

ABSTRACT

Lighting Design of The Learned Ladies

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Molière's *The Learned Ladies* is a comedy written and translated in verse, satirizing academic pretension and education. Baylor University Theatre's production set *The Learned Ladies* in the 1950's in the personal library of the well-to-do Chrysale. This thesis is comprised of the lighting design for Baylor University Theatre's production of *The Learned Ladies*; from the initial research and concept, to the implementation of that design, and a final reflection looking at its successes and failures. Special attention is given to the process by which the design was brought about and the motivation for its various elements. Also included is a look at the effect of the ETC Ion's new magic sheets, their effect on cueing, and the creative process of the lighting design for this show.

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LIGHTING DESIGN OF *THE LEARNED LADIES*

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CHAPTER 1

Concept and Research

When I first read *The Learned Ladies*, I really enjoyed the script. I love good satire, and reading this play, I could envision the characters and clearly see the relevance of the play. Satire on academic pretention is perhaps funniest to those in academia who are able to laugh at themselves. I was further excited to hear that the director, Dr. David Jortner, would be setting the play in the 1950's which would both put the play in a good historical context, and provide a new setting in which to explore this play without constraints or preconceived notions from the designs of other productions.

At the beginning Dr. Jortner pointed me to some instructional videos from the 1950's on dating for research and inspiration. We talked about the large amount of almost flattening front lighting, and looked at a couple very interesting instances of shadows and texture. As Dr. Jortner and Michael Sullivan, the scenic designer, came closer and closer to their idea of what the set would be, we talked more and more about ideas of warmth. The warmth that would be found in the wood, and the books, and the sunlight in the windows, and the glow of the lamps.

Also important was that *The Learned Ladies* is a comedy, and so it was very much desirable to underscore the comedic elements of the play with a warmth in lighting. At the same time we also discussed that it should be fairly realistic lighting, and that this production would be one in which lighting should not distract from the action on stage

but enhance it through subtle changes of focus, intensity, and color. Dr. Jortner and I talked about looking for opportunities for things like using a more pink, sensual light with Belise (A15-17), and more shadowy romantic light with Clitanre and Henriette (A18-20), all the while staying within what would be natural to the world of the play and not having the audience take notice of what was occurring.

I began researching images of libraries and looking at their lighting (A1-8). The theme of lamps was constant and the use of windows was frequent. Warmth was also not hard to find. The use of these as a motivation for my lighting quickly made sense. I talked to Dr. Jortner about where to get differing levels of light amidst the bright and warm set and we started to talk about having light vary in brightness across the set, according to the natural motivation given by the scene design.

Concept

The set (see appendix H) was a personal library with three levels, two of which were useable acting space. It was designed with five table lamps (downstage left, downstage right, side tables either side of the center stage sitting area and at the sitting area upstage center underneath the balcony) on the first floor and sconces across the second floor (visible in H8). There were two windows covered in a translucent sheer curtain upstage center underneath the second floor. Stage right had a stain glass window above a large interior door the entrance from which was on a platform and surrounded by pillars holding up a pediment. Stage left had translucent French doors outside of which could be seen an exterior wall with ivy. Downstage left had a table area covered with scientific apparatuses, and a bookshelf with a sliding ladder. Downstage right had a

sitting area with a side table and a couple of chairs. Center stage was a sitting area with a couch, two side tables, and chairs. Upstage center had two chairs and a side table underneath the second floor. There was a spiral staircase upstage right and an entrance on the second floor. There were also entrances on the first and second floors upstage left.

With a realistic interior set, and a comedy aiming at a very warm feeling, I had some initial difficulty finding the best way to achieve variance in light, creating a more interesting look and avoiding monotony. Working with the director and using the natural motivations for light within the set, I tried to create contrasts in lighting natural to the set (B). The middle of the room was the brightest, while the sides were less so with some shadow, as there would be given the architectural features. The furthest upstage section on the first floor was the least bright with the most shadow from the second floor, while at the same time maintaining a glow from the windows and the table lamp. The second floor was fairly bright with little shadow, but clearly less bright than downstage center and with the glow of the sconces behind.

The windows and doors were helpful as a motivation for lighting and the sheer curtains allowed them to be backlit to give the feeling of daylight. In order to do this, I used three separate sources in light blue, amber, and lavender, allowing me to mix and adjust to a feeling of daylight, and keeping the ability to adjust the color and temperature of light later on.

The lamps and sconces were invaluable as a motivation for lighting. I aimed to make areas around lamps brighter following the natural flow of light for the room. The moment in which Belise turned off the center stage right lamp, created a wonderful moment to demonstrate the area lighting that related to the lamps. (H3-4)

CHAPTER 2

Light Plot

Lighting this set was challenging in a number of ways. Because of the way the set was boxed in, with a high wall at the back and walls on both sides, back and side lighting were nearly impossible. These walls also greatly limited the number of electrics¹ available and the useable space on these few electrics.

I tried several options on my light plot before coming to my final decisions. It took numerous discussions with JoJo Percy, my lighting mentor, to think through what was possible given the constraints of the set and what would provide me with the looks I wanted to create. One of the things I initially looked at doing was having two high sidelights and a down light for each of seventeen areas. This greatly strained the available space on the electrics and was really just too many fixtures. JoJo guided me to look at what I really needed and to look at my goals in lighting the set and finding systems of lights that could accomplish these goals by using larger washes and substantially fewer lights. The direction I ultimately went in gave me two systems of sidelights using fewer fixtures and providing more options overall (C, D).

