SCENIC CONSTRUCTION

MOSS MCLENNAN PWB

MATERIALS

PLYWOOD

- *Soft*
- *Red and white – most commonly used*
  - *striped because of the glue*
  - *defined layers*
- *Hardwood – more rigid and expensive*

→ *Plywood can delaminate due to holes where the glue hasn't gone between the layers properly, sometimes these holes will be filled with concrete but if they're not the wood will split and separate.*

MDF BOARD *– worst than asbestos, used very sparingly, when it has to be used it needs to be cut whilst wearing masks.*



STUDY TASK ONE – FESTOOL
We looked at the brands of tools we were Going to be using during the module, we Started by looking at the drills and how They work. We then practiced drilling Holes and putting screws into wood. We Looked at how and when to use pilot Holes and Counter sink drill bits. (Festool UK, 2019)

We then looked at the vacuums that are used to collect sawdust from the saws used in the workshop. The vacuums also supply power to the tools. So you can plug in the vacuum then the power and the vacuum turns on when the tool is in use.



It was really nerve wracking to start using the big saws and tools but once I got used to it and passed the nerves it was really fun. It was exciting to see the sorts of things we would be doing in the rest of the module and it was fun to try everything out. We were also given PPE (steel toe boots, earplugs, coats and goggles).

THE TOOLS AND HOW THEY WORK
CHOP SAW – We used this saw for chopping planks of wood, making sure to cut off either end of the wood to make sure it was square. The saw has a laser so you can line up your cuts correctly and make sure youre cutting straight. Whilst cutting you need to make sure that you are cutting into



the scrap wood. This is so the width of the saw will not change the length of the wood you are cutting. The two rails mean the saw is able to extend and cut through wider bits of wood, you can adjust the angle by flicking up the lever and holding down the button then you can move the saw to the desired angle. To start the saw, and extraction you have to squeeze the green trigger under the handle (this allows the blade to move) and press the trigger on top of the handle, the blade will then start spinning. Once you've finished just stop pressing on the triggers and the saw will stop. You need to make sure to have your wood pressed against the two back metal plates, this helps ensure the cut you are making is square. (Festool UK, 2019).

ANGLE GRINDER – We used the angle grinder the file down the backs of staples that were sticking out of the back of our wood, it was fun but a little scary to use to begin with, to use it you flick the button on the top forward and hold it at an angle over the staple ends until its smooth with the wood.

(Festool UK, 2019)





TABLE SAW – we used the table saw to cut wood to shape for making flats and supports for them, to use it you need to make sure its plugged into the extractor then you need to make sure its set at the right length and depth, you then need to adjust the measurements on the side so your cutting the right amount of wood. You do this by unlocking the clamps that change the measurement on the underside of the table. This means that you are able to slide the metal that holds the wod in place to the right length. (Festool UK, 2019).



RAIL SAW – We used the rail saw to cut the bits of wood we used for the faces of our flats. This saw uses a metal rail to guide it across the wood. To use it you start by setting the depth of the blade and then squeeze the trigger below the handle and the button on top. Use the momentum of the saw to guide you along and don't push too much on the saw.

(Festool UK, 2019)

JIGSAW – We used the jigsaw to cut out the circular stage we are making and to cut the foam covering each side of our treads. You press the button on the side to start it and again use the blades momentum to move yourself forwards and don't push on the saw. I really enjoyed using these they were super fun.



I really liked working with all the tools, It was exciting to get to learn about them and how they worked. I was a bit nervous to start but quite quickly got used to it and really enjoyed it. I want to keep up practicing with them so I can be better at using them and more relaxed in the workshop.

BUILDING FLATS

FIRST TIME BUILDING IN THE WORKSHOP

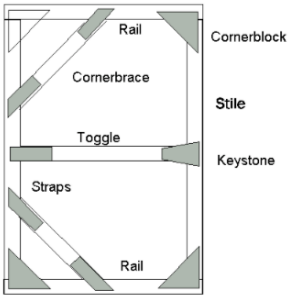
We started off by getting an introduction into the two different types of flats we were going to be building. We looked at Hollywood and Broadway flats.

HOLLYWOOD FLATS

- *Frame perpendicular to the paint Surface.*
- *Joined with screws and glue*

BROADWAY FLATS

- *Width of the wood on the paint Surface.*
- *Joined with glue, butterfly screws And corner plates.*



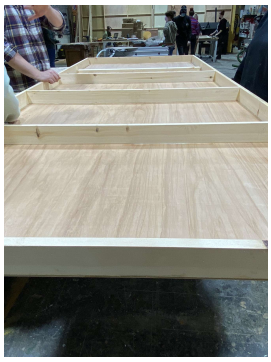


We had two different drawings to work from and make, our team started by working on the Hollywood flats. We had to start by picking out the wood, and making sure it wasn't bent or snapped or anything along those lines. We then had to cut a fingers width off both ends to make sure the wood was square. We then used the measurements on the sheet and measured out all the pieces of wood we needed from the cutting list. Once all our pieces were cut we laid the frame out on the table and did a dry fit, checking everything was the right length and squared. We glued down the pieces in their correct positions and then drilled pilot holes into the wood, adding screws into the wood. We then grabbed the plywood sheet that was going to be placed on top of the frame and checked it was square and the right size. After this we marked the lines of the Frame on the plywood then removed it to add glue and stick it into place. We then marked lines across the wood and stapled the plywood to the Fram securely. We then cleaned up the glue around the edges and moved onto the broadway flat.









For the Broadway flat We started out in the same way, checking the wood was okay and measuring and cutting the pieces to size. We then started to dry fit, it was a bit harder this time as I think one of the pieces wasn't square and it was making it a lot more difficult. We decided to start with the squarest possible side, matching the pieces as best as we could before we to glued the pieces and joined them with a staple gun. After they were joined together with butterfly staples we moved onto doing the middle rail and the diagonal supports on each end. We cut these support plates out of plywood and made sure to attach them with glue and staples.The next step was to attach the plywood to the top of the frame, we did this







by glueing along the edges and marking where the wood rested on the support beams of the flat so we could staple along these lines to secure the plywood cladding.

CONCLUSION
I enjoyed being able to experience working in the workshop all in all, I think I tend to get overwhelmed by a lot of the measurements and instructions that we have to look at and I started off struggling with the measurements and working out how much each measurement is but now I've been building a few things I'm a lot more comfortable with that. I think our flats went well, I think we need to work on our accuracy and making sure everything is square and correct but I think that will come with practice and I'm proud of how they came out. I find building and construction a little different and overwhelming at points but I enjoy being able to use the tools and experience the environment of the workshop.

STUDY TASK TWO – *Rostra, platforms used in theatre, are used to make a stage or parts of a stage higher. They can be built and rebuilt to accommodate different heights and types of show. "You can almost think of these like building blocks. We use them when we need the stage, or part of the stage to be higher. They are commonly of a rectangular shape and often a standard size of 2.4m x 1.2m but this does vary. Rostra can be of different shapes, and we build and re-use these all the time, but often change the legs over to use them at different heights." (Melbourne Theatre Company, 2012).*



(Beer, Hes, 2017)

Rostra can be used for a number of different things;
- *Elevating actors for specific scenes*
- *Creating different rooms and spaces on a flat stage*
- *Public speaking*
- *Can be used for different sections of a band*
- *Sometimes used for catwalks*

Rostra on set – Sweeny Todd



(Sean Fanning, 2010) I really like the use of rostra in this set, it gives the stage three distinct levels and looks really cool. They use a Rostra at the bottom to be able to stage certain aspects of the musical (the barber and pie shop along with other moments in the show) and use the higher and lower platforms as things in the background or happening at the same time but in other places in the musical.

TYPES OF ROSTRA

- ***The block method –*** *"uses 18mm ply to form an extremely sturdy construction that is quick to build" (Emma Troubridge and Tim Blaikie, 2002) With this method the rostra can be build in any shape or size. But they are also very solid and therefore heavy to move around so its often important to remove any material that's not essential so cut outs can be made to decrease the weight. "With higher structures it is a good idea to cut away any excess material from any unseen parts of the rostrum" (Emma Troubridge and Tim Blaikie, 2002).*

- ***Modular steel rostra –*** *As steel and metal has become more common in set design and theatre its now very common to see rostra built of metal. These are modular and versatile "as a rule, it is fitted with corner sockets that can take any length leg, therefore making them completely completely versatile" (Emma Troubridge and Tim Blaikie, 2002). They also last for a long time and are very cost effective because of this – they are more common to be hired than brought.*

- ***Gate-leg rostra –*** *"Each rostrum is made from a number of 'flats' that hinge together to form a support structure for the top or lid of the rostra" (Emma Troubridge and Tim Blaikie, 2002). These types of rostra and used a lot less commonly as steel rostra have taken over due to their more versatility and them lasting for a lot longer. These have hinges on the top so they can be used in different ways in a set. They can also be converted to trucks.*

BUILDING TREADS

In our lessons we had to make treads, these are used by actors on stage to get up to higher set pieces or to get off the stage.



Firstly we had to measure the treads onto the ply wood. We double checked our measurements with the tape and set square to make sure they were right. We used the rail saw to cut out most of the pieces for the treads and used a jig saw for pieces that couldn't be cut in that way. We then had the two sides cut out and ready - when we held them together we found that one of the sides was a different size to the other, we marked out what needed to be cut off and did that. We then moved onto making the risers, We used the chop saw to cut these out. We then had to cut out the support beams once they were right we drilled two pilot holes into the edge of the treads facing in, we put them at a diagonal angle so they will attach more securely to the treads. The first time around we drilled these holes the wrong way, meaning the less secure side of the wood would be taking most of the weight so we re-drilled the holes the right way. We then used wood glue and screws to secure the supports. After this we did a dry fit and realised that two of the front pieces were 18mm too short we remeasured and recut these so they would fit-we used the chop saw to do this. We then attached them to the treads and had a finished set of treads. After this was done we started to clad the sides of the treads. We used polystyrene and drew around the sides of the treads so that each edge was the right side. We cut these out with a jig saw and then used glue to attach each of the sides. Once the glue was dry we drew out stones and began to cut them out with a poly cutter.





(Photos from Caitlin Fox)

CONCLUSION - *I enjoyed making the treads, it was really fun to see something very tangible that you've made come together. I think we did well at making them and all the mistakes we made helped us to learn more about construction and building. I think in the future I need to work on my accuracy and also documenting and taking photos of the work we do, I had to ask the people I worked with and my friends for a refresh on the steps we did and some photos from the project and thankfully they helped*

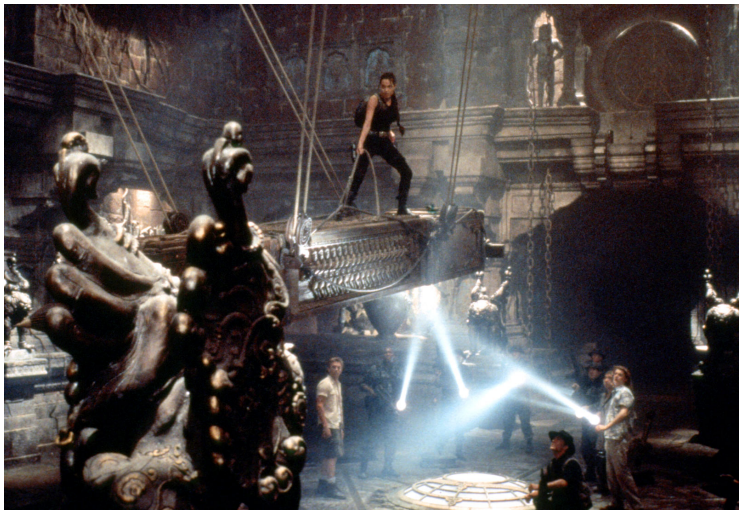
me out but I need to get better and making notes and taking photos when constructing.

