

ALD #

# FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

*In the shin busters this issue:*

- Jennifer Tipton in London • Swiss lighting roller coaster •
- Greening lighting • Amdram in the news • Farewell Enrico •
- Craig's Dido • Rick becomes a Fellow... and much more...

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February / March 2012



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# Peter's Postcard from Palermo

Greetings from sunny (sometimes) Palermo. Wish you were here, *instead of me, that is!* We are just trying to start our fourth orchestral rehearsal for *The Damnation of Faust* but so far it's only taken the form of a loud and very "Italianate" row in the orchestra pit.

The prompt box (unwanted by the creative team) has been painted black this morning and the orchestra is saying they are unable to play because of the smell! After 40 minutes of this very animated event, Terry Gilliam is at the edge of the pit threatening to take his trousers down "to give them something interesting to smell!" This evolves into a complaint that one of the chairs has a speck of dirt on it and the row continues for another twenty minutes. At this point, an hour into the 'rehearsal' they call a tea break because the argument has been so tiring! I'm sure you get the picture, and this was just the tip of the iceberg.

It's been quite an end to the ALD's fiftieth anniversary year with our International Fellowship Award to Jennifer Tipton and almost more importantly the accompanying workshops that she led at Central School of Speech and Drama. I'm very sorry to have missed that as I, along with many colleagues, have always been a huge fan of Jennifer's work. Congratulations to Rick Fisher,

Nick Moran and all involved in organising that event.

It was great too, to see Rick getting his well deserved Fellowship before Christmas. Kelli Zezulka has joined the Exec representing and organising "emerging designers" and has got off to an impressive start with the first events. It's incredibly important that we take a strong interest in helping young designers to get started. In the UK we are very fortunate to be living in probably the most theatrically prolific countries in the world with London as very much the Theatre Capital with more theatres than any other city. Therefore, despite the fact that we are all freelance and in some sense in competition with each other, it's crucial that we enhance and improve our profession by encouraging and finding new ways to bring on young designers. Kelli's plans for the coming year sound exciting and I hope that her events will be supported and attended with enthusiasm from all.

Ah, I see that my crew has vanished ten minutes early for a two hour lunch break – I may as well go and have ANOTHER bolognese.

Back soon - wish you were here!

Peter Mumford 



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# MJ

**It was a Sunday in December and Mark Jonathan was peeling the potatoes, relaxed in the sure knowledge that he'd fulfilled all his work commitments for 2011 except for the annual Christmas lighting lunch...**

Then the phone rang. It was Monica Mason, the director of the Royal Ballet. "We're going to do a live broadcast of *Sleeping Beauty* to Cinemas world-wide on Thursday," she said, "and it doesn't look very good..."

The next morning my diary was filled: at midday, I was at the Odeon in Shaftsbury Avenue to meet Mike LeFevre, the Broadcast lighting director; Ross McGibbon, the most experienced ballet film and TV director and Lisa Quilter, the producer from the ROH. They ran the test film in the empty Odeon for me to see the problem. Well, I light with a 'high contrast' for the audience in 'The House', but on film the principal dancers appeared over-lit while the backgrounds of scenery and the corps de ballet appeared to be under-lit.

Mike and I discussed the problem and 'easy-fix' solutions. We met with the ROH lighting manager, John Charlton who confirmed that there wouldn't be much more than minutes to fix each act as there was a matinee on

the live performance day. That would compromise the time available further, but would allow us to see the mods that we were able to make before the matinee on camera before the evening performance. John continued to work in all the available time between the matinee and the broadcast. Basically, we pushed more light onto the backgrounds and wing flats and pulled down the centre and the top light and reduced follow spot intensities. The curtain rose promptly at 7:30 and the ballet played to a full paying audience in the Royal Opera House while many thousands more watched around the World in sold-out cinemas.

In short, somehow we pulled it off. It was a great 'team effort' with the excellent follow spot operators not only following the dancers but also adjusting their levels live to accommodate the broadcast picture, which they watched on a monitor with their other eye! John Charlton was in the lighting box with programmer Eriks Otto and

I was in an observation box with Mike LeFevre where we could watch the broadcast on monitors and the stage performance. Stage management were briefed on some adjustments we needed to make to cue times moments before curtain up. The fade of the famous red tabs to a black out needed to be minimised to avoid a blank screen. It's curious that while a 'blackout' is acceptable in a theatre I don't think it works on TV or film. I grimaced when some scenes that looked great on the cinema monitors were perhaps rather more drab for the audience in the theatre than I'd like. We got to the most complex part in Act 2, which includes a fairly spectacular boat ride (The Panorama) as the backcloth moves in one direction and the boat in another, the stage bathed in rippling dry ice with gauzes gradually flying in around the Prince and the Lilac Fairy as they travel to the lost gates of the castle. The audience clapped more than normal – maybe they could see more!

While part of me thinks it's wonderful that ballet, opera and drama can now be seen around the world, I do worry about the audience's perception. Posters for *Sleeping Beauty* in the cinema were beside the latest Harry Potter film. A regular film may achieve 30 seconds of useful footage a day while we had a few hours to prepare for a 3 hour (non-stop) performance. That's not really a level playing field. Where before on TV broadcasts I would question how well a wide shot worked on a 'small screen', on a big screen you really can enjoy the long shot; meanwhile, an intimate close-up can show up all sorts of blemishes that wouldn't be visible from even the front row of the stalls.

I can't say that I'm completely happy with the 'grab it and run' approach that exists at the moment where insufficient time limits what we can do. We do need more time to make modifications and maybe we need to light from the start for broadcast. That's a tall order, dancing

for two masters that have different requirements. To do that, one has to have a camera and TV monitor on the production desk to watch the result, as well as watching the stage. It's another steep learning curve and sadly I'm not convinced we can make the pictures work for both audiences simultaneously. The older readers amongst you will remember how opera and ballet broadcasts were relit for TV, and certainly in my youth, at Glyndebourne Opera, were played to an invited audience. I thought the TV crew were extremely experienced and managed the situations with great professionalism in the new broadcast studio that has been installed in the ROH. Of course, I had to have a few glasses of wine afterwards to recover and I certainly wouldn't have chosen the very next day to have the Lighting Christmas lunch if I'd known. I arrived with a 'light' hangover...

It was great that more than 100 lighting folk came for lunch and we had over 50

apologies from LDs who were working. I was delighted that we were able to acknowledge the incredible job that Rick Fisher has done as retiring chairman by making him a Fellow of the ALD. Thanks Rick, and well done. I was delighted that Francis Reid, our oldest Fellow, was able to make the presentation, and along with his tribute we had appreciative contributions from Richard Pilbrow, our president and Peter Mumford, our new Chairman.

The lunch was a great success and I 'ran away' to the Alps for Christmas and New Year. I returned in January to rehearsals of *Smashed* a new juggling production by Gandini. What fun we had back at the ROH in the Linbury as we focused with me reminding the crew to remember to "light their balls" ("no, the ones in the air..."). In the midst of that came the Jennifer Tipton event and what a splendid two days that was. Many congratulations to you Jennifer and welcome to the ALD as our newest Fellow.

The first foray in juggling

went very well. It was one of those scary days which starts with nothing and by the end of the day the show has opened. The team in the ROH Linbury were great with fast programming from the excellent Andrew Grant.

With the jugglers' balls suitably illuminated, I travelled back to the Swiss Alps. It's been an outstanding winter for snow. My friends with whom I'm trekking up steep mountains on touring skis and skiing in deep untracked powder have all gone to bed leaving me to write to you. I find it wonderful to re-charge spiritually while constantly looking at light in the sky and on the snow-laden mountains. Some of the sunsets are even more outrageous than my lighting. I'm sure the tranquillity and the extreme physical exertion leave me better armed to face the stress that I sometimes encounter at the production desk. Tomorrow, it's my turn to peel the potatoes... Then next week it's onto Vienna for opera rehearsals, Sauerkraut and Sachertorte. 🍷

**MJ "Gone skiing!"**

Photo: Nigel Shepherd

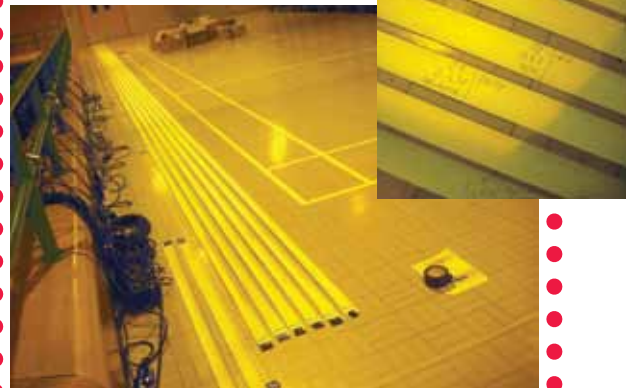
## Lightin' Tips 'n Tricks:

### Top Tip from Lighting Designer Paul Pyant on his way to Moscow to light at the Bolshoi:

*Paul says: Probably "not to put all ones eggs in one basket" I know that there are few, if any, permanent jobs for lighting designers these days but I think you need (now especially) to cast the net far and wide and make yourself into a useful all round designer capable of working in as many forms of lighting as possible.*

### Top Trick from Richard Lambert:

*I'm using a trick this week on the European Figure Skating Championships in Sheffield that was given to me by Ken Billington: Using a till roll to mark out 2 x 70m trusses in advance when you won't see the truss or fixtures until load-in. Info on till roll: Fixture #, Universe and Address, Type of light, Power Circuit*



# LET THEM LIGHT DANCE: JENNIFER TIPTON

Nick Moran records a unique lighting experience in words and pictures.



“All human beings know about light” but few have spent as much time thinking about it, playing with it and manipulating it, to such striking effect as Jennifer Tipton. To spend an afternoon looking at light and listening to her speak was an education for me – and I suspect everyone else in the room.

When Richard Pilbrow suggested the idea that an international award should be part of the ALD’s 50<sup>th</sup> birthday celebrations, the executive very quickly settled on one name – that of Jennifer Tipton. Her influence, through her extensive practice and many years of teaching at Yale University, has been profound – and the clarity and integrity of her work is recognised far beyond the world of theatre lighting design.

This January, Jennifer came over to London to receive the ALD’s international Fellowship award in recognition of her outstanding contribution to the art of lighting design. She was also generous enough to deliver two master classes – one for students and one open – on the Central School’s Embassy Theatre stage (the same site where Edward Gordon Craig first practiced lighting design just over 100 years ago).

With the help of ALD Professional Design Member Michael Hulls we secured the services of two dancers from Ballet Rambert – Jonathan Goddard and Gemma Nixon. Working with them

as static and dynamic models, Jennifer asked her audience to look hard at how light renders the body. In the student master class, she brought her audience up onto stage, and asked them to experience “how it feels to be in the light as a performer”. We investigated the “membrane” between lit and unlit space, discovering in the process just how difficult it often is for the performer to know where that membrane is – to know if they are or are not *in the light*.

