Production technology

By freya Gaywood
2004836

TECHICAL THEATRE LIGHTING EQUIMENT

The first use of lighting in theatres can be accredited to the Greeks. Lighting was a great consideration for them, even though most of their theatres were outdoors and natural light was used to create effects during their performances. We know this because when they build their theatres they do so according to where the light is.

THE NEXT DEVELEPEMT

The use of candles to illuminate the stage and the wings. There would also be chandeliers overhead to illuminate everything, but this still wouldn't provide a lot of lighting, so the set designers would have to exaggerate their sets for them to be visible.

THE NEXT DÉVELEPEMT

Next we have oil lamps and this would be used with also some coloured filters that will be made out of glass in the late 18th century early 19th

THE NEXT DEVELEPEMT

We have the start of the gas lamps in the 19th century now this was great because it is her better control and we would be able to turn them on and off which would which gives another affect for the downfall was a lots of face is burnt down in this time

THE NEXT DEVELEPEMT

The use of limelight was then introduced where once got hot it would produce a very bright light and this would eliminate the stage

THE NEXT DEVELEPEMT

Carbon arc light bulb will be commonly found in older theatres nowadays. These was used to create a beam of sunlight on stage. It creates a light with two rods which are carbon that were electrified and once touched created a beam of light.

THE NEXT DEVELEPEMT

The Thomas Edison eat lightbulb came into place and that quickly replaced gas lamps and anything else that was once used.

THE NEXT DEVELEPEMT

Texting allergen lightbulbs were the next development and these emit a stronger light but the downside to this is that it still produces too much heat and they are very susceptible to grease and dirt which can lead to them blowing up.

THE NEXT DEVELEPEMT

High intensity discharge lamp is a quite modern technology and it just produces a very bright light.

NEXT DEVELEPEMT

Next we have LEDs. We are moving towards using these lights for obvious reasons, because they are low in energy but they still produce a very bright light.



LIGHT DESIGN

The purpose of lighting design is to engage students through the use of colour, texture, mood and energy.

This in turn allows the audience to be able to focus on what's happening. It also helps the actors to be seen and to be able to follow the action and the artistic elements that are seen on stage.

In a sense, we could say that lighting is used more than just for practical reasons, as good use of light can help to set the mood and enable the audience to be see different emotions, energy and characters. For example, the characters themselves could have different colours which represent different aspects of them, all of which can be achieved through good use of light.

FUNCTION OF STAGE LIGHT

I know there are six main functions is to stage lighting, which are:

Number one: The most obvious function is visibility, that is, being able to light up the stage so that the audience can see the actors, the sets the props and anything else.

Number two: Selective focus is when the audience are directed by the lights to look at a specific area of the stage.

Number three: Modelling is when we use different materials and textures to emphasise the highlights or shadowing of things and to make it look more realistic.

Number four: Mood is when we use colours to help us determine different characters or the time of day or to emphasise emotions.

Number five: Style can help us determine if it's very realistic or non-realistic.

And lastly six, which is information - with the help of lighting we can determine the location, time and space to be able to understand more of the story.

Task

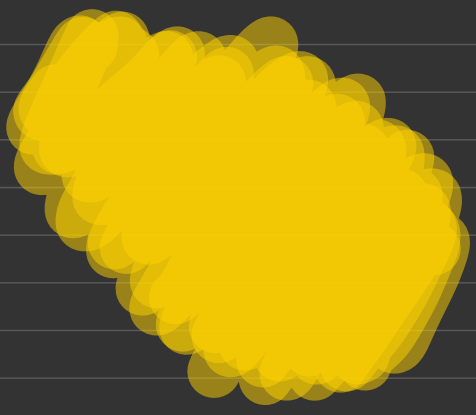
Choose a colour that represents your first day of college your today

I'm picking the colour dark purple because it's can be quite a happy colour but at the same time it's also very defensive colour and protective in my eyes



Choose a colour that represents your best friend or family member

I tried my best friend and I chose a very light orange because it's a very happy and warm colour



LIGHT FIXTURES



The Pofile Spot light

ELLIPSOIDAL REFLECTOR SPOTLIGH T (ERS)

Sizes: 15 deg , 26 deg, 36 deg, 50 deg
Focused light
Best for front light
Throw = long distances
650W - 1000W
(2) Plano-convex lens =)(
bench focusing on back
Use shutters for added focusing
Used for "specials"



SOURCE FOUR

SIZES: 5', 10', 14', 19', 26', 36', 50', 70
Directional spotlight
THROW: long and short distance
LAMP: 375-750 watts
575 watt HPL equal to a 1000w lamp yet outperforms the length
FOCUSING: lamp focus, rotating barrel & shutter
OTHER: Gobo and Accessories Slots
Cast Aluminum Construction with bulb in back of fixture = heat escapes out the back = SAFER



FRESNEL

Sizes: 6", 10", 12"
= (diameter of lens)
Soft Light (general)
Best for front (fill light) and back light
Throw = short distance only

-..



SCOOP

SIZE: 10" 14" 16" 18"
PURPOSE: multi-purpose reflector floodlight
Used in theatre and TV as a flood light where space limitation is a factor.
Ideal for set hallways and window backings where color blending and smooth even washes of light are required.

PAR CAN

Fill light – best for "filling" a space with light
Non directional
Can be gelled



INTELLIGENT LIGHTING

¡(automated lighting, moving lights, moving heads)
¡
¡Lights that are automated or have mechanical abilities
¡
¡“Intelligence” really lies with the programmer/operator of the show rather than the instruments



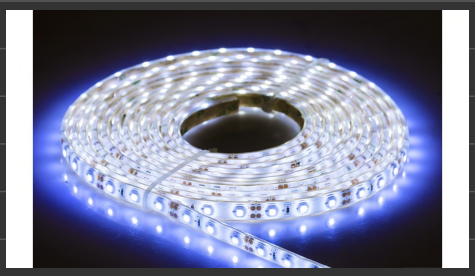


STRIP LIGHT

¡3 or 5 circuit lights which projects different colors individually or together
¡Stationary or hung

LED STRIPS

¡Cyc wash with 144 calibrated red, green, blue, white and amber LEDs
¡Covers long throws smoothly and evenly.





FOLLOW SPOT

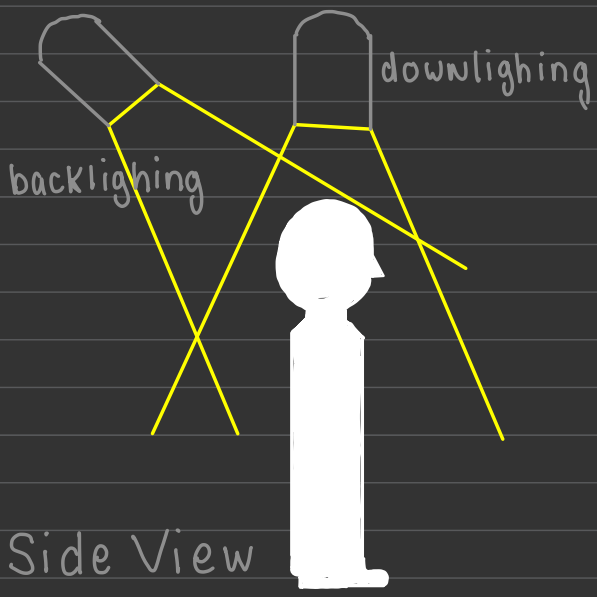
Used where manual control of an intense lighting beam is required to “follow” a performer
Vary beam size, quality, and color
Used a lot in musicals to
“follow” the lead singer

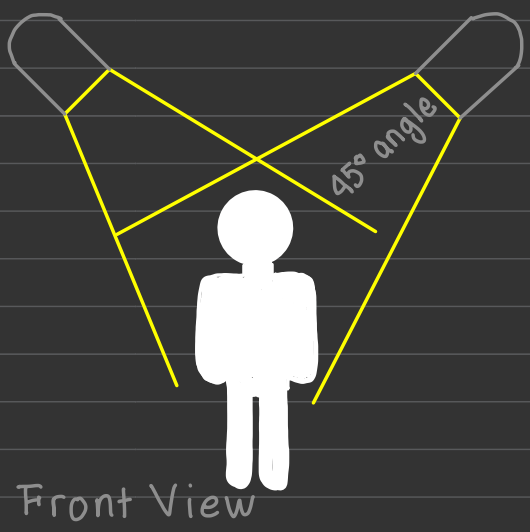
LIGHT DESIGN THEORY

"THE MCCANDLESS SYSTEM"

Most of the time, each acting area is lit by two lights, both set at 45 degrees above them and this then creates a full body lighting, so we can see the actors on every side. This means that you can really bring the actor out of the background.

In doing all this, it creates a three dimensional appearance, and using this lighting technique it's not as bright as the front lights so it doesn't overwhelm or create harsh lighting. Unless you're trying to add a special effect or anything else, this is a very good lighting technique to use.

