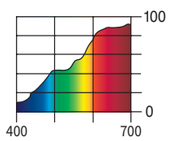
Converts daylight to tungsten light.



58.2	0.24	0.426	0.376

236
HMI (to Tungsten)

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



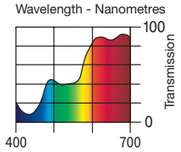
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
55.9	0.25	0.422	0.389

604
Full CT Eight Five

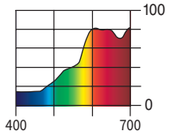
Converts daylight to tungsten with a red bias.



48.8	0.31	0.444	0.396

651
Hi Sodium

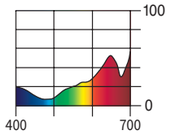
Used on tungsten to create a High Pressure Sodium look.



19.6	0.71	0.439	0.372

017
Surprise Peach

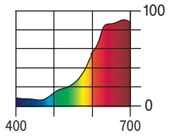
Skin tones - mood light.



37.8	0.42	0.501	0.371

134
Golden Amber

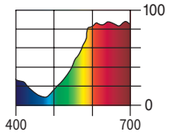
Great for emulating a late in the day sunset. Side lighting, cyclorama lighting.



53.0	0.28	0.446	0.381

147
Apricot

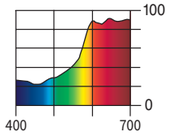
Sunrise, sunset, lamplight.



52.9	0.27	0.424	0.368

776
Nectarine

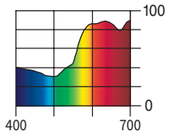
Romantic sunset. Period pieces.



60.2	0.22	0.400	0.351

773
Cardbox Amber

Warm tint for skin tones.

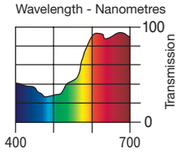


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
57.1	0.24	0.412	0.352

108
English Rose

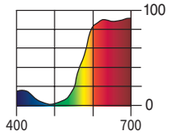
Warm tint wash - dark flesh tones - softer skin tones.



35.4	0.45	0.498	0.347

008*
Dark Salmon

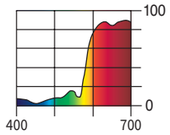
Enhances dark skin tones, sunsets, ballroom sets.



26.4	0.58	0.566	0.359

025
Sunset Red

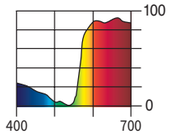
Warm stage wash, TV studio wash, sunset effect.



38.8	0.41	0.501	0.336

779
Bastard Pink

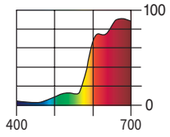
Deep sunset. Useful on dark skin tones.



27.3	0.56	0.551	0.382

CL147
Cool LED Apricot

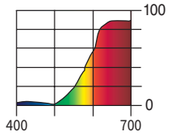
For use on cool white LED with C.T. >6000K to produce a warm key light amber. Similar to LEE 147 on a tungsten lamp.



29.9	0.52	0.588	0.403

158
Deep Orange

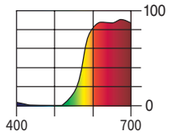
Fire effect.



31.3	0.51	0.586	0.396

021*
Gold Amber

Great for sunsets, cyclorama lighting and fire effects.



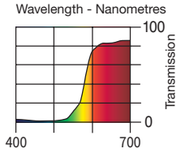
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
27.3	0.56	0.606	0.382

778*
Millennium Gold

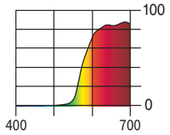
Useful for lighting architecture: it produces a rich amber when used on a tungsten source, or a much cooler effect when used on a HMI lamp.



26.4	0.58	0.614	0.385

CL105
Cool LED Orange

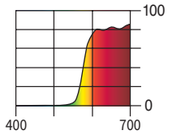
For use on cool white LED with C.T. >6000K to produce a warm medium amber. Similar to LEE 105 on a tungsten lamp.



25.8	0.59	0.623	0.376

780
AS Golden Amber

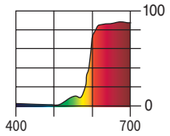
A strong colour good for backlighting.



23.9	0.62	0.647	0.339

022*
Dark Amber

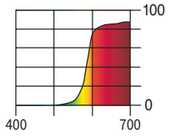
Backlight.



23.3	0.63	0.631	0.367

CL158
Cool LED Deep Orange

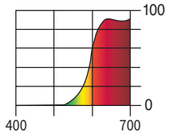
For use on cool white LED with C.T. >6000K to produce a sunset like glow. Similar to LEE 158 on a tungsten lamp.



19.5	0.71	0.667	0.326

135
Deep Golden Amber

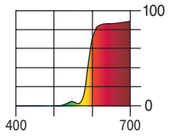
Fire effect.



19.1	0.72	0.643	0.348

781
Terry Red

A strong amber red that works well when used against reds, and dark ambers, in wash combinations, and on cycloramas.

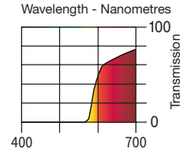


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
13.6	0.87	0.662	0.337

507
Madge

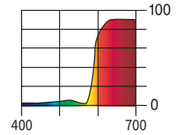
Denser, saturated Orange version of 135 avoiding 'pinky red'. Good for backlight, instruments, part of a sunset palette, and generating a party atmosphere.



18.9	0.72	0.664	0.310

019*
Fire

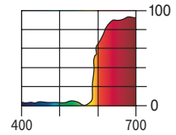
Strong red/amber. Good for fire effects.



18.0	0.75	0.659	0.302

164
Flame Red

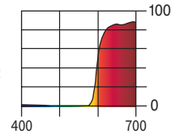
Special effects and great for fire effects.



13.6	0.87	0.669	0.317

CL164
Cool LED Flame Red

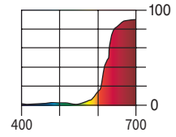
For use on cool white LED with C.T.>6000K to produce a dawn burst orange red glow. Similar to LEE 164 on a tungsten lamp.



11.0	0.96	0.670	0.313

182
Light Red

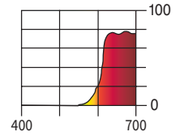
Theatre and television effect lighting, cycloramas.



9.3	1.03	0.699	0.285

106
Primary Red

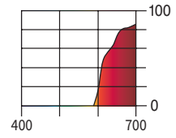
Strong red effect, cycloramas.



8.0	1.10	0.697	0.303

CL106
Cool LED Primary Red

For use on cool white LED with C.T. >6000K to produce a warm primary red. Similar to LEE 106 on a tungsten lamp.

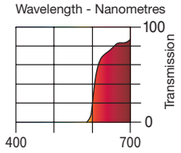


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
8.4	1.08	0.696	0.303

CL182
Cool LED Light Red

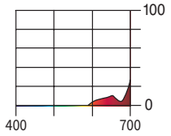
For use on cool white LED with C.T.>6000K to produce a saturated vibrant red, good for cycloramas. Similar to LEE 182 on a tungsten lamp.



1.2	1.91	0.677	0.314

789
Blood Red

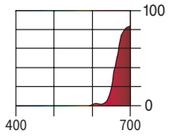
For a deep saturated red effect. Used when a strong vivid red effect is required.



1.0	2.00	0.714	0.283

787
Marius Red

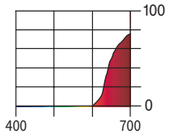
Nice deep full red. Rose leaf colour.



3.6	1.44	0.712	0.261

027*
Medium Red

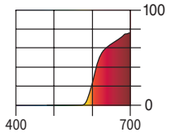
Cyclorama lighting, side lighting, footlights. Good for colour mixing.



5.8	1.24	0.693	0.303

029
PLASA Red

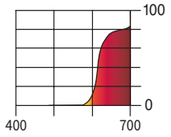
Fire effect, musicals, cycloramas.



8.6	1.06	0.712	0.281

026*
Bright Red

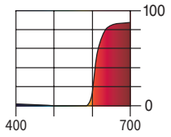
Vibrant red, good for cyclorama lighting.



8.9	1.05	0.672	0.291

CL113
Cool LED Magenta

For use on cool white LED with C.T.>6000K to produce a soft pink red, with strong contrasting shadows. Similar to LEE 113 on a tungsten lamp.

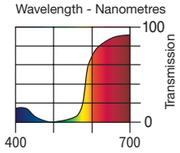


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
18.7	0.73	0.561	0.296

024*
Scarlet

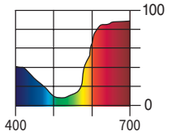
Pantomimes, ballroom sets, fire effects.



36.4	0.44	0.457	0.272

157
Pink

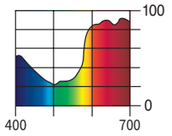
Dance sequences (useful for softening white costumes without affecting skin tones).



48.0	0.32	0.407	0.284

107
Light Rose

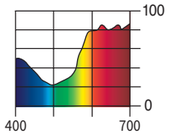
Good for general washes. Good for followspots.



54.9	0.26	0.391	0.295

109
Light Salmon

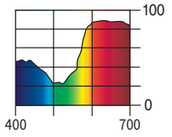
Interesting backlight.



50.2	0.30	0.407	0.321

176
Loving Amber

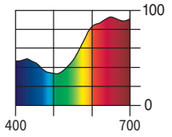
Backlight and general area, great for sunrise, warms skin tones.



58.1	0.24	0.378	0.324

790
Moroccan Pink

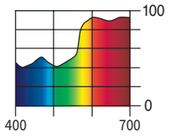
A rich natural pink, good for producing late afternoon sun effects.



64.1	0.19	0.370	0.335

004*
Medium Bastard Amber

Naturally enhances skin tones.



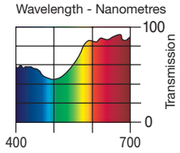
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
69.4	0.16	0.361	0.321

151
Gold Tint

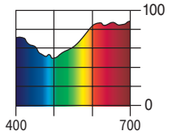
Pleasing effect for theatrical lighting.



73.4	0.14	0.350	0.318

154
Pale Rose

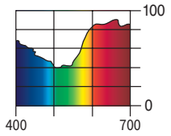
Pleasing effect for theatrical lighting, lamplight.



64.9	0.19	0.362	0.303

153
Pale Salmon

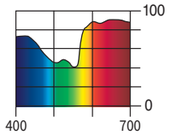
Backlighting in conjunction with white light.



61.3	0.21	0.335	0.289

035*
Light Pink

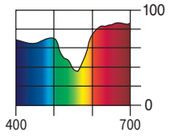
Musical revues. Warm wash.



57.8	0.22	0.325	0.279

247
LEE Minus Green

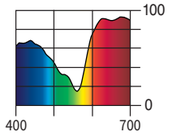
Approximately equivalent to CC30 magenta.



46.8	0.33	0.335	0.251

794
Pretty ‘n Pink

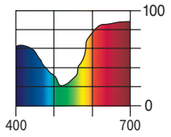
Creates warm and soft effects.



47.5	0.32	0.351	0.249

110
Middle Rose

Pleasing effects for theatrical lighting.

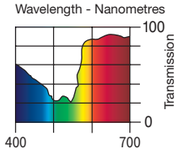


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
45.4	0.34	0.360	0.268

036*
Medium Pink

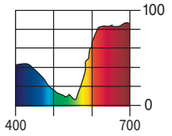
Good for general washes. Side lighting.



34.9	0.46	0.410	0.237

192
Flesh Pink

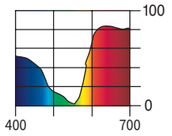
Musical and pantomime key lighting.



31.9	0.50	0.389	0.215

111
Dark Pink

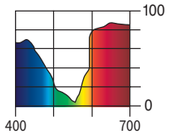
Good for cycloramas.



32.7	0.50	0.328	0.202

002
Rose Pink

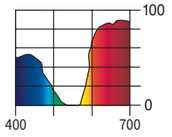
Strong pink wash cycloramas.



21.6	0.67	0.335	0.180

328
Follies Pink

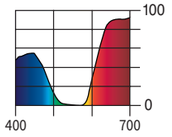
Dramatic stage lighting.



13.1	0.88	0.327	0.138

795
Magical Magenta

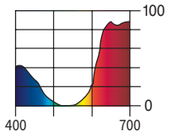
Rich mixture of red and pinks.



13.7	0.86	0.401	0.151

128
Bright Pink

Created for use as back lighting, side lighting. Good for “specials”. Great for musicals.

