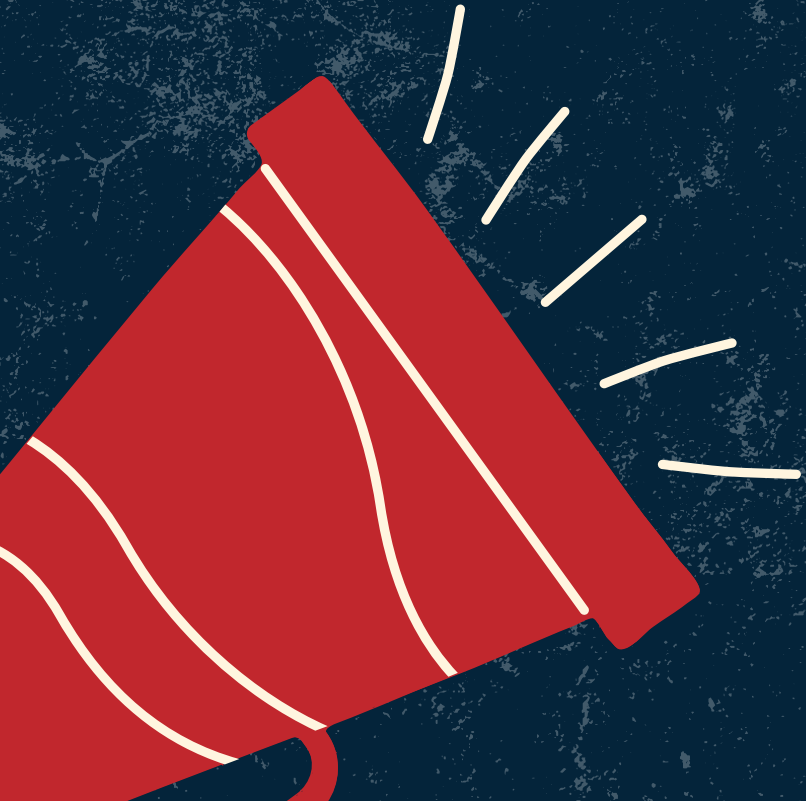
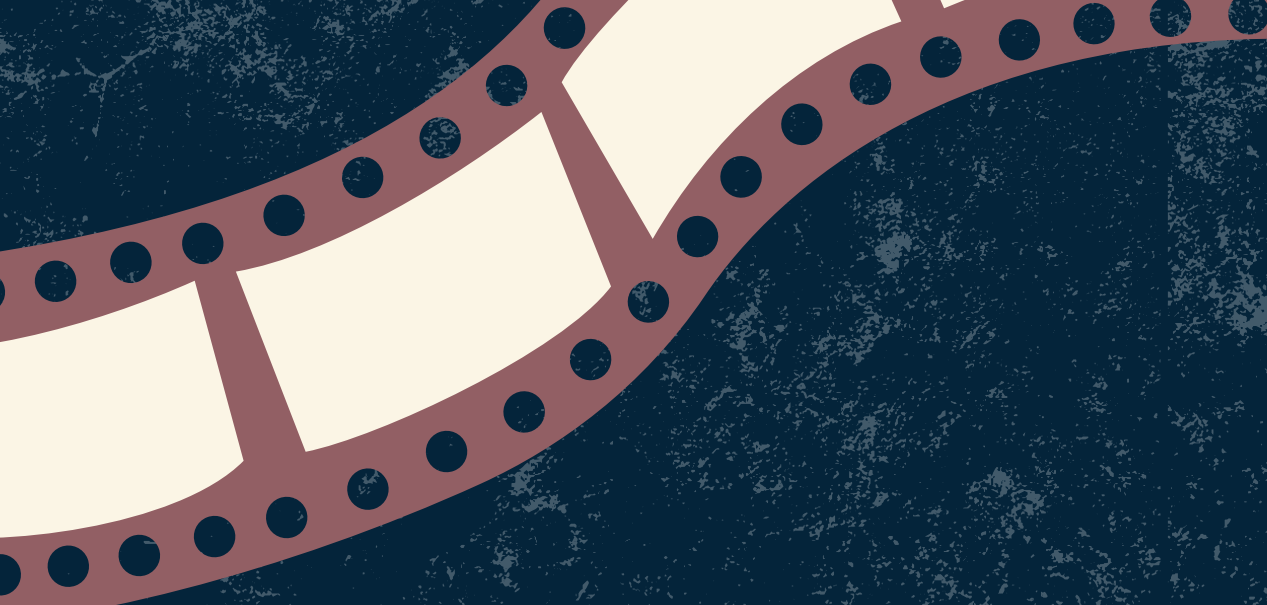




PROPS & PRODUCTION ROLES

By Kate Yates

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- 2** Props: Weapons, risk assessments,
masks,
- 3** Wounds: Silicone & SFX
- 4** Mascot head
- 5** Costume department

THE PRODUCTION TEAM

Producer

Oversees several aspects of the production. Responsible for marketing, meetings of investor and sponsors, attending rehearsals and meetings with the production teams.

Company Stage Manager

Combined work of company manager and stage manager for production. Involves supervising the get-in, checking any publicity engagements for the cast, payroll, call sheets, and time sheets.

Production Manager

Responsible for ensuring all aspects of the production are completed within budget, according to the designers and directors wishes, and in time for the public performance. Oversees the cost effectiveness and planning of the entire production process.

Technical Manager

Combines technical expertise with safety knowledge to oversee all the technical elements of a production. A typical day involves attending meetings, overseeing fit-ups and get-ins/outs, designing, budgeting, and solving any problems that crop up.

Director

Responsible for taking script to stage using their own creative vision. Works with actors during rehearsals to help them understand and develop their roles. Incredible communication skills and creative skills to draw performances from the actors.

Stage Manager

‘The Go-To of the company’
Involves daily problem solving, communication with all and dealing with any problems as soon as they occur, sweeping and maintaining the stage, and prepping the set.

THE PRODUCTION TEAM

Deputy Stage Manager

‘Eyes and ears of the stage’
Sitting in on rehearsals, get-in/outs, light and sound rigging, calling the show. Days are long and there are always production meetings to attend, props to make, and sets to build.

Assistant Stage Manager

Involves being a multi-tasker.
Set and sweep the stage before a show/ rehearsal, mark-up props tables, and be in charge of props on a show.

Set Designer

Works with the director/company to sketch designs, make scale models and produce drawings which are then constructed by the set builder.

Sound Designer

Plans and mixes a soundscape or cue list to support a performance.

Costume Designer

Works with the director to sketch design, create appropriate drawings/designs, source and fit costumes for the characters in a performance.

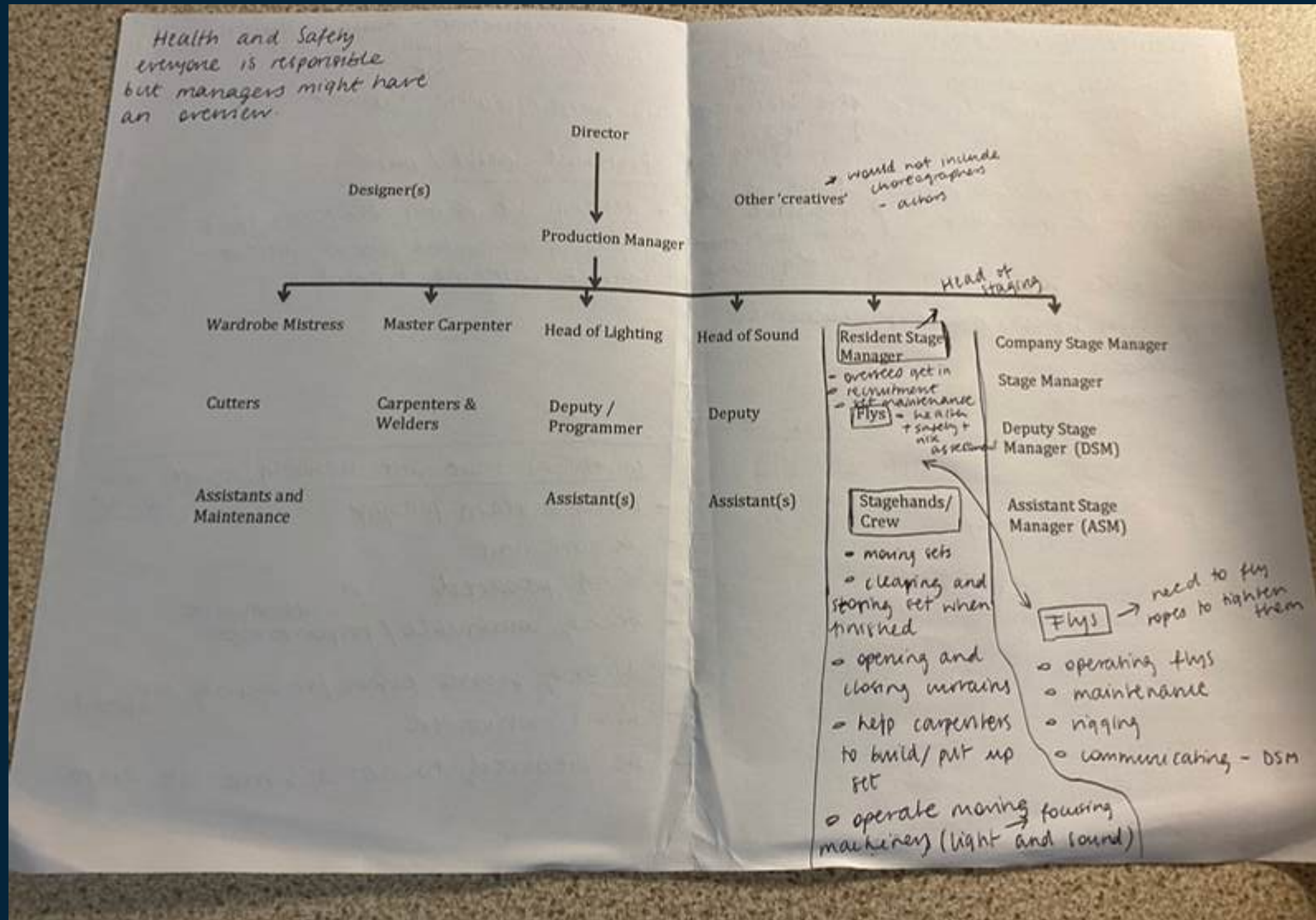
Technicians

Set ups, operates and maintains the technical equipment and systems in a theatre, and for the duration of the show.

Lighting Designer

Creates an effective lighting plot to enhance a live event or performance.

THE PRODUCTION TEAM



For this task, we got put into groups where we would choose a category from the production team. My group chose:

- Resident Stage Manager
- Flys
- Stagehands/crew

We then each chose a job role and searched up their roles and what do they do when a show is on.

My job role was Stagehands/Crew and this is what I found:

- **Moving sets**
- **Clearing and storing sets when finished**
- **Opening and closing curtains**
- **Help carpenters to build/put up set**
- **Operate moving machinery**

I found it interesting and helpful doing this task as I found out what certain jobs do. And how it all links together to help make up a production team.

