Production for Screen

ADMA5009

AI Statement

I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Module Brief

Task 1 - You will focus on compiling a process workbook – You will be assessed on your ability to select a range of appropriate methodologies and procedures: research and testing, sourcing, progress pictures and explanation of set/prop/scenic art development, technical drawings, white card / sketch models, a completed working set

Task 2 - As a company, make a film set for the given project brief → You are part of a design and production team for a low budget film based in the golden era of piracy, (1650 – 1730).

Task 3 – At the end of the module you are to give a presentation. The presentation will inform the audience about how you have solved the practical problems demanded by the brief, focusing on production technique, methods and problem solving.

Task 4 – Reflect upon what you have learnt throughout the module to a five-hundred-word evaluation.

Learning Outcomes

1. Demonstrate knowledge and critical understanding of suitable processes for a given design problem.

2. Critically investigate and analyse prop making and painting techniques suitable to their design needs.

3. Understand and apply advanced knowledge of the visual and technical resources available to a designer for TV and/or Film.

Project Brief

You are part of a design and production team for a low budget film based in the golden era of piracy, (1650 – 1730).

Your set needs to consist of at least **two locations**, and they must be **linked** to carry the narrative. There will need to be at least **one opening** (such as window) and **one entrance** (such as door) in your design. Each space can be no bigger than **12m square** and no taller than **3.6 meters**. You will be split into smaller teams/roles to tackle one element/room of the overall design.

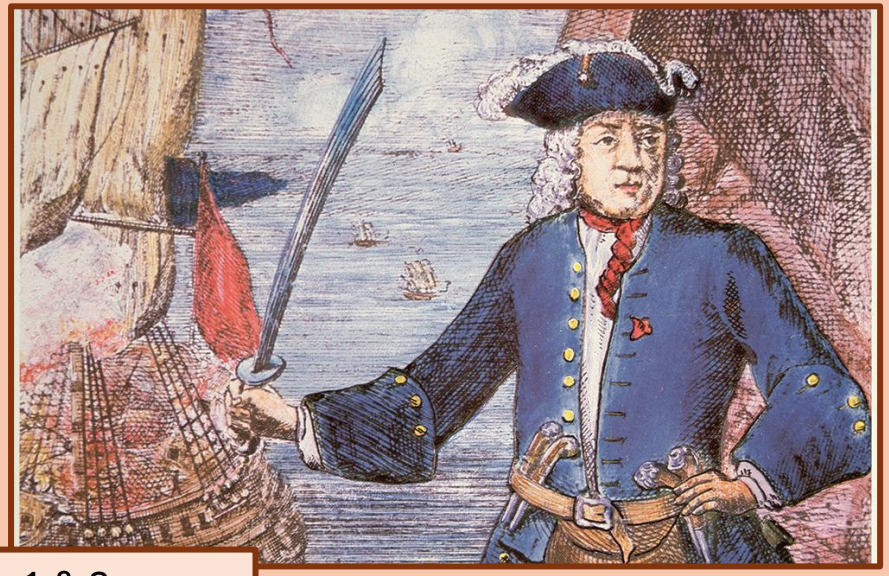
In this project you will be required to work in small production groups to design, build, fit up, dress and strike a small set for TV/Film.
You will need to consider materials, construction techniques, scenic paint and texture, set dressing, camera angles, H&S as well as theatre green book and Albert sustainable practices with evidenced carbon footprints.

You have a total budget of £1500 and 5 weeks (with 3 weeks of easter break in the middle).

Initial Research and Discussions

→ 2 film sets that are linked
→ possible location shoot half day on a beach (Albert Sustainable)
→ revealing the identity of the women (Mary and Anne)
→ empowering women in this male dominated industry, strong character driven moment, could be in a tavern or the deck of a ship
→ focus on pirate democracy
→ movie trailer length
→ romance of the era and idealism of piracy
→ consider tone and content: dramatic/entertainment/comedic
→ Done filming before first year require set

Graeber, D. (2023)



Step 1 & 2
Commitment and Analysis

Captain Avery
Many aliases → Henry Avery, Jack Avery, Long Ben, Benjamin Bridgemen.
Escaped with his loot without being captured or killed in battle
He disappeared mysteriously and his treasure was never found
Crew discontent with failure to pay wages and so mutinied, electing Avery as their captain

John Martel
Once killed an entire crew of merchant ships, part of the flying gang, burnt everyone, disappears, accepted the King's pardon
(information from classmate's research shared in class)



Johnson, C. (1724)

Initial Research and Discussions

Jack Rackham → high end fashion
Anne, Bonnie, and Mary Reed were on his crew. Had a relationship with Anne got pregnant so they wouldn't be executed
Pirate for 2 years, 1718-1720
Executed on Port Royal
Loved his clothing and calico fabrics
When his crew were captured they were so drunk they didn't resist.

Step 1 & 2
Commitment and Analysis



Golden Age of Piracy (Year Unknown)

Mary, Bonnie and Anne Reed
Mary Reed - her mum disguised her as a boy from a young age, mother had son who died and so she dressed her daughter as him, served as a soldier and sailor before turning to piracy, she was captured by pirates in 1717, sailed with Jack Rackham, captured in late 1720 and died in prison likely from illness, famous for deceiving many and was seen as an equal

Anne Bonnie Reed - they don't know when she lived, Irish American pirate, became disenchanted by her marriage, became involved with Jack Rackham, paid her husband to divorce her, considered bad luck to have women on board, she didn't conceal her gender from crewmates, sentenced to death but pregnancy saved her and was released, settled down and married. Pirate name was Bonn, died around 1782.

Edward Teach
Known as Blackbeard, drank rum mixed with gunpowder, only a pirate for two years, allegedly had 14 wives, started in the navy, skull encased in silver used to drink out of
(information from classmate's research shared in class)



Wikipedia (2026)

Initial Research and Discussions

Captain Howell Davies
Decided to be a pirate as captain England took over his boat. Found Bartholomew Roberts and took him on as an apprentice, murdered brutally, crew avenged his death and pillaged the town

Step 1 & 2
Commitment and
Analysis

Captain England
All had jolly roger flags with skull and crossbones
Born in Ireland. Captured and forced to become a pirate.
Mutiny on his ship, forced onto an island which they managed to escape, he died within a year of this. Died 1720.

Alamy (Year Unknown)



Captain Charles Vane
Died 1721, pirating in the Bahamas, nearly accepted the pardon but eventually refused. Known for his cruelty and torturing. Swapped his flag to a skull to intimidate before fighting. His crew hanged him because he ordered a retreat and they thought he was a coward.

Thomas Anstis
Stole one of Robert's ships and became captain, started the career of John Phillips, sailed around with Captain Howell Davies, left once Roberts was captain. They captured and raped female passengers before looting the boats. 1723 died, killed in his sleep, murdered in his hammock. *(information from classmate's research shared in class)*



Minster, C. (2019)

Initial Research and Discussions

Captain Lowther
Allegedly killed himself in 1723. His mate Edward Low had him in documents years after his death. George Lowther. Set sail without his Captain, becoming a Captain himself. Would ram his ship into another ship to attack them. Helped write the pirate codes. In command of multiple ships at the same time.

Edward Low
Born around 1690, grew up in poverty leading him to crime, worked as a sailor, began piracy 1721-1724. Likely died around 1724, infamous for extreme cruelty. Built a small fleet during his short career, operating in the final phase of the golden era. Contributed to increased efforts to crack down on piracy.

Captain Gow
Organised a mutiny, part of a crew who brought everyone into the cabin for prayers, they went in and cut everyone's throats. Going around Scotland. Managed to fall off the gibbet during execution and was hung again to kill him.

Captain Worley
Died 1718, pitiful, doesn't have much going on. A small boat of only 8 men, the first pirate act was a burglary as it wasn't on international waters, stealing household goods. Very loyal crew, vowing to fight to the death. Sailed on a boat called New York's Revenge and his Friend began sailing beside him in a bigger ship called New York's Revenge Revenge.



Wright, E. (2025)

Captain Kidd
Died in 1701, was originally a privateer and was given permission to apprehend pirates. A ship called the adventure gallery attempted pirating. The crew nearly mutinied when he refused to attack a ship, killed a guy and then his crew behaved. He was denounced as a pirate as he wasn't doing his part, he found out later and tried to claim innocence back home. He was hanged and the rope snapped, hanged him again with a metal chain and left his body hanging for years. Edgar Allan Poe poem based on him.
(information from classmate's research shared in class)

My Research: Stede Bonnet

(Raeside, 2012)



Major Bonnet:
Known as the ‘Gentleman Pirate’, an ally to Blackbeard.
Major Stede Bonnet, early 1700s, in childhood Bonnet lived a rich upper-class life of luxury, had an education and was the heir to a sugar plantation on Caribbean island of Barbados. Married with four children (to Mary Allamby). Was part of the Barbadian elite and Barbadian military, where he was given the title of major.

In 1717 he left this life and became a pirate. An early life as an orphan and suffered stresses leading to abandonment of his life. ‘Our Flag Means Death’ follows Stede Bonnet.
He bought a ship which he named Revenge and modified it to carry cannons. As well as a full library within his private quarters. He paid his crew a wage out of his own fortune rather than a cut of the treasure/profits they made on the journey.
He headed to Virginia where they pillaged several English ships, stealing provisions and clothes and ammunition rather than gold. Which they then kept or traded for money. Did badly in sea battles and so rarely engaged in them. Treated his captives with respect, except he burned all ships that came from Barbados (possible revenge on his hometown)
August 1717 attacked a large Spanish ship, killing half of his crew.
They fled to Nassau. Here he met Edward Teach (Blackbeard), creating a friendship and business arrangement, Blackbeard took over as captain of revenge and Bonnet stayed on as an apprentice. Worked together between September 1717 and late summer 1718, pulled off a significant naval blockade - holding the city of Charleston hostage for 6 days.
Blackbeard betrayed Bonnet by sending him ahead to meet with a Governor after the pledge to pardon pirates who turned themselves in; he looted Bonnet’s ship and marooned the crew on an island. Chasing after Blackbeard whom he never found again.



Moss, J. (2023)

After being pardoned of his crimes he soon went back to piracy, naming himself Captain Thomas and his ship the Royal James
Ships were sent to capture them and a battle began, all three ships ran aground, they were eventually arrested and sent to trial, he escaped by dressing as a woman, caught again and hanged.
Said to have been holding flowers when he died.
Said to have flown a red flag to show there would be no survivors in a battle, as well as the flag below, or something similar
(Moss, Year Unknown)

My Research

(Raeside, 2012)



Captain Roberts:

(Thomas, 1959)

Bartholomew Roberts

In three years, he managed to capture over 400 vessels

Born roughly 1682 and died 1722

Born in Pembrokeshire. Second mate on the Princess, captured by a pirate whom he served under and was eventually elected captain once the previous had died.

Gained a reputation to the point that when they entered a harbour everyone abandoned their ships. His main ship was called the Royal Fortune, although he often boarded nicer ships and sailed off in them. When he was killed his body was thrown overboard as he had requested

(Stewart, 2022)

Sometimes referred to as Black Bart, a Welsh pirate. Turned to piracy at 36, when he was captured by Captain Howell Davis. He was killed in a surprise attack by the British Navy, a turning point in piracy where the brutality began to outweigh the romanticism. Marking the end of the golden age of piracy.

(Blyth, Year Unknown)

He was followed by Captain Ogle for most of his career, who was determined to track him down.

Apparently, the night before his final fight, the crew had celebrated a recent success by drinking the ship's entire stock of alcohol.

Described as wearing a rich crimson damask waistcoat and breeches, a red feather in his hat, a gold chain with a diamond cross, a sword, and two pistols in a silk sling.



Blyth, R. (Year Unknown)

His crew's flags were somewhat like the pictures above and below.

(Raeside, 2012)



My Research

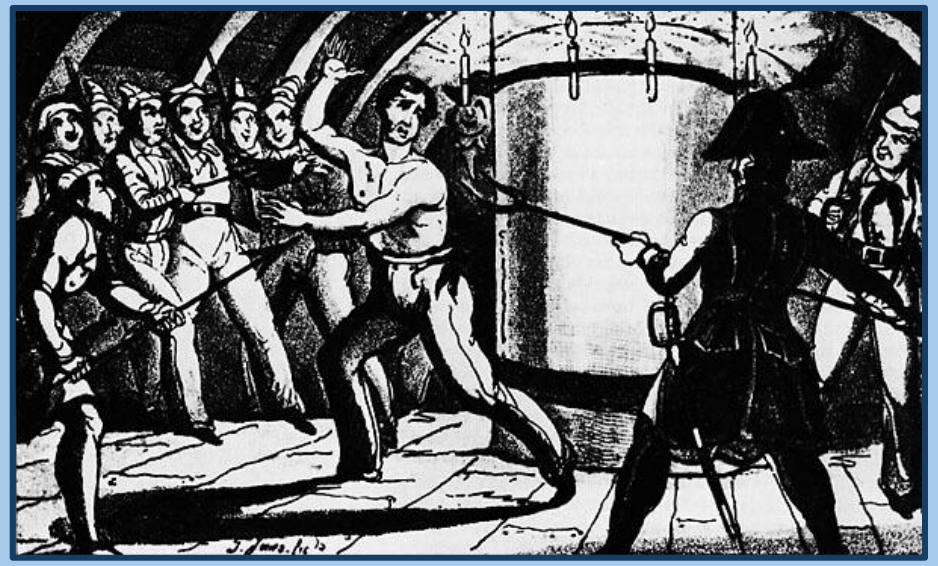
Captain Spriggs:
(Ossian, Year Unknown)
Francis Spriggs
He sailed with Edward Low as quarter master, around 1723 Spriggs was given command of a captured ship that he named the Delight and sailed off in the night after an argument with Low. fashioned a black flag similar to Low, they tortured ships crew that they captured called a sweat where someone is forced to run around the circle of pirates whilst they are jabbed at with knives and sharp objects. They then put them back on their ship and set fire to it. Whilst in captivity they forced people to eat plates of candle wax.
For entertainment they hoisted some prisoners up to the top sails and then let them fall to the floor breaking many bones. They robbed a ship with horses, riding them on deck, when this went wrong, they blamed the ship they had robbed for not having the correct horse-riding equipment.
(Golden Age of Piracy, Year Unknown)



(Golden Age of Piracy, Year Unknown)



Delia, W. (Year Unknown)



(Golden Age of Piracy, Year Unknown)

Refined Research and Discussions

Locations

Favourite Characters → Anne, Mary, Blackbeard, Bonnet, Black Bart, Spriggs, Rackham, Kidd → where did they travel?

Notes from Mary and Sarah:

Mostly around coastal America, mainly Nassau harbour (a pirate haven)

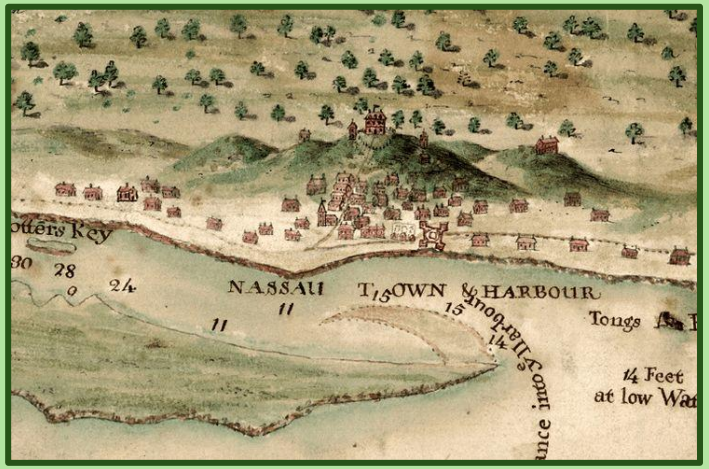
Including Africa also.

Blackbeard, Black Bart, and Bonnet were more detailed on locations → Dominica (mentioned with Black Bart) also a pirate refuge

Also, around Carolina and the West Indies.

New Providence

Charlestown



Kiesling, G. (Year Unknown)

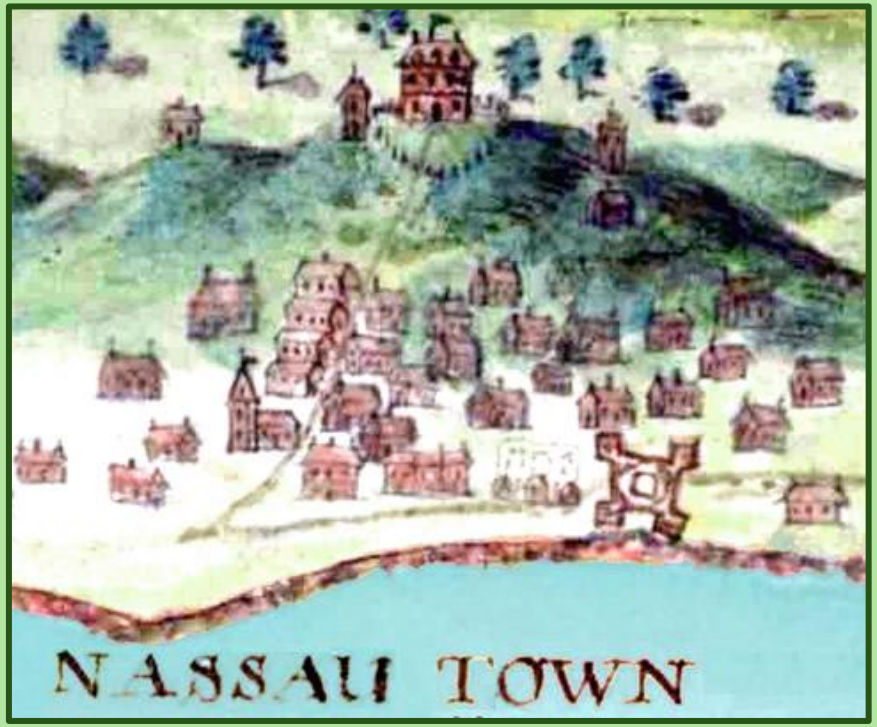
Pirate Code

Notes from Anne and Annie:

3 different lists of different codes, a general unwritten agreement as well as a written code

You had to sign it in order to get a share of the loot/plunder/treasure

Captains were meant to destroy them if they were captured so that there was no proof.



Kehoe, M. (Year Unknown)

3 possible locations:

Location One → Mary and Anne

Location Two → Blackbeard and Bonnet

Location Three → Black Bart

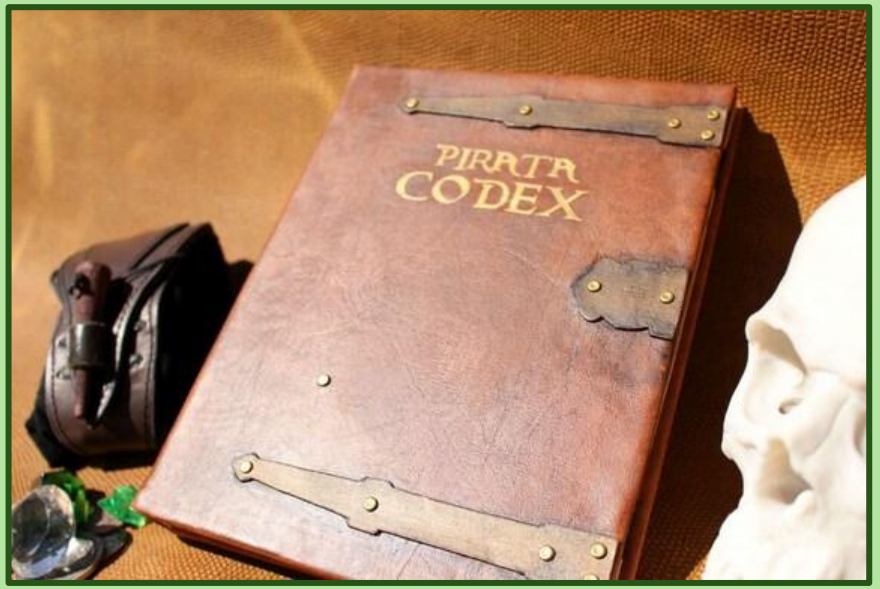
Common Phrases and Terminology

Notes from Alaya and Ant:

Accent needs to be realistic

Ship English as easier to communicate across different language barriers

A lot of insults centred on a lack of hygiene, scurvy dog, son of a biscuit eater, crack Jenny's teacup (slept with a prostitute)



Twilight Crafts (Year Unknown)

My Research: Anne Bonny

Born around 1698, in Ireland near Cork, died around April 1782 in Charles Towne (Charleston) in South Carolina. Rumoured to be the illegitimate child of Irish lawyer William Cormac and one of his maids. After separation with his wife, he lost his reputation and clients and moved to Charles Towne with Anne, becoming a merchant instead. Her mother died of Typhoid when she was 13. Her father tried to marry her off, but she refused, in 1718 she married the sailor John Bonny, travelling to the Bahamas with him. Her husband became an informant to the to the governor of the Bahamas and she fell out of love with him, beginning an affair with a pirate called John Rackham (otherwise known as Calico Jack), he offered to pay her husband for divorce, but John Bonny refused. In 1720 she ran away with Rackham, assisting him in commanding the sloop 'William' from Nassau Harbour (which was an English ship and so gaining the attention). They pirated merchant ships off the coast of Jamaica. It was rumoured that in her youth she had beaten up an attempted rapist to the point he was hospitalised- giving her a tough and fierce reputation.

She only disguised herself as a man when fighting and pillaging ships. Privateer Captain Jonathan Barnet pursued the William in order to arrest the pirates. November 15th 1720, Mary Read and Anne Bonny fought them off, but all the crew were arrested. Bonny was tried on November 28th and was found guilty, although as she was pregnant, she was spared execution. Bonny was released due to her father's influence, returning to Charles Towne, marrying and having children until 1782 when she died. She used the pirate-name 'Bonn'. *(Pallardy, 2026), (Hofverberg, 2024)*



(Gibson, 2022)

Go To Ireland (Year Unknown)



My Research: Mary Read

Born around 1695 in England and buried in April of 1721 in St. Catherine, Jamaica. Not much is known of her early life. According to Capt. Charles Johnson's book, Read's mother was married to a sailor, who she also had a son with. After the husband deserted the family, her mother had an affair which led to Mary's birth. Her half-brother died and Mary was disguised as a boy in order for her mother to still receive money from the son's paternal grandmother (mother of the father). She was 13 when the grandmother died but continued to dress as a boy. She served as a servant before going to Flanders to join the military. She met her future husband in the military, and they opened an inn together in Breda, Netherlands, her husband soon died. She returned to dressing as a man and soon became a sailor. When her ship was seized by pirates, she was either forced to or chose to become a pirate too. In 1717 they sailed to Nassau, as some crew accepted the pardon, Read soon joined Rackham's crew. Read continued their disguise as a man although some crew knew the truth.

Both Read and Bonny developed reputations for their strength and bravery and willingness on board. Read allegedly fell for a carpenter on board. Read allegedly protected this man by intervening a dual and killing the opposing man. After stealing the William, both Bonny and Read were named in a list declaring Enemies to the Crown and Great Britain. She, like Bonny, fought off the captors attempting to arrest the crew. Mary was convicted guilty and sentenced to death, although her pregnancy also saved her from execution. In April 1721 Mary died in prison, allegedly from a fever. *(Tikkanen, 2026), (Codlin, Year Unknown)*





Golden Age of Piracy (Year Unknown)

My Research: Jack Rackham

John 'Jack' Rackham was born around December in England 1682 and died November 1720. He was a pirate in the Caribbean and got the nickname 'Calico Jack'. He is not known as a successful pirate or a good fighter, mainly known for his crew including two women. He was unique as he used backstabbing and politics rather than physical threats. Calico Jack's ship created the iconic Jolly Roger flag we know today, many ships displayed flags of whole skeletons, whilst Rackham's ship displayed the skull and crossed swords. Not much is known about his early life. Served as Captain Charles Vane's quartermaster. After choosing to retreat from a battle with a larger ship, Rackham declared him a coward and called the crew to vote, Vane was removed from the position and elected Rackham as the new captain. He kicked Vane and his supporters off the ship with food and ammunition. Him and his crew were hunted after taking a large Jamaican vessel within sight of government officials, they escaped. Rackham and his crew were granted the Royal Pardon after turning themselves in and claiming Vane forced them to become pirates, told they would be killed if they returned to piracy.

Whilst in Nassau, he began an affair with Anne Bonny, after attempting to pay her husband off and failing, they ran away and broke his pardon, stealing a sloop and returning to piracy. Hunted by government officials, they were attacked and captured in 1720, after partying and drinking they were too drunk to fight back. Rackham was executed 18th November 1720. His body was put on display near the entrance to Port Royal. *(The Way of the Pirates, Year Unknown), (Selby, 2025)*



Cartwright, M. (2021)

Jack Rackham - Clothes



By The Bodkin (2011)

He got his nickname 'Calico Jack' from the bright coloured calico clothes he wore, considered a bold fashion choice.

This character would create an interesting costume opportunity of finding the balance between extravagant clothing that would have been considered flamboyant back in the early 18th century, but not unrealistic to the time period.





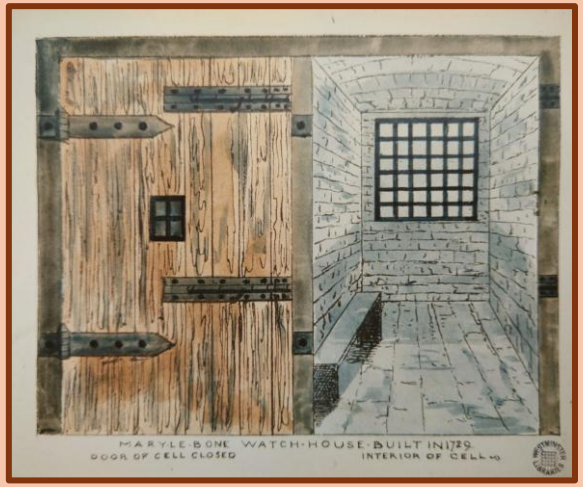
(Ingalls, Year Unknown)

Narrative Discussions

Possible Narratives
Anne and Mary's friendships and complications with Jack → "if he had fought like a man, he wouldn't have been Hang'd like a dog"
Teach and Bonnet → holding flowers at his execution, reinventing himself after pardon
Bart → Haverford West, originally from Pembrokeshire



Britannica (2019)



London Lives (Year Unknown)

→ 5 or 6 minutes around 2 minutes per location
Narration vs. dialogue
£1500 total, £120 per character per week for costume hire

Mary's Inn narrated by Anne, her journey to becoming a pirate
Looking at the scene of Blackbeard deserting Bonnet, stranded on the beach

Step 1 & 2
Commitment and Analysis

Mantle, H. (2015)



Prison cell
Bar - telling their own stories (people telling pirate stories about Blackbeard, etc. and then Anne tells hers)
Children telling their stories
Replacing Bart with Spriggs

Location Scouting – Taverns/Inns

1. scouty.com historic-welsh-farmhouse - Could be Mary's Inn, found on filming location finder website, could try to get a discount as students?
2. https://www.scouty.com/location/chapel-with-school-room-grounds-and-large-graveyard Includes access to film in a graveyard as a possible location idea
3. https://historypoints.org/index.php?page=the-skirred-mountain-inn-Llanfihangel-crucorney **Skirrid Inn**, dates back to 17th century, minimal work done to replace exterior design. They also do ghost tours so could be haunted, apparently upstairs used as a court in Tudor and Medieval period. Not far away, in Abergavenny. (sourced by myself)
4. https://maps.app.goo.gl/A6s5FoN7RynpKCTB8 Wiseman's Bridge Inn - could be Mary's Inn, also on a beach



Skirrid Inn, History Points (Year Unknown)



Google Maps (Year Unknown)

Location Scouting – Beaches/ Exteriors

1. ***Tenby beach*** – when shot at specific angles could be appropriate
2. https://maps.app.goo.gl/ZtRh5yERsn5jwbNu9 - ***Barafundle Bay*** near Pembroke is often known as the mini-Caribbean of Wales
3. https://www.visitmidwales.co.uk/things-to-do/llangrannog-and-cilborth-beaches-p1733671 ***Llangrannog beach*** good at low tide
4. https://www.scouty.com/location/crumbling-country-estate-65d08f42cc067f00191cf4cc - building exterior and grounds – young Anne?
5. https://www.intrepidtravel.com/adventures/best-beaches-in-wales/ ***three cliffs bay*** near Swansea
6. https://maps.app.goo.gl/4dWf2xgp4yPN22xg6 ***Penbryn beach*** near Llandysul

Tenby beach



Barafundle Bay



Three Cliffs Bay



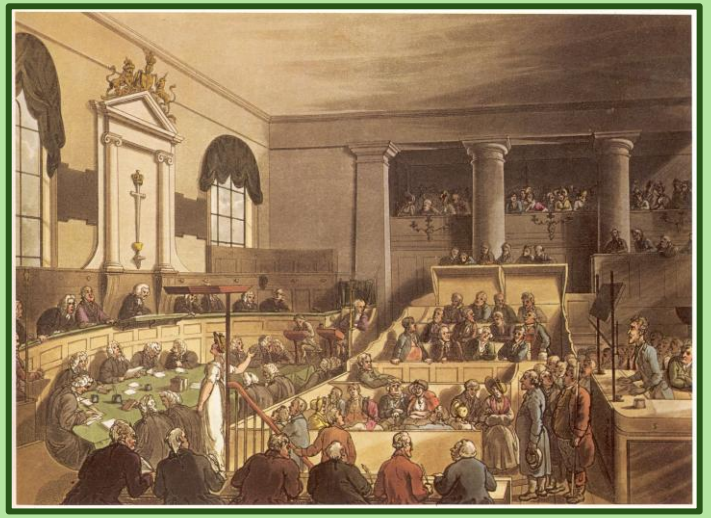
Penbryn beach



More Narrative Discussions

→ 5 or 6 minutes around 2 minutes per location
Narration vs. dialogue
£1500 total, £120 per character per week for costume hire

Step 1 & 2
Commitment and
Analysis



London Lives (Year Unknown)



KingJC (2015)

Court Room → Possibly using Cofio lounge's upstairs court room as a location for their trial and sentencing. Challenge of working in a listed building

Ship interior → using light through windows to take away struggle of backdrop
Inn
Beach → Llansteffan beach (untampered) Pembrey beach (long and little modern structures in shot)
Exterior deck of ship →

Prison → could be short with a window and only take up a corner to reduce costs allowing more focus on another location
Gallows / execution in town square → what town? Charles Towne? Jamaica?
Caves

Jamaica → where Jack Rackham was hanged
Trip to Carmarthen Castle on Thursday to look at stone cells and the gallows

Shot types:
Drone shot? On the beach would be cool



Stock Adobe (Year Unknown)

Script Work

Masterpiece (Year Unknown)



→ Opening on cliff with Anne's speech
→ Narrates Mary at her Inn putting on her dead husband's clothes
→ Looks down in hat match cut to ship interior wearing pirate costume
Discussion on how Anne and Mary met and women in pirate roles
Why did they do it? The freedom and liberation
→ Jack Rackham was their way out - shot of him in a ridiculous outfit
In this world of debauchery, crime, cruelty and danger, how is it these women feel safer here than they do at home?

→ Extreme contrast within a cut to Anne/Mary sat doing laundry (contrast in colour with sudden grey and boredom and silence) maybe a scene of Jack doing his laundry
→ Rather the threat of death than no life
→ Go from laundry to Mary quote scene calling men cowards "If there's a man amongst ye…" ending with Mary firing her gun, J-cut into someone slamming a tankard down in the tavern (return to the inn with Blackbeard?)
→ Maybe Mary meets Blackbeard and Stede in the inn → that's what inspires her, they leave their hat and a medallion
→ Sword fight scenes
→ Drunk singing scene
→ Instead of tankard the J-cut is to a gavel in a courtroom sentencing them to death, Mary and Anne visibly pregnant either in court or at hanging, nursing the belly
→ Go to the hanging end scene.
→ End credits scene, Mary asking Anne, how many barrels of beef?
→ Maybe in the inn, Blackbeard and Bonnet are mentioning the beef, maybe they lost 600 barrels of beef
→ Split opening quote in half → opens at the hanging but we don't know where they are yet
→ Ends at the hanging with the flowers dropping, finishes the quote to Mary beside her
→ Mary quote calling them cowards and shooting at men
→ (continuous shot) Shot goes from Jack's legs → pregnant belly → flowers drop to floor

Shot List

We worked together as a class to create the narrative and a rough order/script. We then used this to start creating a shot list to narrow down what we were designing and planning.