Fortunately I did not need exceptionally small and specific areas because the lighting stayed warm and fairly bright with most of the changes aimed at drawing focus to a more general area and never needing very isolated spots. With this in mind, and after a number of discussions and revisions, I created seventeen specific areas of front light,

¹ A pipe hung above the stage, with power, on which lighting fixtures are hung.

allowing for a reasonable amount of specificity and isolation on stage. To imitate the sort of lighting from the period research videos Dr. Jortner showed me, I used two straight front systems rather than McCandless² lighting. This helped to recreate that large amount of direct front light that is so characteristic of the research videos. I used a system of front lights with no color, which is a fairly neutral light on its own but by comparison to warmer lights is relatively cool and acts to cool down substantially warmer lights. I also used a pale rose pink system for front light. I liked the idea of using pink for warmth. On its own it was definitely too much, at that level of saturation the pink is very noticeable, unnatural and distracting. As I was using two straight front systems I was able to mix these quite well to get just the color I was looking for. If I had been using McCandless lighting, I wouldn't have had the same ability to mix the two, with each color showing distinctly based on their spread angles. The combination hinted at the look of some of those older videos when they have been revisited and colorized. The two systems allowed me to mix to a warmer or whiter front light, never being too saturated, while working well with the other systems and colors.

From the portals on each side of the house I created five areas of a low, front-side light. I used medium amber on one side, giving me a different warm option from the pink I used in my front light. I used lilac on the other side, for a cool that had the ability to provide contrast, but not diminish the warmth of the library. I also created five areas of downlight with maximally diffused washes on Varilites. Varilites are moving head, color-changing fixtures with a zoom feature that allow for a number of lighting options. I used them to get large wash areas as well as having the ability to focus them from the lightboard rather than using a lift, and being able to adjust color on my down wash. Using

² Two diagonal systems of lighting, approximately 90 degrees apart.

paintcans³ I created seven areas of very high side washes, again allowing for a bit more specificity in areas. These paintcans were a good option for being able to make minor adjustments to color when finally seeing everything together. The combination of areas compensated for a lack of true side light giving good full washes while also mostly allowing for isolation in specific areas.

Having large, tall walls it was necessary to have specials⁴ to light each of them. I used two wide angled spot fixtures for the stage left and stage right walls. Each pair were focused the same and were no color fixtures, but each had diffusion to create as even a wash as possible. One of these two fixtures of each side had breakup gobo⁵ to give the option of texture. These gobos were added after the focus when I had had some time to look at the set and see what improvements were needed. The side green walls were especially bare before the addition of set dressing and created a dramatic contrast of noticeable pale empty green against the darker wood filled with books that had color and texture. This blatant contrast had me a bit worried, but it was also just good to add a bit of texture and interest to the walls. I was also able to make good use of the gobos during my preshow and intermission looks to add to the shadowy feeling.

The first and second floors center stage were well lit with the area washes, but the third floor needed to be lit as well. I chose to use two fixtures to cover the whole of the third floor. While we had originally talked about being able to see the third floor reasonably well, looking at the set it made more sense to have it begin to fade into darkness as it ascended. To do this, the bottom floor was the brightest, the second floor

³ A fixed focus position, color mixing, lighting fixture.

⁴ A light that is not a part of a system of lighting, but is designated for a specific object or moment.

⁵ A disc with an image or pattern imprinted on it that goes into a lighting instrument, allowing the instrument to shoot light with that image or pattern.

being less bright, and the third fairly dim, with a bit of the light from below spilling up and easing the transition. This worked on two levels as it helped to mask an unintentional curve of the railing for the third floor but also fit in well with the idea that the light sources within the set were providing light to the room, and without visible light sources that high, the light just tapered off.

I anticipated a need for a light in each hallway stage left, primarily to light the wall of the hallway where other light sources didn't reach. There was also some benefit of lighting actors as they entered, but I had to be careful with these lights as they would cast shadows if actors were standing just off stage. In a couple of instances I had to greatly dim these lights to avoid this problem. I initially put two lights on the third ladder stage left to cover the top and bottom, but it soon became clear that there was not a good trim height to light both in the way that I wanted to. Either I would not get enough light on the first floor, or the light on second floor would be too close to being up-light and have undesirable shadows shooting across the set and onto the opposing wall. To solve this, the higher trim was chosen and we kept the fixture to light the second floor, and mounted a fixture underneath the second floor of the set in order to light the lower hallway. We also mounted a number of small LED fixtures along the bottom of the second level to give the option of filling in some of the areas underneath the second floor, where the second story walkway cast a shadow below.

The final version of the plot provided me a great deal of options given the challenges provided by the set. I had options for both direction and color, and all while using a reasonable number of fixtures.

CHAPTER 3

Hang and Focus

Hang

The hang for *The Learned Ladies* was an area where I was unfortunately greatly uninvolved. Between building for *The Learned Ladies* and my other job, I spent most of the crew hours of hang working for the scene shop and Waco Hall. In a number of ways this was not ideal. There were instances of confusion as to what I wanted and what my paperwork showed, and it took longer to hang than it might have if I had been available the whole time to oversee, answer questions, and clear up confusion. It was also useful however as an exercise in communication with JoJo and the work studies in charge of hanging lights, as well as working on making sure my paperwork was as clean and useful as it needed to be.

The structure of the set needed to be installed early on, and this meant putting up walls that would prevent our ability to bring in the onstage electrics and hang lights on them. For this reason it was necessary for me to finish the light plot two weeks ahead of schedule so that lights could be hung on the onstage electrics. After the wall went up, adding, removing or adjusting a light would require taking a fixture up in a lift, almost 30ft in the air, a height at which work would be immensely slow and fairly terrifying for many of our electricians. To avoid this I worked with JoJo to create a plot that would be maximally versatile and require as few changes as possible later on. We used the

Varilites, moving fixtures that would allow me to focus later, as well as the paintcans, color changing fixtures that would similarly allow for changes in color later on without use of a lift.

Another challenge with hanging so early was that several of the lights I had chosen for my plot were still being used for the previous show. This caused some concern because the set needed to go up as quickly as possible. By being in constant conversation with Jordan Rousseau, the technical director, scenic put up the back wall before we finished hanging, but we were able to get everything hung before the side walls needed to go up.

My master electrician was very helpful in this whole process. She frequently came to me with questions rather than waiting for me to come to her with answers. She was also very helpful whenever I needed to add an instrument, and I could just tell her what I wanted feeling confident it would get done and that I could just double check it later. While there were some obstacles in the light hang process, everything turned out well, and left us ready to focus.

