

**LIGHTING IN A SMALL SPACE ON A LIMITED BUDGET**  
**AACTFest 2015 WORKSHOP**

**WORKSHOP PRESENTER Robert Picklesimer**

(Has designed lights for over 200 shows, in everything from a 50 seat little theatre to a 1700 seat auditorium)

**I. Lighting Theory**

- A. Adolphe Appia “The Work of Living Art” Eurythmics, early 20<sup>th</sup> century
- B. Stanley McCandless – molding of the form with two lights
- C. Jean Rosenthal and Gilbert Hemsley—rudiments learned from dance
- D. Jewel Lighting, the most recent development

**II. The Controllable Properties of Light**

- A. Intensity—lighting controls
- B. Color –gel, lamps, strips,
- C. Distribution a broad catchall belittling its importance
- C. Edge
- C. Direction—the most important element in lighting, Natural and unnatural
- D. Movement—examples, A Shayna Maidel, The Telephone

**III. Purposes of Lighting**

- A. Visibility—to see, or not to see the actor
- B. Mood example, ExMiss Copper Queen on a Set of Pills
- C. Plausibility—daylight, interior, e.g., As I Lay Dying, Amadeus
- D. Direct Attention—spotlights, pin spots
- E. Organic Unity

**IV. Old Movies, Black and White**

**V. Electricity: W.VA. Watts= Volts x Amps**

**VI. Basically only Two Types of Instruments for use in Directed Theatre Light**

- A. Parabolic reflectors
- B. Ellipsoidals

**VII. Specific Instrument Types**

- A. Ellipsoidal, LEKO, harder edges potential, GOBOs, specials, irised (Amadeus)
- B. Fresnel (and step lens)
- C. Plano-Convex Lens
- D. Strip Lights
- E. Footlights
- F. PAR Cans
- G. Clip Lights

**VIII. Lighting Systems**

- A. Dimmers versus Master
- B. Computer versus Manual