Jennifer clearly enjoys her role as teacher. On both days she demonstrated the effect of angle and beam quality on our perception of space and bodies with elegance and clarity, while telling us something of her own taste. She revealed her aversion to down-light, at the same time telling the students to “let your eyes tell you what you should do. Don’t rely on what you have been told”. Gemma and Jonathan gracefully responding to prerecorded cues provided a dynamic demonstration of some of the ways light changes our perception of space and form – all so much more useful to student and experienced practitioner alike than a set of static photographs.

She rounded the student class off with a short demonstration of the principles of colour mixing, including some tips and tricks (none of which come out on camera unfortunately, but look out for student LDs using greens to make white light appear pink!).

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





**In class:**

*left - colour mixing*

*right - investigating the  
'membrane'*

*bottom, left to right-*

*1. quarter back light*

*2. Jennifer and the dancers*

*3. Shinbusters (low side light)*

*4. High cross light*

*front cover: three-quarter*

*front light.*

*Photos: Nick Moran*



## ...the luminaries discuss light

After light refreshments – generously sponsored by PRG – our recently retired Chairman Rick Fisher presented Jennifer with the International Fellowship Award.

The day concluded with a high-powered panel discussion that could have been an event in itself. Several generations of UK Dance LDs joined Jennifer to discuss the role of the LD in making new dance work for the stage. Michael Hulls talked about taking a lighting idea into the dance studio to make work with his long-term collaborator Russell Maliphant. John B Read talked about his early days lighting dance, with shins, head-height cross, and not much else, contrasting that experience to working with the extensive resources of the Royal Opera House. Lucy Carter and Mark Jonathan spoke about the pressure of realising ideas you have only been able to talk about, in the compressed production periods that are so often part of making new work with larger dance companies. All of this was of course in response to the wise words of Ms Tipton. No conclusions, but plenty for everyone present to think about, and to talk over in the Swiss Cottage pub afterwards.

From Richard's original idea through to the two day event was at times a bit of a challenge for our volunteer led organisation, but I hope that the event proved worthwhile for all who attended, and I for one am proud to be associated with the presentation of the International Fellowship to such a worthy recipient. 🍷



*Panel discussion, from left to right: Jennifer Tipton, Mark Jonathan, John B. Read, Lucy Carter, Michael Hulls, Nick Moran.*



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

# Rick Fisher presented the first ALD International Fellowship Award

In presenting the award on behalf of the ALD, Rick said:

“**W**hen the ALD was considering how to mark the 50<sup>th</sup> anniversary of the organisation and indeed you could almost say the 50<sup>th</sup> anniversary of lighting design being recognised as an integral, creative part of the performance, the President of the ALD Richard Pilbrow suggested a new type of honour that would look beyond our membership to those that had inspired us from around the world. It was unanimously agreed that the first person to receive the international fellowship should be Jennifer Tipton.

She is without a doubt one of the most influential lighting designers working today. Her career spans all the major types of performance from dance (for which she is best known recently), to opera, to theatre.

She is influential not only because of the excellence of her work, but also her clear vision of the importance of light in performance and her dedication and generosity in sharing that vision with so many in the profession. Through her work as an Adjunct Professor at Yale University she has trained many of the leading lighting designers for the last 30 years.

Jennifer has used her unique affinity for light to transform productions in ways both subtle and forceful, heightening the theatre experience for both audiences and performers alike.

She has said that “Ninety-nine and nine-tenths percent of the audience is not aware of the lighting,” “... though 100 percent is affected by it.”

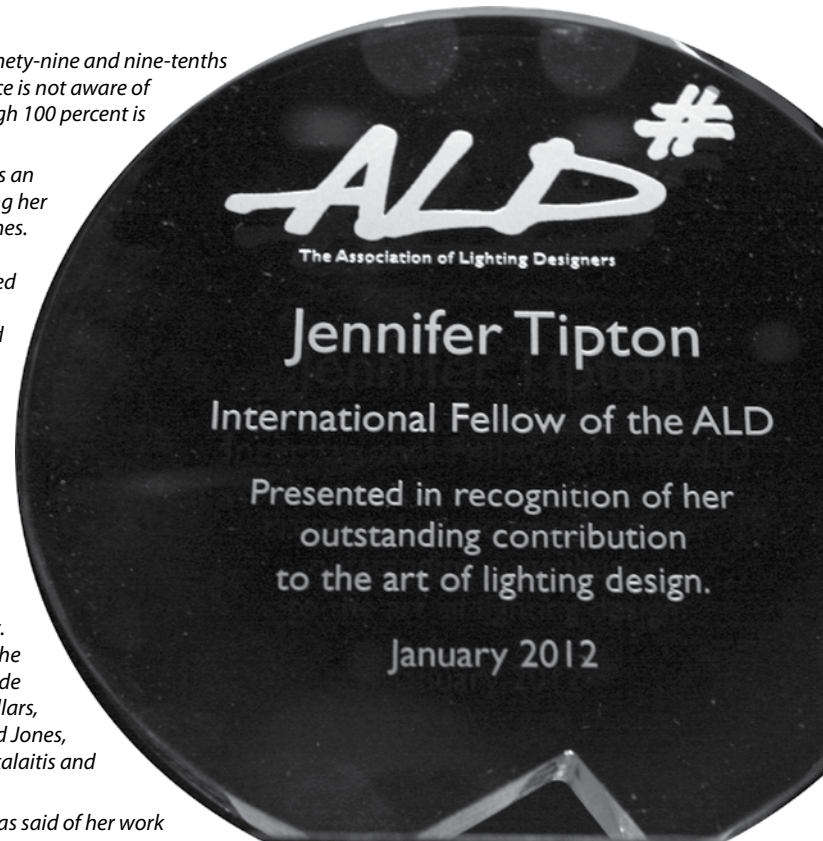
Like her work, Tipton is an unseen master working her magic behind the scenes.

Many of theatre's top talents have recognized the power of Tipton's work and have trusted their productions

to her. She has maintained long alliances with choreographers Paul Taylor, Twyla Tharp, Dan Wagoner, Robert Joffrey, Eliot Feld, Mikhail Baryshnikov, Jerome Robbins, Jiri Kylian and Dana Reitz.

Among the directors she has worked with include Mike Nichols, Peter Sellars, Robert Wilson, Richard Jones, Tim Albery, JoAnne Akalaitis and Elizabeth LeCompte.

The New York Times has said of her work



# JENNIFER TIPTON

*"There are perhaps a dozen lighting designers in the country who work steadily enough to support themselves by their art, and maybe half a dozen who are acclaimed and in demand. Among these is Jennifer Tipton, characterized most often for the impeccability of her taste and a certain precision and cerebral quality to her work".*

*In another article the New York Times quotes Jennifer "As with all of us, I formed the basis for many of my choices early in my working life and often find myself falling back on the same choices; that is, many of the "words" or light ideas in the vocabulary of each "new" language are the same as in all the other productions. But I do try to stimulate myself to find new ideas first of all by exploring many forms of theatre and secondly by striving to make each new language in some way unique to the production. Once the language is conceived, I am able to go into the theatre and use the "words" to make sentences, phrases, paragraphs -- the light that tells the story.*

*"I am a very formal person, probably personally (though I don't stand much on formality) and certainly in my art. The story that the light tells must have a structure, a shape, a form that allows the audience to understand intuitively without having to figure it out. (There is never time for that.) The choices that I make about this form -- how it will be established, how and when it will be interrupted or changed or broken -- are for the most part intuitive and therefore difficult to articulate; but they are strong in me.*

*"This form functions as a guiding principle, not a rule that says that a certain kind of light is necessary and therefore cannot be changed under any circumstance. Actually, I love working in this "dirty" art of theatre, where there are other people who have opinions about how it should look and who have artistic needs that must be fulfilled by the light. Every demand from a director or choreographer is simply a challenge that causes me to bend the language to a new use or idea. Because there is a structure underlying the light, any modification at the request of someone else sends ripples throughout the whole piece, often making other changes necessary, always making me ask questions of myself and my own form.*

*"The use of color is key to a lighting designer's craft. I am constantly reminded as I watch the light change from the brilliance of a sunny morning to the early dusk of a winter afternoon of how much colour there is in natural so-called "white light," and how much variety in colour can be made by simply brightening and dimming a light. Sitting in a room at the Tate Gallery in London looking at the Mark Rothko paintings with tears running down my cheeks, I wonder how smudges of colour on a canvas can touch so much deep feeling in me."*

*Also it is perhaps more telling what her peers, many of whom are former students say of Jennifer.*

*Howell Binkley wrote to me "after working for Jennifer for many years she is the only lighting designer I know that can put a kiss of colour in*

*clear light, and sculpt a body with shadows..... she deserves this award.....she is a legend of lighting design."*

*Peter Mumford, who is the Chairman of the ALD and sad not to be here today due to work commitments abroad says "When I first came across the work of Jennifer Tipton, it was at a time when there were not so many lighting designers in the world and the art form was relatively new and unrecognised compared to nowadays. I always used to say that she was the one designer whose work I could understand in terms of its intelligence and intention quite apart from its beauty. She is and has been for several decades, a leader in the field, an innovator and a huge influence on the art of lighting. Not only a great designer but a wonderful teacher too, able to explain and justify the thought processes behind her work."*

*Jim Ingalls wrote "Jennifer taught me that lighting design is not casual, but rigorous. The lighting needs to have an internal logic. Congratulations to Jennifer"*

*Don Holder also had hoped to be here today but as happens to us all his scheduled projects changed their dates. He says, "In my opinion, there is no one more deserving of this important recognition."*

*Richard Pilbrow just says simply—" "Inspiration in Light!"*

*The numerous awards she has received would take quite some time to mention but let me single out*

# JENNIFER TIPTON

*a few. Her work in the theatre has been recognised by two Tony and two Drama Desk awards, and many OBIE awards.*

*She has been the recipient of the Dorothy and Lillian Gish Prize that was established by the two great silent screen actresses and is awarded to a person who has made an outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life. Prior to Jennifer receiving this award in 2001 the recipients of this award were Frank Gehry, Ingmar Bergman, Robert Wilson, Isabel Allende, Bob Dylan, Arthur Miller, Merce Cunningham. Not bad company for this "dirty artist" of a lighting designer!*

*In addition she has received a Guggenheim Fellowship, and in 2008 she was awarded a MacArthur Fellowship, which is sometimes referred to as a Genius Fellowship. Although nominees are reviewed for their achievements, this fellowship is not a reward for past accomplishment, but rather an investment in a person's originality, insight, and potential. Indeed, the purpose of the MacArthur Fellows Program is to enable recipients to exercise their own creative instincts for the benefit of human society. The MacArthur Fellowship is a "no strings attached" award in support of people, not projects. Each fellowship comes with a very, very sizeable stipend to the recipient.*

*While the ALD's 50<sup>th</sup> Anniversary medal for Outstanding Achievements in Lighting Design*

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*may not quite match up to the financial munificence of these awards Jennifer, please know that it comes with the respect and admiration of your colleagues and fellow devotees to the magic of light on stage.*

*It is with the greatest pleasure that I present the 50th Anniversary Fellowship for Outstanding Achievements in Lighting Design to Jennifer Tipton.*

”

# An historic coincidence...

Light and colour link Jennifer Tipton's visit to London with Craig's *Dido and Aeneas* in Hampstead

The presentation of the ALD's 50th Anniversary Medal to Jennifer Tipton could hardly have taken place in a more appropriate location in terms of the history of British lighting design. The Hampstead Conservatoire of Music – now the Embassy Theatre at the Central School of Speech and Drama – was the location of Edward Gordon Craig's first exploration and realisation of light in performance.

