



Strand Lighting

LIGHTS! NEWS

ISSUE 1 SEPTEMBER 1995

The late 60's and early 70's saw an explosion of small commercial production houses in Los Angeles. Television had arrived and was maturing into a most powerful sales medium. This created a whole new outlet for aspiring cameramen. These hopeful young people, unable to enter the industry through the craft unions, had endured frustration and disappointment for years. Now since the commercial producers were not signatories to union contracts, an opportunity to break into the industry was afforded to quite a few, one of those was Allen Daviau.

Allen Daviau describes himself as an "L.A. Kid" who grew up next to Hollywood. It was a Hollywood coming to terms with colour TV. As early as the age of 12 he knew he wanted to be a cinematographer. He was fascinated by TV and in his teens would gate-crash television studios, just for a chance to see somebody light a show. One of his early mentors was a Lighting Engineer called Del Jacks. He was then lighting The Lux Theater and The Dinah Shore Show. This was the era of live television, almost unknown today outside of sports and news.

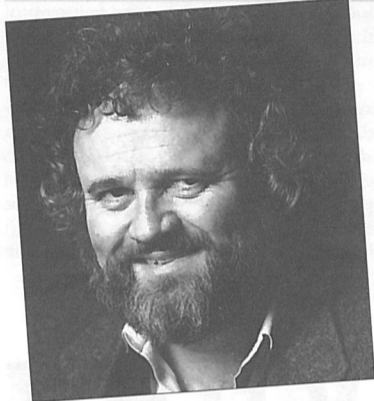
Del allowed Allen to follow him around, watching him light. Meanwhile, at school, he was getting experience in theatre lighting, learning how to light drama, but he was set on the motion picture business. He hung around the major studios, and remembers watching much of the production of the Brando western, "One-Eyed Jacks" in 1961. It was being photographed by Charles Lang, a cinematographer who would go on to garner 17 academy nominations. For Allen it was an incredible learning experience, not just for the lighting but to see how a production centered around the cinematographer. Lang had three decades of quality work behind him including "Farewell to Arms", "Ace in the Hole", "The Big Heat", and "The Rainmaker". He was generous with his advice. Allen now had no doubt about his future career.

Los Angeles was an exciting place to be. The new wave, Fellini, Bergman and the like were arriving. The research and the history of the cinema was close at hand, readily available to the student.

The early commercial work was invaluable. Older generations of cinematographers had learned and honed their skills on the massive sound

The local boy who made good

LIGHTS! went to Hollywood to talk with a man who is passionate about what he does. Over the past eleven years he has photographed a succession of motion pictures that have been artistically acclaimed, and commercially successful. "E.T.", "Empire of the Sun", "Avalon", "Bugsy", "Fearless", and "The Colour Purple", are just a few screen hits for which the credit as Director of Photography has gone to Allen Daviau ASC. He talked to Brian Hartley about his passion for making movies.



award for "Bugsy". Does the lack of an Oscar on his mantel shelf bother him? Says Allen, "No, I consider myself so lucky to be playing this game, in this league, at this level. I am particularly honored to be recognised by my peers(ASC) and to know that Freddie Young and Jack Cardiff were on the British jury."

Allen Daviau enjoys making period films, particularly the 40's and 50's. He relishes the challenge of conveying to the cinema-goer the sense of period without overdoing it. So many tend to bludgeon the audience with endless references to the period, and hide everything from the present day. Colleague Conrad Hall calls these "long-overcoat" films! For Allen the preference is to suggest the period, and not overpower the audience. In two of his films this technique has paid off handsomely. The Shanghai of the late thirties and the Los Angeles of the forties are prime examples. In "Empire of the Sun" the modern Shanghai was cloaked in smoke. A major problem was repainting the Chinese characters on the buildings from the style of the 80's to that of the 30's. It was successful, judging by the reactions of elderly Chinese wandering through the set.

A pivotal scene in "Bugsy" took place in the Los Angeles stockyards, a gangland execution at night. As the camera was about roll a freight train whistle howled in the night, the director decided to roll. Although the train that crossed the background was a diesel of the 90's, steam, smoke and rain disguised it, it could have been a freight

stages of Hollywood. Very few had worked on a practical location. But commercials required shooting in houses, stores, and on exterior locations. It was a new way of doing things, ideal for the TV movies that were to come. Budgets were generous, and the work gave the opportunity to experiment. After the success of "E.T." a colleague suggested Allen had shot his last commercial. Not so, Says Allen "Shooting commercials gives you the opportunity to work regularly, then choose the motion pictures you want to shoot, they also allow you to keep a crew together". For Allen there has been much success in the anonymous world of commercials, as well as in the high profile motion picture field. He has worked three times with Spielberg. He has been nominated five times for an Oscar, but to date the statuette has eluded him. He received a British "Oscar" for "Empire of the Sun", and the American Society of Cinematographers

train from any era.

Allen has a thing about "perfect lighting". He likes to quote British cameraman Geoffrey Unsworth who said, "Light the set until it is perfect, turn out two lights, and shoot." Allen calls a perfect set polite lighting and he too will rough it up a little before he rolls.

Although he has never shot anything major in black and white Allen has a great regard for the medium. He likes the way it can be manipulated in drama. He enjoys the way huge exteriors could be shot on stage. How you could shoot "day for night". And he has a great respect for those cinematographers who spent a lifetime learning to interpret the world of colour in black and white. He also understands how they felt when suddenly being told, "...now you can shoot in color". Allen remembers early colour. He calls it pretty, and talks at length of the incredible developments over the past 30 years. The achievements of Italian cinematographer Vittorio Stararo and many others have been instrumental in taking the use of colour to new heights. For Allen both mediums have their gratification. But it took the success of "Schindler's List" to bring back black and white photography to two generations of moviegoers. In fact all three American networks passed on the film, because it was in black and white. As a result of the big screen success it seems unlikely that such a thing will occur again.

Allen enjoys working with stage actors. He finds they come to film well aware of how the lighting will aid their performance. It brings back memories of high school theatricals. Applause on cue meant the lighting was right.

This affinity to stage actors is just another reminder of part of Allen's heritage, and he admits to a desire to light a stage drama.

