

DESIGN
PROCESS

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2004210

7 STEPS OF DESIGN:

I plan to follow along with these steps to guide my design process.

The 7 Steps of Design are:

1. **Commitment** — Commit to the idea and the process but be honest about your capabilities.
2. **Analysis** — Ask questions, explore new questions and ideas.
3. **Research** — Look around: use what's around you, don't just use google or the library.
4. **Incubation** — Most important stage, don't rush it! Let ideas process in your mind.
5. **Selection** — Start making decisions, you'll know when you're ready to begin.
6. **Implementation** — Select ideas and mediums, doing the thing you want to do.
7. **Evaluation** — What worked? What didn't work? Look back and develop your own style!

The first step, being commitment was the stage where I found out what would be expected of me for the next module. Knowing that I would be taking on the role of the Set Designer, I felt intimidated by the responsibility it held.

However, I know from previous experience that trusting the process is important and I know that following the steps and remembering to communicate well with my group will increase the quality and chance of success at the end.

I am also going to ensure that I remember that this is the first time I will be designing a full set and also the first I will be working on a group project with allocated roles.

THE PLAY:

We have been given a script for an adaptation of *Nights at the Circus*.

My first task of the design process was to read the script, at least three times, as stated in a provided Moodle document:



First read – just read!



Second read – read, document & note down your initial thoughts and questions



Third read – more questions & understanding/ideas

We will complete a number of table reads also, having different people take on the different roles to help create a better sense of the different characters throughout.

Nights at the Circus

BY TOM MORRIS AND EMMA RICE
ADAPTED FROM THE NOVEL BY ANGELA CARTER

It's 1899 and all of Europe is agape at the arrival of the new century. The world crackles with possibilities and people dance to the irresistible rhythms of money, sex, love and freedom. Swinging above them all is a showbiz sensation: a fierce, vulgar, pant-droppingly sexy trapeze artist called Fevvers.

'A joyous affair...gives Carter's book abundant theatrical life'

Michael Billington, *Guardian*

'[A] wonderfully cheeky, darkly fantastical stage version'

Paul Taylor, *Independent*

In this dazzling homage to theatre Tom Morris and Emma Rice use a unique blend of storytelling, stagecraft and song to dramatise Angela Carter's popular and highly regarded novel. Tom Morris is Associate Director of the National Theatre; Emma Rice is Artistic Director of acclaimed theatre company Kneehigh.

Oberon Books also publishes an anthology of Kneehigh plays, featuring *Tristan and Yseult*, *The Bacchae*, *The Wooden Frock* and *The Red Shoes*.

Photograph by Keith Pattison



OBERON MODERN PLAYS
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Nights AT THE Circus

BY TOM MORRIS AND EMMA RICE
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TOM MORRIS AND EMMA RICE ADAPTED FROM THE NOVEL BY ANGELA CARTER

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DESIGN PROCESS:

INTRODUCTION

- For this module we were assigned groups and roles within the group. My group consisted of Freya, Vanina, Cara and myself.
- I am interested in gaining more experience in the area of set design, props and costume. Therefore, out of those three options I was chosen as the Set Designer for the group.

ROLES:

Freya – Prop Designer and Maker

Vanina – Puppet Designer and Maker

Cara – Costume Designer and Maker

- It will be my job to design, and explain how I would construct, the set, as well as present visually how it would look in the space available to us.

Roles available

Set designers – your job, as the set designer is to create and understand how to produce a visual representation of the world we are creating to represent the given script. You will need to produce a model box to scale, finished coloured design with mood boards to reference your choices and produce accurate drawings. Knowing how the set will be made is critical.

Costume designer - your job as costume designer is to produce designs for at least 4 of the characters in the script. You may also produce one mock-up costume on a mannequin. Knowing what fabrics you would use to make costumes with along with samples is vital. Purchasing / sourcing places to buy is also a key factor. You may also want to consider the hair and make up to compliment your costume designs.

Props designer/maker - you will be required to research into what props you will need to buy / source, where from etc. You will also need to look into armoury, weapons use and know how these will need to be handled in a performance environment. You can choose a prop (how many is up to you) to realise for the presentation.

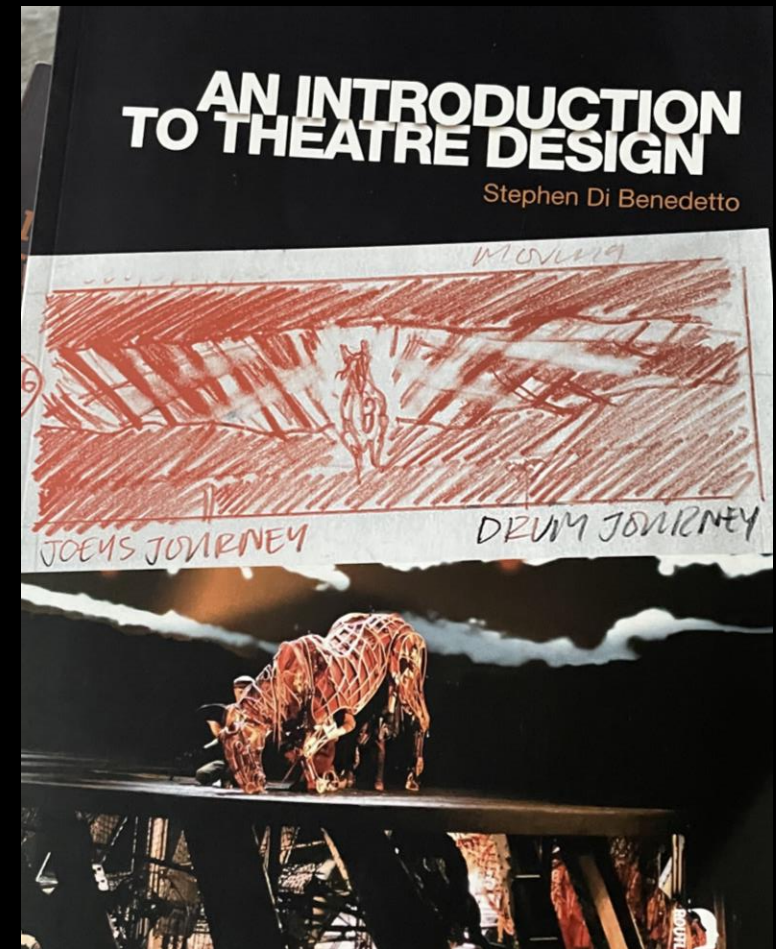
Puppetry - you will need to create puppet designs that complement the group design for the script. You will need to tie in with set and costume to blend your puppets with the other designers. You may also want to realise a mock-up of at least one puppet. Understanding how the mechanisms will work is critical.

Sound – you will need to generate sample music/atmospheric sounds/effects that work with the script. You will need to understand how these will integrate with the ethos of other designs, such as lighting and scenery. You should also give consideration to what equipment could be used to realise your design.

Lighting – you will need to generate mood boards, colour pallets/atmospheres and designs that work with the script and scenes. You will need to understand how these will integrate with the ethos of other designs, such as such as sound and scenery. You should also give consideration to what equipment could be used to realise your design.

THE ARTISTRY OF SET DESIGN:

- "A design must provide a space for the story conveying information about time, locale and atmosphere." As stated by Benedetto Di. S (2012) This I will be able to discover and plan from my research.
- Doing the script analysis and research prior to designing will help us to, as a group, gather themes and moods that we want to achieve, and then proceed to make it enticing for the viewers, "a good design evokes mood, supports the themes and motifs of the place, and is attractive to the senses."
- I understand that this role entails a lot of responsibility within the group, as design the set "provides a foundation for the other elements of expression to work within". Although I still do not consider myself the leader, I want to be in communication with my group throughout ensuring that their own ideas are incorporated throughout and compromises are made where necessary.
- Something I think is very important to understand is knowing how I can create the bridge between audience and production, "build a world that helps the audience make sense of the story". That is definitely a main goal of mine.
- Originally you would collaborate with the director and how they imagine the story would play out. However, in this case we did not have a director to turn to and had to design based on our own ideas and interpretations.
- **Source:** Benedetto Di. S (2012) An Introduction to Theatre Design, Routledge, Oxon, Page: 73



ANSWERING THE ANALYSIS QUESTIONS:

1. Set in the 19th Century, a journalist follows a woman who is considered a spectacle, starting in a London theatre and later a Circus in St. Petersburg. She is trying to make a living as best she can as a woman with wings.
2. There are focused themes relating to feminism and the want for freedom.
3. The story holds a number of religious links from ancient religions such as Roman and Greek. It is one that takes some thought to follow.
4. There is a subtle build of romance between the two characters which I would say are the main characters within this story, being Jack Walser and Fewers. And there are other hints of a fight for freedom and links to the feminist movements of the time.
5. There's a misunderstanding affecting a potential romantic relationship and the general issue of wanting freedom but having to find a place where unusual people can live and get by in life.
6. The misunderstanding within the potentially romantic relationship between the two main characters, and the event that leads to Fewers and Lizzie having to leave their home (the brothel) and turning to the Circus.
7. I think that the main question that needs to be solved is the freedom that Fewers will never get to have, being the spectacle that she is.
8. I think the subtle hints, particularly with Lizzie and the bomb she has in her bag, however I think the main event that sparks the tone for the story is when the original female characters all play a part in burning down the brothel that they once called home after it was taken over by a man.

Analysis Questions

- 1) what is the PLOT? (what is the story about)
- 2) what is the THEME? (what is the message)
- 3) what is the LOGIC? (does the story make sense)
- 4) what is the EXPOSITION? (what are the characters doing/thinking)
- 5) what is the COMPLICATION? (what is the drama in the story)
- 6) what creates the TENSION? (what will happen next)
- 7) what is the MAIN QUESTION? (what problem is to be solved)
- 8) what is the MAIN ACTION? (what event hooks the audience)
- 9) what is the CAUSE OF THE ACTION? (what happens to the main character)
- 10) what is the RESULTING ACTION? (the answer to the main question)
- 11) what is the CONCLUSION? (how does the story end)
- 12) who is the PROTAGONIST? (the main character)
- 13) who is the ANTAGONIST? (could be one or more characters)
- 14) who is the MOST INTERESTING CHARACTER? (not always the main character)
- 15) where does the story TAKE PLACE? (location, time period)

ANSWERING THE ANALYSIS QUESTIONS:

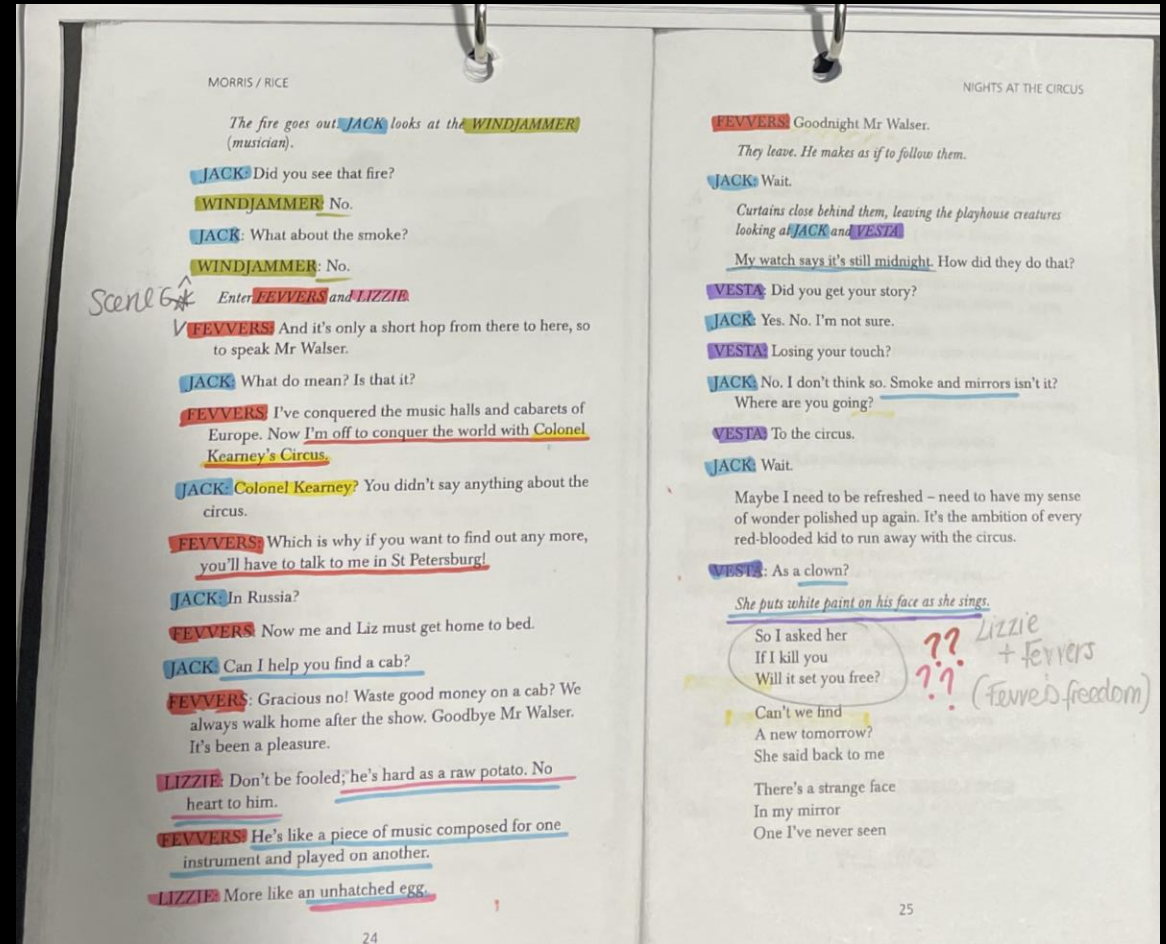
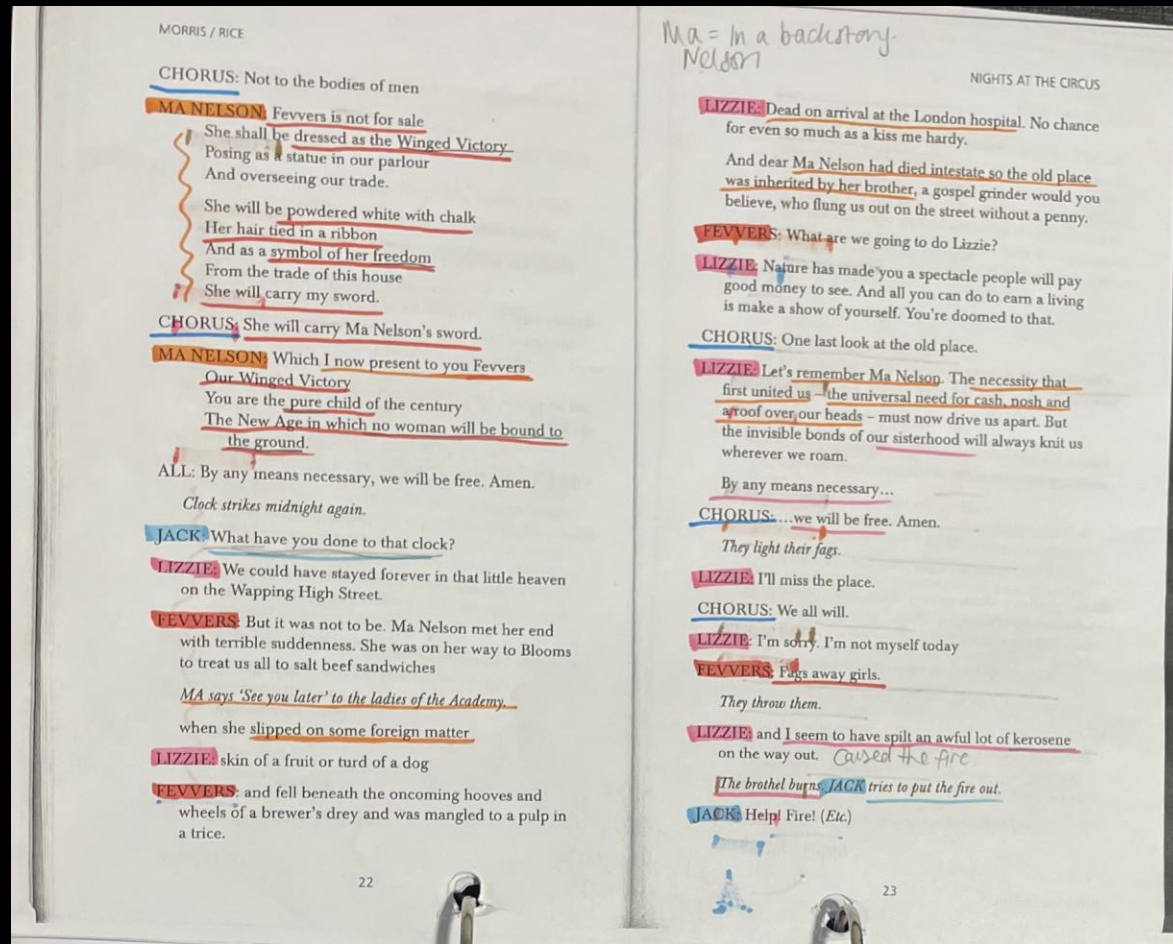
9. Fewers is forced to leave her home (the brothel) and so turns to the circus where she feels she could belong. And so, Jack follows her to get his story.
10. Fewers got her freedom at the very end, where it is suspected that the characters are dead or in limbo after the explosion caused by Lizzie's bomb. She and Jack fly away, happy.
11. The story ends with the main question being answered, which I believe is that the only place Fewers could be free was in heaven, with Jack.
12. I feel that Fewers is the main character.
13. I feel that there are a number of antagonists in this story, being Mr Sugar and Buffo and in some cases other characters may be considered antagonists for certain situations but I feel that it was highlighted that the main focus was on how a lot of men treat women and how they are often taken advantage of or used by men in ways they see fit. Jack Walser was the only example of a reasonable male character in the whole story, but his role began as someone who saw Fewers as just an interesting story.
14. I think Lizzie is a very interesting character as she seems to have no obviously interesting story line other than to look after Fewers. But then she is the one who fuels the fire that burns the brothel and who builds the bomb that ends the story, she also shows recurring negative opinions of men being why there has been suspicions that she is a representation of the suffragettes.
15. 1899 London and 1899 St. Petersburg. Always at midnight.

Analysis Questions

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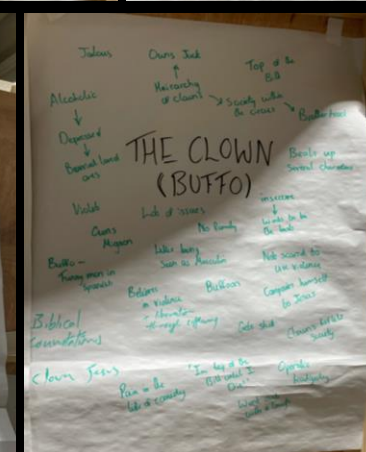
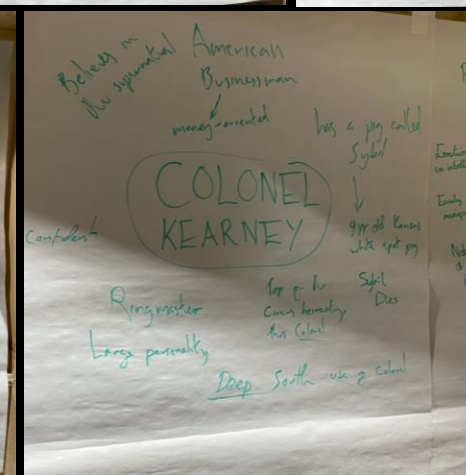
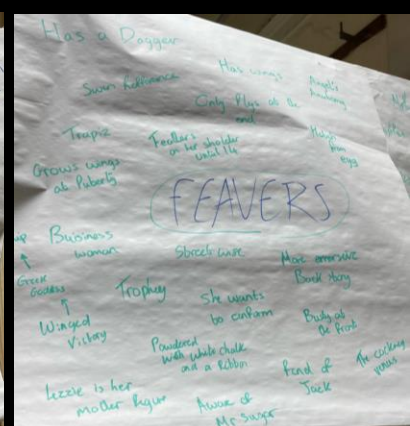
Asking myself these questions counts as the first stages of **Analysis** from the 7 steps of design.

HIGHLIGHTING THROUGH THE SCRIPT:



I went through the script many times and highlighted different elements relating to the different characters and colour coordinated to designate them.

- Vesta
- Jack Walser
- The Creatures of the Theatre
- The Windjammer
- Fevers
- Lizzie
- Ma Nelson
- Mr Sugar
- Colonel Kearney
- The Strong Man
- The Princess
- The Clown (Buffo)
- Mignon



We came together as a whole group to create basic and fast, idea gathering mind maps for each character.

SHARED GOOGLE DRIVE:

- We have created a shared google drive where we can keep track of each of our findings in the same place so that we can all access it with ease. I find it is a very useful way to gather and share our findings with each other as well as make plans as a group for our next steps.

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Here we have produced a page breakdown, as a group. This table focuses on which characters are present throughout the story.

It is important to have a clear understanding of who is present throughout and then you can further look into what their role is in the segment of the story you are focusing on. I personally will be looking more closely at whether they have any major interaction with the surroundings or simply their place within it. These types of details can help me to know what type of space might be needed or possibly what can and can't be done with the set in that scene.

SCENE BREAKDOWNS:

Act/Scene	Pages	Characters	When	Costume/ Props	Action	Act/Scene	Pages	Characters	When	Costume/ Props	Action	Act/Scene	Pages	Characters	When	Costume/ Props	Action
Act 1. Scene i (At the theatre)	Pages 9-13	• VESTA • JACK • CHORUS • WINDJAMMER • FEVERS	• London, 1899 in theatre	• Well-tailored • Men's Clothes, • Top hat • Tails • Cane • Notebook • Pencil • (Jack) formal suit but tired (the creatures) (The windjammer) Props/Set • Dress Stage curtain	• Jack's article and the assumble's reaction to their show's story.	Act two: Second movement	Page 34/38	LIZZIE FEVVERS JACK MIGNON STONG MAN KEARNEY PRINCESS BUFFO	• St petersburg • 1899	• Notebook (Destroy) • Pig • Lizzie bags with his bomb • Rag • Alcool • Hose • Jack stripped • New clown clothes • Make up • Teaed clothes • Pile a clothes • Pair of pants • Skirt	• Shenanigan in the circus (tigers attack and sex)	Act 1. Scene iv (The flying scene)	Pages 18-20	• JACK • CHORUS • WINDJAMMER • LIZZIE • FEVVERS • MA NELSON	• Fevvers on roof of Brothel • Past Dressingroom • London 1899	• Costume/ Personal props • (Fevvers)Naked • She wears skirts • Set dress The Rum Pigeons	• Fevvers explaining her first flying experience
						Act two: Third movement	Page 38/42	• BUFFO • MIGNON • JACK • CHORUS OF CLOWN	• St Petersburg • Clown Alley	• Chicken costume • Clown costumes •	• Flashback to the history of Buffo	Act 1. Scene v (The fire)	Pages 20-24	• CHORUS • MA NELSON • LIZZIE • JACK • WINDJAMMER • MR SUGAR • FEVVERS	• Dressing room, London 1899 • Brothel Past	• (Fevvers)winged victory reference, little cupid reference, • said ribbon in her hair • painted in white chalk • Ma Nelsons sword • Dress • Foreign matter • Fags • Kerosene	• Mr sugar trying to buy the wings and Ma Nelson's Death
						Act two: Fourth movement	42/46	• MR SUGAR • FEVVERS • LIZZIE • JACK • MIGNON • STRONG MAN	• St Petersburg • The foyer of fevvers hotel	• Flowers • Camera • Chocolate • Make-up remover	• Mr Sugar came to take picture of the Fevvers wings. • Lizzie takes care of Mignon, with a bath chocolate... • Fevvers and Lizzie leave Mignon and Jack together. • Mignon offer her to Jack but it refuse. • Strong Man want to get back his « girlfriend » Mignon so he came spoke to Jack get it back.		Act 1. Scene vi (Going to the circus)	Pages 24-26	• VESTA • CHORUS • WINDJAMMER • FEVVERS • LIZZIE • JACK •	• Dressing room, London 1899	• Jack wears a watch from the start, in this scene gets his face painted. • (Vesta)Make-up to paint face. • Dress • Dressing table/mirror •
Act 1. Scene iii (Fevvers childhood scene)	Pages 14 - 18	• VESTA • JACK • CHORUS • WINDJAMMER • FEVERS • LIZZIE • MA NELSON	• Fevvers in dressing room • London 1899 Ma Nelson in Brothel, London Past	• Costume/ Personal props (Ma Nelson) • Spanish steel sword. • Uniform • (Lizzie)Personal bag • (Fevvers)Wing • books • Fevvers food • Sham • Champagne • Egg/Baby • bag Bat	• Fevvers and Lizzie tells Jack about Fevvers childhood						Act two: First movement	Page 27/34		• KEARNEY • JACK • STONGMAN • PRINCESS • BUFFO • FEVVERS • LIZZIE • MIGNON	• Circus st Petersburg • Buffo explaining lizzie background	• Bottle • Princeess is covered of scraf • Lizzie contrat • Butter knife • Ribbon • Monkey • Pig • Chocolate	• The introduction to the circus • Meeting all the acts.

SCENE BREAKDOWNS:

Act/Scene	Pages	Characters	When	Costume/ Props	Action	Act/Scene	Pages	Characters	When	Costume/ Props	Action	Act/Scene	Pages	Characters	When	Costume/ Props	Action
Act two: Fifth movement	46/49	- FEVVERS - MIGNON - PRINCESS - LIZZIE - JACK - CHORUS	- St Petersburg - Circus	- Cages - Bag with the bomb - Tigers	- Fevvers, Lizzie and Mignon came back on the circus. - Princess are in with these two tigers. - Mignon and Jack danse with the tigers.	Act two: Sixth movement	49/57	- KEARNEY - BUFFO - PRINCESS - MIGNON - STRONG MAN - JACK - FEVVERS - LIZZIE - MR SUGAR	- New year's eve 1899 - St Petersburg - Circus - On stage - Off stage	- Trapeze - Rope - Knife - Gun - Pig - Tigers - fake blood	- A tricky night at the circus. - Buffo is. drunk. - During the tiger show buffo is off stage with strong man trying to cut the rope of the trapeze. - They heard a gun shot from on stage. - Princess killed a tiger to protect mignon - Strong man had the gun and buffo ask him to shot him. - The curtains open with the dead buffo off stage. - Kearney ask Strong man to save the show - Fevvers goes on stage. - Jack save her from the cut rope. - She yell at Jack and he go to the clown alley - Fevvers yell at Lizzie. - Mr sugar came to stole the Fevvers wings with his knife. - Lizzie coma back on time to stop him, hit him and the bomb explode.	Act three	Page 58/61	- KEARNEY - PIG - STONG MAN - MIGNON - PRINCESS - FEVVERS - LIZZIE - JACK - VESTA	Bare white landscape	- Dead pig - Pile of wood - Fire - Radio	- The circus exploded. - The pig is dead. - reconciliation between Strong man and Mignon. - Princess can talk. - Lizzie and Fevvers argue about the love she was for Jack. - Jack tell is love for Fevvers, and they both fly off.

As a group we first chose to mark out scenes within the script and then we went through then we went through them again breaking down each scene and making note of any important details.

This is a useful tool to be able to refer back to throughout, in my case I can specifically I can use it to look back and see what scenery is needed throughout and how it can be presented effectively with the events of the story.

CHARACTER BREAKDOWNS:

Name	Location	Traits	Costume	Prop	Role in story	Interesting notes
Vesta	Theatre Clown Alley White World	- Death - Sarcastic - Sassy - Mysterious - supportive - speaks in a man's voice	- Dressed as man, top hat, tails. - Immaculately - Visually feminine	- Cane	- Narrator - Guide? - Pushes the story - Ringmaster of the story	- links to Burlesque 19th century - Has the first? and the last line of the show. - Breaks the 4th Wall as she speaks to the audience. - Only speaks to Jack and the audience and chorus. - She just appears
Jack Walsler	Theatre Brothel Circus Clown Alley Hotel White World	-Sceptical -Adventurous -Caring - Worrier	- Satchel - hat (don't know what is) - Chicken clown costume - A different set for the act. - hairy chest	- Notebook - Destroyed notebook - watch	- Protagonist - Journalist	- Aware of time - Has multiple names: 'Nordic Adventurer', 'Jam Face', 'Viking Boy'
The creatures / Chorus	Theatre Brothel Clown Alley Circus (audience)	-Talk in unison -Menacing -Comedic -Opinionated	- Changes depending on setting/characters present		- Protectors of the world	- Appear as Clowns, Whores and Creatures of the Theatre.
The Windjammer	Theatre				- Part of the theatre as a musician. - Still at the circus? - "carries us through the story" - suggesting onstage throughout	- Only says 'no' - Name means vessel that uses sails as propulsion or cargo ship for long voyages (nautical connotations.
Fevvers	Theatre brothel circus hotel white space	- Business women - Caring - Streetwise	- wings - Busty - Winged Victory - Ribbon in her hair - referenced to an angel and swan	- Dagger	- Trapezist	- Is also called the cockney Venus - More immersive backstory - Winged Victory has ship connotations. - Hatched from an egg. - Only flies at the end. - Angels Anatomy.
Lizzie	Theatre brothel circus hotel white space	- Older women /menopause - Likes books - Vengeful - Scared	- Well-groomed	- Her Bag - Bomb bag	- Mother figure to Lizzie - Retired Prostitute - Lives well of Lizzie	- Dislikes Jack and Mr sugar - Could be linked to Suffragettes. Definitely a feminist - Doesn't want to lose feminism. Is it because she cares? or is it due to the luxury?
Ma Nelson	brothel road	- Respected - learned	- Wears a spanish-steel sword - wears a uniform	- Rum	- Brothel owner - Mother figure	- Referred to as 'Ma' meaning mam or madam, but also captain.

Mr Sugar	brothel circus hotel	- Rich - A creep - A collector - disregards privacy.		- A handheld camera - flowers	- Represents greed, capitalism and ownership.	- wants the wings as a trophy. Links to stealing the wings and them symbolising virginity and purity.
Colonel Keaney	circus white space	- believes in the supernatural - common - confident - large personality - money-oriented - <u>south american</u> accent.		- Sybil the Pig	-	- top of the circus hierarchy as the ringmaster and owner.
Clown buffo		- Jealous - Alcoholic - depressed - violent - Fragile/inflated ego. - insecure	- mignons ribbon	- Princess' Gun		- Buffo means funny man in spanish, devices from the word buffoon. - believes suffering can liberate us. - operatic tragedy type of clown - Clown reflects society. - compares himself to Jesus - represents toxic masculinity - believes he owns Jack - is top of the bill before fevvers
Mignon		- childlike - fragile - naive - likes animal	- dressed as a waitress - ribbon in hair			- age young, about 20.
						- can sing and is linked to a canary, continuing bird metaphor. - Name is French for cute, but also is a type of meat cut which shows the two perspectives you can see of her - she's an orphan.
Princess		- can play music -	- covered in scars on her back		- lion tamer - two tigers - Princess' gun	- is also called Rhodora
The strong man (Samson)		- Dumb - slow talks in 3rd person - Possessive - Easily manipulated			-Princess' gun - log pile	

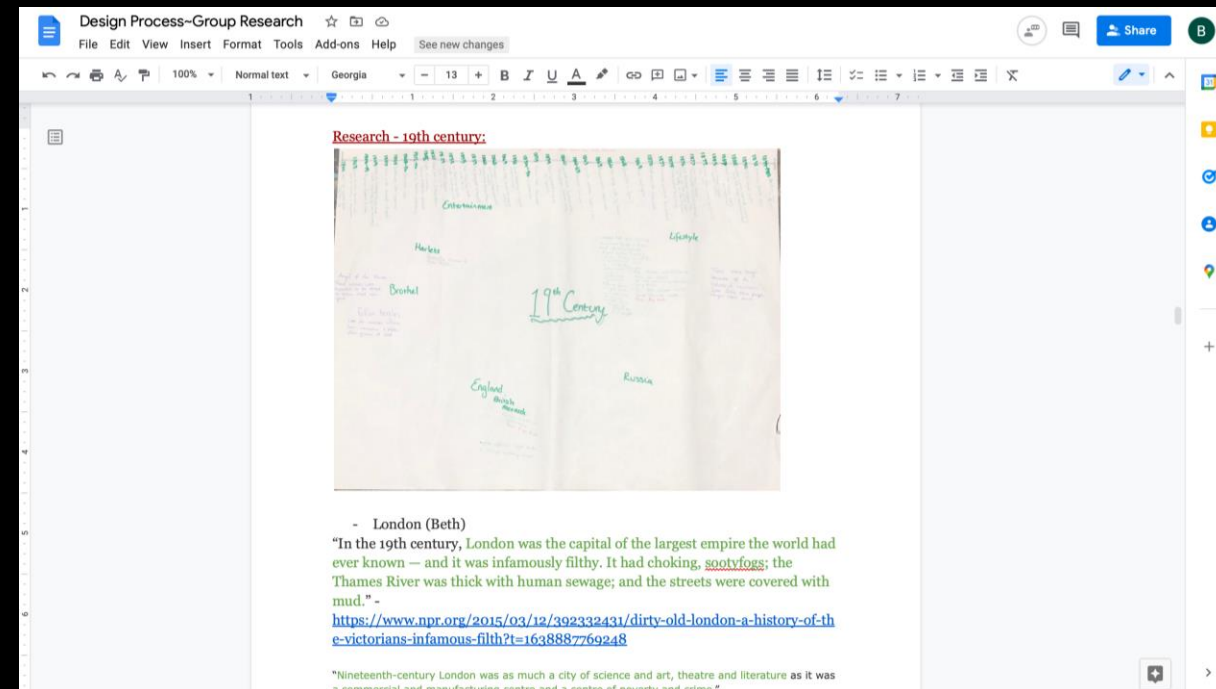
These breakdown tasks further work towards the **Analysis** stage of the 7 steps of design.

