

December 2011/January 2012

# ALD FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

*In the desklight beam this issue:*

- Jennifer Tipton honoured • 50 years of the ALD
  - At the interface of art and technology • Finding Madam Butterfly • Michael Northen Bursary winners
  - LIPA students' train set • Rick reflects on his Chair
- ... and much more...

*Thomas Robinson tells how he and his friends from LIPA set out to have some fun lighting a locomotive, and won a competition. See page 15.*

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# Peter Mumford *in the chair...*

So, I find myself sitting in Rick's chair... and it's still warm! The first thing I have to say on this page has to be to congratulate him on his fifteen years as chairman of the ALD. In the last decade of the organisation Rick and the Executive have done so much to put the ALD firmly on the map of British theatre and beyond, both in terms of influence and recognition\*. Secondly to thank everybody for such a warm welcome to taking over this role and becoming a part of the Executive. I will do my best to justify the position, but it's a steep learning curve.

When it first became generally known that I would be taking over the chair many people were asking me what I would do or want to institute. Consequently I find myself with a whole bunch of questions about the whole nature of the organisation and what the purpose and aims of the ALD are or should be.

\* see page 23

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One of the most important and established roles of the ALD is to create a forum for discussion and dialogue within an industry largely comprised of freelance individuals. This it has achieved rather successfully via the very much improved *Focus* and by meetings and occasions and seminars etc.

Of course, once you begin to gather together large numbers of individuals within the same business, discussion inevitably moves on from social greetings, show talk and "what we all think about LEDs" to matters such as contractual issues, fee structures, media rights and education and training. The ALD does its best to include all these things in its consideration but it's clear that there are limits to its scope and powers.

So I would like to encourage even more proactive participation from the membership at large. As a newcomer to the Executive

I feel it's a good time to ask questions and often to revive the asking of questions that remain unanswered.

So, all of you out there please respond. What do you want your ALD to be? Do you want an organisation that exercises more muscle politically within the industry? Do you want an organisation that comments in a direct way on the many and varied educational courses now in existence giving qualifications in lighting design? In what other ways would you like to see the ALD expand? Or are you absolutely content with exactly the way things are now?

The ALD is not a union, and is only ever likely to be at most 'affiliated' with Equity and BECTU, but as it becomes more and more like a Guild it is quite possible for it to exert increasing influence. This can only be made possible with the unity and will of its members and I would simply

like to know what that is.

Right now the members of the Executive operate as an honorary committee within which certain individuals in particular do enormous amounts of work gratis. We do not have an office or an answerable telephone - much communication takes place via email (which in fact works well).

Instituting any kind of expansion would inevitably increase expenditure, so the last question is - would you increase your subscription to facilitate expansion and improvement?

Please respond and tell what kind of ALD you would like to be a part of.

Lastly, on a different note I'd like to say how delighted I am that the *Knights of Illumination* lifetime achievement award went to Richard Pilbrow this year. I cannot think of anyone more deserving or appropriate. 🍀

Regards, Peter



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# MJ

So, I imagine many of you are finishing the year with panto.

I'm relieved that I am not giving my *Dick, Puss, Jack, Aladdin or Cinders* this year...

I'm exhausted by the continual travelling and constantly getting shows on despite something or other that makes the process harder than it needs to be. Only on certain shows do I feel we get the show on because of the skill of the team, and the adequate time and budget. More and more, it seems to be a **despite** experience; **despite** hopeless staff or despite lack of time or **despite** faulty equipment etc. It was a while back when I was first lighting on Broadway that the production manager said, "I hear you're unhappy – I'll give you anything you want." *"All I want is darkness and silence,"* I said, above the din of 10 guys hammering.

"You... are being... unreasonable," he replied and I proceeded **despite**...

My last two shows of this year have been '**despite**' experiences... On the most recent production I would keep remarking that the production schedule kept showing no work after the first preview. I would send a reply to the draft that

was sent out for comment: *'Please remember that it's likely that I will want to make modifications after the 1st and 2nd previews and before the press night.'* "You've lit this show enough times before, you should be able to have it perfect by the 1st preview," said the producer, who clearly did not want to pay for staff and programmer's calls after the initial production period. "Ahh yes", I thought.... "I did light the show two and half years ago at the Edinburgh Festival with a different rig and it did go to New York, where I sent an assistant so obviously, I can knock it out by the 1st preview!" Clearly what I was facing was *"Anyway, that'll do - we really don't need you to be that arty"*. Of course, my other recent **despite** experience was in Italy. Six different programmers working shifts, ranging from very good to totally hopeless. It is a disadvantage if you are a programmer and numerically dyslexic. My sense of humour was seriously strained. Although I mentioned in the

last issue of *Focus* I did enjoy the challenge of doing the job in Italian. It might amuse you to know that in Florence instead of Stage Left and Stage Right they use the words: *Firenze* and *Cascine* meaning the side the city is on and the side of the old farm. If you want to get a moving light more to SR you say "Cascine"!

Of course, the final straw on any job is not to be paid. While we generally would expect to have 50-66% paid up front before we arrive at the production desk, in Italy not getting any money in advance seems to be the norm. I was one of the few members of the team who had managed to get a small advance payment with the contract promising the bulk of the payment on the opening night. Well, it's a month after the opening and no cash has arrived. Many phone calls and emails have been ignored. Based on a number of recent experiences in Italy my agent is now advising her clients to decline work in Italy and I would pass this warning

on to you all. Don't do it and that's what Paule Constable advised me to do, two years ago. Why didn't I listen?

Meanwhile, back in the UK I'm hearing more reports of managements trying to reduce fees and payments to LDs and other members of the creative team. One recent example was a major company who have cut the amount of the per diem paid to the creatives. While they have had to honour the amount they paid previously to people returning to work on future contracts, new people are being paid less. We have to be very mindful of conditions or fees being diminished.

I hope you may be free to come to the annual lighting lunch that I organise with Jason Larcombe which will be held on Friday 16th December. You need to book straightaway if you want to come. More info will be sent via the ALD office. I hope I may see many of you there, if not I send you every best wish for Christmas and the New Year. 🍀



# Nigel Levings at the interface of art and technology.

I have a theory that historically the role of lighting designer came into being when the complexity of the technology of our theatres became too complicated to be carried out by the previously successful process of directors and set designers shouting loudly at an electrician. Now at the beginning of the 21st century I think burgeoning technological developments have deeply affected our creative role in the theatre and I would like to look briefly at where we stand now that we are, on most occasions, equal partners in the creative team.

A creative life spent at the interface of art and technology breeds a very particular kind of artist and requires a very special set of skills. Before I look at the implications of working at this interface I want to outline the sort of skills required of the theatre lighting designer at the beginning of the 21st century. What are these skills? Can you teach them? Or are we born to light? I would like to try a little profiling, an attempt to describe the perfectly 'fit' lighting designer by listing the skills and knowledge I think they should possess.

## **The skills a lighting designer should possess:**

A burning desire to communicate with our fellow human beings the essence of our common humanity - which is the fundamental role of the theatre in our culture.

The ability to work calmly and quickly under extreme time pressure.

A capacity to concentrate even when surrounded by distractions.

A courteous and professional demeanour.

An imagination capable of making both spontaneous and planned creative decisions.

A work ethic that allows for the adherence to demanding deadlines for the supply of technical information regarding a design.

An eye capable of taking in at an instant all details of a large and flowing composition of bodies, scenery and light.

A quick and intuitive ability to respond to rapidly changing conditions.

The creative skill and dexterity to improvise on an underlying design theme.

A deep understanding of literature and an ability to quickly comprehend both the surface meaning of a text and its underlying subtext.

The ability to read or at least follow a music score.

An understanding of the structure of music.

A soul capable of responding to the emotional flow of a musical work.

A grasp of the historical context of theatrical texts and associated performance styles.

A mind able to recall initial emotional responses while continuing to develop the deeper responses brought on by intense study.

An empathy for the demands faced by performers and a willingness to adapt.

The ability to communicate abstract ideas in a coherent manner.

Collaborative work methods combined with the ability to take a strong leadership role.

An ability to deliver clear instructions to technical staff in a manner that opens channels for their creative contribution.

An understanding of theatre technology and an ability to speak the language of that technology. Knowledge of the physics of light, how it is produced and how it behaves.

An understanding of the biology of vision, of how the eye works.

A psychological understanding of the process of perception.

A technician's understanding of electricity and electronics.

Computer programming skills in CAD, spreadsheets, specialist control system programming, word processing, visualisation software, image manipulation software.

A work method that has a coherent process for preparing and delivering designs.