National Trust (Year Unknown)



1. Cliff drone shots of coast, sea, and Anne on the cliff in the wind
2. Mid shot of Anne and Mary in a crowd “If he had fought like a man”
3. Mary at the inn working in Nassau, serves Blackbeard and Bonnet, they leave hat and gold coin (Anne narration of how she met Mary)
4. Mary stood in front of a mirror holding hat
5. Closeup of Mary putting on the hat and looks down
6. Match cut to Mary looking up as a pirate in the ship interior (camera backs up to show her costume)
7. Old life -> after Mary lifts her head, we hear the ‘life is hard’ quote panning out to show Anne is saying that to her
8. Shots of drinking and fighting (voice over of Anne “life of debauchery and danger..”
9. Cut to Mary doing laundry (ringing it out) silence and nature … “I would rather the threat of death than no life”
10. Shot of Jack - “right ladies”, Anne and Mary look up and make eye contact
11. Hint of a fight - Mary quote “if there’s a man among you” yelling down to the crew, shoots her pistol
12. J-cut tot gavel/tankard slamming down in the courtroom
13. “I sentence you Jack Rackham”
14. Hanging of Jack → pan up, see flowers drop, pan up to belly and then feet positioned behind hanged man
15. End on Mary and Anne, finishing the quote “if he fought like a woman he would have survived”

Step 1 & 2
Commitment and Analysis

Choosing Roles

Art department roles:

Production designer → I'm interested in going into set design and production design (uncertain of whether I'm more interested in theatre or film) so I would love the opportunity to try designing for film. I also think it would be fun.

Art director → I'm also interested in the art director role as I quite enjoy creating technical drawings and coordinating/communicating the design to people so I feel like I could be quite good at this, as well as the fact I think it would include model making (I would also get to do more Fusion)

Set builder → I would like to help set build, but I wouldn't want to be in charge of it

Modelmaker → whatever role I do I would love model making to be a part of it

Studio Roles:

1st AD → I enjoyed organising and planning the shoot for Virtual production Practice and so I feel I wouldn't mind this role

Director → although I felt uncertain on the camera itself, I felt quite confident in what I envisioned the shots should be, and so I feel like director might be a good role for this

Decision: for the art department roles I'm going to apply for Production Designer or Art Director, mentioning that I'm interested in modelmaking and whatever role I get I will work on Fusion independently and help set build

For the studio roles I will state I'm interested in both but probably put Director first.

Pirate Ship Mood Board







"They rob the Poor under the Cover of Law, and we plunder the Rich under the Protection of our own Courage"

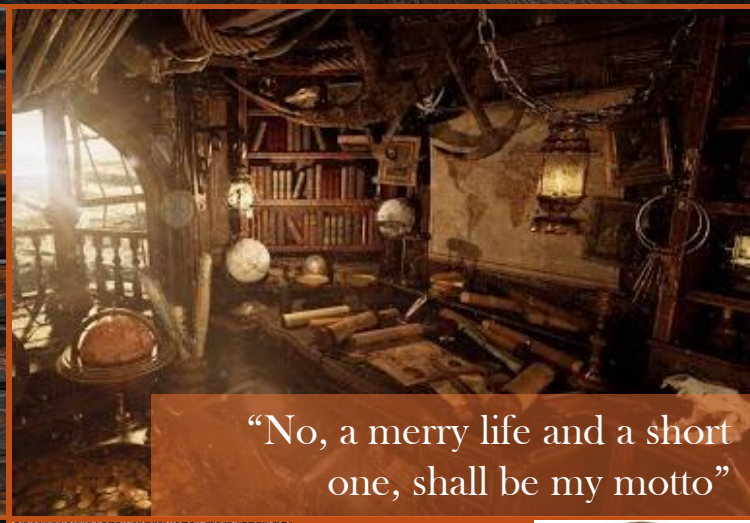














"We acknowledge no country, having sold our own."







"No, a merry life and a short one, shall be my motto"















Text and Dialogue Inspiration

I collected a few quotes and dialogue options that we might be able to use within the script or take inspiration from.

“They rob the Poor under the Cover of Law, and we plunder the Rich under the Protection of our own Courage”

> My music is the Northwind's roar;
> The bellowings of the Black Sea's shore,
> And rolling of my guns.
> And as the thunders loudly sound,
> And furious the tempests rave,
> I calmly rest in sleep profound,
> So rocked upon the wave.
>
> — James Kennedy's translation of the above

"We acknowledge no country, having sold our own. And as we are sure to be hanged if taken, we shall have no scrupul in murdering and destroying if our demands are not granted."

John Hoar's crew to authorities

“We acknowledge no country, having sold our own.”

They vilify us, the Scoundrels do, when there is only this Difference, they rob the Poor under the Cover of Law, forsooth, and we plunder the Rich under the Protection of our own Courage; had you not better make One of us than sneak after the A---s of those Villains for Employment?”

Thomas, J. (Year Unknown), iStock (Year Unknown), Dreamstime (Year Unknown), Fordham, J. (2025), Jimbo Photo Art (Year Unknown), Kniaz, A. (2019), Asula, S. (Year Unknown), Freepik (Year Unknown), Teravibe (2024), Willcocks, P. (Year Unknown), Tree (Year Unknown), Giusti, E. (2025), Vintage Fine Arms (Year Unknown), Porkka, O. (2015), Stock Cake (Year Unknown), CouchJess (2019), Rug Store (Year Unknown), Saqib, F. (Year Unknown), SalSakCo (Year Unknown), Needle Roulette (2023)



Mood Board: Court Room

Created by Mary Legg.

Mary created a mood board for the court room, drawing on more grey tones for the colour palette as well as dark wood for the benches and judge's seat. Looking into older court rooms also.

Mood Board: Tavern, Created by Sarah and Mary






















Mood Board: Beach and Hanging Scene, Created by Alice





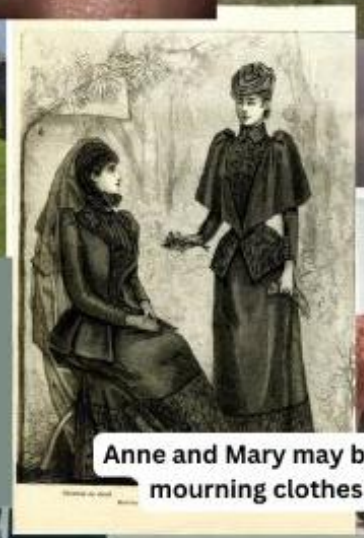
Our narrator, Anne could be pictured as Poldark is here on a cliff's edge





Llansteffan Beach





Anne and Mary may be in mourning clothes





Penbryn Beach and Barafundle Bay in South Wales which could represent Port Royal



Gibbet - Jack Rackum was diplayed from one to warn other pirates





Port Royal, Jamaica





Jamaican hibiscus bouquet



How Port Royal, Jamaica, is depicted in Pirates of the Carribean, 2003



Could incorporate some architecture into the landscape as long as it is of the time





Rackum's Bouquet could be made up of flowers native to Jamaica





Assigned Roles

I was given the role of production designer as well as costume. During the filming I will be the standby art director and I feel this transition will be nice and smooth as I can continue the Prod. Designer role and outlook through into the filming.

Production Designer (Cameron)
Visual aesthetic of all scenes
Model Making (Sarah)
Storyboard (Alaya)
Costumes (look at buying not just hiring)
CAD + Build + Paint (art directors)
Work with set-dresser (Sarah)
Art Director (Alice and Annie)
Planning the build (calendar and to-do list)
Assist with CAD
Build + Paint + Props
Fit-up and get-in plan
Budget
Order forms
Mark-out
Set Construction and Painting (Anne + Mary + Ant?)
Stock take
Order forms
Fit-up

Set Dresser and Props (Alaya and Sarah and Ant?)
Props:
Buy
Make
Source/Hire
Consider the weaponry
Props lists
Dressing:
Sourcing
Making
Buying
Consider location dressing
Dressing lists
Lighting (Mary)
The design and location shooting vs. studio shooting
Grid in the Llywfan
Location (Mary)
Nearest requirements (toilets, etc.)
Weather and tide
Permission and budget

Camera Operator (Anne)
Boom Operator (shared)
Director (Alice)
Leading the cast
Lighting (Mary)
1st AD (Annie)
Like a DSM, where we're filming from, etc.
Script supervisor and Editor (Ant)
Continuity
Standby Art Director (Cameron
Continuing the visual aesthetic
Standby Props and Editor (Alaya)

Easter:
Pirates of the Caribbean
Black Sails
Charles Johnson Book
Historically accurate and factual research → quotes
Books on Moodle
Character building and scene building
Refine script
Print off mood boards and annotate with samples
Refine mood boards
Refine designs
Possible model
Refine storyboard

Production Designer and Standby Art Director

Production Designer:

Design and create the visual world of the Film/TV show. Working with all other departments. Researching the script and collaborating with the director and dop to imagine it visually. Sketches to show mood, atmosphere, lighting, colour, texture (*Screen Skills, Year Unknown, a)*. Work with the art director to develop these designs. Work on budget and schedule. Influencing costume, props, set, effects. Production designer will work with set designer on the design itself, they will also need to oversee the overall aesthetic of how it fits into the world. *(DeGuzman, 2023)*

Standby Art Director:

Represents the art department and production designer on set. They list all of the set requirements. Will do multiple roles, like touch up paint and help move the set. Check how it looks on camera and if this aligns with the vision. Assist with dressing and props. Fix and make last minute things. Working with the 1st AD, director, and director of photography. They confirm the production design and are briefed beforehand, monitor shots, make on-set adjustments, continuity shots for quality control, prepare the set, maintain the set, log all continuity shots. Read the risk assessments, assess any new risks on the set, check any changes in the set, wear appropriate PPE. *(Screen Skills, Year Unknown, b)*

Locating Scouting

In the morning, we visited Carmarthen Castle first, looking around to see what possible shots we could do here, mainly looking at this location for the hanging scene. They have a gallows which would be perfect for this scene, as it would include an already built wooden structure. This is dependent on permission to film here. We then looked briefly at Cofio Lounge's court room located upstairs, taking some pictures through the glass, we would need more information on what we would be allowed to do here as it is a listed building. We then travelled to Llansteffan beach, walking along the beach to gauge what shots would be possible without including any modern architecture, this beach is ideal for this as it has such a wide-open space (I think low tide would be ideal for this location). We then explored the Llansteffan castle, it has opportunities for high angle shots with multiple levels to it, as well as interesting cave-like dungeons for a prison-cell scene, with the light coming through an arrow slit being an interesting lighting option (I think daytime would be ideal for this location).














Step 1 & 2
Commitment and Analysis

Story Board Refinements

We collaborated in refining the storyboard, with Alaya creating cut-out squares with different shots and scenes that we could move around and play with to find a good rhythm to the shots and sequences as well as discuss any possible problems we were having, specifically with including a prison cell shot and where this would go, as well as establishing Rackham in the trailer and finding the balance between pirate life and the contrasting life Mary had before.

Storyboard work

→ Bonnet and Blackbeard shot from behind
→ Focus switch to Mary serving people at the bar
→ Shot of hat on the bar and a glass, in the reflection we see the pirates drunkenly leaving
→ Mary comes to pick up glass and lingers by the hat considering it
→ Cut to Mary in front of a mirror
→ Three walls in ship interior? - consider the panning view of Rackham in the background
→ Casting call and head hunting
→ Scheduling and location dates and consideration (daylight at castle for sun coming through and street-lights on castle, tide in or out)



Storyboard drawn by Alaya. →

Costume Research

I spent the rest of the session beginning some costume research as this wasn't something I had considered within our initial research.

Step 3 - Research

I started by looking into male pirate clothing, leaving Mary and Anne's feminine costumes for later (for the tavern scene and the hanging scene). Blackbeard was known for his large black beard which he plaited ribbons into, usually black ribbons, as well as smoking fuses which he lit in battle. He carried 3 pistols in a silk sling, as well as various knives and cutlasses that were tied to him, so he needs a sling and some way of tying weaponry to him. He had the classic pirate hat, known as a tricorne *(Royal Museum Greenwich, Year Unknown)*, I think it should be large and intimidating, maybe with burn marks in it. Tricorne hats are the 3-cornered traditional pirate hat made of felt, leather, or silk. It was uncommon for pirates to wear these as they blew off in the wind and obscured vision. Bonnet might wear one of these hats as he has a history of wealth, but it might be suitable for a different hat to have variety. Black Bart was known for having a feathered hat, some extravagant hat options are feathers or trimmed with something- I think Rackham could have a feathered hat to show his flamboyant style.
(Cartwright, 2021) and (The Sorcerers Library, Year Unknown)



(London Museum, Year Unknown)



(Aoki, 2019)

Costume Research

Step 3 - Research



(Royal Museum Greenwich, Year Unknown)

Pirates dressed like usual 1700s mariners, wearing hard and thick materials (broadcloth and woollen cloth). They were plain blues, tans, dark greens, whites, and greys. Captains would have worn longer coats with many buttons down the front and wide cuffs. Perhaps Bonnet could wear a silk coat to show his wealth (research what coats the upper class were wearing). For more vibrant colours, scarlet or yellow silk scarves and sashes can be worn (maybe by Rackham). They wore baggy trousers that can be rolled up, or petticoat breeches tied at the knee. Leather pockets can be stitched on and woollen stocking were worn.

Anne and Mary would have worn the same shirts and trousers. Perhaps they could wear a shorter coat, as these were worn by lower ranking pirates for ease of mobility. Known as ‘fearnoughts’ or ‘reefer jackets’ which were heavy and usually blue or grey, made of wool or fustian. Longer jackets were also worn by the quartermaster and boatswain. Buttons were made of brass (as they didn’t rust) or tin, bone, or fabric-covered discs. Neck scarves worn for wind protection or to wipe sweat away, usually with the knot at the front. Shirts were linen and collarless, with no buttons (pulled over the head). Some wore waistcoats. Mostly plain patterns but some checkered or striped patterns were becoming popular. The more common hats were canvas coated in tar to become waterproof. Capes of the same material were also worn (for stormy weather).

(Cartwright, 2021) and (The Sorcerers Library, Year Unknown)

Costume Research

Scars were shown off not hidden to show your experience as a pirate.
Pirates dressed extremely boldly at their execution (to go out in style)

→ Look at background characters in movies or paintings to find what the typical pirate wore.
→ Lace-up or buckled shoes were worn (find out which is cheaper)



(The Sorcerers Library, Year Unknown)



(Model Ship Master, Year Unknown)

Step 3 - Research

We also discussed the size of the ship, I found out that the ship Rackham, Anne, and Mary were on when they were captured was *The William* which they captured in 1720. it was a very small sloop with only 4 canons. For this I've decided the ship interior won't be the captain's quarters but rather an office style space where journeys are mapped and planned with a desk, this also makes more sense as to why Anne and Mary are in here.

(Cartwright, 2021) and (The Sorcerers Library, Year Unknown)

Pirates of the Caribbean

Step 3 - Research

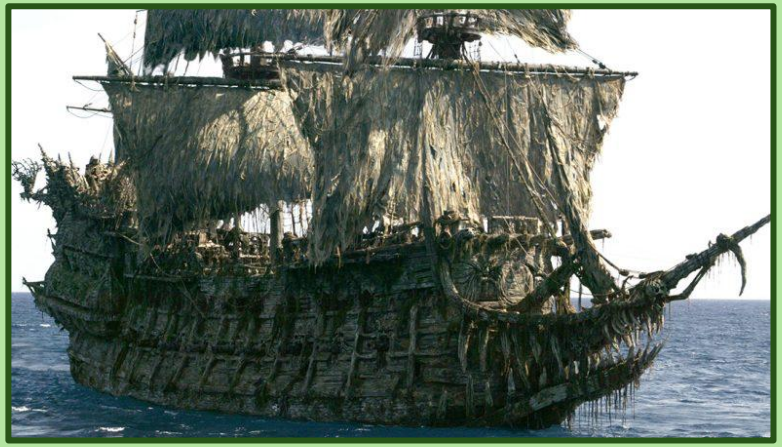
I watched all three films, and I loved them, the sets are incredible and it's even better to know that they built all of the ships rather than using CGI.
I got a lot of inspiration from the sets and the atmosphere I want to create, not quite the same atmosphere as the films but some locations are similar. It was good to see the set dressing and how it can come together, especially all of the different lanterns visible. I've decided I want to sketch the exterior of the ship in order to help me better understand how the interior will look. In terms of inn/tavern inspiration, the films were not a great example for this as I want a slightly more refined look.

Disney (Year Unknown)



Pirates of the Caribbean: The Curse of the Black Pearl (2003) directed by Gore Verbinski and designed by Brian Morris. Pirates of the Caribbean: Dead Man's Chest (2006) directed by the same man and designed by Rick Heinrichs. Pirates of the Caribbean: At World's End (2007) directed and designed by the same people as the second movie. *(IMDb, 2018)*

Lorentz, R. (2020)



Medieval Brick (2023)



The trilogy follows Captain Jack Sparrow and his crew fighting against freedom, the government and to save their ship. Exploring various nautical myths such as Davy Jones' locker and the Kraken.

Refined Digital Storyboard

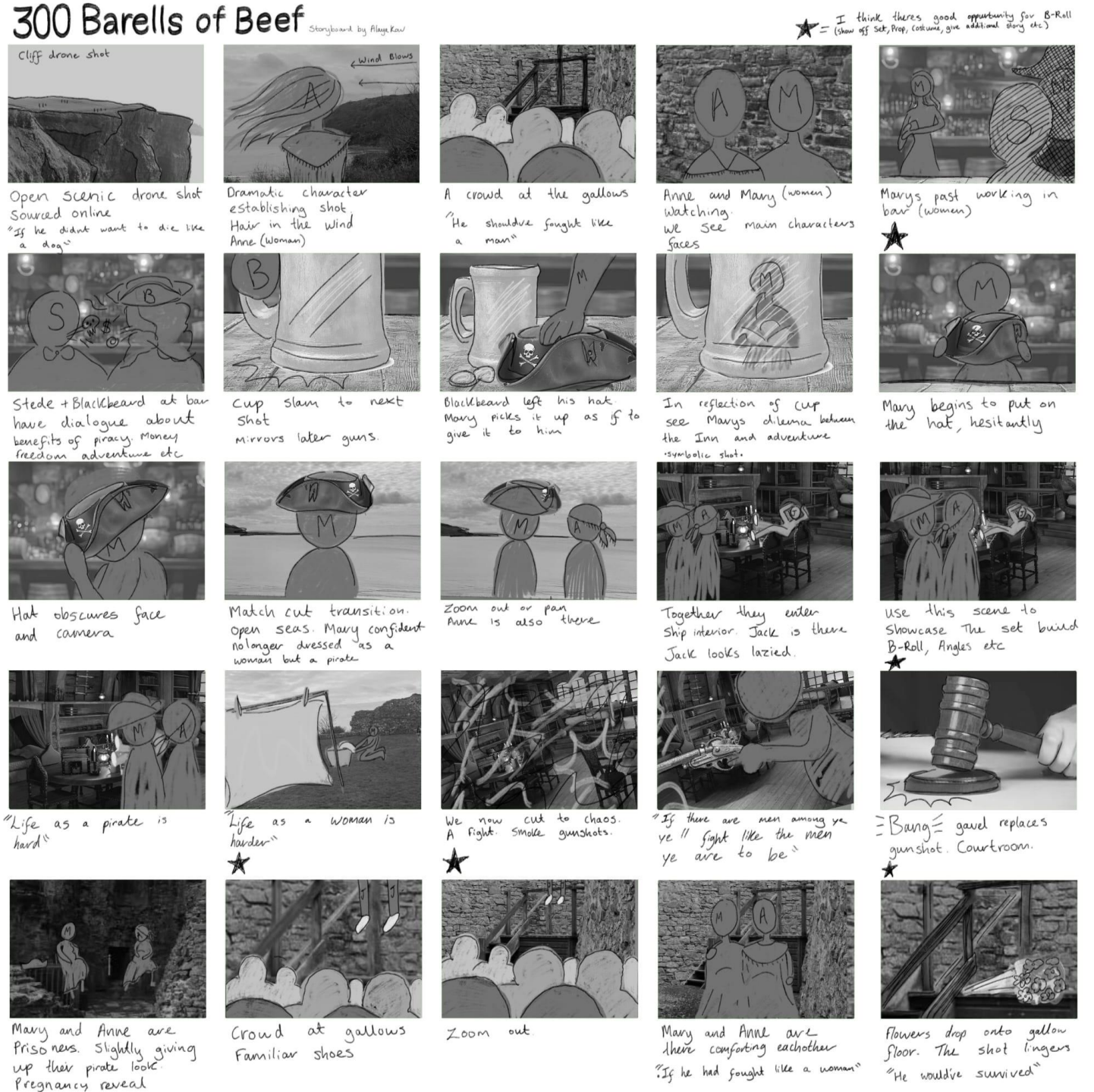
Created by Alaya Kow.

Over Easter break, Alaya created a refined digital version of the rough story board we created as a group, describing shot types as well as key dialogue within each shot.

Themes

Love
Courage/bravery
Rebellion
Feminism
Equality
Freedom
Adventure
Death and danger
Capital punishment
Colonialism
The sea

I decided to list the themes I could fine within our brief and storyline, in order to help me in designing and creating the mood boards.



General History: Blackbeard, Edward Teach

Edward Teach was a privateer in the French War, a Bristol born man who never took a position of command before becoming a pirate. In 1716, Captain Benjamin Hornigold made him the captain of a French Guiney Man in the West Indies after returning from Virginia. Hornigold later surrendered to the governor of Providence. Teach named this Queen Ann's Revenge, him and his crew would often set fire to ships after ransacking them and marooning the crew. In Barbados, he met Major Bonnet, after witnessing Bonnet's lack of skill and with consent of the crew, he made Richards the Captain of Bonnet's ship and took him onto his own ship *(Johnson, 1724, p. 46)*.



Fandom (Year Unknown)

Developing a reputation that after raising his flag and firing a warning shot, people would abandon their ships and flee to shore (Captain Wyar and his crew). They burnt their sloop out of spite. For several days they held Charles Towne (in South Carolina) hostage, as they required medicine, capturing any ship attempting to leave and threatening the hostages *(Johnson, 1724, p. 47)*.

They sent men ashore who returned with the chest. They then went to North Carolina, where Teach decided he wanted to split with the money and his favourite crew members. Pretending to run aground, he tricked the other ships into coming to his rescue, during which he marooned the crew on an island and took off in the last ship. They would have died there if Bonnet hadn't come to his rescue. Teach and his crew then went to the Governor of North Carolina and took the pardon, becoming close friends with the Governor Charles Eden, granting Teach the right to the vessel he stole. *(Johnson, 1724, p. 48)*

General History: Blackbeard, Edward Teach

Step 3 - Research

"Governors are but men". The governor also officiated Blackbeard's wedding to a 16-year-old, supposedly his 14th wife, after which he sent 5-6 of his crew to rape her whilst he watched. In June 1718, they set off to Bermuda, capturing and pillaging a ship, returning to North Carolina and splitting the plunder with the governor. He then claimed the ship was faulty and needed to be burnt, he was granted permission, and so was never caught. They spent several months in that river terrorising traders and merchant ships *(Johnson, 1724, p. 49)*. Traders eventually requested that the Governor of Virginia help them stop him, the governor sent several small sloops led by Lieutenant Robert Maynard of the Pearl *(Johnson, 1724, p. 50)*.



Sky History (Year Unknown)

Blackbeard fought with Maynard until he was wounded 25 times, finally shot and killed by Maynard. "who might have passed in this world as a hero, had he been employed in a good cause." Maynard was forced to use small sloops to fit in the gaps Blackbeard was able to hide in. those that fought him eventually turned to pirating themselves. Blackbeard's head was cut off and hung at Bolt Sprit End *(Johnson, 1724, p. 53)*. His appearance: described as a frightful meteor, his beard was so long it reached his eyes, he twisted it with ribbons into tails. He wore a sling on his shoulder with 3 pistols in holsters attached. With matches stuck under his hat. His eyes were described as fierce and wild and men believed he was the devil incarnate. 'no body but himself and the devil knew where it [the treasure] was.' *(Johnson, 1724, p. 55)*

General History: Stede Bonnet

Fandom (Year Unknown)



Major Bonnet was a gentleman from Barbados who was rich and well-educated, after turning to piracy those that once knew him pitied him rather than feared him. Some believe he turned to piracy from a mental disorder, and others believe he was unhappy in his marriage. He bought a sloop and named it Revenge, arming it with 10 guns and 70 men, from his own money. They left from Virginia and began their piratical life. They only burned ships that were from Barbados (perhaps out of Revenge), they then went to New York. When they marooned their prisoners, they left them with provisions to survive on. In 1717, Bonnet was yielding to many suggestions from his crew due to a lack of experience at sea *(Johnson, 1724, p. 57)*.

Step 3 - Research

He soon met Edward Teach and was eventually voted out as captain, going aboard Blackbeard's ship instead. He became depressed and ashamed of his failure as a pirate and longed to give up and move away to start a new life. Later on, Blackbeard took the King's pardon after losing his ship, during which Bonnet reclaimed his own ship and went to North Carolina to take the King's pardon also, he received clearance to keep the Revenge and a commission to become a privateer. He returned to find Blackbeard and the crew gone with all of the plunder and found 17 men abandoned on an island, left for dead. He took these men aboard and offered them to join him privateering *(Johnson, 1724, p. 58)*. After hearing Blackbeard's location, he sailed off in an attempt to find him and seek revenge on his betrayal, but he never found Blackbeard. *(Johnson, 1724, p. 59)*

General History: Stede Bonnet

Alchetron (2026)



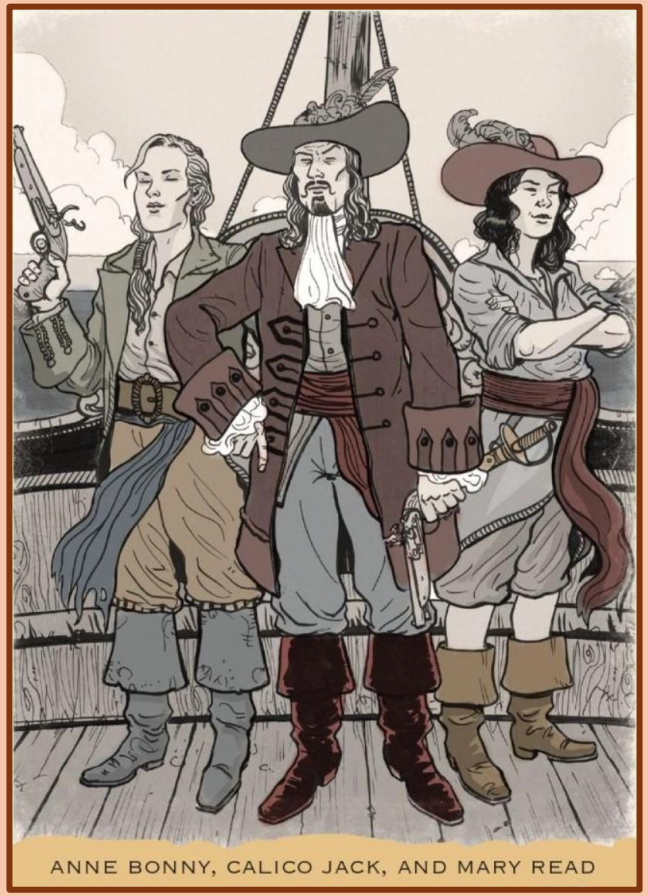
Bonnet soon returned to piracy, under a new name of Captain Thomas, they went to Philadelphia. In July 1718 South Carolina commissioned Colonel William Rhet to find Capt. Thomas and stop him. Sending two ships, the Henry, armed with 8 guns and 70 men and captained by John Masters, and the Sea Nymph, armed with 8 guns and 60 men and captained by Fayrer Hall. On September 14th 1718, Rhet found Captain Vane and chased him in doing so he found Bonnet and his crew and discovered Bonnet and Thomas were one person *(Johnson, 1724, p. 60)*. The pirates saw the ships and prepared to fight or escape. Bonnet sent a threatening letter to the Carolina Governor in an attempt to scare them off. In the conflict, Bonnet's ship ran aground and Rhet's was damaged. They fought at a distance for 5 hours until Rhet's ship was repaired.

Step 3 - Research

Bonnet soon surrendered and they arrived in Charles Town October 3rd 1718 *(Johnson, 1724, p. 61)*. They were kept at a watch house whilst Bonnet, the Boatswain, and the Master Hariot were kept at the Marshal's house. 24th October they escaped, in a suspected bribery. A reward of 700 pounds and Colonel Rhet was sent to find him, they were found and Hariot killed, Bonnet surrendered. 28th October to 12th November was the trial of the crew. Making the defence that they were pirates out of force not inclination *(Johnson, 1724, p. 62)*. 'Priests lips shall keep knowledge'. November 8th 1718 the crew were executed, possibly November 10th the Captain was executed *(Johnson, 1724, p. 65)*. Page 65 to 68 contains a speech from the judge that could be interested to take lines from.

General History: Jack Rackham

Rackham was the quarter-master for Captain Vane until a division voted Rackham as their new captain on the 24th November 1718. they sailed mainly around Jamaica and the Caribbean. They often spent time ashore until their money and provisions ran out, which is when they would return to sea. *(Johnson, 1724, p. 89)*. They captured many ships, but some were reclaimed after too much disturbance alerted the governor of Providence.



Fandom (Year Unknown) →

Step 3 - Research

In Cuba it was supposed that Rackham had some family. August 1720 sailing around the North and West of Jamaica, they caused trouble and coasted the island catching the attention of the governor, who commissioned Captain Barnet to find them *(Johnson, 1724, p. 90)*. Barnet soon caught up to Rackham and chased them in a short fight, ending in their capture. November 16th 1720, Rackham and his crew were tried and found guilty and hanged on the 17th at Gallow's Point in Port Royal, Jamaica. Rackham was later hanged in chains and displayed as a warning to other pirates. *(Johnson, 1724, p. 91)*

General History: Mary Read

Step 3 - Research

Read and Bonny were convicted of piracy on the 28th of November 1720 at St. Jago de la Vega on Jamaica. Born in England, her mother had a son by her assumed father, who soon left to sea and never returned, her mother fell pregnant with her, but it is unknown who by. Her mother retreated to friends in the country but soon ran out of money and her son died. Disguising Mary as a boy, she returned to London to receive money from the mother of the father, receiving a crown a week until her death.



(Harris, 1888)

Later on in life she convinced Mary to keep up her disguise and was sent to become a foot-boy in a large house *(Johnson, 1724, p. 93)*. Leaving this to board a Man of War, soon leaving this to become a cadet in Flanders, and then leaving to join the Regiment of Horse where she was commended for her bravery. Here she met Fleming, who she fell in love with and followed him anywhere, even if it meant disobeying orders. She soon revealed herself to him and he fell in love, they vowed to get married and after which they were discharged and took up an Eating House/Ordinary called 'Three Horse-Shoes', with Mary now dressed as a woman. Her husband soon died and, after losing the business, she returned to the life of a man boarding a boat to the West Indies *(Johnson, 1724, p. 94)*.

