PROCESSED

WORKBOOK

SCENIC

CONSTRUCTION

AND

DRAWING

ADPA4020

Ai Acknowlegement

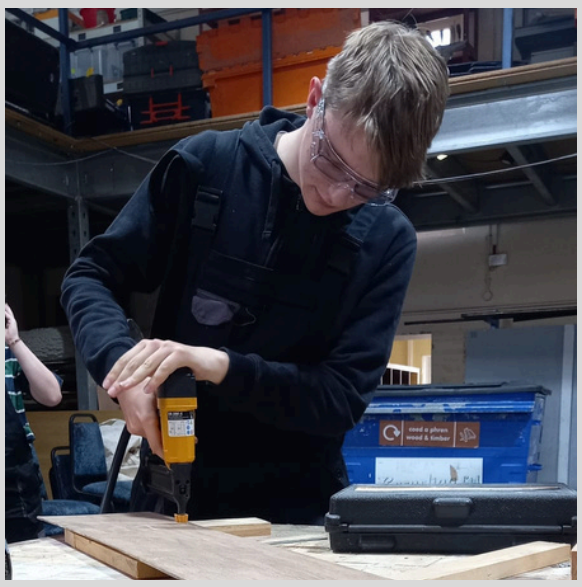
I acknowledge the use of Canva's remove background tool (https://www.canva.com/en_gb/) on wednesday the 10th of december to Remove the background of figure 1

Tools



Drill

Shown above is a drill they are commonly used to drill pivot holes and then inserted screws through wood holding them together



Staple Gun

A staple gun like a drill is used to join pieces of wood in a number of ways which it inserts at high speed using pressurised air

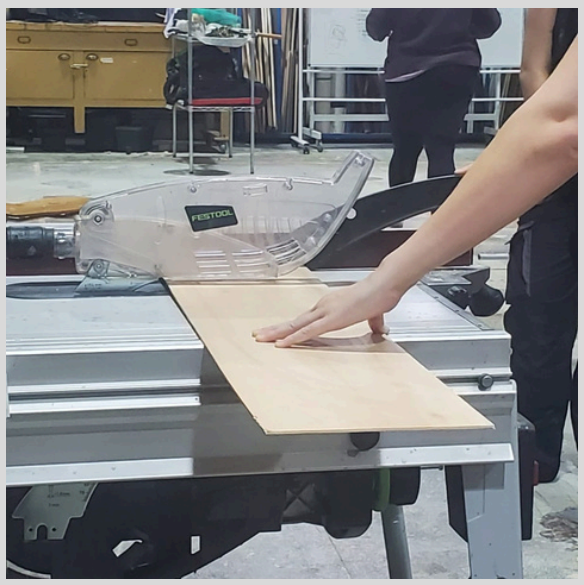


Table Saw

An electronic saw that is built into a table to cut down a piece of woods width instead of length, when using a table saw PPE in the form of ear and eye protection should be worn at all times



Jigsaws

Un like a mitar saw a jigsaw is a hand held cutting tool that can cut more then straight lines including curves when using one of these you should wear PPE in the form of ear and eye protection

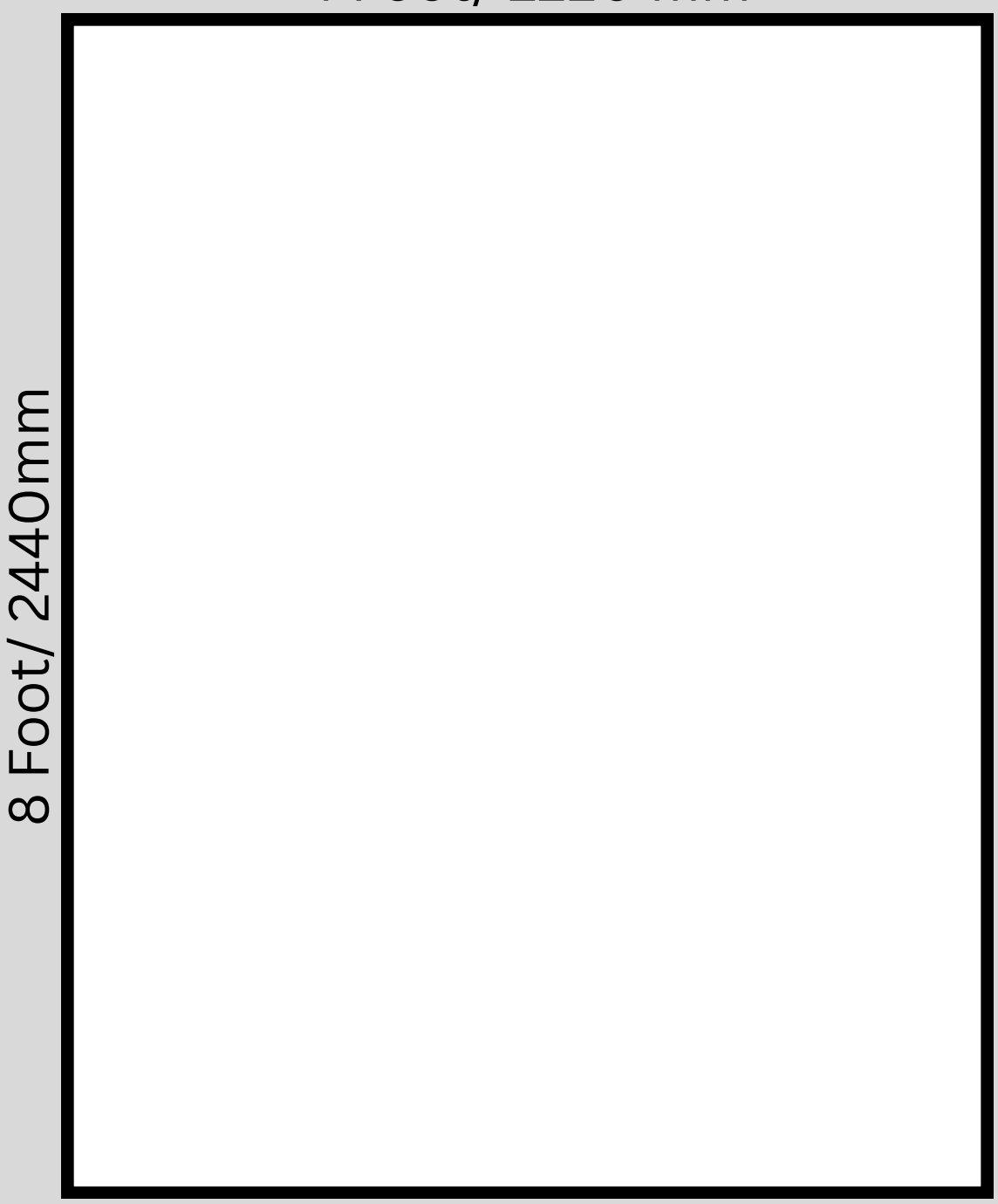


Miter Saw

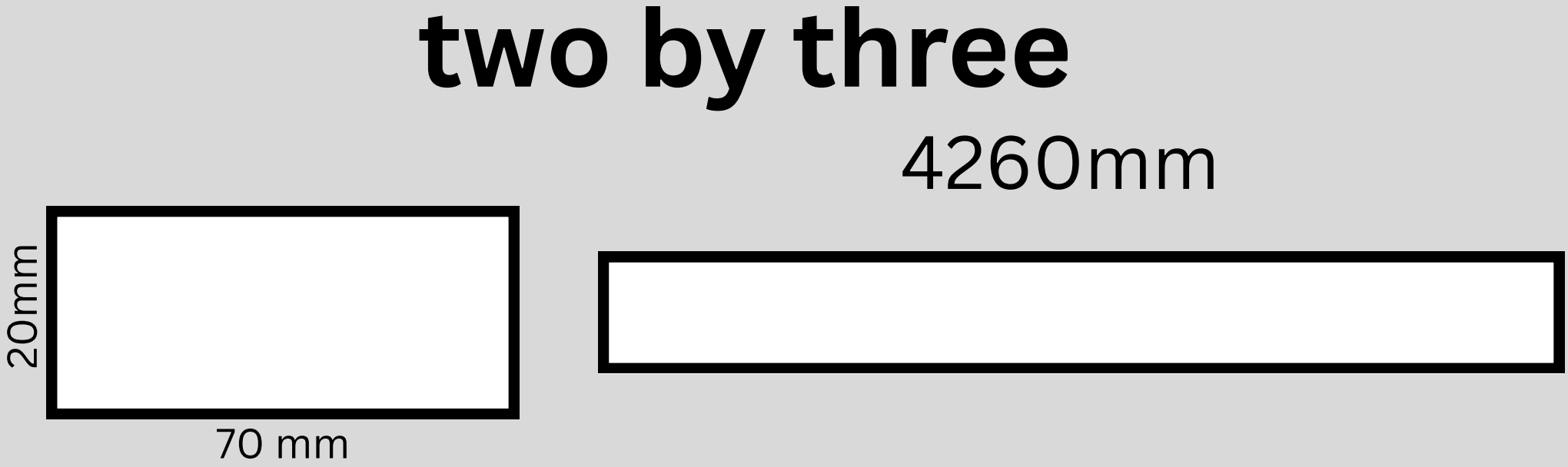
An electronic saw that is built into a table to cut down a piece of woods length rather then its width, When using a mitar saw you should wear rather ear and eye protection

