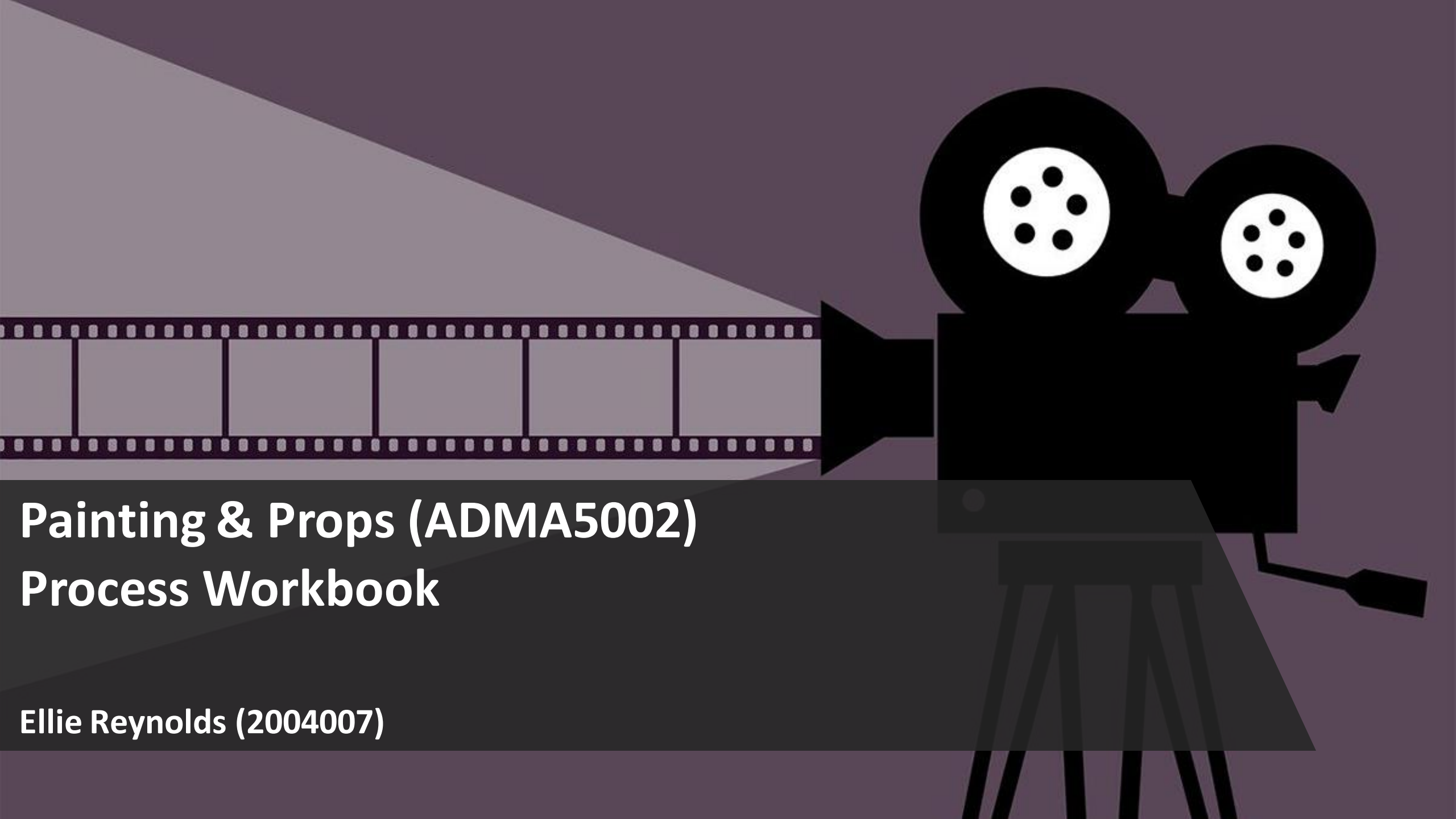


Painting & Props (ADMA5002)
Process Workbook

Ellie Reynolds (2004007)

Throughout this module, I would like to follow the seven steps of design to guide and keep me on track. The seven steps of design are the following:

1.Commitment
You must commit to the idea and process that you are presenting to the client, but you should also consider what your capabilities are as you should not lie about your vision.

2.Analysis
Consider asking questions and exploring different ideas.

3.Research
Research is the most important step to ensure that your work is accurate. Take inspiration from biomimicry and architecture around us.

4.Incubation
Let ideas process in your mind before you commit and rush straight to the next step.

5.Selection
During this stage, you should start to make decisions about your options and choices.

6.Implementation
Finalise your idea and select the mediums and medias needed, then start the project.

7.Evaluation
Evaluate your work by discussing what went good and bad, you should think about how you could develop your style for future projects.

Abandoned flat where new owner renovates over time

BUDGET: £500

make do and mend

Teenager growing up - style changes

create a narrative

Married Couple

Housewife

Project brief

You are part of a design team for a medium budget indie film. The director would like to show the passing of time in one camera shot/track of 1950's city flat in Britain. Your set needs to be made up of three 'areas' which interlink and show progression of the flat owner renovating the space. There will need to be at least one window and one door in your design which allows for the option of green screen. Each space can be no bigger than 3m x 3m and no taller than 8 feet.

Same spaces to show development?

Restore

bring back to life

IMPORTANT

KITCHEN

- new appliances

BEDROOM

- include costume/fabric
- consider bed size - use boxes

Late 40's → early 50's → late 50's

Module Aims

• To introduce students to the methodology, practical skills, processes and techniques of the Scenic Artist and Props Maker.

• To develop students' understanding of the relationship between design, making and interpretation through rendering, painting and props.

• To experiment with a broad range of traditional and contemporary making processes.

Learning Outcomes

• Analyse and test props and painting techniques / approaches appropriate to their needs.

• Compare and contrast suitable processes for given design problems.

• Display basic knowledge and understanding of the visual and technical resources of the props maker and the scenic artist.

• Apply props and scenic painting equipment along with materials as appropriate to their working characteristics in accordance with relevant health and safety guidelines.



Early 1950s Mood board

When researching 1950s interior design, I recognised that there was a substantial difference between early 1950s and the late 1950s design.

The early 1950s was heavily inspired by modernism and a clean lined style. (BBC, 2014). Due to the war 1 in 3 homes in Britain suffered damage and therefore this led to a need to mass produce affordable furniture at good quality (Mayor, J. n.d). Key elements that I noted within my mood board is darker stained oak and a cool toned colour palette. During this period, I believe that when creating furniture or designing a space, families considered function over form due to the shortage of money.

Designers such as Lucian Ercolani and G-plan were moderately popular.

Late 1950's Mood board

When comparing both mood boards, the main difference is the colour palette. Within this mood board we see more bold primary colours being used on furniture and wallpaper. An example of this shows in Lucienne Day's work, which was heavily inspired by the Pop Art scene (Mayor, J. n.d). However, both the early and late 1950s used organic shapes as inspiration for their furniture. Kitchens of the late 1950s were influenced by a fascination with the future, space travel and American culture (Mayor, J. n.d).

After further research, I now understand that only those who were of a higher class or were wealthy could afford interior design as shown in my mood board. I must consider this in the future when researching.



What is an Indie Film?

The definition for indie, or independent film, is a film produced and distributed by smaller, independent entertainment companies with a considerably lower budget. The term ‘independent film’ generally refers to movies made outside the studio system (Filmmaking lifestyle, n.d). Independent films are often designed to make you think about certain subjects or issues and feature challenging storylines that are more realistic and less escapist than in studio films (BBC Bitesize, n.d).



Tracking Shot

A tracking shot is any shot that physically moves the camera through the scene. Typically, a tracking shot follows a travelli ng subject or is used to display the set. By using this type of shot, it showcases the passing of time and is more engaging to the audience as we follow the actions of a character (Lannom, S, C. 2021). If a location or set has columns or walls it helps create layers and depth.



Examples In Film

- Baby Driver – Opening Titles, Coffee Run scene

During this scene, we see a tracking shot of Baby going to get coffee. The movement and outside noises match perfectly with the beat of the song.

- Birdman – Time Square Scene

During an interview with the director Alejandro G. Inarritu, the production filmed the scene in the middle of Times Square in one take. (Gray, T. 2015).



- 1917 – The first 9 minutes

1917 uses tracking shots to create one continuous idea. During the first 9 minutes into the film, we see the actors walking through different sets, showing a passing of time.

- The Shining – Danny tracking shot

This particular tracking shot feels more like a POV as we follow Danny through the corridor, we can see all his surroundings which gives an eerie feeling when watching.

Wanda Vision

1950 film set inspiration

In order to make the 1950s scenes feel authentic to the period, the team made many changes and took huge inspiration from the Dick Van Dyke show and even spoke to the sitcom star Van Dyke to discuss how the show was put together and styled. Everything from the camera lens, set decoration and lighting was all re-created from the 1950s. Other shows that inspired this scene in Wanda Vision was Bewitched and I Love Lucy (Walsh, 2021).

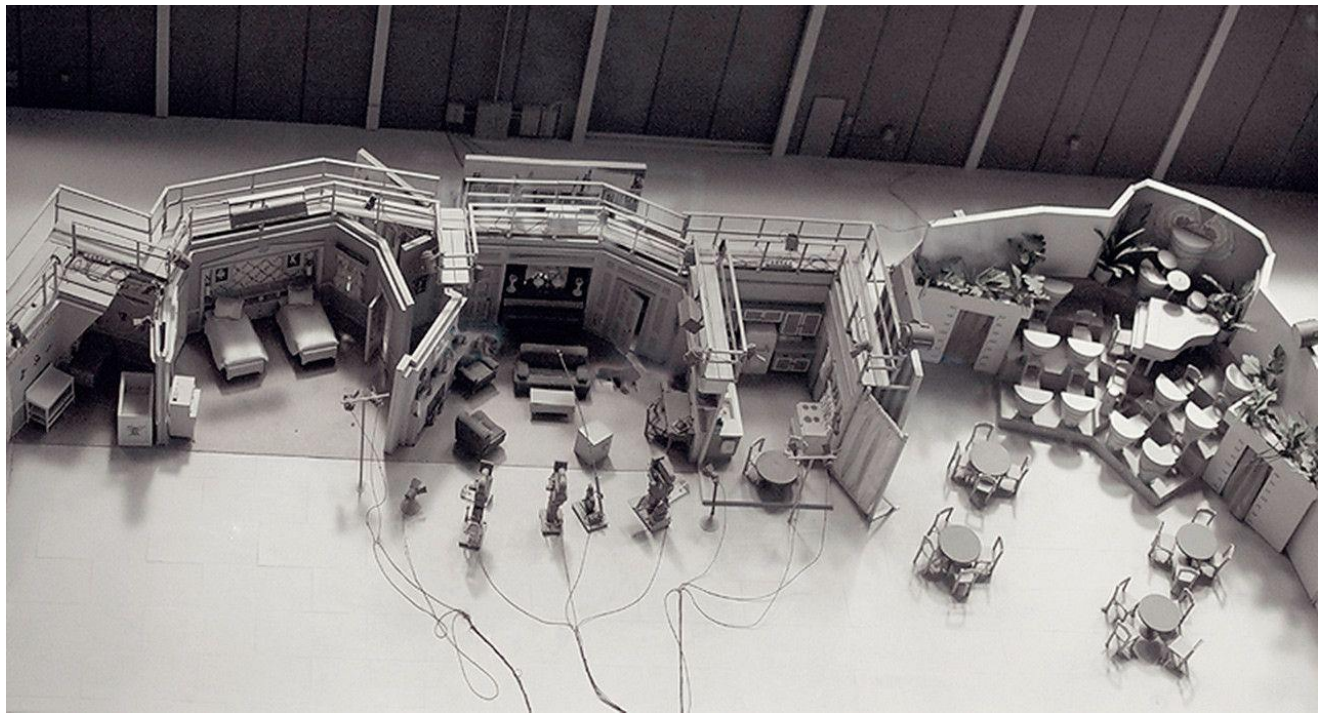
Within the episode, there were many items that were trendy and emphasised the era. The fashion and popular food trends of the 1950s were mentioned. Although, throughout the scene there were no rock and roll, pop art or jazz music references (Rezwan, 2021).

I really like the idea of re-creating much of the set using 1950s equipment as it creates a different style of storytelling. However, due to the budget we have for this brief we will not be able to achieve the exact same thing, although by focusing on the set decoration and using critical elements we will be able to portray a well designed 1950s set.





I Love Lucy





The image above shows an overhead shot of the set of I Love Lucy. Each weekly episode takes place on three basic sets which include a kitchen, living room, and a third room which is dressed as required. Each set adjoins one another and are connected so that an actor entering the kitchen through the living room is a natural thing on camera. A problem that the production faced was lighting the set for three cameras that were operating simultaneously, as the lighting had to be as uniform as possible (American Cinematographer, 2020).

In my opinion, using the tri-set layout in our set will help showcase the renovation through each space as it will be one continuous shot. By filming from left to right will also help the audience understand that there is a huge shift in time.

Gnomeo and Juliet

During the film Gnomeo and Juliet, it shows an example of the passage of extreme time, and the effects on an abandoned house. Within the film, these images are showcased in a quick jump cut. They portray the house in different seasons which highlights the passing of time and the slow neglect and deterioration of the house. I would like to explore further different ways films portray time.







How Films Show a Passage of Time

A films narrative will depict change over time. This could be done through a transformation of a character's ideals and personality or the progression of a series of events. However, the longer something takes the more effort is involved (Film Editing Pro, 2020).

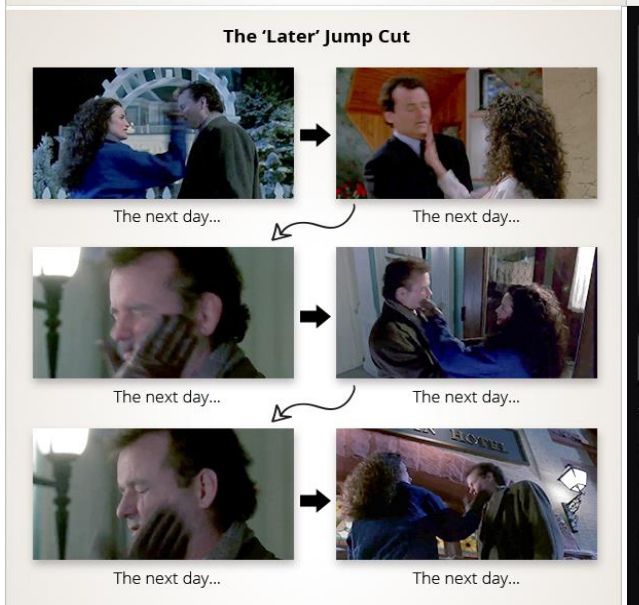
'Later' cards are a straightforward use of text to communicate the exact passage of time. This style is typically shown in old films, it is also shown in *Once Upon a Time in Hollywood*. As editing progressed, editors learned to communicate with footage and effects. An example of this is through dissolving one shot to another, this allows the audience to adjust and process a new scene. The longer the dissolve, the longer the period of time that has elapsed (Film Editing Pro, 2020).

Clocks are also an obvious way to show the passing of time. In *High Noon (1952),* a pendulum swings and the clocks advance while Gary Cooper waits for big showdown at noon. Alfred Hitchcock tried this technique in 1948 with *Rope* (Bruchman, 2015).

When several quick and successive 'time jumps' are needed a jump cut is easiest. An example is from the film *Groundhog Day*, due to the context the transition works well. The slap to the face usually results in the end, and that each successive jump-cut is showing a new day (Film Editing Pro, 2020).













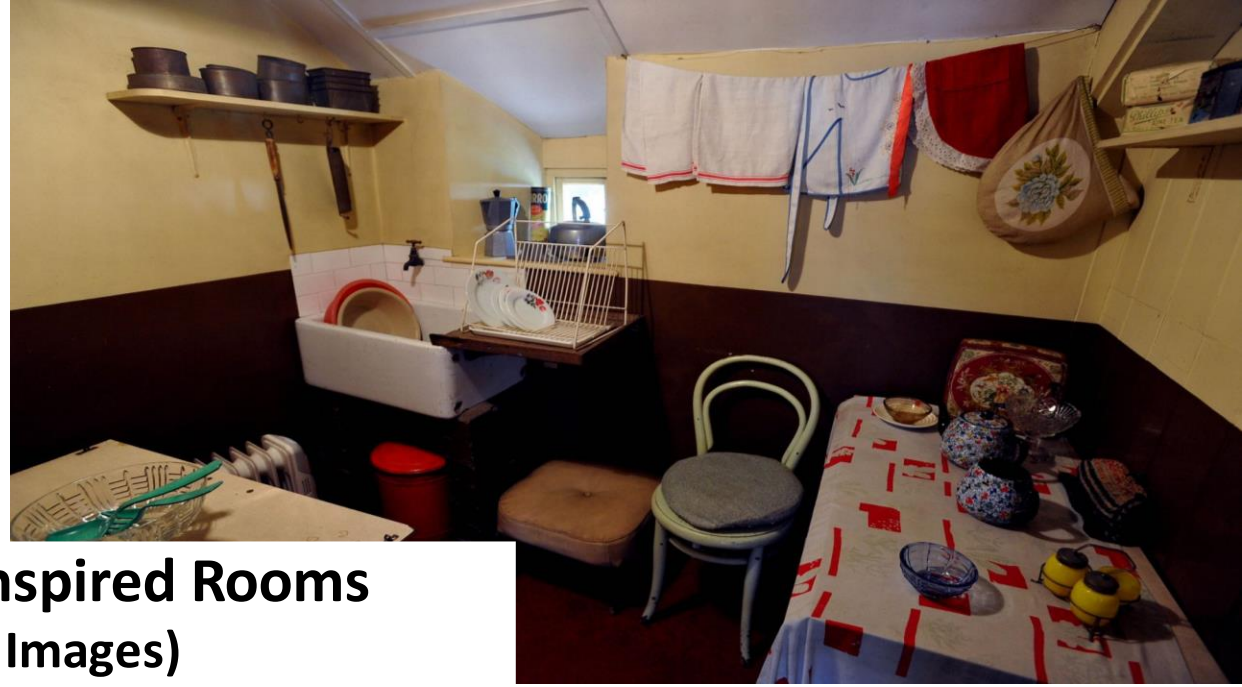


Edward Chambre Hardman, Liverpool's most celebrated photographer, home perfectly captures domestic life within the 1950s. Now preserved by the National Trust, the home is situated in Central Liverpool on Rodney Street. Within the home, the interior is all original including the post war rations.

Looking at the images, the kitchen seems to be the smallest room and although the owner had some wealth, the overall look of the home is very basic and simple with a lack of decoration on the walls. I will take inspiration from the colour palette within the home, consisting of yellows, greens and dark oak.







St Fagons 1955 Inspired Rooms

(Secondary Images)

Although I was not able to visit the museum, I believe it would have helped me with set decorating as I would have a better understanding of the furnishings and how they would have made the spaces feel homely.











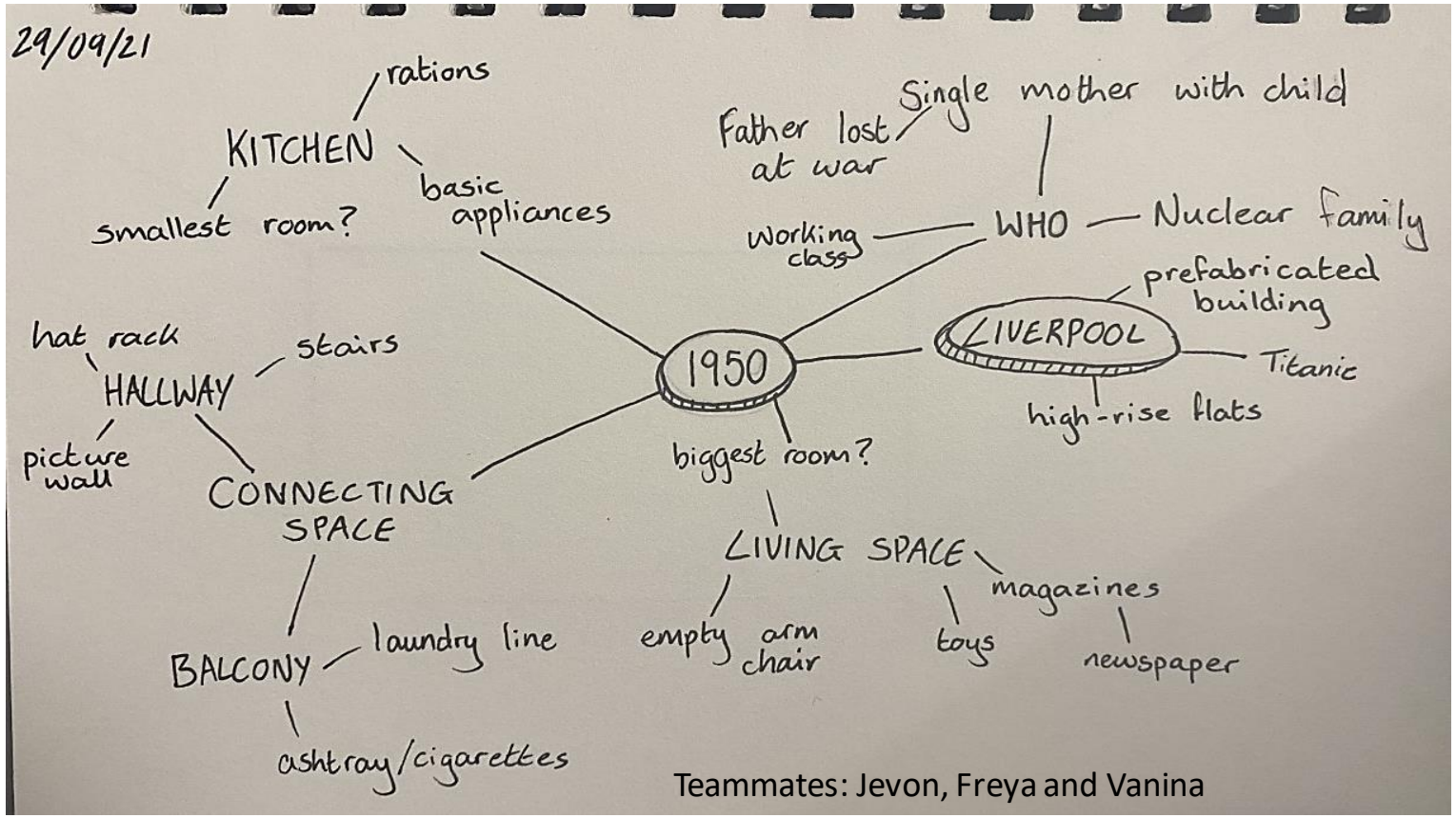
Ashburnham Court, Bedford, 1955, Max Lock and Partners (architecture practice)

Group meeting – 24/09/21

As a group we decided to have a meeting to further discuss the possible ideas for all three spaces. I created a mind map to showcase our ideas.

Together, we decided the location of the city flat would be in Liverpool. The narrative that we wanted to focus on was a working class mother with one child, where the father has been lost at war.

The three spaces we decided on was a kitchen, living space and as for the connecting space we settled on a balcony after being inspired by an image of a flat layout. By creating a balcony, we wanted to represent that it was the mothers only freedom and free space within the flat.

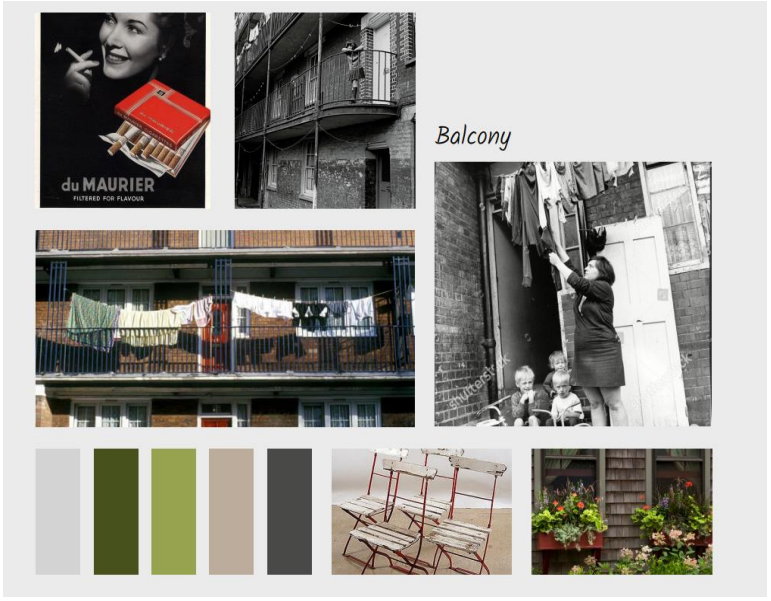


Teammates: Jevon, Freya and Vanina

Initial Mood boards



In order to represent the time frame, food rationing could be placed in the kitchen as it lasted into the mid 1950s (Buckley, C. 2007). Being the first room and the least renovated the kitchen would still have basic appliances.



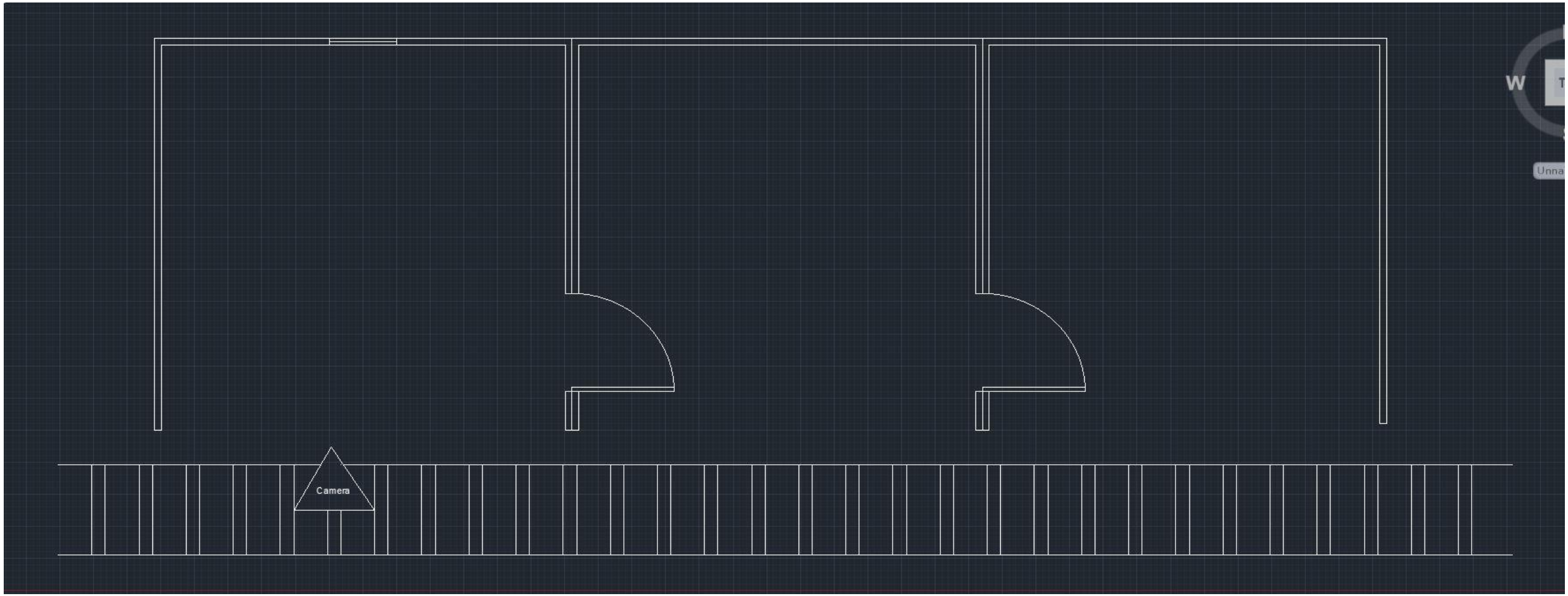
With the balcony, I wanted to portray a sense of growth and stability with a green space.



Within the living space, the focus would be on the tv as the newest technology instead of the fireplace.

Autocad drawing of potential set layout

Taking inspiration from the I Love Lucy tri-set layout I have used AutoCad to design ideas for the layout of the three rooms. This design allows a camera track to showcase all rooms in one take by allowing the camera to replace the fourth wall. Furthermore, when the camera films from left to right it creates an illusion to the audience that time is progressing. I would use a tracking shot instead of a dolly shot as I would like to follow the actor as they walk through the changing space whilst keeping them in the frame. Another option would be focusing on one object or prop such as a child's toy. On the other hand, by using this layout it is not accurate to a real floor plan and the type of shot does not allow for closeups of the set design.

