General History: Mary Read

They were taken by English Pirates and Mary stayed aboard with them, they later took the pardon and returned to shore, soon hearing Woodes Rogers wanted privateers, they left again and returned to piracy. Mary claimed never wanting to be a pirate and hoping to leave at the first chance she got, this is conflicted with stories of her willingness and bravery on board. She is said to have called down to those below deck telling them to fight like men and then firing shots down into the hold.



(Codlin, Year Unknown)

Step 3 - Research

No one suspected her sex and soon Anne Bonny began to develop feelings for Mary, Mary was forced to reveal herself to stop this and then to Rackham who was growing jealous of their relationship, Rackham kept Mary's secret *(Johnson, 1724, p. 95)*. From some of the boats they captured, one man brought aboard Mary fell in love with. She pursued a friendship and soon revealed herself to him. This man got challenged to a fight with another crew member, and fearing for his life, Mary challenged the same man and killed him to protect the one she loved. They fell in love and were 'married', although not legally. She soon became pregnant and refused to give up the man's name in the trials. Her execution was cancelled due to her pregnancy, but she soon died of a fever in prison. *(Johnson, 1724, p. 96)*

General History: Anne Bonny

Step 3 - Research

She was born near Cork, Ireland, and was an illegitimate child. Her father cheated on his wife with a house maid, which was discovered in an amusing tale (if it's true). The married couple decided to live separately after this, with the wife sending him money from his parents will. Her father took Anne into the house under the disguise of a boy, but she was soon discovered and the wife stopped sending money. In revenge her father brought her mother into the house also. With his reputation damaged, he lost business as an attorney and decided to move with his new family to Carolina *(Johnson, 1724, p. 98)*. Here he became a merchant and soon bought a plantation, Anne's mother soon died.

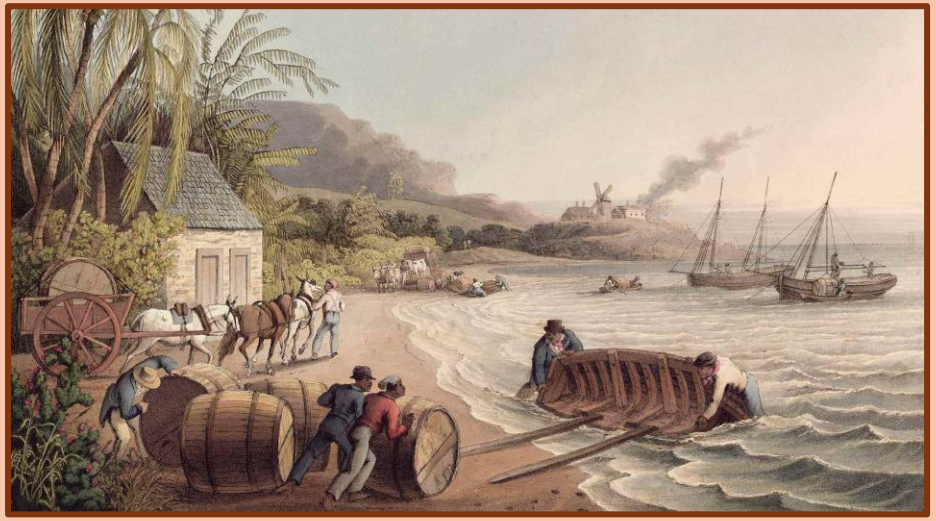


(Fandom, Year Unknown)

She grew a reputation for being fierce and having a temper, with many rumours spread about her anger and violence. One of these being that after being raped she beat the man until he was unconscious. Without her father's permission, she married a sailor and was kicked out of the house. They moved to Providence in search for work for him. Here she met Rackham, who after growing feelings for, they decided to elope on his boat, with Anne disguised as a man amongst the crew. It is rumoured that at one point Anne remained in Cuba whilst she gave birth to Rackham's child, before joining him again on board. They took the pardon and soon returned to piracy, with Mary on board also. It was said no one was more courageous than Anne and Mary, and that they were the only two on deck fighting when they were captured. On the day of Rackham's execution, Anne was permitted to see him, this is when she said she 'was sorry to see him like this, but if he had fought like a man, he wouldn't have been Hang'd like a dog.' No one knows what happened to Anne after the trials, but they know she wasn't executed. *(Johnson, 1724, p. 101)*

Locations: Caribbean

Caribbean in 1700s: the Caribbean was colonised by the English, French, Dutch, and Spanish throughout the 1600s and 1700s. England took Barbados, Jamaica, Saint Christopher, and France took Guadeloupe, Haiti, and the rest of Saint Christopher. The 2nd half of the 17th century colonialism had strong links to trade, for the British and French is was sugar and coffee plantations using slave labour from West Africa. This peaked in the 18th century, trading between Europe, West Indies, West Africa, and the Eastern coast of North America, for the benefit of the British, Dutch, and French. Most settles in the Caribbean saw this as temporary, wanting to make their fortune then return home. Slavery on the islands created a hierarchical society with white Europeans at the top of the chain and enslaved people of colour at the bottom.



AM Digital (Year Unknown)

By the 18th century some people of colour were given their freedom but still faced restrictions and prejudice on the islands. The islands of the British Caribbean were full of plantations to produce crops. Jamaica, Grenada, Barbados, and Antigua depended heavily on their port towns which brought trade, provisions they couldn't grow on the island, as well as settlers and slaves. In 1788, 90% of Jamaica's population were slaves. It was an extremely diverse population with many languages available. In the port towns, merchants, soldiers, sailors, and craftsmen lived there. *(Brereton, 2026) and (Runaways, Year Unknown)*

Locations: Caribbean and Nassau

In the 16th century, sailing in the Caribbean progressed with the Portuguese Caravel, faster with a lateen sail which was triangular on a long crossbar, allowing it to sail into the wind. Boats powered by oars were rowboats, shallops, longboats, and periaguas (canoes). Then there were Galley and Galleons (commerce ships) with 3 square-rigged masts and a full bowsprit. Then larger than a boat but less than a ship, were sloops. They were single fore-and-aft rigged and single-masted. There were also double-masted brigantines. One nautical mile = 1.151 miles, one knot = one nautical mile per hour. Winds flow from the canary islands to the Caribbean, pushing the Gulf Stream north along the Spanish main and up the east coast of America. *(The Pirate Haven, 2022)*

Distances and Sailing Days

Nassau to . . .	Approximate nautical miles	Direction	At approximately 100 knots per day*
Barbados	1582	ENE	16
Bermuda	1053	ENE	11
Boston	1426	NNE	15
Cartagena, Colombia	1183	SSE	12
Charles Town, SC	631	NNW	7
Curaçao	904	SE	9
Delaware Capes	883	NNE	9
Harbour Island	55	NE	1
Havana	407	WSW	4
London	5503	ENE	55
Mona Passage (Between Hispaniola and Puerto Rico)	641	ESE	7
New York	1127	NNE	12
Port-au-Prince, Hispaniola	746	ESE	8
Porto Bello, Panama	1458	SSW	15
Port Royal, Jamaica	670	S	7
San Sebastian Inlet, Florida (Vero Beach, Spanish plate fleet wreck)	226	WSW	2

(The Pirate Haven, 2022)





History Illustration (2026)

The significance of Nassau

began with the lack of power asserted over the island after the war of Spanish Succession leading to Hornigold dominating the island. Hornigold declared it a Pirate's Republic. 1000 pirates dominated the island, eventually all of the residents left as they were outnumbered. The island was ideal as it had shallow-enough waters to prevent Naval ships getting there but deep enough to not get stuck. It also had a good harbour from Nassau to Paradise Island. Other pirate islands were Eleuthera Island, Andros Island, Abaco Island, and Paradise Island. Nassau is also where Captain Jack Rackham met Anne Bonney. *(History Extra, Year Unknown) and (Lopez, 2022)*

Step 3 - Research

Locations: North America

The east coast of North America was where England's colonies were based. In 1675 New England declared war on King Phillip and each settlement had to fight, the colonies part in the war ended a year later. 1679, New Hampshire created from Massachusetts Bay by Charles II. 1681 Charles II set up Pennsylvania for William Penn. 1685, King James II renames New York and by 1688 King James II had created a dominion including: New England, Massachusetts, Plymouth, Connecticut, New Hampshire, Rhode Island, New Jersey, and New York- all with one governor.



Potapov, M. (2017)

Step 3 - Research

1688 an antislavery tract 'petition against slavery' released in the colonies by the Quakers of Pennsylvania. 1689 the colonies separate again after King James II flees and is replaced with William of Orange. 1696 new trade acts limit colonial trading with British ships and 1699 Captain Kidd is captured and executed in England in 1701. *(Kelly, 2020)*

Britannica Editors (2026)



Time Period Research: 1700s

In the year 1700: China was ruled by the Quing Empire, India was ruled by the Muslim Mughal Empire, the Safavids ruled Persia, Peter the Great transformed Russia into a huge Empire, and the Ottoman Empire remained in the Middle East, the Balkans, and North Africa. England had colonies in New England, Virginia, New York, New Jersey, Jamaica, Carolina. *(Cabinet, Year Unknown)*

Time period Research Continued

1701-1714 was the War of Spanish Succession, the grandson of French King Louis XIV was made king of Spain (King Phillip) starting a war that ended in the agreement to always keep Spain and France separate.
1735-99 was the expansion of China.
In 1760 the British Industrial Revolution began, with the steam train created in 1712.
Between 1765-91 was the American Revolution, beginning with stricter trade regulations, ending with America's independence established in 1783 and Washington as the first president in 1789.
Between 1768-79 James Cook explored the pacific islands, New Zealand, and Australia.
Between 1789-99 was the French Revolution, ending with abolishment of the monarchy and execution of King Louis XVI and Marie Antoinette. *(History Coloured, 2021)*

Britain in 1700s: 1702 Anne made Queen succeeding William II, 1707 Kingdom formed, 1714 Anne dies and George I succeeds her, 1721 Robert Walpole becomes 1st prime minister, 1727 George I dies and is succeeded by George II, 1737 HMS Victory launched, 1739 declare war on Spain, 1751 Gregorian calendar introduced, 1755 Dictionary of English Language by Samual Johnston released. *(Rayner, 2016)*

Step 3 - Research

Stoermer, R. S. T. (2022)





Britannica Editors (2026)

Role of Women and Men in 1700s

Step 3 - Research

Between the 1670s and 1750s:

Men were seen as the bread-winners and mothers would run the household. This structure was much more prominent amongst wealthy families. women were always married to a man of higher social status (if middle/upper class) as this union heavily impacted the reputation and status of their family. Women were responsible for raising and educating their children and cooking for and feeding the family. They needed to be educated in herbs, needlework, and very basic home remedy medications. Many children would not survive infancy, with 12-13% dying in the first 5 years of life, this led to women having a lot of children in the hopes some would survive. The men were in charge of the households' finances and earning an income. They made the decisions for the family, such as if the wife could work and if the children could go to school. Women rarely spoke out against their husbands.



(British Literature Wiki, Year Unknown)

In the early 18th century women could work but they could not vote, own land, go to university, earn equal wages, report abuse. If a woman was too argumentative, they would receive public punishments. Families would search for the best match for their daughters as more of a business deal than a marriage. There was a growing sense of romanticism and individualism in the 18th century which meant daughters were beginning to want to choose their own partners. The working class could always choose their partners as there was little pressure and impact on their families. An idea of companionship began to grow. Divorce was only for the rich and only men could file for it. Children would begin working for the family quite young, with sons working on land and daughters assisting with running the household. Possible husbands were required to pay a dowry to the daughter's family. *(British Literature Wiki, Year Unknown)*

Public Executions and Hangings

Step 3 - Research

Hanging as a form of execution was introduced in Britain as early as the 5th century and was later reintroduced by Henry I after being replaced with other methods by William the Conqueror. Beheading and burning were other popular alternatives. In the 18th century, the abolition of capital punishment was becoming a common want amongst people. It is unknown at what point a person being hanged stops feeling the pain. In the 1800s, executions became private rather than public displays. Execution Dock in London was the famous pirate hanging spot, you are often executed in the place you committed the crime, this spot was seen as symbolic for the sea where pirates had committed theirs.



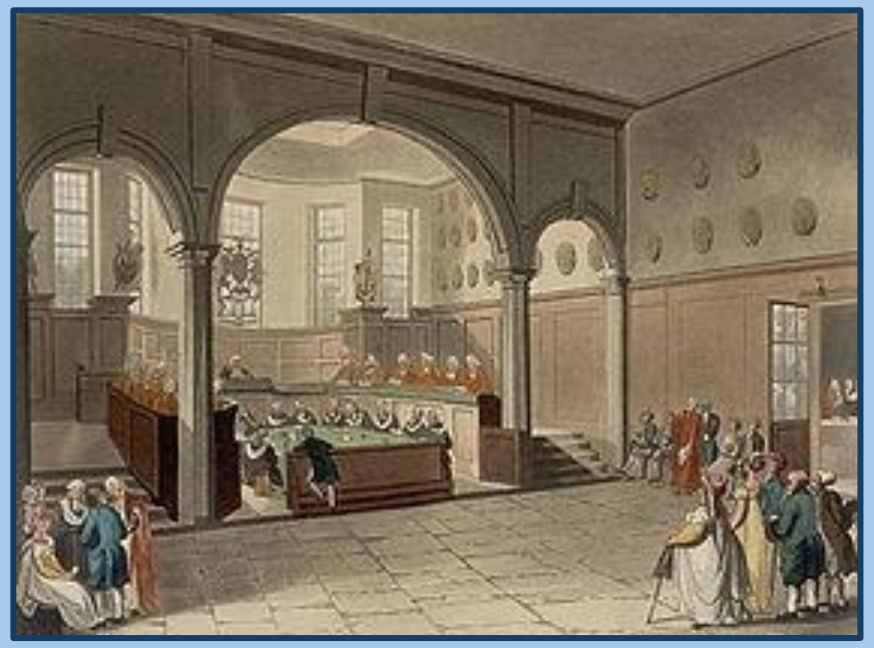
(Curatorial, 2022)

The High Court of Admiralty carried out processes of maritime executions. They were established for all legal maritime matters. Most pirates were sent back to London for their execution. They would be carted through the city with a silver oar to represent the strength of the admiralty court. They were often given shorter nooses to prolong their suffering. They were then left hanging for '3 tides' as a warning. In the 1700s there became so many pirates that it was impossible to transport them all back to London. Admiralty courts were then established in Port Royal in Jamaica, and in Boston, Providence, and Charleston in the American colonies. The 1698 Act allowed pirates to be examined and tried at any place. *(Duff, 1961) and (Simon, 2014)*

Admiralty Court and Processions of Trials

Step 3 - Research

This court was made up of admirals, who were high-ranking men in the navy, they acted more as administrators rather than naval commanders. Some wealthy merchants were also appointed. They emerged as a jurisdiction of the navy and shipping but became a formal court with their own laws in the 14th century. Although, they could be challenged by the state. They became chief maritime court of the realm in the 16th century. They followed civil law and some towns could be exempt from their jurisdiction. They relied on ancient maritime principles.



(Admiralty Bar Group, Year Unknown)

Pirates were seen as enemies to all mankind, 'hostis humanis, generis', and so were assumed guilty before their trial began. They could even be dealt with outside of the law. When pirates were declared enemies to all mankind by the monarch, this meant that all nations were able to capture and 'deal' with them. Many pirate trials and executions became performative events in order to warn others and to show Britain's condemnation of piracy. Their trials would contain detailed accounts of their crimes and various damage done to trade and vessels. They were provided with defence or money for a defence. There was a strong colonial reluctance to persecute piracy. They would also have a jury vote.

(MEMP, Year Unknown), (Steckley, 2006), and (McEntush, 2024)

Piracy

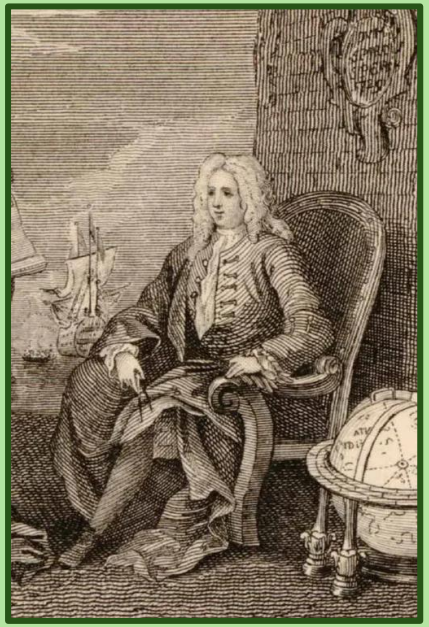


National Army Museum (Year Unknown)

Most people became pirates as they lacked opportunities to make money. Some sailors were only occasionally pirates when they needed more money. Some became pirates because they were bored and other because they had been captured. Other just needed transportation. 1650s-1680s was the Buccaneering Period, 1693-1701 was the Pirate Round Period, and 1714-1720s was the Golden Age. With a gap between doe the war of Spanish Succession.



After the war, many sailors (privateers) were left unemployed, this led them to piracy as joining the navy wasn't rewarding financially. New Providence Island was made their base, led by Hornigold. After the war, where the Spanish troops overthrew the British colony in Nassau, the island was left unprotected.



Ballendorf, D. A. and Goetzfridt, N. J. (Year Unknown)

In the 1720s pirates were hunted down and the danger began to outweigh the rewards, ending the careers of many pirates. The British government finally decided to help the colonies and merchants, attempting to reassert control, especially over Nassau. A new governor was appointed, Woodes Rogers with the help from the navy, negotiated pardons from the King to the pirates (after researching he believed pirates would stop if pardoned). In 1717 the pardons became official and in 1718 Rogers reclaimed Nassau due to many leaving to be pardoned. The increase in acceptance of pardons led to the end of the Golden Age. *(Royal Museums Greenwich, Year Unknown) (Honest History, Year Unknown), (Szekler, 2023)*

Step 3 - Research

Legal Matters in Piracy

Lex Rhoda is the oldest maritime code from Greece. Claiming captains are responsible for their ship and crew, including protection against pirates. Romans considered pirates enemies of all mankind.



Insurance Ranked (2025)



By the King,

A PROCLAMATION.

WILLIAM R.

Whereas We being Informed by the frequent Complaints of Our good Subjects Trading to the East Indies, of several wicked Piracies committed on those Seas, as well upon Our own Subjects as those of Our Allyes, have therefore thought fit, for the Security of the Trade of those Countries, by an utter Extirpation of the Pirates in all parts Eastward of the Cape of Good Hope, as well beyond Cape Comorin as on this side of it, unless they shall forthwith Surrender themselves as is hereafter directed. To send out a Squadron of Men of War under the Command of Captain Thomas Warren; Now We to the Intent that such who have been Guilty of any Acts of Piracy in those Seas, may have Notice of Our most Gracious Intention of extending Our Royal Mercy to such of them as shall Surrender themselves, and to cause the severest Punishment, according to Law, to be inflicted upon those who shall continue Obstinate, have thought fit, by the Advice of Our Privy Council, to Issue this Proclamation, hereby Requiring and Commanding all Persons who have been guilty of any Act of Piracy, or any ways Aiding or Assisting therein, in any place Eastward of the Cape of Good Hope, to Surrender themselves within the several respective times herein after limited, unto the said Captain Thomas Warren, and the Commander in Chief of the said Squadron for the time being, and to Israel Hayes, Peter Delanoye, and Christopher Pollard, Esquires, Commissioners appointed by Us for the said Expedition, or to any Three of them, or (in case of Death) the Major part of the Survivors of them. And We do hereby Declare, That We have been Graciously Pleased to Impower the said Captain Thomas Warren, and the Commander in Chief of the said Squadron for the time being, Israel Hayes, Peter Delanoye, and Christopher Pollard, Esquires, Commissioners aforesaid, or any Three of them, or (in case of Death) the Major part of the Survivors of them to give Assurance of Our most Gracious Pardon unto all such Pirates in the East Indies, (viz. all Eastward of the Cape of Good Hope) who shall so Surrender themselves for Piracies or Robberies committed by them upon the Sea or Land; Except nevertheless such as they shall Commit in any Place whatsoever, after Notice of Our Grace and Favour hereby Declared; And also Excepting all such Piracies and Robberies as shall be Committed from the Cape of Good Hope, Eastward, to the Longitude or Meridian of Socatora, after the last day of April, One thousand six hundred ninety nine; And in any Place from the Longitude or Meridian of Socatora, Eastward to the Longitude or Meridian of Cape Comorin, after the last day of June, One thousand six hundred ninety nine; And in any Place whatsoever Eastward of Cape Comorin, after the last day of July, One thousand six hundred ninety nine; And also Excepting Henry Every alias Bridgeman and William Kid.

Given at Our Court at *Kensington*, the Eighth Day of *December*, 1698. In the Tenth Year of Our Reign.

God save the King.

London, Printed by *Charles Bill*, and the Executrix of *Thomas Newcomb*, deceas'd, Printers to the King's most Excellent Majesty. MDCXCVIII.

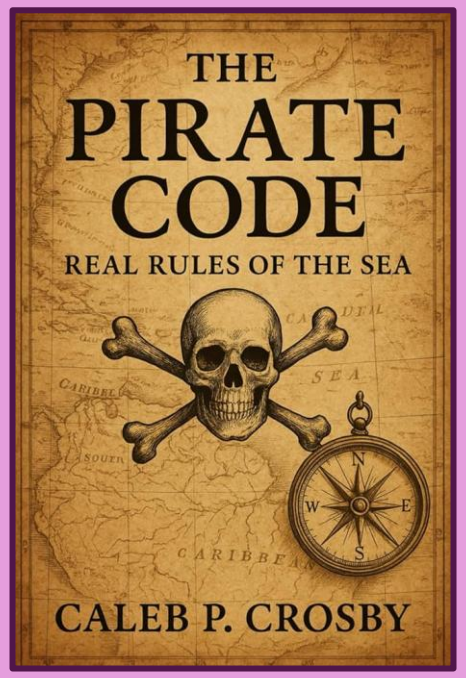
The National Archives (Year Unknown)

In the 17th and 18th century, the rise of privateering made laws complex, as one country's privateer was another's pirate. Admiralty courts were established in Caribbean colonies, prosecuting pirates. The 1700 Treaty of Utrecht established piracy as an international issue, whilst the 1726 Treaty of Madrid meant Spain and Portugal coordinated on Anti-piracy matters. International cooperation helped to end the golden age. *(Wilczynski, Year Unknown)*

Step 3 - Research

Pirate Code

Step 3 - Research



(Crosby, 2025)

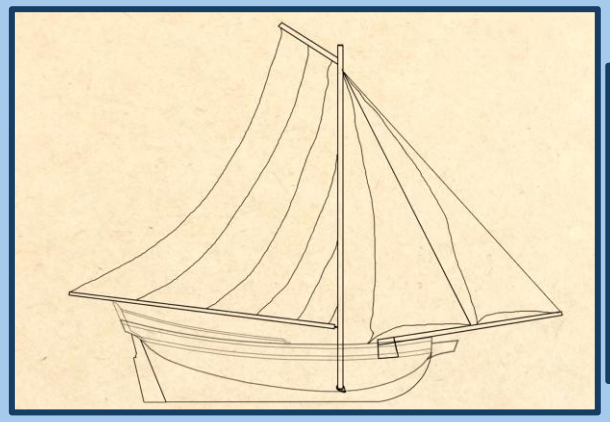
Pirates had a code of conduct and strict rules not only helping to keep peace on board but also to avoid danger elsewhere. They were also known as pirate articles. There is proven to have been a code on at least 4 ships, including Blackbeard's and Black Bart's. the varied ship to ship based on the crew's needs and wants. They described how goods would be split equally between the crew, as well as the health and safety rules of where you can't fire weapons (to avoid gunpowder lighting and accidental injuries, etc.), along with cleaning weaponry to keep it at a good standard. They also detailed how food was distributed, compensation you would get in the case of an injury, and some had rules about drinking on ship and gambling to avoid fights amongst the crew.

The compensation for injury is interesting and makes me wonder whether the reason pirates are stereotyped for eye patches and peg legs is because whilst the navy probably would have fired you (with compensation) pirates probably would have kept you on board (and so there were more pirates with visible disabilities on board than on a navy crew). Some pirates would forma union with another, meaning all of their good were shared and if one died the other would inherit, unknown if these were romantic or just strong friendships. There was a common council amongst the crew, where all crew would vote on certain matters, such as crew punishments (making them more significant and meaningful), marooning was the worst punishment you could get (walking the plank was rare as killing a crew member was seen as wrong).

Each pirate had to sign the code. They were entitled to vote, have weaponry, compensation for injury, and a share of the plunder. Every argument between crew members had to be settled on land with swords and pistols.

(Irvine, 2023) and (Milligan, 2022)

Location: Sloops



Step 3 - Research

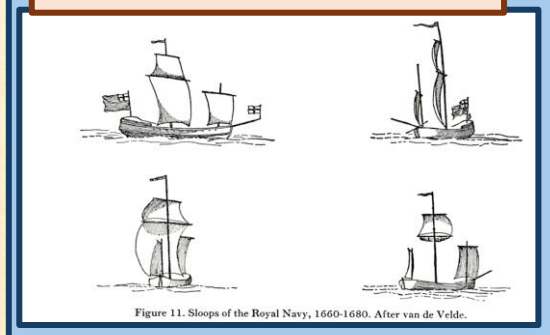


Figure 11. Sloops of the Royal Navy, 1660-1680. After van de Velde.

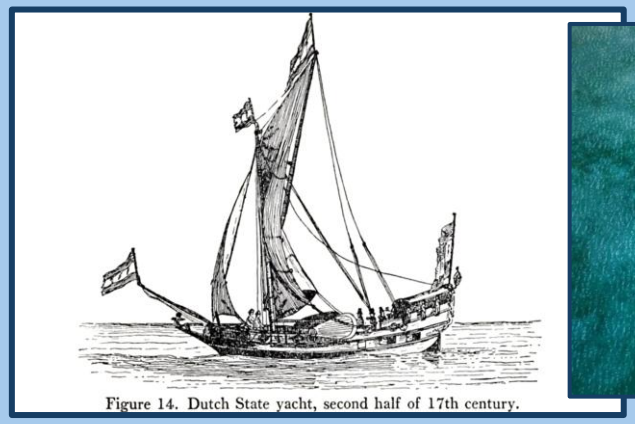


Figure 14. Dutch State yacht, second half of 17th century.



(Gold and Gunpowder, 2022) and (Gold and Gunpowder, 2023)

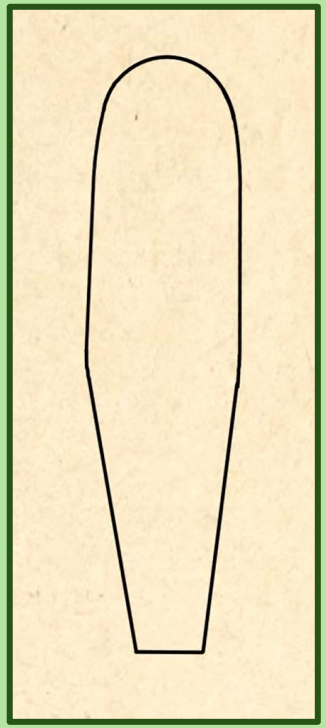
Jack Rackham's ship was a sloop called the 'William', it was a 12-ton sloop with 4 guns and 2 swivel guns, his crew was somewhere between 14 and 20 people. Sloops are single-masted but varied in their properties so much around the 17th and 18th century, I decided to focus on single-masted as Rackham's sloop was small. Between 1715-1730 55% of all attacks were with a sloop. They had good speed and cargo storage, perfect for merchants and pirates, good for the Caribbean as they can fit in small spaces. Only a small crew is needed but it can fit many (minimum of 5 needed). Sloops could be cleaned on beaches rather than harbours, meaning less chance of pirates being caught. Bermuda and Jamaica became the sloop building capitals, built by slaves. Sloops began appearing in the 1680s. Sloops made in Bermuda/Jamaica would have been made of Caribbean cedar wood which was light and resilient against worms. Some were painted. Averaged 40-50 feet long, 13-20 feet wide, and 5 to 40-ton variation.

Most had a flushed (flat) deck, some would have cabins (steerage) added to them, with a quarterdeck on top. Post 1715 larger ones had wheels, but a smaller sloop would have a tiller to steer. Some would have a head (used to control the headsails). On the bow would be a windlass to control the anchor. On the helm would be a bittacle to store a compass and 2 pumps to pump the bilge water. Averaged 2-12 canons and pirates would have averaged 7 to 12 oars on each side, coming out of oar ports. A single mast with a boom extending over the stern holding the mainsail. The bowsprit extending and holding the headsails, usually 2 triangular headsails.