As Scott Palmer explains, the production of Purcell's opera *Dido and Aeneas* in May 1900 marks the beginning of modern stage lighting design in Britain.

The director and designer Edward Gordon Craig is often referred to as the grandfather of British lighting design. His first major design was for Martin Shaw and the Purcell Operatic Society and his lighting for the 1900 production of *Dido and Aeneas* marked a radical shift in practice.

Craig had been inspired and heavily influenced by the artist Hubert von Herkomer who had experimented with light in his own private theatre studio in Bushey and had amazed his audiences with the effects created by electric light and gauzes. In recalling the impact of Herkomer's performances Craig observed that:

*"Because of the absence of footlights the actors had looked less artificial. Herkomer's side-lit gauzes, placed six feet or more in front of his backcloths, had achieved a depth of colour such as he [Craig] had never seen before - he only knew of the painted gauzes used in pantomime scenes. He decided that whatever happened he would have gauzes too, and side-light them with different colours, the rest of his lighting coming from above the proscenium."*<sup>1</sup>

Craig adapted this approach at the Hampstead Conservatoire but since the auditorium was built as a concert hall with a wide, stepped stage, it had

no proscenium. In planning to use side-light and rejecting the use of footlights there was therefore nowhere to rig or conceal the lighting overhead. Craig therefore employed a local builder to create an ingenious proscenium bridge which transformed the stage opening into proportions rather like the later cinemascope 'letterbox'. On this bridge Craig located six lime-lights equipped with gelatines in blue, amber and green. This lighting was to be supplemented by less powerful electric lights on each side of the stage which also had changeable gelatines, whilst front-light was provided from the back of the auditorium by two small projector-spotlights.

Craig's staging of *Dido and Aeneas* was remarkable as it concentrated alone on using coloured lighting to transform a single stage setting. In stark contrast to theatrical practices of the time, Craig used light as the key compositional component, creating rhythmic movement through painting with light rather than pigment. The critical success of the production was largely due to the beauty and simplicity of the design with its sense of infinite space: "The audience experienced a fusing of opera and ballet, dance and song, performed against a vast background conveyed by a sky cloth that went up out of sight."<sup>2</sup>

Craig, like his contemporary Adolphe Appia was inspired and fascinated by the potential of light to transform stage space and he also recognised the urgent need to change existing production practices. This was to extend beyond lighting and encompassed the shape of the theatre building itself to the role of the director who he argued should have an all-encompassing eye. Craig rejected the romanticised pictorial approach of existing performance practices, such as those created by Irving with gas-light at the Lyceum and the brash use of the new electric light by Gilbert and Sullivan at the Savoy. Instead Craig advocated a theatre in which the expressive potential of light and its ability to transform space and to liberate the imagination of the audience would assume primary importance.

The three performances of *Dido and Aeneas* at the Hampstead Conservatoire on 17th, 18th and 19th May 1900 therefore provided the first opportunity for Craig to explore his scenographic vision with light and marked a significant moment in British performance history: "one of the most original presentations of opera ever witnessed".<sup>3</sup> Another contemporary critic observed that:

*'the real triumph of the setting was, however, in the use of light and shade; it was as carefully*

*considered as in a wood engraving, and added immeasurably to the tragic simplicity of the whole performance.'*<sup>4</sup>

Using variations in coloured light from above the stage and across the gauzes, Craig was able to achieve subtle shifts of light and vibrant colour combinations which created deliberate clashes. These effects, in stark contrast to staging practices of the time, created an astonishing and seemingly infinite perspective. In the last act Craig used yellow light from above to create a beautiful tragic finale: "Under the play of this light the background becomes a deep shimmering blue, apparently almost translucent, upon which the green and purple make a harmony of great richness..."<sup>5</sup>

Craig's evolving notions for a theatre of the future rested on architectonic scenes which responded to changing light and which, when combined with movement, created a visual, music-like counterpoint. The ability of light to evoke different moods, first established in this production of *Dido and Aeneas* at Hampstead Conservatoire created: "a distinctly new movement in stage production."<sup>6</sup> It was to become central to Craig's future scenographic vision, and in anticipating developments in expressionistic lighting in Europe it made a

significant contribution to the development of theatrical lighting design practice in the first half of the twentieth-century. ✚

- 1 *Gordon Craig – The Story of his Life - Edward Craig 1968, p.119-20 Camelot Press*
- 2 *A Strange Eventful History – The Dramatic Lives of Ellen Terry, Henry Irving and their Remarkable Families, Michael Holroyd, 2009, p.313 Vintage Press*
- 3 *from The Sporting and Dramatic News, August 1900 cited in Edward Craig, 1968 p.123*
- 4 *from The Review of the Week 11/8/1900 cited in Edward Craig, 1968 p.123*
- 5 *Mabel Cox review in The Artist, an illustrated monthly record of arts, crafts and industries, July 1900, p.131, cited in Edward Gordon Craig Denis Bablet, 1966 p. 41-2, Heinemann*
- 6 *from The Review of the Week 11/8/1900*

#### Scott Palmer

Scott Palmer is a lecturer in Scenography in the School of Performance & Cultural Industries at the University of Leeds. His forthcoming book **Light – A Reader in Theatre Practice** is due to be published by Palgrave Macmillan later this year.



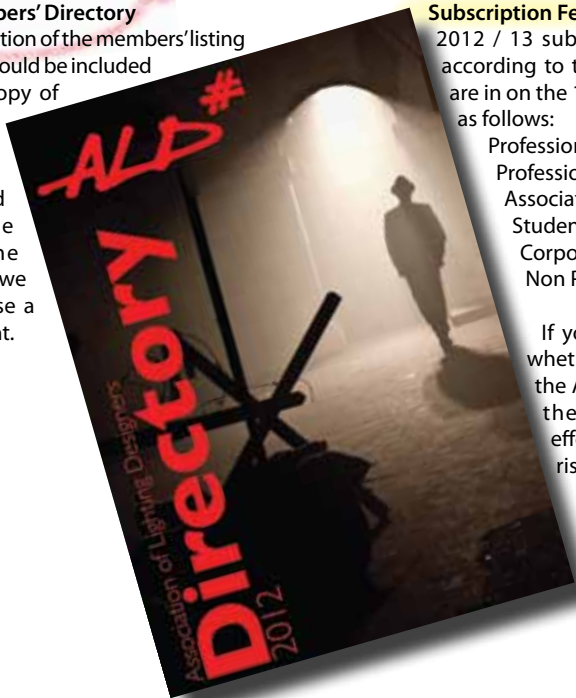
## Office Oracle

### News from Ian's production desk

#### 2012 Members' Directory

The new edition of the members' listing directory should be included with this copy of *Focus*.

If you have not received this, please contact the Office and we will organise a replacement.



#### Subscription Fees

2012 / 13 subscription fees will be set according to the member category you are in on the 10th March 2012. These are as follows:

Professional Designer	£75
Professional Member	£75
Associate Member	£40
Student Member	£25
Corporate Member	£400
Non Profit Organisation	£25

If you are in any doubt as to whether you owe any monies to the Association, please contact the Office with immediate effect. Your membership is at risk if you do not.

## Diary Dates 2012



#### 22nd February

Martin Professional Roadshow at White Light.  
[www.whitelightltd.uk](http://www.whitelightltd.uk)



#### 24th February

Monthly Members' Social Evening, Coach & Horses, Covent Garden, London:  
*sponsored by Stage Electrics*

#### 30th March

Monthly Members' Social Evening, Coach & Horses, Covent Garden, London

#### 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*

# ABTT 2012 Theatre Show moves to the creative heart of East London

The ABTT 2012 Theatre Show is moving from the Royal Horticultural Halls to the 'Old Truman Brewery', located in the heart of a thriving and booming creative community in East London.

The move is in keeping with the creative and artistic roots of theatre and the ethos of the annual ABTT Theatre Show. Now in its 34th year the event is firmly established as a focus for theatre technicians to experience the latest in theatre technology, talk with manufacturers and suppliers, enjoy seminars and share experiences with colleagues and friends in a relaxed atmosphere.

The 'Old Truman Brewery' where the ABTT 2012 Theatre Show will be staged on the 13th & 14th June, is home to art, design and fashion shows. The exciting new venue was created from the regeneration of ten acres of once vacant and derelict buildings on the former brewery site and is also placed central to one of London's most exuberant and eclectic shopping and dining districts.

Event organizer Roger Fox, who has masterminded each one of the ABTT Theatre Show shows explained, "Theatre people need to communicate face to face in a relaxed environment. In fact, the convivial atmosphere became so successful in the early days of the Show that the bar ran out!" He continued, "As many

visitors to the ABTT Theatre Show know well, at the previous venue in Victoria we had grown to three halls on two sites in a mainly residential area, so we are delighted to have discovered a venue which fits the style of the event, on a single site with lots of room for future expansion, and with plenty going on nearby."

Drawing on the heritage of the ABTT Theatre Show, the Old Truman Brewery is a perfect home for a show that continues to welcome the new, creative and innovative in an unintimidating setting. Just a few stops on the London Underground from central London and a short walking distance from both Underground and Overground rail stations, and conveniently placed for London City Airport.

Even though booking for the 2012 Show has just been opened to exhibitors, over half the exhibition space has been reserved, with several new exhibitors from Europe joining the British contingent of theatrical suppliers of every need.

Visitors will experience the latest in lighting, sound, staging, seating, stage engineering, projection, textiles, flooring, scenic paints, take part in the seminar programme, as well as having an opportunity to meet education providers, industry associations and, of course, old friends.

Details at [www.abtttheatreshow.org.uk](http://www.abtttheatreshow.org.uk)



# Contact us

## The Association of Lighting Designers

PO Box 955, Southsea, PO1 9NF

Tel: 07817 060189

office@ald.org.uk www.ald.org.uk

## The Executive

*President:* **Richard Pilbrow**

*Chairman:* **Peter Mumford** peter.mumford@ald.org.uk

*Deputy Chair:* **Jason Larcombe** jason.larcombe@ald.org.uk

*Administrator and Treasurer:*

**Ian Saunders** ian.saunders@ald.org.uk

*Professionals' Rep:* **Mark Jonathan** mark.jonathan@ald.org.uk

*Corporates' Rep:* **Richard Lambert** richard.lambert@ald.org.uk

*Students' Rep:* **Jack Knowles** jack.knowles@ald.org.uk

*Meetings Reps:* **Will Evans** and **Kelli Zezulka** meetings@ald.org.uk

*Education Reps:* **Nick Moran** and **Scott Palmer** education@ald.org.uk

## Committee members

**Andy Collier** andrew.collier@ald.org.uk

**Paule Constable** paule.constable@ald.org.uk

**Rick Fisher** rick.fisher@ald.org.uk

**John Leventhall** john.leventhall@ald.org.uk

**Declan Randall** declan.randall@ald.org.uk

**Tom Dexter Scott** dexter.scott@ald.org.uk

**Johanna Town** jo.town@ald.org.uk

## Focus Magazine

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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!