His other ambition is of course related to the 40's and 50's. He would like to shoot a movie that deals with the early days of live television, when things were done in real time. For him it would be a labour of love. Allen would give anything to take the technology of the 90's, and use it as a cameraman of the 40's would have used it. But such projects are on hold.

Earlier this year Allen completed Michael Crichton's "Congo". Then there were summer commercials to shoot. Allen Daviau is a busy man. Is he happy? You can bet on it! ■

Fred Bentham remembers

Oliver! thirty five years ago

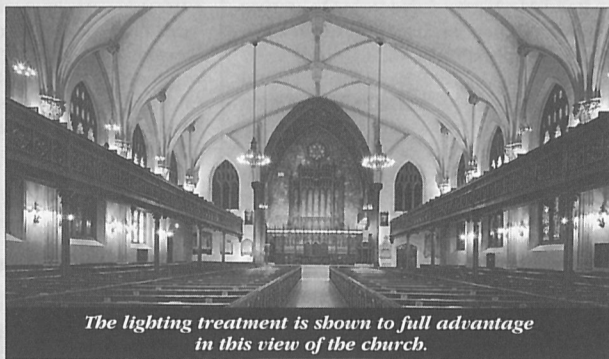
Where to find a contemporary account of the original production of Lionel Bart's OLIVER? That was easy; turn to Strand's TABS No. 18 issue 2, September 1960 and there are three illustrated articles on Designing, Lighting and Seeing OLIVER. The first two were by Sean Kenny and John Wyckham respectively, who had done just that, and the third by a keen member of audience, not unknown to some of our readers. I cannot do better than quote some of those K. R. Ackerman words:

"This production I have seen in a good many years of regular theatre going. Most impressive of all was the ingenuity of the set which, by rearrangement of a small number of basic structures, most aptly portrayed a bewildering number of different settings with a remarkable rendering, not of the actuality of the scenes, but of their atmosphere. What was most refreshing too was the structural and apparent permanence of these settings. The action was able to take place freely on different planes and linking stairs without the audience having to undergo the trauma of concern for the safety of the cast. It is, therefore, not surprising to learn that Mr Kenny is an architect." - "The lighting changes were innumerable but always subtle, and I marvel at the dexterity of the operator who controlled the lighting without faltering on a two-preset control desk without piston ('memory') action." Ken Ackerman at BBC TV was of course, even in those distant days, used to much more advanced controls from Strand!

Visually that 1960 production really was sensational. Set as it was behind the 31ft pros. of the New (now Albery) Theatre, it was the minimal masking that opened up the stage to the brick backwall on which was painted the backcloth. And here we come to the Bentham musing prompted by this distant but vivid memory. Surely this was when it became 'fashionable' not to make such a fuss masking the stage lighting. Up to that time we had only been used to seeing the lantern on an occasional open stage. Our 'official' initiation in London having been the Mermaid, one year earlier. Elsewhere rigorous masking was the rule, even for any spots out-front. Indeed in the mid-1930s when circle-front FOH spots began to become common, they went into housings painted to look as if they were part of the balconies. Since then new or refurbished theatres, have tried to provide decent concealment covers and slots FOH, but sure enough they are soon joined by brethren exposing themselves here, there and anywhere they can cling to. Incidentally, the first show to get a complete pro-frame of spots (by Strand, of course) was another Bart/Kenny musical (lit by Richard Pilbrow) - BLITZ!

What of the brand new production of OLIVER at the London Palladium which prompted this particular Bentham trip to the past? This time the pros opening is 47ft wide instead of 31ft and it is a Cameron Mackintosh production. ■

Village Church in the heart of New York City



The lighting treatment is shown to full advantage in this view of the church.

Presbyterians in New York's Greenwich Village really see the light, thanks to architect Eric Hilton and lighting designer Don Wilson. They have integrated an artificial lighting system with other renovations in the sanctuary of First Presbyterian Church in New York City. The new system provides an even quality of light while allowing different atmospheres for morning worship, candlelight services, and afternoon concerts. It even gives the illusion of sunlight through Tiffany windows, long darkened by encroaching high-rises.

The project was the final stage of a three-year restoration campaign in which the church's belltower was repaired, the Tiffany windows refurbished, and the sanctuary's lighting and sound system overhauled. Hilton, a long-time

member of the over 600-member congregation, had been active in the restoration campaign and eagerly undertook the lighting project.

"We wanted to enhance the ambient light while maintaining the integrity of the original design statements," he commented. First the walls and vaulted ceilings were painted in lighter colours, then a combination of unobtrusive sidelighting, uplighting, and accent lighting, in some instances mounted in screened-off locations, was used. A multi-scene preset control system was installed to make it easy to select the appropriate atmosphere.

The church was founded in 1716. It experienced a controversial and violent history from the early days of ministering to Scots and Irish immigrants. During the Revolutionary War the church was used by the Redcoats as a barracks and a stable. It was rendered useless when the British

burned New York. A post-revolutionary building was lost to fire in 1812. It was replaced, only to perish in the Great Fire of 1835. The present building was dedicated in 1846, to begin a tumultuous history, the stuff of which TV mini-series are made. A time of dissension, controversy, extreme loyalty and tolerance, from which to-day's congregation looks back, with some pride and a real sense of history.

To-day an annual budget in excess of a million dollars supports various missions, among them a church for former convicts that does prison outreach, a homeless shelter, a nursing home, and an AIDS hospice. The church runs a nursery school on-site and provides space for a school for autistic children and such varied groups as the Village Light Opera Group, Habitat for Humanity, A.A., and Human Services Workshop. ■

The Strand Lighting Premiere system controls the sanctuary, chancel, and the exterior lighting. The sanctuary and the chancel areas each have eight presets. The presets are programmed with combination slider preset panels at the rear of the church. Each door entry has an eight preset remote station. These entry stations are programmed with macro functions to activate presets in both the sanctuary and the chancel.

The chancel control has a local manual override to allow the Choir Master to exercise personal control during rehearsals or musical programs. Upon completion of these events lighting levels are returned to control of the sanctuary. In addition to all these functions there is a portable Command Station for programming the time clock, and for control during services when necessary.

