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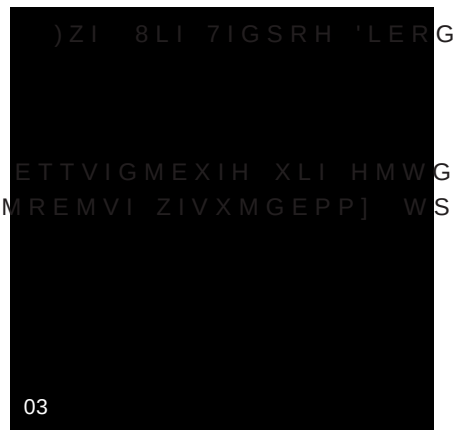
,I [ERXIH XS YWI MX SR E RI[QYWMGEP m %HEQ)ZI 8LI 7IGSRH 'LERGIx| JSV
which he wanted a discreet and elegant light that could be installed at the back of the stage and move on the tilt axis to direct the beams towards the audience or the stage. When we presented him with the prototype, he described the luminaire EW mxE JERXEWXMG XSSPx| ERH TEVXMGYPEVP] ETTVIGMEXIH XLI HMWGVIXI GS SJ XLI WSYVGIW ,I EPWS [ERXIH XS YWI XLI PYQMREMVI ZIVXMGEPP] WS [I ¼XXI removable brackets for use in any position. He also insisted on the possibility of using another luminaire that we hadn't planned to launch so quickly, the Versapix, which was a modular element with 8 beams in a 90° arc with individual control of each LED source, enabling customised constructions to be made. For this particular application, we had our factory in China make a special structure capable of housing 16 Versapix in a faceted ball.



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For a long time, Dimitri was reticent about LEDs because he thought they were horrible. -X W EPWS XVYI XLEX E JI[ ]IEVW IEVPMIV MX [EW MQTSWWMFPI XS ¼RH 0)(WSY of competing with traditional lamps... Things changed in a short space of time and the latest Ayrton luminaires reconciled Dimitri with digital sources. With the Wildsun 500 C, he found the whites very beautiful and the colours really rich and with depth. He particularly liked the pastels and the saturation level of the reds. He also liked the design of the luminaires, particularly the back of the Wildsun 500 C, which he described as superb. As the products for this show were highly visible, it was very important that they be aesthetically pleasing. At Dimitri Vassiliu's request, we produced a series of 22 chrome-plated Wildsun 500 Cs specially for this musical.

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%HEQ)ZI 1EOMRK SJ XLI ZMHIS
mx0E WIGSRHI GLERGIx|
;MPHWYR ' GLVSQI TPEXIH S
stage
'YWXSQ QMVVSV FEPP ¼XXIH [MXL

Ayrton: 10 years of innovation

mx-RRSZEXMSR MW XLI HIWMVI XS EP[E]W TYWL XLI IRZIPSTI QSVI XLER SXLIV HMVIGXMSR x| Yvan Péard.

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At the beginning of 2001, when I decided to radically change my life, my first objective was to stop selling products made by others... My second objective was to only design original products... And finally my third objective was to only make automated luminaires for shows... I was therefore obliged to find a partner compatible with these three objectives and my choices were very limited... After the sudden failure of the partner I had chosen a few months earlier, I finally managed to find another route allowing me to more or less meet my objectives... albeit with less comfort at first, but a lot more freedom later on... And freedom is priceless.

At the end of the 90s, I was greatly inspired by the American company Color Kinetics, which made lamps and small fixed luminaires for decorative lighting and which used small 20 mW, 5 mm RGB LED source that enabled very convincing additive colour synthesis without the use of filters or moving parts...
Little by little, this idea took shape and we thought it would be interesting to develop the first motorised LED moving head on the market. In the end, this incredible technological breakthrough helped us a great deal, and made the Ayrton name known across the world and in record time. Easycolor was first a success in France, then quickly throughout Europe, but also in the USA, Japan, Singapore and Hong Kong. It appeared in entertainment, on television sets and in trendy venues - quite an achievement for debut product from a brand that was totally unknown just a few months earlier. It was then, that we decided to turn Ayrton into a company specialising in digital lighting.

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Wildsun 200 S: Even wilder

The family of AYRTON LED Wash luminaires is expanding. WILDSUN 500, which met with huge international success, now has a younger sibling: the compact WİLDSUN 200 S. This luminaire was mainly designed to meet the needs of the entertainment industry. The beam's narrow angle, zoom speed rate, depth and repeatability of colours have been the subject of special attention and of the appropriate technical response. WILDSUN 200 S provides the options to create 4.29 billion colours and boasts a motorised linear 4:1 zoom, which allows for a beam angle adjustable from 8° to 32°. Fitted with 15-Watt LED modules equipped with 45 mm optics with very high output, associated with a sophisticated cooling system, it provides an SZIVEPP PYQMRSYW ½Y\ MR I\GIWW SJ pre-programmed dynamic effects are available in the internal memory. WİLDSUN 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.

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On the 21st of November 2011, Ayrton celebrated its tenth anniversary. In 10 years, Ayrton created many original luminaires such as Easycolor, Moduled, Dreampanel, Colorplayer, Slimled and later Arcaline, Icecolor and Wildsun, as well as the brand new Rollapix and Versapix... LED luminaires for entertainment and architecture all marked by innovation.

Who would have thought that one day the LED would offer so much more than a powerful discharge lamp? In the 10 years before 2011, Ayrton worked hard to master LEDs in all areas, starting with flux, of course - that's where we had the greatest scope for progress - but also colour stability, source cooling, with its many possibilities depending on the application, and optics - a highly complex subject that allows for a great deal of creativity, but which in our particular case has often been a source of repeated failure. And let's not forget the most important thing: the originality of the luminaires, which creates real competition...

We had to digest all these difficult stages and continue to believe that anything was possible... After 10 years, my motivation remained intact and I was convinced that the best was yet to come...

In 2011, Ayrton, which had registered a number of patents over the previous ten years, [EW E[EVHIH XLI WXEXYW EW ER MRRSZEXMZI GSQTER] F] 37)3 3YV NYWXM¼EFPI compounded by the pleasure of seeing our new luminaires adopted in 2012 by highly innovative lighting designers such as Dimitri Vassiliu for Pascal Obispo's new musical Adam et Eve and for Julien Clerc's symphony tour, Jacques Rouveyrollis on the musical Dracula and Jeff Ravitz for Bruce Springsteen's and the E street band world tour…

7YTIVWXEV MR +IVQER] [MXL)EW]G

02 - The lighting of The Voice

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%]VXSR UYEPM¼IW JSV mx8LI :SMG

2012: American dream

A key moment in Ayrton's history occurred when Valère Huart-Gyors met Paul Weller from Morpheus Light at the Showtec exhibition in Berlin in June 2011 and presented the Wildsun 500 C to him on our distributor's stand. Paul Weller was very interested in the product and immediately asked Morpheus to organise a demonstration in Las Vegas.

It was finally in November that Valère went to Morpheus to present our range. Following this very positive presentation, Paul Weller and Jeff Ravitz, Bruce Springsteen's long time lighting designer, set up a major closed-door comparison of the best LED wash fixtures on the market, with the aim of choosing the most suitable for Bruce Springsteen's forthcoming Wrecking Ball world tour.

They spent two days measuring and comparing the colour rendition, movement speeds, movement accuracies, brightness levels and appearance of the fixtures without us being able to get any information or results. Valère had a nail biting wait until the end of the tests to get some positive clues...

After this comparison and taking into account what Jeff Ravitz wanted, it became clear that the Wildsun 500 C, which was unique at the time, would be the ideal luminaire for this tour. The white LEDs in the Wildsun 500 C were warmer than most of the others in the shootput, which meant that the overall colour mix was also a little warmer, which Jeff Ravitz

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liked. The diameter of the LED surface was wider, just the way he wanted it. This meant that the beam was bigger and the overall luminous flux brighter. What's more, the fades could be adjusted to make his sources look like incandescents, with very smooth dimming. The cost of the machine was also a decisive factor. The Wildsun 500 Cs were affordable, which was important because a lot of them were needed.

