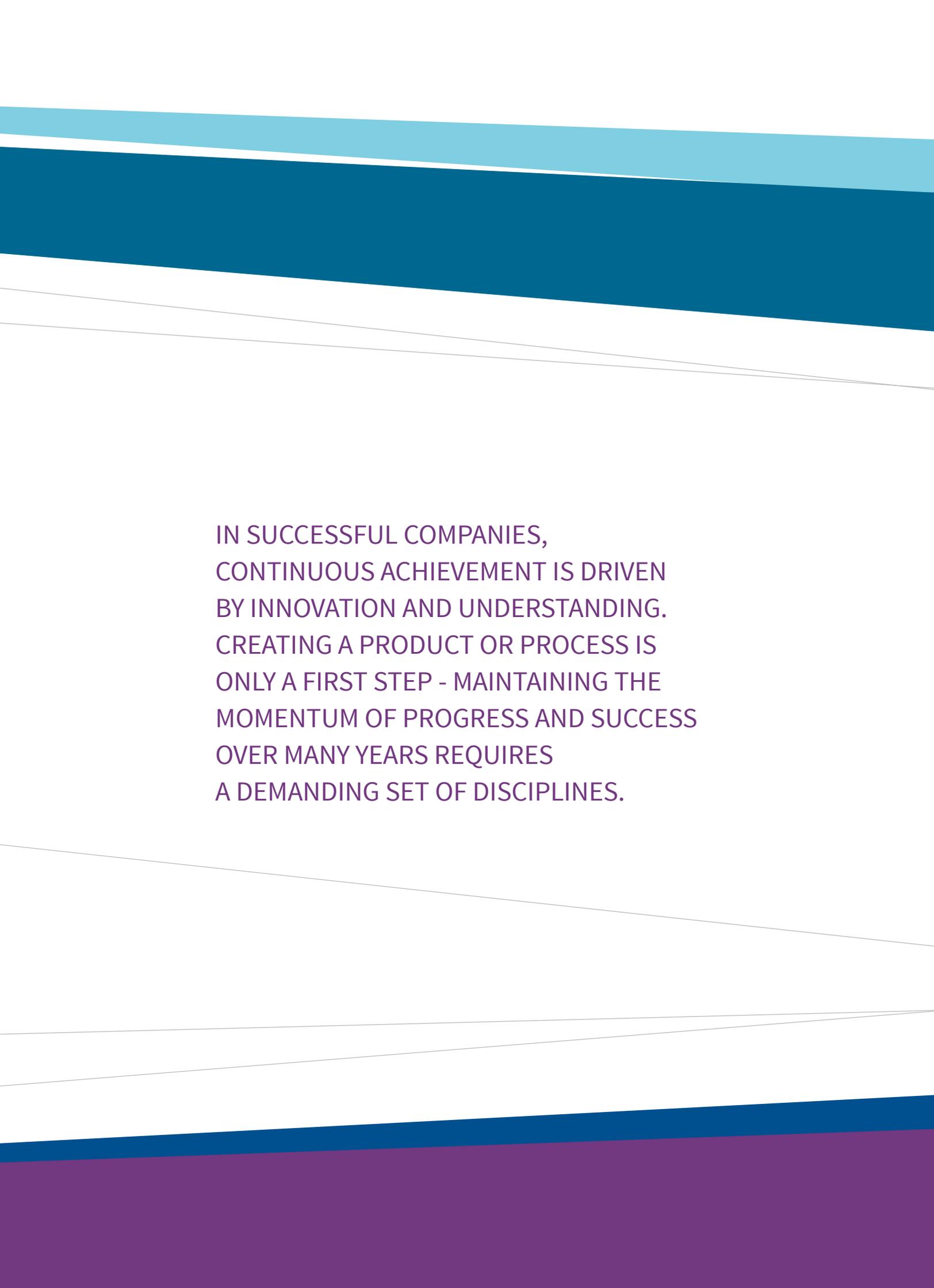
The background consists of numerous horizontal, wavy bands of color. The colors range from light sky blue at the top to deep magenta and pink at the bottom. The bands vary in width and are layered, creating a sense of depth and movement. A white, irregularly shaped area is cut out from the middle of the composition, containing the text.

Think *LEE*



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.

6

Roll Sizes

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

Acrylic Panel

Size

Panel 2.44m x 1.52m (8' x 5')
Thickness 3mm (1/8")

Products

A209
A210
A211

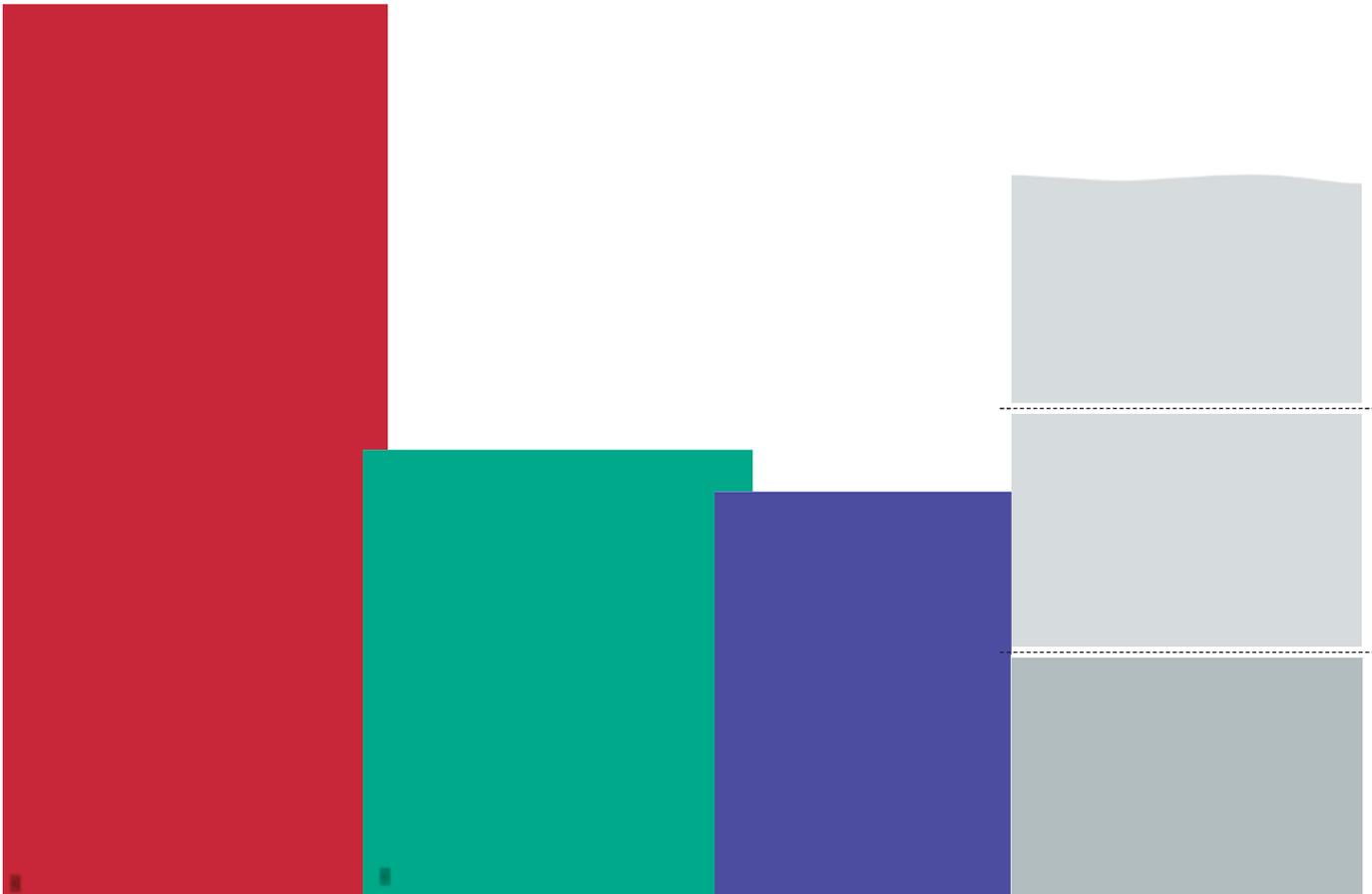
Acrylic Panel

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

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

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

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

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

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	¼ CTB	2
204	Full CTO	2
285	¼ 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

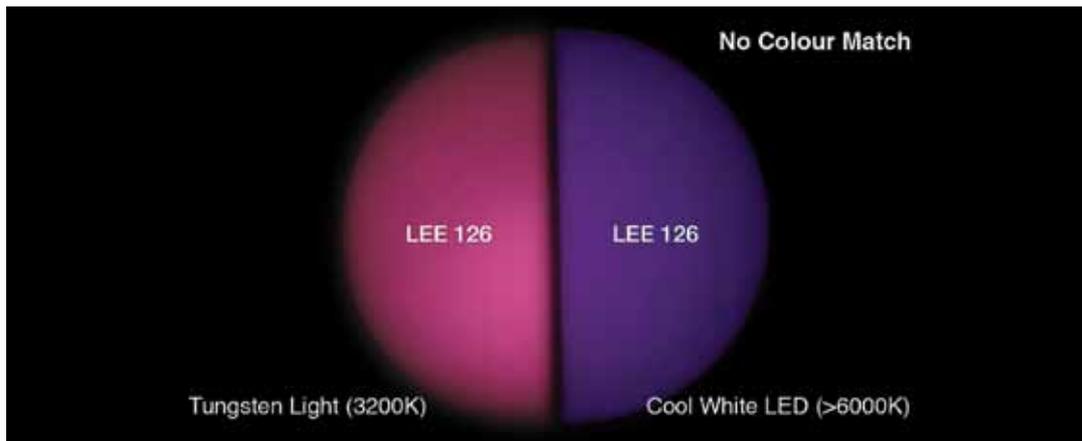
A selection of technical filters for colour correction.

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



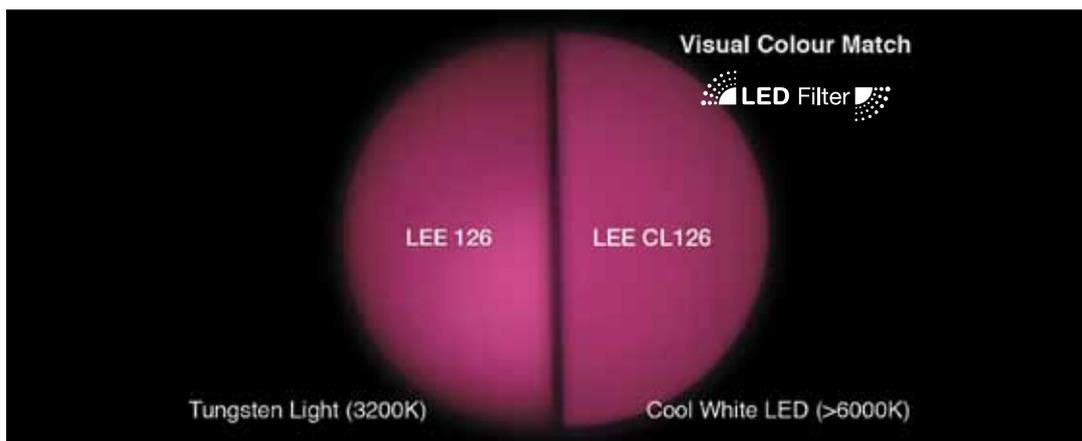
LED FILTERS

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
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

CL139
Cool LED Primary Green

Projected Colour

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

CL182
Cool LED Light Red

Projected Colour

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.

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



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 'pinkish 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 illuminance 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

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**

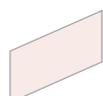
The colour of the lavender fields of the south of France. A redder version of 180 Dark Lavender for use on cameras balanced to tungsten sources.

**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**

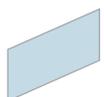
Combines flesh tone warmer 154 Pale Rose with some Hampshire frost.

**770 Burnt Yellow**

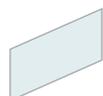
A colour that feels warm and dense on camera, a balance between 179 Chrome Orange and 105 Orange.

CHRIS ELLIS**714 Elysian Blue**

A new deeper version of 197 Alice Blue.

**717 Shanklin Frost**

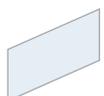
201 Full CT Blue with frost to soften the beam of profile units.

**718 Half Shanklin Frost**

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

**798 Chrysalis Pink**

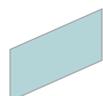
A new deeper lavender with a dash of rose blusher.

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 FISHER**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**

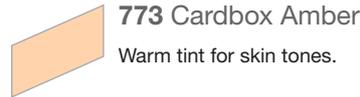
A cool industrial blue.

**740 Aurora Borealis Green**

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

**741 Mustard Yellow**

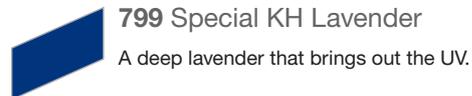
Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.

**773 Cardbox Amber**

Warm tint for skin tones.

**787 Marius Red**

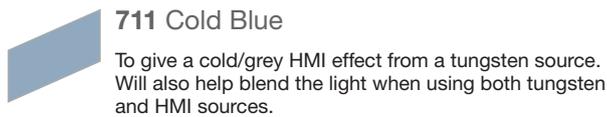
Nice deep full red. Rose leaf colour.

**799 Special KH Lavender**

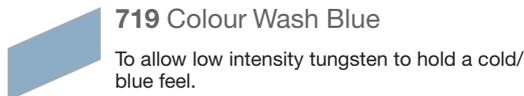
A deep lavender that brings out the UV.

“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.”

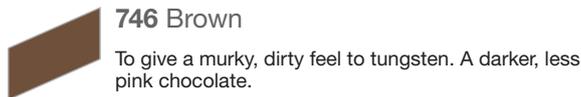
Henrik Hambro

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**

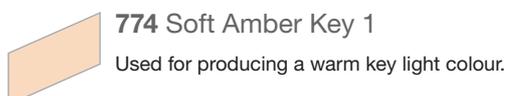
Romantic sunset. Period pieces.

**779 Bastard Pink**

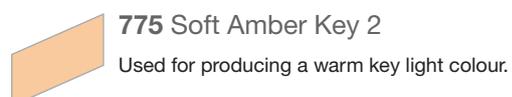
Deep sunset. Useful on dark skin tones.

JAKOB HOLST***716 Mikkel Blue**

A romantic blue to produce a night effect.

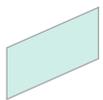
**774 Soft Amber Key 1**

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**

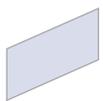
A rich yellowish green. Useful as a concert stage wash where darker skin tone, costume and set are a consideration.

**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**

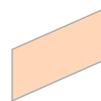
Smooths PAR or flood washes of large areas. Useful for houselights and a good colour wash for evening events.

**720 Durham Daylight Frost**

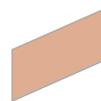
Smooths PAR or flood washes of large areas. Useful for houselight and good for entrances from natural light.

**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**

Smooths 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 Marengi

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**

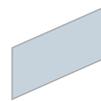
A bright, brilliant blue-grey light at 100%. It does not warm up as it dims and is not affected by amber drift. Useful as a backlight or for special effects where a whiter light is called for.

**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.



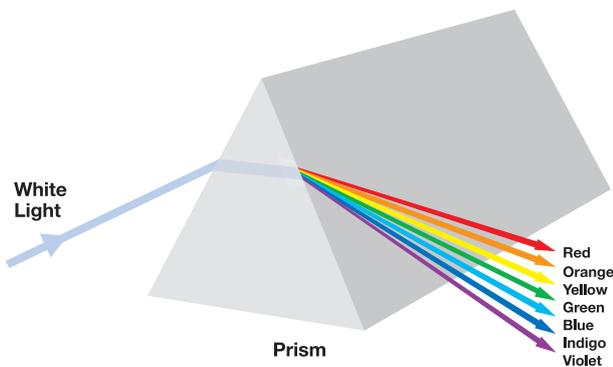
* Also available in High Temperature (HT) version

THE SCIENCE BEHIND THE ART

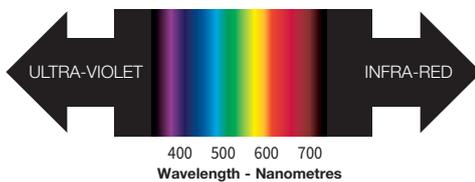
Light

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.

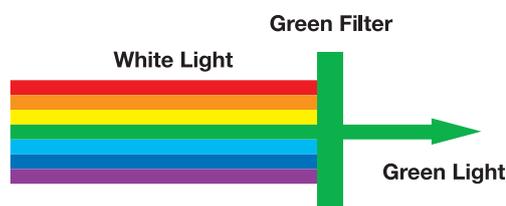
Sir Isaac Newton showed that by shining white light through a glass prism it could be separated back into its different wavelengths.



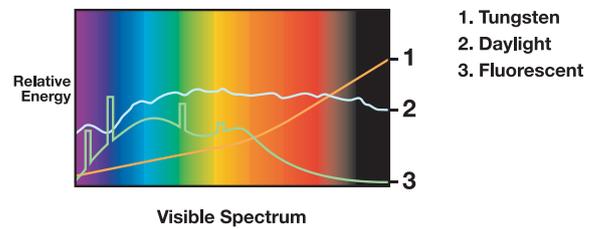
Each wavelength within the visible spectrum is recognised by our eyes as providing a particular colour sensation, the diagram below clearly indicates the visible colours and their corresponding wavelengths. White light consists of all of the visible wavelengths, present in equal amounts.



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.