Some of the attributes in this list can be learned at educational institutions but it is my belief that the most critical aspects are innate in the personality of the designer and revealed or developed where we work – *at the interface of art and technology.*

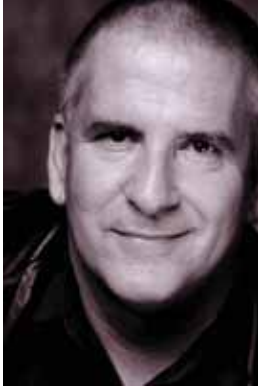
Let's look at some of the curious features of our profession, and in particular, what happens when collaborative artists work with tools that are at the cutting edge of theatre technology. As you will see from the list of skills, I am particularly interested in the fact that it takes an unusual combination of skills and interests to be a lighting designer. We have one foot in the world of the sciences and the urban myths of our society tell us that people interested in technical things don't read books, listen to classical music or enjoy art of any sort. Yet we are also artists and we are deeply immersed in all the various forms of human artistic creativity. I think this straddling of two worlds, left brain and right brain, art and technology develops or perhaps attracts those with some very interesting sets of skills.

As lighting designers we spend our creative lives at the interface between art and technology. The tools with which we create our art come from the forefront of technological development in the areas of optics, computer control, light generation, remote control, electronics, the internet and other developing areas of scientific research. We are usually the most technologically literate members of a creative team whose areas of expertise are in the literature of the theatre, of human psychology and the visual art forms. As such we often find ourselves assisting

and interpreting for our colleagues in these technological areas. We are often the 'in house' repository of technical expertise for our fellow members of the creative team. This is a role that is well beyond the mere attendance to the illumination of the performance.

Our work in the theatre is created at the very heart of the communications network that drives the process of making any new work in the theatre. We have the ability to be in constant contact with all the technical departments and with stage management at the same time as we are developing our own contribution to the work. As such we are the only part of the creative team with an intimate understanding of how the organism that is live theatre is operating. So while we are busy building and developing our contribution to the final product we are also on the look out for faltering signs in the health of this organism. Alert to potential failures in the machine.

We are also the only member of the creative team whose principal creative work is done in the white hot pressure cooker that is the production period on stage. There are a finite number of work hours in which we must ensure that the planning that has gone into the design preparation can be carried out. A finite amount of time in which to produce a fluid flow of light to enhance that 3 hours traffic of the stage. This time pressure encourages us to be on the lookout for any technological developments that we may bend to our use. The quality of our design depends on the degree and quality of detailing we can achieve in a finite period. If the architect Mies van der Rohe



*This is edited from a paper prepared for the OISTAT Conference in April 2011 Hangzhou, China*

was right when he said, "God is in the details," then it is through our application of technology that we can alleviate time pressures to apply that density of detailing that is inherent in the best of our art.

Creating a lighting design in the theatre can sometimes be a process of reverse engineering. Human beings are phototropic animals. Subconsciously or consciously we are always responding to light. In the rehearsal studio when a director is first creating a work, they do so in a space where all areas of the studio have equal value as to their light intensity. In this situation there is no phototropic effect determining where an actor may move. We may thus find ourselves in the theatre trying to apply some phototropic justification for a move that was directed with no such justification. Our ability to utilise such technology as visualisation software can assist our colleagues to find these lighting related issues in the studio ahead of time. Actors and directors who are aware of planned elements of the lighting design can better prepare for the huge leap from

## Nigel Levings at the interface of art and technology.

the comfort of the studio to the harsh glare of the stage. Technology comes to the aid of art by providing lighting designers with new tools.

Unless you are a particularly gifted novelist it can be difficult to convey the intention of a lighting design before the event. Set designers and costume designers can model or draw their intentions, directors can story board their planning. Lighting designers have for a long time been stuck with not much more than reputation to instil trust in the rest of the team that when the time comes they can produce the “goods”. Intentions can be discussed but it is very difficult to convey the three or actually four dimensional nature of a light plot flowing through the course of the production. Difficult also for us to fully envisage it. There is a glimmer of light on the horizon now that 3D modelling software is so rapidly developing. I have now lit four productions using ESP Vision software to create the plot in a virtual model and I have also used rendering software like 3DS Max to develop lighting ideas to show a client on an architectural project. I can see great scope for us to use this technology to generate real images of our intentions to both help us develop our designs and to open up discussions with our colleagues. Technology has now delivered a planning tool equivalent to the set designers model box.

3D modelling and visualisation software have also brought the huge advantage of being able to go into the theatre with the basic number crunching accomplished. Using software like ESP Vision the skeleton of the light plot can now exist in the desk from the moment the production enters the theatre. Instantly we have grabbed more production time for detailing the design since the basic cue structure has been created ‘offline’.

Our work requires that we have an interest in the latest developments in lighting technology. New tools are constantly being developed and flowing into our work methods. If, as is often said, we paint with light, then we have the most rapidly changing brush and paint technology that any artist has ever faced since they first spat a mouthful of wet clay at a hand pressed to a rock wall. Every week another glossy magazine lands on my desk full of ads for some new light or control system. It is tempting to think that the application of some new technology may be the key to some particular design problem that we are wrestling with. In these cases we should always remind ourselves that it is what is coming out of the front of the light that concerns us and that the black box that produces the light is just another paint brush. That the fundamental issue is the relationship between the angle of illumination and the viewing angle of our audience. That where it comes from is much more important than what it comes from.

We should also be aware that the painting analogy falls down in the sense that we are not placing marks on a blank canvas. We are instead

teasing illumination out of the darkness. We are creating an architecture of light in the dark and that until our task is complete the actors are unable to integrate their phototropic responses to this world into their performances. Our shiny new moving light paint brushes should allow us to get to that point quicker but as we all know, so called ‘intelligent lights’ are far from it. They are actually very stupid, every single thing they do must be explained in excruciating detail. These new toys have multiplied our number crunching tasks by a factor of 20 in some cases. A very big step backwards in our time-constrained creative process.

It is probably an occupational hazard but I imagine we are all in love with shiny new toys whether it is an iPad or the latest moving light. It is a seductive process and unfortunately very easy for us to fall prey to the siren song of new technology. It can be tempting to win the praise of our colleagues and audience by showing our dexterity in the application of some new piece of ‘eye candy’. The visceral thrill of producing some of that “look at me, aren’t I fantastic?” lighting that we see so much of in rock music concerts. It is this sort of egotistic lighting that places the primacy of visual pleasure over meaning that I would like to suggest we should eliminate from our work. To be on guard against the temptation of the cheap trick.

This is not a new thing. When I first started as a young stage hand there was an old and hardened production electrician who used to say that, “you can always show a mug a bit of colour”. In the Australian slang of that time a ‘mug’ is



*'Moonlight and Magnolias'* by Ron Hutchinson at the Playhouse, Victorian Arts Centre for Melbourne Theatre Company, 2009. A play about the events surrounding the change of director and total rewrite of *Gone With the Wind* after it had started shooting. Directed by the Australian film director Bruce Beresford, lighting by Nigel Levings. Photo: Jeff Busby

someone who is easily fooled. In this sense the old lighting master was referring to how easy it was to delude some audience member of the time with some display of saturated colour. This temptation to delude arises when we forget that we are part of a team. When we forget that our primary responsibility is visibility and that the

depth of our art must be judged by how well we have 'illuminated' the performance, not by how much attention we have drawn to ourselves. Of course this is not to argue that we should abandon beauty and drama but only to say that this must be at the service of the overall performance. That beautiful and thrilling lighting only truly achieves

the status of art when it is tightly bound to the text and subtext. In conclusion I would make this plea, that we pass on to the next generation of lighting designers a firm belief that visibility is our primary role and that we should always seek to make technology serve meaning. 🍀



# Office Oracle

## News from Ian's production desk

### Sponsored Student Scheme 2012

There is still time for students who are in full time higher education and studying on a course containing an element of lighting design to apply for this corporate members' funded scheme. The closing date for applications is Christmas 2011.

All current student members who receive email bulletins have been sent an application form to fill in and return to the office complete with proof of your student status in order to maintain their current membership beyond April 2012.

Please note that even if you are currently a member of the scheme you will need to apply again to continue your free membership through

to April 2013. If you do not, your membership will revert to a normal student category and you will need to pay the annual subscription for a student which is £25 p.a.

We would also be pleased to hear from our corporate members with ideas for meetings or experiences tailored specifically to the sponsored students.

### New Members for Executive Committee

Following our request for members to come forward to assist the Executive Committee in the running of the Association, I can announce that **Richard Lambert** has now joined as the new Corporate Rep. Richard has extensive connections resulting from

over 15 years of employment with companies such as MA Lighting, Zero88 and ETC. In addition, Richard has recently been elected to the Equity Designers' Committee, and will also act as a liaison between the ALD and our union.