STUDY TASK: WHAT EQUIPMENT WOULD YOU EXPECT A STAGE MANAGER TO HAVE IN THEIR 'TOOLKIT'



[Headsetchat.com \(2016\)](#)



[Headsetchat.com \(2016\)](#)



[The View From Prompt Side \(2016\)](#)

Inside a stage manager's toolkit you might find:

- tape measure.
- headlamp
- flashlight
- screwdriver
- carabiners
- allen key set

- cable ties
- superglue
- craft knife
- wire
- string
- eating utensils

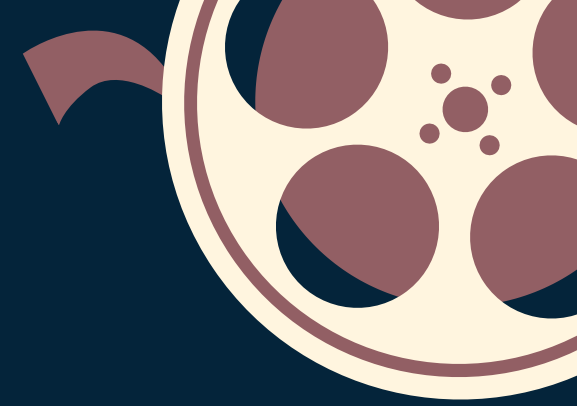
- salt and pepper
- sugar
- coffee/tea
- tissues
- screws and washers

- scale ruler
- earplugs
- push pins
- blue tack
- plastic bags
- small mirror
- sandpaper

- double-sided tape
- electrical tape
- needle and thread
- hair ties
- buttons
- comb
- safety pins

- shoelaces
- batteries
- rubber bands
- band aids
- medicine
- highlighters
- pens

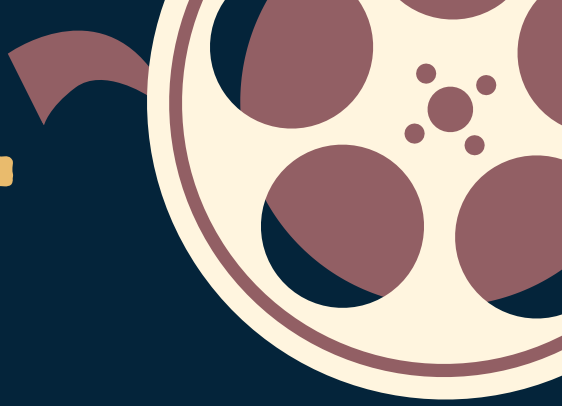
THINGS TO DO BEFORE REHEARSALS/ QUALITIES TO HAVE



- 1 Read the script
- 2 Plots - props, costume changes, fight scenes etc..
- 3 Know who's in what scenes
- 4 DSM (Deputy Stage Manager) will prepare folder with script
- 5 Get to know cast and crew

- 1 Reliable and focused
- 2 Calm and approachable
- 3 Good time keeping
- 4 Organised
- 5 Able to multitask
- 6 Able to read a ground plan/drawing
- 7 Basic first aid

10 GOLDEN RULES OF STAGE MANAGEMENT



1

SAFETY FIRST: The cast shouldn't set foot on the stage or rehearsal area unless you would walk on it barefoot. Inspect the area daily for potential problems. Are all stairs and platforms/levels secure? Are all escapes adequately lit and glow taped? Do you know where the first aid kits and fire extinguishers are located? Who is certified in CPR and First Aid? The Stage Manager should be!

2

DON'T PANIC: Always remain calm, cool and collected. Never yells. All Stage Managers should know the difference between raising their voices to be heard and yelling. If the Stage Manager loses it, everyone will panic.

3

PLAN AND THINK AHEAD: What can be done to avoid problems? How can Stage Managers make life easier for everyone?

4

LEARN FROM MISTAKES: No one is perfect. We all make mistakes as we learn our job. The best thing anyone can do is to analyse these situations and learn how to avoid making the same mistakes again.

5

THERE ARE NO DUMB QUESTIONS: It is better to ask and feel silly for a few seconds than to cause a problem later.

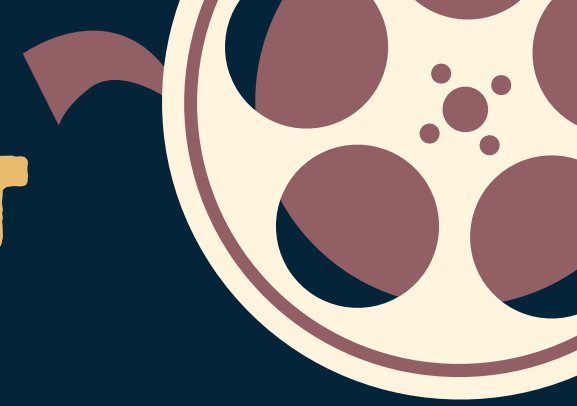
6

PRIORITISE TASKS AND DELEGATE AUTHORITY: One person can't do everything. Delegate to other crew members or cast members when necessary.

7

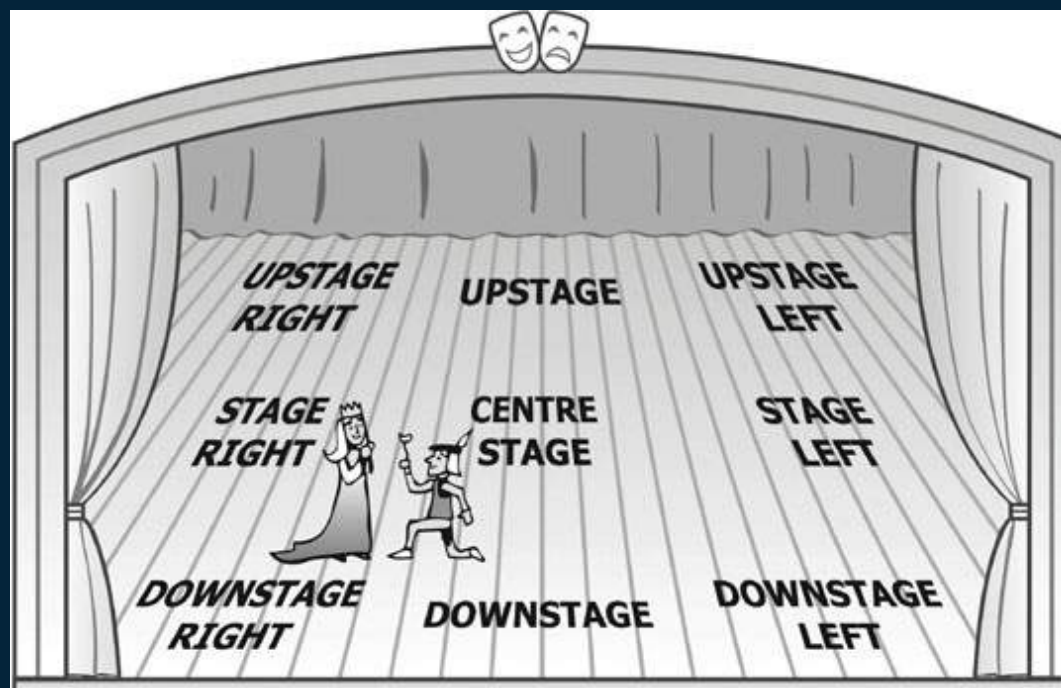
EARLY IS ON TIME: The Stage Manager should always be the first person in and the last person out of the theatre/room for meetings or rehearsals. Always try to show up about 15 minutes before you really think you need to be there, just in case traffic is bad or any problems or delays occur.

10 GOLDEN RULES OF STAGE MANAGEMENT

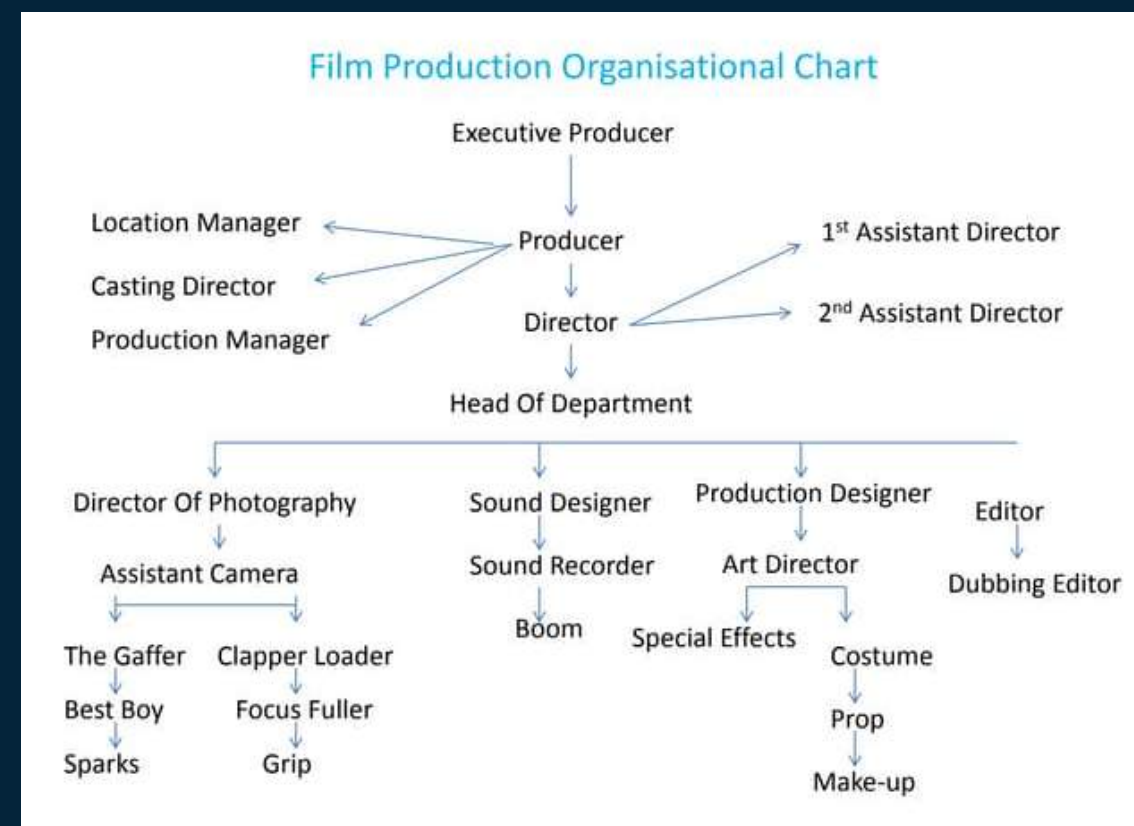


- 8** PUT EVERYTHING IN WRITING: In other words, be a communicator! Dated daily rehearsal notes aid in communication and help to avoid conflicts over when requests or changes were made. (Voice mail, email and calendars are great form of communication).
- 9** PLEASE AND THANK YOU: Use these words everyday.
- 10** STAGE MANAGERS DO MAKE COFFEE: They also do a million other tasks that are meant to make people happy and boost morale. Buy donuts, bake brownies, make sure birthdays are recognised, and organise all paperwork. These little things are really appreciated by everyone.

Stage Directions



Farmer (2021)



Parnyan (2016)

Used from the moodle presentation.

THEATRE TERMINOLOGY

- Front of House Calls - half, quarter, five, beginner
- Blocking - shorthand version of the stage directions given to each actor.
- House lights - main lights
- Cans - Headsets
- Libretto - script of a musical
- Clearance - when everyone is in theatre
- Cue to cue - Rehearsal that skips dialogue and focuses on technical elements
- Dress Rehearsal - final run through before actual show
- Flies (fly space, fly floor) - area above the stage used for flying scenery
- Proscenium Arch - The picture frame of the stage dividing the house and stage
- Apron - The front portion of the stage, in front of the curtain and proscenium arch.

Used from the moodle presentation.

THEATRE TERMINOLOGY

- Marking out - specific tape for specific floors
- Prompt book - script with all cues, blocking, notes, general info
- Prompt corner - where the Stage Manager sits
- Prompt Desk -
- Show report -
- Technical rehearsal/run -
- Walk-through -
- Dressers - those crew members who assist in quick changes or complicated costume changes for cast.
- Company - all persons involved with the production. Cast, crew, alternates, directors.

Used from the moodle presentation.

It was very interesting to see all the different prop's weapons and how some of them were working weapons but have been modified to use as prop.

WEAPONS



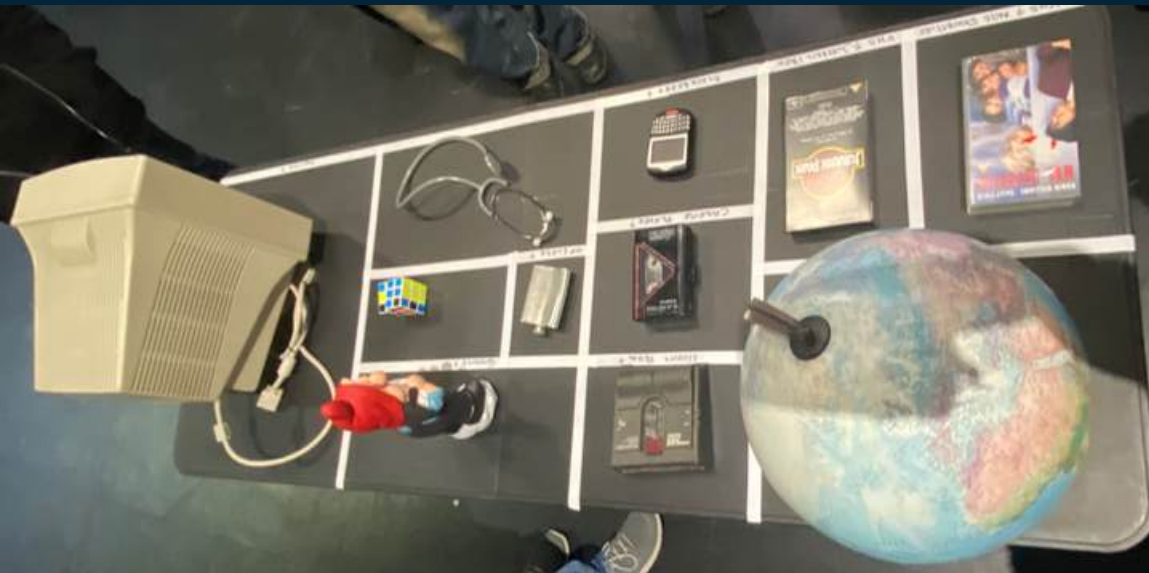
A very important thing I learned in this lesson was to never point a gun at someone as there have been incidents where instead of having fake bullets inside for the actors there were real ones and someone ended up dead because of this. The rule is to point it beside the actor's head not in front as the audience won't even see the different between pointing it beside someone.