Following this demonstration, Morpheus Light quickly wanted to become our exclusive distributor for the United States and, little did we know, write one of the most beautiful pages in the history of Ayrton…

Wildsun 500 S: Born to be wild

Created to meet the entertainment industry's needs, WILDSUN 500 S was designed with a narrow beam in mind, as well as deeper colours and increased centre beam intensity. In order to meet these specifications, AYRTON opted for a latest generation LED RGB-W module without primary optics, which allows the achievement of a more intense beam. Built into a ceramic housing that allows increased voltage, it offers an overall flux of 11,000 lumens. The 31 15-watt LED modules are cooled by three heat sinks equipped with heat-transfer fluids. The choice of colours was made in collaboration with lighting designers and was aimed at achieving more saturated hues. The use of a cooler white component (6700 K) reinforces the impression of power. The stringent selection criteria for the LEDs used on WILDSUN 500 S also allow for the greater homogeneity of luminaires. Particularly suitable for the creation of stage effects, it enables the individual control of each light-ring in expanded « Full Colour » mode.

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From Darkness to Light

In 2012, the Ayrton brand was completely unknown in the US and there was no demand for our luminaires. Morpheus, which had just become our distributor, immediately invested in a large rental stock to help promote the brand and get the name out there. Whenever a customer asked for a competing wash luminaire, Morpheus offered the Wildsun 500 C and very quickly, thanks to its warmer white LED, it became quite popular. Virtually every time a user tried it, they wanted to use it again... But it was the introduction of the Magicpanel 602 at Prolight+Sound in 2013 and its immediate worldwide success that changed everything. Morpheus sent a few Magicpanel 602s to leading US lighting designers, and soon they started KIXXMRK GEPPW mx'ER [I KIX SJ XLIWI JSV XLI ;M^ /LEPMJE XSYV#x| mx-W M XS KIX QSVI MR XMQI JSV /IPP] 'PEVOWSR#x| 8LI JEQSYW PMKLXMRK HIWMKR Bennett, discovered the Magicpanel 602, and specified 126 of them, immediately MRXIKVEXMRK XLIQ MRXS 2MRI -RGL 2EMPW JEFYPSYW mx8IRWMSR 8SYVx| -R months we went from being an illustrious unknown to an ultra-creative company. After so many difficult years, everything went so fast, it seemed unreal. I didn't want it to stop and that's when I realised that we had to push the boundaries a little more every day to keep that decisive edge. That's what we did for several years [MXL XLI mx6x| 6EHMGEP VERKI MR XLI mx67x| 9PXVE VEHMGEP VERKI MR JMREPP] XLI mx<8x| <XVIQI VERKI MR

1SVTLIYW WYTTSVXW 6MRKS 7XEVV &VYGE 7 VEMRWXIR SR WXEKI MR)YVSTIER XSYV

The Automated Lighting Pioneer

It was just over a year after we started working with Morpheus Lights that I discovered the considerable historical importance of this company to our industry. Two years IEVPMIV [I GVIEXIH XLI QEKE^MRI %]VXSR0MZI XS LMKLPMKLX XLI QEKRM¼GIRX EGLM of our customers and to publicise the expertise of our technical partners. It was during a memorable meeting with Paul Weller, Managing Partner, and Mark Fetto, Director of Operations at Morpheus, that we discovered Morpheus' unique and incredible career TEXL ERH VIEPMWIH XLEX XLMW QIIXMRK LEH E HIGMWMZI MR½YIRGI SR SYV S[R W

-R JEGX 1SVTLIYW 0MKLXW [EW SRI SJ XLI ¼VWX X[S %QIVMGER GSQTERMIW XS [S making automated lighting practical in the 1980s... Morpheus had come a long way since it was founded as a traditional rock'n'roll company. Close to the revolutionary innovations of the Sillicon Valley computer industry, the founders of Morpheus developed their own automated lighting system that allowed all the functions of each luminaire to be controlled remotely. Falling costs of electronic components and memory made this economically viable. The rest is history...

1SVTLIYW EHZERGIW MR 6 (EVI PIKIRHEV] 1SVTLIYW [EW XLI ¼VWX XS HIZIPST E ' GSPSYV QM\MRK W]WXIQ XLI ¼VWX XS GVIEXI VSXEXMRK KSFSW XLI ¼VWX XS YWI MR E '1= W]WXIQ ERH EFSZI EPP XLI ¼VWX XS SJJIV GSRXMRYSYWP] VSXEXMRK which would later enable Ayrton to develop a complete range of luminaires with this function and which enjoyed worldwide success for several years from 2013 to 2017.

&VYGI 7TVMRKWXIR ERH 8LT)7XVII tour on stage

8LI 'PEWWMG 6SGO FERH &SWXSR SI

[MXL ;MPHWYR '

Protected by Patents

Morpheus Lights was one of the first automated lighting companies in the world. Initially, there were two in the United States, Morpheus and Vari*Lite, later joined by the British company Light & Sound Design. Due to the basic technology being protected by patents, for quite a long time, it was just these three. Morpheus was founded in San José, California, in Silicon Valley, by three brothers, the Richardsons. Initially, it was a classic rock-n-roll lighting company, using traditional spotlights. Then, surrounded by the technological revolution of the 1980s, which brought the cost of automated systems down to an economically feasible level, they devised a method of adding motors to the lights ERH GSRXVSPPMRK XLIQ YWMRK I\MWX control consoles. At the time, everything was still controlled in an analogue way, which was primitive by modern lighting WXERHEVHW FYX MX [EW E WMKRM¼ initial success, they continued to invent new ways of doing more and more, developing a variety of technologies that they bundled into an integrated automated lighting system.

They applied for a patent for their technology, as did Vari*Lite, for the completely separate system they had developed, independently of one another. The two systems were totally incompatible.

Each had its own control protocol and its own luminaires that could only work with a dedicated control console. The automated lights were supplied exclusively on a rental basis, with technicians from each company visiting the site to operate and maintain the equipment. These early devices required constant attention, and the technicians of the day needed a high level of technical skill to operate them. All three automated lighting companies used the same business model. If you wanted an automated light, you had to go to one of them. That's it... Needless to say, they did very good business during these years…

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Wildsun 500 K: Born to be wild

WILDSUN 500 K family is equipped with 31 LED sources and a motorised linear 4:1 zoom that allows a beam angle which is adjustable from 11° to 45°. WILDSUN 500 K is an intelligent white version, that combine warm and cool white LED sources to offer colour temperatures adjustable from 3000 K to 7000 K. It is suitable for users who require versatility such as rental companies or service providers. WILDSUN 500 K3 Based on sources perfectly calibrated at 3200 K, was developed to meet the requirements of studios that aim to reproduce LEPSKIR X]TI EVXM¼GMEP PMKLXMRK -X TV ½Y\ SJ PYQIR JSV E TS[IV GSRWYQT WILDSUN 500 K7 includes the same type of source as the K3, but with a colour temperature calibrated at 6700 K. It achieves ER YRIUYEPPIH ½Y\ SJ PYQIRW JSV E of less than 500 W. This amazing power and low consumption associated with the full motorisation of the luminaire make the WILDSUN 500 K7 a tool suitable for exhibitions.

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The new age of competition begins

In the mid-90s, the basic US patents held by Vari*Lite and Morpheus were about to expire. This gave manufacturers, mainly High-End and Martin, the opportunity to enter XLI TVSJIWWMSREP QEVOIX [MXL EYXSQEXIH ¼\XYVIW IRXIVMRK XLI PMKLXMRK FYWMRIWW to any lighting company. Previously, these two companies had mainly made simpler ¼\XYVIW JSV HMWGSXLIUYIW FYX LEH PIEVRIH XS QEOI ZEVMEFPI the nature of automated lighting.
Once these patents expired, anyone could buy an automated lighting system and not just rent them from Vari*Lite and Morpheus... and that's what they did. As a result, the American market quickly grew from 3 major automated lighting companies to 3,000.
It seemed that everyone had this type of luminaire...
%X ¼VWX XLI TISTPI MR GLEVKI SJ XLI XLVII FMK GSQTERMIW [SYPH EGXYEPP] mx8LI 7XYHMS 'SPSV MWR X VIEPP] EW KSSH EW SYV ¼\XYVIW -X GER X HS XLMW ERH XLEX x| ;LMPI QYGL SJ MX [EW MWXVYI Color could do many things, it was incredibly reliable and any lighting company could buy it, which they did in droves. Suddenly, without needing to invest in research and development and without needing to maintain the level of technical staff that the Big Three had to have, other American lighting companies could compete with these EYXSQEXIH ¼\XYVIW %RH XLI] HMH

*VSQ XLI ¼VWX HE] - WE[:EVM 0MXIW MR EGXMSR MR automated luminaires with their unique movement, and what could be achieved with this type of luminaire... The fact that I couldn't access this technology for more than twenty years only added to my frustration...