Materials

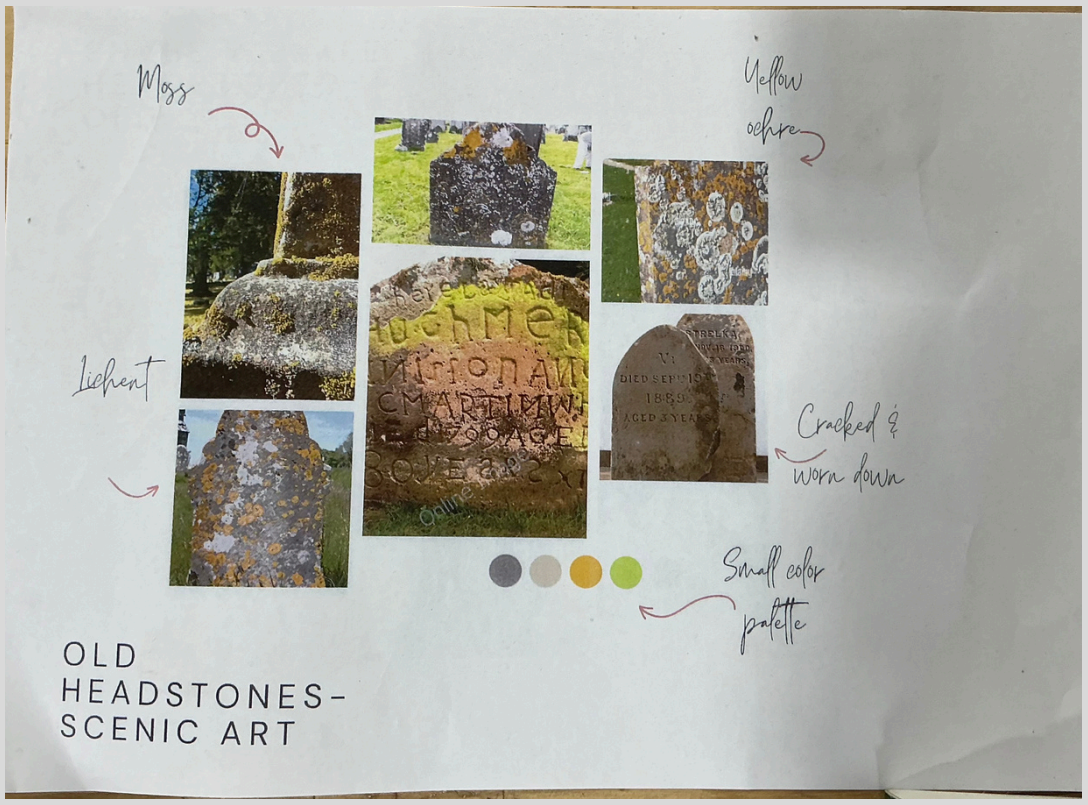
Plywood Sheets

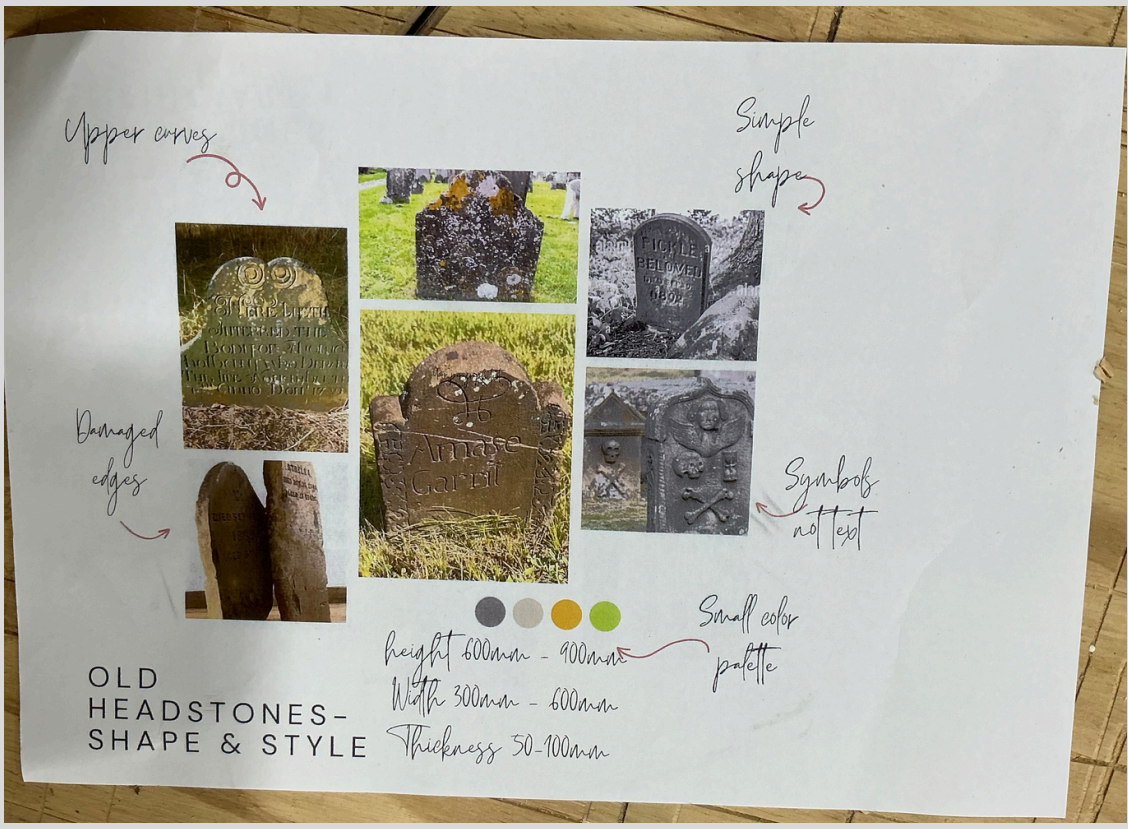


two by three



Gravestone

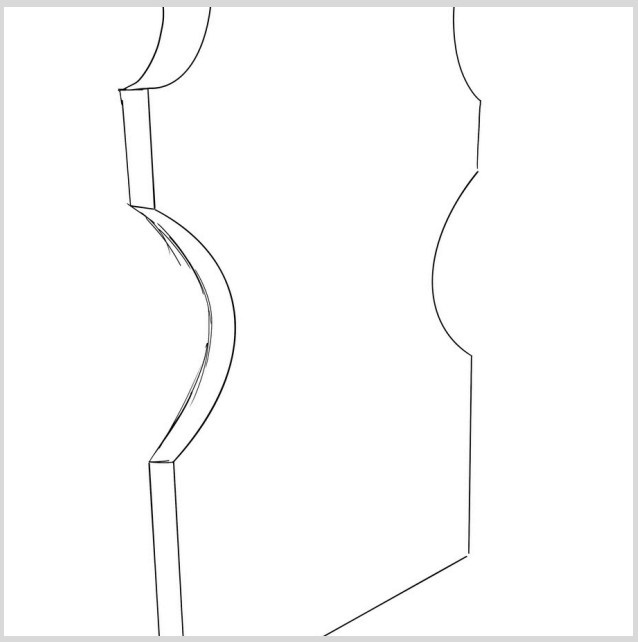




At the beginning of this project our group was given these two stimuli in the form of mood boards focused around gravestones of different shapes, colours and textures that we used to discuss as a group the different shapes our gravestone could be, Furthermore the additional attention to the inclusion of different colours and textures on the gravestones is something that not only aided us during this project shown by when use wood that had grown moss and algae but also when we move on to adding more texture and colour to the gravestones in our Scenic Art and Costume module in the new year.

Gravestone







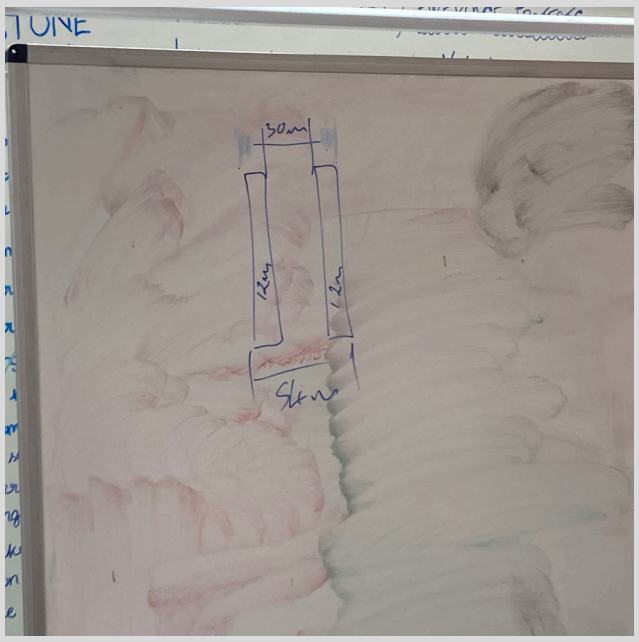
Once we discussed the moodboard we collected a piece of scrap plywood as this would lower our amount of waste during the project and marked using a pencil the shape we had decided will would be cutting, to start cutting the wood we used a rail saw to cut the straight edges and then used a jigsaw to cut away the curved shape by railing sawing first this meant that there was less wood for the jigsaw to cut making it a more efficient use of time.





Then when we moved onto the second side of our grave we placed the completed piece onto our new plywood and used it as a template to draw out the completed sides shape so that they will line up later on.

Gravestone







Now that both sides of our grave have been completed supports were needed not only to hold the two sides together but to allow the gravestone to stand up straight. So we took 2 by 4 timber and used a miter saw to cut it to the correct length so that when placed in between the two sides the total width would be 54 mm as this is the thickness we choose for our grave, we then used a nail gun to insert nails through the plywood and into the timber holding the two together. Where we couldn’t put timber because of the curves we cut in the wood we instead filled it with expanding foam that hardened before being cut away in the same shape as the Grave



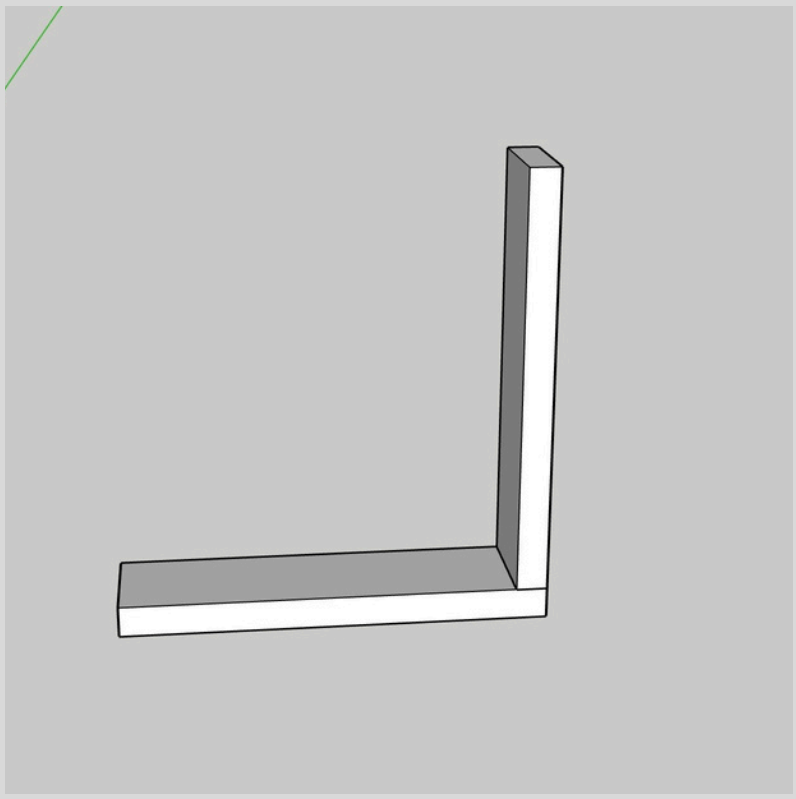
Gravestone



Shown above is our completed Gravestone once we cut away the expanding foam making it now ready for the new year when during a separate module it will be painted and textured

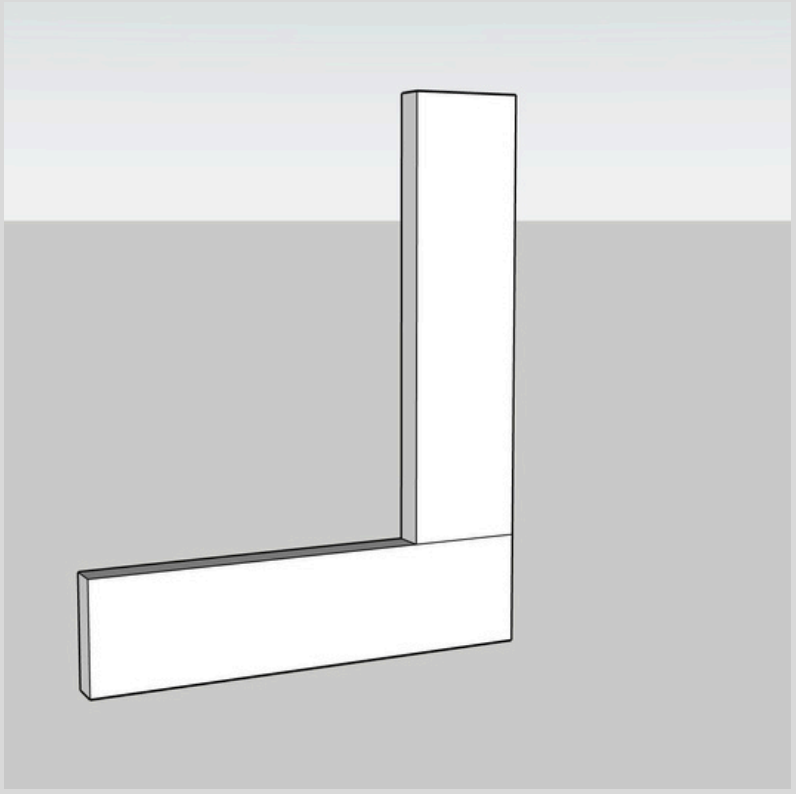
Flats

Hollywood flats



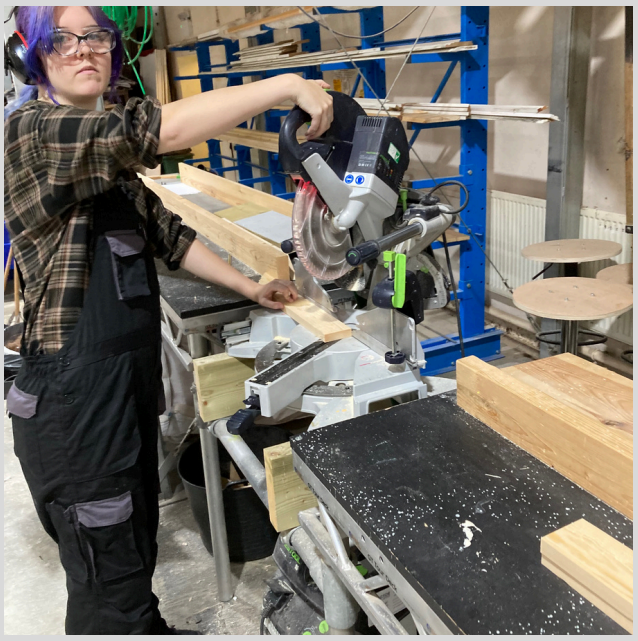
Hollywood flats can be spotted as when viewed they show the thickness of the wood