PROP'S TABLE AND RiSk ASSESSMENT

Our task for this was to find props from a specific period in time such 1950's, 1990's and a few others.



What surprised me during this task was that some of the props from the 1950's actually still worked which is crazy to me. The hoover ended up working as its over 60 years old - whereas my hoover back home stops working after 5 years. Another one was a record player playing music from the 1950's. It goes to show that things that were made years ago can outlive things that are made in recent years.



In this lesson we also learned how a prop can really tell the period of the play, or movie or tv show. For example knowing when the prop was made and if it can be used in the scene or will it look out of place.

Risk assessment template

Health and Safety Executive

Company name: Year
1 DP
Date of next review:
25/2/2027 (12 months)

Assessment carried out by: ..
Date assessment was carried
out: 25/2/2027

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?	Who needs to carry out the action?	When is the action needed by?	Done
Moving Cars	Everyone	Plan to use the pedestrian crossing	Ensure everyone crosses together and uses the pedestrian crossing correctly	Everyone	25/2/2026	

More information on managing risk: www.hse.gov.uk/simple-health-safety/risk

Published by the Health and Safety Executive 09/20

MILITARY TRAINING RISK ASSESSMENT PROFORMA

Unit / Formation: Army Cadet Force

Name / Assessor:

Activity / exercise: Skill at Arms Training No 8 (.22) Rifle

Date Assessment:

References / Publications: Pamphlet 21 Safety Conduct & Planning Small Arms Ranges.
JSP 535 Cadet Training Safety Precautions
Cadet Training Manual Volume 1.

Generic Risk assessment: Yes / No

• Steps relate to the Risk Assessment process.

Ser	Activity / Element (Step 1)	Hazards Identified (Step 2)	Existing Controls (Step 3)	Is the Residual Risk Acceptable Yes / No (Step 4)	Additional Controls Required (Step 5)	Is the Residual Risk Acceptable Yes / No (Step 6)
a	b	c	d	e	f	g
1	Skill at Arms Training No 8 (.22) Rifle.	Standard of Instructor	Completed at least ITC/ SCIC	Yes		
2	Skill at Arms Training No 8 (.22) Rifle.	Standard of Cadets	a. Unavoidable. b. No mixed standards or star grades. c. Instructor to teach drills as per pamphlet.	Yes		
3	Skill at Arms Training No 8 (.22) Rifle.	Safety	a. NSP's to be conducted* b. Pouches etc to be checked.	No*	* Instructor to clear all weapons during lesson 1 and to teach NSP's and Safe Handling Rules.	Yes
4	Skill at Arms Training No 8 (.22) Rifle.	Class size	Not more than 4 cadets.	Yes		
5	Skill at Arms Training No 8 (.22) Rifle.	Minor injuries e.g. cuts and abrasions	First Aid Kit and First Aider available.	Yes		
6	Skill at Arms Training No 8 (.22) Rifle.	Trips and falls	Classroom or area to be large enough and laid out correctly	Yes		
7	Skill at Arms Training No 8 (.22) Rifle.	Targetry	Cadet targetry only to be used.	Yes		

I searched for a risk assessment examples for a weapon online and I came across one about military training and about the usage of rifles.

<https://www.mkbartlett.co.uk/data/0104SAA01-04RA.pdf>

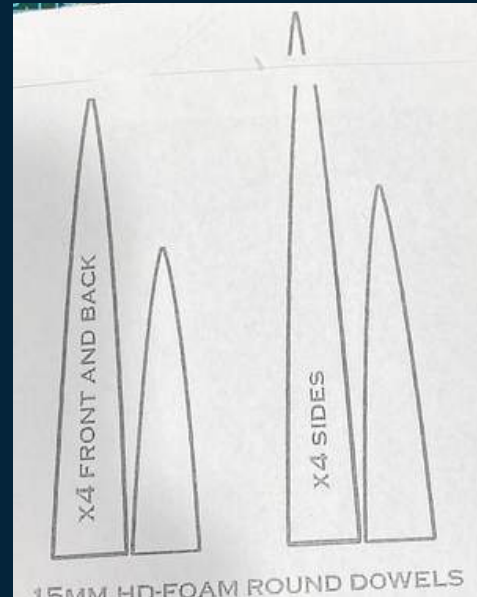
To make this mask, we have followed a YouTube tutorial from 'SKS Props'

LORD OF THE RINGS - MASK

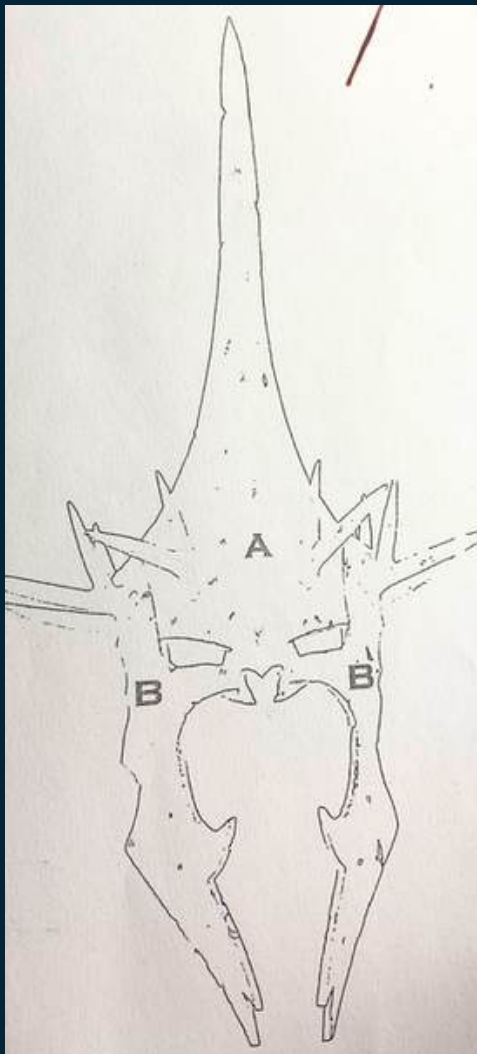
This is the template that we followed to make the 'Lord of The Rings' Witch King helmet.

The first step in making the mask was to cut out the paper template and then stick them temporarily onto foam to then be able to cut the pieces out.

We used scissors to cut out the foam as it was easier than using a craftknife as the mask has some small details which would have been hard to cut out.

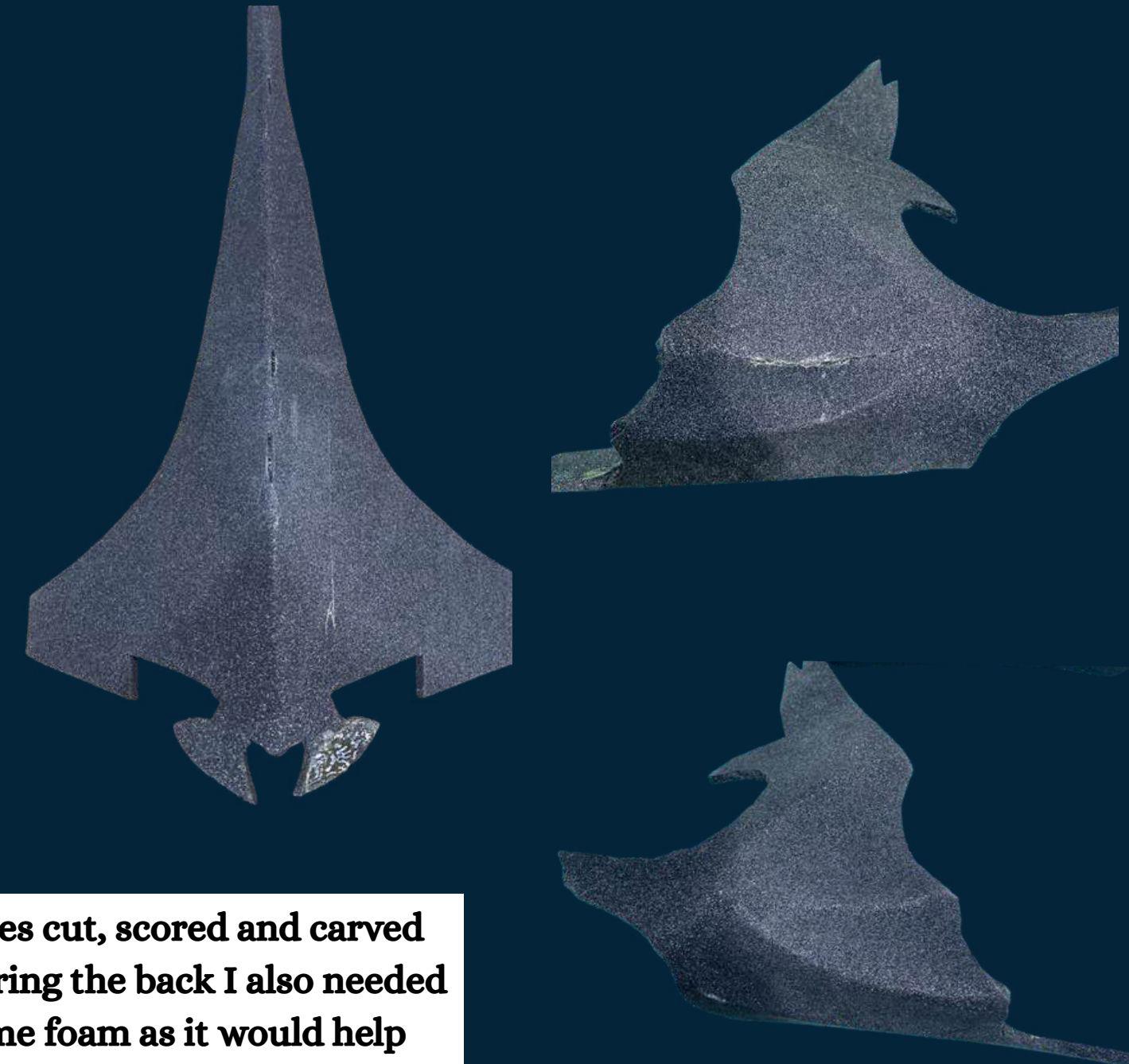


SPACER FOR BACK OF HELMET 6MM



After the foam pieces have been cut out, we needed to add some details. Such as the line in the middle of the mask and the curves that are on the side pieces of the mask. We did this by scoring the back of the mask with a craftknife. This step was a bit hard for me as I scored too deeply on a piece and ended up cutting a line.

These are the foam pieces cut, scored and carved from the back. When scoring the back I also needed to lightly carve out some foam as it would help create a fold and a groove for where the glue would lie and stick to the other side of the cut line.



LORD OF THE RINGS - MASK

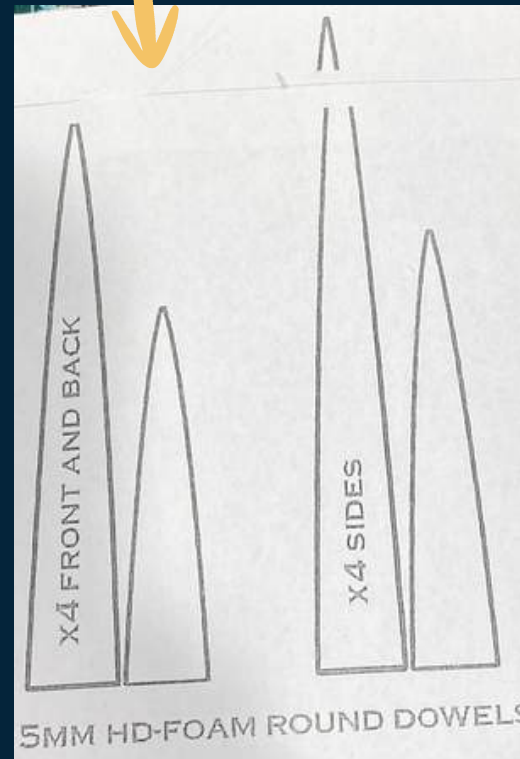
The glue that is used is contact adhesive and works by putting a thin layer and letting that layer dry a bit as it then becomes tacky.