This is another useful tool to gather the thoughts and ideas about each character that we can refer back to and plan to add to when new things are brought to our attention. It's interesting to see the many theories that people can come up with the more you learn about the different characters.

INITIAL RESEARCH:

- In our group of four we have created a google drive where we can all access and gather research in one place.
- Our first 3 keywords we chose to focus on were: 19th Century, Circus and Movements.
- We felt that these 3 topics would get us started at gathering a clear image of what life was like during the time of the play. We can then begin designing with accurate influences and sources to back up our decisions.
- The research period will be a large and important stage of the design process, it will allow us to find out interesting points to help us support the story with effective visuals.
- We began by putting all of our ideas and plans into a shared document.
- Originally, we gave each member of the group an area to research. This allowed us to gather a base of information for each topic. The category of 19th Century we split into two being 19th Century England (London) and 19th Century Russia (St. Petersburg), being the two areas that the play is set in.

The next stage of the 7 steps of design is **Research**. I will begin with some initial findings from general research topics before specifying more direct research topics.



Design Process-Group Research

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Research - 19th century:

Environment Lifestyle Fashion Work Diet Housing Transport

19th Century

England Russia

- London (Beth)

"In the 19th century, London was the capital of the largest empire the world had ever known -- and it was infamously filthy. It had choking, sooty fogs; the Thames River was thick with human sewage; and the streets were covered with mud." -

<https://www.npr.org/2015/03/12/392332431/dirty-old-london-a-history-of-the-victorians-infamous-filth?t=1638887769248>

"Nineteenth-century London was as much a city of science and art, theatre and literature as it was a commercial and manufacturing centre and a centre of poverty and crime."

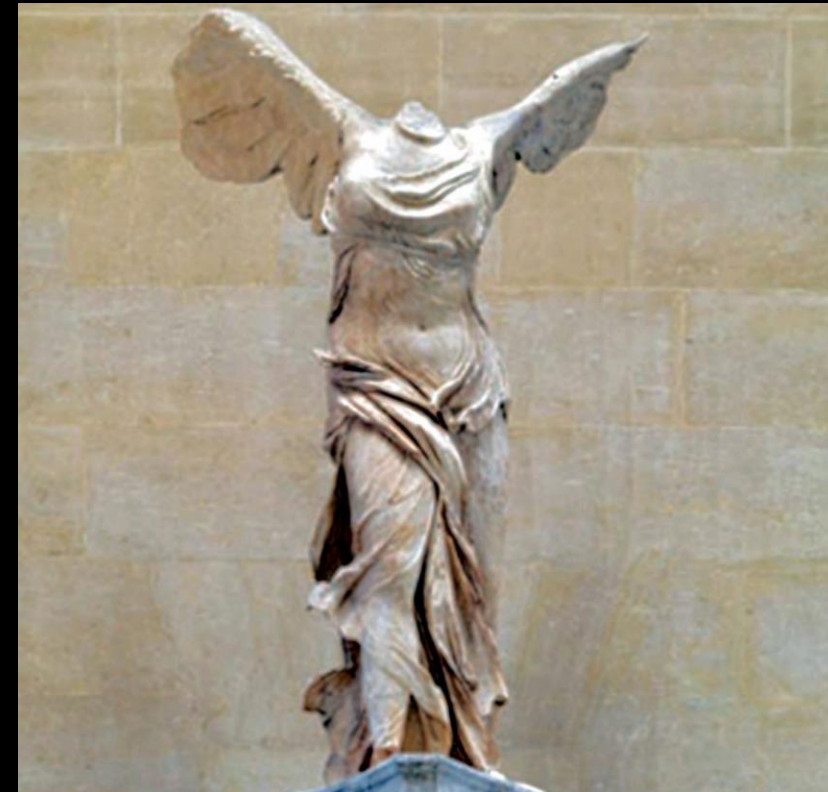
TYPING THE NAMES INTO GOOGLE:

To see what links and hidden meanings we might be able to discover about the different characters and their names I completed a google search for each of them to gather any definitions and or links that we hadn't already come across.

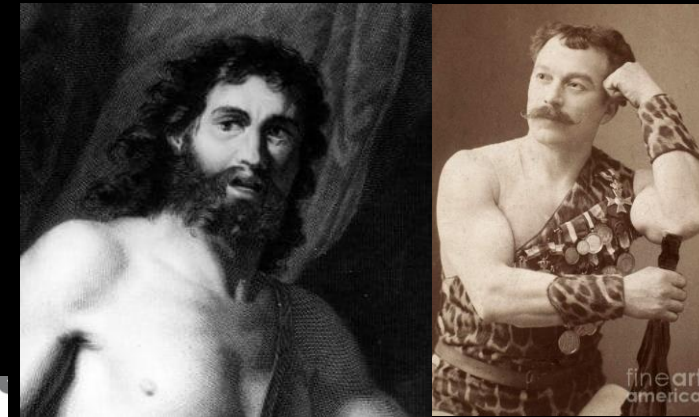
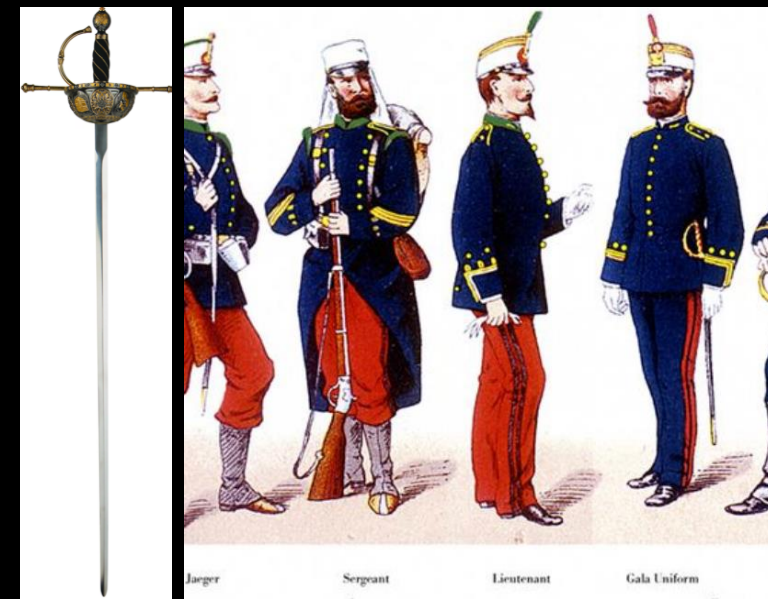
- **VESTA** – The goddess of hearth in Roman Religion.
- **WALSER** – Someone from Alpine Switzerland, Italy, Liechtenstein or Austria. (Nordic = the five sovereign states Denmark, Finland, Iceland, Norway and Sweden)
- **WINDJAMMER** – A type of large sailing ship, made from iron and steel, and used to carry cargo in the 19th and early 20th centuries.
- **FEVVERS** – Referred to as "The Winged Victory" = A statue inspired by The Nike = The goddess of victory, in ancient Greek religion.
- **LIZZIE** – Meaning = "oath of God, or God is satisfaction".



Vesta (seated on the left) with Vestal Virgins, classical relief sculpture; in the Palermo Museum, Italy
Image: Courtesy of the Regional Museum of Archaeology, Palermo



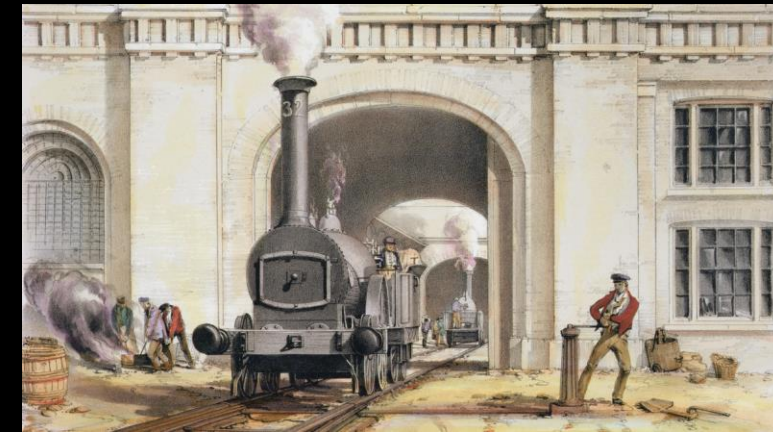
- **MA NELSON** – "Spanish Sword" and "Uniform".
- **MR SUGAR** – Collects wings = A lepidopterist? Definition = "a person who studies or collects butterflies or moths"
- **COLONEL KEARNEY** – Colonel = Commanding officer (of the circus).
- **SYBIL** – Colonel Kearney's pig. Sybil = prophetess of Greek legend - "a woman of prodigious old age uttering predictions in ecstatic frenzy, but she was always a figure of the mythical past, and her prophecies".
- **STRONGMAN** – Samson = a well-known biblical figure known for his strength and long hair.
- **PRINCESS** – Rhodora = "The Rhodora" expresses a spiritual connection with a primitive, deified nature and that man can share a kindred relationship with God through Nature".
- **BUFFO** – "a comic actor in Italian opera."
- **MIGNON** – Translates to 'cute' in French. "small and pretty; delicately pretty" "Filet mignon is a tender and expensive cut of beef."
- **CHORUS** - "During the late Victorian era, musical comedy was characterized by thin plot, characters, and setting, the main attraction being the song and dance routines, comedy, and a line of scantily clad chorus girls."



All references/links saved in our shared document:
https://docs.google.com/document/d/1SgJpnMxp_idw8wRvnzJxx8pB6WHtPKoPOrp6LoXcGy8/edit

19TH CENTURY ENGLAND:TIMELINE

- **June 20, 1837:** Queen Victoria takes the crown at the age of 18. The granddaughter of King George III.
- **Sept. 17, 1838:** The first modern railroad line, the London-Birmingham Railway, opens, starting the steam-powered railway boom and revolutionizing travel.
- **Dec. 19, 1843:** Charles Dickens, one of the era's greatest writers, publishes *A Christmas Carol*. Other works from the author during this period: *Oliver Twist*, *Great Expectations*, *David Copperfield* and *Nicholas Nickleby*, among others.
- **Dec. 24, 1853:** The Vaccination Act makes it mandatory for children born after Aug. 1, 1853, to be vaccinated against smallpox. Parents failing to comply are fined or imprisoned.
- **March 28, 1854:** France and Britain declare war on Russia, launching the Crimean War, which largely surrounds the protection of the rights of minority Christians in the Ottoman Empire.
- **Nov. 24, 1859:** The controversial *On the Origin of Species* by Charles Darwin is published, presenting his theory of natural selection and questioning the theory of creation.
- **Aug.-Nov. 1888:** An unknown killer, named Jack the Ripper, murders and mutilates five prostitutes in London.
- **Jan. 22, 1901:** Queen Victoria dies on the Isle of Wight at age 81, ending the Victorian Era. She is succeeded by Edward VII, her eldest son, who reigned until his death in 1910.
- **Source:** History.com Editors (2019) Victorian Era Timeline <https://www.history.com/topics/19th-century/victorian-era-timeline>



Here I have collected some events from a Victorian England timeline that I came across. I think it will help to create a more effective and accurate design from knowing more about what was happening in the world around that time.

19TH CENTURY, LONDON:

- “In the 19th century, London was the capital of the largest empire the world had ever known — and it was infamously filthy. It had choking, sooty fogs; the Thames River was thick with human sewage; and the streets were covered with mud.” As stated by an NPR article, *'Dirty Old London': A History Of The Victorians' Infamous Filth*. The general image of London in the 19th Century that I've gathered, is a dirty environment, followed by the image as shown on the right to support this information which adds the details of what the city streets looked like.
- Source: NPR team (2015), *'Dirty Old London': A History of the Victorians' Infamous Filth* <https://www.npr.org/2015/03/12/392332431/dirty-old-london-a-history-of-the-victorians-infamous-filth?t=1638887769248&t=1641303626778>
- Although, there was "the introduction of the water closet in the 19th century," and "the banning of cesspools for newly-built houses in 1848", so there came improvements to the streets later in the century, but this only pushed the filth to the rivers, "the river became ever more filled with human waste".
- Source: Stone. P (ND) *In brief – Late-Victorian London —Page 2* <https://www.thehistoryoflondon.co.uk/in-brief-late-victorian-london/2/>
- "As the nineteenth century gave way to the twentieth, political agitation in the metropolis found a new voice and new forms of action with the Suffragettes.” An article from 2018 confirms the actions of the Suffragettes at the very end of the century, confirming the hints of feminism throughout the play.
- Source: Clive Emsley, Tim Hitchcock and Robert Shoemaker, "London History - London, 1800-1913", *Old Bailey Proceedings Online* <https://www.oldbaileyonline.org/static/London-life19th.jsp#people>



19TH CENTURY FEMINISM AND THE SUFFRAGETTES:

- According to an *Atria* article, in the 19th Century "feminism became an official concept", it began in the 1850s, "The first feminist wave is the name for a period that lasted from around 1850 to 1940." The focus of this wave was "the pursuit of legal equal rights for women", highlighting "the right to education and paid work". It later lead to politics, focusing on women's suffrage.
- Source: Atria Team (ND) *Feminism in the 19th Century* <https://institute-genderequality.org/news-publications/feminism/feminism-19th-century/>
- "Suffrage means the right to vote in parliamentary and general elections." As stated in an article by *Museum of London*.
- The Suffragettes "were part of the 'Votes for Women' campaign that had long fought for the right of women to vote in the UK." They protested in a number of ways some more extreme than others, including "art, debate, propaganda, and attack on property including window smashing and arson". This creates a very interesting link with the scene in *Nights at the Circus* that sees the women from the Brothel set it alight before they all leave, the reason being that it had been taken over by a man.
- Source: Museum of London (ND) *Who were the Suffragettes?* <https://www.museumoflondon.org.uk/museum-london/explore/who-were-suffragettes>



SUFFRAGETTE BOMBINGS:

- The suffragettes never targeted people they simply aimed at property, such as "post boxes, breaking telegraph cables, smashing shop windows, attacking artworks and exhibits in museums and galleries, and carrying out arson and bomb attacks on buildings of public significance." Suffragette targets for arson and bombings included the Theatre Royal, Kew Gardens teahouse, Holloway Prison, the Royal Observatory in Edinburgh, and the home of Lady White. They followed the strict orders that "there was not a cat or a canary to be killed: no life." However, the suffragettes' actions were and are considered by many to have been acts of terrorism.
- In 1913 Christabel Pankhurst, co-founder and organising secretary of the WSPU, wrote: 'If men use explosives and bombs for their own purpose they call it war, and the throwing of a bomb that destroys other people is then described as a glorious and heroic deed. There were more than 300 incidents of arson and bombing between 1913 and 1914.'
- They used homemade bombs made from things found in the cupboard. "Two homemade bombs from the City of London Police Museum are believed to have been amongst several improvised explosive devices (IEDs) used by the suffragettes during their campaign of violence and extremism."
- Source: Credits to City of London Corporation and LSE Library (ND) Arts and Culture Google Booklet: Suffragettes Bombings <https://artsandculture.google.com/exhibit/suffragette-bombings-city-of-london-corporation/5AJygPLt7aWiKg?hl=en>



THE WOMEN'S PARTY. VICTORY, NATIONAL SECURITY & PROGRESS.

The WOMEN'S PROGRAMME for the WAR & AFTER

The War.

(1) War till victory, followed by a Peace imposed upon the Germans and their Allies which, by withdrawing subject populations from their control and by reducing their mineral and other war-like resources, will make it physically impossible for the Germans to wage another war with any prospects of success. The Peace terms to include those indicated in the Allies' Note to President Wilson, as follows:—

The restitution of provinces formerly torn from the Allies by force or against the wish of their inhabitants; the liberation of the Indians, as also of the Slavs, Roumans, and Czech-Slovaks from foreign domination; the setting free of the populations subject to the bloody tyranny of the Turks and the turning out of Europe of the Ottoman Empire as decidedly foreign to Western civilisation.

In particular, the Peace terms to include the restoration to France of Alsace and Lorraine and the dismemberment of the rump-state of the Habsburg Empire, these changes in the map of Europe being essential as a guarantee of future peace.

(2) The adoption of more radical and vigorous war measures, with a view to securing complete and speedy victory. Such measures to include:—

(a) Food Rations accompanied by the development of communal kitchens, so as to economise domestic labour, reduce

(c) Efficient and loyal public service to be guaranteed by ridding all Government Departments of officials having enemy blood or connections, and of all officials who have pacifist and pro-German leanings, or have displayed lack of the necessary zeal and competence.

(d) Better co-ordination of the military, naval, and aerial efforts of the Allies. Such co-ordination to be based on the principle of pooling the honour and the resources of the Allies.

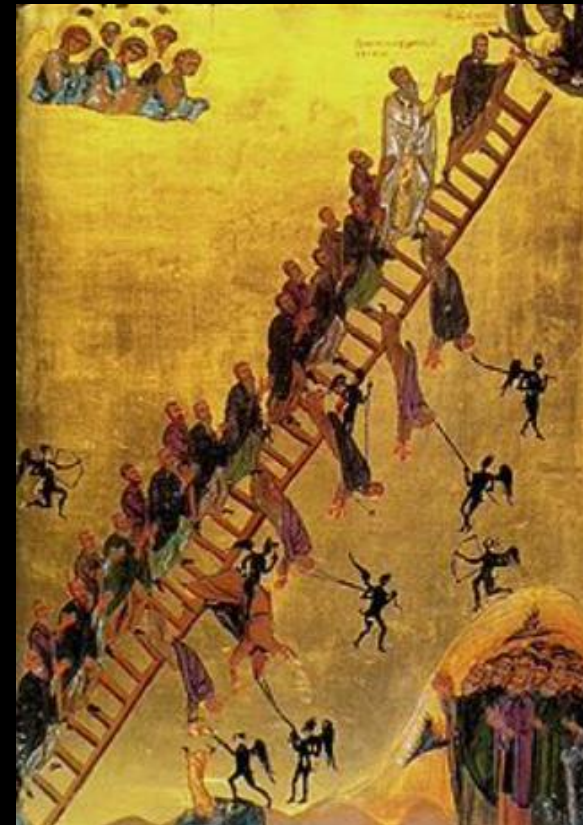
Home and Foreign Politics.
The present Great Alliance to be maintained after the war.

The authority of Parliament and British Constitutional Liberty to be upheld.

The authority of the national Parliament to be maintained in foreign as well as in home affairs. The power and authority of Parliament, which is the only constitutional and effective representative of the people, must not be surrendered, in the sphere of foreign and international politics, to any so-called League or Council of Nations. Inevitably any such League or Council would be a very imperfect representative of the mass of the people, and would be far more subject than is the national Parliament to the pernicious intrigues of international finance and the other international agencies which, as this war has proved, have become merely the tools of Germany and pan-Germanism. Moreover, the members of any such international league or council would be

LIMBO AND PURGATORY:

- The end scene finds the cast emerging after the explosion in an empty environment. This made our group think that it could be some kind of limbo, which we already new to be some kind of in between state of life and death.
- After looking further into it I found that, in Roman Catholic theology, limbo is " the border place between heaven and hell where dwell those souls who, though not condemned to punishment, are deprived of the joy of eternal existence with God in heaven." I originally believed it to be a place in which souls passed through, however in this religion it is believed to be a permanent stay for souls who were worthy of neither heaven nor hell.
- There are said to be two kinds, "the *limbus patrum*" where those who died before the time of Christ were sent as they had not been shown the way to heaven (Latin: "fathers' limbo"), and "the *limbus infantum*, or *limbus puerorum*" which was mostly populated by unbaptised infants and also included the mentally impaired ("children's limbo").
- Source: Most recently revised by Petruzzello. M (2017) *Limbo, Roman Catholic Theology* <https://www.britannica.com/topic/limbo-Roman-Catholic-theology>
- In my search for limbo, I came across something called purgatory, which is "the condition, process, or place of purification or temporary punishment in which, according to medieval Christian and Roman Catholic belief, the souls of those who die in a state of grace are made ready for heaven." I felt that this was a very fitting link to the play because I imagined that maybe the story could have been an example of a kind of purgatory, where the characters were tested in a cruel arrangement of events that tested their abilities to be good. Looking at Jack and Fevvers you might say that they succeeded and so they were accepted to move on to heaven.
- Source: Zaleski. C (2021) *Purgatory, Roman Catholicism* <https://www.britannica.com/topic/purgatory-Roman-Catholicism>



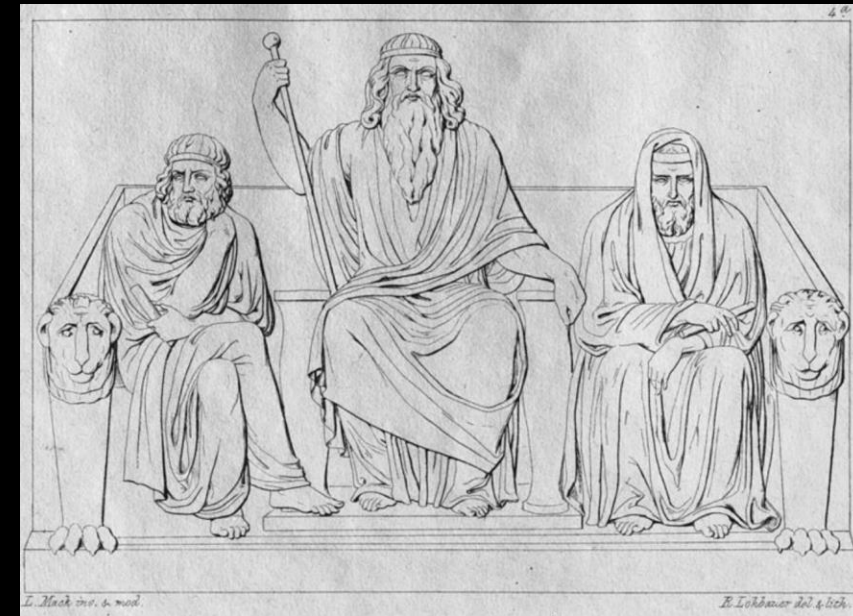
<https://www.daily-prayers.org/fr-johns-weekly/heaven-hell-and-purgatory/>

THE JUDGMENT:

- In many religions there are a number of different beliefs and legends, a popular occurrence before life after death often is the judgement of one's worth. It is the reason people believe that doing good things in life will see you rewarded in your afterlife. So far, we have come to believe that maybe the play has links to a number of different religions in a number of different ways. The idea behind judgement stemmed from myself and Freya having a discussion after reading the script together and looking at Sybil being a figure or some form of Judgement and could she represent a religious figure in terms of the judgement before death.
- In Egyptian religion "the heart of the deceased is weighed in the scale against the feather of the goddess Maat", I find that this could be an interesting link to Jack and Fevvers' relationship, as she has feathered wings and at the very end of the play it is said that together they fly. The goddess Maat is said to personify "order, truth, and what is right." Could this be a hint that Fevvers takes on a similar role and is the decider of Jack's fate? Being this, it could suggest that the entire play is his judgement and the way he responds to the events that take place is what earns him his peaceful end.
- "It was thought that the heart was examined by Anubis and the deities during the weighing of the heart ceremony. If the heart weighed more than the feather of Maat, it was immediately consumed by the monster Ammit."
- Source: Carelli . F (2011) *The book of death: Weighing your heart* <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3960665/>
- Another example is that of Greek mythology, which sees you being judged before "three judges of the dead being Aeacus, Minos and Rhadamanthys." There were three options for those being judged, "The decision of the judges of the underworld would see the deceased spend eternity in Elysium if they were worth, Tartarus if they had been wicked, or in the Asphodel Meadows, if their previous life had been neither good nor bad."
- Source: Greek Legends and Myths Team (ND) *Judges of the Dead in Greek Mythology* <https://www.greeklegendsandmyths.com/judges-of-the-dead.html>



<https://theconversation.com/eat-your-heart-out-scientists-evidence-is-a-balancing-act-6845>



NORSE MYTHOLOGY: INspo FOR THE END SCENE

- In Norse mythology they have different beliefs and legends about the after life once again, they tell of "a grey land under the earth in the fog-world of Niflheim" It was ruled by a Goddess called Hel, "originally the name of the world of the dead; it later came to mean the goddess of death. Hel was one of the children of the trickster god Loki, and her kingdom was said to lie downward and northward."
- The main reason this legend intrigued me was because of its images, "the cold, dark, misty world of the dead" was very similar to the kind of environment that I had originally envisioned for the end scene of the play. Although, in the script it is simply described as a "bare, white landscape" I imagined the presence of a mist or fog that would add an additional eeriness about it that lets you know you are no longer in the nstura world. However, I do have suspicions that the play may not be set int the natural world at all, but at this stage it needs to be obvious and give a spiritual sense of it.
- Source: Most recently revised by Lotha. G (2021) *Hel, Norse Deity* <https://www.britannica.com/topic/Hel-Norse-deity>



THEATRE HISTORY:

Referring back to work from first year where we found out a lot about the history of theatre through the years, it tells us about some of the changes throughout the 19th and 20th Century. Focusing on the 19th Century, it discusses some of the changes that were made because theatre became very popular, and it had to be suitable for the growing demand. This helps to understand what a theatre environment might've had or not had at this time. As it does refer to a number of updates in terms of mechanics for the functions of the stage etc. It also can help with knowing how well the theatre might be doing, I can imagine a theatre in London at this time would be very busy. Having a spectacle such as Fevers performing there may also reach out to a wider audience. There was also some information about the layout, like the large auditoriums and positioning of the orchestra pit for example. This can help further with the visuals and offers the ability to ensure time accuracy within the design, or to consider it for inspiration if taking a more stylistic approach.

Changes Through the Nineteenth and Twentieth Century

- Stage construction changed from timber to iron.
- Manual mechanisms to mechanical power.
- Now using steam, hydraulic and electrical power.
- Lighting changed to gas and electric.
- Changed to Box Set.
- Changed the actor's "place".

Quick changes of sets were necessary as continental theatres ran on a daily repertoire basis. Expensive machinery was installed in English theatres such as hydraulic bridges in Drury Lane (1898).

The Little Theatre

Georg Fuch and Max Littman opened the Künstler Theatre in Munich, 1908. It was a small arts theatre that sat 642 and was a break from the traditional philosophy of raking people in. The orchestra pit could be covered to create a forestage and the Wagnerian fan shaped auditorium and a rectangular stage, improving the sightlines. Also, the proscenium arch was lower, and footlights were built into soffits, in the stage floor.

The twentieth Century was a departure from the traditional theatre design. Terence Gray wanted a space that would create a mood instead, a realistic setting for a play. He adapted the Branwell Theatre in 1926, which was built in 1816. He opened it as the Festival Theatre. It was an example of the reaction throughout Europe against the over-realistic interpretation of nature on picture frame stages.

It was during the Twentieth Century that theatre design changed continuously developing in different ways within different builds becoming what they are today.

Developments of Stage and Auditorium Space

Some of the new developments to become relevant still were an auditorium to hold as large an audience as possible (around 3200) in order to gain the highest potential box office income. Wyatt realised that the wider the proscenium opening, the more scenery and extras were needed to fill the space. He used the proscenium as a "Frame to the Scenic Picture", and actors were forbidden to step out of the picture, leading to the later removal of the actor's stage. The orchestra pit was moved up to the stage, in front of the proscenium arch. The number of entrances and exits were increased to make movement of the audience safer. Fire precautions were added in forms of perforated water pipes. Lastly, he used a semi-circular plan for the audience seating, he believed this offered the best sightlines to the majority and not just the nobility.

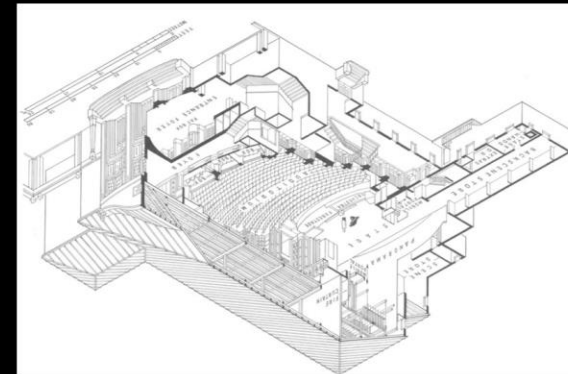
The Mechanics

1888 – Theatre Royal, Leicester "The English Wooden Stage"

This build of the Theatre Royal had four square corner traps, a centrally-placed "grave trap" a series of openings reflecting

Lesson 9+10: Friday 9th October, 10:00 – 17:00

- Oil lamps and candles gave way to gas lighting.
- Whole sections of said lighting could be controlled by a tap, offering varying degrees of brightness could be easily achieved.
- Colour effects could be achieved by wrapping colour media around the gas batten.
- Although, fire hazards were now an issue with open flames as well as explosion risks from leaking pipes.



Lesson 9+10: Friday 9th October, 10:00 – 17:00



GRIDIRON
long centre short head

THEATRE HISTORY:

- The late 1800s saw the introduction of "modern theatres structures" as Gillette. J. M (2000) explains. Theatre took a turn from the "declamatory style of earlier theatre".
 - It was said to devote to a more "realistic and naturalistic style."
 - Settings developed towards being more accommodating for the new styles of theatre, transforming into environments for the drama instead of just backgrounds.
 - This led to the change in the auditorium shape, "the side seats were eliminated, and the remaining seats faced the stage."
-
- **Source:** Gillette. J. M (2000) Theatrical Design and Production, Mayfield Publishing Company, London, Page: 43



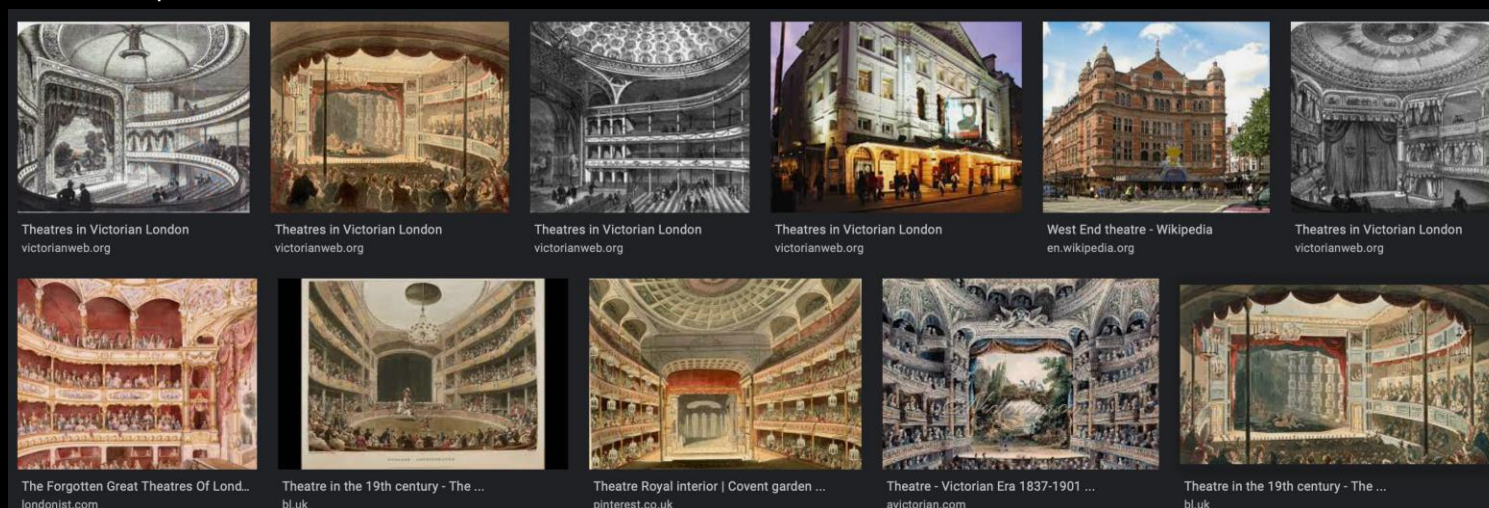
(for those who could afford the extra charge), and the pit (for those who wanted to see the play but couldn't afford, or weren't permitted, a better seat). This style of proscenium theatre was essentially modern. Some theatres continued to install raked stages, but more and more new structures were built with flat stages. Theatres were constructed in this style until the late nineteenth century.

THE THEATRE:

Once again referring back to our first module of the course we looked at the history of theatre design, and so looking through some of the information I had gathered I have found a number of details that are accurate for the time period of the play *Nights at the Circus*.

"Victorian era, in British history, the period between approximately 1820 and 1914" as stated by *Britannica*. Therefore, the play is set in the Victorian era.

A google image search shows that there is in fact a recurring theme with the interior of Victorian theatres in London, each having a very grand interior and vast use of space in the auditorium.