Broadway flats



Broadway flats can be spotted as they show the width of the wood

Flat



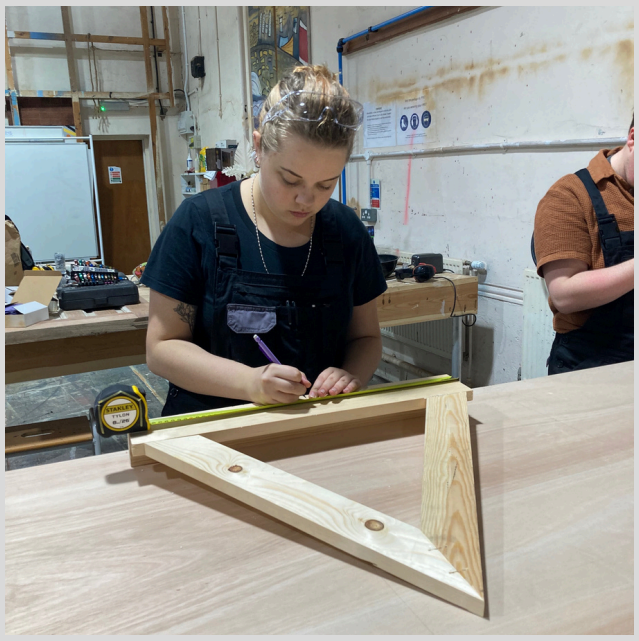


A broadway flat shown previsouly shown on is what we then began constructing ours by cutting 2 by 4 timber into our rails, stiles and toggles that we then drilled pilot holes in and inserted screws with a drill, for this we used 12mm screws as it is more cost effective and unnecessary to use longer due to the thickness of the wood. Once these were screwed together cut plywood with a rail saw to get straight edges this was then glued onto the frame before we fixed a clamp onto the plywood and timber to prevent bowing while the glue drys this process was then repeated for the opposite side once the glue dried.











While our cladding dried we began work on our supports, for this we once again used 2 by 4 timber and this time rather then cutting a straight edge we adjusted the miter saw to cut 40 and 60 degree angled cuts in the timber which were then lined up with the base we created and screwed together, to join the two we used glue and wiggle pins and made sure to line the centre of the wiggle pin to the join between the two pieces of wood as this is its strongest point. Once this was done we were left with 2 things todo the first being attach the wheels to the suppports which we did with a number of screws that we put directly into the wood because of there size and attach the supports to the flat which we did by laying the flats on the tables so that they were at the right hight to allow us to easily screw the supports on at the same hight on each side





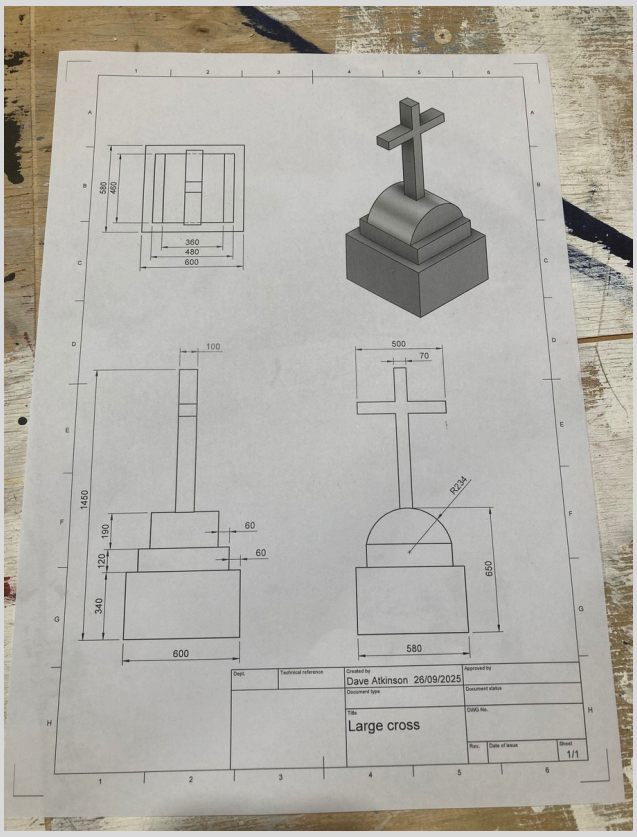


Flat



Once the supports were attached the flat was placed on to the floor as shown above it was then complete

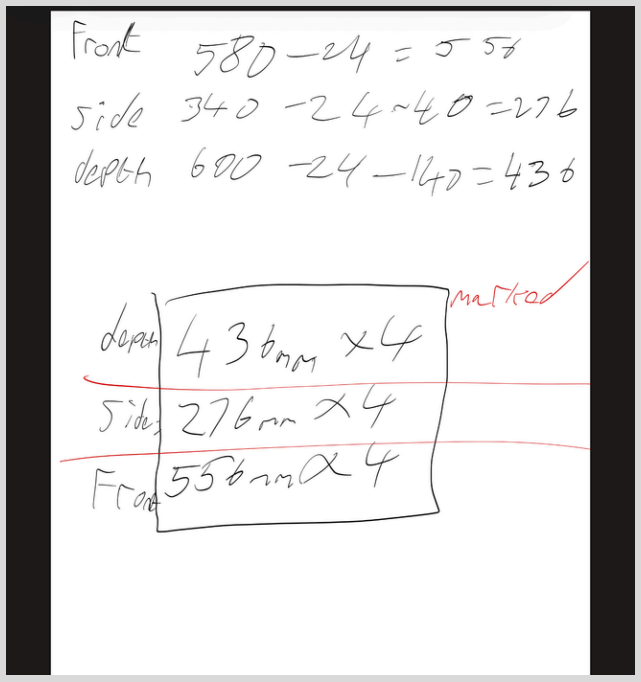
Graves





next is creating another form of gravestone unlike the earlier one this has a latin cross, another difference is that for this project we not only had a technical drawing with the neccesairy measurements we also had a 3D printed scale model which allowed us to clear up any issues with the measurements we had using a scale ruler. As the bottom of the grave is the largest we started there and had our first issue whether we wanted the bottom of the box to be made of timber which was then cladded with ply or to instead make it with thick ply, we felt that including the supports would be best to support the weight of not only the structure but also the cross.

while other groups made different decisions and although for the most part this seemed to not affect their work although when it came to one groups latin cross it was found to be too short as we had measured the length wrong.







Next we created a cutting list of what lengths of timber we needed to create the frame before getting the timber and using a measuring tape, pencil and set square to draw a straight line where each cut needed to be made and leave a small amount of room for the thickness of the mitar saws blade to avoid wasting timber, the neccessary pieces of wood were then cut

Graves





Once our timber was cut we began laying it out on the work bench and using a pin gun which uses presssurised air to push wiggle pins into the wood to join the wood together

Next to combine the bottom and top supports of the box we drilled pilot holes and screws into a piece of wood connecting the top and bottom providing Support to the box and forming its shape







Graves







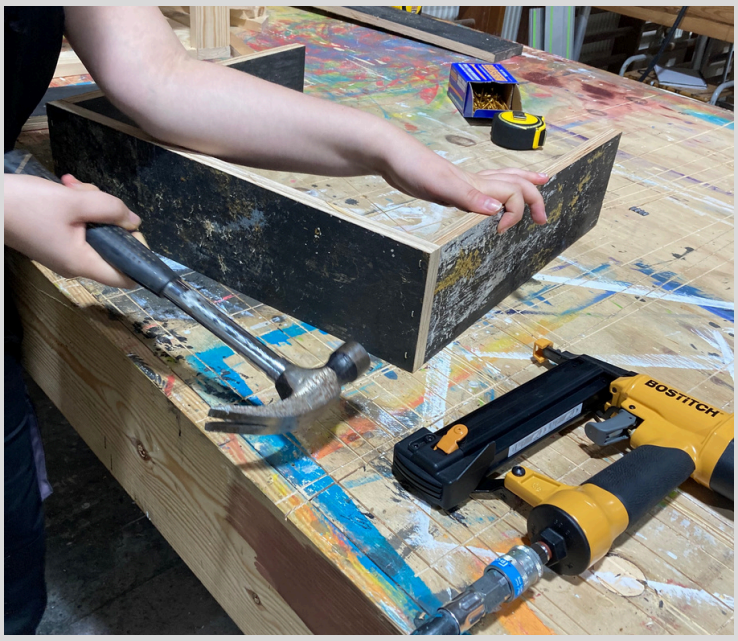
Once all the supports had been connected with screws our focused moved onto the next section of the box a smaller rectangle that sits ontop for this we were able to find old wood that had been left outside for some time that was big enough for us to cut into shape using this would not only meant saving money and recycling it also added new textures to our structure that may aid us later on during our scenic art module







Graves







To then create the shape of the upper box we inserted screws into the word creating a frame that we placed onto the structure, next to create an oval shape out of 12mm plywood we felt it would best to use a rail saw to cut the general shape and then use a jigsaw for the curve also so that it would accurately fix in place we altered its dimensions as the technical hadnt taken into account the space we would be building within that we wanted the final piece to fit







Now that we had create the majority of the structure that holds the cross we once again used wood that had been outside, was Measured, marked and cut to size to begin our cross

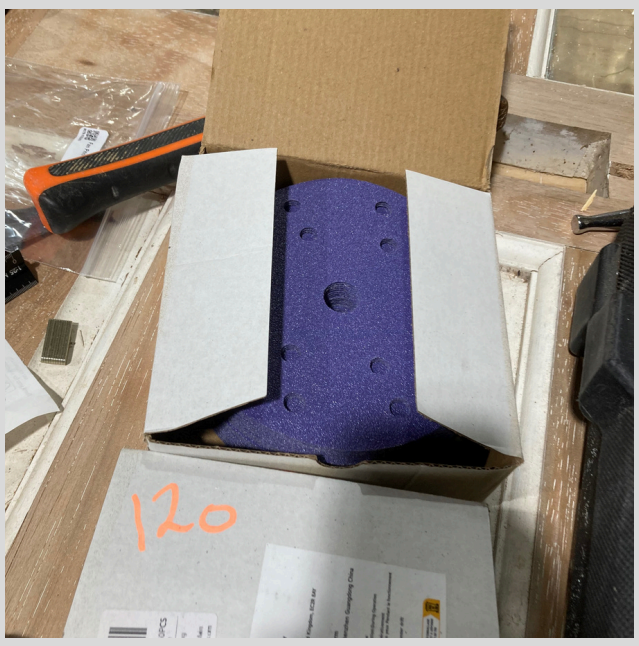
Graves







The cross was created in two pieces with each piece being held together using glue and screws once each piece was finished they were combined into and entire cross and stappled to form our cross, at this point we noticed that not only did the cross need sanding down there were also pins that had gone through the wood so firstly I used a grinder on the visible pins making them flush with the wood before sanding the now completed cross so that each piece of wood was flush with another







Graves







To hold the cross in place and help to support the base structure we inserted a number of supports into the curved shape leaving enough room in the centre for the cross to sit furthermore having multiple supports within the curve allowed us to then use a rail saw to create multiple grooves in a sheet of plywood in the hope that it would bend, this didnt work and it ended up snapping so instead we tested celotex but it had difficulty bending so we used plaster zote foam as it was easily bendable around the supports, to hold it in place we applied impact instant contact adhesive to the foam and the wood before pressing the two together.



