

Painting and Props

Process Workbook

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2004210

Project brief

You are part of a design team for a medium budget indie film. The director would like to show the passing of time in one camera shot/track of 1950's city flat in Britain. Your set needs to be made up of three 'areas' which interlink and show progression of the flat owner renovating the space.
There will need to be at least one window and one door in your design which allows for the option of green screen.

Each space can be no bigger than 3m x 3m and no taller than 8 feet.

You will be split into three smaller teams to tackle one element of an overall design.

You will present your overall design and processes at the end of the module

You have a total budget of £500 and 6 weeks ….



I have made the brief easily accessible so that I can refer back to it throughout.

Aims and Outcomes:

Module Aims

- To introduce students to the methodology, practical skills, processes and techniques of the Scenic Artist and Props Maker.
- To develop students' understanding of the relationship between design, making and interpretation through rendering, painting and props.
- To experiment with a broad range of traditional and contemporary making processes.

Learning Outcomes

Upon the successful completion of this module, the student should be able to:

- Analyse and test props and painting techniques / approaches appropriate to their needs.
- Compare and contrast suitable processes for given design problems.
- Display basic knowledge and understanding of the visual and technical

  resources of the props maker and the scenic artist.
- Apply props and scenic painting equipment along with materials as

  appropriate to their working characteristics in accordance with relevant health and safety guidelines.

7 Steps of Design:

1 - **Commitment**

Commit to the idea and the process but be honest about your capabilities.

2 – **Analysis**

Ask questions, explore new questions and ideas.

3 – Research

Look around – use what's around you, don't just use google or the library.

4 – Incubation

Most important stage, don't rush it! Let ideas process in your mind.

5 – Selection

Start making decisions, you'll know when you're ready to begin.

6 - Implementation

Select ideas and mediums, doing the thing you want to do.

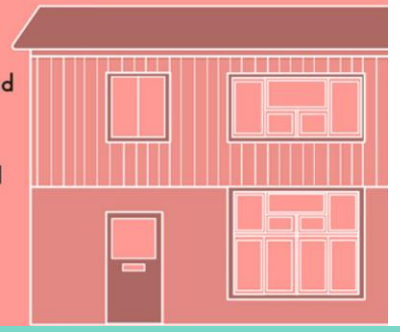
7 – Evaluation

What worked? What didn't work? Look back and develop your own style!

Austerity

1950

As Britain was rebuilt after the war, new builds were smaller and more minimal, with a focus on filling homes with the essentials and keeping everything simple.





Lucienne Day Designs
Wins Several Awards

1954

The bright and optimistic fabric prints of Lucienne Day were hugely popular in the 50s, and their colour schemes (lime and olive green, mustard yellow, browns) would be adopted into British living rooms.

Scandinavia

The simple yet stylish (and easily mass produced) designs of Scandinavia were a huge influence on 50s interiors. Designs were clean, functional and durable.

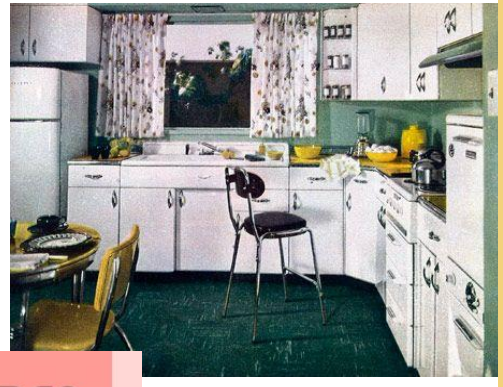


1951

Ercol Furniture
Exhibited at the Festival of Britain

Ercol's 1951 collection set the bar: smaller, simpler pieces with sweeping lines and low on detail.



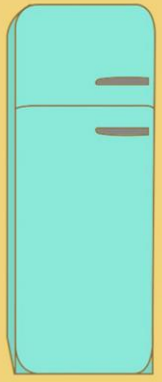


Elvis
on the Ed Sullivan Show

1956

The explosion of Elvis signalled the beginning of American popular culture moving over to the UK, reflected in British design.





American Influence

1958

From the checkerboard tiles of a diner style kitchen floor, to the designs of Ray and Charles Eames, elements of American design crept into British interior design in the late 50s, creating what we would now call a "retro" look.



Bertoia Side Chair

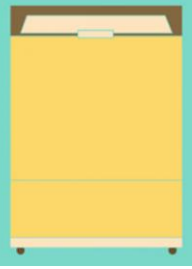
1952



Harry Bertoia's side chair celebrated the industrial, using wire rods and moulding them to create this iconic, stark and comfortable chair that is popular for both indoor and outdoor use.

Consumerism

1959



The age of austerity soon grew into a new consumer age as mass production and industry grew. Time-saving luxuries such as washing machines, dishwashers and microwave ovens were introduced into the kitchen.



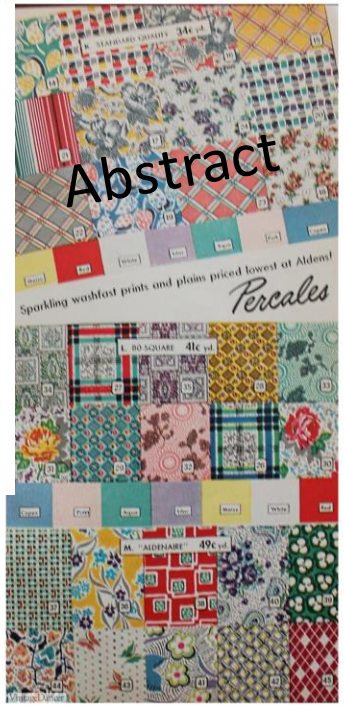




Denims

Cottons





Walnut





Plaid

Gingham checks





Rayon



Mahogany



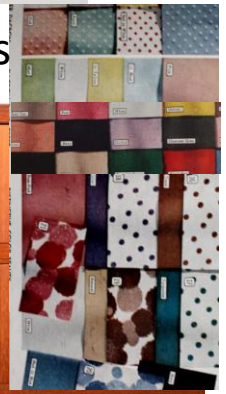


Indian Head Scarf

Silk



Nylon



Many synthetics







Flannel



Floral



Net, Organdy



Rosewood



Teak

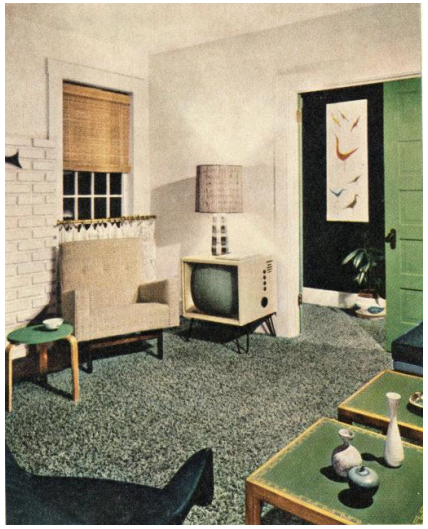




Interior design















Technology









Furniture









England 1950



UK Flats





Scotland 1950















Wales 1950







Northern Ireland 1950

Mood Boards:

- These previous mood boards have been visual representations of my brainstorming for the first few days of project research.
- I anted to first gather a general idea of what life was like in the 50s and what it might've looked like.
- Looking at the brief I focused on the first key words that jumped out at me, such as; 1950s, flat, Britian, city
- I started looking at furniture/interior set ups, materials and patterns, and historical aspects throughout the year that had an effect on interior design.
- I also wanted to consider what technology they might've had back then.

Image Sources: Influences and Basic Ideas

- https://designsmaz.com/british-trends-in-interior-design/
- https://visual.ly/community/Infographics/home/british-interior-design-1950s
- https://www.housebeautiful.com/room-decorating/kitchens/g393/kitchens-1950s-0609/
- https://www.alamy.com/stock-photo-1950s-uk-interiors-kitchens-1950s-magazine-advert-85340528.html

Image Sources: Materials, Colour and Patterns

- https://www.midcenturymobler.com/2016/07/11/for-the-good-of-wood/
- https://vintagedancer.com/1950s/1950s-fabrics-colors-in-fashion/

Image Sources: Technology, Furniture and General Interior Designs

- https://www.wallswithstories.com/interior/1950s-2.html
- https://www.timetoast.com/timelines/technology-in-the-1950s
- https://fahrenheight451c.weebly.com/technology-in-the-1950s.html
- https://telephonelines.net/index.php?main_page=product_info&cPath=1&products_id=45
- http://history.parkfieldprimary.com/modern/1950s/1950s-homes

Image Sources: Areas and Buildings

- https://historic-liverpool.co.uk/liverpool-in-the-1950s/
- https://www.alamy.com/stock-photo/1950s-britain-city.html
- https://www.alamy.com/stock-photo-geography-travel-great-britain-england-london-street-scenes-1950s-24101592.html
- https://www.pinterest.co.uk/pin/596304806890782068/
- https://www.britishbabynames.com/blog/2013/01/top-100-names-in-scotland-1950.html
- https://www.bbc.co.uk/news/uk-scotland-48854520
- https://www.pinterest.co.uk/pin/313070611571846423/
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- https://www.alamy.com/1950s-aerial-view-of-belfast-city-centre-northern-ireland-activiity-shops-and-transport-showing-trams-image234407304.html
- https://www.alamy.com/1950s-historical-overhead-view-of-belfast-city-centre-northern-ireland-showing-the-large-victorian-buildings-and-public-transport-image228587542.html
- https://www.pinterest.co.uk/pin/326018460510140992/
- https://www.alamy.com/stock-photo-historical-1950s-newly-brick-built-flats-or-apartments-constructed-88042929.html
- https://www.thesun.co.uk/living/3461167/1950s-photos-british-home-life-second-world-war/

My Group:

Group 3

Lleucu

Rebecca

Myself

- We will use WhatsApp to communicate as well as Zoom meetings

Final Decisions as whole group:

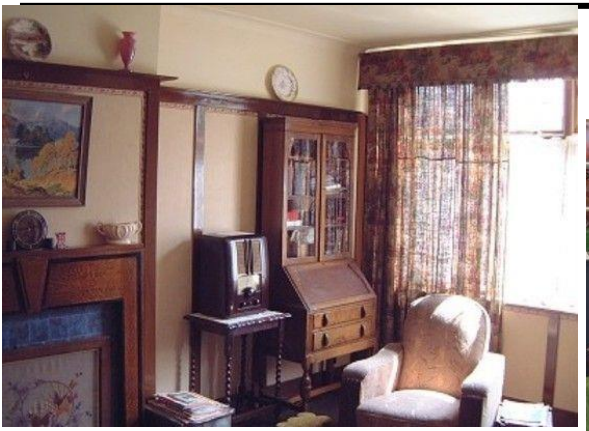
- Abandoned late 40's interior décor renovated to late 50's décor
- Renovated by a nuclear family
- The family are working to middle class
- The flat is located in Liverpool

General things to consider:

- Cultural details - Time relating details – The Coronation – Technology – Which room works best at which stage of renovation (which offers more interesting experimentation/opportunity)

1940's Interior

- The previous interior before being renovated
- No use of bright colours
- Basic furniture













Abandoned

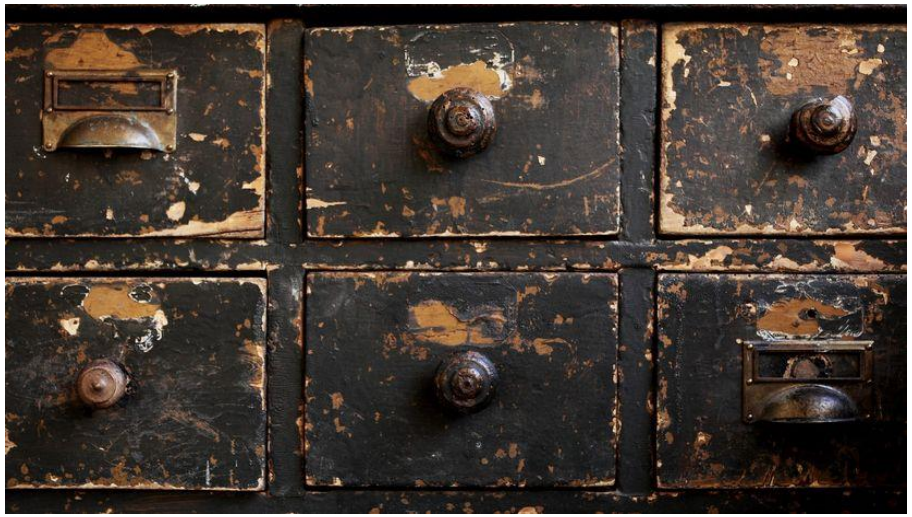












- Not to this extent but details to make the previous state of the flat look in need of attention and an update
- Looks lived in and dated

1950's Toys



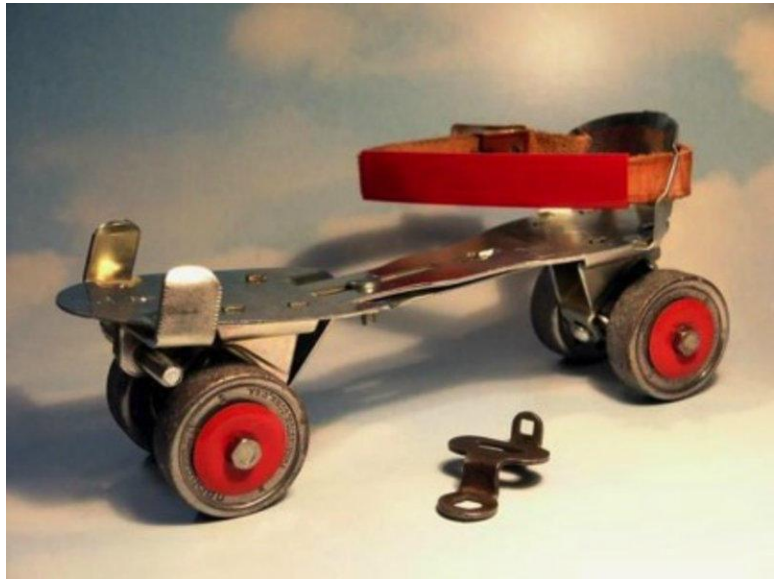




- Choice of toys that are better suited for the class of the family







- Family with young children would result in the occasional appearance of toys therefore it would be an effective detail to include for the narrative to place one or two in the space

Liverpool, 1950











- View from the window

- Type of building the flat is in

- City flat means it should be in a busy area

1950's Fireplaces



- Mostly Simple
- Tiled
- Fairly small

- Depending on whether the room is at an early or late stage of renovation (I like the idea of including the exposed wall bricks if being the first room of the renovation)





- Some more busy with metallic detailing

- Stone and possibly tile texturing could be replicated using polystyrene

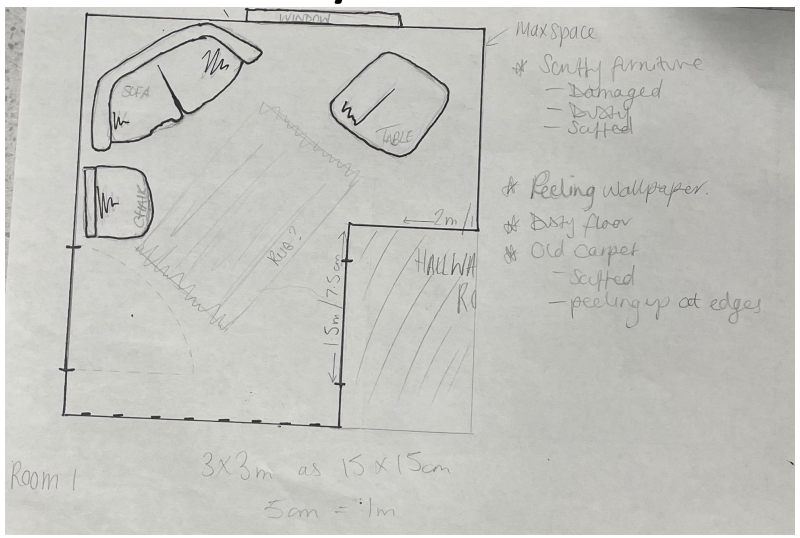
Image Sources:

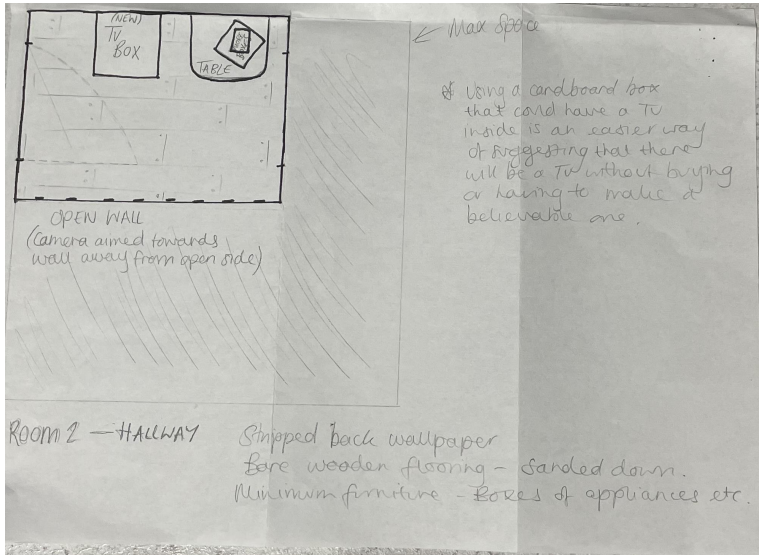
- https://www.pinterest.co.uk/pin/179862578843842168/
- https://www.alamy.com/stock-photo/1940s-living-room.html
- https://www.iwm.org.uk/history/fun-at-home-entertainment-second-world-war
- https://www.researchgate.net/figure/Utility-dining-room-and-living-room-furniture-1945-Source-Design-Council-Archive_fig3_271883136
- https://blog.retroplanet.com/elements-of-1940s-retro-decorating-style/
- https://www.thespruce.com/kitchens-from-the-1930s-and-1940s-1821196
- https://vsco.co/espen/media/53515ab0736708ac400000d0
- https://www.youtube.com/watch?v=bzCBnpl0tfg
- https://www.youtube.com/watch?v=6tv-biTRtnc
- https://salvagedinspirations.com/how-to-remove-veneer/
- how-to-identify-antique-wooden-furniture-for-refinishing.htm
- https://www.alamy.com/stock-photo/abandoned-house-old-furniture.html
- https://craftwhack.com/toys-of-the-1950s/
- https://toys.lovetoknow.com/about-toys/popular-1950s-toys
- https://entertainment.howstuffworks.com/23-must-have-toys-from-the-1950s-and-beyond.htm
- https://historydaily.org/1950s-toys
- https://www.facebook.com/LiverpoolPicturebook/photos/castle-street-circa-1950s/1712898472131739/
- https://www.mediastorehouse.com/the-northcliffe-collection/town-country/parade-billy-smarts-circus-liverpool-19581595.html
- https://www.facebook.com/LiverpoolPicturebook/photos/lime-street-1950s/1411883942233195/
- https://www.francisfrith.com/liverpool/liverpool-the-mersey-(queensway)-tunnel-c1950_l60002
- https://www.cultureliverpool.co.uk/the-changing-faces-of-liverpool-city-centre/
- https://www.salvoweb.com/29944-1950s-tiled-fireplace
- https://www.pinterest.com.au/pin/462181980482192793/
- https://www.ebay.co.uk/itm/283009335942

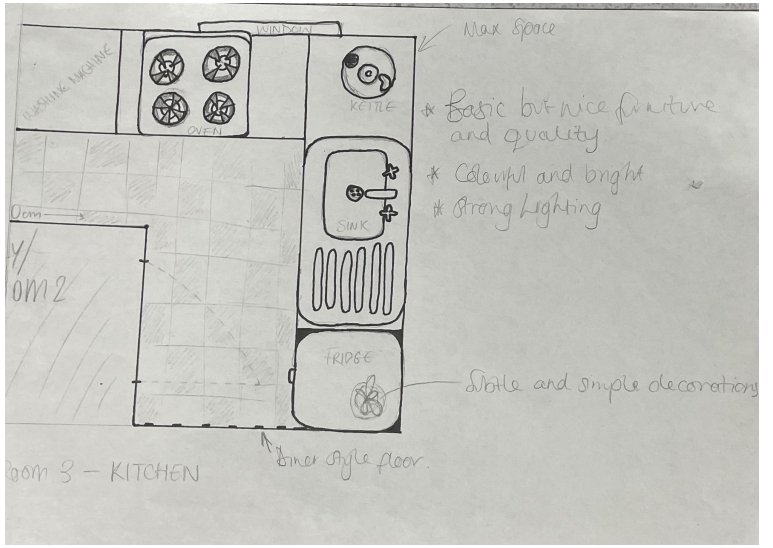
Mood Boards:

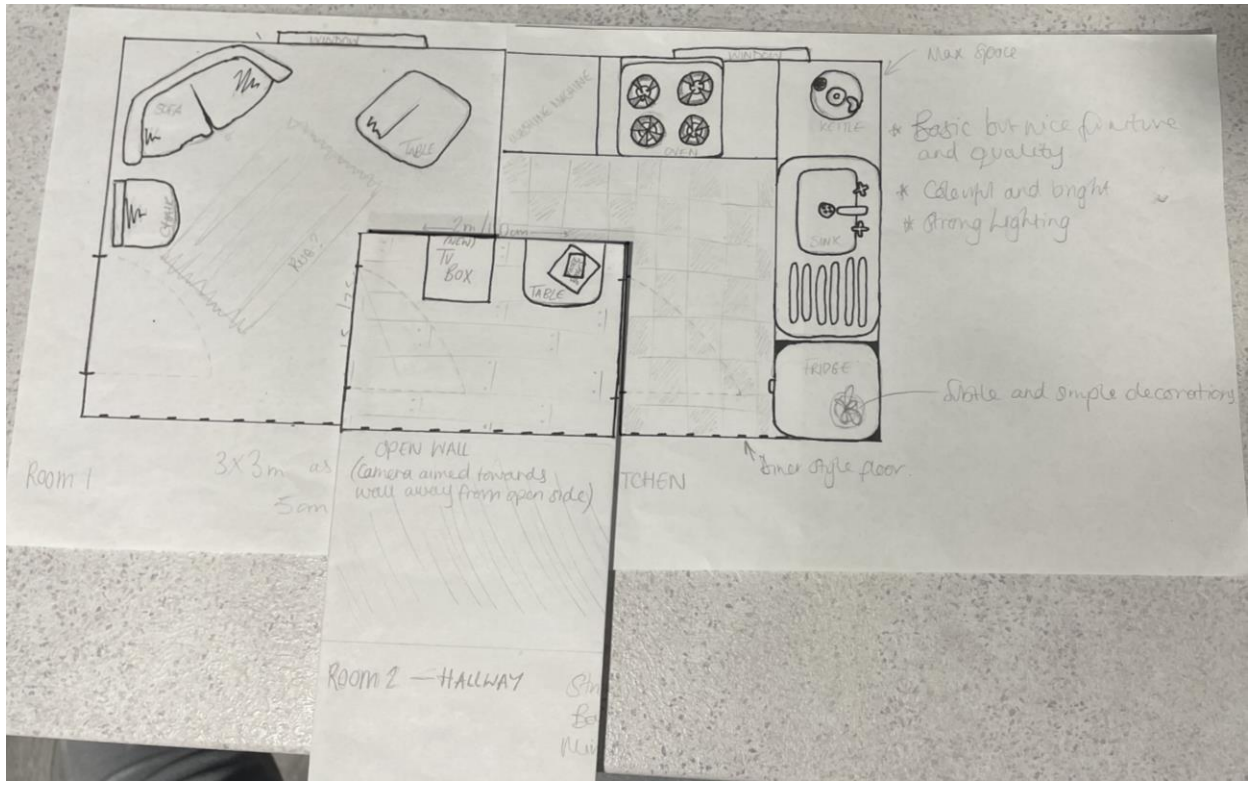
- These few previous mood boards have been more direct looking into more specific details that might be included within our design.