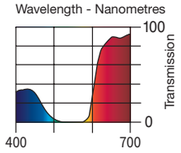


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
12.0	0.92	0.419	0.170

793
Vanity Fair

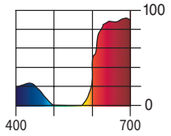
A rich glamorous pink, good for use on special occasions.



10.5	0.98	0.465	0.193

332
Special Rose Pink

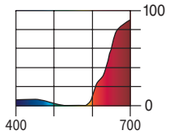
Pantomimes, light entertainment etc. Strong stage wash.



5.2	1.28	0.504	0.215

CL126
Cool LED Mauve

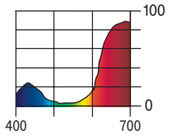
For use on cool white LED with C.T. >6000K to produce a bold intense pink. Similar to LEE 126 on a tungsten lamp.



14.4	0.84	0.482	0.238

148
Bright Rose

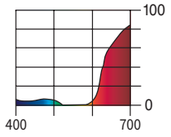
Fire effects, musicals.



6.0	1.22	0.572	0.223

046*
Dark Magenta

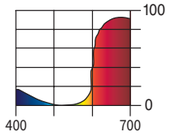
Very strong pink, good for back lighting.



10.9	0.96	0.563	0.217

113
Magenta

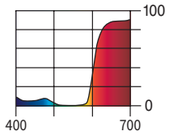
Very strong - used carefully for small areas on set.



12.2	0.91	0.570	0.263

CL128
Cool LED Bright Pink

For use on cool white LED with C.T.>6000K to produce a neon pink good for musicals / pantos. Similar to LEE 128 on a tungsten lamp.



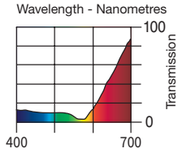
* Also available in High Temperature (HT) version

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
12.0	0.92	0.397	0.265

127
Smokey Pink

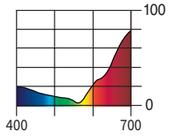
Cycloramas - set lighting, discos.



14.4	0.84	0.373	0.263

748
Seedy Pink

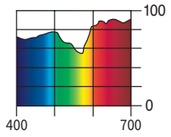
A smoky pink. Good for tungsten on skin tones.



72.0	0.14	0.317	0.297

248
Half Minus Green

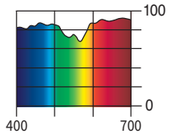
Approximately equivalent to CC15 magenta.



82.4	0.08	0.312	0.307

249
Quarter Minus Green

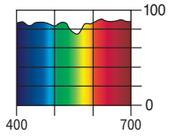
Approximately equivalent to CC075 magenta.



86.5	0.06	0.312	0.311

279
Eighth Minus Green

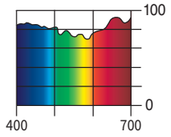
Provides very slight magenta correction.



75.7	0.12	0.303	0.300

003
Lavender Tint

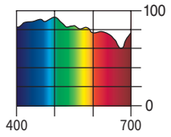
Subtle cool wash for stage and studio lighting.



81.3	0.09	0.299	0.307

218
Eighth CTB

Converts tungsten to daylight.

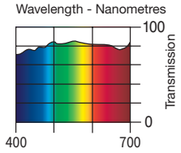


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
87.7	0.06	0.313	0.327

278
Eighth Plus Green

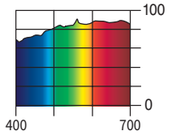
Provides very slight green cast.



89.4	0.05	0.325	0.337

159
No Colour Straw

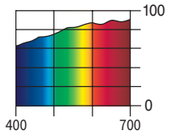
Warm effect, sunlight.



85.2	0.07	0.328	0.332

223
Eighth CTO

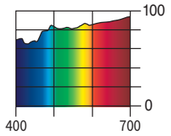
Converts daylight to tungsten light.



83.1	0.08	0.323	0.332

444
Eighth CT Straw

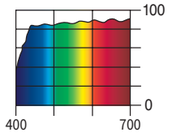
Converts 6500K to 5700K - daylight to tungsten light with yellow bias.



91.5	0.04	0.314	0.321

226
LEE UV

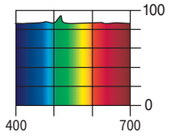
Transmission of less than 50% at 410nms.



95.0	0.02	0.311	0.317

130
Clear

Used in animation and projection work.

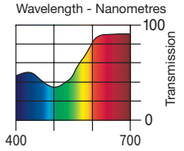


(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
57.2	0.24	0.376	0.322

791#
Moroccan Frost

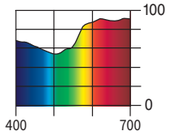
Smoothes PAR or flood washes of large areas. Useful for houselights; good for interior colour washes.



74.0	0.13	0.339	0.318

749#
Hampshire Rose

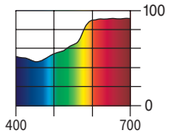
Combines flesh tone warmer 154 with some Hampshire Frost.



70.6	0.15	0.366	0.348

774
Soft Amber Key 1

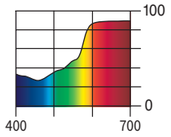
Used for producing a warm key light colour.



58.4	0.23	0.409	0.363

775
Soft Amber Key 2

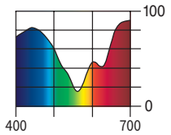
Used for producing a warm key light colour.



38.5	0.42	0.264	0.217

705#
Lily Frost

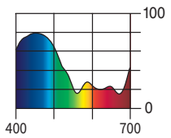
Smoothes PAR or flood washes of large areas. Useful for houselights; a good colour wash for evening events.



32.3	0.49	0.216	0.209

720#
Durham Daylight Frost

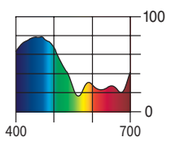
Smoothes PAR or flood washes of large areas. Useful for houselights; good for entrances from natural light.



37.6	0.43	0.227	0.225

717#
Shanklin Frost

201 with frost to soften the beam of profile units.



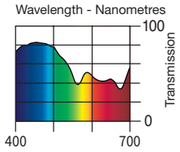
Non-Flame Retardant product

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
56.3	0.25	0.263	0.270

718#
Half Shanklin Frost

202 with frost to soften the beam of profile units.



42.0	0.38	0.312	0.316

221
Blue Frost

Used for soft light effects with the addition of 218.

36.0	0.44	0.312	0.317

217#
Blue Diffusion

As White Diffusion but with the addition of 218.

22.6	0.65	0.235	0.219

224#
Daylight Blue Frost

Used for soft light effects with the addition of tungsten correction 201.

25.0	0.60	0.318	0.326

225#
Neutral Density Frost

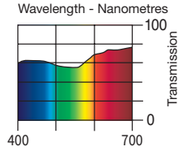
Used for soft light effects with the addition of 0.6 Neutral Density.

(Measured to source C, Correlated Color Temperature of 6774K)

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
59.7	0.22	0.323	0.308

186
Cosmetic Silver Rose

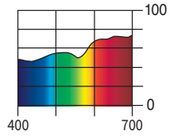
Pale tints complementary to key lighting.



58.8	0.23	0.336	0.328

187
Cosmetic Rouge

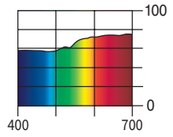
Pale tints complementary to key lighting.



66.3	0.18	0.330	0.327

188
Cosmetic Highlight

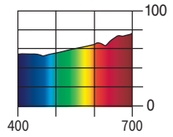
Pale tints complementary to key lighting.



58.6	0.23	0.328	0.328

184
Cosmetic Peach

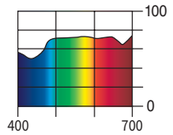
Pale tints complementary to key lighting.



71.7	0.15	0.327	0.347

189
Cosmetic Silver Moss

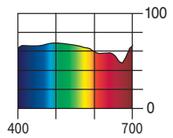
Pale tints complementary to key lighting.



65.8	0.18	0.300	0.318

191
Cosmetic Aqua Blue

Pale tints complementary to key lighting.



002	Rose Pink
003	Lavender Tint
*004	Medium Bastard Amber
*007	Pale Yellow
*008	Dark Salmon
*009	Pale Amber Gold
*010	Medium Yellow
*013	Straw Tint
*015	Deep Straw
017	Surprise Peach
*019	Fire
*020	Medium Amber
*021	Gold Amber
*022	Dark Amber
*024	Scarlet
025	Sunset Red
*026	Bright Red
*027	Medium Red
029	Plasa Red
*035	Light Pink
*036	Medium Pink
*046	Dark Magenta
048	Rose Purple
049	Medium Purple
*052	Light Lavender
*053	Paler Lavender
*058	Lavender
*061	Mist Blue
*063	Pale Blue
068	Sky Blue
*071	Tokyo Blue
075	Evening Blue
*079	Just Blue
*085	Deeper Blue
088	Lime Green
*089	Moss Green
*090	Dark Yellow Green
100	Spring Yellow
101	Yellow
102	Light Amber
103	Straw
104	Deep Amber
105	Orange
106	Primary Red
107	Light Rose
108	English Rose
109	Light Salmon
110	Middle Rose
111	Dark Pink
113	Magenta
*115	Peacock Blue
*116	Medium Blue-Green
117	Steel Blue
*118	Light Blue
*119	Dark Blue
*120	Deep Blue
*121	LEE Green
*122	Fern Green
*124	Dark Green
126	Mauve
127	Smokey Pink
128	Bright Pink
129	Heavy Frost
130	Clear
131	Marine Blue
*132	Medium Blue
134	Golden Amber
135	Deep Golden Amber
136	Pale Lavender
137	Special Lavender
138	Pale Green
*139	Primary Green
140	Summer Blue
*141	Bright Blue
142	Pale Violet
143	Pale Navy Blue
144	No Colour Blue
147	Apricot
148	Bright Rose
151	Gold Tint
152	Pale Gold
153	Pale Salmon
154	Pale Rose
156	Chocolate
157	Pink
158	Deep Orange
159	No Colour Straw
161	Slate Blue
162	Bastard Amber
164	Flame Red
165	Daylight Blue
169	Lilac Tint
170	Deep Lavender
*172	Lagoon Blue
174	Dark Steel Blue
176	Loving Amber
179	Chrome Orange
180	Dark Lavender
*181	Congo Blue
182	Light Red
183	Moonlight Blue
184	Cosmetic Peach
186	Cosmetic Silver Rose
187	Cosmetic Rouge
188	Cosmetic Highlight
189	Cosmetic Silver Moss
191	Cosmetic Aqua Blue
192	Flesh Pink
194	Surprise Pink
*195	Zenith Blue
196	True Blue
*197	Alice Blue
198	Palace Blue
199	Regal Blue
200	Double CT Blue
201	Full CT Blue
202	1/2 CT Blue
203	1/4 CT Blue
204	Full CT Orange
205	1/2 CT Orange
206	1/4 CT Orange
207	Full CT Orange + .3 Neutral Density
208	Full CT Orange + .6 Neutral Density
209	.3 Neutral Density
210	.6 Neutral Density
211	.9 Neutral Density
212	LCT Yellow
213	White Flame Green
214	Full Tough Spun
215	1/2 Tough Spun
216	White Diffusion
217	Blue Diffusion
218	1/8 CT Blue
219	LEE Fluorescent Green
220	White Frost
221	Blue Frost
223	1/8 CT Orange
224	Daylight Blue Frost
225	LEE N.D. Frost
226	LEE U.V.
228	Brushed Silk
229	1/4 Tough Spun
230	Super Correction LCT Yellow
232	Super White Flame Green
236	H.M.I (To Tungsten)
237	C.I.D. (To Tungsten)
238	C.S.I. (To Tungsten)
239	Polariser
241	LEE Fluorescent 5700 K
242	LEE Fluorescent 4300 K
243	LEE Fluorescent 3600 K
244	LEE Plus Green
245	1/2 Plus Green
246	1/4 Plus Green
247	LEE Minus Green
248	1/2 Minus Green
249	1/4 Minus Green
250	1/2 White Diffusion
251	1/4 White Diffusion
252	1/8 White Diffusion
253	Hampshire Frost
**254	New Hampshire Frost
255	Hollywood Frost
256	1/2 Hampshire Frost
257	1/4 Hampshire Frost
258	1/8 Hampshire Frost
261	Tough Spun FR - Full
262	Tough Spun FR - 3/4
263	Tough Spun FR - 1/2
264	Tough Spun FR - 3/8
265	Tough Spun FR - 1/4
269	LEE Heat Shield
270	LEE Scrim
271	Mirror Silver
272	Soft Gold Reflector
273	Soft Silver Reflector
274	Mirror Gold
275	Black Scrim
278	1/8 Plus Green
279	1/8 Minus Green
280	Black Foil
281	3/4 CT Blue
283	1 1/2 CT Blue
285	3/4 CT Orange
286	1 1/2 CT Orange