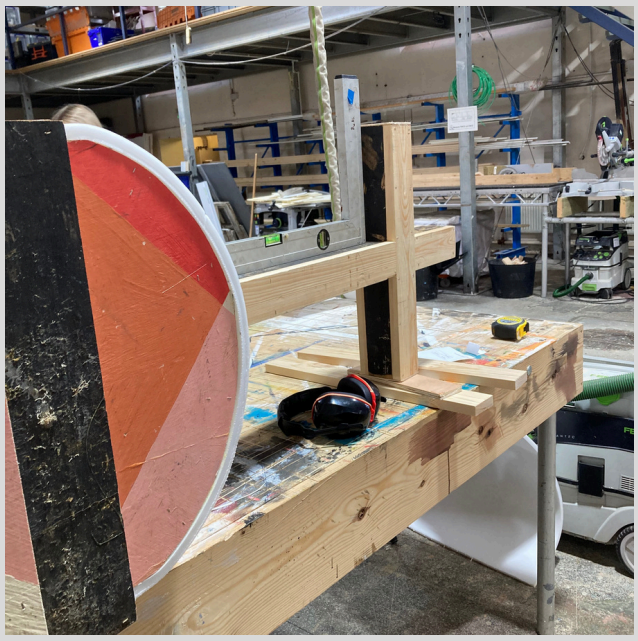




Graves







Next we put the crosses base on its side on the floor and placed in the latin cross from here we used levels to check if the cross was level and began inserting the braces we had just cut with the mitar saw out of timber to hold the base of the cross in place we not only screwed these into the base itself but also into the across holding it in place so that it wont move, then we stood the entire gravestone up and began to sand it down while sanding it there were some parts where we found that we had inserted pins wrong and so used the grinder to grind them down.







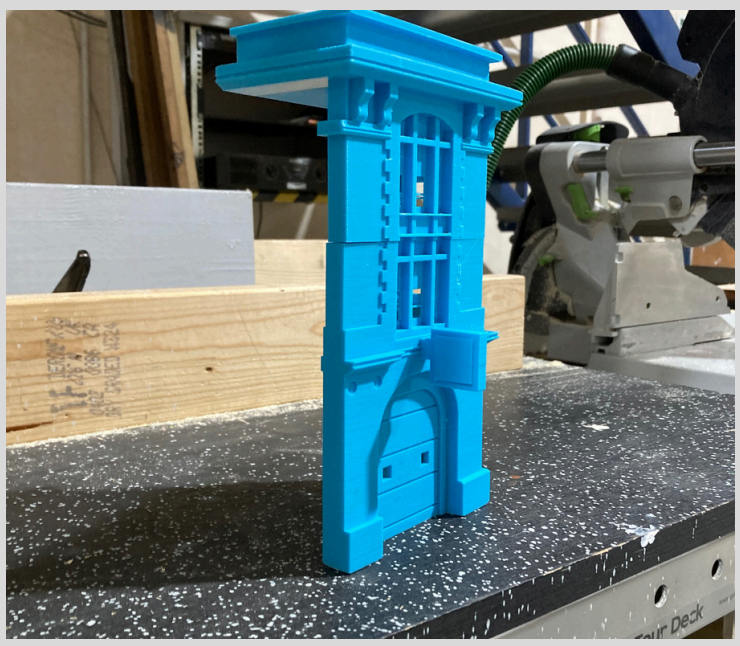
Grave

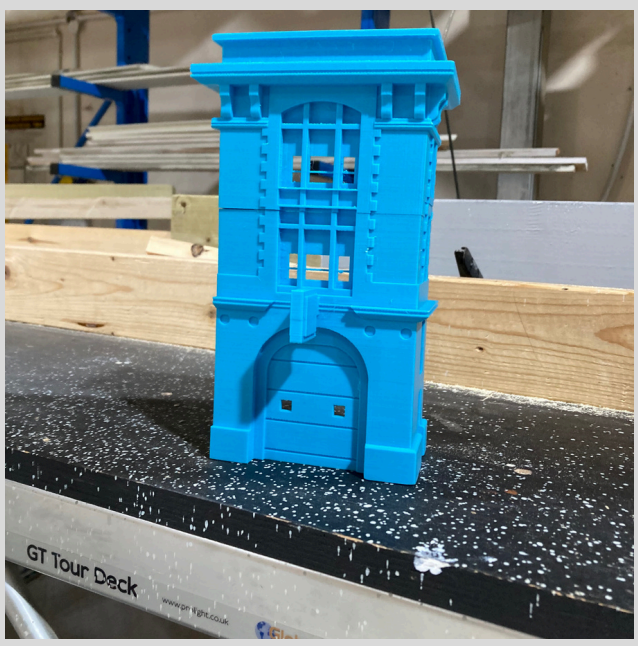




Ghostbusters Firehouse

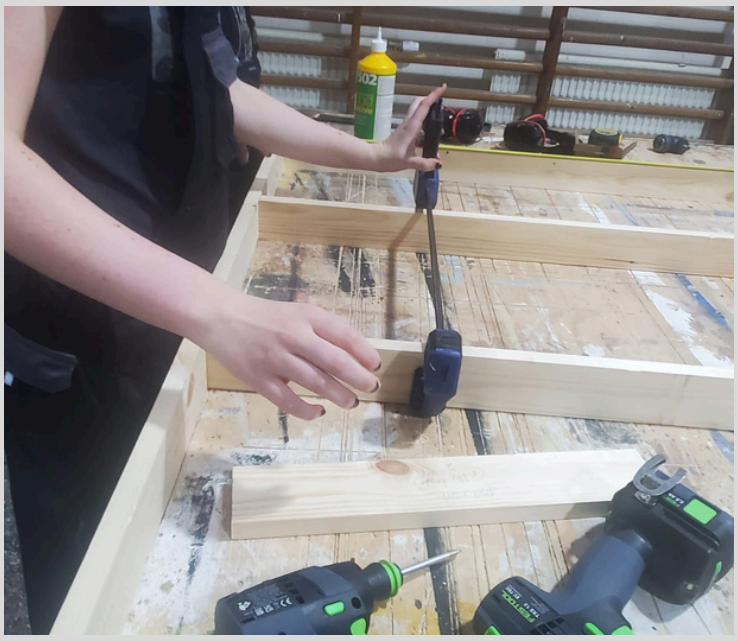
Firehouse, Hook & Ladder Company 8



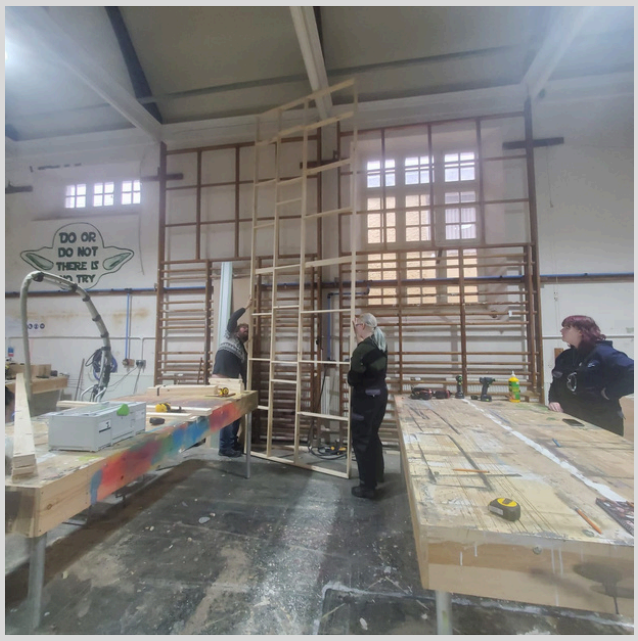




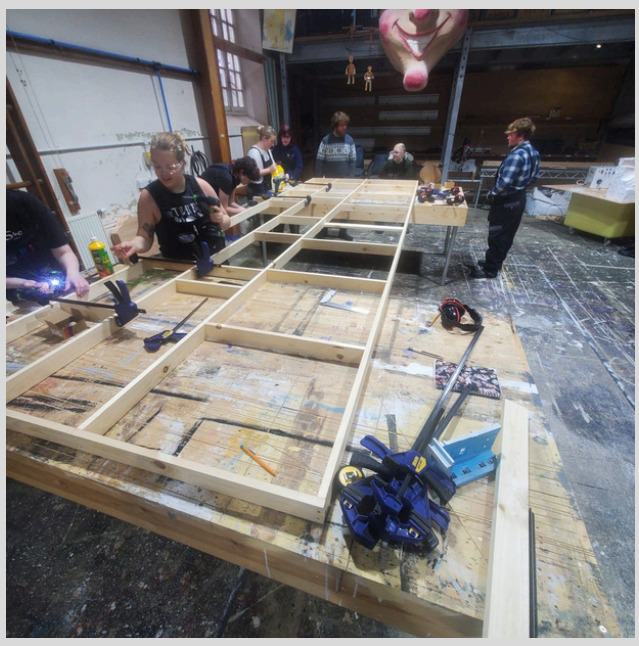
Our final project for the Scenic Construction and Drawing module has been to create Firehouse, Hook & Ladder Company 8 otherwise known as the headquarters of the Ghostbusters in New York, to begin this project we only had the stimuli of the above model but as we moved through the project we gained CAD drawings that allowed us to save time and efficiently create cutting lists that we could split into teams to complete

