



Lee	
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Bei Farbfilterfolien haben wir uns auf die Produkte des Herstellers LEE spezialisiert, da LEE das komplette Spektrum abdeckt und permanent eine gleichbleibend hohe Qualität liefert. Auch wenn einige andere Trademarks mit den LEE Codes versehen sind, so gibt es definitiv nur ein LEE Original! Mit LEE Filterfolien lassen sich fantastische Ergebnisse erzielen.

Es gibt zwei Serien: Standard und HT. Die HT-Serie ist extrem hitzebeständig und wird im Gegensatz zu den 763 x 122cm Standard Rollen in den Abmessungen 400 x 117cm angeboten.

In terms of colour filters we have specialized on LEE products, since this manufacturer covers the entire spectrum and delivers a constantly high quality. Although several other trademarks are printed with the LEE codes, there is definitely only one LEE original! With LEE filters you can achieve phantastic results.

There are two series: Standard and HT. The HT series is extremely heat-proof and is offered in the dimensions 400 x 117 cm, contrary to the standard roles (763 x 122 cm).

LEE Standard Folien | *standard filters*

Farbecht, hitzebeständig, tropffest und flammhemmend. Permanente Tests während der Produktion gewährleisten eine gleichbleibend hohe Qualität und Farbechtheit. Gängige Farben liefern wir auch in den Bogenformaten 25/50 x 122cm. Weitere Farben und Spezialfolien sind nur als Rollenware erhältlich.

Colour-proof, heat-resisting, drop-proof and flame retardant. Permanent tests during production ensure a constantly high quality and colour fastness. Standard colours are also available in sheets of 25/50 x 122 cm. Other colours and special foils are only available as rolls.

Und so bestellen Sie | *how to order:*

	Code	+ LEE Code
• Bogen <i>Sheet</i> 25 x 122cm	LF025CM ...	
• Bogen <i>Sheet</i> 50 x 122cm	LF050CM ...	
• Rolle <i>roll</i> 763 x 122cm	LFR...	

Beispiel | *example:*

Sie möchten eine Rolle LEE 002 Rose Pink bestellen:

Der Bestell.-Code lautet: LFR002

Sie möchten einen 50cm Bogen LEE 002 Rose Pink bestellen:

Der Bestell.-Code lautet: LF050CM002

You want to order a ROLL LEE 002 Rose Pink

The order-Code is: LFR002

You want to order 50cm sheet LEE 002 Rose Pink

The order-Code is: LF050CM002

LEE HT Folien | *high temperature filters*

HT-Filter bestehen aus Polycarbonat und halten eine größere Hitze aus als Standardfolien. HT-Folien werden vorwiegend für dunklere Farben eingesetzt. Farbecht, hitzebeständig, tropffest und flammhemmend. Permanente Tests während der Produktion gewährleisten eine gleichbleibend hohe Qualität und Farbechtheit. Gängige Farben liefern wir auch in den Bogenformaten 25/50 x 117cm. Weitere Farben und Spezialfolien sind nur als Rollenware erhältlich.

HT filters consist of polycarbonate and can endure greater heat than standard foils. HT filters are mainly used for darker hues. Colour-proof, heat-resisting, drop-proof and flame retardant. Permanent tests during production ensure a constantly high quality and colour fastness. Standard colours are also available in sheets of 25/50 x 117 cm. Other colours and special foils are only available as rolls.

Und so bestellen Sie | *how to order:*

	Code	+ LEE Code
• Bogen <i>Sheet</i> 25 x 117cm	LF025HT...	
• Bogen <i>Sheet</i> 50 x 117cm	LF050HT...	
• Rolle <i>roll</i> 400 x 117cm	LFRH...	

Beispiel | *example:*

Sie möchten eine Rolle LEE 022HT Dark Amber bestellen:

Der Bestell.-Code lautet: LFRH022

Sie möchten einen 50cm Bogen LEE 022HT Dark Amber bestellen:

Der Bestell.-Code lautet: LF050HT022

You want to order a ROLL LEE 022HT Dark Amber

The order-Code is: LFRH022

You want to order 50cm sheet LEE 022HT Dark Amber

The order-Code is: LF050HT022



LEE Standard Filter

Rollenmaße | *roll size*
7.62m x 1.22m

Produkte | *products*

- Colour Effect Filters
- Tungsten Conversion
- Daylight Conversion
- Neutral Density
- Fluorescent Correction
- Arc Correction
- Ultra Violet Absorption
- Diffusion Media-
- Non Flame Retardant
- Diffusion Media
- Flame Retardant
- Heat Shield



LEE HT Filter

Rollenmaße | *roll size*
4m x 1.17m

Produkte | *products*

- Colour Effect HT





LEE Farbmustersammlungen | swatches

Um unseren Kunden die beste Unterstützung und die besten Informationen geben zu können stellt die Firma LEE ein breites Spektrum an technischen Informationen zur Verfügung. Die Firma Lee produziert eine Reihe von Musterheften, jedes individuell entwickelt einen bestimmten Bereich abzudecken.

■ The Designers' Edition

Ein einzigartiges Musterheft, welches alle Lee-Filter nach Farben sortiert beinhaltet, zusammen mit einer numerischen Sortierung. Ein rein numerisches Musterheft ist auf Bestellung auch erhältlich.

■ The Cinematographers' Edition

Ein großformatiges Doppel-Musterheft mit den Abstufungen der Farb-Korrekturfilter und den Diffusionsfiltern, sehr oft genutzt in der Filmbranche.

■ The Master Edition

ein sehr großformatiges Musterheft mit Produkten der Lichttechnik.

■ The Venetian Edition

Ein in Streifen gefaltetes Poster (wie eine Landkarte) welches in den einzelnen Teilen Ausschnitte der gesamten Farbbrange anzeigt.

■ The Pocket Edition

Eine handliche Liste aller Standard-Farben der Lichtbranche, zusammen mit einer Vergleichsliste zu den Farbcodes anderer Hersteller.

■ The Fluorescent Edition

Beinhaltet Beispiele aller Farben die als Einlagen in die klaren LEE Leuchtstoffröhren-Hülsen verfügbar sind.

In order to give our end-users the highest possible levels of information and support, LEE Filters makes available a package of technical information. We produce a range of swatch books, each individually developed to serve a specific purpose.

■ The Designers' Edition

A unique swatch book that contains all of the filters in chromatic groupings, along with an additional numeric index. A numeric swatch book is also available on request.

■ The Cinematographers' Edition

A large format dual swatch book with grades of both colour correction and diffusion filters most frequently used in film.

■ The Master Edition

A very large format swatch of lighting products.

■ The Venetian Edition

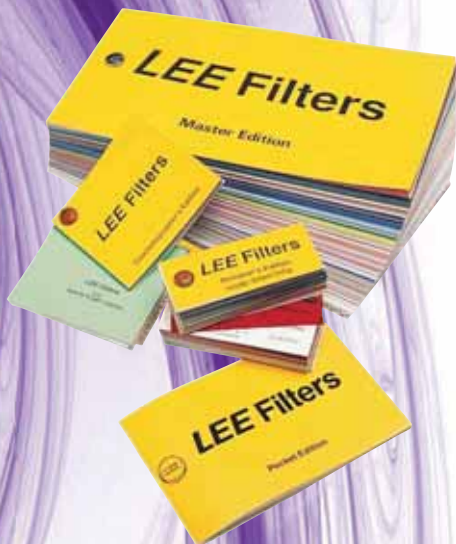
A collapsible poster that is made up of a series of slats which will fold together like a concertina. Each slat has small the whole range to be viewed simultaneously.

■ The Pocket Edition

A handy sized listing of all lighting filter products, together with a comparator section which identifies LEE Filters' equivalents to other manufacturers' products.

■ The Fluorescent Edition

Contains a sample of all the colours available as polyester inserts for the clear fluorescent sleeves.



Farbmustersammlungen | swatches

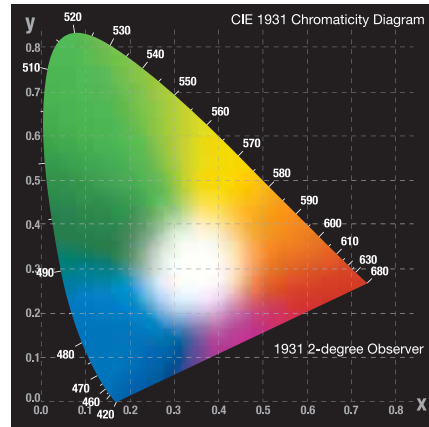
Farbmustersammlungen swatches	Code
LEE Designer Edition	LFM
LEE Cinematographers' Edition	
LEE Master Edition	LFMM
LEE Venetian Edition	
LEE Pocket Edition	
LEE Fluorescent Edition	





Zu den LEE-Tabellen

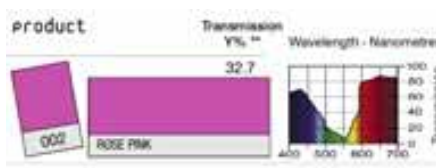
■ **Farbton und Sättigung** jeder beliebigen Farbe lassen sich anhand ihrer Position in einem Chromatizitätsdiagramm wie dem unten gezeigten darstellen. Das Diagramm enthält alle sichtbaren Farben sowie alle möglichen Dichtewerte dieser Farben in zweidimensionaler Präsentation. Blasser Farben finden sich in Zentrumsnähe, gesättigte Töne derselben Farben an den Rändern. Dabei wird die Position einer Farbe in diesem Diagramm durch ihre Chromatizitäts-Koordinaten angegeben.



