Production Project
Sound of Music

Alaya Kow

Synopsis of Movie

I was already familiar with the plot of "The Sound of music" as it is a classic musical Ive watched with my Mum and my Nan. Coincidently my Nan is actually visiting Austria to see the films locations this summer because its her favourite musical, a shame its not earlier as it wouldve been nice to see some from pictures from my nan for research.

The plot follows Maria a nun in training whose been sent to govern Captain Von Trapps seven children. Since his wife died the family have struggled keeping a governess likely due to the captains strict military mannerisms and the kids taking opportunity to rebel against this. Maria teaches the kids music and unites the household the Captain falling for her and giving up courting the Baroness. The nazis take over Austria where this is set and because the Captain remained firm in rejecting the Nazi party the family is targeted and the family must escape.



Subplots:

- Liesal is in love with Ralph, a telegraph delivery boy. But he becomes a nazi and treats her colder. He doesnt give away the family when he catches them so maybe he still likes her.
- The baroness tells Maria the Captain likes her. Prompting maria to almost return to the church as shes scared of Breaking her vows as a nun
- Uncle max trying to turn the family into performers
- The Nuns except for Mother Abscess hate Maria

The Play script vs the Movie

The songs.

- Lonely Goatherd is a puppet show by Maria and the children in the movie but in the play it is sung by Maria during the thunder storm. In the movie she sings Favourite things to the children but is sung by Maria and Mother Abbess in the play. The order they are performed in is slightly different aswell.

A noticeable difference for me was Elsas character. In the movie she notices the Captains and Marias relationship forming and points it out to Maria, prompting Maria to leave the family. This makes her come across a bit catty especially with her comment about Maria being a nun feeling like a dig at the celibacy vow nuns should take. In the play she comes across nice and ends her relationship with the captain over political differences.

- The sound of music (Play + Movie)
- Maria (Play + movie)
- My favourite things (Play + movie)
- Do Re Mi (Play + movie)
- Sixteen going on seventeen (Play + movie)
- The lonely goatherd (Play + movie)
- How can love survive (Play)
- So long farewell (Play + movie)
- Morning hymn (Play + movie)
- Climb every mountain (Play + movie)
- No way to stop it (Play)
- An ordinary couple (Play)
- Confetteimini domino (Play)
- Gaudeaus domino (Play)
- Edelweiss (Play + movie)
- I have confidence (movie)
- Something good (movie)

Research Notes from script read

Revised + Research Notes.

- March 12th 1938 German troops entered Austria without opposition The next day Austria was incorporated into the greater german reich the next day (Anschluss)

- Abbess - female superior of Nuns
- Postulant - Someone on a trial shft to join church
- Mistress of Novices - trains new members disciplines
- Mistress of Postulants - Evaluates if postulants stay

- Nonnberg mountain in Austria

- Von Trapp Real family

- Cretonne - durable heavy duty cotton

- "Die like Camille" 1936 Camile movie
  La Dame aux Camelias novel
  a tragic romantic death
  Parisian Courtesan Camile dying of tuberculosis gives ~~him~~ her love up for family.
  He rushes to her side as shes dies.

Dirndll - Traditonal dress

First script read: Thoughts.

Selling Austria early 1938

Nuns church

P6 - Set descrip[-



Mother Abbess gave her permission to leave (P6

Maria raised on mountain?

mother abbess teaches her favourite things not in movie

MA - Also raised on mountain.

P18 - Vondrap home.

Script it Fran Schmidt calls whistle dehumanizing

Fraulschmidt - housekeeper P20.

Teaches Kids to sing P26.

No dinner / NO frog.

Drapes - yellow Brown Cretane P36

The goat song is the thunder song.

max doesnt travel with elsa.

max has song P50

"Die like Camile" P52.

maria in dirndll - P54

Edelweiss - P57

Research Notes from script read

- Edelweiss - symbol of Austrian patriotism, courage, love
  Historically picked to prove love to partner

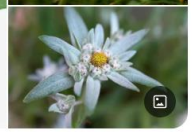
- Redcoat orchestra

Edelweiss

Plant









RHS

Leontopodium nivale subsp. alpinum|edelweiss/RHS Gardening

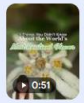
... edelweiss Alpine Rockery from the RHS. ... Leontopodium are herbaceous perennials with simple leaves and termin...

Facebook • The Bo...

Did you know how incredible the...

Edelweiss is a unique flower that stands the...

25 Jan 2023



J. Parker's

Edelweiss - Leontopdium alpinum - J. Parker's





Edelweiss Perennial Plants...

£0.80



Edelweiss - Leontopdium Alpinum /...



FloristryWarehouse Edelweiss Artificial Flowers Sprays



Artificial Edelweiss Flower Spray

£2.99 & more prices

About

Leontopodium nivale, commonly called edelweiss, is a mountain flower belonging to the daisy or sunflower family Asteraceae. The plant prefers rocky limestone places at about 1,800–3,400 metres altitude. It is a non-toxic plant. Wikipedia

Scientific name: Leontopodium nivale
Genus: Leontopodium
Family: Asteraceae
Kingdom: Plantae
Order: Asterales

Feedback

Maria + Captain duet
P60 redcoat "gypsy" orchestra. budapest
Louisa remembers beautiful lady - mum. P60
P62 - Party flops. Half wont talk other half.
Ländler

Captain invites maria P65.
Elsa fake headache to avoid people.
P66.
Brid Brigetta - the perceptive one
Points out he loves her
P66-67
P74 Maria parents dead.
goat song for festival
Concert hall - P78 Kaltzberg.
Max is Politically "neutral" P84
song about not standing up
Elsa likes? Maria.
They actually break up because
he wont agree with Nazis P88
Anschluss. Franz hels. Nonnberg. Brummer horan
III - Edelweiss song

The Production

(Venue, Production Company)

Notes from Meeting Mike and getting our Project Brief

Monday 8th December

Mike - Production, working show.
Wen - met at Lyric. Prodwear / Chair

Youth opera 4th year working with us
Done in 2012
Charity - rely on Volunteers, 40 years.
Cast of 65 roughly 7 - 25 age.
Storing stuff in wings.
Tuesday week before (10th)

+07 88050 4047 93 Mike (side number)

Weekly progress report Email

Back on 5th January.

Strictly Come Dancing Gazebo scene
Directors ~~Bat~~ ideas.

Birch trees - Austria. (weighted bottom stable)

Stone Bridge small Brooke not river.
Long not tall. 2ft Wide, 12ft long
How tall is Wall. Sections on wheels.

Get in - 10th. everything set. Wednesday
15 US
12-8 volunteer

- will send us visuals of hired set
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- Gazebo scene 6. Three parts (maybe Act 2) Build around captain
- Tree Birch Act 1 scene 2 (Added scenes)
- Chandelier (
- Flag / Banners (end of concert hall. downstage 3 flags
  Tape or velcro to house tabs.
  once on not revealed yet.
- Do we need a tearable one?
- 6 trees. Visually branches. (6Ft)
  Carried by small children.
  Base so they can rest. one handed.
- Can be implied design (gazebo)
  confidence in what step on.
- Bridge - 2 people stand then crossing.
- Bridge structural timber clad in poly. or Vac form. Stage L+R
- Gazebo - welding Wood. Stage left.
- Changes in black out 10-15 seconds.
- Tec in 16th. How people made or shorter similar





The lyric theatre

The play will be in The Lyric Theatre and performed by Carmarthen Youth Opera. The Lyric is the largest theatre in Carmarthenshire and the subject of the film 'Save the Cinema' which tells the story of how the Youth Operas director and founder Elizabeth Evans convinced the owner to let her and a team of volunteers clean up and put on a show in the unused building in 1987. Since then its been a home for Carmarthen Youth Operas productions.

The sound of Music will be directed by Rhian with Mike and Wen as producers. Theyve tasked us with creating a Gazebo and Bridge for the production aswell as Trees.



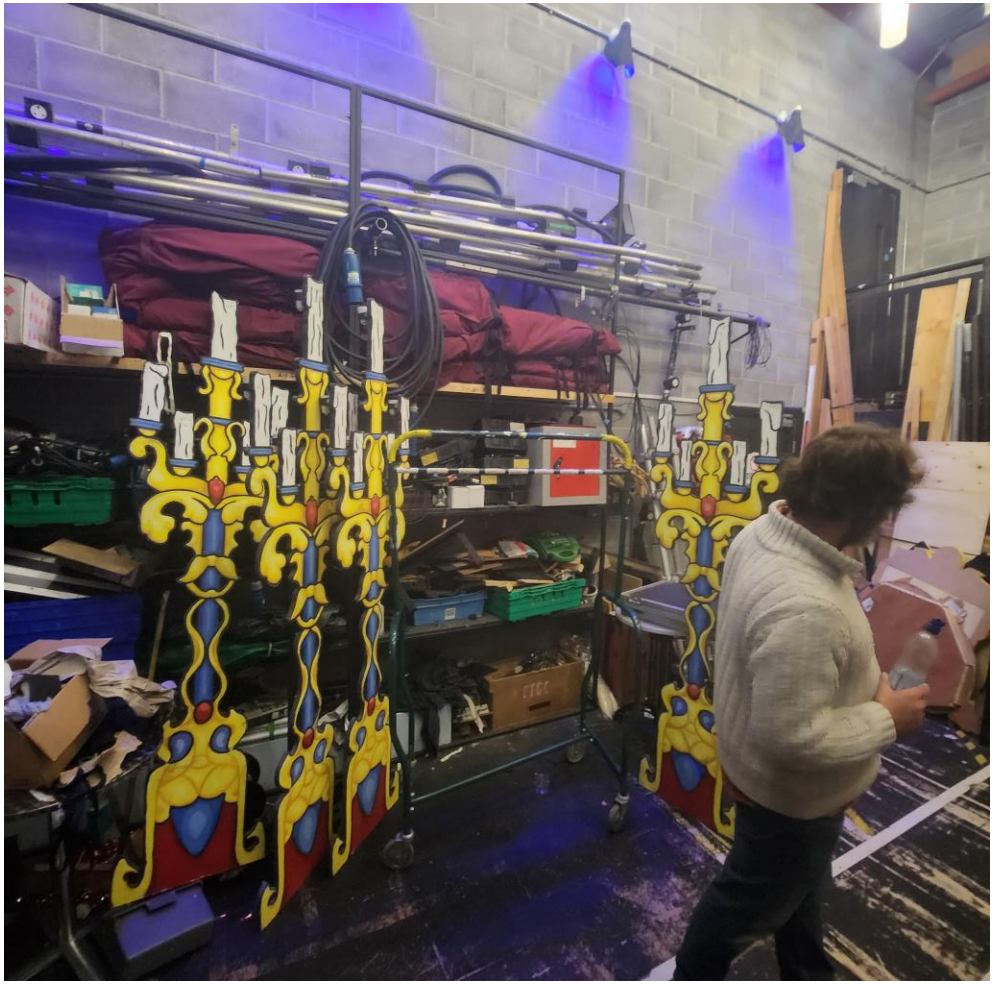
The lyric theatre





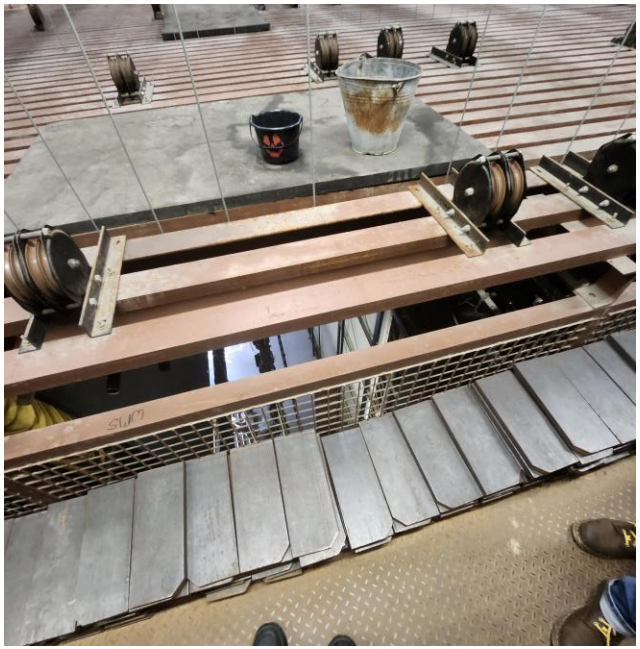
Photos of the Lyric Theatre from when we helped with GetIn



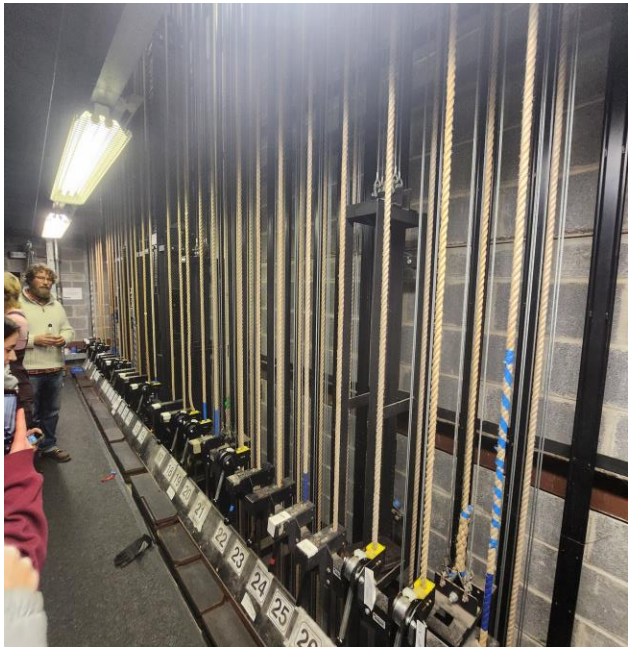


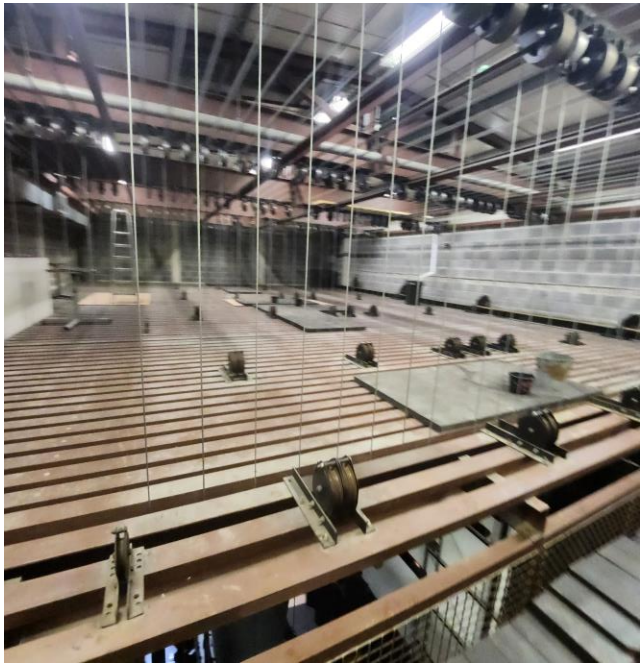
Photos of the Lyric Theatre from when we helped with GetIn











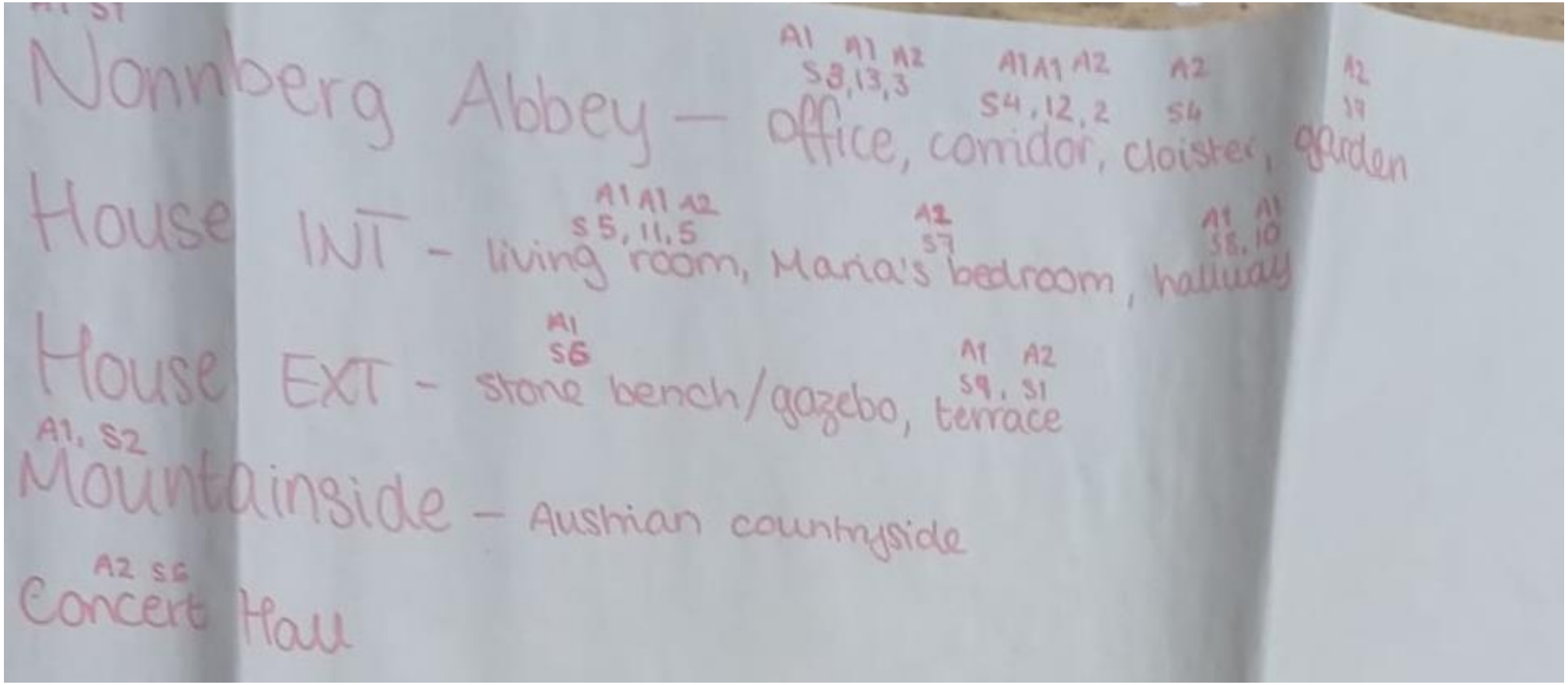
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Location and Character list

Location list

Class Group Work

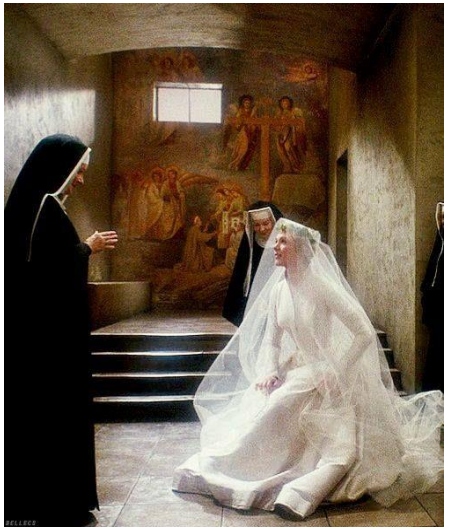


Nonnberg abbey (interior and exterior)















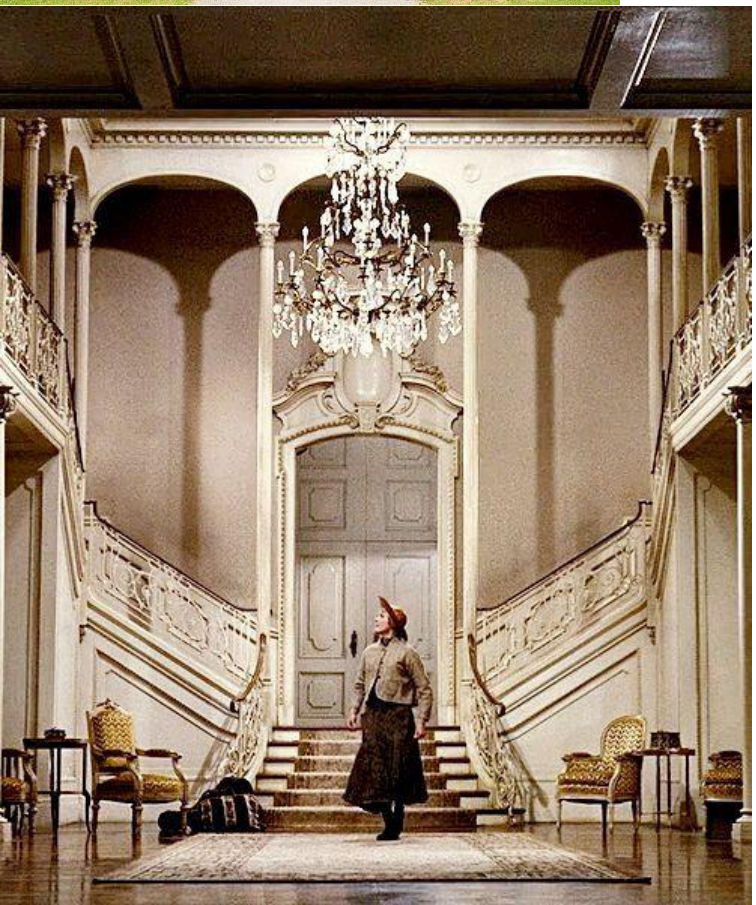


Vonn Trapp Family manor (interior and exterior)

















Vonn Trapp Family manor (Marias bedroom)









Vonn Trapp Family manor (Garden, gazebo, terrace)

















The mountains (Austrian countryside)







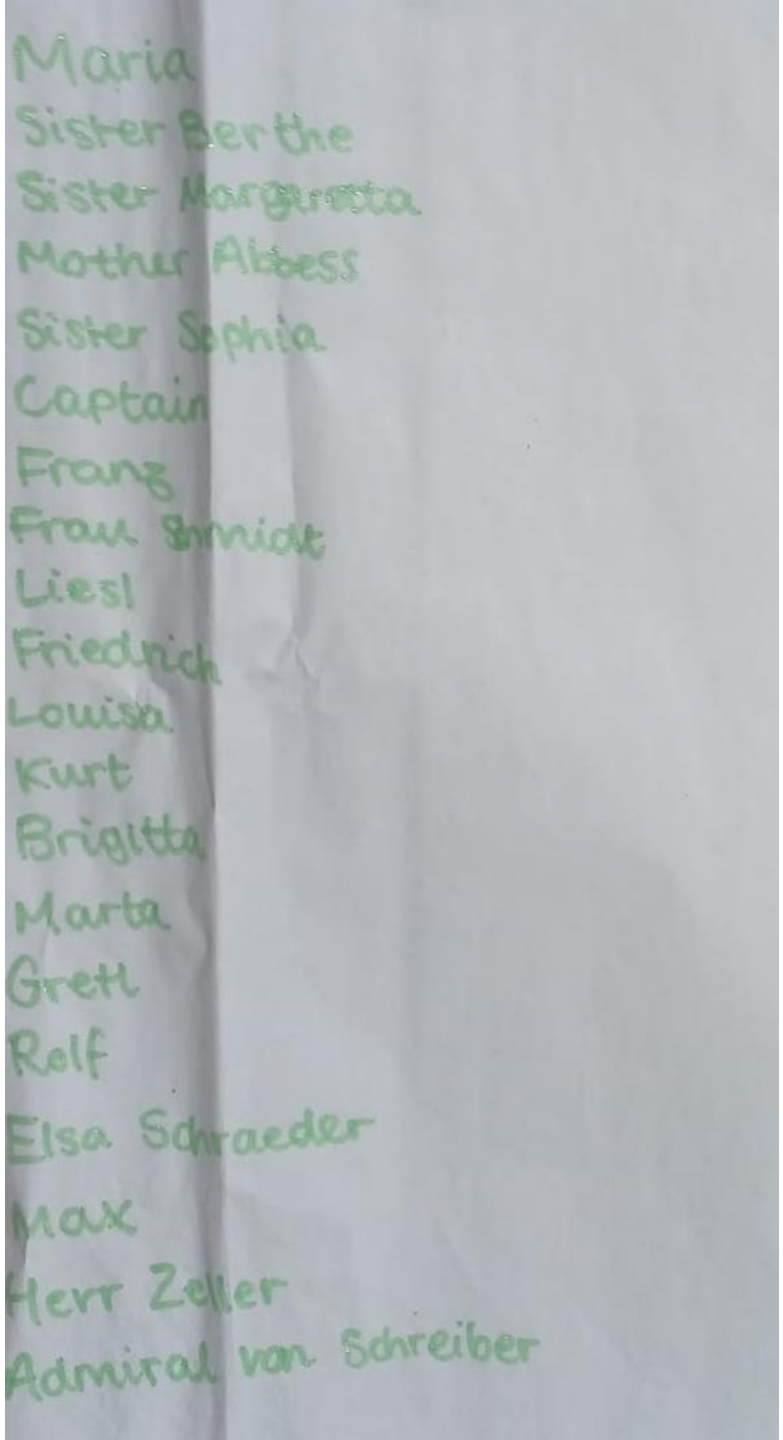






Character list

Class Group Work



Character breakdown

(From Script)

Maria







MARIA

- becomes their mother
- until September
- becomes governess to the von Trapp Children
- can make her own clothes out of curtains
- Catholic
- loves God & Jesus
- ADHD
- How do you solve a problem like Maria
- always seems to be in trouble
- a flibbertigibbet
- a will-o'-the-wisp
- a clown
- helps the Captain come up with their escape plan
- can play the guitar
- never been in love before
- falls in love with the Captain
- marries him
- a postulant
- has avoidance issues
- grew up on the hills of Salzburg
- lives in Nonnberg Abbey for most of her life
- ~~seems~~ no family
- reintroduces music into the von Trapp house
- when she's scared, she sings the lonely goatherd

Captain Georg Von Trapp

Class Group Work







CAPTAIN

- falls in love with Mana immediately
- after only knowing her a few weeks
- Maria is his 2nd wife
- has 7 children
- likes the mountains
- runs his house like a ship
- A Captain in the Navy during the First World War
- good friends with Max Detweiler
- before Maria - spends a lot of time away from home
  - seeing Elsa Schraeder
- lives outside of Salzburg, Austria
- can play the guitar
- has a large estate
- sings Edelweiss
- doesn't like Nazis
  - loves Austria
- has a dead wife
  - bans music in his house after the death

The Von Trapp (With a focus on Liesl as she has a subplot)

Class Group Work



CHILDREN

- Friedrich (14)
- Louisa (13)
- Kurt (10)
- Brigitta (9)
- Maria (7)
- Gretl (youngest)

- Gretl wants to be loved (p.55)
- call Maria mum quickly
- Kurt is sensitive he's easily hurt + ignored by his father (p.55)
- wear white sailor uniforms (p.22)
- every morning they have class, every afternoon they march
- Brigitta notices things + always tells the truth (p.55)
- have a dead mother
- Friedrich's afraid to be himself - he's shy - he's aloof (p.55)
- Louisa wants to have a good time (p.55)
- Austrian
- sheltered
- play tricks on their governesses to get attention from their father





LIESL

- oldest (16)
- wants to try champagn
- respond to whistles → each has their own tune
- afraid of thunder and lightning
- like Maria immediately
- sixteen going on seventeen
- overconfident in their mountain climbing abilities
- doesn't want to be treated as a child (p.55)
- doesn't need a governess
- in love with Rolf (17) - telegram delivery boy → Nazi
- aiming to go to boarding school





Elsa





ELSA

- likes Maria
- Elsa Schraeder
- defends Rolf
- widowed
- lives in Vienna
- gets engaged to the Captain
  - call off the engagement due to different views
- anti social
  - fakes a headache to get out of the party (P. 62)
- a Baroness
- dressed cosmopolitan
  - a handsome woman in her late 30's. Cosmopolitan, alert and attractive
- agrees with Max's views about the Nazis
  - this isn't a time to make enemies let's make some friends (p.50)
- CEO of her husbands company
  - Henrich's estate (p.48)
  - President of his corporation

Max

Class Group Work







MAX

- stalls at the concert so that the family can escape
- Brigitta doesn't trust him
- gay
  - close friends with Elsa
    - wants Elsa and Captain to marry
- charming and vital (p. 45)
- self-centred
- Swiss mentality
  - plays both sides
    - accepts their fate
- You couldn't hate me. I'm too lovable (p. 53)
- loves money
  - poor
    - doesn't like being seen with poor people
  - loves rich people
    - I like rich people. I like the way they live. I like the way I live when I'm with them. (p. 49)
- very close with the von Trapp family
  - the children call him uncle
  - babysits them
- Third ~~minister~~ secretary of the ministry of education and culture (p. 99)
  - becomes first secretary in the new regime
  - old regime

Herr Zeller

Class Group Work





potentially German

Nazi

is having an argument the first time we meet him

HERR ZELLER

he doesn't dance

warns Ebbenfeld to not be anti-nazi

There's going to be Anschluss, I warn you and everyone like you (p. 62)

wants to get a hold of the von Trapp family

Nuns and Mother Abbess





NUNS

- sing in Latin
- think Maria is a problem to solve
  - not an asset to the abbey
- Catholic
- mistress of novices
  - ~~postulants~~
- mistress of postulants
  - Sister Berthe
  - Sister Margarette
  - Sister Sophia



MOTHER ABBESS

- sends Maria to the von Trapps
- get searched frequently by the Nazis
  - hide the von Trapps from the Nazis
- head of the Nonnberg Abbey





Gazebo

Flags and banners, Birch Trees

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Gazebo from Strictly Come Dancing

One of the refrences we got from the Director Rhian was Strictly come dancings gazebo for Amber Davies and ~~Louis Tope~~ Nikita. I think making a direct recreation of this set piece would be really dull and unimaginative. The set looks a little awkward, the straight benches arranged in a round and the window panels spread out.