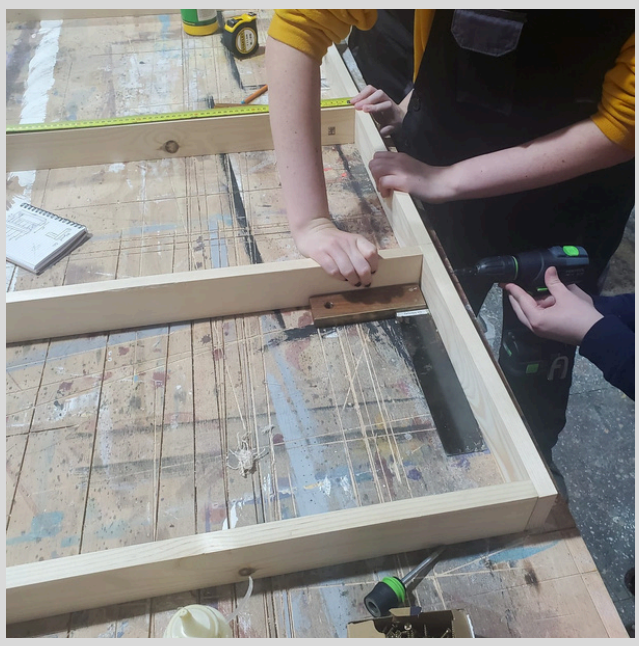




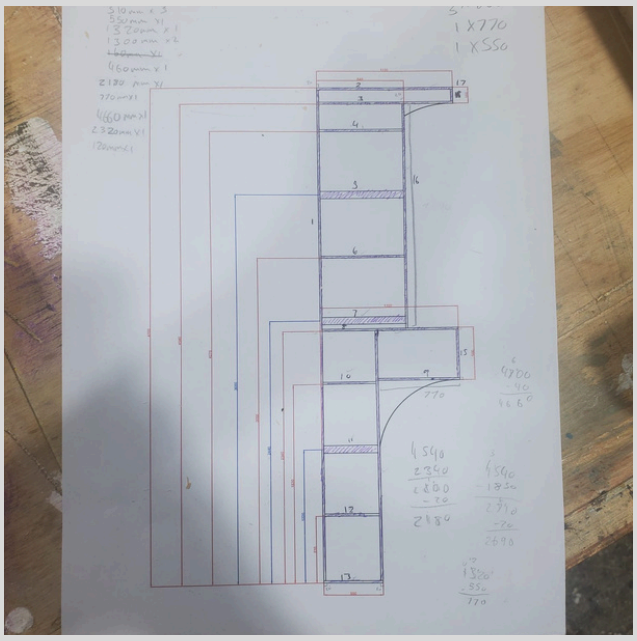


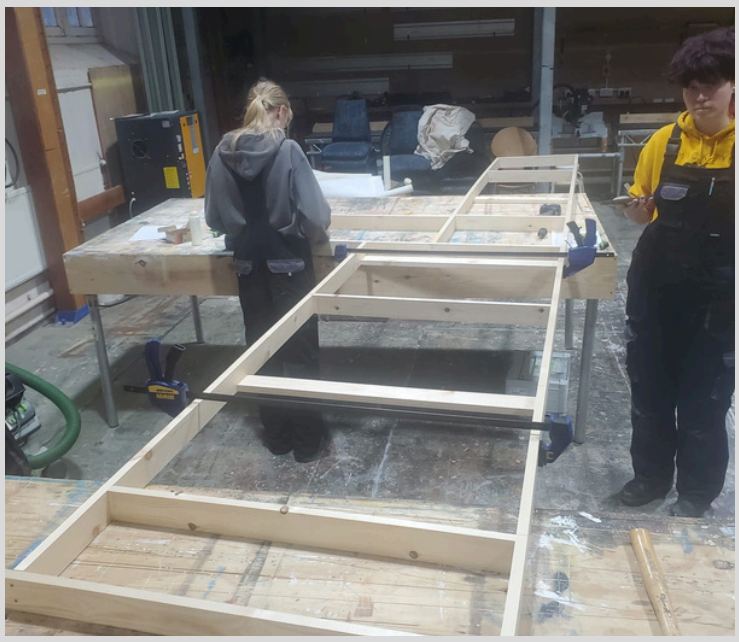
We began by splitting the fire house into 3 sections, the left wall, the right wall and the front wall and started on a cutting list that would give us all the styles, rails and toggles needed to support the flat, we then measured and cut down timber so that it would fit together and began drilling pilot holes and inserting screws through the different Pieces holding it together this process was then repeated to create two identical sides

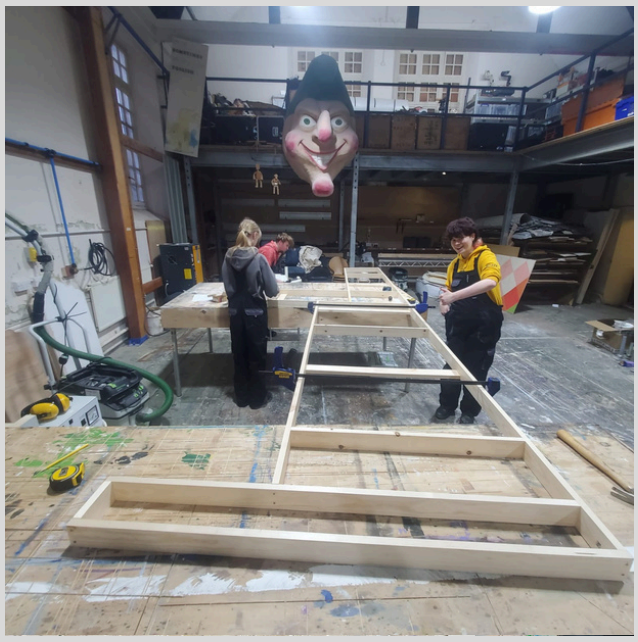






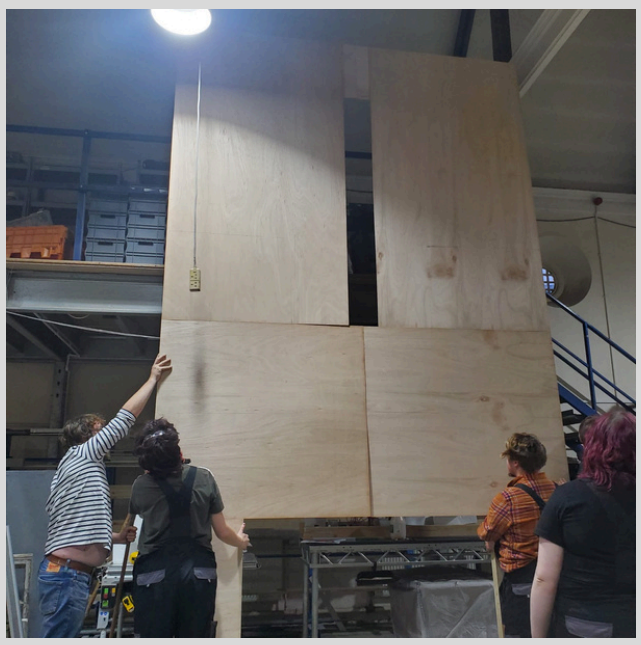


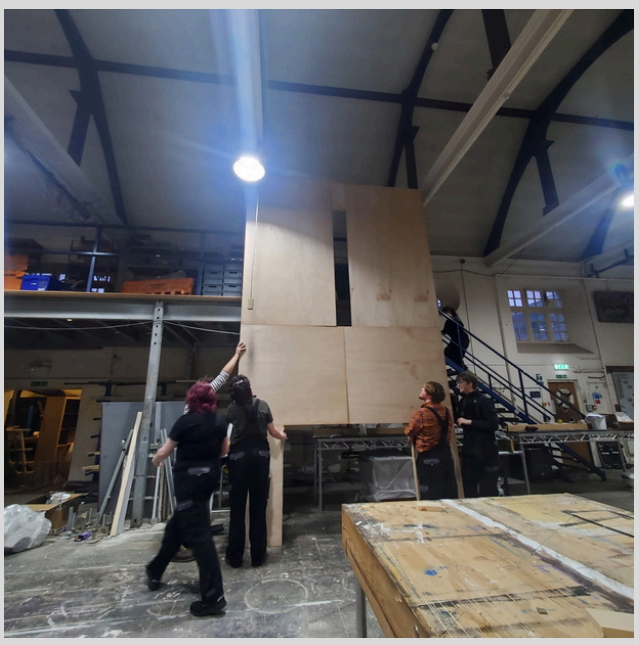


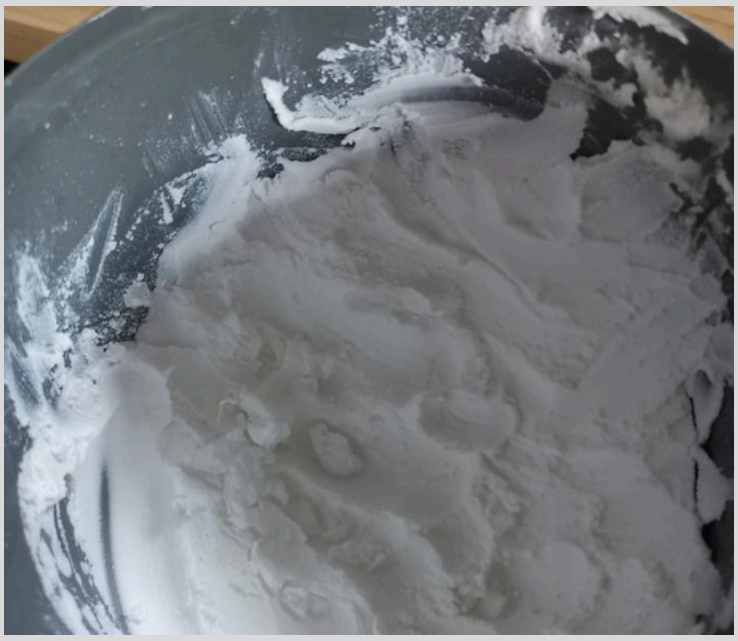


Once we had our two sides we moved onto the front flat which we created in two sides that then came together by using nyloc bolts as they are strong enough to hold the flats together but can easily be removed when we transport these flats before being put back together for display, finally we cut sheets of plywood to clad they timber with plywood by not only using wood glue but also the pin gun to reinforce it.











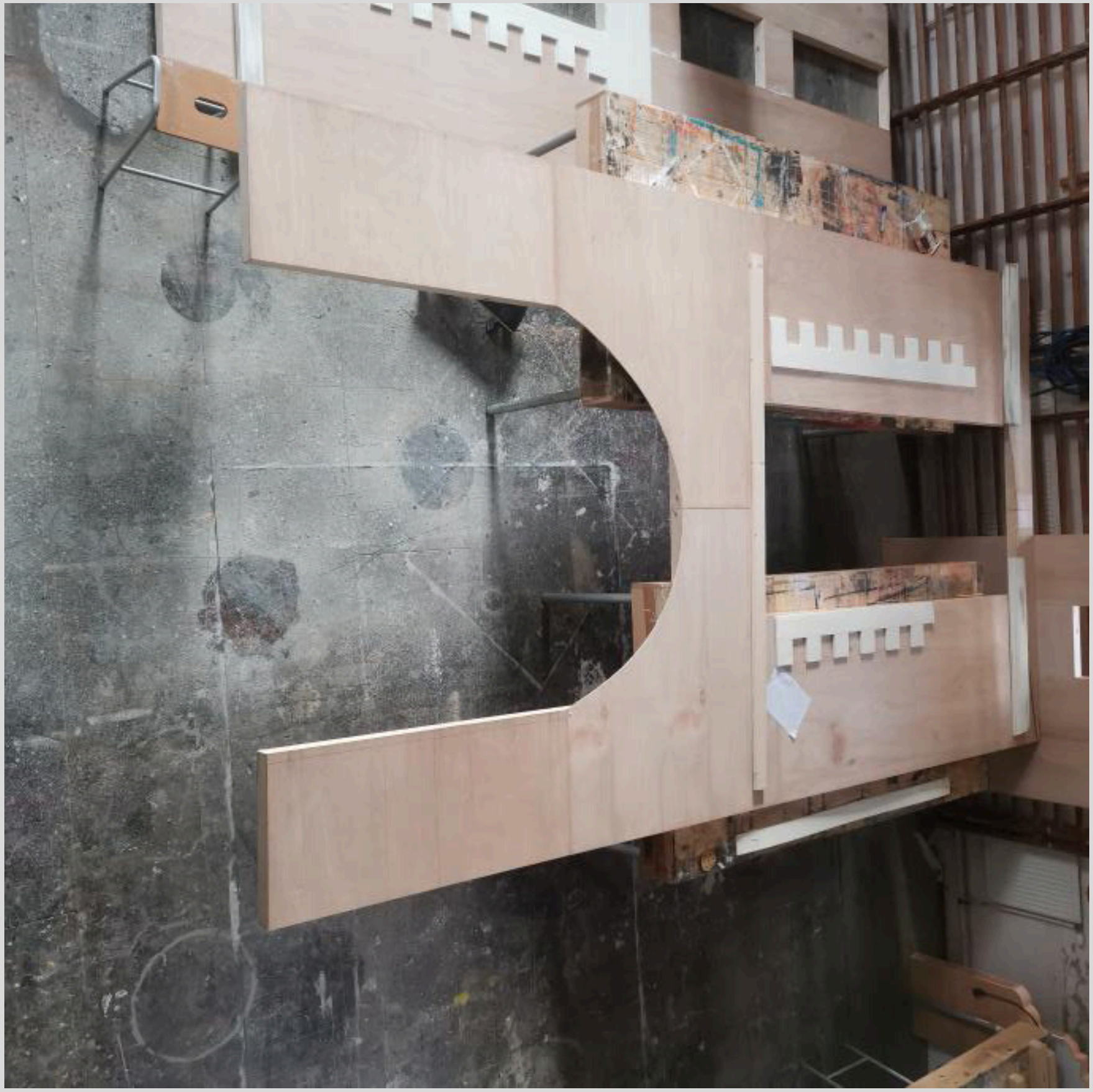


After we cut insulation foam and then used expanding foam to apply it to the flat this was then left over night and when we returned in the morning to find it had dried we used the filler showed in the photo above to fill and then smooth its edges and gaps which meant it then solidified, now that the foam was ready we moved on to using skirting boards that we cut thinner using the table saw before reattaching to create an anguled ridge as shown below



