

the
700
series



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LEE Filters

the 700 series

for the real world of lighting design

Lighting designers always have a colour in their minds. Be it to create a romantic moonlit setting or a feisty, angry backdrop, they know which colours they need to achieve the effect. Unfortunately, although LEE Filters has a plethora of lighting filters available, the designer often feels that the colour is not quite right.

In 1998, Lee decided to rectify this difficulty by offering lighting designers a unique opportunity - to turn their ideas into realities. Over the last 3 years, 12 leading lighting designers have used the company's facilities to create the colours in their minds.

The 700 Series of lighting filters is a direct result of the work undertaken by the 12 designers at Lee's facilities in Andover. Within the course of a day, each designer was able to solve a problem or to create a specific mood or effect. Working closely with Lee's research & development team they took their ideas forward by mixing & blending, producing the samples for testing and field trials, and fine tuning each colour until they had achieved exactly the effect they wanted. The colours were named and added to the 700 series following a very stringent quality control process.

At Plasa 2001, the 700 series will be on display, including the latest range of colours from David Whitehead, Chris Ellis and Chris Davey. Today, this series of exclusive colours has expanded to an impressive 46 and will, no doubt, continue to grow.



Buoyant Danish lighting designers Jakob Holst (left) and Jesper Kongshaug (right) display their new colours.

Designer Colours - 2001 The 700 Series

Peter Barnes Collection

707 (+HT)	Ultimate Violet	Used in musical performances for general colour washes and set lighting.
721 (+HT)	Berry Blue	Used in musical performances for rear colour wash, or set lighting.
729 (+HT)	Scuba Blue	Used in musical performances for rear colour wash, or set lighting.
797 (+HT)	Deep Purple	Used in musical performances for general colour washes and set lighting.

Chris Davey Collection

722	Bray Blue	A purer blue with very little red in it.
712	Bedford Blue	A smoky warm blue. Good for skin tones.
748	Seedy Pink	A smoky pink. Good for tungsten on skin tones.

Chris Ellis Collection

717	Shanklin Frost	201 with frost to soften the beam of profile units.
718	Half Shanklin Frost	202 with frost to soften the beam of profile units.
714	Elysian Blue	A new deeper version of my favourite Alice Blue.
798	Chrysalis Pink	A new deep lavender with a dash of rose blusher.

Rick Fisher Collection

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.

Mark Henderson Collection

711	Cold Blue	A cold/grey/HMI effect from a tungsten source.
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.
777	Rust	A vivid rust colour effect.
789	Blood Red	For a deep saturated red effect.

David Hersey Collection

724	Ocean Blue	Useful for low levels of light. Dull skies. Moonlight.
725	Old Steel Blue	Cool wash. Useful for highlights.
763	Wheat	Adds warmth. Sunlight.
764	Sun Colour Straw	Adds warmth, bright colour.
776	Nectarine	Romantic sunset. Period pieces.
779	Bastard Pink	Deep sunset. Useful on dark skin tones.

Jakob Holst Collection

716 (+HT)	Mikkel Blue	A romantic blue to produce a night effect.
774	Soft Amber Key 1	Useful for producing a warm key light.
775	Soft Amber Key 2	Useful for producing a warm key light.

Jesper Kongshaug Collection

730	Liberty Green	A good green for creating mystery and suspense.
765	Lee Yellow	Useful for producing a strong sunlight effect.

Andy Liddle Collection

713 (+HT)	J. Winter Blue	A very dark blue with a high UV content.
738 (+HT)	JAS Green	A rich yellowish green.
781	Terry Red	A strong amber red.

Durham Marengi Collection

702	Special Pale Lavender	A cold lavender. Good for skin tones.
704	Lily	Lavender without much red in its composition.
705	Lily Frost	Attractive neutral frost for softening large PAR or flood washes of large areas.
720	Durham Daylight Frost	Durham frost with daylight (Full CT Blue) Colour Temperature.
750	Durham Frost	Almost completely softens shutter edges and removes hot spots.
790	Moroccan Pink	Warm rich pink. Matches Moroccan dusk.
791	Moroccan Frost	Rich pink frost. Smooths PAR or flood washes of large areas.

David Whitehead Collection

767	Oklahoma Yellow	A rich blend of bright sunshine and warm ochre overtones.
794	Pretty 'n Pink	Creates warm and soft effects.
709	Electric Lilac	Provides good colour rendering which creates sharp edges, adding a touch of drama.
795	Magical Magenta	Rich mixture of red and pinks.

