



LEE 100

Filter system



Justin Minns: Mist Stripe



Jeremy Walker: Landscape Polariser

Introduction

There is a reason why LEE Filters has established a worldwide reputation for quality that is second to none. It is because every filter that leaves the factory has been handmade and inspected by one of our highly skilled staff, who ensure it meets our exacting standards.

This rigorous process and attention to detail at every level means that LEE Filters has, since its inception in 1978, been assured of its position as the benchmark in camera filters – its status backed up by the many photographers worldwide who continue to recommend its products for both film and digital photography.

Despite the wide availability of image manipulation programmes, digital photographers are increasingly recognising the benefits of refining the image and ensuring it is correct in-camera. The less work required at the computer, the more time can be spent in the field.

A long-established history of supplying filters to the film, television and theatre lighting markets, where the demands are stringent and exacting, gives LEE Filters the freedom to apply the same principles to its photographic products. It's quite simple. Inferior filters result in a loss of picture quality.

LEE Filters, however, offers the assurance that its products complement the standards set by camera and lens manufacturers. Compromising picture quality is not an option.

Front cover photography by Antony Spencer (antonymspencer.com)

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LEE100 Filter System

Designed by photographers for photographers, the LEE100 filter system is a new holder for 100mm filters. It combines all the best aspects of our previous holder with a number of clever new features that are devised to make the experience of using filters quicker and more intuitive than ever.



The locking dial: In neutral: holder can both be rotated and quickly removed



Half lock: holder can be rotated but is locked to the adaptor ring, and cannot be removed from it



Full lock: holder cannot be rotated and is also locked in place, so cannot be removed from adaptor ring

How does it work?

Precision engineered from injection-moulded composite materials, the holder is rigid, strong and lightweight. It clips on to the adaptor ring in the same, familiar way, by pulling the spring release and snapping the holder on. Simple to operate, the holder can be attached and removed from the adaptor ring one-handed, if necessary.

After this, the user has a number of options. There is now a blue locking dial around the base of the spring release, and this has three possible positions. When it is in 'neutral', the holder is locked to the adaptor ring in the way it always has, can be rotated freely, and allows the user to quickly remove it. It can also be knocked off, should you catch it accidentally, and so keeping your camera and lens safe.

Turn the blue locking dial upwards, and the holder can still be rotated; however, in this setting, the holder cannot be removed – it is locked firmly to the adaptor ring and therefore cannot be knocked off accidentally.

Turn the blue locking dial downwards, and once again the holder itself is locked in place and cannot be knocked off. However, in addition to this, when the locking dial is in this position, the holder itself cannot be rotated.

While it's fine for the holder to remain locked on to the adaptor ring if you're moving around with your camera – for instance, with your tripod over your shoulder – it is not recommended to keep the filters in the holder, as there is a danger of them slipping out and being damaged or broken.



Filter-guide blocks

The system of inserting filters is entirely new, and very straightforward. Rather than each individual slot having to be assembled and attached to the holder, as in the past, the LEE100 system is supplied with three modular filter-guide blocks of one, two and three slots. These are easily removed and can be interchanged according to the photographer's needs.



To remove a filter-guide block, use the removal tool that is supplied with the holder system. The pointed end of the removal tool is used to take off the guide-block cover. Once this has been removed, turn the tool round and insert the flat end into the gap in the filter-guide block. This releases the block, which then comes away from the holder with ease.



To attach a filter-guide block, simply place it over the small turrets on the filter holder, and push until it snaps into place. Once you feel the positive click, you'll know it's securely in place.



All that's left to do at this point is to clip the appropriate size of filter-guide block cover over the open side of the block, and you are ready to go.

The LEE100 holder is fully compatible with all existing LEE 100mm filters and adaptor rings.



Using your filters

The slots in the filter-guide blocks have been designed with a tapered profile, for secure retention of the filters. Filters can be combined in the same way they always have, and the useful locking system means you can, if necessary, set a neutral-density grad at an angle, lock the holder in place, then push in one of our Stopper filters, without risk of unwittingly moving the system.

Designed to be used with many of today's ultra-wideangle lenses, the LEE100 system allows you to work with up to three slot-in filters on the widest lenses without risk of vignetting.

What's new?

Materials

Precision engineered from injection-moulded composite materials, the LEE100 filter holder is robust, yet weighs 16% less than its predecessor

Filter-guide blocks

Modular blocks can be removed and attached quickly and easily

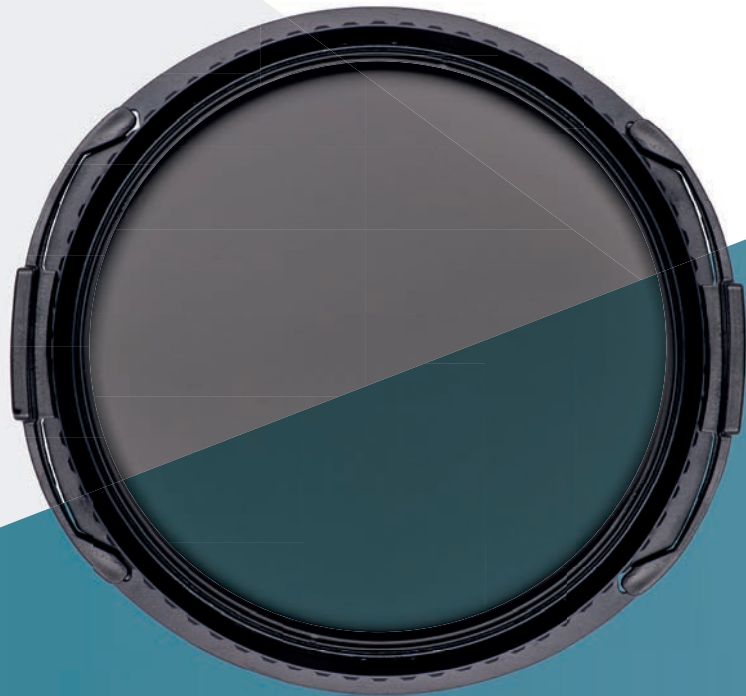
Locking ring

A blue locking ring can be set to lock the holder in place, with or without options to rotate

What's in the box?

- LEE100 Filter System holder
- Three modular filter-guide blocks with one, two and three slots
- Guide-block removal tool
- Pouches for holder and filter-guide blocks





Polarisers and the LEE100 system

The LEE100 polariser is an entirely new design, and has been conceived to make attaching a polarising filter as simple as possible. Constructed using a new lightweight, high-transmission polariser glass, with a subtle warm tone to help intensify natural colours, it features an integral ring with two clips, and simply snaps on to the front of the LEE100 filter holder, allowing you to use it in conjunction with all your favourite filters.



To attach the LEE100 polariser, hold the filter holder flat in the palm of your hand, slot one clip from the polariser into the slot on the front of the holder, then snap the clip on the other side into place. Your polariser will be held securely in place, and the holder can now be attached to the adaptor ring.



With the blue locking dial in its full lock position, the polariser can be adjusted to the desired point without rotating the whole holder system, making it precise in use and avoiding the inadvertent movement of any neutral-density grads you may already have in place.



To remove the polariser once you no longer need to use it, push the clip on one side of the polariser to disengage it, and the opposite side will come away from the holder easily. We recommend the polariser is always attached and removed with the holder off the camera, as this reduces the risk of dropping it.



The LEE100 polariser, when used with our two-slot filter-guide block, can achieve the same wideangle capabilities as the former filter holder system.



105mm polariser ring

Should you wish to use an existing 105mm LEE Filter polariser with the new LEE100 filter holder, this is possible with our clip-on polariser ring.

Again, using this is very straightforward. Hold the ring in the palm of your hand with the two grips facing upwards. Place the polariser into the ring and screw in a clockwise direction until secure. The polariser is now ready to clip on to the LEE100 filter holder and use either by itself or in combination with other filters.

There's no need to remove the polariser from the ring once you've finished using it. It can stay attached at all times.

The 105mm polariser ring is designed specifically to be compatible with our slimline Landscape Polariser. Other polarisers can be used with the 105mm ring, but these may have some restriction on angle-of-view.



Lens hoods

Look out for our new lens hoods – coming soon.



Filter kits

Know you want to use filters to help improve your photography, but don't know where to start? We appreciate that picking out exactly what you need can be tricky, which is where our kits come in. Designed to help you make a start on building your collection, they are made up of some of our most popular filters. Once you've got to grips with them, you can start adding further individual filters from our range, according to your requirements.



The Deluxe Kit

LEE100 filter holder with filter-guide blocks and pouch

Our sturdy, lightweight, precision-engineered holder comes complete with three modular filter-guide blocks. Simply attach it to the appropriate size of adaptor ring for your lens, slide the filters into the slots on the filter-guide blocks, and you're ready to start taking pictures.

0.6 medium neutral-density grad

One of our most popular and versatile neutral-density graduated filters, this two-stop medium grad is equally at home in mountain scenes, seascapes and woodland.

0.9 hard neutral-density grad

The clearly defined gradation line of this three-stop hard grad is ideal for balancing the light when shooting seascapes with a sharp horizon.

1.2 medium neutral-density grad

This four-stop ND grad helps balance out the brightest of skies, and is particularly useful at bringing exposures within a usable range when shooting sunrises and sunsets.

Adaptor Ring not included, needs to be purchased separately

Big Stopper

Our original and bestselling long-exposure filter reduces your exposure by 10 stops. Flattening out moving water and softening clouds, it's perfect for creating that classic, minimalist landscape look. Comes in a smart, protective tin.

LEE100 Polariser

Easy to clip on to the front of the new LEE100 filter holder, the LEE100 polariser helps cut glare and reflections, introduces contrast to skies and is ideal for removing haze. It comes with a protective case.

Three-filter pouch and wrap

This pouch will protect your filters from dust and scratches. The wrap is also suitable for holding three filters – and doubles up as a cleaning cloth.

ClearLEE Filter Wash 50ml

Keep your filters clean and free of smears with our specially formulated filter wash.

ClearLEE filter cloth

Use in conjunction with ClearLEE filter wash for best results.



The Long-Exposure Kit

LEE100 filter holder

Our new filter holder comes with three modular filter-guide blocks and a pouch

0.6 hard neutral-density grad

Ideal for a wide range of landscape and lighting scenarios. This two-stop hard grad can also be used in conjunction with the Big Stopper.

Adaptor Ring not included, needs to be purchased separately

Big Stopper

The original long-exposure filter, which lengthens exposures by 10 stops. Comes with a protective tin.

Little Stopper

Perfect for shooting long exposures in lower light, the Little Stopper lengthens exposures by six stops.



The Landscape Kit

LEE 100 filter holder

Our new filter holder comes with three modular filter-guide blocks and a pouch

0.6 medium neutral-density grad

The two-stop medium grad is possibly our most versatile filter. It's the ideal starting point for those new to using filters.

Adaptor Ring not included, needs to be purchased separately



Rachael Talibart: LEE Polariser, Little Stopper and 0.6 ND hard grad



Adaptor rings

Adaptor rings are a fundamental part of the LEE Filters system, and without them, it would be impossible to attach the filter holder to the lens. The ring screws on to the front thread of your lens, and the filter holder then clips on to the ring. With their aluminium thread, our adaptor rings are sturdy and built to last.



