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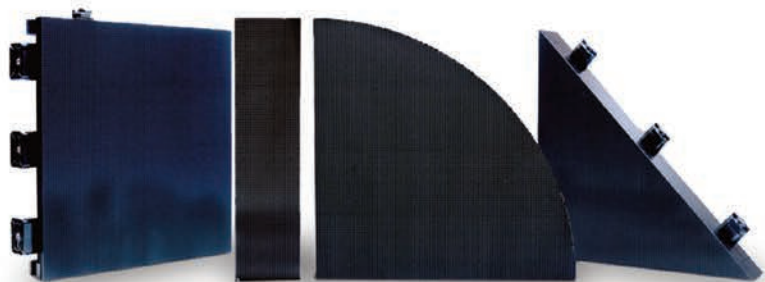
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The longtime Ottawa landmark is amidst a \$225-million overhaul. Here, we explore the architectural and illumination enhancements of the first of two phases.

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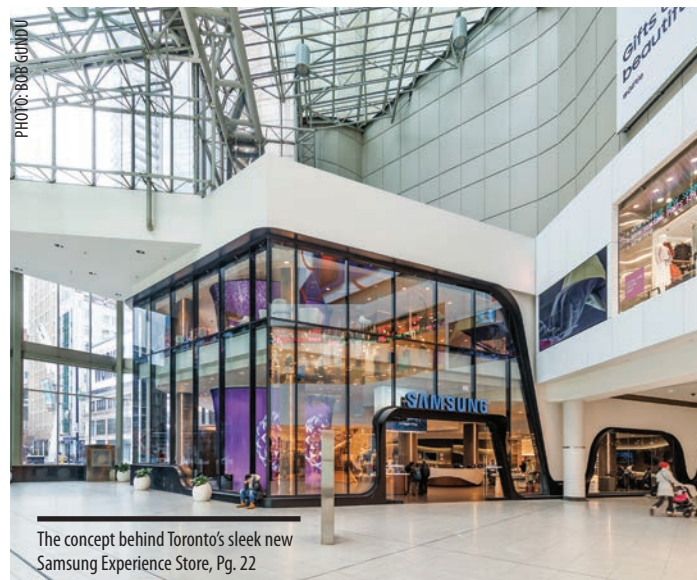
This significant urban development includes outdoor LED lighting that creates a flowing effect through the gateway to the city.

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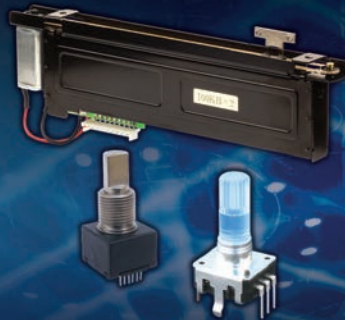
The go-to designer for acts including The Tragically Hip, Stereophonics & others discusses his latest designs, shares some industry outlooks & more.





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Redefining Distribution Over the Decades

SFM Celebrating 40 Years of Business in 2018

By Andrew King

When Sol Fleising formally incorporated SF Marketing, his eponymous sales agency, in 1978, it was a one-man operation with a corporate headquarters that also happened to be its namesake's house.

Now, 40 years later, SFM occupies an impressive 80,500-sq.-ft. facility in the Greater Montreal area that's home to hundreds of employees and a diverse distribution catalog comprised of some of the top brands in the pro visual, pro audio, musical instrument, and custom integration markets.

"I actually started my company with \$1,000," Fleising shares, recalling his five-year plan to raise enough capital as a rep to start importing merchandise. "I knew early on that I'd be more successful as a distributor than a rep, and it was actually just two years before I signed an agreement with König & Meyer [stands in 1980] to distribute their products in Canada."

That year, the company moved into a new 3,000-sq. ft. office and warehouse space. Exclusive Canadian distribution agreements with now-iconic brands like QSC and Neutrik soon followed, and in the ensuing decades, the company saw its distribution portfolio grow in tandem with its overall profile.

In 2012, the company officially rebranded as SFM, formalizing an ongoing shift in its approach to business that focuses more on

year also saw Fleising take a step back in his role with the company, handing over day-to-day operations to his executive team led by COO Randal Tucker, who has since also been given the title of president.

"Distribution is an old business model, so we've been rethinking what that means," shares Tucker about the company's evolution in recent years. "That involves continually asking a lot of questions about what we do – sometimes difficult questions, and we don't always get the right answer, but we spend our time thinking, 'How do we offer something that's relevant and valuable to our customers, end users, and suppliers?'"

The company's current Pro Visual catalog of lighting, video, and production lines includes major brands and leading innovators like ADJ, Antari, Christie Digital, Elation Professional, Global Truss, Leprecon, and Wireless Solution.

As Mike Gregory, director of sales, pro business unit, explains, "The way we're selling is different now than it was 10 years ago, or even five years ago. We've adopted a systems-based approach on the integration side of the business, where it's been about building an end-to-end solution."

That formula has proven to be a winning one, as SFM's total sales have doubled in the past decade, surpassing \$70 million in 2017/18. In Gregory's words, that success is the result of "being adaptable to the market, and not trying to make the



SFM's headquarters in Dorval, QC



ADJ exhibit at Expo-Scene 2018

market adapt to you."

While they may not have always been touted as loudly as they have been lately, the cornerstones of SFM's business – always adapting to the market, adding value at every possible stage of a transaction, and continually reinvesting in the business – have existed since Fleising was driving across the country selling guitar amps and speakers to Canadian music stores in the late '70s. Put simply, SFM's ongoing success is based on a balance between its proven and continually refined business practices and its rock and roll roots.

"We've always kept the customer at the centre of our business," says Fleising. "Everyone has to win to do good business, and that's what we strive for. I treat our employees, customers, and suppliers how I'd like to be treated. It's a very simple mantra."

Andrew King is the Editor-in-Chief of *Professional Lighting & Production*.



SFM's Pro Visual Team (L-R): Claudia L'Écuyer, Marketing Project Manager; Franco Caruso, Brand Manager; Nick Martino, Application Specialist; Justin Gauthier, Brand Manager



SFM Founder & CEO Sol Fleising

Musikmesse & Prolight + Sound Continue to Evolve

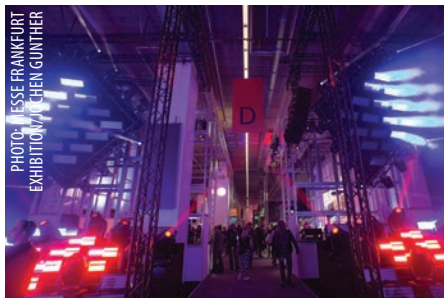
Over 90,000 visitors from 152 countries made their way to Frankfurt, Germany for the Musikmesse and Prolight + Sound trade fairs and conferences from April 10-14, 2018.

The reintroduction of days reserved for trade visitors resulted in a decline in the number of private visitors from Germany, which organizers had anticipated. On the other hand, there was a 10 per cent increase in the share of trade visitors and more visitors from outside Germany, which organizers say resulted in a seven per cent increase in the level of exhibitor satisfaction.

One of this year's focal points was immersive technologies, such as 3D and spatial audio, holograph projection and 360-degree film, and virtual and augmented reality. Held for the first time this year, the Immersive Technology Forum was given a positive reception by both visitors and exhibitors. Some companies took advantage of the opportunity to give visitors a taste of their future-oriented products in experiential demonstrations.

For 2019, Messe Frankfurt says it is fulfilling a wish it has commonly heard from exhibitors for the two fairs to be held in parallel for all four days, unlike this year where they overlapped for three days and each had an exclusive day. As such, Musikmesse and Prolight + Sound will both be held from April 2-5, 2019.

For more information, go to www.prolight-sound.com.



Expo-Scène Raises Bar for Fourth Annual Edition

CITT/ICTS welcomed the North American live entertainment

industry to Montreal for the fourth annual Expo-Scène trade show and conference, which was held at the Palais des congrès de Montréal from March 28-29, 2018.

This year's sold-out show featured a bigger hall and more exhibit space, hosting more than 80 exhibitors and showcasing hundreds of new products and technologies. For the first time, Expo-Scène also featured sold-out pre-show workshops.

"We are thrilled to see an increase in attendees, especially from neighbouring provinces and from abroad. The show is continuing to grow and is undeniably the major production and entertainment technology show in Canada," says Monique Corbeil, CITT/ICTS national coordinator.

Educational seminars in French and English were held on both days of the show. Among the educational sessions were one from A.C. Lighting on the myriad of technical and safety strategies regarding trussing, another from LS Media on Ethernet network and IP protocols, AMX Canada presenting on networked AV design, and XYZ Technologie Culturelle presenting on control systems and interfaces.

The fifth edition of Expo-Scène is scheduled for April 17-18, 2019 at the Palais des congrès de Montréal.

For more information, go to www.citt.org/exposcene.

PHOTO: COURTESY OF USITT



USITT Brings Together Theatre & Live Production Industry

The 2018 USITT Show welcomed 5,429 attendees and 315 exhibitors to the Broward County Convention Center in Fort Lauderdale, FL from March 14-17.

Keynote speaker Wendall K. Harrington opened the conference with her take on modern projection design and the relationship between designer and audience.

The outdoor stages were a first for USITT and were used for opening night and the new products showcase, loudspeaker demos, outdoor safety sessions, and the Tech Olympics.

Also new this year, the Dark Zone on the expo floor allowed lighting companies to show off products in an ideal environment.

The next USITT Show will be held in Louisville, KY from March 20-23, 2019.

For more information, go to www.usittshow.com.

PHOTO: GUILLEMETTE LAFONTAINE



(L-R) JAM'S MARTIN SZPIRO, STUART FRANKEL, MATTHEW GOLDEN & MARTY GOLDEN

JAM Industries Named One of Canada's Best Managed Companies

JAM Industries has been named one of Canada's Best Managed Companies for 2018 by Deloitte. Award winners are recognized for overall business performance and sustained growth and are amongst the best-in-class of Canadian owned and managed companies with revenues exceeding \$15 million.

Founded in 1972 and based in Montreal, JAM Industries is made up of 16 divisions that serve the pro and commercial audio, lighting, musical products, and consumer electronics markets. With 250,000 sq. ft. of warehouse space in Canada and an additional 350,000 sq. ft. in the U.S., its full-service capabilities include marketing and sales support, in-house technicians, after-sale service and repairs, in-house graphic and printing departments, and more.

"We are honoured to be one of the 2018 winners... This is a reflection of the hard work and determination of our staff and we look forward to continued growth and success," says JAM President and CEO Martin Szpiro.

For more information, contact JAM Industries: 514-457-2555, www.jamindustries.com.



(L-R) FRANÇOIS LEVASSEUR, GABRIEL DUSCHINSKY, JACQUES TESSIER & DOMINIC GALIEN

Theatrxix Now Distributing AV Stumpfl Projection Screens

Austrian AV technology manufacturer AV Stumpfl has appointed Theatrxix as its official projection screen distributor for Canada.

"Theatrxix have a great eye for detail, which is not surprising given that they develop highly innovative AV equipment themselves," says AV Stumpfl CEO Fabian Stumpfl. "Our partnership started in 2017 when Theatrxix began to distribute our media server technology in Canada. The trust that what was built during the past year makes this next step a natural development. We are confident that Jacques [Tessier] and his great team will be very successful in the Canadian market."

For more information, contact Theatrxix: 514-939-3077, info@theatrxix.com, www.theatrxix.com.

Solotech Integration Division Announces Four New Sales Appointments

Philip Giffard, president of Solotech's Integration Division, has announced four strategic sales appointments in an effort to grow its Canadian market share in the coming months.

First, Frédéric Senay has been named director of sales in the Montreal head office. Senay has been with Solotech for over 10 years and will oversee internal and external sales with the objective of significantly growing Solotech's integration business and market share.

Second, Peter Chartrand is now the business development representative in the greater Ottawa region. Chartrand will be in charge of developing new and existing business accounts in the corporate, sporting, government, and theatre segments.

Third, Philippe Giron is the business development representative in the greater Montreal area. He will be responsible for developing new and existing accounts in the corporate, government, and institutional segments.

Lastly, Alexandre Piquette is now the business development representative in the greater Quebec City area and responsible for developing new and existing accounts in the educational, recording, and musical instrument segments.

For more information, contact Solotech: 514-370-5259, info@solotech.com, www.solotech.com.



SOLOTECH'S FRÉDÉRIC SENAY



A.C. LIGHTING'S JF CANUEL

A.C. Lighting Celebrates 15th Anniversary

North American lighting distributor A.C. Lighting Inc. is celebrating its 15th anniversary in 2018. The company services the theatre, film, television, worship, exhibition, and commercial markets and also has in-house cable manufacturing facilities.

A.C. Lighting began operations in 2003 to support the growth of its U.K.-based parent company's business plan to meet the specific needs of dealers and end users in the U.S., Canada, and Mexico. The Toronto-based company is the exclusive North American distributor of lighting and associated rigging and video technologies, including Chroma-Q LED lighting, Jands Vista lighting and media control, LumenRadio wireless lighting controls, ArKaos Pro media servers, and Prolyte staging and trussing.

Continuing a trend of consistent growth, in 2017, A.C. Lighting announced the addition of Follow-Me, ProLights, and Luminex Network Intelligence to its portfolio.

