
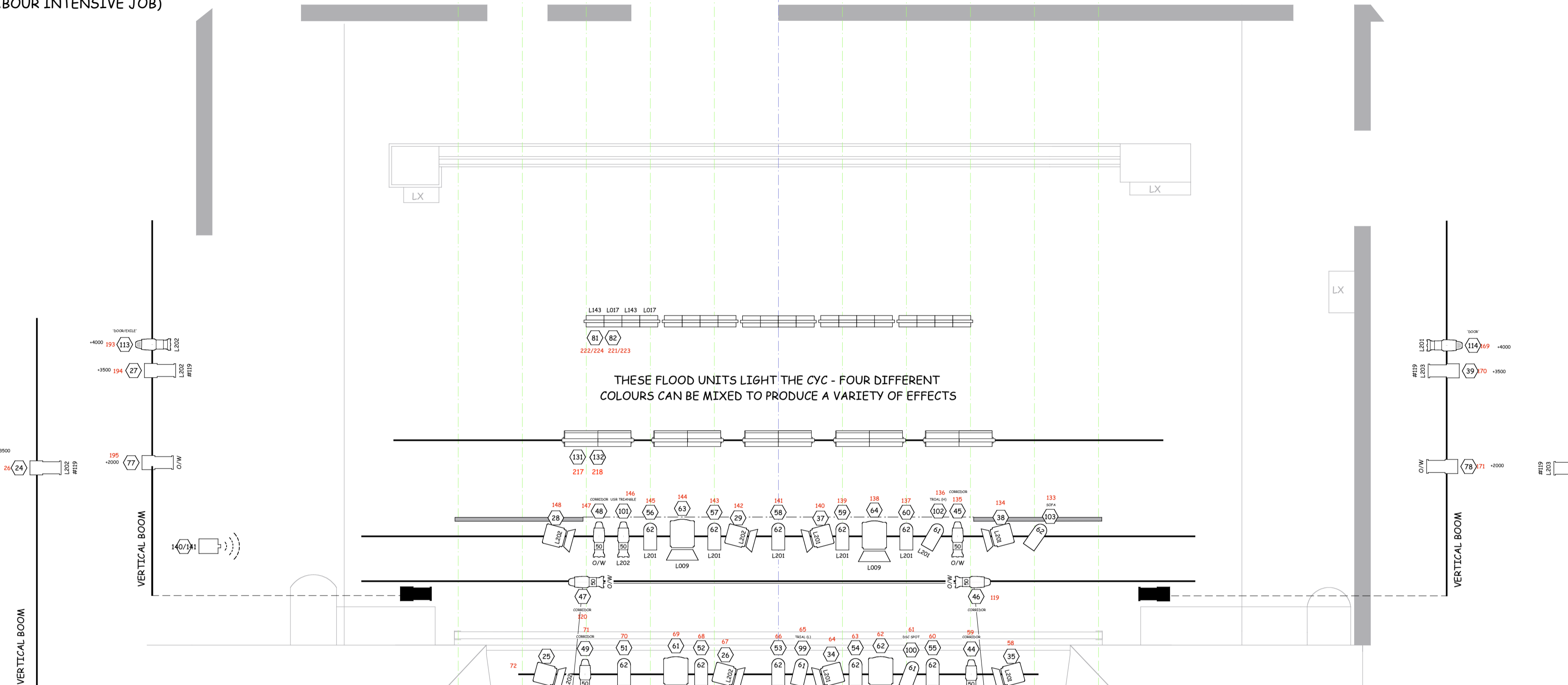


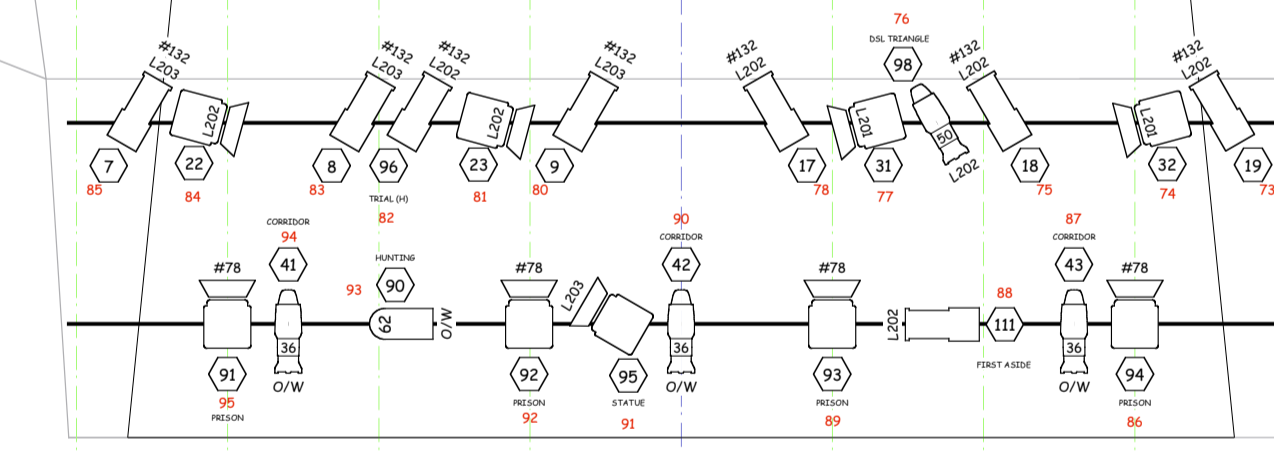
THE HANGING PLOT, INDICATES WHICH FLYING BARS ARE USED FOR WHICH PURPOSE. 'LX' IS SHORT FOR 'ELECTRICS', AND ALWAYS REFERS TO LIGHTING. THE BACKDROP IS ALSO HUNG ON BARS. SOMETIMES THE BARS ARE COUNTERWEIGHTED, OR ON ELECTRIC WINCHES. SOMETIMES BARS ARE ON OLD FASHIONED HEMP LINES, AND HAULED OUT BY HAND (A VERY LABOUR INTENSIVE JOB)



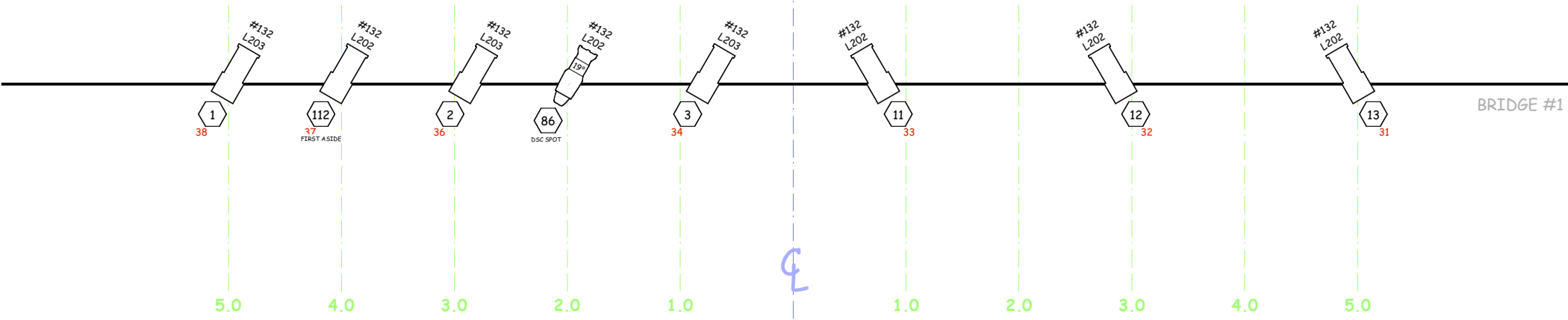
18	
17	
16	
15	
14	
LX 4 C/W	13
LX 11a C/W	11
9	
8	ELECTRICS-3
7	COURT-2
6	BLUE CLOTHS
LX 3 C/W	5
4A BORDER	4
3A	
3	COURT-1 CLOTH
LX 2 C/W	2
1a	ELECTRICS-2
LX 1 C/W	1
Hemp A	
HOUSE	
TABS	
IRON	



OVERHEAD POSITIONS - THESE LANTERNS ARE USED TO BACKLIGHT ACTORS, IN ORDER TO CREATE A SENSE OF DEPTH TO THE STAGE AND TO PICK OUT THE ACTORS AGAINST THE SET. DOWN LIGHTING FROM DIRECTLY ABOVE CAN ALSO HAVE A VERY DRAMATIC EFFECT. THE CORRIDORS OF LIGHT AROUND THE EDGE OF THE STAGE ARE A GOOD EXAMPLE OF THIS.

