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.

### 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 Chrysallis Pink A new deep lavender with a dash of rose blusher.

**Rick Fisher Collection**
- 735 Velvet Green A beautiful background colour. Victorian Melodrama. A night time green.

**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.

**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 tungstens.
- 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.

**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 Marenghi 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 sunlight 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 rich amber when used on a tungsten source, or a much cooler effect when used on a HMI lamp.
- 778 (+HT) Millennium Gold A rich luminous pink.
- 793 Vanity Fair

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

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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.

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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.

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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"


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*Also available in High Temperature (HT) version
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.

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.

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.
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.”

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 Marenghi 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.

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.