Gazebo Research (SoM Design by Scott B Randall)

Set Designers and Builders: SetCrafters.com · Join
Scott B Randall · 2 December 2025 ·

Our 100-seat community theatre opened "Sound of Music" last Friday, and had a sold out weekend!

I designed the set and lights for the show. We have very little wing space in our theatre, no fly system and no orchestra pit. So I always have to consider those restrictions when designing.

I wanted to blend the indoors and outdoors into one unit set, so I took inspiration from Italian frescoes and our scenic artist painted the Alps on the walls of the Von Trapp villa. The shape of the set is also meant to suggest the shape of a mountain valley, with Mother Abess's office upstairs SR and Maria's bedroom upstairs SL.

We used periaktoi for many of the scenes, for ease of scene changes and to conserve space. We built "secret" walls into the set that open up to store the few set pieces we needed.







Gazebo Research (SoM Design by Nick Hahn)



I was looking on Facebook to see how others did the Gazebo for their own Plays of Sound Of Music and found the Concept sketch and finish build by Nick Hahn where it seems like the Gazebo roof is floating and part of the Flys and instead of benches theres a small raised step platform. I thought using the flys was a smart way to save space but ultimately we didn't know how much room there would be with the set backdrops and if having a large roof would affect lighting



Gazebo Research (Imagery)

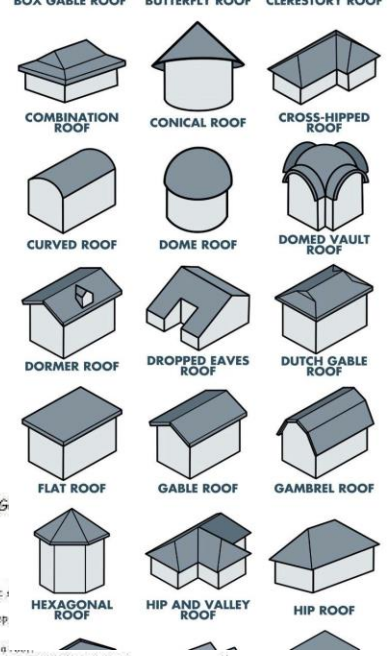


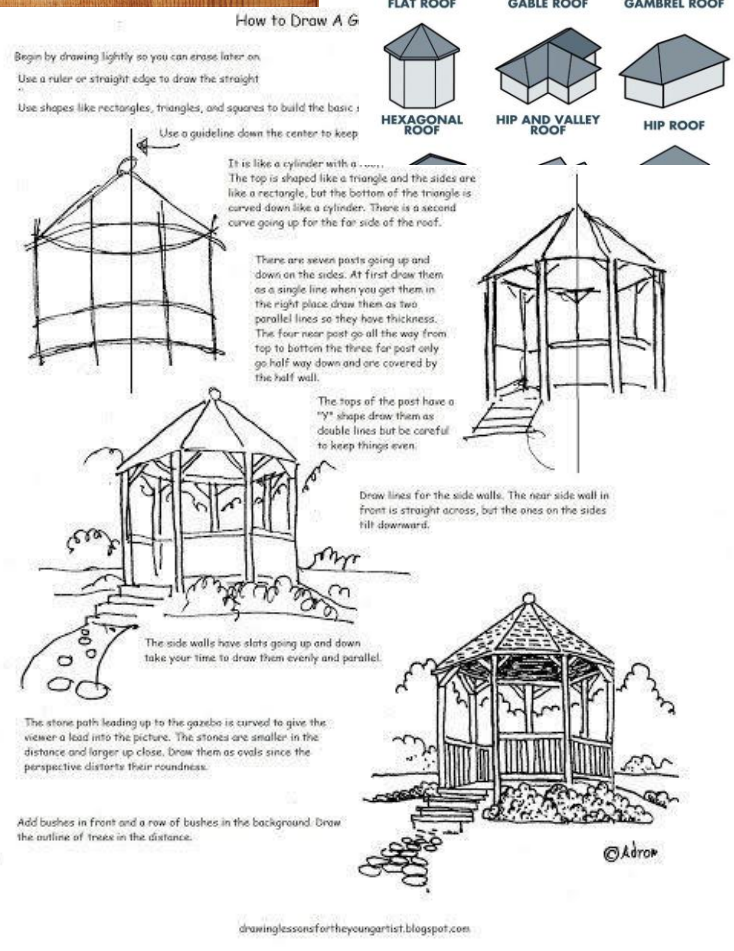




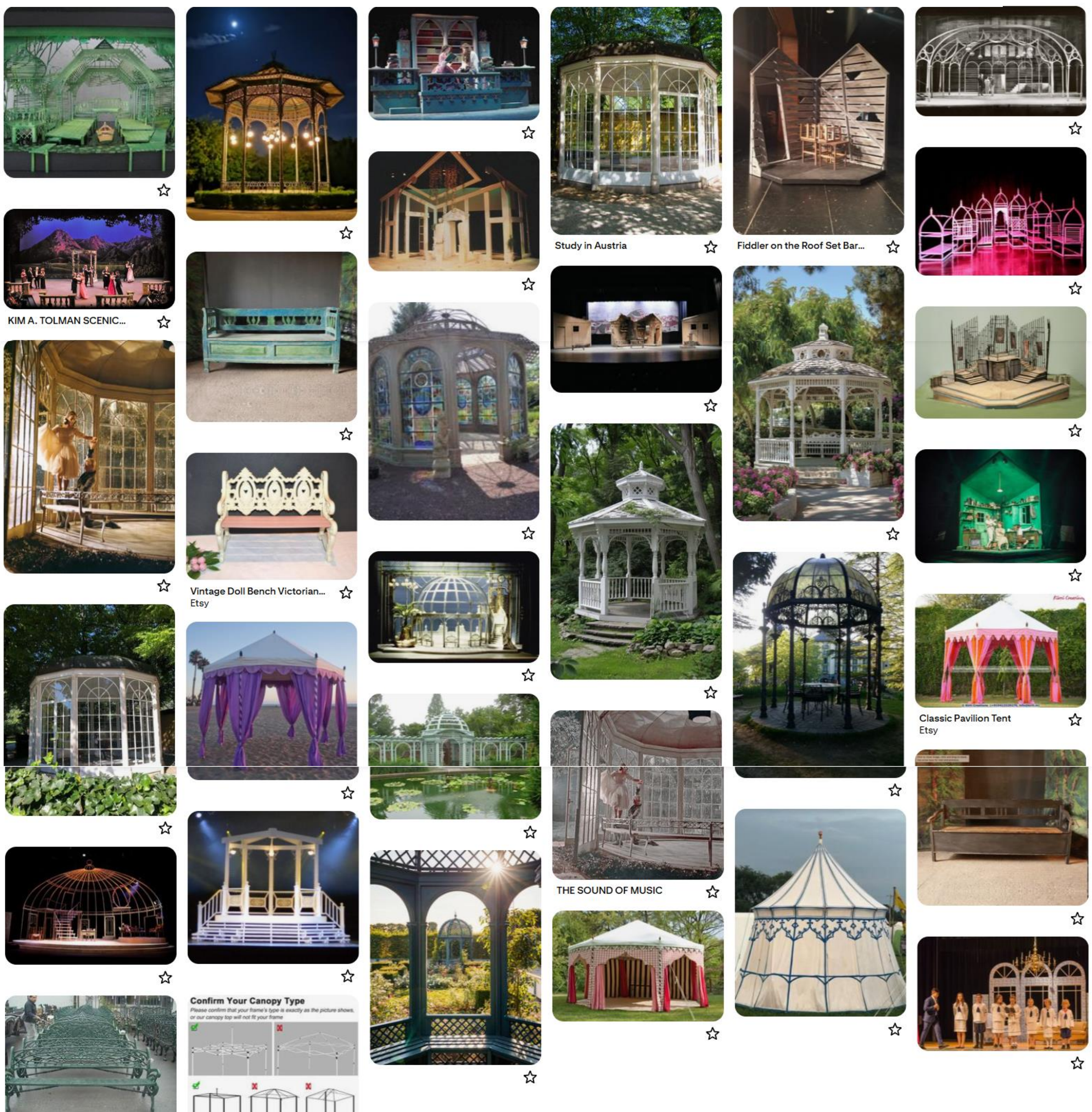








Gazebo Research (Imagery)





Birch Tree Research















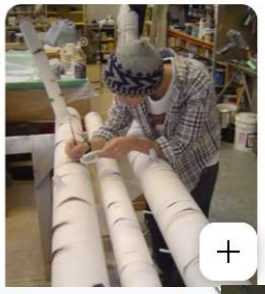






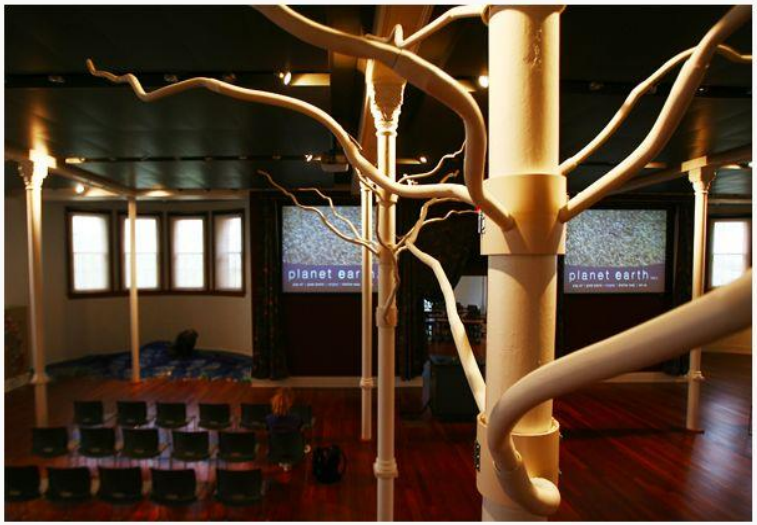
How to decorate a bay...















Research Notes and initial ideas

- Dave made costing spreadsheet. 3952 need to have a van yet.

- The Metalstore.co.uk
- Gazebo 30x30 box, delicate but not too small

- Flints – Look at Catalogue (glaze + varnish finder)
Onecoat white

- The black Country Metalworks.
- Discount Fabrics Ltd. Buy a bolt of Cotton
Pipes for the trees, PVC, Plumbing Joins.

Smooth On Epslon (VOC Free resin)
no VOC means dont need protection

Peter Evans Studios
Catalogue detailing things

Flame Proofing. Jesmonite Flame proof Resin is not
Final layer needs to be flame proof.
Dont want the layer to bloom
ROSCOS mix into paint
Top layer unpredictable otherwise

- Mig Welding



- How are Gazebo Tents made.
high stress joints/Brackets
Steel, aluminium.





guylines for tension like Tent.





folk art instead of iron?

Trees PVC Pipes
Tape + Fittings. Tape Pad out shape  also gives base

Paper tubes more organic 

Native Plants

Pool noodles.

Do we want glass Panes on Gazebo? Lighting designer

Kev McCurdy – Fight choreographer west end.

Mig Welding

Mig Welding (Metal Inert Gas)

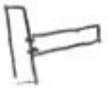
As a group we talked about the possibility of using metal to make a lightweight frame for the window panes. However none of us had experience with welding so we used a afternoon to practice Mig Welding.

- Wire is fed through the welding gun which melts when electricity is passed through the wire and the piece being worked on, joining the objects with addtive metal

- Fast, Strong results
- Best for thinner metals (0.6 – 14 mm)

Im proud of my attemp at welding but I really struggled at going slow enough to get a continious flow of wire. You really cant see much through the helmet with the sparks which made trusting the control over the machine hard to gage.

- The heat will bend the metal so do it in intervals to disapate the heat



- Dont do straight line



x ✓ ✓

- Like a hot glue gun but copper wire melted by electr

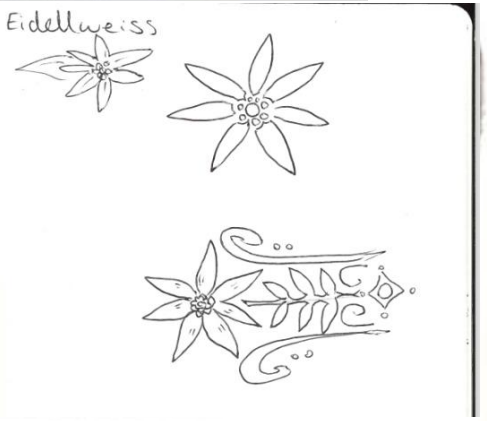
- "Dont" weld in workshop



Initial Sketches

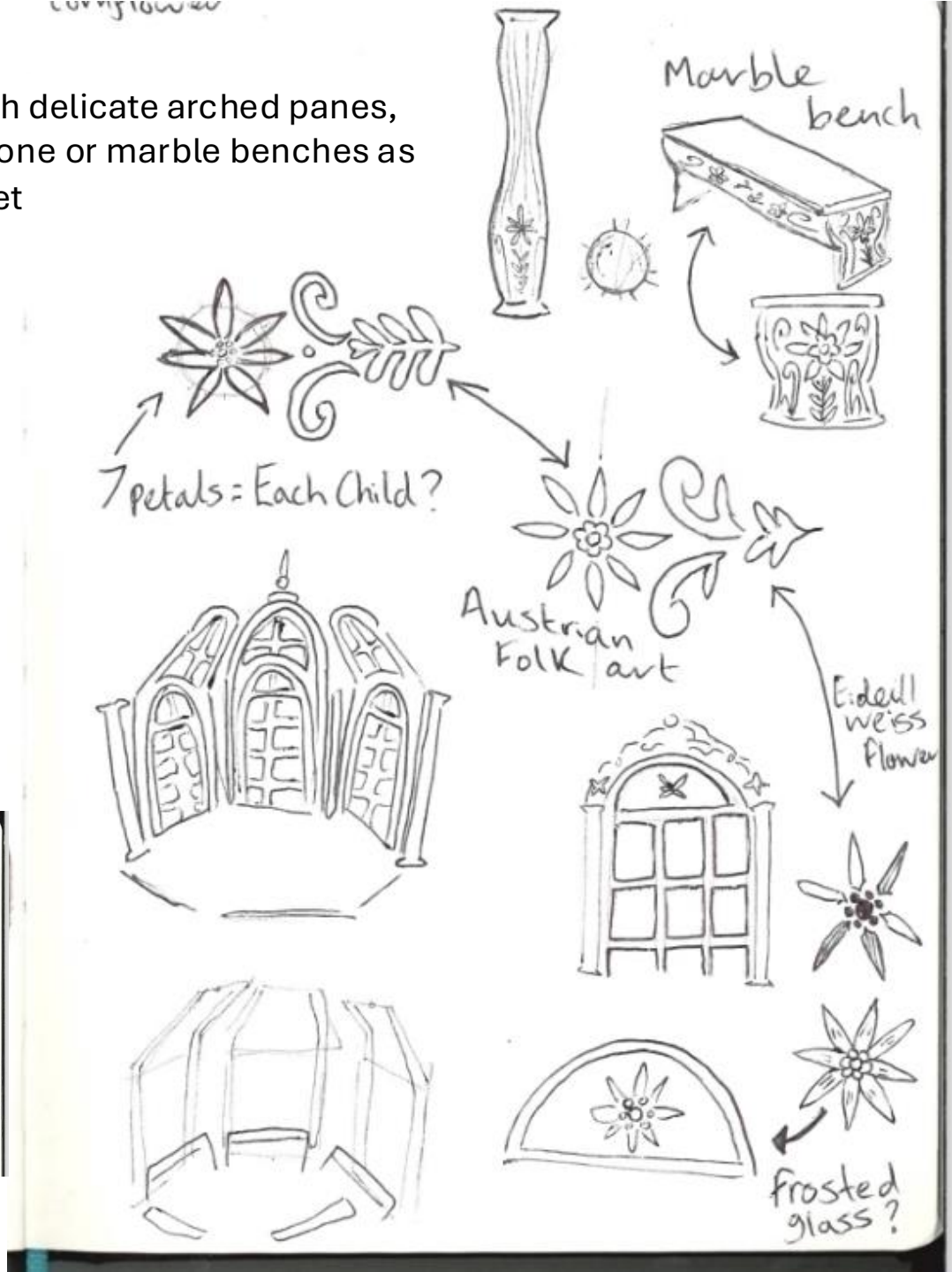
Initially thought of a more classic greenhouse look with delicate arched panes, colums with floral details. As a group we discussed stone or marble benches as they would be more stable than a bench with small feet





Flower language

Eidelweiss -
Austria national flower
Symbol surviving hardship
Symbol of love, given to sweetheart



Wood Gazebo mood board



Stone Gazebo mood board













Metal Gazebo mood board















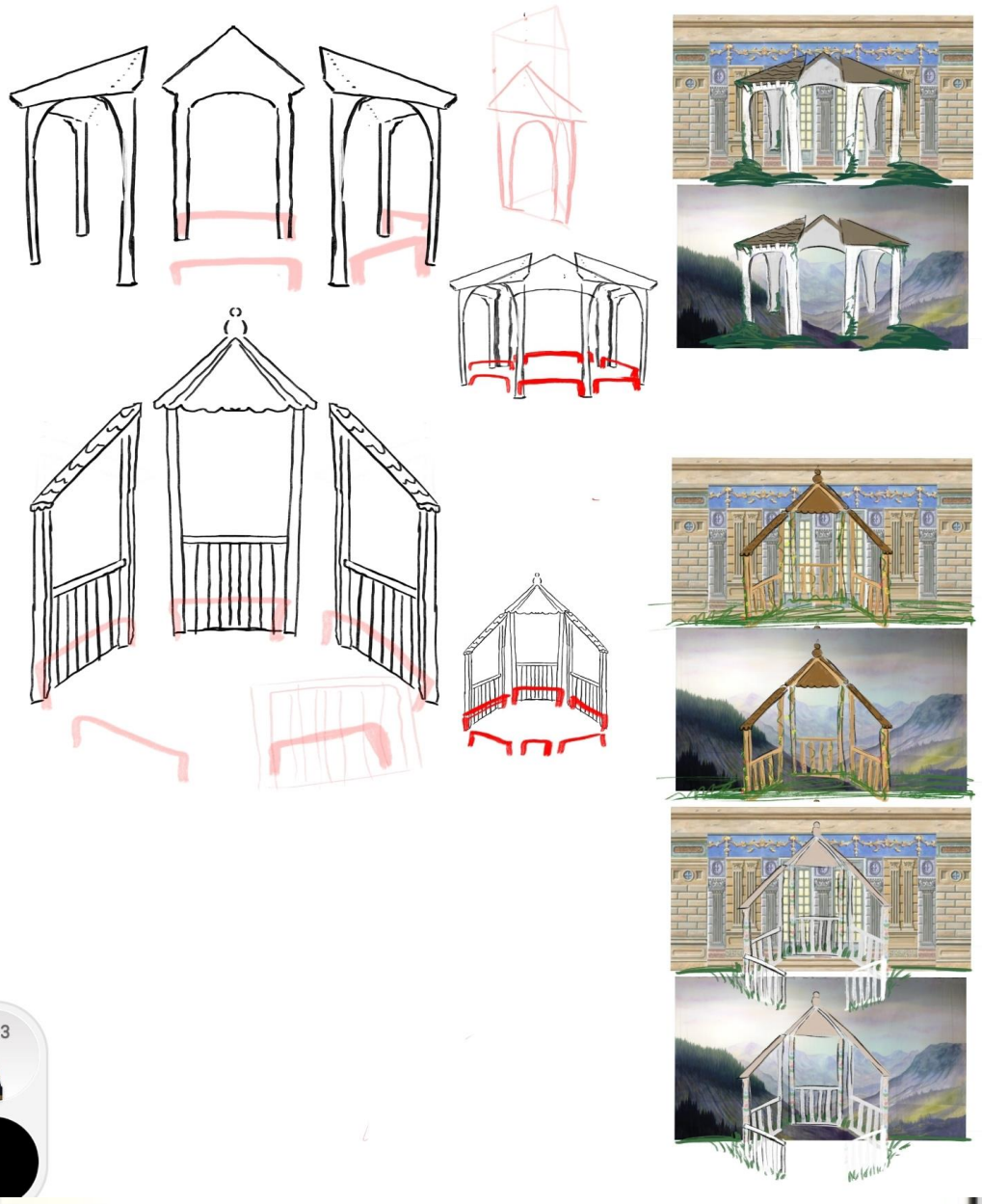



SKetches of Gazebo

I made two digital mock ups of wooden gazebo ideas. The designs were made with the idea of three pieces making up the shape to allow it to be built around Maria and Captain in a scene of the play but also allowing it to breakdown for storage.

I made a mock up of the structures roughly with scraps of white card then I drew digitally the design so I could place it over the image of the backdrops we were given. We werent told which background it would be infront of yet so I did the two most likely options. The exterior of the Villa and the mountain view for a more romantic scenic look.

- The first design has a 3D roof that folds away.
- The second more just implies a roof.



Advice from Dave regarding our presentation Slides for Mike and Rhian

12th Jan (Dave Advice)

Moodboard needs context (Add Words)
Always refrence the source.
Spread out

Panels - Mossing + Rain

- Dave liked Back piece 2 Front pieces

Total height 14ft (Not sure if Accurate)
For Backdrop

1.2 or 1.4 metres Red Fabric.

- Do tree stuff

- Stone bench / 3 legs
- Wooden sides

Jesmonite + Sandstone effect

How Tall are actors on bench.
8-10ft.
42cm - Off floor or 40cm.

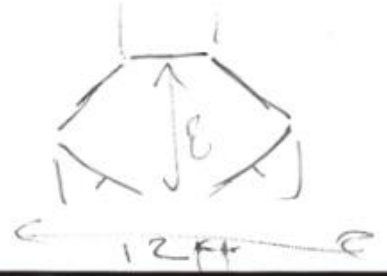
Teams meeting 7/1/2026.
Presentations 29th ↔ Dont have to be 100%. Just examples.

- Press on with designs
- Scale models
- technical drawings
-

moodboards. Optional sketches.

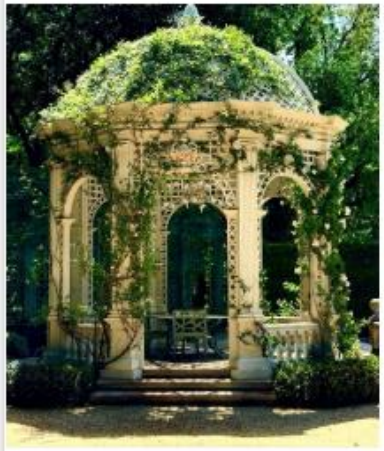
Mike come in tuesday 11am
Bringing director rhian

- New May - New staff. All round workshop.
- Thursday - Dave 12-1
- Independent study
- Monday back on track
-



The changed mood boards with notes for Presentation

Wooden Gazebo:





Most accurate to The Sound of Music (1965)



Overgrown with ivy/foliage to show its not been used since his Wife died. Also adds visual interest to the gazebo



Opportunity for traditional folk art/ wood carvings that would've been used in 1930s Austria. Added detail and flower language symbolism













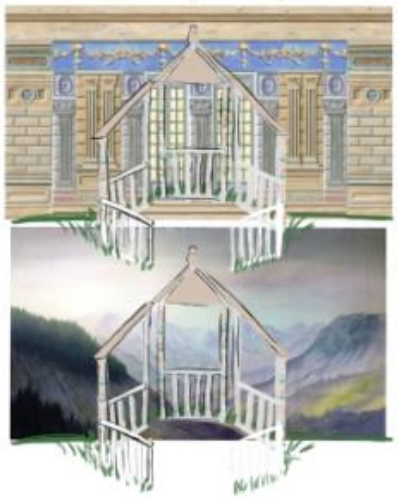
Possible raindrop effect on windows if we have "glass" or do we want it open with no "glass"?