Poverty in Liverpool

Housing stock was poor in many neglected city centres like Liverpool and a 'baby boom' added to the burgeoning population. A housing crisis was the result, the response to which was an increase in building in the 1950s and 1960s which includes housing, offices and shops (Historic Liverpool, n.d). These pictures show families living in slums from 1930s – 1960s Liverpool.

A history of council housing

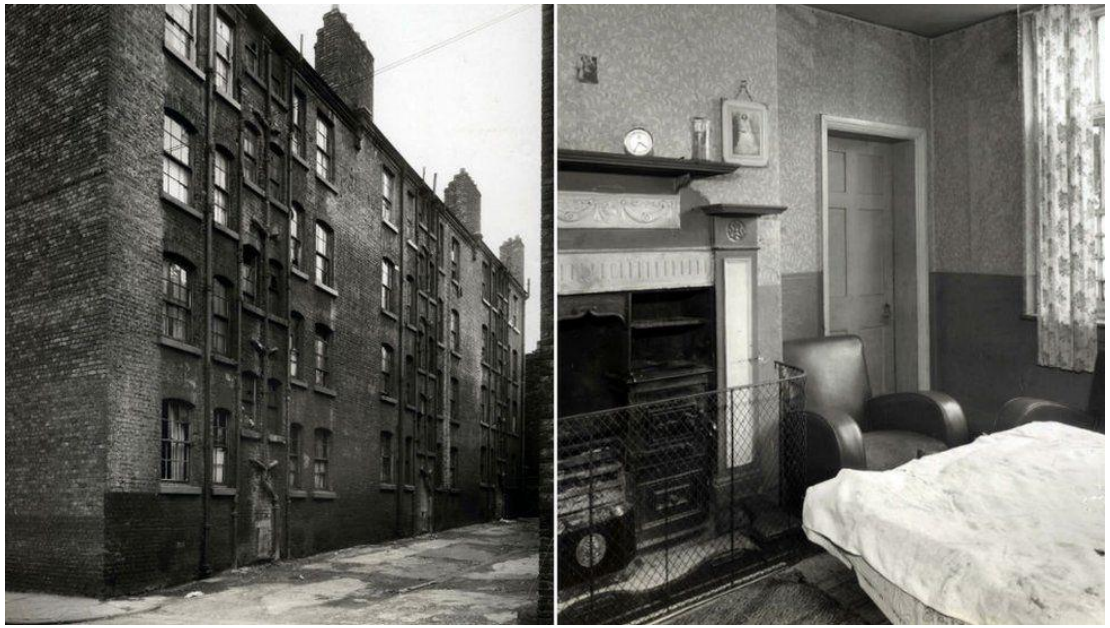
Local authorities have been required by law to provide council housing since the 1919 Addison Act. It followed Prime Minister Lloyd George's Homes fit for Heroes campaign, which started due to the concerns over the poor physical condition of World War One Army recruits. However, it wasn't until after World War Two that the age of the council house gained popularity. Clement Attlee's Labour government built more than a million homes, 80% of which were council houses, largely to replace those destroyed in the war (BBC, n.d).

William Henry Duncan, a local physician in Liverpool estimated that half of the working class population were living in cellars during 1843. The Sanitary Act took place in 1842 in an attempt to improve housing conditions as the Council accepted that private builders would not provide housing for the poorer working class. Therefore, the Council built its first council flats in 1869, St Martin's Cottages. The 'cottages' were tenements that included 146 flats.

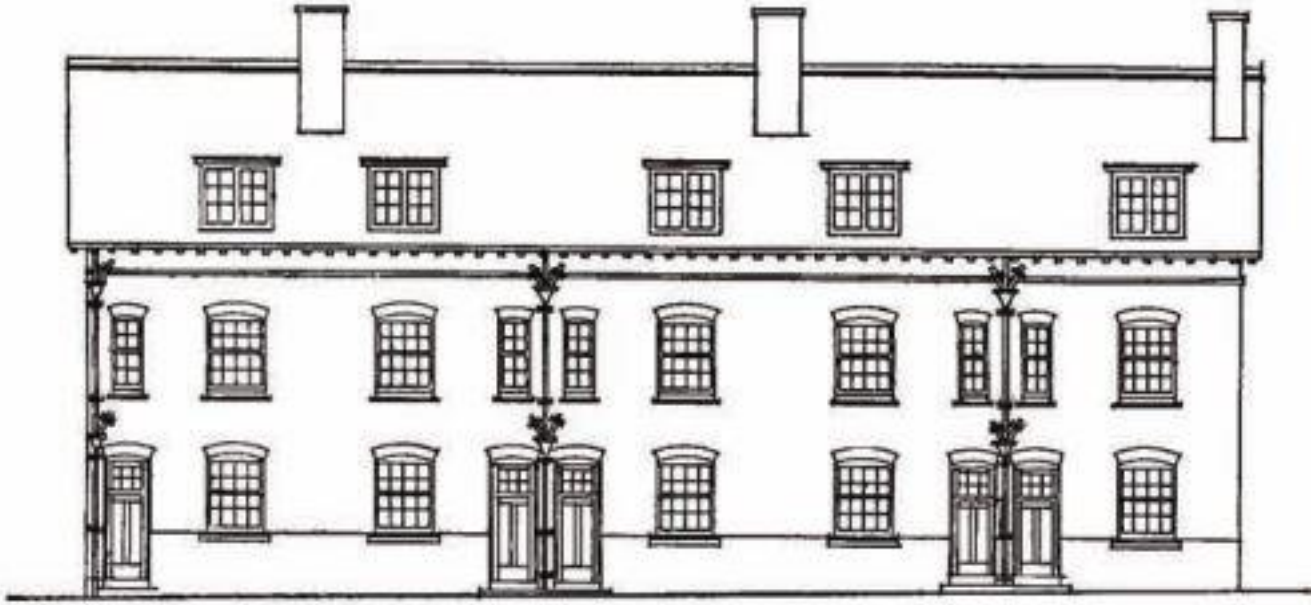
One resident, born in the flats in 1909 recalls "The flats were very basic, just bedrooms and a living room with another bedroom off the back kitchen" Although the Cottages only survived to 1977, The images give me an idea of how lonely and grim living situations would have been for the working class (Municipal Dreams, 2013).

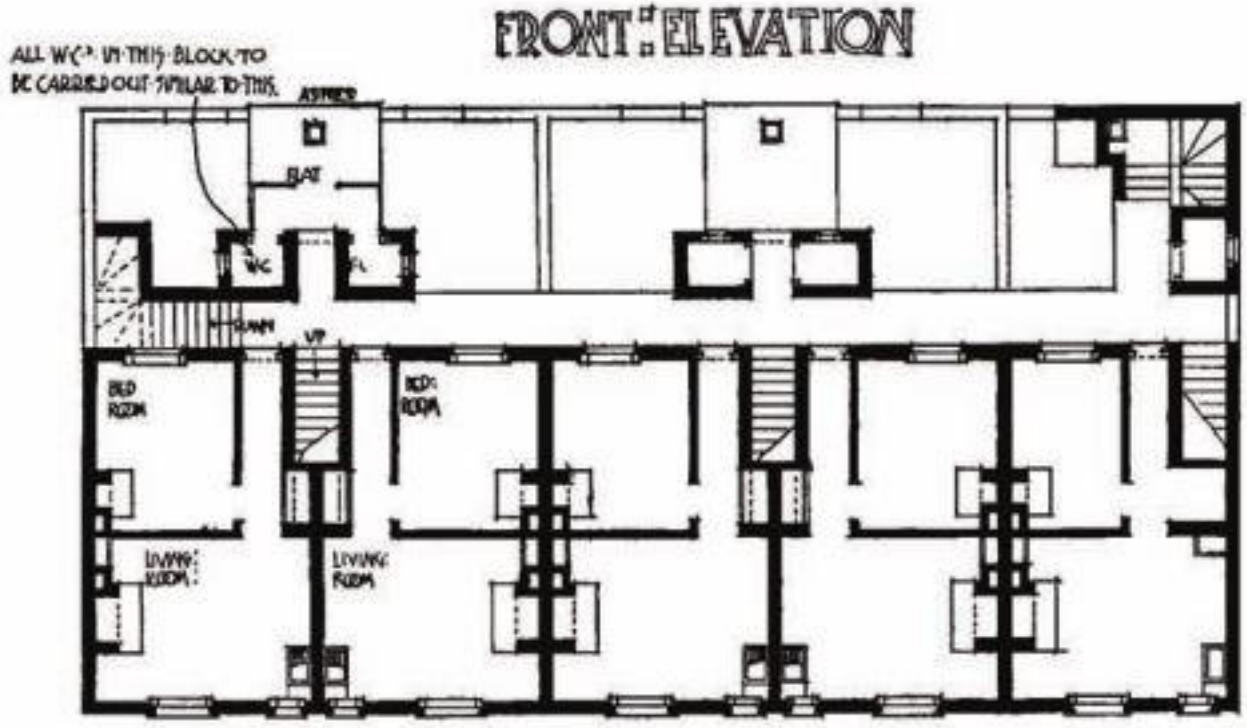
St Martins Cottages in Vauxhall in 1869 – First council flats in Liverpool



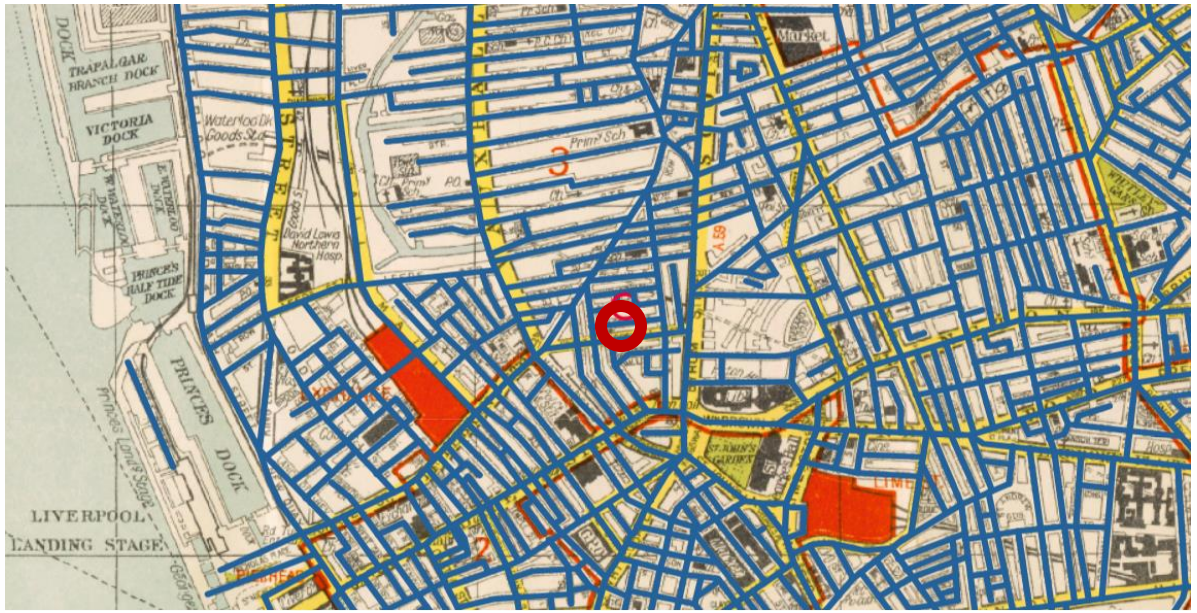


Adlington Street Council Flat





Despite the fact that this floor plan is from a different set of council flats built in 1903. Adlington Street floor plan clearly shows the solid yet basic housing that was built (Municipal Dreams, 2013). Whilst analysing the floor plan I noticed that each flat would only have one living room, one bedroom and a water closet outside which would have been shared amongst the block. As a group, we discussed that we would use this council flat as our main inspiration as we were not able to find a floor plan for the St Martins Cottages.

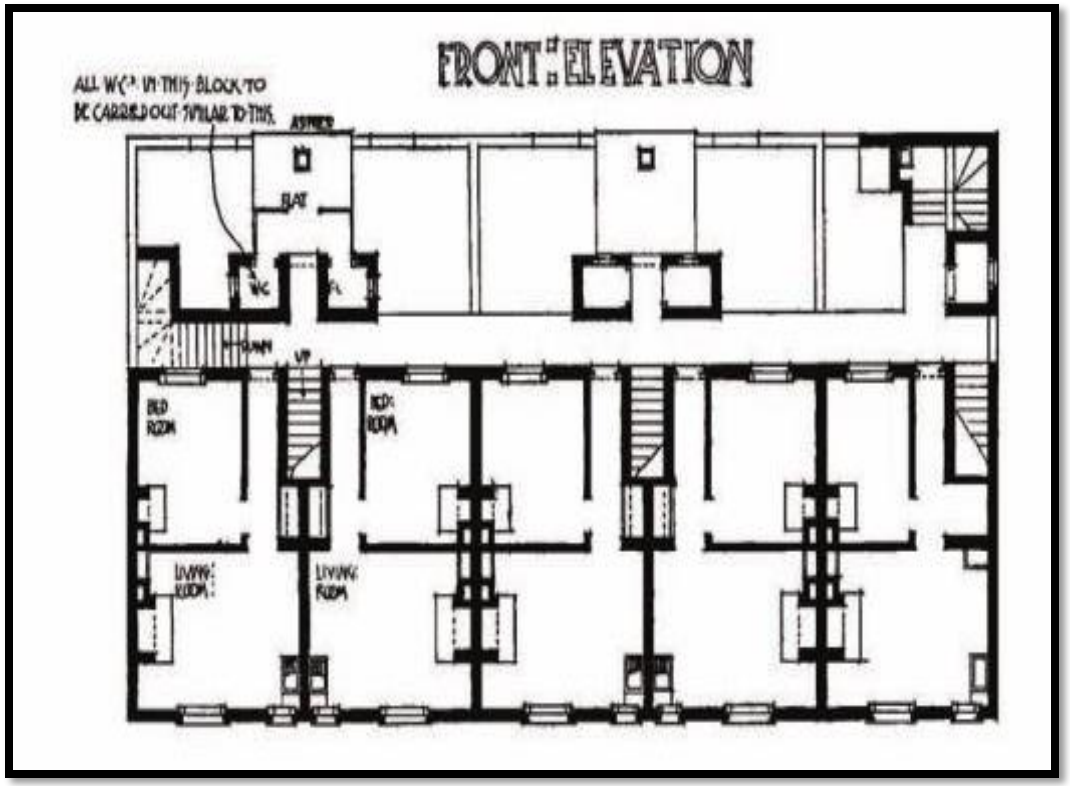


Circled on the map is Adlington Street (Historic Liverpool, n.d).

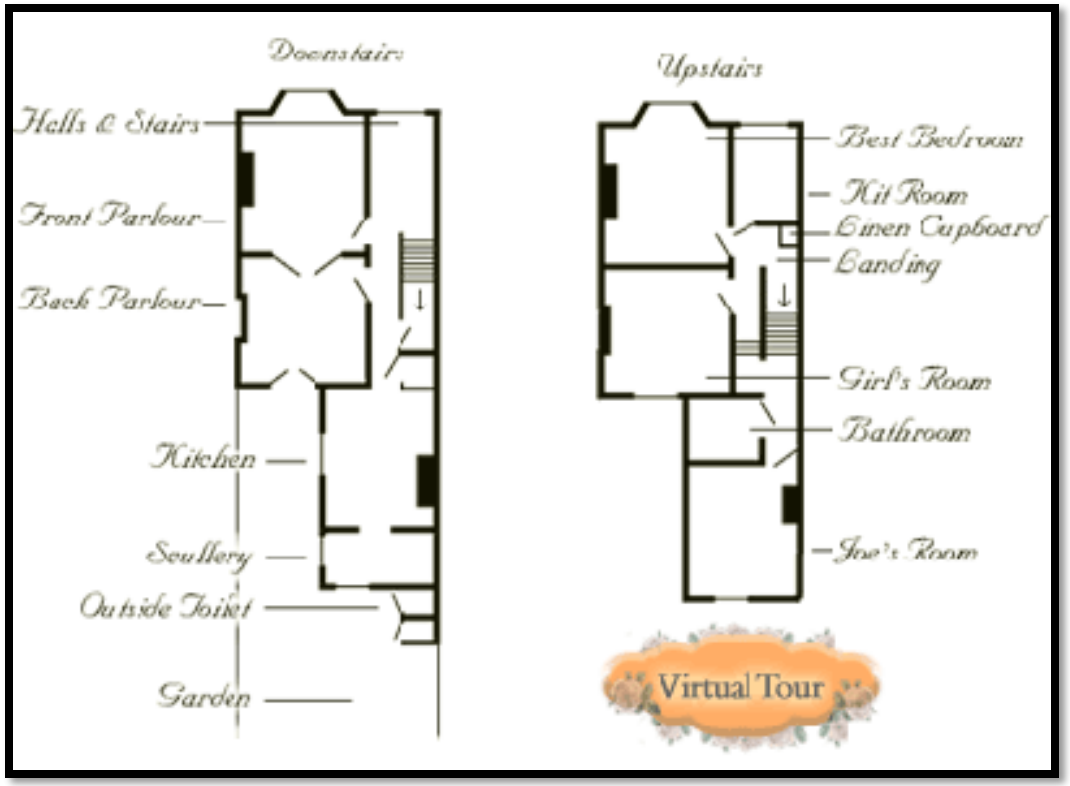
1900s Flat VS Townhouse

As the flats we're looking at were built in 1903, I have decided to compare it to a house built in the same year. The floor plan of the house comes from the popular British television series 'The 1900 House' and is a late Victorian terraced townhouse. The focus of this is to recognise how social class had a big effect on living standards. There were many key differences between the homes, the townhouse has more space with a garden and kitchen. To my surprise both homes have an outside toilet, this must have been a popular decision during this era. In addition, both homes have a living area, yet the townhouse has a front and back parlour. This was due to the front parlour being a showcase of the house status and was not used (Craven, 2019).

1900 Flat



1900 Townhouse



Edwardian Interior Design

Design was influenced by the style of the monarch and therefore during 1903 Britain was moving away from the conservative society under Queen Victoria to King Edward. During the Victorian era interior design included dark and heavily patterned furnishings. In comparison the Edwardian era opted for cleaner patterns, neutral colour schemes and decorations were inspired by nature. Additionally, tiles, stained glass and dark wooden furniture gained popularity (Rooms Solution, 2020).

Wallpaper in the Edwardian era reflected the Art Nouveau style which was light and featured many floral designs and motifs. However, in main rooms these patterns were either muted or replaced with soft florals. Colour palettes of blue, lilac and green dominated the scene along with yellows and greys. Doors and ceilings were painted in light colours whilst wooden floors were dark, polished with a Persian rug (Rooms Solution, 2020).

Key features that were also mostly present in an Edwardian house were skirting boards, a cornice and a ceiling rose which would surround a light fixture (Dutton, K, 2021).

Materials: walnut, rosewood, mahogany, velvet
Key designers: William Morris, Augustus Pugin and Christopher Dresser (Shaughnessy, 2019).







Picture rails

Around the 1840s, picture rails became common. The idea was to be able to hang pictures from a moveable hook that can hold substantial weight and that doesn't ruin the wall. Picture rails were mounted in one of three positions. In formal rooms, the rail was mounted 7mm to 13mm (for the hooks) beneath crown and cove moldings.
A more streamlined approach came along with the lowered ceiling heights and minimal mouldings of the 1920s and '30s. Now the picture rail was mounted just a half-inch from the ceiling (Coleman, 2018).

Skirting boards

The history of skirting boards begins in the Victorian era. Although only rich individuals introduced skirting boards into their homes as they were trying to keep up with grand designs (Skirting World, 2018).

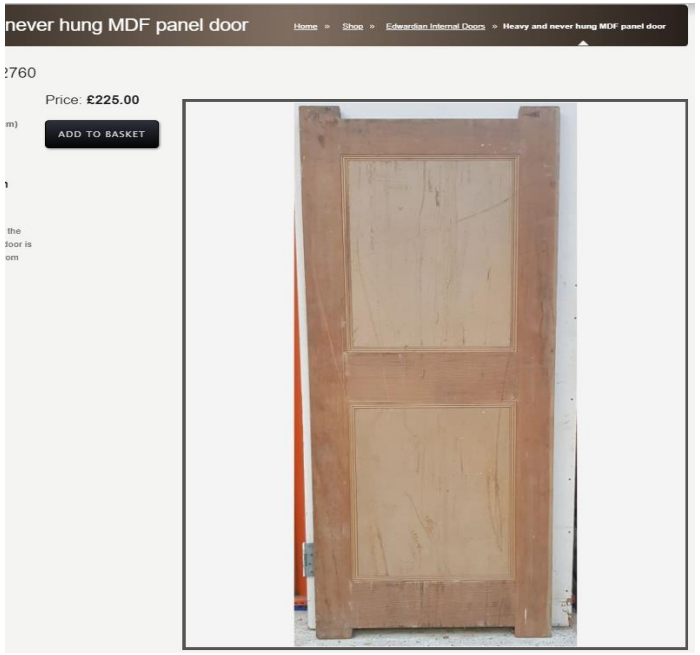
Doors

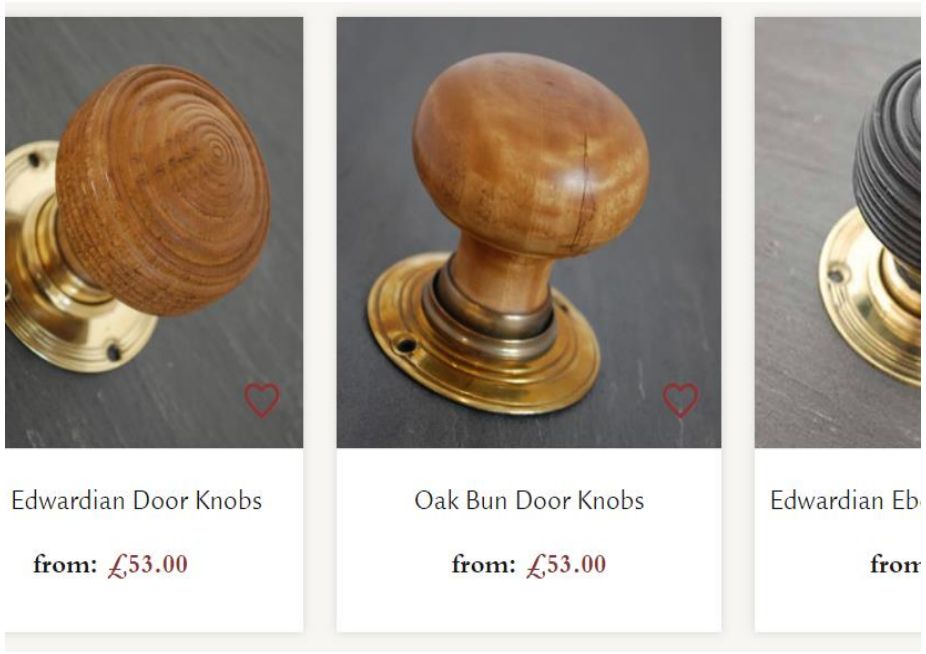
Front doors were highly important as they provided a statement about the wealth of the occupants (Traditional Front Doors, n.d). Internal Edwardian doors were typically 3 or 4 panelled doors with simple symmetrical designs. Many doors also contained clear glazed panels or stained glass to complement the floor tiling, walls and furniture. A popular door design consisting of 3 lower panels and one upper rectangular panel was regained popularity during the 1920s and 30s (Massey, 2020). By this period, homeowners no longer had maids to polish the brass door furniture, therefore door hardware was typically finished with a maintenance-free black or bronze coating.

Windows

Edwardian windows were designed to emphasise style and elegance using simple forms alongside more intricate detailing. Edwardian Sash Windows have the top sash fixed and the bottom sliding and are designed to provide an aesthetically appealing rustic look, the top sash includes a decorative glass pane. In contrast, the bottom sash is clear to provide plenty of light. By the early 1900's casement windows, hinged to the side, were becoming more popular with openings along the top. A change in the building act of 1894 meant windows of the late Victorian and Edwardian period no longer had to be flush with the exterior wall. Designers took advantage of this by creating bay windows to maximise space (Massey, 2020).