Before setting up Ayrton in the early 2000s, I was the distributor for High-End products MR *VERGI JSV EVSYRH XIR]IEVW ERH - LEZI [SRHIVJYP QIQSVMIW SJ Q] mx7XYHMS years. It was a highly reliable, original luminaire that enjoyed immense, well-deserved WYGGIWW JSV SZIV E HIGEHI -X [EW EX XLEX TVIGMWIPS QSQIRX XLEX - ¼VWX LEH XLI create a sophisticated automated spotlight on a yoke, and Vari*Lite's VL3000, which came on to the market a little later, quickly became my obsession…

Paul Weller
Managing Partner
SJ 1SVTLIYW 0MKLXW

;LMPI WXYH]MRK ¼PQ TVSH at New York University, he was introduced to rock & roll touring where he worked as an assistant designer, console operator and in road management in the era prior to the development of automated lighting systems. EJJSVHEFPI ERH EG He continued to be involved in live performance technology, designing ¼\XYVIW and building projection systems for the early 1980's reincarnation of the legendary Joshua Light Show. He also designed projection control elements and custom projectors for Queen, Andrew Lloyd Webber, U2, Genesis, XLMR Pink Floyd at the Brooklyn Academy JEWX -X HIWMKRIH XLI SXLIV XVYXL [EW As the prospect of producing EYXSQEXIH PMKLXMRK ¼\XYVI economically viable, he joined with two partners to found a company that sought to develop XLEX XIGLRSPSK] 8LEX ¼VQ Parameter [Exture Development, WLP] JEWG now one of the owners of Morpheus Lights.

-R XLI QMH W XLI FEWMG 97 TEXI ERSYX XS ¼\TMVI 8LI %QIVMGER QEVOIX UYMGOP] KVI QENSV EYXSQEXIH PMKLXMRK GSQTERM

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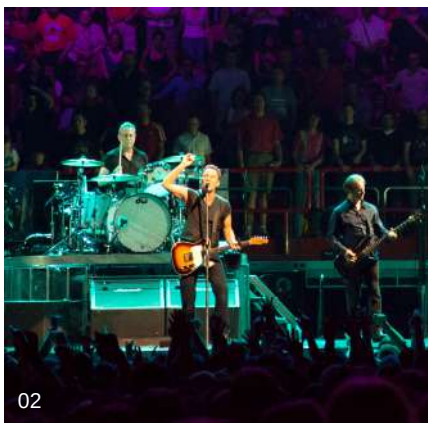
Morpheus metamorphosis



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It became clear that the big three companies had to change... Vari*Lite started selling luminaires to try and compete with High-End and Martin, eventually splitting into two parts, manufacturing and production rental. The manufacturing arm was subsequently acquired by Genlyte who were then bought by Philips. The production rental arm merged with PRG, which had also bought LSD. At around the same time Morpheus underwent a complete reorganisation.
Investors bought back the company's assets in 1999 and set about rebuilding it. It had been sorely neglected and lacked capital, operating on old proprietary systems that did not communicate with standard systems.
The company was reinvented, streamlined and expanded. The Bruce Springsteen XSYV MR [EW XLI ¼VWX 1SVTLIYW XSYVMRK W]WXIQ XS YWI E (1< GSRWSI ;LSPILSK 1SVTLIYW LEH IZSPZIH JVSQ E GSQTER] XLEX WEMH mx3YV PMKLXW FIWX =SY WLSYPH YWI XLIQx| MRXS E GSQTER] XLEX WEMH mx8LI PMKLX]SY [E]SY [ERX x| GSQFMRMRK XLMW ETTVSEGL [MXL 1SVTLIYW GSVI WXVIRKXLW EW production company.

Continuous pan & tilt rotation

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In the early 90s, the Morpheus-designed PCSpot™ featured continuous rotation on the pan axis but not the tilt axis. Morpheus designed and manufactured the slip ring system in-house, using copper brushes running on a circular track. It worked rather well, but it wasn't extremely reliable... In 2000, Morpheus began developing XLI 4ERE&IEQ¦<6 [LMGL [EW IUYMTTIH [MXL E ; 17 JIEXYVIH continuous rotation on both pan & tilt axes. It quickly became the most reliable automated light created by Morpheus. This was mainly due to the use of modern slip rings connected by stationary brushes, conducting energy and data through the rotating axes avoiding damage to electrical wires. Friction was also eliminated and information passed from the base to the yoke and then from the yoke to the head. In most conventional automated lights, this bundle was made up of a large number of small conductors that twisted back and forth during the life of the projector. This was one of the most predictable failure points of most automated lights of this type.

Morpheus' experience with this technology was a major inspiration to Ayrton and [EW MRWXVYQIRXEP MR SYV 'VIEXMZI 7SPYXMSR VERKI 8LI ¼VWX %]VXSR PYQMF this technology was the iconic Magicpanel 602, which launched in 2013, sold several thousand units and graced some of the most creative shows at the time.

Prolight+Sound 2012: a new era

For our tenth anniversary, at Prolight+Sound 2012, Ayrton returned to the origin of our name, a tribute to the great late Brazilian racing driver, Ayrton Senna, for whom I had the greatest admiration. This message was conveyed by the authentic Formula 1 single-seater displayed on our stand in our corporate colours and highlighted by the brand new Wildsun 500 C, the flagship of the new Ayrton range. The race car was leased from Oreca, a racing team that regularly takes part in the Le Mans 24 Hours, but which also enabled talented Formula 1 drivers Jacques Laffitte, René Arnoux, Didier Pironi and multiple world champion Alain Prost to make their motorsport debuts. This was all possible through the help of my friend Franck Lagorce, an eclectic driver who has competed in the 24 Hours of Le Mans and Andros Trophy many times.

For the 2012 show, Ayrton completely changed our format, delivering an ambitious 96 m^2 stand on three levels with more than 190 lights in action. Every year since 2003, our first objective at Prolight+Sound has been to present the new luminaires developed by Ayrton during the previous year. In 2012, for the first time in our history, we decided to present a coordinated active demonstration of our luminaires lasting around five minutes, every half hour with a lighting design by Tristan Szylobryt. Ten automated luminaires, including the latest innovations, were installed on individual display stands around the perimeter of the booth. Each stand was equipped with an integrated video screen displaying the luminaire's characteristics. At the press of a button a demonstration of the luminaire in question was launched.

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&ERH XSYV SR WXEKI
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%YXLIRXMG *SVQYPE WMRKPI WIEX
HMWTPE]IH SR SYV WXERH
%]VXSR XIEQ EX 4VSPMKLX 7SYRH

What's Up in 2012

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;MPHWYR [EW RS[EZEMPEFPI MR ¼ZI ZIVWMSR Wildsun 500 C, Ayrton developed a new version, the Wildsun 500 S, to meet the needs of the entertainment industry with a more intense beam and deeper colours. The new Wildsun 500 KD is an intelligent white version, that combine warm and cool white LED sources to offer colour temperatures adjustable from 3000 K to 7000 K. Wildsun 500 K3 based on sources perfectly calibrated at 3200 K, was developed to QIIX XLI VIUYMVIQIRXW SJ WXYHMSW XLEX EMQ XS The Wildsun K7, with its colour temperature of 6700 K, achieved an unprecedented PYQMRSYW ½Y\ SJ PYQIRW EX E TS[IV GSRWYQ

6SPPETM\ MW XLI ¼VWX QSXSVMWIH PMRIEV 0)(system. This new generation of luminaires was designed for the entertainment industry in collaboration with a famous French lighting designer Dimitri Vassiliu. The distinctive characteristic of Rollapix 100 is to integrate 8 independent 10-watt RGB-W LEDs teamed with two zoom systems, which can be controlled separately in order to create a multitude of diverse effects. 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.

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Versapix 100 is a modular LED luminaire allowing the creation of a large variety of ZMWYEP IJJIGXW -X MW QEHI YT SJ MRHITIRHIRX ;EXX 6+& ; QSHYPIW ¼XXIH QQ STXMGW XLEX EPPS[E ZIV] TS[IVJYP q REXMZI FIEQ)EGL QSHYPI MW ¼XXIH [EGXMZI GSSPMRK W]WXIQ YWMRK LIEX XVERWJIV ½YMH [MXL TLEWI GLERKI EPPS[M YWI YRHIV I\XVIQI GSRHMXMSRW ;LIR GSQFMRIH [MXL STXMSREP STXMGEP ¼PXIVW of Versapix 100 can transform into horizontal or vertical blades of light. Versapix 100 units can be interchanged to create complex luminaires in the shape of discs, spheres, G]PMRHIVW JERW SV FI MRWXEPPIH MRHMZMHYEPP] MR QYPXMTPI EVGLMXIGXYVEP

Rollapix 100: The rolling partner...