The outdoor lighting and the Church entrance lighting are controlled by both a photocell and the internal astronomical time clock. The photocell decides the light-level during the day, establishing a "bright" day or "cloudy" day level. The clock takes control at dusk to bring lights to a night-time preset level, and at midnight to a late night "security level" preset. In the morning outdoor lighting control is returned to the photocell. ■

PG&E Energy Center



▲ The lighting classroom is divided into four independently controlled rooms - this is the main classroom area.



◀ (Inset left and above right) The colour booths, although independently controlled, function together as a demonstration. Seeing different sources side-by-side provides a visual comparison of chromaticity and colour rendering. This comparison of the Chroma 75 lamp versus a 3000°K tri-phosphor lamp demonstrates the range of chromaticities available in fluorescent lamp technology and the differences in colour rendering/source efficacy associated with halophosphor versus tri-phosphor systems.

The lighting classroom is a 1000 square foot area at the PG&E Energy Center located in San Francisco, California. It is dedicated to lighting education and displaying state-of-the-art energy-efficient lighting technologies. The classroom accommodates small to medium-sized groups for project-specific discussions or for general education in lighting design. The space is also available to the architectural/engineering community to demonstrate design concepts to their clients. Jeannine Fisher and Brian Liebel, give *LIGHTS!* a tour of the system.

THE DESIGN

The design challenge for the lighting classroom was to take an existing classroom space and convert it from a lighting system demonstration space to a true lighting education center where all of the demonstrations firmly communicate lighting principles in a visual manner.

To accomplish this goal, we approached the design in the following way:

- Identify essential lighting principles which have a significant impact on either lighting quality or energy usage.
- Design individual systems which illustrate specific principles.
- Architecturally integrate the individual systems into an existing ceiling grid.
- Identify control channels that demonstrate systems from an instructional point of view.
- Determine a hierarchy of usage and program presets for ease of use for scripted presentations and provide access to demonstrations for

customized educational programs and higher level presentations.

The finished classroom combines existing equipment and features with many new tools and demonstrations, including:

- Fundamental walls with lighted exhibits.
- Four fluorescent general lighting systems compared on an equal Watts per sq.ft. basis. Selected systems incorporate fluorescent dimming.
- Four incandescent downlight alternatives for retrofit or new construction.
- An instant-on metal halide fibre optic downlighting system.
- A focal lighting vignette space with a flexible prop arrangement to highlight the importance of understanding the interaction between light and materials.
- Two adjacent colour booth rooms to demonstrate the colour properties of sources.

THE LIGHTING CONTROL SYSTEM

A sophisticated lighting control system pulls all of these demonstrations together to make the lighting classroom a functional space and provide the "theater" necessary for effective visual communication of lighting principles. The existing Strand Lighting Premiere System was increased in capacity to incorporate all of the new features of the space and was enhanced by some unique features of its own.

The completed lighting control system consists of 44 dimmers, 40 non-dims, and 44 relays, controlled by a single processor for a total of 128 control points, plus 8 additional control points for DMX shutters. Fluorescent dimming is accomplished through interface equipment which allows the

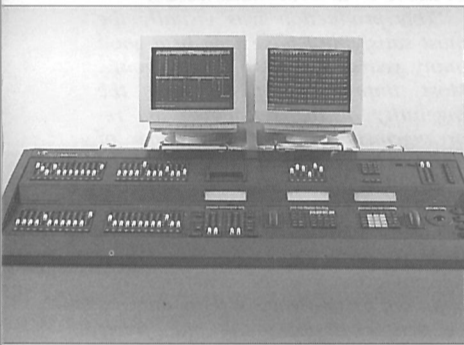
light level to be modulated down to 1%-5% of full light output. AV interface equipment integrates multi-media capability with the lighting control system to reinforce the instructional nature of the space.



PROGRAMMING

From a programming point of view, we identified the most frequently used demonstrations and strategically located manual stations to activate presets and provide dimming functions when applicable. We also provided a single station which can activate any channel or combination of channels for customized presentations or higher level demonstrations. Re-programming of presets or programming of special features, such as sequencing, is generally accomplished through the Premiere Windows-based software program. The software also provides information about light intensity values used for calculating actual Watts per sq. ft. for particular lighting scenes where dimming is used and programming is

Product News Product News



BIG BOOST FOR CONSOLE RANGE

Strand Lighting has announced that its two new mid-range, high capability consoles, the Strand 430 and 530, are shipping in volume. Based on PC technology, both these consoles offer the advantages of a choice of software to run on common hardware platforms. The software comprises a choice of two operating systems, Lightpalette® and GeniusPlus, application software to match the required capacity of the console, and a range of optional applications which add functionality to the lighting system. Inherent in the operating system is the advanced control of moving light attributes, and Strand has created an architecture which does not deplete the control channel count of the console if scanners or scrollers are patched to DMX channels.

The Strand 430 has an Intel 486 based PC motherboard which provides control of up to 350 intensity channels plus 250 attributes. Positioned at the low/middle range, the Strand 430 replaces the mini Lightpalette 90 with a multi-functional system that may be extended as future developments in software come on line. The Strand 530 utilizes a common hardware console, but the brains are replaced by an Intel Pentium motherboard. This expands the console's ceiling to a maximum of 600 intensity channels and 400 attributes. Both consoles support dual VGA displays and provide 24 submasters and 6 'supermasters' - subs with special mastering functions, and local LCD displays. Local LCD panels are provided for function displays and to dynamically label three sets of soft keys which are provided. A tracker ball and four pageable rotary controls distinguish the consoles as multi-functional, as they provide access to control moving light attributes directly,

when the optional Tracker software is installed.

In addition to Tracker software, users of the Strand 430/530 range may choose from a suite of software from the StrandSoft™ range.

Communiqué Plus™ provides additional macro facilities, DMX input options, MIDI and MSC compatibility, and ASCII remote control features.

Networker™ enables the consoles to work across Strand's ShowNet™ Ethernet network. Using the SN100 Ethernet node, the lighting system can transmit video displays, handheld remote controls and multiple DMX lines to any remote location in the building. The SN100 node includes interfaces for DMX in and out, MIDI, remote analog signal inputs, RS232, Ethernet 10BaseT and 10Base2 conventions, a keyboard, 3.5" DOS compatible disk drive and 2 VGA monitors.