## Fellow

**Rick Fisher**

**Jennifer Tipton**

## Corporate

**TMB**

## Student Member

**Lucile Bertolaso**, London

**Vincent Steenhoek**, London

**Claire Suckall**, London

**Jing Wang**, London

## Sponsored Student Scheme

**Anthony Ablaster**, RADA

**Mohit Basudev**, Royal Welsh College M&D

**Willow Bleasdale**, Central SS&D

**Matthew Breslin**, Rose Bruford

**Michael Caddy**, University of Glamorgan

**Elliot Carmichael**, RADA

**Rebecca Carson**, Rose Bruford

**Sam Chase**, Leeds University

**Niall Dainty**, Guildford SoA

**Jordan Dormer**, University of Glamorgan

**C. Juno Frewing**, RADA

**John Griffin**, University of Glamorgan

**Rosemary Horan**, Guildford SoA

**David Johnson**, University of Glamorgan

**Gregory Jordan**, Rose Bruford

**Jonathan Lewis**, University of Glamorgan

**Georgia Lillie**, Rose Bruford

**Alex Mead**, LIPA

**Joao Miguel Marques**, University of Glamorgan

**William Owen**, University of Glamorgan

**Jasmine Smith**, University of Glamorgan

**Eleanor Thompson**, Central SS&D

**Aaron Walker**, Guildford SoA

**Laura Whitley**, Mountview

**Matthew Wright**, Central SS&D

# A Meeting of Minds

**Kelli Zezulka** organises the **young and emerging** lighting designers



As the newest member of the ALD Executive, I knew I had my work cut out for me when I received an email from Will, fellow meetings organiser, with a potentially daunting task: arranging some meetings for the young and emerging lighting designers amongst us. The idea for these meetings had been floating around for a while, with some members expressing an interest in attending, but had yet to come to fruition. We now hope to make these meetings a regular occurrence, where young and emerging lighting designers can discuss professional areas of concern (such as contracts and working conditions), share experiences (good and bad) and gain advice from more established lighting designers. Organising a meeting in London whilst being based just outside Leeds was not the easiest task, but I'm pleased to report that the first one went off relatively smoothly (minus a slight mishap regarding booking a function room) and was really well received by those who attended.

Throughout the course of the evening about ten people drifted in and out of our corner in the Washington pub in Hampstead, all of whom were already members of the ALD (rendering the membership application forms I'd printed out in advance redundant!). Some were members of Equity as well. Those who weren't didn't know that Equity is the union that looks after lighting designers, thinking that

the ALD is a union. Most said they use the ALD primarily for social events and as a way to meet other LDs. The ALD is generally seen as a support group and information resource for its members.

A concern was raised regarding the gap between those working in fringe/small-scale events and those working in big regional theatres and the West End – and how to make the transition between the two. Questions were also raised regarding the lifestyle of an LD – how to “make it work” without having to do other work, e.g. production electrics, crewing, programming, etc., and without damaging the perception of you as a lighting designer. This will be discussed further at subsequent meetings.

Issues were also raised regarding contracts when working abroad or on cruise ships, particularly in contracts and negotiating the fine print, working out tax status, etc. There were also concerns regarding lighting technicians not getting recognition for design work done whilst on cruise ships.



How can the ALD/Equity help with work abroad? If anyone has any expertise in this area, or knows anyone that does, please get in touch and we can discuss this in more detail at a later meeting.

Members were interested in hearing from more experienced lighting designers, not only from theatre, but particularly corporate events and architecture. In addition, accountants, relighters and agents were all mentioned as possible speakers for subsequent meetings. Training sessions were also suggested, in everything from CAD programs to pyrotechnics. It was felt that the ALD should work with other unions/organisations to develop training sessions, etc. in order to pool resources and membership.

Although the number who attended represented a small minority of the membership, there was a great cross-section of experiences represented and, as you can see, the meeting itself was really productive. There were a few other issues raised, which have been passed to the ALD Executive for further comment and development, so watch this space for further updates! In the meantime, if you wish to contribute in any way or would like to be added to the email list for the next meeting, email [meetings@ald.org.uk](mailto:meetings@ald.org.uk) – I'd be grateful for any feedback from members, specifically about how to make these meetings useful for you! 🍷



## Rick Fisher, Fellow

Our former Chairman, Rick Fisher, has been given the honour of becoming a Fellow of the ALD. It is the highest Award the Association can award to its members and is presented in recognition of his outstanding contribution to the art and business of lighting design.

He joins the company of such luminaries as David Hersey, Robert Bryan, Andrew Bridge and Francis Reid, who presented the award to him. Richard Pilbrow sent a message from the USA which was read by MC for the event, Mark Jonathan.

*"We are very fortunate to be lighting designers. We explore the cutting edge of art where it bonds with technology, in aid of telling stories on the stage. We manipulate light itself to evoke the imagination. Illumination to reveal our way in the world of theatre and beyond. Rick Fisher is one of the greats of our profession.*

*Light matters. Rick's leadership of the ALD has made it matter so much more. Take it from me, starting an organisation is quite easy. Taking a mature one, and kicking it into a whole new life is hard. The ALD has always had enthusiastic members, but Rick, as our Chairman, has given it a whole new life . . . And an entirely new importance. We are marking his retirement as our Chairman. He has our thanks.*

*In 50 years, his extraordinary contribution will be remembered. Lighting designers will still wonder about how such perfection could be achieved . . . A boy soaring into the air . . . A spirit soaring above our sometime mundane world. That is what theatre can do. That is what light can do."*

Rick's successor as ALD Chair, Peter Mumford, added *"I can't think of a more appropriate choice to award an ALD Fellowship. Rick's commitment to the art of lighting design goes way beyond his own personal work which has been so successful and extends to a generosity and enthusiasm for the furtherance of the profession as a whole."* ✨



## EXPANSION OF THE SBTLD: 1963 TO 1974

James Laws



In our first celebration of 50 years of organised lighting designers we left the Society of British Theatre Lighting Designers firmly established in 1961 as a close knit club of six members, who between them lit and continued to light most West End & major Opera & Ballet productions.

They realised that, just as they had taken the initiative by forming the SBTLD, the way to continue founding a recognised theatrical profession was to carefully build membership to include all practicing lighting designers whose work they felt supported the proposition that lighting design could vastly benefit productions.

To this end, in 1963, they started inviting other practitioners. Francis Reid, recognised for his work in residence at Glyndebourne, was one of the first intake. He remembers:

“ In the spring of 1963 the Six became Ten by invitation and I ate my first Rules lunch and toasted our blossoming profession in several glasses of the Nuits St George that Chairman Joe declared mandatory. I joined just too late for the Tatler feature but made it into their glossy pages in a Glyndebourne spread a few weeks later.

*The Rules lunches were fundamental to developing lighting design as a serious profession. Crucially, we got to know each other and develop a corporate voice. There may not have been many problems solved but lots were shared. However, we were small enough to take occasional informal action, such as when Charlie Bristow, refusing a pittance offer from Scottish Opera, rang round the opera specialists among us and we all agreed to quote more than he had refused. Charlie got his deal.*

*But fees were only part of a problem that included not just poster but even programme credits which usually had to be negotiated on a show-by-show basis and often agreed as a condition for accepting a breadline fee.*

*In those early years we were not only striving to establish our new profession as an automatic member of the creative team but were developing international recognition by lunching such international guests as Jo Mielziner and Joseph Svoboda. A couple of other memorable lunches include one at the Royal Opera House where we convinced our host, John Tooley, that their 1964 upgrade must include additional FOH*

lighting positions. Another was the 1970 moment when the rules were relaxed to allow Fred Bentham and B. Bear become members – at the end of the first SBTD decade a significant moment marking the beginning of a closer relationship between lighting designers and the lighting industry. Newly moved by Rank from Strand Technical to Strand PR with a lavish entertainment budget, Fred insisted on picking up the tab for a long lunch involving considerable quantities of the Chairman's specified beverage.

As a Society we grew steadily and moved slowly forward but there came a point when we felt we were not big enough to have sufficient clout. We got tired of hearing that our fee and conditions requests were much more than the going rates for set and costume designers. One of our leading members, John Bury, had a foot in all aspects of design and was trying to organise his non-lighting colleagues. A positive way forward seemed to be dropping the word 'lighting' and embracing all designers.

The idea was logical but the reality was uneasy. By the nature of their working methods, set and costume designers tend to be rather withdrawn while lighting people are gregarious. So, after Equity had agreed to take designers on – and that required a ruling from the TUC following a NATTKE counter-proposal – we lighting designers regrouped as the ALD. I was one of the first LDs to benefit from the Equity link. A little musical at the Regent was

THE SOCIETY OF BRITISH THEATRE LIGHTING DESIGNERS

List of Members 1973

* Eric Baker (Secretary)	Jules Fisher (Hon. Member)
* John T.F. Baker	Molly Friedel
B. Bear (Hon. Member)	Barry Griffiths
Brian Benn	John Harrison
Frederick Bentham (Hon. Member)	David Haresey
John Bradley	Russell Hills
Charles Brietow	Bill McGee
Robert Bryen	Jo Mielziner (Hon. Member)
William H. Bundy, O.B.E.	Miss Tharon Musser (Hon. Member)
* John Bury	Robert Ormbo
Nick Chelton	* Richard Pflibrow (Chairman)
* Tony Corbett (Treasurer)	Andy Phillips
Neville Currier	David A. Read
Joe Davis (President)	* John B. Read
Basil Dean (Hon. Member)	Francis Reid
Howard Eldridge	Leonard Tucker
Chris Ellis	* John Nyckham.

staggering towards folding and my opening night cheque was three weeks overdue. My agent at the time, Raymond Gubbay, got Equity to threaten that if a certified cheque was not on his desk by 4pm, Equity would pull the actors from that night's performance. Not, I think possible under today's union laws but an important gesture at the time.