Basic Layout Idea:





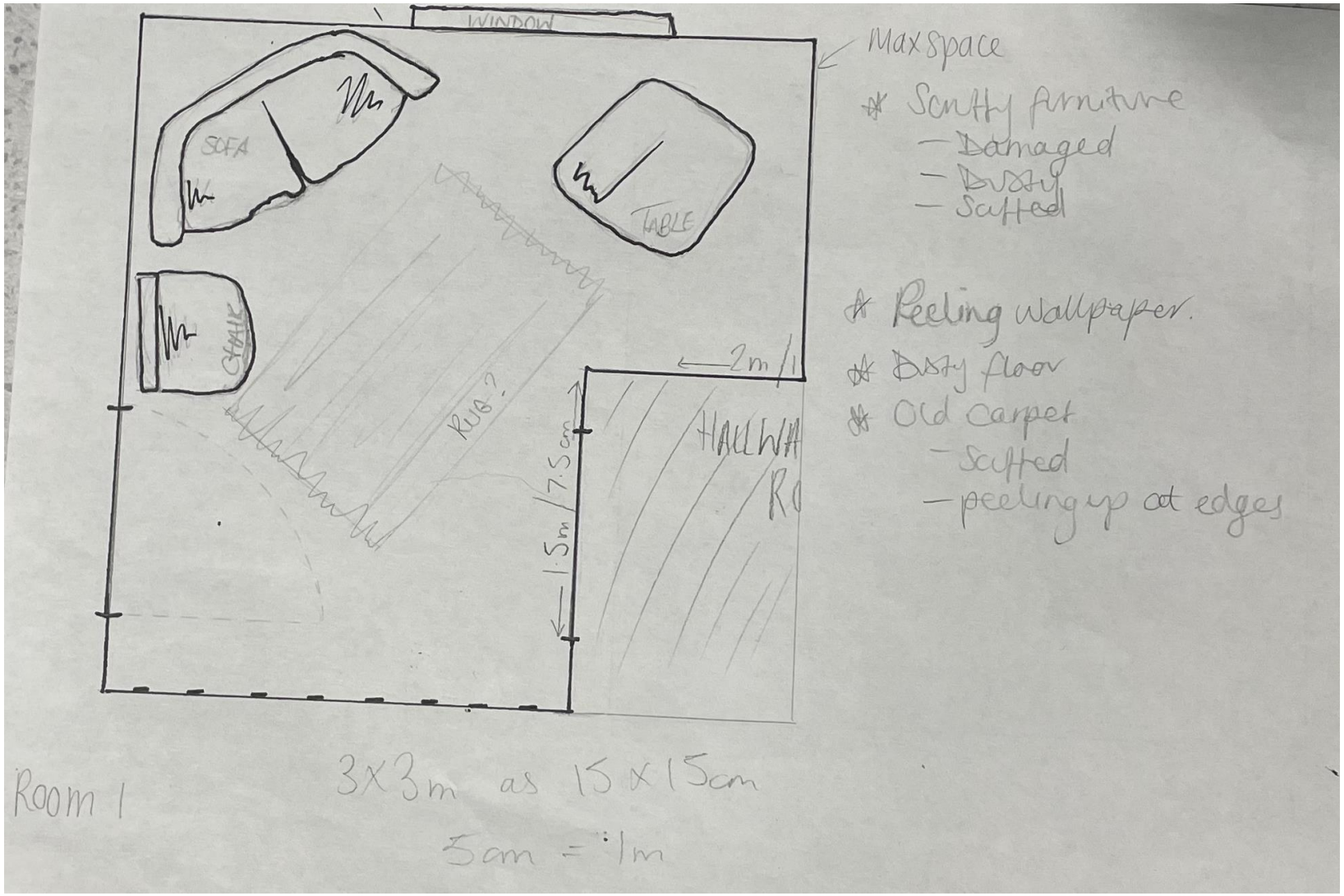




I have drawn out some sample layout ideas to help imagine what can be done and experimented with for the project. In the sample I have set the order of the rooms as the living room, hall and then kitchen which will result in the stylings of these rooms to be in the order of before renovation, during renovation and then after renovation. I felt that this layout might accommodate for a smooth walk through of the camera and if angled correctly there would be the opportunity to leaving certain walls out of the design which could save time and money. I have considered space for doors due to accuracy, however I think it would be convenient to just proved doorways again thinking about saving time and money.

When considering the stages of renovation, I think it should be blended through the rooms gradually. Each room will have a main state to focus on but towards the fair ends they could start blending into the state of the following room so that you can see a clear gradient. I think that would assist the narrative affectively.

Living Room – Pre-renovation

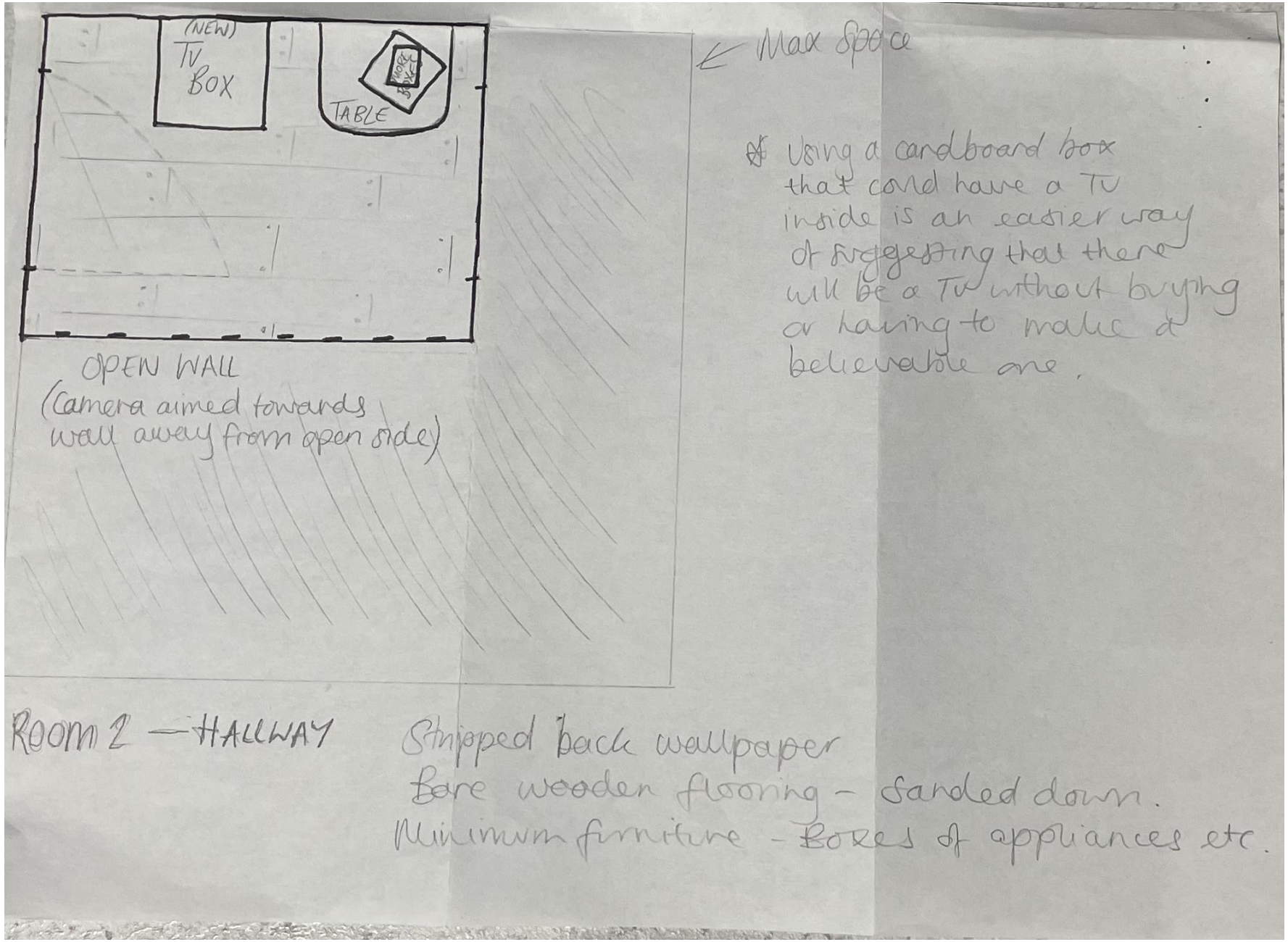


I think the final decision for which room is at what stage of renovation should be made after more research and experimentation has been done. I have first experimented with a layout idea using the living room as the pre-renovation stage. I would add details such as scuffed material, potentially with rips, dust and peeling wallpaper as some of the signs of age and neglect. I think patterned carpet would be suitable for flooring potentially with a rug, both of which being scruffy and dusty. Maybe the carpet could be curling at the corners of the room, coming away from the boards beneath it.

I think the colour scheme should be dull with some busy patterns included somewhere. And the lighting should be low and subtle.

Another detail that could be included is the blacking out of the window to signify the war times.

The Hallway – Being renovated

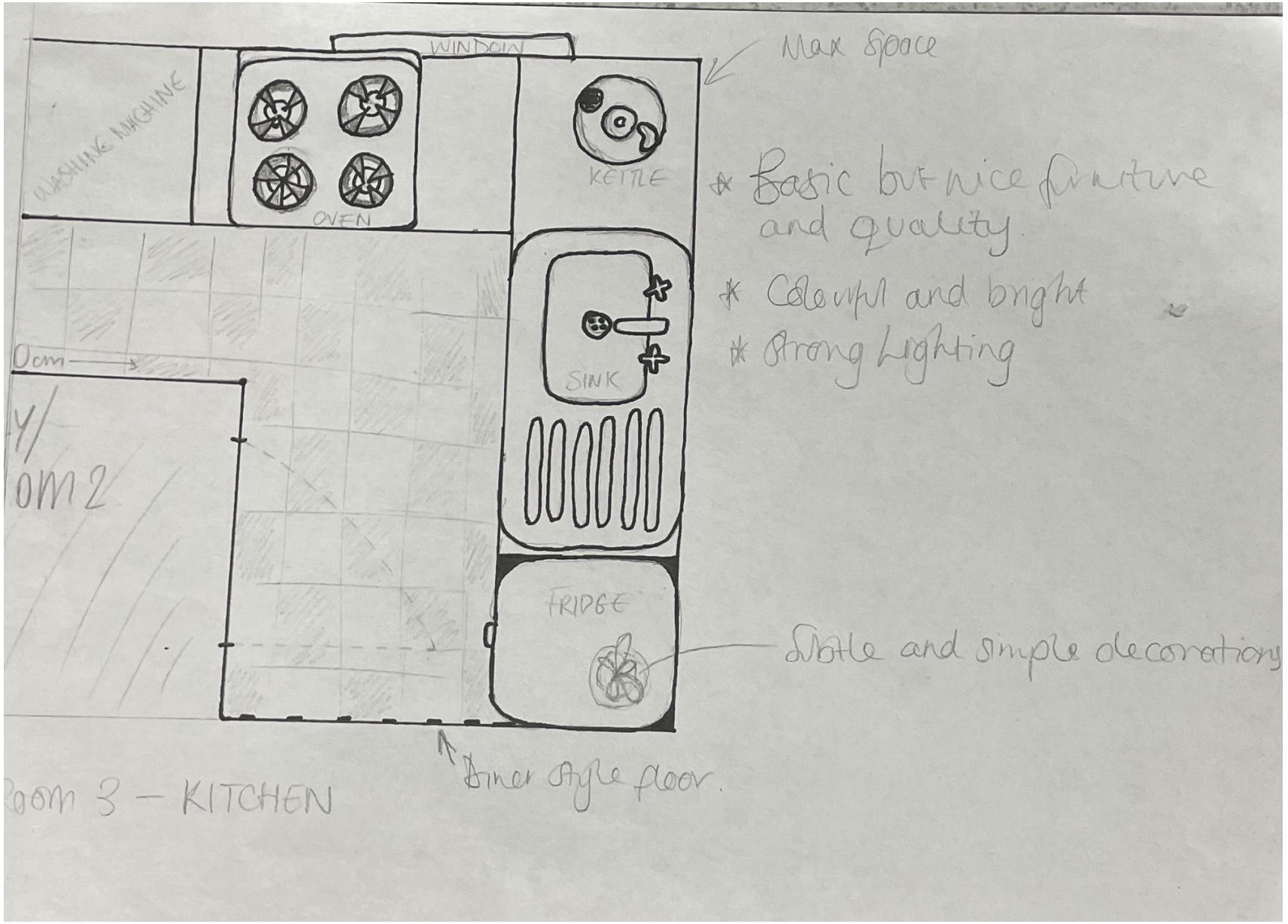


I have set the hallway to be a joining room between the living room and kitchen as I feel like it would work well with construction to design a simple shape for all the spaces to fit into, as I had shown with the spaces put together.

In this room I felt we could place some boxes that would suggest they are unpacking things that they have brought, one of which could be a TV box. This would allow us to suggest that they are going to have a TV in their home without the hassle or expense of making or buying a TV.

Furniture that might be found in a hallway of a home in those days might be a small table ready for some flowers to be placed on, therefore we could also put a small table and use that to place some more smaller boxes on top to be unpacked.

The Kitchen – After Renovation



The kitchen, being the room displaying the state of the flat after it's been renovated, would be the busy with appliances and even maybe some simple decoration.
There should be a dishwasher as they were coming out as a common appliance in the mid-late 50s.
This space would be the colourful and bright. I think the colour scheme should be bold along with the floor tiles being influenced by American diners as they often were.
I think this room offers a lot of experimentation opportunity, if used as the renovated room.

Creative One-Shot Scene Done to Show the Passage of Time: *Kidding* – a comedy-drama television series by Dave Holstein, first out in 2018.

- I found this very interesting example of a method used to show the passing of time in one continuous shot.
- It requires a lot of work and fast paced action.
- It was done by getting people to run in and out of the set behind the view of the camera to move and change the set as the view slowing changed and revealed the differences.



https://petapixel.com/2018/10/09/how-this-creative-one-shot-scene-was-done-to-show-the-passage-of-time/

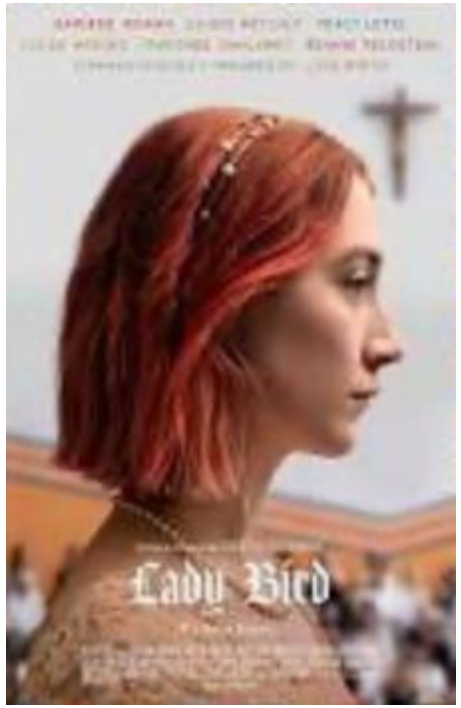
- If necessary, this could be a method we consider as I've noticed that the layout of our set means that to do a continuous tracking shot of all rooms it will most likely require going back into the corridor after going into the kitchen to get to the living room.

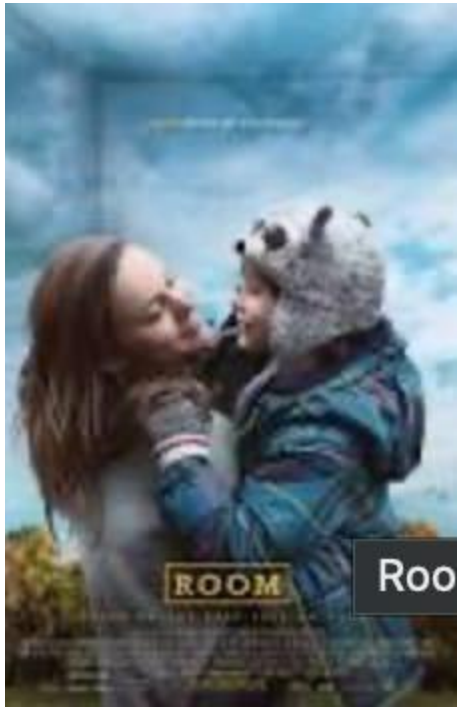
Indie (Independent) Films:

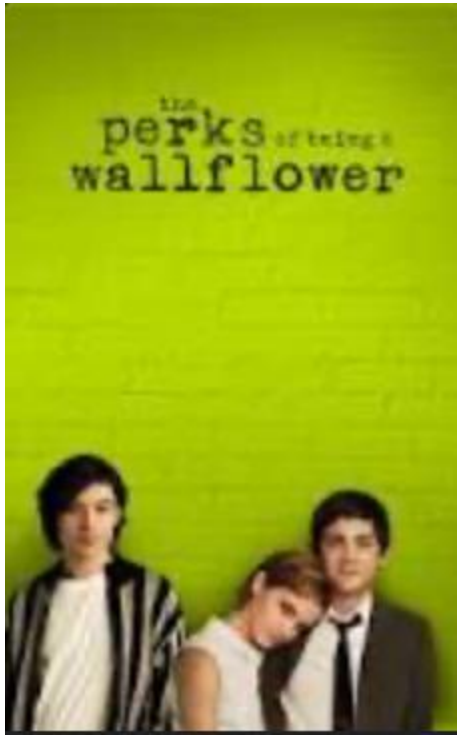
An indie, or independent, film is a film that does not associate with major studios or big production companies, it allows for more freedom to the creator, "With a lack of big budget and fewer crew members at their disposal, indie filmmakers can be more hands-on with their film productions and have greater freedom to tell the story they want to tell." As stated by the MasterClass Staff (2021).

- MasterClass Staff (2021) How to Make an Independent Film: Step by Step Guide, *MasterClass* https://www.masterclass.com/articles/how-to-make-an-independent-film#what-to-consider-before-making-an-indie-film

Some examples of indie films I discovered from a google search:









Tracking Shots:

"In cinematography, a tracking shot is any shot in which the camera physically moves sideways, forward, or backward through the scene. " As stated by the MasterClass staff (2021). They say it is often used to display a "a real-time journey through a setting" as we have been set in our brief, we want to achieve a shot that shows the passing of time.

Our set needs to be suitable for a shot such as this, therefore we need to consider a walk-through route that will follow our narrative and work with the layout and how the spaces develop in renovation.

Here are some examples from the article:

***Goodfellas* (1990):**

https://www.youtube.com/watch?v=kpvNjbtF9Hg

- This clip shows a long shot that follows the two actors through the corridors of a building, a good example of how it can take you through a space or multiple spaces showing how they connect.

***Touch Of Evil* (1958):**

https://www.youtube.com/watch?v=ZYdqLeKwXGs

- Used in the opening of the film, this tracking shot manages to give a good overview of the set, taking a high, from above approach. It follows the actors to the car and then whilst they drive. However, it reaches a point where its more like the shot leads the way and the actors follow along. It also begins following one couple and then leads on to focus upon another along the way.

***The Shining* (1980):**

https://www.youtube.com/watch?v=0pIfyTXphgE

- The tracking shot follows a faster pace as it focuses on a child riding a trike, it shows the space well as he is displayed riding in circles around one larger room and passing through other smaller rooms where they join.

Source: MasterClass staff (2021) How Tracking Shots Work: 5 Examples of Tracking Shots in Film, MasterClass Articles https://www.masterclass.com/articles/how-tracking-shots-work-in-film#what-is-a-tracking-shot







Changing Time: *Notting Hill* (1999)

- In this clip it shows one of the main characters walking through the streets and in a tracking shot it shows the passing of the seasons in the street behind him, sowing sun, rain, autumn leaves and snow. This is a clever way to show the passing of long periods of time.
- Something we could experiment with is showing this using windows, maybe showing the set with the view of one season and ending with another.





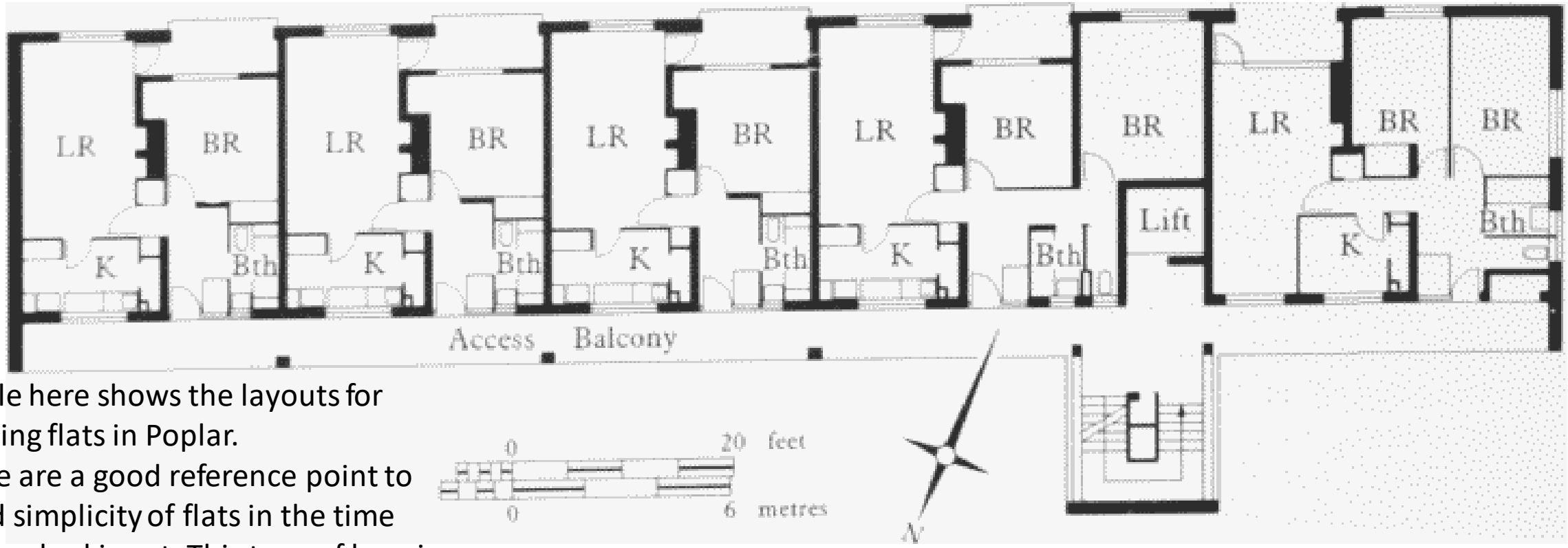




Source:

https://www.youtube.com/watch?v=5nIxppYXonE

Layout



This example here shows the layouts for public housing flats in Poplar.
I think these are a good reference point to the size and simplicity of flats in the time period we are looking at. This type of housing was found in the place were *Call The Midwife* was filmed, I think this series would be a suitable source of what life was like for the working class in the 1940s/50s.
"The large number of flats was largely due to the *County of London Plan* (1943) and its contention that areas such as Poplar should be redeveloped at a figure of 136 persons per acre." As stated by British History Online.

Reference:

- Survey of London: Volume 43 and 44, Poplar, Blackwall and Isle of Dogs (1994) Public Housing in Poplar: The 1940s to the early 1990s, *British History Online* Pages 37-54 https://www.british-history.ac.uk/survey-london/vols43-4/pp37-54

Existing 1950's UK Set: *Nowhere Boy* (2009)

Nowhere Boy is a very good example to consider for inspiration for our set idea because "it's the film of John Lennon's teenage years in 50s Liverpool".



Walker. D (2010) John Lennon-inspired Nowhere Boy gets DVD and Blu-ray release, Retro To Go https://www.retrotogo.com/2010/03/john-lennon-inspired-nowhere-boy-gets-dvd-and-blu-ray-release.html

I watched the film and got some screenshots that I thought would be useful:














This was useful as I noticed a number of prop ideas/inspirations. It gave me a number of ideas for what might be in the room and what the items might look like. It also gave good examples of interior décor and colour schemes etc.

Being set in 1950s Liverpool this is a reliable source and has the potential to provide some very useful influences for our future project development.

Group Mood Boards:


























Overcrowding and poor conditions were rife in 1960s Liverpool.





