

#Ayrton live

ISSUE 2 _ MARCH 2012

COVERING “ADAM & EVE”
and interview of Dimitri Vassiliu

JULIEN CLERC Rollapix World Premiere

AYRTON 10 years of innovation

DRACULA at Palais des Sports



Smaller, lighter...
...but even more wild



WILDSUN 200 "S" LED MOVING-HEAD LUMINAIRE

WILDSUN 200 "S" integrates the new 4G AYRTON technology, which allows for the individual control of each LED source. It boasts a motorised linear zoom from 8° to 32°. Fitted with twelve 15-Watt LED modules it provides an overall luminous flux in excess of 3500 lumen. WILDSUN 200 "S" is the ideal luminaire for your designs, concerts, television sets and any other application in which the power/performance/volume ratio is critical.



AYRTON

Light in action

Editorial

After a successful year in 2011 thanks to our WILDSUN and ICECOLOR series, AYRTON starts 2012 with 2 new major releases :

The ROLLAPIX and the VERSAPIX, which are two innovative and unique products in AYRTON's fourth generation line of luminaires, which will open new horizons of creativity.

These 2 new projectors perfectly represent the AYRTON way of thinking, present since our establishment in 2002 : providing intelligent and original lighting solutions to the entertainment industry.

You will discover all the information regarding these new products, our 10 years history and much more in this magazine.

Do not hesitate to contact us if you need any complementary information.

Hoping that you will enjoy the next edition of our AYRTON Live magazine, issue 2.

Valère Huart.
International Sales Manager.

CONTACT US :

Le parc de l'Événement
1, allée d'Effiat
F91160 - Longjumeau
France
Tel.: 33 (0) 1 69 10 33 90
Fax: 33 (0) 1 69 10 33 91

GLOBAL INFORMATION: contact@ayrton.eu
TECHNICAL SERVICE: technic@ayrton.eu
SALES NETWORK: sales@ayrton.eu
MARKETING: marketing@ayrton.eu

Summary

AYRTON *news*

- 4. Lyon Festival of Lights
- 4. Les Victoires de la musique 2012
- 4. Heatpipe technology
- 6. ICECOLOR 500 AT Mauritius
- 6. ARCALINE 2 3G to light Poland !
- 6. the Hungarian Musical Theatre
- 6. Le Petit Prince «tames» La Défense

AYRTON *show preview*

- 8. Prolight + Sound 2012

AYRTON *show report*

- 12. Dracula at Paris Palais des Sports

AYRTON *concert report*

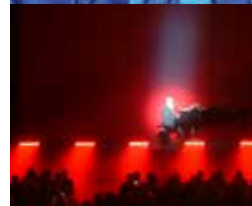
- 16. Julien Clerc, Rollapix world premiere

AYRTON *company profile*

- 18. Ayrton, 10 years of innovation

AYRTON *show report*

- 24. Adam et Eve, in the garden of LEDs



LYON FESTIVAL OF LIGHTS : THE FOURVIÈRE BASILICA

As part of the Lyon Festival of Lights in France, the famous festival where lighting engineers from all over the world compete for attention, Geraud Periole and Thierry Perceval are responsible for the lighting of the Fourvière Basilica with one distinctive feature, i.e., all lighting is made up of Ayrton's Icecolor 500 LED projectors!

The organiser's call for proposals implied promoting the Fourvière Basilica and the footbridge of the Palace of Justice, with a link between the two buildings. Geraud Periole and Thierry Perceval came up with a scenario that showcased the two buildings with a link by laser beam. They chose Ayrton's Icecolor 500 projectors due to their the latter's lower power consumption, but also and especially since they were the best match in terms of size, weight, ergonomics and luminous flux. The Ice Color with its high-power RGBW LEDs provide a palette of unequalled colours, much more effective in level and in nuances than the three CMY colours of traditional luminaires. In addition, with its IP 65 protection index, it is perfectly adapted for outdoor operation.

Thierry Perceval set them up below the steps on the path that run down from the Basilica, hung from poles, to illuminate the bottom of the façade, with filters diffusing (62° x 16°) at the output to broaden the beam. Others on the terrace illuminate all of the façade and lastly, he also used them on the roof for backlighting the two towers and the central one: all in all, 48 Icecolor 500s are spread across the site, of which 24 are owned by the Ateliers Lumière, one of whose priorities it was to minimise the power consumption of its installations.



LES VICTOIRES DE LA MUSIQUE 2012



Les Victoires de la Musique, the French annual music awards ceremony, has been highlighted this year by two recent AYRTON releases.

LD Dimitri Vassiliu chose to light the stage and the audience with several projectors including WILDSUN 500 C and ARCALINE 2 3G, provided by Dushow Group.

The ceremony has been broadcasted by France2 and watched, as every year, by millions of people across the country.

THE HEATPIPE THE MOST EFFICIENT OF HEAT SINKS

Ayrton's range of LED projectors is distinguished by a special cooling system with heat-transfer gas referred to as heatpipes, in order to better cool their precious, powerful LEDs. The result is a considerable limitation of colorimetric drifts and a constant flux under continuous use.

But what exactly is a heatpipe?

Routinely used to cool microprocessors in computers, more particularly laptops, the heatpipe is a copper pipe that is filled with a coolant with phase change.

One end of the pipe is in contact with the component to be cooled, to us the LED multichip, which, contrary to popular belief releases numerous calories, especially when it consumers 15 W! The liquid heats up and changes into gaseous state. The gas subsequently reaches, within the heatpipe, the heat sink made up of multiple aluminium fins in contact with ambient air. Calories are transferred and the gas returns to its liquid state, which goes back to its point of departure.

When correctly proportioned, the heatpipes provide much higher thermal transfer than traditional passive heat sinks, using the usual metals (copper and aluminium).

The heatpipes may be passive, i.e., without additional fan and therefore without operating noise (ICECOLOR., etc.) or active with forced ventilation (WILDSUN, COLORSUN, etc.).



PassiveheatpipeIcecolor

Let the sunshine in...



colorSun

COLORSUN 200 "S" LED STATIC LUMINAIRE

The ColorSun 200S is a versatile luminaire with innovative technical features with a small footprint. The new generation projector opens up new creative horizons due in part to its 4:1 zoom (8° to 32°) and to the individual control of its 12 LED RGBW modules. Matrix effects, wash lighting, beam effect, etc., the ColorSun 200S provides numerous user options.
ColorSun 200S: the theatre projector of the future available now!



AYRTON

Light in action



ICECOLOR 500 AT MAURITIUS

Event Strategy, the Mauritius based company, has invested in ICECOLOR 500 3G for its rental activities.

Ariel Lamothe who is the company's director said :

«We are very happy to be the first company to take delivery of ICECOLOR 500 3G in our area. ICECOLOR 500 3G is a very powerful luminaire and our team was very surprised and impressed by this new range of products».



ARCALINE 2 3G TO LIGHT POLAND !

The famous Polish company GRODA has recently invested in 24 ARCALINE 2 3G. Thanks to its IP65 ingress protection ARCALINE 2 3G were directly used for Christmas outdoor lighting.

With its 10° x 40° beam aperture, ARCALINE 2 3G is a perfect tool for wall washing and many more applications.

AYRTON is distributed in Poland by SHOWDESIGN.

www.groda.pl - www.showdesign.pl



THE HUNGARIAN MUSICAL THEATRE



WILDSUN 500 C and ARCALINE 2 to light the Hungarian Musical Theatre

The Budapest based Hungarian Musical Theatre has recently invested in 10 x WILDSUN 500 C and 20 x ARCALINE 2 3G.

The color quality, the reliability and the brightness of these projectors have totally convinced the technical team.

For more informations do not hesitate to contact our Hungarian partner Lisys : www.lisys.hu



The aeroplane's shadow falls on the large planet earth coloured by three of Ayrton's Wildsun 500 moving heads.

LE PETIT PRINCE «TAMES» LA DÉFENSE

Chosen by Defacto* to stage a great performance on the Esplanade at La Défense in Paris, Joseph Couturier opted to tell the story of Le Petit Prince (famous novel by Saint-Exupéry) a great show blending sound, light and projections for an audience of 20,000 who were filled with wonder at so much poetry.

Impact Événement provided broadcasting, lighting, structure and electricity supply by bringing discreet and efficient solutions to overcome the site's inevitable constraints.

In order to illuminate the 12 planets visited by the Petit Prince with pretty saturated colours, they chose Ayrton's Wildsun 500 LED moving heads whose zoom offers wide beam options.

The shadow created by Saint-Exupéry's aeroplane being created by a powerful Spot projector with shutters.

*(Public management establishment for the Défense business quarter)

The only limit...

...is your imagination !

Specifications subject to change without notice. AYRTON and VERSAPIX are trademarks of AYRTON. VERSAPIX registration model pending. All rights reserved.



versaPix

VERSAPIX 100 LED LINEAR LUMINAIRE

VERSAPIX 100 is a modular LED luminaire allowing the creation of a large variety of visual effects (patent pending). It is made up of 8 independent 15-Watt RGBW modules coupled with 8° optics. The VERSAPIX 100 units can be interchanged to create complex luminaires in the shape of discs, spheres, cylinders, fans or be installed individually in multiple configurations. The only limit for using the VERSAPIX 100 is your imagination.