* Also available in High Temperature (HT) version ** 254 available in High Temperature (HT) version only

287	Double CT Orange
298	.15 Neutral Density
299	1.2 Neutral Density
322	Soft Green
323	Jade
327	Forest Green
328	Follies Pink
332	Special Rose Pink
343	Special Medium Lavender
345	Fuchsia Pink
352	Glacier Blue
353	Lighter Blue
354	Special Steel Blue
*363	Special Medium Blue
366	Cornflower
400	LEELux
402	Soft Frost
404	Half Soft Frost
410	Opal Frost
414	Highlight
414P	Perforated Highlight
416	3/4 White Diffusion
420	Light Opal Frost
429	Quiet Frost
430	Grid Cloth
432	Light Grid Cloth
434	1/4 Grid Cloth
439	Heavy Quiet Frost
439P	Perforated Heavy Quiet Frost
441	Full CT Straw
442	1/2 CT Straw
443	1/4 CT Straw
444	1/8 CT Straw
450	3/8 White Diffusion
452	1/16 White Diffusion
460	Quiet Grid Cloth
462	Quiet Light Grid Cloth
464	Quiet 1/4 Grid Cloth
500	Double New Colour Blue
501	New Colour Blue (Robertson Blue)
502	Half New Colour Blue
503	Quarter New Colour Blue
504	Waterfront Green
505	Sally Green
506	Marlene
507	Madge
508	Midnight Maya
511	Bacon Brown
512	Amber Delight
513	Ice And A Slice
514	Double G & T
525	Argent Blue
550	ALD Gold
600	Arctic White
601	Silver
602	Platinum
603	Moonlight White
604	Full CT Eight Five
622	One And Eighth Digital LED CTO
624	Full Digital LED CTO
626	Seven Eighths Digital LED CTO
628	Three Quarter Digital LED CTO
642	Half Mustard Yellow
643	Quarter Mustard Yellow
650	Industry Sodium
651	Hi Sodium
652	Urban Sodium
653	Lo Sodium
700	Perfect Lavender
701	Provence
702	Special Pale Lavender
703	Cold Lavender
704	Lily
705	Lily Frost
706	King Fals Lavender
*707	Ultimate Violet
708	Cool Lavender
709	Electric Lilac
710	Spir Special Blue
711	Cold Blue
712	Bedford Blue
*713	J.Winter Blue
714	Elysian Blue
*715	Cabana Blue
*716	Mikkel Blue
717	Shanklin Frost
718	Half Shanklin Frost
719	Colour Wash Blue
720	Durham Daylight Frost
*721	Berry Blue
722	Bray Blue
723	Virgin Blue
724	Ocean Blue
725	Old Steel Blue
727	QFD Blue
728	Steel Green
*729	Scuba Blue
730	Liberty Green
731	Dirty Ice
733	Damp Squib
735	Velvet Green
736	Twickenham Green
*738	Jas Green
740	Aurora Borealis Green
741	Mustard Yellow
742	Bram Brown
744	Dirty White
746	Brown
747	Easy White
748	Seedy Pink
749	Hampshire Rose
750	Durham Frost
763	Wheat
764	Sun Colour Straw
765	LEE Yellow
767	Oklahoma Yellow
768	Egg Yolk Yellow
770	Burnt Yellow
773	Cardbox Amber
774	Soft Amber Key 1
775	Soft Amber Key 2
776	Nectarine
777	Rust
*778	Millennium Gold
779	Bastard Pink
780	AS Golden Amber
781	Terry Red
787	Marius Red
789	Blood Red
790	Moroccan Pink
791	Moroccan Frost
793	Vanity Fair
794	Pretty 'N Pink
795	Magical Magenta
*797	Deep Purple
798	Chrysalis Pink
799	Special KH Lavender
CL104	Cool LED Deep Amber
CL105	Cool LED Orange
CL106	Cool LED Primary Red
CL113	Cool LED Magenta
CL115	Cool LED Peacock Blue
CL116	Cool LED Medium Blue-Green
CL117	Cool LED Steel Blue
CL118	Cool LED Light Blue
CL119	Cool LED Dark Blue
CL126	Cool LED Mauve
CL128	Cool LED Bright Pink
CL132	Cool LED Medium Blue
CL139	Cool LED Primary Green
CL147	Cool LED Apricot
CL158	Cool LED Deep Orange
CL164	Cool LED Flame Red
CL180	Cool LED Dark Lavender
CL181	Cool LED Congo Blue
CL182	Cool LED Light Red
A205	Half CTO
A207	Full CTO + .3ND
A208	Full CTO + .6ND
A209	.3ND
A210	.6ND
A211	.9ND

* Also available in High Temperature (HT) version

TECHNICAL FILTERS

IN ADDITION TO OUR BROAD RANGE OF LIGHTING FILTER, WE ALSO PRODUCE THE HIGHEST QUALITY CAMERA FILTERS IN BOTH RESIN AND POLYESTER.

Lighting specialists are faced with innumerable problems to solve in the course of a shoot or project. The LEE range of technical filters is designed to make life a little easier, and features daylight, tungsten and fluorescent conversions, along with neutral densities, diffusers, reflectors and scrims.

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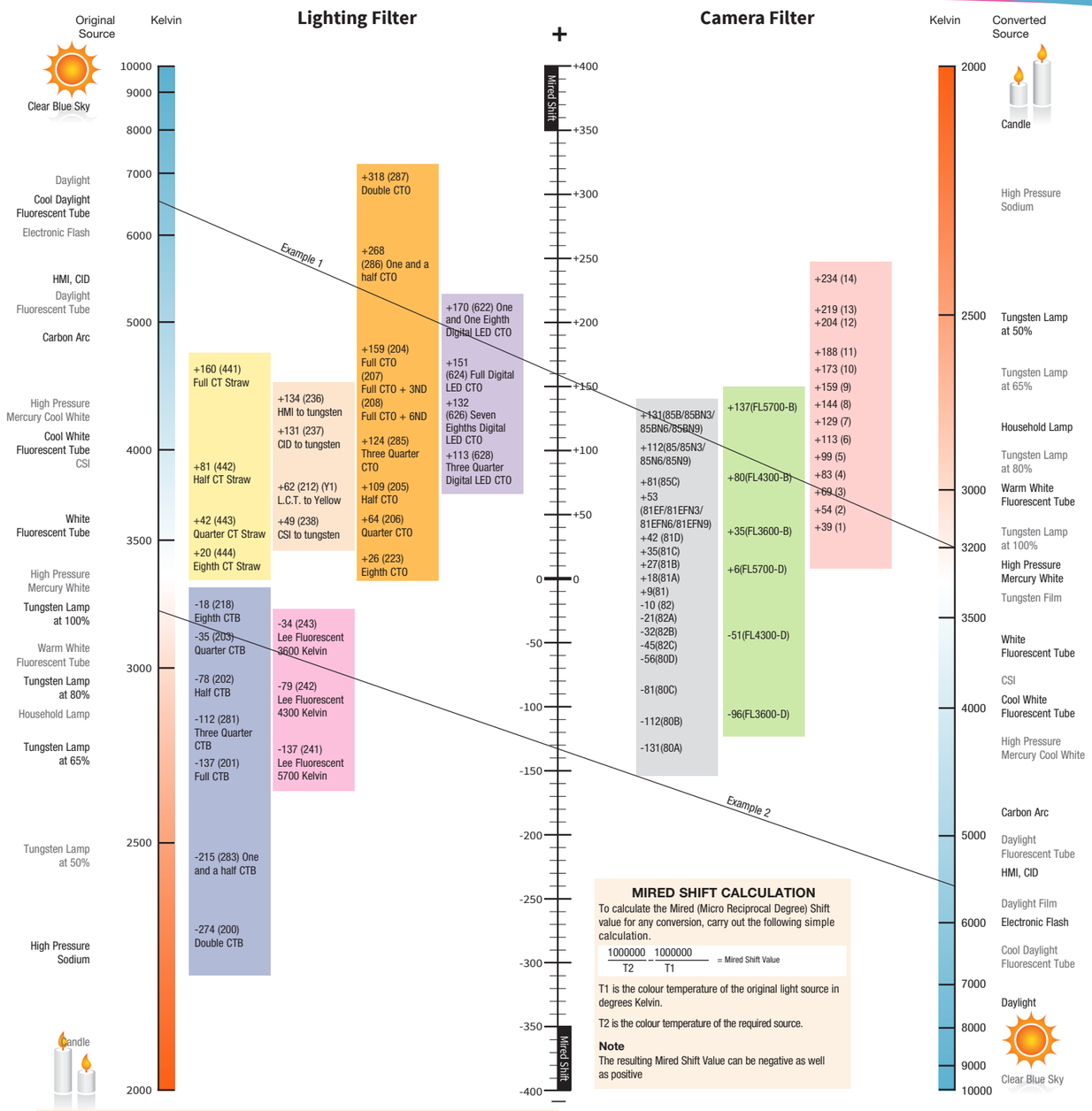
A TOUCH OF ART, A LOT OF SCIENCE.



MIRED SHIFT CALCULATION

To calculate the Mired (Micro Reciprocal Degree) Shift value for any conversion, carry out the following simple calculation.

$$\frac{1000000}{T2} - \frac{1000000}{T1} = \text{Mired Shift Value}$$

T1 is the colour temperature of the original light source in degrees Kelvin.

T2 is the colour temperature of the required source.

Note
The resulting Mired Shift Value can be negative as well as positive

How to use

Simply draw a line from the Colour Temperature value of your Original Light Source, to that of the required Source. Where the line crosses the central band, read off the Mired Shift value. For your convenience we have added both our Lighting and Camera Filters at their appropriate positions in relation to the Mired Shift Scale. The Lighting Filters are positioned on the left of the Mired Shift Scale, whilst the Camera Filters are on the right.

Example 1 (Lighting Filter) - To convert an original source of 6500K to 3200K. The line has been drawn as an example. You will note that it crosses the central band at just over +150 Mired Shift. This indicates that the Filter required is 204 Full CTO (also available with two degrees of Neutral Density).

Example 2 (Camera Filter) - To convert an original source of 3250K (tungsten light) to 5600k (daylight film) you can see that the line crosses the central band at -130 mired shift. This indicates that the camera filter required is an 80A (-131 Mired Shift).