Decorative, White painted wood, Garden, Recognizable, Greenery, Tall, Panels, Angular

The changed mood boards with notes for Presentation

Wooden Gazebo Sketches:





- Fencing around the base
- Implication of a roof
- Three sections

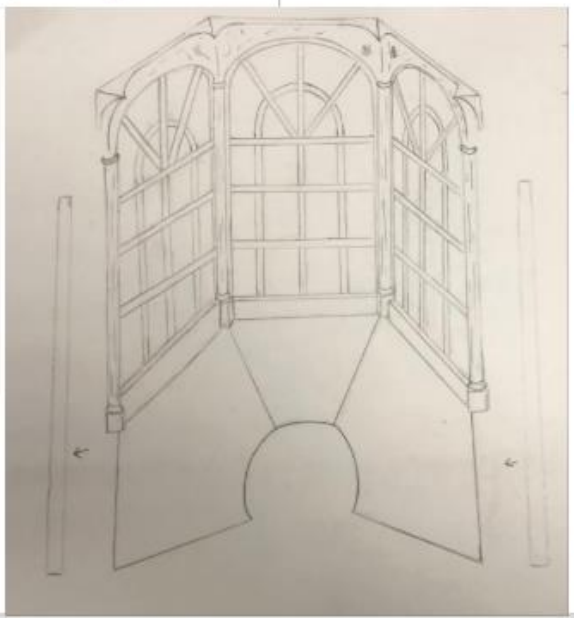








- Two sides have a roof the centre goes up to suggest the roof continues round
- Arch shaped cut outs to keep it open



- Panelling similar to the Gazebo in the movie
- Connected to a base on the floor
- Columns to match exterior of house



The changed mood boards with notes for Presentation

Stone Gazebo:





Columns to link to the outside of the VonTrapp family house. Shows grandeur and wealth

A circular base is common with stone gazebos







Carved Sandstone details, created by carving into styrofoam and a jesomite sandstone finish. (this finish will also help make the benches grippy for stage hands to





Stone benches would make it easier to create a bench stable enough for the actors to jump and dance on safely



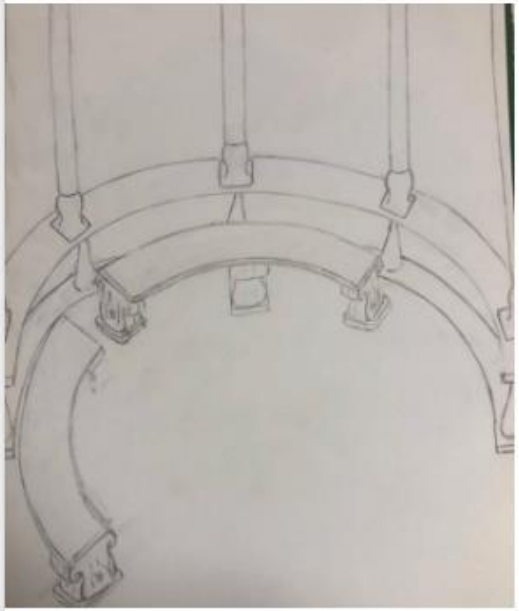


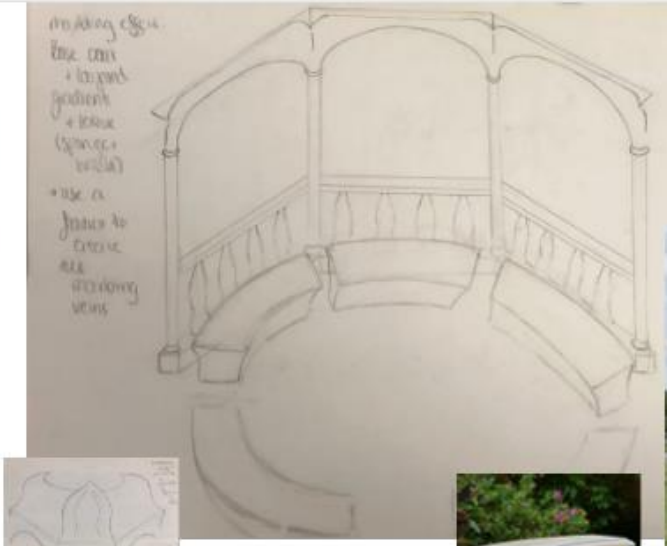


Grand, Solid, Traditional, Carvings, Sculptures, Marble, Sandstone

The changed mood boards with notes for Presentation

Stone Gazebo:





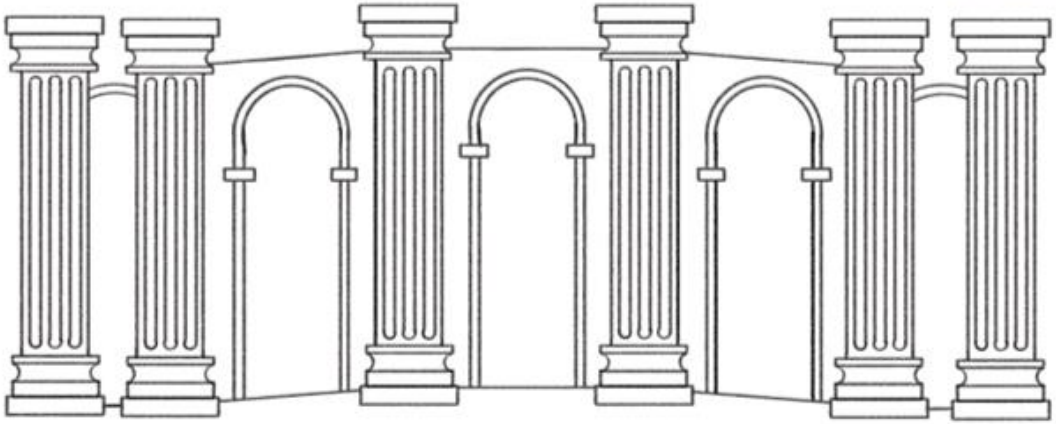










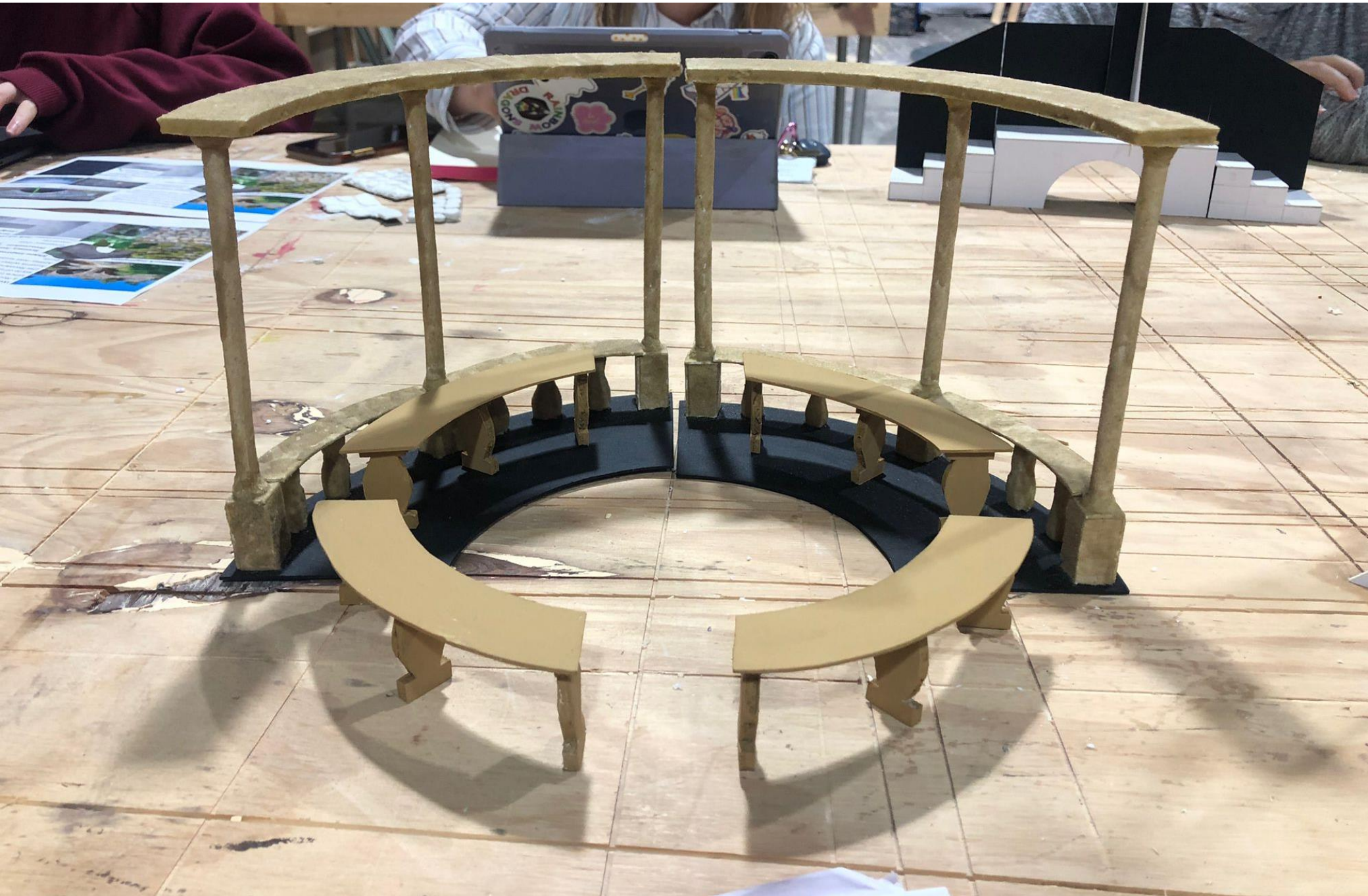


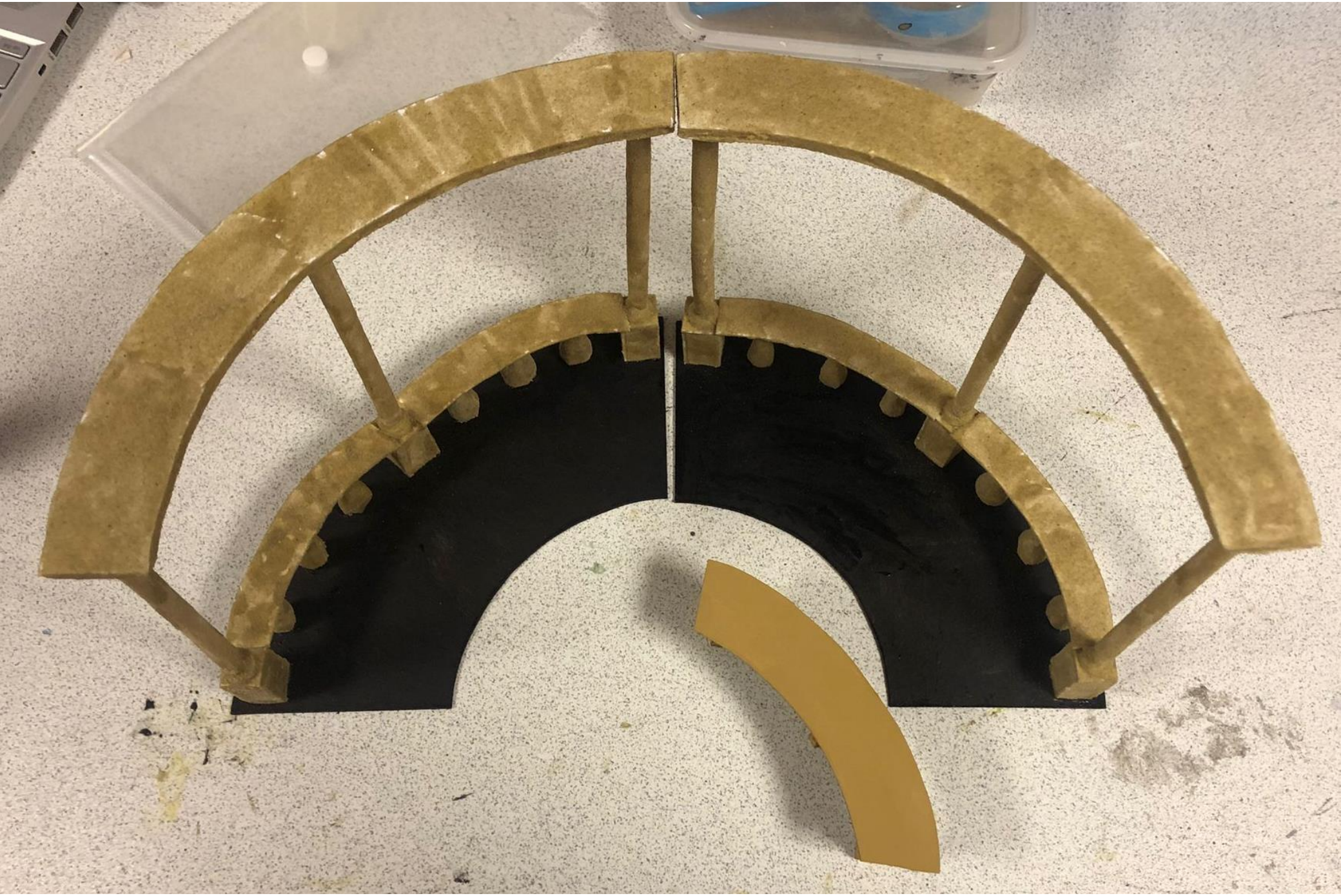
- Two Parts that make up a semi circle
- Roman baroque inspired, design links to the Exterior of the house
- Curved benches that align with the walls

- One part, folds to create the angles of the gazebo
- Larger focus on columns, grander stone/marble design

Stone Gazebo Scale Model

Alice and Cameron







After presenting designs to Mike and Rhian (

they chose the more romantic stone gazebo, its columns lending itself to the architecture of the Villa Exterior backdrop. They wanted to intergrate the benches into the ledge of the Gazebos fencing and reduce it to two pieces for easier set up on stage. They also liked our idea of the gazebo being "aged" to represent how it has been unused since the Captains Wife died. We discussed the usage of stone carvings and floral motifs to make the gazebo quite pretty and decorative. Rhian said they didnt mind if Edelweiss was used to decorate despite it not being a plant that would grow in the vines wrapping up the column

With a confirmed design and height we could now remake the scale model and paint it to present before we create the real thing

Stone Gazebo:







A circular base is common with stone gazebos

Columns to link to the outside of the VonTrapp family house. Shows grandeur and wealth

Carved Sandstone details, created by carving into styrofoam and a jesomite sandstone finish. (this finish will also help make the benches grippy for stage hands to move)



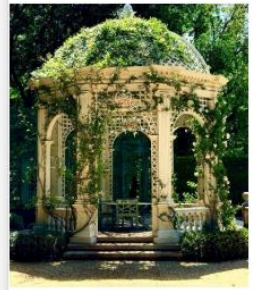




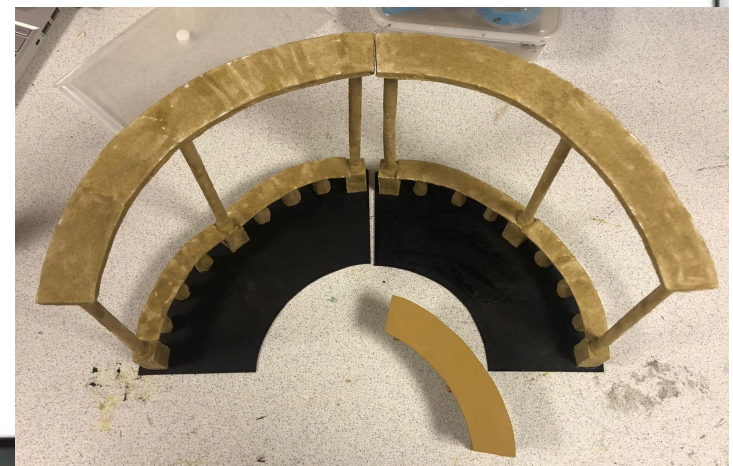

Stone benches would make it easier to create a bench stable enough for the actors to jump and dance on safely

Grand, Solid, Traditional, Carvings, Sculptures, Marble, Sandstone

Wooden Gazebo:

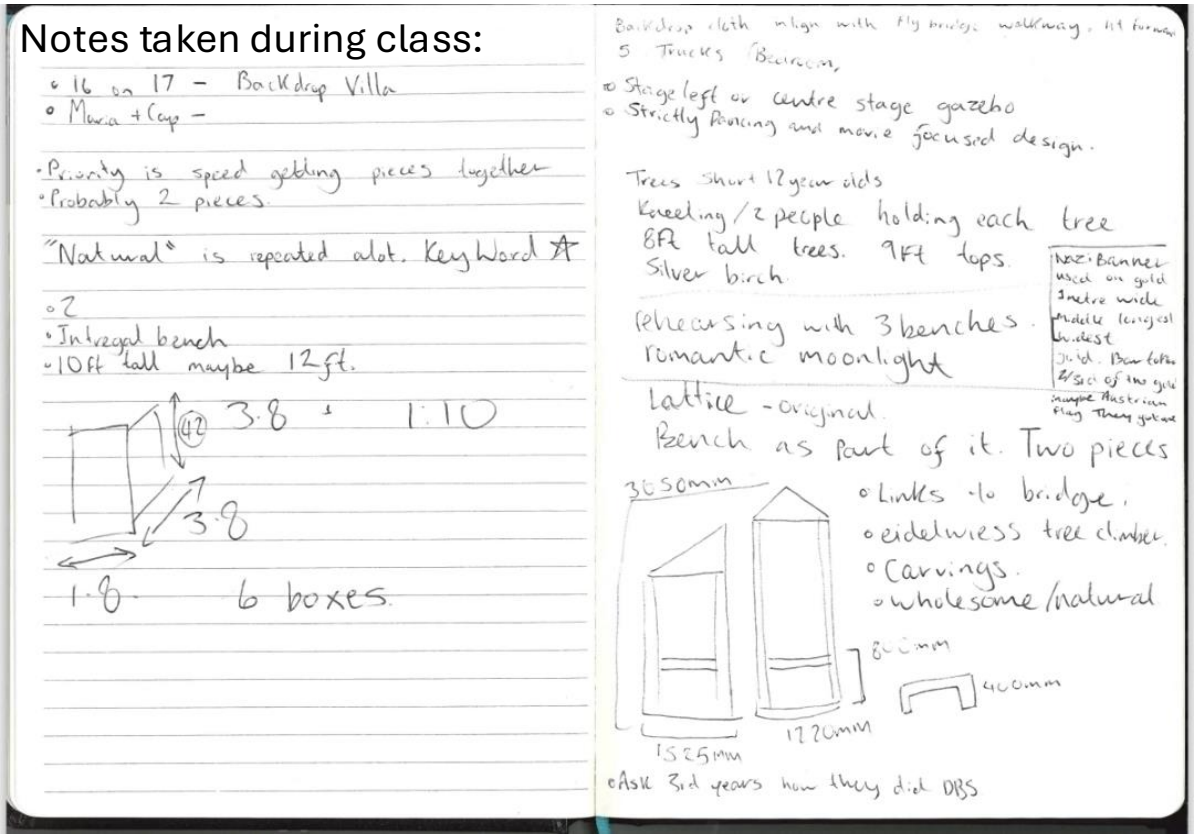



Overgrown with ivy/foliage to show its not been used since his Wife died. Also adds visual interest to the gazebo



Stone Gazebo

Meeting with Rhian and Mike



Meeting notes I made for Gazebo Team:

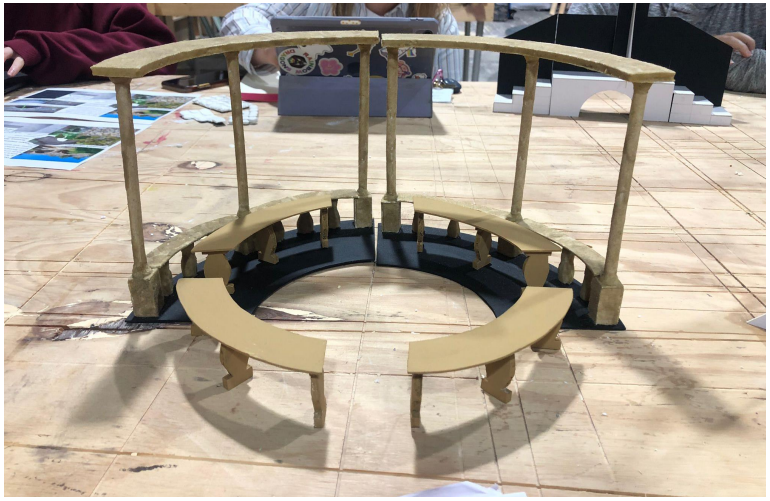
Gazebo

- ☐ Two Parts will work best for the staging.
- ☐ Integrated bench design. Extend the top of the balcony section to make it wide enough to dance on
- ☐ 10ft tall, potentially 12ft max
- ☐ Centre stage placement. A segment in Stage Left and Stage Right
- ☐ Decided against a lattice and instead focus on greenery with the idea the gazebo hasn't been used since the captain's wife died.
- ☐ Design should be romantic, natural. Align with the villas colouring
- ☐ Edelweiss flower climbers, willing to ignore accuracy of plants for the look and symbolism of the flowers. (mentions of green, white, yellow being prominent in other scenes)
- ☐ Exterior villa for both scenes. The Captains and Marias scene takes place at night.
- ☐ Set up on stage for 16 going on 17, Will be assembled onstage for Captain and Maria

Other

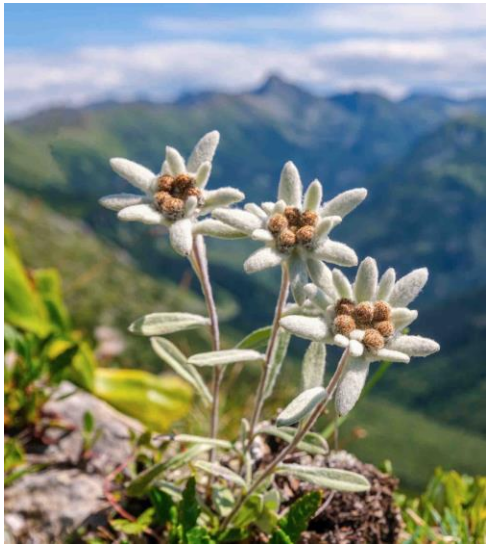
- ☐ Backdrop cloth will align with the walkway of the fly bridge (the mountains)
- ☐ Hoping they will have five trucks
- ☐ Trees should be 8-9ft tall and will be held by two kneeling 12 year olds. Silver Birch
- ☐ Will use the measurements of the gold cloth to work out proportions of the nazi banners. Ideally want one large centre banner with two smaller side banners. 2/3 of the gold fabric should be covered by the banners.
- ☐ Confirmed tear able flag should be standard flag sized
- ☐ Potentially need an Austrian flag if not already owned

Sketch of Gazebo design and foliage ideas

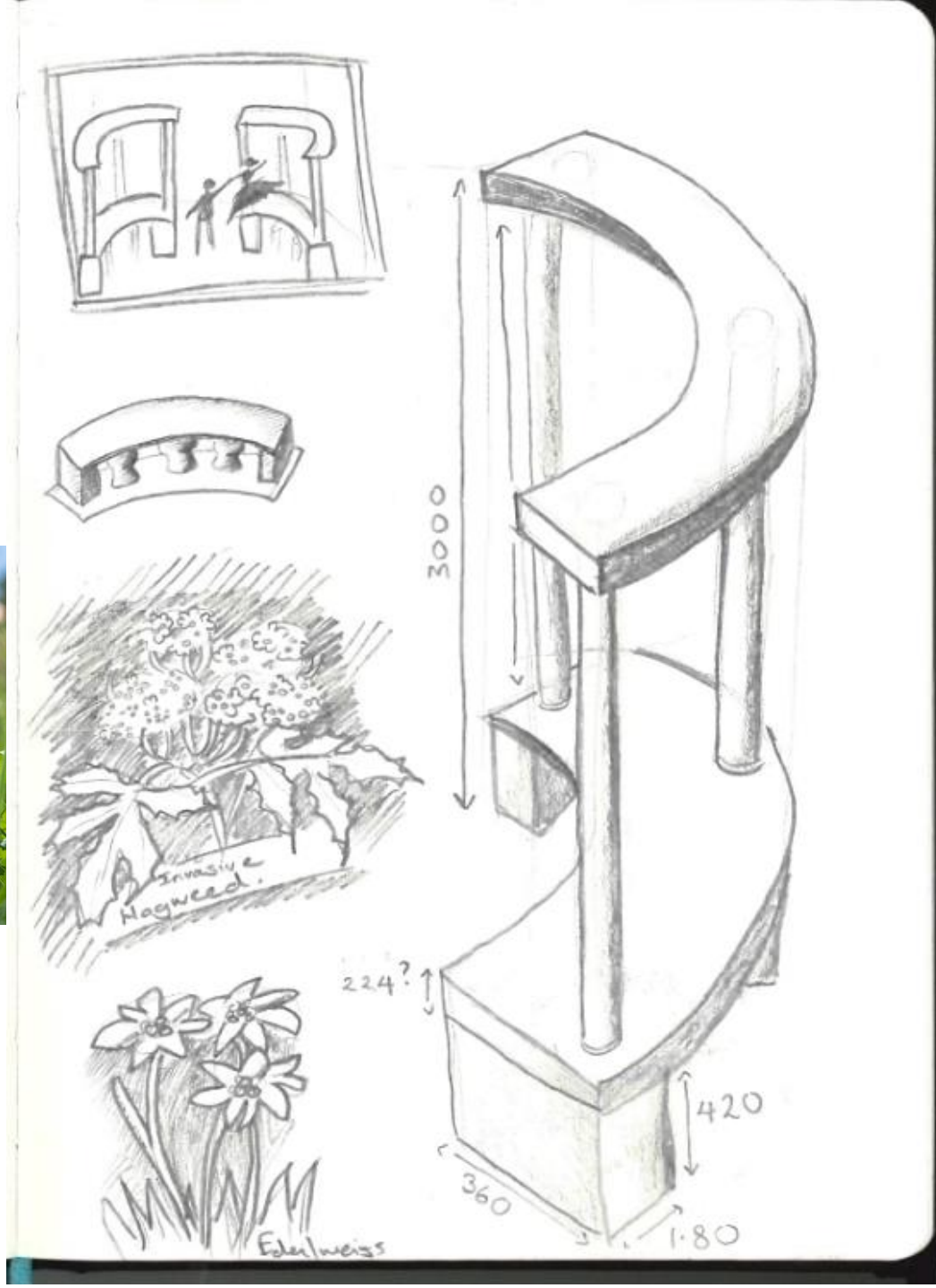


Hogweed, a deadly German plant invasive to Austria as a parallel to the Nazis invading Austria during the play.





