

LEE color filter/gel

Numeric 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 CP 90 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
	LEE	2	Rose Pink	Strong pink wash, good for cycloramas.	255	0	30	255	100	2	255	0	87	255	160	23
	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	4	Medium Bastard Amber	Naturally enhances skin tones.	255	0	22	255	4	237	255	0	75	255	32	246
	LEE	7	Pale Yellow	Sunlight.	235	150	24	255	25	255	245	196	78	255	80	255
	LEE	8	Dark Salmon	Enhances dark skin tones, sunsets, ballroom sets.	255	0	2	255	0	80	255	0	23	255	0	143
	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
	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	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
	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
	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
	LEE	19	Fire	A strong red/amber. Great for fire effects.	255	0	0	0	0	19	255	0	0	0	0	70
	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	21	Gold Amber	Great for sunsets, cyclorama lighting and fire effects.	255	0	0	0	0	64	255	0	0	0	0	128
	LEE	22	Dark Amber	A good backlight	255	0	0	0	0	39	255	0	0	0	0	100
	LEE	24	Scarlet	Great for pantomimes, ballroom sets and fire effects.	255	0	0	255	0	6	255	0	0	255	0	39
	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	26	Bright Red	A vibrant red, good for cyclorama lighting.	255	0	0	0	0	0	255	0	0	0	0	0
	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

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					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	29	Plasa Red	Good for fire effects, musicals and cycloramas.	255	0	0	0	0	0	255	0	0	0	0	0
	LEE	35	Light Pink	A warm wash good for musical reviews.	255	0	36	255	22	242	255	0	96	255	75	248
	LEE	36	Medium Pink	Good for general washes and side lighting.	255	8	14	134	115	38	255	45	60	185	171	98
	LEE	46	Dark Magenta	A very strong pink, good for backlighting	255	0	6	0	3	3	255	0	39	0	28	28
	LEE	48	Rose Purple	Good for emulating evening + Great backlight	255	53	55	255	0	22	255	116	118	255	0	75
	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	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	53	Paler Lavender	A subtle cool wash	255	139	51	255	140	200	255	188	114	255	189	226
	LEE	58	Lavender	An excellent backlight that creates a new dimension	255	0	200	255	126	84	255	0	226	255	179	146
	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
	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
	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	75	Evening Blue	Good for night scenes and romantic moonlight	64	120	196	0	255	83	128	175	224	0	255	145
	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	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	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
	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	90	Dark Yellow Green	Highlighting for forest effects.	0	255	0	0	6	9	0	255	0	0	39	48
	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

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					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	101	Yellow	Sunlight and window effect - pleasant in acting areas	255	0	0	104	0	255	255	0	0	163	0	255
	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
	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
	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
	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
	LEE	106	Primary Red	Strong red effect. Good with cyclorama lighting	255	0	0	7	0	0	255	0	0	42	0	0
	LEE	107	Light Rose	Good for general washes and followspots.	255	0	7	121	140	38	255	0	42	176	189	98
	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
	LEE	109	Light Salmon	Interesting backlight.	255	0	7	121	149	44	255	0	42	176	195	106
	LEE	110	Middle Rose	Pleasing effects for theatrical lighting.	255	0	30	255	48	151	255	0	87	255	111	196
	LEE	111	Dark Pink	Good for cyclorama lighting.	255	0	17	255	90	23	255	0	66	255	151	77
	LEE	113	Magenta	Very strong - used carefully for small areas on set.	255	0	3	4	11	0	255	0	28	32	53	0
	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	116	Medium Blue-Green	A pleasing effect for theatrical lighting.	0	0	11	11	255	0	0	0	53	53	255	0
	LEE	117	Steel Blue	Good for cool washes. Adds a pale green tint. Great for emulating icy weather on stage	181	180	66	100	255	255	215	214	130	160	255	255
	LEE	118	Light Blue	A strong night effect	14	178	70	0	255	29	60	213	134	0	255	86
	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	120	Deep Blue	A pleasing effect for theatrical lighting	0	0	180	0	134	0	0	0	214	0	185	0
	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
	LEE	122	Fern Green	Good for cycloramas and creates a great mood effect.	104	255	0	14	255	255	163	255	0	60	255	255

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					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	124	Dark Green	Good for cycloramas and backlighting.	0	255	0	5	128	39	0	255	0	36	181	100
	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	127	Smokey Pink	Good for cycloramas, set lighting and discos	255	0	18	255	18	78	255	0	68	255	68	141
	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
	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	132	Medium Blue	Deep moonlight. Great for colour mixing	7	60	91	2	255	0	42	124	152	23	255	0
	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	135	Deep Golden Amber	A great fire effect.	255	0	0	0	0	35	255	0	0	0	0	94
	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	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	138	Pale Green	Good with gobos for wooded scenes	255	255	13	255	168	255	255	255	58	255	207	255
	LEE	139	Primary Green	Good for set lighting and cyclorama lighting	0	255	0	0	0	17	0	255	0	0	0	66
	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	141	Bright Blue	Very dramatic when used as moonlight	14	0	37	0	255	0	60	0	97	0	255	0
	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
	LEE	143	Pale Navy Blue	Great moonlight / night effect.	80	255	120	0	255	181	143	255	175	0	255	215
	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	147	Apricot	Good for sunrise, sunset and lamplight effects.	255	29	1	44	50	71	255	86	16	106	113	135
	LEE	148	Bright Rose	Great for fire effects and musicals.	255	0	7	140	4	0	255	0	42	189	32	0
	LEE	151	Gold Tint	A pleasing effect for theatrical lighting	255	0	24	255	0	255	255	0	78	255	0	255