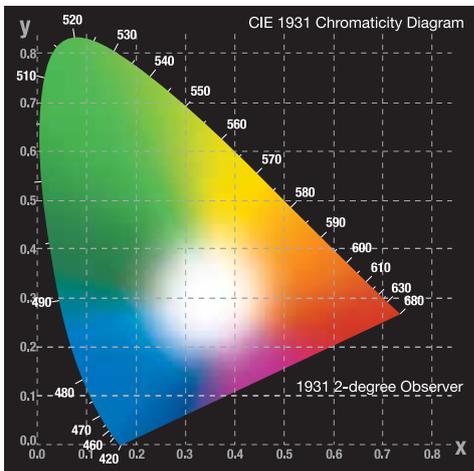


In order to record and communicate colour accurately, you either need to create a physical example of that colour that will never fade or become damaged, or use a mathematical model. A model uses numbers to describe different attributes of a certain colour, these being HUE, SATURATION and LIGHTNESS. 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.

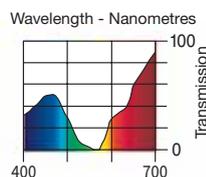
The spectral power distribution (SPD) curves illustrated in this brochure, show the percentage of light at each wavelength across the visible spectrum that is passed when light is shone through the filter. From this data, you can tell which constituent parts of the source will be transmitted, and which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

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.



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)

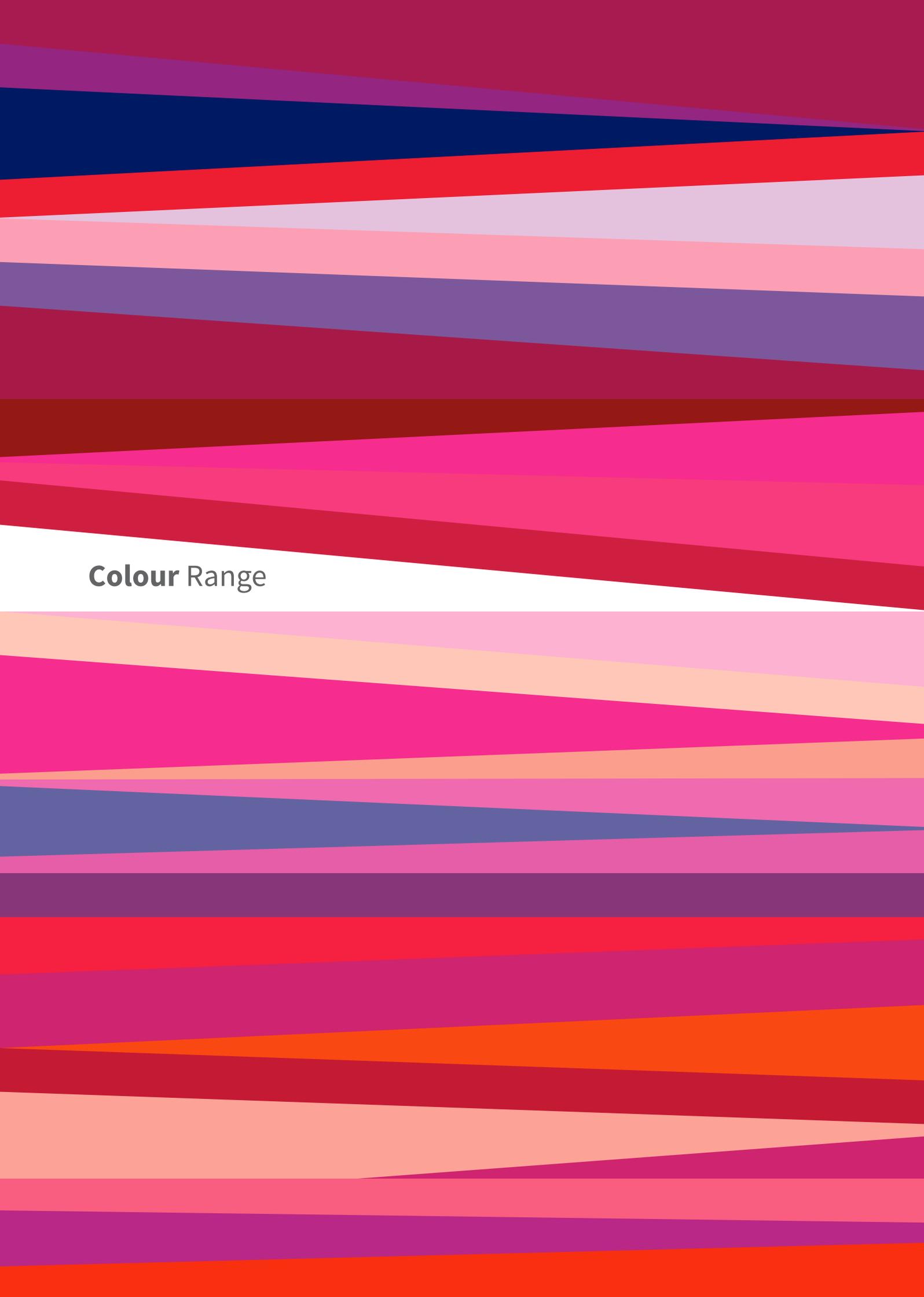
The Chromaticity co-ordinates published for each colour are measured and calculated using a theoretical standard light source, and can be plotted on the chromaticity diagram to establish that particular colour's characteristics in relation to all other colours.

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.



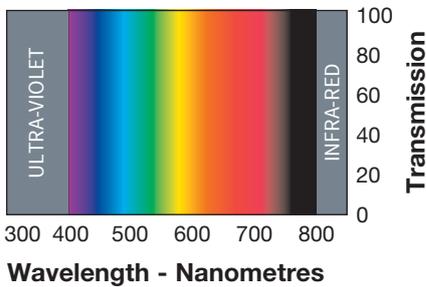
Colour Range

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	Chromaticity Co-ordinates y
13.9	0.86	0.288	0.167

048
Rose Purple
Good for emulating evening. Great backlight.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	Chromaticity Co-ordinates y
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.

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

049
Medium Purple
A strong cheerful glow, for cycloramas and pantomimes.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	Chromaticity Co-ordinates y
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.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	Chromaticity Co-ordinates y
4.1	1.38	0.287	0.082

126
Mauve
Good for back lighting. Dark magenta / purple adds drama, mood.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	Chromaticity Co-ordinates y
3.8	1.43	0.190	0.060

798
Chrysalis Pink
A new deep lavender with a dash of rose blusher.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	Chromaticity Co-ordinates y
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.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	Chromaticity Co-ordinates y
15.5	0.81	0.252	0.156

345
Fuchsia Pink
Musical revue, pantomime, sultry scenes.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates x	Chromaticity Co-ordinates y
20.4	0.69	0.255	0.181

703
Cold Lavender
Made for front/key lighting, perfect together with LEE 152.

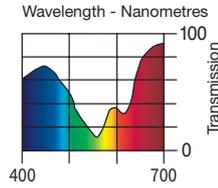
* Also available in High Temperature (HT) version

(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.

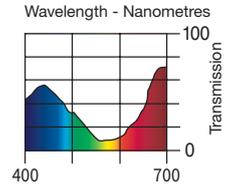


(Measured to source C, Correlated Color Temperature of 6774K)

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

194 Surprise Pink

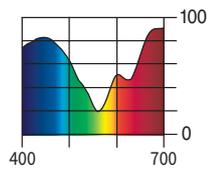
Good for musicals.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
40.0	0.40	0.267	0.221

704 Lily

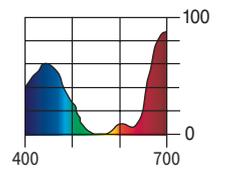
A cool lavender with little red content. Good for romantic evening exteriors.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
8.9	1.05	0.212	0.099

058* Lavender

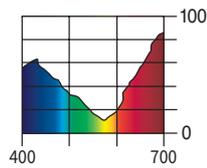
Excellent backlight. Creates a new dimension.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
25.7	0.59	0.278	0.211

170 Deep Lavender

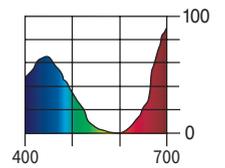
Set lighting - discos - theatres.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
6.6	1.18	0.191	0.072

180 Dark Lavender

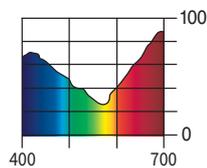
Pleasing effects for theatrical lighting, backlighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
43.2	0.36	0.288	0.254

136 Pale Lavender

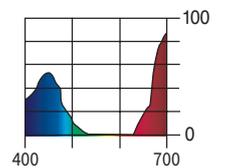
Pantomime, ballroom sets, enhances dark skin tones in follow spots.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
6.0	1.22	0.182	0.081

343 Special Medium Lavender

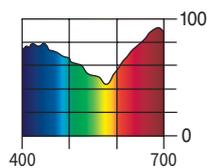
Theatre and T.V. effect lighting, backlighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
59.5	0.23	0.294	0.281

169 Lilac Tint

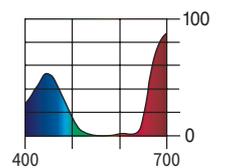
Pale lavender. Good for almost white light with a cool tint.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
4.8	1.32	0.177	0.070

700 Perfect Lavender

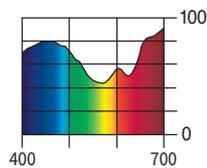
Good for backlighting and romantic atmospheres.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
54.1	0.27	0.281	0.269

702 Special Pale Lavender

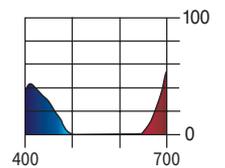
A cold lavender when used with a full tungsten source, but warms as the source is dimmed. Good as a fill for slow sunset fades.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
0.8	2.10	0.158	0.035

181* Congo Blue

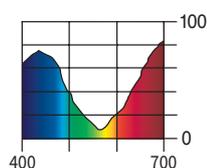
Looks like black light when used with a fluorescent source. Great effect colour. Very saturated.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
26.4	0.58	0.231	0.175

137 Special Lavender

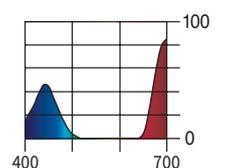
Moonlight, musical / romantic scenes, enhances skin tones.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
2.0	1.69	0.170	0.042

707* Ultimate Violet

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



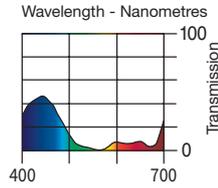
Colour Range

(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.

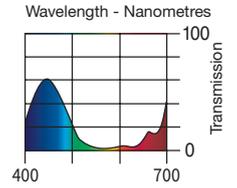


(Measured to source C, Correlated Color Temperature of 6774K)

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

199 Regal Blue

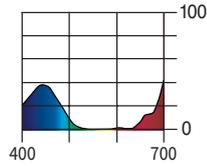
A deep lavender blue, that strongly enhances skin tones.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
3.0	1.53	0.164	0.061

508 Midnight Maya

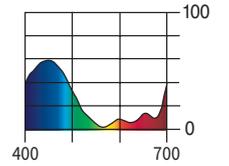
A rich, sultry blue. Like Congo Blue, but allowing greater light transmission so more maintenance friendly - fewer gel changes.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
12.2	0.91	0.180	0.133

710 Spir Special Blue

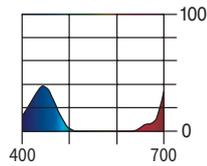
A cool industrial blue.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
1.4	1.86	0.158	0.035

799 Special K.H. Lavender

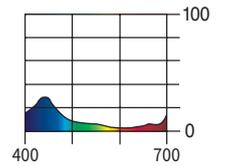
A deep lavender that brings out the UV.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
1.7	1.78	0.159	0.066

198 Palace Blue

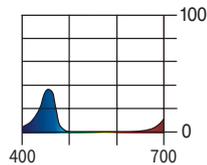
Dark moonlight - romantic evening.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
1.0	2.00	0.151	0.030

071* Tokyo Blue

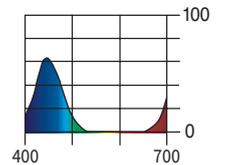
Deep blue, use for midnight scenes, cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
3.9	1.4	0.146	0.054

716* Mikkel Blue

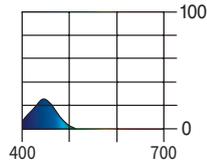
A romantic blue to produce a night effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
1.1	1.97	0.148	0.037

713* J.Winter Blue

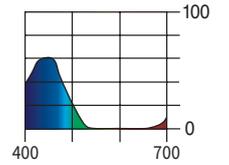
A very dark blue with a high UV content. Good when used in high concentrations for a moody and powerful stage colour wash.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
2.7	1.56	0.142	0.046

195* Zenith Blue

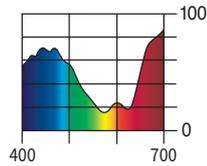
Moonlight for dark sets, cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
34.0	0.47	0.238	0.227

709 Electric Lilac

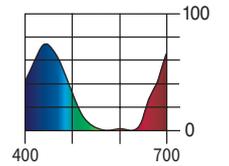
Provides good colour rendering which creates sharp edges, adding a touch of drama.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
6.8	1.17	0.152	0.075

715* Cabana Blue

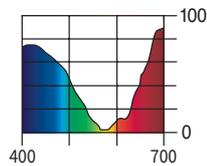
A deep blue that still has enough transmission to work encouragingly well on television.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
20.1	0.70	0.209	0.148

142 Pale Violet

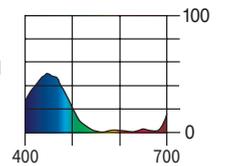
Moonlight, cycloramas, highlighting pot plants.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
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.



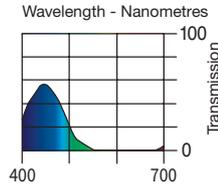
* Also available in High Temperature (HT) version

(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.

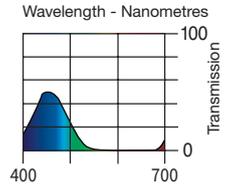


(Measured to source C, Correlated Color Temperature of 6774K)

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

722
Bray Blue

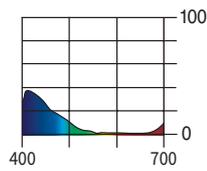
A purer blue with very little red in it.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
2.1	1.68	0.149	0.051

120*
Deep Blue

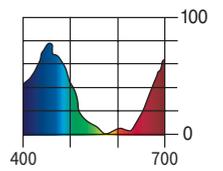
Pleasing effect for theatrical lighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
12.5	0.90	0.158	0.117

075
Evening Blue

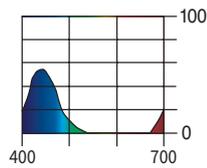
Good for night scenes, romantic moonlight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
4.2	1.37	0.141	0.070

363*
Special Medium Blue

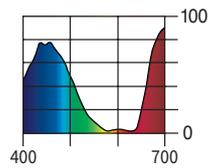
Cool moonlight, mood effects.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
17.1	0.77	0.171	0.143

525
Argent Blue

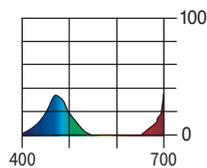
Great for a foreboding cold winter's night, but allows enough light transmission to be useful for general illuminance too.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
2.5	1.60	0.143	0.065

085*
Deeper Blue

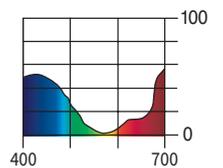
Deep warm blue. Good for back and side lighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
10.4	0.98	0.164	0.118

197*
Alice Blue

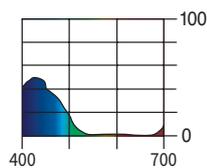
Great for cyclorama lighting. Deep blue skies.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
3.1	1.51	0.142	0.054

119*
Dark Blue

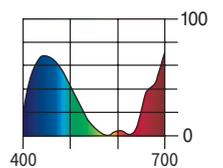
Good for mood effects created by backlight and sidelight. Creates great contrast.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
17.9	0.75	0.183	0.158

712
Bedford Blue

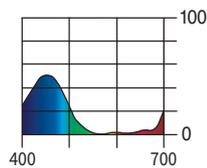
A smoky warm blue. Good for skin tones.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
6.8	1.17	0.151	0.097

714
Elysian Blue

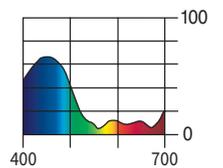
A new deeper version of Alice Blue.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
16.2	0.79	0.179	0.155

200
Double CTB

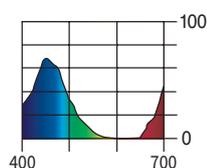
Converts tungsten to daylight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
5.6	1.25	0.145	0.072

079*
Just Blue

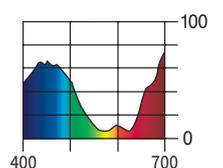
Good colour mixing blue. Great for cyclorama lighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
19.3	0.71	0.188	0.171

719
Colour Wash Blue

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



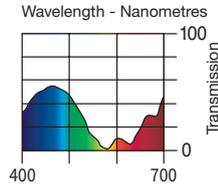
(Measured to source C, Correlated Color Temperature of 6774K)

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

366

Cornflower

Seasonal mood lighting, pale moonlight.



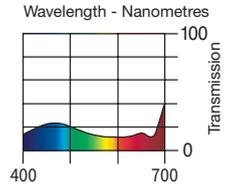
(Measured to source C, Correlated Color Temperature of 6774K)

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.

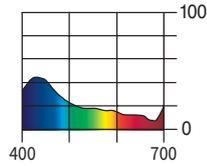


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
14.4	0.84	0.223	0.198

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.

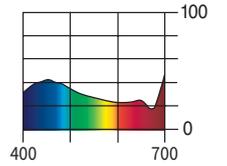


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
28.3	0.55	0.268	0.271

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.

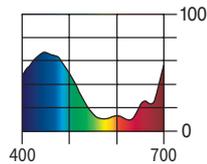


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
23.3	0.63	0.200	0.187

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.