Standard adaptor rings

The adaptor rings in our standard range are compatible with lenses of a moderate wideangle – approximately 24-28mm full-frame equivalent – and longer. They are available in the following thread sizes:

49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 93mm, 95mm and 105mm



Wideangle adaptor rings

To avoid vignetting, we recommend using our wideangle adaptor rings when shooting with lenses wider than approximately 24mm. The crucial difference between these and the standard rings is that it sits closer to the front element of the lens. Wideangle adaptor rings are available in the following thread sizes:

43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm and 82mm

Custom adaptor rings

Increasingly, there are lenses on the market whose construction means they aren't compatible with our existing ranges. To overcome this, we have designed a number of adaptor rings for specific popular lenses.



Adaptor ring for Nikon 19mm PCE lens

Due to its bulbous front element, this perspective-control lens can't be used with standard adaptor rings. The LEE Filters adaptor ring designed specifically for this lens consists of a front ring, a compressor ring and a locking ring.

This adaptor ring does not allow full lens movement without vignetting.



Adapter ring for Olympus 7-14mm f2.8 Pro lens

Because of its bulbous front element, the Olympus M.Zuiko Digital ED 7-14mm f/2.8 Pro isn't compatible with conventional adaptor rings. To overcome this problem, LEE Filters introduced an adaptor that consists of a front ring, a compressor ring and a locking ring, which allows filters to be used.

Due to the extremely wide angle of view of this lens, the filter holder will vignette at the widest angles. To avoid this, use a minimum focal length of 10mm.



Adapter ring for Canon 17mm TS-E lens

Usually, it would be impossible to use filters with this tilt-shift lens, but our special adaptor ring allows more than half the movement that is normally possible before vignetting. This allows photographers to use our 100mm filters, including the Big Stopper.



Adapter ring for Fujifilm GF23mm lens

This adaptor ring has been specifically designed for the Fujifilm GF23mm lens.

We can also manufacture custom sizes of adaptor ring to suit your requirements. Contact us for more information.



Antony Spencer: 1.2 ProGlass IRND

Resin and glass:

The best material for the best filter

It's been more than 50 years since LEE Filters first started to manufacture filters for the photographic industry. We've learned a great deal in that time – not least, which base material is most suitable for which filter. By selecting the best base material for the job, we can ensure that photographers achieve accurate, consistent results.

Those who use filters regularly for their work will know that there are two main substrates used in the manufacture of filters – resin and glass. LEE Filters uses both in its extensive range, and it's important to understand why we may choose one over the other, in particular when it comes to graduated filters.

Our graduated filters are all made by hand in our UK-based factory, and our resin is an optically correct polycarbonate of the highest quality, which we also manufacture ourselves. The reason we use this substrate is because of its ability to 'take' the dye evenly and controllably. Also, thanks to the carefully selected organic compounds that give the resin its high optical quality, the filters have a very low reflectance that mean no additional anti-reflection coatings are required. Because of this ability to control every stage of the production process, we are able to ensure maximum consistency and reliability of our filters.

Such a meticulous approach also means we are able to control the filters' graduation lines with precision, giving subtle transitions without the harsh edges or density variations that can degrade a photographic image.

When dyeing glass filters, the manufacturing process necessitates a more 'random' approach. Such a process makes it virtually impossible to precisely control the transition lines, which is why our experience informs us that glass is an unsuitable surface for graduated filters.

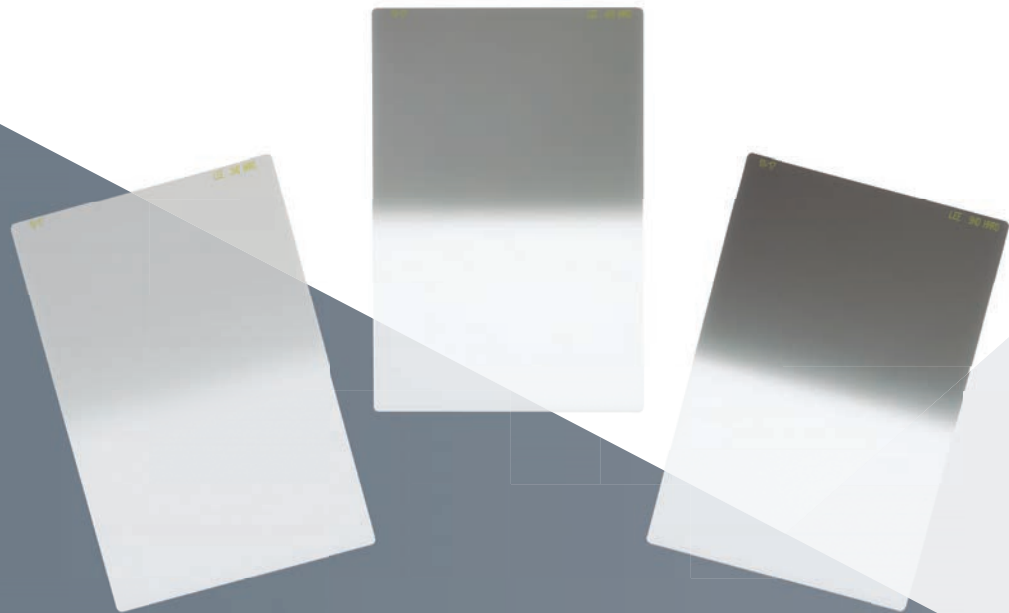
Our graduated filters are all made by hand in our UK-based factory, and our resin is an optically correct polycarbonate of the highest quality, which we also manufacture ourselves.

When it comes to the original and hugely popular LEE Filters Stopper range, these long-exposure filters are manufactured using molten glass with an added colourant to achieve a suitably deep colour and density that reduces the amount of visible light that can pass through them. Part of their unique quality is the slightly blue colour cast they feature. This cast is added to the filter intentionally in order to eliminate the problem of infrared light pollution – something that can cause issues with digital sensors. As the dye is added to the molten glass, rather than coated onto the filter surface, a natural optical vignette is created in the corners of the Stopper filters. This is especially noticeable when they are used with wideangle lenses. This vignette gives images that 'classic' Stopper quality that is loved by photographers worldwide and has redefined the look of long-exposure digital photography.

As for our latest ProGlass IRND filters, these are vacuum evaporated onto glass, using ultra-thin layer technology to reflect unwanted light away from the lens. This technology gives a clean, pure, clinical look, with neutral, vibrant colours and excellent control of infrared and ultra-violet light, and without colour casts or an optical vignette.

Neutral-density filters

Neutral-density graduated filters (usually known as ND grads) are the mainstay of every landscape photographer's kit bag. Versatile and invaluable, they allow the photographer to balance the exposure and achieve the ideally exposed image in camera, rather than having to resort to correcting it later in postproduction. It's possible to assess their effect on the camera's LCD screen, and adjust their placement or strength as necessary.



Mark Bauer: 0.6 ND Medium Grad

LEE Filters ND grads are renowned worldwide for living up to their name, in that they are truly neutral, and won't alter the colour of the area being filtered. This is thanks to the quality of the coating, and the skill of the technicians who make the filters in our factory.

It's important that ND grads aren't confused with grey grads, which will impart a grey tone to areas of the image covered by the filter. A true ND grad simply increases the density of the affected areas, without affecting the colour of the image covered by the filter.



No filter

The purpose of an ND grad is to reduce the amount of light being transmitted to the camera's sensor. Most commonly used to darken bright skies in order to balance the exposure, ND grads come in a range of densities between one and four stops of light. This is expressed as 0.3, 0.45, 0.6, 0.75, 0.9 and 1.2 respectively.

Types of ND grad

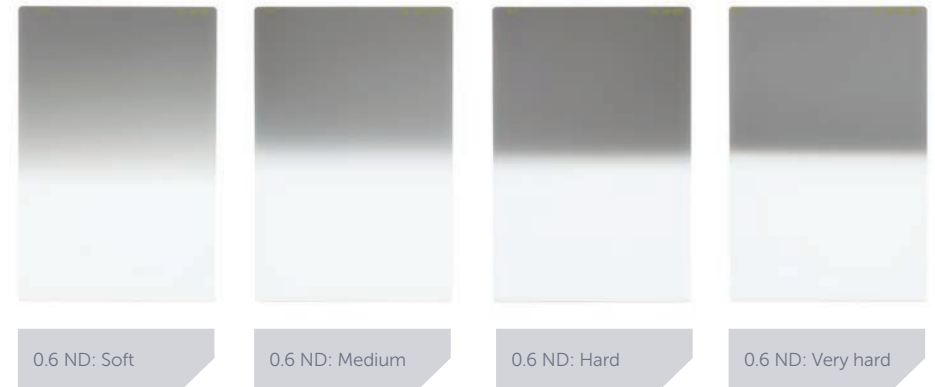
As well as being available in different strengths, LEE Filters ND grads also come in a range of gradations. The LEE100 system features ND grads in soft, medium, hard and very hard versions, making them suitable for nearly all eventualities.



Justin Minns: 0.9 ND Hard Grad

Balancing act

Know you need a neutral-density graduated filter, but not quite sure how to use it? Our introduction to the versatile and picture-changing ND grad should help you see the light.



It has been written and said many times that the purpose of a filter is to replicate the scene as it appears to the human eye. Even the most sensitive camera sensor cannot capture, in one frame, the dynamic range that exists in many scenes. This is the reason why, in a typical landscape shot that is taken without filters, the sky can appear washed out and featureless or the foreground underexposed.

It is with very good reason, then, that the neutral-density graduated filter (ND grad) is rarely absent from the landscape photographer's kit bag.

For a natural result, always ensure the sky remains brighter than the foreground.

What is an ND grad?

A LEE Filters neutral-density grad is rectangular in shape. The neutral dye covers the top half of the filter, with the lower half remaining clear. Like all its siblings in the LEE100 system, the filter slides up and down in the holder, giving the photographer complete control over which portion of the frame the coated area covers, and which remains unaffected by the filter.

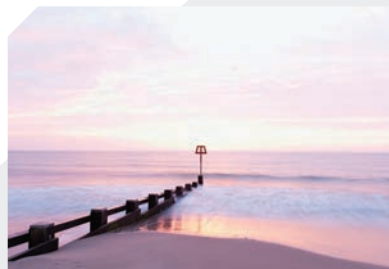
There are four types of ND grad: soft, medium, hard and very hard. A soft grad features a very gradual transition between the coated and clear areas of the filter, while the very hard version has the sharpest transition of the four – with the medium and hard grads falling between the two.



Jeremy Walker: 0.6 ND Hard Grad

Very hard grads are the filter of choice for most professional photographers in any situation when there is a defined horizon separating the sky from the foreground – seascapes being the typical example. Although it is sometimes assumed that a soft grad would be used when an object such as a tree or building encroaches into the sky, this isn't actually the case – the hard grad has just enough feathering between the dye and the clear areas to create a natural transition.

Soft grads tend to be used in situations where there is a less defined line between light and dark – in woodland, for example – and this is also where medium grads excel. In such an environment, the brighter area of the scene might not be at the top of the frame – it could just as easily be a rock formation or an area of water.



No filter

If you don't have live view, use your depth-of-field preview button to assess the effect of the ND grad on your image.

Using an ND grad

With so many digital cameras featuring live view, using an ND grad couldn't be simpler. With the adaptor ring and filter holder attached to your lens, set your camera to manual mode, take a meter reading of the sky, then take a second meter reading of the foreground. The strength of ND grad you choose will be based on these readings.