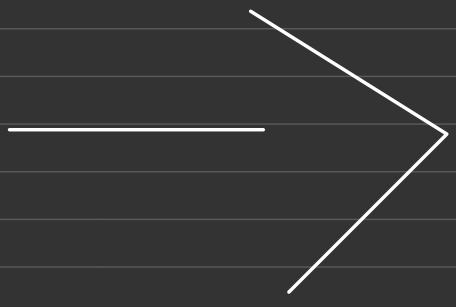




TASK

Lighting project is for you to produce a visual representation of YOUR time of YOUR time on YOUR COURSE

1 Where you were at the starts.
2 the last few months
3 Where you hope to be at the end of the cours





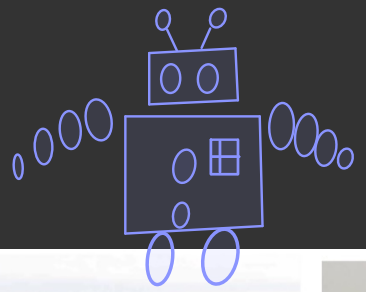

OF to
WALES




1 PROJECT

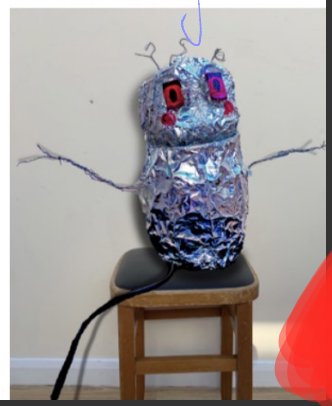

HAPPY
FEET


Hop to it


Robot
bay



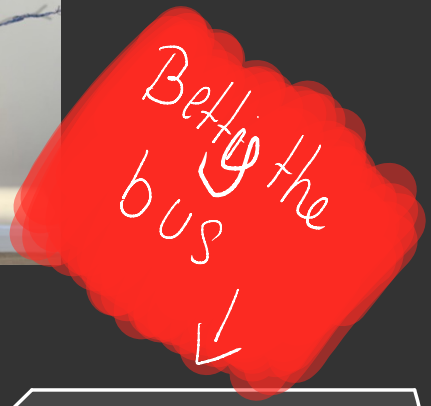





The lighting is really bright and happy because I'm discovering new things I'm just really enjoying anything


don't cut your fingers off

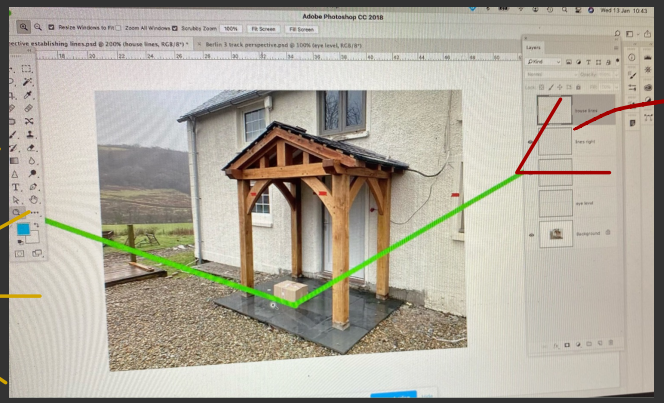



Bet to the bus





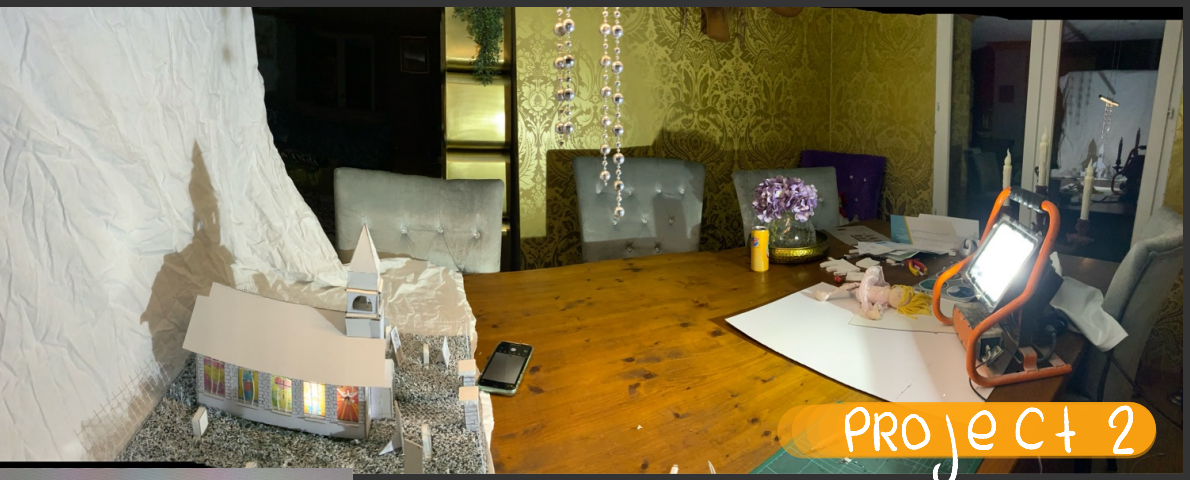
back to zoom we go!



What is happening here?

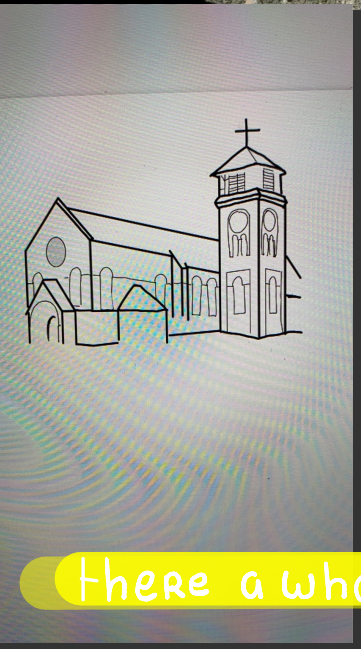


So compare to the first one I imagine everything to slow down maybe the lighting to become a bit of a darker colour - because everything is just come to a stop