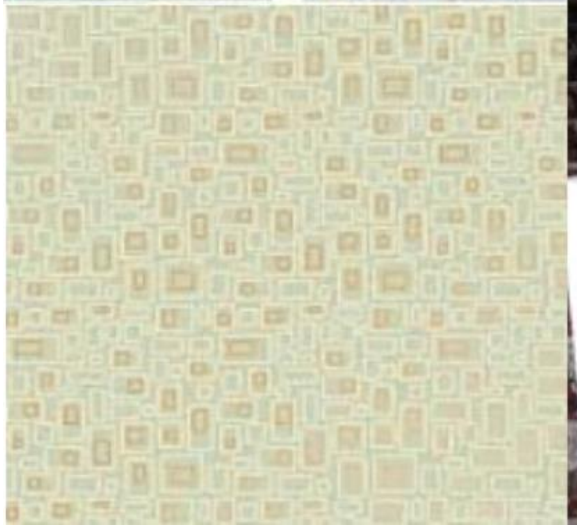












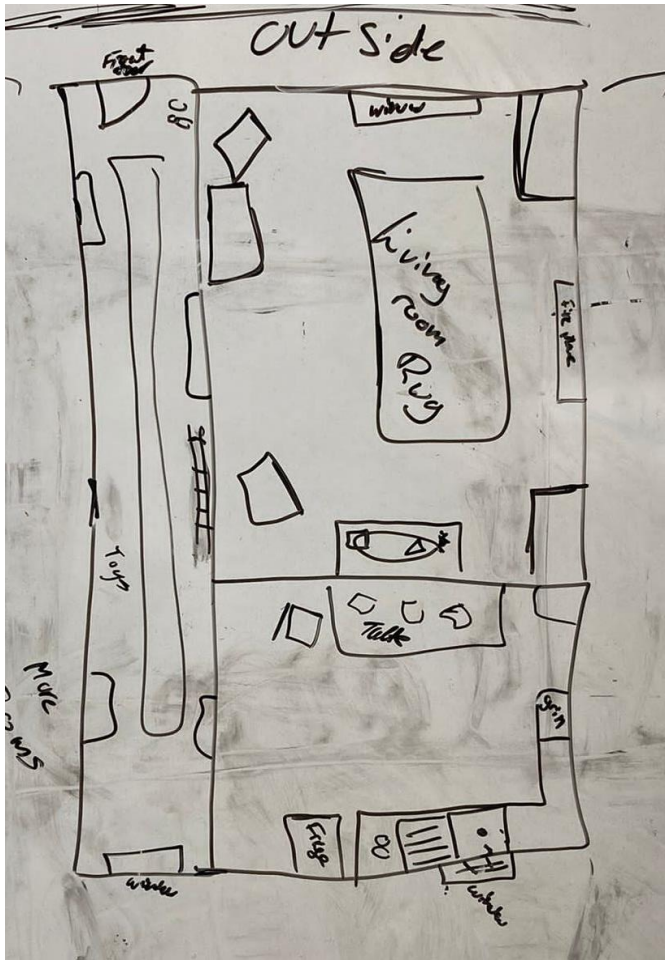
iStock


Group Mood Boards:

- These previous two mood boards were created by myself and two others in my group.
- We came together with our separate research we'd already gathered and put our ideas together.
- We used this to begin thinking of a clear idea together as a group ready to present to the rest of the class.
- From this we will develop a more direct narrative to consider for our final design that we as a whole group will go on to design and make.

Group 3: Our idea

- Relatively young parents
- Father works at the docks
- 5 kids
- Moved from the countryside, they had little belongings to bring with them
- Public housing block – basic and compact (County on London Plan 1943)
- Long narrow hallway connecting the 2 rooms (living and kitchen)
- Small kitchen – gas cooker, small fridge, sink, almost no storage, yellow/off white colour, wallpaper feature wall, tile/lino floor
- Decent sized living room – old chair, sofa, radio, magazines and newspapers, small fireplace/gas heater, wallpaper, wood flooring and big rug
- Use of window view and weather to show the passing of time



Here we completed a quick sketch as a group, looking at the layout options we were considering to start imagining what the set might look like.

More Images:



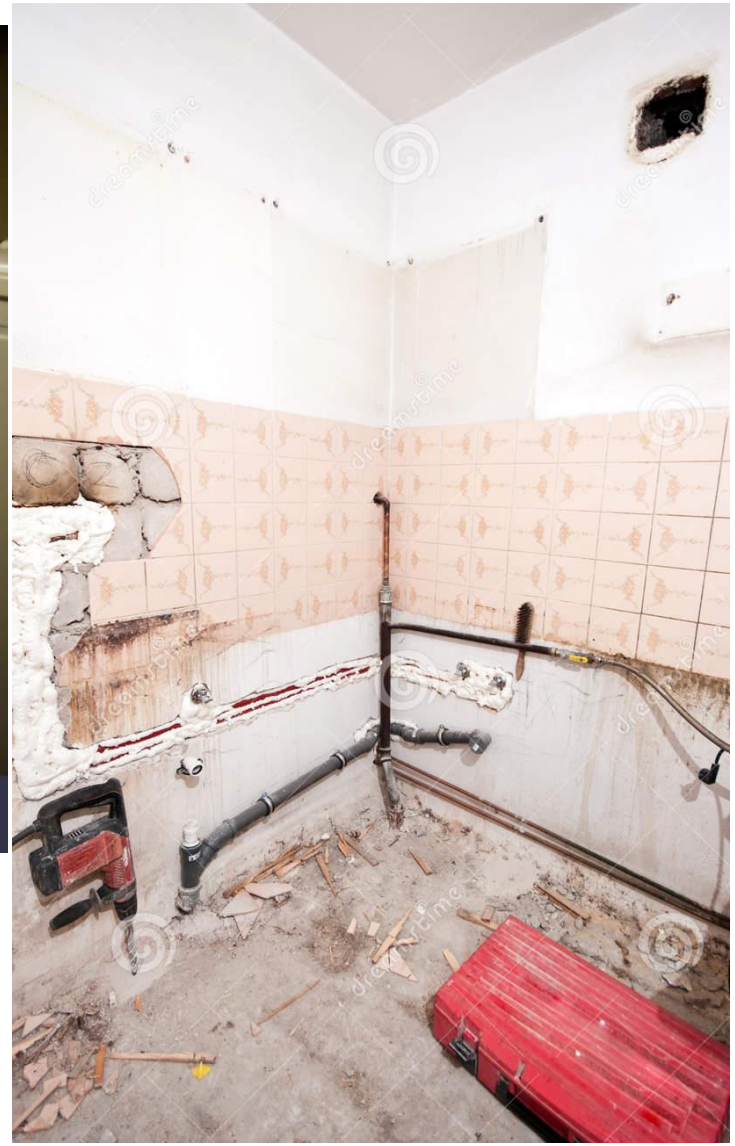
https://www.dailymail.co.uk/news/article-2115518/The-terrace-time-forgot-Domestic-life-1950s-Britain-captured-Liverpool-home.html



https://www.alamy.com/stock-photo/1950s-kitchen.html



https://www.alamy.com/stock-photo-an-old-fifties-1950s-style-english-kitchen-in-a-working-class-home-56985463.html



https://www.dreamstime.com/royalty-free-stock-image-kitchen-renovation-image17311356

I have gathered some more detail specific kitchen images that show the type of aesthetic we want to achieve, showing areas of construction in process and the type of working-class quality that they would have had in their council flat.

St. Fagans National Museum of History:

Rhyd-y-Car Ironworkers' Houses and a prefab house found in St. Fagans the Welsh museum would be very useful to get a feel of what lower class 1950s might've looked like. The Rhyd-y-Car street shows the developments of housing of over 100 years. Although our setting is focusing on an area in Liverpool, its still got a number of good examples for our project.









Sources:

https://www.walesonline.co.uk/lifestyle/nostalgia/gallery/st-fagans-how-used-live-9109260

https://museum.wales/stfagans/buildings/prefab/

https://museum.wales/stfagans/buildings/rhydycar/

Next Step: Chosen details to take further…

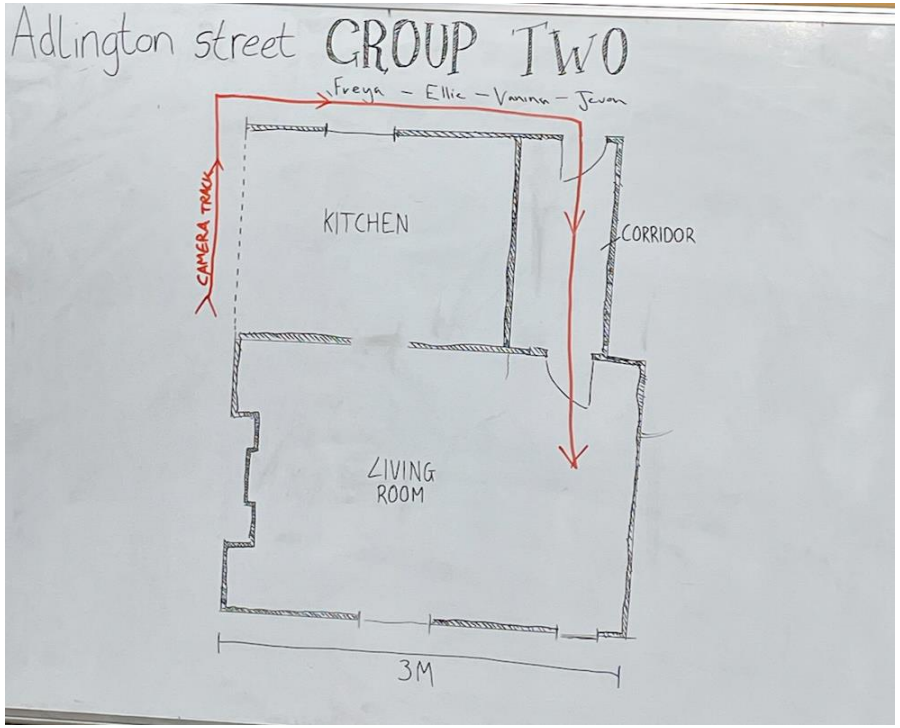
Narrative:

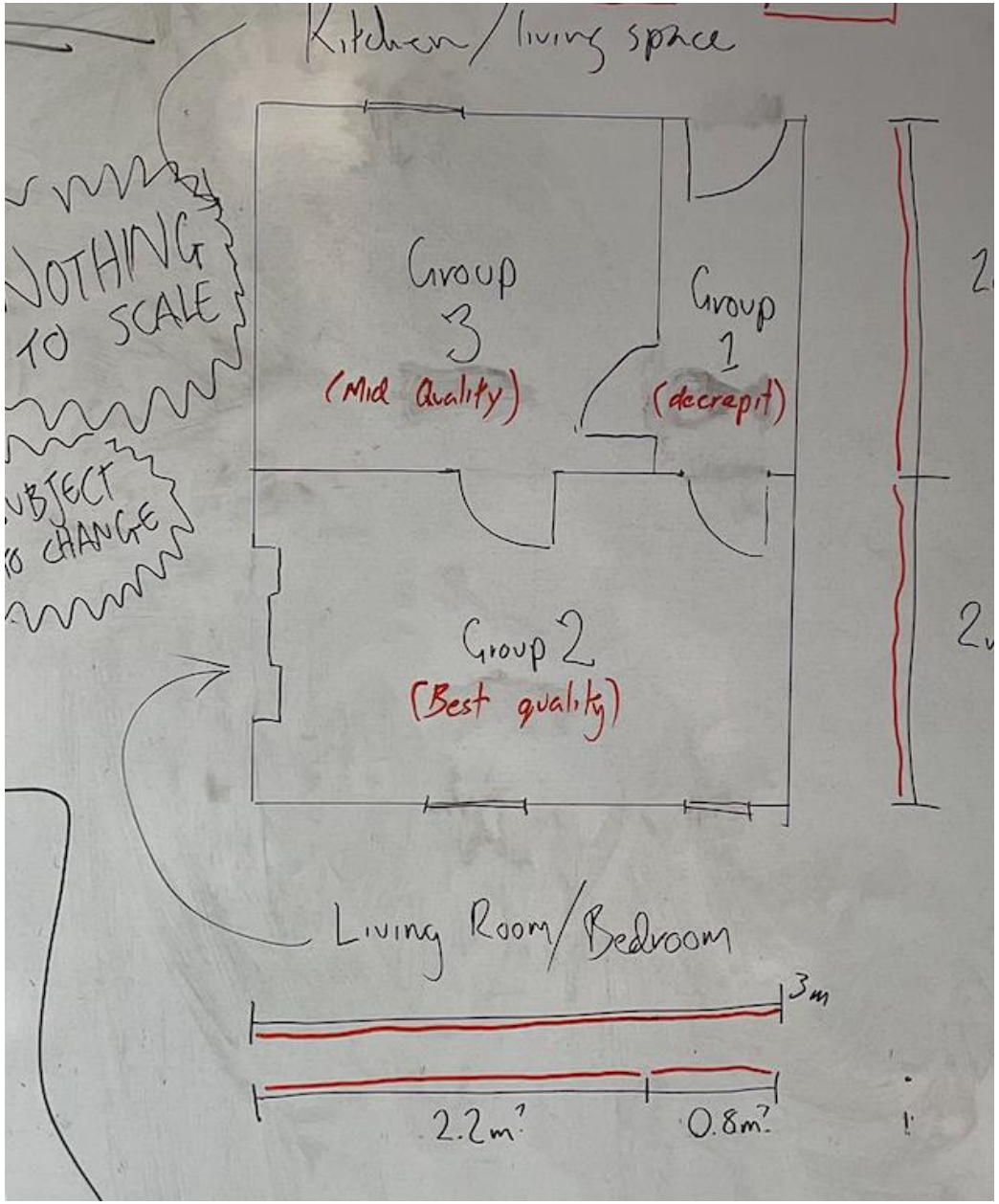
- Family of 3
- Father has PTSD from war, is an alcoholic and lost all motivation
- Mother is a housewife that makes money where she can
- Child of 0-3
- Struggling for rent and food
- Came from money but have fallen on hard times
- Set in the time period of Winter 1950 Oct – Jan
- Council Flat (built in Edwardian times)

Group Focus:

- Group 1 – Corridor (worst condition)
- Group 2 – Living Room (best condition)
- Group 3 – Kitchen (mid condition)

Layout:





Idea Development:

The images on the previous page were added to a physical mood board that was printed out and displayed in the workshop to refer back to.

We also measured and marked out our decided layout using tape. We realised early on that it was very small and so we altered the space to be more suiting for what we would like to achieve for each room. We even stretched the limitations of the sizing from the brief for the hall, making it 6m x 1.5m which goes against the 3m x 3m limit. However, its more accurate to the design and better for our project, these kinds of decisions are acceptable during the design process. At the moment we've got the kitchen and living room both at 3m x 3m, however I feel there may be some discussion about potentially giving some of the kitchen space to the living space, as the living room will be the room with the most contents, including a bed.

We placed some furniture and boxes in the spaces we had marked out to get a better idea of what we had to work with, our next step is to produce a design idea for our designated rooms and then put together a white card model. These separate models can then be put together as one and as a full group we can develop it further and make any more decisions.



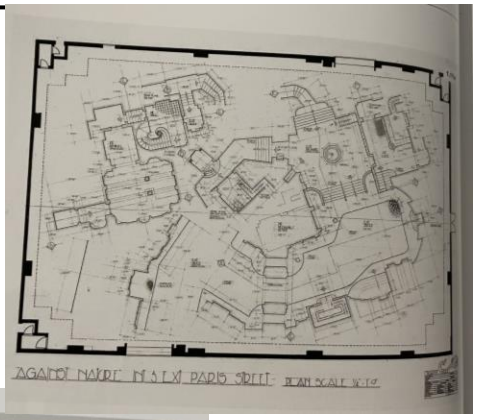


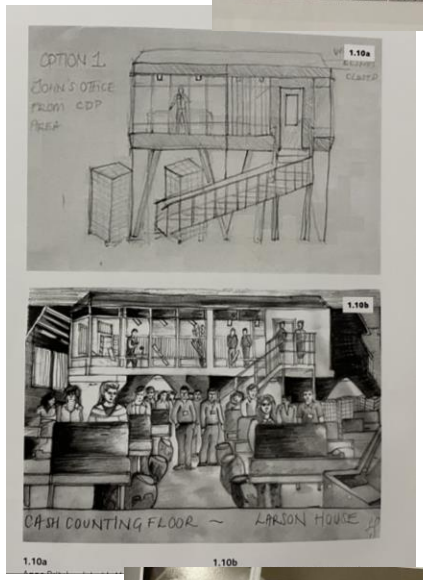




Production Design for Screen: Visual Storytelling in Film and Television - Sketches, Drafts and Models

Pages 35 - 37







As we've already noticed from the previous designing and development stages, the steps taken allow us to make decisions and altar them continuously throughout the process to become more and more suited to our end goal, with trial and error. First, we gathered visuals, in the form of mood boards, to envision the colours, contents and atmosphere that might be included. It's also important to carry out in-depth research to ensure accuracy. We can then start to plan and draw out a floor plan and sketch up more visual plans for the structure, these sketches don't need to be scaled or exact, "The sketch enables the designer to develop their first impressions, with varying levels of detail" J. Barnwell (2017). When you have a more official plan, it is then useful to complete a technical drawing, or a CAD drawing, these can go on to provide the scale, dimensions and all other details of the construction. "Floorplans and elevations are all drawn to scale and include doors, windows and architectural details." J. Barnwell (2017).

At a similar time to the sketches and technical drawings it is wise to mark out a scaled floor plan so that you can better understand the scale you have in mind. As discussed in lesson it is often that the scale you originally set for the design is not what you expect. A floor plan also gives you the chance to set out life sized objects or furniture giving you a better picture of how you can fill the space or how much space you need. During these stages it is often found that alterations are made for practicality and convenience. Making a model is another step that can help when reaching more final decisions for your overall design and more importantly before building the set, "This miniature version helps the Director and DoP visualise the set as a three-dimensional space, discuss potential pitfalls and ensure that they are happy before the set is built." J. Barnwell (2017).

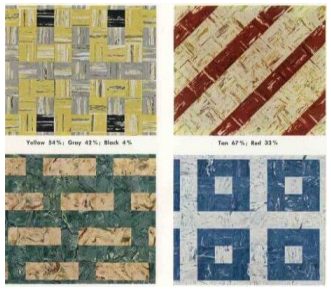
- J. Barnwell (2017) Production Design for Screen: Visual Storytelling in Film and Television, Pages 35 – 37, Bloomsbury Publishing Plc, London.

Kitchen Ideas:

- Paint tins and brushes (placed around)
- Old to new wallpaper
- Gas cooker
- Limited cooking utensils (pots and pans)
- More shelves than cupboards
- Table and chairs
- Food products
- Alcohol bottles
- Kettle
- Fridge

Flooring:

We felt that lino flooring would be a suitable choice for a typical council flat kitchen. From the gathering of many images for mood boards I have come to notice that the tiled look was common, lino can create a similar appearance but is cheaper, therefore better suited for simple living. I found a page with "scans from 1950s Armstrong and Kentile catalogues" as stated by Pam Kueber (2021). https://retrorenovation.com/2010/01/22/30patterns-for-vinyl-floor-tiles-from-1955/



More Details:

Here are good examples of what you might find in a 1940s home, although it's a bit before our time period there will be some aspects from the 40s included, here you can find examples of brands, books and clutter that could be included in our design. The kitchen space is particularly helpful for our group as we need to produce an accurate layout and contents. These images were taken from an article about a house from today that has ben kept as it would be from the 40s. It's referred to as a "shrine to the 1940s" in the title.

Paint Tins:

Here is an advertisement for paint tins in the 50s. I have also found some sample tins for a brand called New Art, these types of tins would've been present during a home renovation, they seem to be brands from that time period. SWP is another brand that came up a lot during a search.







https://fineartamerica.com/featured/walpamur-1950s-uk-painting-paint-the-advertising-archives.html

https://picclick.co.uk/Lot-of-7-Vintage-1950s-Tins-of-Winsor-372279822525.html

https://www.worthpoint.com/worthopedia/vintage-1950s-sherwin-williams-lead-1721637033



Wallpaper:

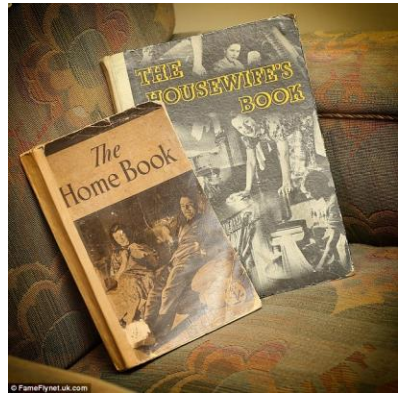
We feel that using wallpaper popular in the 40s for the original design of kitchen, the wallpaper that would be stripped back, or most likely signs of it still remaining in small quantities. Signs of damaged wallpaper, like water damage and peeling. Flower patterns seem to be a common design.

https://wallpapersafari.com/wallpaper-from-the-1940s/









https://www.dailymail.co.uk/news/article-2699915/At-home-past-Man-s-house-shrine-1940s-including-bakelite-phone-Vera-Lynn-records-outside-loo.html



This is the basic technical drawing of our floor plan that we decided on after making some alterations. We made alterations after discovering that our original measurements would not work for how we need to use it.

The Corridor – 6m x 1.5m
The Kitchen – 3m x 3m
The Living Room – 3m x 3m

The details for the door sizes etc. Need further discussion however we have discussed positioning and choosing suitable spacing between the doors and walls.

Model Making:

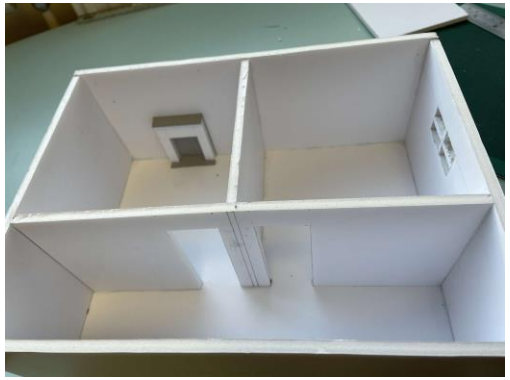
As a full group we put together a white card model, with each group focusing on each room they had been set with. Fortunately, they each came together well to complete the full set plan at the end, with the included doors and window. From this visual plan we were able to make more decisions. It helped towards working out which walls would work best being removed as we needed to find a way to reduce cost, removing walls would significantly decrease the costs spent on the wood order.



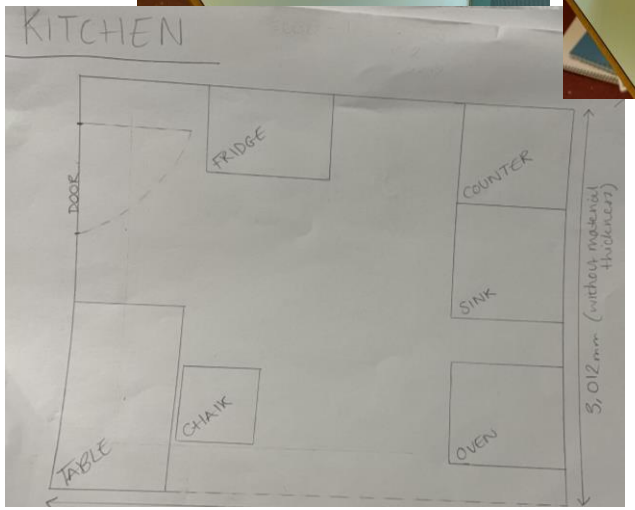


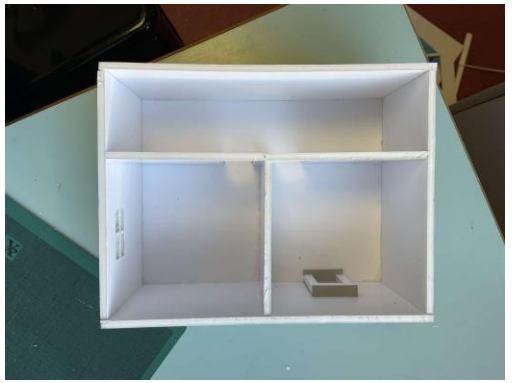




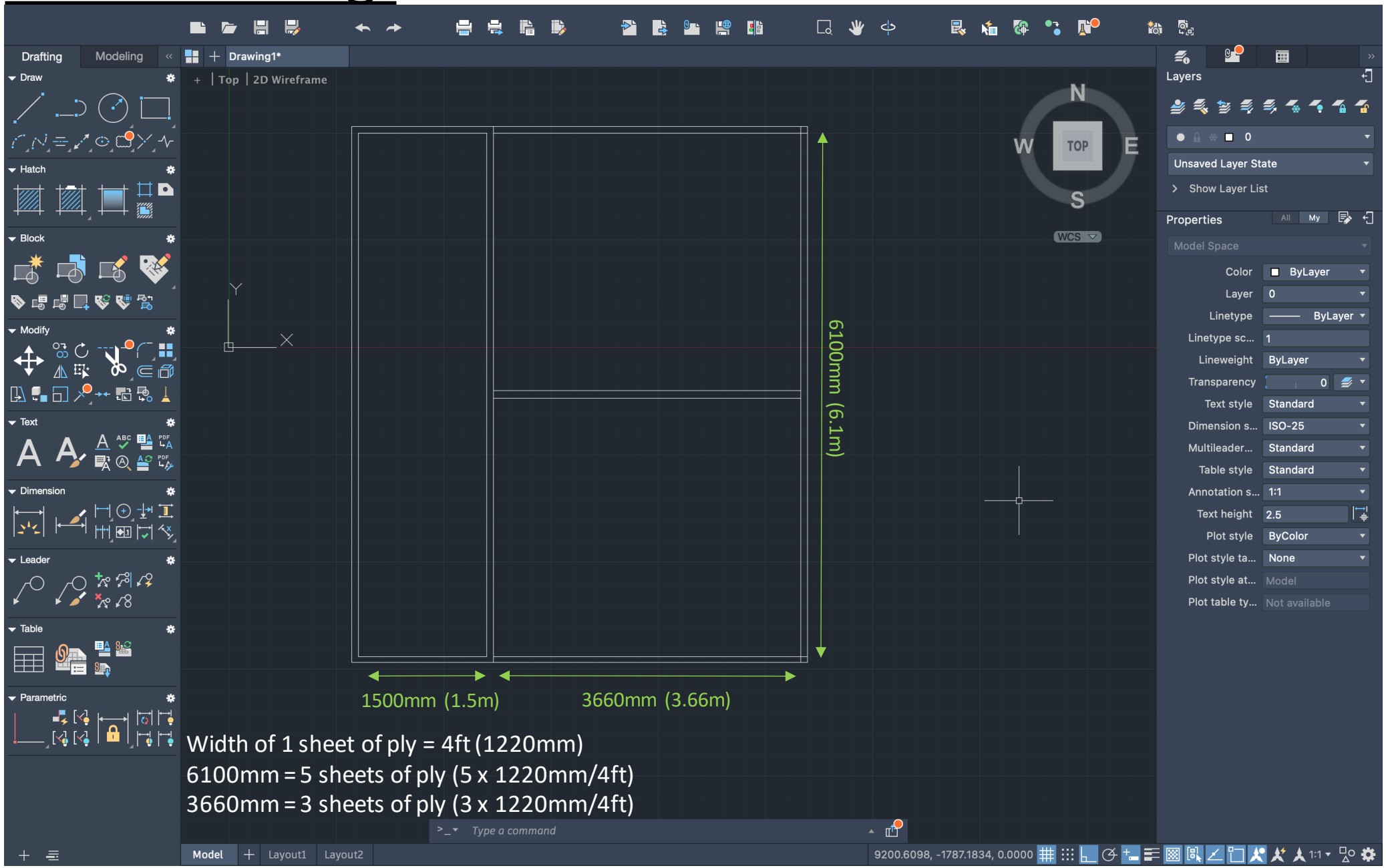


A new model was made to display the developments that we decided on rearranging the window and adding a fireplace where those working on the living room design felt it would fit best. Due to this new design those and myself focusing on the kitchen design had to rethink our layout plans, but it is important to be able to adapt throughout so that we can get the best out of the finished set. We had no official decisions yet however, so it was not a major inconvenience.