STUDY TASK FIVE RESEARCH INTO SETS: LARA CROFT AND MIDNIGHT MASS

LARA CROFT

BIG SCALE CONSTRUCTION AND ME RAMBLING ABOUT ANGELINA JOLIES STUNTS

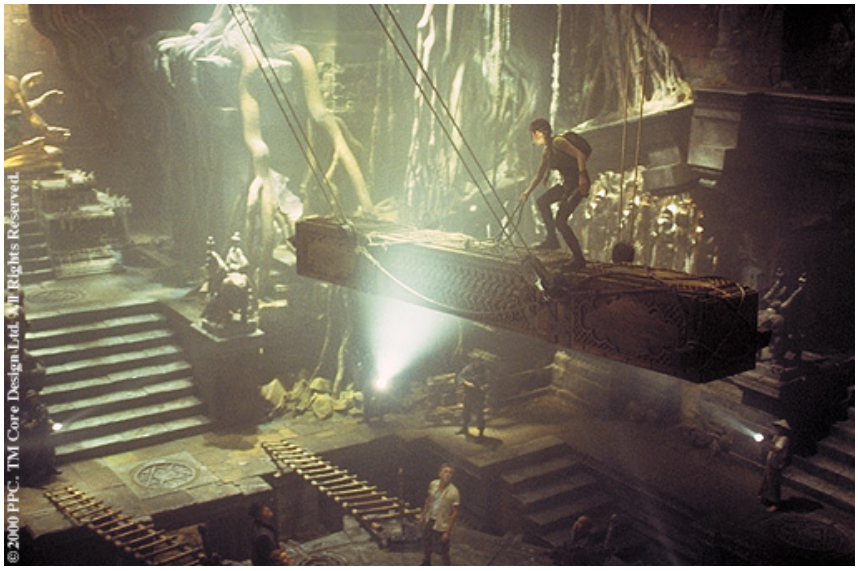
Over some of reading week my flatmates and I did a marathon of the 2001 (Lara croft: tomb raider) and 2003 (Lara croft tomb raider: cradle of light) Lara croft films. They were really fun first of all and honestly better than I remembered. The Angelina Jolie Lara Croft films are sort of stupid but the first one has some really good stuff in and the second was ruined by the change in director (the director of die hard who instead of making an action/adventure film made a straight action one and ruined everything) but its fine i'll get over it. We also watched the 2018 film, which is also really good actually but not attached to the other two (based on different games with a different lead) and I didn't find the sets from that one as interesting.



The Set Decorator on the film was Sonja Klaus, a leading set designer known for; Terminator, The Power and Prometheus. The production Designer was Kirk M. Petruccelli who's known for blade and the Patriot.

The sets for the first film are amazing, they're these huge full scale, intricate rooms often with lots of moving pieces and different things going on at once.

(This Is Angelina Jolie on a giant swinging log suspended in the air, as you do). They created these intricate full scale sets for a lot of the scenes in the film. This allowed the actors to inhabit the space and roles better along with the action and story just feeling grounded in the environment. For these shots they had her suspended and lowered



on the beam as it swung. She also used the log later to fight a giant stone creature which was a really cool use of the environment and space. The inclusion of these full scale moving set pieces is really cool, it adds realism and an added layer of detail to the scenes and the film and I really enjoy it. These large scale sets and intricate designed props add an extra layer to these films that help to sell the aspects of the story that would otherwise remove you from the action.

I can't find a lot of information on the actual construction of these sets but I think they would have built most of the walls and floors out of wood, making treads and rostra to then cover with cladding to look like stone. I think the 'log' Angelina is swinging on would have been made out of metal so it was more structurally sound and the ropes would have been metal too. The pits shown on the ground would have been made to look deeper with CGI so it wasn't a fall risk. I think a lot of the cladding would have been done with styrofoam and wood and then weathered and painted to look the way they wanted for the scenes.

I really love these films in all their b-move glory and I think the sets are a large part of the love I have for them.



(All photos from google and referenced in the bibliography).

MIDNIGHT MASS

A SET USED AS A NARRATIVE DEVICE

Directed by mike Flanagan, Production Design by Steve Arnold, Art Direction by Laurin Kelsey and Andrew Li, Set Decoration by Mark Lane.

Me and my flatmates were doing a marathon of mike Flanagan's work, we started with Hill House before watching Midnight Mass and Bly Manor. I hadn't watched Bly or Hill House before so when we watched them I was completely lost in their stories and wasn't paying too much attention to the sets but I had seen Midnight Mass before and its one of my favourite shows for a bunch of reasons including



the set so when we were watching I was able to put More attention into watching the sets and locations in the show. The show is set on an island somewhere in the USA and it has a few main themes, mostly religion but it also talks about addiction, loss grief and family. The Island is called Crockett and has the distinct aesthetic of something built in the 1800's, the whole island is one long road with wooden houses populating it. They actually built the whole towns exterior in a park in the US, leaving a ghost town behind. One of the few buildings that breaks this aesthetic in the show is the 1900's style church that sits atop a hill – I think this was done deliberately. Making the church





an overseer, the only survivor in a flood (not that there's technically a flood in the show, it's a fire) but the point remains. The show takes a stab at religion presenting itself as the only true saviour of people, the only safe space and while in the world this is often figurative in the show it's literal. If the town gets destroyed the church will stand (at least the church wants you to think that, and even that only lasts so long in the show), if you have nowhere else to go the church will be waiting. It makes itself the only safe space in the show, literally and figuratively, until it's not. The Churches interior is that of a typical catholic church. It has comfort in the mundane and the known that it uses to lull the audience and characters into security and safety (if



you find churches to be safe spaces of course) before flipping it on its head almost instantly.



I think they would have used the church on location and filmed inside and outside of it given some of the shots they use and also the use of the surrounding of the area. It is seemingly an actual church somewhere, I can't find anything on its construction so I think they used a real church to film in. If they were to build the church set though I think they would have constructed the outside on location and constructed the interior in a studio to suit their filming, much like they did with the streets in the town and the rec centre. For the street they built the outside and front facades of houses in a national park. They would've used flats and rostra for these, the rostra would be used to create the foundation of the houses as most of them are up on stilts due to the location of the island.

The show has some really really gorgeous parallels that I enjoy to no end, and it creates most of these with the sets and location. Contrasting the shots of the church during the day and in usual services to the midnight mass, the last mass. Blood stained, with the church being rattled and thrown around with the force of what monsignor Pruitt has brought upon the island. The reckoning that the island faces is felt through the people and shown in the sets, homes that once felt warm and safe; flowers in windows, wind catchers swaying on porches, the glimpses of people and rooms through windows are left as dust.

They bring the island to life in some really subtle ways but it adds a lot to the overall feeling of the piece. They fill the porches of the houses, with nothing important really but enough to make the place feel alive, and they keep the empty houses porches barren. There are posters stuck up on lampposts and notice boards for fetes and church services. While these are quite simple they make the town seem so so ordinary which is important for the story that mikes telling – that something happened to the town, something was brought too it and hides in the shadows waiting for its moment.



That's why, I think, you see less and less of the 'other places' in the town and off island as the show progresses. You go off island twice and both times are in the first half of the season. Your time spent away from the church and its surrounding buildings (Rec centre and monsignor Pruitts home) gets less and less as the series progresses. You're in less characters houses, you're on the street less, you're out on the water less, you're in the school less. You're in the church, you're in Pruitts house, you're in the rec centre – the island and the

danger brought to it closes in with accelerating speed and the sets reflect this beautifully.

(All photos from google and referenced in the bibliography)

STUDY TASK THREE

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?	Who needs to carry out the action?	When is the action needed by?	Done
tripping hazard	actors or crew	making sure the actors and crew know their marks and the truck is only moved where and when it is allocated to be	coloured tape around the edges of the truck to make them more visible.	crew members and people in charge of safety	as the sets are being built	
injury to ankles or legs depending on the height of the truck	actors or crew	again, sticking to peoples marks and making sure to rehears and stick to the movement speeds and timings when moving the truck.	coloured tape around the edges of the truck will also help with this hazard.	crew members	when the sets are bing moved about	

Stage trucks are low rostra with wheels so they are able to be moved across a stage easily, allowing for changes to the scenery and where the actors are standing. "The truck can have a simple scene set on it, complete with furniture, props and possibly even some form of backing. If most of a play is set in one setting, a truck can be used to create a separate area that can be confined by careful lighting. It might be hidden behind curtains on the main set and moved in to position as needed, then hidden away again." (Drama info web, 2010). I have filled out a hypothetical risk assessment sheet for trucks above.

STUDY TASK FOUR

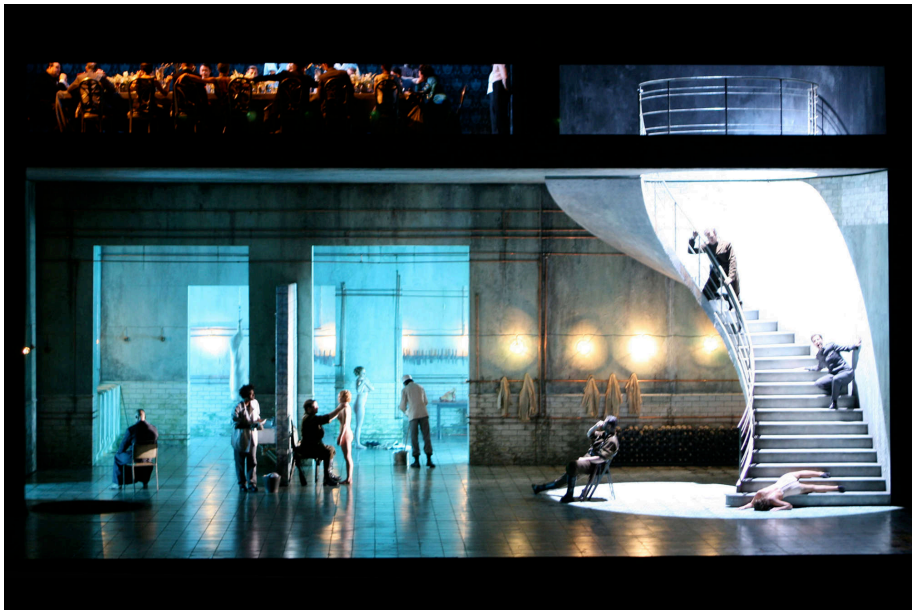
Treads are used for actors to travel up to different levels of the set, they are usually made of wood and can also be made of metal. They can be made to blend into the set and work with the design but they can also be used to stick out as a feature.

