Production for Screen

Roles

Production designer
Air director
Set builders
Scenic artist
props
Set dresser
Previs and Model maker
Production manager, location manager, floor manager
Director
Director of photography
First AD
Lighting
Audio record
Stand by props
Stand by art director
Editor

Role that I would like to do

Production designer
Set dresser
Model maker
Scenic artist

When it came to the roles that I might be interested in doing in the creation of this project, I found myself drawn to the one that had intrigued me before as well as the ones that I wanted to gain more experience in. However, the main goal that I am setting myself throughout this project is that I want to develop focus on developing my confidence as that is something that I feel that I am lacking a lot of. Therefore, I will be happy to help anyone with any skills throughout this project so that I can gain more experience and to develop my skills further. I am conscious that the skills that we learn in this industry will benefit us and develop us as practitioners.

When it came to the role of production designer, I have found that creating the environment of the space was something that I really enjoyed in the first module this year and took me down so many different paths that I did not expect, allowing me to learn so much. Therefore, as this is something that I am interested in, especially when it comes to film, as this is something that I find myself looking more and more at and trying to understand why particular elements were created and where they came from. I wanted to put myself in this role again to see where it would take me.

The role of a set dresser or set decorator is something that I have found myself looking at more intensely over the past couple of months and really starting to understand the vital role that they play in adding the detail to the set that for most it would go unnoticed but really brings the set to life. Therefore, I wanted to start to understand the process of putting this together and some of the methods of doing this. I find this role intriguing and would love to see how I can take the blank shell of the space after all the other work has been done and help to add all these tiny details that will just help to bring it all together.

When it came to the model maker, I wanted to be a part of this role as it is something that I have really enjoyed before and have seen the key benefits that it can bring to a piece when you are working on it. I wanted this job so that I could continue to enhance my skills and to develop my confidence further.

When it came to the scenic artist, this is a role that I do not feel I have been able to have a lot of practise in this year, which makes me feel a little nervous around it even though I like it therefore helping in this is something that I would like to do to help me feel more confident in it as I feel that it is a keep skill that is very useful to me as a practitioner.

Captains

Caption England
Caption Anstis
Caption Gow

Fun facts and data





Caption England

- Sailing on ships the Royal James, fancy, pearl which had the black Jolly Roger flag.
- Born in Ireland
- He was a shipmate but was captured by Caption Christopher Winter and force to become a pirate so he grow accustomed to the lifestyle and did not take the kings pardon and remain a pirate.
- Captain Macrae was a person that he captured but refused to kill this lead to mutiny on the ship and captain England found himself as well as his close follower being marooned on a lonely island, they did managed to leave the island but he soon after died as a poor man and beggar in the late 1720.

"Edward England is today remembered as one of the famous pirate captains of the "Golden Age of Piracy" who met his end by trying to be generous and to spare the life of captured Scottish seamen James Macrae. During his years of activity in 1717-1720 he forged his fame in the waters of Caribbean and Africa sailing on the ships "The Royal James", "Fancy" and "Pearl", sailing under the iconic black Jolly Roger flag with the skull and two crossed thigh bones.

Edward was born in Ireland, and almost nothing about his youth was recorded in known. Earliest known fact about him was his short tenure as a shipmate on a small trading sloop in the waters around Jamaica. There he became captured by the pirates of Captain Christopher Winter and forced to join them. After becoming accustomed to the pirate life, England found himself in dilemma. Much of Winters crew decided to take Kings Pardon, but he decided that he wants to remain pirate. Soon after, England's stronghold became under attack from the forces of former privateer and the governor of BahamasWoodes Rogers. Seeing the force that was against him, England decided to set sails for Africa where he spent remainder of his pirate career

One of his most successful periods happened during his siege of coast of Cape Corso in Africa, where he destroyed several ships and managed to capture few pirate ships.