"We have achieved this milestone by the dedication and hard work of our team and the high level of customer and technical support that they provide to our customers," says A.C. Lighting Managing Director JF Canuel. "We also attribute our growth and success to the strength of our customers and their dedication to our brands."

For more information, contact A.C. Lighting: 416-255-9494, northamerica@aclighting.com, www.aclighting.com.

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2019

APRIL
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AVRIL

À l'année prochaine!
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Eric Druker Joins A.C. Lighting as Film & Broadcast Specialist

A.C. Lighting has hired Eric Druker in the role of film and broadcast specialist. Reporting to VP of Sales Fred Mikeska, Druker brings over 25 years of experience selling professional lighting products into the film and broadcast industry.



A.C. LIGHTING'S ERIC DRUKER

"In the last few years, we have been experiencing a rapid growth in the film and broadcast market," says Mikeska. "Adding Eric Druker to the team will allow us to better serve our customers. Eric has a deep knowledge of the industry and has built a strong reputation over the years."

Druker can be reached at 416-255-9494 or eric.druker@aclighting.com.

For more information, go to www.aclighting.com.



PAG Canada Now Sales Rep Firm for A.C. Lighting

A.C. Lighting has appointed PAG Canada as its sales representative firm in Canada, which finds the longtime rep firm adding lighting products to its portfolio for the first time.

According to PAG co-owners John McArthur and Mark Kulas, "We are more and more involved in projects where [audio, video, and lighting] solutions are needed, and we are proud to have the opportunity to sell the very best in terms of pro lighting equipment."

"Appointing PAG is part of A.C.'s global strategy to get closer to the market. There are more announcements to come as we unfold our development plan for North America," adds Jean-Louis Blanchard, VP of strategic business development for A.C. Lighting.

For more information, contact PAG Canada: 866-972-4226, sales@pagcanada.com, www.pagcanada.com.



Elation Acquires M-Series Controller Range from Harman

Elation Professional has acquired the M-Series range of entertainment lighting controllers from Harman Professional. The asset-based acquisition will include a limited-term license agreement to distribute current controller products using the name "M-Series," as well as provide continued technical support and warranty service for prior Martin M-Series sales. Elation Professional is distributed in Canada by SFM.

For more information, contact Elation Professional: 866-245-6726, sales@elationlighting.com, www.elationlighting.com.

Strong Lighting Takes on Phoebus Followspots & Searchlights

Strong Lighting and Phoebus Manufacturing have announced that the full line of Phoebus followspots and searchlights will now be sold, serviced, and manufactured by Strong Lighting. Strong has now assumed all operations, sales, and support associated with the family of followspots and searchlights.

For more information, contact Strong Lighting: info@stronglighting.com, stronglighting.com.

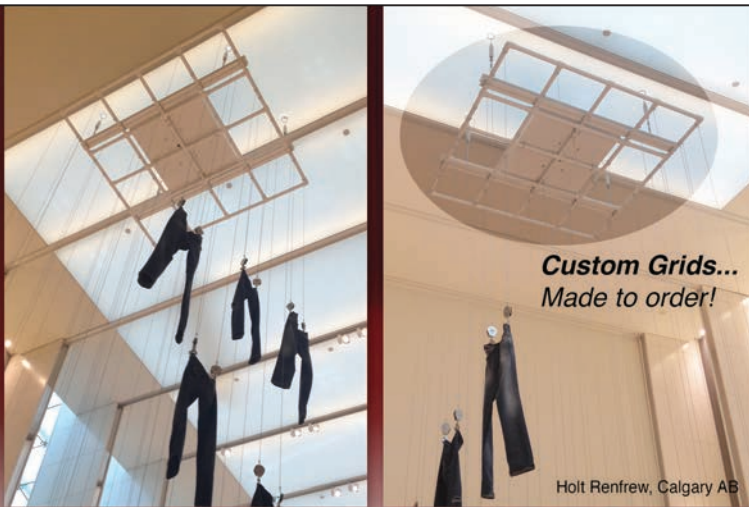
Rose Brand Acquires Automatic Devices Company

Rose Brand Inc. has acquired theatrical track and machine manufacturer Automatic Devices Company of Allentown, PA.

"We see significant potential in acquiring ADC, one of our long-time suppliers," says Rose Brand EVP Josh Jacobstein. "They have a stellar product line of curtain track and equipment, strong customer service support, and a wonderful dealer network. We plan to keep it all intact so that the company can continue its operations as a separate business unit. If we can add some marketing muscle to what they already have, I think the business will grow substantially."

Rose Brand is represented in Canada by Technically Yours Inc.

For more information, go to www.rosebrand.com.



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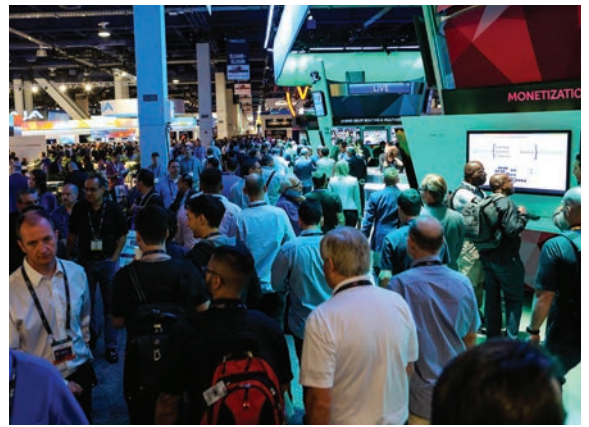
NAB Show Welcomes Broadcast World to Vegas

The NAB Show returned to the Las Vegas Convention Center from April 7-12, 2018. Encompassing what organizers call The M.E.T. Effect, the convergence of media, entertainment, and technology, the show welcomed around 103,000 attendees and more than 1,800 exhibitors from areas of the global broadcast industry.

Among the hundreds of educational sessions was a main stage session featuring key people from Lucasfilm's VFX and animation studio, Industrial Light & Magic, who discussed the visual effects in *Star Wars: The Last Jedi*.

The Futures Park had demonstrations of high-tech media developments in progress, prototypes, and products not yet available for sale, from academic, government, and commercial research laboratories in the United States and around the world. On the show floor, the Immersive Storytelling Pavilion displayed the most advanced companies paving the way for the creation and commercialization of immersive content.

For more information, go to www.nabshow.com.



Mega-Stage Contributors Acquiring the Company

Quebec-based staging sales and rental company Mega-Stage has been sold to five former employees and renamed Mega. Majority shareholder and new CEO Stephane Vezina spent nearly 30 years with the company. The other new shareholders are Benoit Langlois, Alexandre Robichaud, David Lussier, and Jean-Philippe Provost.

Mega will now focus on renting staging equipment in Quebec and Ontario, while former Mega-Stage President Stephane Berger will now focus on Deck TO/GO, his staging manufacturing and rental company.

For more information, contact Mega:
514-838-3440, svezina@megainc.ca, www.megainc.ca.



(L-R) MEGA CO-OWNERS BENOIT LANGLOIS, ALEXANDRE ROBICHAUD, STEPHANE VEZINA, JEAN-PHILIPPE PROVOST & DAVID LUSSIER

... Thinkwell Group and Réalisations-Montréal have announced a strategic partnership, which allows Réalisations-Montréal to further develop its creative laboratory for both multimedia content and interactive and video mapping technologies for projects initiated by both companies. It will also provide Thinkwell with a direct point of access to the research and technology initiatives driven by Réalisations-Montréal.
www.realisations.net.

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CITT Rendez-vous Trade Show & Conference Heading to St. Catharines

CITT/ICTS will be hosting its 28th Rendez-vous trade show and conference at the Meridian Centre and Marilyn I. Walker School of Fine and Performing Arts in St. Catharines, ON, from Aug. 15-18, 2018.

Rendez-vous offers three days of sessions, workshops, backstage tours, a trade show exhibition, social events, and networking opportunities for professionals in the theatre and live production industry. The opening day will include a course on pyrotechnics safety and legal issues and that evening will host the popular Junk Challenge. On Thursday, there will be the New Product Show and Tell Breakfast, as well as a site visit at the Shaw Festival and a tour of the performing arts centre. Friday features a tour of the Scottish Rite Theatre in Hamilton, ON, as well as conference sessions on architecture, standards, stage machinery, and wardrobes. The Saturday conference sessions include the Ladies of the Backstage Forum, the Education Forum, and other courses on video and projection, network integration, lighting, and health and safety.

As well, ETC will be holding pre-conference Ion Xe console training courses on Aug. 14th and 15th.

For more information as it becomes available, go to www.citt.org.



LFI Brings Architectural & Commercial Lighting World to Chicago

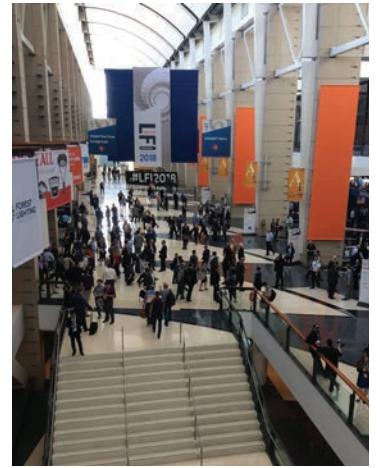
The 29th edition of Lightfair International (LFI), the world's largest annual architectural and commercial lighting trade show and conference, took place at McCormick Place in Chicago, IL from May 6-10, 2018. Tens of thousands of attendees from around the world navigated the exhibit halls to experience the products, technologies, and trends impacting the future of the industry.

Preceding and setting the stage for the trade show opening, the LFI Innovation Awards highlighted the industry's most innovative products and designs introduced during the last 12 months. The opening day Impact Speakers were Anastasia Su and Martin Lesjak, co-founders of product design firm 13&9, who spoke about "New Holism - A Transdisciplinary Approach to Human-Centered Design."

The HUB lounge offered a central meeting space for events in the South Hall, with networking opportunities taking place throughout the show, including featured speakers, exhibitor presentations, receptions, and giveaways. Likewise, the Networking Reception brought together attendees in all stages of their studies and careers in the industry.

Next year's edition of the LFI show will be held in Philadelphia, PA from May 19-23, 2019.

For more information and award winners, go to www.lightfair.com.



2018 CLIENT/ CUSTOMER RELATIONSHIP SURVEY

Professional Lighting & Production recently surveyed lighting and video designers, sales and rental reps, integrators, and others to find out about their histories and preferences with regards to client/customer working relationships.

Which of the following do you and/or your company specialize in (select all that apply):

Lighting/video design for live shows and events	38%
Lighting/video design for permanent installations	13%
Lighting/video equipment sales/rentals	25%
Lighting/video installations/integration	8%
Other	17%

What level of collaboration do you prefer with the client for which you are designing and/or supplying a lighting/video package?

Complete autonomy to design/package what I see fit	20%
Mostly autonomy with some general guidance from the client	13%
A 50/50 collaboration with the client	40%
Significant guidance from the client with some of my own ideas & suggestions	20%
The entire concept coming from the client	7%

53%

say it's ideal that a client has a **general idea of the look and feel** they want but leaves it to the designer to fill in the details. . .

40%

want to have a **complete, fully-formed** vision of what their clients want

53%

say they **always welcome constructive criticism** from clients

05 18

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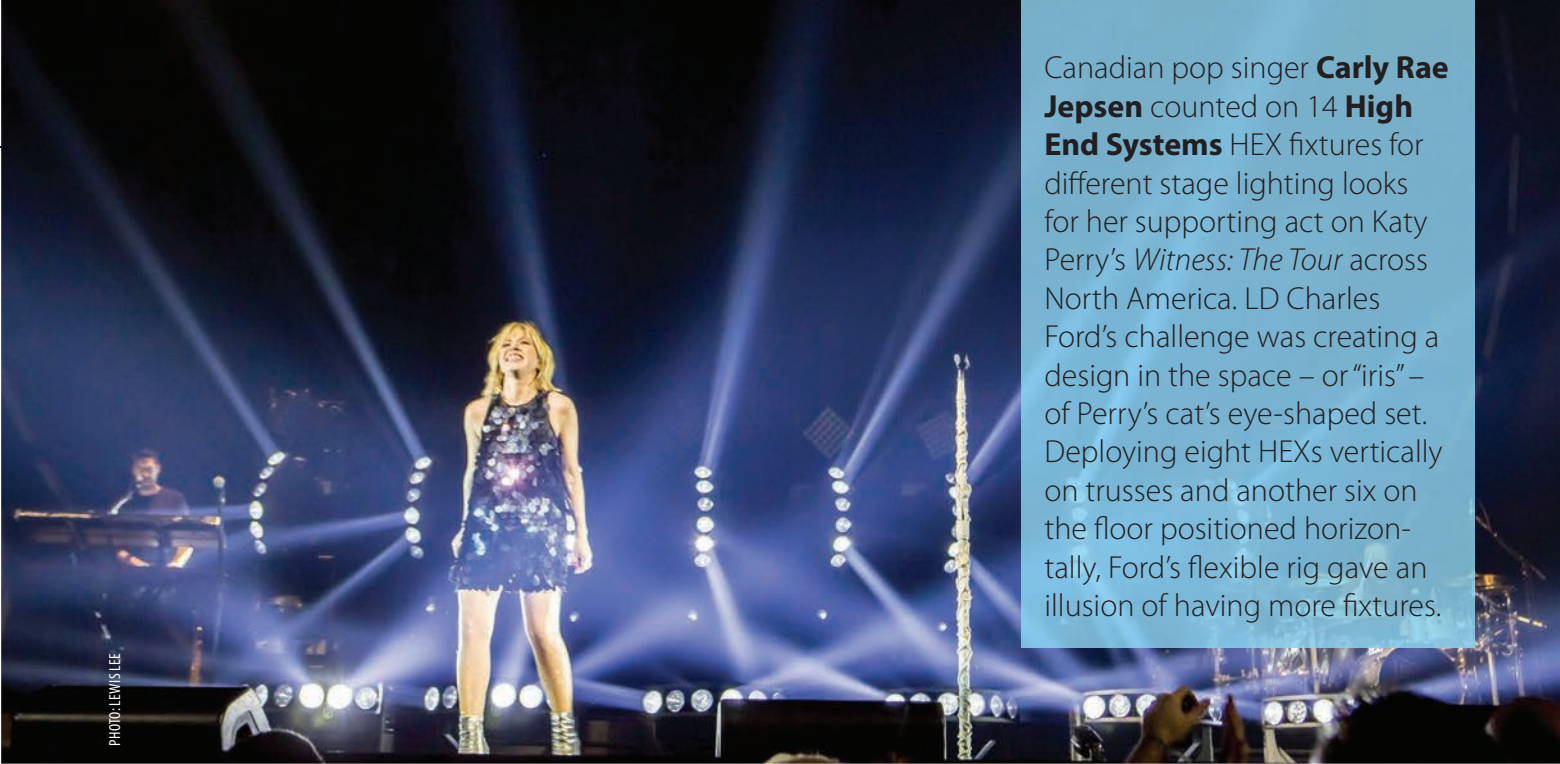