About the LEE charts

■ **The hue and saturation** of any colour can be represented by its position on a chromaticity diagram, as seen here. The diagram contains all visible colours, and all possible densities of these colours, in a two dimensional configuration. 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.

■ **Zum Gebrauch dieser Broschüre.** Die in dieser Broschüre enthaltenen technischen Informationen sollen Ihnen auf unterschiedliche Weise bei der Wahl der richtigen Farbe für Ihren Bedarf helfen. Die z.T. in den Farbmustersammlungen abgebildeten Spektralverteilungskurven (SPD) zeigen, wie viel Prozent des Lichts bei Verwendung eines bestimmten Filters über das gesamte Spektrum der sichtbaren Wellenlängen durchgelassen werden. Anhand dieser Daten wird deutlich, welche Anteile des Lichts ungehindert passieren können und welche herausgefiltert werden.



■ **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 the LEE swatch books, 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.

Der Y-Prozentwert steht für die mittlere Gesamttransmission dieses Filters, wie sie vom menschlichen Auge wahrgenommen wird. Der Y-Wert ist dabei einer der drei TRISTIMULUS-WERTE, einer für jede Farbe singulären Konstellation von Werten, die anhand der in der SPD-Grafik enthaltenen Daten mathematisch berechnet werden.

Transmission Y%	Absorption	Chromaticity Co-ordinates X	Chromaticity Co-ordinates Y
54.1	0.27	0.281	0.269
75.7	0.12	0.303	0.300
59.5	0.23	0.294	0.281

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.

Die Absorption (Abs) eines Filters errechnet sich aus dem Y-Prozentwert und stellt eine weitere Möglichkeit dar, die licht-stoppenden Eigenschaften dieses Filters auszudrücken. Abs ist eine lineare Skala, weshalb sich Werte leichter addieren bzw. subtrahieren lassen als mit Y-Prozentangaben.

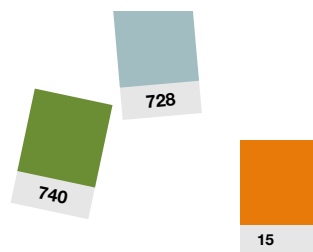
The absorption (abs) of a filter is calculated from the Y% value, and is another way of expressing the light stopping properties of that filter. Abs is a linear scale, so values can be added or subtracted more easily than using Y%.

Die für jede Farbe angegebenen Chromatizitäts-Koordinaten werden mittels einer theoretischen Normlichtquelle gemessen, berechnet und können in das Chromatizitäts-Diagramm eingetragen werden, um die Eigenschaften dieser speziellen Farbe im Vergleich zu allen anderen Farben zu dokumentieren.

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.

■ **Die Wahl des Filtermaterials.** Da subtraktive Filter nach dem Prinzip der Energieabsorption funktionieren, ist es für den Anwender wichtig, die zu erwartende spektrale Performance eines bestimmten Filters und insbesondere dessen Wirkungsgrad für die Gesamtdurchlässigkeit Y zu kennen, um sich für das richtige Material – ob Polyester, hitzebeständiges Polymer oder Glas – zu entscheiden. Zu jedem Material gibt es empfohlene Temperaturgrenzwerte und unser Team berät Sie jederzeit gern, welches Material für welchen Zweck am geeignetsten ist und über seine Haltbarkeit. Die von einem solchen Filter bei einer bestimmten Anwendung zu erwartende Lebensdauer lässt sich oft schwer voraussagen, da diese von vielen verschiedenen Faktoren abhängt. Wir verfügen über langjährige Erfahrung auf vielen unterschiedlichen Gebieten und unsere Mitarbeiter geben ihr erworbenes Praxiswissen, wie sich die Standzeit jedes beliebigen Filters verlängern lässt, gern an Sie weiter.



■ **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 lots of different areas, and our staff will readily offer the practical knowledge that they have gained as to how to prolong the lifetime of any particular filter.



Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
<i>(Measured to source C, Correlated Colour Temperature of 6774K)</i>					
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.	54.1	0.27	0.281	0.269
003 Lavender Tint	Subtle cool wash for stage and studio lighting.	75.7	0.12	0.303	0.300
169 Lilac Tint	Pale lavender. Good for almost white light with a cool tint.	59.5	0.23	0.294	0.281
136 Pale Lavender	Pantomime, ballroom sets, enhances dark skin tones in follow spots.	43.2	0.36	0.288	0.254
170 Deep Lavender	Set lighting - discos - theatres.	25.7	0.59	0.278	0.211
345 Fuchsia Pink	Musical revue, pantomime, sultry scenes.	15.5	0.81	0.252	0.156
703 Cold Lavender	Made for front/key lighting perfect together with Lee 152.	20.4	0.69	0.255	0.181
704 Lily	A cool lavender with little red content. Good for romantic evening exteriors.	40.0	0.40	0.267	0.221
052* Light Lavender	General area side lights. Great for basic followspot colour. Excellent back light.	33.0	0.48	0.259	0.218
194 Surprise Pink	With 193 for musicals.	22.3	0.65	0.240	0.183
798 Chrysalis Pink	A new deep lavender with a dash of rose blusher.	3.8	1.43	0.190	0.060
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.	9.4	1.03	0.199	0.098
058* Lavender	Excellent backlight. Creates a new dimension.	8.9	1.05	0.212	0.099
343 Special Medium Lavender	Theatre and T.V. effect lighting, backlighting.	6.0	1.22	0.182	0.081
700 Perfect Lavender	Good for backlighting and romantic atmospheres.	4.8	1.32	0.177	0.070
707* Ultimate Violet	Used in musical performances for general colour washes and set lighting.	2.0	1.69	0.170	0.042
180 Dark Lavender	Pleasing effects for theatrical lighting, backlighting.	6.6	1.18	0.191	0.072
706 King Fals Lavender	A cold lavender.	5.5	1.26	0.186	0.091
344 Violet	Dusk effect, good skin tones, romantic effect.	20.0	0.70	0.213	0.175
137 Special Lavender	Moonlight, musical / romantic scenes, enhances skin tones.	26.4	0.58	0.231	0.175
053* Paler Lavender	Subtle cool wash.	62.2	0.21	0.284	0.284
709 Electric Lilac	Provides good colour rendering which creates sharp edges, adding a touch of drama.	34.0	0.47	0.238	0.227
142 Pale Violet	Moonlight, cycloramas, highlighting pot plants.	20.1	0.70	0.209	0.148
199 Regal Blue	A deep lavender blue, that strongly enhances skin tones.	5.4	1.26	0.161	0.070
181* Congo Blue	Looks like black light when used with a fluorescent source. Great effect colour. Very saturated.	0.8	2.10	0.158	0.035

* Also available in High Temperature (HT) version





Product	Effect/Colour	Transmission	Absorption	Chromaticity	Co-ordinates
		Y%		x	y
		(Measured to source C, Correlated Colour Temperature of 6774K)			
799 Special K.H. Lavender	A deep lavender that brings out the UV.	1.4	1.86	0.158	0.035
071* Tokyo Blue	Deep blue, use for midnight scenes, cycloramas.	1.0	2.00	0.151	0.030
198 Palace Blue	Dark moonlight - romantic evening.	1.7	1.78	0.159	0.066
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.	1.1	1.97	0.148	0.037
120* Deep Blue	Pleasing effect for theatrical lighting.	2.1	1.68	0.149	0.051
085* Deeper Blue	Deep warm blue. Good for back and side lighting.	2.5	1.60	0.143	0.065
716* Mikkell Blue	A romantic blue to produce a night effect.	3.9	1.4	0.146	0.054
363* Special Medium Blue	Cool moonlight, mood effects.	4.2	1.37	0.141	0.070
195* Zenith Blue	Moonlight for dark sets, cycloramas.	2.7	1.56	0.142	0.046
119* Dark Blue	Good for mood effects created by backlight and sidelight. Creates great contrast.	3.1	1.51	0.142	0.054
715* Cabana Blue	A deep blue that still has enough transmission to work encouragingly well on television.	6.8	1.17	0.152	0.075
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.	7.0	1.16	0.158	0.100
721* Berry Blue	Used in musical performances for rear colour wash, or set lighting.	6.5	1.19	0.147	0.084
722 Bray Blue	A purer blue with very little red in it.	5.2	1.28	0.139	0.086
714 Elysian Blue	A new deeper version of Alice blue.	6.8	1.17	0.151	0.097
079* Just Blue	Good colour mixing blue. Great for cyclorama lighting.	5.6	1.25	0.145	0.072
710 Spir Special Blue	A cool industrial blue.	12.2	0.91	0.180	0.133
197* Alice Blue	Great for cyclorama lighting. Deep blue skies.	10.4	0.98	0.164	0.118
075 Evening Blue	Good for night scenes, romantic moonlight.	12.5	0.90	0.158	0.117
712 Bedford Blue	A smoky warm blue. Good for skin tones.	17.9	0.75	0.183	0.158
719 Colour Wash Blue	To allow low intensity tungsten to hold a cold/blue feel.	19.3	0.71	0.188	0.171
200 Double CTB	Converts tungsten to daylight.	16.2	0.79	0.179	0.155
711 Cold Blue	To give a cold/grey H.M.I. effect from a tungsten source. Will also help blend when using both tungsten and HMI sources.	14.4	0.84	0.223	0.198
366 Cornflower	Seasonal mood lighting, pale moonlight.	17.7	0.75	0.193	0.190
201 Full CTB	Converts tungsten to photographic daylight.	34.0	0.47	0.228	0.233



Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
		<i>(Measured to source C, Correlated Colour Temperature of 6774K)</i>			
708 Cool Lavender	For use as a warmer tint without turning yellow and to recreate the colour of fluorescent lighting.	43.4	0.36	0.257	0.260
281 Threequarters CTB	Converts tungsten to daylight.	45.5	0.35	0.239	0.258
202 Half CTB	Converts tungsten to daylight.	54.9	0.26	0.261	0.273
061* Mist Blue	Night scenes, cool wash.	62.4	0.21	0.268	0.284
203 Quarter CTB	Converts tungsten to daylight.	69.2	0.16	0.285	0.294
218 Eighth CTB	Converts tungsten to daylight.	81.3	0.09	0.299	0.307
063* Pale Blue	Cool front light wash, good for creating an overcast look for cold weather.	54.4	0.26	0.252	0.270
174 Dark Steel Blue	Set lighting - creates good moonlight shadows.	30.0	0.52	0.204	0.205
161 Slate Blue	Pure medium blue. Good for skies, moonlight, dusk.	24.8	0.61	0.176	0.176
068 Sky Blue	Morning skin tones, night sky. Cyclorama lights.	13.4	0.87	0.151	0.128
132* Medium Blue	Deep moonlight. Great for colour mixing.	8.3	1.08	0.137	0.110
165 Daylight Blue	Moonlight.	20.0	0.70	0.159	0.158
141* Bright Blue	Very dramatic when used as moonlight.	18.6	0.75	0.129	0.159
196 True Blue	Moonlight.	26.6	0.57	0.175	0.197
143 Pale Navy Blue	Moonlight, cyclorama night effect.	16.2	0.79	0.170	0.205
352 Glacier Blue	Cold blue, good for cool atmospheric mood setting.	23.4	0.63	0.171	0.190
724 Ocean Blue	Useful at low levels of light, dull skies, - moonlight.	36.2	0.44	0.189	0.222
140 Summer Blue	Good for light midday sky. Light blue tinted wash.	41.4	0.38	0.201	0.245
117 Steel Blue	Good for cool washes. Adds a pale green tint. Great for emulating icy weather on stage.	54.7	0.26	0.223	0.278
725 Old Steel Blue	Cool wash, useful for highlights.	56.2	0.24	0.239	0.270
353 Lighter Blue	Daylight effects.	41.0	0.39	0.193	0.246
144 No Colour Blue	Clean blue with hints of green. Good for moonlight and side light.	32.4	0.49	0.183	0.228
118* Light Blue	Strong night effect.	22.2	0.65	0.149	0.113
183 Moonlight Blue	Moonlight, cycloramas.	18.7	0.73	0.128	0.168
172* Lagoon Blue	Floodlit warm wash - underwater scenes - ballet.	25.4	0.60	0.141	0.220

* Also available in High Temperature (HT) version





Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
		<i>(Measured to source C, Correlated Colour Temperature of 6774K)</i>			
727 QFD Blue	Good for backlighting and swimming pool effect.	6.6	1.18	0.109	0.210
729* Scuba Blue	Used in musical performances for a rear colour wash, or set lighting.	8.7	1.06	0.110	0.241
116* Medium Blue-Green	Pleasing effect for theatrical lighting.	16.5	0.78	0.113	0.280
354 Special Steel Blue	Cooling blue-green wash for stage and set lighting.	39.2	0.41	0.173	0.265
115* Peacock Blue	Pleasing effect on sets, cyclorama cloths, back lighting (e.g. ice rinks, galas, etc).	35.2	0.46	0.134	0.296
131 Marine Blue	Romantic moonlight - ballet - underwater scenes.	41.3	0.38	0.199	0.305
241 LEE Fluorescent 5700 Kelvin	Converts tungsten to fluorescent light of 5700K (cool white/daylight).	27.4	0.56	0.231	0.290
728 Steel Green	Approaching storms. Overcast days. Cold steely light. Malevolent moonlight.	45.9	0.33	0.256	0.302
730 Liberty Green	A good green for creating mystery and suspense.	67.5	0.17	0.277	0.330
731 Dirty Ice	A flat green with a fluorescent feel. Sympathetic to skin tones.	63.8	0.20	0.293	0.339
733 Damp Squib	A dirty green. Reduces warmth but not towards blue. Good for cross lighting.	63.6	0.20	0.312	0.351
243 LEE Fluorescent 3600 Kelvin	Converts tungsten to fluorescent light of 3600K (warm white).	45.7	0.34	0.286	0.370
242 LEE Fluorescent 4300 Kelvin	Converts tungsten to fluorescent light of 4300K (white).	37.3	0.43	0.262	0.346
219 LEE Fluorescent Green	General tungsten to fluorescent correction for use when fluorescent colour temp is unknown, to provide medium correction.	31.0	0.51	0.219	0.334
323 Jade	Use for underwater scenes, cycloramas, backlighting.	32.0	0.50	0.165	0.367
322 Soft Green	Cool green, use for gobo cover, pantomime, cycloramas.	38.3	0.42	0.201	0.364
325 Mallard Green	Good for mood setting, undergrowth.	7.7	1.11	0.112	0.412
735 Velvet Green	A beautiful background colour. Victorian melodrama. A night-time green.	11.5	0.93	0.103	0.536
124* Dark Green	Cycloramas - good for back lighting.	29.7	0.53	0.123	0.586
327 Forest Green	Deep green, sinister forest scenes, cycloramas, backlighting.	4.2	1.38	0.162	0.496
090* Dark Yellow Green	Highlighting for forest effects.	10.9	0.96	0.184	0.641
736 Twickenham Green	A powerful green with depth, for music or light entertainment.	7.2	1.14	0.175	0.740
740 Aurora Borealis Green	Primary jungle colour. Removes some red and blue. Works best with Daylight bulbs. Sodium lamp effect.	3.7	1.43	0.337	0.617
139* Primary Green	Set lighting, cycloramas.	11.9	0.92	0.196	0.712
089* Moss Green	Mood creator. Used with gobos, creates a great foliage effect.	29.8	0.53	0.259	0.547



Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
		<i>(Measured to source C, Correlated Colour Temperature of 6774K)</i>			
122* Fern Green	Cycloramas - good for mood effect.	51.5	0.28	0.234	0.543
738* JAS Green	A rich yellowish green: useful as a concert stage wash where darker skin tones, costume and set are a consideration.	52.3	0.28	0.315	0.587
121* LEE Green	Dense foliage, tropical or woodlands effect.	64.0	0.20	0.302	0.534
088 Lime Green	Use with gobos for leafy glades - pantomimes - slightly sinister atmosphere.	70.9	0.15	0.356	0.511
138 Pale Green	Good with gobos for wooded scenes.	79.9	0.10	0.331	0.433
244 LEE Plus Green	Approximately equivalent to CC30 green.	74.2	0.12	0.324	0.388
213 White Flame Green	Corrects white flame carbon arcs by absorbing ultra violet.	80.0	0.10	0.317	0.359
245 Half Plus Green	Approximately equivalent to CC15 green.	81.7	0.08	0.319	0.355
246 Quarter Plus Green	Approximately equivalent to CC075 green.	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
130 Clear	Used in animation and projection work.	95.0	0.02	0.311	0.317
226 LEE UV	Transmission of less than 50% at 410nms.	91.5	0.04	0.314	0.321
159 No Colour Straw	Warm effect, sunlight.	89.4	0.05	0.325	0.337
444 Eighth CT Straw	Converts 6500K to 5700K - daylight to tungsten light with yellow bias.	83.1	0.08	0.323	0.332
223 Eighth CTO	Converts daylight to tungsten light.	85.2	0.07	0.328	0.332
212 LCT Yellow (Y1)	Reduces colour temperature of low carbon arcs to 3200K.	88.7	0.05	0.340	0.363
007* Pale Yellow	Sunlight.	85.4	0.07	0.339	0.363
443 Quarter CT Straw	Converts 6500K to 5100K - daylight to tungsten light with yellow bias.	79.8	0.10	0.338	0.349
206 Quarter CTO	Converts daylight to tungsten light.	79.1	0.10	0.346	0.340
763 Wheat	Adds warmth, sunlight.	84.3	0.07	0.343	0.357
103 Straw	Pale sunlight through window effect - warm winter effect.	81.6	0.09	0.336	0.359
764 Sun Colour Straw	Adds warmth, bright sunlight.	80.5	0.09	0.365	0.380
442 Half CT Straw	Converts 6500K to 4300K - daylight to tungsten light with yellow bias.	71.2	0.15	0.370	0.378
205 Half CTO	Converts daylight to tungsten light.	70.8	0.15	0.374	0.364
162 Bastard Amber	Warm white, warm wash, lamplight.	77.7	0.11	0.348	0.328

