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A. C. Entertainment Technologies, Ltd.

CHROMA-Q COLOR SPLIT AND COLOR PUNCH

The A.C. Entertainment Technologies, Ltd. name has been synonymous with quality color changing products for many years, starting first with the Chroma-Q gel-based color changing units and later adding to the Chroma-Q line with the successful Color Block and Color Web LED products. Today A.C. lighting continues to expand the Chroma-Q line of products with the Color Split and Color Punch LED lighting fixtures.

The Color Split is an LED wash fixture designed specifically to provide a smooth light output when washing a wall, lighting a truss, a cyc, or a scenic piece. It accomplishes this by using two sets of LEDs, with one set stacked over the other, as well as different lenses for each set of LEDs—one set of LEDs has a wide lens while the other set of LEDs has a narrow lens.

The LEDs with the wide lenses are set closer to the piece that you're lighting, while the narrow-lensed LEDs are further away from the object you're lighting. This lensing system creates an almost even field of light by spreading the light in a wider pattern close to the fixture, while keeping the pattern narrow as you move away from the fixture.

The end result is a light output similar to a cyc box or a Fresnel. It is a very even wash of light without the big hotspot at the bottom or the cone of light going up the wall or set piece that you get with a PAR can or other can-type LED fixtures. Also, the Color Split has optional lenses that allow you to outfit the unit with different beam spreads to meet your lighting needs.



COLOR SPLIT OPERATION AND PERFORMANCE

This even field of light produced by the Color Split is my favorite feature of this fixture. You can easily light a 4-foot-wide by 12-foot-tall scenic piece with one Color Split and expect the light to be fairly even across the whole piece. This is pretty impressive considering that a Color Split is approximately 10 inches wide, five inches tall, and five inches deep. You get a lot of light and cover a lot of area with a very compact fixture.

company: **A.C. Lighting North America**

product(s): **Chroma-Q Color Split and Color Punch**

phone: **(416) 255-9494**

website: **www.aclighting.com/northamerica/products/leds.htm**

reviewed by: Greg Persinger

At approximately eight inches wide by six inches tall and seven inches deep, the Color Punch houses 36 high-output LEDs that produce a rated 1,250 Lumens of white light. Unlike the Color Split, the Color Punch uses red, green, and blue LEDs in its color-mixing system and does not have the additional amber LEDs.

Of course, the amount of light and the area that the Color Split covers have a lot to do with its LED light source. Each set of LEDs is comprised of four cells, with each cell having a red, green, blue, and amber LED. This gives you a total of 16 LEDs per set for a total of 32 LEDs per fixture. All of the LEDs are high output with a total rated output of 620 Lumens in white.

Control of the fixture can be accomplished in several different ways depending on how you want to use it. First, each set of 16 LEDs can be controlled individually, or both sets of 16 LEDs can be controlled as one unit. Controlling both sets of LEDs together as one unit simplifies operation of the fixture, but controlling each set of LEDs independently gives you greater creative control and allows you to create split color effects.

Once you determine if you will control both sets of LEDs together or independently you next decide how you're going to control the color mixing. The Color Split has four different color-mixing options. The first option is red, green, and blue, mixing with Magic Amber. In this mode you control the amount of red, green, and blue from the console, and the fixture's Magic Amber function decides how much amber to add in depending on how much red and green you're using to mix your desired color.

The next color-mixing option is red, green, blue, and amber color mixing. You have complete control over all four colors from the console.

The third color-mixing option is hue, saturation, and intensity. In this mode you set the hue, saturation, and intensity values from the console and the fixture determines how much of each color to mix.

The fourth color-mixing option is red, green, and blue mixing with Magic Amber, but it

adds an intensity channel and an effects channel as well. In this mode you control the amount of red, green, and blue from the console, while the fixture uses its Magic Amber function to control the amber. You also control the fixture's intensity and its strobe and effects functions from the console. This mode makes the fixture especially easy to control from a conventional console.

Each of these color-mixing options is available for controlling each set of values independently or all of the LEDs together as one unit. The Color Split can run on as few as three DMX channels or as many as 18 DMX channels depending on which color-mixing options you choose.

I found that controlling the Color Split was easy regardless of the console that you're using. You could easily run a Color Split off of a two-scene preset console in its most basic color-mixing mode, just as easily as you could run it off a moving light desk in its most complex color-mixing mode.

Color mixing in the Color Split delivers both nice color mixing and a nice dimmer curve that allows you to mix a wide range of colors. The red was very deep, and with the amber LEDs I was able to mix a wide range of red ambers and amber reds. The fixture also easily mixed a wide range of pastels including light ambers, yellows, light blues, multiple shades of lavender, different shades of pink, and a white that looked similar to fluorescent light heading toward daylight. I was also able to mix some very nice blue greens, blues, and purples with the fixture.