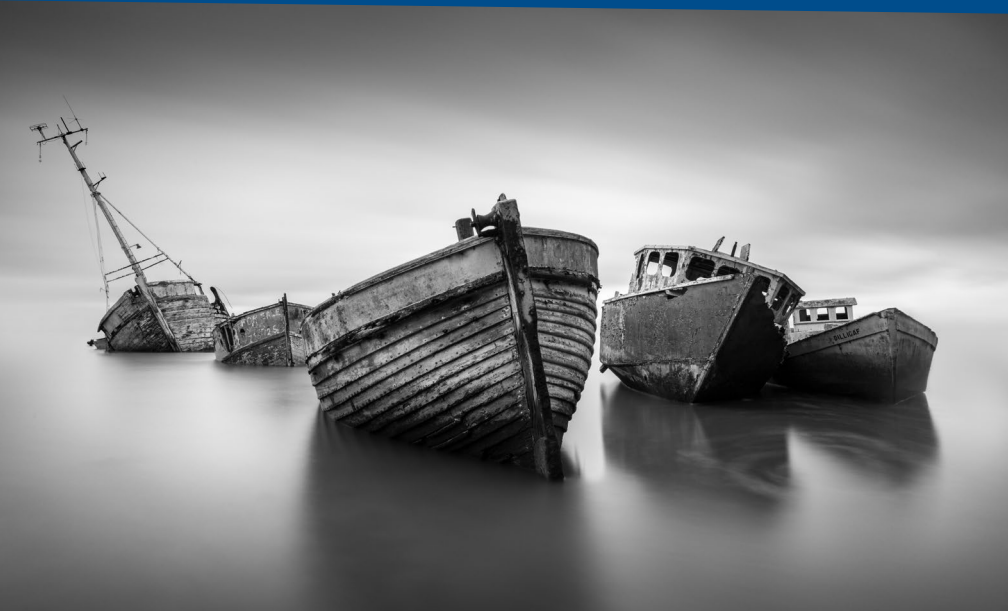
For example, you may have decided upon an aperture of f/16 and an ISO of 100 for your image. If, at these settings, your meter reading for the sky suggests a shutter speed of 1/15sec, and 1/4sec for the foreground, the difference between them is two stops, so you would choose a 0.3 ND grad. This is because it is usually recommended that

the sky should remain half to one stop brighter than the foreground. If you were to use a 0.6 ND grad in this situation, the light would be even throughout the image, and the result is likely to be flat. If the sky gave a reading of 1/30sec and the foreground 1/4sec, then the difference is three stops and your ND grad of choice would be the 0.6 version.

When it comes to dialling the meter reading into your camera, always use the reading for the area to be left uncovered by the filter – usually the foreground. In our example above, that would be 1/4sec at f/16 and ISO 100. If you were to dial in the reading for the sky, your resulting image would be underexposed.



Justin Minns: 0.6 ND Medium Grad and Landscape Polariser



Justin Minns: 0.9 ND Soft Grad and Super Stopper

Once you have set up your composition, taken your readings and dialled them into your camera, all that's left is to slide your ND grad into the filter holder. If you are using live view, you will be able to clearly see the filter's effect and tell exactly where to place it. If you don't have live view, all is not lost. Because the effect of an ND grad is subtle, simply positioning the area of transition around the area where it is required should be sufficient.

Creative use of ND grads

Of course, ND grads don't have to be used in isolation, and capturing an authentic representation of the scene in front of you isn't only about balancing the exposure between sky and foreground. Study the technical information that accompanies many photographs, and you will notice ND grads being used in combination with anything from Stoppers to polarisers. In addition to this, you might see a photographer using, for example, a 0.6 ND grad across the entirety of the sky, then a 0.3 ND grad just along the top of the image, in order to create an extra hint of drama and mood.

There are also occasions when a photographer might use an ND grad upside down, covering a portion of the bottom of the frame. One example of this might be when photographing a beach scene in which the foreground is predominantly made up of very bright sand. And, because the LEE Filters holder can be rotated, you can also use neutral-density grads at an angle, to balance the exposure in a corner of the frame. The possibilities are almost endless.



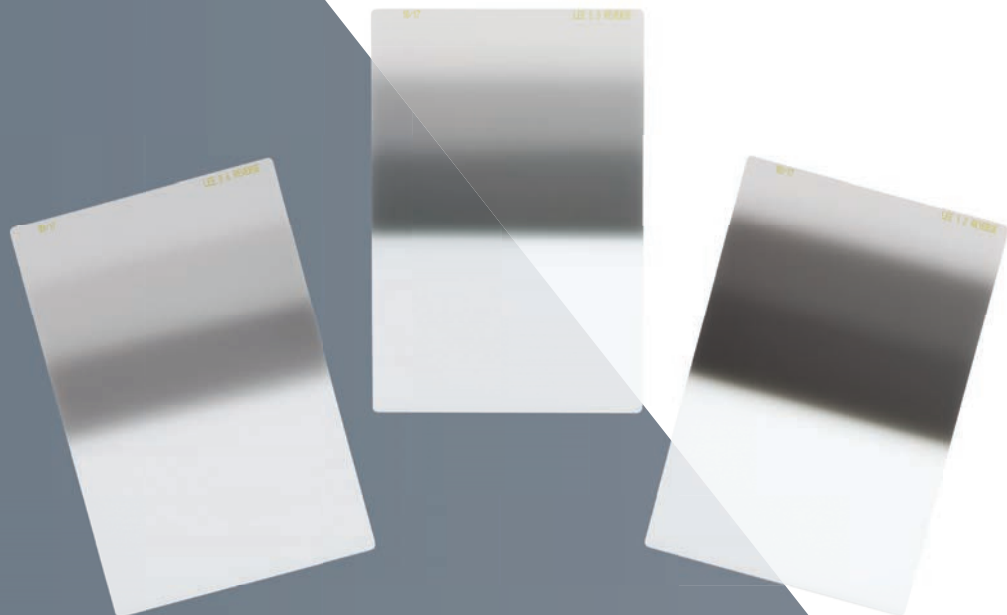
Joe Cornish: 0.45 ND hard grad and 0.3 ND hard grad



Rachael Talibart: LEE Polariser

Reverse grads

The lure of the light at sunrise and sunset is a strong one for the landscape photographer, but controlling the range of contrast just as the sun is sitting on the horizon poses quite a challenge. The sheer strength of the sun means it appears blown out, and it can play havoc with the exposure in other areas of the frame.



Justin Minns: 0.9 Reverse ND and 0.9 ProGlass IRND

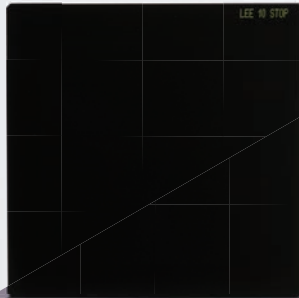
The Reverse ND grad is designed to overcome this problem. As its name suggests, the dye is at its heaviest in a strip at the centre of the filter – as opposed to conventional ND grads which are most dense at the top, gradually fading towards the centre. This allows the photographer to control their exposures with a great deal more precision than they would otherwise have, as the coated area of the filter is placed directly over the sun. They are particularly suited to seascapes in particular.

Reverse ND grads are available in 0.6, 0.9 and 1.2 ND strengths – which equates to two, three and four stops respectively, and refers to the density in the middle of the filter. They are characterised in particular by a smooth, gradual transition between the coated and clear areas of the filter, making their use virtually undetectable. The Reverse ND has been designed to be at its most effective when used on lenses of 24mm or wider.

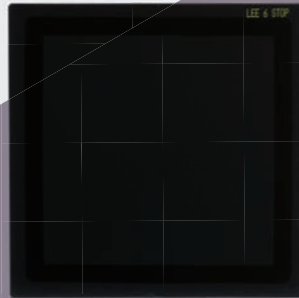
Little Stopper



Big Stopper



Super Stopper



The Stopper range

Few trends have taken off in recent years in the same way as long-exposure photography has. And the appetite for atmospheric skies, flat, mirrorlike seas and minimal landscapes shows no sign of waning.



Rachael Talibart: Little Stopper, Polariser and 0.6 ND Hard Grad

Few trends have taken off in recent years in the same way as long-exposure photography has. And the appetite for atmospheric skies, flat, mirrorlike seas and minimal landscapes shows no sign of waning.

One of the simplest and most reliable ways of entering into the long-exposure photography genre is by using the LEE Filters Stopper range. The range was kicked off with the Big Stopper, with its 10-stop capability. This was soon followed by the Little Stopper, which slows down exposures by six stops. Finally, making up the trio, the Super Stopper was launched, and with it came the ability to reduce the exposure by a massive 15 stops.

To avoid the chance of light leaks spoiling the image, Stopper filters are manufactured with a foam gasket that sits tightly against the filter holder. This means they need to be placed in the slot closest to the lens, freeing up any other slots for the likes of ND grads and a polariser. The ability to combine filters in this way gives the photographer precise control and a high level of control over the final image.

How to use a Stopper filter

Once you have set up your composition, using a tripod for stability, take a photograph without any filters, to ensure your metered reading is correct. Insert a grad, if you require one, into the guide rail furthest from the lens.

If you are using an autofocus lens, switch it to manual focus, to avoid the lens hunting for a focus point once the Stopper filter is inserted.

Change your shutter speed to the appropriate meter reading with your Stopper filter attached. Refer either to the card chart that comes with the filter, or the LEE Filters Stopper Exposure Guide app.

All Stopper filters come with a foam seal to prevent light leaks. The filter should be inserted into the holder guide closest to the lens, and equally, the foam seal should be facing towards the lens, not away from it.

Cover the viewfinder to avoid light entering the camera as the exposure is being made.

Make your exposure.

Exposure guide

Metered reading	Little Stopper	Big Stopper	Super Stopper
1/500sec	1/8sec	2 secs	1 min
1/250sec	1/4sec	4 secs	2 mins
1/125sec	1/2sec	8 secs	4 mins
1/60sec	1 sec	15 secs	8 mins
1/30sec	2 secs	30 secs	16 mins
1/15sec	4 secs	1 min	32 mins
1/8sec	8 secs	2 mins	1hr 4 mins
1/4sec	15 secs	4 mins	2hr 8 mins
1/2sec	30 secs	8 mins	4hr 16 mins
1 sec	1 min	16 mins	8hr 32 mins



John Miskelly: Super Stopper



John Miskelly: Super Stopper

Showstoppers

An image taken with a Little, Big or Super Stopper filter is instantly recognisable, but deciding which to use for any given scene can take a bit of practice. We explain how to choose the right one for the best long-exposure shots



Rachael Talibart: Big Stopper, Polariser and 0.9 ND Soft Grad

The first Stopper filter was the Big Stopper, which was launched in 2010. Its success was unprecedented, and it was an instant hit with photographers who quickly got to grips with the creative potential of extending exposures by 10 stops.

Once its popularity had been established, requests from photographers started to come in to LEE Filters. These photographers were finding that certain situations called for a long exposure, but the effect from the Big Stopper was too great: what were the chances of introducing a weaker version? So, along came the Little Stopper, with its six stops of light-reducing power.

Then, almost inevitably, the calls for something at the opposite end of the scale started to gather momentum. A 15-stop filter was what people were after, but the technicalities made it a little trickier to manufacture. So dense is the filter, it couldn't be read by the existing measuring instruments. As a result, LEE Filters had to develop an entirely new system for measuring density and colour, both during manufacture and the quality-control process.

Once the issues were overcome, the Super Stopper was launched to complete the line-up.



Jonathan Chritchley: Little Stopper and 0.6 ND soft grad

Having three Stopper filters in the range means that photographers now have the ability to control the extent of movement in a scene. For instance, using a Stopper filter in windy conditions can result in the scene appearing anything but tempestuous, as an exposure of several minutes is capable of obliterating all sense of movement. The result can be a completely flat sky and sea, with little or no detail in the clouds or water. This can be a very beautiful effect, but if the photographer is visualising a scene that depicts some of the dramatic shaping of the cloud and water, then a shorter shutter speed is necessary. In such situations, the Little Stopper is likely to be the filter of choice.

