

HIGHLIGHT PRODUCTS

2026.H1



for lumen beings



DEVELOPED IN GERMANY. DESIGNED FOR LUMEN BEINGS.



50 YEARS OF INDUSTRY EXPERIENCE

Cameo is part of the Adam Hall Group, which has been shaping the event industry for over 50 years. With more than 15 years of experience in professional lighting technology, we combine in-depth industry knowledge with genuine customer focus – for products that meet practical requirements and deliver impressive performance.



DESIGNED & ENGINEERED IN GERMANY

Our products are developed in our own Light Lab in Neu-Anspach, Germany – from the initial idea to the final test. State-of-the-art measurement technology — including our in-house goniophotometer — paired with rigorous real-life testing ensures outstanding durability, precision and long-term stability.



PROVEN ON GLOBAL STAGES

Cameo products are used on the world's biggest stages, festivals and productions. Lighting professionals value them for their reliability, performance and striking design. Our references show where Cameo is already in the spotlight today.

Cameo® is a registered brand of the Adam Hall Group.

adam hall® **SOUND** **LIGHT** **STAGE** **HARDWARE**
TECHNOLOGY TECHNOLOGY EQUIPMENT FOR FLIGHTCASES

ADAM HALL GROUP BRANDS

LDsystems LD cameo Gravity Palmer DEFENDER adam hall

CAMEOLIGHT.COM

DESIGNED & ENGINEERED IN GERMANY



ZENIT® W600 G2

IP65 LED WASH LIGHT

40 x 50 W RGBALC LEDs with 32,000 lm luminous flux at 660 W power consumption

High colour rendering with CRI 98 and TLCI 95 for stage, TV and broadcast

Extremely precise, calibrated XColour™ colour mixing and vertical segment control for creative applications

Only 12.9 kg in weight thanks to compact, IP65-rated die-cast magnesium housing

Swiss-engineered cooling system with selectable fan modes

Fast Setup (via NFC) and maintenance via the new all-in-one Cameo Connect App: NFC setup, wireless configuration, firmware updates and direct service access

Quick rigging thanks to ergonomic handles and optimally positioned safety eyelets

Integrated Legacy Mode ensuring consistent colours, output and dimming behaviour with the previous model

Compatible with ZENIT® W600 G1 filters, barndoors and mounting materials

Optional Cameo SnapMag® FX Filter: DMX-controllable electronic frost for quick transitions from 18° to 54° beam angle

Note: The values given are preliminary.

ALSO AVAILABLE SOON: ZENIT® W1200 G2, ZENIT® W300 G2, ZENIT® B200 G2

CLZW600G2





OPUS® X4 PROFILE IP

IP65 1400 W LED PROFILE MOVING HEAD

High-performance outdoor moving head with 1,400 W LED white light engine

High luminous flux with 50,000 lm

Wide zoom range: 5°-50°

Enhanced CMY colour mixing with linear CTO correction

Creative colour transitions with two colour wheels

Variety of effects with two gobo wheels + animation wheel

Fully closable framing $\pm 60^\circ$ for precise beam shaping

Iris + 2 × frost filters

Flexible control options via DMX/RDM, Art-Net, sACN, W-DMX, and CRMX

Including touring case insert to protect against impacts

Note: The values given are preliminary.



LIGHT IN A PARALLEL UNIVERSE CAMEO AT THE BOOMTOWN FESTIVAL 2025

The Boomtown Festival is undoubtedly one of the most extraordinary festivals in Europe. From 7-10 August 2025, the huge site near Winchester, England, was transformed into a fictional city with eight themed districts, over 50 hidden venues and twelve main stages. Accompanied by a top-class line-up including Sean Paul, Sex Pistols, Maribou State, Azealia Banks and many more, more than 75,000 festival visitors enjoyed the immersive experience of music, theatre and visual art. The extraordinary stage and lighting designs always make a huge contribution to the magic of Boomtown. The British event technology service provider GLS Lighting was once again responsible for the realisation on several main stages this year – with a clear focus on lights from Cameo.

GRAND CENTRAL STAGE

For the Grand Central Stage, Account/Project Manager Wil Gregory created a setup that could be seamlessly integrated into the spectacular stage architecture with its handmade backdrops by the London design studio Brutal. “We wanted to optimise the iconic set design of Brutal – not compete with it,” explains Wil Gregory. Cameo ORON H2 IP65 Hybrid Phosphor Laser Moving Heads and OTOS W6 IP65 Wash Moving Heads were used, which were distributed by Wil Gregory across the centre stage and above the LED screens. “The ORON H2s produce incredibly focused beams and cut through the night sky like a laser. In addition, the OTOS W6 not only deliver rich colours and powerful washes, but also bring additional movement and depth to the overall design with their eye-candy effects.”

“BOOMTOWN IS A CREATIVE
PARALLEL UNIVERSE – AND CAMEO
HELPS US TO BRING IT TO LIFE.”

Wil Gregory, Account/Project Manager

Angel Gilliar, lighting technician and rigger on the Grand Central Stage, was also impressed by the handling and performance of the lights: “I like how assertive and colourful they are. There is so much creativity in the Boomtown stages and the Cameo fixtures, with their sleek and clean design, fit into this environment with ease.”

ENGINE HOUSE STAGE

Compared to the Grand Central Stage, the Engine House Stage has a denser, more club-like design. Wil Gregory focused on a combination of versatility and performance in the form of the Cameo OTOS H5 IP65 Beam-Spot-Wash Hybrid Moving Heads, ZENIT W600 SMD Outdoor SMD-LED Wash Lights and OTOS W3 IP65 Wash Moving Heads, which were used as back-lights, frontlights and effect lights.

“For me, the OTOS H5 is like a Swiss army knife: beam, spot and wash in one, fast, precise and reliable,” confirms Gregory. “With the OTOS W3, we were able to realise very compact yet powerful wash effects – ideal for the club atmosphere of the Engine House Stage.” The ZENIT W600 SMDs were used specifically for atmospheric area lighting and provided uniform illumination in rich colours. Crew Chief Josh Utteridge from GLS Lighting was also delighted with the long-running lights: “The ZENIT W600s are extremely robust, bright and versatile – simply great. They can be positioned perfectly and work exactly as we need them to.”

“THE ZENIT W600S ARE
EXTREMELY ROBUST, BRIGHT,
VERSATILE – SIMPLY GREAT.”