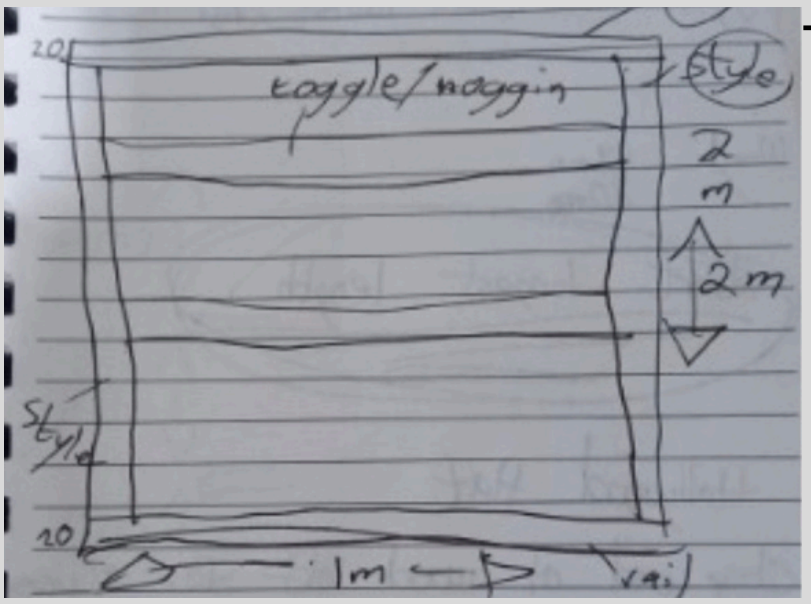






Daves Questions

1. From the drawing provided produce a cutting list for the flat. Estimate the overall amount of wood used and estimate what the difference would be if the flat were to be constructed using the Hollywood method. How do you think these two flats would be used - What are the advantages/disavantages.



This drawing is taken from the first flats we created at the beginning of the module

with the cutting list below accounting for the 4 flats we made

Cutting list (Hollywood)

- Styles: 1960mm (x8)
- Rails: 1000mm (x8)
- Toggles: 960mm (x12)
- Total 35,200

Furthermore it may be better if these flats were made as broadway style flats they would be lighter as they are thinner due to less wood being used compared to the Hollywood style.

another reason broadway are lighter is because they are typically canvas flats aswell

Daves Questions

2. Research four different types of rostra/rostram used in theatre. How are they built and why is there a need for using diferent methods? Give advantages and disadvantages of these. From books in the libary and digital research, find picture references of a set that uses rostra and explain what type you think may have been used.

Folding rostra

- Modern Versions have self leveling legs
- easy to store
- More susceptible to damage due to its portable nature
- commonly have a foldable frame
- potential for instability and violence
- Portable
- Built using modular design consisting of collapsible risers and deck panels

Solid Black Rostra

- Expensive
- Highly versatile
- Portable modular staging unit
- encourage exploration and guide movement

Designed using the metric system

Portable stage plaforms

Can be used as exhibiton stands

Metric Rostra

commonly have a foldable frame

can be used as a work bench

Used for elevating speakers

Can be made of steel or wood and then topped with various surfaces like plywood

Better water run off

Curved Rostra

Highly versatile

Increased strength

Enhanced aesthetics

Daves Questions

3. Research theatre trucks. What they are, how they can be move and what safety measures need to be put in place when doing so. Find examples of sets that use trucks and research about and fill out a risk assessment for using a truck

What are Theatre Trucks?

Otherwise known as scenery wagons they are mobile platforms with wheels for quick and silent moving.

They can be simple hand pushed platforms with the safety feature of a break and they can also be large automated systems that run on tracks that are embedded into floor and controlled by motors and computers with this design most often being used in Broadway productions

Sets that use trucks

Shown here are a couple of sets In which trucks have been used in the form of furniture and set pieces being equipped with wheels so that they can be easily moved

Life of Pi



(Briner, 2024)

Charlie and the chocolate factory



(Check, 2025)

Matilda the Musical



(Musical, 2024)

Risk Assessment for trucks

Weight

The weight of a truck can be a big concern as it can increase the severity of an accident to mitiage this it may be possible for set designers and builders to create designs that are lighter and therefore less likely to cause peramanent harm to someone

Shape

Trucks can vary and size and shape and although one moving towards you may not seem dangerous but sharp edges may lead to a person being cut, this can be mitigated by having all edges sanded down

freemoving

Finally we have that a truck is entirely freemoving therefore at any point it could go into a person or run over their foot this issue can be mitigated in a number of ways including have brakes on the truck and having the truck fitted onto a rail as breaks would mean that it cannot move and a rail means that it cannot move in a way that hasnt been predetermined

Daves Questions

5. What are revolves and how can they be operated? Is it possible to operatea revolve on a raked stage? As usual find images to supplement your research, start to widen your research area and try forums - speak to people in the industry.

Revolve Stage

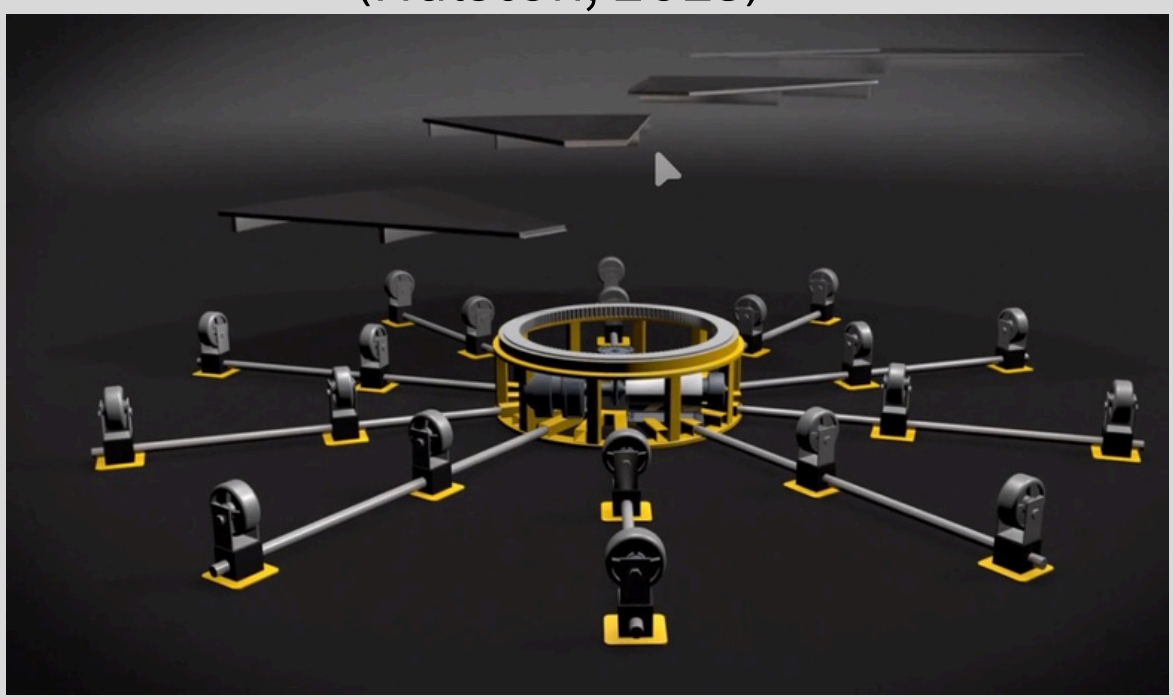
mechanically controlled platforms within a theatre

they have a metal frame with wheels/casters underneath allows the platform to rotate smoothly

a static surronding stage area that is often built up to the same height as the turntable

They are controlled in a number of different ways with the most common being A computer based sutomation system with its own dedicated operator

(Hulston, 2013)



Revolve Stage on a Raked



As shown here a revolve can be put on a raked stage with it being used here at the Lighthouse theatre in Poole for their production of a Christmas pantomime of peter pan furthermore this photo also displays that a double revolving stage can be built on a raked stage (Revolving Stages, 2015)

Daves Questions

7. Research into welding and metal working, what are the different types of welders, why are they different? We know wood comes in a variety of sections (3x1, 3x2 etc) but in what forms can you buy lengths of metal?

Mig Welders

It has a continous wire feed that automatically feeds a solid metal wire into the weld pool

Features a shielding gas in the form of a nozzle that also sprays an inert or active shielding gas around the arc as this means atmospheric contaminants cant ruin said weld

Features a shielding gas in the form of a nozzle that also sprays an inert or active shielding gas around the arc as this means atmospheric contaminants cant ruin said weld

Electric Arc which is when an electric current creates an arc between the wire and the metal this then goes on to generate alot of heat

Tig Welders

Multiple types such as DC- Only for ferrous metals like carbon and stainless steel and AC/DC which is versatile as it is capable of welding aluminium and steel

Has argon shielding the electrode and molten pool from contamints simmilar to mig welders

Tig is considered to require more skill then mig welding

Tig is best for aesthetic, strong and precise welds and thin materials

Offers precise flame adjustment for different tasks

Is portable in the form of portable gas sets being available for on site work

Oxy-acetylene Welders

The flame generated melts the base metal and a filler rod is often present to create a molten puddle and as that cools it turns into a strong weld

Uses a precisely mixed flame from burning oxygen and acetylene gases creating an intense heat

What sizes can you buy metal?

Metal can be found in a number of different sizes and thicknesses.

According to (Metals4u.co.uk, 2025) popular sizes of metal sheeting include: 500mm x 500mm
1000mm x 1000mm
2000mm x 1000
with a uncut piece then being 2500mm x 1250mm

Furthermore. (Metals4u.co.uk, 2025) shows that a variety of different thickness are available including 0.9mm all the way to 10mm

Daves Questions

8. Find out about the different types of plywood used in scenic building. You may need to think laterlally on this one and look much further afield than just books in the libary. Explain how they can be used in a context.

Malaysian Hardwood Plywood

According to (Sheet Materials Wholesale, 2019)

‘Malaysian Plywood can be used for include:

- Joinery
- Furniture parts
- Roofing, Flooring
- Construction
- Portable Buildings‘

Furthermore its benefits include that it is solid and doesnt swell, bend or experience shrinkage. Also it includes cedar meaning that it can be applied to roofing and flooring because this causes it to be resistant to wear and tear, cracking, breaking, creeping and other forms of common damage reflecting how it is a stronger ply then others available such as red and white plywood.