Equally, the six-stop value of the Little Stopper is ideal for the lower-light conditions at the beginning and end of the day, when a stronger Stopper might result in shutter speeds that are prohibitively

long. You may also find the Little Stopper is what's needed when shooting subjects such as rivers or waterfalls, particularly if they are in woodland settings where light levels are low. Fast-moving water usually looks at its best in an image when it retains a certain amount of texture that shows depth and depicts the direction of flow. Too long a shutter speed and you can be left with a pure white streak that looks somewhat incongruous when set against the softness and detail of trees and foliage.

We've established that the Little Stopper is ideal for exposures during sunrise or sunset, where you probably don't want to be standing around for 10 or 15 minutes while the changing light levels play havoc with your meter readings. So what of the Big Stopper? Well, it goes against the received wisdom of most landscape photography, but this is the filter you'll probably want to take out of your kit bag

Having three Stopper filters in the range means that photographers now have the ability to control the extent of movement in a scene.

when things are looking distinctly grey and overcast. This is because such conditions can often be deceptively bright, making the Big Stopper's 10 stops ideal for slowing things right down and highlighting the soft, ethereal effect that can be achieved when shooting with a long exposure. In addition, conditions such as these tend to be relatively stable and unchanging, therefore they allow the photographer to be confident that meter readings won't alter dramatically during the exposure.

Once exposures are into the realms of several minutes – as is the norm with the Big Stopper – your choice of image style broadens. You might want to shoot a virtually featureless abstract of sea meeting sky, for example – something that's easily achievable in the right conditions. Alternatively, you might choose to compose with a solid object – such as a rock or jetty – set against a moving one to reveal the contrasts between the two.

The most recent addition to the Stopper family is the granddaddy of them all – the Super Stopper, which is designed to reduce the exposure by 15 stops. It's not until you dial the meter readings into the LEE Filters Stopper Exposure app that you realise just how dramatic an effect it is capable of. A meter reading of 1/500sec becomes one minute. So far, so normal. However, go down the scale and things start to get really interesting. For instance, 1/30sec becomes 16 minutes, while only a couple of stops slower, a reading of 1/8sec would result in you standing

around for one hour, four minutes. As such, it quickly becomes evident that this is a filter for bright conditions. In fact, many photographers have discovered they can now shoot in really quite harsh, overhead light when using the Super Stopper. This is traditionally considered to be the type of light that any self-respecting landscape photographer would never unpack their camera for. However, an exposure of several minutes in such light results in a somewhat surreal effect that is entirely new to landscape photography.

Of course, its use isn't limited only to bright conditions. It can equally be used in similar circumstances to its siblings – that is, bright but overcast weather that, despite its apparent dullness, can actually give surprisingly fast shutter speeds.

Jonathan Chritchley: Super Stopper



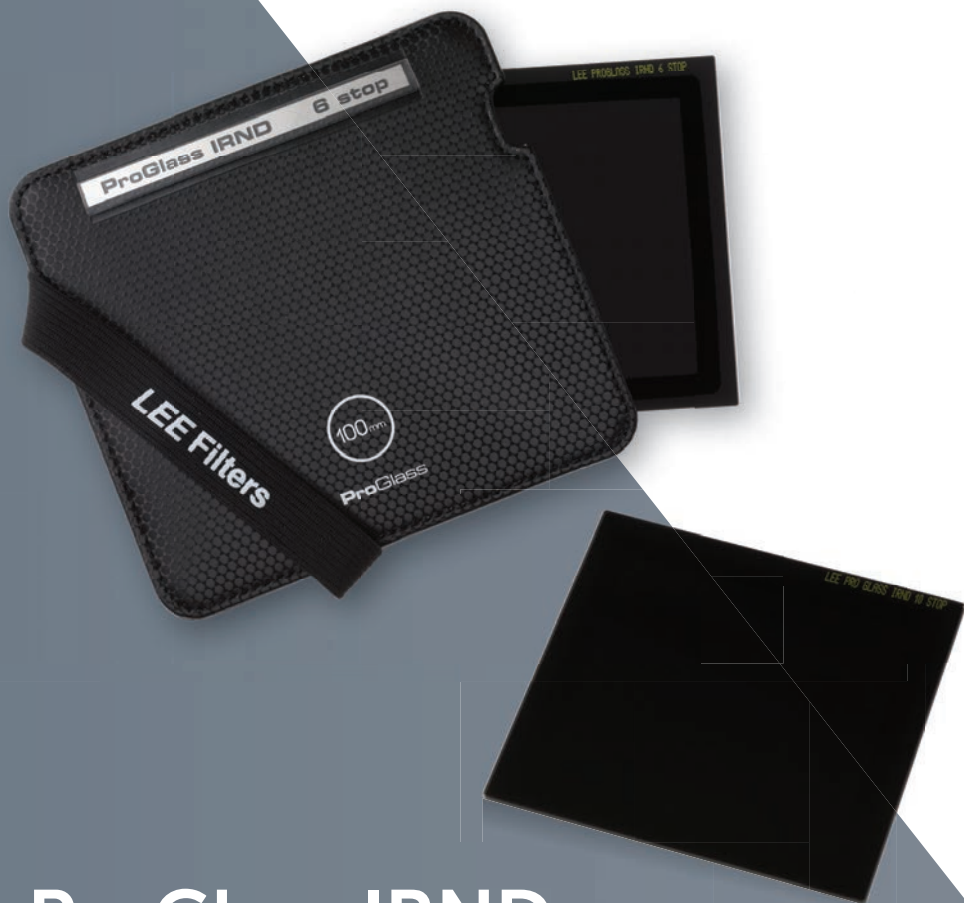
Standard neutral-density filters

The aim of the standard neutral-density filter is to reduce the amount of light hitting the sensor evenly across the frame. They differ from ND grads, which have a coating of dye that gradually fades to clear halfway down the filter.

LEE Filters standard ND filters are manufactured from high-quality resin, and come in strengths of 0.3, 0.45, 0.6, 0.75 and 0.9 ND. Not as powerful an effect as our Stopper range, they can nonetheless be used to lengthen the shutter speed subtly. Equally, they offer the opportunity to shoot at a wider aperture or lower ISO (useful when shooting into the sun, for example).

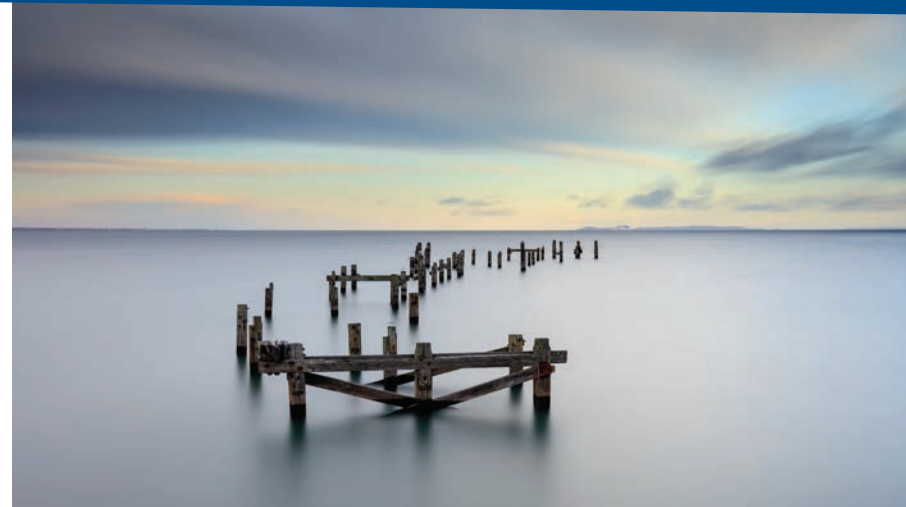


Antony Spencer: 0.9 ND standard



ProGlass IRND

The ProGlass IRND range was developed in response to a demand from the movie industry for ND filters that could stand up to the rigours of the film set.



Mark Bauer: 4.5 ND ProGlass IRND and 0.6 ND Medium Grad

Now, the same filters are available to the photographic industry, along with longer-exposure versions that have been made possible thanks to technological advances in coating. ProGlass IRND filters were two years in the making and are available in **0.6ND (two stop)**, **0.9ND (three stop)**, **1.2ND (four stop)**, **1.8ND (six stop)**, **3ND (ten stop)** and **4.5ND (fifteen stop)** versions.

Thanks to LEE Filters' complete control over the manufacturing process, ProGlass IRND filters are precisely neutral, with virtually no colour shift and extremely accurate stop values. And because they block both infrared and ultraviolet pollution, blacks remain pure and clean, while colours are crisp, punchy and vibrant.

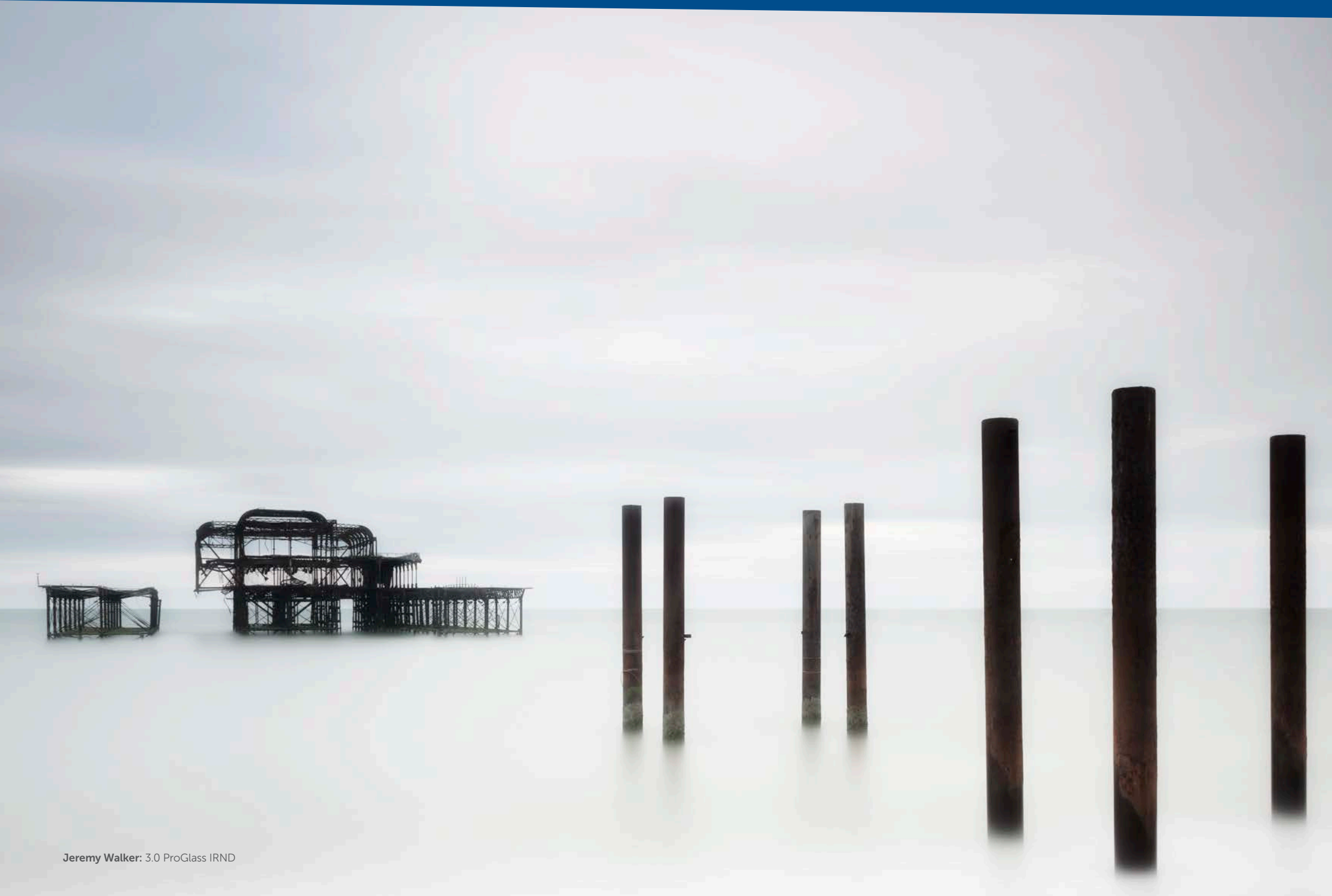
The six, ten and fifteen-stop filters feature a foam seal, which fits snugly to the filter holder to avoid light leaks.