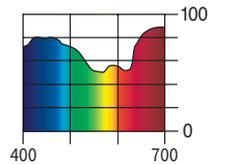


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
62.2	0.21	0.284	0.284

053*

Paler Lavender

Subtle cool wash.

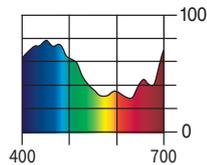


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
43.4	0.36	0.246	0.249

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.

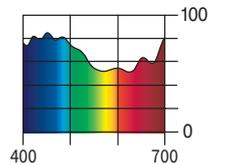


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
61.6	0.21	0.276	0.281

502

Half New Colour Blue

A lighter correction in the NCB series.

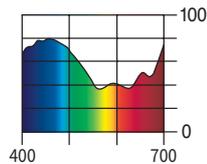


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
43.4	0.36	0.257	0.260

708

Cool Lavender

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

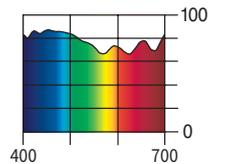


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
74.5	0.13	0.293	0.299

503

Quarter New Colour Blue

The lightest correction in the NCB series.

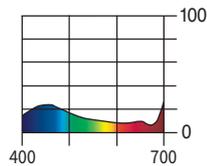


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
9.5	1.02	0.230	0.223

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.

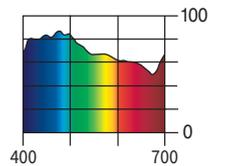


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
69.2	0.16	0.285	0.294

203

Quarter CTB

Converts tungsten to daylight.

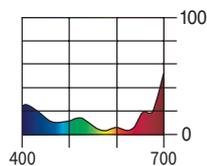


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
9.0	1.04	0.244	0.248

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.

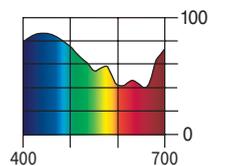


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
62.4	0.21	0.268	0.284

061*

Mist Blue

Night scenes, cool wash.



* Also available in High Temperature (HT) version

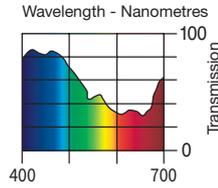
(Measured to source C, Correlated Color Temperature of 6774K)

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

063*

Pale Blue

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



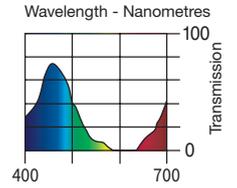
(Measured to source C, Correlated Color Temperature of 6774K)

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.

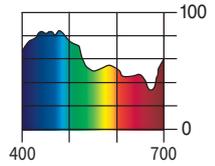


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
54.9	0.26	0.261	0.273

202

Half CTB

Converts tungsten to daylight.

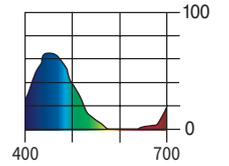


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
8.3	1.08	0.137	0.110

132*

Medium Blue

Deep moonlight. Great for colour mixing.

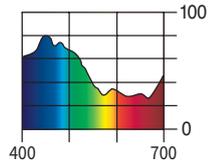


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
45.5	0.35	0.239	0.258

281

Three Quarter CTB

Converts tungsten to daylight.

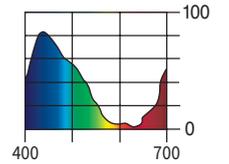


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
20.0	0.70	0.159	0.158

165

Daylight Blue

Moonlight.

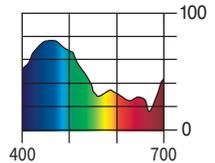


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
34.0	0.47	0.228	0.233

201

Full CTB

Converts tungsten to photographic daylight.

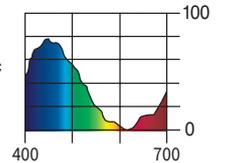


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
23.4	0.63	0.171	0.190

352

Glacier Blue

Cold blue, good for cool atmospheric mood setting.

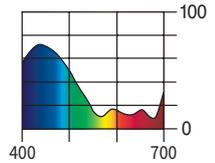


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
24.4	0.61	0.201	0.188

283

One and a Half CTB

Converts tungsten to daylight.

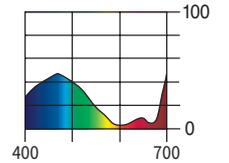


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
16.2	0.79	0.170	0.205

143

Pale Navy Blue

Moonlight, cyclorama night effect.

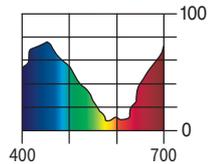


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
30.0	0.52	0.204	0.205

174

Dark Steel Blue

Set lighting - creates good moonlight shadows.

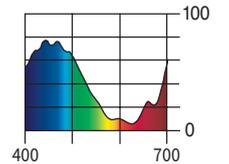


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
26.6	0.57	0.175	0.197

196

True Blue

Moonlight.

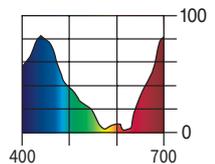


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
24.8	0.61	0.176	0.176

161

Slate Blue

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

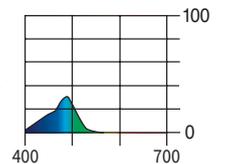


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
4.5	1.35	0.120	0.167

CL119

Cool LED Dark Blue

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



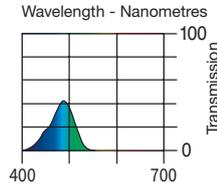
Colour Range

(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.

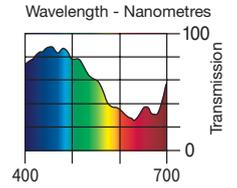


(Measured to source C, Correlated Color Temperature of 6774K)

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

725 Old Steel Blue

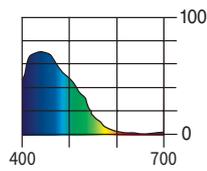
Cool wash, useful for highlights.



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

141* Bright Blue

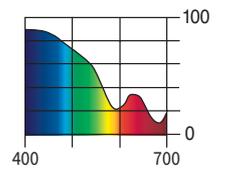
Very dramatic when used as moonlight.



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

117 Steel Blue

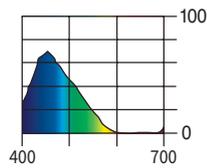
Good for cool washes. Adds a pale green tint. Great for emulating icy weather on stage.



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

183 Moonlight Blue

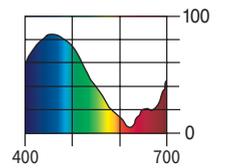
Moonlight, cycloramas.



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

140 Summer Blue

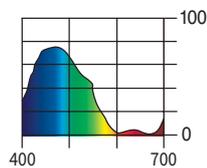
Good for light midday sky. Light blue tinted wash.



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

118* Light Blue

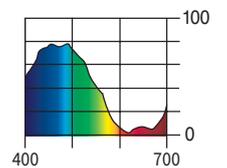
Strong night effect.



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

353 Lighter Blue

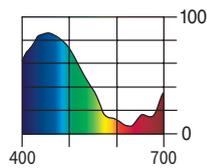
Daylight effects.



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

724 Ocean Blue

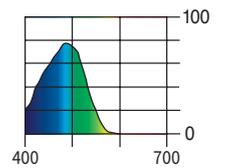
Useful at low levels of light, dull skies, moonlight.



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

172* Lagoon Blue

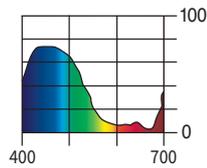
Floodlit warm wash - underwater scenes - ballet.



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

144 No Colour Blue

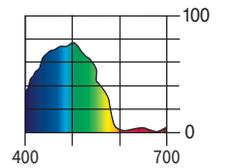
Clean blue with hints of green. Good for moonlight and side light.



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

354 Special Steel Blue

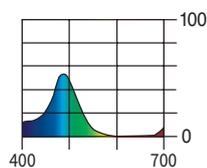
Cooling blue-green wash for stage and set lighting.



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

CL132 Cool LED Medium Blue

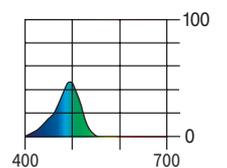
For use on cool white LED with C.T. >6000K to produce a mid tone blue good for night scenes. Similar to LEE 132 on a tungsten lamp.



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

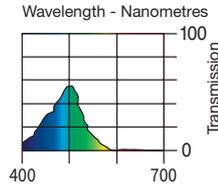
(Measured to source C, Correlated Color Temperature of 6774K)

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.



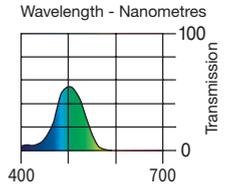
(Measured to source C, Correlated Color Temperature of 6774K)

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.

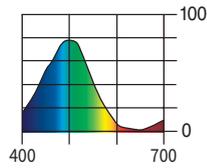


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
35.2	0.46	0.134	0.296

115*

Peacock Blue

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

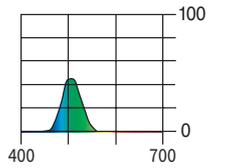


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
11.5	0.93	0.103	0.536

735

Velvet Green

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

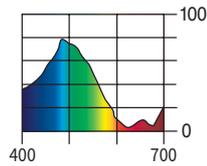


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
41.3	0.38	0.199	0.305

131

Marine Blue

Romantic moonlight - ballet - underwater scenes.

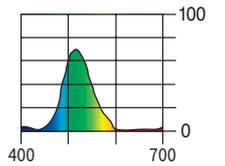


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
29.7	0.53	0.123	0.586

124*

Dark Green

Cycloramas - good for back lighting.

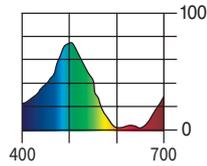


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
38.3	0.42	0.201	0.364

322

Soft Green

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

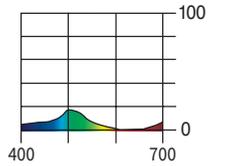


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
4.2	1.38	0.162	0.496

327

Forest Green

Deep green, sinister forest scenes, cycloramas, backlighting.

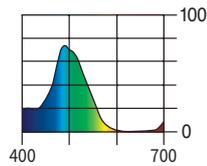


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
25.8	0.59	0.150	0.316

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.

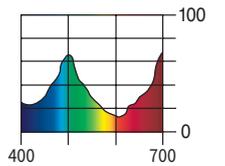


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
31.0	0.51	0.219	0.334

219

LEE Fluorescent Green

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

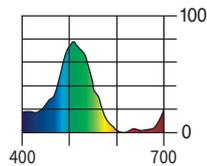


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
32.0	0.50	0.165	0.367

323

Jade

Use for underwater scenes, cycloramas, backlighting.

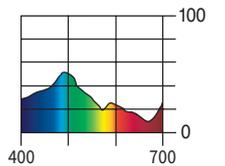


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
27.4	0.56	0.231	0.290

241

LEE Fluorescent 5700 Kelvin

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

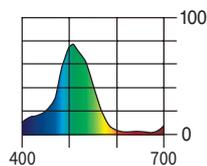


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
34.1	0.47	0.177	0.416

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.

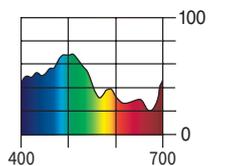


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
45.9	0.33	0.256	0.302

728

Steel Green

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



Colour Range

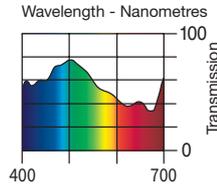
(Measured to source C, Correlated Color Temperature of 6774K)

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.



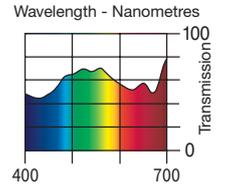
(Measured to source C, Correlated Color Temperature of 6774K)

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.

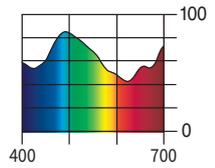


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
67.5	0.17	0.277	0.330

730

Liberty Green

A good green for creating mystery and suspense.

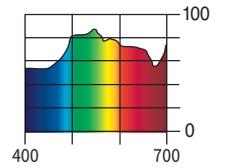


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
81.7	0.08	0.319	0.355

245

Half Plus Green

Approximately equivalent to CC15 green.

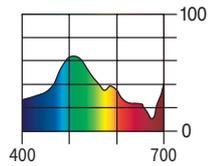


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
37.3	0.43	0.262	0.346

242

LEE Fluorescent 4300 Kelvin

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

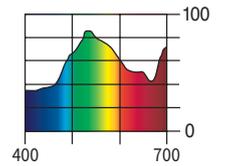


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
74.2	0.12	0.324	0.388

244

LEE Plus Green

Approximately equivalent to CC30 green.

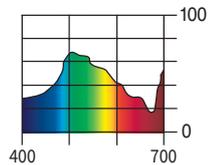


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
45.7	0.34	0.286	0.370

243

LEE Fluorescent 3600 Kelvin

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

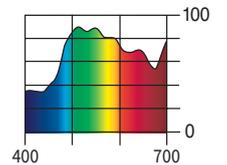


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
80.5	0.09	0.334	0.395

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.

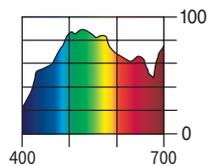


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
80.0	0.10	0.317	0.359

213

White Flame Green

Corrects white flame carbon arcs by absorbing ultra violet.

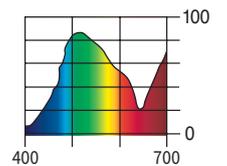


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
79.9	0.10	0.331	0.433

138

Pale Green

Good with gobos for wooded scenes.

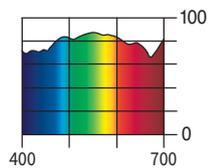


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
84.6	0.07	0.315	0.337

246

Quarter Plus Green

Approximately equivalent to CC075 green.

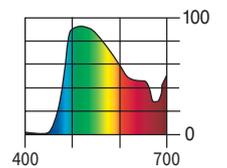


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
70.9	0.15	0.356	0.511

088

Lime Green

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

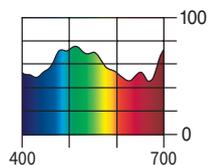


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
63.8	0.20	0.293	0.339

731

Dirty Ice

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

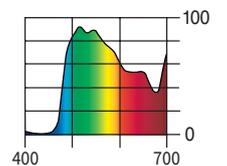


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
72.4	0.14	0.370	0.520

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.



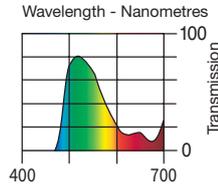
* Also available in High Temperature (HT) version

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

Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
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.

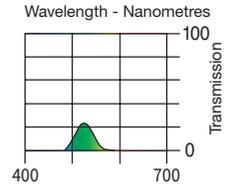


(Measured to source C, Correlated Color Temperature of 6774K)

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

736 Twickenham Green

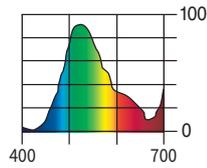
A powerful green with depth, for music or light entertainment.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
64.0	0.20	0.302	0.534

121* LEE Green

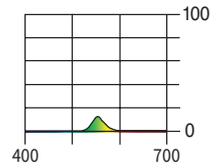
Dense foliage, tropical or woodlands effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
3.7	1.43	0.337	0.617

740 Aurora Borealis Green

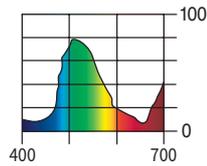
Primary jungle colour. Removes some red and blue. Works best with Daylight bulbs. Sodium lamp effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
51.5	0.28	0.234	0.543

122* Fern Green

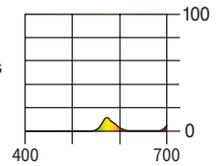
Cycloramas - good for mood effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
3.3	1.48	0.506	0.491

741 Mustard Yellow

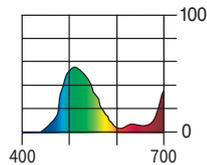
Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
29.8	0.53	0.259	0.547

089* Moss Green

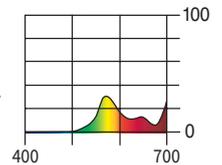
Mood creator. Used with gobos, creates a great foliage effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
13.7	0.86	0.500	0.496

642 Half Mustard Yellow

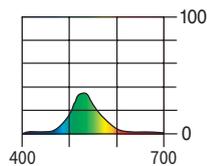
Half strength Sodium light effect, designed for use with daylight sources.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
11.9	0.92	0.196	0.712

139* Primary Green

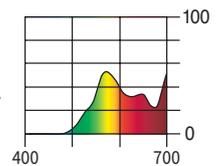
Set lighting, cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
31.3	0.50	0.483	0.493

643 Quarter Mustard Yellow

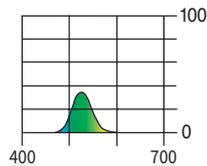
Quarter strength Sodium light effect, designed for use with daylight sources.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
13.0	0.89	0.196	0.714

CL139 Cool LED Primary Green

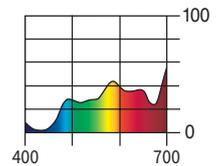
For use on cool white LED with C.T. >6000K to produce a vivid primary green. Similar to LEE 139 on a tungsten lamp.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
34.1	0.47	0.397	0.424

650 Industry Sodium

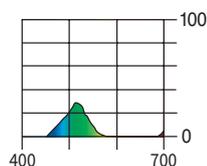
Used on tungsten to blend with Sodium light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
10.9	0.96	0.184	0.641

090* Dark Yellow Green

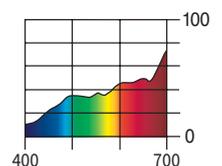
Highlighting for forest effects.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
41.9	0.38	0.367	0.368

230 Super Correction LCT Yellow

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



Colour Range

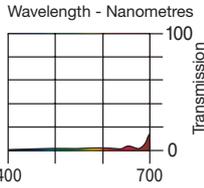
(Measured to source C, Correlated Color Temperature of 6774K)

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.