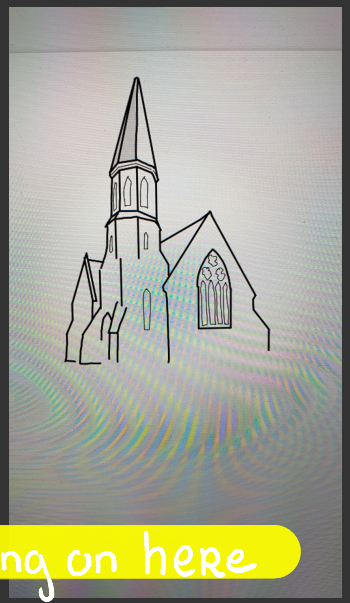


PROJECT 2

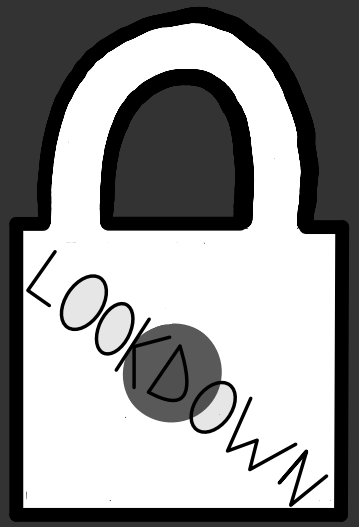


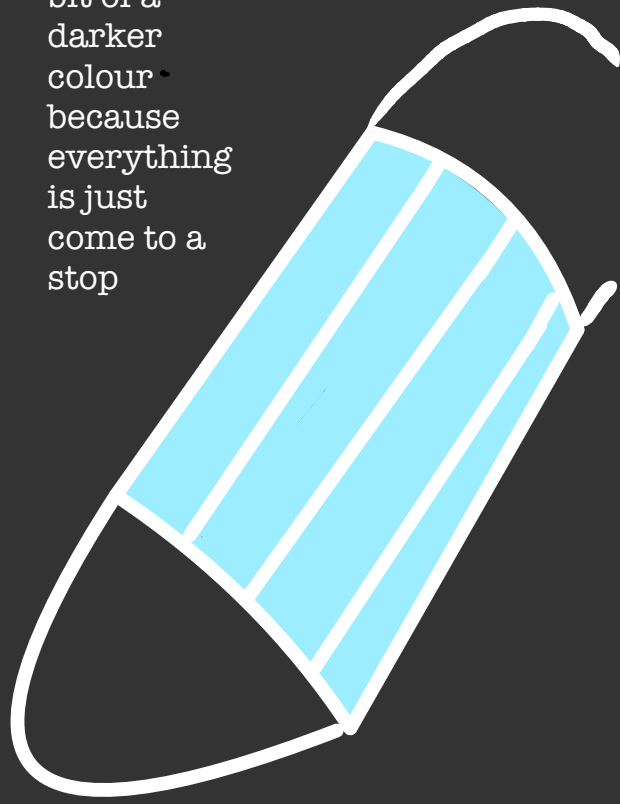




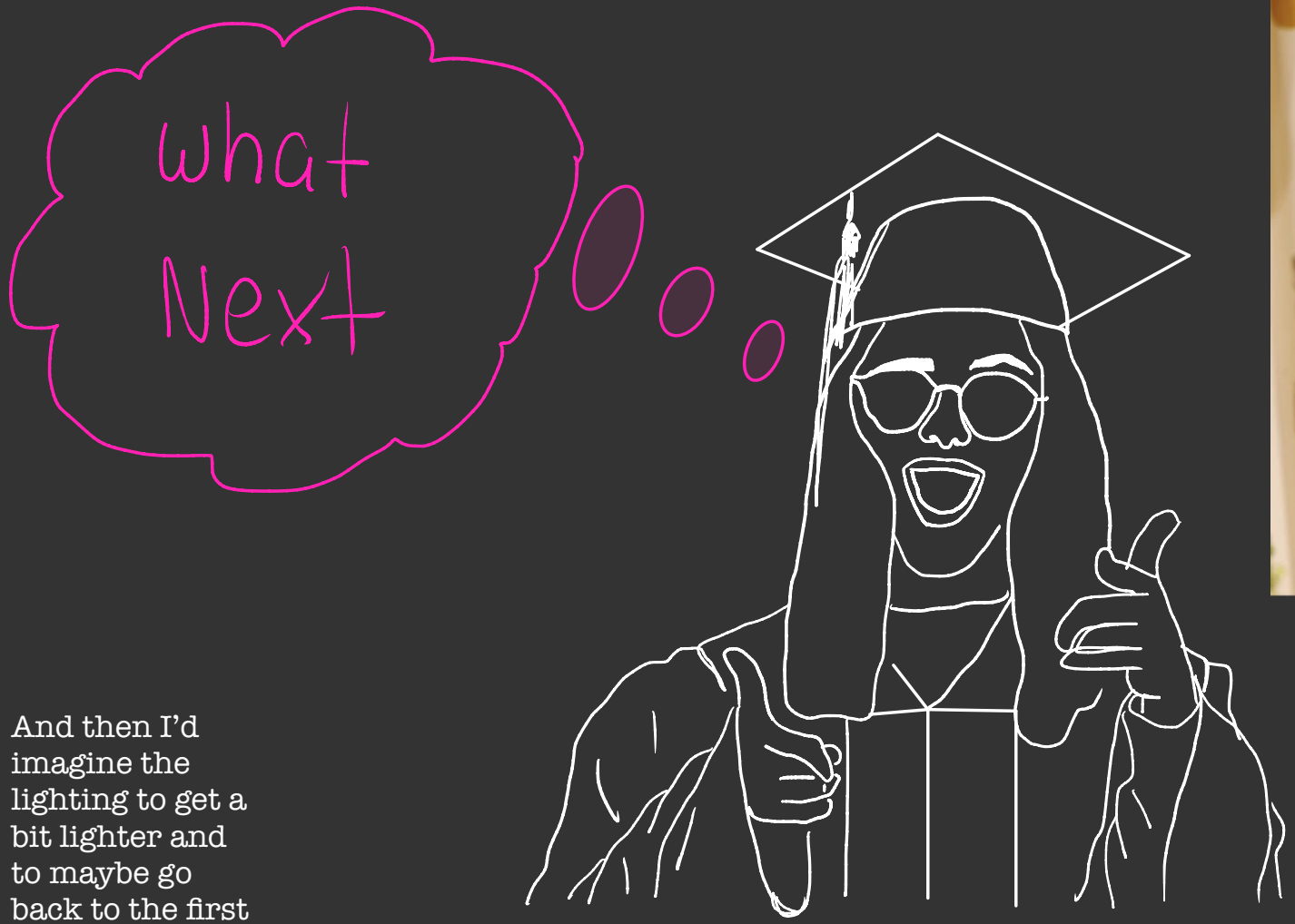


there a whole lot of churchs going on here

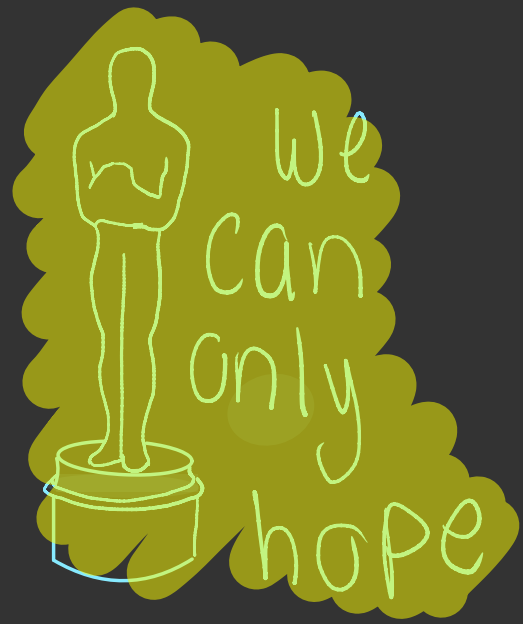




What I hope for at the end of this course is that I managed to find a job that I really enjoy doing







And then I'd imagine the lighting to get a bit lighter and to maybe go back to the first slide

Lighting and Sound equipment

Any information I gave on this page is from the glossier index that was given to us



It is the standard power connector for stage equipment in the UK. Made of three round metal contacts (live, eath, neutral and contains no fuse, distinguishing it from a standard domestic connector.



16 amp connectors, typically blue in colour. Used in some newer installations. Often used to power equipment that should not be connected to a dimmmer (contains no fuse)



5 amp connectors were used prior to 15A, they are scaled-down version of the 15A connector (contains no fuse).

AMPLIFIER

RCF AM2160



Yamaha P5000s



This equipment helps boost the low-voltage si gnal from microphones mixing desk or CD players normally it's speakable need one amplifier channels and each unit normally contains two channels

BIRDIE



Small lantern used for lighting in limited spaces and over short distances, such as in a set. these lanterns create a baight, soft-edged light pool. Birdies look small versions of parcan lanterns, So the light pool. Birdies look like small versions of parcan lanterns, so the light gains it's marne from "birdie - the golfind term for "one under par".

COMMS



a network of headsets with microphones stage Managers and technical crew wear to talk to with each other during a performance.

COLOURED FILTER



Coloured light is created from light by filtering out all of the other colours of the spectrum with a sheet of plastic containing coloured resin inside. filters slot into the front of a lanterm and are held in place using a frame. there are a mumber of filter manufacturers and so each colour identified by lighting designers uses a reference mumber and marne e.g 002 Rose Pink. Coloured filters are sometimes known as coloured gels because originally filters were made of gelatine.

CUE LIGHTS



Cue lights are used to give technical staff and actors silent cues. in the UK, flashing red light means "stand-by" and green means "go". the actor or the actor or technician acknowledges the cue by pressing a button which makes the red light stay on constant.

CYC



A type of flood light with an asymmetrical reflector which creates a soft and evenly distributed wash onto vertical surface a or cyclorama. they can be positioned on stage, front, rear, overhead or at floor level.

CYCLORAMA



Cyclorama is a cloth that is usually hang at the back of the stage. it is normally white so that it can be lit in different colours

DIMMER

Avolites Art2000

http://www.stage-electrics.co.uk/shop/sales/lighting/dimmers/show-lighting-dimmers



Betapack3



Dimmers control the amount of electricity reaching the stage light by adjusting powers. As the power arriving from the dimmer is decreased, the wattage and intensity of the light reduces.

DMX

DMX - 3 pin Cable



DMX - 5 pin Cable



DMX is a standard defining a binary control signal used used to send commmands to various pieces of stage equipment, the majority of which are associated with lighting.

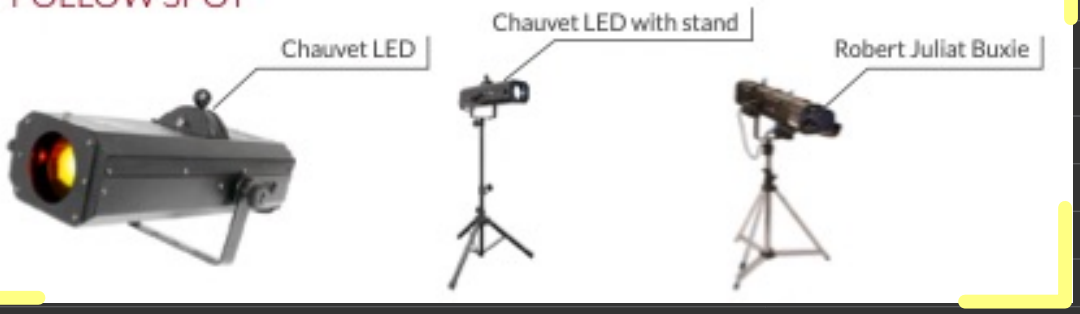
FLOOD



Selecon Lul

there two types Symmmetrical reflector give a soft-edged wash of light and can be used for overhead or stage level. or there Asymmmetrical reflector it a soft lighting on vertical surfaces.

