

Hyperion Series

200W Profile

(ver. 2021/05)



SOURCE

- 200W LED ARRAY
- Source life expectancy: > 50.000 h
- Note: for Luminous flux and Colour rendering refer to the table at the end of this document

SOFTWARE FUNCTIONS

- ESD: 8 or 16bit extra soft dimming
- 3 selectable dimmer curves
- Adjustable delay in turning on and off
- PWM LED 500Hz-20KHz
- Amber shift (6C)
- ± Green (6C)
- Color boost (6C, RGBW, TW)
- Calibration function (6C, RGBW, TW)
- Service channel
- Stand-alone
- Master Slave
- Hour-counter on single LED
- Storage and factory recovery
- Upgradable Firmware via DMX/USB tool
- Advanced remote settings for all parameters via DMX

CONTROL

- Protocols: DMX512, RDM
- Local potentiometer
- Reversible graphics display with standby-shutdown function

	DMX Channels
WHITE	1 / 2 / 3 ch
TW	2 / 5 / 9 ch
RGBW	3 / 6 / 7 / 16 ch
6C	3 / 6 / 7 / 8 / 9 / 21 ch

THERMAL MANAGEMENT

- Wide ventilation slots for better LED cooling with selectable fan speed in: "standard", "silent" and "auto" or DMX regulated
- High efficiency heat pipe cooling system
- No heat load from LED engine towards electronic and vice-versa avoiding the risk of failure due to overheating
- Ta max 40°C

OPTICS

- High-quality glass lens optics – AR coating
- Focus: manual
- Gobo size: B
- Additional fixed optics: 5° / 10° / 14° / 19° / 26° / 36° / 50° / 70° / 90°
- Note: for Beam angles refer to the table at the end of this document

PRESETS

- 45-GEL FILTER (6C, RGBW)
- CCT 2700-8000K (6C, RGBW, TW)
- 10 CUSTOM PRESETS (6C, RGBW, TW)

HOUSING

- Highly resistant body in extruded aluminum and techno-polymer body
- Finishing: Black
- IP 20

ELECTRICAL

- Power supply: 100-240 V – 50/60 Hz
- Power consumption 200 W
- PF>0.94/230VAC PF>0.98/115VAC at full load

CONNECTION

- Power connector: Chassis PowerCON TRUE1 In/Out
- Additional cable: 2m H05RN-F cable with powerCON TRUE1 female cable connector
- DMX: XLR 5-pole In/Out panel connectors

OPTIONS

- Pole Operated Yokes
- ARC Motorized Yokes DMX 512
- Market-standard fixed optics adaptor



COMPLIANCE

- CE
- EN 60598-1; EN 60598-2-17
- SSL Licensing Program
- Manufactured in Italy with Quality System ISO 9001:2015

DIMENSIONS

ZW	10.9 Kg	640*380*335 mm
ZS	11.5 Kg	760*380*335 mm

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DMX chart

	WHITE			TUNABLE WHITE		
	1CH	2CH	3CH	EASY	SPLIT	FULL
	8 BIT	8 BIT	16 BIT	8 BIT	8 BIT	16 BIT
1 ch	DIMMER	DIMMER	DIMMER	DIMMER	DIMMER	DIMMER
2 ch		STROBO	DIMMER FINE	CCT	WW	DIMMER FINE
3 ch			STROBO		CW	CCT
4 ch					STROBO	WW +/-
5 ch					SERVICE	CW +/-
6 ch						DELAY
7 ch						FAN
8 ch						STROBO
9 ch						SERVICE

	RGBW				
	EASY	HSI	CMY	RGBW	FULL
	8 BIT	8 BIT	8 BIT	8 BIT	16 BIT
1 ch	DIMMER	DIMMER	DIMMER	DIMMER	DIMMER
2 ch	CCT	HUE	CYAN	RED	DIMMER FINE
3 ch	COLOUR PRESET	HUE FINE	MAGENTA	GREEN	RED
4 ch		SATURATION	YELLOW	BLUE	RED FINE
5 ch		STROBO	STROBO	WHITE	GREEN
6 ch		SERVICE	SERVICE	STROBO	GREEN FINE
7 ch				SERVICE	BLUE
8 ch					BLUE FINE
9 ch					WHITE
10 ch					WHITE FINE
11 ch					CCT
12 ch					COLOUR PRESET
13 ch					DELAY
14 ch					FAN
15 ch					STROBO
16 ch					SERVICE

	RGBACL						
	EASY	CMY	RGB	HSI	RGBACL	THEATER	FULL
	8 BIT	8 BIT	8 BIT	8 BIT	8 BIT	16 BIT	16 BIT
1 ch	DIMMER	DIMMER	DIMMER	DIMMER	DIMMER	DIMMER	DIMMER
2 ch	CCT	CYAN	RED	HUE	RED	DIMMER FINE	DIMMER FINE
3 ch	COLOUR PRESET	MAGENTA	GREEN	HUE FINE	GREEN	CCT	RED
4 ch		YELLOW	BLUE	SATURATION	BLUE	+/- GREEN	RED FINE
5 ch		STROBO	STROBO	CCT	AMBER	DELAY	GREEN
6 ch		SERVICE	SERVICE	STROBO	CYAN	FAN	GREEN FINE
7 ch				SERVICE	LIME	STROBO	BLUE
8 ch					STROBO	SERVICE	BLUE FINE
9 ch					SERVICE		AMBER
10 ch							AMBER FINE
11 ch							CYAN
12 ch							CYAN FINE
13 ch							LIME
14 ch							LIME FINE
15 ch							COLOUR PRESET
16 ch							CCT
17 ch							+/- GREEN
18 ch							DELAY
19 ch							FAN
20 ch							STROBO
21 ch							SERVICE

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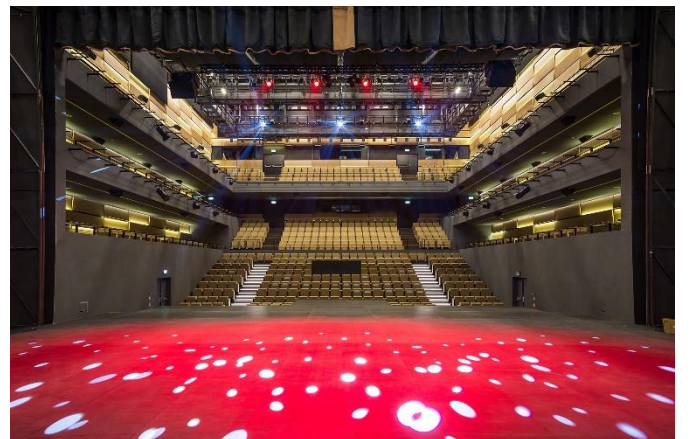
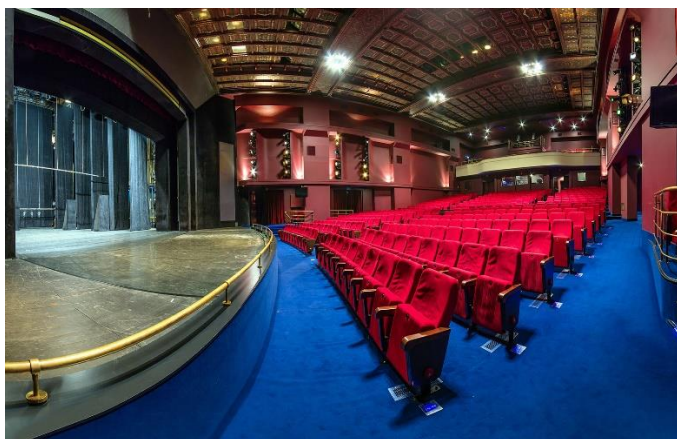
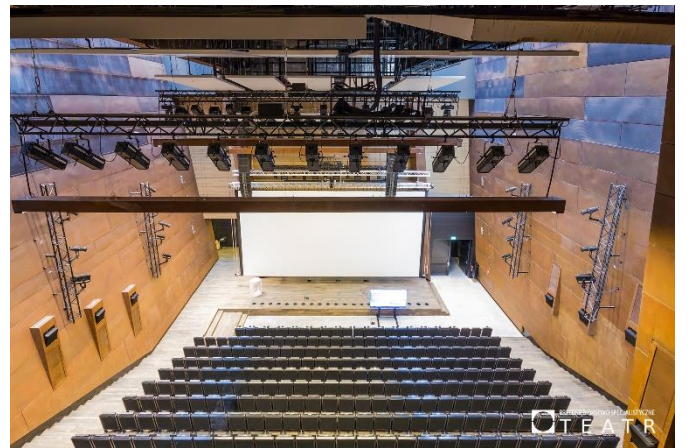
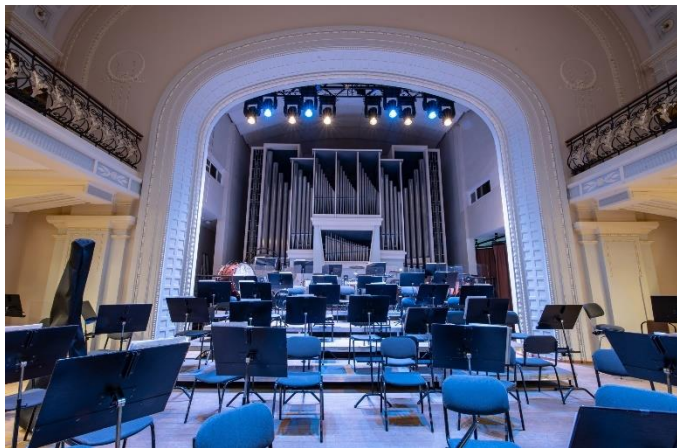
Model	Type	CT	(measure at)	CRI	TLCI	TM-30	Lumen	Beam	Lux	Ø Beam	Lux	Ø Beam	Lux	Ø Beam	Lux	Ø Beam	Lux	Ø Beam
PR HY LED 200 ZS	WW	3000K	3000K	97	97	94	3.471	15°	6.550	1,0	2.911	1,6	1.638	2,1	1.048	2,6	728	3,1
								30°	2.295	2,1	1.020	3,2	574	4,3	367	5,3	255	6,4
	NW	4000K	4000K				3.665	15°	6.917	1,0	3.074	1,6	1.729	2,1	1.107	2,6	769	3,1
								30°	2.424	2,1	1.077	3,2	606	4,3	388	5,3	269	6,4
	CW	5600K	5600K				4.276	15°	8.070	1,0	3.587	1,6	2.017	2,1	1.291	2,6	897	3,1
								30°	2.827	2,1	1.257	3,2	707	4,3	452	5,3	314	6,4
	TW	2700-6500K	4000K	3.874	15°	6.997	1,0	3.110	1,6	1.749	2,1	1.120	2,6	777	3,1			
					30°	2.072	2,1	921	3,2	518	4,3	332	5,3	230	6,4			
	RGBW	2700-8000K	Full Ch	2.944	15°	5.318	1,0	2.363	1,6	1.329	2,1	851	2,6	591	3,1			
					30°	1.575	2,1	700	3,2	394	4,3	252	5,3	175	6,4			
	6C	2700-8000K	Full Ch	3.099	15°	5.598	1,0	2.488	1,6	1.399	2,1	896	2,6	622	3,1			
					30°	1.658	2,1	737	3,2	414	4,3	265	5,3	184	6,4			
									4 m		6 m		8 m		10 m		12 m	

