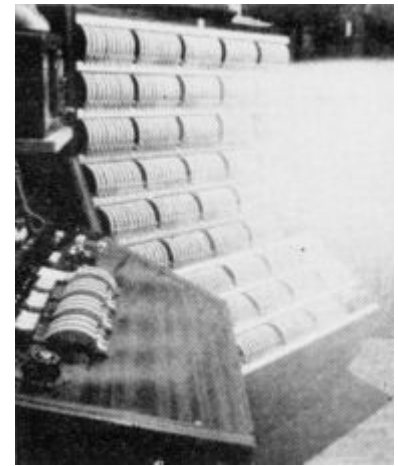
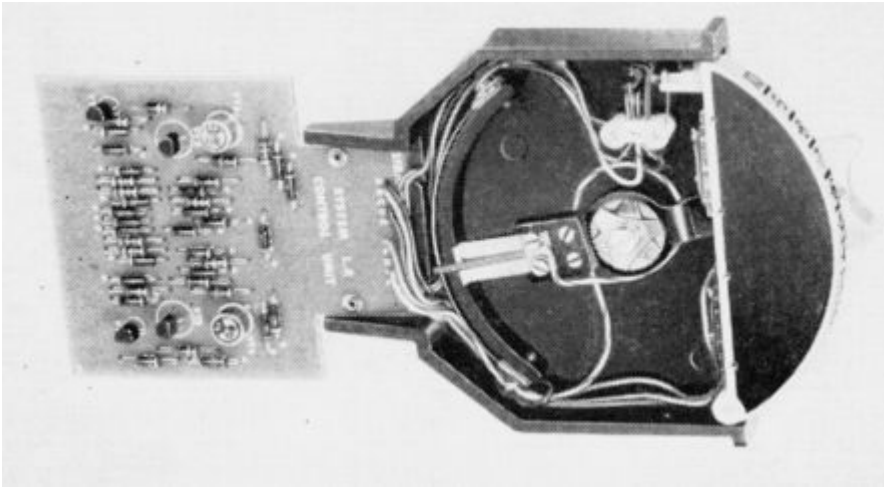


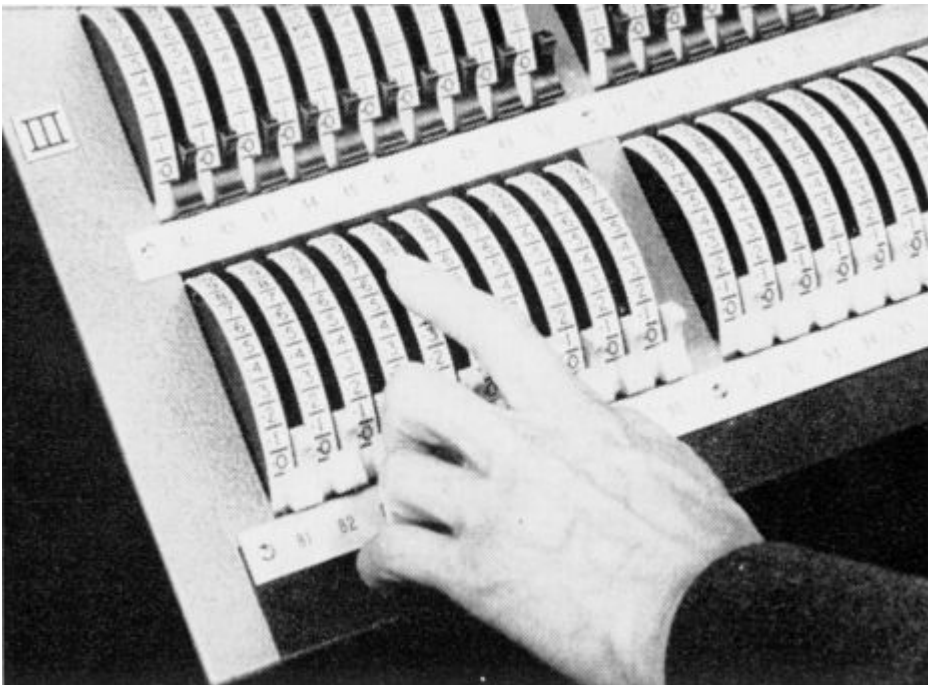
# System LP - Luminous Preset

Extracts from Ideas and Realisation in Lighting Control by Fred Bentham, *Tabs*, Sept.1966.