FOLLOW SPOT



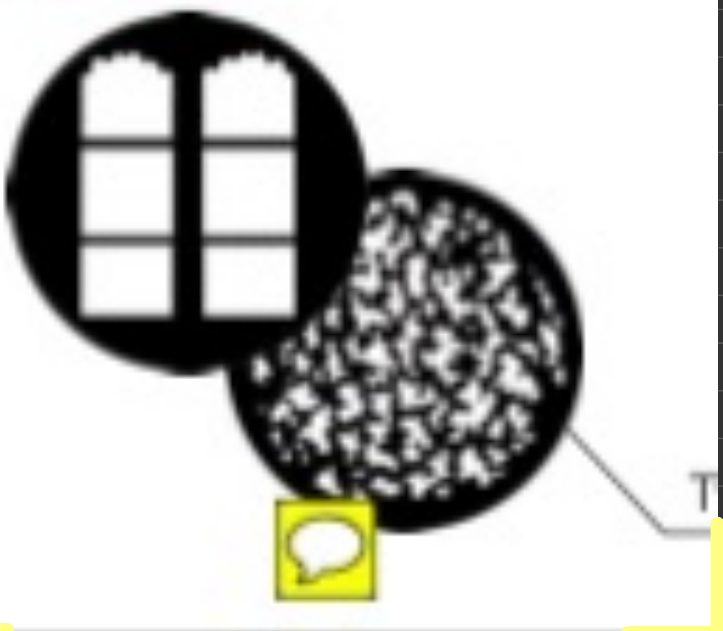
Powerful profile lantern, typically stand mounted, which can be easily moved to follow people on stage.

FRESNEL



A lantern fixture with a concentric stepped lens, to archieve a longer. Fresnel lights create a soft-edged beam of light with a beam angle between 5° and 60°

GOBO



A thin steel disc with a pattern etched through it or a glass disc with patterns and/or colours printed on to it

STAGE CURTAINS



Stage curtains hide the backstage area and the stage equipment from the audience. They are made from extremely thick material that prevents light from coming through.

This is the stage manager's controller. It is used by the stage manager backstage. It's normally positioned stage left and it would have the script with the producer's directions on it, the intercom and the headset so the stage manager can give directions. There is also a red and green light, public address system, silent fire alarm indicator and the stage managers can control the safety curtains.

STAGE MANAGEMENT DESK

Stage Electrics Tabletop SM Desk



Stage Electrics bespoke SM Desk



STAGING

Doughty Easydeck

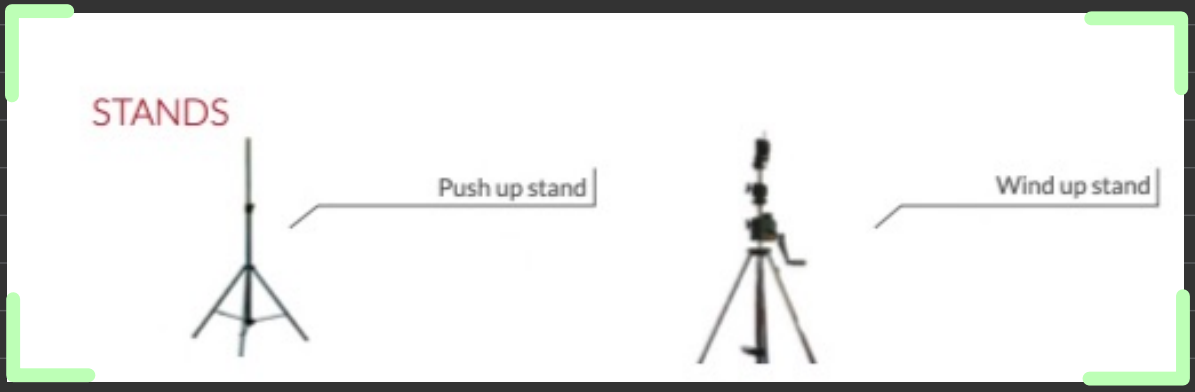


Prolyte StageDex



Staging is used to elevate the performance area to increase the audience's view. Staging can also be used to define the performance areas or suggest particular locations. Modular staging systems are fixed size modules designed to allow easy setup and alterations.

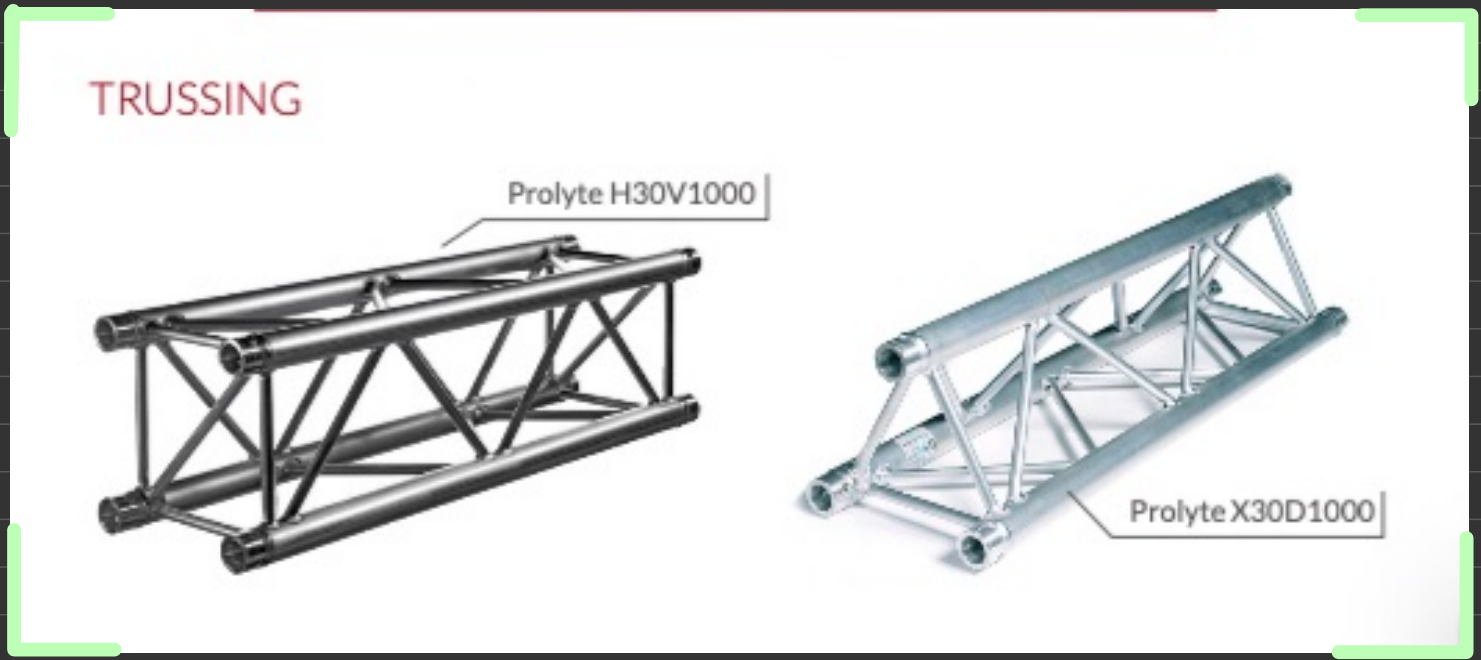
Staging is used to elevate the performance so that the audience can see them better. It can also be used to define certain performance areas or suggest locations.



Do you support the light is the speakers another heavy equipment



Used a base for lighting booms



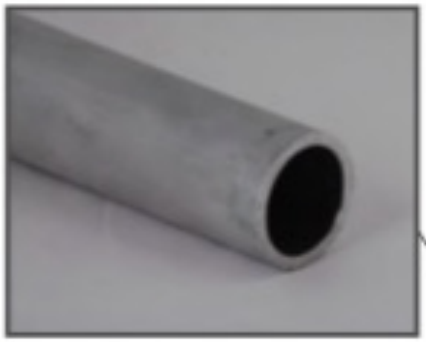
The structures are use to hang equipmen't from the reason we use them is because they’re strong and very secure structure '

RADIO MICROPHONE



This is a microphone that has a radio transmission pack that has batteries and an aerial. The main use of this is that the main receiver picks up the signal and then sends it to the mixing desk.

SCAFF BAR



These are used for hanging lighting and stage equipment backstage or above the stages.