6300%4-< MW XLI JMVWX QSXSVMWIH fitted with a 4:1 double zoom system. This new generation of luminaires was designed for the entertainment industry in collaboration with a famous French lighting designer Dimitri :EWWMPMY 8LI HMWXMRGXMZI GLEVEGXIV to integrate 8 independent 10-watt RGB-W LEDs teamed with two zoom systems, which can be controlled separately in order to create a multitude of diverse effects. 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 broad zoom range of each LED group enhances the visual effect of the appearance and fading of light when it materialises in the fog. Numerous pre-programmed dynamic effects are available in the internal QIQSV] 6300%4-< MW XLI MHIEP XSSP virtual lighting décors or for showing off actual architectural constructions on stage.

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2012: Paris Motor Show

A lighting revolution on the Renault Stand

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Never before had a full-colour stand been seen at a motor show, let alone one [MXL E XLSYWERH 0)(¼\XYVIW GVIEXMRK E YRMU XMZI EXQ This was the challenge Renault set itself in 2010, when it asked Europe's top architectural agencies to take part in a competition, followed by a call for tenders from France's leading lighting suppliers and rigging providers.

The contract was won by the DGT agency, close to the H. Audibert workshop. They entrusted the lighting design of this unusual stand to Hervé. All those involved were therefore unfamiliar with this type of project, but decided to focus on the brand's WTIGM¼GEXMSRW [LMGL GEPPIH JSV E XSXEP QEOISZIV EMQIH EX GVIEXMRK E WY

No longer playing the luminous output card at all costs, the stand was totally distinct JVSQ MXW RIMKLFSVW EX XLI WLS[¼VWXP] MR MXW HIWMKR ½EX ERH WQSSXL E MXW GSPSVW ERH PS[IV PMKLXMRK PIZIPW QEOMRK MX GSSPIV FSXL PMXIVEPP] E part of the all-encompassing design, the ceiling of the stand was also not neglected. One of the key elements of this overhead lighting system was that it covered the stand with hundreds of brightly colored balls, a truly complete lighting design.

%XMPEYXI XS XLI KVEX PEI&VE VEGMRK HVMZIV %]VXSR 7IRRE 8LI PMKLXMRK VIZSPYXMSR SR XLI 6IREYPX 7XERH

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Hervé Audibert's design

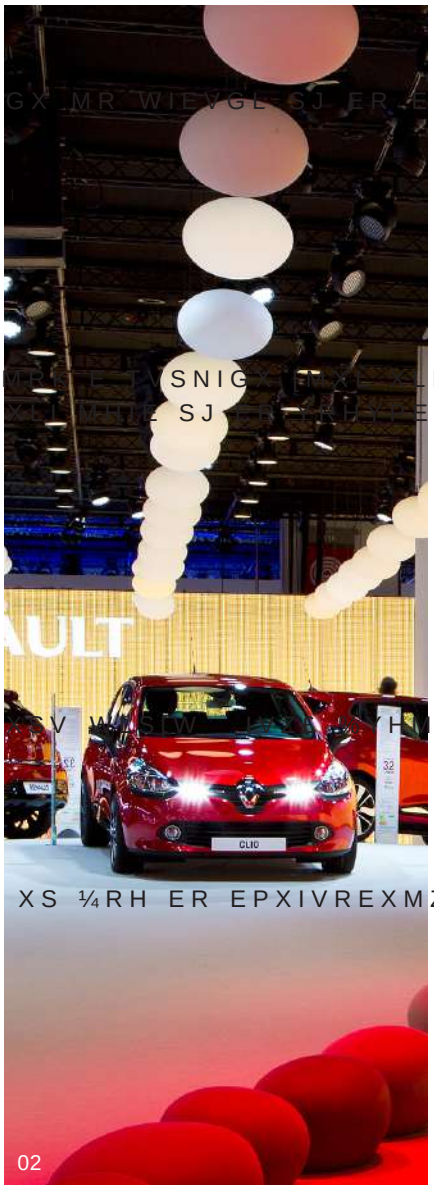
8LVII]IEVW IEVPMIV 6IREYPX PEYRGLIH XLI TVSNIGX MR WIEVGL SJ ER EVGLMXIGX capable of shaking things up and creating a new motor show concept. An Italian-Lebanese-Japanese trio of creative young designers won the contract, in the form of Agence DGT. Accustomed to working with Hervé Audibert through his studio on some of their projects, such as the lighting for the National Museum of Estonia, Hervé was the natural choice for this challenge.

The lighting designer, curious by nature and attracted by the possibility of broadening LMW ¼IPH SJ I\TIVXMWI EKVIIH ERH FIKER HIWMKRMRK XLI PMKLXMRK SJ XLI TVSNIGX MX XLIQ JSPPS TVIGMWI WTIGM¼GEXMSRW -X [EWR X PSRK FIJSVI XLI MHIE SJ ERRSYRGMRK EXMRK PEI different volumes began to take shape, and just as quickly, Hervé decided to design the GIMPMRK XS VI½IGX XLMW MHIE

The genesis of the project

A total redesign of the stand and its lighting ambience

*SV LMW ¼VWX MRGYVWMSR MRXS XLI [SVPH SJ QS GV WSIV LSV YH FIVX IQF an unusual technical adventure, a rather crazy dream which he carried off with great conviction. With 1,000 luminaires and 400 luminous spheres on a stand of over 4,000 m², he created an extraordinary display, one never before seen at a motor show.
Hervé Audibert achieved incredible lighting levels, close to 15,000 lumens on some GEVW [LMGL [EW HE^^PMRK PMXIVEPP] ,I [ERXIH XS ¼RH ER EPXIVREXMZI OMRH show the car differently, providing a changed perspective for the car industry, which he felt was too aggressive in its lighting and artistic approach.



02

He believed that access to the car would be transformed depending on how we represented it. With lighting we could make it either a weapon of war, or an object that serves to transport us. There was a whole language and vocabulary, relayed by the beat of the white light and the intensity of the illumination, that seemed to him inadequate to what the car is and above all what it should become in the cities of the future. For example, there was a lot of talk about electric cars on the Renault stand, so we had to ¼RH E RI[[E] SJ HMWTPE]MRK XLI ZILMGPI WSQIXLMRK SXLIV XLER E TS[IVJYP TLEPPM

For Hervé, it was important to transform people's image. What's more, we were in Paris, and Renault, the symbol of France, had to show itself to be superior and stand out by creating an event. He took a very personal approach, starting work on the project with the DGT agency right from the competition phase, which lasted about a year. It was a completely self-funded project, with no support from Renault. He agreed to enter the race because the project was incredible, with this 4,000 m² stand to equip.

In the end, Hervé Audibert won the competition to design not only the Paris Salon, but also a dozen international shows over a three-year period, and we began producing ZEVMSYW TVSXSX]TIW ,S[IZIV MX [EW ZIV] HM¾GYPX XS ¼X MRXS XLI ZIV] REVVS[trade show lighting, particularly with a project that broke all previous molds, everything that had gone before. Hervé Audibert proposed a less powerful design in terms of lumens, and used original colours. He was truly the troublemaker who turned the tables on this highly formatted type of lighting.

% XSXEP VIHIWMKR SJ XLI 6IRE WXERH ERH MXW PMKLXMRK EQFMIRGI

Changing codes

x

When we presented the stand design to Hervé Audibert and told him it would be all white, he immediately suggested that we bathe the stand in colour. Colour, but with LEDs to modulate the light intensity and change the mood, while literally pulling the vehicles out of the coloured canvas by highlighting them in white. It was a technique he used frequently: extracting a white spot from a setting bathed in colour.

-R E XVEHI WLS[XLI LEPPW EVI ZIV] LMKL ERH HYI XS XLI GVS[H ½S GL SJ X

spent looking up into the empty volume above the exhibits. To counter this we needed a ceiling light that was above all mobile.

We came up with the idea of luminous spheres taking the shape of the ground. We then went back to the technical aspects of the project, namely the manufacture of the spheres and the landscape. We produced several lighting models, but the concept of the spheres and the moving light won us the contract.