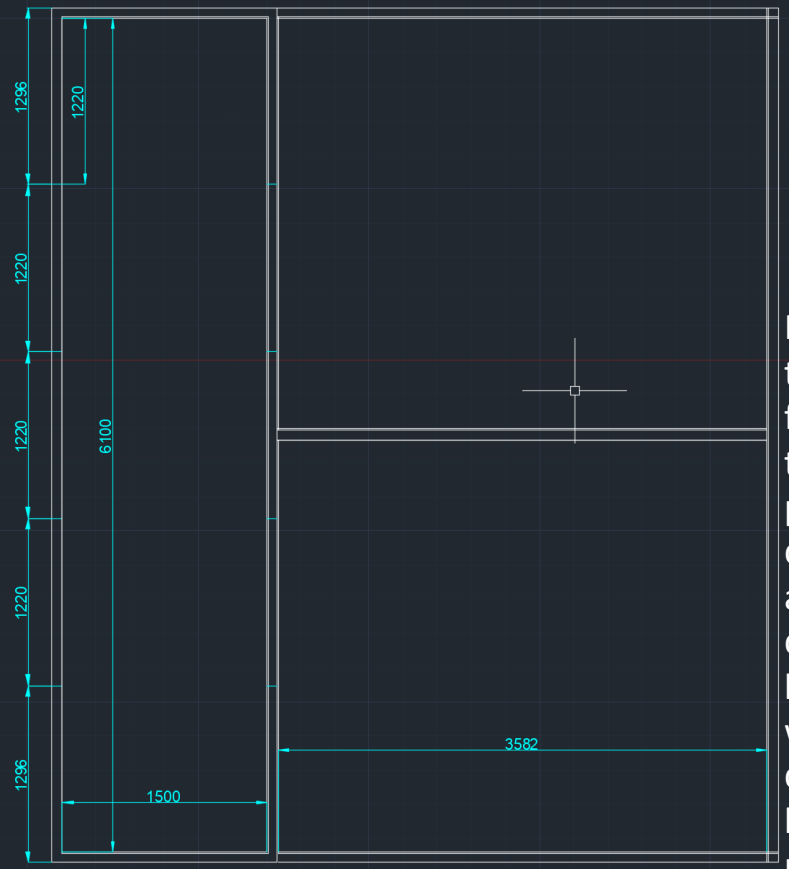
CAD Drawing:



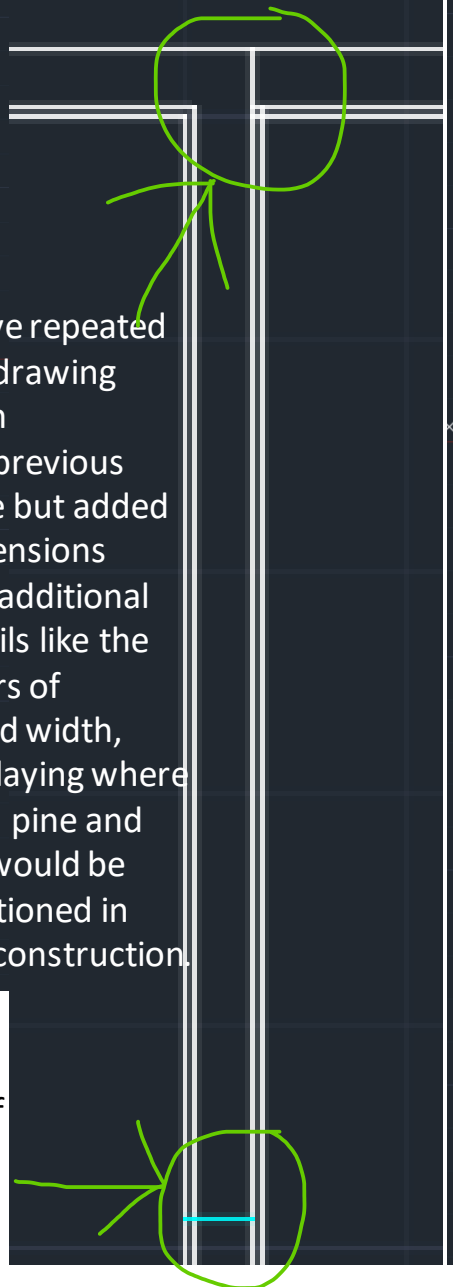
Here I have drawn out a scaled CAD drawing which will be very useful going on to technical drawings as we altered some of the measurements so that they would better fit the sheets of ply and would result in easier construction and less waste. The sheets of ply came at 4ft wide and so we increased the lengths where suitable. The alterations that were made were the overall length of the structure that was originally 6m increased to 6.1m, and the width of the living room and kitchen increased from 3m to 3.65m.

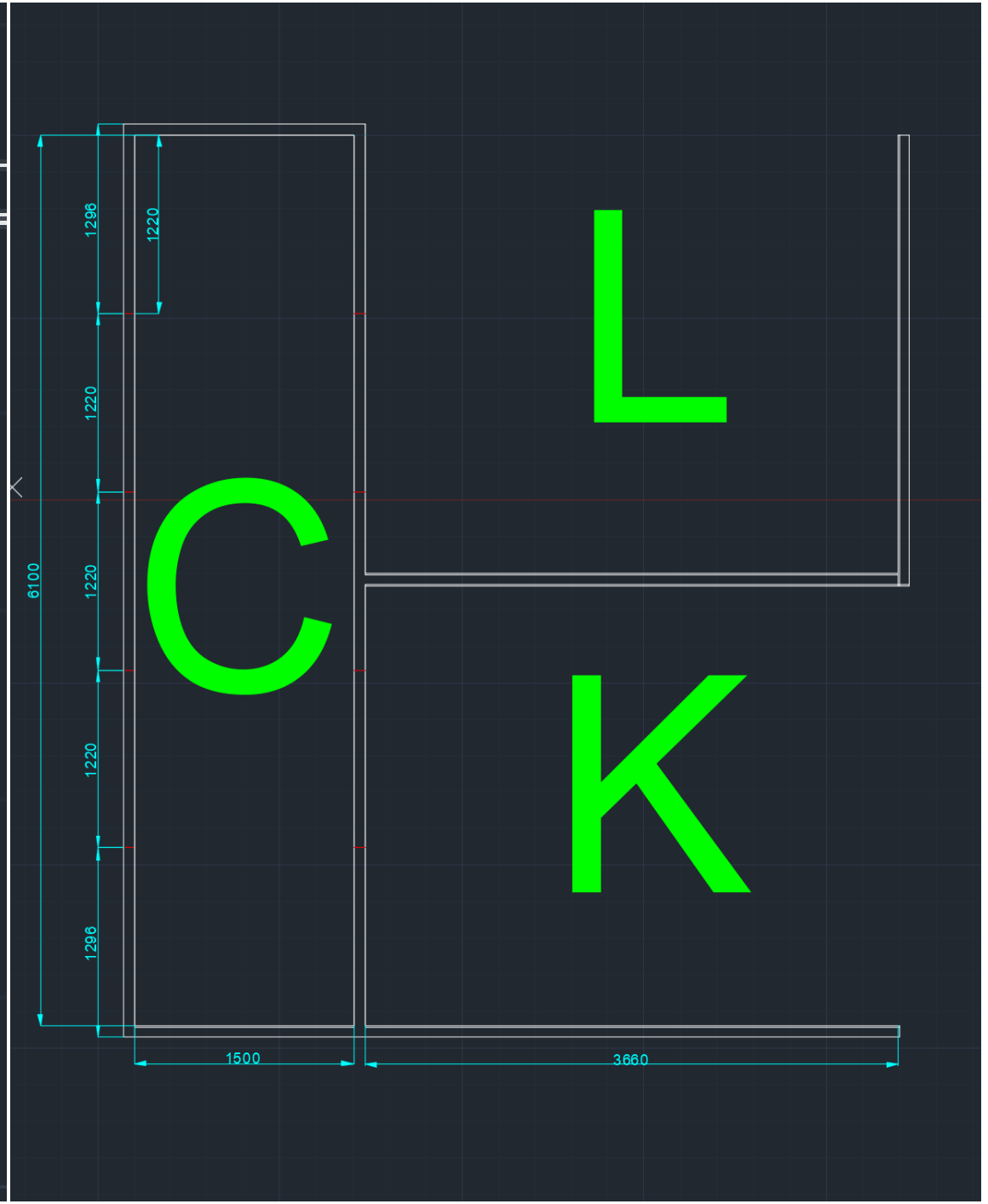
The thickness of the materials used, being 3 by 1 pine clad with 6mm ply also had to be considered.

CAD Drawings:



I have repeated the drawing from the previous page but added dimensions and additional details like the layers of wood width, displaying where both pine and ply would be positioned in the construction.





I also marked out where each sheet of ply would fit along the length of the corridor, explaining visually how you would be able to fit 5 along each side.

CAD Drawings:

On the previous slide I have shown 2 developments of the CAD drawing that we started working on. Along the way we made some alterations, the most obvious one being the removal of 2 walls, this is to decrease the wood costs which we noticed were significantly over our budget already. We removed the walls based on which we thought could offer the most convenient filming angles and openings, without taking away from the set up of each room. These will help with putting together detailed technical drawings, it gives us a lot more information to start drawing out the final draft that we will use to refer back to for the construction. However, if more alterations are made along the way, then the draft will need to be replaced with an updated version. But essentially it will be the source for all information needed for the construction.

Prop Ideas:

What we found available at Uni from past productions/projects:

- Hats
- Blankets
- Watch
- Saucepan
- Beer Bottle (in need of label)

I also asked my Nan if she had any things from the 1950s in her possession to use as inspiration for the type of things that might be found around our set. Some things she had were from the 30s and even earlier, I thought these could still be useful examples as families tend to hold on to things and put them as decoration as she has. I took photos and have shown them here.

Unfortunately, as the time setting for our project is 1950, the coronation tea set would be 3 years too early, but we can still use the styling and sizing as reference.















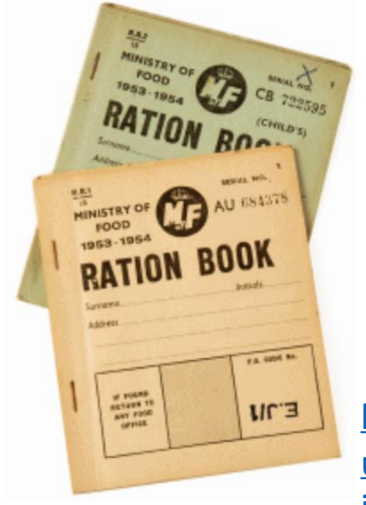

Food and Packaging/Labels:





I did a Pinterest search to gather some ideas about what packaging and labels might be found in a 1950s kitchen. We could look further into finding useful product labels to potentially recreate. Something we realised also was that we could include some real foods like fruits vegetables and bread etc.







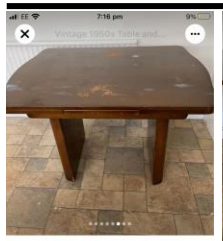
We printed some small examples of old ration boos as small examples. Using coffee and tea to age them.

https://www.historic-uk.com/CultureUK/Food-in-Britain-in-the-1950s-1960s/



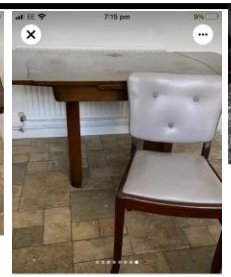


Furniture Ideas and Options:



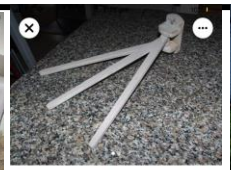
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

Vintage 1950s Table and Chairs
£20
Listed over a week ago in Ammanford, Wales



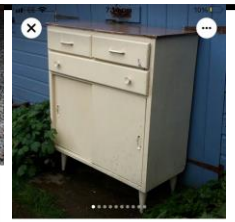
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

Vintage 1950s Table and Chairs



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Vintage Towel Rack
£10
Listed over a week ago in Neath, Wales
Message Seller
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You can be notified when listings similar to this one become available



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

Vintage Mid Century 50s 60s Kitchen Cupboard
£10 ~~£20~~
Listed over a week ago in Ammanford, Wales
Message Seller



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s kitchen scales
£18
Listed over a week ago in Pentre, Wales
Message Seller
Alert · Send Offer · Save · Share



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s kitchen scales
£18
Listed over a week ago in Pentre, Wales
Message Seller
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Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950's kitchen cupboard.
£25
Listed 5 days ago in Sandy, England
Message Seller



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950's kitchen cupboard.
£25
Listed 5 days ago in Sandy, England
Message Seller



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950's kitchen cupboard.
£25
Listed 5 days ago in Sandy, England
Message Seller



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s set of 6 Side/Dessert Knives in box



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

Genuine vintage 1950s kitchen larder / cabinet
£150
Listed over a week ago in Haywards Heath, England



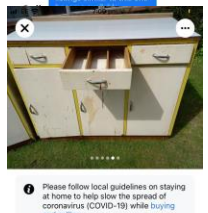
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950 retro bailey kitchen fold away hob and sink pod
£92 ~~£140~~
Listed 4 days ago in Ebbw Vale, Wales
Message Seller



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950 retro bailey kitchen fold away hob and sink pod
£92 ~~£140~~
Listed 4 days ago in Ebbw Vale, Wales
Message Seller



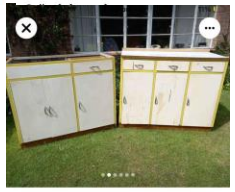
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s Kitchen cabinets
£70 ~~£180~~
Listed over a week ago in Romsey, England
Message Seller
Alert · Send Offer · Save · Share



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1950s Kitchen cabinets
£70 ~~£180~~
Listed over a week ago in Romsey, England
Message Seller
Alert · Send Offer · Save · Share



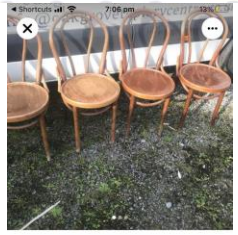
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s Kitchen cabinets
£70 ~~£180~~
Listed over a week ago in Romsey, England
Message Seller
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Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

Vintage 1950s kitchen for sale
£100 ~~£200~~
Listed over a week ago in Glossop, England
Message Seller
Alert · Send Offer · Save · Share
You can be notified when listings similar to this one become available



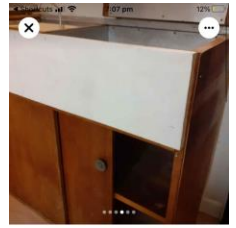
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

Vintage style thonet bentwood chairs
X4
£50 the set
£50



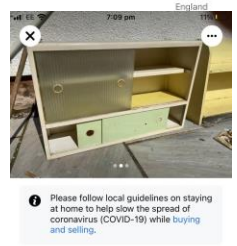
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

Vintage kitchen wall units.
£50
Listed over a week ago in Swansea, Wales
Message Seller



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950 retro bailey kitchen fold away hob and sink pod
£92 ~~£140~~
Listed 4 days ago in Ebbw Vale, Wales
Message Seller



Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s 'Fleetway' kitchen furniture
£50
Listed over a week ago in Colwyn Bay, Wales
Message Seller
Alert · Send Offer · Save · Share



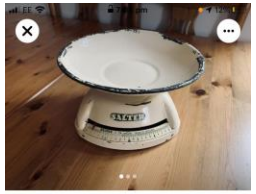
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s 'Fleetway' kitchen furniture
£50
Listed over a week ago in Colwyn Bay, Wales
Message Seller
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Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

1950s kitchen cabinet
£20
Listed over a week ago in Liverpool, England
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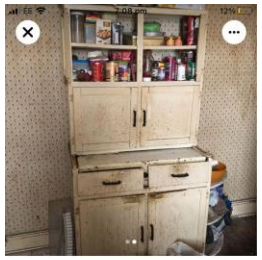
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Vintage Salter Kitchen Scales
£10
Listed 2 days ago in Teignmouth, England
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1950s / 1960s larder unit with matching draw unit
£50 ~~£100~~
Listed over a week ago in Bournemouth, England
Seller prefers door drop-off or pick-up. Learn More



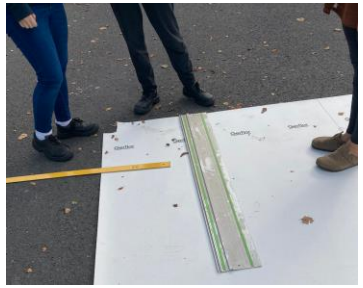
Please follow local guidelines on staying at home to help slow the spread of coronavirus (COVID-19) while buying and selling.

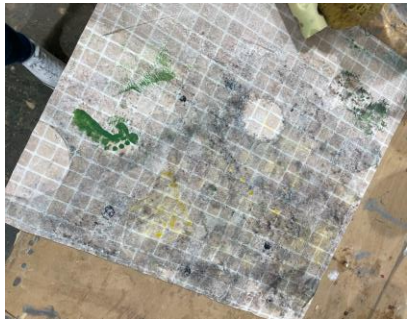
1950s / 1960s larder unit with matching draw unit
£50 ~~£100~~
Listed over a week ago in Bournemouth, England
Seller prefers door drop-off or pick-up. Learn More

Here are a lot of examples of existing furniture that could inspire the visuals we aim to create, or some could even be used if they are at reasonable prices which would save on time instead of making replicas. These were gathered in my group, therefore focusing on kitchen furniture, there are a lot of useful examples all found on Facebook Marketplace. Even the appearance of the warn-down surfaces can be used as inspiration for the detail quality in our kitchen.

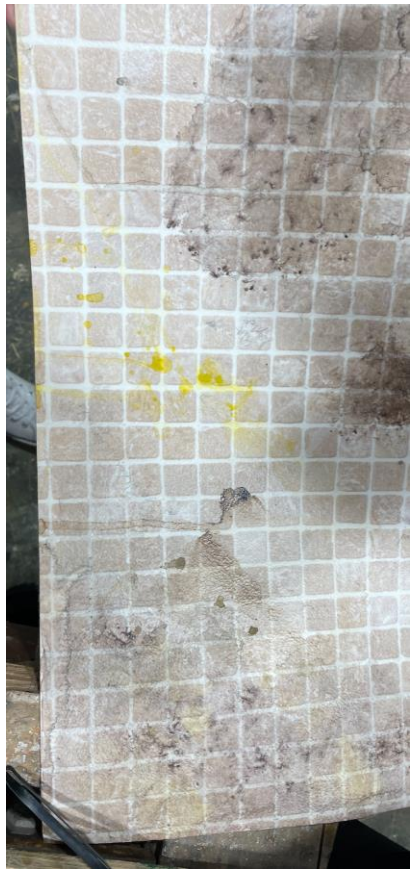
Surface Colours and Patterns:

We started looking at colour schemes and patterns for the kitchen. Particularly the walls and floors. We knew we wanted to use lino and fortunately the Uni had some tile lino that we are able to use which would fit well. We started experimenting with dirtying down the to make it look used and aged, however due to our room being the mid development between renovation it may have areas of both bad condition and good condition.









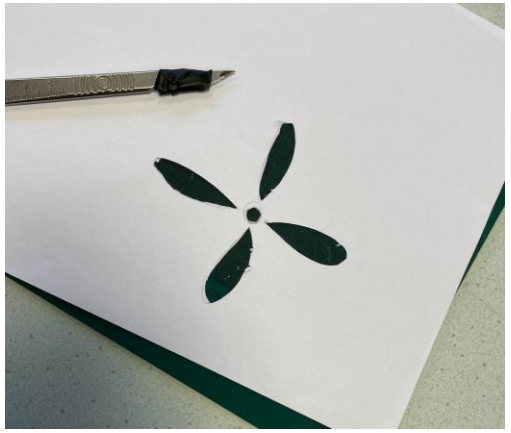


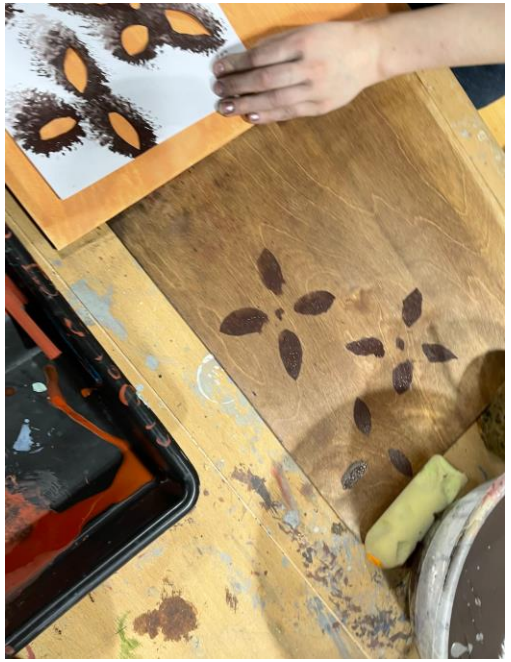
We tried to capture the essence of dirt and potentially food staining throughout. Fortunately, the paint works well on the lino using watered down paints and a blended sponging technique.

We looked at potential colours for the cupboards/counters and furniture also, considering the types of wood that might be used.

Focusing on the wallpaper we took inspiration for one we chose as our favourite, and we made some paper stencils using a scalpel. We also experimented further with consistency of the paint soon realising that watered down would not work as it smudges very easily and loses its shape.













