

LAMPS

The following tabular gives details and prices of lamp for use with Furse lanterns.

Note: The type of lamp is described, its Cap reference and the Catalogue number of the lantern in which it is intended to be used.

Lamp Description	Price Each £	P.T. £
250 w 240 v T·3, P·28 Cap for any S·PR, S·FR	2·48	*
500 w 240 v T·1, P·28 Cap for any S·PR, S·FR, J·FR	3·00	—
1000 w 240 v A1/11 P·40 Cap for EP·1 ..	3·94	—
1000 w 240 v T·2, P·40 Cap for LFR ..	3·80	—
1000 w 240 v T·4, P·28 Cap for LPR ..	5·60	—
1000 w 240 v T·6, P·28 Cap for M·FR ..	7·00	—
650 w 240 v T10 for J·FR/TH	8·35	—
1000 w 240 v T9 GX9·5 Cap for M·PR/TH, MFR/TH	8·70	—
2000 w 240 v CP·12 Studio Bi Post for LFR, EP·2	8·90	—
100 w 240 v BC Cap for FT, B, CY, SFL ..	0·11	*
150 w 240 v BC Cap for FT, B, SFL ..	0·15	*
200 w 240 v BC Cap for SFL	0·21	*
300 w 240 v GES Cap for MFL, HFL ..	0·42	—
500 w 240 v GES Cap for MFL, HFL ..	0·57	—
1000 w 240 v GES Cap for LFL	1·04	—
125 w 240 v MV 3-pin BC for MFL·UV, SFL·UV	4·25	—
15 w 240 v BC Cap for ESM, SRDP·BL ..	0·19	*
50 w 12 v A/220 G635 Cap for KP50 LQP50	1·57	*
150 w 24 v A/1216 G635 Cap for KP150 LQP150	2·09	*
250 w 24 v A/1223 G635 Cap for KP250 LQP250, KPME250, KPPC250, KPP250, LQPS250	2·70	*

* Subject to the addition of P. Tax

USEFUL INFORMATION CURTAINS & MATERIALS

The appearance of the stage from the audience viewpoint is extremely important and of considerable help to the artistes. A well-proportioned proscenium opening with attractive curtains and effective masking will put an audience in a contented frame of mind to accept the performers, while the opposite effect will occur through bad presentation. Atmosphere is important to both artistes and audience to obtain maximum benefit from any performance. In this respect, visual impact is first centred on the closed curtains and therefore selection of the right type of material and design for these curtains is important. Materials must be acceptable to lighting effects and at the same time blend with the decor. They must contrast or harmonise. Velour has been a popular fabric in theatre design with the result that it has been associated by the general public with "theatre". Plain colours enable curtains to enhance the setting, sometimes provided with a contrasting band of colour of applique design imposed on the facecloth. However, other materials are becoming available, incorporating man-made fibres with a range of patterns and contrasting shades which can also be considered, particularly when a contemporary style is intended.

In view of the variety of different qualities of material now available, we recommend that advice be taken when considering curtains to ensure the right choice is made. It must be borne in mind that to conform to licensing and Fire Regulations, all curtains must accept flameproofing or be inherently flameproof in themselves, factors which cannot apply to certain types of material.

The curtains used to mask off the actual acting area of the stage fall into two categories, (a) Curtains to blend with the stage setting, usually made up in a neutral grey or black colour in either a twill or repp. material. (b) Curtains to enhance or create a highly decorative effect, usually made up in silver or gold satin material, whose shiny surface enables the light to be reflected.

To create a decorative backing, this satin material is often arranged in swages to form a festoon, the loops or folds in the material collecting and reflecting the light.

For arena and studio workshop, curtains can be made up in two contrasting shades, black and grey reversible and edges fitted with press studs so that a single curtain wall or separate sections can be arranged in either colour.

Curtains should be regularly cleaned and flameproofed every two or three years. Velour materials should always be made up to hang with the "pile down". If cleaning with a brush always work