To assist Will Evans organise the meetings portfolio, **Kelli Zezulka** has also joined us, but we would like to create a small sub committee for meetings to spread the burden of the workload and also pool ideas for meetings that interest, excite and engage our members. If anyone else would like to join this sub committee, then please either contact the Office or Will and Kelli directly: [meetings@ald.org.uk](mailto:meetings@ald.org.uk)



*Glyndebourne Opera presents 'Rinaldo', to celebrate Francis Reid's birthday. Photos: James Laws*

### Membership Drive Promotion

As announced in the last issue, it was recently agreed by the Executive that there would be a small promotion to encourage membership uplift. Therefore if a current member introduces a new member to the Association then they will receive a discount of £5 on their subscription for 2012/13.

And more! That is five pounds discount for each and every member that successfully completes the application procedure

and fulfils the criteria to become a member in any category. Therefore if you are a Professional introducing 15 new members, then next year is subscription free! Applications for the Sponsored Student Scheme are exempt from this promotion however.

Please ensure that your name as on the ALD database and membership number is on each application form and your account will be credited when they receive their welcome pack on their doorsteps.

Get recruiting!! #



### Francis Reid's 80 birthday celebrated with Handel in Norwich

Peter Wilson, Chief Executive of the Norwich Theatre Royal, hosted an evening that combined Francis's long associations with the Theatre Royal and with Glyndebourne Opera. Because Handel is Francis's favourite composer, *Rinaldo* was the opera chosen for the celebration. Many of Francis and Jo Reid's friends from Glyndebourne and from the eastern ALD membership were there, to enjoy a very convivial dinner and 3 hours of wonderful music, imaginatively staged.

In thanking Peter Wilson, Francis recalled how the Theatre Royal had been an ongoing thread in his life after Glyndebourne. Apart from enjoying many happy lighting experiences, the auditorium contained his monument to posterity. The lighting bridge that Francis specified in 1968 remains, despite all efforts to remove it by a series of architects and consultants, whose wishes have been consistently foiled by an alliance of lighting designers and structural engineers.

### ALD meeting at Pippin - with LD Ken Billington

Some of the ALD members who attended *Pippin* with Ken's team: programmer Jonathan Rouse, assistant Tim Deiling, Dan Bond electrics / followspot.



### Theatre UK Awards

Congratulations to **Natasha Chivers** who shared the Theatre UK award (formerly the TMA award) for best design with Lizzie Clachen (set design). The award was presented at a star-studded ceremony at the Banqueting House in London on 30 October. The award was won for the production of *Happy Days*, directed by Jonathan Humphreys at the Sheffield Crucible Studio in May. Other nominations this year were: *Tis Pity She's A Whore* with lighting design by Oliver Fenwick at the West Yorkshire Playhouse, and *The Duchess Of Malfi* with lighting design by Philip Gladwell at the Royal & Derngate, Northampton. Congratulations to all!

Photo by Alastair Muir.

## Diary Dates

### 2012

#### 14th January

Master class and presentation of the ALD International Medal for Lighting Design to Jennifer Tipton

#### 27th January

Monthly Members' Social Evening

#### 24th February

Monthly Members' Social Evening

#### 30th March

Monthly Members' Social Evening

#### 1st April

Membership Subscriptions due

#### 17th & 18th April

PLASA Focus, Leeds\*

#### 24th April

By Design Day (for Light Relief)

#### 13th & 14th June

ABTT Theatre Show, London \*

#### 1st July

Deadline for subscription payments

#### 9th – 12th September

PLASA 2012, Earls Court\*

*\*the ALD will have a presence at these events*

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To submit ideas for articles, information, correspondence, corrections and any comments about *Focus*, please email [editor@ald.org.uk](mailto:editor@ald.org.uk).

Owing to space restrictions, we regret that we do not accept press releases for publication in *Focus*. However, Corporate members of the ALD may send press releases to the ALD office ([office@ald.org.uk](mailto:office@ald.org.uk)) so that they can be posted on the News section of the ALD website for immediate and wider coverage. Corporate members only may advertise in *Focus*, please contact the office for details. Editorial guidelines for authors are available on request from the editor.

*The opinions published within Focus are not necessarily those of the ALD. E&OE.*

## New Members welcome!

### Professional Designer

**Brendan Albrey**, Auckland, New Zealand

### Professional Member

**Sarah Bath**, Salisbury

**Daniel Murfin**, London (from Associate)

**Tom Wickens**, London (from Associate)

### Associate Member

**Will Potts**, London

### Student Member

**Scott Franklin**, New York State

### Sponsored Student Scheme

**Ingi Bekk**, Central SS&D

**Tom Boucher**, LIPA

**Scott Handley**, Guildhall SM&D

**Andrew Lee**, Rose Bruford

**Alfred Maroney-O'Brien**, Central SS&D

**Sebastien Matthews**, Guildhall SM&D

**Zak McClelland**, Guildhall SM&D

**Maximilian Narula**, Guildhall SM&D

**Katrin Padel**, Rose Bruford

**Matthew Peers**, Central SS&D

**Gareth Prentice**, LAMDA

**Scott Pryce-Jones**, LAMDA

**Simon Gethin Thomas**, Royal Welsh

College M&D

**Oscar Wyatt**, Central SS&D

# BOOK REVIEW BY JAMES LAWS

## Creating Pantomime

Joyce Branagh & Keith Orton

Creating Pantomime  
Joyce Branagh & Keith Orton  
The Crowood Press, 2011  
ISBN 978 1 84797 255 2  
£16.99

How very seasonal this review is!

Pantomime is the main money-spinner for many theatres. It is a massive business and a deceptively complex art-form but I can't think of many books that discuss the process of putting on a panto.

This book, which is written by two long-term professional collaborators, approaches the subject through the authors' specialisms. Joyce Branagh writes and directs whilst Keith Orton designs sets and costumes. They worked closely together on the pantomime at the Watford Palace for some years.

Sensibly, they have sought first-hand experiences from design practitioners from

other productions, both large and small. These include Mr Panto Design, Terry Parsons and the very talented Ian Westbrook, who makes impossible spaces look fabulous. The comments and illustrations from these contributors are featured in different

coloured text and are fully acknowledged in the text and on two pages, just before the comprehensive index.


There is a short chapter on Lighting, shared with Music and Dance. It is probably in balance with the rest of the book, as the whole creative process of Panto is being assessed, probably for the benefit of directors & students who are new to the

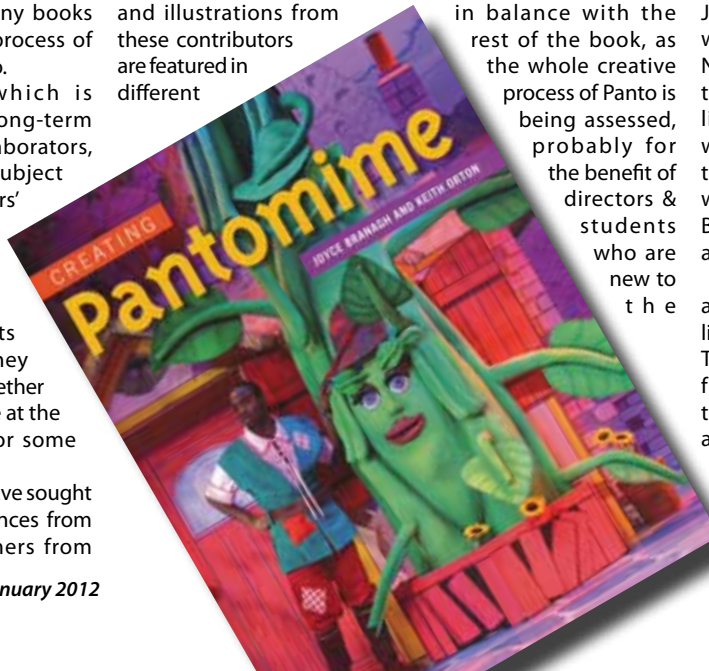
genre. Whilst there are typos (maybe long strips of small overhead floods are dubbed Batons in honour of the forthcoming Olympics), there are also injections of lighting wisdom from John Harris, whose work is widely illustrated. Our own Nick Moran brings us up to date with new ways of lighting cloths selectively with LED Arrays & he shows the opportunities to come with projecting characters. Ben Cracknell's input is also acknowledged.

The authors are realistic about the use of moving lights, in very general terms. The reader will come away from the text, not so much the wiser about the nuts and bolts of lighting, as the reasons behind the process and the possibilities to be found. Pyro and water are covered and the

scenic options of projection and 3D are explored, in a chapter called Making the magic happen.




The illustrations are many. The backstage ones are good for people who want to learn scenic arts and tricks but many of the on-stage pictures have a somewhat pinky-lilac cast and a lot of them are taken up with costume design. The front cover is an unfortunate choice I feel, utterly dominated by a very clever beanstalk & with no feeling of audience rapport from the single character posed to give human scale. This book is better than that. You won't learn a lot about lighting but you will gain insight in to how to put on a panto and what the other departments are striving for.