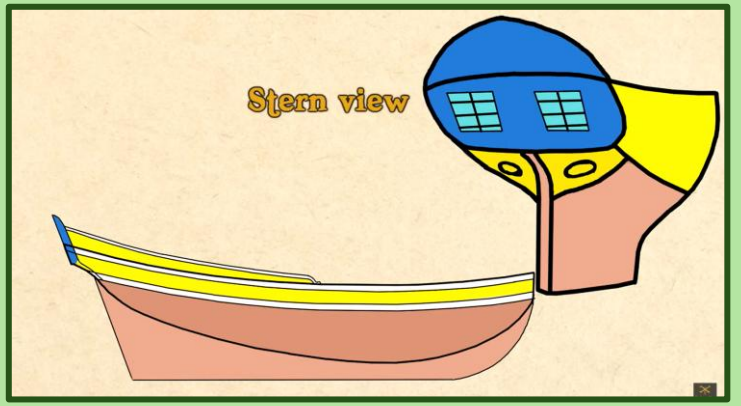
Location: Sloops

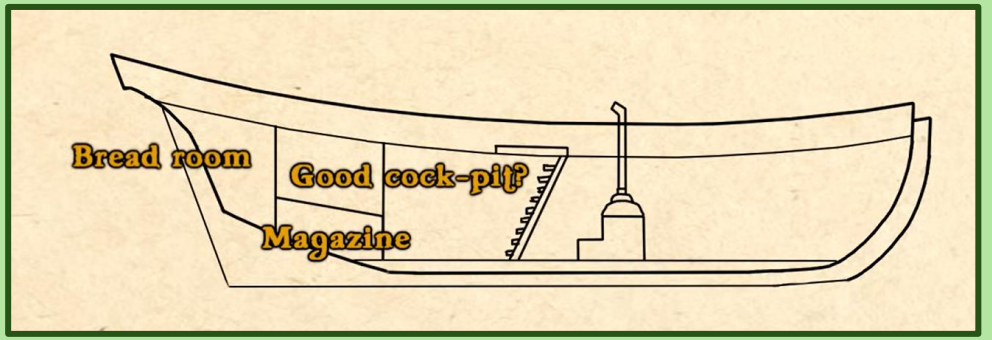
Step 3 - Research

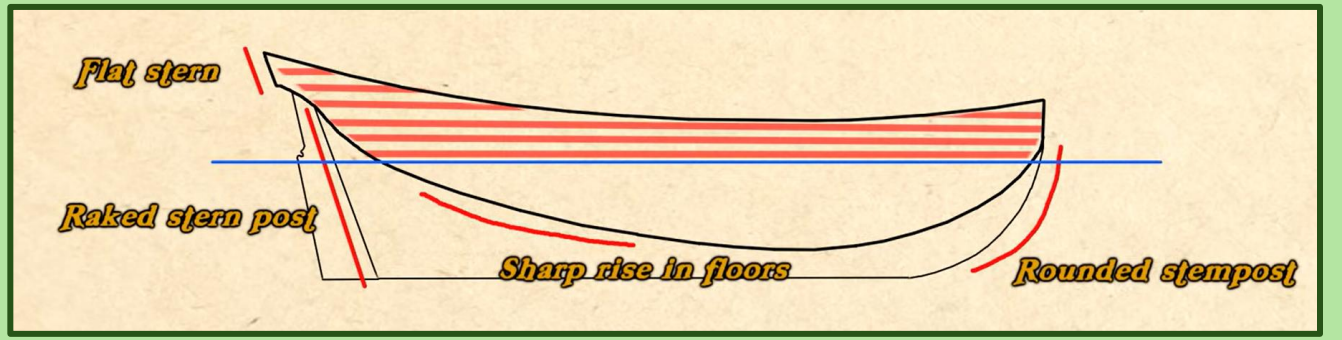
Hull: they had a flat stern, raked sternpost, rounded stempost, sharp rise in floors, low freeboard (space above water) making it lighter and less of a target, a rounded bilge and either straight or flared topsides.
Inside: they were not deep enough for an orlop (lower deck storage), they had a bilge (collected dirty water) and a cargo hold above this. Large sloops were around 9 feet from bilge to deck, but smaller ones were no less than 5 feet. The great cabin would have been at the back of the hold with windows. This would have been accessed through a hatch and ladder.
(Silva, 2023), (Gold and Gunpowder, 2023) (Quartermaster Savage, Year Unknown), (Kiddle, 2025)



(Gold and Gunpowder, 2022) and (Gold and Gunpowder, 2023)







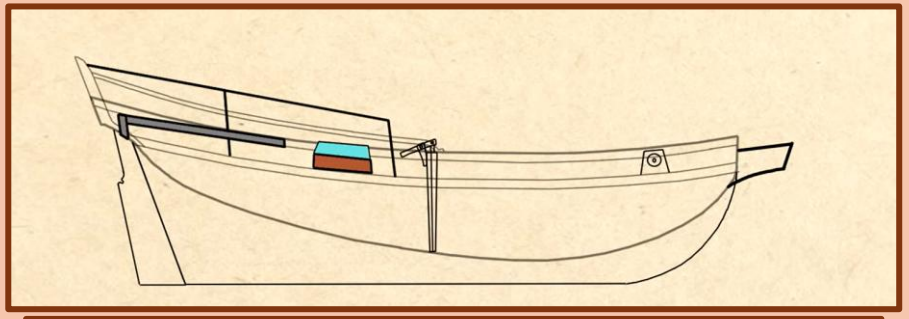
Directions: windward = direction wind is blowing from (back of ship), leeward = direction wind is blowing to (front of ship), port side = left side, starboard side = right side, fore = front, aft = back, bow = tip, stern = back end, amidships = middle of the ship, beam = widest point, aloft = up, below = down, keel = very bottom of the ship and the stempost, rib = frame filled with hull, strake = planks along the hull

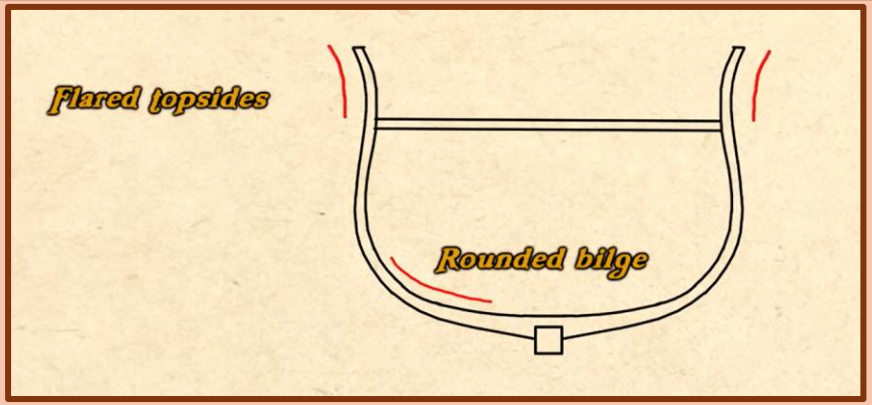
Location: Sloops

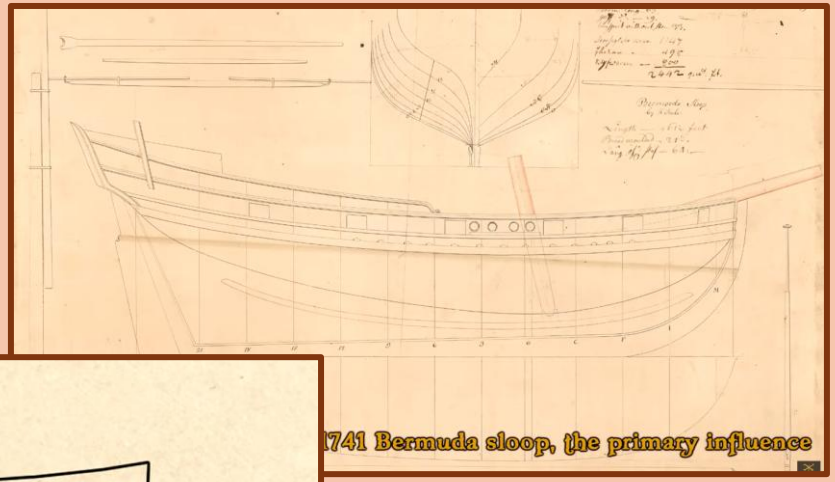
Step 3 - Research

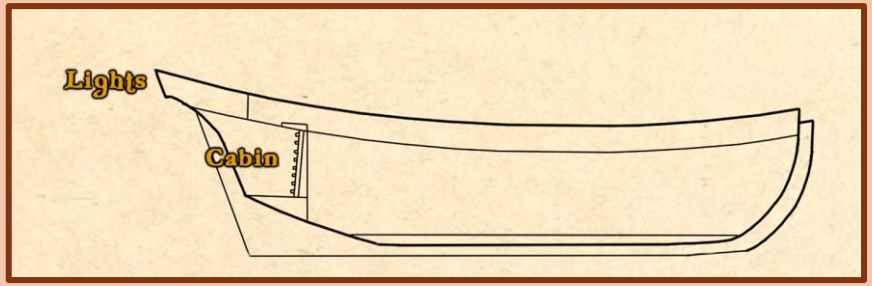
Decks accessed by large hatches or small scuttles. The bilge would have ballasts to add weight (sometimes stone), the internal walls were called bulkheads and were made of wood or canvas and could be removed during battle. Cabins were private rooms, magazine stored gunpowder, bread-room stored provisions, lazaretto/surgery was the surgeons room, kitchen had a Fireheart which was the only source of heat, was positioned amidships and went up onto the deck.

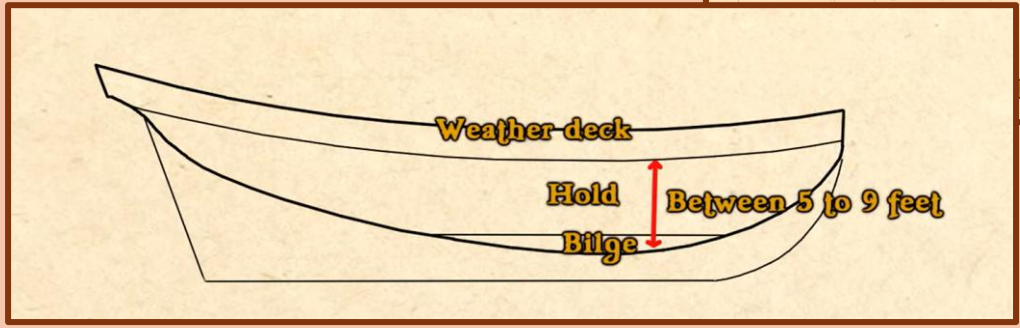
Main deck – can be flushed or frigate-built, the space between any frigate sections would be the waist. Scuppers on deck drained any water and stanchions were fixtures for swivel guns. The transom was the flat wall of the stern. Rooms would be positioned at the stern so that there was the window. *(Taylor, 2020), (Chapman, 1971), (Asydisturbed, 2022), (Gold and Gunpowder, 2022)*









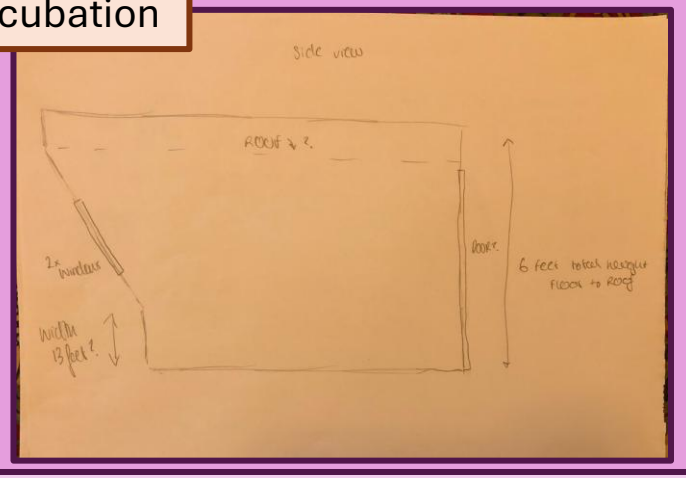


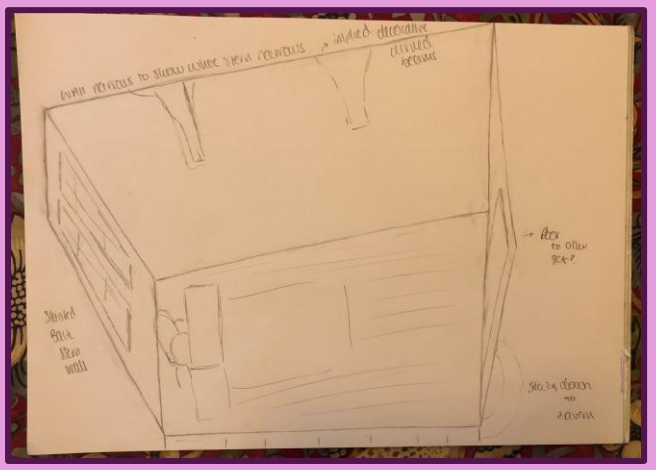
(Gold and Gunpowder, 2022) and (Gold and Gunpowder, 2023)

Initial Sketches

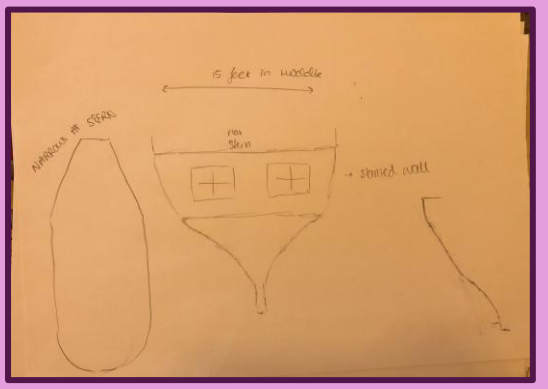
Step 4 - Incubation

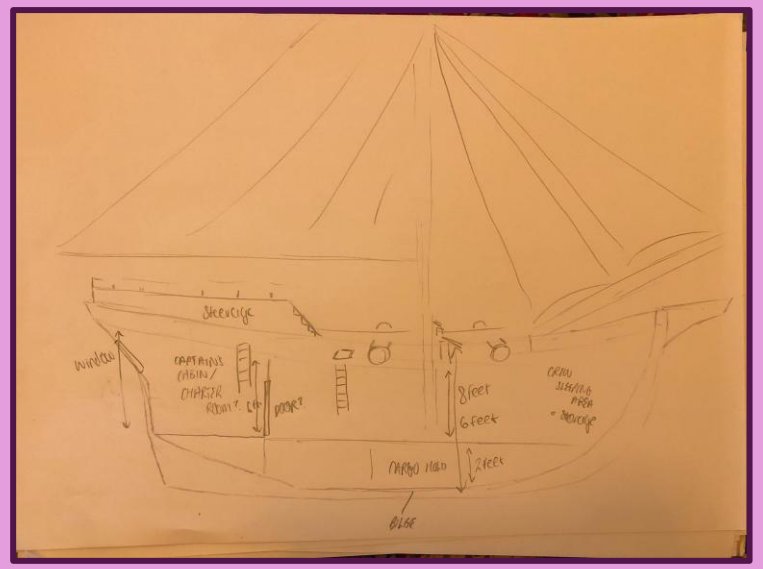
I started by sketched the exterior of the boat from a side view, a stern view, and a birds-eye view, to better give myself an understanding of the shape of the room and how to make it realistic, knowing the walls had to get narrower at the stern and might need to slant or curve to show the shape of the hull. I also wanted to make sure I understood the module brief, needing an entrance and opening, I knew I wanted windows, but I had problems with a door (I would have to change the perspective I preferred).

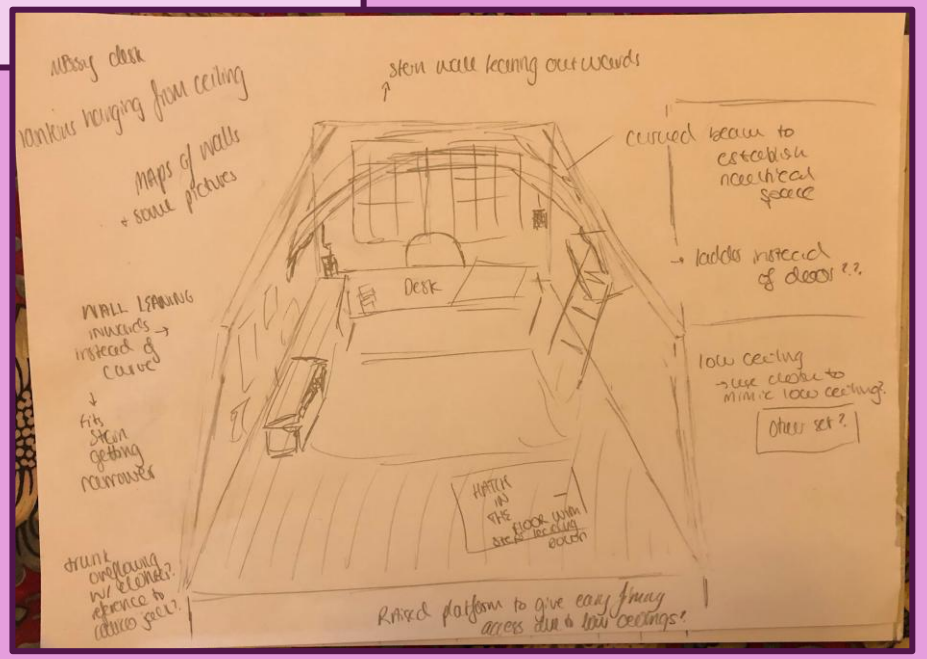


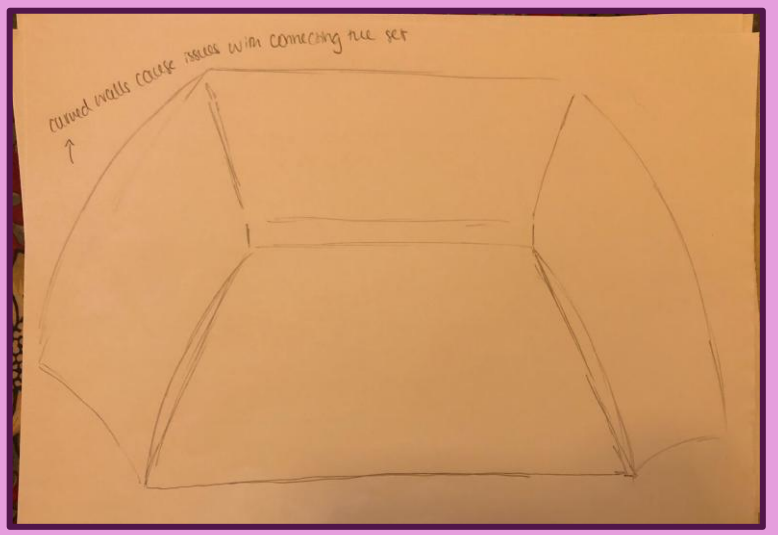


I am considering a hatch going down into the floor, this would also accommodate for the shot when Mary yells down from above.









Taverns

Pirates would drink in taverns, taverns in American colonies were essential parts of the communities, they also allowed horses to rest on long journeys. There was usually a tavern every 8 miles, the term tavern came into use at the end of the 17th century. Taverns and inns are the same except that inns had accommodation for people. Some taverns also did. It was common practice to employ widows as innkeepers to keep them off welfare, accurate for Mary to still work there after husband's death.



(Greenwood, 1752)

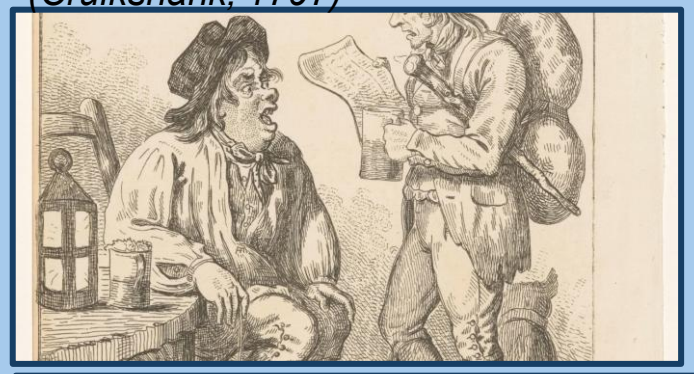


(Hogarth, 1755)

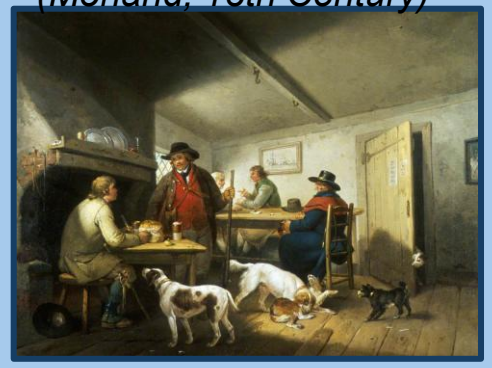
Step 3 - Research

(Heemskerck, 18th Century) →

(Cruikshank, 1797)



(Morland, 18th Century)



(Highmore, 1725)





The food and drink served was decided by the local community/colony. Drinking on Sundays was disapproved of, as well as getting too drunk in general. Taverns were also the only place serving food in rural areas, meat was served (fish in coastal locations), the meat was potted (boiled) and stored in spices. Taverns created the cup and spoon measurements, as they were quick and simple. Each meal was served with alcohol. The alcohol quality was highly criticised and locally brewed. Rum was cheap and a favourite amongst British colonists. Liquor was preferred to water as the water was dirty. Taverns were a social hub where issues were discussed and solved and news got around.

(National Geographic, Year Unknown), (Atteberry, 2015), (Historical Ken, 2015), (Wagner-Wright, 2023)

Taverns

Gambling was common here too. Inns commonly had shared rooms unless you were rich and almost ¾ of taverns were owned by women at one point. Taverns were for men and women were not allowed to drink with them. They were a stage-coach stop for travellers, ideal for pirates. I based a lot of my designs on paintings of taverns and inns around this time. They had wooden benches or simple chairs, round or square tables, no tablecloths (unless in a rich location), shelves only behind the bar and pictures hung up on the walls. Usually grey or white walls and stone floors and big wooden doors. Tankards and lanterns, not usually exposed candle sticks. Could have stone flooring and exposed wooden beams on the walls



(Dighton, 1783)

Usually, a square bar and stone floors. Taverns had a large fireplace taking up one wall and the bar was usually in a corner. There was a kitchen in the back and rooms on the second floor. They served strong beer, ale, cider, rum, port wine, brandy, arrack → distilled sap from coconut flower or sugar cane and grain. Dancing was common, there was sometimes a musician for entertainment, there might be fights but they were discouraged.



(Defrance, 18th Century)

On the walls were notices for sales, rewards posters, notices of trials and hangings, broadsheets of song lyrics. There were more fights at pirate frequented taverns, they were louder and less refined (messier). Dimly lit. *(National Geographic, Year Unknown), (Atteberry, 2015), (Historical Ken, 2015), (Wagner-Wright, 2023)*

(Defrance, 18th Century)



Step 3 - Research



(Schaak, 1762) →

← *(Purcell, 1766)*



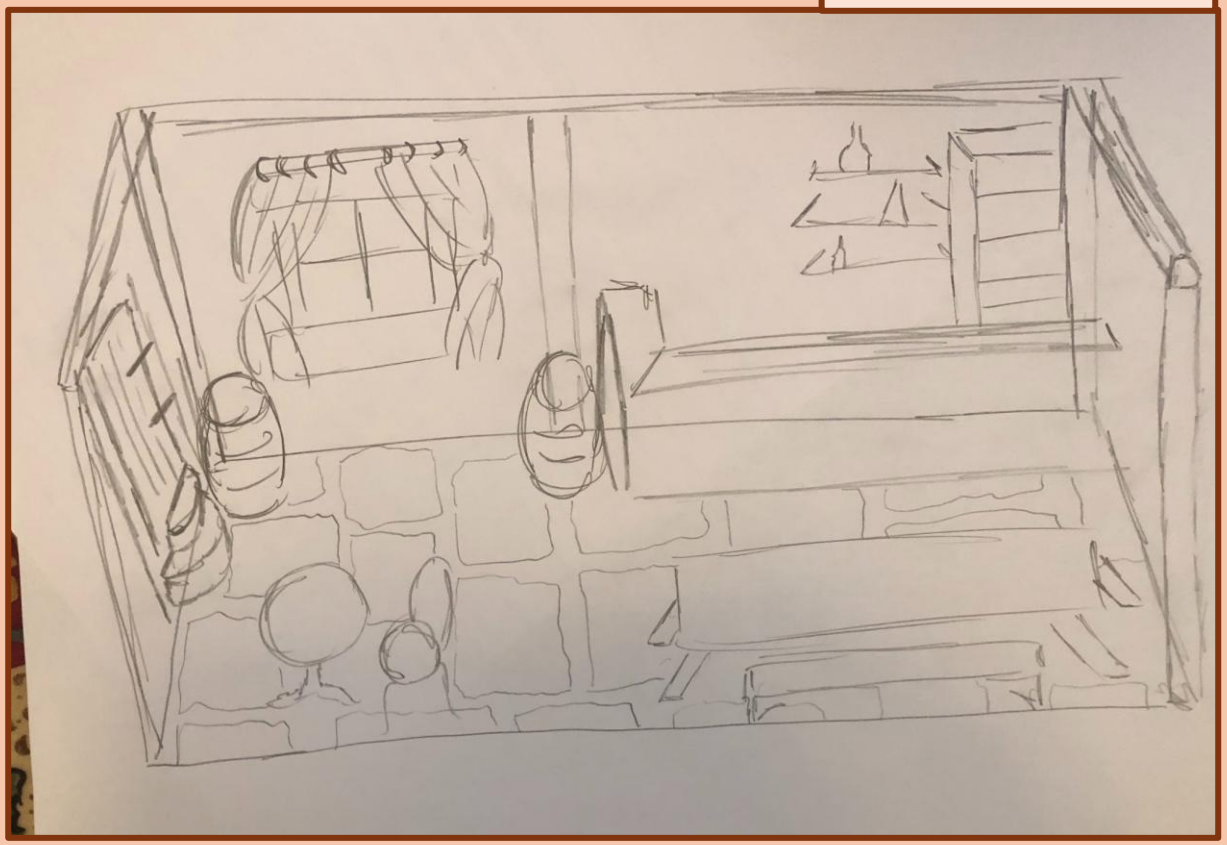
Developed Sketches: Tavern

I took most of my inspiration from paintings of Taverns from that time period, as there wasn't much visual information available.

I created two shape options one more square and the other rectangular. Quite like the layout of the rectangular one, I also like the door being an entrance rather than a door through to the kitchen, although I like the idea of a doorway hidden with a curtain to symbolise passage to the kitchen. I like the stone flooring and am interested in experimenting with chunky wooden window frames.

Step 4 - Incubation





The Lost Pirate Kingdom

Step 3 - Research

What I learnt:
The winds meant that Spanish trade ships couldn't get to Jamaica without having to pass through the Bahamas. The documentary suggested that Anne Bonny's previous husband wanted to be a pirate and joined Hornigold. The beginning of the Pirate Republic was heavily focussed on the rivalry between Henry Jennings and Benjamin Hornigold.
There was no record of Blackbeard ever having killed someone. Pirates began targeting slave ships, giving slaves the option to join their crew.

Released in 2021, directed by Stan Griffin, Hereward Pelling, Patrick Dickinson, and Justin Rickett. Designed by Richard Touch. *(IMDb, Year Unknown)*
The documentary is in a reenactment style with historians discussing their lives intertwined with a dramatic narrator.
I'm uncertain of how accurate the portrayal of Anne Bonny is, as they focus on her sexuality which I find disappointing.

McCabe, D. (2021)



The sets and shots for the documentary are reused quite a lot but appear historically accurate and create a clear atmosphere of the harsh lives they lived.

IMDb (Year Unknown)



Interesting fact:
The documentary suggests that Blackbeard had syphilis, suggesting that this was the reason for his madness and setting fire to his beard, as he was slowly losing his mind.

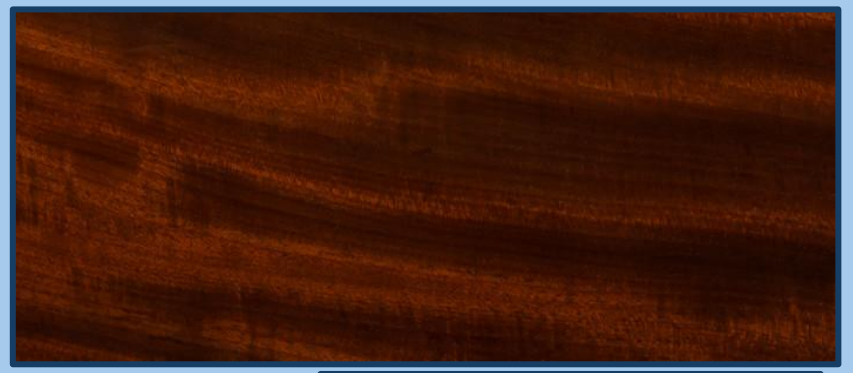
McCabe, D. (2021)



Maritime Furniture

Desks would have been mahogany, with bracket feet, drawers and compartments for ink and other equipment. Possibly with a wooden section you could pull out for more writing space, they would have brass loops either side so that it could be secured down (most furniture would have had this!). Raised edges on flat surfaces for preventing things sliding off. Furniture designs lacked complexity and a clear style. They were timeless and for a practical purpose. Some would bring furniture on board that they owned and could fit. Folding chairs were common as they could be easily moved out of the way. Most furniture was made of mahogany around this time and 'style'. Beds and chests could be broken down for ease of carrying on board, chests could also double as desks to save space. I like the mahogany look of the furniture, and I feel it will really add to the atmosphere of the location and the cedar wood that the ship is made from (both with red hues). Although I prefer the pedestal desk as more of a statement piece in the room, drawing attention and the idea of command and authority (especially for a captain's desk).
(Rosoman, 1997), (Lambert, 2018)

(Antique Boxes, Year Unknown)







(Rosoman, 1997)



(Rosoman, 1997)

Step 3 - Research

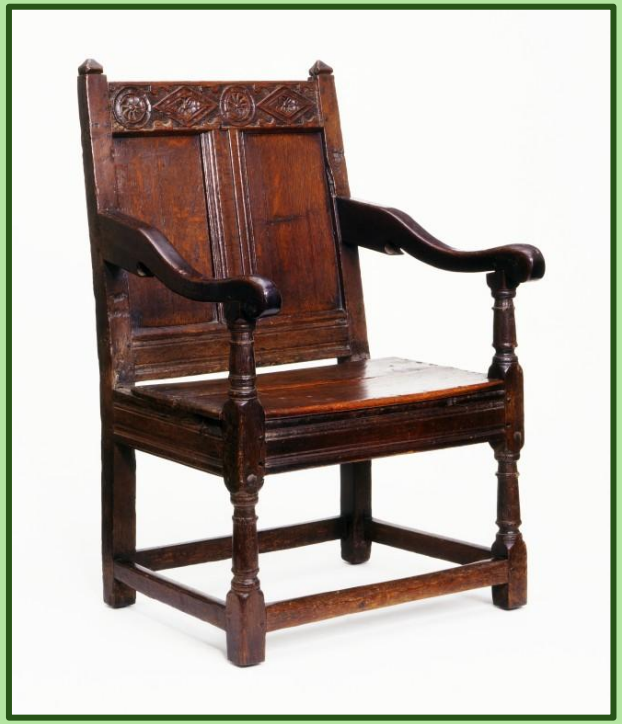
Tavern (late 17th-early 18th century) Furniture:

Pub furniture through the years:
Medieval → rough benches, tables were barrels or planks on top of barrels.
Tudor → more decorative furniture, individual chairs becoming common. 'the settle' seen to the right, a bench with a high back placed against the wall. I imagine the chairs and benches in the tavern as quite uncomfortable, so no cushioned seats. I also envision minimalist furniture, so no decorative elements and if there are they're simple designs (nothing expensive as there's a lack of luxury and accessibility in Nassau). Stools were also very common. The chair pictured to the bottom right is not something I envision for the tavern but possibly for the captain's chair behind the desk of the pirate ship interior. The Windsor chair was created early 18th century, so it's possible there might have been some around, but for historical accuracy, I doubt a small tavern in Nassau would.
(Trent Furniture, Year Unknown), (ECW Living History Resources, Year Unknown)



(Trent Furniture, Year Unknown)





(ECW Living History Resources, Year Unknown)

Step 3 - Research

Refined Mood Board: Pirate Ship Interior

Step 4 - Incubation



Antiques (Year Unknown), Hemswell Antique Centre (Year Unknown), Marylebone Antiques (Year Unknown), Clarke, S. (2014), Christopher Clarke Antiques (Year Unknown), Pegs and Tails (Year Unknown), Duggleby, D. (Year Unknown), Fitz (2023), Chatterton, M. (2021), Bath Royal LSI (Year Unknown), Williams, L. (Year Unknown), Andrey, Z. (2019), BADA (Year Unknown), Tim Bowen Antiques (Year Unknown), Weiner, A. H. (2013), Museum Context (Year Unknown), Invaluable (2023), Toovey (2016), Thomas, J. (Year Unknown), Stock Adobe (Year Unknown), Gold and Gunpowder (2022), Elaine Phillips Antiques (Year Unknown), B.Bolour (Year Unknown), iStock (Year Unknown), Caribbean Woods Ltd. (Year Unknown), Model Ship Master (Year Unknown)

Pirate Ship Interior



The main piece of furniture in the room is a large wooden desk covered in maps/papers/ books, etc.

A smaller table located at the side

Simple chairs for ease of travel on a ship

Possibly a trunk of some kind, could be overflowing with clothes to communicate Rackham's fashion sense

Two windows on the back wall, slanted, same window frames as these

This model and drawing is what the exterior of the ship looks like, the room is located at the stern (back) on the flat edge.

Random candlesticks around the room, they shouldn't match as they're stolen

I want at least one lantern hung from the ceiling

An old dusty carpet, this is an 18th century example

Possibly a portable book-case used by mariners at the time, or a few simple shelves

The ship is made of Caribbean cedar wood which has a red hue, aged and distressed through battle

I like the carved wooden details in between the windows

Refined Mood Board: Tavern

Step 4 - Incubation



Purcell (1766), Highmore (1725), Teniers, D. (1658), Heemskerck (18th Century), Hogarth (1755), Brownrigg Archive (Year Unknown), Roberts, R. (2012), Carse Antiques (Year Unknown), Phipps, F. (1981), Accessories for the Home (Year Unknown), Victorian History (2010), Plivcs, R. (Year Unknown), Dorset Tile Doctor (2015), Morland (18th Century), Antique Collecting (2020), Jones, N. (Year Unknown), Letters of Marque (Year Unknown), Patricia Harvey Antiques (Year Unknown), Alla Bama (2012), Natural Stone Consulting (Year Unknown), Hissey, M. F. (2017), Holt Antique Furniture (Year Unknown)

Tavern/Inn Interior

A random variety of table shapes and sizes, some long benches some round tables

Bar located in the corner, square not curved, shelves behind bar

walls will be stone with broken paint/plaster, aged and distressed and dirty

Exposed wooden beams going up the walls to the ceiling, possibly curtain over a doorway



Multi-paned windows popular, either these or diamond lattice pattern

Wooden tankards and tankards with lids were common

Bottles visible on shelves of bar and on top of bar

Limestone/ flagstone flooring, dirty

Large wooden door

Mixture of chairs and stools

Walls decorated with posters and local notices as well as a few simple paintings

often a large fireplace, this might not be included in the set.