Focus

Because of the spring break schedule, in order to avoid a weekend work call, we had lighting focus Tuesday through Thursday morning. The lighting crew signed up for times to focus during the times I was available those mornings. The plan was that there would always be a few people there working at any given time. For the most part this worked out very well. The first day I started out with my master electrician as well as having two work studies, who were reasonably experienced electricians, so once we got into it, the front light systems were focused rather quickly. Other systems were not quite

as easy. There were a couple of moments where I did not have enough electricians, the other systems and specials were all more difficult to focus, and frequently I had less experienced electricians who were unable to move at a quick pace.

The low front sides were focused by experienced electricians, but when I created my light plot I did not take into consideration that I had some of the fixtures set to physically overlap. I thought about the best angle for each instrument, but not how the instruments would physically interact, and because the angle from which they were focused was so steep, the instruments overlapped and had to be changed, taking unnecessary time in the focus process.

One of the challenges in hanging the high sides and most of the specials was that because of the side walls, it was necessary to focus them entirely from a lift, and any changes in gels, gobos, or diffusion also had to be done from a lift. This process went well for the most part, though fairly slowly. Fortunately some of the specials were able to be delegated to more experienced work studies to focus, allowing me to check the focus and then discuss adjustments if necessary.

On Tuesday the front, and front side systems were focused with a good start on other systems as well. By Wednesday, all but a handful of lights were focused. On Thursday we finished the last of the systems, double-checked the focus of everything, and made the necessary adjustments, changing out some diffusions and giving the areas a more seamless overlap. Overall the whole process went quite well, and we finished more quickly than we had budgeted time for.

CHAPTER 4

Cueing and Techs

Magic Sheets

The addition of in console magic sheets⁶ was a very important and substantial addition to the Eos Family and dramatically changed the way I used the Ion⁷. I hadn't used the Ion's magic sheets before programming for *The Learned Ladies*, but definitely wanted to. One of the biggest complaints I've always had with the Ion is that its interface has been very rigid and minimally customizable (F3). I had the opportunity to train on a Jands Vista⁸ console, and the flexibility and versatility of that interface left me wanting more upon returning to the Ion. The addition of magic sheets however, allowed for dramatic changes in the way I use the Ion. With these magic sheets it is possible to create any interface you might want.

An electrician, a programmer, and a designer can each create their own interfaces with options that will best suit their needs. Any number of buttons can be created to perform any number of functions. A designer can create a visually stimulating interface that allows them to program in a way which more closely resembles looking at a picture and making a selection, rather than keying in several numbered fixtures. It is also possible to import image files, presenting the possibility of importing a light plot and

⁶ A sheet of paper on which is a visual layout of how lights relate to the stage.

⁷ A lighting console in the EOS family, manufactured by the Electronic Theatre Company.

⁸ An Australian made lighting console.

accurately recreating the plot with fixtures that are useable buttons. For an electrician this would be extremely useful during hang, focus, and channel checks.

In the creation of my magic sheets (F1) I wanted all the information (fixtures, systems, colors etc.) that I could need to be readily available, and to visually see every channel and group that I would need in a way that would make sense, and optimize unit selection for programming purposes. I decided to create a box for each of my systems with smaller boxes for channels arranged in relation to where they were focused onstage. I also put a strip at the bottom of each of these boxes detailing all the information for the system, and including a button for the group, so all the fixtures within the system could be more easily selected with a single click. I created a box at the center with buttons for all of my area groups so that I could easily select any area to adjust intensity, and then put the boxes of my systems around, mimicking the layout of my schematic (C1). This helped to make my paperwork consistent and my magic sheet intuitive. I then put all of my specials and practicals on the right-hand side of the page. Because they were groups that each had a number of fixtures, I laid out the lamps, windows, and doors in patterns that made sense to where they were positioned on stage. The rest of the practicals and specials I listed out with buttons for the fixtures they controlled next to each description.

For each button I chose to have the channel or group number in the center with an intensity bar on the side. This seemed appropriate for this production because although there were moving lights, and color mixing fixtures, the subtlety called for in the programming of this show did not necessitate frequent movement or color changes. For this reason, showing these parameters in the interface would be unnecessary and only serve to visually clutter the display. The intensity bar was also an interesting option

working visually rather than mathematically, and adding to the visual cohesion I attempted to bring to the magic sheet.

Cueing

Using magic sheets created a radically different programming experience. I underwent much of the same preparation, creating groups⁹ (E1), presets¹⁰, and pallets¹¹ and then took the additional time to create a magic sheet on the Ion. Before, programming would entail checking the relevant paperwork to find the lights I was looking for, as they slowly made their way into my memory. With the Ion's magic sheets I could simplify the process and click on the sheet itself, eliminating the time to find the paper on the desk and figure out what I needed, but also eliminating several steps as now I could do with one click what would before take four to eight keystrokes.

The use of magic sheets also allowed for thinking about the lighting more visually and being less distracted by the programming. Rather than having to think about numbers, and which number of fixtures I needed and then thinking about all of that information as I programmed it, I could simply look at the picture I had created and make my selection from there, leaving my mental image uninterrupted and allowing me to add and remove light, molding the set to the image in my head. I could put light and shadow where I imagined it without the distraction of programming mechanisms.

⁹ A collection of lighting instruments are programmed into a group for easier selection of numerous fixtures

¹⁰ A lighting look in which the intensity, color and position of lighting instruments can be recorded for later use.

¹¹ Specific values of color, intensity, or position recorded from multiple fixtures recorded for later use.

The week before techs I created presets and programmed most of my cues (G1-2). I started from a basic look for the library and made the subtle changes from cue to cue. With most of the changes intentionally unnoticeable to the audience, the difference from one cue to the next was only big enough to serve the purpose necessary. This could mean wanting the audience to look at a specific couple of actors, even though there were other actors on stage, or trying to support the commotion of a moment with increased intensity and warmth.