The next step was to assemble the glue pieces and attach them together to form the mask.

Then to make sure the helmet fits your head, we cut an extra piece of foam to stick on the back to join both part B pieces together.

SPACER FOR BACK
OF HELMET 6MM

The next step to building the mask is the spikes. We cut foam dowels following the instructions which asks for 4 x 4 different sizes as seen in the image below.



Then I glued a big and a smaller spike together with contact adhesive and repeated that process for the rest of my spikes.



A tip that I would say as I accidentally glued it incorrectly at first, is to know where each piece will be glued before actually putting any glue on to foam. As at first I glued the side pieces which is part B to far back from where the nose will lie. Luckily the glue wasn't to dry and I quickly fixed my mistake.



Using a craft knife to cut them to size, then using a belt sander to shape the spiky tops. Once I liked the shapes of them, I cut the bottoms of the spikes at an angle so they would sit flush and nicer on the mask.



LORD OF THE RINGS - MASK

Then I glued down the spikes to where I wanted them to be on the helmet.



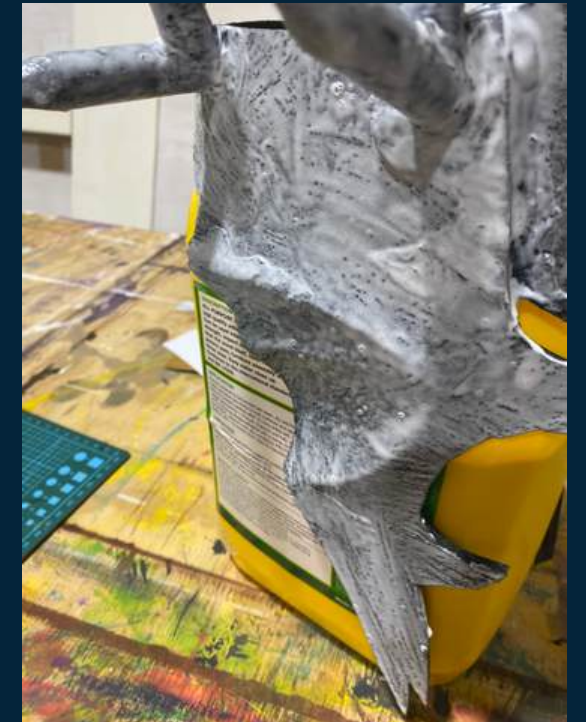
Once everything was glued down and I was happy with how the mask looked so far. The next step was to use foam clay to help smooth down any surfaces and used as weld for the helmet.



Once I was happy with where the foam clay was positioned on my helmet. The next step was to prime the helmet.



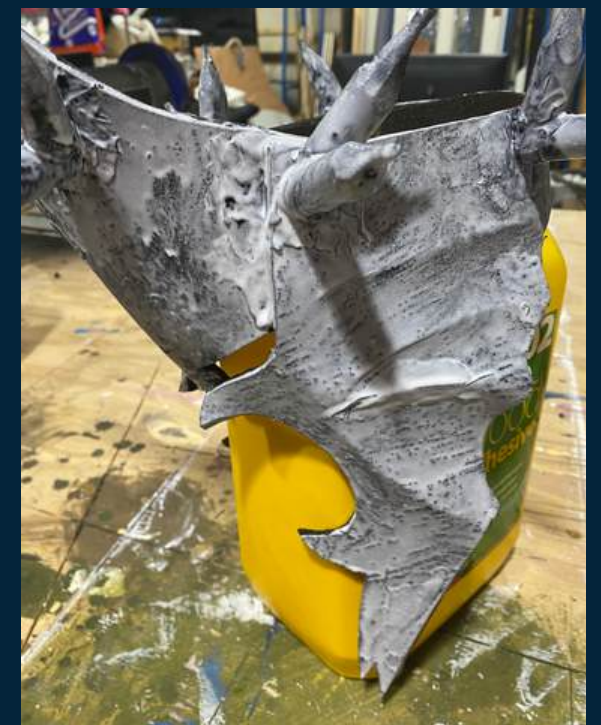
Using a thin layer of decorator's varnish as the base for the helmet. Making sure everywhere is covered.



Result of mask after varnish had dried.

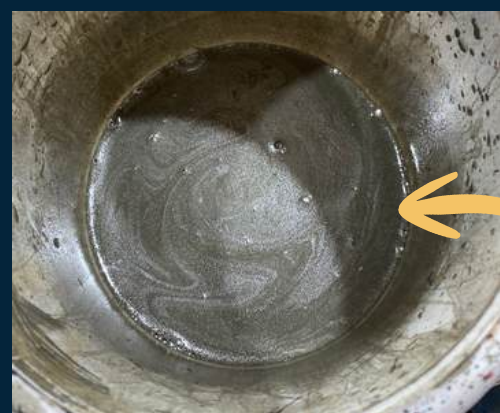


Using a plastic bottle/can to help keep the shape of the helmet for when I am working on it and when I will be using paint to help achieve my desired look.

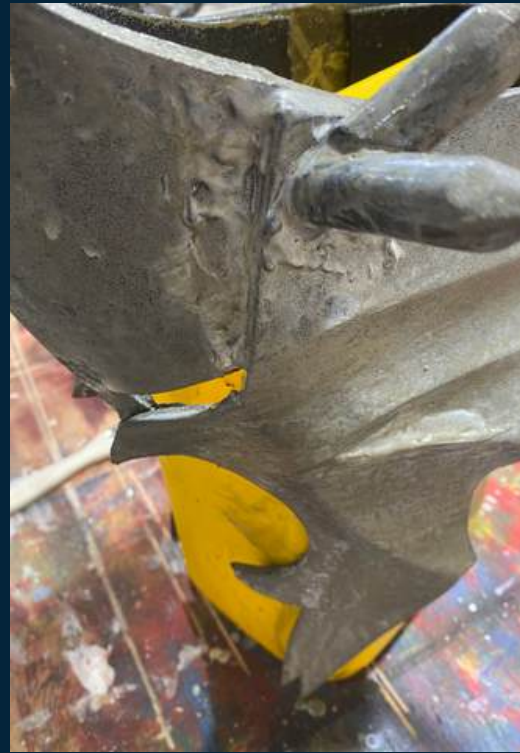


LORD OF THE RINGS - MASK

The next step was to add color - we chose a metallic grey for a base color.



This is the paint color



The next step was to add blood to the helmet. Watered down red paint was put into a spray bottle to resemble blood splatter.



I did go a bit crazy in this part as I thought the more the better. As I imagined the helmet coming straight from a battlefield and wanted that to be part of my design.

I enjoyed this step as it gave me the freedom of putting how much blood I wanted on my helmet and to help bring the helmet a bit more to life.

LORD OF THE RINGS - MASK

After the red splatter had dried the next step was to add rust onto the helmet to help give it a worn-out look.

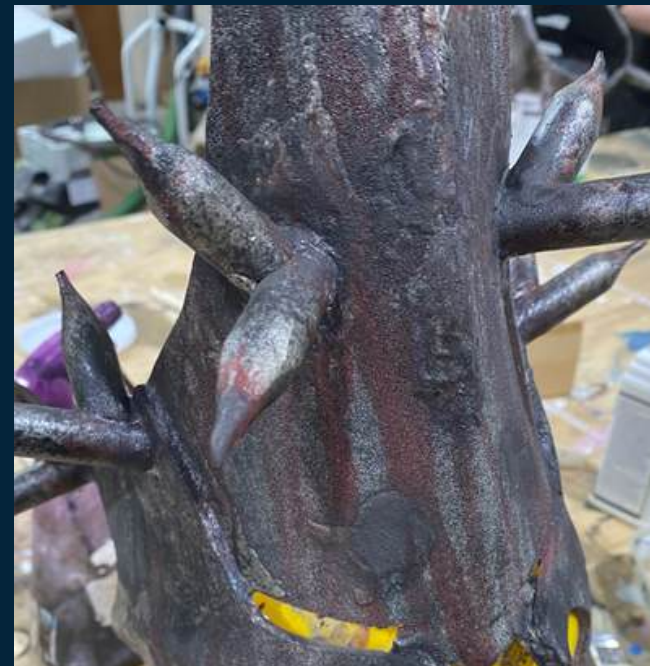


Then with a clean and dried paintbrush we put iron powder onto the varnished areas.



The last step was to spray a lemon juice mixture onto the rust to 'activate' it. But we tried with lemon juice and it didn't really work so we tried it with vinegar and it worked great.

We first put the same varnish as the prime coat onto the areas that we wanted rust to be. I chose mostly the areas with the spikes and few others scattered around the helmet.



LORD OF THE RINGS - MASK



The Witch-King of Angmar (helmet).



[The One Wiki to Rule Them All](#) (n.d.)



Finished results of my Witch-King
Helmet from *The Lord of the Rings*.

The first thing that came to mind when we first were going to make masks was the movie 'The Mask' with Jim Carrey. I remember watching this when I was younger and thinking how did they manage to do a mask like that.



[Fortressofsolitude.co.za](https://www.fortressofsolitude.co.za) (2026)

OTHER MASKS

Another mask that came to mind was Darth Vader's one as my brother was obsessed with Star Wars when we were younger and he had a plastic Darth Vader mask. Which as a little sister thought was cool and would go into his room when he was not there and try it on.



[Salvati](https://www.salvati.com) (2023)

I think why I really liked it was because of the sound you could make from it similarly to what Darth Vader sounds in the films.

Lastly, another one I wanted to mention was the masks from 'SkyHigh' as that was a film that me and my brother watched many times when we were younger.



[Fandom.com](https://www.fandom.com) (2026)

What I like about these masks is that there both different with one of them being a tight fitted one with pointy features. The other one being a helmet which hides the person's identity helping to add mystery to the plot of the movie.

Overall, all these masks are made differently with different materials and techniques but their overall aim is to hide the character's identity. Such as the mask from 'The Mask' goes from a physical prop but is then infused into Jim Carrey's skin which I found quite cool as prop idea. With the other's representing their character's to be evil I think they all pass the test.



[Goldenarmor.com](https://www.goldenarmor.com) (2020)

WOUNDS

The first step of making a wound prosthetic was making sure I had a reference image that I could take inspiration from.



Camera Ready Cosmetics (2025)

The next step was to start moulding my wound. For this, we used plasticine, which is a soft and non-drying modelling clay and clay tools to help carve the wound out. We used a plastic board as it's an easier surface to clean up after the end process.



Tools I used:

An important tip was to smooth/blend the edges down to the board as that will be the part that blends with your skin.

I used the blue carving knife to make the initial shape of the wound and then followed with the bristle brush to add some texture. Just like our skin has as it's not completely smooth.

I also added a rough texture around the wound but ended up not liking it as it didn't look natural.



In the end, I smoothed down the surface around the cut using the other end of the blue carving knife. Then used the middle tool that has a loop on the end to dig out the cut to make it deeper and to help it stand out more.



Finished result of the carved wound from plasticine.



The next step of making a wound prosthetic was to build a barrier/wall out of plasticine to help contain the liquid that would be poured.



The wall needed to be a few of cm high, depending of how big the wound was and also making sure the clay was pressed deep into the board to ensure the liquid wouldn't leak underneath.

Using 'Smooth-Cast 300' for the casting resin.



Smooth-On, Inc. (n.d.)

Smooth-Cast 300' features:

- 1:1 mix ratio by volume
- Resin cures bright white.

In this image you can see the mixture turning from clear to white which means its curing. It also would be hot to touch so safety needs to be considered.



WOUNDS

The next step is creating the resin that will be poured over the clay wound.

- 1- We need to shake Smooth Cast 300 part A and part B before opening the lid.
- 2- Pour part A into a measuring cup and then equal amount of part B into a separate measuring cup.
- 3- Then, pour part A and part B into a mixing container and mix both mixtures together.

The next step was to pour the mixture onto the wound prosthetic, ensuring it covers the wound entirely and its level all around.



During the preparation of the resin, we needed to make sure we work quickly as the mixture could set inside the cup instead of on the wound.

Spraying 'Universal Mould Release' onto the mixture to help release any air bubbles.