Ship Interior Colour Palette

Danger



Excitement



Chaos





Friendship





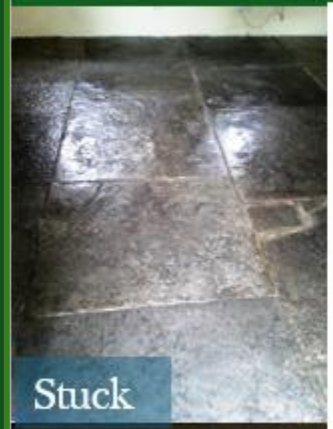
Adventure



Empowerment

Maria (2018), Stock Cake (Year Unknown), Texture Labs (Year Unknown), Stock Adobe (Year Unknown), Freepik (Year Unknown), WendyCapricorn (2024), Kharitonov, E. (Year Unknown), Strixcode (Year Unknown), Rugway (Year Unknown), Colour Hex (Year Unknown), Colour Hex (Year Unknown), Colour Drop (Year Unknown)

Tavern Colour Palette





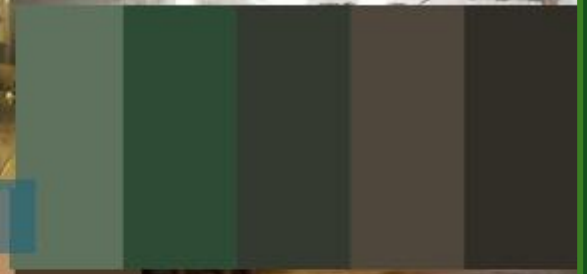




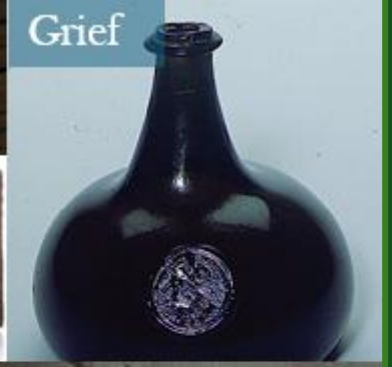












Shutterstock (Year Unknown), Seizinger, C. (Year Unknown), U2M Brand (2018), Antique Bottle Collectors Haven (Year Unknown), Shadow and Gold Studio (Year Unknown), Colour Drop (Year Unknown), Colour Hex (Year Unknown), Freepik (Year Unknown), Flagstone Tile Cleaning (2022), Colour Hex (Year Unknown), Colour Hex (Year Unknown)

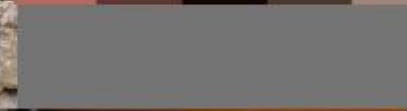
Courtroom/Hanging Colour Palette



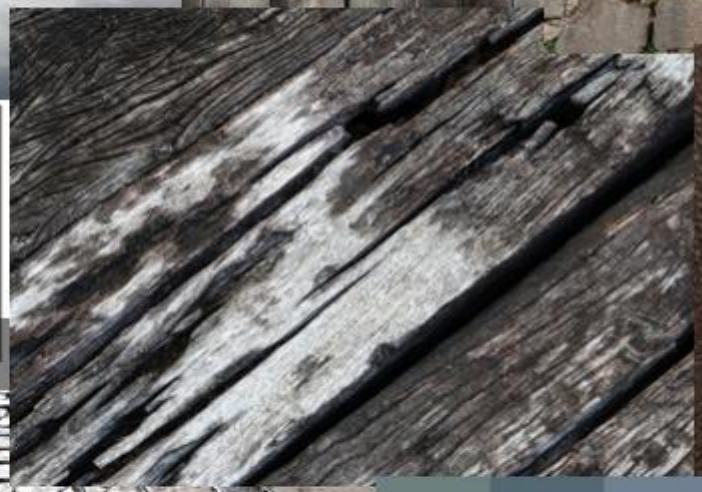




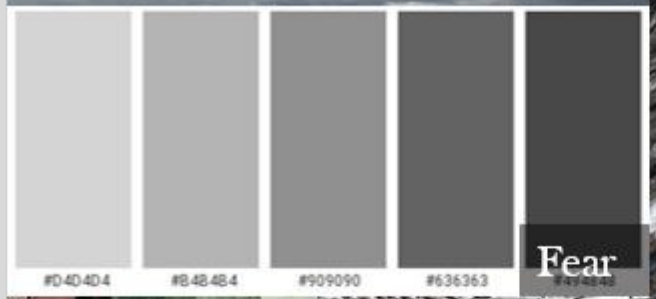


















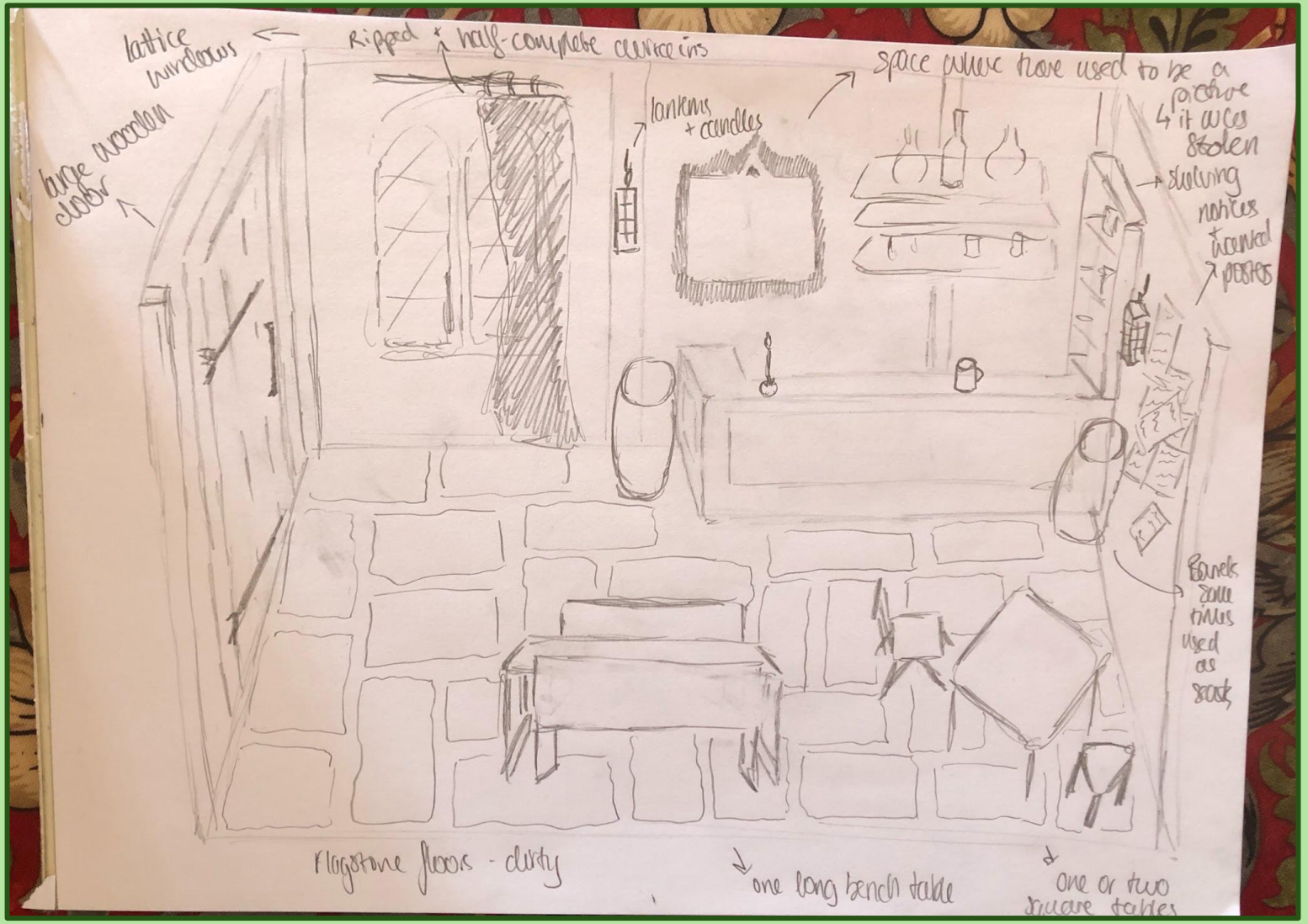


Stock Adobe (Year Unknown), PunkyPinkCow (Year Unknown), 123RF (Year Unknown), Creative Booster (2024), Scheme Colour (Year Unknown), Garratts Damp & Timber Ltd. (Year Unknown), Rolford Leather (Year Unknown), Walsh, M. (2016), Andre, M. (Year Unknown), Cawarden (Year Unknown), Colour Hex (Year Unknown), Toretto, D. (2025)

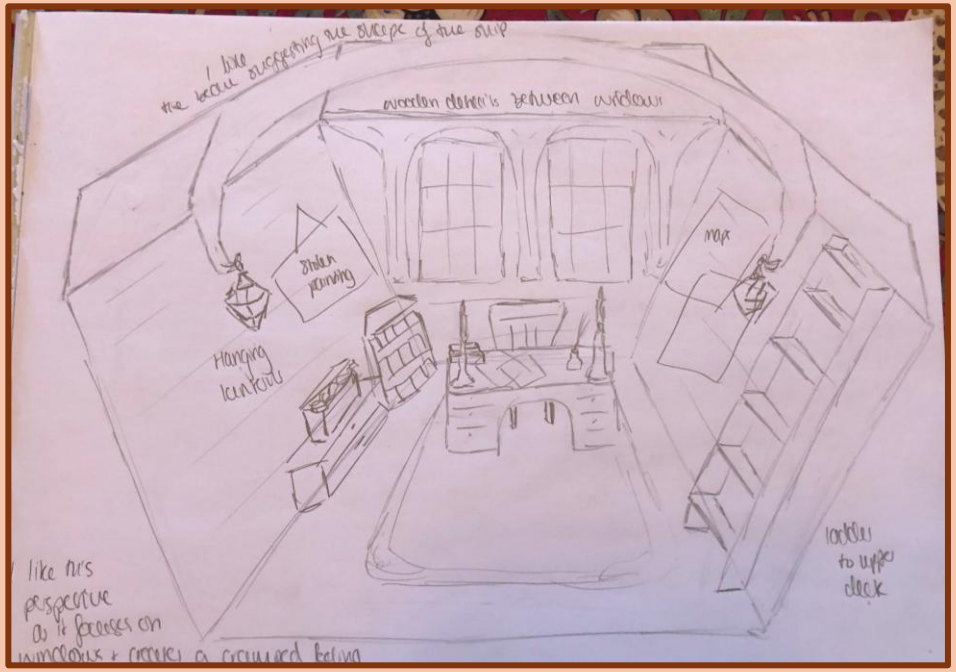
Step 5 - Selection

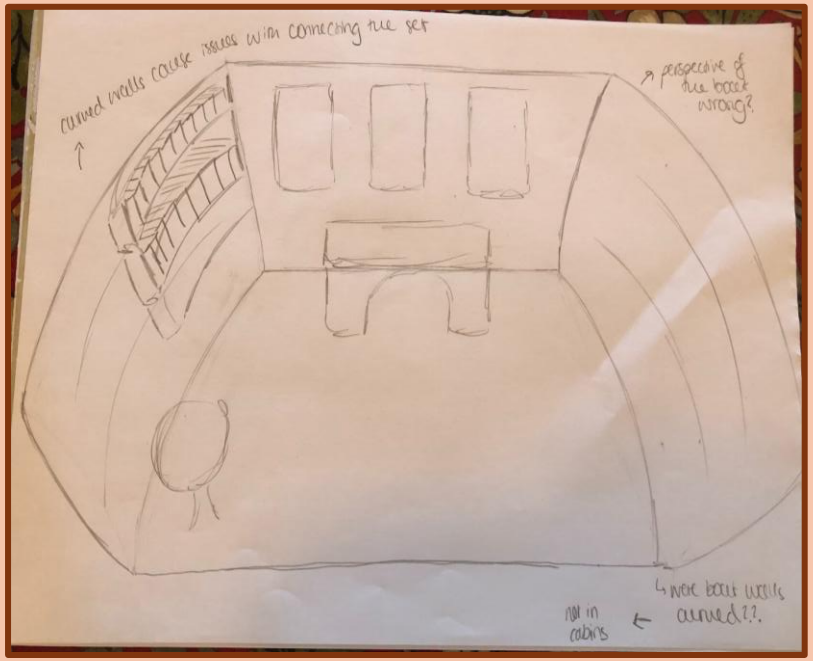
Refined Sketches - Tavern

I like the idea of painting a gap on the wall where a painting used to be, suggesting someone stole it, as this is a tavern frequented by pirates, so I want it to look rougher. Maybe the curtain is torn or missing one side. I want the lattice windows, maybe we could have some cool shadows on the floor with it. And definitely a stone floor and a large wooden door. I want some lanterns hung and some just sitting on tables or the bar. I want shelving behind the bar and the bar to be rectangular and in the corner. I want at least one long bench table and either one or two square tables (depending on floor space) with a variety of chairs and stools. I want at least one barrel that might be used as a seat by one of the pirates. I think the shape of the window is too church-like so I might change it.



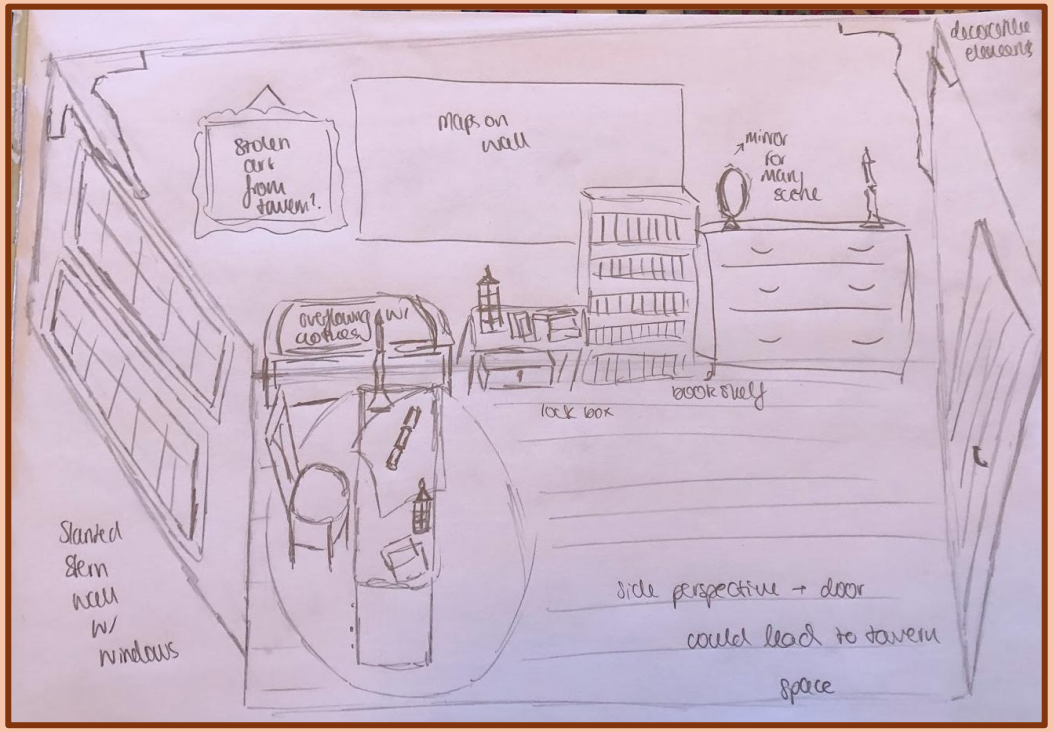
Refined Sketches – Ship Interior





I like the beam overhead as an idea, as well as having the stolen painting from the tavern on the wall as a nice detail.

Step 5 - Selection



I need to change the walls and see what they look like straight as the captain's quarters and most rooms would have had straight walls rather than slanted, I'm set on the perspective above as the side perspective is bad for camera angles and I want to keep the windows as the focal point.

Blackbeard, Edward Teach:

Step 5 - Selection

Major Stede Bonnet:





Fandom (Year Unknown)

Fake beard, plaited with rope for fuses

Linen collarless shirt



Buddha Stones (Year Unknown)

Napoleon Jacket (Year Unknown)



Black silk sash for weapon sling

Amazon (Year Unknown)

Baggy trousers, long, black buckled shoes



Ferris, J. L. G. (1920)



Shanty Men of Devon (Year Unknown)

Long black coat

Black tricorne hat, distressed with burn marks, etc.

Waistcoat, a gold/cream colour

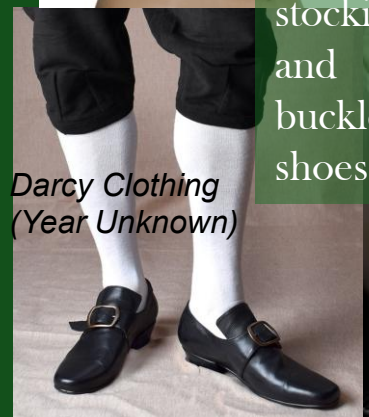


V&A (Year Unknown)

Possible wig to show his previous wealth



Claire's Wigs (Year Unknown)



Darcy Clothing (Year Unknown)

White stockings and buckled shoes



Trocchio, P. D. (2012)

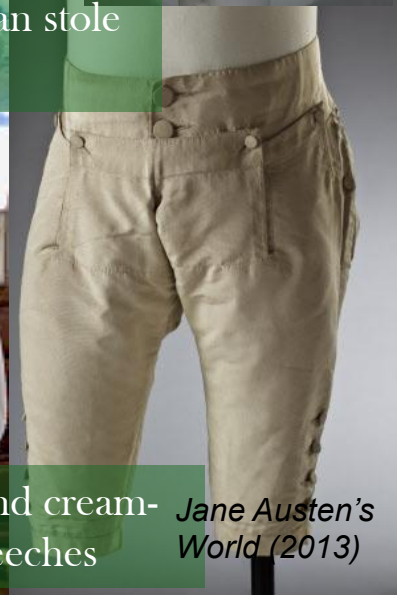
Long silk coat, expensive colour to show wealth (e.g. blue) Should be well-fitted as he bought this for himself rather than stole it



Muhaiq (Year Unknown)



Porto, A. B. (2023)



Jane Austen's World (2013)

Frilly shirt and cream-coloured breeches

Anne Bonny:

Step 5 - Selection

Waxed canvas hat



Humpage, K. (Year Unknown)



Headscarf of a neutral colour to tie her hair out of the way



Linen collarless shirt

Dalton, K. (2017)





Brown overcoat, shorter than the Captain's coats to show her lower rank

Regimental Uniforms (Year Unknown)

Black lace-up shoes



American Duchess (Year Unknown)



Century Garments (Year Unknown)

Baggy breeches to show they were made for men

Long baggy trousers, can be tied up if needed

Mary Read:

Brown tricorne hat, stolen from Bonnet

Militaria Zone (Year Unknown)



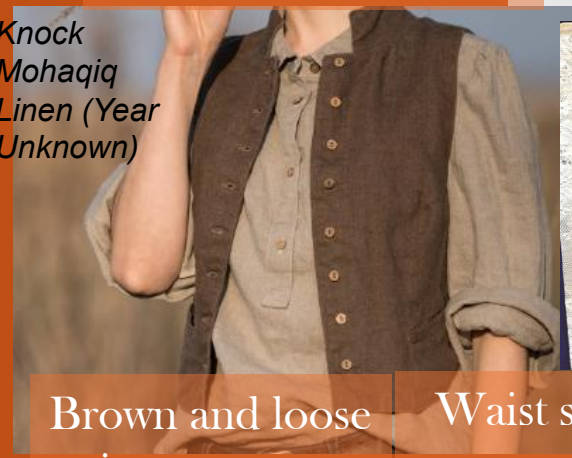




collarless linen shirt with billowing sleeves



Burnley and Trowbridge (2025)



Knock Mohaqiq Linen (Year Unknown)

Brown and loose waistcoat



Waist sash, possibly becoming shawl in tavern scene

Possible necktie, can be moved to her hair during battle

Etsy (Year Unknown)

Jack Rackham, Calico Jack:



LaBautamask Costume (Year Unknown)

Flamboyant and fancy buckled shoes



V&A (Year Unknown)

Long dark green coat



Ezra October (2020)

Necktie in complimentary colour



Feathered tricorne hat

Shanty Men of Devon (Year Unknown)



Media Storehouse (Year Unknown)

Calico fabric shirt



Gunn, L. I. (2016)

Patterned waistcoat, still period-appropriate



Black Snail Patterns (Year Unknown)



Lilia's Luxury Costumes (Year Unknown)

Long trousers



Science Source (Year Unknown)

Fashion Through Herstory (2015)

Tavern/hanging scene Anne and Mary costume:

Repeated layering using shirts from other scenes





waist sash and scarves become shawls

Allan, D. (1780)



Some form of jacket/cape/shawl to layer on top of shirt

Sandby, P. (1754)

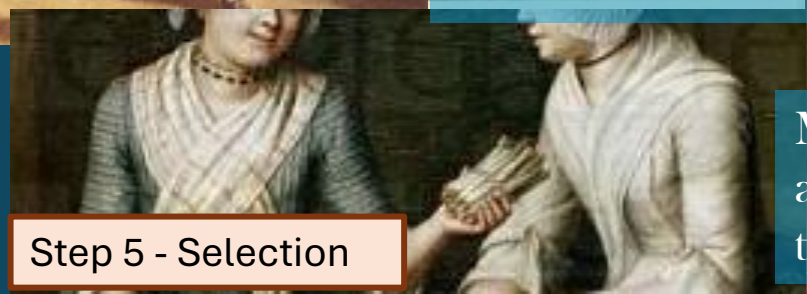




Fashion Through Herstory (2015)



Long, ankle-length skirt



Step 5 - Selection

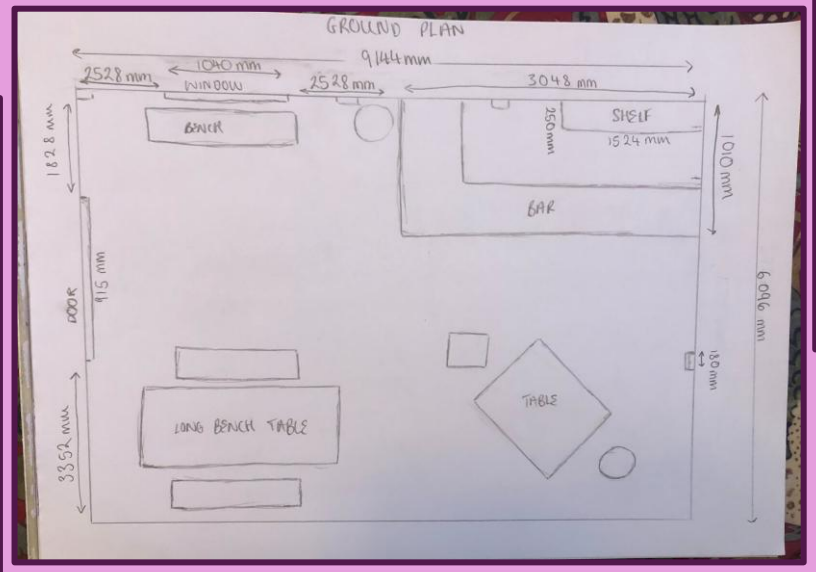
Mary has an apron in tavern scenes

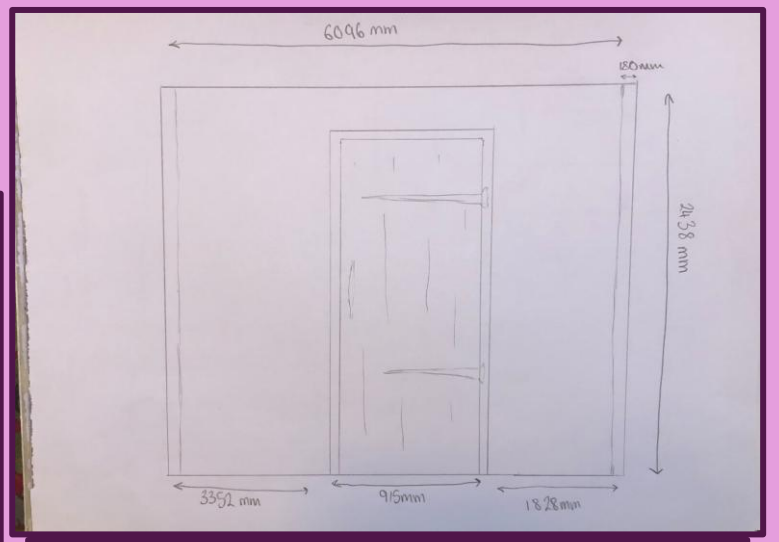


ZippyDippy7 (Year Unknown), Scheme Colour (Year Unknown), Lo, S. (2019), Scheme Colour (Year Unknown), Wroot, S. (2018), Amazon (Year Unknown), Fabric Focus (Year Unknown), Creative Booster (2024), Colour Hex (Year Unknown), Colour Hex (Year Unknown), Social Sync Co. (Year Unknown), Pastel Sky (Year Unknown), Jorjina (Year Unknown)

Refined Sketch of Tavern with Rough Dimensions

When creating the drawings and dimensions for the tavern, I researched into average dimensions for certain pieces of furniture, as well as historically accurate ceiling and door heights. I made sure the drawings were clear and simple, sending all of this information to Sarah, the model maker, so she could begin the model, communicating with her throughout any issues or missing measurements.

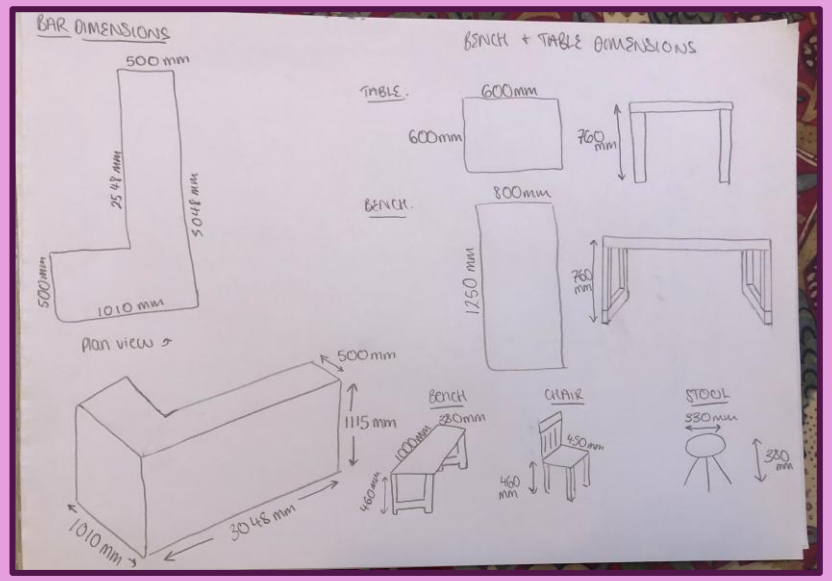


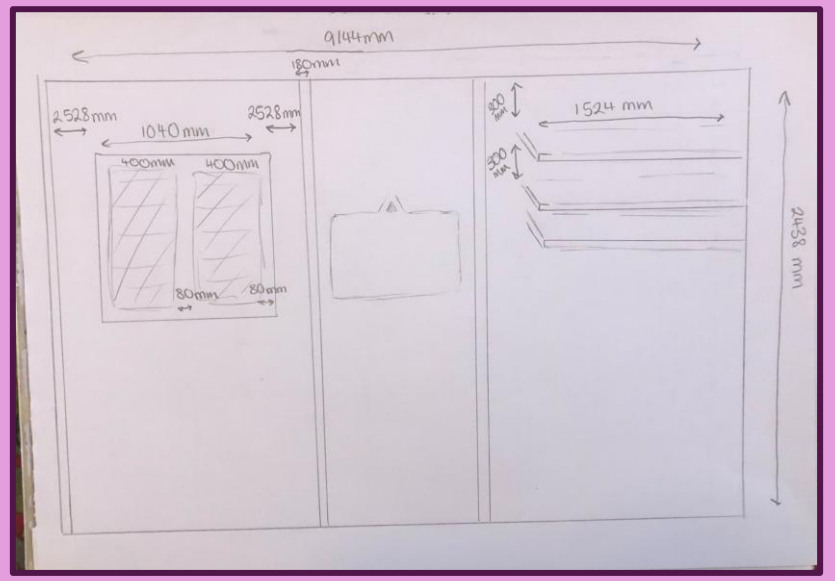


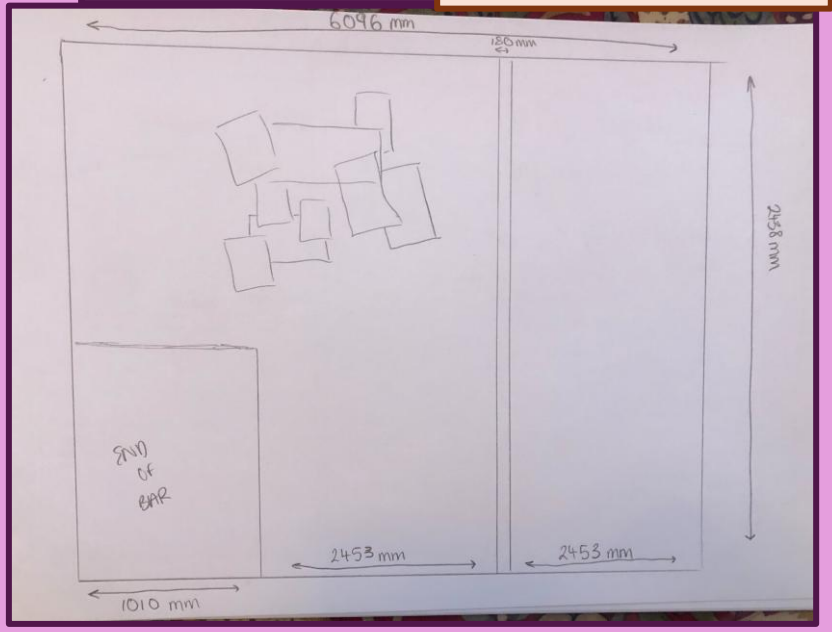
I also changed the shape of the window, to a square, as the previous curve was too church-like.