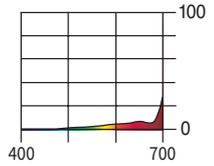


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
2.4	1.62	0.540	0.443

653

Lo Sodium

Used on tungsten to create a Low Pressure Sodium look.

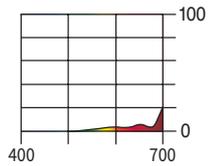


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
1.6	1.79	0.563	0.406

511

Bacon Brown

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

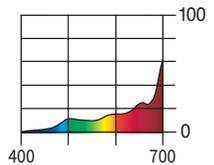


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
11.5	0.94	0.430	0.423

742

Bram Brown

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

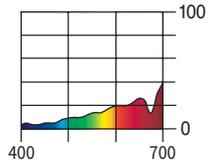


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
15.6	0.81	0.442	0.394

208

Full CTO +.6ND

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

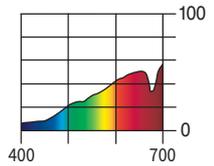


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
32.5	0.49	0.435	0.386

207

Full CTO +.3ND

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

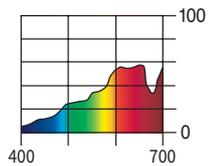


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
37.4	0.43	0.423	0.385

232

Super Correction W.F. Green to Tungsten

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



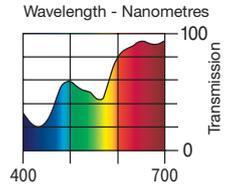
(Measured to source C, Correlated Color Temperature of 6774K)

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.

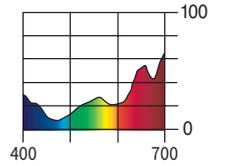


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
26.4	0.58	0.380	0.363

156

Chocolate

Warms light and reduces the intensity.

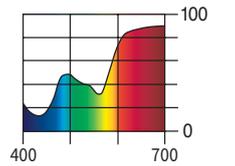


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
49.1	0.31	0.402	0.368

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.

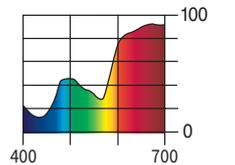


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
44.2	0.35	0.415	0.366

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.

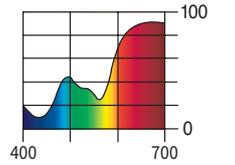


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
41.5	0.38	0.428	0.371

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.

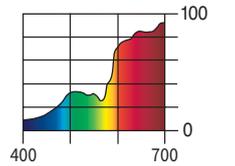


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
38.5	0.41	0.430	0.365

237

CID (to Tungsten)

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

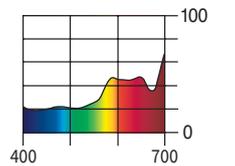


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
31.1	0.51	0.389	0.344

747

Easy White

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



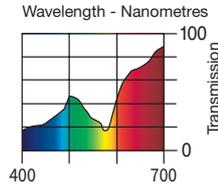
* Also available in High Temperature (HT) version

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

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

238 CSI (to Tungsten)

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

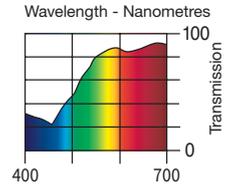


(Measured to source C, Correlated Color Temperature of 6774K)

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

013* Straw Tint

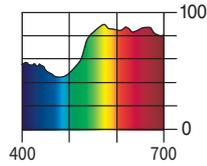
Warmer than other straw colours. Good sunlight effect when used in contrast with ambers and blues.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
70.7	0.15	0.370	0.332

152 Pale Gold

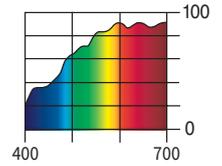
Interior lighting to enhance skin tones.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
80.5	0.09	0.365	0.380

764 Sun Colour Straw

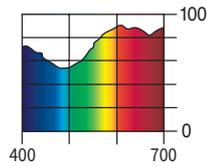
Adds warmth, bright sunlight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
77.7	0.11	0.348	0.328

162 Bastard Amber

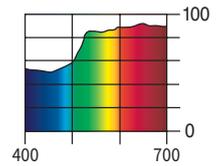
Warm white, warm wash, lamplight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
81.6	0.09	0.336	0.359

103 Straw

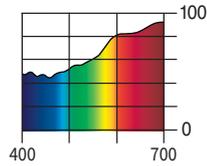
Pale sunlight through window effect - warm winter effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
67.3	0.17	0.358	0.344

506 Marlene

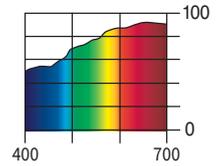
Flattering skin tone filter without the comedy 'pink'. Also useful as Indian summer at dusk / sepia type effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
79.1	0.10	0.346	0.340

206 Quarter CTO

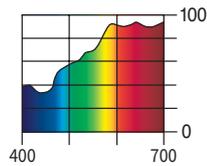
Converts daylight to tungsten light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
71.1	0.15	0.376	0.371

009* Pale Amber Gold

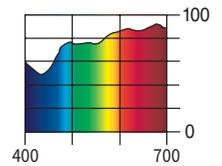
Perfect warm front light for any skin tone.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
79.8	0.10	0.338	0.349

443 Quarter CT Straw

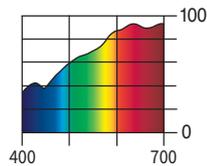
Converts 6500K to 5100K - daylight to tungsten light with yellow bias.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
70.8	0.15	0.374	0.364

205 Half CTO

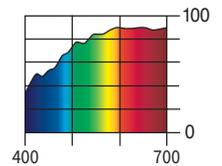
Converts daylight to tungsten light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
84.3	0.07	0.343	0.357

763 Wheat

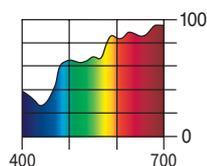
Adds warmth, sunlight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
71.2	0.15	0.370	0.378

442 Half CT Straw

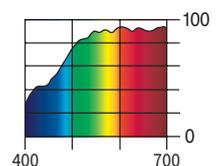
Converts 6500K to 4300K - daylight to tungsten light with yellow bias.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
88.7	0.05	0.340	0.363

212 LCT Yellow (Y1)

Reduces colour temperature of low carbon arcs to 3200K.



Colour Range

(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 1/2 CTO and double strength 104, sunlight.			

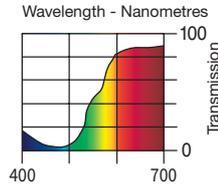
* Also available in High Temperature (HT) version

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

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

020* Medium Amber

Afternoon sunlight, candlelight, great side light.

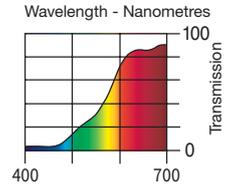


(Measured to source C, Correlated Color Temperature of 6774K)

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

287 Double CTO

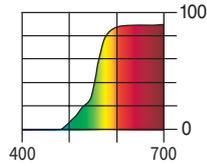
Converts daylight to tungsten.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
47.7	0.32	0.545	0.447

770 Burnt Yellow

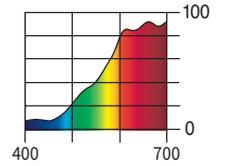
A colour that feels warm and dense on camera, a balance between 179 and 105.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
48.2	0.32	0.478	0.422

286 One and Half CTO

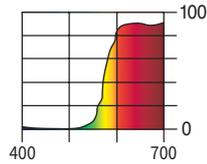
Converts daylight to tungsten.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
41.3	0.38	0.563	0.428

105 Orange

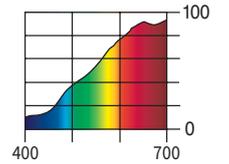
Mainly light entertainment, functions. Fire effect if used with 106, 166, 104.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
55.4	0.26	0.437	0.392

204 Full CTO

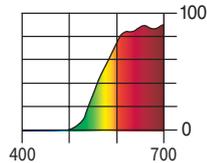
Converts daylight to tungsten light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
38.1	0.42	0.558	0.425

CL104 Cool LED Deep Amber

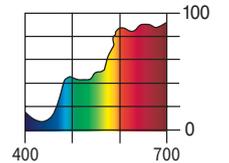
For use on cool white LED with C.T. >6000K to produce a pleasing golden yellow. Similar to LEE 104 on a tungsten lamp.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
57.3	0.24	0.426	0.407

441 Full CT Straw

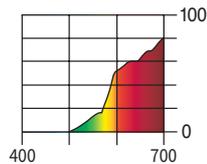
Converts 6500K to 3200K - daylight to tungsten light with yellow bias.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
24.3	0.61	0.576	0.416

777 Rust

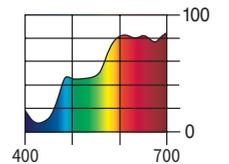
A vivid rust colour effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
57.9	0.24	0.421	0.412

744 Dirty White

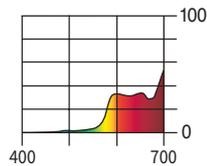
Correct a daylight source to an off white tungsten source. Used with a tungsten source provides a "dingy" effect like a smoky bar.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
11.5	0.94	0.595	0.390

512 Amber Delight

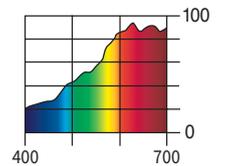
A dark dirty orange.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
61.3	0.21	0.400	0.387

285 Three Quarter CTO

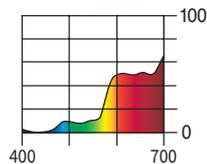
Converts daylight to tungsten light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
21.9	0.66	0.535	0.399

652 Urban Sodium

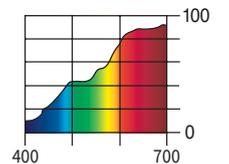
Used on tungsten to create the orange glow associated with Sodium light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
58.2	0.24	0.426	0.376

236 HMI (to Tungsten)

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



Colour Range

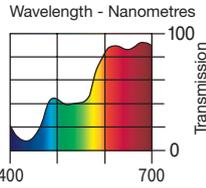
(Measured to source C, Correlated Color Temperature of 6774K)

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.



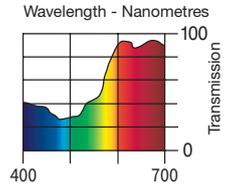
(Measured to source C, Correlated Color Temperature of 6774K)

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.

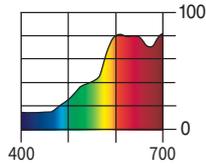


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
48.8	0.31	0.444	0.396

651

Hi Sodium

Used on tungsten to create a High Pressure Sodium look.

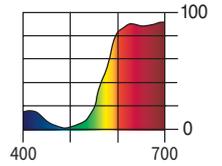


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
35.4	0.45	0.498	0.347

008*

Dark Salmon

Enhances dark skin tones, sunsets, ballroom sets.

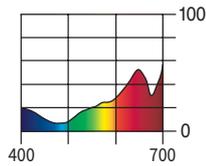


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
19.6	0.71	0.439	0.372

017

Surprise Peach

Skin tones - mood light.

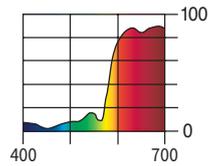


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
26.4	0.58	0.566	0.359

025

Sunset Red

Warm stage wash, TV studio wash, sunset effect.

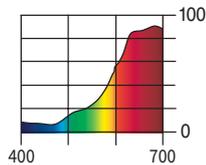


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
37.8	0.42	0.501	0.371

134

Golden Amber

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

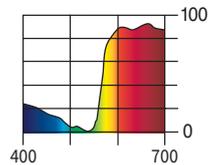


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
38.8	0.41	0.501	0.336

779

Bastard Pink

Deep sunset. Useful on dark skin tones.

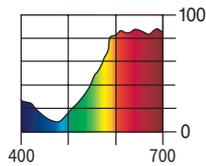


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
53.0	0.28	0.446	0.381

147

Apricot

Sunrise, sunset, lamplight.

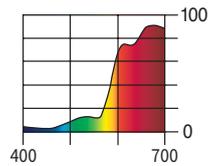


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
27.3	0.56	0.551	0.382

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.

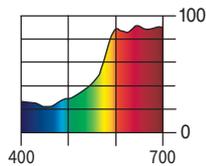


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
52.9	0.27	0.424	0.368

776

Nectarine

Romantic sunset. Period pieces.

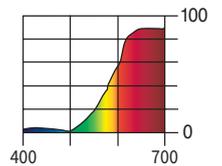


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
29.9	0.52	0.588	0.403

158

Deep Orange

Fire effect.

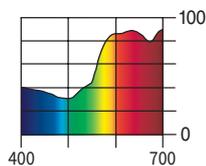


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
60.2	0.22	0.400	0.351

773

Cardbox Amber

Warm tint for skin tones.

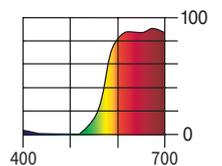


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
31.3	0.51	0.586	0.396

021*

Gold Amber

Great for sunsets, cyclorama lighting and fire effects.



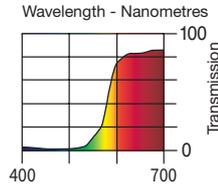
* Also available in High Temperature (HT) version

(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.

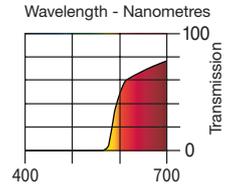


(Measured to source C, Correlated Color Temperature of 6774K)

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

507 Madge

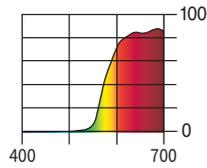
Denser, saturated Orange version of 135 avoiding 'pinky red'. Good for backlight, instruments, part of a sunset palette, and generating a party atmosphere.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
26.4	0.58	0.614	0.385

CL105 Cool LED Orange

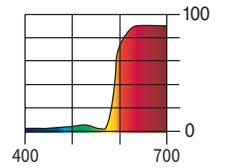
For use on cool white LED with C.T. >6000K to produce a warm medium amber. Similar to LEE 105 on a tungsten lamp.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
18.9	0.72	0.664	0.310

019* Fire

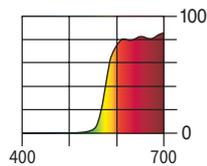
Strong red/amber. Good for fire effects.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
25.8	0.59	0.623	0.376

780 AS Golden Amber

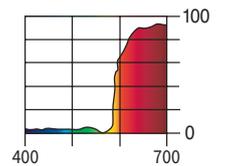
A strong colour good for backlighting.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
18.0	0.75	0.659	0.302

164 Flame Red

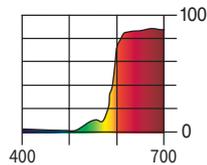
Special effects and great for fire effects.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
23.9	0.62	0.647	0.339

022* Dark Amber

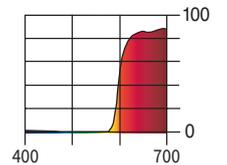
Backlight.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
13.6	0.87	0.669	0.317

CL164 Cool LED Flame Red

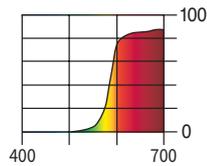
For use on cool white LED with C.T. >6000K to produce a dawn burst orange red glow. Similar to LEE 164 on a tungsten lamp.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
23.3	0.63	0.631	0.367

CL158 Cool LED Deep Orange

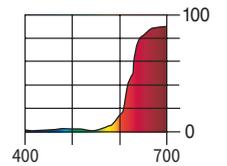
For use on cool white LED with C.T. >6000K to produce a sunset like glow. Similar to LEE 158 on a tungsten lamp.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
11.0	0.96	0.670	0.313

182 Light Red

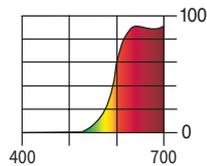
Theatre and television effect lighting, cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
19.5	0.71	0.667	0.326

135 Deep Golden Amber

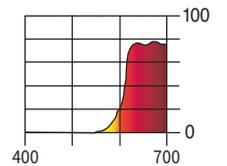
Fire effect.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
9.3	1.03	0.699	0.285

106 Primary Red

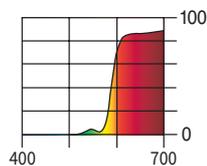
Strong red effect, cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
19.1	0.72	0.643	0.348

781 Terry Red

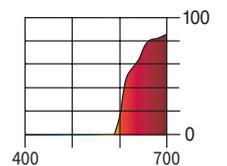
A strong amber red that works well when used against reds, and dark ambers, in wash combinations, and on cycloramas.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
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.



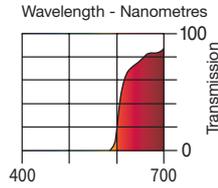
(Measured to source C, Correlated Color Temperature of 6774K)

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.



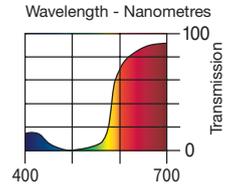
(Measured to source C, Correlated Color Temperature of 6774K)

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

024*

Scarlet

Pantomimes, ballroom sets, fire effects.

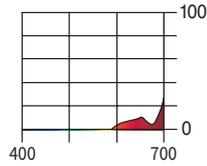


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
1.2	1.91	0.677	0.314

789

Blood Red

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

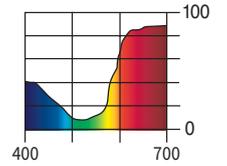


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
36.4	0.44	0.457	0.272

157

Pink

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

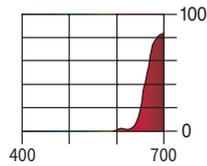


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
1.0	2.00	0.714	0.283

787

Marius Red

Nice deep full red. Rose leaf colour.