When building treads it's important to make sure their critical angle is correct, this means the treads are at an angle that is easy to walk up and will not cause any injuries. The critical angle is usually around 39 degrees but can vary with the length of the treads and risers.

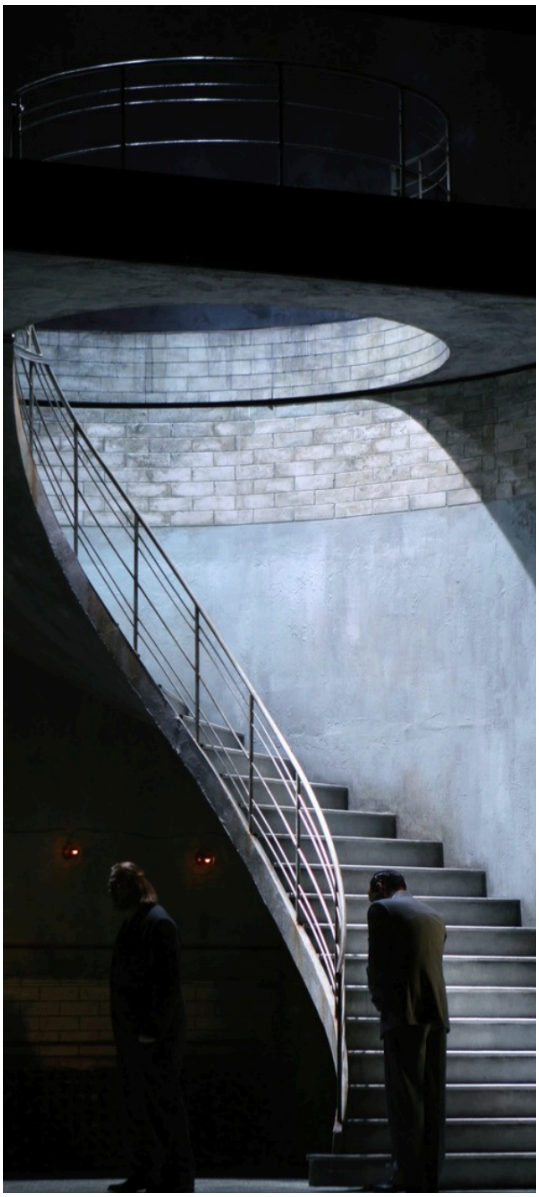
TREADS ON STAGE – STRAUSS' SALOME, SET DESIGN BY ES DEVLIN

(Es Devlin, 2008). I love this set, I think it uses the stairs really effectively. It creates a really good separation between the party and the events of the opera. In the text the altercations between Salome, Narraboth, Jochanaan (John the Baptist), Herod and Herodias take place outside of the party but with this set their interactions happen below the polite goings on above. This works perfectly with the nature of

their actions in the opera and the operas story itself. Herod's grim advances and the actions of the men and Salome stay hidden below the party. I love the way the stairs are used to highlight this divide, keeping normal behaviour up above with only a glimpse of light following people down into the depravity of what's below.







I sent an email to Es Devlin wondering if I could ask her a few questions about the set, whilst she didn't have time to answer any questions her team sent over some photos of the set and some sketches which are amazing to look through and a really cool thing for them to send over to me.

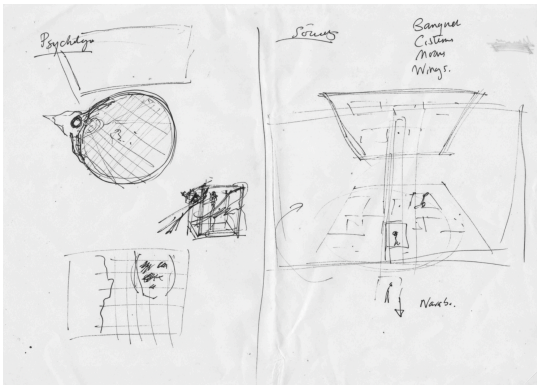
The photos she sent were really cool, they included Plans for parts of the set and different ways Jochanaan's voice could be heard, I'm assuming they use the light through the stairwell for this in the show but I haven't seen it so I'm not sure yet (I hope to see it soon).

They also used projections for the show,

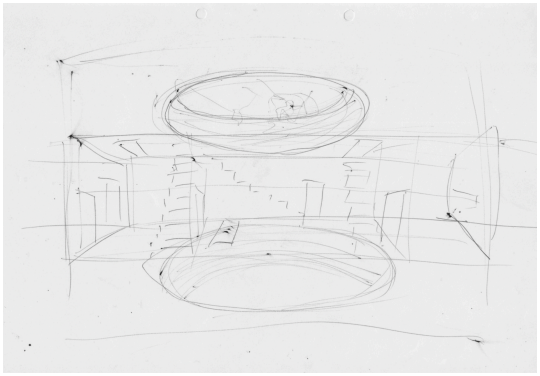




on the main set and projecting images and videos behind scenes between Salome, her mother and Herod. Also another plan for the set. This one featuring a few different sets of stairs and places for the voice of Jochanaan to come from. They have a trapdoor for him to be released from by the soldiers as well.



I like that the treads in this set act as a tangible piece of the story, a vehicle for events and characters to unfold and develop. I think it's a really great use of them and adds a lot to the set whilst also facilitating and helping illustrate the divide of behaviours between the party and the main characters. I think it also captures the controversy of the opera well, based on an Oscar Wilde play the story stirred up the audience at the time and resulted in it being banned by some opera companies.



(All photos used were provided by Es Devlin's team)

STUDY TASK FIVE – REVOLVES

Revolves are stages or parts of stages that revolve, meaning that bits of the set can be revealed or hidden easily on stage, it cal also be an interesting way to move actors around and change the dynamics of a set.

"A standard revolve is a round floor or turntable within the stage floor that spins around a central pivot point, driven by a motor and controlled by an automation operator. A motor is connected to the turntable by a friction drive. The revolve is modular by design, made up by a number of steel wedges with timber on top (like pieces of a pie)

and wheels on the bottom, which fit together. A painted scenic floor is then added on top to disguise the revolve.“ (Mtc, 2020).

A raked stage is a stage that sloped upwards and away from the audience, this means that putting a revolve on it can be tricky. I wasn’t able to find much on wether you can do this or if it has been done at all but I did find a project proposal from a student at RCS who proposed a revolve on a raked stage which was really interesting to read through.

STUDY TASK SIX – METAL IN SETS

The benefits of using metal to build scenery can vary dependant on what kind of show the set is for. Metal can be stronger and easier to take down and put back up for shows. It also works out better for shows that need metal set pieces for their design such as the examples below.

MERRILY WE ROLL ALONG (2019) – DEREK MCLANE

The set designer wanted to create a sort of warehouse or storage room for the set of the musical. The use of the large shelves on the set absolutely make that come across and I think it does that with the use of metal.

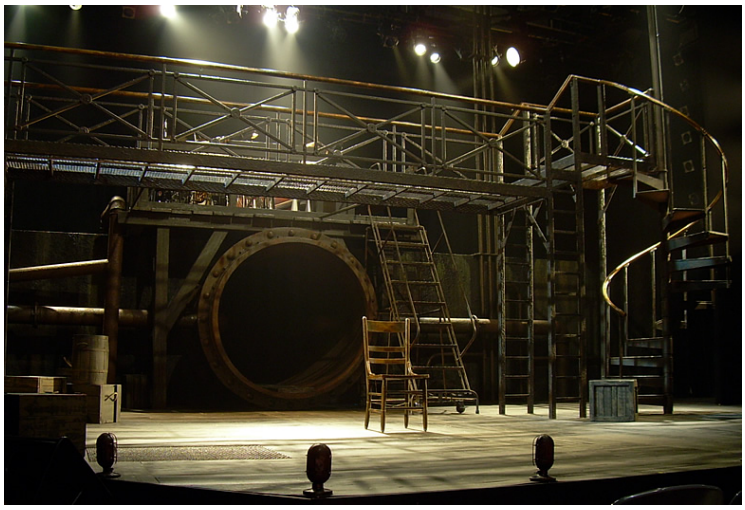


(Derek McLane, 2019)

When you think of a storeroom or warehouse you think of those big metal shelves that seem to keep going forever and the set designer made that come across perfectly. The scene changes in the show were mostly shown with lighting and the set stayed about the same apart from different objects as the play moved backwards from the 1980’s to the 1950’s with costume changes and objects swapping in and out. The metal shelves and the look of a warehouse staying consistent without.
I think if they had gone for any other material it wouldn’t have worked as well at all. I think they would have built the set around the use of these shelves, using metal to construct them and creating a brick facade behind with use of flats and cladding. I think also the large gold frame around the stage adds a lot to the look, I think this would have been built from wood or perhaps styrofoam – this is dependent on how long lasting they needed it to be and perhaps also how close the audience were. Im also unsure if that’s part of the stage or they added it.

“Each scene moves backward in time and dissects the relationship of these three characters. The question was: How do we come up with a space that encompasses the deconstructed aesthetic and yet can also deliver

all these different time periods and locations with a lot of moving pieces that's also in a tiny theater?" (Backstage, 2020)