Josh Utteridge, GLS Lighting



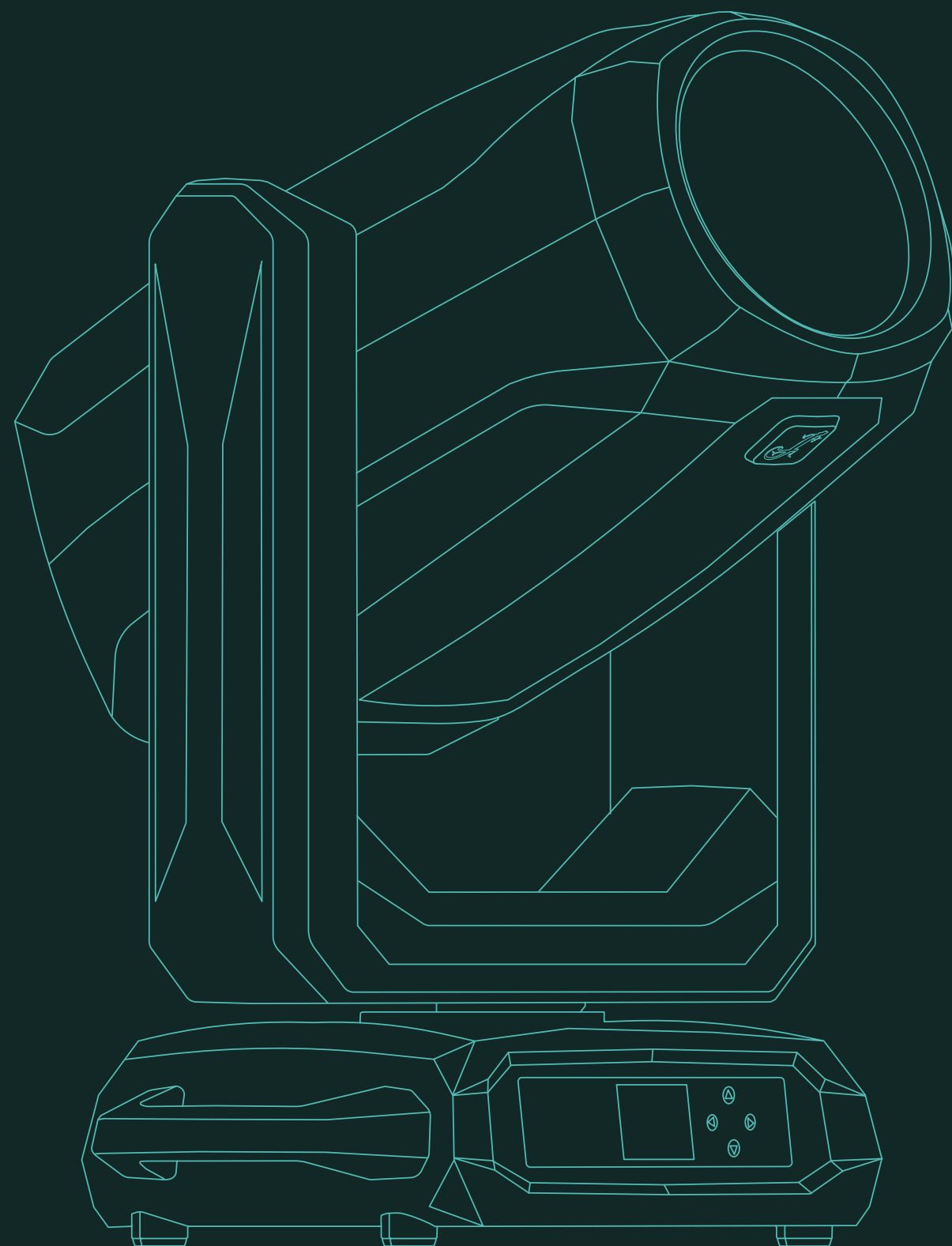
LOTS OF LIGHT WITH LITTLE EFFORT

Another highlight for the team was the logistical efficiency of the Cameo lights. Thanks to their compact design and well thought-out construction, all devices could be easily mounted on the truss elements, even at challenging angles – be it with risers or in narrow areas. “We had to get creative with many positions – and that’s where Cameo gave us the flexibility we needed,” emphasises Wil Gregory. This was exemplified by the PA towers. In recent years, even larger quantities of

conventional PAR fixtures have been used here. By using the Cameo FLAT PRO 7 G2 and FLAT PRO 12 G2 LED PARs with their high light output, the team was able to reduce the number of lights while maintaining the same visual impact.

THE FOLLOWING CAMEO PRODUCTS WERE USED AT THE BOOMTOWN FESTIVAL:

- 22 x **ORON H2 IP65** HYBRID PHOSPHOR-LASER MOVING HEAD
- 12 x **OTOS H5 IP65** BEAM-SPOT-WASH HYBRID MOVING HEAD
- 24 x **OTOS W3 IP65** WASH MOVING HEAD
- 22 x **OTOS W6 IP65** WASH MOVING HEAD
- 106 x **ZENIT W600 SMD** OUTDOOR SMD-LED WASH LIGHT
- 174 x **ZENIT W600** OUTDOOR LED WASH LIGHT
- 190 x **FLAT PRO 7 & 12 G2** RGBWA LED OUTDOOR SPOTLIGHT



OPUS[®] H6 IP

IP65 HYBRID MOVING HEAD

IP65 Hybrid Moving Head with 600 W single white LED

Versatile application (Beam, Spot, Wash)

21,000 lm output – perfect for large venues

CRI >85 for accurate, natural colour rendering

Endless pan rotation & wide zoom range from 2.4° - 53°

4 prisms on 2 layers for creative aerial effects

Compact design and lightweight (<28 kg)

183 mm front lens creating strong stage presence

Quick setup & service thanks to NFC readiness

Note: The values given are preliminary.

CLOH6IP



REFERENCE STORY

UNITE FOREVER CAMEO AT TOMORROWLAND 2025

Just a year after its spectacular 20th anniversary, Tomorrowland 2025 was set to raise the bar again – until a devastating fire destroyed the entire Main Stage just days before the start. Yet within only two days, the organisers and all involved trades built a new, smaller stage, with the charred remains of the original still visible behind it – a powerful testament to the live events industry’s dedication and resilience.

The spirit of Tomorrowland lived on across the entire site: from the Crystal Garden to the extraordinary Planaxis Stage, the energy remained electrifying. Cameo’s weatherproof moving lights, installed by PRG BeNeFra and long-time partner L&L Stage Service, played a key role on all three stages.

Planning at Tomorrowland goes into full swing long before the festival. “Preparation for a show like Tomorrowland begins months in advance,” explains Peter Robberechts, Managing Director PRG BeNeFra. “Technical, creative and operational teams invest hundreds of hours in planning. Whilst I take the strategic lead, our Production Manager Filip works closely with the Main Stage Technical Directors from start to finish. It’s a long, extremely painstaking process that requires absolute attention to detail.” All the more painful when all the months of planning, creative vision and tireless dedication literally go up in flames. Then there’s only one thing to do: start all over again. From scratch.

A NEW MAIN STAGE IN 24 HOURS – PRG SHOWS EVERYONE WHAT’S POSSIBLE

“The fire on the Main Stage affected us all,” recalls Bart Weyts, Managing Director of L&L Stage Service. “But once the initial shock had subsided, we all worked together to equip the new Main Stage with sufficient material and resources. This was the only way the festival could take place at all.” PRG played a key role in supporting the coordination and execution of the Main Stage rebuild. It was a remarkable team effort that required precision, speed and seamless collaboration. “Shock,” recalls Peter Robberechts, Managing Director of PRG BeNeFra, remembering the moment the fire broke out. “But as soon as it was clear that no one was injured, it was immediately a question of: what needs to be done now – and how quickly?”

The answer: combining forces to erect a new stage in just 24 hours. A task that demanded everything in terms of technology, logistics and organisation.

“IT WAS INCREDIBLY INTENSE – BUT ALSO ONE OF THE MOST INSPIRING EXPERIENCES I’VE EVER HAD. EVERYONE – PRG, TOMORROWLAND, THE TECHNICAL TEAMS AND ALL THE SUPPLIERS – WORKED TOGETHER WITHOUT HESITATION. THIS MUTUAL SUPPORT WAS INVALUABLE.”

– Peter Robberechts, PRG BeNeFra



TECHNICAL CHALLENGES AT THE HIGHEST LEVEL

The reconstruction required decisions to be made in minutes, not days:

- Availability: high-quality, ready-to-use equipment had to be procured from the local region.
- Logistics: everything had to be transported to the site within a few hours.
- Integration: setup, power supply, rigging, networking and programming had to be completed as quickly as possible without compromising on safety or show quality.



On the new **Main Stage**, PRG relied on the Cameo ZENIT W300, among other products. The weatherproof outdoor LED wash lights impressed with their enormous light output, colour fidelity and reliability and enabled the lighting designers to create an impressive visual display despite extremely tight preparation times. The ZENIT W300 was able to demonstrate its strengths particularly in terms of colour uniformity and beam flexibility, even in difficult weather conditions, and a stage structure that had to be completely rethought from a technical perspective.