Model	Type	CT	(measure at)	CRI	TLCI	TM-30	Lumen	Beam	Lux	Ø Beam	Lux	Ø Beam	Lux	Ø Beam	Lux	Ø Beam	Lux	Ø Beam
PR HY LED 200 ZW	WW	3000K	3000K	97	97	94	3.647	25°	3.900	1,8	1.733	2,6	975	3,5	624	4,4	433	5,3
								50°	1.358	3,7	603	5,6	339	7,4	217	9,3	151	11,1
	NW	4000K	4000K				3.851	25°	4.119	1,8	1.830	2,6	1.030	3,5	659	4,4	458	5,3
								50°	1.434	3,7	637	5,6	358	7,4	229	9,3	159	11,1
	CW	5600K	5600K				4.493	25°	4.805	1,8	2.135	2,6	1.201	3,5	769	4,4	534	5,3
								50°	1.672	3,7	743	5,6	418	7,4	268	9,3	186	11,1
	TW	2700-6500K	4000K	4.233	25°	4.176	1,8	1.856	2,6	1.044	3,5	668	4,4	464	5,3			
					50°	1.320	3,7	586	5,6	330	7,4	211	9,3	147	11,1			
	RGBW	2700-8000K	Full Ch	3.093	25°	3.052	1,8	1.356	2,6	763	3,5	488	4,4	339	5,3			
					50°	964	3,7	429	5,6	241	7,4	154	9,3	107	11,1			
	6C	2700-8000K	Full Ch	3.256	25°	3.213	1,8	1.428	2,6	803	3,5	514	4,4	357	5,3			
					50°	1.015	3,7	451	5,6	254	7,4	162	9,3	113	11,1			
									4 m		6 m		8 m		10 m		12 m	

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CCT correlated color temperatures

White light from 1'500K to 20'000K made by RGBAQL mix engine (Hyperion 6C)

Fixture settings: linear dimming curve + 8 bit mode + LED boost off

The following DMX values are made by photometric data measurements and test comparison with COM 12 PC and CP 90 halogen lamp.

		LINEAR CURVE						QUADRATIC CURVE					
		RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
1	1500 K	255	0	0	255	0	115	255	0	0	255	0	171
2	1600 K	255	1	0	255	1	122	255	16	0	255	16	176
3	1700 K	255	1	0	255	1	146	255	16	0	255	16	193
4	1800 K	255	1	0	255	1	169	255	16	0	255	16	208
5	1900 K	255	0	0	255	1	198	255	0	0	255	16	225
6	2000 K	255	0	4	255	8	212	255	0	32	255	45	233
7	2100 K	255	4	7	255	12	230	255	32	42	255	55	242
8	2200 K	255	4	8	255	30	240	255	32	45	255	87	247
9	2300 K	240	4	12	255	30	255	247	32	55	255	87	255
10	2400 K	228	23	12	255	30	255	241	77	55	255	87	255
11	2500 K	208	23	15	255	40	255	230	77	62	255	101	255
12	2600 K	192	24	17	255	53	255	221	78	66	255	116	255
13	2700 K	178	24	18	255	67	255	213	78	68	255	131	255
14	2800 K	168	25	20	255	79	255	207	80	71	255	142	255
15	2900 K	156	26	23	255	86	255	199	81	77	255	148	255
16	3000 K	145	26	27	255	94	255	192	81	83	255	155	255
17	3100 K	142	34	30	255	97	255	190	93	87	255	157	255
18	3200 K	135	36	30	255	111	255	186	96	87	255	168	255
19	3300 K	128	37	32	255	122	255	181	97	90	255	176	255
20	3400 K	126	39	36	255	131	255	179	100	96	255	183	255
21	3500 K	120	40	40	255	136	255	175	101	101	255	186	255
22	4000 K	102	71	56	255	145	255	161	135	119	255	192	255
23	5000 K	80	130	86	255	160	255	143	182	148	255	202	255
24	5600 K	55	130	98	255	179	255	118	182	158	255	214	255
25	6000 K	55	135	108	255	203	255	118	186	166	255	228	255
26	6500 K	49	140	118	255	230	255	112	189	173	255	242	255
27	8000 K	30	150	148	255	238	255	87	196	194	255	246	255
28	10000 K	4	160	172	255	255	255	32	202	209	255	255	255
29	12000 K	4	192	198	255	255	255	32	221	225	255	255	255
30	14000 K	4	192	213	255	255	255	32	221	233	255	255	255
31	15000 K	4	192	219	255	255	255	32	221	236	255	255	255
32	16000 K	8	193	226	255	255	255	45	222	240	255	255	255
33	17000 K	10	210	233	255	255	255	50	231	244	255	255	255
34	18000 K	10	218	239	255	255	255	50	236	247	255	255	255
35	19000 K	12	230	246	255	255	255	55	242	250	255	255	255
36	20000 K	18	255	255	255	255	255	68	255	255	255	255	255

Ambershift - Redshift simulation values

White light from 3'200K to 1'500K made by RGBACL mix engine (Hyperion 6C)

Fixture settings: linear dimming curve + 8 bit mode + LED boost off

The following DMX values are made by photometric data measurements and test comparison with COM 12 PC and CP 90 halogen lamp.

(following the Planck Line)

LINEAR CURVE					
RED	GREEN	BLUE	AMBER	CYAN	LIME
135	36	30	255	111	255
142	34	30	255	97	255
145	26	27	255	94	255
156	26	23	255	86	255
168	25	20	255	79	255
178	24	18	255	67	255
192	24	17	255	53	255
208	23	15	255	40	255
228	23	12	255	30	255
240	4	12	255	30	255
255	4	8	255	30	240
255	4	7	255	12	230
255	0	4	255	8	212
255	0	0	255	1	198
255	1	0	255	1	169
255	1	0	255	1	146
255	1	0	255	1	122
255	0	0	255	0	115

(following the Planckian Line)

QUADRATIC CURVE					
RED	GREEN	BLUE	AMBER	CYAN	LIME
186	96	87	255	168	255
190	93	87	255	157	255
192	81	83	255	155	255
199	81	77	255	148	255
207	80	71	255	142	255
213	78	68	255	131	255
221	78	66	255	116	255
230	77	62	255	101	255
241	77	55	255	87	255
247	32	55	255	87	255
255	32	45	255	87	247
255	32	42	255	55	242
255	0	32	255	45	233
255	0	0	255	16	225
255	16	0	255	16	208
255	16	0	255	16	193
255	16	0	255	16	176
255	0	0	255	0	171

100 %	3200 K
95 %	3100 K
90 %	3000 K
85 %	2900 K
80 %	2800 K
75 %	2700 K
70 %	2600 K
60 %	2500 K
50 %	2400 K
45 %	2300 K
40 %	2200 K
35 %	2100 K
30 %	2000 K
25 %	1900 K
20 %	1800 K
15 %	1700 K
10 %	1600 K
5 %	1500 K

The best way to work with the above DMX values

Set the dimmer curve to LINEAR and 8 bit mode

Choose your desired colors and memorize them into the 10 free memories of the preset virtual color wheel

Change the dimming curve to HALO + 16 Bit modes (the processor will calculate automatically the values for this 10 memories)

ATTENTION: The conversion filter DMX values are similar to the relavite filter in front of a CP90 - 3200K halogen lamp. In the most of cases the LED light output is much more powerful in relation to the CP90 filtered halogen light output. In this case you have to dimm down the LED output to match the filtered halogen light. All this values are not just theoretical calculations, but made by accurate photometric and visual tests. For this reason they could be improved in relation to your visual perception and experience with your lights on stage. For more info or recomandation, feel free to send us an email to nellit@spotlight.it

LEE + ROSCO color filter/gel comparator

Chroma edition

Fixture settings: linear dimming curve + 8 bit mode + LED boost off

The following DMX values are made by photometric data measurements and test comparison with COM 12 PC and CP90 halogen lamp.

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F351	Lavender Mist		255	120	39	255	0	250	255	175	100	255	0	252
	LEE	702	Special Pale Lavender	Cold lavender with a full tungsten source, but warms as the source is dimmed. Good as a fill for slow sunset fades	255	121	62	255	90	255	255	176	126	255	151	255
	ROSCO	F54	Special Lavender	Same as 53, but warmer. Useful for beams of realistic moonlight.	255	109	50	255	43	255	255	167	113	255	105	255
	ROSCO	F51	Surprise Pink	Touch of color when white light is not desirable.	255	110	44	255	0	255	255	167	106	255	0	255
	ROSCO	F52	Light Lavender	Excellent for general area or border light washes. It is a basic followspot color.	255	80	63	255	1	255	255	143	127	255	16	255
	ROSCO	F4915	CalColor 15 Lavender		255	88	42	255	0	255	255	150	103	255	0	255
	LEE	52	Light Lavender	Good for general areas and side lights. Great for a basic followspot colour as well as an excellent backlight	255	74	96	255	35	246	255	137	156	255	94	250
	LEE	704	Lily	A cool lavender with little red content. Good for romantic evening exteriors	255	80	80	255	24	212	255	143	143	255	78	233
	ROSCO	F4930	CalColor 30 Lavender		255	40	51	255	0	255	255	101	114	255	0	255
	LEE	703	Gold Lavender	A colour that would be great for front / key lighting and that works well with 152 Pale Gold	255	64	99	255	0	182	255	128	159	255	0	215
	LEE	345	Fuchsia Pink	Good for musicals, pantomimes and sultry scenes	255	74	91	255	22	72	255	137	152	255	75	135
	ROSCO	F47	Light Rose Purple	Good for eerie or dramatic effects. Beautiful backlight color.	255	72	55	255	49	73	255	135	118	255	112	136
	ROSCO	F353	Lilly Lavender	Same intensity as 55 with more red content.	255	192	90	254	2	254	255	221	151	254	23	254
	ROSCO	F55	Lilac	Same as 53, but cooler.	218	195	73	216	4	255	236	223	136	235	32	255
	LEE	137	Special Lavender	Good for moonlight and musical / romantic scenes. Enhances skin tones	255	140	125	255	150	200	255	189	179	255	196	226
	LEE	194	Surprise Pink	Good for musicals	255	120	104	255	120	136	255	175	163	255	175	186
	ROSCO	F356	Middle Lavender	A lavender halfway between 52 and 57 in hue and value. Useful for general illumination and side-lighting.	255	100	80	255	16	255	255	160	143	255	64	255
	ROSCO	F57	Lavender	Excellent backlight. Gives good visibility without destroying night illusions.	255	168	100	250	44	195	255	207	160	252	106	223