* Also available in High Temperature (HT) version





Product	Effect/Colour	Transmission	Absorption	Chromaticity	Co-ordinates
		Y%		x	y
		(Measured to source C, Correlated Colour Temperature of 6774K)			
009* Pale Amber Gold	Perfect warm front light for any skin tone.	71.1	0.15	0.376	0.371
765 LEE Yellow	Useful for producing a strong sunlight effect.	80.2	0.10	0.389	0.412
013* Straw Tint	Warmer than other straw colours. Good sunlight effect when used in contrast with ambers and blues.	72.1	0.14	0.392	0.392
285 Threequarters CTO	Converts daylight to tungsten light.	61.3	0.21	0.400	0.387
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.	57.9	0.24	0.421	0.412
204 Full CTO	Converts daylight to tungsten light.	55.4	0.26	0.437	0.392
441 Full CT Straw	Converts 6500K to 3200K - daylight to tungsten light with yellow bias.	57.3	0.24	0.426	0.407
236 HMI (to Tungsten)	Converts HMI to 3200K, for use with Tungsten film.	58.2	0.24	0.426	0.376
773 Cardbox Amber	Warm tint for skin tones.	60.2	0.22	0.400	0.351
108 English Rose	Warm tint wash - dark flesh tones - softer skin tones.	57.1	0.24	0.412	0.352
776 Nectarine	Romantic sunset. Period pieces.	52.9	0.27	0.424	0.368
147 Apricot	Sunrise, sunset, lamplight.	53.0	0.28	0.446	0.381
237 CID (to Tungsten)	Converts CID to 3200K, for use with tungsten film.	38.5	0.41	0.430	0.365
779 Bastard Pink	Deep sunset. Useful on dark skin tones.	38.8	0.41	0.501	0.336
008* Dark Salmon	Enhances dark skin tones, sunsets, ballroom sets.	35.4	0.45	0.498	0.347
017 Surprise Peach	Skin tones - mood light.	19.6	0.71	0.439	0.372
127 Smokey Pink	Cycloramas - set lighting, discos.	12.0	0.92	0.397	0.265
748 Seedy Pink	A smoky pink. Good for tungsten on skin tones.	14.4	0.84	0.373	0.263
238 CSI (to Tungsten)	Converts CSI to 3200K, for use with tungsten film.	29.8	0.53	0.372	0.331
747 Easy White	Primarily developed for fluorescents to ensure warm, comfortable light and flattering skin tones.	31.1	0.51	0.389	0.344
156 Chocolate	Warms light and reduces the intensity.	26.4	0.58	0.380	0.363
746 Brown	To give a murky, dirty feel to tungsten. A darker, less pink chocolate.	1.5	1.82	0.498	0.437
742 Bram Brown	A dirty brown with green /cool quality. Good for skin tones, dims well without going too pink.	11.5	0.94	0.430	0.423
208 Full CTO +.6ND	Converts daylight to tungsten 6500K to 3200K and reduces light 2 stops.	15.6	0.81	0.442	0.394
207 Full CTO +.3ND	Converts daylight to tungsten 6500K to 3200K and reduces light 1 stop.	32.5	0.49	0.435	0.386



Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
		(Measured to source C, Correlated Colour Temperature of 6774K)			
232 Super Correction W.F. Green to Tungsten	Converts white flame arc to 3200K, for use with tungsten film.	37.4	0.43	0.423	0.385
230 Super Correction LCT Yellow	Converts yellow carbon arc (of low colour temperature) to tungsten.	41.9	0.38	0.367	0.368
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
100 Spring Yellow	Sunlight wash - use with gobos, disco, dark skin tones.	84.2	0.08	0.410	0.502
010* Medium Yellow	Pure bright yellow. Not good for acting areas but great for special effects and accents.	86.5	0.06	0.426	0.509
101 Yellow	Sunlight and window effect - pleasant in acting areas.	80.0	0.10	0.451	0.507
102 Light Amber	Warm yellow colour. Great for candlelight or warm bright sunlight effects.	75.1	0.12	0.434	0.440
767 Oklahoma Yellow	A rich blend of bright sunshine and warm ochre overtones.	68.9	0.16	0.481	0.501
104 Deep Amber	Good for sunlight effect, accents, side light. Be careful of skin tones under the reddish tint of this colour.	63.9	0.20	0.496	0.462
015* Deep Straw	Warm amber light. Good for effects such as candlelight and fire.	60.8	0.22	0.517	0.460
768 Egg Yolk Yellow	A bold strong chemical yellow. Based on 179 but not as red.	55.6	0.26	0.522	0.469
179 Chrome Orange	Combination of 1/2 CTO and double strength 104, sunlight.	54.0	0.27	0.520	0.460
020* Medium Amber	Afternoon sunlight, candlelight, great side light.	50.7	0.30	0.523	0.419
770 Burnt Yellow	A colour that feels warm and dense on camera, a balance between 179 and 105.	47.7	0.32	0.545	0.447
105 Orange	Mainly light entertainment, functions. Fire effect if used with 106, 166, 104.	41.3	0.38	0.563	0.428
134 Golden Amber	Great for emulating a late in the day sunset. Side lighting, cyclorama lighting.	37.8	0.42	0.501	0.371
158 Deep Orange	Fire effect.	29.9	0.52	0.588	0.403
777 Rust	A vivid rust colour effect.	24.3	0.61	0.576	0.416
021* Gold Amber	Great for sunsets, cyclorama lighting and fire effects.	31.3	0.51	0.586	0.396
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.	27.3	0.56	0.606	0.382
780 AS Golden Amber	A strong colour good for backlighting.	25.8	0.59	0.623	0.376
022* Dark Amber	Backlight.	23.9	0.62	0.647	0.339
135 Deep Golden Amber	Fire effect.	19.5	0.71	0.667	0.326
025 Sunset Red	Warm stage wash, TV studio wash, sunset effect.	26.4	0.58	0.566	0.359
781 Terry Red	A strong amber red that works well when used against reds, and dark ambers, in wash combinations, and on cycloramas.	19.1	0.72	0.643	0.348

* Also available in High Temperature (HT) version





Product	Effect/Colour	Transmission	Absorption	Chromaticity	Co-ordinates
		Y%		x	y
		(Measured to source C, Correlated Colour Temperature of 6774K)			
019* Fire	Strong red/amber. Good for fire effects.	18.9	0.72	0.664	0.310
164 Flame Red	Special effects and great for fire effects.	18.0	0.75	0.659	0.302
182 Light Red	Theatre and television effect lighting, cycloramas.	11.0	0.96	0.670	0.313
106 Primary Red	Strong red effect, cycloramas.	9.3	1.03	0.699	0.285
026* Bright Red	Vibrant red, good for cyclorama lighting.	8.6	1.06	0.712	0.281
029 PLASA Red	Fire effect, musicals, cycloramas.	5.8	1.24	0.693	0.303
789 Blood Red	For a deep saturated red effect. Used when a strong vivid red effect is required.	1.2	1.91	0.677	0.314
027* Medium Red	Cyclorama lighting, side lighting, footlights. Good for colour mixing.	3.6	1.44	0.712	0.261
787 Marius Red	Nice deep full red. Rose leaf colour.	1.0	2.00	0.714	0.283
046* Dark Magenta	Very strong pink, good for back lighting.	6.0	1.22	0.572	0.223
113 Magenta	Very strong - used carefully for small areas on set.	10.9	0.96	0.563	0.217
148 Bright Rose	Fire effects, musicals.	14.4	0.84	0.482	0.238
024* Scarlet	Pantomimes, ballroom sets, fire effects.	18.7	0.73	0.561	0.296
166 Pale Red	Cycloramas.	25.0	0.60	0.532	0.263
193 Rosy Amber	Warm, emotional, romantic.	36.0	0.44	0.473	0.279
157 Pink	Dance sequences (useful for softening white costumes without affecting skin tones).	36.4	0.44	0.457	0.272
107 Light Rose	Good for general washes. Good for followspots.	48.0	0.32	0.407	0.284
109 Light Salmon	Interesting backlight.	54.9	0.26	0.391	0.295
153 Pale Salmon	Backlighting in conjunction with white light.	64.9	0.19	0.362	0.303
176 Loving Amber	Backlight and general area, great for sunrise, warms skin tones.	50.2	0.30	0.407	0.321
790 Moroccan Pink	A rich natural pink, good for producing late afternoon sun effects.	58.1	0.24	0.378	0.324
004* Medium Bastard Amber	Naturally enhances skin tones.	64.1	0.19	0.370	0.335
151 Gold Tint	Pleasing effect for theatrical lighting.	69.4	0.16	0.361	0.321
152 Pale Gold	Interior lighting to enhance skin tones.	70.7	0.15	0.370	0.332
154 Pale Rose	Pleasing effect for theatrical lighting, lamplight.	73.4	0.14	0.350	0.318



Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
<i>(Measured to source C, Correlated Colour Temperature of 6774K)</i>					
279 Eighth Minus Green	Provides very slight magenta correction.	86.5	0.06	0.312	0.311
249 Quarter Minus Green	Approximately equivalent to CC075 magenta.	82.4	0.08	0.312	0.307
248 Half Minus Green	Approximately equivalent to CC15 magenta.	72.0	0.14	0.317	0.297
035* Light Pink	Musical reviews. Warm wash.	61.3	0.21	0.335	0.289
247 LEE Minus Green	Approximately equivalent to CC30 magenta.	57.8	0.22	0.325	0.279
039 Pink Carnation	Soft, cool pastel pink, good for backlighting and general colourwash.	60.2	0.22	0.320	0.268
110 Middle Rose	Pleasing effects for theatrical lighting.	47.5	0.32	0.351	0.249
036* Medium Pink	Good for general washes. Side lighting.	45.4	0.34	0.360	0.268
192 Flesh Pink	Musical and pantomime key lighting.	34.9	0.46	0.410	0.237
341 Plum	Romantic, atmospheric set lighting.	19.4	0.71	0.309	0.256
794 Pretty 'n Pink	Creates warm and soft effects.	46.8	0.33	0.335	0.251
111 Dark Pink	Good for cycloramas.	31.9	0.50	0.389	0.215
002 Rose Pink	Strong pink wash cycloramas.	32.7	0.50	0.328	0.202
328 Follies Pink	Dramatic stage lighting.	21.6	0.67	0.335	0.180
128 Bright Pink	Created for use as back lighting, side lighting. Good for "specials". Great for musicals.	13.7	0.86	0.401	0.151
793 Vanity Fair	A rich glamorous pink, good for use on special occasions.	12.0	0.92	0.419	0.170
332 Special Rose Pink	Pantomimes, light entertainment etc. Strong stage wash.	10.5	0.98	0.465	0.193
795 Magical Magenta	Rich mixture of red and pinks.	13.1	0.88	0.327	0.138
048 Rose Purple	Good for emulating evening. Great backlight.	13.9	0.86	0.288	0.167
049 Medium Purple	A strong cheerful glow, for cycloramas and pantomimes.	4.5	1.35	0.287	0.102
126 Mauve	Good for back lighting. Dark magenta / purple adds drama, mood.	4.1	1.38	0.287	0.082
797* Deep Purple	Used in musical performances for general colour washes and set lighting.	2.3	1.65	0.235	0.065

* Also available in High Temperature (HT) version





Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
		<i>(Measured to source C, Correlated Colour Temperature of 6774K)</i>			
791# Moroccan Frost	Smoothes PAR or flood washes of large areas. Useful for houselights; good for interior colour washes.	57.2	0.24	0.376	0.322
749# Hampshire Rose	Combines flesh tone warmer 154 with some Hampshire Frost.	74.0	0.13	0.339	0.318
774 Soft Amber Key 1	Used for producing a warm key light colour.	70.6	0.15	0.366	0.348
775 Soft Amber Key 2	Used for producing a warm key light colour.	58.4	0.23	0.409	0.363
705# Lily Frost	Smoothes PAR or flood washes of large areas. Useful for houselights; a good colour wash for evening events.	38.5	0.42	0.264	0.217
720# Durham Daylight Frost	Smoothes PAR or flood washes of large areas. Useful for houselights; good for entrances from natural light.	32.3	0.49	0.216	0.209
717# Shanklin Frost	201 with frost to soften the beam of profile units.	37.6	0.43	0.227	0.225
718# Half Shanklin Frost	202 with frost to soften the beam of profile units.	56.3	0.25	0.263	0.270
221 Blue Frost	Used for soft light effects with the addition of 218.	42.0	0.38	0.312	0.316
217# Blue Diffusion	As White Diffusion but with the addition of 218.	36.0	0.44	0.312	0.317
224# Daylight Blue Frost	Used for soft light effects with the addition of tungsten correction 201.	22.6	0.65	0.235	0.219
225# Neutral Density Frost	Used for soft light effects with the addition of 0.6 Neutral Density.	25.0	0.60	0.318	0.326

Non-Flame Retardant product

Product	Effect/Colour	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
186 Cosmetic Silver Rose	Pale tints complementary to key lighting.	59.7	0.22	0.323	0.308
185 Cosmetic Burgundy	Pale tints complementary to key lighting.	57.7	0.24	0.324	0.319
187 Cosmetic Rouge	Pale tints complementary to key lighting.	58.8	0.23	0.336	0.328
188 Cosmetic Highlight	Pale tints complementary to key lighting.	66.3	0.18	0.330	0.327
184 Cosmetic Peach	Pale tints complementary to key lighting.	58.6	0.23	0.328	0.328
189 Cosmetic Silver Moss	Pale tints complementary to key lighting.	71.7	0.15	0.327	0.347
190 Cosmetic Emerald	Pale tints complementary to key lighting.	67.1	0.17	0.307	0.327
191 Cosmetic Aqua Blue	Pale tints complementary to key lighting.	65.8	0.18	0.300	0.318



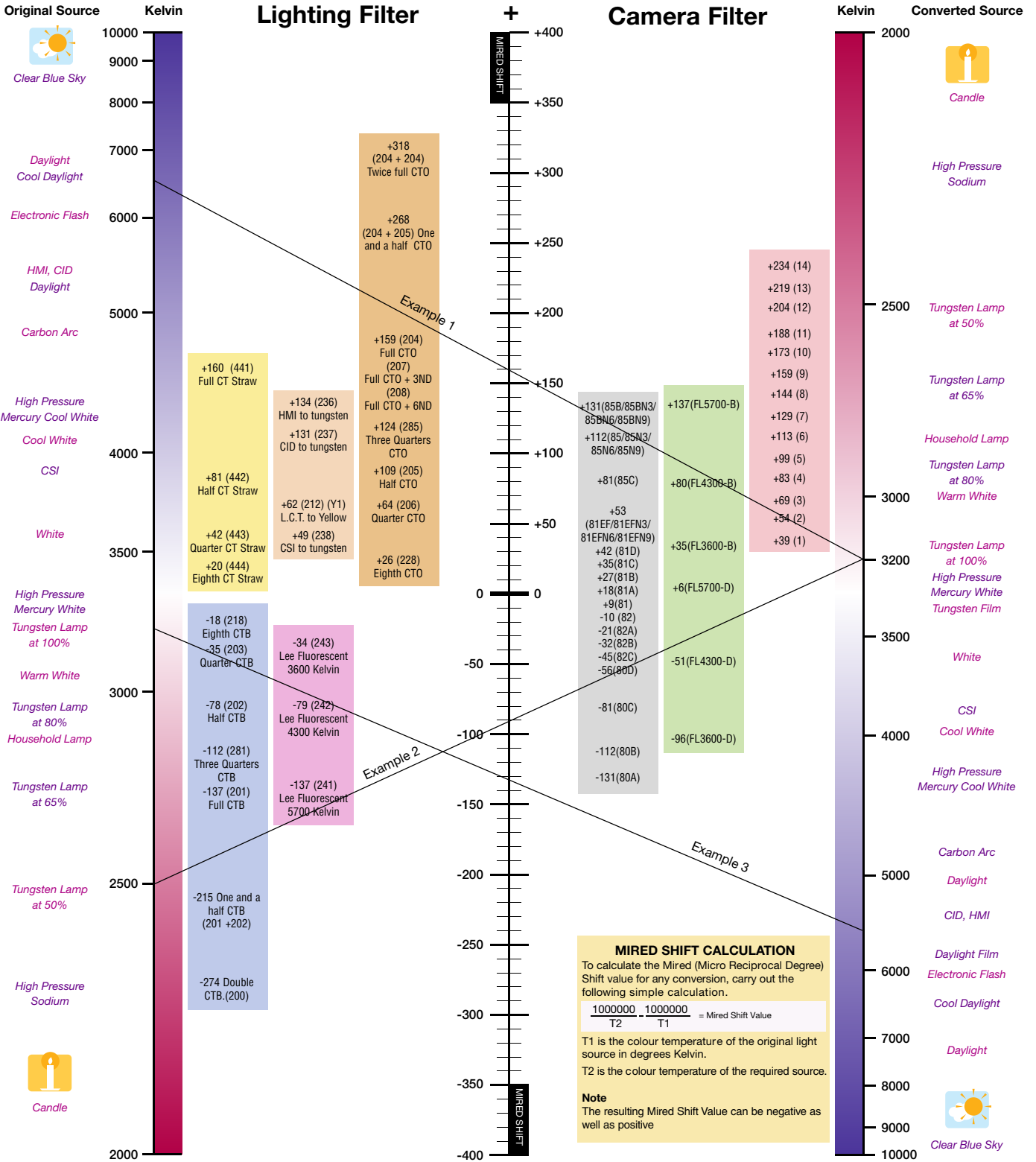
How to use

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).



MIRIED SHIFT CALCULATION

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

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

T1 is the colour temperature of the original light source in degrees Kelvin.
T2 is the colour temperature of the required source.

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

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



Product	Description	Kelvin	Mired Shift	Transmission Y%	Absorption	Chromaticity x	Chromaticity y	Co-ordinates
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(Measured to source C, Correlated Colour Temperature of 6774K)

Tungsten Light Conversion

200	Double CTB	Converts Tungsten to Daylight.	3200K to 2600K approx	-274	16.2	0.79	0.179	0.155
201	Full CTB	Converts Tungsten to Photographic Daylight.	3200K to 5700K	-137	34.0	0.47	0.228	0.233
281	Threequarters 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

Daylight Conversion

204	Full CTO	Converts Daylight to Tungsten Light.	6500K to 3200K	+159	55.4	0.26	0.437	0.392
285	Threequarters 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
223	Eighth CTO	Converts Daylight to Tungsten Light.	6500K to 5550K	+26	85.2	0.07	0.328	0.332
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
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

Neutral Density

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

Product	Description	Mired Shift	Transmission Y%	Absorption	Stop Value	Note
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Polariser

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)	



Product	Description	Transmission Y%	Absorption	Chromaticity x	Co-ordinates y
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(Measured to source C, Correlated Colour Temperature of 6774K)

Fluorescent Correction System

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

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.

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.