These filters should be used in the slot closest to the lens for the most secure fit. While the two, three and four-stop versions do not have a foam seal, they should also be used in the slot closest to the lens.

ProGlass IRND filters can be used in conjunction with the likes of neutral density grads and the polarising filter, for even greater control of the in-camera image.

Mark Bauer: 3.0 ND ProGlass IRND and 0.6 ND Hard Grad





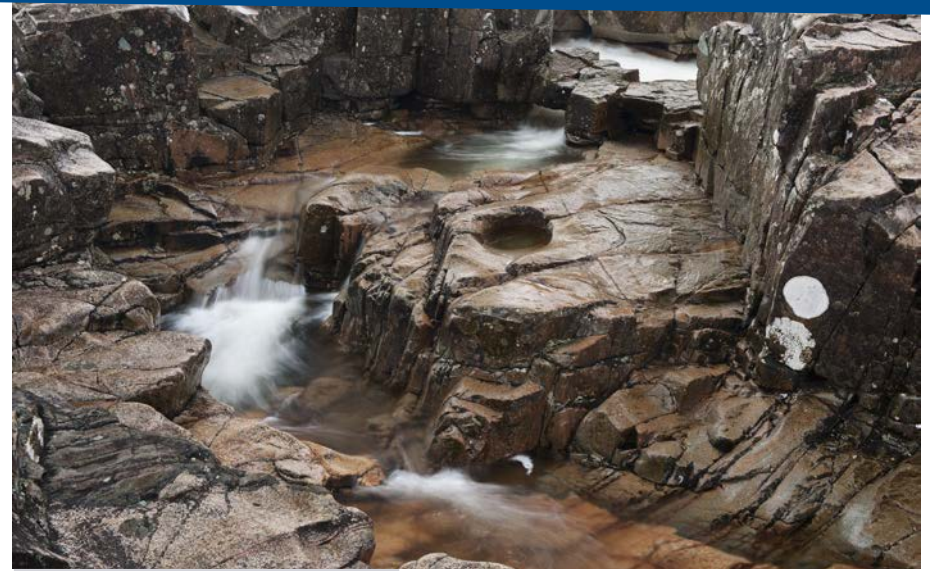
Jeremy Walker: 3.0 ProGlass IRND



Mark Bauer: Landscape Polariser

Into the blue

A polariser is essential to any landscape photographer and is the perfect companion to the neutral-density grad. Here's how to make the most of its polarising properties



Jeremy Walker: Polariser



No Filter

It's happened to the best of us, particularly when we are first developing an interest in photography, but we don't yet fully understand how some of the technicalities work – particularly those around translating exactly what we see in front of us on to the camera's sensor. As a result, we might take a picture on a beautiful day, with a blue sky up above that's punctuated with white, puffy clouds, but the result – a pale, washed-out sky – doesn't quite live up to what we saw with the naked eye at the time of taking the picture. The solution to this very common problem lies in the polarising filter, which almost magically can help turn pale skies back to blue, remove reflections from anything from windows to water, and generally reduce harsh and distracting contrast in a scene.

So how does it work? Most natural light is scattered in many different directions, but some light only moves in one direction – for example, the light that shines off a body of water is polarised, with all waves vibrating along the same axis. It is this light that is affected by the polarising filter. The filter acts like a Venetian blind in microscopic form, blocking out some waves of light and allowing others through.

How to use a polariser

One of the most common reasons for using a polarising filter is to cut through all the scattered, polarised light in the sky, which results in a deeper blue in the final image. The polariser is effective even when cloud is high in the sky and where there may be only a few patches of pale blue breaking through – particularly when you are shooting at a 90-degree angle to the sun. The polarised effect is always stronger at this angle than it is when the camera is either pointed directly towards the sun or at 180 degrees from it.

A certain amount of judiciousness is required when using a polariser. It can be all too tempting to rotate it fully for maximum effect, but this can sometimes result in a sky that looks overdone and false. The most reliable way of using it is to look through it off the camera, and rotate it to observe the polarising effect as it turns, stop at the point where it achieves the effect you are after, then re-attach it. This results in a more accurate result than trying to judge the effect through the lens or with live view.

Mark Bauer: Landscape Polariser



Mark Bauer: Landscape Polariser

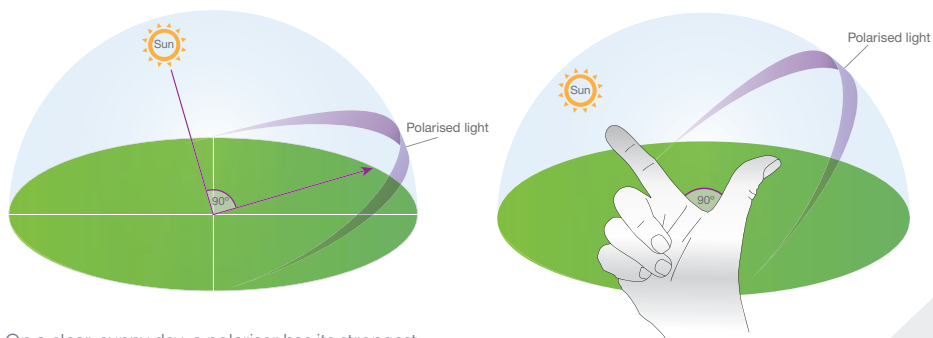


No Filter

Because a polarising filter cuts out more or less light, depending on how much it is rotated, the filter factor varies, too. However, compensation of between 1.5 to two stops is the norm. In order to obtain an accurate light reading, simply attach the polariser once it is at the desired rotation, and meter through the lens as normal. Photographers who use hand-held lightmeters can hold up the polariser and meter through it.

In the field

A polariser has a number of uses beyond simply increasing the depth of a blue sky. It is also invaluable when shooting autumn colours. If you are shooting in a forest after a rainfall, for example, a polariser will remove the 'sheen' (or specular reflection, to use the technical term) of any water. This helps to emphasise the saturated golds, oranges and yellows that we associate with this time of year. Cutting out the reflections boosts the colours and emphasises the atmosphere of such a scene.



On a clear, sunny day, a polariser has its strongest effect on the sky when the camera is pointed at 90 degrees to the sun. Therefore, if the sun is high in the sky, the strongest effect will be towards the horizon. Conversely, if the sun is lower, the band of polarisation will be more obvious

Try pointing at the sun with your index finger, then stick your thumb out at a 90-degree angle to it. If you then rotate your hand, while still pointing at the sun, your thumb will point towards the region of strongest polarisation

It's also the filter of choice for cutting through haze, which allows you to see 'further' into the image – in other words, it gives a picture depth. As a result, it allows photographers to shoot in conditions that are less than ideal. This effect is particularly appealing when the polariser is combined with a long-exposure filter such as the Big or Little Stopper, and means that the scope of what we normally think of as 'good' light (such as early or late in the day) is broadened.

The job of the polariser is to give your image its 'finishing touch', be that rendering a long-exposure image more pleasingly 'matte', making the windows of a building black and reflection-free, or even making bubbles on the water's surface more sharp and clear. Best of all, using it won't have a detrimental effect on any other type of filter that's used at the same time. There are few shooting scenarios that won't be improved by its use.



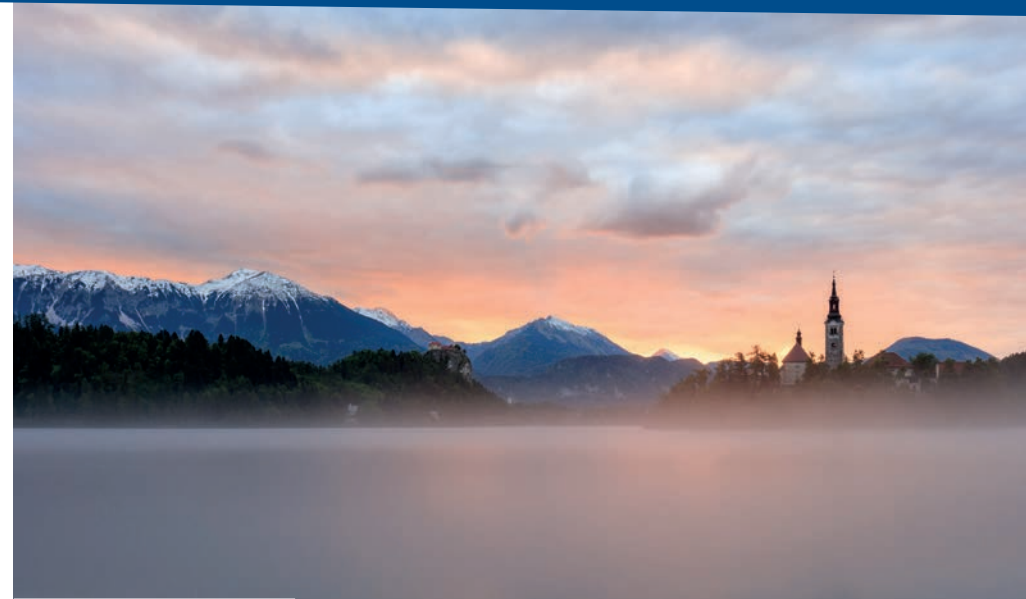
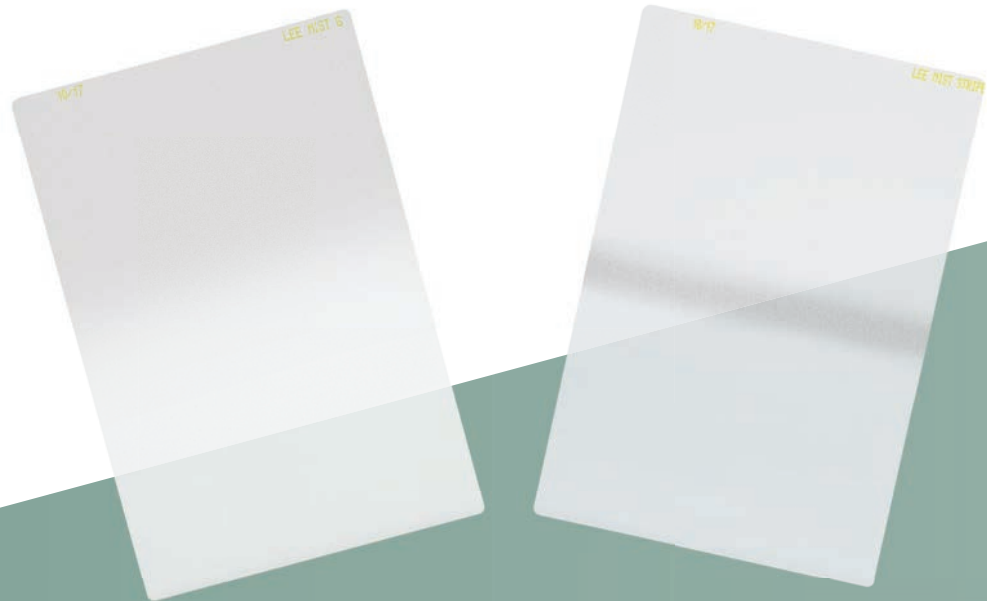
Jeremy Walker: Polariser



Jeremy Walker: Landscape, Polariser

Mist filters

Generally speaking, the purpose of filters is to help the camera's sensor to replicate as closely as possible what we see with the human eye. Mist filters, however, are ideal for introducing atmosphere and mood where little or none existed before. Used carefully, they can help to isolate the subject and 'tidy up' a foreground or middle ground that features distracting elements that detract from the overall scene.