  
James Laws



# Corporate Members

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# Thomas and the Tank Engine

**Thomas Robinson** tells how he and his friends from LIPA set out to have some fun lighting a locomotive, and won a competition.

As a group of students, when we heard about the National Railway Museum what do you think came into our minds? In mine it was my childhood... and the numerous times I visited the museum in awe. So when I heard they were holding a lighting design competition, naturally it was something I wanted to take on. LIPA put together a team of six of us from the Theatre and Performance Technology course to take part.

It wasn't until we arrived that we found out exactly which locomotive we would be lighting. After a brief hello and picking of team names (ironically we named ourselves 'The Flying Scousers'), the name of our locomotive was pulled from a hat. We were given 'Maude' which is a goods locomotive that worked throughout the First World War and was subsequently retired to Scotland. After being assigned the locomotive, we took time to look around the space, research the engine and put together an initial lighting plan. At this stage we were simply relying on our imagination, as we were unable to test our ideas until after the museum had closed.

Our research gave us lots of facts about the locomotive that we could develop into a narrative for our design. The location of our locomotive in the museum couldn't have been better. 'Maude' is in a secluded corner of the station hall surrounded by rustic brick walls and some nice old blue doors

that lead onto the tracks. In the time we were given to create our design, it didn't take us long to come up with the idea of not just lighting the locomotive but its environment as well. The judges were interested in the sensitive placement of the fixtures as well as the light itself. They were

also concerned about the conservation of the locomotive, so we had to be careful about lighting certain materials too harshly.

The prime aim of our design was to give a sense of the locomotive's narrative story; to display that it was a hard-working locomotive

*The LIPA team from left to right: Tom Webber, Thomas Robinson, Rowan Burton, Rhys Chamberlain, Rachel Bottomley. The fifth member, Matthew Jones, missed out on the winners' photograph as he had to catch a train... not a steam one!*





## Thomas and the Tank Engine...

dimmer level. We then added other features to the carriages to distinguish them from the engine. To do this we used Fresnels striking a beam of light across each carriage to give the impression of movement. There were also other features on the locomotive that we picked out (such as some coal that we skimmed with light to give added definition). The underbelly of the boiler on the engine was illuminated in a deep red to show off the power of the engine. The majority of the fixtures allocated to us were LED, such as Pixel Pars, GLP Impressions and a range from the new ETC Selador series. The museum was interested in what we could create with the minimum carbon footprint possible, and this was our solution.

When we started this event we weren't sure what to expect. With obviously a much wider background in theatre, live events, music concerts we weren't sure how we would cope with an architectural design. We thought at first it'll be more difficult than lighting a stage but in fact the freedom of the museum format meant that we could put lights anywhere. The locomotives are beautiful objects to light; they have so many interesting features that are wonderful to pick up and make to stand out. They pretty much created the design for themselves. The shadows that appeared just looked perfect.

We were given two hours to put our design

throughout the First World War but had plenty of life left in it. We felt that the theme that would have the most impact was *colour*, and decided to give the engine a warm glow to contrast with a sharp steel blue through locomotive's wheels. This would emphasize the harsh surrounding environment. We also lit sections of the wall behind the locomotive to again emphasize the harsh surroundings. This proved to be a subtle effect and although a casual observer would not have initially noticed, but it did build upon our narrative nevertheless, which we felt was

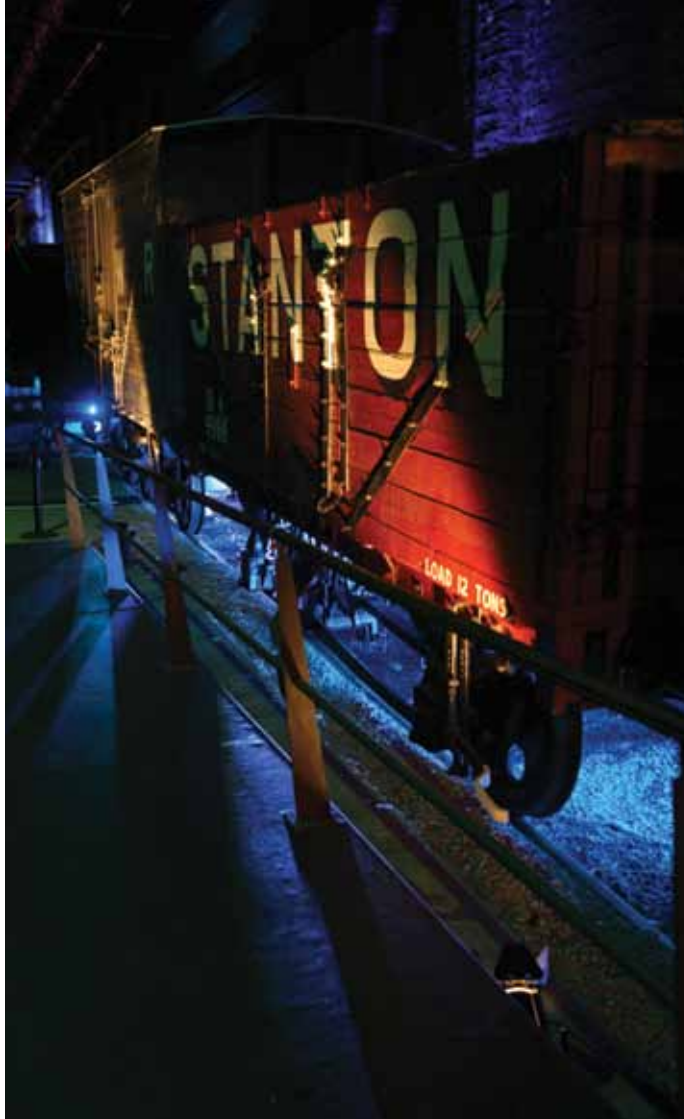
important. To keep the definition of the engine's wheels, we subtly lit them from behind with birdies to give them a corresponding glow to the engine. Our design didn't simply involve an engine, we also had attached carriages which had to be lit as well. We took the decision to keep a core component that flowed through the design, to maintain the concept of a single train.

To emphasise this we continued the sharp steel blue under the locomotive, and the warmth that was being provided from two Source 4 profiles stretched the entire length of the train at a

together... and it was fantastic fun to do. The fit-up began with us running around the railway museum in complete darkness and as time passed we could see various parts of the museum being illuminated. We were the first team to finish and the first team to be judged; we had no idea how we had done. After our judging period we were able to wander around the museum and have a look at the five other designs. There were three teams from Rose Bruford, one from Amersham & Wycombe College and one from York College. We were amazed at what other teams had put together and we each had our favourites amongst them. When the judging time came we felt great about what we had accomplished but most of all we were just pleased to have been able to take part. But then to hear that the winner announced, and it was us, was a big shock. So at the end of the event we walked away with a cash prize and the chance to drive a steam engine.

We would like to thank the National Railway Museum for organising the competition and ETC and Henley Theatre Services for their sponsorship. It wasn't just a great day out, but a great learning experience, and should definitely be something that continues in the future, maybe with more competing universities, who knows? 🍷

*December 2011 / January 2012*



**Thomas Robinson**

*I'm a 3<sup>rd</sup> year Theatre and Performance Technology student at LIPA with big aspirations to work within the entertainment lighting industry, first and foremost as a programmer. I very much enjoy a challenge and seeing it through to the end. [www.tr-ent.co.uk](http://www.tr-ent.co.uk)*

**Editor's note:** *The competition was part of the annual Illuminating York Festival, 'Locos in a Different Light'. The winners were selected by a panel of judges which included members of the National Railway Museum, and lighting designer, Richard Boaste. The students from LIPA were awarded the top prize of driving a steam locomotive. The result of the public votes resulted in an additional winning team from Rose Bruford College. More details at [www.nrm.org.uk](http://www.nrm.org.uk). All photos courtesy of the National Railway Museum - Kippa Matthews.*



## “The ALD 50th Anniversary International Medal for outstanding achievements in Lighting Design goes to... Jennifer Tipton”.

Master class with Jennifer Tipton. Photo: Wexner Center staff.



### The ALD International Medal

The inspiration for the creation of this award comes from the founding chairman and President of the ALD, Richard Pilbrow. As part of the 50th Anniversary celebrations of the ALD Richard suggested establishing an international award to honour practitioners who have made a sustained and significant contribution to the art and esteem of theatre and live performance lighting design. The first recipient of this award –Jennifer Tipton – certainly fits that bill.

Jennifer Tipton has been at the top of her profession for a seriously long time. Twenty years ago the *New York Times* wrote that her work was...