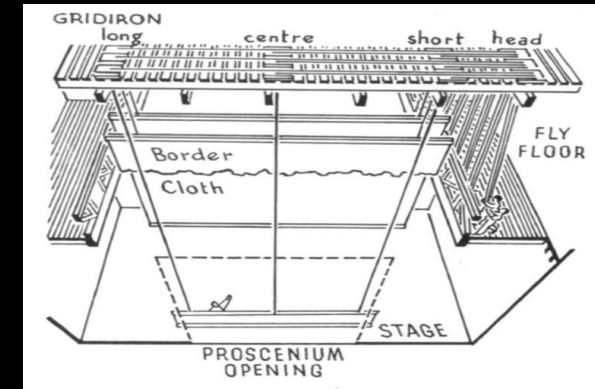


The Mechanics

1888 – Theatre Royal, Leicester "The English Wooden Stage"

This built of the Theatre Royal had four square corner traps, a centrally-placed "grave trap", a series of openings reflecting wing positions and sections of stage that could slide apart, leaving cuts in the floor the width of the proscenium. It also had narrow cuts for horizontal "ground-rows". Wider openings allowed the raising of groups of actors, or units of built scenery to stage level.

Until 1888 the Theatre Royal, Leicester had a continuous roof, from front to rear, the roof of a carpenter's shop before its use as a theatre. That year the roof was raised to allow mure hanging space for the scenes.



This section discussed even more changes that were made in the 19th Century, and it specifies about the Theatre Royal, discussing new mechanics and mechanisms that were brought into it. This information allows opportunities for inspiration to consider aspects I could potentially include in my theatre design.

A popular theatre from the Victorian Era that seems to come up a lot during online searches is the *Adelphi Theatre*.



<http://www.arthurlloyd.co.uk/Adelphi.htm>

CIRCUS HISTORY:

- Philip Astley "is considered the "father of the modern circus". He was equestrian, circus owner, and an inventor." He opened the first ever circus in 1782 in France. He began with equestrian performances, being somewhat of a riding teacher. "Second half of 18th century marks the rise in popularity of trick-riding exhibitions. Philip Astley opened his riding school in 1768 where he taught riding in the morning and held performances in the afternoon." The first circus was nothing like what we have today, at the very beginning they hadn't yet been introduced to the idea of having a clown. It was only later that he expanded his range of performance acts. "In 1769 he moved to the new "Astley's Riding House" where he continued to perform with success. Him and his pupils held performances in the open air inside an arena that had a diameter of some 20 meters. Next year he decided to broaden his show and he included acrobatic acts and even clowns."
- Source: History of Circus Team (2022) *Circus History and Origins – From the first Circus: Philip Astley* <http://www.historyofcircus.com/circus-origin/>

P.T Barnum was an "American showman who employed sensational forms of presentation and publicity to popularize such amusements as the public museum, the musical concert, and the three-ring circus." I know more of this part of circus history from the film *The Greatest Showman*. He was a popular figure in this field because "he made the American circus a popular and gigantic spectacle, the so-called Greatest Show on Earth." He focused more on bringing in people that had something different about them, or 'curiosities'. I find that this links well with Fevvers storyline in how she ended up in the circus, it became a place where people who were different could make a living and somewhat belong. "Playing upon the public's interest in the unusual and bizarre, Barnum scoured the world for curiosities, living or dead, genuine or fake."

- Source: Wallace. I (2021) *P.T. Barnum, American Showman* <https://www.britannica.com/biography/P-T-Barnum>



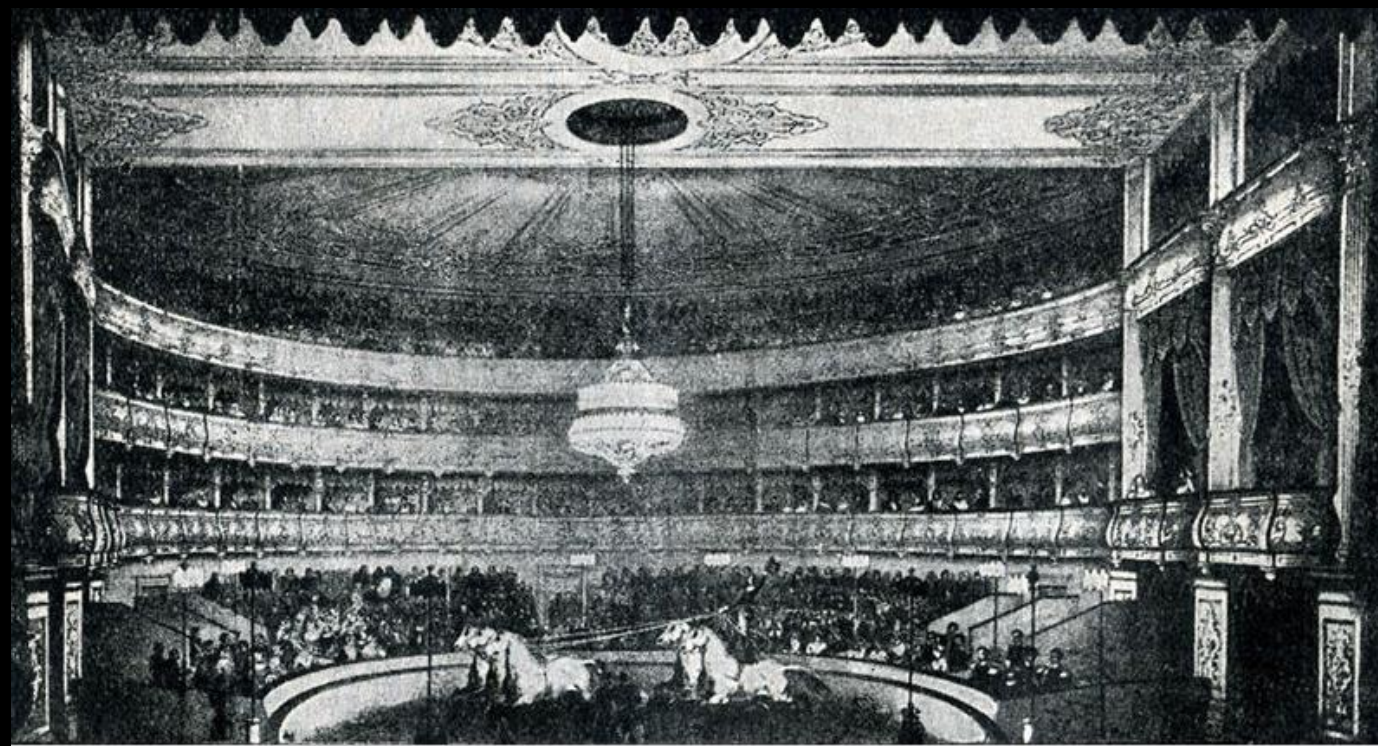
<https://meetruussia.online/russian-circus-history-and-the-present-time/>

THE CIRCUS:

- "The Imperial Circus opened to the public on January 29, 1849."
- "It was a large and majestic building with an infrastructure of stone and an impressive frontage with a classic colonnade."
- "In 1853, Novosiltsev built for Laura a circus in Moscow, near the Bolshoi Theatre, and later another one in St. Petersburg—but this is another story."

Source: Jando. D (ND) *Russi's First National*

Circus http://www.circopedia.org/Russia%27s_First_National_Circus



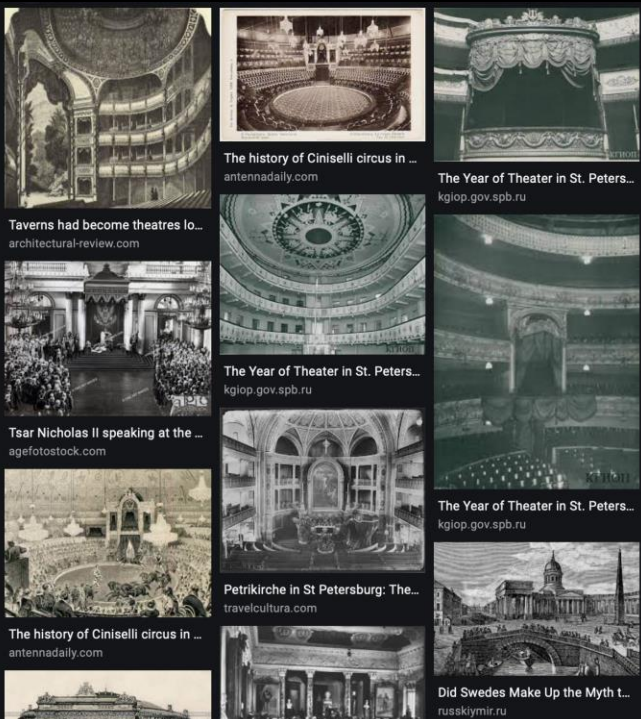
Inside the Cirque Impérial

According to Dana Schwartz in an article for *Entertainment*, "*The Greatest Showman* takes place in the 1850s and 1860s" which is a good 30/40 years before the setting of *Nights at the Circus*, and is based in America, however it has many good reference points for what a circus of that time might look like. Rachel E. Greenspan talks about the *Dumbo* remake and states that "The 2019 version is set in **1919**", therefore this reference is some time after *Nights at the Circus* and again is American. However, this film does offer a slightly darker side to the Circus which is a vital part of the play that I feel must be captured in the design.

Sources: Schwartz. D (2017) *11 Questions we had about The Greatest Showman*

<https://ew.com/movies/2017/12/21/greatest-showman-burning-questions/>

<https://time.com/5558926/dumbo-differences/>



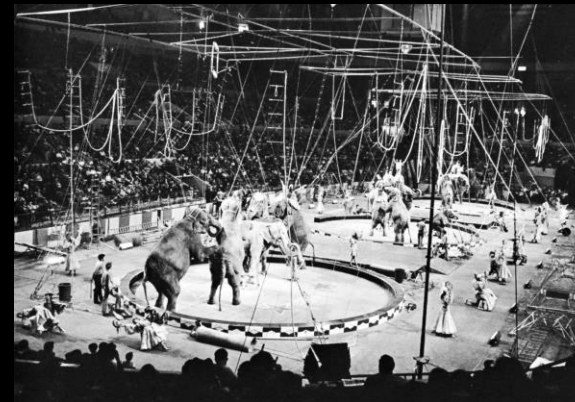
SOME OF THE MOST FAMOUS CIRCUSES:

- **Lennon Bros Circus** is a traditional circus from Australia founded in 1890s. They have wild cats, staff of 35 people, 14 trucks, 2 semi-trailers, 14 caravans and they made their own big top.
- **Moscow State Circus** is name for used for a variety of circuses but is most commonly used for two buildings in Moscow: the "Circus Nikulin" and "Bolshoi Circus". The first performance took place there on October 20th, 1880.
- **Ringling Bros. and Barnum & Bailey Circus** is a traditional circus from US founded in 1907. They call themselves "The Greatest Show on Earth". They maintain two train-based tours (each train is a mile long) and one truck-based tour. Maybe they are the greatest show on Earth.
- I came across a list of some of the most famous circuses and two of which had aspects relating to the circus within the play, such as being from the 1890s, the other from Russia and the third being American and claiming to be "The Greatest Show on Earth" which I find to be fitting with the image of what Kearney had for his circus claiming to be "the greatest show this side of the twentieth century" and then later " the greatest show of the twentieth century".

Source: History of Circus Team (2022) *Famous Circuses in History and Modern Circuses* <http://www.historyofcircus.com/famous-circuses/>



<https://www.lennonbroscircus.com.au>



<https://www.britannica.com/topic/Ringling-Bros-and-Barnum-and-Bailey-Combined-Shows>



<https://historyview.org/library/lennon-bros-circus/>



<https://bridgetomoscow.com/time-gap-moscow-circus>



<https://www.inc.com/magazine/20110201/the-business-of-the-ringling-bros-and-barnum-bailey-circus.html>

BROTHEL AND PROSTITUTION HISTORY:

- Prostitution was extremely common in the 19th century, "During the Victorian Age, prostitution was a wide-scale problem in Britain." According to *British Literature Wiki*. "Upon entering into the world of prostitution, there were several different avenues that could be taken by prostitutes including military encampments, brothels and streetwalking." Brothels were only one of the avenues where the many women would work and earn money. As previously discovered, feminism was a growing movement, specifically towards the end of the century and of course it had an impact prostitution. "The popularity of issues concerning prostitution eventually lessened over time, but the resulting influences sparked by feminist movements involved in prostitute's rights created a ripple effect that can be seen even today."
- Source: Aiken. D (ND) Victorian Prostitution <https://sites.udel.edu/britlitwiki/victorian-prostitution/>
- Prostitutes were often younger women or even in their teens, "average age of 18–22, but many started much earlier at the age of 12 or earlier." They often were dressed up and found ways to flaunt themselves, "Typically rouged and powdered, and dressed to enhance their “assets” — some women would have lived “double lives” working in a factory for little pay during the day and working the streets at night trying to make ends meet." Naman Dhanju also goes on to discuss how they often worked another job on top of prostitution. "Prostitution Was The Highest-Paying Job For A Woman" Being such a well-paid job you can see why so many women would turn to it and how a place like a brothel might be doing so well.
- Source: Dhanju. N (2018) *Prostitution and life of hookers in Victorian Society* <https://medium.com/@namandhanju/prostitution-and-life-of-hookers-in-victorian-society-de7b5d323071>
- An article for *Revisiting Dickens* mentions the “Angel of the House” a woman who "was not expected to perform acts that were sexually gratifying for herself or her partner." I feel like this could be an interesting link with Fevvers character, being linked with an angel within the script and although being brought into the brothel was never expected to perform any acts of prostitution within it. It also goes on to discuss the "Feminization of Poverty" once again making more links to feminism at the time. The 1834 Poor Reform Law saw the removing of all legal means for unwed mothers, "This law granted men more sexual license than ever before and removed from them all burden of responsibility", I feel as though this could be a trigger for women to want to stand up and fight for better.
- Source: Revisiting Dickens Team (ND) *Prostitution in Victorian England* <https://revisitingdickens.wordpress.com/prostitution->



THE BROTHEL:



<https://indieethos.wordpress.com/2012/01/04/though-beautiful-to-look-at-house-of-pleasures-presents-dark-picture-of-paris-brothel-in-1900/>

The image shown above shows an image from 'House of Pleasures' a dark picture of Paris brothel in 1900. I found it quite difficult to locate images of the interior of a Victorian brothel, but I find that this example offers a pleasant colour scheme and look at what type of clothing the chorus might be wearing as whores.

I found these two images in Pinterest whilst searching for inspiration for Victorian Brothels.

I find that the top image matched well with the environment that I had originally envisioned for the production when reading through the script.

Particularly the colour scheme having a lot of strong reds and warm tones. Red can be seen as a very romantic or sensual colour and therefore, sets the atmosphere perfectly.

I think that this gives a good few examples of the styling of furniture that might be found in the space also.

This image I felt was fitting also as it gave me the idea of potentially including the draping of material over furniture which I think creates an interesting detail to the aesthetic.



<https://www.pinterest.co.uk/pin/471329917258515874/>

<https://www.pinterest.co.uk/pin/129900770486377532/>

I also think the atmosphere of this image highlights the more relaxed relationship amongst those in the Brothel from the script.



THE HOTEL:

The Angleterre was a hotel from the 19th century in St. Petersburg, the image of the exterior shows it back then however I struggled to find images of what it looks like now. I feel that from this I could use it to see roughly what the interior may have looked, backdating the new modern style. Ideally, I hoped to find some images of the hotel interior from the time, but I will use what I have to support my design.

The hotel shown here is a modern-day build in London called The Ned, I found that this colour scheme is very fitting for the ongoing theme I would like to include in the production. The dark red and green I think works well together and would fit the visual plans that I have began considering.

I plan to use the examples that I have along with examples of common interior from 19th century Russia to make it more time accurate and fitting for the location.

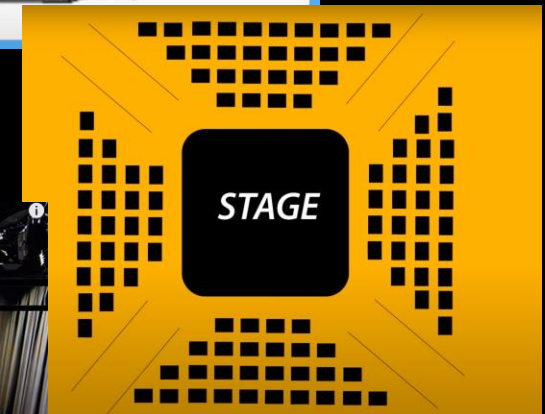
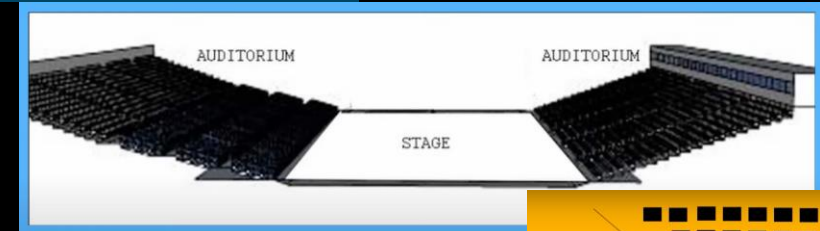
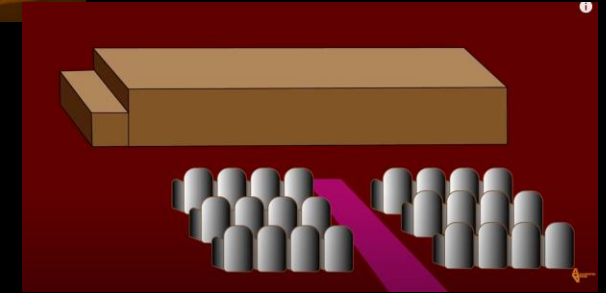
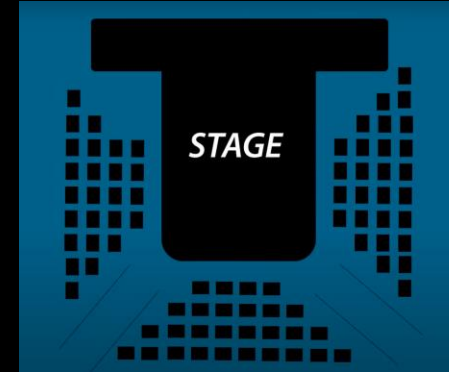


<https://uk.hotels.com/ho800718432/the-ned-london-united-kingdom/>



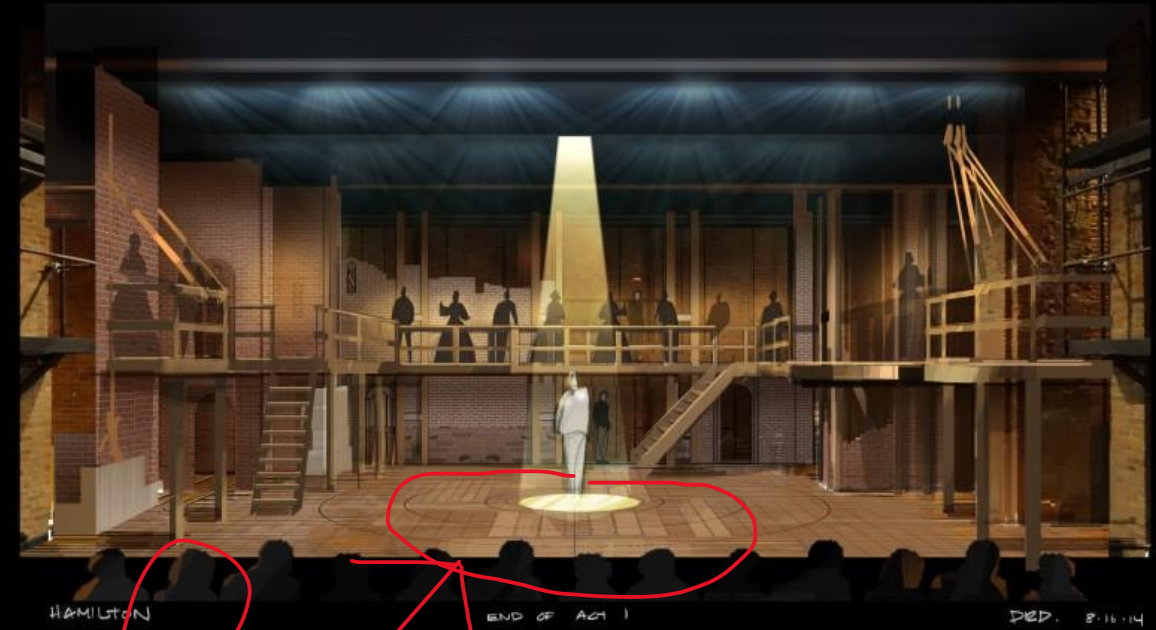
TYPES OF THEATRE:

- **Proscenium Stage:** Most common, with audience facing the stage and the stage having some form of framing around the stage (proscenium arch) often having a curtain. Standard layout of a classic theatre, with orchestra pit at front of stage.
- **Platform/End Stage:** Very similar to a proscenium stage (audience facing), but with no frame. On a raised platform that is open on both sides as well as the front. No offstage and often minimal scenery. Tend to be closer to the audience as there is no orchestra pit.
- **$\frac{3}{4}$ Thrust Stage:** When the stage extends forward, and the audience is spread around the sides. Can also be set out as an arched arena.
- **Profile Stage:** The type of layout used for a basketball court having the audience positioned on each side looking side on. Therefore, they would see the profile view of the stage at all times.
- **Theatre in the Round:** This type of stage offers views from all angles. A full 360 view.
- **Black Box Theatre:** Using a potentially small space and using dark surroundings such as black curtains, floors and/or walls.
- **Source:** https://www.youtube.com/watch?v=-ZetPmOy_18



INITIAL SET IDEAS:

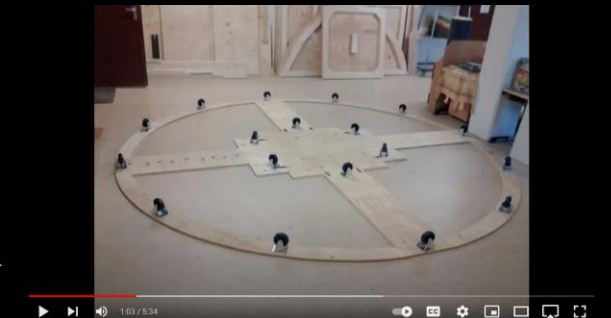
- As I was reading through the script repeatedly to really absorb the details of the story, I began thinking about how it could be done visually.
- Something that concerned me the most was considering how the use of flashbacks in the story could be shown as smoothly as they are transitioned into the script, an idea that came to me was the use of a revolving floor.
- I have already seen one or two examples of such a feature in productions before, one of which being *Hamilton*.
- I plan to gather more inspiration and ideas on the topic of revolving sets so that I can see what is doable for my access to materials, space and skillset.
- The rotation of the scenery could add to the recurring sense of uncertainty within the story. It could accent details such as the uncertainty of time throughout, for example.



<https://www.playbill.com/article/watch-the-actual-building-of-hamiltons-iconic-set>

REVOLVING SET IDEAS:

- When looking into the idea of a revolving set I have began searching for sources of inspiration, from existing sets with revolving features.
- Along the way I also came across a company that specialise in electronical, revolving stages.
- I have also come across some examples of how a revolving feature could be incorporated in a set design to help me think about how it can be used within the space.
- https://www.youtube.com/watch?v=qx-M_P686Zw
- <https://www.youtube.com/watch?v=9nsQpX-Ydyl&t=77s>
- <https://www.youtube.com/watch?v=IhfDBsgmqmk>
- <https://www.youtube.com/watch?v=PmgJ7AJAZNo>
- From the few examples I have found I think it would be more realistic, in terms of cost and time, and doable to consider a non electronic build.



MORE ON REVOLVES:



<https://www.pinterest.co.uk/pin/498984833689278881/>

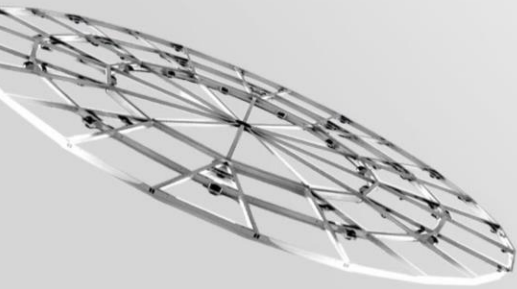
This link takes you to a video which shows another technique for creating a revolving stage, it is similar to the previous one I considered. But instead, it uses a different framing structure.



I came across another company that sells/rents revolves, called Ventum S. However, this one is based in Germany. I plan to use this as a source for gathering information about my options and which would best suite my plans and needs for the production.



MODULAR SYSTEM ▾ SCENERY WAGON **REVOLVING STAGE** BRIDGE ELEMENTS PRAKTIKABEL ELEMENTS WORKSHOPS SECOND HAND NEWS



VENTUM-S REVOLVING STAGE

We offer you electrically-powered revolving stage, which are ideally suitable for use in tough environments on stages, at trade fairs, in car showrooms or for everyday life during concert tours. They enable you to easily cope with constant setup and dismantling operations at different places in a wide variety of general conditions.

Using our mobile, modular rotating platforms, you also obtain maximum flexibility when it comes to size, load-bearing capacity, drive technology and controls. Arrange an appointment now for a demonstration of our turntable stage!

ARRANGE A DEMONSTRATION

TECHNICAL DETAILS SUMMARY

- Design:**
Structure with rotating rings, which can be used individually or in combination.
- Overall height:**
166 mm or 200 mm including 24 mm floor panels. Special dimensions are possible.
- Static load-bearing capacity:**
250 kg/m², optionally 500 kg/m². Special designs are possible.
- Dynamic load-bearing capacity:**
Depends on the number of motors used and the diameter of the design.
- Largest single element:**
Approx. 1m x 2m x 0.141m.
- Weight:**
Approx. 11 kg/m² for the aluminium structure and approx. 16 kg/m² for the 24 mm plywood panel. Alternative panels are possible.
- Special designs:**
We can offer special dimensions for adjusting the size of the units if you wish. Each revolving platform can be individually designed in terms of its load-bearing capacity, installation height, size adjustment and operations.

<https://ventum-s.com/en/revolving-stage/>

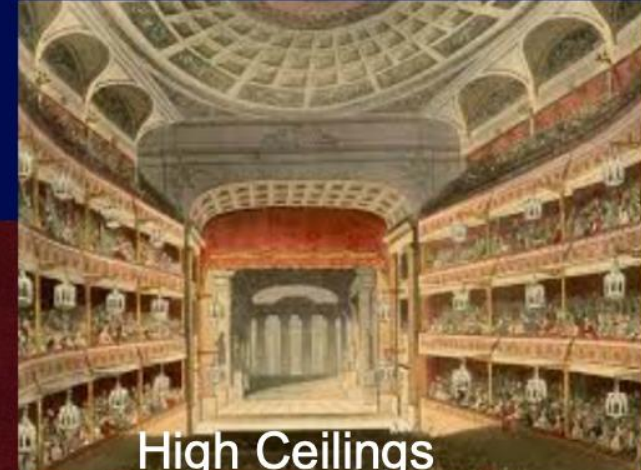
Looking more into the Revolving Stage Company's page I found an example of a revolve used in theatre that I found interesting. "Using the RevolveSolve programmable software, the set revolves, and the upper reaches of the staircase become a nearby clifftop." It could be interesting to consider the use of different levels maybe.

Source: The Revolving Stage Company Team (2020) *My Cousin Rachel* Tour <https://www.therevolvingstagecompany.co.uk/my-cousin-rachel-tour/>

The Theatre: Rounded



Arches



High Ceilings



Open Spaces



Victorian London



Warm Colours

Red Curtain

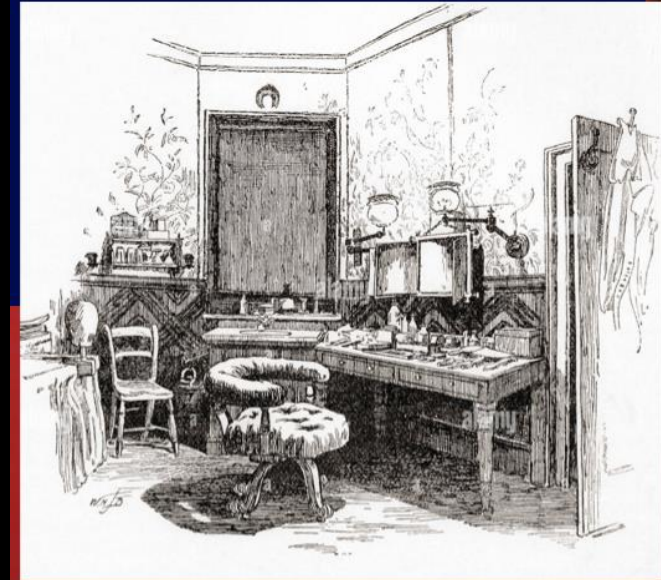


Grand

Fevvers Dressing Room:

Behind the
curtains

Colour scheme similar to
the Brothel - what she was
brought up with



Burlesque - film inspo

Hanging garments and accessories



The piano
referred to in the
script

The Brothel:

A lot of Red

Hints of Gold



Busy Environment



Less extravagant



Heavily Accessorised

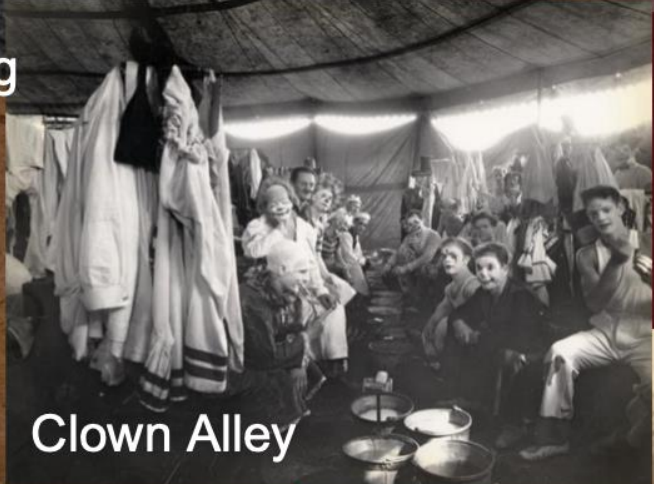
Very warm colour palette

Classic Victorian Building

The Circus:

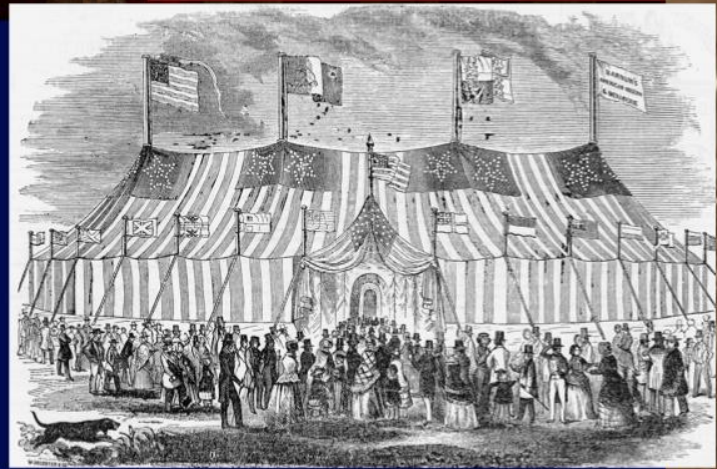


Is it a Travelling
Circus?

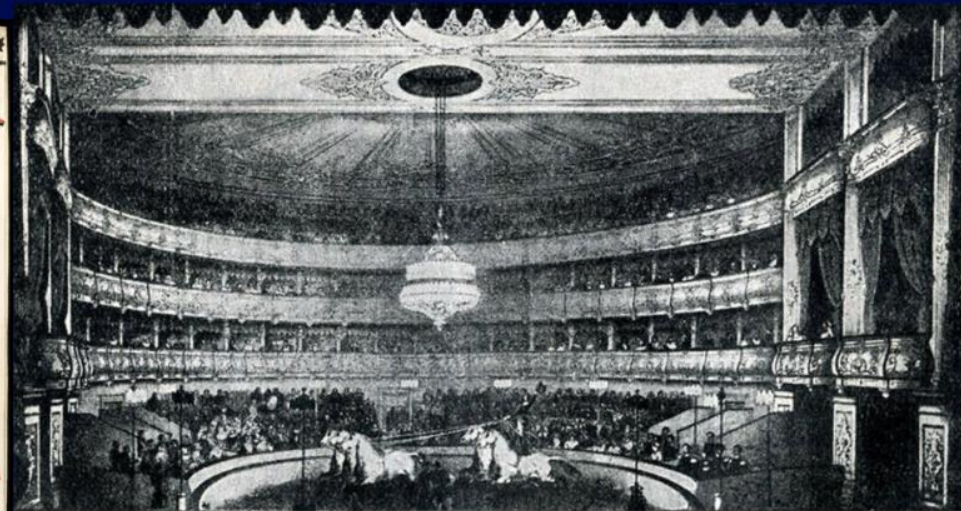
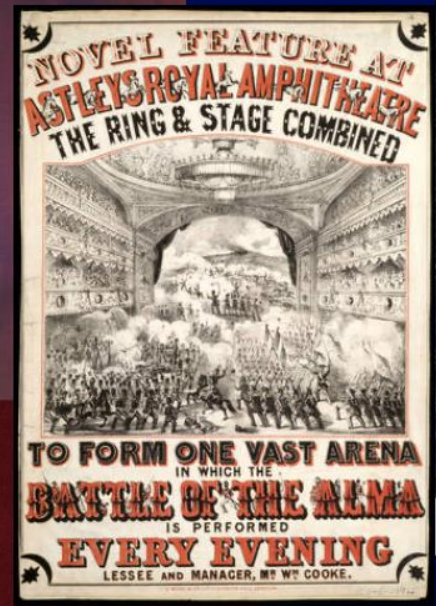


Clown Alley

Tents



More recognisable feature for the
audience.