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	58	Lavender	An excellent backlight that creates a new dimension	255	0	200	255	126	84	255	0	226	255	179	146
	LEE	701	Provence	Colour of the Lavender fields of the south of France. A redder version of 180 for cameras balanced to tungsten	255	144	124	68	4	1	255	192	178	132	32	16
	ROSCO	R4960	CalColor 60 Lavender		255	67	55	255	93	72	255	131	118	255	154	135
	LEE	180	Dark Lavender	A pleasing effect for theatrical lighting and backlighting	255	16	255	216	102	100	255	64	255	235	161	160
	ROSCO	F68	Deep Lavender	Excellent back light. Enhances dimensionality.	255	175	156	255	22	118	255	211	199	255	75	173
	ROSCO	F357	Royal Lavender	A rich lavender which will enhance blue and red costumes and scenic pieces. Excellent for nighttime scenes. Rich, vivid accents, good in backgrounds.	233	34	255	240	245	102	244	93	255	247	250	161
	ROSCO	F69	Indigo	The original Congo Blue. A purple-blue, highly saturated, for modeling effects and non-realistic atmospheres.	255	0	255	0	229	40	255	0	255	0	242	101
	LEE	343	Special Medium Lavender	Good for theatre and T.V. effect lighting and backlighting	230	40	255	216	102	25	242	101	255	235	161	80
	LEE	700	Perfect Lavender	In-between 170 Deep Lavender and 345 Fuchsia Pink, and is good for backlighting and romantic atmospheres	189	51	255	216	102	0	220	114	255	235	161	0
	LEE	707	Ultimate Violet	Used in musical performances for general colour washes and set lighting	255	38	255	4	0	0	255	98	255	32	0	0
	LEE	181	Congo Blue	Looks like black light when used with a fluorescent source. Great effect colour. Very saturated	78	50	255	8	0	0	141	113	255	45	0	0
	ROSCO	F382	Congo Blue	Deep blue more saturated than 385. Good for dark night skies or for a backlight color. A great color for rock and roll concert lighting.	116	0	235	0	255	0	172	0	245	0	255	0
	LEE	709	Electric Lilac	Provides good colour rendering which creates a sharp edge, adding a touch of drama	255	226	89	225	186	132	255	240	151	240	218	183
	LEE	142	Pale Violet	Great Moonlight effect. Good for cyclorama lighting and highlighting foliage on plants	255	226	176	255	186	127	255	240	212	255	218	180
	ROSCO	R4230	CalColor 30 Blue		226	146	60	255	120	205	240	193	124	255	175	229
	ROSCO	F355	Pale Violet	A cool lavender which acts as a neutral in a three color area lighting system. Will work well as a wash for drops or set pieces. Tones the space. Effective as moonlight shadows.	255	180	135	255	255	255	255	214	186	255	255	255
	ROSCO	F378	Alice Blue	A rich clean red blue that warms to lavender when dimmed.	234	255	212	255	255	255	244	255	233	255	255	255
	LEE	199	Fegal Blue	A deep lavender blue that strongly enhances skin tones	150	48	255	0	186	35	196	111	255	0	218	94
	ROSCO	R4260	CalColor 60 Blue		249	159	110	58	0	255	252	201	167	122	0	255
	ROSCO	F359	Medium Violet	Midnight and moonlight illusions. Enforces mysterious mood. Useful for evening cyc wash.	0	170	221	255	255	0	0	208	237	255	255	0

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F4290	CalColor 90 Blue		207	255	200	206	255	20	230	255	226	229	255	71
	ROSCO	F2008	Storaro Indigo		40	66	255	225	255	48	101	130	255	240	255	111
	ROSCO	F377	Iris Purple	Medium neutral lavender. Good wash light.	255	182	223	0	255	45	255	215	238	0	255	107
	ROSCO	F885	Foyal Blue	Excellent for non-realistic backgrounds. A very saturated blue. Pronounced red content that will shift toward purple when dimmed. Low transmission but will offer a striking contrast when used as a background with lighter accents.	40	62	255	0	255	0	101	126	255	0	255	0
	LEE	799	Special KH Lavender	A deep lavender that brings out the UV	79	44	255	0	0	0	142	106	255	0	0	0
	ROSCO	R121	Blue Diffusion	Combine a color with Matte Diffusion. Aids in broad, even illumination of cycs and drops.	17	255	198	0	255	29	66	255	225	0	255	86
	LEE	508	Midnight Maya	A rich, sultry blue. Like Congo Blue, but greater light transmission so maintenance friendly - fewer gel changes	206	0	255	0	186	23	229	0	255	0	218	77
	ROSCO	R125	Blue Cyc Silk	Useful in border and striplights to prevent scalloping; helps illuminate cycs and drops.	2	255	222	0	255	40	23	255	238	0	255	101
	LEE	721	Berry Blue	Used in musical performances for rear colour wash or set lighting	0	149	250	0	255	0	0	195	252	0	255	0
	ROSCO	F2006	Storaro Azure		9	255	157	12	255	8	48	255	200	55	255	45
	ROSCO	F80	Primary Blue	Primary blue. For use with three color light primary system in cyc lighting.	14	255	157	0	255	0	60	255	200	0	255	0
	ROSCO	F79	Bright Blue	Cool clear bright blue.	0	255	196	0	255	31	0	255	224	0	255	89
	ROSCO	F83	Medium Blue	Good for non-realistic night skies.	11	7	97	0	255	0	53	42	157	0	255	0
	ROSCO	F82	Surprise Blue	Deep rich blue with slight amount of red.	148	255	166	12	255	0	194	255	206	55	255	0
	ROSCO	F74	Night Blue	Fantasy moonlight. Crisp and beautiful. Popular as a backlight or sidelight in contrast to area light.	0	0	90	0	255	0	0	0	151	0	255	0
	ROSCO	F881	Baldassari Blue		0	255	255	171	255	10	0	255	255	209	255	50
	ROSCO	F883	Sapphire Blue	A deep romantic blue on the red side.	17	155	255	0	255	30	66	199	255	0	255	87
	ROSCO	F884	Midnight Blue	An intense red-blue. Deeper than 83 with a little more red.	0	2	180	0	255	0	0	23	214	0	255	0
	LEE	71	Tokyo Blue	A deep blue, used for midnight scenes and cyclorama lighting	0	30	255	0	0	0	0	87	255	0	0	0
	LEE	713	JWinter Blue	Very dark blue with high UV content. Good in high concentrations for a moody and powerful stage colour wash	0	83	255	0	0	0	0	145	255	0	0	0

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	79	Just Blue	A good colour mixing blue. Great for cyclorama lighting	6	199	255	0	255	0	39	225	255	0	255	0
	LEE	722	Bray Blue	A purer blue with very little red in it	0	0	120	0	255	0	0	0	175	0	255	0
	LEE	195	Zenith Blue	Creates a good moonlight effect on a dark set. Also good for cycloramas	1	89	255	10	190	0	16	151	255	50	220	0
	LEE	85	Deeper Blue	A deep warm blue. Good for back and side lighting	4	43	255	0	255	0	32	105	255	0	255	0
	LEE	363	Special Medium Blue	Great for cool moonlight and mood effects	0	0	180	0	229	0	0	0	214	0	242	0
	LEE	119	Dark Blue	Good for mood effects created by backlighting and side lighting. Creates great contrast	0	0	162	0	255	0	0	0	203	0	255	0
	LEE	715	Cabana Blue	A deep blue that still has enough transmission to work encouragingly well on television	2	30	255	10	190	75	23	87	255	50	220	138
	LEE	716	Mikkel Blue	A romantic blue to produce a night effect	0	0	98	0	85	0	0	0	158	0	147	0
	LEE	120	Deep Blue	A pleasing effect for theatrical lighting	0	0	180	0	134	0	0	0	214	0	185	0
	ROSCO	F77	Green Blue	Distinctive greenish blues. Useful for romantic moonlight.	21	255	97	0	255	0	73	255	157	0	255	0
	ROSCO	F85	Deep Blue	Deeply saturated blue with a hint of red.	10	5	96	0	255	0	50	36	156	0	255	0
	LEE	719	Colour Wash Blue	To allow low intensity tungsten to hold a cold/blue feel	249	235	207	88	255	241	252	245	230	150	255	248
	LEE	200	Double CTB	Converts tungsten (3200K) to daylight (26000K)	162	214	207	44	255	200	203	234	230	106	255	226
	LEE	712	Bedford Blue	A smoky warm blue. Good for skin tones	255	255	207	44	255	200	255	255	230	106	255	226
	LEE	525	Argent Blue	LSI's Silver Anniversary colour. Great for a foreboding cold winter's night, but useful for general illuminance too	197	230	196	0	255	118	224	242	224	0	255	173
	LEE	197	Alice Blue	Great for cyclorama lighting and creating deep blue skies cyclorama cycloramas	202	203	207	0	255	118	227	228	230	0	255	173
	LEE	75	Evening Blue	Good for night scenes and romantic moonlight	64	120	196	0	255	83	128	175	224	0	255	145
	ROSCO	F868	Winkler Blue		144	255	144	0	255	180	192	255	192	0	255	214
	LEE	714	Elysian Blue	A new deeper version of Alice Blue	61	220	255	0	255	31	125	237	255	0	255	89
	LEE	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	0	85	255	39	255	120	0	147	255	100	255	175

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F68	Sky Blue	Excellent for early morning sky tones. Popular among designers for cyc and borders.	29	255	134	0	255	47	86	255	185	0	255	109
	ROSCO	F81	Urban Blue	Very cold brittle feeling.	0	255	231	13	255	255	0	255	243	58	255	255
	ROSCO	F84	Zephyr Blue	A true blue with excellent punch for bright skies. Lovely contrast to pale blues; adds coldness to shadows.	2	255	238	81	255	255	23	255	246	144	255	255
	ROSCO	F2007	Storaro Blue		90	255	90	36	36	35	151	255	151	96	96	94
	ROSCO	F3220	Double Blue		90	255	90	36	36	35	151	255	151	96	96	94
	ROSCO	F78	Trudy Blue	A rich clean red blue that warms to lavender when dimmed.	67	255	100	120	59	125	131	255	160	175	123	179
	ROSCO	F3216	Eighth Blue	Boosts 3200K to 3300K	255	182	28	255	40	180	255	215	84	255	101	214
	LEE	503	Quarter New Colour Blue	The lightest correction in the NCB series	255	245	52	255	10	255	255	250	115	255	50	255
	LEE	203	Quarter CTB	Converts tungsten (3200K) to daylight (3600K)	255	255	57	255	40	255	255	255	121	255	101	255
	LEE	202	Half CTB	Converts tungsten (3200K) to daylight (4300K)	255	199	70	255	190	226	255	225	134	255	220	240
	LEE	61	Mist Blue	A cool wash good for night scenes	255	209	54	255	242	162	255	231	117	255	248	203
	LEE	63	Pale Blue	Cool front light wash, good for creating an overcast look for cold weather	255	238	80	255	242	255	255	246	143	255	248	255
	ROSCO	F4330	CalColor 30 Cyan		145	255	39	255	18	255	192	255	100	255	68	255
	LEE	502	Half New Colour Blue	A lighter correction in the NCB series	255	151	61	255	140	255	255	196	125	255	189	255
	LEE	501	New Colour Blue (Robertson Blue)	An alternative to the CTB series with warmer tones and a lesser green cast for face and key light	205	126	81	255	255	228	229	179	144	255	255	241
	LEE	708	Cool Lavender	For use as a warmer tint without turning yellow and to recreate the colour of fluorescent lighting	255	140	78	255	218	255	255	189	141	255	236	255
	LEE	281	Three Quarter CTB	Converts tungsten to daylight.	255	249	103	255	171	251	255	252	162	255	209	253
	ROSCO	F61	Mist Blue	Excellent for general area washes. Very light cool tint of blue.	255	255	46	255	48	225	255	255	108	255	111	240
	LEE	201	Full CTB	Converts tungsten (3200K) to photographic daylight (5700K).	165	255	118	255	171	255	205	255	173	255	209	255
	LEE	283	One and a Half CTB	Converts tungsten (3200K) to daylight (8888K)	70	255	170	210	171	255	134	255	208	231	209	255