After a fierce battle England managed to capture all opposing ships, but Captain Macrae managed to escape to the nearby small island. After surviving several days on this island, Macrae finally surrendered to the pirates that searched for him. Every member of England's crew demanded instant death of Macrae for the death of over 90 pirates in the combat, but England did not agree. After several hours of persuasion, he managed to gain the trust of his first mate John Taylor and delay Macrae's execution. Angry because of this decision, crew of Edward England became angry, and mutiny that ensued left captain England and his three close followers marooned on the lonely island.

Against all odds, England managed to build a ship and sail to the nearby Saint Augustine 's Bay on Madagascar. Although he managed to survive the trip, he died soon after that in late 1720 as a poor man and a beggar" (Famous-pirates.com, 2026)

Captain

Caption Anstis

- Became captain by stealing one of Roberts brigantines "good fortune"
- Started the career of John Phillips
- He left in the night so that he could continue pirating the Caribbean
- Gang raped and murdered a female passenger before looting the goods

"Thomas Anstis was a pirate in the 18th century who served under both Howell Davis and Bartholomew Roberts. In fact, he is well known for becoming a captain by stealing one of Robert's brigantines the *Good Fortune*. along with starting the career of John Phillips.

The first records of Anstis were as a crew member on the sloop *Buck*, which sailed out of Providence at the Colony of Rhode Island & Providence Plantations in 1718. During the trip, Anstsis and six other crew members including Howell Davis mutinied against the present captain and became pirates in their own right. Davis was elected captain and they sailed south into the Caribbean to begin plundering. After Howell Davis was murdered on the island of Principe, Bartholomew Roberts was elected captain. After capturing the first of many ships to be named the *Royal Fortune*, Anstsis was made captain of the *Good Fortune*. On April 18th, 1721 as Roberts and his fleet headed for Africa, Anstsis and the crew aboard the *Good Fortune* sailed away in the night in order to continue pirating around the Caribbean. Between British Jamaica and Spanish Hispaniola, Anstis and his crew captured two vessels. On one of the ships, *Irwin*, Anstis' crew gang raped and murdered a female passenger before looting the goods." (History Archive, 2026)

GOW, Captain

- **Gow was hanged on 11th june 1725, however the rope break, so he climbed back up and was hanged again**

"The trial at Newgate began on May 8th, when Gow was sullen and reserved and refused to plead. He was ordered to be pressed to death, which was the only form of torture still allowed by the law. At the last moment Gow yielded, and pleaded "not guilty." Gow was found guilty, and hanged on June 11th, 1725, but "as he was turned off, he fell down from the Gibbit, the rope breaking by the weight of some that pulled his leg. Although he had been hanging for four minutes, he was able to climb up the ladder a second time, which seemed to concern him very little, and he was hanged again." (Pascalbonenfant.com, 2025)

Pirate

Scene 1
Annie Bonne
Mary Read
Jack Rackham

Scene 2
Edward Teach (black beard)
Stede Bonnet

Scene 3
Black bort

After some of are initial discussions and discovery we went on to look more at what was going on with different research and split into group to do so me and Mary looked into locations and what places were mentioned to help inform are work.

Location Options – Inns/ Interiors

SCOUTY.COM HISTORIC-WELSH-FARMHOUSE - COULD BE MARY'S INN, FOUND ON FILMING LOCATION FINDER WEBSITE, COULD TRY TO GET A DISCOUNT AS STUDENTS?

HTTPS://WWW.SCOUTY.COM/LOCATION/CHAPEL-WITH-SCHOOL-ROOM-GROUNDS-AND-LARGE-GRAVEYARD INCLUDES ACCESS TO FILM IN A GRAVEYARD AS A POSSIBLE LOCATION IDEA

HTTPS://HISTORYPOINTS.ORG/INDEX.PHP?PAGE=THE-SKIRRED-MOUNTAIN-INN-LLANFIHANGEL-CRUCORNEY SKIRRID INN, DATES BACK TO 17TH CENTURY, MINIMAL WORK DONE TO REPLACE EXTERIOR DESIGN. THEY ALSO DO GHOST TOURS SO COULD BE HAUNTED, APPARENTLY UPSTAIRS USED AS A COURT IN TUDOR AND MEDIEVAL PERIOD. NOT FAR AWAY, IN ABERGAVENNY.

