

Day Three: Lighting Design

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Learning Target: Understanding elements of a light plot

Lighting for Stage



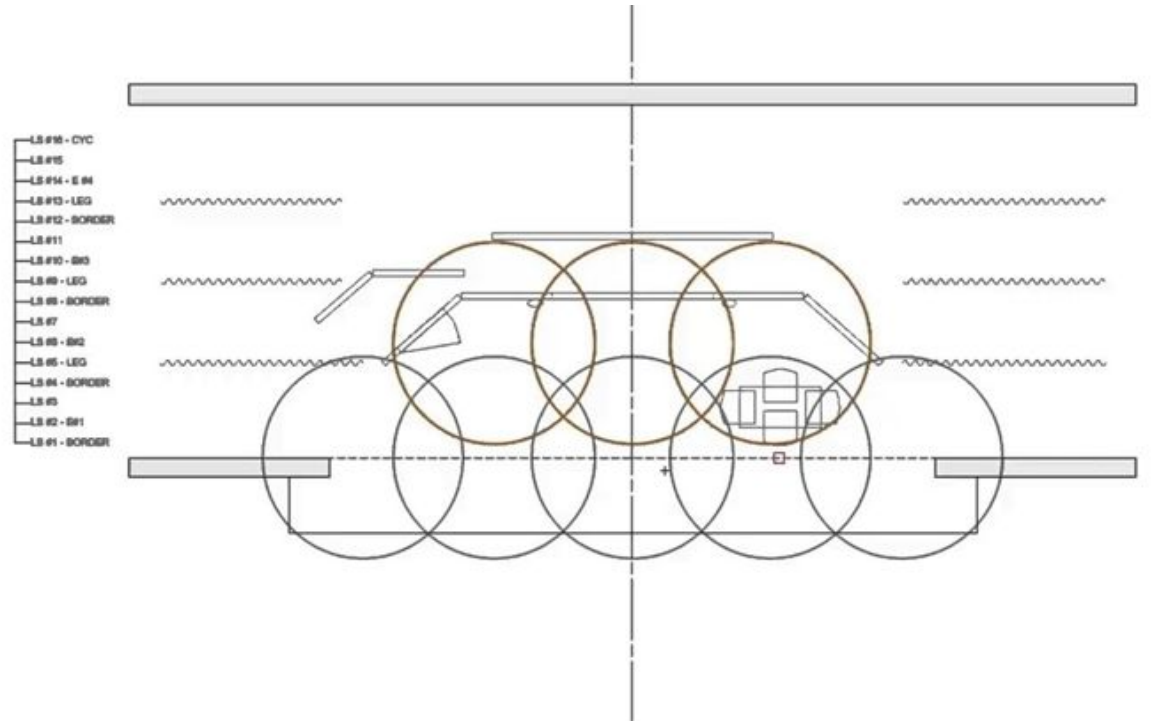
Creating a light plot

- For this basic light plot, we will not use LED lighting.
- LED lights can be added as color tone or to create mood.
- For this plot, the basic lighting is comprised of ERS, fresnel, and scoop light instruments.
- ERS and fresnels will be used as key and fill lights.
- Scoops will be used as dimension, so you can easily see where each light is placed for the area.