Mark Bauer: Mist Stripe



No filter

For maximum authenticity, mist filters should be used in conditions in which you would normally expect to encounter mist – an early morning that features thin, watery tones to the sky and landscape would be ideal. And because mist tends to hug the ground, this is where you should place the 'mist' part of the filter when adjusting it in the holder.

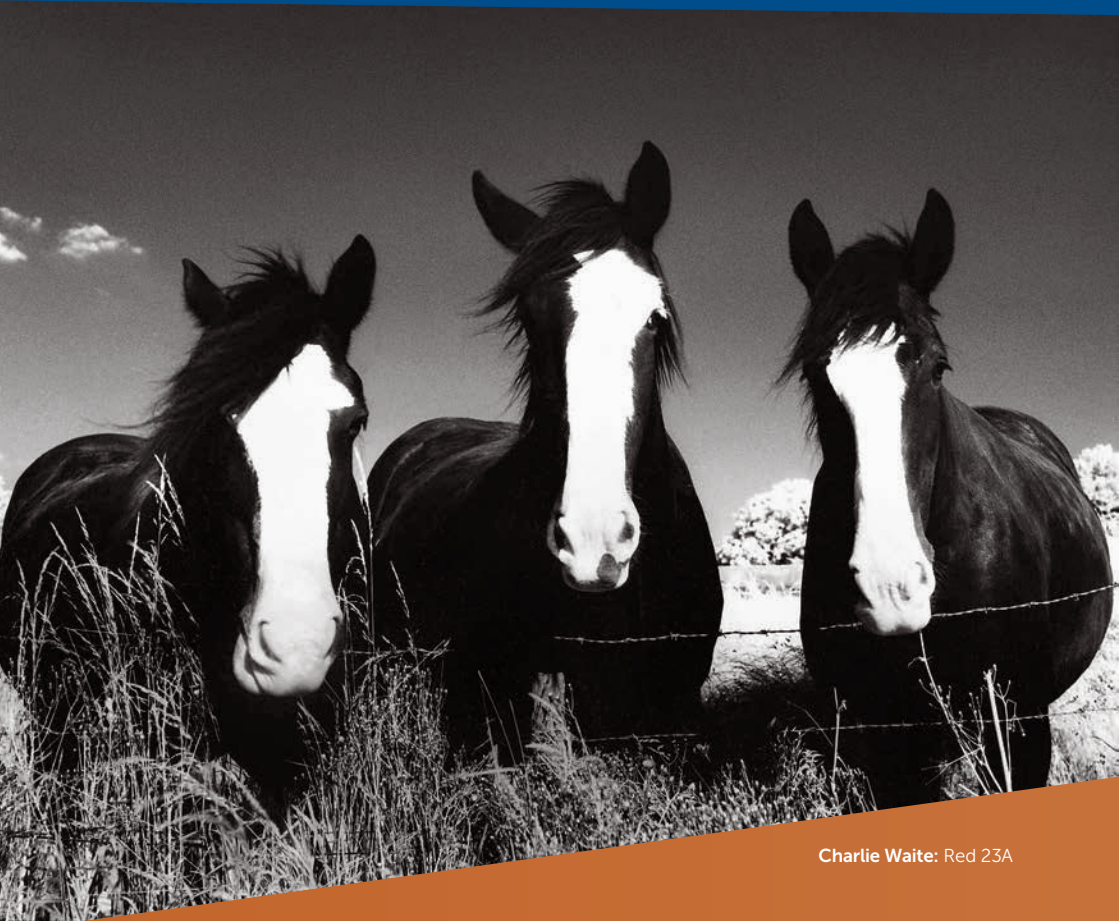
Take into account the aperture and focal length when shooting with these filters, as both can affect the overall result. Carry out a test, but generally speaking, an aperture of around $f/5.6$ to $f/8$ will achieve the softest result (anything narrower and the filter's transition between soft and clear can become obvious on the image), while a focal length of around 35-50mm on full frame is optimal.

Mist stripe

The Mist Stripe is formed of a narrow band of coating on a clear resin filter, and it is ideal for 'tidying up' a scene where there is distracting clutter – particularly on the horizon of a lake or the sea.

Mist grad

The Mist Grad is based on the same concept as a neutral-density grad, in that the mist effect gradually fades away to clear as it travels down the filter.



Charlie Waite: Red 23A

Filters for black & white photography

Filters are widely used by black & white photographers for creative effect – most commonly to increase contrast between sky and cloud

However, care should be taken, because as much as a black & white filter darkens one colour, it lightens another – specifically, any colour that is similar to its own. A red filter, for example, makes a red pillar box appear almost white, and a blue sky as almost black. However, a red filter also absorbs green, which would block up the foreground of a verdant landscape.

The black & white filters in the LEE Filters range can be used in conjunction with others, such as the polariser and neutral density standards and grads.

Don't always reach automatically for the red filter to enhance a sky. The results obtained from its orange or yellow counterparts can be just as pleasing in their subtlety and, if desired, the sky can be burned in later – either in the darkroom or in postproduction.

Colour	Filter	Description	Approx Exposure Increase	Resin Grad	Resin Standard	Polyester Standard
Light Yellow	3	Partially corrects for excess blue in aerial photography.	none	✓	✓	✓
Yellow	8	Darkens sky, cloud and foliage to reproduce correct tones.	+1/3	✓	✓	✓
Yellow - Green	11	Used to alter the response of panchromatic emulsions, to be equivalent to the natural response of the eye to objects under tungsten illumination. Greens are reproduced slightly lighter in daylight.	+1 1/3	✓	✓	✓
Deep Yellow	12	Minus blue filter. Can be used to cancel blue light when infrared-sensitive films are exposed. Also penetration of haze during aerial photography.	+1/3	✓	✓	✓
Deep Yellow	15	Increases contrast between cloud and sky greater than No.8, for over-correction effect. Also used for copying documents on yellowed paper.	+2/3	✓	✓	✓
Yellow Orange	16	Gives even greater over-correction than No.15 Absorbs a small amount of green.	+2/3	✓	✓	✓
Orange	21	Contrast filter. Absorbs blue and blue/green.	+1	✓	✓	✓
Light Red	23A	Greater contrast effect than No.21.	+2	✓	✓	✓



David Noton: 0.9 ND Soft Grad

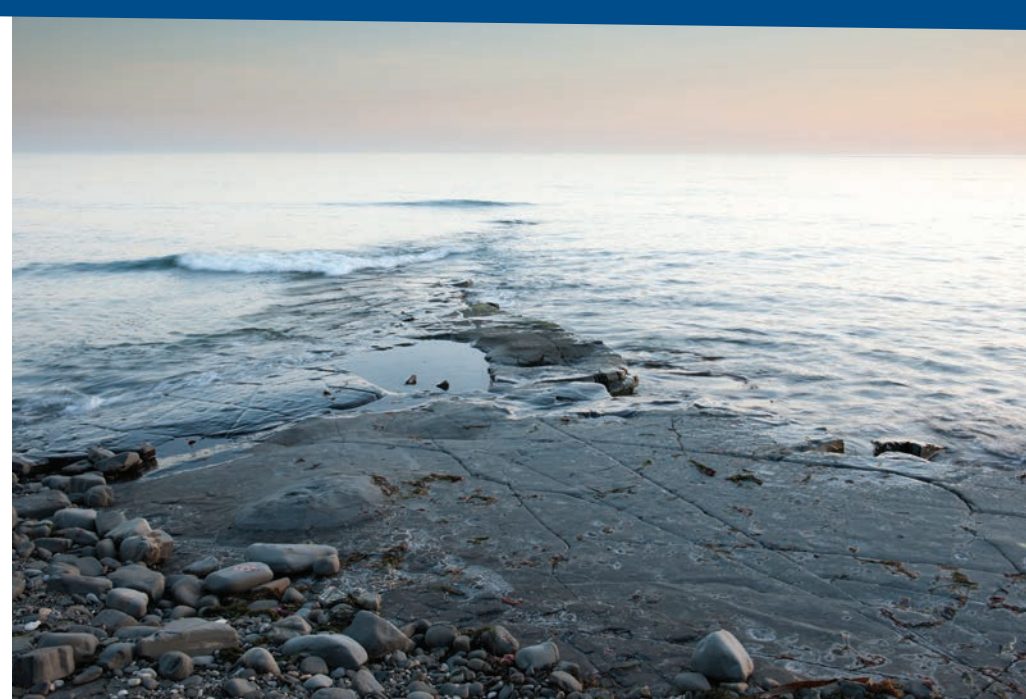
Resin sets

The LEE Filters Effects Sets are the best – and most economical – way of introducing filters into your photography. From the classics, such as the ND Grad Set and Sunrise Set, to the unusual, such as the Selective Star and Net Set – every creative eventuality has been catered for.

Each set is presented in a filter wrap. Designed to hold three filters, the wrap can be folded and slipped into a camera bag or pocket. It takes up minimal space, while making the filters easy to select when needed quickly.

Effects Filters aren't restricted to use on their own, either. Any different effect can be combined; the limitations are only the number of filter guides in the holder – and the photographer's imagination!

All resin sets are 100 x 150mm graduated filters. Please note that standard resin filters are currently not available in sets.



Jeremy Walker: 0.6 ND Hard Grad



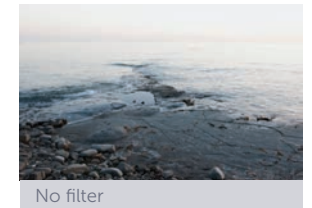
0.3 ND
Grad



0.6 ND
Grad



0.9 ND
Grad



No filter

Neutral density grad set

The Neutral Density Grad Set is suitable for use with both digital and film cameras, and features three neutral density graduated filters of 0.3, 0.6 and 0.9 strengths (equating to a reduction of one, two and three stops respectively).

The beauty of the ND grad is that it allows the photographer to reduce exposure in one part of the scene, while leaving the rest unaffected. And because LEE Filters ND grads are truly neutral, there will be no nasty colour casts on the end result.

Neutral density grads are most commonly used when the sky is brighter than the foreground. By placing an ND grad across the bright area, detail is retained and a more balance composition is the result.

If the sky is two stops brighter than the foreground, a 0.3 ND grad would be used; three stops, and a 0.6 ND grad would be used – and so on. Grads can be stacked one on top of the other, or combined with different effects grads, for even more creative photographs.

Neutral density grad sets

In addition to being available individually, four ND grad sets are available for the LEE100 system.



