

LightRig

by The Editor

A completely new suspension system for the drama area or the small video studio.

MOST of the technology of the railway was developed here in England between 1820 and 1840 – the technology which actually worked by the Stephensons, and that that didn't by Brunel.

However, round about 1860 America made a very significant contribution. Up to that time all passenger carriages were either four or six wheeled, the axles being free to move vertically on their springs but the only movement out of strict alignment with the chassis of the carriage that was possible was by the degree of distortion allowed by the springs. A moments thought will show that the negotiation of a curve by a fixed axle vehicle was thus mechanically a very imperfect movement.

Some clever transatlantic railway-men realised that if two four-wheeled bogies, free to follow the path of the tracks, were used not only could the vehicle be greatly lengthened but the whole mechanical operation would be infinitely improved.

All these seeming irrelevancies coursed through the editorial mind as I looked at the installation of the new LightRig system in the Brentford showroom.

No longer do the lighting bars have to be kept parallel with each other. If a spot should ideally be placed six inches further forward then so be it. There are no fixed bar positions with LightRig. This facility is possible because the channels that support the pantographs or directly fitted spigots are mounted on 'bogies' – we actually call them carriages – that are free both to move along their channels and to pivot. This is the simple factor that gives the whole system its quite extraordinary flexibility.

There are, of course, all the obvious advantages of a ceiling system such as the absence of any cables snaking around the floor and the blessed freedom from that device, second only to

the bicycle in its general unmanagableness, the luminaire floor stand.

The system is really comprehensive. A few examples – where one end of a channel might foul a column or wall, a hardened screw is tightened down from one carriage into the channel at installation time. The channel can still move through an arc because its fellow carriage is left free.

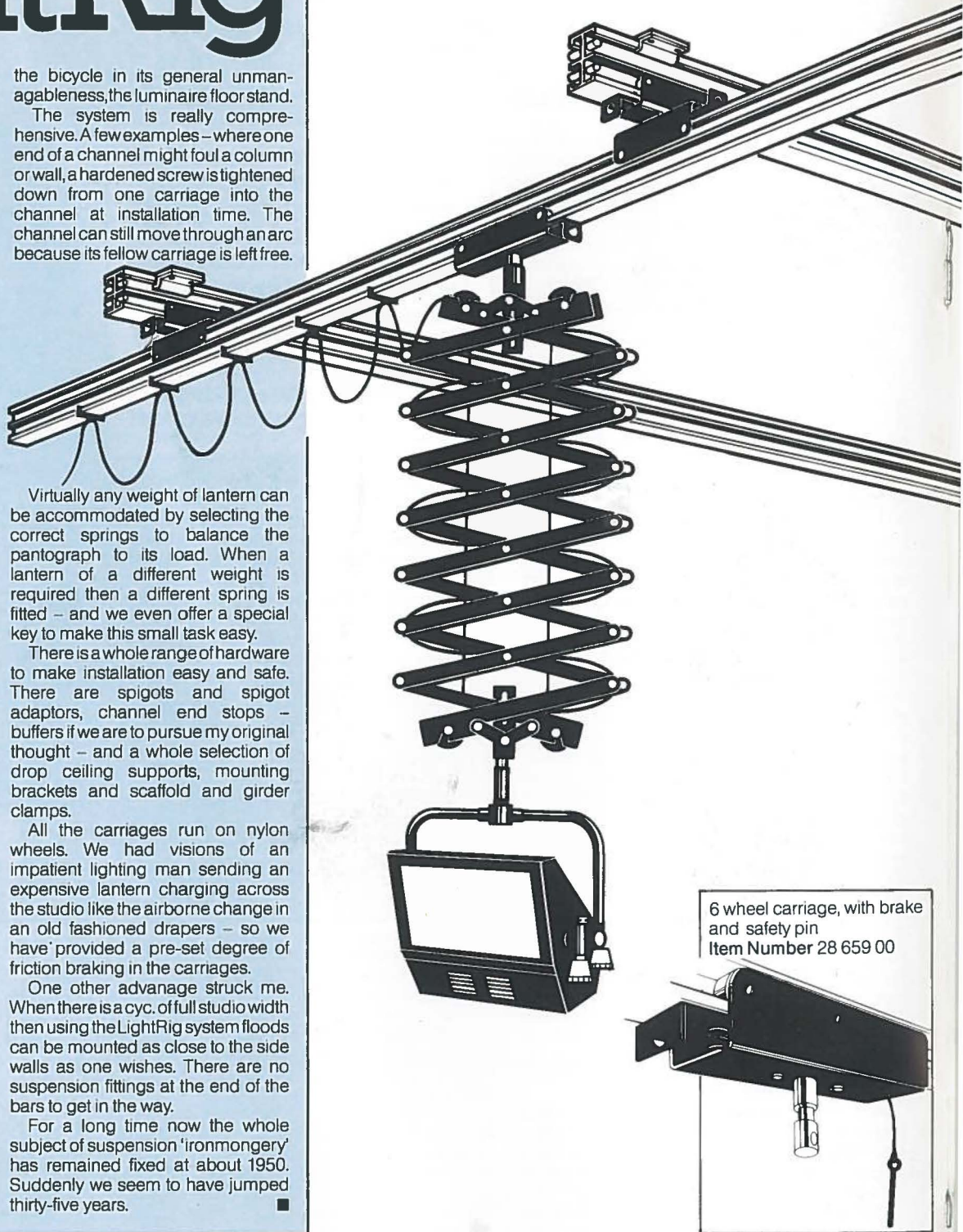
Virtually any weight of lantern can be accommodated by selecting the correct springs to balance the pantograph to its load. When a lantern of a different weight is required then a different spring is fitted – and we even offer a special key to make this small task easy.

There is a whole range of hardware to make installation easy and safe. There are spigots and spigot adaptors, channel end stops – buffers if we are to pursue my original thought – and a whole selection of drop ceiling supports, mounting brackets and scaffold and girder clamps.

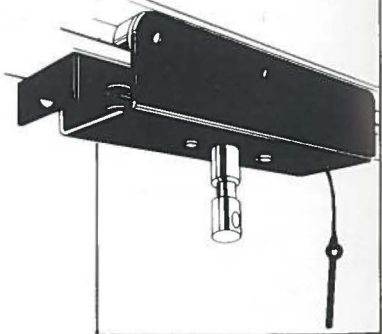
All the carriages run on nylon wheels. We had visions of an impatient lighting man sending an expensive lantern charging across the studio like the airborne change in an old fashioned drapers – so we have provided a pre-set degree of friction braking in the carriages.

One other advantage struck me. When there is a cyc. of full studio width then using the LightRig system floods can be mounted as close to the side walls as one wishes. There are no suspension fittings at the end of the bars to get in the way.

For a long time now the whole subject of suspension 'ironmongery' has remained fixed at about 1950. Suddenly we seem to have jumped thirty-five years. ■



6 wheel carriage, with brake and safety pin
Item Number 28 659 00



Double carriage, lockable with double brake
Item Number 28 661 00

Rail clamp with light spigot
Item Number 28 635 00

'Addalite' clamp for extra luminaire fitting
Item Number 28 662 00

Cable transfer Runner (in sets of 5)
Item Number 28 607 00

Curtain runners (in sets of 10)
Item Number 28 634 00