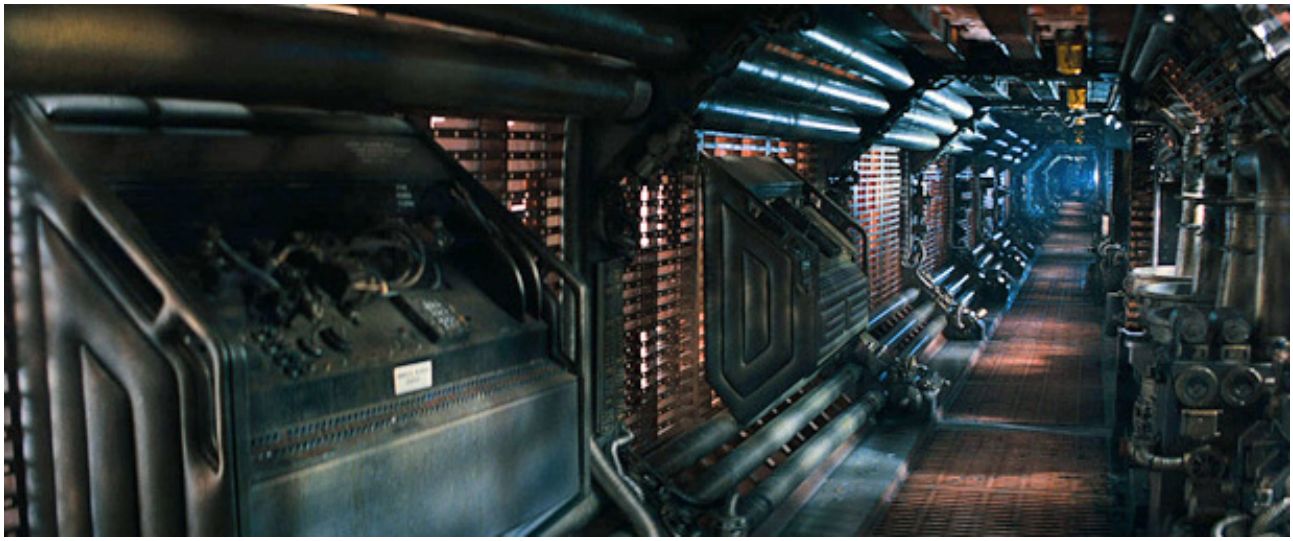


URINETOWN (2006) – Michael Schweikardt

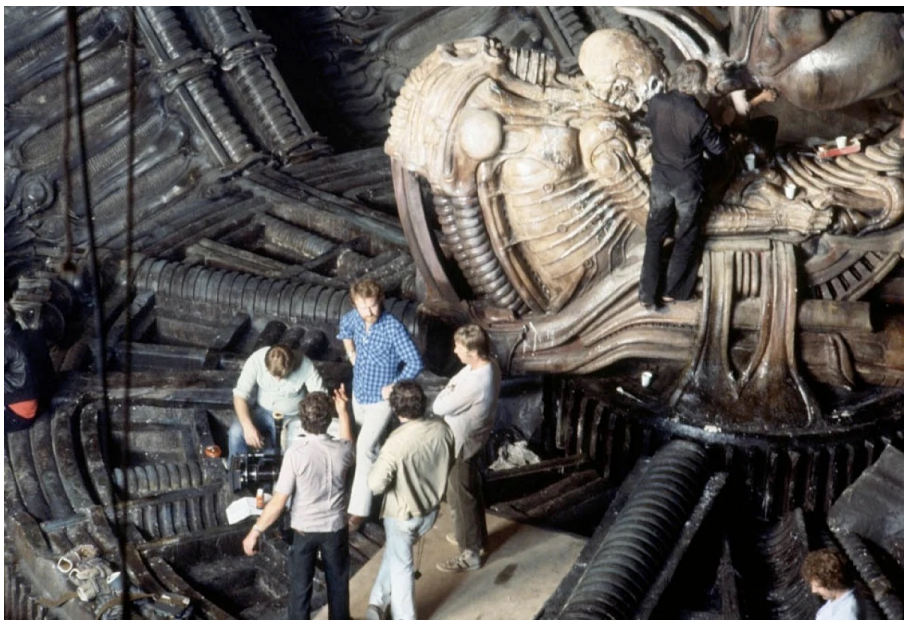
The metal used in this show adds to the story effectively, set in a world of economic turmoil the meal gets across the idea of everything being industrial and old. Leaning into the takeover of greed and capitalism that's taken place in the musical. The use of metal also leans into the subject of the show – the lack of water – making it seem a little like a dried up sewer, especially with the empty metal pipe in the background. The metal would also be easy to assemble and take down in venues so would work out a little easier compared to wood. They also wouldn't have to make anything look like metal when they can just use metal. I think they would have built the scaffolding and walkways from metal and added layers and interesting pieces behind that tp give the set more dimension; such s the pipe and the other layer of scaffolding behind the first.

(Photos from: Michael Schweikardt, 2006)

METAL FOR AESTHETICS – ALIEN (1979) – RON COBB
IVE WRITTEN 'FOR AESTHETICS' HERE BECAUSE IM NOT SO SURE ABOUT WHAT THE SET WAS BUILT OUT OF, BUT THEY USE THE AESTHETICS OF METAL IN REALLY INTERESTING WAYS AND I REALLY WANTED TO TALK ABOUT IT HERE.



Inspired by gothic mansions and H.R Geiger the set of alien is a sprawling labyrinth of metal, "The ship is essentially a giant oil-refinery, but Scott wanted it to look like a gothic cathedral floating



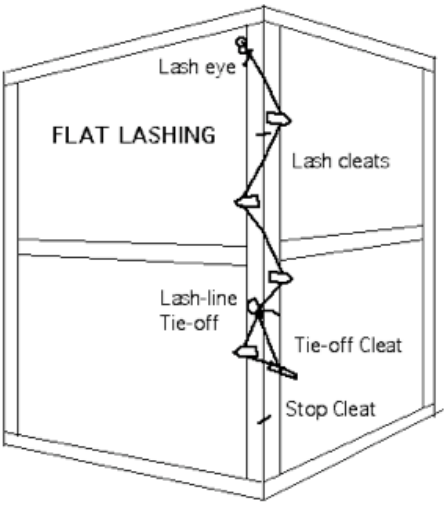
in space. Built as a miniature model, the Nostromo features towers covered with intricate filigree detail reminiscence of Notre Dame in Paris. Inside, the corridors are gloomy and labyrinthine, representing a technological version of the subterranean tunnels of gothic horror. " (zouch magazine, 2010).

Whilst the use of metal leads to the instant recognition of the set as somewhere in space it also effectively helps to propel the horror. The set uses its harsh materials to evoke the horror of being trapped, especially in space, there's nowhere to run with metal on all sides of you and only space awaiting outside the walls. Metal also perfectly captures Geigers work, especially when twisted into the unnatural shapes that await the crew on some parts of the ship. The twisting amorphous forms become even more unsettling when made from metal.

(Photo from Imdb and Alien, 1979)

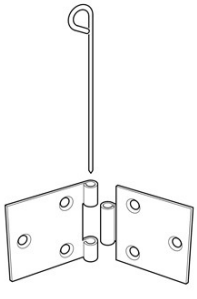
STUDY TASK EIGHT – JOINING FLATS

- ***Cleat and throw line –*** *A cleat is a metal bracket with a hole in that's attached to the flat and used to tie the throw line (rope) through to connect flats together.*

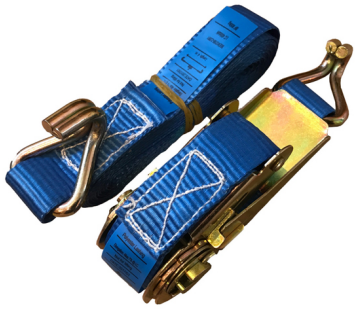




- ***Pin hinges –*** *these are hinges with removable pins so adjacent flats can be put together and taken apart easily, they also allow for movement with the flats as they are hinges.*



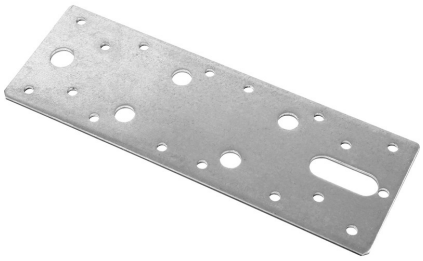
(Flints)



✳ ***Ratchet straps –*** *straps that can be used to hold flats together.*

(Ratchet straps uk)

✳ ***Connector plates –*** *flat metal plates that can be screwed into the back edges of flats to attach them together. Can also be easily removed.*



(Tool station)

STUDY TASK NINE – WELDING AND METALWORK

The size of metal you can buy often depends on the intended use and manufacturing process along with the type off metal you want to use. The average sizes of metal you can buy are;

- *36 x 96*
- *36 x 120*
- *36 x 144*
- *48 x 96*
- *48 x 120*
- *48 x 144*

Generally wood is cheaper to use than metal, but this depends on the type of metal and how much/little you are buying. It also depends on the companies you're buying it from and how their prices work. But also when comparing metal and wood you need to take into account what the kind of set you want to make is and what it calls for.

TYPES OF WELDING

There are four main and widely used types of welding. They each have their own advantages and disadvantages and use a range of different materials.

✳ ***MIG – GAS METAL ARC WELDING (GMAW)***

“This is a type of arc welding that uses a continuous wire called an electrode. You will also use a shielding gas that travels through the welding gun and protects against contamination.” (Iavalley, 2021) this type of welding is most often used it buildings and vehicle exhausts.

- ***TIG – GAS TUNGSTEN ARC WELDING (GTAW)***

“When working with TIG welding, you use an electrode made of tungsten. Tungsten is one of the toughest metal materials. It will not dissolve or burn off. Welding can be done through a process known as fusion which is using or not using a filler metal. TIG also uses an external gas supply, such as argon or helium.” (Iavalley, 2021). Used mostly in vehicle work and aerospace and industrial work. Also useful for farmers, helping them with repairs.

- ***STICK – SHIELDED METAL ARC WELDING (SMAW)***

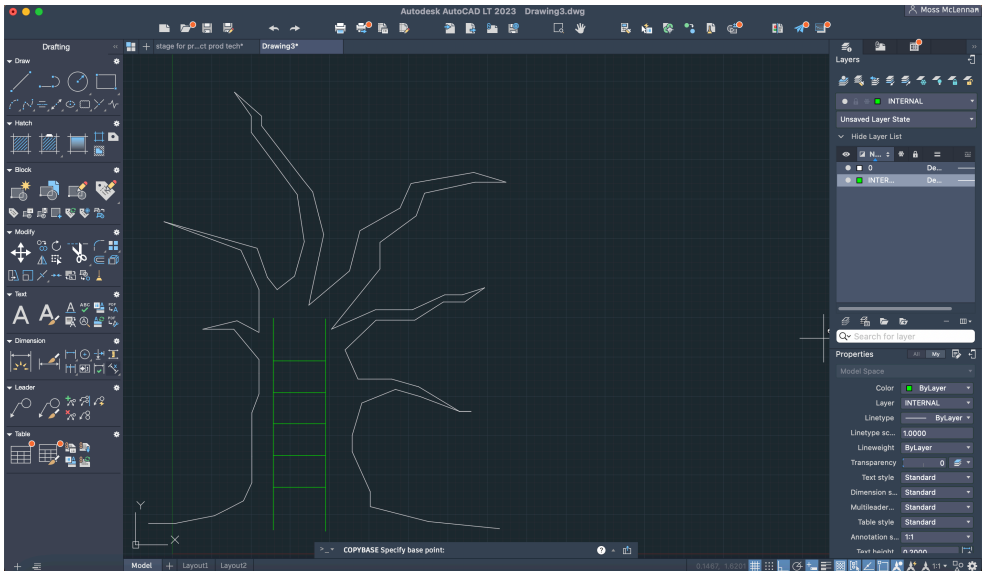
“For this type of welding, you will use a shielded metal art welding or more commonly known as Stick welding. You will use a consumable and protected electrode, or stick. The stick softens and combines metals by heating with an arc between a covered metal electrode and the base metal workpiece. As the stick melts, its protective cover also melts and shields the weld area from oxygen and other gases that may be in the air.” (Iavalley, 2021) This is a portable form of welding and means its used for repairs as it can travel easily.

- ***FLUX-CORED – FLUX-CORED ARC WELDING (FCAW)***

“Flux-cored arc welding is similar to MIG welding because both use continuous wire and power supplies. You will combine a continuous electrode with a base metal. The electrode is a hollow tube filled with flux that is fed through the weld gun and into the weld pool.” (Iavalley, 2021). This welding is used on thicker metals and in machines used in industry. It also offers protection against weather conditions.