HTTPS://MAPS.APP.GOO.GL/A6S5FON7RYNPKCTB8 WISEMAN'S BRIDGE INN - COULD BE MARY'S INN, ALSO ON A BEACH

Tenby beach -->



Location Options – Beaches/ Exteriors

TENBY BEACH – WHEN SHOT AT SPECIFIC ANGLES COULD BE A

HTTPS://MAPS.APP.GOO.GL/ZTRH5YERSN5JWBNU9 - BARAFUNDLE BAY NEAR PEMBR
KNOWN AS THE MINI CARIBBEA

HTTPS://WWW.VISITMIDWALES.CO.UK/THINGS-TO-DO/LLANGRANNOG-AND-CILBORTH-BEACHES-P1733671 LLANGRANNOG BEACH GOOD AT LOW TIDE

HTTPS://WWW.SCOUTY.COM/LOCATION/CRUMBLING-COUNTRY-ESTATE-65D08F42CC067F00191CF4CC - BUILDING EXTERIOR AND GROUNDS – YOUNG ANNE?

HTTPS://WWW.INTREPIDTRAVEL.COM/ADVENTURES/BEST-BEACHES-IN-WALES/ THREE CLIFFS BAY NEAR SWANSEA LOOKS REALLY COOL

HTTPS://MAPS.APP.GOO.GL/4DWF2XGP4YPN22XG6 PENBRYN BEACH NEAR LLANDYSUL

Barafundle Bay -->





Penbryn beach -->



<-- three cliffs bay

HTTPS://WAYNESAVAGE.COM/PIRATE-TRIAL-DOCUMENTS/

"IF HE HAD FOUGHT LIKE A MAN HE WOULDN'T HAVE DIED LIKE A DOG. IF HE HAD FOUGHT LIKE A WOMAN HE WOULD HAVE SURVIVED" - ANNE

Nassau Harbour



https://commons.wikimedia.org/wiki/File:Island_of_New_Providence_one_of_the_Bahama_Islands_in_the_West_Indies.png

Not build as a pirate have but became one after the **War of the Spanish Succession (1701–1714)**
Became the unofficial capital of pirates
https://sevenswords.uk/nassau-in-history-vs-black-sails/

Anne Bonny

Born in Kinsale, Ireland around 1698

Father moved her and his mistress to Charles Town South Carolina

"Goes to Carolina" - general history of pirates

Travelled with her husband to New Providence in 1718

"Goes to Providence with her Husband" - general history of pirates

(Hofverberg, 2024)

Nassau Harbour – 1720 – first helped Jack Rackham

(Pallardy, 2015)

Mary Read

Born 1695 England
Buried April 28 1721 st. Catherine, Jamaica

Went to Flanders to serve in the military

Later with her husband they open a inn near Breda, Netherlands
She was on a ship seized by pirates in West Indies
sailed to Nassau, Bahamas, in about 1717
joined a pirate ship captained by John (“Calico Jack”) Rackham.
In August 1720 Read and her crewmates commandeered the 12-ton sloop *William* from Nassau Harbor on New Providence Island.
After be captured she was taken to Jamaica were she was trial and convicted and sentenced to death, where she died in prison after a fever 1721.

Tikkanen, A. (2017). *Mary Read | Biography, Death, & Facts*. [online] Encyclopedia Britannica. Available at: https://www.britannica.com/biography/Mary-Read [Accessed 24 Mar. 2026].