The movement, colour and emphasis of the car was very important. This meant using lower light levels, as we were already in a dark environment, and as we were using colour, there was no need to use excessive lighting to highlight the cars. By using a reasonable amount of light, we were able to simply bring the car to life, which was revolutionary at a motor show.

x

The German company Light Life, which focused on large architectural installations and computer-aided dynamic lighting, was responsible for the programming. It was

MRHIIH ER MRGVIHMFPI NSF ERH EKEMR ZIV] YRYWYEP FIGEYW [I LEH QEREKI

YRMZIVWIW ERSXLIV ¼VWX EX E QSXSV WLS[ )ZIV]XLMRK [EW GSRXV H F] (1<

spheres all had to be motorised and lit individually, via the Wi-Fi network. The idea was to reproduce a stand that undulated with the movement of the spheres. The whole

XLMRK LEH XS FI ½YMH SVKERMG

x

The cars were lit in cool white, perfectly calibrated at 7000 K. It had to be as cold as possible to extract the vehicles from the warmer background colour in a more dynamic and energetic way. The cars really had to stand out with that white halo, and it was with this coolest of whites that it worked best. They created the peaks of energy within the colour scheme for the overall vision and cohesion of the stand. Next, the team had to meet members of the Renault paint design group, who were very particular about matching the colours of the cars. They produced three successive prototypes covering an area of 200/300 m² [LMGL TVSZIH IWWIRXMEP PEXIV SR 8LI ¼VWX WXIT [EW RSX XS EPX

XLI SVMKMREP GSPSYV SJ XLI ZILMGPIW 8LI / [LMXI STXMSR WYMXIH XLIQ TIV

they hadn't liked the white and colour rendition of their vehicles, they would have had to switch to metal halide, and suddenly lose the option of dimming the light. With LEDs, they had colours to hide and make reappear with the white of the Wildsun K7. It was

QEKMG EPP XLEROW XS 0)(W

01

8IGLRMGEP ERH ¼RERGMEP GSRWXVEMRXW

To tell the truth, Hervé had quite a few problems with this project, particularly on the

¼RERGMEP JVSRX)ZIR XLSYKL 'EVPSW +LSWR 6IREYPX W 1EREKMRK (MVIGXSV E

model, the 1,000 projectors had to be installed, which obviously represented a huge budget. Renault's management team didn't appreciate this and ended up dragging their feet a bit. All this happened during the preparation phase, which began with the

¼VWX TVSXSX]TI MR

02

Audibert turned the tables

When designing the new Renault stand for the 2012 Paris Motor Show, Hervé Audibert called on Impact Évènement to create a mock-up in a showroom in order to validate LMW GSRGITX ERH LMW GLSMGIW YRHIV VIEP LIMKLX GS RHMXMSRW XS SFXEMR developed a new version of our Wildsun 500 with a brand new dome-less LED source with a more intensive beam, a cooler colour temperature of 6700 K, deeper colours and ER SZIVEPP PYQMRSYW ½Y\ LMKLIV 2YQIVSYW XIWXW [IVI GSRHMVQIH enabled Ayrton to supply a uniform set of around 1,000 luminaires. It's true that when you put it like that... it can irritate the competition...

It was Hervé Audibert who chose to use the two versions of Wildsun because he felt that at the time the project was launched, there was no better product on the market. He also felt that all the manufacturers were aware of the tender and that he was familiar with their products. Hervé Audibert was used to working with people from %\IRXI XLI] WTSOI XLI WEQI PERKYEKI ERH XLI TVSNIGX comparisons were made and the two Wildsuns worked perfectly together...

I sincerely believe that what Hervé Audibert achieved as lighting designer for the Renault stand in 2012 was exemplary. He arrived in a completely new and very corporatist profession, and he shook up the habits and certainties of everyone involved. I think that, in a way, he has turned the tables. I think that from his point of view, it can't have been easy every day... In this case, I myself had to put up with certain manoeuvres by the lighting designers and Renault's historic operations team, who never accepted Hervé's victory. But in the end, it was NAT, Renault's historic service provider, who won the tender, which I can fully understand given the history. You should never forget that it's the service provider who buys the products, and in the end it's they who decide... The result was that we lost the 500 luminaires intended for the colour... Given our very early involvement in this project, it wasn't an easy moment to go through. And once again, I've adopted Nietzsche's famous phrase: mx;LEX HSIWR X OMPP QI QEOIW QI WXVSRKIVx|

For Hervé, of course, it was the end result that mattered most... He wasn't involved at all in drawing up the budget or the partnerships. He had enough to do with the technical challenge of the project...

Hervé Audibert

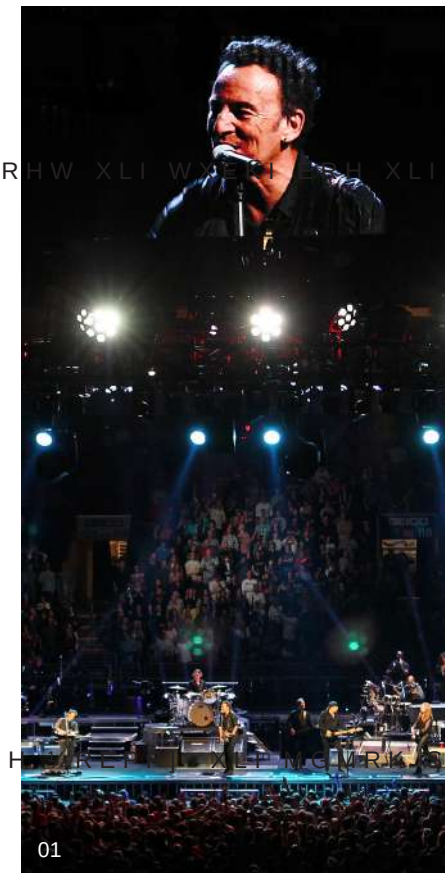
0MKLXMRK HIWMKRIV

Born in 1957, the lighting designer from Strasbourg (France) began his career at the National School of Drama in his home town, where he met André Diot. 20 years of wandering the stage from theatre to opera followed.

Yearning to settle down but [illegible] he founded a lighting design agency specialising in spaces such as museums, architecture or events. He was soon to discover the complexity of realising an idea before finally seeing the lights go on... After a few years learning how to [illegible], he was able to break free of the technical constraints and start to use the lighting tool freely like a painter. Striving « to light an autonomous and holistic expression, to the point of trying to create a work of art », he now works in the H. Audibert workshop, at the site of the former Pathé studios in Joinville le Pont.

GIMPMRK PMQMREMVIW

Bruce Springsteen at Bercy


01

To our great delight, the Wrecking Ball tour came to Paris Bercy for two days, allowing us to (re)discover a real American rock concert, the old-fashioned way. -R E GSR¼KYVEXMSR [LIVI XLI EYHMIRGI WYVVSYRHW XLI WYEH XLI WMRKIV communion with the artist, it was an obvious pleasure to watch.

The sixty-something rock star never ceases to reinvent himself, seeking above all to satisfy his fans. The light show, once again created by Jeff Ravitz and the Morpheus teams, in turn manufacturer, supplier and technical support for the installation, had plenty of surprises in store for his die-hard fans as well as for our eyes, which were glued to the lighting rig installed in the Paris venue.

The design, always faithful to its warm whites and variations in intensity, innovated on this tour with the integration of Ayrton's latest creation, the Wildsun 500 C, an automated luminaire with a digital source replacing conventional lamp luminaires. This new source offered a host of advantages such as additive colour mixing for more saturated colours, instant colour changes and a drastic reduction in power consumption.

We were also lucky enough to meet the lighting team on site, from the operators to XLI PMKLXMRK QEREKIVW ERH XIGLRMGMERW %RH [illegible] XLI LMKLXMRK [illegible] R XLI G lighting designer Jeff Ravitz, who spoke to us about his choices for the tour, which are always in alignment with those of the artist. Jeff has won numerous awards in the entertainment world and is a designer to whom Bruce Springsteen has been loyal for almost 30 years.

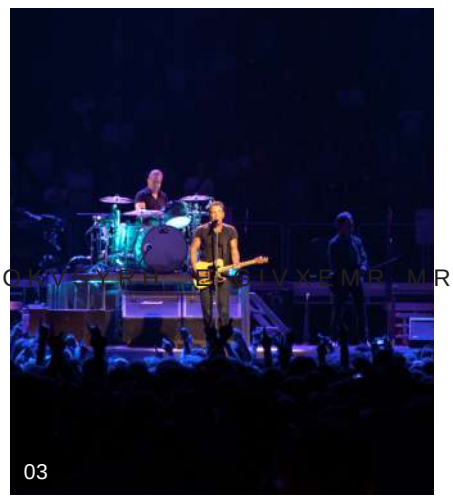
Versapix 100: The limit… is your imagination

:)67%4-< MW E QSHYPEV 0)(PYQMRE creation of a large variety of visual effects. It is made up of 8 independent 15-watt RGB-W modules, fitted with 45 mm optics that allow a very powerful 8° native beam. Each module is fitted with an active cooling system using heat transfer fluid with phase change, allowing for heavy use under extreme conditions. When combined with optional STXMGEP JMPXIVW XLI FIEQW SJ :)67%4- into horizontal or vertical blades of light. Each LED module can be controlled individually and offers a multitude of effect options. Numerous pre-programmed dynamic effects are available in the internal memory, which can be combined with multiple reproduction methods and colour macros. :)67%4-< YRMXW GER FI MRXIVGLERKIH luminaires in the shape of discs, spheres, cylinders, fans or be installed individually in multiple architectural configurations. 8LI SRP] PMQMX JSV YWMRK :)67%4-<

02

A real American rock concert

Jeff Ravitz designed a lighting rig for a traditional American rock concert, multiplying the scenes with few subdued lights, favouring a constant, highly coloured and nuanced atmosphere, helped by the superb colours of the Wildsun, which were an integral part of the show. By really lighting all the artists on stage, thanks to the many spotlights and TVS¼PIW MRWXEPPIH MR XLI JSVIKVSYRH ERH FEGOKVSYRH SJ LYRHVIHW SJ FIEXMRK enhanced by very warm ambient colour temperatures.