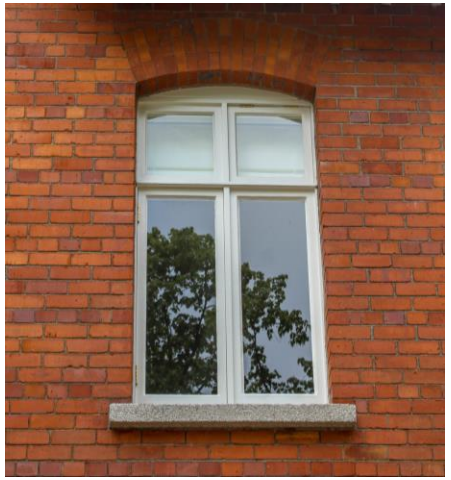
Additional images

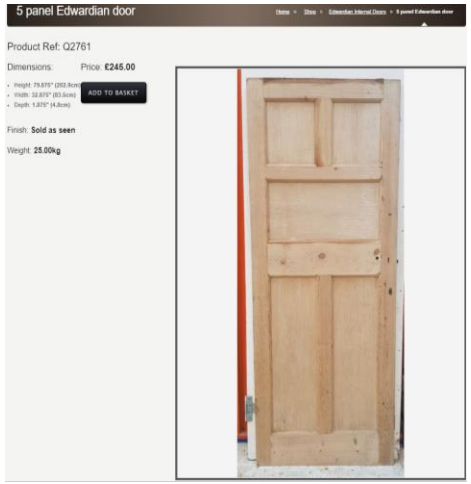










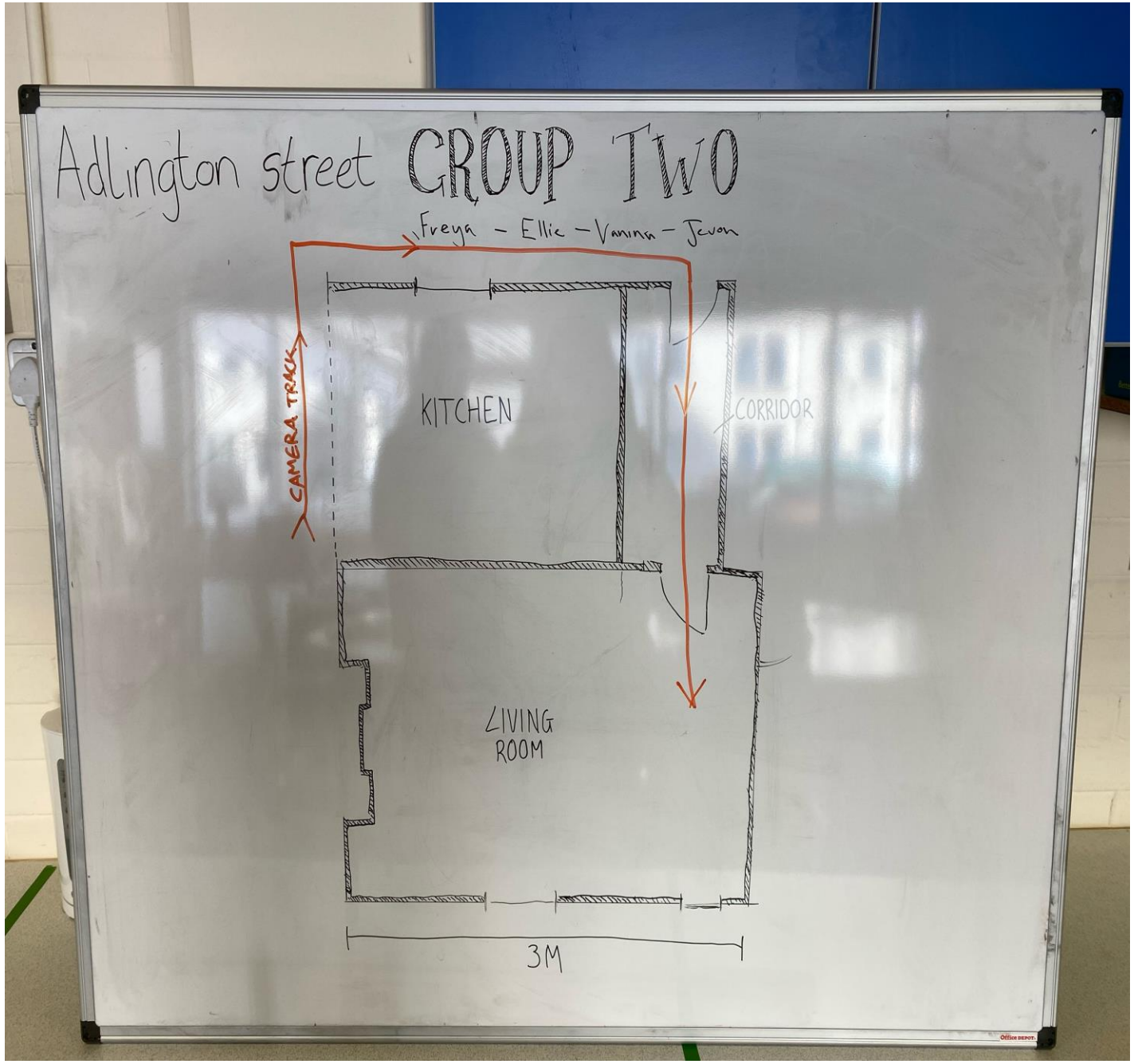


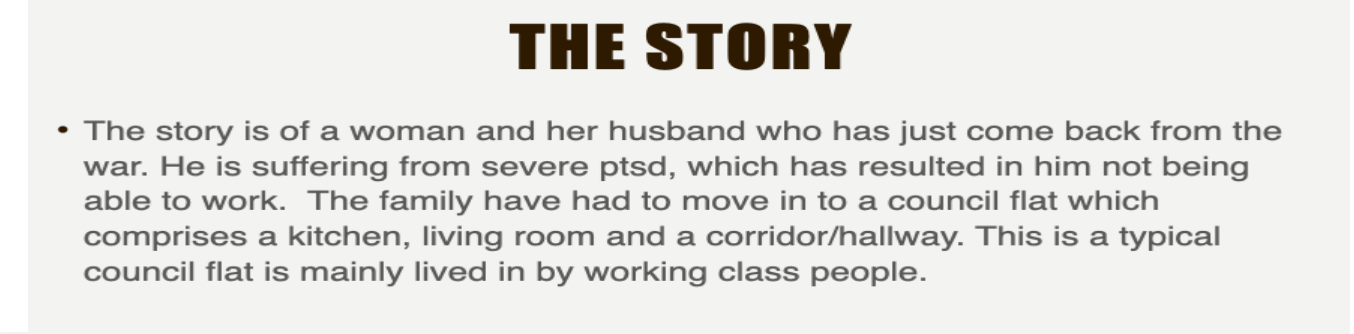


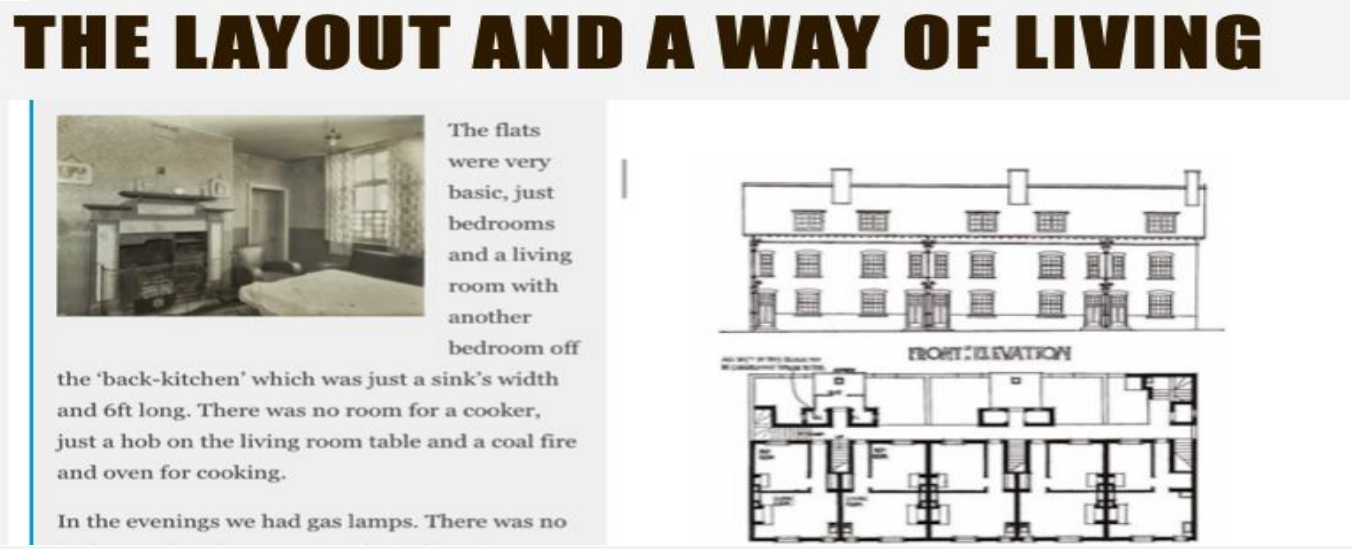
4th October

When briefly discussing our ideas of the three spaces: the kitchen, living room and balcony to everyone, Stacey brought to our attention that a balcony might not be accurate or accessible for a working class family. This made me more aware of how crucial the research process is in order to be accurate. We overcame this challenge and quickly thought of a new idea and changed the balcony with a corridor.

Due to the change in spaces we were able to be more accurate to the Adlington council flat, in terms of the layout. As the brief mentions that we would need to be able to film a tracking shot, we showcased the track in orange on the drawing. We decided on having a missing or moving wall in the kitchen so that the camera could look into the space, the camera would then pass outside and enter into the corridor and end in the living room.









After several meetings and discussions, we all created a PowerPoint to showcase our final ideas such as the narrative, location and layout of all three rooms.

- The narrative we wanted to look at was a woman and her husband (who had come back from war) is suffering from PTSD which led to him no longer working. Therefore, the family had to move to a council flat in Liverpool, consisting of a kitchen, living room and hallway.
- Our inspiration for the layout of the flat comes from a plan drawing of a 1910 flat in Liverpool.
- We imagine the living room to be the most renovated space and the kitchen the least.

Everyone in the class presented their ideas, and the lecturers then decided on the very final idea that we would all have to stick to, which I will discuss in the following slide.

Final Idea – Selection Process

Overview of the selected ideas from all three groups

Narrative – Taken from Group 1 (George, Laurie and Courtney)

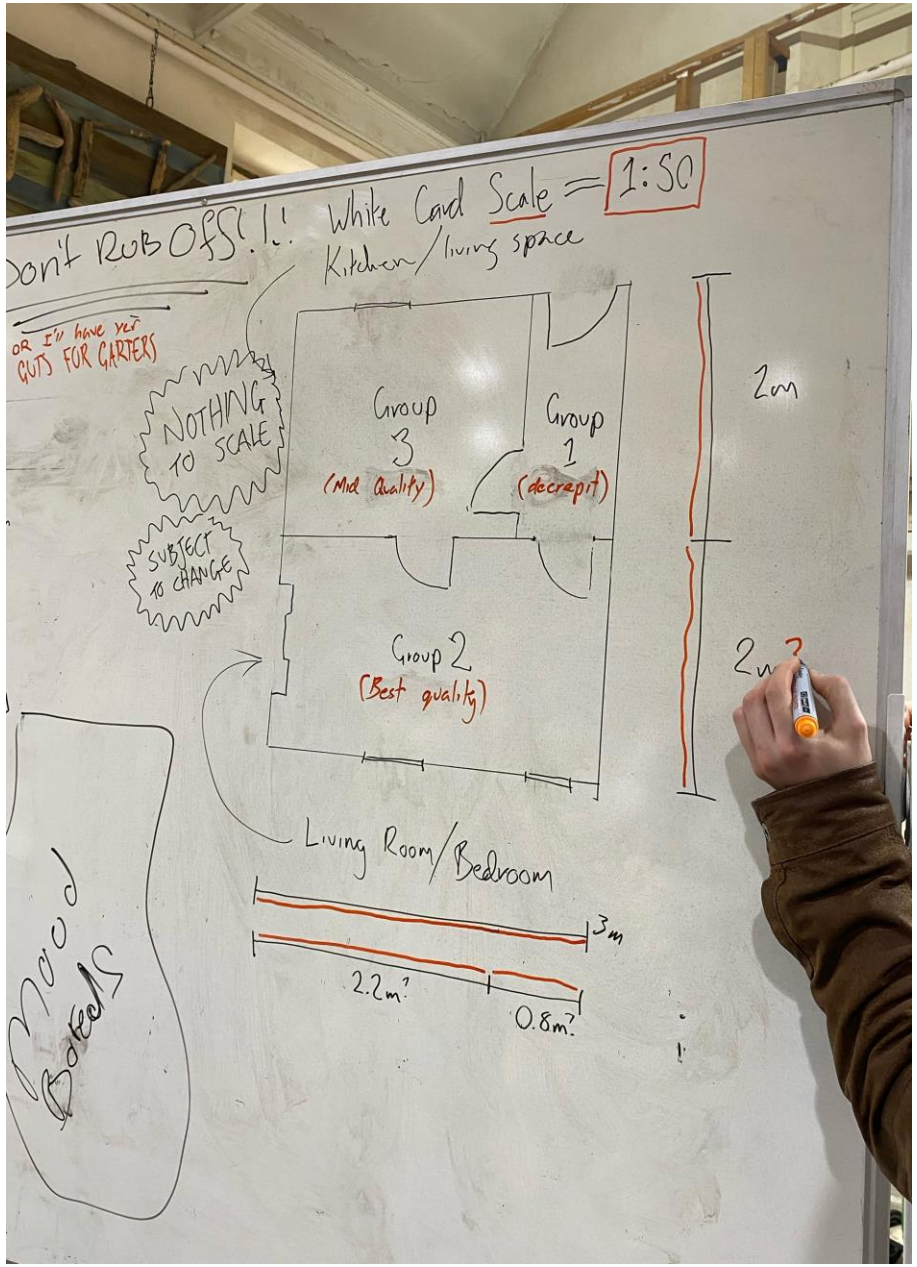
- The Narrative follows a family of three living in the 1950s between October to January.
- The Father has PTSE from War, is an alcaholic and has lost almost all will to live and motivation.
- On the other hand, the Mother is a housewife who tries to make money where she can in order to support the family while the Father isn't working.
- The child is roughly 0-3 years old.
- Although the family comes from money, they have been dealing with difficult situations and now struggle to pay for rent and to put food on the table.

Location and Floor Plan – Taken from Group 2 (Freya, Vanina, Jevon and Myself)

- The council flat will be based in Liverpool, heavily inspired by the Adlington Street flat.

Three Spaces

- in the order from least to most renovated space, they consist of a corridor, kitchen and living space.



Final Living Space Moodboard

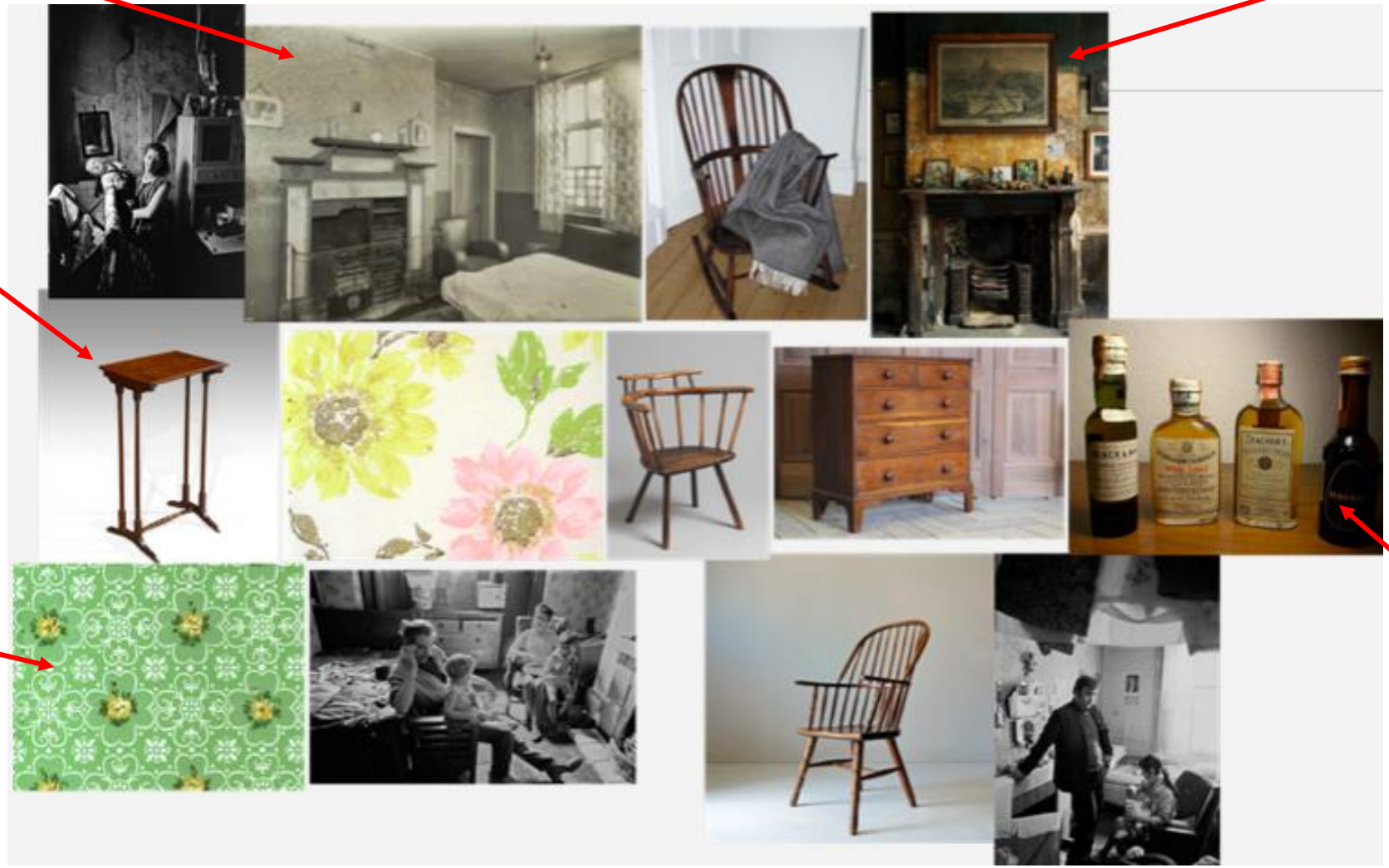
Living space including a bed

Damaged and abandoned

Dark oak furniture

Floral and delicate wallpaper

Alcaholic Father



Freya took inspiration from all group members mood boards to create our final group mood board. We will use this mood board to refer back to when discussing ideas and to remind ourselves of the desired look and feel for our space.

All groups mood board









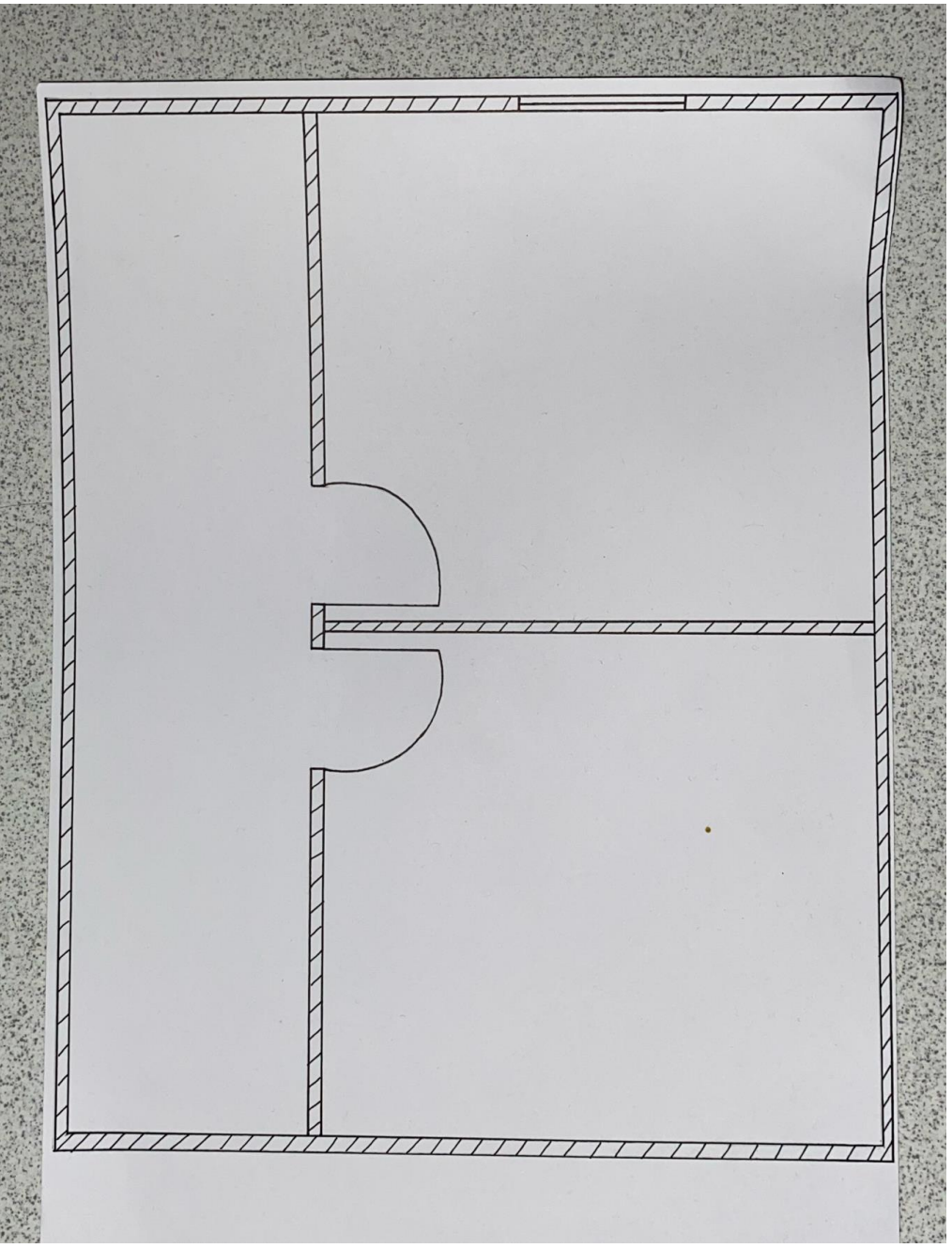


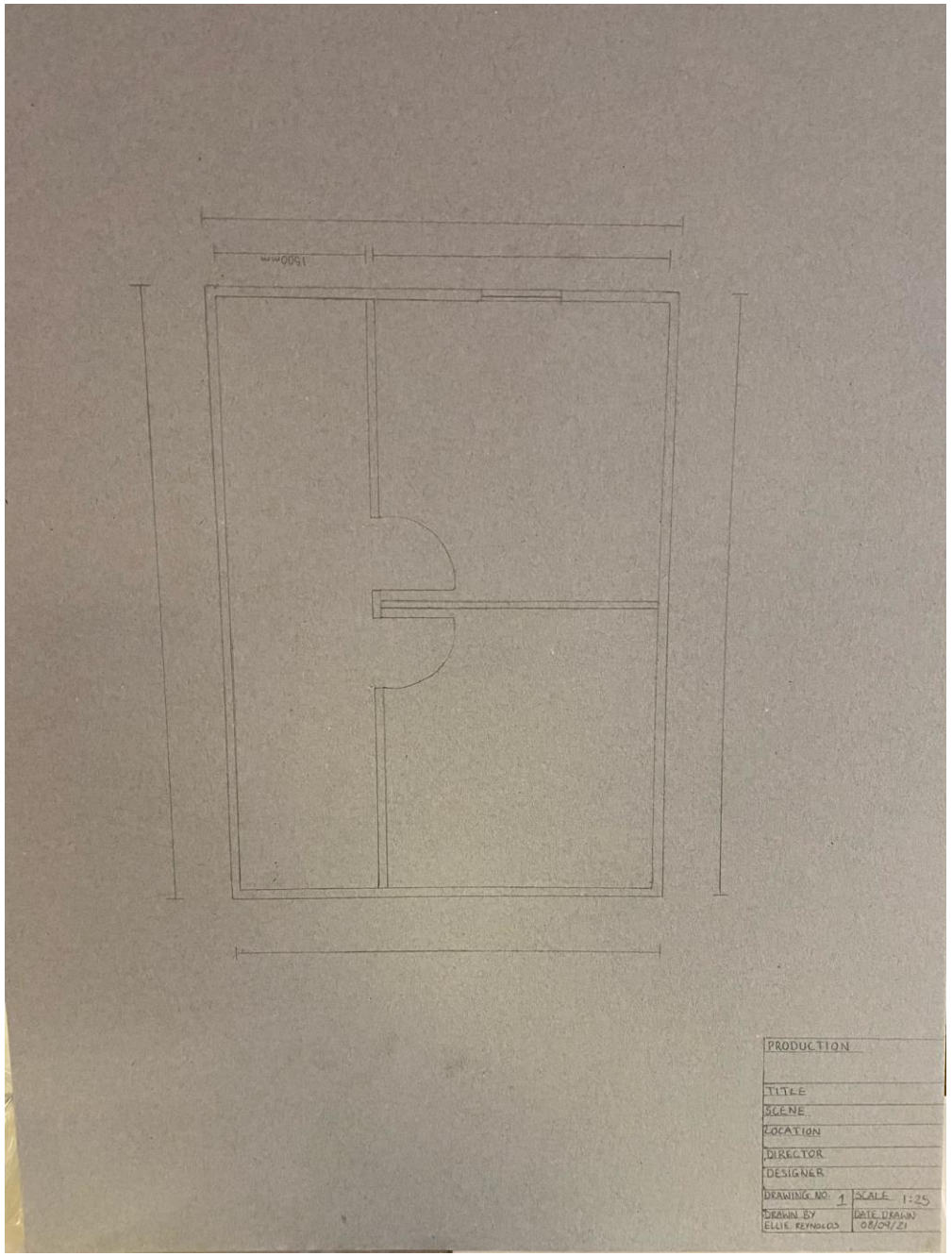
Marking out the set

After deciding on a floor plan, we decided to mark it out on the workshop floor in order to visualise the space we would have. We used masking tape and made sure not to stretch it to achieve accurate measurements. We quickly realised that the floor plan was too small, therefore we adjusted the brief and allowed the rooms to go over the 3x3 metre rule.

A benefit of marking the space is that we were able to place objects to represent key items within our spaces. We also discussed the placement of doors, windows and removeable walls.

RWANDA



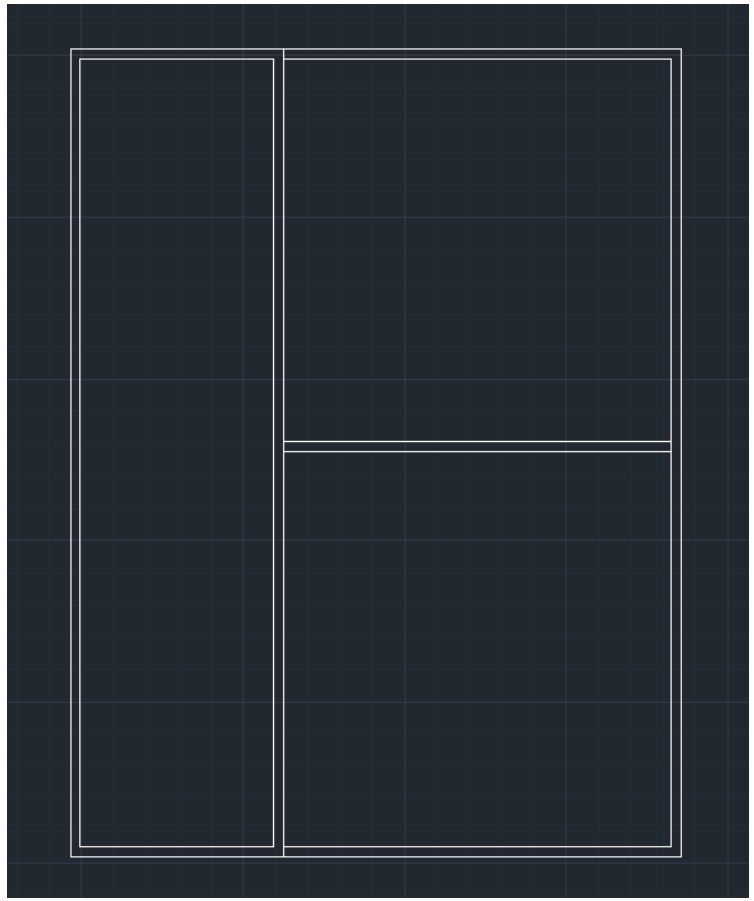


Technical Drawing

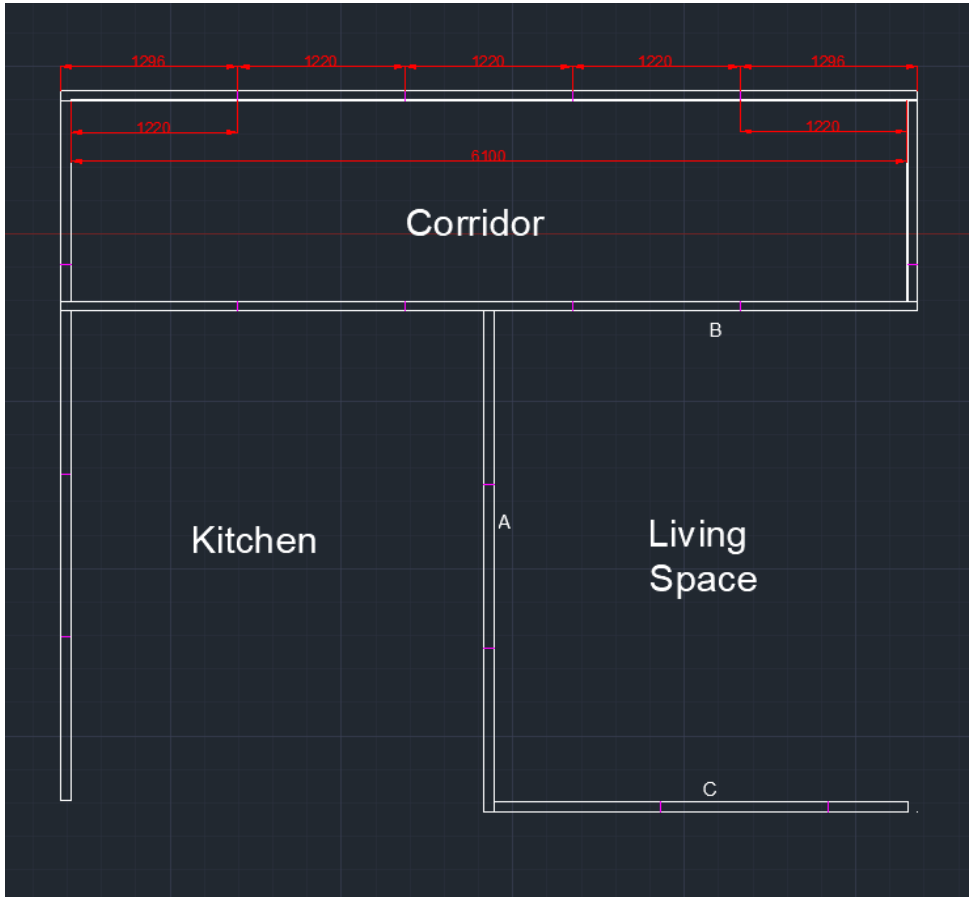
The difference between these technical drawings is that I have included a title block in the lower right corner so it can be visible when folded in a certain way. In the title block includes production title, drawing title, name of designer, drawn by, date, drawing number in the series, and lastly the scale (1:50).

AutoCad

Throughout this module, I have been consistently improving my Cad skills. I enjoy using Cad and have found it to be a really useful tool when discussing with the group about the design layout and the changes needed.