“THE ZENIT W300S WERE A STRONG VISUAL ANCHOR FOR THE NEW STAGE – THEIR FLEXIBILITY AND QUALITY WERE CRUCIAL TO THE OVERALL RESULT.”

– Peter Robberechts

When the music resumed the following evening, the relief was palpable:

“THAT MOMENT WHEN THE FIRST TRACK STARTED AND THE CROWD REACTED AS IF NOTHING HAD HAPPENED – IT WAS PURE GOOSEBUMPS. THIS ENERGY, THIS RELIEF AND THIS PRIDE – I WILL NEVER FORGET IT.”

– Peter Robberechts

For PRG, one thing is clear: the key in such situations lies in a combination of preparation and team spirit. “You need clear leadership on the ground, quick decisions and complete trust. And, of course, a plan B – even if you hope you’ll never need it.”

OTOS W12 ON THE PLANAXIS AND RISE STAGE – POWER FOR WATER AND FOREST

It wasn’t just the Main Stage that caused a stir. The **Planaxis Stage** also stands out with its special design – a huge water stage in the shape of a shell. Bart Weyts has a long-standing relationship with Tomorrowland, as L&L Stage Service has been involved as a technology supplier since 2006, the second edition of the festival. “Tomorrowland is something very special. It is very open to new ideas and technologies. We reach a new level with every new edition.” This innovative spirit is exemplified by the Planaxis Stage, which L&L Stage Service showcased for the first time this year with the largest wash light in the Cameo OTOS series – the OTOS W12. ►►►

REFERENCE STORY

This year, the experienced service provider opted specifically for the Cameo OTOS W12. “The Tomorrowland team determines the overall look and feel of the stages. Based on this, we work together to decide which spotlights are best suited to realising the specifications,” explains Bart Weyts. For the shell stage, which was positioned directly in front of a large expanse of water and combined with numerous water effects, the fixtures used had to have a high IP rating. “The OTOS W12 is incredibly versatile,” confirms Bart Weyts. “In addition to the outdoor capability, the light output and colour quality were particularly important in order to optimally illuminate the large, white surfaces of the stage.” For Bart, there are currently not many IP65 wash lights with comparable options to the OTOS W12, “especially if you add the effect options such as pixel mode and multi-zoom.”



“THE LARGE WHITE AREAS OF THE STAGE IN PARTICULAR REQUIRED EXCEPTIONAL LIGHTING QUALITY. THE OTOS W12 WAS CLEARLY THE FIRST CHOICE HERE.”
– Bart Weyts, L&L Stage Service



The OTOS W12 impressed with its pixel mode, multi-zoom and the ability to be used as both a wash light and a beam light. At the Rise Stage, which is located in the middle of a wooded area, the OTOS W12 enabled a flexible look: during the day, it created striking visual effects in full-pixel mode, while powerful beams were sent through the treetops at night – a memorable interplay of light and nature.

ORON H2 ON THE CRYSTAL GARDEN – PERFORMANCE ON THE WATER

On the floating **Crystal Garden Stage**, PRG opted for the ORON H2 for the second time. The powerful IP65 hybrid phosphor laser moving heads impressed with their fast response behaviour, strong output and easy integration into complex lighting designs, even with limited rigging options on a floating construction.

“THEY BLEND IN PERFECTLY AND YET STAND OUT FROM THE VISUAL ACTION, ESPECIALLY IN SUCH A LIVELY ENVIRONMENT AS THE CRYSTAL GARDEN.”
– Peter Robberechts

The ORON H2 really came into its own during dynamic shows with high speeds and changing scenarios: fast positioning, precise colours and high reliability even in damp conditions, direct sunlight or temperature fluctuations.

A LESSON IN COHESION AND LEADERSHIP

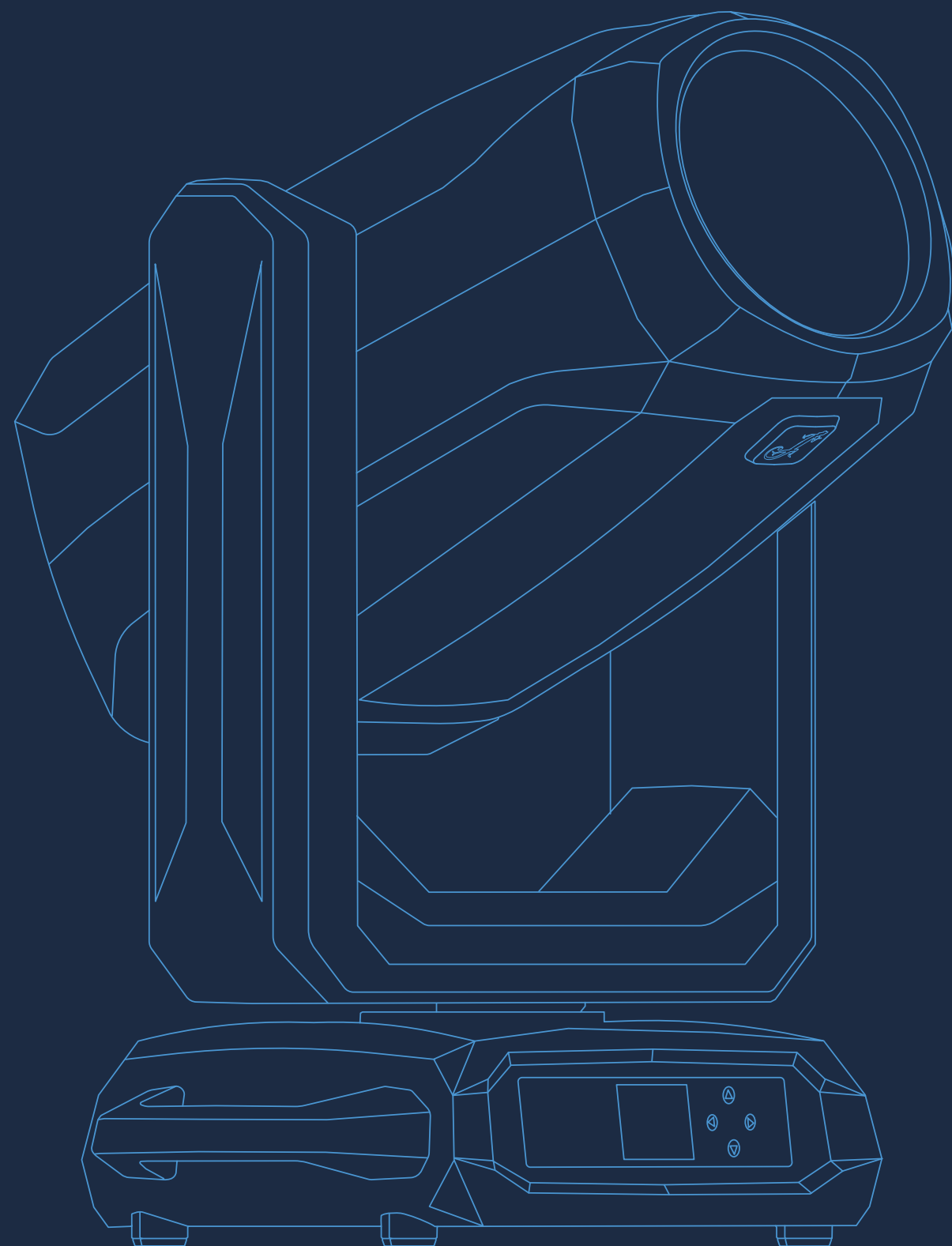
For Peter Robberechts, the fire at Tomorrowland was not only a shock, but also a lesson in crisis management in the live event sector: “Good preparation is important, but it’s always the people who make the difference. In a crisis situation, you need clear leadership on the ground, quick decision-making and complete trust from everyone involved. It is invaluable to have partners and employees who remain calm, act quickly and work together without egotism. Everyone made their contribution: our crew, the Tomorrowland team, all the suppliers. This disaster has once again shown what this industry is capable of.”