As ALD we have gone from strength to strength and I am confident that Joe, Michael, Charlie, John, and Bill, sipping their Nuits St George in some heavenly Rules, are feeling very satisfied with what they, with Richard, started half a century ago. ”

the society of BRITISH  
theatre lighting designers

11 February 1972

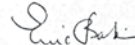
Dear Sir,

From time to time you will have received lists of members of this Society. Members have recently requested that, in addition to these, I should circulate for your information a list of minimum fees that they have agreed between themselves. I hope that this information will be helpful to you when negotiating with members of this Society:-

1. Minimum for any production: £200
2. Small musical or revue: £250
3. Multi-scene play, musical or opera: £300

This scale of fees is, of course, intended to form the basis of negotiations for major theatrical productions. It has been agreed that fees lower than this scale may be negotiated in certain circumstances, with reference to the Society. For instance, lower fees have been registered with regard to productions at the Hampstead Theatre Club. Should you require any further information, please do not hesitate to contact me.

Yours faithfully,

  
Eric Baker,  
Secretary.

CHAIRMAN: Joe Davis, 44 Buckingham Road, Shoreham by Sea, Sussex  
SECRETARY: Eric Baker, 3 Albert Palace Mansions, Larkhall Gardens, S.W.11  
TREASURER: Charles Brown, 25 Chancery Close, London, N.C.1

Shoreham 4145  
01-422 5319  
01-427 8979

By early 1974 the Society had expanded to include some lighting designers in regional repertory and there were 35 members, including 6 honorary members, all of whom had an acute interest in and influence on lighting design. Three of them were from the USA. Jules Fisher, Jo Mielziner & Tharon Musser were interested in how the Society would develop. Would it become as organised as the United Scenic Artists Local 829?

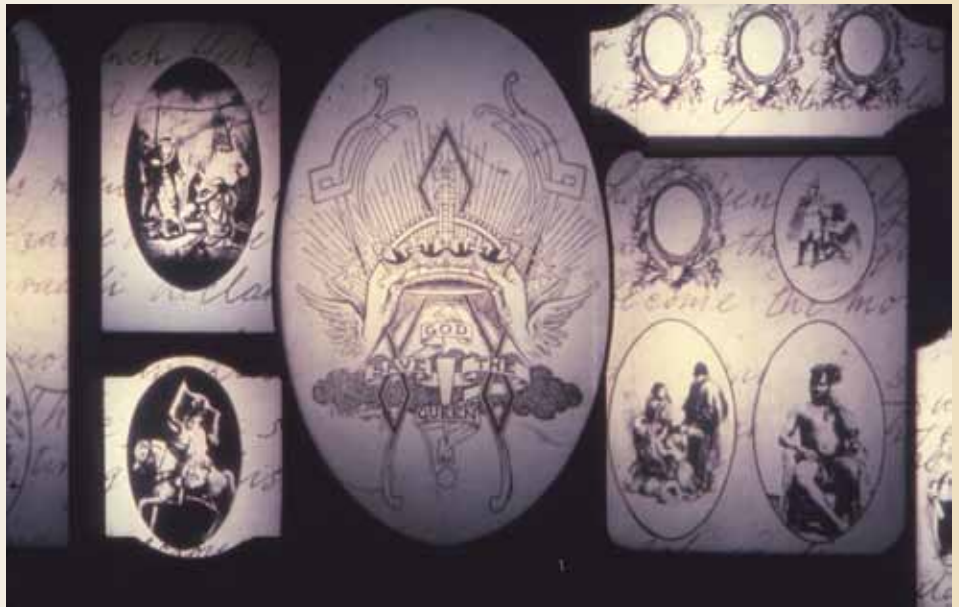
And could UK lighting designers work in the USA?

Bob Bryan takes up the story:

“ I was invited to join in the early 1970's, as a result of demonstrating the new Thorn Q File memory system at Her Majesty's Theatre. Joe Davis, one of the founder members, suggested to Richard Pilbrow (my boss and mentor) that I should be asked to join. I felt then that I had joined royalty, and the feeling hasn't gone away! The entirely unique idea of having a group of designers to meet up discuss ideas and often push those ideas to the manufacturing sector was extraordinary.

The initial idea was really to have a talking shop for LD's and to promote our activities. Well the former was endless, especially at the Rules lunches, and the latter self evidently worked given where we are today. I think it's interesting that the development of the society has taken it into all facets of lighting practice. I do remember early on, conversations where it was agreed that we should open up to everyone concerned in the industry. The "talking shop" philosophy has always been one of the great strengths of first the SBTLD, and now the ALD. It was, and is, unique in its ability to help in what is (let's face it) a highly competitive industry. The generosity of help I cannot imagine will exist in many spheres of life and behoves us all to continue to do so.

So thanks to those who began our society all those years ago and equal congratulations to us all for keeping the "lighting flag" flying. ”



As an indication of the craft that we could demonstrate by 1972, I am showing two images (above and over page) from the Robert Ormbo collection illustrating the setting for *I and Albert*, which ran at the Piccadilly Theatre from November of that year. The scenic designer was Luciana Arrighi, who had worked with the director, John Schlesinger, on the film *Sunday Bloody Sunday*. But the conventional ramp and two staircases stage set became an art gallery for the 60 plus years of the story of Queen Victoria's reign, thanks to Robert Ormbo's wonderful projections. These

included some Arrighi illustrations but the skill of co-ordinating a battery of back-projection Carousels and shaping the slides to conform to painted frames of all sizes was entirely realised by Robert Ormbo's lighting.

It was becoming clear that visual production at its best demanded teamwork between scenic, lighting and costume designers. So the next stage of expansion of the SBTLD was planned as setting up a joint Society for all designers, in 1975. But would lighting retain its newly acquired, distinctive voice? #

# I AND ALBERT



*Richard Pilbrow remembers that the projectors were 19 pairs of special 1200watt Kodak Carousels, with fully-loaded 80-slide magazines. The 3040 slides had to be re-racked every time the running-order changed or a slide was added or subtracted. This painstaking job was done on a daily basis by Molly Friedel in the Royal Retiring Room. The noise from the fans on the boosted projectors was so great that a massive sound-absorbing wall with multiple projection ports had to be built. Slide-change and brightness were two different functions (to enable slide changes in blackout and fades/dissolves). This was probably an early use of Electrosonic preset control. Ken Miller was the Production Electrician, so we hope to hear more on this ground-breaking show!*

# FAREWELL, ENRICO

## Durham Marengi

It was with great sadness that we heard of the passing of Enrico Caironi, a man whose professionalism, integrity and humanity will be fondly remembered by those who knew him as an ambassador of Clay Paky and friend to all those he met in the entertainment industry. My wife Jennie and I knew him both as a colleague and friend and considered him as part of our extended family, we were proud to represent his UK friends at his funeral in Bergamo on the 13th of December 2011.

Enrico had been extremely ill with cancer for some time and the way that he dealt with his battle and supported his family through his good spirit and eternal optimism was an inspiration to those who knew him and witnessed his fight against the serious disease that afflicted him.

Born in Bergamo in 1947, Enrico was an accomplished gymnast and swimmer in his youth and well remembered riding through the Italian countryside in his childhood on the handle bars of his Father's Moto Guzzi. He joined Clay Paky as commercial director in 1995 and became a

key figure in the company earning Clay Paky the esteem of customers, lighting designers and competitors with his charm, honesty and wit.

Enrico was the finest of men; warm spirited, charming, generous and had that enchanting knack of ensuring everyone who spent time in his company felt valued and needed. He was a passionate Italian and raconteur, always happy to share his time and the things he loved - stories of his family, good food, good wine, good company.

Enrico was fundamental to the creation of the Knight of Illumination Awards which bring together different disciplines of lighting in a way that no-one before has achieved - or even attempted, in this event he will be remembered each year as both an ambassador for Clay Paky and the lighting industry as a whole.

Enrico was a loving and devoted Husband to Rossella and a proud and supportive Father of Stefano and Alessandro, he will be sadly missed and will remain in the hearts of all those who had the pleasure of knowing him. 🌸



# Swiss Christmas

**Georg Spindler** on an emotional roller coaster

**S**wiss Christmas is the newest and biggest Christmas show in Zurich each year. This was the second season of the production and it is already well established, despite competition from two traditional circus productions in town at the same time.

The show draws its inspiration from classic circus productions, musicals, theatre and film – but it also wants to offer something new to the mix; it combines world class circus acts with great music and a storyline that holds it all together. Adding to the excitement, the show's producers included one of Switzerland's most popular young music stars to perform some of her songs, and a well-known theatre and TV actress.

Starting with the storyline and the director's ideas, I developed a lighting design that was quite contrary to the current LED trend – I wanted lots of tungsten light sources. I didn't feel that guilty because there was enough LED in the large-scale LED wall, which formed the background of the stage. This is one example of the frequently mistaken idea that using projection or LED walls to replace proper set design saves money – a calculation which is often wide of the mark. On this production I was also programming the video, which gave me the benefit of being able to have control over both, but it also meant that I had a lot more to look after.

When the official production period started, and I got to see the performances, the first challenge appeared. A French magician was booked for the show. He arrived with a levitation trick, where the inevitable assistant is levitated by only a finger movement of the magician. I don't want to destroy any reader's illusion of how big his magic powers really are, but let's just say that the real magic involves a massive metal structure, 6 metres high weighing more than a ton, as well as some clever lighting.

This is a typical theatre illusion and usually you would have the audience at the front, with a large curtain covering the mechanics of the trick. Our venue had 270° seating with the first row of seats right at the stage edge. I was a little concerned and talked to the magician to see if he had a method of decorating the structure and any idea how we could possibly hide what was really going on. He just said, "I told the producers right from the start that this illusion can't be performed in a venue like this." Ah, that was interesting. And even more so when a cheerful producer came round a minute later, slapped me on the back saying, "You can hide that, no?"

Eventually, after any army of set-decorators had worked long days to cover the machine, plus some crazy lighting (which involved blinding people on the really cheap seats a little bit to make it



**Georg Spindler**

*Georg graduated from the Liverpool Institute for Performing Arts with a BA (Hons) in Theatre and Performance Technology. His lighting design work extends through theatre, musical and dance to concerts to corporate events. He currently works full-time for Zurich based Designlight GmbH as a lighting designer, mainly for the theatrical performances and corporate productions all over the world.*

*He won the Michael Northen Award for The Memory of Water and an honorary mention for Ain't misbehavin'.*

*Georg was lighting designer for several corporate productions for SAP in Europe, China and Russia and regularly works for Swiss TV. With the company developing further as one of Switzerland's most important lighting design studios, he hopes to design more theatre and musical productions in the coming years.*

*[www.georgspindler.de](http://www.georgspindler.de) [www.designlight.ch](http://www.designlight.ch)*



February / March 2012



impossible for them to discover how the secret we reached a solution that worked for everyone. Attention then turned to the rather large LED wall that had become a bit of a problem again. With the magic trick rigged in front of the screen, it was obvious that there was some sort of machinery involved in the levitation. The audience could not be tricked to avoid seeing the 6m high by 4m wide black box that made it all happen. The spill light from the LED wall made it difficult to hide what was going on. Turning it off was not an option for the director and so someone just said to me, "You can hide that, can't you?"