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	366	Cornflower	Great for pale moonlight and seasonal mood lighting	59	255	180	201	171	255	123	255	214	226	209	255
	ROSCO	F63	Pale Blue	Good for creating an overcast look and feeling.	130	195	49	186	2	238	182	223	112	218	23	246
	LEE	500	Double New Colour Blue	The strongest of the NCB series for dramatic 'white' face and key light where warmer tones than CTB are required	130	255	188	255	255	255	182	255	219	255	255	255
	ROSCO	F62	Booster Blue	Helps maintain white light when dimmer is at low intensity.	250	180	45	10	30	195	252	214	107	50	87	223
	ROSCO	F3208	Quarter Blue	Boosts 3200K to 3500K	255	152	39	255	22	255	255	197	100	255	75	255
	ROSCO	F373	Theatre Booster 3	Slightly lighter and less red than 3208.	255	152	37	255	38	255	255	197	97	255	98	255
	ROSCO	F3206	Third Blue:	Boosts 3200K to 3800K	255	80	40	255	140	255	255	143	101	255	189	255
	ROSCO	F372	Theatre Booster 2	Slightly lighter and less red than 3204.	255	255	50	255	34	220	255	255	113	255	93	237
	ROSCO	F60	No Color Blue	Helps maintain white light when dimmer is at low intensity.	255	255	57	255	45	255	255	255	121	255	107	255
	ROSCO	F3204	Half Blue	Boosts 3200K to 4100K	255	243	54	255	0	254	255	249	117	255	0	254
	ROSCO	F360	Clearwater	The slightest blue tint. Excellent for eliminating amber shift when lights are running low on a dimmer. Good for cool area light.	255	151	62	255	148	255	255	196	126	255	194	255
	LEE	711	Cold Blue	Cold/grey HMI effect from a tungsten source. Will also help blend the light when using both tungsten and HMI sources	255	255	154	255	255	255	255	255	198	255	255	255
	LEE	53	Paler Lavender	A subtle cool wash	255	139	51	255	140	200	255	188	114	255	189	226
	ROSCO	F63	Pale Lavender	Use when a touch of color is needed.	255	138	41	255	39	255	255	188	102	255	100	255
	ROSCO	F4215	GalColor 15 Blue		255	148	46	255	36	255	255	194	108	255	96	255
	ROSCO	F3203	Three Quarter Blue		128	195	57	220	2	236	181	223	121	237	23	245
	ROSCO	F362	Tipton Blue	A soft clean blue. Good choice for cool area lighting. Can also be used to shift the amber of lamps running at low dimmer levels.	252	255	80	255	161	255	253	255	143	255	203	255
	ROSCO	F371	Theatre Booster 1	Less red than 3202.	190	255	46	255	255	2	220	255	108	255	255	23
	ROSCO	F364	Blue Bell	A clean light red blue. Creates naturalistic daylight fill color. Good cool area light.	190	180	96	191	255	255	220	214	156	221	255	255
	LEE	710	Spir Special Blue	A cool industrial blue	255	222	255	80	252	159	255	238	255	143	253	201

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F3202	Full Blue CTB	Boosts 3200K to 5500K	255	240	86	255	150	255	255	247	148	255	196	255
	ROSCO	F3218	Full Blue Plus		0	222	100	246	54	255	0	238	160	250	117	255
	ROSCO	F365	Tharon Delft Blue	Clean blue with more red than 364. A true color correction filter for film. Converts 3200°K to 5500°K. Good for area light.	129	100	96	240	255	255	181	160	156	247	255	255
	LEE	198	Palace Blue	Good for dark moonlight or a romantic evening	52	58	255	60	255	5	115	122	255	124	255	36
	LEE	174	Dark Steel Blue	Great for set lighting. Creates good moonlight shadows	110	255	128	160	171	255	167	255	181	202	209	255
	LEE	161	Slate Blue	A pure medium blue. Good for skies, moonlight and dusk effects	161	255	153	2	255	180	203	255	198	23	255	214
	LEE	165	Daylight Blue	Great for moonlight effect	0	255	187	0	255	218	0	255	218	0	255	236
	ROSCO	F72	Azure Blue	A clean slightly green blue. Good moonlight fill.	67	255	45	0	15	103	131	255	107	0	62	162
	ROSCO	F369	Tahitian Blue	Slightly more green than 69.	0	255	101	0	255	216	0	255	160	0	255	235
	ROSCO	F366	Jordan Blue	More green than 65. A crisp light blue-green.	67	255	45	27	16	70	131	255	107	83	64	134
	ROSCO	F65	Daylight Blue	Useful for achieving depressed moods and dull skies.	90	255	60	0	14	103	151	255	124	0	60	162
	ROSCO	F67	Light Sky Blue	Excellent sky color. Useful for cyc and border lights.	72	255	50	1	7	25	135	255	113	16	42	80
	ROSCO	F69	Brilliant Blue	Used for dramatic moonlight effects.	15	255	80	2	255	40	62	255	143	23	255	101
	LEE	68	Sky Blue	Good for morning skin tones and night skies. Great for cyclorama lights	56	255	164	0	255	0	119	255	204	0	255	0
	ROSCO	F64	Light Steel Blue	Useful for beams of realistic moonlight.	149	255	100	93	255	165	195	255	160	154	255	205
	ROSCO	F367	Slate Blue	Clean medium blue. Good for sky color or moonlight.	18	255	80	150	190	79	68	255	143	196	220	142
	LEE	132	Medium Blue	Deep moonlight. Great for colour mixing	7	60	91	2	255	0	42	124	152	23	255	0
	ROSCO	F363	Aquamarine	A pale blue-green color. Can be used for area lighting. A soft backlight color.	252	255	80	255	161	255	253	255	143	255	203	255
	ROSCO	F66	Cool Blue	A pale green shade of blue; good for area or general washes. Creates an icy feeling on stage.	226	146	36	150	160	220	240	193	96	196	202	237
	ROSCO	F70	Nile Blue	Useful for very light midday skies. Occasionally used for general cool tint.	0	255	70	255	220	255	0	255	134	255	237	255

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	724	Ocean Blue	Useful at low levels of light. Good for dull skies and moonlight	98	255	105	0	255	180	158	255	164	0	255	214
	LEE	196	True Blue	Great for moonlight effect.	81	255	55	1	10	26	144	255	118	16	50	81
	LEE	352	Glacier Blue	A cold blue, good for cool atmospheric mood setting	0	255	149	0	255	211	0	255	195	0	255	232
	LEE	143	Pale Navy Blue	Great moonlight / night effect.	80	255	120	0	255	181	143	255	175	0	255	215
	ROSCO	F375	Cerulean Blue		0	255	59	0	255	186	0	255	123	0	255	218
	ROSCO	F71	Sea Blue	Occasionally used for general cool tint and non-realistic washes.	17	255	45	49	60	68	66	255	107	112	124	132
	ROSCO	F376	Bermuda Blue	A soothing green blue. More blue than 76. A good conventional moonlight color. Interesting tonal color.	28	255	40	37	32	37	84	255	101	97	90	97
	ROSCO	F75	Twilight Blue NEW	Less green & crisper than 76.	9	156	51	0	255	29	48	199	114	0	255	86
	LEE	725	Old Steel Blue	Cool wash, useful for highlights	109	97	63	145	255	255	167	157	127	192	255	255
	LEE	117	Steel Blue	Good for cool washes. Adds a pale green tint. Great for emulating joy weather on stage	181	180	66	100	255	255	215	214	130	160	255	255
	LEE	140	Summer Blue	Good for light midday sky. Light blue tinted wash	52	255	60	97	186	78	115	255	124	157	218	141
	LEE	353	Lighter Blue	Good for daylight effects	69	255	86	1	255	180	133	255	148	16	255	214
	LEE	172	Lagoon Blue	A floodlit warm wash. Great for underwater scenes and ballet	3	255	65	1	255	0	28	255	129	16	255	0
	LEE	144	No Colour Blue	A clean blue with hints of green. Good for moonlight and sidelight	0	255	110	27	255	219	0	255	167	83	255	236
	LEE	118	Light Blue	A strong night effect	14	178	70	0	255	29	60	213	134	0	255	86
	LEE	183	Moonlight Blue	Good for moonlight effect and cycloramas.	8	98	52	4	255	0	45	158	115	32	255	0
	LEE	141	Bright Blue	Very dramatic when used as moonlight	14	0	37	0	255	0	60	0	97	0	255	0
	ROSCO	F370	Italian Blue	Good to create eerie and mysterious effects. Good for night time water effects.	0	255	44	0	255	128	0	255	106	0	255	181
	ROSCO	F4360	CalColor 60 Cyan		180	255	42	126	240	255	214	255	103	179	247	255
	ROSCO	F4390	CalColor 90 Cyan		49	255	31	118	255	102	112	255	89	173	255	161

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					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F73	Peacock Blue	Good for fantasy, moonlight and water effects.	18	255	38	88	176	78	68	255	98	150	212	141
	LEE	727	QFD Blue	A special version of 729 Suba Blue which is good for backlighting and swimming pool effects	0	0	28	0	255	0	0	0	84	0	255	0
	ROSCO	F2005	Storaro Cyan		0	255	48	0	255	178	0	255	111	0	255	213
	LEE	116	Medium Blue-Green	A pleasing effect for theatrical lighting.	0	0	11	11	255	0	0	0	53	53	255	0
	LEE	729	Suba Blue	Used in musical performances for a rear colour wash or set lighting	0	0	19	0	255	0	0	0	70	0	255	0
	ROSCO	F374	Sea Green	For enhancing water scenes or deep sea environments. Greener than 73.	34	255	26	16	38	41	93	255	81	64	98	102
	ROSCO	F93	Blue Green	Useful for mood of mystery and for toning scenery that has been spattered in blues.	46	255	28	127	255	126	108	255	84	180	255	179
	ROSCO	F95	Medium Green	Used on foliage in moonlight areas or for creating a mood of mystery. Good for toning scenery painted in blues, blue-greens and greens.	2	255	32	0	255	40	23	255	90	0	255	101
	ROSCO	F392	Pacific Green	Cyc Wash. Good Costume color. Magical on skin.	18	255	27	52	154	68	68	255	83	115	198	132
	ROSCO	F395	Teal Green	A medium green-blue which can be used as a mystical special effect color. Also an interesting side or backlight color in concert lighting.	0	255	22	0	255	86	0	255	75	0	255	148
	ROSCO	F76	Light Green Blue	Distinctive greenish blues. Useful for romantic moonlight.	2	91	37	0	255	0	23	152	97	0	255	0
	LEE	131	Marine Blue	Good for romantic moonlight. Often used in ballet and underwater scenes	18	255	37	74	162	72	68	255	97	137	203	135
	LEE	354	Special Steel Blue	A cooling blue-green wash for stage and set lighting	0	254	45	4	120	68	0	254	107	32	175	132
	LEE	115	Peacock Blue	A pleasing effect on set Good for cyclorama and backlighting (e.g. ice rinks, galas, etc)	0	254	38	4	120	49	0	254	98	32	175	112
	LEE	322	Soft Green	A cool green used for gobo cover, pantomimes and cycloramas	36	253	19	4	32	34	96	254	70	32	90	93
	ROSCO	F92	Turquoise	Useful for mood of mystery and for toning scenery that has been spattered in blues.	195	254	30	40	255	255	223	254	87	101	255	255
	LEE	323	Jade	Used for underwater scenes, cycloramas and backlighting	0	241	24	0	255	60	0	248	78	0	255	124
	LEE	124	Dark Green	Good for cycloramas and backlighting.	0	255	0	5	128	39	0	255	0	36	181	100
	LEE	735	Velvet Green	A beautiful background colour. Victorian melodrama. A night time green	0	255	0	0	255	0	0	255	0	0	255	0
	ROSCO	F94	Kelly Green	Fantasy and unrealistic effects. Unflattering on skin tones.	0	255	9	0	255	148	0	255	48	0	255	194