Inside the Cirque Impérial

Very similar to
Theatre



Astley's Amphitheatre, coloured aquatint engraving after a drawing by A.C. Pugin and Thomas Rowlandson; first published in Rudolph Ackermann's *The Microcosm of London*, 1808.

Are they in a Circus
Building?

Could offer more convenience with
transitioning from theatre to circus.

The Hotel Foyer:



St. Petersburg streets

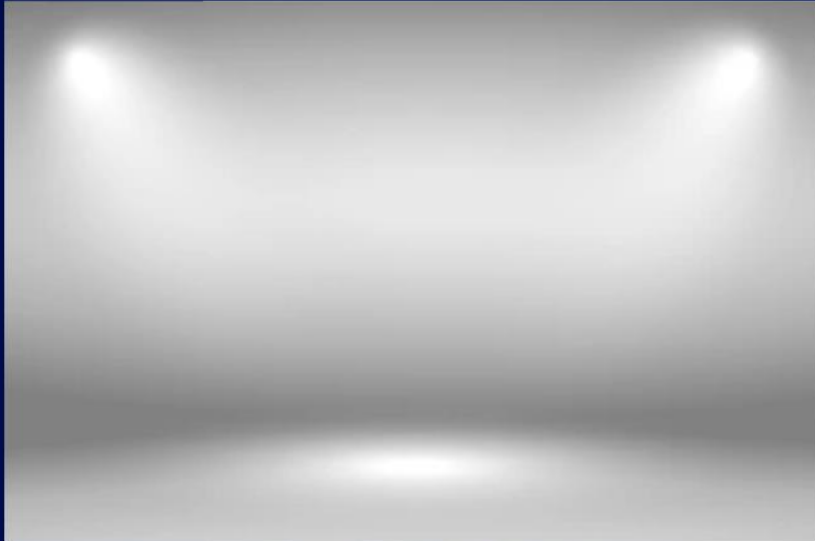
The Ned
Hotel
(London),
fitting colour
scheme



Interior design

This general layout idea, but dated back
and altered to be more suited

The Bare, White Landscape:



Empty



Mist



Norse Mythology: Niflheim



Emerging from the Mist



Revolving Sets:



Halved with two different sides ready for different scenes.

This could lead to interesting transitions between scenes/sets.



This construction technique for a simple revolving stage feature seems doable and easy to function for the production.



MORE THEMES AND KEYWORDS:

- Disorientation
- Chaotic
- Uncertainty
- Confusion
- Hypnotic
- Feminism/Femininity

General Colour Scheme of Set:



SOURCES FOR MOOD BOARDS:

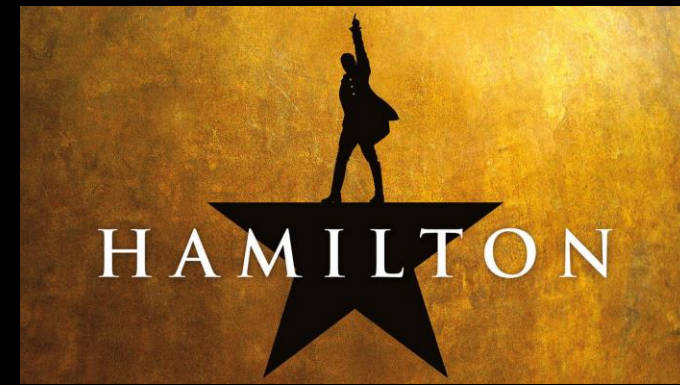
- [Principles of Design PWB](#)
- <https://victorianweb.org/victorian/mt/theaters/pva234.html>
- <https://londonist.com/2014/06/the-forgotten-great-theatres-of-london>
- <https://www.victorianlondon.org/entertainment/olympictheatre.htm>
- <https://janeausten.co.uk/blogs/arts-and-entertainments/london-theater-during-the-regency-covent-garden>
- http://www.circopedia.org/Russia%27s_First_National_Circus
- <https://www.vam.ac.uk/articles/the-story-of-circus>
- <https://www.dailymail.co.uk/news/article-4938664/Amazing-photos-emerge-19th-century-travelling-circus.html>
- <https://www.britannica.com/art/circus-theatrical-entertainment>
- <https://www.wisconsinhistory.org/Records/Image/IM23003>
- <https://www.pinterest.co.uk/pin/139470919681833429/>
- <https://www.fabricsandpapers.com/yvette-wine-red-velvet-fabric>
- <https://www.rucomfybeanbags.co.uk/fabric-by-the-metre/indoor-outdoor-royal-blue-fabric.html>
- https://www.teahub.io/viewwp/wJoRbm_vintage-wallpaper-laptop-pc-dark-circus-background/
- https://www.teahub.io/viewwp/wJoRbm_vintage-wallpaper-laptop-pc-dark-circus-background/
- <https://www.lunnsartstore.co.uk/yellow-ochre-14ml-1897-p.asp>
- <https://www.pegasusart.co.uk/cranfield-traditional-etching-inks-oil-based-75ml-warm-red-rd61976.ir>
- <https://www.pinterest.co.uk/pin/487444359654026514/>
- <https://www.thelondoneconomic.com/entertainment/revealing-guide-to-victorian-londons-secret-brothels-and-prostitutes-unearthed-107489/>
- <https://www.pinterest.ca/pin/328340629079076555/>
- <https://andorra.desertcart.com/products/87780947-packsafe-20-sheets-of-brown-tissue-paper-mg-20x30-inches-acid-free-craft-colour-paper-of-sheets-listed-brown>
- [https://www.pinterest.ch/pin/483503709976529706/?amp_client_id=CLIENT_ID\(\)&mweb_unauth_id=%7B%7Bdefault.session%7D%7D&url=https%3A%2F%2Fwww.pinterest.ch%2Famp%2Fpin%2F483503709976529706%2F&expand=true](https://www.pinterest.ch/pin/483503709976529706/?amp_client_id=CLIENT_ID()&mweb_unauth_id=%7B%7Bdefault.session%7D%7D&url=https%3A%2F%2Fwww.pinterest.ch%2Famp%2Fpin%2F483503709976529706%2F&expand=true)
- <https://berloga-workshop.com/blog/207-niflheim.html>
- <https://www.shutterstock.com/search/blank+space>
- <https://www.ndt.nl/en/agenda/mist/>

- <https://www.ikea.com/gb/en/p/nordruta-fitted-sheet-white-00381815/>
- <http://www.taragh.co.uk/art/portfolio/dorothy-blacks-dressing-room/>
- <https://antiquepianoshop.com/antique-piano-shop-featured-piano-chickering-victorian-concert-grand-piano-from-1861/>
- <https://www.dreamstime.com/photos-images/old-theater-curtains.html>
- <https://www.alamy.com/stock-photo-the-dressing-room-of-sir-henry-irving-aka-j-h-irving-1838-1905-born-126324928.html>
- <https://www.alamy.com/stock-photo-the-dressing-room-of-sir-herbert-beerbohm-tree-1852-1917-english-actor-126324961.html>
- <https://www.historichotelsthenandnow.com/angleterrestpetersburg.html>
- <https://wsimag.com/architecture-and-design/48219-the-russian-interior-decoration>
- <https://wsimag.com/architecture-and-design/48219-the-russian-interior-decoration>
- <https://www.artstation.com/artwork/KaJABv>
- <https://uk.hotels.com/ho800718432/the-ned-london-united-kingdom/>

These mood boards helped me to being the **Incubation** stage of the 7 steps of design. As they were a visual collection following my research stages and helped me to gain a beginning point for imagining what my set design might look like based on the ideas I had began to gather.

HAMILTON MINIMALISTIC STYLE:

- As I watched Hamilton on Disney+ I noticed that although the set isn't as minimalist as I originally would imagine as minimalist, I can see that it is used more as a background, with the use of different levels.
- The front space which is used most by the actors however is very open and empty, furniture is then brought in when needed and removed as subtly as it was brought in by the surrounding dancers etc.
- Something very clear is that the environment is built up very well by the actors, dancers and the choreography.
- The revolve is very well blended into the flooring so that you can barely notice it, it is used as both a full revolve and in two different sections that have the ability to spin on different directions. It is mostly incorporated in with the choreography.
- Another interesting thing I have noticed is the use of costumes for the dancers, particularly the women as to be period specific they would be wearing full length dresses as the front actors are, but the dancers who remain mostly within the background they are wearing corset like tops with fitted trousers like the men would wear, or at other times they match men in waist coats. However, it makes sense for their position in the production as a dress would not only limit their movement, but you would not see it, the dress would cover their leg movements and would not have the same visual effect.
- Later in the production a segment of the set slides out and there is some rearranging of the constant background setting. I like the idea of rearrangeable elements.
- My favourite thing about Hamilton is the combination of historically correct events with a modern spin unlike what has been done before, particularly with the use of Hip Hop themes.



SETTING THE SCENES:

STAGE/SET IDEAS

Scenes - Settings

ACT 1

- Scene 1 = THEATRE
- Scene 2 = THEATRE
- Scene 3 = THEATRE + DRESSING ROOM
- Scene 4 = DRESSING ROOM + BROTHEL
- Scene 5 = BROTHEL + DRESSING ROOM
- Scene 6 = DRESSING ROOM + BROTHEL

ACT 2

- Scene 1 = CIRCUS
- Scene 2 = CIRCUS
- Scene 3 = CIRCUS - CLOWN ALLEY
- Scene 4 = HOTEL (FOYER)
- Scene 5 = CIRCUS
- Scene 6 = CIRCUS

ACT 3 Scene 1 = BLANK WHITE

ACT 1 Scene 1 = THEATRE → London 1899
→ stage (back curtain)
→ Jack - in the crowd.

Scene 2 = THEATRE + DRESSING ROOM
→ Curtain passes through between
→ Theatre - steps?

Scene 3 = DRESSING ROOM + BROTHEL
→ In dressing room w/ flashback to Ned
Nelson's Brothel (Inside the Brothel) (and the doorway)

Scene 4 = BROTHEL + DRESSING ROOM?
→ story being told in dressing room
with a flashback to the Brothel (roof)

Scene 5 = BROTHEL + DRESSING ROOM
→ story being told in the dressing room
with flashbacks to the Brothel (downstep).

Scene 6 = DRESSING ROOM → Exits through
curtains, they close.

ACT 2 Scene 1 = CIRCUS → St. Petersburg 1899
→ stage (Theatre altered to look
like Circus) → Back Curtain

Scene 2 = CIRCUS → Same space ^ with
the use of the curtain to show behind
the curtain as an additional area
for the scene w/ the curtain opening
and closing repeatedly.

Scene 3 = CIRCUS - CLOWN ALLEY → Backstage
where the clowns get ready etc.

Scene 4 = HOTEL (FOYER) → later it also
shows Nighon in the bath.

Scene 5 = CIRCUS → Both spaces? as fitting
→ flexibility to see what works.

Scene 6 = CIRCUS → Both sides/spaces.
→ Unsettling scene - erratic.
→ Use of curtains. → Onstage/off stage

ACT 3 Scene 1 = BLANK WHITE → Fog/Mist
→ Plain empty → Removal
of separating wall/curtain.

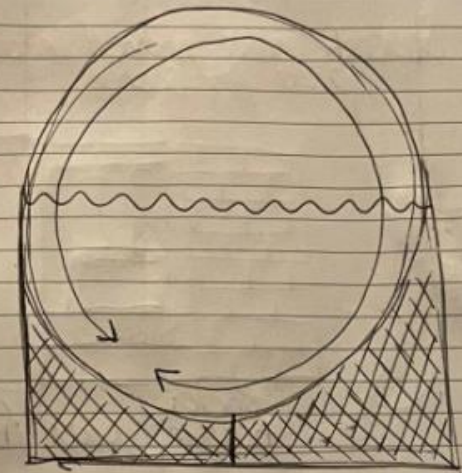
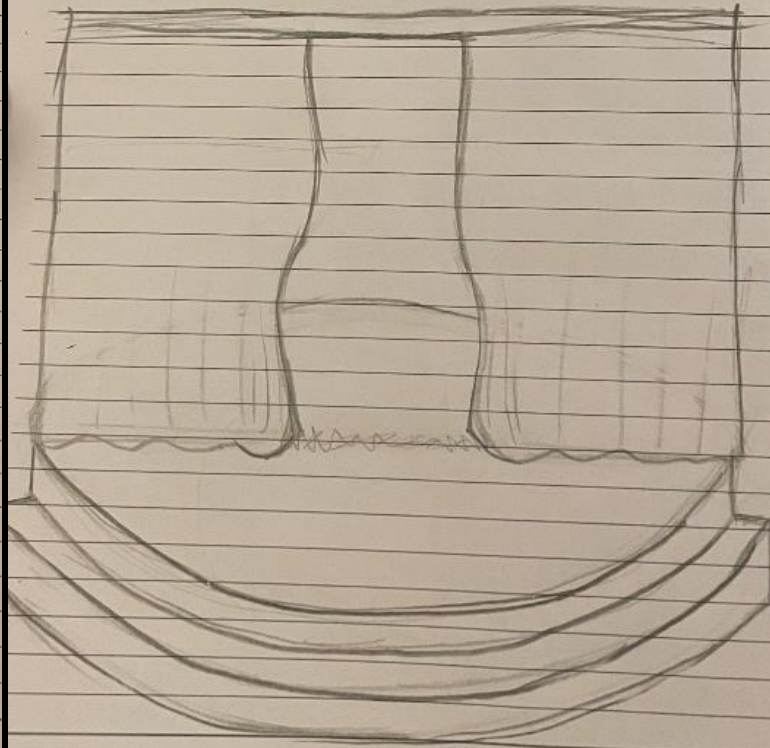
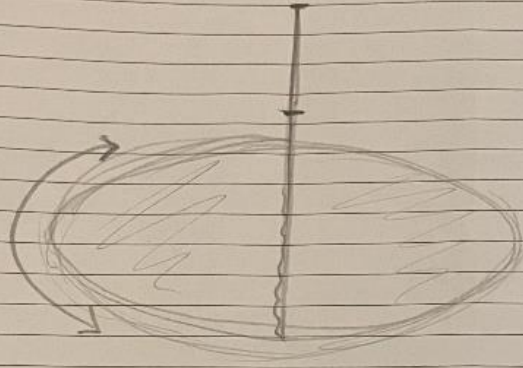
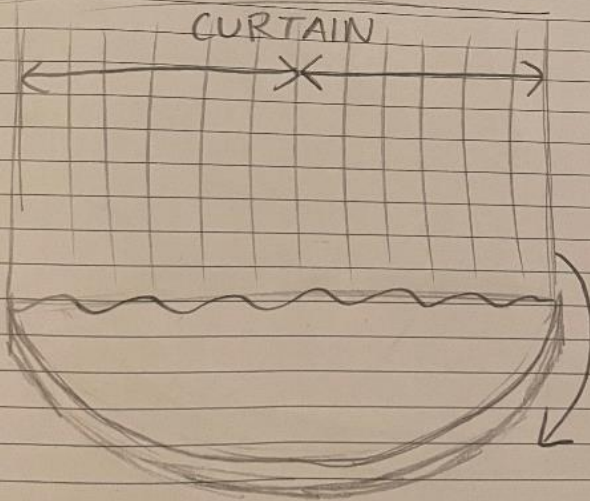
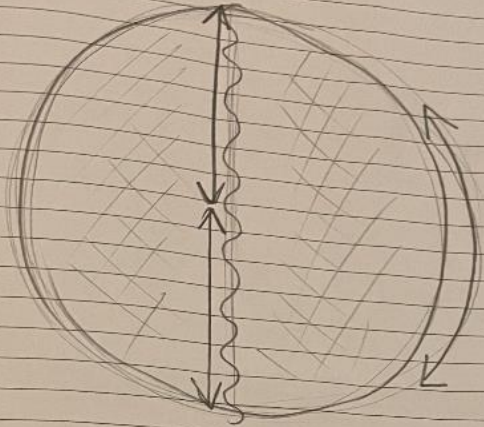
Now that I have gathered a realistic source for inspiration for a revolving stage idea, I can begin to visualise what kind of scenery would be effective, and of course, possible.

I decided to write out a breakdown of my own for what spaces are present within the different scenes. This has helped me to imagine what is needed and I can begin to think about how these spaces can be created and presented with the story.

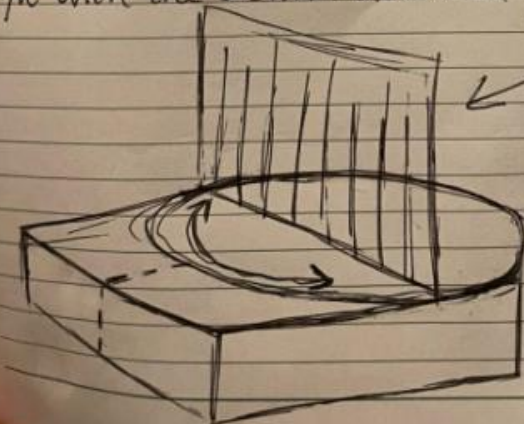
The more I consider the effects of using a revolving set, the more I think it could work extremely well with the script and the story itself. An idea I think could work particularly well is the use of curtains throughout, for the Theatre and Circus stages. Initially, I can imagine halving a circular stage, that revolves, using a curtain through the circumference that will open and close as suits the scene and allows the two halves of the stage to be used as two separate spaces/rooms. An example being, one half as the theatre stage and the other half being Fewer's dressing room.

SKETCHES OF MY INITIAL IDEAS:

SKETCHES



- ▶ Theatre stages aren't rounded.
- ▶ We could create a static extension.
- ▶ Maybe in 2/3 sections to make it more easily manoeuvrable. (can be removed and repositioned as needed).
- ▶ The essentials of the scenery would need to be attached to the revolving section and would fit with the section when in place.



- ▶ Curtains?
- ▶ Panels (Blinds) painted to replicate different textures.

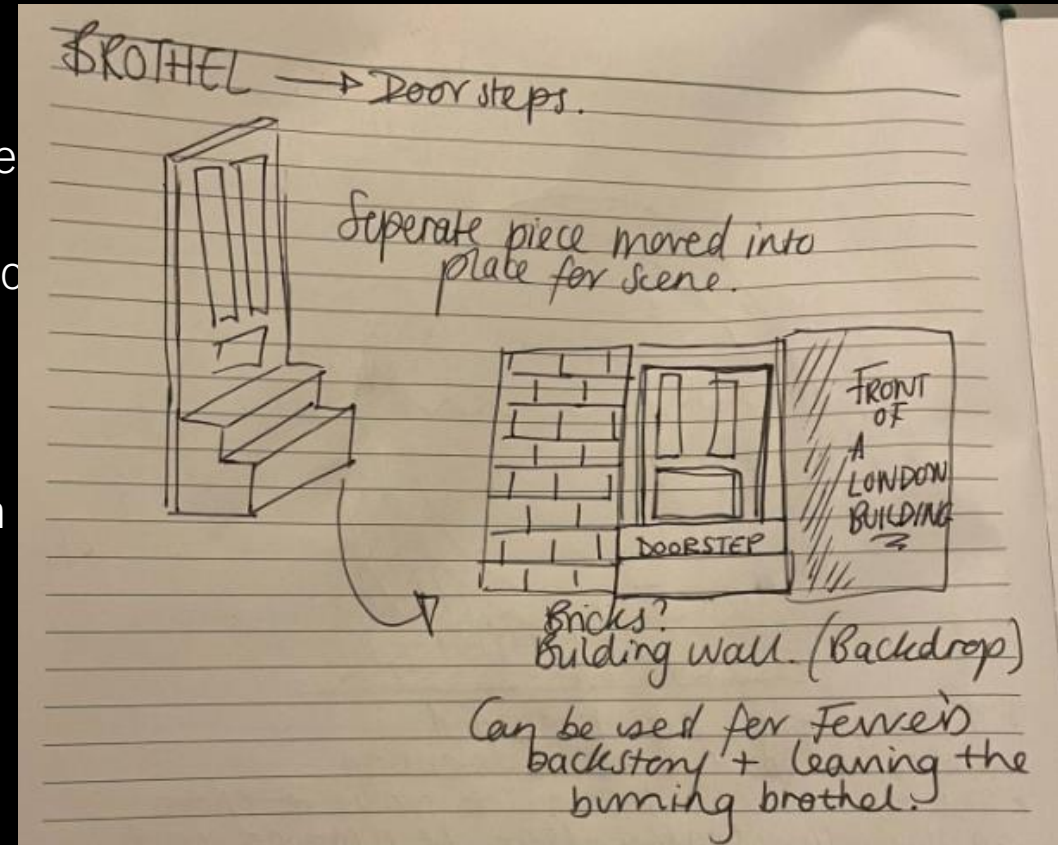
SKETCHES AND INITIAL IDEAS:

Here I have completed a few sketches to help explain my initial ideas. As you can see, I have attempted to show the curtain and how it would be dividing the stage into the two halves. This supports the ideas I discussed on the previous slide.

I have added the steps into one of the sketches as I imagined them to be a simple idea of displaying a small stage that could be used for theatre and then later redecorated to resemble a circus stage. However, I plan to find better sources for inspiration to support the designs for the theatre and circus as they will be from 1899 and designed to be time specific and accurate.

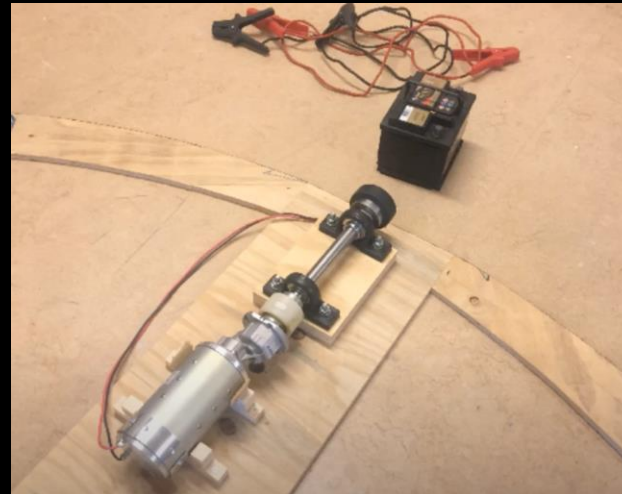
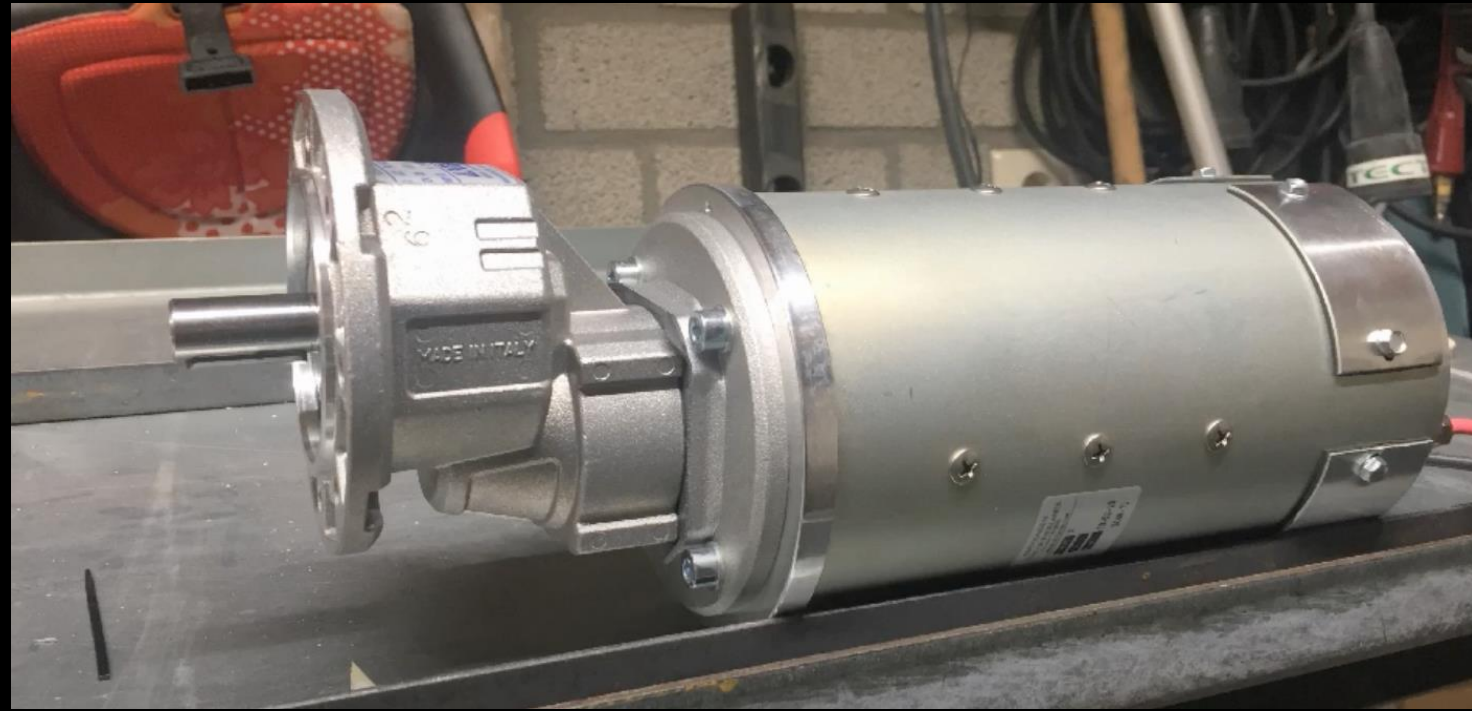
These are some very basic ideas that I felt I could explain better through some quick sketches. I also considered the idea of altering the shape of the stage by adding an extended space that would not be included as the revolve and it would offer the opportunity for characters to remain onstage whilst the set is changing behind them which I think could lead to very interesting transitions between sets.

I've also considered a potential idea for the flashback with Fevvers being dropped off on the doorstep of the brothel. I thought that I could use a minimalist set style to bring in a doorstep piece that is separate but can be brought in and removed easily. I thought this would also work well with the revolve being a smooth transition around to show the doorstep as the backstory is being told by the character.



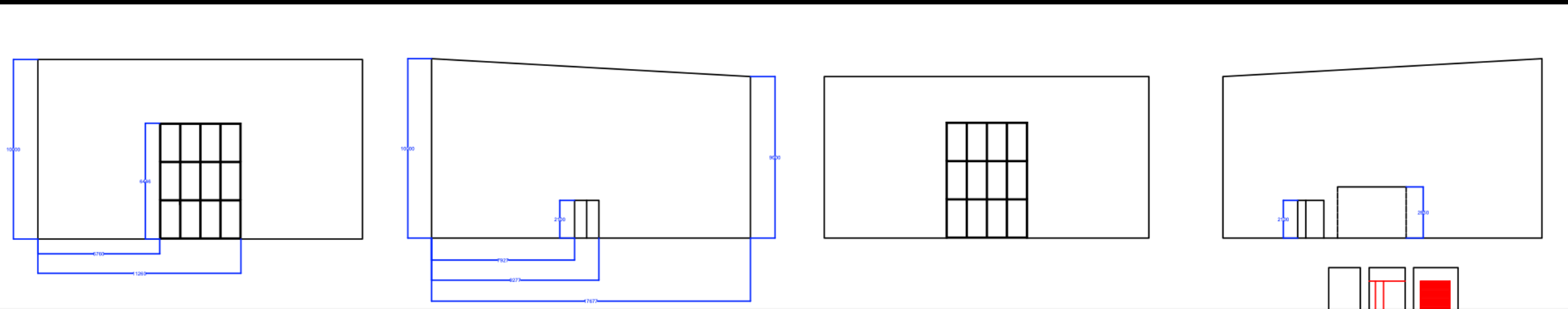
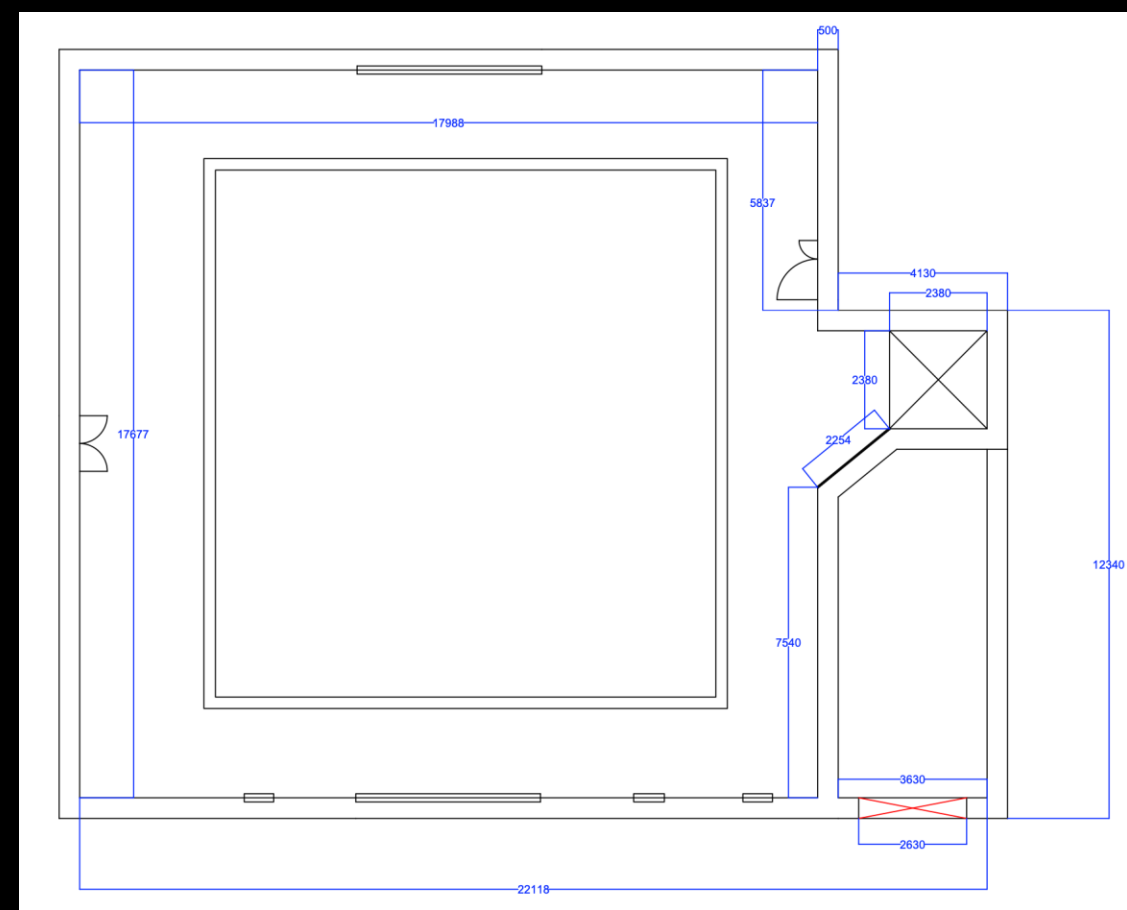
REVOLVE MOTOR:

- Referring back to the YouTube video I found for the making of a revolving stage I looked further into the type of motor that was used. It was an 800watt DC motor and could be controlled using DMX.
- They managed to separately source a motor shaft and they powered it using a car battery.
- However, at first, they faced some issues with noise when it was tested with the stage. But that was fixed by sanding down some bumps in the revolve that were causing the noise. They also added some springs to push the drive wheel up.
- <https://www.youtube.com/watch?v=PmgJ7AJAZNo>

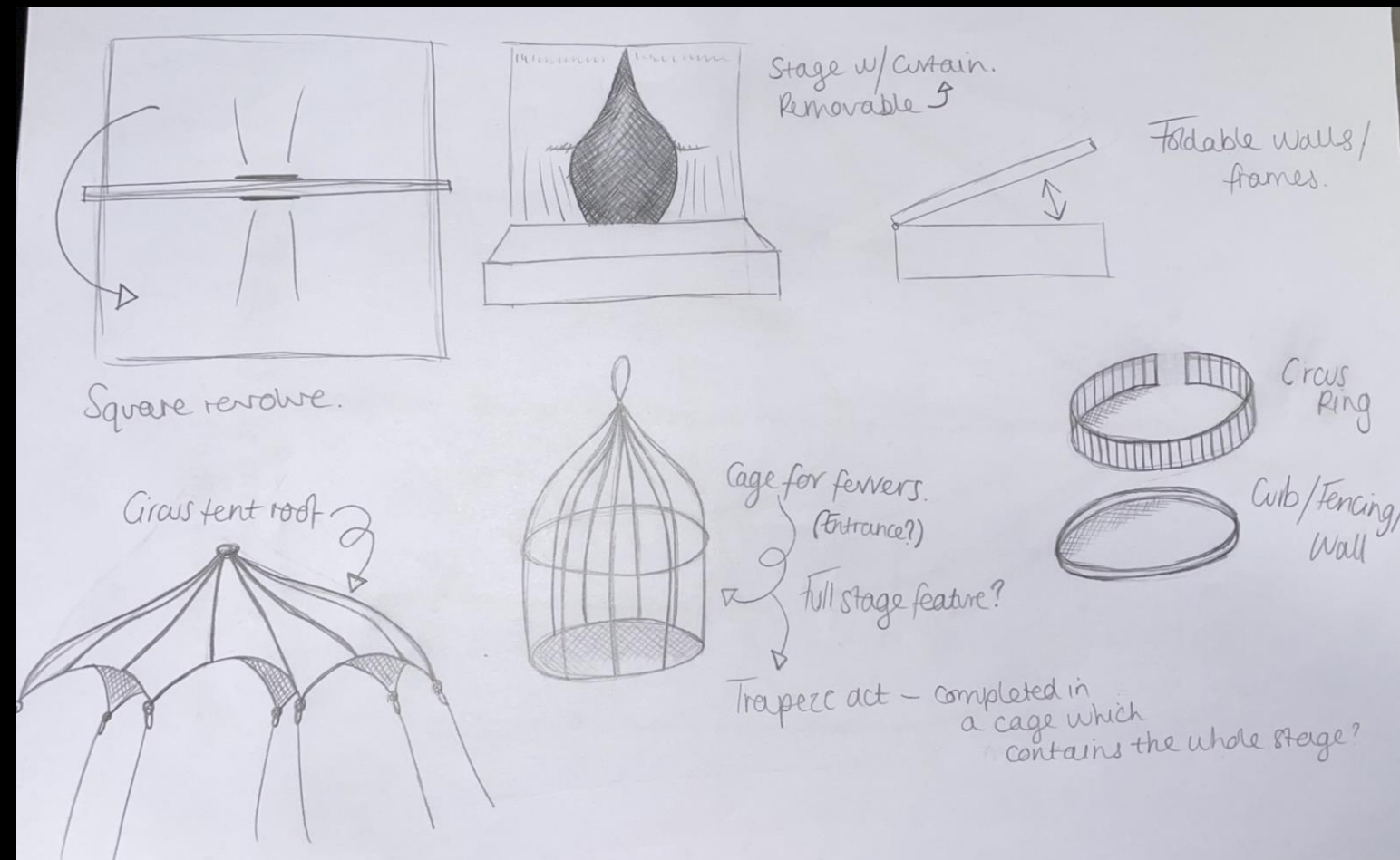


THE SPACE: Y LLWYFAN

- We have been given the technical drawings of the space we are designing our production ideas for.
- I plan to use these to consider sizes and proportions which will allow me to work out a layout for my stage design.
- Something I find useful with this space is that the backroom can be used as an additional space for the backstage, which I think would be helpful to keep the arrangements organised. This would line up well with the back entrance from the main curtains to the ramp that leads up to the revolving stage. Allowing for the transitions of set etc.