AYRTON

Light in action

PROLIGHT + SOUND 2012

new products



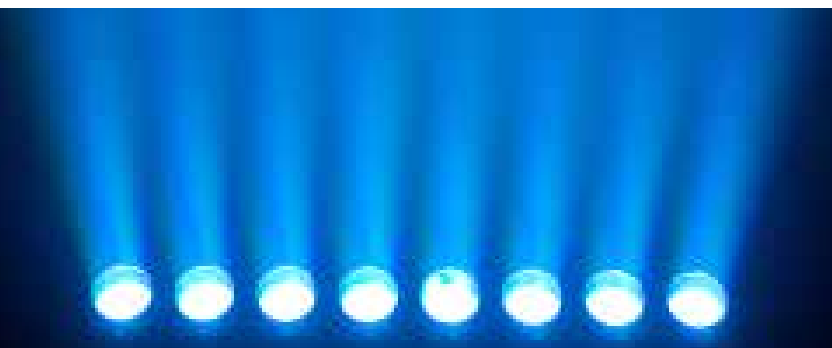
Ayrton: more than 190 projectors on display

For its tenth anniversary, Ayrton returns to the origin of its name, a tribute to the late great Brazilian car racer Ayrton Senna for whom Yvan Peard, a car racing enthusiast, had the greatest admiration. This message is conveyed by the authentic Formula 1 car exhibited on the stand with the Ayrton colours. It is caressed and highlighted by the beams of the WILDSUN 500 wash with the beautiful colours, which have the best in on-board technology. The racing car was rented from ORECA, a racing stable that regularly takes part in the 24 Hours of Le Mans, and, which enabled Jacques Laffitte to win his first prestigious title with victory in the FIA Formula 2 championship and Yvan reveals to us, for which Alain Prost, René Arnoux, Didier Pironi, and Jean Alesi raced in the early days of their career. Yvan wishes to thank his friend Franck Lagorce, who this year is racing in the Andros Trophy for the SKODA-ORECA stable, and who enabled him to complete this deal on favourable terms.

The primary goal of this stand was to show the new products developed by Ayrton during the year. Around a dozen projectors are each perched on a column with an integrated screen stating all of their features and which provides visitors with a demo control button.

The WILDSUN 500 wash now comes in five versions in order to specifically meet the various colorimetry needs.

The small WILDSUN 200 S moving head (S as in stage with cool white and saturated colours) and the COLORSUN 200 S sensibly fixed, ICECOLOR 250, 500, 1000 the luminaires that appeal to everyone everywhere in auditoriums, on television sets, outdoors, during festivals, in architecture with their fabulous flux teamed with great angular distribution range thanks to its quickly interchangeable filters, new ROLLAPIX lightstrips that I invite you to discover in detail opposite along with the VERSAPIX used as the structure for a giant ball exhibited on the stand. The power of the LEDs in the 32 VERSAPIX used exceeds 3800W! With its point-by-point RGBW management, it comes alive in all its colours.



ROLLAPIX

*Between artists and audience
There can be no middle way...*

What comes to mind when we see this small luminaire is its obvious usefulness in a lighting kit. And immediately you wonder why no manufacturer has thought of it before. Because at first sight, the ROLLAPIX has nothing extraordinary, even if it is attractive, compact and discreet: a small striplight that rocks!

When switched on, it is obvious that it is a fine-tuned tool since the precise shape of the beams reveal a high flux and a very narrow angle and when Arthur, the console operator, sends the multicolour palette, we discover that the LEDs are controlled point-by-point. The chaser and strobe effects leave no doubt as to the quality of the electronics: It's fast. Very fast. We are light-years away from the speed of a mechanical shutter!

But when the double zoom gets involved, making the beam appear and disappear in half-strips, I smile with pleasure: they have thought of everything!

ROLLAPIX was born to create light curtains, doors, coloured light rays and unlimited rainbow effects. It started its career in Dimitri Vassiliu's lighting kit on Julien Clerc's Acoustique tour.

This small striplight, 45 cm long, accommodates 8 pixels, each made up of a 15-W RGBW diode, used at 10 W in order to achieve the objective of flux without ventilation. Ayrton in fact aimed to create the flattest possible luminaire taken into account its imposing size of 45 mm, of high-power on-board optics. An extruded aluminium heat sink, which could be categorised as traditional, has therefore been specially developed. It has numerous fins, very close together,



Rollapix in action

in order to optimise its thermal inertia and efficiently and rapidly expel the heat generated by the LEDs.

Since each group of 4 LED's is fitted with a 10°- 40° zoom lens support, two zooms can be individually controlled and used for the famous appearing/disappearing effects of beams, and half-diode pumping.

ROLLAPIX uses the concept introduced on the WILDSUN 200 and COLORSUN 200 and standardised on all effect luminaires, i.e., 4G with an individual control for each component on each LED providing the option to create runs and rainbow effects. It is a product that moves. Each of the 8 sources is therefore surrounded by 4 drivers and 4 small self-induction units, which allow the control of colours through 32 DMX channels.

The colours are particularly saturated and the white is cool at 6500K. It is included in the S for «Stage», associated with the reference, which meets the needs of concert lighting designers.

Moving head range: 270° (tilt). In order to «wash» a stage a minimum range of 180° is required and Ayrton provides 30° of give on each side.



Rollapix

The base is narrow but it still accommodates the small touch screen panel standardised in the Ayrton range with direct access to all functionalities, which allows the setting of the parameters on the luminaire without the absolute need to connect a console. The simplest reproduction method uses 6 channels and the most expanded 45 channels; in all 9 operation modes. We enter in DMX and with power on XLR5 and Powercon Neutrik on one side and exit with the same connectors on the other side of the lightstrip, which is intelligently designed to work in strips of clones.

The switched mode power supply is fitted with an active PFC, as are all Ayrton luminaires, and a small cooling fan. The unit is classed IP 20, weighs 9,2 kg and can be secured using double-locking cam locks.

VERSAPIX

*Comes in all shapes and colours.
Turns red when it flies off the handle
The most mobile of fixed luminaires*

The name VERSAPIX comes from the contraction of versatile and pixel and it is a fan of light. It is also a flying saucer, violent or peace-loving, fixed or in motion. It is a sun that warms us up with its sharp rays, or a large ball of red magma! It is even a rapidly rotating cylinder that disappears, poof!

You get the picture. VERSAPIX satisfies a concept of modularity and it is its shape of a quarter saucer, with a 90° resonance angle, which allows all imaginable types of luminaires whilst its electronics allow for all kinds of extravagances.



Eight collimators are spread over the quarter-lighting. In native mode, these high-output optics diffuse very narrow 7.5° beams produced by RGBW 15 W LED sources. The colours are highly saturated and the white is set at 6500K as are all the products in the S as in Stage range in order to please concert and stage lighting designers.

Consequently in the standard version, each beam is clean, clearly shaped and travels far. It is by adding optional elliptical or spherical filters at the collimator output that a horizontal light, vertical beams or even wider and diffused beams can be achieved. This is where the effect of the luminaire is determined: Do I project narrow beams, light the room with a luminous mass or break it up fan-style?

A well-studied filter holder with polarising key at the collimator output.

VERSAPIX also bears the precious letters 4G, which promise the separate management of each component in each LED in order to finely and independently work the colour in each, in this case 32 channels, and simulate the mobility of any device.

The inside is also impressive since VERSAPIX, under its cast aluminium cover, which already takes part in thermal exchanges, hides a heat-transfer gas heat sink behind each LED source. Fantastic! Eight heat pipes are spread in arch form behind the sources in order to dissipate heat, assisted by two internal fans. The air flow is determined by a true guide that does not omit to ventilate the power supply.

Ayrton really provides the means to optimise the cooling of the LEDs and maximise the light's flux and colour stability, which can therefore ensure prolonged positions in architectural applications.



Versapix in action



VERSAPIX inspired the French lighting engineer Dimitri Vassiliu. For the musical comedy Adam et Eve, he had a ball made with giant facets whose structure was made up of 16 VERSAPIX. A quick calculation (16 x 8 x 15W) leads us to 2000 W in LEDs!

This luminaire was the subject of two patent registrations on 19 December 2011. The first part of the invention describes a projector with individually controllable LED sources, each associated with a primary optics component (collimator), allowing the creation of a beam and a secondary optics component (diffuser filter) allowing the shape of the emitted beam(s) to be altered. The second part of the invention involves the assembly of at least two of these modular projectors.

Data and power inputs/outputs (XLR3 and Powercon Neutrik) are (on the rear side) in the extension in order to facilitate the various possible stacks, either horizontal or vertical. A small touch screen control panel provides access to all functionalities, setting parameters (4 DMX channels in the most restricted mode, 40 channels for the most expanded mode) and macros. Because the entire S range has colour macros and identical effects in its memory to automatically synchronise effects on short-term services.

VERSAPIX is supplied with its fixed yoke tightened with butterfly nuts, a Powercon lead and a safety strap.

Availability: April, classed IP20, weight: 8,2 Kg

Stand's technical sheet

- 16 Wildsun 500 S moving heads (RGB + cool white, point-by-point management)
- 4 Wildsun 500 K7 (cool white 6700K)
- 20 Wildsun 200 S (RGB + cool white, point-by-point management)
- 20 Colorsun 200 S (RGB + cool white, point-by-point management)
- 35 Rollapix 100 (RGB + cool white, point-by-point management)
- 50 Versapix 100 RGB + cool white, point-by-point management
- 12 Wildsun 500 C (RGB + neutral white at 4100K)
- 1 Wildsun 500 K3 (warm white at 3200K)
- 1 Wildsun 500 KD (warm white 3200 + cool white 6700K)
- 4 Arcaline 2 3G (RGB+ neutral white 4100K)
- 12 Icecolor 250 (RGB+ neutral white 4100K)
- 4 Icecolor 500 (RGB+ neutral white 4100K)
- 2 Icecolor 1000 (RGB+ neutral white 4100K)

DREAMSPOT 500



The first spot luminaire in the Ayrton range, DREAMSPOT 500 was designed around a 500-W LED multi-source RGBW module, it's offer an overall luminous flux of 6,000 lumen for a consumption of 450 Watt. This luminaire is equipped with a motorised linear 5:1 zoom that allows the achievement of a beam angle adjustable from 9° to 48°. DREAMSPOT 500 offers multiple effects thanks to its comprehensive basic equipment such as rotating gobo wheel, fixed gobo wheel, motorised diaphragm, rotating prism, variable frost and electronic gradation. A shutter module or a dynamic effect module, which is in the process of being developed, will be available as an option.