Eventually, after 10 days without anyone getting much sleep, we had an open dress with almost finished lighting and video. We were all quite happy that it went reasonably well until the producers sat down with us and said, "This show is completely different than we expected it to be!" It turned out the creators and the producers had not discussed the show's plot much over the previous months; the marketing director was in tears, telling us the marketing and the final show had nothing in common any more. (Have you ever had the feeling of being in the wrong film?). I couldn't believe what was going on and I was increasingly worried the marketing director was on the point of have a heart attack. Also the word "change" was hovering above the scene...

The next 24 hours went by without sleep while I worked through 300 cues, moving things from one place to another, changing entire parts of the lighting. We opened the show to the press and it was almost flawless, except one could confirm that the marketing and the show still hadn't much in common...

After some tidying up it followed a normal show flow. Some of the acts were simply fantastic. My personal highlight every night were two former Cirque du Soleil acts, and their performance always gave me the shivers. The audience loved a great trampoline act from Russia and Swiss local heroes "Stylize"; very cool breakdancers combining classic tap dance with modern beats and breakdance. Fabienne Louves, the singer, was a highlight on her own. Then there was the romantic and sometimes sad story of the wardrobe lady who always dreamed of performing on stage herself at some point of her life but never made it. She falls in love with the magician, who also seems out of reach in a different world. Those were the emotional and quiet moments of the show, and the thrills came with a Russian slackline performance. The international crew was great fun to work with and it felt more like a big family after a while.

So we were all quite happy until one night, the levitation became our top priority again.

The construction, which had to be moved out of sight of the audience during the opening song, tipped over and 1.2 tons of steel made its way onto the stage manager and through the stage floor. After some shocking moments of silence the stage manager was back on comms and we were relieved to hear he was not hurt. The show had to be stopped and we spent the next 7 days without the magic trick until we could get the magic illusion welded together and the stage floor repaired.

When the levitation could finally be performed again, we found a different solution for hiding it. A huge curtain was installed in front of all the backlights (yes, in front of the lights) and across the entire stage. After re-rigging and re-plotting all the cues of the show that were affected (you may guess how many...) we had a really nice levitation trick that worked much better for the audience.

In the end, the show performed over 40 times and reached an audience of over 43,000. It received mixed reviews and to be honest, a lot of the critique about the story of the show was justified. Nonetheless, the audience liked the show, which is what really matters.

And I think this year might be a time for me to "hide" around Christmas... ❄️

## RSC grants amateur dramatics starring role in the Cultural Olympiad

Royal Shakespeare Company project applauds contribution to the arts of a peculiarly British institution

Vivienne Thorne, arts and media correspondent  
The Observer, Sunday 8 January 2012  
Arts history



An amateur dramatic company performs *My Day Jack* at Wokingham Theatre. Photograph: Wokingham Theatre

On a stage in Windsor two rival groups will compete for a new national title intended to celebrate one of the country's favourite pastimes – amateur dramatics. It is an enduring British obsession that will be the spotlight as never before in 2012.

Well ahead of the September screening of *Skyline's* amateur dramatics bonanza, *StageTrust*, a television talent contest, volunteer theatre groups across the country are now busy rehearsing the role they are to play in the coming Cultural Olympiad. The arts festival that will run in parallel with the London Olympics has offered *AmDram* enthusiasts an unprecedented platform, befitting its status as a peculiarly British cultural pursuit.

"The best King Lear I have ever seen was in an amateur production, and he did not go on to become a professional actor," said Michael Boyd, artistic director of the Royal Shakespeare Company and organiser of this year's World Shakespeare Festival. "While it is fine to say you sing in a choir, people are often reluctant to talk about their work in amateur productions. Yet we have a thriving tradition of community acting in this country, of an incredible variety and high standards."

# Wokingham Amdram gets national coverage in The Observer's 'Cultural Olympiad' promo in print and online

Given that it was a very brief mobile phone conversation and that I was just diving in to play bridge for the afternoon with my 95-year old regular partner I suppose the reporter could be forgiven for having me down as 'painting the set' over the weekend rather than clambering up ladders dangling lanterns. But then I was a bit taken aback that the *Observer* was taking so much interest in what we were up to 'out in the sticks'.

The local *Wokingham Times* looks after us pretty well with a spread every few weeks about our next show. But we don't normally hit the nationals!

In the event the article was prompted by the RSC Open Stages project. "This is a new project that aims to embrace, develop and celebrate amateur theatre, re-forging the bond with the world of professional theatre."

More's the shame that our Wokingham Theatre programming and the timing of the project did not enable us to take an active part but the write-up says that, "Over 260 amateur companies have signed up to produce RSC Open Stages productions across the UK from the Isle of Skye to the Isle of Wight, with over 7200 people taking part. Some of these companies have

been regularly producing Shakespeare since well before the establishment of the RSC and some are trying it for the first time. Productions are due to be performed everywhere from castles to village halls, from beaches to ball rooms, with many being performed in the hundreds of successful amateur run theatres around the country".

So it was great to see the article showing such encouragement and appreciation from both sides of the contribution of the other. There are some very talented people out there who just happen to be working in trades or professions because that's where life has taken them – and it's a good steady job! But my goodness, some immense talent on our amateur stages, both in performance and in the technical support.

Our Wokingham patrons are very appreciative of the theatre that we provide for them and during our regular 10 day run, almost always fully sold out, some will say "why don't you do a longer run?" And are then surprised when the answer is "Well, they do most of them have jobs to go to during the day." Inevitably that puts a limit on what we are able to achieve – we may be able to rehearse and prepare over a few weeks but all of



it is weekday evening or occasional weekend. Of an evening you are lucky if they can all be there by 8pm and you don't want to keep them much after 10pm if they are to be up again at 6 in the morning to drive to heaven knows where.

So I did paint a door over the weekend (our old back door from home which we had just replaced, now given a new role on stage!) – but clambered up plenty of ladders too. And I did nip out and get a copy of *The Observer* for posterity since it's not likely that one of my production photos is going to hit the National papers too often!

February / March 2012



**“Somewhat out of the blue, we had a starring role in *The Observer*, which included a substantial article about the Cultural Olympiad”, explained Nigel Lawson Dick.**



## The new Equity Theatre Designers' Committee by Edmund Sutton and Richard Lambert

At the last Equity elections, Ben Cracknell, Richard Lambert, and I, all members of the ALD, were elected to the Theatre Designers' Committee.

Conditions in the industry are very tough, especially at the moment. Managements are reducing fees and per-diems. Certain producers with few morals take the money and run, leaving people unpaid, and carry on producing with impunity. Certain large organisations seek to obtain control of your copyright in perpetuity without paying. Local government cuts mean the closure or scaling-back of theatres, leading to fewer productions, worse pay, and less work.

Equity is active in all these areas, but we can only help you directly if you are a member. We on the new committee are keen to help you, our colleagues. We can only do that if you join us. As I write this article, Paul Fleming, the organiser for Theatre Designers and secretary to the Committee, is appearing in court to recover monies owed to a member.

We know that the issue of minimum fees is a thorny one for many people. At the last meeting of the committee, we decided that we would have a full review of Equity-based contracts for designers. Particular benefits that Equity offers to members include:

- £10M public liability insurance;
- Accident insurance; Personal pension

scheme; Legal advice; Contract enforcement and recovery of monies owed; Tax advice; Discounts for various goods and services; Reduced gas and electricity tariffs; Much more.

We are in a bit of a Catch-22 situation. We do not represent very many of the designers currently working. We cannot do so effectively unless you join and tell us what you want us to do for you. We want to hear from you.

To join, visit [www.equity.org.uk](http://www.equity.org.uk) and click 'Join'.  
*Edmund Sutton*

My 1st meeting on the Equity Committee confirmed that we need a Union's strength to help improve the pay and conditions for lighting designers. Listening to issues of other theatre designers clearly showed that we as lighting designers have similar concerns in our work as those of others such as scenic and costume designers.

Nothing gets my blood boiling more than unscrupulous producers who are making money out of people who have a passion for theatre. This was generally expressed right across the board. There are many people dedicated to this business and willing to go the extra mile to make things work. However, there are some producers, by no

means not all, who are laughing all the way to the bank! They offer "opportunities" and "profit share" and win awards on the backs of our experience and at our expense!

I've recently come across a Production Manual sent out by a successful fringe venue with statements such as:

***"The theatre is run .... assisted by a changing selection of interns and volunteers"***

and, horrifically, ***"Do not put anything else on the front of the leaflet/poster.... Lighting designers do not sell tickets."***

It goes on to suggest a list of who to include in production acknowledgements **whilst omitting the lighting designer!**

Because of producers like this we need Equity to help represent and fight for our rights! Equity can and will fight injustices for its members. The Equity lighting designer membership is growing in numbers and this can only make our industry stronger and help raise fees and conditions.

Legal assistance and advice is included with Equity membership – something which can be otherwise very expensive if you find yourself in an unfortunate position.

There are three ALD Members on the Equity Committee; between us we'll keep the ALD membership represented within the union.

*Richard Lambert*



# Corporate Members Thanks for supporting the ALD.

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# World Stage Design 2013

## The ALD's Rep in Wales, **Elanor Higgins**, joins in the initial planning phase.

I attended a meeting at the Royal Welsh College of Music and Drama, Cardiff to discuss the initial ideas for the World Stage Design exhibition, which will take place at RWCMD from 5th – 15th September 2013.

The meeting was hosted by Sean Crawley and Ian Evans, and I joined Steve Brown, Chris Van Goethem, Ramon Ivars, Michael Ramsaur (ALD member and president of OISTAT), Fiona Watt, Donatella Barbieri, Geer Crawley, Kay Denyar, Sophie Jump, and Kay Burnet.

There will only be a hundred exhibits, which is about half the size of SBDT's *Transformation and Revelation* last year. A curator and support team will be appointed to choose the exhibited designs. Each exhibit will have two flats each to display their designs, again as they did for *Transformation and Revelation*.

There is a strong desire that those exhibiting will be present at some stage to talk about their work, and to run or contribute to workshops and seminars; there is also the possibility of these events being a live stream. A digital exhibition of an on line gallery will be running in conjunction with the exhibition, and there is no restriction on the number of exhibits for this number for this; it will again have a curator.

Designers will be able to submit six images, which I believe can be video as well as stills. There

was a lot of discussion on how this was going to be designed and managed, and the general feeling was that the website should have a sustained life and remain live as a body of reference. This may be generally of more interest to LDs and the ALD, although they are keen to represent a cross section of disciplines, set, costume, lighting, sound and maybe AV in the main exhibition.

The other part of World Stage Design is the Scenofest, which will be running at the same time and consisting of a variety of workshops, seminars and performances. The organisers are still looking for projects for this section, and it could be an opportunity for the ALD to be involved in running workshops or seminars to professionals of all design disciplines.

These events will run throughout the day and the evenings, and there was a great deal of discussion about how these would be scheduled to allow time for people to meet and discuss the workshops/seminars over lunch etc. In addition, 45-60 minute performances will be running at the same time. They think it would be a good idea to film the workshops/seminars with the leaders permission to be able to use as a resource and body of reference material.

