



Clay Paky's Aleda B-Eye K20 and K10 fixtures

Creating a buzz

With B-Eye, Clay Paky has created what it describes as 'a whole new category of fixture', offering three styles of lighting from one unit. **James Ling** takes a closer look

WHAT DO YOU GET WHEN YOU cross a beam light, a wash light and an effects light? You get Clay Paky's latest offering, the Aleda B-Eye. The element has generated a lot of interest and won numerous awards for the Italian manufacturer since its launch towards the end of 2013. It has already found success and been put to use in a number of high-profile entertainment events, but its multi-purpose nature means it could also find a home in the worship market.

Lighting for worship is a different environment from the commercial entertainment market, with different factors driving product acceptance. But the manufacturer believes its new product has the necessary capabilities to be a success here too. Taking a look at the feature set shows why Clay Paky has such confidence in its new light.

'The B-Eye is a whole new category of fixture. It offers its users three main classes of light in one, single fixture,' says Pio Nahum, chief commercial officer at Clay Paky. 'The B-Eye is not only a wash light with an unmatched zoom range (4-degrees to 60-degrees) but it is also a beam light with a super-sharp and fast beam consisting of an



The kaleidoscopic front lens provides unique effects

array of individually controllable micro-beams, and to top it off, it is a unique effects light with a never seen before rotating, kaleidoscopic front lens.'

Mr Nahum describes the new product as 'unique' in terms of its functionality and design. 'It is the first of its kind to offer multiple types of movement, combining pan and tilt capabilities with a rotating front lens,' he states. 'It has an enhanced electronic engine for dynamic beam patterning with digital accuracy and repeatability, this

combined with a designer's ability to control each cell individually means it is unrivalled as an LED effects fixture. It offers designers the option to use a variety of pre-set colour and graphic macros or to delve deeper and really explore the light.'

The story behind B-Eye is common across the world of lighting. 'We were inspired by the idea of pushing the boundaries of lighting design. We wanted to bring a whole new level to the artistic process, and as an effects light focused company, this meant creating a tool that provided users with ground-breaking, never-before-seen graphic effects,' recalls Mr Nahum. 'We wanted it to be an entirely versatile fixture that allowed designers to scale down their rig, through providing a high-performance LED that facilitated a broad range of functions in one.'

During more than a year of R&D, Clay Paky aimed to create a new fixture that would be 'the most technologically advanced' for each aspect of its functionality. In this effort, the focus was clearly on choosing the right

technology to deliver the best results.

'The key technology driving the B-Eye is, of course, LED. The possibilities that this light source opens up are vast and the B-Eye is a huge step for designers in discovering part of that creative wealth,' says Mr Nahum. 'The technology was designed with sustainability in mind, the fact that it is an LED light source means low power draw, low running costs and a low ecological footprint.'

'The other technological drive is the B-Eye's capability for movement,' he continues. 'Clay Paky has excelled in the area of moving light production and the B-Eye has allowed us to go one step further into the future. Not only does the B-Eye have rapid pan and tilt movements (540-degrees/210-degrees) controlled by means of two stepper motors, it has a defining rotating lens - a feature that has never been seen before in any moving light fixture. If the desire for consistent creative discovery were a technology then it would definitely be the light's driving force.'

The defining feature which will make B-Eye interesting for houses of worship is its three different modes. In Wash mode, the element is capable of generating a wide range of jewel and pastel colours. The zoom features a wide 60-degrees beam aperture with the option to then close it down to 4-degrees in the fixture's beam mode. 'As a wash light it is dynamic, silent, consistent, unrivalled in brightness,' says Mr Nahum. 'If users are looking to only use the B-Eye in its Wash mode then we have created the B-Eye CC (colour changer) which functions only as a wash light without the rotating front lens and individual cell control.'

In Beam mode, the B-Eye becomes

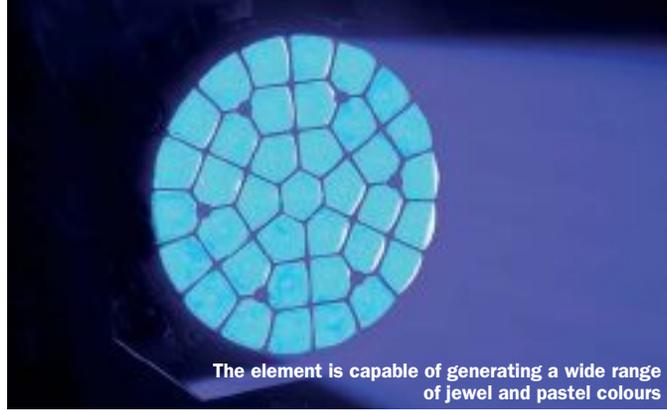


Each micro-beam can have its own colour and shade

a 'beam light' whose beam is made up of nearly indiscernible, individually controllable beams. As the fixture's 37 LEDs (in the K20, 19 in the K10) can be controlled one by one, the overall beam is a pulsating bundle with the opportunity for each micro-beam to have its own colour and shade. 'At Clay Paky we are fanatic when it comes to the quality of our fixture's beams, the B-Eye is no exception to this. It provides users with a razor sharp, bright parallel beam that can be shaped in the fixtures 'shape mode' to most needs,' states the chief commercial officer.

The final, and perhaps most eye-catching feature is Graphics mode. According to Mr Nahum, this is where the light really gets to show off. 'Its front lens rotates in either direction, at variable speeds and its individual cell control means that designers can quite literally create never-seen-before graphic effects,' he enthuses. 'The light's hexagonal front lens is such an attractive feature in itself that not only can it be used to create exciting mid-air beam effects but it can also feature physically in the design.'

According to Mr Nahum, being able to combine all these features into a single element 'comes from a valuable mix of skills and knowledge in the fields of optics, electronics and



The element is capable of generating a wide range of jewel and pastel colours

micro-mechanics. I think we would not have achieved that result if we had overlooked one of these components.'

The technical capabilities are clearly important, but to be successful in the house of worship market, the fixture has to be both a creative tool and an economically viable option. 'The main advantage it offers to its users is that

they only need to buy a single fixture instead of three,' states Mr Nahum.

'In addition, unlike some multi-faceted fixtures, the B-Eye performs each of its three operating modes as well as any single use fixture - hence why it is an award-winning product,' he continues. 'The premium performance and colour-changing aspect of the B-Eye could

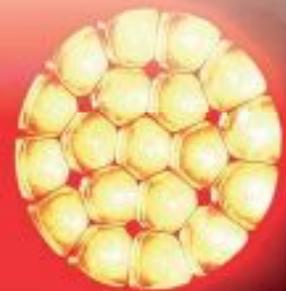
provide church audiences with an immersive environment, ensuring they feel the emotion and intensity of the experience and are part of the action no matter where they sit.'

Looking at the technology driving B-Eye provides a useful insight into the light itself, but more importantly, this highlights how it can fit into the worship production environment. The manufacturer is clearly positioning B-Eye for the wider entertainment market, but it also acknowledges the important role it could play in the HOW setting. With the ever-changing environment of contemporary worship, this fixture could offer HOWs some serious advantages.

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B-Eye's 37 LEDs can be controlled one by one



The zoom features a wide 60-degrees beam aperture with the option to then close it down to 4-degrees



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