For 'Smooth-Cast 300', it takes between 7 and 10 min to cure. But in this case, we left ours to cure overnight.

When the resin has completely cured and is hard when touching the surface, we can remove the plasticine wall.



You would be left with a sort of wound imprint, which is taken off by using acetone and an old paintbrush.

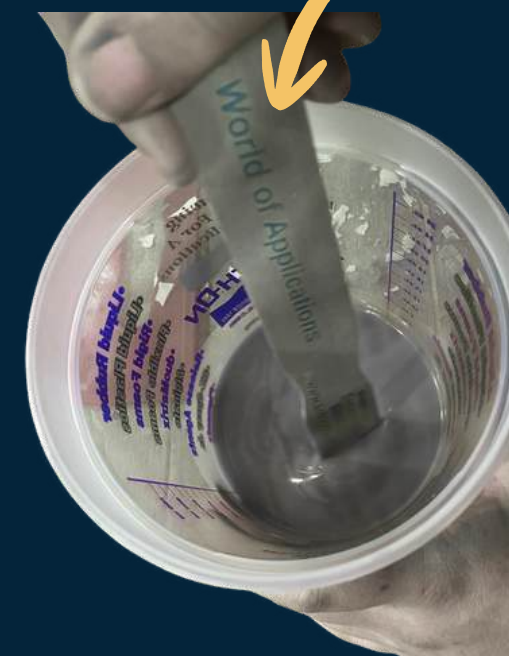
Then we can remove the plasticine wound from the bottom and this is the result.



WOUNDS

The instructions from behind the box :

- 1- Combine equal amounts of liquid parts A and B
- 2- Mix liquid contents thoroughly
- 3- Pour over the model and let it cure to a solid, flexible rubber mold.
Demold to reveal mold cavity.



This is what the mixture resembled once it was evenly layered onto the mould. We used this mixture as a practise one, as the pigment colour was darker than the skin tones of the class.

The curing time for 'Ecoflex 00-20 FAST' is 1 hour. After 1 hour had past we lightly taped it to make sure it was dry.

The next step was then to dry and carefully remove the silicone mould from the resin one. A great tip to help this step was using baby powder and either using a brush to help lift it up. I actually preferred using my fingers as I had more control and it helped not tear any edges.



I found a method that worked well for me, it was to put some baby powder on a edge opening and just pushing the powder into the center with my fingers.



This is what the resin mould looked like without the silicone mould on top of it. Still with a bit of leftover baby powder.



Finished result of the first silicone mould of my wound.



WOUNDS



Backstage Shop (2019)

We then repeated the whole process of making a silicone mould but using pigments which matched classmates skintones.

We used different silicone pigments to get the skin color that we wanted. As the pigment is very strong you only need to work with a toothpick amounts. This is what we ended up with.



Silicone mixture is being poured onto the resin mould. Making sure it covers everything and that it's levelled.



Then it's the same process for waiting until its cured. Then using the method of baby powder to gently peel the silicone mould of the resin one.



Finished result of the second silicone mould of my wound, which resembles my skin tone.



WOUNDS

I really enjoyed learning how to make silicone moulds for wounds and how you can use makeup to make fake wounds.



Hence, why I wanted to show some of the wounds i've made with what was in my makeup bag. I used eyeshadows to make the bruising and I believe bronzer to make the discoloration around the bruise.



I wanted to make it as realistic as possible so I worked with lamp just above to help highlight where the light can shine onto the skin. This helped me see if any areas needed more or less makeup.

Then I tried doing a cut. Firstly, it was hard to make a thick enough surface as I didn't have any SFX supplies so instead I used eyebrow gel mixed with concealer to build up a base.



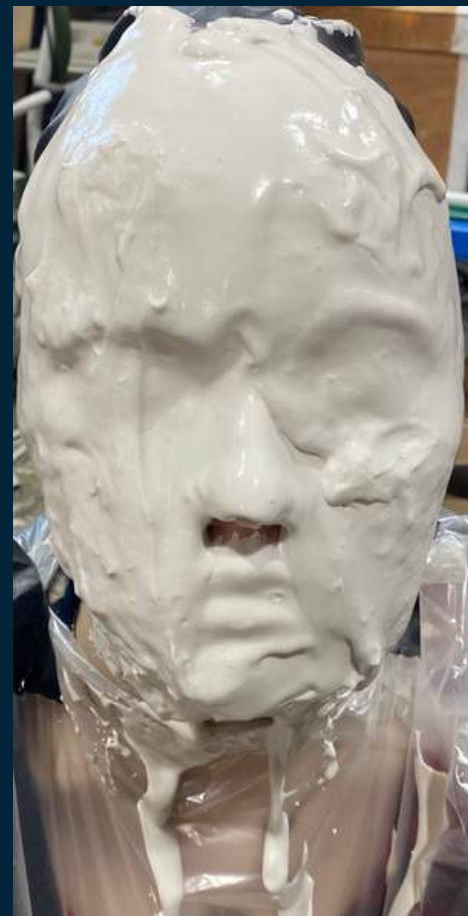
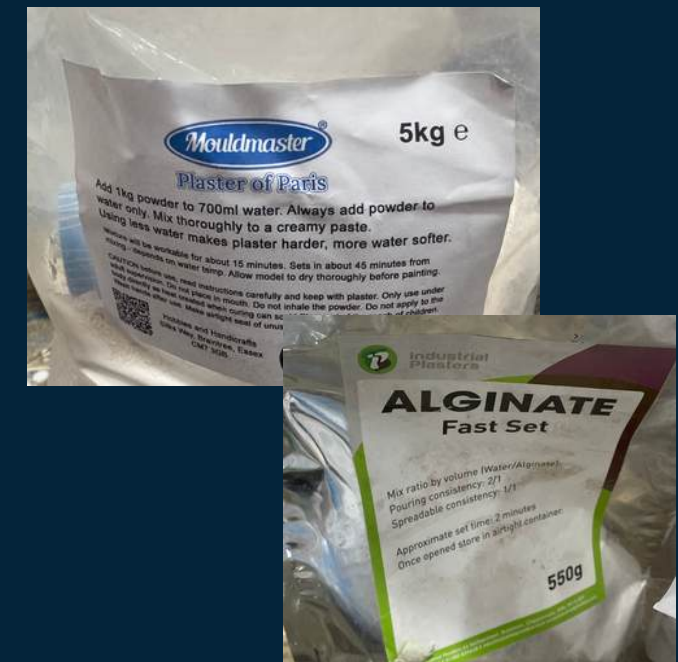
I then used the same eyeshadow palette as the bruise wound and used it to discolor the skin around the cut. It was hard to make it look as natural as possible as I then decided to bring the color all the way to the fingers.



Lastly, I didn't have any fake blood, so I used a red lip stain instead to use as the blood in the cut. Making sure it went a bit everywhere but also focusing on making some areas darker than others.



BLOOD BAGS AND CASTING



The first step of doing a seal mascot head was drawing out the shape on wood with the help of a projector to make the scale/reference image larger as the mascot head will need to be bigger than an average person's head.

SEAL HEAD

Once the seal head was drawn onto a piece of wood with the side view and a front view of the seal, we cut them out using a jigsaw.



Width of the seal head: 450
Height of the seal head: 350

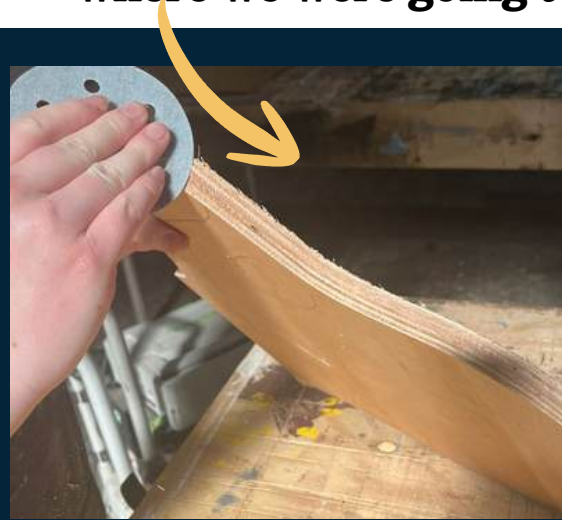
Using the reference image with transfer paper to project the seal head onto a piece of wood.

Holding the wood piece so it wouldn't move when cutting it.



I really like using the jigsaw as your able to get very precise cutting but it was a while since I used so i needed a minute to get used to it again.

Once both seal heads were cut out - the front profile and the side profile, we sanded the sides to half a smoother edge. Then we drew two lines as there was going to be a gap in both seals where we were going to slot one head with the other.



SEAL HEAD



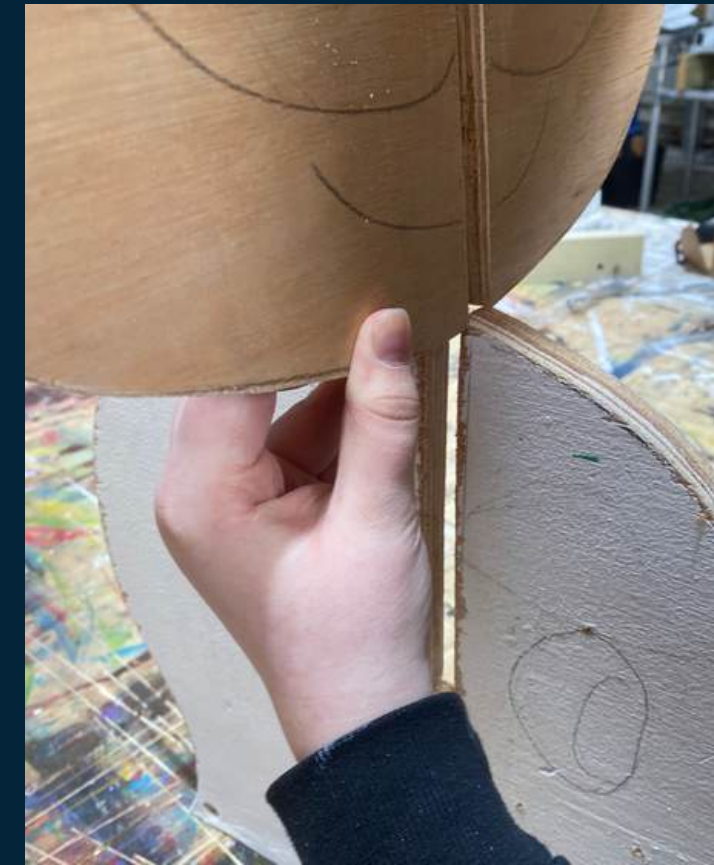
The cutout slot for the front profile of the seal



The cutout slot for the side profile of the seal

Using a rasp to help smooth the inside and to remove any bit of extra wood from the gap to be able to slot the head with the other seal head.

The process of sloting both heads and seeing if we need to rasp or jigsaw any more wood to make them fit within each other.



After a couple of attempts it managed to slot within each other - we did have to cut a bit more wood.



We managed to slot them together but we then came a problem as it wouldn't go all the way down, so we took a rubber hammer and started going to town and hammering down both pieces of wood.

SEAL HEAD



Making sure to spray the seal with water to help make the expanding foam stick to the wood.



The next step was to build a stand for the head so it would stay upright without anyone needing to hold it.



Using screws and an electric screwdriver to make the stand and to also assemble the head with the stand.



The next step once the seal head and the stand are assembled together is to use expanding foam and fill the gaps in between each section.



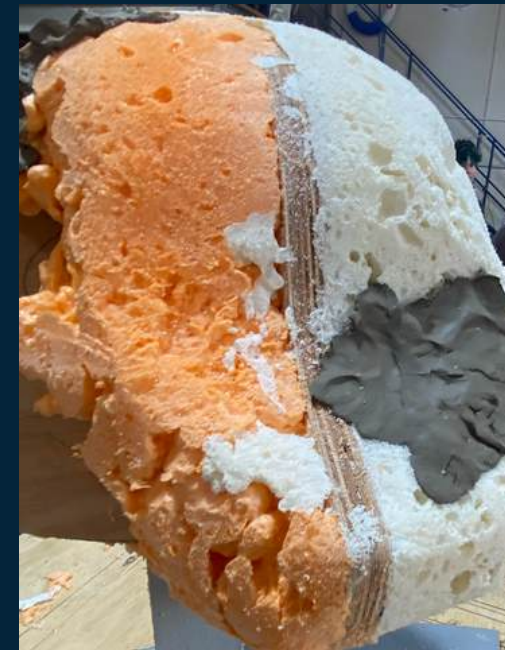
Making sure every surface is covered and that there isn't any gaps if possible.



