Design Realisation

(ADMA5008)

Alice Pearson

Friedrich Wilhelm Murnau Foundation (1920) The Cabinet of Dr. Caligari



Task: Watch something over reading week – a Film, TV, Advertisement anything, and note something that you enjoyed about it

Over the break we were asked to watch and comment on something that inspires us. I chose two things:

I began watching House of Guiness (2025) directed by Tom Shankland and Mounia Akl, I liked their use of in-camera techniques such as Dolly Zooms.

- A Dolly Zoom is when the camera physically moves forward or backward (on a dolly which are like rails for the camera to move on) whilst the zoom is adjusted to move in the opposite direction simultaneously. This creates a distorted effect and is commonly used to show a character's change in state.
- The Dolly Zoom is also known as the Vertigo Effect or the Hitchcock Zoom – named after its inventor, Alfred Hitchcock. I couldn't find the clips from House of Guiness where they use this technique, but some other examples include:



00.21 'Get out of the water' clip Jaws (1975) Dir. Steven Spielberg
https://www.youtube.com/watch?v=5IqRhuz72EE



La Haine clip (1995) Dir. Mathieu Kassovitz
https://www.youtube.com/watch?v=GUGvG89LH94



BBC Planet Earth (2016)
https://www.youtube.com/watch?v=ca08j8ASdOw

- The third one, of BBC's Planet Earth, isn't technically a Dolly Zoom as this shot was achieved using a drone, but the same principle applies. I like that this effect is created without the use of visual effects. This shows that simple, cheap filmmaking can be just as effective. Other in-camera, heavily stylised techniques I like include Jib or crane shots, Snorri Cam shots and Whip Pans.

Task: Watch something over reading week – a Film, TV, Advertisement anything, and note something that you enjoyed about it



Blackal, P. House of Guiness still. Netflix (2025)
'The crew prepare a tracking dolly shot featuring Emily Fairn, who plays Anne Guinness.' ARRI 2025



I found a compilation of the Vertigo Effect used in film and animation on YouTube
@Lonsoomp4 Vertigo Effect (Compilation) (2023)
https://www.youtube.com/watch?v=6b_stT8Ad0c&t=1s

Task: Watch something over reading week – a Film, TV, Advertisement anything, and note something that you enjoyed about it

- Another storytelling device that inspires me is a common technique used in music video making where shooting in a faster frame rate than standard (25fps) like double speed (50fps) is done, to achieve a slow-motion effect. The musician can sing along to their song sped up so when it is slowed down, they move in slow motion but their mouths mime in time with the music
- This principle can be used in higher and lower frame rates or even in reverse (Green Day's American Idiot music video uses both sped up and slow-mo. effects). Adjusting a frame rate can also be used to sync up a dance performance as shown in the music video for Acid Rain by Lorn
- 'Frames per second' applies to how many *images* a camera takes to make up the moving image. The UK standard broadcasting frame rate is 24fps and 25fps in the US.
- This standard rate is believed to look the most natural and similar to how our eyes process moving images. If you go up in frame rate, a sequences will look smoother, if you go down in frame rate, a sequence will look choppy.



Coldplay - The Scientist
Shot in reverse and slow-mo. (Lead singer Chris Martin had to learn the lyrics sped up and backward)
https://www.youtube.com/watch?v=RB-RcX5DS5A



Joy Crookes - When You Were Mine (effect at 2.06)
https://www.youtube.com/watch?v=3BUzRO6J4gE&list=RD3BUzRO6J4gE&start_radio=1



JMSN - Soft Spot (effect in the opening)
https://www.youtube.com/watch?v=1SMlSLeIM7E&list=RD1SMlSLeIM7E&start_radio=1



Lorn - Acid Rain, shot in a higher frame rate with sped up music for a synced-up dance performance
https://www.youtube.com/watch?v=nxg4C365LbQ&list=RDnxg4C365LbQ&start_radio=1

Task: Watch something over reading week – a Film, TV, Advertisement anything, and note something that you enjoyed about it



An extreme example of this is in Siska's music video for Unconditional Rebel shot at 1000fps. As you can see in the BTS video on the right, the singular take for the music video only took about 5 seconds to shoot.
https://www.youtube.com/watch?v=0lkIMZ6v6qU



Making of Siska Unconditional Rebel
https://www.youtube.com/watch?v=ECErNUlokuA&t=1s

What is the purpose of Art?

Art is a powerful form of expression and storytelling that provokes a response. I believe the purpose of art is for the artist, to understand their feelings through both the process of making art as well as the end result. I believe 'good' art makes you think, I especially like literature, art and film that makes me look inward or gives me new perspectives on life.

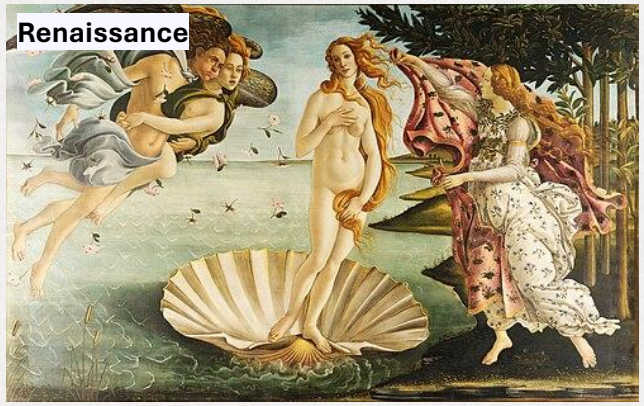
Art can influence audiences; it reflects what is happening politically and socially at the time, which can be seen in a timeline of art history.

In class we looked at art movements from the 1800s up to today including Classical, Renaissance, Rococo, Neoclassism, Romanticism, Realism, Expressionism, Surrealism and more.

Renaissance	Baroque	Rococo	Neoclassical	Romantic	Realism	Impressionism	Expressionism	Abstract	Cubism	Dada	Surrealism	Contemporary Art
14th-17th cent	1600-1750	1700-1770	1750-1850	1800-1850	1840-1880	1867-1886	1905-1933	1906-1911	1907-1914	1916-1924	1924-1966	1970s - today

Art movements appear not only in traditional forms like painting but also in sculpture, fashion, architecture, filmmaking, and other creative areas. Often, a new movement develops as a response to the previous one. For example, Realism emerged to depict the harsh living conditions of the working class, which were largely ignored by earlier movements. Impressionism followed, focusing on capturing the effects of natural light and the fleeting moments of everyday life. Later, Expressionism and Surrealism became popular, with Expressionism emphasising intense emotions and personal experience, and Surrealism exploring dreams and the unconscious as a way to challenge reality. On the next slides are key examples from each of these movements.

What is the purpose of Art?



Botticelli, S. (1485) *The Birth of Venus*. Renaissance works idolised humanism and beauty. It was inspired by Greek and Roman classical art



Rembrandt (1642) *The Night Watch*. Baroque art was defined by its dramatic detailed scenes that included movement and intense lighting. The movement began in Rome in the 1600s.



Fragonard, JH. (1766) *The Swing*. The Rococo movement began in 18th-century France, and was an artistic style characterized by elegance, pastel colours and playful themes instead of grand or deep meanings.



Adélaïde Labille-Guiard (1785*) Self-Portrait with Two Pupils*. Neoclassicism was an art movement that began in the mid-1700s, inspired by ancient Greek and Roman art. It focused on clarity, order, and harmony, featuring clean lines, balanced compositions, and calm, serious subjects.



Thomas Doughty (1827-1828) *On the Beach*. The Romantic era which began in the late 18th century was an art and cultural movement that emphasized emotion, imagination, and the beauty of nature

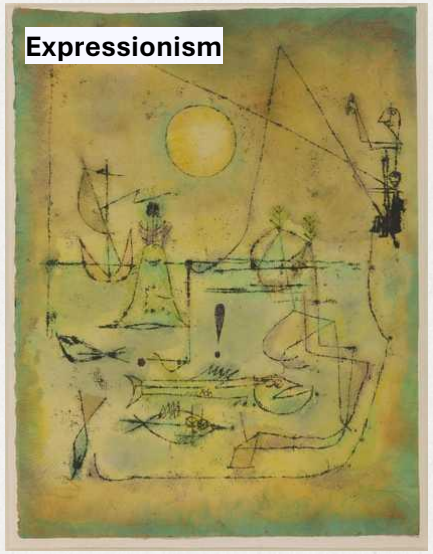


Courbet, G. *The Wheat Sifters* (1854). Realism was a shift from depictions of wealth and the upper classes to real-life hardships of the working class.



Claude Monet (1904) *The Houses of Parliament*. The Impressionist era, beginning in the late 19th century, focused on natural light, and everyday scenes using loose brushwork and vibrant colours.

What is the purpose of Art?



Klee, P. (1920) *They're Biting*. The Expressionist art movement used colour and shapes to express inner emotion rather than realistic scenes.



Hugo Ball in performance, Zurich, 1916. The birthplace of Dada was a place called Cabaret Voltaire, Zurich. It was founded by war resister Hugo Ball (poet), Tristan Tzara (poet), Richard Huelsenbeck (poet and doctor) and Hans Arp (artist). They intentionally chose a nonsensical word without an ism to denote that they lost all faith in Western art, culture and ideologies during WWI.



Gris, J. (1913–14) *Bottle of Rum and Newspaper*. Abstract art attempted to represent visual reality through the use of varying colours, shapes, forms and gestural marks.

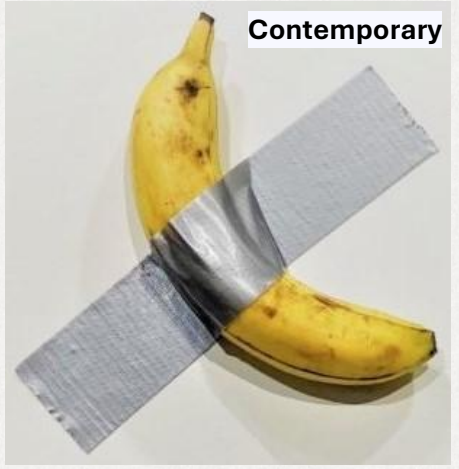


Braque, G. (1909–10) *Mandora*. In 1907, Pablo Picasso and Georges Braque developed a revolutionary new style of painting which transformed everyday objects, landscapes, and people into geometric shapes, this was called Cubism.



Salvador Dalí (1931) *The Persistence of Memory*. Surrealism was an art movement that started in Paris in the 1920s, after World War I. It was led by the poet André Breton. Surrealist artists tried to show the strange, dream-like images that come from the unconscious mind, rather than everyday reality.

Cattelan, M. (2019) *Comedian*. Contemporary art is art created by artists living today or in the recent past. It usually refers to art made from the late 20th century to now.



What was ‘Degenerate’ Art?

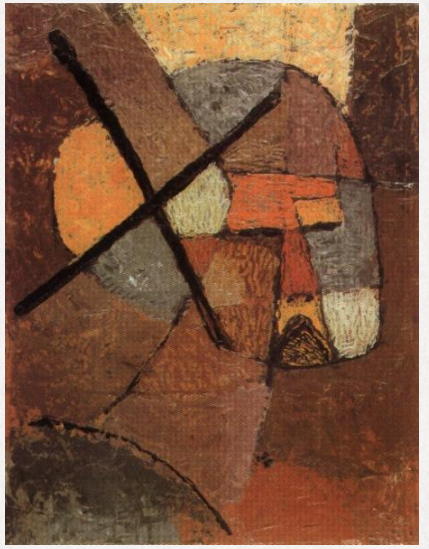
We know Art is influential because it can be seen as a threat, and this was clearly shown by the Nazi Party’s condemning of Modern art in the 1930s. Movements such as Expressionism, Cubism and Surrealism were deemed corrupt, dangerous and un-German and were labelled ‘Degenerate Art’. This is because they challenged traditional values and encouraged self expression. Thousands of artworks by artists like Kandinsky, Kirchner and Klee were banned, and these artists weren’t allowed to exhibit their work or teach. In 1937, the Nazi Party put on a ‘Degenerate Art Exhibition’ in Munich, displaying these works in a mocking, chaotic manner to deter viewers from engaging with these kinds of modern art styles.

This campaign to demonise individuality and self-expression shows how powerful art can be as a force capable of questioning authority. Although it seems barbaric to sensor an entire art movement, censorship in art is not uncommon. Playwright Noel Coward faced restrictions in the early 20th century in Britain for his works that were considered indecent (they conveyed themes on sexual freedom like sexuality). The Lord Chamberlain’s Office, which censored British theatre until 1968, often cut or banned lines from Coward’s scripts for being too risqué or suggestive. Even today, governments like Vladimir Putin’s Russia continue to suppress art and theatre that challenge political power or social norms. This serves as a reminder that freedom of self expression is important; as during these times doing so was considered radical. The suppression of these artists proves that expressing yourself, even when it goes against the norm, is vital.

Some of the condemned free thinkers of the 1930s:

Paul Klee – Swiss German painter known for his colourful and symbolic art that blended Expressionism, Cubism, and Surrealism. Klee briefly taught at the Dusseldorf Academy from 1931-33 before he was fired and his home searched by the Gestapo. His self portrait Struck from the List (1933) depicts this upsetting occasion, then Klee emigrated to Switzerland in late 1933.

Martin Bloch – Polish born, German painter and teacher associated with Expressionism. He originally trained as an architect before turning to art, developing a bold, colour-driven style influenced by Matisse and German Expressionist painters like Kirchner and Nolde. After fleeing Nazi Germany in 1934 because of his Jewish background, Bloch settled in London, where he became an influential art teacher and co-founded the School of Contemporary Painting.



Klee, P (1933) *Struck from the List*

‘Degenerate’ Art

Wassily Kandinsky
Kandinsky, W. Cossacks (1910–1)
Kandinsky was one of the leaders of the Der Blaue Reiter, an expressionist group that formed in 1911 his work consisted of symbolism and expressive mark-making

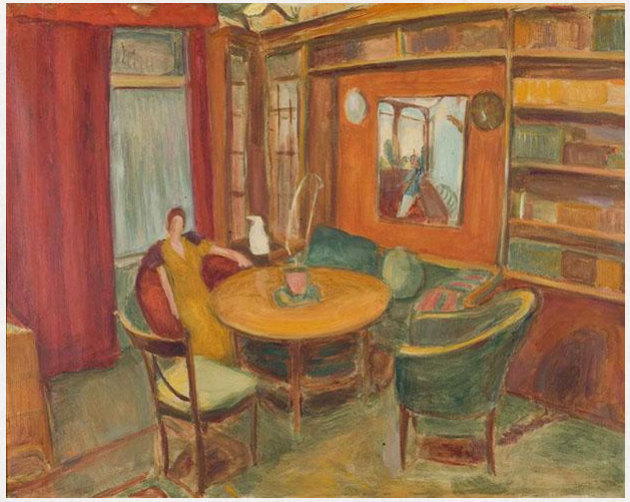




Pablo Picasso
Picasso, P. Guernica (1937)
Picasso and Georges Braque (both considered to make Degenerate Art) started Cubism around 1907 to 1914. While Expressionist artists, especially in Germany, focused more on showing strong emotions than on abstract shapes, Picasso’s bold move away from realistic art inspired them. His new way of distorting form and space influenced how Expressionists created their own styles. This painting was a criticism of the Nazi bombing of Guernica.



Edvard Munch
Munch, E. The Sick Child. (1925)
Edvard Munch notably also painted ‘The Scream’ (1893) and The Night Wanderer (1924). His works were mostly portraits which displayed distorted forms and visible brush strokes. They express strong psychological themes.



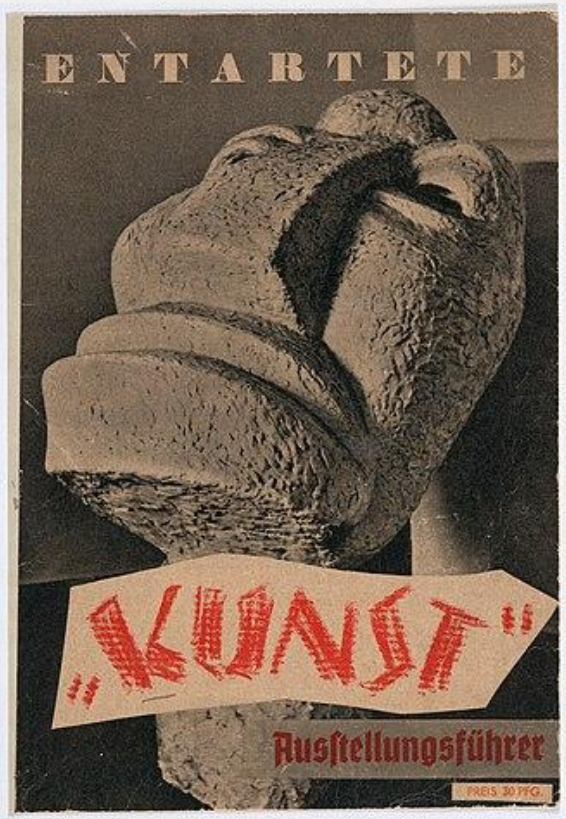
Martin Bloch
Bloch, M. Drawing Room, Berlin (1920)
Bloch’s work at the beginning of his career like this one and Palm Garden in Malaga (1915-16) are vibrant and warm. You can see a response to the growing alienation of Jewish people in Weimar Germany in his paintings, as they become less detailed and darker



Emil Nolde
Nolde, E. Party (1911)
Ironically, Nolde was a member of the Nazi Party himself, but this didn’t stop him from being added to the list. He was a founding member of Die Brücke but left within the first year as he preferred to work independently.
‘Nolde, who grew up in farm country and regularly returned there to paint, finds pre-first world war Berlin a corrupt, scary place. His 1911 painting Party is a gathering of cold-eyed strangers with yellow faces.’
Jones, J. for the Guardian (2020).

‘Degenerate’ Art

Images from 1930s Germany of banned art and the Entartete Kunst exhibition



‘Cover of the exhibition program: Degenerate Art Exhibition, 1937. The word "Kunst," meaning art, is in scare quotes; the artwork is Otto Freundlich's sculpture Der Neue Mensch.’ Wikipedia (2025)

‘Artworks confiscated by Nazi Germany(Photo) Works of confiscated art—including those by Pablo Picasso, Henri Matisse, and Vincent van Gogh—line the walls of the Schloss Niederschoenhausen storage depot. The Nazi regime confiscated the works as "degenerate" art.’ Berlin, 1937.
US Holocaust Memorial Museum (2020)





‘Art handlers at the Schloss Niederschoenhausen storage depot hold a section of Emil Nolde’s confiscated Das Leben Christi, painted in 1911/12. Berlin, circa 1938–1939. The Nazi regime confiscated the work as "degenerate" art.’ US Holocaust Memorial Museum (2020)

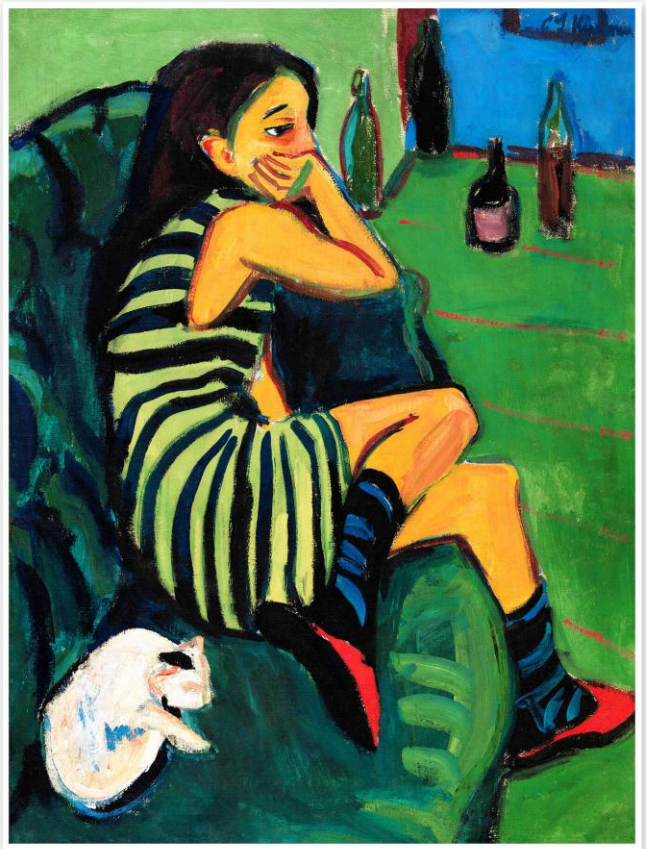
Expressionist Art Movement in more detail

What is Expressionism?

Expressionism began as an art movement that shows expressive depictions of emotion rather than realistic portrayals of settings and people. Its format is abstract, with a focus on displaying psychological states, in which unnatural colours and shapes are used, and brushstrokes are harsh and visible. The movement began in Germany in the early 20th century and gained popularity through Exhibitions and Magazines from influential groups like Die Brücke ('The Bridge' collective founded in 1905 by Architecture students), and Der Blaue Reiter ('The Blue Rider' Expressionist artist group, founded in 1911).

The German Expressionist film movement began around 10 years later, after WW1 and portrays the dark, scary German experience of the War. The Expressionist movements key characteristics include distorted, surreal settings, high-contrast lighting, over exaggerated acting and themes of horror and alienation. This was a way of expressing the psychological effects of life at the time, by creating nightmarish atmospheres. In the 1920s, this film movement spread and inspired French, Soviet and American filmmakers, partly thanks to the ban of Degenerate Art in Germany, meaning Expressionist artists were exiled or chose to leave to avoid censorship.

Ernst Kirchner was one of the founding members of Die Brücke, his style included uses of jagged shapes and line work with non-natural colours, in this case sickly greens and yellows. It uses a high angle perspective, looking down on the subject: Marcella who lies reclined on a sofa. When looking at his works, this painting really stood out to me. It feels very modern as if it could have been made today. Despite the unnatural colours and line work, it feels very real and personal. I fee I can relate to Marcella in this depiction of her, she is in a relaxed setting but looks dejected and deep in thought.

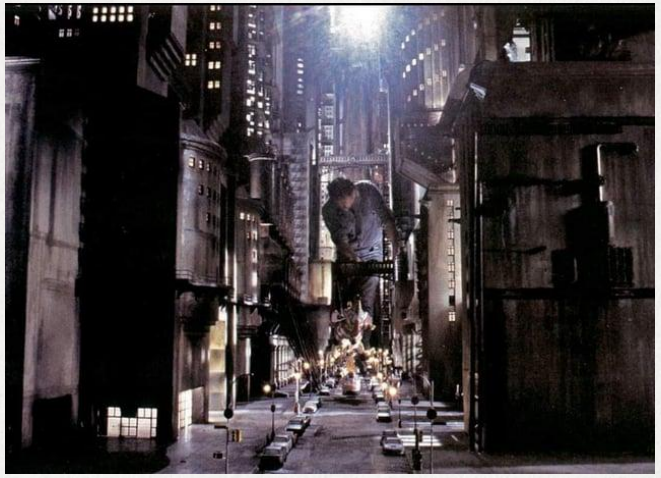


Artistin Marcella by Ernst Kirchner 1910, Oil on canvas.

Expressionist Film Movement

The German Expressionist film movement occurred in Germany between 1919 and 1931. Much like the art movement that preceded it, Expressionism in film sought to show inner emotional fears and thoughts through highly stylised settings and distorted shapes and angles. To make real people and locations expressionist, filmmakers used hand-painted sets, exaggerated makeup, and performance to tell their stories.

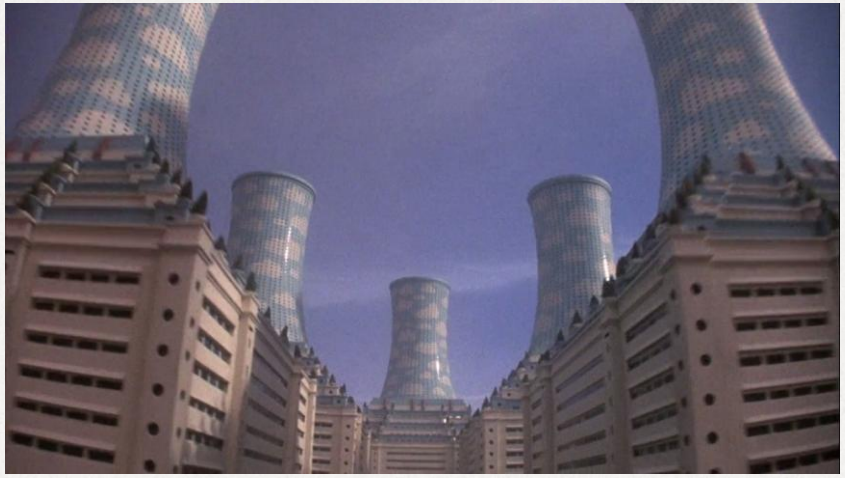
The movement arose partly due to the banning of foreign films in 1916, which created a demand for German-made films. Audiences, however, weren't interested in Hollywood-style action or romance, they wanted something more relatable. As a result of World War I, themes of violence, fear, and uncertainty were prevalent in art at this time, allowing artists to express and confront their wartime experiences. The German Expressionist film movement was unconventional in style and structure, creating a distinctive, emotionally charged approach that continues to influence artists today, including directors like Tim Burton, Guillermo del Toro, and Terry Gilliam; writers such as H.P. Lovecraft and Neil Gaiman; and architects and visual artists inspired by its dramatic forms and surreal imagery.



Bat Man by Tim Burton (1989) *Working on a Gotham City street*. The buildings reminds me of Metropolis with its chaotic and imposing towering facades. Similarly, Metropolis also used miniatures.



Crimson Peak by Guillermo del Toro (Still) (2015). Set in a haunted mansion that has dramatic, exaggerated architecture. The intense mood created in this film reminds me of the discomfort you get from watching German Expressionist films.



Brazil by Terry Gilliam (1985) (Still). The dystopian sets and use of tilted angles in the film, express the characters feelings of anxiety and entrapment, inspired by the architecture you see in Expressionist films like The Cabinet of Dr Caligari and Metropolis

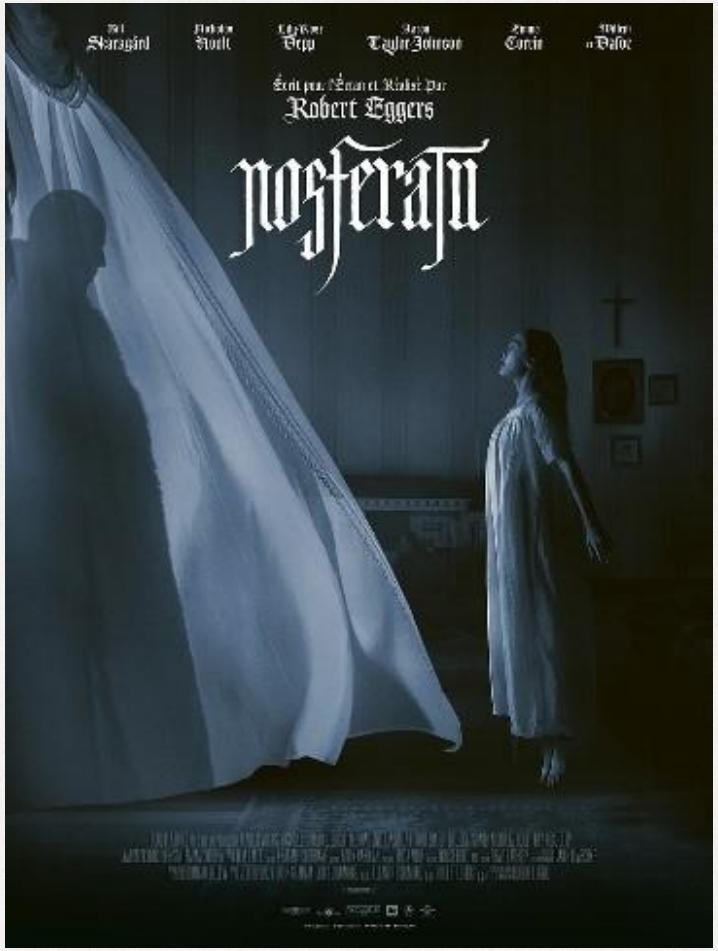
Expressionist Film Movement and Gothicism

I wanted to look a little at how Gothic literature influenced the German Expressionist movement. Both focus on dark, emotional and psychological themes and use the settings and visual language and imagery to externalise inner fears. A clear example of this link is the film Nosferatu (1922), which was inspired by Dracula (1897) written by Bram Stoker. Gothic literature emerged in the late 18th century as a response to social and political anxieties, specifically to do with the rapid social change that occurred due to the Age of Enlightenment and shifts in attitudes toward religion. Gothic literature used these themes of science and reason vs supernatural and the unknown to explore questions around morality and human nature. Stories like Mary Shelley's Frankenstein and Bram Stoker's Dracula explore these themes by using architecture, atmosphere and heightened emotion to externalise psychological tension.

The German Expressionism film movement, which emerged after WWI, also had a focus on emotional states but translated to the world of cinema. The trauma, uncertainty and social upheaval of post-war Germany, made audiences receptive to films that reflected their distressing experiences and fear as to what the future holds for Germany.

Both movements rely on heavily stylised, unnatural worlds with intense mood and atmospheres, which is why there is a correlation in their approach.

Today, Gothic films are seeing a revival, as artists continue to explore social fears toward the future and current political concerns with remakes like Nosferatu (directed by Robert Eggers, 2024), Frankenstein (directed by Guillermo del Toro, 2025) and Wuthering Heights (directed by Emerald Fennell, 2026) being made which shows how influential these movements are. I think Gothicism will always resurface because artists and audiences are drawn to stories of fear and otherness especially in times of social or political uncertainty, and because its core motifs of monsters and darkness are timeless and captivates audiences and influences filmmakers across generations.



Maiden Voyage Pictures (2024) *Nosferatu Poster*

Expressionist Film Movement

In class we watched the following expressionist films, here is some information about the making of these films and my response:

The Cabinet of Dr. Caligari

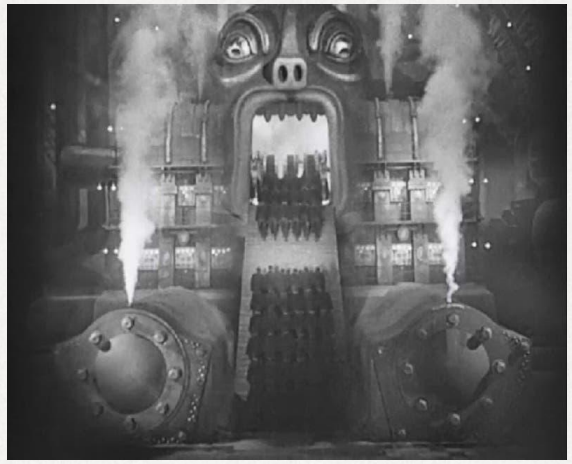
The Cabinet of Dr. Caligari (1920) was directed by Robert Wiene, written by Hans Janowitz and Carl Mayer, and produced by Decla-Bioscop Studio in Berlin, Germany. The studio space was small, and budgets were low (as it was post-World War I Germany), they built compact, indoor sets with painted canvas and cardboard, with walls and floors forming jagged, distorted angles. The film uses distorted shapes and shadows to create a dreamlike, unsettling atmosphere. While some viewers found it unsettling or confusing, it was widely praised for its artistic innovation, especially the use of sets and lighting to convey mood and character psychology. I found the film very unsettling, the over expressive acting definitely stood out to me as well as how some shots seemed to linger for too long, but that could have been because I was feeling uncomfortable looking at its imagery and wanted it to move on – this is all apart of the creators' intentions. I also kept getting distracted by the beautiful scenery - not beautiful like how natural or vast scenery is, but the dedication to the style and how effective it is.



Wiene, R. The Cabinet of Dr. Caligari Still (1920)

Metropolis

In class, we watched the 1984 reworked version of Metropolis. The original film, released in 1927, is a German Expressionist science fiction film directed by Fritz Lang and produced by UFA Studios in Berlin. The film was groundbreaking for its innovative set designs, which included miniature models and the use of the Schüfftan process (where a mirror is placed in front of the camera to combine actors with miniature or painted sets in a single shot). The 1984 version by Giorgio Moroder (an Italian music producer) uses the best surviving film elements available at the time and added colour tinting, subtitles, and a modern rock soundtrack featuring artists like Freddie Mercury and Pat Benatar. I definitely noticed a difference in pacing in this version to the traditional style of German Expressionism; this is partly because Moroder got rid of the title cards and added captions instead. I found the music sometimes distracting but it did make it entertaining. I think the original version must have been quite scary to audiences at the time.



Lorber, K. Metropolis still (1927) Here the Schüfftan process is being used where model sets can be made to look full-sized

Expressionist Film Movement

Nosferatu

Nosferatu (1922) is a German silent horror film directed by Friedrich Wilhelm (F. W.) Murnau and produced by Prana Film which was created specifically to make supernatural themed films, and Nosferatu was its only production before going bankrupt after a copyright lawsuit from Bram Stoker's widow (Stoker was the author of Dracula). Murnau, one of the most influential directors of German cinema, was known for his use of lighting, shadow, and camera movement to create psychological dramas. In Nosferatu, he combined Expressionist styles with natural settings filmed on location in northern Germany. The film's dramatic contrasts and elongated shadows capture the essence of German Expressionism, using visual distortion and mood to express fear. It was unusual for an expressionist film to use real locations, as opposed to man-made compact sets, I think this helped the film to be more-scary as audiences would have associated the homes and streets in the film with their own, making it more real. I enjoyed the film more than I thought I would, as silent films can feel like hard work, especially this time with less stylised sets to look at. However, I felt this film flowed better and as easier to follow than other expressionist films we had watched, it's structure and storyline at times could seem a little random but it was mostly linear and followed a traditional narrative structure.



Grant, R. Iconic still from Nosferatu.

Frankenweenie

Frankenweenie (2012), directed by Tim Burton, is a stop-motion animated film and a feature-length remake of his own 1984 short. The story follows Victor Frankenstein, a young boy who brings his beloved dog Sparky back to life after a tragic accident, echoing the story of Mary Shelley's Frankenstein. The film is in black and white and features Burton's signature gothic visuals, quirky characters, and a mix of dark humour and heartfelt emotion. Its stylised sets, dramatic lighting, and exaggerated perspectives reflect the influence of German Expressionist cinema. By using artificial, highly controlled environments and distorted imagery, Burton captures the psychological intensity and surreal mood characteristic of German Expressionism. Whilst this film is categorised as a comedy/children's/horror film, I found it a little too disturbing and sad. This may be the response most adults have when they watch the film, and maybe we pick up on different messages and themes to a much younger audience. For me, I thought it was more gothic inspired than German Expressionist, but I do think these movements go hand in hand.



Walt Disney Pictures (2012) Frankenweenie Still

Expressionist Film Movement

Here are some more films I watched of a similar style:

Frankenstein

I watched Guillermo del Toros new Frankenstein (Netflix, 2025) which is based off Mary Shelley's Frankenstein or The Modern Promethius (1818). I noticed some Expressionist influences in the use of lighting and shadows (particularly a Nosferatu-esque shot of Frankenstein's Creature's shadow traveling the walls). Above all, the films most expressionist trait is the story: of isolation and existentialism. I thoroughly enjoyed the movie, not only for its stunning costume and cinematography but also for how deeply it moved me. I didn't expect to feel such empathy for Frankenstein's Creature as he searches for identity, grapples with society's rejection and confronts the burden of immortality. I find Del Torro has a remarkable ability to explore human relationships – between each other and the non-human, using metaphorical imagery that encourages me to reflect on my own prejudices and fears.



Netflix (2025) *Jacob Elordi as The Creature in Frankenstein*

Sleepy Hollow

As we saw in Frankenweenie, Tim Burton is heavily influenced by German Expressionist filmmaking, and I was curious to explore some of his other works. I have seen Edward Scissor Hands (1990) and Corpse Bride (2005) which shares Expressionist themes similar to Del Toro's Frankenstein in its storytelling, this time I watched Sleepy Hollow (1999). The film is Burton's gothic adaptation of Washington Irving's short story: The Legend of Sleepy Hollow (1820). It follows Ichabod Crane, a young constable sent to the village of Sleepy Hollow to investigate a series of mysterious murders carried out by a headless horseman. As he uncovers the dark secrets of the town, the story blends horror, mystery and humour creating a surreal nightmarish atmosphere that reflects Burton's Expressionist influences. I found this film particularly Expressionist due its supernatural themes; the focus on psychological fear and emotional oppression; the use of sharp angles and domineering angles and its desaturated, almost black and white colour palette, all of which heighten the sense of unease.



Paramount (1999) *Sleepy Hollow Still*

Expressionist Film Movement

Variety

I wanted to watch one more film of the movement, and I settled on Verity (1925) (German: Varieté, also known by the alternative titles Jealousy or Vaudeville), a 1925 German Expressionist silent drama film directed by Ewald André Dupont based on the 1912 novel: The Oath of Stephan Huller by Felix Hollaender. The film was restored in 2014/2015 by the Friedrich Wilhelm Murnau Foundation in Wiesbaden, Germany, in cooperation with Filmarchiv Austria in Vienna. The German intertitles and missing scenes stem from a nitrate copy of Filmarchiv Austria, some shots were added from a duplicate copy of the Filmmuseum Munich and a duplicate negative of the Museum of modern Art, New York. With some intertitles reconstructed for this restored version.

The film tells the story of ‘Boss Huller’ a former trapeze artist, who now runs a cheap ‘erotic sensations’ show with his wife, but he feels troubled and deeply misses his former life in the circus. He meets the orphan Beta-Marie who is put under his care after arriving on a ship, he falls for her and leaves his son and wife to be with her. While it is less overtly horrific than many Expressionist films, Variety displays several traits of the movement, including dramatic lighting and exaggerated set design that reflects characters emotional states. I found the film not entirely Expressionist however because it conveys a more tragic mood than creepy and psychological, focusing more on melodrama than fear of the supernatural.

Despite this, I enjoyed the expressive filming style and its innovative camera techniques like the tracking and point of view shots, double exposure, and the use of prism lens’. I hadn’t seen much movement in Expressionist film before – a lot of films from this era used static shot-types, partly because film cameras had to be manually focused and moving the heavy equipment was technically challenging. Variety was shot by cinematographer Karl Freund, who is best known for his work on Metropolis (1927) and Dracula (1931).







UFA (1925) Variety Stills

Expressionist Literature

As well as existing in paintings and later in film, Expressionism also emerged as a powerful movement within literature and poetry. Developing in the early 20th Century, shortly after the beginning of the visual arts movement in Germany, literary Expressionism sought to break away from the constraints of an increasingly bureaucratic society and the rigid realist style of writing that dominated the late 19th century (works like The Adventures of Huckleberry Finn (1884) by Mak Twain and Madame Bovary (1857) by Gustave Flaubert). In true expressionist style, writers favoured themes of subjective experiences and the alienation that came with modern society rather than depicting ordinary life and its complexities in a realist approach.

One of the most famous writers to come out of this movement was Franz Kafka, born in Prague in 1883 to a German-speaking Jewish family. Kafka had a passion for writing but worked in an insurance office to appease his father, pursuing his writing alongside his job. This sense of feeling out of place and unsatisfied with life became a key theme in his works, he never considered his writing good enough to publish, and much of it remained unfinished. It was after his death that his friend Max Brod discovered the manuscripts and published them, ensuring Kafka's work reached the wider world.

Kafka became a celebrated author for his ability to capture the anxieties of modern life in surreal and often unsettling stories. In works like The Metamorphosis, The trial and The Castle, his characters are trapped in strange, impersonal systems of power that are impossible to understand. These distorted portrayals of life reflect the expressionist focus on inner emotional turmoil. His protagonists rarely found answers or resolution, instead their struggles highlight the absurdities and fragility of modern society. This idea of helplessness is often described through the term: Kafkaism which refers to situations or stories marked by oppressive and confusing systems of authority.

Other key Expressionist writers include Georg Trakl (Austrian poet), Ernst Toller (German playwright) and August Strindberg (Swedish playwright).



An illustration of an interpretation of the protagonist Gregor Samsa from Kafka's The Metamorphosis by artists Rich Johnson (undated).



A video that explains the life and works of Franz Kafka in more detail. Pursuit of Wonder (2020) *What Is Kafkaesque? - The 'Philosophy' of Franz Kafka*
https://www.youtube.com/watch?v=LaffA9EyUgo&t=4s

The Adding Machine

As part of our brief, we will be looking at American Expressionist script, The Adding Machine.

Writer: Elmer Rice

Time: 1923

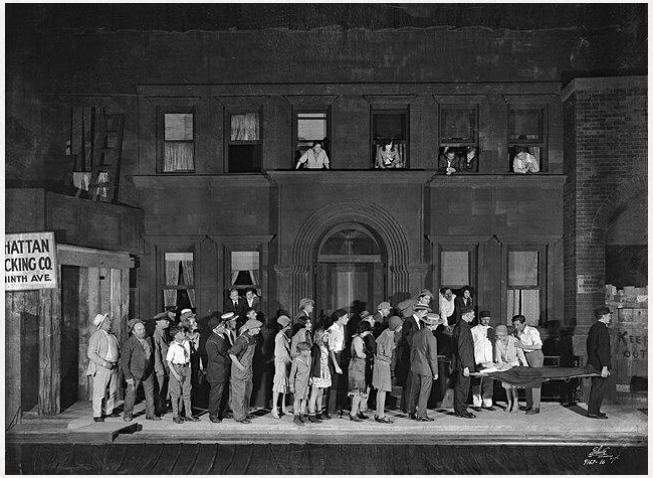
Genre: Expressionism

The Adding Machine is a play written in 1923 by Elmer Rice, an American playwright and director. It's one of the first major American Expressionist plays and a critique on modern industrial society.

Elmer Rice was an American playwright, director, and novelist known for his socially conscious plays. He was born in New York City, and studied law before turning to playwriting. His first major success was On Trial (1914), notable for its innovative use of flashbacks. Rice often wrote about social injustice, technology, and the human cost of modern life. The Adding Machine (1923) established him as a leading dramatist, and he later won the Pulitzer Prize for Drama for Street Scene (1929). Throughout his career, Rice championed freedom of expression in the arts and remained a progressive political voice in American theatre.



George Grantham Bain Collection (1920) *Elmer Rice*



Wiki wand (2025) *Original Broadway production of Street Scene (1929)*

Analysis Questions

1) What is the PLOT? (what is the story about)

The Adding Machine is about Mr. Zero, a character whose purpose in life is to live out his monotonous routine of work and home life. He has worked as an accountant for 25 years, and hopes to receive a promotion. His wife, Mrs. Zero is disgruntled and berates him about her seemingly worthless life as a House-wife, always cooking or cleaning for him whilst he goes to work.

At his work, he argues with his coworker Daisy, then they talk about how they could have gotten married if it weren't for Zero's wife. The Boss calls in to talk to Mr. Zero, excited that this is him finally getting recognition for all his hard work, is instead fired, and told he is being replaced by an Adding Machine. In the next scene, Mr. Zero returns home late, and Mrs. Zero reminds him that they are entertaining that evening. Whilst Mr. and Mrs. One, Two Three, Four, Five and Six are over, a Policeman knocks for Mr. Zero. Mr. Zero willingly goes with him, telling his wife he knows why he is being arrested, for killing his Boss. Mr Zero is found guilty and is sentenced to death, a tour group visit his cell, then Mrs Zero bids him goodbye.

Next, after his execution, Mr. Zero uncovers his grave and steps out. He is in a second-rate graveyard, where his body was buried. As he stretches his weak joints, he hears a sneeze and its Shrdlu, another man killed for his crime which was killing his mother. In the next scene Shrdlu is sat under a tree in the 'Elysian Fields' (Rice, E., 1923, p42), where Mr. Zero joins him to rest. Shrdlu talks bout wanting to find his mother, to ask for her forgiveness and gain an understanding for what's next for him. It is here under the tree, Daisy finally catches up to Mr. Zero, she explains she has been trying to reach him, and we learn that she committed suicide by gas leak shortly after Mr. Zero was executed, as she wanted to be with him. She confesses her feelings for him and they agree to marry, and they ask Shrdlu where you can find a Minister. Shrdlu explains that you can find all types of people in *this* place: people who are 'telling stories and laughing and singing and drinking and dancing' but also 'thieves, vagabonds, blasphemers, adulterers' (Rice, E., 1923, p53-54). Upon hearing this, Mr Zero, who doesn't like to 'mix with people who ain't respectable' (Rice, E., 1923, p53) immediately wants to leave. He exits with Daisy in tow.

In the next scene, Mr. Zero is sat at an Adding Machine, in a similar office to his one in the second scene, surrounded by paper tape that 'flows steadily from the machine' Rice, E., 1923, p55). Two characters, named Lieutenant Charles and Joe try to detach Mr. Zero from the machine, to get him to stop working. When they finally succeed, Charles tells him, 'its time to 'quit' (Rice, E., 1923, p56) and it is time for him to be reborn as a 'baby again- a bald, red- again-a bald, red- faced little animal' and then he'll 'go through it all again' (Rice, E., 1923, p59). They get Mr Zero to leave by telling him there is a beautiful lady waiting for him. He exits then Charles tells Joe to clean up the mess, to prepare for the next 'fellow moving in'. (Rice, E., 1923, p62) and this is where the play ends.

Analysis Questions

2) what is the THEME? (what is the message)

The theme of the play is about the struggles of living under a capitalist society that operates off the exploitation of working classes. Not only Mr. Zero, but his wife, the dinner party guests, Daisy and Shrdlu show a disdain for their oppressive way of life.

Other themes include Existentialism, Death & Rebirth, Gender roles, Capitalism, Man vs Machine, Transformation, Lust, Sexism, Guilt, Religion, Forgiveness, Technology

3) what is the LOGIC? (does the story make sense)

The story makes sense as in it has a linear structure, but the scenes are episodic and don't flow together. The characters end up in new locations with no scene changes like from the cage to the graveyard, or graveyard to Elysian fields but there is no transition that shows how they got there or indication of how much time has passed.

4) what is the EXPOSITION? (what are the characters doing/thinking)

In the opening scene we are introduced to Mrs and Mr Zero as they prepare for bed, they are in their 'small' bedroom which contains 'an instalment plan bed, dresser and chairs' (Rice, E., 1923, p3) and Mrs Zero is complaining about the genre of the movies in the cinema. Toward the end of her monologue, Mrs Zero complains about how she has worked for as long as Mr Zero but thanklessly as a house-wife, Mr Zero doesn't talk throughout this scene. He first talks in the second scene to Daisy, who he works with at a Department Store in an accountant job. They argue continuously but admit they have though about marrying each other, Mr Zero reveals he has thought about killing his wife. The next key location and character we are introduced to is Shrdlu in the grave-yard. He and Mr. Zero talk about the crimes they committed that led to their death.

5) what is the COMPLICATION? (what is the drama in the story)

The complication of the story is Mr. Zero losing his job to an Adding Machine. This leads him to killing his boss with a bill file. Mr Zero being executed for this crime is the catalyst to us learning about the cycle of souls within this play – that there is endless life wherein you die, and come back as a baby and re-live an endless cycle of becoming an adult, working and dying.

Analysis Questions

6) what creates the TENSION? (what will happen next)

Tension is built from the start of the play, there is no clear equilibrium of balance. The play opens with Mrs. Zeros extensive monologue where she complains of her dull life and about Mr. Zero. Mr. Zero then goes on to his job where similarly there is more tension building, this time between Mr. Zero and Daisy as they bicker about their work and life.

7) what is the MAIN QUESTION? (what problem is to be solved)

In the beginning of the play, the main question could be if Mr. Zero will get his promotion, and when he gets fired instead, what will happen to him? Instead, we are faced with a shocking revelation from Mr. Zero, then we ask what will happen to him as a result of his crime.

Since the stories setting and structure is unclear, there are lots of questions that came up for me throughout the text. Like where exactly are we and what year is it? Why is the majority of the characters named after numbers or their role? This ambiguity all lends itself to the message of the play, that the characters are nothing but a number or a cog, and the location and time are irrelevant, as they stick to the same routine everyday.

8) what is the MAIN ACTION? (what event hooks the audience)

Finding out about Mr. Zero killing his boss, this happens during the dinner party where Mr. and Mrs. Zero entertain six couples. A policeman knocks and Mr. Zero is expecting his arrest.

9) what is the CAUSE OF THE ACTION? (what happens to the main character)

Mr Zero is tried and killed for committing his crime. He doesn't plead innocent – 'Them lawyers! Don't let 'em fill you full of bunk. All that bull about it bein' red ink on the bill file. Red ink nothin'! It was blood, see? I want you to get that right. I killed him, see? Right through the heart with the bill file, see?' (Rice, E., 1923, p21)

10) what is the RESULTING ACTION? (the answer to the main question)

The main question about what will happen to Mr Zero is answered when gets convicted for murder and sentenced to death. But this isn't the end of his story. A wider question opens up of what happens to us after we die? In this interpretation, we continue to come back and live for eternity in a routine.

Analysis Questions

11) what is the CONCLUSION? (how does the story end)

The story ends with Charles and Joe tricking Mr. Zero into leaving his 'second office' to be reborn. Mr. Zero had decided to leave the in-between paradise land where souls go after they die. Everyone is free to do as they wish here and instead of embracing this, Mr. Zero leaves to go back to his routine. Perhaps because this is all he knows and feels uncomfortable at the idea of exploring his desires and freedom.

12) who is the PROTAGONIST? (the main character)

Mr. Zero is the protagonist and takes on an Anti-Hero role. As an audience, we dislike him for his morals, in how he treats the women in his life and talks about minorities. However, he is also a victim of this dehumanizing, tedious lifestyle that leads him to being an isolated, repressed person.

13) who is the ANTAGONIST? (could be one or more characters)

The boss – Doesn't know Mr. Zeros name despite having worked at his job for 25 years. Is who fires him and ends up getting killed.

Charles and Joe – these are the people responsible for cleaning up the souls that are ready to be reborn. They are cruel to Mr. Zero calling him stupid and describing him as the kind of soul that 'gets a little worse each time' (Rice, E., 1923, p57)

14) who is the MOST INTERESTING CHARACTER? (not always the main character)

Shrdlu – He is the most interesting character, to me, because he seems morally sound yet has killed his mother. There is no reason given as to why he did it, and he regrets it. He was perhaps lashing out at his mum for making him live a life of religious guilt.

Another interesting character which we don't learn a lot about is the woman Mr Zero 'sends to the workhouse'. This could be interpreted as a prostitute that Mr Zero reported to the police. Mr Zero describes this incident in the Courtroom of Justice: 'But there was that girl see? Six months they gave her. It was a dirty trick tellin' the cops on her like that. I shouldn't 'a' done that. But what was I gonna do? The wife wouldn't let up on me. I hadda do it. She used to walk around the room, just in her under shirt. see? Nothin' else on. Just her undershirt… Them birds-how do they get away with it.' (Rice, E., 1923, p23) In Mrs Zeros opening monologue, she also references her: 'She ain't walkin' around tonight, you can bet you sweet life on that. An' she won't be walkin' around any more nights neither. Not in this house, anyhow. The Dirty bum! The idea of her comin' to live in a house with respectable people. They should 'a' gave her six years not six months.' (Rice, E., 1923, p6)

Analysis Questions

15) where does the story TAKE PLACE? (location, time period)

The play was written in 1923, and is set in New York, we know this because Mr. Zero recounts sitting on the subway, ‘right at Times Square where the crowd gets on’ (Rice, E., 1923, p24). The location and descriptions of their home is kept vague, as the story could apply to anyone who leads a similar life to Mr. Zero, living in a modern metropolis. This also supports expressionist themes of ambiguous settings that are not clear on time or *realm*. Other locations that are more surreal include the graveyard, Elysian Field and second office. At the time the play was written, Expressionism was rising in popularity, inspired by German Expressionism which began in the decade prior. Expressionism commonly has a distorted feel and non-linear structure hence the ambiguous settings of the play.

Image: Harmsworth’s New Atlas (1920) *Greater New York*



Scene summary

For my own use, I made a scene by scene summary:

Scene 1:

Mr. and Mrs. Zero's Bedroom
Mr. Zero and Mrs. Zero are at home. Their strained relationship is revealed, showing the monotony and dissatisfaction in Zero's domestic life.

Scene 2:

Mr. Zero and Daisy at Work
Mr. Zero is at work with Daisy He is fired, to be replaced by an Adding Machine.

Scene 3:

The Zero Dining Room
Mr and Mrs Zero host a gathering. At the end of the scene, a police officer arrives to arrest Mr. Zero, heightening the tension and foreshadowing his fate.

Scene 4:

Mr. Zero's Court Hearing
Mr. Zero stands trial and is sentenced to execution by a jury of his friends, representing how as a society we judge one another.

Scene 5:

Mr. Zero in a Jail Cell
While awaiting execution, Mr. Zero has a final meeting with Mrs. Zero, who comes to say goodbye.

Scene 6:

The Graveyard
Mr. Zero climbs out of his grave and meets another soul named Shrdlu. This introduces the surreal, afterlife dimension of the play.

Scene 7:

The Elysian Fields
Mr. Zero and Shrdlu arrive in the afterlife in the form of a paradise land. They encounter Daisy, who reveals she took her own life following Mr. Zero's firing, highlighting the tragic consequences of alienation and despair.

