

# V I D E O L U X <sup>TM</sup>

## INTRODUCING... THE LOW ENERGY STUDIO

**T**he explosion in television around the world is making huge demands for broadcast programme material. This is happening in all areas of television from first level public broadcasting facilities in emerging countries through to the proliferating private TV channels in the developed world.

This demand is inevitably putting pressure on production costs and in turn has caused the television industry to consider fluorescent lighting as a prime source of illumination. The high Lumens per Watt ratio of these light sources means low power

have required a large number of units to give adequate lighting levels for old Plumbicon tube television cameras.

### NEW FLUORESCENT DEVELOPMENT

The comparatively recent development of commercially available high colour rendering index fluorescent tubes and high frequency electronic ballasts can now be coupled with recent improvements in TV/Video camera sensitivity to make these sources very practical for a number of general television lighting applications.

TV industry as well as easing economic pressures.

The heart of this Low Energy Studio concept is the new range of VideoLux<sup>TM</sup> fluorescent softlights.

### LOW ENERGY STUDIO RIG

Designed around 6 x 36W and 2 x 36W Compact Fluorescent lamps (with a high colour rendering index) which are mounted horizontally in efficient reflector assemblies, these new softlights give a very smooth wide spread. This spread can be concentrated by fitting an intensifier accessory to collect the light from the edge of the beam and redirect it

The intensifier accessories will improve this situation, and in the hands of an experienced lighting designer VideoLux fixtures can be used unassisted to give an excellent picture.

There is no doubt, however, that the best approach to low energy lighting is to use VideoLux fixtures to create a base level of light which will be acceptable for today's highly sensitive studio cameras and then to build on that with a limited number of low wattage Fresnels such as the 300/500W Mizar<sup>TM</sup> or Bambino<sup>TM</sup> with 650W lamps. The colour temperature and colour rendering of the standard lamps allow very successful mixing with tungsten sources whilst the 'daylight' lamps can be mixed equally successfully with HMI sources.

This type of lighting is particularly suitable for smaller TV studios, where the lighting positions can be close to the performers who will be able to work comfortably without problems of glare or heat. A fixed studio lighting installation is often adequate but where sets could be changed regularly to accommodate, for instance, larger group discussions or large props and displays, then flexibility to reposition luminaires is essential. This is where Strand's studio suspension experience and product range comes into its own. For example, the new LightScope<sup>TM</sup> will enable full vertical adjustment, and the LightRig<sup>TM</sup> rolling track suspension system provides complete flexibility in horizontal luminaire positioning.

The final link in the Low Energy System from Strand is the provision of flexible intensity control for any installation. VideoLux is provided in a number of versions which will all be dimmable. Whether the luminaires are to be added to an existing studio with existing dimmer outlets or used in a new studio without dimmers, Strand through its unparalleled experience in this area, will be able to provide an answer to suit all needs.

So, don't think of this as just another lighting fixture. VideoLux is part of a system from Strand, solving the twin problems of low energy requirements and comfortable studio working conditions.



Strand's new Videolux 216 (left) and Videolux 72 - the heart of the low energy studio.

consumption and consequently low heat generation. This in turn requires lower capital costs for air conditioning plant and lower running cost.

Fluorescent sources have been used in television in the past but with limited success and normally for specialist applications. Their biggest problem has been a green cast and "flicker" on screen and

Strand has brought its considerable worldwide experience in TV Studio planning and installation to not only offer new lights based on fluorescent sources but to combine them with other low power conventional lights, dimming, control and suspension to offer a very flexible low energy lighting system, which addresses both the artistic and operational needs of the

towards the centre. The easy-fit intensifier accessory will also accept an 'eggcrate' attachment which further controls the direction of the light.

Being a large illuminating source compared with tungsten halogen powered Fresnels, it is inevitable that these luminaires are going to produce a soft lighting style or look with only limited modelling,

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