PHOTO: CARAS/PHOTO

The 2018 JUNO Awards were aired across all CBC platforms on March 25th from the Rogers Arena in Vancouver. Performers included Arcade Fire (pictured above), Arkells, Daniel Caesar, Diana Krall, Jessie Reyez, Lights, Shawn Hook (pictured below), The Jerry Cans, and a special reunion by Barenaked Ladies. The show was produced by **Insight Production Company** in association with CARAS and the CBC. Shaun Forbes and Joel Weiss were the lighting directors and Alex Nadon of **InFrame Designs** did the production, lighting, and video design.



PHOTO: CARAS/PHOTO



Canadian pop singer **Carly Rae Jepsen** counted on 14 **High End Systems** HEX fixtures for different stage lighting looks for her supporting act on Katy Perry's *Witness: The Tour* across North America. LD Charles Ford's challenge was creating a design in the space – or "iris" – of Perry's cat's eye-shaped set. Deploying eight HEXs vertically on trusses and another six on the floor positioned horizontally, Ford's flexible rig gave an illusion of having more fixtures.

With the winter season in full swing, Ontario production company **Ottawa Special Events** (OSE) increased the scope of its service to corporate clients by investing

in 12 of **GLP's** large Air Dome 850s supplied by GLP's Canadian distributor, **AVL Media Group**. OSE Production Manager Joel Deslauriers says the Air Dome 850s

were the only domes that could accommodate their larger **Elation** Platinum HFXs, and they were put to immediate use during the **Ottawa Winterlude Festival**.



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 1 Elgin St.
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THE NATIONAL ARTS CENTRE



REJUVENATING A BEACON FOR CANADIAN ARTS & CULTURE

By Andrew King

Since officially opening its doors in 1969, the National Arts Centre (NAC) has welcomed a diverse and unparalleled array of Canadian and international artists and performers to its various stages in the National Capital.

The NAC was one of several high-profile projects launched by the Federal Government to commemorate Canada's centenary in 1967, and so it's fitting that, as part of the Canada 150 celebrations that swept across the country in 2017, the NAC was amidst a federally-supported \$225-million architectural and production renewal project that is transforming its architecture with the goal of creating a more inviting and engaging

space for patrons and the public.

The first of two phases of this significant overhaul is the recently completed, \$110.5 million Architectural Rejuvenation phase, a collaboration with Toronto's Diamond Schmitt Architects that included the addition of a transparent, fully accessible lobby and atrium that reorients the facility's main entrance to Elgin Street and adds new spaces for education and performance.

The idea was to make the NAC more inviting not only to world-class performers and productions, but especially to the general public as a place to create connections and build community through a variety of programming and activities.



CANADA ROOM



O'BORN ROOM

PHOTO: ROY GROGAN

In 2015, the NAC secured funding from the federal government for what would be the Architectural Rejuvenation phase of its planned overhaul.

Whereas the NAC's main public entrance previously faced the Rideau Canal, the key component of the project was a modern and sleek addition to the facility that would relocate the front entrance to Elgin Street while significantly increasing the size of the lobby, adding new communal spaces and meeting rooms, and expanding the onsite food and beverage options.

It also included the addition of the Kipnes Lantern – the signature, public-facing feature of the Architectural Rejuvenation phase. By day, it's a three-storey hexagonal glass tower that anchors the project's central theme of "transparency" and ties in seamlessly with the rest of the new addition and the existing brutalist structures comprising the NAC campus. By night, the transparent LED screens lining four of the tower's six faces light up to display spectacular imagery of Canada's leading artists, productions, and more for anyone with a clear sightline.

Inside the expansion's glass walls are: a significant overhaul to the Fourth Stage, a small but versatile performance space; the sizeable Canada Ballroom, which can be subdivided into smaller public spaces; the O'Born Room, an elegant space with a stunning panoramic view of the surrounding city; the Lantern Room, which, as the name implies, is the multi-purpose hexagonal room on the second floor of the Kipnes Lantern tower; the smaller City Room; more washroom facilities; improved access to the NAC's main performance space, Southam Hall; a relocated box office; and public drop-in space where people are welcome to sit, eat, meet, and even host small performances, lectures, and other activities.

When *Professional Lighting & Production* speaks with Alex Gazalé, the director of the NAC's Production Renewal Project, he's watching someone give a presentation at the foot of the atrium's wide Glass & Thorsteinson Staircase connecting the street level with the terrace level – an intended use for that particular feature as indicated by some production lighting fixtures overhead. "Anywhere can be a stage," he says of an underlying theme of

the project.

Gazalé has been with the NAC for nearly 30 years, occupying a range of different roles throughout that time. Needless to say, he's thrilled about this series of enhancements to his longtime professional home.

He says the roots of this project extend back several years prior to funding being secured. About five years ago, the NAC hired some architectural and engineering firms to look at its campus as a whole and report on its architectural, electrical, mechanical, and production infrastructure. The goal behind that assessment was to develop a plan and outlook for the NAC for the next 50 years.

"Very quickly, those different projects merged into one," Gazalé explains. "There was no way to talk about what was deficient in one spot without talking about where it stemmed from, so we did this massive study and integrated it so the entire design team of architects and engineers were working together."

Toronto's Diamond Schmitt Architects was the firm that piloted the Architectural Rejuvenation portion of the project, working with various collaborators, including PCL Construction as the general contractor, Crossey Engineering, New York's Fisher Dachs Associates as the theatre consultant, and a number of other firms for specific subsections.

The various house, architectural, and performance lighting system specs that occupy the expanded spaces came from different sources. Christie Lites ended up being the successful bidder on several of those, including: the architectural lighting control systems as spec'd by Crossey (for fixtures spec'd by Montreal's Lightemotion), performance venue power and control systems for the Fourth Stage, Atrium and City Room, O'Born Room, and Lantern Room as spec'd by Fisher Dachs; and a direct-to-owner entertainment fixture package for various public and performance spaces, including the terrace-level Rossy Pavilion, G&T Staircase, and City Room.

Almost the entire complement of lighting products for the new addition is LED-based, the main exception being dimmers at the Fourth Stage to accommodate incandescent fixtures. "Everywhere else it's relay panels, and all new fixtures are

LED fixtures," Gazalé confirms.

Peter Eady, sales account manager with Christie Lites Ottawa, says that while the vast majority of the spec'd systems were from ETC, the production fixture complement is a mix of Martin and Robe moving lights, Chroma-Q Color Forces, ETC Source Four LED Series 2 Lustr lekos, and others. A compact ETC Gio @5 console was sourced to drive that series of fixtures.

"There was lots of stream-crossing during the process," Eady acknowledges about the different sub-contracts Christie was to fulfill. "We realized fairly early on that, regardless of whose path it was going through, architectural or theatrical, we were going to make sure it worked for Alex and the team."

In virtually every design aspect, including the lighting, great care was taken to ensure that these new enhancements married seamlessly with the existing campus and its facilities. While the glass walls of the atrium space contrast with the bare concrete of the original brutalist buildings, the continuity with unique geometric shapes and a general lack of 90-degree angles makes for a seamless aesthetic that strikes a beautiful balance between old and new.

Similarly, the lighting design for the new spaces is consistent with those in existing spaces while taking advantage of LED and other recent tech innovations.

Gazalé references the signature "points of light" motif throughout the campus, noting that there are 1,967 individual lamps in Southam Hall's house lighting system alone (remember, the centenary), and likely upwards of 3,000 throughout the building. "So we wanted to recreate the idea of points of light in this new design, but not necessarily to that degree."

As such, the points of light theme is consistent throughout the house lighting in the new areas between each line in the coffered ceilings. Those lights are tied into a control system that can cater the intensity to suit holidays, special events, or even programming taking place in one of the performance venues.

Up until this point, the networking infrastructure throughout the NAC campus was copper-based



LANTERN ROOM

"From the outset, we put together a solid communications and project plan with the NAC stakeholders and Christie Lites team. We were very clear with all stakeholders of the line of communications between all parties and their individual scope and were able to effectively keep control of the information flow throughout the project from beginning to end, which lead to a successful outcome for all."

Justin Kim - Project Manager, Christie Lites

and nearing the end of its lifespan, and so a significant portion of the Architectural Rejuvenation phase involved a switch to digital. What's more, spaces like the communal food and beverage area in the lobby are future-proofed with a backbone for a theatrical lighting system.

"Underlying that, we decided we also had to make sure the electrical infrastructure under all of that new sound and lighting equipment is redone," Gazalé shares, speaking to components of both the Architectural Rejuvenation phase and the ongoing \$114.9 million Production Renewal phase that will see the refurbishment of the NAC's performance halls and production facilities.

As Gazalé previously mentioned, the goal behind both phases of the NAC's renewal is to make the space more inviting and appealing to the general public in hopes of fostering community and an increased appreciation of the arts.

Now, in addition to its lauded performance spaces, the NAC boasts multi-purpose facilities just as suited to parenting classes and small artistic performances as they are to major corporate functions and even special events like a dinner for the heads of state and diplomats from the G7 nations when they convene in Ottawa.

"We decided a long time ago that with both [the Architectural Rejuvenation and Production Renewal phases], we would not shut down operations save for brief periods of time," Gazalé notes, and impressively, they managed to stick to that.

"One obstacle we hit and that we learned from was that some of this was an architectural project and was contracted one way and the rest was theatrical and contracted that way, but it still had to come together in the end," Gazalé candidly explains. "Field Service .CA, the [programming, commissioning, and training firm subcontracted by Christie Lites], was phenomenal.

When they were onsite, it didn't matter which of the two systems they were here to commission; they worked with both and made sure everything was moving in the right direction as a whole. They also pointed out issues that might emerge later while the walls were still open, to make sure nothing was overlooked, and that was far above and beyond."

Eady elaborates: "Wayne [Korhonen] and Nelson [Anselmo] and the Field Service team did a complete walkthrough with the owner and electrician, pointing out loose ends in terms of programming between the two systems and coordinating with electrical contacts to get wiring in the right places and ensure circuits are joined where they're supposed to be – basically, noting everything that should be corrected to get these systems working as designed and desired by the client."

He acknowledges that his team faced an aggressive set of deadlines. "As you can appreciate, there's

THE KIPNES LANTERN

a lot of background work by the consultants to get these packages designed, and then there's budget allocations, so by the time it gets on the street, you've got to close it and start drawings and delivery right away. Fortunately, because we work in the industry we do, we're used to aggressive deadlines and know the show has to happen regardless."

Another challenge pertained to the NAC's unique geometry. "It's a 50-year-old building, and they're adding new elements and getting things through walls and around existing infrastructure," offers Eady. "That can certainly be tricky for an electrical contractor – especially with pretty much everything in the building being an angle. If there's a square room in that building, it's probably a small office," he jokes. "I expect it took a fair amount of research just to find where things were going and how they got there. It's one thing for me to say something has to go from this device to this device to this device; on the ground, that might be a very complex task."

Those challenges were compounded by the fact that 2017's Canada 150 celebrations included a sizeable number of construction and renovation projects – especially in the national capital. Subsequently, there was a significant labour shortage, with professionals from various trades flying in from far and wide and still unable to meet the demand.

Gazalé praises Christie Lites Project Manager Justin Kim for his work throughout the process. "He kept the information flowing back and forth between the various organizations, which was understandably challenging considering the scale of this job."

Eady adds that Christie Technical Project Manager Sean Stephens was integral to the later stages of the installation. "He brings a depth of knowledge on the equipment side to bolster Justin's expertise, focusing on interconnectedness of devices and liaising with Field Service to make sure the work was done as drawn."