Scene 8:

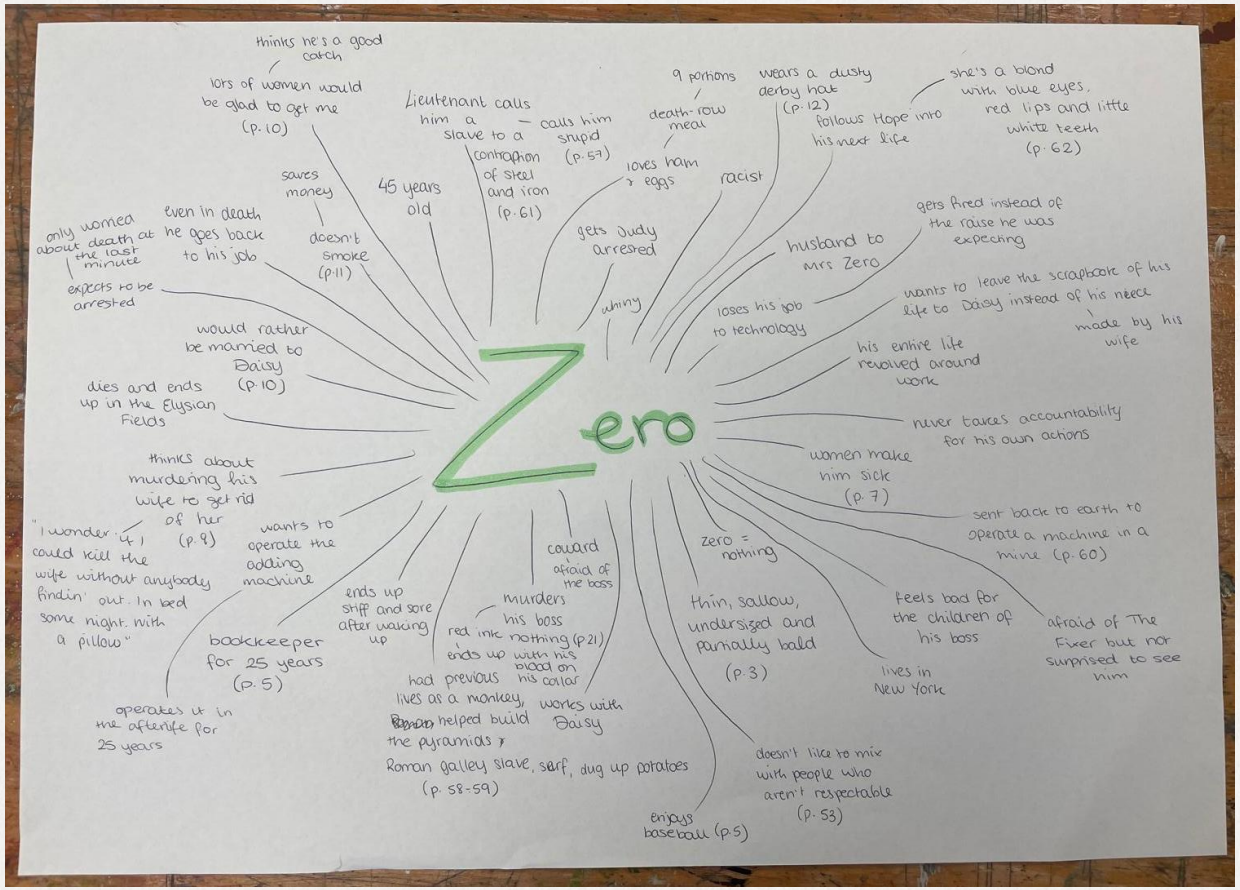
The Office in the Afterlife
Mr. Zero is placed at an adding machine in an office reminiscent of his former job. The Lieutenant informs him that he will start his life over again, emphasizing the cyclical, mechanical nature of existence.

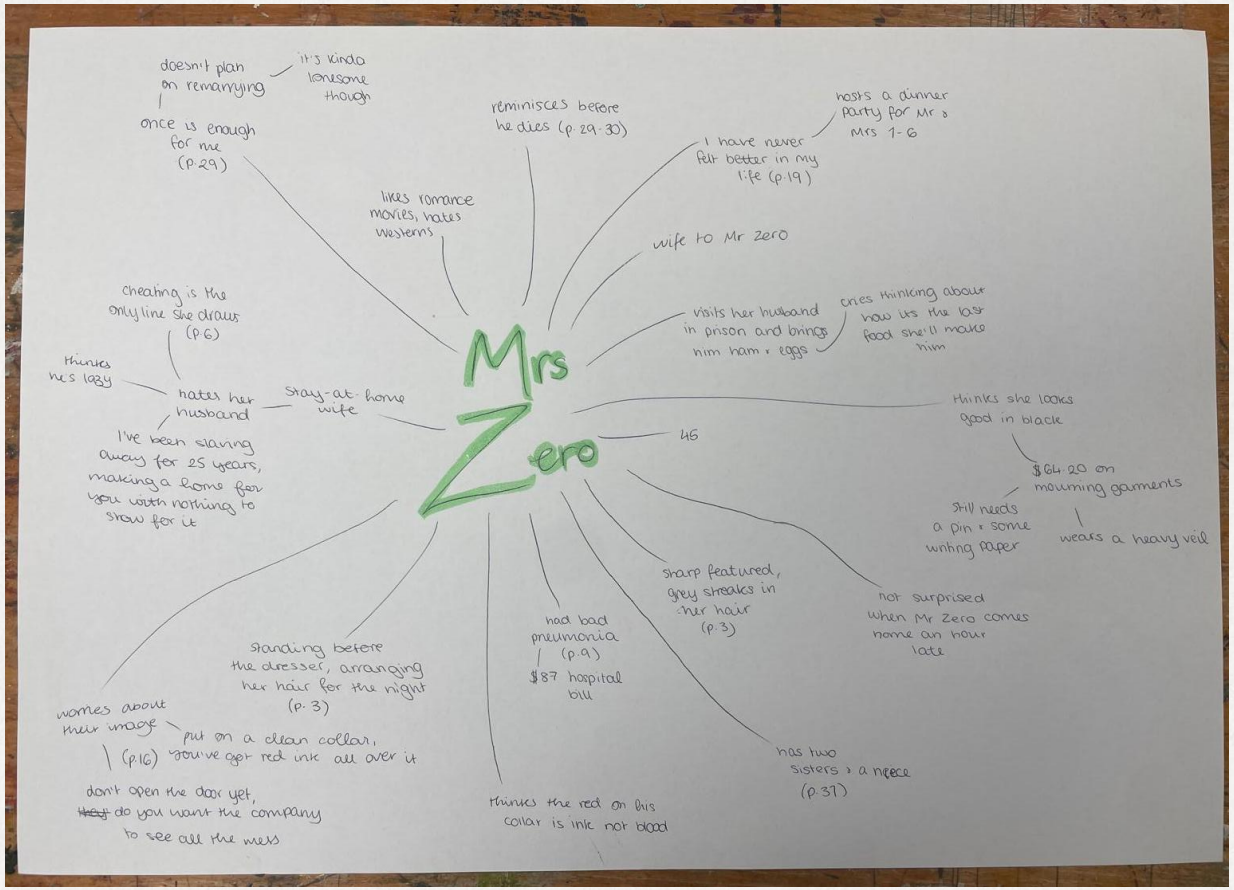
Character List

This is the characters we listed as a class, then we delved into more detail for the key characters with a breakdown:

- Mr Zero
- Mrs Zero
- Daisy (full name Daisy Diana Dorothea Devore)
- Dinner Party Guests – Mr & Mrs One – Six
- (Mentioned in the script) Mr and Mrs 7 – 12
- Boss
- Policeman
- (Mentioned) Lawyers
- Uniformed officers
- Guide
- Sightseers – Tall lady, Youth, Boy of Fourteen, Stout Lady, Charley, Little Lord Fauntleroy (small boy)
- The Fixer
- Bearded Man
- Judy O Grady
- Young man
- Shrdlu
- A Head
- Joe
- Lieutenant Charles

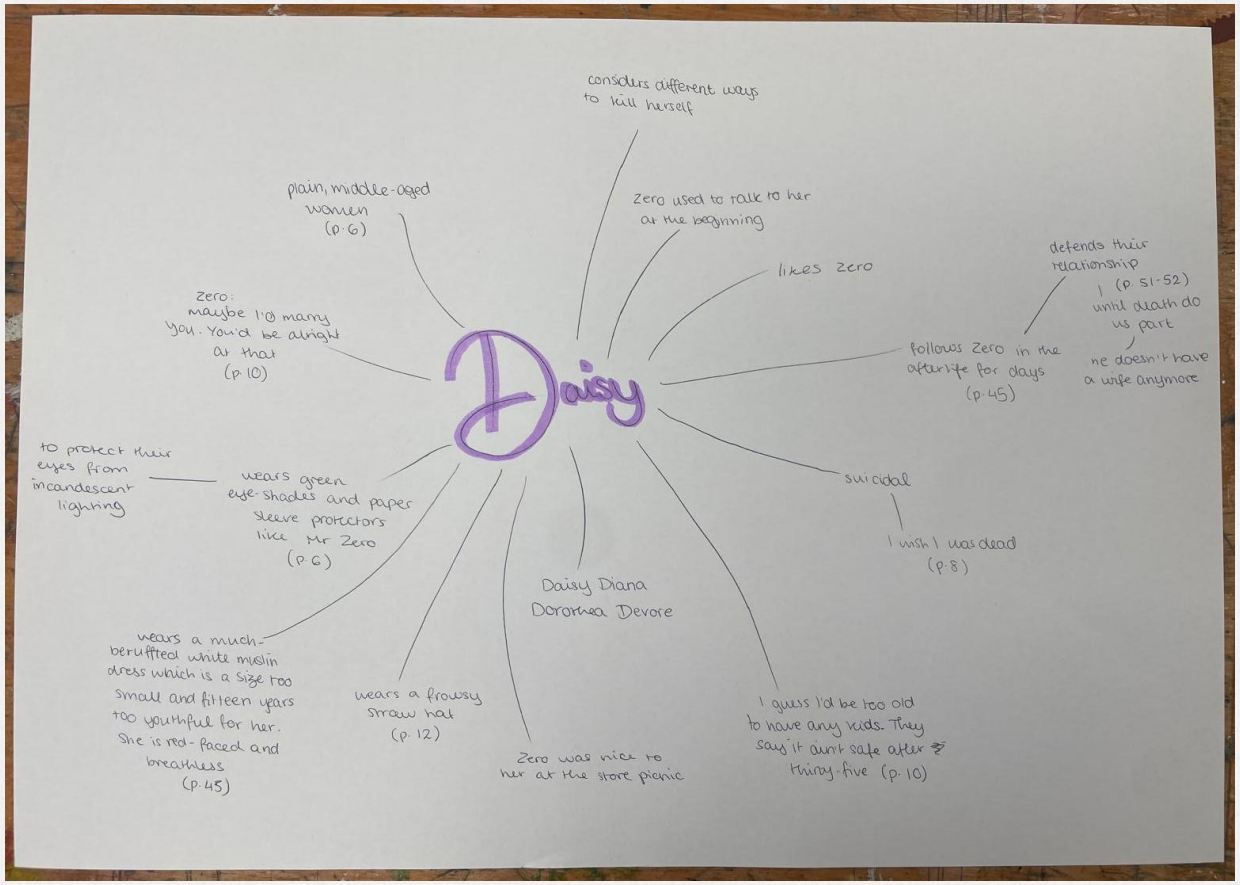
Character Breakdowns

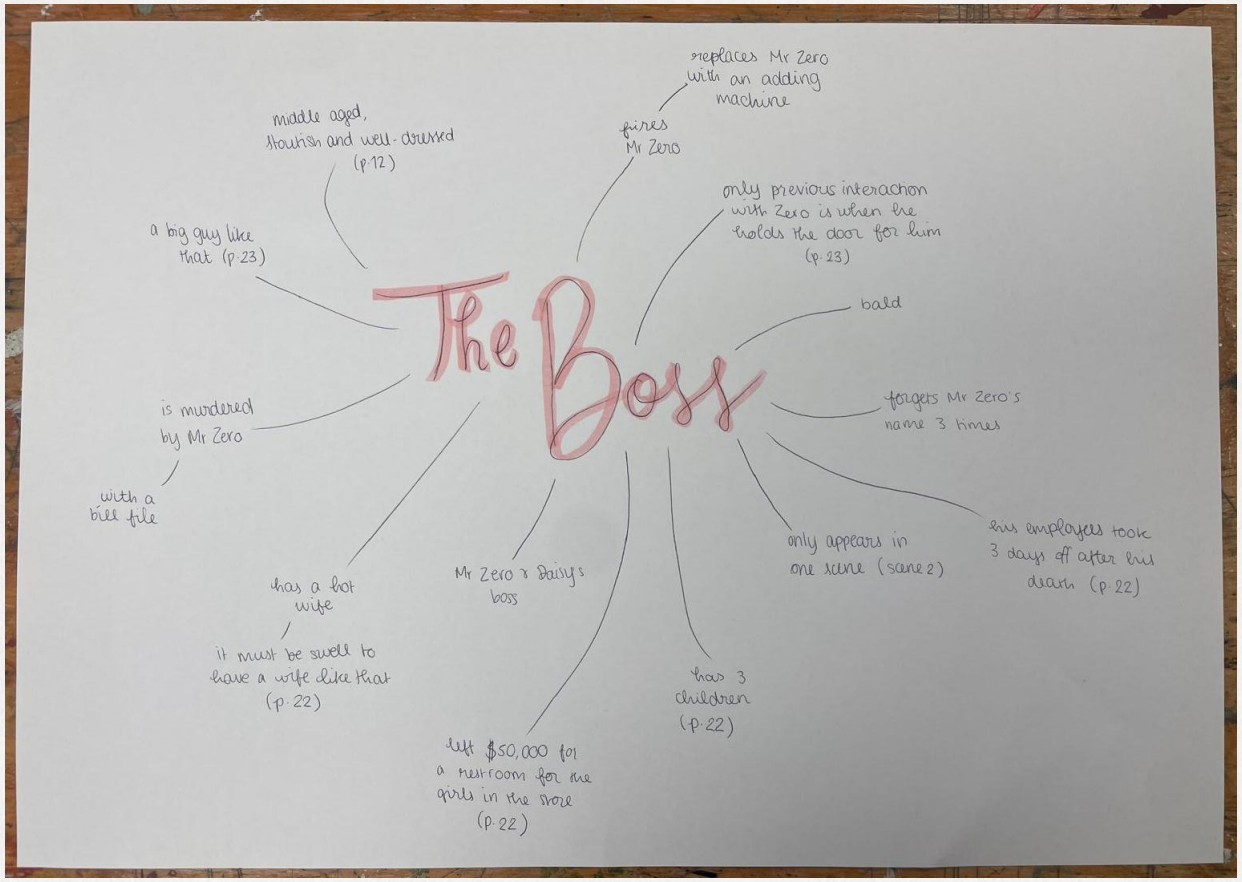




Class breakdowns

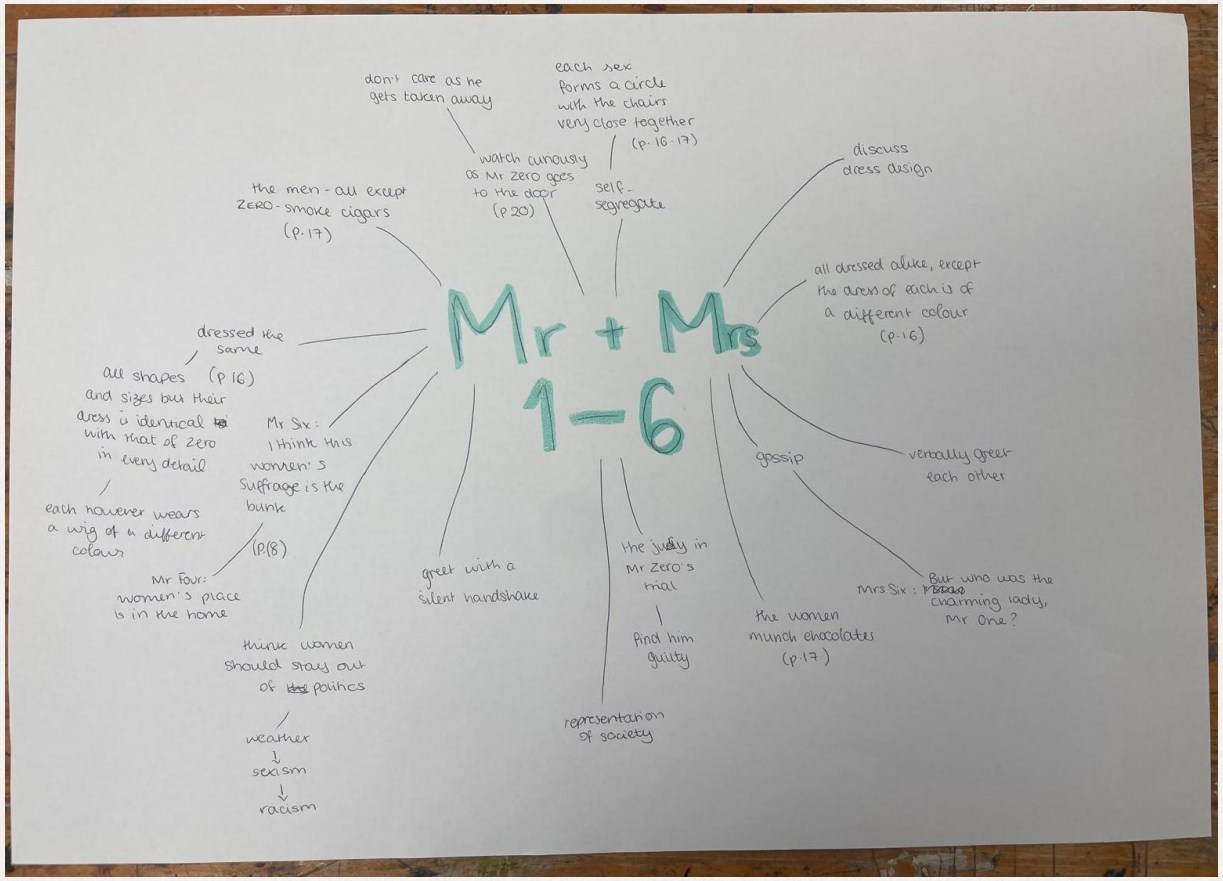
Character Breakdowns

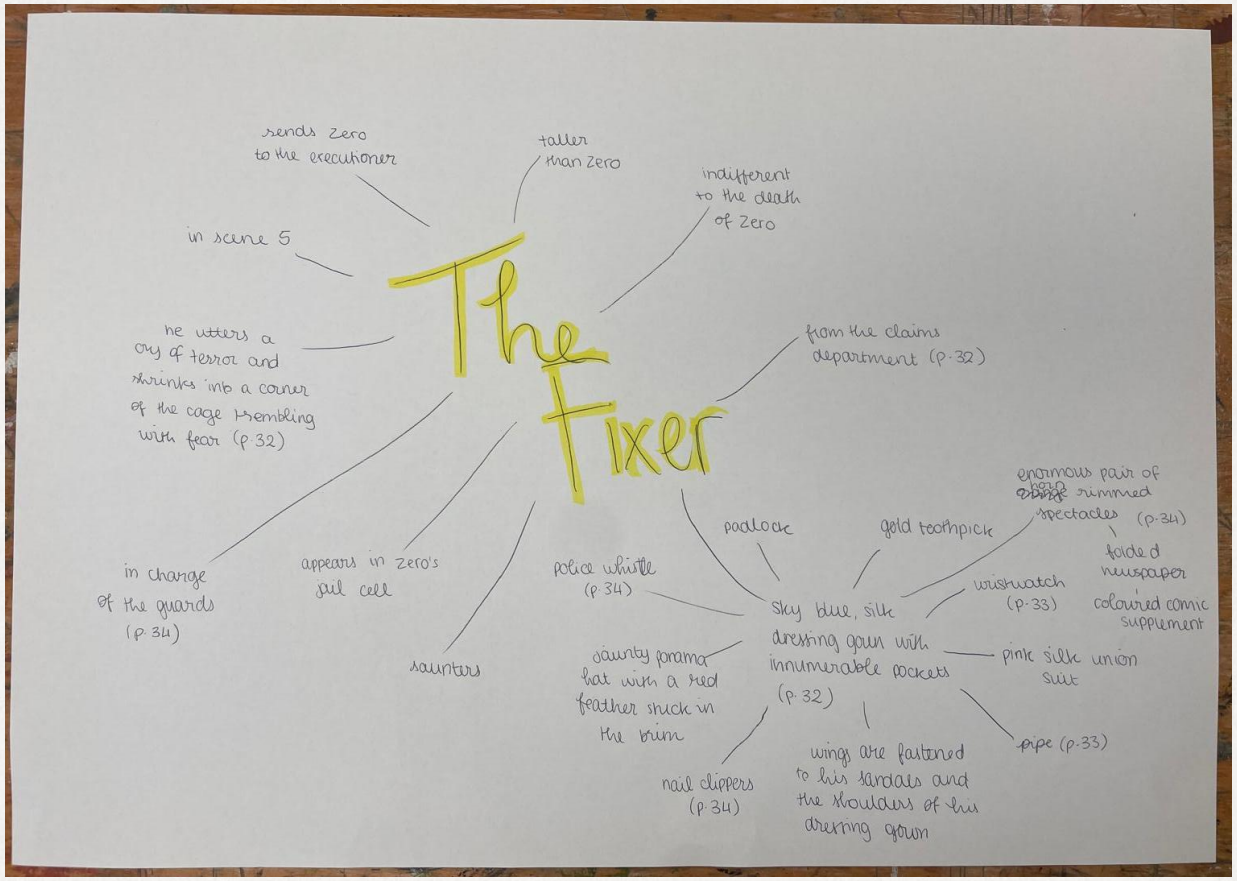




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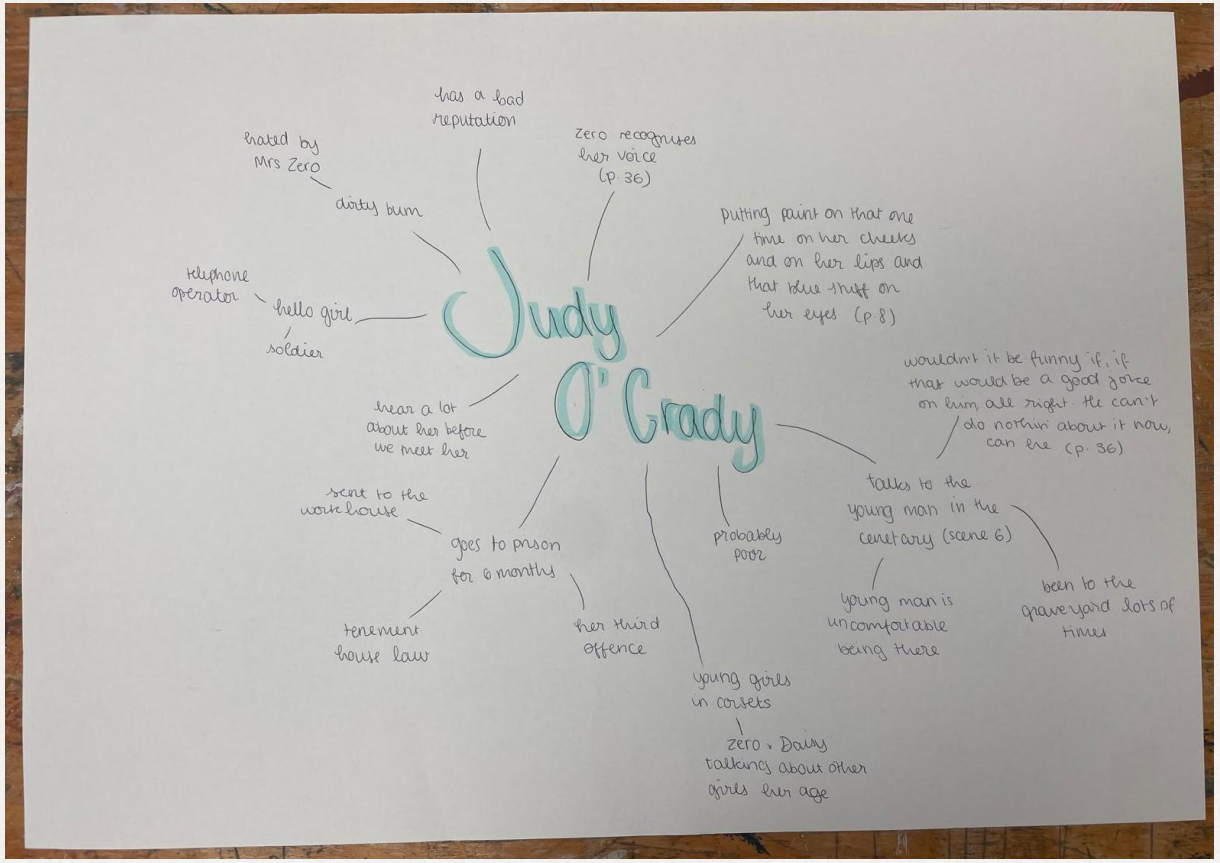
Character Breakdowns

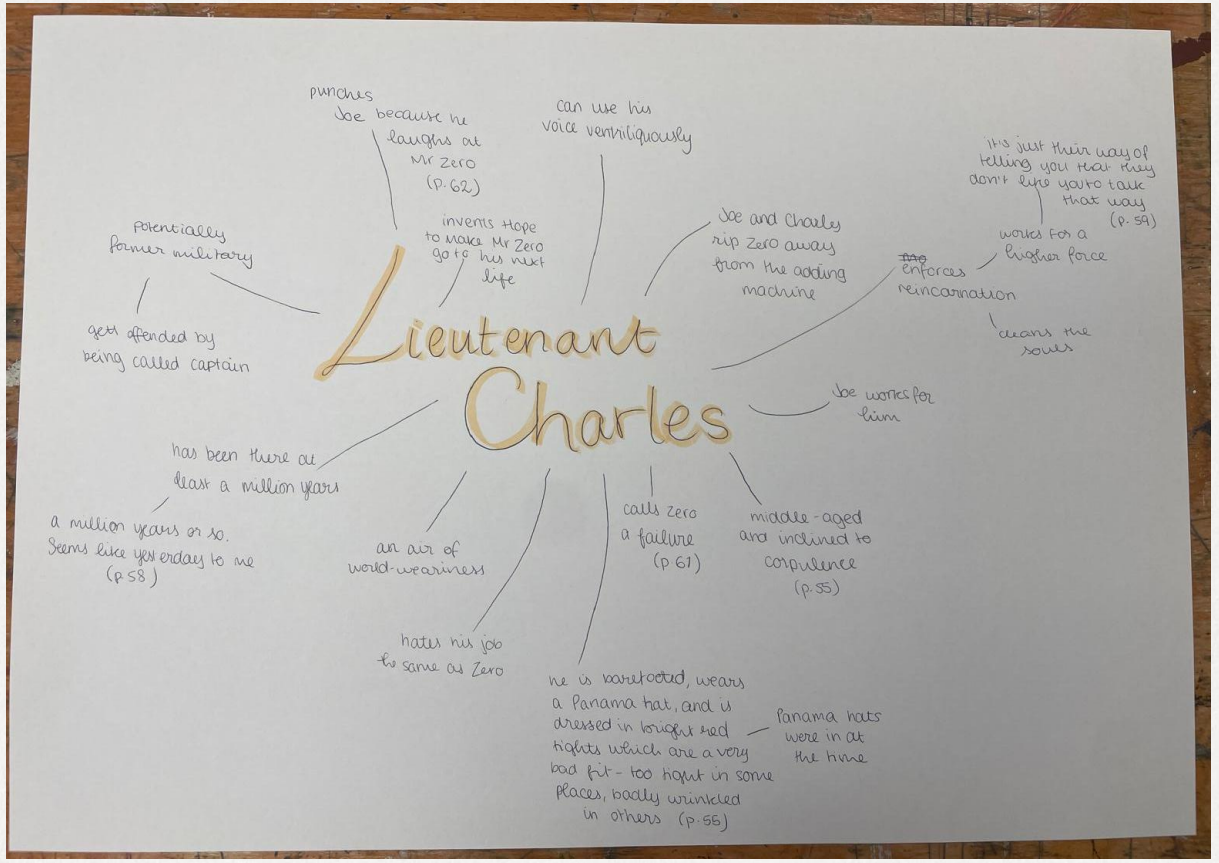




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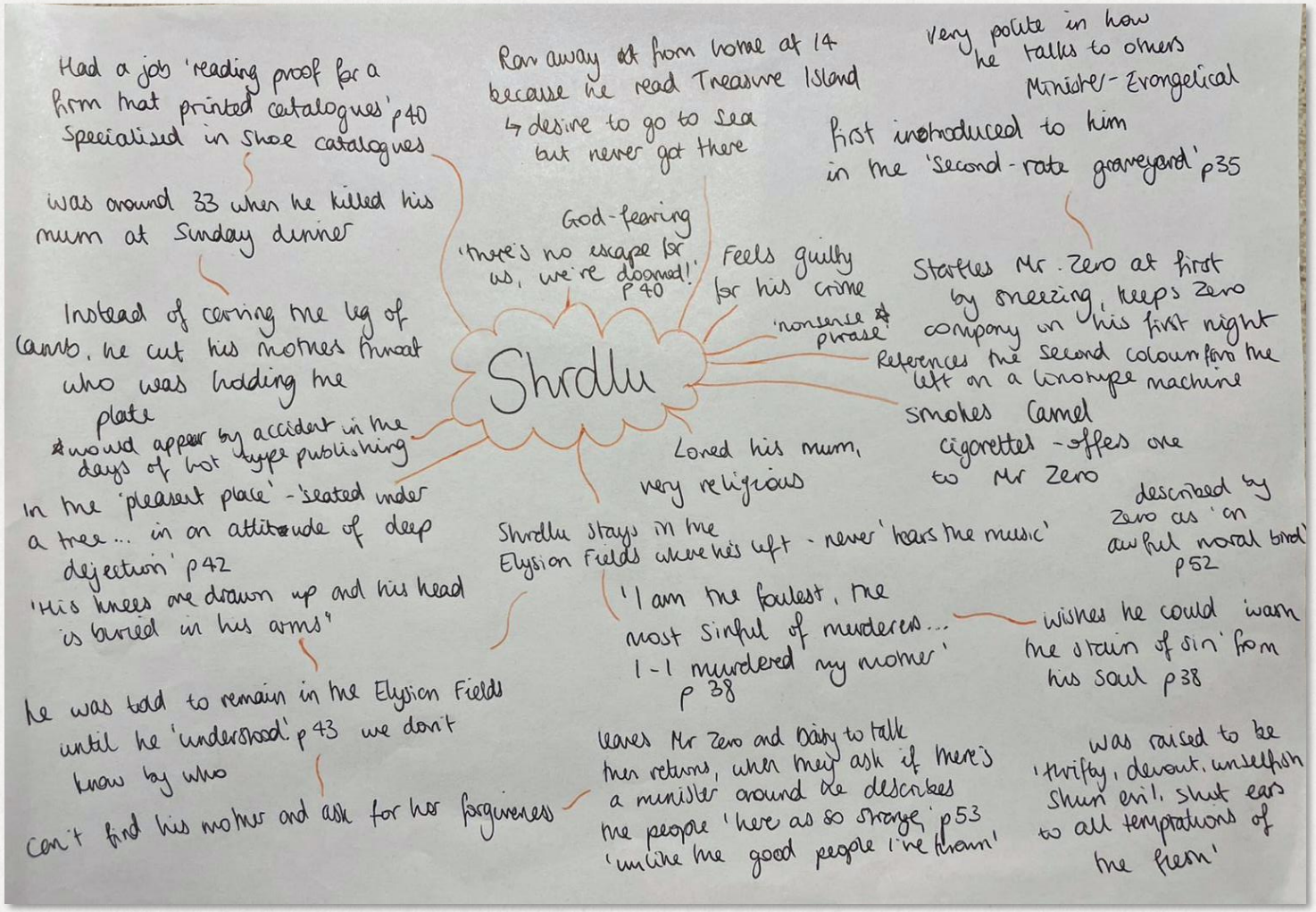
Character Breakdowns





Class breakdowns

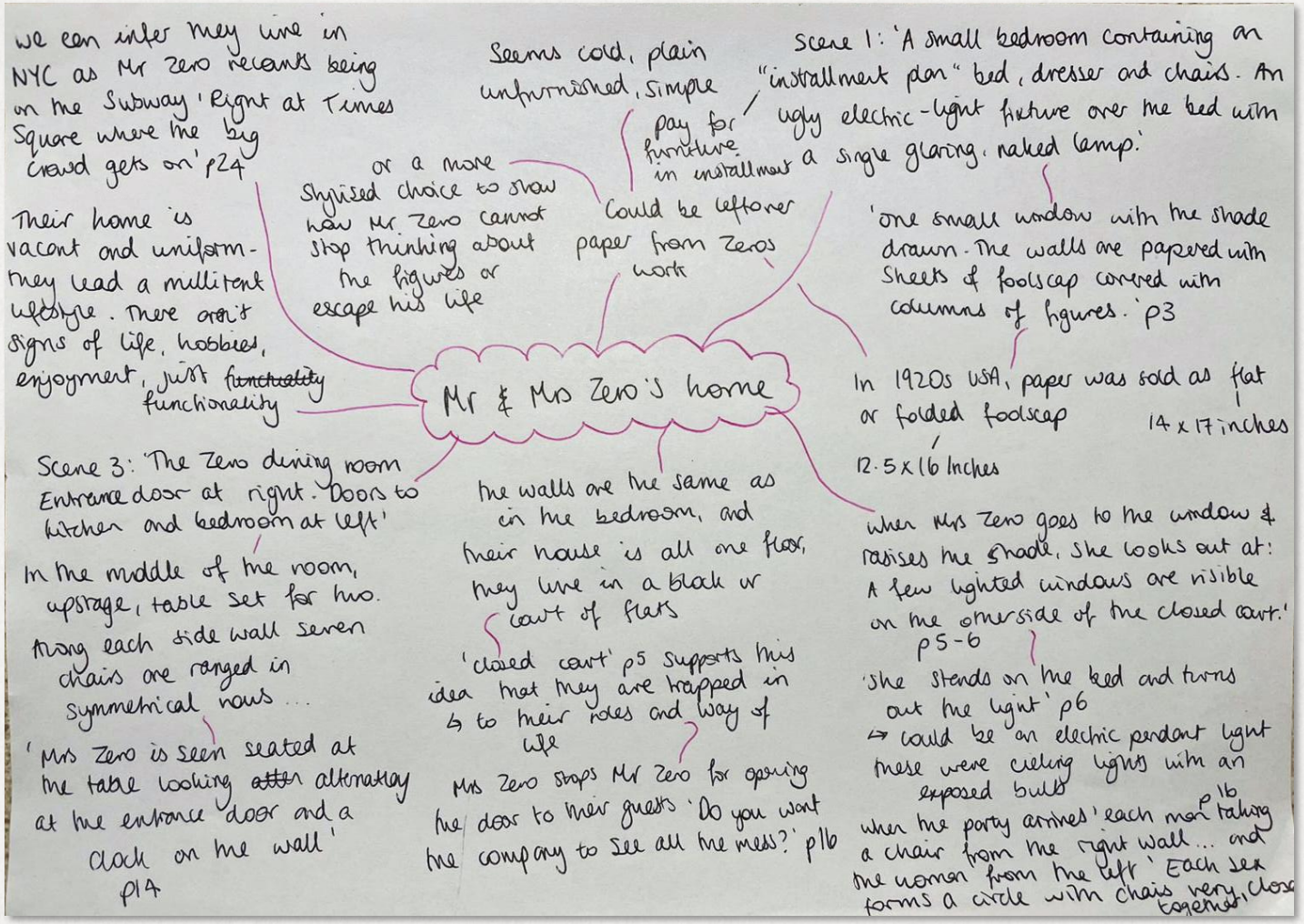
Character Breakdowns



My breakdown for Shrdlu

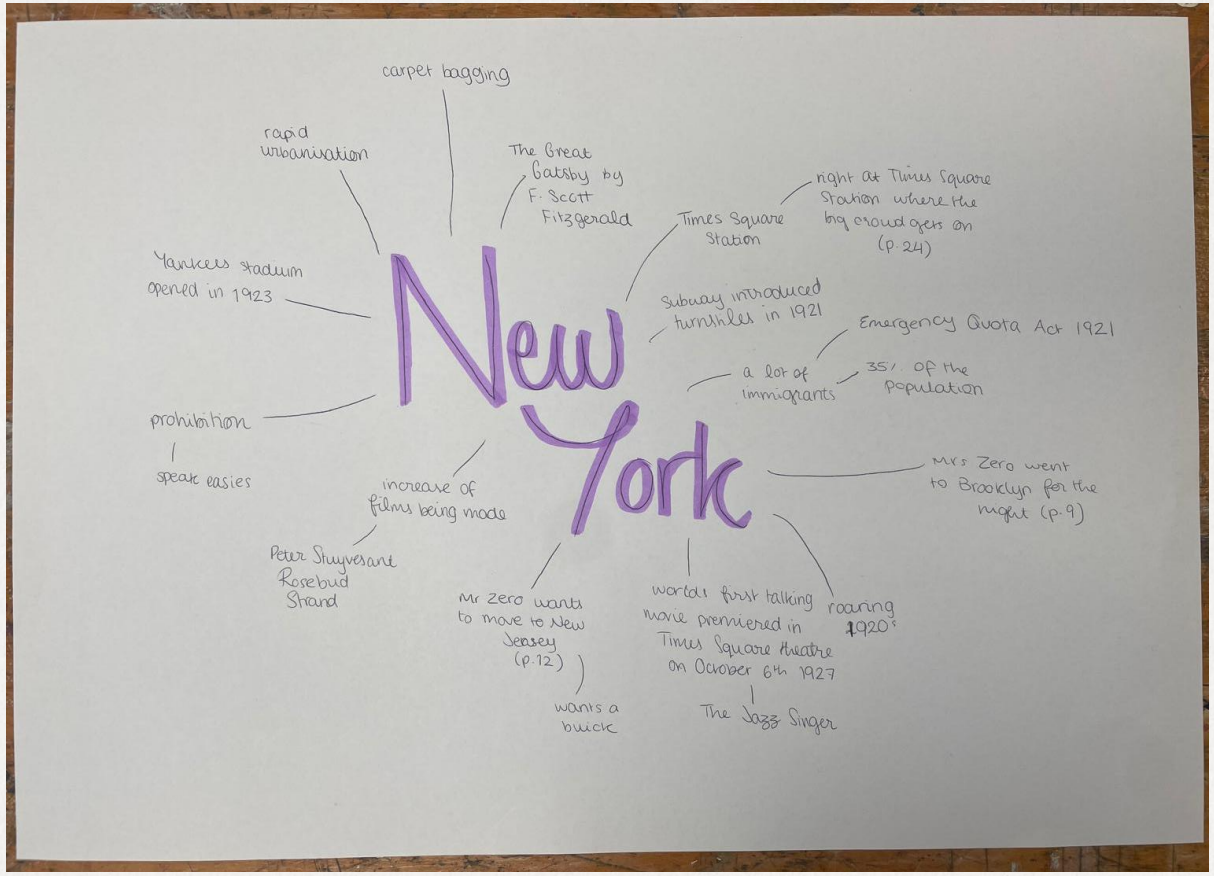
Locations List

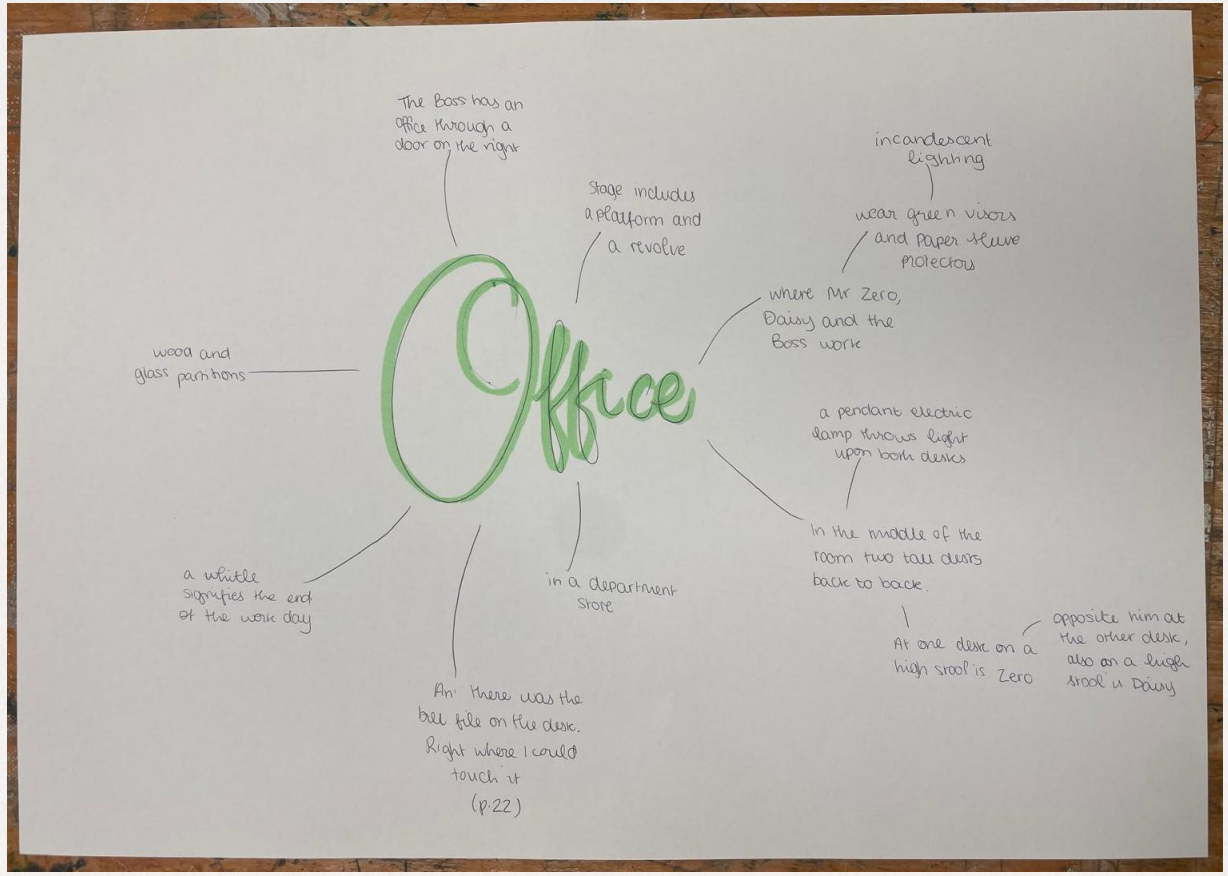
- Mr and Mrs Zeros home
  - Small bedroom
  - Dining Room
- Office
- Court of Justice
- Large Cage
- Graveyard
- Elysian Field
- Similar office