My preshow and intermission cues gave me one opportunity for a substantially different look. I initially just took out the front light and some of the specials from my preset and used that look to serve as a placeholder cue. Upon further talking with JoJo and Michael about what I wanted to do, I decided to go for a look as though the lights were off inside but it was still bright outside and there was light shining in through the windows and doors lighting the room. To achieve this effect I left the specials for the windows and doors at their daylight look and left a dim glow of all the other systems. I then increased the intensity of areas opposite the windows and doors by the appropriate amount, using my texture washes at reasonably low intensities on the walls. This allowed the set to be viewed pre-show in a way that was interesting but did not reveal the detail of the set, and allowed the audience to look and wonder, and puzzle. Also playing in to my preshow look, I turned on the downstage right lamp for the house manager's speech, turning up that area substantially and slightly increasing those around it, to give a feeling of realism and that the light was coming from the lamp.

One of the recurring changes was how much light was on the second floor. Whenever actors were using that space it had to be brighter, and when they were not, I

wanted to draw focus elsewhere dimming this area. It was important to make these changes consistent, for the transitions to be unnoticeable, and for those areas to look natural and unchanged from one cue to the next, despite their constant changing.

Another frequent change was the use of pinks with Belise, especially when she was being especially flirtatious as in Act II Scene 1 where she makes advances towards Clitandre, being under the delusion that he, and many others, are in love with her. Act II Scene 2 similarly had increased amounts of pink as Belise shared her romantic delusions with her brothers Chrysale and Ariste.

Techs

The paper tech for *The Learned Ladies* was without a doubt the easiest paper tech I have ever done. I gave the cue sheets to the stage manager a few days in advance, and she put all of the cues into her book before paper tech began. We might have had two questions for Dr. Jortner regarding cue placement that was based on actions rather than called on lines I had already noted. We flipped through one cue at a time and in less than half an hour we had finished paper tech.

Something that really helped on my end with the tech process is that I was able to come in and work with lights during two days of rehearsals prior to techs. I was able to use this time to finish up my cues, and make any major adjustments, now being able to see actors in light. I did my initial programming with a bare stage and no actors, so this opportunity was extremely helpful. Making most of the big adjustments over these two days really allowed me to pay close attention during techs and start fine tuning much sooner, because I did not have to worry about those larger issues.

When the time came for techs they went fairly well. The stage manager was fairly inexperienced and had a rough time calling cues at the start, but fortunately they were all pretty simple, most cues had long times and were very subtle to begin with. After the first day of techs the stage manager was doing well calling the cues and I only had to work with her on a couple of them. When looking at the placement of the cue I chose a line in the script a good while before they were needed so that the transition would be completed in time, but there were also some cues based on character entrances that had to be played with to make sure they would be completed by the time the change was needed. I also worked with cue times as tech went on to make sure the fades were long enough that the audience would not notice the shift in light level.

One challenge I encountered in *The Learned Ladies* was a reflection off of the sealant put on the foam that comprised the wooden part of the bookshelves on the upstage wall. Initially this seemed to pose a serious problem as we thought the reflection came from the front light systems, which were very necessary and would be immensely difficult to alter. Fortunately after checking each system it became apparent that the reflection was from the low amber front-sides. This was a relatively easy adjustment, and the shutters were altered to cut out the majority of the problem areas. I used warm high sides that did not have the same problem to get that same warm light during those cues.

A mistake that I made was in a misinterpretation of the model in which I believed that the stage right door was an exterior door. For this reason I lit the doorway and the stained glass window above it as though it were an exterior with the same light used for the other windows and door, using much brighter lighting than was merited for an interior. After discussing this with the scenic designer I adjusted the lighting, which

helped with the lighting through the doorway, but deadened the look of the stained glass window. Having another conversation with the scenic designer, we agreed it would have been ideal to hang a practical¹², a decorative light such as would actually be found in the house, outside of the stained glass window as it would have been both appropriated to the set and aesthetically beneficial in lighting the window. Given the lack of time however, as we were already in the last days of tech, I decided the best option would be to hang a special on one of the ladders to cover the window. This allowed me to adjust the window separate from the door, and get a good glow on the stained glass giving the appearance of a practical on the other side.

One of the more unfortunate difficulties that arose was in the use of the lamps and sconces. Michael decided early into techs to make the lampshades black to fit the time period. When he did this we could not tell that the lamps were on and we had to change the bulbs to allow for higher intensity. While we had sconces from the beginning of the tech process, the alteration of the scone shades to match those of the lamps on the first floor provided some challenges. The shades were initially quite transparent and cued well into the overall look in terms of lighting. Michael decided that scenically, he wanted the sconces to match the black lampshades, and so he had students create shades for the sconces out of black paper. These first shades were completely opaque and made it impossible to see if the sconces were on or not. Michael and I talked about this and he had new shades made by covering the sconces in two layers of black scrim. The second scone shades were reasonably translucent while at the same time, better fitting in with the rest of the lampshades. Unfortunately these shades took a substantial amount of time

¹² A lighting element which is a part of the set, and can be turned on or off such as a lamp or chandelier.

to modify and install. For this reason I did not have them to use in the final run before performances, and had to run through all the cues just a couple hours prior to the final performance making adjustments to the intensity of the sconces.

There were a couple instances of necessary collateral damage in lighting. The proscenium arch received substantially more spill than I would have preferred. This was necessary due to the diffusion used in the front light systems and the close proximity of the used acting space to the proscenium walls. Also unfortunate was that some of the diffused front light was blocked by architecture creating one noticeable distinct line between where there was and was not light on the far stage left wall of the second floor. Unfortunately the area needed for the stage left latter would not allow for the area to be cut shorter, and there was no better angle from which to shoot the light.

The lights used in the upstage to fill the area under the second floor did not quite live up to my hopes. This problem was again largely because of the reflection from the sealant. With this reflection, it did not matter how much diffusion we put on the lights, there was still a noticeable hotspot. Fortunately they were able to do some good without drawing attention at low levels, and the other light going to those areas was largely sufficient, considering these areas were intentionally darker.

An interesting development which I did not foresee, was that the actor playing Trissotin (who was also quite tall, with long arms) would act out his poetry on the second floor, with lively arm movements out far over the second floor railing. I did not focus areas to cover this empty open space, and had to adjust my second floor areas, pulling shutters to cover this open space as well.