Source for wallpaper examples: https://hipwallpaper.com/view/W7DxOe









Aesthetic Theme:







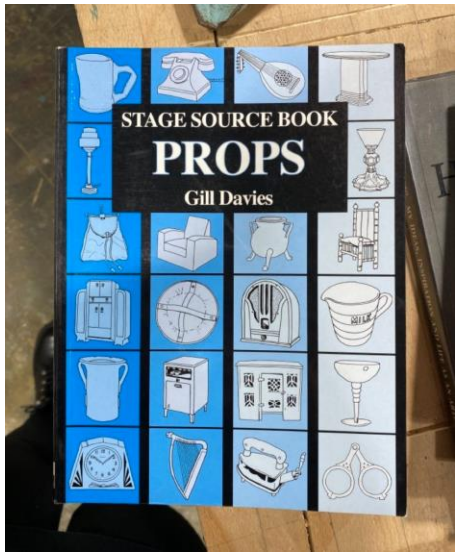




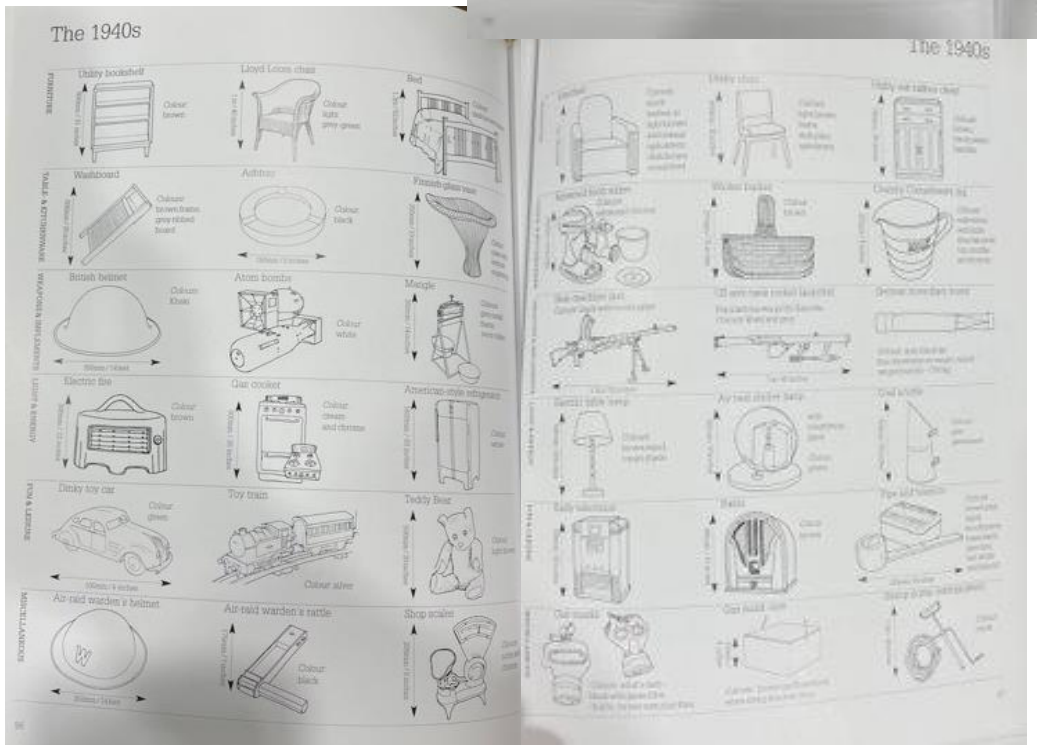
This is a good representation of the aesthetic we have in mind for our kitchen plan. With the uses of the turquoise and yellows along with very basic beiges and browns that make up the rest of the room. Here we have also shown our choices for the flooring and wallpaper. The flooring was fortunately already in the possession of the University but the wallpaper we aim to recreate using a stencil techniques and paint.

Images found from a google search and used in previous group mood boards.
The images were put through adobe colour to find the colour scheme.

Props:







Have got

Need to find

Prop item name	Source	Borrow – Y llwyfan	Borrow – From the University	Build
Wicker basket		x		
Jugs / stainless steel jug		x		
Pipe + tobacco	x			
Old gas mask case	x			x
Washboard	x			
Kettle / teapot	x			
bowl		x		
Plates			x	
Milk bottle	x			
Brylcreem	x			
Wooden stool		x		
Chairs			x	
Table	x			x
Bread bin	x			
Salt and pepper pot	x			
Tablecloth	x			
Gas cooker				x
Sink			x	
Ashtray	x			
Gas iron	x			
Cutlery	x			
Storage jars		x		
Whisky glass			x	
Mug / glass	x	x	x	
Knife	x			
Rolling pin	x			
Cleaning products				x
Jars	x	x		
Wooden spoon	x			
Recipe book / recipe cards				x
Butter holder	x			
Alcohol bottles – glass bottles		x		
saucepan		x		
candlestick		x		
Bowl / cake tin		x		
Tray		x		
Kitchen cabinet	x			x

Put into a table to think about what we can buy borrow or make. This is what we have so far.

Props:







We managed to find a lot of possible props we could use for our kitchen, fortunately these are items we are able to borrow.















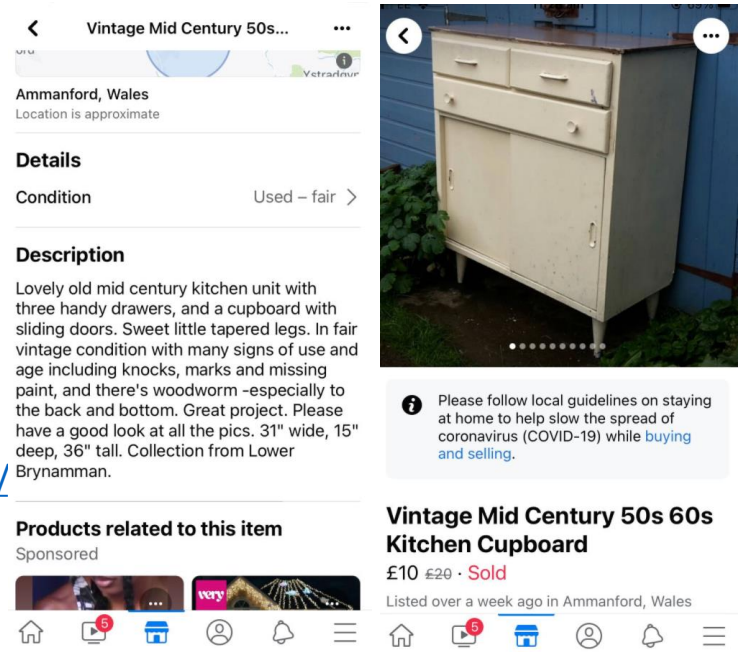


This cutlery set however was found in a charity shop selling for 10p a piece, so Lleucu was able to purchase a few.

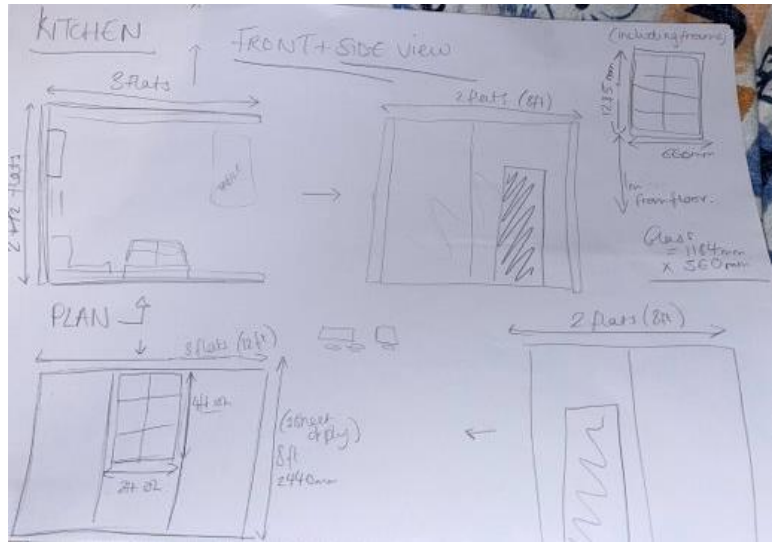


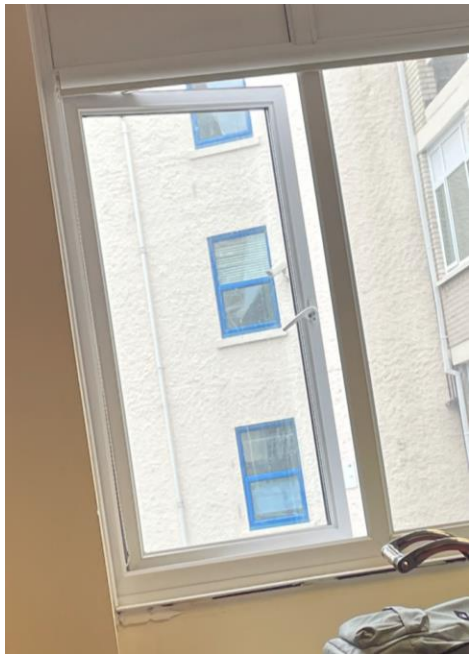
Window:

Standard counter height, nowadays = 36inches (3ft)
"The heights outlined above maximize ergonomics for the various tasks an adult of average height would perform on a countertop."
https://www.caesarstone.ca/blog/standard-counter-height-finding-the-right-fit-for-you/
Back in the 1950s they didn't have counters, but it is useful information to know so that we can base the height of the sink and window etc. from a suitable height.



We were interested in purchasing this piece of furniture for the kitchen, we contacted the seller to ask about it but unfortunately it was sold soon after. However, we noticed that this was also 36inches tall and therefore matched the standard counter height for counters today.

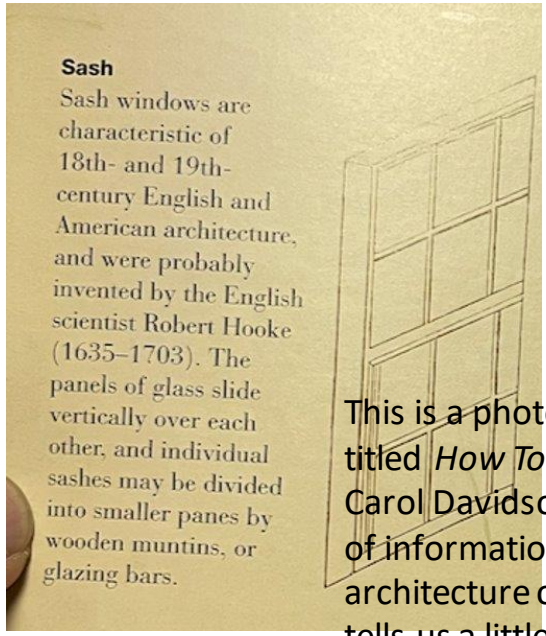




We also discovered that a window at Uni was at the same ratio and based our measurements from that as it was a more suitable size for what we had in mind.

https://historicengland.org.uk/images-books/publications/traditional-windows-care-repair-upgrading/heag039-traditional-windows-revfeb17/
LOOK MORE AT THIS

After considering popular window stylings, as in the Sash window, sizes and positionings were eventually concluded. Common window sizing in the 1900s were more specifically design to a ratio of 2:1 in terms of height : width. As stated by a site called *Rose Collection* that sell sash windows "standard sash window size in the 19th century was 1200mm wide" and each of their sizes come in the double width for height ratio.



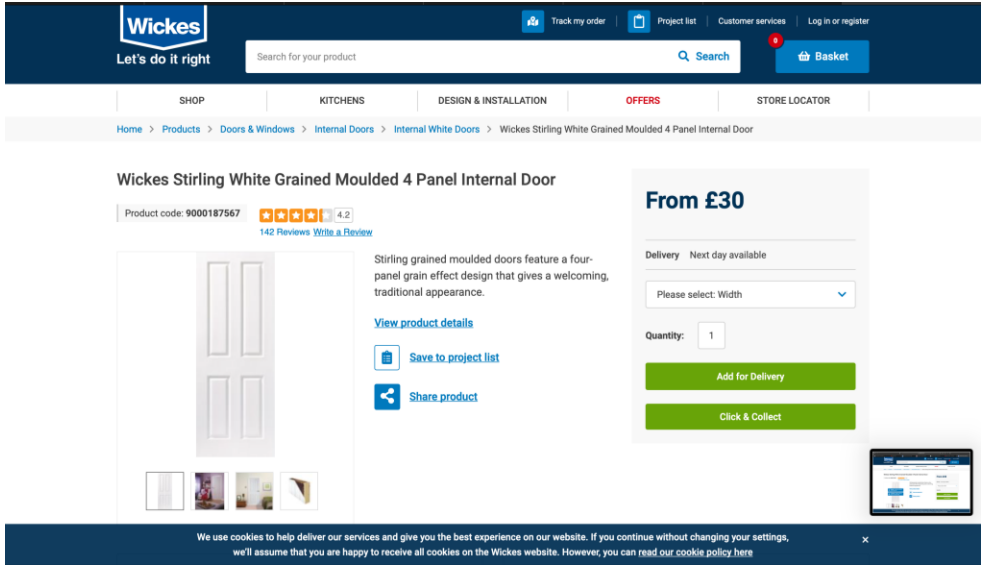
This is a photo of a page in a book titled *How To Read Buildings* by Carol Davidson Cragoe. It has a lot of information about buildings and architecture over time. This section tells us a little bit about the sash window which I found useful.

- Charisma Rose: slim/intermediate sash option 1600mm x 2400mm
- Heritage Rose: slim/intermediate sash option 1500mm x 3000mm
- Ultimate Rose: mid-rail/slim sash option 1400mm x 3000mm

Doors:

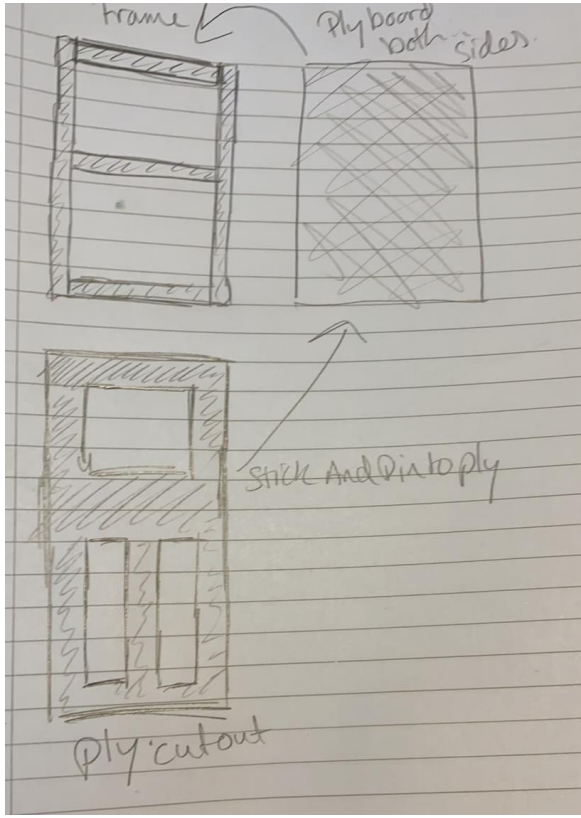
When looking at doors we first looked for vintage stylings suitable for our narrative. What we discovered to be standard for that time was one over two panel doors and we found some for sale. Although not interested to buy these doors as they are too expensive, they gave a good size reference to consider.
Link to page:
https://www.englishsalvage.co.uk/1-over-2-panel_itemcat_3015





Height: 1981 mm
Thickness: 35 mm
Door Height Imperial: 6 ft 6 in
Door Thickness Imperial: 1 3/8 in
Door Width Imperial: 2 ft 6 in
Dimensions: 1981 mm x 762 mm x 35 mm
Weight: 11.79 kg

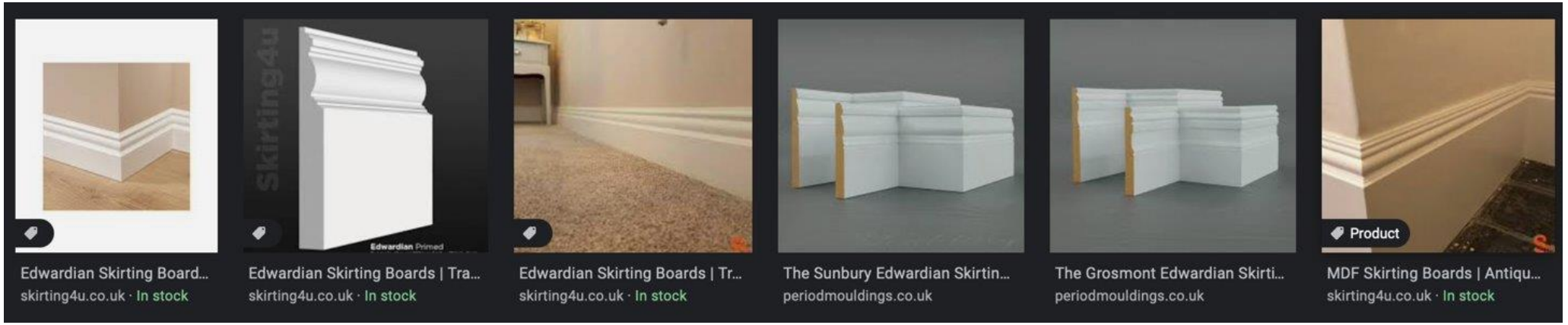
We managed to find a simple white door in Wickes it is a 4-panel door, but we realised that it would be simple to convert it to a 3-panel to replicate the styling of the vintage door we found by flipping it upside down, cutting away at the shorter set of panels and refilling the space using plywood to turn it into one panel.
Link to page:
https://www.wickes.co.uk/Wickes-Stirling-White-Grained-Moulded-4-Panel-Internal-Door/p/9000187567



We also briefly considered ways we cold make the doors but soon decided it would save time and materials to just buy and alter an existing door.

Edwardian Interior:

Aspects I found to be common within the images I gathered were high ceilings, interior rails and skirting boards.







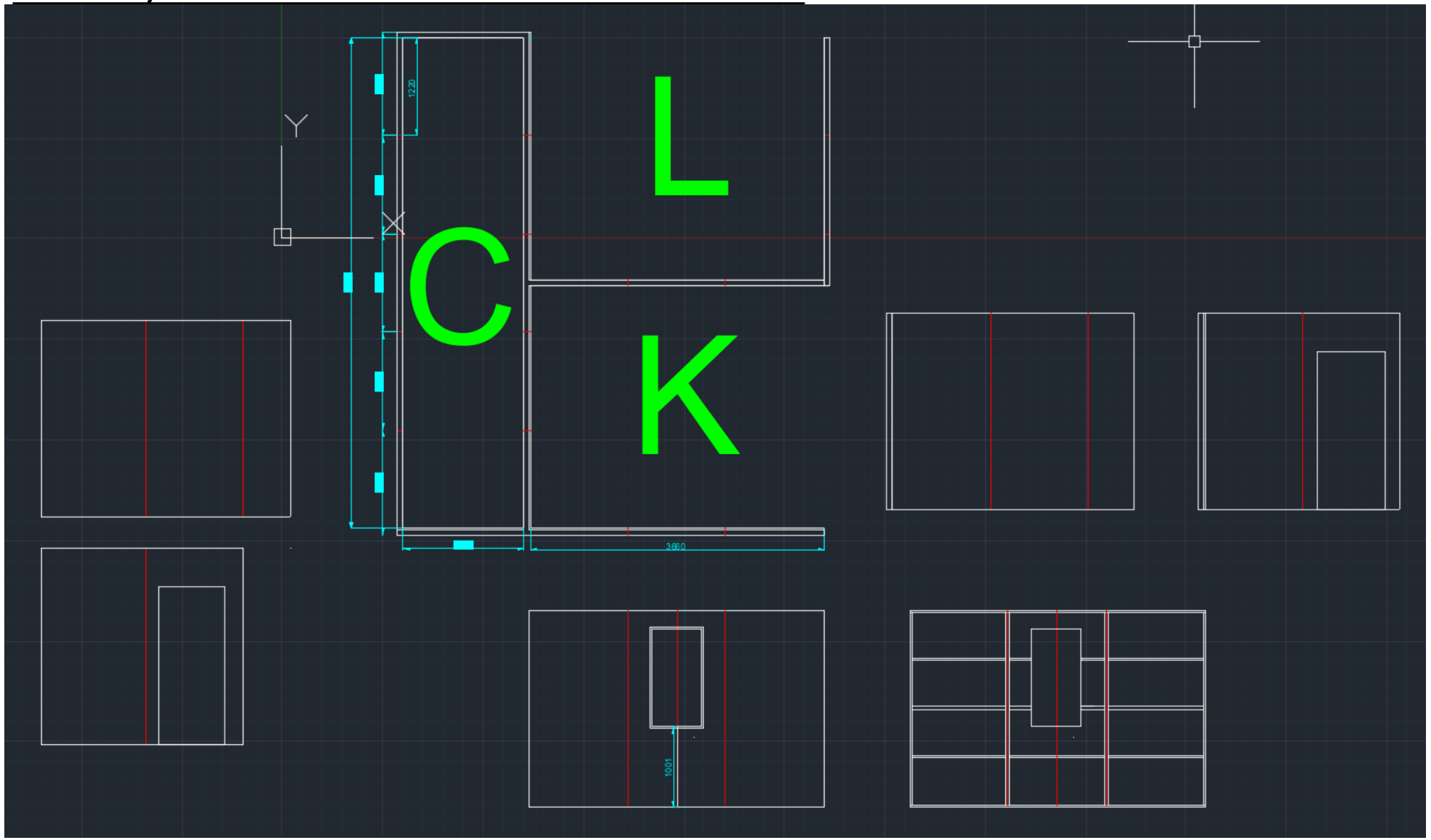




In a google search for Edwardian skirtings I found that there was a constant match when looking at the style of the cut. Something very similar could be done using the router.

I also did a google search for dado rails, which are common Edwardian Interior as I found from a Pinterest board the common occurrence of interior wall rails. Even with the renovated modern style the rails are still present in the lasting Edwardian buildings.

Plan, Side and Front view:



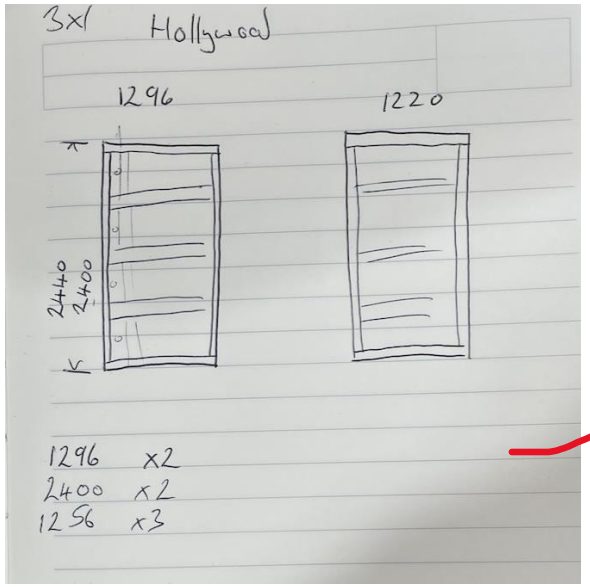
I have added side and front views to my CAD drawing to better understand the construction before beginning. I also put in educated guesses for rough window and door sizes. These will most likely alter later on in the process.
When placement was considered for the doors, it was decided that it would be more suited to move the wall between the kitchen and living room, this now meant that the wall with the doors offered more suitable spaces for the doorways to be cut out, being central to a flat. I have shown this alteration on the CAD drawing, displayed in the side views.
I have also shown both the interior and exterior of the front wall, showing how the framing will fit the exterior and where the window will be.

After considering all sizing options the decided dimensions were:
Window: 1320mm x 660mm
Door: 1991mm x 772mm

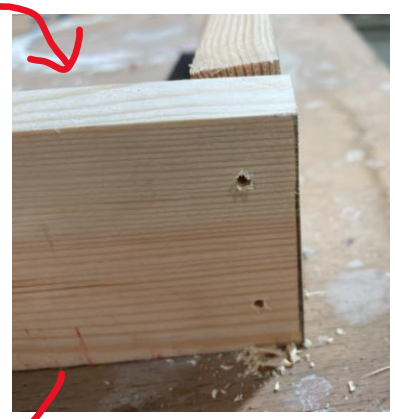
Construction:

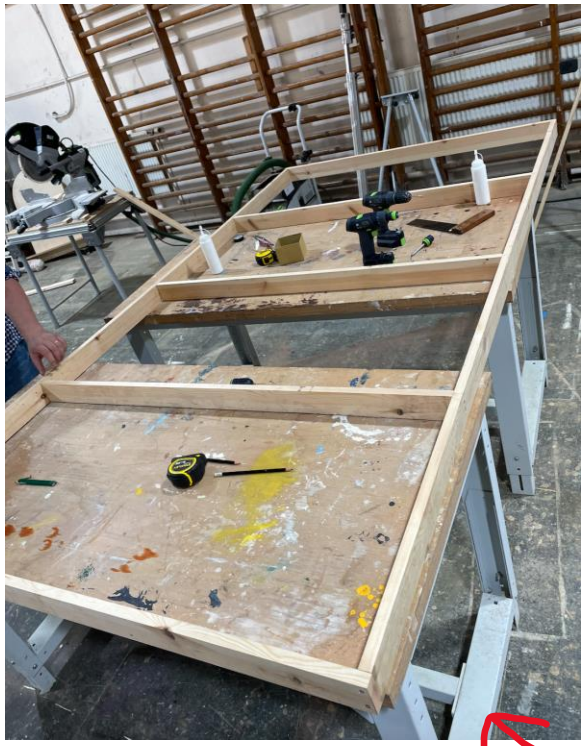
Making a Frame for a Hollywood Flat:

- First, using the given dimensions we cut out the needed sizes for the frame being 2400mm = Stiles, 1180mm = Toggles, 1220mm = Rails.
- After marking out and then cutting the 3 by 1 pine on the plunge saw we lay out the pieces to see if they all fit roughly as they should together.
- Next, we began fixing the rails and stiles together to form the outer frame, we started by positioning the pieces into a basic butt joint and lining them up to screw small holes through the rail piece.
- We used wood glue between each joint before screwing them into place using 40mm screws, we had one person holding the wood firmly in position whilst the other did the drilling.
- Once each of the 4 corners was complete, we then marked out every 2ft along the stiles now reaching the total 8ft (2440mm) length with the added width of each rail, to know where to place the toggles evenly.
- Finally, we attached the 3 toggles at every 2ft using the same joining techniques.