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

Ultra Violet Absorption

226	LEE UV	Transmission of less than 50% at 410nms.	91.5	0.04	0.314	0.321
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Arc Correction (Compact Source)

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

Arc Correction (Carbon-Colour Balanced)

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 W.F. Green to Tungsten	Converts White Flame arc to 3200K, for use with Tungsten film.	37.4	0.43	0.423	0.385





Product	Effect/Colour	Transmission Absorption Chromaticity Co-ordinates			
		Y%	x	y	
Arc Correction (Carbon-Regular)					
212 LCT Yellow (Y1)	Reduces Colour Temperature of low carbon arcs to 3200K	88.7	0.05	0.340	0.363
213 White Flame Green	Corrects White Flame Carbon arcs by absorbing ultra violet	80.0	0.10	0.317	0.359

Product	Description	Special Note
Reflector		
271 Mirror Silver	Produces hard reflection. White backed.	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
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
Scrim		
270 LEE Scrim	Perforated reflector producing a very soft reflection. Silver on one side and black on reverse.	Stop value 1 1/2 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 1 1/2 when used as a filter, Transmission 36%.

Product	Description	Transmission Absorption Chromaticity Co-ordinates			
		Y%	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
Foil					
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")			



Product	Description	Transmission %	Stop value	Special Notes
Non-Flame Retardant Frost				
410 Opal Frost	Used for softening spotlight beam edges without altering shape (23 micron polyester base).	71	1/2	
420 Light Opal Frost	Similar characteristics to Opal Frost, but less diffuse (36 micron polyester base).	>85	<1/4	
258 Eighth Hampshire Frost	Extra Light frost effect.	>85	<1/4	
257 Quarter Hampshire Frost	Extra Light frost effect.	>85	<1/4	
256 Half Hampshire Frost	Extra Light frost effect.	>85	<1/4	
253 Hampshire Frost	Light frost effect.	>85	<1/4	
255 Hollywood Frost	Light frost effect - softens edges.	83	<1/3	
750 Durham Frost	A frost that almost completely softens shutter edges and removes hot spots.	>85	<1/4	
720 Durham Daylight Frost	Smooths PAR or flood washes of large areas. Useful for houselights; good for entrances from natural light.	32.3	1 2/3	Full CT Blue
717 Shanklin Frost	201 with frost to soften the beam of profile units.	37	1 1/2	Full CT Blue
718 Half Shanklin Frost	202 with frost to soften the beam of profile units.	56	3/4	Half CT Blue
705 Lily Frost	Smooths PAR or flood washes of large areas. Useful for houselights; a good colour wash for evening events.	38	1 1/3	Colour = 704
791 Moroccan Frost	Smooths PAR or flood washes of large areas. Useful for houselights; good for interior colour washes.	57	3/4	Colour = 790
749 Hampshire Rose	Combines flesh tone warmer 154 with some Hampshire Frost.	74	1/2	Colour = 154
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	



Product	Description	Transmission %	Stop value	Special Notes	
Non-Flame Retardant Diffusion					
216	White Diffusion	36	1 1/2	Rolls also available in 1.52m (60") width	
416	Three Quarter White Diffusion	50	1		
250	Half White Diffusion	60	3/4	Rolls also available in 1.52m (60") width	
450	Three Eighth White Diffusion	63	2/3		
251	Quarter White Diffusion	80	1/3	Rolls also available in 1.52m (60") width	
252	Eighth White Diffusion	>85	<1/4		
452	Sixteenth White Diffusion	>85	<1/4		
400	LEELux	A dense white diffuser used for soft light effects (125 micron polyester base).	36	1 1/2	
217	Blue Diffusion	As White Diffusion but with the addition of Eighth CTB.	36	1 1/2	1/8 CT Blue
228	Brushed Silk	Directional soft light effect used for scattering light in one direction only.	60	3/4	
Tough Spun					
214	Full Tough Spun		18	2 1/2	
215	Half Tough Spun	Softens light, reduces intensity. Manufactured from non-woven Polyester.	36	1 1/2	Rolls only 7.62 x 1.22m (25' x 48")
229	Quarter Tough Spun		60	3/4	



Product	Description	Transmission %	Stop value	Special Notes
Flame Retardant Frost				
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 p10-11)
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 Frosts

402 Soft Frost	A strong diffuser that creates a wide field of soft illumination but is very pliable to handle. Diffusion characteristics similar to 216, falls between 216 and 129.	Advantages of this material are the large roll width; lack of noise when handled or used in windy conditions; waterproof for use outdoors, can be sewn or grommetted together for use on large frames; flame retardant. 1.52m width, 6.10m length, (60" x 20')	12.0	3	Thickness 100 microns (4 thou)
429 Quiet Frost	A strong diffuser that creates a wide field of soft illumination but is thicker than the 402 product. Diffusion characteristics similar to 416.		18.4	2 1/2	Thickness 325 microns (13 thou)
404 Half Soft Frost	A useful diffuser without too much light loss but very pliable to handle. Diffusion characteristics fall between 251 and 252.		36.2	1 1/2	Thickness 100 microns (4 thou)
414 Highlight	A useful diffuser without too much light loss in a thick format. Diffusion characteristics similar to 252.		39.6	1 1/3	Thickness 300 microns (12 thou)
413 Half Highlight	A strong frost effect that completely softens the edges of a spotlight beam. Diffusion characteristics similar to 750, falls between 750 and 253.		84.1	1/4	Thickness 300 microns (12 thou)

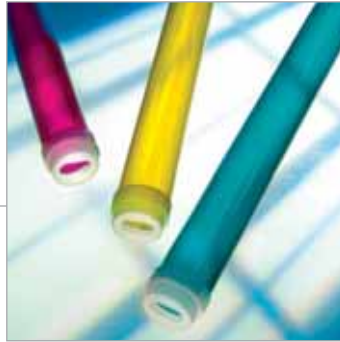
Tough Spun

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	





T5 Sleeves



T8 Sleeves



T12 Sleeves

LEE Neon Hülse | fluorescent sleeves

Kreativ werden mit fluoreszierendem Licht! Mit über 200 Farben bieten die fluoreszierenden Farbhülse von LEE Filters dem Lichtgestalter eine größere Auswahl denn je für Beleuchtungsprojekte im Innen- und Außenbereich. Wählen Sie nach Belieben aus unserem umfangreichen Farbsortiment. Auf Anfrage ist auch ein Swatchbook mit sämtlichen Farben erhältlich.

Vormontierte Hülse

Sie wählen die Farbe und überlassen uns den Rest. Ihre gewählte Farbe wird in eine transparente Hülse eingeschoben und installationsfertig geliefert. Die Hülse bestehen aus wärmebeständigem, nichtleitfähigem Polycarbonat. Die Hülsenden sind mit transparenten Abschlusskappen bestückt; über diese wird die Hülse an der Neonröhre befestigt, was eine leichte Installation ermöglicht. Die Hülse sind in Standardlängen von 0,61 m (24"), 1,22 m (48") und 1,53 m (60") für T5, T8 und T12 Röhrendurchmesser erhältlich. Auf Anfrage sind auch Sondergrößen und zusätzlicher UV-Schutz lieferbar.

Und so bestellen Sie

	Code	+ LEE Code
• Hülse T5 x 610 mm	LFT50610...	
• Hülse T5 x 1220 mm	LFT51220...	
• Hülse T5 x 1530 mm	LFT51530...	
• Hülse T8 x 610 mm	LFT80610...	
• Hülse T8 x 1220 mm	LFT81220...	
• Hülse T8 x 1530 mm	LFT81530...	
• Hülse T12 x 610 mm	LFT120610...	
• Hülse T12 x 1220 mm	LFT121220...	
• Hülse T12 x 1530 mm	LFT121530...	

Beispiel

Sie möchten eine Hülse 610mm lang für T5 Röhren in LEE 022 Dark Amber bestellen: Der Bestell.-Code lautet: LFT50610022

Get creative with fluorescent lighting! With over 200 colours to choose from, LEE Filters Fluorescent Coloured Sleeves offer the designer more choice than ever for both interior and exterior lighting projects.

You can choose any of the colours from our extensive colour range. A swatch book containing all the colours is also available on request.

Pre-Assembled Sleeves

You choose the colour and leave the rest to us. Your chosen colour is inserted into a clear sleeve and delivered ready to install.

The sleeves are made from a thermally stable, electrically insulating, polycarbonate. The ends of each sleeve have a clear end cap; these end caps fix the sleeve to the fluorescent tube making installation easy.

The sleeves are available in standard lengths 0.61m (24"), 1.22m (48") and 1.53m (60"), for T5, T8 and T12 diameter tubes. Custom sizes and UV-protection sleeves are also available on request.

how to order

	Code	+ LEE Code
• Sleeve T5 x 610 mm	LFT50610...	
• Sleeve T5 x 1220 mm	LFT51220...	
• Sleeve T5 x 1530 mm	LFT51530...	
• Sleeve T8 x 610 mm	LFT80610...	
• Sleeve T8 x 1220 mm	LFT81220...	
• Sleeve T8 x 1530 mm	LFT81530...	
• Sleeve T12 x 610 mm	LFT120610...	
• Sleeve T12 x 1220 mm	LFT121220...	
• Sleeve T12 x 1530 mm	LFT121530...	