ND Grad Very Hard Set



0.3 ND very
hard grad



0.6 ND very
hard grad



0.9 ND very
hard grad

ND Grad Hard Set



0.3 ND
hard grad



0.6 ND
hard grad

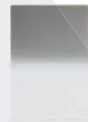


0.9 ND
hard grad

ND Grad Medium Set



0.3 ND
medium grad



0.6 ND
medium grad



0.9 ND
medium grad

ND Grad Soft Set



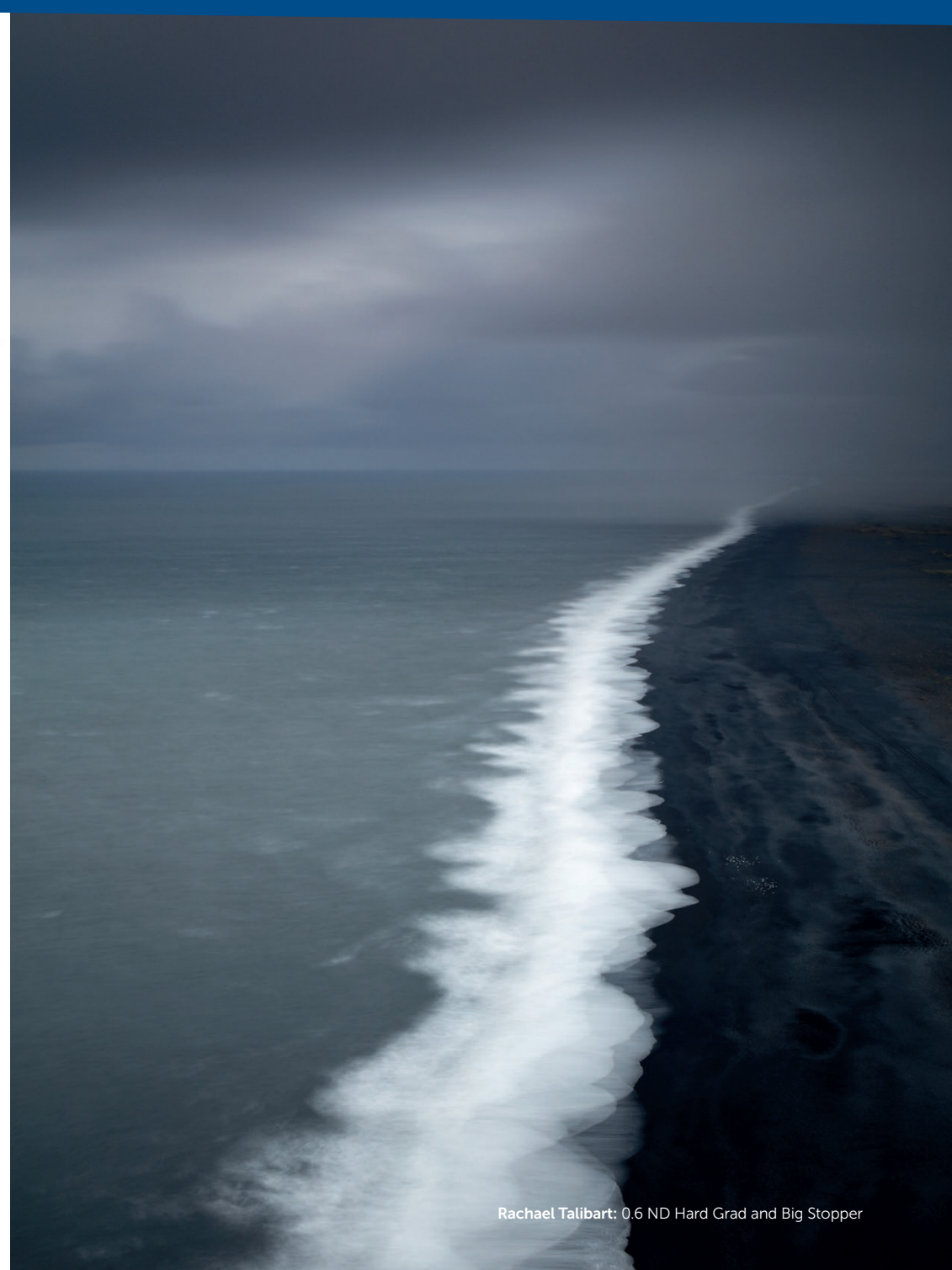
0.3 ND
soft grad



0.6 ND
soft grad



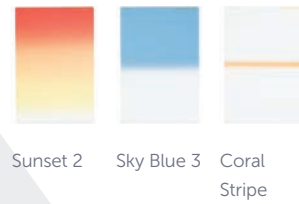
0.9 ND
soft grad



Rachael Talibart: 0.6 ND Hard Grad and Big Stopper

Sky set

The purpose of the Sky Set is to enhance the colours in the sky, and is particularly useful when a sunrise or sunset hasn't quite lived up to expectations. The Sunset 2 enhances warm tones, typical of the light at the end of the day, the Sky Blue 3 introduces colour into lifeless skies, while the Coral Stripe boosts a selective area of the frame – usually directly above the horizon.



Sunset 2 Sky Blue 3 Coral Stripe

Autumn tint set

The Autumn Tint Set, as the name suggests, is particularly suitable for enhancing the colours in autumnal scenes, making the most of the rich golds, reds and browns that typify the season.

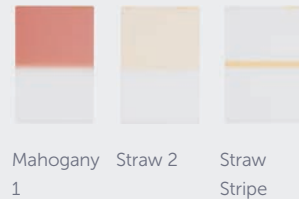
A unique feature of these filters is that they can be used as both hard grads and standards. Because the graduation line is placed 90mm from the top of the filter, the coated portion of the filter is sufficient to cover the whole scene. Alternatively, by raising the filter higher in its holder, it then becomes a grad.



Chocolate 2 Tobacco 2 Coral 6

Sunrise set

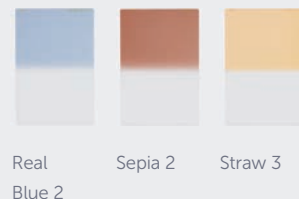
The light at dawn tends to be rather paler and more subtle than at sunset, and this set reflects this. The strong yellow of the Straw 2 acts as a warm-up, while the Mahogany 1 is suitable for creating a paler effect. The Straw Stripe introduces warmth into the horizon.



Mahogany 1 Straw 2 Straw Stripe

Landscape set

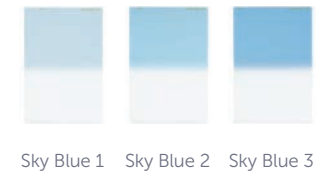
This set is designed to complement the landscape – be it urban or rural. The Real Blue 2 brings intensity to faded skies, while an inverted Straw 3 warms the foreground. Suitable for more classic landscapes, the Sepia 2 enhances the colour of rocks, foliage and fallen leaves.



Real Blue 2 Sepia 2 Straw 3

Sky blue set

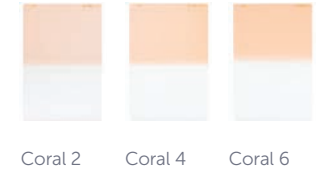
Lifeless skies in both land and seascapes can be enhanced with the subtle use of this set, with each filter increasing slightly in intensity.



Sky Blue 1 Sky Blue 2 Sky Blue 3

Coral set

The Coral set – which ranges in strength from pale to mid tone – has a variety of uses. When placed across the sky, a warm, soft orange hue is introduced; when inverted it brings tone to greenery in the foreground. The higher the number in the Coral grad series, the further the colour temperature is corrected.



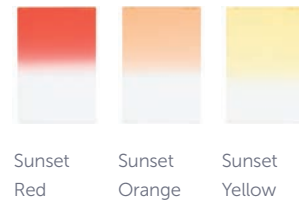
Coral 2 Coral 4 Coral 6

David Noton: Sky Blue 2



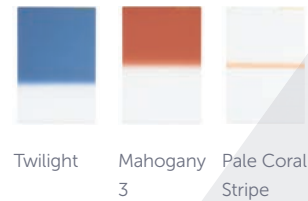
Sunset set

This popular set adds warmth and definition to both sky and landscape, enhancing the natural colours created by sunsets. The extra-deep coating of the Sunset Yellow filter allows it to be used both as a standard and a grad.



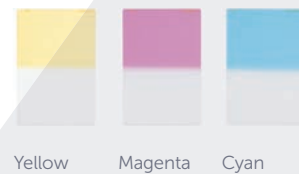
Twilight set

Not to be confused with the Coral Stripe, this pale version permits a subtler approach to the enhancement of the horizon. When used in conjunction with the Mahogany 3, which gives the impression of a 'red sky at night', the effects can be striking. The Twilight filter replicates the deep blue that arises when day crosses into night.



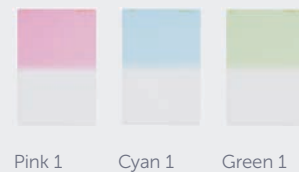
Colour grad set

This set is particularly effective at introducing special effects, by colouring just one section of the frame. By combining two or more filters in the same holder, the colours of red, blue and green can be created. And their versatility doesn't stop there. One filter can be placed to cover the top of the frame, while another can cover the lower part. For example, using the Cyan filter to enhance the sky, and the Yellow filter to warm the foreground.



Pale tint set

The number one denotes that each of these filters is the palest of its range. The colours in this set allow the photographer to introduce the subtlest hints of tone to selected parts of the image.



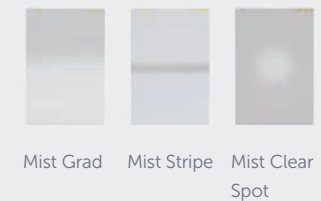
Pop set

The primary colours of red, green and blue form the basis of this set. Like a more intense version of the Colour Grad Set, it can be used creatively to introduce colour into selected areas of the frame. Like other grads, their position can be altered both by rotating the holder, and sliding up and down within the filter guides.



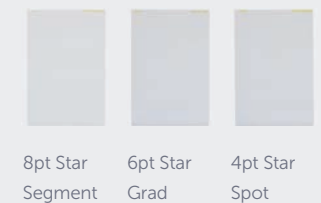
Mist set

The filters in this set are designed to imitate the effects of fog and mist, and are suitable for use either alone or in combination with one another – depending on the desired density. The Stripe, when used in the foreground, gives a sense of the depth of fog, while the Clear Spot takes the viewer's eye straight to the most important part of the frame – wherever the photographer decides that may be.