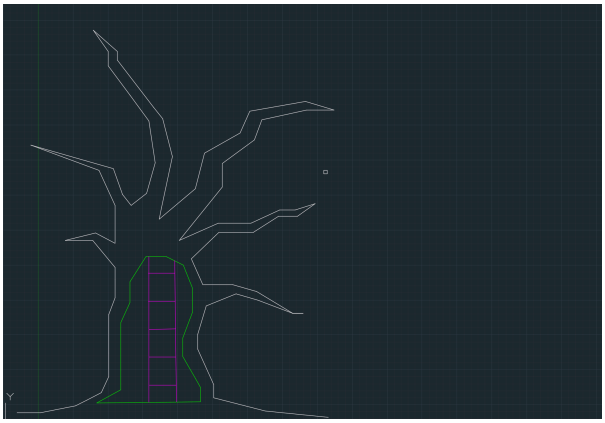
STUDY TASK TEN – BUILDING A TREE FOR A SET

Making a tree for a set that needs to be climbed is a complicated thing to work out, the scenery needs to look good but also be strong enough and stable enough for actors to climb. The tree would have to either have an internal structure for someone to climb or something behind it that people can climb that can stay hidden. This depends on how the tree will be seen by the audience or if it also moves. I drew a few sketches and idea of how I think it might be done.



I started by thinking about a tree on set that wouldn’t move. I thought about keeping the way up and on the tree on the back, meaning it will be hidden on the stage and actors can climb up the tree easily.

I then thought about how this would work on a tree that moves around, I thought about using a door that blends in to allow the actors to climb up and through but then I got stuck on how the actors would reach their marks if they needed to go on the branches. I think the best way of making it claimable would be to disguise the way up the tree, making it look like part of the tree. Using the material you've used to clad the tree on the ladder or treads so that you're unable to see it if the tree moves. Obviously it would have to have tape and marks for the actors but I think on a stage they wouldn't be seen easily by the audience.



A MIDSUMMERS NIGHTS DREAM – MOVING CLIMBABLE TREE



I really like this set, I like how the tree looks and works with the rest of the set, characters and costumes. It's hard to find information on it online but I think they may have little ways into the tree from the bottom edges and must have something to go up and also out from the sides by the branches. They also look like the actors could get up on the branches themselves but I'm not too sure of the height. In the book 'theatrical design and production' the writer explains trees can be built with chicken wire and paper machê. "The chicken wire is supported by a basic armature of plywood or stock sweeps" (Gillette, 2000). The book says you are also able to spray the tree with foam and sand this down to get the shape of a tree. Burlap can also be used "the character of the bark can be created by forming the burlap into ridges that resemble the type of bark that you are simulating" (Gillette, 2000). There are a range of methods that can be used for building a tree for the stage and each have their own advantages and disadvantages.

PERSONAL RESEARCH – SETS AND THEIR CONSTRUCTION

BATES MOTEL



'Bates motel' was a 2013 thriller/horror that served as a prequel to Alfred Hitchcock's 'Psycho'. It focuses on the relationship between Norman Bates and his mother before the events of the film. Norma and her son move to White Pine (Oregon) to start over after her husband and Normans father had died. From then on you descend into the madness of their lives with them, watching as domino after domino falls on the way to the events of the movie. I think it's a really interesting take on the film and adds a lot of extra dimension to each of the characters.





To create the sets for the show the show runners (Carlton Cuse and Kerry Ehrin) were given the original blueprints from universal to work from. They decided to use this as a sort of jumping off point for the look of their show, a modernised version of White Pine and the Bates family. The exterior of the house is almost identical to the original, same colour, same windows, same eerie presence over the motel. They pay Homage to the original and to Hitchcock with this in a really amazing way. The house has this sort of visceral reaction in you as you're watching, it has the ghosts of the original film hanging over it and you expect to see 'mother' in every window. I think doing this with the house gave them a little more leeway with the interior. The house has to be suited to the family inside it; this functionally dysfunctional family needs a place to live that hasn't descended into the madness of the events of the film yet. Norma cooks breakfast for Norman and his brother in the kitchen and music floats through the living room as Norman practices taxidermy in the basement. If they had faithfully recreated the madness nestled into the house of the original set there wouldn't be much of a story to tell – the family had already torn themselves apart and took the house with it – but by doing it this

way they allow the house to grow and shift with the story.



"Bates bosses Ehrin and Carlton Cuse also didn't want to completely recreate the interior, with Ehrin noting that the psychological lens viewers would look at the house through had to reflect both the darkness inside Norma, but also make you root for this modern woman starting a new life. "Norma was a different person than the mother in the film," Ehrin says. "My fear was that if the house looked exactly like it did in the film, people would just think she was crazy. You want people to get on the ride with her and you have hope for her."" (Entertainment weekly, 2017).



They built two versions of the house and then the interior. They had the large scale version of the house, for exterior shots, that sat atop a hill above the families motel and brooded there for five seasons. For this they used flats and constructed the shell of the house, so actors could walk up to, in and around it. This set was on an old landfill site and had cardboard cut out of Alfred Hitchcock in the window as a security guard. It's important to have the setting of the house and the motel be a tangible thing in the show, being in the world the writers and show runners are creating and work with the script to sell the narrative.

They then had sections of the houses exterior in a studio, pieces like the porch (above) and certain sections of the house where it would be tricky to get the shots they wanted with the on location house. I can think of a few scenes in the show they used this technique for; 1x01 where Norman jumps from his window to sneak out to a party springs to mind as filming this on the large scale house seems impossible. They

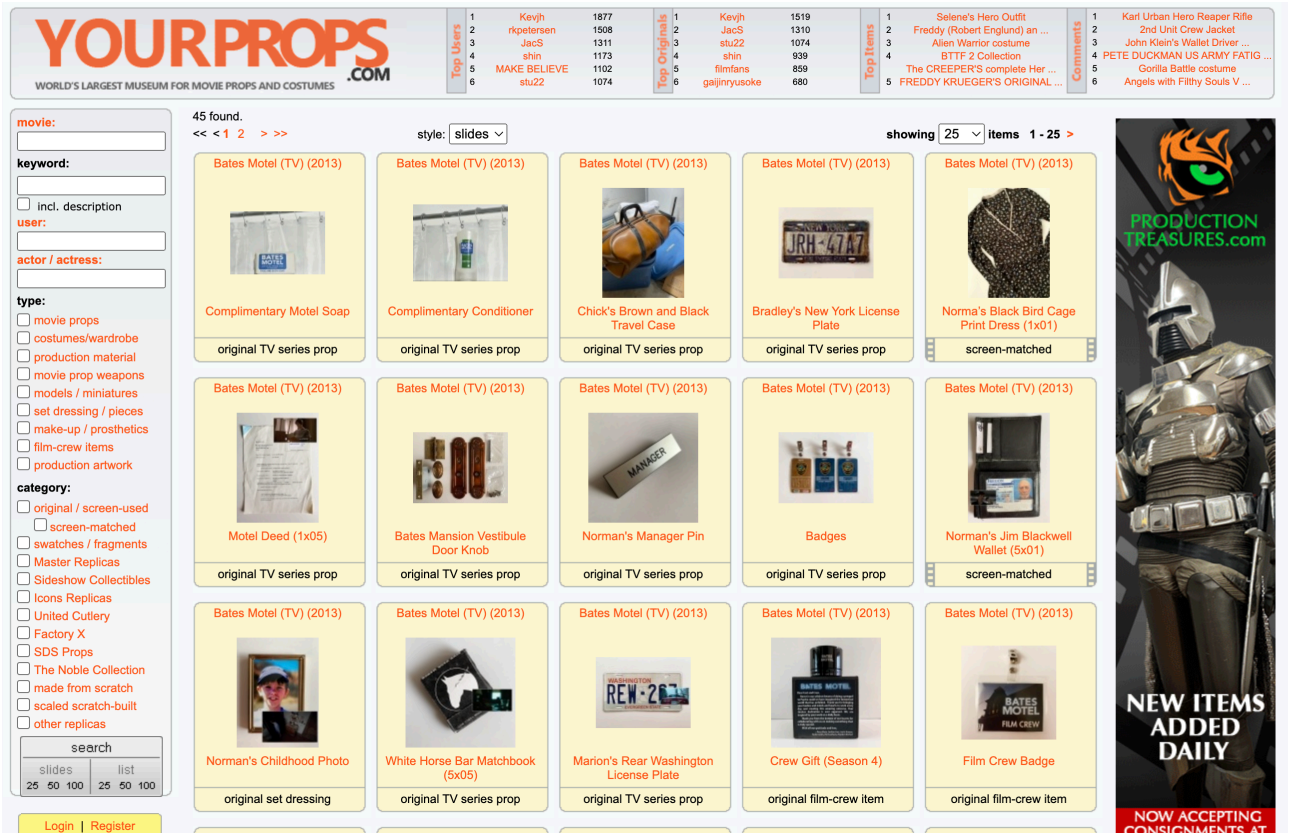
also would've used this for the many scenes of people arriving, exiting and entering the house.

For the interior they built out the house in a studio, using a mix of built and made furniture and props to bring the place to life. They did a lot of sourcing from vintage places and also have a few old set pieces from the original psycho set.

The props also add a lot to the show, from the motel flyers, keys for the rooms and Normas reading glasses to the smashed china, murder weapons and the taxidermy animals in Normans basement. The props add an extra dimension and reality to the show, it's interesting how they do this without bringing people out of the pre established world too much as well. They've modernised the show so instead of things from the 60s people have mobile phones and laptops and computers which could really bring you out of the show but it instead keeps you locked in.

I wanted to look into the props more and started to research into them in more detail. I started by searching and looking up photos of the props used in the show, I came across a website that serves as an archive for props used in a range of different shows and films.

https://www.yourprops.com/movie/Bates%2BMotel%2B%2528TV%2529%2B%25282013%2529.html







I was looking through all of these when I came across some prop flyers for the hotel used throughout the first few seasons. I thought they were really cool and wanted to have a go at making my own. I worked within the idea of making a whole leaflet that would be used in a shot from the show instead of only the front so I took the front of the originals as inspiration for this.

I started by using a colour picker to pick out the colours on the original flyers that I wanted to use in mine. I then began to make them in a program called 'canva'. I found the normal dimensions for a flyer and started off with the motif that can be seen from the flyers in the show and then built them up from there.
(Yourprops)

BATES MOTEL

White Pine Bay
4019 Hwy 88, OREGON 97300
541-555-0133



BATES MOTEL

Bates motel, in the historic town of white pine bay, offers comfortable, affordable rooms at the heart of the town. Our rooms boast amenities such as; toiletries, en suites, maid services and we have a brilliantly accommodating staff team to help you with anything you might need.

With a mother and son team at the heart of the buisness, we work to acheive the best service possible to make your stay comfortable and enjoyable.

Price per night is £45 with a discount of 10% for multiple night stays. With free wifi!

White pine bay offers a range of exciting and historical places fro you to visit on your stay! Such as Falls Lake, The Arcanum Club, Sunset beach, Glimmer beach and much more, the team onsite is happy to help with travel needs!