SMOKE MACHINE



This creates fog using non-toxic chemicals and can be used as a special effect.



Mixer it is a desk which has a lot of input channels they can be controlled individually as well as amplified



There used to patch panels fixtures and increase Variety of equipment as it is small

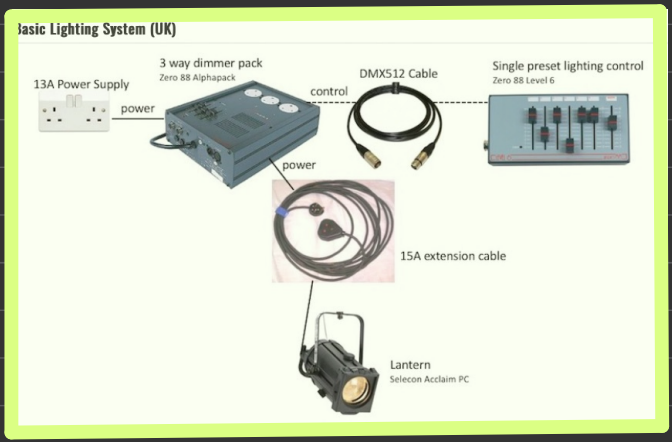
XLR



These are the type of connection used for sound and stagelighting lighting tell me used most commonly for three pin for sound and five pin for a DMX

LIGHTING SYSTEM

What you can find in the lighting system is cables control desk with connections to the dimmers ,lanterns and of course electricity





Small theatre Lighting System

TOURING SYSTEM

Electrical generator supplies 3 phase power over CamLok cables to a distribution board, which provides a separate power supply (with circuit breaker) to each of the dimmer racks, each of which feeds a different physical part of the rig.

SYSTEM OVERVIEW

Electrical Supply & Distribution board
Supplies sufficient power to the different elements of the stage lighting system, and provides protection to ensure the system is not overloaded.

Dimmer packs
Vary the amount of electrical power fed to the lighting rig under the control of the lighting desk.

Electrical Cabling & patching
Connects the dimmer packs to the lanterns

Grid / bars / rigging positions
Variety of possible places you can rig a lantern and connect to electrical cabling

Lanterns
Different types of lantern produce different qualities / intensity of light.

Colour gel
Different gels can be placed in front of each lantern to vary the effect i of the light

Control cabling
Connects the dimmer packs to the control desk

Control desk
Enables the lighting operator to remotely control the dimmer levels.

WHAT IS PATCHING

Patching is when you connect to different parts of lighting and sound system together

Lighting system can create a lot of data so it's important to be aware the following and to take note

- Socket Number on the Bar :
- Multicore Number
- Dimmer Number
- Channel Number
- DMX Address

PATCHING



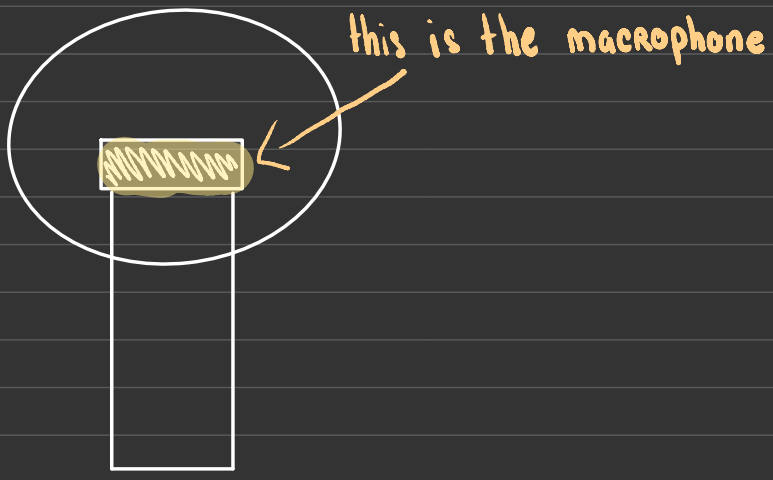
Mains Patching
A method which allows lighting technicians to cross-connect light circuits to dimmers. Traditionally this was done at the dimmer, where the electrical circuits were patched into the chosen dimmer.

Soft Patch
A digital way of assigning control channels on a lighting desk to dimmers, moving lights and other DMX devices.

Microphone

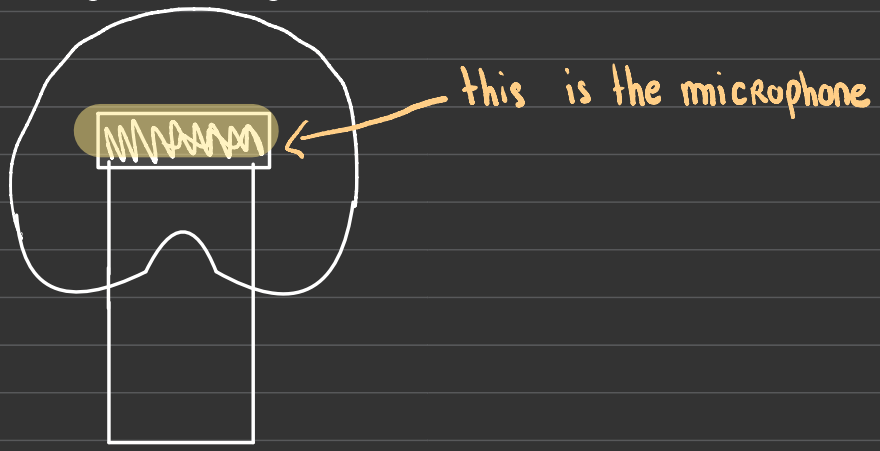
Not all microphones are the same. Match, for instance, picks up sounds equally but some microphones are designed to pick up sound from all directions. It doesn't matter which direction you point them in, they can pick up the sound from everywhere and so are omnidirectional.

You will see that represented on the microphone by a circle. If the microphone has a circle on it somewhere, it will probably pick up sounds from all directions which can be very useful, but can also be a pain, because if we don't want to pick up all sounds, we are trying to pick up the specific sound, like on my phone that only picks up sound from in front of it.



A microphone picks up sounds very well from the front but not so well from behind because as you can see from the diagram, it becomes hypersensitive to sounds in the area where it dips at the top of the handle. It therefore only picks up sound from the front and in the direction that you point it – we call this cardioid. That is the most common shape for a microphone.

.



in the past if you as a performer needed to be heard by someone right at the back of the theatre you would have to project your voice to be that loud
For example opera singers would have to sing incredibly loudly just to be able to be heard over the orchestra

But thankfully over time microphones became smaller and good enough
To be used in these sort of performances

Different jobs in theatrical sound

Designer

Theatrical sound designers They're responsible for what the audience hear during the show so that could be the sound effects, the actors voices et cetera

Associate Designer

Associate designer is the assistant to the elite designer or what can also be called an art director and they help in production design and creative projects. You can find a job of an associate designer in many different industries not just theatre, it could be fashion, graphic design etc.

Assistant Designer

An assistant designer has more of an input in speaking their creative thoughts. They can propose ideas, colours and techniques or they can actually just influence major decisions made on set. They could also draw up specification for manufacturers.

Production Sound

The productive sound whose main job is to record the sounds for the film or the theatre shows. This could include the actors talking as well as background noises that coincide with their location, so that will be called wild noises.

A1 / Head Sound

The A1 is the first audio engineer. His main responsibility is technology design of a sound system and live sound mixing.

A2 / Deck Sound

Second audio assistant. They are responsible for the upkeep of microphones backstage and monitoring communication systems and audio systems.

Sound operate

What does the sound operator do?
Sound operators control the sound of a performance based on the artistic or creative concept, in interaction with the performers.