- C. T. Straws
- Daylight Conversion
- Tungsten Light Conversion
- Tungsten to Fluorescent Conversion
- Coral
- Arc Correction
- LED to Tungsten Conversion
- Fluorescent Light Conversion
- Colour Temperature Adjustment inc Neutral Density

Try our easy-to-use Colour Temperature (Mired Shift) Calculator at **leefilters.com/lighting/mired-shift-calculator.html**

Tungsten to Daylight

		Kelvin	Mired Shift	Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
		(Measured to source C, Correlated Color Temperature of 6774K)					
200 Double CTB	Converts Tungsten to Daylight.	3200K to 26000K approx	-274	16.2	0.79	0.179	0.155
283 One and a Half CTB	Converts Tungsten to Daylight.	3200K to 8888K	-200	24.4	0.61	0.201	0.188
201 Full CTB	Converts Tungsten to Photographic Daylight. Also available as Wide Roll.	3200K to 5700K	-137	34.0	0.47	0.228	0.233
281 Three Quarter CTB	Converts Tungsten to Daylight.	3200K to 5000K	-112	45.5	0.35	0.239	0.258
202 Half CTB	Converts Tungsten to Daylight.	3200K to 4300K	-78	54.9	0.26	0.261	0.273
203 Quarter CTB	Converts Tungsten to Daylight.	3200K to 3600K	-35	69.2	0.16	0.285	0.294
218 Eighth CTB	Converts Tungsten to Daylight.	3200K to 3400K	-18	81.3	0.09	0.299	0.307

Tungsten to Fluorescent

241 LEE Fluorescent 5700 Kelvin	Converts Tungsten to Fluorescent light of 5700K (cool white/daylight).	27.4	0.56	0.231	0.290
242 LEE Fluorescent 4300 Kelvin	Converts Tungsten to Fluorescent light of 4300K (white).	37.3	0.43	0.262	0.346
243 LEE Fluorescent 3600 Kelvin	Converts Tungsten to Fluorescent light of 3600K (warm white).	45.7	0.34	0.286	0.370
219 LEE Fluorescent Green	General Tungsten to Fluorescent correction for use when colour temperature is unknown.	31.0	0.51	0.219	0.334

Daylight to Tungsten

287 Double CTO	Converts Daylight to Tungsten Light.	6500K to 2147K	+312	40.9	0.39	0.514	0.424
286 One and a Half CTO	Converts Daylight to Tungsten Light.	6500K to 2507K	+245	48.2	0.32	0.478	0.422
204 Full CTO	Converts Daylight to Tungsten Light.	6500K to 3200K	+159	55.4	0.26	0.437	0.392
207 Full CTO +.3ND	Converts Daylight to Tungsten and reduces light 1 Stop.	6500K to 3200K	+159	32.5	0.49	0.435	0.386
208 Full CTO +.6ND	Converts Daylight to Tungsten and reduces light 2 Stops.	6500K to 3200K	+159	15.6	0.81	0.442	0.394
285 Three Quarter CTO	Converts Daylight to Tungsten Light.	6500K to 3600K	+124	61.3	0.21	0.400	0.387
205 Half CTO	Converts Daylight to Tungsten Light.	6500K to 3800K	+109	70.8	0.15	0.374	0.364
206 Quarter CTO	Converts Daylight to Tungsten Light.	6500K to 4600K	+64	79.1	0.10	0.346	0.346

		Kelvin	Mired Shift	Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
		(Measured to source C, Correlated Color Temperature of 6774K)					
223 Eighth CTO	Converts Daylight to Tungsten Light.	6500K to 5550K	+26	85.2	0.07	0.328	0.332
604 Full CT Eight Five	Converts Daylight to Tungsten with a red bias.	6500K to 3200K	+159	55.9	0.25	0.422	0.389
441 Full CT Straw	Converts Daylight to Tungsten Light with yellow bias.	6500K to 3200K	+160	57.3	0.24	0.426	0.407
442 Half CT Straw	Converts Daylight to Tungsten Light with yellow bias.	6500K to 4300K	+81	71.2	0.15	0.370	0.378
443 Quarter CT Straw	Converts Daylight to Tungsten Light with yellow bias.	6500K to 5100K	+42	79.8	0.10	0.338	0.349
444 Eighth CT Straw	Converts Daylight to Tungsten Light with yellow bias.	6500K to 5700K	+20	83.1	0.08	0.323	0.332

LED to Tungsten

622 One and One Eighth Digital LED CTO	Converts cool white LED to Tungsten. Allows sources to be blended both visually and for digital imaging.	7000K to 3200K	+170	41.5	0.38	0.428	0.371
624 Full Digital LED CTO	Converts cool white LED to Tungsten. Allows sources to be blended both visually and for digital imaging.	6200K to 3200K	+151	44.2	0.35	0.415	0.366
626 Seven Eighths Digital LED CTO	Converts cool white LED to Tungsten. Allows sources to be blended both visually and for digital imaging.	5550K to 3200K	+132	49.1	0.31	0.402	0.368
628 Three Quarter Digital LED CTO	Converts cool white LED to Tungsten. Allows sources to be blended both visually and for digital imaging.	5000K to 3200K	+113	55.4	0.26	0.387	0.369

Discharge and Arc to Tungsten

236 HMI (to Tungsten)	Converts HMI to 3200K, for use with Tungsten film.	58.2	0.24	0.426	0.376
237 CID (to Tungsten)	Converts CID to 3200K, for use with Tungsten film.	38.5	0.41	0.430	0.365
238 CSI (to Tungsten)	Converts CSI to 3200K, for use with Tungsten film.	29.8	0.53	0.372	0.331
212 LCT Yellow (Y1)	Reduces Colour Temperature of low carbon arcs to 3200K.	88.7	0.05	0.340	0.363
230 Super Correction LCT Yellow	Converts Yellow carbon arc (of low colour temperature) to Tungsten.	41.9	0.38	0.367	0.368
232 Super Correction White Flame Green to Tungsten	Converts White Flame arc to 3200K, for use with Tungsten film.	37.4	0.43	0.423	0.385

Neutral Density

(Measured to source C, Correlated Color Temperature of 6774K)

		Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
298 .15ND	Reduces light 1/2 stop, without changing colour.	70.2	0.15	0.311	0.319
209 .3ND	Reduces light 1 stop, without changing colour.	50.0	0.30	0.310	0.319
210 .6ND	Reduces light 2 stops, without changing colour.	25.0	0.60	0.308	0.317
211 .9ND	Reduces light 3 stops, without changing colour.	12.3	0.90	0.310	0.322
299 1.2ND	Reduces light 4 stops, without changing colour.	6.3	1.18	0.308	0.315

Ultra Violet Absorption

226 LEE UV	Transmission of less than 50% at 410nms.	91.5	0.04	0.314	0.321
213 White Flame Green	Corrects White Flame Carbon arcs by absorbing ultra violet	80.0	0.10	0.317	0.359

Minus Green - Used on lighting to eliminate unwanted green cast created by discharge light sources on film.

247 LEE Minus Green	Approximately equivalent to CC30 Magenta camera filter.	57.8	0.22	0.325	0.279
248 Half Minus Green	Approximately equivalent to CC15 Magenta camera filter.	72.0	0.14	0.317	0.297
249 Quarter Minus Green	Approximately equivalent to CC075 Magenta camera filter.	82.4	0.08	0.312	0.307
279 Eighth Minus Green	Provides very slight correction.	86.5	0.06	0.312	0.311

Plus Green - Used on Daylight and Tungsten light sources to provide green cast when used in conjunction with discharge lighting.

244 LEE Plus Green	Approximately equivalent to CC30 Green camera filter.	74.2	0.12	0.324	0.388
245 Half Plus Green	Approximately equivalent to CC15 Green camera filter.	81.7	0.08	0.319	0.355
246 Quarter Plus Green	Approximately equivalent to CC075 Green camera filter.	84.6	0.07	0.315	0.337
278 Eighth Plus Green	Provides very slight green cast.	87.7	0.06	0.313	0.327

The above correction filters are to be used in conjunction with an appropriate LEE FL-B Fluorescent to Tungsten or LEE FL-D Fluorescent to Daylight camera filter.

Polariser

(Measured to source C, Correlated Color Temperature of 6774K)

		Mired Shift	Transmission Y%	Absorption abs	Stop Value	Note
239 Polariser	Made from 0.006" (150 micron) Triacetate. Reduces glare and reflection. Use with LEE Polarising Camera Filter.	+19	50.0	0.3	1	single sheet
			38.0	0.42	1 1/3	Axis uncrossed (double sheet)
			<.05	>3	>10	Axis crossed (double sheet)

Urban Effects

(Measured to source C, Correlated Color Temperature of 6774K)

		Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
600 Arctic White	A bright, brilliant blue-grey light at 100%. It does not warm up as it dims and is not affected by amber drift. Useful as a backlight or for special effects where a whiter light is called for.	9.5	1.02	0.230	0.223
601 Silver	A silver-grey light at full power, dims through lavender-grey then warm brown-grey. Works well with 550 ALD Gold. Good for creating a sense of intense darkness on stage whilst still being useful.	9.0	1.04	0.244	0.248
602 Platinum	At full power produces dazzling grey light with slight red bias, when dimmed warms up quickly to a useful brown. Good for effect lighting as well as a cold, white sidelight that has some warmth in it.	15.3	0.82	0.261	0.267
603 Moonlight White	A pleasant white light at full power, dims down to a warm colour and at low intensities has more yellow than red content. Good for sunlight effect as if through stormy clouds reflecting off of the ocean.	28.3	0.55	0.268	0.271
741 Mustard Yellow	Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.	3.3	1.48	0.506	0.491
642 Half Mustard Yellow	Half strength Sodium light effect, designed for use with daylight sources.	13.7	0.86	0.500	0.496
643 Quarter Mustard Yellow	Quarter strength Sodium light effect, designed for use with daylight sources.	31.3	0.50	0.483	0.493
650 Industry Sodium	Used on tungsten to blend with Sodium light.	34.1	0.47	0.397	0.424
651 Hi Sodium	Used on tungsten to create a High Pressure Sodium look.	48.8	0.31	0.444	0.396
652 Urban Sodium	Used on tungsten to create the orange glow associated with Sodium light.	21.9	0.66	0.535	0.399
653 Lo Sodium	Used on tungsten to create a Low Pressure Sodium look.	2.4	1.62	0.540	0.443

Acrylic Panels

These panels are manufactured specifically for LEE and exhibit the same degrees of colour accuracy and consistency as our range of lighting filters.

Specifically for use over windows for correcting daylight, these hardwearing panels can be cut to size and installed permanently, or used on location again and again.

The panels are available in a range of Colour Temperature Oranges and Neutral Densities, including combinations that are unique to LEE Filters.

The panels are available in two sizes:

Size	Thickness	Weight	Note
2.44m x 1.22m (8’ x 4’)	3mm (1/8”)	9.6kg (21lbs)	All panels available in this size
2.44m x 1.52m (8’ x 5’)	3mm (1/8”)	12kg (26.5lbs)	Only A209, A210 & A211 available in this size

Daylight to Tungsten

(Measured to source C, Correlated Color Temperature of 6774K)

		Mired Shift	Transmission Y%
A205 Half CTO	Converts Daylight to Tungsten Light.	+90	72.6
A207 Full CTO + .3ND	Converts Daylight to Tungsten and reduces light 1 Stop.	+175	30.2
A208 Full CTO + .6ND	Converts Daylight to Tungsten and reduces light 2 Stops.	+175	13.8

Neutral Density

A209 .3ND	Reduces light 1 stop, without changing colour.	0	48.0
A210 .6ND	Reduces light 2 stops, without changing colour.	0	22.2
A211 .9ND	Reduces light 3 stops, without changing colour.	0	13.1

Reflection Media

Reflector

		Special note
271 Mirror Silver	Produces hard reflection. White backed.	Available in 6.10m x 1.52m (20’x60”) rolls
273 Soft Silver Reflector	Produces soft reflection. White backed.	Available in 6.10m x 1.52m (20’x60”) rolls
274 Mirror Gold	Produces hard reflection. White backed. Mired Shift +45.	Available in 6.10m x 1.52m (20’x60”) rolls
272 Soft Gold Reflector	Produces soft reflection. White backed. Mired Shift +45.	Available in 6.10m x 1.52m (20’x60”) rolls

Scrim

270 LEE Scrim	Perforated reflector producing a very soft reflection. Silver on one side and black on reverse.	Stop value 1½ when used as a filter, Transmission 36%.
275 Black Scrim	A flexible perforated material that is black on both sides. Can be used on windows to reduce light intensity, without causing any unwanted reflections.	Stop value 1½ when used as a filter, Transmission 36%.