03

Between the screens, the follow spots, the other spotlights, the new LED sources and the old Morpheus moving heads, not forgetting the strobes that also made their debut on the 2012 tour, there were some 350 spotlights illuminating the Bercy stage that night.

7S]IW [I [IVI WYVTVMWIH RSX XS ¼RH SYVWIPZIW MR XLI QMHHPI SJ LYRHVIHW SJ FIEXMRK radical changes between songs, but we marveled at the coherence of the whole and the integration of new LED sources alongside the traditional Vari*Lite and Morpheus spotlights in the rig. The Ayrton luminaires really added value to a lighting design that attached as much importance to colour accuracy as to variations in white.

We had gone to see a amazing show, and we discovered a completely new way of working with light, one which placed the artist and his audience at the heart of the WLS[ERH XS SYV KVIEX HIPMKLX ¼PPMRK E PEVKI ZIRYI PMOI &VYGI &7TVMRKWXIVWXIIR 8LRN S generous live show.

&ERH SR PMZI

01

The superb light of Jeff Ravitz

It was a Grateful Dead concert that changed Jeff Ravitz's life. 8LI PMKLXMRK [EW mx ZMWMFPI | YRPMKLX QYWX FI mx MRZMWMFPIx | [IVI XEYKLX QYWX FI mx MRZMWMFPIx | so beautiful and so expressive that he dreamed of doing something similar.

Jeff Ravitz believes that light is what visually reveals our world XS YW 8LI [E] MX VI½IGXW SJJ ER SFNIGX or a wall, can have a powerful effect on us. It's all about form, balance and three-dimensionality. The way an object is sculpted by light can have a direct effect on our mood and psychology. For example, when light falls on a mountain at sunset or midday, we have a very different reaction, unconsciously. Our whole [SVPH MW E TEMRXMRK ERH MX GER and rich. As human beings, we react to that…

For Jeff Ravitz, a concert, a rock show depends on lighting, it helps the audience know what to look at, at any given moment. Just as a cinematographer helps choose whether the audience SJ E ¼PQ WIIW E TIVWSR SV E [LSPI VSSQ for a concert, we guide people through the story of the show, of each song.

As lighting designers, we express ourselves through colour, angle, brightness and darkness, as well as through the use of movement and the texture of light. Our job is to emphasise the action and help people away from the scene to know what's going on. The lighting also follows the dynamics of the music and EGGIRXYEXIW MX XS LIPT GSRRIGX XLI feel and message. We take the mood and magnify it. Lighting brings the music to the audience.

We all know that Bruce Springsteen could deliver an exciting show without lighting. Jeff uses lighting to accentuate the [IEXMGEP QSQIRXW ERH XS ZMWYEPMWI XLI QSSH SJ his words and music. Bruce's performances and songs can be very dramatic and lend themselves to very theatrical lighting. &VYGI MW E JER SJ ¼RI GMRIQEXSKVETL] ER instilled in Jeff an appreciation of these art forms. So it's all about 'revealing' Bruce and the members of the E Street Band in a way XLEX depicts [a point of view, a unique way of presenting them for a particular song they're playing. We use colour psychology to express the emotions and story of a song. We use texture and fragmented beams of light. And we use the angle of the light in a very deliberate way, sometimes to make the musicians look pleasant, natural and happy, and sometimes to make them look edgy, or angry. And so on. Finally, the music has many expressive accents and rhythms, which we try to play with.

Bruce Springsteen has particular requirements when it comes to lighting the musicians and the audience. He insists that the band members receive a lot of attention and care when it comes to lighting. They are part of the overall image of the stage, and even though they are sometimes more in the background when Bruce is doing something where he needs to be the centre of attention, they still need to be given the right lighting treatment. Bruce loves the audience, and their energy drives him to work, play and perform harder for them. The audience are also part of the show. When they're all singing with him, they need good lighting in the right colour for the song. The audience reacts by being even more responsive, and it goes back and forth between Bruce, the band and the audience. Of course, sometimes it's

02

Jeff Ravitz
0MKLXMRK HIWMKRIV

important for them to be in the dark so that only Bruce and the band are visible.
Bruce himself, when he's not doing something particularly dramatic, likes to be seen well on the screens and by the audience. Jeff works hard to make sure that the lighting ERKPIW EVI EW ½EXXIVMRK EW TSWWMFPI SJ GSYVWI I gWS XLEX L PMOI XS PSSO ½EX QIERMRK LI PMOIW XLI PMKLXMRK XS G face and body. We also make sure that Bruce gets good light from behind, so that he appears in full light and doesn't blend in with the background.
Jeff says that Bruce likes all colours and he trusts me and my team to choose the best GSPSYVW JSV IEGL QSQIRX SJ IEGL WSRK &YX WSQIXMQIW LI WSYPH LIEVI the colour of a song and we're happy to go along with that.

I've been designing lighting professionally since the early 1970s when I got out of college. I went to Northwestern University, near Chicago. I received a degree in Theatre and I would have been happy to do anything in that field. One of my original friends in the business, from my first job, recommended me for the Springsteen job in 1984. I've been with Bruce ever since. In The USA tour, and it's been transformational on so many levels.

Wildsun 500 C, the obvious choice

1SVTLIYW 0MKLXW LIPTIH .IJJ 6EZMX^ GLSSWI E ¼\XYVIW [LMGL [IVI comparative demonstration of all the best automated LED lights. They spent two days measuring and comparing colours, appearance, speed and smoothness of movement, as well as brightness levels.
In the end, Jeff became a big fan of Ayrton's Wildsun 500 C. He thought it was a very good light, a great light. He wanted to explore the use of a high quality automated LED [EWLPMKLXW XS VITPEGI XLI GPEWWMG PEQT ¼\XYVIW [LMGL [IVI ¼XXIH [MXL XYRKW Bruce liked the warm, natural colour tungsten provided which is why Jeff wanted an 0)(¼\XYVI XLEX [SYPH TVSZMHI E WMQMPEV FEWI SJ GSPSYV FEPERGI %X XLI XMQ XLI 0)(¼\XYVIW EPWS LEH E WQEPPIV JVSRX JEGI XLER XLIMV XYRKWXIR GSYRXIVTEV wanted a slightly larger LED luminaire to give a sense of grandeur to the overall look of the lighting system. Wildsun 500 C also delivered pure and bright colours, smooth dimming in intensity which was designed to perform as well as that of an incandescent luminaire a wide beam angle of 45 degrees, enabling it to cover a large area.

During the show, Jeff often changed the zoom of the lights, depending on the needs of a particular sequence although he favoured a medium beam angle, for most of the looks. He used the Wildsun 500 C to provide a base layer of colour and mood for all the lighting on stage, making a very strong colour statement, across the entire canvas, with the ability to change quickly depending on the music or mood. Wildsun 500 C GVIEXIH XLI WSJX XI\XYVIW XLEX .IJJ YWIH EW E GSYRXIVTSMRX XS XLI WTSX ERH TVS¼PI PYQMREMVIW

8SXEP GSQQYRMSR FIX[IIR XLI TIVJ ERH LMW EYHMIRGI E XYTI QSQIRX SJ American rock

8LI 1SVTLIYW XIGLRMGEP PMKLXMR LIEHIH F] 8SHH 6MGGM VMKLX :EP¢VI WIGSRH JVSQ PIJX

Frontal lens
180 mm

>SSQ VERKI
4° to 52°

Record light output
42,000 lumens

VELOCE PROFILE

AYRTON continues its revolution with VELOCE PROFILE, the second luminaire in the ULTIMATE range.