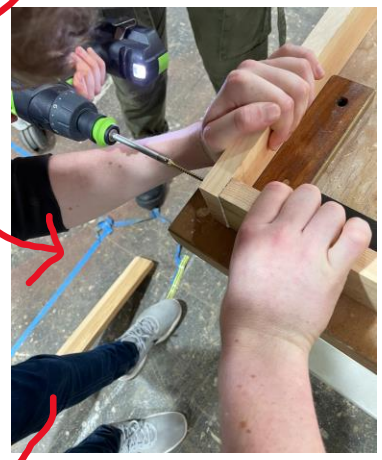
















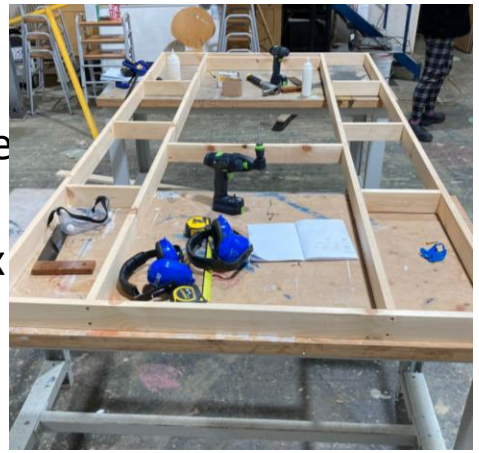
Construction:





- As briefly mentioned previously, some frames we made were slightly bigger, it is so that we can secure the flats at the corners where they will overlap slightly.
- The dimensions for these frames were 2400mm = Stiles, 1156mm = Toggles, 1296mm = Rails.
- We screwed them into place from the sides, and ends through the rails and toggles, but where they would overlap in terms of screws, we used an angled approach as shown in the image. Drilling diagonally towards the toggles instead.

Door Frame:



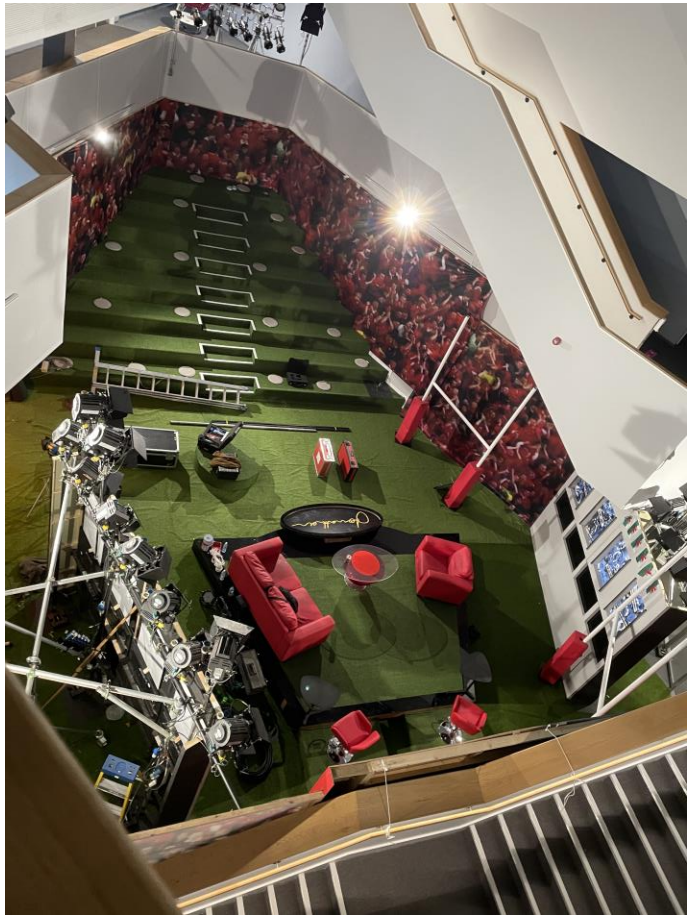


- For each room we need a flat with a door frame. After deciding on the dimensions, we were able to gather a cutting list, based off the dimensions of the hollywood flat frames.
- We measured out and cut: 1 x 1220mm = Top Rail, 2 x 224mm = Bottom Rails, 4 x 2400mm = Stiles, 1 x 772mm = Centre Toggle, 6 x 184mm = Side Toggles.
- All pieces were assembled using the same technique using wood glue and 40mm screws to create simple butt joints.

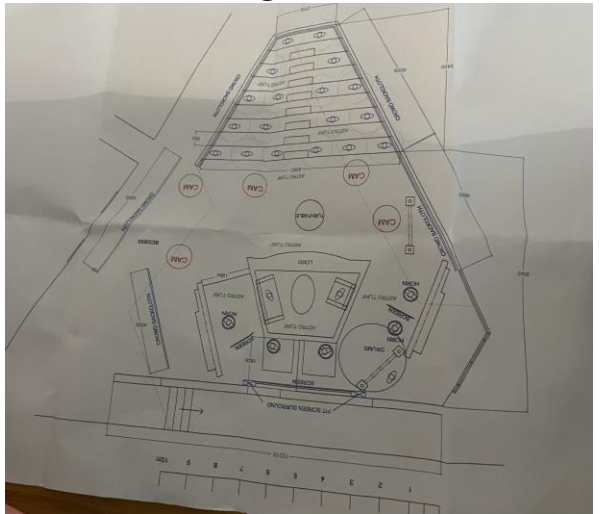
Window Frame:

- For the kitchen we need a flat with a window frame. Again, we gathered a cutting list.
- We measured out and cut: 2 x 1220mm = Rails, 4 x 2400mm = Stiles, 2 x 660mm = Centre Toggles, 6 x 260mm = Side Toggles.
- Another thing we needed to consider was the height of a window, from our research we discovered that the common height for a counter/cupboard was 36inches, so considering that we decided that 1m (1000mm) would be suitable. Considering the structure of the frame we found that that would fit comfortably.
- Once again, all pieces were assembled using the same technique using wood glue and 40mm screws to create simple butt joints

Dave Marson – Working on the Set for *Jonathan:*



- Dave inherited the set design for Jonathan from the original designer who retired.
- He has worked on a range of productions such as drama, news, sports, and other programmes.
- The set of Jonathan is used for a Rugby programme, the design is based on a setting of a café, with a social atmosphere.
- It uses monitors to display suiting imagery in the background, therefore using graphics.
- The programme includes games, typically rugby related. This means it includes some form of interactive features.
- The flooring is set out in green felt to simulate grass. In this instance it is set out in the S4C building, if set at another venue it could require more felt flooring or a need to be entirely repurchased and recut to fit the new space.
- The most interesting aspect to this set idea I think is the way it adapts to the different spaces which is what a lot of productions often require.
- As I've shown to the right a CAD drawing was made of the set and where everything will fit, it is very important to do this before beginning the construction, it is also worth visiting the place it will be set at so you cn gather the dimensions of the space to complete the drawing.
- He mentioned that this particular space was more along the lines of a make-do set up as it was not a typical production space.



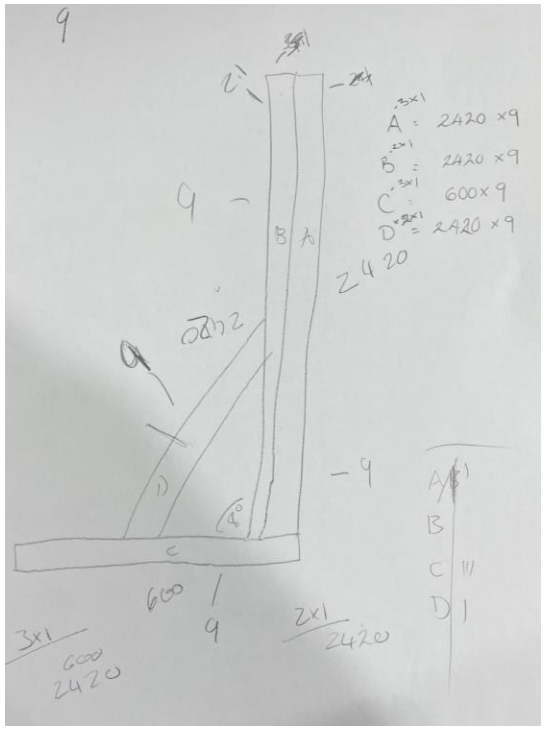
- Due to the fact that this set is often moved around, like many others the designers need to consider how the features of the set can be moved in and out of the different spaces.
- There have been some cases where the set has had to be put up for a day of filming, taken down for another set to be put in place and then put back up to continue filming.
- As I've shown to the right a CAD drawing was made of the set and where everything will fit, it is very important to do this before beginning the construction, it is also worth visiting the place it will be set at so you can gather the dimensions of the space to complete the drawing.

Construction:

Making Braces:

- Next to make was the braces.
- The measurements for these pieces were: 2420mm x2 = A+B, 600mm x1 = C, and 2420 x1 = D
- The piece labelled D will be cut at an angle and then when sat flush against the piece labelled C it will be marked and trimmed at an angle to fit flush against the piece labelled B.
- *FIND OUT ANGLE TO CUT*





Cladding:

After all of the frames for the flats were ready and we had received the plywood order we began cladding the frames to complete the flats.

- We fastened the ply down using small staples going along where the ply and pine make contact, as well as wood glue of course.
- We faced some issues when cladding as it is so important to get the edges flush but proved difficult as we realised that some frames were not accurate. We had to make some readjustments along the way to ensure we got the best quality. Although it can get frustrating, I know that more and more small mistakes can lead to bigger issues later on, and lower quality, therefore making these amendments good practice.





Construction:

The Doors and Windows:



- For the doorways and window, we had to take a slightly different approach when making the frames. This mean that when clad with the ply we could simply use the router to cut out the window and doorways following the frame beneath.



Bolts:

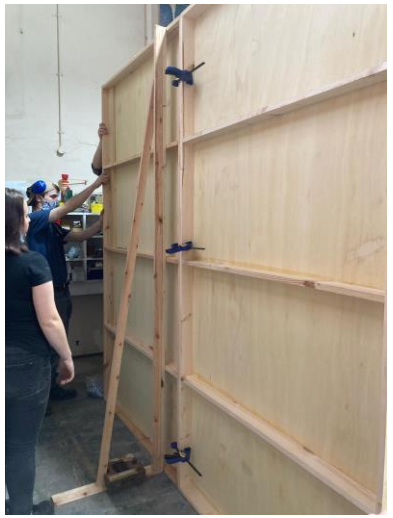


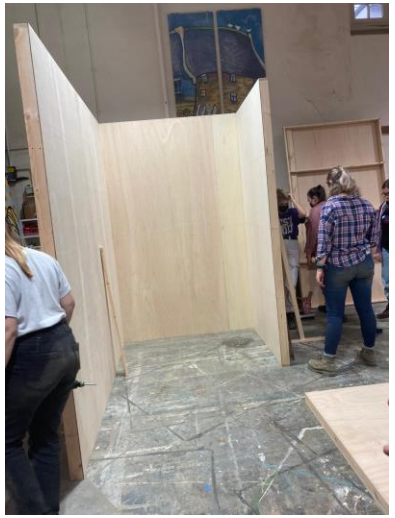


Making the Walls:

- After completing all of the cladding, we were able to start putting the walls up.
- We used the braces to support the flats as we bolted them together, making sure that they were flush and with no gaps. Braces provide support as other flats are being attached and then can be moved to support new flats as the others hold a sturdy position the more the walls come together.
- Making sure that the flats are flush is important because it affects the end quality of the wall. Unfortunately, it cannot be hidden beneath wallpaper as the flats need to be taken down and rebuilt ready to be assessed in the showroom.
- The bolts use, spiky washers, allow us to take apart and reassemble the set as it is necessary for the assessment. This is often the case with productions as they need to be built in one space and used in another.











Discussion with Beth Tearle – Scenic Art Tutor:

We were given the opportunity to ask some questions and receive some tips on how to achieve certain aesthetics for the set:

- Consider the lighting of the room and how it will hit the surfaces or pick up colour.
- Ways to achieve realistic dirtying down for wallpaper – peeling and dampening.
- Effective type of wallpaper to use - interior paper (textured).
- When putting up the wallpaper you can follow the narrative of the make-do quality to add the characteristic detail (unexperienced job).
- Focus on the details of the features in the room and the surface materials etc.
- Paints - Modern paints = matte, Dated paints = glossy (adding glaze to the surfaces for historical detail)
- Evidence of smoking (very common at the time).
- High contact surfaces looking more worn than low contact surfaces to show signs of the space being lived in.
- Signs of dirt around/on the window.
- If wallpapering the walls, wallpaper paste should be used.
- When peeling away at wallpaper you should ensure the surface below is prepped to show through.
- In the 50s the kitchen was a female domain therefore it would be favouring feminine aspects.
- To replicate milk in empty glass bottles using watered down PVA. Beer can be replicated with juice or using food colouring.
- When looking at packaging and ensuring they are time and area specific it can be easier to focus on timeless elements such as - veg, fruit(fruit bowl), milk, butter(on a dish), bread and some cereals. You could focus on one specific packaging to set the time.

Paints:

- Roscos – super saturated (ready to be diluted or can be used as pigment) it is often used as a fabric paint and is very expensive.
- You can also get Roscos - off broadway (less saturated).
- Bristol – super saturated is very similar to Roscos.
- Leylands and Dulux are more suitable and affordable for painting large surface area of wood.
- Scenic pigments can also be purchased as powders.
- Using primers will ensure quality.
- Flame retardant colour is available in Mylands, often as a matte emulsion.
- BULK ON CHEAPER PAINTS THAT YOU CAN ADD PIGMENT TO.
- Screwfix sells matte white paint – they come as eggshell(mild sheen), silk(some sheen) and gloss(strong sheen).
- Referring back to our colour scheme we can find the colours that we may need and then we need to work out how much of each we need.
- *name of book and photos

We mixed up the colours we had available to begin gathering the information we need for the paint order. We mixed the correct amounts and kept track of the quantities required in each. The colours mixed and tested were for the cupboards, walls and wood tones.

The green was a combination of Rosco hunter green and Rosco emerald green. The yellow was a mix of Myland yellow orchre, water and Leyland trade contract matte.







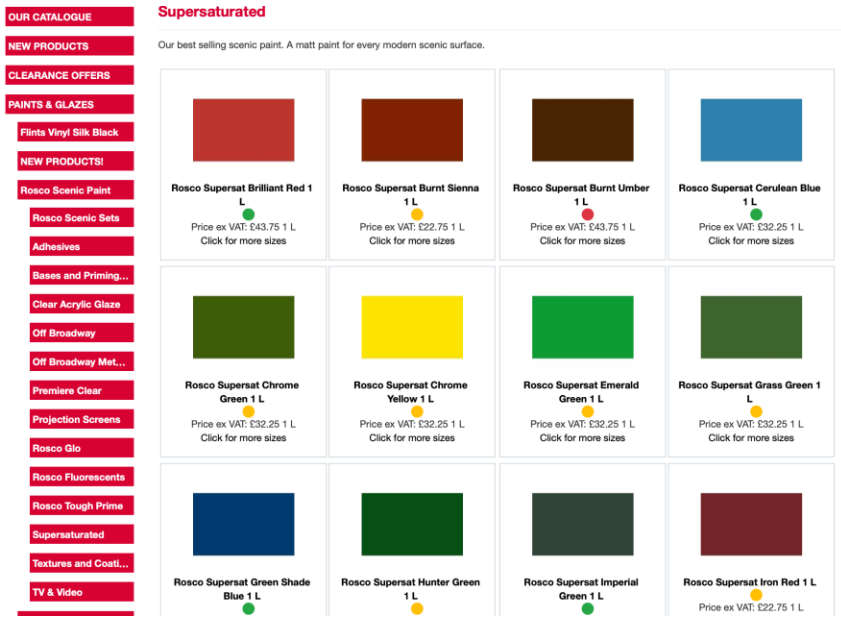
Flints:

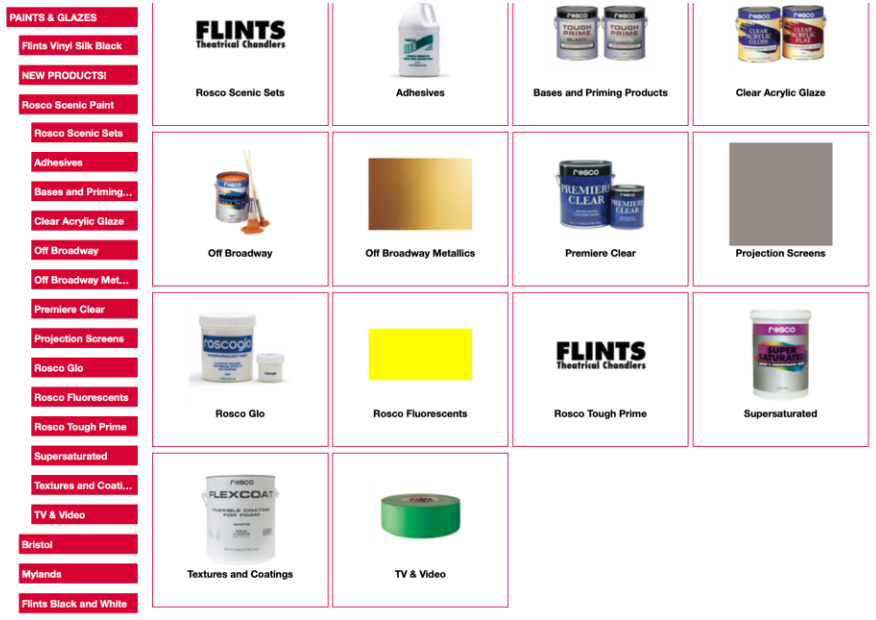
We looked in the books provided at Uni and online to see what paints we might want/need or already have. We were then able to discuss a paint list with Cara who was arranging orders for said paints.



FLINTS
Theatrical Chandlers

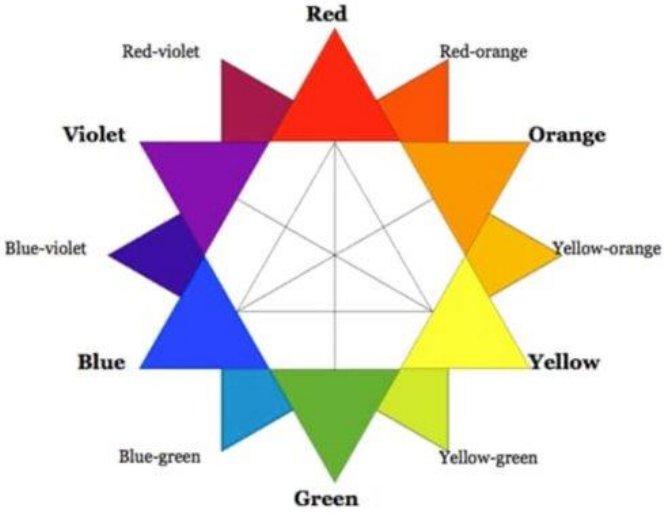






Western Colour Theory:

The colours we have chosen for our kitchen are pale yellows and a strong turquoise blue. Looking at the western colour theory you can deepen the meaning behind these colours, and both fit very nicely with the atmosphere someone might want to create in a kitchen, particularly following this narrative. As stated in the article *Colour Theory for Designers, Part 1: The meaning of Colour* , by Cameron Chapman (2021) "Softer yellows are commonly used as a gender-neutral colour" which is suiting as it is a shared space, however in those times it was more heavily a female domain, but I think subtle feminine aspects would be more suiting. "Light yellows also give a more calm feeling of happiness", I can imagine that encouraging calmness and happiness would be a goal of the wife of a man who has witnessed war. I can imagine it would be the goal of a new mother to make the environment brighter for her child also. The turquoise blue we have used, although being one of many shades that can all vary in effect, in general "Blue is also used extensively to represent calmness and responsibility", therefore it is a further encouragement of calmness and more interestingly the responsibility link works well with her role as a housewife, new mother and the narrative of her updating the home in the renovation.



Source: Chapman. C (2021), *Color Theory for Designers, Part 1: The meaning of Color,* Smashing Magazine
https://www.smashingmagazine.com/2010/01/color-theory-for-designers-part-1-the-

More Props:

- I visited some charity and second-hand shops in search of inspiration for props and furniture ideas.





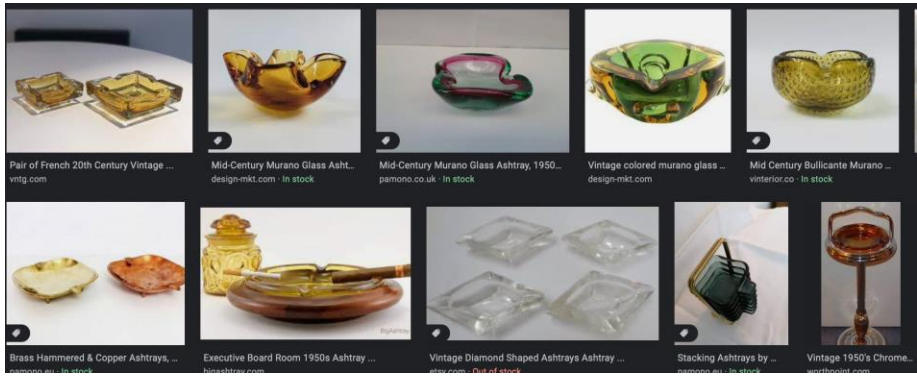


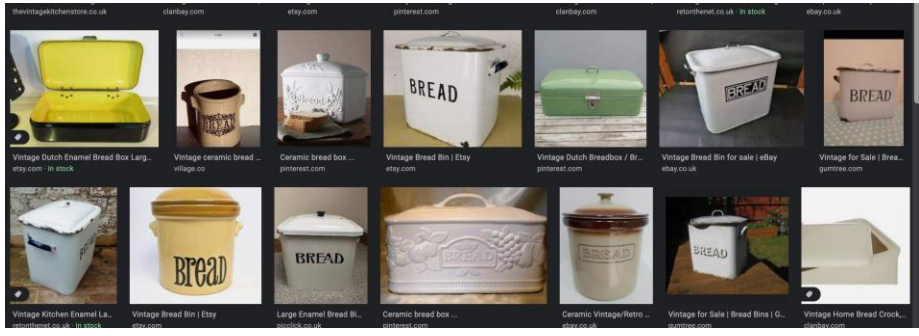






- I managed to come across a suitable bread bin and ash trees that I think would add character to the space within our set.
- As discussed with Beth including the evidence of smoking habits would be suited to that time as smoking was very common, therefore the ashtrays would be very suitable accessories within a living space of the 50s.
- Another point discussed was the fact that kitchens were commonly a female space in the 50s therefore the slight feminine approach of the bread bin is a very subtle but effective feature.
- Looking back at images from a Google search 1950s bread bins I can see that the ceramic material used was common at that time.
- I also did a Google image search for 1950s ashtrays and found that they were also commonly made from glass I did the searches to ensure that the appearance of what I was buying was appropriate and accurate for a 1950s setting and I found that both fit in nicely.