MAGICPANEL 800



Firstborn in a family based on the use of continuous rotation, MAGICPANEL 800 is a modular LED luminaire allowing for a broad range of diverse visual effects (patent pending). Equipped with continuous double rotation in PAN and TILT mode, it is able to display media on the display side or reflect light on its mirror side. The display is made up of 64 12-Watt LED RGBW modules fitted with high-output 45-mm optics, the unit runs on a sophisticated and particularly quiet cooling system and offers an overall luminous flux in excess of 20,000 lumen for a consumption of 800 Watts. This new luminaire integrates the new 4G AYRTON technology that allows the individual control of each LED source in expanded FULL COLOR mode (RGBW). MAGICPANEL 800 offers the option to display numbers, letters, graphic effects or images, but it is also a fabulous lighting projector which can also be used as a dazzling projector. The MAGICPANEL 800 can be used in groups to create rotating screens on the two axes and produce completely novel effects.

WILDSUN 1000



Ayrton is proud to introduce the most recent creation in the WILDSUN range during Prolight+Sound 2012. Equipped with 7 very high power LED RGBW modules, from its introduction it has been the most powerful LED luminaire on the market with an overall flux in excess of 20,000 lumen for a consumption of 840 Watts. The use of brand-new revolutionary large-diameter optics allows the achievement of unequalled output for this type of source. Equipped with a motorised linear 4:1 zoom, it offers a range of use from 10° to 40°. In order to enable this luminaire to operate in optimum conditions, Ayrton has developed a sophisticated cooling system supplied by 7 heat sinks equipped with heat-transfer fluids and heat exchange material as well as 6 ultra-silent fans in an avant-garde design. Each 120-Watt LED module has its own management system and can be controlled individually in expanded FULL COLOR mode (RGBW), as can all of the 4G luminaires in the AYRTON range. Numerous pre-programmed effects are available in the internal memory, which can be combined with multiple reproduction modes and colour macros. This luminaire is particularly intended for large show venues, stadiums and other long-distance applications.

The power of silence



icecolor
250

ICECOLOR 250 3G LED STATIC LUMINAIRE

ICECOLOR™250 is a compact luminaire offering the possibility of creating an infinite palette of rich pastel or saturated colours. Fitted with an ultramodern fanless and absolutely silent cooling system, it can be integrated into any application without any noise. Respecting the environment thanks to its 85% plus efficiency optics, it is able to produce a lighting flux in excess of 5000 lm for only 200 W of power consumption.



AYRTON

Light in action



DRACULA at the Paris Palais des Sport

Kamel Ouali and Jacques Rouveyrollis invoke the count in 3D and LEDs.

Kamel Ouali tackles a new legend. He left Cleopatra to produce the famous Transylvanian count, and with dance steps, as part of an exceptional musical comedy; due to its subject, delightfully mysterious, due to the riches of its sets and costumes, but also due to the new technologies used to illuminate and liven up the stage at the Paris Palais des Sports, which alternatively becomes manor, cemetery or refuge. By once again partnering with director of photography Jacques Rouveyrollis, the director and his lighting designer try their hand at lighting that is off the beaten track as it complements ubiquitous video projections, notably in passive 3D, which is a technical challenge.



TEXT & PHOTO
ISABELLE ELVIRA



By courtesy of SONOMAG
Translated by ITP Belgium from
SONOMAG 375 february 2012

In this monumental décor and between numerous stage levels, by taking some distance from the conventionality of ballets and other plays, Jacques Rouveyrolis had to find new tracks and new angles to create light in order to justify the presence of the projectors chosen for his kit. And since this artist likes discovery, he used advice from Cyril Prat, technical manager of Arpège, to integrate LED projectors, by offering pride of place to Ayrton's lovely Wildsun 500 moving heads.

Another form of lighting with new types of projectors and video supports for a unique musical comedy will make for a great evening...even with vampires.

We therefore set out to meet the show's lighting team, without garlic or crucifix but with lots of curiosity!

LIGHTING THAT ADJUSTS TO RESTRICTIONS.

Sono Mag : How did you work with Kamel Ouali?

JR : We were used to working together, as we had already collaborated on Cleopatra. I had my points of reference and a tried and tested methodology. Therefore, the lighting programming and the creation of the scenes as such only happened quite late in the show's setup.

I had to wait until all the sets were there of course, but also the costumes (very important in my opinion), and lastly, that Kamel had fine-tuned all his choreographies. The video had to be in place as well...

Sono Mag : Exactly, you are referring to the video. Here it is independent from lighting in terms of control and operation, how did you get on together?

JR : The main difficulty was to manage to create light before a 3D projection, initially to preserve the impression of the stage's relief, and especially in order not to pollute the projection



Quite a rich scene with the Vari*Lite spots in action on the beautiful décor.



Set upon a lower level or secured higher up, Ayrton's attractive WildSun 500s make their LED Full Color work for the show. In the front, on the stage floor the Stagebar 54 strips from Martin are exclusively made up of LEDs.

angles of both video sources with light beams set up facing the stage. It wasn't easy. We worked a lot but again, we used novel projection angles, with the two lateral bridges set up in the theatre.

Subsequently we obviously had to stick to the mysterious nature of the show Kamel wanted and to the almost permanent, yet very subtle, video ambiances. Therefore I worked with *chiaroscuro*, or with shadows. In the first sequence of discovery of Dracula's castle, for example, Kamel wanted only a few elements of the set to be distinguished.

Sono Mag : Ayrton's LED washes are at work in this scene. How did you put up with these «new sources»?

JR : As you know, throughout my career, I have always liked testing the latest equipment and

IMAGES OF DRACULA

By choosing for the first time in France to integrate 3D into a live show, Kamel Ouali and the teams from Alabama and Arkansas (video and media server suppliers) have pushed back the limits of the image by associating it with actual dancers and singers on an actual stage. And as if this weren't enough, they have also multiplied the projection supports (nets, canvases, curtains, etc., even dancers!) to broadcast the video throughout the show, always integrated into his lighting and his stage settings, and often forgotten, as perfectly blended with the action.

With significant technical means, deploying three Catalyst media servers, two HD 3D video projectors and three further ones for «traditional» video plus a mobile video projector, it was almost critical that the show's animated portion

be independent from the lighting. The personal lighting box is quite full. Three Catalyst media servers (plus an emergency one) share four video fluxes for projections on the set (two media servers), and two for the 3D projection (one media server).

A GrandMA controller on PC controls the video projector VIP ONE Christie in DMX. And let's not forget the operator assigned to the control of these multiple sources: Matteo Buttice.

The projection in passive stereoscopic 3D is generated by two Christie Roadster HD18K projectors, with a video signal carried by fibre optics for each eye (one projector per eye), in perfect superimposition. It is subsequently polarised by circular filters, projected on a special canvas for

polycinal screens, polarised and custom-made. The first in the world with these dimensions (12 m x 7 m)!

Traditional projections are made with the help of three further Barco FLMR22 video projectors. The signal is always carried by fibre optics.

Each projector covers part of the set (centre stage, stage left and stage right). They are complemented by the projections of the video projector, which is focused on the mobile set components and on Dracula who then finds himself covered in vermin, larger than life.



Our favourite scene is very simple, solid white background and the shadows of the dancers.

taking risks. I am delighted with this discovery! The Wildsuns do a great job and are well-adapted to this scene, for example. As well as the LED strips, which during the white scene (one of our favourite moments, for both Jacques and me) act alone, on a white background, simply and perfectly calibrated. Of course, we also had to preserve true values, notably because I wanted to use many gobos in order to distinguish the stage even more, particularly during 3D projections. We are in front of a black box, closed, which absolutely has to be brought out in order for the scene to «take off». The lighting for this musical comedy was a challenge, which I took on with delight. Shared delight, and flight from stage confirmed during the show in which, a rare occurrence in this way, lighting serves the video (and show) in order to create highly successful moods.



One of Ayrton's WildSun 500 moving heads that appealed to the entire lighting team.

CUSTOM-MADE KIT

Sono Mag : Cyril, the lighting installation seems modest (in appearance) compared to numerous sets and stage accessories. A problem of space?

Cyril Prat : We have approximately 80 units with more than half in vari*Lite spots (vL 3000 and 3500). It's average but enough and suitable. For the washes, we decided to trust a new LED product from Ayrton, the Wildsun 500 (referenced above with Jacques Rouveyrollis), which, after having tested some of its competitors, proved to be more efficient, especially in terms of white. I have to admit that I fell in love with their white at 3000K, very precise and above all perfectly calibrated on all machines!

It is surprising and very comfortable in an operation such as this one, with fixed projectors that have been running for three months nearly every day for one or two performances.

The manufacturer made commitments in terms of output, calibration and kept them without problems. We had no issues with these projectors. What is more, the mix of colours of the Wildsun is very cool. We were looking for washes with the constraint of a small lighting team without major maintenance possible on site, (there are indeed only four «lighting guys») and able to run for four months without breakdowns.

Sono Mag : What does your job as technical manager consist of in an operation such as this one?



Flight and lifting effects represented an additional technical constraint for Jacques Rouveyrollis and his teams. Here the wash projectors set up on the bridges do the job.



This is what we thought of when we talked about successful atmosphere! A red monochrome, fog and shadows.

WHEN 3D, VIDEO AND LIGHTING HIT IT OFF.

It is understood, here everyone gets on and makes their know-how and tools available to the show. And what a show it is!