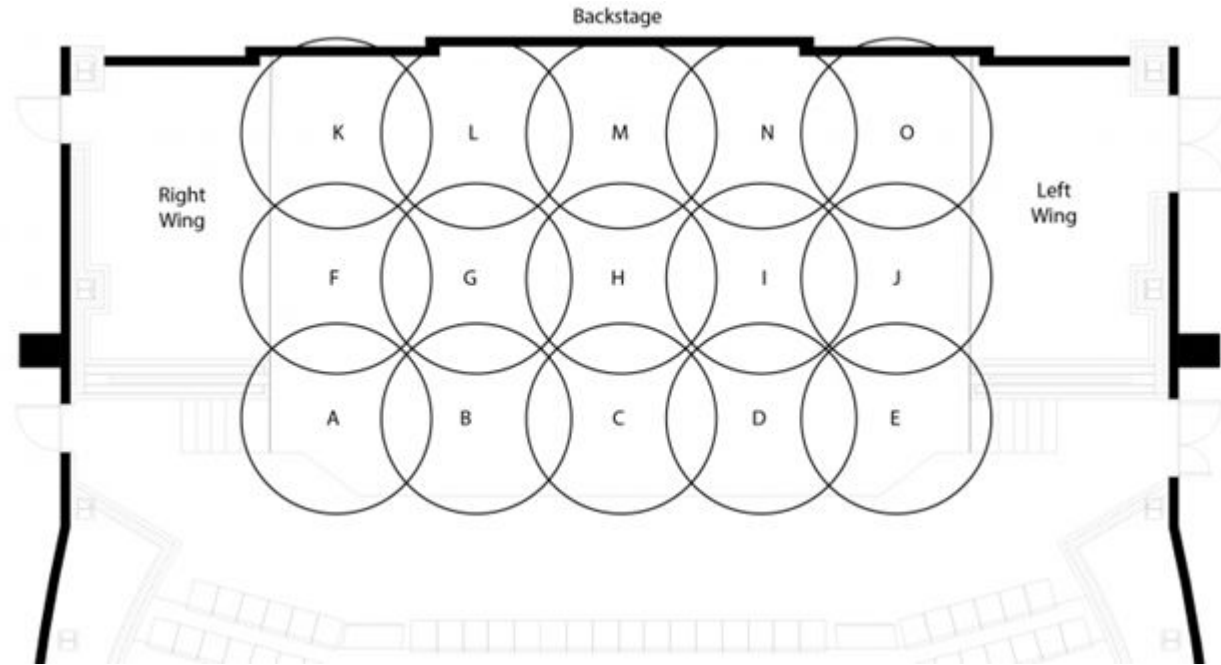
Step 1: Divide the stage into lighting areas

Example 1

Only light the area of the stage where the set is located.