Tomorrowland 2025 was more than just a festival – it was a statement.
Live Today, Love Tomorrow, Unite Forever.

THE FOLLOWING CAMEO PRODUCTS WERE USED FOR TOMORROWLAND:

76 x **ORON H2 IP65** HYBRID PHOSPHOR-LASER MOVING HEAD
96 x **ZENIT W300** IP65 WASH LIGHT
70 x **ZENIT W600** IP65 WASH LIGHT
24 x **OTOS W12** IP65 WASH MOVING HEAD





OPUS® SP6 IP

IP65 SPOT PROFILE MOVING HEAD

IP65 Spot Profile Moving Head with 600 W single white LED

23,000 lm output – extremely bright for large stages

Fully closable framing $\pm 85^\circ$ for precise beam shaping

CRI >85 for accurate, natural colour rendering

Endless pan rotation & wide zoom range from 3.5° - 53°

Compact design and lightweight (<28 kg)

183 mm front lens creating strong stage presence

Quick setup & service thanks to NFC readiness

Note: The values given are preliminary.

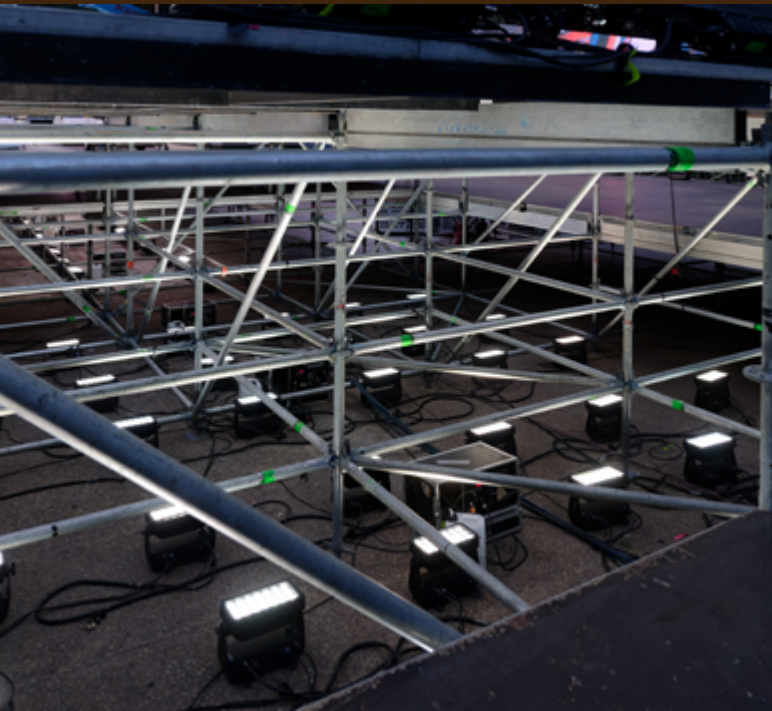
CLOSP6IP



A FILM-WORTHY EXPERIENCE

MARFA LIGHTS SHOWCASES

DONNY MONTELL WITH A CAMEO



On 29 August 2025, Kalnu Parkas – a public park in the Lithuanian capital of Vilnius – was transformed into an extraordinary open-air stage for a unique live experience: Donny Montell, one of the biggest pop stars in the Baltics, presented his new stage show – an audiovisual masterpiece with a cinematic depth effect and maximum attention to detail. As with his previous live productions, the musician relied on the design studio Marfa Lights for the creative realisation, and this time around, the company was also responsible for realizing the concept for stage and lighting design. The Marfa Lights team used the full range of Cameo lights to create the perfect setting for the film-like stage show.

THE STAGE AS A FILM SET

For Andrius Stasiulis and Pijus Norušis, lighting designer at Marfa Lights, it was clear from the outset that the stage should look “like a frozen film scene in the middle of a busy street”. Compared to the Donny Montell shows of recent years, this time it was less about dominating the stage set with a huge number of spotlights and more about supporting the cinematic effect of the overall concept. “We deliberately didn’t want to show off with complicated effects, but rather use the light subtly – hidden in the stage to change the perspective, not to outshine it”, says Pijus Norušis.

The designers’ aim was to give each song its own image, with each perspective creating a new mood without losing the visual consistency of the production as a whole. This was made possible by a finely tuned interplay of light, scenography and IMAG images on the large LED screens.

“THE SPECIAL THING ABOUT THE PIXBARS IS THEIR CONSISTENT COLOUR RENDERING, WHETHER AT MINIMUM OR MAXIMUM INTENSITY.”
Pijus Norušis, lighting designer at Marfa Lights



MULTI-LAYERED LOOKS

Marfa Lights distributed more than 350 Cameo lights for Donny Montell on, next to and under the stage. The PIXBAR SMD IP G2 LED bars were mounted above the LED screens to provide both stadium-like blinders and dynamic pixel mapping effects. “The special thing about the PIXBARs is their consistent colour rendering, whether at minimum or maximum intensity,” says Pijus Norušis. “This was a great advantage, especially with our heavily desaturated, cinematic colours.”

The ZENIT W600 LED outdoor wash lights were also given a special task: installed under the permeable stage floor, they generated a luminous glow from below with the support of numerous hazers, which impressively set the scene for the artists and objects despite the grid floors above. “In this respect, the ZENIT W600s were by far the most effective lights that we have tried out in comparable situations in recent years,” confirms Pijus Norušis.

SOFTLIGHTS FOR THE LIVE STAGE

The Cameo S4 IP LED softlights were a special feature of the lighting setup – a type of spotlight that is usually found on film and TV sets, but which fitted perfectly into the cinematic scenery of the Donny Montell stage show: “Thanks to their huge size, the S4s were a real eye-catcher and had enough power to fill the entire venue with colour,” explains Andrius Stasiulis. “Thanks to the pixel mode, we were also able to create more sophisticated and detailed looks.”

In addition, over 100 ZENIT P130 LSD LED PAR lights with 45° filters were used along the catwalk to provide side lighting for the cars and dancers. The OTOS B5 IP65 beam moving heads were originally intended as an extension of a large SMD bar tower, but spontaneously surprised the audience during rehearsals with a laser-like scanning effect when using a linear prism. The OTOS B5 was also used as an alternative backlight for the artists. “The light output of the B5 is truly outstanding”, says Andrius Stasiulis. “Even dark colours are clearly visible in the air.”

“THE S4S WERE A REAL EYE-CATCHER AND HAD ENOUGH POWER TO FILL THE ENTIRE VENUE WITH COLOUR.”