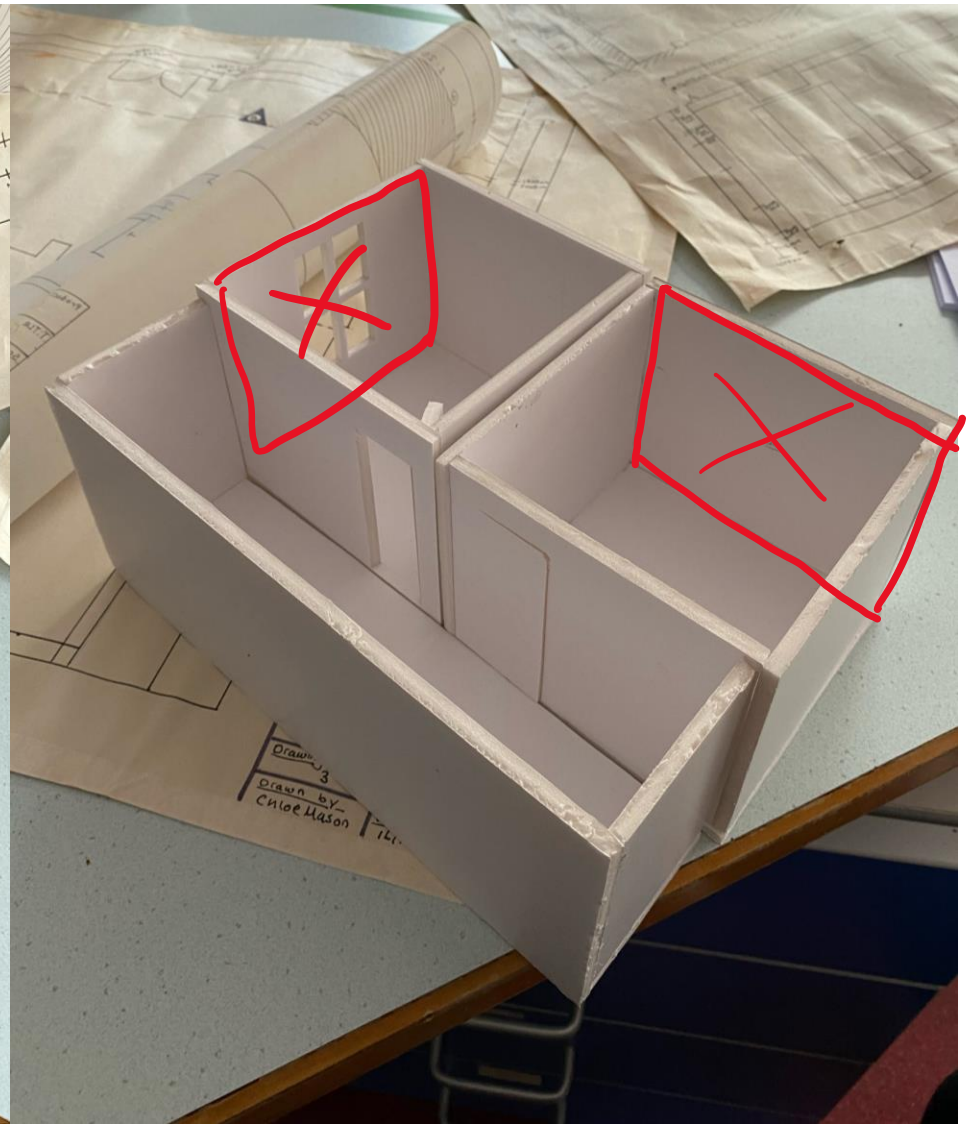
Plan View



When comparing my first drawing to my most recent one, I can see significant improvement. Firstly, I have used the layout tool to showcase more information like dimensions and flat joins. This is extremely important to include in my designs as it helps with the construction process, it allows me to gather information about the number of flats needed. I have been able to create a fairly accurate representation of the set in my most recent design and I have been able to improve the design quality.

Model Making

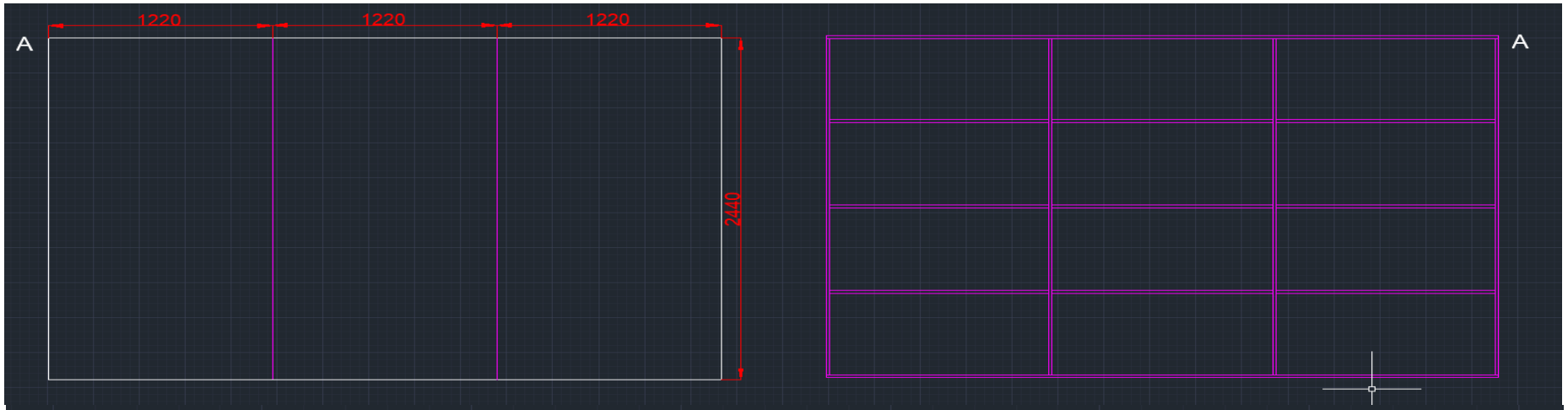


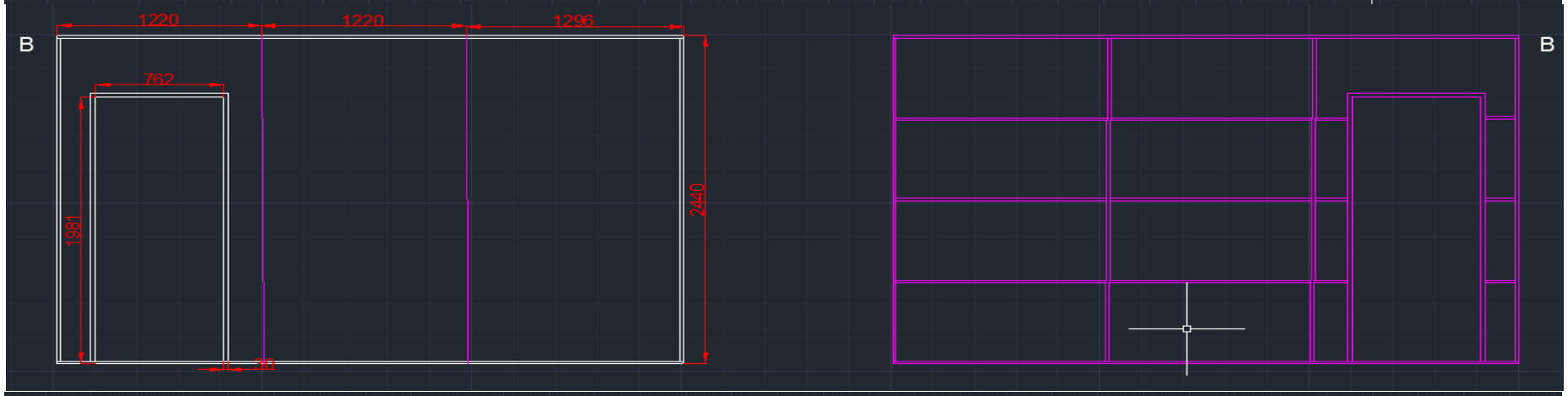


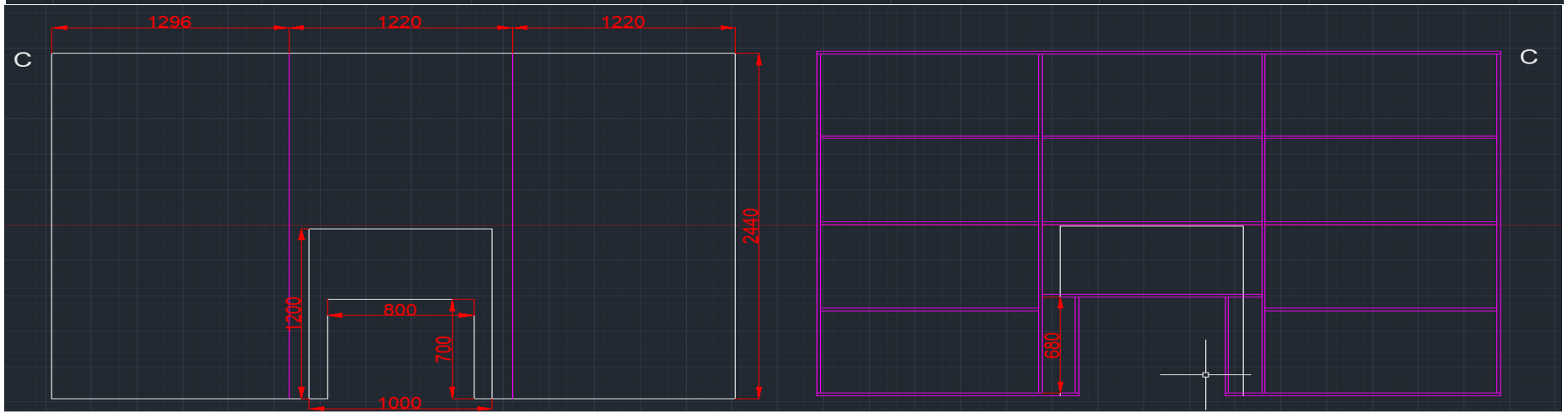
The reason we created a white card model is to incorporate the technical drawings we just completed and to showcase in the model. Although the model does not show any information in regard to colour, texture or materials, it does showcase elements of shape and structure. By having the basic structure, it is easier to visualise changes to the design.

George, Rebecca and Jevon created the white card model out of foam board in 1:50 scale.

We have decided that 2 walls would be removed, and the window would be placed in the kitchen instead.



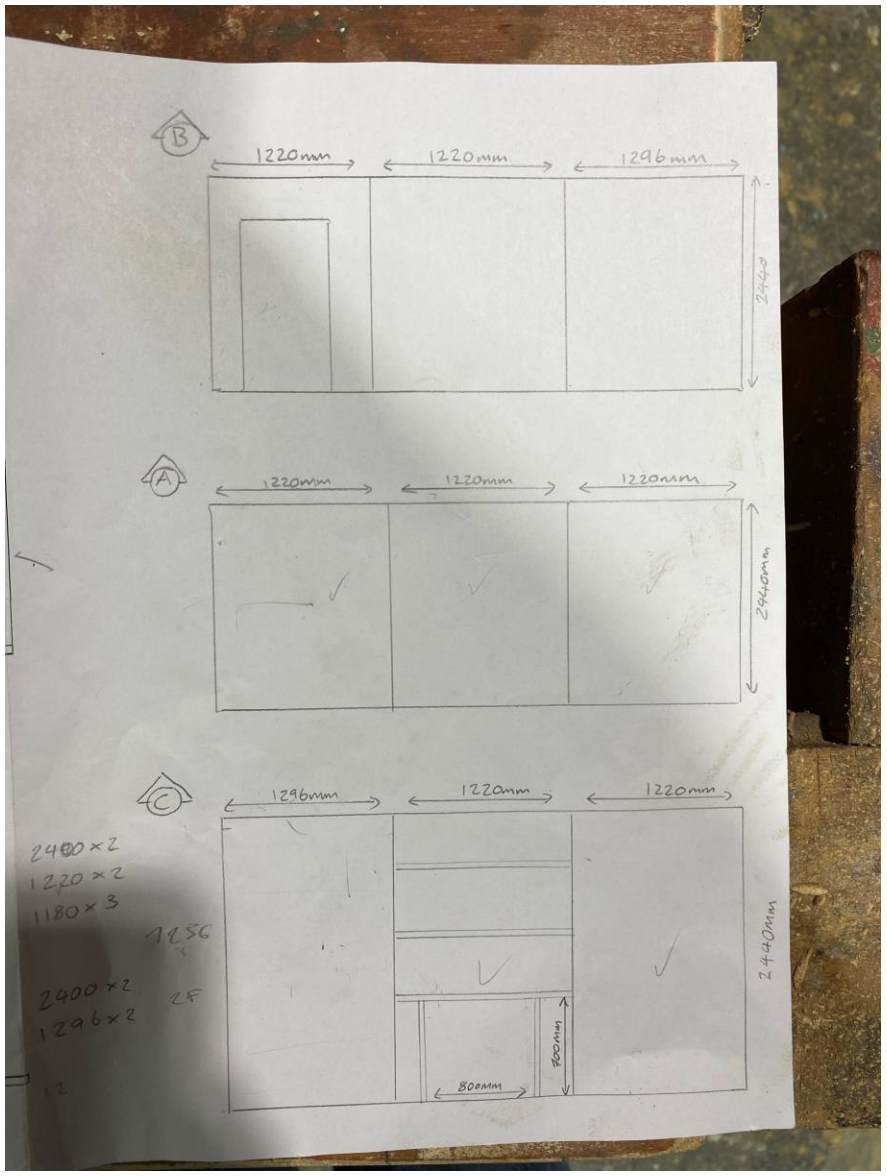


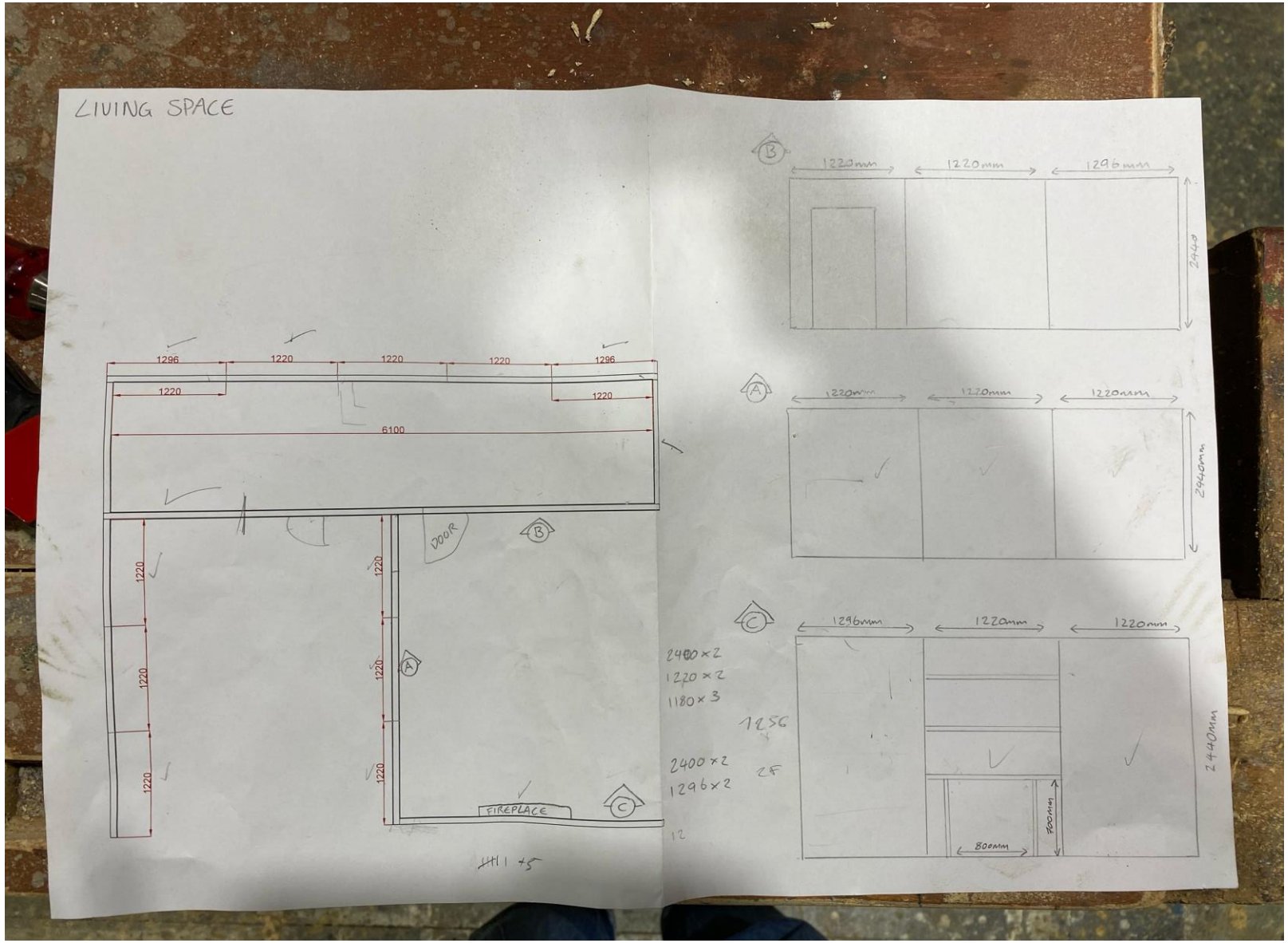


AutoCAD Drawing

Front and back view

I created a front and back view of each side of the living room. The reason I done this was to make the construction process easier as it will help me visualise how to create the door and fireplace flat. By creating this plan, it also meant that I had to change the overall design. For example, I agreed with the kitchen to move the flats in between the kitchen and living room to allow a door to fit in the middle of one flat. Additionally, due to the fireplace I moved one toggle higher to create more stability and structure for the hole.





Drawing of the CAD on paper, so that it is easier for all groups members to refer back to when constructing.

Scenic Construction – Hollywood Flats

1. Firstly, I created a CAD drawing of the hollywood flat with measurements, this helps me visualise what I am creating and always me to figure out the joins.

2. Afterwords, I then created a cutting list:

- 2400mm X 2
- 1220mm X 2
- 1180mmX 3.

3. Starting with the largest measurement I cut 3 x 1 timber using the compound saw. Ensuring to measure twice and considering the size of the blade when cutting.

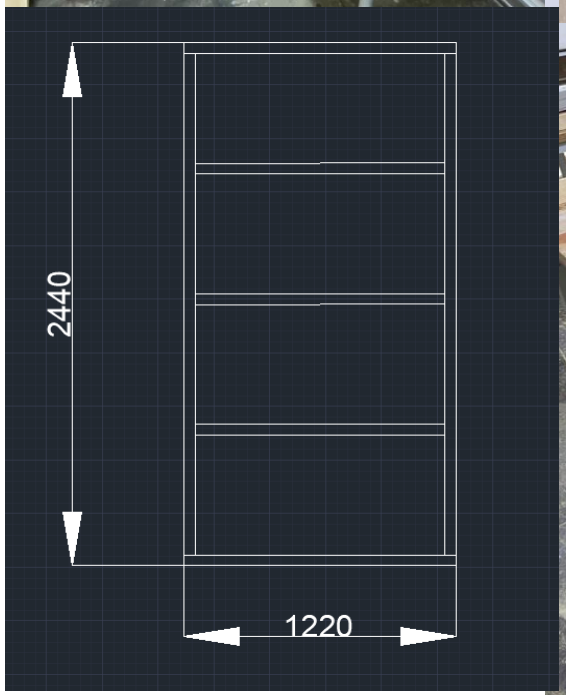
4. I then attached the rails on top of the stiles using wood glue and 3.5 x 40mm screws. I create pilot holes and make sure the screws are flush with the wood. Aswell as making sure all sides of the connecting wood are flush and square.

5. Marking every 2ft on both stiles,
I placed the toggles in the middle of each line, repeating the process 3 times until the flat is completed.



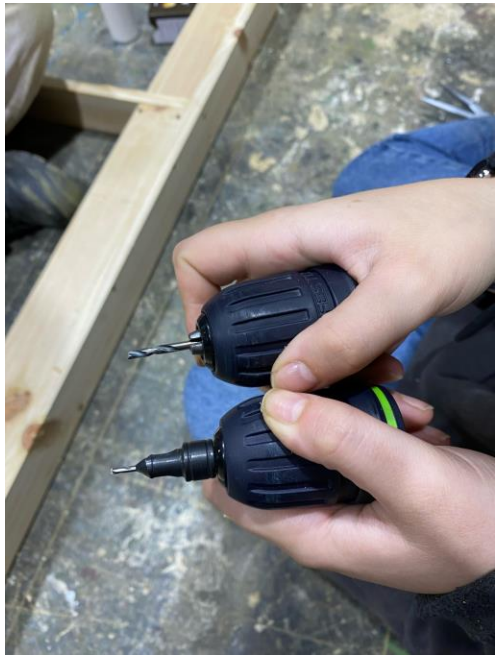




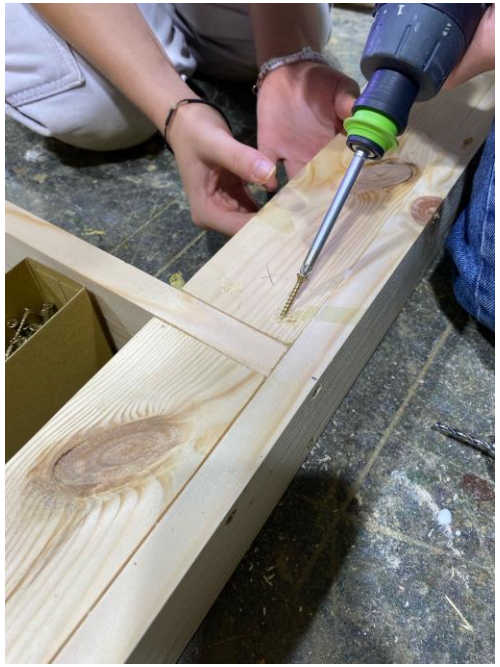










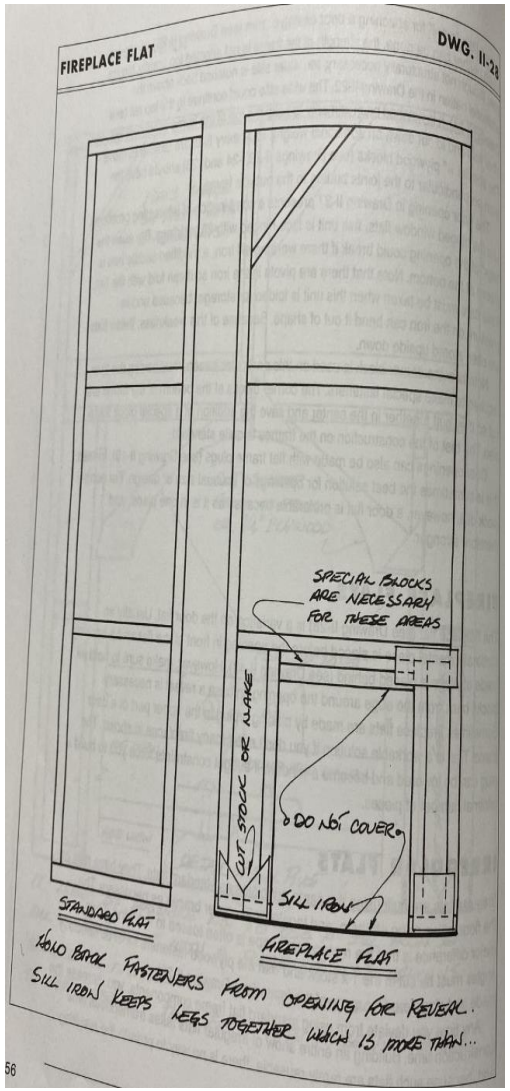


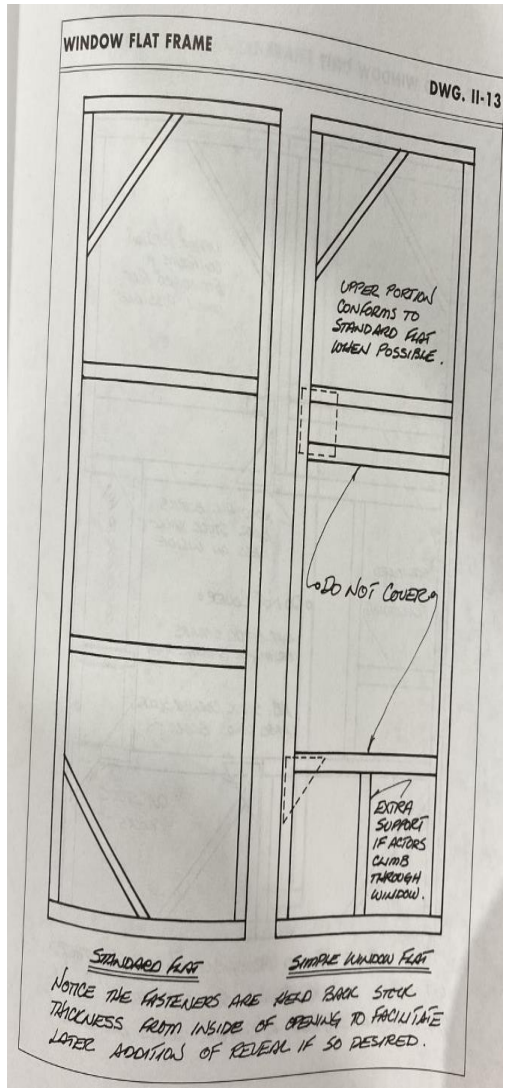


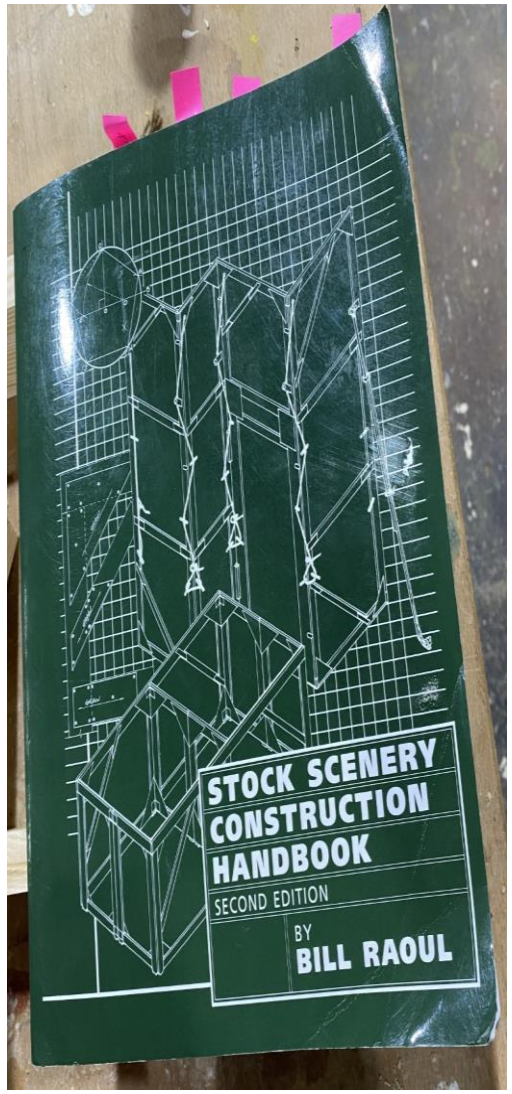
By now I had become confident enough to make a flat numerous times as I have previously learnt the skills in my scenic construction module and practised a lot.

With the larger flats (1296 x 2440) we had to attach timber alongst one edge so that we can bolt the flats together. In order to do this, I had to drill on an angle which is something I haven't done before but I found it easy.

However, within my team we accidentally broke 2 drill bits. I believe this was done due to putting too much pressure and not keeping the drill at the same angle when removing.





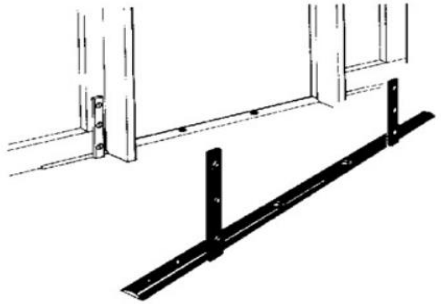


Door Flat – Stock Scenery Construction Book

Within the book Raoul, discusses how with door flats they removed the bottom rail completely to allow the stiles to extend to the floor. However, in this instance they used a piece of iron to fix to the bottom for additional support. I have looked at the Flints catalogue and have found a sill iron that costs £75, due to our budget we will not be able to buy it. When placing a door opening, they recommend placing it in the centre of a flat frame, as it will equalise the stress in the frame.

When starting to construct the flats, I decided to research further how to construct the door flat as I have never made it before. I found that Bill Raouls Stock Scenery Construction Handbook showcases and describes how to build different flats easily and well-constructed.

Sill Iron up to 1 m



Enlarge

FHS034

Price ex VAT: £75.00 Up To 1 m

1

Used to provide strength to door flats. They are made to suit your requirements, from steel flat bar with a rounded top section. They should be ordered by stating the distance between the lugs.

Cladding notes

- I had to make sure when placing the plywood that the branding mark is placed downside as it will bleed when painted over.
- There was one instance where the one side was yellow and we had to use the branded side, instead we sanded it off.
- We made sure to make every side flush and then use glue and staples to attach it all together.