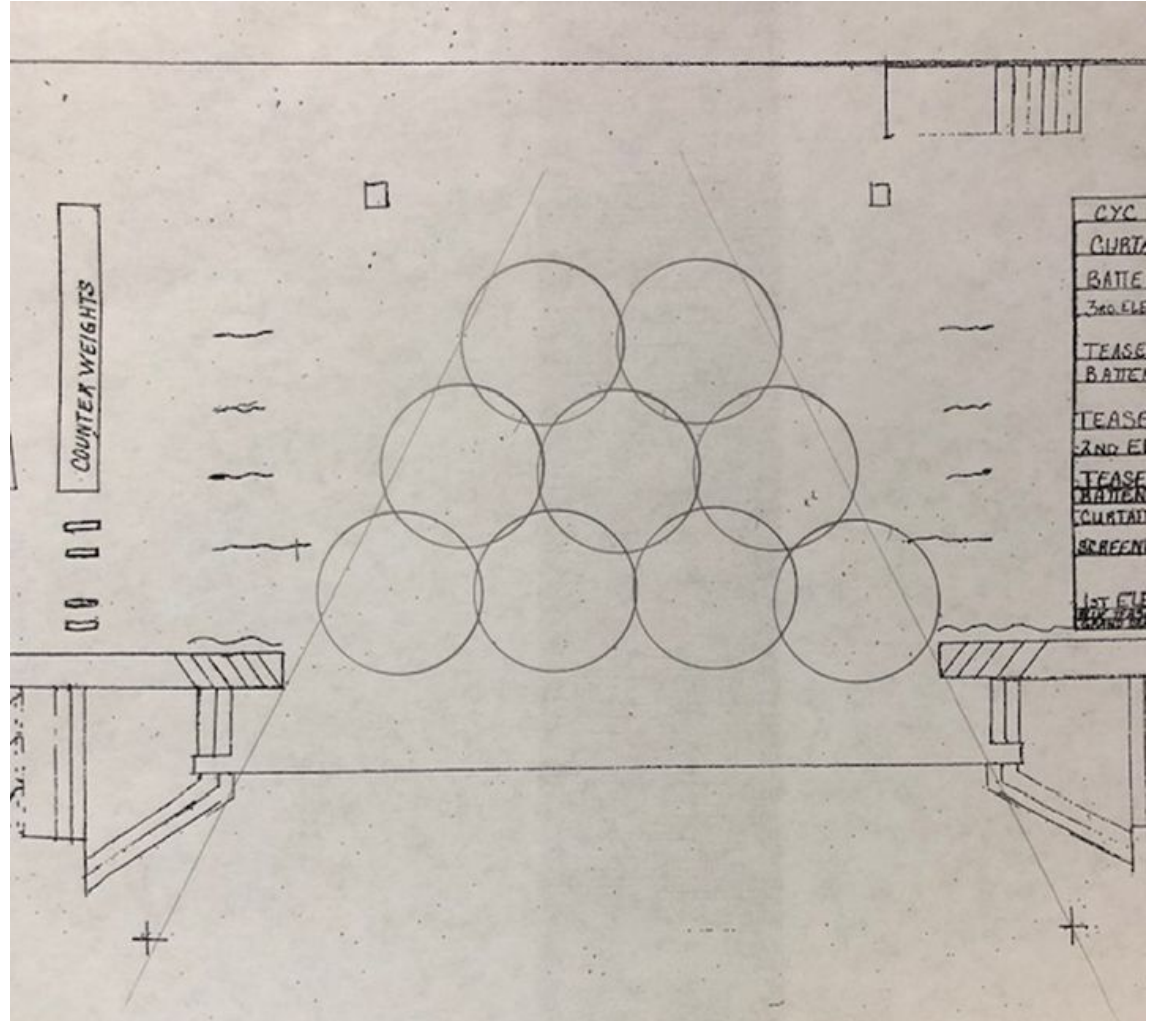


Area example 2



Areas example 3

The stage areas within the sight lines of the stage, but not lighting the apron.