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	LEE	152	Pale Gold	Used with interior lighting to enhance skin tones	255	220	12	135	25	0	255	237	55	186	80	0
	LEE	153	Pale Salmon	Good for backlighting in conjunction with white light	255	0	8	121	202	44	255	0	45	176	227	106
	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	156	Chocolate	Warms light and reduces the intensity.	255	168	2	223	100	0	255	207	23	238	160	0
	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	158	Deep Orange	A great fire effect	255	50	0	228	0	0	255	113	0	241	0	0
	LEE	159	No Colour Straw	A warm effect. Sunlight.	255	190	33	255	6	239	255	220	92	255	39	247
	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	162	Bastard Amber	A warm white / warm wash. Good lamplight effect.	255	171	10	255	180	0	255	209	50	255	214	0
	LEE	164	Flame Red	Great for fire effects.	255	0	0	0	0	17	255	0	0	0	0	66
	LEE	165	Daylight Blue	Great for moonlight effect	0	255	187	0	255	218	0	255	218	0	255	236
	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	170	Deep Lavender	Great for set lighting, discos and theatres	255	79	71	255	17	169	255	142	135	255	66	208
	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	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	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
	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	180	Dark Lavender	A pleasing effect for theatrical lighting and backlighting	255	16	255	216	102	100	255	64	255	235	161	160
	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
	LEE	182	Light Red	Good for theatre and television effect lighting as well as cycloramas	255	0	0	0	0	7	255	0	0	0	0	42

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					RED	GREEN	BLUE	AMBER	CYAN	LIME	RED	GREEN	BLUE	AMBER	CYAN	LIME
	LEE	183	Moonlight Blue	Good for moonlight effect and cycloramas.	8	98	52	4	255	0	45	158	115	32	255	0
	LEE	192	Flesh Pink	Good for musical and pantomime key lighting.	255	12	12	255	118	0	255	55	55	255	173	0
	LEE	194	Surprise Pink	Good for musicals	255	120	104	255	120	136	255	175	163	255	175	186
	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	196	True Blue	Great for moonlight effect.	81	255	55	1	10	26	144	255	118	16	50	81
	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	198	Palace Blue	Good for dark moonlight or a romantic evening	52	58	255	60	255	5	115	122	255	124	255	36
	LEE	199	Regal Blue	A deep lavender blue that strongly enhances skin tones	150	48	255	0	186	35	196	111	255	0	218	94
	LEE	200	Double CTB	Converts tungsten (3200K) to daylight (26000K)	162	214	207	44	255	200	203	234	230	106	255	226
	LEE	201	Full CTB	Converts tungsten (3200K) to photographic daylight (5700K).	165	255	118	255	171	255	205	255	173	255	209	255
	LEE	202	Half CTB	Converts tungsten (3200K) to daylight (4300K).	255	199	70	255	190	226	255	225	134	255	220	240
	LEE	203	Quarter CTB	Converts tungsten (3200K) to daylight (3600K)	255	255	57	255	40	255	255	255	121	255	101	255
	LEE	204	Full CTO	Converts daylight (6500K) to tungsten light (3200K).	255	64	0	255	80	116	255	128	0	255	143	172
	LEE	205	Half CTO	Converts daylight (6500K) to tungsten light (3800K).	254	128	0	231	208	0	254	181	0	243	230	0
	LEE	206	Quarter CTO	Converts daylight (6500K) to tungsten light (4600K)	255	101	26	255	30	255	255	160	81	255	87	255
	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	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	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	218	Eighth CTB	Converts tungsten (3200K) to daylight (3400K).	255	235	50	255	0	255	255	245	113	255	0	255

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	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	223	Eighth CTO	Converts daylight (6500K) to tungsten light (5550K).	255	140	29	255	56	214	255	189	86	255	119	234
	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	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	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	237	CID (to Tungsten)	Converts CID to 3200K, for use with Tungsten film.	255	15	5	255	60	99	255	62	36	255	124	159
	LEE	238	CSI (to Tungsten)	Converts CSI to 3200K, for use with Tungsten film	255	160	12	209	52	0	255	202	55	231	115	0
	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	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	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	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	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
	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	247	LEE Minus Green	Eliminates unwanted green cast created by discharge light sources on film. Approximates CC30 magenta camera filter.	255	0	43	255	0	248	255	0	105	255	0	251
	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
	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
	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
	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	281	Three Quarter CTB	Converts tungsten to daylight.	255	249	103	255	171	251	255	252	162	255	209	253
	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