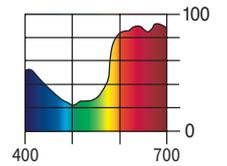


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
48.0	0.32	0.407	0.284

107

Light Rose

Good for general washes. Good for followspots.

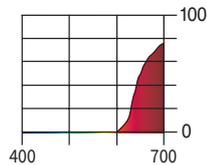


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
3.6	1.44	0.712	0.261

027*

Medium Red

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

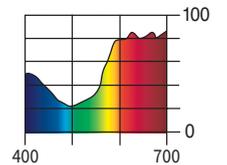


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
54.9	0.26	0.391	0.295

109

Light Salmon

Interesting backlight.

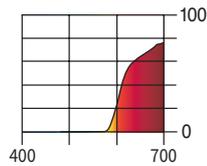


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
5.8	1.24	0.693	0.303

029

PLASA Red

Fire effect, musicals, cycloramas.

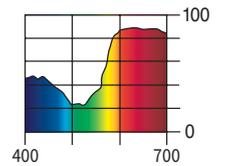


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
50.2	0.30	0.407	0.321

176

Loving Amber

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

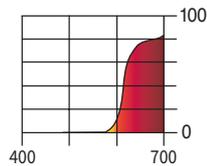


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
8.6	1.06	0.712	0.281

026*

Bright Red

Vibrant red, good for cyclorama lighting.

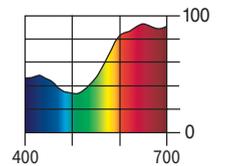


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
58.1	0.24	0.378	0.324

790

Moroccan Pink

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

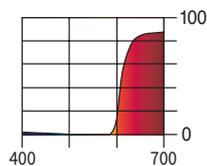


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
8.9	1.05	0.672	0.291

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.

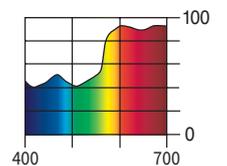


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
64.1	0.19	0.370	0.335

004*

Medium Bastard Amber

Naturally enhances skin tones.



* Also available in High Temperature (HT) version

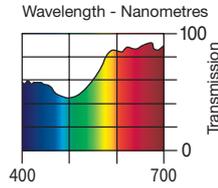
(Measured to source C, Correlated Color Temperature of 6774K)

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.

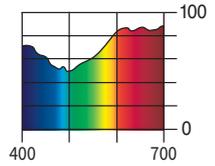


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
73.4	0.14	0.350	0.318

154

Pale Rose

Pleasing effect for theatrical lighting, lamplight.

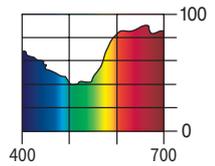


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
64.9	0.19	0.362	0.303

153

Pale Salmon

Backlighting in conjunction with white light.

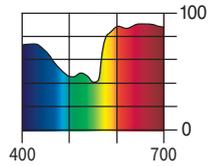


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
61.3	0.21	0.335	0.289

035*

Light Pink

Musical revues. Warm wash.

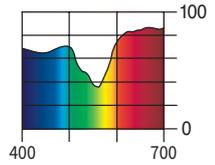


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
57.8	0.22	0.325	0.279

247

LEE Minus Green

Approximately equivalent to CC30 magenta.

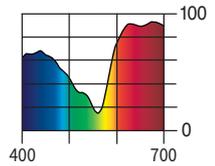


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
46.8	0.33	0.335	0.251

794

Pretty 'n Pink

Creates warm and soft effects.

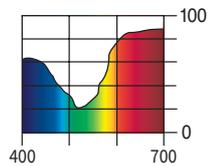


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
47.5	0.32	0.351	0.249

110

Middle Rose

Pleasing effects for theatrical lighting.



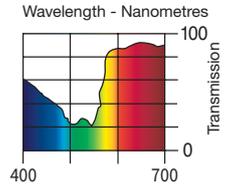
(Measured to source C, Correlated Color Temperature of 6774K)

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.

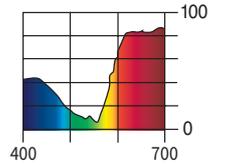


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
34.9	0.46	0.410	0.237

192

Flesh Pink

Musical and pantomime key lighting.

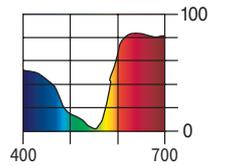


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
31.9	0.50	0.389	0.215

111

Dark Pink

Good for cycloramas.

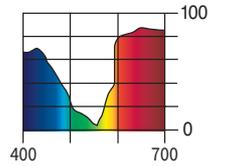


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
32.7	0.50	0.328	0.202

002

Rose Pink

Strong pink wash cycloramas.

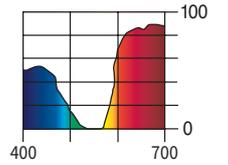


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
21.6	0.67	0.335	0.180

328

Follies Pink

Dramatic stage lighting.

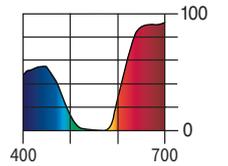


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
13.1	0.88	0.327	0.138

795

Magical Magenta

Rich mixture of red and pinks.

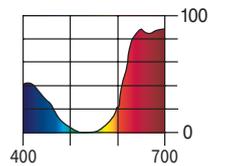


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
13.7	0.86	0.401	0.151

128

Bright Pink

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



Colour Range

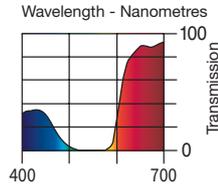
(Measured to source C, Correlated Color Temperature of 6774K)

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.



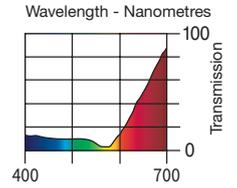
(Measured to source C, Correlated Color Temperature of 6774K)

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

127

Smokey Pink

Cycloramas - set lighting, discos.

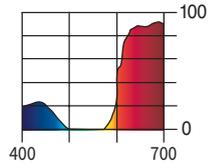


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
10.5	0.98	0.465	0.193

332

Special Rose Pink

Pantomimes, light entertainment etc. Strong stage wash.

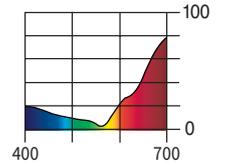


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
14.4	0.84	0.373	0.263

748

Seedy Pink

A smoky pink. Good for tungsten on skin tones.

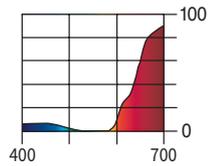


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
5.2	1.28	0.504	0.215

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.

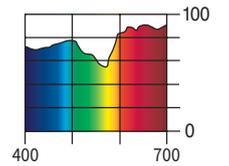


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
72.0	0.14	0.317	0.297

248

Half Minus Green

Approximately equivalent to CC15 magenta.

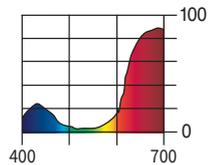


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
14.4	0.84	0.482	0.238

148

Bright Rose

Fire effects, musicals.

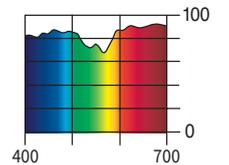


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
82.4	0.08	0.312	0.307

249

Quarter Minus Green

Approximately equivalent to CC075 magenta.

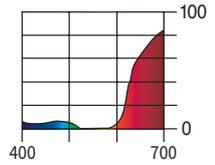


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
6.0	1.22	0.572	0.223

046*

Dark Magenta

Very strong pink, good for back lighting.

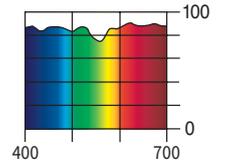


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
86.5	0.06	0.312	0.311

279

Eighth Minus Green

Provides very slight magenta correction.

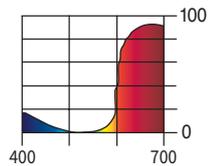


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
10.9	0.96	0.563	0.217

113

Magenta

Very strong - used carefully for small areas on set.

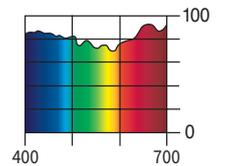


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
75.7	0.12	0.303	0.300

003

Lavender Tint

Subtle cool wash for stage and studio lighting.

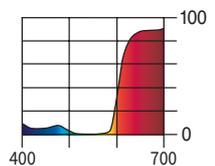


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
12.2	0.91	0.570	0.263

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.

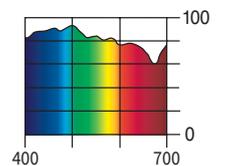


Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
81.3	0.09	0.299	0.307

218

Eighth CTB

Converts tungsten to daylight.



* Also available in High Temperature (HT) version

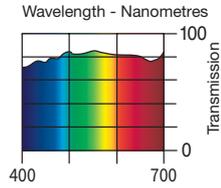
(Measured to source C, Correlated Color Temperature of 6774K)

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

278

Eighth Plus Green

Provides very slight green cast.



89.4

0.05

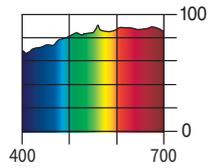
0.325

0.337

159

No Colour Straw

Warm effect, sunlight.



85.2

0.07

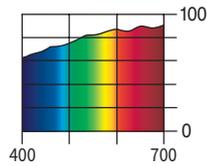
0.328

0.332

223

Eighth CTO

Converts daylight to tungsten light.



83.1

0.08

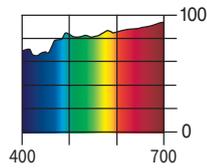
0.323

0.332

444

Eighth CT Straw

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



91.5

0.04

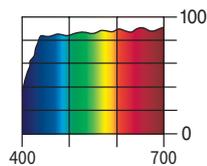
0.314

0.321

226

LEE UV

Transmission of less than 50% at 410nms.



95.0

0.02

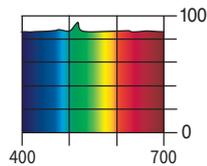
0.311

0.317

130

Clear

Used in animation and projection work.



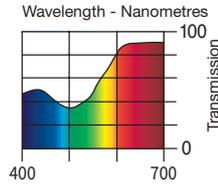
Coloured Frosts

(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

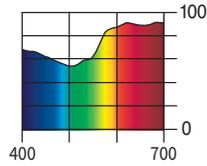
Smooths PAR or flood washes of large areas. Useful for houselights; good for interior colour washes.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
74.0	0.13	0.339	0.318

749# Hampshire Rose

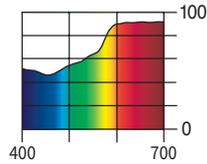
Combines flesh tone warmer 154 with some Hampshire Frost.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
70.6	0.15	0.366	0.348

774 Soft Amber Key 1

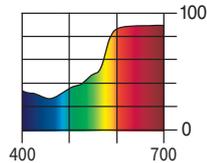
Used for producing a warm key light colour.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
58.4	0.23	0.409	0.363

775 Soft Amber Key 2

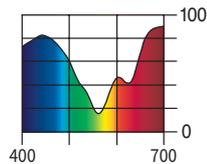
Used for producing a warm key light colour.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
38.5	0.42	0.264	0.217

705# Lily Frost

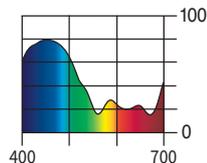
Smooths PAR or flood washes of large areas. Useful for houselights; a good colour wash for evening events.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
32.3	0.49	0.216	0.209

720# Durham Daylight Frost

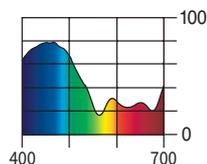
Smooths PAR or flood washes of large areas. Useful for houselights; good for entrances from natural light.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
37.6	0.43	0.227	0.225

717# Shanklin Frost

201 with frost to soften the beam of profile units.

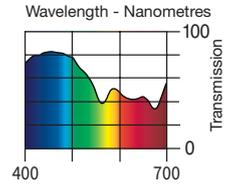


(Measured to source C, Correlated Color Temperature of 6774K)

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.



Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
42.0	0.38	0.312	0.316

221 Blue Frost

Used for soft light effects with the addition of 218.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
36.0	0.44	0.312	0.317

217# Blue Diffusion

As White Diffusion but with the addition of 218.

Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
22.6	0.65	0.235	0.219

224# Daylight Blue Frost

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

Transmission Y%	Absorption abs	Chromaticity Co-ordinates	
		x	y
25.0	0.60	0.318	0.326

225# Neutral Density Frost

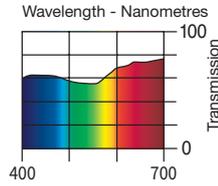
Used for soft light effects with the addition of 0.6 Neutral Density.

(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

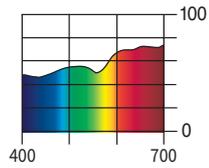
Pale tints complementary to key lighting.



58.8	0.23	0.336	0.328
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187
Cosmetic Rouge

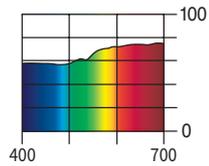
Pale tints complementary to key lighting.



66.3	0.18	0.330	0.327
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188
Cosmetic Highlight

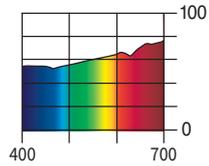
Pale tints complementary to key lighting.



58.6	0.23	0.328	0.328
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184
Cosmetic Peach

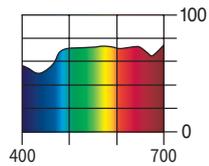
Pale tints complementary to key lighting.



71.7	0.15	0.327	0.347
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189
Cosmetic Silver Moss

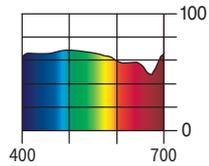
Pale tints complementary to key lighting.



65.8	0.18	0.300	0.318
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191
Cosmetic Aqua Blue

Pale tints complementary to key lighting.



Numerical Listing

002	Rose Pink	075	Evening Blue	129	Heavy Frost
003	Lavender Tint	*079	Just Blue	130	Clear
*004	Medium Bastard Amber	*085	Deeper Blue	131	Marine Blue
*007	Pale Yellow	088	Lime Green	*132	Medium Blue
*008	Dark Salmon	*089	Moss Green	134	Golden Amber
*009	Pale Amber Gold	*090	Dark Yellow Green	135	Deep Golden Amber
*010	Medium Yellow	100	Spring Yellow	136	Pale Lavender
*013	Straw Tint	101	Yellow	137	Special Lavender
*015	Deep Straw	102	Light Amber	138	Pale Green
017	Surprise Peach	103	Straw	*139	Primary Green
*019	Fire	104	Deep Amber	140	Summer Blue
*020	Medium Amber	105	Orange	*141	Bright Blue
*021	Gold Amber	106	Primary Red	142	Pale Violet
*022	Dark Amber	107	Light Rose	143	Pale Navy Blue
*024	Scarlet	108	English Rose	144	No Colour Blue
025	Sunset Red	109	Light Salmon	147	Apricot
*026	Bright Red	110	Middle Rose	148	Bright Rose
*027	Medium Red	111	Dark Pink	151	Gold Tint
029	Plasa Red	113	Magenta	152	Pale Gold
*035	Light Pink	*115	Peacock Blue	153	Pale Salmon
*036	Medium Pink	*116	Medium Blue-Green	154	Pale Rose
*046	Dark Magenta	117	Steel Blue	156	Chocolate
048	Rose Purple	*118	Light Blue	157	Pink
049	Medium Purple	*119	Dark Blue	158	Deep Orange
*052	Light Lavender	*120	Deep Blue	159	No Colour Straw
*053	Paler Lavender	*121	LEE Green	161	Slate Blue
*058	Lavender	*122	Fern Green	162	Bastard Amber
*061	Mist Blue	*124	Dark Green	164	Flame Red
*063	Pale Blue	126	Mauve	165	Daylight Blue
068	Sky Blue	127	Smokey Pink	169	Lilac Tint
*071	Tokyo Blue	128	Bright Pink	170	Deep Lavender

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

*172	Lagoon Blue	209	.3 Neutral Density	247	LEE Minus Green
174	Dark Steel Blue	210	.6 Neutral Density	248	1/2 Minus Green
176	Loving Amber	211	.9 Neutral Density	249	1/4 Minus Green
179	Chrome Orange	212	LCT Yellow	250	1/2 White Diffusion
180	Dark Lavender	213	White Flame Green	251	1/4 White Diffusion
*181	Congo Blue	214	Full Tough Spun	252	1/8 White Diffusion
182	Light Red	215	1/2 Tough Spun	253	Hampshire Frost
183	Moonlight Blue	216	White Diffusion	**254	New Hampshire Frost
184	Cosmetic Peach	217	Blue Diffusion	255	Hollywood Frost
186	Cosmetic Silver Rose	218	1/8 CT Blue	256	1/2 Hampshire Frost
187	Cosmetic Rouge	219	LEE Fluorescent Green	257	1/4 Hampshire Frost
188	Cosmetic Highlight	220	White Frost	258	1/8 Hampshire Frost
189	Cosmetic Silver Moss	221	Blue Frost	261	Tough Spun FR - Full
191	Cosmetic Aqua Blue	223	1/8 CT Orange	262	Tough Spun FR - 3/4
192	Flesh Pink	224	Daylight Blue Frost	263	Tough Spun FR - 1/2
194	Surprise Pink	225	LEE N.D. Frost	264	Tough Spun FR - 3/8
*195	Zenith Blue	226	LEE U.V.	265	Tough Spun FR - 1/4
196	True Blue	228	Brushed Silk	269	LEE Heat Shield
*197	Alice Blue	229	1/4 Tough Spun	270	LEE Scrim
198	Palace Blue	230	Super Correction LCT Yellow	271	Mirror Silver
199	Regal Blue	232	Super White Flame Green	272	Soft Gold Reflector
200	Double CT Blue	236	H.M.I (To Tungsten)	273	Soft Silver Reflector
201	Full CT Blue	237	C.I.D. (To Tungsten)	274	Mirror Gold
202	1/2 CT Blue	238	C.S.I. (To Tungsten)	275	Black Scrim
203	1/4 CT Blue	239	Polariser	278	1/8 Plus Green
204	Full CT Orange	241	LEE Fluorescent 5700 K	279	1/8 Minus Green
205	1/2 CT Orange	242	LEE Fluorescent 4300 K	280	Black Foil
206	1/4 CT Orange	243	LEE Fluorescent 3600 K	281	3/4 CT Blue
207	Full CT Orange + .3 Neutral Density	244	LEE Plus Green	283	1 1/2 CT Blue
208	Full CT Orange + .6 Neutral Density	245	1/2 Plus Green	285	3/4 CT Orange
		246	1/4 Plus Green	286	1 1/2 CT Orange