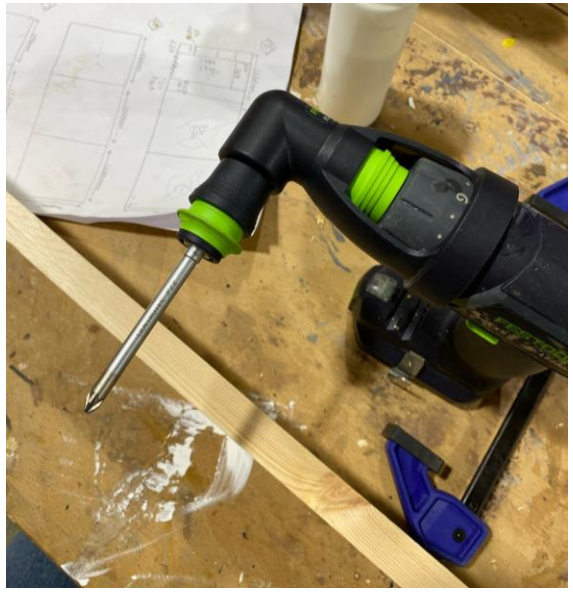




The process for creating the fireplace and door flat was very similar to a typical flat. The main difference is the placements of the toggles. With the door, we decided to add 5mm all around to allow space for the door and get rid of the bottom rail completely.











Router OF 1010 REBQ-Plus 240\

Order number 576918

Select variant To the variant comparison

OF 1010 REBQ-Plus 240V

£454.00 RRP exc. VAT [1]

£544.80 RRP inc. VAT [1]

Wish list

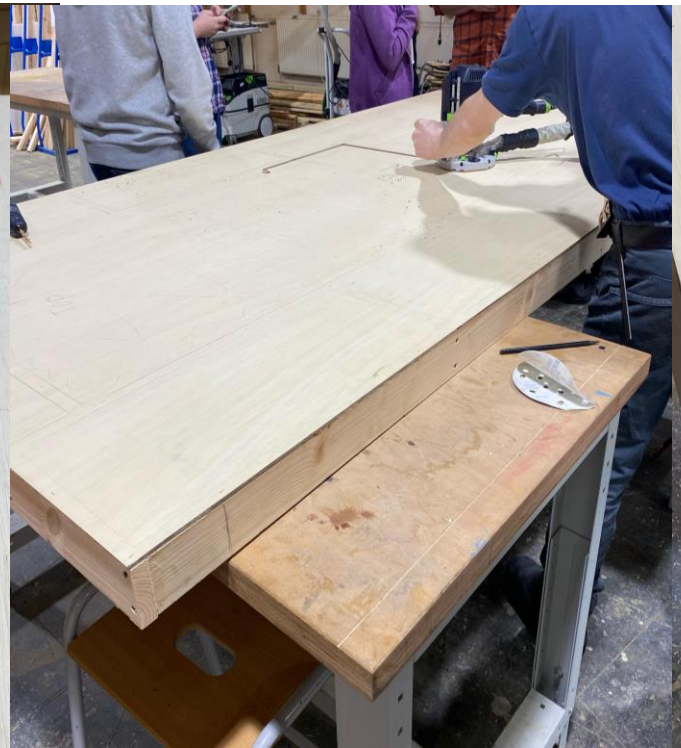
Purchase online

Go to dealer search

1. Recommended retail price of manufacturer. Prices of retailers may vary.†

We used a router to carve out the fireplace and door. I have never used this tool before, however, I found it interesting to use. It was very lightweight which allowed me to easily go around corners and I was able to guide the tool freely. Similarly, to a lot of tools, I had to ensure not to start it on the wood due to kickback. As we needed square edges instead of rounded, we used a chisel and mallet to create the square edges.









Building the Whole Set

- We started with the hallway in order to have better structure and stability when attaching the rest.
- To secure the flats together we used fasteners such as nuts, bolts and washers.
- We also made sure to use a brace with an added weight on the bottom.
- We first drilled a hole, placed the bolt and washer and hammered into place, attached a nut and used a torque wrench to tighten.
- The reason we used a plain washer was to prevent the nut from sinking into the surface of the wood.
- The most important thing was ensuring that the flats were flush together at the front and square.
- After completing the start of the hallway, Freya and myself constructed the whole living room following a similar process.








Painting the Set

A key thing about painting is the conditions, it is very important as if it is too cold the paint won't dry and will bloom whilst if the conditions are too warm the paint will dry too quickly. Looking at the Flints catalogue, there are numerous paints available for theatre and films. The catalogue also displays the coverage of each paints.

Rosco Paint

Rosco paint can be defined by being flat matte, non-reflective, and can be used indoors or outdoors. The paints are designed to be diluted at least 1:1 with water but can be further diluted up to 15:1 to provide a watercolour effect. Rosco glazes can be applied on top to create a satin finish. There are also tv colours, which can be used as a green screen.

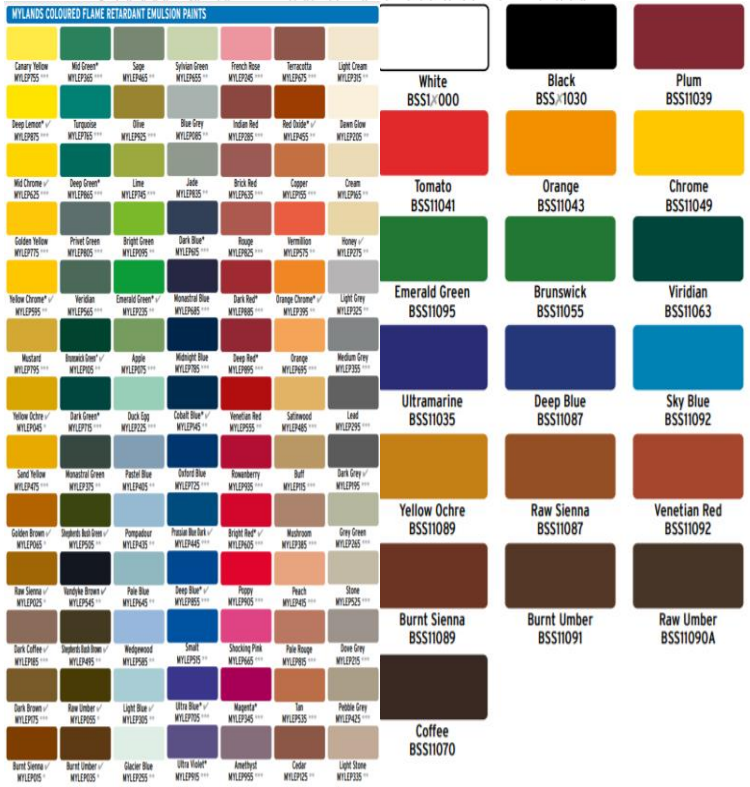
Bristol Paint

Similarly, Bristols paint can also be used for theatre and film. It is a highly concentrated acrylic-based matte paint, however it does not water down as good as Rosco paint. The selling point of Bristols is that it comes with a detergent mixed in so that it does not go off as quick. When mixed with aqualac and painted on a floor, it creates an eggshell finish.

Mylands Paint

Mylands paint is prudently used within a tv and film set due to its excellent coverage and pigmentation. Compared to the other paints, Mylands paint and glazes are flame retardant.





Paint experiments on lino

I have used lino as my material, due to the probability that this material will be used as the flooring or wallpaper for our set.

Rosco with lots of water

- Very watery mixture, when dried it had light coverage.

Vandite crystals mixed with Dulux weathershield smooth masonry paint

- The black vandite crystals made the yellow paint a darker shade.
- Not mixing the vandite correctly creates texture within the paint.

Feather

- Dragging a feather through wet paint creates thin uncontrolled lines

Bristols paint (Coffee)

- Mixed with no water.
- Super pigmented.

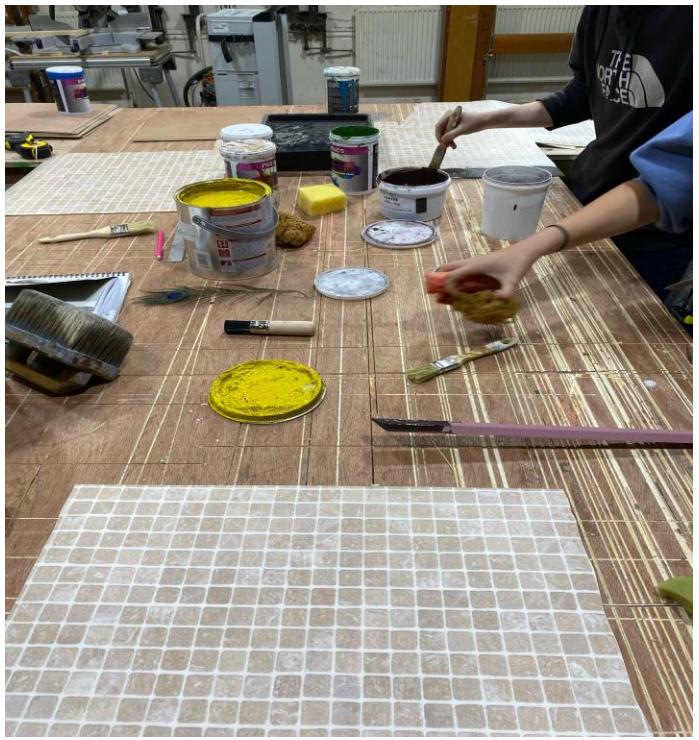
Natural sea sponge

- Soft natural finish.
- Blends colours easy especially when damp.

Paint test with Rosco

- Watered down rosco paint over dried rosco paint does not apply well.
- Watered down rosco paint on lino dries splotchy and uneven.





Western Colour Theory

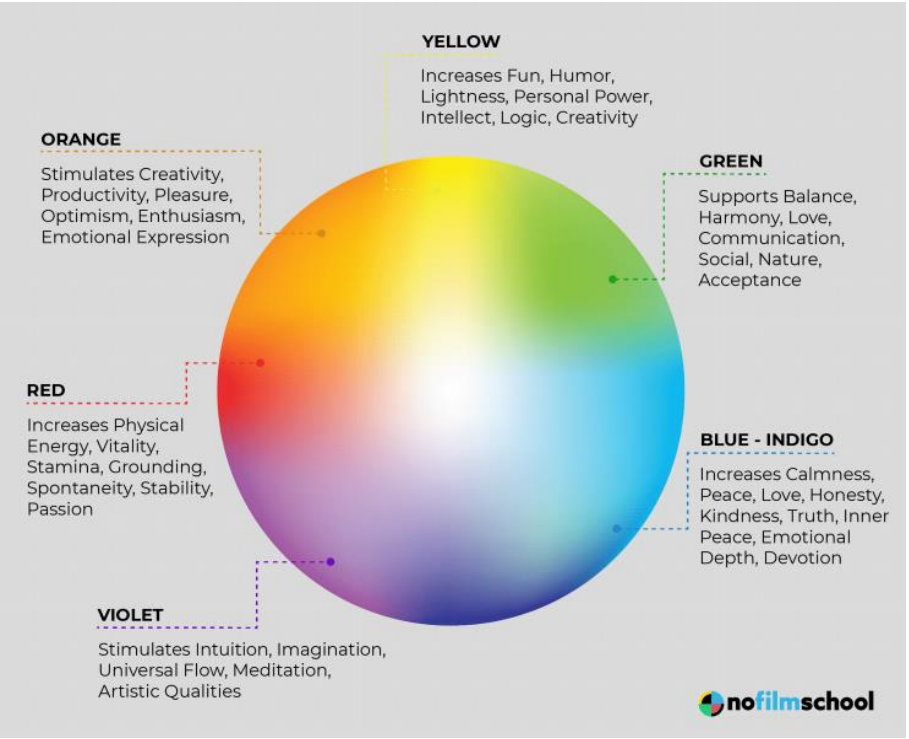
The colour wheel consists of three primary colours (red, yellow, blue), three secondary colours (green, orange, purple) and lastly six tertiary colours.

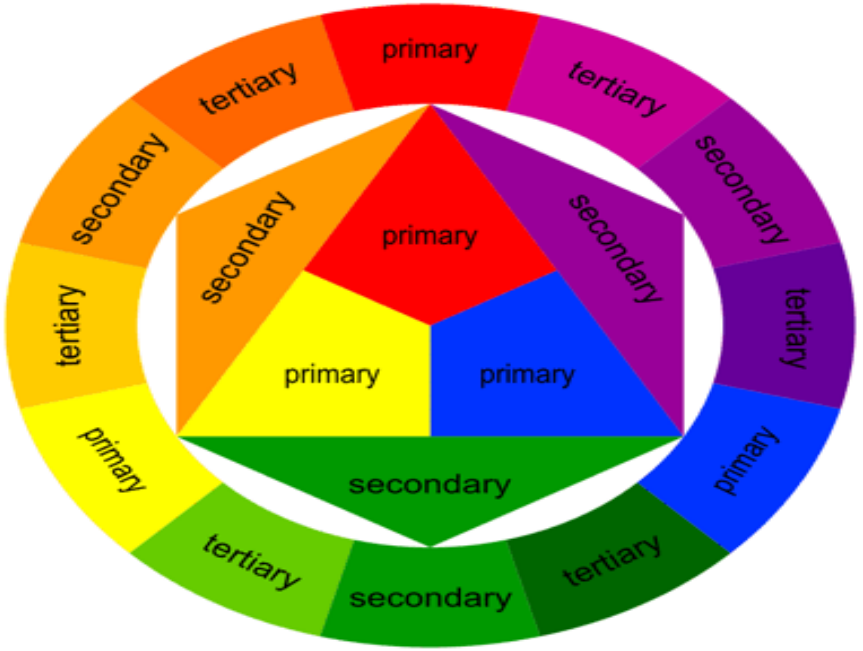
Colour theory in film

Colour theory is a theory that certain colours in film elicit certain emotions. The manipulation and use of these colours can be used to guide the viewer or to be juxtaposed against one another to send a message or to be subverted for a dramatic and ironic moment (No Film School, n.d).

Colour can affect a mood in a film. Film is a visual medium and therefore colour helps the audience see the intentions behind what is on screen. There are different types of colour palettes which will convey different meanings, the key ones are listed below.

- If using colour discordance, which is when a colour clashes with the rest of the picture, drawing attention to that object that stands out. It will help direct the attention of the audience.
- When using complementary colours, it creates a striking image as both colours that fall opposite on the colour room contrasts each other.
- Analogous colour schemes indicate harmony as they fall next to each other on the colour wheel. However, depending on how the colours are used, they can either create serenity or a sense of uniformity.





When designing and decorating the set, I would like to carefully think about the colour palette to enhance the narrative of the family. Some key questions that I am considering when making the decision are the following:

- **Who are my main characters and what characteristics define them?**

My main characters are the Father and Wife. I used EdWordle to create a word mind map of key characteristics I believe the family would have. I mostly focused on the Father, as I believe he would have the most impact on everyone due to his difficulties with alcoholism and shell-shock. From looking at the mind map, there are mostly negative words.



- **What are the key themes of my story?**

Family, change, loneliness.

- **What message would I like to get across?**

Some key messages I would like to get across through the living room space is that the Mother is trying to keep the family together whilst staying positive through a rough time of her life. I would like to emphasize that due to the Father, the Mother is trying her hardest to earn extra money on the side to support her child.

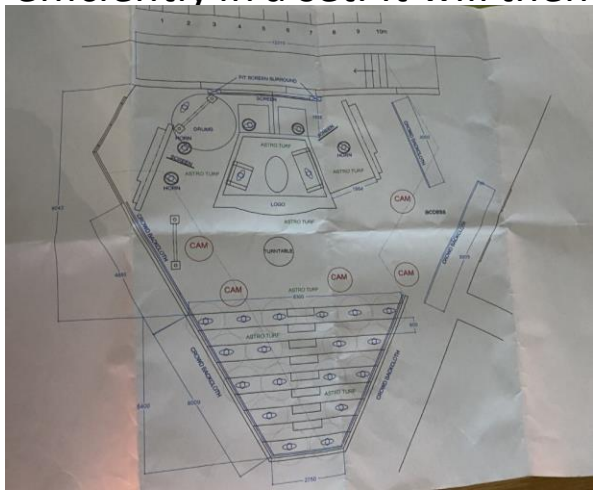
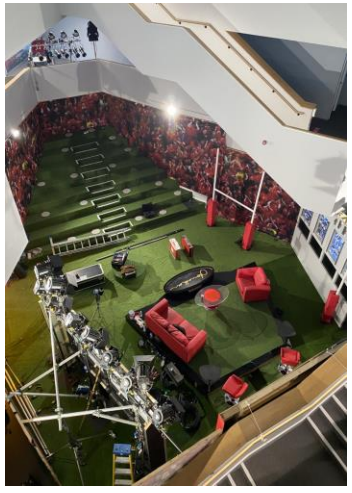
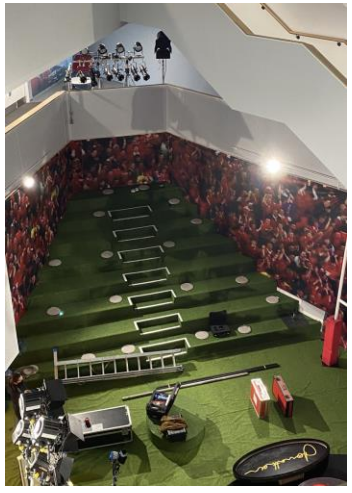
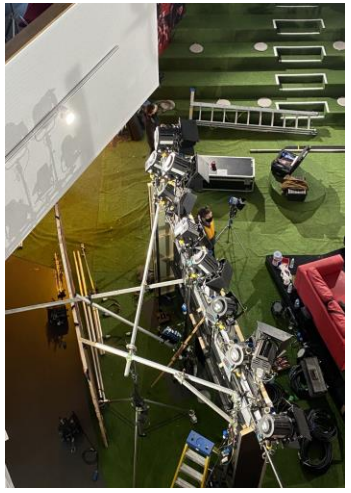
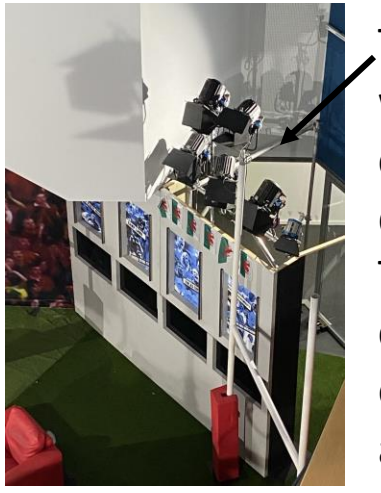
Colour ideas and their emotional effects

Pink: femineity, innocence
Yellow: insecurity, creating a sense happiness and hope
Blue: isolation, depressed

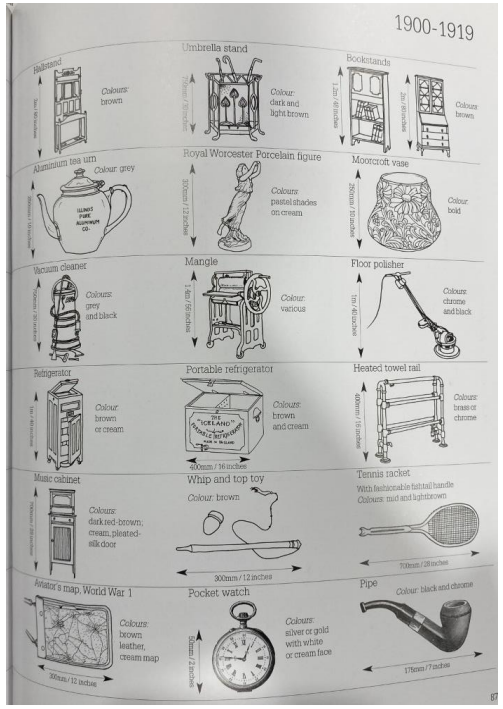
Dave Marson - Jonathon set

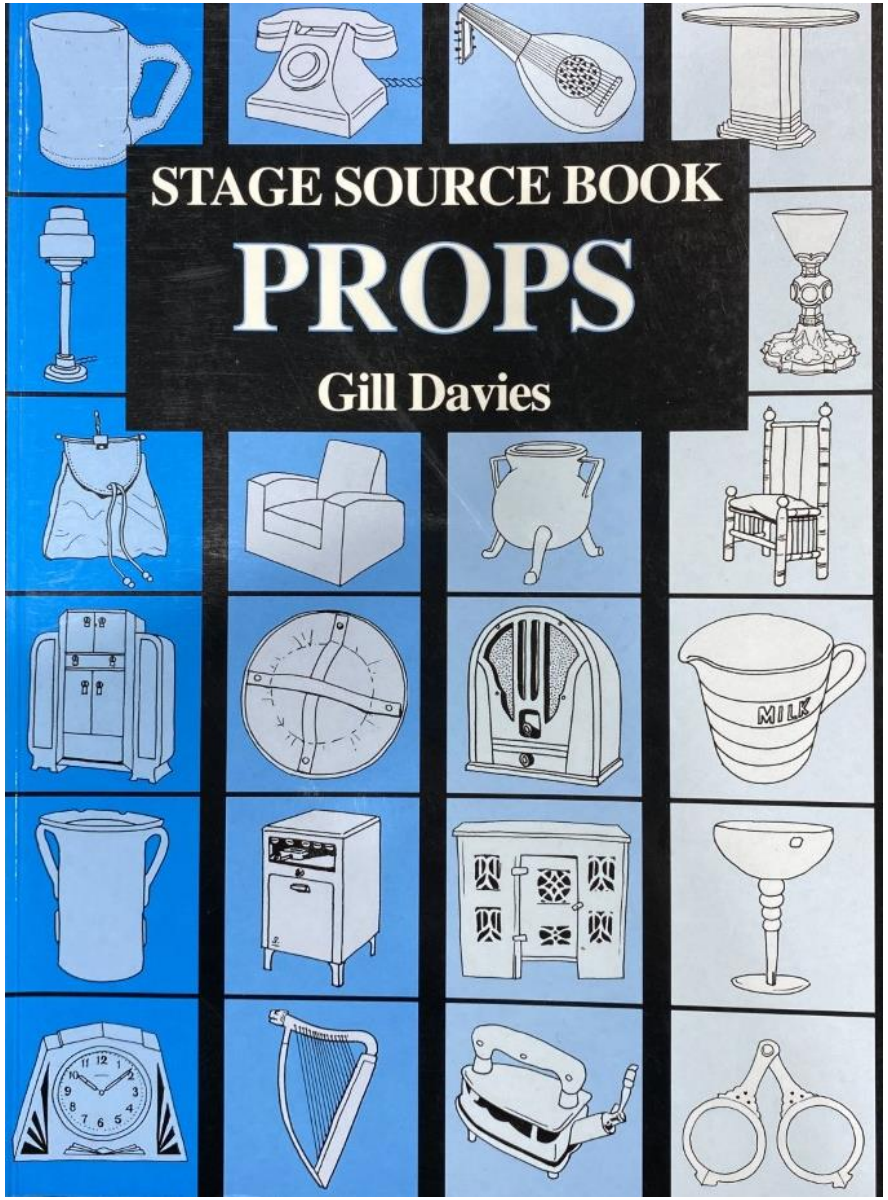
The S4Cs 'Jonathon' set is being filmed in the S4C building on campus. We spoke with the production designer Dave Marson, for tips, advice and general knowledge about the set.
This particular set has been changed in order to be moved around various locations from a cafe to a studio, when creating a set for various locations, it was important to Dave Marson to keep essential set elements like the red sofas.
When working in the studio you have complete control of everything, whereas on location changes are constantly happening due to many issues such as lighting, crowds and sound.

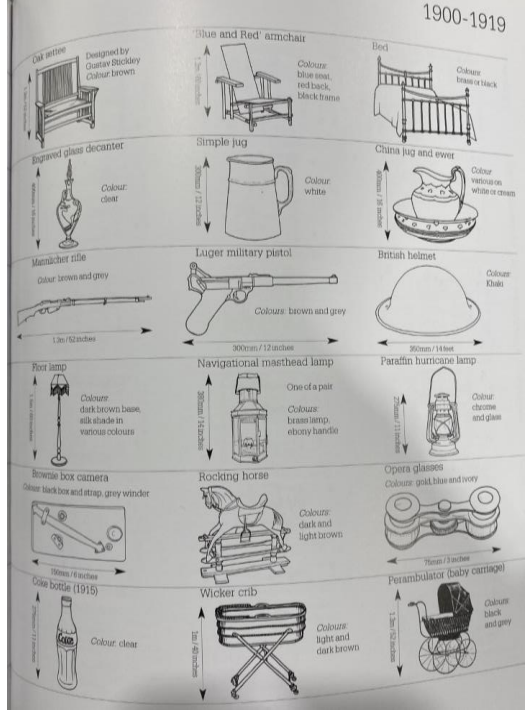
When working on a set Marson discussed how closely you work with the directors. in order to produce and environment suited for the show, it is important to know the atmosphere desired by the designer and director.
Especially with this set, it was important to fireproof all materials and complete multiple health and safety forms that include how the material was made, secured and taken in or out of the set.
When working with a producer, it is important to ask where the main shots will take place as this can inform the set, which is why producing a plan drawing is an excellent visual guide of the space.
Lastly, Dave Marson recommended to have a basic understanding of how LEDs are capable of and how they can be used efficiently in a set. It will then be easier to communicate with the whole team.

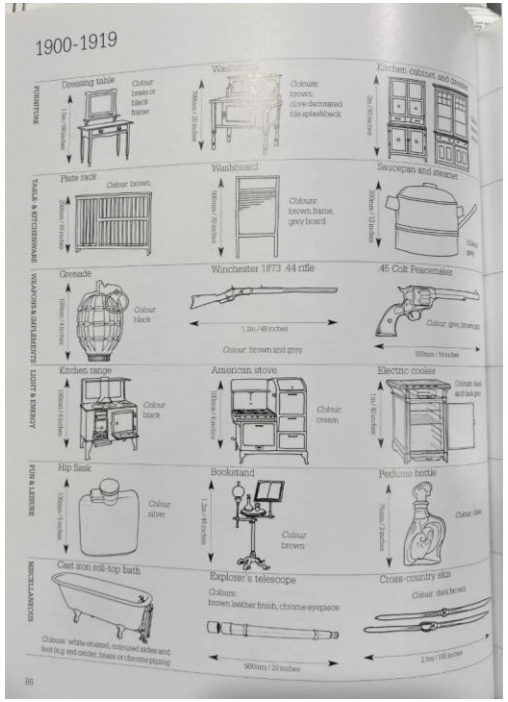






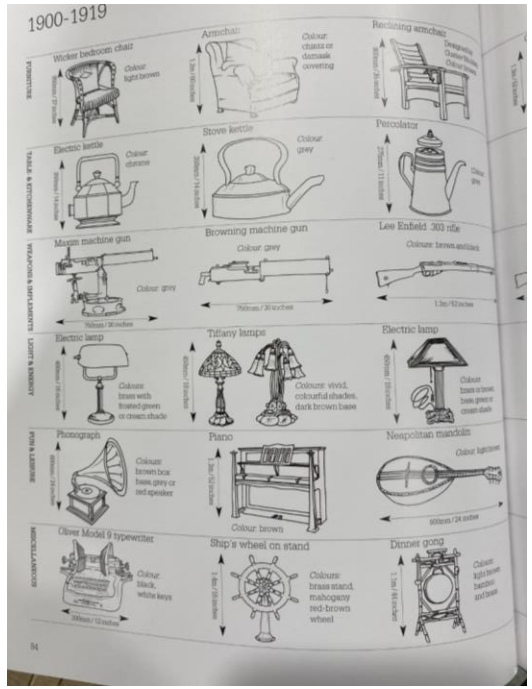
The back has monitors with graphics that change during discussion.
There is a 360 camera capturing every expression, audience and presenters.