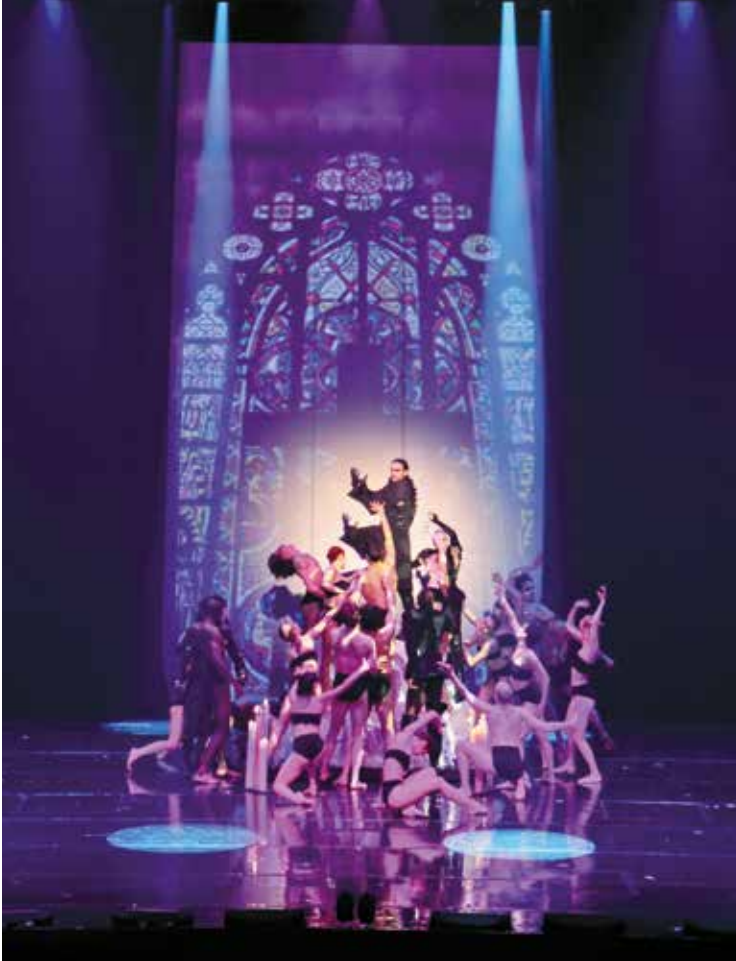
Visually speaking, Kamel Ouallil's Dracula is a success. The moods are correct from the start with an opening prologue in silhouettes and the appearance of the videos, delicately projected on all possible supports (sets, nets, floor, etc.), subsequently the discovery of Dracula's castle, washed by Ayrton LEDs.

High-performance, the Wildsun 500 shows that the colour mix is efficient and that the diodes used (Full Color 4 in 1 Rvb+b) are very bright.

Another day, another scene. Never a dull moment during the musical comedy, which alternates scenes that are sung and scenes that are spoken, but also moments of pure ballet, when Dracula steps in. The Count, unable to speak, expresses himself by dancing and the accompanying lighting with gobos and beams in all freedom, created by Jacques Rouveyrollis and his teams are original as they are far from the «cliches» of ballet lighting.

Very much present, the video nonetheless fades in certain scenes, as in our favourite one, all in white, washed by Stagebar 54's the new LED fixture from Martin Professional, set up on the stage floor, which provide precise white and a very broad cover for a nice background.

Between chiaroscuro and monochrome, the mainly LED and effect projectors show that they also have their place on stage and are not reserved for concert stages, stadiums or other TV sets.



When gobo and video projection get along swimmingly...

CP : It is one of my missions to anticipate the means to facilitate the dismantling and mobility of the kit. I make it up depending on this. I have to find material solutions, by responding to a request from the lighting engineer, as, for example, here by recommending the Wildsun 500 to Jacques who wanted to use LED washes. I communicate a lot with lighting designers, but also with product developers and manufacturers in order to provide them with research leads and to inform them of the designers' expectations. We work together ahead of the rollout of a new projector for example (as it was the case with the moving heads from Ayrton).



When Ayrton's WildSun 500 washes go to work they do so in colour!



Comedy scenes are not neglected and Jacques Rouveyrollis uses his projectors for mood, here in blue monochrome, a true coloured droplight created by Ayrton's LED moving heads.

JULIEN CLERC *Rollapix World Premiere*



For Julien Clerc's symphonic tour, Dimitri Vassiliu opted for the silence of LEDs

In order to create the lighting design for Julien Clerc's symphonic tour, Dimitri Vassiliu, first and foremost, had to take into account the requirements of the sound recording for the 40 musicians of the symphonic orchestra on each date of the tour. It goes without saying that the noise from the projector's ventilation systems captured by a bunch of microphones, would inevitably find its way into the broadcasting system.

The lighting designer chose to set up Ayrton's WILDSUN 500 LED RGBW moving heads near the musicians, upstage, for the quality and level of their white and coloured light, for their zoom range that pans out wide or zooms in close, but also because they are quiet. They are equipped with a sophisticated cooling system involving a circuit containing heat-transfer gas that dissipates the calories of the 31 15-W LED sources in an oversized heat sink. Dimitri Vassiliu also likes the management of the LEDs through light-rings.



Rollapix and Wildsun 500 in action



Wildsun 500 on stage: a very efficient narrow beam angle

He naturally also chose the small ROLLAPIX LED lightstrips, motorised in tilt mode, in whose development he took part. Their 8 RGBW sources, individually controllable, are cooled by natural convection thanks to a specific, oversized heat sink.

Dimitri set up this small, very discreet luminaire to create a strip downstage, its motorisation in tilt mode and its zoom allow to illuminate the musicians or to send powerful white and coloured light rays to the audience. It is a very well-designed machine that is set up on the floor without being hampered by the connector technology that is under the base and which, when turned off, becomes almost invisible.

Perfectly silent also, the four ultra-powerful ICECOLOR 500 luminaires, with passive heat pipe cooling system (heat-transfer gas without ventilation) secured on the bridges, each using 40 15-W LED RGBW. All the machines use the same LED module, which guarantees perfect colour consistency. For the console operator, it means peace of mind and represents a huge time saving.

The only concession to ventilation noise was made by the lighting engineer to the Vari Lite VL 3000 Spot secured on the bridges far from the musicians. It is still impossible to create beam and gobo effects with LEDs, but it won't be long... Isn't that right Mr Ayrton?

Specifications subject to change without notice. AYRTON and ROLLAPIX are trademarks of AYRTON. ROLLAPIX registration model pending. All rights reserved.

The rolling partner...



rollapix

ROLLAPIX 100 LED LINEAR LUMINAIRE

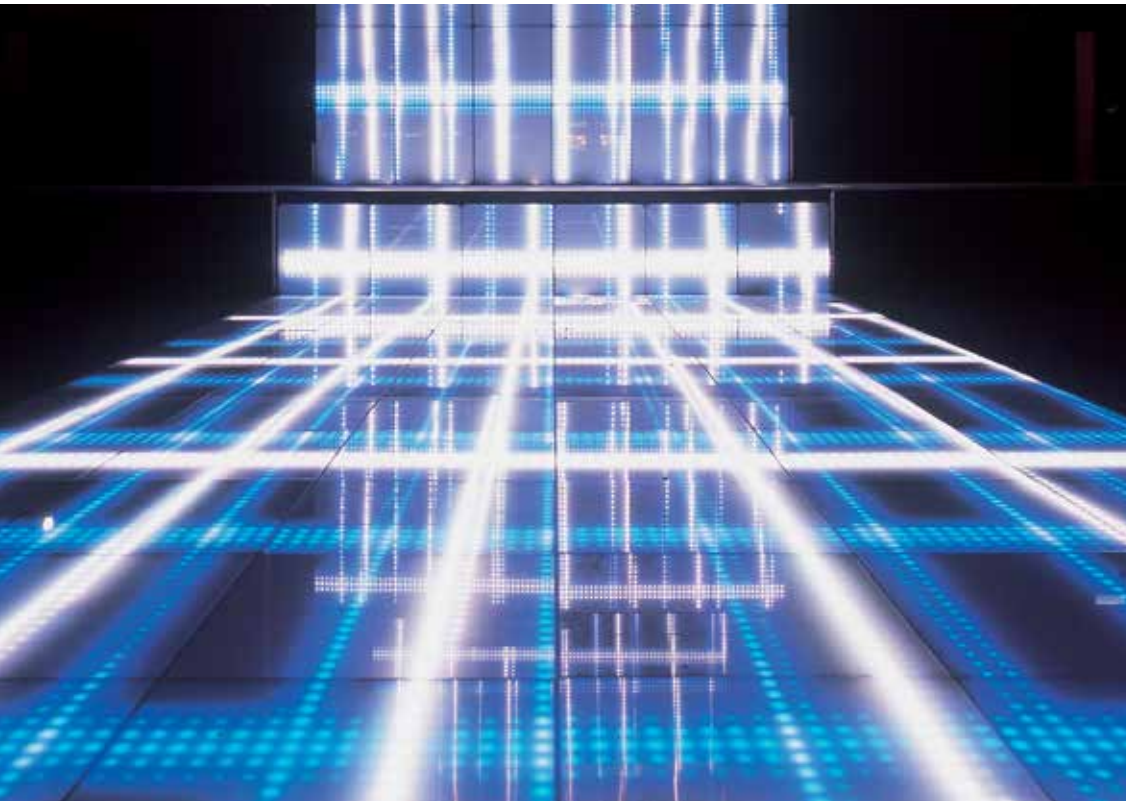
ROLLAPIX™100 is the first motorised linear LED luminaire fitted with a 4:1 double zoom system (patent pending). The motorisation of the Tilt axis allows the addition of numerous options to this luminaire, such as the creation of partitions, barriers or mobile virtual doors. The ROLLAPIX™100 is the ideal tool for the creation of virtual lighting decors.



AYRTON

Light in action

AYRTON 10 years of innovation



«Innovation is the desire to always push the envelope, more than others or in another direction». YP

Ayrton is the creator of EASYCOLOR, MODULED, DREAMPANEL, today also ICECOLOR and WILDSUN, and the brand-new ROLLAPIX and VERSAPIX... LED luminaires for the entertainment industry and for architecture all marked by the focus on innovation. Ayrton is the story of Yvan Peard who, after having gained 20 years' of experience in the distribution of moving lights, one day decided to set out... to conquer LEDs as a lighting source for the entertainment industry.

This small lighting component, had thus far only been used as an indicator on our electronic devices. Yvan, who was passionate about attractive light, wanted very much to explore new horizons...

Gate Crasher Club, Dreampanel Floor fixed installation.
Photos: Mondo

He founded Ayrton in partnership with his friends Ivano Burato & Xavier Drouet in the early 2000s and its first projector, a large colour-changing LED mounted on a small moving head with a simple design, leaves no doubt as to the brand's objective: to innovate!