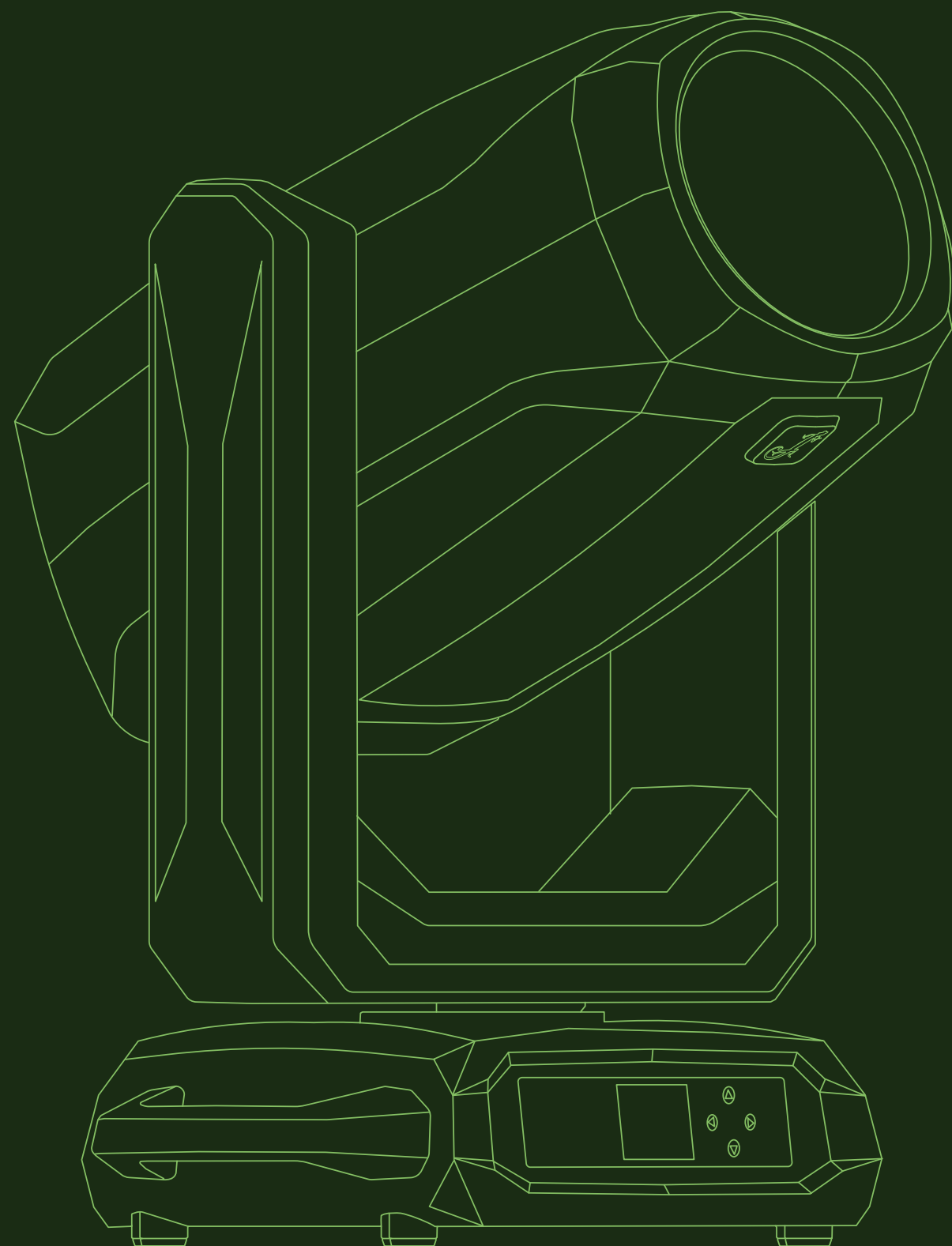
Andrius Stasiulis, lighting designer at Marfa Lights

The equally powerful OPUS X PROFILE were positioned invisibly behind the PIXBAR LED bars by Andrius Stasiulis and provided the main backlight for the artists without detracting from the effect of the PIXBARs placed in front of them. “It took a lot of calculation and adjustment until we found the right distance, but the result was worth it: the light sources remained concealed and the effect was fully preserved.”

THE FOLLOWING CAMEO PRODUCTS WERE USED FOR DONNY MONTELL:

- 112 × **PIXBAR SMD IP G2** IP65 SMD-LED BAR
- 64 × **ZENIT W600** LED OUTDOOR WASH LIGHT
- 27 × **ZENIT W600** SMD SMD-LED OUTDOOR WASH
- 72 × **ZENIT W300** LED OUTDOOR WASH LIGHT
- 100 × **ZENIT P130** LSD IP65 LED-PAR LIGHTS

- 24 × **S4 IP** LED SOFTLIGHT PANEL
- 04 × **OTOS B5** IP65 BEAM MOVING HEAD
- 24 × **OPUS X PROFILE** PROFILE MOVING HEAD
- 24 × **FLAT PRO 7 G2** RGBWA LED OUTDOOR SPOTLIGHT



OPUS® SP6 FC

PROFILE SPOT MOVING HEAD

Full-Colour Spot Profile Moving Head with 600 W RGBALC LED

High CRI & TLCI (both >94) for accurate, natural colour rendering in theatre & broadcast

CCT range: 1,800 K – 10,000 K

Fully closable framing $\pm 85^\circ$ for precise beam shaping

Wide zoom range from 3.5° - 53°

Exchangeable lenses (PC & Fresnel)

Super lightweight (<24 kg) and easy to handle thanks to compact design

Ultra-quiet fan modes for noise-sensitive environments

Quick setup & service thanks to NFC readiness

Note: The values given are preliminary.

CLOSP6FC





OTOS® L16

IP65 MOVING BAR

16 × 50 W RGBL LEDs with 9,300 lm output

Motorised tilt range: 208° (+/- 104°) for dynamic movements

2 independent zoom segments, each with 8 lenses (left and right), 5°–38° zoom range

Integrated FX strip (such as OTOS® LC12 and OTOS® Wash FX rings)

Linear bar design, ideal for precise beam looks and symmetrical effects

Seamless clustering for continuous light surfaces

IP65 protection for outdoor and touring applications

Quick-lock mechanism and strategically placed handles for efficient handling

Weight: approx. 25,8 kg

4 different filters optionally available

Note: The values given are preliminary.

CLOTOSL16



PERFECT LIGHT FOR EVERY SCENE

THE PERFECT USE OF GOBOS AND SHUTTER BLADES

Light is more than brightness – it’s design, emotion, and storytelling. In this article we’re diving into three powerful tools for creative precision: gobos, shutter blades and irises. Whether you’re working in theatre, events, or live production – these components turn pure light into defined shapes, patterns, and moods.

IMAGING PRECISION – THE FOUNDATION OF EVERY PROFILE SPOTLIGHT

The imaging plane – home to gobos, shutter blades, and irises – defines how precisely a fixture can shape light. Modern LED sources, such as those used in the Cameo P6 Profiler, ensure perfectly even light distribution, free from shadows or base shading typical of older halogen or discharge systems. This evenness is crucial for gobo projections – especially for company logos or lettering – to ensure edges stay bright and legible.

SHUTTER BLADES – CUTTING LIGHT WITH PRECISION



Shutter blades are all about control. With them, you can define stage edges, avoid spill light, or create geometric patterns across surfaces. Systems differ in flexibility – some allow 50% beam coverage, others up to full shading with a single blade.



EQUIPMENT HIGHLIGHT – CAMEO P6

The P6 features a unique shutter blade locking mechanism – ideal when fixtures are mounted near vibrating structures. Once adjusted, your framing stays exactly where it should.



PRO TIP

When your fixture needs repositioning, a 360° rotatable tube, as found on the P6, saves you from re-aligning all four blades. Rotate the tube instead – quick, accurate, and ergonomic. Perfect when fixtures are moved or installed in hard-to-reach positions.



THE IRIS – SHAPING THE BEAM DIAMETER

The iris adjusts the size of the light circle by moving overlapping metal blades into or out of the beam path without changing focus or intensity – ideal for precise spot control or dynamic beam effects. In fixtures like

the Cameo P6 or P2, the iris module simply slides into place. The overlapping sickle-shaped plates create a smooth, circular aperture. Thin, coated plates ensure low friction and crisp imaging – even under high temperatures.



Slide-in iris on the Cameo P2



Slide-in iris on the Cameo P6



PRO TIP

When using a conventional spotlight as a followspot, an iris lets you resize the beam without affecting brightness – perfect for consistent exposure on camera.