Christie Lites has enjoyed a long partnership with the NAC as a go-to production resource for service, support, and equipment procurement, so Eady stresses the importance of properly servicing an ongoing client throughout the construction process.

"I've been going into that building for over 25 years now," Eady shares. "I've known Alex and a lot of his colleagues for a number of years and we're really invested in these institutions and the people working for them."

Following nearly 20 years at the helm of the NAC, longtime CEO Peter Herrndorf plans to step down from his role this summer; undoubtedly, the refreshed campus will be a cornerstone of his legacy. His vision was an inviting space in the heart of the nation's capital that inspired an appreciation for both community and culture, and Gazalé points out examples of that vision being realized by simply examining his surroundings.

"We're really growing into the use of these spaces," he says, pointing to patrons conversing over coffee at Equator Coffee, people coming in to eat lunch and play board games during the week, and the joyful sounds that emanate from the City Room on Toddler Tuesdays.

"I love the idea of people crossing paths on their way to a symphony performance in Southam Hall or an improv class in a studio and making connections," he says. "That's what we wanted to achieve with this project, and we're definitely getting there."

Andrew King is the Editor-in-Chief of Professional Lighting & Production.



A new architectural icon in the heart of the National Capital, the Kipnes Lantern is the signature element of the NAC's rejuvenation. The three-storey hexagonal glass tower frames the facility's new entrance on Elgin Street and features the largest transparent LED screen in North America.

A collaboration between Toronto's Diamond Schmitt Architects and Montreal-based multimedia entertainment studio Moment Factory, the Kipnes Lantern features dynamic visuals that bring the range of the NAC's programming to life. It showcases artistic tributes to the worlds of dance, theatre, and music; content celebrating special events or occasions; and promotes upcoming productions at the NAC along with performances from stages across the country.

The see-through LED displays are an extension of the transparency that defines the new public wings of the facility, designed to provide a close connection with downtown Ottawa.

The team from Diamond Schmitt, led by senior associate Jennifer Mallard, considered projection and a number of other potential display solutions for the Lantern before settling on transparent LED technology.

An RFP was issued for the hardware, with Burnaby, BC-based firm ClearLED – a world leader in transparent LED displays, screens, and video walls – submitting the winning bid.

The displays are mounted inside of the structure, negating the need for a solution that could withstand the elements and allowing for increased transparency and a higher resolution. Ultimately, they were able to achieve a 16 mm pixel pitch for the approximately 4,300 sq. ft. display that covers four sides of the Lantern. There are also four smaller and solid portrait-oriented LED screens lining the building's Elgin Street façade.

The system includes daylight sensors that automatically adjust the image brightness, which can reach a maximum of 8,000 nits.

Christie Digital's Pandoras Box Server, a 3D content compositing, rendering, and scheduling solution, drives the system. Moment Factory not only provided custom content packages, but also created templates that will allow the NAC to load its own content going forward. The door is open for future collaboration as well.

The Kipnes Lantern was first lit as part of the NAC's Be Here for the New Year festivities on Dec. 31, 2017, officially celebrating the completion of the architectural rejuvenation phase of the NAC's overhaul and a fitting end to a year of Canada 150 celebrations.

An EXPERIENCE Like No Other

The Samsung Experience Store at Toronto's Eaton Centre

By Kevin Young. Photos by Bob Gundu.



A relatively new fixture of Toronto's Eaton Centre, the Samsung Experience Store is a "touch point" for the popular brand. When it formally opened to the public in 2017, it also became the largest of Samsung's Canadian outlets.

Rather than create the typical environment you'd associate with a large technology store, however – ultra bright lighting and wall-to-wall product on corridors of shelves – Quadrangle and Alula Lighting Design (part of The HIDI Group) adopted a minimalist approach and subtle lighting aesthetic for this high-profile project. The result is an uncharacteristically relaxing tech store that, despite comprising a substantial 21,000 sq. ft. over two storeys, boasts an atmosphere that bears striking similarities to a boutique, high-end audio shop.



The watchword for the overall design was “infinity.” “We kept the scale of everything large and the backgrounds soft and monochromatic to highlight Samsung’s technologies,” shares George Foussias, design director at Quadrangle.

Although the store is inside the mall, its footprint and expansive two-storey glass façades – one facing east towards Yonge St. and one facing west into the mall proper – make it look more like a standalone retail space. Consequently, as important as setting the mood inside the store was, because of its location, projecting that atmosphere outside was also a major concern. “It was vital,” Foussias explains, “considering we are on a corner right at Dundas Square.”

Frankly, everything outside is competing for attention – lights, video screens, and just plain old downtown Toronto shopping chaos. Ultimately it was decided that the best way to compete with all that flash was to offer an alternative.

“We wanted the space to be the strong, silent type on the corner,” Foussias says – a means to showcase Samsung’s brand identity and set the store apart from other technology outlets and nearby retail outlets inside and surrounding the Eaton Centre.

The view of the interior from both inside the mall and outside on the street was an early consideration. “We were very aware of how it was going to look from the outside, because, even though it is within the mall, it’s a hybrid – not fully a mall store, but almost a standalone store. When we lit this we had a strategy to make sure all the lights were properly integrated so you don’t see visible fixtures.”

Typically, the lighting in other retail outlets – like the nearby H&M, for example – is extremely bright. Samsung wanted to present a contrasting atmosphere and energy and convey more of a café or boutique vibe. “And I think that makes it stand out,” says Alula Lighting Design Director Rebecca Ho-Dion, who created the lighting design – “far more than stores that are over lit and where you’re blinded by surgery lights.”

Foussias and his team sculpted an environment that encourages customers to connect via shared experiences. The goal, he says, is for them to visualize how the technologies on offer can positively enhance their lives. “The most important thing they tasked us with was to create an environment where the journey [through the store] happens naturally.”

Consequently, each area had to tell a sto-

ry by illustrating the potential that various products can offer to consumers, whether they’ve come to look at mobile devices, home electronics, appliances, or other technologies. “For example,” Foussias offers, “I’m a photographer, so the Samsung phone is interesting to me, and the areas that display the phone also display camera gear, VR goggles, and lenses, so they’re creating a story by showing what you need to create with, along with accessories.”

The concept of “infinity” drove the choices of the light fixtures and the overall quality of light in the store. “The architecture is a major driver of the mood,” says Ho-Dion. “There are

then made sure we designed the light levels to be just enough.”

The intention wasn’t to blow customers away with the lighting’s look or intensity, but rather provide a comfortable environment and essentially remain in the background. “It’s not in your face,” Ho-Dion says. “It’s about helping you to experience the environment.” Consequently there are no showy, extravagant lighting elements, no decorative chandeliers or futuristic clusters of bulbs. Instead, the focus was on general illumination, subtle accents for product displays, and reinforcement of the “infinity” concept.



a lot of cove elements in the store.”

In lighting, she elaborates, “cove” refers to an architectural condition concealing the light source and requiring indirect illumination. “So many of the light sources were hidden – integrated in a way that’s similar to how, I think, Samsung is promoting their products as integrated into life.

“We specifically chose 3,000 Kelvin as the colour temperature throughout – basically warm light. The store is immediately across from others that are very brightly lit and have an alert kind of feel. We used cove lighting strategically and a lot of down light because we needed a certain light level for general merchandising. We used high-quality down light luminaires with good cutoff angles for glare-free illumination and

Flow was key. “We wanted the lighting to show the feel of the place,” Foussias says. “We wanted the walls to be curved and the customers to have a journey that never stops, so we don’t have any dead ends. Everything flows around the space, up the stairs, across the upper area, and back down again. You never feel like you’ve got to stop and backtrack.”

There are few hard angles evident; in fact, viewed from most angles, various features meld together sculpturally as a unifying feature of the interior design – the central curvilinear staircase and avocado-shaped counters and displays, for example, or the green wave-like cove design on the walls lit above and below by hidden LED strips and sandwiched between grey fabric.



Light is also used to highlight the curvilinear stairway's underside, which flows naturally into a seating area tucked in below it. Across from that is a service/sales desk – a lengthy wooden and white bar, with the upper part lit substantially to display product and facilitate interaction with staff and the lower shaded for a low-key look.

Cove illumination is provided by various LED luminaire brands chosen specifically for the type of space illuminated: LED Linear in the wall and stair coves, GVA lighting for ceiling coves, and Feelix fixtures to create a halo effect for small display coves. Several kinds of LED strips were deployed according to the need for a brighter or less powerful fixture. Generally speaking, the more indirect the lighting, the more output was required.

Great care was taken in choosing lamps and fixtures, Ho-Dion notes. "For example, the lights that are mounted vertically in the columns are a different fixture from those used in the walls and staircase. For the columns, we used a straight LED product that's less powerful so you could look at it because it is directly visible. On the walls and stairs we needed a flexible product to follow their geometry. We did lots of mockups with George and looked at every fixture in person to ensure nothing was too bright. It's easy to over light things. We were trying to fine-tune this to get it just right."

Overall, shadows are equally as important as light, given that light – whether it's ambient and coming from the coves, directly from overhead, or from rectangular Samsung-branded lighting units placed above some display tables – is focused on individual elements.

"We designed the interior space to be very soft, very textured, and worked with Rebecca to design the down lighting to provide even illumination with no shadows above 2 ft. off the floor," Foussias explains. "So, with no shadows at that height, you can move the desks and tables anywhere if Samsung showcases new products or a new line, for example." That flexibility also allows various areas to be reconfigured as necessary for special events, demonstrations, and workshops.

Similar flexibility is provided by the store's Lutron Quantum VUE digital control system, which Ho-Dion describes as offering powerful control functions while still being very user-friendly and allowing for real-time fine-tuning of lighting levels for all of the elements in the space. "Its capabilities were very well-suited for this project," she says. "All of the lighting can be controlled via a Samsung tablet, with lights grouped into different zones so if they want to throw a party – which they have – they can log in, bring one zone up and another down, adjust it, save it, and then when the party's finished, go back to a regular daytime setting."

On the ground floor, Samsung rolls out the welcome mat with interactive VR zones and the aforementioned avocado-shaped desks and counters to display the Galaxy line of tablets, phones, and accessories, as well as the customer service desks.

Immediately upon entering you notice that the quality of light is dramatically different from the mall itself, and how illumination is used to accentuate the space's soft angles and sculptural interior design.

"The entrance space and the stairway were highly coordinated with George's design. For the staircase, we used flexible LED Linear fixtures that are encapsulated and bend rotationally and up on a spiral," Ho-Dion says, adding that, beyond the challenge of tucking fixtures in so they aren't a distraction, finding a lighting product that could rotate as it goes up on essentially a compound curve wasn't easy.

"If you stand in the middle of the stairs and look up through the opening, you'll see a star-like array of down lights that are pushing a pool of light straight down towards an oval table in the middle of the ground floor. We had to find specific LED down lights that were high power. You may see them and say, 'These are all just down lights,' but we were very specific – there are different areas and different ceiling heights and so we needed different fixtures with more output for higher ceilings, for example."

All of the ceiling lights deployed were sourced from Gotham Lighting of U.S.-based parent company Acuity Brands. Others used in the project include Sistemalux track lighting, Axis linear fixtures for the store's offices and meeting rooms, and a futuristic FLOS light fixture as a central decorative element – the only one of its kind in the facility – in the main boardroom.

The second floor houses several distinct product areas – the TV experience zone, the household appliance area, a demonstration kitchen, and a service centre among them. Here, accented by LED Linear products, the curved grey and green walls again reinforce Foussias' infinity theme.

The fabric on the walls also factored into the lighting design, Ho-Dion notes. "That's one piece we played with quite extensively and investigated with George and his team. We brought in different fixtures and mocked them up with the material that's on the wall and made sure there was smooth lighting and no flickering, especially when they're being dimmed."

Throughout the store, Samsung's LED displays and televisions also play a lead role, but are placed to complement the décor and design rather than detract from it. In other words, there's no massive TV corner with dozens of various-sized screens playing the latest Disney mega-hit competing for your attention.

"We designed the curved wall to be flat enough to accommodate





screens where needed and, in some areas, we purposely flattened the walls a bit for larger displays," Foussias explains. Other backlit printed screens, while rectangular in form, do have rounded edges. "We separated those from the wall curvature by making them look vertically rectangular, yet on the plan they have eased corners throughout and match the respective tables they are above, thus looking like a graphic continuation of that element all the way up to the ceiling."

The additional illumination provided by those screens was addressed early on in Alula's process, Ho-Dion adds. "We considered that heavily during the design process, and made sure areas where they are selling TVs weren't over-illuminated – so again, it's warm, white, comfortable light.

"It's very balanced," she continues. "Usually in a store the lights are all focused on the products. They don't really light the people at all. Balance was a key theme that Samsung had in mind – a perfect mix of modern and organic elements." She references the touches of wood in various places. "Even up in the kitchen zone, there are similar materials but in a modern form, and that, combined with the lighting, just gels. It's about the people and the space, not just merchandise."

One of the most striking features in the store is a large pair of purple stretch fabric faux pillars created by Kubik, a company

with a specialty in designing and manufacturing solutions for corporate exhibits and museum environments. The eye-catching features resemble smooth tree trunks and extend from the ground floor up through the ceiling and onto the upper floor. They're immediately visible upon entering the store and also from the outside.