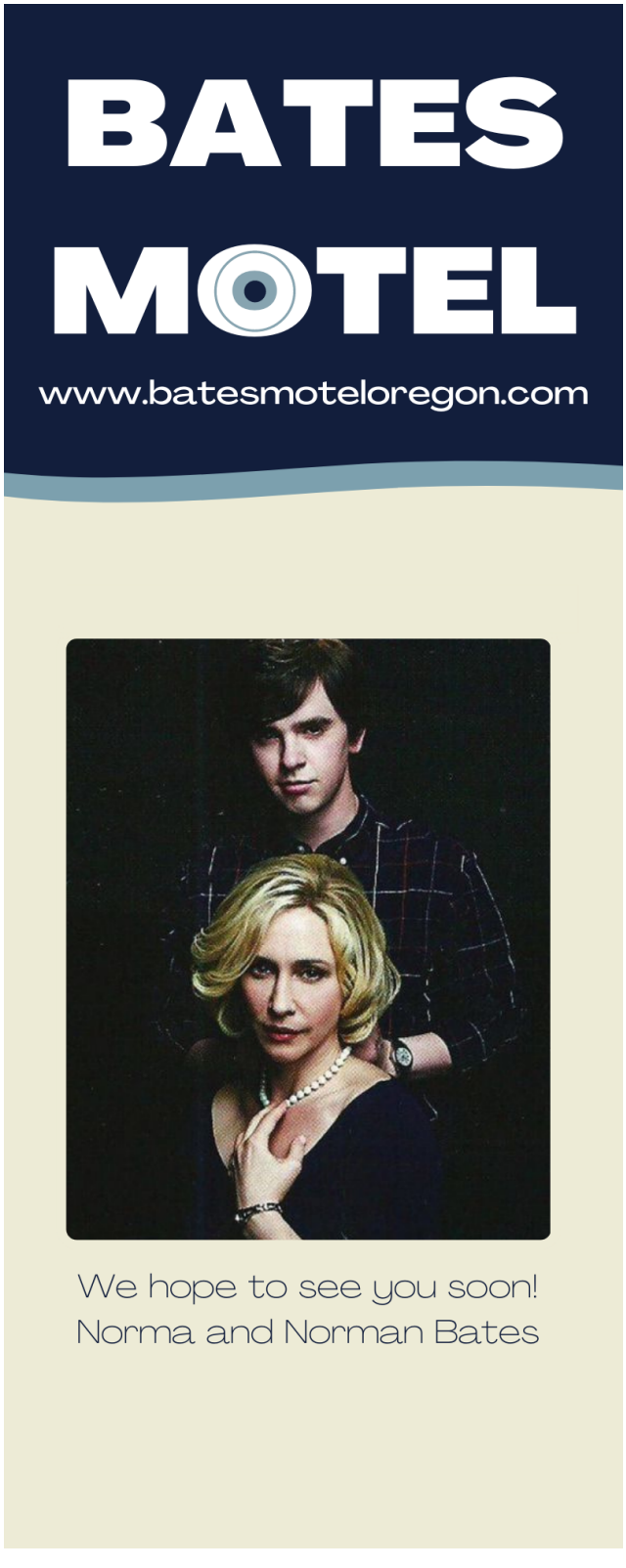
FRONT *– I stuck with the motif they Used in the original flyers, the Two shades of blue across the top. In the 'Bates motel' name I created The look of en eye in the 'o' to Refrence the scenes in the original Film and in the show where Norman Spies on motel guests and his mother From inside the motel and house.*

INSIDE ONE *– For the inside I added information about the motel and It's location. I used significant places from the show; a lake where Norma and Norman hide a body, A Gentleman's club a character is involved with investigating and the beach Bradley Martins memorial is Held along with where her clothes*

The photo I used is quite simple As to not make the page look too Messy, It's a shot from 1x01 when Norma and Norman first arrive at The Motel.

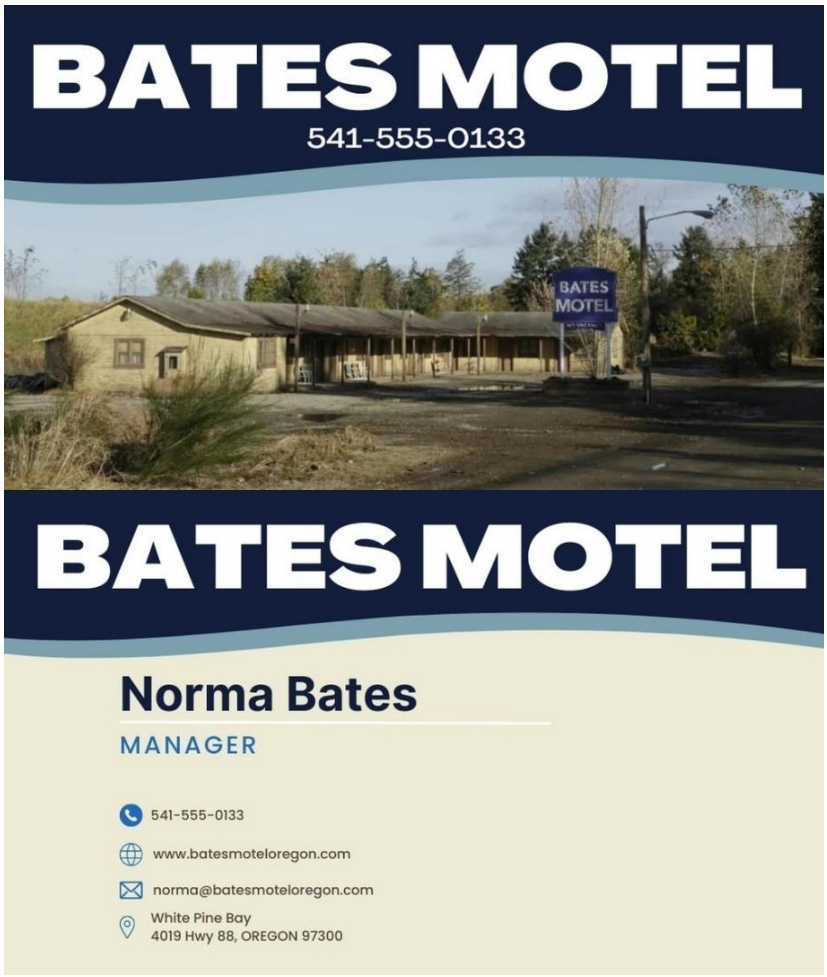
are found after she runs away. I also changed the eye motif to a different colour. I also hid a message in the writing with this Colour change. Highlighting Certain letters to spell out a Message based on lines from The show.





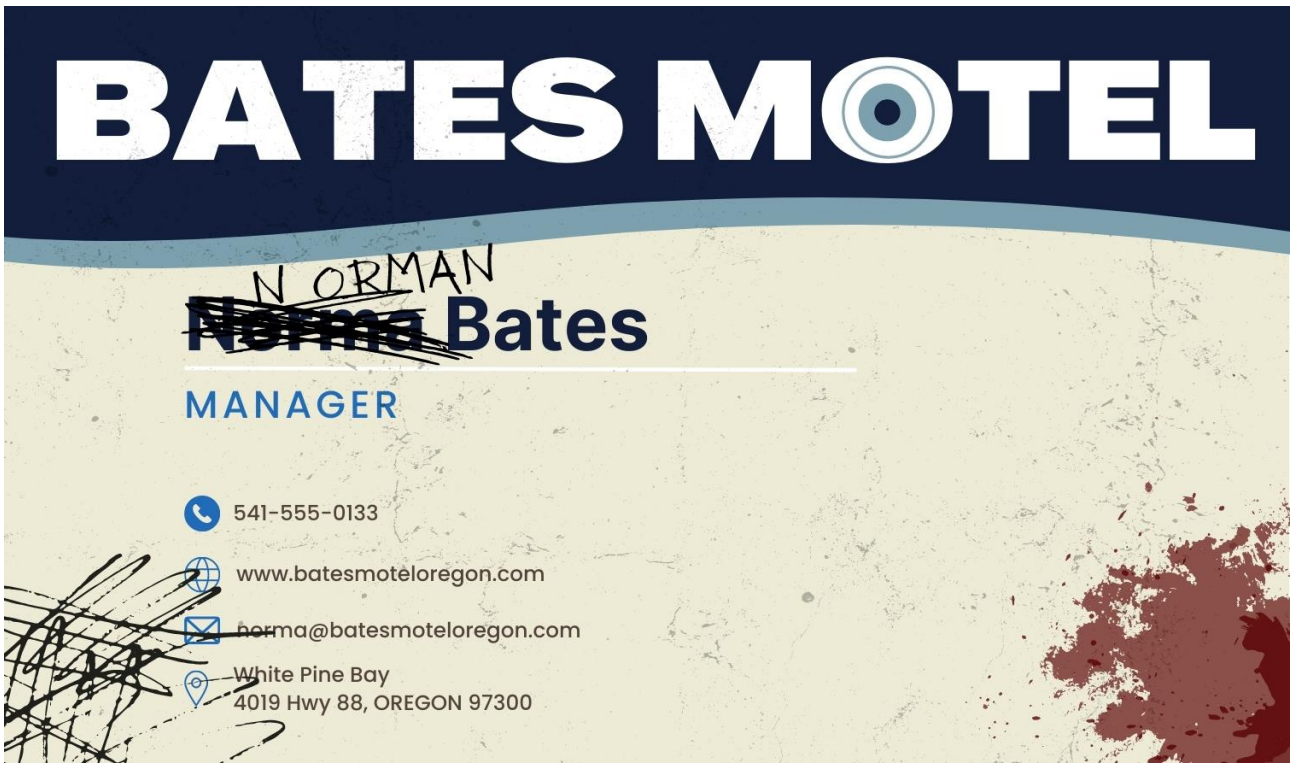
INSIDE TWO *– For this page I used Photos from the show as photos From the business. I used a photo Of a room From 1x01 where Norman And Norma attempt to hide a body From the police. A photo from Season five of Norman on the Porch after he has fully descended Into madness. The other photos Don't hold as much significance But they add a lot to the page And make it look cohesive.*

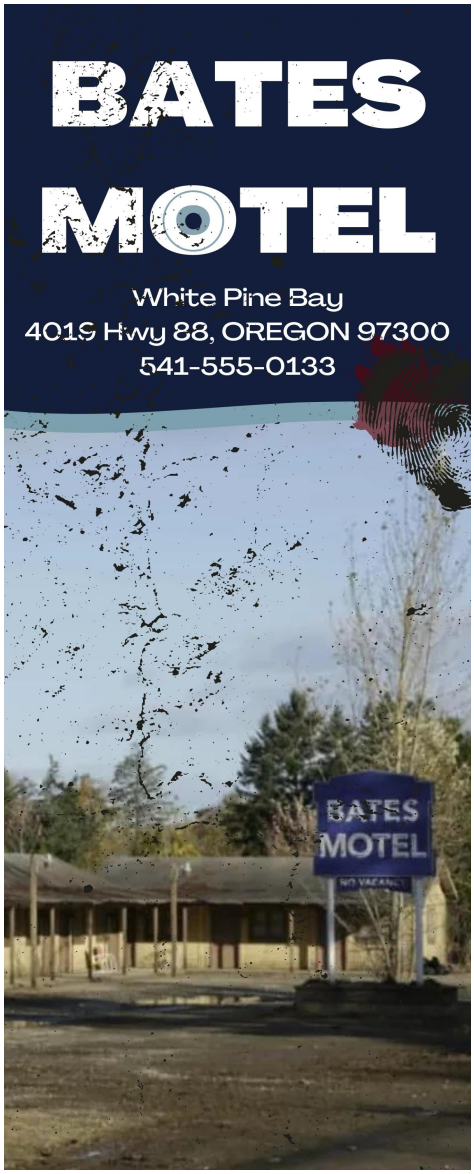
BACK *– I enjoyed messing around with the back, I found it quite interesting to try and get into the characters mindset and make something they would (Norma makes all the motel's stuff). I found this photo of them that is, or at least I find, quite creepy. But I added it as Norma in particular would find charming and inviting instead. I also added the email for that Is used in the original props.*



I also made some business cards for Norma, I added the same picture and used the information I used before. I really enjoyed making the two props cohesive with each other it was really fun.