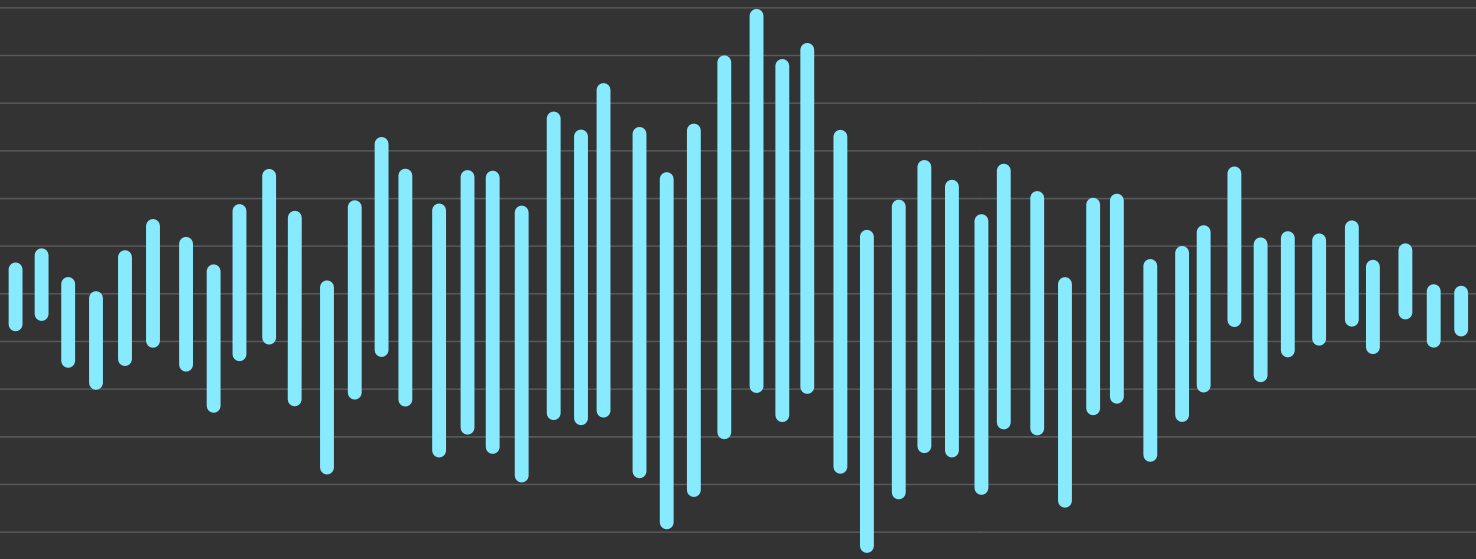
What is Sound ?

Sound is a vibration in the air. Sound actually creates vibrations in the air and they travel outwards like ripples on a pond, until they reach your ears. When the soundwaves reach an object, they will cause that to seem to vibrate as well.

Small sounds don't cause very much change in the air pressure, as they are not causing very big vibrations. However, very loud sounds make very large changes.

If you have ever stood next to big speakers on a low frequency, for example at a rock concert, you should be able to physically feel the wind that is generated from the speakers, or normally you can also feel it in your chest. This is the sound vibrations created by the music that is vibrating your body.

Frequency is how fast and how often the sound changes per second. This graph is going up and down relatively slowly, meaning that we have a low frequency and a low frequency doesn't make the airwaves oscillate, they don't go up and down fast, and there is a low pitch



Sound effects

Sound effects are important because they help to develop information. They also help to engage the audience and can evoke an emotional response which increases the production value and furthermore helps the audience to follow the storyline and it can also help with understanding the mood of the production.

Here are some great ways to use sound effects in productions:

Realism

If you're doing a film or a theatre production and its meant to be in the city, for example New York where it's very busy and noisy, to make it more realistic you should add the sound effects of cars or people walking so that it feels more realistic.

Transition

By adding transition with sound effects, that can help your audience understand that we are moving out of one scene into another.

Story development

So not only can sound effects be used as a transition , they can also help in the story development. By adding the small sound effects such as a telephone ringing or some twigs breaking or a knock on the door, this can help with communication and an understanding of what's happening in the story.

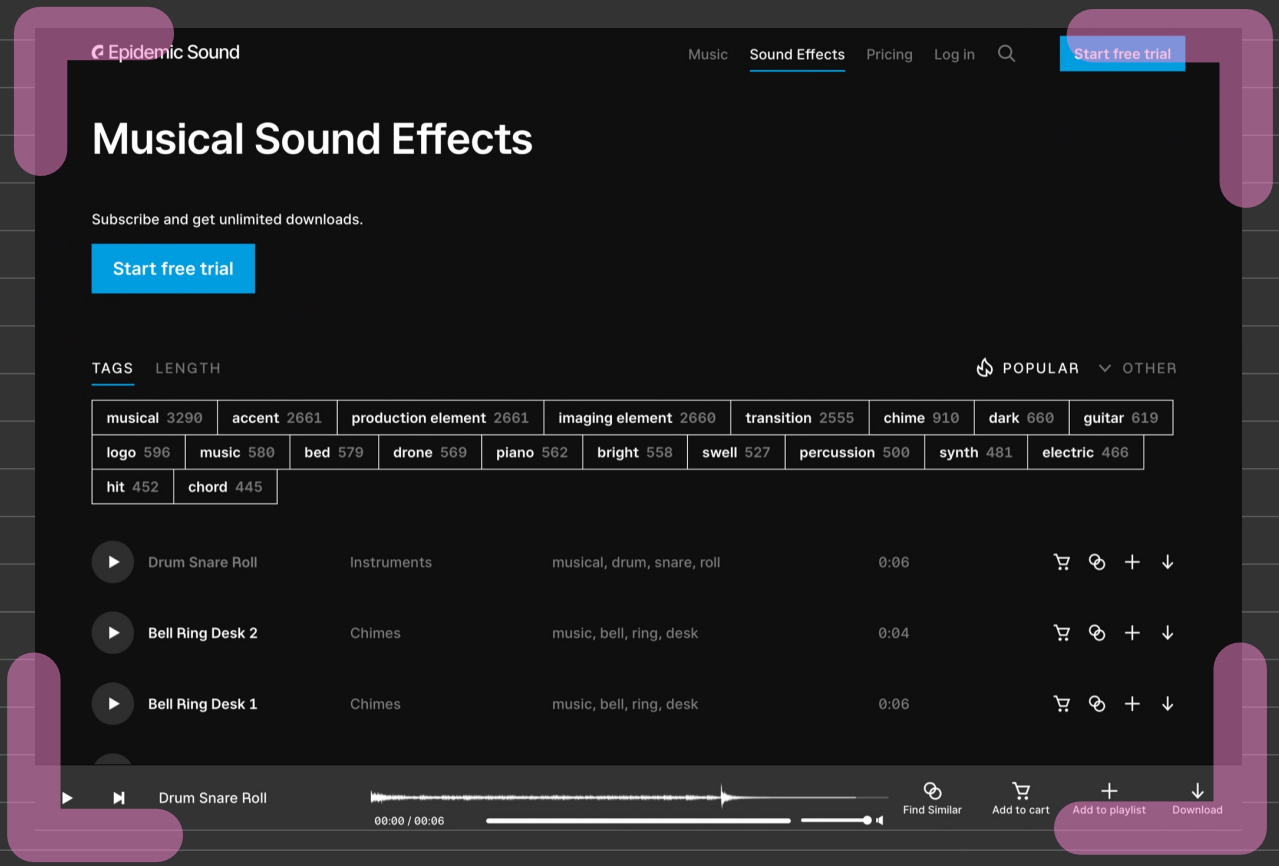
Suspense

Sound effects can create quite a lot of suspense. They can be used in horror films, where you might just hear floorboards creek or some leaves rustling. All of these effects create suspense and then can then lead up to jump scares.

Epidemicsound

This is the website where you can buy sound effects with no royalties on them, or you can fill out a subscription and you can download the sounds.

These types of websites are great because its easier to buy these sounds than to try and make them yourself. There are some occasions where it is physically impossible to make the right sound because you might not have the correct equipment as you might not live in the right area.



Designing a sound system

A guideline to designing a sound system is shown on this diagram. The three circles, which represent something that is good, cheap and easy to make show what is needed to create a good sound system. There is no middle ground in all three of these aspects as it's not possible to find a cheap, easy to use and good quality system

If you want something that's easy to set up and sounds good, it is not cheap, and there is going to be a little bit of compromise on the equipment that you can have.



Make sure that you think about the compromise that you're willing to make where you're happy to spend a lot of money and where you think you could probably get a cheaper version of this and it wouldn't affect much. There's always a place where you can make compromises and a place where you cannot at all.

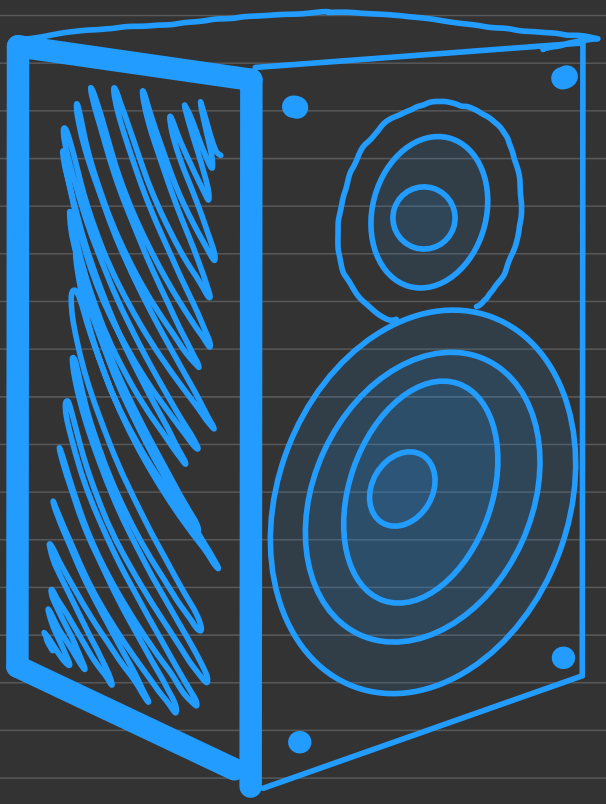
We were given the example to not compromise on microphones, because microphones are the object that is collecting the sound in order to manipulate it.
if I have bad microphones or they're in the wrong place, the quality of the sound gets affected, so always try and prioritize microphones over everything else

SPEKER SPECIFICATION

What is the purpose of a sound system ? At its most basic, a sound system enables the audience to hear the actors speaking. Sound technicians are concerned about the audience primarily, which is different to all the other departments in a theatre because in lighting, for example, you're trying to light the actors on the set. In set design, you're building a little set for the actors to exist upon, but with sound, our main concern is the audience and if they can hear everything clearly, the sound technicians have done a good job. Good speakers are therefore really essential, and some speakers have been designed to ensure that the sound travels in a very narrow beam – this is called dispersion.