VELOCE PROFILE is featuring an all-new, ultra-compact 850 W high-efficiency LED module calibrated at 6500 K, providing a luminous flux of over 42,000 lumens, i.e. an efficiency ratio 20% higher than that of a conventional module. VELOCE PROFILE is the perfect counterpart to RIVALE, from which it takes many of its features... It has been developed for mixed indoor and outdoor use, including in salty environments.

With a weight of just 38 kg, a 100% aluminium body and no use of unstable special alloys, AYRTON has achieved an incredible performance for its brand new VELOCE PROFILE.

With optimum positioning on the black body for perfect light neutrality and an all-new high-definition progressive CMY colour mixing system, the ULTIMATE range achieves a very high level of refinement.

An extended progressive CTO allows precise adjustment of the colour temperature from 2700 K to 6500 K.

The proprietary 13-lens optical system offers a zoom ratio of 13:1 and a range of use from 4° to 52°.

Equipped with a 180 mm front lens, VELOCE PROFILE gives an ultra-intensive 4° beam very similar to the brand's famous « LT » versions.

Frontal lens 250 mm

> S S Q V E,6° k ol15°

Lux 2,728,000 at 10 m

	ULTIMATE 1 SERIES	ULTIMATE 3 SERIES		
	STRADALE PROFILE	**RIVALE PROFILE**	**RIVALE WASH**	
Optics				
Optic Size / Diameter	140 mm front lens	160 mm front lens	170 mm Fresnel front lens	
Beam Aperture	4° to 52°	4° to 52°	4° to 57°	
Zoom Elements / Range	13-elements / 13:1	13-elements / 13:1	12-elements / 14:1	
Light Source				
Architecture	White Light Engine	White Light Engine	White Light Engine	
Light Engine Power	290 W	430 W	430 W	
Light Engine Output (lm)	25,000	35,000	35,000	
Light Engine Colour Temperature (K)	7400	7400	7400	
Luminaire Output (lm)	18,000	30,000	30,000	
Luminaire Colour Temperature (K)	6500	6500	6500	
Native Colour Rendering Index	>70	>70	>70	
Movement				
Rotation Type / Range	Infinite pan & tilt	Infinite pan & tilt	Infinite pan & tilt	
Colours				
Colour Mixing	CMY + CTO + CRI	CMY + CTO + CRI	CMY + CTO + CRI	
Fixed Colours (number/wheel)	7 Colours / 1 Wheel	7 Colours / 1 Wheel	7 Colours / 1 Wheel	
Gobos/Effects				
Fixed Gobos (number/wheel)	9 Gobos / 1 Wheel	9 Gobos / 1 Wheel	No	
Rotating Gobos (number/wheel)	7 Gobos / 1 Wheel	7 Gobos / 1 Wheel	7 Gobos / 1 Wheel	
Gobo type / Size (mm) / Image (mm)	HD Glass / 18 / 13	HD Glass / 25.5 / 18	HD Glass / 25.2 / 18	
4 blades Framing System	4 focal planes / Integral	4 focal planes / Integral	4 focal planes / Integral	
Graphic Animation Wheel (type)	1 Monochromatic	1 Monochromatic	1 Colour	
Rotating Effect	2 combinable prisms	2 combinable prisms	1 beam shaper	
Frost filter	1 light & 1 heavy Frost	1 light & 1 heavy Frost	Variable linear frost	
Iris Diaphragme	Yes	Yes	Yes	
Hardware Features				
Menu Buttons For Setting Functions	5 menu buttons	5 menu buttons	5 menu buttons	
Integrated Wireless Receiver	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo	
Input/Output Data Connector	IP65 XLR-5	IP65 XLR-5	IP65 XLR-5	
Input/Output Ethernet Connector	IP65 RJ45	IP65 RJ45	IP65 RJ45	
Power Connector	IP65 powerCON TRUE1 Top In / Out	IP65 powerCON TRUE1 Top In / Out	IP65 powerCON TRUE1 Top In / Out	
Control				
Data Protocol	DMX 512 - RDM	DMX 512 - RDM	DMX 512 - RDM	
Ethernet Protocol	ArtNet™ - sACN	ArtNet™ - sACN	ArtNet™ - sACN	
Channel Control	42 to 65	42 to 65	60	
Electronic Power Supply				
Range	100 to 240 Volts	100 to 240 Volts	100 to 240 Volts	
Power Consumption Maximum	550 W	700 W	700 W	
Dimensions & Weights				
Luminaire Dimensions (mm)	308 x 548 x 271	360 x 675 x 315	360 x 675 x 315	
Flight-case Foam Dimensions (mm)	TBD	485 x 560 x 565	485 x 560 x 565	
Weight (kg)	TBD	30.8	30	
Product Code				
Standard Colour	TBD	012321	012341	

	ULTIMATE 6 SERIES		CLASSICAL IP65 9 SERIES				
	VELOCE PROFILE	**VELOCE WASH**	**DOMINO**		**DOMINO WASH**		
			LT	**PROFILE**	**S**	**ST**	**TC**
	180 mm front lens	190 mm Fresnel front lens	225 mm front lens	178 mm front lens	210 mm Fresnel front lens		
	4° to 52°	4° to 57°	3.5° to 53°	6.0° to 60°	6.2° to 75°		
	13-elements / 13:1	12-elements / 14:1	13-elements / 15:1	13-elements / 10:1	13-elemenets / 12:1		
	White Light Engine	White Light Engine	White Light Engine		White Light Engine		
	850 W	850 W	1,000 W		1,000 W		
	58,000	58,000	75,000		80,000	68,000	49,000
	7500	7500	8200		-	-	-
	42,000	42,000	51,000		52,000	45,000	33,900
	6500	6500	6700	7000	7000	5800	6000
	>70	>70	>70	>70	>70	>80	>95
	Infinite pan & tilt	Infinite pan & tilt	Pan 540° - Tilt 263°		Pan 540° - Tilt 270°		
	CMY + CTO + CRI	CMY + CTO + CRI	CMY + CTO + CTB + CTP		CMY + CTO + CTB + CTP		
	7 Colours / 1 Wheel	7 Colours / 1 Wheel	6 Colours / 1 Wheel		6 Colours / 1 Wheel		
	No	No	No		No		
	14 Gobos / 2 Wheels	7 Gobos / 1 Wheel	14 Gobos / 2 Wheels		7 Gobos / 1 Wheel		
	HD Glass / 25 / 20	HD Glass / 25 / 20	HD Glass / 30 / 25		HD Glass / 30 /25		
	4 focal planes / Integral	4 focal planes / Integral	4 focal planes / Integral		4 focal planes / Integral		
	1 Monochromatic	1 Colour	1 Colour / 1 Monochromatic		1 colour		
	2 combinable prisms	1 beam shaper	1 circular & 1 linear Prism		-		
	1 light & 1 heavy Frost	Variable linear frost	1 light & 1 heavy Frost		Variable linear frost		
	Yes	Yes	Yes		Yes		
	5 menu buttons	5 menu buttons	5 menu buttons		5 menu buttons		
	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo		LumenRadio™ CRMX TiMo		
	IP65 XLR-5	IP65 XLR-5	IP65 XLR-5		IP65 XLR-5		
	IP65 RJ45	IP65 RJ45	IP65 RJ45		IP65 RJ45		
	IP65 powerCON TRUE1 Top In	IP65 powerCON TRUE1 Top In	IP65 powerCON TRUE1 Top In		IP65 powerCON TRUE1 Top In		
	DMX 512 - RDM	DMX 512 - RDM	DMX 512 - RDM		DMX 512 - RDM		
	ArtNet™ - sACN	ArtNet™ - sACN	ArtNet™ - sACN		ArtNet™ - sACN		
	67	60	44 to 70	44 to 66	37 to 61		
	100 to 240 Volts	100 to 240 Volts	120 to 240 Volts		120 to 240 Volts		
	1,000 W	1,000 W	1,600 W		1,600 W		
	403 x 757 x 365	403 x 757 x 365	490 x 884 x 330	490 x 841 x 330	490 x 821 x 330		
	680 x 640 x 500	680 x 640 x 500	765 x 665 x 555	715 x 665 x 555	715 x 665 x 555		
	38	TBD	60	52	52		
	012521	012541	012670	012640	012880	012883	012885