Ten years have passed and Ayrton, which has registered numerous patents, has just been awarded the status of innovative company by OSEO. The legitimate pride they experience is associated with the pleasure of seeing new projectors in the range taken on board by highly innovative lighting designers in 2012. These include Dimitri Vassiliu in the new musical comedy Adam and Eve by Pascal Obispo and on the Julien Clerc tour, Jacques Rouveyrolis in Dracula and Jeff Ravitz for Bruce Springsteen's tour and so on.

Who would have thought that one day LEDs would offer much more than a powerful discharge lamp? Yvan, Xavier and a few others in the world, who at the time could be counted on the fingers of one hand, all of them, it has to be said, quite «enlightened».

We met with Yvan Peard, (General Manager of Ayrton), in the Parc de l'Événement, to the south of Paris, which is home to the company's head office and R&D department. Oversized optics, heat-pipe radiators, sophisticated electronic cards, LED modules on wide copper plates, all that can be seen in this lab expresses the optimisation of the optical and electronic efficiency of this small component that intensely dislikes heat. For 10 years in fact, Ayrton has been attempting to control LEDs in all directions: obviously the flux, which forms the key component, but also stable colours, limitless and without drift, control of distribution angles, not to mention the originality of the luminaires. I was obviously invited into this lab without my camera.

2003 EASYCOLOR, a new huge LED-based spotlight for the entertainment industry!

Soundlightup : Yvan, what motivated you to develop LED and only LED projectors?

Yvan Péard : When Ayrton was founded, my goal was to stop selling products made by others. In the late 1990s, I had 20 years' experience in distribution, first Coemar and then High End.

Ayrton, in my initial vision, first and foremost had to be a range of automatic projectors for the entertainment industry.

The first so-called intelligent LED projectors for the leisure market were created in the late 1990s. Color Kinetics and subsequently Pulsar were the first ones with fixed luminaires using small 5-mm through-hole LEDs and when the Ayrton project took shape, it seemed interesting for us to develop the first LED spot moving head on the market.

It was called EYECOLOR and used 192 through-hole RGB LEDs, 5 mm, 20 mW. It has to be said today that its beams did not hit the floor. Placed on a table, no light patch could be seen on the floor (laughs).

This projector, introduced at Prolight in 2003, was never marketed since its through-hole LEDs were quickly replaced with new Luxeon LEDs from Lumiled and EYECOLOR became EASY-COLOR. In September we were ready for the PLASA. The success of this first moving head was a critical success rather than a popular one. What mattered, was the new technology. We



Photo: Daniel Bésikian



First Tv show with Led Moving Head. On "Hit Machine", many Easycolor in Luxeon version were used.

large pixel. We have developed accessories that allowed them to be assembled in strips or in the wall, using frames... And eventually they were sold to produce ambient lighting such as washes (laughs).

At the time it was truly the most powerful product on the market with the ability, thanks to holographic filters, to push the native 11° beam angle to some 50 degrees. Here again, Ayrtón was certainly the first to use this type of filter to control the beam. Moduled was developed in three versions, each time with new LED technology: first the Luxeon, then the K2 and lastly the P4 Seoul Semiconductor, which is still included in the 2012 catalogue. This projector was hugely successful, sold for 8 years throughout the world in more than 5000 units and copied by a dozen or so brands. It was featured on numerous television sets in France: "Combien ça coûte" for several seasons, "Au secours ils reviennent" with director of photography Thierry Rollin.

SLU : I remember on "Au secours ils reviennent", where Thierry Rollin was the first director of photography to use LEDs in television, we had made a quick calculation of power consumption for the LED projectors compared to the equivalent in halogen projectors.

We came to 1.5 kW in LED as opposed to more than 200 kW in traditional equipment. It was magical! Not to mention the convenience of instantaneous colour change in the LEDs, compared to the slowness of gel changers, the economy of dimmers and heat and therefore air conditioning: a true innovation!



The Tv show "Combien Ça Coûte" where Thierry Rollin was the first director of photography to use Moduled in television.



Eyecolor, the first !

10 years later, Wildsun the latest addition to the range is a blend of technology: 15W diodes, optical high efficiency heat pipe, sophisticated driving.

sold them in Germany, the Netherlands, throughout Europe, but also in the USA, Japan, in Singapore, Hong Kong, for the close-up performance market, television sets and trendy places: a brilliant achievement for the first product by an unknown brand. We were very optimistic. That is when we decided to turn Ayrtón into a company specialising in LEDs.

I had started with a blank page and it was not easy to design a moving light from A to Z that integrates LED technology. It took Christophe Benoist, and myself one year to develop the mechanics for this projector.

SLU : I remember that when you hired Christophe, he was a very young mechanical development engineer at the time. I asked him who he was, what he did and he answered: "I came to help". We still laugh at it whenever we meet!

YP : I can confirm that he is still just as modest (laughs).

Subsequently the product was developed further, going from 18 LEDs to 36 LEDs in the EASYCOLOR 2, which is where we stopped for the moving heads, since the initial concept was to always produce different products.

SLU : Did you know at the time that the development of diodes would be so phenomenal?

Y.P : At the time, the most luminous LED of the three, the green one, had a flux of 35 lumen per Watt. Soon 100 lm/W was expected for white with physical barriers at approximately 110 lm/W, so it was quite encouraging.



Moduled

2004 the Moduled, first module for an LED screen!

SLU : Then at PLASA 2004 you again surprised the world with a wall of small modules with three large coloured pixels.

YP : In early 2004 we had opted to develop products that meet applications that were a little more architectural. We developed the MODULED with a view to producing matrixes. In fact it accommodated three 18 LED modules, (those of the EASYCOLOR), each representing a

2005-2007 the DREAMPANEL family. First steps in video

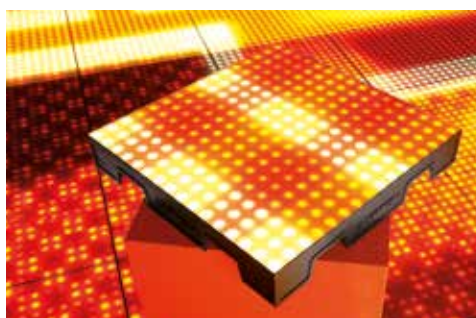
SLU : To me it is truly a pleasure to discover your new products every year at Prolight & Sound or at PLASA and 2005 was even more surprising than ever with the video floor, which brought original liveliness to concert stages, dance floors and other venues. Groundbreaking!

YP : I had thought one day to create a club with images everywhere, a décor completely made up of images.

And immediately the concept of the video floor was born, the DREAMPANEL Floor. It was the first in the world. That year we learned a lot as the diodes had to be controlled with a video signal: a new skill for us. The DREAMPANEL Screen logically followed and the GHOSTs, semi-transparent screens (50%) came out in 2007. They were a huge success, until the Empire struck back... The DREAMPANEL range was of the highest quality but obviously a lot more expensive and we were unable to fight...



On her World Tour 2008, Celine Dion is singing and dancing on a stage made of Dreampanel Floor.



Dreampanel Floor.

2008, Slimled and Color Player: 3G lands at Ayrton

2008 marked the arrival of the LED P4 Seoul Semiconductor, the powerful 3W, used in five colours by Ayrton including white and amber which allowed the creation of pastels and variable white in the new COLORPLAYER projectors, a large PAR and SLIMLED, a magnificent ultra-slim projector, very designer-like with square output. They also come in the P5 version, the new triplet RGB full Color, which, under its collimator, allows projector output in the same colour as the beam. Ayrton is among the very first to avoid the «pizza effect» dreaded by directors of photography in the field of the television camera.

A small 3G acronym also appears on these projectors. And that was another major innovation!

YP : Yes, it's Cyril Union, equipment and software development engineer at Ayrton since 2006, who developed the 3G (third-generation LED control technology at Ayrton). It is a sophisticated drive with the Constant Color, which minimises thermal and colorimetric drifts and compensates for the variations of behaviour in the LEDs by the integration into the software of the profile of each type of LED. It was highly innovative in 2009 but oddly enough, did not bring us the expected success since we integrated it into the luminaires; it was transparent.



Slimled 150 3G



Wildsun 500's heatpipe

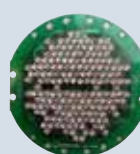
Arcaline 23G illuminates the Lighthouse of Venezuela

2011 Ice Color and Wildsun. The keys to power

2011, complete overhaul of the range. Gaggione, in partnership with Ayrton, has been working on the development of high-efficiency optics since 2010. A large 45-mm groundbreaking collimator, which tops the multi-chip RGBW generates 10-15 W of power. It is the basic partner in the new Ayrton range that guarantees the complimentary nature of products: the ICECOLOR projectors, WILDSUN wash, the COLORSUN and lastly the ARCALINE light strip, which was given a new lease of ultra-powerful life in version 2.

AYRTON 10 YEARS LED BOARD EVOLUTION

EyeColor



2002

Moduled 150



2005

Color Player 3G



2008

Wildsun 200 "S"



2011



Icecolor 500



Rollapix



Versapix

a small fog machine. He was bowled over, he found the colours magnificent and was super keen and we decided to produce a pre-series four months earlier than anticipated in order to integrate them into the Adam and Eve kit in addition to the WILDSUN 500 and ICECOLOR: a true Ayrton showcase. To me it's fabulous! He put his trust in me and in return I gave him the exclusivity for the ROLLAPIX until the end of the summer. These are times that count in the life of a manufacturer.

The world is beautiful in LEDs

SLU : What is the status of the development of LEDs?

YP : We started with 20mW LEDs. Today we use 15 W LEDs depending on the applied voltage and chosen cooling method.

And the R&D department is working on components that can be pushed to 120 or 150 W in a safe context with effective cooling and high-efficiency optics, our goal in the short term is to produce products that will approach or even exceed 20.000 lumen in a compact volume. So LEDs never stopped evolving but the greatest progress today involves optics.

At Ayrton we achieve an optical efficiency of 85%.