There were a couple of areas that required focus adjustments through techs. The downstage right area next to the proscenium had to be pulled out to cover a larger area because I did not anticipate how very close to the edge they would be acting. The stage right area under the pediment needed an additional light. This was largely because the warm side lights could not get to this area and the front light and lavender sides turned out to be insufficient, leaving this area noticeably dimmer than the rest of the stage. To fix this I hung a warm special that covered the area but did not spill onto the columns.

The masking that we initially put up did not fully cover the spill of lighting onto the backstage flyrail and areas surrounding the set, which were then not only visible but lit by spill light, so as a design team we chose to put up additional masking. The addition of masking blocked some fixtures and caused a couple of problems that were fairly easily solved. We initially just pulled shutter on the stage left door lights to cover the brick wall when a leg blocked the fixture originally intended to light the wall. It was later determined that it would be necessary to rehang a light for this purpose, but that was not especially difficult.

CHAPTER 5

Reflection

While in a less realistic design, there are numerous artistic choices made in different looks and creating pictures with light, in realistic lighting, a picture is created and then artistic decisions are made through subtlety and choices in cue placement. In this show, the art of my design was done as I used lighting to draw the audience's focus to where I wanted them to look, and to underscore emotional changes and moments of comedy, anger, or romance. I aimed to create lighting that was felt but not seen and affected the audience in ways that they did not notice. In many ways I feel these sort of artistic goals are more challenging because of the constraints of realism and subtlety.

Overall I am happy with how my lighting design for *The Learned Ladies* turned out. Lighting a show with realistic interior lighting, I was able to build most of my cues from a couple of presets and then make subtle adjustments from one cue to the next. Choosing what light I wanted to use and figuring out what fixtures to use to get it there was more difficult than the cueing process. I am pleased with how well the systems I ultimately used worked out. Having two different types and angles of side light gave me options to work with which helped in creating subtle changes. Using pink front light was a different choice from the amber that many designers would use, but I feel like it was appropriate to the production and mixed well with the no color front light, and the amber and lavender sides. I was especially happy with the moment in which the lamp was

turned off. In that moment, for which subtlety was not a consideration, I feel I created a natural look that supported the idea of completely motivated lighting and supported well the moment being created by the actors. From the very beginning I expected that the average audience member would not notice the majority of the cues, but given the type of show that this was, it meant that I was doing my job right.

If I were to do this design again, something I would do differently would be to explore my upstage fill lighting sooner, and looked at different options. I had thought about some other possibilities, but by the time I actually began to use what we had, it was too late to look at ordering any new fixtures. I also would have made sure to have a larger role in the decisions of the lampshades and sconce shades, rather than leaving it to the scenic designer, and then props for so long. While we eventually ended at a point I was content with, I think the shades could have been done better and more quickly had I had more input in what was going to be done and how we were going to do it. This might have avoided the situation where we did not have this important element of my design until the day of the first show.

I learned a great deal in this process, especially about creating a light plot, choosing systems, and thinking about how lights will interact with each other around a very difficult set. Most of the shows I had done up to this point were done with a modified rep plot, a standardized and versatile plot used repeatedly for multiple shows, and did not require this level of thought. Jumping from what I wanted for my design, to what would practically give me the best option to realize that design, provided me with learning opportunity and new level of intellectual challenge. I definitely gained valuable insight into the process of lighting design through this experience. One of the things that I

do well is taking new tools and technology, learning about them and employing them to my advantage. In the Ion's magic sheets, I did well exploring something I was not familiar with and incorporating it in the design process, to the point that I believe it greatly benefitted both my programming ability and my design. Some parts were challenging and others less so, but through this project I definitely grew a great deal as lighting designer.