Selective star set

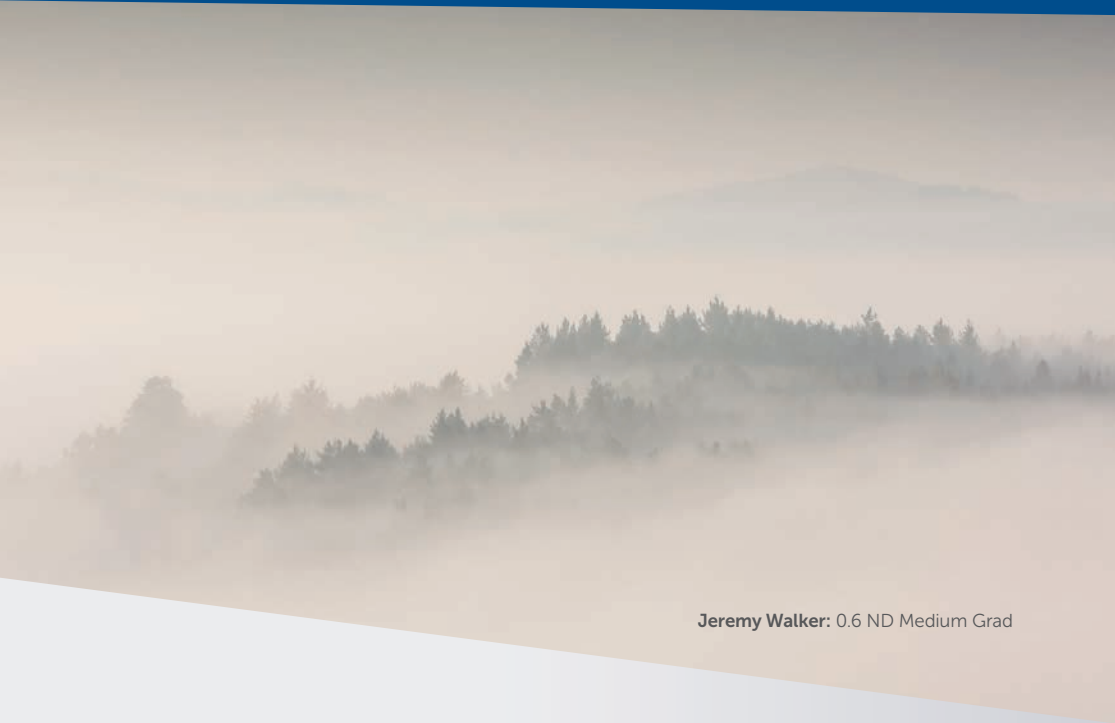
With careful positioning of these filters, a star pattern is introduced into the highlight areas of the photograph. The Star Spot features a circular cluster of markings, while the Star Segment creates stars in a chosen segment of the frame. Finally, the Star Grad features highlights in one portion of the filter, which gradually fade to clear.



Net set

Based on the type of net filter which is commonly used in cinematography, this set creates a subtle soft focus effect. Additionally, the black net filters increase contrast, while the white net filters decrease it. The filters can be moved up and down within the holder to control where the clear spot appears in the photograph. When using the Black Net 1, exposure should be increased by half a stop. When using the Black Net 2, exposure should be increased by one stop.





Jeremy Walker: 0.6 ND Medium Grad

Single effect filters

Red

For colour effects.



Pop*

Sunset Red

The red portion of the Sunset Grad.



Red*

Sunsets

For a sunset effect when shooting into a low sun.



1

2*

3

Yellow

For colour effects.



Yellow*

Sunset Yellow

The yellow portion of the sunset grad.



Yellow*

Straw

For a strong warm-up effect when shooting landscapes; accentuates foregrounds when inverted.



1

2*

3

Stripe*

Sunset Orange

The orange portion of the Sunset Grad.



Orange*

Pale Coral

Paler and narrower than the Coral Stripe for a more subtle effect.

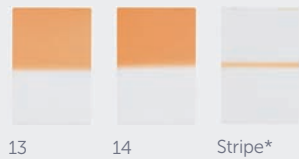
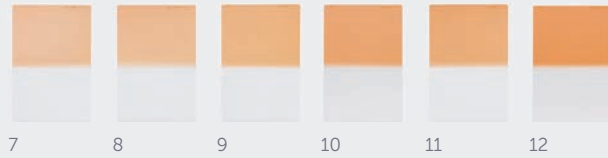
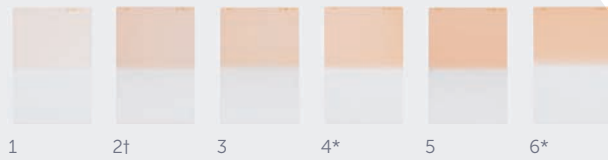


Stripe*

**filter available both individually and as part of a set.*

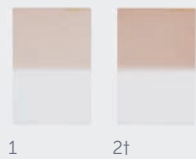
Coral

Slightly pink warm-up filter, more red than 81 series.



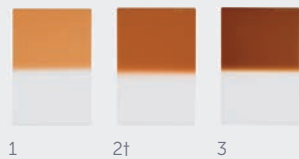
Chocolate

Accentuates brown tones, such as autumn leaves and stone.



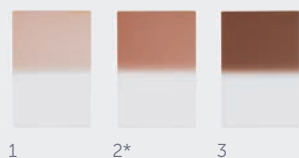
Tobacco

Darker and more red than Chocolate and Sepia filters, with a very strong effect.



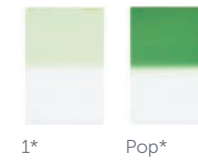
Sepia

For a brown-tinted monochrome appearance, which is less red than Chocolate.



Green

For colour effects.



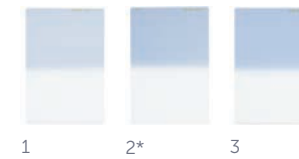
Blue

A deep red-blue, mainly for colour effects.



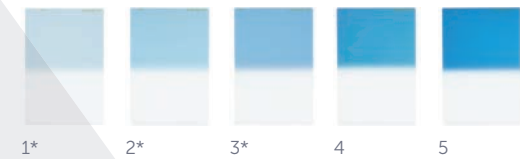
Real Blue

Darker and more black than Sky Blue, for a stronger impact on skies.



Sky Blue

A green-blue to bring realistic colour into flat skies.



Cyan

For colour effects.



Twilight

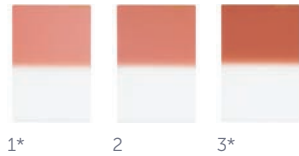
Deep blue-black gives a monochromatic twilight appearance.



*available as part of a set. † filter in the set is an extended graduated version.

Mahogany

Enhances impression of dawn and evening light in skies; 'red sky at night' effect.



Magenta

For colour effects.



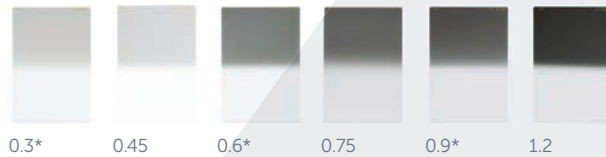
Pink

For colour effects.



Neutral Density

Available in very hard, hard, medium and soft graduation. Reduces exposure in selected areas without affecting colour balance.



When using neutral density grads in conjunction with a DSLR, consider attaching one of a stop less than that suggested by the light reading (e.g. 0.6 instead of 0.9). This is so maximum detail is recorded in the scene, which can later be adjusted in postproduction.

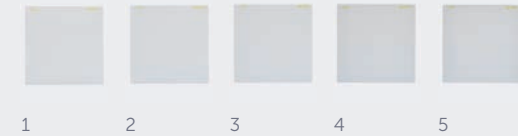
Reverse ND

Used for sunrise and sunset. Reduces exposure in selected areas without affecting colour balance.



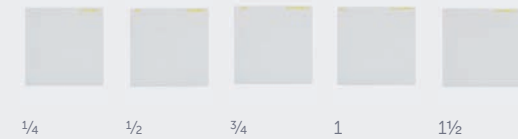
Fog

For an opaque, misty effect, which is different from soft focus.



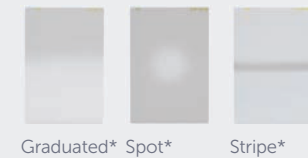
Low Contrast

A slight white opacity, to lighten darker areas and so reduce contrast.



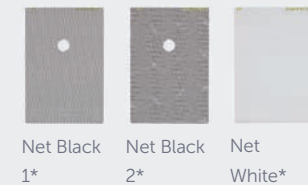
Mist

Introduces a misty effect to selected areas of the frame.



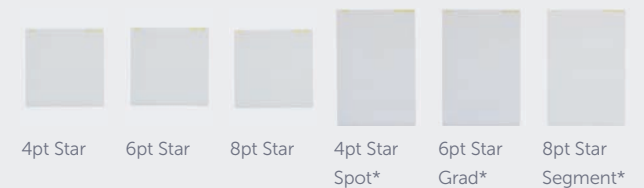
Net

A subtle, soft-focus effect, with hole for a clear centre, if required.



Star

Precision manufacturing process achieves a clear yet subtle star effect.



**filter available both individually and as part of a set.*



Pouches and protection

Field pouch

Keeping your filters dry and clean is as much of a priority for your grads, Stoppers and polariser as it is for your lenses. Dust and smears on filters can degrade the quality of your image, and create extra work at the postproduction stage.

In order to keep your filters clean, safe and – above all – close to hand so they're there exactly when you need them, LEE Filters has introduced the Field Pouch. A versatile accessory, it will soon become as essential as the filters you carry in it. Its concertina design permits one slot per filter – up to a maximum of ten – and makes each filter easily accessible.

The Field Pouch has three strap options: it can be worn over the shoulder, on a belt loop, or it can be attached to a tripod. As a result, your filters are easy to reach, whether you're on the move or plan to be in one spot for an extended period of time.

Available in black or sand, the Field Pouch is constructed of a tough, durable fabric that will withstand the kind of wear and tear that the average outdoor photographer is likely to subject it to.



The Field Pouch holds 10 filters and can be worn with either a shoulder strap or belt loop. An additional tripod strap allows the pouch to be attached to a tripod for easy access during use.

Multi-filter pouch

For simple storage of filters, not to mention quick and easy access when on a shoot, the Multi-filter Pouch holds up to 10 filters.



Triple pouch

The Triple Pouch is manufactured from the same tough fabric as standard single pouches, but holds three filters instead of just one – allowing photographers to pack their preferred resin set when heading out on location. The pockets are also wide enough to carry holders and adaptor rings. The pouch features belt loops on the back.



Filter wrap

The Filter Wrap is a simple, yet ingenious design. Made from a microfibre cleaning cloth, it holds up to three filters and can be folded and stored, using only minimal space.



Stopper case

Protect your Stopper filters from unwanted knocks whilst in your camera bag with this protective tin case. The case has a foam insert that holds the filter firmly in place reducing the risk of damaging the filter.



Accessories



ClearLEE Filter Cleaning Kit

A dirty filter can cause areas of softness in your images – something that's nearly impossible to remove in post-production.

Much easier to avoid the issue in the first place with the Filter Cleaning Kit - ensuring your filters stay optically perfect and free of marks and smudges.

ClearLEE Filter Wash (50ml)

Specially formulated to cut through grime and fingerprints – safely and effectively.

ClearLEE Filter Cloth

A high-quality microfibre cloth.

Also available separately

ClearLEE Filter Wash (100ml)

ClearLEE Filter Wash (50ml)

ClearLEE Filter Cloth

Lens cap

The lens cap allows you to leave the adaptor ring attached at all times while keeping the front element clean and safe. They are made of white polypropylene and, when attached, can be used to white balance a digital SLR, or as a makeshift incident lightmeter on any camera. They can also be written on to identify lenses in the camera bag.

Filter-guide blocks

Should you mislay your filter-guide blocks for the new LEE100 system, you can replace the full set of one, two and three-slot blocks without having to purchase a whole new filter system.



LEEExposure

Packed with inspiring photography, invaluable information and features on how to get the best from your kit, LEEExposure is the online magazine from LEE Filters. It includes everything from interviews with top professional photographers such as Joe Cornish, Colin Prior and Jake Hicks to advice on composition and the opportunity for you, the reader to be published.

To read all our back issues for free, Visit www.leefilters.com/index.php/camera/camera-resources



Inspiring Professionals

Packed with expressive, lavish photography, Inspiring Professionals and Inspiring Professionals 2 provide an intelligent and illuminating insight into the ways of working of some of the UK's finest photographers. Contributors include the likes of Charlie Waite, Joe Cornish, David Ward, Tom Mackie and David Noton, among others.

Both books can either be downloaded from the iBooks store (for iPad only), or purchased as hard copies. Visit www.leefilters.com



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