Edelweiss as its mentioned many times during the play, it is a symbol of resilience and love and regarded as Austrias national flower

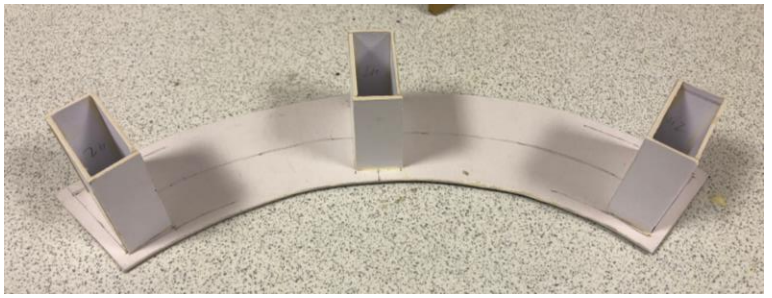


1:10 Scale model of gazebo

Due to the turn around time being short we felt it was best to split into two groups; Alice and Ant doing CAD and Fusion 360 while Me and Cameron made the scale model.

Using the revised measurements from Camerons original model I made the supporting boxes for the bench, now wider to accomodate the ledge being wider to stand on and not having a solid top so the column can go all the way through for structural support. Standard length of tubing being 3 metres meant this was perfect for the columns as that was the height of our overall design.

I also made the colums by cutting paper to size, the capitals carved from layered foam board.











Notes of Measurements for Scale Columns and boxes

1.1 cm Diameter
23.9 tall



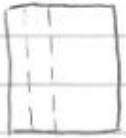


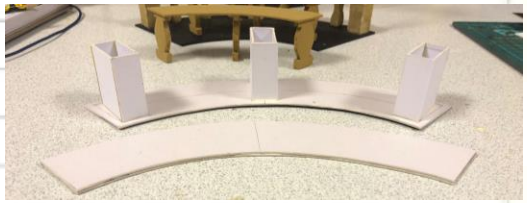
→ Circumference

$\pi \times 1.1 = 3.455$
3.

- Cut A4 from 210 × 297 mm into 210 × 239 mm

- Measure 35m and 70mm Draw lines

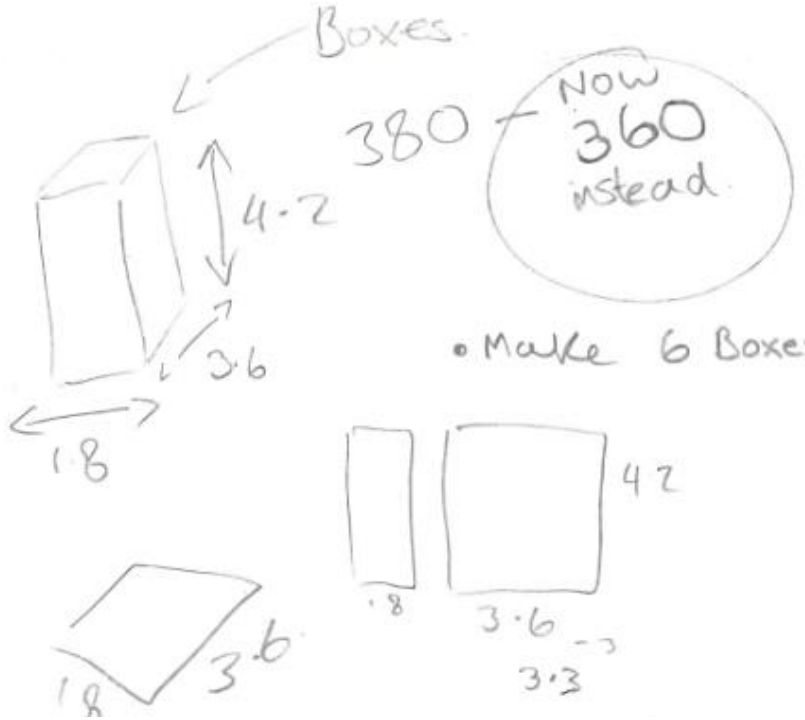




- Curl around straw and line up the edges to get a tube with a 35mm circumfrence (11 diameter)



(can get about three out of one sheet)



Construction Note for weight saving bench and roof



Bottom of the top layer
- Holes to save weight
- ~~6mm thick each (Together 12mm)~~

Dave changed
3mm ply + 2×1 + 3mm ply
Altogether 50mm thick

1:10 Scale model of gazebo Columns

1.1 cm Diameter
23.9 tall

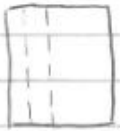




Circumfrence

$\pi \times 1.1 = 3.455$
3.

- Cut A4 from 210 × 297 mm into 210 × 239 mm
- Measure 35m and 70mm Draw lines



- Curl around straw and line up the edges to get a tube with a 35mm circumfrence (11 diameter)



(can get about three out of one sheet)





The paper is fragile and once stuck cant be readjusted so there was a few that didn't get used that were a little too thin, glued unevenly or got ripped while adjusting the size

1:10 Scale model of gazebo

While coating the model in Sand to get a textured finish before painting I broke it. The columns fell off and when reattached dried in a slant leading me to have to cut off the columns and restick them.

I feel like this messed up the plans as Cameron had to wait for the glue to dry again before applying the scenic painting effects. I also had to hold it while it dried until it had set enough to be left standing.

While the glue dried I made samples of carved Edelweiss designs for the bench of the Gazebo. I made these by cutting panels the same size of the bench supports, giving them a slight boarder then scooping out the inner foam for clay to sit inside of that I could sculpt using my scalpel to cut the floral shapes.







Wall Panels

The designs are based off the wood carvings and folk art in our mood board, incorporating the edelweiss flowers shape and coating the panels in sand to make it uniform with the stone model







Wall Panels

They were made separate to the model so they could be presented as an option to the director.





Painted Gazebo with vines



Painted Gazebo Details





Prototype

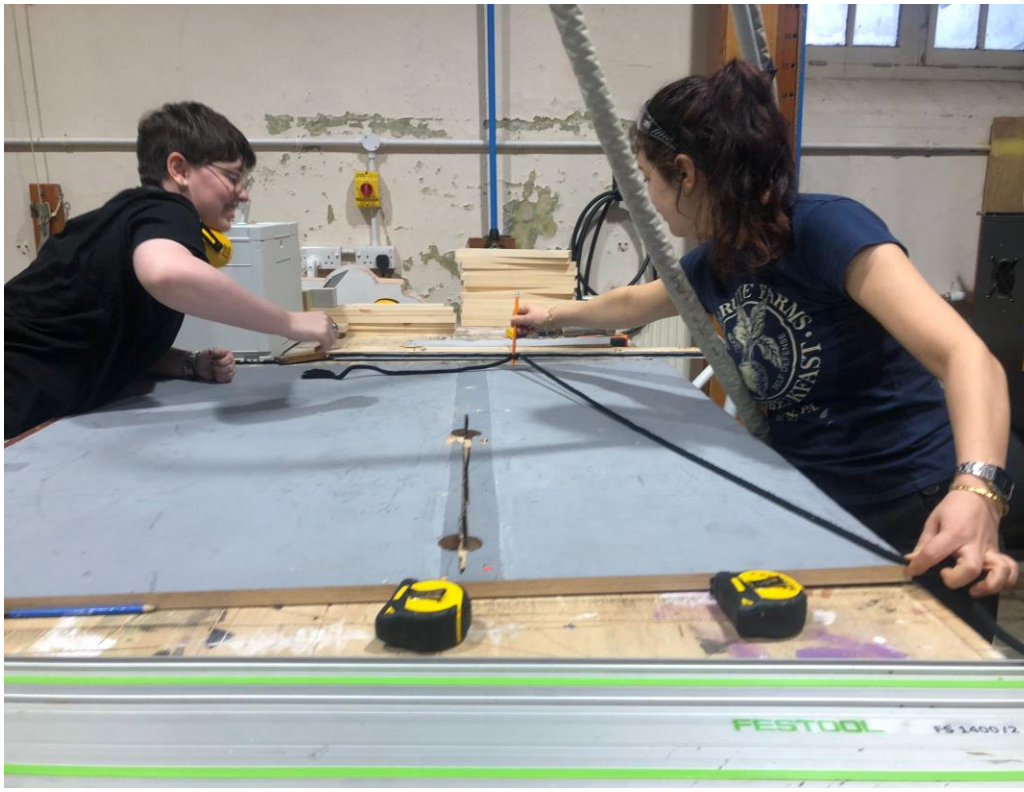
Using scrap material we built a arc off a 102cm scrap of ply as it was one of the largest pieces available and it didnt have to be accurate because the test was more focused on the height off the ground and stability.

- 40cm is how tall we made it which is 2cm smaller than the height of a standard chair

- Each bench leg is a different size because we wanted to see what proportions looked the best to us before settling on the final sizes.

Left	130mm
Middle	100mm
Right	70mm

When dave stood on the bench we realised that it was unstable due to the bench legs not being as wide as the bench leaving room to rock back and forth with a uneven weight

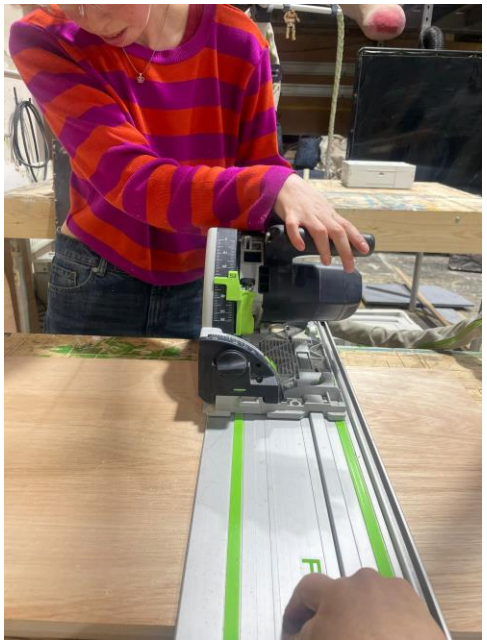




Prototype bench (cutting out the arc with a jigsaw and railsaw)

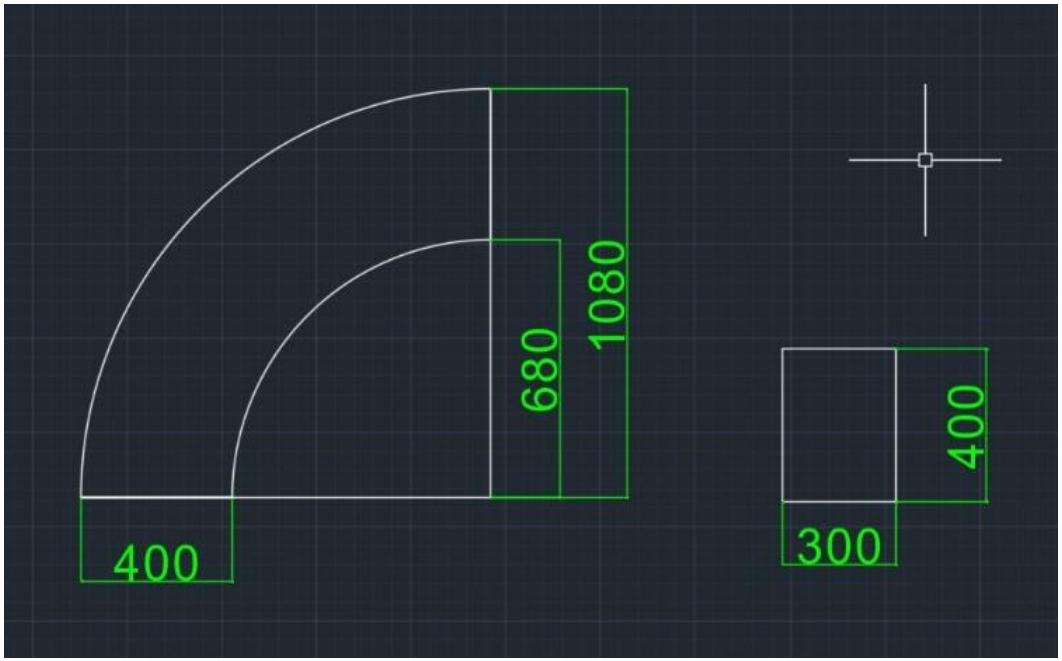




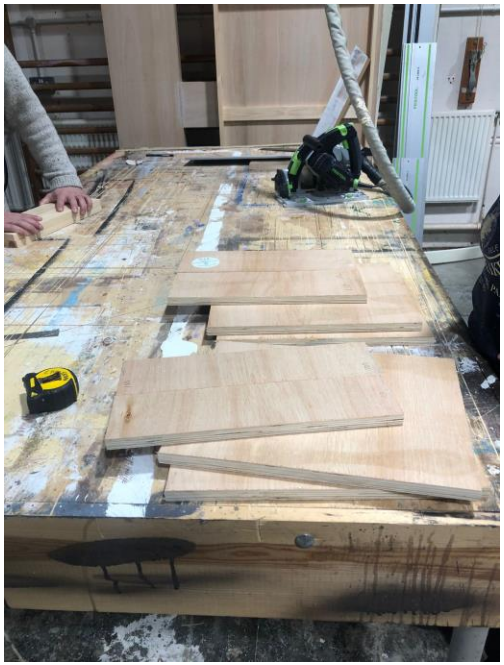


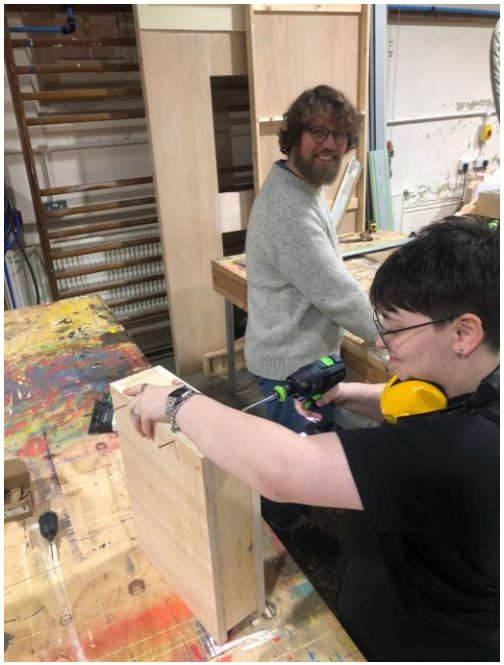






Prototype bench (bench legs)

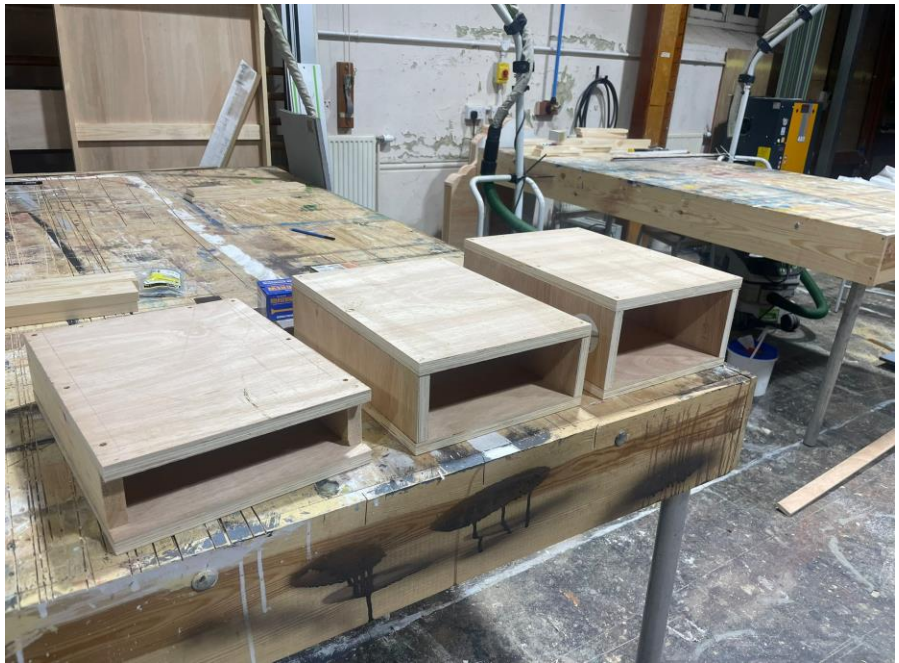






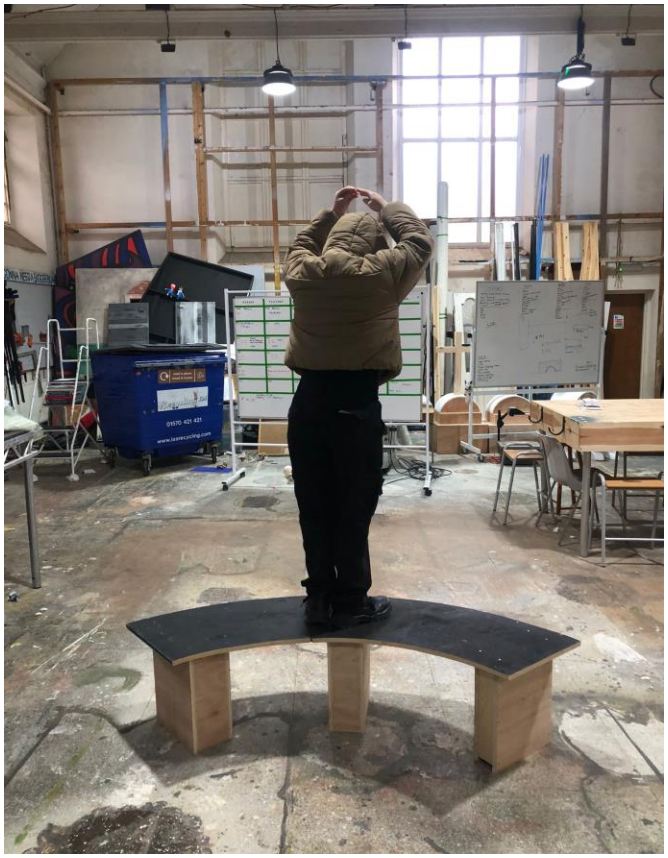






Prototype bench (Testing the stability)







What we will need after checking Workshop and paint Store

Texture and Paint

- Idenden (or Flintex) for texturing the gazebo 23.2m^2 (1 pot is 10L, we have 1 and need 1 more
- Paint surface area the same as texturing 23.2m^2
- Floor of structure could be marble
- Paint colours (also need 23.2m squared coverage of paint) – flints (check paint store) need Sandstone colour and dark brown for dirtying down
- Sand (play sand) 20kg (get a few)

Notes from paint store visit

We have

- Bristol Raw Sienna 1087 – 500g
- Bristol Burnt Umber 1091 – 100g
- Bristol Yellow Ochre 1046 – 150g (dried)
- Rosco Supersat Velour Black (0.2L As a made up solution)

Need

- More Bristol Yellow Ochre 1046
- More Bristol Burnt Umber 1091
- Bristol or Rosco white
- Covent Garden Primer
- Greenery

English Ivy (lengths of 60cm, need 18x) £3.95, Bridge group need 8 meters

- Sand
- Feather dusters x2
- Flintex

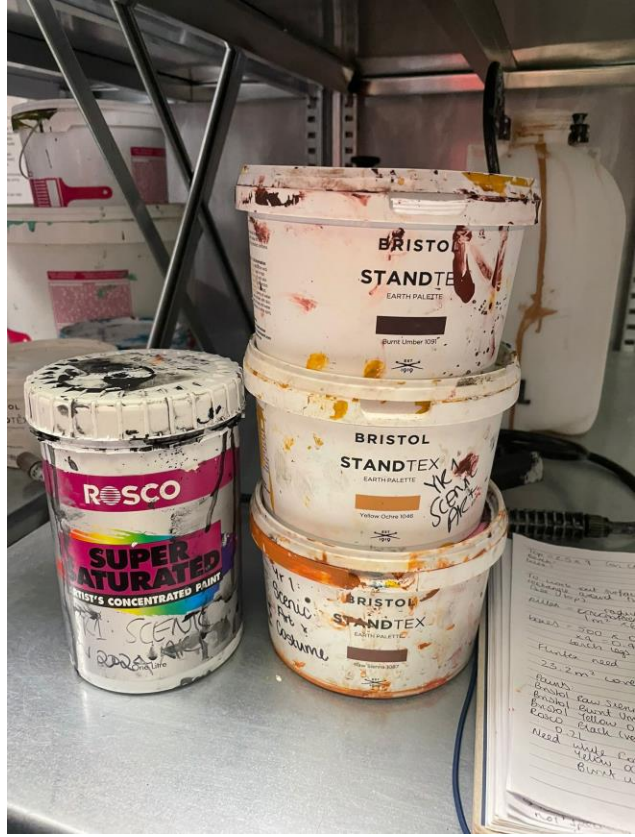
Check in paint store again

- Covent Garden Primer
- Iron Red
- Mylands powders











Most of the paint tubs were half empty so its better we order more just to be safe

Checking the workshop for materials

We were gonna see if the styrofoam would be enough for our gazebo but we were told the third years were planning on using it so we will have to order more. This is fine because it will probably be easier working with more square shapes to get a consistent design









Choosing colours

We looked in the paint store of the workshop for ideas of what colours we liked for the Gazebo but also to see if we had enough of certain colours or if we needed to add them to the ordering list.

Cameron used yellow Ochre, white, brown and green paint for the scale model so we looked for similar colours in the scenic paints

Sandstone colours:







- Bristol yellow ochre (1046) - dry, borderline empty
- Bristol raw sienna (1087) - Not much left
- Bristol burnt umber (1091) - Almost empty

All quite low, would have to order more

- Mylands yellow ochre (a quarter or third)
- Mylands raw sienna (a third)
- Mylands burnt umber (a third)

A concentrated pigment that we would have to mix into a binder but we have enough of it that it might be more cost effective to buy binder rather than multiple paints

Paints and Finishes (Samples)

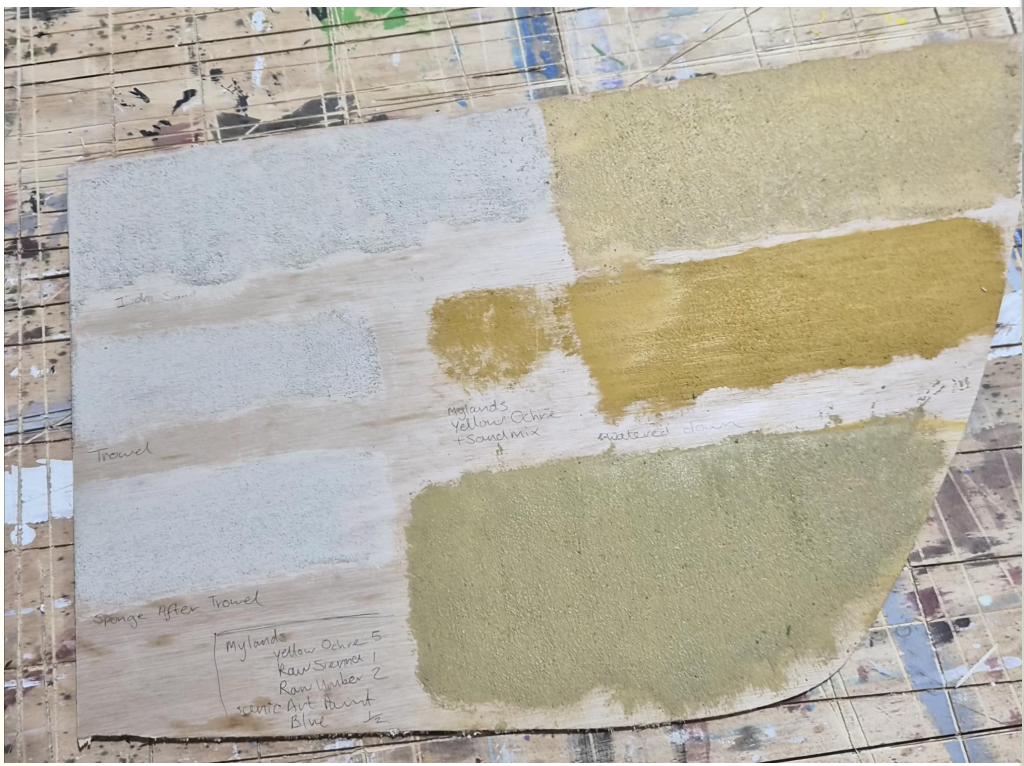
We plan on using Idenden mixed with playsand to get a finish and texture close to carved sandstone the idenden is adhere to the structure and the playsand is a finer grit than regular sand so it will look smoother.

I tested this mixture on a piece of scrapwood using different ratios, the sand with the powdered pigments dried out the Idenden by absorbing the moisture which made it crumbly and not stick easily so I added some water to thin it out. Once it was a thick yoghurt like consistency I found it easiest to spread with a trowel.

I didnt like the scraped lines left by the trowels so I used a sponge brushed lightly over the top to erase the marks.