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	327	Forest Green	A deep green for sinister forest scenes, cycloramas and backlighting.	0	254	4	0	255	39	0	254	32	0	255	100
	ROSCO	F993	Emerald Green	An exaggerated green. Nearly double intensity as 93, less blue than 95.	0	255	18	0	9	34	0	255	68	0	48	93
	ROSCO	F91	Primary Green	Primary green for three color primary system.	7	255	9	0	2	90	42	255	48	0	23	151
	ROSCO	F4315	CalColor 15 Cyan		255	189	33	255	50	255	255	220	92	255	113	255
	LEE	730	Liberty Green	A good green for creating mystery and suspense	255	188	37	94	152	210	255	219	97	155	197	231
	LEE	504	Waterfront Green	Designed for period key light and modern urban horizons	255	180	40	80	150	210	255	214	101	143	196	231
	LEE	728	Steel Green	Approaching storms. Overcast days. Cold steely light. Malevolent moonlight.	234	222	59	190	255	255	244	238	123	220	255	255
	LEE	242	LEE Fluorescent 4300 Kelvin	Converts tungsten to fluorescent light of 4300K (white)	164	210	35	152	255	230	204	231	94	197	255	242
	LEE	241	LEE Fluorescent 5700 Kelvin	Converts tungsten to fluorescent light of 5700K (cool white/daylight).	10	255	72	255	220	255	50	255	135	255	237	255
	LEE	219	LEE Fluorescent Green	General tungsten to fluorescent correction for use when fluorescent colour temp is unknown, to provide medium correction	0	255	51	141	128	255	0	255	114	190	181	255
	LEE	246	Quarter Plus Green	Used on daylight and tungsten lights for green cast with discharge lighting. Approximates CC075 green camera filter	255	190	35	255	54	255	255	220	94	255	117	255
	LEE	213	White Flame Green	Corrects white flame carbon arcs by absorbing ultra violet.	255	255	33	255	80	255	255	255	92	255	143	255
	LEE	731	Dirty Ice	Dirtier than 730 Liberty green, more orange, sympathetic with skin tones	255	210	38	108	59	255	255	231	98	166	123	255
	LEE	733	Damp Squib	A dirty green, reduces warmth. Good for cross lighting	255	255	35	255	78	255	255	255	94	255	141	255
	LEE	245	Half Plus Green	Used on daylight and tungsten lights for green cast with discharge lighting. Approximates CC15 green camera filter	255	200	23	255	144	175	255	226	77	255	192	211
	ROSCO	F3316	Tough 1/4 Plusgreen	Adds partial green to balance with fluorescents.	255	115	23	255	26	255	255	171	77	255	81	255
	ROSCO	F3315	Tough 1/2 Plusgreen	Adds partial green to balance with fluorescents.	255	161	20	255	20	255	255	203	71	255	71	255
	ROSCO	F87	Pale Yellow Green	Sunny spring mornings.	255	190	22	255	0	255	255	220	75	255	0	255
	LEE	244	LEE Plus Green	Used on daylight and tungsten lights for green cast with discharge lighting. Approximates CC30 green camera filter.	255	80	13	180	234	255	255	143	58	214	244	255
	LEE	138	Pale Green	Good with gobos for wooded scenes	255	255	13	255	168	255	255	255	58	255	207	255

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F3304	Tough Plusgreen	To balance daylight sources to cool white fluorescents.	255	185	11	255	50	254	255	217	53	255	113	254
	ROSCO	F88	Light Green	Sunny spring mornings.	255	173	10	255	75	255	255	210	50	255	138	255
	ROSCO	F4415	CalColor 15 Green		255	180	15	255	73	206	255	214	62	255	136	229
	LEE	243	LEE Fluorescent 3600 Kelvin	Converts tungsten to fluorescent light of 3600K (warm white)	66	255	31	199	32	255	130	255	89	225	90	255
	LEE	505	Sally Green	A fresh, light and airy summer green. 'Under tree canopy' light quality without 'pantomime countryside'	255	255	0	0	8	100	255	255	0	0	45	160
	LEE	88	Lime Green	Use with gobos for leafy glades. Good for pantomimes, giving a slightly sinister atmosphere.	255	165	0	0	47	255	255	205	0	0	109	255
	ROSCO	F388	Gaslight Green	A yellow-green similar to the color emitted by gas lighting fixtures. Appropriate for period pieces i.e. La Boheme, and useful for creating reflections from fields and meadows.	255	4	3	0	97	255	255	32	28	0	157	255
	LEE	738	JAS Green	A rich yellowish green. Useful as a concert stage wash where darker skin tone, costume and set are a consideration.	95	255	0	0	0	70	156	255	0	0	0	134
	LEE	121	LEE Green	Good for dense foliage, tropical jungle or woodland effect.	175	255	0	0	55	255	211	255	0	0	118	255
	ROSCO	F4430	CalColor 30 Green		255	1	3	0	146	255	255	16	28	0	193	255
	ROSCO	F86	Pea Green	Good for dense foliage and woodland effects.	255	255	0	0	0	255	255	255	0	0	0	255
	ROSCO	F389	Chroma Green	Suggests reflected light from dense foliage. A brilliant cyc lighting color which will work for chroma-keying effects in television production	0	255	4	0	54	247	0	255	32	0	117	251
	ROSCO	F4460	CalColor 60 Green		255	255	2	0	29	255	255	255	23	0	86	255
	ROSCO	F386	Leaf Green		255	78	26	255	70	255	255	141	81	255	134	255
	ROSCO	F4490	CalColor 90 Green		62	255	0	0	0	255	126	255	0	0	0	255
	LEE	122	Fern Green	Good for cycdoramas and creates a great mood effect.	104	255	0	14	255	255	163	255	0	60	255	255
	ROSCO	F89	Moss Green	Useful for mood, mystery and toning.	83	254	0	0	57	255	145	254	0	0	121	255
	LEE	89	Moss Green	Good mood creator. Used with gobos, creates a great foliage effect	0	255	0	0	126	246	0	255	0	0	179	250
	LEE	139	Primary Green	Good for set lighting and cycorama lighting	0	255	0	0	0	17	0	255	0	0	0	66
	LEE	90	Dark Yellow Green	Highlighting for forest effects.	0	255	0	0	6	9	0	255	0	0	39	48

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	736	Twickenham Green	A powerful green with depth, for music or light entertainment.	0	255	0	0	0	0	0	255	0	0	0	0
	ROSCO	F2004	Storaro Green		0	255	0	0	3	78	0	255	0	0	28	141
	ROSCO	F90	Dark Yellow Green	Alternate primary where higher transmission is desired.	0	255	0	0	0	52	0	255	0	0	0	115
	LEE	643	Quarter Mustard Yellow	Quarter strength Sodium light effect, designed for use with daylight sources.	255	185	0	255	0	255	255	217	0	255	0	255
	LEE	642	Half Mustard Yellow	Half strength Sodium light effect, designed for use with daylight sources.	255	214	0	255	0	255	255	234	0	255	0	255
	LEE	741	Mustard Yellow	Spooky when used in haze. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.	255	255	0	255	0	255	255	255	0	255	0	255
	LEE	740	Aurora Borealis Green	Primary jungle colour. Removes some red and blue. Works best with daylight bulbs. Sodium lamp effect.	0	255	0	255	255	0	0	255	0	255	255	0
	ROSCO	R122	Green Diffusion	Combine a color with Matte Diffusion. Aids in broad, even illumination of cycs and drops.	0	255	0	0	0	56	0	255	0	0	0	119
	ROSCO	R126	Green Cyc Silk	Useful in border and striplights to prevent scalloping, helps illuminate cycs and drops.	0	255	0	0	0	23	0	255	0	0	0	77
	LEE	232	Super Correction W.F. Green	Converts white flame arc to 3200K for use with Tungsten film	253	177	0	223	90	0	254	212	0	238	151	0
	LEE	207	Full CTO +.3 ND	Converts daylight (6500K) to tungsten (3200K) and reduces light 1 stop	255	217	0	220	33	0	255	235	0	237	92	0
	LEE	208	Full CTO +.6 ND	Converts daylight (6500K) to tungsten (3200K) and reduces light 2 stops.	255	150	0	55	38	0	255	196	0	118	98	0
	LEE	742	Bram Brown	Dirtier than 156 Chocolate, good for skin tones. Dims well and doesn't go pink at low light levels	255	150	0	33	31	0	255	196	0	92	89	0
	ROSCO	F3405	Robcosun 85N.3		255	195	0	223	12	0	255	223	0	238	55	0
	LEE	653	LO Sodium	Used on tungsten to create a Low Pressure Sodium look.	255	125	0	0	0	0	255	179	0	0	0	0
	ROSCO	F3406	Robcosun 85N.6		255	150	0	96	6	0	255	196	0	156	39	0
	LEE	511	Bacon Brown	An intense and warm deep brown. Recreates the pigment browns used by Francis Bacon in some of his paintings.	255	96	0	0	0	0	255	156	0	0	0	0
	LEE	746	Brown	To give a murky, dirty feel to tungsten. A darker, less pink chocolate	180	0	46	0	0	0	214	0	108	0	0	0
	LEE	162	Bastard Amber	A warm white / warm wash. Good lamplight effect.	255	171	10	255	180	0	255	209	50	255	214	0
	LEE	506	Marlene	Flattering skin tone without the comedy 'pink'. For Marlene Dietrich who knew the importance of beautiful lighting.	255	152	15	255	76	88	255	197	62	255	139	150

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	152	Pale Gold	Used with interior lighting to enhance skin tones	255	220	12	135	25	0	255	237	55	186	80	0
	ROSCO	F804	Pale Apricot	A peach amber. More yellow than 305.	255	180	7	159	45	0	255	214	42	201	107	0
	LEE	238	CS (to Tungsten)	Converts CS to 3200K, for use with Tungsten film	255	160	12	209	52	0	255	202	55	231	115	0
	LEE	747	Easy White	Primarily developed for fluorescents to ensure warm, comfortable light and flattering skin tones	255	150	6	255	112	0	255	196	39	255	169	0
	LEE	156	Chocolate	Warms light and reduces the intensity.	255	168	2	223	100	0	255	207	23	238	160	0
	ROSCO	F89	Chocolate	Warms light and reduces intensity.	255	150	3	255	112	0	255	196	28	255	169	0
	LEE	103	Straw	Pale sunlight through a window and a good warm winter effect.	240	109	23	255	12	255	247	167	77	255	55	255
	ROSCO	F8443	Quarter Straw 1/4 CTS		255	80	20	255	3	255	255	143	71	255	28	255
	LEE	764	Sun Colour Straw	Adds warmth, bright sunlight	240	109	17	255	14	255	247	167	66	255	60	255
	ROSCO	F8409	Roscosun 1/4 CTO	Converts 5500K to 4500K	255	25	17	229	35	250	255	80	66	242	94	252
	ROSCO	F08	Pale Gold	Warmer straw. Flattering to skin tones.	255	78	17	255	0	255	255	141	66	255	0	255
	ROSCO	R13	Straw Tint	Much less green than in other straws. Suggests warm sunlight glow when contrasted with ambers and blues.	255	5	5	255	29	250	255	36	36	255	86	252
	LEE	13	Straw Tint	Warmer than other straw colours. A good sunlight effect when used in contrast with ambers and blues.	255	75	11	255	0	255	255	138	53	255	0	255
	ROSCO	F09	Pale Amber Gold	Deep straw. Good for late afternoon sunsets or firelight.	255	156	0	255	105	20	255	199	0	255	164	71
	ROSCO	F02	Bastard Amber	Good where a tint of color is needed. Excellent for natural skin tones.	255	152	11	255	255	88	255	197	53	255	255	150
	LEE	230	Super Correction LCT Yellow	Converts yellow carbon arc (of low colour temperature) to tungsten.	253	177	5	223	165	0	254	212	36	238	205	0
	LEE	650	Industry Sodium	Used on tungsten to blend with sodium light	255	35	4	255	93	255	255	94	32	255	154	255
	LEE	443	Quarter CT Straw	Converts 6500K to 5100K - daylight to tungsten light with a yellow bias	255	159	29	255	0	255	255	201	86	255	0	255
	LEE	206	Quarter CTO	Converts daylight (6500K) to tungsten light (4600K)	255	101	26	255	30	255	255	160	81	255	87	255
	ROSCO	F802	Pale Bastard Amber		255	164	20	255	2	155	255	204	71	255	23	199