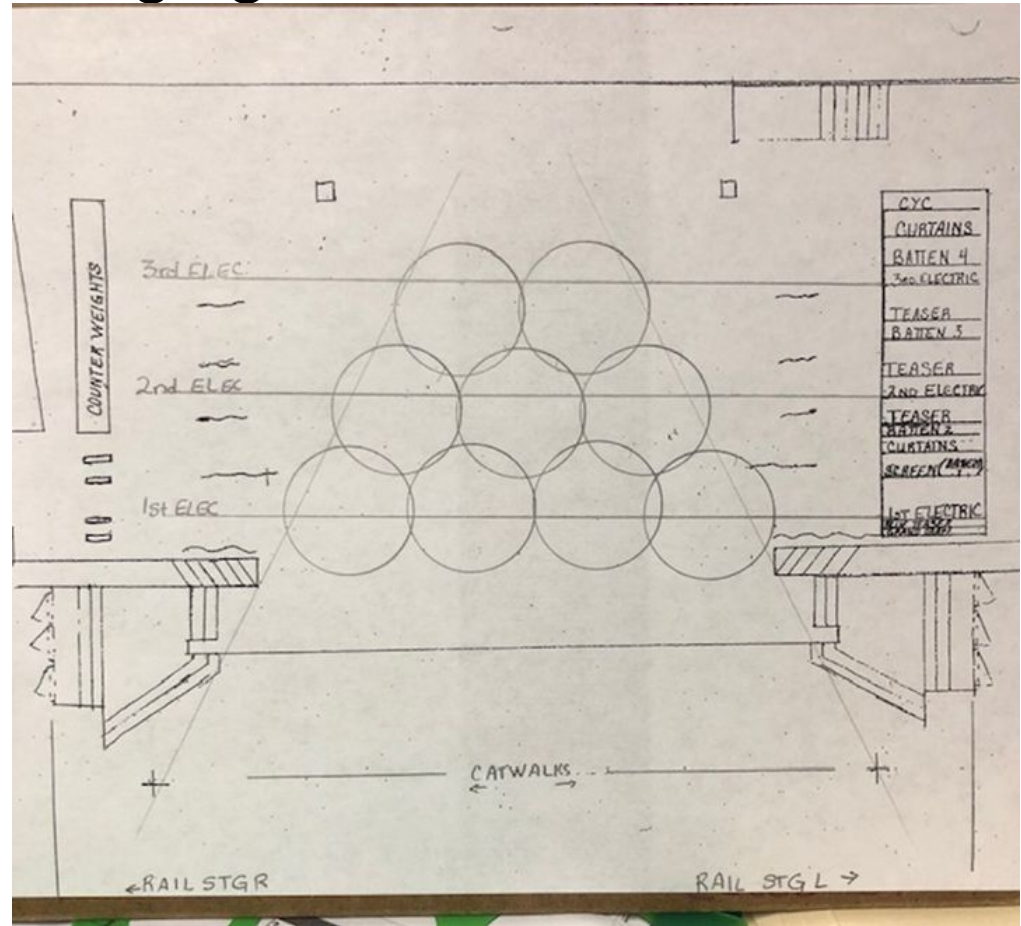


Step 2: Add locations to hang light instruments

Draw in the locations lighting can be placed in the theatre and label each area.

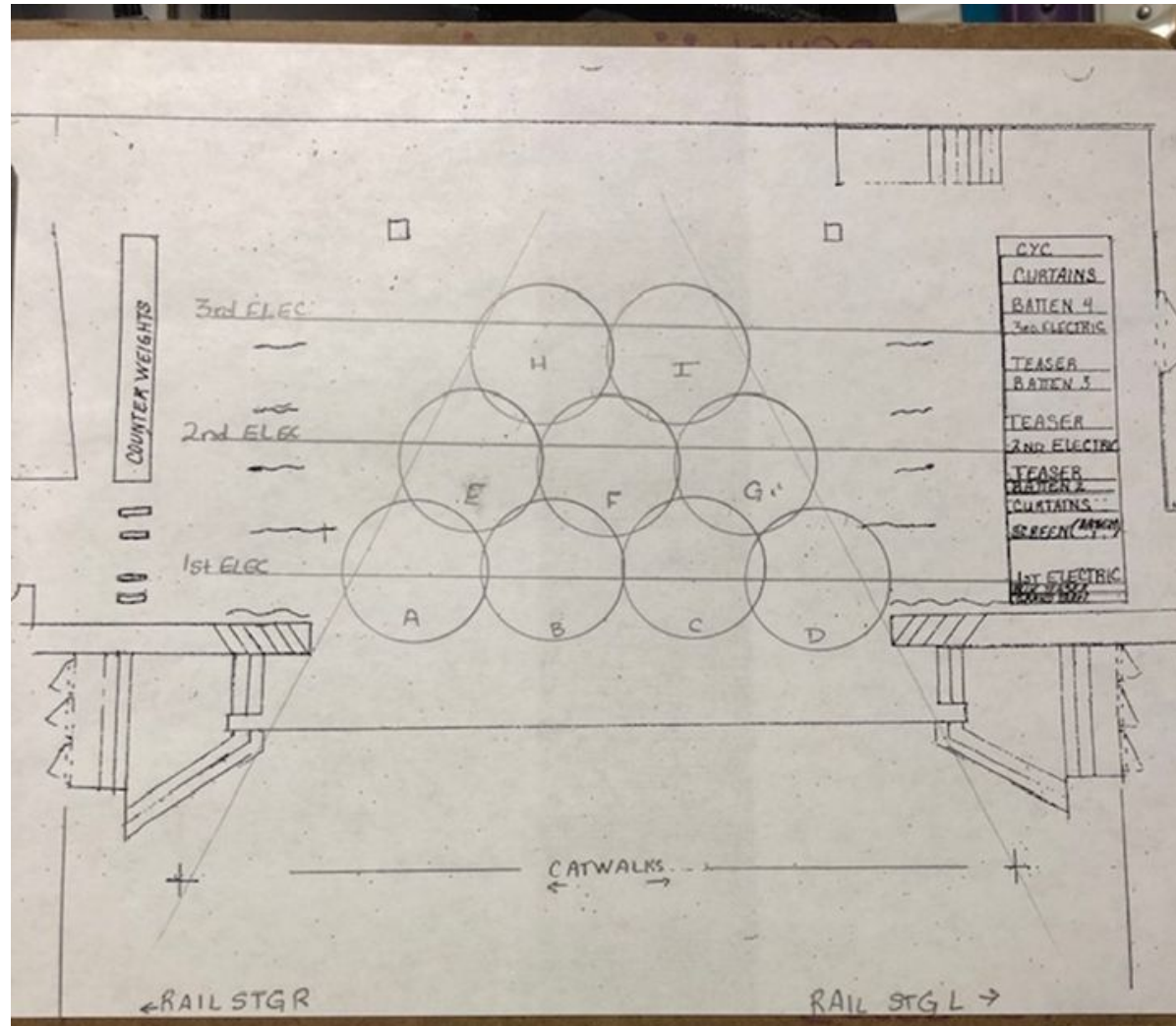
All 3 electrics, catwalks, and the rails.

