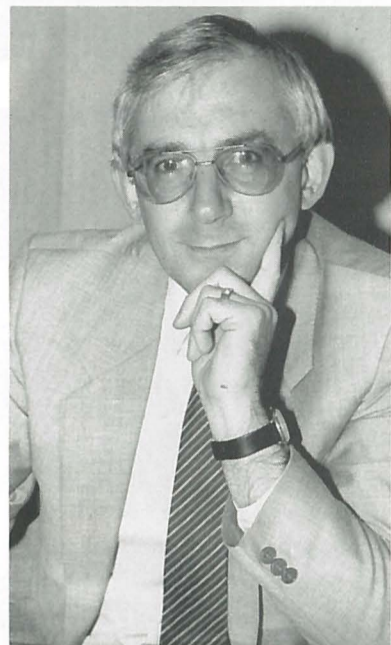


# Strand Filters



by David Brooks who devised the Strategy.

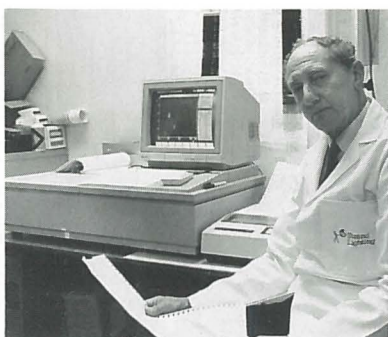
When our Editor suggested that a few words on the subject of marketing filters would fill an awkward gap in a major feature he was planning, my immediate response was to put pen to paper for fear that failure to oblige might result in the famed Editorial Pentax being aimed in my direction. For our long established readership and those whose loyalty to Strand products spans the years, there may

be some initial puzzlement. Aren't Strand the people who sell Cinemoid? Aren't the colour numbers everyone uses and those eloquently coined names that evocatively conjure up a mental kaleidoscope of colours, the original property of Strand? Well, yes of course it is all very true.

For as long as anyone here can remember, Strand have supplied colour effects media to complement the lantern ranges, but to coin a Marketing term, they have become generic or, even worse, mature products. Unfortunately, whilst calling for a Cinemoid colour too many have been willing to accept what we might darkly refer to as substitutes.

But, good news is to hand with the launch of STRAND FILTERS. Why Strand Filters? - elementary my dear Editor. The time has now arrived when filters have progressed from an interesting accessory to become important products in their own right. The underlying technology of filters owes much to advances in plastics and materials engineering. Perhaps some will still consider the term 'plastic' to have a lingering association with low quality imported novelties or tawdry trinkets from Christmas crackers. The truth is that engineering plastics are now so widely used that often we are unaware of their applications in all types of equipment. A somewhat extreme example is the use of polycarbonate for the manufacture of police riot protection shields, where it seems to survive some fairly robust treatment. It is also used as the base material for Strand Filters Chromoid, where its durability and heat stability are combined with specially developed dyes to stand up to the toughest professional lighting tasks.

Manufacturing processes have also developed apace. On-line computer control ensures accuracy and consistency from batch to batch. An important factor when specifying colour is to have the reassurance that it will always create the same results. New process techniques have also enabled Strand Filters Cinemoid to be re-formulated, needing less plasticiser which in turn pushes up its temperature rating but without losing flexibility. With a reduced gauge, transmission also benefits,



Paul Weston conducting quality control tests on Strand Filters using the latest spectro photometer.

but most importantly so do you - it is now less expensive.

So, to the most important Strand Filter Cinelux - a totally new range using a safety polyester film base. A broad spectrum of colours? Of course. A range of diffusion media? Yes. And a range of correction filters? Those too. Cinelux is truly a filter range for all occasions.

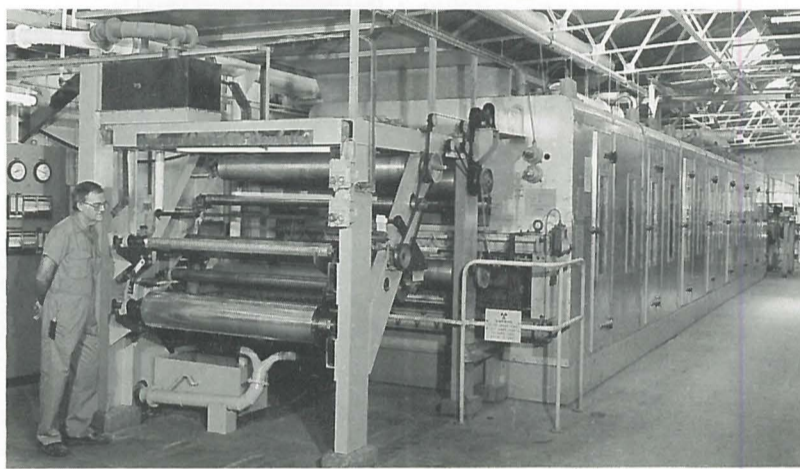
But marketing is more than having the right products. It requires distribution. Well, Strand know all about that. Availability and service should be no problem, judging by the bulging warehouse. Having the right products, distributed and stocked up is all very fine, but communicating the message