Mr & Mrs Zeros home breakdown

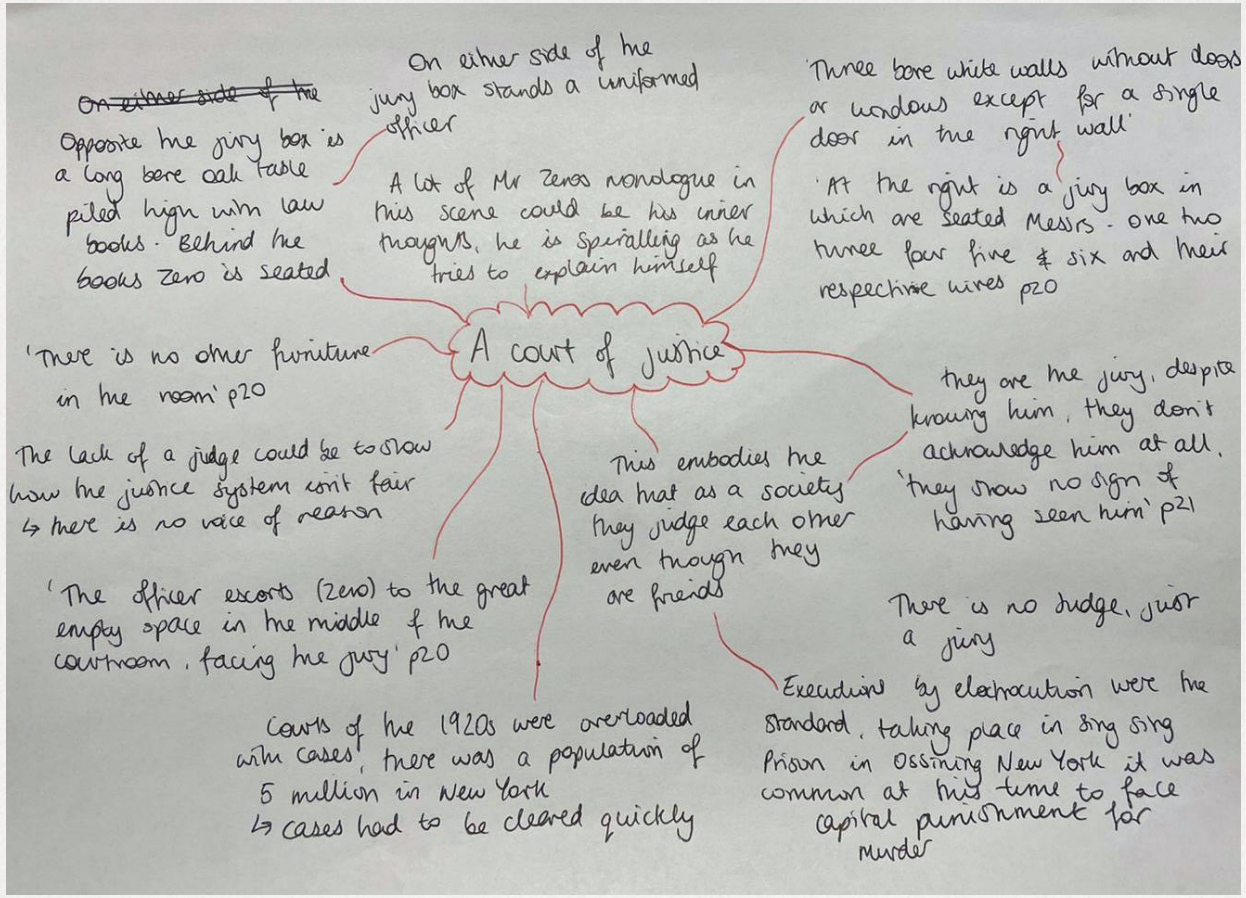
Locations Breakdown



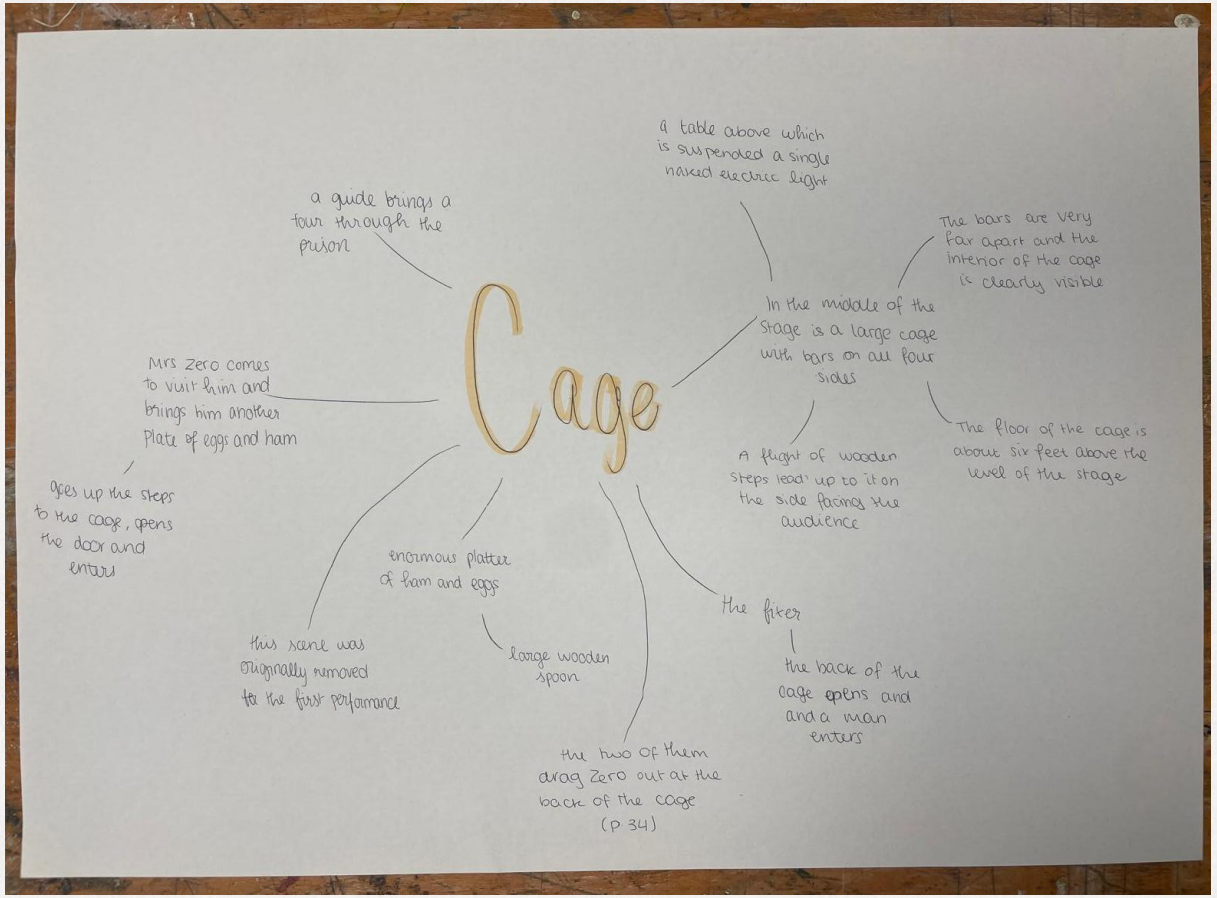


Class breakdowns

Locations Breakdown

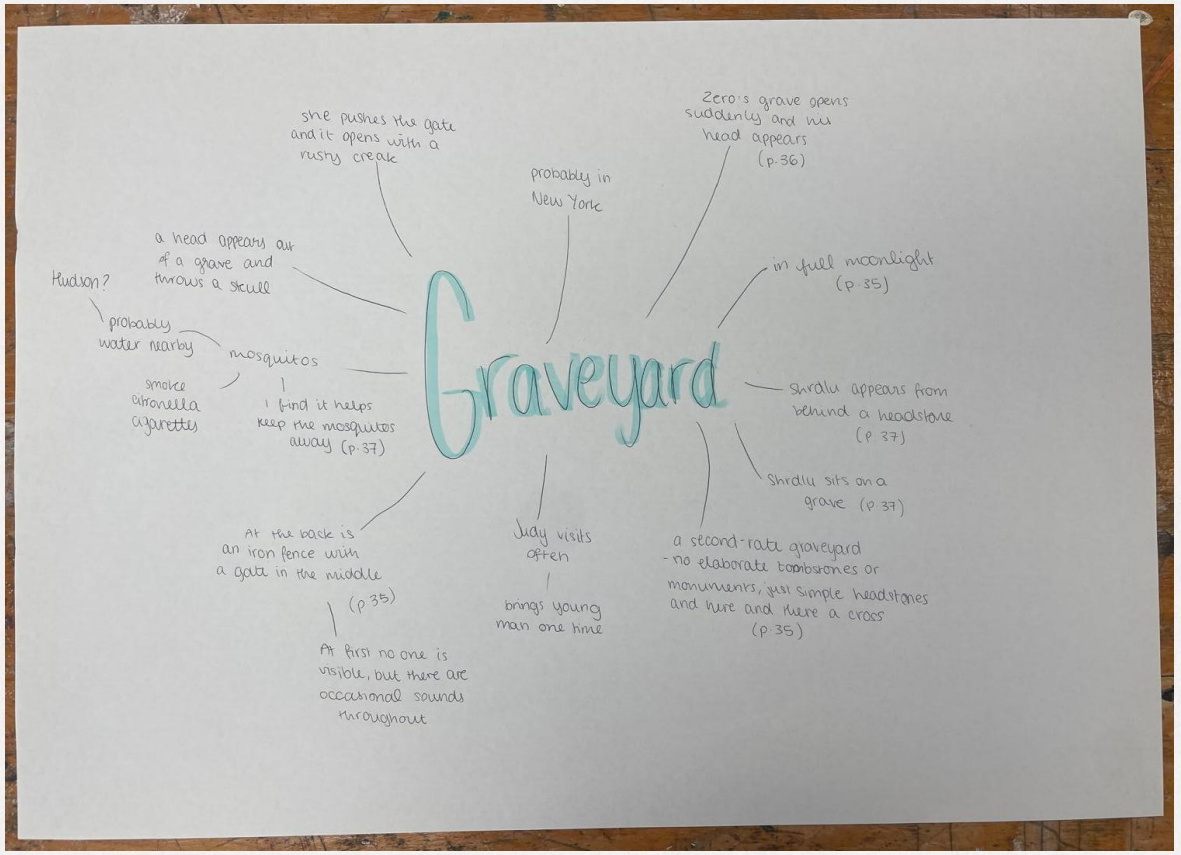


My breakdown

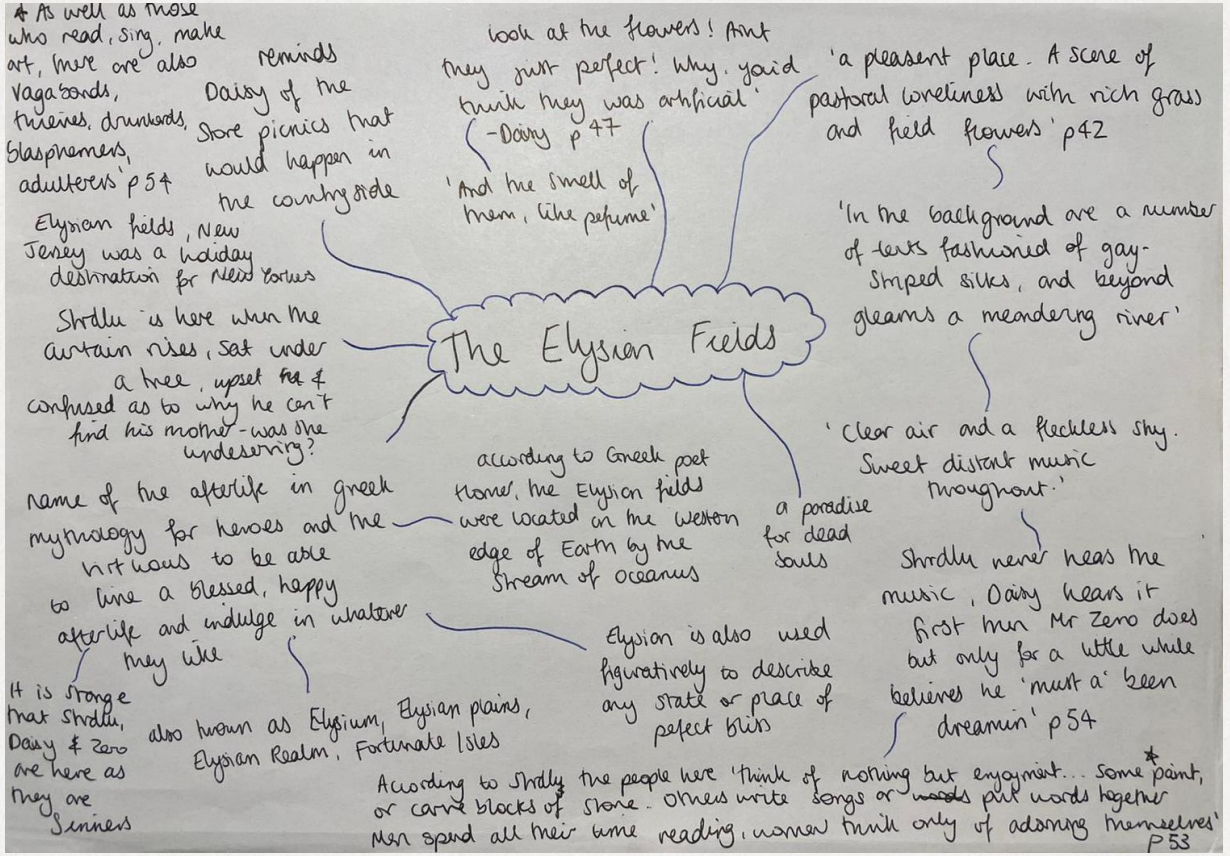


Class breakdown

Locations Breakdown

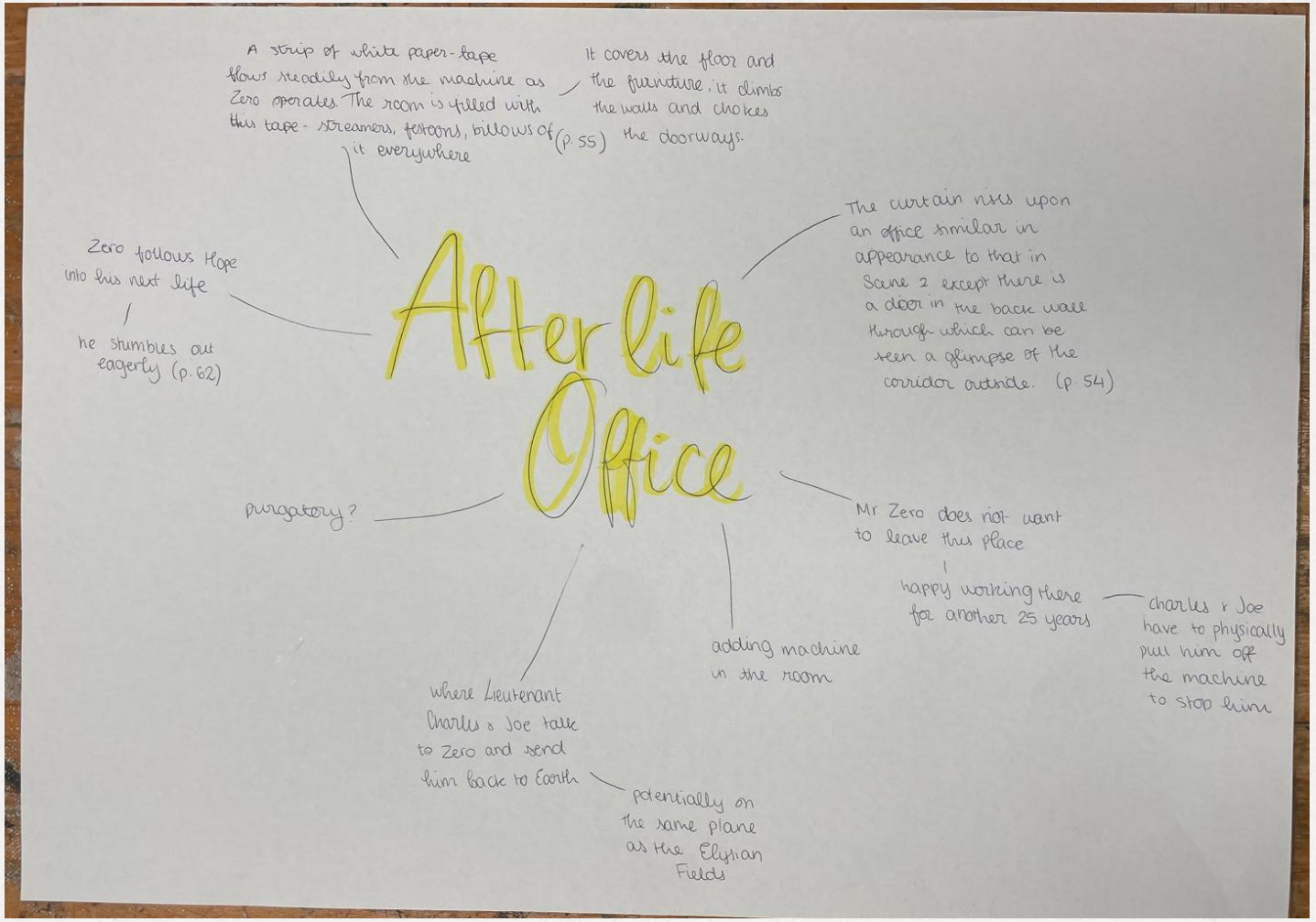


Class breakdowns



My breakdown

Locations Breakdown

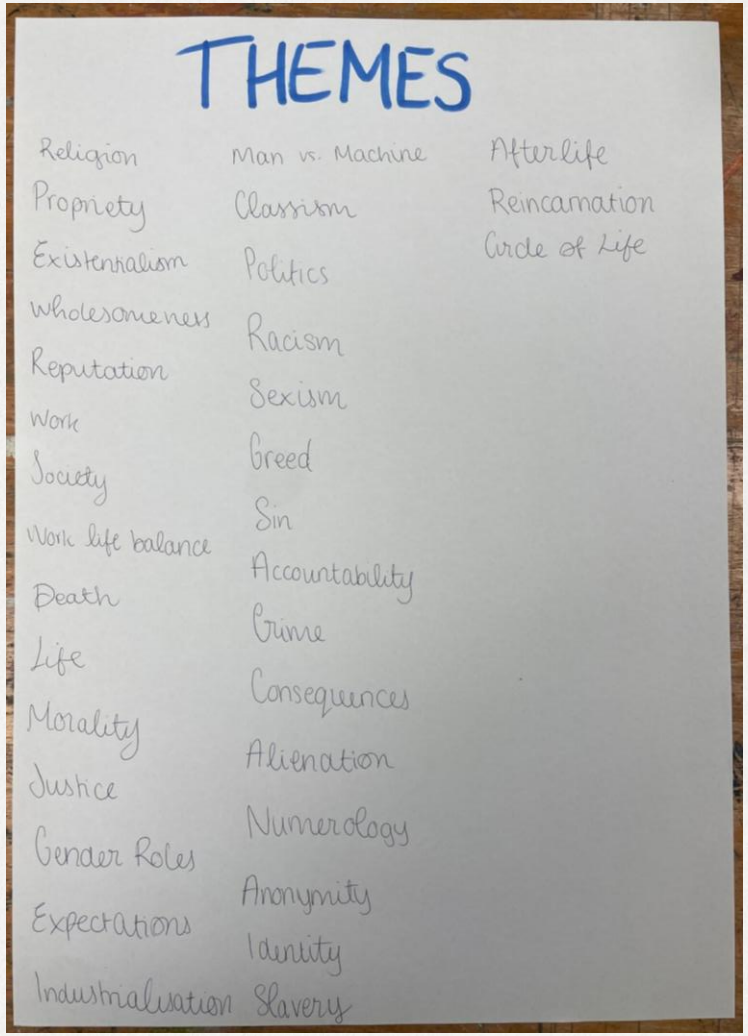


Class breakdown

Themes List

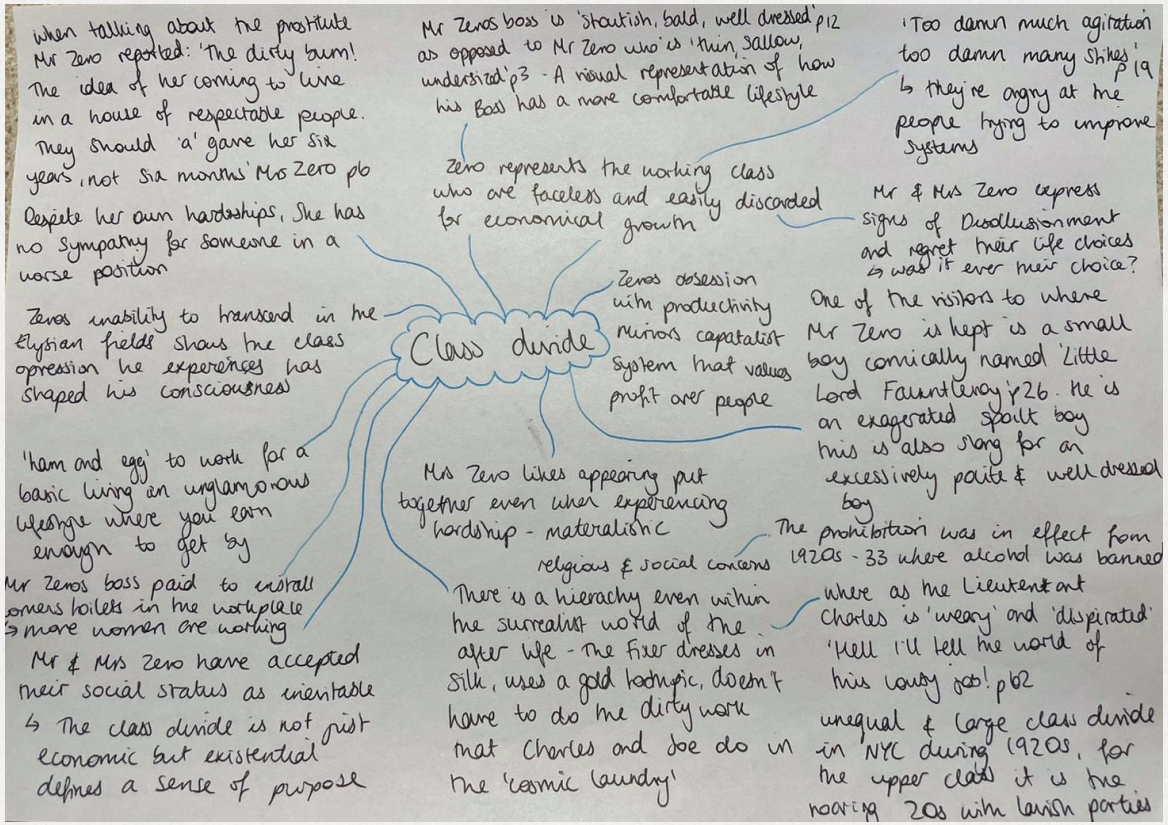
Myself and Cam noted the following themes, and I broke down a couple that stood out to me. To the right is the list we made later as a class:

- Existentialism - purpose
- Death/Rebirth
- Identity
- Gender Roles/ Societal expectations
- Industrialism
- Capitalism
- Class divide
- Class Consciousness
- Class divide
- Man vs Machine
- Technology
- Change/ Transformation
- Individualism vs Conformity
- Guilt
- Religion
- Forgiveness
- Sexism & Racism
- Hegemony
- Dehumanisation
- Alienation

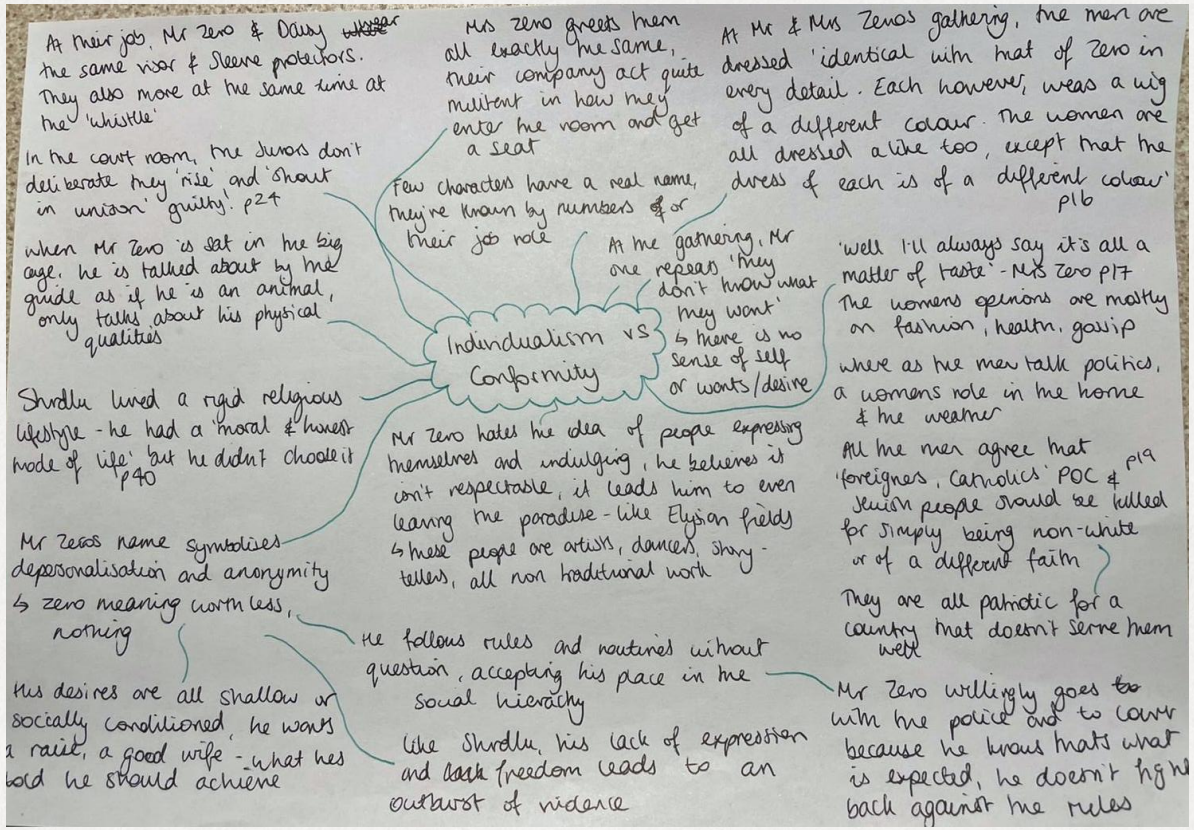


Class themes list

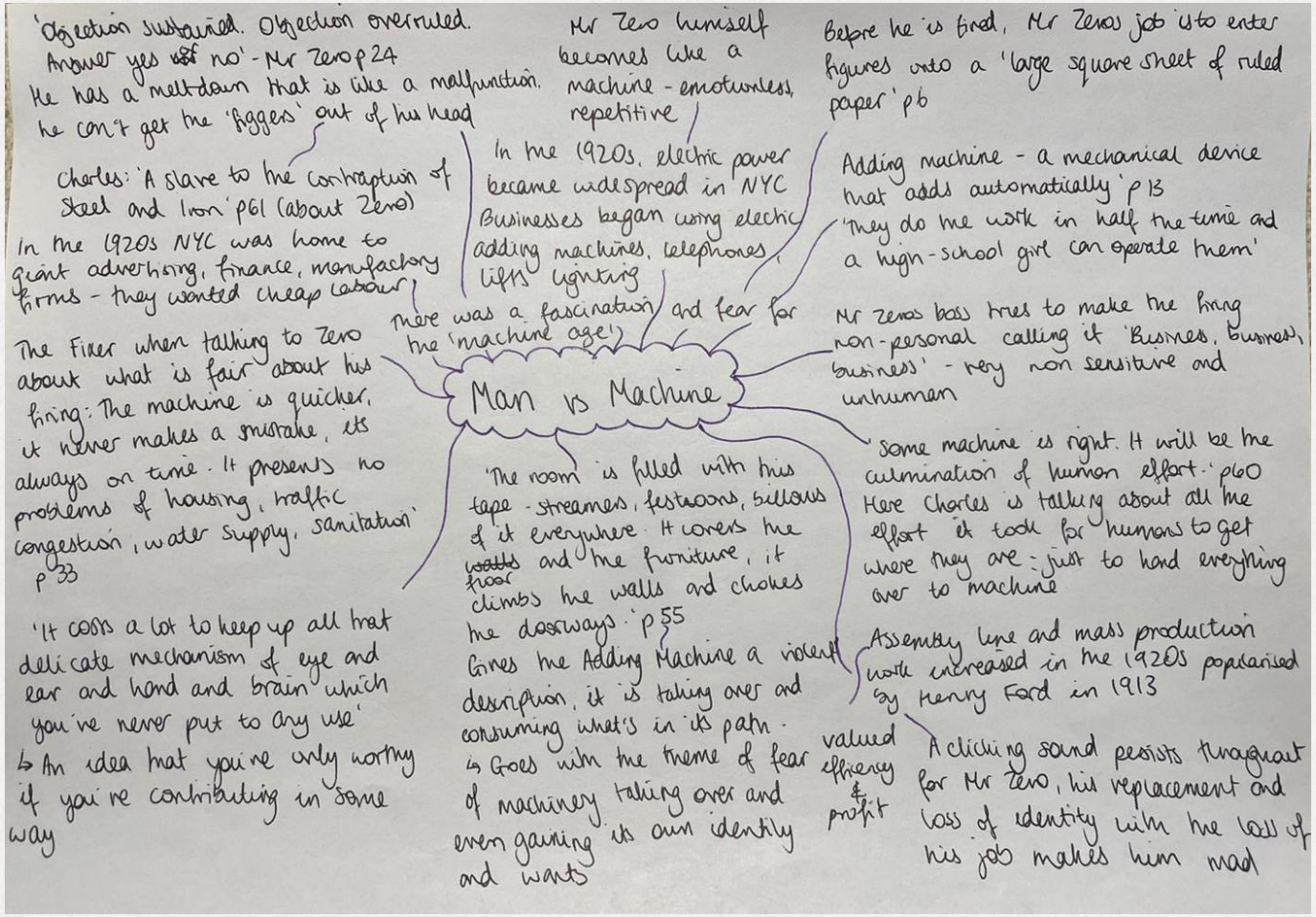
Theme Breakdowns



My breakdown



Theme Breakdowns



My breakdown for Man vs Machine theme

Second Read

After my second read through, I made some notes on any further research I did or parts of the script I didn't pick up in the first read through.

- The Stuyvesant Theatre – now renamed the Belasco Theatre, located in NYC. Originally named after Peter Stuyvesant. The Rosebud and the Strand Cinema are also mentioned.
- Pictureland – likely a magazine about actors.
- Grace Darling and Divorce – Mrs. Zero talks about actress Grace Darling and comments on divorce, which was seen as scandalous at the time; she looks down on people who get divorced.
- Censorship – Mrs. Zero remarks: "I guess by the time it gets to the Peter Stuyvesant all that part about kickin' in the door will be cut out. Just like they cut out that big cabaret scene in The Price of Virtue. They sure are pullin' some stuff in the pictures nowadays." Shows concern over moral censorship in films.
- Treasure Island – Shrdlu read this and it influenced him to leave home, views reading fiction and fantasizing about adventures as a sin.
- Fauntleroy Suit – Worn by Eustice, called "Little Lord Fauntleroy" in the script; represents a caricature of an upper-class boy.
- Mason-Dixon Line – Referred to on p.26; the line separates Pennsylvania, Maryland, Delaware, and West Virginia.
- Ham and Eggs – Phrase used in the U.S. in the 1920s. "Like ham and eggs" refers to things that naturally go together and are hard to separate; "to ham and egg it" means to persistently work at something.
- Mourning Stationery – Mrs. Zero mentions the need to purchase mourning clothes and stationery – she cares about appearance over financial stability
- Coloured Comic Supplement – The Fixer reads a comic strip; demonstrates moral indifference and boredom at Mr. Zero's execution, showing no remorse.
- Hoosegow – slang for prison.
- Shrdlu's Mother – Question arises why she is not in the Elysian Fields despite being a good person; raises questions about fairness and the afterlife.
- Higher Power / Elysian Fields – The play frequently references a higher power, mentioned by Shrdlu in the Elysian Fields: "they're funny that way – every now and then they'll do something like that" (p.57).
- Judy – My initial impression that Judy was a prostitute was incorrect; she went to jail for a different reason, highlighting the assumptions and misconceptions characters make of other characters

Research – New York in the 1920s

To get a better understanding of the world of the play, I looked into New York at the time the play was written and set - 1923

Politically

In the years leading up to the 1920s, New York City politics were already shaped by decades of influence from Tammany Hall, the powerful Democratic Party machine that had dominated city government since the late 19th century. Tammany built its strength by helping immigrant and working-class communities, offering jobs, housing, and legal aid in exchange for political loyalty. By the early 1920s, this system was deeply rooted, and although reformers and progressives had tried to weaken it during the 1910s, Tammany still controlled much of city politics through patronage and corruption. Comic illustration by Thomas Nast to the left was described by the Massachusetts Historical Society as an 'image of Boss Tweed, as a Roman emperor, looking down on an arena where the Tammany Tiger stands over the symbolic images of republican government, justice, and commerce - all defeated and destroyed by the power of the Tammany political machine.'

There was a Wall Street bombing that occurred on September 16, 1920, when a horse-drawn wagon packed with explosives was detonated in New York City's financial district. Most historians believe the attack was carried out by anarchists, particularly a group known as the Galleanists, who opposed the U.S. government and capitalism. The bombing was fuelled by rising tensions over economic inequality, labour unrest, and the widening class divide following World War I. The explosion killed 38 people, injured more than 100 others, and caused major damage to nearby buildings on Wall Street.

Economically

The early 1920s marked a time of strong economic growth. New York was emerging as the financial centre of the world. Factories, offices, and transport systems grew quickly, creating many new jobs but also widening the gap between rich and poor. Mechanisation and mass production made work faster and more efficient, yet also more dull and repetitive. The rise of large corporate offices and bureaucratic systems changed everyday labour, especially clerical work, the same kind of mechanical routine that Mr Zero faces in The Adding Machine.

Research – New York in the 1920s

Socially

Socially, New York was a city of contrasts. Immigrants from Europe and migrants from the American South crowded into urban neighbourhoods, creating vibrant but often impoverished communities. The working class faced long hours, low pay, and little job security, while wealthier New Yorkers enjoyed the benefits of postwar prosperity. Women's roles were changing, the 19th Amendment (1920) granted women the right to vote, and the image of the independent 'flapper' symbolised new social freedoms. However, class divisions, racial segregation, and moral anxieties about these rapid changes remained strong.

Culturally

The Harlem Renaissance sparked a movement of African American literature, music, and art. However, this cultural progress took place against a backdrop of widespread racism and segregation across America. In New York, African Americans faced discrimination in housing, employment, and everyday life, while racial violence and the rise of groups like the Ku Klux Klan reflected deep national prejudice. At the same time, Broadway and the growing film industry captured the excitement of modern life, while jazz, nightclubs, and radio created a new mass culture that often drew inspiration from, yet commercially exploited, Black creativity. Prohibition (1920–1933) fuelled the rise of underground speakeasies and organised crime, and Modernist and Expressionist artists, including playwrights like Elmer Rice, responded to these rapid cultural shifts by questioning materialism, conformity, and the dehumanizing effects of modern urban life.



StatueofLiberty (2025) *Ellis Island was the United States' primary federal immigration station, and in the 1920s it served as a major processing center for immigrants*



Library of Congress (2020) *Interior of a crowded bar moments before midnight, June 30, 1919, when wartime prohibition went into effect in New York City*

Research – New York in the 1920s

Industrialisation

During the 1920s, rapid advances in machinery and technology transformed everyday life. New inventions like the automobile, radio, electric appliances, and adding machines made work and home life faster, easier, and more efficient. Factories became more productive through industrialisation and assembly lines, helping to drive economic growth. However, these same machines also threatened traditional jobs, replacing skilled workers with faster, cheaper mechanical processes. Many people admired the power and progress that machines represented, seeing them as symbols of modernity, yet they also feared their impact - the loss of work, the loss of individuality, and the growing sense that machines were taking over. This mix of wonder and anxiety about technology is exactly what Elmer Rice captures in The Adding Machine, where efficiency comes at the cost of humanity.

National Museum of American History (2025) *American Adding Machine, Model 5 made in 1919*. Adding machines became a common fixture in New York offices, and in the United States generally, in the period between the late 1880s and 1915.





PBS (2025) *The Henry Ford Museum, 1918*. ‘Despite the success that the assembly line brought to the company, many skilled workers found the work monotonous and exhausting. Pictured here are workers in the tool and die department in the pressed-steel building at the River Rouge plant.’

Group Allocation

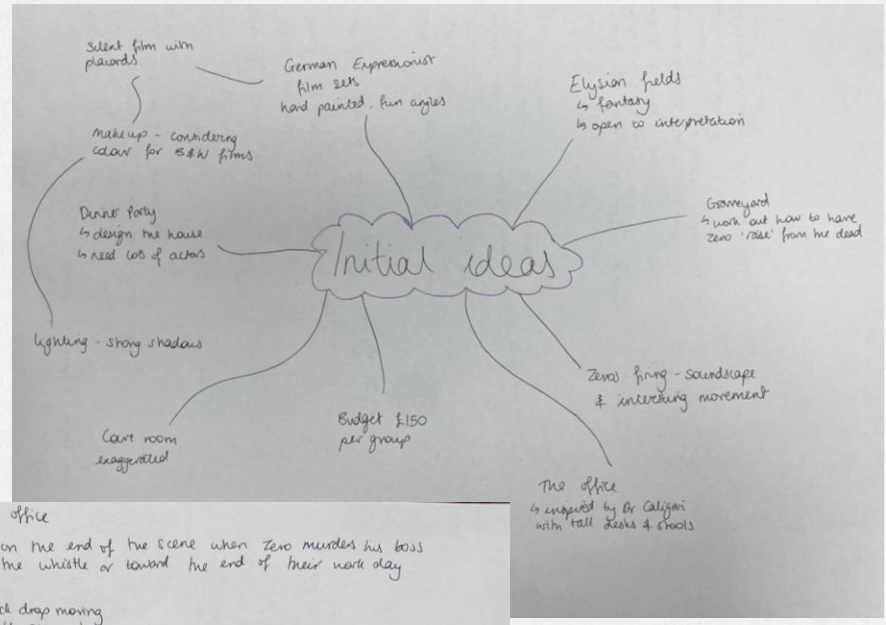
I was allocated a group with:

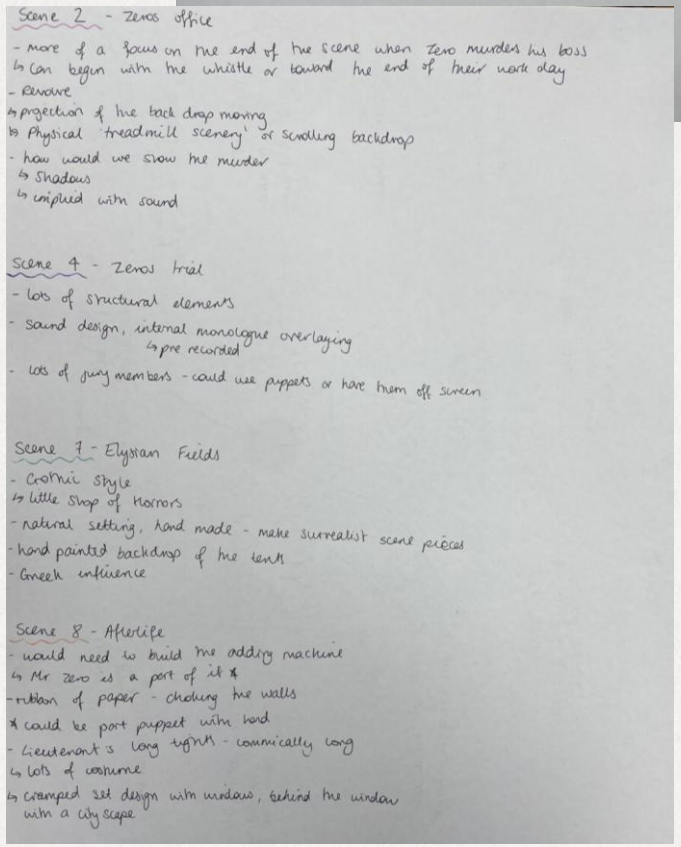
- **Cam**
- **Annie**
- **Anne**
- **Charlie**

The first thing we did as a group was discuss what we were drawn to about the play and which scenes we might like to work on. For this we produced a mind map. We found we were particularly drawn to scenes that could involve plenty of chances for techniques used in German Expressionism films such as exaggerated hand-painted scenic art and set pieces.

We thought that Mr Zeros office and the Court of Justice were pulling lots of dystopian, Metropolis-esque inspiration, and we could picture making a cramped Expressionist style design for these scenes. This is partly why we didn't think the Graveyard or Elysian Fields were something we wanted to do, as we were more interested in interior scenic art and set design.

The scene that most piqued my interest was scene 8, which is Mr Zeros office in the afterlife – I liked the imagery of the infinite receipt ribbons and thought it could be fun to make an adding machine. We all agreed on the office location, but we went with the earlier scene, specifically the moment Mr Zero kills his boss. This section of the play is heavily stylised and surrealist and there are a few avenues to explore like how we show Mr Zeros breakdown after being told he is fired, and the murder if we choose to do so.





Scene 2 - Zeros office
- more of a focus on the end of the scene when Zero murders his boss
↳ can begin with the whistle or toward the end of their work day
- Revolve
↳ projection of the back drop moving
↳ Physical 'treadmill scenery' or scrolling backdrop
- how would we show the murder
↳ Shadows
↳ implied with sound

Scene 4 - Zeros trial
- lots of structural elements
- Sound design, internal monologue overlaying
↳ pre recorded
- lots of jury members - could use puppets or have them off screen

Scene 7 - Elysian Fields
- Gothic style
↳ little shop of horrors
- natural setting, hand made - make surrealist scene pieces
- hand painted backdrop of the town
- Greek influence

Scene 8 - Afterlife
- would need to build the adding machine
↳ Mr zero is a part of it *
- ribbon of paper - choking the walls
* could be part puppet with hand
- Lieutenant is long tights - commically long
↳ lots of costume
↳ cramped set design with windows, behind the window with a city scape

Group Allocation

We spoke about whether we wanted to have job roles to which we all agreed it would be a good opportunity to work as a collective and have equal input. We thought if anyone had a specialism or desire to focus on one element they could, but otherwise, we could all work together in designing, building and possibly filming.

Next, we reminded our selves of the brief and what we would need to complete in time for the presentation and made a rough schedule on teams.

Group brief:

Task 2

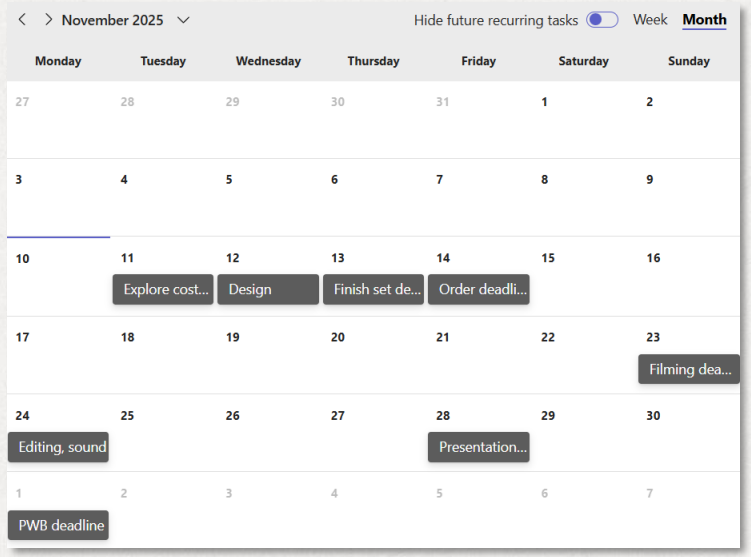
Having selected the scene from The Adding Machine, you are required to produce constructed elements for the scene. These constructed elements must take on-board Rice's stage directions and should create the scene.

Task 3

At the end of the module, as a group, you are to give a presentation. The presentation will inform the audience about how you have solved the practical problems demanded by the brief, focusing on production technique, methods and problem solving.

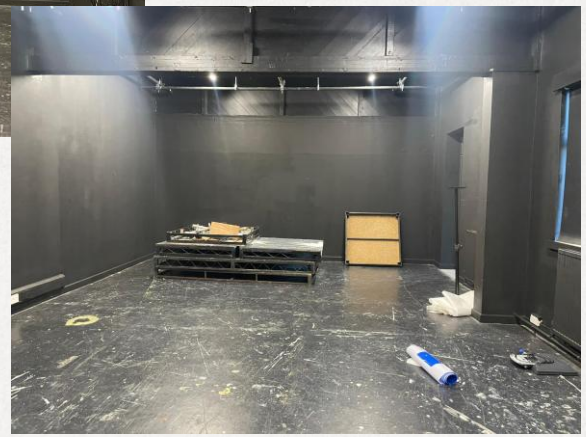
After making a schedule, we walked over to the black box room to remind ourselves on the size of the space.

Shared teams schedule



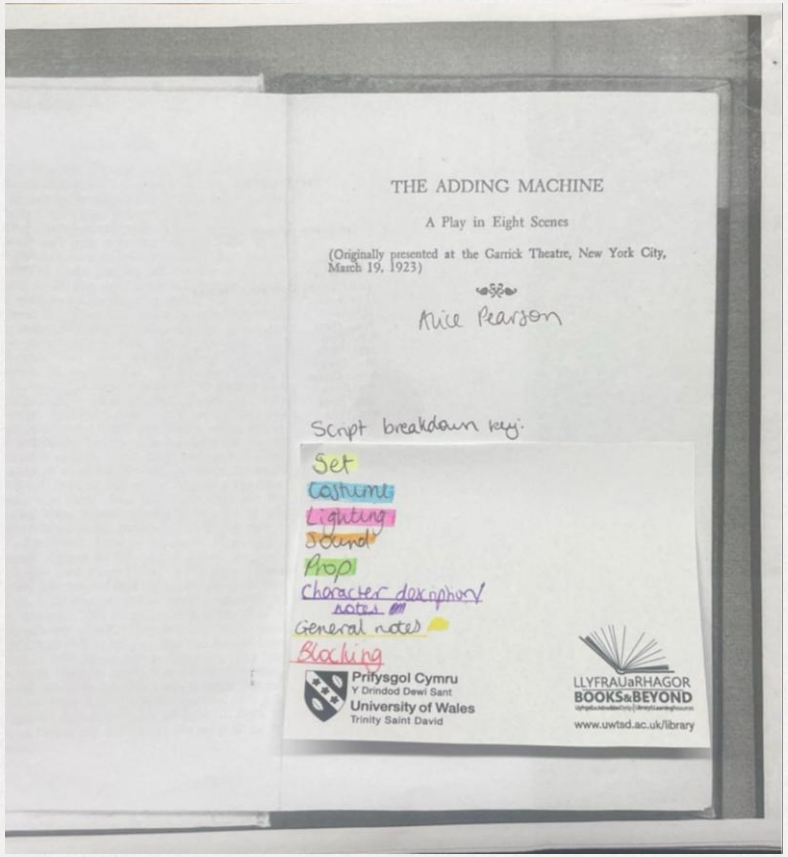


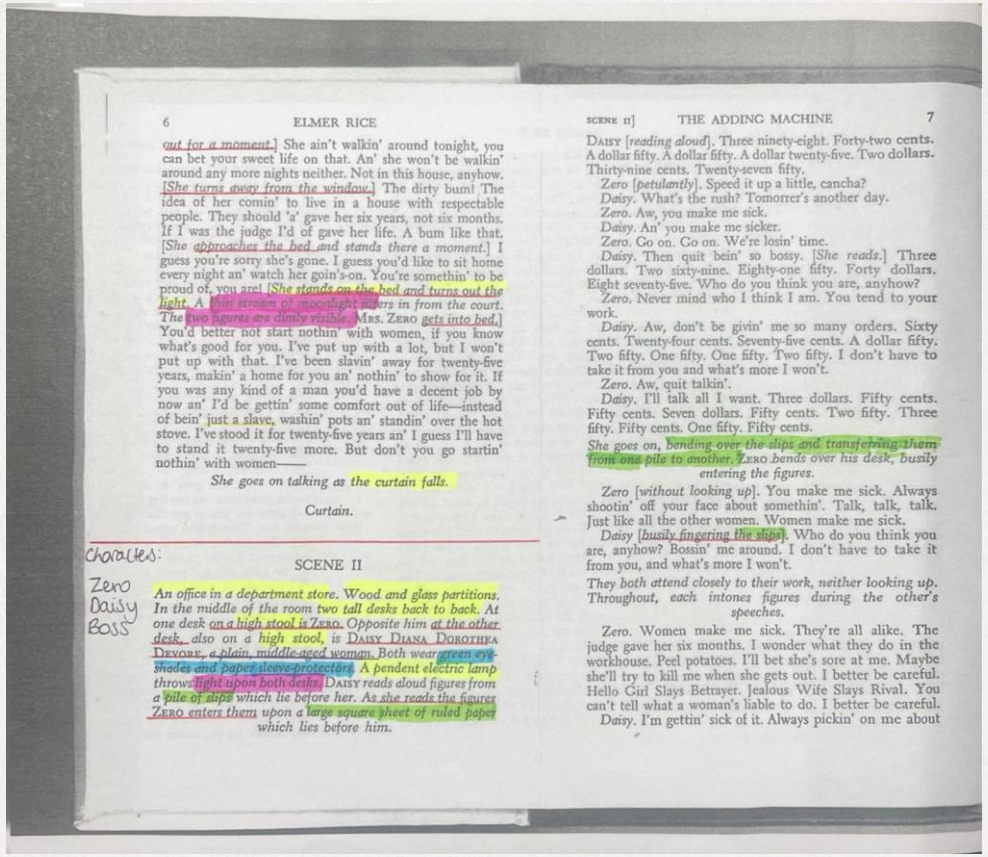
Recce of room H007



Script Annotation for our chosen scene

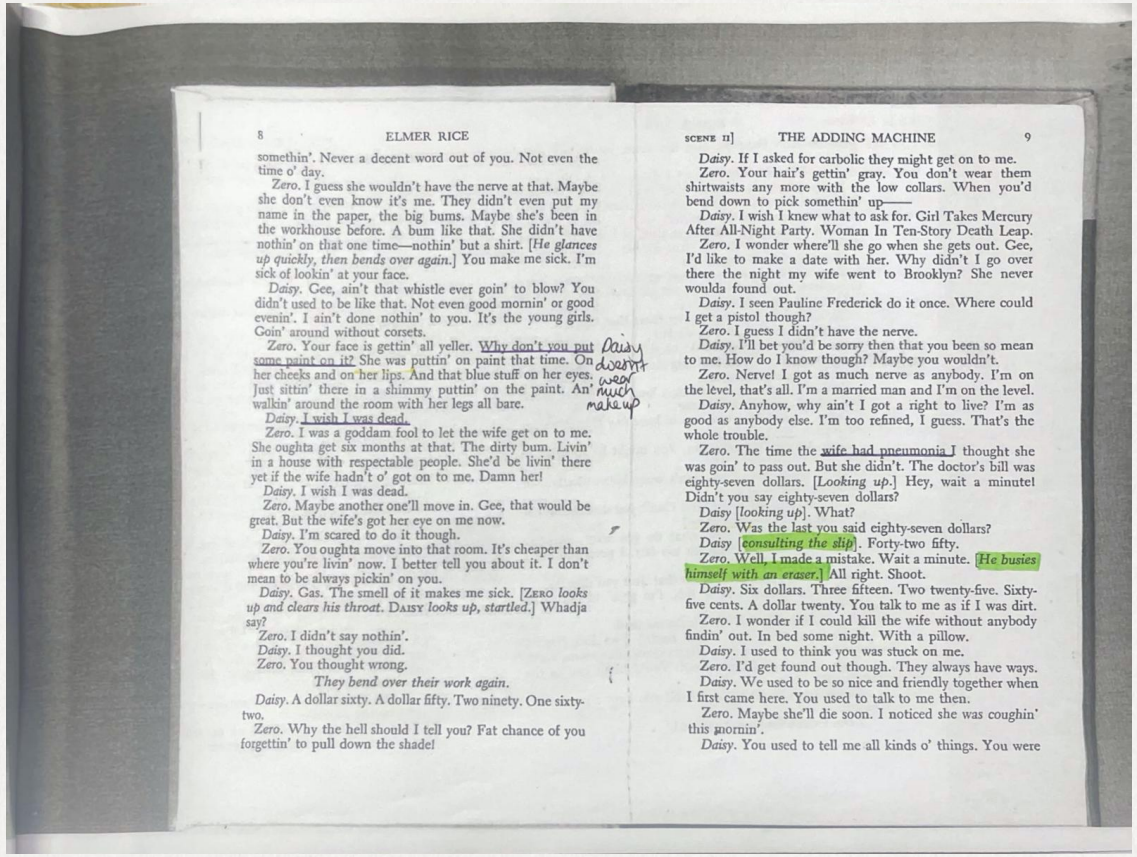
Independently, we carried out script breakdowns of our chosen scene: Scene 2. I find this process the best way to identify all of the set, prop, costume, lighting and sound directions to get a clearer picture in my head for how these components fit together. I went through the script with my highlighters to pick out these elements.





Script Annotation for our chosen scene

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8 ELMER RICE

somethin'. Never a decent word out of you. Not even the time o' day.

Zero. I guess she wouldn't have the nerve at that. Maybe she don't even know it's me. They didn't even put my name in the paper, the big bums. Maybe she's been in the workhouse before. A bum like that. She didn't have nothin' on that one time—nothin' but a shirt. [*He glances up quickly, then bends over again.*] You make me sick. I'm sick of lookin' at your face.

Daisy. Gee, ain't that whistle ever goin' to blow? You didn't used to be like that. Not even good mornin' or good evenin'. I ain't done nothin' to you. It's the young girls. Goin' around without corsets.

Zero. Your face is gettin' all yeller. Why don't you put some paint on it? She was puttin' on paint that time. On her cheeks and on her lips. And that blue stuff on her eyes. Just sittin' there in a shimmy puttin' on the paint. An' walkin' around the room with her legs all bare.

Daisy. I wish I was dead.

Zero. I was a goddam fool to let the wife get on to me. She oughta get six months at that. The dirty bum. Livin' in a house with respectable people. She'd be livin' there yet if the wife hadn't o' got on to me. Damn her!

Daisy. I wish I was dead.

Zero. Maybe another one'll move in. Gee, that would be great. But the wife's got her eye on me now.

Daisy. I'm scared to do it though.

Zero. You oughta move into that room. It's cheaper than where you're livin' now. I better tell you about it. I don't mean to be always pickin' on you.

Daisy. Gas. The smell of it makes me sick. [ZERO *looks up and clears his throat.* DAISY *looks up, startled.*] Whadja say?

Zero. I didn't say nothin'.

Daisy. I thought you did.

Zero. You thought wrong.

They bend over their work again.

Daisy. A dollar sixty. A dollar fifty. Two ninety. One sixty-two.

Zero. Why the hell should I tell you? Fat chance of you forgettin' to pull down the shade!

SCENE II] THE ADDING MACHINE 9

Daisy. If I asked for carbolic they might get on to me.

Zero. Your hair's gettin' gray. You don't wear them shirtwaists any more with the low collars. When you'd bend down to pick somethin' up——

Daisy. I wish I knew what to ask for. Girl Takes Mercury After All-Night Party. Woman In Ten-Story Death Leap.

Zero. I wonder where'll she go when she gets out. Gee, I'd like to make a date with her. Why didn't I go over there the night my wife went to Brooklyn? She never woulda found out.

Daisy. I seen Pauline Frederick do it once. Where could I get a pistol though?

Zero. I guess I didn't have the nerve.

Daisy. I'll bet you'd be sorry then that you been so mean to me. How do I know though? Maybe you wouldn't.

Zero. Nerve! I got as much nerve as anybody. I'm on the level, that's all. I'm a married man and I'm on the level.

Daisy. Anyhow, why ain't I got a right to live? I'm as good as anybody else. I'm too refined, I guess. That's the whole trouble.

Zero. The time the wife had pneumonia I thought she was goin' to pass out. But she didn't. The doctor's bill was eighty-seven dollars. [*Looking up.*] Hey, wait a minute! Didn't you say eighty-seven dollars?

Daisy [*looking up*]. What?

Zero. Was the last you said eighty-seven dollars?

Daisy [*consulting the slip*]. Forty-two fifty.

Zero. Well, I made a mistake. Wait a minute. [*He busies himself with an eraser.*] All right. Shoot.

Daisy. Six dollars. Three fifteen. Two twenty-five. Sixty-five cents. A dollar twenty. You talk to me as if I was dirt.

Zero. I wonder if I could kill the wife without anybody findin' out. In bed some night. With a pillow.

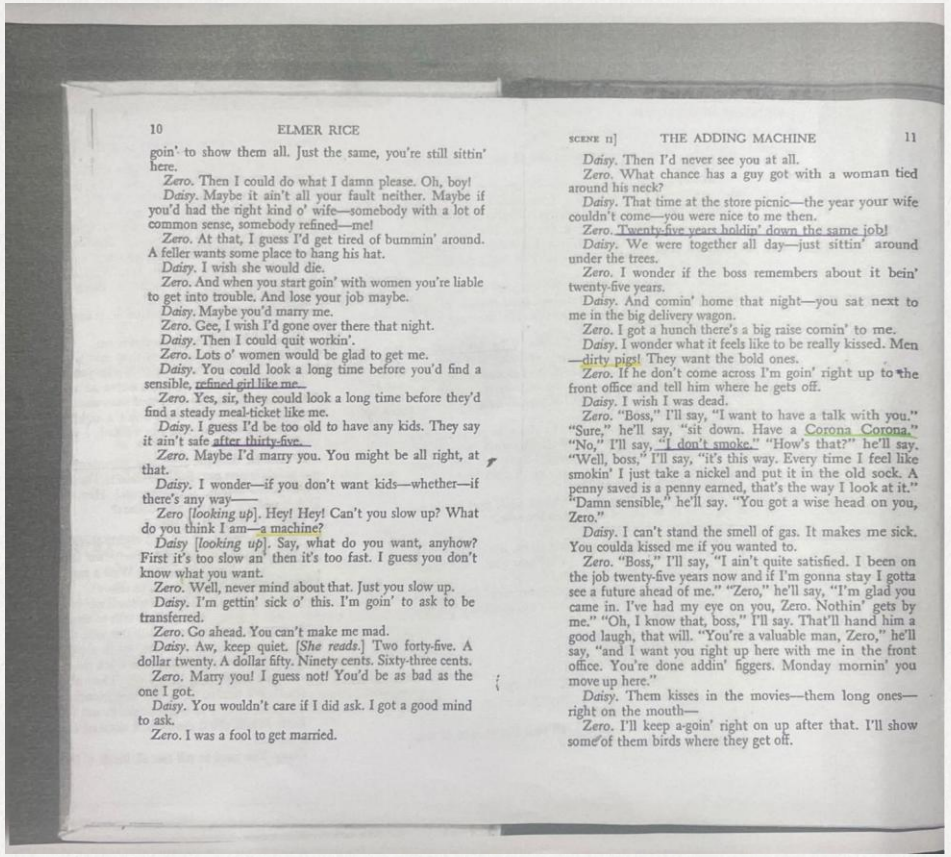
Daisy. I used to think you was stuck on me.

Zero. I'd get found out though. They always have ways.

Daisy. We used to be so nice and friendly together when I first came here. You used to talk to me then.

Zero. Maybe she'll die soon. I noticed she was coughin' this mornin'.

Daisy. You used to tell me all kinds o' things. You were



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goin' to show them all. Just the same, you're still sittin' here.

Zero. Then I could do what I damn please. Oh, boy!

Daisy. Maybe it ain't all your fault neither. Maybe if you'd had the right kind o' wife—somebody with a lot of common sense, somebody refined—me!

Zero. At that, I guess I'd get tired of bummin' around. A feller wants some place to hang his hat.

Daisy. I wish she would die.

Zero. And when you start goin' with women you're liable to get into trouble. And lose your job maybe.

Daisy. Maybe you'd marry me.

Zero. Gee, I wish I'd gone over there that night.

Daisy. Then I could quit workin'.

Zero. Lots o' women would be glad to get me.

Daisy. You could look a long time before you'd find a sensible, refined girl like me.

Zero. Yes, sir, they could look a long time before they'd find a steady meal-ticket like me.

Daisy. I guess I'd be too old to have any kids. They say it ain't safe after thirty-five.

Zero. Maybe I'd marry you. You might be all right, at that.

Daisy. I wonder—if you don't want kids—whether—if there's any way——

Zero [*looking up*]. Hey! Hey! Can't you slow up? What do you think I am—a machine?

Daisy [*looking up*]. Say, what do you want, anyhow? First it's too slow an' then it's too fast. I guess you don't know what you want.

Zero. Well, never mind about that. Just you slow up.

Daisy. I'm gettin' sick o' this. I'm goin' to ask to be transferred.

Zero. Go ahead. You can't make me mad.

Daisy. Aw, keep quiet. [*She reads.*] Two forty-five. A dollar twenty. A dollar fifty. Ninety cents. Sixty-three cents.

Zero. Marry you! I guess not! You'd be as bad as the one I got.

Daisy. You wouldn't care if I did ask. I got a good mind to ask.

Zero. I was a fool to get married.

SCENE II] THE ADDING MACHINE 11

Daisy. Then I'd never see you at all.

Zero. What chance has a guy got with a woman tied around his neck?

Daisy. That time at the store picnic—the year your wife couldn't come—you were nice to me then.

Zero. Twenty-five years holdin' down the same job!

Daisy. We were together all day—just sittin' around under the trees.

Zero. I wonder if the boss remembers about it bein' twenty-five years.

Daisy. And comin' home that night—you sat next to me in the big delivery wagon.

Zero. I got a hunch there's a big raise comin' to me.

Daisy. I wonder what it feels like to be really kissed. Men—dirty pigs! They want the bold ones.

Zero. If he don't come across I'm goin' right up to the front office and tell him where he gets off.

Daisy. I wish I was dead.

Zero. "Boss," I'll say, "I want to have a talk with you." "Sure," he'll say, "sit down. Have a Corona Corona." "No," I'll say, "I don't smoke." "How's that?" he'll say. "Well, boss," I'll say, "it's this way. Every time I feel like smokin' I just take a nickel and put it in the old sock. A penny saved is a penny earned, that's the way I look at it." "Damn sensible," he'll say. "You got a wise head on you, Zero."

Daisy. I can't stand the smell of gas. It makes me sick. You coulda kissed me if you wanted to.