Example

You want to order a sleeve 610mm long for T5 tubes in LEE 022 Dark Amber. The order code is: LFT50610022





Colour Range

- 002 ROSE PINK
- 003 LAVENDER TINT
- 004* MEDIUM BASTARD AMBER
- 007* PALE YELLOW
- 008* DARK SALMON
- 009* PALE AMBER GOLD
- 010* MEDIUM YELLOW
- 013* STRAW TINT
- 015* DEEP STRAW
- 017 SURPRISE PEACH
- 019* FIRE
- 020* MEDIUM AMBER
- 021* GOLD AMBER
- 022* DARK AMBER
- 024* SCARLET
- 025 SUNSET RED
- 026* BRIGHT RED
- 027* MEDIUM RED
- 029 PLASA RED
- 035* LIGHT PINK
- 036* MEDIUM PINK
- 039 PINK CARNATION
- 046* DARK MAGENTA
- 048 ROSE PURPLE
- 049 MEDIUM PURPLE
- 052* LIGHT LAVENDER
- 053* PALER LAVENDER
- 058* LAVENDER
- 061* MIST BLUE
- 063* PALE BLUE
- 068 SKY BLUE
- 071* TOKYO BLUE
- 075 EVENING BLUE
- 079* JUST BLUE
- 085* DEEPER BLUE
- 088 LIME GREEN
- 089* MOSS GREEN
- 090* DARK YELLOW GREEN
- 100 SPRING YELLOW
- 101 YELLOW
- 102 LIGHT AMBER
- 103 STRAW
- 104 DEEP AMBER
- 105 ORANGE
- 106 PRIMARY RED
- 107 LIGHT ROSE
- 108 ENGLISH ROSE
- 109 LIGHT SALMON
- 110 MIDDLE ROSE
- 111 DARK PINK
- 113 MAGENTA
- 115* PEACOCK BLUE
- 116* MEDIUM BLUE-GREEN
- 117 STEEL BLUE
- 118* LIGHT BLUE
- 119* DARK BLUE
- 120* DEEP BLUE
- 121* LEE GREEN
- 122* FERN GREEN
- 124* DARK GREEN
- 126 MAUVE
- 127 SMOKEY PINK
- 128 BRIGHT PINK
- 130 CLEAR
- 131 MARINE BLUE
- 132* MEDIUM BLUE
- 134 GOLDEN AMBER
- 135 DEEP GOLDEN AMBER
- 136 PALE LAVENDER
- 137 SPECIAL LAVENDER
- 138 PALE GREEN
- 139* PRIMARY GREEN

- 140 SUMMER BLUE
- 141* BRIGHT BLUE
- 142 PALE VIOLET
- 143 PALE NAVY BLUE
- 144 NO COLOUR BLUE
- 147 APRICOT
- 148 BRIGHT ROSE
- 151 GOLD TINT
- 152 PALE GOLD
- 153 PALE SALMON
- 154 PALE ROSE
- 156 CHOCOLATE
- 157 PINK
- 158 DEEP ORANGE
- 159 NO COLOUR STRAW
- 161 SLATE BLUE
- 162 BASTARD AMBER
- 164 FLAME RED
- 165 DAYLIGHT BLUE
- 166 PALE RED
- 169 LILAC TINT
- 170 DEEP LAVENDER
- 172* LAGOON BLUE
- 174 DARK STEEL BLUE
- 176 LOVING AMBER
- 179 CHROME ORANGE
- 180 DARK LAVENDER
- 181* CONGO BLUE
- 182 LIGHT RED
- 183 MOONLIGHT BLUE
- 192 FLESH PINK
- 193 ROSY AMBER
- 194 SURPRISE PINK
- 195* ZENITH BLUE
- 196 TRUE BLUE
- 197* ALICE BLUE
- 198 PALACE BLUE
- 199 REGAL BLUE
- 218 1/8 CT BLUE
- 281 3/4 CT BLUE
- 285 3/4 CT ORANGE
- 322 SOFT GREEN
- 323 JADE
- 325 MALLARD GREEN
- 327 FOREST GREEN
- 328 FOLLIES PINK
- 332 SPECIAL ROSE PINK
- 341 PLUM
- 343 SPECIAL MEDIUM LAVENDER
- 344 VIOLET
- 345 FUCHSIA PINK
- 352 GLACIER BLUE
- 353 LIGHTER BLUE
- 354 SPECIAL STEEL BLUE
- 363* SPECIAL MEDIUM BLUE
- 366 CORNFLOWER
- 700 PERFECT LAVENDER
- 701 PROVENCE
- 702 SPECIAL PALE LAVENDER
- 703 COLD LAVENDER
- 704 LILY
- 706 KING FALS LAVENDER
- 707* ULTIMATE VIOLET
- 708 COOL LAVENDER
- 709 ELECTRIC LILAC
- 710 SPIR SPECIAL BLUE
- 711 COLD BLUE
- 712 BEDFORD BLUE
- 713* J.WINTER BLUE
- 714 ELYSIAN BLUE
- 715* CABANA BLUE
- 716* MIKKEL BLUE
- 719 COLOUR WASH BLUE
- 721* BERRY BLUE
- 722 BRAY BLUE

- 723 VIRGIN BLUE
- 724 OCEAN BLUE
- 725 OLD STEEL BLUE
- 727 QFD BLUE
- 728 STEEL GREEN
- 729* SCUBA BLUE
- 730 LIBERTY GREEN
- 731 DIRTY ICE
- 733 DAMP SQUIB
- 735 VELVET GREEN
- 736 TWICKENHAM GREEN
- 738* JAS GREEN
- 740 AURORA BOREALIS GREEN
- 741 MUSTARD YELLOW
- 742 BRAM BROWN
- 744 DIRTY WHITE
- 746 BROWN
- 747 EASY WHITE
- 748 SEEDY PINK
- 763 WHEAT
- 764 SUN COLOUR STRAW
- 765 LEE YELLOW
- 767 OKLAHOMA YELLOW
- 768 EGG YOLK YELLOW
- 770 BURNT YELLOW
- 773 CARDBOX AMBER
- 776 NECTARINE
- 777 RUST
- 778* MILLENNIUM GOLD
- 779 BASTARD PINK
- 780 AS GOLDEN AMBER
- 781 TERRY RED
- 787 MARIUS RED
- 789 BLOOD RED
- 790 MOROCCAN PINK
- 793 VANITY FAIR
- 794 PRETTY 'N PINK
- 795 MAGICAL MAGENTA
- 797* DEEP PURPLE
- 798 CHRYSALIS PINK
- 799 SPECIAL KH LAVENDER

PLASA 2008 NEW COLOURS ADDED TO THE POPULAR 700 SERIES FROM:

- PETER FISKER
- 700 PERFECT LAVENDER
- 703 COLD LAVENDER
- 727 QFD BLUE
- 780 AS GOLDEN AMBER

- PAULE CONSTABLE
- 768 EGG YOLK YELLOW
- 742 BRAM BROWN
- 733 DAMP SQUIB
- 731 DIRTY ICE

Coloured Frosts

- 217 BLUE DIFFUSION
- 221 BLUE FROST
- 224 DAYLIGHT BLUE FROST
- 225 LEE N.D. FROST
- 705 LILY FROST
- 717 SHANKLIN FROST
- 718 HALF SHANKLIN FROST
- 720 DURHAM DAYLIGHT FROST
- 749 HAMPSHIRE ROSE
- 774 SOFT AMBER KEY 1
- 775 SOFT AMBER KEY 2
- 791 MOROCCAN FROST

Cosmetic Range

- 184 COSMETIC PEACH
- 185 COSMETIC BURGUNDY
- 186 COSMETIC SILVER ROSE
- 187 COSMETIC ROUGE
- 188 COSMETIC HIGHLIGHT
- 189 COSMETIC SILVER MOSS
- 190 COSMETIC EMERALD
- 191 COSMETIC AQUA BLUE





Conversion Filters

Tungsten Light Conversion

200	DOUBLE CT BLUE
201	FULL CT BLUE
202	1/2 CT BLUE
203	1/4 CT BLUE
218	1/8 CT BLUE

Daylight Conversion

204	FULL CT ORANGE
205	1/2 CT ORANGE
206	1/4 CT ORANGE
207	FULL CT ORANGE + .3 NEUTRAL DENSITY
208	FULL CT ORANGE + .6 NEUTRAL DENSITY
223	1/8 CT ORANGE
285	3/4 CT ORANGE
441	FULL CT STRAW
442	1/2 CT STRAW
443	1/4 CT STRAW
444	1/8 CT STRAW

Neutral Density

209	.3 NEUTRAL DENSITY
210	.6 NEUTRAL DENSITY
211	.9 NEUTRAL DENSITY
298	.15 NEUTRAL DENSITY
299	1.2 NEUTRAL DENSITY

Polarizer

239	POLARISER
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Correction Filters

Fluorescent Correction System

219	LEE FLUORESCENT GREEN
241	LEE FLUORESCENT 5700 K
242	LEE FLUORESCENT 4300 K
243	LEE FLUORESCENT 3600 K

Plus Green

244	LEE PLUS GREEN
245	1/2 PLUS GREEN
246	1/4 PLUS GREEN
278	1/8 PLUS GREEN

Minus Green

247	LEE MINUS GREEN
248	1/2 MINUS GREEN
249	1/4 MINUS GREEN
279	1/8 MINUS GREEN

Ultra Violet Absorption

226	LEE U.V.
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Arc Correction (Compact Source)

236	H.M.I. (TO TUNGSTEN)
237	C.I.D. (TO TUNGSTEN)
238	C.S.I. (TO TUNGSTEN)

Arc Correction (Carbon-Colour Balanced)

230	SUPER CORRECTION LCT YELLOW
232	SUPER WHITE FLAME GREEN

Arc Correction (Carbon-Regular)