Jack Rackham

Born in Bristol, England in ?
Hung in Port Royal, Jamaica in 1720
"Tried, condemned, and executed at Jamaica" - General History of Pirates
First appeared pirating in Nasau Harbour in 1720
During a fight he revealed that he was "from Cuba" but this could mean ,any things – i.e. he wasn't necessarily born there
(Wikipedia Contributors, 2025)
He probably moved to the New World in the early 18th Century
born in England on 26 December 1682
Was with Vane – serving as quarter master in New Providence
(Thewayofthepirates.com, 2024)

Blackbeard

sailed the Caribbean and the Atlantic coast of North America
North Carolina
Died in Ocracoke Inlet on November 22, 1718
(National Park Service, 2016)
"by the fall of 1717 Blackbeard was operating off Delaware and Chesapeake bays in conjunction with two other pirate captains, Benjamin Hornigold and Stede Bonnet."
"Late in the fall of 1717, the pirates made their way to the eastern Caribbean. It was here, off the island of Martinique"
"took *La Concorde* to the island of Bequia in the Grenadines"
"From the Grenadines, Blackbeard sailed north along the Lesser Antilles plundering ships near St. Vincent, St. Lucia, Nevis, and Antigua, and by early December he had arrived off the eastern end of Puerto Rico."
Sailed from the Grenadines along Lesser Antilles and in early December arrived in eastern Puerto Rico
Reportedly continued on to Hispanoila (Dominican Republic)
"Terrorizes Charleston, 1718"
(www.qaronline.org, n.d.)

Stede Bonnet

"heir to a bustling sugar plantation on the Caribbean island of Barbados"
Spring 1717 – travelled north of Barbados
"In spring 1717, Bonnet set sail in search of fame, fortune, and adventure. Eager to leave his life behind, he travelled north of Barbados for his fresh start. He was sighted off Jamaica, then made his way to Virginia, where the *Revenge* enjoyed early success pillaging several English ships for plunder. Bonnet would spend the next few months off the coasts of North Carolina, New York, South Carolina and Florida."
Met Blackbeard in Nassau and they travelled off together – travelled to "Gulf of Mexico and the east coast of the American colonies"
North Carolina – king's pardon
1718 - "In August, Bonnet entered the Cape Fear River of North Carolina"
"executed on 10 December 1718" - Charleston
(Moss, 2023)

Black Bart

Welsh - born in Pembrokeshire

"**1722, Royal Fortune was challenged by His Majesty's Swallow, off the coast of Benin, West Africa**"
(Callaghan, 2020)

Believed to be born in "Casnewydd Bach in the very west of Pembrokeshire in 1682"

"By 1719, he was mate of a slave ship called Princess which was captured by the pirate Howell Davis – from Milford Haven – off the coast of Ghana"

1719 - island of Principe

Devil's Island off the coast of Guiana

Late February, 1720 – in West Indies

Dominica – well-known pirate refuge

Sailed North to Grenada

"He changed his plans and sailed on to the coast of Newfoundland, In June 1720, they came to a port called Trepassy"

1721 – relocated to Coast of West Africa

Porto-Nova, Benin
(Clarke-Wildeman, 2021)

Died - At sea off of Cape Lopez - 1722

Resting place is At sea near Cape Lopez

Planning discussions

About having are whole piece of filming being about 6 or 7 mins spilt a cross all three scenes

More now thinking 2 to 3 minutes now as we are think more of a trailer

Location ideas

- Ship interior
- Inn / tavern
- Courtroom
- Beach
- Prison
- Deck
- Caves
- Town square / hanging
- cliff

<u>Places to visit in Carmathern for flim locations</u>

- Gallous and prison
- Courtroom

Design
If the inn had a window for location H7

Ship has a door and window for location Y Llwyfan

Back of a ship could play with lighting have a caption ship interior (black beard and stede)

Having a scene around Mary's Inn and then explaining about her life and what happened to her. Having it feel very cozy. (Mary and Anne)

Having a type of scene that focused around the hanging of a pirate.

Annie narrating what has been happening to connect everything

Maybe have someone finding the original book with all the pirate stories and the person starts to find out about their life

Prison cell that Anne and Mary were in and them telling their story from their lives.