The rubber hammer worked and this the result of the two pieces of wood interlocked with each other.

SEAL HEAD

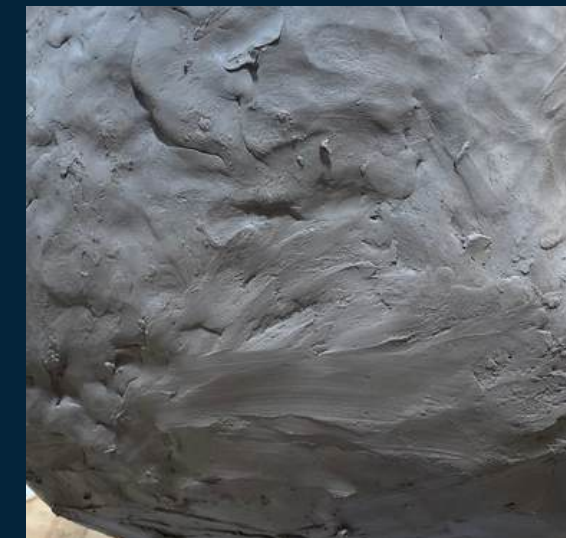
Once a side of the head was done we needed to let the expanding foam dry as the stand was lying horizontal and if we turn it around all the foam would fall off. So we did the expanding foam in two parts.



A problem we came across is that we run out of expanding foam, so we had to fill the gap with clay. After filling the gap we put clay all over the head to start making the head of the seal.



Also not forgetting to do underneath to help blend out the top to the bottom.



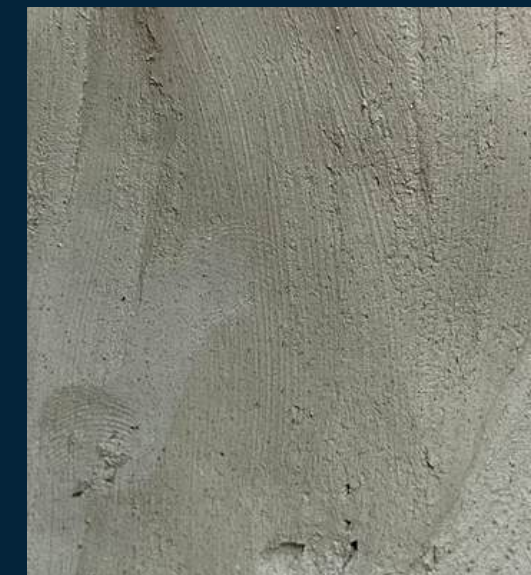
The next step was to smooth down the clay - I found the best technique that worked for me was to use my thumbs and glide them up and down.



The next steps were to use expanding foam on the other side, then when it's all dry. You sand the whole head to help smooth it down and shape it to make the seal head.



The method of putting clay on the head was to do it little by little and making sure to push the clay into the foam and fill any gaps the foam didn't fill.



The next step was to add the features of the seal such as the mouth, eyes, nose and eyebrows.

SEAL HEAD

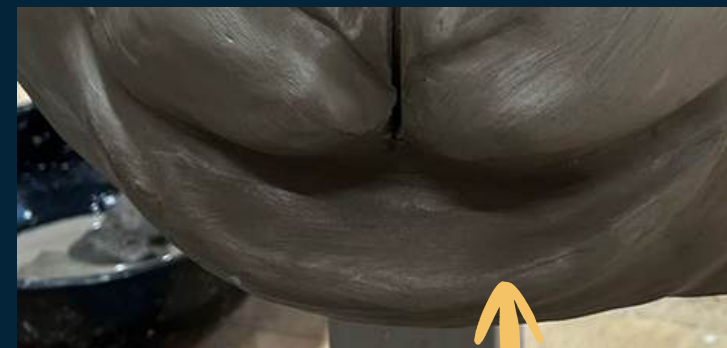
When we were leaving the seal overnight we needed to make sure it was properly sealed with wet sponges and clingfilm to help keep the moisture in the clay.



Using the loop clay tool to carve out the eyes and getting rid of excess clay.



Using the same clay tool to carve out nose holes and help make the shape of the nose.



Carving out the mouth was propably the hardest thing as the overall head didn't have enough clay to dig out the mouth so we needed to build up more of the face stucture but keeping it seal shaped.



Making sure to look at the reference image as that is what's helping draw out the features but also taking acount that the reference image is a drawing and not a drawing of a mascot head that will go on someone's head. As it will include holes in the face to help the person underneath breathe.



Smoothing the eye holes to help make the head uniform and to help see the overall design of the seal face.



Adding eyebrows just like the reference image has.

SEAL HEAD

Once the seal was done with the clay part and we liked the features, the next step was to put the worbla onto it.



Front and side view of the finished clay seal with all the features we wanted it to have.



Worbla

The heat gun was just not hot enough to heat the worbla up to melt onto the seal.



This is the good heat gun.

We first started using this heat gun but in the end it didn't properly work. Which meant we could only do the warble one at the time as we were making two seal heads at the same time as one would be for the client and the other one for the exhibition.



This is the other seal process of melting the worbla onto the head. They used clay tools to help shape the worbla into place and cut various sized pieces of worbla to attach onto their different facial features.

This is the other seal that was made using a different reference image.



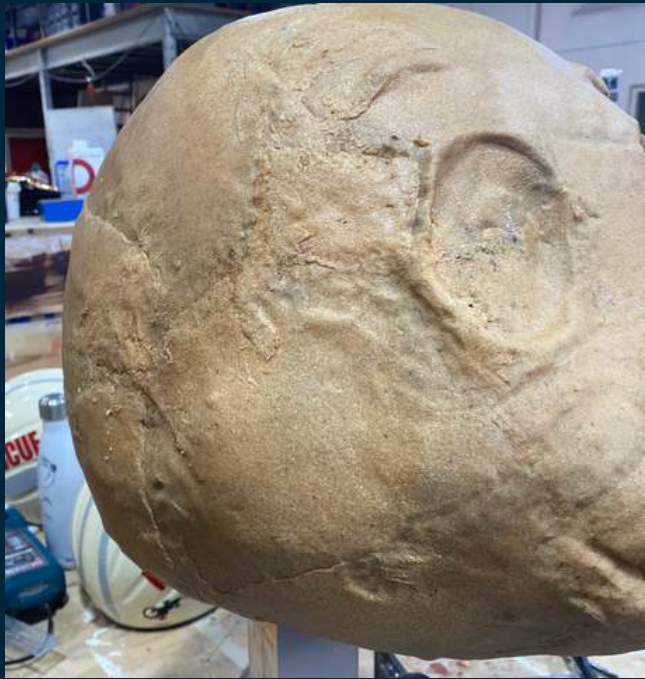
Reference image made by Gilly



This is the process of melting worbla onto the seal that I was working on.

SEAL HEAD

Towards the end we came across a slight issue where the worbla wouldn't stick to the clay and we figured out it was because the clay was mostly dry and didn't have any moisture for the worbla to stick to.



Sticking the worbla in smaller pieces as the seal had a harder surface to work with as there were many curves that needed the worbla to stick to.



We added a little bit of water to the clay and the worbla ended up sticking.



Using a wooden clay tool to help secure the corners of the worbla piece onto the head.



Trying to blend the edges together by adding some heat to the worbla then letting it cool a little bit and using a plastic clay tool or our fingers to smooth the edges down.

I really enjoyed doing this process as I never worked with a heat gun and worbla before and I really liked the result of it.

Reference image of the seal mascot costume and head that we are working on.



SEAL HEAD



Finished result of the worbla melted onto the foam/clay seal head.



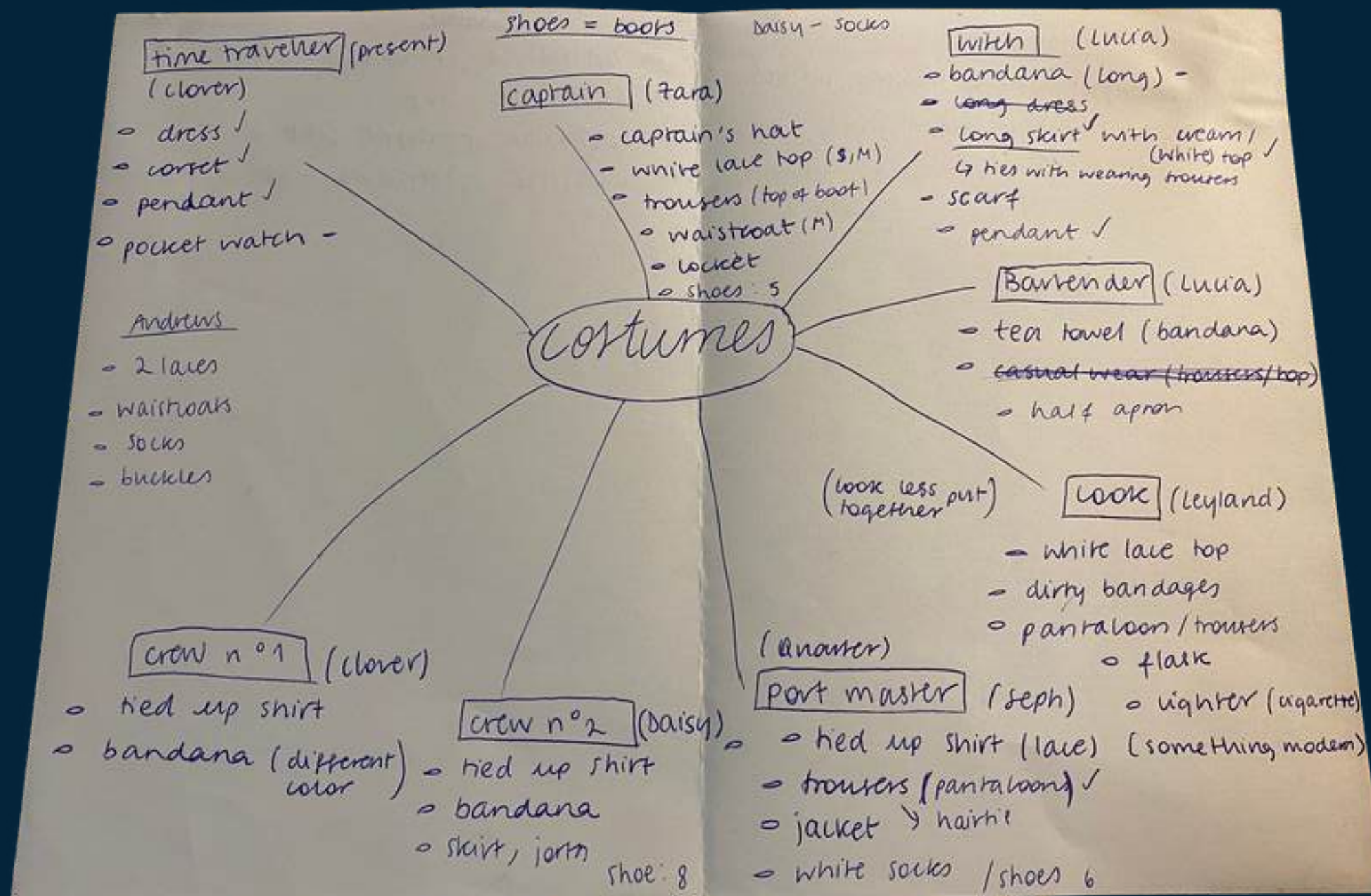
Costume for the
'Pirate show'



INITIAL IDEAS

For the end of year show - Me and Annabel were in charge of costumes. We first sat down and talked about what each character would have as part of their costumes. We made a mindmap with all the characters and thought of few options for each character just in case we couldn't source a specific item or if it didn't fit the character's look.

We also thought about things like shoes and if the actors had simple black boots if so they could wear their own wardrobe. After making this mindmap we had a look through the costume cupboard and pulled a few looks and options for each character, including accessories and shoes if people didn't have their own. We communicated with the actors in terms of what are they comfortable wearing and looking like - if they would prefer wearing a skirt or trousers for example.



Then with the help of one of the stage managers we created a group chat where we could ask all these questions such as shoe size, or clothes preferences. This was really helpful as it helped narrow down options and speed up the process of finding costumes.

Costume department's role:

'The costume department is responsible for providing everything worn by the performers during a production' (Dean, 2015 p 62).