Patrick Woodroffe Collection

715 (+HT)	Cabana Blue	A deep blue that will work well on television.
778 (+HT)	Millennium Gold	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.

Peter Barnes**15 March 1999****Deep Purple, Scuba Blue, Ultimate Violet, Berry Blue**

"I had a very successful day at Lee, producing some vibrant colours"

Deep Purple - An alternative to the traditional 126 mauve as its additional blue places the colour further away from pink, maintaining its vivid colour.

Scuba Blue - A rich blue/green which works as a good contrast to the other strong colours without being too green.

Ultimate Violet - A strong vibrant violet with more light output than 181 Congo Blue, an ideal combination with all other saturated colours.

Berry Blue - Especially effective in dimmed light, this medium blue has more red than 132 Medium Blue, keeping it away from the green end of the spectrum."



Chris Davey**19 March 2001****Bray Blue, Bedford Blue, Seedy Pink**

"A big thank you for a very interesting day. All the team at Lee clearly take great pride in your products, shown by the rigorous quality control checks."

Bray Blue - A purer blue with very little red in it. Good when you do not want the red in paint pigment, fabric or skin to be heightened by a tungsten source.

Bedford Blue - A smoky warm blue. Good for skin tones.

Seedy Pink - A smoky pink. Good for tungsten on skin tones, and HMI/MSR follow spot sources as a correction on skin.

Chris Ellis**16 February 2001****Shanklin Frost, Half Shanklin Frost, Elysian Blue, Chrysalis Pink**

"The day I spent at Lee was a great chance to work with the world's premiere colour filter R&D team to enhance their already impressive colour range."

Shanklin Frost - Industry standard Lee 201 with a hint of frost to soften the beam of profile units.

Half Shanklin Frost - Industry standard Lee 202 with a hint of frost to soften the beam of profile units.

Elysian Blue - A new deeper version of my favourite 197 Alice Blue, the Elysian Twilight of the Greek Gods.

Chrysalis Pink - A new deep lavender with a dash of rose blusher to create a really sexy new pink.



Rick Fisher**7 January 1998****Steel Green, Velvet Green**

"I had a very productive day at Lee, resulting in two colours which, although similar, spoke different languages"

Steel Green - Approaching storms. Overcast days. Cold steely light. Malevolent moonlight.

Velvet Green - A beautiful background colour. Victorian Melodrama. A night time green.



PRODUCT	Transmission Y%	
702 Special Pale Lavender	54.08	
704 Lily	40.00	
705 Lily Frost	38.47	
707 Ultimate Violet*	2.03	
709 Electric Lilac	34.02	
711 Cold Blue	14.40	
712 Bedford Blue	17.89	
713 J. Winter Blue*	1.07	
714 Elysian Blue	6.81	
715 Cabana Blue*	6.76	
716 Mikkel Blue*	3.94	
717 Shanklin Frost	37.63	

Wavelength - Nanometres

Transmission

PRODUCT	Transmission Y%	
718 Half Shanklin Frost	56.30	
719 Colour Wash Blue	19.30	
720 Durham Daylight Frost	32.29	
721 Berry Blue*	6.46	
722 Bray Blue	5.22	
724 Ocean Blue	36.20	
725 Old Steel Blue	56.20	
728 Steel Green	45.90	
729 Scuba Blue*	8.71	
730 Liberty Green	67.46	
735 Velvet Green	11.50	
738 JAS Green*	52.33	

Wavelength - Nanometres

Transmission

PRODUCT	Transmission Y%	
746 Brown	1.50	
748 Speedy Pink	14.38	
750 Durham Frost	90.45	
763 Wheat	84.30	
764 Sun Colour Straw	80.50	
765 Lee Yellow	80.17	
767 Oklahoma Yellow	68.87	
774 Soft Amber Key 1	70.60	
775 Soft Amber Key 2	58.42	
776 Nectarine	52.90	
777 Rust	24.30	

Wavelength - Nanometres

Transmission

*Also available in High Temperature (HT) version

PRODUCT	Transmission Y%	
778 Millennium Gold*	27.30	
779 Bastard Pink	83.10	
781 Terry Red	19.14	
789 Blood Red	1.20	
790 Moroccan Pink	58.05	
791 Moroccan Frost	57.21	
793 Vanity Fair	11.96	
794 Pretty 'n Pink	46.75	
795 Magical Magenta	13.07	
797 Deep Purple*	2.25	
798 Chrysalis Pink	3.76	

Wavelength - Nanometres

Transmission



Mark Henderson 21 January 1998

Cold Blue, Colour Wash Blue, Brown, Rust, Blood Red

"Thank you Lee, for giving me the opportunity to create some great new filters. I am proud of both my blues and reds which give new meaning to tungsten light - I'm looking forward to seeing them in action!"