Numerical Listing

287	Double CT Orange	442	1/2 CT Straw	626	Seven Eighths Digital LED CTO
298	.15 Neutral Density	443	1/4 CT Straw	628	Three Quarter Digital LED CTO
299	1.2 Neutral Density	444	1/8 CT Straw	642	Half Mustard Yellow
322	Soft Green	450	3/8 White Diffusion	643	Quarter Mustard Yellow
323	Jade	452	1/16 White Diffusion	650	Industry Sodium
327	Forest Green	460	Quiet Grid Cloth	651	Hi Sodium
328	Follies Pink	462	Quiet Light Grid Cloth	652	Urban Sodium
332	Special Rose Pink	464	Quiet 1/4 Grid Cloth	653	Lo Sodium
343	Special Medium Lavender	500	Double New Colour Blue	700	Perfect Lavender
345	Fuchsia Pink	501	New Colour Blue (Robertson Blue)	701	Provence
352	Glacier Blue	502	Half New Colour Blue	702	Special Pale Lavender
353	Lighter Blue	503	Quarter New Colour Blue	703	Cold Lavender
354	Special Steel Blue	504	Waterfront Green	704	Lily
*363	Special Medium Blue	505	Sally Green	705	Lily Frost
366	Cornflower	506	Marlene	706	King Fals Lavender
400	LEELux	507	Madge	*707	Ultimate Violet
402	Soft Frost	508	Midnight Maya	708	Cool Lavender
404	Half Soft Frost	511	Bacon Brown	709	Electric Lilac
410	Opal Frost	512	Amber Delight	710	Spir Special Blue
414	Highlight	513	Ice And A Slice	711	Cold Blue
414P	Perforated Highlight	514	Double G & T	712	Bedford Blue
416	3/4 White Diffusion	525	Argent Blue	*713	J.Winter Blue
420	Light Opal Frost	550	ALD Gold	714	Elysian Blue
429	Quiet Frost	600	Arctic White	*715	Cabana Blue
430	Grid Cloth	601	Silver	*716	Mikkel Blue
432	Light Grid Cloth	602	Platinum	717	Shanklin Frost
434	1/4 Grid Cloth	603	Moonlight White	718	Half Shanklin Frost
439	Heavy Quiet Frost	604	Full CT Eight Five	719	Colour Wash Blue
439P	Perforated Heavy Quiet Frost	622	One And Eighth Digital LED CTO	720	Durham Daylight Frost
441	Full CT Straw	624	Full Digital LED CTO	*721	Berry Blue

* Also available in High Temperature (HT) version

722	Bray Blue	776	Nectarine	CL158	Cool LED Deep Orange
723	Virgin Blue	777	Rust	CL164	Cool LED Flame Red
724	Ocean Blue	*778	Millennium Gold	CL180	Cool LED Dark Lavender
725	Old Steel Blue	779	Bastard Pink	CL181	Cool LED Congo Blue
727	QFD Blue	780	AS Golden Amber	CL182	Cool LED Light Red
728	Steel Green	781	Terry Red		
*729	Scuba Blue	787	Marius Red		
730	Liberty Green	789	Blood Red	A205	Half CTO
731	Dirty Ice	790	Moroccan Pink	A207	Full CTO + .3ND
733	Damp Squib	791	Moroccan Frost	A208	Full CTO + .6ND
735	Velvet Green	793	Vanity Fair	A209	.3ND
736	Twickenham Green	794	Pretty 'N Pink	A210	.6ND
*738	Jas Green	795	Magical Magenta	A211	.9ND
740	Aurora Borealis Green	*797	Deep Purple		
741	Mustard Yellow	798	Chrysalis Pink		
742	Bram Brown	799	Special KH Lavender		
744	Dirty White				
746	Brown	CL104	Cool LED Deep Amber		
747	Easy White	CL105	Cool LED Orange		
748	Seedy Pink	CL106	Cool LED Primary Red		
749	Hampshire Rose	CL113	Cool LED Magenta		
750	Durham Frost	CL115	Cool LED Peacock Blue		
763	Wheat	CL116	Cool LED Medium Blue-Green		
764	Sun Colour Straw	CL117	Cool LED Steel Blue		
765	LEE Yellow	CL118	Cool LED Light Blue		
767	Oklahoma Yellow	CL119	Cool LED Dark Blue		
768	Egg Yolk Yellow	CL126	Cool LED Mauve		
770	Burnt Yellow	CL128	Cool LED Bright Pink		
773	Cardbox Amber	CL132	Cool LED Medium Blue		
774	Soft Amber Key 1	CL139	Cool LED Primary Green		
775	Soft Amber Key 2	CL147	Cool LED Apricot		



TECHNICAL FILTERS

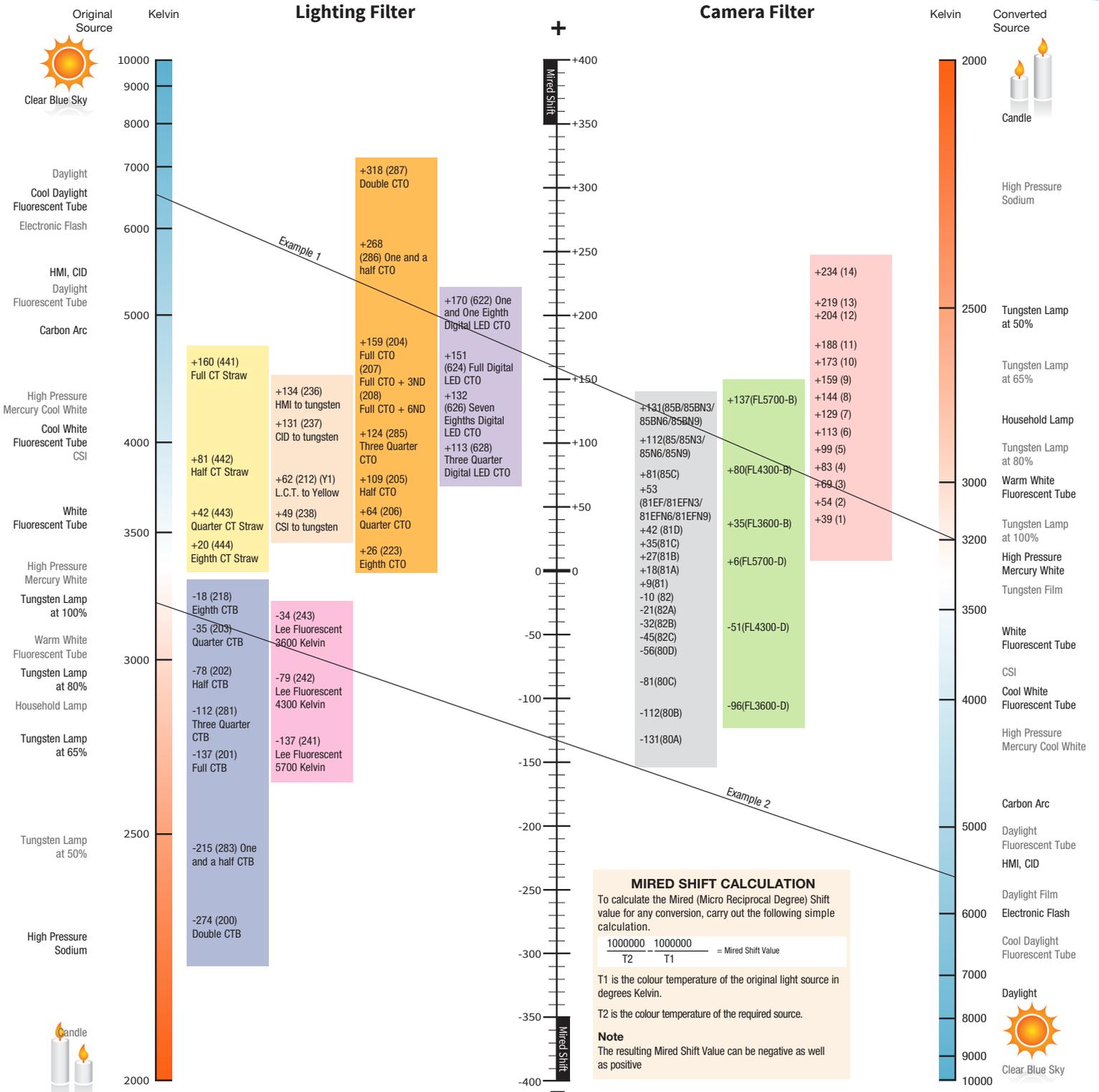
IN ADDITION TO OUR BROAD RANGE OF LIGHTING FILTER, WE ALSO PRODUCE THE HIGHEST QUALITY CAMERA FILTERS IN BOTH RESIN AND POLYESTER.

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.

Conversion Chart	53
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A TOUCH OF ART, A LOT OF SCIENCE.



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
- Arc Correction
- LED to Tungsten Conversion
- Fluorescent Light Conversion
- Colour Temperature Adjustment inc Neutral Density
- Coral

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

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

Tungsten to Daylight

		Kelvin	Mired Shift	Transmission Y%	Absorption abs	Chromaticity x	Co-ordinates y
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

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

		Kelvin	Mired Shift	Transmission Y%	Absorption abs	Chromaticity x	Co-ordinates y
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

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

Neutral Density

		Transmission Y%	Absorption abs	Chromaticity x	Co-ordinates 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.

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

Polariser

		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)

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

Urban Effects

		Transmission Y%	Absorption abs	Chromaticity x	Chromaticity Co-ordinates 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

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

Daylight to Tungsten

		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%.

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

Transmission Y% Absorption abs Chromaticity Co-ordinates x y

Heat Shield

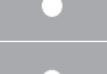
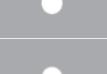
269 LEE Heat Shield	A transparent flexible film used to extend the life of a filter. The shield should be placed between the light source and the filter allowing distance between the shield and the filter. Air should be allowed to circulate freely around the LEE Heat Shield.	91.0	0.04	0.311	0.317
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Foil

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")			
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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	1½	Rolls also available in 1.52m (60") width
	416 Three Quarter White Diffusion		50	1	
	250 Half White Diffusion		60	¾	Rolls also available in 1.52m (60") width
	450 Three Eighth White Diffusion		63	⅔	
	251 Quarter White Diffusion		80	⅓	Rolls also available in 1.52m (60") width
	252 Eighth White Diffusion		>85	<¼	
	452 Sixteenth White Diffusion		>85	<¼	
	400 LEELux	A dense white diffuser used for soft light effects (125 micron polyester base).	36	1½	Wide Rolls also available
	255 Hollywood Frost	Light frost effect - softens edges.	83	<⅓	
	228 Brushed Silk	Directional soft light effect used for scattering light in one direction only.	60	¾	
	410 Opal Frost	Used for softening spotlight beam edges without altering shape (23 micron polyester base).	71	½	
	420 Light Opal Frost	Similar characteristics to Opal Frost, but less diffuse (36 micron polyester base).	>85	<¼	
	258 Eighth Hampshire Frost	Extra Light frost effect.	>85	<¼	
	257 Quarter Hampshire Frost	Extra Light frost effect.	>85	<¼	
	256 Half Hampshire Frost	Extra Light frost effect.	>85	<¼	
	253 Hampshire Frost	Light frost effect.	>85	<¼	
	750 Durham Frost	A frost that almost completely softens shutter edges and removes hot spots.	>85	<¼	
	720 Durham Daylight Frost	Smooths PAR or flood washes of large areas. Useful for houselights; good for entrances from natural light.	32.3	1⅔	Full CT Blue
	717 Shanklin Frost	201 with frost to soften the beam of profile units.	37	1½	Full CT Blue
	718 Half Shanklin Frost	202 with frost to soften the beam of profile units.	56	¾	Half CT Blue
	705 Lily Frost	Smooths PAR or flood washes of large areas. Useful for houselights; a good colour wash for evening events.	38	1⅓	Colour = 704
	791 Moroccan Frost	Smooths PAR or flood washes of large areas. Useful for houselights; good for interior colour washes.	57	¾	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	
	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	Rolls only 1.37m x 7.62m (54" x 25")
	434 Quarter Grid Cloth		60	3/4	
	460 Quiet Grid Cloth		15	2 3/4	
	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	Rolls only 1.37m x 7.62m (54" x 25")
	464 Quiet Quarter Grid Cloth		47.5	1	

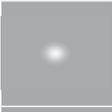
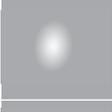
Tough Spun

	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

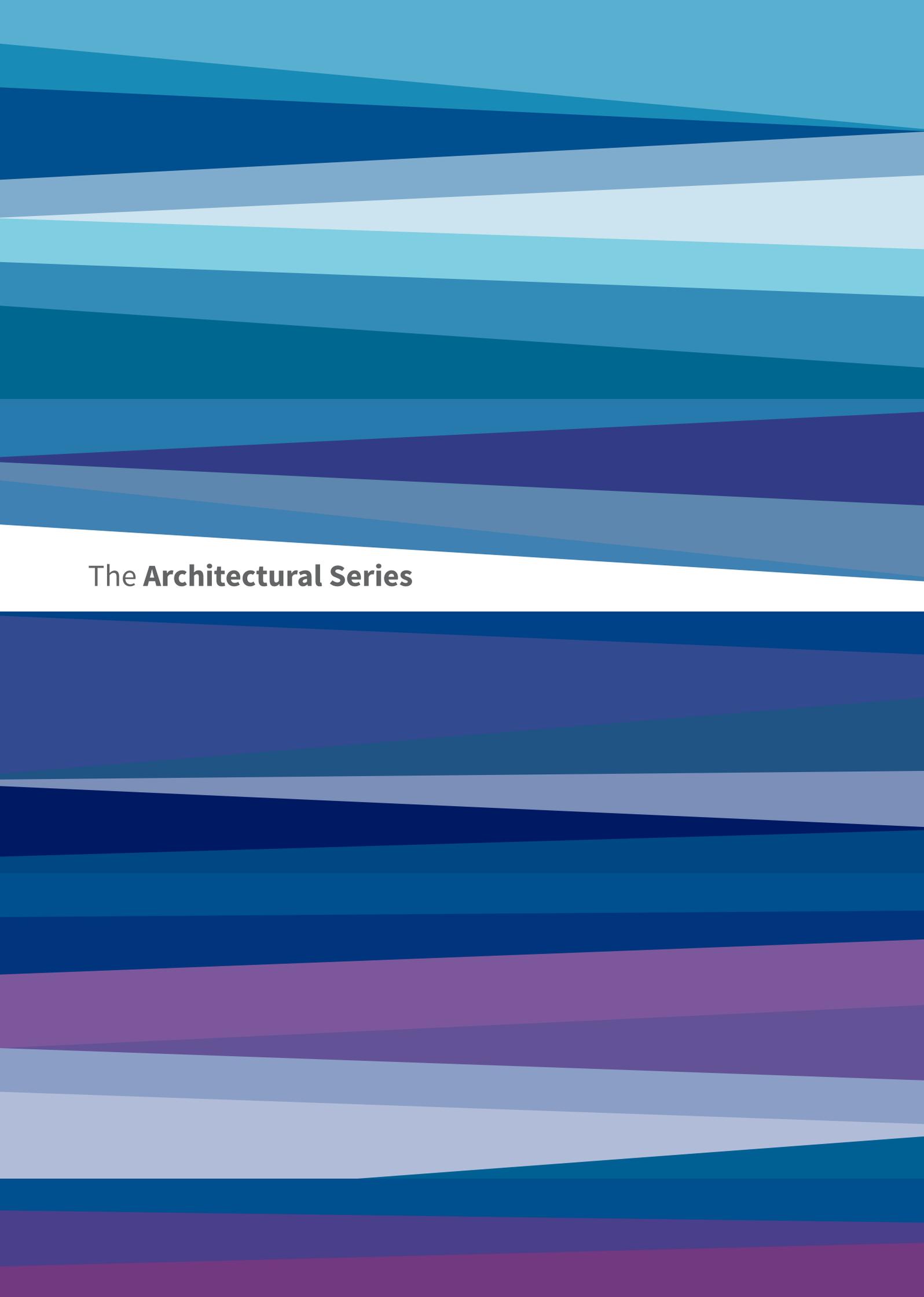
			Transmission Y%	Stop Value	Special Notes
	439 Heavy Quiet Frost	A very strong diffuser, but pliable to handle, which virtually eliminates shadows at close distances.	7.8	3 ² / ₃	Thickness 270 microns (11 thou)
	402 Soft Frost	A strong diffuser that creates a wide field of soft illumination but is very pliable to handle. Diffusion characteristics similar to 216 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.			
	404 Half Soft Frost	A useful diffuser without too much light loss but very pliable to handle. Diffusion characteristics fall between 251 and 252.			
	414 Highlight	A useful diffuser without too much light loss in a thick format. Diffusion characteristics similar to 252.			