Head of wardrobe:

- Fittings
- Finalises costumes
- Manages costume department
- Communicates with the team
- Maintenance

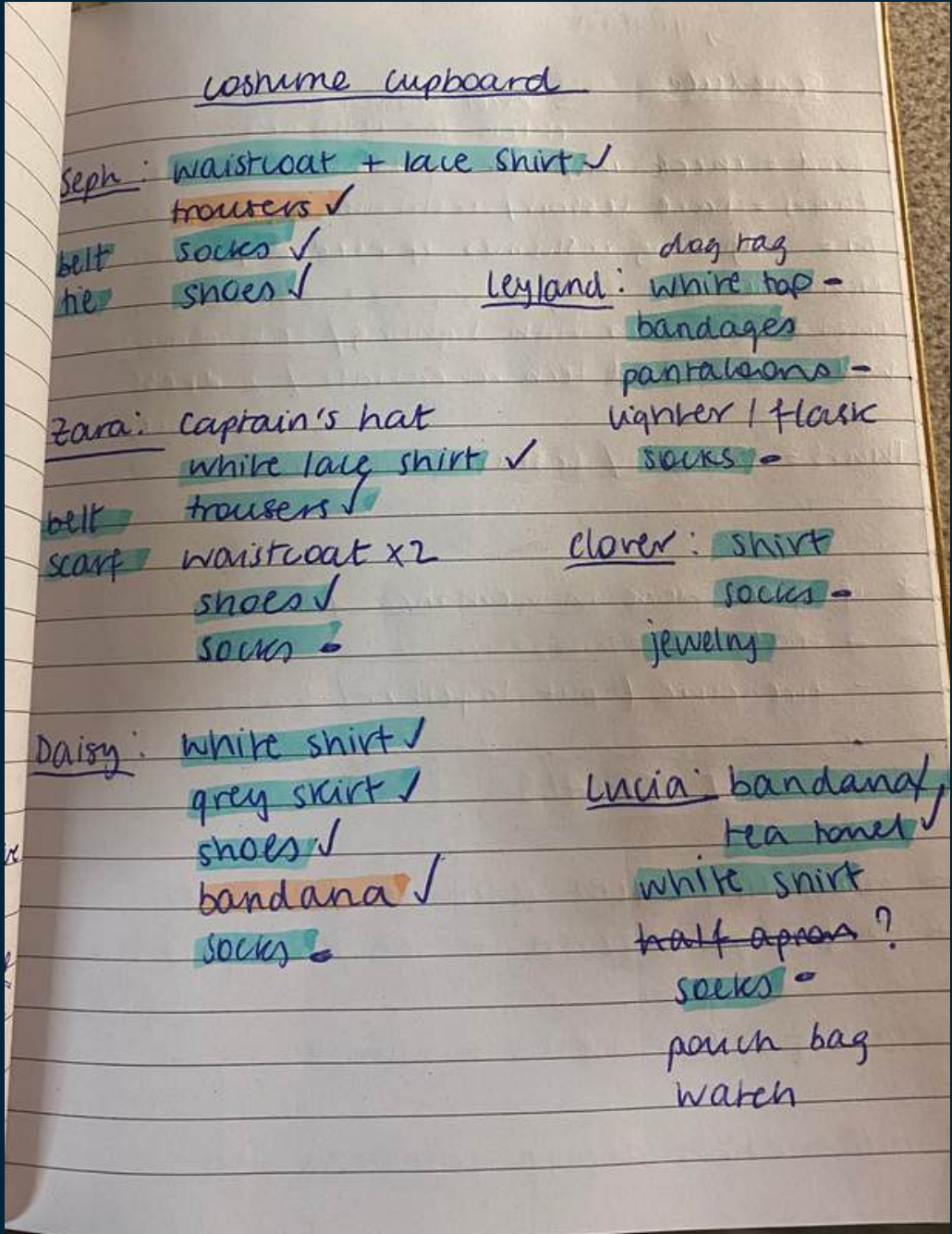
Cutter

- Patterns
- Adjustments
- Tailoring
- Manufacturing
- Materials

COSTUME LIST FOR CHARACTERS

Making a list of what costumes we have highlighted in green and what costumes the actors have in orange and costumes we haven't found yet no highlighted.

Making a list helped keep track of everything we needed to get for the show.



Costume Spreadsheet		
		Actors have but need to see We have/finalised Need to get
Leyland	Bandages, flask, shoes, apron, blue hat, socks, white lace top (Andrew), pantaloons, dog tag	
Daisy	White lace top, grey skirt, shoes, bandana, socks, scarf	
Zara	White lace top, trousers, red coat, shoes, socks, broch, pearls, belt, scarf, captain's hat, cardigan	
Seph	White lace top, waistcoat, shoes, tights, bracelet, belt x 2, vest top trousers, bandana	
Clover	preppy jumper, shoes, dress, corset, pendant, socks, bandana,	
Lucia	Black top, socks, tea towel/bandana, shoes, skirt, jewelry, pouch	

COSTUME TRY-ON WITH THE CAST

These are the costumes that me and Annabel put together for the first year 'Pirate Show'

This was the first time the actors were trying on the looks that we found for each character. Some were sourced from actor's personal wardrobe, some were borrowed by others, some were sourced by the costume cupboard.



Time traveller



Witch



Captain



Crew



Quartermaster



Modern



Cook

For each character we started by doing a moodboard to help visualise what we wanted the costumes to be for each person. This step helped us give inspiration if we were not sure how to go about with a character as in the play they are six actors with two of them needing to change from one look to another which were also in a different time period. That being the Captain and the Quarter Master needing to change into modern day looks.

TIME TRAVELLER

Time traveller's moodboard:



bomber jacket

The Time traveller sourced most of their costume - we (the costume department) just found a few jewelry pieces and a bomber jacket that they were later in the play.



Costume try-on



Show look

WITCH

Witch's moodboard:



We decided to keep it simple with the witch as there is a lot of things already happening on stage with all the different characters. The actor is wearing their own wardrobe, including the bandana. We just found a few jewelry pieces and bag to tie in the whole look.



Costume try-on



Show look

CAPTAIN

Captain's moodboard:



A problem we came across was that we couldn't find a pirate's hat anywhere so we ended up sourcing it from a old school which a DP went to. Which was really good as it helped tie in the whole captain's look.



In the first costume try-on there was somethings to change such as making the coat a bit tighter on the captain to make it more tight fitting. To fix this we added a a safety pin and a broch at the back of the coat.



The makeup the Captain has with a skar running down the cheek to show how it's been through battle.



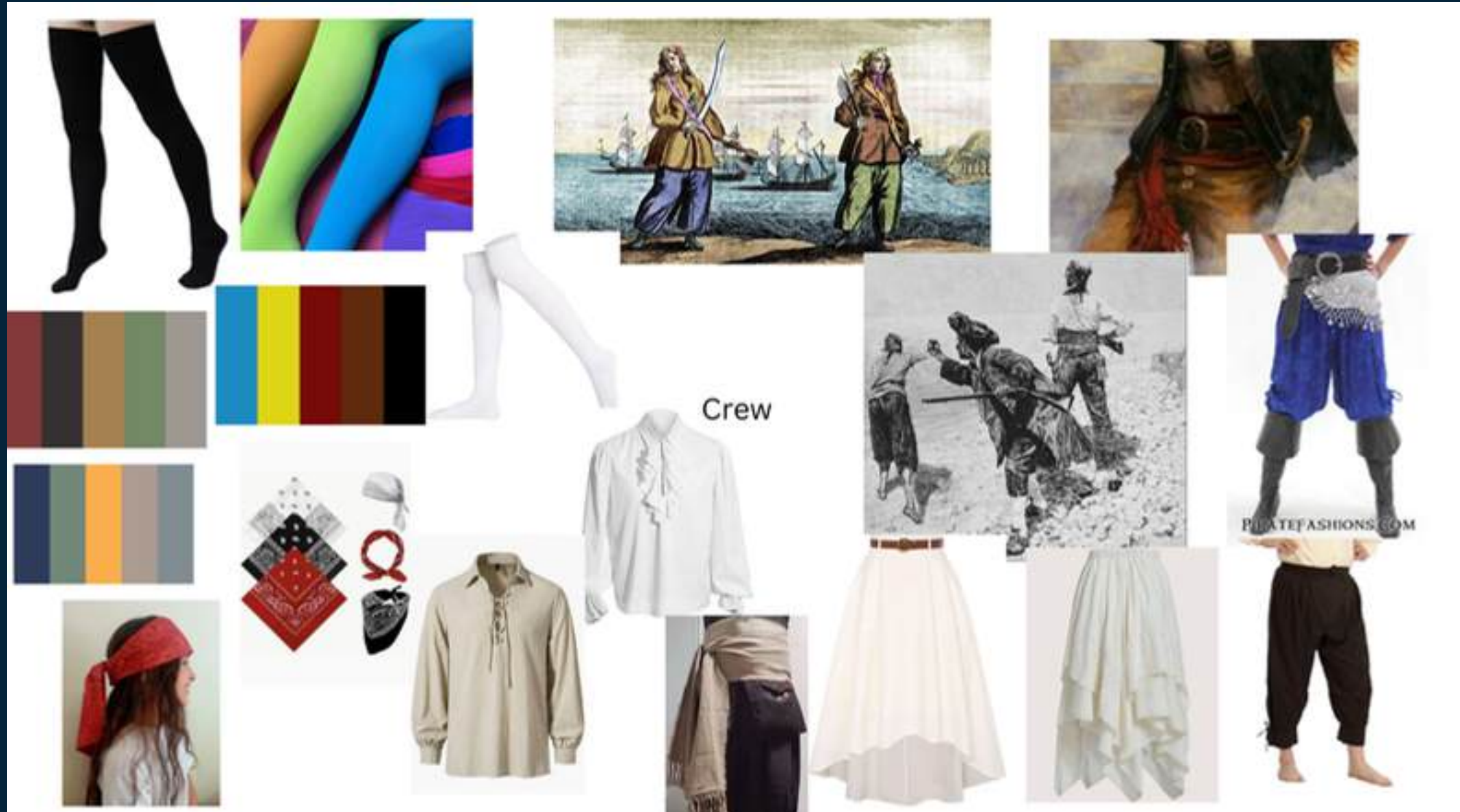
Costume try-on



Show look

CREW

Crew's moodboard:



For Crew's makeup we went with a more dirty face. As they are the Captain's crew they would have to do lots of jobs and getting hands dirty so we thought to show that on the character's face and neck.



Costume try-on



Show look



As costume department during the play we needed to tie the crew with a rope and we practised how we were going to tie the rope as it needed to come off quite easily. We ended up talking the end of the rope in the back to then someone can quickly untuck it to free the crew.

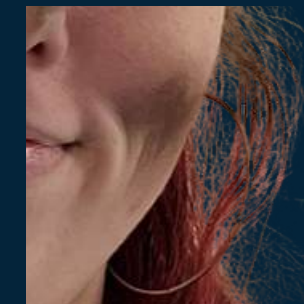
QUARTER MASTER

Quater Master moodboard:



We decided to do a half up fishtail braid on the Quarter Master to show the ranking of the Captain's crew as Quarter Master is like a second in command and the Captain has a fishtail braid.

Adding some dirt around the Quarter Master's face to help sell the character. It was done by using dark brown eyeshadow with a finger swipe motion as if the character had dirt on their hands and wiped their face.



Costume try-on



Show look

COOK

Cook's moodboard:



The cook's makeup is a bit dirty just like the Quarter Master with black eyeshadow/eyeliner to help make the cook appear slightly more scarier than the other characters.