Cold Blue - A cold/grey/HMI effect from a tungsten source. Will also help blend when using both tungsten and HMI sources.

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

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

Rust - A vivid rust colour effect.

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



David Hersey 12 January 1998

Ocean Blue, Old Steel Blue, Wheat, Sun Colour Straw, Nectarine, Bastard Pink

"Most colours were chosen because of the differences in going from the old gel base to the more modern materials."

Ocean Blue - Useful for low levels of light. Dull skies. Moonlight.

Old Steel Blue - Cool wash. Useful for highlights.

Wheat - Adds warmth. Sunlight.

Sun Colour Straw - Adds warmth, bright colour. "A victim of Chinese whispers, was actually meant to be called Some Colour Straw."

Nectarine - Romantic sunset. Period pieces.

Bastard Pink - A colour which is more pink than amber in a similar but opposite way to Bastard Amber Deep sunset. Useful on dark skin tones.



Jakob Holst 14 December 1998

Mikkel Blue, Soft Amber Key 1, Soft Amber Key 2

"I really enjoyed my visit to Lee Filters. The people in the lab were so nice and helpful and I really enjoyed our collaboration in making the new colours."

Mikkel Blue - A romantic blue to produce a night effect.

Soft Amber Key 1 - Extremely good for skin tone enhancement and also very smooth with soft shadows, which is very good for smoothing out wrinkles on old divas. Useful for producing a warm key light.

Soft Amber Key 2 - Useful for producing a warm key light.



Jesper Kongshaug 15 December 1998

Liberty Green, Lee Yellow

"I very much enjoyed my day at Lee Filters and am looking forward to seeing my new colours in use"

Liberty Green - Named after the Statue of Liberty in New York. I will always love that colour. Clean and mysterious at the same time. Warm and Cold.

Lee Yellow - I needed a non-yellow light, that looks natural and sunny in the face up to 80% and "psychic" at full.





Andy Liddle 10 December 1998

Terry Red, J. Winter Blue, JAS Green

"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! My three new colours are named after special people; Terry Lee - the much unacknowledged creator of the aluminium PAR can; J. Winter Blue - Julian Winters, a great lighting designer who passed away recently; JAS Green - Jane Green - My wife!"



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



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

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

Durham Marengi 30 April 1999

Special Pale Lavender, Lily, Lily Frost, Durham Daylight Frost, Durham Frost, Moroccan Pink, Moroccan Frost

"...I appreciate you finding the time to talk to designers such as myself about your products."



Special Pale Lavender - Good for skin tones, and comes out well on camera.

Lily - Looks cool live without looking too warm on camera.

Lily Frost / Moroccan Frost / Durham Frost - Useful for softening and warming large PAR or flood washes.



Durham Daylight Frost - Useful for softening large PAR and flood washes in areas adjoining natural daylight.

Moroccan Pink - Warm rich pink to match real Moroccan dusk.

David Whitehead 10 January 2001

Oklahoma Yellow, Pretty 'n Pink, Electric Lilac, Magical Magenta

"My day spent at Lee produced some interesting colours, each of which will convey strong messages on any stage"



Oklahoma Yellow - A rich blend of bright sunshine and warm ochre overtones, this colour evokes the golden haze of the mid-American plains.

Pretty 'n Pink - Delicate, romantic and infinitely versatile, this is a pink with some substance.

Electric Lilac - Stronger and warmer than many in the blue spectrum, this colour brings the stage alive.

Magical Magenta - A colour for the courageous, creating an unmistakable sense of opulence and glamour."



Patrick Woodroffe 9 February 1999

Cabana Blue, Millennium Gold, Vanity Fair

" Working with Lee's design team, we came up with three ideas, for specific projects with which I am currently involved, but it's nice to think that they will become part of the Lee range and be used one day by other designers on their shows."



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

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.

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