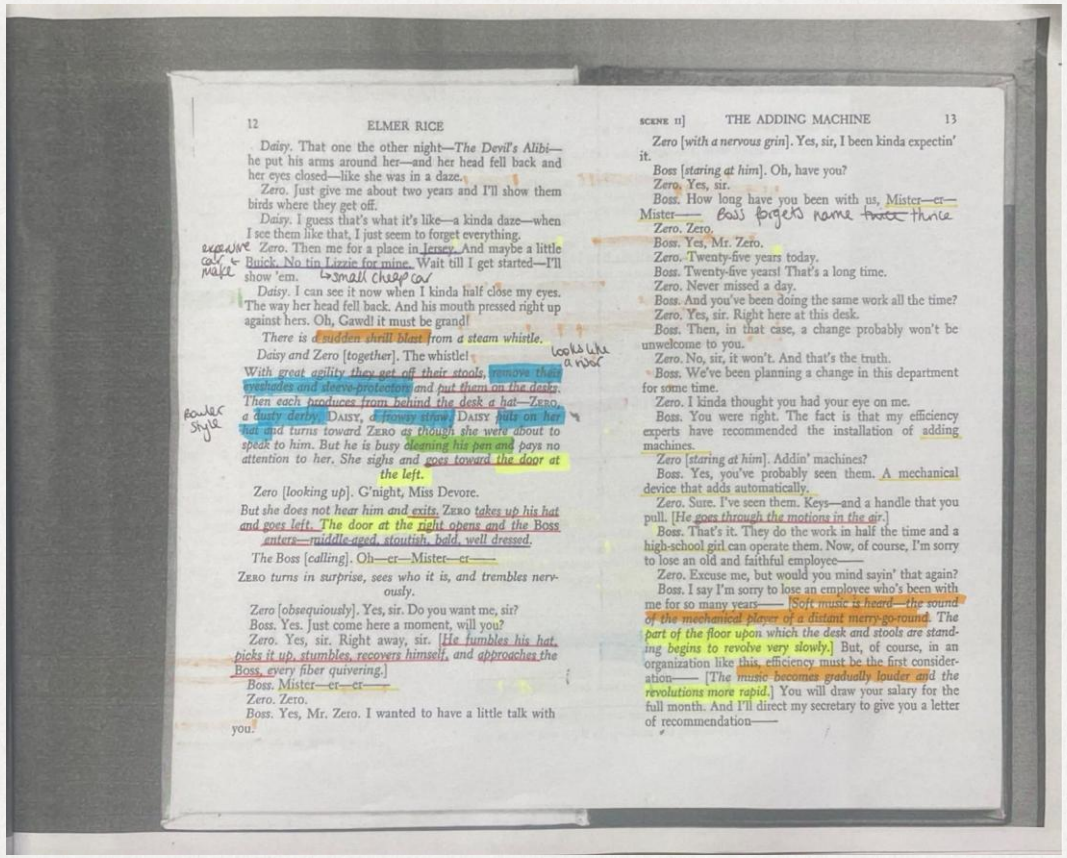
Zero. "Boss," I'll say, "I ain't quite satisfied. I been on the job twenty-five years now and if I'm gonna stay I gotta see a future ahead of me." "Zero," he'll say, "I'm glad you came in. I've had my eye on you, Zero. Nothin' gets by me." "Oh, I know that, boss," I'll say. That'll hand him a good laugh, that will. "You're a valuable man, Zero," he'll say, "and I want you right up here with me in the front office. You're done addin' figgers. Monday mornin' you move up here."

Daisy. Them kisses in the movies—them long ones—right on the mouth—

Zero. I'll keep a-goin' right on up after that. I'll show some of them birds where they get off.

Script Annotation for our chosen scene

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Daisy. That one the other night—*The Devil's Alibi*—he put his arms around her—and her head fell back and her eyes closed—like she was in a daze.

Zero. Just give me about two years and I'll show them birds where they get off.

Daisy. I guess that's what it's like—a kinda daze—when I see them like that, I just seem to forget everything.

Zero. Then me for a place in Jersey. And maybe a little Buick. No tin Lizzie for mine. Wait till I get started—I'll show 'em.

Daisy. I can see it now when I kinda half close my eyes. The way her head fell back. And his mouth pressed right up against hers. Oh, Gawd! it must be grand!

There is a sudden shrill blast from a steam whistle.

Daisy and Zero [together]. The whistle!

*With great agility they get off their stools, remove their eyeshades and sleeve-protectors and put them on the desks. Then each produces from behind the desk a hat—*Zero, *a dusty derby,* Daisy, *a flowsy straw.* Daisy *puts on her hat and turns toward* Zero *as though she were about to speak to him. But he is busy cleaning his pen and pays no attention to her. She sighs and goes toward the door at the left.*

Zero [looking up]. G'night, Miss Devore.

But she does not hear him and exits. Zero *takes up his hat and goes left. The door at the right opens and the Boss enters—middle-aged, stoutish, bald, well dressed.*

The Boss [calling]. Oh—cr—Mister—cr——

Zero *turns in surprise, sees who it is, and trembles nervously.*

Zero [obsequiously]. Yes, sir. Do you want me, sir?

Boss. Yes. Just come here a moment, will you?

Zero. Yes, sir. Right away, sir. [*He fumbles his hat, picks it up, stumbles, recovers himself, and approaches the Boss, every fiber quivering.*]

Boss. Mister—cr—cr——

Zero. Zero.

Boss. Yes, Mr. Zero. I wanted to have a little talk with you.

SCENE II] THE ADDING MACHINE 13

Zero [with a nervous grin]. Yes, sir, I been kinda expectin' it.

Boss [staring at him]. Oh, have you?

Zero. Yes, sir.

Boss. How long have you been with us, Mister—cr—Mister——

Zero. Zero.

Boss. Yes, Mr. Zero.

Zero. Twenty-five years today.

Boss. Twenty-five years! That's a long time.

Zero. Never missed a day.

Boss. And you've been doing the same work all the time?

Zero. Yes, sir. Right here at this desk.

Boss. Then, in that case, a change probably won't be unwelcome to you.

Zero. No, sir, it won't. And that's the truth.

Boss. We've been planning a change in this department for some time.

Zero. I kinda thought you had your eye on me.

Boss. You were right. The fact is that my efficiency experts have recommended the installation of adding machines.

Zero [staring at him]. Addin' machines?

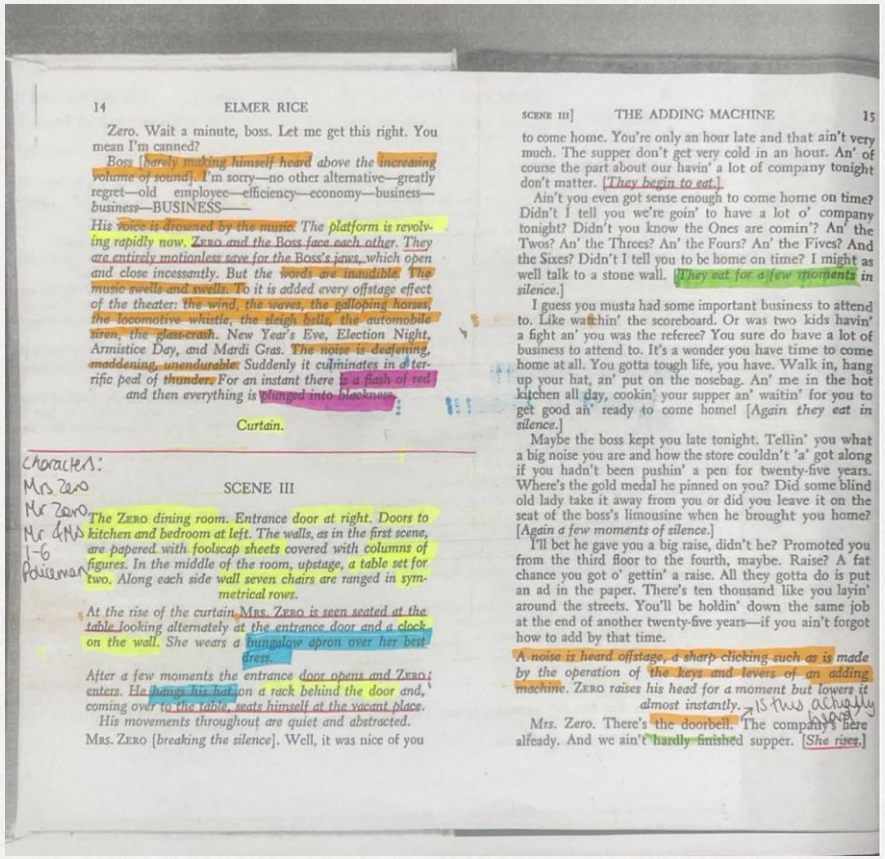
Boss. Yes, you've probably seen them. A mechanical device that adds automatically.

Zero. Sure. I've seen them. Keys—and a handle that you pull. [*He goes through the motions in the air.*]

Boss. That's it. They do the work in half the time and a high-school girl can operate them. Now, of course, I'm sorry to lose an old and faithful employee——

Zero. Excuse me, but would you mind sayin' that again?

Boss. I say I'm sorry to lose an employee who's been with me for so many years—— [*Soft music is heard—the sound of the mechanical player of a distant merry-go-round. The part of the floor upon which the desk and stools are standing begins to revolve very slowly.*] But, of course, in an organization like this, efficiency must be the first consideration—— [*The music becomes gradually louder and the revolutions more rapid.*] You will draw your salary for the full month. And I'll direct my secretary to give you a letter of recommendation——



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Zero. Wait a minute, boss. Let me get this right. You mean I'm canned?

Boss [barely making himself heard above the increasing volume of sound]. I'm sorry—no other alternative—greatly regret—old employee—efficiency—economy—business—*business*—BUSINESS——

His voice is drowned by the music. The platform is revolving rapidly now. Zero *and the Boss face each other. They are entirely motionless save for the Boss's jaws, which open and close incessantly. But the words are inaudible. The music swells and swells. To it is added every offstage effect of the theater: the wind, the waves, the galloping horses, the locomotive whistle, the sleigh bells, the automobile siren, the glass-crash, New Year's Eve, Election Night, Armistice Day, and Mardi Gras. The noise is deafening, maddening, unendurable. Suddenly it culminates in a terrific peal of thunder. For an instant there is a flash of red, and then everything is plunged into blackness.*

Curtain.

SCENE III

The Zero *dining room. Entrance door at right. Doors to kitchen and bedroom at left. The walls, as in the first scene, are papered with foolscap sheets covered with columns of figures. In the middle of the room, upstage, a table set for two. Along each side wall seven chairs are ranged in symmetrical rows.*

At the rise of the curtain, Mrs. Zero *is seen seated at the table looking alternately at the entrance door and a clock on the wall. She wears a bungalow apron over her best dress.*

After a few moments the entrance door opens and Zero *enters. He hangs his hat on a rack behind the door and, coming over to the table, seats himself at the vacant place. His movements throughout are quiet and abstracted.*

Mrs. Zero *[breaking the silence].* Well, it was nice of you

SCENE III] THE ADDING MACHINE 15

to come home. You're only an hour late and that ain't very much. The supper don't get very cold in an hour. An' of course the part about our havin' a lot of company tonight don't matter. [*They begin to eat.*]

Ain't you even got sense enough to come home on time? Didn't I tell you we're goin' to have a lot o' company tonight? Didn't you know the Ones are comin'? An' the Twos? An' the Threes? An' the Fours? An' the Fives? And the Sixes? Didn't I tell you to be home on time? I might as well talk to a stone wall. [*They eat for a few moments in silence.*]

I guess you musta had some important business to attend to. Like watchin' the scoreboard. Or was two kids havin' a fight an' you was the referee? You sure do have a lot of business to attend to. It's a wonder you have time to come home at all. You gotta tough life, you have. Walk in, hang up your hat, an' put on the nosebag. An' me in the hot kitchen all day, cookin' your supper an' waitin' for you to get good an' ready to come home! [*Again they eat in silence.*]

Maybe the boss kept you late tonight. Tellin' you what a big noise you are and how the store couldn't 'a' got along if you hadn't been pushin' a pen for twenty-five years. Where's the gold medal he pinned on you? Did some blind old lady take it away from you or did you leave it on the seat of the boss's limousine when he brought you home? [*Again a few moments of silence.*]

I'll bet he gave you a big raise, didn't he? Promoted you from the third floor to the fourth, maybe. Raise? A fat chance you got o' gettin' a raise. All they gotta do is put an ad in the paper. There's ten thousand like you layin' around the streets. You'll be holdin' down the same job at the end of another twenty-five years—if you ain't forgot how to add by that time.

A noise is heard offstage, a sharp clicking such as is made by the operation of the keys and levers of an adding machine. Zero *raises his head for a moment but lowers it almost instantly.*

Mrs. Zero. There's the doorbell. The company's here already. And we ain't hardly finished supper. [*She rises.*]

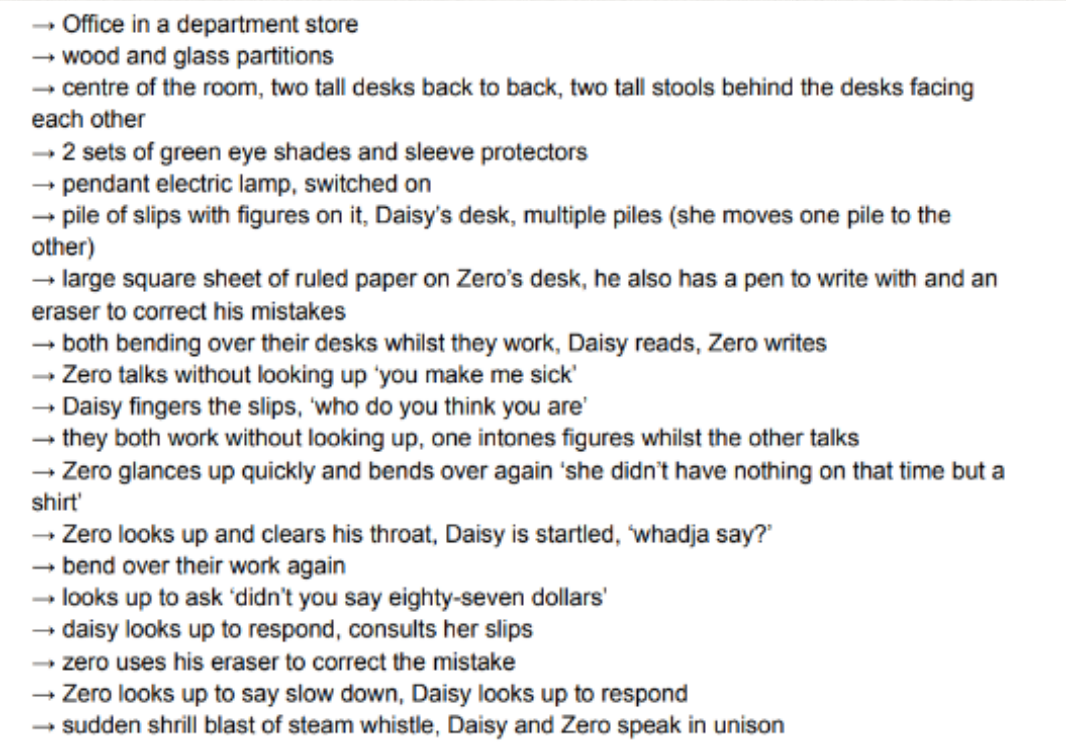
Initial group Mood board

One of the first things we did as a group was a mood board, to put together visual ideas that we can draw inspiration from of the films we had watched in class and any moods or atmosphere we wanted to include in our final instillation.

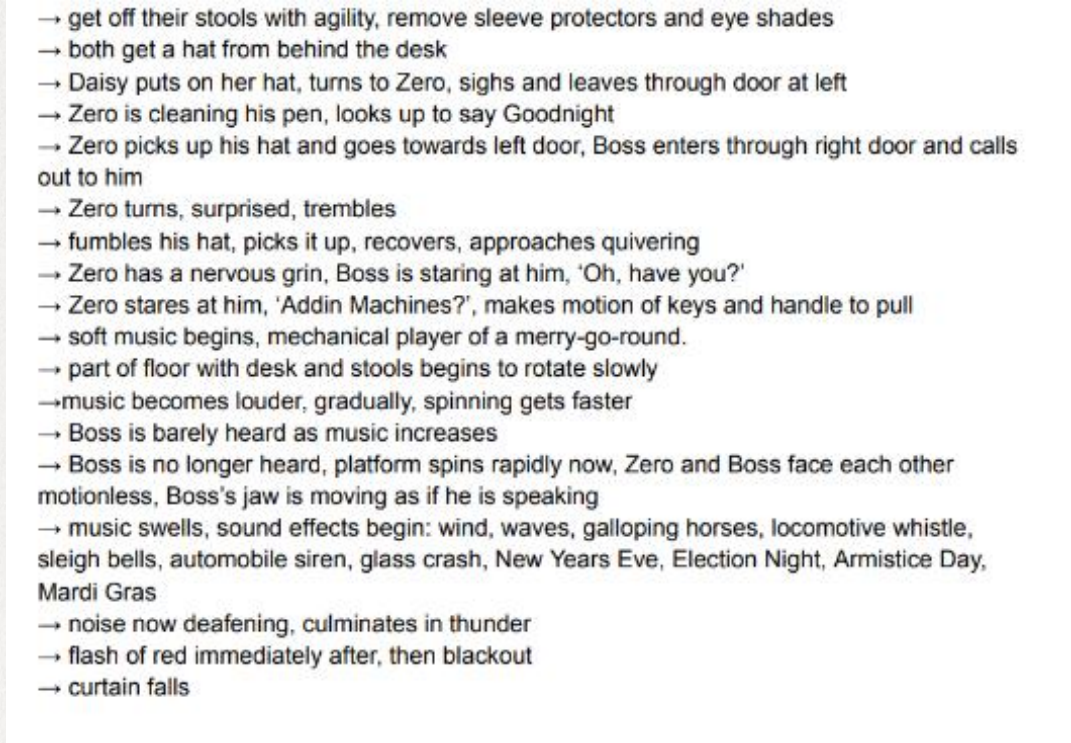


Script read through notes

We decided a good way to approach the design, was to do a script thread through of our chosen scene first. Annie was Mr Zero, I was Daisy and Charlie was the Boss and Cam took down any notes on stage directions, scenery or blocking:



→ Office in a department store
→ wood and glass partitions
→ centre of the room, two tall desks back to back, two tall stools behind the desks facing each other
→ 2 sets of green eye shades and sleeve protectors
→ pendant electric lamp, switched on
→ pile of slips with figures on it, Daisy's desk, multiple piles (she moves one pile to the other)
→ large square sheet of ruled paper on Zero's desk, he also has a pen to write with and an eraser to correct his mistakes
→ both bending over their desks whilst they work, Daisy reads, Zero writes
→ Zero talks without looking up 'you make me sick'
→ Daisy fingers the slips, 'who do you think you are'
→ they both work without looking up, one intones figures whilst the other talks
→ Zero glances up quickly and bends over again 'she didn't have nothing on that time but a shirt'
→ Zero looks up and clears his throat, Daisy is startled, 'whadja say?'
→ bend over their work again
→ looks up to ask 'didn't you say eighty-seven dollars'
→ daisy looks up to respond, consults her slips
→ zero uses his eraser to correct the mistake
→ Zero looks up to say slow down, Daisy looks up to respond
→ sudden shrill blast of steam whistle, Daisy and Zero speak in unison



→ get off their stools with agility, remove sleeve protectors and eye shades
→ both get a hat from behind the desk
→ Daisy puts on her hat, turns to Zero, sighs and leaves through door at left
→ Zero is cleaning his pen, looks up to say Goodnight
→ Zero picks up his hat and goes towards left door, Boss enters through right door and calls out to him
→ Zero turns, surprised, trembles
→ fumbles his hat, picks it up, recovers, approaches quivering
→ Zero has a nervous grin, Boss is staring at him, 'Oh, have you?'
→ Zero stares at him, 'Addin Machines?', makes motion of keys and handle to pull
→ soft music begins, mechanical player of a merry-go-round.
→ part of floor with desk and stools begins to rotate slowly
→music becomes louder, gradually, spinning gets faster
→ Boss is barely heard as music increases
→ Boss is no longer heard, platform spins rapidly now, Zero and Boss face each other motionless, Boss's jaw is moving as if he is speaking
→ music swells, sound effects begin: wind, waves, galloping horses, locomotive whistle, sleigh bells, automobile siren, glass crash, New Years Eve, Election Night, Armistice Day, Mardi Gras
→ noise now deafening, culminates in thunder
→ flash of red immediately after, then blackout
→ curtain falls

Cams notes from the script read through

Group character mood boards

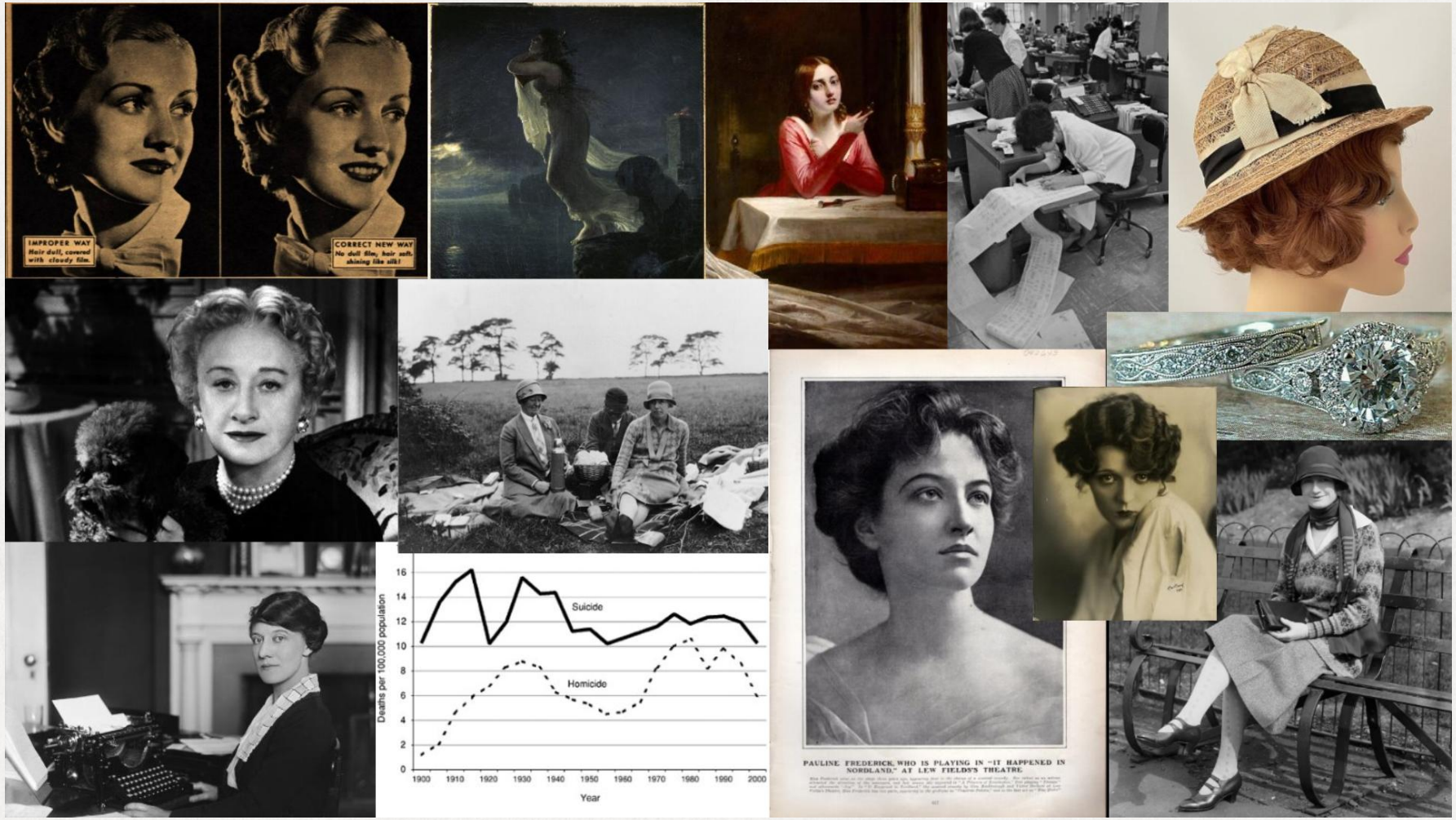
Next, we compiled visual research into a mood board, we did these for Zero, Daisy, the Boss and the office location



Mr Zero mood board

Group character mood boards

Next, we compiled visual research into a mood board, we did these for Zero, Daisy, the Boss and the office location



Daisy mood board

Group character mood boards

Next, we compiled visual research into a mood board, we did these for Zero, Daisy, the Boss and the office location



The Boss mood board

Group character mood boards

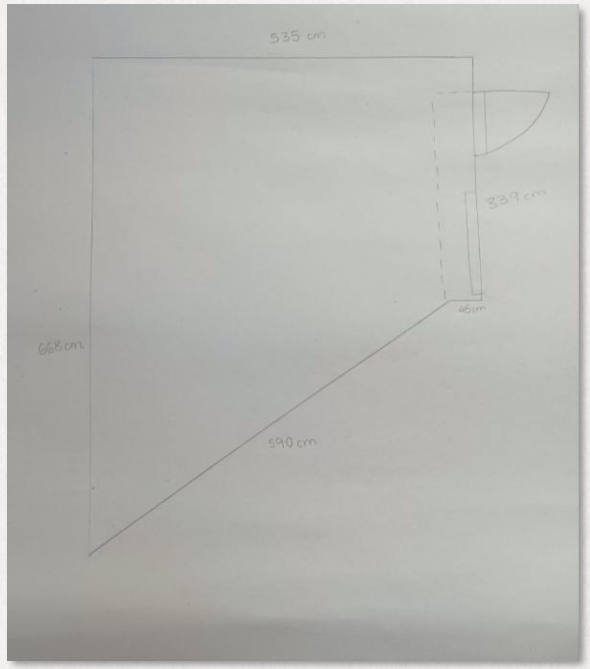
Next, we compiled visual research into a mood board, we did these for Zero, Daisy, the Boss and the office location



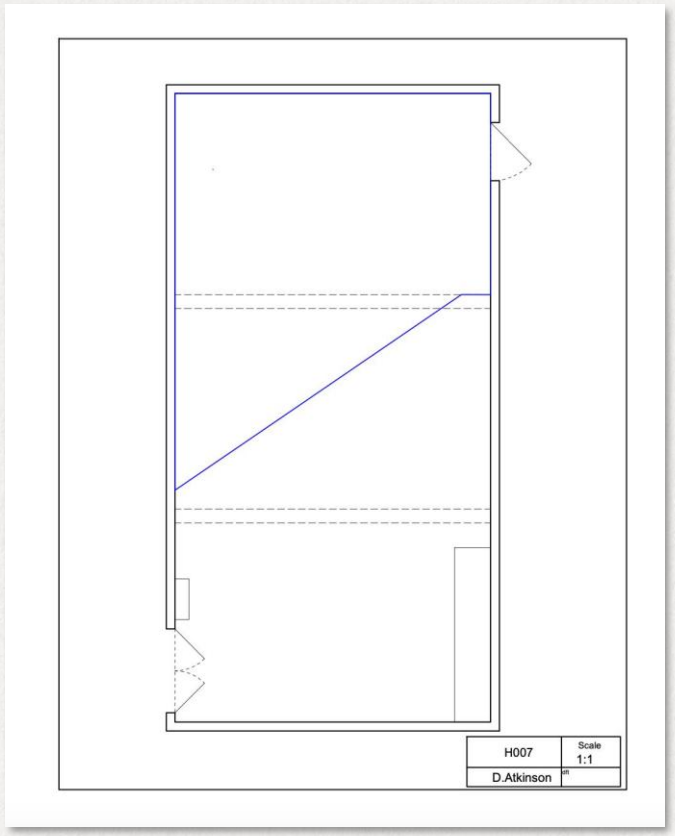
The Office mood board

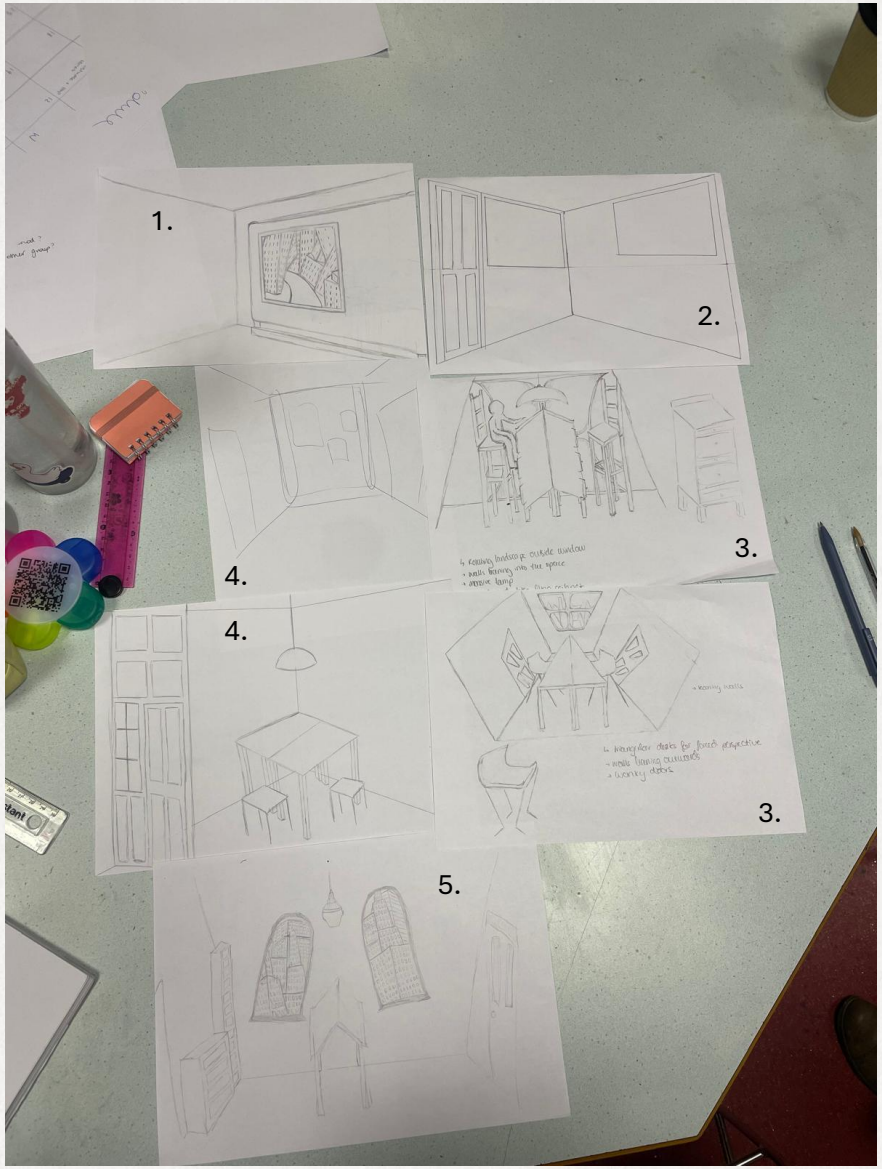
Beginning the design

Before we began drawing anything for the design, with the other group, we measured out the black box theatre and created a divide with electrical tape to split up the space. We made sure to make a gap of 80cm in width to comply with safe fire exit routes. We then created a scale and CAD drawing with our perimeter so we had an idea for the space we had to work with. Back in the design room, to get some ideas out and onto paper, we each made a sketch of our ideas for the office setting.



1:25 scale drawing of our space and CAD drawing

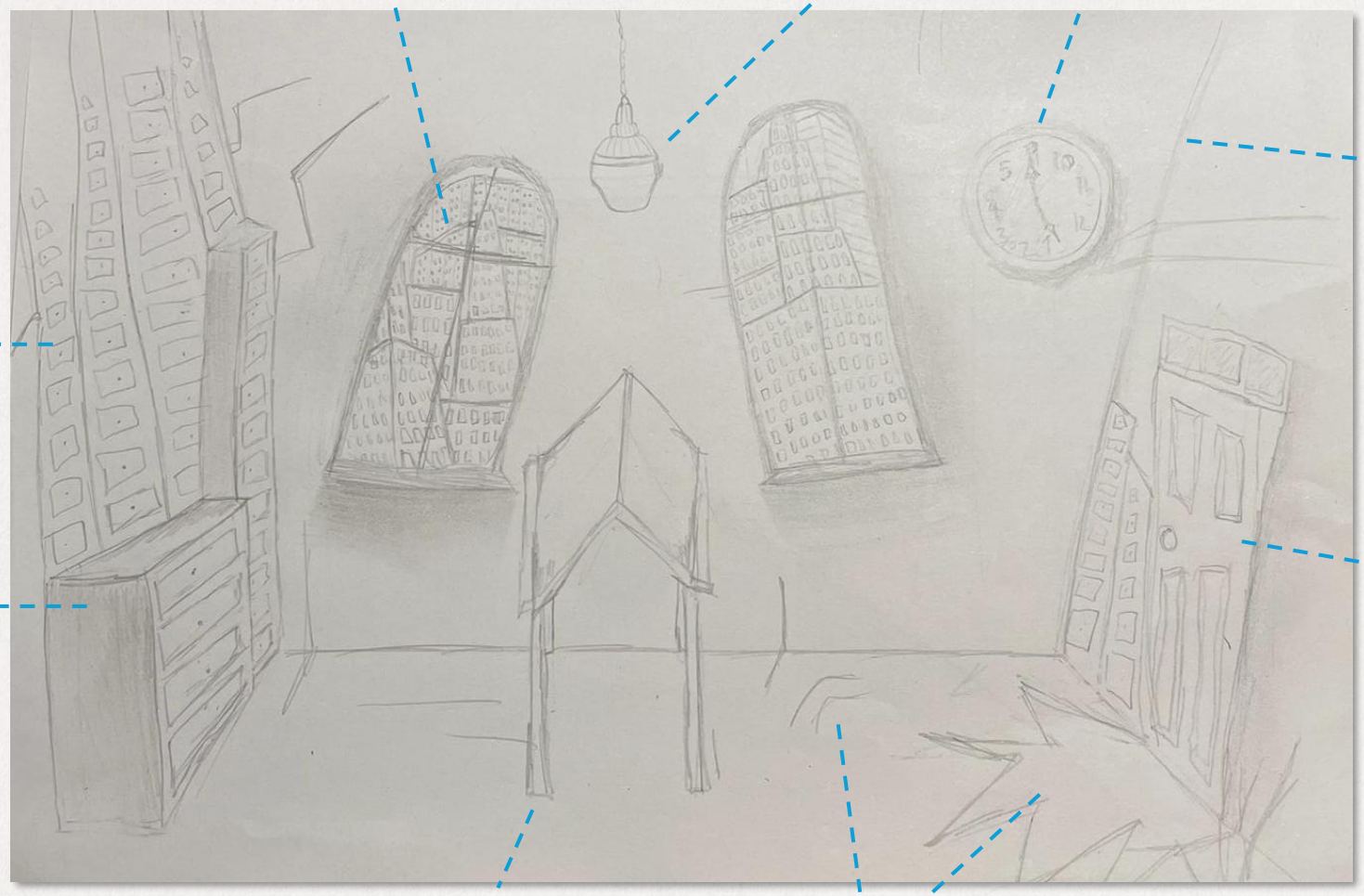




Our sketches: 1. Anne, 2. Charlie, 3. Cam, 4. Annie, 5. Alice

Beginning the design

My first design sketch



Metropolis inspired city scape

Pendant electric lamp

A clock with the wrong numbers on it to build a surrealist setting

I wanted to incorporate askew walls and furniture to create a sense of discomfort

Towering painted filing cabinets that get smaller as they climb up to create forced perspective

To fill the space, to make it feel enclosed and claustrophobic we could source furniture

A wonky door that could be painted and made to look disproportionate to the room. If it is painted it doesn't matter that it won't be possible to open it

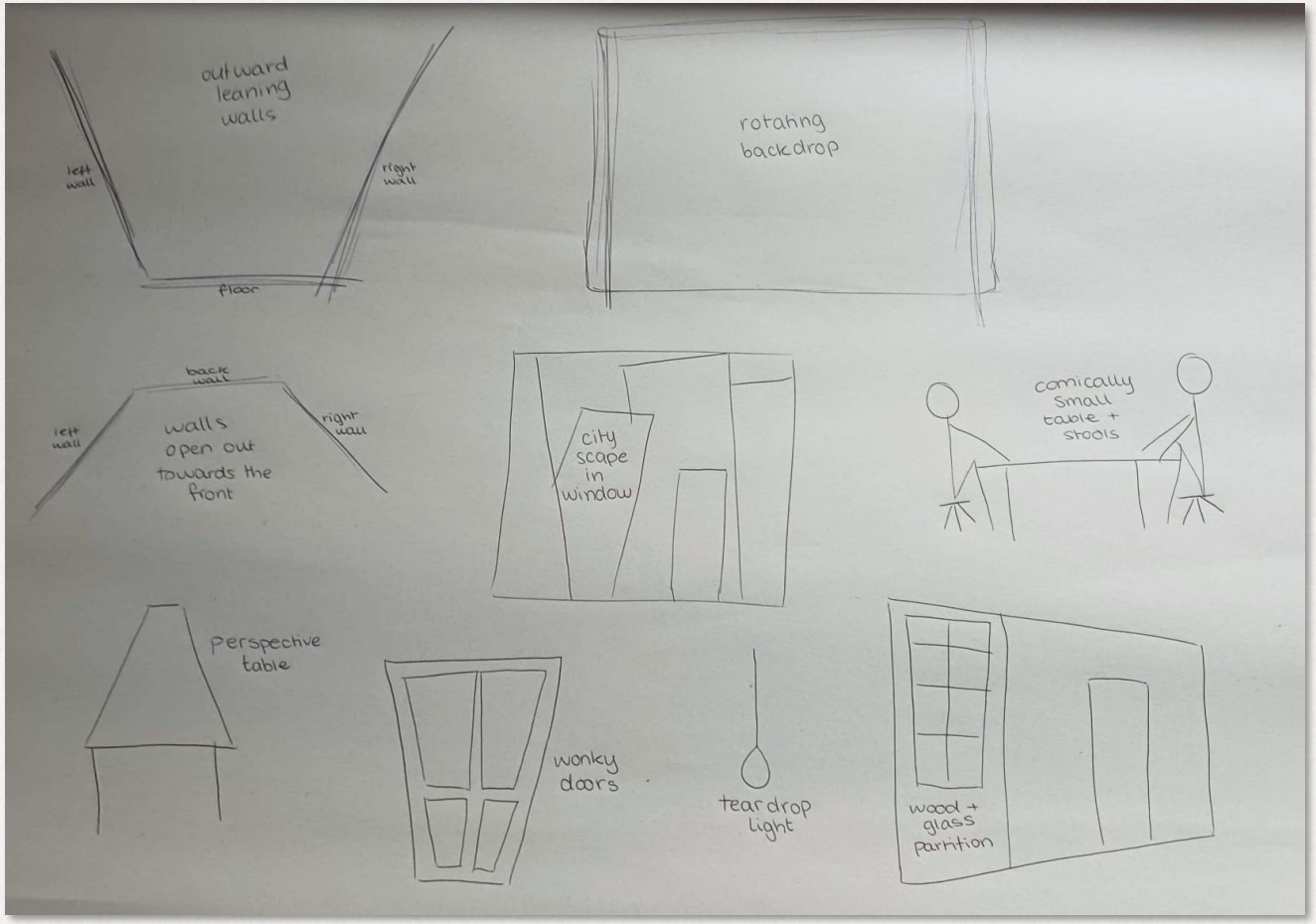
A tall rickety table for Daisy and Zero's desk. At first I had the idea that they could stand at their desks to make it more unbearable for them and show how little their job cares for their comfort.

Expressionism inspired flooring and wall markings

Identifying our design elements

We created a list of what we wanted to include from each others sketches and anything that was in the stage directions we needed to make sure was in our design:

- Walls that leaned outward instead of inward – to make Zero and Daisy appear small
- Pendant lamp – check in props store for a 1920s style light
- Rotating backdrop as the back wall to make the room look like it's spinning
- A towering cityscape of New York, inspired by Metropolis
- Rather than having tall desks and stalls as in Nosferatu and The Cabinet of Dr. Caligari, we thought about using furniture that is slightly too small to make performers have to crouch over their work
- Wonky doors – a staple of German Expressionism
- A table that tapers inward to appear longer than it is
- Some kind of wood and glass partitions either constructed or painted onto the walls

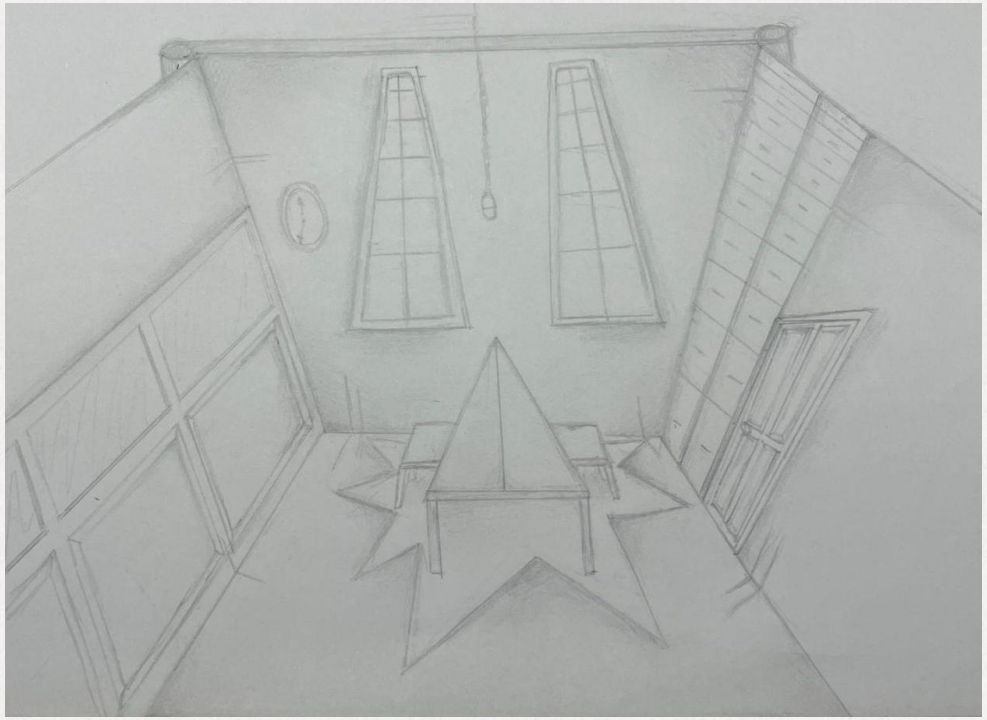


The design elements we want to include (artwork by Annie)

Second sketches

Next, we developed our designs by each making a second sketch with more refined ideas including the set pieces listed in the stage directions and taking inspiration from each others first drawings.

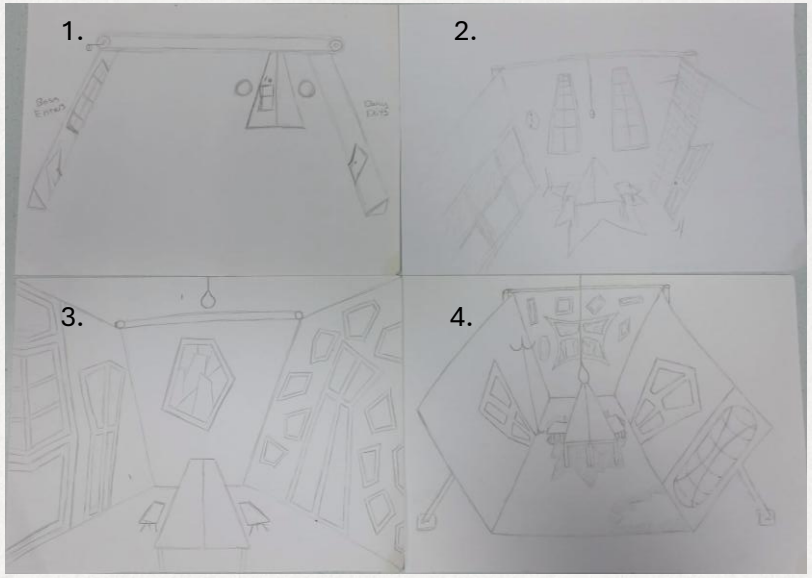
I altered my sketch by changing the window shape and adding a partition wall as mentioned in the stage directions which would be painted on the left wall. I also moved the Dr Caligari inspired shadow effect on the floor to be under the table to look a little more accurate with where the light would hit the floor from the overhead lamp.



Here is my completed second design sketch

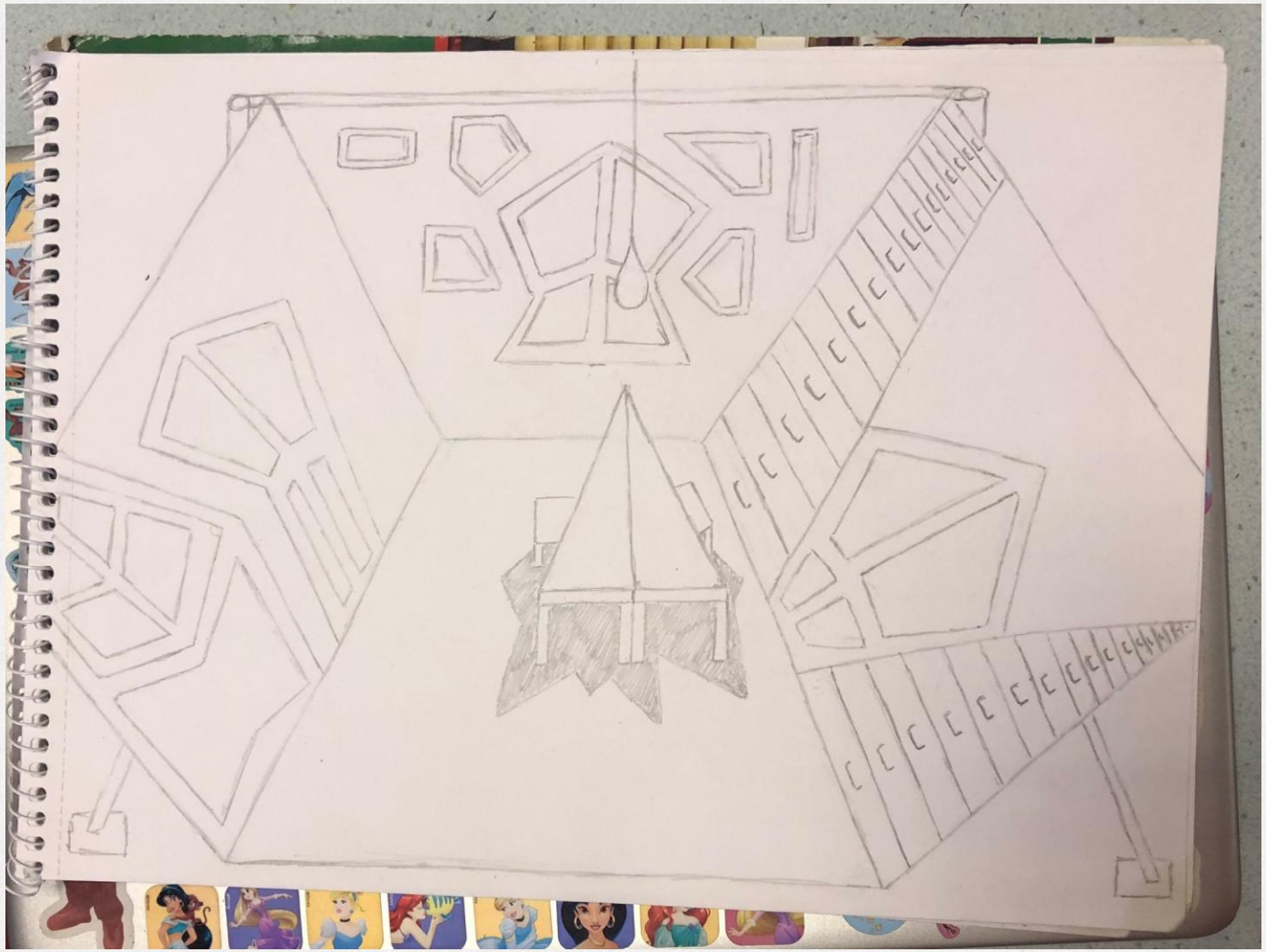


This is a still from the Cabinet of Dr Caligari (1920). I was inspired by the scenic artwork used in this corridor, especially the asymmetric linework on the walls and floor



Our second sketches 1. Anne, 2. Alice, 3. Annie, 4. Cam

Second sketches



Our final design sketch by Cam, who combined all of our favourite ideas into one sketch. This included painted picture frames on the back wall with one central window (which will have a city scape painted as the view); towering filing cabinets which shrink as they climb the wall to appear infinite, wonky doors; Dr Caligari inspired shadows; a triangle-shaped table to create forded perspective; a painted partition wall on the left wall and a pendant lamp above the table.

Paint test

To make sure everything would arrive in time, we started to experiment with some of our materials to decide what we needed to order.

Using different paints, made up of varying pigment to water ratios, we did some tests on an off-cut of light-weight calico to see if the paints would crack once dried on the fabric. Our idea was to create a scrolling backdrop for the center wall, and it was important to know that the paint wouldn't be affected by the movement of the fabric.

We tested:

- Bristol SuperScenic
- Rosco SuperSaturated
- Macpherson Vinyl Emulsion
- Daler Rowney Acrylic
- Castle Arts Fabric paint
- Scola Fabric paint



Daler Rowney Acrylic



Emulsion



Scola Fabric paint



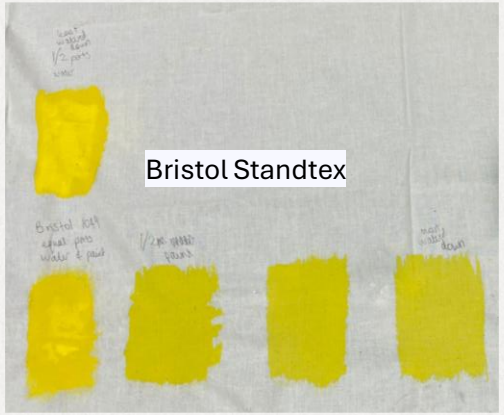
Rosco Supersat

We found that most paints worked, the scenic art paints (Bristol & Rosco) worked well with plenty of water and kept their vibrancy, but the acrylic paint did not. The fabric paints worked well too but these were in much smaller quantities. With the possibility to use any kind of paint, we knew our deciding factor would be the price.

Out of the above paints, the cheapest is Emulsion, we had to consider the amount of paint we would need too. Bristol and Rosco costs around £20 for 1kg (0.8L) which is 6.5m^2 coverage (Rosco, 2025). Whereas Emulsion paint can be bought for as little as £3 a Litre (Wickes, 2025). We needed around 21m^2 coverage for a base coat, not including second coats, so we went with Emulsion.

Castle Arts Paint





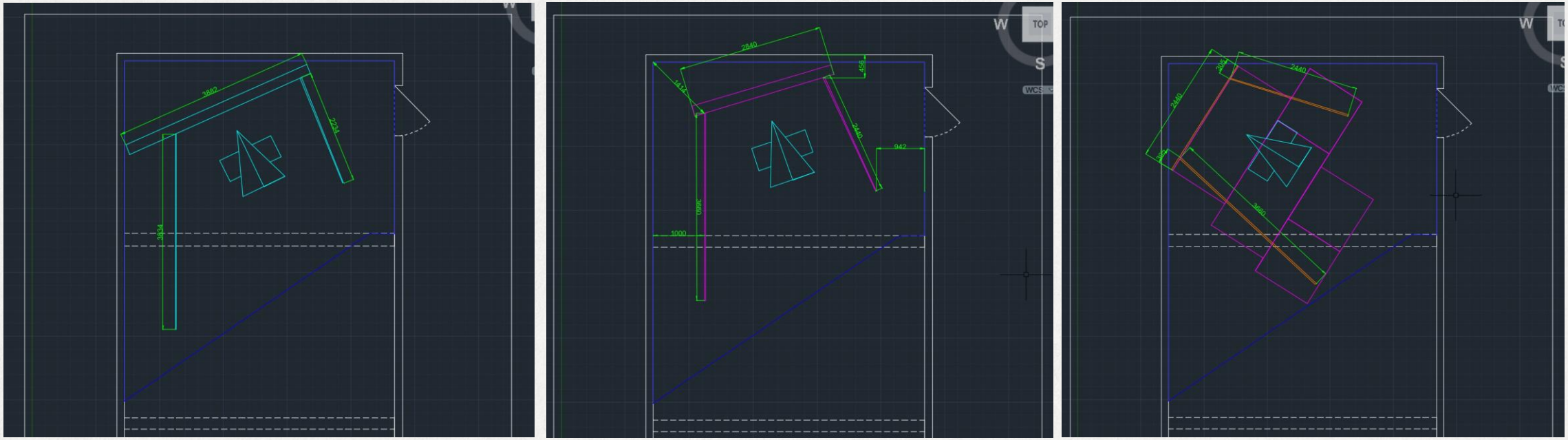
Bristol Standtex

The CAD drawing

The AutoCAD design process began with a couple of attempts of just seeing how big we can make the set with the space we have and having different attempts at building the shape of set we want to achieve.