An Off-line Editor program, in either a full or demo version, is also available to emulate the full operation of the new consoles on a DOS-compatible PC.

All application software programs operate with one of the two operating system programs in the StrandSoft™ range. Lightpalette® provides the Strand Lightpalette operators with a recognisable 'command line' user interface. GeniusPlus provides an alternative direct-action operating format.



Both programs are available in channel size increments, and both provide a level of operator customisation not previously seen.

Strand Lighting has also announced one additional console to the range. The Strand 550 fitted with 48 subs, and like the Strand 530, its Pentium-boosted capacity rises to 600 channels and 400 attributes. ■

* Available during 1996. Intel & Pentium are registered trademarks of Intel Corporation.

MORE STROKES OF GENIUS

Two new software products have been released - 67121 Genius Off Line Editor, which is now available in 4 language versions; English, French, German and Italian and 67131 which is a demonstration version in English only.

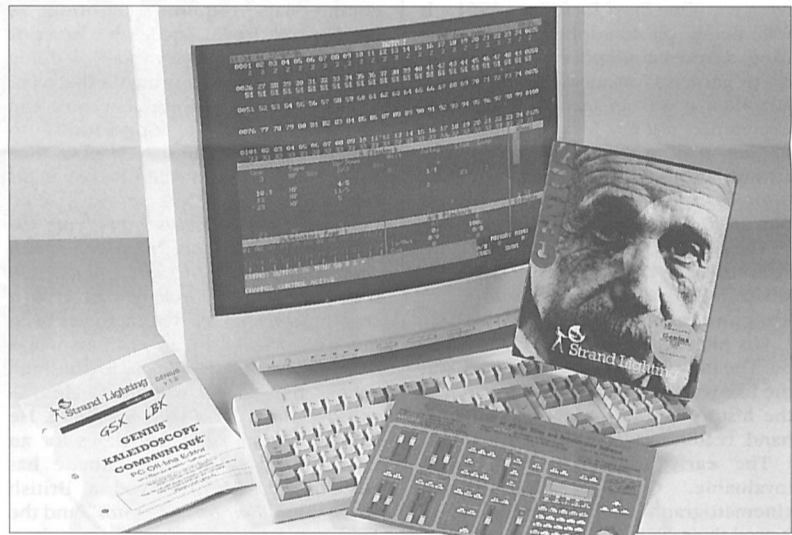
To run the Genius Off Line Editor or demonstration software you will need:

- An IBM PC with either an Intel386, Intel486 or Intel Pentium processor.
- A VGA or SVGA monitor.
- At least 2Mb of memory (RAM), with at least 450kb of conventional memory and 1Mb of extended memory.
- A hard disk with approximately 3Mb of free disk space.
- DOS 3.30 or higher.

Genius Software V1.2a: All registered users should by now have received a free software update of Genius, including Kaleidoscope and Communiqué.

The package includes: Read-Me-First, New Operating Software Disk and Four Application notes. Genius V1.2a adds over 30 new features to Genius, Kaleidoscope and Communiqué. It works with existing passwords so does not need to be re-registered.

All Genius Operating Software supplied from Strand's Kirkcaldy Manufacturing Centre includes support



for English, French, German, Spanish, Italian and Swedish languages. Genius, Communiqué and Kaleidoscope software packs will also contain manuals in English, French, Spanish and German languages. Current item numbers for GSX software products ending in numbers other than '1' should not be used. A complete 4 language manual set is available (85011).

Part numbers for the new multi-language software are:

- 67011 Genius 25
- 67021 Genius 50
- 67031 Genius 75
- 67041 Genius 100
- 67051 Genius 125
- 67001 25 channel upgrade
- 67061 Kaleidoscope
- 67071 Communiqué
- 67131 Demonstration (English only)
- 67121 Off-Line Editor
- 85011 Additional Genius Manual set

LETTING IN THE DAYLIGHT

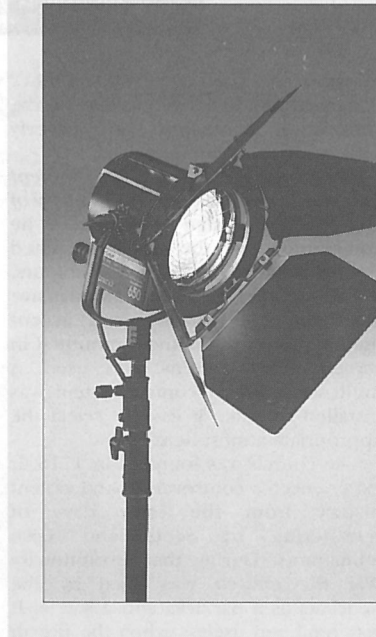
Following the introduction last year of the new SuperNova dual wattage HMI Fresnels, Strand Lighting announces the SuperQuasar 6000W HMI Parlight. This new fixture exploits the very latest in HMI technology - the 6000W single ended HMI lamp - to give equivalent performance to an 18kW fresnel. SuperQuasar 60 has been developed to meet the needs of the most prolific Motion Picture production centre in the world - Hollywood.

Designed by Strand's California partner - Cinemills - this 6000W parlight, at just 35lbs (16kgs), is the lightest and easiest to handle unit currently in production. ■



AN ADDITION TO THE FAMILY

Strand Lighting launched the new 650W fresnel at the NAB show in Las Vegas, during April. The Bambino 650 is an addition to Strand's range of Bambino compact fresnels which range from the 300W Mizar up to the 10kW Vega. Bambino 650, designed at the company's Rome factory, utilises the largest lens in its class producing unmatched performance from a rugged but lightweight pressure die cast aluminum housing. Bambino 650's compact size makes it ideally suited to location work while its superb performance will be invaluable in studios equipped with the latest CCD cameras. As a key or back light Bambino 650 will be the ideal fixture to optimise Strand's Videolux Fluorescent softlights. ■



performed visually.