Daves Questions

Marine Grade Plywood

There are multiple types of marine Plywood available such as Far Eastern and Indonesian Mujur Keruing faced meranti core as its name suggest its used in a number of circumstances where it may come into contact with water, such as “Boatbuilds, Covered Docks, Lake Platforms, Bathrooms and Kitches”(Sheet Materials Wholesale, 2019b) becuase marine plywood often uses waterproof glue, high-quality veneers, minimal voids and are naturally rot and fungus resistant becuase of the materials used therfore needing alot less matainece then

and so although it is not neccesairy in a number of builds it is in my opinion essestial when building in a moisture full enviroment becuase of its incredibly useful Properties

Daves Questions

Phenolic Plywood

Simmilarly to marine grade plywood Phenolic Plywood is a specialist plywood that generally has a rough surface plywood mesh and is multi use due to its reliable, durable and anti-slip surface furthermore “All phenolic plywood sheets are edge-sealed using acrylic paint to reduce moisture penetration”(Sheet Materials Wholesale, 2025) furthermore by looking a plywood wholesale store I am able to learn that when it comes to Phenolic Plywood the location it comes from matters and that when ordering Phenolic Plywood it is best to order it from Latvia due to it containing a high quality birch core which means that the wood is stronger, has better stability and improved durability

Daves Questions

Far eastern Plywood

(Charltons Timberstore, 2025) informed me that far eastern plywood is characterised by its excellent strength, stiffness and resistance with it being mainly manufactured by carefully selected mills in: China, Malaysia and Indonesia.

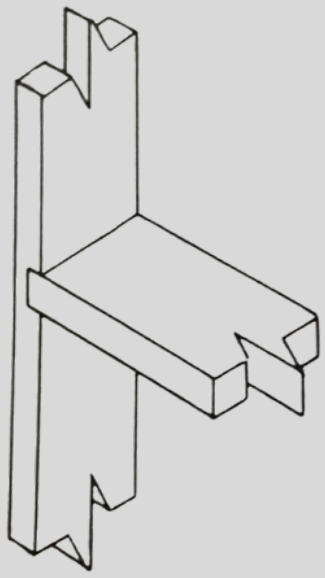
Furthermore its common uses include:

- DIY
- Shelves
- Temporary structures
- vehicle lining

Daves Questions

9. Name four ways that flats or sets can be joined together. Explain the advantage and short comings of each method.

Dado Joint

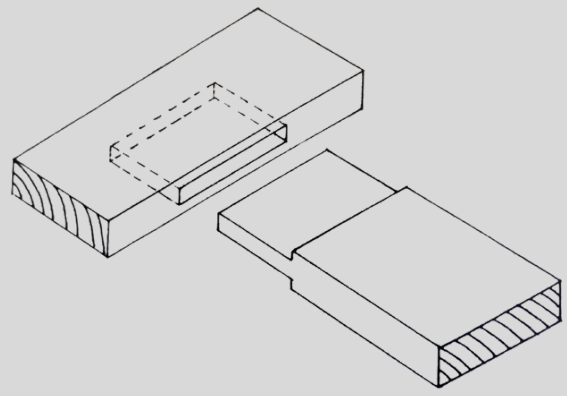


above is a diagram of the Dado Joint
(Gillette and Gillette, 1981,p. 68, illus.)

Dado joints is a method of joining two pieces of wood end to face in a way that is many times stronger than the same junction formed by butt joints this means that heavy structures often utalise this

Daves Questions

A mid-Span mortise and Tenon Joint



Whats needed:

Option A

- Combination Square
- Pencil
- Ruler
- Marking Gauge
- Tenon Saw
- Power Drill and Assorted Drill Bits
- 10mm Chisel
- Mallet
- Panel Saw
- Block Plane
-

Or

Option B

- Combination Square
- Pencil
- Ruler
- Marking gauge
- Mortising machine
- Tenoning Machine
- Power Drill and 8mm bit
- Panel Saw
- Belt Sander with Medium Grade Belt

above is figure 1 a diagram of the Mid-span mortise and tenon joint (Troubridge and Blaikie, 2002,p. 38, illus.)

Option A is what would be required if you were to create this joint by hand whereas option B involves more machinary this means that not only is option B more expensive to gather but that if someone is making multiple joints with option B then a mistake on one would mean a mitake on all

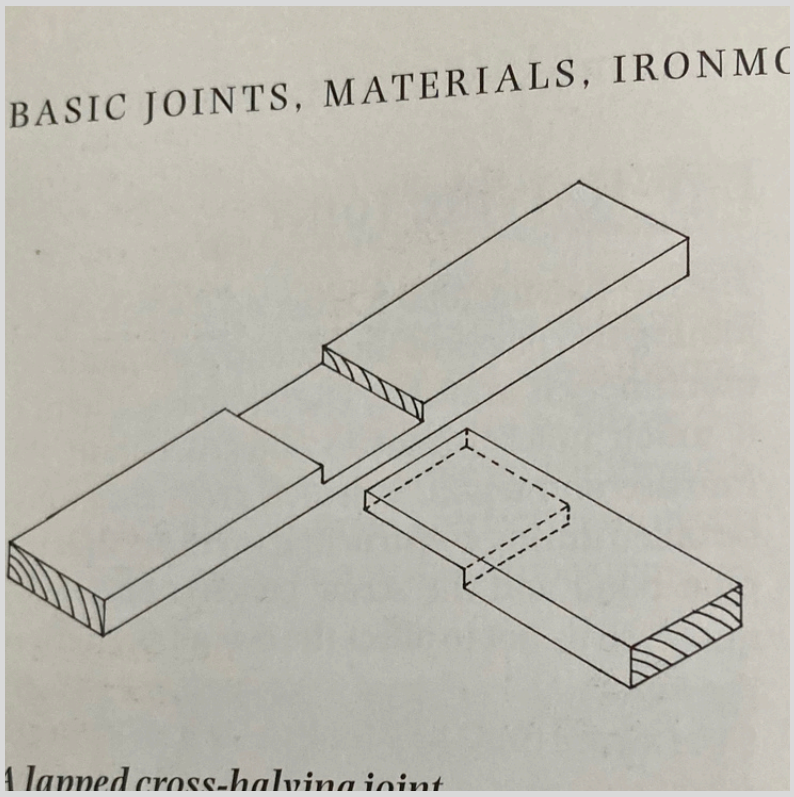
But this doesnt mean that one is greatly superior to the other, the first is cheaper and so smaller/newer companys that are trying to save money may prefer it whereas the second is quicker so companys that can afford it are able to create may joints in a shorter peroid of time improving their efficiency

Daves Questions

Lap-halving joints

a Lap-halving joint is quicker to join then the mortise and tenon and uses a small amount of machinary however it requires great care is required for this joint due to the glue bond and screws neccesary for the overall strength of the joint

This joint lacks innate strength as it is has no sideways support and is best used on non-load bearing frames preferably cladded with ply as it will aid un rigidity and in the book Scenic Art and Construction it is stated that “The author would strongly recomend against using the lap-halving joint in flat construction unless absolutely neccesary” (Troubridge and Blaikie, 2002,p. 41,)



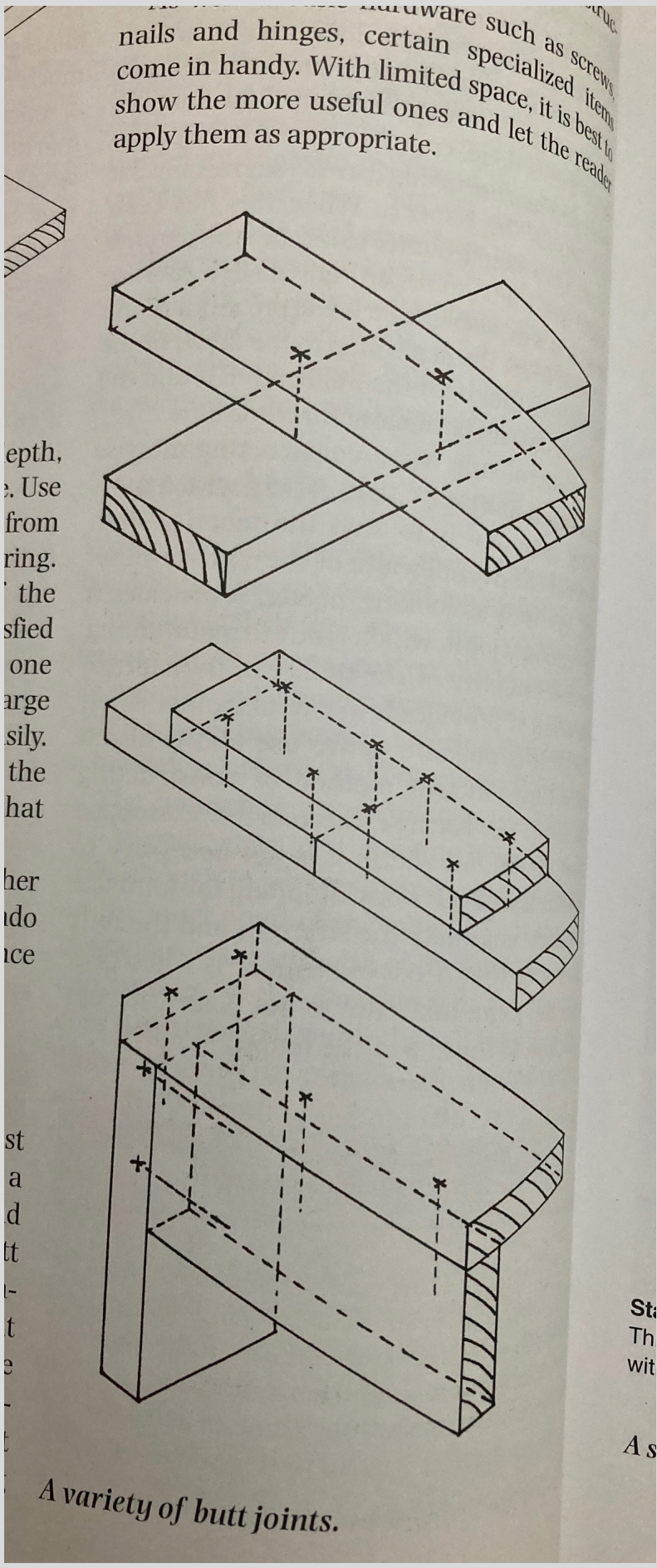
above is a diagram of the Lap-Halving Joint
(Troubridge and Blaikie, 2002,p. 41, illus.)

In this qoute I have taken from the book cited it only mentions that the author has stated, but the book lists two authors so why should this author be trusted by me when it comes to this opinion . To answer this I have first completed my own research on Emma Troubridge she is mostly recorded on linkedin as being the head scenic artist at the royal opera house (Troubridge, 2025), and then Tim Blaikie lives in australia and has for a number of years worked in feature film set construction specifically as managaing director of Show Works furthermore

Daves Questions

Butt Joints

Considered the quickest and eaisest joints to construct they come in a variety of designs as shown by the diagrams on the right but they have little innate strength and therefore should never be used in high stress appications.



above is a diagram of the Butt Joints
(Troubridge and Blaikie, 2002,p. 42, illus.)

Daves Questions

12. Explore what materials you can use to clad scenic elements that need to be three-dimensional. You should include any protective coatings and explain why they are necessary.