OTHER STAGE IDEAS:



I completed some brainstorming of set ideas considering some elements and/or functions. Something I think could be interesting to incorporate into designs for Fevvers' storyline could be the use of a bird cage as I have drawn, potentially for the scene wear she is doing her trapeze act..



REVOLVE HIRE OPTIONS:

I sent emails to both *The Revolving Stage Company* and *Ventum S*, enquiring about how much it might cost to hire a temporary revolving stage. I aim to find out what type of pricing it would be so that I can consider my options.

To: enquiries@therevolvingstagecompany.co.uk ▾

Cc:

Subject: Enquiry

Hello,
I am a Set Design and Production student, in Wales, I am current working on a project where I take on the role of the set designer and have been looking into my options for incorporating a revolving stage, for a theatre production.
How much, roughly, would it cost to hire a temporary instalment?
I hope to hear back from you.
Many Thanks,
Bethan Elsbury

To: info@ventum-s.com ▾

Cc:

Subject: Enquiry

Hello,
I am a Set Design and Production student, in Wales, I am current working on a project where I take on the role of the set designer and have been looking into my options for incorporating a revolving stage, for a theatre production.
How much, roughly, would it cost to hire a temporary instalment?
I hope to hear back from you.
Many Thanks,
Bethan Elsbury|



nadine@therevolvingstagecompany.co.uk

RE: Enquiry

To: Bethan Elsbury

11/01/2022



Ventum-S | Klaus Huber

AW: Enquiry

To: Bethan Elsbury

11/01/2022



Hi Bethan

Thank you for your enquiry. In order to put together a quote, I will need the following from you:

- size of revolve
- duration of hire (dates if possible)
- location of hire

Kind Regards

Nadine

+44 2476-687055

Hi Bethan,

thank you for your request.

Can you please give me some more details about the project and the affords to the revolving platform, especially the diameter, the max. and min. speed, the load?

For how long do you need the revolving platform and where? Should it be used inside or outside?

You see, a lot of questions and things to think about. 😊

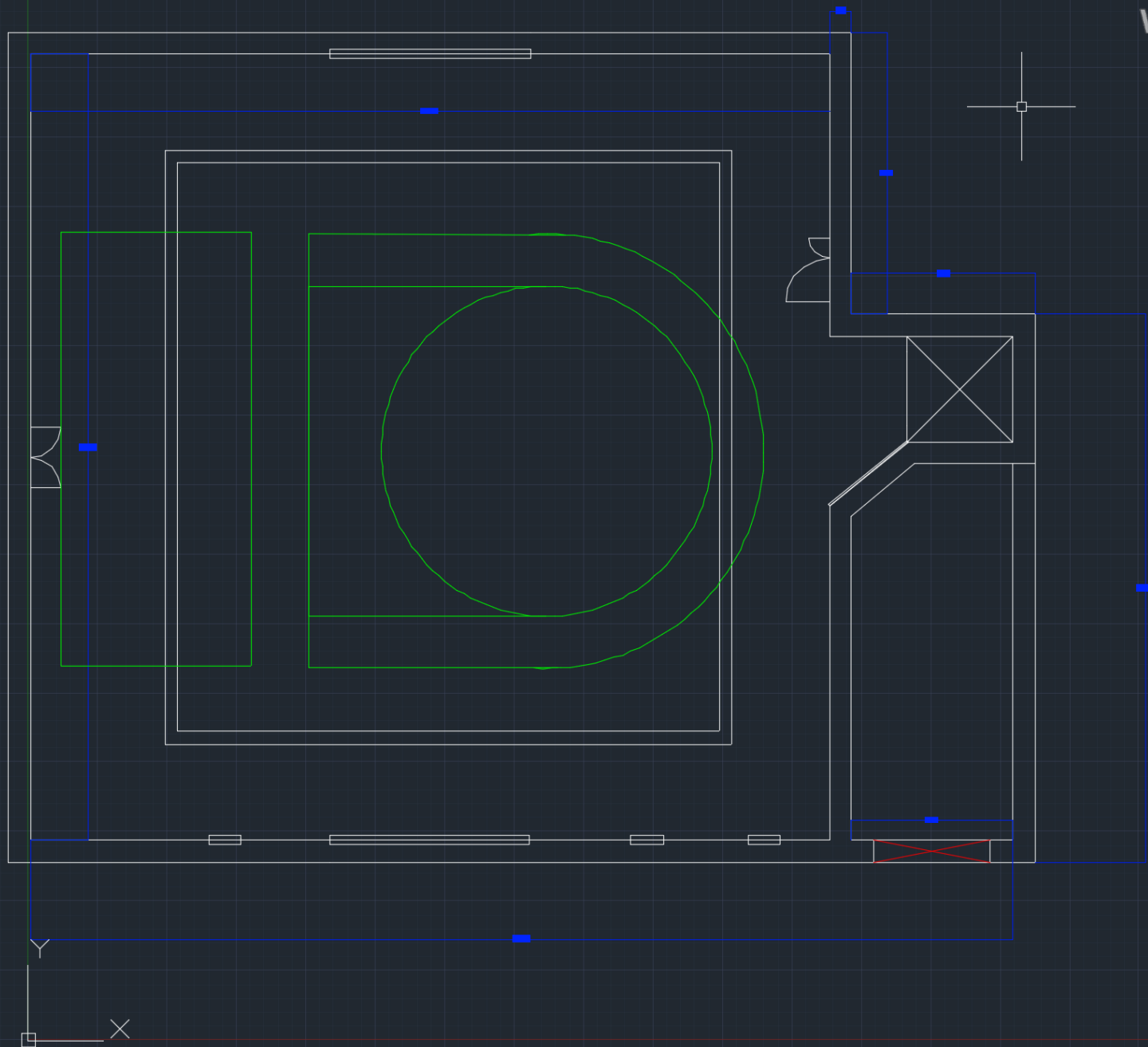
Hope to hear from you

Best wishes

Klaus

Fortunately, both companies replied very soon after and asked for more information about the requirements of the stage.

I used the plan drawing we were given on Moodle of Y Llwyfan to get a fast estimated diameter, drawing out where the revolve could be positioned and gathering a clear proportion for the available space.



W
TOP
S
WCS

The green lines are what I drew to consider the space we will use for my stage idea. I have considered where the revolve will be, the static stage extension, the main curtain and also the audience.



Bethan Elsbury

Re: Enquiry

To: nadine@therevolvingstagecompany.co.uk



Bethan Elsbury

Re: Enquiry

To: Ventum-S | Klaus Huber

00:02



Hi Nadine,

I really appreciate your fast response. Here are the details:

Size: 6m (diameter)
Duration: 4 Weeks
Location: Camarthen, Wales

Many Thanks,

Bethan Elsbury

Hi Klaus,
Thank you for your response. I apologise for the delayed response on my half.

Size: 6m (diameter)
Duration: 4 Weeks
Location: Carmarthen, Wales (Indoor space)
Max Speed: 2.5rpm
Min Speed: 0.5rpm

I am unsure of the exact load requirement as of now but a rough idea is that it will be required to hold possibly up to 18 people at a time, as well as additional staging and props but at a minimalist level.
I hope this is enough information for a rough price estimation.

Thanks again,

Bethan

I sent back the details asked for to each company. For *Ventum S* I also, using google, gathered a rough idea about the maximum and minimum revolves per minute (rpm) based on what the health and safety advisory speeds were for the size I had chosen for the stage.

The quote I received from Nadine at The Revolving Stage Company was very helpful, she gave me a lot of useful information that I can consider. However, clearly this is an expensive option costing up to £4505 to include the software package. However, it could offer a very good quality to the transitions between scenery using the revolve if done using a software and not manually.



nadine@therevolvingstagecompany.co.uk

11/01/2022

Quote

To: Bethan Elsbury

Hi Bethan

Thank you for the extra information, please see my quote below.

4 week hire

6m diameter revolving stage, 305mm high

230v, single phase

Handset operation with E-stop, speed and direction control

Black painted plywood top/optional skirt (non-decorative)

Delivery, installation and collection: Carmarthen

(install and derig are based on 2.5 hours for each, additional hours onsite will be charged separately)

Dates: TBC

£4015.00 ex VAT

Optional cost for Revolvesolve Software Package, for programmable stage positioning including software set up (excludes laptop/pc)

£490.00 ex VAT

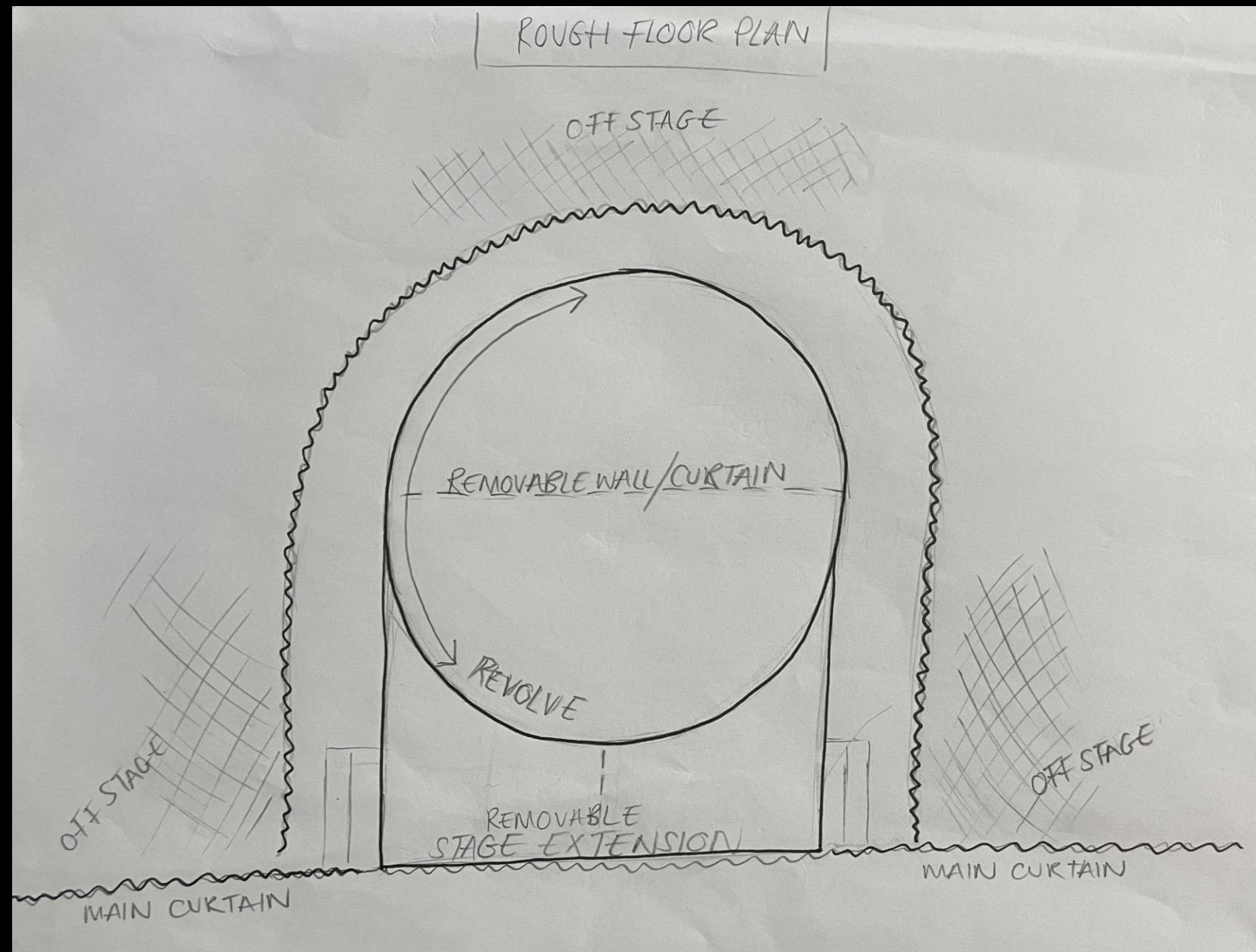
Please let me know if you require any additional information.

Kind Regards

Nadine

+44 2476-687055

BASIC FLOORPLAN SKETCH:



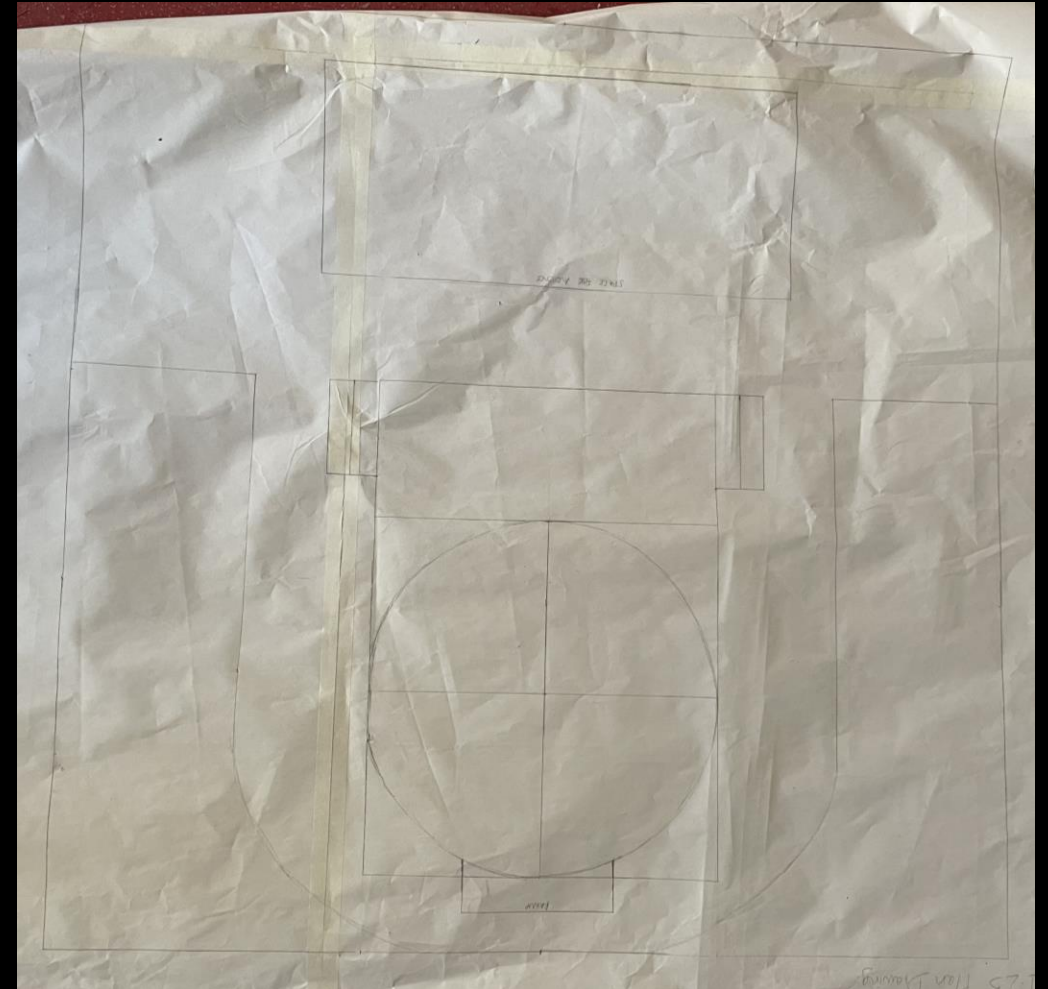
Here I have drawn a rough floor plan for the idea that I have chosen to take forward and develop further for our production idea.

Therefore, the general plan is to have the stage revolve with a removable separation through the middle as I feel it would be useful to have the option of having it or not for the different scenes. I have decided that I would like to include the squared shaped extension from the revolve at the front to allow for more stage space, it also means that some characters or elements can remain on stage whilst the stage revolves, when necessary. I have also added steps to the sides to allow access to the small space around the stage for use where fitted.

Finally, I would like to have the main curtains curving around the back following the shape of the stage and then of course available to come across and cover the entire stage in between acts.

TECHNICAL DRAWINGS:

- As stated by Thorne. G (2009) "'technical drawing' applies to drawings that are not artistic but are used to convey information". As I have previously discussed we have been given the technical drawings for Y Llywfan, the space in which we will be designing our stage design.
- Technical drawings include "true measurements". They allow us to understand how much space we have and how we can use it appropriately. I used this thought process when I used the given CAD drawing to gather a rough proportion of the revolve, so that I could pass some further details on to get a quote from The Revolving Stage Company.
- When completing scaled technical drawings, I will need to use a Scale Ruler. "Theatre scale has preference for scale 1:25" it is considered a convenient scale for dealing with the proportions of people, as the actors will be important for organising the stage layout and it has said to be a "manageable" scale for that purpose.
- Unfortunately, the image quality is low, but I have shown my own scale drawing at 1:25 from the layout of a floor plan idea that I had originally sketched out, focusing on the official proportions of the different elements, similarly to how I was able to use the CAD drawing.
- **Source:** Thorne. G (2009) Technical Drawing for Stage Design, The Crowood Press Ltd, Wiltshire, Pages: 12 + 45



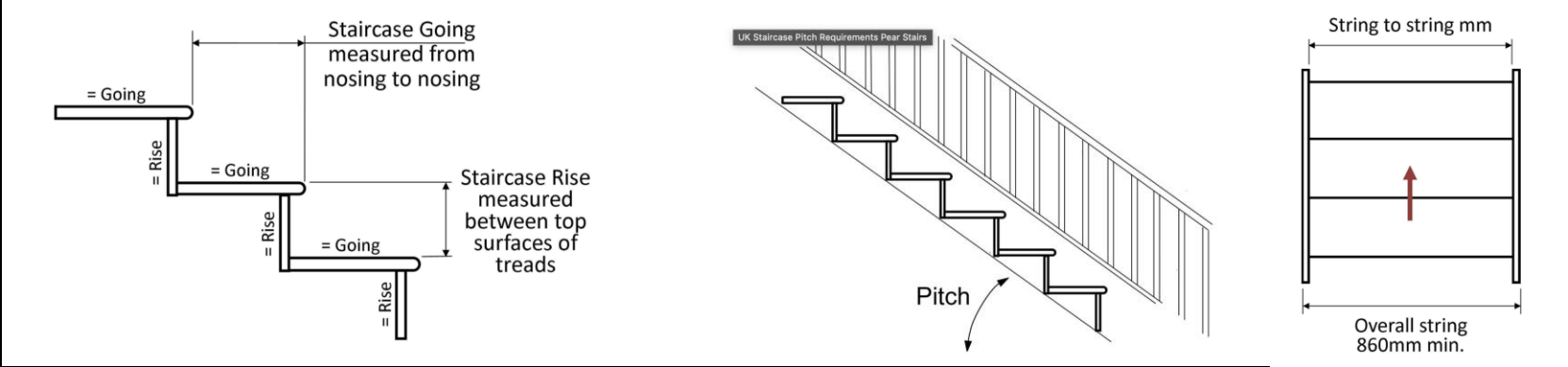
HEALTH AND SAFETY AND MORE: REVOLVE

- To consider health and safety I think it would be wise to look at the recommendations and other information about speeds and other aspects of using a revolve. It can be translated through either options of sourcing a revolve whether to be considered for our own making of one or knowing the information beforehand for hiring one.
- As stated by the team of The Revolving Stage Company, "Stages up to 5m diameter typically have a max speed of 2.5rpm, stages up to 12m diameter typically have a max speed of 1.5rpm and stages bigger than this typically have a max speed of 1rpm." They explain that maximum speeds change depending on the size, as a revolve that is 10m in diameter and is going at 1rpm (revolutions per minute) would be twice the speed of a 5m revolve going at 1rpm.
- They also explain that they "stock static square surround stages for most of the revolving stage sizes. This means that the surface level of the revolving stage would be the same as the static area around the revolving stages. "
- In terms of controlling the revolve "all revolving stages come with a handset" which allow you to stop, start and change the direction and speed of the revolve.
- Source: The Team of The Revolving Stage Company (2020)
FAQs <https://www.therevolvingstagecompany.co.uk/faqs/>

STEPS AND RAMPS:

- Domestic (Private)
Maximum Rise: 220mm.
Minimum Going: 220mm.
- The maximum pitch of private (domestic) stairs is: **42° Maximum.**
- It has recommend not having a staircase narrower than 860mm overall string.
- Source: Pear Stairs Team (2021) *Stair and Staircase Regulations* <https://www.pearstairs.co.uk/staircase-building-regulations/>
- The appropriate steepness, length and width.
- The distance between landings.
- Likely users and the mode of assistance they are likely to require.
- Surface materials.
- Approach and access onto the ramp.
- The position of handrails and barriers.
- Placement of door handles and the swing direction of doors.
- Cost.
- Compliance with the building regulations.
- The availability of alternative means of access.
- Source: Designing Buildings Team (2021) *Ramps* <https://www.designingbuildings.co.uk/wiki/Ramps>

The steps will be used as the access onto the stage, as well as a ramp at the back which will also be used to move furniture/set pieces onto the stage. I have designed them so that they are all on wheels so they can be brought onto stage with more ease. I also plan to ensure the furniture is made light weight so that it is able to be pushed up the ramp fast and quietly.



The **gradient** of a ramp and its going (horizontal distance) between **landings** must be in accordance with the following table:

Max. going of ramp	Max. gradient	Max. rise
10m	1:20	500mm
9m	1:19	473mm
8m	1:18	444mm
7m	1:17	411mm
6m	1:16	375mm
5m	1:15	333mm
4m	1:14	285mm
3m	1:13	230mm
2m	1:12	166mm

MORE ON STEPS AND RAMPS:

Safety Regulations (UK)

- Staircases should have a maximum rise of 220mm and a minimum going of 220mm
- They should have a maximum pitch of 42°
- Flights should have a handrail on at least one side if they are less than one meter wide and, on both sides, if they are wider than this
- Handrails on stairs and landings should have a minimum height of 900mm
- No openings of any balustrading should allow the passage of a 100mm sphere
- A minimum of 2,000mm of clear headroom is required above the pitch line
- For further Regulations see Approved Document K (available to buy from planningportal.co.uk)

Brindsmead. N (2020)

Source: Brindsmead. N (2020) Staircase Design: Expert Guide to Getting It Right: Homebuilding & Renovating <https://www.homebuilding.co.uk/ideas/staircase-design-guide>

I collected this information from my previous process workbook on scenic construction where we were set the task of constructing some treads for stage.

Throughout my search I came across a book online, titled *Technical Standards for Places of Entertainment* as I made my way through, I found many sections that could be useful to refer to when designing elements for stage.

Fabrics and furnishings including artificial foliage

- E2.12 All materials used in finishing and furnishing the premises should, as far as reasonably practicable, be selected so as to be difficult to ignite and provide a low surface spread of flame and low rates of heat release and smoke emission.
- E2.13 All fabrics, curtains, drapes and similar features should either be non-combustible or be of durably or inherently flame-retarded fabric. Any fabrics used in escape routes, other than foyers, entertainment areas or function rooms, should be non-combustible.
- E2.14 Drapes and curtains should not be provided across escape routes, doors or exits.
- E2.15 Where curtains or drapes are hung near uninsulated glazing, consideration should be given to reducing the risk of their ignition by heat transfer through the glass that could otherwise spread the fire across a fire-resistant wall. Possible ways of reducing the risk might include relocating the curtains/drapes away from the glass, use of insulating glass or using non-combustible or inherently or durably-treated flame-retarded fabric.
- E2.16: Active fire curtain barrier assemblies (fire barrier assemblies) are fire curtains which consist of fire-resistant fabric roller barriers enclosed in cassettes. Fire barrier assemblies may be useful in theatres in areas such as front of house kiosks, bars and cloakrooms. They may be useful where the fire barrier assemblies are not immediately touched by the public, for instance when on the non-public side of a counter provided that there is an alternative escape route from the kiosk when the curtain has descended. Where fire barrier assemblies are to be used there should be no possibility of pressure on the fire barrier assemblies from furniture or people, be it wilful or accidental. In general these fire barrier assemblies would not be suitable on stages unless a robust method can be achieved.

Active fire barrier assemblies:

- a) should not be used to form an escape route;
- b) should not obstruct or cross escape routes when deployed;
- c) should not use overlaps to increase the area of the fire curtain;

MORE FROM *TECHNICAL STANDARDS FOR PLACES OF ENTERTAINMENT*:

Motors

F1.34 Where a ventilation fan or any other electrical motor, other than a fractional kW motor, is remotely controlled, an indicator to show whether the motor is switched on should be provided at its control position(s). The indicator may be:

- a) a long-life indicator light which is illuminated when the motor is switched on; or
- b) a clear indication on the building management control system; or preferably
- c) an ammeter marked to indicate the normal operating current of the motor (This has the advantage of indicating that the motor itself is operating.)

Note: A notice should be sited on or mounted adjacent to any remotely controlled motor stating **Remotely operated equipment. Keep away. Isolate before working on this machine.**

Ramps See Figure R

C3.41 Where otherwise there would be one or two steps a ramp should be provided.

C3.42 Any ramp should be:

- a) no steeper than 1 in 12 (5°) and be no longer than 2m between landings; or
- b) no steeper than 1 in 15 (4°) and be no longer than 5m between landings; or
- c) no steeper than 1 in 20 (2.9°) and be no longer than 10m between landings; and
- d) at least 2.1m headroom above the ramp; and
- e) at least 1200mm wide at floor level and at least 1000mm wide measured at 1500mm from the floor level.

Note. The width of the ramp should be 1.5m in public places but can be 1.2m elsewhere.

Fixtures and fittings

E2.09 All fixtures and fittings throughout the premises including any sales kiosks, showcases and bars should as far as reasonably practicable be made of Class 0 (BS 476) or Class B-s3.d2 (BS EN 13501-1) materials or at least of materials which achieve Class 1 (BS 476) or Class C-s3.d2 (BS EN 13501-1) surface spread of flame.

E2.10 Shelves, countertops and similar fittings may be constructed of materials of limited combustibility, such as metal or glass, or of timber. If timber is used it should be:

- a) natural timber of not less than 25mm nominal thickness; or
- b) plywood of not less than 18mm finished thickness; or
- c) medium density fibreboard of not less than 18mm finished thickness.

Note: Glass used for shelving or showcases should be toughened or laminated.

E2.11 It may be necessary to install fireproof letterboxes as liquor licensed premises are susceptible to arson more frequently, or deliver mail by hand when the premises are open.

Stages and performance areas

F1.38 Sockets provided for performance purposes, such as sockets for the connection of lighting or sound equipment, should normally be unswitched and without neon/LED indicators.

F1.39 A sufficient number of suitably sited permanently installed sockets should be provided in order to minimise the use of temporary cables and to restrict the lengths of flexible cables on stages, platforms and in similar areas where the lighting and other equipment is subject to frequent changes of positions. Designers of electrical installations should take into account the requirement to meet short-circuit disconnection times on sockets where long extension leads may be connected.

F1.40 Sockets that are controlled by dimming equipment should either be domestic 15amp 3pin to BS 546 or industrial 16amp 3pin CEE form to BS EN 60309-2 unless a greater capacity is required in which case sockets to BS EN 60309-2 should be provided.

F1.41 Sockets intended for the connection of stage lighting luminaries and controlled by dimming equipment should be protected by RCDs on the basis of one RCD to no more than 6 final sub-circuits. (The actual number of sockets protected will depend upon the design of the dimmer racks installed.) The RCDs should be fitted on the dimmer racks and not on the individual sockets irrespective of the ratio of sockets to RCD.

F1.42 Routes for the easy running of temporary cables between the stage and auditorium areas should be provided. These should ensure that any temporary cabling is routed so as not to obstruct escape routes and to maintain smoke and fire separation – see Recommendation E3.42.

F1.43 Flexible cables should be kept as short as is reasonably practicable in order to reduce the risk of compromising the earth loop impedance and reducing risk of mechanical damage and overheating of coiled cables.

F1.44 All flexible cables should have sufficient conductor size and mechanical strength for their intended duty. It is generally good practice to use at least 2.5mm² csa flexible cables in the stage area for circuits up to 16A. BS 7909 details heavy duty flexible cables for use in entertainment and events environments.

- a) Cables to be used indoors should
 - i) preferably be specified in BS EN 50525-2-21 (H05 RN-F or equivalent); or
 - ii) for existing cables may be PVC or rubber sheathed as specified in BS 6004 or equivalent.
- b) Cables to be used outdoors should

http://www.technical-standards-for-places-of-entertainment.co.uk/TS/index_140.html#page=258

LIGHTING IDEAS:



<https://www.stagewhispers.com.au/reviews/crimes-heart-0>

<https://www.sarahjaneshiels.com>

<https://www.bbc.co.uk/bitesize/guides/z4jsxyc/revision/1>

<https://inews.co.uk/culture/rockets-and-blue-lights-national-theatre-review-as-disorientating-as-a-fever-dream-1181776>

<https://www.chauvetprofessional.com/news/zach-blane-telling-stories-on-stage-with-light/>



Here I have gathered a small collection of images showing types of lighting that I found interesting and that I felt could be inspiration for the type of atmospheres it would be suitable to recreate for our set design.



I like the strong bursts of colour used in these examples as well as the use of shadows/silhouettes and finally how the different tones create very different atmospheres.

However, I feel that the lighting colour will rely on the colour scheme of the set, it is important to ensure they don't clash.

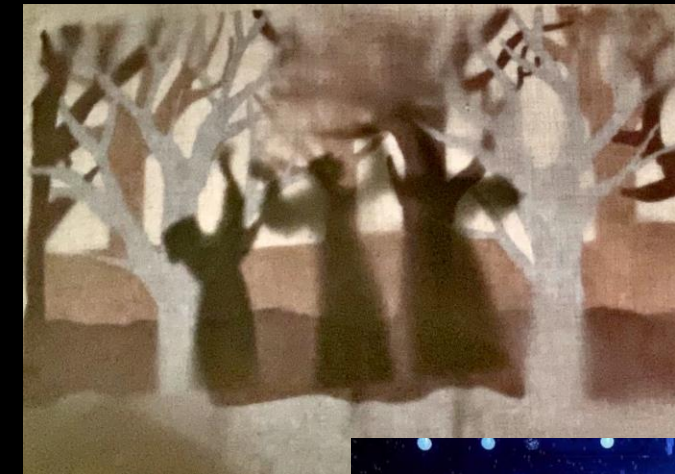


PROJECTION AND SHADOW PUPPETRY:

- "Shadow puppetry is a form of theatrical performance that uses the shadow of puppets cast onto a screen." As explained in an article titled *The History of Chinese Shadow Art* from *Google Arts and Culture*.
- I have experimented with this form of puppetry before, for a projection project using a QLab queue list. This is a technique we could use again for this project because we found previously that it can work very effectively.
- We gathered images and clips we had created ourselves and put them into order with fades in and out and other effects for the transitions. We also put music behind it.
- Something we thought could work very nicely with the use of shadow puppetry was to show the flashbacks/backstories of the characters throughout the script.
- We plan to incorporate a screen/surface that can be used to project the imagery onto for when the backstories are commencing.