The next step was factoring in how we would build the walls and get them into the black box theatre – to solve this we decided to make the walls out of 8x4 flats that we could clad together in the theatre but construct in separate parts in the workshop, with the right wall consisting of 2 flats and the left wall of 3. We also thought that Broadway style made the most sense, so the walls could lean backward slightly to create a surrealist feel without a wider Hollywood-style frame getting in the way.

The final shape of the design came together after we revisited the black box theatre and moved around the steel decks, I put this layout into CAD and drew the walls and steel deck as shown in the next slide.

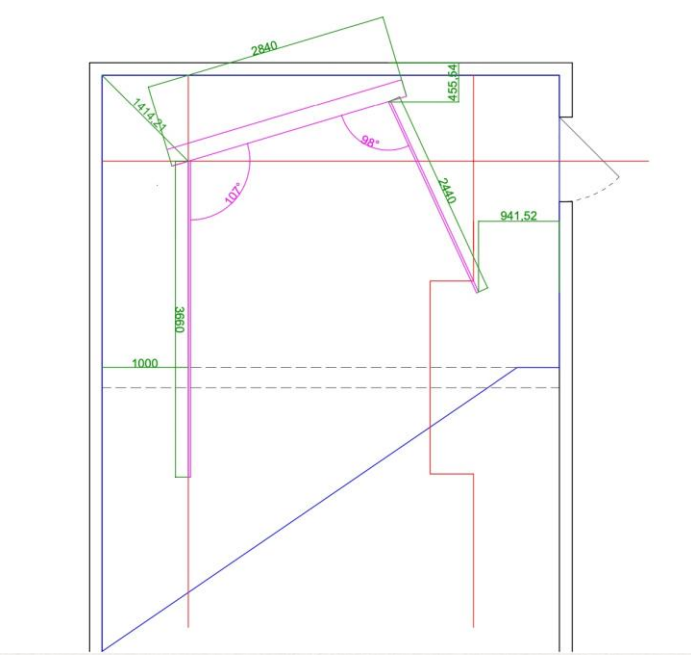


Some ideas from the very beginning of the process, trying different sized walls and staging spaces. This included a rough size of the table and chairs too so we could check they would fit and there would be enough space to get around them.

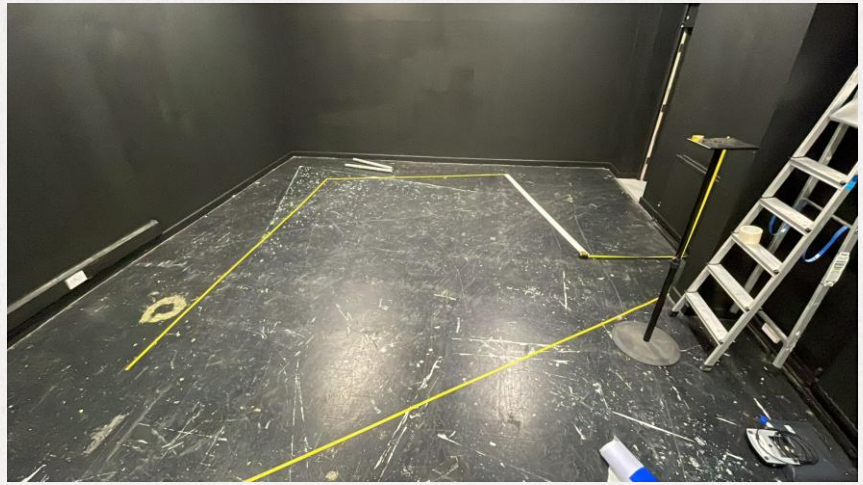
Revisiting the space

Before finalising our design and building the scale model, we went back to the Black Box theatre to check the size of the steel decks and that they would fit with the space for our stage and walls, we decided to mark out the plan we had for our stage shape using the CAD drawing I had made. Then we put the steel decks on top of this to see how they would line up.

Once we had covered the mark out, we realised that our steel deck came too close to the fire exit and would breach Health and Safety regulations. According to the UK Government Building Regulations for fire safety (2019 edition with 2025 amendments) the minimum width for a fire safety route is 750mm. Not only this but we needed to consider where the braces would go for our flats, which would also obstruct the fire exit. In order to not block this route and to make sure there was still space to get around the flats for the operation of the scrolling backdrop, we decided to make our set smaller.



My final CAD drawing we used for the mark up



Our mark out in yellow (and partly masking tape as we ran out of electrical tape).

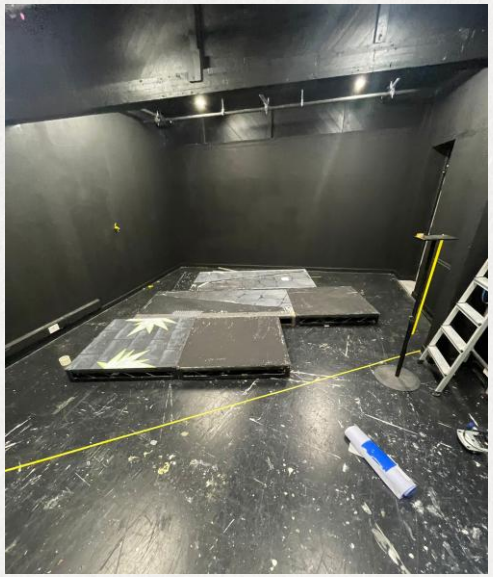


The Steel decks positioned over the mark out to cover the performance space. Here we could see that it was obstructing the fire exits

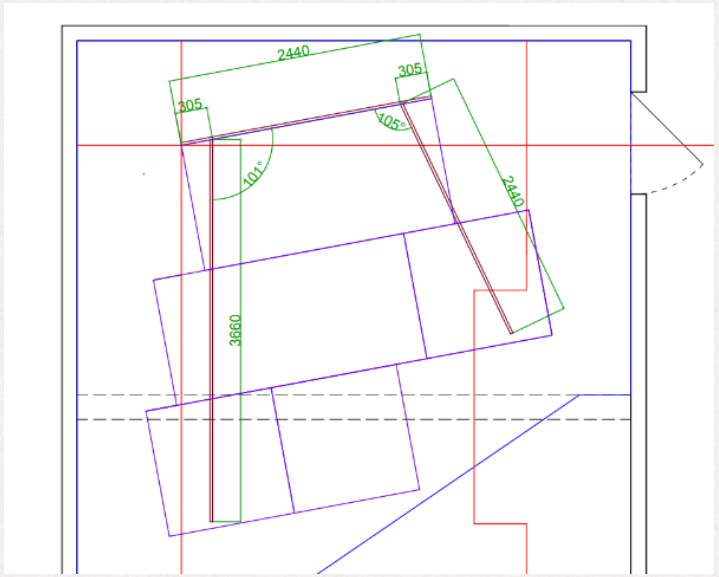
Revisiting the space

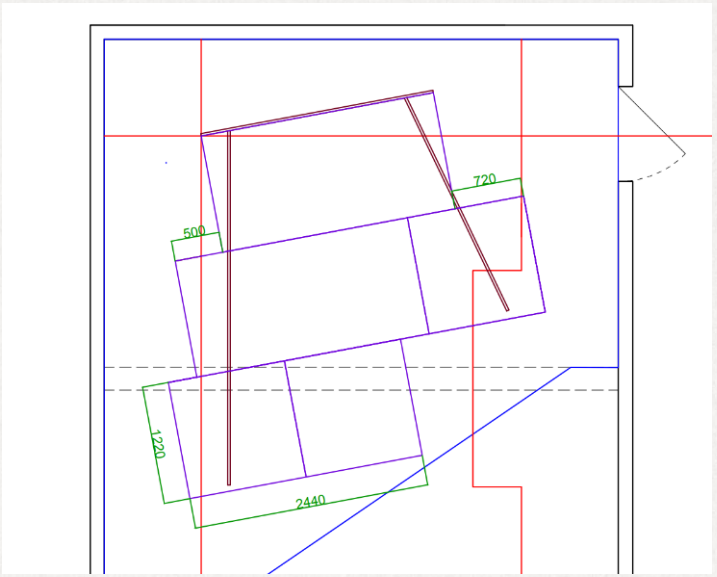
To adjust our idea to better fit the space and steel deck, we reduced the length of the back wall to 8 feet (2440mm) in total which meant the walls would have to be further in to make more space around the outside of the set. The back wall used to be 2840mm – 8 feet plus 200mm of leeway either side of the backdrop, so the edges would be concealed by the left and right walls – this is so the scrolling mechanism is hidden from view. Now, with the total 8 foot long steel deck in place, we measured a foot in from either end (305mm) to place our walls at. We re-placed the steel deck in a similar trapeze shape, with a smaller back wall so we now didn't obstruct any pathways. We could use this final mark out and steel deck placement to build our scale model. Below is the updated CAD drawing I made with the final layout.

It was very useful to revisit the space and review the elements that would be more difficult to change later in the process, such as the sizing and placement of the steel deck. If we had gone ahead and built the scale model using my initial CAD drawing, we would have created problems for ourselves further down the line. This highlights how important it is to be physically in the space to identify potential issues that aren't always visible in CAD or during the model-making process.



New layout for the steel decking





Dimensions for the new arrangement of the walls and steel decking

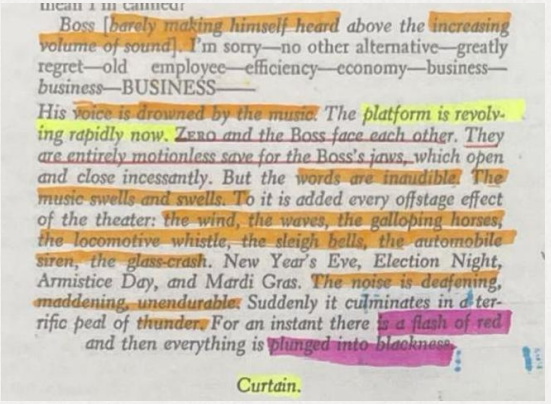
The Scrolling backdrop

One of the first challenges that came up in our process was how we are going to achieve the effect of the revolve - Yes, we could build one using castor wheels and a round platform, but our design approach was to build a set for a German Expressionist style film, and films rarely use revolving platforms (where the camera could just move around the subject) especially the German Expressionist kind. Not only this but revolves are costly to make as we learnt from the third years '*Oh What A Lovely War!*' production which ended up costing a lot more than our budget for just the wheels. We decided to think like the filmmakers of the expressionist era: how can we manually create an effect, just like the 'in-camera' effects I discussed at the beginning of my workbook, to make it seem like the room is spinning.

One of our ideas was to make a scrolling backdrop for one of the walls, this was funnily enough a concept I had seen in the opening of Shrek the Third (2007) and was curious to see if it was doable. The rotating scenery is needed as a replacement of the revolve for the end of scene 2, which, unknown to the audience, is the build up to Mr Zero killing his boss as shown in the script on the right.

This system can be called a moving panorama, which can be made with longer designs by rolling it between two spools – just like how a film photography camera works. Another name for this is a Crankie, which uses the same principle, but this usually applies to a miniature theatre used in puppet shows. These systems however don't have the issue of not fixing the canvas to anything like we do, so to ensure the fabric would grip to the poles to pull it along, we needed to add some friction. We first thought about grip tape used on cricket bats, then thought we would need something more tacky like liquid latex or Copydex which we happened to have in store. To test this we put a band of Copydex around the perimeter of an off cut of PVC pipe.

Extract from the script (p14) where the revolve begins to spin as Mr Zero tunes out the Boss after being told he has been fired



Boss [barely making himself heard above the increasing volume of sound]. I'm sorry—no other alternative—greatly regret—old employee—efficiency—economy—business—business—BUSINESS——

His voice is drowned by the music. The platform is revolving rapidly now. ZERO and the Boss face each other. They are entirely motionless save for the Boss's jaws, which open and close incessantly. But the words are inaudible. The music swells and swells. To it is added every offstage effect of the theater: the wind, the waves, the galloping horses, the locomotive whistle, the sleigh bells, the automobile siren, the glass-crash. New Year's Eve, Election Night, Armistice Day, and Mardi Gras. The noise is deafening, maddening, unendurable. Suddenly it culminates in a terrific peal of thunder. For an instant there is a flash of red and then everything is plunged into blackness.

Curtain.



DreamWorks (2007) *Shrek the Third still*
Here you can see where I have drawn the idea from, behind Prince Charming is a backdrop being spun to make it look like he's moving forward while he gallops on the spot

An example of a Crankie Box used for a shadow puppet show. Studio Cinemagic (2025) *Crankie Box - A Storytelling Experience* https://www.youtube.com/watch?v=aFWNBHf8udA



Making a model

So we could visually communicate our design, and to make sure our measurements for the space and furniture were correct, we built a white card model. We did this in 1.10 scale as 1.25 would have been very small.

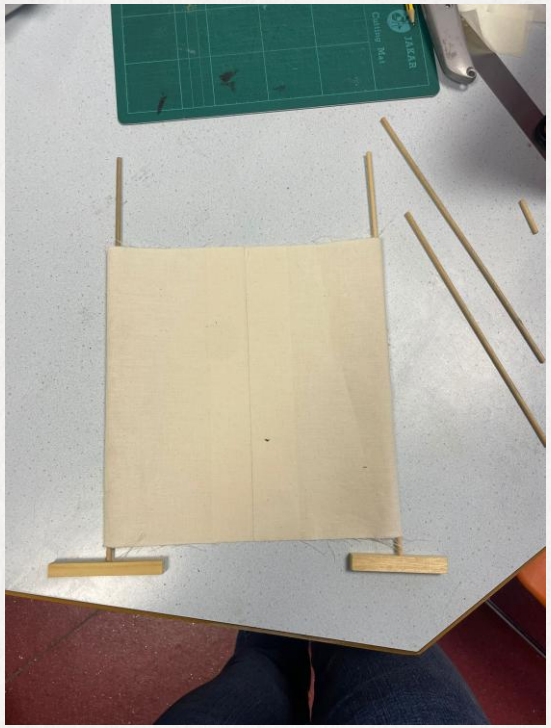
Annie constructed the model walls – these were 2440 x 3660 (left wall) and 2440 x 2440 (right wall) white card – in 1.10 scale this was 24.4 cm x 26.6 cm and so on. And, she made the steel deck with Cam. I made the revolving back wall which was now a total of 8 feet long. Before our ordering discussion was had with Dave, we thought we could use small PVC pipes that slotted into one another to make the posts for the rotating backdrop, at this stage, I measured the PVC pipe which was 2.5cm diameter and added this to the length of the cloth.

This came to 16 feet long (2x the 8 foot long backdrop 2440x2=4880) + 25x2 (the pole allowance at either end) = 4930mm.

The height of the cloth was the height of the walls at their 75 degree angle (2350mm) + the height of the steel deck (180mm) = 2530mm, as the back wall wasn't going to stand on the steel deck like the side walls. I cut out the rectangle cloth using an unused part of our paint-swatch calico and joined it together with masking tape, so it made a loop of fabric. At this point, I realised I didn't account for the seam allowance, and we would need to remember this for the final back cloth measurement.



The total size of the back cloth for the model before cutting it out, using a ruler in 1.10 scale and a set square to mark it out



The wooden dowels in their stands

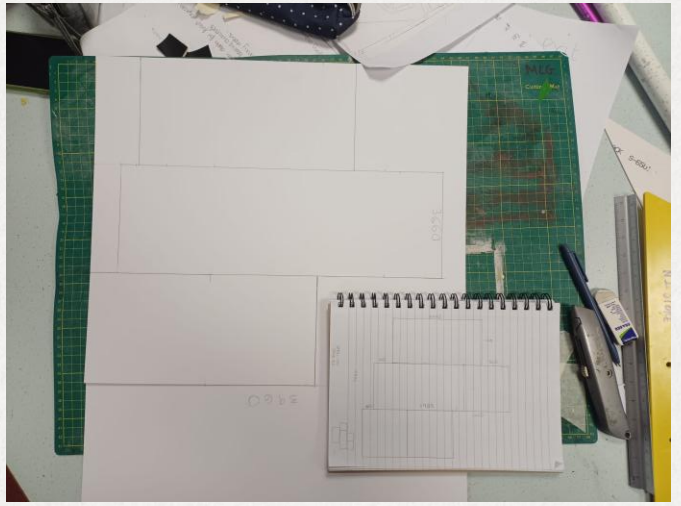


With a cross bar glued at the top for extra support

Making a model

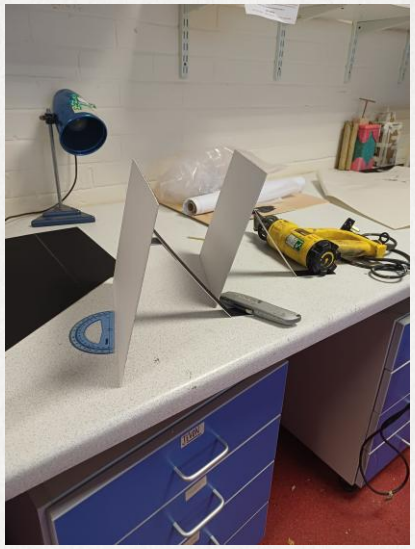
With the fabric now joint together, I made the model pole structure. I used wooden dowels and some scrap soft wood that was around 50x20x20mm, I drilled holes in the soft wood so the wooden dowels could stand in them, then added a cross bar for extra support at the top of my structure. The legs of the stand slotted under Cam and Annie's steel deck in place. Cam also built the model table and stools, using a triangular shape for the table-top to make it appear longer than it is.

I threaded the poles through the cloth so the fabric was taught but could still be moved around the poles very carefully - in the final version, there will be another pole around the poles that hold the back wall structure together to help the fabric rotate.

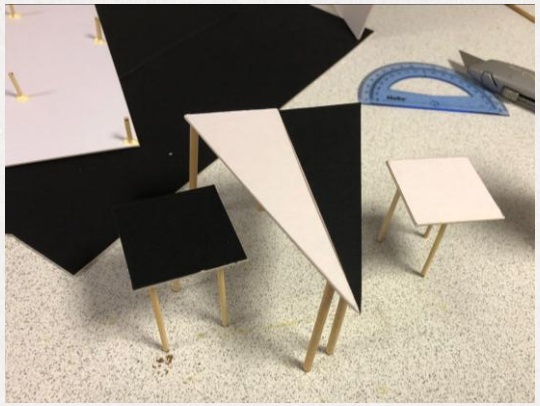




Annie and Cam's steel decking

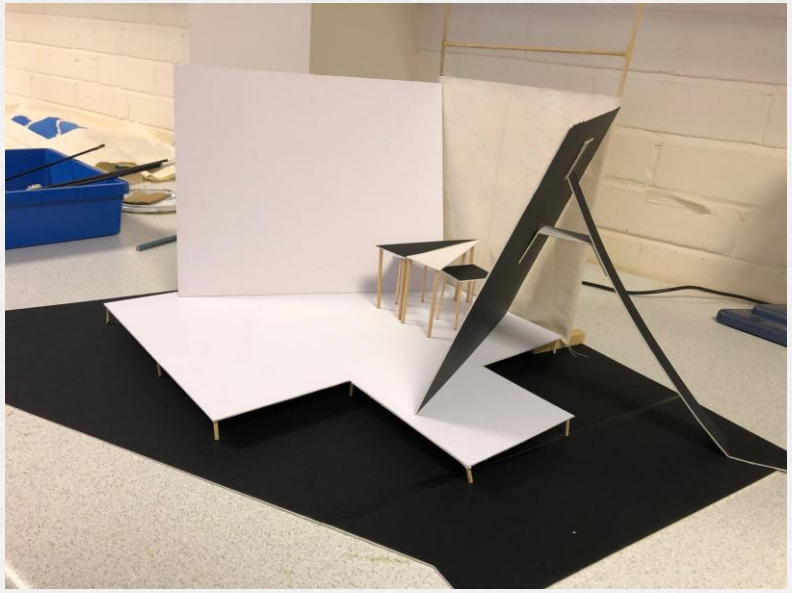


Annie's braced walls



Cam's table and chairs

The final model with all components together





The Scrolling backdrop cont.

For the mechanism that allows the backdrop to move, we first considered some kind of bike chain and sprocket system – we attach a bike chain to the inside of the canvas at the top and bottom and put a sprocket on the poles at either end to catch the cloth and move it along, this could be manually operated with a crank or wheel. There was a possibility to take apart an old bike in the workshop to experiment with, but it was too rusty to be pulled apart and to get to work effectively.

After looking at the costs of bike chains and sprockets, we had a rethink, there were some thin PVC pipes in the workshop that slotted into each other, this meant the inside pole could support the backdrop whilst the outside pole spins. The canvas would get caught by a sticky surface, made of something like liquid latex or double-sided tape – this was our idea we used to make our model with.

After speaking to Dave about our options, he suggested a similar idea but with thicker poles, such as scaffolding and adding in crossbars to create a complete rectangular frame thus a sturdier structure. We were able to find plastic piping big enough to slot over the scaffolding so our second idea could still work, but with stronger materials.

At first, we faced a problem with the scaffolding not being as long as we would have liked it – for 8 foot (2.4m) long and 2.5m high poles. Whilst you can extend scaffolding using connectors, the side poles couldn't have any running up the inside of the canvas, or the outer poles wouldn't slot over the frame. To counteract this, we decided to add some height at the bottom of the scaffolding using two 29cm spare lengths of scaffolding pole and thought we could hide the now exposed cross bar at the bottom with some make-shift skirting board on our set. Since we already had the PVC pipes we needed, we next cut these to 2190mm on the chop saw.



Annie applying a test strip of Copydex glue to the PVC pipe, to see if it will be tacky enough once dried.



Assembling the scaffolding using an Allen key and 19mm Ratchet Wrench



Scaffolding put together, at this point it didn't have a base so had to be held up



Sawing the PVC pipes on the shop saw

Costume

Our initial cast list was:

Mr Zero – Alice

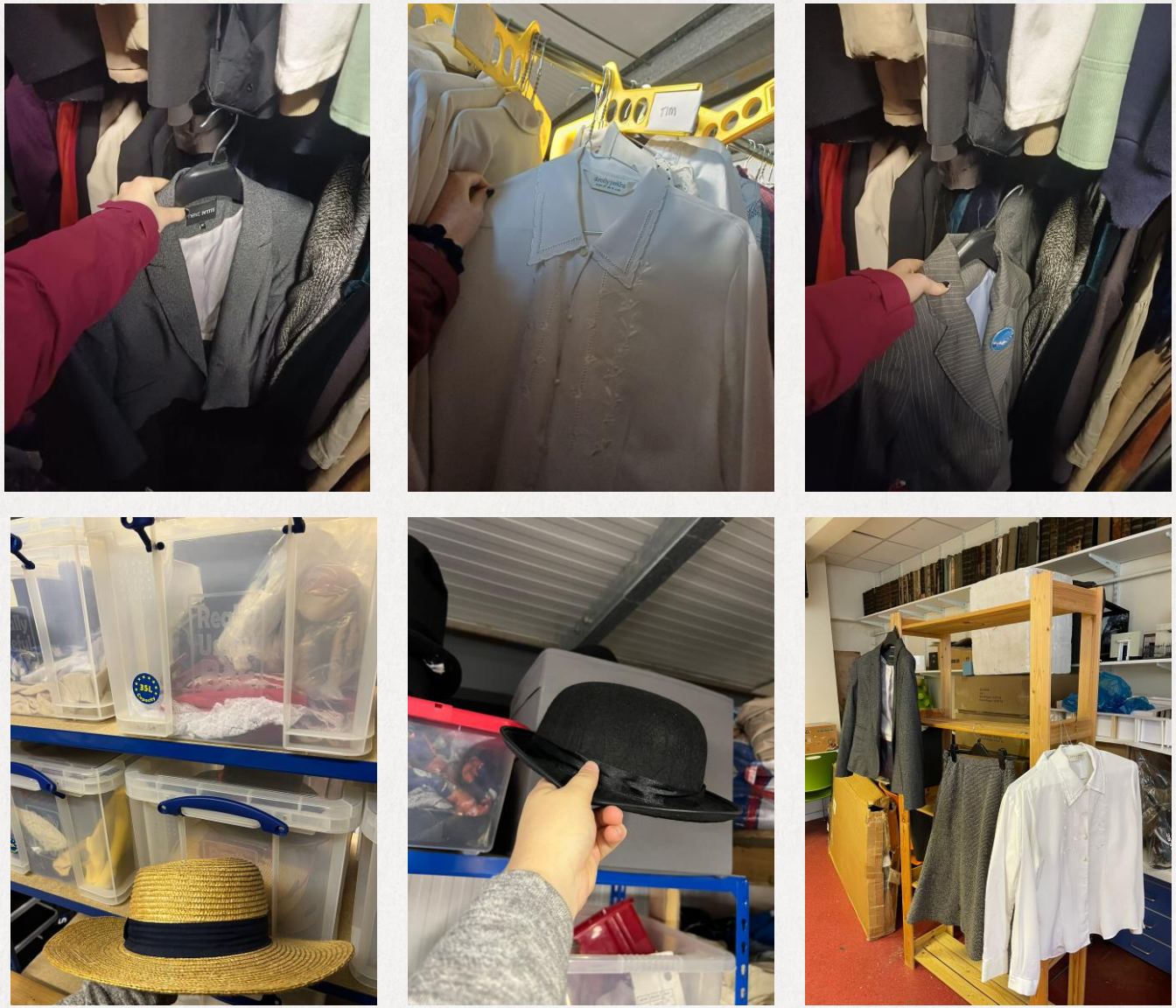
Daisy – Cam

Boss – Charlie

We decided to use ourselves as our cast so we wouldn't have to worry about conflicting schedules with the actors and, we knew each other well to communicate effectively and give directions to one another and knew our comfort limits for style of costume.

In the first week of production, we headed to the costume store to gather some costume for each character. We wanted to keep as close to the setting of the play as possible which was 1923 New York, using just our own wardrobes and the costume store so we didn't have to spend any of our budget. On our first visit we picked up a blouse, skirt, blazer and 'frowsy straw hat' for Cam as Daisy. For myself as Mr Zero, we picked up a blazer, white shirt and black 'dusty derby' inspired hat (E, Rice.1923, p12). I borrowed a pair of Suit trousers from Annie.

We planned to come back when we had more time to collect shoes and a tie for me to wear, and to sort Charlie's costume for the Boss. We also wanted to put together a clear costume list to keep track of what we had sourced, from where and what we were still missing.



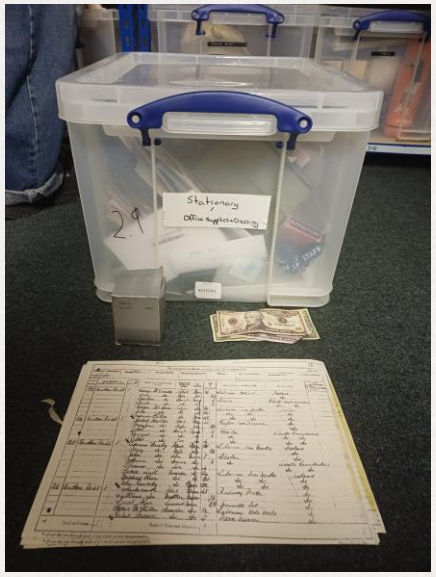
Images taken in our first costume store visit

Props

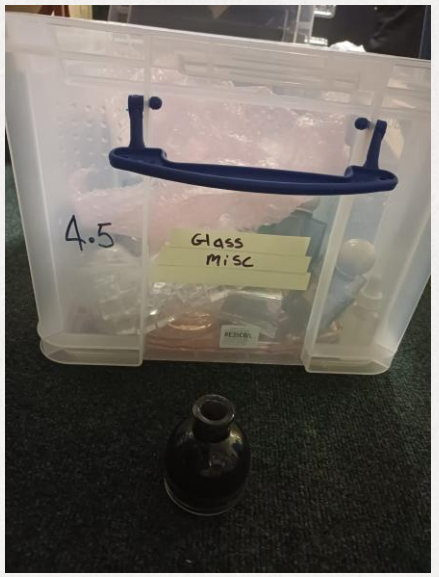
The same day, we also had a rummage in the props store to see what we could find for Mr Zero and Daisy's office. We weren't sure if we would be using everything as we didn't have a final design at this point, but it was good to gather some items that could be useful.

From the props store we borrowed:

- Fake USD money
- Receipt paper
- An ink pot
- A pair of glasses (for Charlie to wear as the boss)
- A fake cigar (also for Charlie, the Boss offers one to Mr Zero in our scene)
- An accountants book
- An LED bulb that could be used for the pendant light
- A bill spike – something we interpreted as the murder weapon, named a 'bill file' in the script (Rice, E. 1923, p 19)











Props taken from the prop store on our first group visit

Material and order lists

On top of the storage room visits, the same day we needed to make an order list for the end of the week so everything could arrive in time for our scheduled building time. Cam put together a materials and order list which combined everything we would need to put together our set, part of this was sourced from the workshop using scrap materials, and some items we would need to buy.

For our design, we planned to make the right and left walls out of Broadway style flats so they could be braced to lean outward, we then realised we could make the walls out of canvas flats instead plywood to make the design more cohesive with the scrolling backdrop. We now needed enough 3x1 softwood for our 5 Broadway style flats (50m needed total), canvas material to cover all wall surfaces (4x7 feet of minimum wall coverage plus the rotating backdrop needing at least an extra 8 feet = 36 feet or about 11m).
We also needed the materials to construct the scrolling back drop, but we were able to find these in the workshop. This consisted of PVC pipes wide enough to be threaded onto scaffolding with stands that we can make using scaffolding feet and wood off cuts. To create some friction for the canvas to grip onto, we were able to use Copydex adhesive that we already had on site.

Our list of material we needed to buy included:

- The wood for out flats (50m 3x1 softwood from Pembrokeshire building supplies)
- The canvas material (12m of 3m wide Canvas from Whaleys)
- Black and white emulsion paint (in quantities of 10 and 5L from Wickes)

Material list

Wood:
Flats:
→ £1.95 Pembrokeshire Building Supplies → £97.50 (3x1)
→ Table and Chairs: 12mm plywood from workshop
→ Source stools!
→ Scraps for picture frames and table legs

Paint:
→ Crown Matt Emulsion Paint - Pure Brilliant White - 10L | Wickes.co.uk £10 white paint 10L
→ Wickes Vinyl Matt Emulsion Paint - Midnight Black No.255 - 5L | Wickes.co.uk £15 black paint 5L

Rotating Scenery:
Cloth: Painting Canvas 8.9oz (Duck) - Whaleys Fabrics
12m: £115.06

Poles: workshop pvc pipes + scaffolding poles
Floor Bearings: hole in a block of wood with a scaffolding foot
Double-sided tape or glue

Steel deck is 180mm

Order list

Wood:

50m of 3x1 softwood

Paint:

White Emulsion Paint - 10L
Crown Matt Emulsion Paint - Pure Brilliant White - 10L | Wickes.co.uk
Price: £10

Black Emulsion Paint - 5L
Wickes Vinyl Matt Emulsion Paint - Midnight Black No.255 - 5L | Wickes.co.uk
Price: £15

Delivery Cost: £4.00

Cloth:
12m x 2.94m of 318gsm Painting Canvas Fabric
Painting Canvas 8.9oz (Duck) - Whaleys Fabrics
Price: £115.06 (£95.88 + tax of £19.18)

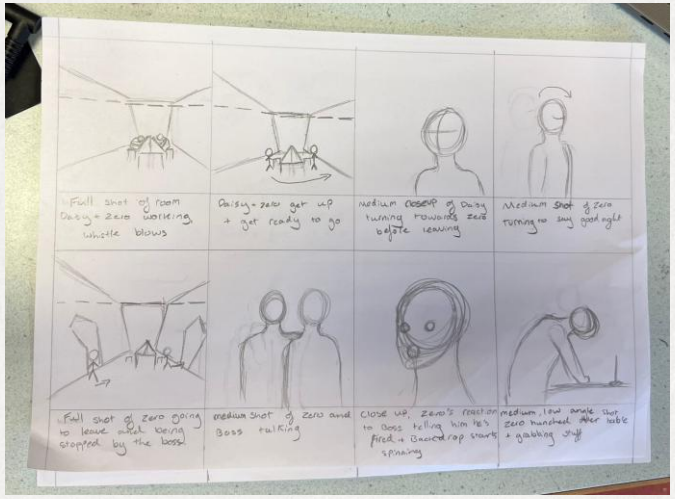
Total Cost (not including wood) → £144.06

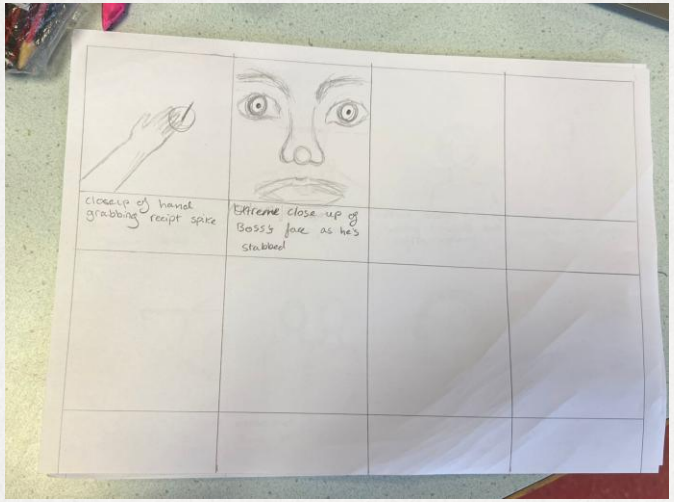
Storyboard

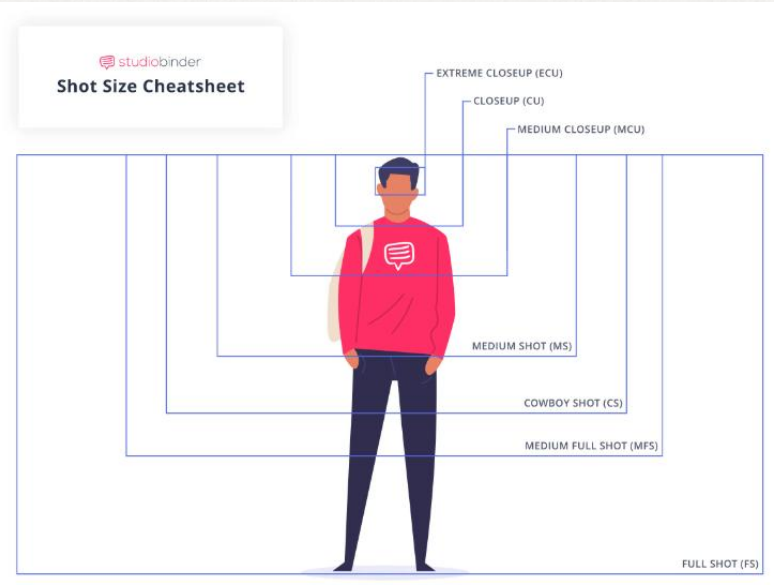
To help us understand what parts of the set would be seen on camera, we put together a storyboard. In Production Design, it is useful to know what will and won't be seen on screen for time and money saving purposes. Unlike when designing for traditional theatre, there could be extreme closeups on props or set pieces that you need to be aware of to prepare them correctly. There could also be elements of a set or prop that won't be seen, for example, the slips that Daisy sorts through in scene 2, may never appear on camera so they don't need detailed printed writing on them to look like receipts.

Knowing the shot types and camera angles helps us to plan the actual shoot and also prepare the set for what will be seen on camera. As a group we went through the part of the script we want to shoot, starting on page 6 and listed what shot types we thought could work, referring to a guide by Studio Binder on the 'Types of Camera Shots, Angles, and Techniques'.

As well as this, we picked out key moments of dialogue that could be put on title cards, as seen in silent films. – check this with ani







Studio Binder (2025) *Camera Techniques in Film - Types of camera shots by size*

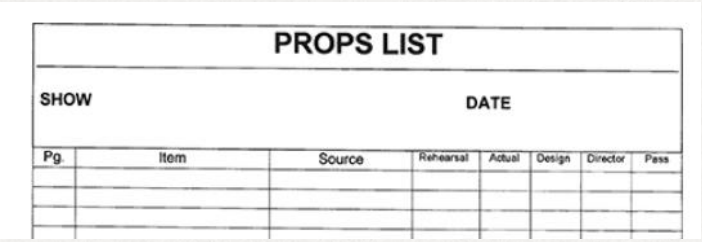
Props lists

As we waited on our material and paint order to arrive, we put together a Props list and Costume list. At this point, we had already gathered some props and costume but wanted to keep tabs on which character needed what item and where we had sourced our items from - whether that be ourselves or the university.

I based our list off of Gail Pallin's Props List template (Pallin, G. 2010, *Stage Management: The Essential Handbook)*. This included the item name, what page number the prop first appears on and where it was sourced. Gail Pallin's list is designed for theatre wherein there would be a props parade that would allow the director to previsualise the props and greenlight them.

For the purpose of our shoot, I added columns for the character the item belongs to, when it will be needed for the filming days (and so we know how long it will be in our possession and what date it will be returned) and a reference image.

After making the list, we went through what we had sourced and sorted whether they would be useful to us or not. Props we were going to use were laid out on the table and any we weren't were placed in a bag. At this point, Charlie went back to the props store to see if he could find a fountain pen which we were still missing at this point.



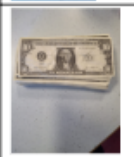
PROPS LIST

SHOW DATE

Pg.	Item	Source	Rehearsal	Actual	Design	Director	Pass

Pallin, G. (2010) *Props List Template*

Scene 2 Props list

ITEM	CHARCTER	PAGE NO.	SOURCE	REF IMAGE
Pile of slips	Daisy	6	Props Cupboard	
Ruled paper	Zero	6	Props Cupboard	
Eraser	Zero	6	Anne	
Pen	Zero	6	Props Cupboard	
Ink Pot	Zero		Props Cupboard	
Bill File/Weapon	Zero		Props Cupboard	
Money	Zero and Daisy	6	Props Cupboard	

Our props list

Costume list

As well as a props list, we made a costume list in a similar layout. Using the list, we went over what we had sourced from the costume store and what was still missing, such as the ties for Mr Zero and the Boss and if possible, period accurate shoes for everyone.

It was at this stage in the process that we decided to switch out Charlie as the boss to Anne due to the availability of costume. Luckily, Anne already had a waistcoat of their own which was something we were struggling to find in the costume store (we were up against the third years in the process of doing a production about a wedding, so waistcoats were hard to come by). We revisited the costume store to grab the final missing pieces, then each of the cast members took their costume home for a fitting. Although my costume was monochrome, some items of our own like Cam's shoes and Anne's waistcoat weren't, this wasn't an issue as we would be filming without colour but it was useful to see how they would show up in black and white through applying filters.

Scene 2 Costume list

CHARCTER	ITEM	SOURCE (own or store)	FROM	TO	REF IMAGE
Zero Daisy	Sleeve Protector				
Zero Daisy	Green eye shade				
Zero	Derby	Costume Cupboard	12/11/2025	1/12/2025	
Daisy	Straw Hat	Costume Cupboard	12/11/2025	1/12/2025	
The Boss	Glasses	Props Cupboard	12/11/2025	1/12/2025	
The Boss	Pocket Watch	Props Cupboard	12/11/2025	1/12/2025	
The Boss	Blazer	Costume Store	18/11/2025	1/12/2025	
The Boss	Shirt	Costume Store	18/11/2025	1/12/2025	

The Boss	Black Trousers	Costume Store	18/11/2025	1/12/2025	

Daisy	Dark Grey Stripped Blazer	Costume Store	12/11/2025	1/12/2025	
Daisy	White Frilly Shirt	Costume Store	12/11/2025	1/12/2025	
Daisy	Grey Skirt	Costume Store	12/11/2025	1/12/2025	
Daisy	Black Tights	Cameron	20/11/2025	1/12/2025	
Daisy	Shoes	Cameron	20/11/2025	1/12/2025	
Zero	Grey Blazer	Costume Store	12/11/2025	1/12/2025	
Zero	White Shirt	Costume Store	12/11/2025	1/12/2025	
Zero	Black Trousers	Costume Store	12/11/2025	1/12/2025	

Zero	Black Suspenders	Costume Store	18/11/2025	1/12/2025	
Zero	Black Tie	Costume Store	18/11/2025	1/12/2025	
Zero	Black Shoes	Costume Store	18/11/2025	1/12/2025	

Costume source list

- Sleeve protectors x2
- Eye shade x 2 - visor
- Daisy Blouse ✅
- Daisy Straw hat ✅
- Zero shirt ✅
- Zero blazer ✅

- Zero suit trousers – Alice's own or Annie's
- Boss Suit trousers ✅
- Boss shirt ✅
- Boss trousers ✅
- Boss Blazer and waistcoat (?) ✅
- Boss dress shoes ✅
- Anne back up Boss outfit ✅

Costume list

Our second visit to the costume store where we gathered shoes, ties, blazers and trousers














Cam, Anne and I in our final costumes with a black and white filter

Constructing the table

Another task we were able to tick off our to do list was the table and chair set pieces. We planned to build the table and stools using 12mm plywood left over from previous productions.

First, we constructed the table by measuring and rail-sawing the table-top and legs. We designed the table-top to be a triangular shape, so to save on material usage we cut out a 3x4 foot rectangle, then cut this diagonally in half. By flipping one of the triangle cuts, we were able to make our equilateral triangle table-top.

We secured it together by chop sawing a piece of 3x1 softwood into lengths that we placed perpendicular to the two longest sides of the triangle we wanted to fix together. We glued and screwed the table-top to these 3x1 toggles.

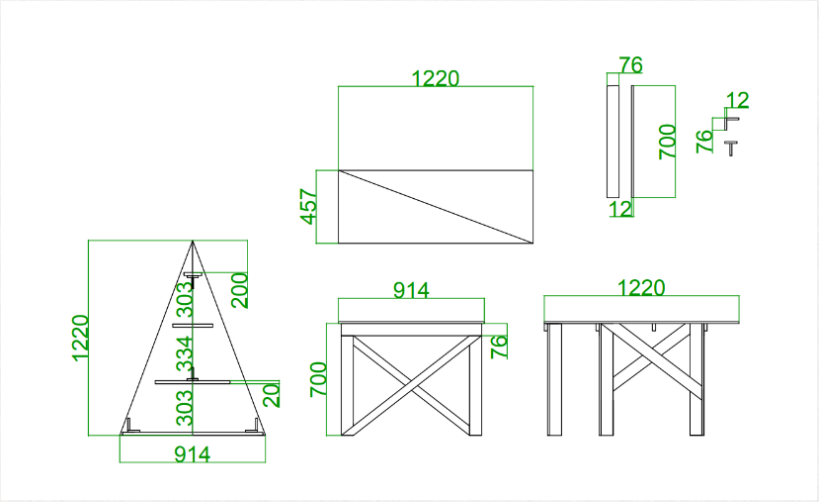
For the table legs, we rail-sawed 8 3 inch x 80cm rectangles out of the 12mm ply. Two of these rectangular cuts made one table leg by securing them along the long edge, first with glue and screws, then to the underside of the table along the 3x1 toggles. The two table legs in the middle, and not at the edges of the table, were fixed in a T shape to make them evenly balanced.

I had made a technical drawing of the table to help guide our construction process, so we had the measurements we needed for the table-top and legs. We ended up not following it completely because as we built, we found ways to lessen wastage or found better placements for the table legs and toggles.

After screwing each leg in place to the toggles, we flipped the table so we could add some more screws in the legs from the top of the table, it was also at this point that we decided to add some cross bars to make the table more sturdy. We decided to finish this in the next session then sand the table and stools with the electric sander ready for painting.



Measuring 3 feet (914mm) from the short edge of the previously used flat (which is already 4 feet long) then marking a straight line from one corner to the other which is the centre line of the triangle table-top



Updated technical drawing of the table with the table leg and cross bar placements. Here you can see the legs along the 914mm edge are positioned in an ‘L’ shape and the legs that go up the center of the table top are in a ‘T’ shape

Constructing the table

Here are some images of the table construction process

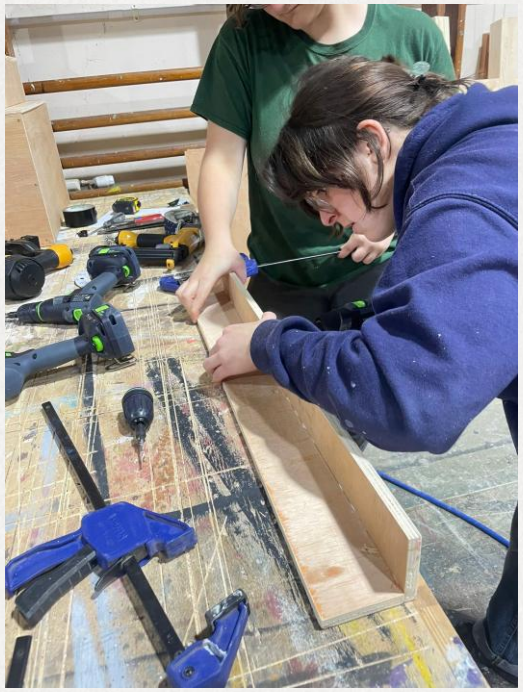




Measuring the cuts of the table-top and table legs. For the legs we needed 2 cuts of each 80cm x 3 inch (76mm) leg. We started with a cut across the ply at 800mm from the edge, then cut out each 76mm leg







Next, we hand sanded the ply to make it safe to touch and so it was a flat edge for gluing purposes. We then clamped and glued together 2 cuts of 80cm lengths to form either the ‘L’ shape or ‘T’ shape as shown in the technical drawing. We also screwed these joins together down the length of the table legs.



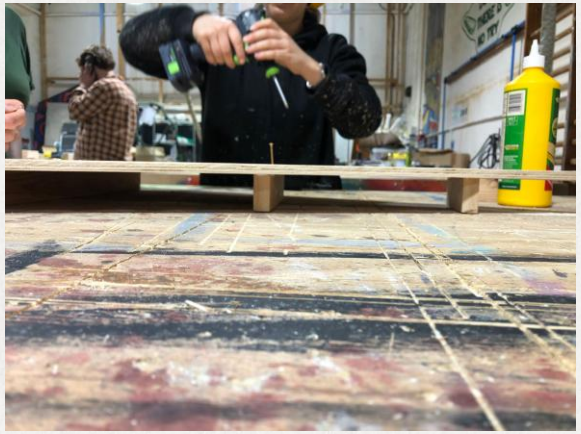


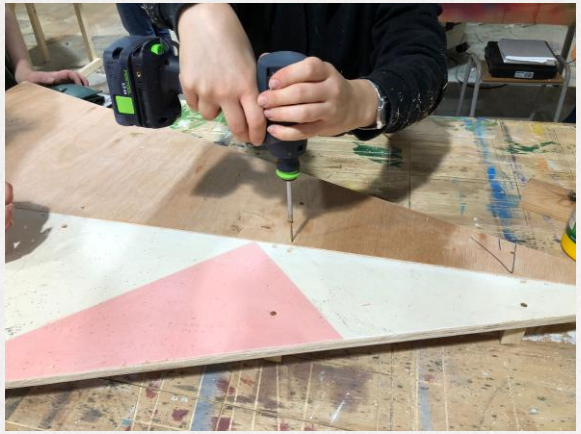
Constructing the table

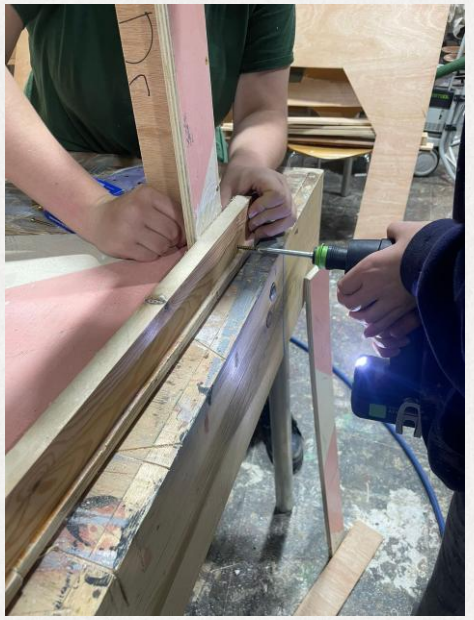


Then, we cut lengths of 3x1 softwood on the chop saw to make toggles that would fix the two right angle triangles together. We also screwed the legs into these toggles.

We glued these toggles in place then flipped the table-top over to add the screws from the top of the table









Next we glued and screwed the legs in place by fixing them to the toggles. We had some difficulty in making sure the screws didn't split the thin plywood but also made it through he toggle and 'L' shape join of the legs.

We alternated between 3.5 x 40mm screws and 4.0 x 50mm screws. The longer screws were used to go through the toggles and legs, and the shorter screws used for fixing the plywood table-top to the toggle.



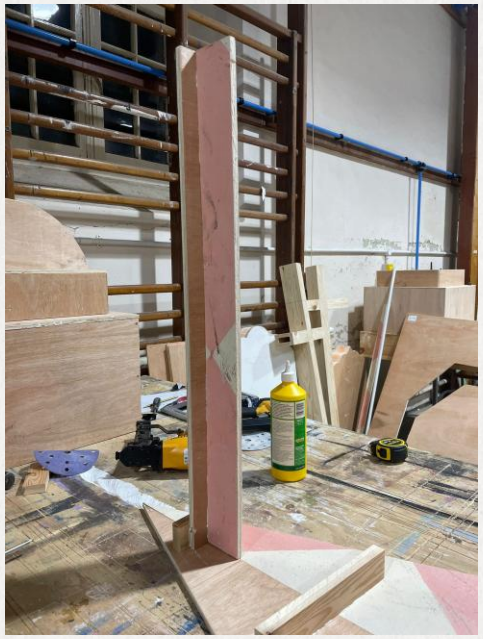
Constructing the table

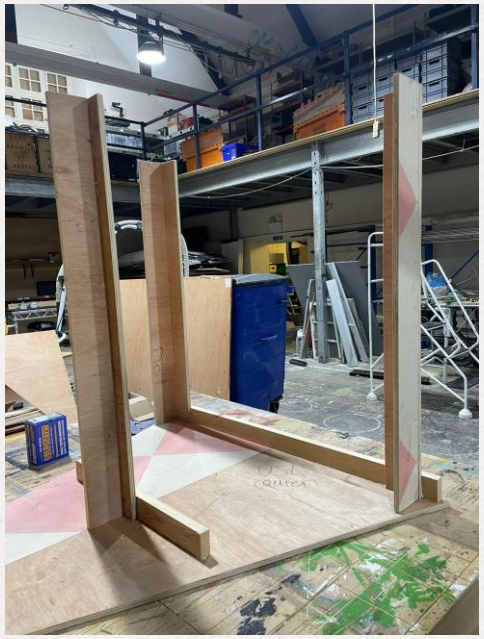
Here is a clear view of the toggle and table leg placements. Once we flipped the table over, we felt it would need some crossbars for added support so it could be leant on and have props on it without the risk of it collapsing or leaning to one side.

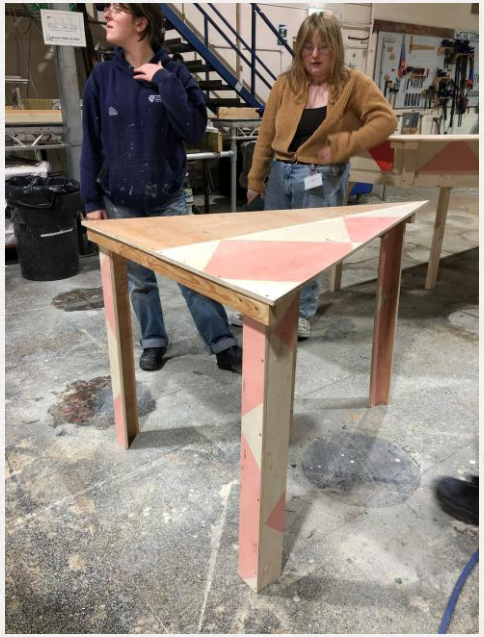




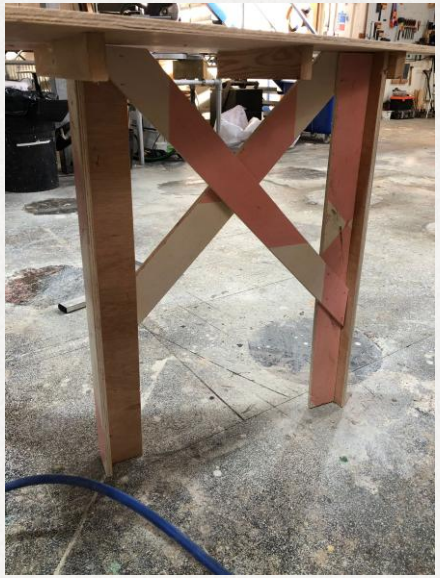








At a later date, Cam and Annie applied cross bars made form 12mm ply between the two legs in the middle of the underside of the table and the two at the 3-foot edge of the table. These were cut on the chop saw adjusted to a 45-degree angle and secured in place with a staple gun.