Jesmonite

Large scale lightweight cladding

Often used as a decorative feature

Needs to be coated in a water based clear acrylic as it works as a sealer (Troubridge and Blaikie, 2002,p. 112 - 113)

Also used for creating durable and light weight props

Fiberglass

For fibreglass use a covent garden primer or any other brand that is designed to have superior fixing qualities (Troubridge and Blaikie, 2002,p. 112 - 113)

A strong, lightweight composite material made from fine glass fibers embedded in a plastic resin

can be installed on walls and ceilings

Absorb sound reduce echo

Extremely lightweight

comes in larger sizes then plywood

Canvas

Needs to be coated in a high viscosity glue so that it soaks into the material

Can be easily painted on

Daves Questions

13. What happens when somthing goes wrong - individual scenarios will be handed out to you in session - good luck

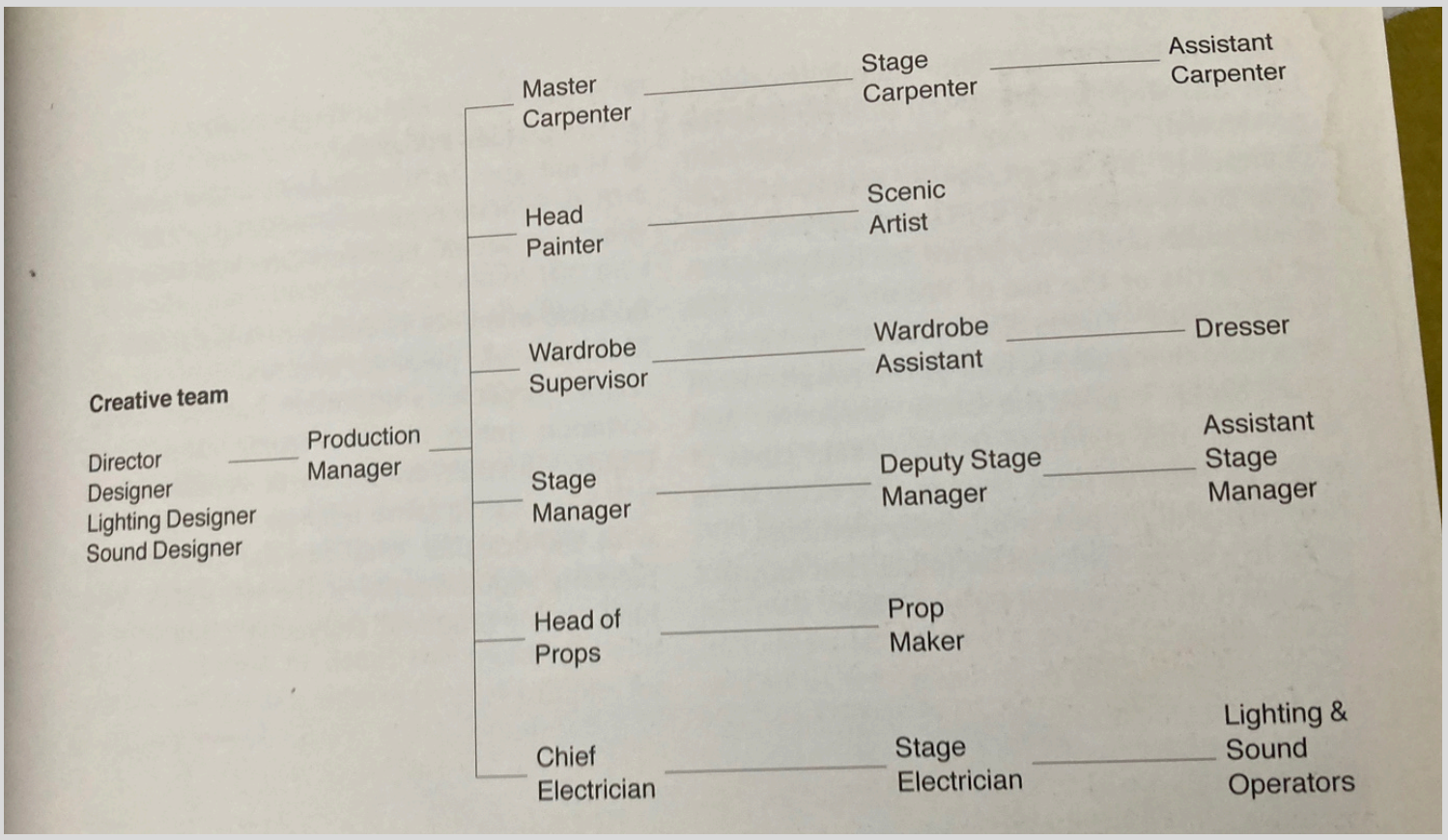
You are making a realistic set with lots of walls. On these walls are wall lights, are you qualified to install the electrics safely? What is the conversation you have with the customer?

I am not qualified to install these lights, my conversation with the customer would be whether the budget is big enough to pay for an electricain or if these lights could be fitted without the wiring and be entirely decorative and not usable on the set

Daves Questions

14. What is the role of a production manager and art director as far as scenic construction is concerned? Consider their full job description and responsibilities - find an example of a management hierarchy, typical of a theatre company and film set setup.

Management Hierarchy



Shown above is a diagram of a plays production (Troubridge and Blaikie, 2002,p. 9, illus.) it shows not only the hierarchy but the departmental hierachy and how scenic art may only have the head painter and the artist whereas the wardrobe department has 3 roles rather then two

Daves Questions

14. What is the role of a production manager and art director as far as scenic construction is concerned? Consider their full job description and responsibilities - find an example of a management hierarchy, typical of a theatre company and film set setup.

Role of a Production Manager

A production designer is often the most senior person after a director and responsible for progressing a show from concept to the stage reflecting how it can be a hands on coordination roll as it requires dealing with multiple departments and keeping them on track

Role of a Art Director

Unlike theatres Production Designer that manages multiple departments an Art Director often sets the artistic tone that the production designers require with their core responsibilities including: Interpretating the brief, researching, presenting designs reflecting how their role isn’t as management focused as a production manager

Daves Questions

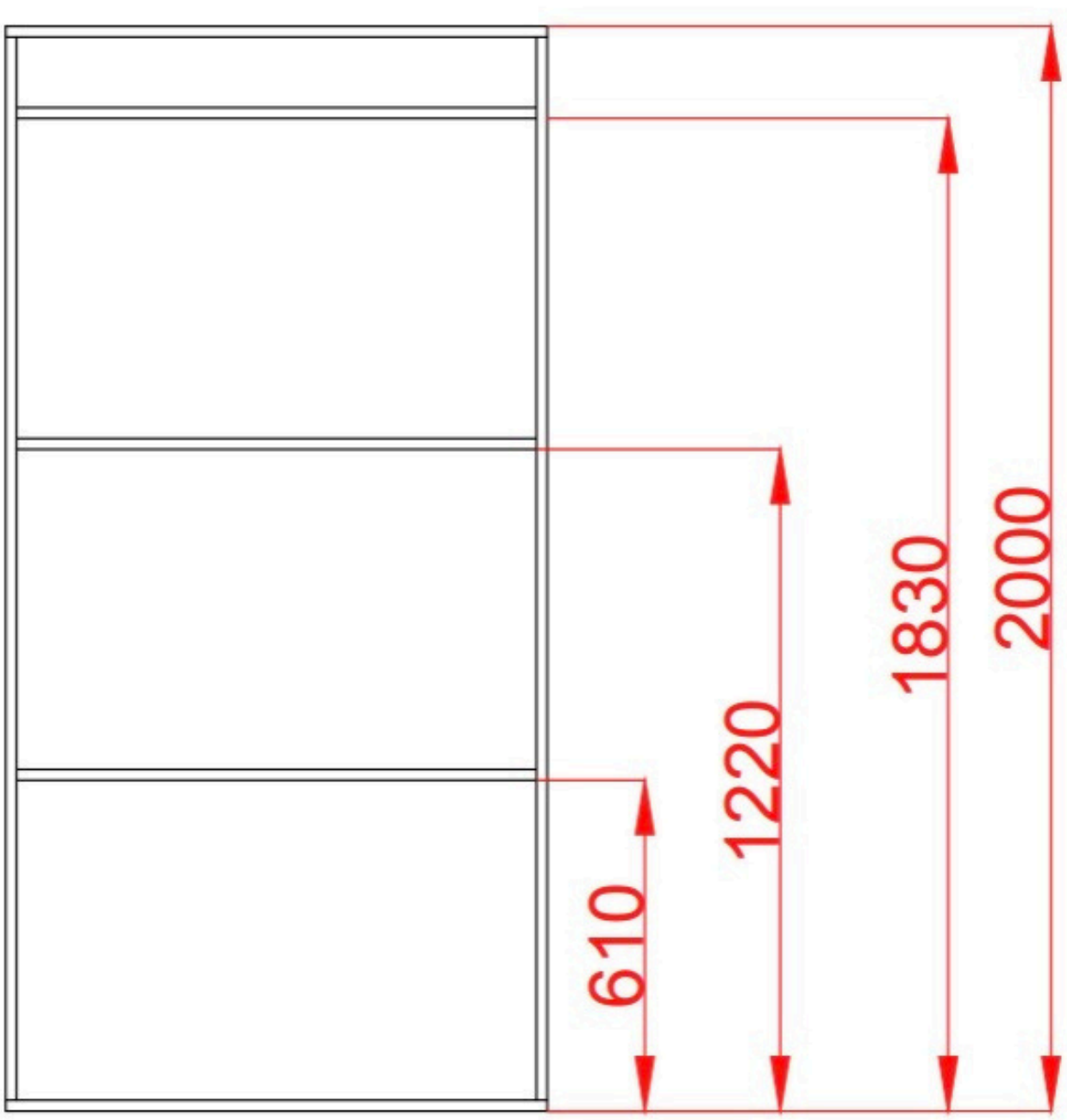
15. Going back through your own experiences now, how would you have scheduled the build you have just undertaken? Where could time be saved, or planning altered? From the records that you have kept review how much each piece of scenery has cost (Labour not included, though extra points for those who can show how many people hours were actually involved). Spend the next week going through this, putting together material suppliers and contact details and price lists etc. How much time and money was wasted? (This is a valuable learning curve and not one you are judged on).

Final Project evaluation

Despite not being able to attend every session focused on creating the ghostbusters firehouse, I feel that I used the time I was present effectively especially when it came to creating the corbels by using a heated piece of metal wire to cut polystyrene during which I then made sure the rest of the class had a go with but that improvements such as making sure my process workbook is up to date is something that I could improve on as, as we got more and more focused on the ghostbusters firehouse the less photos that seemed to be taken which ended up meaning that when it came to the last couple of days there were many photos I wanted to make sure I got, but in reflection of the entire final project I think that I worked effectively with a team of people with this being shown by our team making significant process in a small amount of time

Daves Questions

16. Produce a CAD drawing of scenery. This must be a third angle orthographic projection.



Scenic Construction and Drawing Evaluation

I began this module with very little knowledge of the tools and materials involved in making sets but as I have progressed through the module I feel that my knowledge and understanding of the tools and materials we as set builders may use has improved, with it going from me just trying the different tools and machines at the start of term to me now being able to confidently use many of them without help and still being open to trying any new ones, During the first project of this course despite the fact that I was nervous and unsure I consistently tried to be open to trying new things which I now feel was achieved as when opportunity's opened up I took them, then as we progressed into the second project of flats on moveable wheels my ability improved with this ultimately being proven in the third project where despite different members of my team not attending workshop for different reasons I was able to continue to create our gravestone to what I feel was a good standard despite much of what we did being brand new to us. Alongside this I also remembered many of the workshops health and safety rules which meant that I acted within a safe manner within the workshop and that I improved over time remembering to not only have appropriate ppe but also when I needed to wear it,

I also greatly enjoyed the ghostbusters project for multiple reasons as it provided us with another side to measuring in scale as we used scale rulers to scale up a 3D model of the fire station and because it meant working on a far bigger project then our previous ones and that ended up with a finished project that was nearly ready to go together and be final, I have also not been immune to being too unwell to attend workshop and have missed a few sessions but upon returning to the workshop I found that I was quickly able to gather where in the project we were and begin to work together once again. And as I have not done work similar to this before I often didn't trust myself as much as I should which is where I found cad drawings extremely useful as they provided me with a document I could refer to at any time for details.

Unfortunately though I have made mistakes in the workshop including cutting the timber to the wrong length but through team work we were able to devise a method of marking the timber which left room to make sure that my cuts were precise and therefore wasted less wood, and a mistake that I did make continuously was time management as although I was present during workshop hours I have struggled to make sure that my work has been up to date after the workshop hours which has most likely effected the work in my process workbook as it has needed to be done in a much shorter timeframe then it should have been. This shows how essential good time management.

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