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	205	Half CTO	Converts daylight (6500K) to tungsten light (3800K).	254	128	0	231	208	0	254	181	0	243	230	0
	LEE	9	Pale Amber Gold	Perfect warm front light for any skin tone.	255	152	15	255	0	163	255	197	62	255	0	204
	ROSCO	F3442	Half Straw 1/2 CTS		255	27	11	255	0	255	255	83	53	255	0	255
	ROSCO	F3408	Roscosun 1/2 CTO	Converts 500K to 3800K	255	0	11	255	0	255	255	0	53	255	0	255
	LEE	765	LEE Yellow	Useful for producing a strong sunlight effect.	255	120	10	255	0	255	255	175	50	255	0	255
	ROSCO	F313	Light Relief Yellow	Vibrant Yellow. More red than 312. Less green than all other yellows.	255	0	0	0	0	172	255	0	0	0	0	209
	LEE	102	Light Amber	A warm yellow colour. Great for candlelight or warm bright sunlight effects	255	135	0	178	0	157	255	186	0	213	0	200
	ROSCO	R11	Light Straw	Pale yellow with slight red content. Useful for candle effects. Can be used for area lighting. For bright day feeling.	255	0	1	52	0	197	255	0	16	115	0	224
	LEE	550	ALD Gold	A 'proper' gold to celebrate the 50th Anniversary of the ALD. Maintains richness as it dims, becoming more molten.	255	0	0	100	0	183	255	0	0	160	0	216
	LEE	159	No Colour Straw	A warm effect. Sunlight.	255	190	33	255	6	239	255	220	92	255	39	247
	LEE	223	Eighth CTO	Converts daylight (6500K) to tungsten light (5550K).	255	140	29	255	56	214	255	189	86	255	119	234
	LEE	444	Eighth CT Straw	Converts 6500K to 5700K - daylight to tungsten light with a yellow bias	255	220	33	255	2	199	255	237	92	255	23	225
	ROSCO	F3444	Eighth Straw 1/8 CTS		255	157	21	255	6	179	255	200	73	255	39	214
	ROSCO	F3317	Tough 1/8 Plusgreen	Adds partial green to balance with fluorescent.	255	134	25	255	0	243	255	185	80	255	0	249
	ROSCO	F06	No Color Straw	Slightly off white. Good for interiors.	255	208	21	255	0	156	255	230	73	255	0	199
	ROSCO	F3410	Roscosun 1/8 CTO	Converts 5500K to 4900K	255	166	20	255	6	159	255	206	71	255	39	201
	LEE	212	LCT Yellow (Y1)	Reduces colour temperature of low carbon arcs to 3200K	255	196	28	255	0	243	255	224	84	255	0	249
	LEE	7	Pale Yellow	Sunlight.	235	150	24	255	25	255	245	196	78	255	80	255
	LEE	763	Wheat	Adds warmth, sunlight.	235	131	25	255	12	255	245	183	80	255	55	255
	ROSCO	F07	Pale Yellow	Double saturation of 06.	255	97	17	255	25	255	255	157	66	255	80	255

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	R4515	CalColor 15 Yellow		255	77	15	255	40	255	255	140	62	255	101	255
	ROSCO	R4530	CalColor 30 Yellow		255	76	7	255	40	255	255	139	42	255	101	255
	LEE	513	Ice and a Slice	A pale acidic spring yellow. For a sharp white wash.	148	0	0	240	135	255	194	0	0	247	186	255
	ROSCO	R4560	CalColor 60 Yellow		255	195	0	0	0	0	255	223	0	0	0	0
	LEE	514	Double G&T	Double 513, when only a double will do. Has a more acidic bite.	148	124	0	255	0	255	194	178	0	255	0	255
	ROSCO	R96	Lime	To simulate unnatural sunlight before and after a rainstorm or tornado.	255	0	3	100	70	255	255	0	28	160	134	255
	ROSCO	R310	Daffodil	A soft medium yellow. Can be used for creating naturalistic effects such as early morning sunlight or for special effects.	255	255	0	255	0	78	255	255	0	255	0	141
	ROSCO	R12	Straw	Greener yellow than 10. Special effects and accents. Use with caution on skin tones.	255	255	0	255	0	141	255	255	0	255	0	190
	ROSCO	R4590	CalColor 90 Yellow		255	170	0	0	0	11	255	208	0	0	0	53
	ROSCO	R10	Medium Yellow	Yellow with green. Good for special effects. Unflattering in acting areas.	255	255	0	255	0	180	255	255	0	255	0	214
	LEE	10	Medium Yellow	A pure bright yellow. Great for special effects and accents. Use with caution in acting areas	202	230	0	255	0	255	227	242	0	255	0	255
	LEE	100	Spring Yellow	A sunlight wash - use with gobos, disco and dark skin tones.	255	255	0	214	0	254	255	255	0	234	0	254
	LEE	101	Yellow	Sunlight and window effect - pleasant in acting areas	255	0	0	104	0	255	255	0	0	163	0	255
	ROSCO	R312	Canary	Warmer than 10. A bright, vibrant yellow that evokes exotic sunlight. Use with caution on skin.	255	0	0	255	0	219	255	0	0	255	0	236
	LEE	767	Oklahoma Yellow	A rich blend of bright sunshine and warm ochre overtones	255	0	0	255	0	239	255	0	0	255	0	247
	LEE	104	Deep Amber	Good for sunlight effect, accents and side light. Be careful of skin tones under the reddish tint of this colour.	255	0	0	0	0	148	255	0	0	0	0	194
	ROSCO	R14	Medium Straw	Pale amber-higher red content than 12. Sunlight, accents, area lighting with caution to skin tones.	255	0	0	0	0	137	255	0	0	0	0	187
	ROSCO	R2003	Storaro Yellow		255	0	0	0	0	118	255	0	0	0	0	173
	ROSCO	R15	Deep Straw	Warm golden amber with some green. Useful for special effects-candlelight, firelight.	255	0	0	0	0	108	255	0	0	0	0	166
	LEE	15	Deep Straw	A warm amber light. Good for effects such as candlelight and fire.	255	0	0	5	0	123	255	0	0	36	0	177

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	768	Egg Yolk Yellow	A bold strong chemical yellow, less orange/red than 179 Chrome orange	255	0	0	0	0	112	255	0	0	0	0	169
	LEE	179	Chrome Orange	A combination of 1/2 CTO and double strength 104, perfect for sunlight.	255	0	0	0	0	108	255	0	0	0	0	166
	LEE	770	Burnt Yellow	A colour that feels warm and dense on camera, a balance between 179 and 105	255	12	0	0	0	78	255	55	0	0	0	141
	LEE	105	Orange	Good for light entertainment and functions. Creates a good fire effect when used with 106 or 104.	255	0	0	5	0	71	255	0	0	36	0	135
	ROSCO	F20	Medium Amber	Afternoon sunlight. Lamplight and candlelight. Tends to depress color pigment values.	255	2	0	0	0	89	255	23	0	0	0	151
	LEE	652	Urban Sodium	Used on tungsten to create the orange glow associated with Sodium light.	255	5	0	0	0	71	255	36	0	0	0	135
	ROSCO	F2002	Storaro Orange		255	0	0	0	0	68	255	0	0	0	0	132
	LEE	442	Half CT Straw	Converts 6500K to 4300K- daylight to tungsten light with a yellow bias.	255	100	7	255	138	115	255	160	42	255	188	171
	LEE	285	Three Quarter CTO	Converts daylight (6500K) to tungsten light (3600K).	255	52	4	255	88	149	255	115	32	255	150	195
	ROSCO	R16	Light Amber	Excellent area light. Light pink-amber tint. Safe for most light skin tones.	255	64	0	255	122	32	255	128	0	255	176	90
	LEE	204	Full CTO	Converts daylight (6500K) to tungsten light (3200K).	255	64	0	255	80	116	255	128	0	255	143	172
	LEE	744	Dirty White	Correct a daylight source to an off white tungsten source. With tungsten provides a dingy smoky bar effect.	255	63	0	255	90	126	255	127	0	255	151	179
	LEE	236	HMI (to Tungsten)	Converts HMI to 3200K, for use with Tungsten film.	255	50	6	255	49	149	255	113	39	255	112	195
	LEE	604	Full CT Eight Five	Converts Daylight (6500K) to Tungsten light (3200K) with a red bias. Orange effect similar to sodium when used on Tungsten	255	20	8	255	16	188	255	71	45	255	64	219
	LEE	441	Full CT Straw	Converts 6500K to 3200K- daylight to tungsten light with a yellow bias.	255	89	0	255	64	98	255	151	0	255	128	158
	LEE	20	Medium Amber	Good for afternoon sunlight and candlelight. Also great for side lighting	255	0	0	0	0	109	255	0	0	0	0	167
	LEE	286	One and a Half CTO	Converts daylight (6500K) to tungsten (2507K).	255	29	0	20	0	100	255	86	0	71	0	160
	ROSCO	F3441	Full Straw CTS		255	62	0	255	16	120	255	126	0	255	64	175
	ROSCO	F3411	Robcosun 3/4 CTO		255	63	4	255	3	126	255	127	32	255	28	179
	ROSCO	F316	Gallo Gold	A pale reddish gold, good for creating sunrise or sunset, or simulating incandescent light. A flattering naturalistic backlight color. Can be used for warm area lighting.	255	30	4	255	0	170	255	87	32	255	0	208

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F3401	Roscosun 85 (wide width)		255	0	5	255	0	189	255	0	36	255	0	220
	LEE	776	Nectarine	Romantic sunset. Period pieces.	255	0	4	255	69	139	255	0	32	255	133	188
	LEE	147	Apricot	Good for sunrise, sunset and lamplight effects.	255	29	1	44	50	71	255	86	16	106	113	135
	LEE	134	Golden Amber	Great for emulating a sunset. Also good for side lighting and cyclorama lighting.	255	5	0	255	0	125	255	36	0	255	0	179
	LEE	651	Hi Sodium	Used on tungsten to create a High Pressure Sodium look.	255	5	4	255	0	199	255	36	32	255	0	225
	ROSCO	R17	Light Flame	Heavier pink-amber tint. Useful for dance. Especially useful when balanced with a cool color. Good general warm tint in striplights.	255	0	3	255	24	138	255	0	28	255	78	188
	ROSCO	F321	Soft Golden Amber	An amber with some green content. A good sunlight transition color that shows the progression of the sun from white or yellow to amber later in the day.	255	29	1	30	5	71	255	86	16	87	36	135
	ROSCO	R18	Flame	Warm pinkish amber. Afternoon sunset. Good sidelight.	255	32	0	48	36	73	255	90	0	111	96	136
	ROSCO	F303	Warm Peach	Heavier Amber-pink tint. Useful to create warm sunlight.	255	0	3	255	0	122	255	0	28	255	0	176
	LEE	287	Double CTO	Converts daylight (6500K) to tungsten (2147K).	255	29	0	0	0	71	255	86	0	0	0	135
	ROSCO	F3407	Roscosun CTO	Converts 5500K to 2900K	255	41	0	255	14	116	255	102	0	255	60	172
	LEE	777	Rust	A vivid rust colour effect.	255	0	0	0	0	54	255	0	0	0	0	117
	LEE	512	Amber Delight	A dark dirty orange	255	2	0	0	0	44	255	23	0	0	0	106
	LEE	773	Cardbox Amber	Warm tint for skin tones.	255	32	4	162	118	78	255	90	32	203	173	141
	LEE	108	English Rose	Warm tint wash. Dark flesh tones and softer skin tones.	250	15	4	255	110	99	252	62	32	255	167	159
	ROSCO	F03	Dark Bastard Amber	Most saturated Bastard Amber.	255	0	4	255	106	117	255	0	32	255	164	173
	LEE	237	QD (to Tungsten)	Converts QD to 3200K, for use with Tungsten film.	255	15	5	255	60	99	255	62	36	255	124	159
	LEE	8	Dark Salmon	Enhances dark skin tones, sunsets, ballroom sets.	255	0	2	255	0	80	255	0	23	255	0	143
	LEE	779	Bastard Pink	Deep sunset. Useful on dark skin tones.	255	0	3	255	3	72	255	0	28	255	28	135
	LEE	17	Surprise Peach	Good for skin tones and creating a moody lighting effect.	255	0	4	255	8	140	255	0	32	255	45	189