	MULTI-SOURCE IP65 6 SERIES			MULTI-SOURCE 9 SERIES	
	NANDO 502 WASH	ARGO 6		WILDSUN K9 WASH	
		FX	WASH		
Optics					
Optic Size / Diameter	12 x truncated 70 mm lenses	19 x truncated 50 mm lenses		217 x 20 mm silicon lenses	
Beam Aperture	3.5° to 53°	4° to 56°		10° to 60°	
Zoom Elements / Range	2-elements / 15:1	2-elements / 14:1		1-element / 6:1	
Light Source					
Architecture	Multi-chip LED	Multi-chip LED		Mono-chip white LED	
Light Engine Power	40 W / 12	40 W / 19		5 W / 217	
Light Engine Output (lm)	14,400	19,000		-	
Light Engine Colour Temperature (K)	-	-		5700	
Luminaire Output (lm)	10,000	13,000		63,000	
Luminaire Colour Temperature (K)	-	-		5700	
Native Colour Rendering Index	>86	>86		>92	
Movement					
Rotation Type / Range	Pan 540° - Tilt 270°	Infinite pan & tilt	Pan 540° - Tilt 270°	Pan 540° - Tilt 270°	
Colours					
Colour Mixing	RGB-L	RGB-W		White	
Fixed Colours (number/wheel)	4.29 billion	4.29 billion		-	
Gobos/Effects					
Fixed Gobos (number/wheel)	Internal chase patterns	Internal chase patterns		Internal chase patterns	
Rotating Gobos (number/wheel)	-	-		-	
Gobo type / Size (mm) / Image (mm)	-	-		-	
4 blades Framing System	-	-		-	
Graphic Animation Wheel (type)	-	-		-	
Rotating Effect	-	-		-	
Frost filter	-	-		-	
Iris Diaphragme	-	-		-	
Hardware Features					
Menu Buttons For Setting Functions	5 menu buttons	5 menu buttons		Cliking jog wheel	
Integrated Wireless Receiver	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo	-	LumenRadio™ CRMX TiMo	
Input/Output Data Connector	IP65 XLR-5	IP65 XLR-5		XLR-5	
Input/Output Ethernet Connector	IP65 RJ45	IP65 RJ45		etherCON RJ45	
Power Connector	IP65 powerCON TRUE1 Top In / Out	IP65 powerCON TRUE1 Top In / Out		powerCON TRUE1 Top In	
Control					
Data Protocol	DMX 512 - RDM	DMX 512 - RDM		DMX 512 - RDM	
Ethernet Protocol	ArtNet™ - sACN	ArtNet™ - sACN		ArtNet™ - sACN	
Channel Control	26 to 86	26 to 127	26 to 67	14 to 30	
Electronic Power Supply					
Range	100 to 240 Volts	120 to 240 Volts		120 to 240 Volts	
Power Consumption Maximum	550 W	950 W		1,500 W	
Dimensions & Weights					
Luminaire Dimensions (mm)	342 x 467 x 268	436 x 536 x 280		530 x 625 x 280	
Flight-case Foam Dimensions (mm)	395 x 480 x 335	485 x 560 x 350	-	580 x 611 x 345	
Weight (kg)	14.5	23.2		26.9	
Product Code					
Standard Colour	013420	019650	019640	013940	

	LASER SOURCE IP65 CREATIVE SOLUTION	LASER SOURCE IP65 3 SERIES		LASER SOURCE IP65 6 SERIES
	KYALAMI	**COBRA**	**COBRA²**	**MAMBA**
	126 mm front lens	170 mm front lens	170 mm front lens	250 mm front lens
	1°	0.6° to 23°	0.6° to 23°	0.6° to 15°
	3-elements	13-elements / 38:1	13-elements / 38:1	13-elements / 25:1
	Laser phosphor	Laser phosphor	Laser phosphor	Laser phosphor
	100 W	260 W	260 W	500 W
	-	-	-	-
	-	-	-	-
	400,000 lux at 10 m	1,544,000 lux at 10 m	1,544,000 lux at 10 m	2,728,000 lux at 10 m
	9000	6500	6500	6500
	>70	>65	>65	>65
	Infinite pan & tilt	Infinite pan & tilt	Infinite pan & tilt	Infinite pan & tilt
	CMY	CMY + CTO	CMY + CTO	CMY + CTO
	22 colours / 1 wheel	27 colours / 1 wheel	27 colours / 1 wheel	27 colours / 1 wheel
	29 gobos / 1 wheel	80 gobos / 1 wheel	80 gobos / 1 wheel	80 gobos / 1 wheel
	-	12 gobos / 1 Wheel	12 gobos / 1 Wheel	12 gobos / 1 Wheel
	Metal / 3	Metal / 6.9 / 4	Metal / 6.9 / 4	Metal / 6.9 / 4
	No	No	No	No
	No	Yes / Continuous	Yes / Continuous	Yes / Continuous
	2 combinable prisms	8 combinable prisms / 2 Wheels	8 combinable prisms / 2 Wheels	8 combinable prisms / 2 Wheels
	1 light & 1 heavy Frost	1 light & 1 heavy Frost	1 light & 1 heavy Frost	1 light & 1 heavy Frost
	Beam reducer	Beam reducer	Beam reducer	Beam reducer
	5 menu buttons	5 menu buttons	5 menu buttons	5 menu buttons
	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo	LumenRadio™ CRMX TiMo
	IP65 XLR-5	IP65 XLR-5	IP65 XLR-5	IP65 XLR-5
	IP65 RJ45	IP65 RJ45	IP65 RJ45	IP65 RJ45
	IP65 powerCON TRUE1 Top In / Out	IP65 powerCON TRUE1 Top In	IP65 powerCON TRUE1 Top In / Out	IP65 powerCON TRUE1 Top In
	DMX 512 - RDM	DMX 512 - RDM	DMX 512 - RDM	DMX 512 - RDM
	ArtNet™ - sACN	ArtNet™ - sACN	ArtNet™ - sACN	ArtNet™ - sACN
	33	35 to 45	35 to 45	39 to 49
	100 to 240 Volts	100 to 240 Volts	100 to 240 Volts	120 to 240 Volts
	200 W	480 W	480 W	700 W
	265 x 430 x 265	415 x 660 x 280	360 x 676 x 316	404 x 747 x 368
	320 x 460 x 320	485 x 565 x 560	490 x 645 x 565	TBD
	14.5	33	30.7	42
	014042	014170	014175	014570

Credits

Brochure design and creation under the supervision of Yvan Péard
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Creation & production: Marc & Brandon
Writers: Yvan Péard, Cyril Union
4VSHYGXW ERH FVERHW WTIGM¼GEXMSRW =ZE
8IGLRMGEP WTIGM¼GEXMSRW ']VMP 9RMSR
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Photos applications: Lance Liu, Jean Nguyen, Marc & Brandon,
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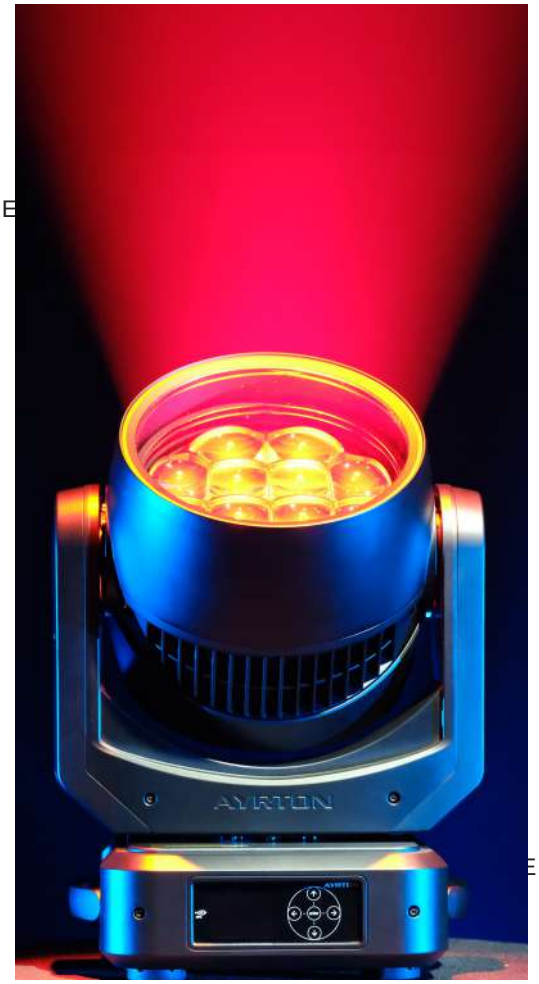
4VMRXMRK +VE¼O 4PYW 6SWR] WSYW FSMW



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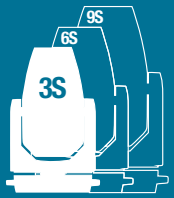
RIVALE PROFILE

3 Series - Source	Lumens	Beam Aperture	Frontal Lens	IP Rating	Weight
430 W - 6500 K	30,000	4° to 52°	160 mm	IP65	30.8 kg



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