"The space has a massive steel structure that goes right through the retail space and holds up the actual roof," Foussias explains. "We wanted to make sure we don't see that structure, so we needed to hide it. When we started to work with the client, we talked about the idea of a beacon – a light installation that would speak to the brand, almost like a *Nuit Blanche* installation."

It became clear, however, that the feature would not be ready for the store's grand opening, which prompted Quadrangle to come up with another interim solution until the beacon is further developed down the road. Given the space was designed with a grand scale and no overly ornate details, and that it showcases relatively small displays of product, the pillars – branded with a floral pattern that glows softly courtesy of white flood lights placed inside – only add to the relaxed atmosphere meant to invite customers to comfortably experience the technologies on display.

A product of the seamless integration of systems, lighting fixtures, and design ele-

ments, the end result was a highly collaborative process involving constant verbal and visual communication between the various collaborators. "We designed the interiors and then Rebecca designed the lighting and in response we adjusted the design of the interior," Foussias shares. "Rebecca was invaluable. She figured out how to put it all together, make it work, and have the effect that we wanted."

Other firms involved in the project included Structure Corp, RJC Engineers, and The HIDI Group's mechanical/electrical engineering division.

"Having the mechanical and electrical engineers in house was a huge help on this project because, as you can see, this is not a standard store. Everything is custom," Ho-Dion says. To run the lighting and other infrastructure they needed to, particularly in the ceilings, coordination was essential. "It was constant," she adds. "If I had a question or needed to coordinate something, the engineers were right there, which played into the whole integration and collaboration theme throughout the project, both in the way we work and the final product. When we went back to the site and did our end-of-project fine-tuning, it matched our design perfectly. The end result turned out pretty much exactly as we had imagined."

Kevin Young is a Toronto-based musician and freelance writer.



LED light column at Coquitlam City Hall

Streaming into the City

Coquitlam, BC's Pinetree Way Enhancement Project

By Andrew King

The eye-catching 15-m light column that currently graces the main entrance of Coquitlam, BC's City Hall is a perfect embodiment of the Pinetree Way Enhancement Project of which it was a part.

The cast aluminum cladding at the base of the column closely resembles the bark of a pine tree, though extending from it is a sleek, curved cylinder of 360-degree LED lighting – essentially a hybrid of nature and human engineering.

Fittingly, the central concept of the \$14-million Pinetree Way Enhancement Project was “Nature in the City,” with one of its central goals being the creation a greener, more attractive, and welcoming gateway to the city centre. Coinciding with the TransLink Millennium Line's Evergreen Extension and its new Coquitlam Central station, the project was also intended to improve traffic flow and safety for pedestrians, drivers, and transit riders going through the community hub.

ISL Engineering and Land Services, which boasts offices throughout B.C., Alberta, and Saskatchewan, was the landscape architect behind the

project. The firm tapped Vancouver's Eos Lightmedia to design the various creative lighting features that, in addition to the city hall light column and its identical counterpart at the other end of Pinetree Way, include environmentally-triggered guideway lighting, the illumination of a structural sculpture dubbed The Branches, and more.

Ultimately, the end result is a streetscape that's equal parts appealing and functional and that invites Coquitlam's residents and visitors to walk, cycle, explore, and gather in this central location, balancing the area's natural beauty with development, technology, and human creativity.

Coquitlam is one of the 21 municipalities comprising Metro Vancouver and, like many urban centres in the lower mainland, is wrapped in B.C.'s pristine landscapes. As Eos Lightmedia Senior Designer Steve Bedard explains, the Pinetree Way Enhancement Project's overall theme of “Nature in the City” extended directly to the various lighting features, which play on the themes of trees, water, and generally, a natural flow for the guideway lighting and everything motion-based.

“ISL had the idea for illuminated features along the corridor, and illuminating the guideway itself with a unique effect,” Bedard shares. “We worked with them and their electrical contractors, Bay Hill Contracting, to create and implement these special events that happen along the way.”

Some of those events are automatically triggered by variables like the type and flow of traffic; others – specifically The Stream – are deliberately triggered by passersby. In either case, the effects are remarkably engaging, and increase the level and lifespan of intrigue for the project as a whole.

The translucent light columns at both ends of the corridor were an early cornerstone for the Pinetree Way project. “Coquitlam is very wooded and known for its natural beauty, but has been growing pretty quickly with the SkyTrain and other major developments, so it was about combining those two ideas in one sculpture,” Bedard reinforces.

“The fabricator did a pretty spectacular substructure of rigid steel armature, and it’s not easy to get acrylic in that size [for the lit upper portion] in a way that made this serviceable and UV stable and all of that, so actually, there are two access hatches at the bottom built into the bark that can open up for electrical connections to all of the LED strings.”

Color Kinetics’ iColor Flex LMX gen2s, which are flexible strands of large, high-intensity LED nodes with intelligent colour, deliver the effect. The nodes are aligned in channels and run up a structural frame wrapping the central internal column that routes the leader cable. Surrounding the nodes is a thin light-reflecting screen, which itself is surrounded by

an outer layer of acrylic with light-altering film applied to its interior.

“The big thing for this was maximizing the impact by maximizing the pixel pitch, though we didn’t want it to look like just round pixel screens,” Bedard explains. “We didn’t want to see the nodes or the individual pixels, so that diffusive film was important to create that continuous light spectrum within the column.”

Programming for the features was done in Madrix 3D in order to realize the desired 3D effect. “This was the first time we were working with three-dimensional effects in virtual lighting, as we wanted a way to create a base colour with motion where we could still add a sparkle that seemed to be on top of it, moving through it,” Bedard explains. “We had a 3D patch of the lights inside the columns, and were able to get independent motion between the colour wash and sparkle, so it was basically like having two layers to manipulate, and the effect was enhanced by the holographic film that adds a whole new element.”

Bedard says the “aha” moment in fully realiz-

ing the effect they envisioned came when they decided to pull some pixels out for contrast – basically, adding black to bring more depth out of the active nodes. “It started to look like it was generating natural light, rather than just being a pixel screen. You could see the pattern of the pixels, but when we only had 60 or 70 per cent of the nodes on in a kind of continuous slow motion, it had more of a natural and ephemeral look to it.”

The colours, movement, and intensity of the lights are triggered by motion- and object-tracking via a complement of IP cameras and based on the type of transit that triggers it, with different themes for pedestrians and cyclists on the sidewalks, motor vehicles on the roadway, the SkyTrain travelling along the guideway, or a multi-modal feature for multiple stimuli.

Eos Lightmedia’s Director of Design, Shaun August, developed a custom software platform that reads the camera input, defines control parameters based on the desired stimuli, and sends that information to the cue servers.



Pinetree Way guideway column lighting



The Branches

The lighting on the guideway columns is based on the same technology. In this case, the direction of the SkyTrain (north or south) triggers a specific colour pattern that flows down either direction of the guideway on one side of the posts. Additionally, the effects can be programmed to coincide with a holiday or special event.

"We started by looking at the physical size of the columns to figure out how much light we needed to cut through the streetlights, how to get even coverage, what the best lens length would be, and which fixtures would do the best job and still be robust enough," Bedard shares. "The fixtures do take some shaking and abuse. They're outside, so birds and animals..."

The eight-sided guideway columns called for a mix of Color Kinetics ColorReach Compact Powercore and ColorBlast 12 fixtures for even coverage and good saturation.

The Stream is located at the southeast corner of Guildford Way and Pinetree Way. It uses lighting and coloured concrete to create water-inspired effects surrounding a complement of public benches. Lumenbeam LEDs from Lumenpulse are affixed to the benches and project onto the underside of the guideway between the columns to create the illusion of a stream's reflection.

What's more, there are three pressure pads

incorporated into the concrete between the columns that activate the feature, basically creating "splashes" of light overhead. The pads are intentionally discreet and unassuming to create a type of "easter egg" reaction from visitors.

"There's not a sign on the street to tell you what to do, so it's more of a little secret feature for people to discover," Bedard elaborates. "We like that type of thing, where not everything is spelled out – where you're kind of invited to explore and figure things out. It gives it a longer lifespan for the public, where people get excited and might tell their friends or guests to check it out, so it gets more people engaged."

The Branches feature on the east side of Pinetree Way stemmed from ISL, who had the idea of reinterpreting trees that once occupied the space being developed for the SkyTrain expansion. "They wanted to pay homage to all the greenery around there with a kind of 'figurative forest,'" shares Bedard.

Eos's task then was to liven up the sculptures with illumination, and ultimately, the best approach was to use an old theatre lighting trick and incorporate basic spot fixtures with plant-themed gobos.

"I love creating with light and shadow and contrast out in an urban environment," Bedard enthuses. "It's just a little more fun and dramatic than standard street lights. It creates a space

that people enjoy moving in and out of."

The fixtures are mounted to the branch structures and are on the same circuit as the nearby street lights, so they come on at the same time and don't require any elaborate control.

During the installation, over the course of a single night, one of Bay Hill's electricians was up on a lift with Bedard and a few others below, playing with variables like direction, focus, and shadows to optimize the overall effect.

The last of the special lighting features is also on the east side of the development, right beside the City Centre Branch of the Coquitlam Public Library. Informally dubbed "The Guideway Mover" by the city, it's an SGM G-Spot IP65-rated LED moving head discreetly mounted atop a standard streetlight pole. The fixture can project custom messaging and signage onto a host of nearby surfaces.

"They have the guideway there, which crosses the street, so we can project onto that, the north and south sides of the sidewalk, the parkway, and the library," offers Bedard. "Those are all different canvases, and we can change it from event to event. Sometimes you're looking up, sometimes down, sometimes beside you, sometimes across the street, so it's a lot of variety from one lighting position."

Bedard says Eos has been working with

the G-Spot in other applications of late and the team has become very familiar with its performance and ability to withstand the elements. Considering the firm's reputation with outdoor lighting applications, that level of confidence is critical.

"We want things that we know can perform in this kind of environment," he states. "For example, the CK [iColor Flex LMX] nodes are the only thing that work like they do and last like they do. We're not interested in taking a leap of faith with a new product without very rigorous testing."

An advantage of working on the west coast is that, while rain and fog are in no short supply, it typically enjoys milder summers, and as Bedard points out, LEDs and electronics in general fail more so from overheating than being exposed to splashing water and rain. Their other constant B.C.-based foe in exterior projects, salt water, isn't a concern in the lower mainland.

As Bedard summarizes, the goal behind Eos Lightmedia's role in the Pinetree Way Enhancement Project from the outset was to ensure that every individual component they designed would become an integral part of the city – not just flashy lights for the sake of flashy lights, but features that would enhance the environment and engage the community.

"There's a lot of technology out here, and these ideas wouldn't have come to life without the work and support of ISL Engineering and Bay Hill Contracting," he says, giving credit where it's due.

Ultimately, the new Pinetree Way has been well received by the city and its residents as a welcoming community hub, embracing growth and development while complementing the area's unique and charming geography.

Andrew King is the Editor-in-Chief of Professional Lighting & Production.



A CONSUMMATE CREATIVE PROFESSIONAL

In Conversation with Lighting
Designer Brent Clark

By Andrew King



Brent Clark

“Always willing to listen,
always willing to try
new things.”

So begins Brent Clark’s professional biography, and a quick look at his design credits throughout his career as a lighting designer indicates that’s an attitude he’s kept central to his work.

Clark is a longtime fixture of the Canadian live production industry. In a career dating back to the mid-’80s, he’s lent his creative touch to an enviable variety of tours by artists including Jeff Healey, Our Lady Peace, Jann Arden, Avril Lavigne, Stereophonics, and of course, The Tragically Hip. In fact, it was Clark’s design that framed the iconic Canadian rock band for *The Tragically Hip: A National Celebration*, the live broadcast of the last stop of the band’s final tour enjoyed by over 11 million viewers around the world.

Clark was kind enough to take some time amidst a lengthy global run with U.K. rock band Stereophonics to speak candidly with *Professional Lighting & Production* about designing, listening, learning, collaborating, and yes, trying new things – all of which have helped to cement his status as one of Canada’s most sought-after creative professionals.

PL&P: So you’re currently out on a global trek with Stereophonics, which we’ll get into shortly, but in the meantime, what else is keeping you busy of late? Anything in the recent past or the near future that has you excited?

BC: Well the Phonics have been keeping me pretty busy. Just on tour right now in Australia with stops in Singapore and Dubai.

What I have been up to is designing the upcoming Barenaked Ladies tour that will go out in the summer. The tour is called *Last Summer on Earth*, so that’s been keeping me busy. I also designed

the last Glorious Sons show in Kingston and that is hopefully going to be a tour in the fall.

I always get excited designing new stuff, so every challenge gets me excited. I really like trying to find new technologies and figure out a way to be inventive in production design.

PL&P: You’ve been doing this since the mid-’80s, and have worked with a number of high-profile artists in that time. What was your first tour where you were predominantly working in arenas, or maybe more specifically, the one where you might have said to yourself, “Now this is what I’ve been working towards?”

BC: The first tour where I realized what I had been working towards was when I was out with Jeff Healey in 1989 and the LD, for lack of a better term, got fired and I had to step in and LD the tour and then realized that it was all on my shoulders. I thought it was pretty cool, but was scared out of my mind!

From there, the next big tour would’ve been in 1997 with Our Lady Peace on the *Clumsy* tour. That was the first really big arena run that I got to design. It was so much fun but extremely stressful. That’s when I realized that I had started to achieve my goals.

