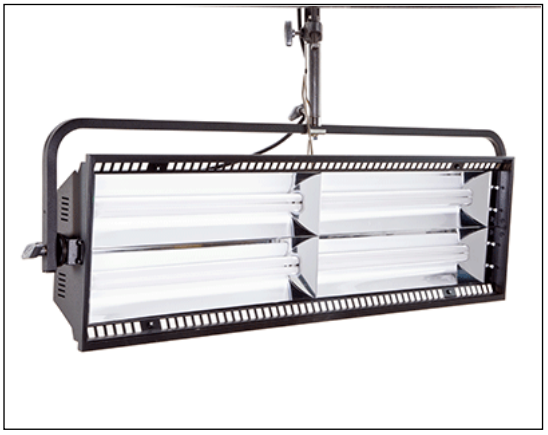
# ParaZip® DMX

VistaBeam DMX
Imara DMX
Image DMX
ParaBeam DMX
ParaZip DMX
Desk-Lite



Product Images

The ***ParaZip 415 and 215*** luminaires complement the expanding line of Kino Flo soft light fixtures for television broadca studios. The sleek ParaZips display a wide, soft beam of incandescent or daylight quality light (CRI 95) that can be dimm down. The ParaZip 415 has switching and dimming controls, the ParaZip 215 features dimming only. Both fixtures featur universal voltage from 100-240VAC and include auto terminate for DMX.

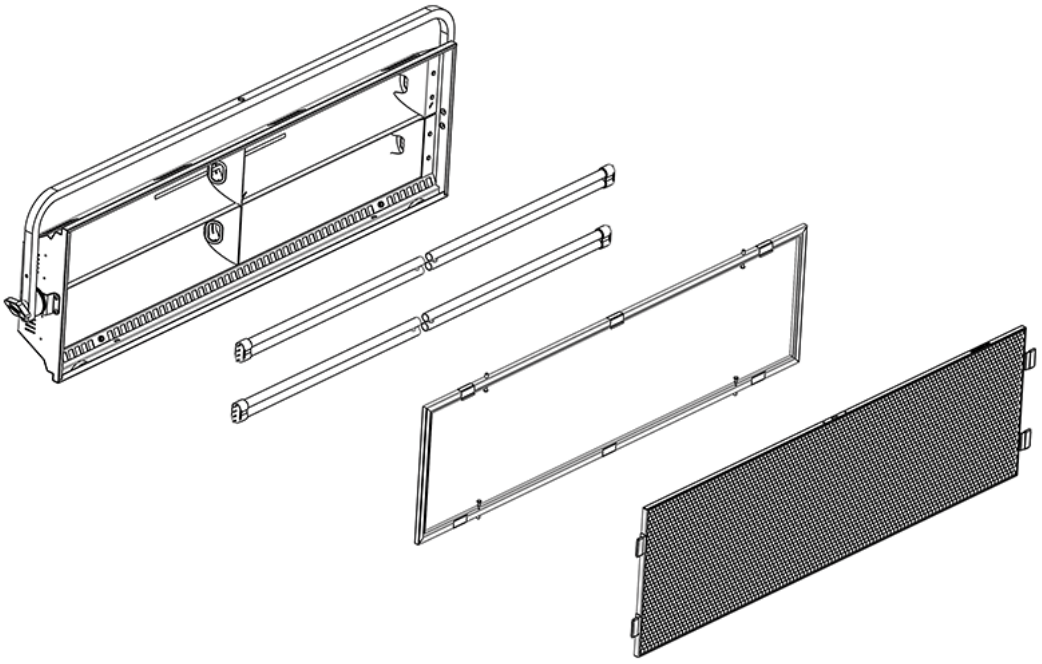
- DMX and manual dimming
- DMX Auto Terminate
- Universal voltage 100~240VAC
- Parabolic intensifying reflector
- Gel Frame
- Focusing Louver
- True Match® daylight and tungsten lamps

**Available in Yoke Mount and Pole-Op**

**ParaZip Highlights**

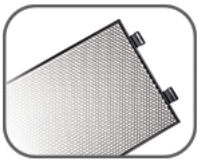
The ParaZip has distinct advantages over conventional quartz softlights.