Inspiration for additional detail:







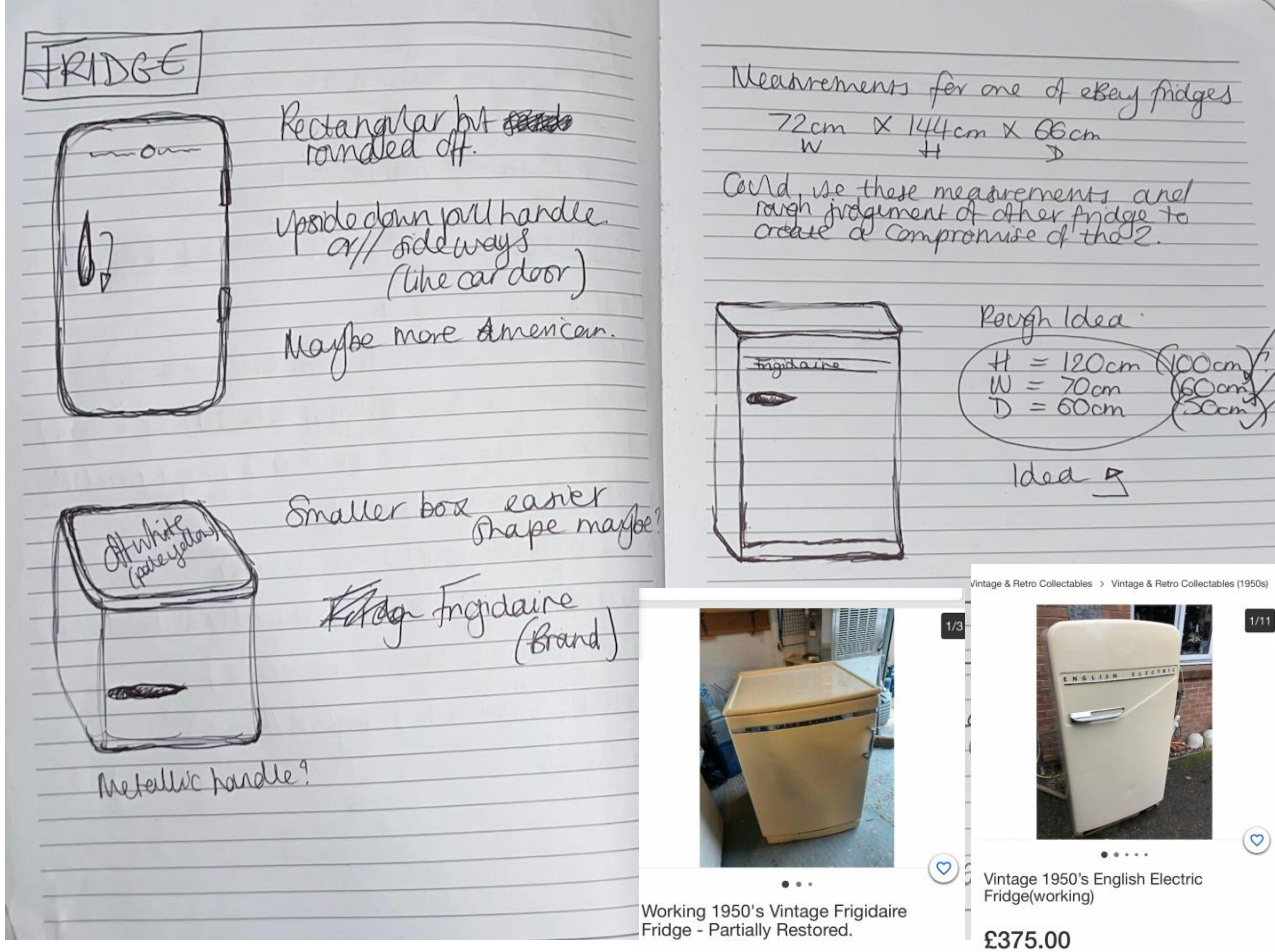


- These few examples of kitchens we have previously looked at in our moodboards have each got tilling on the wall. It is all white, however.
- It is a subtle but effective detail to include as it is still common in kitchens still now.
- We could simple do something similar by using our lino flooring and applying it to the wall.
- Another thing we could do is cut out MDF squares to replicate small tiles.

Construction:

The Fridge:

- Using 2 existing, vintage fridges that I found for sale on eBay I gathered enough information to do a compromise of the two in terms of dimensions.
- I could only find the exact measurements for the larger fridge (width = 720mm, height = 144mm, depth = 660mm). My first rough plan was to aim for 700mm x 1200mm x 600mm, but after more thought and knowing that our preferred reference was the smaller fridge, I shrunk it down to 600mm x 1000mm x 500mm.
- We were fortunate to find some spare handles that would fit well for our fridge design. Using some grey paint, we experimented with giving it a metallic appearance using grey emulsion. As it is a matt colour it does not give of an obvious metallic sheen, however I think dull metal adds character to the aesthetic and is fitting for our set idea.

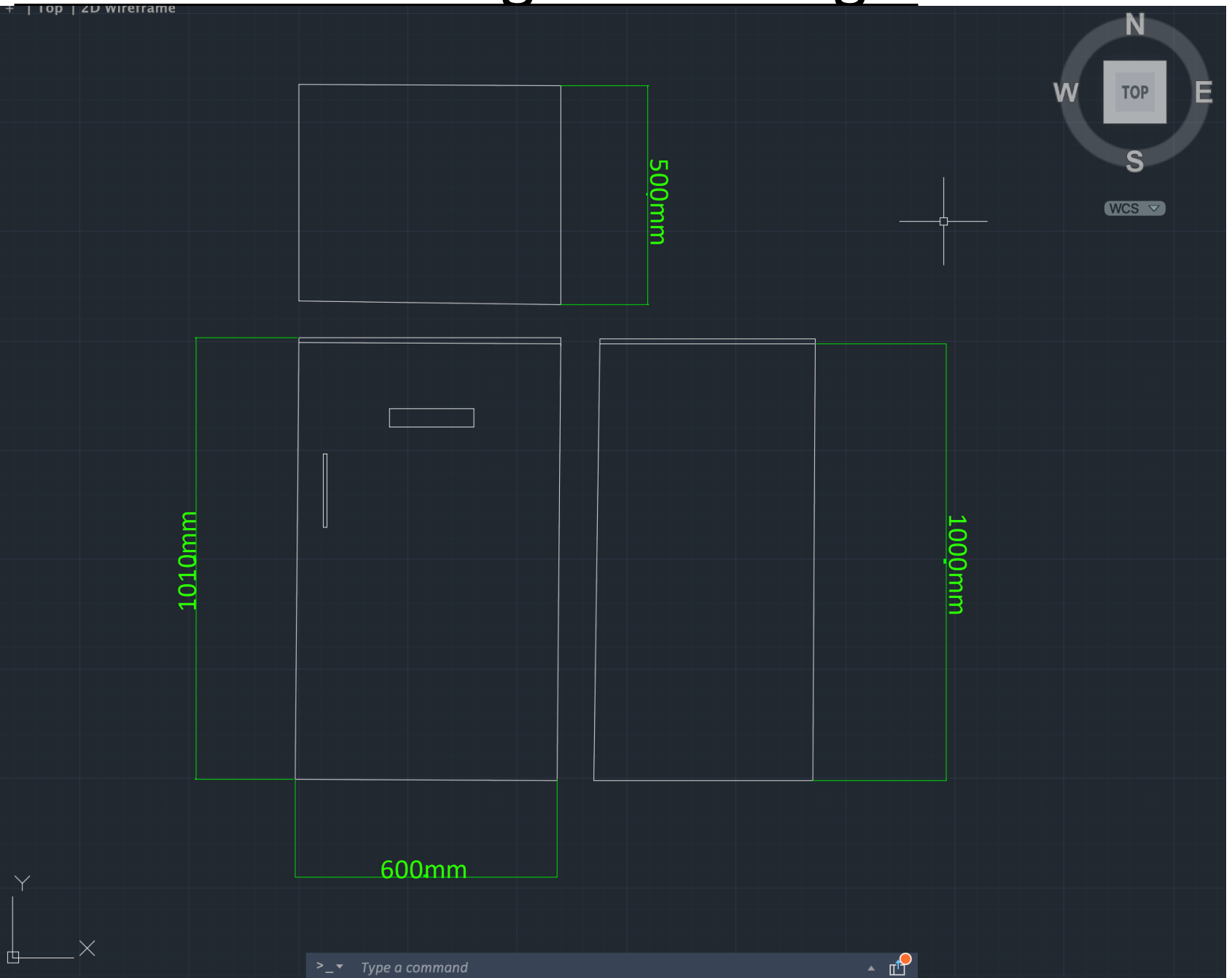








Basic CAD Drawing of the Fridge:



I drew up a quick CAD drawing of the fridge idea before starting to make it to get a better image of how it would look first.

Construction: The Fridge (Testing)

- I carried out some more experimentation with the same grey used for the handle and some different white paints, interior paints and a gloss white paint. The gloss paint had a slight discoloration compared to the vibrancy of the ither whites. I thought this was fitting for the lived-in quality of the furniture. It was glossy with a thick coverage, which I think will be perfect for creating the ideal surface finish over the wood.
- I also tested the router piece , as we planned to round off the corners of the fridge, fridges were commonly very rounded off at the edges in the 50s from what we've found. I also found from experimenting that sanding the edges down, after using the router to round them, leads to a better surface to be painted.
- Next, I mixed some of the grey with the different whites to see how they might capture a more obvious silver like appearance for the brand strip we will add to the fridge. I think that using a gloss finish again would increase the likelihood of a believable metallic appearance.









- As well as using the gloss paint I also added a gloss finish on top of the matte paints to see how they, will turn out.

Construction:

The Fridge:

- I began building the fridge by cutting out 4 pieces to create the box (2 = 500mm x 1000m, 1 = 600mm x 1000mm and 1 = 600mm x 500mm). Using thick MDF sheets.
- I fastened the pieces together using wood glue and staples, using a set square and ensuring the edges were flush.
- I put the top so that it left a lip, this makes the front piece, to appear more like a door.
- Next, I used the router to soften all of the harsh edges.
- Then I sanded down all surfaces, especially the edges, using a small grain aiming only to smoothen the wood ready to be painted.
- I had planned to router the top of the door piece also however it proved awkward because of the angle, it did not offer enough space, however using a larger grained sandpaper the edges were softened more subtly but it still made the difference.
- I also used the router to trim the edges of the lid that were over hanging to ensure all wood joints were flush.













The Fridge: More paint testing:

- As a group we realised that the gloss white as it was would've been too reflective for any lighting used.
- Therefore, I mixed the gloss white with the matte white using spoons to find a suitable compromise of the two.
- I added more of each gradually and tested them in the board until I reached a suitable combination.
- My final decision was a mixture of 5 spoons of gloss paint and 7 spoons of matte.



More construction:

- Continuing on with construction for the fridge I added a plaque like piece that will hold the brand name of the fridge. I used a small piece of scrap ply and sanded it down to soften the edges.
- I attached it using wood glue and staples.





Painting the Fridge:

- After adding filler to cover the staples and sanding down the whole thing it was ready to be painted.
- After having tested the paints, I was ready to re-mix the two paints both white gloss and white matte. (5 spoons of gloss and 7 spoons of matte)
- I did two layers of the mixed white before realising that it definitely needed some yellow to make a more aged white. I added three drops of the yellow and mixed it in well with my existing mixture.
- I added a full coat of the off white and then added another two drop of the yellow, mixing it in again, I added this shade to the edges mostly and near where the handle would be as I know this is where it would have the most contact.
- Next, I painted the plaque oxford blue to provide a suitable undercoat for the metallic silver layer. I added two coats of the silver.
- I also added another coat of the silver to the fridge handle, which it was previously used for. It now looks much better.
- The handle was then attached using screws.

























More Props:











We are also fortunate to have found an item that can be borrowed which was used in *Call the Midwife.*























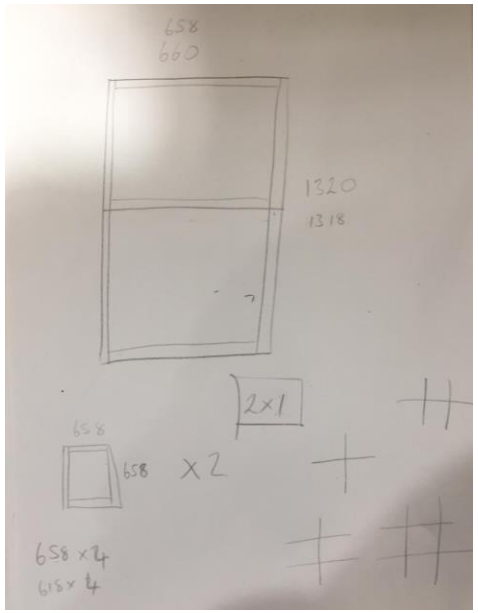


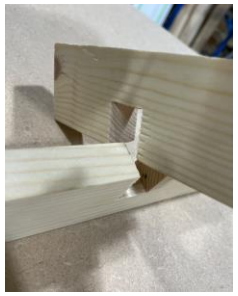
These are more items that have been bought, borrowed or found for inspiration.

The shelving unit we are fortunately able to borrow will require sanding and repainting but will fit perfectly. Doing a Pinterest search for 1950s vintage shelves I found that the styling of this shelf will fit.

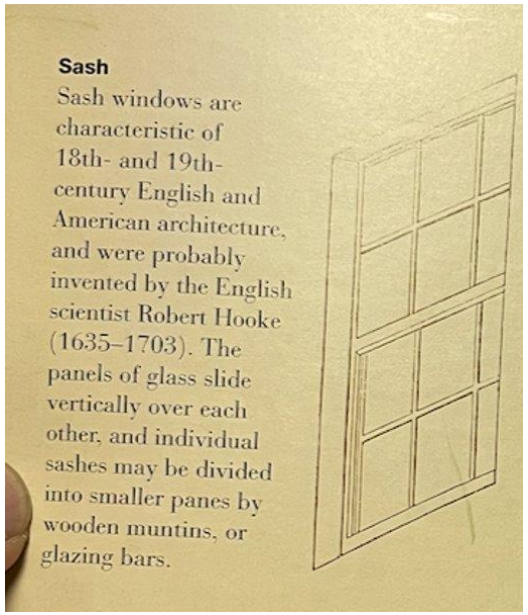
Making a Sash Window:

- As previously discussed, we aimed to make a sash window.
- We decided we wanted to replicate the sliding function as it would have appeared, but not actually working as it would.
- Using the chop saw we were able to set the depth on a low setting and create a groove that would allow the crossing wood to slot together comfortably, as shown.
- We referred back to the dimensions we decided on for the window flat to find out the dimensions we would need for the frames. We first created an additional outer frame to add to the existing frame of the flat. This would allow us to slot in the slotting sections into the space more securely.
- The edges of the frames were arched with the router, adding the needed detail for our sash window. Taking inspiration from examples on Pinterest such as the one displayed https://www.pinterest.co.uk/pin/394768723585669570/





















- The next step was to paint the outer frames and inner frames in the gloss white used with the mixture for the fridge.
- When dry they were then ready to be slotted in and stapled in place.
- We were also able to borrow some dated window latches, however they were only placed and not attached officially because the own wanted them returned in good condition.

Window Glass:













- After using the router to go over the inner edges of the frame as shown in more detail here, we started thinking about filling the frame.
- We found a sheet of acrylic that we could reuse as it had already been used for another project.
- We were able to cut it down to size using the table saw and then but a few coatings of glass frosting on it, applied with a sponge to then create a frosted window.
- The window in the kitchen may not have been frosted in a 1950s kitchen however we were able to use creative license as it fit better allowing us to have a window but block out the surroundings outside of the set that would've thrown of the aesthetic and required more work to edit later.
- We realised that to make it sit more comfortably and securely we would need to add and ledge for the acrylic to sit on and to stick to.
- We photographed it when complete with a light set up and aimed at it on the other side, this added a very interesting effect to the room.

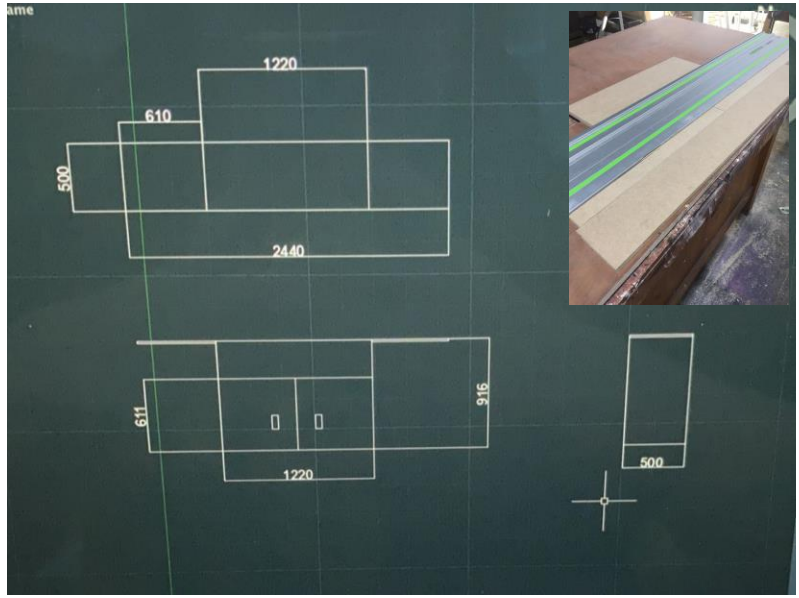


The Cupboard:

- This multifunctional cupboard piece was inspired by an existing piece of furniture, found on Facebook Market.
- It was made using thick MDF sheets as well as thick ply sheets and following the dimensions displayed on the CAD drawing. Having an overall height of 916mm, depth of 500mm and width of 2440mm, being the width of two wall flats.
- The functions of this cupboard include; storage, surfaces, a sink and a hob.
- The cupboards replicate the appearance of sliding doors, and the front drops down to allow access to the sink and hob, attached by hinges with latches to keep it clipped up.
- It also has hinges, taken from the collection of spares that were available, attached to the surfaces allowing them to fold over and away, with supports, being able to cover the sink and hob or uncover them. Both ways it can be used as a surface, and we used the router again to round off the edges of the surfaces.

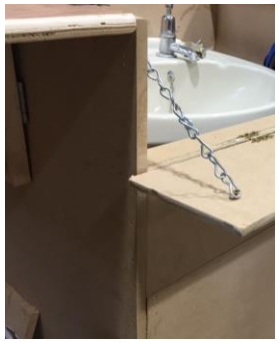


















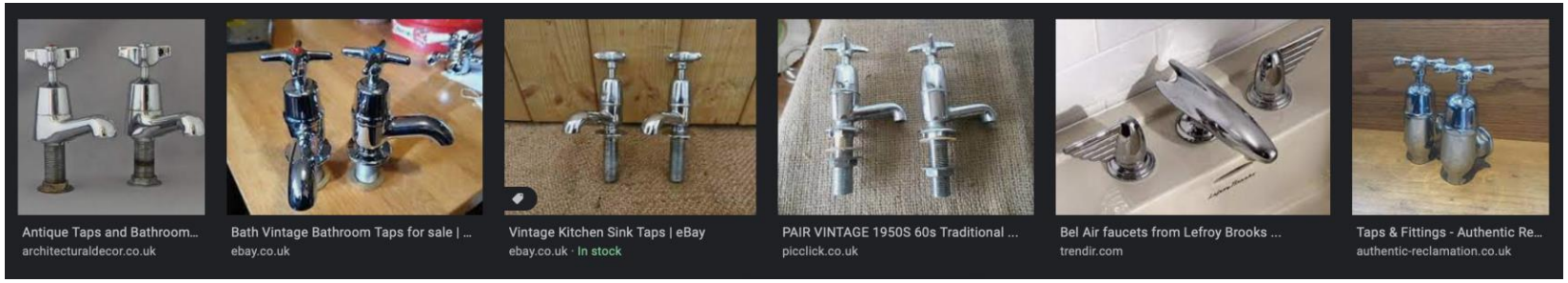


Sink and Taps:

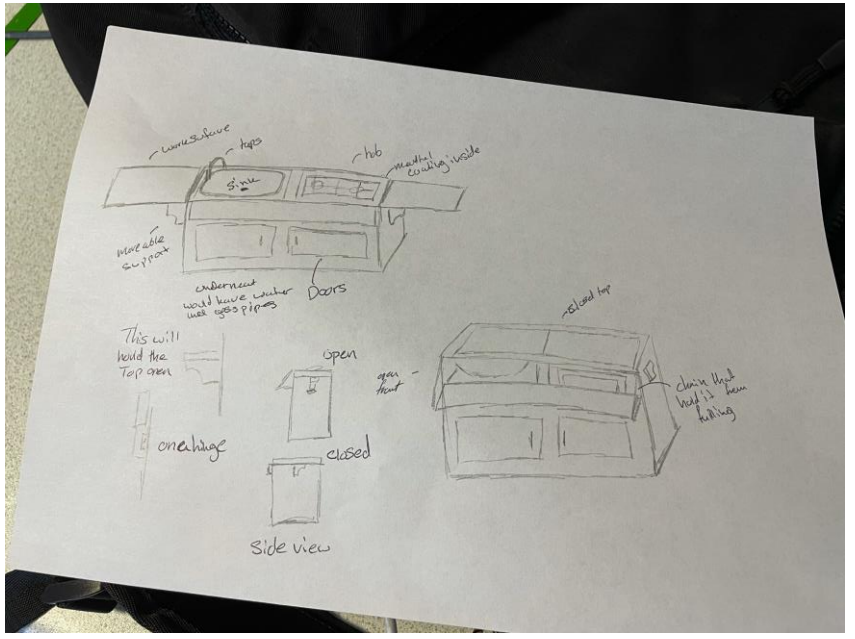
- When considering what we could do for a sink we considered the option of making a replica of one and using metallic paint, similarly to the process behind the fridge.
- However, fortunately we came across a broken sink left under the stairs of one of the accommodation buildings on site.
- We emailed to ask if we could use it for the project and they said that we could therefore we simply had to make a hold for the sink to slot into when making the cupboard. It then sat comfortably in position.
- The taps that were originally in the sink were of course modern, again we were fortunate to be able to source taps from another student. There was not a matching pair however we chose two that looked the most similar. (Both of which were cold, but we knew it would be an easy detail to fix).







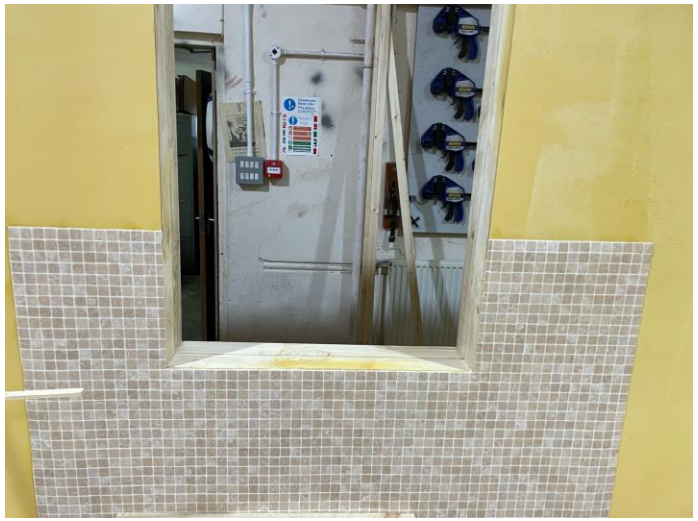
- Doing a google image search for 1950s vintage taps I found that the ones available were very fitting.
- To extend on from the previous slide I have included a quick sketch we completed of our original plans for the multifunctional cupboard.



The Cupboard:

- The next step for the cupboard was to add filler to smoothen any stapled spots or fill any gaps.
- Then we needed to sand the whole thing ready to apply colour, which in this case was a dark wood stain as shown.
- We applied 2 coats to the entire thing of the wood stain.
- After all the elements were added we also painted the underside of the right folding surface in the metallic finish as it would be the surface covering the hob. As well as the underside of the hob and all around the sides of that section.







The Lino Flooring:

- After all being cut to size with some room available for adjustment the lino flooring was ready to go into the space.
- As said previously, we were fortunate to find lino that was suitable to use with nothing but dirtying down. We were in no need to paint it or change it other than that.
- We also decided to take it up the wall beneath the window so that it would show by the sink and hob.
- We applied the lino to the wall using wall mount spray and flintex around the edges.







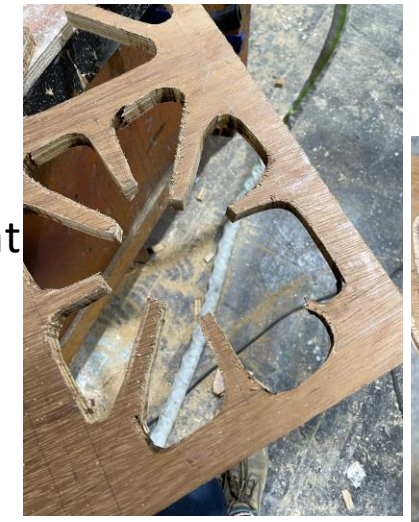
Construction: The Hob:

- As seen, there are many aspects to the multifunctional cupboard, one of which being a hob.
- This was a difficult piece to create, but we managed to find a suitable method, marking out the shape for the hob on a piece of thick plywood.
- I cut out the shape of the hob using a jig saw following the outline.
- Unfortunately, there were some mistakes made however we knew ways to make it work. Considering the class of the residents we understand that some damage my not be so easily fixed, therefore we can accept some forms of damage.
- After cutting the shape I used a hand router to lightly take in the corners, and then sanded down any sharp corners, edges or rough spots.
- We decided along the way that 2 hobs instead of 4 follows the design of the multifunctional cupboard more closely and worked better for construction time.
- Next, we were able to paint the hob, we decided on using a velour black underneat the metallic silver that was used for the handle and plaque of the fridge.
- The last step was making knobs for the hob which we made simply from airdrying clay and painted black with the metallic on top to highlight the raised grip.



