GOBOS – CREATIVITY IN FOCUS

Gobo stands for “Goes Before Optics” – it’s a small insert that shapes the light before it reaches the lens. Gobos transform light into structure – projecting patterns, textures, or images onto any surface. Whether it’s a window frame, forest canopy, or city skyline, gobos add storytelling depth to a stage. ▶▶▶

GOBO TYPES & APPLICATIONS:

- Metal gobos
- Glass gobos
- Coloured glass gobos

METAL GOBOS

Durable, heat-resistant, and ideal for high-contrast black-and-white designs. Perfect for ‚break-ups‘ – those organic patterns that mimic sunlight through trees or abstract textures. However, fine lettering or detailed motifs can be tricky due to retaining bars in the metal structure.



Typical metal gobo. Note the retaining bars in the centre of the ball on the 06, which are necessary to hold the metal in the centre of the 0. Gobo by Rosco.

GLASS GOBOS

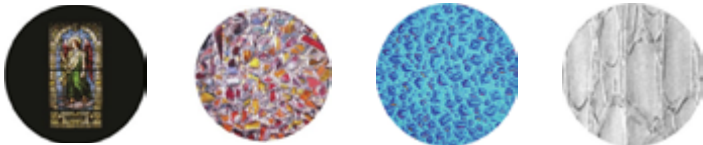
Made from borosilicate or quartz glass, these allow for ultra-fine detail and photo-realistic projections up to 3440 dpi. Their smooth surfaces eliminate retaining bars, producing clean, crisp imagery – ideal for logos and gradients.



Retaining bars are required on glass. This also makes spatial patterns possible. Gobo by Rosco.

COLOURED GLASS GOBOS

By layering dichroic coatings, designers can create multi-colour gobos with depth and brilliance. The Cameo P6’s dual gobo slot even allows two gobos at once – for combining effects or adding dynamic overlays.



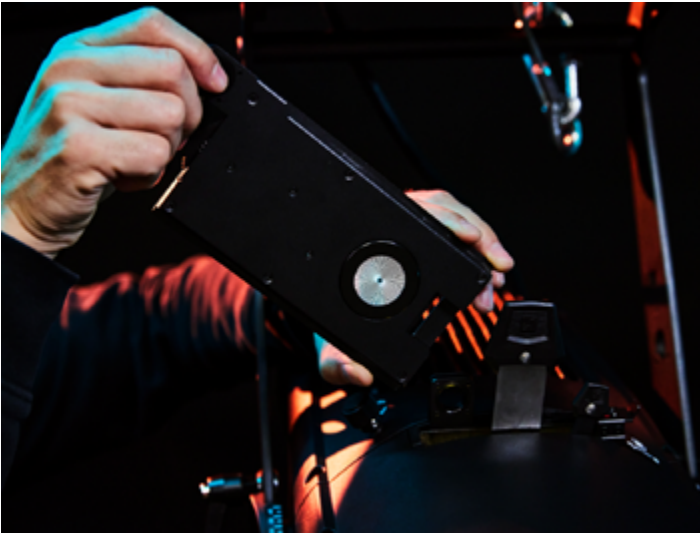
From left to right: photorealistic – prismatic – ColourWave – structured glass gobos.
All these gobos come from Rosco Gobos.

HANDLING TIP

Treat glass gobos like lamps – never touch them with bare hands. Clean only with pure alcohol and a lint-free cloth to prevent burn-in marks.

SMART APPLICATION DETAILS

- External Gobo Alignment: The Cameo P6’s gobo holder lets you adjust rotation from outside the fixture – ideal for fine-tuning logos or text.



Orientation Reminder: Gobos are always inserted up-side down and mirrored. Watch for the correct coating direction – coated side facing away from the lamp.



GOBO SELECTION GUIDE

GOBO TYPE	USE FOR	KEY BENEFITS	COLOUR CAPABILITY	FOCUS QUALITY
Metal Gobo	High-contrast patterns, breakups, foliage, basic shapes	Very heat-resistant, easy to handle, robust construction	Black & white	Limited - support bars can affect sharpness
Glass Gobo	Logos, fonts, fine lines, greyscales, photorealistic projections	Ultra-high resolution, no retaining bars, excellent image accuracy	Greyscale	Excellent - consistent focus across image
Coloured Glass Gobo	Multi-layered visuals, coloured textures, storytelling effects	Full-colour rendering using coated glass layers, vibrant projection	Full colour (multi-layered)	Slight blur possible due to layer thickness

QUICK ADVICE FOR EVERY GOBO TYPE:

Glass gobos must be cleaned with pure alcohol & lint-free cloth – never touch with bare fingers.

Metal gobos can warp under extreme heat – aluminium lasts longer than steel.

Coloured gobos are thicker – check your fixture’s max gobo thickness (e.g. P6 = 3.4 mm max).

FINAL THOUGHT

Mastering gobos, shutters, and irises means mastering precision light itself. Together, these tools let you draw with light – from razor-sharp framing to subtle atmosphere.



OTOS® LC12

IP65 MOVING BAR

12 individually tiltable and zoomable 50 W moving heads with RGBL colour mixing system

Tilt range per head: 206° (+/- 103°) for dynamic motion effects

Zoom range per head (single lens zoom) for flexible lighting design

Integrated FX strip (such as OTOS® L16 and OTOS® Wash FX rings)

Creates linear curve effects for kinetic beam looks and eye-catching front light

1,800–10,000 K CCT range, CRI > 85

IP65 protection for outdoor and touring applications

Quick-lock mechanism and strategically placed handles for efficient handling

Weight: approx. 31 kg

Note: The values given are preliminary.

CLOTOSLC12



INNOVATIVE CONTROL WITH DUAL INPUT MODE

In the dynamic world of lighting design, light control requires constant adaptation and innovation.

Traditional setups in which the power and DMX signals are simply forwarded via daisy chain are often no longer sufficient, especially for sophisticated lights with a large number of control channels.

Nowadays, even basic static lights can occupy up to or even more than 15 DMX channels. And these figures can increase exponentially when we talk about larger lights that require an enormous number of control channels due to their high pixel count with individual pixel control. But of course we want to maximise the creative customisation possibilities. However, this freedom can be a real challenge for any lighting system technician.

A perfect example is the CAMEO OTOS W12, which occupies 445 DMX channels in FULL Access Mode, the majority of which are pure RGB(L) pixel channels. This represents an enormous challenge, both in terms of cabling and processing within the console peripherals.

DUAL Input Mode presents a pioneering solution to these challenges. This intelligent control concept revolutionises lighting control. By splitting the light into two separate input signals, DUAL Input Mode enables differentiated and efficient control.

The first input is reserved for a DMX table with basic functions. Parameters such as pan, tilt, dimmer, colours, and zoom are controlled here. The second input, on the other hand, is specially designed for controlling

the individual pixels of the light, which is particularly important for lights with a high pixel count or individual pixel control.

Thanks to the clear separation of the control signals, DUAL Input Mode opens up completely new possibilities for lighting design. Users can now control both the basic functions and the pixels of a light independently and simultaneously. This enables unrivalled flexibility and creativity in light show design.

Another advantage of DUAL Input Mode is its compatibility with various control protocols. DMX, WDMX, Art-Net, or sACN – DUAL Input Mode enables seamless integration into existing lighting systems and thus opens up a wide range of possible applications.

A practical example can be used to illustrate the use of DUAL Input Mode: the lighting console controls the basic functions of the light via DMX using the first input, while a pixel mapper controls the pixels of the light via Art-Net using the second input. This simultaneous control allows for precise, fast, and flexible lighting design.

Despite the need to connect two separate control cables to the light, DUAL Input Mode offers convenient cable routing and saves both system resources and additional processing units for activating DMX channels.