- Low amperage draw, energy savings
- Long lamp life, low lamp replacements, low maintenance labor
- Low operating temperature
- Low air-conditioning costs
- More efficient heat management design for stable color temperature
- Full spectrum (CRI 95) lamps available in 3200K and 5500K
- Kino Flo 55W lamps also available in 420nm blue and 550nm green for blue and green screen applications
- High color rendering True Match lamps work well alongside conventional quartz lights or HMI's
- Universal voltage 100VAC~240VAC
- DMX control for stable color temperature and light level control
- Auto Terminate for DMX
- Color gels do not burn out or fade due to low heat of fixture
- Traditional Yoke Mount with two position setting, Pole-Op
- Honeycomb louvers 90°, 60° and 45° reduce the need for barndoors

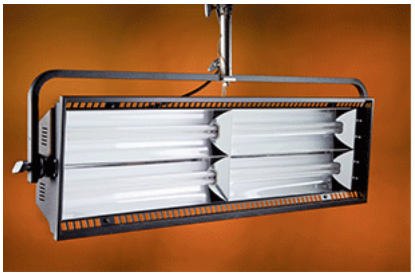


ParaZip Fixture

Gel Frame



Louver



**ParaZip 415**

**ParaZip 215**

The ParaZip is the ParaBeam's younger Brother with many common features. The main difference with the ParaZip is that lamps are stacked in a linear fashion. This gives the ParaZip a longer, more shallow profile ideal for low ceiling applications.

The ParaZip is a directional softlight ideally suited for today's rigorous demands for high quality color-correct, cool lighting With the introduction of HD broadcasts, it has become highly evident that the quality of light is more critical than ever. Ev and detail of camera talent is now up for scrutiny. Traditional hard light can exaggerate those textural details. Soft light ca same textures and render a more cosmetic appearance.

The ParaZips afford lighting designers the necessary light control required for a studio environment. The lamps are dimma 100% to 5% as well as switchable (turning on/off two lamps at a time) from a lighting board through DMX.

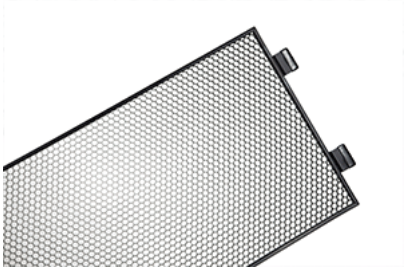
The ParaZip fixtures run on universal voltage from 100-240VAC and can be used anywhere in the world.

The instrument can be tilted and panned as well as rotated to take full advantage of the lateral beam. Varying degrees of l (90°, 60°, 45°) reduce the need for barndoors and help create a soft edge.

The sleek profile is well suited for a low ceiling studio environment. The parab
design eliminates the necessity of adding intensifiers. In small studios a narrc
allows other fixtures to operate within close proximity. The fixture is not encu
long barndoors or intensifiers. The selection of the appropriate louver 90°, 60
efficient than barndoors.

Intensifiers are necessary in fixture designs that have inefficient reflectors an
are too closely spaced.

A **Gel Frame** is provided to hold colored gels or for standard theatrical diffusi



A **Honeycomb 90° Louver** is included with all ParaZip fixtures.

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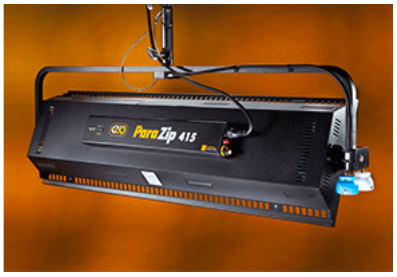
**ParaZip Fixture Styles**

**Yoke Mount**




**Pole-Op**

The ParaZip DMX fixture styles available include: Yoke Mount and Pole-Op.

**The Yoke Mount**

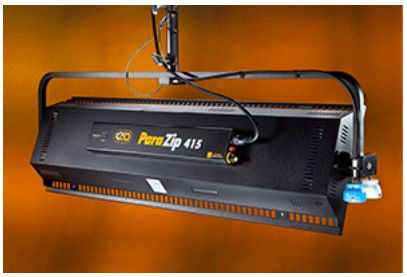
The traditional ParaZip 415 and 215 Yoke Mount fixtures were designed to allow the
be placed in one of two positions. The additional option is useful when hanging the u
with a low ceiling.

The ParaZips with Yoke Mount can be mounted to a baby pin using **(MTP-I40)** Baby
Assembly (16mm) or to a junior receiver using **(MTP-I80)** Junior Pin Assembly (28r
(both sold separately).