APPENDICES

APPENDIX A

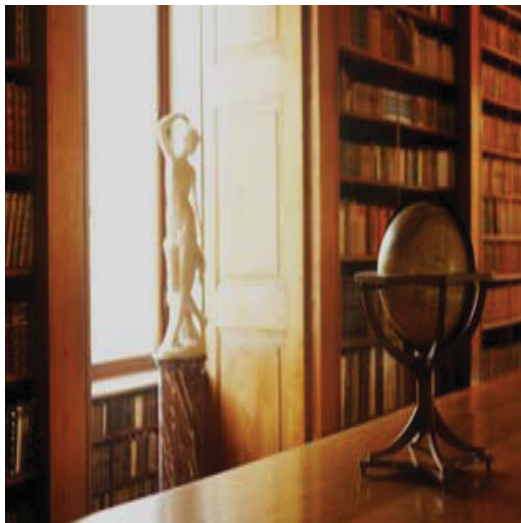
Research



A1



A2



A3



A4

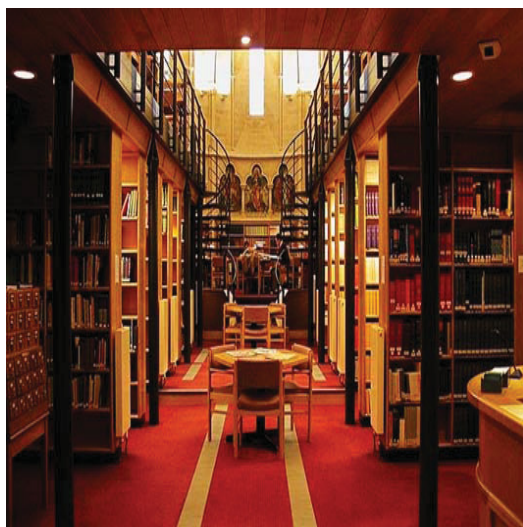
Research



A5



A6

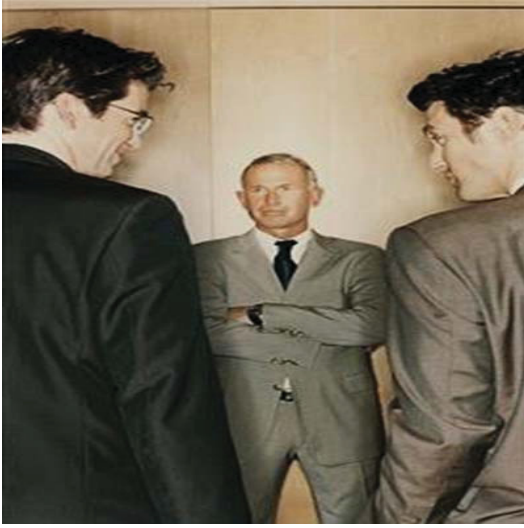


A7



A8

Research



A9



A10



A11

Research



A12



A13



A14

Research



A15



A16



A17

Research



A18



A19



A20

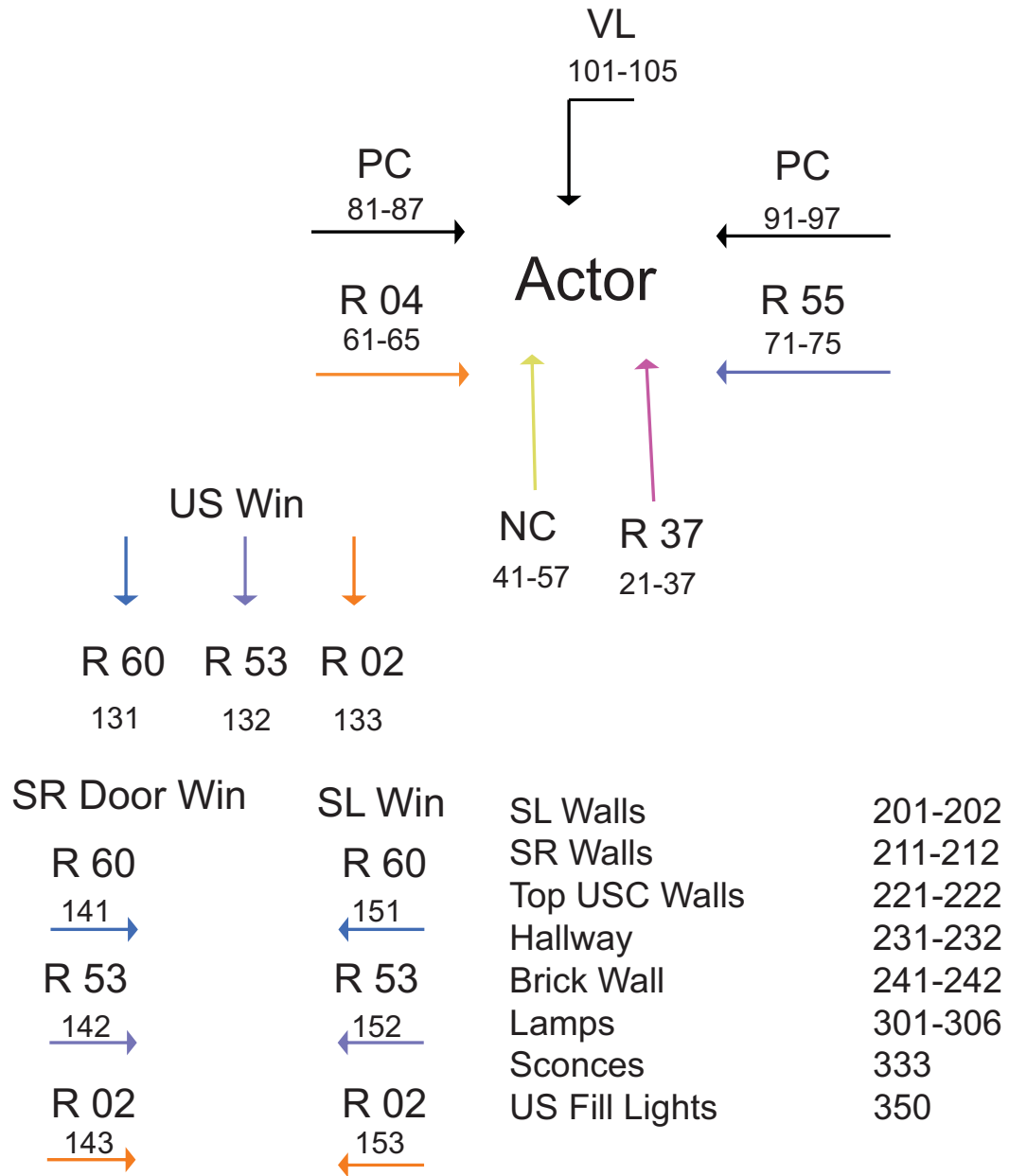
APPENDIX B

Conceptual Division



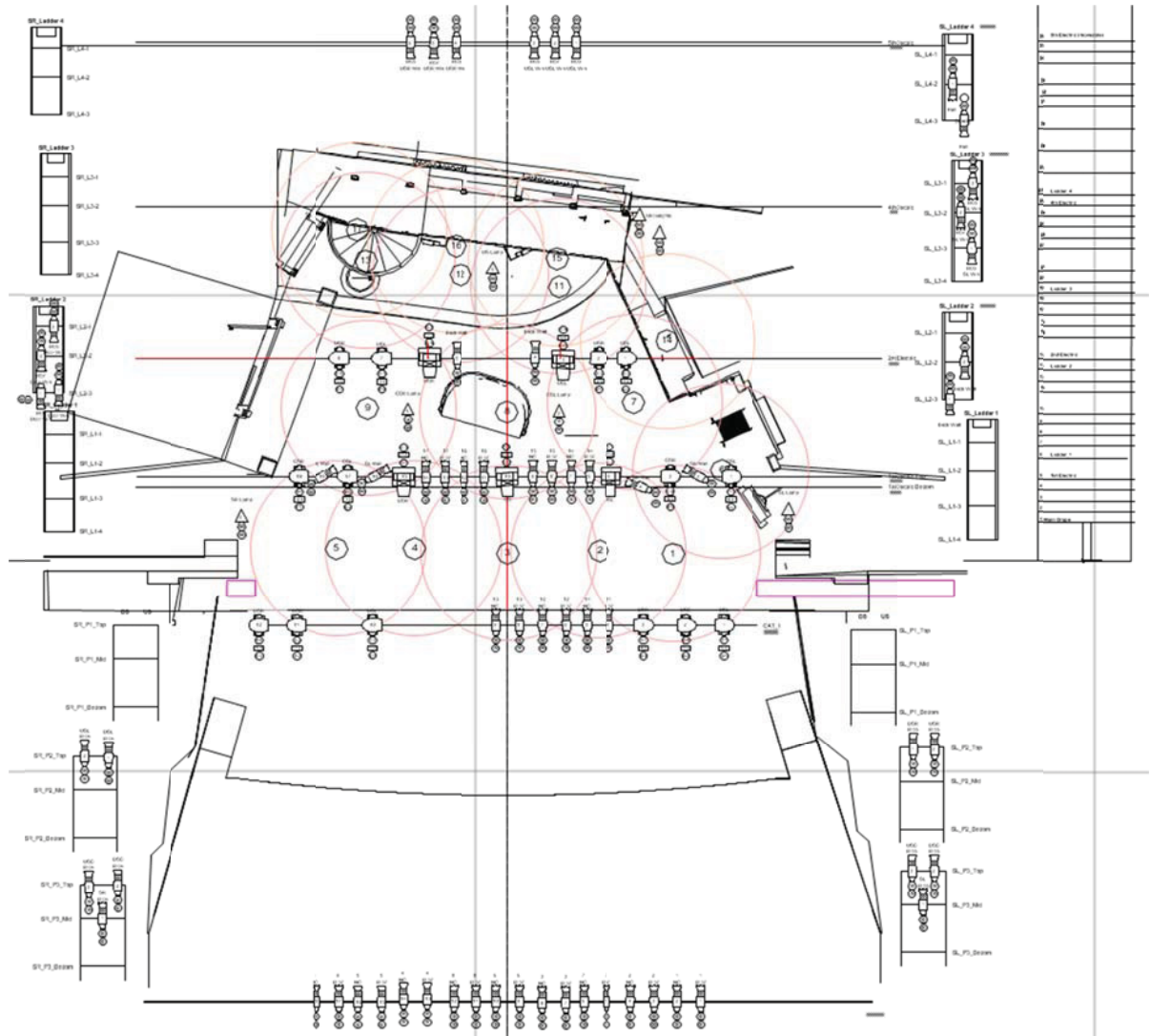
APPENDIX C

LL Schematic



APPENDIX D

Light Plot



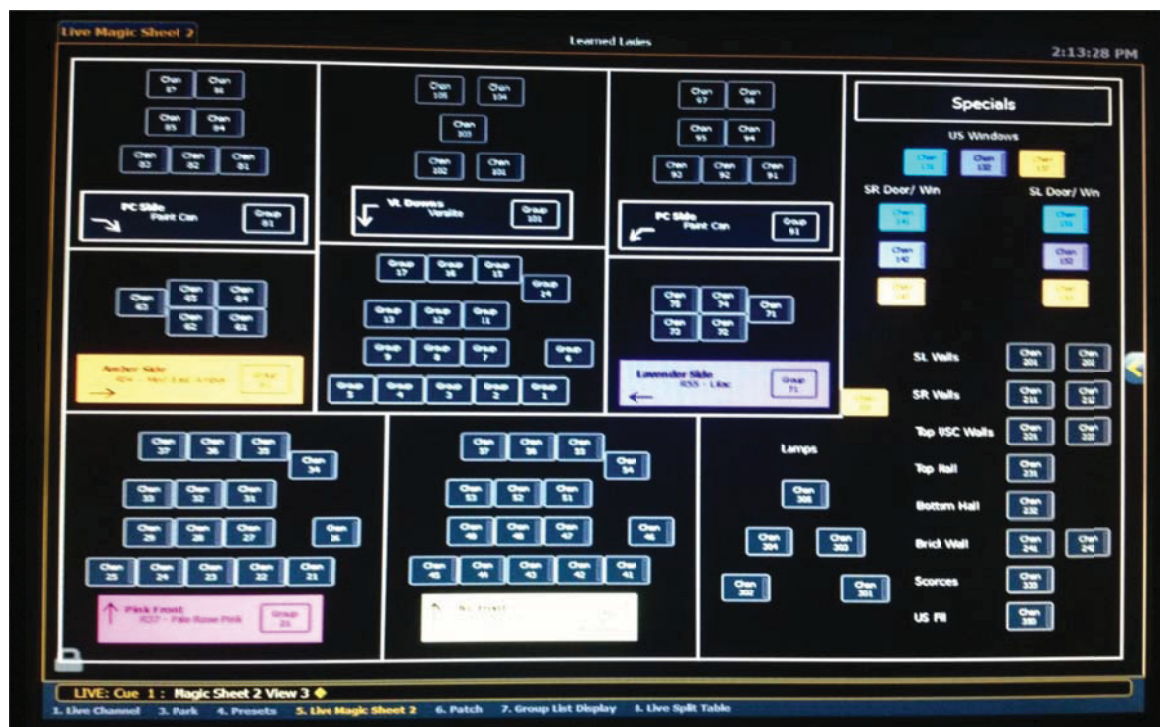
APPENDIX E

LL Groups List

Group	Function	Channels
1	Area 1	21, 41
2	Area 2	22, 42
3	Area 3	23, 43
4	Area 4	24, 44
5	Area 5	25, 45
6	Area 6	26, 46
7	Area 7	27, 47
8	Area 8	28, 48
9	Area 9	29, 49
11	Area 10	31, 51
12	Area 11	32, 52
13	Area 12	33, 53
14	Area 13	34, 54
15	Area 14	35, 55
16	Area 15	36, 56
17	Area 16	37, 57
18	Full Bottom	21-29, 31-33, 41-49, 51-53
19	Full Top	34-37, 54-57
21	Pink Front	21-29, 31-37
41	NC Front	41-49, 51-57
61	Amber Side	61-65
71	Lavender Side	71-75
81	SR PCs	81-87
91	SL PCs	91-97
101	VL Downs	101-105