Protection Media

Heat Shield

(Measured to source C, Correlated Color Temperature of 6774K)

		Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	y
269 LEE Heat Shield	A transparent flexible film used to extend the life of a 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.	91.0	0.04	0.311	0.317

Foil

		Special note
280 Black Foil	Used to reduce unwanted light spill or to control unwanted light reflection.	Available in two roll sizes 7.62m x 0.61m (25’ x 24”) 15.24m x 0.30m (50’ x 12”)

Non-Flame Retardant
Polymer Film

			Transmission Y%	Stop Value	Special Notes
	216 White Diffusion	Used for soft light effects. Manufactured on a tough Polyester base in a range of seven strengths.	36	1 1/2	Rolls also available in 1.52m (60") width
	416 Three Quarter White Diffusion		50	1	
	250 Half White Diffusion		60	3/4	Rolls also available in 1.52m (60") width
	450 Three Eighth White Diffusion		63	2/3	
	251 Quarter White Diffusion		80	1/3	Rolls also available in 1.52m (60") width
	252 Eighth White Diffusion		>85	<1/4	
	452 Sixteenth White Diffusion		>85	<1/4	
	400 LEELux	A dense white diffuser used for soft light effects (125 micron polyester base).	36	1 1/2	Wide Rolls also available
	255 Hollywood Frost	Light frost effect - softens edges.	83	<1/3	
	228 Brushed Silk	Directional soft light effect used for scattering light in one direction only.	60	3/4	
	410 Opal Frost	Used for softening spotlight beam edges without altering shape (23 micron polyester base).	71	1/2	
	420 Light Opal Frost	Similar characteristics to Opal Frost, but less diffuse (36 micron polyester base).	>85	<1/4	
	258 Eighth Hampshire Frost	Extra Light frost effect.	>85	<1/4	
	257 Quarter Hampshire Frost	Extra Light frost effect.	>85	<1/4	
	256 Half Hampshire Frost	Extra Light frost effect.	>85	<1/4	
	253 Hampshire Frost	Light frost effect.	>85	<1/4	
	750 Durham Frost	A frost that almost completely softens shutter edges and removes hot spots.	>85	<1/4	
	720 Durham Daylight Frost	Smoothes PAR or flood washes of large areas. Useful for houselights; good for entrances from natural light.	32.3	1 2/3	Full CT Blue
	717 Shanklin Frost	201 with frost to soften the beam of profile units.	37	1 1/2	Full CT Blue
	718 Half Shanklin Frost	202 with frost to soften the beam of profile units.	56	3/4	Half CT Blue
	705 Lily Frost	Smoothes PAR or flood washes of large areas. Useful for houselights; a good colour wash for evening events.	38	1 1/3	Colour = 704
	791 Moroccan Frost	Smoothes PAR or flood washes of large areas. Useful for houselights; good for interior colour washes.	57	3/4	Colour = 790

			Transmission Y%	Stop Value	Special Notes
	749 Hampshire Rose	Combines flesh tone warmer 154 with some Hampshire Frost.	74	1/2	Colour = 154
	217 Blue Diffusion	As White Diffusion but with the addition of Eighth CTB.	36	1 1/2	1/8 CT Blue
	224 Daylight Blue Frost	Used for soft light effects with the addition of tungsten correction 201.	22	2 1/4	Full CT Blue
	225 Neutral Density Frost	Used for soft light effects with the addition of 0.6 Neutral Density.	25	2	.6 Neutral Density

Grid Cloth

	430 Grid Cloth		18	2 1/2	Rolls only 1.37m x 7.62m (54" x 25')
	432 Light Grid Cloth	A waterproof textile/fabric diffusion that is reinforced to allow it to be sewn or grommetted - ideal for attaching to large frames. Comes in three weights.	30	1 3/4	
	434 Quarter Grid Cloth		60	3/4	
	460 Quiet Grid Cloth		15	2 3/4	Rolls only 1.37m x 7.62m (54" x 25')
	462 Quiet Light Grid Cloth	A textile/fabric diffusion that is reinforced to allow it to be sewn or grommetted - ideal for attaching to large frames, but that is quiet when used in windy conditions outdoors. Comes in three weights.	22.5	2 1/4	
	464 Quiet Quarter Grid Cloth		47.5	1	

Tough Spun

	214 Full Tough Spun	Softens light, reduces intensity. Manufactured from non-woven Polyester.	18	2 1/2	Rolls only 7.62 x 1.22m (25' x 48")
	215 Half Tough Spun		36	1 1/2	
	229 Quarter Tough Spun		60	3/4	

Flame Retardant
Polymer Film

	129 Heavy Frost	Strong diffuser, eliminates nearly all shadows.	25	2	
	220 White Frost	Used for soft light effects.	39	1 1/3	
	221 Blue Frost	Used for soft light effects with the addition of 218.	42	1 1/3	1/8 CT Blue
	254 New Hampshire Frost	Used to soften the edges of spotlight beams, and to reduce the blue fringe.	>85	<1/4	HT only (For sizes see p6-9)
	774 Soft Amber Key 1	Used for producing a warm key light colour.	71	1/2	
	775 Soft Amber Key 2	Used for producing a warm key light colour.	58	3/4	

Flexi Frost

		Transmission Y%	Stop Value	Special Notes
439 Heavy Quiet Frost	A very strong diffuser, but pliable to handle, which virtually eliminates shadows at close distances.	7.8	3⅔	Thickness 270 microns (11 thou)
402 Soft Frost	A strong diffuser that creates a wide field of soft illumination but is very pliable to handle. Diffusion characteristics similar to 216, falls between 216 and 129.	12.0	3	Thickness 100 microns (4 thou)
429 Quiet Frost	A strong diffuser that creates a wide field of soft illumination but is thicker than the 402 product. Diffusion characteristics similar to 416.	18.4	2½	Thickness 325 microns (13 thou)
404 Half Soft Frost	A useful diffuser without too much light loss but very pliable to handle. Diffusion characteristics fall between 251 and 252.	36.2	1½	Thickness 100 microns (4 thou)
414 Highlight	A useful diffuser without too much light loss in a thick format. Diffusion characteristics similar to 252.	39.6	1⅓	Thickness 300 microns (12 thou)

Advantages of this material are the large roll width; lack of noise when handled or used in windy conditions; waterproof for use outdoors, can be sewn or grommetted together for use on large frames; flame retardant.

1.52m width, 6.10m length, (60” x 20’)

Perforated Diffusion

439P Perforated Heavy Quiet Frost	A combination of both direct and strongly diffused light.	2⅓	Thickness 270 microns (11 thou)
414P Perforated Highlight	A combination of both direct and soft diffused light.	1⅓	Thickness 300 microns (12 thou)

1.52m width, 6.10m length, (60” x 20’) Flame retardant.

Tough Spun

261 Tough Spun FR - Full	25	2	Rolls only 7.62 x 1.22m (25’ x 4’)
262 Tough Spun FR - ¾	32	1⅔	
263 Tough Spun FR - ½	41	1⅓	
264 Tough Spun FR - ⅜	50	1	
265 Tough Spun FR - ¼	60	¾	

Non yellowing flame retardant spun polyester material in five densities to give better light control.

COLOURED SLEEVES USED WITH DIFFUSION CREATE A SMOOTH WALLWASH.

EXTEND THE LIFE OF COLOURED INSERTS BY ADDING LEE UV INTO A T8 OR T12 TUBE.

FLUORESCENT SLEEVES

When it comes to fluorescent lighting, LEE has every base covered, thanks to the Fluorescent Coloured Sleeves range.

All of the LEE colours (pages 26-47) are available as fluorescent sleeves. You can also phone and request a swatch book containing the full colour range.

Pre-assembled Sleeves

Our pre-assembled sleeves are delivered ready to use. Made from a thermally stable, electrically insulating polycarbonate, the sleeves are capped at the ends, allowing them to be fixed easily to the fluorescent tube. The sleeves are available in standard lengths for T5, T8 and T12 diameter tubes.

Please contact us if you intend to use sleeves on high-output T5 tubes, as not all of them are suitable: the extreme heat at either end of these tubes can cause the filter to discolour.

T5 Sleeves

T8 Sleeves

T12 Sleeves

Easily Transform the Mood of a Room

Recessed fluorescent tube, no filter.

Amber filter.

Blue filter.

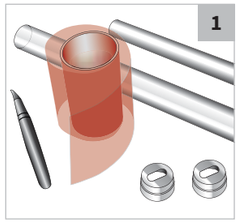
Magenta filter.

Self-assembly Sleeves

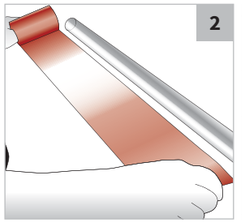
Should you wish to assemble the sleeves yourself, LEE Filters can provide pre-cut Quick Rolls, as well as clear polycarbonate sleeves.

Quick Rolls are 7.62m (25ft) in length and are available for T5, T8 and T12 diameter sleeves.

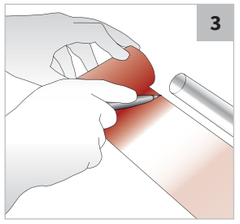
NEUTRAL DENSITY FILTERS USED IN FLUORESCENT TUBES WILL REDUCE LIGHT WHERE INTENSITY IS AN ISSUE.



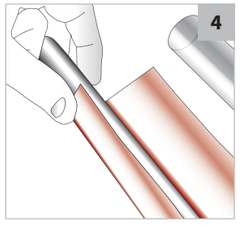
You'll require a clear sleeve, a Quick Roll of colour, two end caps, a knife and a rod or pole to stuff the sleeve.



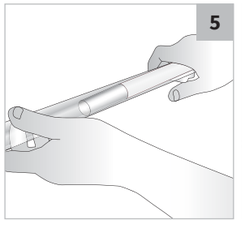
Unwind the roll of gel to the length of the sleeve.



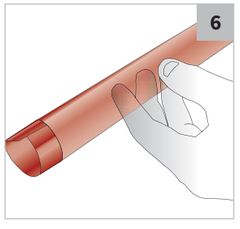
Cut the gel slightly longer than the length of the sleeve.



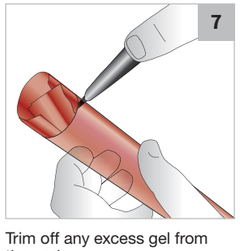
Wrap the gel tightly around the rod.



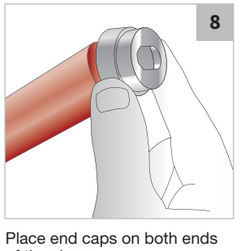
Holding the gel tightly around the rod feed it into one end of the sleeve. Then push it through the sleeve until it comes out the other end.



Remove the rod from the sleeve, leaving the gel inside.



Trim off any excess gel from the ends.



Place end caps on both ends of the sleeve.

GET CREATIVE

Two-tone sleeves

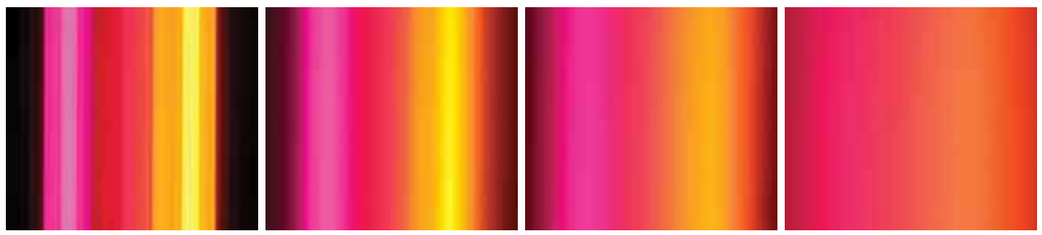
There's an easy way to increase the versatility of your fluorescent sleeves – simply place one colour at the front and another at the back. And with more than 250 colours to choose from, the possible combinations are almost endless.

The distance between the diffusion and tubes determines the strength of the diffusion effect. The further apart, the stronger the effect; the closer together, the weaker the effect.

Diffusion Effects

Another effect that works well with coloured fluorescent sleeves is the addition of some diffusion in front of the sleeves. The diffusion softens the light giving a soft, subtle blend of colours.

In the example below, a roll of LEE 216 White Diffusion was placed in front of three coloured fluorescent sleeves. The distance between the diffusion and the sleeves was then slightly increased for each image: the further the distance, the more diffused the colours become.



THE GLASS SERIES

LEE FILTERS OFFERS A COMPLETE RANGE OF LIGHTING FILTER PRODUCTS SPECIFICALLY DESIGNED FOR APPLICATIONS SUCH AS RETAIL AND ENTERTAINMENT, AS WELL AS BOTH INTERIOR AND EXTERIOR LIGHTING PROJECTS.

Dichroic Glass Colours

Durable, fade-resistant and capable of withstanding temperatures of up to 371°C, LEE dichroic glass filters are in a class of their own. The manufacturing process – whereby layers of thin metal films are laid down by vacuum deposition onto a Borofloat glass substrate – results in the kind of clear, pure colour so in demand by the lighting industry.

The glass is available in 3.3mm and 1.7mm thicknesses.

Professional Colours

Chosen after extensive research among design professionals, the Glass Series colour palette provides a range of 51 consistent, repeatable colours. This includes subtle, less saturated tones suitable for architectural use. Building on our expertise in film and theatre lighting, LEE has closely matched the glass series on polyester lighting filter material to provide a convenient swatch reference book. Available on request, lighting professionals can use this book to test colour schemes or demonstrate the effects of different filters.

LEE FILTERS DICHROIC GLASS IS NOT TEMPERED.