212	LCT YELLOW
213	WHITE FLAME GREEN

Reflection Media

Reflector

271	MIRROR SILVER
272	SOFT GOLD REFLECTOR
273	SOFT SILVER REFLECTOR
274	MIRROR GOLD

Scrim

270	LEE SCRIM
275	BLACK SCRIM

Protection Media

Heat Shield

269	LEE HEAT SHIELD
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Foil

280	BLACK FOIL
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Diffusion Media

Diffusions

216	WHITE DIFFUSION
228	BRUSHED SILK
250	1/2 WHITE DIFFUSION
251	1/4 WHITE DIFFUSION
252	1/8 WHITE DIFFUSION
400	LEELUX
416	3/4 WHITE DIFFUSION
450	3/8 WHITE DIFFUSION
452	1/16 WHITE DIFFUSION

Frosts

129	HEAVY FROST
220	WHITE FROST
253	HAMPSHIRE FROST
254**	NEW HAMPSHIRE FROST
255	HOLLYWOOD FROST
256	1/2 HAMPSHIRE FROST
257	1/4 HAMPSHIRE FROST
258	1/8 HAMPSHIRE FROST
410	OPAL FROST
420	LIGHT OPAL FROST
750	DURHAM FROST

Flexi Frosts

402	SOFT FROST
404	HALF SOFT FROST
413	HALF HIGHLIGHT
414	HIGHLIGHT
429	QUIET FROST

Grid Cloths

430	GRID CLOTH
432	LIGHT GRID CLOTH
434	1/4 GRID CLOTH
460	QUIET GRID CLOTH
462	QUIET LIGHT GRID CLOTH
464	QUIET 1/4 GRID CLOTH

Spuns

214	FULL TOUGH SPUN
215	1/2 TOUGH SPUN
229	1/4 TOUGH SPUN
261	TOUGH SPUN FR - FULL
262	TOUGH SPUN FR - 3/4
263	TOUGH SPUN FR - 1/2
264	TOUGH SPUN FR - 3/8
265	TOUGH SPUN FR - 1/4

Non-Flame Retardant

Non-Flame Retardant Frost

224	DAYLIGHT BLUE FROST
225	LEE N.D. FROST
253	HAMPSHIRE FROST
255	HOLLYWOOD FROST
256	1/2 HAMPSHIRE FROST
257	1/4 HAMPSHIRE FROST
258	1/8 HAMPSHIRE FROST
410	OPAL FROST
420	LIGHT OPAL FROST
705	LILY FROST
717	SHANKLIN FROST
718	HALF SHANKLIN FROST
720	DURHAM DAYLIGHT FROST
749	HAMPSHIRE ROSE
750	DURHAM FROST
791	MOROCCAN FROST

Non-Flame Retardant Grid

430	GRID CLOTH
432	LIGHT GRID CLOTH
434	1/4 GRID CLOTH
460	QUIET GRID CLOTH
462	QUIET LIGHT GRID CLOTH
464	QUIET 1/4 GRID CLOTH

Non-Flame Retardant Diffusion

216	WHITE DIFFUSION
217	BLUE DIFFUSION
228	BRUSHED SILK
250	1/2 WHITE DIFFUSION
251	1/4 WHITE DIFFUSION
252	1/8 WHITE DIFFUSION
400	LEELUX
416	3/4 WHITE DIFFUSION
450	3/8 WHITE DIFFUSION
452	1/16 WHITE DIFFUSION

Non-Flame Retardant Tough Spun

214	FULL TOUGH SPUN
215	1/2 TOUGH SPUN
229	1/4 TOUGH SPUN

Flame Retardant

Flame Retardant Frost

129	HEAVY FROST
220	WHITE FROST
221	BLUE FROST
254**	NEW HAMPSHIRE FROST
774	SOFT AMBER KEY 1
775	SOFT AMBER KEY 2

Flame Retardant Flexi Frost

402	SOFT FROST
404	HALF SOFT FROST
413	HALF HIGHLIGHT
414	HIGHLIGHT
429	QUIET FROST

Flame Retardant Tough Spun

261	TOUGH SPUN FR - FULL
262	TOUGH SPUN FR - 3/4
263	TOUGH SPUN FR - 1/2
264	TOUGH SPUN FR - 3/8
265	TOUGH SPUN FR - 1/4



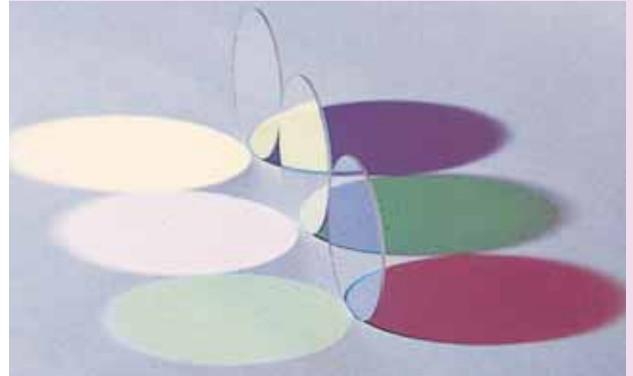
Ultralite Dichrofilter liefern beständige und intensive Farben mit unübertroffener Lichtausnutzung.

Auch bei dunklen Farben wird eine hohe Lichttransmission erzielt. Die hohe Hitzebeständigkeit wird bis 380 °C garantiert. Es sind folgende Ausführungen erhältlich:

- 3 mm dickes, nahezu bruchfestes Glas für fertig dimensionierte Größen, z.B. Ø 168mm für PAR 64, PAR 56 Rahmen, 160 x 110mm für Fluter 2mm stark
- komplett bestückt für PAR 64, PAR 56; dabei sind die Filtergläser mit hitzebeständigem Silikonkleber in stabile Alurahmen natur oder schwarz verklebt.

Ultralite dichroic filters produce consistent, intense colours with an unsurpassed brightness efficiency. Even with dark colours, a high transmission rate is obtained. The high heat resistance is guaranteed until 380 °C. The dichroic filters are available in the following versions:

- 3 mm glass, virtually break-proof, for standard sizes, e.g. Ø 168mm for PAR 64, PAR 56 frames, 160 x 110 mm for flood lights 2mm
- ready-made for PAR 64 and PAR 56; filter glasses glued into solid alu frames, natural or black with heat-resistant silicon adhesive.



Dichrofilter rechteckig für Fluter

dichroic filters square for floodlights



Dichrofilter rund ohne Rahmen

dichroic filters round without frame



mit Filterrahmen PAR 64 26,5x26,5cm

including filter frame PAR 64



Filterrahmen PAR 56

22,5x22,5cm (passt nicht für PAR 56 Short Eco)

including filter frame PAR 56 (does not fit for PAR 56 short Eco)

Filter <i>Filter</i>	Farbe <i>Colour</i>	Fluter ¹ <i>Glas 160x110mm</i>	Glas ² <i>Ø 168mm</i>	PAR 64 Alu ³ <i>Aluminium brushed</i>	PAR 64 schwarz ⁴ <i>black</i>	PAR 56 Alu ³ <i>Aluminium brushed</i>	PAR 56 schwarz ⁴ <i>black</i>
		Code	Code	Code	Code	Code	Code
LW 520	yellow	FFLW520	DFLW520	DFLW520R	DFLW520RS	DFLW520R56	DFLW520R56S
LW 580	orange	FFLW580	DFLW580	DFLW580R	DFLW580RS	DFLW580R56	DFLW580R56S
LW 640	red	FFLW640	DFLW640	DFLW640R	DFLW640RS	DFLW640R56	DFLW640R56S
SW 460	dark blue	FFSW460	DFSW460	DFSW460R	DFSW460RS	DFSW460R56	DFSW460R56S
SW 510	blue	FFSW510	DFSW510	DFSW510R	DFSW510RS	DFSW510R56	DFSW510R56S
SW 570	cyan	FFSW570	DFSW570	DFSW570R	DFSW570RS	DFSW570R56	DFSW570R56S
WB 4853	sea green	FFWB4853	DFWB4853	DFWB4853R	DFWB4853RS	DFWB4853R56	DFWB4853R56S
WB 5055	green	FFWB5055	DFWB5055	DFWB5055R	DFWB5055RS	DFWB5055R56	DFWB5055R56S
WB 5059	light green	FFWB5059	DFWB5059	DFWB5059R	DFWB5059RS	DFWB5059R56	DFWB5059R56S
SL 4763	magenta	FFSL4763	DFSL4763	DFSL4763R	DFSL4763RS	DFSL4763R56	DFSL4763R56S
SL 0064	violet	FFSL0064	DFSL0064	DFSL0064R	DFSL0064RS	DFSL0064R56	DFSL0064R56S
SW 410	wood effect	FFSW410	DFSW410	DFSW410R	DFSW410RS	DFSW410R56	DFSW410R56S

¹unkonfektioniert, Glas 2mm/160x110mm für Fluter | *Glass 2mm/160x110mm for floodlights without frame*

²unkonfektioniert, Glas 3mm/Ø168mm für PAR64/PAR56 Rahmen | *Glass 3mm/Ø168mm for PAR64/PAR56 frames*

³Glas 3mm komplett bestückt in PAR64/PAR56 Alurahmen natur | *Glass 3mm ready made in PAR64/PAR56 frame*

⁴Glas 3mm komplett bestückt in PAR64/PAR56 Alurahmen schwarz | *Glass 3mm ready made in PAR64/PAR56 frame*



Alle abgedruckten Farben können aus drucktechnischen Gründen nur einen Eindruck der tatsächlichen dichroitischen Filterfarbe vermitteln!
All printed colours are only indicative, because printing can not reproduce the real transmission of dichroic filters.