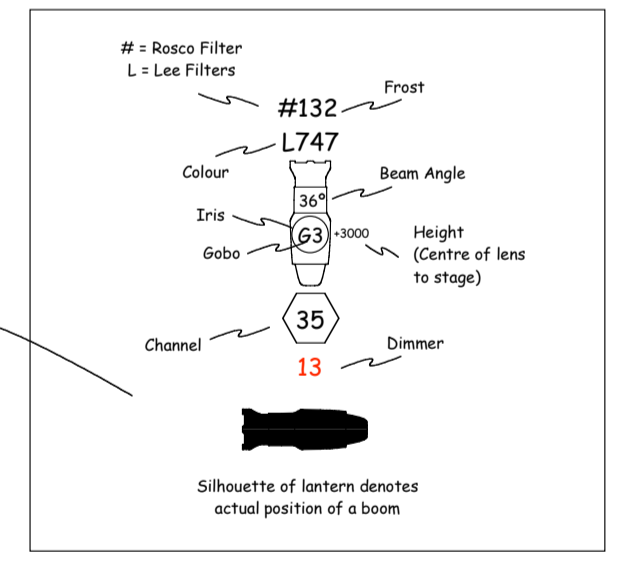


FRONT OF HOUSE POSITIONS (OFTEN ABBREVIATED TO F.O.H). LANTERNS IN THIS POSITION LIGHT ACTORS' FACES. THEY ARE OFTEN USED AT A COMPARATIVELY LOW LEVEL OF INTENSITY SO AS TO AVOID FLATTENING THE PICTURE. KEY LIGHT (I.E THAT WHICH REPRESENTS THE SOURCE OF LIGHT IN THE SCENE, SUCH AS THE MOON OR SUN) USUALLY COMES FROM ELSE WHERE, PERHAPS OVERHEAD OR FROM THE SIDES. THIS CREATES A MUCH MORE THREE DIMENSIONAL QUALITY. FOH LIGHTING IS USED AS 'FILL', TO EASE SHADOWS ON FACES AND TO PICK OUT PARTICULAR SET PIECES OR IMPORTANT MOMENTS. THESE ARE KNOWN AS 'SPECIALS'



Instruments	Num In Inventory	Used	Remaining
Source 4 50deg	19	19	0
Source 4 Zoom 25°-50°	4	2	2
Sil 30° 1kw Profile	45	43	2
PAR 64 CP 62	26	23	3
PAR 64 CP 61	12	3	9
PATT 243 2KW FRESNEL	4	8	4
PATT 743 1KW FRESNEL	18	18	0
CODA 4 CELL	0	5	0
FLUORESCENT CYC FLOODS (TOURED)	5	5	0

SIDELIGHTING - THIS CREATES A VERY DRAMATIC, SCULPTURAL EFFECT. CONSEQUENTLY, IT IS USED A GREAT DEAL FOR DANCE AND BALLET. IT CAN BE USED TO GENERATE THE SENSE OF A WORLD BEYOND THE SIGHTLINES OF THE AUDIENCE OR TO PICK OUT ACTORS WITHOUT HITTING THE FLOOR OR SET, SO THEY APPEAR TO HANG IN SPACE. THE 'SPILL' (LIGHT THAT DOESN'T HIT THE ACTOR) DISAPPEARS INTO THE OPPOSITE WING.



TITLE BLOCK AND KEY - THIS SHOWS ALL THE INFORMATION ABOUT THE PLAN

- 150 HOUSELIGHTS
- 106 FESTOON
- 107 CHANDALIER

General Notes

- Any boom heights shown to be measured from stage floor (rather than lift or show floor) to centre of lens. Trim heights from stage to pipe)
- Please ensure all positions are accurately measured from centre line.
- Please have frost available for profile lanterns (#119 and #132 or Lee equivalent unless otherwise specified). If 'F' is shown, please assume #132.
- Please fit all frost behind colour frame for easy removal during focus.
- RIGGING :- Please ensure all lanterns are rigged correctly: yoke and hookclamps to be locked off (not overtightened), and sufficient cable left free to allow lantern to pan and tilt for focussing. ALL lanterns to be fitted with safely bonds, leaving enough slack for focussing.
- Please ensure all profiles have full compliment of shutters, and all fresnels and PCs are fitted with barndoors.

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ALD

ASSOCIATION OF LIGHTING DESIGNERS

PROFESSIONAL MEMBER

PRODUCTION: <i>The Winter's Tale</i>		
VENUE: <i>Nuffield Mainhouse, Southampton</i>		
LIGHTING DESIGN BY: <i>James Farncombe</i>		Membership Number <i>#1754</i>
© This Design is Copyright Protected		
DRAWING: 1.3	DATE: 02/09/09	REVISION: 07/09/09
SCALE: 1:50	AT SIZE: A1	DRAWN: JF

Do not scale from this drawing. Any discrepancies should be referred to the designer.

THIS DRAWING REPRESENTS DESIGN INTENT AND CONCEPT ONLY. The Designer and his associates are responsible for the visual aspects of this production, and all specifications provided relate solely to the appearance of the Lighting and not matters of electrical and structural soundness and/or safety. The implementation of this design must comply with the most stringent applicable electrical safety and fire codes. The designer is not qualified to determine the electrical or structural appropriateness of the design and will not assume responsibility for any damages resulting through improper engineering and/or implementation in the handling of the lighting design. The designer agrees to make prompt correcting alterations to any specification found to be incompatible with proper fire and safety codes.