*“...characterized most often for the impeccability of her taste and a certain precision and cerebral quality to her work.”*

Her distinguished career includes many Tony Award winning designs for Broadway, as well as long term creative relationships with American Ballet Theatre and Paul Taylor Dance Company, and choreographers including, Jerome Robbins, Twyla Tharp, Mikhail Baryshnikov, Dana Rice and Shen Wei.

As Professor (Adjunct) of Design at the Yale School of Drama since 1981, she has trained many of the top Lighting Designers working round the world today, and continues to inspire respect and admiration for the emerging generation of theatre makers.

Jennifer’s philosophy and practice have inspired generations of theatre makers, especially in the world of contemporary dance where it would be hard to overestimate her influence.

Her approach – which sees lighting designers as intimately involved in a collaboration with all the artists that create the work – may seem natural now, but was a radical departure from established practice at the beginning of her career.

### ALD members are invited to meet Jennifer Tipton

The Association of Lighting Designers , and The Central School of Speech and Drama (CSSD) are pleased and proud to host a series of events to celebrate the work of international lighting designer Jennifer Tipton. This will include:

- A Master Class for students of choreography or lighting design - on Friday 13th January 2012
- An open Master Class in lighting for dance – aimed at lighting and dance practitioners – on Saturday 14th January 2012
- The presentation of the 50th Anniversary ALD International Medal for Sustained Excellence in Lighting Design for Live Performance to Jennifer Tipton – on Saturday 14th January 2012
- A panel discussion on Light for Dance, featuring top lighting and dance practitioners in conversation with Jennifer– on Saturday 14th January 2012

**Tickets for the events:** Details of how to obtain tickets for the Student Master Class on Friday 13th January 2012, and for the Open Master Class, Presentation and Discussion on Saturday 14th January 2012 at CSSD in London will be available shortly from the ALD and at [www.ald.org.uk](http://www.ald.org.uk).

# ALD 50: 50 years from what?

James Laws researches...

I have been charged with compiling a **history of organised lighting designers**, for *Focus*. That is what we are celebrating 50 years of. Due to the number of strands that have to be woven in and the diversity of the contributors, the only way I can do this is to take a facet at a time and concentrate on that. It should be easy to make a booklet out of it all in 2013 if it turns out well but this depends on more people contributing to the project.

I have had some strong replies to my call for memories and my thanks go to those who have written, but the ALD history tapestry remains quite patchy. We have Newsletters & *Focus* to draw from but we lack visual material, good stills of shows from way back (or even 10 years ago), pictures of meetings. The internet is going to be a curse to archivists; very few things are saved or printed & stored, once they cease to be immediately relevant, so I can see plenty of blanks for the 1990s onwards, unless members are prepared to contribute.

We are very well off for the first few years, thanks to Richard Pilbrow and his records from the 1950s onwards, so I can confidently start with an overview of lighting practice in the UK from the end of the second world war and the momentum that led to the founding of the Society of British Theatre Lighting Designers (SBTLD) in 1961. This is our 50 years landmark.

In the next issue of *Focus*, we will explore the aims, development, influence and legacy of the SBTLD.

James Laws.

# lighting men

These men have just had lunch. They—and two of their colleagues—meet every month at Rules. They talk shop, it is all very technical. Their job is to make sure you see people clearly—people like Olivier and Finney, Fonteyn and Callas. But until recently they themselves have stayed in the shadows. For more light on the subject the lighters-up were interviewed by J. ROGER BAKER and photographed by CRISPIAN WOODGATE

'The Tatler', 22 May 1963



ALD AGM, 24 August 2011





*Charles Bristow at his Grand Master control. Francis Reid suggests this is at the Liverpool Royal Court.*

## LIGHTING AS A CAREER, POST SECOND WORLD WAR (1945).

In professional theatre, lighting was almost considered to be a branch of engineering and not a clever one either; you did not need any qualifications except a love of theatre and a developing understanding of what worked, what conventions were expected and how far you could push them. You would only push them if you had a vision because it was darn hard work, usually on a schedule that would be unthinkable today. No hook clamps, no trailing sockets. Lights were not designed to be moved from a fixed rig, which was frequently planned by the installing company.

Virtually every lighting board was direct-operated from back-stage, with a very restricted wing view of the show. The key convention was to use battening to give a smooth spread of light, whose colour you could change, because you could mix 3 or 4 colours fairly easily on the available controls. You could highlight areas with

a few spotlights or acting area lanterns and you could send a beam of light through a window with a pageant lantern.

One annoyance that persisted in the West End for quite a time with straight plays was the ceiling. Somehow a box set wasn't complete without a ceiling that went from wall to wall and right down to the number one bar. Ceilings had their own hinged headers and they were wired for chandeliers as required. If there were 2 sets in the production they each had their own ceiling, which was flown clear when not in use, complete with header, ceiling rose and wiring.

This made creative lighting difficult. Overhead illumination that can only come from one bar and which has to dodge round acres of suspended cut glass tends to lack modelling. So the first shows with lighting impact were the imported American musicals with their open stages and wing booms.

*Wing lighting for *The Three Sisters*, Old Vic, 1967*



Light Console detail, London Coliseum 1952, 216 dimmers.



From the early 1940s, Strand Electric had developed the Light Console. Motorised dimmers were driven by a remote desk, which was based on the layout of Compton cinema organs. This enabled a single operator to work all the lights in a theatre, in contrast to the 3 or 4 people previously needed on a manual board. In the 1950s, theatre owners began to see this as a means of reducing crew salaries and thus they began to install the new controls in the West End. This process was accelerated when Strand produced the CD control, effectively a Light Console with dimmer level presetting.

When a few less blinkered theatre producers and owners began to realise that lighting could influence the whole presentation of a production, they grudgingly granted a position for a remote-control lighting board front of house. This involved investment in the new technology and sacrifice of some audience space, so the first FOH

Richard Pilbrow at the drawing desk.



controls were a real triumph over entrenched management mindsets.

### The start of Lighting Design as a Profession

By the mid-1950s there were basic lighting credits for a very few lighting people; typically lighting by, rather than designed by. The tradition was for the director to assume responsibility for the lighting but he was usually supported by the lighting electrician, who did all the work. In the more complex shows something had to give. Joe Davis, chief engineer to HM Tennant, the leading producers and Michael Northen, who lit at Stratford and Covent Garden, are generally acknowledged as the first credited UK lighting designers. However, see the footnote next page!

Into this world of deference and tradition, unofficially governed by Strand Electric, came Richard Pilbrow and his new company, Theatre



Projects. Co-incidentally the founding of Theatre Projects in 1957 was in the same year that Strand first listed the hook clamp, the trailing 15 Amp socket and the mass-produced 1kW Fresnel spot. By challenging Strand's hire monopoly, Richard made a lot of friends and one big enemy but Theatre Projects rode out the storm and by 1961 they were a force in the West End and had earned Strand Electric's respect.

# new light on

Britain has always been backward in recognizing the importance of lighting designers in theatrical production. It is only in the last ten years that the men responsible have received a credit on theatre programmes, though in America they are even named on the sleeves of original cast recordings of hit musicals. The reasons for such tardy recognition are various but based in the main on the traditional belief among managements that lighting designers were expensive extras on the production budget and the feeling among old-school theatre electricians that: "It's always been done this way, why alter it?" After pioneer work led by Joe Davis, probably the most experienced lighting man in the theatrical scene, a profound alteration has in fact taken place, to the extent that lighting designers are now recognized as essential mem-

bers of the production team. This may not seem surprising when one thinks of the shifting sea-changes in productions like *Ondine*, the Flying Dutchman's spectral ship or the eloquent back-projections for *Baal*, but just the same the struggle was a long one. Two years ago Britain's lighting designers formed their own society under the chairmanship of veteran Joe Davis. Co-founding members include Covent Garden's William Bundy, Charles Bristow of Sadler's Wells, John Wyckham of the Royal Shakespeare Company and free-lancers Michael Northen and Richard Pilbrow. Their aggregate impact on West End theatre-land has been considerable. Pilbrow designed a permanent lay-out for the Old Vic and perfected the technique of back projection. The Society's members have tackled most things from opera to pantomime and have spread

their talents over the whole lighting field with projects for restaurants, cabaret, pageants and display work. Today it is usual for a director to call in his lighting designer when planning a new show. In conference with the set designer they decide what the stage will look like throughout the evening according to the exigencies of script and design. The whole production is translated into terms of equipment and layout. But most important is the system by which the lighting is controlled. This will vary according to the type of switchboard the theatre has. Some are equipped with consoles. Normally the stage manager has control over the running of a show. His contact with technicians is maintained by a cue-light or an intercom, system according to numbered cues prepared by the lighting designer at a lighting rehearsal. Cue and lighting plans are

tested and perfected in concentrated sessions that sometimes last all night. Great responsibility lies with the switchboard operator, who may be controlling up to 250 circuits. A sensitive and efficient operator is necessary, someone who will panic and bring the dawn up like thunder. Co-operation between lighting expert and director must be exact and complementary, the one translating the other's imagination into fact perhaps modifying, perhaps improving on it. The Society of British Lighting Designers has a growing membership of men fully attuned to new technical developments who have been instrumental in the improvement of lighting facilities in existing theatres. Today one of their chief concerns is to convince theatre architects of the need for careful planning in such a way as to accommodate the lighting of the many new theatres being built.

