# NOTE – Online adjustments to the lesson plans are notated in green below.

All references to plans, including additional ones for referencing, can be found at [https://1drv.ms/u/s!Aq4L3hG55Mj9guIAxrPmNJEC-9WQTw?e=axAAoa](https://1drv.ms/u/s%21Aq4L3hG55Mj9guIAxrPmNJEC-9WQTw?e=axAAoa)

## Week 2 – 26/3/20

LESSON 2 – Characteristics of Colour in Lighting Design

Explore Colour Frequency and how the eye perceives colour (physiological and psychological interpretations). Examine swatch books and on-line resources of theatrical colour manufacturers and discuss wavelength curves, transmission rates and properties of different colour groups (e.g. warm Vs Cool, saturation, colour correction, frost) and the effects of those colour groups on different subjects (e.g. coloured costumes and different materials, painted sets, cloths and cycs, reflective surfaces, skin tone etc). Ref: Lee, Rosco, Chris James, Gam Filters.

All of the above can happen on-line in a Zoom session.

Students are then asked to set up a series of lights on booms and each choose 3-4 colour filters to put in them. They are also asked to select a minimum of 2 objects and one additional costume material upon which to experiment with the colours in a darkened environment to establish what colours work well on what surfaces and how colour mixing and intensity of fixture can alter how we perceive colour. As a group, they must look at a minimum of 2 brightly coloured fabrics, 2 dull coloured fabrics and 2 hard painted surfaces.

Students are also encouraged to actively enter the light to examine how colour and light affects skin tone, and to look at the colours and objects from different viewpoints and perspectives to see how different angles of light manifest on the subject.

As this exercise is not possible, we would instead take a couple of examples of lighting plans and explore the use of colour by the different designers. Firstly, students are asked to create a colour call from the plans, and to research what each colour is. Then, in group discussion, we would talk about the possibilities available within the colour palate prescribed by the plan. Then, if time allowed, I would lead them through some of the cue structures and explore what colours were used when and how.

LX design examples that would be good to explore for colour include:

Akram Khan’s iTOi, designed by Fabiano Piccioli. Ref: <https://www.youtube.com/watch?v=ZkNhViU5zwE> & <https://vimeo.com/63563947>

Black Grace’s Gathering Clouds, designed by Nik Janiurek. Ref <https://www.youtube.com/watch?v=48WDgfXZ4F4> (see 6.30mins -7.00mins)

Awkward Productions’ Deadly, designed by Nik Janiurek. Ref: Photos from Nik [https://1drv.ms/u/s!Aq4L3hG55Mj9guIi\_y4srprLoYI8jA?e=GXgjh4](https://1drv.ms/u/s%21Aq4L3hG55Mj9guIi_y4srprLoYI8jA?e=GXgjh4)

Questions to ask include:

* How do different colours affect skin tone?
* How can we manage contrasting costumes and skin tones with the use of colour.
* Try to think of at least 2 examples of contextual or cultural references or uses for each colour picked.

## Homework Assignment 2

1. Research an artist who uses colour, and whose work you admire. Write a short summary of one of their works and examine how they use colour, how it makes you feel and how it can inspire you for colour in a performance piece.
2. List some of your favourite gel colours and think about how you would use them in a particular context. Rig up a small display to illustrate this, takes some photos and bring it to the next session to present to the group.
3. Explore how the film maker Peter Greenaway uses colour in ‘The Cook, The Thief, His Wife, Her Lover’. Notice how both lighting and costumes change colour as the protagonists strut through the scene at <https://www.youtube.com/watch?v=b5eoFyPK9mA>. (Warning, this clip depicts some gruesome and violence acts).

Jane Campion uses a similar idea to create colour palates for different contexts and mood in her Oscar winning film, ‘The Piano’ (Grey for the sea and beach, lush green for the bush [actually the Waitakeres], warm sepia for the lovers next to the wooden piano). Directors Stanley Kubrick and Ridley Scott are renowned for their pedantic and exemplary use of light and colour in film. Can you think of other examples?

1. Look at the scenario for next week’s class, and consider how this may be lit.

*A person, consumed by madness and paranoia, is seated in a chair, trapped in his thoughts. You may add more details to the scenario if you wish. How would you use light to illustrate their state of mind?*