Each theatre will have its own specific locations. This one is of William Chrisman.



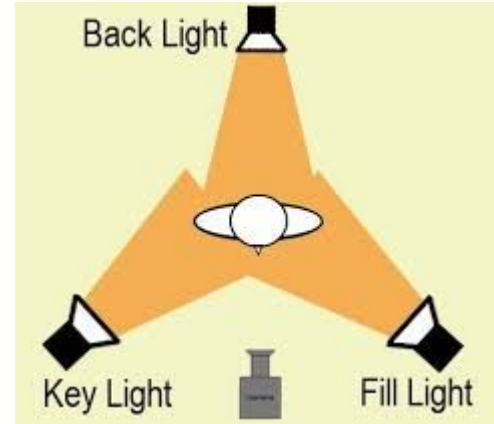
Step 3: Designate name for the areas

Use letters or numbers to specify what each area is. This will be used as you place instruments to be clear where each is focused.



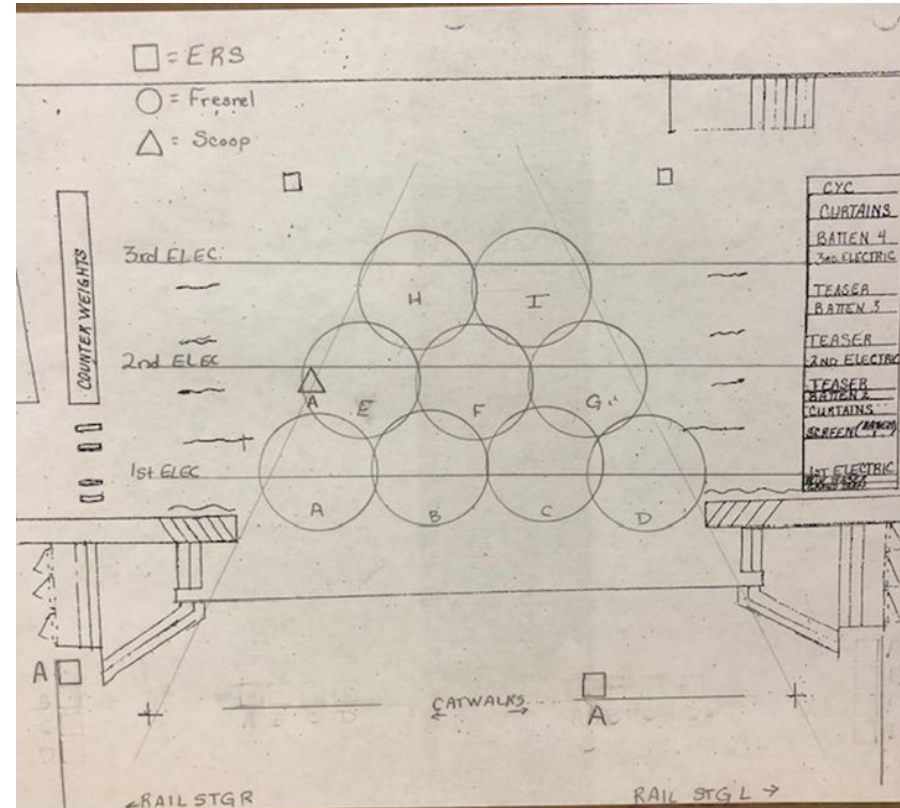
Step 4: Placement of key, fill and dimension