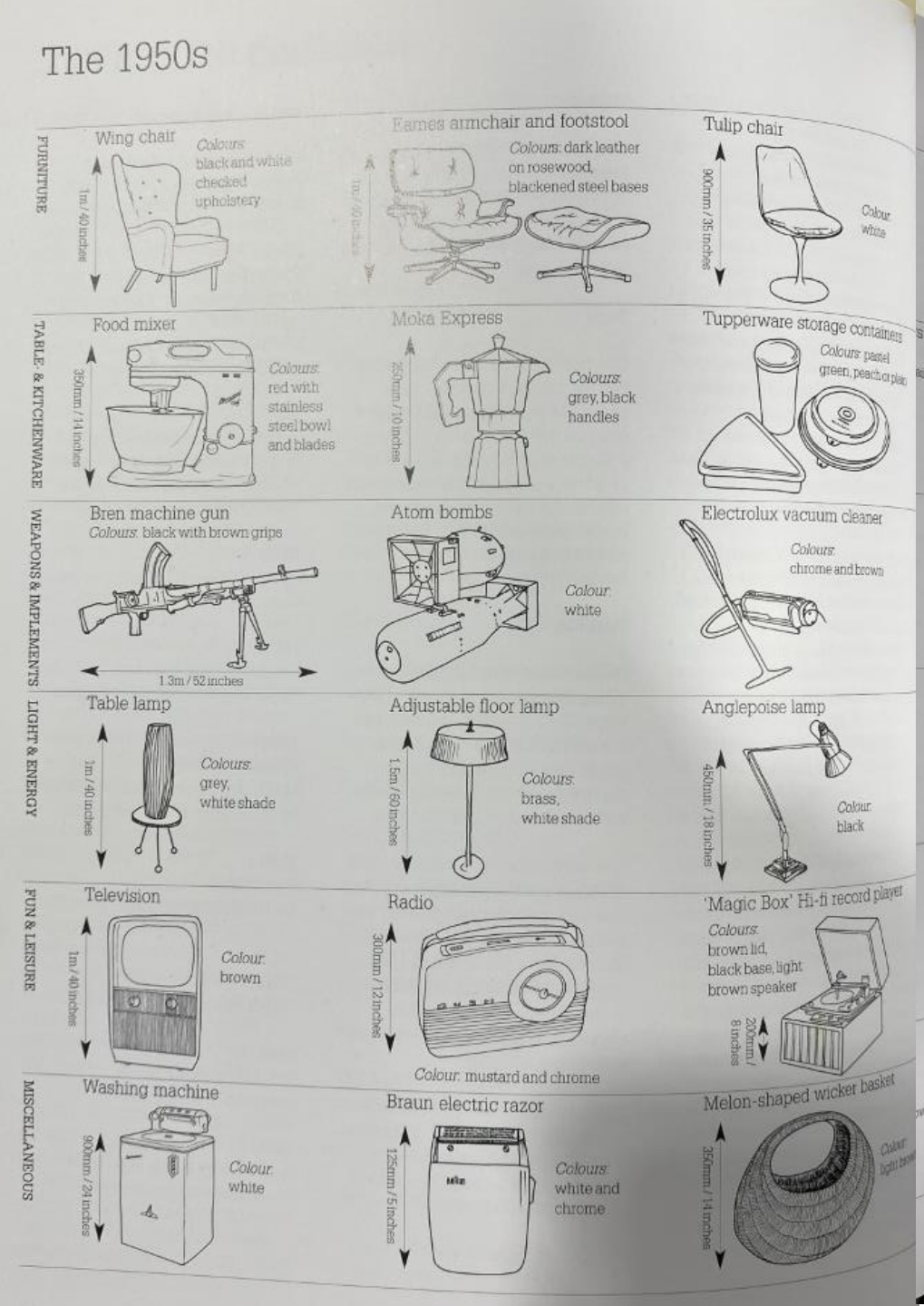

1900-1919
Hallstand
Colours: brown
Umbrella stand
Colour: dark and light brown
Bookstands
Colour: brown
Aluminium tea urn
Colour: grey
Royal Worcester Porcelain figure
Colours: pastel shades on cream
Moorcroft vase
Colour: bold
Vacuum cleaner
Colours: grey and black
Mangle
Colour: various
Floor polisher
Colours: chrome and black
Refrigerator
Colour: brown or cream
Portable refrigerator
Colours: brown and cream
Heated towel rail
Colours: brass or chrome
Music cabinet
Colours: dark red-brown; cream, pleated-silk door
Whip and top toy
Colour: brown
Tennis racket
With fashionable fishtail handle
Colours: mid and light brown
Aviator's map, World War 1
Colours: brown leather, cream map
Pocket watch
Colours: silver or gold with white or cream face
Pipe
Colour: black and chrome

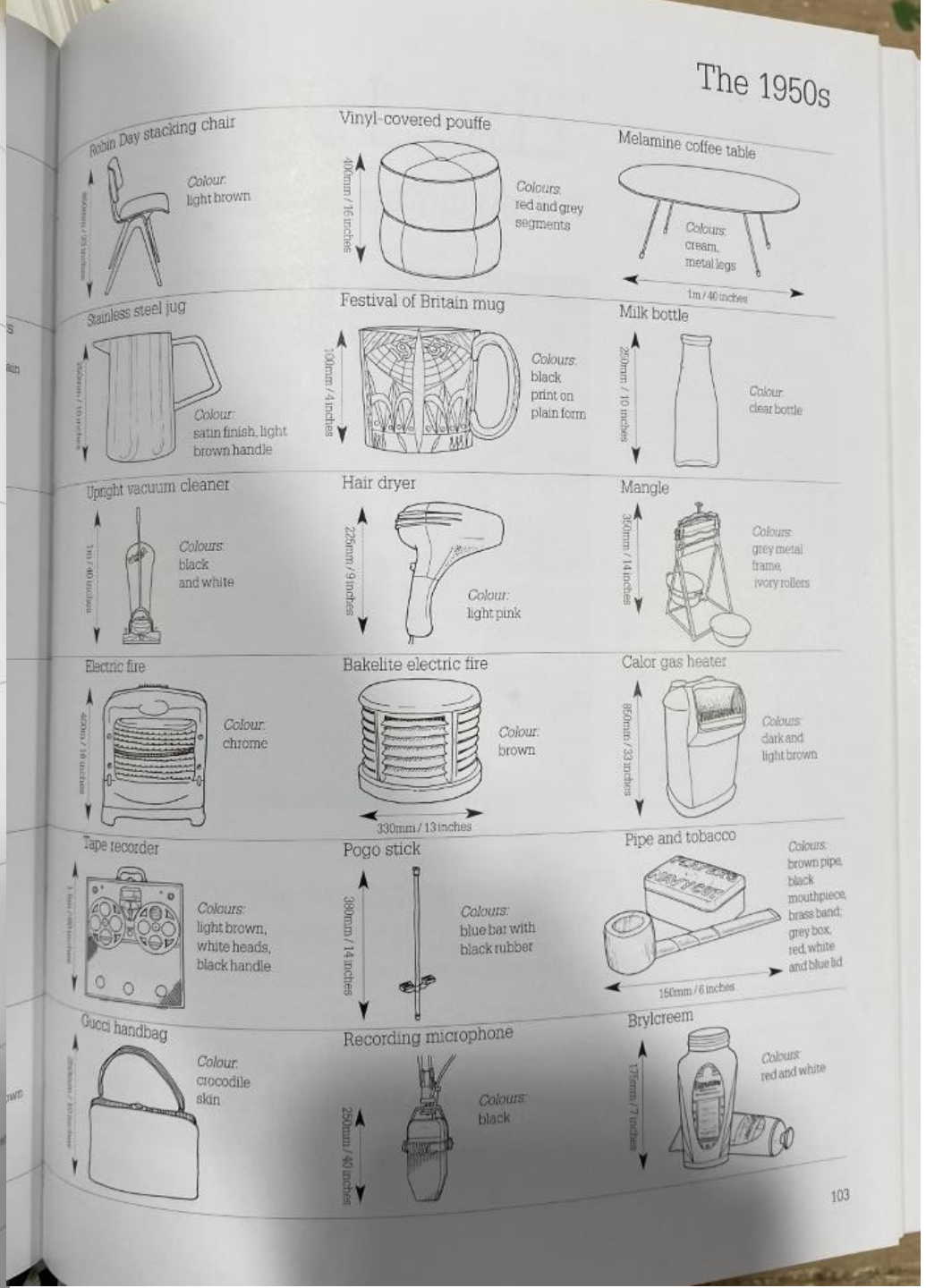

STAGE SOURCE BOOK
PROPS
Gill Davies
MILK


1900-1919
Oak settee
Designed by Gustav Buckley
Colour: brown
'Blue and Red' armchair
Colours: blue seat, red back, black frame
Bed
Colours: brass or black
Engraved glass decanter
Colour: clear
Simple jug
Colour: white
China jug and ewer
Colour: various ones white or cream
Mannlicher rifle
Colour: brown and grey
Luger military pistol
Colours: brown and grey
British helmet
Colour: Khaki
Floor lamp
Colours: dark brown base, silk shade in various colours
Navigational masthead lamp
One of a pair
Colours: brass lamp, ebony handle
Paraffin hurricane lamp
Colour: chrome and glass
Bowrite box camera
Colour: black box and strap, grey winder
Rocking horse
Colours: dark and light brown
Opera glasses
Colours: gold, blue and ivory
Coke bottle (1915)
Colour: clear
Wicker crib
Colours: light and dark brown
Perambulator (baby carriage)
Colours: black and grey


1900-1919
Dressing table
Colour: brass or black frame
Washstand
Colours: brown; china decorated tile splashback
Kitchen cabinet and dresser
Plate rack
Colour: brown
Washboard
Colours: brown frame, grey board
Saucepan and steamer
Colour: grey
Grenade
Colour: black
Winchester 1873 .44 rifle
Colour: brown and grey
45 Colt Peacemaker
Colour: grey
Kitchen range
Colour: black
American stove
Colour: cream
Electric cooker
Hip flask
Colour: silver
Bookstand
Colour: brown
Perfume bottle
Cast iron roll-top bath
Colours: white enamel, coloured sides and feet (e.g. red oxide), brass or chrome piping
Explorer's telescope
Colours: brown leather finish, chrome eyepiece
Cross-country skis
Colour: dark brown


1900-1919
Wicker bedroom chair
Colour: light brown
Armchair
Colours: chintz or damask covering
Reclining armchair
Percolator
Electric kettle
Colour: chrome
Stove kettle
Colour: grey
Maxim machine gun
Colour: grey
Browning machine gun
Colour: grey
Lee Enfield .303 rifle
Colours: brown and black
Electric lamp
Colours: brass with frosted green or cream shade
Tiffany lamps
Colours: vivid, colourful shades, dark brown base
Electric lamp
Colours: brass or bronze, base, glass or cream shade
Phonograph
Colours: brown box, brass, grey or red speaker
Piano
Colour: brown
Neapolitan mandolin
Colour: light brown
Clover Model 9 typewriter
Colour: black, white keys
Ship's wheel on stand
Colours: brass stand, mahogany red-brown wheel
Dinner gong
Colours: light brass bamboo and chain





Using the Stage Source Book Props by Gill Davies, I was able to look at key props that I might forget. Some of the props mentioned in the 1950s section include a 'Gucci handbag' which would not be acceptable for this current set due to the wealth status of the family.

A downside of using this book is that it is not accurate with the dates, therefore I do not know whether some of these items are from the late or early 1950s.

Available Props From Prop Store







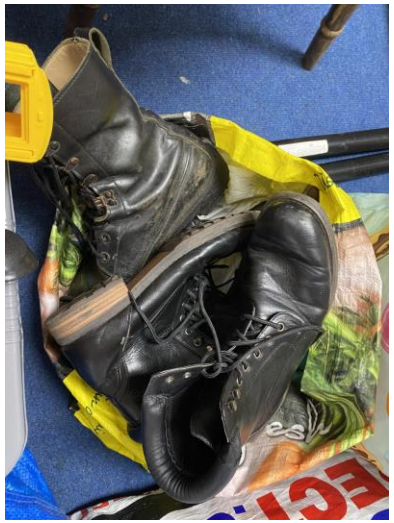






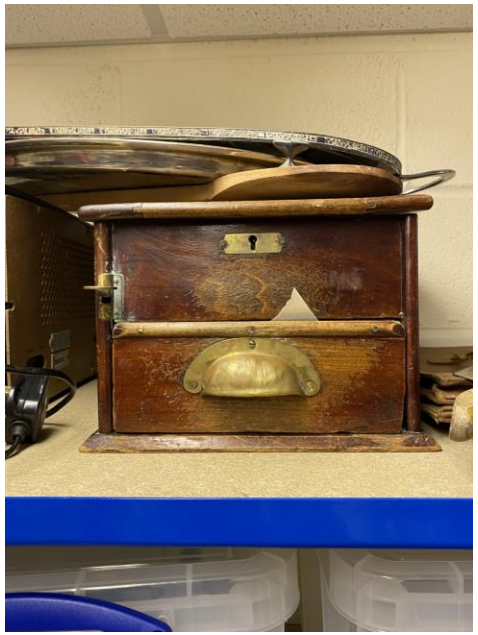

























LIVING SPACE

Fireplace
- clock (PS)
- picture frames
- candlestick holder
- fireplace bellow (PS)
- mirror (above fireplace)

Bed
- blanket
- pillow
- cardboard box

Drawers
- picture frames
- varse with (dead) flowers
- books, magazine
- radio (PS)

OTHER
- glass bottles (PS)
- wash bucket - filled with clothes
- blanket
- crochet/knitting/wool
- children toys, pencils, teddies

(PS) - Available from prop store

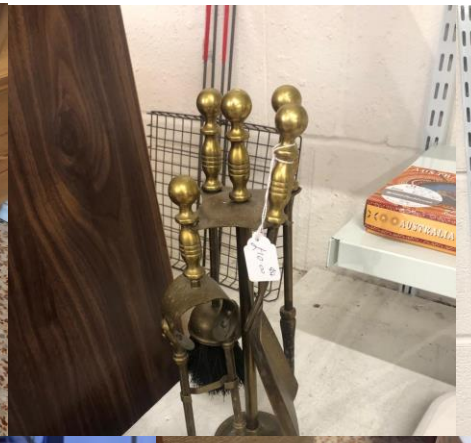
After visiting the prop store and taking inspiration from the stage source props book. I was able to create a props list of what I would like for the set decoration. In my opinion, I could have been more specific with the colours, sizing or amount needed for each prop, but I would want to discuss that within a production meeting with the living room group.

Livingroom

Allocated Budget:	£120
Spent:	£25
Remaining:	£95

Item	Amount	cost	From where	By who	Return
kids non-clothing	1	£2.50	Cancer Research Uk - Swansea	Vinina	N/A
home ga t	1	£7.00	Cancer Research Uk - Swansea	Vinina	N/A
household	1	£5.09	British heart Foundation - Swansea	Vinina	N/A
Fuel	1	£10.00		Ellie	N/A

With the remaining props we don't have in the prop store, all group members had to go sourcing for the props. We mostly looked at charity shops within Swansea and Carmarthen. Whenever we bought something, we would inform Cara and send our receipts so that she could update the budget sheet. The images show some props that we have found and are interested in.






Props: Children's Toy

The narrative we have chosen for the project includes a child that is 0-3 years old. When creating the prop list, I noted that we need children's toys to scatter around the living room. In my opinion, the toys would not be new and would instead be passed on to the child by family members, which would probably be from the 1940s or earlier. I am committed to ensure we include this prop as it will emphasise that a child lives in the home.

Quick analysis of the prop/key features to be considered:

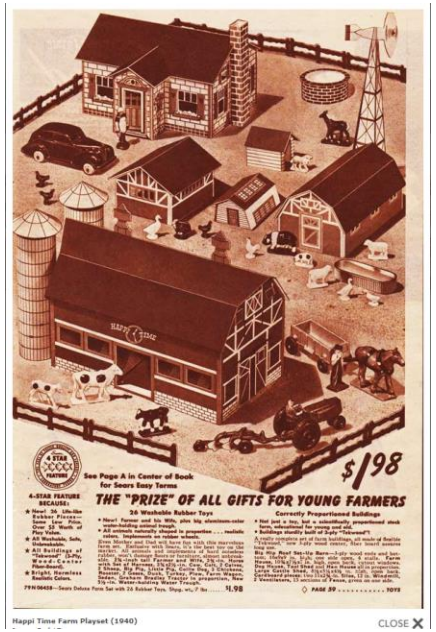
- The prop will be placed in the living room, possibly on the floor or on the bed.
- As there will not be an actor, the toy does not need to be functional like a hero prop.
- Due to the wealth status of the family, I believe there will not be many toys displayed for the child. The quality of the toys will be fairly poor, possibly some chipped paint and broken pieces.
- Due to the budget, Ideally the cost of buying or making the toys will be below £10.

Brief research

In the early 40s toys were getting more advanced. Boys would play with guns and military-type toys were influenced by the war. Whilst many girls played house, pretending to be a mum, feeding and clothing their little baby dolls. They had toy brooms, mops, tea sets, irons and ovens (RetroWaste, n.d).

In comparison during the 1950s, children played board games such as Monopoly and Snakes and Ladders. Other popular toys included stamp collecting, playing with yo-yos and hoola hoops. It was during the 1950s that plastic toys became popular (BBC Bitesize, n.d).

From my research, I found that pull animal toys and building blocks were some of the cheapest and simplest toys available for children in 1940s. I would like to explore these options further.



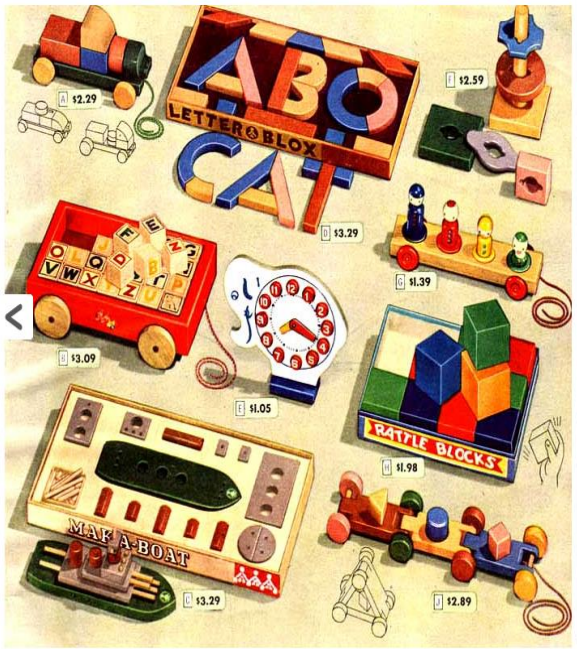












1940s Toy Advertisements



1955 Board Games CLOSE



1955 Baby Dolls CLOSE



1952 Games CLOSE



1955 Shooting Games CLOSE



1955 Toddler Toys CLOSE



1955 Games & Toys CLOSE



1952 View-Master Ad CLOSE



1955 Service Center CLOSE

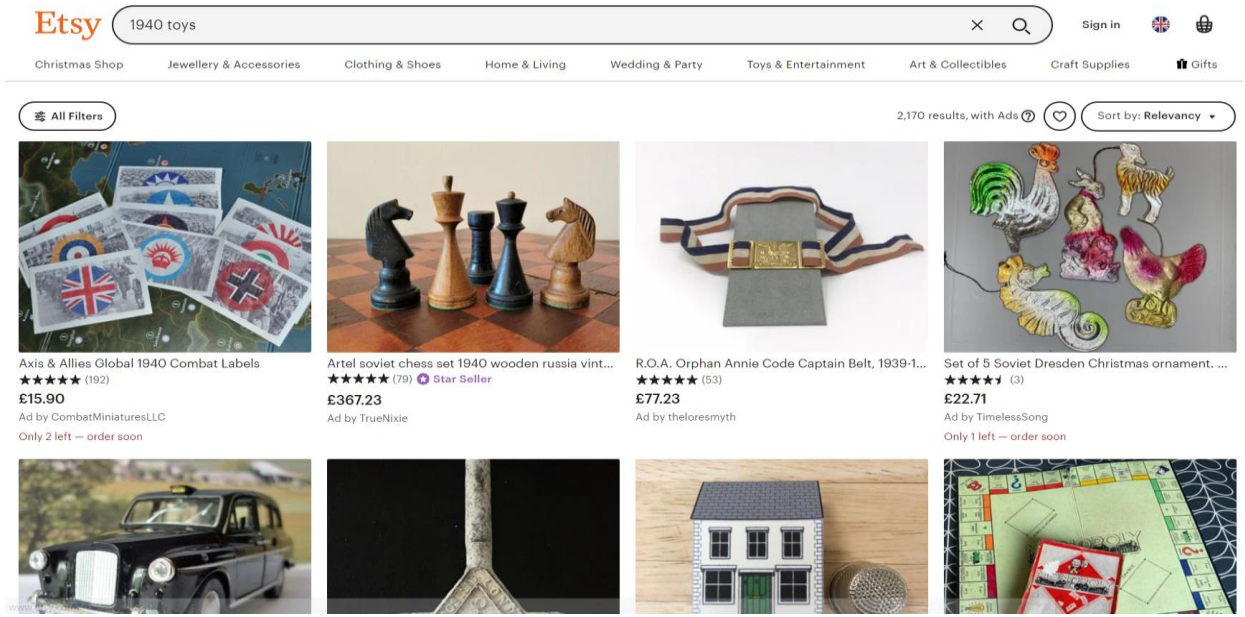


1955 Sports Board Games CLOSE

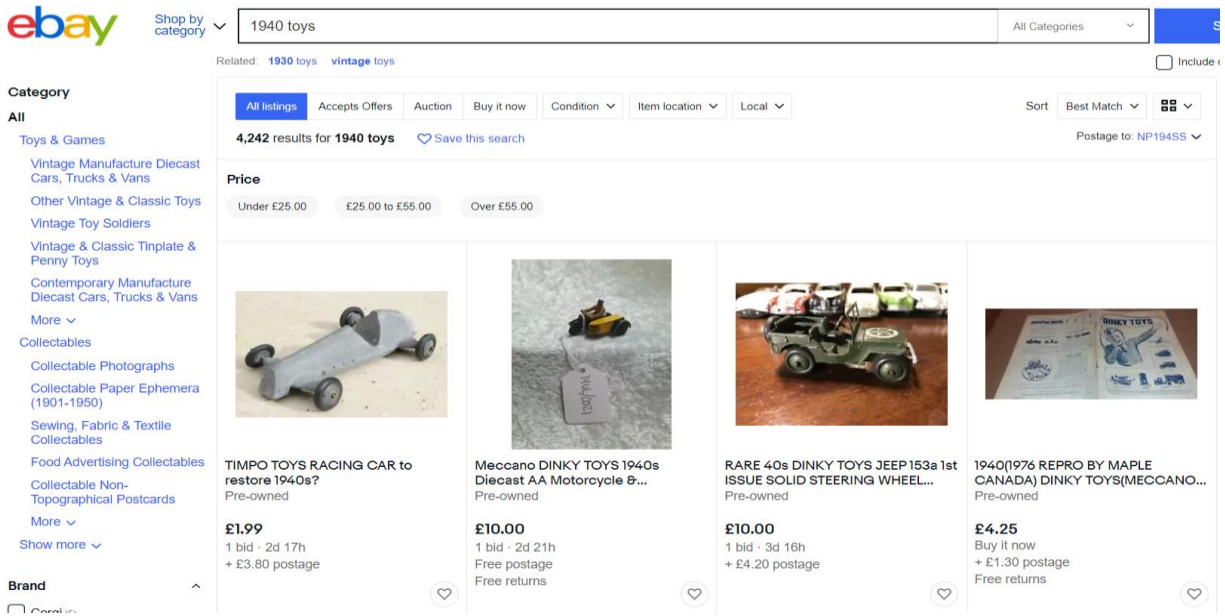


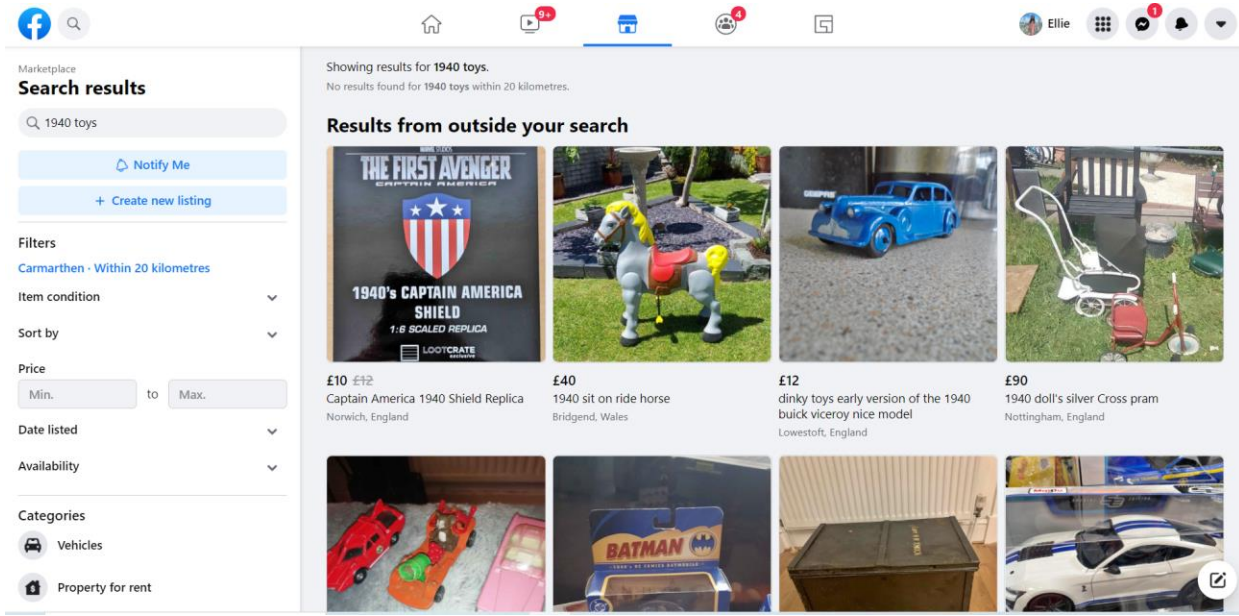
1952 Dollhouse & Service Station CLOSE

1950s Toy Advertisements



As part of my selection process, I looked at various websites that sell 1940s toys. The main three websites were Etsy, Ebay and Facebook Marketplace, which were all easy to navigate and reliable. It is unpredictable what will be available on these websites as they are usually unique items. Unfortunately, with all three websites, the prices of 1940 toys were expensive. In my opinion, the reason the prices are high is due to vintage items typically being handmade and different versions of that item may have been destroyed or lost over time. I was not able to find anything that I liked or was similar to my vision.





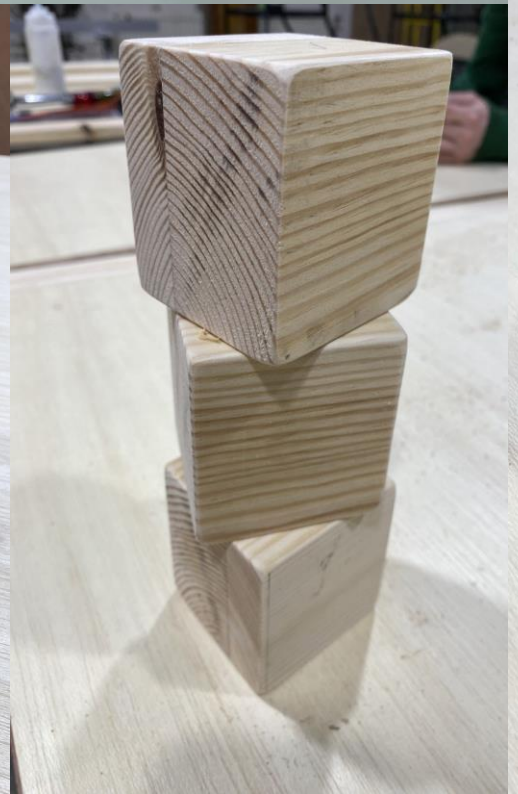

KAPEX
FESTOOL



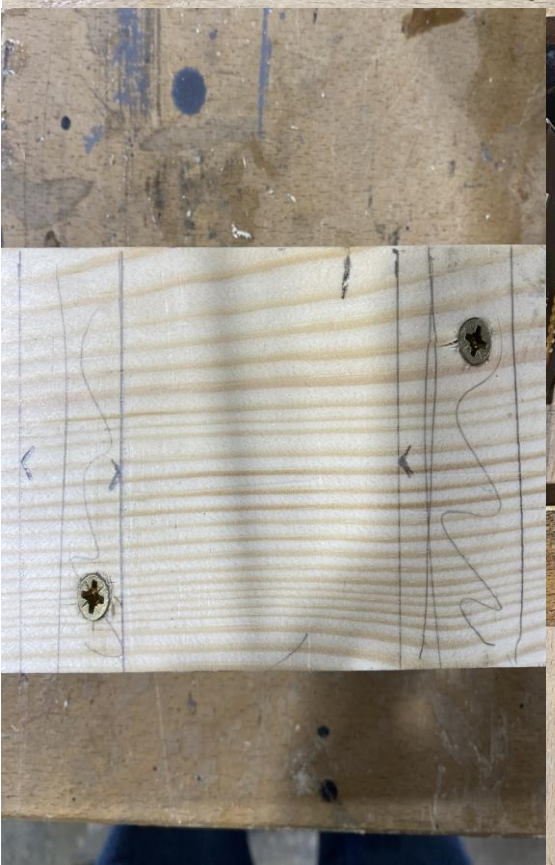














Implementation – building the blocks

To create my blocks I used scrap wood from creating the flats to avoid waste. I decided to create fairly big blocks 6.5mm X 6.5mm so that they would show better on camera, which is why I have attached two pieces of timber together using wood glue. I measured each block out with a small gap, which allowed me to drive a screw into the wood to keep it in place while the glue dries.

After several days, I used the planer to make all sides flush. I was then able to cut each block out using the compound saw. To create safer blocks, I rounded off the edges and corners with the sander.

