

Cinema Canada

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our Technical Representatives. If you run into trouble, just call for help or drop us a note. A Kodak Technical Representative has a lot of experience in solving special problems. And he's got the backing of the entire Kodak team. Got a wild idea? We're up to whatever you're into.



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A brief encounter on the set at Pinewood Studios — between Arthur Ibbetson and David Holmes

World famous lighting cameraman Arthur Ibbetson found a few minutes between filming to chat to David Holmes, Managing Director of Lee Filters.

DH "It's looking as hectic as ever Arthur. Reminds me of my many years as a lighting cameraman."

AI "Yes, with such high production costs these days we're always trying to keep up to the shooting schedule."

DH "I'm delighted to see that you're using Lee filters — I hope we're contributing to an efficient production."

AI "Well, we've gone for Lee filters because they've such a long life. How do you do it?"

DH "The answer lies in the base. It's Melinex — a polyester film from I.C.I. that's really tough. And heat-resistant, too!"

AI "That certainly stops us having so many disrupting burn-outs. But the colour consistency is so good. It solves lots of problems for us, you know."

DH "Through my experience as a lighting cameraman I've always felt that colour consistency was vital. That's why we've installed a special Bone Craven coating machine at our Andover plant — and we back it with vigorous colour control checks using I.C.I. digital colorimeters and Beckman spectrophotometers."

AI "It really does make sense, David. Long-life filters with near-perfect colour control. That's what I need!"

DH "Well, there's just one thing, Arthur. That's service. You know, I'm proud that we're able to deliver every colour in the filter range off-the-shelf for you. So that there's absolutely no loss of continuity at any time."

Write to us today and we'll show you why Arthur Ibbetson makes Lee Filters his first choice. And we'll put you in touch with your local stockist straightaway.

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