<https://artsandculture.google.com/story/the-history-of-chinese-shadow-art/pAVxjXX69TPSWQ?hl=en>



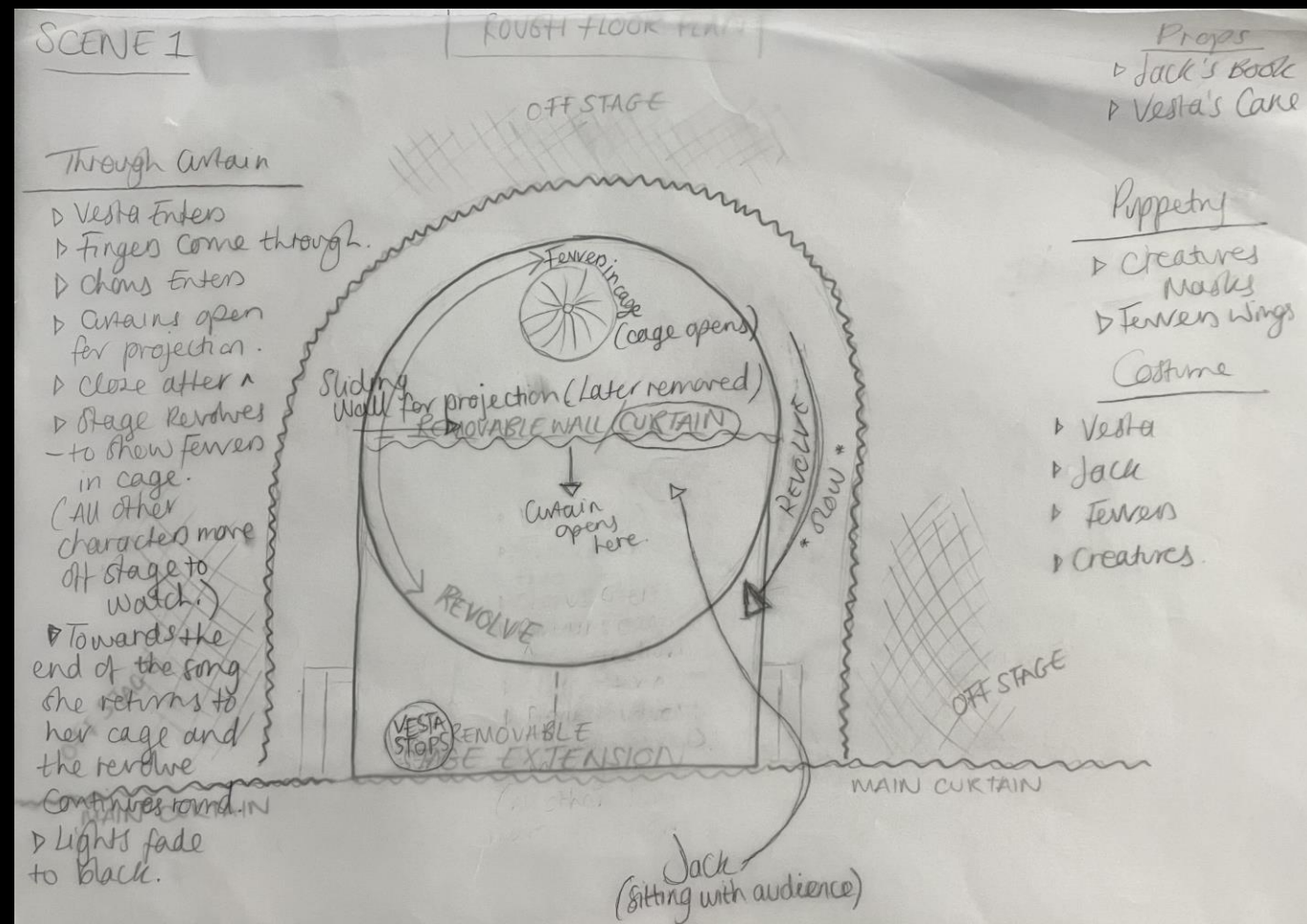
An idea taken from a production of *The Lion, the Witch and the Wardrobe*. Looking at the use of projection onto the tent/curtain.



SETTING THE SCENES:

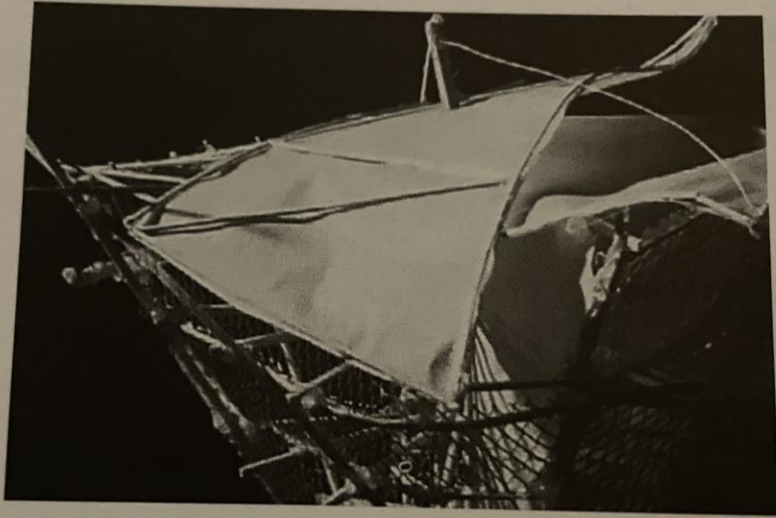
- Freya and I sat down together and went back through the script imagining how each scene could play out with what on set, referring to props and other elements. We did it first in rough, using tracing paper to overlap the original, rough plan drawing so that we could list and mark out what we imagined for each scene without having to redraw the same floor plan.
- I find that using this technique will help me to envision how the scenes might play out. It can be the first step before completing a storyboard. It allows us to have all the information we need to know how we imagine the scene will play out.

After gathering some ideas that I liked I let them sit and began looking further into detail and considering some other important aspects like safety and general elements such as treads and ramps, I was ready to run through the script to put my ideas in to play to test out how they would work. Allowing me to move on to the **Selection** stage of the 7 steps of design.



We went through each scene using the same technique, listing actions and details and marking out positionings.

MODEL IDEAS:



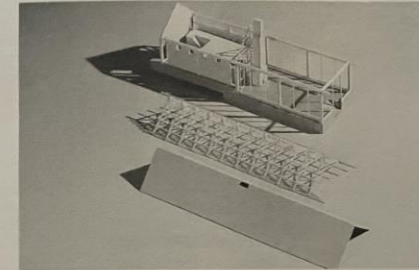
Cloth and Trace

Drawing trace or light cloth can be used to fill in planes and simulate translucent membranes. Membranes can be curved and warped as needed.

I decided to look into ideas for modelling early on so that I can think of structural ideas for what my set could look like. In a book about model making, I found lots of sources for inspiration that I think could help me to create some of the things I am already imagining for my stage idea.

This has inspired me to experiment with some sort of structural elements within my tent set up that I hope to incorporate. This book has offered a number of ideas for different modelling styles/techniques.

Source: Mills. B.C (2000) Designing With Models: A Studio Guide to Making and Using Architectural Design Models, John Wiley & Sons, Inc., New York, Page: 9, 10 + 25



Framing Model

Framing models are used to work out the design and location of all structural members and can be extremely useful in working with complex geometries.



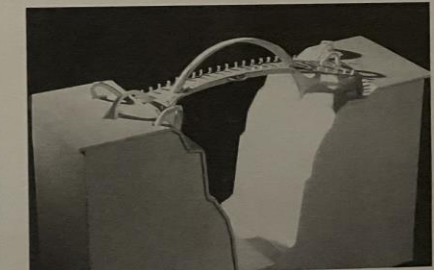
Structural Model

Models are useful in designing structural elements such as trusses and bridges. Not only do they allow visualization of the spatial concept, but member sizes can be refined to reflect structural and aesthetic concerns.



Structural Test

Large-scale models can be made to explore loading behavior. In this case a cardboard mockup has been loaded with bricks to test its capacity.

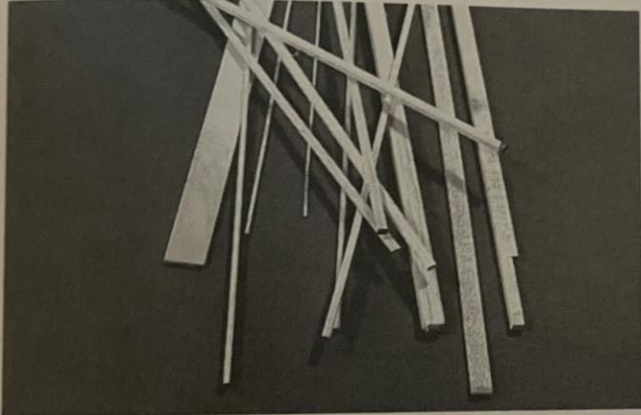


Bridge Model

The usefulness of a model in designing structural elements should be apparent when working out innovative solutions to architecturally designed structures such as this bridge.

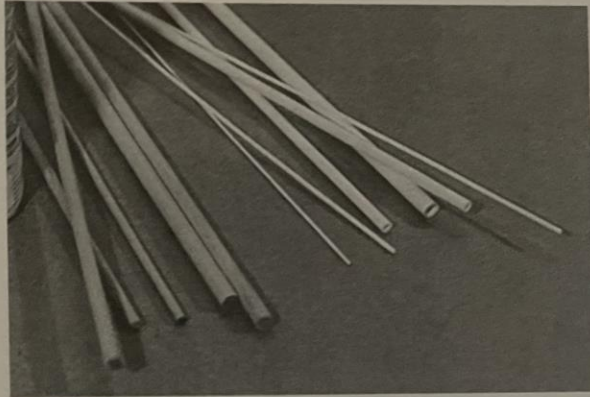
Looking at these examples it has inspired me to consider some structural elements to my model, such as the truss. It would make sense for me to include the truss because I would like to include the main curtain, which would be need the truss to be hung and positioned.

MODEL IDEAS:



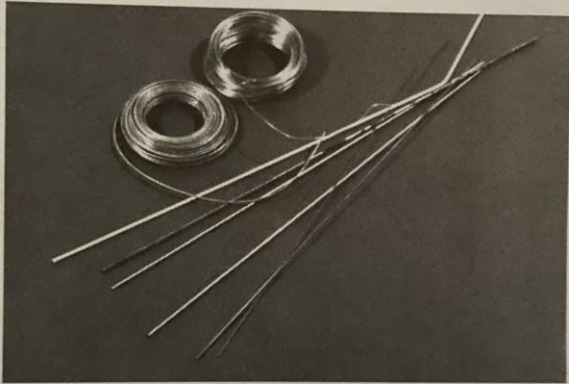
Plastic and Wood Modeling Sticks

Available in square and rectangular balsa or basswood shapes.



Plastic and Wood Dowels

Available in a variety of sizes and lengths.



Wire

- White plastic coated wire
- Copper, steel, and aluminum roll
- Straight modeling wire

Here I have found some ideas for what I could use to create some sections of structural elements. Particularly the truss, I think it would be very effective if I could recreate it using dowels or wooden modelling sticks. Something I could use as substitute are skewers.

However, I was able to also find some thicker squared wooden dowels that aren't quite the full thickness of the scaled measurements but would provide a more simple and sturdy structure. I plan to experiment with my options and discover which works best.

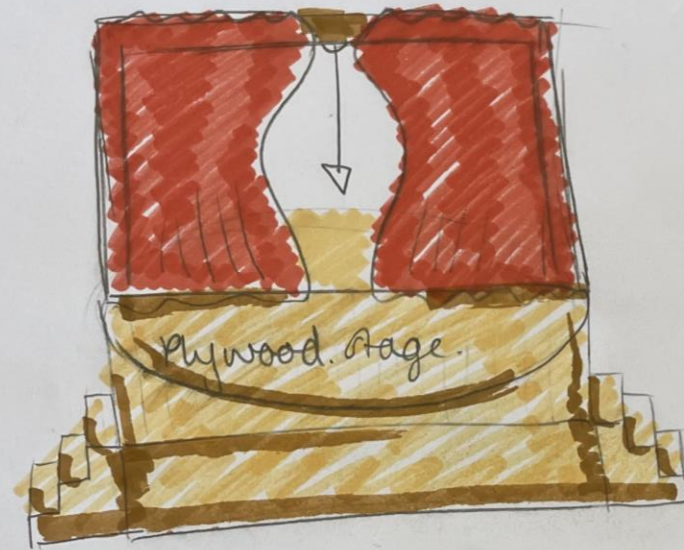
Here I came across a number of different types of wires, I think these could be good examples for how I could create structural shape for the tent and maybe other fabric elements. Or potentially other elements that rely on a more rounded shape such as the curtain track for example. I plan on substituting these types of wire with armature wire.

THE CURTAIN AND BLIND:

Something, I needed to consider for the function of the theatre/dressing room set was the curtain that divides the spaces. As we needed to have the ability for characters to pass through it but also, we needed a surface for the projection. Therefore, I produced the idea to use two thin curtains each suspended on a wooden frame and then the blind feature would be positioned between these two layers and can be pulled down and hooked to the floor.

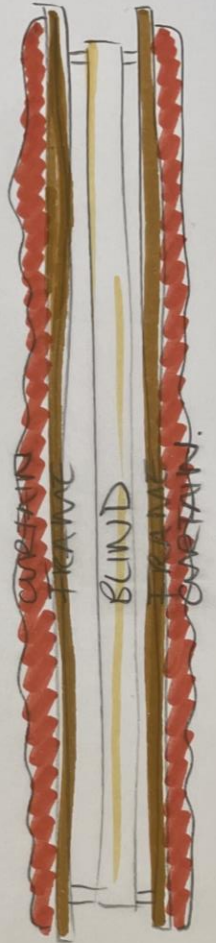
We needed curtains on both side so that when the revolve is turned the blind is not visible from either side.

As we discussed as a group before we felt that the chorus could be utilized within the movement and preparation of the stage. Therefore, we felt it would be suitable to have them available to open the curtains and adjust the blind subtly in the background while the scene plays out in the foreground.



PROJECTION BLIND

Pulled across
by the
members
of the
chorus.



DRESSING ROOM FURNITURE:

<https://foter.com/victorian-chaise-lounges>



<https://www.1stdibs.com/en-gb/buy/19th-century-english-oak-drinks/>



<https://www.thakehamfurniture.co.uk/antique-tables/side-table-dressing-table/19th-century-dressing-table-3-7-refno-4136/>

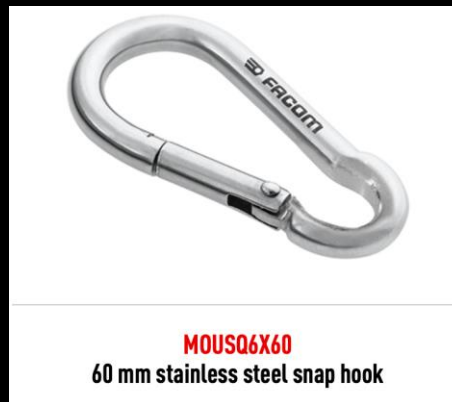
Here I have gathered some examples of furniture for Fevvers' Dressing Room. I took inspiration from furniture I saw in my research looking at brothels for the lounge chair. I felt that she might've brought something similar into her own space as that's where she felt comfortable, she was raised in the brothel and that was her home so I can imagine she would have been influenced by that.

I have also found an example of a drinks cart as there was mention of alcohol present in the scene. I was often in discussion with Freya, the prop designer, as we worked together to go through the script finding ways to make the scenes work within the space I had designed. We decided that it would be fitting to add a drinks table, cart or cabinet of some sort.

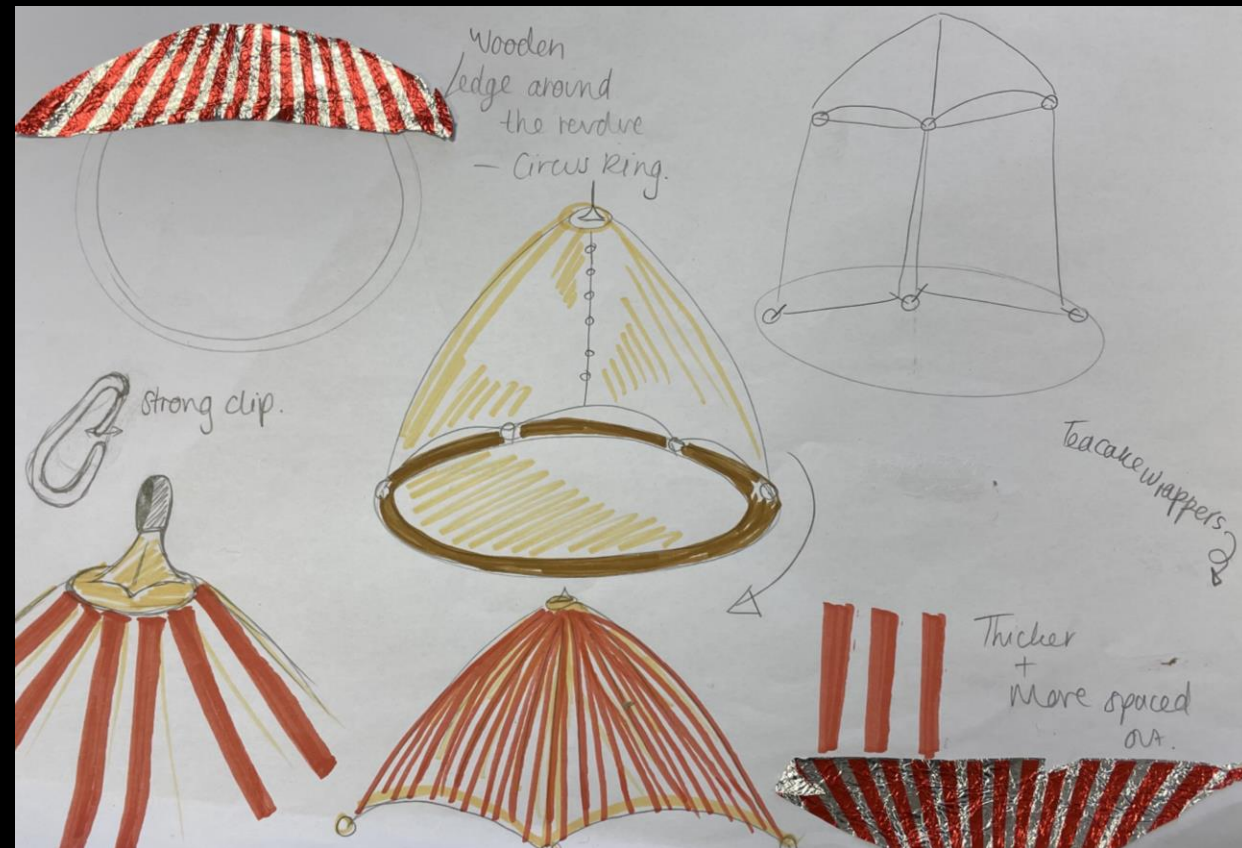
Finally, I added the presence of a dressing table which is standard for a dressing room from what I found in my research. I liked the idea of having a simple table with a mirror and then a stool to sit, something in particular that did not take up a large amount of space.

THE CIRUS SET:

Looking at the set for the circus we decided we wanted a tent feature that would be covered half of the revolve. As we looked into our options more, we thought that a dome like shape would work nicely and not be too complicated. With this in mind we realised that it would need to be suspended over the stage somehow. So, I contemplated the idea of a snap hook clip like they use for climbing harnesses. I've seen them being used and trusted for people and this is simply a piece of fabric that we want to clip to the edges of the revolve and then raised to create the dome shape. We also wanted to use the traditional red and white stripes for the tent as we felt it was very recognisable and therefore, sets the scene well.



<https://www.facom.com/uk/solutions/SLS-Accessories.html>



Here I have also shown how we plan to add a wooden ledge to the revolve so that it signifies the circus ring that is often found to be the performance space.

According to the book *Stage Scenery, Its Construction and Rigging*, there are many types of rigging techniques. Rope is commonly used, "rope is one of the technician's most useful tools and joining materials". Of course, the sizes and strengths need to be considered and there are multiple types of knots and securing methods also. Another tool used for rigging is wire, stovepipe, galvanised iron, or Piano. Each more suited for different uses. Another thing to think about, particularly in terms of the tent structure is tackle rigging, as we will need to hoist the centre middle up as the bottoms are tied down. This will pull the material to create the tent. Although this book is now fairly dated and could contact older techniques, I find that the techniques discussed are realistic for what it is I want to achieve.

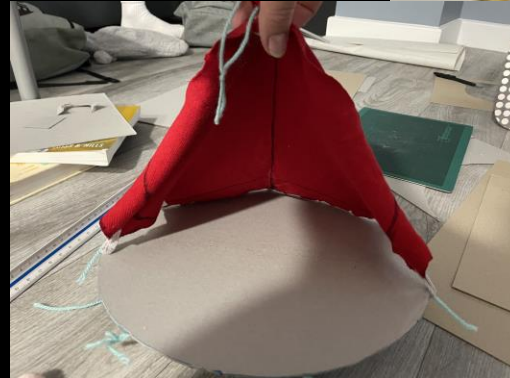
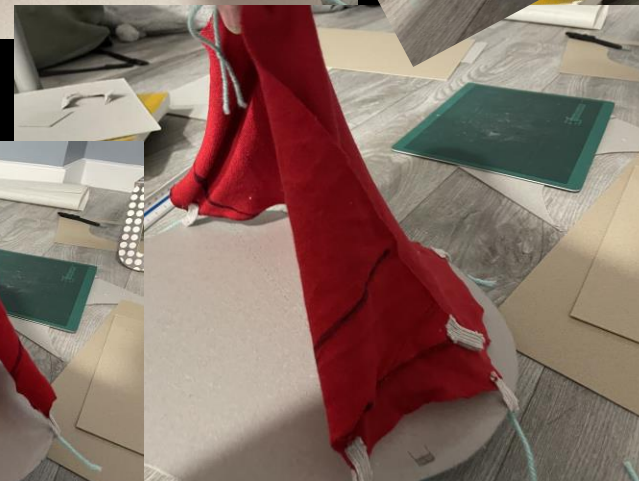
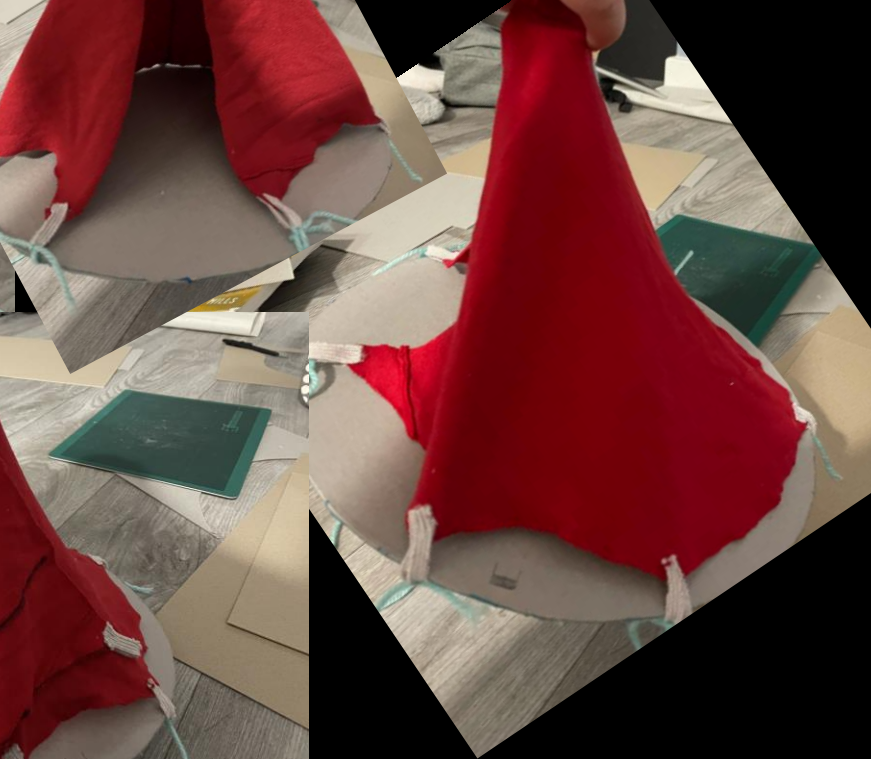
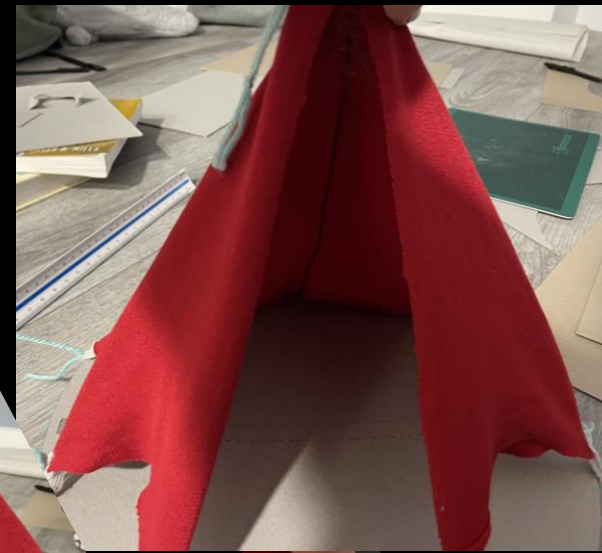
Source: A.S. Gillette/J. Michael Gillette (1981) *Stage Scenery, Its Construction and Rigging*, Third Edition, Harper and Row, New York

EXPERIMENTING WITH MATERIALS:

I began experimenting with some moderately stretchy material with parts from my first basic 1:25 scaled model. I first cut out a circle but soon realised it wouldn't work for what we wanted to achieve for the circus tent. I then cut a different shape that I thought would work better and felt it was more suited. I next used thicker sections of material to make loops that I could tie string to so that we could fasten down the tent.

After tying the loops down and seeing how it sits, I feel that maybe I could do more altering to the shape, but it works well enough for what we wanted. Something I would definitely do is trim the corners at the front because when I folded them back, I think it looked much better. I think this has helped me a lot to imagine what will work best for the final model. I will need to find more material, preferably white material with mild stretch.

Next, I would like to experiment with adding some form of framing to potentially open the shape of the tent more, maybe in a dome shape like I originally pictured in my storyboard.

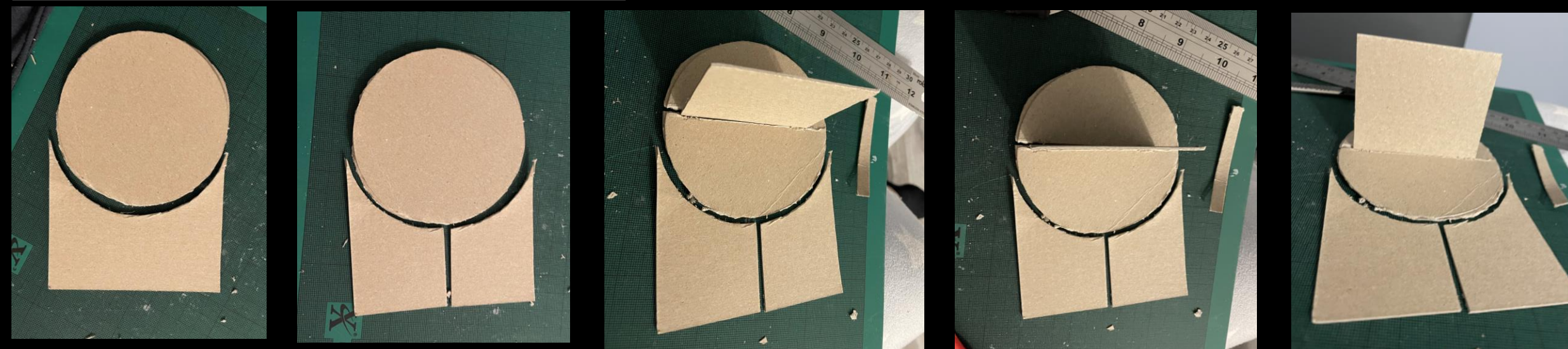


FRAMING THE TENT:

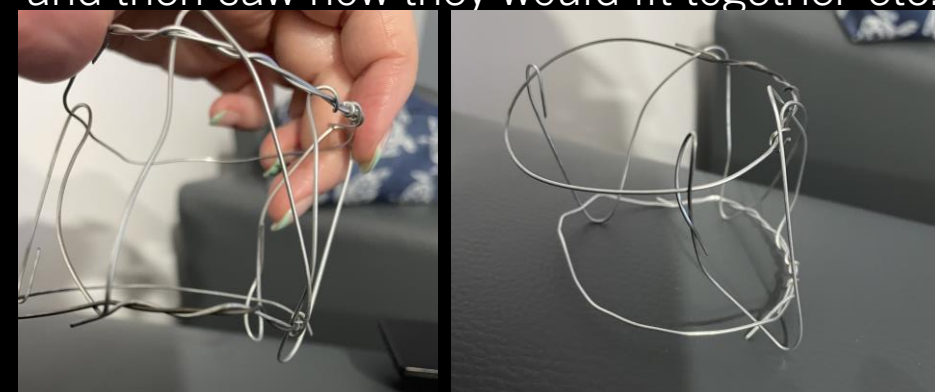
- I experimented with the use of armature wire to create some form of shaping or framing for the tent in the hopes that it would open up the space more from what I had previously achieved.
- The armature wires definitely had an interesting effect and was successful to open the space when used accordingly.
- Although it helped to introduce new ways in which the tent could be shaped, I found that still had not achieved the shape that I was imagining for the set idea I had designed.
- Although originally, I imagined a more dome like shape for the tent, but I later felt that a more pointed cone like shape was more fitting.



EXPERIMENTING IN 3D:



I started experimenting with 3D materials, simply cutting out shapes that represent the floor plan and then saw how they would fit together etc.



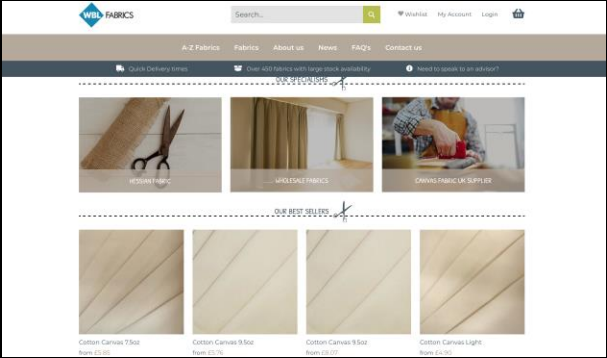
I feel that wire would be a suitable material for the shaping of the cage but this wire quite difficult to mould for what I was aiming for, I think thinner wire would be better suited.



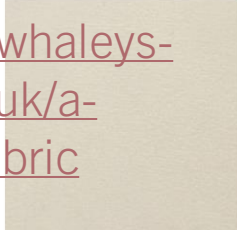
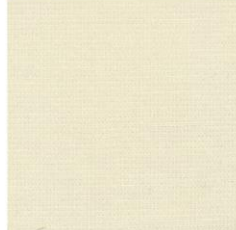
I played around with materials such as teacake wrappers, as they closely replicate the tent surface we had in mind. And I also played around with some wire and quick colour sketches.

FABRIC COMPANIES:

- I was recommended the companies Whaleys of Bradford and J&C Joel.
- They were able to show what they offer in terms of fabrics and J&C Joel also offered information about a Power Flying Systems. It doesn't specify a price but shows what is available. A Power Flying System could offer more quality again in the production specifically with the flying elements.



<https://www.whaleys-bradford.ltd.uk/a-z/elastane-fabric>

 Cotton/Elastane Poplin White from £6.86 147cm (58")	 Silk/Elastane Georgette White from £24.02	 Viscose/Elastane Pacific Black (Jersey) from £8.94 155cm (62")	 Viscose/Elastane Pacific White (Jersey) from £8.02 155cm (62")
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- Elastane cotton is available in a few different shades and is affordable. The stretch would be useful for the tent as it needs to be pulled down and hooked to the stage.



the inspiration behind the performance

<https://www.jcjoel.com>

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Acoustic Solutions

Manual Rigging

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Power Flying Systems

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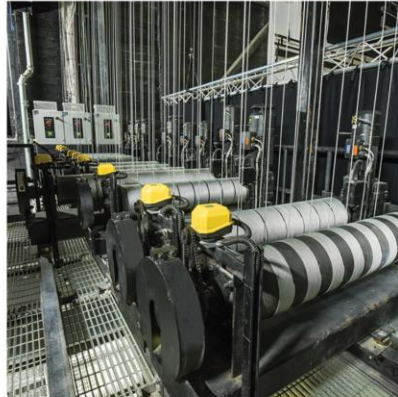
Technical Design Services

Tracks & Curtains

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We can design, manufacture and install bespoke winch systems utilising combinations of the aforementioned to performer and non-performer zero fleet, large drum and multi-axis designs using a variety of gearboxes, drum and brake variations to achieve the specification.