Working groups consisting of designers, LDs sound designers, will be sought from the UK, Europe and internationally.

The themes of the Scenofest are:

**The Language of Design:** A designers' forum, combining both formal sessions and informal sharing of philosophy practice and process.

**People Profit Planet – Sustainable Theatre Practise:** Discussion led to talks of designing and constructing a venue on site, constructed from reclaimed theatre waste.

**The Craft of Design:** Examining the diversity of craft applied in designing for performance. Discussed the option of also talking to craft makers.

**Costume as performance:** Costume as a living presence.

### WSD 2013 Performance and Installation

**Performance as design/Design as Performance:** A programme of invited performance and installation presented during the 10 days across traditional performance venues, the sustainable venue and site specific performance venues (submissions of interest from April 5th 2012 ).

**Sound Lab:** Sonic artists and sound designers share and explore their art form in the new state of the art concert hall at RWCMD

**Architecture/Space/Light/Projection:** Presentations/ collaborations.

The 'lighting' side still needs exploring and Michael is keen to be involved, and this could be where ALD members may want to be included as well. Not on the list but also briefly discussed was the Olympics –inviting those responsible for the design processes to be involved in WSD. 🇬🇧

# GOOD QUALITY SPEAKERS WANTED!

2013  
SHOWLIGHT

Český Krumlov, Czech Republic 18-21 May

Have you worked on a complex or high profile project that you think others might be interested to hear about? Or solved a seemingly impossible lighting challenge? If so, then the organisers of Showlight 2013 would like to hear from you.

Showlight has always been regarded as one of the best networking events in the international lighting calendar, with a conference programme of around 25 papers presented by a real mix of industry people talking about their work and ideas. Supported by a focused exhibition of 40 companies, Showlight is fun and informative - no hard sells, no mind-numbing seminars and no hidden costs!

The programme of speakers covers the whole gamut of lighting genres – theatre, film, television, event and architectural – as well as the technical wizardry behind our trade. Since the first event in

1981, delegates have enjoyed hearing from those who are at the pinnacle of their profession as well as from some who are just starting out.

Without a doubt, it is the contribution made by the speakers that makes Showlight the most stimulating and rewarding event in the lighting diary and potential categories for the 2013 event include: Unusual and special rigs you have used; It's my design; Light sources – new sources, unusual sources, sources of the last resort; Special effects; I tried this and it didn't work – a topic that could prove the most useful paper of all!

Papers that stir lengthy debate can be discussed in more detail over morning coffee, lunch and dinner, as speakers do not simply give their paper and depart – at the heart of every Showlight is the opportunity for delegates and speakers to meet and mingle over all three days, and particularly during

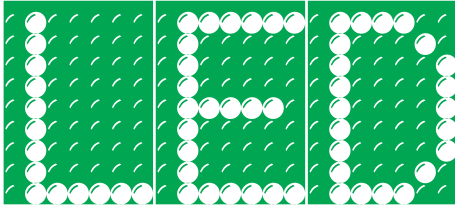
the social events which make Showlight so special. Previous events have seen such varied speakers as Roberto Schaefer talking about his work on the film of *The Kite Runner*, Andi Watson explaining his all LED touring lighting system for Radiohead's *In Rainbows* world tour, and big ideas on small budgets: Lighting on a shoestring by Carol Sadler.

Showlight 2013, which is sponsored by Robe, takes place in the fairy-tale castle in Cesky Krumlov in the Czech Republic, the first time Showlight has taken place in central Europe, and interest is high. Speakers receive free registration, which includes all meals and tours, and attendance at both the company and the Conference Dinner.

Showlight 2013 takes place from 18th to the 21st of May 2013 in Český Krumlov, Czech Republic. Anyone interested in presenting a paper should email [papers@showlight.org](mailto:papers@showlight.org) before the end of May 2012. 🇨🇪



# DISCUSSION



**There's a lot going on in the land of power LED lighting.**

**Here's a quick roundup of what's illuminated the editor's desk in the past few months...**

## Reflections

### Philip Edwards' musings at the LED Shootout in Manchester on October 28th.

The reason for the event was a feeling that the ALD ought to organise more meetings out of London (especially in the North) and that ABTT Northnet meetings were perhaps less involved with new technology than they might be. Reports of the shootout can be found elsewhere; what follows are musings both relevant and irrelevant prompted by the event.

I grew up with tungsten and then tungsten halogen stage lighting with a little bit of discharge and fluorescent thrown in. (Contrary to the opinions expressed by some of my younger colleagues I've never used gas, oil or candles although the first venue in which I was paid did have gas emergency lighting). Then came this LED stuff. Now we all knew about LEDs. They were a wonderful indicator lamp, then they were used to make displays on electronic gear, then as flickering candle substitutes but then people started producing lanterns using them and the whole world changed.

There were LED battens and then LED PARs, Robert Juliat invented the Aledin which was a recognisable profile spot like any other except that it didn't get hot. How did all this stuff compare with the gear we knew? The obvious thing to do was set up a shoot out (a term I dislike intensely but I can't think of another). The obvious place to hold such an event was a theatre and the obvious

one was the RNCM Opera Theatre where I had been lighting manager for so long. In no particular order I shared my thoughts with Tom Dexter Scott – the ALD's northern committee member, with Davie Bell of Stage Electrics and with Glynn Davies of the RNCM. All thought it was good idea. Dexter was happy to join in the organisation, Davie introduced me to Adam Blaxhill,, who provided a list of contacts and much support, and Glynn said, "yes, of course you can have the Opera Theatre, when do you want it?"

We started by contacting manufacturers, most of them replied positively and so with a certain amount of to and fro the shoot out happened. Fifty odd people came and, making a rare appearance in front of an audience, I introduced the lanterns and stood in the beam to provide a real – if worn and textured – skin tone so that people could see what the beams were really like. In between introductions while representatives were explaining the merits of the lanterns I sat around and mused on LEDs and other things occasionally asking the board operator to put up a PAR can, 743 or SL to remind us all what came out of an old fashioned lantern. I should mention that the board was an MA2 supplied by MA Lighting through Ambersphere complete with operator. I should also mention that all the manufacturers involved and the RNCM charged not a penny for



their services even though it was made clear from the start that this was a “non selling” show but was aimed at comparing their gear with everybody else’s. I doubt that would happen in many other industries.

So what thoughts did I come up with? It’s been said that we need to recognise LED gear as a new tool and not simply as a low energy substitute for the lanterns with which we’re familiar. From what we saw this is true to a certain extent but I, and I think all of the people to whom I spoke, am actually quite happy to carry on using profile spots, soft edge spots and floods etc and the units we’re most likely to buy are those that emulate the familiar ones. So we looked at the LED profiles and Fresnels and saw their potential for use in our own venues or on our own shows. At the moment though it seems that in spite of the large size of some of the units and the undeniable ingenuity of others the intensity available falls short of an old generation 1kW or new generation 575/600W unit.

Cyc lighting is a different matter; I was disappointed that neither the ADB or Philips cyc floods were available to us. At present the RNCM cyc – 50’ wide by 25’ high is top lit with fifteen 1kW units. How marvellous to be able to do it with, say, six and never have to cut colour again. Possibly better still were the various batten units

from Thomas, Chroma Q and Chauvet gave an effectively infinite range of colours and can be put pretty well right against the cloth and still light most of the way up and down it. How many times have I not been able to light a cloth properly because the set went right up to it and there was no room for a flood bar or groundrow with an adequate throw?

Why has nobody come up with an LED unit you can plug straight into a dimmer? Older venues don’t necessarily have a plethora of non dims available to provide straight mains neither do they have comprehensive DMX distribution networks. It may be that in the future new builds and rebuilds won’t have dimmer rooms and will have DMX or Ethernet everywhere but most of us work in real life, in what’s there now. I know there could be questions of dimmer loading but surely they can be overcome.

It was good to see all the units with five pin XLR connectors although some also had three pin. The standard for DMX512 is the five pin connector and I think it’s a great pity that some manufacturers confuse things by using three pin. I’ve suffered in the past from people bringing in supposedly DMX controlled gear and then on get in day finding that it’s got three pin connectors. Obviously you keep a couple of three to five pin adaptors but there’s always at least one more unit

than you’ve got adaptors. One lantern had us all confused though. Undeniably five pin connectors but input on the socket?

Nobody in Manchester seemed to be offering the idea of a built in warming of the colour temperature as the lantern was checked. We’re all very used to this with tungsten lamps and indeed I and probably others have used this effect to advantage. It could be useful especially in a mixed LED and tungsten rig.

Why is it all so expensive? Don’t write in, I know, R & D, manufacturing, limited market and so on. We’d all like to do our bit to make things greener but replacing the six Coda Fours that act as cyc lighting at Clonter Opera would cost about £18,000.00 and that kind of money is just not available. You can buy a hell of a lot of K1 lamps, Supergel and time for that sort of figure.

Some of the gear was less expensive than others as you would expect but it did seem that you get what you pay for especially at the bottom end of the dimmer curve.

Conclusions? LED is definitely getting there, you it’s better for colour washes than focusable beam lanterns and generally speaking the more you spend the better the lantern. John Allen of Northern Light told me of a chap who said to him ten years ago “The future of the theatre lighting is the LED – and always will be.” 🍀

# Declan Randall:

## *What I have learned about LEDs.*



It's a funny thing, really, technology. Sometimes things come along and we all embrace them. Sometimes things come along and we think "now why didn't I think of that?" Other times things simply disappear into the apparent ether from whence they came. There are those that we simply cannot remember how we ever used to do things without.

And then there is the technology that is thrust upon us, that which before we know is being heralded and the saviour of the universe (read: environment) and that governments are itching to legislate and bring in to wide spread usage. I refer of course to L.E.D. The Light Emitting Diode. It is not a new technology, technically speaking; they have been around for ages. Recent advances in the technology have made them brighter and increasingly more usable, however. In the early days I think it was pretty much a case of the blind L.E.D.ing the blind, but now that the technology and science seems to have settled down a bit I think we are on to some real winners.

There are a number of high-end L.E.D. fittings on the market now and new ones are coming along all the time and they are getting better and better. As a result, the chances of us coming across them in a theatre are also increasing. I have been able to use a fair amount of L.E.D. on the shows I have done over the year and I have learnt quite a

bit about them along the way and I thought that I would share some of this with you.

I am happy to admit that I am still not entirely convinced that L.E.D. is "the answer", but some of the fittings I have seen and used recently have started to at least make me consider the possibility that there might be something there after all. I am also happy to admit that I am not entirely convinced that they are as "green" as we are being LED to believe. For instance – the carbon footprint of the manufacturing of L.E.D. is substantial and one of the elements used in the manufacturing of L.E.D.s is Gallium – a mineral which is well on the way to being depleted and once gone will not be able to replenish itself. Arsenic is also used in the manufacturing process which makes me question what happens once we reach a point in the future when we start disposing of these fittings as to what damage to the environment will be then. Only time will tell, I suppose. However, I promised myself that this was not going to be a rant, so I move swiftly along.