- For each area, you need to have a key light, a fill light and a dimension (Back/top/side) light.
- If lighting an area with key and fill lights from the catwalks or the rails (out in the audience on walls), use an ERS.
- If lighting an area with key and fill lights from the electrics, use a fresnel.
- A dimension light (back light) can be a fresnel or a scoop.
- The key and fill lights need to come from in front of the area, and not over the top of it.
- The back light can be straight behind the area or at an angle from behind or beside the area.



Key, fill and dimension for area A

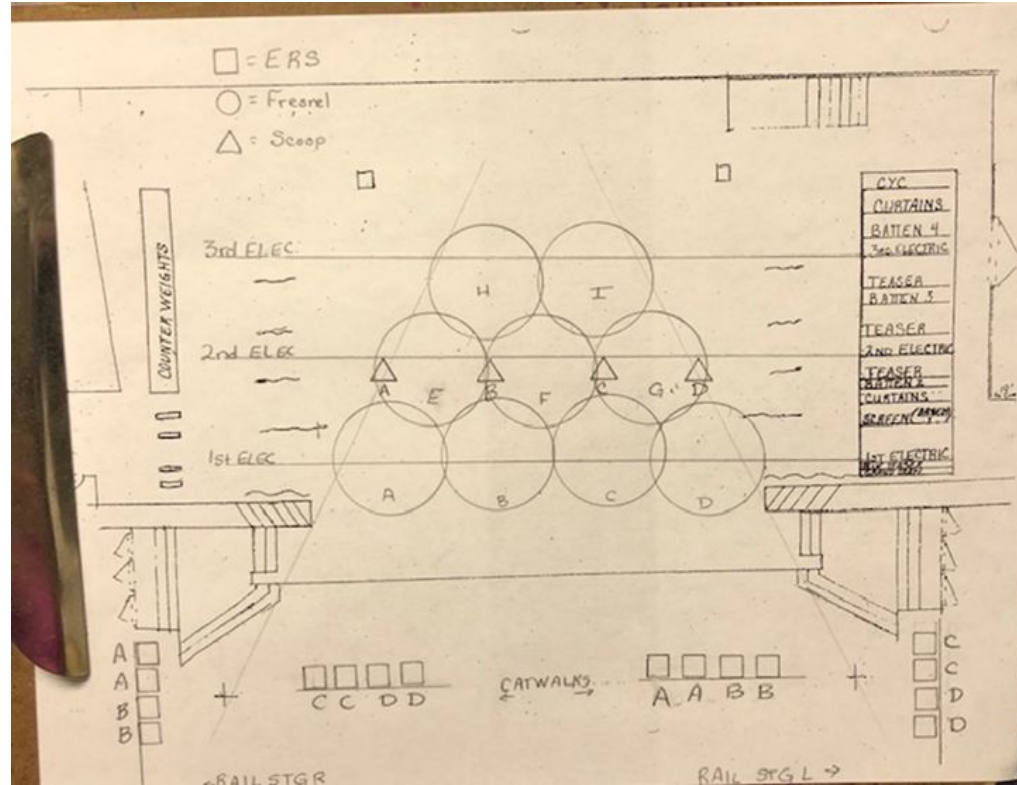
- When placing lights, there are specific templates made for lighting. However, if you do not have one of those, use standard shapes and make a key on the side as to what each shape represents.
- For our plot, a square is an ERS, a circle is a Fresnel, and a triangle is a scoop.
- I used the rail and catwalk areas for key and fill for area A because the light needs to come from the front of A. If I tried to light A from the first electric, the light would be top light and not light the face of the actors. It would be shadowy.
- Notice the letter A is placed by each instrument. ALWAYS designate where the light is focused as you put it on the plot.