# lighting men

In that remarkable year the ABTT was founded (in Richard Pilbrow's office) and the first meetings of what became The Society of British Theatre Lighting Designers were under way. In Richard's words from his book **A Theatre Project**:

*"Joe Davis, our doyen lighting designer, and I became friends during 1961. We began to lunch together regularly at Rules restaurant in Maiden Lane, with fellow lighting designers Charlie Bristow from Sadler's Wells Opera, William Bundy from The Royal Opera House and others. Over a bottle (or more) of Nuits Saint-George – which was affordable in those days – we talked lighting and realised we liked each other's company. Out of these*

*lunches grew The Society of British Theatre Lighting Designers."*

There were six original members; the other two were Michael Northen and John Wyckham.

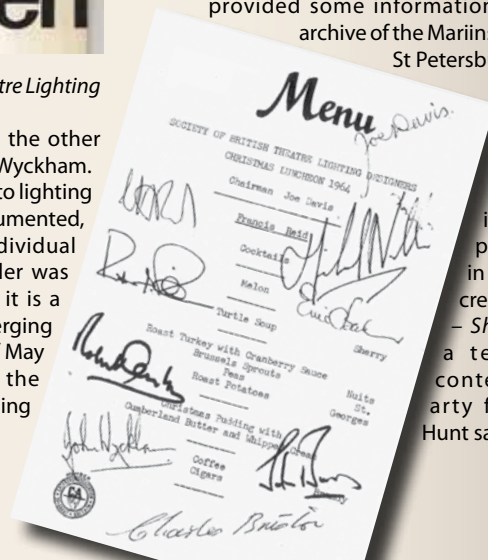
These Rules lunches have passed into lighting folk-law and, amazingly, one was documented, probably better than any other individual event has been since then. The Tatler was an important Society magazine, so it is a tribute to the fledgling Society's emerging significance that the issue for 22nd of May 1963 included three pages about the members' contribution to the flourishing theatre scene in the UK. #

## Footnote: Identifying the first credited UK lighting designers.

Many "firsts" that are lurking on old playbills & programmes are harder to identify than major changes in technology that are trumpeted by contemporary publicity. For instance it is much easier to name the first stage lit by electric light bulbs than to name the first credits for lighting. Nigel Morgan's 2005 book *Stage Lighting Design in Britain; The Emergence of the Lighting Designer, 1881-1950*, devotes a number of pages to this question. I suggest that you contact Entertainment Technology Press to discover his conclusions, which feature SBTLD members, together with some people who will not necessarily be remembered for their lighting today.

Straying beyond our shores, Nick Hunt has provided some information from the archive of the Mariinsky Theatre, St Petersburg, Russia.

They included opera lighting credits in their programmes in 1868! "The credit 'lighting – Shishko' has a terrifically contemporary, arty feel", Nick Hunt says.



SBTLD Christmas lunch menu for 1964.



## Rick's Reflections

With one arm twisted behind his back, our ex-chair

**Rick Fisher** is forced to admit his achievements...

I do not really remember when I was asked to be Chair, but it probably was around 1995. I had been a member of the ALD for a few years but had not been particularly involved. Often I felt that the few meetings I was able to attend seemed to care more about the Association as a body rather than the stated aims of the Association which is to further the appreciation of lighting design and designers and support them in their professional lives. This was mostly due to the fact that members were not really asking much of the ALD; most seemed contented to belong, and really did not need, want or expect much else.

When looking back to when I became more involved I was unsure of exactly what and when things really happened. I know that for the first few years I certainly didn't do very much for the ALD apart from try to make some meetings. The Exec would be frustrated that the membership still did not expect or need much apart from the odd social gathering and perhaps a snoop around backstage of the new West End show.

But as I trawled through various AGM reports I rediscovered some interesting facts. It is not so much a blowing of the ALD trumpet, though I feel we have so much to be proud of, but it is a challenge to us all as to how we can keep the ALD a really useful part of our professional toolkit and create interest and respect for lighting design. There are many innovations and challenges in

the future for us all. The first report I could find was from 1998 and one paragraph really rang true (and still does) about the mission of the ALD.

*To put it simply, I want the ALD to be a forum for working lighting designers to share our pleasure and frustrations in our professional lives. I want to it to be inclusive of work in all forms of lighting so that our members can be aware of how to use their skills in the widest variety of applications. If this is our primary aim I am sure that the ALD will be of interest to our associate, corporate, and student members.*

So no change really about the way that I feel the ALD has to function and indeed the achievements we have made are due to the increasingly active membership bringing their enthusiasm, their problems and their suggestion to the organisation.

The more we do, the more we want to do and we cannot rest on past successes. As I look back I proudly note we now do include most of the working lighting professionals in the UK as well as many international members. There is now a lot more interest and active participation in the ALD.

There are still new challenges ahead and I know that our new chair Peter Mumford, and all of us on the Exec, buoyed by the increased interest and support of all our members in all categories are looking to a bright and vibrant future for the ALD as we approach the next 50 years. 🍀

**Here is a list of some of the notable achievements and initiatives that we have tried over the years.**

**2000** Professional Members directory printed and sent out to producers and producing theatres. Fee Database created to which members can contribute and refer.

**2001** Light Relief was founded to support individuals who are going through difficulties. The Michael Northen bursary established, which continues to this day.

**2003** A renewed involvement with Equity and many members of the ALD were on the designers committee included Tony Simpson as Chair. The ALD offered scholarships to Showlight.

**2004** The Sponsored Student Scheme started, where corporate members of the ALD cover the membership for students to be members.

**2005** A letter to producers and the producing theatres encouraging them to look at the pay and conditions for lighting designers.

**2006** The ALD rider was drafted. This useful document is to be attached to contracts so we all know what to expect.

**2007** First Light Relief Day (later renamed By Design Day to include fundraising in the USA) and Focus kept evolving and improving.

**2008** After many years of lobbying by us, the TMA finally established an award for Lighting Design that is directly sponsored by the ALD. Knights of Illumination awards established, supported by the ALD.

**2009** The first ALD workshop for the Critics Circle where lighting designers met with national critics to talk about what we do and answer questions. The ALD created Professional Member and Professional Designer categories in order to make membership more inclusive of all who work in the world of lighting.

**2010** Focus becomes full colour and continues to be the best magazine about lighting design available.

**2011** The ALD celebrates its 50th anniversary and we also celebrate the 2000th person to become a member of the ALD.

# Finding Butterfly

*[at the risk of spoiling the ending, we can reveal that*

**Declan Randall**

*found her in Wales...]*



When asked by Mid-Wales opera to design the lighting for *Madam Butterfly*, I jumped at the opportunity. *Butterfly* was the second opera that I had ever lit (some twelve years ago) and so I was keen to re-visit the show with new ideas and a new set design and staging knowing that I already know the story and the music, so I would be able to spend more time developing the design idea.

Set designer Yannis Thavoris' design for Stephen Barlow's staging was simple yet striking. It had been decided to stage the opera in Japan in the mid to late 60s and this (naturally) influenced many of the design decisions.

The biggest challenge for the lighting design was the cyclorama. The show was going to be touring to a number of different venues all ranging in size and technical facility and in some spaces there would be less than 500mm left for the cyc lighting. Being set in the 60s, I wanted to use the cyc to help represent the skyline, or at least the sky of that era but still keep a sense of the overall feel of the piece and also add an essence of the Japanese.

I turned to the internet to do some research. What did we used to do before Google? Oh, yes. I remember. We used to go to a place that was filled with books – you know, those things that were made of paper and all bound together, with pictures and words in them. I think they used to

be kept in a li-brewery, or something... Anyway, I digress.