And progress will also involve all the temperature transfer technologies for the LED housing. These new ceramic housings have a much higher temperature evacuation capacity, which will allow for an increase in voltage and therefore in flux.

YP : We start with more than 100°, the angle of the native LED pave light, which is reduced to a narrow angle of 8° with an oversized collimator. The output can subsequently be filtered to broaden the beam up to 80°. This is possible on the ICECOLOR protector since it has huge distributed flux.

On WILDSUN 500 and 200 moving heads, we chose to control the beam with a 4:1 motorised beam.

The efficiency of these optics reaches 85%. Not so long ago, we reached the limit at 35% with standard optics.

The flux is also optimised with the new generation of heat-transfer gas radiators. The principle consists of moving gas in a closed circuit that changes from liquid state to gaseous state, efficiently transferring heat to the radiator, which dissipates it, through natural convection in the ICECOLOR series or forced convection for the WILDSUN. The use of these radiators is standard throughout the range. It is a true innovation that allows us to produce more compact luminaires with unequalled efficiency. And then we also come to the 4G, also developed by Cyril, on intelligent circuits with multipoint drives. We order each chip for each LED individually. For example, on a circuit with 12 LEDs, we have 48 drivers with self-induction and temperature sensors as close as possible to the LEDs, all on the same circuit in aluminium MCPCB.

2012 the brand-new ROLLAPIX and VERSAPIX

It is always fun to discover new product ahead of time and to have a secret to keep. In this case two secret luminaires, VERSAPIX and ROLLAPIX, each subject to a patent application, which will only be officially presented in Frankfurt at the end of March 2012.

ROLLAPIX, a small 8-pixel tilt motorised light strip, double zoom, extra-slim, born to create coloured light curtains and blades; VERSAPIX, a quarter dish accommodating 8 collimators on its crown, which will take on all of its scenic dimension in a context of modularity. We imagine it forming the structure of a ball and drawing out its narrow beams, or else forming a giant luminaire, a ball of light... They both began their career with Dimitri Vassiliu, the lighting designer for the musical comedy by Pascal Obispo, Adam and Eve and Julien Clerc's tour.

SLU : How did the meeting with Dimitri Vassiliu go down?

YP : First I showed him drawings on the computer and pieces of protector, gradually during our collaboration and finally the first prototypes in early December 2011. I turned them on with



Rollapix and Wildsun 500C- in action



Versapix: 8 individually addressable RGBW Led modules coupled with 8° optics



A very advanced Led module



48 Icecolor 500 to light Basilique Notre Dame de Fourvière.
Du ciel à la terre. Lyon Light Festival 2011. Geraud Periole , Ateliers Lumière.

There are consequently several areas for improvement, but we will reach the limits even if we know that the physical limits will be constantly pushed back.

SLU : Are you in the race for the Spot?

YP : Spot projectors on the basis of white LEDs have been available for some time; it's the filters that colour the beam.

We considered that it was not very innovative for Ayrton and therefore we chose not to explore this avenue.

There is also a standard mixed RGB module used by several manufacturers. It works well in colour since not a lot of power is needed to create beautiful saturated colours with LEDs but at a push white is sufficient. Since Ayrton's goal has always been to provide optimum solutions with an aspect of innovation, we chose not to use this standard module in one of our products. On the other hand we work on mixed RGBW, a highly sophisticated model that will produce twice as much light than the model marketed today. We are working on a top-of-the-range source, entirely developed by Ayrton, which will allow the production of a true Spot projector and which could arrive in 2012

SLU : How do you see the future of discharge lamps?

YP : I believe that the lamp will have problems, even in Spot. It will keep its advantage when 30.000 lumen will have to be produced in white with a narrow beam but for close-by colours on a television set, I tell you today that in the coming two years, the majority of Spot projectors will be LED-based.

The trend that initially only involved the wash, now also reaches the Spot, Spots profile, without iridescence on the blades since the brilliance of the lamp is gone. At Ayrton, we are working on a 6000-lumen LED Spot with magnificent colours, brilliant blues and reds, superb pastels and warm colours and yellows impossible to achieve with arc lamps since the colour temperature is very high. Try to achieve 2000K with a 7000K source. All you do is filtering and at the end you don't succeed. The colour is dull.

Not to mention longevity issues with discharge and consumer lamps. With LEDs, the power generators are divided by two.

SLU : What are the best Ayrton references?

YP : There are many as you undoubtedly know and they don't tell me everything (laughs). From memory and in random order, we did the façade of the Magritte Museum in Brussels with the GHOST DREAMPANEL: fantastic!



4 Icecolor 500: a very nice solution for stage applications

Quite a few things at Disney in France and throughout the world.

Céline Dion's set in DREAMPANEL on her world tour in 2008.

Television sets, several seasons of "Combien ça coûte" with Thierry Rollin,

Or the Superstar in Germany (equivalent of Fame Academy)

And more recently,

Illuminations for the Basilique Notre Dame de Fourvière for the Lyon Lights Festival, with 48 Ice Color 500 by the Ateliers Lumière: fabulous!

Le Petit Prince at la Défense with Impact Événement.

Thalassa TV Show, all in ICECOLOR. This projector is very successful in television since it opens from 11° to 80° with its holographic filters, it works just as well indoors as outdoors and thanks to its passive heat-pipe radiator it is absolutely noiseless.

Concerts with Dushow, Adam and Eve, Calogero, Julien Clerc or Dracula.

And soon Bruce Springsteen's world tour.

Tribute section!

SLU : What are the products that have impressed you in your career?

YP : Richard Belliveau's products for High End. The two products I like the most are the Cyberlight and the Studio Color. It is etched in my past as a distributor; I am an ardent admirer of the brand.

For the same type of lamp, they always have more beautiful colours than other brands since they have their own equipment to produce dichroic filters. For that matter the Cyberlight beam



Star Academy Morocco - Stage made of Dreampanel

has never been replaced or even equalled.

At High End there always has been a lot of creativity.

I also have a passion for Apple and great admiration for its late founder Steve Jobs. He is someone who has innovated beyond comprehension; a true visionary, of which there are few in this world.

I would also like to take the opportunity to thank Fabian De Brucker for believing in my work and giving me the chance to meet key people.

SLU : Will you sign up for the next 10 years?

YP : Of course! What I like about this Ayrton adventure is to acquire my own experience, to implement my ideas and dreams, to take part in development, always very pleased to see my products illuminate show stages. I will never forget the memory of Céline Dion singing and dancing on the DREAMPANEL throughout the world in 2008: sheer happiness!



Adam & Eve - Making of the video clip "La seconde chance". Wildsun 500 are on the stage with the artists



Superstars in Germany with Easycolor at the bottom of the stage.



Concert of Da Weasel - Dreampanel



Ayrton patents

2002 / 2005 : The key innovations

Registered on 9 April 2002. Diode-based multidirectional projector. Patent registered for the first moving diode-based projector Eyecolor, which was unfortunately rejected. Thanks Richard...

Registered on 7 April 2005. Screen support system made up of light sources to illuminate the screen.

This patent describes the principle of the DREAMPANEL Floor, in other words, any support for light sources, covered with clear glass which is able to support the weight of dancers and used as a stage or dance floor.

The latest innovations

25 March 2009. Optical beam mixer. This involves optics in the shape of a pyramid that captures the light from four LED sources through its four legs and sends it to a concentrator and subsequently to a mixer (the top part). These magnificent optics, thus far not yet used in a product, proves that an innovative company must always try to explore new avenues. Rest assured, this patent is not lost.



17 October 2011. Light system comprising a frame and a pivoting projector. This is the ROLLAPIX. The patent describes a linear projector, supplied with light sources, forming an articulated or pivoting component in a frame.

12 December 2011. Ayrton receives the «Innovative Enterprise» qualification awarded by OSEO, the public company for entrepreneurs, which acknowledges the innovative nature of products, processes or technologies it is presented with.

19 December 2011. Modular projector. VERSAPIX. The first part of the invention describes a projector with individually adjustable LEDs, each associated with a first optical component (collimator) allowing the creation of a beam and with a second optical component (diffuser filter) allowing the shape of the emitted beam(s) to be changed. The second aim of the invention involves the assembly of at least two of these modular projectors.



ADAM ET EVE IN THE GARDEN OF LEDS

Under the divine light of Dimitri Vassiliu



Photo Renaud Coulouet

Giving humanity a second chance to live in harmony as a brotherhood and with respect for nature, it is an opportunity for Pascal Obispo to describe our world of contrasts and to convey a very rich musical and choreographic content, blending rock, pop and electronic music with his musical comedy. Will the love of the rich blond golden boy Adam for the pretty poor mixed-race Eve save the world? In any case, these two, each with their clan, almost continuously attract 25 performers on stage, including singers, dancers and even acrobats. One can imagine the difficulty for the lighting designer Dimitri Vassiliu, in showing off this small world in the stage setting...

It is on the occasion of one of the last rehearsals of the performance at the Palais des Sports that we met with Dimitri Vassiliu and his loyal console operator Philippe Marty.

Musical comedy, between concert and theatre

Soundlightup : Dimitri, if I have followed your career correctly, this is the first time that you have created lighting for a musical comedy. Did you run into specific issues that do not apply to concerts?

Dimitri Vassiliu : The difficulty is to remain in between a show and the theatre without either one prevailing. Adam and Eve is not quite a show since there are many performers on stage, everywhere, and everyone has to be illuminated without losing the thread of the story, i.e. the singer. We do not work in full-up lighting. The audience has to look in the right places and always in the direction of the important action, otherwise they will never really know where the singer is, yet without neglecting the dancers.

Let's start with this stage setting. Created by the famous Marc Fisher it shows, stage left, the world of Eve, a tree with half an apple, stage right, the world of Adam, the metal legs of a scorpion, used as support for the other half of the apple, the two banks linked by a bridge. In passing we also thank Pascal Obispo for splitting the apple and therefore also the responsibility for the original sin between Adam and Eve.

Reconciling modernity and nature was also Dimitri Vassiliu's choice when he chose to include in this lighting kit the very latest generation of Ayrton's LED projectors, in other words the most ecological of lighting sources. There even is said to be one or even two exclusives on this stage.