In a world where the boundaries of lighting design are constantly being pushed, DUAL Input Mode is an essential innovation that enables lighting engineers to realise their creative visions while overcoming technical challenges.





ZIYA® 200 / 400

IP65 LED ZOOM PAR

Zoom PAR with 4 × 60 W RGBL LEDs (ZIYA® 200) / 7 × 60 W RGBL LEDs (ZIYA® 400) for rich colours and uniform white light

Wide zoom range of 5° - 32° (field 7° - 50°) for dynamic looks

CRI: 83 (3,200 K) / 80 (5,600 K)

Light output: 3,500 lm (ZIYA® 200) / 6,200 lm (ZIYA® 400)

Motorised silent zoom with vibration-free operation

Variable colour temperature (CCT) from 2,400 K to 10,000 K and 15 colour presets

Various fan modes can be selected

Robust IP65 housing for outdoor and touring applications

Patented SPIN16® technology for quick and flexible installation thanks to the 16 mm TV spigot integrated into the bracket

Optional accessories: barndoor & flight case

Note: The values given are preliminary.

CLZIYA200
CLZIYA400



LED, LASER, AND DISCHARGE LAMP

HOW DO THEIR PROPERTIES DIFFER, AND WHICH LIGHTS ARE THEY BEST SUITED FOR?

Before LEDs, lighting was straightforward: halogen lamps for static fixtures provided 3200 K warm white, while discharge lamps offered 6500 K daylight. Light conversion filters were sometimes used but caused significant losses. Halogens were generally unsuitable for moving lights due to heat, and regulatory energy requirements phased them out. Today, LEDs, special discharge lamps, and laser phosphor sources are the main options. But why are discharge lamps still used alongside LEDs, and where do laser phosphor lamps fit in?

LED – THE ALL-ROUNDER

LEDs offer clear advantages over discharge lamps: instant full brightness, easy dimming via pulse-width modulation, and the ability to switch off instantly. Lifespan is around 25,000 hours, comparable to typical fixture usage. LEDs usually fade gradually rather than fail suddenly. Heat <management is handled via heat pipes or conduction systems.

Depending on the LED type, light quality can be excellent. RGBAL multicolour arrays cover very wide gamuts, while white light arrays give the best warm-white CRI. With proper calibration, colour consistency across devices is achievable. To increase brightness, multiple LEDs can be combined.

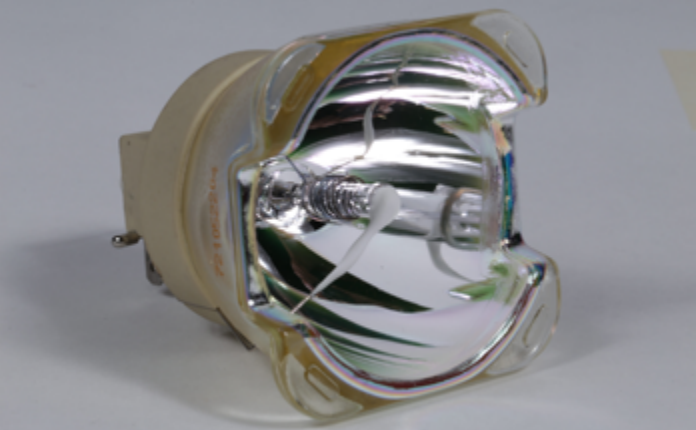
- Lifespan: 25,000 h
- Dimmable: Yes, instant on/off
- Colour gamut: Wide (RGBAL arrays)
- Note: Larger arrays may challenge narrow-beam projection



Opus X4's 1400 W LED array. Top: honeycomb and lens for a homogeneous surface. Centre: converging lenses for LED chips. Bottom: array diameter approx. 5 cm. Narrowest beam: 5.5°

DISCHARGE LAMP – THE PROJECTION TALENT

Discharge lamps like the UHP are extremely small and bright. They excel at projection and narrow-beam applications. Burn-in of several minutes is needed to stabilise brightness and colour. Mechanical dimming is required at low levels to avoid arc breakage. UHP lamps contain mercury and must be handled carefully, with disposal as hazardous waste. Lifespan is ~2,500 hours.



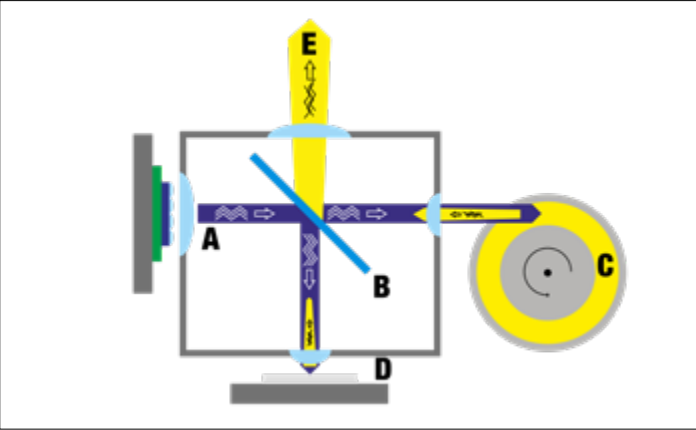
Signify MSD Silver 480 W. Small arc, narrowest beam 1°

Discharge lamps always operate at full power, even when dimmed. Cooling is via air, and sudden switch-off should be avoided. The colour spectrum emphasises blue and green, with weak red tones. Warm white requires CTO filters, which reduce light output. CRI is moderate, and gamut is typically limited to sRGB.

- Beam: 1°
- CRI: 77.9
- Notes: Mercury content; limited red spectrum

LASER PHOSPHOR SOURCE – FOR “PEAK” VALUES

Laser phosphor engines were designed for projectors and narrow-beam applications. A blue LED laser array (A) shines on a rotating phosphor plate (C) via a semi-transparent mirror (B). The phosphor emits incoherent light, which is redirected through the mirror to the output (E). No coherent light exits; only diffused colours are emitted.



LED blue laser array, B: semi-transparent mirror, C: rotating phosphor plate, D: reflective layer, E: light output

Laser phosphor modules provide extremely intense, narrow point sources ideal for small beams. Dimming works like LEDs, but manufacturing is expensive. Cooling, lifespan, and on/off behaviour resemble LED behaviour. Colour gamut and CRI are limited, and extreme blue peaks may dominate perception.

- Beam: 0.6°
- Dimmable: Yes
- Notes: Bright blue peak, limited CRI

CONCLUSION

LEDs remain the all-round choice for nearly all fixtures, thanks to dimming, colour gamut, CRI, and robustness. Discharge lamps excel only when extremely narrow beams are needed, as in beam shows. For the most striking beams in space or the sky, laser phosphor modules are ideal.



ZIYA® 200 COB / 400 COB

IP65 COB LED ZOOM PAR

Zoom PAR with RGBALC COB LED for rich colours and uniform white light

Wide zoom range of 13° - 35° (Field 27° - 52°) for dynamic looks

CRI: 97 (3,200 K) / 96 (5,600 K)

Light output: 6,000 lm (ZIYA® 200 COB) / 9,800 lm (ZIYA® 400 COB)

Fresnel lens for homogeneous light distribution without hotspots

Motorised silent zoom with vibration-free operation

Variable colour temperature (CCT) from 2,400 K to 10,000 K and 15 colour presets

Various fan modes can be selected

Robust IP65 housing for outdoor and touring applications

Patented SPIN16® technology for quick and flexible installation thanks to the 16 mm TV spigot integrated into the bracket

Optional accessories: barndoor & flight case

Note: The values given are preliminary.