Perforated Diffusion

	439P Perforated Heavy Quiet Frost	A combination of both direct and strongly diffused light.	1.52m width, 6.10m length, (60" x 20') Flame retardant.	2 ¹ / ₃	Thickness 270 microns (11 thou)
	414P Perforated Highlight	A combination of both direct and soft diffused light.		1 ¹ / ₃	Thickness 300 microns (12 thou)

Tough Spun

	261 Tough Spun FR - Full	Non yellowing flame retardant spun polyester material in five densities to give better light control.	25	2	Rolls only 7.62 x 1.22m (25' x 4')
	262 Tough Spun FR - 3/4		32	1 ² / ₃	
	263 Tough Spun FR - 1/2		41	1 ¹ / ₃	
	264 Tough Spun FR - 3/8		50	1	
	265 Tough Spun FR - 1/4		60	3/4	



The **Architectural Series**



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.

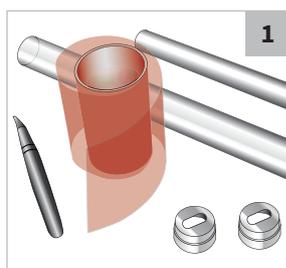


Magenta filter.

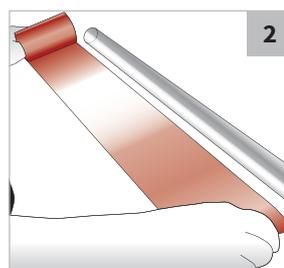
Self-assembly Sleeves

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

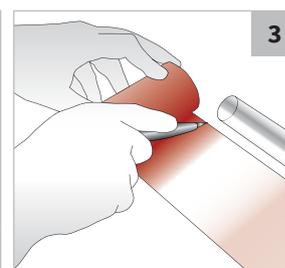
Quick Rolls are 7.62m (25ft) in length and are available for T5, T8 and T12 diameter sleeves.



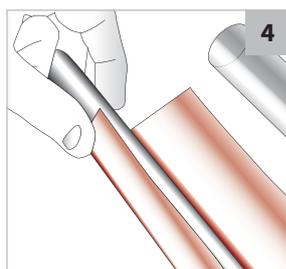
You'll require a clear sleeve, a Quick Roll of colour, two end caps, a knife and a rod or pole to stuff the sleeve.



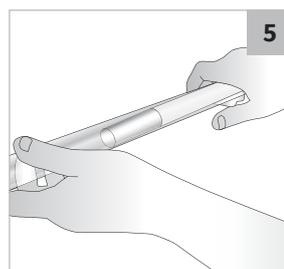
Unwind the roll of gel to the length of the sleeve.



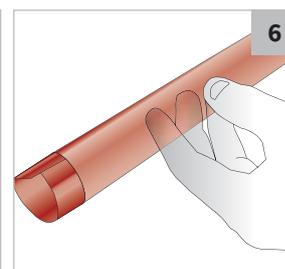
Cut the gel slightly longer than the length of the sleeve.



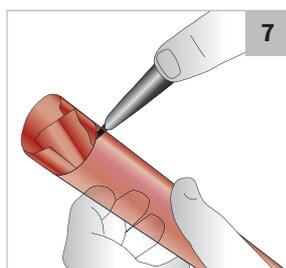
Wrap the gel tightly around the rod.



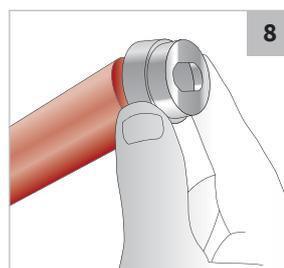
Holding the gel tightly around the rod feed it into one end of the sleeve. Then push it through the sleeve until it comes out the other end.



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.

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

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.

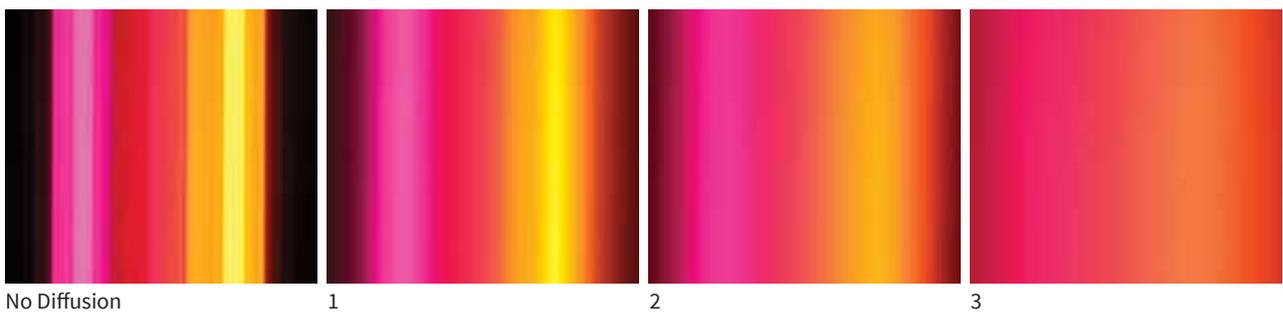


The distance between the diffusion and tubes determines the strength of the diffusion effect. The further apart, the stronger the effect; the closer together, the weaker the effect.

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.



No Diffusion

1

2

3



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 DICHOIC 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

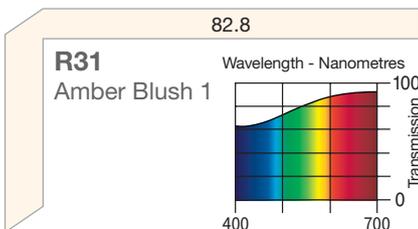
Unframed filters can be supplied for use in smaller light fittings with integral holders.

- 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.

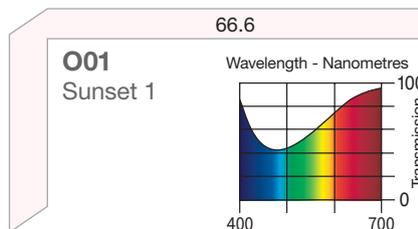


The Glass Colour Range

(As measured to source 3200K)
Transmission Y%



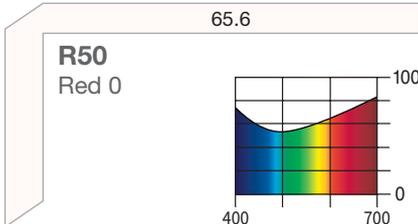
(As measured to source 3200K)
Transmission Y%



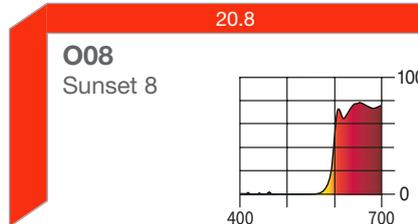
(As measured to source 3200K)
Transmission Y%



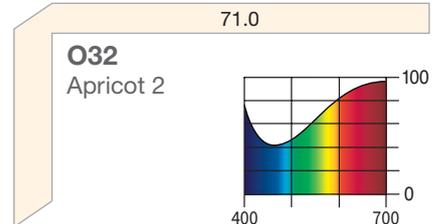
65.6



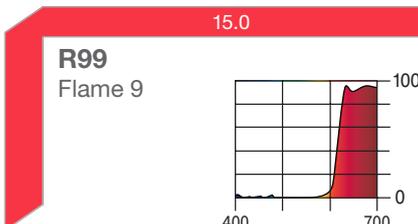
20.8



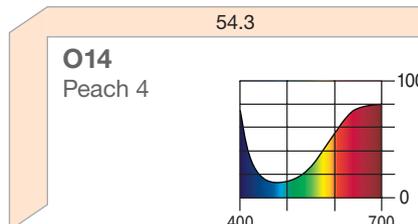
71.0



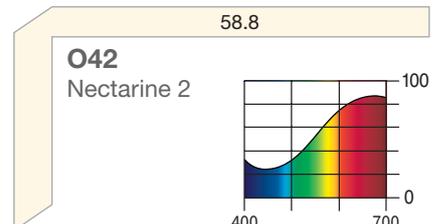
15.0



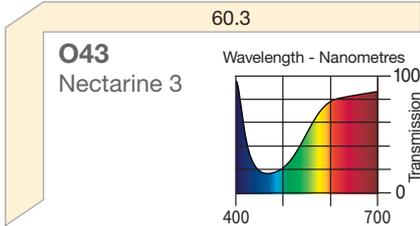
54.3



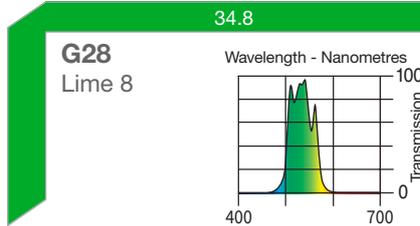
58.8



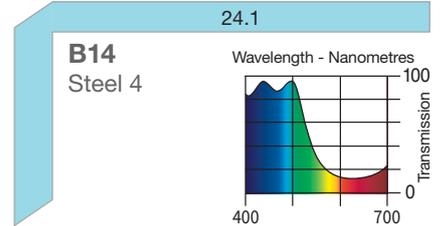
(As measured to source 3200K)
Transmission Y%



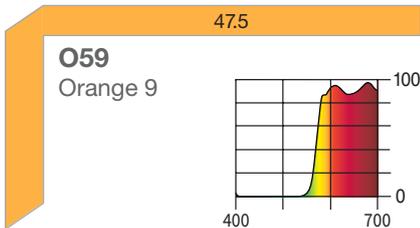
(As measured to source 3200K)
Transmission Y%



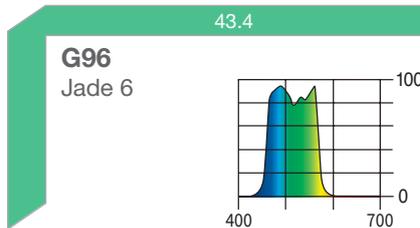
(As measured to source 3200K)
Transmission Y%



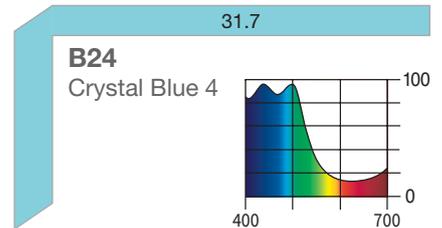
47.5



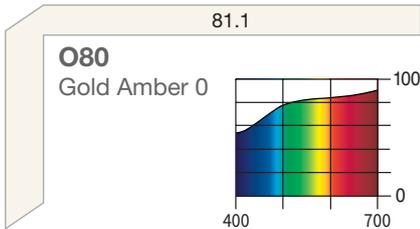
43.4



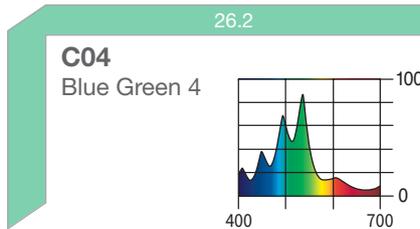
31.7



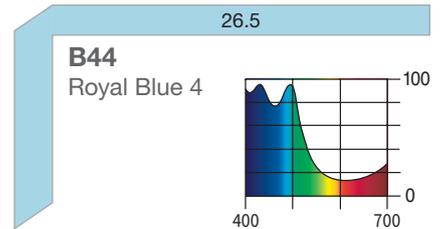
81.1



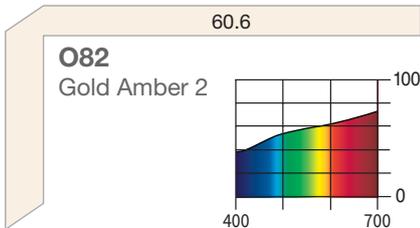
26.2



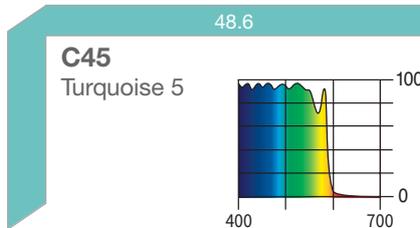
26.5



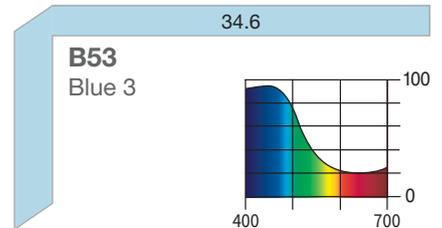
60.6



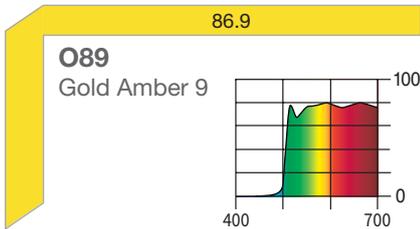
48.6



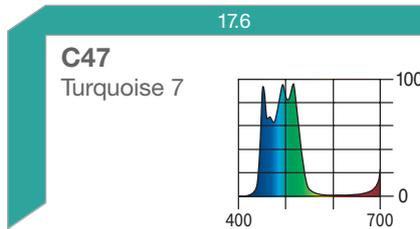
34.6



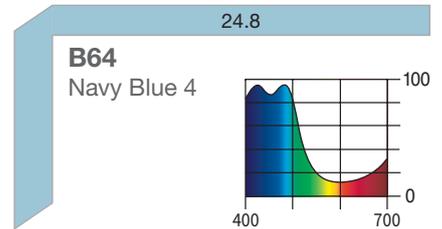
86.9



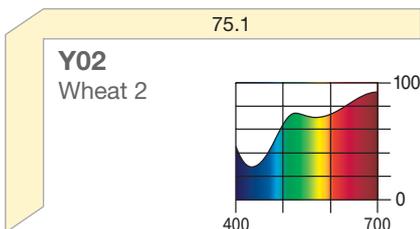
17.6



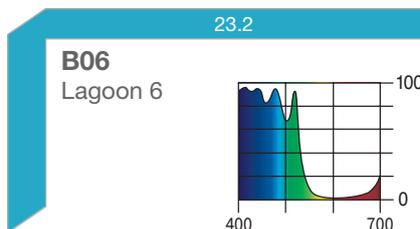
24.8



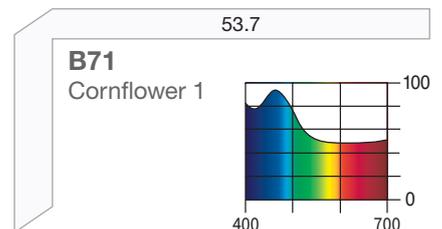
75.1



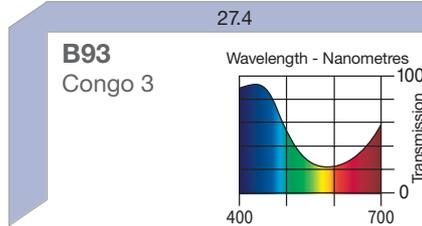
23.2



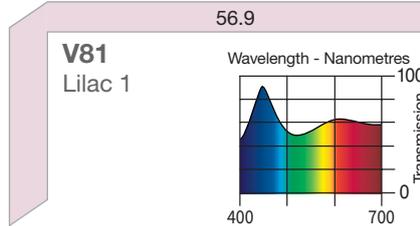
53.7



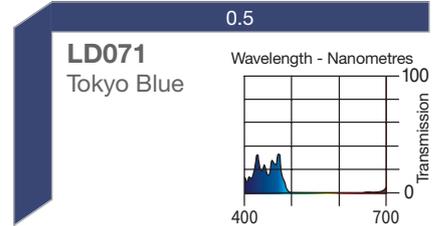
(As measured to source 3200K)
Transmission Y%



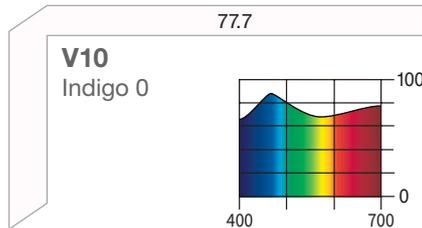
(As measured to source 3200K)
Transmission Y%



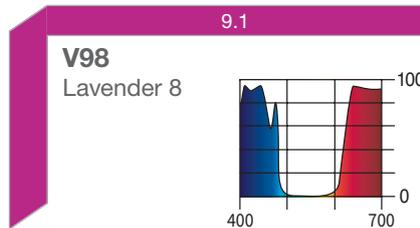
(As measured to source 3200K)
Transmission Y%



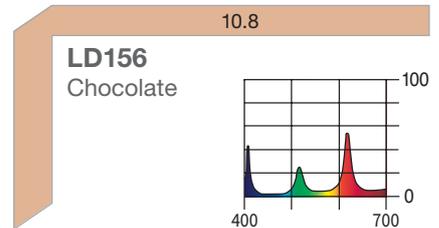
77.7



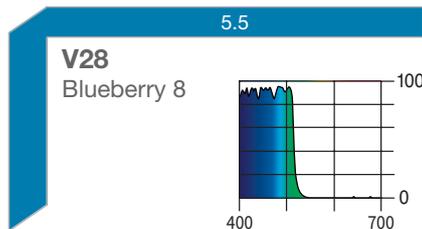
9.1



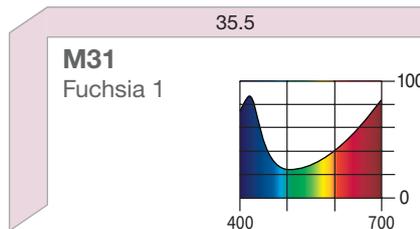
10.8



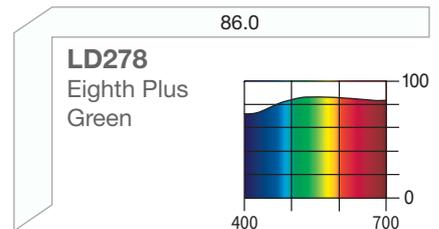
5.5



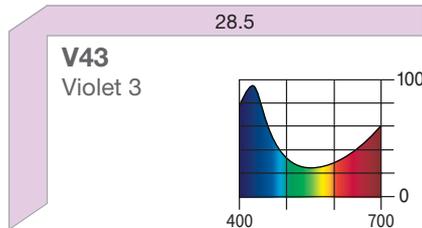
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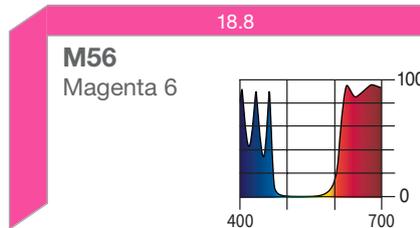
86.0



