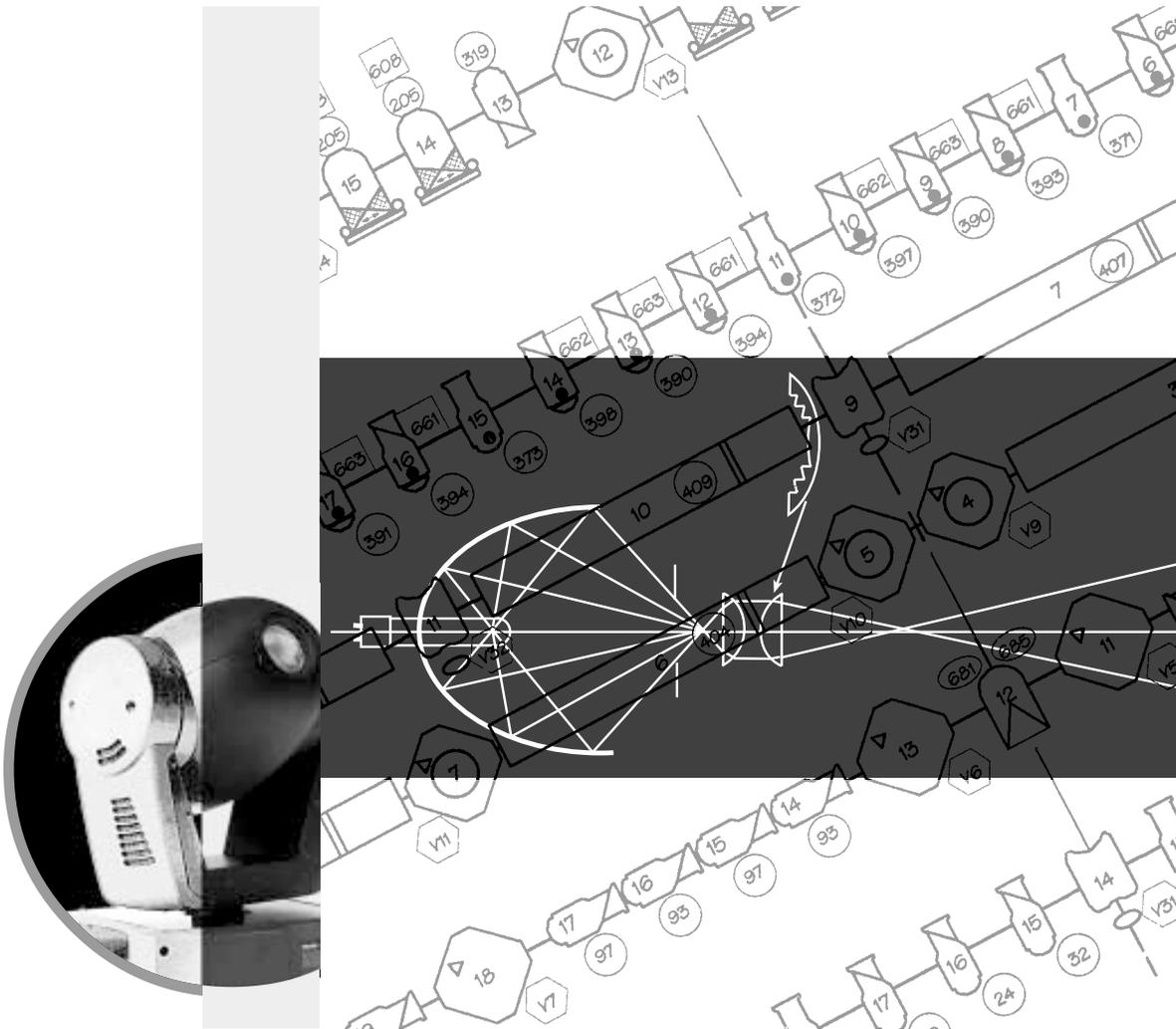
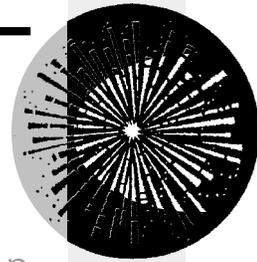


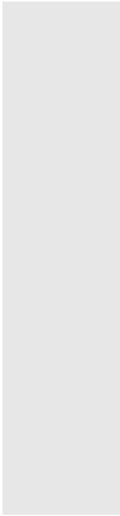
LIGHTING the STAGE

Art and Practice

third edition



Willard F. Bellman



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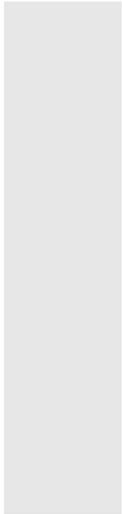
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PREFACE TO THIRD EDITION



This text is intended for the advanced student of stage lighting. It moves rapidly through basics and focuses on advanced concepts and technology. For example, there is no light plot illustrated here. A short summary reminds the reader of the purposes and lists the contents of a plot, but the details of making one are to be found in another text soon to be finished. In contrast, the artistic implications of the light plot are detailed.

Although many years have passed since the second edition appeared, the basic premise of this text remains the same: Lighting is an art, i.e., a part of one of the most human of all human endeavors. Within the limits of the legitimate theatre, lighting is a dependent art deriving its artistic unity via the import of the playscript as presented by the actors and the director. Other functions of lighting, while often of primary importance in its other many applications, remain secondary to its artistic *raison d'être*. Also, the ever growing technology of lighting remains in the role of "tool," always secondary to its art. To maintain this priority, the text evolves from philosophy to design to technology, generously interspersed with reminders of the purpose of those luminaires, complicated dimmers and computers—the creation of theatrical art.

A Note about Terminology

The first and second editions of this book sought with some success to urge the adoption the word "instrument" as generic for lighting equipment. However "instrument" carries implications of extreme precision, the engineer's micrometer or the surgeon's scalpel for instance, instruments which far exceed the precision of even the highest quality spotlight. Therefore this text joins the Illumination Engineering Society in its adoption of the word *luminaire*, for all manner of light producing equipment both in and out of the theatre. This term seems more appropriate, not being loaded with intimations of a high level of precision. Moreover,

luminaire relates to the real purpose of these devices—the production and control of light.

Twenty-plus years is a vast time to survey in an effort to recall those who have contributed to this edition. However, one contributor stands out: Lou Erhardt, whose book, *Radiation Light and Illumination* served again and again to extricate me from blind forays into quantum theory and formulae too deep for my ancient math.

Acknowledgments

Special recognition is also due David Rodger for his role as editor/publisher. His knowledge of theatre and of the publishing world have made him the ideal person to guide this edition.

Below are listed a few of those who predominate in my memory although I am sure there are many more.

Robert Bell	Jarka Burian
Richard Devin	Charley Hulme
Ellen Jones	Cindy Limauro
Gordon Pearlman	Holly Sherman
Josef Svoboda	Joe Tawill
Anne Valentino	Ken Vannice

Many firms have also contributed:

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