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Another important piece of equipment that you need in a sound system is speakers. Now depending on the event, you might just need one or two small speakers, but sometimes you need a whole army of them to make sure that everybody in the room will be able to hear the sound clearly enough not just the front row but also the people at the back. You want your audience to be able to hear what your cast is saying, you've spent a lot of money and a lot of time getting these radio mics on your cast !If the speakers don't deliver that to the whole audience you've wasted time and money. As humans, our hearing allows us to detect where sounds are coming from. In a theatre, its important to locate the microphones really carefully to pick up the sound as you want to. A modern theatre sound system especially for musicals is one of the most complicated sound systems it's possible to put together





VIDEO DESIGN IN THEATRE

What is it ?

What exactly is video design, or what can also be called production design ? Foremostly, it is about the creation and integration of film motion graphics and live camera feed into the field of theatre. This might include opera, dance, fashion shows, concerts and any other live events.

Whose job is it ?

So, the interesting thing about this is that it's a fairly new job ! Previously, the responsibility to do video design would have been left to the scenic design or lighting design people.

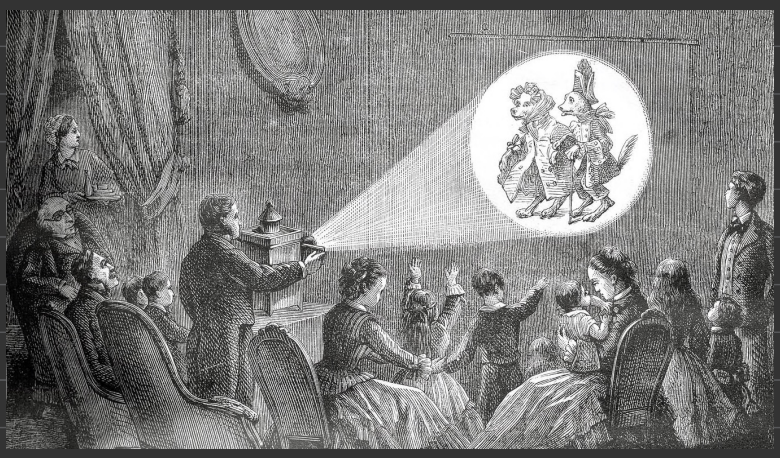
What's the job title ?

The most commonly used job title would've been video designer, however that wouldn't apply internationally, so you could also be called a project action designer or a medium designer. I tried looking into what the French would call this job, and the closest thing that I could come up with is concepteur video.

The history of Projector

I think we all know what slide productions are - they are probably what were used when we were in school, or to project a film. However, I didn't actually realise how old projectors actually are, so here's a brief history of them:

Magic Lantern 1659



This was created by a Dutch scientist, Christian Huygens. As I understand it, small sketches were drawn onto a glass cover and then with the help of a lamp, light would shine through the glass and project the image onto a wall. At the time, this was almost like a very modern way of shadow puppetry.

the Episcope 1756

This was created by a Swiss man called Leonhard Earling, who was a mathematician, an astronomer and an engineer. An episcope is a projection system that uses opaque materials to create the projected image, by shining a bright lamp onto the object from above. Mirrors, prisms and imaging lenses are used to focus the image created by the material onto a viewing plate. In 1872 this idea was expanded, by a man called Henry Morton. He wanted to create a projector for a larger audience and to do this he took an oxyhydrogen lamp and placed it close to the projection device, which allowed him to create a clear projected image.



the Zoopraxiscope

In 1895 the first movie projector, called the zoopraxiscope was made by Edward Muybridge who was a pioneering British photographer. The way this projector works is by rapidly projecting images from a rotating glass disk. Unfortunately, this projector wasn't all too successful.

The first really successful movie projector was actually created by the Lumiere brothers, who were French. They created this project based on the work of a French inventor called Leon Boulay, who was a cinematographer. The brothers shot a film in 1894 called Sortie d'une Usine Lumière de Lyon. It's in place at an expo in Paris, where it was projected onto a large screen in 1895.

So, it's probably not what we're thinking of as cinema, as I'm sure they don't have popcorn or lovely comfy red chairs !It was still an amazing feat, because for the first time the public would watch something on a large scale being projected. Before this, you'd have seen probably only a couple of slides in the lounge surrounded by your friends and it would be images of cartoons.



Slide Projector

I think we all know what a slideshow is we've all been forced to sit down and watch endless location photos, all in class watching slides after slides of probably a subject that we're not too interested in. Then things started to change with an upgrade such as the use of a slide projector.



the overhead projector

See when you say 'projector' this is what I sort of think of as the overhead projector. This is because I had them at my school. Now I've learnt that they started being installed in schools around the 1950s, and well I left school last year, so in 2020 and we still had these ! I love these, because obviously they are attached to the ceiling, so one student would have to stand on their desk to switch it on or off. Because we lost the remote centuries ago, I hoped I would be allowed to be the kid to stand on the desk, only because you're never supposed to do so. We were given permission to stand on the desk and switch the 'on' button, but my problem is that I am quite small, and if I stood on the desk I still couldn't reach the projector, so I never got to stand on my desk.

This projector allowed you to play content from the computer or video games. At the beginning the colour was very monochrome, but near the end of the decade it started to show some colour.

Digital Projector

Here we are at the end of our list, only one projector left to discuss, which should be the digital projector. This was produced in the early 2000's when things were becoming more available and sold at acceptable prices. Where maybe in the past, projectors were the height of luxury, this projector was small, digital and affordable which meant that anybody interested in getting into using projectors could now affordably do so.I'm sure projectors will continue to evolve in the future.

QLab



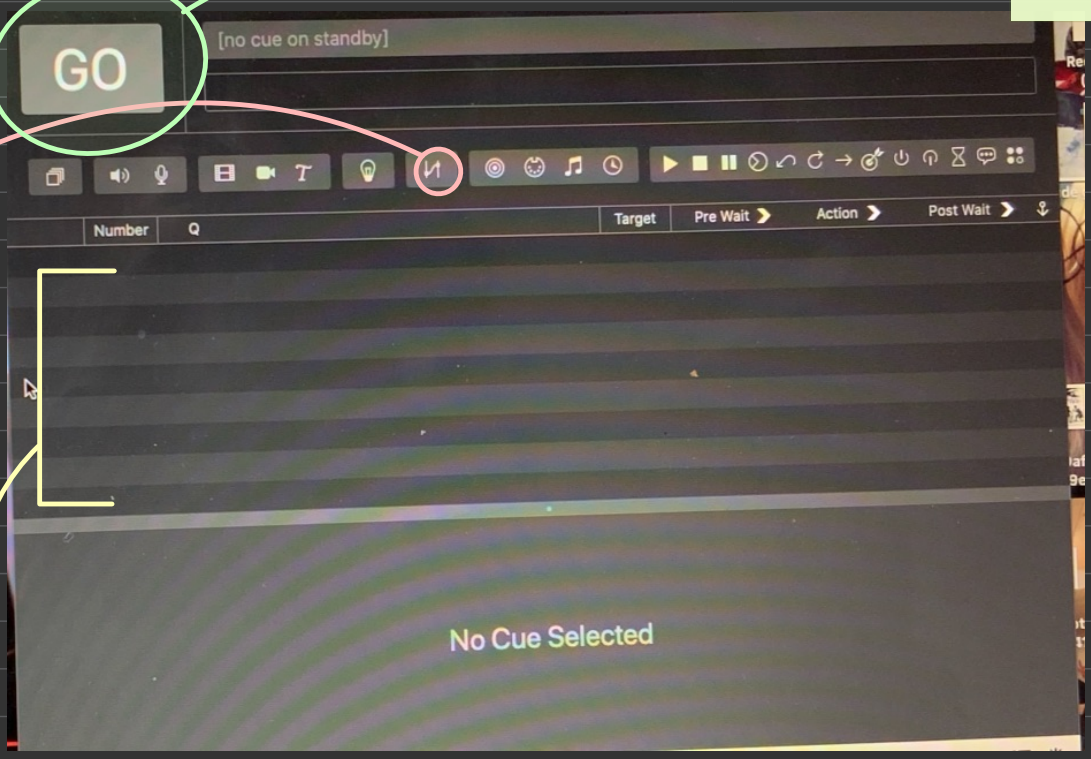
Qlab is an editing software where you can create your own videos and accompany them with various sound effects and music.