THE PHYSICAL PACKAGE

The Color Split's physical packaging is rugged, built of a combination of black anodized aluminum and steel. Lamp life

is rated up to 25,000 hours, which if used 10 hours a week would give you 48 years of service.

Included in the package is a yoke that allows the Color Split to be hung or to sit on the floor. Special clips and brackets built into the unit allow up to three Color Splits to be snapped together to make one large fixture, similar to a three-cell cyc box.

Power enters the Color Split via the PowerCon power connector on the side of the unit. Data comes into the unit via a five-pin XLR DMX connector. There are both power pass-through connectors and data pass-through connectors located on the unit, allowing up to 10 units to be daisy-chained together.

DMX addressing and the color-mixing modes are set via the pushbuttons and LED display on the back of the unit.

The Color Split is well built and should require very little maintenance in everyday use. It also has a small footprint which is useful for getting a light in those tight places, however, part of what keeps the footprint so small is the use of the PowerCon power connectors and a fan in place of the heat sink. Because the unit does have a fan there is a bit of fan noise, but it's fairly minimal.

Overall, the Color Split is a versatile fixture exceptionally well suited for lighting sets, walls, and cycs. But what if you are looking to do stage washes or need a fixture with a longer throw? Then the Chroma-Q Color Punch is for you.

CHROMA-Q COLOR PUNCH

The Color Punch is a compact color-mixing LED wash light, the newest addition to the Chroma-Q line and the big brother to the Color Split. Although the fixtures

You can easily light a 4-foot-wide by 12-foot-tall scenic piece with one Color Split and expect the light to be fairly even across the whole piece. This is pretty impressive considering that a Color Split is approximately 10 inches wide, five inches tall, and five inches deep.

are similar in operation, the Color Punch is physically larger, has more LEDs, and is over twice as bright as the Color Split.

At approximately eight inches wide by six inches tall and seven inches deep, the Color Punch houses 36 high output LEDs that produce a rated 1,250 Lumens of white light. Unlike the Color Split, the Color Punch uses red, green, and blue LEDs in its color-mixing system and does not have the additional amber LEDs.

Like the Color Split, the Color Punch has four different color-mixing modes, red, green, and blue mixing, hue, saturation, and intensity mixing, or red, green, blue, and intensity mixing. Which mode you choose affects how the fixture is controlled as well as the total number of DMX channels required to control the fixture. (The minimum DMX channel count for the Color Split is three, while its maximum channel count is five.)

Also like the Color Split, control from a standard to scene preset console was easy to achieve, as well as control from a moving light console.

Color mixing with the Color Punch was excellent, allowing me to make most any color that I desired. The red was very deep and I was able to mix a wide range of red ambers and amber reds, even without the addition of amber LEDs. The fixture also easily mixed a wide range of pastels, like the Color Split, and a nice mixed white that looked similar to what you would get out of a daylight HID fixture. The blue was also very saturated, allowing me to mix deep blues and purples.

The Color Punch's dimming was smooth and flicker-free, like the Color Split's, but the brightness of the Color Punch is most impressive. Compared to most other LED

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lighting fixtures its size, the Color Punch is very bright. I feel as though the Color Punch lives up to its name and brings a bright punch of color to the stage in a compact package.

The Color Punch would work as a replacement to a standard medium PAR for lighting scenic pieces, cycs, or just general colored stage washes because of its beam spread. With a beam angle of 22 degrees,

the Color Punch can effectively cover about the same sized area as a medium PAR, and it is better suited to longer throw distances than the Color Split. However, the Color Punch is not nearly as bright as a PAR can, so it's not going to replace a PAR in every application.

Because the fixture is lensed to make longer throws, if you put the unit on the floor to light a scenic piece, the light is not as evenly dispersed at the bottom of the scenic piece as with the Color Split. However, there are times when this is handy to have, such as when you're lighting columns or truss pieces.

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COLOR SPLIT VS. COLOR PUNCH

There are a couple of other key differences between the Color Split and the Color Punch. Unlike the Color Split that is indoor-rated and fan-cooled, the Color Punch is convection cooled and rated for outdoor use, and it is both rain- and water-resistant. In addition, the Color Punch has a three-foot attached power cable as well as a three-foot attached DMX in and DMX out data cables.

Although there are many uses inside of a building, with the outdoor rating I could definitely see a few of these lighting outside walls or a steeple with color, and with a maximum power consumption of 81 Watts, there would be a substantial savings in the electrical bill compared to using other outdoor lighting fixtures.

Overall, I feel that the Color Split and the Color Punch are both fixtures worth investing in. With a MSRP of \$1,325 for the Color Split and \$1,850 for the Color Punch, there is good value with the fixtures when you consider the energy savings, low maintenance, and the high amount of flexibility these fixtures offer.

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