Paints and Finishes (Samples)

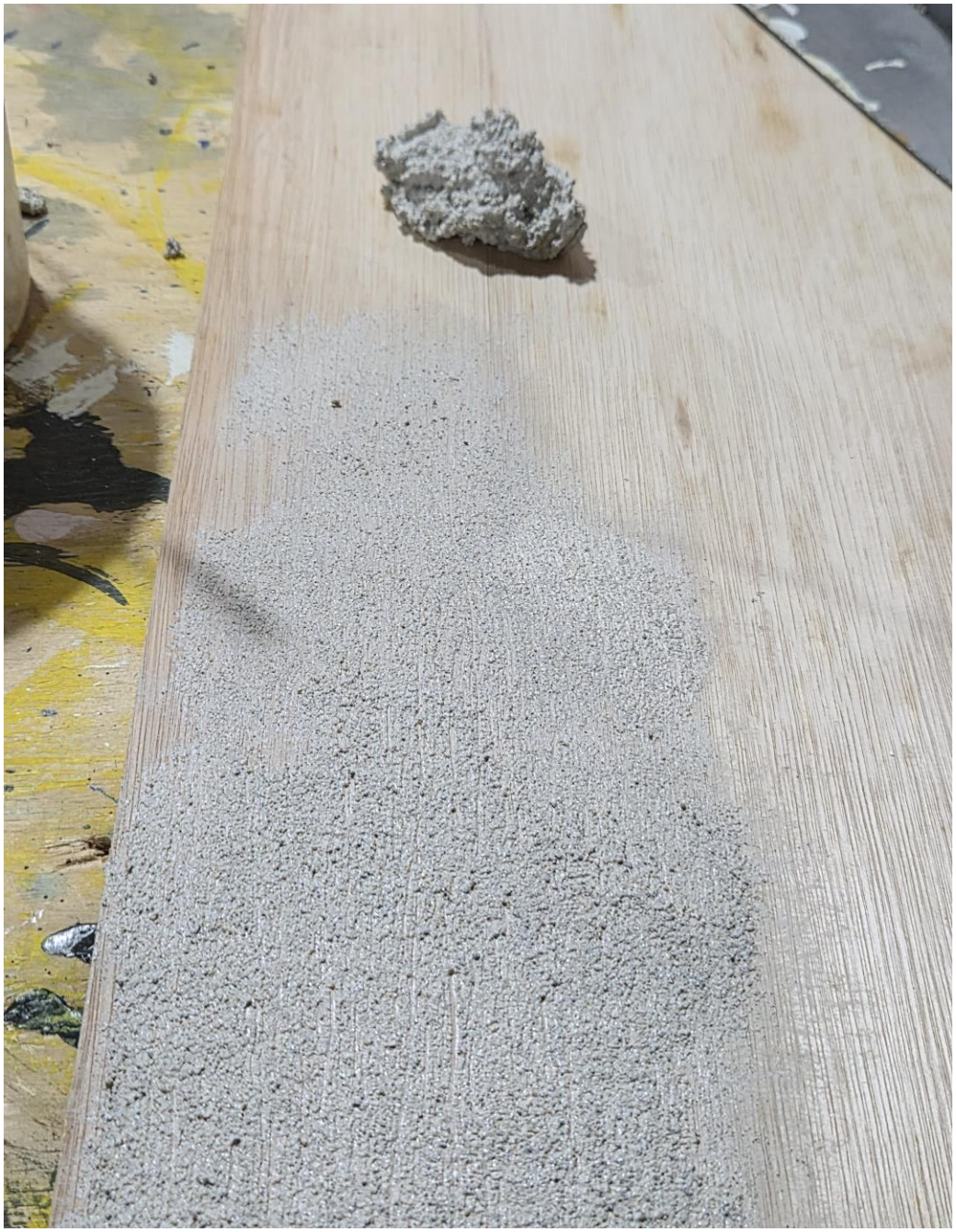
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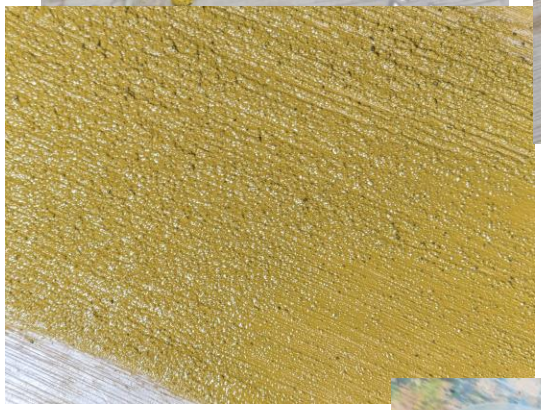
I didnt like the scraped lines left by the trowels so I used a sponge brushed lightly over the top to eerase the marks.



Texture and colour experiments with Sand, Idenden, Mylands pigments







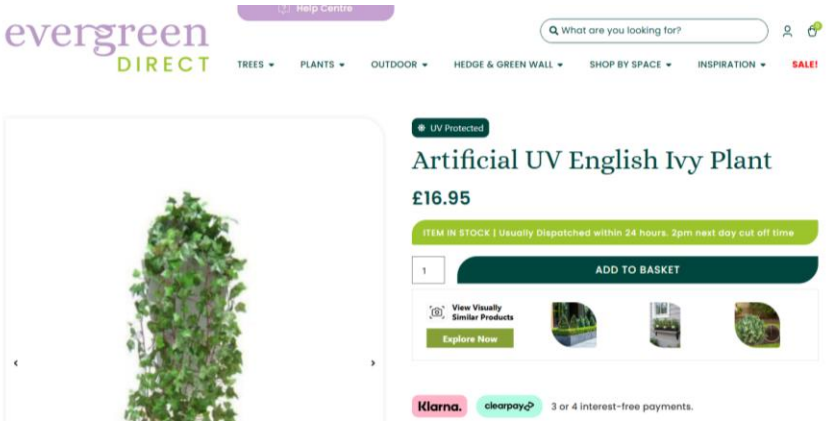





Trowel
Mylands
Yellow Ochre
+ Sand mix
+ watered down
Sponge After Trowel
Mylands
yellow Ochre 5
Raw Sienna 1
Raw Umber 2
scenic Art Paint
Blue 1/2

Item	Link	Quantity	Cost item(s)	Shipping	Total
Flintex	https://www.flints.co.uk/products/pg_Pliable_Coatings/PATFHS810	1 x 10L	£88.98	Flints – not sure	£88.98
Bristol Yellow Ochre	https://www.flints.co.uk/product/bristol-superscenic-paints/BSS11046	1x 1kg	£28.71	Flints – not sure	£28.71
Bristol Burnt Umber	https://www.flints.co.uk/product/all/bri11091	1x 1kg	£14.74	Flints – not sure	£14.74
Bristol white	https://www.bristolpaint.com/paints/p/base-coat-white-1000 OR https://www.flints.co.uk/product/All/BRI3WHITE?proddesc=Bristol-StandTex-White-3kg&category=water-based-matt-base-coats&catdesc=Water-Based-Matt-Base-Coats	1x 1kg 1x 3kg	£8.64 for 1kg OR £23.59 for 3kg (if the other group need primer)	Flints – not sure	Depends on quantity - £8.64 or 23.59
Covent Garden Primer (need to double check if we have any in workshop)	https://www.flints.co.uk/product/all/pat0504	For 2.5L = £54.50 For 23.2m^2 of coverage we need 2.9L - may have some left over need to check, if not we need	£95.50 (to account for both the bridge and Gazebo)	Flints – not sure	£95.50

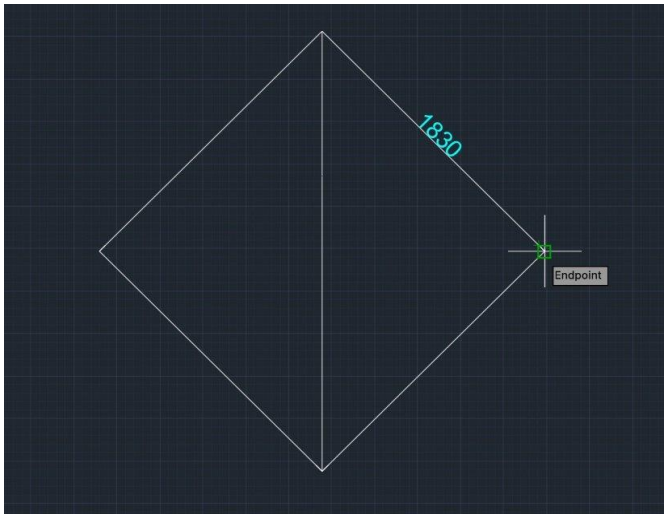
Item	Link	Quantity	Cost item(s)	Shipping	Total
Artificial English Ivy	https://www.evergreendirect.co.uk/product/artificial-ivy-vine/ Code HAVE10OFF for 10 % off	18x for Gazebo 14x for Bridge 22x total	£86.9 (£3.95pp)	Free	£86.90
Artificial Edelweiss	https://silkflowersdecoflora.co.uk/artificial-silk-edelweiss	x3	£8.91 (2.97pp)	£5.95	£14.86
Sand	https://www.wickes.co.uk/Suburban-Play-Sand---20kg	3x	£15 (£5 pp)	£4	£19
Feather Dusters	https://www.amazon.co.uk/Sandis-Anti-Static-Ostrich-Feather-Cleaning/	X2	£12.30 (£6.15 pp)	Free	

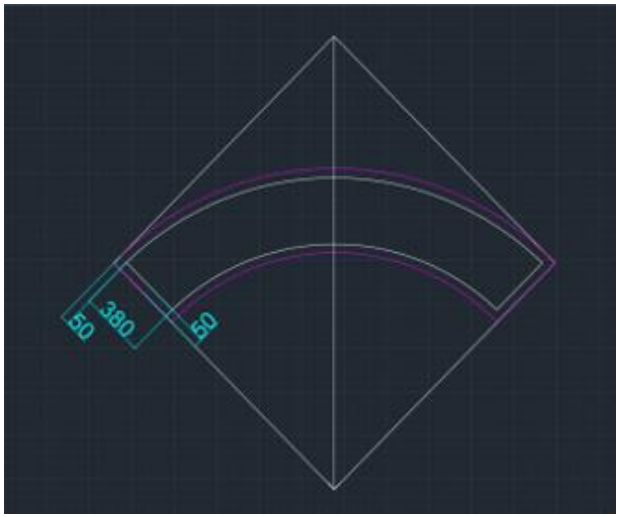


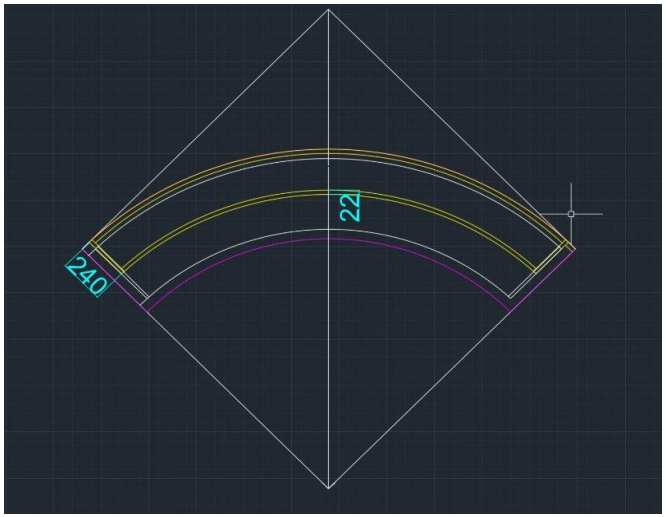


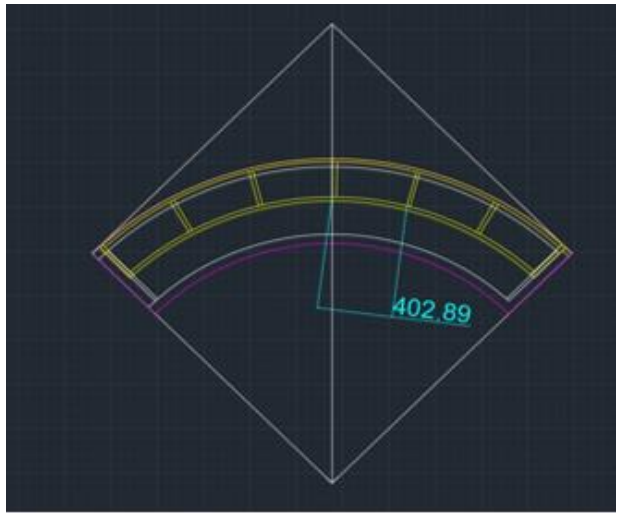
Using Cad to work out the arc size and a birdseye view of the gazebos layout

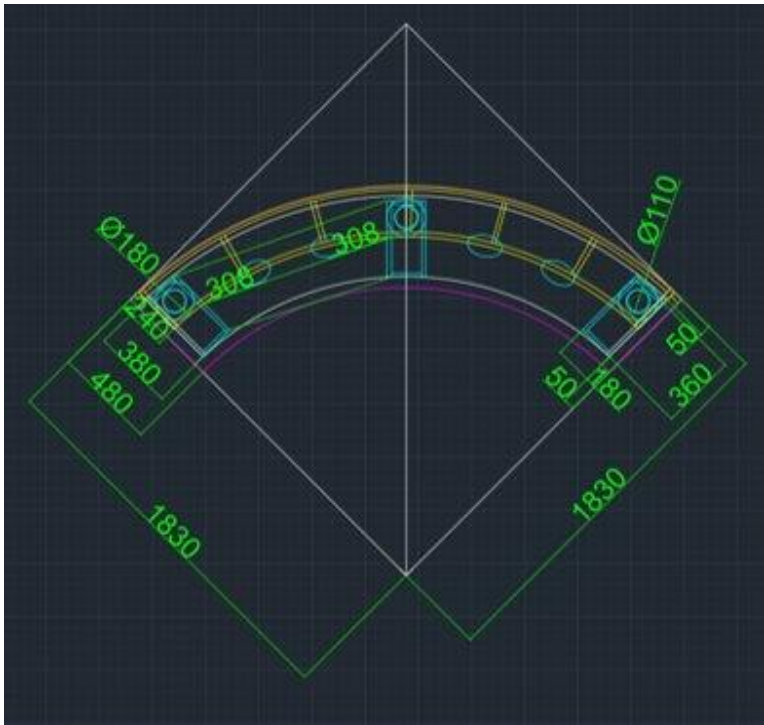
Alice and Ant





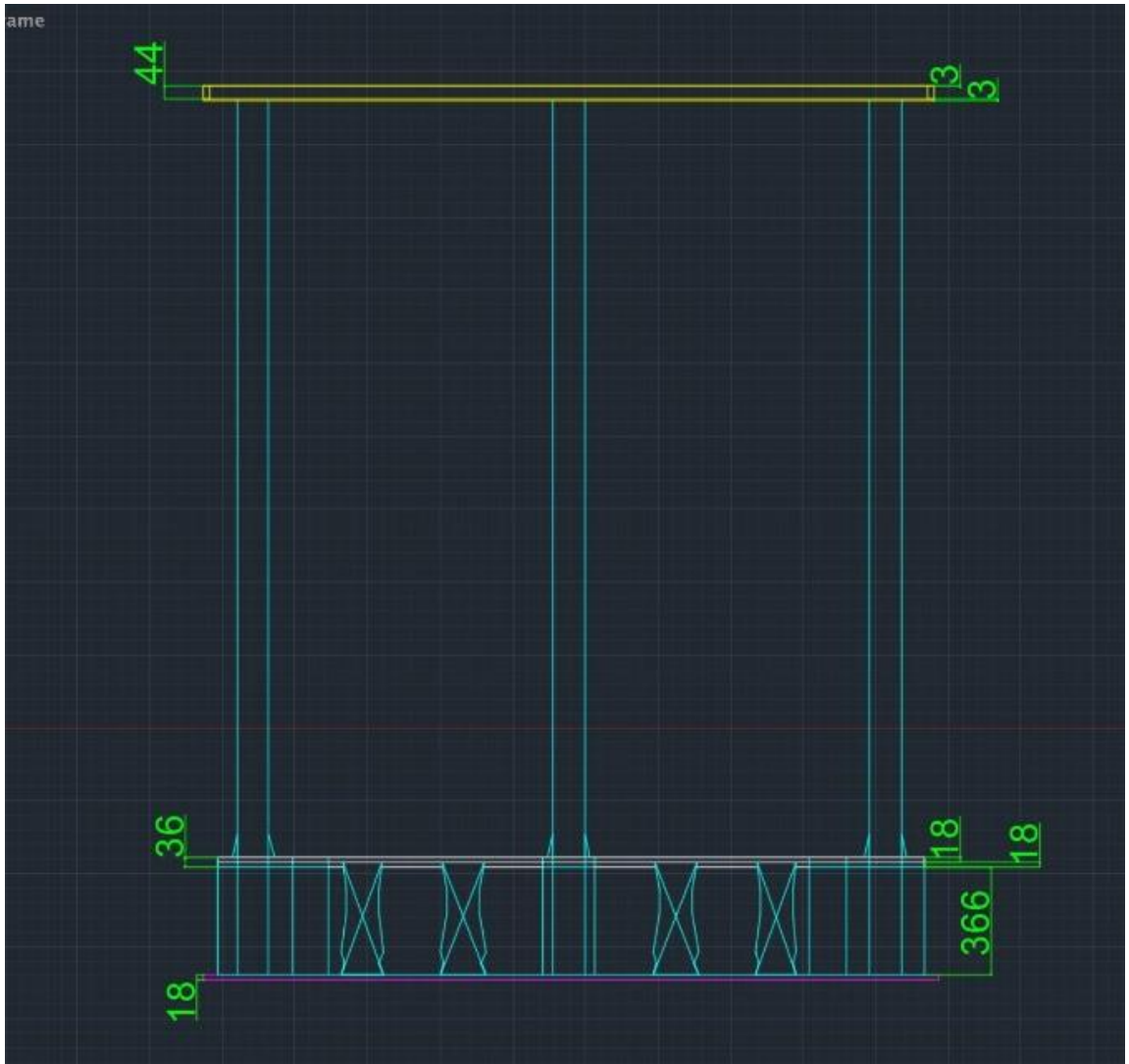






Using Cad to create the face on view

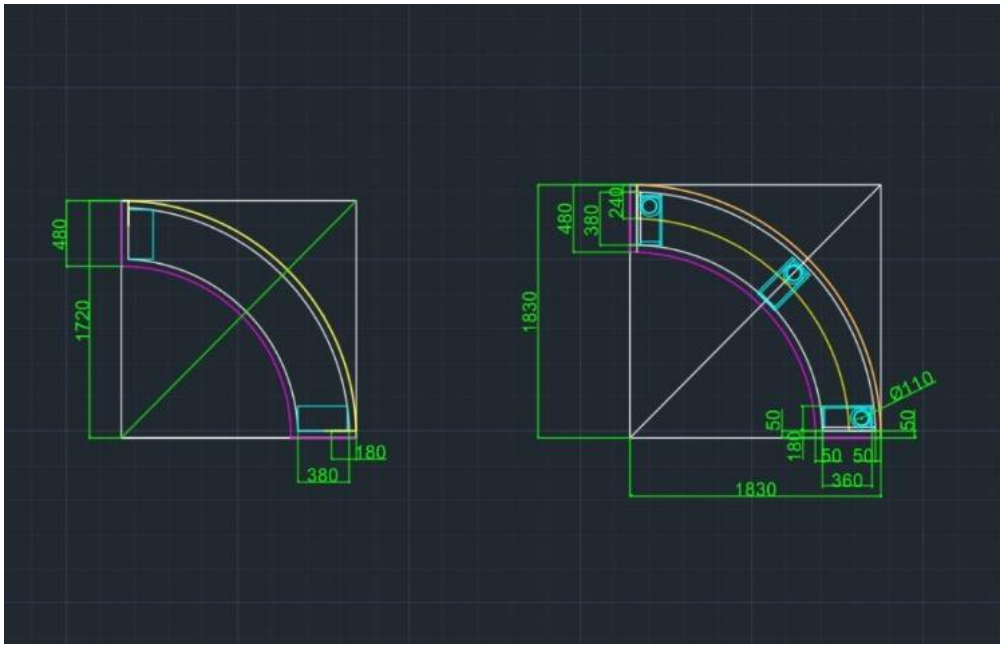


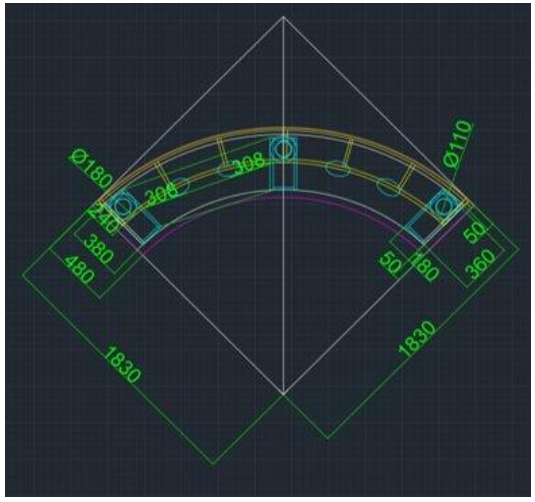


CAD

The original design fit into a 1830 x 1830 mm square we tried to adapt this into fitting a standard sheet of plywood flat (8 x 4 feet) 2438.4 mm x 1219.2 mm. But this would shrink the design to 1720mm We felt this would be too small and we would lose the grand look filling the Vontrapp villa and the iconic gazebo scene and our original measurements were chosen to take up half the stages length as this would look good when central so we continued with those measurements

CAD was useful because we could move elements of the design onto a square the size of the ply we were ordering to see how many sheets we would need for the design. While buildi we could also check measurements on the design by measuring the drawing

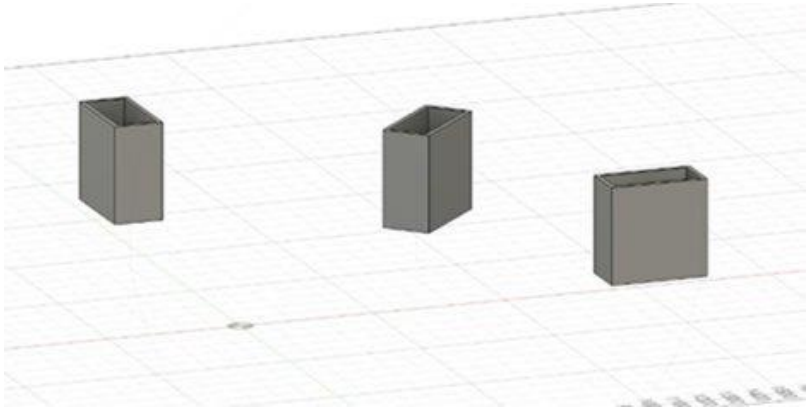




Rough model made in google sketch up







Construction

Gazebo

Cutting list (Arch shapes)

- Base (4)
  183cm, 145cm radius
  38cm wide

- Bench (4) * then straight cut off 5cm each end *
  178.1, 140.1 cm radius
  38[illegible]cm wide

- Roof (4) * straight cut 5cm each end *
  183cm, 159cm radius



Cutting list (the rest)

- Pillars (6)

- Vases pillars (8)
  11cm diameter pipes
  36.6 cm tall

- Vase styrofoam (8)
  18cm x 18cm width
  36.6 cm tall

- Truncated Cones (12)
  12cm inner radius
  18cm outer radius
  20cm height

- Boxes (6)





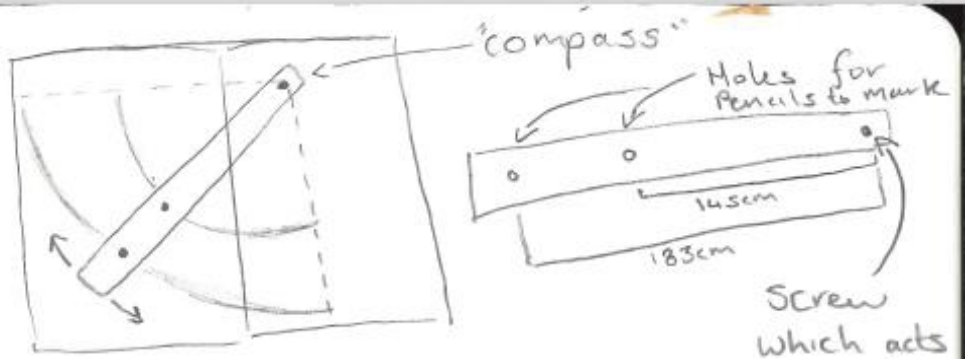


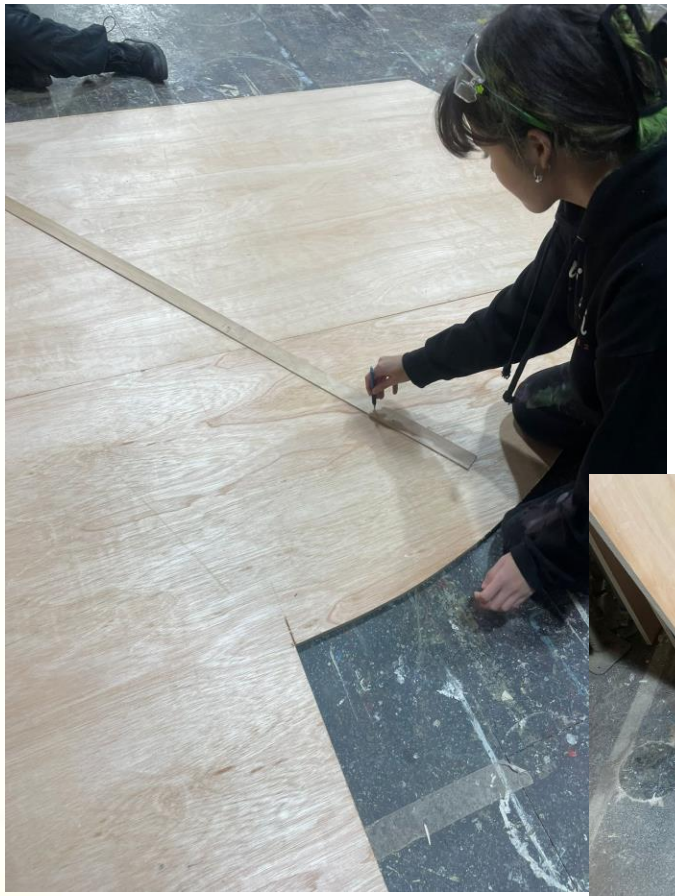
Cutting the arcs

We started with the largest parts of the design first our logic being that the scrap pieces can be used for smaller sections like the boxes.

