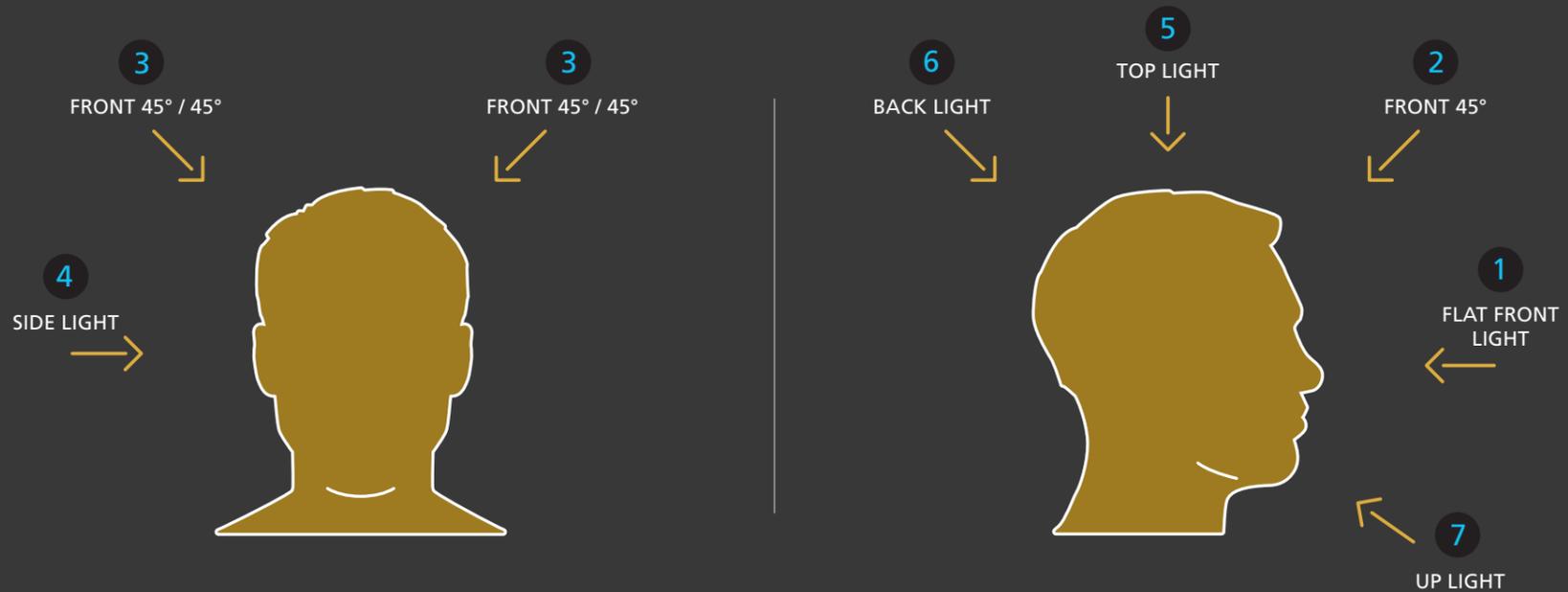


LIGHTING ANGLES

Changing the position of where the light is rigged, and how it's focused, can have dramatically different results. Most lighting designs will have lights rigged in a number of different positions and each one will deliver a different effect which, when used together, help achieve all the design objectives and create beautiful stage pictures.



PROS ▲		CONS ▼
<ul style="list-style-type: none"> Offers excellent visibility Perfect position for projection due to minimal distortion of the beam Used sparingly, it helps get light on actors' faces when they are wearing large hats 	1 FLAT FRONT LIGHT 	<ul style="list-style-type: none"> Casts big shadows on the background, which can be difficult to eliminate Makes actors appear flat and 2-dimensional
<ul style="list-style-type: none"> Offers excellent visibility Introduces some shadow, so offers some sculpting Minimises shadow behind the actor 	2 FRONT 45° 	<ul style="list-style-type: none"> Position not always available in all spaces Can be difficult to match this angle consistently for all acting areas Can sometimes still appear a little flat
<ul style="list-style-type: none"> Offers good visibility (and excellent visibility when used with its matching partner) Great sculpting effect, makes actors appear three-dimensional Offers the ability to introduce two color tones into the general lighting cover (warm and cool) 	3 FRONT 45° / 45° 	<ul style="list-style-type: none"> Position not always available in all spaces Can cause part of the actor's face to be unlit when used in isolation Requires a matching unit from the other side to fully light the actor Requires double the quantity of fixtures to complete the stage wash
<ul style="list-style-type: none"> Offers reasonable visibility Excellent sculpting properties – often used in dance lighting Light can be cut off the floor to create a "floating effect" Possible to eliminate all shadows from the floor as light falls into the wings 	4 SIDE LIGHT 	<ul style="list-style-type: none"> Requires additional rigging hardware (booms or light trees) Actors can cast shadows on one another when standing in a line
<ul style="list-style-type: none"> Reasonable sculpting properties Very small shadow footprint Strong choice for isolation effects 	5 TOP LIGHT 	<ul style="list-style-type: none"> Reduces visibility with strong shadows on the actor's face
<ul style="list-style-type: none"> Creates a 'halo' effect, useful for creating silhouettes Excellent sculpting properties – helps to separate actors from the background Great way to introduce more saturated color into the show 	6 BACK LIGHT 	<ul style="list-style-type: none"> Offers poor visibility with no light on the actor's face
<ul style="list-style-type: none"> When used sparingly, it can be helpful in getting light into eye sockets when actors are wearing large hats Good for special effects Can be used to simulate fire effects 	7 UP LIGHT 	<ul style="list-style-type: none"> Casts huge shadows on the background Makes actors look unnatural and scary

“ The right light in the right place is worth a hundred lights anywhere else. ”
Richard Pilbrow