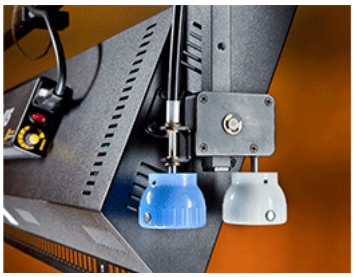
**MTP-I40**

**MTP-I80**

**The Pole-Op**




**ParaZip w/ Pole-Op**



**Pole-Op**

**Jr. Pin (Included)**

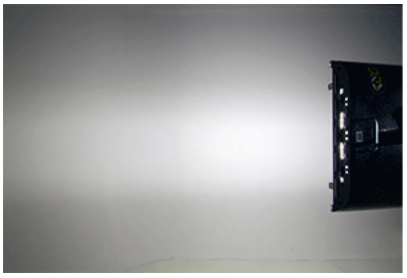
The Pole-Op allows the ParaZip to be hung from a pipe grid and adjusted from the ground using a long pole. The fixture in with an attached junior pin.

The blue cup alters the Pan (left or right) and the white cup alters the Tilt (up or down).

**Understanding "The Beam"**

Generally, fluorescents have a very broad, soft light output. The light tends to drop off rapidly which means the fixtures ne positioned close to the subject they are lighting. The ParaZip has a computer aided designed (CAD) parabolic reflector that maximize the light output at about 16 feet (5 meters). This achieves two things: it doubles the light output of the lamps a the light where the lighting director needs it most. Compared to the Diva-Lite, which uses the same four 55Watt compact same ballast, the ParaZip is twice as bright.

Note: A ParaBeam 410 is used for illustration purposes.



In the **open face** mode the fixture has nothing obstructing the front of the u To best see the beam structure, shine it on a white wall. You can see a wide h the beam. The light above and below the beam tapers off in intensity. Althou square, the beam of light is a broad lateral oval because of the parabolic refle

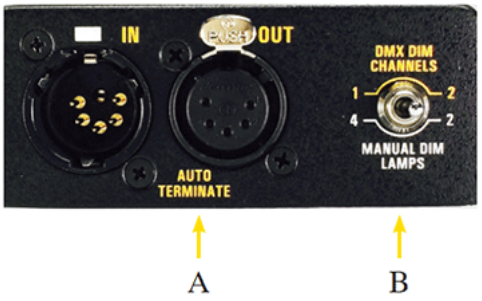
The **90° Louver** concentrates the light and behaves much like a 24" barndoo The beam is slightly oval with a hot center. The light tapers off to a nice soft

The **60° Louver** further concentrates the light into a smaller, tighter soft edg

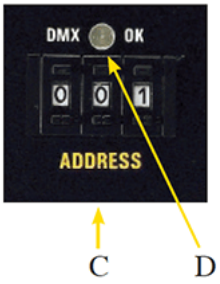
The **45° Louver** is the most concentrated circle of light. It would be similar t feet (1.5 meter) long snoot onto the ParaBeam. The spot displays a beautiful

Controlling the beam spread with Louvers is far more efficient than barndoors and takes up far less room. The minimal ligh louvers is the best solution when you consider the efficiency of the fixture and the versatility of the compact design.

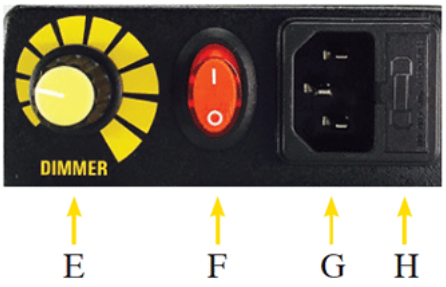
**ParaZip DMX Control Panel**




**A) DMX-In & DMX-Out:** DMX-In receives signals from Dimmer Board. DMX-Out relays DMX signal through other fixtures Note: Each ParaZip fixture (415 & 215 models) has an "AUTO TERMINATE" feature. The last fixture that does not have an attached to the DMX "Out" port will automatically terminate.
**B) DMX Dim Channels/Manual Dim Lamps:** Sets the fixture for 2 or 4 lamp operation. (ParaZip 215 operates only 2 la




**C) DMX Address:** Sets DMX address of fixture.
**D) DMX OK:** Lights if valid DMX signal is present.




**E) Dimmer Knob:** Manual dimming control
**F) Power Switch:** Turns fixture on and off. Has built-in indicator light to detect if AC power is present in power cord. "O"
**G) IEC Plug Receptacle**
**H) Fuse:** Provides circuit protection. Note: If Fuse is "blown" or "open", replace with same type of fuse rating as marked.