And I am still trying to achieve my goals. I think that’s what keeps me going – I am always trying to better myself and trying to learn every chance I get. I am still looking for the big break. As I always say, I will become an overnight success soon...

PL&P: There’s been a lot of industry discussion in recent years about the increasing convergence between lighting and video, though I understand you’ve been working with media servers and video content for close to 15 years now. Has that been a significant competitive advantage for you over the years?



Stereophonics' *Scream Above the Sounds* Tour

BC: I think it's put me at a very significant advantage. It's much easier for a client to come and talk to one person about [their overall] vision than to talk to a video person and the LD. And you when you get on tour, it's much easier to have one person that deals with it than having to corral different departments.

I really like the idea of being able to run the video and lighting at the same time to make sure all the cues happen in time. It just makes sense in my mind that the lighting desk should run the video content, but that being said, there have been certain shows where

it's been necessary for the video team to run the video content. For example, we had to do that on the Avril Lavigne tour in 2008 because the video content we had was way beyond what we had for a media server, so we had to have a video team to run it.

PL&P: While you've done some theatre work, much of your design and direction over the years has been concert-related. What is it you enjoy most about concert lighting vs. lighting for other disciplines and applications?



Stereophonics' *Scream Above the Sounds* Tour



BC: Well, I went to theatre school in the early '80s, so that's where my training is, so it was very interesting to dip my toe back in the water last year and design a theatre tour. The hardest part about doing the theatre tour was the hierarchy. I'm not used to the design team being the end answer, because when you're doing a live concert, it's the band that you have to answer to, so it just took a while to get used to that.

The thing about a live concert that still gets me to this day is when the house goes black and the crowd erupts. That sends a shiver up my spine every time that happens. I still get butterflies every night and I look forward to that first cue all the time. It's the adrenaline rush I love and the crowd response that is immediate when you throw up a great cue that's perfectly in time with what the band's doing.

PL&P: You were a go-to collaborator for The Tragically Hip for many years and did the design for their final tour – the *Man Machine Poem* run – that was immortalized in the CBC's *A National Celebration* production. How did it feel to be able to help cap such a storied career, and what does that tour mean to you looking back now?

BC: First off, to have been able to collaborate with Gord [Downie] and the Hip has been one of the best things to happen in my professional career. I love all those guys like brothers and can't say enough good things about them. They are some of the best bosses ever. Gord was my friend above all. Miss him every day.

Designing the *Man Machine Poem* tour was pretty hectic. After meeting with the management team, I had come up with a design that was based on a normal arena sell for a tour. Then, at the 11th hour, it was decided to sell 360, so that design was scrapped. So over the course of the weekend, I had to redesign the tour and at the same time the Stereophonics were in the midst of a stadium show in Cardiff, so it was a little busy [laughs]. I was very lucky to have help from Tyler Pigeon. He came out and directed the tour for me because I was busy with the Stereophonics in Japan and Asia.

It was a great collaboration between Gord and Nick [de Pencier] and Jen [Baichwal] at Mercury Films. The idea all along was to create different looks for every album and to represent the band from their beginnings in the clubs to the rise of the great arena band that they've become.

In the end, I think it was an amazing tour and has a special place in my heart. *A National Celebration* ended up winning a bunch of [Canadian Screen Awards], which I am very proud of. All departments got recognized, which was awesome. It was a once-in-a-lifetime event. I don't think it will ever be re-created and I just feel so honoured to be a small part of it.

PL&P: You also collaborated with Gord on his *Secret Path* shows. I'd love to hear a bit about your creative approach for that, considering the album's vivid narrative and its accompanying graphic novel and film. To what degree did the fact that there was an extensive visual component associated with those songs inform your design?

BC: The *Secret Path* shows came right on the heels of the *Man Machine Poem* tour. I think it was maybe three weeks after the Hip tour was done that Gord and I were talking about doing the *Secret Path* shows.

The direction from Gord was always that the film would be the centrepiece and that the band was more like a band from a silent movie in the '20s that just plays the soundtrack. The film is very stark, very blue, very cold looking, so I tried to re-create that on stage. It was all about the film, so there was no haze, there were no followspots, very minimalistic lighting – side light and floor light so that nothing can interfere with the film.

My goal in the shows was to try and make the audience feel that they were on the railway tracks with Chanie [Wenjack] and the band. The stage did not look like an inviting place to be; I tried to make it cold and stark.

Those shows were so hard emotionally to do. It was really like nothing I've ever done before. You could feel the emotion in the room every night. Again, I was just so honoured and felt privileged to be involved. 2016 was a very interesting year for working, that's for sure, and one that I will never forget.

PL&P: You're amidst a pretty lengthy run right now with Stereophonics, who you've been collaborating with for well over a decade. How did that creative relationship first come to be?

BC: Well their management is Netzwerk Management out of Vancouver and their manager is an old friend of mine. He was tour managing Avril Lavigne in 2003 and I was working for the support act in Europe, who was Our Lady Peace. He really liked how I lit OLP and a few years later, Stereophonics were looking for an LD and he called me up and offered me the job. That was 2005 and I'm still kicking around.



PHOTO: MIKE HOMER

The Tragically Hip's *Man Machine Poem* Tour

They are a great bunch of guys. I think of them all as great friends and amazing bosses. They are a lot of fun to light and a great band live.

It's always been a challenge with them because I think of them as The Tragically Hip of the U.K., where the Stereophonics play arenas and stadiums in the U.K. and then go to North America and it's clubs and small theatres, much the same as the Hip were in Canada and in Europe.

PL&P: Tell me a bit about your overall design for this tour and how it came together. Is everything "new," or are there some elements of the design that build on what you've done for previous tours?

BC: The overall design for the last tour was based off of trying to do something a bit different with video, so I came up with this idea for an upstage video wall that could disappear. The idea behind that was that it can go completely horizontal and then move into a vertical plane and can also act like a roof. So then I came up with the idea of two trusses upstage and down stage of the video wall that flank, and when the video all goes away, they become their own scenic elements. We move them into all sorts of crazy angles and make the show very awesome and asymmetrical for a bunch of songs.

Over the past while with the festivals that we have been doing, the band has really liked the idea of a centre thrust, so we added in the centre thrust that's about 10 m long that had a lift on the end so we could lift small bits of backlight up for the stage along with mic stands, etc., and so I got to try and do things a bit differently.

I added in three video screens on the downstage edge of the thrust to basically do away with the side screens.

This was also the first tour for me to use the Follow-Me spot system, which was awesome. It was great to be able to just pick any light I wanted in the rig to follow any band member. It really freed me up from the normal followspots. I always try and do something new in the design and something that I have never done before. The basic cue structure stays the same, but I'm always trying to come up with different ways to light the same songs.

PL&P: Outside of the Follow-Me, are there any fixtures or systems you're using for the first time on this trek? If so, how did they earn the spot in your rig?

BC: The Follow Me System has been great. It really works quite well. Along with it I had a bunch of [Robe] Spikies, which are great little punchy lights I think. I also had a bunch of Space Force lights from Chroma-Q. These are on a Kinesys [automated] system and controlled via wireless DMX so they would come in at different points in the show to really kind of close in the space. We use these when the band is on the B stage on the downstage edge of the thrust. I was also using the Hippotizer Boreal media server for the first time, which I loved. Such a great server with so many options. It really is a great tool.

PL&P: Your bio says you're "always willing to listen, always willing to try new things." That made me curious about whether you prefer getting direction from clients and working towards a collaborative vision vs. being given

carte blanche to put your experience to work as you see fit.

BC: I love doing both, but that being said, there is something about a collaboration which is awesome because a lot of times, people will see things that you don't see or have a new idea that you never thought of, so I really like that part of it. I always like other people's ideas on things. I've learned so much from just listening to people about their different ideas on how things should be lit. The biggest influence on how I light shows comes from Raine Maida [of Our Lady Peace], Gord Downie [of The Tragically Hip] and Kelly Jones [of Stereophonics]. I always like input because I always want to make sure that the artist feels comfortable on stage, so even if I'm given carte blanche, I still seek [input from] the artist to make sure they are comfortable.

PL&P: I know it's a wide net to cast, but to cap us off, outside of the technologies themselves, what would you say is the most notable difference between the lighting industry you entered back in the mid-'80s compared to today's?

BC: Back in the '80s, it was pretty much fly by the seat of your pants. We had a truck, some lights, PA, and some back line, and we just did shows wherever we could. We were just working on our craft and trying to do the best job we could. We had six moving lights, which was awesome back then and so unheard of, and it took all day just to set up those six, mostly. So jumping ahead to where we have an entire rig of moving lights that you can set up in hours is a huge change. Also, how much LEDs have changed our world is amazing. To go from three 400-amp services to a 200-amp to run 300 LED lights is just mind-boggling. I am really looking forward to seeing where it's going to go in the future and I love all these new products that are coming out. I just find it very hard to keep up with what's new and exciting. That's become the biggest challenge. I would also say the attitude has changed for the better. It's become much more of a business now than what it was before, which is awesome. I think it's cool that we can still do art and business at the same time.

Andrew King is the Editor-in-Chief of Professional Lighting & Production.

Mike Filsinger

By Shanine Cook

For nearly 15 years, Mike Filsinger has been the go-to lighting designer for hard-hitting rock outfit Three Days Grace. Starting with the band while supporting their self-titled debut album back in 2004, his career in the lighting and entertainment industry has grown in tandem with the group's success, going from clubs to theatres to some of the biggest and most prestigious venues and festivals around the world.

Filsinger was born in Orillia, ON, but ended up moving to Toronto to get his start in the industry. "That's where everyone goes to kind of get a foothold in this business," he shares, and he didn't waste any time finding gigs and getting busy.

His first major client was guitar slinger Phil X, who has since gone on to take lead guitar duties with Bon Jovi. "We started together touring with a kind of split original-cover band called Sidinex, which is his last name, Xenidis, spelled backwards. He's been with Bon Jovi for about five years now, so it's great to see he's gone on to do well."

Still early into his career, he was working with artists like Saga, April Wine, and Italian superstar Zucchero, logging hour after hour at the console and on the road. He admits it was a string of good fortune that quickly established him as a sought-after collaborator, but wasn't without its learning curve.

In 2004, he set off on his first tour with Three Days Grace, and hasn't looked back since. "I've always come back, no matter what I was doing," he enthuses. Other more recent clients include British rockers The Cult and actor Jared Leto's band, 30 Seconds to Mars.

Designing new shows for Three Days Grace with each new album cycle remains a career high point for Filsinger. He's been there through it all with the band, working their way up to bigger and bigger venues in new places around the globe.

Now, Three Days Grace is one of the most successful and in-demand rock outfits in the world, having recently earned their 13th number one song on *Billboard's* Mainstream Rock chart with "The Mountain," matching a record set by Van Halen years earlier.

The band's ongoing success means they're still pushing into new markets and reaching god-like stature in others, including Eastern Europe and Russia. "They're like The Beatles in Russia," Filsinger says with a chuckle. "Touring Russia can certainly be a challenge, but it's far better than you might expect."

Travelling to new destinations is one of Filsinger's favourite parts of this line of work, and he's got an impressive number of pins in his figurative map of the world. Currently, Three Days Grace is looking at heading into Israel and returning to Eastern Europe.

"I did Israel with Simple Plan around 2008 and it was pretty interesting," Filsinger says. "That's one of the oddest places, as far as potential for danger".



Lately, like many of his peers in the business, Filsinger has been expanding his professional palette with video creation and manipulation. "It's got a lot to do with the changing of production requirements," he says. "You've probably noticed that a lot of bands are relying more and more on video content than lighting."

Adding more video to the show works well for scalability, which is important to a band like Three Days Grace that travels to so many different places and can find themselves in a wide range of venues and show environments, from club dates to arenas to festivals for hundreds of thousands of people.

"Sometimes we're headlining or co-headlining or sometimes directly supporting the headliner, so I had to design a system that we could bring in with zero set-up and teardown time, and that's been quite a challenge," he admits. "You know, you've just got to be prepared for everything, production wise, from opening for The Rolling Stones to a club to headlining a festival."

As for what's coming up for the rest of 2018, he's just looking forward to the new places and new experiences on the horizon for the Three Days Grace crew. "As far as future plans, it's just to continue touring with these guys and watching their singles continue to go up the charts," he chuckles, so here's to the next number one and some exciting tours to follow it.

Shanine Cook is an Editorial Assistant with Professional Lighting & Production.

Stephan Gotschel

By Shanine Cook

Stephan Gotschel has a wide and varied career in the lighting industry and some of its related disciplines, from odd jobs at nightclubs to music and theatrical tours to film and television. That breadth of experience is serving him very well in his current role – or, rather, current roles – with *Rain: A Tribute to The Beatles*.

A Montreal native, Gotschel moved to Toronto with his family when he was 11. In high school, he got heavily involved with the drama program and started down a path that would eventually lead him to study at Ryerson's Theatre School in Toronto and then into a career in the entertainment industry.

His first job out of school was at the Grand Theatre in London, ON, and looking back, Gotschel humbly admits he found himself professionally overwhelmed. "I was very green and new to the industry and, you know, I made a few mistakes and was really just too inexperienced for the job."