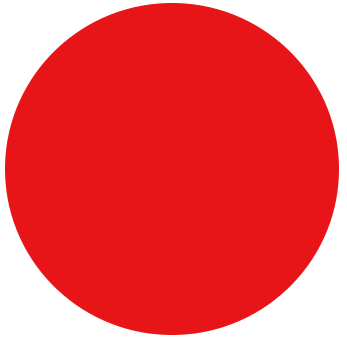
Toy Colours

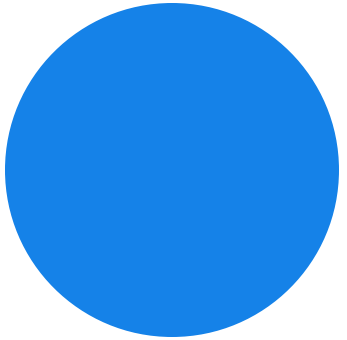
According to my research, children respond positively to packages with bright colours, as they often rely on their sight to learn more about the world. Children start refining colours around the fifth month as their vision is still developing. Since they find it easier to tell apart bright colours, they become drawn to them as they age. They are most fond of primary colours: red, yellow and blue. As well as green, purple and orange, but less drawn to beige, grey or light pink (Adcock, 2018). According to the BBC (2018) during the 1940s, manufacturers believed that girls preferred the colour pink and boys preferred blue.

Using my research has allowed me to prototype using different colours on the blocks. I would like to mainly focus on using the primary colours of red, blue and yellow to keep it simple. Due to the blocks not being a hero prop, I do not need to ensure all sides are painted only what will be seen on screen.



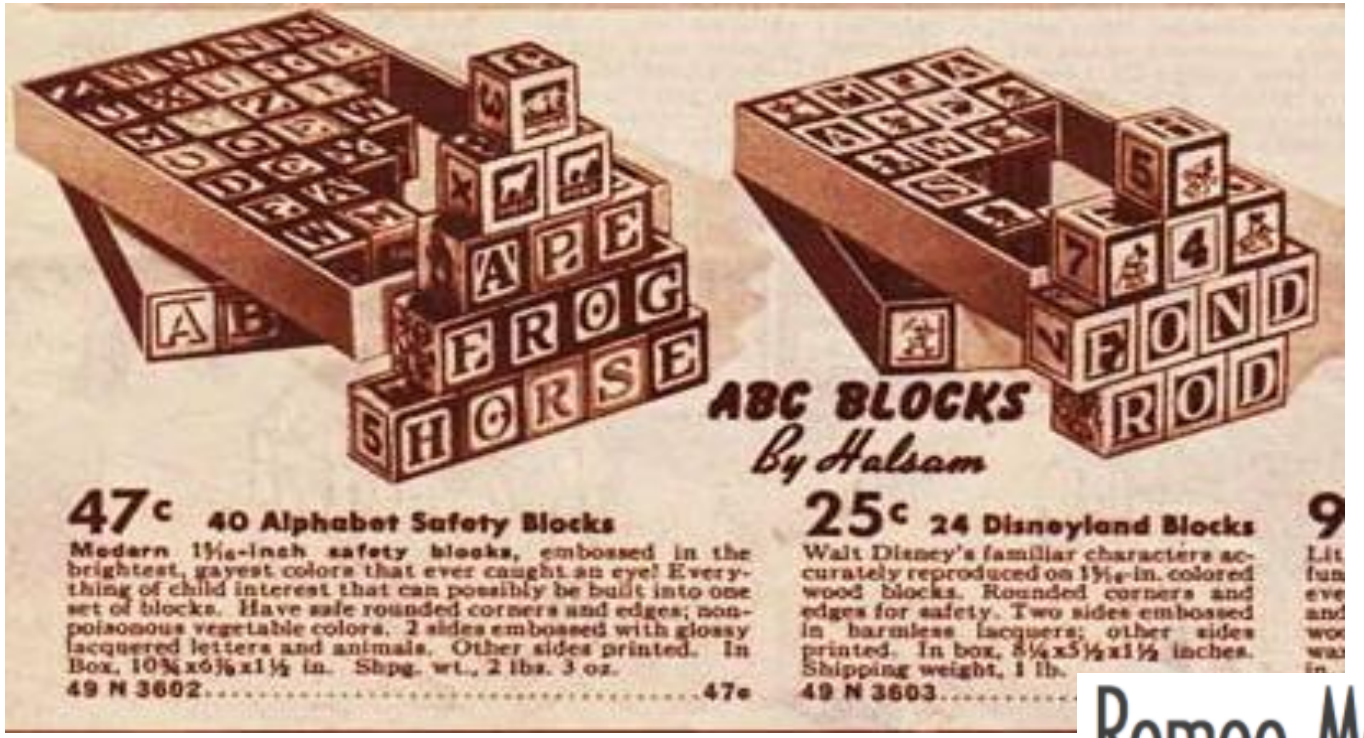






I have looked at various fonts and used the above secondary images as inspiration. Although I have researched the most popular fonts used in the 1940s, I have decided to stick to a more standard letterform with a heavyweight line so that it is easier for children to read.

I really like the look of the Times New Roman font, but it could have a thicker line weight. I discovered that many readers associate it with journalism and publishers use it for books and general printing every day.



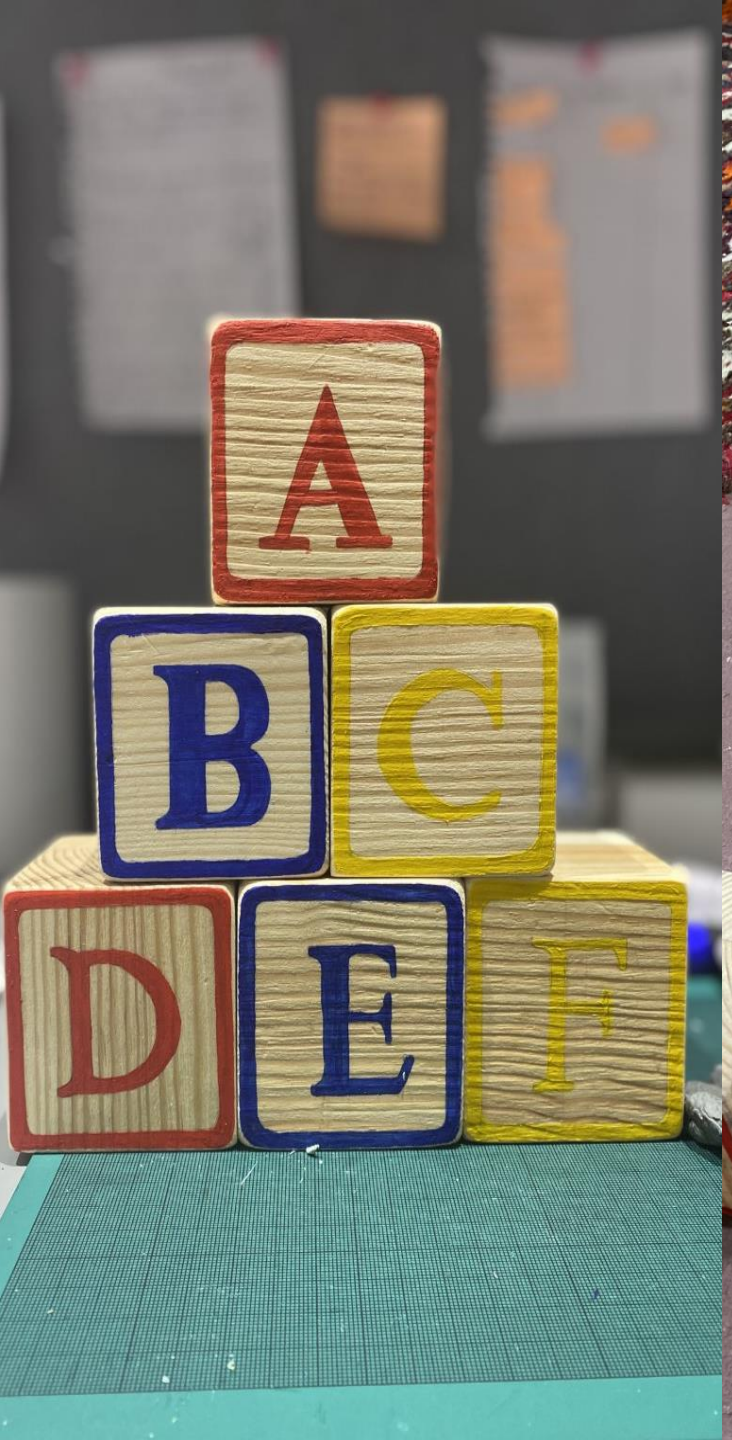


Romeo Medium Cond.

ABC - Calibri
ABC – Agency FB
ABC – Times New Roman

ABC - Rockwell
ABC – Franklin Gothic Book
ABC - Aharoni

The most popular font released in 1940 was Romeo Medium Condensed, designed by Carlos Winkow and David Berlow (Identifont, n.d).







Final Product

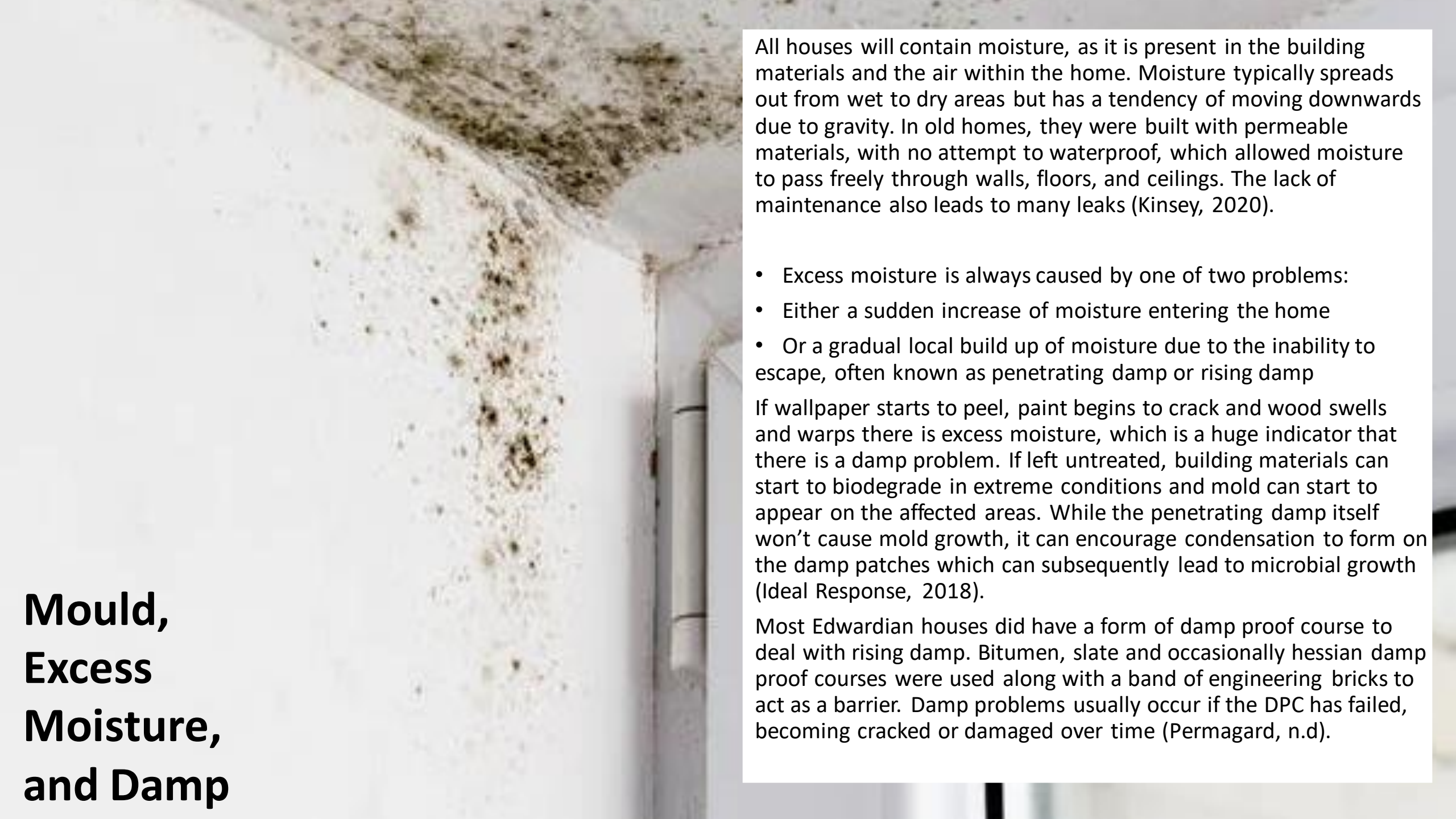
I decided to age the blocks by sanding the colour and scratching the surface, as well as using a natural sponge and black paint to create scuff marks. I believe the children's toys would have been cherished as they do not have many and therefore, I did not age them heavily. I am very happy with the prop I made, I believe it added to the space.





Although extremely small and not as noticeable, I decided to use a natural sponge as it creates organic marks and brown/black paint to add more detail to certain items, this was to exaggerate the excessive use of the items over time. It was important to me that all items did not look brand new although the living room is the most renovated space as we were following the phrase of 'make do and mend' and they would have only bought new when necessary.





Mould, Excess Moisture, and Damp

All houses will contain moisture, as it is present in the building materials and the air within the home. Moisture typically spreads out from wet to dry areas but has a tendency of moving downwards due to gravity. In old homes, they were built with permeable materials, with no attempt to waterproof, which allowed moisture to pass freely through walls, floors, and ceilings. The lack of maintenance also leads to many leaks (Kinsey, 2020).

- Excess moisture is always caused by one of two problems:
- Either a sudden increase of moisture entering the home
- Or a gradual local build up of moisture due to the inability to escape, often known as penetrating damp or rising damp

If wallpaper starts to peel, paint begins to crack and wood swells and warps there is excess moisture, which is a huge indicator that there is a damp problem. If left untreated, building materials can start to biodegrade in extreme conditions and mold can start to appear on the affected areas. While the penetrating damp itself won't cause mold growth, it can encourage condensation to form on the damp patches which can subsequently lead to microbial growth (Ideal Response, 2018).

Most Edwardian houses did have a form of damp proof course to deal with rising damp. Bitumen, slate and occasionally hessian damp proof courses were used along with a band of engineering bricks to act as a barrier. Damp problems usually occur if the DPC has failed, becoming cracked or damaged over time (Permagard, n.d).

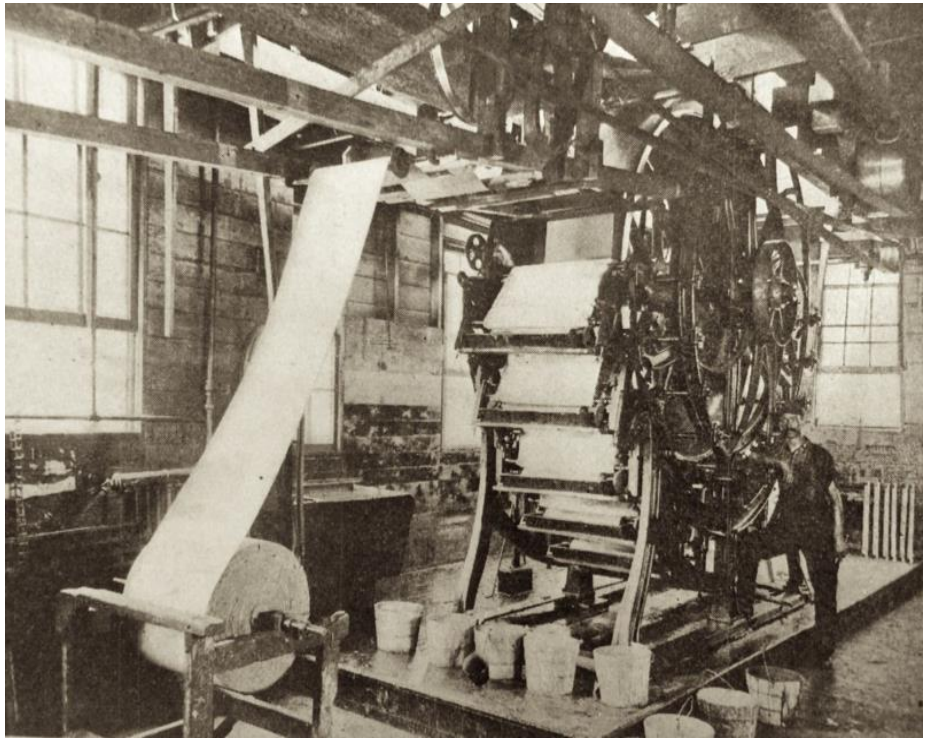
Wallpaper

From looking at various images from the 1950s, we found that in most living rooms there was wallpaper. For example, the image on the right showcases a family living in Liverpool slums in the 1960s. I would like to take inspiration from the image as it showcases how the family would have decorated and made their space feel homely. Additionally, by using wallpaper it will emphasise that the family tried to upgrade the space. I would like to believe that the wallpaper is the newest edition to the renovation due to possible leaks or damage to the walls when they first moved in.



How was it made?

The main method used to produce wallpaper in the nineteenth century was block printing which gave a very high quality product. The size of the pattern repeat was limited to the width of the paper and the weight of wood block that the printer could work with. Typically, the wallpaper was made up of 12 sheets of handmade paper pasted together to make strips long enough to go from the top to the bottom of the wall. Usually, a blank margin was left along both edges of the paper to protect the paper from damage during transportation, which was trimmed off before the paper was hung (Victorian Emporium, 2011). In comparison, the wallpaper process changed during the 20th century, and during the 1950s the former wheel-like printing machine changed to a much quicker flatbed roller method. However, for the most part, the general process of printing wallpaper remained the same for all decades (Hannahs Treasures, 2014).







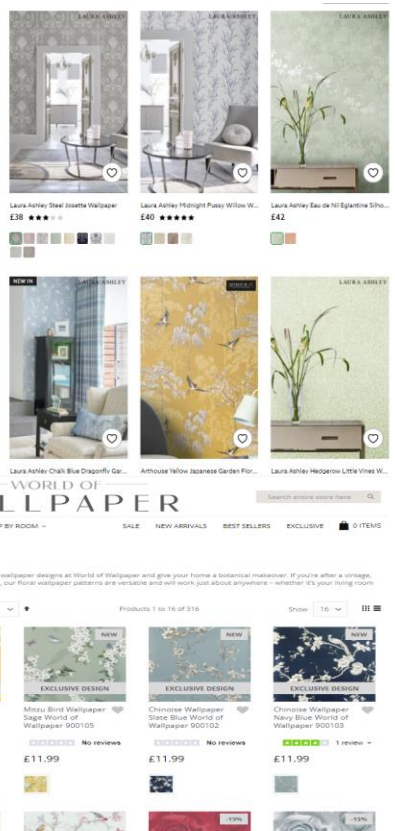


Lee Mill Fabrics, Swansea

I visited Lee Mill Fabrics in Swansea, to get a further understanding of the type of patterns that were popular during the 1940s/50s. When I visited the store, I found that many of the fabrics were modern or influenced by the late 1950s, which is not what I was looking for.

Buying Online

I also looked at various websites that sell wallpaper. Firstly, I found a website called Bradbury & Bradbury, which sell replicas of original wallpaper designs from the 1940s/50s. On the other hand, I looked at Next, which offers more modern inspired wallpaper but delivers quickly and are a reliable store. Both options are fairly expensive, and therefore I will be looking further for wallpaper that is cheaper.





Creating Our Own

Instead of buying wallpaper, another option would be creating it ourselves. This could be done through using a stencil, stamps or lino printing. By creating our own, it would give a similar feeling to how it would have been made in the 19th century. I have previously done lino printing before and have found it fairly easy however due to the size of the living room, I believe it would take a long time to complete.



Wallpaper

£15

Listed 7 weeks ago in Swansea, Wales

Message Again

Details

3 Rolls of unused Next Wallpaper (were £15 a roll!) small pink floral design on a white background. Collection Caswell



Swansea, Wales

I was able to find a seller on Facebook Marketplace, selling three rolls of unused wallpaper for £15. All living room group members agreed on buying this wallpaper, as we liked the simplicity of the design. After applying the wallpaper, we will have to consider ageing it as it is currently bright white.















Applying the Wallpaper

As Freya and myself have never hung wallpaper before, we decided to ask lecturers and students for some tips or tricks. In addition, we also looked at many YouTube videos from B&Q.

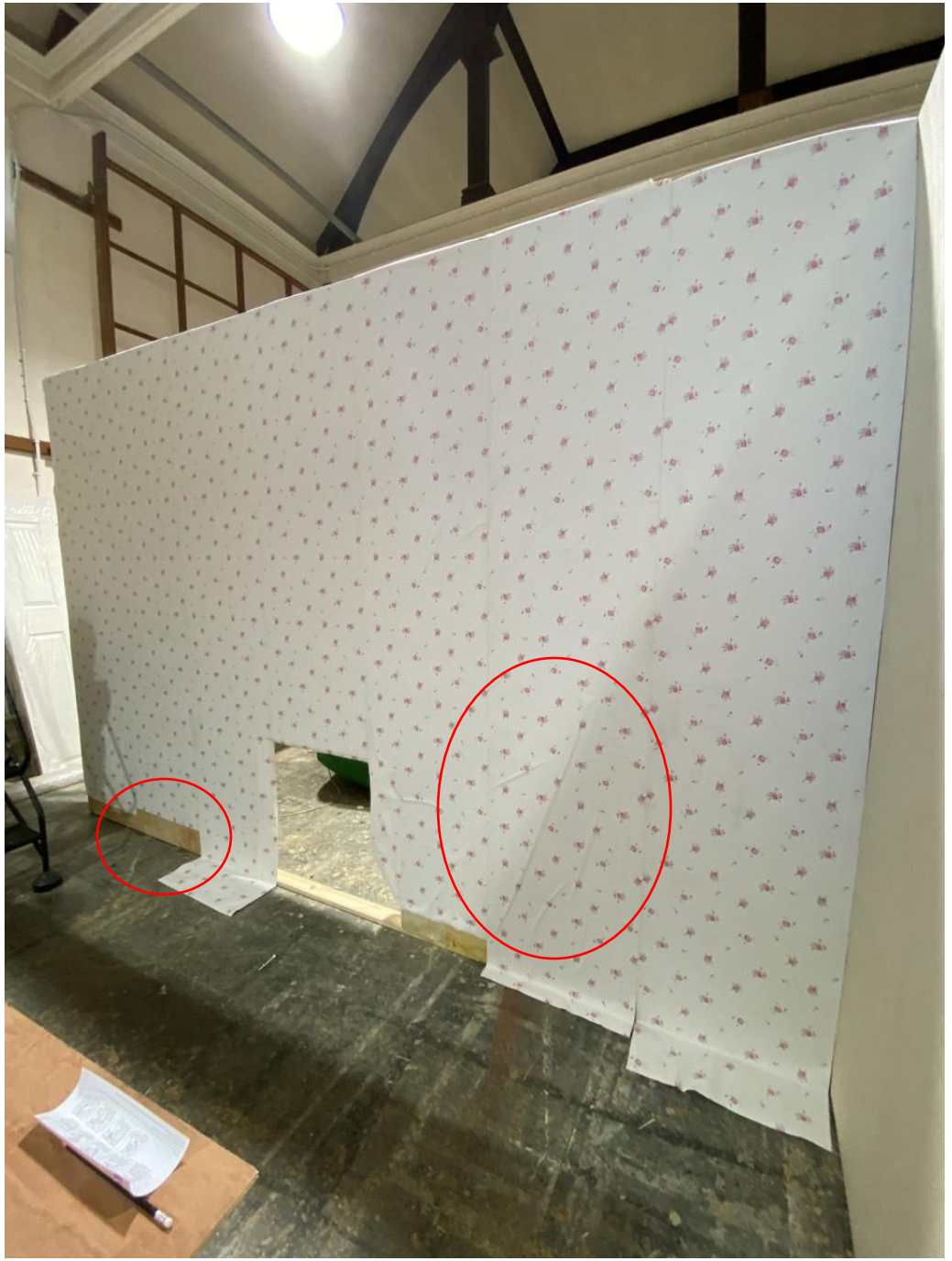
We built a pasting table which helped us measure cut and paste the paper easily. Then using a brush we pasted the wallpaper and flat, then quickly matched the pattern. Using a paper-hanging brush we smoothed the wallpaper, squeezing all air bubbles and excess paste. We also used a tiny seam roller to avoid the edges lifting.

We faced many issues when applying the wallpaper, such as the following:

1. When cutting the wallpaper we cut just enough to have extra on the top and bottom roughly 2500mm. However, when we matched the pattern sometimes there was not enough wallpaper at the bottom. Next time, we should double check before cutting to avoid waste and gaps.

2. Due to lack of experience applying wallpaper there were many bubbles and cracks. Luckily, as we intend on ageing the wallpaper it is not an issue.

3. I calculated the m2 of the room wrong and therefore we did not have enough wallpaper to do all three walls. As a group, we agreed to do one wall and paint the rest. I now realise the mistake I made when calculating, however in the future I will make sure to get a peer to check again.













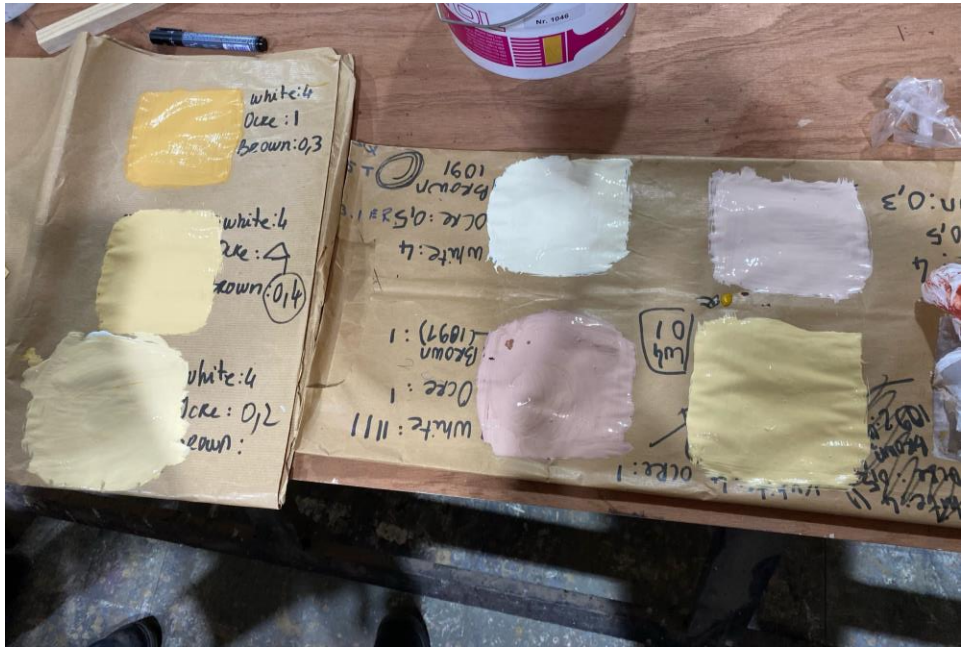


Initially Freya and myself did experiments using coffee and water to age the wallpaper as it was too white and modern. We found that using a brush was better to apply the mixture as a sponge would not saturate the wallpaper well.

Beth Tearle scenic art tutor, helped us with ageing the wallpaper. During our discussion, Beth suggested using the coffee to stain the wallpaper and use a natural sponge with Rosco black paint to add additional texture. We learnt that in theatre if we wanted to achieve the same effect as coffee, we would use raw umber paint instead.

A key issue we might face by painting a lot of water on the wallpaper is that the adhesive could peel off or create additional bubbles and creases.

Overall, I believe after applying the paint and coffee it has helped age the wallpaper extremely well. Once it has dried and the fireplace is placed on the wall, we will go in further with more paint to exaggerate the dirt.

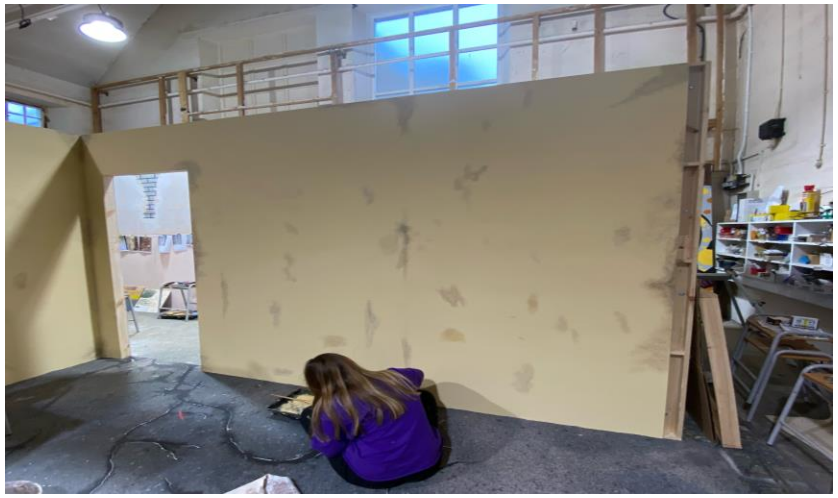


Due to the wallpaper issue, we improvised and decided to paint the other 2 walls. Vanina created paint samples using the Rosco paint. We decided as a group to choose the colour circled. I noticed that when I applied the paint on the wall it seemed much darker than on paper, next time I believe it is important to test the paint on the same material.