Repurposing the chairs

Originally, we had planned to construct the stools to be 500mm tall to be disproportionate to the table, forcing Mr Zero and Daisy to hunch over their work. But because they needed to be sturdy enough to hold someone, and we only had 12mm ply to play around with, we decided instead to use a preexisting stool or chair from the props store and repurpose it to fit our design.

Cam and I went to the Parry building to pick out our chairs, we were unable to find two matching stools that fitted the period of our production, so we took two matching chairs and decided we would cut off the back rests to make them into stools.

Cam and Anne took off the back support using a multi purpose tool and then used an electric sander over where the joints were to smooth down the surface. Then we sanded the entire stool, partly using the electric sander and partly by hand around the intricate parts of the stools like the legs, using grit 80 sanding paper to remove the varnish.

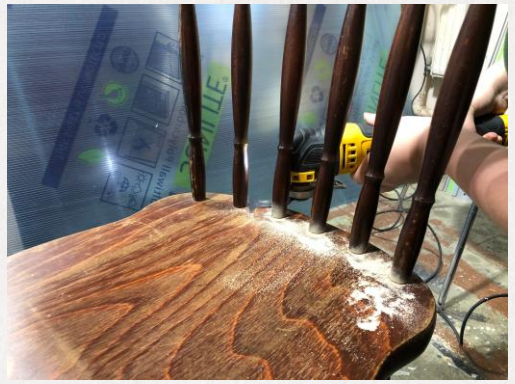
Although our chairs weren't as tall as we would have liked, we thought that having no backrest still made them an uncomfortable design choice, and the footrests could be used to make Daisy and Mr Zero look hunched over, as demonstrated by Cam and I in the bottom right image.

Chairs sourced from the Parry building





Multi purpose tool





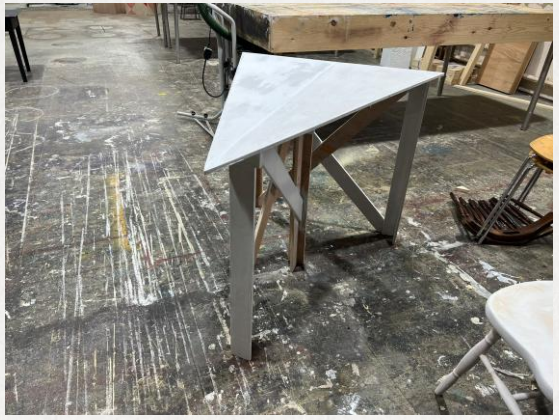
Electric sander



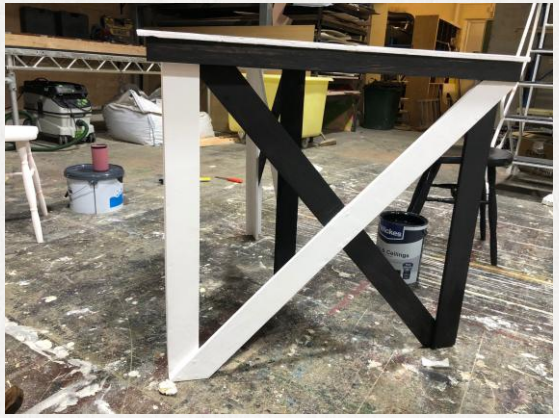


Painting the stools and table

More images from the table and stool painting process









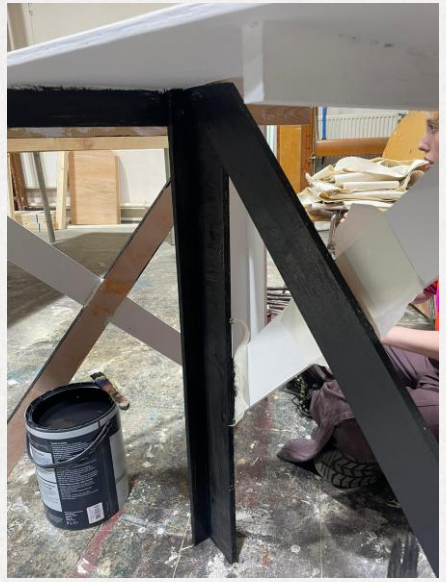




Anne and Annie applying the 2nd coat of white, on the far left you can see the pink of the varnish seeping through even after the 2nd coat



Painting the other stool black





Using masking tape to protect the white layers of paint

Updating our floor plan

We received information from the University's Health and Safety department that they required a straight diagonal fire escape route which goes from one door to the other. This now meant our steel decks were obstructing this walkway, and we would need to rethink the placement of our scenery and steel decks.

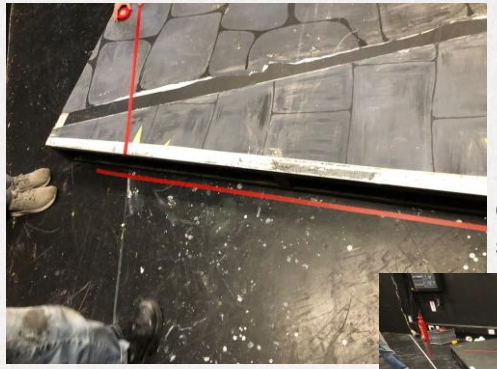
Using AutoCAD, I rotated the set anti clockwise to see if the steel decking would fit behind the fire route at a different angle. We found we would no longer be able to use 3 rows of steel decking in our new perimeter to make up our stage, but there was an option of taking away a row of staging and widening it instead. We could then open up the walls a little more so, we don't lose too much performance space.

As a group, we revisited room H007 to mark the new fire route and adjust the steel decking. We moved the steel decks into two rows and took away one of the 4x4 foot stages. We marked out the new wall and back drop placements in red, then I updated our floorplan on AutoCAD



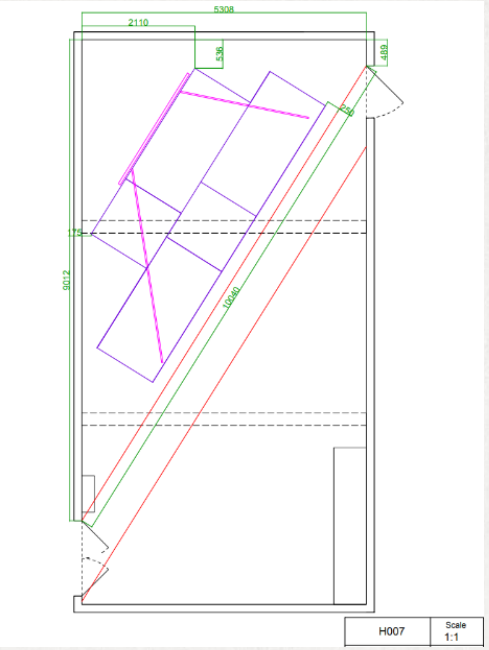


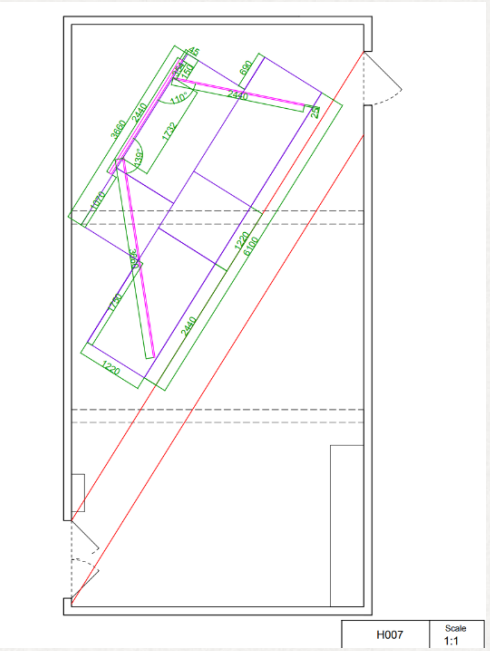
The new fire route as a straight diagonal line with a width of 80cm



Our new mark up and steel deck placements







My updated floorplan on AutoCAD

Scenic Art Design

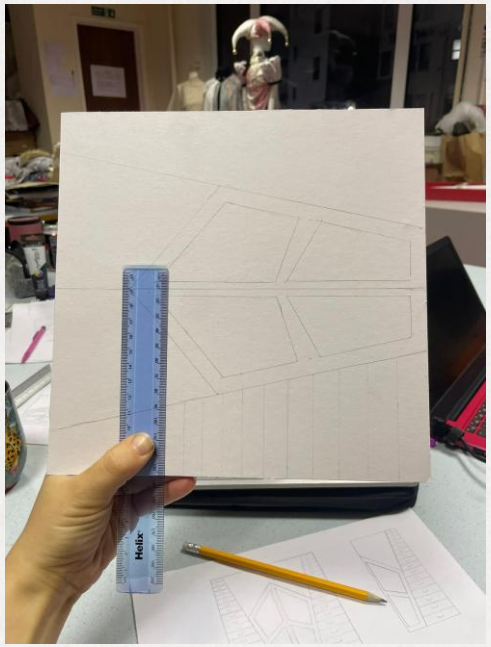
Using our final sketch design, as shown in slide 63, Cam began drawing the Scenic Art design to go onto the walls and floor in a 1.25 scale. This was so when it came to painting our flats, we had accurate guidelines to scale up the design in 1.1 scale.

Later, we realised Cam's artwork could have been done in 1.10 scale to match our model, so for the refined model we would have accurate guidelines for the scenic art. Cam scanned their design and scaled it up from 1.25 to 1.10 in AutoCAD and traced over it, so it could be printed and stuck to our refined model for painting. However, it wasn't possible to get the artwork to print in the correct scale – it had to be on A3 so the 1.10 scale would fit on one page, but the printer would only print A4 despite the PDF's export settings.

Instead, Cam and I used Cam's 1.25 scale sketch and scaled this up onto our 1.10 model card for the refined model. Doing this by hand was time consuming but it also helped us to spot any mistakes and cross check the dimensions of our design.

I scaled up the stage right (2440 x2440) and left (3660x2440) walls artwork outlines, then painted them using acrylic paint and And Cam worked on the steel deck and scrolling back drop artwork. We partly used our preexisting white card model for the refined model but cut a new shape for the updated steel deck placement and corrected the size of the walls which had been mistakenly cut too short in the original white card.

One thing to note about our scenic art process, is it was hard to match up our styles because we were working simultaneously to get the model painted to be used as reference for the flats for the next day. This should be done by one person first to set the style for another artist to recreate. Otherwise, you get different painting styles. A discussion between scenic artists has to be had to establish technique and brush direction to achieve a cohesive art style. That being said, this wasn't too much of an issue as we were painting monochrome geometric shapes but the key differences lied in Cam's skills in painting and my lack thereof. However, I didn't want to leave Cam to do the models artwork alone as there was a lot to do in limited time.



Scaling up Cam's 1.25 design to 1.10 on the refined model

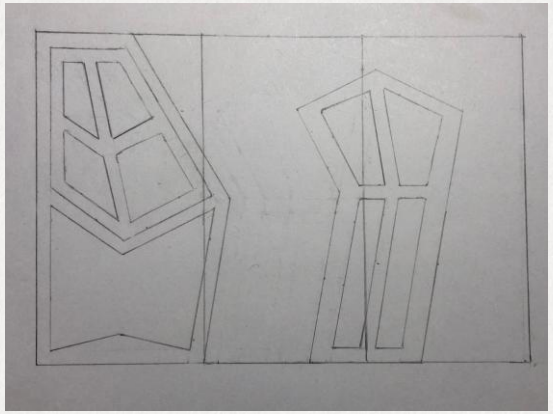


Cam doing the steel deck floor artwork on the model.

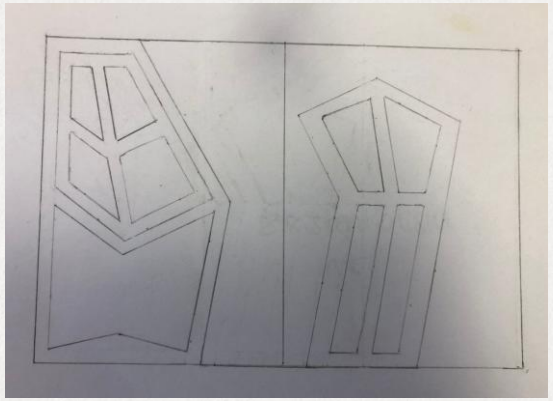
Scenic Art Design

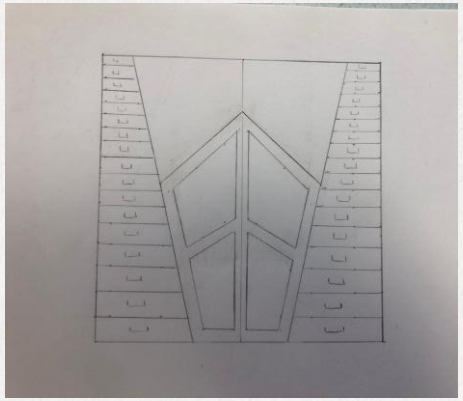
More images from the scenic art design

Because we were moving quite quickly in our implementation stage in the process of design, the white card model had been stuck together by Annie before we had gotten around to painting it. It was great for Annie to be on it, in making and putting together the updated steel deck for the refined model. Next time, I would make sure to paint the white card model before sticking it down or adding the supports – this was especially hard for Cam who was painting the steel deck design with the delicate legs of the truss stuck to the underside of it. Next time, I would stick the white card together as the final step, so I could paint on a flat surface.



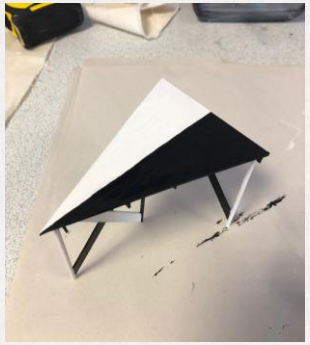
Cams 1.25 scenic art designs. The left wall was originally going to be made of 3 flats, but since they were changed to canvas instead of ply, we were no longer limited to the standard size of 8x4 foot plywood. We still needed the wall to be transportable to the room H007, so we decided to make it into two flats of 8x6 feet.





Cam painted the furniture, back cloth and steel deck and I did the walls

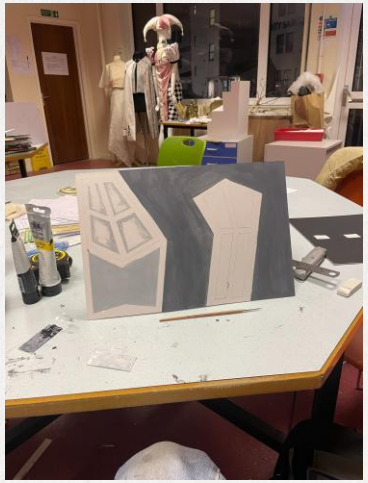






The refined model put together, ready to be used as a reference for our to-scale scenic art





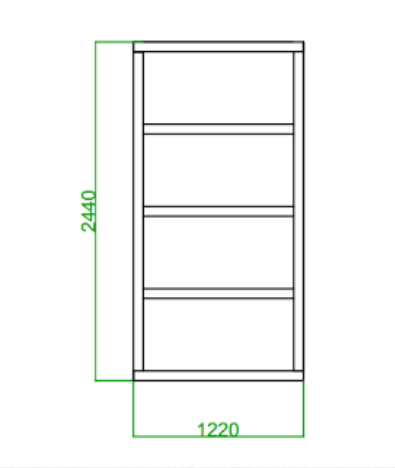


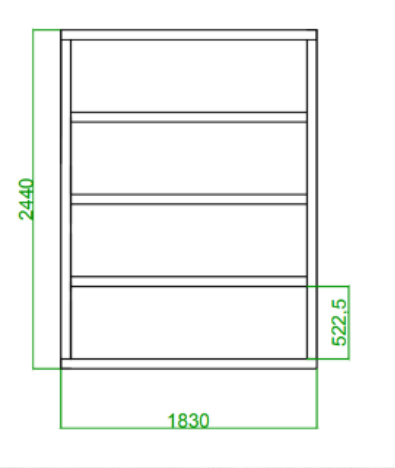
Building our flats

Once our 3x1 softwood had arrived, we were able to begin making our flats. Using AutoCAD, I drew out our plan for the placement and number of toggles we needed. Originally, we had planned to make our flats with three toggles as you would a plywood flat – with a toggle placed every 2 feet along the stiles. However, we were making canvas flats and not plywood which are put together slightly differently.

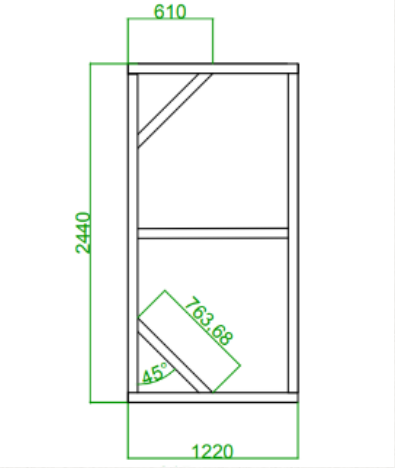
As well as the rail and stiles, we also needed braces which are positioned in two corners on the same stile at a 45-degree angle to stop the frame from warping under the tension from the canvas. And instead of having multiple toggles, we would only need one as canvas is much lighter than plywood. We used illustrations (on next slide) from Emma Troubridge's Scenic Art and Construction (2002) for guidance.

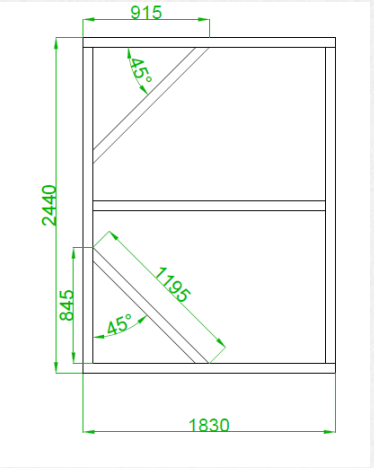
Using AutoCAD, we worked out the placements of the centre toggle – by finding the centre line and offsetting it either side by 35mm. The supports were added using the snap tool to find the 45-degree angle between the rail and stile, then I measured the length of the brace and where it sits on the rails. Using the Cad Drawing we produced a cutting list below





Original plan for the flats with multiple toggles





Updated plan with a singular toggle and two braces

We were anxious to begin building our flats so we would have plenty of time to size and paint the canvases. We worked efficiently as a group, measuring, marking and cutting the softwood. It wasn't until we were reminded to check our softwood was square, that we realised we had jumped the gun.

Cutting List:

<u>3x1</u>

- 8x 2300 - the height of our flats minus 2x70mm (the width of the softwood)
- 4x1220
- 4x 1830
- 6x 1080
- 6x 1690

<u>3mm ply</u>

- 8x 200x200 (to make 16 triangle plates)
- 16x 70x200 (to make the trapezoid plates)
- 8x 70x200 (to make the rectangle plates)

Building our flats

We paused our cutting, luckily, we hadn't got very far at this point, so we were able to make adjustments to the majority of the measurements marked on the wood. We removed these initial marks, squared off the ends of the softwood and measured our cuts again. As a team, we had Cam and Annie measuring and marking the softwood, Anne and Charlie cutting the wood and I was double checking our measurements and cuts were accurate. Working this way, we managed to get the wood cut in a prompt way.

Once the softwood was cut, we double checked our pile of wood to check we had everything we needed, then we split up - Cam and Anne started putting the frames together whilst Annie, Charlie and I started to cut the plywood plates.



Annie and Cam remeasuring our softwood



Squaring off the ends of the softwood

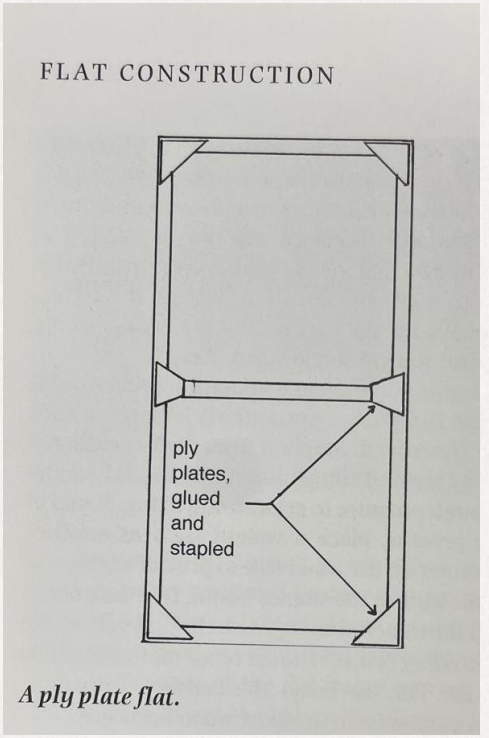


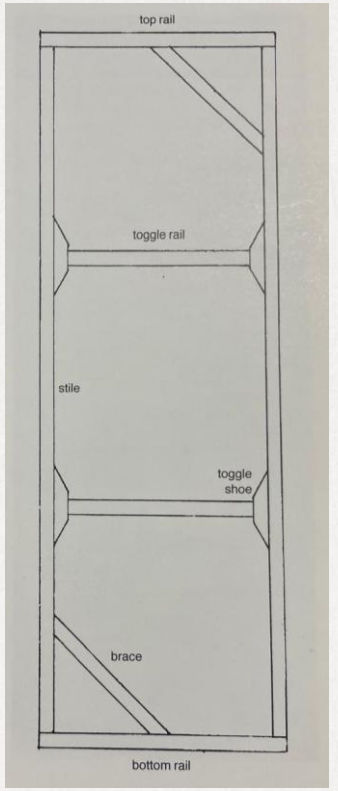
Our completed cuts of softwood



Anne and Charlie working at the Chop Saw

Troubridge, E. (2002) *Scenic art and construction p52* 'A ply plate flat'





Troubridge, E. (2002) *Scenic art and construction p37* 'A Typical flat'

Building our flats

To add further structural integrity, we made ply plates as shown in the previous diagram. These are made from plywood, and we used some more scraps left over from a previous project. We cut the 3mm scrap ply into 20mm widths on the table saw, to make 8 200x200mm squares, which were cut from corner to corner to make 16 triangular plates (enough for one at each 4 corners for the 4 flats).

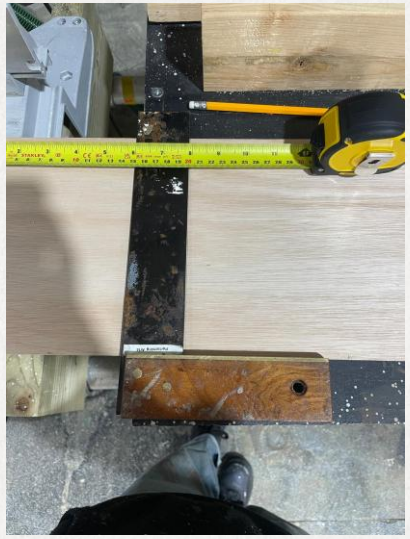
For the rectangular plates, we cut the ply into 200mm widths again on the table saw, then into 200mmx70mm rectangles on the chop saw. At first, we cut the plywood in the wrong direction and ended up having to re-cut the rectangles, so the grain of the ply and softwood went in opposing directions for maximum stability.

To quicken the process of recutting the rectangle pieces, for which we needed 24 total (8 to stay as rectangles to go across the toggle and stiles + 16 to make up the plates that go across the braces and stiles/rails), I made a stop block at 70mm away from the blade, so I didn't have to measure each new cut. I did however still double check each cut for accuracy just in case the stop block had moved. The existing stop block in the workshop, which has sanding paper on one side, wasn't long enough for me to use, so I had to use a scrap piece of softwood, but without the sandpaper in place to create friction, the stop block could slip easily, so I had to keep checking it hadn't been knocked.

Once I had each of the 8 rectangles, 16 of the right-angle trapezoids and 16 triangle plywood plates (the trapezoid and triangles cut using the chop saw set to a 45-degree angle and a push stick so our hands weren't too close to the blade), I sanded these down to make them safe to be held.



Cutting the 3mm ply into 200mm strips on the table saw



Next, cutting the ply on the chop saw into 200mm squares



Using a push stick to make the 70mm rectangles



Charlie and I sanding the ply plates

Building our flats

To put our flats together, Cam and Anne glued and wiggle pinned the stiles and rails together, making sure to position the stiles within the rail and to make sure they were square. The wiggle pin placement is at an angle, so it goes across both grains of the softwood you are joining together. The toggle was placed at the midpoint of each flat, at 1220mm from the outer edge of the rail. Then we added the braces, these were measured and marked up using my technical drawing – on the 1830mm flats (larger ones) the braces were 1195mm along their long edge (from point to point of the 45-degree mitred softwood), on the 1220mm flats (smaller ones), the braces were 764mm long. Because our frame may not have perfectly followed the technical drawing, we would mitre one end by setting the chop saw to a 45-degree angle, then line this cut up to our flats frame to mark where the next cut needed to go so it would sit flush inside the stile and rail. Once these were cut on the chop saw, they were fitted to the inside of the rail and stiles with glue and wiggle pins. Once the rail, stile, toggle and braces were in place, it was time to secure the ply plates.



Anne using the corrugated Fastener



The wiggle pins used at a join of the rail and stile



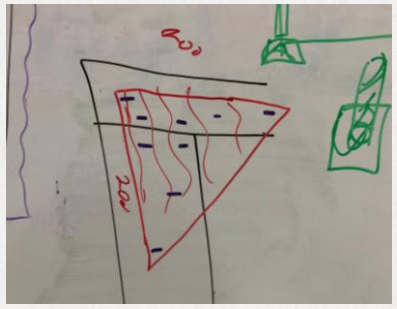
The rail, toggle and stiles secured together

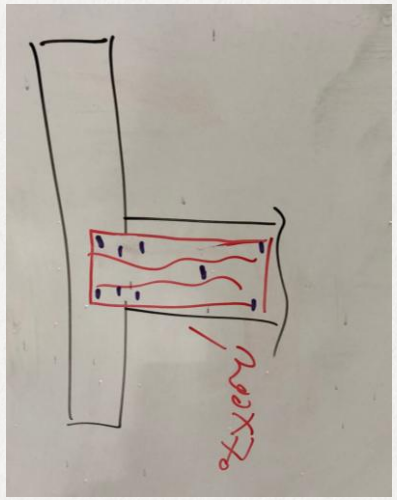


The wiggle pins used to join the brace to the outer frame of the flat

Building our flats

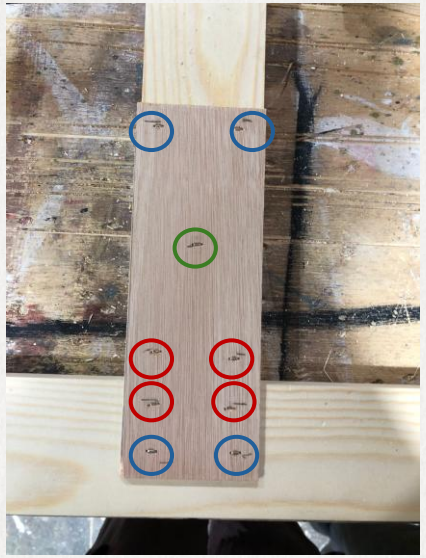
The ply plates add extra strength, helping stop the flat from warping out of shape when the canvas is applied. They can also help make a flat more durable and have a longer life. We had plates to apply to the braces, toggles and corners. These were glued in place using a 1-inch-thick scrap of softwood as a guide as to how much space to leave between the plate and edge of the flat's frame. Then, these were stapled down with 12 mm staples. Dave gave us specific patterns to follow for the placement of the staples – first two either side of the join (circled in red below), then one at each corner of the ply plate (circled in blue) and lastly, a staple in the middle of the softwood (circled in green). This is a very common staple pattern to ensure the ply plate will stay in place.



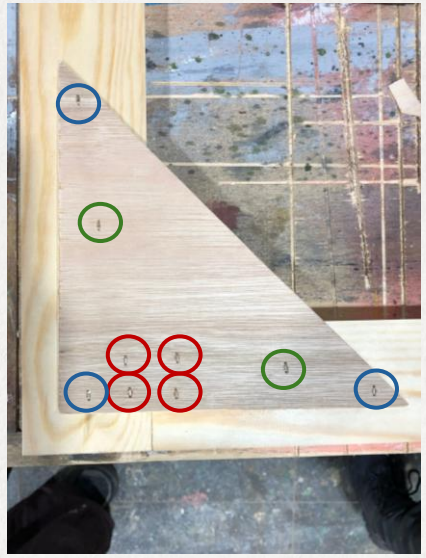


Dave's diagrams which show the grain of the wood on the ply plate and where it sits, along with the staple pattern we should follow

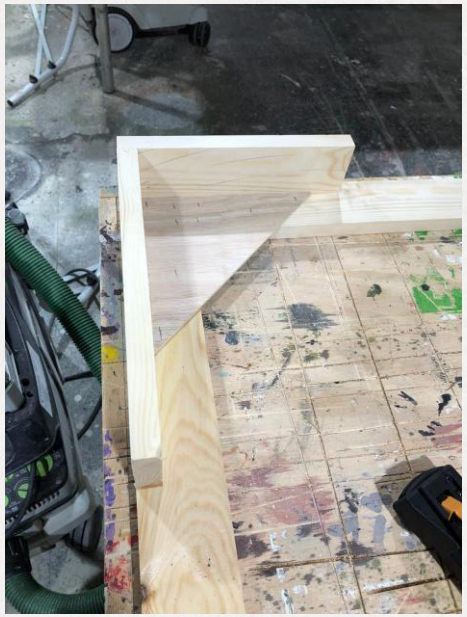
A rectangular ply plate stapled in place



The staple pattern on a triangular plate







Using 3x1 off cuts to guide the placement of the ply plates

Sizing the flats

As Cam and Anne continued to secure the ply plates to the flats, I began preparing the fabric to be glued to the frames.

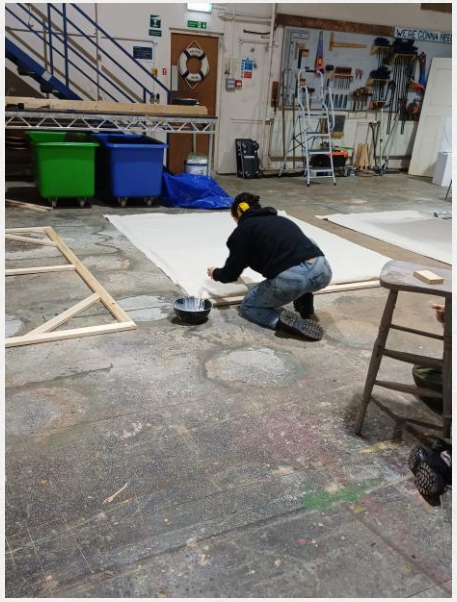
Once a frame was completed, we moved it to the floor where there was enough space for the flats and fabric to lie flat. I placed the fabric over the frames and cut it roughly to size with a sharp blade.

Next, we stuck the canvas down by applying watered down PVA wood adhesive along the rails and stiles, then made sure to apply plenty of pressure onto the canvas on the stiles and rails so it would properly adhere, we allowed this to dry over night. The correct consistency for the glue and water mix is double cream, thick enough to cover your finger if you dipped it in, but not too thick that it doesn't run off your finger. The next day, we cut the excess material off with a Stanley knife about 3mm in from the edges of the flats. This stops the flat from getting damaged when it is moved around like getting dragged on the floor.

We sealed the edges of the canvas with neat glue, which stops fraying and makes sure the canvas will stay stuck to the edges. The next step is sizing the flats which is the process of making the canvas taught.

This was done using watered down PVA again. This time we worked in teams to make sure to apply the solution quickly. We would start at one end and use a large filling in brush in different directions to work the glue solution into the fibres of the fabric. It would dry quickly and the results would kick in as soon as you began, so it is important to work in teams and make a plan first on how you will cover the flat – we would start at either end of the top of a stile and work our way down the flat in pairs. As the glue dries, it stretches the fabric making it taught, the glue mix also serves as a prime layer for painting.





Applying the glue/ water mix to the stiles and rails



The glued frames left overnight to dry



We found some didn't adhere very well, so we added more glue to secure the canvas to the frame

Sizing the flats



I trimmed the excess while Annie and Cam used neat glue to seal the edges of the canvas material



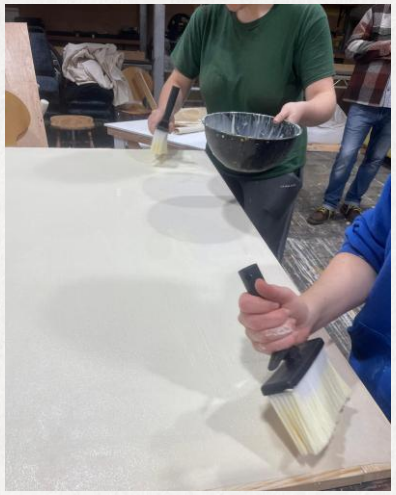
Trimming 3mm from the edge of the flat





A close-up of Cam sealing the edges, also making sure there were no glue lumps





Applying the glue water mix to the face of the canvas to harden it

Before and after of sizing the flats

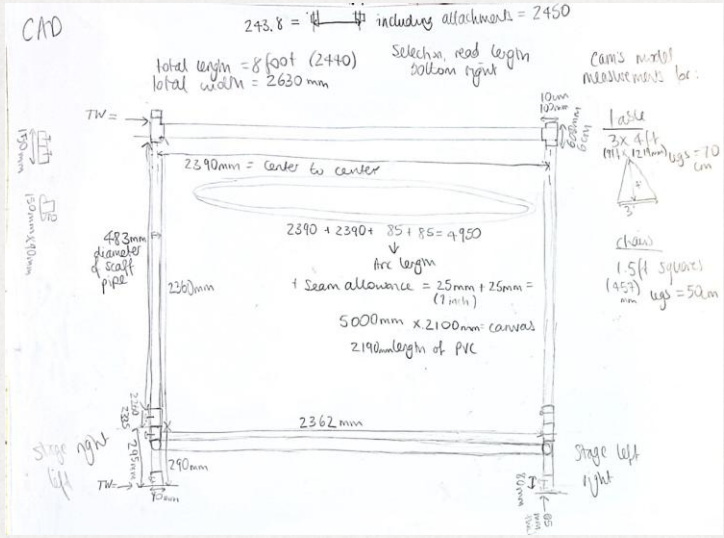






A sized canvas flat after drying over night

Using CAD to determine the size of the canvas



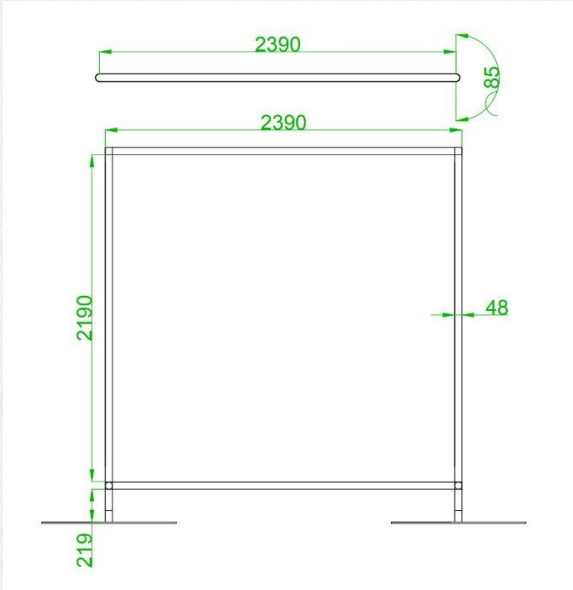
It wasn't just our four flats that needed painting, we also needed to paint the back cloth which will sit on the scaffolding frame as a loop. Once our canvassed flats had dried, we moved them to the workshop benches. Then we cleared and swept the floor ready for painting the backdrop. At this point, I went back down to room H007 to double check my CAD drawing and measurements, I wanted to make sure I was completely accurate, or we could have some issues later down the line with getting the back cloth to fit the frame.

I measured the width of the frame from the outer edges of the scaffolding pipe – not including the coupler as this isn't what the PVC piping would be fitted to. With assistance, back in the design room, I drew the shape of our scaffolding in CAD. At first, we were going to make the shape with the arc tool, but I thought it would be easier to make it out of two circles then drawing lines between the two.

Using the circle tool, Dave entered the diameter of the scaffolding pole (a standard scaffolding pole is 48.3mm in diameter with an inner diameter of 1 ½ inches) then copied this shape to create two of them at the final width of the structure minus the widths of the scaffolding pole. Then I used the snap tool and turned off every snap mode apart from 'tangent' to connect the two circles at the top and bottom with the line tool. Alternatively, you could find the mid point of each circle then offset this line to the ratio of the scaffolding pipe.

Then, I realised these measurements didn't include the PVC piping that will sit over the scaffolding which is 85mm in diameter. This was added using the circle tool to make the correct size of the PVC pipe over the scaffolding pole with the inside line then trimmed off.

Then, using the 'Unit length' function, we added up the two lines (the length of the scaffolding 2390mm x2) and arcs (width of the scaffolding and PVC 85mm x2) that made up the outline of our rotating backdrop then added 50mm (for 2x 25mm of seam allowance) to get our final length of canvas needed = 5000mm. The top right image was my initial sketch and workings out of the scaffolding and Canvas size and in the screenshot below is the much simplified CAD version I drew.



Preparing the fabric for the scrolling backdrop

After sweeping the workshop floor, we laid down the canvas for the backdrop – this would be sewn together to create a seamless loop of scenery. We prepared our fabric by measuring 5000mm lengthways. We ordered material with a width of 3000mm which was the width we needed to hide the 2190mm PVC pipe.

When measuring the fabric, we struggled to make straight lines, we used a large set square but didn't have a measuring stick as long as the width of the fabric. So, for marking the different areas or walls of scenery, we used two tape measures at either side of the long edge of fabric, then drew a straight line using a piece of softwood. We realised these pieces of timber weren't necessarily straight, as they can bow or bend, so we switched to using a rail for a rail saw, checking it was square with the fabric at both ends before marking our backdrop. For the longest measurement: the 5m of fabric - we used a chalk line and the grid marked on the floor of the workshop to mark our measurement.

Annie cut the fabric with a sharp Stanley blade. We had planned to rip it, but it began tearing in the wrong direction. This happened because woven fabrics rip cleanly along the weft once a cut is made in the selvedge. However, we were cutting along the warp instead. You can tell it was the warp because it has more give than the weft and stretches more easily. Once Annie cut out the size of the fabric, we nailed it to the workshop floor with 25mm long nails and a hammer, working as a team to fix it down diagonally along the material edge from corner to corner. We placed these nails about a hand width apart to keep the fabric taught.

Lastly, we applied watered down ROSCO Supersat white, as primer for the canvas. We had planned to use just emulsion for all our painting as it was much cheaper than industry grade pigments like Bristol and Rosco. These are best for a canvas as the paint sits in the fibres, allowing the fabric to move without cracking the paint, emulsion tends to sit on top of the material and can become worn and crack when manipulated, which is what our backdrop will be doing. So instead, we used leftover Rosco and Bristol paints where we could.



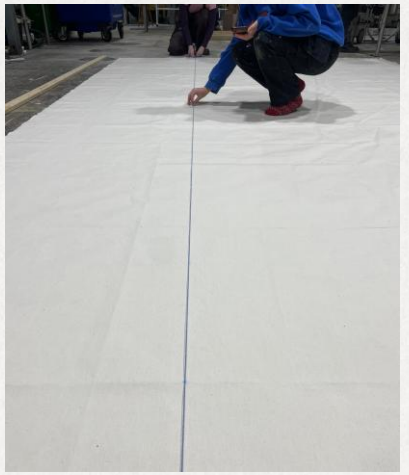
Using 25mm nails to pin the fabric to the floor, this keeps the fabric taught and stops it shrinking as the paint dries

The canvas material ripping in the wrong direction





Initially using timber to make straight lines before switching to the rail saw



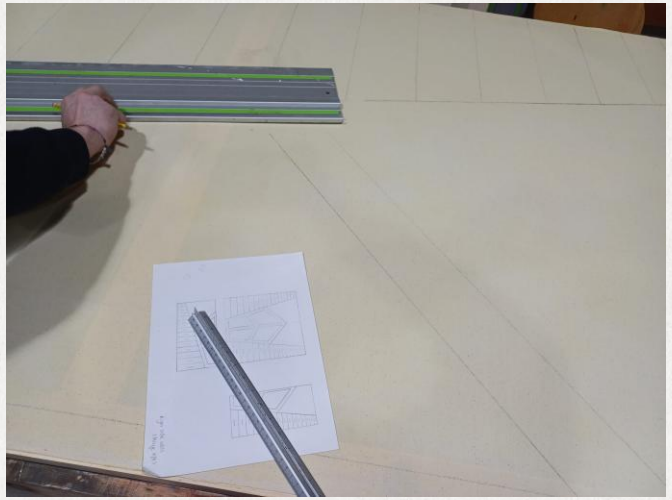
Using a chalk line to create a straight line

Painting the flats and fabric

As this was a fast-paced project, a lot of the steps in the process were overlapping to best use the time we had left to complete our set for our presentation. The evening Cam and I spent scaling up their Scenic art design and painting the refined model, Annie began to mark out the scenic art designs onto the flats ready to be painted the next day.

We began marking up the back cloth in the workshop the next day and realised it wasn't matching the design. We found we had made a mistake in scaling up the drawing, which was easily done as we were working across 1.25, 1.10 and 1.1 scale. So, Annie and I began painting the flats whilst Cam redrew the back cloth design in scale, then marked this up with Charlie onto the back cloth.

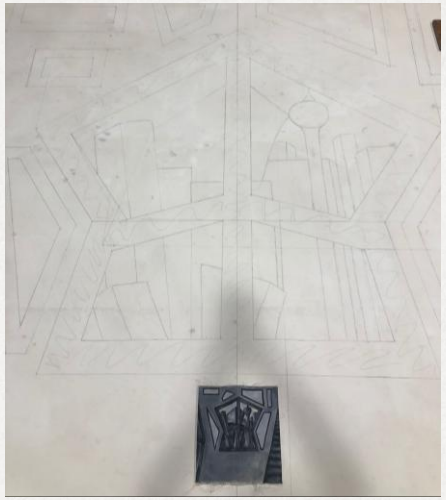
Annie and I began painting on the smaller flats, mixing different shades of grey from the emulsion black and white paints. Emulsion was okay for these canvas flats as we had a primed layer of PVA and water, and the canvas on these flats wasn't going to move like the rotating backdrop. These smaller flats had half of a door frame then a ladder-like shape that got smaller as it went upward to look like filing drawers. On these flats, we needed lots of straight and accurate lines, once Annie and I had painted the background colour of the flat, we painted the filing drawers in alternating grey shades then allowed these to dry. To outline them in black, we used masking tape as a guide.





Annie and Rob marking out the design on the flats using Cam's 1.25 scale drawing





Cam and Charlie doing the same on the back floor cloth, Cam using their refined scenic art model as reference, as there was an error in the 1.25 scale drawing

Painting the flats and fabric

Some images of Annie and I painting the 2440x1220 flats



Mixing our various shades



Filling in the background first



Using masking tape to get a straight line from the door frame to the drawers

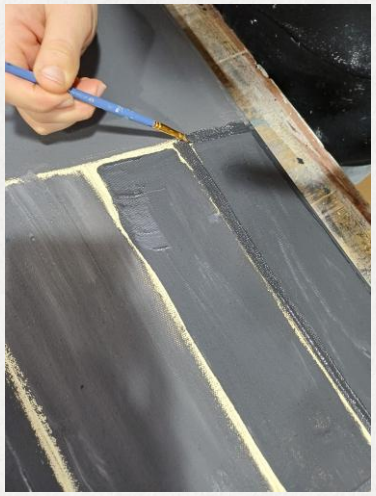


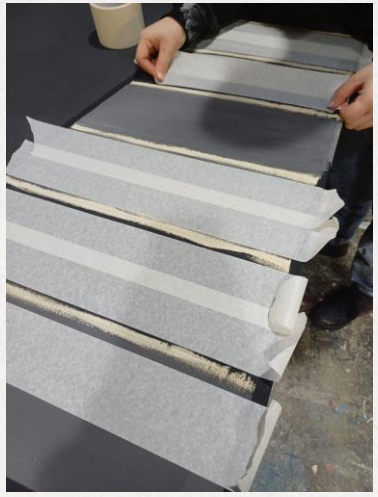
Applying one shade at various intervals to break up the filing cabinet

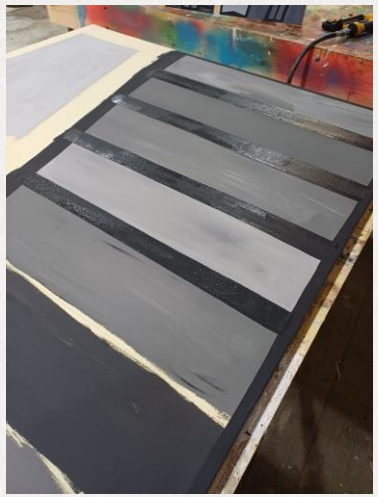




Using Dave's flat liners for precise application

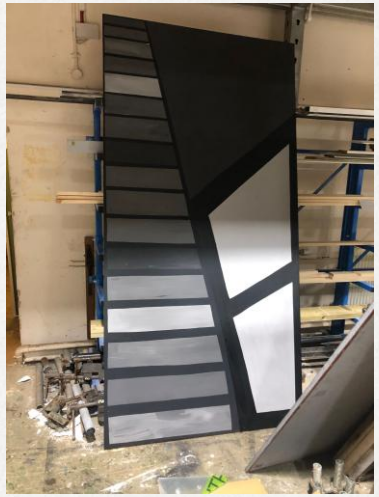






Using masking tape to quicken the process of our black outlining







The almost completed 8x4 flats, just missing drawer handles

Painting the flats and fabric

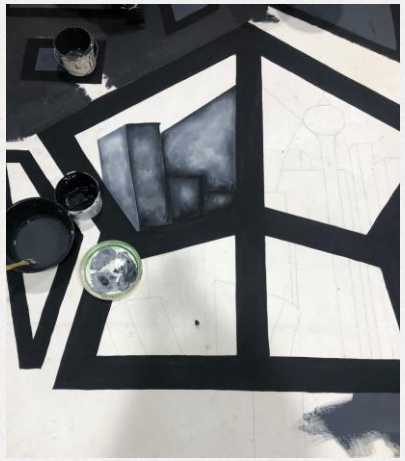
Since we had a lot of ground to cover, we enlisted the help of third years Jim and Ash. Using our painted model as reference, they mixed the grey background colour of the walls using Rosco's super saturated white and black and painted the canvas pinned to the workshop floor. Cam continued to mark up and paint the cityscape in the centre window of the backdrop and Annie and I continued to paint the smaller flats. We were using a combination of 3-inch laying in brushes on the larger areas like the background colour of the walls and smaller 1-inch flat liners for the door frames and at times a small brush used for painting a model to apply colour to the tight corners of a window or picture frame.



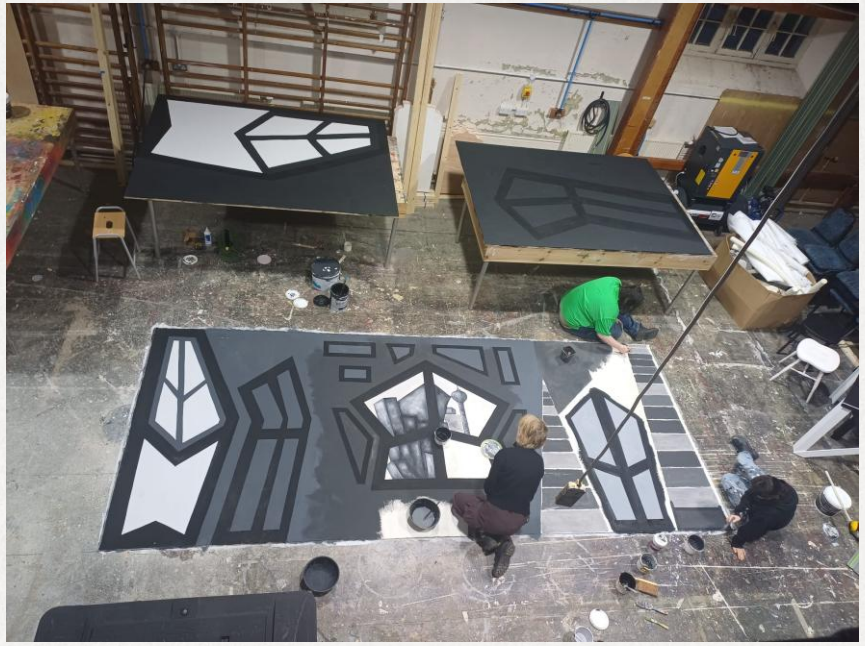
Jim and Ash helping us by painting the right side of the back cloth



★



A close up of Cam's cityscape



Here you can see where the shades of grey on the flats and cloth backdrop didn't match, as explained further on the next slide. We were able to cover this up later with dry-brush shading

★ I began work on the back cloth by using the leftover shade used by Jim and Ash to continue the wall. I thought we would run out of this so I tried to apply it symmetrically at the edges of the canvas so it would look intentional.









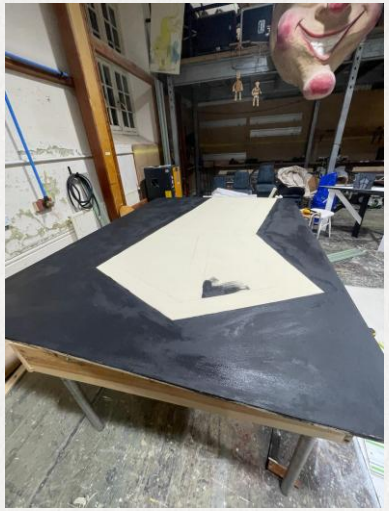
The different stages of the painted back cloth

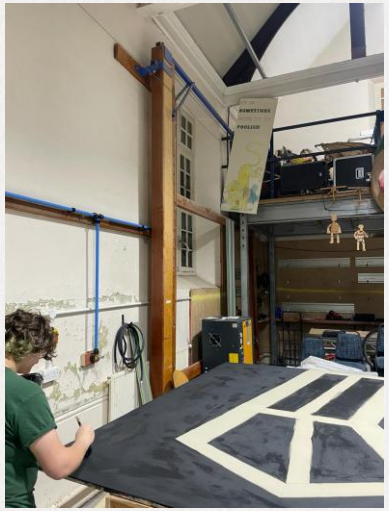
Painting the flats and fabric

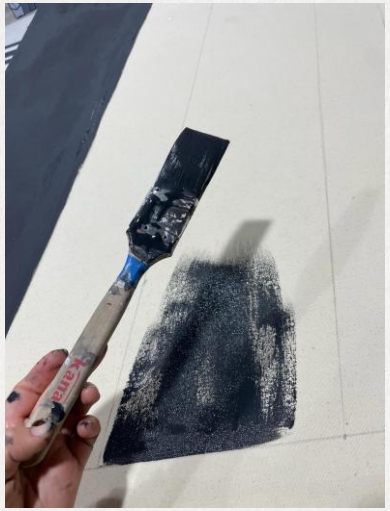
Once Annie and I finished painting the smaller flats, we stood these up in the workshop so we could lie the larger 1830x2440 flats down one at a time, across two work benches for painting. We needed to recreate Jim and Ash's shade of the grey that they painted onto the back cloth, onto our flats. We found this challenging as we were using Emulsion on the flats and Bristol or Rosco scenic art paints on the back cloth. This is because we had planned to paint everything with emulsion so we could afford enough paint for the amount of coverage we needed, but switched to using a small amount of left over Bristol and Rosco's for the back cloth as it was better suited to canvas material.

The emulsion is not as good in quality as the Bristol and Rosco paints and it was very hard to match their shades as they used different under tones - the Rosco's black had a blue hue to it, and we struggled to recreate the exact shade with our black and white emulsion. We ended up running out of the scenic art pigment when painting the back cloth, so we used emulsion instead and disguised the mismatched shades by blending them and dry brushing over all of the 'wall' to make it look a little more cohesive.

The larger flats were more-simple to paint as they had less detail, but it was a time-consuming effort to cover them. We began with the background colour then added the window-pane of the glass partitions and lastly the black door and partition fames. We were using a combination of laying in brushes and Daves higher quality 38mm flat liners, which could produce solid and accurate lines.







