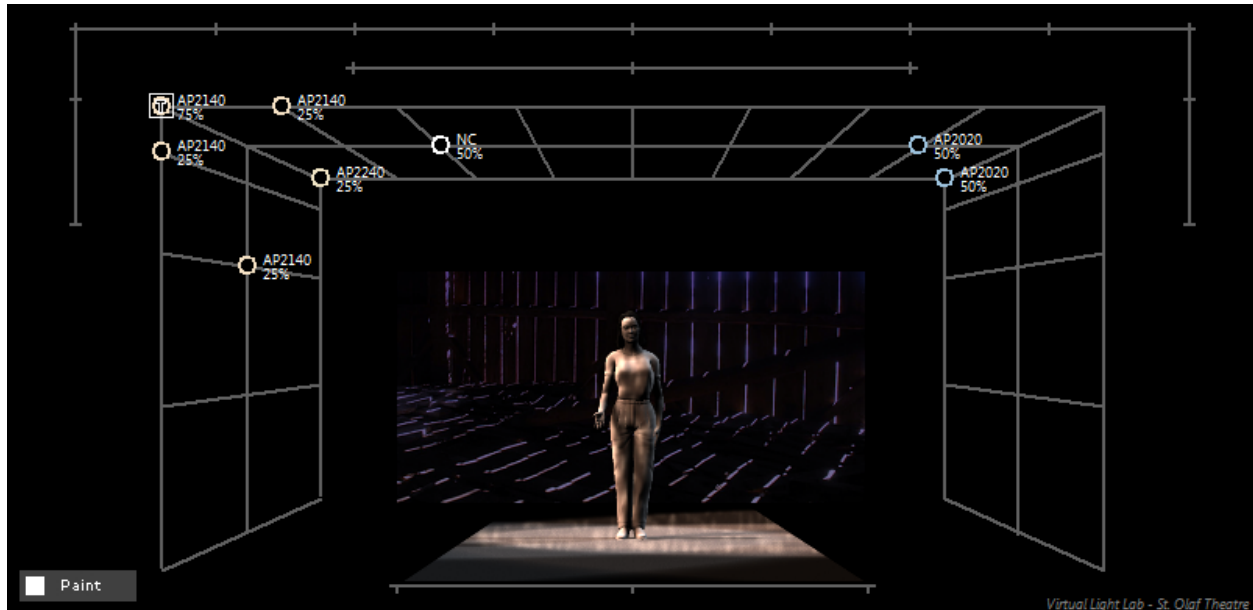Samantha Roback

Theater 140

Virtual Light Lab: Creating Lighting Images

2/28/17

"The moon was buttery and round that night, cream against ink, spilling pale shafts of light into the wood shed. He selected some blue gum logs and one by one, split them and split them again. Then stacked them in a box, aromatic resin leaking across his fingers like myrrh. He paused for a moment breathing in the fresh, woody fragrance. Pondering on what he was about to do."

This is a light plot for the short description by an Unknown author. I wanted to use the

buttery, creamy moonlight, as described in the piece, to create a selective focus on the performer.

At first the gels I used were too golden yellow and the light was too intense, so I tried to soften

the lights to create a more realistic moonlight feel. With a gobo, I wanted to add an element of

texture, as if the light was shining through the wooden planks onto the actor. The texture also

assists the overall mood, because it allows the actor to not be completely visible. This element

gives the audience the same sense of pondering as the character. I took the line, "cream against

ink," as my inspiration for the coloring, but I also stayed with motivated lighting. The angle of

the cream lights mimics the angle of the moon's placement in the sky. Two light blue lights were

added as fill lights to contrast the "moonlight" coming from the cream lights in the top left

corner.
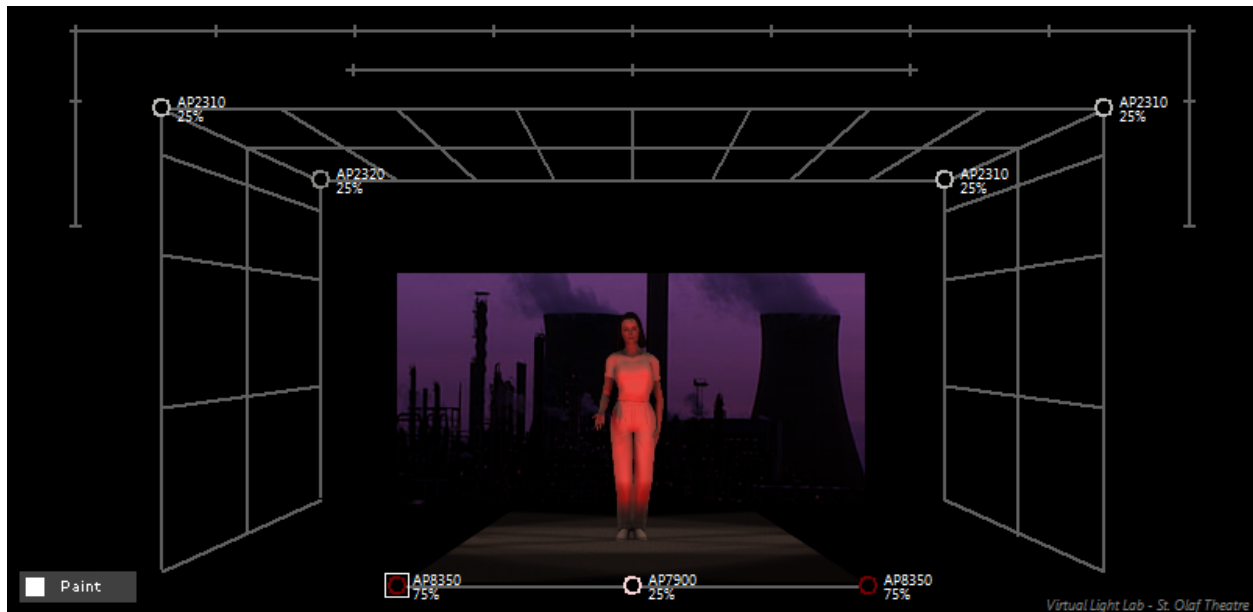
"It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness."

This is a light plot for the description from *Hard Times* by Charles Dickens. With non

motivated lighting, I wanted the audience to feel the same uneasy feeling I felt while reading the

description. Dickens described the town as "unnatural," so the main colors mentioned in the

piece (red, purple and black) were the only colors used in the design to achieve the unnatural

mood. Instead of just the river running purple, as Dickens wrote, I wanted it to appear as though

the river had contaminated the entire town. So the background consists of different shades of

purple and silhouettes of the buildings to emphasize the "serpents of smoke." Intense red key lights illuminate the actor from below in attempt to capture the description of the "painted face of a savage." The lights are equally distributed in both angle and quality around the stage. Some gray fill lights were added to soften the red a bit and give more shape to the performer. Through this lighting design I hope to produce a design that emulates "melancholy madness."