Painting:

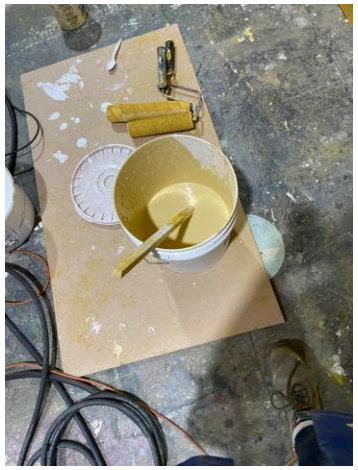








- After putting up the last flat and completing all walls for the kitchen, we were able to double clad them to finish the structure.
- We clad them using the same thin ply used for the other side using wood glue and staple pins instead of regular staples as they are more discreet.
- This meant we were able to start painting the walls. The first step was to mix the paint using the mixtures that we tested previously.







- Referring back to our chosen mixture being 1 tbsp of yellow powder pigment, 2.5 tbsp of water and 4.5 tbsp of matte white.
- We altered the mixture slighting to fit the portion that me needed but following the proportions we mixed up a large amount of our chosen shade of yellow.
- Using rollers, we completed the first coat for the whole room, it will dry lighter than what it appears in the images.
- We had to add an additional layer as the finish after 2 coats was very patchy due to the wrong mixing technique when using the pigment. However, after the last coat it was an improvement. We found that the lumps created by undiluted powder actually add an interesting effect and help towards the narrative of the room being cheaply decorated.

Doorframe and Light switch:

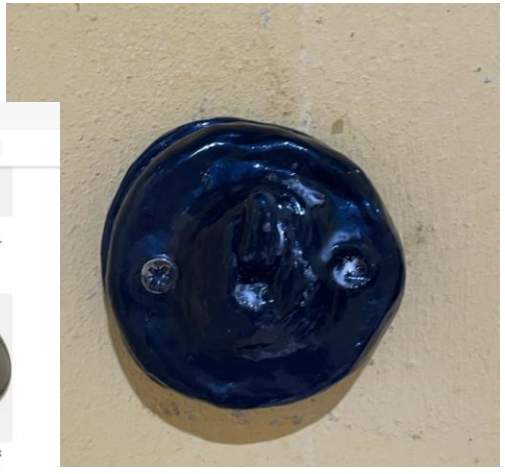
- Some of the more final details of the room include a door frame and a light switch.
- The doorframe I made from left over 3 by 1 timber. I remeasured the doorway and cut the pieces to size adding a 45-degree angle at the end of each piece to make accurate squared edges.
- I used the router on the inner edges of each piece adding the detailing of the frame.
- The pieces were stapled onto the wall, using the clamps to hold them flush to the doorway as I made my way along.
- We will paint the frame in a gloss white. The same as we plan to paint the window frames.
- The Light switch was made entirely from airdrying clay. And again, was painted black, matching the knobs on the hob.
- The finished switch was then screwed to the wall next to the doorway.
- Our source of inspiration was Art Deco Emporium, found in eBay https://www.ebay.co.uk/str/Art-Deco-Emporium?_pgn=2&norover=1&mkevt=1&mkrid=710-153696-560033-8&mkcid=2&keyword=&crlp=355246904595_&MT_ID=&geo_id=&rlsatarget=ds764521878456&adpos=&device=c&mktype=&loc=1007460&poi=&abcId=&cmpn=2033188068&sitelnk=&adgroupid=71572595973&network=g&matchtype=b&clid=Cj0KCQiAhMOMBhDhARIsAPVml-FJNz1O78NIlDhWk47DLS0lDWBTplLsnTvLk1GjFGadIiujuZgXDgoaArs9EALw_wcB

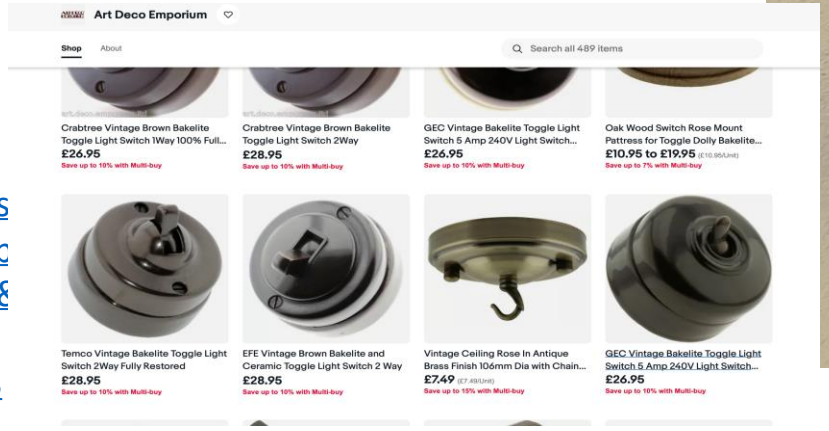










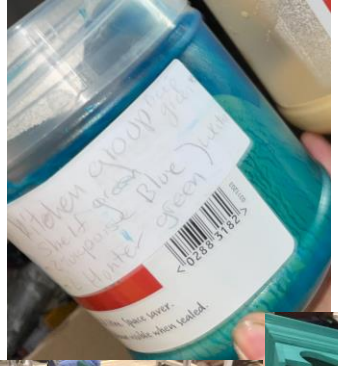


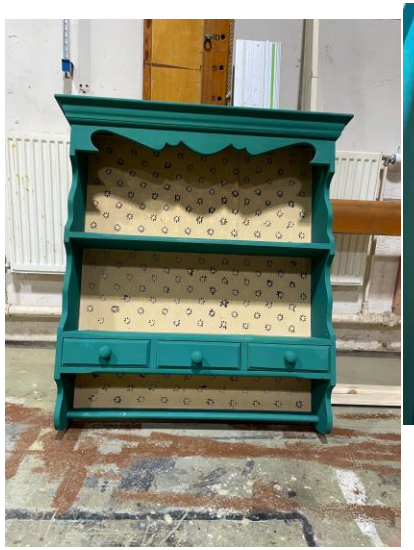
The Shelving Unit:

- The shelving unit we were fortunate to be able to borrow was very fitting for our kitchen, but before it could be painted, we had to sand down the whole thing taking off any of the existing paint and preparing the wood for a new coat of colour.
- We had already mixed up the shade of dark turquoise that we planned to use. When applied to the wood it appeared greener, but the colour works all the same.
- Next, we applied the lining paper to the back of the shelving unit where the paint had been avoided. It was laid down with wallpaper paste ready to be printed on with the stencil.
- We had also premixed a shade of yellow that we knew we wanted for the wallpaper print ready to be used and chose a dark brown, that was available to us, straight from the pot.
- Using sponges, I applied the print onto the entire back surface of lining paper. It did not come out as neatly as we'd hoped but for a backdrop that will have props in front of it and will have little focus on, we felt it would work as is.
- We originally planned to have the wallpaper on the walls but considering time limits and accuracy of the time period we decided to paint the walls and use our idea for the wallpaper in a small place that would add decorative detail to the room.















- The last step was to hang it on the wall, done using brackets we attached and screwed.

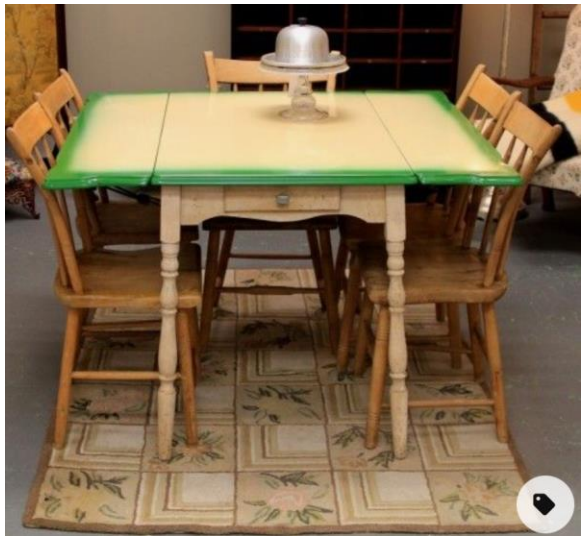




Table and Tablecloth:

- Fortunately, we had access to a vintage table from a fellow student.
- Looking further into the accuracy of it we found that these types of extendable tables were common, particularly in the styling of the one we had available to us.
- However, we also had managed to purchase a tablecloth that we planned to use therefore not a major amount of the table would be visible either way.
- The tablecloth we had chosen has a simple glen check pattern that uses colours present in other aspects of the room.
- I like that it adds a nice accent colour along with the other aspects.







Source: https://www.pinterest.co.uk/pin/815573813890178342/





The Doors:

- The original door panels were cut out using a brushless multi tool.
- The spaces were then replaced with plywood cut to size and stuck down with glue and staples to fill the gaps.
- The doors were then painted gloss white adding an extra coat to the ply.
- It was then dirtied down using the same technique mostly used for the walls and floor but using slightly different technique of smudging and sanding areas to make them look scuffed.
- The last touches were to attach it in place using two door hinges, central to the door frame, which we realised was on the large side in terms of depth, however it worked as well as we needed it to.
- We also added a double-sided handle as the finishing touch. The handle could have been sturdier but again, it worked as well as we needed it to.









- Finally, we also added a door hook that we had spare which added even more character and proved as a perfect place to hang the apron we got from a charity shop.





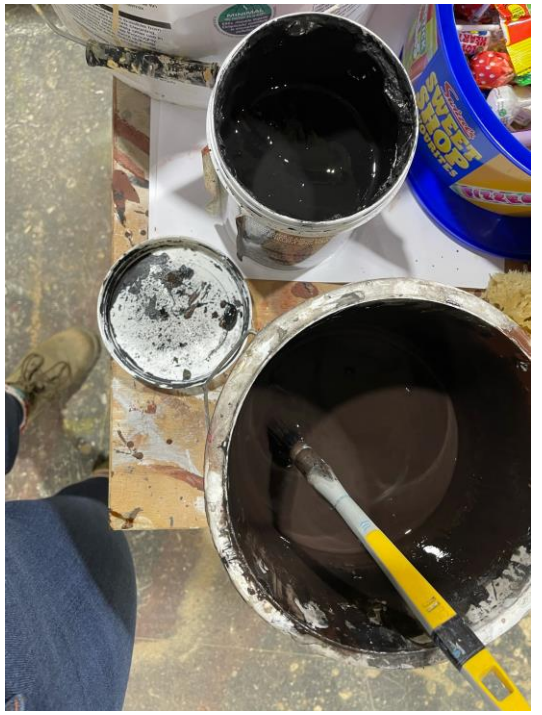
Starting the Dirtying Down:

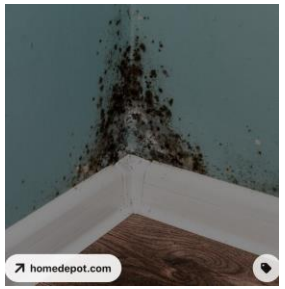
- We mixed up a watered-down dirt tone using burnt umber acrylic and then some Rosco Velour black.
- Adding plenty of water and mixing well we used natural sponges to dab the colour onto the wall creating mould texture.
- Our aim was to focus the most Mold on the far side wall with the door so that we could slowly fade into a better condition that is more closely matching the quality of the living room.
- We used a technique of lightly dabbing the more saturated mixture into the surface and then using a rinsed wet sponge to soften it.
- We concentrated the discolouration onto the corners quite strongly as they tend to gather the most mould.

Sources of reference: https://www.pinterest.co.uk/pin/282249101636715261/























Dirtying Down:

- When dirtying down the window I used the same technique as when I was dirtying down the door.
- However, in terms of colour I dabbed some hints of hunter green into it to give it a more damp like Mold appearance that you might get near a sink and window with the presence of moisture.
- I layered that on top of the original tones used from the start of dirtying down the walls.

Final Touches and Distressing:

- We were able to find some material spare that we could make some simple and fast curtains from, using a rounded wooden pool we found in the scrap wood as a curtain pole.
- The curtains were cut very basically and added as a basic and fast addition.
- The curtain ties were made from the same material cut and folded to a size suitable enough to be able to tie them into place.
- We used small wall hooks to hold the curtains into place, hooked on by the curtain tie.
- Bother detail we noticed were the bad quality of the hinges on the cupboard, therefore we replaced them with sturdier sets of hinges and screws. This resulted in there being some screw ends poking out and in need of trimming.









- Using a disc cutter, I trimmed the sharp ends of each screw that had come through.
- Next the cupboard needed distressing, we used a file and sandpaper to scuff the edges.
- Luckily, it had gathered some textural damage from being in the workshop for a few days which was very effective at the end.





Dirtying Down:





- When dirtying down the fridge, I used the same shades that were used on the wall, doors and windows, but this time steering away from the green tones.
- I mainly focused the dirt on the corners, edges and around the handle.
- I didn't want it to be too obvious as it was to be on the side of the room that was less dirtied down, therefore it was fairly subtly but noticeable.
- Something we need to consider for all aspects is that these effects need to be clear because we need to consider how they would be picked up on camera. Referring back to the brief we know that it was designed for an indie film and with that we know it will be used behind a camera. We also need to consider the effects of lighting.

Dirtying Down:



- When dirtying down the floor I again used the same mixture of colours that we used to dirty down the floor.
- I also added in some subtly green hints in some corners.





- A technique we used which I found was effective was adding some of the colour to the underside of our shoes and creating footprints with our boots.



- We wanted to follow the narrative of the husband coming home from work dirty and tracking dirt through the flat, which is why I focused the dirt at the doorway leading to the chair in the corner and the chair closest to the door by the table.
- I wated to create the idea that that was his only association with the kitchen coming to sit and smoke or drink.



Dirtying Down and Distressing:

- Next to distress was the shelving unit that we had painted. As we did for the multifunctional cupboard, we used the file and sandpaper to scuff the edges, working very well with the paint being pulled off.
- We also used our hands and fingers to make dark prints and smudges.
- Also, I added some textural colour to the hob to make it look aged and used.
- I tool inspiration from a hot plate hob that was in the Uni.
- To create the affect, I used black and white paint and dabbed them onto the hobs using a sponge and smudging with my finger.
- The surface looked less flat, and I think it worked well to make it look aged.
- However, in hindsight I would've used a subtle hint of rust colours.

















Dirtying Down and Distressing:

- Another later decided feature, like the curtains, were two small wall shelves.
- We painted them to match the shelving unit however we had run out of the hunter green so it was as close as we could get it.
- We distressed them using a file mostly and then added the dirtying down colour mixture to the edges.
- We attached them using two screws and ensured it was straight using a level, to ensure it was straight.
- Unfortunately, the colour from the dirtying down dripped onto the wall and in the attempts to wipe it off the wall was made to look dirtier that what we would've originally wanted in that space. However, it is not that noticeable without attention drawn to it.

Dirtying Down:



- Next, I dirtied down the tablecloth, continuing to keep the side closest to the door at a worst state than the other side where we wanted the genral quality of the room to improve slightly.
- I also focused the most dirt onto the ends and corners and then some near the wall with a damp patch on the wall near it.
- I also sat at the chair and added subtle marks where the husband's knee might've rubbed at the cloth when sitting.









- The curtains were dirtied down, with the diluted colour we had used on the walls and floor previously, we applied it with a sponge and dabbed it onto the ends as well as smudging it in with our hands.
- I used a subtle approach for the curtains in comparison to the tablecloth, particularly with the ends, the difference being the ends of the tablecloth are close to the floor.

Extra Details:

- A detail of the narrative we wanted to ensure we would include were links to alcohol abuse, as we decided that a part of the narrative would likely include a husband who had returned from the war to make it accurate for the time period.
- Therefore, we managed to find and borrow some old glass bottles.
- These bottle we decided would look best gathered in a space and then one in particular that was obvious and noticeable.
- We knew that because of the colour of the glass we could fill it with any liquid to make it look as though it still had its contents.
- We also found that adding a small drop of soap to the water would add a small layer of bubble at the brim so represent the fizz of the beer.

















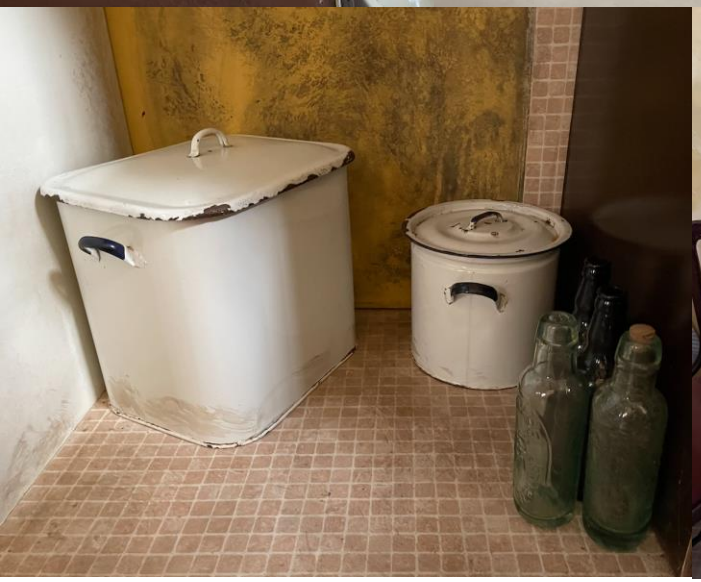


- We also managed to find a common cigarette packaging logo and style which was printed as shown and then glued to a piece of mount board to then be folded into the box shape.
- And to make the ashtray look used we asked a fellow student who smoked to fill the ashtray when they smoked to gather real contents and also, I added a layer of white and black dabbed and blended together to make it appear as though it had been used many times for a long time.








Extra Details:

- Here are shown many of the different props included in our final room setup.





- The three chairs we borrow from the Uni. The bread bin I bought from a charity shop, some cutlery and utensils bought from charity shops, saucepans borrowed from the Uni, another large bread bin and pot that were borrowed from family members along with old tins, a recipe book and magazines from the 50s. We also have a small metal tea set we were able to borrow with a knitted tea cosy. And a few things I've already discussed like the ration books and glass bottles.
- You can also see we decided to rely on using fruit, vegetables and bread instead of labels as it seemed more suitable for convenience and time efficiency.
- We also had a small jug, washing brush, glass dish, metal plates and vintage vacuum, again all things from charity shops and borrowed from family members.

Dirtying Down:

- There was an incident with a paint spill that unfortunately hit the wall and when being wiped away left a very noticeable mark and therefore I had to go with it and used a sponge to add texture and blend out the marks as much as possible.
- I found that afterwards the mark looked very effective, particularly with the run marks that have remained.
- I feel it could suggest that maybe they had a pipe leak, and it has cause very bad water damage, as the positioning is near the sink.
- Therefore, an accident turned out to have an interesting effect and it has shown that that technique of staining looks convincingly like water damage.









Extra Details:

- Something we noticed about lower class 50s kitchens is that the table was often quite cluttered. Therefore, I think we have done well to have found items to count as everyday clutter/items.
- We each sat at the table and moved the items around to get a natural placement and feel of the items.







Extra Details:

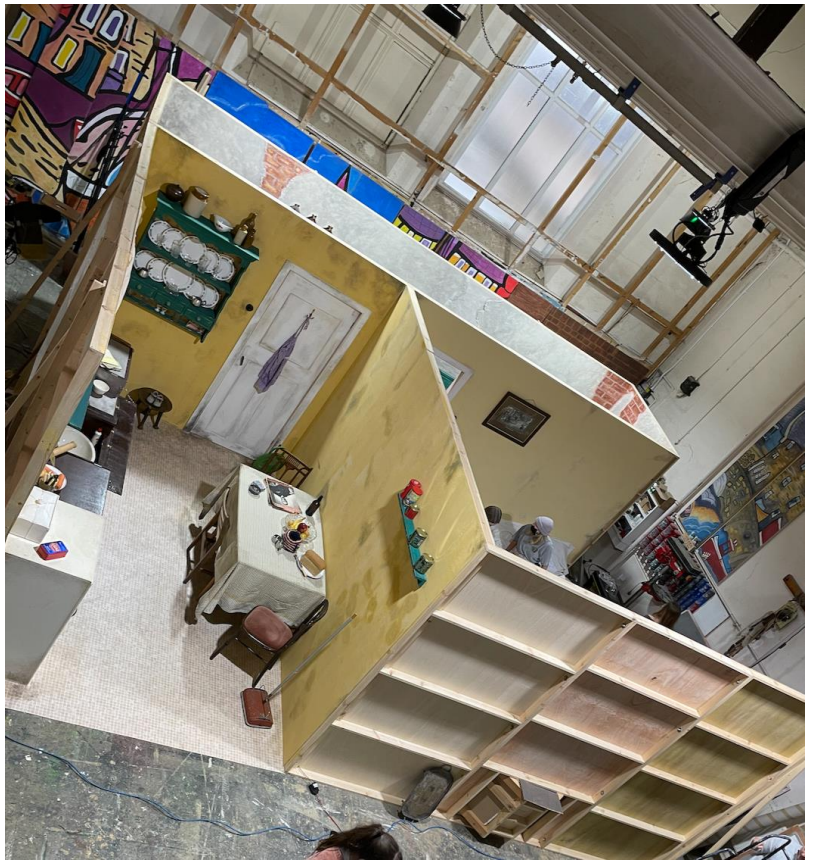
- Again, I've got images to show the different sections of the room, focusing on the opposite side to the table.
- It shows how the elements are fitting into the room and adding character.
- From the small bowls by the hob to the baby's shoes on the little stool. They might not fit the child at the age set in the current time, but they could be handed down from family members.
- Its nice to be able to see all of the aspects working together. It was at the stage that all of the elements were being brought into the space that I began to piece together the general aesthetic of the room and see that everything we've put together is working as we'd hoped.

Finished Room:

Here we got to see the room, finished with added lighting.









The lighting added a warm glow to the room and made it feel very homely. Taking a step back and capturing the photos allowed us to appreciate all of the details coming together.





I also took some photos from the other angle, as if walking into the room throughout the door. Although this angle does not do it justice the same, with the workshop in the background, it allows a feel of the space from another view.

Lastly, I wanted to try to imagine what the set would look like as a completed room. So, I cut out the backdrop of the workshop and used the brush tool to create a quick and easy ceiling just so that it would give the room a feel of being a real living environment.
I have skills to learn and develop in the field of photoshop, but this has allowed me to envision it better as I'd hoped to.



Self Evaluation:

During this project I feel the other members of my group and myself have worked well as a team. I believe there is room for improvement in terms of communication mostly, as there were different aspects that an individual had more focus on than others, for example I had the most involvement in producing the fridge. I think that this was an efficient and productive way to work, however it made it difficult to keep up with the process and development of every aspect. I feel that this is something we can each improve on with experience. However, we managed to tackle this well by coming together afterwards to ensure we each were up to date with the details and information we need for the different aspects.
I personally, felt that something I could look to improve on is my research skills, being more thorough and not being afraid to be less generalised before any official decisions have been made. I feel that could lead me to have more useful and interesting ideas throughout.
I also found it difficult sourcing time period accuracy, ensuring that my sources were reliable and making sure I had references for all decisions made along the way.

Another thing I struggle with is keeping up with the habit of taking photos of everything, because I know how important it is to follow along visually with the processes. It is a vital way to document any physical work. I think that goes towards general organisational skills which I think could have positively affected a lot of aspects.



Something I feel I did well was put in good effort and learning from past experiences. I have begun to work with a better drive to get it made to the highest possible quality. Before, I allowed my frustration to get the better of me, but I was determined this time to push for the best result. There were still some imperfections along the way, but I am learning more and more about how these can be avoided and how one small error can have a domino effect the more the project progresses.

The most rewarding part of this project was seeing it all come together and realising that even though it may be hard to picture from early stages, it is important to trust the process and with the main details all coming together its nice to see what we're capable of creating by putting the time and effort in.

I think the way the project was structured and how it progressed allowed us to, for the most part, follow the structure of the 7 steps of design. Referring to the third step, being research, I would like to take from what it says and gather my research from primary sources instead of relying on only secondary sources. Something I wish I had done for this project was visit St. Fagans to see for myself in person what local life was like in the 50s, I think it would've been a valid influence.

Referring back to the aims and objectives of this module I feel that they have been achieved, we have had the opportunity to think about not only the scenic construction, which we have some experience with from the previous year, but also as scenic artists and set dressers and it has got us thinking about props and the options of sourcing, making or altering them to fit the requirements of the narrative. It has also shown us how the different elements build and work together and how we can incorporate them with one another to provide evidence of the narrative within the set.

In conclusion, I've really enjoyed this module and feel as though it has been extremely helpful towards building, my skills and experience in this field of work.