All J&C Joel products comply to BS and European lifting requirements and all go through a complete and thorough Quality Assurance testing process before installation



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CURTAIN TYPES AND TRACKS:

- Depending on which someone might decide to use the addition of curved curtain track can have a drastic impact on the price.
- I think the more affordable option should serve its purpose well for the main curtain as there will be no need for the electronic feature that the other offers allowing for electrical control.
- The main curtain will be used to simply create a black box theatre affect providing a plain dark backdrop for the production.
- Again, there is another option for this production design that could offer the options of choosing to create the set with a lower budget or a higher budget. Similarly, to the situation with the revolve.

The screenshot shows the Direct Fabrics website. The header includes the company logo, a search bar, and contact information. The navigation menu lists various product categories. The main content area features a large image of stage curtains and a 'Quick Quote' form with fields for name, email, and phone number. A 'FREE DELIVERY' banner is also visible.

https://www.direct-fabrics.co.uk/curtain-tracks/stage-curtain-tracks?gclid=Cj0KCQiAosmPBhCPARIsAHOen-N23aMEFoje8h5gGIQuo1170zYBd9PL_qO-TkS7jQhTlt4j4u3WmeoaAghqEALw_wcB

G 5600 - Heavy Duty / Stage Track upto 60kg - Corded or Uncorded - Made to Measure.

★★★★★

Excl. Tax: **£66.67** Incl. Tax: **£80.00**

The image shows a white, curved stage track with a cord. Below the track, there are two small inset images showing the track installed in a room.

Electric Curtain Track - 40-70kg Weight

★★★★★

Excl. Tax: **£416.66** Incl. Tax: **£499.99**

The image shows a black, curved electric curtain track. Below the track, there are two small inset images showing the track installed in a room.

CURTAINS AND FABRICS:

Sharkstooth Gauze Fabrics

Sharkstooth Gauze is very similar in appearance to Scenic Gauze, differing by its smaller, rectangular weave. Occasionally referred to as Sharkstooth Scrim, Sharkstooth Gauze is dense enough for users to be able to dye the fabric to paint a scene on it, or be a surface for projection.

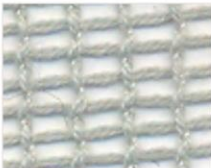
Through lighting you can choose where to pinpoint the focus on stage, smoothing transitions between scenes. Like Scenic Gauze, Sharkstooth Gauze takes on a solid appearance when light is projected onto the front of the fabric, but when the light moves to behind, it becomes practically translucent.

- 80 – 85gm/sqm
- Conforms to BS5867 Part2:B before wetting
- Non Durable FR should be treated to meet flammability requirements if for any reason the fabric becomes wet
- Dry Clean Only

At Whaley's we stock Sharkstooth Gauze in three different style of black, white or grey. If you're unsure as to which colour would be best for you then we can send you a shade card on request. Alternatively you can fill out our contact form or give us a ring to find more information of Sharkstooth Gauze or any of our other fabrics.



Black- STG39 Width:
1060cm/417"



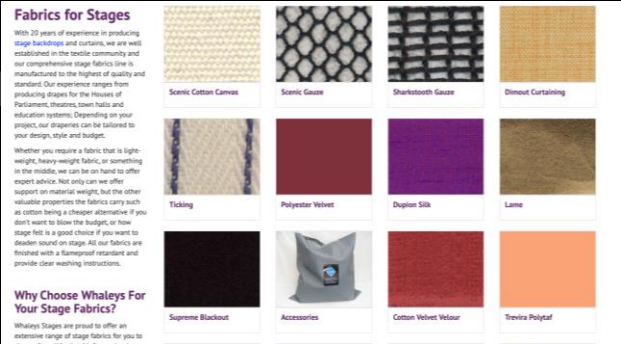
Grey- STG39A Width:
1060cm/417"



White- STG39B Width:
1060cm/417"

The interesting qualities of shark tooth could allow for some very interesting effects within our design, particularly for the final scene where I have plans to drape a white material in the backdrop, I think using the shark tooth gauze could make it more effective offering the different surfaces appearances of being translucent or opaque, and then also allowing for projection and effective transitions with lighting.

Looking at Whaleys Stages it offers examples and ideas for curtain prices and types of curtains that someone might use for a production. I think that the Curtain Legs is an interesting idea and could be considered for the surrounding black curtain for the production.



<https://www.whaleys-stages.co.uk>



Our Curtain Legs

Create stage depth and mask the wings with curtain legs from Whaleys Stages. Theatrical legs are used predominantly as a masking tool to stop the audience from seeing stage hands, equipment and performers off-stage. They can also be used to create the impression of depth on the stage when multiple legs and [borders](#) are used.

We are a leading manufacturer of [stage fabrics](#) and whether you are a large theatre, intimate venue or a school or college, we can help your performing area to life. At Whaleys Stages, we have been creating custom-made [stage fabrics](#) to the size and specifications desired by our clients for over 20 years. We have a team of talented sewers who can bring your stage requirements to life and we don't just work with clients in the UK, whether you are in York or New York, we offer a worldwide service.

With a global network of dedicated fit-out teams, we offer you the complete [theatre curtain and drapery](#) service from design and manufacture to fitting. With Whaleys, we can help you whatever your requirements, whether you have a large public or private theatre or a small intimate venue we have the experience and capabilities to deliver your needs on-budget within a short timeframe.

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SMOKE MACHINE:

- For the final scene I felt it would be effective to include the presence of a fog or mist within the white, empty space. I think this would add a sense of mystery to the place that I imagine would be a type of limbo, being the place between life and death.
- I looked into available smoke machines for stage and found that there are a variety of types, and they can come at a range of prices, this selection I think would be suitable.
- I have even considered the idea to use it throughout, but subtly. It would add an eeriness to the production and could have interesting effects with how it picks up lighting.

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https://www.gear4music.com/Smoke-Machines.html?gclid=Cj0KCQiA6NOPBhCPARIsAHAY2zAP_HPfmx8kz5ULxEXATcVC2bbcaFP1wOrh6YN3DC29Cv4M33M-u1kaAkLDEALw_wcB

FEVVERS FLYING:

- We considered the options we had for the end scene where Fevvers flies with Jack. Initially, we considered ways in which we could have it so that the actor would be lifted with some sort of harness or cord. I looked into some harness gear.
- Looking at what we already have in mind for the production we felt that a fitting option could be to approach it as a suggestion over a set physical act. Therefore, we considered using the chorus to lift them, as they could be utilised throughout the production.
- Another thing we want to use within our design for the production is shadow puppetry. We feel that this could be a very artistic approach and could prove quite an elegant way of creating the visual.

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MSA Latchways - V-Tec Mini PFL (Personal Fall Limiter) £24.48 - £131.75	Ridgegear - RGH2 Glow Front & Rear D Harness with Hi-Vis Webbing £37.00	Ridgegear - RGH5 Confined Space Harness £36.15	Ridgegear - RGHK2 Scaffolders Kit £80.00		
					
MSA - Gravity Suspension Harness £175.20	MSA - Gravity Utility Harness £244.00	MSA - Thermatek Harness £187.20	MSA - V-Fit Harness £145.00 - £260.00		

I found many options on a number of sites, this one is called Altitude Safety and shows examples of the type of harness that would be available. I feel that with consideration this could be incorporated well into Fevvers' costume.

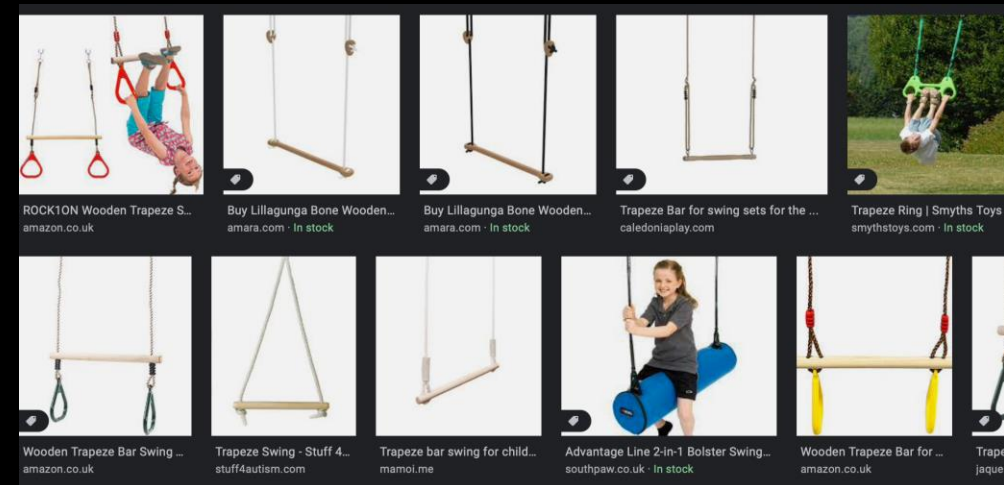
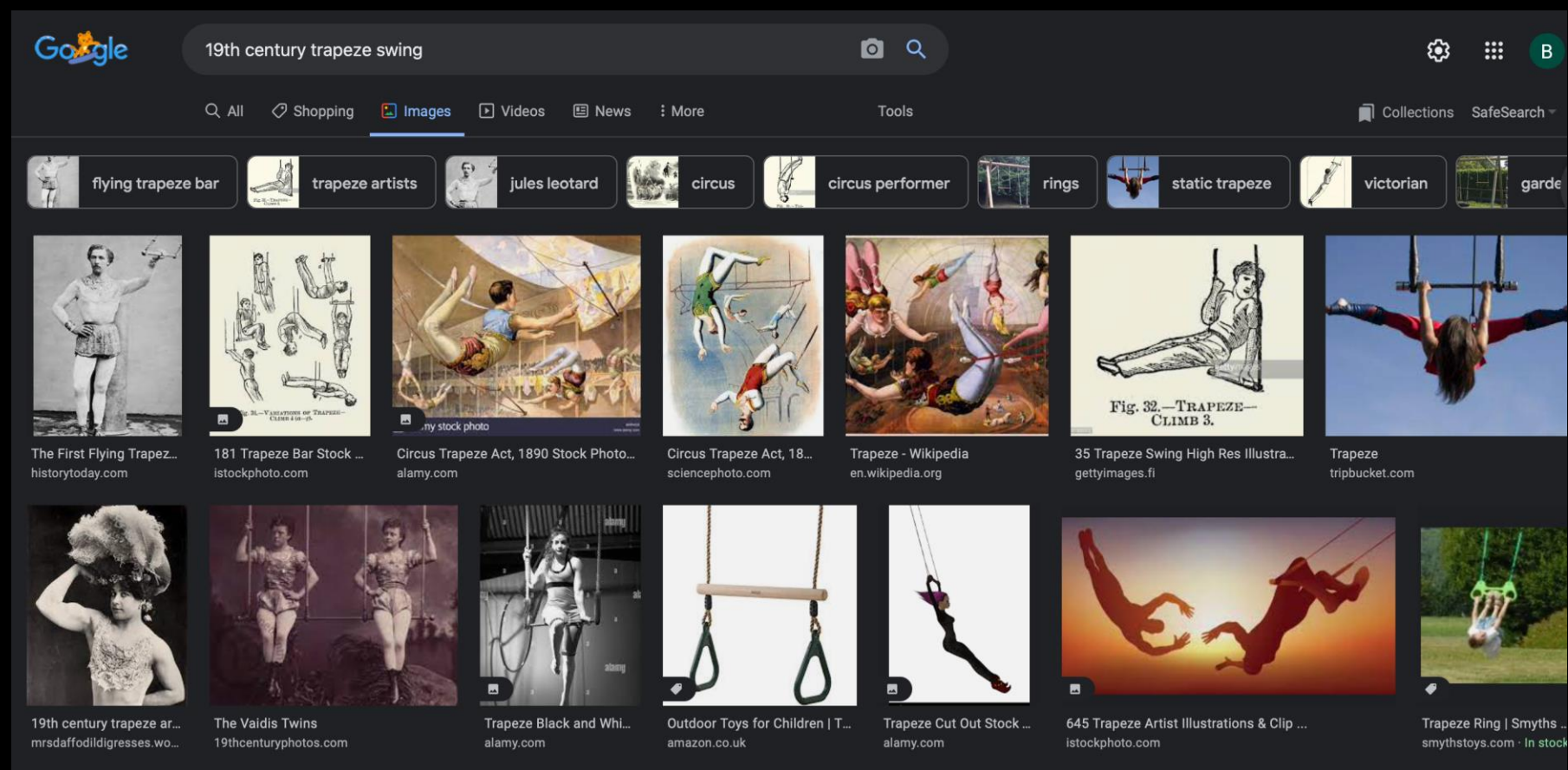
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TRAPEZE SWING:

I needed to consider an idea for the trapeze because there is a scene where Fewvers is supposed to be practicing her trapeze act and then later performing.

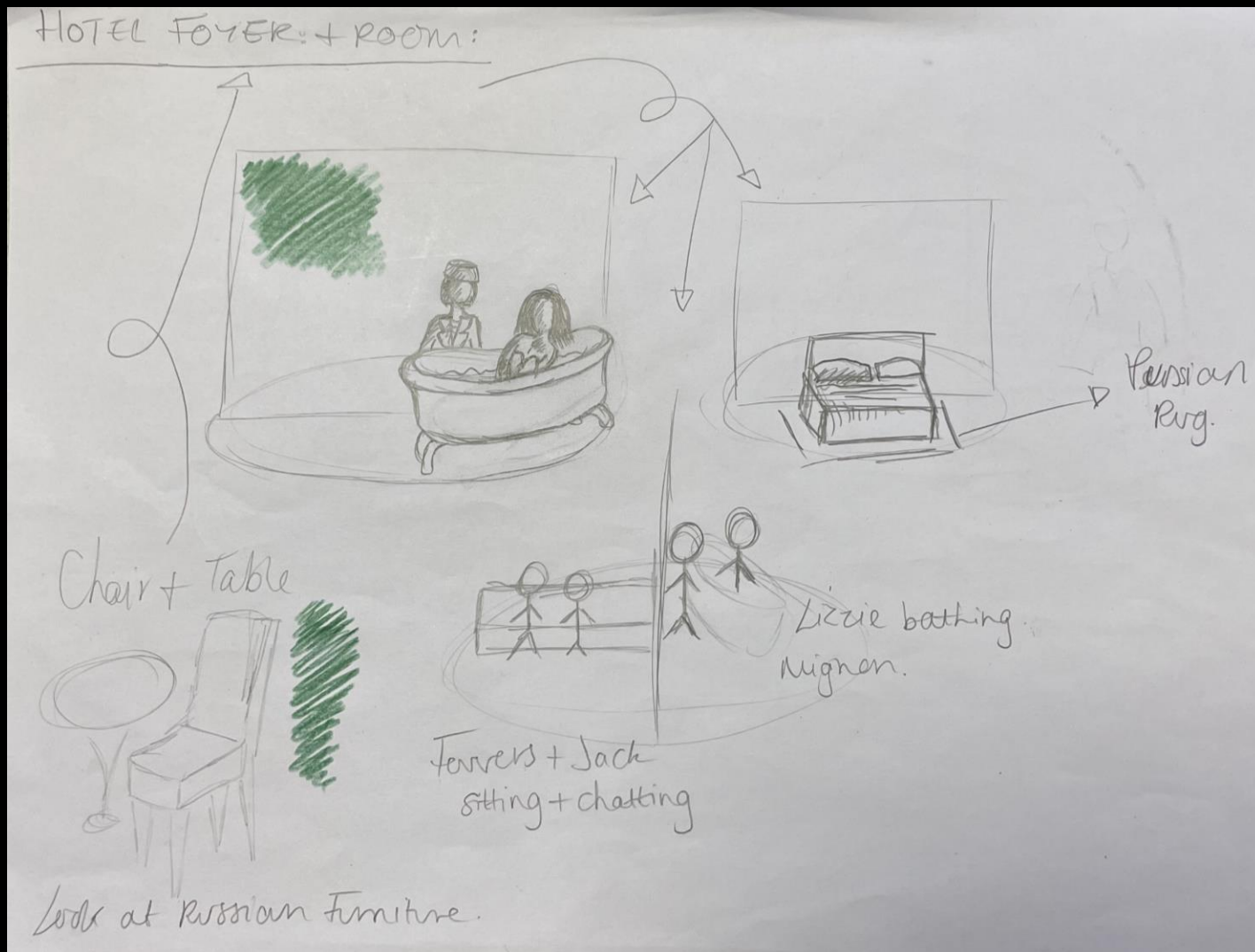
The first simplest idea that I felt would work allowing to give the sense of her being at a height but not being too advanced for the actor.

In a google search the most frequent appearing things was a trapeze swing as shown. Therefore, it would be accurate and would work well for the script and the stage.



HOTEL – FOYER AND ROOM:

Here I have completed some sketches for an idea on the stag play of the hotel foyer and room. In the script there is a scene where Mignon is in the bath and then Jack and Fevers are talking in the other room or another part of the room. It tends to drift between the characters within this particular scene therefore I again thought that using the revolve divide would be useful. At first, I considered a sofa or set of chairs for Fevers and Jack to sit on, but I felt that using a bed would work better as later in the script Jack and Mignon stay in a bed together in the hotel. Therefore, this set idea can offer use for each hotel scene and the revolve can be used to create smooth transitions between them.



A backdrop I thought would work well was the dark green tone I've added in, referring back to my mood board I took inspiration from The Ned hotel as I liked how the colour scheme worked with the rest of my design for the set and I will also look more into 19th Century Russian furniture and décor.

Something Freya suggested to me also was a Persian rug which she found out was popular in the 19th century, during her research into rug bags.

My plan for the furniture is to make everything have wheels so that they can be moved on and off stage with more ease. It would also be useful to make what I can, lightweight so that it can be easier again. However, I need to consider that the furniture needs to be able to hold the weight for whomever needs to use it, in terms of the bed and bath for example.

HOTEL – FOYER AND ROOM:

Here I have gathered a collection of furniture pieces that I think would work for the production. I have chosen a Neoclassical table and chair for the foyer. I have chosen a bath reference for the hotel room as well as an idea for the bed idea. I also think adding a rug to the space with the bed would work nicely. Each of these will be put against the green backdrop.

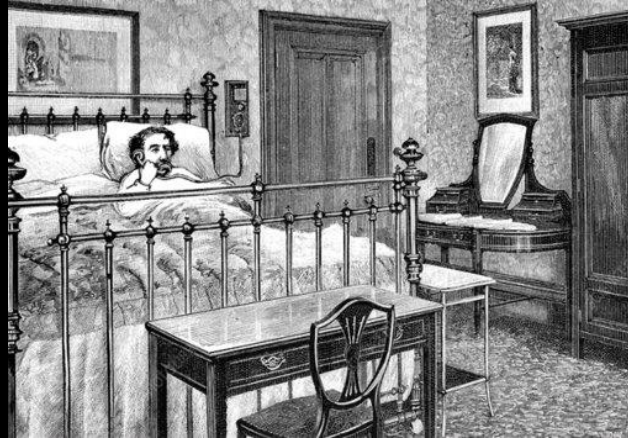


"Fine 19th century antique Serapi carpets include some of the most rare and desirable large size decorative Persian carpets." They were considered desirable and therefore would be an asset in a high-class hotel.

Source: Claremont Rug Company (ND) Antique Persian Serapi Carpets

<https://www.claremontrug.com/antique-rugs-information/antique-persian-rug-guide/antique-serapi-rugs/>

<https://www.sciencephoto.com/media/427125/view/hotel-telephones-19th-century>



In a google search for 19th Century hotel beds this image came up. It is linked to an article that discusses hotel room phones. However, it offers a good example of what a hotel room may have looked like in that time Freya was able to show me a video of a room in The Ned for reference and they, to this day, use metal framed beds. Therefore, combining the two pieces of information I think a metal frame bed would be fitting.

<https://www.wilsonsyard.com/original-rare-19th-century-tin-slipper-bath.html>

Both pieces of furniture I found are Neoclassical Russian furniture. I thought that these hold a quality that could be found within an expensive hotel, Neoclassicism is a "18th and 19th century movement that developed in Europe". It was said to be "a revival of the classical past."

Source: Motta, C (ND) *What is Neoclassicism?*

<https://useum.org/Neoclassicism/What-is-Neoclassicism>

This is a vintage tin slipper bath, in a google image search for 19th Century baths many tin baths appeared but the slipper bath offered the standard more fitting to a hotel standard.



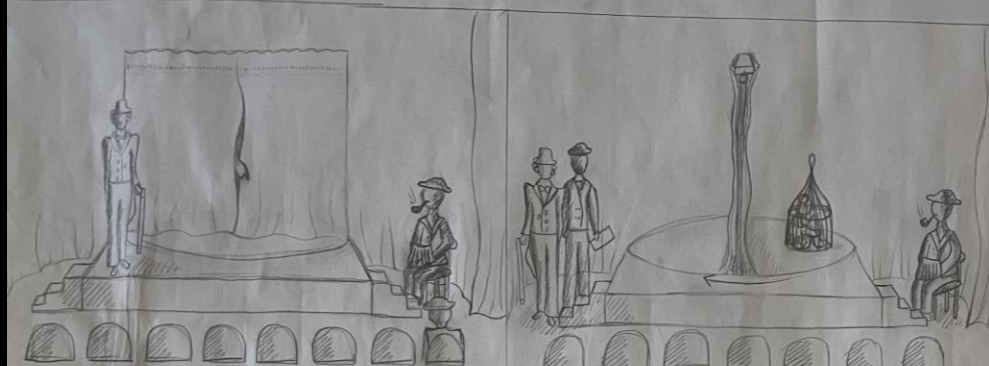
<https://www.sothebys.com/en/buy/auktion/2021/style-new-york-silver-ceramics-furniture/a-russian-neoclassical-brass-mounted-and-inlaid>



https://www.1stdibs.com/furniture/seating/sofas/18th-19th-century-russian-neoclassical-sofa-couch/id_f_375731/

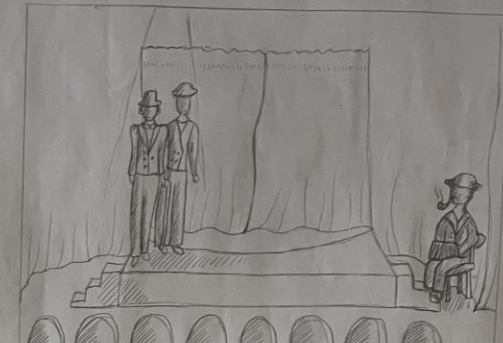
STORY BOARD:

ACT 1



SCENE 1: Vesta starts the play on stage. Jack is sat in the audience, a finger comes through the curtain and summons him on stage.

SCENE 1: The stage revolves. Vesta and Jack have moved off the stage. Fenven appears ready to perform, she is in a cage.

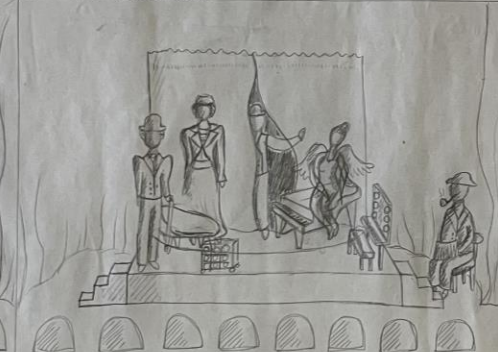


SCENE 2: The stage is returned to its original state. Vesta + Jack are present. There is low lighting. There is a subtle spotlight on Vesta + Jack.

RETHINKING PROPORTIONS



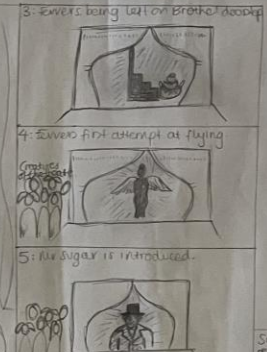
SCENE 2: As Jack approaches the curtain to knock, the stage begins to revolve. You see the other side as it emerges.



SCENE 2: As Jack steps through the curtain, we are in Fenven's dressing room where we find Fenven + Lizzie.



SCENE 2: The first appearance of shadow puppetry, showing Jack's experiences as Vesta talks. The furniture is next to the stage extension.



SCENE 3, 4, 5: Set remains the same, they show the different flashbacks/backstories.

SCENE 6: Set remains again, with the audience Fenven + Lizzie exit and the Great Pillow through the air.

ACT 2:



SCENE 1: Colonel Knowley introduces the Circus. Jack asks to join. Lizzie + present on stage.

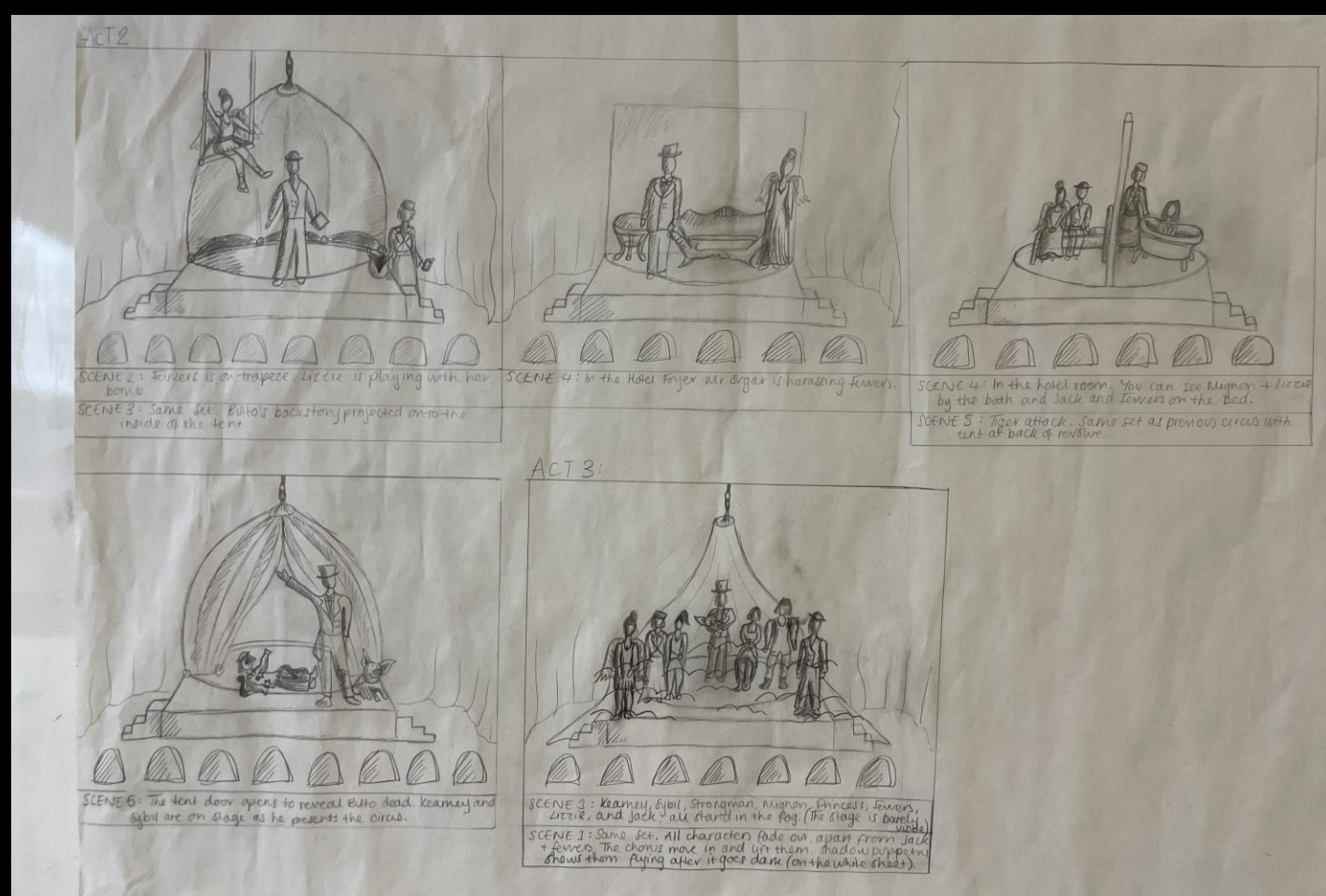


SCENE 1: The stage turns to reveal Princess, Bullo + Strongman. Later, Fenven joins them.



SCENE 1: After beating her Bullo tells mignon's story. It is shown on the inside of the tent as he does so in shadow puppetry.

After completing a story board, I could see exactly how my set idea would work with the script. There are few minor changes that means that what I have imagined doesn't follow the exact play out of the script. However, with the help of Freya who is working with props, we figured out a way that better fits the function of our set whilst still following the script very closely, if not exactly. I found this a very useful tool for building a good visual description for how everything could work together. It was useful for me to understand it and I can now use it to help others see what it is I am seeing.



After making decisions and putting together a story board I was able to begin **Implementation** from the 7 steps of design. Allowing me to make more developments to my chosen ideas and start planning a model.

FEVVERS' HARNESS:

When going through the script, whilst I was putting together a story board, it was decided that Fewvers would have a trapeze swing in the set. Therefore, it is important that we include a harness into her costume.

I found a Performing Arts Safety Manual which I felt would offer some useful information about rigging in the production design.

Flying & Rigging Performers and Other Objects

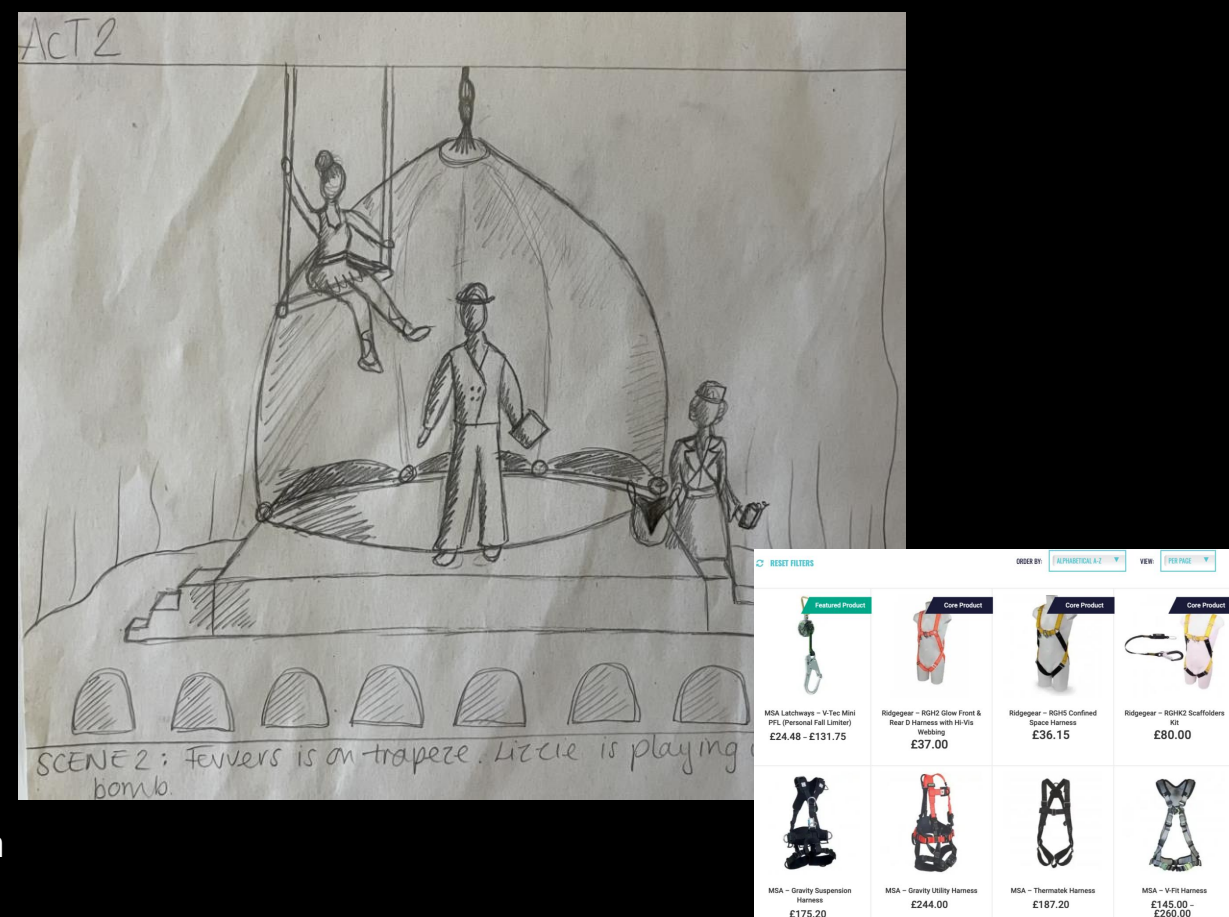
Flying and rigging performers and other objects poses a hazard to the performers and crew below. It also poses a hazard for the performers being flown. Contact the Campus Risk Manager for approval when planning to fly any performers in a production. Use the services of a company with a professional technical engineer with suitable experience in rigging performers and flying overhead objects.

Suspended Items Above the Audience

If an unusual item or particularly challenging items are to be suspended above an audience, contact the Campus Risk Manager for approval. Examples of these situations might include when planning to suspend very heavy or large items above the audience. Follow the rules for rigging set pieces and consider contracting with an outside company if this is beyond the normal scope of your rigging operations.

This is also useful information for our plans to suspend fabrics for the ten and final scene.