The ParaZip 415 features DMX control of dim levels as well as four or two-lamp operation. The fixture operates on **1** or **2** Address One allows dimming control of all four lamps; address Two allows two channel control of two individual sets of lam

The ParaZip 215 DMX operates on **1 DMX** address to control/dim two lamps on one dimmer channel.

For more detailed DMX information, see the **Operation Manual**.

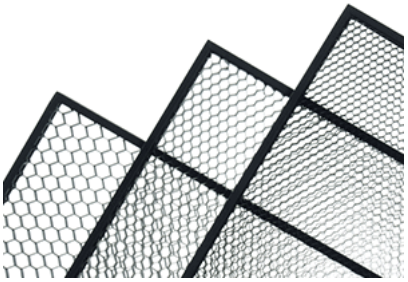
The ParaZip can be manually dimmed with the onboard dimmer.


On the ParaZip 415, the **Manual Dim Lamps** switch selects **4-Lamp** or **2-Lamp**

**Light Control**

**Barndoors** (sold separately) are available but rarely used. The most effective doors along the longer edge of the fixture. On this axis the doors actually hav The side doors have little effect due to the deep set parabolic reflector.

The ParaZip barndoors **(BRD-Z42)** are sold in sets of two and can be individu The Barndoor hinges can be tightened with a screwdriver if they become loose



**Honeycomb Louvers** are available in 90°, 60° and 45°. They provide great for the most part eliminate the need for barndoors.

**The Lamps**

ParaZips operate on 55W twin tube compact fluorescents. Kino Flo's True Match® KF55 and KF32 are designed for daylight respectively. In 1995 Kino Flo received a Technical Achievement Award from the Academy of Motion Picture Arts and Scien

the development of its color-correct line of fluorescent lamps.

The True Match lamps allow the KF32 to mix seamlessly with regular studio quartz hard lights. The KF55 mixes seamlessly daylight or HMI's.

Like other lamps in the True Match family, the 55W Compact's color (CRI 95) is formulated by Kino Flo to match the spect curves of HD and digital film imaging equipment. With its proprietary chemistry, the True Match lamps in a Kino Flo fixtur unique quality of soft light. The smooth beam gradient responds especially well to the new generation of HD cameras on th side by side with traditional tungsten sources without corrective filtration.

The 420nm blue and 550nm green lamps are also available for lighting blue and green screens. The narrow band lamps pr light source for special effects compositing.

**ParaZip Advantage**

**Environmental Advantage**

From a "green perspective" the ParaZips provide great energy savings.

For example: 2000Watt Quartz softlight = 16 amps
220Watt ParaZip 415's = 1.4 amps
Both have the same light output.
The air conditioning load to handle heat generated by lighting is calculated in Btu/kWhr.
2000Watts = 6826 Btu/kWhr
220Watts = 750.86 Btu/kWhr

Factoring this type of power and energy differential in a studio adds up to monumental savings in green house gases, not t money saved.

**Long Lamp Life**

Lamp life of a compact fluorescent for the television and motion picture industry is determined more by its lumen mainten actual "burn time". All fluorescent lamps display a lumen depreciation curve. This means that over time the light output gr and lowers in color temperature. A lamp may be rated at 10,000 to 20,000 hours but its useful light quality is shorter. It more in the 2000 to 2500 hour range. In a Studio environment this adds up to about 1 year of continous use.

All fluorescent lamps require some "burn in" time before they operate at their rated Kelvin temperature and brightness. Fo products, the lamps perform best after 100 hours of operation.

**True Match Color-Correct Lamps**

True Match lamps are formulated to correspond to the spectral distribution curves of film and television cameras as well as the eye. They are designed to match the colors from studio quartz units or daylight sources such as HMI's. This gives the the option of mixing quartz hard light sources with fluorescent soft sources. Most lighting designers want the ability to use light to enhance the set.

Architectural lamps are designed to optimize government-mandated standards for lumens per Watt efficiencies (energy sa In order to achieve these standards the lamps contain high levels of green spectrum, which our eyes don't perceive as inac Film and television cameras do record this added green. For example, green renders a Caucasian skin tone as grayish and u The architectural lamps do not match with other studio lamps. They render colors inaccurately and make correction in post impossible.

In 1995 Kino Flo received a technical achievement award from the Academy of Motion Picture Arts and Sciences for the dev first color-correct lamps for film. Kino Flo continues to be a leader in the industry introducing new developments and const the efficiencies and formulations of its lamp technology.