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F310	Fluorofilter		255	0	3	255	2	101	255	0	28	255	23	160
	ROSCO	F4660	CalColor 60 Red		255	0	2	255	36	74	255	0	23	255	96	137
	LEE	25	Sunset Red	A good warm stage wash, TV studio wash or sunset effect.	255	10	2	0	0	35	255	50	23	0	0	94
	LEE	21	Gold Amber	Great for sunsets, cyclorama lighting and fire effects.	255	0	0	0	0	64	255	0	0	0	0	128
	LEE	158	Deep Orange	A great fire effect	255	50	0	228	0	0	255	113	0	241	0	0
	ROSCO	F317	Apricot	A rosy amber which produces a romantic sunset color. Useful as sidelight or backlight color.	255	20	0	255	26	105	255	71	0	255	81	164
	ROSCO	F318	Mayan Sun	A medium salmon color which evokes feeling of a tropical island. A good sunset color. Interesting backlight and accent color. Good for warm tonal effects.	255	0	3	250	0	99	255	0	28	252	0	159
	LEE	780	AS Golden Amber	Between 778 Millennium Gold and 135 Deep Golden Amber, but less red. A strong colour good for backlighting.	255	0	0	0	0	46	255	0	0	0	0	108
	LEE	22	Dark Amber	A good backlight	255	0	0	0	0	39	255	0	0	0	0	100
	LEE	778	Millennium Gold	Useful for lighting architecture. Produces a rich amber on tungsten, or a much cooler effect on a HMI lamp	255	0	0	0	0	52	255	0	0	0	0	115
	ROSCO	F21	Golden Amber	Useful for amber cyc light and late sunsets.	255	0	0	0	0	68	255	0	0	0	0	132
	ROSCO	F23	Orange	Provides a romantic sunlight through windows for evening effects.	255	39	0	255	0	0	255	100	0	255	0	0
	LEE	781	Terry Red	A strong amber red that works well when used against deep reds and dark ambers, in wash combinations and on cycloramas	255	0	0	0	0	26	255	0	0	0	0	81
	LEE	507	Madge	'Madge' is short for Imagination. Denser, saturated orange version of 135 avoiding 'pinkish red'.	255	0	0	0	0	19	255	0	0	0	0	70
	LEE	135	Deep Golden Amber	A great fire effect.	255	0	0	0	0	35	255	0	0	0	0	94
	ROSCO	F41	Salmon	Light orange with high blue content.	255	0	0	35	0	32	255	0	0	94	0	90
	ROSCO	F40	Light Salmon	Similar uses to 23 but a bluer color.	255	0	2	255	0	63	255	0	23	255	0	127
	LEE	19	Fire	A strong red/amber. Great for fire effects.	255	0	0	0	0	19	255	0	0	0	0	70
	ROSCO	F22	Deep Amber	Very useful as a backlight. Dramatic specials and firelight.	255	0	0	0	0	42	255	0	0	0	0	103
	LEE	164	Flame Red	Great for fire effects.	255	0	0	0	0	17	255	0	0	0	0	66

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	R19	Fire	Strong red amber. Excellent for fire effects.	255	0	0	0	0	26	255	0	0	0	0	81
	ROSCO	R32	Medium Salmon Pink	Deepest of the salmon pinks.	255	0	4	255	20	40	255	0	32	255	71	101
	ROSCO	R42	Deep Salmon	More red than 342.	255	0	2	140	1	0	255	0	23	189	16	0
	ROSCO	R4690	CalColor 90 Fed		255	0	0	138	0	42	255	0	0	188	0	103
	ROSCO	R127	Amber Cyc Silk	A secondary color combined with 104 Tough Silk.	255	0	0	0	0	42	255	0	0	0	0	103
	LEE	182	Light Fed	Good for theatre and television effect lighting as well as cycloramas	255	0	0	0	0	7	255	0	0	0	0	42
	ROSCO	R24	Scarlet	Very deep amber. Fed with a touch of blue.	255	0	0	220	0	11	255	0	0	237	0	53
	ROSCO	R325	Henna Sky		255	0	0	16	0	35	255	0	0	64	0	94
	ROSCO	R25	Orange Fed	Good for firelight or special effects. Use when red with higher yellow content is needed.	255	0	0	0	0	19	255	0	0	0	0	70
	ROSCO	R2001	Soraro Fed		255	0	0	32	0	7	255	0	0	90	0	42
	ROSCO	R31	Salmon Pink	General wash. Good for follow spots.	255	0	4	121	102	40	255	0	32	176	161	101
	LEE	24	Scarlet	Great for pantomimes, ballroom sets and fire effects.	255	0	0	255	0	6	255	0	0	255	0	39
	ROSCO	R124	Fed Cyc Silk	Combine a color with 104 Tough Silk.	255	0	0	3	0	0	255	0	0	28	0	0
	ROSCO	R120	Fed Diffusion	Combine a color with Matte Diffusion. Aids in broad, even illumination of cycs and drops.	255	0	0	6	0	4	255	0	0	39	0	32
	LEE	789	Blood Fed	For a deep saturated red effect. Used when a strong vivid red effect is required.	255	0	0	32	0	6	255	0	0	90	0	39
	ROSCO	R27	Medium Fed	Good red primary for use with three-color light primary systems in cyclorama lighting, footlights, and border lights.	255	0	0	9	0	0	255	0	0	48	0	0
	ROSCO	R05	Rose Tint	A clean pale pink; useful as a blush for skin tones.	255	29	23	255	0	255	255	86	77	255	0	255
	LEE	154	Pale Rose	A pleasing effect for theatrical lighting. A good lamplight effect.	255	44	29	255	4	255	255	106	86	255	32	255
	LEE	151	Gold Tint	A pleasing effect for theatrical lighting	255	0	24	255	0	255	255	0	78	255	0	255
	LEE	4	Medium Bastard Amber	Naturally enhances skin tones.	255	0	22	255	4	237	255	0	75	255	32	246

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	153	Pale Salmon	Good for backlighting in conjunction with white light	255	0	8	121	202	44	255	0	45	176	227	106
	ROSCO	F4615	CalColor 15 Red		255	0	21	255	18	255	255	0	73	255	68	255
	ROSCO	F305	Rose Gold	A pale blush amber for skin tones and backlight.	255	0	18	255	16	235	255	0	68	255	64	245
	LEE	109	Light Salmon	Interesting backlight.	255	0	7	121	149	44	255	0	42	176	195	106
	ROSCO	F04	Medium Bastard Amber	Especially useful when cross lit with a cool color. Excellent for natural sunlight.	255	0	13	255	9	200	255	0	58	255	48	226
	LEE	176	Loving Amber	Used for backlighting and general areas. Great for sunrise effect and warming skin tones.	255	6	5	132	102	52	255	39	36	183	161	115
	ROSCO	F01	Light Bastard Amber	Enhances fair skin tones. Suggests strong sunlight.	255	6	4	132	94	72	255	39	32	183	155	135
	ROSCO	F4630	CalColor 30 Red		255	6	3	134	114	69	255	39	28	185	170	133
	LEE	790	Moroccan Pink	A rich natural pink, good for producing late afternoon sun effects.	255	30	7	132	133	55	255	87	42	183	184	118
	ROSCO	F331	Shell Pink	Warmer and lighter than 31. Good for fair skin tones and to emphasize romance.	255	0	4	132	140	50	255	0	32	183	189	113
	ROSCO	F34	Flesh Pink	Useful for bright musicals. Creates a happy atmosphere.	255	12	8	255	122	48	255	55	45	255	176	111
	ROSCO	F30	Light Salmon Pink	Excellent for general area washes. Gives overall warming effect to skin tones.	255	0	0	121	101	41	255	0	0	176	160	102
	LEE	248	Half Minus Green	Eliminates unwanted green cast created by discharge light sources on film. Approx. CC15 magenta camera filter	255	58	42	255	30	255	255	122	103	255	87	255
	ROSCO	F33	No Color Pink	A pale almost colorless pink.	255	0	6	132	200	47	255	0	39	183	226	109
	LEE	35	Light Pink	A warm wash good for musical reviews.	255	0	36	255	22	242	255	0	96	255	75	248
	ROSCO	F4815	CalColor 15 Pink		255	60	24	255	15	190	255	124	78	255	62	220
	ROSCO	F3308	Tough Minusgreen	Converts cool white fluorescents to daylight.	255	0	28	255	27	204	255	0	84	255	83	228
	ROSCO	F37	Pale Rose Pink	Blue Pink, Use in general washes and toning.	255	0	28	255	55	196	255	0	84	255	118	224
	LEE	110	Middle Rose	Flensing effects for theatrical lighting.	255	0	30	255	48	151	255	0	87	255	111	196
	ROSCO	F337	True Pink	A cool pink excellent for washes and general illumination. A good follow spot color. A component of early morning sunrise.	255	0	25	255	43	167	255	0	80	255	105	206

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F35	Light Pink	Similar to 33, but slightly deeper.	255	0	27	255	3	240	255	0	83	255	28	247
	ROSCO	F4830	CalColor 30 Pink		255	0	21	255	8	170	255	0	73	255	45	208
	LEE	107	Light Rose	Good for general washes and followspots.	255	0	7	121	140	38	255	0	42	176	189	98
	LEE	157	Pink	Great for dance sequences (useful for softening white costumes without affecting skin tones).	255	0	5	35	56	33	255	0	36	94	119	92
	LEE	36	Medium Pink	Good for general washes and side lighting.	255	8	14	134	115	38	255	45	60	185	171	98
	LEE	192	Flesh Pink	Good for musical and pantomime key lighting.	255	12	12	255	118	0	255	55	55	255	173	0
	LEE	111	Dark Pink	Good for cyclorama lighting.	255	0	17	255	90	23	255	0	66	255	151	77
	ROSCO	F36	Medium Pink	Good for general washes and cross lighting.	255	12	12	255	115	55	255	55	55	255	171	118
	ROSCO	F4860	CalColor 60 Pink		255	0	4	255	156	0	255	0	32	255	199	0
	LEE	169	Lilac Tint	A pale lavender. Good for almost white light with a cool tint	255	99	53	255	65	255	255	159	116	255	129	255
	LEE	136	Pale Lavender	Great for pantomimes and ballroom sets. Also enhances dark skin tones in follow spots	255	80	68	255	22	255	255	143	132	255	75	255
	LEE	170	Deep Lavender	Great for set lighting, discos and theatres	255	79	71	255	17	169	255	142	135	255	66	208
	LEE	2	Rose Pink	Strong pink wash, good for cycloramas.	255	0	30	255	100	2	255	0	87	255	160	23
	LEE	328	Follies Pink	Great for dramatic stage lighting.	255	0	29	251	8	0	255	0	86	253	45	0
	LEE	48	Rose Purple	Good for emulating evening + Great backlight	255	53	55	255	0	22	255	116	118	255	0	75
	LEE	128	Bright Pink	Created for use as backlighting and side lighting. Great for musicals.	255	0	18	81	0	0	255	0	68	144	0	0
	ROSCO	F44	Middle Rose	Musical pink. Lush accents. Very versatile color.	255	3	20	255	60	25	255	28	71	255	124	80
	LEE	795	Magical Magenta	Rich mixture of red and pinks.	255	0	34	148	0	0	255	0	93	194	0	0
	ROSCO	F346	Tropical Magenta		255	0	27	194	0	4	255	0	83	222	0	32
	ROSCO	F344	Follies Pink	A vibrant, almost fluorescent pink with a cool component. Traditionally important as a special effects color in the Broadway musical. Follow spot and dance applications as a modeling color.	255	6	24	251	100	0	255	39	78	253	160	0