Source: University of California (2015) *Performing Arts Safety Manual* https://www.ucop.edu/safety-and-loss-prevention/_files/performing-arts/SafetyPerformingArtsManual.pdf



Now that we have decided Fewvers will be using a trapeze swing it is essential that it be include in her costume design for safety during the production.

Source: https://www.altitudesafety.co.uk/shop/?show=all&fwc_category=harness&campaign=8968470844&content=412827306136&keyword=restraint%20harness&gclid=CjwKCAiA0KmPBhBqEiwAJqKK48LXefsKzjYwtLrvGUfs3DMSwAd5rXopj6Fee_rPI37rB8eceoMA9BoCCw0QAvD_BwE

NEW TRAPEZE IDEA:



In discussion with Cara, the costume designer, we discovered that an alternative trapeze idea would be more suitable for the costume design, as there were issues with incorporating a harness into the costume. Although I thought it could work originally, it was not compatible with the corset. Cara discovered that there is a similar method that can be used that does not require the use of a harness but would require the use of a qualified performer to play Fevvers for this act. I think this method could work just as well and may even have an increased sense of elegance to the trapeze feature. With the use of the other flying elements, it could fit in very well.

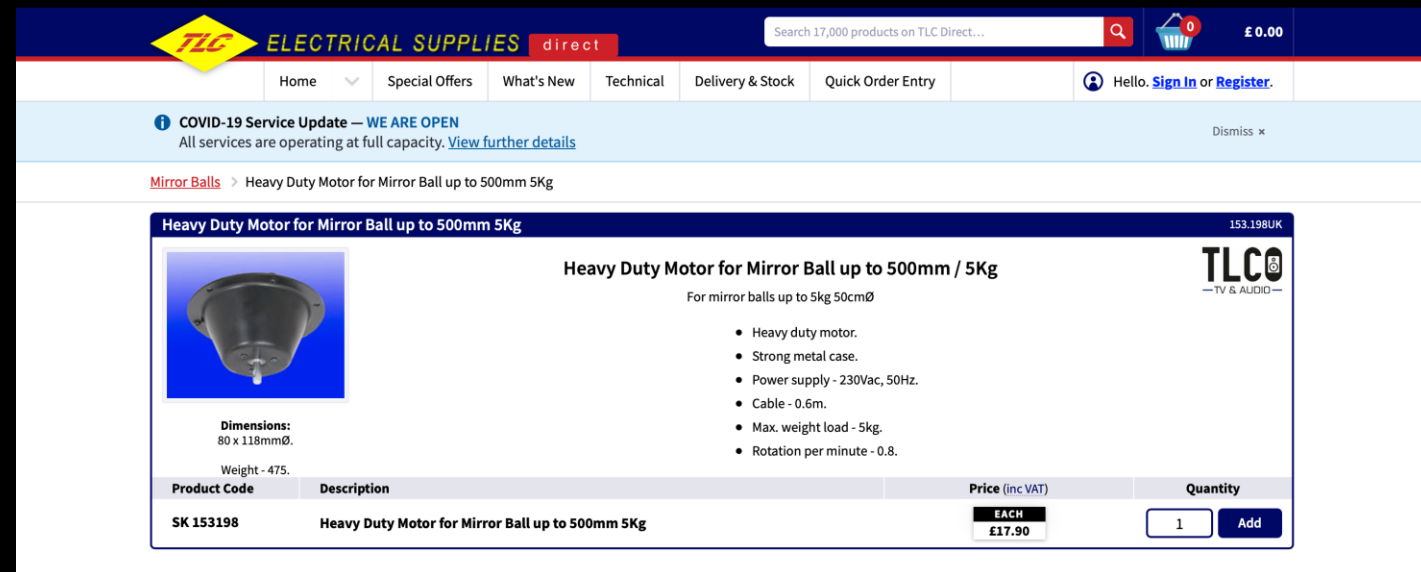
FLYING SCENERY:

A further development I came to decide on was creating the curtain as a flying element as well as the dividing wall for the hotel room scene. As I previously designed them to be built on a frame, they would have been attached to the stage and been able to revolve along with it. Therefore, to incorporate them as flying elements I would need to find a way to allow them to turn with the stage whilst being suspended above it.

I was recommended the idea of using a mirror ball motor so that it could rotate accordingly with the revolve when needed.

I would keep the same structure as the previous design with the blind between but would apply it as a suspended bar/pole.

<https://www.theatrecrafts.com/pages/home/topics/automation-scenic/powered-flying/>



The screenshot shows the TLC Electrical Supplies website. The top navigation bar includes links for Home, Special Offers, What's New, Technical, Delivery & Stock, and Quick Order Entry. A search bar is present with the text "Search 17,000 products on TLC Direct...". A COVID-19 Service Update banner states "WE ARE OPEN" and "All services are operating at full capacity. View further details". The main product page is for a "Heavy Duty Motor for Mirror Ball up to 500mm 5Kg". It features a product image, dimensions (80 x 118mmØ), weight (475g), and a list of features: Heavy duty motor, Strong metal case, Power supply - 230Vac, 50Hz, Cable - 0.6m, Max. weight load - 5kg, and Rotation per minute - 0.8. A table at the bottom shows the product code SK 153198, description, price (£17.90 each), and quantity (1).

Product Code	Description	Price (inc VAT)	Quantity
SK 153198	Heavy Duty Motor for Mirror Ball up to 500mm 5Kg	EACH £17.90	1 Add

https://www.tlc-direct.co.uk/Products/SK153198.html?source=adwords&ad_position=&ad_id=415703895099&placement=&kw=&network=u&matchtype=&ad_type=&product_id=SK153198&product_partition_id=940253953438&campaign=shopping_excluded&version=finalurl_v3&gclid=Cj0KCQiA6NOPBhCPARIsAHAY2zAwtrduXDMXhFsT1j1vYs56wOLMnSI18RwQvEN0EpPvbpr_xcexFQkaAkBIEALw_wcB



Here I have drawn examples of the different elements that could be used for making these features flying elements.

A LAZY SUSAN BEARING:

"A lazy Susan is a round tray that rotates and is meant to sit on a countertop or table and allow multiple diners to access food, condiments and relishes without having to pass them around." It is a very old design that developed from the idea of a revolving table.

Source: Brougham, R (2019) The real reason the Lazy Susan got its name <https://www.familyhandyman.com/article/the-real-reason-the-lazy-susan-got-its-name/>

After discovering the smooth rotation of the Lazy Susan, it has inspired me to aim for the same smooth quality in my final design. Therefore, as I have previously stated that I would aim to make a revolve myself without a motor, I think I may want to change my mind. As looking back at the YouTube videos the noise level and quality seems a though it could be a disruption to the production and being able to provide a sturdy and smooth working revolve would be worth it.



This is an image of the Lazy Susan that was ordered in for us to use in our model. It is about 7cm x 7cm. I plan to use this for my functioning revolve in the model which I plan to make from thin plywood.

There are Lazy Susan bearings available to purchase online, I found these on Amazon. They would be useful for creating an effective functioning model.



Source: https://www.amazon.co.uk/s?k=lazy+susan+bearing&crd=Q96BY1Y6R03D&srefix=lazy+susan+%2Caps%2C84&ref=nb_sb_ss_ts-doa-p_8_11

THE WINDJAMMER:

From the script we know that the Windjammer is a musician however, there is no indication of what instrument he plays. As I've already discovered the Windjammer was a type of large sailing ship, made from iron and steel, and it used to carry cargo in the 19th and early 20th centuries. To me the windjammer makes me picture a brass instrument.

In a google search of "windjammer instrument" I came across something called a *Yamaha Wind Jammer Model EW20* available on Amazon and as stated in the product description "It's an electronic flute, obel and saxophone". Although, this was not produced until the late 20th century so it would not been an available instrument at the time of the play. However, I am considering the idea of maybe a flute or saxophone for his instrument.

Another thing that came up was something about Leadbelly who was a musician from the 20th Century also he was an "American folk-blues singer, songwriter, and guitarist whose ability to perform a vast repertoire of songs in a variety of styles, in conjunction with his notoriously violent life, made him a legend." According to *Britannica*. Another article, by Accordiancrimes states that he played "a single row diatonic accordion called a windjammer" I think that this could be an interesting instrument to consider.

Source: Bauer. P (2021) *Lead Belly, American Musician* <https://www.britannica.com/biography/Leadbelly>

Something I feel would work well considering the situation with the orchestra or whether there will be live music. I quite like the idea of using the Windjammer as the main musician and then hving other members of the cast, particularly those within the chorus. It could be interesting if maybe they had handheld instruments so that when on stage they could still be contributing to music.



Another thing I've thought about is where the Windjammer might be found on stage when present. I feel that it would be fitting to find a place somewhere on the edge of the stage so that he is visible but not obvious. I felt that a simple chair would be a suitable place where he could stay for his duration of his presence, with his instrument.

<https://www.pamono.eu/early-victorian-chair>



<https://www.worthpoint.com/worthopedia/yamaha-wind-jammer-model-ew20-50057357>

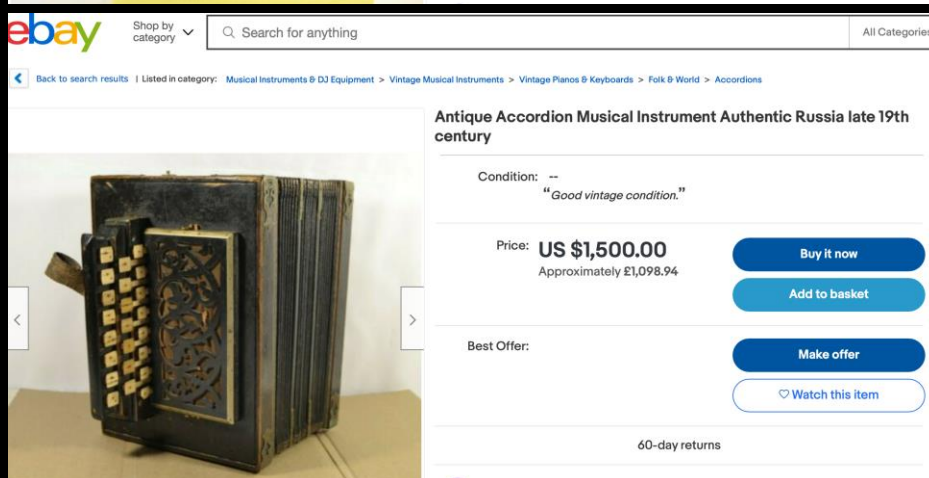
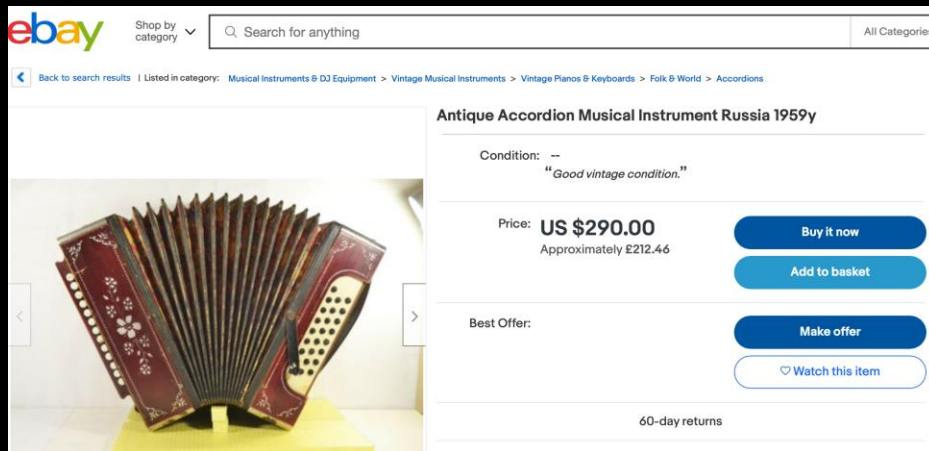
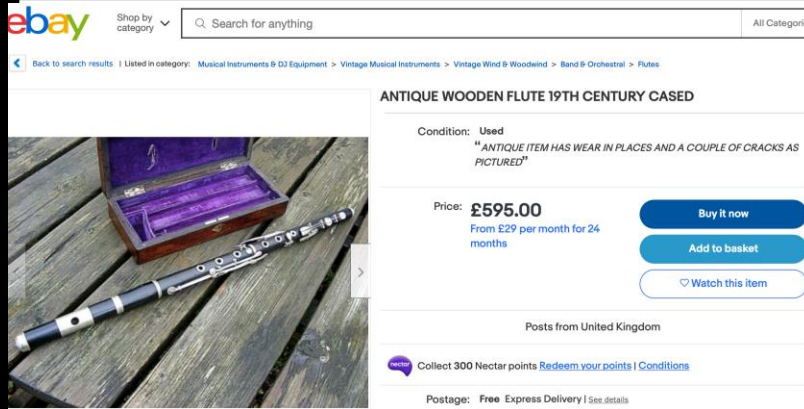


Figure 4. Leadbelly and his windjammer, ca. 1943. Courtesy of Tiny Robinson.

Almost every book that mentions his performance on the instrument has asserted that Leadbelly's accordion style was influenced by the Acadian tradition of southern Louisiana. The Acadian connection was initially suggested by John Lomax in his biography of the bluesman, and it has been repeated verbatim in later writings.¹⁰ Leadbelly volunteered the following illuminating comments to Gordon Fiske: "The Louisiana French people liked the windjammer, but us Negroes liked the guitar better. I just played it safe and played them both."¹¹

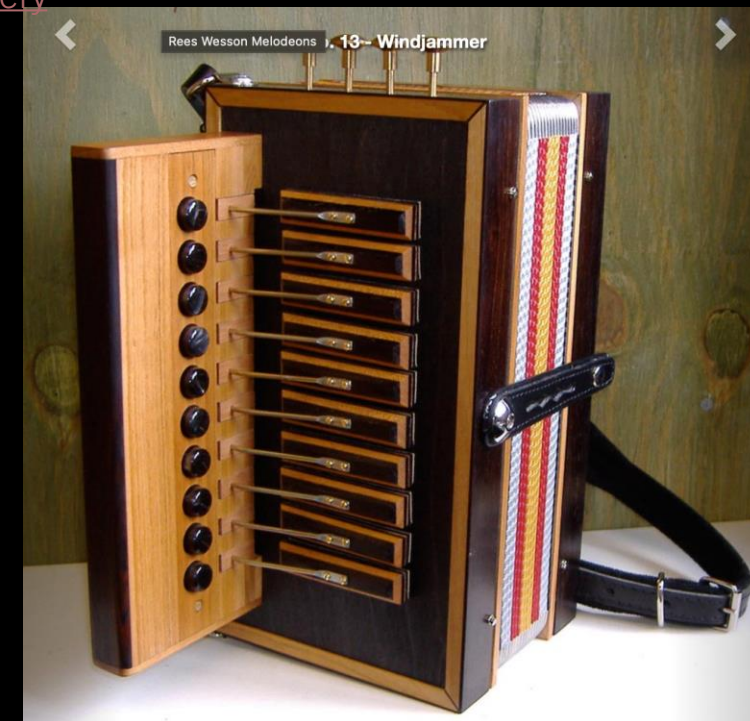
<http://pbaccordioncrimes.blogspot.com/2009/12/windjammer-accordion-and-leadbellyhow.html>

THE WINDJAMMER AND THE ORCHESTRA:



I found some available options of inspiration for a flute and an accordion on eBay. Although I have looked more at the option of a windjammer accordion because I like the colours it possesses and the interesting nature of an accordion alone. As a group we also found that it would be fitting for his character to be sat smoking a pipe and with the accordion it allow him to do so throughout whether he is playing or not.

An option we could consider for that is to purchase a more modern-day accordion and then alter the appearance to make it fit the time more appropriately. And I would like to include the colour of the windjammer accordion because it seems to be a recurring appearance for that specific make of the instrument. I also think it would be an interesting effect if the music was used as the sound effects also, a chime could be the chime of the clock and a collection of all of the instruments together could signify the explosion t the end.



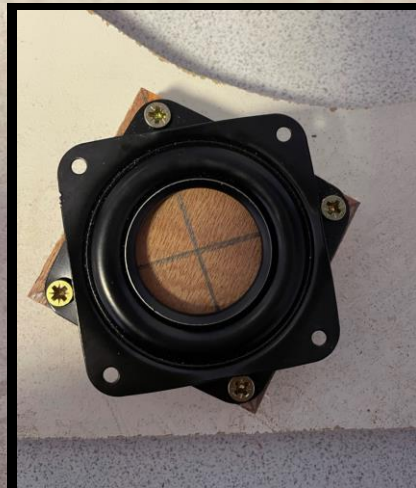
MAKING THE MODEL:

I measured and cut a piece of plywood down to fit the Lazy Susan bearing, allowing for the holes to be seen past the edges so that I would be able to screw them onto the round stage piece.

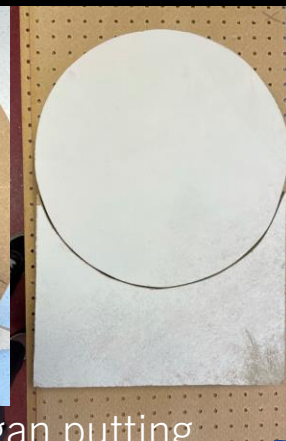


Originally, I was unsure of how to attach the Lazy Susan bearing but I found this YouTube video, linked below, which allowed me to get an idea of what I could do and then found my own slightly altered and more fitted way for what I needed the revolve to achieve.

<https://www.youtube.com/watch?v=peOgfSlhGiw>



Due to the thickness of the wood I had to find a very small screw to fit the bearing to the wood.



I also began putting together the model box using a thin board in two halves with pine structure underneath to increase the strength. I then put white card on top and black card to build the walls.



I cut the stage pieces from thick MDF reused from a previous project, using a Jigsaw and then sanding the edges to make the curves as smooth as possible. I then painted them white using acrylic paint so that it would fit with the rest of the model accordingly.



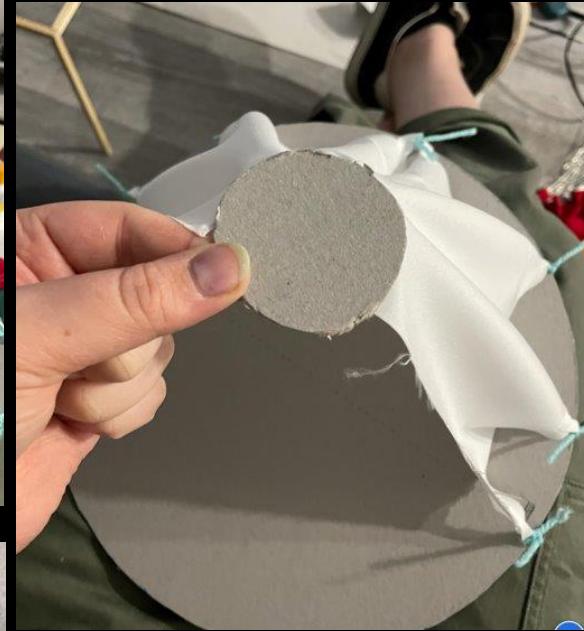
MAKING THE MODEL:

Here I experimented with a different technique for the truss using skewers to show the structure. However, I used a different technique for the final piece as I felt that using that wood would be quicker and neater. I think I made the right choice.

Once positioned and attached in the model I was able to plan how the main curtain would hang. I created a track for the curtain to hang from using armature wire for the arched shape and then skewers to make up the straight sections.

I then proceeded to make the separate elements being the tent and curtain that will be positioned above the revolving stage. Freya helped me to create curtain pleating along the top with a needle and thread. We made two halves and then I attached them to a skewer, to act like a curtain pole. These additional elements work as simple elements to show how and where the flying elements would fit into the space.

I have also made a final mock-up of what the tent will look like, after the experimentation I completed.



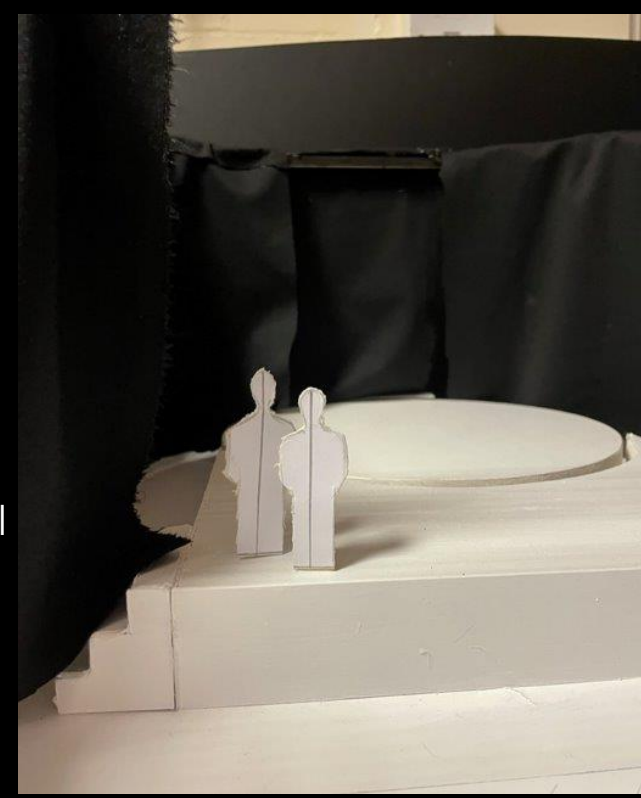
FINAL MODEL:



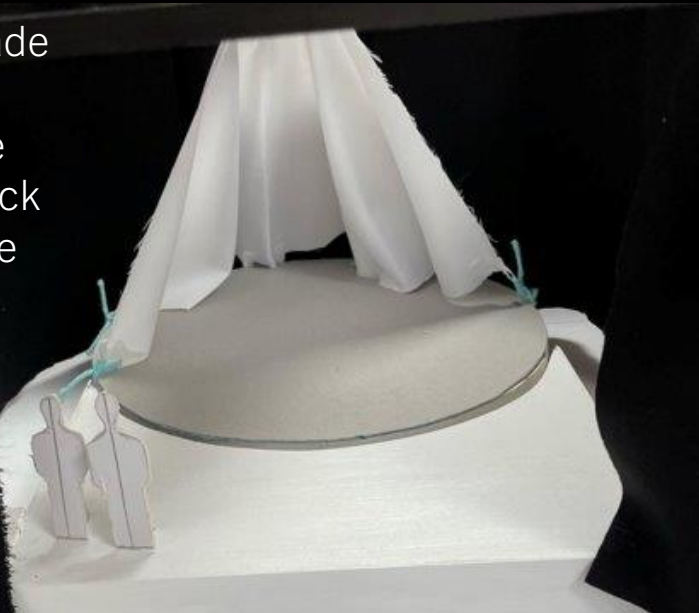
Here are images of my finished model. I think the use of the additional elements work well. Including the sample of silky translucent material that represents a sample of what the shark tooth gauze might look like in the final scene. As well as the tent and curtain samples I made to position in place as I'm explaining.



I also included some small figures for size reference to see how the actors would fit. I made two small figures, one representing the average height of women and then also the average height of men, based on UK data.

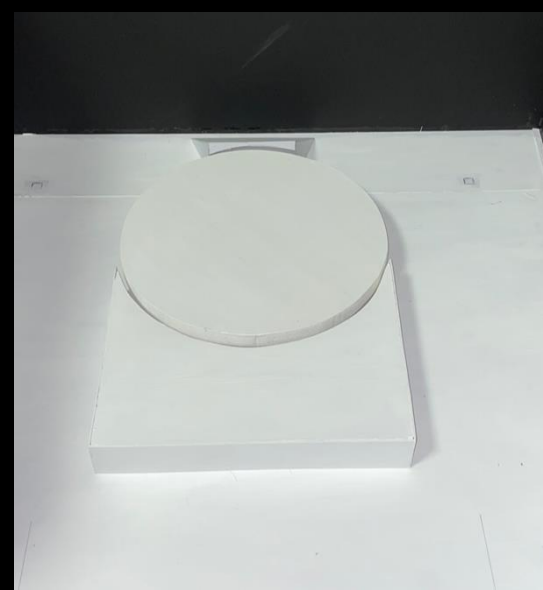


I also made sure to paint the truss black giving the overall model a cleaner finish.



MODEL STYLING:

- My main plans for the model were to make a standard white card model. However, there are features that I have incorporated that are not within that category of modelling, such as the wooden stage and truss, and use of fabric elements.
- I have made the effort to stick with using black and white however to keep the same clean colour scheme throughout. I painted the revolve white as previously stated and also painted the wooden truss black.
- In consideration to the additional elements and them being made from scrap material that I purchased from Lee Mill in Swansea. I felt that these elements needed to be sampled but would work better as additional pieces instead of official features for the model. As this allows me to display and explain both.



AUDIENCE AND COVID RESTRICTIONS:

- My plans for the audience are as shown, I have designated a space for where I would position the seating in rows.
- I have offered just over roughly 36 squared meters for the audience to be positioned within.
- Of course, there is the case of Covid restriction. Therefore, I want to explain that this would offer different crowd numbers depending on the situation.
- I found a site that offers a calculation of how many people would be recommended for the space I have offered.
- Source: <https://venuesearch.ie/capacity-calculator/>

Space In Square Metres

36



Standard (Pre-Covid) Capacity:

Standing: 72 guests or Seated 36 guests

2 Metre Social Distancing Capacity:

Standing: 9 guests or Seated: 12 guests

1 Metre Social Distancing Capacity:

Standing: 36 guests or Seated: 23 guests

EVALUATION:

To sum up this module I would say that I have enjoyed the process very much, despite the pressure I felt towards the end. It has left me feeling more confident in my designing abilities.

I think, as a group, we worked well as a team. This was due to communication amongst the different departments, being led by each member. Although, I did ensure to take the role of Set Designer as my own and follow the process of my own design, I feel each of us were very considerate of each other's thoughts and ideas to ensure that every voice was heard. Any compromises were made where necessary so that everyone's contribution worked as a whole production.

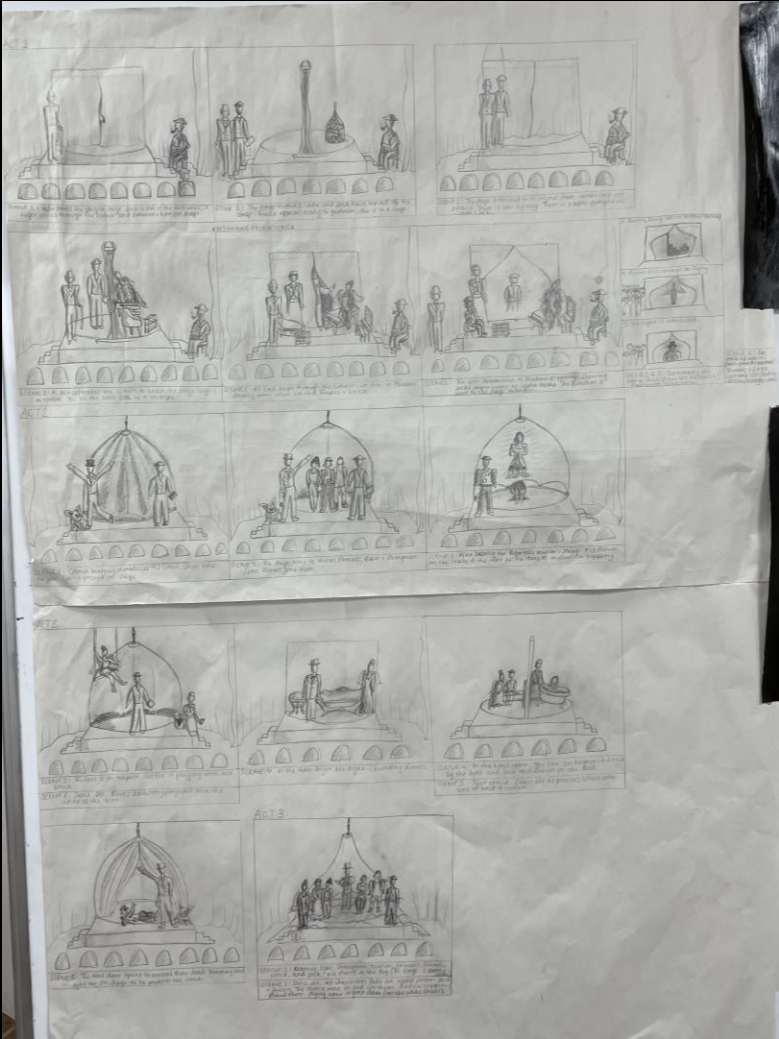
Throughout my design process I felt that I followed the 7 Steps of Design to guide me through and I found that it worked well for my progress. For this project I also felt I was more productive with research which is usually not my strongest point, although there is still room for improvement.

For my presentation, I was able to present a good amount of supporting pieces including our group presentation with my contribution being work and inspiration I had taken from my workbook, a moodboard of sketches and experimentation, some concept art, my storyboard and my model.



Some things I think could be improved on, was time management and stress management. I found my self feeling very overwhelmed towards the final few weeks, although I did still manage to get work done. Another thing I struggled with was the presentation during the final stages. Presenting my work has always been something that I found difficult due to the increase in pressure to speak formally and effectively infront of others. This is something I think would only improve with practice and I know it will not be the last time I am expected to present therefore I will have the opportunity to gain more experience in this area.

In hindsight, I would consider proportions more consistently throughout my designing stages, as it is visible throughout my storyboard and concept art that the scale is not entirely accurate. From my model you can see that the figures would be much smaller on the stage compared to what I have previously presented in my storyboard and is also clear with the size representation of furniture in my concept art. Therefore, I think it would be worth it to get a clear vision of the scale compared with the actors so that it can be presented accurately in my work. However, I still believe that my storyboard and concept art give useful visuals to help others envision my design plans.



PRESENTATION NOTES:

1. INTRO

Hello, welcome. I am Beth and I have taken on the role of Set Designer... (Freya... Vanina... Cara)

NEXT SLIDE

We are pleased to present our interpretation of Nights at the circus. We have enjoyed tackling this script, however did make some very minor alterations to small elements of the story, but only in places we felt would help the run through with our production ideas. We have chosen

2. to follow a standard end-on theatre approach with black box theatre qualities such as the dark surrounding curtain, as you can see in the model... (Vanina... Cara... Freya...)

During our research we took a lot of interest in links with different religious beliefs and mythologies. Particularly the ideas behind Limbo + Purgatory, Norse Mythology and the judgement after death...
Rest of Intro...

3. MY PART

Initial Ideas = Moodboards → Theatre, Dressing Room, Brothel, Hotel, Circus, + White landscape.

GO THROUGH MOODBOARD SLIDES

Revolve → Initially for flashbacks
→ Very interesting feature that supports disorientation theme.
→ Halving and using both sides.
→ OPTIONS → make = Affordable
→ Hire = Expensive

REVOLVE MOODBOARD

EMAIL QUOTE

4. Experimentation and Idea development → sketches, materials + patterns. How things fit together.

SKETCHES + MATERIAL EXPERIMENTS

POINT AT PHYSICAL MOODBOARD
→ made floor plans = Using CAD.

FLOOR PLANS

Storyboard → Helping to envision
*POINT how the script could play on AT or stage. → Reference

STORY furniture ideas + Windjammer BOARDS* FURNITURE INSPO

DISCUSSIONS
w/ PROPS
ABOUT PIPE.

5. Model → Curtain, Tent, *POINT AT Shantooth Gauze for MODEL * final scene.

→ Show positions for additional elements and discuss.
→ Discuss mechanics and idea changes. MIRROR BALL MOTOR. Flying Elements. NEWSWING IDEA.
→ Harness + Trapeze changes.

SHOW HOW ADDITIONAL FEATURES FLYING ELEMENTS PAGE WORK

Audience → Positioned.
→ Layout would be reliant on potential covid restrictions, which will also impact the number of people able to attend

6. PASS ON

I will now pass you on to Freya who will be discussing her Prop Designs.

7. CONCLUSION

My overall aim for the stage design was to be simple but clever, as a group I think we have each used this thought process to produce a production idea that allows the audience to follow the story comfortably without getting lost whilst still offering the sense of uncertainty that is present within the script.

END

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

- Display sound knowledge and understanding of the application of design within specialised areas such as set, costume, props, lighting, sound and AV.
- Critically illustrate the role of the designer in the process of making theatre and/or film and/or TV.
- Critically analyse selected scripts, genres and periods from the perspective of a designer.
- Apply process skills as appropriate to each design area.

Looking back at the learning outcomes, I would like to say that I have been successful with my attempts to achieve them.

What I have learnt from this module and would like to take forward is the improved standard of research I have completed for this project, the use of the 7 Steps of Design, and the communication skills used for the group format we have worked in. Some things that I have learnt through hindsight and will improve in future is the care I take with looking at proportions throughout, better time management and stress management, and hopefully more confidence with presentation performance. Another thing I think could help with my design ideas is research for inspiration, where my historical and general research was improved, I have included little sources of inspiration. Looking for more inspiration sources can open doors to many new design ideas and could lead to more creativity with my design.

In conclusion, I am happy with my overall design process and where it has led me, being a simple but clever design that allows for interesting transitions throughout the production, as well as being a well thought out design as a group with the production elements as a collaborative. I have touched on some areas for improvement and areas I am pleased with and will use this to improve my future project work. In terms of the model, I am pleased with the end piece and like how it works with the additional features to position accordingly, however I feel that if started earlier on I could have reached a higher quality finish for the end piece and added some extra details that could've made it a more refined.