The focal lighting vignette space is controlled by two stations tied together to function as a single unit. Sixteen presets are programmed for a scripted presentation. Manual sliders provide access to individual channels for a more interactive or customized demonstration. Programming of the presets is easily accomplished visually from the two control stations and can be quickly altered when props are changed or the lighting is adjusted. Programming adjustments are then transferred from the processor to a disk for back-up.

Because the colour booths are independently controlled, sources can be compared in any pair from the two booths.

The two booths are programmed so that any time a preset is activated, the HID sources are energized and controlled by shutter mechanisms.

Presets for the HID sources open and close shutters, rather than switching the lamps, to simulate an instant on/off. Each booth is controlled by a station which incorporates an LCD display that describes the programming for each preset, summarized as a lamp type, colour temperature and CRI, so that the instructor knows the generic specification for the source being displayed in each colour booth at any given time.

At the same time presets are selected for either colour booth, the AV interface sends an output closure to a multi-media interface device which interprets the closure and selects a slide that displays information about the source programmed for that preset. The information is presented on a large screen video monitor at the front of the main classroom space. The information for a single colour booth covers one-half

of the monitor screen so the technical data about the source can be compared in the same side-by-side format as the visual presentation in the booths. The slides change instantaneously with the selection of presets. The technical data reinforced by a visual experience, and vice versa, provides strong foundation for understanding sometimes confusing concepts about colour perception.

SUCCESS AND OPPORTUNITIES

In general, the instructional method of providing technical information reinforced by a visual experience is intrinsic to the re-design of the lighting classroom. We have been very successful in using this technique with a live instructor in the space who provides the technical information and activates presets for the visual experience, augmented by the automated technical information support in the colour booth demonstration. Future plans for the space involve expanding the use of the AV interface/multi-media interface equipment. Through the two-way communication available, the multi-media software can be further developed to provide technical information, much like a live instructor would do, then automatically activate presets for the lighting demonstrations. The classroom will then be both a live and an automated theatrical experience for basic lighting education. ■

THE AUTHORS

Jeanine Fisher and Brian Liebel are members of Design +, a firm located in Berkeley, California, specializing in exhibit and lighting and controls systems design. Jeanine and Brian are regular guest lecturers for PG&E in the lighting classroom.

Big Apple eatery looks back to the 30's

A grand and glorious cafe reminiscent of Paris and New York in the 1930's was the idea behind Nick Valenti's design for Cafe Centro. Valenti, President of Restaurant Associates, directed New York designer Frederick Brush to create a spectacle restaurant. It would be both dazzling and stimulating to the eye as well as comfortable to its patrons.

The restaurant is located in the Met Life building (formerly Pan-Am), a landmark building on Park Avenue that spans Grand Central Station. The design revolves around three "fire stations" in full view of the diners. The live "fire stations" are a key design element, and their graceful and exciting execution sets Cafe Centro apart from any other restaurant in the city. Here is an intriguing balance between the bustle of the exposed kitchen and the comfortable glamour of the dining areas.

To help achieve perfection the designers chose Strand Lighting's Premiere advanced lighting control system. Premiere's ability to have a channel per dimmer per circuit, as well as the ability to program all four control areas from one single control panel was of prime consideration. As any discerning diner knows elegant food and efficient service will always be complemented by that most important

additional ingredient, the lighting style.

To create the desired art deco look Frederick Brush designed, and built the lighting fixtures that grace the restaurant. He then created a system to use them in the most effective way. In addition to the three main areas there is a separate control for the Display Kitchen. A Premiere Command Station located in the dimmer room programs pre-set levels for all four areas. Each room has a dedicated local Eight Pre-set Remote station on which a variety of "looks" can be recalled. Among these are breakfast, sunny day lunch, cloudy day lunch, dinner, late night, and cleanup.

Cafe Centro has three distinct dining areas: the main restaurant, the private dining room, and the Beer Bar. The dining room seats 230, including the private room, while the Beer Bar seats 100.

The design excitement starts the second one enters. There is a terrazzo floor inlaid with an Art Deco pattern in marble. Large interior columns are accented with gold leaf, which is used above a sculpted frieze that depicts fish, fowl and other creatures of land and sea. The ceiling is a mixture of wood and plaster in varying heights, and Lalique-type custom chandeliers are hung round the room. A vivid red awning shades the Cafe's facade, and French doors open onto a terrace.

Excellent use is made of the abundant natural light that streams through the glass walls - the gold and reflective surfaces, as well as the soothing apricot colour that glosses the walls, give a warm glow to the restaurant.

The central design element is the glass-enclosed kitchen, where diners are able to see their food being prepared by live fire. The kitchen is stainless steel with brass accents, again emphasising the light-infused nature of the restaurant. There is a large rotisserie for roasting meats, around which there is guest seating on semi-circular banquettes. There is also a glass enclosed pastry station, where mouth watering desserts are created.

A special feature of the restaurant is the separate art deco Beer Bar. The style recalls the "Glorious Days of Travel", when one booked passage on the Normandie, or flew on the Pan Am Clipper. The Beer Bar's entrance is in the style of a "gangway", with burl wood walls and illuminated cubicles holding museum-quality art objects calling to mind 1930's travel. The carpet design includes a motif of ships, planes and trains which are not visible to the eye unless examined closely. Black lacquer panels with chrome accents make up the bar area, and curved exterior walls of glass block and stainless steel complete the 1930's feel. The entire restaurant is a perfect example of the scope and versatility of the Premiere system, the ideal recipe when the menu calls for a variety of lighting "looks" to complement, but not intrude, on the serious business of eating good food. ■

Product News Product News

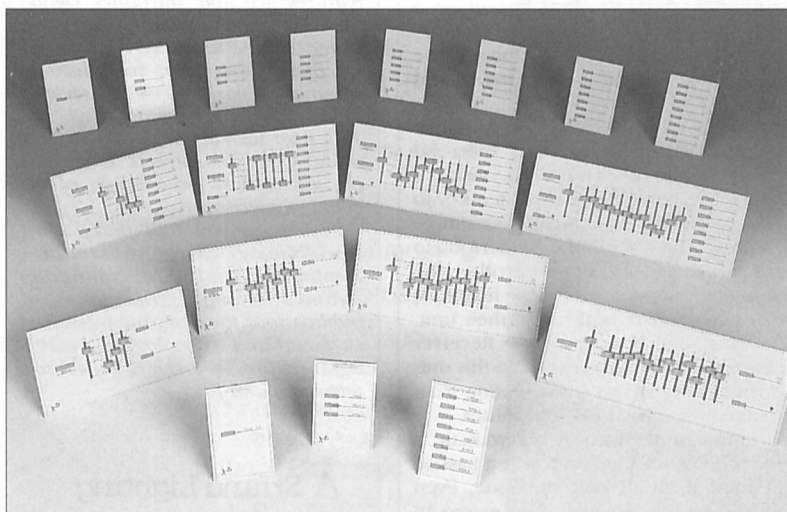
A MORE FLEXIBLE OUTLOOK

The Outlook Interface has been developed to enable the new Outlook range of control stations to be used with dimming systems that do not directly support Outlook's Digital Network Control protocol.