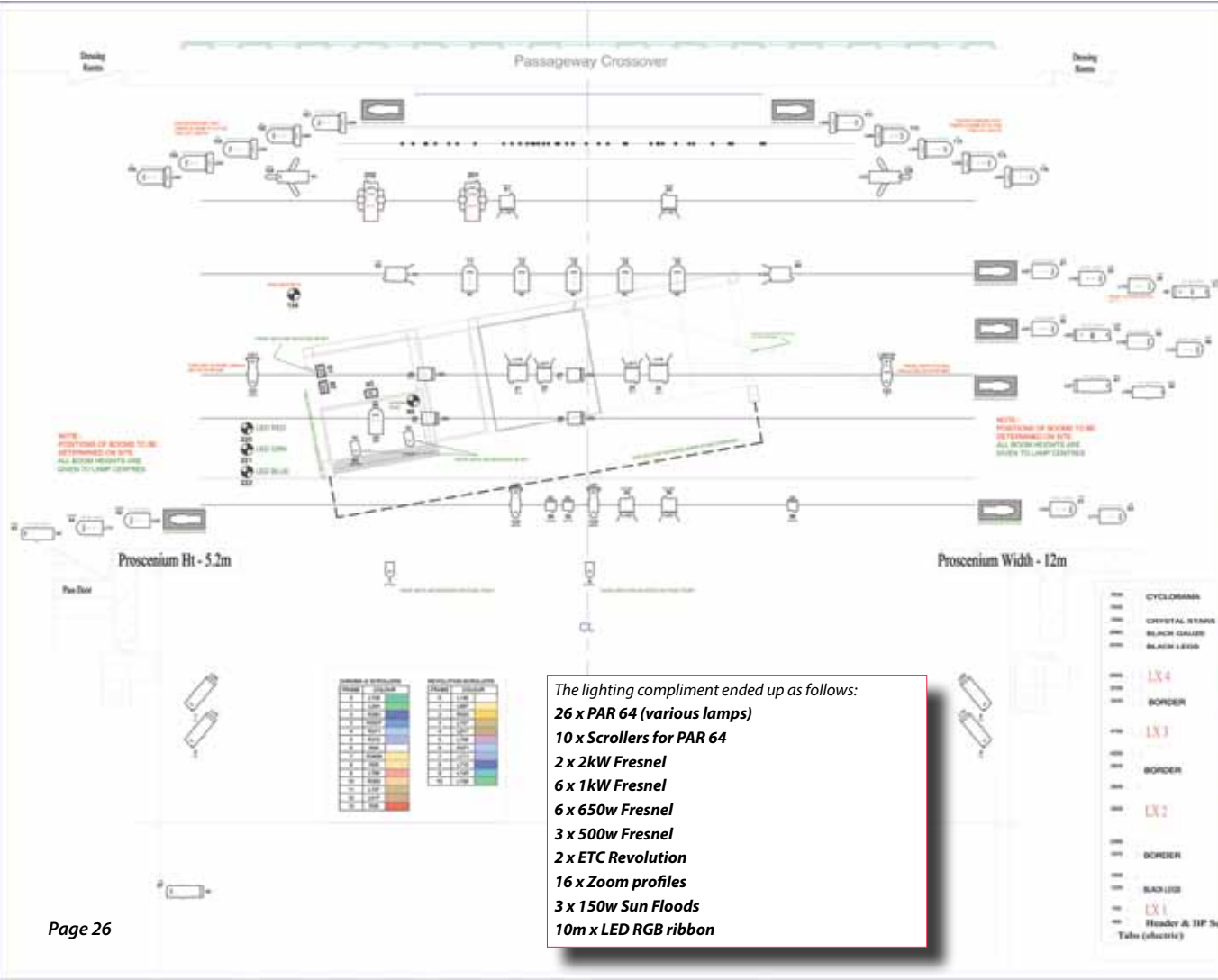
I started my search looking for Japanese art and it was not long before I had hit on the lighting concept for the cyc. I was immediately struck by the watercolours. They seemed to have a softness that I found really interesting and the distinct bands of colour also conveyed a sense of time and place. I found a number of other references that I used as a basis for my design and the majority of the colour and angle choices came from these.

To achieve the watercolour effect on the cyc, I opted for two vertical cyc light positions and used PAR64's with scrollers on each side. We also orientated the scrollers through 90 degrees to ensure that the colour changes were running up and down as opposed to left to right, and these were mirrored about centre to ensure that they all moved in the same direction. I did not have as many units as I would have liked here so we used EXG lamps which gave us a wider spread and the coverage that we needed. The colours that I ended up using were also fairly muted, although I have to say that I did manage to find an opportunity for some LEE 550 *ALD Gold*, although it was not on the cyc. The cyc needed to represent *Butterfly's* mood and echo the location at the same time. We needed to be a bright day time, a darker more ominous sky for the Bonze, romantic



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The lighting compliment ended up as follows:

- 26 x PAR 64 (various lamps)**
- 10 x Scrollers for PAR 64**
- 2 x 2kW Fresnel**
- 6 x 1kW Fresnel**
- 6 x 650w Fresnel**
- 3 x 500w Fresnel**
- 2 x ETC Revolution**
- 16 x Zoom profiles**
- 3 x 150w Sun Floods**
- 10m x LED RGB ribbon**

- ETC BORDERS & REVOLUTION
- ETC BORDERS & 2K W FRESNEL
- BECKMAN PROFILE 6
- PROFILE
- 650W FRESNEL
- 650W FRESNEL
- 127 FRESNEL FRESNEL 60W
- 650W FRESNEL
- 127 SMARTS FRESNEL
- PAR 64 SHORT NECK AND ROLLER
- PAR 64 LONG NECK
- PAR 64 SHORT
- WASH FLOOD 150w
- ETC BORDERS & REVOLUTION

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1000	BORDER
1000	LX 3
1000	BORDER
1000	LX 2
1000	BORDER
1000	BLAND
1000	LX 1
1000	Header & SIP %
1000	Tube (electric)

<b>MADAM BUTTERFLY</b>	
THEATR HAFREN	
STEPHEN BARKLEY	
NICHOLAS CLEGGORY	
YVONNE THURGOOD	
DECLAN RANDALL	
LIGHTING LAYOUT PLAN	
SOURCE FILE	
NONE	1 of 1

## Finding Butterfly

### Declan Randall

for the love duet and so forth. I also wanted to capture a sense of the smog and polluted air that an industrial Japan in the 60s would have had for both the realism and for the metaphor of how her world has been tainted by Pinkerton and her wait for his return. For Butterfly's entrance I opted for a jade green skyline using LEE 241. We were able to write several multi-part cues to get the cyc to change colour in a series of barely perceptible ripples, another extension of the watercolour idea.

We could use very little FOH lighting for the show as there was no guarantee that these positions would be able to be replicated on tour and so the show was forced into a direction that actually suited the watercolour feel quite well. We ended up with a primarily side-lit show (this was where I snuck in the LEE 550) with some overhead units for good measure. Seeing as the show was presented in a unique setting, we were not bound by any other conformities and as such this gave us freedom to express Butterfly's world in, well, a new light. The colours for the rest of the rig needed to link up with the cyc if it was to be believable that the sky was a part of their world. When we were creating a smoggy sky, the light quality in the apartment had to match that sense of dirtiness and conversely, the romantic blues for the love duet needed to be reflected in the performance area as well. Having used all the available scrollers

*December 2011 / January 2012*





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for the cyc, I needed to choose colours for the booms that would be 'dirty' at lower levels and have a crisper, brighter feel at higher levels.

The areas that fell outside of the apartment needed a slightly different treatment. Of course, they needed to be part of the same world, but they needed to have a different light quality. I opted for a harsher light here. If we were to assume that the light within the apartment would be slightly diffused due to the screens, then the outside world could be harder, sharper, crisper. Tightly focused profiles helped to create this effect. We were able to light people standing close to the the apartment in a different light quality without any impact on the rest of the scene. This served to create a separation of the spaces, but at the same time we were able to match the smogginess or crisp early morning light and so forth.

I always enjoy the challenge of lighting in smaller spaces where we do not have all the tools and choices at our disposal. I think that it makes us work harder to try to find creative solutions to situations and I believe that this is where we refine our craft and give our shows the wings to fly. 🦋

December 2011 / January 2012

#### Declan Randall

*With over 15 years of professional lighting design experience and more than 240 productions under his belt, Declan's work has been seen all over the world. He has lit for dance, drama, opera and musicals as well as for corporate events and film. Declan has also, under the banner of his South African company Congo Blue Design, designed the lighting for several architectural projects both in South Africa and internationally.*

**All photos by Declan Randall.**





# EMERGING LD WINNERS 2011

and how they did it

## Rob Dyer

Winner: **Michael Northen Bursary**

*The judges said:*

“Rob demonstrated an excellent creative process that worked well to produce an effective overall production. This included working effectively with designers so both the set and lighting were able to work together effectively. He was also able to use scenic features to his benefit through effective research into appropriate kit and understanding of how these elements could be used in the context of the specific piece.

He showed how he was able to use lighting to effectively create diverse interesting looks and environments during a single production with minimal changes in set.

Rob was able to demonstrate effective visual research, which was able to highlight appropriate sources for different moments within a production. He was then able to effectively apply that information appropriately to produce a highly effective design.

His submission portfolio was well put together and detailed; it included interesting images of impressive lighting, as well as an understanding for the necessary research and other work required to achieve what he did.