(Dimensions, 2024) and (Shackell-York, 2023)

Step 5 - Selection



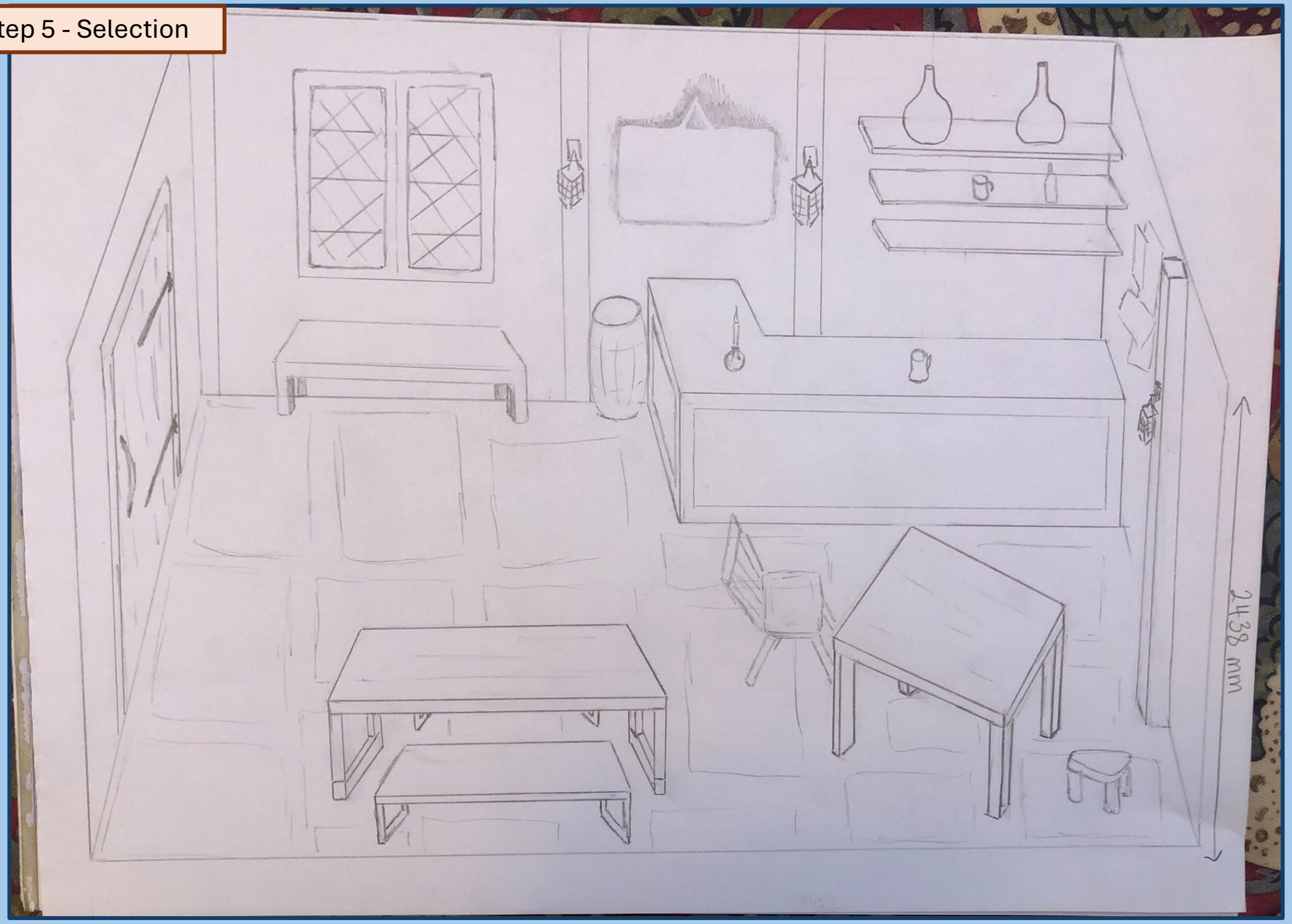




Step 5 - Selection

Refined Tavern Design

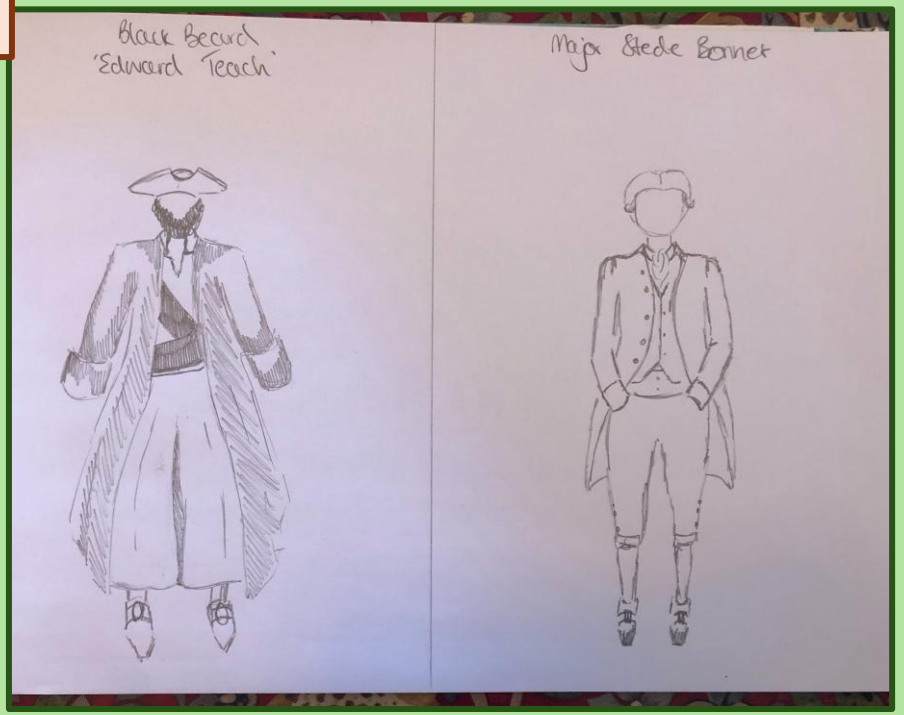
Here is the refined design for the tavern, I sent this to our group chat over Easter to keep everyone updated. I explained the key features were a stone floor, the bar in the corner, a lattice window, the outline of a missing painting, posters on the wall, and a large wooden door.

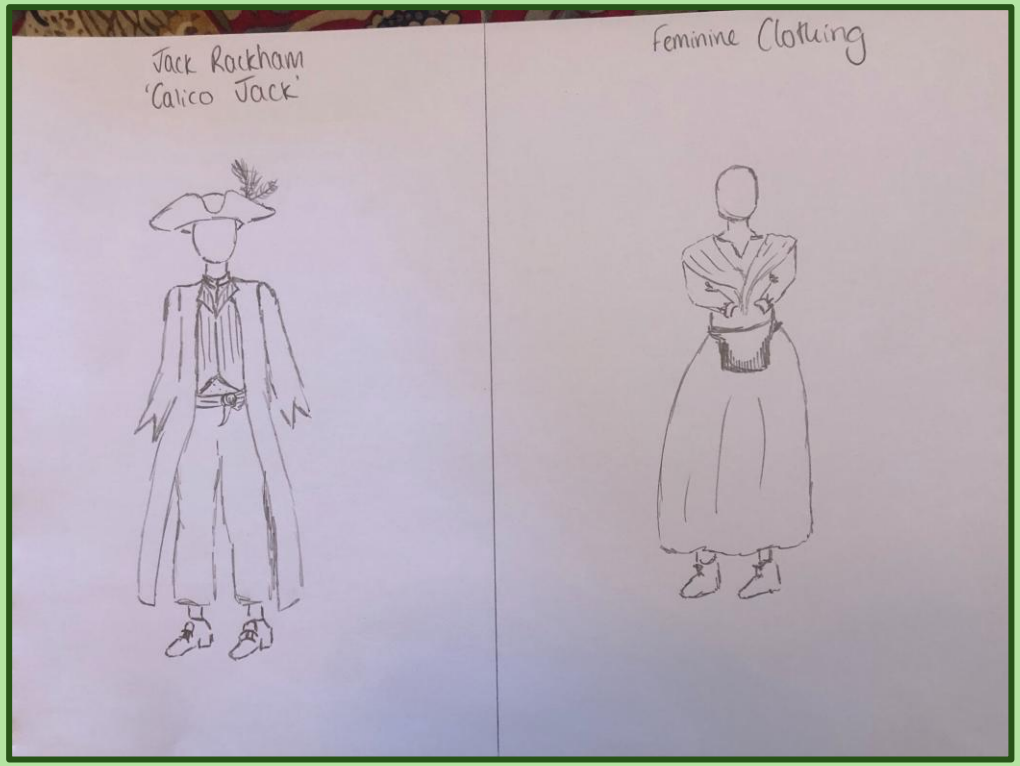


Step 5 - Selection

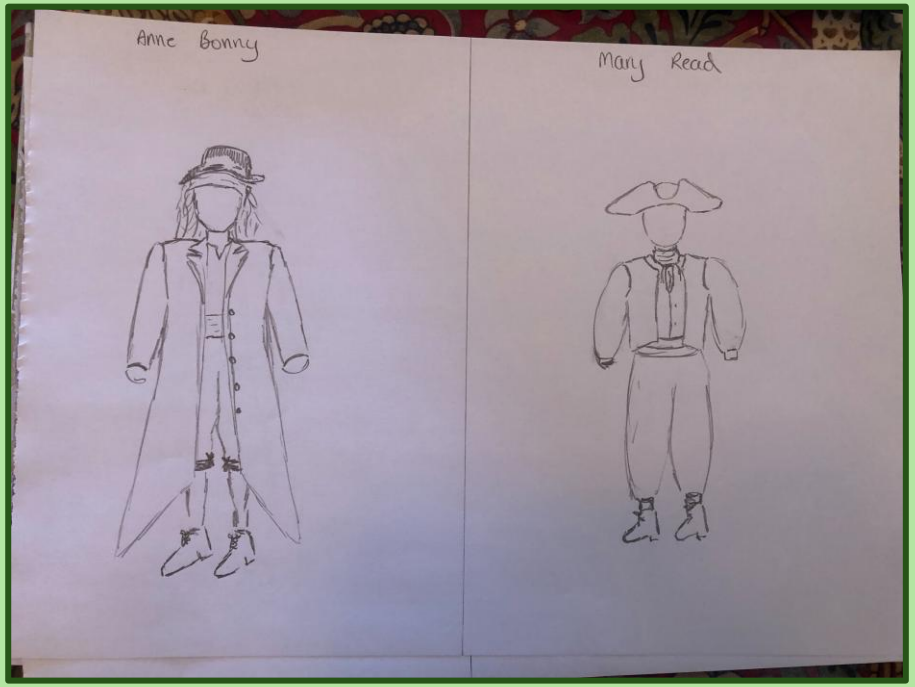
Costume Sketches

Based on the mood boards and research I had done, I decided to create some rough costume sketches to see the whole outfit put together. Trying to create a clear silhouette for each character with distinctive items, focussing on the upper-class look of Bonnet, a lot cleaner and well-fitted. With the contrasting rough look of Blackbeard, and the flamboyancy of Rackham.



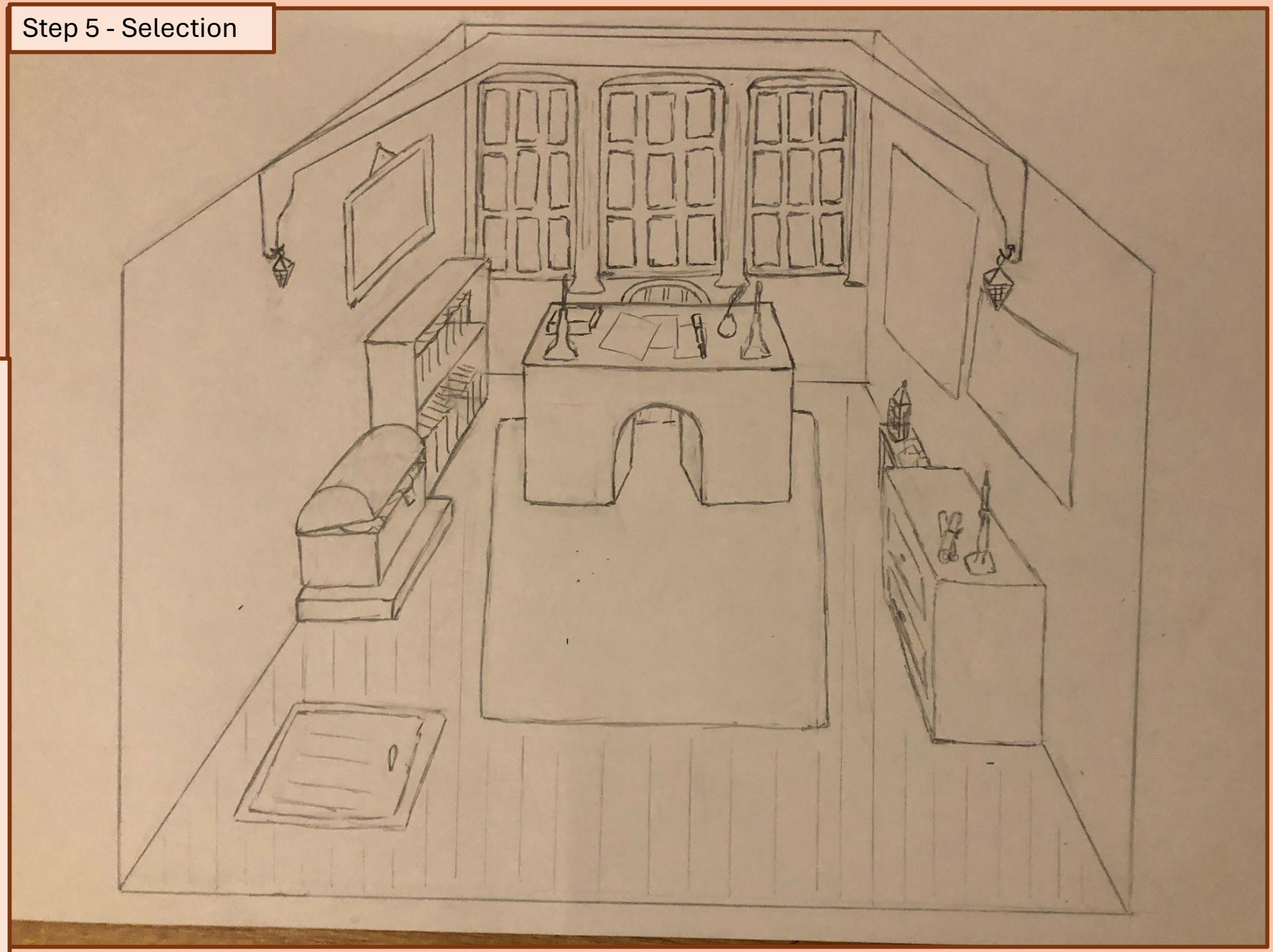


I grouped the feminine clothing for Mary and Anne into the same category, as women dressed very similarly to each other, with a skirt and blouse with a shawl, we can make these distinctive with different fabrics.



Refined Ship Interior Sketch

Step 5 - Selection

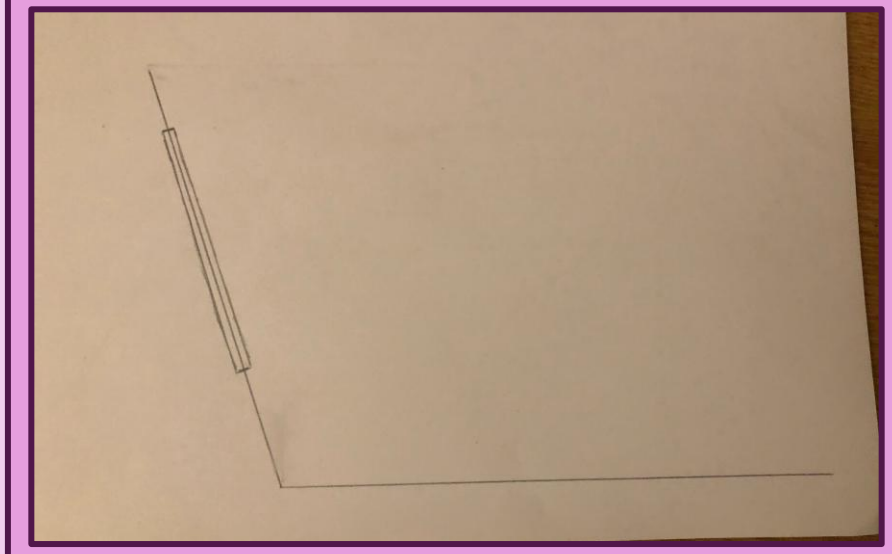


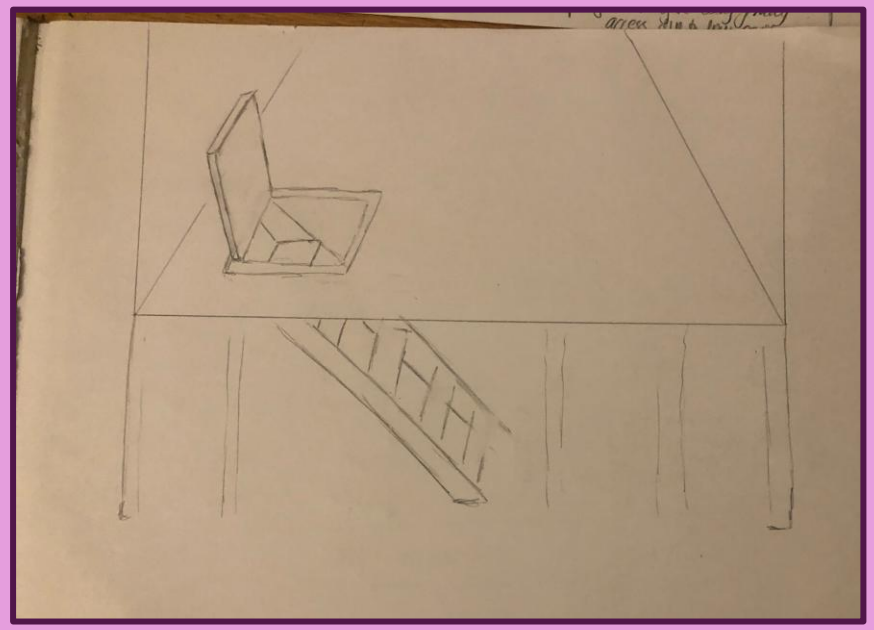
For the refined ship interior, I went with the hatch door idea, as an interesting ‘entrance’ in the set, doubling as an opportunity to film the shot from the hold below. I made sure the windows were distinctive with their frame as I want them to be the feature, along with the bar along with top. I want the room to be cluttered with set dressing and props to create a cramped but interesting space.

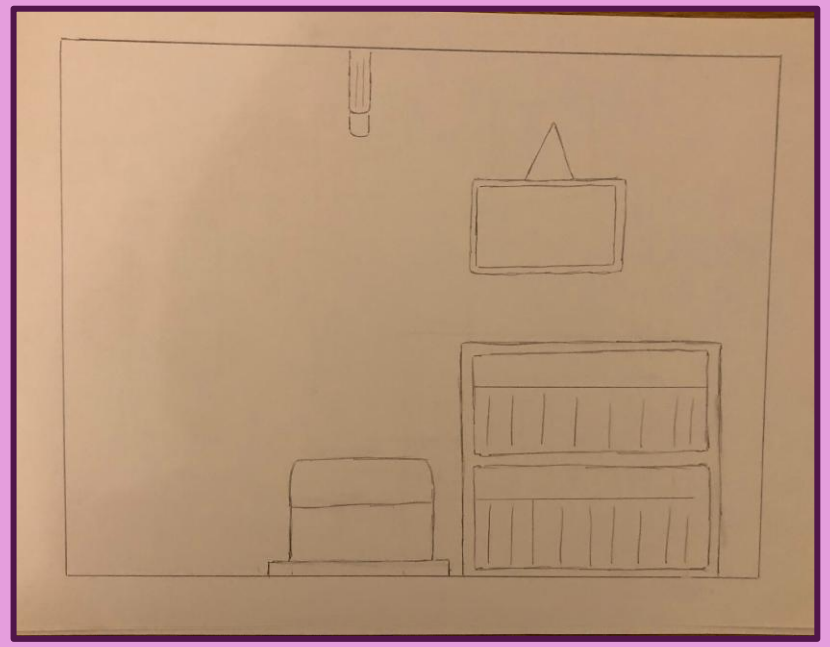
Dimensions and Drawings for Ship Interior

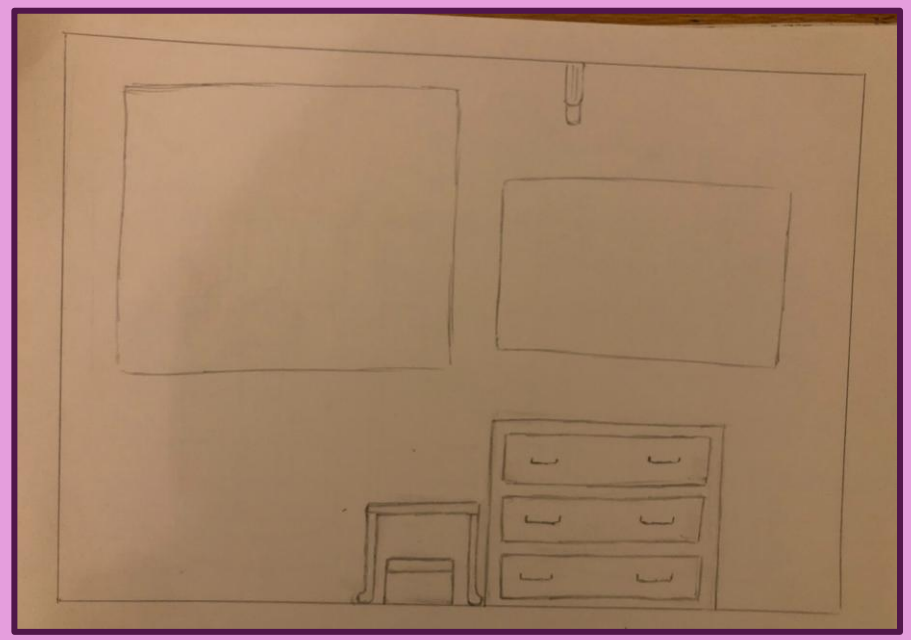
Step 5 - Selection

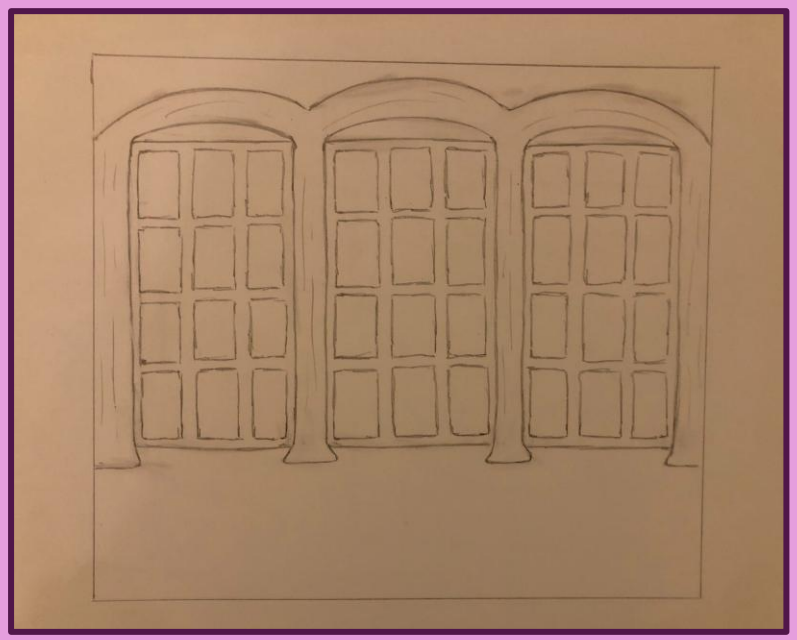
I did the same for the ship interior as the tavern, drawing out each wall from a front-on view, as well as a floor plan and breakdown of furniture and other important angles- such as the leaning back wall and the hatch door in the decking. This helped me refine some details, such as the window frame.





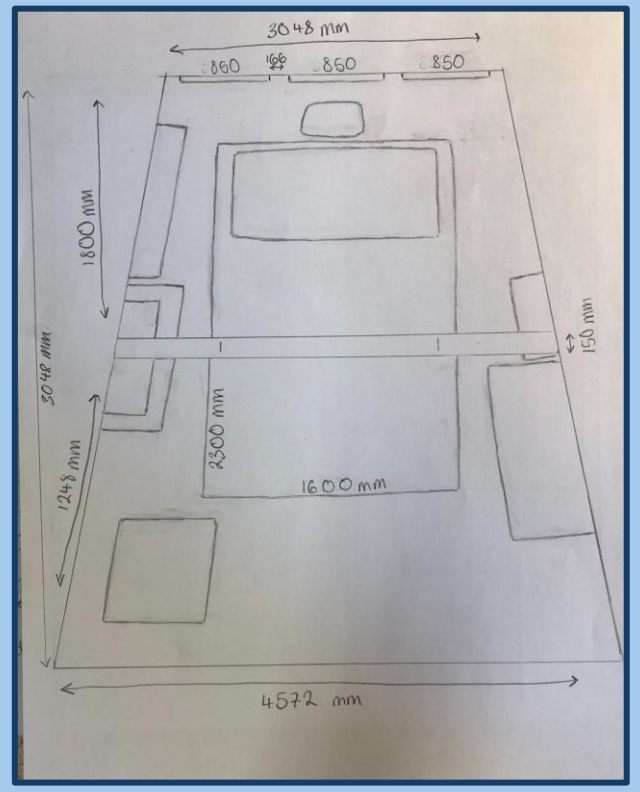


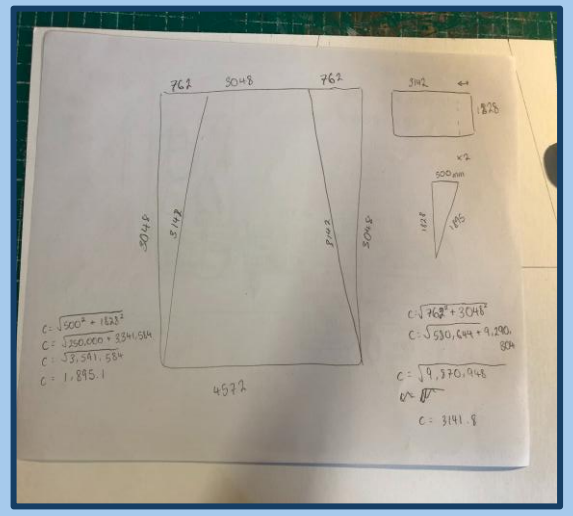




Step 5 - Selection

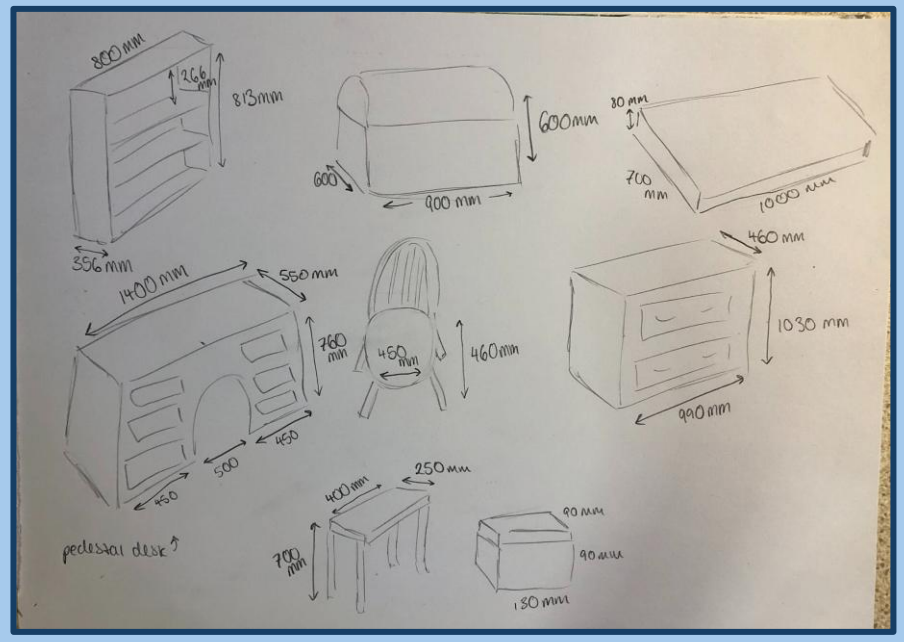
Dimensions and Research





(The Desk Centre, Year Unknown)

I based the dimensions of the structure on the previous research I did on sloops, which fit within the maximum dimensions listed in the brief.



(Dimensions, 2024)

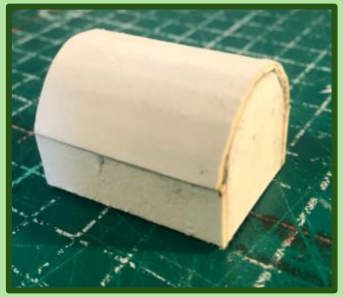
(Camden Antiques, 2025)

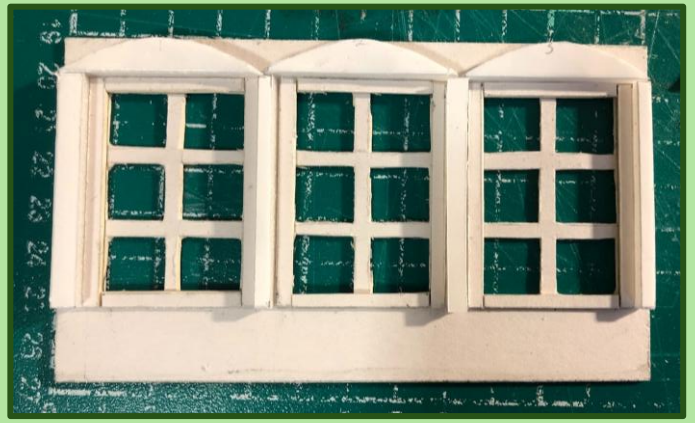
For the furniture pieces I did research into period accurate maritime furniture, looking at the dimensions listed on certain auctioning sites to recreate them in my model (these acting as a stand-in for any furniture chosen).

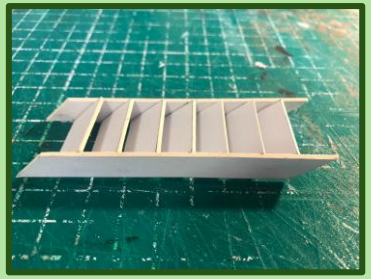




Model Making: Ship Interior

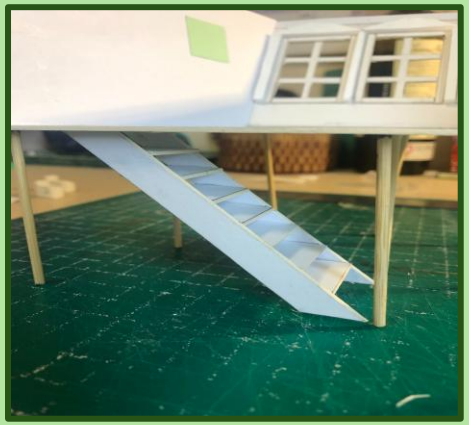



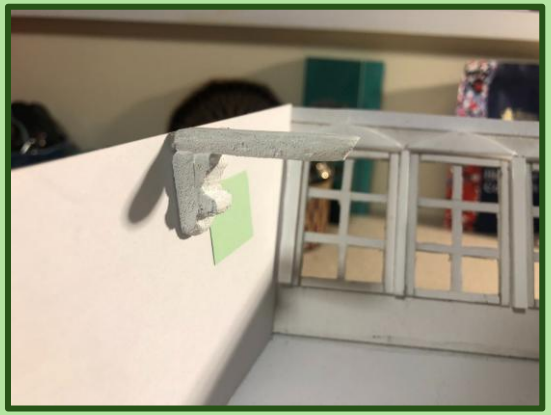


I started with the walls and the floor, using Pythagoras' theory to calculate the lengths as I created my dimensions from a straight box and my structure has more angles. I then cut the hatch into the floor and hinged it.




I moved onto the windows, marking them out on the wall and cutting squares into it for the multi-paned windows. I created frames out of foamboard which I stuck on. I then stuck the walls and floor together leaving it to dry. I marked out all of the furniture before cutting it out, using as many scraps as possible. I cut wooden sticks down to 5 feet for the decking, as I wanted the ship to be 6 feet and so






that reached my max of 11 feet. Sticking these down and putting together the furniture whilst they dried.

Model Making: Ship Interior

I then created the treads for beneath the hatch, making them the same width as the hatch and using Pythagoras theorem again to calculate the length of the side pieces. I had to redo these as I cut the treads themselves too shallow as I forgot they would be stuck on at an angle to be flat. I then cut out a carpet and two squares to represent the picture and maps on the walls. This was out of a coloured card so that they stood out against the white. I moved onto the bar across the roof. I carved the decorative part by sticking two pieces of foam board together, marking my shape, and then carving with a craft knife.