**Heat Management Design**

For Kino Flo heat management is a critical design element of fixture design. The physical heat of the lamp directly influenc temperature and lumen performance and lamp life.

In order to maintain a stable color performance the lamp requires:

- a cool spot at the tip of the lamp
- a horizontal orientation
- or a vertical orientation where the base of the lamp is above the lamp tip.

The ParaZip design addresses these requirements:

- Two special cooling chambers at opposite ends of the fixture provide ventilation. This ensures that the heat from the out of the fixture and away from the body of the lamp. A temperature-stabilized lamp will provide consistent color pe
- The deep parabolic reflector further prevents the heat from lower lamps to be transmitted to the lamps above.

A well maintained lamp temperature extends the lumen maintenance, color temperature and life of a lamp.

**Reflector Design**

The parabolic reflector design puts out a narrow lateral beam. When lighting a news set you very often are lighting two to a news desk. The effective area to be lighted is a broad rectangle. With conventional lights, the lighting projection would b area. Barndoors or flags would be used to remove the light from above and below the rectangular area. This constitutes tre of light and efficiency. The ParaZip puts the light where it is needed most. Barndoors or flags can still be used to eliminate below the rectangular area without reducing the efficiency of the instrument.

Another great advantage of the ParaZip over conventional quartz softlight units is the efficiency of the reflector design. Qu rely on a white painted reflector that yellows and gathers dust. This alters the color temperature and reduces light output. much like a bounce card. For this reason soft lights have to work close to their subject matter. The ParaZip reflector is a pr using highly reflective material that is shaped to project a beam of soft light at a focal distance of about 16 feet (5m). This 220 Watts of good design can equal 2000 Watts of inefficient design.

Reflector designs by other manufacturers of fluorescents tend to be shallow and inefficient. In order to get more light outp expensive and time consuming accessories called intensifiers. These are large reflector panels that attach to the four sides They make the fixture twice as big and add unnecessary cost.

**High Efficiency Output**

The ParaZip's lumens per watt out performs all other units in the market. Photometric performance is very important. It is to note that other manufacturers use high green-spiked lamps to artificially boost their photometric values.

**Yoke Mount and Pole-Op**

The traditional Yoke Mount was designed to allow the yoke brackets to be placed in one of two positions. The additional opt when hanging the units in a studio with a low ceiling. The Yoke Mount can be mounted to a baby pin using **(MTP-I40)** Ba Assembly (16mm) or to a junior receiver using **(MTP-I80)** Junior Pin Assembly (28mm) (both sold separately).

The Pole-Op Yoke includes an attached junior pin and offers an advantage of lighting from a grid and eliminating the need or costly automated rigging and hoist systems.

**DMX Control**

The ParaZips can be controlled through a DMX 512 digital protocol and have an Auto Terminate feature. They do not requi This saves capital costs as well as energy costs.

Most studios are designed with dimmer racks that are regulated from a lighting board. The lighting board sends out a DMX rack that adjusts the voltage to the lamps through pulse width modulation. The more quartz lights are used, more dimmer be added. These racks generate heat and noise and require a special soundproof room.

Studios using Kino Flos can rely on a simple DMX lighting board to control the fixtures. The dimming electronics are contai and do not require expensive dimmer racks to adjust line voltage. The DMX signal regulates the dimming levels. There is r noise or heat generated by this process. Small studios can use dimmer control boards that cost as little as $400.

**Cost Savings**

**Cost savings attributed to fluorescents cover a broad range of concerns:**

- Lower energy costs
- Less heat so lower air-conditioning expenses
- No gel replacements because of low heat
- Fewer lamp replacements due to longer lamp life
- Lamp replacement labor reduced by a factor of 10

**Energy Savings Calculations**

With the push for reducing fossil fuel consumption, TV studios are looking at cooler more efficient lighting systems to redu energy. Part of this process involves generating energy values to determine savings.

One of the most important values is Btu/kWh.

**British Thermal Units per Kilowatt Hour**

Any light generates a percentage of usable light and the rest in heat.

For example, a standard incandescent light bulb converts only 11 percent of its electrical input into visible light, while the directly as heat. There are energy costs involved in cooling the studio environment. The measure of Btu/kWh is a means of thermal loads related to operating lighting.

Use the following information to calculate Btu/kWh:

Watts to Btu
1 kWh= 3413 Btu/Hr
1 Watt= 3.413 Btu/Hr
3.413 Btu per watt-hour

Example: ParaZip 415 = 220 watts
220 x 3.413= 750.86 Btu/kWh

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