Disappointed but not discouraged, Gotschel recognized it as an opportunity to learn and grow. "It made me realize, 'Hey, learn your bounds, set your goals high, and then get to work towards those goals. That's really been my motto for my entire career.'"

Following his stint at the theatre, he got involved in film and television production. After days on set, he'd spend his evenings at nightclubs, learning to program moving lights and generally getting acquainted with performance lighting rigs. He found himself at home lighting for music performances, and soon cemented his status as a concert LD and operator with iconic Canadian a cappella outfit The Nylons – a client for nearly 12 years.



"Music was my thing. I know it sounds kind of hokey, but every time I listen to music, I kind of 'see' it," Gotschel shares. "With the a cappella aspect [of The Nylons], that brought about an interesting challenge of lighting a show without drums or instruments – just four guys on stage making these sounds with their voices. It really made me respect the music industry and especially those guys. They're just very talented."

Following his journey with The Nylons, he anchored himself in the concert touring industry and joined the crew at *Canadian Idol* for three years before embarking on tours with a wide array of artists, including Daughtry, Michelle Wright, and The Tea Party, to name just a few.

Currently, Gotschel is amidst his 13th year of working with *Rain* and is still getting to visit new and exciting places. That includes his work prepping an iteration of the production called *Let It Be* for runs on Broadway and the West End of London – one of Gotschel's

favourite cities in the world. In each case, he was onsite for a few weeks to design, program, and oversee the look of the show leading up to opening night.

He's also covered much of Canada and the United States in addition to trips to Scandinavia, Switzerland, Germany, Austria, the U.K., South Africa, and Japan. "It's been truly great – very exciting and very rewarding," he shares.

The production keeps him plenty busy. From a typical 6:45 a.m. wakeup call through 16 to 18 hour days, Gotschel finds himself in one of the most challenging but rewarding environments of his professional career.

He isn't only the lighting designer for the tour, but also its production manager and, as of last summer, the production designer and one of two video designers. "I need to keep my brain active and keep learning," he says. "I've been in this industry since pretty much 1992. Got to keep it moving..."

As much as life on the road still excites Gotschel, he certainly enjoys spending downtime at home in Toronto, close to family and friends. Having just come off the road in early May, he's taking the opportunity to relax and reconnect with those close to him but also getting caught up on the city's music scene, working on some events and festivals throughout the summer.

"Since I travel so much, I really enjoy spending time at home," he shares. "I've got my putting green, I've got my smoker, and I've got my neighbours and friends that come over for drinks and we sit there and have a good time and put some steaks on the grill and relax. To me, the perfect vacation is staying at home and spending time with family and friends."

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WorkPro LightShark LS-1 Console

WorkPro has released the LightShark LS-1 console. The LS-1 offers unique features from the world of software-only lighting control and marries them to an intuitive, ergonomic hardware control surface.

The LightShark range currently comprises two independent hardware products – the LS-Core and LS-1 – which have the LightShark engine software built in. The LightShark cross-platform lighting control system has up to eight DMX universes and a fast web-based user interface.

The LS-1 is able to connect up to three devices at the same time to create a customized multiscreen control system, making for a plug-and-play solution that avoids the inconvenience of having to install any software or drivers on a computer. A web browser is all that is needed to have complete access to the software, no matter the operating system (iOS, Android, Linux, Windows, macOS).

For more information, contact AVL Media Group: 514-400-0110, FAX 514-457-0575, salesinfo@avlmediagroup.com, www.avlmediagroup.com.

Philips Vari-Lite VL2600 LED Moving Heads

Philips Vari-Lite has launched the VL2600 range of LED moving head luminaires, which are designed to be smaller, brighter, and lighter LED alternatives to the VL2500 Spot and Wash moving heads.

All three models in the range – the VL2600 Spot, Profile, and Wash – offer an updated, more saturated, but familiar Philips Vari-Lite CMY colour mixing system with variable CTO colour correction, high-colour temperature (7200 K) output, a zoom range of seven to 48 degrees, and a flat and even field of light at all beam angles. With the new luminaires, the company says it has exceeded the output of the VL2500 while expanding the available package and its potential applications with the addition of a dedicated profile fixture, plus the added advantage of a beam-shaping system within the wash fixture. At the same time, the compact form factor has been retained.

For more information, contact Philips Vari-Lite: 214-647-7880, FAX 214-647-8038, www.vari-lite.com.



Chroma-Q Studio Force II Tuneable White Wash Light

Chroma-Q has introduced the Studio Force II, a high-intensity tuneable white wash light.

Using a homogenized LED source capable of delivering variable colour temperature, plus/minus green shift control, and the ability to produce deep saturated colours when needed, the Studio Force II is specifically designed for TV broadcast and film applications. It also performs well in other situations demanding high quality tuneable white light, such as touring key lights, exhibitions, corporate events, and theatre lighting. The Studio Force II uses the same ColorSure technologies found in other Chroma-Q fixtures to deliver consistent colour across fixtures.

For more information, contact A.C.

Lighting: 416-255-9494, FAX 416-255-3514, northamerica@aclighting.com, www.aclighting.com.



ETC Element 2 Console

ETC has released the Element 2, an upgrade of the entry-level Eos family console. The Element 2 hardware features the same hardkey layout as the other Eos desks, bringing the console closer to its bigger siblings.

The Element 2 offers control of the Eos software with an interface and price point that is accessible to a broader range of users and venues. Novice users will find that commonly-used functions are brought to the surface, while experienced programmers can dig deeper to access advanced controls. The console's 40 pageable playbacks can be used for hands-on, latest-takes-precedence control of individual channels, or turn a switch and map them to submasters, IFCB palettes and presets, or manual timing or global effects masters. Users can also build their own customizable graphic control interfaces with Magic Sheets or record looks to Element 2's cue list for streamlined playback.

The console boasts 1,024 or 6,144 outputs, 32,768 channels, five USB ports, four DMX ports, two individually configurable Ethernet ports, support for up to two standard or multi-touch external displays, and full, synchronized backup options via ETCnomad, ETCnomad Puck, or another Element 2 console.

For more information, contact ETC: 608-831-4116, FAX 608-836-1736, www.etccconnect.com.

ArKaos MediaMaster 5.2 Software

ArKaos has launched the MediaMaster 5.2 software, the latest edition of its signature real-time video control platform.

Embedded in MediaMaster 5.2 software is ArKaos' new architecture-orientated control product called An-Ki. An-Ki is a remote control and digital content management solution. With it, video-mapped or LED installations can be maintained from anywhere in the world through the ArKaos cloud.



Other new features include DMX Merge, which combines

parameters like pan and tilt from a lighting console with video sources from MediaMaster. It also features Pixel Blending, which utilizes the Blend function so the colour output of a lighting console can be blended with the video output of MediaMaster via DMX from the lighting console. The Kling-Net Draft Devices feature allows a show to be prepared remotely and disconnected from the physical devices. With Extended Fixture Creation, MediaMaster 5.2 supports complete DMX devices like moving heads with pan/tilt. With 64-bit support for all applications, MediaMaster 5.2 enables quicker and more responsive operation.

For more information, contact A.C. Lighting: 416-255-9494, FAX 416-255-3514, northamerica@aclighting.com, www.aclighting.com.

Robe Tarrantula LED Beam/Wash/Effects Fixture

Robe has released the Tarrantula LED beam/wash/effects fixture.

It is powered by 36 30-W and one 60-W high-powered LED chips, providing 20,000 lumens of output. A versatile optical system offers adjustable beam angle from a 4-degree spot to a 50-degree wash. The LEDWash 800 inspired Beam Shaper accessory creates a traditional oval beam that can be indexed for precision coverage of the stage or performance area.

Central to the Tarrantula's features is Robe's exclusive flower effect, which adds another eye-catching visual dimension. Driven by the 60-W RGBW multichip, this creates sharp, speed-controlled spikes of light that can be rotated in either direction. Intense, fully saturated colours plus a range of subtle pastel tones with very smooth transitions are possible due to the integrated 18-bit LED dimming system. Video-driven effects can be achieved by mapping the Tarrantula's individual pixels via a DMX console or a media server and utilizing the onboard sACN with internal HTP merging via DMX or Kling-Net protocols.

For more information, contact Robe Lighting: 954-680-1901, FAX 954-680-1910, info@robelighting.com, www.robelighting.com.



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GLP Impression FR1

GLP has released the Impression FR1, which brings more versatility to the company's lineup of compact automated lighting packages.

Using one high-powered 60 W homogenized RGBW LED at its core, the Impression FR1 features colour mixing across a wide spectrum and at the same time projects a crisp and punchy white light, with a full range of colour temperature control.

The fixture is designed to provide a clean, homogenized output at all angles, with a clean beam from centre to the extreme edge. This consistency and detail allows the Impression FR1 to be used in a wide range of applications.

A fast 3.5- to 34-degree zoom range gives full beam control over both short and longer throw distances and the FR1 can project over a long throw.

For more information, contact AVL Media Group: 514-400-0110, FAX 514-457-0575, salesinfo@avlmediagroup.com, www.avlmediagroup.com.



Litepanels Gemini Soft Panel

Litepanels has released the Gemini 2x1 soft panel, as well as a new firmware update that expands the panel's lighting effects.

The Gemini is designed to deliver precision colour control and flicker-free light in a highly portable LED panel. The new Gemini firmware includes a new Lighting Effects mode for adding film and TV lighting effects, such as emergency lights, lightning, fire, hue burst, paparazzi, fireworks, party lights, pulsing, square, and strobe. All effects are fully customizable, giving users the ability to control rate, colour, depth, and other factors to craft a unique look. Effects can be saved to presets for simple recall, and the presets can be saved to a USB drive.

In addition to the new effects, the Gemini includes four additional lighting modes: Correlated Color Temperature (CCT) mode for bi-colour (daylight to tungsten) with +/- green adjustment; an RGBW mode that allows independent adjustment of red, green, blue, and white; HSI (hue saturation and intensity) control for full-colour and saturation control; and Gel mode, providing the ability to dial up a variety of popular gels.

For more information, contact Litepanels: 203-929-1100, salesupport_usa@vitecgroup.com, www.litepanels.com.

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Acclaim UDM-W Wireless Universal Dimming Module

Acclaim Lighting has released the UDM-W wireless universal dimming module, which complements the company's wired UDM and features DMX, 0-10V, and line voltage dimming ability for a wide range of applications.

The UDM-W is a multi-protocol driver designed to allow conversions between popular control systems, and allow for maximum control flexibility and integration with fixtures. The UDM-W gives users a choice between a wireless and wired DMX input by natively adding Acclaim's Aria Wireless DMX technology.

Both the wireless and wired UDM units support DMX/RDM and 0-10V inputs, while its outputs are DMX/RDM, 0-10V, and IGBT digital line voltage dimming (compatible with forward and reverse phase fixtures).

For more information, contact Rite Lites: 514-472-0443, FAX 514-472-0586, info@ritelites.com, www.ritelites.com.



Claypaky Zac-Eye Followspot Device

Claypaky has introduced the Zac-Eye, the first stand-alone follow-spot to use artificial intelligence.

The movements of any Claypaky fixture can now be controlled automatically by the Zac-Eye box. The box is an external device that can be connected to any Claypaky moving light via Ethernet. Its optical 3D sensor detects all the objects on the stage, and a specialized algorithm distinguishes human shapes from the rest of the environment. No fine tuning is needed by the operator. It is designed to be simple to install and use, completely reliable, and affordable.

For more information, contact A.C.T. Lighting: 844-996-0884, FAX 416-628-8406, sales@actlighting.com, www.actlighting.com.



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Global Truss Silencer

Global Truss has introduced the truss Silencer, a rubber damper that is easily pushed onto the end of a truss pin to reduce noise when assembling truss structures.

The Silencer is designed to decrease the volume when hammering truss pins by around 50 per cent while dampening the high pitch frequencies significantly. The company says a special rubber blend is used in production to make the Silencer flexible yet hard enough to transfer the force of the hammer effectively while preserving the material of the pin and the copper hammer. The Silencer has been designed to be left on the truss pins while fitted to the truss, providing protection to the truss but also the surface it is sitting upon. Another added feature is that it offers camouflage when silver pins are used on black truss.

For more information, contact SFM: 800-363-8855, 514-780-2070, FAX 514-780-2111, info@sfm.ca, www.sfm.ca.



Epson Pro L25000U 3LCD Projector

Epson has released the Pro L25000U flagship laser projector with 25,000 lumens of colour brightness and 4K enhancement, designed for use on live productions.

The Epson Pro L25000U uses advanced edge blending and auto image calibration to create immersive looks for the audience. It combines a laser light engine with inorganic components for improved brightness and 24/7 operation for up to 20,000 hours.

Epson's Pro L Series projectors also feature a sealed optical engine, 3G-SDI connectivity, and true 360-degree projection flexibility. The Epson 4K Enhancement Technology accepts 4K signals and enhances 1080p signals for an output that surpasses full HD image quality. The projector is compatible with Crestron RoomView, AMX, Extron XTP, Control4, and Art-Net Lighting Control systems, plus an Emulation Mode to accept basic control codes of other projector brands.

For more information, contact Epson Canada: 800-807-7766, www.epson.ca



ChamSys QuickQ Series Consoles

ChamSys has released the QuickQ series of lighting consoles, designed to put more powerful lighting control in the hands of students, theatre/house of worship volunteers, and programmers, regardless of experience level or budget. The consoles are also designed for more experienced professionals when running smaller-scale shows.