Story line

Narrated by Anne Bonny

- Drone off cliff - Anne on cliff - ‘There is a time in history most have not heard of..
- Anne’s voice - “If he had fought like a man, he would not have died like a dog. If he had fought like a woman, he would have survived”
- Cut to Mary in the inn in Nassau - getting dressed as a man, serves Teach and Stede plotting their next plunder (600 barrels of beef), putting on a pirate hat,
- Anne = “I first met Mary…”
- Match cut to Mary on/in a ship
- Anne = “The life of a man at sea is hard, the life of a woman is harder”
- Why did the women become pirates - fun, freedom, liberating
- Anne = “In the 1700s there were not many decisions a woman could make”
- Anne = “In this world of treachery, debauchery, how is it these women feel safer here amount this group of men, far from home”
- Mary = “I’d rather the threat of death than no life”
- Washing up flashback
- Cut scenes of pirate activity
- On the boat = Mary yelling = “if there's a man among you, you’ll come up and fight like the man
- Cut to a new scene every time there’s a gunshot
- J cut = someone slamming a drink down in the tavern/ governor slamming the gavel in the courtroom
- Courtroom = sentence, plead the belly?
- Hanging of Jack - stylised, show his feet and flowers dropping
- Wider shot showing Anne’s pregnant belly, arm in arm with Mary - same quote as the beginning but told sadder

- Upward pan of flowers, Anne’s belly then jack’s feet

Shot List

1. Cliff drone - “A time in history…”
2. Mid shot – Anne and Mary stood next to each other in a crowd (at the hanging)
3. Mary at the inn – serving Stede and Teach, leave hat behind
4. Mid shot - Mary stood in front of a mirror
5. Close up of her face - Mary puts on the hat
6. Match cut – Mary tilts her head down and when she lifts it back up again, we’re in the interior of a ship (captain’s quarters)
7. Old life - Anne = “The life of a man at sea is hard, the life of a woman is harder”
8. Cuts to their good life as pirates
9. Jack = “Right ladies”, close up on Anne and Mary looking at each other, into a gun fight
10. Mary doing laundry - Mary = “I’d rather the threat of death than no life”
11. Gunfight - Mary yelling = “if there's a man among you, you’ll come up and fight like the man, instead of gunshots, tankard and gavel slam, Jack captured
12. Jack sentenced in court - “Guilty”
13. Jack’s hanging – pan up = flowers drop, Anne’s belly, Jack’s feet
14. “if he had fought like a woman, he would have survived”

Pitching to Stacey

- Having one of the rooms in H7 might be something that might not completely work as we might have to have them completely connected need to look at brief
- 2 weeks to build and then a week to
- Monday 4th to get it into the Llawfan
- Tuesday 5th work on set and work it over to 1 years
- Wednesday 6th and Thursday 7th = location filming
- Week of the 11th = dress setting, editing, finishing, presentations 12th
- We need to be realistic in time that we have, so tomorrow have get white board calendar done
- The main focus should not be on creating the film in the timeframe for the presentation 12th, so let manage expectations on what we can achieve in this time.

Other things to note

- How the type of boat interior would affect the way that the space is and how it would look, with things like space and size.
- Remember to think about the texture that there would be as this will help the place to feel believable as well as colours.
- Remember that we do not want to always think about the stereotypical things for this things we what to make it are own and not just follow the trend.

Working on creating location mood boards

"Horses were changed at inns and goods were unloaded, while travellers boarded or left the coaches. Larger inns often had courtyards with galleries, from which travellers could access their rooms. They could rent a room to sleep in, but beds might have to be shared with other travellers. Also available were one or several parlours and rooms for meetings. Not only goods but also news were exchanged."(Digitens.org, 2016)

The idea that horse could be changed within the inns means that their presence will be show in different way; perhaps with the use of straw as well as the goods that they would be able to bring in that could be placed around the inn.