L.E.D. as we see it now, is a new technology. It is being deployed in new fittings and it is changing the way we are having to light shows. I think that one of the biggest mistakes we can make is to try to make them to the things that we are used to being able to do with more conventional fittings. We need to treat them as another tool in

the toolbox, another paintbrush for our palette – (yes, I have loads of clichés at my disposal here...) another swatch in the swatchbook, another... well, you get the idea.

A major difference is the number of sources in a single fitting. In order to get the output to a usable level, there are any number of individual diodes within a single fitting. The trick for the manufacturers has been to ensure an even and homogenised beam of light, some having achieved this better than others. Of course with each point source of light comes a shadow. The closer the sources are together, the less of a problem this is, but there are some fittings out there where the sources are still quite far apart and the multiple shadows can be problematic. If we are lighting a drama and aiming for a sense of realism, then the multiple shadow effect can be quite destructive to the overall design, although it is sometimes useful to be able to get multiple shadows from a (relatively) compact source. Perhaps when we have finally destroyed our own planet and we are all living on planet K79-X in a galaxy far, far away and we have multiple suns orbiting our world, we will accept multiple shadows as a part of our everyday light and we will look back fondly and chuckle at how simple things used to be in the old days. In the meantime, however...

# DISCUSSION



I do not mean to just pick on the down sides – there are lots of advantages too. I really enjoy being able to have a wider colour palette at my disposal while I am lighting and we are now able to achieve subtle shifts of hue that have previously not really being possible, and this is truly exciting. I find that most of the L.E.D. fittings are in fact now so bright that we have to run them at lower intensities which is a good thing, but of course, as one would expect the colour shift that occurs when we dim tungsten is no longer there which makes for some interesting colour matching challenges. Some fittings have the built-in facility to compensate for this which is also helpful. That said, it is great to be able to have a 161 at 50% but still have it as a 161. I do find that there is a grey-ness to L.E.D. light (even the ones that emit a 3200K light) that takes a bit of getting used to and compensating for and perhaps there should be a new range of colour correction filters designed specifically for L.E.D., but perhaps it needs to go further than that to include a range of make-up that helps to warm skin tones a bit too.

One thing that I have noticed which took me a little by surprise is that L.E.D. fittings exaggerate the moiré effect. It makes sense, I guess, but it is worth bearing in mind if you are planning to use L.E.D.'s and you have some gauze on stage. I have also been told that television presenters find it

more difficult to read the auto-cue (teleprompter) when lit with L.E.D. I find that my eyes are more tired after a focus session with L.E.D. over a more conventional focus. Perhaps the all the multiple point sources and the close proximity of the different colours have something to do with this. I have not spoken to performers about this (for fear of giving them something else to complain about...) but I would be interested to know if they are aware of any differences while performing.

At the moment, the fittings on the market are primarily wash-lights (with a few exceptions) and I know that this is changing. For the most part, the beams have a fair amount of flare and we do not have the amount of control over the beam that we are used to. Changing beam angles (for the most part) involves changing lenses and the new holographic lenses that are being used give us substantial flexibility and mean that we can be quite precise with the spread of light, which is a useful feature. There is little beam control beyond that however, barndoors and Black-Tak not being particularly effective.

A majority of the automated L.E.D. fittings have an “eye-candy” philosophy behind their design and diode distribution which is great for TV and events (perhaps) but since we spend a lot of time trying very hard to hide fittings, this is a feature that is a bit wasted on us, and some

fittings have a clear glass lens/cover in front of the diodes which means that even when the light is off it is distracting as it moves about as it reflects everything on stage. But, like everything, it's all changing and evolving almost daily and I do think that it will not be long before we have a fitting which ticks all the boxes.

So, what have I learned? Keep L.E.D. away from gauzes; if multiple shadows are going to be a problem, use the fittings in places where the focus of the light will hide this (side lights on booms, for instance); and be prepared to spend some programming time balancing colours and dimming curves. Other than that, embrace them, love them, use them. Think of them as enhancements and not replacements and I think that we will come out the other end smiling, if not greener.

If ‘Tungsten’ is a good name for a heavy-metal band, then perhaps “Ali-D” is the new gansta rapper, aggressively telling us that: “dere’s a new kinda light, what’s gonna be al’right, lots of colours and it’s bright, so make your lighting super tight.”

This is Ali-D signing out.

Yo! 🍌

# DISCUSSION

## Robin Barton asks, “Is Green Lighting Possible?”

What started out as a niche topic has now become mainstream and provokes many serious discussions which are being backed up by investment. This ties in with our product: a purpose of art is to provoke consideration and discussion.

We have a head start on other industries: we talk to each other professionally and socially to share our experiences. We are used to pulling together, getting things done and focusing on producing a product that communicates effectively with an audience. We accept change on a daily basis as every venue, lighting rig, show and budget is different. Things break, but we still manage a great show somehow! The environmental impact of our society is important and this will bring changes but no more difficult than those we already cope with.

Energy efficiency is a hot topic in lighting and provokes extreme reactions – but should it? Efficiency is about making the most effective use of an input and surely waste is bad for us all? Lower energy consumption means many things – consider pulling in 16A instead of 63A cables. We can improve the technical efficiency of units and, often more easily, reduce waste for example by specifying the right equipment – do you need an iris or a tighter beam angle?

As previous new light sources came to market

I am sure that the industry talk was remarkably similar to what we hear now when someone mentions LED. On a basic level an LED is a direct replacement for a tungsten lamp: electricity goes in, useful light and waste heat come out. Lighting designers are a clever bunch and use light far beyond this basic level – a range of extra terms apply: CRI, colour temperature, quality, softness, spectrum, etc. – at this level Tungsten/HMI/MSR/Fluorescent/Plasma/LED cannot be directly substituted for each other and the success of a design cannot be measured with a light meter. What we must remember is that the new sources arriving at our venues are not direct replacements and must be used correctly if their full potential for both energy saving and stunning lighting are to be realised.

We must be careful as specifying new lighting technologies is not easy. New products have new metrics that do not directly relate to what we are used to. Many products offer great potential but only with correct application just in the same way that you have to apply existing products correctly. With new products come new techniques and tricks to master at all levels but look at the shows we already create! Why be scared of new tools?

Specification is also hampered by an influx of cheap inferior products; there is no comparison

between an unbranded LED MR16 bought online for £2 against a quality branded product that cost £20 and dims well. There are some excellent cheaper products around but it all depends on application – please do share your experiences.

We are also affected by legislation but a bigger drive will be the increasing costs of tungsten lamps as manufacturer transfers to small scale companies. Philips have announced that they will end production of their CP91 lamp on 31st January – not because of legislation, but because they no longer sell quantities that make it commercially viable.

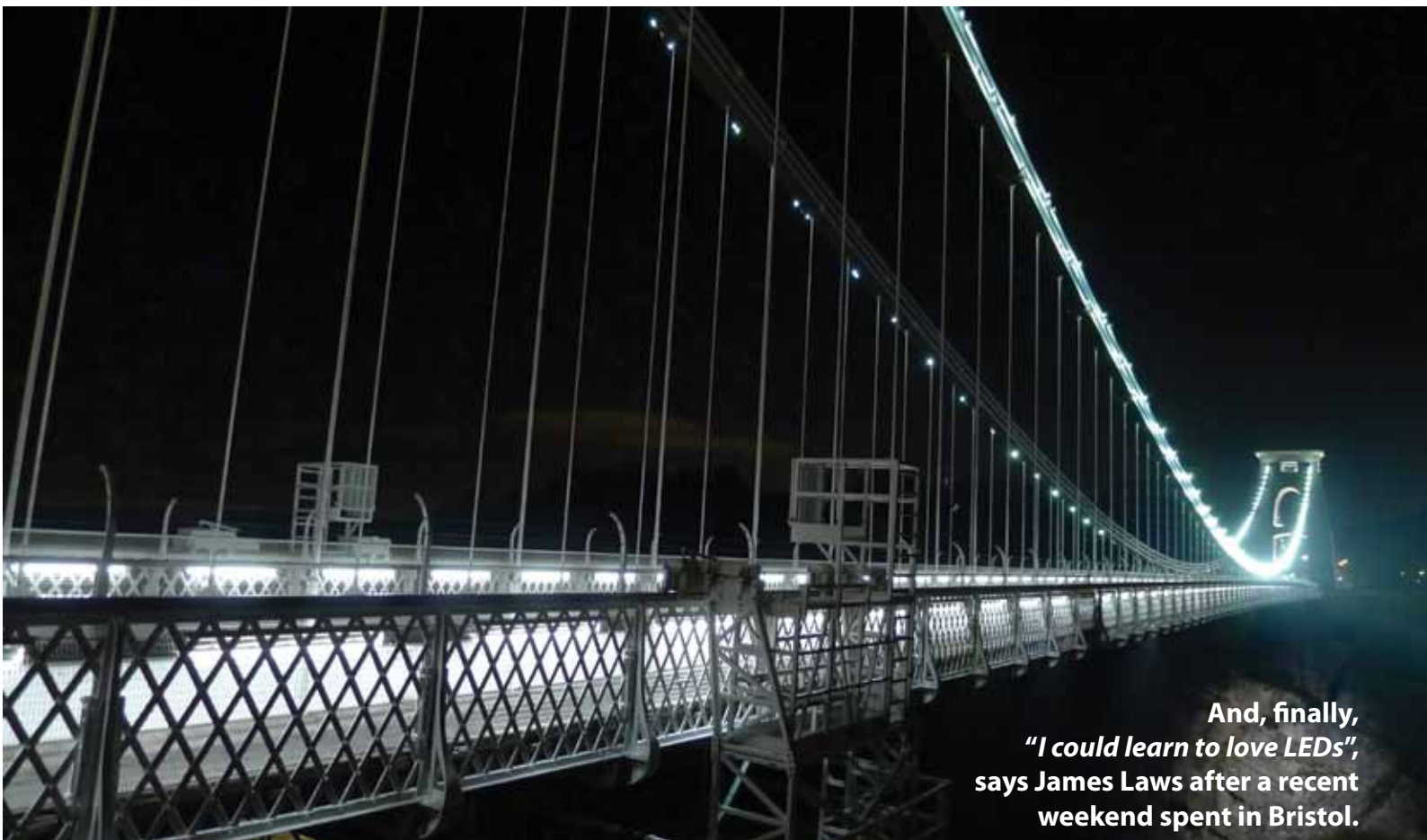
This is a very short, but hopefully useful, insight into a complex topic.

To find out more, there are seminars, discussions and green lighting socials that are open to all.

My answer to the title: Yes. Why not?

We already create magic on a daily basis. 🌟





**And, finally,  
"I could learn to love LEDs",  
says James Laws after a recent  
weekend spent in Bristol.**

# 5<sup>TH</sup> KNIGHT OF ILLUMINATION AWARDS

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