The Outlook range of control stations was designed specifically for use with EC90 SV, CD80 SV, LD90, System 6 and Digital Environ, but there are many applications where the flexibility and features offered by

Outlook will result in a requirement to upgrade the existing control system, retaining the old dimmers or a requirement to control dimming products from other manufacturers. In these circumstances one or more Outlook Interfaces may be used to provide the necessary support for Outlook where each interface provides up to 6 analog 0 to +10 volts dc signals for direct dimmer control.

A provisional data sheet is available for Outlook Interface from your nearest Strand office. ■



DIMMING COMPENSATION

Cable Compensation is now available with Strand Lighting's Advanced 'Supervisor' Dimmers.

Strand's pioneering work with cable voltage loss compensating dimmers has been enhanced and incorporated in its new line of CD80 and EC90 Supervisor modular racks.

This unique feature compensates for cable voltage drop by continuously calculating the loss and adding the required correction, after the user has entered the cable resistance for each circuit (calculated from length), and the system has "learned" the load characteristic. To gain the most from this feature, the system requires an elevated input voltage, up to 146V.

CD80 and EC90 Supervisors' Load Status Reporting facilities for their reporting modules are by far the most comprehensive on any dimmer system available. The new load status reporting facility works by "learning" the precise characteristic of the load at every fade level. This allows it to detect actual

changes in load, not just the presence of a certain minimum load. If a circuit has four fixtures in parallel, the system will report the failure of just one of them. The system is capable of detecting changes of as small as 10% of the full load rating of the dimmer - and this is known as "load profile error".

All the familiar load and dimmer problems are reported, such as no load, overload, excess DC, SCR failure (open or short circuit), and over temperature. Another new feature with the CD80 and EC90 Supervisor is the possibility of examining the actual RMS load current, voltage and dimmer temperature for each individual dimmer, and total rack and system phase current and voltage with Strand's Windows® based Reporter PC™ software, available shortly in the StrandSoft™ software range.

A powerful feature of the new status reporting software is the ability to customise the system sensitivity for each dimmer, via a password protected option in the Reporter PC. This allows a technician to optimise the system for a customer's specific requirements. ■

NEW PARTNERSHIP ON TRACK

The commercial alliance between Strand Lighting and Martin Professional of Denmark, announced at IADI in November 1994, has borne fruit with the launch of the Strand Hyperbeam™ 1200 and 1288 scanners.

With Hyperbeam, Strand is bringing the latest technology in 1200W HMI digital multi-function lighting units to theatrical and TV markets. Offering continuous control of intensity, position, beam shape, colour, focus and special effects, using individual DMX channels for each attribute. Hyperbeam 1200 and 1288 complement Strand's existing range of moving light products.

The full-specification Hyperbeam 1288 offers, in addition to the Hyperbeam 1200's extensive features, the ability for secondary colour mixing (cyan, magenta, yellow), and dual 9-colour dichroic wheels.

Hyperbeams may be controlled from any DMX-compatible lighting console, but to take full advantage of the powerful features of the scanners, Strand has created Tracker™ software which runs on its range of Strand 430/530 lighting consoles.

Tracker software provides a simple user interface in two ways. First, dedicated controls situated on the Strand 430/530 consoles provide direct access to individual attributes. A tracker ball controls the X-Y position of the beam, and four rotary controls can be paged to control other attributes. Secondly, the Tracker software manipulates the DMX channels, which have been patched to control a scanner's attribute functions, independently from the dimming element of the control. For example, attribute channels do not absorb the valuable DMX dimmer channels from the console - they do not reduce the

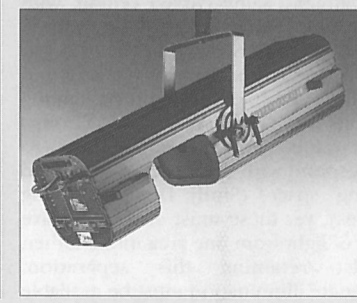


console's overall dimming capacity. Tracker computes attribute values in a different way, bypassing dimming conventions (which would cause unwanted movement during a fade), and at the same time allows up to 32 attributes to reside on a single channel reference number. Thus control of all attributes of a Hyperbeam scanner may be addressed through the entry of the single intensity channel number only.

Running under Tracker software, the Strand 430/530 console submasters provide live control of any attributes loaded, with the control convention logically following the level of information held by the submaster.

Future versions of Tracker will provide a library of the most commonly available scanners and automated lights

used today, and offer high-level control features such as direction inversion, group control, and automated recording options which will further assist the operator to program the moving light effects more efficiently. ■



SPECIFICATION AVAILABLE FOR FOUR RACK

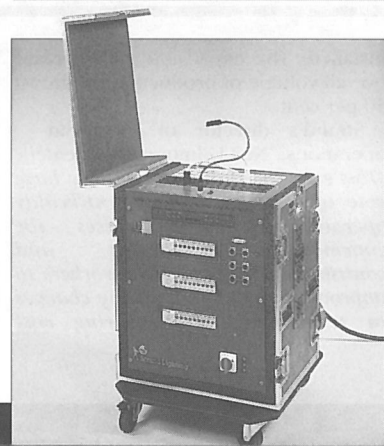
An outline specification is now available for the award winning LD90 Touring Rack.