Framed Glass

Offering protection from both mechanical and thermal shock, these lightweight aluminium frames – which are available in both plain and colour – are compatible with all the most popular lighting fixtures in the entertainment, architectural and theatre industries. Made using an innovative silicone gasket, which surrounds the glass, the frames can also be manufactured with a safety mesh for added strength.

The frames measure from 7.5cm (3") to 60cm (23.5") across, and can be designed to any shape.

Framed Glass

- 15.8cm (6.25") Source Four
- 19cm (7.5") Source Four PAR
- 25.4cm (10") PAR 64

Unframed Glass

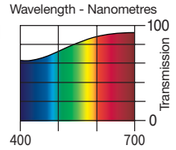
Unframed filters can be supplied for use in smaller light fittings with integral holders.

- 4.99cm (1.96") MR16 and Par 16 (circular)
- 5cm (2") square
- For further information on custom sizes, please call LEE Filters for a quotation.

The Glass Colour Range

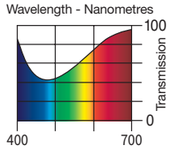
(As measured to source 3200K)
Transmission Y%

82.8
R31
Amber Blush 1



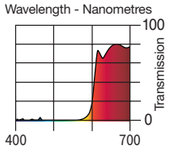
(As measured to source 3200K)
Transmission Y%

66.6
O01
Sunset 1

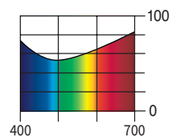


(As measured to source 3200K)
Transmission Y%

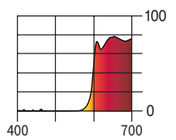
23.0
O18
Peach 8



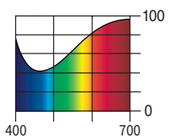
65.6
R50
Red 0



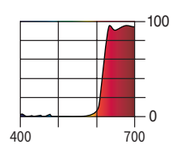
20.8
O08
Sunset 8



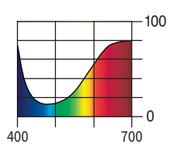
71.0
O32
Apricot 2



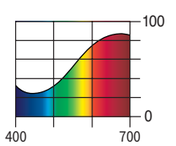
15.0
R99
Flame 9



54.3
O14
Peach 4

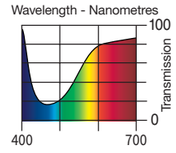


58.8
O42
Nectarine 2



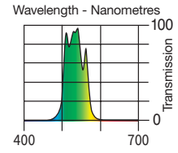
(As measured to source 3200K)
Transmission Y%

60.3
O43
Nectarine 3



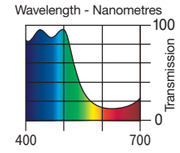
(As measured to source 3200K)
Transmission Y%

34.8
G28
Lime 8

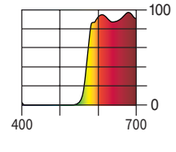


(As measured to source 3200K)
Transmission Y%

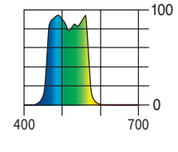
24.1
B14
Steel 4



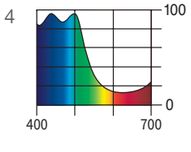
47.5
O59
Orange 9



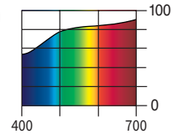
43.4
G96
Jade 6



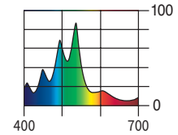
31.7
B24
Crystal Blue 4



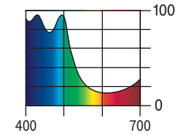
81.1
O80
Gold Amber 0



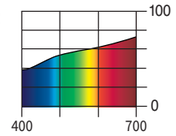
26.2
C04
Blue Green 4



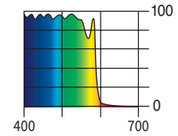
26.5
B44
Royal Blue 4



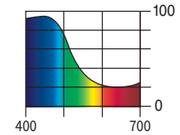
60.6
O82
Gold Amber 2



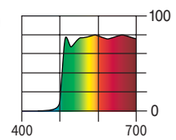
48.6
C45
Turquoise 5



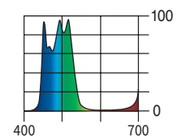
34.6
B53
Blue 3



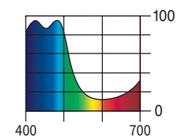
86.9
O89
Gold Amber 9



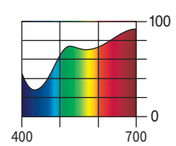
17.6
C47
Turquoise 7



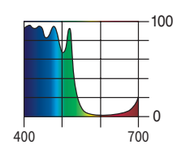
24.8
B64
Navy Blue 4



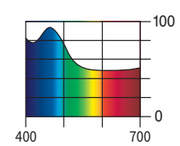
75.1
Y02
Wheat 2



23.2
B06
Lagoon 6

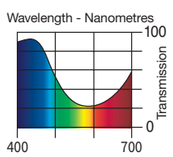


53.7
B71
Cornflower 1



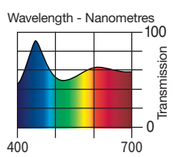
(As measured to source 3200K)
Transmission Y%

27.4
B93
Congo 3



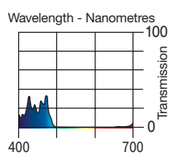
(As measured to source 3200K)
Transmission Y%

56.9
V81
Lilac 1

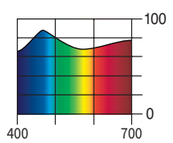


(As measured to source 3200K)
Transmission Y%

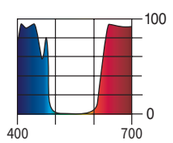
0.5
LD071
Tokyo Blue



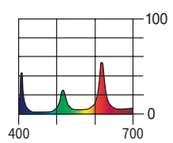
77.7
V10
Indigo 0



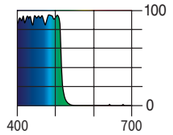
9.1
V98
Lavender 8



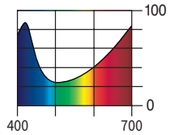
10.8
LD156
Chocolate



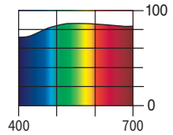
5.5
V28
Blueberry 8



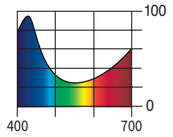
35.5
M31
Fuchsia 1



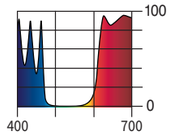
86.0
LD278
Eighth Plus Green



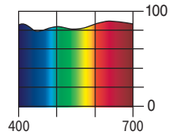
28.5
V43
Violet 3



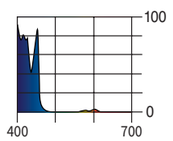
18.8
M56
Magenta 6



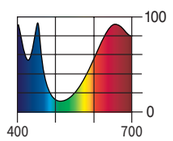
84.7
LD279
Eighth Minus Green



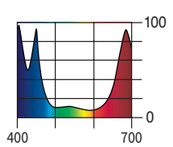
1.1
V67
Rose Purple 7



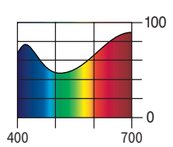
42.8
M63
Carnation Pink 3

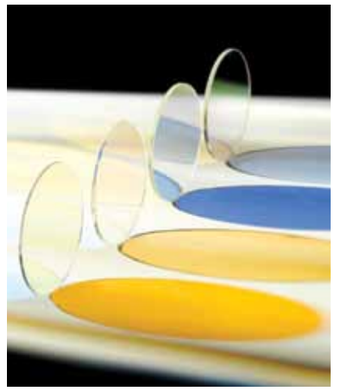


12.9
V74
Plum 4



57.7
M91
Salmon 1





SPECIALISED GLASS FILTERS

LEE Specialised Filters are highly versatile and increase the lighting designer's scope for creativity and technical excellence. The range includes warming, cooling and UV filters.

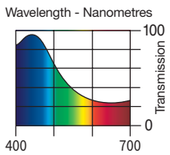
Warming filters (CT Orange) are ideal for warming up a cool light source, such as an LED light. In addition, they can also be used as a warm amber colour in their own right, or to reduce the overall colour temperature of a light source.

Cooling filters (CT Blue) are designed to cool a light source. They can also be used as a stand-alone cool blue colour, or to convert tungsten light to daylight.

The UV Blocker absorbs ultra-violet light, while the Hot Mirror reflects heat back into the light source.

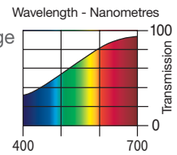
(As measured to source 3200K)
Transmission Y%

42.6
LD201
Full CT Blue



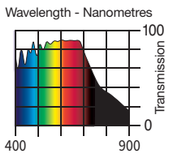
(As measured to source 3200K)
Transmission Y%

72.6
LD205
Half CT Orange

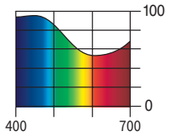


(As measured to source 3200K)
Transmission Y%

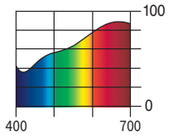
85.9
Hot Mirror
Reflects heat back into the light source



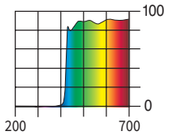
63.8
LD202
Half CT Blue



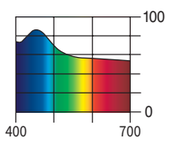
70.9
LD206
Quarter CT Orange



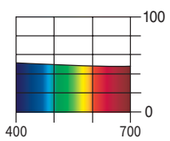
93.2
UV Blocker
Absorbs Ultra Violet light



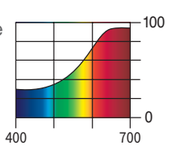
58.5
LD203
Quarter CT Blue



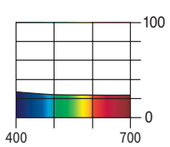
49.4
LD209
0.3 ND



51.4
LD204
Full CT Orange



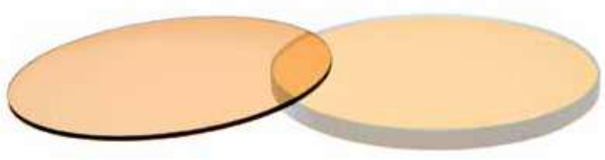
23.6
LD210
0.6 ND



DICHROIC POLYCARBONATE FILTERS

Durable and versatile, the filters in this five-colour range have a dichroic coating on one side, and provide an optimal colour correction solution for permanent installations (such as restaurants). A mere 0.76mm thick, the LEE dichroic polycarbonate filters fit easily into a small-fixture accessory slot.

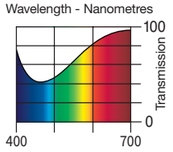
- Stocked in 49.9mm diameter (custom sizes are available upon request).
- Five stock Dichroic Series colours (custom colours are available upon request).
- Polycarbonate substrate includes a highly heat-resistant hard coating on both sides.
- Dichroic coating is a process of vacuum deposition of thin metal films onto a polycarbonate substrate.
- Maximum operating temperature is 100°C.
- Polycarbonate material is 0.76mm thick.



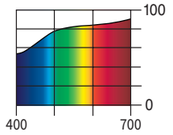
Polycarbonate 0.76mm thick vs glass 3.3mm thick.

(As measured to source 3200K)
Transmission Y%

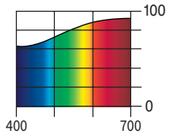
71.0
O32
Apricot 2



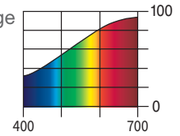
81.1
O80
Gold Amber 0



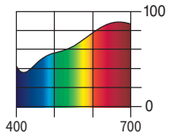
82.8
R31
Amber Blush 1



70.8
LD205
Half CT Orange



79.1
LD206
Quarter CT Orange



LEE FILTERS DICHROIC GLASS IS COATED ON ONE SIDE. TO DETERMINE WHICH SIDE IS COATED, TOUCH YOUR FINGER TO THE FLAT SURFACE OF THE FILTER. ON THE COATED SIDE, THE REFLECTION WILL MEET YOUR FINGER. ON THE UNCOATED SIDE, THERE WILL BE A SPACE BETWEEN YOUR FINGER AND THE REFLECTION.