(Digitens.org, 2016)



William Hogarth, 'A coach stopping in the courtyard of John Shaw's "Ram Inn" in Cirencester', Welcome Collection, 39246i, 1790s.

The image below by the caricaturist Thomas Rowlandson (1787) presents a coaching inn, obviously a rural inn, which is much smaller









More in research

Inns also had a number of important functions for locals living in their vicinity: they were communal sociable venues, had assembly rooms for dances and meetings, even jurisdiction; they held auctions, were involved in sporting events, and were central to local election campaigns. They were part of the emerging Habermasian public sphere and essential to communication in urban and rural communities.7 Like coffee-houses, they facilitated encounters between individuals and groups from different social strata, professions and geographical regions, or different political as well as religious backgrounds. Unlike coffee-houses, inns catered for a male and female clientele. (Digitens.org, 2016)

This is something key to be keeping in mind about this space - how important they were to the community and how everything went on in them. These ideas will really influence the space that is created as this will be aspect that you will want to feel when within the atmosphere of this place.

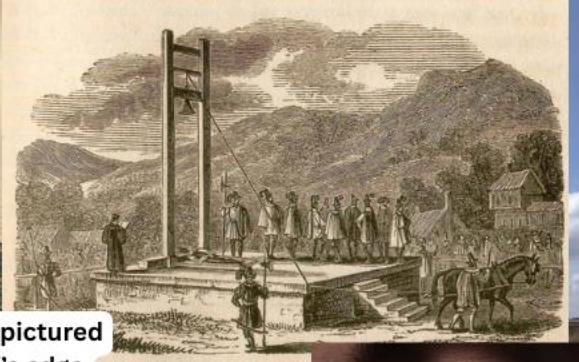


Location mood boards

This was the mood board that we made as a group looking at the different locations that we were thinking about for the short video that we are creating.

I worked on the tavern mood board which is going to be one of the key location that we are building for this project, which I was impressed with. The mood and style that I was able to create. This we be key piece that I will come back to later to make sure that I am capturing the ideas seen in them that as a group we wanted to draw out within them.





Our narrator, Anne could be pictured as Poldark is here on a cliff's edge





Penbryn Beach and Barafundle Bay in South Wales which could represent Port Royal



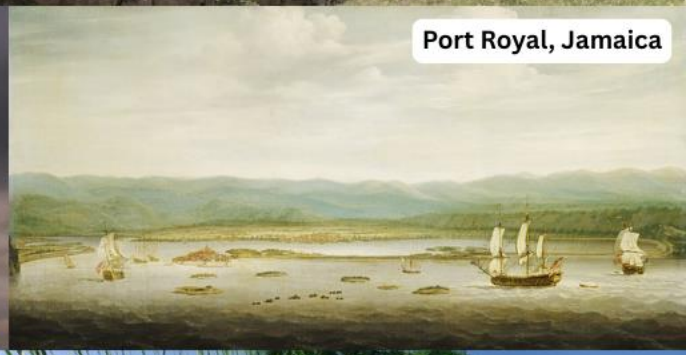




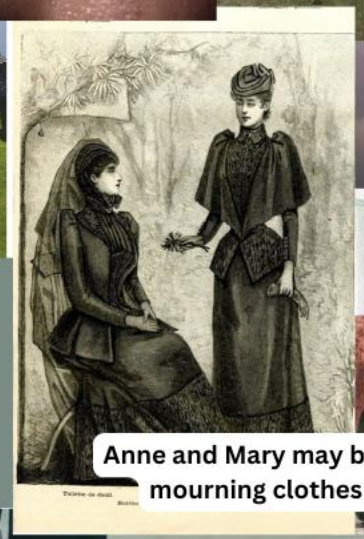
Llansteffan Beach

Gibbet - Jack Rackum was diplayed from one to warn other pirates





Port Royal, Jamaica



Anne and Mary may be in mourning clothes







Jamaican hibiscus bouquet



How Port Royal, Jamaica, is depicted in Pirates of the Carribean, 2003



Could incorporate some architecture into the landscape as long as it is of the time