REFERENCE STORY

OPEN-AIR SHOW WITH POWER CAMEO OPUS X4 ILLUMINATES BRYAN ADAMS IN MÁLAGA

On 10 June 2025, rock legend Bryan Adams made a stop in Málaga, Spain, as part of his current Roll With The Punches tour – and thrilled the audience of around 12,000 at the Auditorio Municipal Cortijo de Torres with an energetic open-air concert that left nothing to be desired. Between anthems such as “Summer of ’69”, “Run to You” and “(Everything I Do) I Do It for You”, the exceptional Canadian artist also presented songs from his new album – and relied on an understated but effective lighting design, for which the Andalusian event technology service provider Algo Suená used moving lights from Cameo, among others.

“An artist like Bryan Adams doesn’t need an overloaded light show,” explains Serafín Sánchez, Managing Director of Algo Suená. “What counts is a clear, elegant design with the right dose of light power – and that’s exactly what the Cameo OPUS X4 PROFILE delivers.”

POWERFUL AND FLEXIBLE – IDEAL FOR LARGE STAGES

The Cortijo de Torres municipal auditorium is one of the largest open-air venues in the south of Spain, with a stage roof spanning 55 metres, a 50-metre-wide stage and a total event area of more than 35,000 m². A particular challenge was that although the auditorium stage is spacious, its height is limited by the sloping roof. “In such situations, floodlights like the OPUS X4 PROFILE with its high light output and large zoom are almost indispensable,” confirms Serafín Sánchez.

“THE OPUS X4 PROFILE IS POWERFUL,
WORKS ABSOLUTELY RELIABLY AND CAN
BE USED EXTREMELY PRECISELY – EVEN
FOR BEAM-LIKE EFFECTS.”

Serafín Sánchez, Managing Director Algo Suená

With its compact design and 1,400 watt LED white light engine, the OPUS X4 PROFILE impresses with its enormous light output, high-quality light quality and comparatively low weight for its performance class. “The OPUS X4 PROFILE is powerful, works absolutely reliably and can be used extremely precisely – even for beam-like effects,” continues Sánchez. For the Bryan Adams show in the Auditorio Municipal Cortijo de Torres, the team positioned the lights in the front, centre and back truss to illuminate the entire depth of the stage.

A FOCUS ON THE ESSENTIALS:

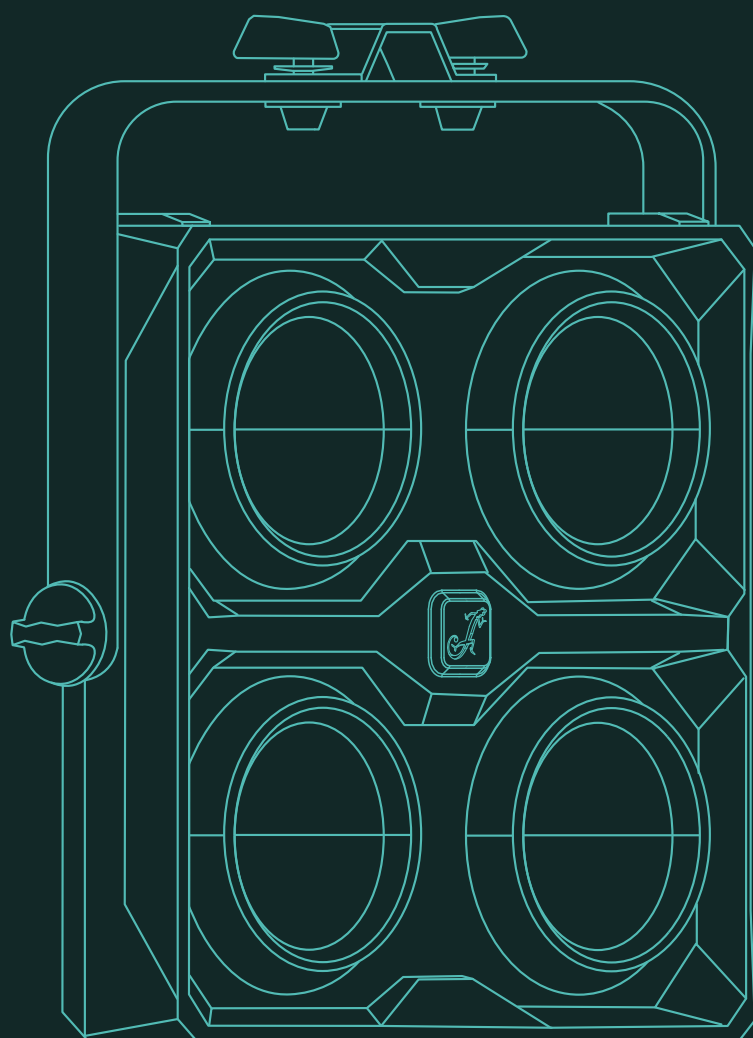
Algo Suená’s lighting design was based on the tour lighting designer’s rider. With the OPUS X4 PROFILE, Serafín Sánchez offered a modern alternative that impressed with its performance, flexibility and compactness. The decision was not just based on the pure performance values: “With Cameo, we feel well looked after as a service provider from start to finish.”

With Bryan Adams’ performance and the support of the Cameo OPUS X4 PROFILE, Algo Suená has once again underlined its position as the leading event technology service provider in the Málaga region – and showed that powerful lighting productions can also work with just a few, but effective fixtures.

THE FOLLOWING CAMEO PRODUCTS WERE USED FOR BRYAN ADAMS:

26 × **OPUS X4 PROFILE** SPOT PROFILE MOVING HEADS





SUNO SERIES

IP65 2 & 4 LIGHT BLINDER

IP65 Blinder with 600 W and 1,200 W RGBAWW-LED

Available in 2-light and 4-light version

Output: >55,000 lm thanks to integrated boost mode

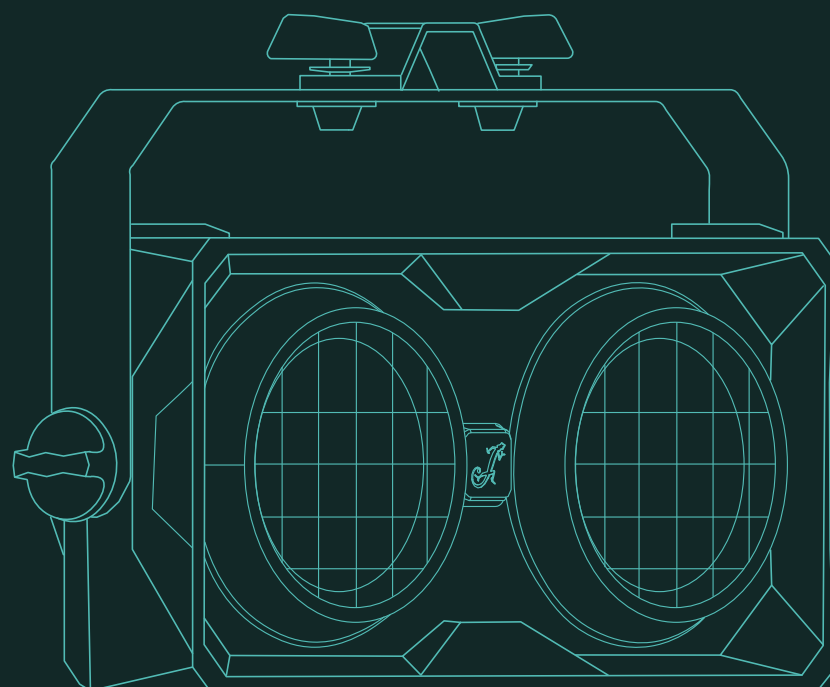
Authentic PAR 36 DWE look with filament-style center LEDs

Precise 22-bit dimming with selectable curves and high PWM frequencies

Die-cast aluminum housing with TRUE1 TOP power connectivity

CCT range: 1,800 K – 10,000 K

Built for demanding touring and outdoor use



Note: The values given are preliminary.





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