There are many different functions such as as

To be able to watch what you've created you press go and you open an audition window

This allows you to fade video or music into.The next clip

This is where you add the clips



So how does QLAB work from my understanding ? To begin, you select videos photos or music and you decide what order they need to go in. You then decide if you want them to play automatically or if you want to be in charge of setting them off. There are many different effects you can put on.

I'll be honest with you, I'm not 100% confident in my ability to use QLAB, because I find it very difficult, but I know there are many great YouTube videos out there to explain its use step-by-step. I watched many of those and they were very handy, especially during the projection project that we had to do we used a lot of those videos to help us, remind us or to understand how everything works.

The Crucible

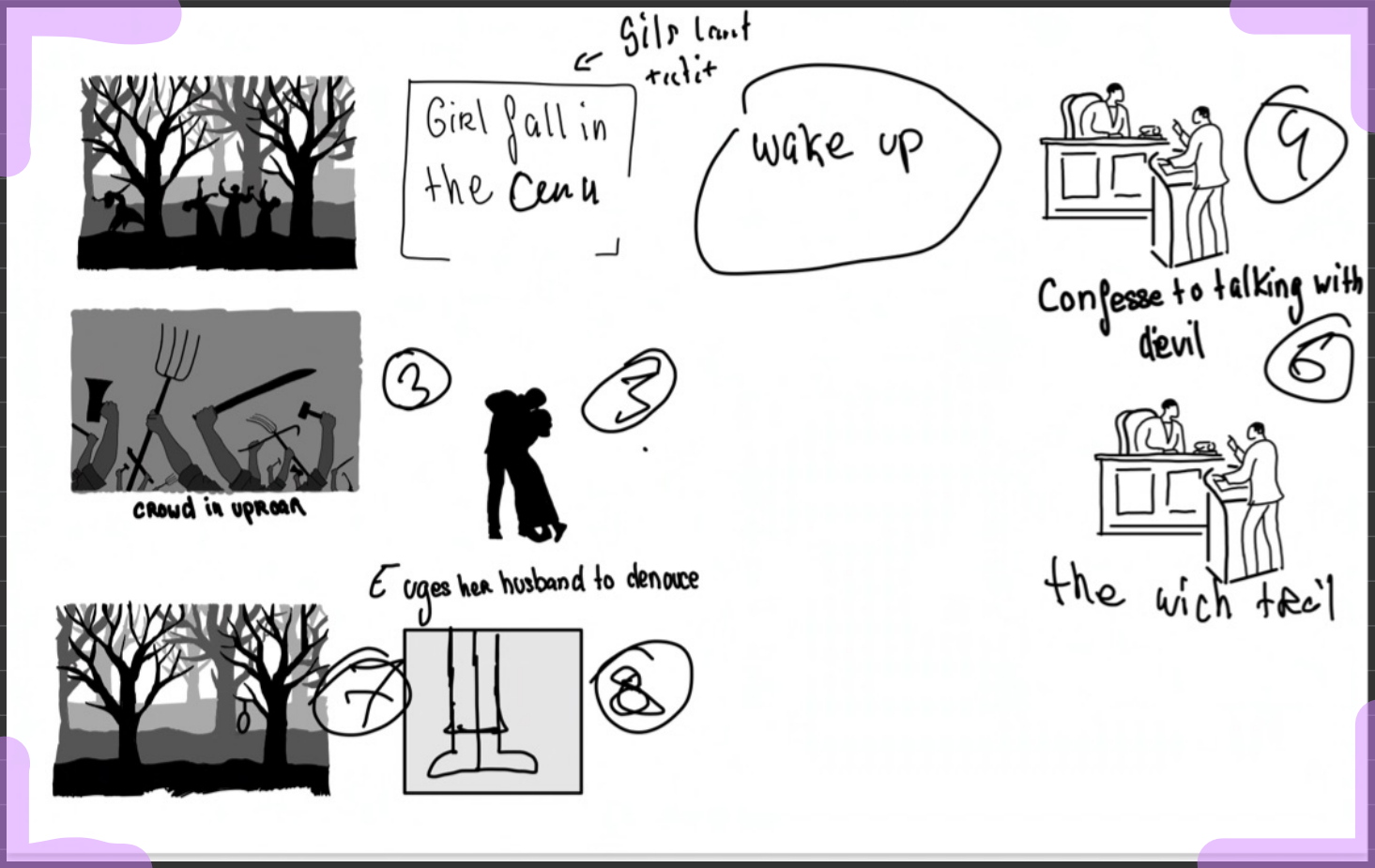
We were assigned a project that had to do with the Crucible. We had to create something that would tell the story of the Crucible and which will then be projected onto something, for example building or a wall.

I decided to team up with one of my classmates, Beth. After reading a small section of the Crucible and doing some research, we both got very interested in doing some shadow puppetry to tell the story.

So, we decided to go our separate ways for a while and create a mood board and then come back together to see what we had created and then try and put our ideas together.



We create a storyboard very simply just drawing out some easy but understandable graphics of the story. We thought about which scenes we wanted to incorporate and which things we could do away with



In the beginning we have the girls dancing in the forest, we then have the girl falling into the coma. We were trying to figure out how to tell that part of the story and also when she woke up the confessions that she talked to the devil. Next we had the sketch of a crowd which had gathered because of the trial and the hanging. We wanted to end it with just some feet swinging so we can understand exactly what happened.



I then sketched up some characters of how I imagine they looked and we later on printed these shadows off and cut them out of cardboard to be able to make the shadow puppets.

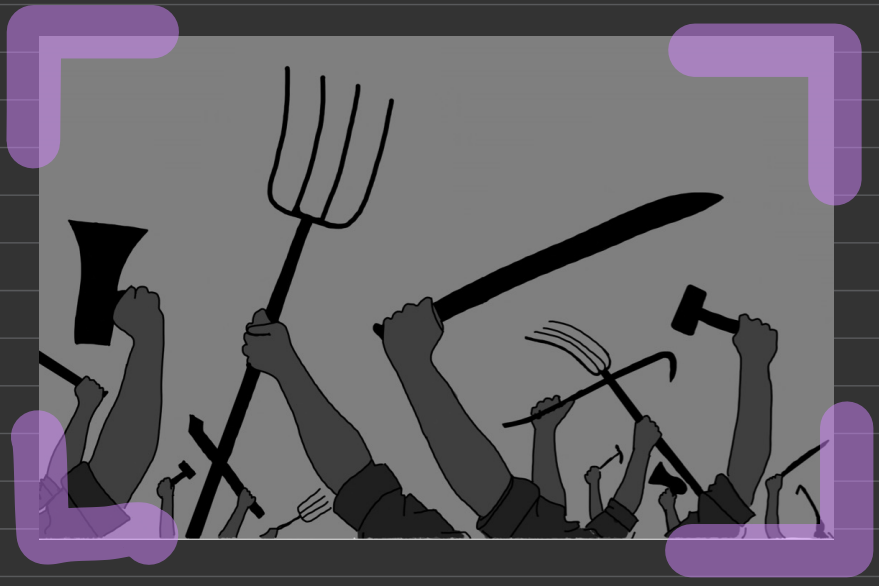




I also sketched out some background that might have been too hard to create using shadow puppetry. I drew a forest and the mob.



So here we have the forest from the beginning scene where the girls would be dancing in it. I did very dark colours at the front and then further back it gets lighter and lighter just so there is a big contrast.



So here we have the mob at the witches trials. I decided to show lots of different weapons being hand held, because it would be easier than drawing lots of faces, and all the faces have to be slightly different. Here all of the images can be similar and so on. I took inspiration from Beauty and the Beast where there is a mob scene and because there are farmers, I thought we could use pitchforks.

What I decided to do here was put a lighter colour in the background and then make sure the weapons were a darker colour, so we can really distinguish them. Then I had the problem of distinguishing the skin from the clothes, so I made the clothes slightly darker.

We then got a pillowcase and put the cardboard cutouts of the shadow on some skewer sticks and then put a back light behind the pillowcase and shone it through to create the shadows - we then took videos and photos.

After getting the photos and videos we put them on Q lab and edited them and added in some effects.

When using Q lab we had to remind ourselves how everything works because we were so focused on actually creating the puppets we actually forgotten how Q lab worked. We already had a lecture where we were showing the basics of it but when we actually came back to it we couldn't remember the process, so we watched many YouTube videos to remind us of how it worked and we asked questions to Cari and also other people who were doing projects too.





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