Costume try-on

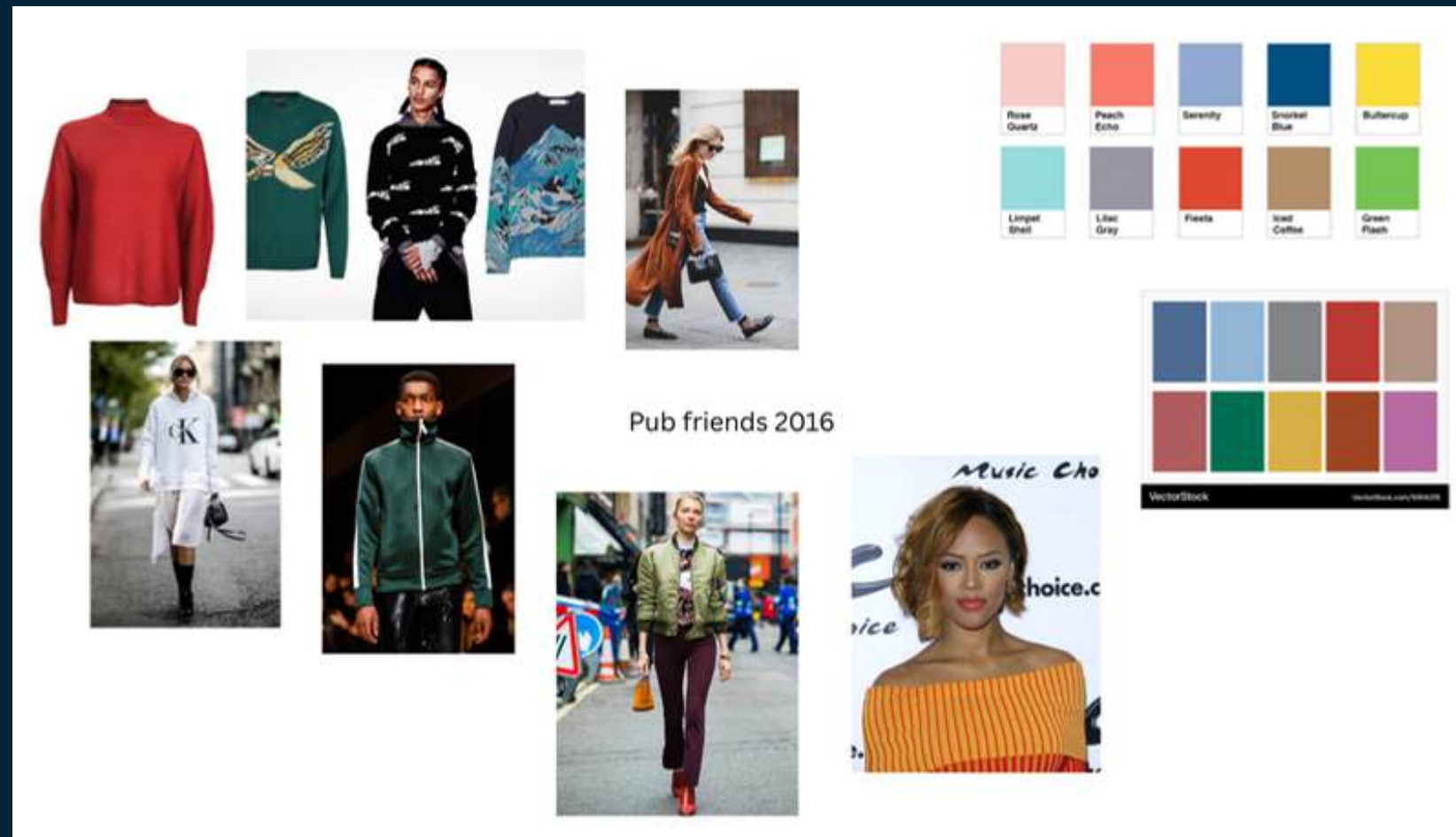
Show look



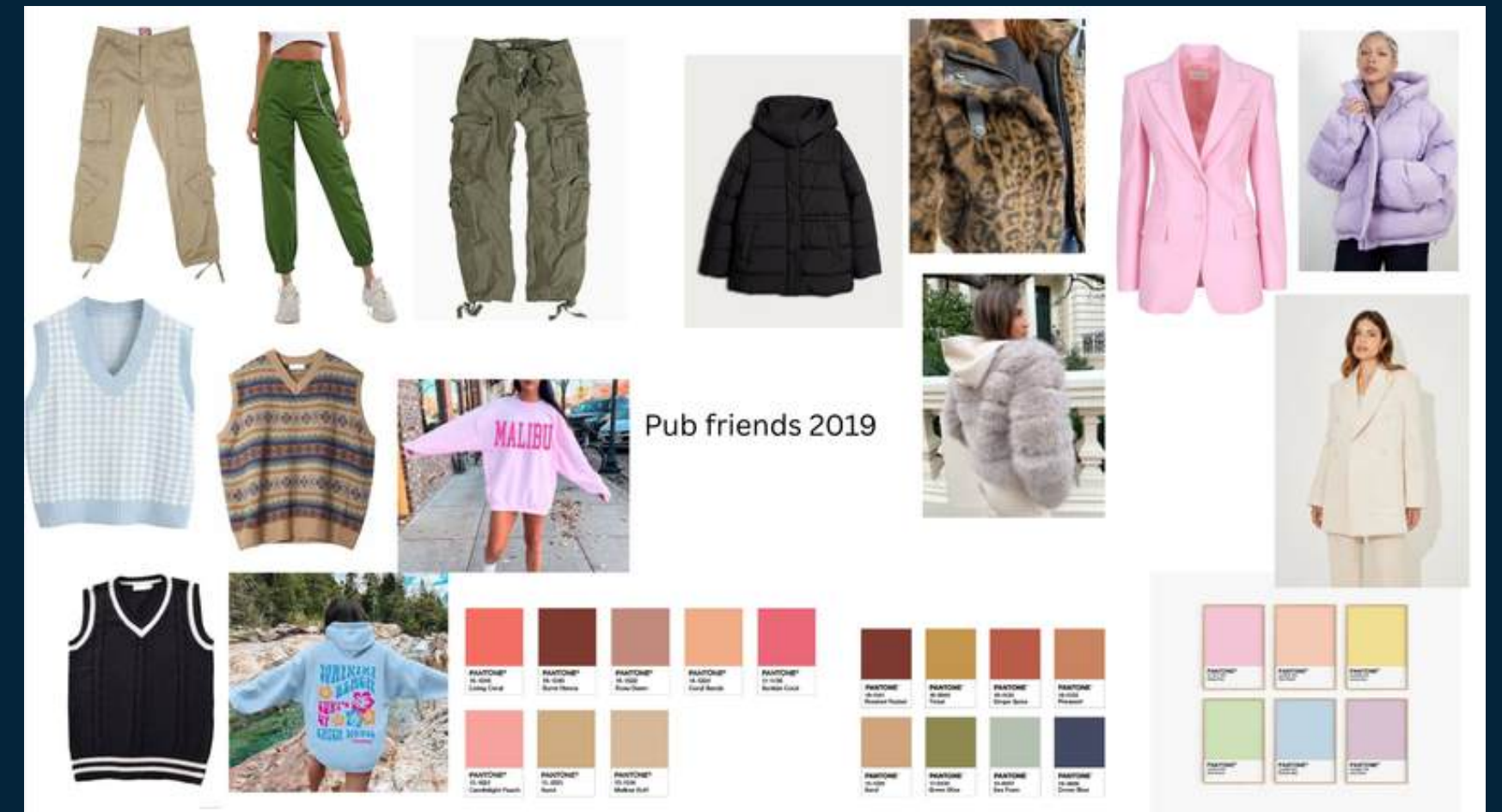
The bandages the cook would wear, we added fake blood and dirtied them down using face paint.

MODERN DAY LOOK

Modern day look 2016 moodboard:



Modern day look 2019 moodboard:

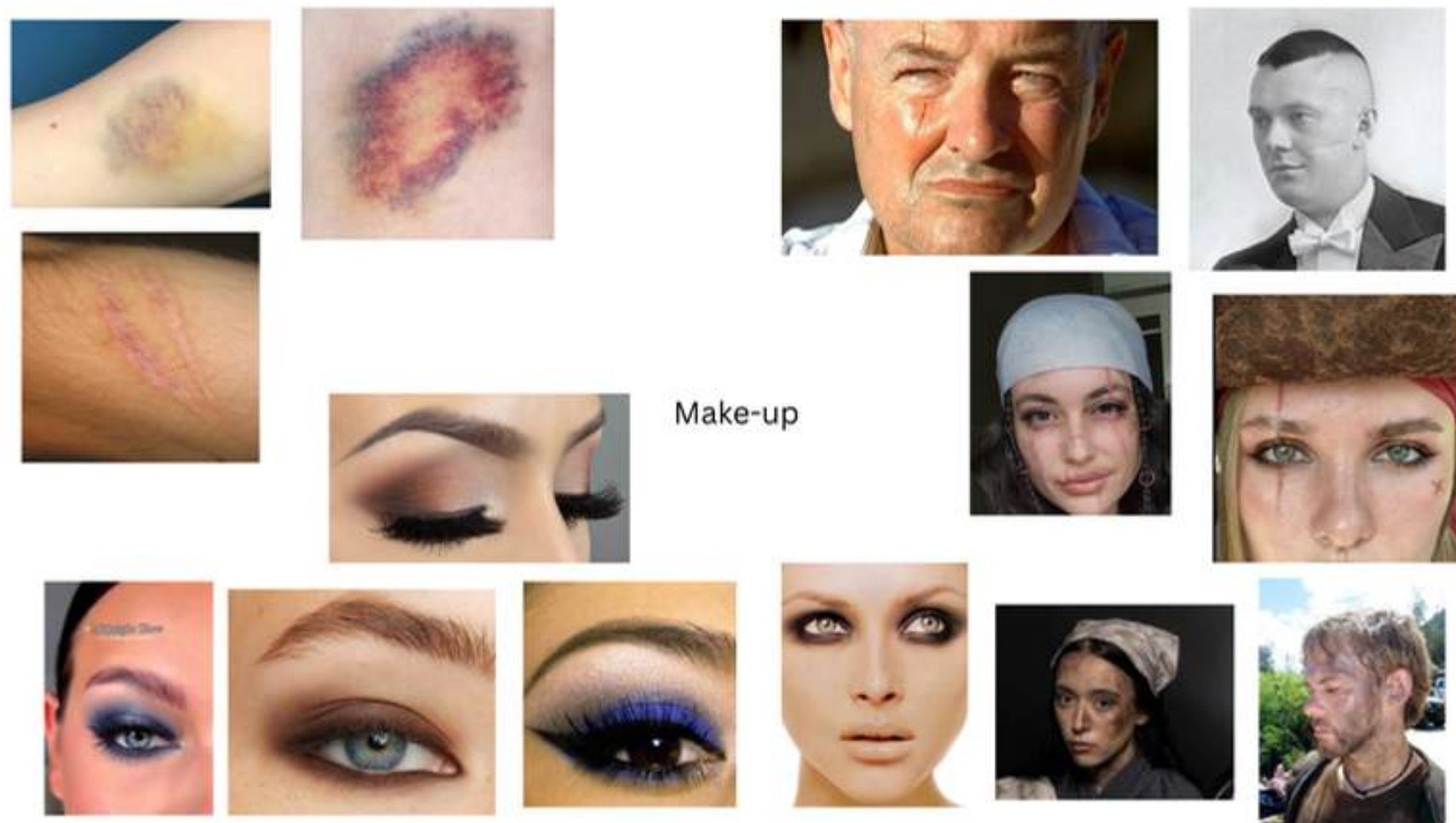


Costume changes

- **Time traveller** - 2 costume change on stage
- **Quarter Master** - Goes off stage for 2 costume change
- **Captain** - Goes off stage for 2 costume change
- **Witch** - No costume change
- **Crew** - No costume change, but needs to be tied with a rope
- **Cook** - No costume change

MAKEUP AND HAIRSTYLES

Makeup moodboard:



Hairstyles moodboard:



OTHER COSTUMES OPTIONS



These were options of costumes that we could borrow from the director. In the end we didn't use any of these options and stayed with what we found and sourced instead.

EVALUATION

Looking back on this module, I really enjoyed exploring all the different skills and techniques that make up Props and Production roles. I went into the module knowing that I was really going to enjoy as Props making was involved and is something I want to do in the future.

When we did the lessons on getting a period related prop I really enjoyed that as it meant researching the backstory and history of an object that has been around for a long time. For example a Hoover from the 50's or a film from the 90's. All these different props make it seem like we've gone back in time and are using objects from that time.

For production roles, I thought it was nicely set out how we had some class time to discuss the different roles that make up a production team. Then, when we were focusing on the end of year show and each person had a different role to do. That was enjoyable as each person was in their own department which meant doing different tasks instead of doing all the same thing.

For props making I wish we had more time as I do believe, I learned many new skills and techniques which I never experienced before. Such as making a mascot head or making a silicone wound. Then for production roles, I learned the skills needed to be able to work with other people, if that's with different departments or in the same department. I've also throughout the module have done some problem solving if a costume didn't work for the show or if my Lord of the Rings mask wouldn't glue together. I've learned to be more patient when it comes to making props and learning to be more confident in bringing ideas to the table for production roles.

Overall, I really enjoyed the module, as they were quite different from each other but overall very useful together. Hopefully, I will get to experience a few other jobs in the production team and understand what makes each job. Hopefully, be able to take the skills I learned in props and use them in the future.

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