Unfrosted Glass

Frosted Glass

FROSTED DICHROIC GLASS COLOURS

Sometimes, colour alone isn't the sole consideration – the quality of the light is just as important. For a diffused light, the LEE Frosted Colour Dichroic filters provide colour and softness in one filter. Colour coated on one side and diffused on the other, the filters – which are available in every colour in the glass series – are capable of withstanding temperatures up to 371°C, making them particularly resistant to fading.

Frosted Colour Dichroic Glass filters are available for MR16 and PAR 16 circular light fittings, as well as in custom shapes and sizes.

GLASS DIFFUSION FILTERS

The LEE Glass Diffusion filters come in a variety of strengths, making them a versatile addition to the lighting designer's armoury.

They are available for MR16 and PAR 16 fittings, as well as in custom shapes and sizes.

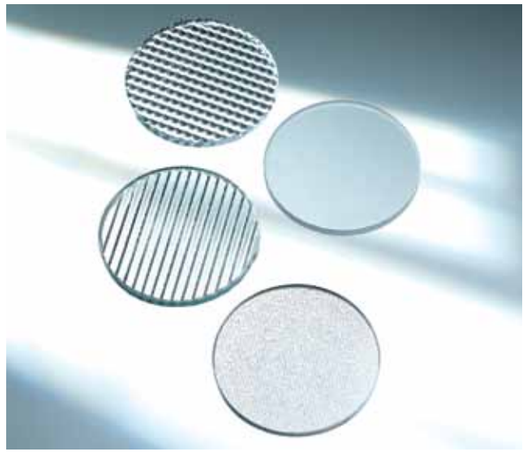
Linear Diffusion

Softening Diffusion

O80 Linear Diffusion
Combined Linear Diffusion and warming filter

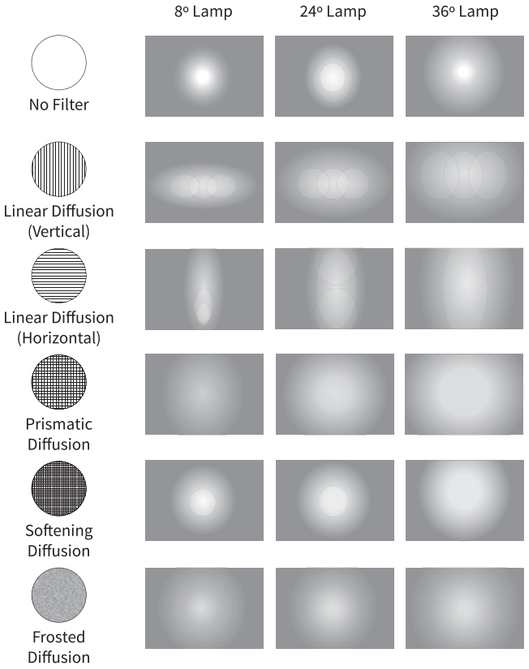
Frosted Diffusion

Prismatic Diffusion



All diffusion filters are available in custom shapes and sizes.

The diagram below shows the diffusion effect created when using an 8°, 24° or 36° 50w MR16 bulb, at a distance of 92cm (3ft).



MR16 / PAR 16 ACCESSORIES

ALL LEE CLIP-ON ACCESSORIES ARE COMPATIBLE WITH MR16 OR PAR 16 BULBS AND ARE AVAILABLE IN PACKS OF FIVE, IN SILVER OR BLACK.

Screw-on Accessory Holder

The Screw-on Accessory Holder allows the lighting designer to attach up to two filters directly to an MR16 or PAR 16 bulb, allowing for a combination of effects within the one fitting.

Clip-on Filter Holder

This holds a single filter and is suitable for a standard open bulb.

Clip-on Baffle

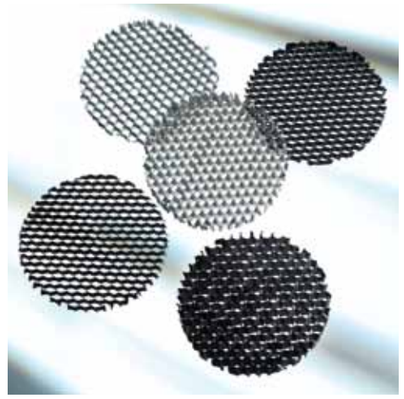
The Clip-on Baffle (also known as a blade louvre) limits glare by trapping the peripheral light sideways. The baffle also gives the fixture a more professional look.

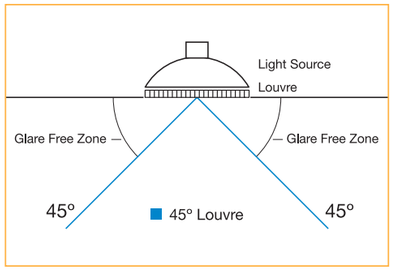
Clip-on Barndoors

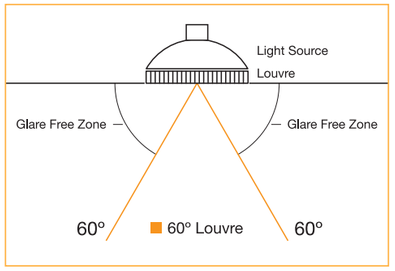
The LEE Clip-on Barndoors have a dual function – they both limit the glare from a bulb and permit the user to direct the light in a particular direction. To use, simply rotate the flaps or bend the hinges – the high quality of which means they can be adjusted several times.

LOUVRES

A Honeycomb Louvre is designed to reduce the glare from a light fitting. They are available in 45° and 60° angles, and are also available in custom shapes and sizes, enabling them to be used on a number of different light fittings.







SWATCHES

In order to give our end-users the highest possible levels of information and support, LEE Filters makes available a package of technical information.

The LEE Filters swatch books each serve a different purpose:

1. The Designers Edition

Features the entire filter range in chromatic groupings.

2. The Numeric Edition

Features the entire filter range in numerical order.

3. The LED Swatch

Features the entire range of LED Filters.

4. The Cinematographers' Edition

A large-format, dual-swatch book, the Cinematographers' Edition features the grades of colour correction and diffusion filters that are most frequently used in film.

5. The Master Edition

A very large-format swatch of lighting products. (There is a charge for this swatch book.)

6. The Pocket Edition

Want to compare which LEE Filters products are the equivalent of other manufacturers' products? This is the swatch book you need. It includes a listing of all lighting filter products.

7. The Glass Edition

A large-format swatch book, this contains polyester lighting filter material that closely matches the colours from the glass series.

8. The Fluorescent Edition

A sample of each of the polyester colours that are available for the clear fluorescent sleeves.

SWATCH APP

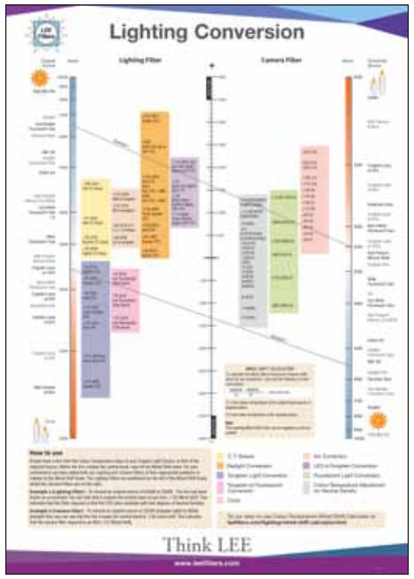
The LEE Swatch iPhone app puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

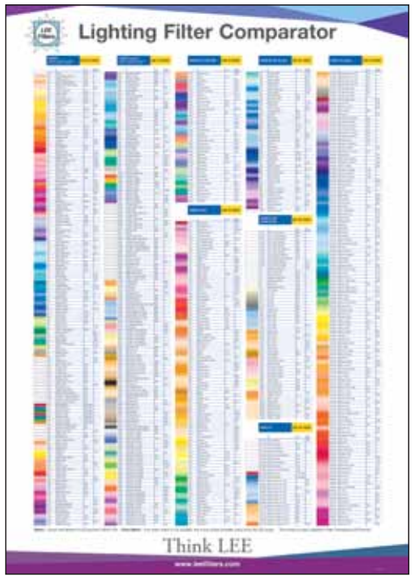
Download on the App Store

http://appstore.com/leefilters

POSTERS

For a useful, at-a-glance reference for LEE products and essential lighting and filter topics, simply order one of our A1 posters.





CUTTERS

Safer than open blades and easy to use, these filter cutters are suitable for cutting LEE polyester material.

WEBSITE

For further information on all LEE Filters products, visit www.leefilters.com.

LED Conversion Filters

A common complaint from people using LED lighting is that the white light is very blue, making it look cold in comparison to a tungsten light. LEE Filters have solved this problem with the introduction of a new range of specially designed LED CTO Filters.

These filters will convert white LED sources (colour temperatures ranging from 5000-7000K) to the equivalent of a 3200K tungsten source. This means that different types of luminaires can now be blended together without the viewer or digital camera seeing a difference.

622 One and One Eighth Digital LED CTO	Converts white LED of 7000K to Tungsten of 3200K Mired shift + 170
624 Full Digital LED CTO	Converts white LED of 6200K to Tungsten of 3200K Mired shift + 151
626 Seven Eighths Digital LED CTO	Converts white LED of 5550K to Tungsten of 3200K Mired shift + 132
628 Three Quarter Digital LED CTO	Converts white LED of 5000K to Tungsten of 3200K Mired shift + 113

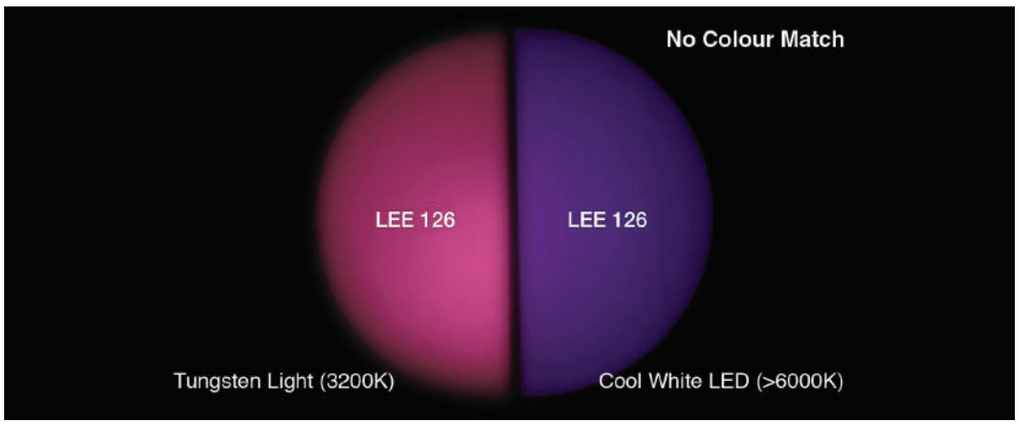
Think LEE

for **LED**

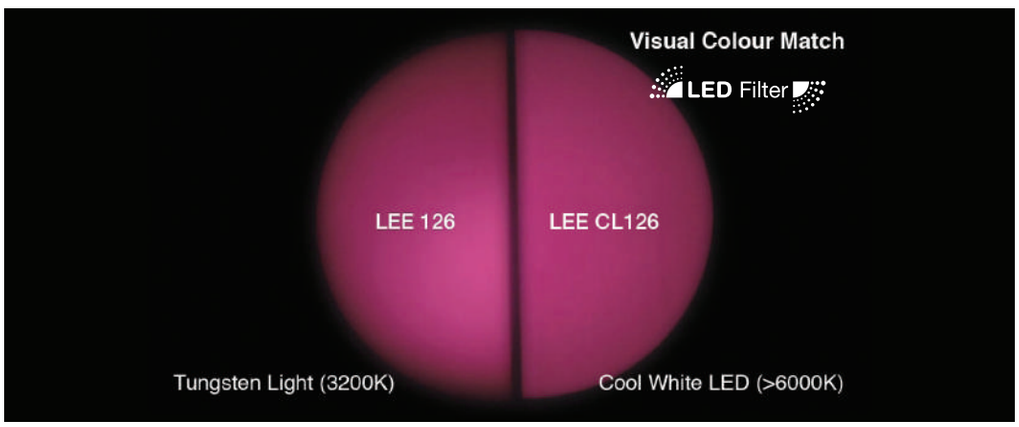
www.leefilters.com

New LED Filter Range

Have you ever tried using coloured lighting filter in front of a Cool White LED fitting? It ends up looking so completely different that if you did not know better you would think it was a totally different colour. The problem is made even worse when mixing Cool White LED and Tungsten fixtures together, trying to get a colour match from the two different sources is virtually impossible.