Filling in the background colour first





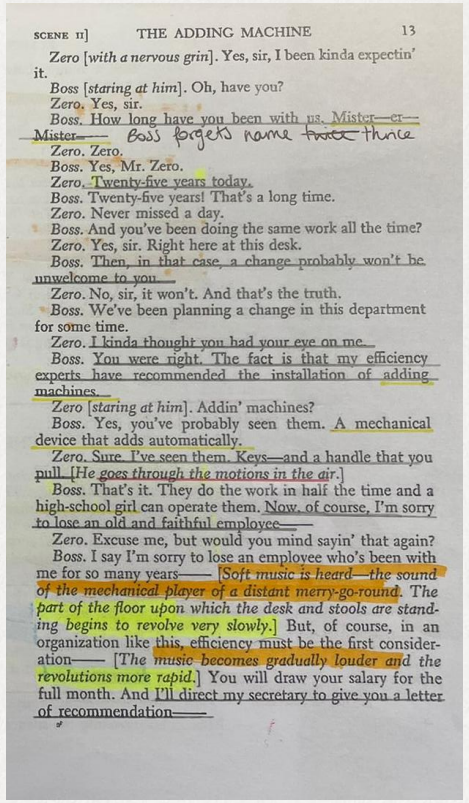
The finished 2440x1830 flats

Digital title Cards

The German Expressionist movement occurred before the breakthrough in sound technology in the late 1920s. The ‘talkie’ revolution was the rapid shift from silent films to the use of synchronised sound, sparked by The Jazz Singer directed by Alan Crosland (1927). Inspired by the silent films of the German Expressionist era, we decided to use title cards in our film.

We underlined in pencil the dialogue that we wanted to put onto title cards. It would have been great if we had more time to make these dialogue cards by hand as they would have done at the time. But, to save time I did them digitally so I would have one less thing to do later in the edit.

Dialogue underlined in pencil that we picked out for the title cards



SCENE II] THE ADDING MACHINE 13

Zero [with a nervous grin]. Yes, sir, I been kinda expectin' it.

Boss [staring at him]. Oh, have you?

Zero. Yes, sir.

Boss. How long have you been with us, Mister—er—Mister— Boss forgets name twice

Zero. Zero.

Boss. Yes, Mr. Zero.

Zero. Twenty-five years today.

Boss. Twenty-five years! That's a long time.

Zero. Never missed a day.

Boss. And you've been doing the same work all the time?

Zero. Yes, sir. Right here at this desk.

Boss. Then, in that case, a change probably won't be unwelcome to you—

Zero. No, sir, it won't. And that's the truth.

Boss. We've been planning a change in this department for some time.

Zero. I kinda thought you had your eye on me.

Boss. You were right. The fact is that my efficiency experts have recommended the installation of adding machines.

Zero [staring at him]. Addin' machines?

Boss. Yes, you've probably seen them. A mechanical device that adds automatically.

Zero. Sure. I've seen them. Keys—and a handle that you pull. [*He goes through the motions in the air.*]

Boss. That's it. They do the work in half the time and a high-school girl can operate them. Now, of course, I'm sorry to lose an old and faithful employee—

Zero. Excuse me, but would you mind sayin' that again?

Boss. I say I'm sorry to lose an employee who's been with me for so many years— [*Soft music is heard—the sound of the mechanical player of a distant merry-go-round. The part of the floor upon which the desk and stools are standing begins to revolve very slowly.*] But, of course, in an organization like this, efficiency must be the first consideration— [*The music becomes gradually louder and the revolutions more rapid.*] You will draw your salary for the full month. And I'll direct my secretary to give you a letter of recommendation—



Metropolis (1927) title cards



The Cabinet if Dr Caligari (1920) title cards







Here are some examples of the title cards I made for our film



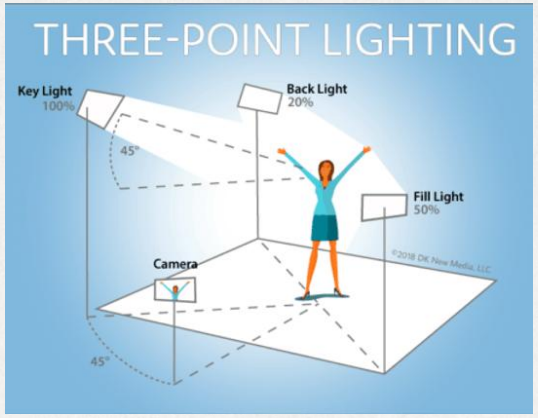
Nosferatu (1922) title card
I was heavily inspired by Nosferatu’s gothic font, I thought its eery mood suited our scene well

Lighting Design

To develop a lighting plan for our film, I began by creating a mood board to capture the atmosphere we wanted to achieve. I then discussed ideas with my group, gathering references and visual inspirations that helped shape the overall lighting design. We decided we would like to implement:

Three-point lighting

This is a classic lighting set up used in filmmaking and photography. Its purpose is to balance the appearance of a subject through using three lights: a key light, fill light and a back light. I have some basic knowledge on this principle and know it's a useful technique to achieve a well lit, even result. The key light is the main light that points toward the subject from a high angle, mimicking the direction of natural sunlight. Then the fill light pushes soft light in from the other side of the camera and key light to balance out the appearance of shadows. The back light is directed at the subject from behind and creates a rim of light, outlining the subject – this separates them from the background and adds depth. I thought that using this technique in our film is a good place to start for a lighting design as it ensures our set and subjects will be seen.



Three-point lighting diagram
Cinemagic (2023)

Vignette effect

Something I noticed when watching Verity (1925) is the use of a Vignette effect, this is where the image fades into the background in a circular shape and doesn't have a definite border. Vignette's can be accidental and caused by the circular lens capturing onto a rectangular piece of film – when the aperture (or lens) is wide open, the corners of the image can darken, blocked by the lens frame. Natural fall off also occurs from a steep angle of light that doesn't hit the whole lens or the distance the lit subject is from the camera – the further away the more light fall-off occurs. A vignette can also be used deliberately as a narrative technique, to guide the viewers attention or enhance the mood of a shot. Anne suggested the use of a vignette effect during the climax of Zero's nervous breakdown, to show that he is focussing on just himself and his emotions at the end of the Boss's speech and tuning him out completely. Instead of implementing this effect in-camera, we thought we could use a profile light to project a circular beam of light which would cause anything outside the spotlight to fade into the background, this could also help us cover up part of the rotating backdrop, since it is being operated manually, it may at times stagger.

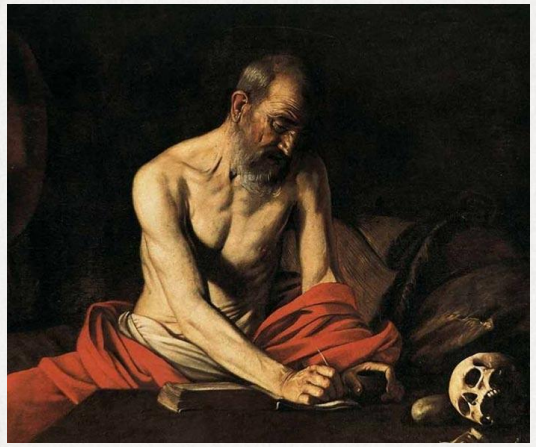

Vignette effect as shown in this still
from Verity (1925)

Lighting Design

Chiaroscuro Lighting

A lighting concept that dates back to the Renaissance art movement and was used by artists like Da Vinci and Caravaggio in their paintings. Chiaroscuro is Italian, and roughly translates to clear or bright (Chiaro) and obscure or dark (Oscuro). It is the use of light and shadow to create contrast, and this is what makes a 2D image pop. The use of Chiaroscuro in film, began in the German Expressionist movement in the 1920s, and has influenced filmmakers ever since. Chiaroscuro can be spotted anywhere where there is very dark low lights and very bright highlights. This effect is achieved by using a singular source of light, positioned at the subject from one angle to create strong shadows, a dark backdrop works best as shown in Caravaggio's works.

This cannot be used at the same time as three-point lighting as its purpose contradicts the other. Three-point lighting is great for creating an even lighting effect whereas Chiaroscuro is a stylistic choice that takes away information from the viewer and builds tension. We can create a more uneven lighting effect as the scene progresses, showing Zeros decent into madness. For this we can use lights rigged from the truss like a Fresnel, on a high power setting. Fresnel's are great for creating a wide wash of light, if we use one to make a Chiaroscuro effect, we won't lose too much of the scenery but can still use one light from a high side angle to cast light on our subject and create strong shadows. With the use of freestanding LEDs, we also have the option of positioning this strong directional light from any angle onto our subjects.



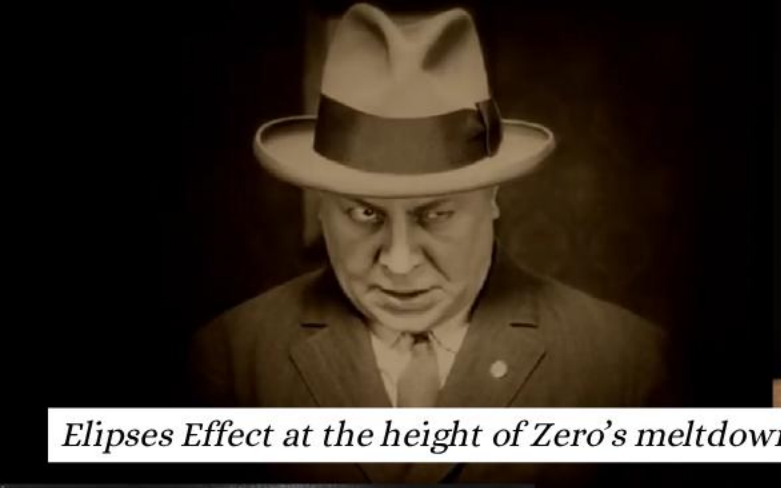
Michelangelo Merisi De Caravaggio, Saint Jerome Writing (1607). Caravaggio used chiaroscuro to create dramatic contrasts of light and shadow, intensifying the emotional impact of his works



F.W. Murnau, Nosferatu (1922) In the German Expressionist movement, artists used strong light and shadow to create intense moods and show the psychological turmoil of characters.



Boris Ingster, Stranger on the Third Floor (1940). The chiaroscuro lighting of the German Expressionist era influenced films that followed. It was commonly used in the American Film Noir movement in the 50s and 60s.



Elipses Effect at the height of Zero's meltdown



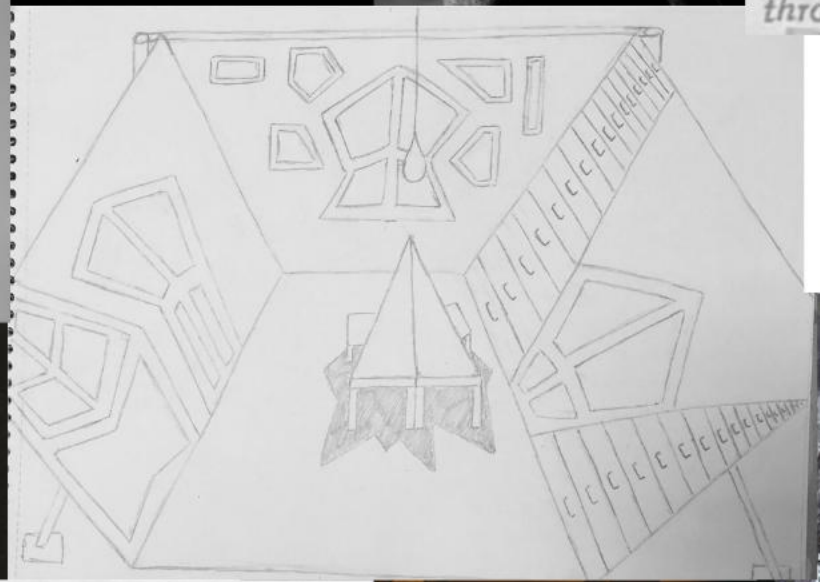




Chiaroscuro lighting







shades and paper sleeve-protectors. A pendent electric lamp throws light upon both desks. DAISY reads aloud figures from







An office in a department store. Wood and glass partitions. In the middle of the room two tall desks back to back. At one desk on a high stool is ZERO. Opposite him at the other desk, also on a high stool, is DAISY DIANA DOROTHEA DEVORE, a plain, middle-aged woman. Both wear green eye-

Flash of light instead of the 'flash of red'







Office setting, daylight coming in from the direction of window

Lighting Mood board

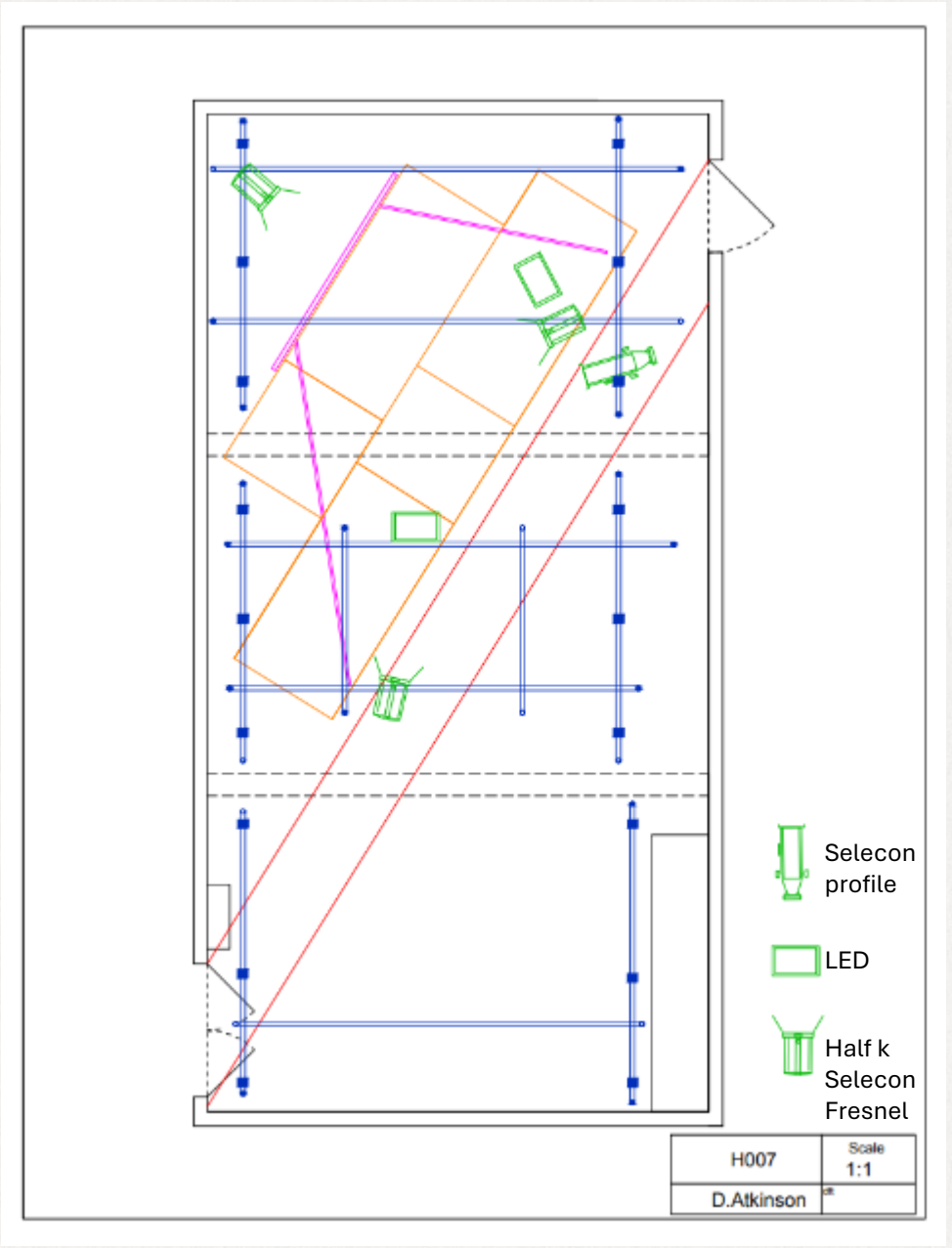
Lighting CAD plan

Using the mood board, I created a CAD lighting plan. This is so I was ready for the next days rigging session in room H007. I decided to plot 3 half K Fresnels (because the space we are lighting is quite small), a profile and 2 LEDs.

As a group, when considering the different lamps we wanted to use, we knew we didn't want anything too stylised like colourful gels or a gobo, as the set and the performance is the main focus of our film. We wanted three points of light to create an even lighting effect for the beginning of the scene which is a mundane day at work for Zero and Daisy – and to make sure you can see the final result of the painted scenery. For the three points of these lanterns, I chose to place one each facing Daisy and Zero from a side angle and one Fresnel behind the centre backcloth to create a wash that comes from the direction of the office window.

To create the Vignette effect, we can use a profile light set to a hard, narrow beam, and Chiaroscuro can be achieved by turning all lanterns down but one or by using one LED panel light to create strong shadows and contrast.

Because we are in a theatre, we will be using a combination of theatre lighting hung from the truss, and, if possible, I would like to use some LED lights from Digital Media. I emailed Brett and Liam from Digital Media to see if I could meet with them to discuss our idea and borrow some of their equipment.



My lighting plan

Borrowed equipment

Here is the correspondence between myself and Liam. Anne and I met with him in person to discuss the best equipment to use on our set and later, he gave me a tutorial on how to use the LED panels and tripod.



Alice Pearson (2403933)
Reply | Reply all | Forward
To: Liam O'Hara
Thu 20/11/2025 15:43

Alice Pearson Design Realisat...
99 KB

Hi Liam,

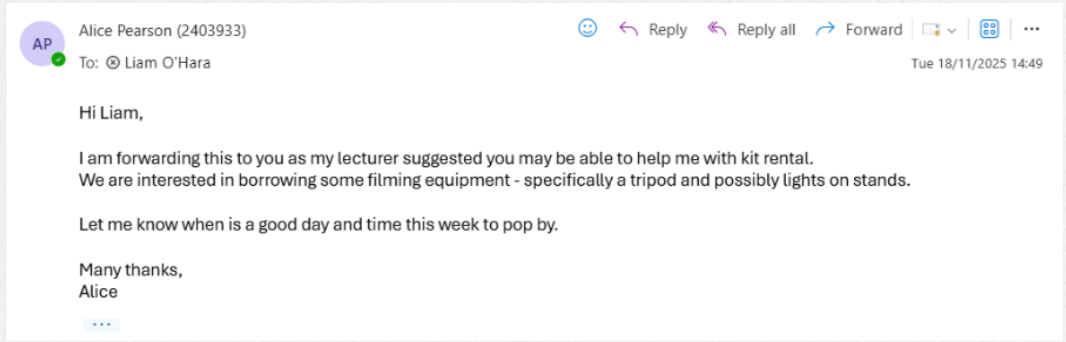
Thank you for meeting with me today. Attached is my Risk Assessment, I have filled it out for all of our risks that don't necessarily apply to the filming equipment. For risks that do, I have put them in bold. Let me know if it's okay or needs any amendments.

I have also filled out the Equipment Booking Form and Conditions of Loan.

Kind regards,
Alice

Alice Pearson
2403933@student.uwtsd.ac.uk

Reply | Forward



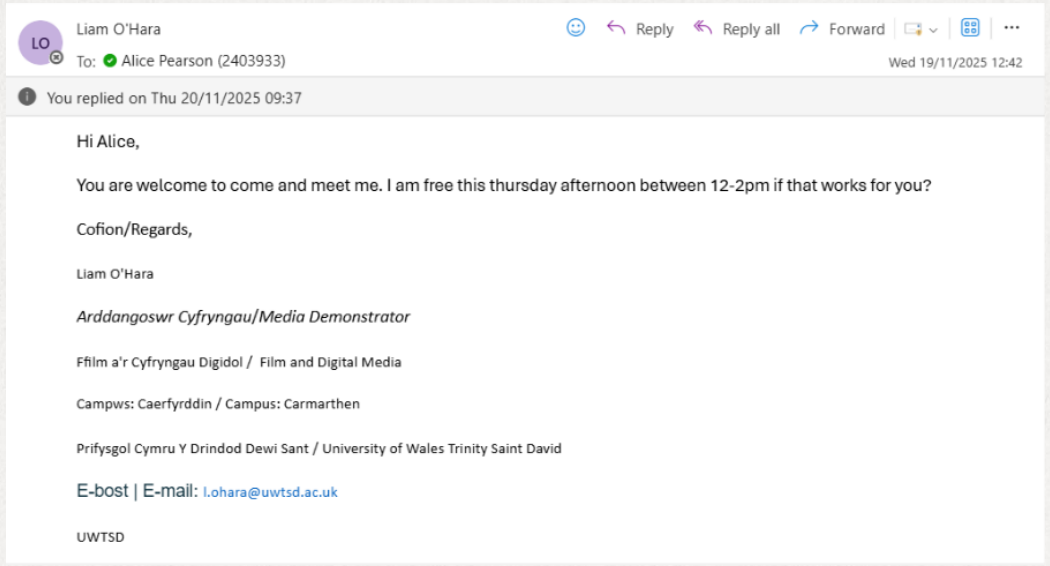
Alice Pearson (2403933)
Reply | Reply all | Forward
To: Liam O'Hara
Tue 18/11/2025 14:49

Hi Liam,

I am forwarding this to you as my lecturer suggested you may be able to help me with kit rental.
We are interested in borrowing some filming equipment - specifically a tripod and possibly lights on stands.

Let me know when is a good day and time this week to pop by.

Many thanks,
Alice



Liam O'Hara
Reply | Reply all | Forward
To: Alice Pearson (2403933)
Wed 19/11/2025 12:42

You replied on Thu 20/11/2025 09:37

Hi Alice,

You are welcome to come and meet me. I am free this thursday afternoon between 12-2pm if that works for you?

Cofion/Regards,

Liam O'Hara

Arddangoswr Cyfryngau/Media Demonstrator

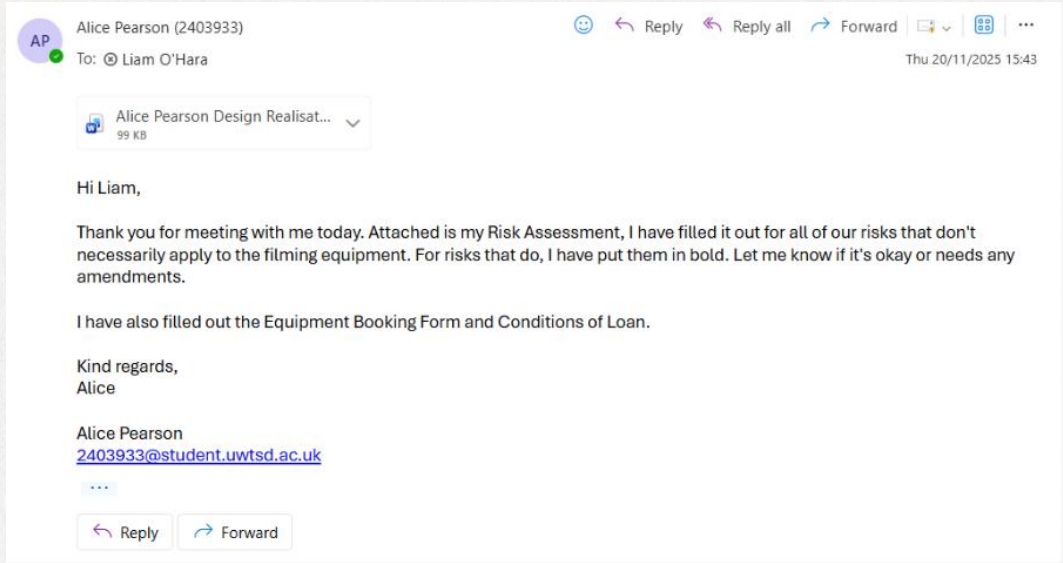
Ffilm a'r Cyfryngau Digidol / Film and Digital Media

Campws: Caerfyrddin / Campus: Carmarthen

Prifysgol Cymru Y Drindod Dewi Sant / University of Wales Trinity Saint David

E-bost | E-mail: l.ohara@uwtsd.ac.uk

UWTSD



Alice Pearson (2403933)
Reply | Reply all | Forward
To: Liam O'Hara
Thu 20/11/2025 15:43

Alice Pearson Design Realisat...
99 KB

Hi Liam,

Thank you for meeting with me today. Attached is my Risk Assessment, I have filled it out for all of our risks that don't necessarily apply to the filming equipment. For risks that do, I have put them in bold. Let me know if it's okay or needs any amendments.

I have also filled out the Equipment Booking Form and Conditions of Loan.

Kind regards,
Alice

Alice Pearson
2403933@student.uwtsd.ac.uk

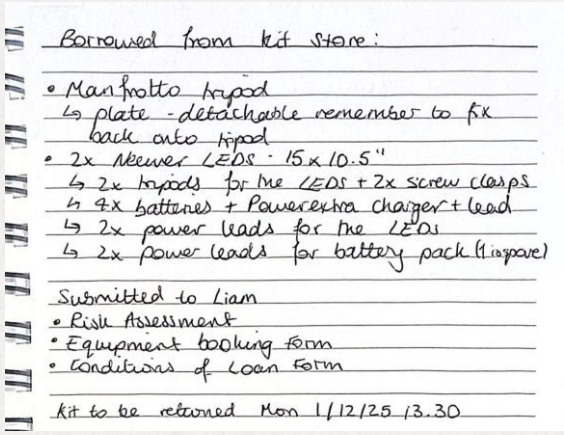
Reply | Forward

Borrowed equipment

From the equipment store, I borrowed a Manfrotto camera tripod as we planned to film our scene all on a tripod in theme with German Expressionist cinematography. Films of the Expressionist era were mostly shot on tripods because early film cameras were very large and heavy, making them difficult to move. They also needed to stay steady because the film stock required long exposures, and any movement would make the footage unusable.

I also borrowed Neweer LED panels on tripods, which can be positioned wherever needed for each shot, giving us more flexibility than relying solely on the high-angled lighting in the theatre. These panels allow you to adjust the Kelvin, which is a measure of a light's colour temperature - lower Kelvin produces warmer, yellow-orange tones, while higher Kelvin produces cooler, blue tones. For shooting, we will stick to a tungsten shade to match the Fresnels and profiles rigged in the space. Since our film will be edited to appear without colour, like our set, the exact temperature of the lighting isn't critical. However, it is still useful to understand how different lighting shades can change the look of an image and suggest different locations or moods.

A record of the equipment so I would be able to make sure I return everything







A LED panel on a stand



A tripod for Anne's camera

I requested rechargeable batteries for the LEDs so they wouldn't need to be connected to a power source. This makes them easier to adjust and move around the space between shots.



The back of the LED panel where you can plug in batteries and adjust the Kelvin and intensity of the light



The panel set to 3200K



The panel set to 5600K

Rigging the lights

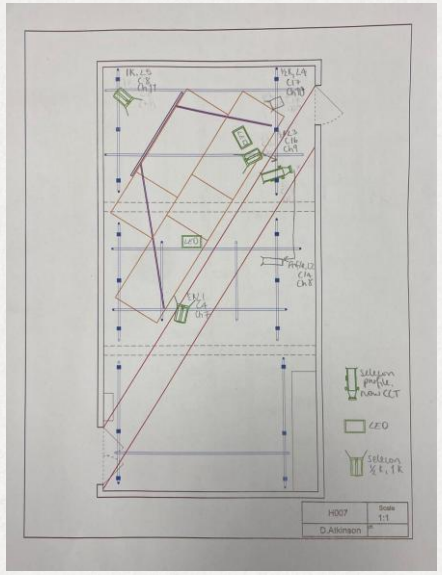
I worked with Ant and Mary from the other group, to rig both groups' lights. For Mary's lighting plan, I put the lights on the truss whilst Mary directed me on where to point the lanterns and Ant operated the lighting desk, assigning each light to a channel.

For my lanterns, Mary placed them on the truss whilst I stood in the space, using our mark up on the floor and my CAD drawing to direct her where to focus the lights. Earlier in the week, my group had brought down our lanterns from Y Llwyfan which included half k Fresnels and a profile, with a couple of spares of both

We set up the lighting desk and had a dimmer for each group, and during the rigging process made sure to note the circuit (number next to the plug socket on the truss) to the channel (number marked on each socket of the dimmer).

For my Lighting plan, Mary hung the half K lanterns first. For the Frensel at the top right of my plan, I couldn't decide on which direction the light should be positioned at, even with the mark up on the floor and my digital drawing, I found it quite hard to picture, so I decided to add an extra half K to the truss, one at where I had planned to place it and one further into the corner of the room so we had options. We will focus the lights again properly once the scenery is in place, as that way we know if the lanterns are in the right position.

Since I had used all the half Ks we brought down on the front of the set, I used a 1K Fresnel behind the backdrop, this wasn't intentional but still worked for my lighting design, as the idea behind the position of this lantern was to mimic natural daylight streaming through the window. Like the other lights, we can focus this once we have the scenery in the space, to decide how strong we want this light and which direction to point it at the floor – this can communicate the time of day by decreasing it in power and altering the beams direction to a side-on angle as the scene develops.



Pencilled CAD drawing that I printed for the rigging session with Mary and Ant



Rigging and focusing Mary's lanterns

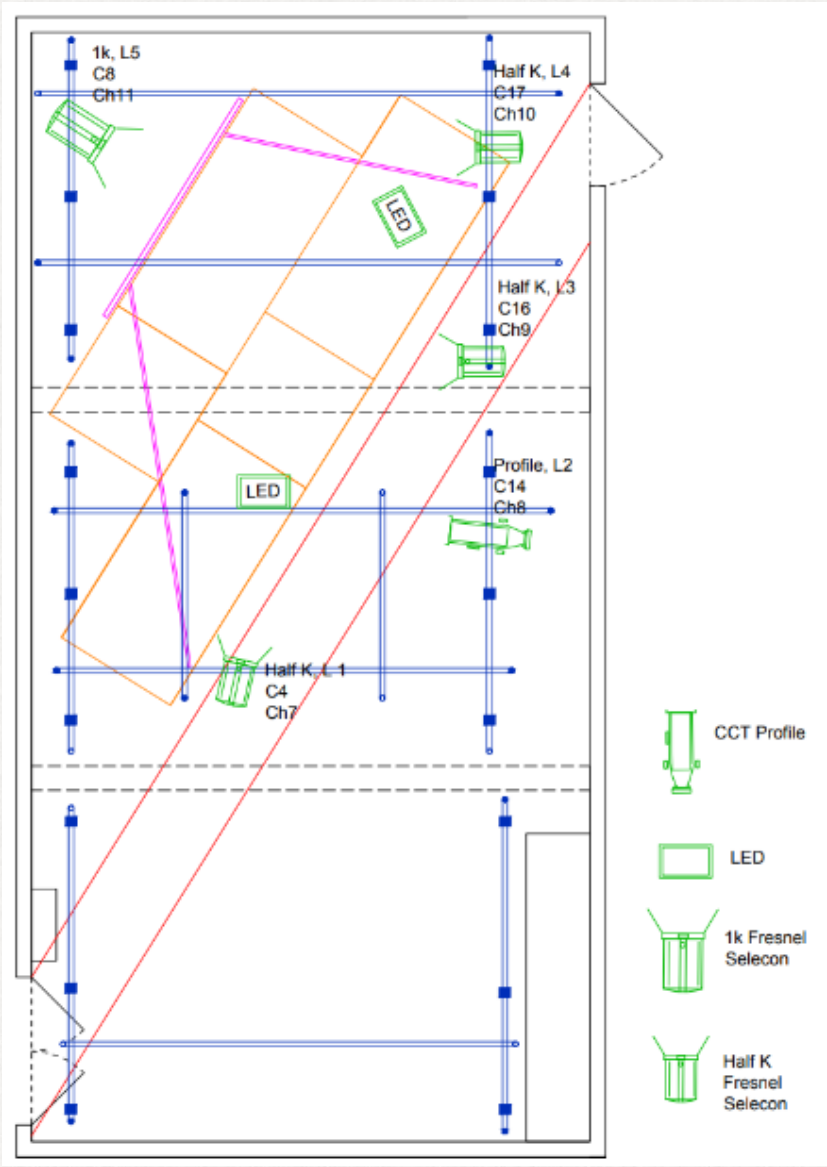


My groups lights plugged into the dimmer, I noted the name, placement, circuit and channel number of each light onto my printout



Mary rigging my lanterns

Updated CAD Lighting plan



My updated lighting plan. After the rigging session, I improved my lighting plan in AutoCAD to update the lighting placements and label the names, circuit and channel number of each light.

Risk Assessment

In order to borrow filming equipment, Digital Media require a Risk Assessment for the filming process. Using their template, I created a risk assessment that addressed the safety and security of the borrowed kit (in bold), as well as the risks involved in each stage of our process - from the get-in to room H007 through to the get-out. This included tasks such as using paint and glue, which contain harmful substances that shouldn't be used in an enclosed space like the black box theatre without ventilation, as well as common risks involved in moving scenery and rigging the equipment, such as working at height and lifting heavy objects.

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Risk Assessment Form – Part A

Name & Production Name: Your name & name of the film?	Alice Pearson Design Realisation	**Module:**	ADMA5008
Local Emergency Services Contact: E.g (local) Police, Fire service etc **(not 999)**	Dyfed Powys Police: 01267 222020 Carmarthen Fire Station: 0370 606 0699		
Start date	24/11/25	**End date**	1/12/25
Distribution *Who gets a copy of the assessment*	Dave Atkinson		
Outline of risk assessment *Summary of what is proposed in terms of sequences and set ups.*	We are using room H007 as a filming studio, to shoot our actors within our built set. We have a sequence of 10 shots with 3 set ups – two medium shots facing in opposite directions and a wide shot of the whole set – all with the camera on a tripod to emulate German Expressionist filmmaking.		
Team members / experts / contractors / contributors etc. *List those involved*	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field		
Locations *Outline locations involved – indicate any which are hostile environments*	Halliwell, (room H007)		
Assessor Name / Signature	Alice Pearson	**Date completed**	20/11/25
Authoriser (if not Assessor) Name / Signature		**Date authorised**	

Hazard list – *select your hazards from the list below and use these to complete Part B*

Situational hazards	Tick	Physical / chemical hazards	Tick	Health hazards	Tick
Assault by person		Contact with cold liquid / vapour		Disease causative agent	
Attack by animal		Contact with cold surface		Infection	
Breathing compressed gas		Contact with hot liquid / vapour		Allergic reaction	✓
Cold environment		Contact with hot surface		Lack of food / water	
Crush by load		Electric shock	✓	Lack of oxygen	
Drowning		Explosive blast		Physical fatigue	✓
Entanglement in moving machinery		Explosive release of stored pressure		Repetitive action	
High atmospheric pressure		Fire	✓	Static body posture	
Hot environment		Hazardous substance	✓	Stress / anxiety	
Manual handling	✓	Ionizing radiation		Venom poisoning	
Object falling, moving or flying	✓	Laser light		Toilet access	
Obstruction / exposed feature		Lightning strike		**Environmental hazards**	
Falls from height	✓	Drone strike		Waste substance released into soil / water	
Vehicle impact / collision		Noise		Waste substance released into air	
Trip hazard	✓	Non-ionizing radiation		Physical damage	
Sharp object / material		Stroboscopic light		Litter	
Shot by firearm		Vibration		Nuisance noise / vibration	
Slippery surface		**Managerial / organisational hazards**		**Equipment safety**	
Trap in moving machinery		Management factors (lack of communication, co-operation, co-ordination and competence)		Storage	✓
Additional Hazards		Communication		Transportation	
		Scheduling		Leashing/mounting/attachment.	
		Competence	✓	Manual handling	
		Organisational planning		Housing	
		Weather forecast		Security	✓
				International	
				Flight operations manual for drone	

Risk Assessment

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Risk Assessment Form – Part B

Activity[1] – Each individual activity you are proposing:			**Location** – where this activity will take place:	**Dates / times**:
Rigging lights Painting canvas Setting up the set Filming			Halliwell (room H007)	24/11/25 – 01/12/25
Hazards[2] List what could cause harm from this activity *e.g. falls from height, trip hazard, fire, etc.*	**Who exposed** List who might be harmed from this activity *e.g. staff, contractors, contributors, public, etc.*	**Risk**[3] For each hazard, decide level of risk as if you were to do the activity without your controls	**Control measures** For each hazard, list the measures you will be taking to minimise the risk identified *e.g. appointing competent persons, training received, planning and rehearsals, use of personal protective equipment, provision of first aid, etc.*	**Risk**[3] For each hazard, decide level of risk once all your controls are in place
Manual Handling	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field	Medium	For moving heavy equipment such as the Steeldeck and flats, this will be done with two or more people as needed. Everyone in the studio will be wearing the correct PPE – Steelcap boots	Low
Object falling	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field Sarah Gardner Mary Leng Alaya Kow Eva Bible Ant Burns Dave Atkinson	Medium	All lights rigged to the truss will have the safety chain applied as well as a hand-tightened clamp.	Low
Falls from height	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field	Medium	**We will be using a ladder. When using a ladder, one person will be at the bottom to steady it. The person on the ladder will remain 3 points of contact.**	Low
Trip hazard	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field Sarah Gardner Mary Leng Alaya Kow Eva Bible Ant Burns Dave Atkinson	Medium	**All electrical wires will be taped down with high visibility electrical tape.** Steel decks will have a white outline with tape.	Low
Electric shock	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field	Medium	**We will make sure equipment is away from water** **We will make sure power is off when plugging and unplugging equipment from an outlet** **We will check all cables for damage before using them**	Low
Fire	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field Sarah Gardner Mary Leng Alaya Kow Eva Bible Ant Burns Dave Atkinson	Medium	**Power will be switched off when we are not in the room** **We will keep heat sources away from flammable material** We will fire-proof the set	Low
Hazardous substance	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field Sarah Gardner Mary Leng Alaya Kow Eva Bible Ant Burns Dave Atkinson	Medium	When using hazardous substances like the Copydex and Emulsion paint, we will ensure to ventilate the space with open doors and windows.	Low
Allergic reaction	Alice Pearson Anne Hyde Cameron Hobby Charlie Field	Medium	Actors will be wearing make up that will be patch tested 48 hours ahead of the shoot.	Low
Physical fatigue	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field	Medium	We will take regular scheduled breaks throughout the working day.	Low
Equipment storage	Alice Pearson	Medium	**The shooting location is walking distance from my accommodation where it will be stored in a locked room over night and when not needed on set.**	Low
Equipment security	Alice Pearson	Medium	**I will be responsible for the handling and transportation of equipment. It will be stored in my locked room over night and when not needed on set. When it is on set and not being used i.e. over lunch, it will be stored in a secure room where possible, if not I will take it back to my accommodation.**	Low
Competence	Alice Pearson Anne Hyde Cameron Hobby Annie Picton Charlie Field	Medium	**Those responsible for the equipment will have an induction in using the equipment.** We will never work alone in the space.	Low

Continue on separate sheet if necessary

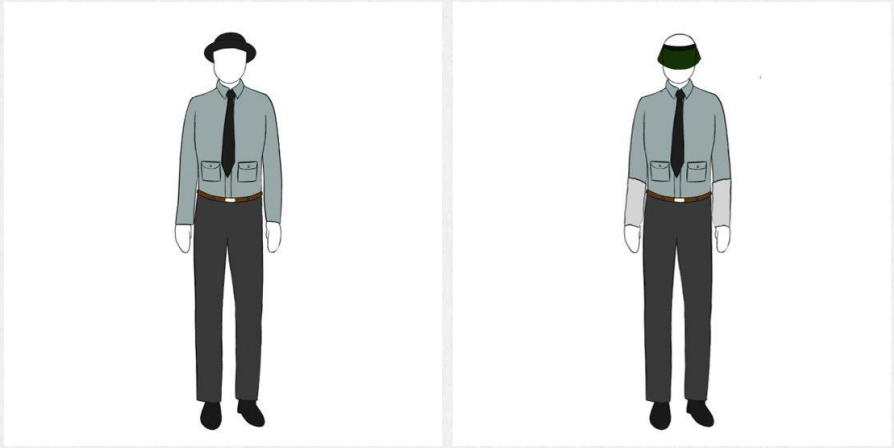
1 – complete separate table for each activity 2 - from hazard list in Part A 3 - from risk matrix in Part A

Costume Design

As part of our design process, Anne produced costume drawings for Zero, Daisy and the Boss based off our character mood boards. From there, Anne researched typical office wear from the early 1920s, focusing on fabrics, common garments and stylistic details. Using this research, Anne developed the costume design for Mr Zero, incorporating the derby hat, green eyeshades and paper sleeve protectors mentioned in the stage directions. The final costume stayed close to their design, though we substituted a lighter shirt without the lower pockets based on what was available in the costume store, and added a blazer to reflect Mr Zero's hope for promotion.

Anne also researched women's office wear from the 1920s. Though sources were more limited for information on what women wore to work at the time, Anne found that women typically wore ankle-length skirts with high-necked, long-sleeved blouses or simple dresses. Anne designed Daisy's costume as a blouse-and-skirt combination, again including the straw hat and green eyeshades from the script. The final costume remained very similar to Anne's design, with adjustments based on available pieces, such as a shorter skirt, added tights, and a blazer for a smarter appearance.

For the Boss, Anne looked at typical attire for senior office staff in the 1920s, who often wore three-piece suits made from fabrics like corduroy or moleskin. Anne's design featured a suit, waistcoat, shirt and trousers, which closely matched what we sourced. When none of the waistcoats in the costume store-room fit, Anne used their own, which wasn't period-accurate in colour but won't be noticeable in black and white.



Mr Zero's costume design by Anne



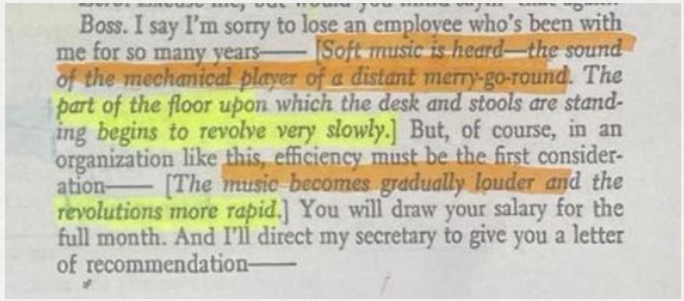
Daisy's costume design by Anne



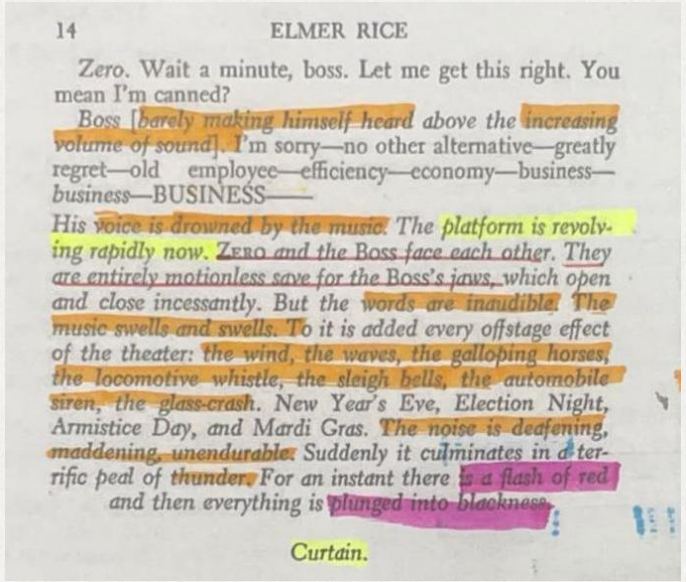
The Boss costume design by Anne

Sound Design

Throughout our design process, Cam had an interest for designing the sound for our film and worked to put together a cue list on QLab for our presentation and film using sound effects downloaded from YouTube. As a group, we thought the sound effects listed in the stage directions toward the end of the scene were vital for building this crazed mentality that Zero enters after his firing. Cam focussed their approach around this section of the script, where the revolve begins to rotate and sound effects build to become overwhelming. I made sure to think about where to place my profile lighting cue so that the sound, lighting and rotating back drop are in sync.



Boss. I say I'm sorry to lose an employee who's been with me for so many years—— [*Soft music is heard—the sound of the mechanical player of a distant merry-go-round. The part of the floor upon which the desk and stools are standing begins to revolve very slowly.*] But, of course, in an organization like this, efficiency must be the first consideration—— [*The music becomes gradually louder and the revolutions more rapid.*] You will draw your salary for the full month. And I'll direct my secretary to give you a letter of recommendation——



14 ELMER RICE

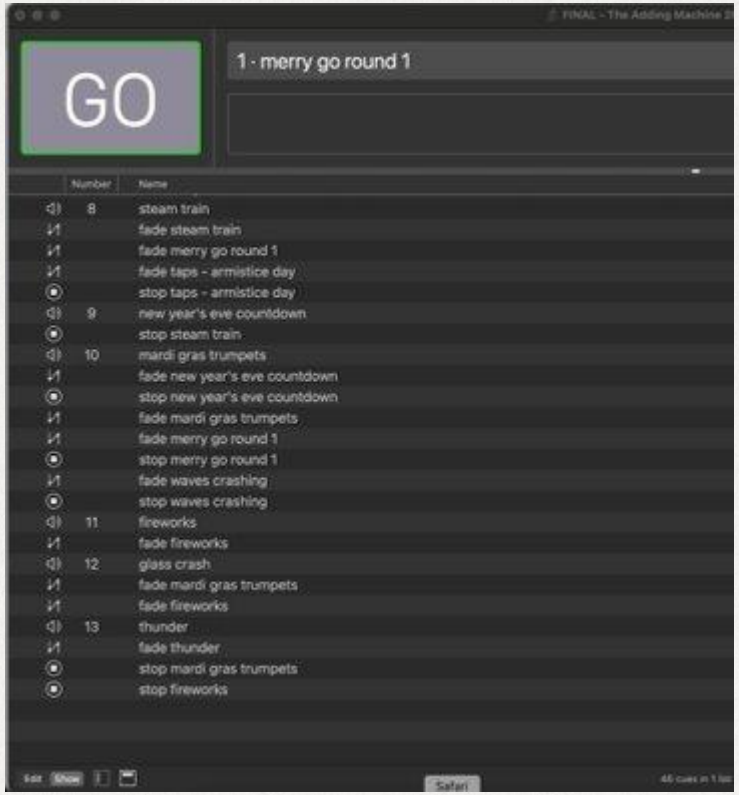
Zero. Wait a minute, boss. Let me get this right. You mean I'm canned?

Boss [*barely making himself heard above the increasing volume of sound*]. I'm sorry—no other alternative—greatly regret—old employee—efficiency—economy—business—*business*—BUSINESS——

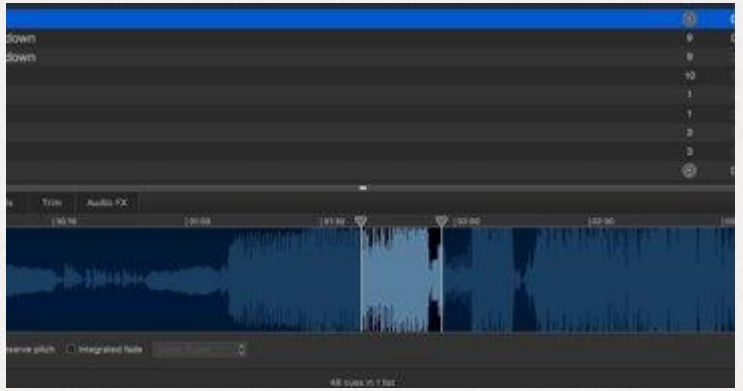
His voice is drowned by the music. The platform is revolving rapidly now. Zero and the Boss face each other. They are entirely motionless save for the Boss's jaws, which open and close incessantly. But the words are inaudible. The music swells and swells. To it is added every offstage effect of the theater: the wind, the waves, the galloping horses, the locomotive whistle, the sleigh bells, the automobile siren, the glass-crash. New Year's Eve, Election Night, Armistice Day, and Mardi Gras. The noise is deafening, maddening, unendurable. Suddenly it culminates in a terrific peal of thunder. For an instant there is a flash of red and then everything is plunged into blackness.

Curtain.

The end of the scene when the music and sound effects build



Cams cue list on QLab

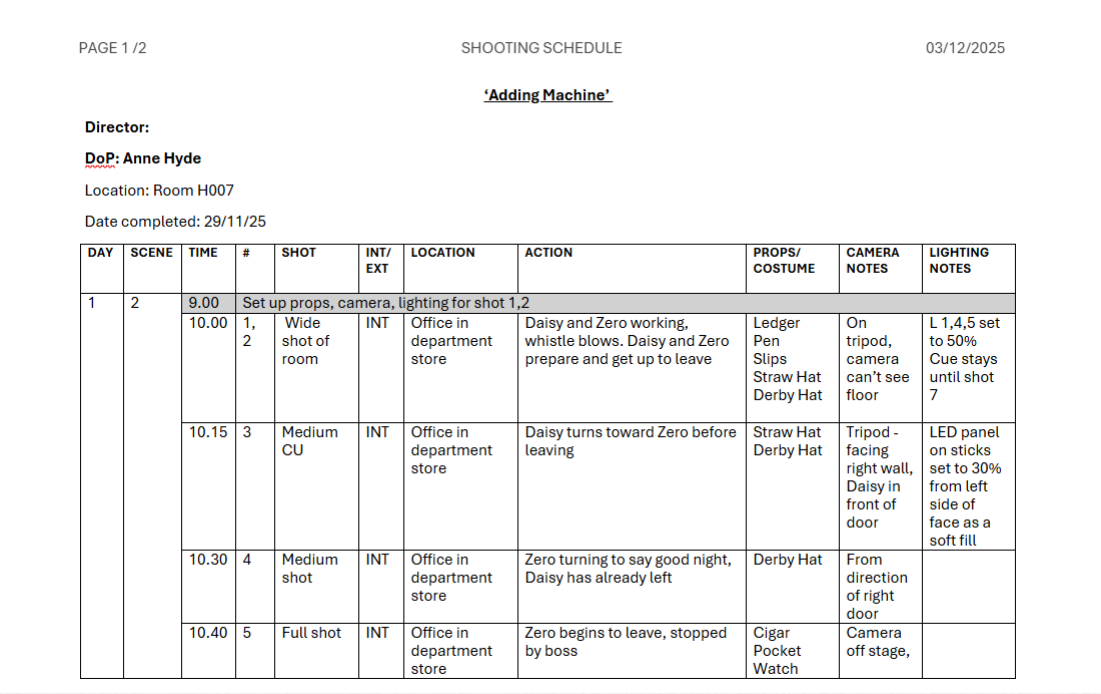


Cam made sure to edit the levels so that each track could be heard and gradually build in volume

Shooting schedule

Using a BBC Studios shooting schedule template along with Anne's Storyboard, I put together our shooting schedule. We had planned to film after the presentation to give us plenty of time to rehearse and so we weren't aiming to film the whole scene and edit it before the presentation

Shooting schedules are vital for keeping a production on track, in order to know what props, costume, scenery etc. is needed for a shooting day in order to prepare for it effectively. On larger productions these are especially useful, as shooting rarely happens in the order of the script, and jumping from one scene to the other can cause inconsistencies in continuity. Since we have no major action or unit changes to do for our shoot, we can shoot it chronologically, this is also how we rehearsed it and makes the most sense to aid us in our performance. If for example, you had a stunt like a drink spilling on someone, then this may be scheduled to be shot at the end of the day even if the shot occurs earlier in the scene, this is to save time in resetting the scene if there is clean up or costume changes that need to happen.



