

# the 700 series

A very special range of lighting filters unique to LEE. The 700 Series colours have been created by some of the top lighting designers working in stage, screen, television, cinema and architectural lighting.



Lighting designers always have a colour in mind. Be it to create a romantic moonlit setting or a feisty, angry backdrop, they know exactly what colours they need to create the desired effect. LEE offer over 250 colours, but designers sometimes feel that a particular colour they are looking for is missing. LEE decided to rectify this by offering lighting designers a unique opportunity - to turn their ideas into realities.

Since 1998 a number of leading lighting designers have been invited to the LEE Filters factory to create their own unique colours. The 700 Series of lighting filters is a direct result of the work undertaken by these designers.

Within the course of a day, each designer is able to solve a problem or create a colour for a specific mood or effect. Working closely with LEE's Research & Development team, designers take their ideas forward by mixing and blending dyes, enabling them to create new colours. Test samples are then manufactured for field trials and once the colour has passed the stringent LEE quality control process it is named by the designer and added to the 700 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.*

## 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 your 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.



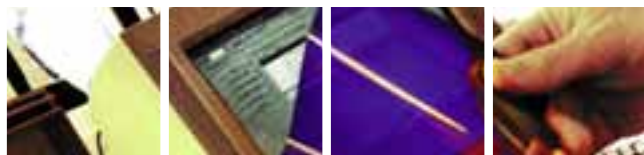
### 749 Hampshire Rose

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.



### 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.

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

Rick Fisher

## Peter Fisker



### 700 Perfect Lavender

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



### 703 Cold Lavender

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



### 727 QFD Blue

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



### 780 AS Golden Amber

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

\* Also available in High Temperature (HT) version

## 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.*

*"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



### 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.*

## 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. Flame retardant.*



### 775 Soft Amber Key 2

*Used for producing a warm key light colour. Flame retardant.*

## Jesper Kongshaug



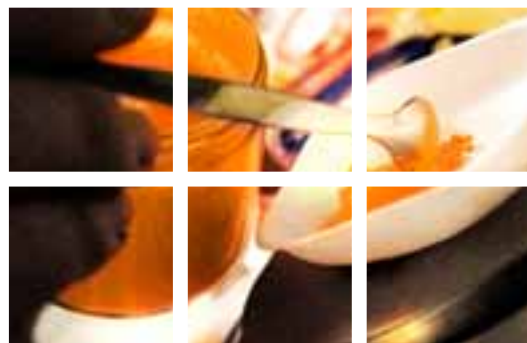
### 730 Liberty Green

*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 Marengi



### 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

## 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



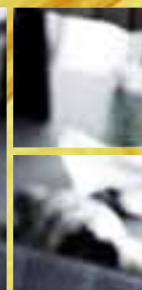
### 723 Virgin Blue

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