Rob's lighting of *The Blue Room* (illustrated) at the Bridewell theatre showed his effective collaboration with the designer to achieve an

effective solution to two key scenic elements, a ‘waterfall of fluorescent tubes and a Perspex floor’, enabling them both to be used successfully as not only a space for the piece to be performed but also to assist in the telling of the story and the development of the piece. Rob's concise research provided him with the necessary information to ensure that the lighting and set could work together seamlessly and in doing so enhance the effect of both elements.”



*Rob Dyer, who graduated from Guildhall School of Music and Drama in 2011, receives his award from Ken Billington.*



*Focus – The Journal of the Association of Lighting Designers – “More art, less tools...”*





# Elliot Griggs

Winner: **Francis Reid Award**

*The judges said:*

“Through an interesting, well presented portfolio Elliot clearly demonstrated a strong understanding for subtlety and the use of tints within lighting design, and was able to use these as effective and suitable tools within his designs.

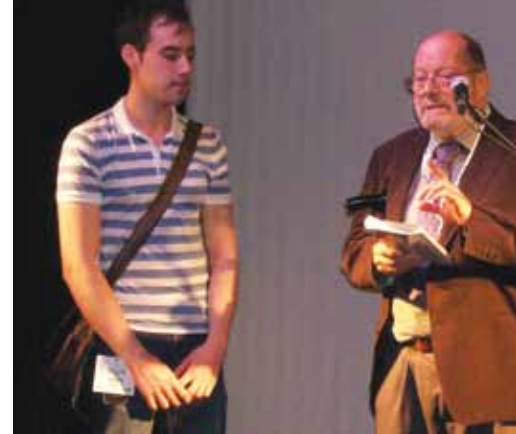
Elliot showed how he was able to effectively work within conditions that could be seen as difficult and restricting, such as small spaces with minimal kit. In these space he was still able to create interesting and provocative designs that aided the telling of the story and added to the production values.

Elliott's portfolio also demonstrated his work in a variety of different spaces, from the small fringe venue to a large thrust stage, and in the round,. He demonstrated how he was able to work within the challenges faced from the format and at the same time use them to his advantage, and embracing the situation, such as the understanding that in the round the audience has a very different experience dependant on where they are sat and rather than creating the same look for all using single directions and embracing this as part of the design.

The judges were particularly impressed with his lighting of *And I and Silence* (illustrated) at the Finborough theatre. With just 17 dimmers and

a very small performance space, Elliot's design consisted of interesting looks with cast members well sculpted and picked out from the set and through the lighting the space was transformed into two distinctly different locations, in doing so assisting with the telling of the story.

The designs illustrated in the portfolio demonstrated interesting lighting with well sculpted and lit performers, bringing them to life within the performance.”



*Elliot, who is studying at RADA and will graduate in 2012, receives his award from Francis Reid.*



*Focus – The Journal of the Association of Lighting Designers – “More art, less tools...”*





# Shmuel (Muly) Yechezkel

Winner: **ETC Award**

*The judges said:*

“A very high quality portfolio demonstrating effective and interesting choices in lighting, including the brave decision of ‘not’ directly lighting the performers but creating intriguing patterns and geometric shapes within the design and aesthetic created.

He created interesting and powerful looks through lighting, often with bold and brave choices that showed a high level of understanding of both the pieces being lit and the effect lighting could have on the overall production.

Muly demonstrated the ability to create visually interesting lighting which extends beyond lighting the performers but creating worlds and environments to perform in with minimal or no set beyond an empty stage, such as the sole light source being thin slits of light cutting through the space, all done with a full understanding of the piece and the suitability for lighting the piece in this way.

The designs produced had a very clean and crisp quality to them, with the images presented showing exceptional detail having taken place whilst the productions were realised.

Muly’s lighting of *The Europeans* at The Unicorn made highly effective use of these geometric, sharp shapes to transform the space into a number of different aesthetics for each of the scenes. The high level of abstraction within the piece was used to its advantage in creating a very bold and brave design.”



*Muly, who graduated from Rose Bruford in 2011, receives his award from Fred Foster of ETC.*



*Focus – The Journal of the Association of Lighting Designers – “More art, less tools...”*





## Paul Green

Winner: **ALD 50th Anniversary Award**

*The judges said:*

“Paul’s portfolio contained an impressive and diverse range of work spanning dance, theatre and site specific, which was all complemented with beautiful images all the designs.

He showed effective collaboration with others to inform the design, particularly that of choreographers, resulting in the lighting working as a highly integral part of the performance.

Paul demonstrated a very detailed process with effective use of research used to inform design decisions, and how he was able to build upon discussions with other members of the team to further the design.

For each of the productions Paul demonstrated well thought-out ideas, informed through a number of ways including research, discussions, experimentation in rehearsals, that were very appropriate for the differing nature of each production. His lighting for *Secret Cinema – Battle of Algiers* (illustrated) at the Old Vic Tunnels created highly dramatic images, with strong shafts of light cutting through the space, embracing the venue itself. The lighting for *Jeremiah* at The Place

was clearly an integral element to the production which resulted in the choreography working seamlessly with the lighting, partly due to the ability to bring key lighting elements into the rehearsal room.” ✚



*Paul, centre, who graduated from Central School of Speech and Drama in 2008, receives his award from ALD President Richard Pilbrow, right, and Chairman Rick Fisher.*



*Focus – The Journal of the Association of Lighting Designers – “More art, less tools...”*





# Lucy Record

Honorable mention: **ALD 50th Anniversary Award**

*The judges said:*

**T**he Judges deemed it suitable to include an Honorable mention to Lucy Record for her lighting of site specific pieces and her creative and design led approach to these projects.

Lucy's portfolio demonstrated a strong willing to think out of the box, investigating the use of un-conventional lighting equipment, such as solely using Anglepoise lamps to light one piece.

She included informative supporting sketches from the ideas stage of her process, showing clearly how she is led by design ideas. This continued in how she demonstrated her ability be very creative in lieu of limitations, and not allow them to interfere and compromise the final design.

Lucy's submission was very interesting in general, documenting effective processes that achieve effective and well executed designs in scenarios that are not directly associated with the conventional norm of 'theatre.'" ✚



*Lucy receiving her award from lighting designer Anna Watson.*

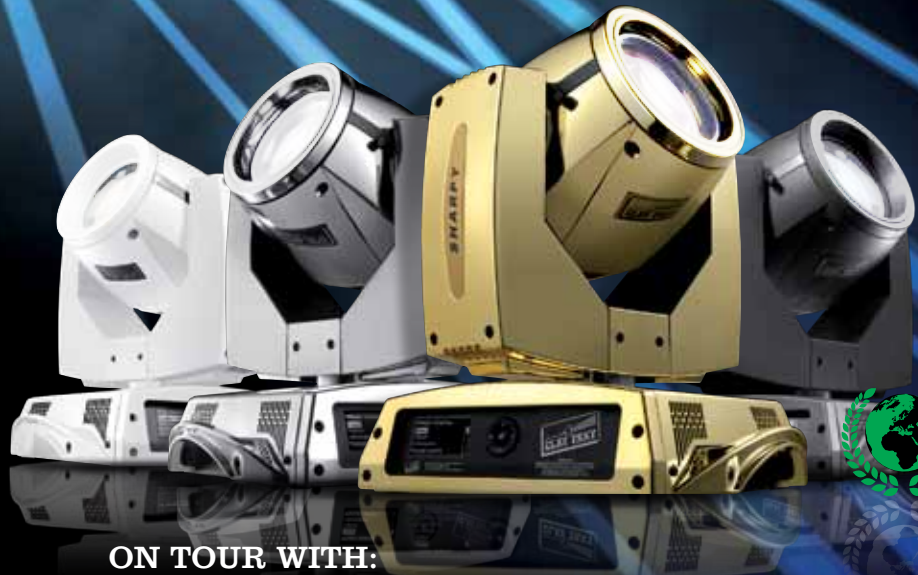




# SNARPY

# 5 ★ ★ ★ ★ ★

# AWARDS IN ONE YEAR



**“Ridiculously bright”**

Tim Routledge, Lighting Designer

**“Unbelievably fast”**

Rohan Thornton, Lighting Designer

**“The coolest thing in a long, long time”**

Scott Holthaus, Lighting Designer

**“An eye-popping beam”**

Patrick Dierson, Live Design

**“The equivalent of a PAR 46 ACL beam on steroids”**

Nook Schoenfeld, PLSN

**“Efficient and Green”**

Natasha Katz, Plasa Jury and Lighting Designer



## ON TOUR WITH:

Beyoncé | Paul McCartney | Take That | RHCP | Ricky Martin  
Bruno Mars | Maroon5 | Usher ...and many many more!