Text Monique Cussigh
Photos David Rivir
davidrivir@hotmail.com

Therefore I work every scene like a song, except that I also have a large set and I cannot take up too much space so as not to hamper the movements of the singers and dancers

Involvement with Ayrtón

SLU : I was told that you have a lot of Ayrtón LED projectors in your kit, and even a few new ones!

DV : In fact, I have a small new strip with 8 LEDs, called Rollapix, which are very pretty, ultra-slim, with a double zoom. When I met Yvan Peard and he showed it to me with its zoom, I asked him to motorise it in tilt mode and I pushed him to manufacture a prototype product for Adam and Eve.

I wanted small discreet projectors to be set up downstage. Ideally in strips.

In order not to clog the front of the stage, it had to be very flat and move in tilt mode to aim the beams at the audience or at the stage. Sometimes they are slightly raised to illuminate the choreography, or lowered to focus on the sets. It is a fantastic tool. The white LEDs can be made to flash, it's great.

It allows the illusion of movement.

I even asked him to develop a special base to set up the Rollapix vertically and enable me to focus on the choreography in all directions, which we were unable to apply in the end since I don't have the room in the corridors, there is too much action.

I also pushed for the Versapix, an LED projector, which Yvan did not intend to put into production so quickly. This projector is modular and with its quarter-light-ring shape it enabled me to create a large ball with facets whose structure is in fact made up of 16 Versapix. This makes for an interesting luminaire since each component in each LED is controlled individually. But we haven't had time to programme it so you won't see it in use tonight.

SLU : It must be a nightmare to program such a device!

DV : Quite the contrary. For Philou (Philippe Marty) it's a doddle (laughs).

I have primarily set up Wildsun 500 moving heads on the floor in the set. The advantage of the Wildsun is that its zoom enlarges in order to take in the set and it zooms in to focus on a specific point. It doesn't zoom in sufficiently to create a beam but it's not bad.

We also rely on small zoom VariLed A7 moving heads as I need small and narrower sources to be set up in the sets. There are lots of them hidden just about everywhere.



1

“I wanted small discreet projectors to be set up downstage.”



2



3

1. 15 W RGBW LED for the Wildsun 500, with an active heat-transfer gas heatsink and very high-output optics. It is easily understood why its flux is so high. And what's more it's attractive.

2. Choreography are more alive and vibrant when the dancers move in beam created by gobos from VL3000.

3. Lighting searched mixing the colored beams of VL (color combinations absolutely beautiful) in the bath of blue from Wildsun 500.



4. The video files provided by Gilles Papain tells the story of humanity. Here is the lost city of Eden.

5. Detail of the Rollapix, the new small 8 LED strip motorised in tilt mode, secured vertically on a décor component and Wildsun 500 in chrome version emits very attractive warm colours such as yellows and ambers. The light on the stage setting is rich in nuances.

6. The stage is washed in blue. Adam and Eve are revealed by the light beams of the VL 3000's gobos.

7. Video production department with the Catalyst screens version PM 4.4 At the back, the Rollapix installed downstage can be easily seen, projecting their blue light ray. Except that the structure of the set, highlighted with white light, retains all of its volume.

SLU : Did you try other LED projector brands?

DV : I used the A7 Zoom a lot, but all things considered, I've only been using LEDs for a short time. I've been reluctant for a long time since they used to be awful.

SLU : So it's Ayrton who reconciled you with LEDs?

DV : You could say that, yes. With Ayrton there are nice whites and truly beautiful colours with depth. We can really work the pastels, true reds and true whites. It's becoming interesting. What's more, this manufacturer works on the design of the projector itself. Because if a projector is on display, I would like it to be beautiful. The Rollapix is a nice little strip with a beautiful finish. The Wildsun is superb. The back is also quite stylish. It is important not to see large ugly units. I also had them specially chromium-plated in order for them to blend into the décor. It works well, we don't have this enormous thing, these kinds of black holes on stage, especially when they are switched off. They are therefore less visible.

SLU : Is it a need or a desire to use LED projectors?

DV : It has to be said that they have come a long way and therefore it's getting truly interesting. In order to avoid excess loads on the bridges, excess consumption is after all quite practical.

SLU : What are the other sources in your kit?

DV : Wildsun 500 also on the bridges, the unavoidable MAC 2000 wash XB, VL 3000 Spot and VL 3500 Spot, the Beam 1500 Clay Paky backlit on the floor but I may move them. It really works well.

We also have a lot of traditional projectors, profile spots ETC and PAR 64 strips. There is, for example, the footbridge on which you are truly within striking distance when the actors are on it and we have installed an entire PAR strip there with wide beam. There are also four large Ayrton Icecolor 500 LED luminaires, two stage left and two stage right to illuminate the set and CP 400 that light up a painted canvas. Only white illuminates by transparency and the CP 400 does so very well.

SLU : I imagine that you have to move on to the next scene gently.

DV : That is a true headache for Philou (Philippe Marty) since there is no blackout between each song. The last cue for the songs is immediately followed by dialogue.

Dimitri's career

SLU : I was told that you are in demand for nearly all lighting design projects for concerts and tours in France this year with Adam and Eve, Julien Clerc, Benabar, etc.

DV : That's exaggerated, there are a gazillion things that go in every direction and there are plenty of good lighting designers who work a lot.

SLU : Would you like to work with foreign performers or groups? Exporting your work as a designer?

DV : I would be interested but since I'm used to working with all my mates, I don't see myself leaving without a personal body guard.



Dimitri Vassiliu LIGHTING DESIGNER



Photo Peggy M

Dimitri learned his trade as assistant of Laurent Chapot, a finest french lighting designer. He was a spotlight operator, blocker, lightboard operator. He worked for Rouveyrollis, he was a spotlight operator for Goldman, several times for Alain Longchamp. He also worked with Régis Vigneron, of whom he has fond memories.

And then one day Laurent Chapot suggested that he contact a singer who was looking for a lighting designer, he himself didn't have the time. It was Zazie for a club tour and he created lighting for his first four tours. Then he met Pascal Obispo.

He chained since lightind designs for many great french artists : M, Gérard Depalmas, Calogero, Thomas Dutronc, Mylène Farmer, etc. Early this year : Julien Clerc tour, Benabar, etc

His secret ?

He knows the performers well, their issues as performers, which helps to understand their needs. There are certain techniques that he knows in order for the artist to feel good. For exemple to look after their entrance, their exit, not to illuminate the audience too much at the wrong time, etc. He has an overall vision of the stage at all times

SLU : Are you also interested in TV shows?

DV : Yes, I would be interested. I did the Victoires de la Musique for the first time last year for that matter. It was amazing to work with the Clay Paky Sharpy that had arrived in France. We were the first to use them.

I will do the Victoires again this year and I will try to change my layout in order for it to be one of a kind and bring something different.

I've worked on a few sets with vision engineers that I don't know and since I don't speak the language of video technology, I've had experiences... These days I stipulate the vision engineer and work with him.

SLU : Would you like to explore other horizons?

DV : I'm interested in theatre and opera. I would like to rub shoulders with this world and see how they work. I also like to do rock groups. I created a tiny design for ArthurH with 8 PAR LED that I take on tour, 2 A7 Zoom and I take 8 PC 2 kW on site. I had a ball. It is not all that easy to do a show with 8 PAR LED when you are used to large kits. I racked my brain and I am happy with the result. And musically I like it.

I learned that with Laurent Chapot

I was his assistant for a long time. He is very good at placing things. The right lighting at the right time and it may change in the middle of the refrain, note, rhythm or lyric permitting.

But when I arrive here with a musical comedy to illuminate for the first time, I also have a ball.

5300 parameters for the LED.

Philippe Marty is one of Dimitri Vassiliu's regular lightboard operators. He still likes to be the Beta tester and to have the initial problems to put up with. In Adam et Eve, he controls all the projectors, automatic with lamps, with LEDs and traditional projectors on a single GrandMA 1 console and therefore encodes the entire light show.

SLU : Philippe, you apparently had fun linking the titles?

Philippe Marty (aka Philou) : It is more complicated than a traditional classical concert since there is no blackout between pieces and is therefore longer to programme. At the end of a piece, during the dialogue, I try to keep the washes I need and I prepare the other machines in the blackout, which are put in place. It's almost twice as much work but you also have twice as much time.

We work together, always with the dancers, acrobats, choreographer, etc., it is technically longer than for a concert and that's where it gets truly heavy since there are people on stage, practically everywhere and at all times. It takes three weeks of encoding from morning to evening. But the stage design is beautiful and the show is a lot of fun. It was the first time that I encoded the lighting for a musical comedy and I liked it.

“The difficulty is to remain in between a show and the theatre without either one prevailing.”

Romain Labat videoboard operator



Romain Labat is light and videoboard operator. He comes from giant image projection. He is a programmer for giant images on film. But they no longer exist, films have been replaced by high-power video projectors and HD. He obviously branched out into server media and the control of computers that send images to video projectors. He worked for Caméléon and produced their major performances over a period of 10 years.



The Wildsun wash the stage of a deep blue, Rollapix (top right image) illuminate the dancers, the apple is highlighted with A7 Zoom and a follow spot shows the main action, Adam and Eve on the left side. One of the most poetic paintings.

SLU : How many DMX outputs do you have on your console ?

PM : 12 DMX universes on a GrandMA. LED projectors are particularly fond of DMX channels.

SLU : Did you have any problems with the new Ayrton projectors?

PM : Only teething problems that their technician came to adjust by upgrading a number of machines. This is normal when launching a product, nothing major and that is how we get ahead.

Other than that, I like these projectors, the colours are very beautiful.”

Let's switch to the video production where Romain Labat controls the media servers to send the videos created by Gille Papin. He has three different projection surfaces at his disposal.

Three screens for the images and one synchronisation

Romain Labat : "The principal surface is made up of an LED screen. It's the first time that a screen of that type has been used upstage in a musical comedy. It's a Lighthouse R7, the LEDs being set apart by 7 mm. The second surface is made up of a net that closes the stage setting. Two Christie 20 K video projectors, 20,000 lumen project the images on it in soft edge to cover the entire surface measuring 25 x 8 m. It is also used in rear projection.