matters too. It is the effect that filters achieve in modifying a beam of light that is important. By contrast, sheets or rolls of the material itself are inexciting. So, we have created a simple but instantly recognisable and memorable image for Strand Filters. One that will work equally well when used on a small swatch book or a large poster. Our aim is that you will not only quickly recognise the Strand Filter products but automatically demand them for use in lighting performances, shows or in film and video production. In fact, you need go no further than to ask for Strand. Whether it be lanterns, controls, dimmers, suspension accessories, stands or lamps, we have them.

Strand Filters are that natural extension to providing a total product service, so that you can comprehensively light up with Strand.

## The Product Manager's View

The Cinemoid casting machine at Courtaulds Speciality Plastics. (The cinemoid is fed through drying cabinets before being wound onto big reels prior to sheeting.)



by Camilla Aitchison who manages the product.

Strand Filters offers three new and improved ranges of colour, correction and diffusion filters - CINELUX, CHROMOID, CINEMOID.

## Cinelux

The newest and most exciting of the range is Cinelux. This is made from polyester dyed on both sides. The dyes are remarkable and exclusive to Cinelux. They are remarkable because during manufacture they must be able to withstand high temperatures without any colour degradation. Over the past eighteen months, experiments have been conducted to obtain the most stable dyes possible. The laboratories have discovered that stability of the dyes is achieved by combining the fewest possible number of pigments together. The end product of this breakthrough is Cinelux. These dyes help to ensure that the Cinelux colour filters are identical in production for batch after batch.

The Cinelux range has 61 colour media and 33 correction and diffusion filters. The correction filters have been carefully formulated so that by combining 2 or more filters, lighting directors have at their command an infinite variety.

Cinelux is a medium priced range suitable for use in all spheres of lighting entertainment from rock shows, through to a film location.

## Chromoid

Chromoid is relaunched and its range has been expanded to 70 colours. These are high quality filters made from co-extruded polycarbonate and the dyes are integral to the material. It can withstand the high temperatures produced by today's modern tungsten halogen lamps. It is ideal for long running productions, or for lanterns in inaccessible positions where regular replacement of the filters is difficult.

## Cinemoid

Cinemoid has been available for 50 years. It is now reformulated so that it is more heat resistant than ever before. Cinemoid used to be poured into large rectangular moulds which, when set, were sliced like cheese. The production process has advanced spectacularly. The coloured 'dope' is cast onto the surface of a steel cylinder. As the cylinder rotates the cast dye solidifies and is lifted off. The thickness of the material is computer controlled to give a tolerance of + or - 1 micron. This method has meant that not only is new Cinemoid consistent, but we can make it thinner than before so that it is even more reasonable in price and because it is now physically thinner, there will be less heat build-up within the material - a factor which will improve service life.

Cinemoid still retains the comparative rigidity which makes it so easy to handle. Its 29 specially selected colours are ideal for use in the education or amateur market.

## The Strand Filters Threesome

The three ranges - Cinelux, Chromoid and Cinemoid - have been carefully chosen to match and compliment each other so that they can combine to fulfill all requirements on all occasions.

# The Three Hundredth Milestone



## A brief Light Palette Historical Resumé

by Anne Morris, Control Product Manager, Strand Lighting, North America

### SCENE 1

In the mid 70's, much of the lighting on the Broadway stage was controlled by massive, manually operated control consoles, which often required multiple operators and a great deal of space. Installation and labour costs for these systems were high. Designer's were artistically restricted by the complexity of manual operation.

Computerized lighting equipment was beginning to see acceptance in such

consoles as Micro-Q and Multi-Q, which proved that the use of this technology expanded the scope of design ability, but did not detract from the "human element" of performance, which had been a great concern. The facilities of these consoles, however, were quickly outstripped by a demand for even more!

Strand/US made a commitment to Broadway - a commitment to provide new equipment offering more cost effective

operation, even more design flexibility and greater artistic control. Using newly developed microprocessor technology, LIGHT PALETTE was introduced in 1978. Technical theatre had become "state of the art". This console not only provided a new method of controlling light, but launched an entire philosophy of control - a philosophy which is now the US industry standard.