PAGE 1 /2 SHOOTING SCHEDULE 03/12/2025

'Adding Machine'

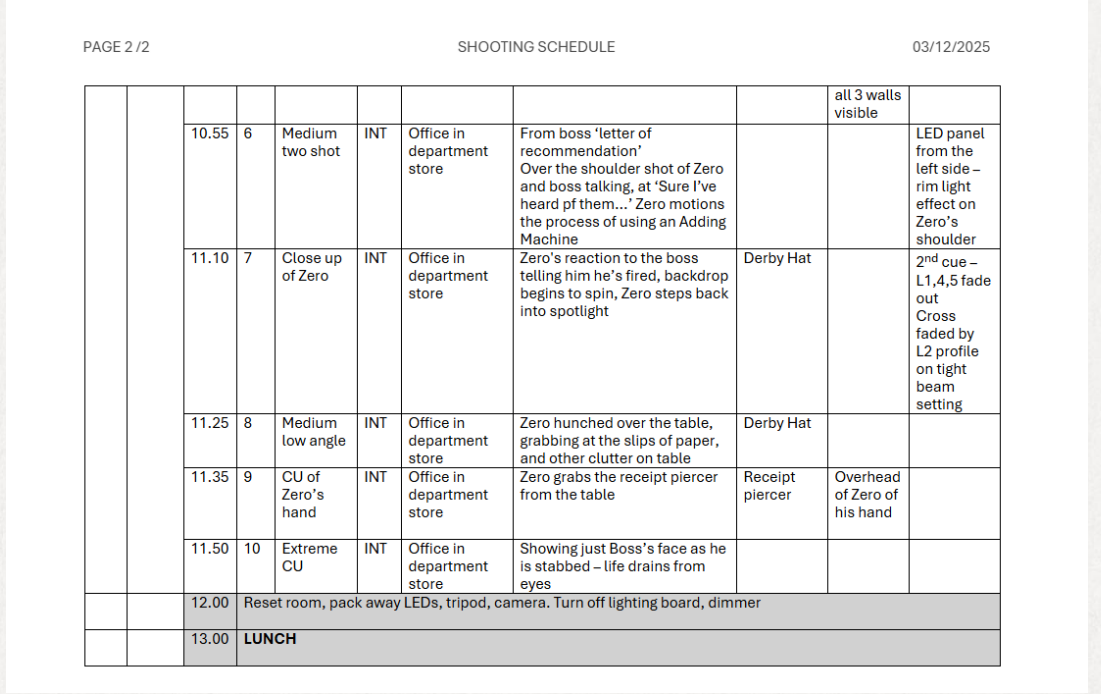
Director:

DoP: Anne Hyde

Location: Room H007

Date completed: 29/11/25

DAY	SCENE	TIME	#	SHOT	INT/ EXT	LOCATION	ACTION	PROPS/ COSTUME	CAMERA NOTES	LIGHTING NOTES
1	2	9.00	Set up props, camera, lighting for shot 1,2							
		10.00	1, 2	Wide shot of room	INT	Office in department store	Daisy and Zero working, whistle blows. Daisy and Zero prepare and get up to leave	Ledger Pen Slips Straw Hat Derby Hat	On tripod, camera can't see floor	L 1,4,5 set to 50% Cue stays until shot 7
		10.15	3	Medium CU	INT	Office in department store	Daisy turns toward Zero before leaving	Straw Hat Derby Hat	Tripod - facing right wall, Daisy in front of door	LED panel on sticks set to 30% from left side of face as a soft fill
		10.30	4	Medium shot	INT	Office in department store	Zero turning to say good night, Daisy has already left	Derby Hat	From direction of right door	
		10.40	5	Full shot	INT	Office in department store	Zero begins to leave, stopped by boss	Cigar Pocket Watch	Camera off stage,	



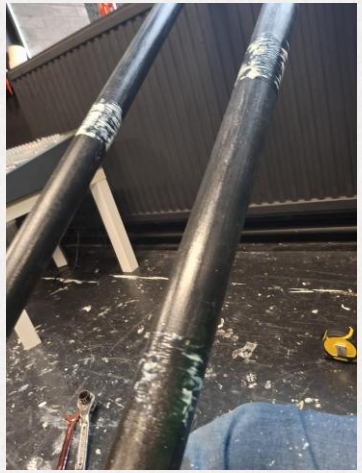
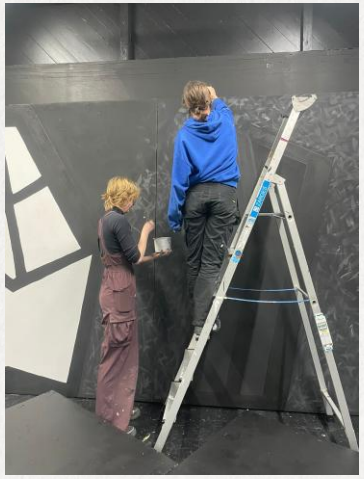
PAGE 2 /2 SHOOTING SCHEDULE 03/12/2025

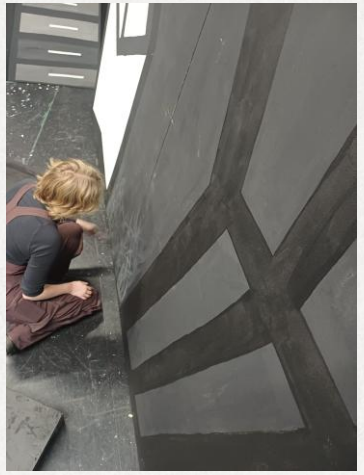
									all 3 walls visible	
		10.55	6	Medium two shot	INT	Office in department store	From boss 'letter of recommendation' Over the shoulder shot of Zero and boss talking, at 'Sure I've heard pf them…' Zero motions the process of using an Adding Machine			LED panel from the left side – rim light effect on Zero's shoulder
		11.10	7	Close up of Zero	INT	Office in department store	Zero's reaction to the boss telling him he's fired, backdrop begins to spin, Zero steps back into spotlight	Derby Hat		2nd cue – L1,4,5 fade out Cross faded by L2 profile on tight beam setting
		11.25	8	Medium low angle	INT	Office in department store	Zero hunched over the table, grabbing at the slips of paper, and other clutter on table	Derby Hat		
		11.35	9	CU of Zero's hand	INT	Office in department store	Zero grabs the receipt piercer from the table	Receipt piercer	Overhead of Zero of his hand	
		11.50	10	Extreme CU	INT	Office in department store	Showing just Boss's face as he is stabbed – life drains from eyes			
		12.00	Reset room, pack away LEDs, tripod, camera. Turn off lighting board, dimmer							
		13.00	**LUNCH**							

The get in and finalising the rotating backdrop

We did our get in the day before our presentation, we had intended to it on the Wednesday, but the weather was very bad, so we did it first thing on the Thursday. Annoyingly, the weather hadn't lifted very much but we still needed to get our scenery from the workshop to the Halliwell Theatre. We carried down the Canvas flats in pairs which were very light, and then we did multiple trips for the Table, stools, PVC pipes, Copydex, paints, rollers and paint brushes, tape, screwdriver, extra braces and spare softwood (to use as hinges). We still had some last-minute touch ups to do like the draw handles on the 1220x2440 flats and cover up of where the rain had damaged the paint on the table (we had run out of time to seal it properly in the workshop so some of the paint ran). We also needed to add braces and hinges to the flats once we were in room H007, along with sewing the canvas to form the loop of canvas that makes up the backdrop.

Once our tools and paints were in the space, we started with painting the steel deck black using foam rollers, we did this first so we could rehearse on it after lunch and mark it's edges with white tape before the end of the day so the step was clearly visible. Cam and I did this while Annie painted on the drawer handles and Charlie added the Copydex to the PVC pipes. He did this in a striped pattern as it is very strong so you don't need to cover the whole thing, he also did it by the opened windows as the Copydex shouldn't be used in a confined space. This was a stage of the process that had to happen last minute and in the space as any water damage causes the Copydex glue to peel, and if dust and other debris get caught in it or even if it is handled too much, it loses its tackiness.



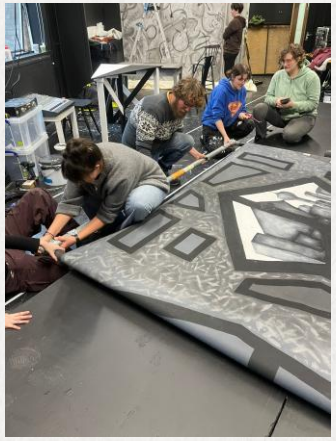

The get in and finalising the rotating backdrop

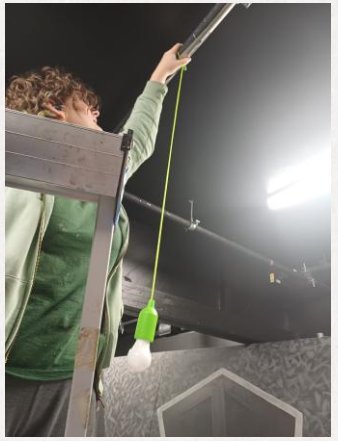
Next, we hinged the two lots of canvas flats together using 3x1 off cuts. We used 3 battens for each hinge, 1 across both rails and one across the toggles. These were screwed in place by lying the flats face down onto the steel deck, we applied lots of pressure to push the flats together to avoid any gaps between them. Meanwhile, Anne sewed the back cloth together using a sewing machine. They had to use their own stronger needle which they changed using plyers, one ended up breaking due to the thickness and heaviness of the material especially with the added paint.

We waited on assistance to put the scaffolding together, as we waited to this, I painted an outline for the far right door frame, which had disappeared a little in the drying process, as we had made the wall shade too dark. We also added some dry brushing to the canvas flats to match the scrolling backdrop and make it look a little more cohesive. Once the Copydex had dried, we threaded the PVC pipes through the now sewn together backdrop. We laid the scaffolding down to put the scaffolding poles through the PVC piping, this was a nail-biting moment, waiting to see if the backdrop was calculated and sewn to the correct size to fit the scaffolding. Once it was on with a huge relief, we attached the scaffolding to the truss.

This was attached to the truss using roughly 1m long scaffolding tubes, attached to the scaffolding and truss with double couplers and a wrench. Next, we braced the walls using screw hooks, braces and stage weights, we used the AutoCAD drawing to place them on the steel deck at the correct angle. Lastly, we rigged the speakers, and tested the sound. After lunch we got into costume to rehearse the presentation and performance.





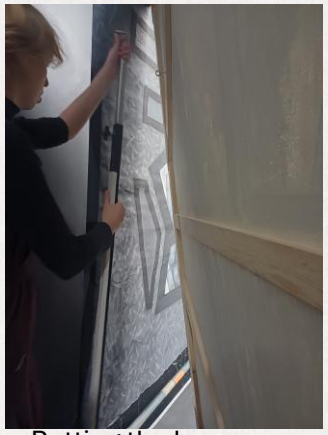



The get in and finalising the rotating backdrop

Some more images of the Get in and rehearsal



Hinging the flats together



Putting the braces on the screw hooks



The backdrop fit! Here it is on the scaffolding



The scaffolding attached to the backdrop and truss



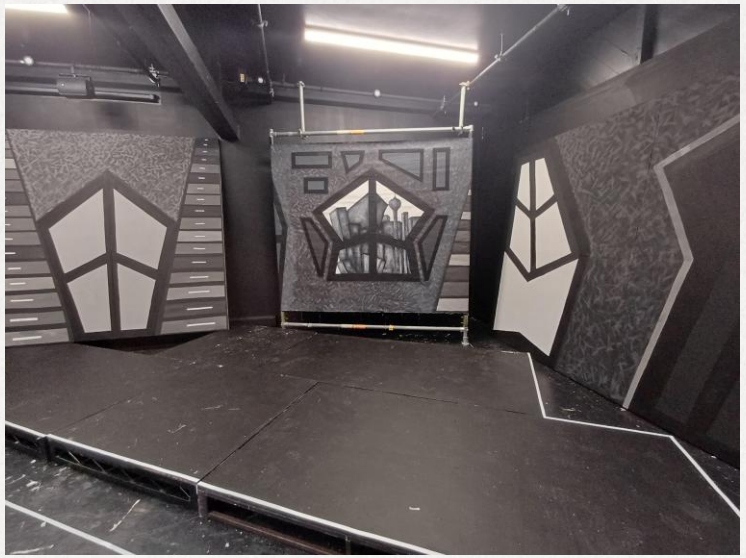
The scaffolding stood up attached to the truss



Anne sewing the backdrop together



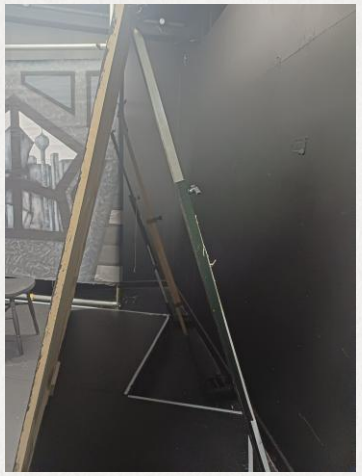
Adding some final touches to the flats



Another angle of the scaffolding rigged to the truss

The get in and finalising the rotating backdrop

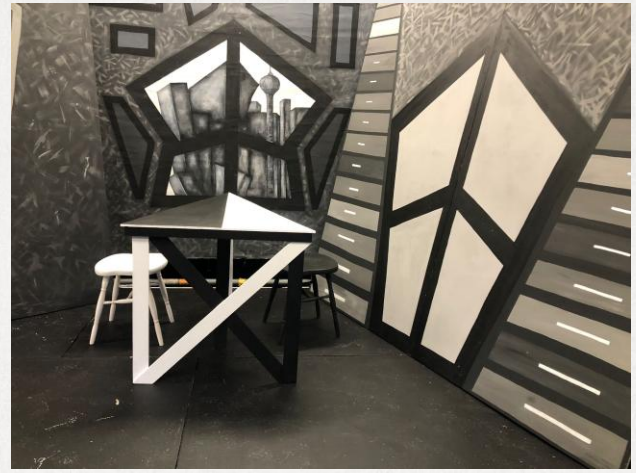
Some more images of the Get in and rehearsal



Back of the braced flats







The braced flats and scaffolding backdrop in place







Rehearsing our performance and getting photos of us in costume to add to the presentation

Presentation plan

For our presentation, we created a list of what we wanted to cover and assigned each subheading to someone in the group to write and speak about. To divvy up the presentation speaking parts, we chose the design elements we gravitated toward throughout the project to talk about, along with a brief introduction and some contextual information on the brief, script and our key design inspirations.

After our rehearsal with Stacey Jo we were given some suggestions for what we could improve on and implement. Using her advice, we added some parts to the end of the presentation about what we enjoyed about the module and what skills and knowledge we will be taking further.

The subjects we wanted to cover:

- Module brief
- A story summary of The Adding Machine
- How we approached the task and didn't assign specific job roles
- A summary of the scene we chose and why
- How we want the audiences to feel when watching our demonstration
- Our group mood boards of films and images that influenced our design
- How our design connected to the German Expressionist film era
- How we cam up with the design – each creating sketches of our ideas for the set
- The scenic art design and model making process
- How we were able to use AutoCAD to problem solve
- How we came up with the scrolling backdrop and executed it
- The costume design and research
- Research and sourcing for props
- The sound design
- The storyboard
- The lighting design
- How we marked up the flats using scale drawings then painted them
- What we enjoyed about the module and will be taking forward
- What we would have done differently

Presentation

We created a shared document for the script, colour coding our speaking parts. Below is the parts we wrote as a group for the introduction and conclusion as well as my parts I wrote in pink:

Alice:

Anne:

Annie:

Cam:

Charlie:

Everyone:

Good morning, we will be presenting to you our designs, set and performance piece for our chosen scene from Elmer Rice's The Adding Machine

Introduce us: Alice, Anne, Annie, Cam, Charlie

Module brief:

Our module brief was to create an installation that is to be viewed in person and on screen that draws together a broad range of performance, design and production techniques in order to develop and express complex theatrical ideas and images through the art form of German Expressionism.

We are now going to demonstrate the extract from our chosen scene

Story summary:

The Adding Machine by Elmer Rice follows the story of Mr Zero. It opens, however, with Mrs Zero complaining to her husband that he does nothing but work, and that he still hasn't lived up to what she expected when they got married. Mr Zero never says anything, although he is on stage. In the second scene, Mr Zero and Daisy are adding up streams of numbers. They talk across one another. Daisy talks of killing herself and wonders why Mr Zero never made a move on her. The boss comes and tells Mr Zero, who is expecting a promotion, that he is being replaced with an adding machine so he is losing his job. Next, Mr and Mrs Zero host a dinner party for Mr and Mrs One to Six. They discuss current affairs and gossip, then the police arrive to arrest Mr Zero for murdering his boss. There is a trial and Mr Zero is found guilty of murder then he is executed. Judy and the young man appear in the graveyard and discuss Mr Zero's execution, then Zero and Shrdlu appear and discuss whether this is where they will be forever. They realise it isn't when they are in the Elysian Fields, and Daisy appears having killed herself. She and Zero kiss. In the final scene, Zero has found a room with an adding machine and is eventually reborn. We shall now demonstrate an extract of our silent film from scene 2.

-Insert performance piece here-

Why we chose not to do roles:

For this module, we were given the option to choose our roles or to not have any at all

As a group, we decided to work together as a collective rather than assign specific job roles

We expected to each have a key focus or an element of the process of design we would gravitate toward: whether that be something we already knew well and enjoy doing or trying something new

This was mainly to have a change from our previous module but also so we could all support each other at every stage of the process. It was not one person's responsibility to complete a task which opened lots of discussions around the table and great chances to collaborate

We were able to work efficiently on tasks that required more people like painting the flats.

I am interested in improving my CAD drawings, and I know the basics of lighting design and enjoy doing it so I gravitated toward this, but I also had great fun learning from others in the group like helping with the model making and painting, and then doing the scenic art too. This module brief of German Expressionism was an interesting way to develop these skills and have a try at something I don't usually feel comfortable with

In this presentation we will each be speaking about the elements of the design we focussed on...

Discuss our scene:

As a part of this play, we chose one scene to design for. We narrowed this down by coming up with initial ideas for each and then deciding which of these inspired us the most. Eventually, we decided on scene two which is the first office scene where we meet Daisy and where Mr Zero murders his boss. We were most inspired by this scene because of the spinning element and the building of tension using sound and movement until the climax where Mr Zero snaps. Our initial inspiration for this scene was this clip from Inside Out 2, where Riley has an anxiety attack and we see the inner workings of her brain as this happens. This clip reminded us of our chosen scene because it has a similar level of chaos, movement and disorientation and we will bring these influences forward into our designs. I will talk about our specific inspiration for this section later. However, before we could begin designing, we had to agree on, as a group, what we wanted our audience to feel while they were viewing our scene. I will pass this on to Cam who will discuss this in greater detail.

Presentation

What we want the audience to feel/ intentions:

With our design our intentions were to make the audience feel discomfort and distress. We leant into the German Expressionist techniques of distorted scenery, making our walls lean outwards and the shapes reject normality. Within the furniture, we wanted to emphasise the idea of inferiority, by making the chairs and table an uncomfortable height to exaggerate how small Zero and Daisy feel. Focusing in on the end of Scene 2 and the room spinning around, we recreated the disorientation of the moment with our rotating backdrop, in order to push the audience into confusion. One of the purposes of German Expressionism is to communicate the inner psychological state, we wanted our set to instil the fear and stress that Mr. Zero feels, and which continues to build until the end of the scene.

Inspiration mood boards: German Expressionism is an Art movement originating in Germany during the early 20th Century, becoming more prevalent in the aftermath of the First World War due to the Horrors that most of the Artists saw during the war. Before the War, there were groups such as Die Brücke and Der Blaue Reiter.

After the war, German Expressionism became a big component of launching the German Movie Industry with its most famous works being 'The Cabinet of Dr Caligari', 'Metropolis' and 'Nosferatu'. These films, using the traits of German Expressionism, helped launch the Weimar Film Industry, which had to flee to America when the Nazi party took over, creating the Modern Hollywood as we know it.

How it connects to German expressionism and the films we watched:

The expressive brushstrokes, distorted shapes and lines, and simplified forms help connect our designs to the style of German Expressionism.
One of the films we watched at the start of the module was Metropolis, made in 1927 and directed by Fritz Lang. Metropolis was designed by the architects Otto Hunte, Erich Kettelhut, and Karl Vollbrecht. The movie is centred around a dystopian world where the thriving city above is kept alive by the struggling workers below. Taking inspiration from this and the intimidating design of the city, we created the cityscape seen out of the window upstage as a way to suggest a disillusionment to this world, where the people are made to believe that if they keep working hard they'll get their reward. Motivated by the sights of tall skyscrapers that symbolise success, all the while they are giving their time away for nothing in return.
A big influence in our design was The Cabinet of Dr. Caligari, directed by Robert Wiene and released in 1920. This is featured heavily in our mood boards. The style of the film, designed by Hermann Warm, Walter Reiman, and Walter Rohrig, includes expressionist scenic art, with painted shadows on the floors, jagged, tilted backdrops, and exaggerated perspectives. We've specifically taken inspiration from the jagged backdrops and the desk and chairs- which in the movie are too tall. We adjusted ours to be too short to both account for the space we were given, and to imply how insignificant Mr. Zero and Daisy are made to feel. Whilst the layered and claustrophobic cityscape behind is both unnatural and unnerving.

AutoCAD: how we used it to problem solve

AutoCAD was a useful problem-solving tool throughout this project. I began using it with the supplied floorplan and marked out our original perimeter - this was a slight diagonal line you can see here in blue which was an even divide of the space between groups.

Then I used AutoCAD to draw up an idea of the size our set could be in the space we had, since we were making a set for filming, we thought a stage with three walls would work well for framing whilst also having space for the camera and lighting equipment. We did a mark-up of this plan in our in the space, putting down steel decks to check how they can fit in the room to make up our sets floor.

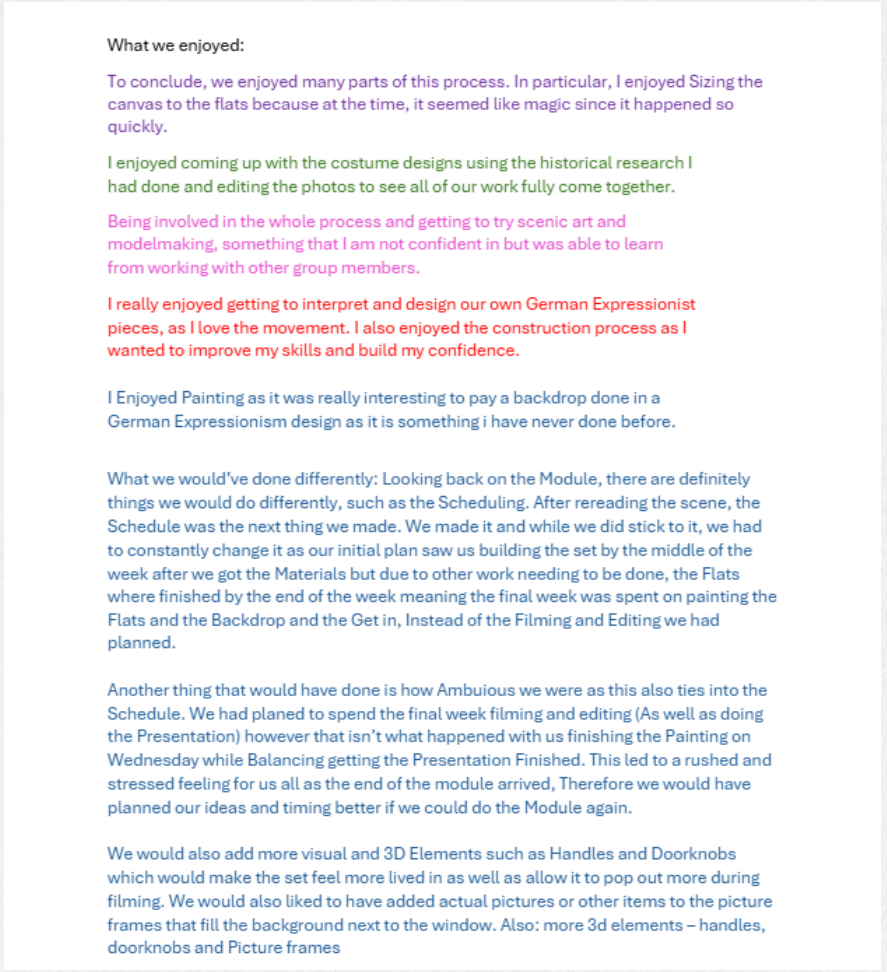
Later, we realised we had marked up the space incorrectly according to the University's Health and Safety regulations, and our border shrunk slightly, this was so the fire route was a straight diagonal from one door in the space to the other with a width of 80cm – this complies with the governments building guidance of a minimum of 77.5cm width for internal fire doors and escape routes

Using CAD, I rejigged our set to fit it into this new perimeter, we are still using these 5 steel decks which are a combination of 4 foot squares and 4x8 feet decks, but we have rotated it to the left and opened up the walls outward so they fit.
We ended up rotating the set even further yesterday so the scaffolding could be secured to the truss rather than standing on base plates, as these would cause the steel deck to sit unevenly

I also used CAD to draw up anything we were building; it is a good way to save time and money to problem solve within CAD because you can build in a 1. 1 scale and make accurate measurements of cuts and angles to assist you in the building process
Auto cad was especially useful when it came to putting together our canvas flats, originally we had planned to make these out of plywood with multiple toggles, then we switched to canvas and used AutoCAD to find where the braces needed to be so they could sit at a 45 degree angle, we were able to build them in CAD first to find where the toggle and supports needed to go using the angle and dimension tools.

And this is a drawing of the scaffolding which was used for the rotating background which Annie will go into some more detail about:

Presentation



What we enjoyed:

To conclude, we enjoyed many parts of this process. In particular, I enjoyed Sizing the canvas to the flats because at the time, it seemed like magic since it happened so quickly.

I enjoyed coming up with the costume designs using the historical research I had done and editing the photos to see all of our work fully come together.

Being involved in the whole process and getting to try scenic art and modelmaking, something that I am not confident in but was able to learn from working with other group members.

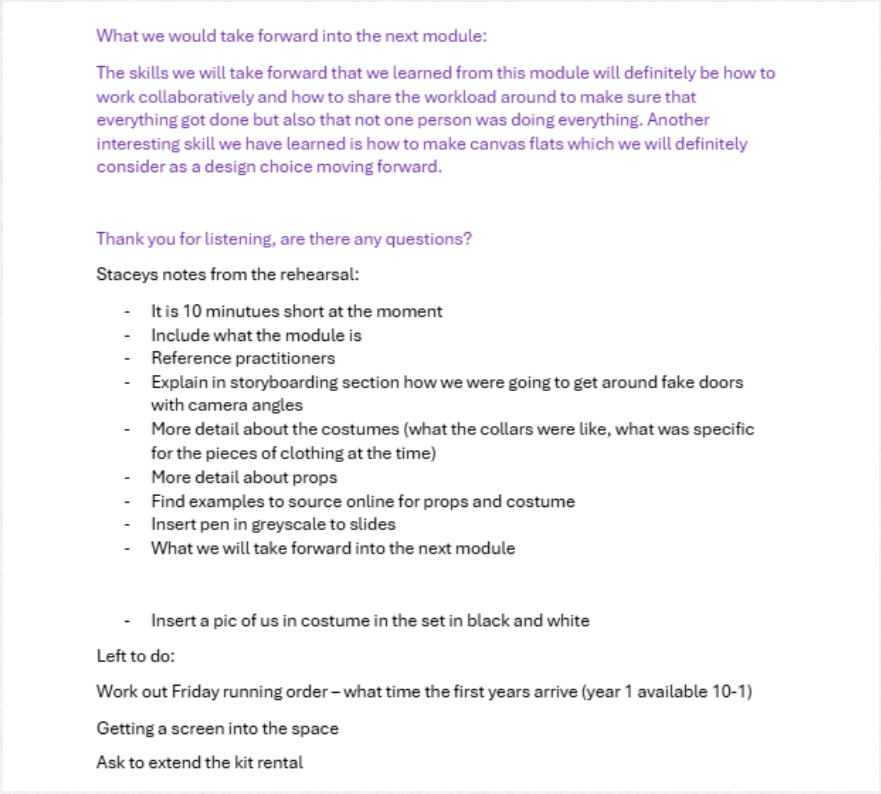
I really enjoyed getting to interpret and design our own German Expressionist pieces, as I love the movement. I also enjoyed the construction process as I wanted to improve my skills and build my confidence.

I Enjoyed Painting as it was really interesting to pay a backdrop done in a German Expressionism design as it is something i have never done before.

What we would've done differently: Looking back on the Module, there are definitely things we would do differently, such as the Scheduling. After rereading the scene, the Schedule was the next thing we made. We made it and while we did stick to it, we had to constantly change it as our initial plan saw us building the set by the middle of the week after we got the Materials but due to other work needing to be done, the Flats where finished by the end of the week meaning the final week was spent on painting the Flats and the Backdrop and the Get in, Instead of the Filming and Editing we had planned.

Another thing that would have done is how Ambuious we were as this also ties into the Schedule. We had planed to spend the final week filming and editing (As well as doing the Presentation) however that isn't what happened with us finishing the Painting on Wednesday while Balancing getting the Presentation Finished. This led to a rushed and stressed feeling for us all as the end of the module arrived, Therefore we would have planned our ideas and timing better if we could do the Module again.

We would also add more visual and 3D Elements such as Handles and Doorknobs which would make the set feel more lived in as well as allow it to pop out more during filming. We would also liked to have added actual pictures or other items to the picture frames that fill the background next to the window. Also: more 3d elements – handles, doorknobs and Picture frames



What we would take forward into the next module:

The skills we will take forward that we learned from this module will definitely be how to work collaboratively and how to share the workload around to make sure that everything got done but also that not one person was doing everything. Another interesting skill we have learned is how to make canvas flats which we will definitely consider as a design choice moving forward.

Thank you for listening, are there any questions?

Staceys notes from the rehearsal:

- It is 10 minutues short at the moment
- Include what the module is
- Reference practitioners
- Explain in storyboarding section how we were going to get around fake doors with camera angles
- More detail about the costumes (what the collars were like, what was specific for the pieces of clothing at the time)
- More detail about props
- Find examples to source online for props and costume
- Insert pen in greyscale to slides
- What we will take forward into the next module

- Insert a pic of us in costume in the set in black and white

Left to do:

Work out Friday running order – what time the first years arrive (year 1 available 10-1)

Getting a screen into the space

Ask to extend the kit rental

For the presentation, I made notes for my speaking parts so I wouldn't be reading from the script. I rehearsed these parts independently, timing myself and practicing my lines so I could engage with the audience as I spoke.

Presentation

We had initially planned to shoot and edit the film to show in our presentation, but constructing and painting the scenery took longer than expected. Instead, we decided to perform an excerpt of the script to demonstrate how the scenery, props, costumes, sound, and lighting work together to convey Mr Zero and Daisy's 1920s office. While we couldn't use the LED panels as we would have in filming, I kept them in the space as visual references for the audience.

In preparation for the presentation, we rehearsed the performance along with lighting and sound cues. We began by going through each character's blocking so I could refocus the lights to focus on their marks. Then we practiced the lighting changes and how Annie and Charlie would operate the moving backdrop. During rehearsals, Anne and I photographed the set and characters in costume so the images could be edited to black and white and added to the presentation.

To keep the lighting cues manageable, Charlie set the first cue, then cued the second before moving behind the backdrop to operate it. The beginning of the excerpt is lit by three Fresnel lights at half power (channels 7, 10, and 11 on my lighting plan). After Cam exits the stage, they cue the sound, and Charlie crossfades the Fresnels to a single profile light (Channel 8 on my lighting plan) spotlighting Mr Zero and creating a chiaroscuro effect. For filming, these cues wouldn't be necessary, as the lighting and backdrop can be pre-set and operated by anyone, and sound can be added in the edit.

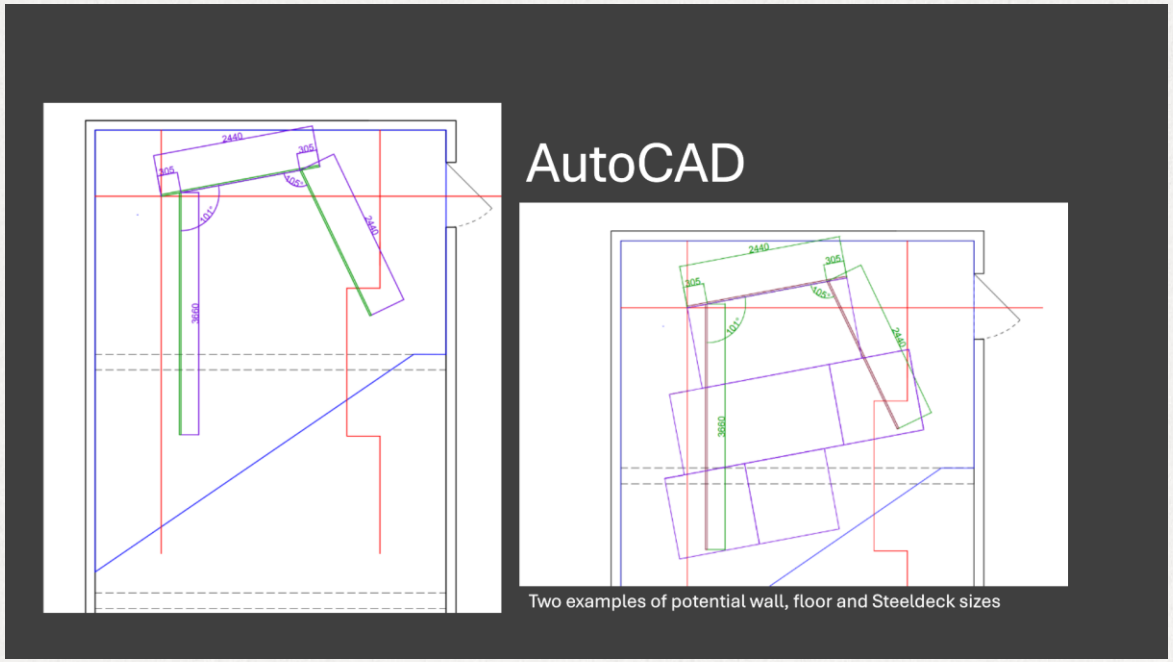




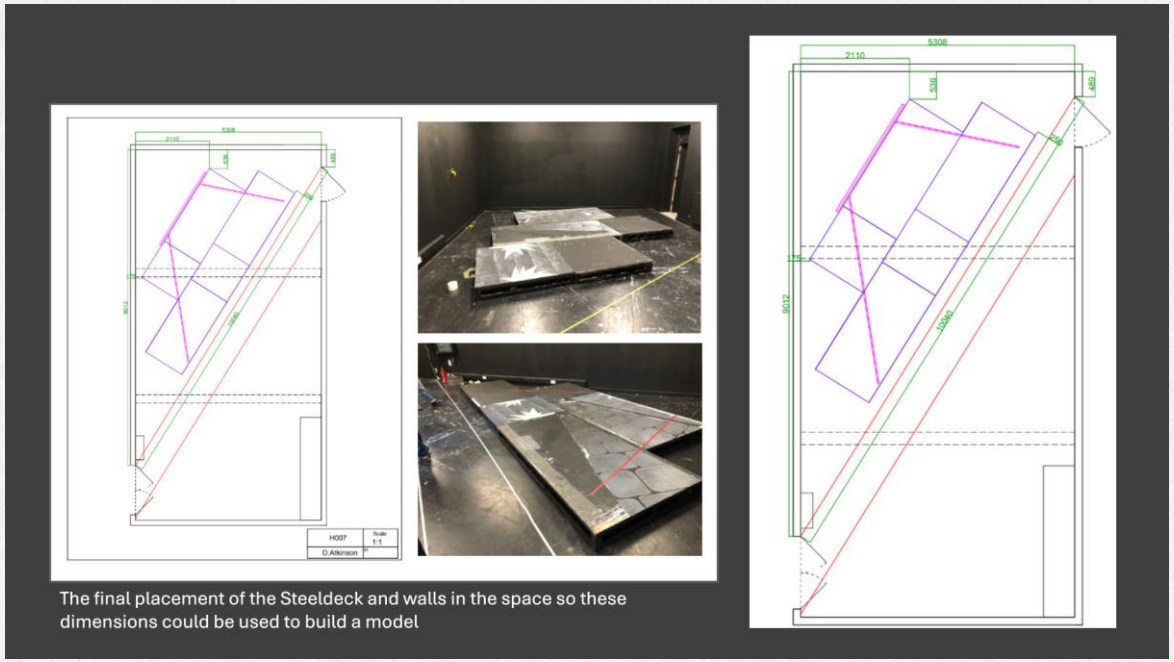

Photos we took during rehearsal

Presentation

Below are the slides I made for my speaking parts in the presentation:



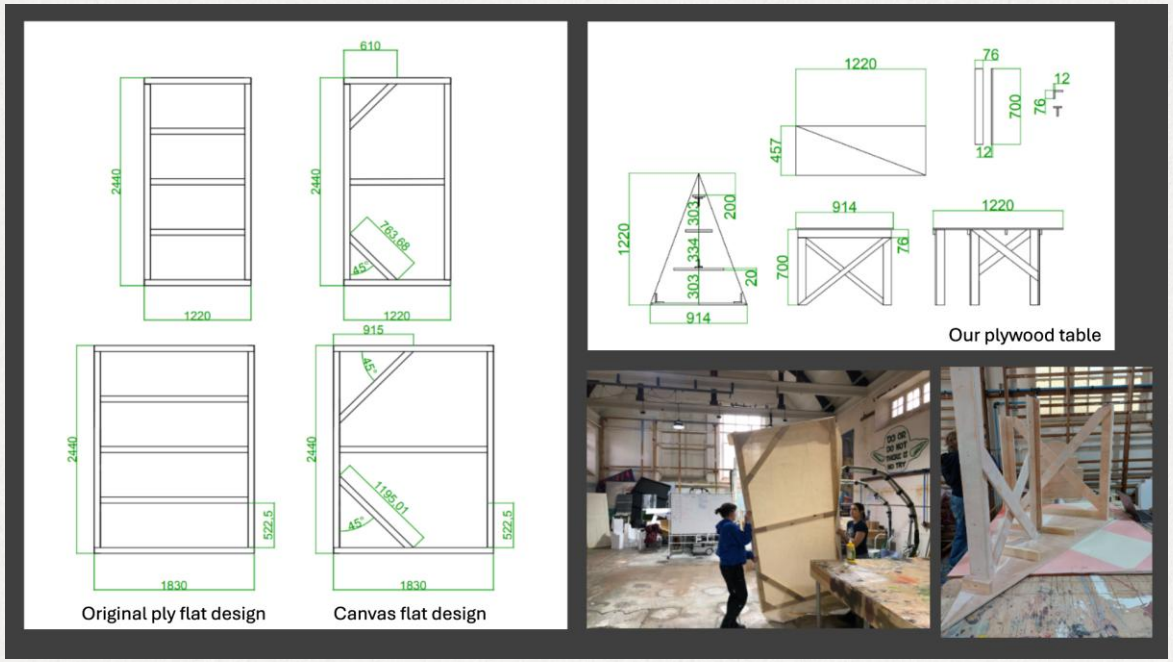
The first stage of using AutoCAD to determine the size and placement of our set



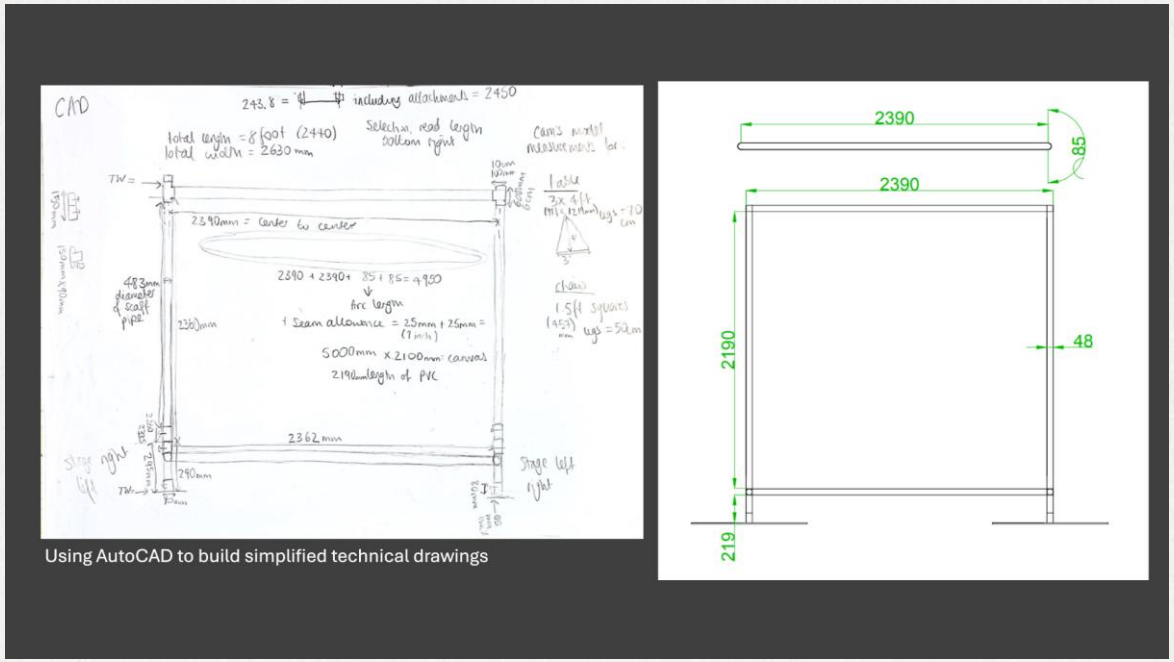
The updated placement of the steel deck and walls to comply with the university's health and safety regulations

Presentation

Below are the slides I made for my speaking parts in the presentation:



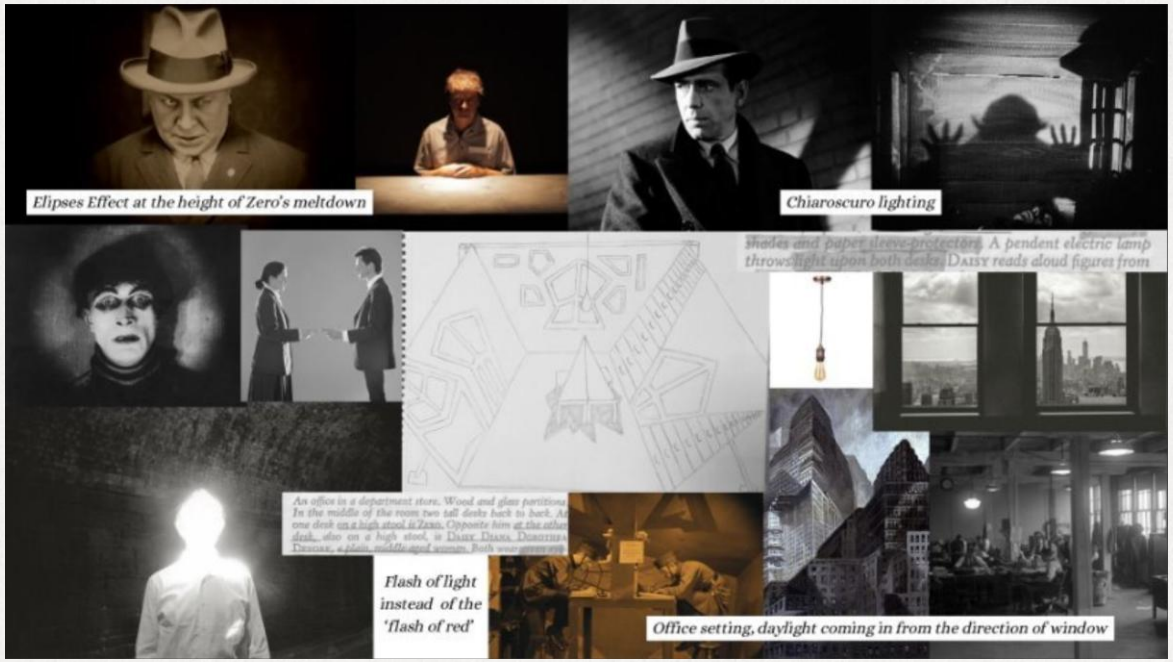
Technical drawings for the constructing stage in our the design



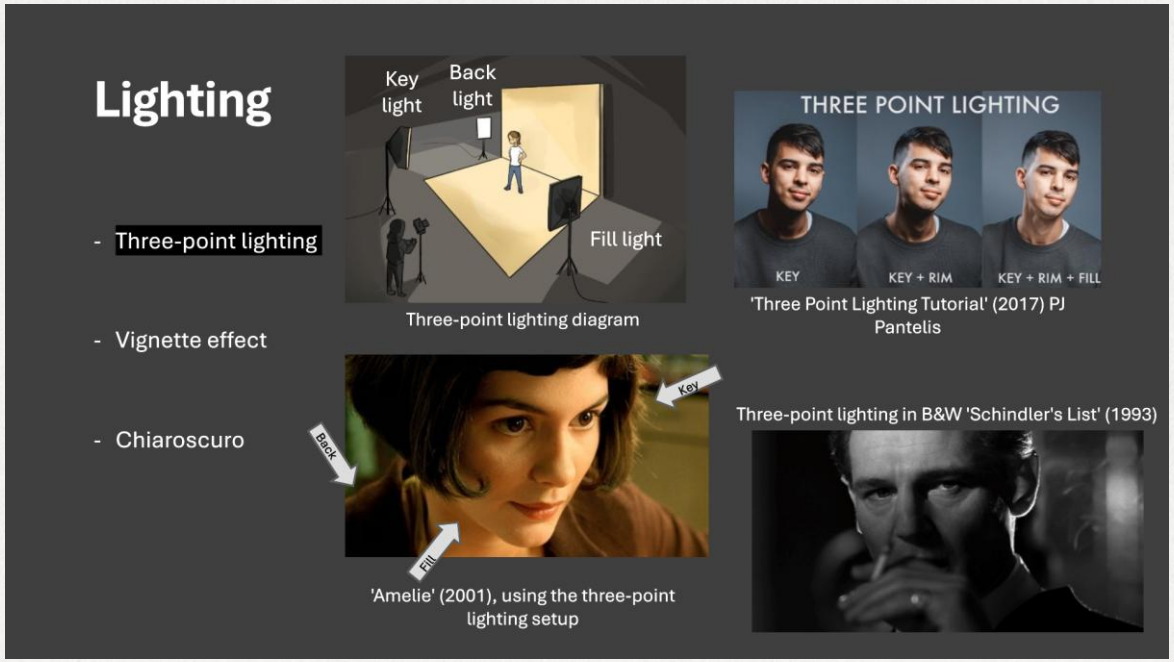
The technical drawing I did of the scaffolding to find our canvas length

Presentation

Below are the slides I made for my speaking parts in the presentation:



My lighting mood board I made to begin the lighting design and guide my lighting plot



Three-point lighting and how it works with some examples of it in use

Presentation

Below are the slides I made for my speaking parts in the presentation:



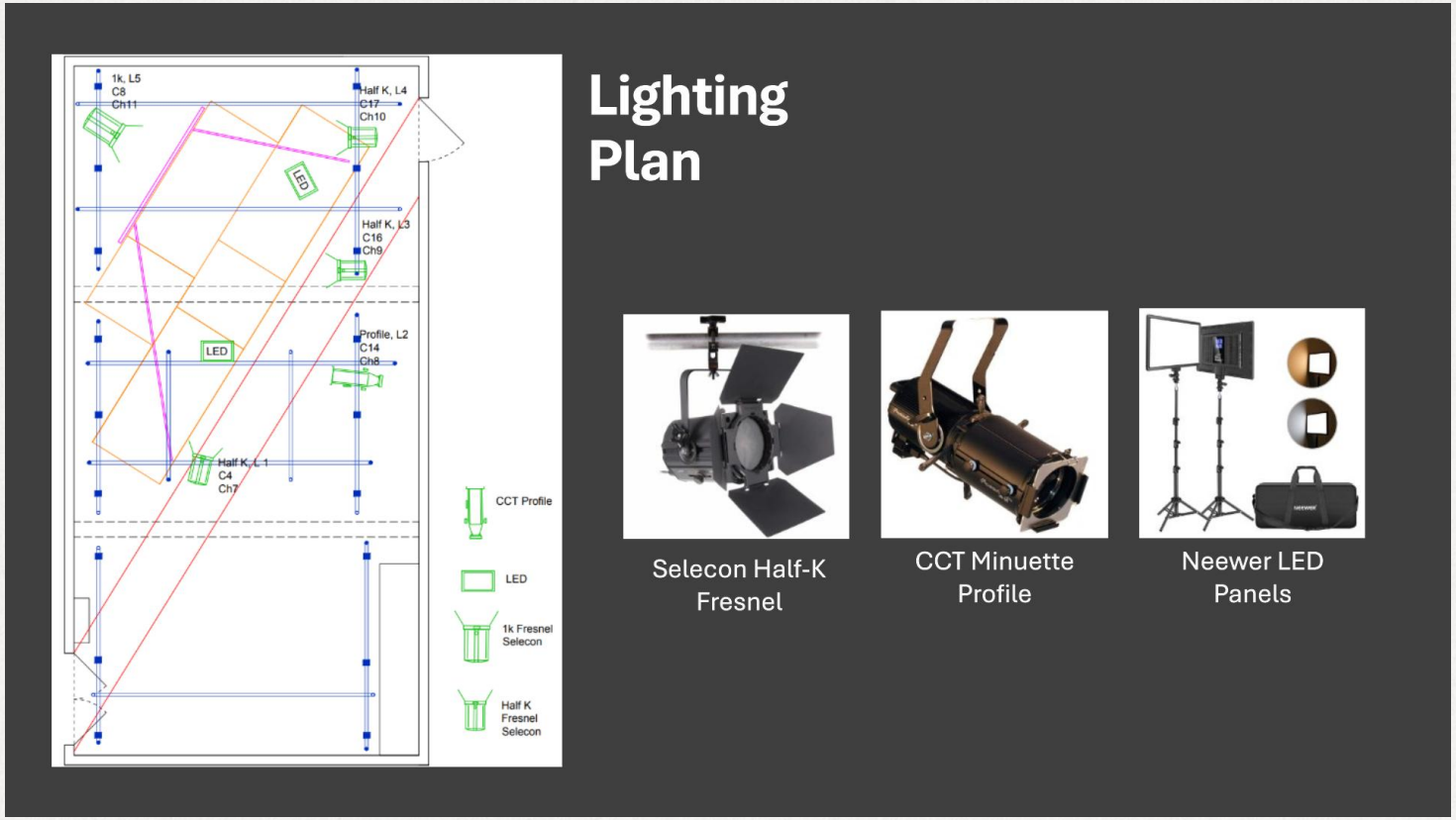
The vignette effect with examples



Chiaroscuro lighting with examples

Presentation

Below are the slides I made for my speaking parts in the presentation:



My lighting plan and the lanterns we used

Blood Wedding

During the process of putting together our project, I attended the 3rd-year Acting and Set Design play *Blood Wedding*, for both a dress rehearsal and one of the scheduled performances. After both viewings, I made some notes on my reactions to the production:

- It was refreshing to see a production in this setting; I hadn't experienced anything like it before. I particularly enjoyed the interactive element, which kept me focused on the dialogue and fully absorbed throughout. Being able to move my head and follow the action helped me stay engaged with the story.
- The lighting was a standout aspect for me. In the first act, it was subtle but still played an important role in the storytelling. After the interval, the lighting became more dynamic, carefully timed and cued alongside the sound design. These elements complemented each other effectively, especially in the nightclub scene and in moments like the 'moons' light, which travelled around the auditorium.
- I also found the performance style after the interval interesting. The change of pace, incorporating choreographed physical theatre rather than the traditional dialogue-focused style of the first half, was engaging and added variety to the production. I personally enjoyed the first viewing more, as I was surprised by the scene change; by the second viewing, I was anticipating it.
- Although immersive theatre can help the audience follow the story, I find it also makes me feel quite uncomfortable. It is not a style I would choose to see voluntarily, as it makes you self-conscious and hyper-aware of your presence, which can prevent you from fully losing yourself in the world of the play. This was likely an intentional choice by the director, as it affects many aspects of the production, such as how actors enter and exit, whether they perform continuously without breaks, the placement of the prompt corner and sound/lighting desk, and how scene changes are managed without traditional blackouts or curtains.
- One of the most striking aspects for me was being under the stage lights with the performers, seated at their tables, and being interacted with. The stage design was highly effective, and the on-stage set and costume changes were clearly well-rehearsed and choreographed.
- In conclusion, I was very impressed by both the performance and the production style. It was clear that the immersive approach presented significant challenges for the third-year students, which were carefully planned for and executed to deliver a professional, creative, and technically impressive performance.

Evaluation

To conclude, I found this project demanding but very enjoyable. I really enjoyed exploring film and art movements during the research phase, as I have a strong passion for film and got to learn about art history and movements that influenced filmmaking. I also valued the experience of seeing a design through the entire process, getting to wear many hats and build on my existing skills.

In this project, I made a conscious effort to shorten my research phase in order to prioritise improving my practical skills. Moving forward, I want to step further outside my comfort zone by focusing less on AutoCAD and lighting (but still practice these skills) and more on areas where I feel less confident. Throughout this module, I worked closely alongside my group members to learn new techniques and improve my abilities in construction, model making, and scenic art.

I found there were some moments of low confidence and frustration, as I sometimes found it difficult to grasp ideas as quickly as others. Being a very visual learner, I realised the importance of not hesitating to ask for clarification when needed. Despite these challenges, I really enjoyed this module, not only because I felt proud of what we achieved, but also because I became more aware of how my mindset influences my experience. I'm learning that projects will always have stressful moments, and while certain factors can make things harder, every project has its ups and downs. No matter how well you plan, things will go wrong, so managing expectations of myself and others and maintaining a positive mindset is key to improving my overall experience.

One area I struggled with was keeping my workbook up to date. Although I started on track, the long hours spent in the workshop often left me too tired to write up my notes in the evenings. I could have helped myself by taking more notes during practical sessions. I often find that the busier projects get, the less time I allow myself for writing up notes, especially because I want to spend more time on the parts of the course I enjoy most and want to improve in, such as construction, painting, model making, and AutoCAD.

Evaluation

Something I want to carry forward is maintaining a positive, can-do attitude and not being afraid to get stuck in and make mistakes. I've learned not to compare my abilities and progress to others. Working alongside very talented people, whose artistic vision, technical knowledge, and speed of working I greatly admire, made this module especially enjoyable. While I may not be as good at freehand painting and model making, I hope I contributed through my AutoCAD skills and previous filmmaking experience in shooting, storyboarding, and scheduling. We can learn a lot from each other and use each other's strengths throughout future projects.

There are a few things I wish we had done differently, such as adding a skirting board - cutting and painting a piece of plywood wouldn't have taken long, but at some point, we had to step back and say 'no more' in order to focus on preparing the presentation. We needed to prioritise, and the presentation took precedence over the overall aesthetic finish of the set. If we had more time, I would have liked the chance to experiment with and design makeup for the performance and complete the scenic art on the steel deck.

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AI Statement

To the best of my knowledge, I haven’t used any AI. I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.