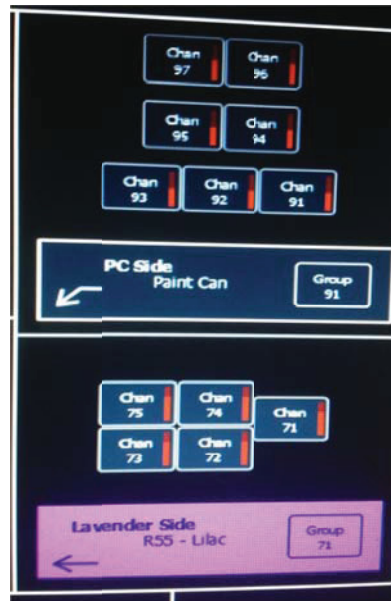
Specials	
US Win	
R 60	131
R 53	132
R 02	133
SR Door/ Win	
R 60	141
R 53	142
R 02	143
SL Win	
R 60	151
R 53	152
R02	153
SL Walls	201-202
SR Walls	211-212
Top USC Walls	221-222
Top Hallway	231
Bottom Hallway	232
Brick Wall	241-242
Lamps	301-305
Sconces	333
Fill Lights	350

Magic Sheet



F1

Magic Sheet



F2

Live Channel

Learned Lanes

Period Address: 1:17:20 PM

21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86
87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130
131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152
153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174
175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196
197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218
219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240

LIVE: Cur 1:1

Unit #	Unit ID	Unit Name	Position	Color	Beam	Dir	MBA P	Prof	Unit	Loop	Curve	Rate	Label
1	1	1	1	1	1	1	1	1	1	1	1	1	1

1. Live Channel 2. Park 3. Emergency Position 4. Live High Speed 5. Park 6. Stop at Stop 7. Live High Speed 8. Stop

F3

APPENDIX G

Learned Ladies Cue Sheet

Cue	Time	What?	When?	Pg
1	5	Preshow	Preshow	
1.3	1.3			
1.5	1.5	Black out	blackout	
2	10	Lights up	1.1 Start of show	
3	12	Fade down top, bump DS	"What shocking things"	5
4	5	Focus CS	"instincts lead"	7
5	5	less focus cs	"etherial"	7
7	8		1.2 Clitandre ent	9
8	10	more bright more us	"Childish teasing"	11
9	5	Fade to normal	1.3 "silly in the extreme"	11
10	15	romantic lighting	"Its to Mother" (quiet moment USC)	11
11	5	Normal	"Kindly eye"	12
12	8	brighter cs clitandre speech	"You're right"	12
13	10	belise lighting top	belise ent (around "wild story")	13
14	12	belise lighting	1.4 Hen ext (approve of me)	13
15	8	touching	"charming lady"	14
16	0	awk sexy time	turn off SR lamp	14
18	8	Normal/ bit cool	2.1 "Balanced mind"	15
18.5	0	lamp on	Turn on lamp	15
19	6	bit brighter	2.2 "Ahh God be with you"	16
20	6	warmer	2.3 ent belise	17
21	7	brighter	"sister dear" awk	19
22	5	Cooler	2.4 belise ext	20
23	8	Warmer brighter	2.5 martine ent	21
24	10	Harsher	2.6 phil ent	21
25	10	lights lower	pause with "so"	22
26	6	Brighter	"Far worse than that?"	23
27	5	Focus CS	"alas what"	25
28	5	low cool	"sir will you"	26
29	6	Fade lower	2.7 "poor child"	26
30	8	Focus DSC	"Rather than rise on spiritual"	27
31	7	balance	"I aim to feed it"	27
32	8	bright	"see here"	27
33	6	fade down/cooler	"kin" 2.8	29
34	6	bit warmer	2.9 "I'll soon find out"	30
35	5	pull US	"that's the one"	31
36	7	balance build right	"yes you're quit right"	32
37	8	bright happy	3.1 Let's all sit down	34
38	14	hen up top	3.2 Hen Ent	35

Learned Ladies Cue Sheet

39	6	bright top	"a sonnet which"	36
40	7	bright down	"oh pause"	37
41	7		"but have you fully grasped"	38
42	18		tris down "we play"	40
43	8	focus tris benst sl Hen SR	"recitals"	41
44	8		3.4 "flawless writing"	44
45	10		"the fault"	46
46	7	Focus CS	tris and vad cs	46
47	7	less focus cs	"every side"	47
49	7	ds -> focus cs	"Go to the Greeks and Romans"	49
50	6		"I'm your master"	49
51	8	fade down	3.4 "in a week"	50
52	7	fade down & cool	"enough you take my meaning"	51
53	12	bright	3.6 "bid you marry"	52
54	6	intence	"Hush you chatterer"	52
55	3	black (fade with focus cs)	end 6	53
55.5	5	Intermish	intermission	
55.7	5		House to half	
55.9	5	Blackout	Blackout	
56	5	lights up	4.1 Lights up	54
57	6	more top	4.2 "hear a line"	54
57.5	8	fade top	"distaste and ire"	55
58	5	Up area 6	"to grant the thing "	57
59	8	more top	4.3 "different eyes"	58
60	8	Up SR	4.4 "irk you greatly"	62
61	5	Preset 3, top up	4.5 "disobeyed"	64
62	6	brighter	4.6 "gratitude forever"	64
63	8	CS	4.8 "your love and you"	65
64	7	Preset 3	5.1 "your fidelity"	66
65	10	DSL	"fires of love"	68
66	7	Low up, top down	5.2 "Neighboring room"	70
67	7		5.3 "Never fear"	72
68	6	Bright	"impudent girl"	72
69	7	focus cs	"as I say"	75
70	7	brighter	5.4 "we reject"	76
71	3	black	end	80
72	5	Bright	curtain call	
73	5		Postshow	

APPENDIX H

Production Photos



H1



H2

Production Photos



H3



H4

Production Photos



H5



H6

Production Photos



H7



H8

Production Photos



H9



H10

Production Photos



H11



H12

Production Photos



H13



H14

Production Photos



H15



H16

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