To help fix this problem LEE Filters have launched a new range of LED Filters. These new filters when used on Cool White LED (>6000K) have been specifically designed to give a visual colour match to the existing colours on Tungsten (3200K). Try to think of them as a range of colour-corrected colours as opposed to colours that are colour temperature corrected.



LED Colours

Source
Cool White LED >6000K

CL104 Cool LED Deep Amber 104

For use on cool white LED with C.T. >6000K to produce a pleasing golden yellow. Similar to **LEE 104** on a tungsten lamp

CL105 Cool LED Orange 105

For use on cool white LED with C.T. >6000K to produce a warm medium amber. Similar to **LEE 105** on a tungsten lamp.

CL106 Cool LED Primary Red 106

For use on cool white LED with C.T. >6000K to produce a warm primary red. Similar to **LEE 106** on a tungsten lamp. Good for cycloramas.

CL113 Cool LED Magenta 113

For use on cool white LED with C.T.>6000K to produce a soft pink red, with strong contrasting shadows. Similar to **LEE 113** on a tungsten lamp.

CL115 Cool LED Peacock Blue 115

For use on cool white LED with C.T. >6000K to produce a fresh crisp spearmint colour. Similar to **LEE 115** on a tungsten lamp. Good for cycloramas.

Source
Cool White LED >6000K

CL116 Cool LED Medium Blue Green 116

For use on cool white LED with C.T. >6000K to produce a vibrant turquoise with a green bias. Similar to **LEE 116** on a tungsten lamp.

CL117 Cool LED Steel Blue 117

For use on cool white LED with C.T. >6000K to produce a silvery moonlight wash. Similar to **LEE 117** on a tungsten lamp. Good for cycloramas.

CL118 Cool LED Light Blue 118

For use on cool white LED with C.T.>6000K to produce a cold spine chilling blue. Similar to **LEE 118** on a tungsten lamp.

CL119 Cool LED Dark Blue 119

For use on cool white LED with C.T.>6000K to produce a soft moody blue, good for blacklighting. Similar to **LEE 119** on a tungsten lamp.

CL126 Cool LED Mauve 126

For use on cool white LED with C.T. >6000K to produce a bold intense pink. Similar to **LEE 126** on a tungsten lamp.

Source
Cool White LED >6000K

CL128 Cool LED Bright Pink 128

For use on cool white LED with C.T.>6000K to produce a neon pink good for musicals / pantos. Similar to **LEE 128** on a tungsten lamp.

CL132 Cool LED Medium Blue 132

For use on cool white LED with C.T.>6000K to produce a mid tone blue good for night scenes. Similar to **LEE 132** on a tungsten lamp.

CL139 Cool LED Primary Green 139

For use on cool white LED with C.T. >6000K to produce a vivid primary green. Similar to **LEE 139** on a tungsten lamp. Good for cycloramas.

CL147 Cool LED Apricot 147

For use on cool white LED with C.T. >6000K to produce a warm key light amber. Similar to **LEE 147** on a tungsten lamp.

CL158 Cool LED Deep Orange 158

For use on cool white LED with C.T. >6000K to produce a sunset like glow. Similar to **LEE 158** on a tungsten lamp.

Source
Cool White LED >6000K

CL164 Cool LED Flame Red 164

For use on cool white LED with C.T.>6000K to produce a dawn burst orange red glow. Similar to **LEE 164** on a tungsten lamp.

CL180 Cool LED Dark Lavender 180

For use on cool white LED with C.T.>6000K to produce a dance floor pink good for cycloramas. Similar to **LEE 180** on a tungsten lamp.

CL181 Cool LED Congo Blue 181

For use on cool white LED with C.T.>6000K to produce soft romantic mood lighting. Similar to **LEE 181** on a tungsten lamp.

CL182 Cool LED Light Red 182

For use on cool white LED with C.T.>6000K to produce a saturated vibrant red good for cycloramas. Similar to **LEE 182** on a tungsten lamp.

For best results use with LED fittings that have a homogenous beam (i.e. diffusion filter or focusing optic)

New LED Conversion Filters

A common complaint from people using LED lighting is that the white light is very blue, making it look cold in comparison to a Tungsten white light. LEE Filters have solved this problem with the introduction of a new range of especially designed LED CTO Filters. These filters will convert from white LED sources (colour temperatures ranging from 5000-7000K) to the equivalent of a 3200K Tungsten source. This means that different types of luminaires can now be blended together without the viewer or digital camera seeing a difference.

622 One and One Eighth Digital LED CTO

Converts white LED of 7000K to Tungsten of 3200K

Mired shift + 170

624 Full Digital LED CTO

Converts white LED of 6200K to Tungsten of 3200K

Mired shift + 151

626 Seven Eighths Digital LED CTO

Converts white LED of 5550K to Tungsten of 3200K

Mired shift + 132

628 Three Quarter Digital LED CTO

Converts white LED of 5000K to Tungsten of 3200K

Mired shift + 113

For best results use with LED fittings that have a homogenous beam (i.e. diffusion filter or focusing optic)

LEE LED – Clever Stuff

LEE Filters, Central Way, Walworth Business Park, Andover, Hampshire, SP10 5AN, UK
T: + 44 (0) 1264 366245 E: sales@leefilters.com Skype: leefilters www.leefilters.com

new from LEE filters

New Colours

We are pleased to announce that ten new colours have been added to the popular LEE Designer Series; a range of lighting fiters created by some of the top designers in stage, screen and architectural lighting.

Tanya Burns and Mike Robertson are the two latest lighting designers to be invited to the LEE Filters factory to work alongside the Research and Development team to create their own unique range of colours. Both Tanya and Mike spent a day in the LEE Filters laboratory and they have each produced five new colours which have now been added to the LEE Designer Series.

Tanya has worked in the lighting industry for a number of years, across theatre, dance & opera with many shows in the West End and major repertory theatres.

After being awarded the Arts Foundation of Great Britain Fellowship for Lighting Design, Tanya chose to develop her interest in architecture and the lit environment in addition to the theatrical element. To this end, she studied at The Bartlett School of Architecture, UCL, gaining an MSc in Light & Lighting.

Tanya has been a full time member of the Imagination Lighting Department since 2005, utilising creative lighting for clients as wide ranging as Samsung, Land Rover, Ford and BT.

New colours from Tanya Burns

525 Argent Blue

LSI's Silver Anniversary colour sits between 165 and 068 in the range. Great for a foreboding cold winter's night, but allows enough light transmission to be useful for general illluminance too. Named by popular vote at LEE, Chris' 'Argent' suggestion (meaning silver) winning by a mile – proving that it pays to know your Latin…

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'.

505 Sally Green

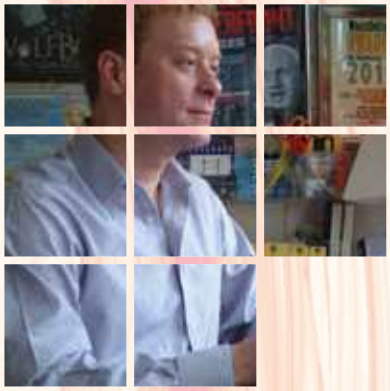
A fresh, light & airy summer green. 'Under tree canopy' light quality without 'pantomime countryside'. Subtle enough to light faces without having to add too much general cover on top.

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! Also useful as Indian summer at dusk / sepia type effect.

507 Madge

Denser, saturated orange version of 135 avoiding 'pinky red'. Good for backlight, instruments, part of a sunset palette, and generating a party atmosphere. 'Madge', short for Imagination, is a thank-you to Gary Withers for championing creative lighting in the corporate world.



Mike is a lighting designer working mainly in the theatre and has also lit hundreds of events, buildings and even aeroplanes.

Winner of the 2007 Olivier Award Mike has lit shows and events in Hong Kong, Zimbabwe, Scotland, Norway, Switzerland, France, Sweden, Ireland, Germany, Poland and extensively in regional England and London. He is also a regular columnist.

New colours from Mike Robertson

500 Double New Colour Blue

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

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 Half New Colour Blue

A lighter correction in the NCB series.

503 Quarter New Colour Blue

The lightest correction in the NCB series.

504 Waterfront Green

Designed for period key light and modern urban horizons.

24 carat gold

550 ALD Gold

Lighting designer Declan Randall has a wide grin on his face. Clad in a fetching red lab coat, he walks briskly and with intent from the lightbox, over to a custom-built, enclosed room that's fondly referred to as the 'igloo'. Inside, the smile fades a little, replaced by a frown of concentration.

A moment later, he's back at the lightbox and what's fast becoming a ritual is repeated. Eventually, he pauses, but only to chuckle, "I'm like a kid in a sweet shop."

South Africa born Declan is spending the day in the R&D section of LEE Filters. The aim? To create a new colour for the catalogue – one that celebrates 50 years of the Association of Lighting Designers. For Declan, the choice of colour is obvious: it's got to be gold.

With lighting designs that span genres and nations (from High School Musical to Porgy and Bess, from Hong Kong to New York City), Declan's experience is nothing if not varied. A self-confessed lighting obsessive, he is fascinated by what he refers to as the 'texture' of light – the form it takes and how our eyes translate it in our everyday surroundings. Fortunately, he is also open to experimentation, because it turns out that creating the gold that – at the beginning of the day's activities – exists only in his mind's eye, is trickier than it would first appear.

It would be easy to assume the gold that Declan is visualising is a rich, deep hue with the qualities of molten metal but, in fact, what he's after is altogether more subtle. "Imagine the reflection off a bar of gold," he says, holding the palm of his hand above a sheet of gel that's laid on the lightbox. "That reflected colour is what I'm trying to achieve. And, of course, gold has a kind of shimmer to it, so we have to try to create something that captures that quality. It not only has to look gold, it has to react to light in the way that gold would."

While his projects include architectural and exhibition work, Declan visualises the gold he is hoping to create as existing more in the context of the theatre. But before it reaches that point, it is the job of Alison Chetwynd, head of R&D at LEE Filters, and with twenty four years of experience under her belt, to translate Declan's vision and description into reality. She has prepared a number of test sheets as a starting point, based on previous discussions with Declan. In the past, in order to achieve the sort of gold he sees in his mind's eye, he has combined filters to create what he describes as a "greeny-black yellow". This is the first combination that's created. It's close, but not quite what he hopes for.

new from LEE filters

New Perforated Diffusion

Having a company philosophy of continuous research and development is the catalyst that brings new and exciting products to the market. This is most definitely the case with our new perforated diffusion filters, the latest advancement in filter technology from LEE Filters.

Diffusion media was originally developed to soften hard or point sources and LEE have many different diffusion products that do this job. However with the amount of soft sources now in daily use on sets around the world we have now developed specific diffusions that work with soft lights.

The new LEE Perforated Diffusions have been specifically designed to work in conjunction with Kino Flo fixtures offering an alternative set of light modifying diffusion. The perforated diffusion produces both a soft but directional source by allowing a combination of direct and diffused light to combine. This creates a unique and different quality. The quality of light from this diffused perforation system will differ depending on the particular source it is applied to. The diffusion was developed using standard 4' fixtures as well as some of the newer parabolic lights like the Vistabeam, Parabeams and Parazips. Each grade of diffusion and perforation produces its own unique variation of soft diffused light, we recommend testing to find a particular combination that works for you.

414P Perforated Highlight

A combination of both direct and soft diffused light.

439P Perforated Heavy Quiet Frost

A combination of both direct and strongly diffused light.

New Technical Filters

A demand from lighting professionals requiring a smoother more even colour change when using Scrollers has resulted in three new strengths of colour conversion being added to the LEE Technical Filter range.

283 One and a Half CTB

Converts Tungsten Light to Daylight

286 One and a Half CTO

Converts Daylight to Tungsten Light

287 Double CTO

Converts Daylight to Tungsten Light

New Wide Rolls

For easy fitting on windows and larger light sources three of our most popular technical filter products are now available in wider roll sizes.

- 201 Full CTB and 400 LEELux are now available in 6.10m (20') x 1.52m (60") rolls.
- 239 Polariser is now available in 0.3m (1') lengths x 1.45m (57") width.

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Source	Filter	Result
Cool White LED	**NEW LED** Filter CL104 Deep Amber	Colour matched to existing 104 Deep Amber

The new **LED Filter** range

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