The base is a Arch with a 90° angle, the Outer radius 183cm and Inner radius 145cm the width is 38cm. To get this shape four times and accurately we

- Draw a square of 183cm×183cm across two sheets of thick plywood
- The inner point of the square will become where we place our compass.
- We made our own compass on a length of scrap wood by drilling a hole then from that hole measuring 145cm and 183cms drilling two more holes. A screw inside the first hole is drilled into the squares point then with a pencil through the other holes we can draw a arch





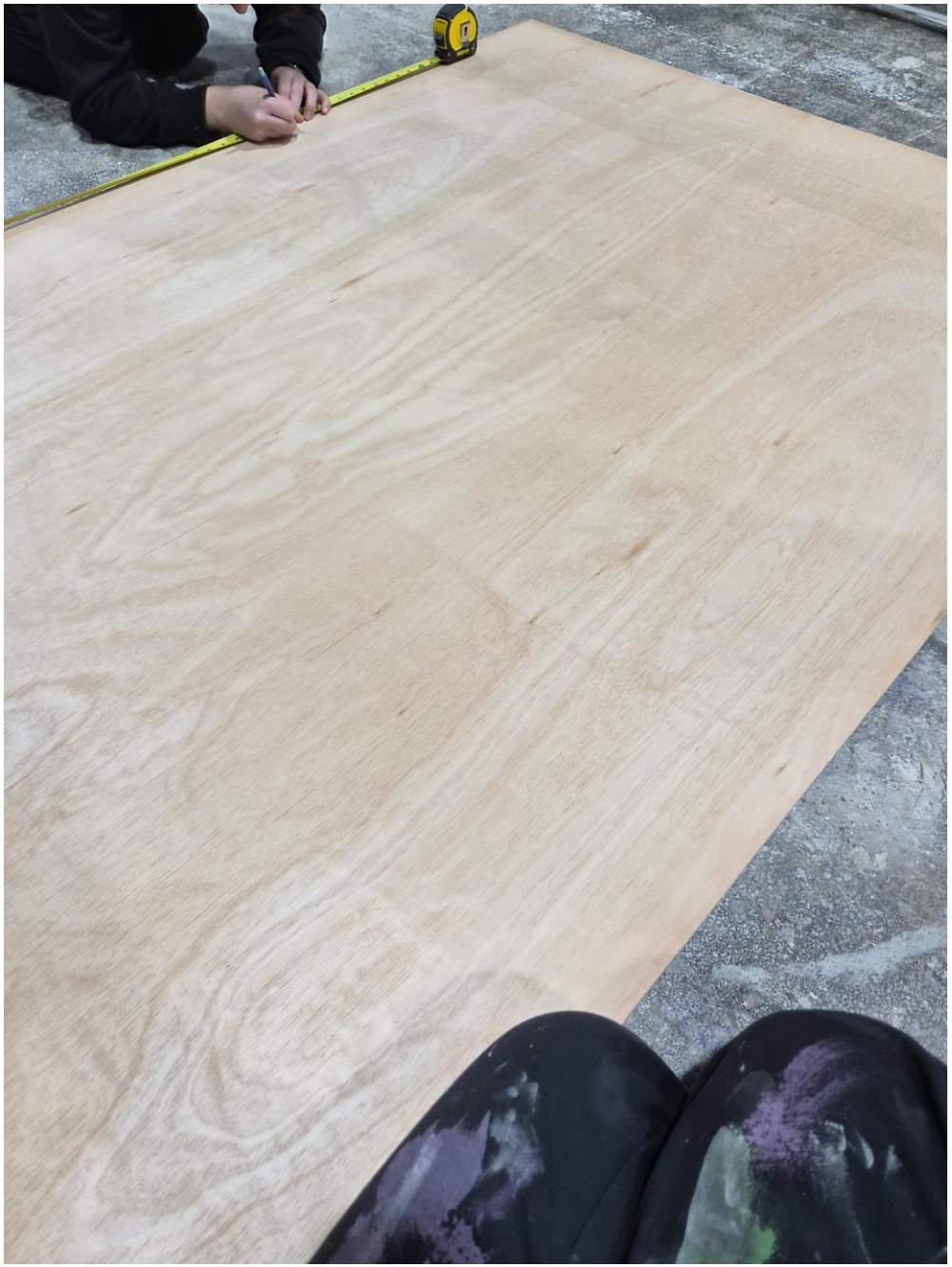


How we laid out the ply initially and the compass made from scrap wood





Marking the centre point using a measuring tape



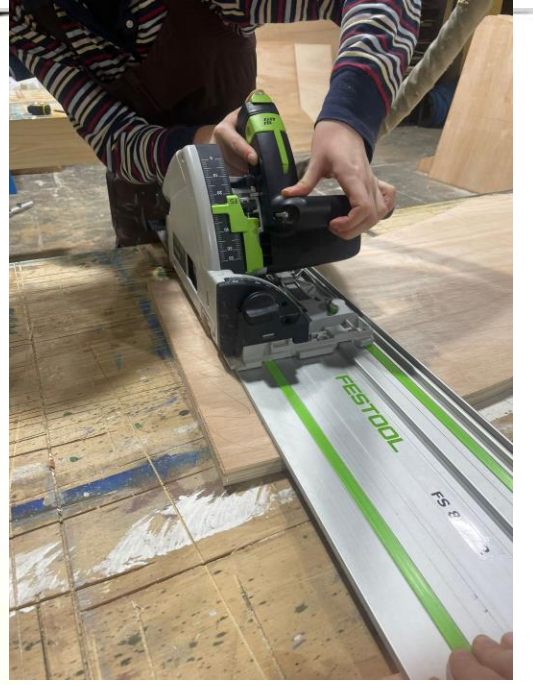


Cutting the arcs

Once this shape was drawn out four times we then used a railsaw to cut the straight edge at the ends of the arcs then a jigsaw to cut the curved inner and outer.

Railsaws are perfect for cutting straight lines but cant cut curves and while you could cut straight lines on a Jigsaw it would take more time and effort to keep it straight. Also dividing cutting out the arches into two tasks meant we could split up as a team and each tackle a section with a table for each machine.

Although we often paused to watch the Jigsawing as for some parts its useful for the person cutting if someones spotting the blade isnt going into the table and another might have to hold the ply if its hanging too far off the table to stabilise it.







The arcs



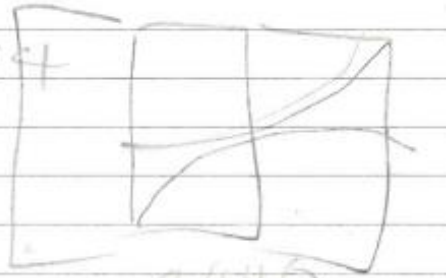


Cutting the arcs (notes taken during construction)

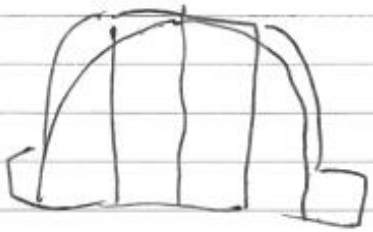
4 benches –
380 width

- 1830 - Roof 3MM
- 1590 - Roof 3MM

1220
2445 ? – 2444



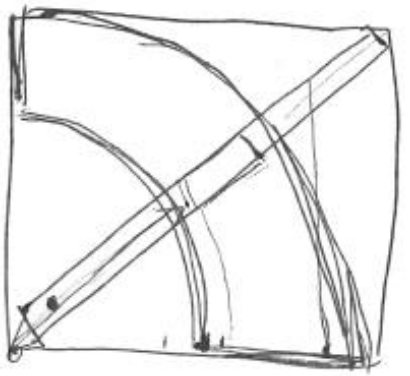
2440



2438



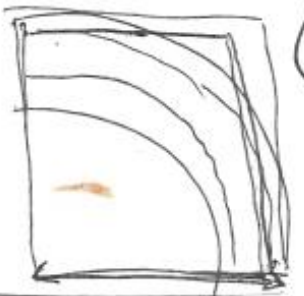
Benches



5·50in

380 wide

183⊘ square



(4)

380×380

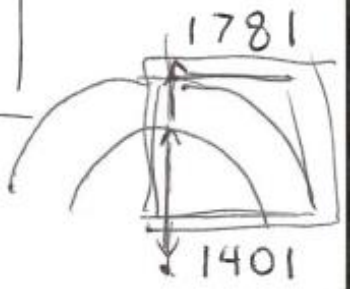
380

ignore so tillnow?

Ceiling 240
3mm



×2



1781

1401

The odd shaped scraps after cutting out the base and benches

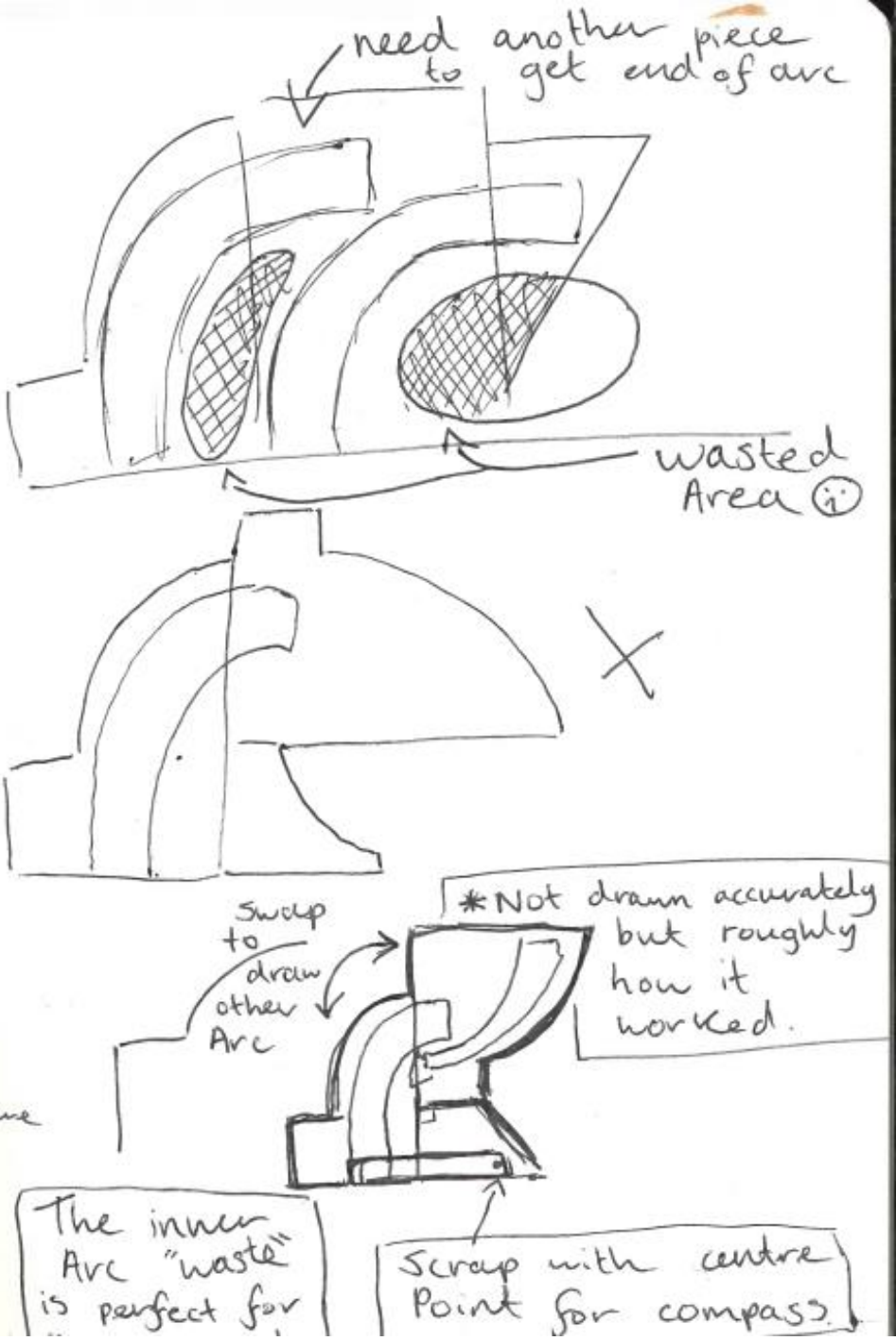


Cutting the arcs (roof)

I wanted to find a way for the roofs arches to fit on the scrap pieces of wood.

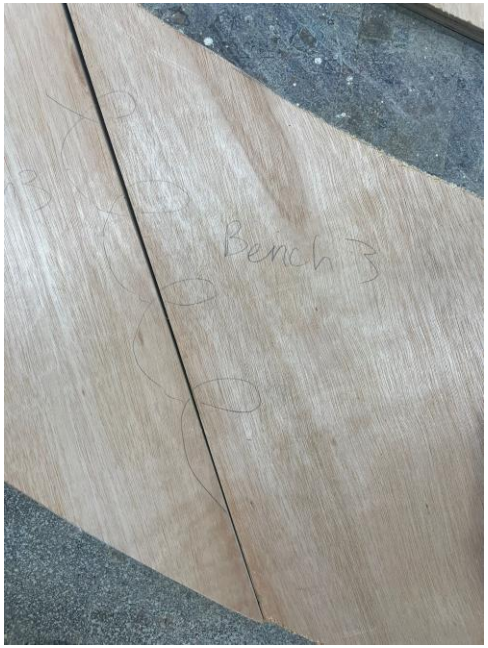
This was easier with the cut offs from the base as we were left with a large curved piece that fit the next shapes well.

After struggling to find a way I was happy with I decieded to leave it for the next day. That night I had a nightmare about drawing the roof arcs that actually helped me figure out a method. I could use one piece of scrap to make a "set square" for the compass centre point to sit then put a small piece of scrap where the arc wouldnt fit on the sheet so rather than waste our larger scrap for a small section. this compass set-square could be reused on a second sheet, I managed to get both arcs to fit on the leftovers from the bases. The inner arc area now



Cutting the arcs

In this photo you can see the "missing section" that wouldve hung off the sheet of ply (we used a precut arc from when we had more wood to check the sizes roughly before drawing) it was such a small piece it felt like a waste to me to use a whole sheet to cut such a small bit which is why I found a different method to use





We numbered the bench pieces aswell as drew pictures on the joins so we could use these to line them up later and would not mix up any parts.

Fixing the broken corner and hiding seams with filler





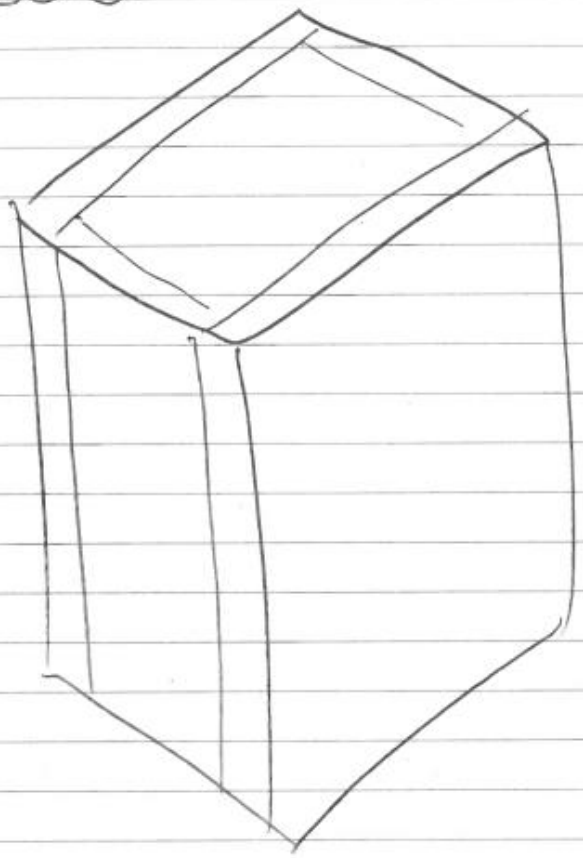








144 x 366
360x366





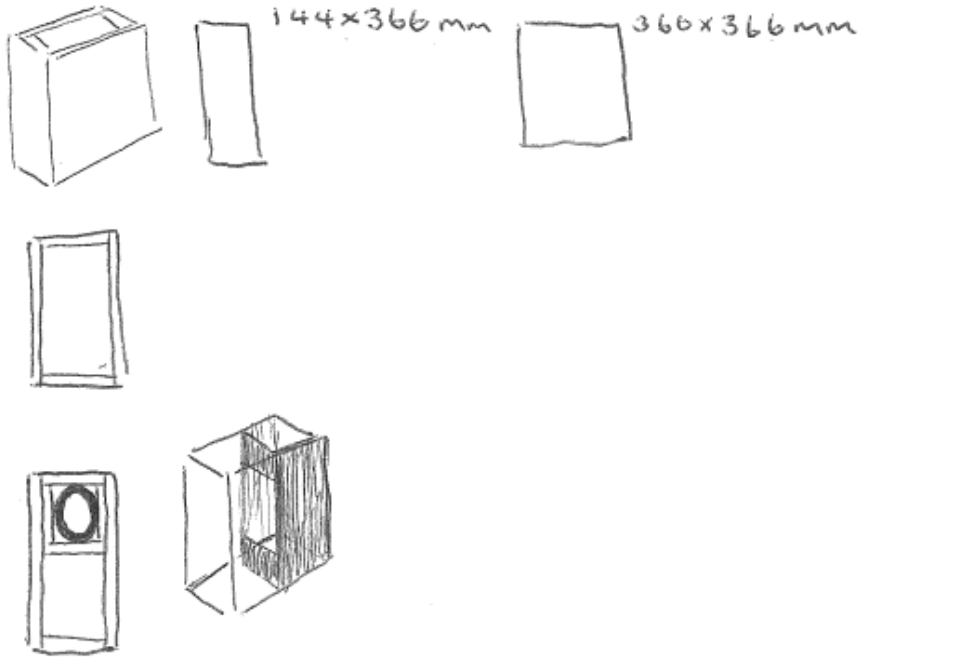
Inner boxes for holding pillars

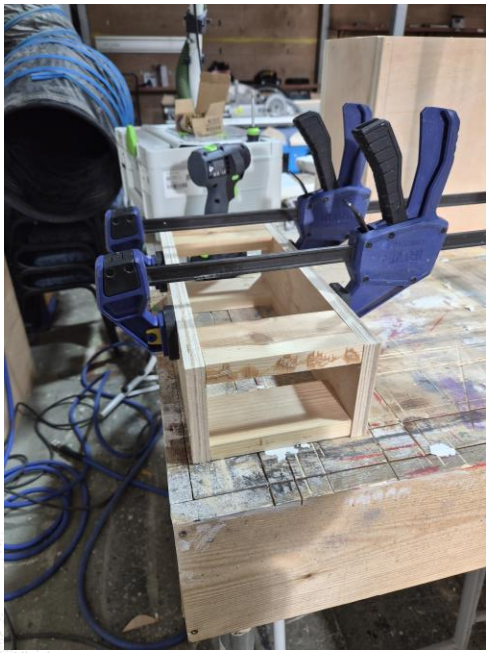
To keep the pillars secure we needed to create supports to hold them steady inside the bench boxes so they would be sturdy and remain at a 90° angle.

Using the inner measurments of the bench box and the diameter of the poles Alice and Cameron used the chop saw to cut out the pieces for the inner boxes.

Antony was ill so we were down a person which made it harder to do the jobs that required two sets of hands but because the inner boxes parts were cut a lesson prior it was easy for me to pivot from a larger task and assemble all the boxes while Alice and Cam helped eachother and painted the marble.

To make it easier I aligned the pieces like a box so I could check its square. Then only drill and screw together three of the sides the 4th side just being there to support







Inner box and Inner box inside Bench box





Inner box and Inner box inside Bench box



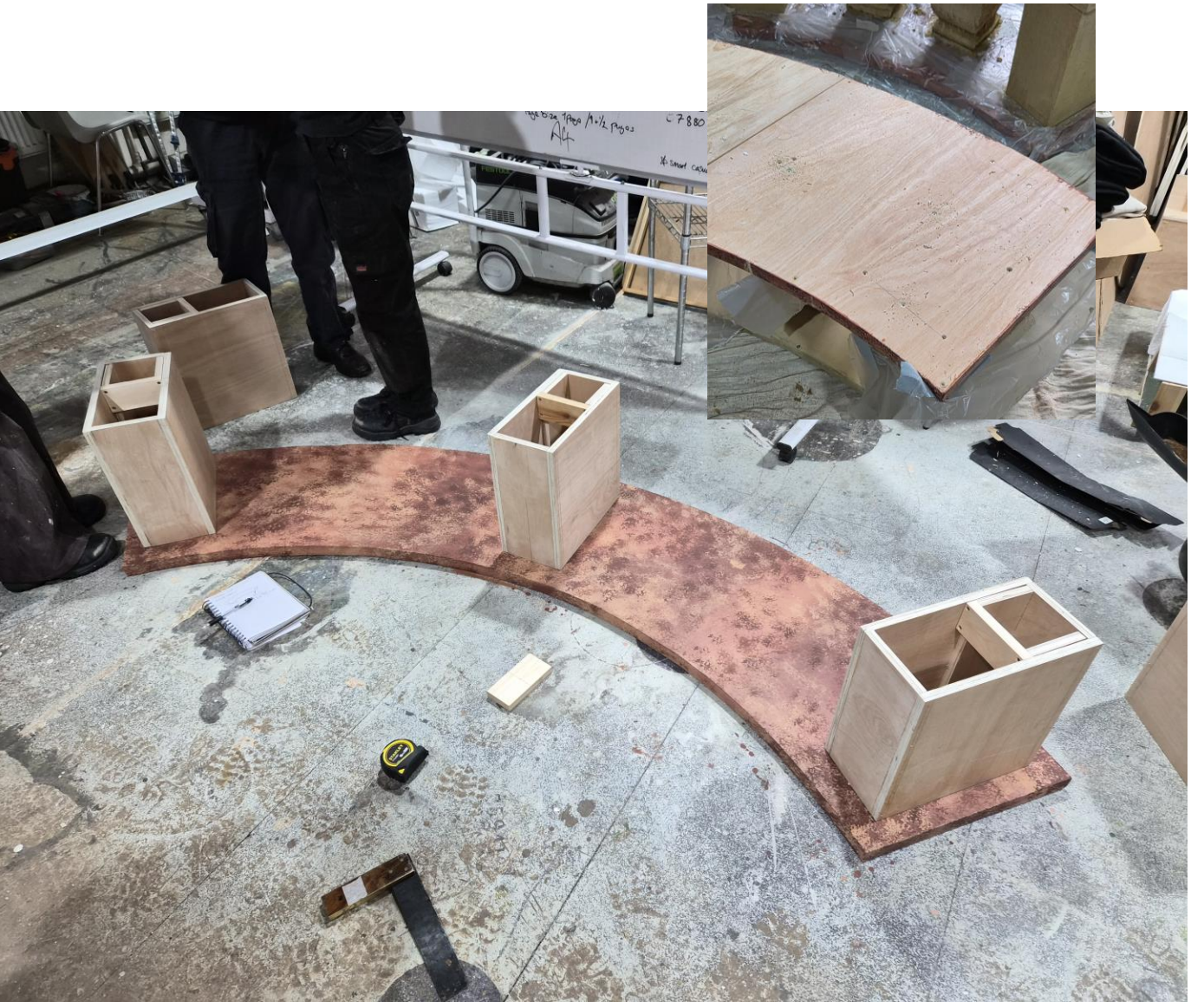


Inner boxes added to all Bench boxes





Attaching to bench base





Pillars in Bench Boxes

The pillars fit so snuggly in the boxes that while secure it was difficult to put together. We fixed this two ways

One way is we used a electric sander to round the edges to make it easier to straighten the pole to find ~~out~~ the slot so it can guide it into place.

The second way we made assembling easier was putting vaseline on the exposed part of the pipe to lubricate it and help reduce friction. The only thing is vaseline will dry out and attract dust to stick to it so will need to be reapplied.





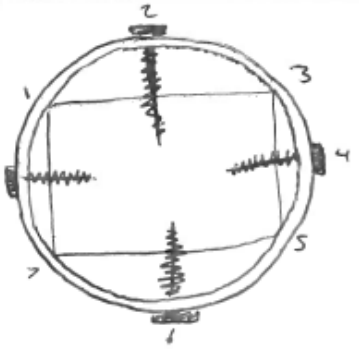
Attaching the vases

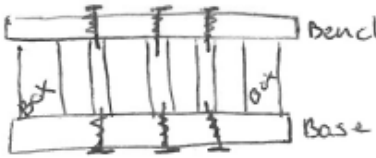
To attach the vases we needed a secure way of fixing them in place despite the tubes being hollow. For the roof we used the circles cut from the bench screwed into place at the top so when ~~in~~ its in the lyric it can be attached permenantly rather than cut circles I thought it would be quicker to do squares or rectangles since we needed so many. Squares would still keep 4 points of contact with the tube but also the screws would be long enough to work still.

Me and Ant couldnt quite remember how to use the table saw so we rewatched the Festool instruction videos. It was good to rejogg our memory and resolve a issue on our own.

Still stable because it would have eight.