Painting the Flats

Using a very similar technique on the wallpaper, we used raw umber and a damp natural sponge to create texture. We mainly focused on corners, top and bottom edges as there was no furniture to use as reference. We created lots of marks around the doorway as well. One problem we faced was applying too much detail that didn't look natural, but to solve this we luckily had kept leftover paint so we could retouch and cover the marks.

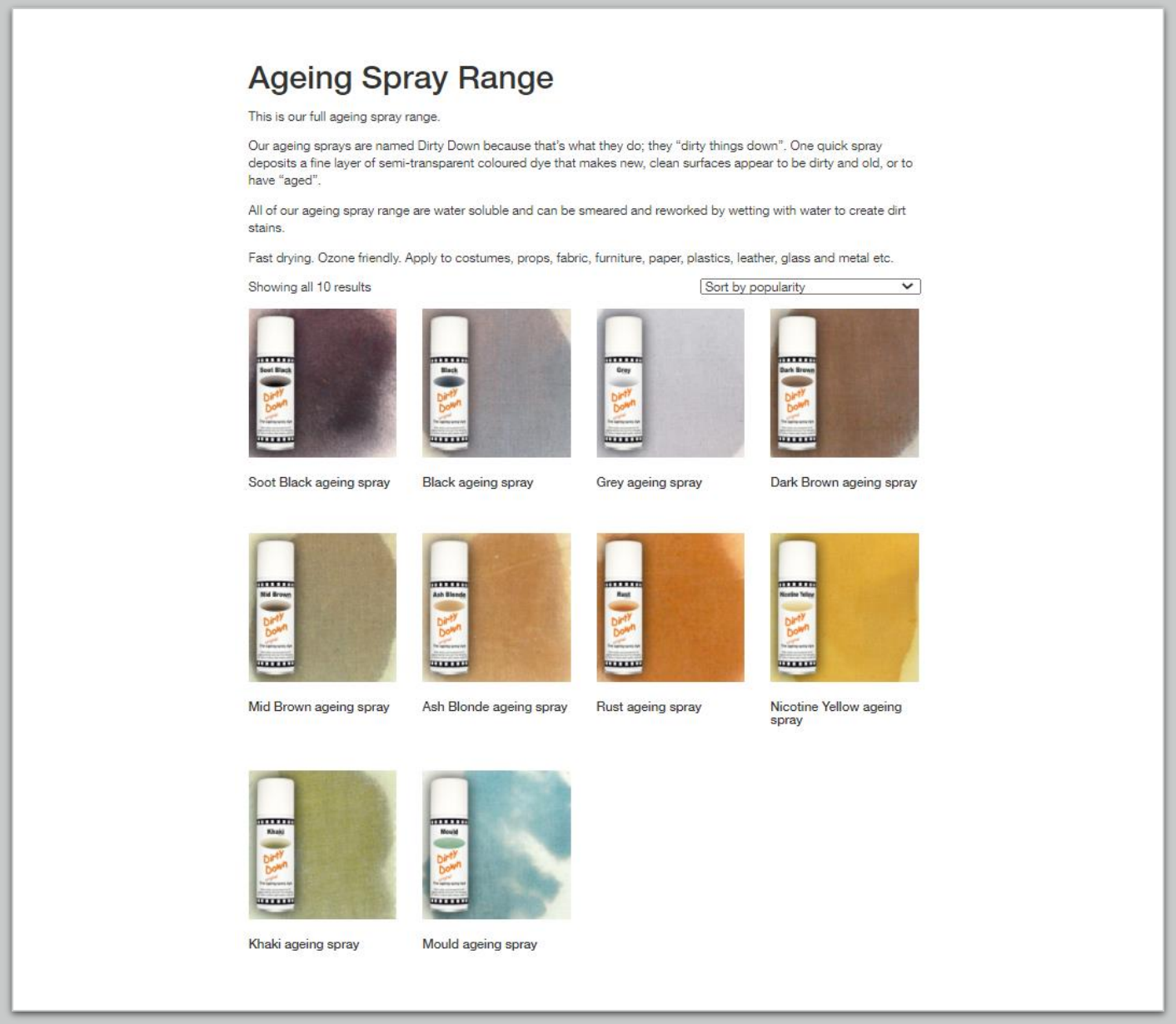






Dirty Down Product

For a quicker solution to ageing the walls, we could have used the dirty down products. The dirty down ageing sprays can be applied to props and fabric to achieve a worn or old look. The spray is convenient and easy to use when in a rush due to being in a can. According to the Flints catalogue, each 400ml spray costs £8.39. Although we did not use them in this project, in the future if I need to age large walls or props quickly, I will consider buying a dirty down spray.



Ageing Spray Range

This is our full ageing spray range.

Our ageing sprays are named Dirty Down because that's what they do; they "dirty things down". One quick spray deposits a fine layer of semi-transparent coloured dye that makes new, clean surfaces appear to be dirty and old, or to have "aged".

All of our ageing spray range are water soluble and can be smeared and reworked by wetting with water to create dirt stains.

Fast drying. Ozone friendly. Apply to costumes, props, fabric, furniture, paper, plastics, leather, glass and metal etc.

Showing all 10 results

Sort by popularity

Soot Black ageing spray

Black ageing spray

Grey ageing spray

Dark Brown ageing spray

Mid Brown ageing spray

Ash Blonde ageing spray

Rust ageing spray

Nicotine Yellow ageing spray

Khaki ageing spray

Mould ageing spray

Wooden Flooring

Near the end of the 19th century and the start of the 20th century, hardwood floors became a normal feature in all new construction. The ornateness of the patterns and the type of wood used were dictated by the wealth of the family (Spellen, 2019). The process was done all by hand by labourers. The herringbone pattern of tongue and groove oak flooring gained popularity during the Edwardian era (Build Direct, n.d).

As we intend on using a large woodgraining tool, it would be easier to achieve a strip flooring look rather than herringbone.

I found this image on Google of a wood grain that I liked. From my past research, I also noted that much of the furniture in the 1950s had darker wood.











Flooring

Originally, we decided as a group to have wooden floors similar to the hallway. Vanina and Freya had been making samples on smooth lino using the wood grainer. As there was not enough of the same lino we had to compromise and use a different one. We quickly learnt that the surface of the new lino was heavily textured, and I tried to create a sample to test on, but the wood grainer would not work. We considered many options through problem solving, such as sanding the texture off or using the other side of lino. Due to the lack of time, we decided to paint just a solid colour. Around the furniture, we mixed 50/50 Rosco black paint and water in a spray bottle to evenly distribute colour to create natural ageing.







Fireplace

When discussing in the group about the key aspects within the living room, we decided that a fireplace would be the main focal point instead of a television due to the narrative stating that they are working class.

There were many things we had to consider when deciding on the style of the fireplace. The key idea we agreed on was that the fireplace would be an accurate style from 1910, as this is when the council flat was built and we do not believe the family would have enough money to buy a newly tiled fireplace, popular in the 1950s.

Therefore, we will be looking to buy or create a cast iron coal fireplace with decorative tiles.



During the beginning of the Edwardian period, most cast iron insert fireplaces focused on having tiles as the feature. Large surrounds became popular, particularly wooden surrounds and materials such as cast iron and brick (Fireplace Antiques, n.d).



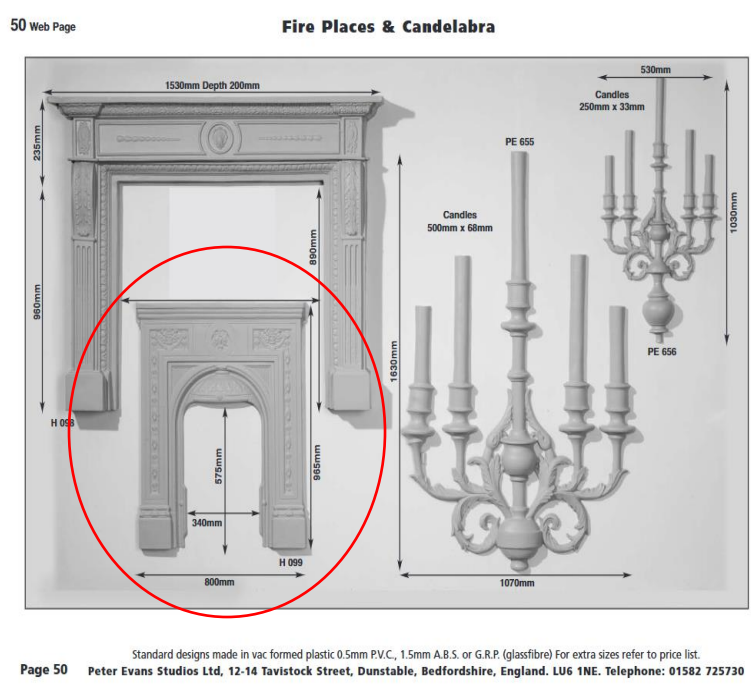
During the 1950s tiled Fireplaces returned although by the middle of the decade even the wooden Fireplace Mantelshelf had disappeared and décor trends accepted the wall-mounted fire. With the introduction of central heating, many hearths and fire surrounds were removed. This led to the architectural focal point of the room being moved from the fireplace to the television from the mid 1950s (Twentieth Century Fireplaces, n.d).

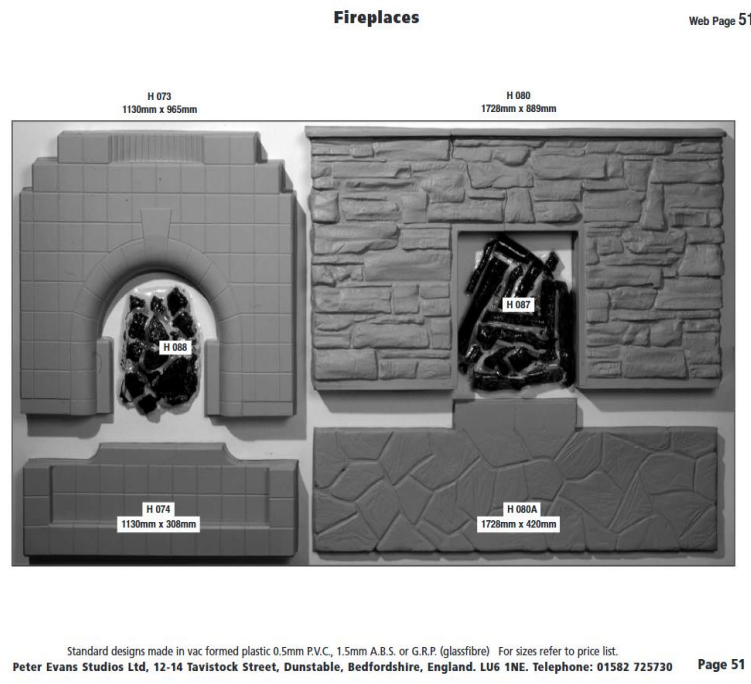
Our main options for the fireplace would be buying/renting a fireplace or making our own.

I decided to look at various theatre and film prop hire stores as they could be delivered quickly. Firstly, I contacted a theatre supply shop, Peter Evans Studio, to ask about the prices of their fireplaces displayed in their catalogue. The fireplaces are made of PVC and would need to be painted.
Peter Evans Studio offers a range of styles, similar to ones that we liked.

If I had to pick one, I would choose the one circled and it would cost £19. Considering our budget and the item being a high priority, the price is good. In addition, we could also buy 'coal effect fire in clear PVC' for £7 if we wanted to create an illusion the fireplace is being used.

However, after a meeting with our group Jevon was very keen on focusing on creating the fireplace using scrap wood.





Cat No	Description	Size in mm Max Profile	Unpainted 0.5mm PVC	1.5mm ABS
	PAGE 50 (Web Page 50) - FIRE PLACES & CANDELABRA			
H098	Fireplace Surround, in 3 sections Hearth (965 x 890)	1530 x 1190 x 200	N/A	74.00
H099	Fireplace Surround (Hearth 340 x 575)	800 x 965 x 65	19.00	58.00
PE655	Candelabra	1070 x 1630 x 80	21.00	62.00
PE656	Candelabra	530 x 1030 x 75	14.80	42.00
	PAGE 51 (Web Page 51) - FIREPLACES			
H073	Tiled Fireplace	1130 x 965 x 105	19.00	62.00
H074	Tiled Hearth	1130 x 308 x 105	14.80	46.00
H080	Stone Fireplace (Hearth 530 x 560)	1728 x 889 x 150	21.00	62.00
H080A	Stone Hearth	1728 x 420 x 35	14.80	46.00
H087	Log Effect Fire in **Clear** PVC	530 x 560 x 118	7.00	
H088	Coal Effect Fire in **Clear** PVC	330 x 475 x 120	7.00	





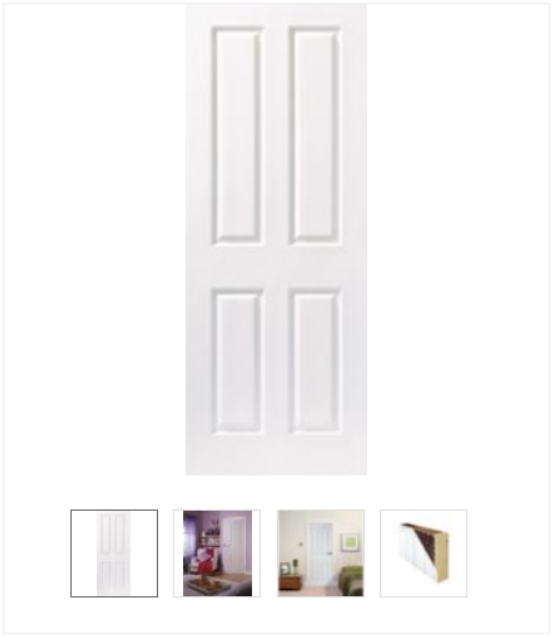


Wickes Stirling White Grained Moulded 4 Panel Internal Door - 1981mm x 762mm

Product code: **187538**

4.2

142 Reviews Write a Review



Stirling grained moulded doors feature a four-panel grain effect design that gives a welcoming, traditional appearance.

View product details

Save to project list

Advice & Inspiration
Home Maintenance Ideas & Advice

How to Guides
How to hang an Internal Door

Share product

£34

Delivery Next day available

762 mm

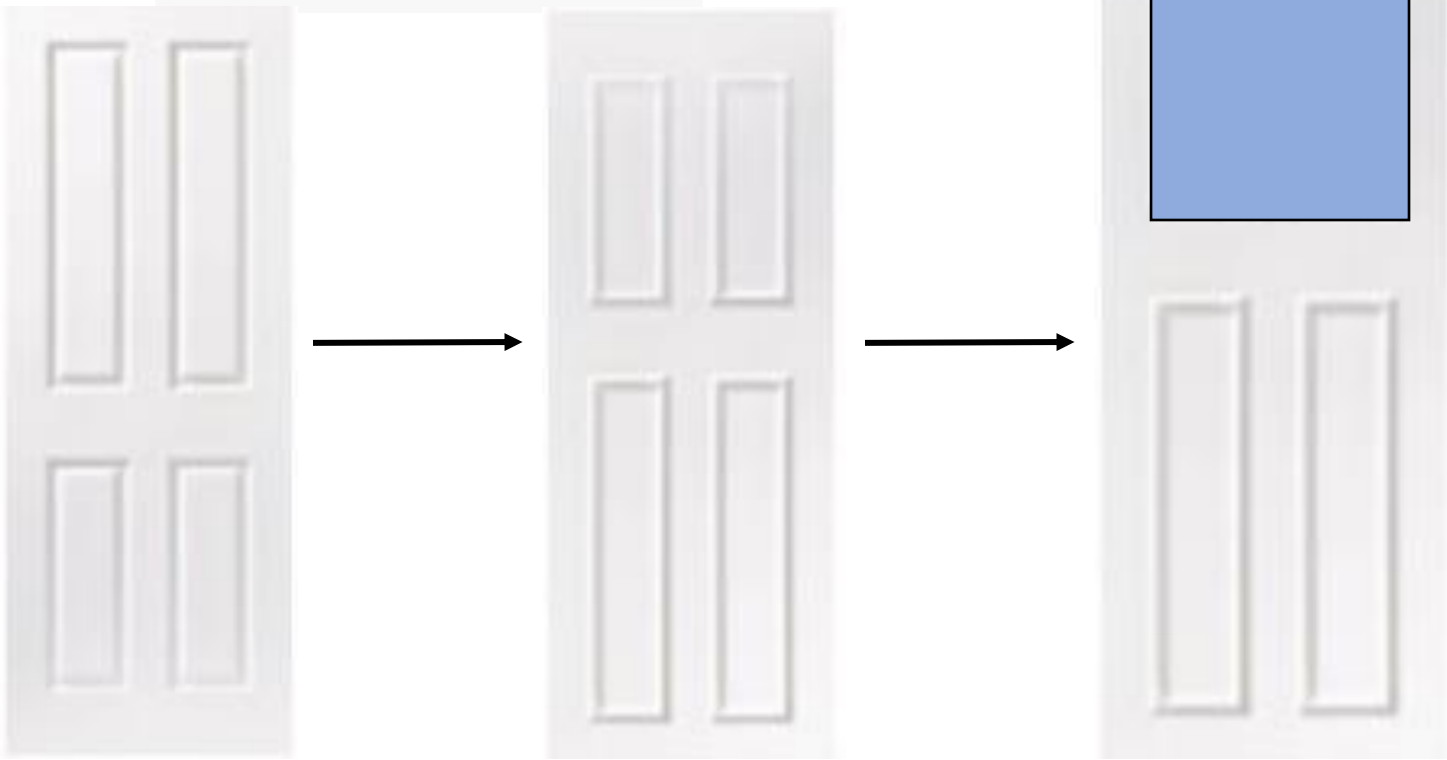
Quantity: 1

Add for Delivery

Click & Collect

Doors for houses built after 1900 were more standard in size and features, this made it easy for builders to use them interchangeably on a wide range of houses. Which reduces cost and labour saving, this also led to the move to flat-panel doors (Polson, 2021).

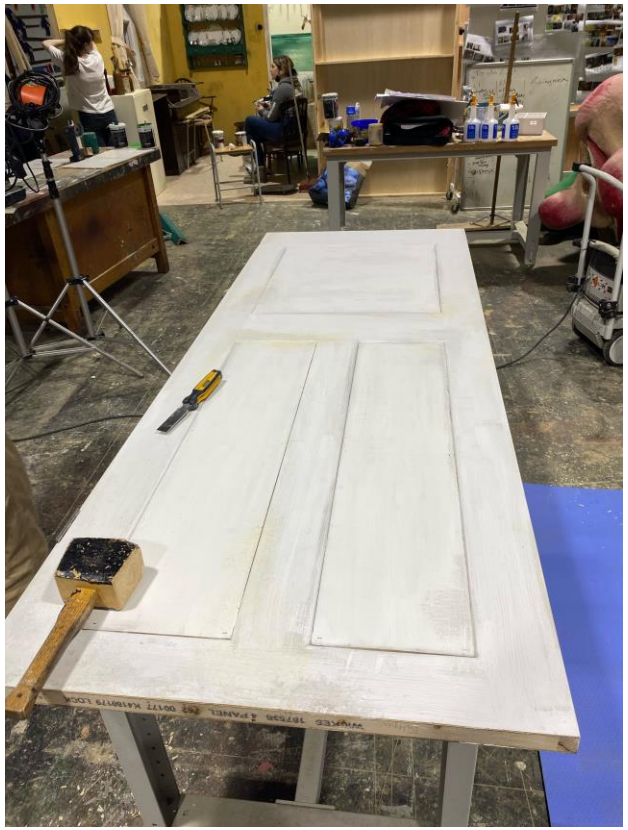
In regards to both doors on the set, Laurie had a plan to buy this particular door from Wickes, rotate the door and add a panel. According to my previous research, Internal Edwardian doors had 3 or 4 panels and seeing as the flat was built in 1910 this would be the most accurate style. However, by the 1950s, many interior doors lost all architectural relief and were simply a single plane of wood (Polson, 2021).



Hanging a Door

- Before starting I had to determine which way the door will swing.
- I then marked the hinges, 5 inches from the top and 10 inches from the bottom.
- Used a chisel and mallet to chop the outline and inside every 5mm.
- Pared away the waste layers until the hinge fits
- Drilled pilot holes and used the screws provided.
- Used a door lifter and ensured there was enough gap all around the frame.
- Drived all screws in the top hinge first.
- Used a spirit level to ensure straight and then secured the bottom hinge.

As the door was going to stay open, we did not need to attach a latch, just a door handle for decorative purposes. I found the process interesting as I have never hung a door before. I now also feel more comfortable using a chisel and mallet.









Lighting The Set

Supergel Rosco Supergel is made from dyed pellets of polycarbonate coated with a microscopic clear film. The supergels will not distort under heat and is ideal for colour Scrollers. Polycarbonate filter will last longer than polyester (Lee and E-Colour) and has better fire resistance, therefore complying with nearly all fire regulations (DIN4102, B1, M1 etc.). There are over 130 colours and 30 diffusion materials to choose from (Flints, 2021). I would be interested in using orange, yellow or red tones. If I were to use tungsten lights, I would place R13, R14, R20, or R21 supergels on the light. On the other hand, there could be the option of using LED colour changing tube lights as they consume very little power, generate no heat, and it is possible to easily change the colour through a remote or app.

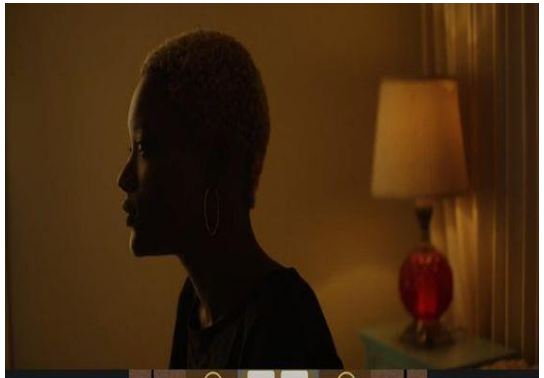
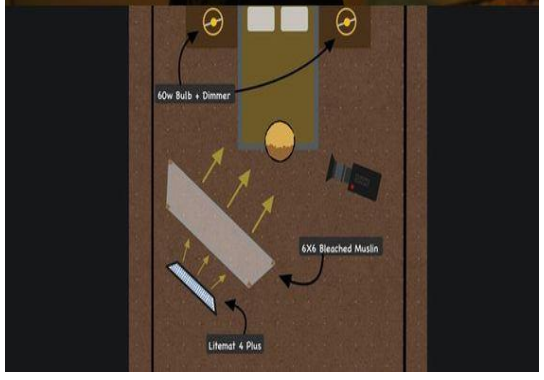
	R01	Light Bastard Amber	Enhances fair skin tones. Suggests strong sunlight
	R05	Rose Tint	Good for light skin tones
	R13	Light Straw	Warm general wash
	R14	Medium Straw	Sunlight / effects
	R20	Medium Amber	Sunsets / Firelight / effects
	R21	Golden Amber	Sunsets / effects
	R26	Light Red	'Primary' Red
	R36	Medium Pink	Musicals / effects
	R339	Broadway Pink	Musicals / dance / effects
	R45	Rose	Scenery / backgrounds.
	R48	Rose Purple	Pale evening. Good for backlight.
	R52	Light Lavender	Neutral general
	R55	Lilac	Neutral general
	R57	Lavender	Neutral general
	R61	Mist Blue	Cold general
	R65	Daylight Blue	Moonlight
	R68	Sky Blue	Darker moonlight
	R89	Moss Green	Dance / effects

As we are using a side lamp prop that produces illumination, we can use the prop to shape the look and mood. This form of light source is often known as practicals. Since these objects can be part of the set design they can be seen in the frame and would be useful when creating the tracking shot. Although there are candles on set, due to health and safety we will not be able to light them.











Film Lighting Inspiration

I have decided to source images from films with lighting that I am inspired by for the living space. Mostly with warm soft lighting. By creating a lookbook of lighting, I believe it is easier to communicate the light and colour to teammates quickly.

If I had the option of lighting the living space to be filmed, I would like to:

- Use a smaller light source.
- Bounce the light to fill the space.
- Have a warm general wash.

Films shown

Shutter Island

Autumn Sonata





Photos of the Finished Set

I believe this table in between both the Mother and Fathers chairs represent their characteristics and lifestyle.



The whisky decanter from the prop store, was filled with coca cola and water to create a 'whisky' mixture.

Broken chair
When comparing both chairs, the Father has the comfiest and most expensive looking chair to represent his status and power within the family. On the other hand, the Mother is stuck with a broken and used chair suggesting a sense of fragility and loneliness.



Dresser
We bought the dresser form a charity shop and it was originally painted white. Using the sander and a heat gun we scraped the paint off to reveal the wood underneath. We decided to stain the dresser later on as it looked unnatural.



We chose to add flowers within the space, especially white flowers to symbolise the purity and innocence of the Mother. There are also dead flowers mixed in.

Rug
This was a last-minute decision as we decided that the flooring was looking bare. We found an old Persian rug and decided that the Father through his travels in the war must have collected it.





We were inspired by this image in the 1940s of children in a dresser.



Picture frames.
We also noticed that the walls needed something extra. We bought big picture frames from a charity shop and placed them on the wall. As we were running out of time we did not think of the placement. If we had more time, I would have placed the frames in the centre of the whole wall.

Door
We had to keep the door open as it would not shut correctly due to the door frame. This was not a problem as it did not have to be used by an actor.

The Fathers army jacket with a picture of his Wife and a letter in the pocket. His shoes are also chucked by the fireplace with his tie on the floor, showing his lack of care for the space.





Light switch
My research showed that a toggle switch was accurate in the 1940s and therefore I bought this one from Screwfix and painted it brown to match the other spaces.



Bed
Placed in the corner close to the fireplace so that the family are kept warm in the night. The bed was made using a basic wooden frame and cardboard, as the actors would not be interacting with the bed. As the frame was made using scrap timber we had to stain the wood to match the rest of the dark oak furniture.



Evaluation of Living Space Set

What was the task?

To summarise the brief, I designed and created a 1950s city flat in Liverpool. The flat showcases the progression of a renovation. I focused on the living space. On reflection of this unit, I feel that I met the brief. By taking learning from my experience and skills from previous modules, in particular Scenic Construction and the Principles of Design. Overall, I believe the final piece met my expectation and my vision.

What have I learnt?

The most substantial thing I learnt in this module, is how to design, construct, paint and dress a small scale set for film. I also learnt how to use new tools such as a router, chisel and mallet. In addition, some key things I gained an understanding of was ageing/distressing, sourcing props and most importantly keeping to a budget. I have become aware of the importance of collaboration, communication and teamwork.

What skills have I used?

- Creativity.
- Ability to present ideas to others.
- Communicating ideas through technical drawing and AutoCAD.
- Ability to solve problems, be resourceful and adaptable, and work to deadlines.
- Understanding importance of health and safety.

What influenced me?

The brief and my mood boards helped influence my ideas. As well as secondary images of Liverpool slums and my relevant research.

Was I able to communicate a feeling, mood, or message?

I believe through the set/props I was able to successfully communicate the struggles and suffering the family have been through, by using design elements like colour, texture and shape.

What are my strengths and weaknesses?

Strengths:

- Problem solving skills.
- Became more confident with construction on own and as part of a team.
- Ability to take an idea from paper to reality.
- I was able to influence and persuade others to work efficiently.
- Followed the seven steps of design efficiently.

Weaknesses:

- Better planning to ensure more time was available for construction.

What problems did I encounter and how did I solve them?

I had to change many ideas due to not having sufficient research, to solve this I had to extend my research and discussed the changes with my group.

I encountered a problem with the warped wood as it took additional time and effort to fix.

Hanging wallpaper was another challenge as it was something I did not have experience doing, to solve this I made sure to research and ask fellow students/lecturers for advice.

What would I change or improve for the future?

In order to improve for the future, I would consider to be more creative within my design process by creating more prototypes and being experimental. I would also like to be more extensive with my research by using the available resources such as contacting companies, subject specific specialists and the library.

Module evaluation

I have thoroughly enjoyed this module, as I have been able to use all the skills I've learnt in my first year and put them to practice. Having a flexible budget enabled us to achieve a high standard finish

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