I then cut two rectangular pieces which I shaped and smoothed with sandpaper, sticking these to the carved pieces and attaching to the walls (measuring so they were positioned correctly). The walls lean out slightly, I want them to be straight, I think they lean because of the window frames obstructing them slightly. I initially wanted to create a centre bar but left it implied as I wasn't sure if I wanted it straight across or raised

Prop Sourcing

Step 3 - Research

I looked at some prop hire companies located nearby that we could possibly source from.

Hire house (Cardiff):

https://www.thehirehouse.co.uk/?utm_source=ig&utm_medium=social&utm_content=link_in_bio&fbclid=PAZXh0bgNhZW0CMTEAc3J0YwZhcHBfaWQMMjU2MjgxMDQwNTU4AAGn_ebqmNdObjURgB1oJvCD9CQx7dGvgr5dBAJZRyDOGTpeF0zKgEZglgJhgFk_aem_LIxJrRwp6PzI8MYnwrfSqA

Celtic Prop Hire (Cardiff):

https://www.celticprophire.co.uk/

Include pirates and Caribbean in their prop collections, they have barrels, tankards, and lanterns, and carpets





(The Hire House, 2024)

Daniel Birt: Set Decorator

(Daniel Birt, 2025, b)



(Daniel Birt, 2025, a)



I also looked into Daniel Birt, a set decorator sent to me by Sarah. His portfolio had some very good examples of the cluttered feel I wanted in the Pirate Ship and the dirty/run-down atmosphere of the tavern, seen in the images to the left.

Carmarthen Antique Store, The Old Curiosity: Props





I went round some of the antique shops in town to see if there was anything we could source locally, saving on delivery costs and time.





I found a lot of good options in The Old Curiosity. Including candlesticks, bottles, a glove, and some larger furniture, like chests, drawers, chairs, and benches.









Costume Sourcing and Casting

Bristol Costume Services

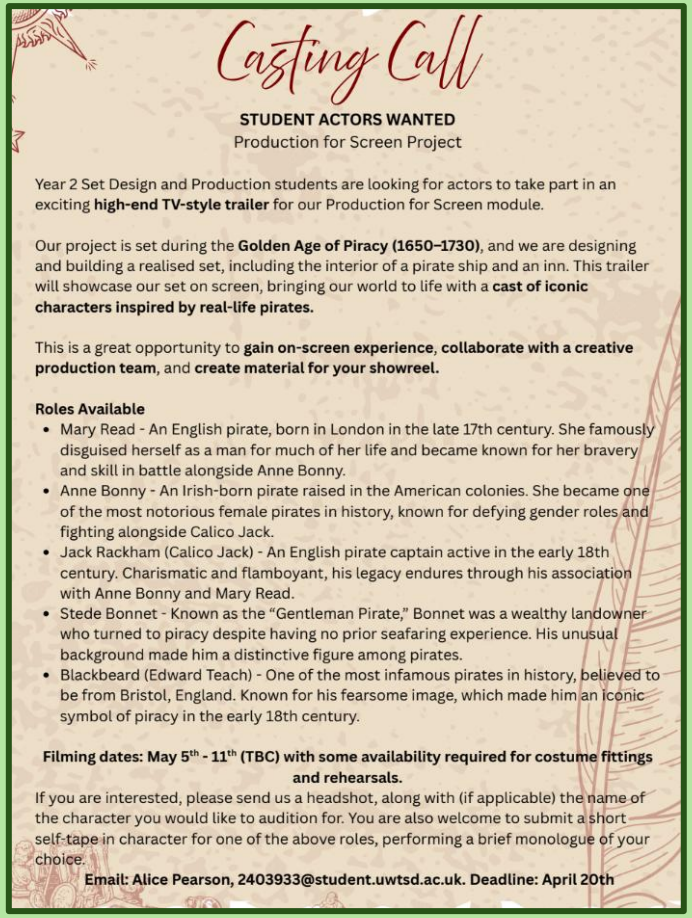
- £55 + VAT per costume for a week, they don't charge for fitting so could have it the week before at no added cost to check the items we borrow fit
- They do offer costs per items separately i.e. just shoes or a coat
- Process with Bristol Costume Services includes making an appt to come and select items in person, if not possible to go in person, you email with full measurements, full details of what you want with the time and dates you want it, being as specific as possible – this process takes slightly longer as they need to arrange finding the items for you and offering up a selection.

Step 5 - Selection

National Theatre, London

- They have a stock of costume from 18th century time period, made from period accurate patterns
- Fastenings or fabric may not be completely accurate – these are costumes made for productions where it may have not been a requirement for full time period accuracy (or the budget may not have allowed for it, or alterations and mending may have been made without period accurtae material to hand)
- They have swords, belts with holsters and other pirate accessories like boots, swords
- Minimum is 1 week hiring period
- Self-service (you collect costume yourself and arrange fittings, return etc)
- Full costume in that time-period is £100-150 + VAT for full costume including shoes and accessories
- Underpinnings are a separate cost
- They offer 10% student discount
- Week before they have plenty of availability, I can come in to see what they have in stock
- Need lecturer to email to verify it is for a student production
- They can send full terms and conditions along with prices in an email if you ask for one, remember to mention I am a student

Over Easter, Alice contacted some costume hire companies to get quotes and created a casting call to get actors for our project.
After looking at all of the notes taken, I think Bristol Costume Services would be our best option for hiring as it's closer and the best price.



Casting Call

STUDENT ACTORS WANTED
Production for Screen Project

Year 2 Set Design and Production students are looking for actors to take part in an exciting **high-end TV-style trailer** for our Production for Screen module.

Our project is set during the **Golden Age of Piracy (1650–1730)**, and we are designing and building a realised set, including the interior of a pirate ship and an inn. This trailer will showcase our set on screen, bringing our world to life with a **cast of iconic characters inspired by real-life pirates.**

This is a great opportunity to **gain on-screen experience**, **collaborate with a creative production team**, and **create material for your showreel.**

Roles Available

- Mary Read - An English pirate, born in London in the late 17th century. She famously disguised herself as a man for much of her life and became known for her bravery and skill in battle alongside Anne Bonny.
- Anne Bonny - An Irish-born pirate raised in the American colonies. She became one of the most notorious female pirates in history, known for defying gender roles and fighting alongside Calico Jack.
- Jack Rackham (Calico Jack) - An English pirate captain active in the early 18th century. Charismatic and flamboyant, his legacy endures through his association with Anne Bonny and Mary Read.
- Stede Bonnet - Known as the "Gentleman Pirate," Bonnet was a wealthy landowner who turned to piracy despite having no prior seafaring experience. His unusual background made him a distinctive figure among pirates.
- Blackbeard (Edward Teach) - One of the most infamous pirates in history, believed to be from Bristol, England. Known for his fearsome image, which made him an iconic symbol of piracy in the early 18th century.

Filming dates: May 5th - 11th (TBC) with some availability required for costume fittings and rehearsals.

If you are interested, please send us a headshot, along with (if applicable) the name of the character you would like to audition for. You are also welcome to submit a short self-tape in character for one of the above roles, performing a brief monologue of your choice.

Email: Alice Pearson, 2403933@student.uwtsd.ac.uk. Deadline: April 20th

Response (received 14/04/26):

Our full costumes are £85-106+ VAT depending on number of items and that would be for one weeks hire. We do individual items e.g. coats around about £50, belts around about £10.

Hope this helps
thank you

Lynn

First Meeting Back

The first morning back we went through the designs and mood boards that I had created, discussing how the decking for the pirate ship could be shorter as we only need to fit a camera underneath. As well as discussing whether we could remove or shorten one of the walls- I ultimately decided that I didn't want to do that as it provides us with more options for the camera positioning and doesn't limit where the camera can reach. I had kept the group up to date all throughout Easter sending them the details of the designs and mood boards and key prop/set dress pieces I was interested in. along with colour palettes. Me and Sarah spent the rest of the morning continuing the model making, me creating a refined version of the pirate ship to paint and Sarah creating the tavern model. Whilst the rest of the group visited the prop and costume stores to put aside anything they thought would be useful. They found a lot of great stuff such as crates and a bar and barrels, as well as shirts and skirts and waistcoats.







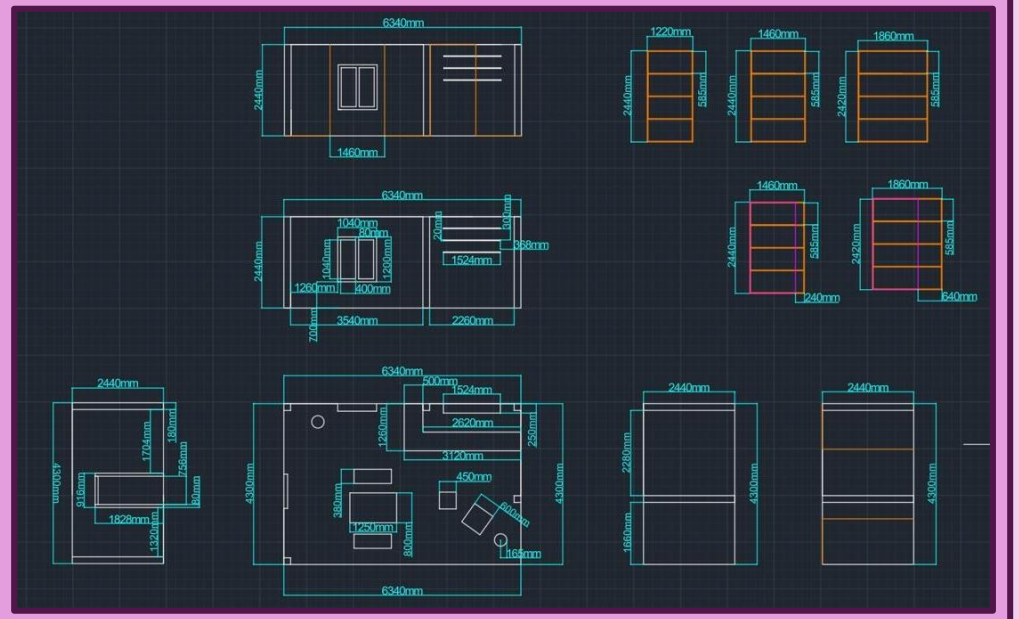
Step 6 - Implementation

Problem Solving: Model Making

I discussed the measurements of the tavern with Sarah, as there were some that I had missed in my drawings, we also discussed the proportions of the whole room and the bar length as she was building the model as some things looked off. I found it quite difficult to create dimensions when I hadn't had a chance to physically play around with it. Next time, I think I would create a rough and simple model of the tavern myself before sending refined measurements to the model maker.

Problem Solving CAD

Step 6 - Implementation



Alice was working on the pirate ship CAD drawing, and we found some confusion in the leaning back wall, as those kinds of angles are always fun (difficult). We realised our mistake was that my sketch was of the floor as that is what I needed to cut out whilst she needed the ‘roof’, these being two different measurements due to the lean. I was able to calculate a new measurement for her to make it easier, using Pythagoras theorem, which I’ve used a lot in this module as I haven’t had CAD to hand which is what I usually use for triangles.

There were some changes me and Sarah decided to make to the back wall of the tavern as the proportions felt off slightly, we moved things around, making the window more central and the wooden beams more equally distanced, as well as extending the bar slightly. This meant that when it came to the CAD drawing that Annie and Anne were creating for the tavern, a few measurements had changed and so some things needed altering. We wanted to make these walls out of flats and so they calculated how many would be needed, with it being too small a number we decided to make certain flats larger to account for the opening and entrance. The length of the bar in the prop store is a lot shorter than I envisioned, so we discussed extending this and building the corner part so that it wraps around as I had designed, this way we can create a hatch door or just leave a gap (depending on time).

I then sat with Mary to discuss her lighting design mood boards. I loved each one and feel like it really captures the atmosphere. I suggested that with the light coming through the windows of the ship there should be hints of blue and grey within the light and not just yellow to represent the sea and the sky and create some contrast within the setting.

Step 6 - Implementation

Refined Model

I wanted to work in a larger scale for this, as I wanted to represent the scenic art, unfortunately 1:10 was going to be way too big and so I decided to try out a 1:20 scale as it was slightly larger and more appropriate than any of the others on the ruler. It didn't make as much of a difference as I'd hoped it would, but it has made it a little bit easier to complete the details.



I knew the only big difference was the height of the decking, so I started with the base (cutting out the hatch door), and then the walls (marking out the decorate wood carvings), and then the back wall. I worked on the back wall, marking out the windows and cutting them out, before building a frame and carving a wooden detail around it.



I then moved onto carving the wooden decorative pieces on the walls, taking this all home to add bits of card to represents wooden planks. I stuck strips of card to the walls and floor, painting over this in a brown base coat.





Step 6 - Implementation

Refined Model



Once this was dry, I dry-brushed over the gaps and edges with black and then painted a layer of brown on top, blending it slightly. I was really happy with this effect, I think it captures the dark red-toned wood I want (Caribbean Cedar Wood), especially as I used pink card as the base to bring out the red tones of the brown.



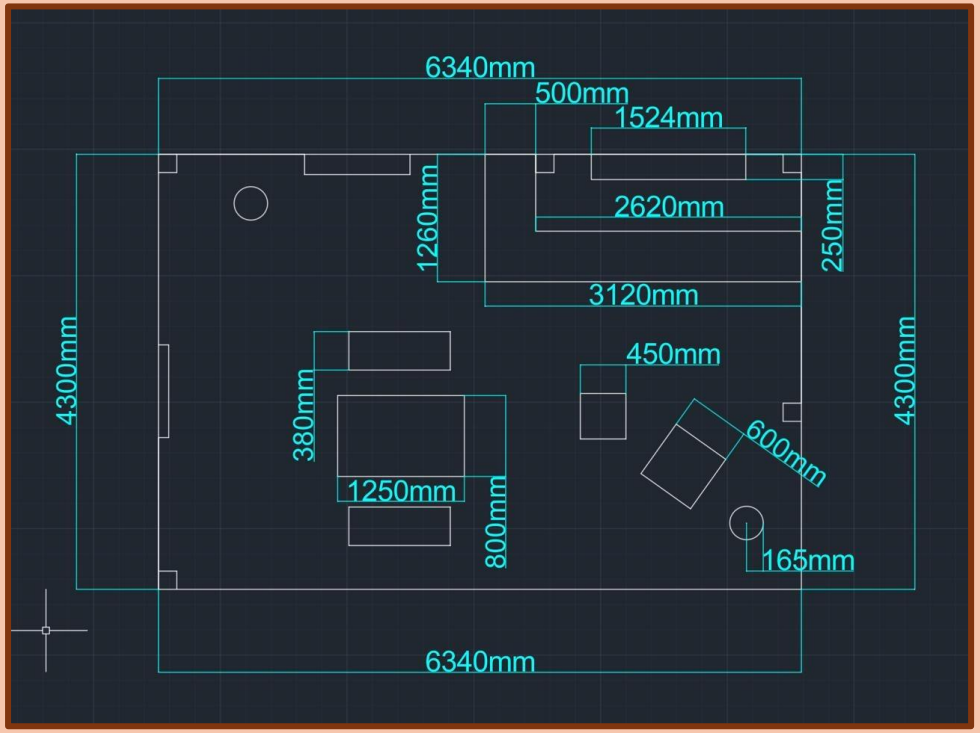


I then sampled multiple shades for the window wall, different versions of brown for the frames and different versions of a sandy beige colour for the wall. I wanted a bit of contrast and liked the lighter examples in my mood board. I chose the same brown for the window frame as the decorative wooden beam carvings to tie these together. I then found the right shade for the wall, a very light and sandy cream. I began to glue the walls to the floor, having to weigh them down and tape them tightly as the card was warping a lot and making it difficult- hopefully this works as I've left it to dry overnight.

Discussing Materials

Step 6 - Implementation

We discussed the pirate ship first, discussing how many flats and decking pieces it will take, confirming that the decking height would now be 800mm. There is already a bit of decking with a trapdoor built into it that we can use. We discussed the overhead beam and whether we should have two sets to suggest it continues, as well as whether we should complete the beam overhead so that actors can duck underneath it and get a sense of the lack of room within the ship.

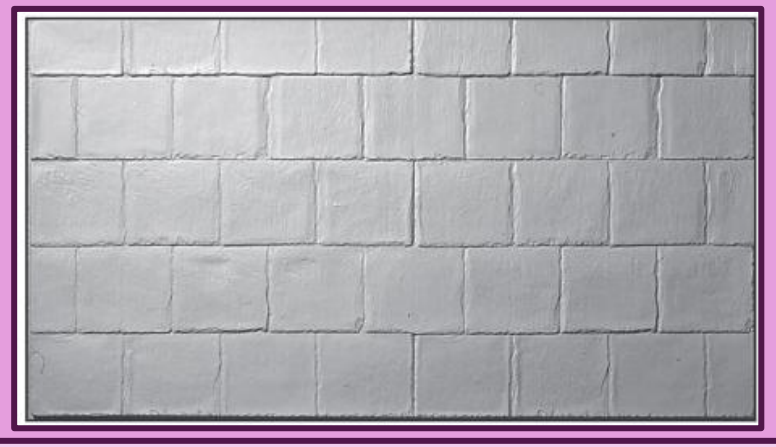


We discussed what the walls will look like, within my research they can vary, even being made of canvas sometimes, but I wanted to stick with wooden walls that are a cladding within the ship, making them straight and emphasising the cozy and cramped atmosphere. We also discussed needing to research what kind of glass was used during this period, as well as the hanging lanterns.

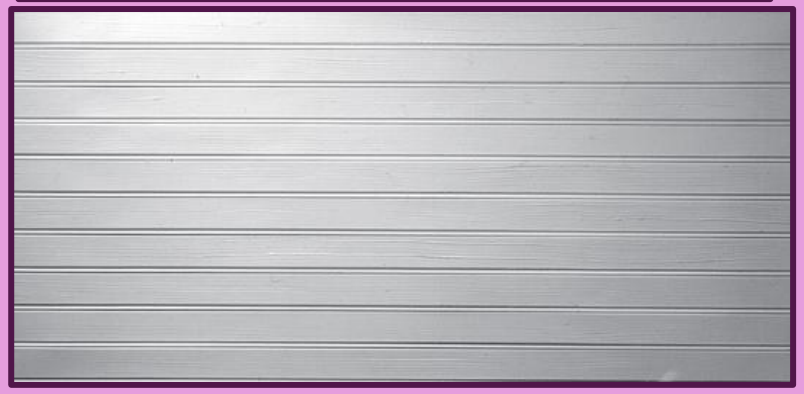
We then discussed the tavern and how we can make it smaller, as there's a lot of unnecessary space that won't be seen or used. Me and Sarah played around with the model to see how we could shorten it but keep the detail, deciding to remove roughly a third of the back wall, keeping the bar in the corner and moving the painting to the door's wall. I decided to also make it shallower as the space wasn't necessary, this only effected one wooden beam which we moved inwards. We then updated Anne and Annie to change the CAD drawing and found the bar was blocked by a beam, we decided to lengthen the bar as well as create more space behind the bar.

Scenic Art and Peter Evans Studio









I discussed the scenic art with Sarah, going through the reference images on the mood board for the stone floor, with a consistent colour but a preference for less linear stones. As well as discussing the walls, which I suggested we start with an off-white colour and then dirty down with grey and yellow to show the build up of grime and smoke. We then discussed the wooden beams which I want to have texture, be a dark wood, and not be perfectly straight.



We printed the mood boards and colour palettes and put them up around our design room.

I had a look at Peter Evans Studios for the pirate ship walls, to see whether we could create the effect with cheaper materials, as well as briefly looking into stone for the tavern floor, although I don't want to use plastic for this as I want it to be walkable.



Discussions of Materials

Back wall – I want a contrast not more planks, suggestions of draping curtains over the windows, I like this idea. Discussing what materials to do the walls, either wood or vacuum-form. The cost means we will might do vacuum-form. We made the decision to use the planks found in Parry for the floor and to possibly cut them in half.

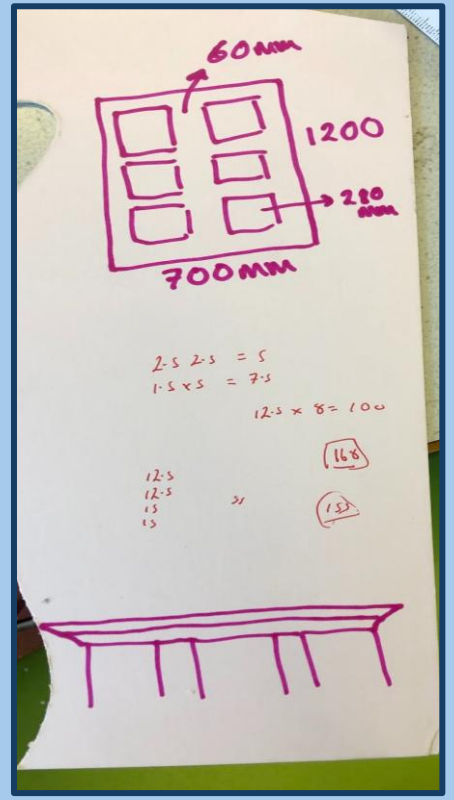
Me and Alice discussed the window dimensions and using 2x1 for the inner frame and two 3x3 stacked and routed for the outer frame, with no overhang on other side because it would only be clad on the inside. Possibly making the top piece longer to create a curved edge. We also discussed putting in a 6x1 for part of the window-sill to overhang onto the outside of the wall and create more depth.

I found some sheet plastic for the windows, which we created an order form for, I also decided to create a sample of the tavern floor on spare lino, using Idenden to create the stone effect.





Step 6 - Implementation

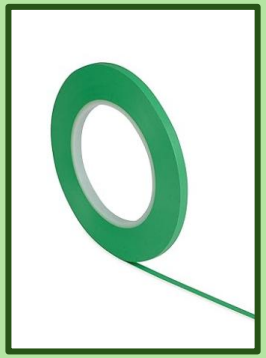


I continued with the model, cutting out decking posts and a ladder, creating a base board for it to be more secure than my initial model which fell apart at the base due to lack of support.

Samples

I finished painting the outside of the model black. We discussed the budget being used too much on wood and reducing the set further. Alice and Alaya refined the story board and blocked every shot and B-roll, so we know exactly what's seen on camera in order to reduce the set further.

Stone sample, I cut a piece of lino and then marked out the flagstone's irregular shapes with tape, using the mood board as reference. I then used a trowel to scrape the Idenden onto it, which was already grey, I then removed the tape and left it to dry. I found a roll of lino in the workshop that we are able to use, which we need to measure out- deciding to only do patches of the stone effect to save on time and budget. I added fine line tape to the order form for the marking out of the stonework as I want slimmer and flexible tape.



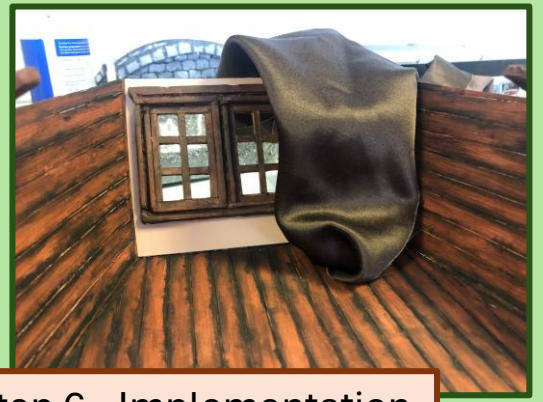




I then went to look at the fabric in stock to see if we had enough to use for curtains, selecting dark and rich colours, only finding dark blue which isn't ideal but is the correct measurements. I took scraps of fabric and photographed them next to the model. Annie has some red curtain fabric that we can use, she will measure it for us. I discussed floor colours with Sarah, looking at her samples for the wall and experimenting with grey for the stone floor. Annie created scale people to use within the model. I suggested we mark out the set so we can see how we can reduce the ship interior.



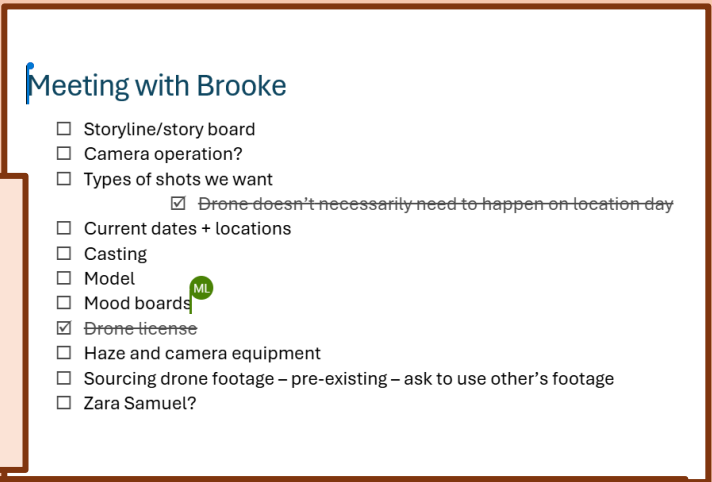






Meeting and Mark Out

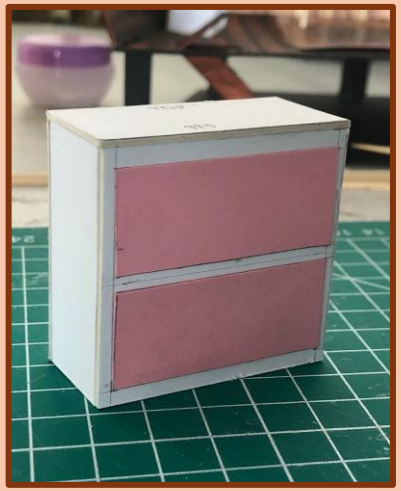
Meeting with Brooke (Camera Operator): Brooke has drone footage of beaches and cliffs that we have permission to use which means we don't need to worry about drone license and permissions. Sound – boom needed for indoor dialogue on set. A spare camera is needed just in case something happens. Exterior shot, two mics probably needed to make the sound quality better and more reliable. Spare batteries needed. Brooke has 3 clear SD cards. Tripod needed. LED panels for lighting. Nano light → tube light. Considering use of haze and safety of equipment.





After the meeting – we marked out both the tavern and interior to get an idea of size and see if we can reduce it at all. We reduced the back of the tavern down by a flat saving some budget but decided to keep the pirate ship the same size. I discussed the CAD with Annie to figure this out and move the window and beams around. I used CAD to print a carpet and painting in 1:20 scale for the model.











Step 6 - Implementation

Going over the wood order and measurements with Alice for the ship interior to check it's all right before sending off order forms, ability to reuses some flats from stock for the tavern, saving on wood order even more, increasing rest of budget to £550. I created furniture for the model, recreating the desk, chair, and table we have in stock and painting these, this is now ready for the model box talk with Dave Rox.

Final Refined Scale Model: Ship Interior





I'm really happy with how the refined model came out, I feel like I've made a lot of improvements in my modelmaking this year and this model feels the most structurally















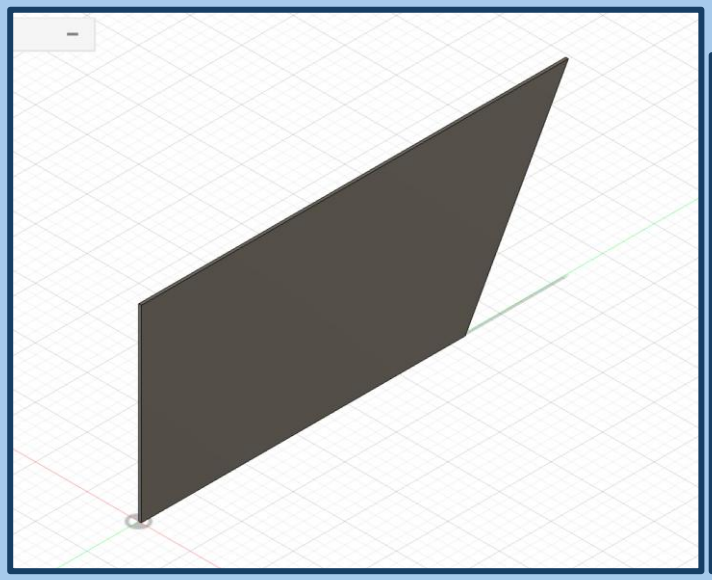
secure and stable model I've ever made. I feel the scenic art is accurate to what I want the set to look like and that it's a strong and accurate representation and communication of my sketch and design ideas.

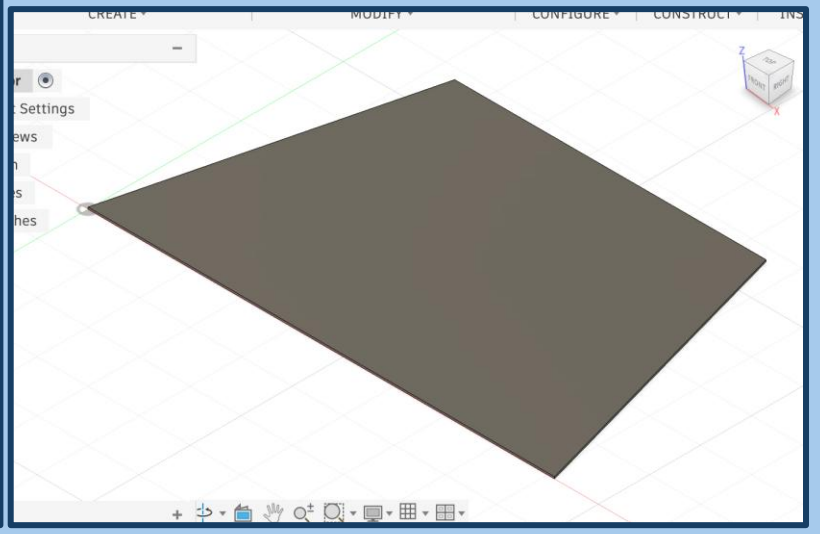


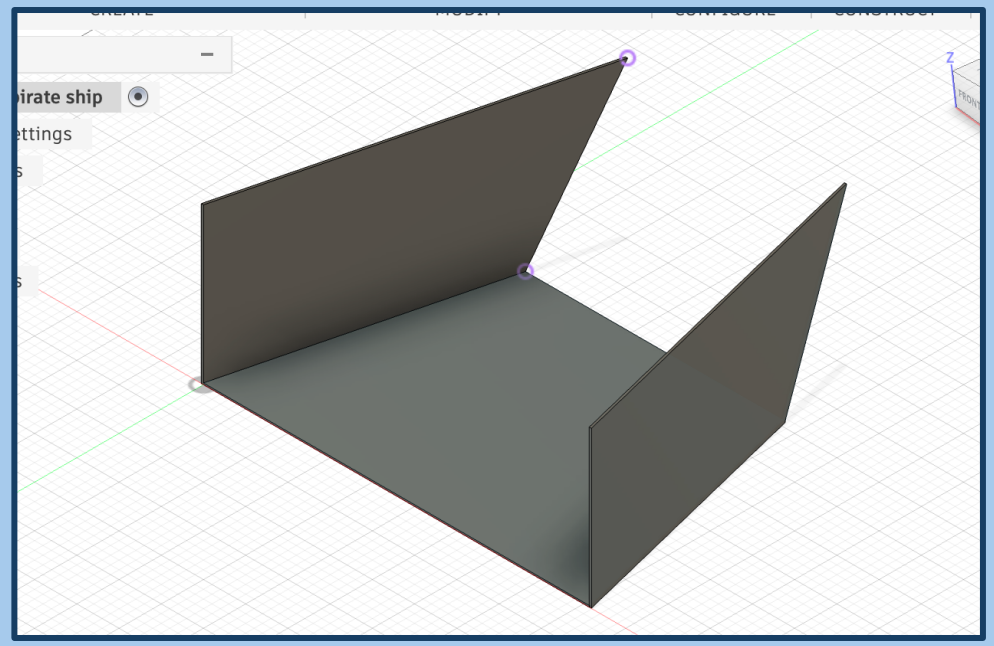
Step 6 - Implementation

Fusion

I wanted to make sure that I incorporated Fusion into this module, as in each module previously, I've wanted to improve and become more independent with it. I feel I was partly successful in this, I feel confident in creating shapes and assembling pieces together. I experimented here with the pirate ship, creating pieces separately and assembling, as well as creating it as one structure.