Points of contact with inner tube

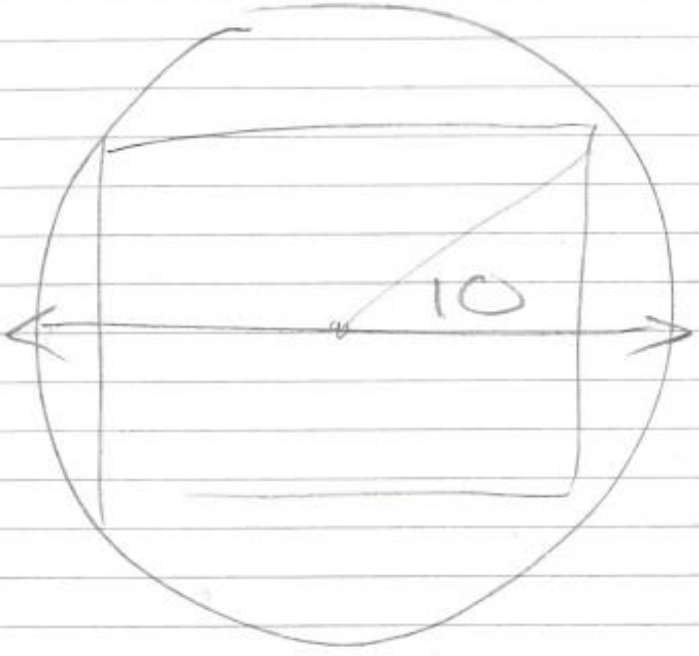








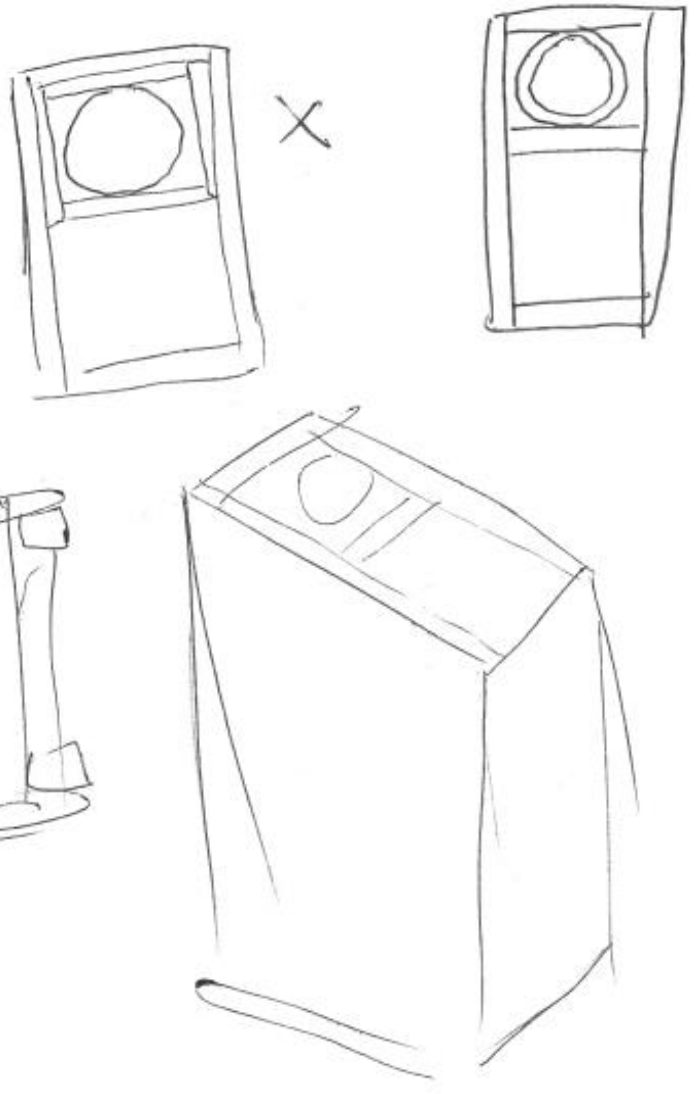
Rough drawings while building to help me plan



7cm.

7.0





Attaching the vases









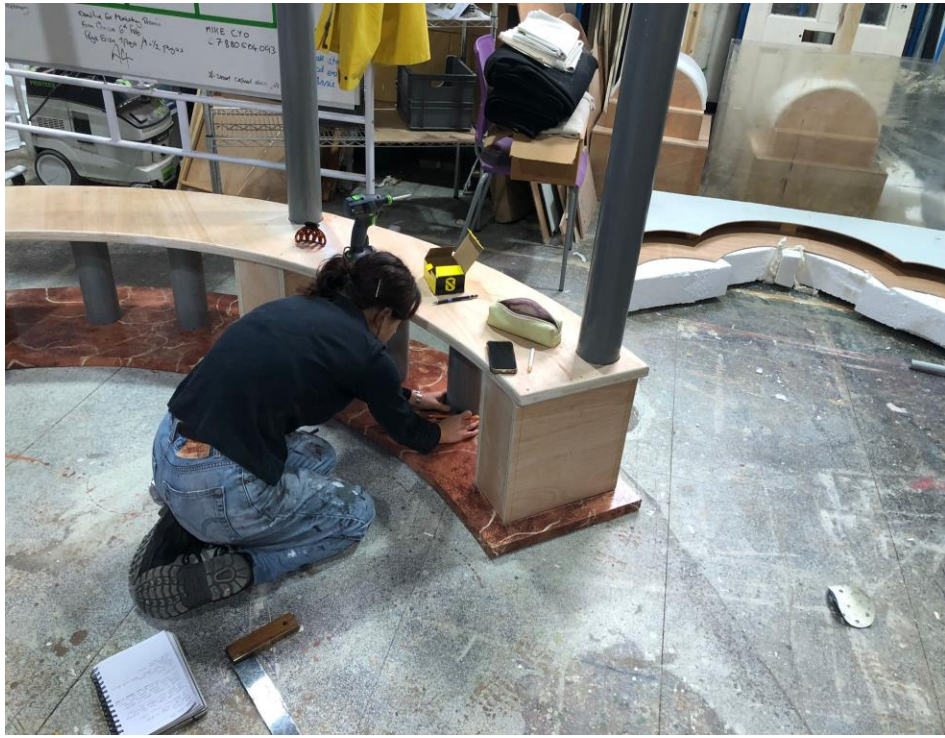




Attaching the vases

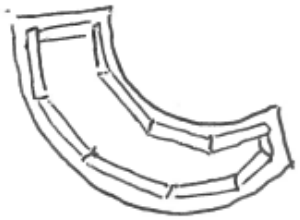






The roof

While the base and bench are made of two layers of ~~24mm 12mm~~ 24mm plywood which makes them quite heavy but sturdy we needed to keep the roof as light as possible so the arcs were cut out of 3mm thick ply. There thickness comes from using 2x4 to make a box around the edges, making the exact curve would be time consuming so its a rougher inner shape made of straight lines then expanding foam sprayed around the edges and carved to give a smooth curve.

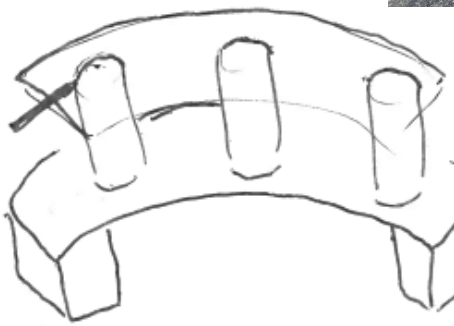






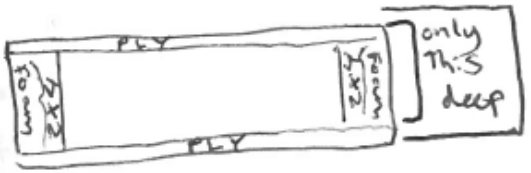


To ensure the roof aligned with the pillars we wanted to balance it ontop the pillars trace where they met before cutting. Rather than do that on ladders trying to hold up a roof unattached I pointed out we could put the Vase poles in instead, use two pieces of wood to ensure they were the same height and level before putting the roof on and tracing.



Trace round with Pencil

- Cut with shortened jigsaw blade so we only cut one side of the ply



Roof measuring





Only cut through the first layer of ply



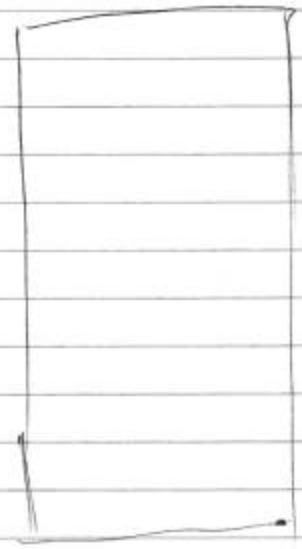


Attached the vases

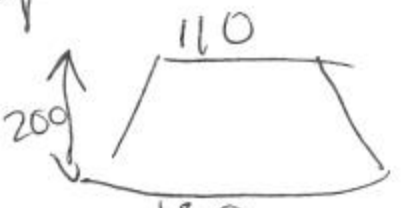


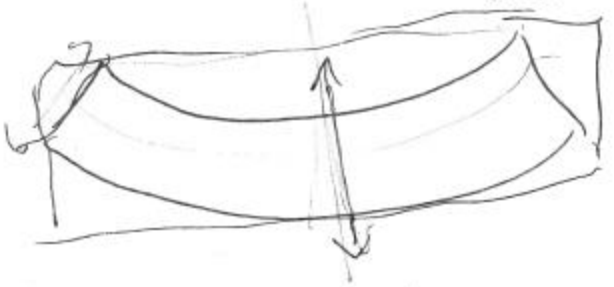
Vases 366 high
160 wide





Cone
110mm top
200 tall
180mm





180 Truncated Cone

Paper Fits
Foam no.
foam is 8mm.
Add 8mm to Top
~~+ Bottom~~

The cones for the pillars

At the top and bottom of each pillar we wanted it to flare out slightly recreating the sloped capital of roman architecture to match the Family home.

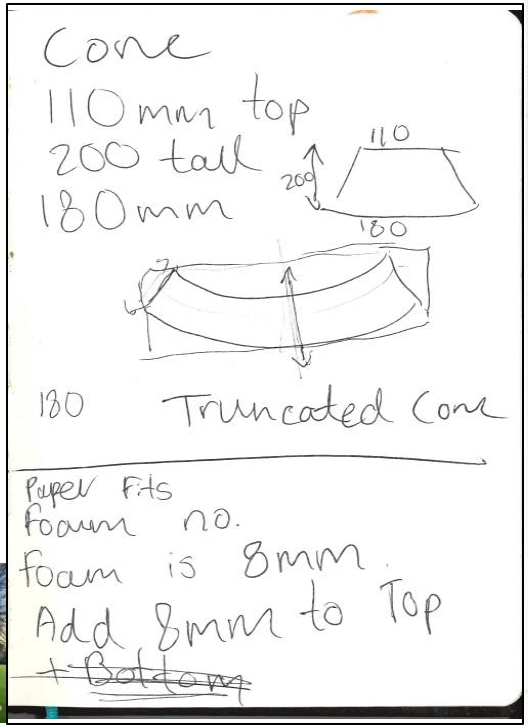
It was important they didnt stick out too far because we wanted to keep the top of the bench clear for the dancers. We also realised that if the cones height was too low they might be stood on on accident. After discussing as a group a rough estimate for size.

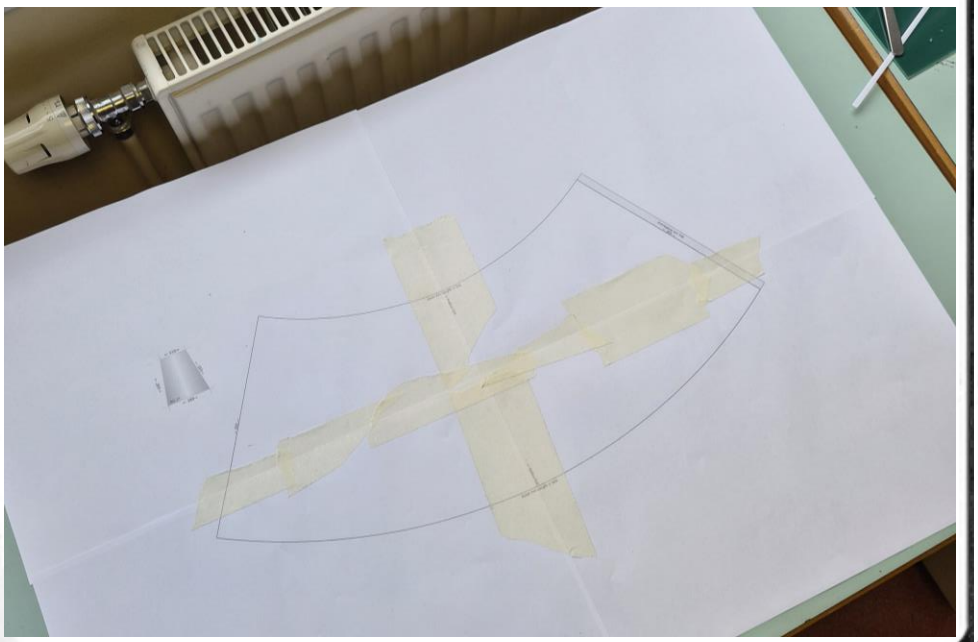
200mm tall
110 mm Pillar circumference
180 mm base

I used templatemaker ~~etc~~ to generate the template. I had used this website when I was in college to get the nets of shapes for art projects. Working with plasterzote is similar to paper.









Template maker

English

TEMPLATEMAKER.NL

about help follow me hire me privacy license



CONE (TRUNCATED)



A cone, optionally with the top cut off. (In that case, it's called a **frustum**). Can be used to help create the geometry for a beaker, vase, party hat or lamp shade. If you'd like a real cone, just use 0(zero) for the **Top Diameter**.

Dimensions

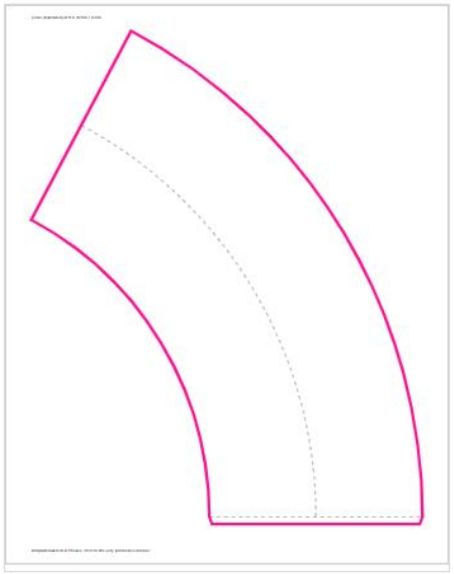
Units	(•) mm ( ) cm ( ) inch
Top Diameter	110
Bottom Diameter	180
Height	200

Optional parameters

Glue Flap Angle	70 °
Glue Flap Size	7

Document Options

Margin	25
Page Size	Fit page to drawing
Resolution	72
Perforate folds	
Perforation Length	5
	1
Page Arrangement	(•) Vertical ( ) Horizontal
File format	(•) PDF



The cones for the pillars

I felt ill working in the workshop while it was too hot and loud so I ended up taking the roll of plasterzote home to cut out as many of the cones I could after checking the paper template fit correctly.

I managed to fit six on the sheet. tracing around the template with pen. Then I cut each out using a new craft blade.

I made a mistake attempting to glue the cones with woodglue at home. It was all I had and I hoped it would work but it did not so I had to reglue it with contact adhesive. Stacey recommended I check the library for books on working with plasterzote

The cones for the pillars

I ~~mitred~~ mitered cut the seams edges. Applied a thin layer of contact adhesive, waited for it to almost dry before pressing the joins together.

Because I could only get 6 from the thicker plasterzote and we needed 12 I had to use a thinner plasterzote for the rest. They didnt need to be mitered because its thickness wouldnt impact the join.

I thought it would be best if the thicker stronger cones were placed at the bottom since theyd have more risk of being hit or damaged by performers dancing on them rather than top since those will be pretty out of the way and have minimal handling.

The cones will be attached to the pillars so the roof and benches remain flat for stacking when we deliver the set to The Lyric Theatre.



The cones for the pillars

The base of the cones hung off the edge so using a ruler and the bench top as a level I carefully measured the rulers width off the bottom and cut this off while the cones where wrapped around the pillars with a scalpel.

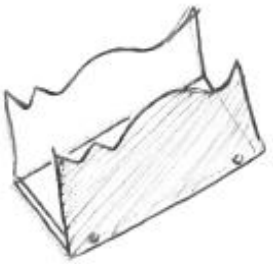
These newly cut cones that fit better we sealed the edges with a clear sealant thats meant for bathrooms and expanding foam inside the cones to fill the space so they werent as squishy and would keep shape when dissesembled and stacked.

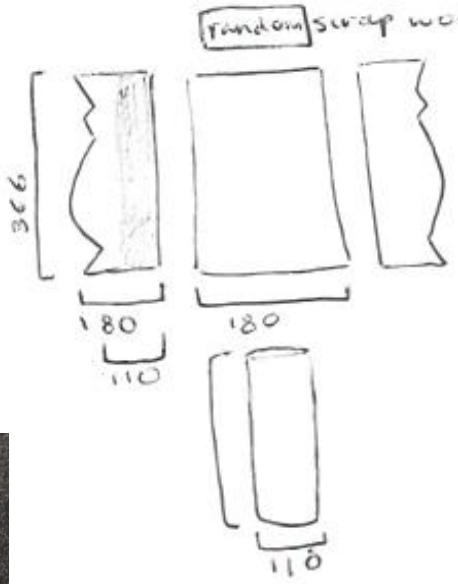
The expanding foam didnt stick to the wood of the bench because we didnt damp the surface this makes it easier to remove the pillars later when we finish paint and texturing



The Vases of the bench

To try make replicating the design of the vases easier I created a jig for the hotwire to follow. I got this idea from some instagram reels particularly @Vladimir_lasam a filipino artist who works with styrofoam. His seem to be made out of card but we had alot of small scrap pieces of wood leftover we chose to use that instead. I sketched out a design similar to Ants idea on a folded piece of paper that was the same width and height of the column ~~pipes~~ styrofoam before cutting (180x180x366) being careful to make sure the designs curves wouldnt go deeper than the poles placement. I jigsawed the designs into the 3mm ply this split alot but I sanded it to try smooth out some areas that may catch. I used a railsaw for the base. Drilled and screwed it together adding a scrap piece at the end to act as a stopper when pushing cardboard in.



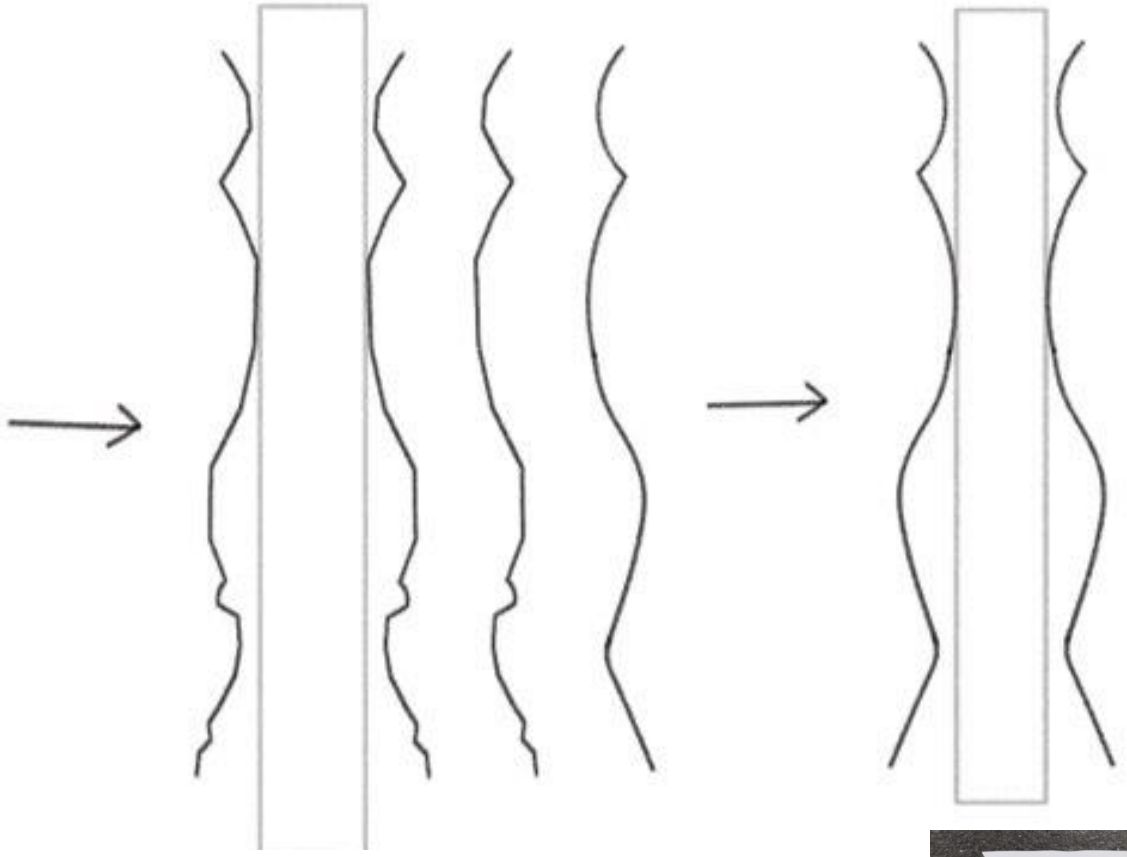






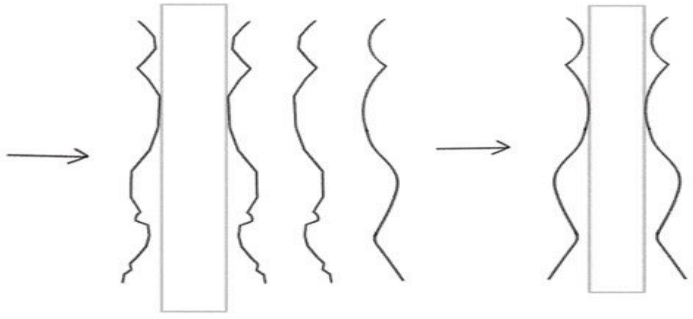
Ants design for the vases





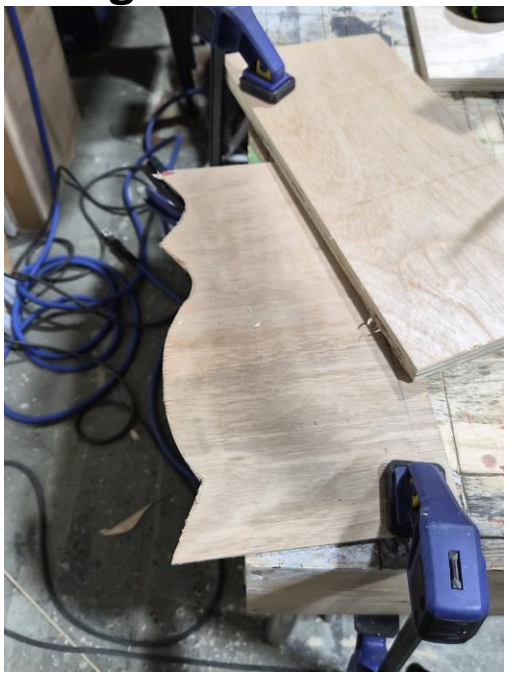








The Jig for the vases













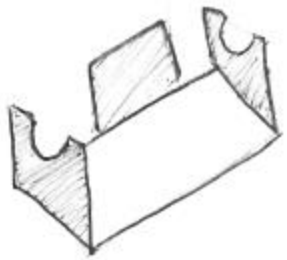
The vases

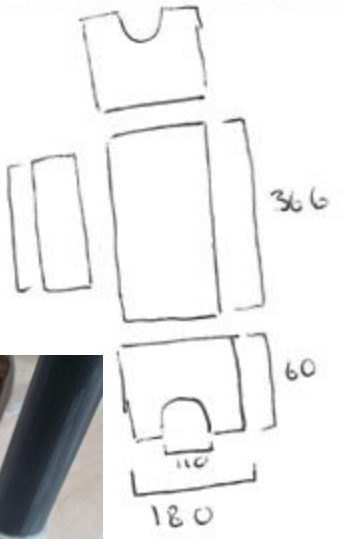




Jig for hollowing out stryofoam vases

Ideally we wouldve liked to kept the stryrofoam in one piece and slide the pipes inside to avoid using time gluing and keep the structure whole before scrimming. The stryrofoam came late so we had already positioned it and screwed in the poles so we decided to "easter egg mould" it, as Alice put it, cut them in half so we can sandwich it back together with expanding foam. I created a jig for this again but this time two semicircle cut outs on the ends and reusing the base plate and stopper from the previous jig. This worked well but the plywood was snapping when we jigsawed the tight curve so we used scraps of the 12mm ply which gave us a better cut.











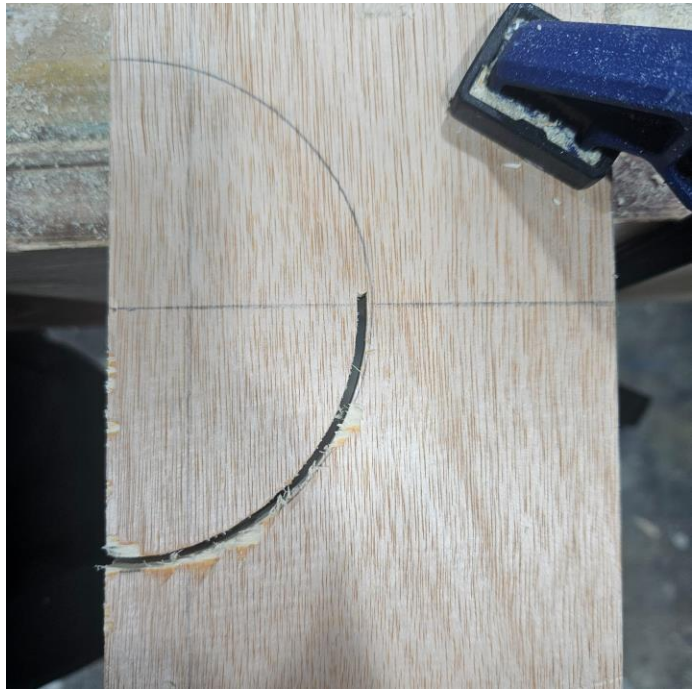


Jig for hollowing out stryofoam vases



Unsuccessful first attempts on 3mm ply







After glueing both halves around the vase pipes with expanding foam and trimming the excess we had to scrim the outside.

Scrimming is using scrim fabric cut into strips or rough squares and Idenden in a way similar to paper mache to reinforce the design This is important because styrofoam is fragile and prone to flaking and we want to make it more durable.

Usually you use just Idenden but we had so much of the Idenden Sand mix left we used that which also helped us give the vases a initial layer of texture.

This technique was very similar to bridge teams method of coating the stone work but they used fibreglass and jesmonite. The bridge needed to be stronger as it would be touched unlike the vases.





Paint and texture

Gazebo and trees

Primer

Because our design uses plastic tubes the best choice would be covent garden primer as it is designed for use on plastics to help waterbased paint stick to the surface.

We learnt about covent garden primer in first year, it is a waterbased primer specifically developed for vacumn formed plastic.

Its important to prime surfaces being painted otherwise paints might not adhere to the surface, chip and crack off or apply unevenly leaving a patchy result. Our set needs to have a proffessional finish and be durable enough for the dancers ~~that its very important~~ so they dont chip or scuff any paint that hasnt stuck properly.