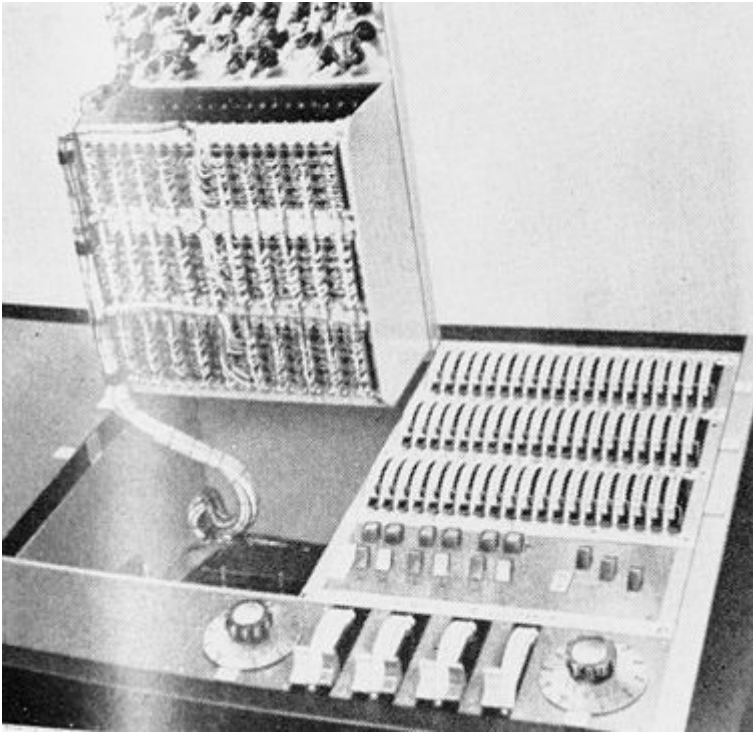


All routing and indicator switching is done on a small printed circuit card which fits into the plug-in luminous dimmer unit. This shows the difference in size between the relay bar it replaces. Not only this, but the simple busbarbing and cabling sockets. The large relay banks (jig-made cable forms) all vanish. No need for a specialist to trace out any channel play up, then the lever is moved to the front and a new one plugged in. So replacement by post is obvious.

Enough about circuitry. What does the system do? What facilities does it give the operator? This is how any stage is judged; the electronics are only incidental.



On System LP the dimmer scale carries two internal indicator lamps. In addition, the scale can spring to use it as a push button (photo left). The levers mount at 4 1/4" vertically. All confusion is avoided by the special dimmer knob which not only provides a finger to rest but places it over the



The recommended form (photo 1) each of which is mounted as a h other. This allows easy operation facilitates matching when neces one preset to another. Other tha per channel, there are only the r separate grouping push buttons, lamps being necessary. Indicatic dimmer levers themselves with c in space required and in uncerta

Master controls are kept as simple as possible and are concerned with grouping on to the two master faders (the white and the red) per preset. To do this there are five master push buttons to each preset - All White, Individual White, All Black, Individual Black and Individual Red. The Individual White and Individual Red pushes are used to set up groups on the White and Red faders. Any dimmer scales touched while either push is being held will be routed to the appropriate fader and light up in White or in Red. In addition, dimmer channels can be selected as common to both faders and display both red and white. Thus a preset can in effect be formed into three groups and a cross-fade be carried out with some channels, for example the sky, remaining static, without resort to another preset. Channels are removed from a master fader by using the "Individual Black push" in the same way.

The "All-White" or "All Black" pushes operate without the need to select individually at the dimmer scales. This can be very useful when simple non-group presetting is required since at a touch all channels can be set on the white. These "All" pushes are also helpful when setting either nearly full or almost empty combinations. Thus, if a lot of channels are concerned, they can all be set "on" at one touch and those not required then removed using "Individual Black" and/or "Red". In the same way using "All Black" the preset can be immediately cleared to "off" and the few required picked out in white or red or both as appropriate.

It is important to realise that the groups formed on System LP are quite independent on each preset. In this it differs from the push button system S.P. Thus six independent groups or blocks of light, or nine if the commons are included, can be set at any one time. It is not difficult to imagine raising first this block of light and then that. All the lanterns of the groups are still under individual control for balance and change if necessary.

In other control systems this practice of separate grouping to each preset as already stated entails extra work in matching groups when cross-fading group by group from preset to preset, but on System LP such matching, when required, is quite automatic. All that is needed is to press either of the two amber matching pushes associated with each preset master. These can either couple down the group of another preset as an addition, or if "All Black" is pressed first, as a substitute.

The red lamps need not necessarily be used together as the master group they may form, but can act as "markers" to identify a series of scattered dimmers to be brought in sequentially one after the other by hand. Likewise, in a part of a show depending on several switching changes in rapid succession one or two of the presets can be used for setting these in advance merely to be copied onto the active preset when required. Since the inactive preset masters would be kept off, such use of the touch contact facilities would not prevent the actual dimmer levers on these presets from being already set at a series of levels ready for later use.



self-contained desks for forty to eighty channels as already shown above. The width of the latter being 57" overall. However, for this, and certainly for larger ones of one hundred or more channels, the ergonomic wing unit and a separate small centre desk will be preferable. The photo right shows what this would look like in a room at the back of a theatre auditorium. It will be clear how conveniently close to hand everything is. A single-sided wing leaves space for auxiliary controls or other equipment on the operator's other hand as in the photograph, where a switch patch panel and remote colour filter change controls are in fact accommodated.

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