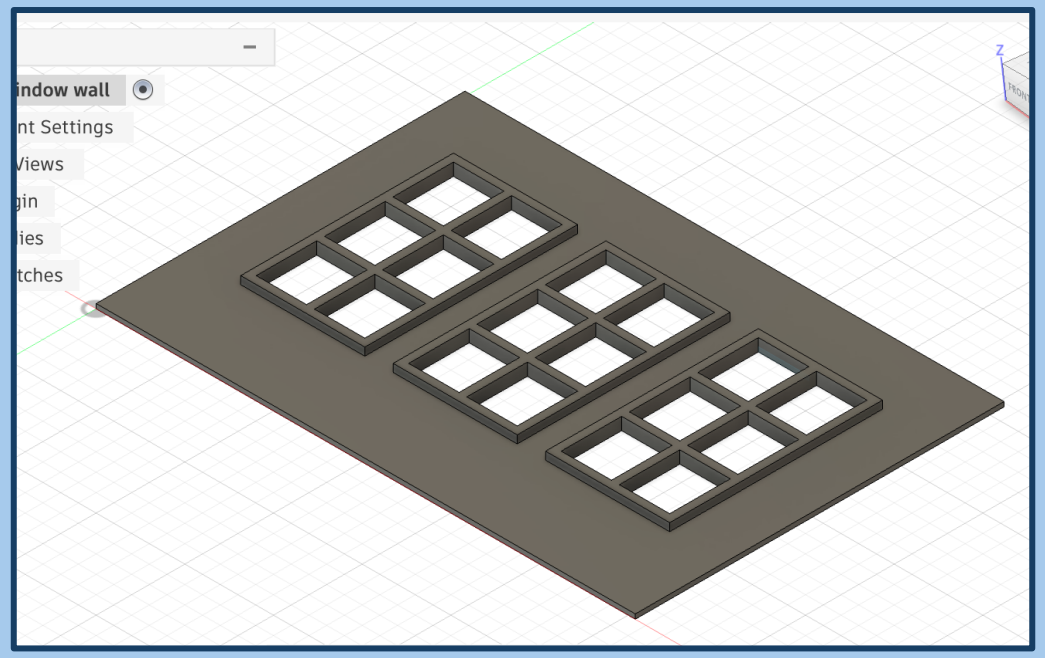






I struggled here in creating the slanted back wall, I couldn't figure out what was going wrong, speaking to several people about, I hope to figure this out in the future, as it would be helpful to be able to create these angles.

I especially enjoyed creating the window frame and holes, practicing new shortcuts with this.



Costume and Paint

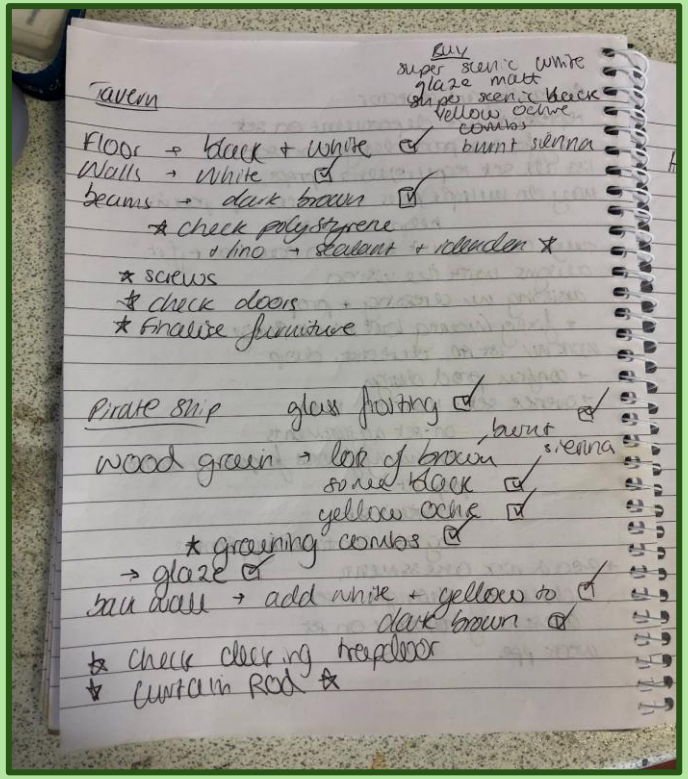
Step 6 - Implementation

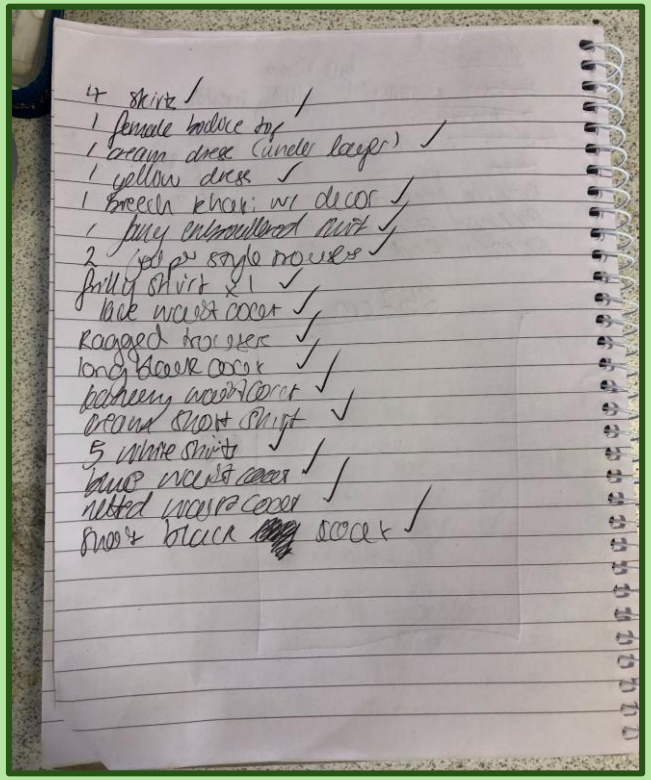
Morning: paint stock- wrote a breakdown list of everything we need for each location, checked this against what we already had then Alice made an order form, we created a calendar, I measured the lino, and we found a door the perfect height and style

Costume store – I went with Mary, I picked out anything we could use going by the list we created, organising this on the rack and noting everything we have, I went back later to get more things we had thought of

Getting measurements from actors – I reorganised the rack to match with their measurements and organised fittings, I made sure not to write down their names with the measurements in my notes so that the information was protected, as well as ensuring that only me and Alice had the documents, keeping their information private





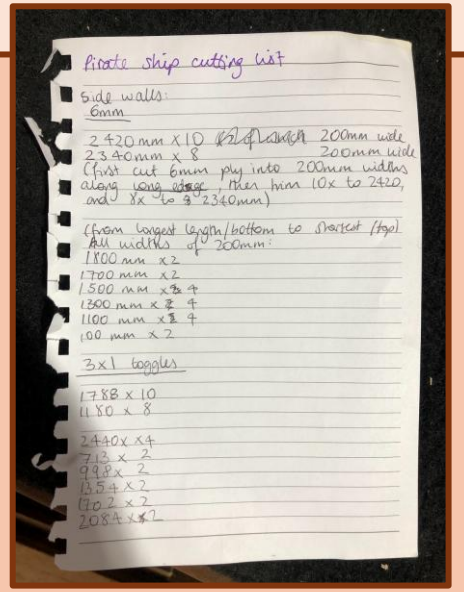


Construction

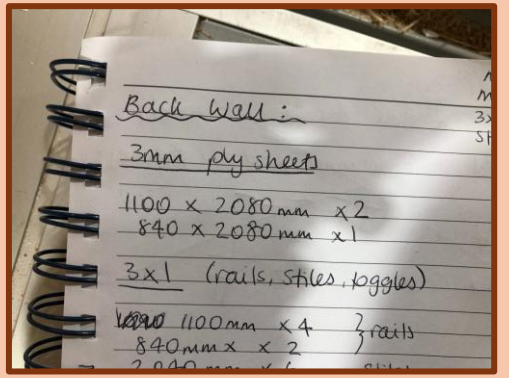
Step 6 - Implementation

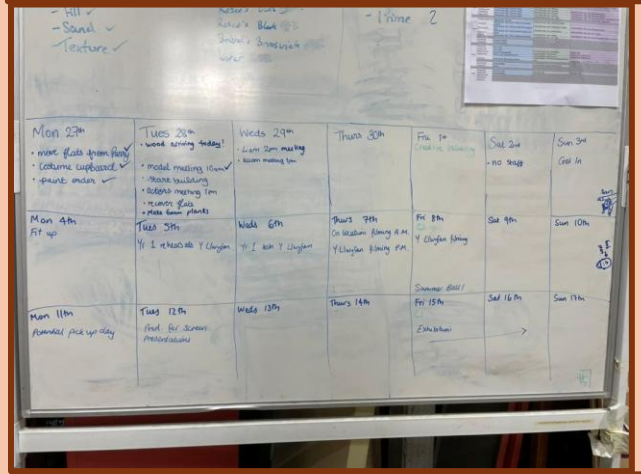
During the first day of construction, the main problems we worked through, was shape sorting the wall planks to make the most of the wood we had, as well as a slight error where the bottom planks were too thin- this was easily fixed as we had plenty of scraps left over!

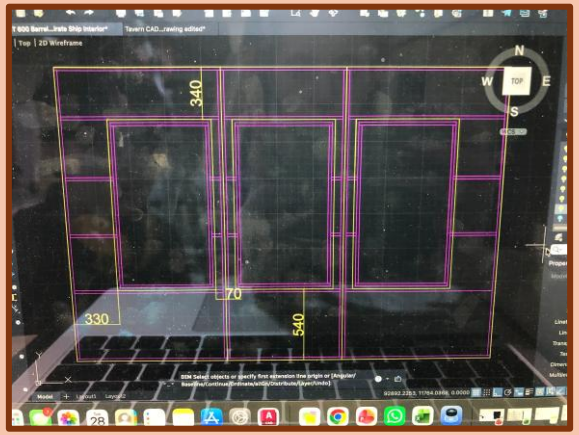
The next problem we faced was the back wall, as the layering of many different dimensions of wood was quite confusing and so we spent some time going through the CAD plans, comparing it to the model, and breaking down each component. Deciding to build the flat with the window frames and 6x1 as one piece and the decorative surrounding framing as a separate piece to make carrying it over easier.













Later on, we found some of the plywood sheets were not the right size for the tavern flats, so we continued on with Alice routing the edges after each was complete.





I also got the opportunity to use the table saw a lot, this has really helped me build my confidence with this tool.

Model Box Talk, Fittings + Stone Floor

Model box talk with the first years, their director, and Dave Roxborough: I gave an introduction to our brief, the time period it's set in and then I talked through the two locations, discussing sizes and the decking, as well as the hatch not being useable, but the door is. I then answered their questions about furniture and discussed how they would need to source anything they wanted but we could have crossover, we also discussed how it would look in the floorplan of the Llywfan and how they could move between the two. Later in the day some first years came to speak to me about the set, specifically furniture and props, as well as the curtains, along with if they could use fake blood which I said no to as we are filming after them and we don't want the risk of it dripping onto the set.









Step 6 - Implementation

I painted the base coat on the lino and left this to dry, visiting the costume store of CYO with Alice and Mary to pick out more items. I then built a flat and moved onto marking out the stones with the thin tape I ordered. Me and Mary then worked on filling this with Flintex.
I organised the costumes ahead of the fitting – planning out notes to take and questions to ask.









I made sure to ask permission before taking photos and made a list of what we needed to find as well as any repairs needed (missing buttons, etc).

Constructing the Window Frame

We organised the space in the morning to work efficiently, taking pieces outside, standing other pieces up and laying what needed more construction on the floor.
There was a problem with the bowing flats as the wall planks lacked support– we supported the back with strips of wood.







Laying out the window frame we found the inner pieces too short, so I cut 3x3 down to fit in the gap, I built the frame out of clamps to hold it in place whilst we wiggle pinned and then sanded them to be flush.



The top of the frame was too small, so we decided to sit it evenly in the middle and fill the rest. We then had to router the connection between them which was difficult and messy – using scraps as a guide leading to us cutting through the wrong bit. We found a thicker scrap, and this worked better. We filed it down and filled it where necessary. I screwed these together at an angle- snapping quite a few drill bits unfortunately as I'm not used to drilling at an angle.











Step 6 - Implementation

Scenic Art

I found the colour of the ship's planks was a lot more cool-toned than I had expected/wanted, and I feel that the woodgraining of the tavern is more accurate in the red undertone than the ship. Although we don't have enough time to fix this so some warmer washes on top will hopefully bring this back out.

I completed the wood graining on the tavern beams, I haven't done this since first year so it was great to practice this skill and feel more confident in the process.

I found some metallic paint for the curtain pole to make it look metal, which I cut down from a thin tube of PVC.
We decided to swap only the bar top to save time and materials, as we knew we would have close-up shots of it.

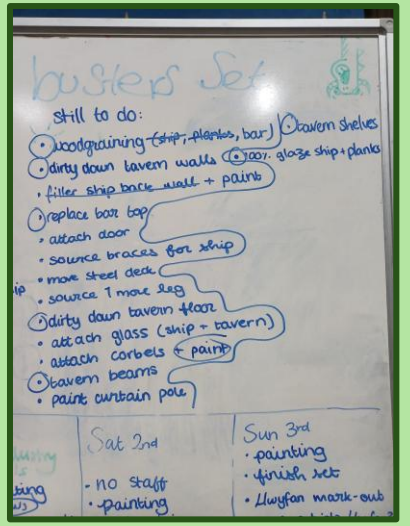
Dirtying down – making sure we don't do too much dirtying on the centre of the walls so that it doesn't look over the top, we can always add more once in the space.











Step 6 - Implementation

Get-in

We started the day moving everything over to the Llywfan, finding some of the flat's frames weren't square, causing the plywood to overhang, these were routed before they left the workshop. There were also staples sticking out in places which we hammered in. We created a new list of things to do so that we didn't get confused and we delegated jobs out to stay organised and be time-efficient. I focused on moving all our set over to the Llywfan and then moving the steel decks over from the Halliwell.

We attached the beams with screws, using this as an opportunity to tighten the plywood in places it was bowing on the flats. Touching up bits of paint and adding more dirtying down to blend the flats together, going over any parts we had missed, making sure we were paying attention to the details so that everything would look good on camera. I also got the chance to assist in props slightly, with transferring images onto canvas, using water to rub away the paper, leaving the image transferred like a fake tattoo. We also discussed changes to the decking, it was decided that it wasn't structurally safe to cut a hatch into the decking, meaning we had to find a new way to create the low angle shot, we discussed the possibility that we might not need to put the set on decking now as that was it's only purpose, instead of attaching legs, just having the decking sit on the floor to attach the planks to, legs had to be added so that the decking didn't dig into the dance floor. We found we didn't have enough planks as we had thought, so we will only place them in the central parts of action like the stones we created.



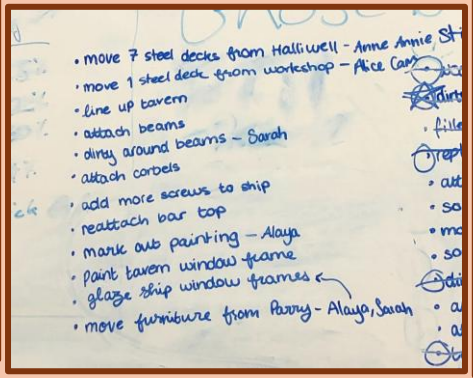




Step 6 - Implementation









Get-in

Step 6 - Implementation

Changing over a deck because it's a different kind, spacing out the planks to be a safe walking area and stapling these in. We removed the eye screws from The Adding Machine set to use on the flats as we couldn't find any. I went for costume fittings whilst the ship was put together, making new notes and solving a lot of previous issues. To attach the corbels, we decided to glue a length of wood to the inside and staple the top part so that we could screw this to the wall. Unfortunately, when I stapled it on, it shattered the plastic so that the staples fell through. We used a thick adhesive and so left this to dry to see if it would be secure enough with just the glue. I assisted in attaching the shelves, the screws came through to the other side and weren't very secure, so we put a screw in from the back at each point to pull it closer to the wall and then removed the screws from the front and placed a scrap piece of wood behind the flat to screw them back into- making it safer and stronger.























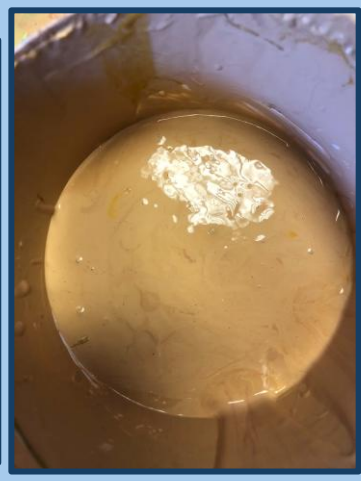
Touch-ups

Attaching corbels- the were difficult to get the screw to pull the wood in when you couldn't apply pressure on the other side properly, we used glue to stick the bottom down and need to paint over this. Seeing the lighting on the set, I think we need to dirty down more around the window, shelves, and where the wall meets the floor (as I feel this is where more dirt would have collected).

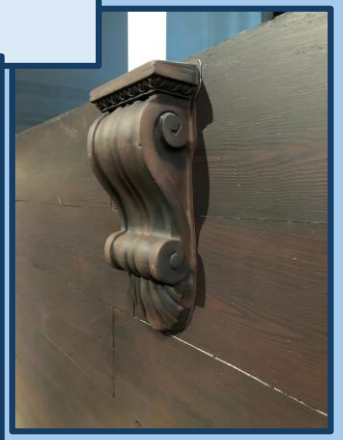






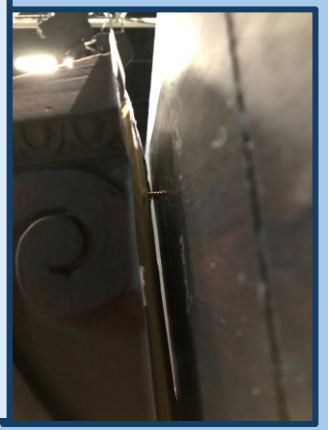


We need to define the planks more. We're going to dry brush black into the gaps and then a lighter brown in the centre of the planks. I took stock of the paint table, noting what we could remove from the room and what we should keep. I decided to mix up more dirtying down colours, more dark wood colour, and more of the back wall colour of the ship, for touch-ups. After this I organised them on the paint table. It was then decided to make another beam for the tavern, as it felt we were missing one- this set over lunch and I mixed up a base colour, using some of the back wall colour to mix this (as we are missing yellow). I then cut down some 18mm plywood with Alice to create a door frame, as the design is meant to have a door frame and it didn't end up happening, I base coated these in the same colour as the beam so that everything in the tavern should match.

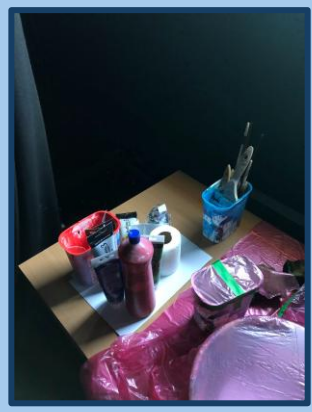












Prep for Filming

Step 6 - Implementation

I created a dark wash colour to colour match the beam and frame to the ones already in the tavern, giving this two coats to darken it and then glazing. In between this, I washed the costumes ahead of the shoot as some smelt quite bad- taking some shirts home to iron. Once these were dry, I organised them into bags (one for each character and each scene, as some characters had two costumes), I labelled the bags and then put them all into one transparent bag for transport- organising the shoes and hats into a separate bag. I created a costume checklist for location shooting to make sure we had everything and didn't leave anything behind. I also collected some extra costume pieces which I gave to props to have on the washing line. Then I added some red ribbon I had brought in for Rackham's shoes to give them a distinct feature for the hanging scene. I then worked on the curtain pole, as we now had some red fabric.



















Prep for Filming

I painted two 3x1 blocks the same dark brown as the window frame, I then screwed one end onto the pole I had painted bronze. I laid out the fabric and decided to cut it in half and then drape it at the sides to make it look like there was more than there really was. I cut holes along the top that I threaded the pole through and attached the other block. We screwed it onto the ship from the back of the flat, this was quite difficult due to the leaning, but we eventually got it level and decided to add another block in the middle to stop it from bowing from the weight of the fabric. Whilst others were dirtying down the tavern more, I began dry brushing the ship with other people, I had mixed some colours (a dark brown, almost black, and a lighter golden brown). Dry brushing the dark colour into the gaps and the lighter colour along the middle. I didn't like how it was turning out at first, as it felt like you could see the brush marks too much and it didn't look effective. But once the whole ship was done and the lights were on it, I feel like it gives it more depth and is quite effective- I also think it helps make the planks look more like I had imagined and how I had painted them in my model.







We realised we had forgotten to account for Blackbeard's beard!



Beard sourcing:

https://thebeardmakers.co.uk/contact-us (north London, no prices visible must call/inquire)

https://www.hairaisersshop.com/full-beard-medium-theatrical-p/beard-b4.htm multiple options, not sure on quality, located in Manchester? Ranges from £50 to £70 → we need to purchase adhesive

We went with the Manchester based service, who said they were able to do next day delivery.

Shooting: Day One

During location filming, we worked on getting all of the equipment up there and basing ourselves in a shady spot as it was quite hot. We worked on the crowd shot, which we were all part of, moving onto the rest- I assisted in organising the costumes and helped with moving stuff, when necessary. As my art director role wasn't needed much as it was all location, I focussed on the costume side of my role. After returning to the Llywfan, where we continued our filming, I assisted with the set dressing, leaning more into the production designer role. I put the painting up and unfortunately the glass didn't arrive in time. I suggested we add some bottles on the ship and add things to certain areas that were too plain. I suggested we add piles of papers and some on the floor as the cluttered look was still too pristine and purposeful. We moved the desk further back also. When messing up the set for the fight scene, I assisted again and suggested that we open up some of the drawers.













Shooting: Day Two

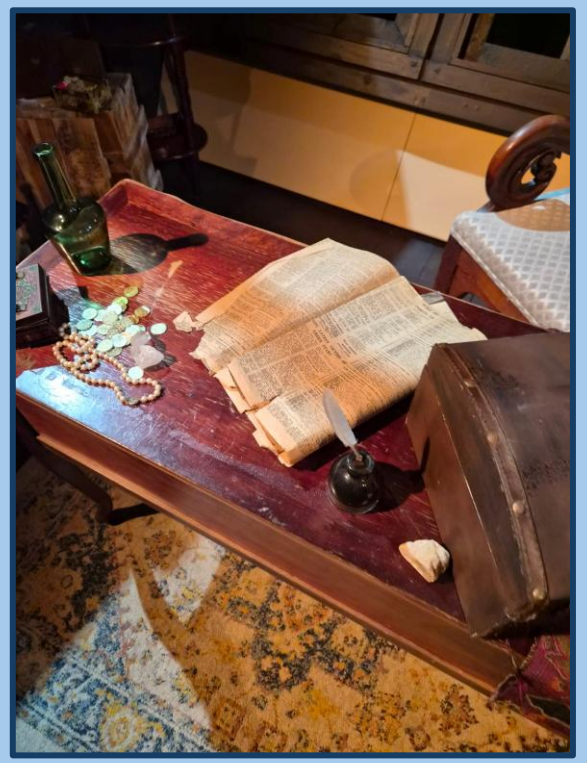
Step 6 - Implementation

We were scheduled in all day, but we managed to shoot everything before lunch!
Beard problem – we had no remover for the spirit gum adhesive, when some was found we realised that as we hadn't done a skin test, we wouldn't be able to use it. Me and Alaya worked on attaching it without adhesive, Alaya pinned it to the hat, then I trimmed the beard to look more natural and puffed out the hair to look wild. I then tied red ribbon into the front in two pieces, and tied more ribbon towards his ears, connecting round the back to hold the beard closer to his face. It doesn't work at every angle but can pass in some.











Presentation

We started the process of creating a narrative by choosing the key historical figures we wanted to focus it around, these being the pirates: Jack Rackham, Anne Bonny, Mary Read, Stede Bonnet, and Blackbeard. As well as the decision of our two locations being the ship interior and the tavern located on Nassau.
This then went on to influence my design process through researching Rackham specifically and his personality being famously flamboyant and how I could incorporate this into the design of the ship interior and how my research would impact the costume design for all characters.

The ship that Rackham, Bonny, and Read were on when our story is set in 1720, was The William, this was a 12-ton sloop with 4 cannons and 2 swivel guns. It was important to me as the designer to understand the structure of a sloop as a whole ship in order to design one part of it. I focussed on the single-masted sloops that were extremely common in the 17th and 18th century, and which would have been what The William was. I sketched out a rough design for the exterior of the ship to help my understanding of the shape develop. They had a flat stern and a rounded stempost, larger sloops were around 9 feet tall from the deck to the bilge, but smaller ones were no less than 5 feet- this influenced my decision to make the height of the interior 6 feet tall, allowing for storage beneath the cabin. The large cabin would have been located at the stern, with windows also, this is where I decided to base our interior, as it would have been the largest room below deck and could have been the captain's quarters or more of an office/chartering location. They averaged 40 to 50 feet long and 13 to 20 feet wide, and I based my dimensions on these averages, taking into consideration that Rackham's sloop was on the smaller side. In the early 1700s, Bermuda and Jamaica became sloop building capitals and would have made them from Caribbean cedar wood which is what I wanted ours to look like.
Once I understood the shape of the boat I could then consider the camera angles and perspective for filming, as we were designing this for screen rather than stage. I wanted to give us flexible options for angles, but given it's such a small room, I didn't want to limit the space for the cameraman. My sketches demonstrate my exploration of perspective and camera angles. I ultimately went with the three walls, making the back wall the focal point of the space. I wanted the walls to angle outwards to imply the ship gets wider at the midpoint, and the back wall to slant as it would have done in reality.

This space would have been accessed with a hatch and ladder. I realised that working this into the design could also help us in creating those low angle shots, implied that they are taken from below in the storage hold. Taking a fun spin on the brief needing an entrance and an opening.

Looking into furniture of the time, I focussed the ship location on maritime furniture, which is a lot of mahogany and bulky items that won't tip easily and can be tied down. They had simplistic designs, as they were made for a practical purpose rather than decorative, I wanted to contrast this through the set dressing of Rackham's stylish nature. Creating the sense of Rackham's personality being too large for the small ship he inhabits.

Presentation

Looking into the tavern, my research focussed on accurate low ceilings and short doors, the rest of my design was based on paintings of taverns made around that time. From these paintings I found similarities such as stone floors, exposed wooden beams, bars located in the corner of the room and notices on the walls of local news and trials. I wanted to balance this period research with the influence that it is located in Nassau, the pirate republic and that their main demographic would have been pirates, influencing my design to demonstrate the idea of a history of fights, dirt build up and of smoke stains on the walls As well as a lack of luxury- such as the space on the wall marking where a painting used to be but has since been stolen by one of the pirates, tying this into the pirate ship location, where we see the stolen painting hung up on the wall. I wanted simple furniture for both the time period and to demonstrate that this wasn't a wealthy location and it had a lack of accessibility.

I used my research to create mood boards. As a group we created mood boards for the atmosphere, and I then went on to create refined mood boards that focussed on period accurate furnishings and decorations that would both enhance the atmosphere further whilst securing it within a time period. I wanted the atmosphere of the ship to be cosy and cluttered (creating a sense of the messy lives they live mixed with the luxury they've stolen) and the atmosphere of the tavern to be dark and dingy. Basing the colour palettes off of these boards but developing them to create a contrasting colour association for each location, doing the same for costume- basing each character on historically accurate clothing for the time but creating distinct looks and silhouettes for each person. For example, only the Captain's have long coats, and some have key colours (Bonnet is blue for his wealth as this was an expensive colour and Blackbeard is red for danger).

Once I developed my sketches and designs, I moved onto model making, which I did with Sarah. I personally worked on the model of the ship interior, this influenced the design in changing the bar going across the roof of the ship to an implied bar, helping to suggest that the set continues. Testing with CAD and models influenced the design to fit into a smaller space whilst maintaining the integrity and consistency of the original idea. As well as a test I did for the stone flooring, leading to the decision to only cover parts of the floor rather than all of it, as not all was needed or seen on screen. The development of the storyboard also influenced this, as what was seen on screen impacted the design as well as the design impacting the storyboard.

Evaluation

My favourite part of this module was getting the opportunity to take on a design role for such a big set. As before, I've only designed something in theory, or we have designed it as a whole class/big group. I think it really helped my understanding of how I work and the process of designing independently helped push me to figure out what sort of designer I wanted to be. I'm quite proud of the historical and technical research I did into this topic, specifically looking into sloops and ship interiors, in order to create the most historically accurate space that I could.

I think we worked incredibly well as a team. I think it's great how we all pulled together and helped each other across departments rather than leaving some people to do too much work. I think this both made it an easier process (with the large amount of work needed) and made it more creatively collaborative, as we were having more people's input on different areas of the project and design. I think this also showed us how much we've improved in our problem-solving abilities, being able to work things out between us to come up with solutions quickly and on the spot, without sacrificing the design itself.

I think I've developed to become more confident and assertive with my ideas, especially when communicating with other departments, such as props/set dressing and scenic art, in order to achieve what I had envisioned. But I think this has also helped me to develop in being creatively collaborative and taking on other people's ideas and suggestions, as I think part of being a good designer is about working well with the people around you.

I found it quite difficult to transition from working on this project alone over Easter, to the large group setting when we got back. I think this was because of how fast-paced it needed to be once we returned, in order to get material orders in and technical drawings completed. I think another part of it is being used to designing something within the workshop environment where we can get a sense of what's available and what's possible during the process of design, whilst when I was designing alone it was quite a blank canvas to work from and I didn't want to let my ideas get away from me and become unachievable.

Evaluation

I personally want to improve on Fusion further, as I've mentioned before in other modules, this time more directed at a communication standpoint. I think that in previous modules CAD has been sufficient in communicating construction with each other, but when it came to things such as the window frame, we found it quite difficult to understand both how it would be built and which parts we were talking about. I'm happy that I've pushed myself to experiment with Fusion independently, but I definitely want to continue practicing as I'm nowhere near as comfortable with it as CAD. Leading on from this, I think communication has been something that I want to work on, especially in a design role, for example with modelmaking I think it would be valuable if I created sketches in scale when other people are making the model. Although I am able to visualise it, it's harder for someone else when the sketch's proportions aren't as accurate as they should be.
Another side of this was the scenic art, although we discussed the mood boards and reference images, it would be best next time to create a sample of things like the wood graining, as I didn't feel the wood graining of the ship aligned with the red toned hues of the references. Although this was also a paint stock issue, I think samples and swatches would be a lot better as most people find visual communication easier and we would know we were on the same page.
I think I've learnt a lot about colour mixing in this module. I wasn't too bad at mixing paint beforehand, but I think the challenge of not having the colours I wanted helped me to develop my understanding of colour theory and colour mixing to achieve what I want with whatever was available. I think this would be a good skill to take forward, in both a scenic art and set design perspective.
After having the Albert Sustainable talk within the Creative Industries module, I think it was incredibly helpful to have that fresh in our minds as we were able to implement a lot of the values within this project. Through reusing a lot of old set pieces and scraps within our work, this also helped to cut down our budget usage a considerable amount.

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