Rackum's Bouquet could be made up of flowers native to Jamaica



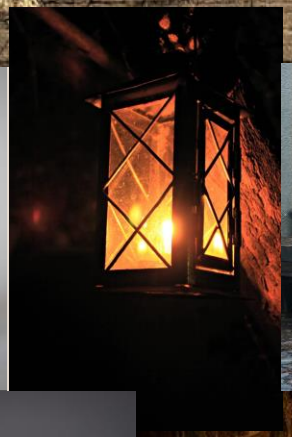














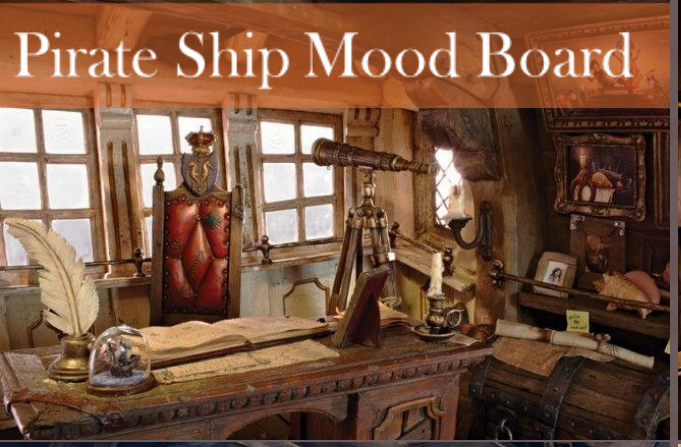








Pirate Ship Mood Board







"They rob the Poor under the Cover of Law, and we plunder the Rich under the Protection of our own Courage"

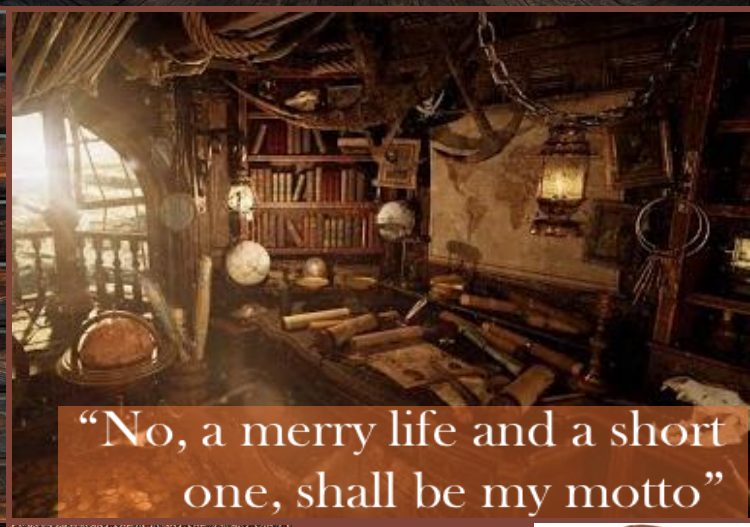












"No, a merry life and a short one, shall be my motto"



"We acknowledge no country, having sold our own."



















What role I applied for

I would be interested in the roles of set dresser as I would really like to start to gain experience in seeing how I could make a set come to life and feel lived in, with all the little pieces that come together. From what I have read, this role is all about how we are the storytellers that help to add the mood and visual interest to the space and the backstory of what has happen here within this space. This would be the real skill that I would be hoping to build from doing this role and feel that it would be something that I would really enjoy paying attention to all the small details. This is something that I have noticed myself paying more attention to when I am watching things now. From my research (QUOTE?), it would appear that the set decorator has a close working relationship ship with the production designer, which would be something that I would like to explore as I really enjoyed how Alice and myself worked together in this type of way in the first project.