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	LEE	285	Three Quarter CTO	Converts daylight (6500K) to tungsten light (3600K).	255	52	4	255	88	149	255	115	32	255	150	195
	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
	LEE	287	Double CTO	Converts daylight (6500K) to tungsten (2147K).	255	29	0	0	0	71	255	86	0	0	0	135
	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
	LEE	323	Jade	Used for underwater scenes, cycloramas and backlighting	0	241	24	0	255	60	0	248	78	0	255	124
	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
	LEE	328	Follies Pink	Great for dramatic stage lighting.	255	0	29	251	8	0	255	0	86	253	45	0
	LEE	332	Special Rose Pink	Great for Pantomimes, light entertainment etc. A good strong stage wash	255	0	9	18	0	0	255	0	48	68	0	0
	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	345	Fuchsia Pink	Good for musicals, pantomimes and sultry scenes	255	74	91	255	22	72	255	137	152	255	75	135
	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	353	Lighter Blue	Good for daylight effects	69	255	86	1	255	180	133	255	148	16	255	214
	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	363	Special Medium Blue	Great for cool moonlight and mood effects	0	0	180	0	229	0	0	0	214	0	242	0
	LEE	366	Cornflower	Great for pale moonlight and seasonal mood lighting	59	255	180	201	171	255	123	255	214	226	209	255
	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	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	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	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
	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

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	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	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	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	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	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	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
	LEE	507	Madge	'Madge' is short for Imagination. Denser, saturated orange version of 135 avoiding 'pinky red'.	255	0	0	0	0	19	255	0	0	0	0	70
	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
	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	512	Amber Delight	A dark dirty orange	255	2	0	0	0	44	255	23	0	0	0	106
	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
	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
	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	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	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
	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	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
	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	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

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	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	650	Industry Sodium	Used on tungsten to blend with sodium light	255	35	4	255	93	255	255	94	32	255	154	255
	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
	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
	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
	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	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
	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
	LEE	703	Cold 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	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
	LEE	706	King Fals Lavender	A cold lavender	234	33	255	60	0	186	244	92	255	124	0	218
	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	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	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	710	Spir Special Blue	A cool industrial blue	255	222	255	80	252	159	255	238	255	143	253	201
	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	712	Bedford Blue	A smoky warm blue. Good for skin tones	255	255	207	44	255	200	255	255	230	106	255	226
	LEE	713	J.Winter 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
	LEE	714	Elysian Blue	A new deeper version of Alice Blue	61	220	255	0	255	31	125	237	255	0	255	89
	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

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	716	Mikkel Blue	A romantic blue to produce a night effect	0	0	98	0	85	0	0	0	158	0	147	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	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
	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	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
	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	725	Old Steel Blue	Cool wash, useful for highlights	109	97	63	145	255	255	167	157	127	192	255	255
	LEE	727	OFD Blue	A special version of 729 Scuba Blue which is good for backlighting and swimming pool effects	0	0	28	0	255	0	0	0	84	0	255	0
	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	729	Scuba 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
	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	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	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
	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
	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	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
	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	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
	LEE	744	Dirty White	Correct a daylight source to an off white tungsten source. Wwith tungsten provides a dingy smoky bar effect.	255	63	0	255	90	126	255	127	0	255	151	179

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	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	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	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	763	Wheat	Adds warmth, sunlight.	235	131	25	255	12	255	245	183	80	255	55	255
	LEE	764	Sun Colour Straw	Adds warmth, bright sunlight	240	109	17	255	14	255	247	167	66	255	60	255
	LEE	765	LEE Yellow	Useful for producing a strong sunlight effect.	255	120	10	255	0	255	255	175	50	255	0	255
	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	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	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	773	Cardbox Amber	Warm tint for skin tones.	255	32	4	162	118	78	255	90	32	203	173	141
	LEE	776	Nectarine	Romantic sunset. Period pieces.	255	0	4	255	69	139	255	0	32	255	133	188
	LEE	777	Rust	A vivid rust colour effect.	255	0	0	0	0	54	255	0	0	0	0	117
	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
	LEE	779	Bastard Pink	Deep sunset. Useful on dark skin tones.	255	0	3	255	3	72	255	0	28	255	28	135
	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	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	787	Marius Red	Nice deep full red. Rose leaf colour.	255	0	0	0	0	0	255	0	0	0	0	0
	LEE	789	Blood Red	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
	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
	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

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	794	Pretty 'n Pink	Creates warm and soft effects.	255	2	20	255	200	28	255	23	71	255	226	84
	LEE	795	Magical Magenta	Rich mixture of red and pinks.	255	0	34	148	0	0	255	0	93	194	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
	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
	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

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 relavite filter in front of a CP 90 - 3200K halogen lamp. In the most of cases the LED lightoutput is much more powerful in relation to the CP 90 filtered halogen lightoutput. 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 reccomandation, feel free to send us an email to nellt@spotlight.it