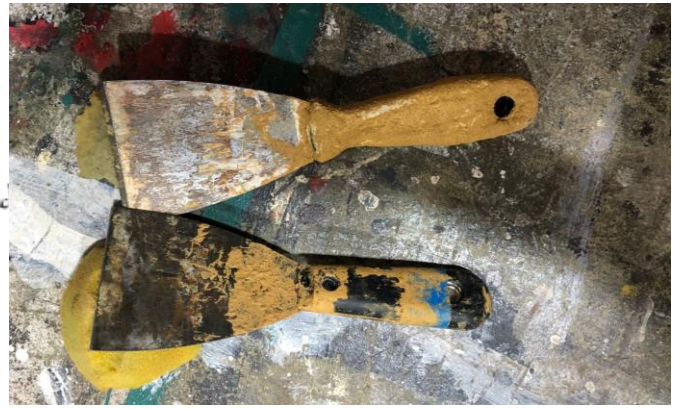


Sand Idenden application

The sand was applied with metal spatulas made for plastering these worked great because we could scoop large amounts onto the trowel of our Idenden sand mixture then climb up the ladder to start spreading it rather than keep going up and down redipping brushes which would've left streaky marks and hold onto the dried mix unlike the metal we could scrape clean.

We did experiment with using our hands to apply the Mix to the pillars but this made the texture look like bark to us so we stuck to the spatulas. Although I found it easiest to apply a layer of Idenden with gloved hands -then going over it after with the spatula

We applied these techniques to the pillars, benches and boxes.







Sand Idenden application





Sand Idenden texture photos





Sand Idenden texture photos



Colour when dried



Fixing the colour

The gazebo colour ended up looking too dark when it dried so we added white paint to the same colour mix to tint it lighter, we watered it down so it wouldnt fill in the texture. Because the paint was so thin we needed to start painting at the top so we could blend out the drips or blend out any runs while we worked our way down.

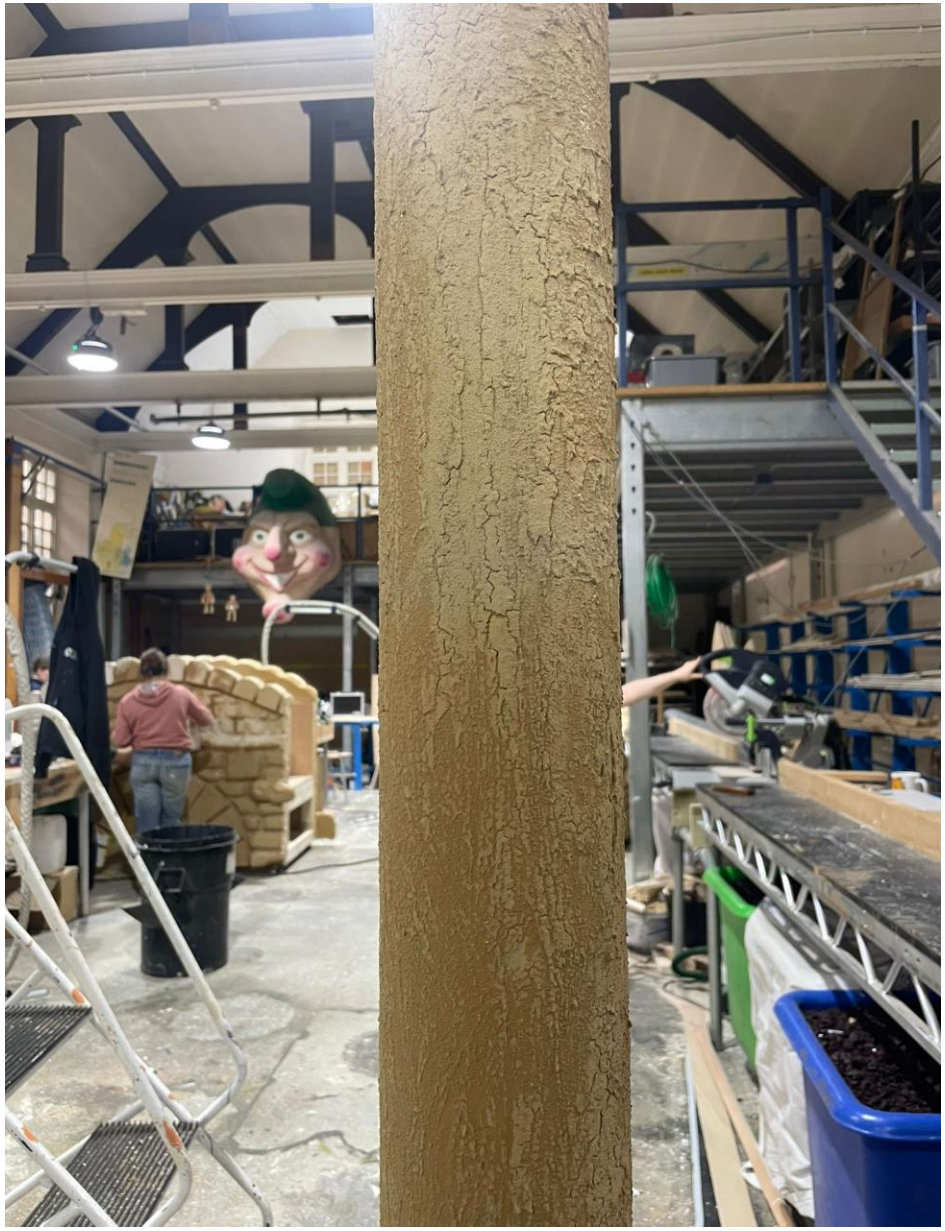




When this dried we began 'dirtying down' matching the model by using a green and a brown colour sponged with natural and synthetic sponge. We dappled this randomly across the gazebo working in small clusters as if theres patches of dirt and lichen spreading across the sandstone.



Fixing the colour (half painted you can see the diiference better)





Fixing the colour

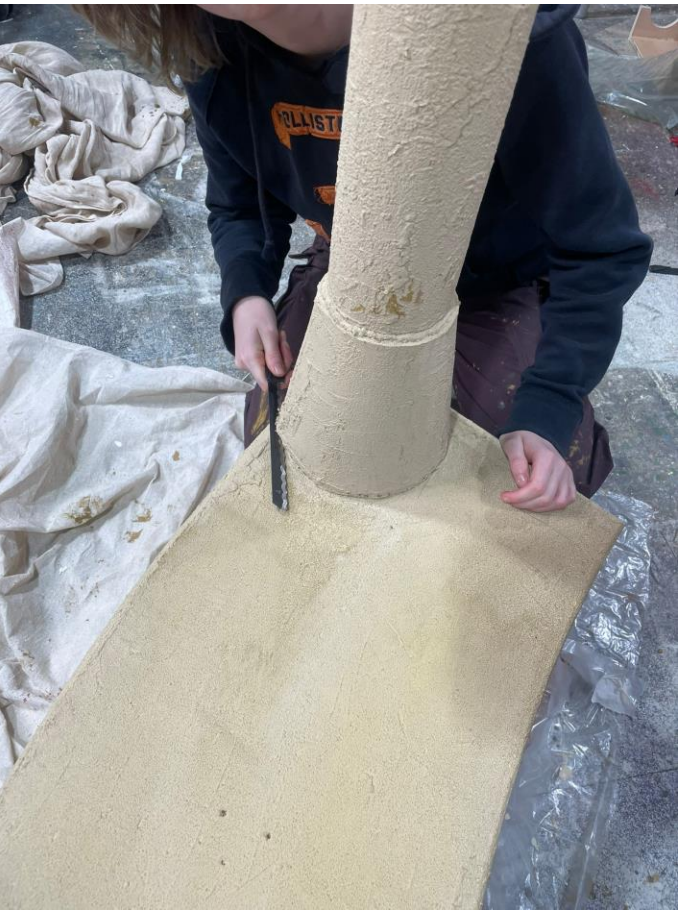


Lighter more natural colour





Painted where we removed the cones incase theres a gap visible



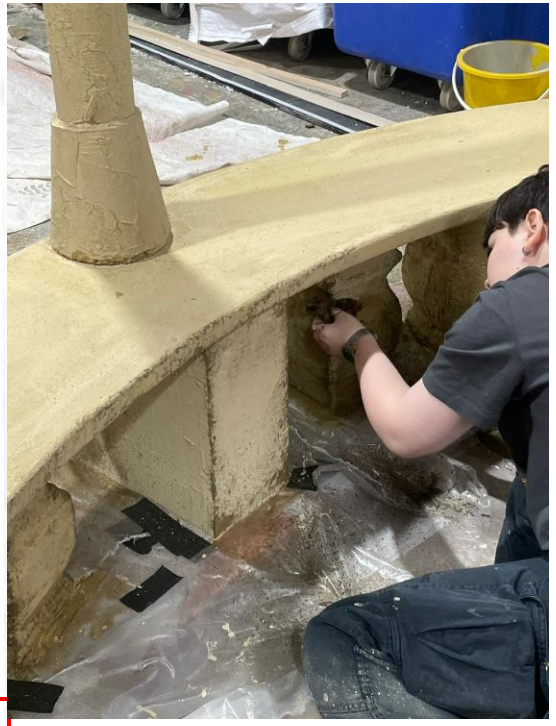




Dirtying down

The gazebo colour ended up looking too dark when it dried so we added white paint to the same colour mix to tint it lighter, we watered it down so it wouldnt fill in the texture. Because the paint was so thin we needed to start painting at the top so we could blend out the drips or blend out any runs while we worked our way down.

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Dirtying down Paint mixes









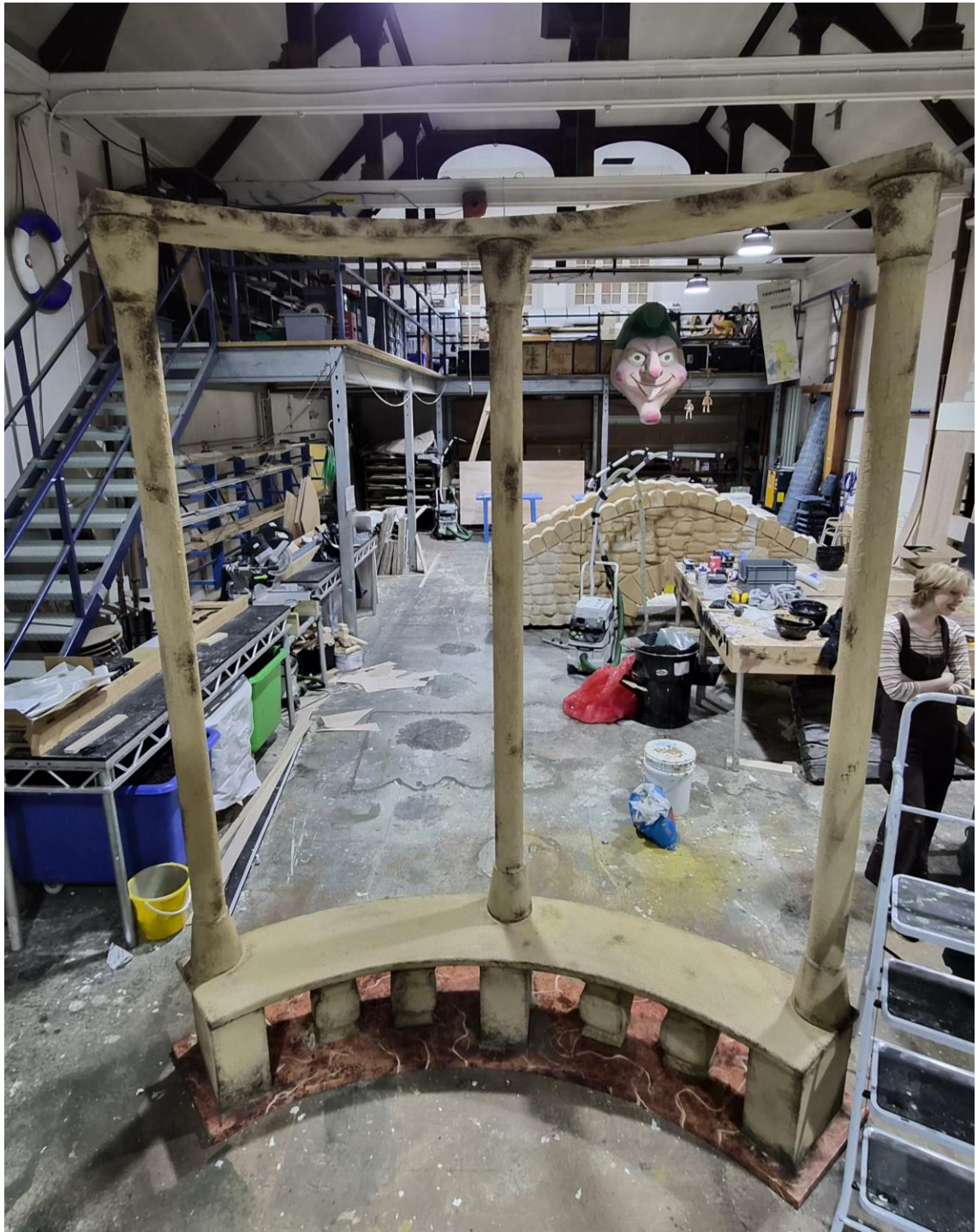
Dirtying down



Dirtying down



Dirtying down



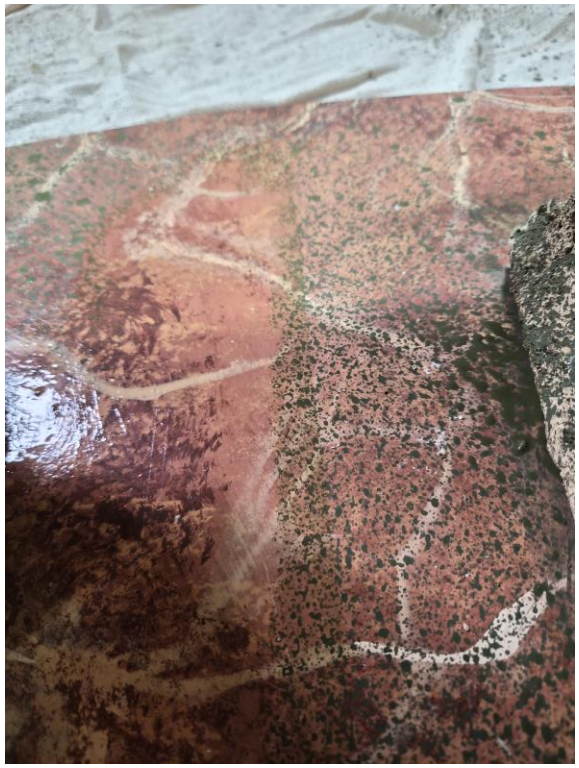
Dirtying down





Tarp to protect Base from paint spray





Because the marble had multiple layers of varnish we could also wipe off any paint using a damp sponge. You can see the cleaned area on the left and the right of the picture how it looked before



Water Damage

Dave suggested we add water damage to our gazebo to give the impression its been outside for many years. We also walked around campus looking at the weathering on the church building. Most of the sandstone was in good shape maybe because it was used for windows and has a angle to allow water to run off but we noticed yellow and white lichen on the rocks and dark smears of damp or water run off tracking dirt. We took these ideas back to our gazebo and thought about how we would recreate this.

Combining a little of the brown and green mix we used for the gazebo added into the gazebo colour to create a darker murky shade of the base similar to how rocks get darker when wet we wanted a colour that implied the gazebo was damp in those areas.







Water Damage

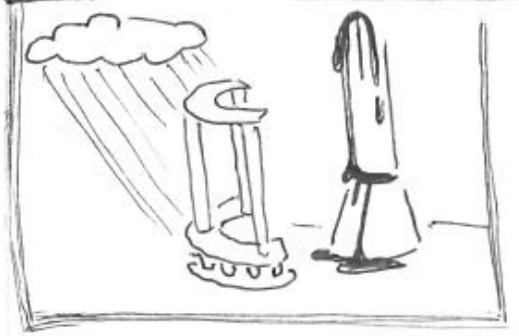




Sand Idenden application

Me and Antony applied this colour with synthetic sponges, brushing down wards with the corner of the sponge to simulate a drip of water Keeping it heavier at the top since the "roof" would bare the grunt of the weather most. Then dappling the sponge to blend the streaks out to keep it looking natural like this damage was built up over time. This effect was kept focused on the outside of the gazebo because if this gazebo had a roof it would prevent rain hitting the inside, I also added small areas of water pooling at the bottom of the pillars because water run off would go down the pillars and puddle at the slight ledge the cones have before running onto the bench top.

The lichen was painted by Alice and Cam who lightly dappled a very watered down white and yellow focusing on creating clusters of the spots as if the lichen is spreading.







Water Damage





Water Damage



Trees for Sound of Music

The trees are the same pipes we ordered for the pillars and vases. The trees were gonna be a extra project but both groups were down people and priority was the larger builds so Dave and May did most of the trees.

Cutting them to size, using a heat gun to bend them slightly so they look more organic. Attaching a wooden base and handles then using expanding foam at the base to make the bases look more natural.

Dave had painted the base brown and it looked like something else so we repainted it green and glued moss to it so it felt more like a forest floor.

We also painted the trunks with white emulsion leaving streaks so the grey pipe peaked through for dimension before using the brown colour from the gazebo to paint eyes and drybrush stripes replicating the refrence pictures from Dave

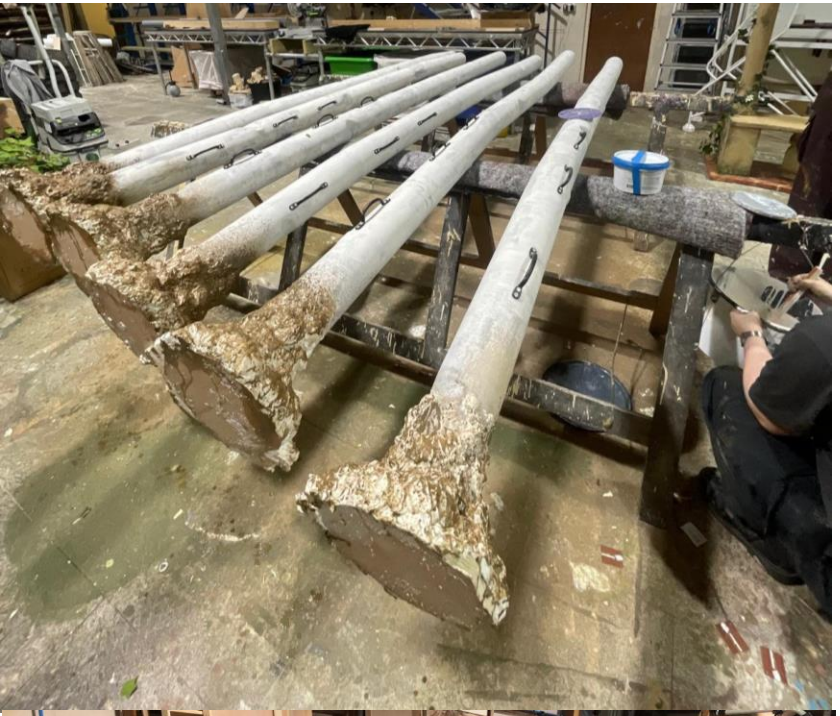








Trees for Sound of Music (Base colour)







Trees for Sound of Music (Moss)



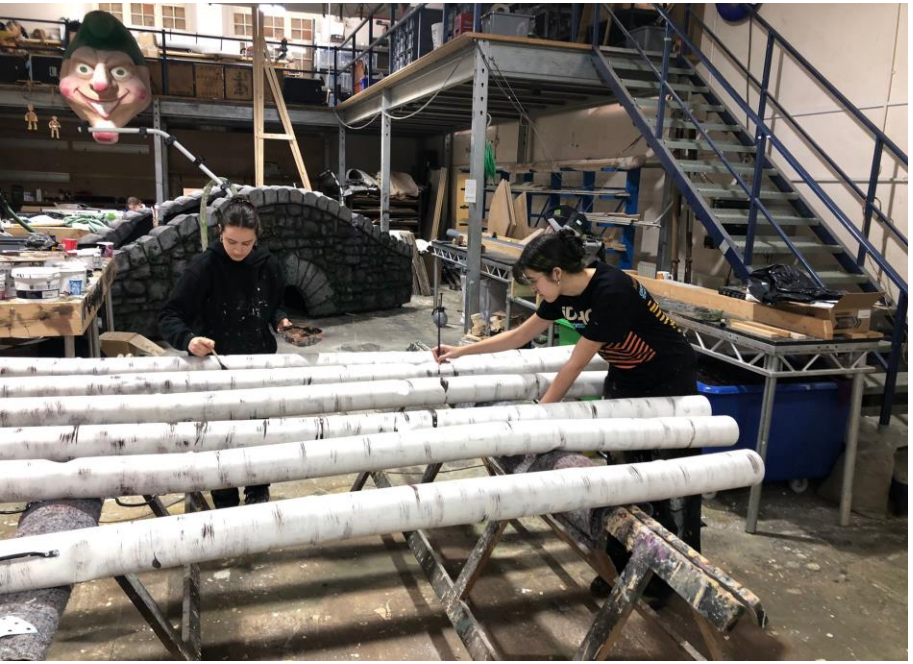




Trees for Sound of Music (Drybrushing)



Trees for Sound of Music (Drybrushing)









Greenery

For the presentation we wanted to add the greenery to give a more complete look to the first and third years we were showing to. We didnt want to attach this permenantly as it would complicate delivery and we wanted the option to adjust the layout so we used clear fishing wire tied round the base, pillars and vases to hold the fake ivy in place. We also did a few different looks of wrapping to stop it looking too fake and give a natural variation

- Wrapped round spiralling bottom to top
- Snaking left and right bottom to top
- From base to bench
- Roof and down
- Between vases.

I feel like the ivy completed the look and really gave the more romantic impression that was part of the brief especially when we added the Edelweiss flowers by tucking them into the vines.



Greenery





Greenery







Presentation

Q&A

Presentation Task

As part of our presentations we had to awnser questions about our build our group decicded we would make rough notes for each question then share these to make sure nothing was missed then we would take two questions each sharing them with someone else to make sure everyone had a part and no question was awnsered by just one person.

DA

David Atkinson

Reply | Reply all | Forward

To: Alice Pearson (2403933); Anthony Burns (2405044); Alaya Kow (2404298); Cameron Hobby (2300599); **+4 others**

Mon 09/02/2026 15:26

Hi all, I have assigned questions to each group below, each person needs to answer one question, if you wish to have two people answer that is also ok.

Please prepare what you say to answer thoroughly.

1. What were the key conceptual ideas or performance requirements that influenced your design choices for the stone bridge and sandstone gazebo? **GAZEBO**
2. How did your research into architectural forms, materials, or historical/ stylistic references shape the visual language of your designs? **BRIDGE**
3. What factors influenced your decisions about scale, proportion, and structural layout, and how effectively do you think these choices support the intended performance context? **GAZEBO**
4. Describe your construction approach. Why did you choose the particular materials, joinery methods, or fabrication techniques you used? **BRIDGE**
5. Identify any technical or structural challenges you encountered during construction. How did you adapt your process or problem-solve to maintain design integrity? **GAZEBO**
6. What informed your scenic-art approach to replicating stone and sandstone surfaces? Explain your use of texture, colour theory, layering, and finishing techniques. **BRIDGE**
7. Reflecting on the completed pieces, what aspects of your design, construction, or painting would you refine further, and why? Consider both creative and practical improvements. **GAZEBO**

Notes for questions and Presentation slide notes

- Key concept + ideas influence
  - Dancing on it
  - Unused since wife died
  - Stone > Wood + metal

Cam / Alice

- Factors Scale proportion layout
  - Test bench
  - Adapting it to fit on ply / chose not to
  - Pole length + thickness to match trees

Arax / Cam

  - Average bench height + width
  - Changing bench to one unit

Alaya / Arax

- Structural challenges + technical
- Drawing the Arcs. need space for a compass (created one) also DiY set square.
- My nightmare about Arcs working

Ant

- Changing benches + Gazebo to one unit
- Double layering Alternating joins
- Screw length

The vases

Painting

- WWYD to refine

Alaya / Alice

- Not waste time dry brushing be heavier
- More tolerance on design
- The order we did things
- Hollow stuff out so its lighter

- Our names worked on gazebo
-

Lyric 24~~wide~~ft wide · 12ft

8-10ft real gazebo.
Seperate sections.

Add Photo's

- Created a compass on scrapwood. Problem is we need the centre point for compass radius and that wastes space so created a "set square for compass my nightmare about rearranging it.
- The vases, again using scrapwood to make a jig that we could follow with a hot wire then again to cove them and put around the poles. Had to sandwich them because order arrived late.

it would've been nice if we could've built in the order we imagined im curious if it would've sped up production

Get In

The Sound of Music

Get In Kit

Talking a touch up Kit and preparing for the get in.

We created a list of everything we thought we might need just incase something needs to be fixed during get in or what we need to set up the gazebo when we rebuild it as we have to dismantle it into parts for transport.

- Paints + Brushes + Sponges for Touch ups
- Hot glue gun + glue for quick repairs
- Fishing line + scissors for vines
- Extra moss for trees
- Vaseline to lubricate stiff joins
- Drill + Bits + Screws for assembling desembling
- Woodstaple gun for vines
- Gloves
- Sand paper
- Gaffer Tape
- Extra ladder (incase)

This will be kept in a box at the Lyric incase its needed during the shows run.



Carrying the base of the Gazebos to the Van







Used an elevator to get the Bridges in





Helped carry in the costumes



Watched them put up the flats for Sound of Music







Seeing the rented set for the first time



Seeing the rented set





Assembling on stage





Attaching the Greenery





Attaching the Greenery





Group Photo

(Edited Cam and Squidge in since they weren't present for Get In)



Evaluation

Evaluation

Overall Im really happy and proud of the finished result of this module, I've never worked on a project this big in scale and it feels so rewarding that Ive contributed to the gazebo because I know I definetly wouldve found the idea of doing this for a real client intimidating only a year ago. Im also happy that I feel Ive improved in areas I didnt get alot of practise in before like using the jigsaw and managing myself independently taking initiative to do tasks and share my ideas of how we can improve effiecentcy like with lining up the roof or saving material within the arcs.

I love scenic painting but I struggle with painting heavier for example we drybrushed the gazebo but you could barely see it. I know I need to improve on working bolder and step away from the painting mindset I learned in art school and focus more on it being seen from far and not upclose.

I think its a shame on the Get In that some comments from crew at the lyric were made but in general working with them was lovely, it was a great experience getting to make something "real" and to see it on a stage. Mike, Rhian and Wen were all lovely to talk to and collaberate with, I appreciate they were receptive of our design since it was such a change from the proposed Gazebo inspired by Strictly.

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