LD90 Touring Rack is available in two power 'sizes': 24 x 2.5kW dual output with either:

- 48 x 15A outlets
- or 48 x Schuko outlets
- or 48 x CEE17 16A outlets

- or 48 x French Schuko outlets
- or 10 x 6way Harting connectors with 60way 'hot' patch
- or 10 x 6way socapex connectors with 60 way 'hot' patch mf OR 12 x 5kW single outputs with 12 x CEE17 32A outlets.

All racks come with an auxiliary mains panel situated at the bottom of the rear of the rack. Contact Central Marketing for a copy of the specification. ■



Corporate HQ chooses MX

Citibank's New York corporate headquarters is a commanding presence on the city's famous skyline. In today's banking climate visual communication is of prime importance. It is critical that the company philosophy is clearly stated to the marketplace, it is also critical that the company employees are able to receive the very best in training and information to give them the required edge to get the job done.

It is not surprising that Citibank completely redesigned and upgraded their communications facility in the spring of 1994. It was a fast paced and tricky undertaking. Down time was to be at a minimum and the project team knew that meeting deadlines would be the key to success.

Alfred D'Alessandro, DSI Video Systems President, as well as the bank's Project Manager, David Politano of DSI Video Systems, DSI's Project Engineer and Frank Sclafani, Project Engineer of MG Engineering, NY, were the nucleus of the team. The demolition phase included verification of the existing lighting design, removal of the previous

control system, all existing wiring, low and high voltage and unused conduit.

Citibank chose Strand Lighting to provide the versatile control and dimming system to give the new facility maximum flexibility. Included were a 48-Channel Mantrix MX, 3 Digital Environ cabinets, an on/off panic station, and a variety of dimmer modules and circuit breakers. These were installed in record time phased in with a variety of other projects necessary to the upgrade. The control room itself was completely renovated, new furniture was purchased. The audio/video aspects were completely renewed.

Today the facility comprises an auditorium with a stage, audience seating, A/V control room, green room, storage room and overflow area.

An endless array of clients can be accommodated, no two shows or presentations exactly alike. When required there is the capability to bring in a complete outside production unit for large scale projects.

Also it is possible to mount comprehensive video teleconferencing via fibre optic, satellite, or microwave. ■



The Lighting Design Partnership has won the Civic Category in the IIF's Lighting Design Awards 1994 for the re-lighting of Durham Cathedral, an important World Heritage Building and a fine example of Norman architecture dating from 1093.

The new lighting has enhanced the scope of the building's facilities and the cathedral is now better equipped to meet today's functional demands. The

Strand lights 900 year old Cathedral

foundations for the design brief were laid down by the Dean & Chapter of Durham Cathedral, and it is easy to see why they are so pleased with the new lighting and control systems that fully meet their expectations and can be justified both visually and financially.

The installation includes a Premiere control system and custom-labelled Control Stations to provide multiple lighting scenes for the many different types of services and functions taking

place in the Cathedral. Three duplicate main Control panels are comprised of 24-button Stations with an individual legend beside each button to denote the type of event.

To simplify the operation, these twenty-four presets are arranged as three groups of eight, with the three groups headed as "Daily & Communion", "Services", and "Special". Simple two-button Stations are located elsewhere to provide an Access/Security preset or Off.

Because the Cathedral does not have a suitable place to designate as a dimmer room, distributed dimming was called for. The required dimmer distribution meant that the most logical solution would be to fit Unidim dimmers in small numbers at various locations, with associated analogue control lines fanning out from 24-Channel Demultiplex Units at two convenient "hub" locations.

The luminaires have been fixed with special supports, and placed without any alteration to the original fabric of the building. The success of the installation is in the simplicity of operation - it is now possible to match the mood required for various services and concerts, day or night, both simply and quickly. ■

Consultant:
Lighting Design Partnership
Contractor:
Northern Light

"From the day that architect David Brown of Pierre Fowell Associates first spoke to us about this project, it was clear that Premiere's legendary flexibility was about to be tested!"

European Trading's Peter Burrows describes an unusual architectural project, where the lighting control system also waters the plants!

The proposed site was a luxury penthouse. It was under construction on the roof of an existing building in central London. The "brief" was for just about every electrical device in the apartment to be linked, one way or another, into the operation of the lighting control system. This Premiere system was to include facilities that would:

- raise, lower and tilt motorised venetian blinds.
- open and close motorised skylight windows.
- allow clear/opaque control of a specialised interior window.
- give combined control of hi-fi and lighting from an infra-red handset.
- allow automated control of certain areas to exclude the need for user input.

Not forgetting of course, the lighting. Naturally most areas of the apartment were to be dimmed, but conventional scene-setting called for a few adjustments to make the most of David Brown's striking interior design.

A long rectangular vaulted space is broken up by a central single storey "island" comprising Kitchen and Utility rooms below, with an open staircase to an exposed Study directly above. This module divides the original area into two distinct sections (loosely defined as Living area and Dining area), one at either end. These two areas are interconnected by a pair of corridors either side of the "island". One of these includes the kitchen and the other has a glass ceiling providing borrowed light from the Study above.

A complication for the lighting design was the fact that all these areas were beneath the same curved ceiling, with the Study being bordered by railings, not walls. With this open-plan aspect to the interior, some thought was required to allow sensible allocation of lighting circuits into "Premiere Rooms". Groups of circuits had to be chosen to correspond with the three main defined "living" spaces (Study, Dining & Living rooms), yet these must avoid excessive spill of light from one area into another. Whilst retaining this separation, adequate illumination must be available

Premiere style of living



in the kitchen and in the interlinking spaces between the three areas. Most of the lighting was of low voltage type, which with its directional nature was helpful in controlling the light. Eventually sensible groupings were determined for the lighting circuits.

And what of the above mentioned house plants? At the far end of this elegant apartment, sliding glass doors open onto a small balcony. The balcony includes a number of containers stocked with suitable greenery. To water the plants, sprinklers were installed, fed from an exterior tap which is supplied with water by an electrically operated valve within the apartment. Electrical supply to this valve is derived from the Premiere system, which recognises it as a single Non-Dim circuit within a dedicated "Room". Watering the plants is therefore a simple matter of once a day pressing a push-button in the Utility Room!