LIGHT PALETTE design was based around the piano board approach to lighting control; it implemented a "Command Line" control technique in which most instructions were entered digitally in a sentence format. The console controlled 512 dimmers on 256 control channels. It allowed simplicity and centralized control, yet offered unique and sophisticated features.

Some of these features have become so standard in console design today, that they seem old hat to us. But at the time, such concepts as 6 simultaneously activated cue parts, "group" recording, electronic patching and computerized cue sheets were considered revolutionary.

The first LIGHT PALETTE was installed at the Goodspeed Opera House in East Haddam, Connecticut. LIGHT PALETTE's Broadway premier occurred during one of the strongest seasons for drama ever - with such shows as 'A Chorus Line', 'Ain't Misbehavin'', 'Annie' 'Deathtrap' and 'Da' enjoying first runs.

During the next few years, the features of the console were continually expanded. Proportional patch, full tracking backup, colour monitors, and a number of other facilities were added.

### SCENE 2

Due to increasing sophistication in the

theatre and TV sectors, it became apparent that two separate types of software were required to address the demands of both. LIGHT PALETTE II was introduced in 1984, offering control of 1536 dimmers on 800 control channels. The theatre version of the console provided 6 playback faders, 9 submasters and was a "Tracking" board. The TV version offered 2 playback faders, 13 submasters and provided "Cue-Only" operation. Numerous other features were added, including an alpha numeric keypad.

The "Command Line" control philosophy became so successful, that LIGHT PALETTE also became the parent of a group of smaller consoles, including MINI PALETTE, MINI LIGHT PALETTE, and MINI LIGHT PALETTE 2.

### SCENE 3

Nine years and 300 LP's after its launch, we introduced the third generation LIGHT PALETTE. LP/3 offers unparalleled features, answering the needs of an increasingly demanding and sophisticated market. It brings together the needs for theatre and television in one console, by offering unique facilities which allow the operator to select the number of playback faders versus submasters. The operator may also select the recording mode, "TRACK" or "CUE ONLY". LP/3 also supports easily defined automatic system default parameters, such as default fade times, default profile, and default "Set" level.

We introduced Light Palette with the phrase 'Painting with Light' - and we believe we have enabled our customers to really live up to the slogan!

# Lekos have Landed - Official

Of course, Lekos have been landing in Europe and Australasia for years somewhat unofficially. They have come in as part of the rig of shows on world tours and have been purchased from Strand Lighting North America to meet the

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requirements of transatlantic lighting designers. A recent example was the specifying by Andy Bridge of 200 Lekos for 'Phantom of the Opera' - see Autumn '86 issue of Strandlight.

I think they are generally accepted as the first parabolic reflector theatre lantern, pre-dating Strand U.K.'s Patt 23 by a few years.

Their rather strange name, which has proved so memorable, derived from the two founders of Century Lighting, the company which became Strand North America, Messrs. Levy & Kook, so I suppose the name should truly be written LeKo - but it is forty years too late for that now.

From the Strand America range of nine Lekos we have selected four which we believe will cover 95% of lighting designer's requirements.

The Leko 11 (U.S. Leko 8" x 13")  
The Leko 18 (U.S. Leko 6" x 16")  
The Leko 26 (U.S. Leko 6" x 12")  
The Leko 40 (U.S. Leko 6" x 9")  
Iris's, Gobo Holders, Colour Frames and High Hats (Snoots) are all available.

Please do not imagine, gentle reader, that selecting these four was simply a matter of getting them put on a ship at Long Beach and then waiting patiently.

A great deal had to be done. Although we in the U.K. are fairly relaxed about electrical regulations if the equipment is to be used in a technical environment, other lands, literally from Sweden to New Zealand, are extremely fussy about equipment offered for sale in their Countries. And as for Switzerland - I think Orson Welles' script writer could just as well have had them

rejecting a superb piece of Italian renaissance silverware in favour of a cuckoo clock because the former had a sharp edge and the latter was guaranteed safe.

For world market Lekos we have added a wire lens guard and have provided EEC regulation earthing. The lanterns come as standard with a CP 77 1000 Watt 240v axial filament lamp - 220volt lamps are an alternative. We fit a 15A round pin plug top on the wired-in power cable. Open end can be supplied.

Lekos are a high intensity hard/soft edged professional spotlight with a world wide reputation. We believe they will soon be found in every major European theatre. They are available now for demonstration from your Strand dealer.

An image from the Bristol Leko launch remains in my mind of Francis Reid in the full glory of his maturity leaving the stage with a Leko 40 held high above his head just by his - fairly - strong right arm.