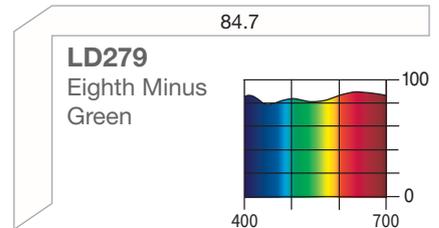
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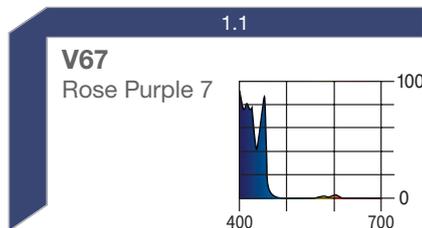
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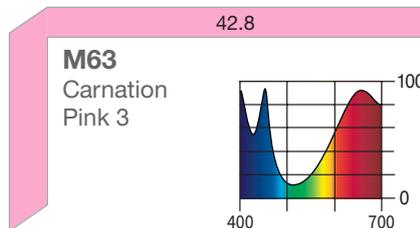
84.7



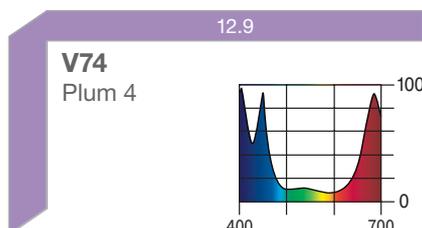
1.1



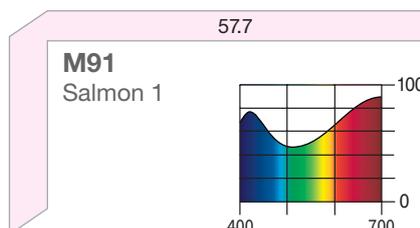
42.8

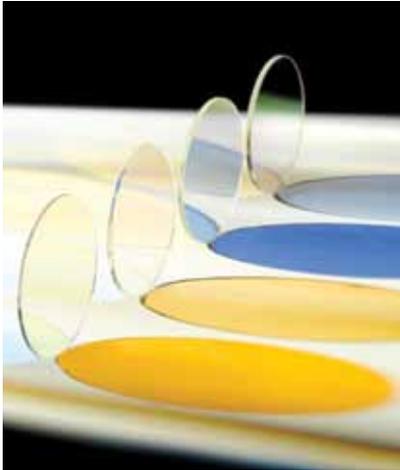


12.9



57.7





SPECIALISED GLASS FILTERS

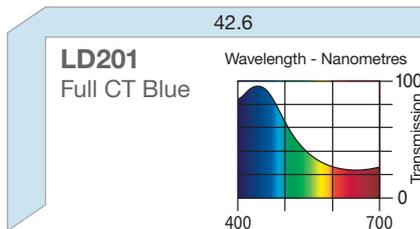
LEE Specialised Filters are highly versatile and increase the lighting designer's scope for creativity and technical excellence. The range includes warming, cooling and UV filters.

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.

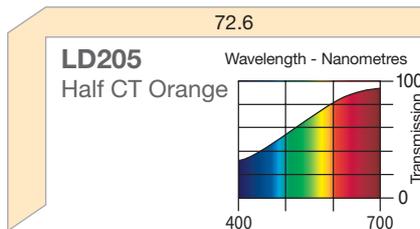
Cooling filters (CT Blue) are designed to cool a light source. They can also be used as a stand-alone cool blue colour, or to convert tungsten light to daylight.

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

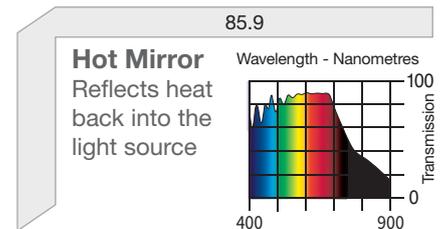
(As measured to source 3200K)
Transmission Y%



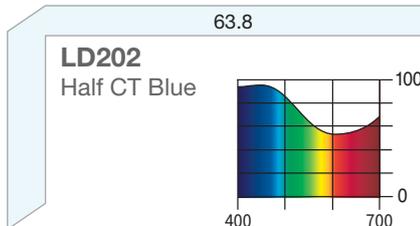
(As measured to source 3200K)
Transmission Y%



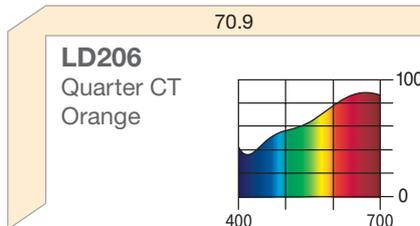
(As measured to source 3200K)
Transmission Y%



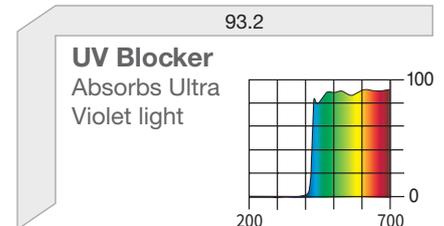
63.8



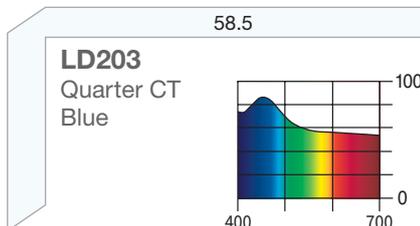
70.9



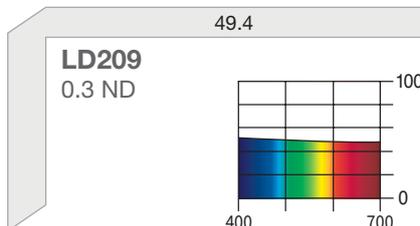
93.2



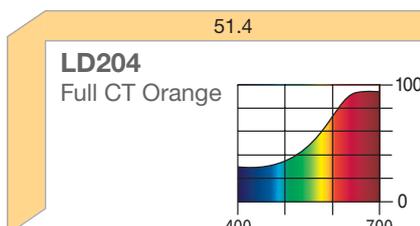
58.5



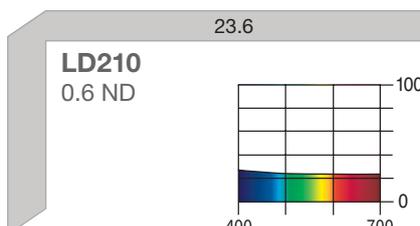
49.4



51.4



23.6

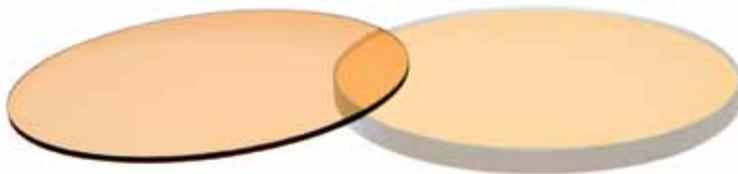


DICHROIC POLYCARBONATE FILTERS

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.

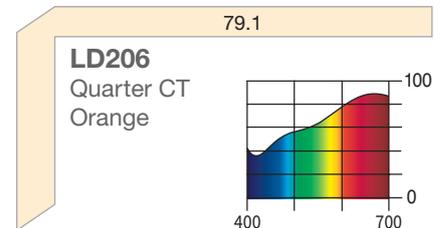
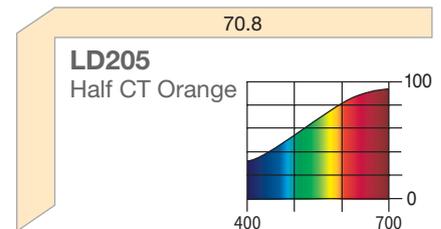
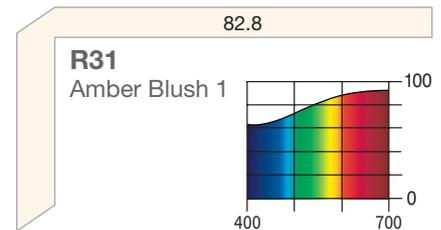
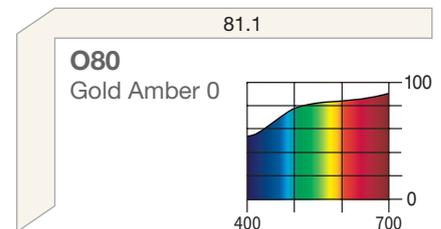
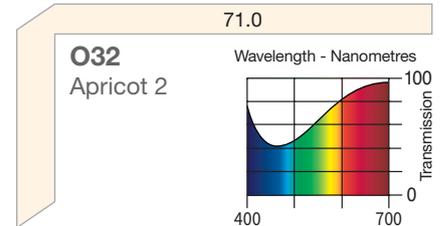


- Stocked in 49.9mm diameter (custom sizes are available upon request).
- Five stock Dichroic Series colours (custom colours are available upon request).
- Polycarbonate substrate includes a highly heat-resistant hard coating on both sides.
- Dichroic coating is a process of vacuum deposition of thin 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%



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

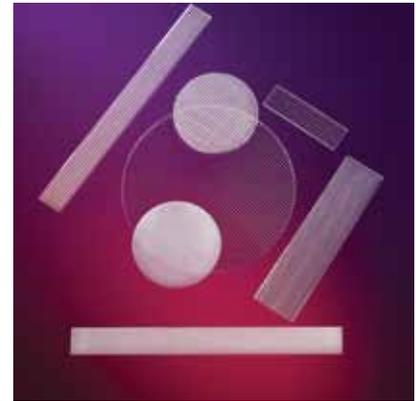
Combined Linear Diffusion and warming filter



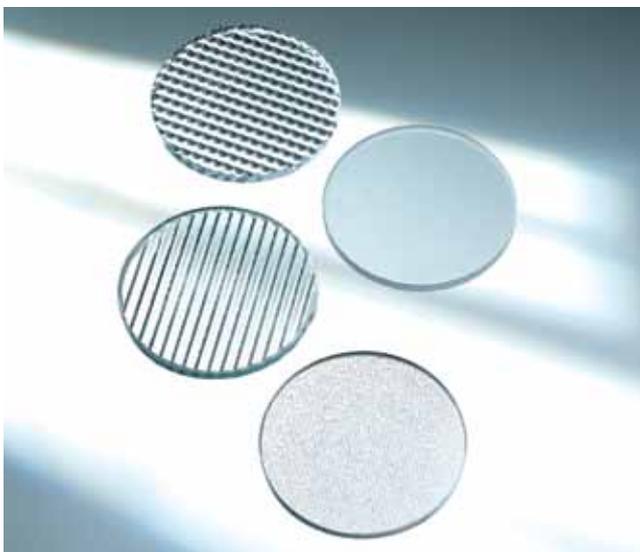
Frosted Diffusion



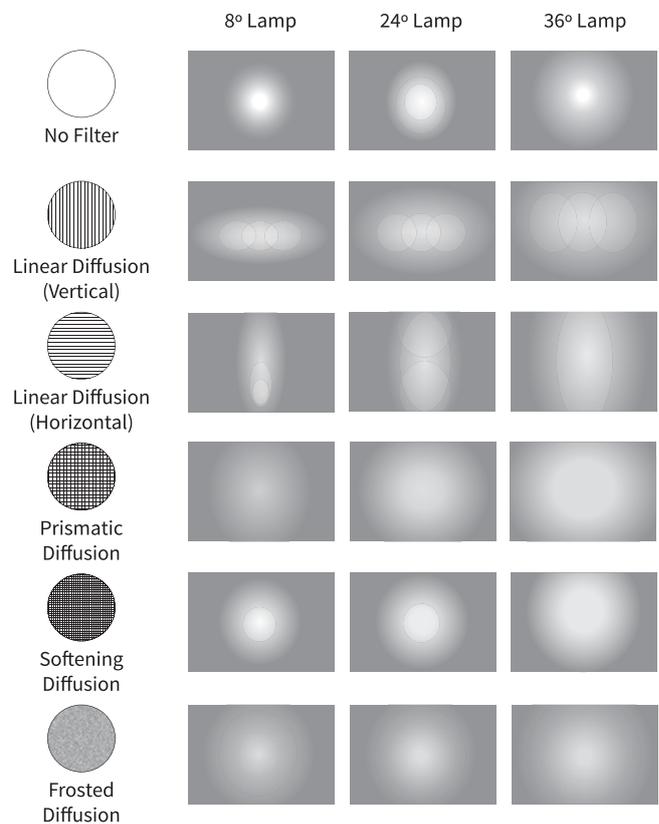
Prismatic Diffusion



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.



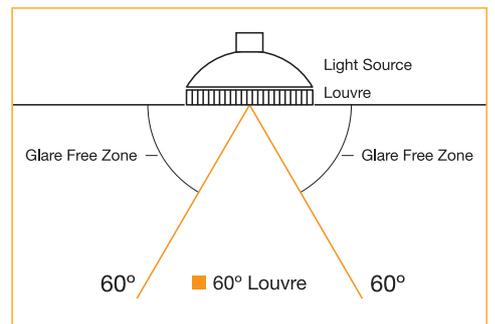
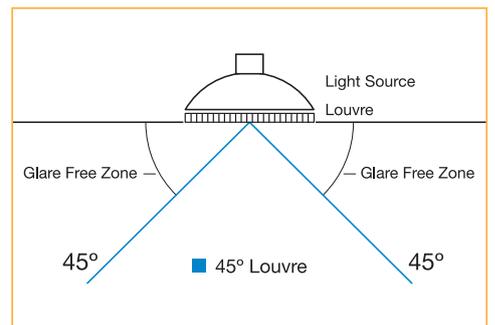
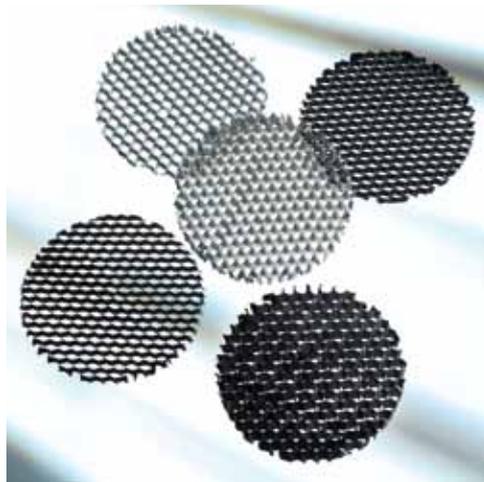
Clip-on Barndoors

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.



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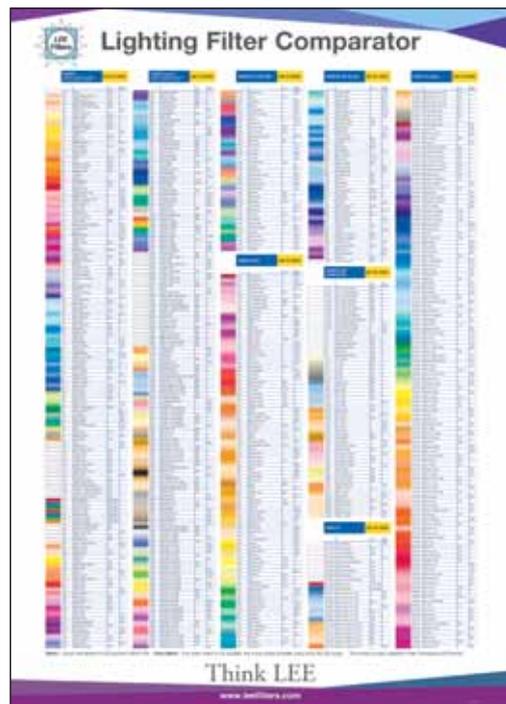
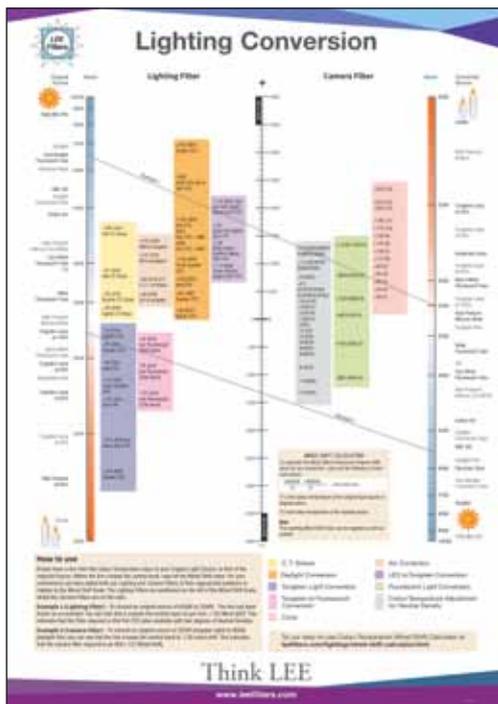


<http://appstore.com/leefilters>



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.

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