Of course, once this facility is under control of Premiere, it is a simple matter to program the system for plants to be watered automatically at a chosen time once every day. The time of the event can even be linked to available daylight to occur for instance just after sundown, regardless of the time of year. As any gardener would know, automated

watering does not suit all seasons or all situations, so the option is provided to disable the automatic program, returning to manual operation, pressing the button when required.

Lest this apartment should begin to sound like a couch-potato's dream home, perhaps we should point out that many of the special features have been included for very good practical reasons. For instance skylight windows in the bedroom and in the main body of the flat are beyond reach for a person to open or close manually. Motorised versions must be the only presentable and practical solution. To avoid installing a profusion of different control panels (each with a different style) it was obviously sensible to incorporate Skylight control on the same panel as lighting control.

As a bonus, Premiere's powerful Macro functions have allowed a single button near the exit to be programmed to perform a series of actions consistent with a person leaving the apartment. One press on the last button turns all lights off in the Study, Kitchen, Living and Dining Rooms, and closes all downstairs Skylight windows. Elsewhere another button performs a similar function for the Bedroom and Shower Room.

In the main section of the apartment three of the exterior walls are glazed along their entire length, resulting in an abundance of natural light during daylight hours. With so many windows, electrically operated blinds are an obvious choice, and the control of these is also incorporated on a Premiere control station. Push buttons are provided to raise or lower the blinds, either singly or in a combined group. When the blinds are in use, a short-duration press on the relevant buttons causes the tilting mechanism to operate, providing fine adjustment on the amount of light entering the building. Once again the bedroom has similar facilities.

The bedroom is on an upper storey, and enjoys a view over the rest of the apartment through a full-length window in the interior dividing wall. In this window position, a specialist supplier provided an "obscuralite" glass which becomes opaque in response to presence of an electrical signal. A cable carrying this signal is already installed, to allow selection of opaque or transparent by pressing a button on a bedside 2106 (6-push-button) Station. This same Station also controls the bedroom's skylight window and motorised blinds.

The t.v. & hi-fi system came complete with a "learning" type of infra-red remote control. Thus the task of combining lighting and A/V systems onto the same hand-held control was a simple concept. The A/V supplier undertook to "teach" their remote controller the Premiere I/R codes, with these functions allocated to spare buttons on their unit. The installed Premiere I/R Receiver Stations would then respond to this unit as though signals were emanating from the Premiere's own I/R Transmitter.

Lighting in the hallway is automatic, a preset being selected each time a passive infra-red head detects someone, even the cat, within the area. The macro to operate this uses a Hold Time and follow-on preset, so that after the PIR ceases to detect occupancy in the area, a defined delay occurs before hall lights begin to fade to off.

Premiere lived up to expectations, allowing all special functions to be programmed, including a few last minute refinements to suit the client's requests. Photographs do not readily convey the feeling of space within the apartment. The building has a style all of its own; and Strand Lighting is proud to see Premiere, a Custom Interface, and LD90 playing their parts in this impressive home high above London. ■

Another first!

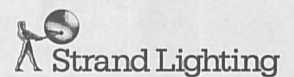
Welcome to the first edition of *Lights! WorldNews*.

When the launch issue of *Lights!* appeared in January 1990 it was as the successor publication to *TABS*. First published as long ago as October 1937, by what was then *Strand Electric*, *TABS* reached its final issue in February 1986. For researchers, authors and students who would like an index to *TABS* we are pleased to report that this is available as *Strand Lighting Fact Sheet 14*.

Regular readers of *Lights!* will notice a change in content with the current issue. We have decided, commencing with lighting controls, to focus on a specific topic in each issue, to give more in-depth coverage of any given subject.

However, so as not to disappoint readers who look for our regular features, we now introduce *Lights! WorldNews* in a newspaper style format. It contains interviews, news of important new installations around the world, as well as reviews of new products for creative lighting. This new format allows us to give more space to subjects than was possible within the confines of the colour magazine.

We hope you will find *Lights! WorldNews* an informative companion to *Lights!* continuing *Strand's* long tradition of publications for everyone interested in the art and technology of creative lighting for theatre, architecture, television and film. ■



United Kingdom
Strand Lighting Limited
Grant Way, Isleworth
Middlesex TW7 5QD, United Kingdom
Tel: +44 (0)181-560-3171
Fax: +44 (0)181-568-2103

Los Angeles
Strand Lighting Inc.
18111 South Santa Fe Avenue
P.O. Box 9004, Rancho Dominguez
CA 90221 USA
Tel: 310-637-7500
Fax: 310-632-5519
Toll Free Tel: 800-487-0175
Toll Free Fax: 800-775-LEKO (5356)

Hong Kong
Strand Lighting Asia Limited
7/F Corporation Square
8 Lam Lok Street, Kowloon Bay
Kowloon, Hong Kong
Tel: 852-2757-3033
Fax: 852-2757-1767

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Scottish Expansion

Strand Lighting has announced a \$2 million expansion programme, supported by the Invest in Fife partnership. This will take place over a three to four year period and create at least 70 new jobs at the Kirkcaldy factory, taking the total workforce to over 270 people. The majority of new jobs

will come in the first year.

This expansion follows on from recent major investments made by Strand in manufacturing and digital electronics technology. To make room for additional manufacturing at its Mitchelson site in Kirkcaldy, the company is transferring certain electronics assembly functions to new 40,000 sq. ft. premises at Lochgelly, where new warehousing and distribution facilities are already being

installed. The expansion will increase overall volume of production by almost 50 per cent.

Strand's director of European operations, Neil Gilmour, commented: "This exciting project represents a huge vote of confidence in our Kirkcaldy operation and emphasises the enormous commitment and contribution made by our workers to improving quality, supporting changes in technology and ensuring cost

effective production at this site."

John McDougall, Fife Regional Council leader of the administration, representing Invest in Fife, said: "Strand Lighting is an excellent example of how Fife can provide the quality of workforce and resources to compete against the best in the world."

The Kirkcaldy facility manufactures theatrical luminaires together with dimming and control systems, for the world's markets. ■