I also worked on weathering (for want of a better term) some of the pages. I made these from the idea that they were made for the early seasons so I wanted to edit them a little as if they had been around up to the last season, after the show had just about caught up to the film in terms of plot. This means that Norman had killed his mother, but he doesn't realise this as he still talks to a version of her in his head and also assumes her personality at points. He had taken over the role of hotel manager at this point also, returning home to an imaginary version of his mother after work and pretending to be her as he works on chores around the house and things like that. I tried to reflect this sort of rapid descent into madness in the weathering of the pieces.





Norman, at this point, wouldn't be thinking of replacing or updating the marketing for the motel. It wouldn't occur to him to get more printed or update the flyers or change the name on the business cards properly. He also has no clue that he assumes his mothers personality when he does it so I think he'd change the business card names in the only way he could. Norman isn't stupid but his mother kept him sheltered and I think this comes across in these choices. His mother, or the version of normans mother in his head, doesn't leave the house In the last few episodes so wouldn't be around to tell him to update and change these things (if she was alive she would absolutely have updated them ten times by the last season). So things like this would simply get left to rot and decay in the wake of Normans descent.

I really enjoyed working on props, I enjoyed being able to explore the narrative of the world with a physical piece of work like this. I think I captured the look of the show and motel quite well and I enjoyed throwing in little elements of story and hidden details as well. I also really enjoyed the weathering I did, I think it added a lot to the pieces and worked really well.

BUILDING A BAR



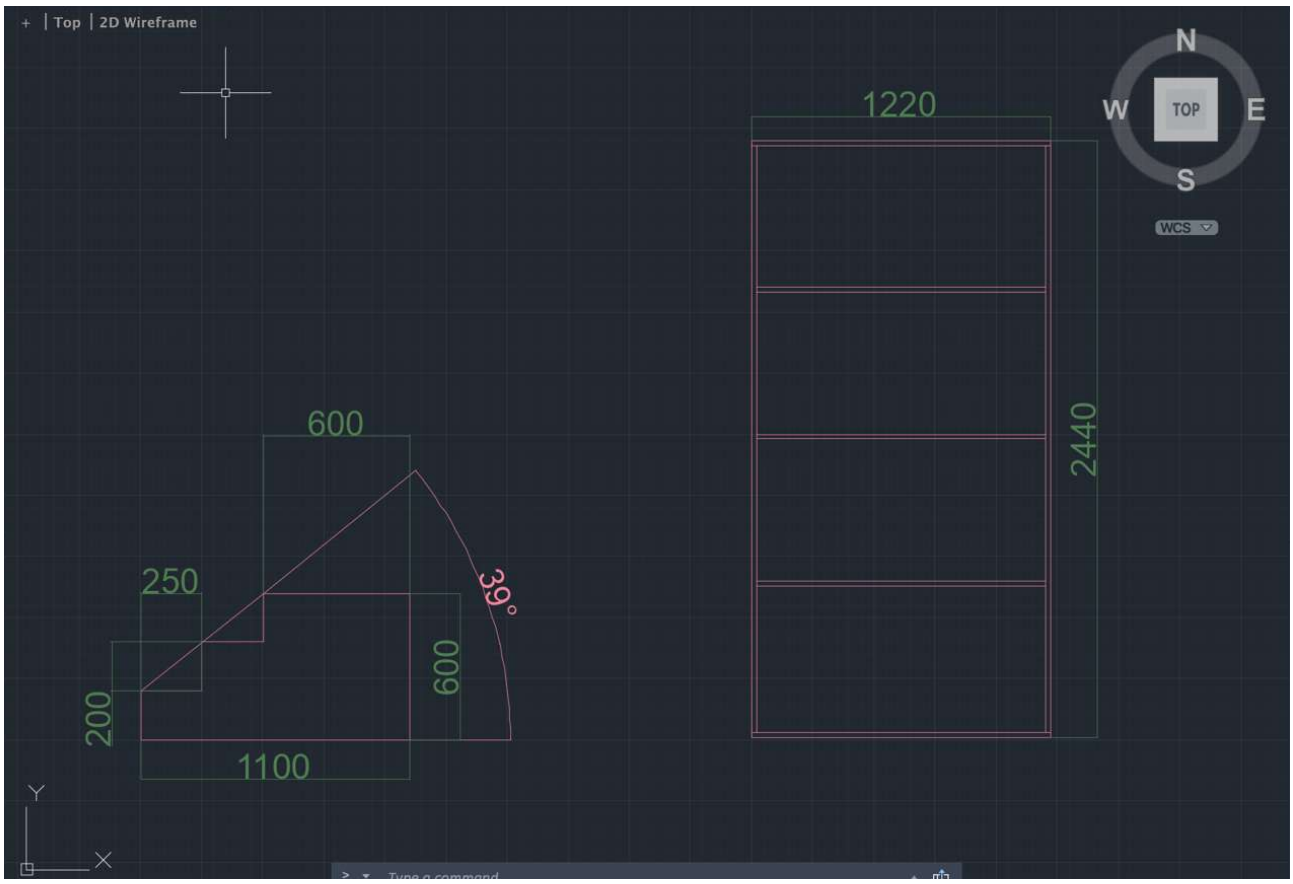
We were given the task to help build a piece of set for a production. We had to build a bar and shelves for behind it to hold wine bottles. We started by making slight modified flats, we had a left, right and middle piece to make. Our group started with the right piece, we began by making a cutting list and squaring off the wood to cut. Once we had cut the pieces out we began to do a dry fit, this was a little difficult as the wood we had was a little bowed and bent so we tried our best to fit it together as square as we could before glueing and screwing the pieces together. We started with the most square edges, making sure they were perfectly lined up before glueing and screwing them in place. We then found the other side was a little easier to get square and we attached those pieces also. Once that was down we worked on adding the supports inside the frame, these were different from regular flats as they were going to act as shelves as well as support and were going to be cladded. We stuck and screwed those in, making sure they were square and flush. We then started to add in the shelves that would hold the wine, making sure they had an overhang so they could fit the bottles in, we also worked to attach a smaller section of the flats that another group had made using hooks, we measured out the depth, position and height of the hook before screwing everything in place so it was even and square. We then cladded this piece, using plywood we drew roughly around the Frame so it fit, then we glued and stapled it all down ready to be trimmed down to size with the rotor.

CONCLUSION

I really enjoyed the bar project, it was fun to be part of making something so large scale. It was a really fun thing to do and I enjoyed being in the workshop for it. I think being in the workshop and working on all the projects we have worked on has made me a lot more confident in the workshop and with tools and building in general.

STUDY TASK ELEVEN – DRAWING SET PIECES IN CAD

In our cad lesson we drew out a couple of pieces for a stage, we drew out and accurately measured a set of treads and a flat.



I really enjoyed working with CAD, it allowed me to explore different ways of drawing sets and scenery.

STUDY TASK TWELVE – CLADDING SCENIC ELEMENTS

Cladding is a process used to cover scenic elements to make them suitable for the parts of the set they are in. Cladding can be used to form walls when flats are cladded, they can also be used to disguise things like treads into the rest of the scenery. Cladding can also be used to protect scenic elements. Cladding can be done with a variety of different materials; wood, fabric, styrofoam to name a few. These materials can be painted on and weathered for scenery and sets. Cladding can be an easy way to add texture to scenery and make it pop on the stage and work well within the scene.

In our construction lessons, we have been working on cladding our treads. We cladded either side of the treads with styrofoam and drew out shape of rocks to then cut with a poly cutter. This would help to blend the treads into the scenery they were apart of. We also used cladding inner bar build to cover the front of the flats we made.



MARCEL JAMBON

1848-1908

Marcel Jambon was a French scenic designer and painter, he "built maquettes to plan his theatrical sets." (Gurney, 2019). I really like the maquette he created, they allowed him to see his designs from different angles and plan out how lighting would work and also how he could attach part of the sets to the stage. I think they are really cool pieces of art that also served a distinct purpose.

BUILDING ROSTRA

We were given the task to make a Rostra for the dance students, We were given measurements for a circle and our group had to cut out one side of this for the other group to cut the other. We started by getting the right measurement on a plank of wood and drilling a hole at the right spot for it to be half of the circle. We then used the pencil to draw a semi circle and checked that it was the right size and shape before cutting it out with a jig saw. It was kind of nerve wracking to cut out but we each took our bit very slowly so we could cut the shape correctly. The other half go of our group began to cut the supports for the rostra as we got this cut out and we then started adding the supports to the flat semi circle. We glued, screwed and stapled these down; we did one on the very edge so the two sides could be connected and then others coming perpendicularly down from that towards the curved edge.



Once they were all in place we added smaller supports in-between these and sanded down the edges so they didn't stick out over the curved edge of the rostra. We then drew round some linoleum with each half of the circle so it could be put over the circle and painted. The top was painted then the sides were covered and painted and the rostra was done!

CONCLUSION

I enjoyed making the rostra, it was really fun working with the whole class for certain sections and making something to be used in a

performance. I think whilst I’m not the best at construction I'm really enjoying myself learning and practising doing it with different projects.

STAGE MANAGEMENT TALK

WE HAD A TALK FROM SOMEONE FROM SMA

- *professional membership association*
- *founded, owned and governed by stage managers*
- *no legal standing*

***bectu** – they set the rates and payment and an association will support you in this instead of going straight to equity with legal action*
society of British theatre designers

***MANDY** – jobs board*

- *£35 for a year or £10 free trial for 3 months*
- *Graduate membership comes w that*
- *student news letter*
- *fortnightly newsletter*
- *quarterly queue line*
- *Mandy discount*
- *stage discount*
- *fast track to graduate*

driving license
- *big cities it doesn't matter*
- *balance and making it work for you*
- *shape your own career*

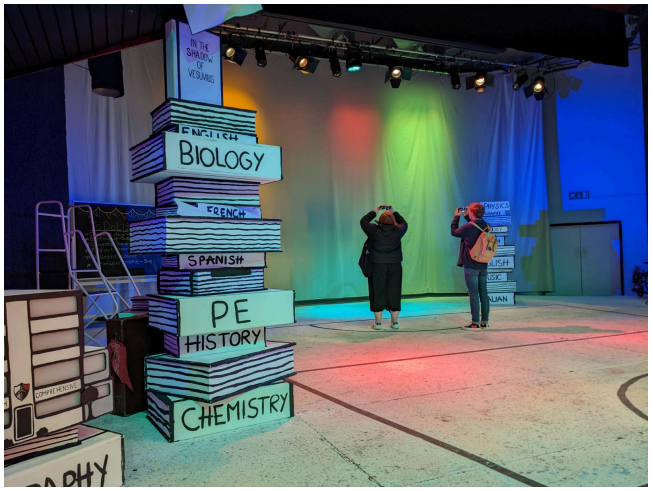
www.theatredigsbooker.com

reading contracts thoroughly
- *looking out for buy outs*
- *clauses*
- *NDA*
- *working lengths*
- *pay (check for how the money lines up to your work and how much of your time they're buying)*
- *you don't want to skip over it because it contains important stuff*

EDUCATION! EDUCATION! EDUCATION!