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	F39	Skelton Exotic Sangria	Skelton Exotic Sangria	255	0	13	60	7	0	255	0	58	124	42	0
	LEE	49	Medium Purple	A strong cheerful glow, good for cycloramas and pantomimes.	255	0	39	48	0	0	255	0	100	111	0	0
	LEE	126	Mauve	Good for backlighting. Dark magenta / purple adds drama and mood	255	0	38	0	0	0	255	0	98	0	0	0
	LEE	797	Deep Purple	Used in musical performances for general colour washes and set lighting	255	0	54	0	0	0	255	0	117	0	0	0
	ROSCO	F349	Fischer Fuchsia	A medium fuchsia good for special effects. An interesting backlight or accent color.	255	0	34	171	0	0	255	0	93	209	0	0
	ROSCO	F348	Purple Jazz	A dusky purple. Good for simulating purple neon or old night club atmosphere.	255	0	59	255	21	48	255	0	123	255	73	111
	ROSCO	F49	Medium Purple	Darkest of the magenta purple range.	255	0	37	136	0	0	255	0	97	186	0	0
	ROSCO	F48	Rose Purple	Pale evening color. Excellent for backlight.	255	53	40	255	55	23	255	116	101	255	118	77
	ROSCO	F347	Belladonna Rose	Powerful magenta-purple. Good effects filter for dance.	255	5	51	52	0	0	255	36	114	115	0	0
	LEE	798	Chrysalis Pink	A deeper lavender with a dash of rose blusher	255	9	152	48	3	22	255	48	197	111	28	75
	ROSCO	F4990	CalColor 90 Lavender		255	0	112	255	32	160	255	0	169	255	90	202
	ROSCO	F358	Rose Indigo	A warm, red purple that recalls the Jazz Age. Useful for creating saturated color effects in live performance situations-club and musical group lighting.	255	26	181	255	70	27	255	81	215	255	134	83
	ROSCO	F56	Gypsy Lavender	Highly saturated, good for side and backlighting and non-realistic effect.	99	168	255	255	141	48	159	207	255	255	190	111
	LEE	706	King Fals Lavender	A cold lavender	234	33	255	60	0	186	244	92	255	124	0	218
	ROSCO	F2009	Storaro Violet		255	0	71	154	0	62	255	0	135	198	0	126
	ROSCO	F3318	Tough 1/8 Minusgreen	Partial green absorbing filter.	255	100	27	255	0	240	255	160	83	255	0	247
	LEE	249	Quarter Minus Green	Eliminates unwanted green cast created by discharge light sources on film. Approx. CC075 magenta camera filter.	255	154	40	255	15	220	255	198	101	255	62	237
	ROSCO	F3314	Tough 1/4 Minusgreen	Partial green absorbing filter.	255	86	28	255	9	231	255	148	84	255	48	243
	ROSCO	F333	Blush Pink	A pink tint that is excellent for most skin tones. A good color for warm area lighting. Lighter than 33.	255	99	30	255	15	190	255	159	87	255	62	220
	ROSCO	F3313	Tough 1/2 Minusgreen	Partial green absorbing filter.	255	69	24	255	54	160	255	133	78	255	117	202

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	ROSCO	R4715	CalColor 15 Magenta		255	70	30	255	15	190	255	134	87	255	62	220
	LEE	247	LEE Minus Green	Eliminates unwanted green cast created by discharge light sources on film. Approximates OC30 magenta camera filter.	255	0	43	255	0	248	255	0	105	255	0	251
	ROSCO	R3309	3/4 Minusgreen		255	0	28	255	37	219	255	0	84	255	97	236
	ROSCO	R38	Light Rose	Similar uses as 37, but with greater saturation.	255	0	26	255	28	210	255	0	81	255	84	231
	LEE	794	Pretty 'n Pnk	Creates warm and soft effects.	255	2	20	255	200	28	255	23	71	255	226	84
	ROSCO	R4730	CalColor 30 Magenta		255	0	18	255	178	56	255	0	68	255	213	119
	ROSCO	R336	Billinton Pnk		255	2	18	255	120	71	255	23	68	255	175	135
	ROSCO	R4760	CalColor 60 Magenta		255	1	29	255	56	45	255	16	86	255	119	107
	LEE	793	Vanity Fair	A rich glamorous pink, good for use on special occasions.	255	0	13	25	0	2	255	0	58	80	0	23
	ROSCO	R43	Deep Pnk	Rich, hot pink. Electric in effect with rich saturation.	255	0	12	255	84	4	255	0	55	255	146	32
	LEE	332	Special Rose Pnk	Great for Pantomimes, light entertainment etc. A good strong stage wash	255	0	9	18	0	0	255	0	48	68	0	0
	ROSCO	R343	Neon Pnk	A bright, dark pink excellent for musicals or rock and roll concert lighting. A good color for creating fake neon effects with fluorescent tubes.	255	6	15	255	0	28	255	39	62	255	0	84
	ROSCO	R339	Broadway Pnk	A deep, saturated pink created for musicals and specials. Excellent for down and backlighting.	255	0	13	80	0	14	255	0	58	143	0	60
	ROSCO	R2010	Staro Magenta		255	11	33	255	5	40	255	53	92	255	36	101
	ROSCO	R4790	CalColor 90 Magenta		255	11	33	255	5	40	255	53	92	255	36	101
	ROSCO	R342	Rose Pnk	Extremely intense, hot pink. Produces strong washes of color for concert and dance. Combined with a complimentary color like turquoise, will create a dynamic, sculptured effect.	255	0	5	108	0	0	255	0	36	166	0	0
	LEE	113	Magenta	Very strong - used carefully for small areas on set.	255	0	3	4	11	0	255	0	28	32	53	0
	ROSCO	R45	Rose	Use on scenery and background effects. Addstone and modeling to scenery.	255	0	8	219	0	0	255	0	45	236	0	0
	LEE	46	Dark Magenta	A very strong pink, good for backlighting	255	0	6	0	3	3	255	0	39	0	28	28
	ROSCO	R46	Magenta	Similar uses as 45 where more saturation is needed.	255	0	4	39	10	0	255	0	32	100	50	0

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	748	Seedy Pink	A smoky pink. Good for tungsten on skin tones.	255	0	18	255	82	50	255	0	68	255	145	113
	LEE	127	Smokey Pink	Good for cycloramas, set lighting and discos	255	0	18	255	18	78	255	0	68	255	68	141
	LEE	148	Bright Rose	Great for fire effects and musicals.	255	0	7	140	4	0	255	0	42	189	32	0
	ROSCO	F4890	CalColor 90 Pink		255	0	6	231	33	26	255	0	39	243	92	81
	ROSCO	F332	Cherry Rose	A tropical pink that is good for musicals or concert lighting. A good backlight color. Interesting accent color. Good for a splash of sunset color.	255	0	3	240	14	6	255	0	28	247	60	39
	LEE	29	Flasa Red	Good for fire effects, musicals and cycloramas.	255	0	0	0	0	0	255	0	0	0	0	0
	ROSCO	F324	Gypsy Red	Vibrant orange-red. Helps red and orange scenery pop.	255	0	8	255	4	0	255	0	45	255	32	0
	LEE	106	Primary Red	Strong red effect. Good with cyclorama lighting	255	0	0	7	0	0	255	0	0	42	0	0
	LEE	26	Bright Red	A vibrant red, good for cyclorama lighting.	255	0	0	0	0	0	255	0	0	0	0	0
	ROSCO	F26	Light Red	Vibrant red. Good alternative primary.	255	0	0	16	0	8	255	0	0	64	0	45
	LEE	27	Medium Red	Good for cyclorama lighting, side lighting and footlights. Also good for colour mixing.	255	0	0	0	0	0	255	0	0	0	0	0
	LEE	787	Marius Red	Nice deep full red. Rose leaf colour.	255	0	0	0	0	0	255	0	0	0	0	0
	ROSCO	F50	Mauve	Subdued sunset effect. Useful in backlights. To create seedy atmosphere.	255	0	6	255	0	40	255	0	39	255	0	101
	ROSCO	F3114	UV Filter		255	109	25	255	8	255	255	167	80	255	45	255
	LEE	3	Lavender Tint	Subtle cool wash for stage and studio lighting	255	182	48	255	0	247	255	215	111	255	0	251
	LEE	279	Eighth Minus Green	Provides very slight correction. Used on lighting to eliminate unwanted green cast created by discharge light sources on film.	255	169	40	255	9	231	255	208	101	255	48	243
	LEE	218	Eighth CTB	Converts tungsten (3200K) to daylight (3400K).	255	235	50	255	0	255	255	245	113	255	0	255
	LEE	278	Eighth Plus Green	Used on daylight and tungsten to provide very slight green cast when used in conjunction with discharge lighting.	255	182	38	255	45	255	255	215	98	255	107	255
	ROSCO	F397	Pale Grey	A half stop neutral density.	255	140	25	255	26	214	255	189	80	255	81	234
	LEE	603	Moonlight White	Pleasant white light at full power, dims down to a warm colour and at low intensities has more yellow than red.	255	194	65	245	152	220	255	222	129	250	197	237

Proxy color simulation	Filter brand	Filter code	Filter name	Main application	LINEAR CURVE						QUADRATIC CURVE					
					FED	GREEN	BLUE	AMBER	CYAN	LIME	FED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	602	Platinum	At full power produces dazzling grey light with slight red bias, when dimmed warms up quickly to a useful brown	255	180	58	65	30	204	255	214	122	129	87	228
	LEE	600	Arctic White	Bright, brilliant blue-grey light at 100%. It does not warm up as it dims and is not affected by amber drift	255	255	122	255	242	235	255	255	176	255	248	245
	LEE	601	Silver	Silver-grey light at full power, dims through lavender grey then warm brown grey. Works well with 550 ALD Gold.	255	208	75	255	242	160	255	230	138	255	248	202

The best way to work with this DMX values

Set the dimmer curve to LINEAR and 8 bit mode

Choose your desired colors and memorize them into the 10 free memories of the preset virtual color wheel

Change the dimming curve to HALO + 16 Bit modes (the processor will calculate automatically the values for this 10 memories)

ATTENTION: The conversion filter DMX values are similar to the relativite filter in front of a CP 90 - 3200K halogen lamp. In the most of cases the LED light output is much more powerful in relation to the CP 90 filtered halogen light output. In this case you have to dim down the LED output to match the filtered halogen light.

All this values are not just theoretical calculations, but made by accurate photometric and visual tests. For this reason they could be improved in relation to your visual perception and experience with your lights on stage. For more info or recommendation, feel free to send us an email to nelli@spotlight.it