Available in three models – the QuickQ 10, QuickQ 20, and QuickQ 30 – they feature an intuitive smart-phone-like interface and a large 9.7-in. touchscreen. Helpful prompts and videos accelerate the learning process, making it easier for inexperienced users to set up, program, and operate the console. Among the console's features are easy-to-understand buttons and faders, a simple colour selection menu, accessible intensity control tools, and fingertip controlled zooming and scrolling.

The QuickQ consoles feature wi-fi capabilities that allow them to be controlled from a tablet or phone, both of which can also serve as a second external monitor.

For more information, contact Erikson Pro: 866-916-4660, FAX 888-918-2244, info@eriksonpro.com, www.eriksonpro.com.



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Chauvet Rogue R2X Spot & R1X Spot

Chauvet Professional has added to its Rogue series of moving fixtures with the introduction of the 300-W LED Rogue R2X Spot and 170-W LED Rogue R1X Spot.

The R2X Spot has an output of 11,000 lumens and features a 16.5-degree beam angle, two variable scrolling colour wheels with seven colours and split colour capability, as well as a three-facet prism and smooth gobo morphing between its dual gobo wheels.

The Rogue R1X Spot has an output of 6,700 lumens and features a motorized iris and focus for beam shaping, 16-degree beam angle, and a colour wheel that features eight colours, split colour ability, and continuous variable-speed scrolling. It also has dual gobo wheels with seven interchangeable gobos, as well as a three-facet prism for aerial effects and 16-bit dimming for smooth fades.

Both fixtures are RDM-enabled for remote addressing and troubleshooting, and both feature Neutrik powerCON power input/output connections for power linking.

For more information, contact Erikson Pro: 866-916-4660, FAX 888-918-2244, info@eriksonpro.com, www.eriksonpro.com.



Roland V-60HD Video Switcher



Roland Professional AV is now shipping the V-60HD compact, integrated video switcher and audio mixer. Its feature set is well suited for live event productions and broadcast, recording, and streaming.

The V-60HD supports SDI camera inputs plus scaled HDMI inputs for data, computer, tablet, and other video sources via a variety of video connections, plus a program and independent aux bus for confidence, downstage monitor, or side screens. The V-60HD also offers multi-channel embedded audio, XLR/TRS and RCA analog inputs, and multichannel embedded audio to two SDI outputs, plus comprehensive dynamics and auto-mixing.

The V-60HD supports six video channels from a variety of inputs, including 3G-SDI, HDMI, and RGB sources with scaling on HDMI and RGB inputs to support both video and VESA resolutions from 480i up to WUXGA. A de-interlacer enables 1080i and 1080p SDI video sources from multiple fixed-lens, PTZ, or ENG-style cameras to be used simultaneously without the need for an external signal converter. The V-60HD also supports still image capture and import with two dedicated cross-points.

For more information, contact Roland Pro AV Canada: 604-270-6626, rcm.proav.info@roland.com, http://proav.roland.com.

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PR Lighting Omega Moving Zoom Bar

PR Lighting has released the Omega moving zoom bar effect fixture, which features six RGBW four-in-one 60-W LEDs.

The Omega is designed to produce a powerful, zoomable blade of light. Each pixel can be controlled individually and the light output can easily be converted into rays of mid-air micro beams. The Omega features mechanical dimming (linearly adjustable), electronic strobe (0-25 fps), 540-degree pan and 270-degree tilt, and each colour is individually pixel controllable. Other features include a colour touchscreen, adjustable brightness, over-temperature protection, and wireless DMX control.

For more information, contact L.C. Group: 450-755-6091, FAX 450-753-5298, info@lc-group.ca, www.lc-group.ca.



NovaStar NovaPro UHD 4K LED Display Controller

NovaStar has released the NovaPro UHD LED display controller, which integrates video processing, 4K sending, and system control. It is designed to ensure clarity on LED displays while providing any special effects.

With the NovaPro UHD's integrated 4K sending, faults are minimized and the internal software is designed to make things easy on the end user. Eight-layer independent processing also allows for seamless switching of special effects. Supporting both wired or remote operation, either a PC or mobile device can be used to control the system.

For more information, contact NovaStar North America: northamerica@novastar.tech, www.novastar.tech.



Elation Smarty Hybrid Spot/Beam/Wash Luminaire

Elation Professional has launched the Smarty Hybrid, a full featured CMY colour mixing spot, beam, and wash hybrid luminaire.

The Smarty Hybrid features the new Philips Platinum Flex 200 lamp with Flex technology, which uses a smartly designed discharge lamp/ballast package to produce high output and compact performance at an efficient, long life solution of up to 10,000 hours.

Features include: motorized zoom ranges of 2-20 degrees in beam mode and 3-25 degrees in spot mode; a full CMY colour mixing system; a frost filter for wash effects; 13 dichroic colours including CTB, CTO, and UV; eight rotating interchangeable glass and 12 static-stamped metal gobos; 16- and eight-facet independent rotating prisms; multiple CMY colour, gobo, and prism macros; motorized focus and auto-focus; high speed shutter and strobe; and lamp hibernation mode.

For more information, contact SFM: 800-363-8855, 514-780-2070, FAX 514-780-2111, info@sfm.ca, www.sfm.ca.



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Concert Lighting – The Art and Business of Entertainment Lighting, 4th Edition

Concert Lighting: The Art and Business of Entertainment Lighting, 4th Edition provides readers with an updated look at how to succeed in the complex world of concert lighting design and technology.

The authors have reorganized the book into three comprehensive and thoroughly revised sections, covering history, equipment and technology, and design, and containing new information on LED technology, pixel mapping, projection options, media servers, automated lighting, solutions for moving lights, DMX, Ethernet problems, and designer communication and collaboration. This book also explores the cross-media use of concert lighting techniques in film, video, theatre, and the corporate world, highlighted with advice from master designers such as Bruce Rodgers, Cosmo Wilson, and Sarah Landau.

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New York's historic **Broadway Theatre** hosted a six-week run of **Rocktopia**, an innovative concert that explores new artistic dimensions by weaving rock and classical music together and wrapping them around a free-flowing story that eschews traditional notions about plot and characters as it examines the phases of life. Providing richly textured visuals to support the narrative and punctuate its musical mix was a Michael Stiller-designed lightshow that featured a collection of **Chauvet Professional** Rogue fixtures and a video array made up of Chauvet PVP S5 LED tiles, all supplied by **BML-Blackbird**.

"We expanded what was mostly a scenographic lighting plot for our tour to include dedicated keys, backlights, and specials for the singers, band, 20-piece orchestra, and 30-member choir in the Broadway production," shares Stiller.



PHOTO: MATTHEW MURPHY

PHOTO: ELDIRIO DE BOER, E&A, EVENTS



2

Don't Let Daddy Know (DLDK) is one of the biggest international EDM events, taking its Ibiza roots and transitioning into a worldwide dance phenomenon known for spectacular production values. The 2018 Amsterdam edition, produced by **Dutch7**, returned to the Ziggo Dome for two nights with creative lighting designed by Bas Knappers from Netherlands-based **Live Legends**. Knappers specified 122 **Robe** Pointes and 40 MegaPointes as part of a large lighting rig supplied by **Rent-All** together with video and sound.

Knappers wanted bright, powerful beam lights with plenty of punch and creative options to hold their own over large amounts of LED screen at the back and surrounding the stage. The fixtures were positioned on a series of trusses above and to the sides of the stage, as well as on four large moving objects flown above the audience – each with nine Pointes on-board – plus six static structures over the audience.



PHOTO: ELKIE BRIERS

3

Painting with Light has produced a vibrant, inventive visual solution for **Zoo of Life**, a production directed by Luc Stevens to celebrate 175 years of the Antwerp Zoo, being staged at the new Queen Elizabeth Hall in Antwerp, Belgium.

With only two weeks to build the production, the set was composed largely of digital scenic elements. The digital scenery features a large 8 mm LED screen upstage, two long side screens 4 m. high and running the depth of the stage, two sets of LED-clad stairs, and a quantity of video panels fitted to three structural arches above the stage of the theatre's main auditorium. A Pepper's Ghost effect was set up for one scene, utilising a 30K Panasonic laser projector shooting onto a special scrim.

The lighting rig comprises around 130 fixtures, including 24 **Martin** MAC Viper Performances, 36 Viper Profiles, 64 of **Phippo's** URC 210 LED washes, and 12 **URC** zoom LED battens, all controlled via a grandMA2 console from **MA Lighting**.

Austrian electronic/metal/pop art-project **CueStack** recently produced a string of debut music videos. Martin Kames, a successful lighting designer and owner of Austrian-based rental and production company **MartinKames.com**, comprises one half of the duo. Kames worked double duty on

the video shoots, operating behind the camera on lighting and then in front of the camera as vocalist and synth player.

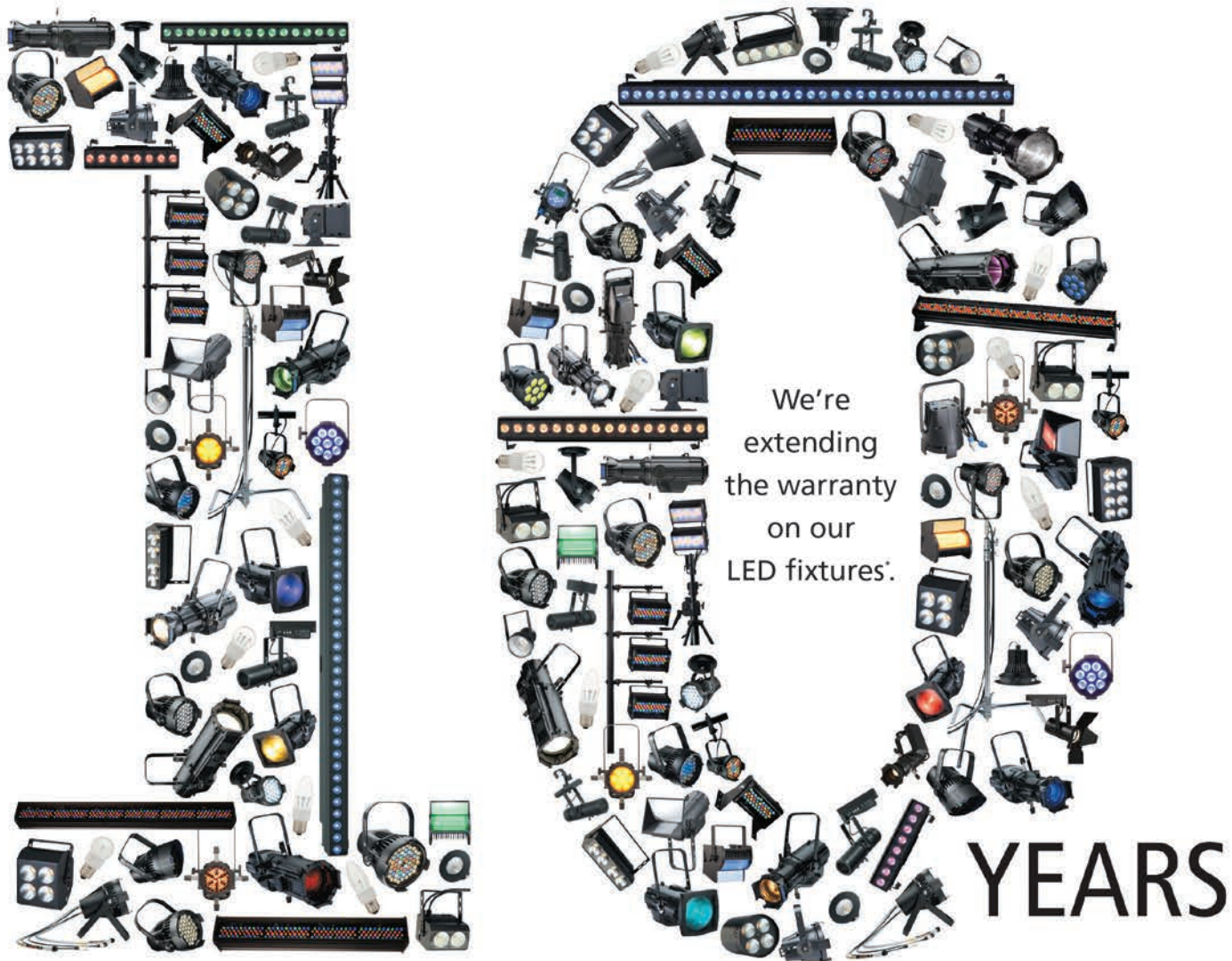
The set-up features the duo's logo built as a gigantic stage made out of risers, trussing, set parts, and lots of lighting and effects. Used as the main visuals in all five music videos, Kames had a large number of intelligent lighting fixtures on the project. The set-up comprised several groups of fixtures, including 170 **Elation Professional** luminaires: 36 Sniper 2R multi-effect lights, 40 Lumina Matrix LED matrix panels, 16 DARTZ 360 LED beam/spot luminaires, 48 Chorus Line 8 and 10 Chorus Line 16 pixel bar wash luminaires, and 20 Paladin hybrid effects.

4



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*All non-retrofit LED fixtures now carry a ten year warranty on the LED array and a five year warranty on the entire fixture.



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