Place key, fill and dimension for All areas in first row

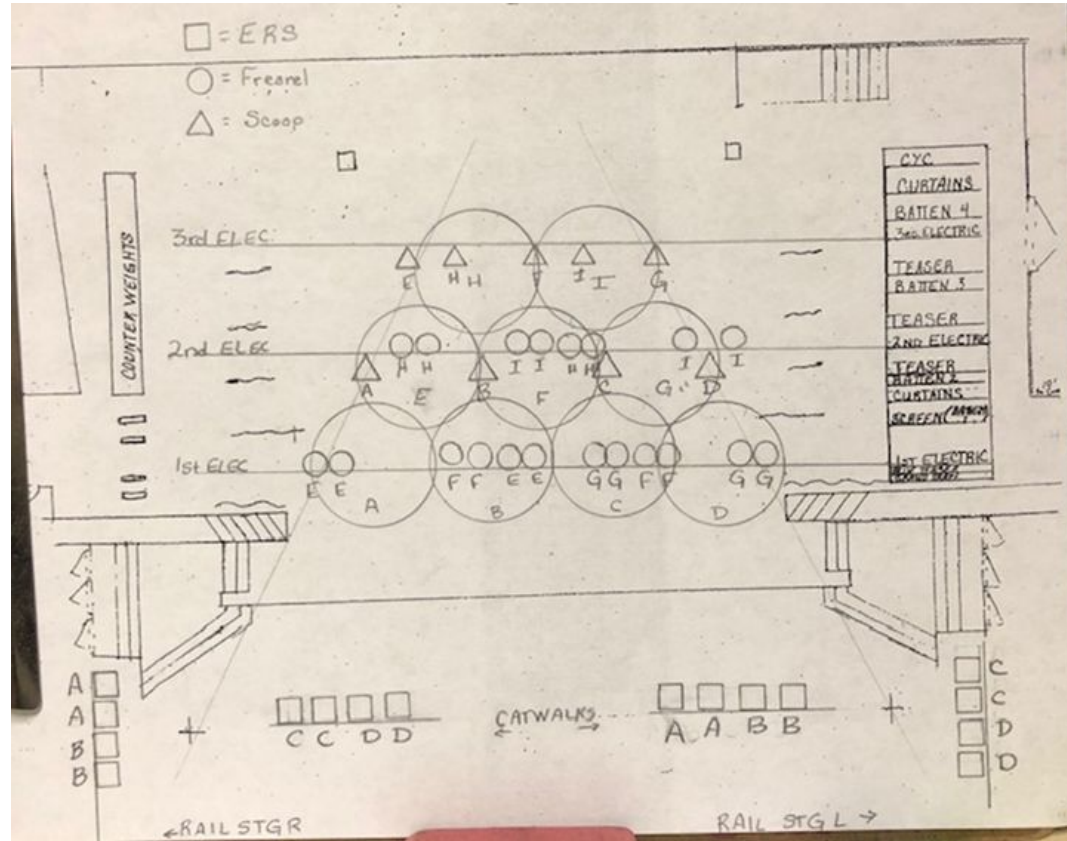
Continue to place all key and fill lights for B, C, & D from the Catwalks and Rails. Place all dimension lights from behind the area on the 2nd electric.

We are going to assume this show requires day and night lights. (Many realistic productions do.) Because of this, each area will need 2 sets of key and fill instruments.



Key, fill and dimension for E, F, G, H, & I

- Continue placing key & fill lighting for areas E, F, & G from the 1st electric. The dimension light will be from the 3rd electric.
- Since the front lighting is coming from a closer area, you will need to use a Fresnel instead of an ERS.
- For H & I, the front lighting can be from the 1st or 2nd electric and the dimension has to be from the 3rd electric.



Reflection Activity:

1. Why must a stage must be divided into lighting areas that overlap? (You might think about the four areas of concern from Day One.)
2. Describe each of the following types of lighting and the importance of each one. (You might also think about the four areas of concern from Day One.)
 - a. Key Light
 - b. Fill Light
 - c. Dimension Light
3. Can you think of a moment in a story where a designer might choose to break the basic rules of lighting and make a character look like they are in the shadows or see only their silhouette? How could this be an effective design choice?