THIRD YEAR PRODUCTION





We got to see the third year production, the play was about a school on the brink of closure and the students and teachers that worked there. The production was really good and really fun to watch. We were able to see the set between productions to get a look round it and see how everything worked and was built and used. The set was really cool and used the lighting In the theatre really well. I like how they painted the floor to look like a school gym and used the stacked books as decoration that also informed the play and scenes. They used the books around the edges of the stage to act as walls and partitions and brought different pieces of furniture in for different rooms of the school. I really liked how the set was simple but was able to still be engaging and interesting to look at. I also really enjoyed the paper lines flying over the top of the stage. The set had the feel of scribbles on the side of a notebook, everything was done in a very sketchy way and helped to get across the idea of this being in a school. For props they had a lot of them on the side of the stage hidden by the books. They used the step ladders a few time to help the actors get higher up. They also used an overhead projector, this helped tie in with the theme of school and the nostalgia of being there. I think the projections they did were really cool and helped add interest to the scenes. They had the projector and certain props on small trucks they used to move things around the stage. Overall I really enjoyed seeing the play and it was so fun to see.



PERSONAL RESEARCH – SETS AND THEIR CONSTRUCTION

THE DESCENT – BUILDING HORROR



The cave is a 2005 horror film that centred around a group of old friends exploring a cave system in Appalachia. Even before the horror of the film unfolds that premise has some kick, Appalachia is home to the mammoth cave system that at an estimated 600 miles is the longest known at this point in time. With only 400 of these 600 miles having been explored the cave has formed a twisting mass of urban legends, horror stories and local myths surrounding it. The cave was first discovered after the story of a man trapped in a cave broke. It was the first major caving incident to get into the news and the whole of America was hooked.

The man died, after tireless efforts and many failed rescues, in that cave and his tomb lay far too deep in the earth to be reached. America mourned in horror for a few weeks and the whole situation should have put people off, scared them away from whatever lay below the soil; but it didn't. People kept exploring, kept coming, kept crawling deeper and deeper into the cracks and crevices that the earth had to offer them. Thus, with exploration and blind stupidity, Mammoth cave was discovered – and since then it has kept on being discovered. More and more of the cave system is being found every year as more and more people enter into the void to see what it has to offer.



Appalachia itself is a region stretching between the bottom of new York and Alabama and Georgia carrying its own rich history and scars of the past. The Appalachian mountain range, its forests and its cave systems are dense and stretch for miles, plenty of places to run and hide and never be seen again. Because of this it became a spot for gunslingers and criminals to escape the law and hide up in. The law wouldn’t venture up to the mountains, they wouldn’t set foot in the forests and they wouldn’t think about the caves. The ever twisting ever growing cave system that seemed to swallow

people whole spawned Stories of men turned monsters, tales of people running to escape the law or their past and for whatever reason getting lost and changing. Or even early humans Adapting to the climate of the dark and wet and quiet below the earth and feeding on anything unfortunate enough to get too close. These stories were what informed, among other things, the story of the descent.

To say the decent is just about caves would be doing it a disservice, the descent is about loss and grief. In the first five minutes of the film our main character, Sarah, had lost her daughter and husband in a car accident. The film pulls no punches with you, never giving you a moment to catch your breath before gut punch after gut punch is delivered. Years after this event, which occurred on Sarah and her friends' trip, the group reconvene with a couple of new faces and a plan to spend a few days spelunking like they used to. The horror begins when Juno, an antagonist to Sarah's story in many ways, takes them to a different part of the cave entirely. An unexplored part of the mammoth system they can discover and name as a group. This is revealed to the group after a collapse in the section of cave they are in blocks off their only known way out. This would be horrifying enough but then the creatures appear, and they're hungry.



The creatures do not attack out of nowhere though, throughout the first few scenes in the cave the creatures can be seen hidden in certain shots, eyes can be seen in the dark and figures skirt around the camera. I think this is a really nice touch from the director that uses the monsters and the sets to their advantages. They attack ferociously, fast and without mercy, splitting the group in three. Leaving Sarah by herself to face the creatures and the people she's there with.

The film progresses onwards with the group traversing the caves in search for an exit, until the only two left are Sarah and Juno. Juno who had been having an affair with Sarah's husband and had killed Sarah's best friend Beth a few hours into their ordeal.

This is where the horror compounds, when it becomes clear that the film is less and less about Sarah escaping the creatures in the cave and more

about her wrestling and finding peace with her immense grief, pain and trauma.

THE SETS OF THE DESCENT

I SPENT A LITTLE TOO LONG RAMBLING ABOOUT CAVES

The set designer for the film was Simon Bowles who has also designed sets for Pride and crooked house among many others. For the sets they built sections of a cave in a studio. When I found this out I was really shocked, I had watched this film three or four times and each of these times I was convinced it was a real cave. Or at least I was convinced it was partially a real cave. The set designer captured the horror of the twisting and turning passages in a cave extremely well and it only propels the horror further as they were able to get some really amazing shots they wouldn't have been able to get filming in a real cave. "Bowles took the best cave structures from his research accumulated of all the most spectacular cave systems in the world to create something larger and more overpowering to set the action against. This was achieved by building large sets at Pinewood Studios, London with some use of models and a digital matte painting." (Simon Bowles, 2005).





A computer generated render of the planned enteric to the cave and what the final shot looked like with the set.



They used timber frames to form the structures of the cave so they could be moves and flipped and turned to get better angles and to also be reused for different parts of the cave. "Tunnels were built within very solid timber and scaffolding structures so they could reuse the sets by rotating them, laying them on their side and running water through them to make it look like different parts of the cave system." (Simon Bowles, 2005). I think this made the cave in the film look cohesive and flow together, which was really important for the film and for the set to work and be believable.

I can’t find any information on it but it looks like they used sheets of plastic and foam to form tight entrances and tunnels in the cave before cladding it with paint and sand a sand like material perhaps.





For a scene where a sheer drop was needed, they sued styrofoam, plaster and different materials to make a slate wall. Carved out of the styrofoam and then painted and plastered to look like slate. They also had it so the actresses were only 8ft off the floor when filming scenes where they had to be hanging over a sheer drop.



The set built for the 'bone dam' section of the cave. A large pool of water held back by piles of animal bones that the group would traverse early on into the cave. They had a 50ft by 50ft 1inch pool to act as the pool of water the bones were in as well as large stalagmites coming up out of the cave floor.



The stalactites used throughout the film were made from dipped wax so they would glow when actors torches and headlamps would hit them during filming.





A model for the 'bone chamber' and the actual set in production, This set is one of there last few used in the film and is an important part in the story and I really love it. The shots of Sarah climbing the piles and piles of bones are so poignant to watch and have this sort of triumphant anger to them that comes through in the set that she has to traverse to get out. The set is this physical manifestation of Sarah overcoming her grief and her trauma. They built it by using a sloped rostra covered in a thin layer of fake bones for the actress to scramble over to get to the exit.

And now for the ending, Sarah clambers up the bone pile, desperate and scrambling. She's covered in blood; her own and her friends', she's breathless. Reaching out with everything she's got towards the light of the outer world. Then a hand breaks free, bursts through the ground, and the audience along with Sarah can now breathe. It's one of the few scenes I can recall having a visceral reaction too, one that hasn't lessened overtime at all, I literally took a breath watching it. I took

a breath with Sarah and it felt like it was the first time I had been able to breathe in the films 90 minute run time. It's triumphant and freeing and literally a weight of the viewers shoulders. Finally, you're out of the hell these characters had endured and – obviously that was a fake out.



Sarah emerges from the cave, scrambles to the car and speeds away. All before she stops on the side of the road and the audience a long with her is startled by the appearance of Juno's ghost (or more likely a manifestation on Juno from Sarahs mind due to the guilt of leaving her in the cave). Then, suddenly – without any warning, we are back, deep within the cave, with Sarah. She's sharing a birthday cake with her



daughter bathed in red candlelight.
The candlelight turns out to be a campfire and, of course, her daughter isn't really there. Sarah stays in the cave, with a memory of her daughter as screaming of the creatures can be heard in the distance.

POMONA

THIRD YEAR PRODUCTION

We got the chance to see the third year production of 'Pomona'. For the set they used multiple colours to paint out the tentacles of the back wall, this echoed the ties to Cthulhu in the play and made it seem like street art in the backdrop of the city that the play was set in. The white circle In the middle was used to project images and photos onto and looked really cool when they were playing over it. The main parts of the play were set in an old abandoned building and The floor had a



mixture of dirt and stone painted onto it which helped to get this idea across. The boxes on stage were used in really interesting ways, they were painted to match the floor and moved in different ways to be different environments and settings within the play. They were used as a a car and as a bedroom and a rooftop and it was really interesting to see simple bits of scenery used in such interesting and versatile ways. I liked the simplicity of the sets and the way it could adapt to each environment and scene in the play. It was a really cool way to use the space. I think it was a really good opportunity to be able to see Pomona and get to experience how third year productions work and how we'd produce our own sets for our productions.

YR AMGUEDDFA

WORKING ON A TV SET

We were able to do work experience on the set for Yr Amgueddfa, it was really cool to see and experience working on a set for a production. It was amazing to get to talk to all the people there and see their different roles within the production. It was also really cool to get insight into the industry and how it works. We were helping out on a get out, this meant we were helping to pack up and prepare everything to be moved. We started off by helping to fold up and put away dust sheets, then using bubblewrap to carefully wrap up fragile props and put them into boxes to be put in the vans. We had to bring a mix of large and small props and furniture out to the van to be packed away and moved. It was really interesting to see how this process worked and who was responsible for what. One of the last few things we had to do was help lift and carry large decorative frames to the vans, they were really heavy and we had to work in groups to heave these frames into the vans. It was a really really fun experience and cemented that this is the industry I want to be in. Whilst I was nervous for it the nerves were instantly wiped away when I got into the work and I loved it. I'm very thankful for the opportunity and am really excited to do more.

CONCLUSION

I have found the construction module really interesting, it has been exciting and really informative to spend time in the workshop and get to grips with how making and constructing works. I think even though I know I want to go into design learning about construction has been really fun and interesting. I have learnt a lot of essential skills that I will need in my future career And that I will use in my practice now. Being able to know how things are built and made is such a useful skill and one that I have really enjoyed learning about in these lessons.

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