And lastly, the lateral screens in the Palais des Sports are also recovered for a few news broadcasts in order to slightly open up the vision of the performance.

We have a Catalyst media server on Mac equipped with very powerful

video cards and a very fast hard disk. This equipment is rented by Alabama. The Catalyst sends the video signal to the three screens.

The video files provided by Gilles Papain, the image designer, are saved on a hard disk and I control the Catalyst with a GrandMA. I load the videos, launch them and handle transitions. And the videos are synchronised by time code generated by the digital audio multitrack of the sound production department. The lightboard also receives the time code and when encoding is completed, the light and video shows will be merged into a single GrandMA, that of Philou, who will control video and light on time code.

A magnificent performance, supercharged, and generous

SLU : Your console is a GrandMA 2 and Philippe has a GrandMA 1. Does it work in a network?

Romain Labat : Yes , because I have a GrandMA2 that runs on GrandMA1 software. We agreed this with Philippe from the start. I was more comfortable with the GrandMA, he preferred to encode on Wholehog. In the end we opted for the MA network system between consoles.

The advantage of controlling video with a lighting console is being able to take advantage of all its power and ergonomics to control the media. You take advantage of the copy, palette, dimensioning tools, which allow for high programming speed.

There is no lack of superlatives to appreciate two years of work by Pascal Obispo and his team. I just have one criticism to formulate, and that is not

We will
rock your nights.



icecolor
500

ICECOLOR 500 3G LED STATIC LUMINAIRE

ICECOLOR™500 is a versatile LED projector which can be used indoors or outdoors. Including a built-in Wireless DMX receiver, it has been designed for the most demanding lighting designers and service providers. Monochrome or dual colour cyclorama lighting, Downstage or Upstage lighting, matrix effects, blinding and strobe-light projection in white or colours... the only limitation is your imagination !



AYRTON

Light in action

to have had the photo credits to show you the beauty of the scenes, video and light, working very closely with the stage setting and the artists. Adam et Eve it is not what you call a neatly packaged performance and off you go!

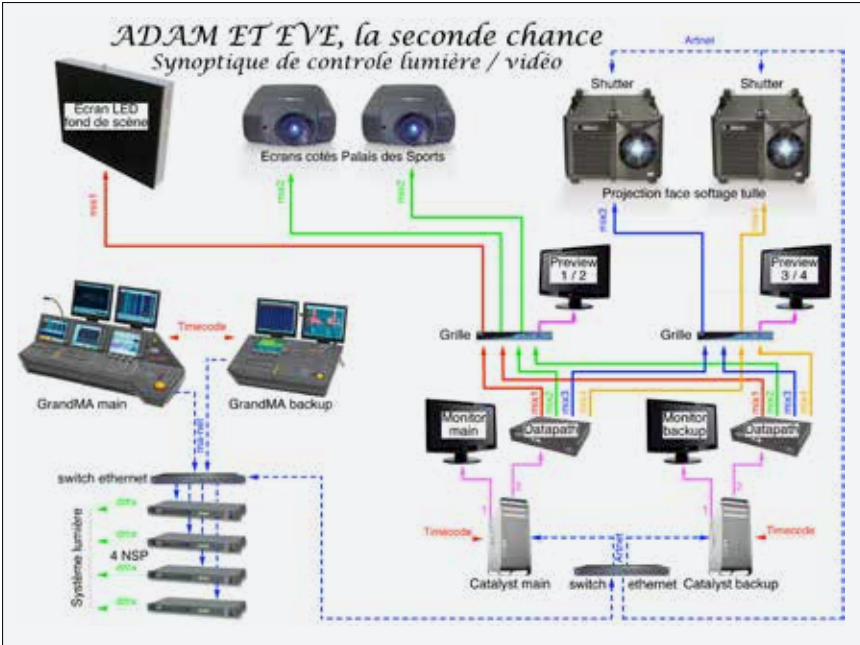
Each scene, each sequence is dug up from creativity and emotion. The show is teeming with suggestions brought by the upstage image, which tells the story with a lot of originality and poetry, the lighting supporting the solemnity and dramatic art of the scenes of violence, gentleness and life.

I am impressed by the flux and colour of the Wildsun 500 LED moving heads. Called upon almost continuously by Dimitri Vassiliu, they bring rich, saturated and dense colours, it is almost solid and also magnificent ambers, incredible levels of saturated blues and reds, to this day unimaginable from such a compact source that is slipped into the stage setting. All of these «small» sources can be used in close-ups, panning in on a component in the setting or washing the space in colour with their zoom and bringing a new option for the use of depth. The control of LEDs by light-rings allows for vibration effects and electronics response results in ultrafast strobes, unequalled in speed and very powerful in level.

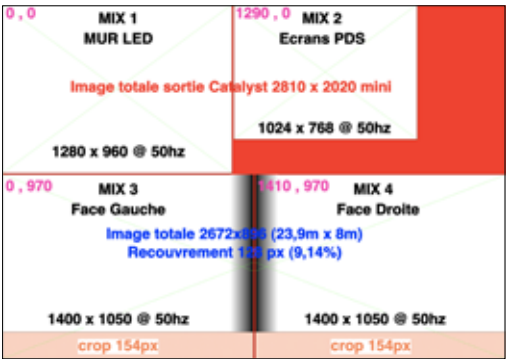
The small Rollopix lightstrips are the stars downstage, providing us with violent electronic flashing in white during the JT, or the ravishing effects of the slow falling of low smoke towards the audience on a blue light ray.

I adore the scenes with huge shadows of dancers projected on the net screen with the VL 3000 in saturated red backlit, the darkness in the undergrowth coloured in warm hues, I adore the light that raps, violent and contrasting scenes that strobe, divine lighting, multi-beam droplights, which gently lead Adam and Eve to their bed...

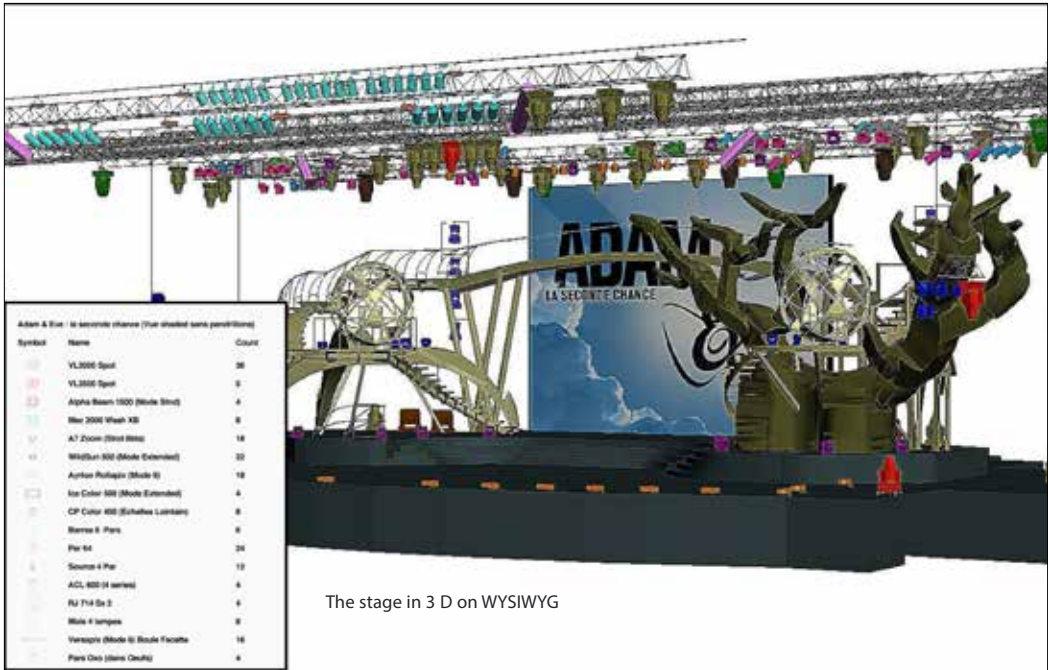
It is truly magnificent.



Synopsis of lighting and video control



At the catalyst output, the video signal is split into four in order to supply the various screens.



The stage in 3 D on WYSIWYG

Lighting Team Dushow

Dimitri Vassiliu,
Lighting Designer

Philippe Marty (Philou)
Lightboard operator

Jean-Philippe Willock
Electrical chief operator

Olry Collet, Jay Prevost
Follow spot operator

Wiwi

Moving head assistant and follow spot operator

Video Team Alabama

Gilles Papain
Medias Designer

Romain Labat
Videoboard operator

Discover all of the WYSIWYG plans at
soundlightup.com



*agence-anis.com Specifications subject to change without notice. AYRTON and ICECOLOR are trademarks of AYRTON. ICECOLOR registration mode pending. All rights reserved.

Now, You Can Play
the City Lights



icecolor
1000

ICECOLOR 1000 3G LED STATIC LUMINAIRE

ICECOLOR 1000 has been designed for large spaces giving its overall flux in excess of 20,000 lm, unequalled on the market. It comes fitted with eight 100 watt RGBW LEDs modules individually controllable. A complete range of filters allows the user to adapt the projector to its environment. With an IP65 ingress protection, it can be used indoor or outdoor and can be controlled remotely through its integrated wireless DMX receiver.



AYRTON

Light in action

Born to be wild



wildSun

WILDSUN 500 "S" LED MOVING-HEAD LUMINAIRE

Created to meet the entertainment industry's needs, the WILDSUN 500 "S" was designed with a narrow beam minimal angle, as well as deep colours and high centre beam intensity. The choice of colours was made in collaboration with LD and was aimed at achieving saturated hues.

The stringent selection criteria for the LEDs used on the WILDSUN 500 "S" also allow for the greater homogeneity of luminaires. It enables the individual control of each light-ring with the option to only use the central LED.



AYRTON

Light in action