I also would love the challenge that a production designer could bring for me in trying to be more confident in expressing myself both visually and verbally and feel that this could be a great way to learn this. I also have found that over the year this has been an area that I have really come to enjoy and see so many possibilities in that I would like to explore more and feel that this module offer so many opportunities to do this so that I can grow as a creative. I really would like to be involved in the design process in some way like you said in your email even if it was just feeding into it.

I also would like to do or help with the module making with this module as I have found that it has been an effective tool for me to be able to communicate what I am thinking and understand a shape, so I would love another opportunity on how I could make this space and explore it.

Set dresser, production designer, module maker (add to this)

In general, I would like to help enhance my confidence in bringing a piece to full finish, which is something I feel I do not have after missing the module with the Sound of Music so I will be happy to help in a lot of roles. However, I understand that to bring a space to life would be invaluable for me or understand how to help build the design that I or others have in mind, together with what it need to be safe and how to build it with different materials.

I have to say that whatever role I get from this I will be rather happy as it will be a something that I am interested in and will allow me to develop my skills in this areas. Which I hope will really give me more confidence in the future so that I can start to build more on what I already have and what to develop.

Roles and plan for easter

My roles are set dresser and assisted model making

Budget
£1500

Model making will be shared with production designer

Set dresser ? With props part of some of this

Buy
Make
Source or hirer (what suppliers are there)
Dressing list
Dirtying down thinks to make them look right

- With filming making sure that it still looks how we want it to and change, if needs be, just making sure that everything stays the same. **Maintaining item continuity between takes**

The stuff that makes it look lived in what will make the set look really effective (candles and rope)

Location adding to them like with the cell we might want more to the places like adding water to the walls dripping

It all the stuff that no one thinks about that you need to add

We should feed up ideas to the production designer

Art director

Plans builds – calendar, to do list
CAD
Build, paint, props
Fit up plan
Budget
orders

With the court room you would have to think about how to make everything look more era right so you might have to change painting or get rid of anything that looks too modern such as fire exit signage.

Set build and painting

Orders
Fit up

Can look at the Instagram for Llansteffan castle and what they are doing.

Story board


walk
Bench
SKY
crowd at gallow
Read
working bar
cup slam
cup reflection
Tavern
Mary
Mary
Ann
chaotic
filming
Haze
smoke
Judgement passed
Arrested but preggers


300 Barells of Beef
Open scenic drone shot sourced online
Dramatic character establishing shot
Hair in the wind
Anne (woman)
A crowd at the gallows
Anne and Mary (women) watching
we see main characters faces
Marys past working in bar (women)
Stede + Blackbeard at bar have dialogue about benefits of piracy
cup slams to next shot
mirrors later goers
Blackbeard left his hat
In reflection of cup see Marys dilemma between the Inn and adventure
Mary begins to put on the hat, hesitantly
Hat obscures face and camera
Makin cut transition on open seas Mary confident no longer dressed as a woman but a pirate
Zoom out or pan Anne is also there
Together they enter Ship interior Jack is there Jack looks bored
use this scene to showcase the set behind B-Roll, Angles etc
"Life as a pirate is hard"
Life as a woman is harder"
We now cut to chaos A fight breaks out
"If there we men among ye we'll fight like the men ye are to be"
Barrel gavel replaces gunshot Courtroom
Mary and Anne are Prisoners Slightly giving up their pirate look Pregnancy reveal
Crowd at gallows Familiar shoes
Zoom out
Mary and Anne share comforting each other "If he had fought like a woman"
flowers drop onto gallow floor. The shot lingers "He could've survived"

easter

- Pirates of the Caribbean
- Black sails
- Reading the books on module especially about the Charters that we are focusing on
- Quotes
- Historically accurate
- Looking at spread sheet for the ages of characters
- Working on annotate mood board and printing them out and putting down thoughts and matching stuff to them.
- Module make a scene
- Looking into set dresser
- What dressing would be in this settings
- What would the character have in this space

Looking into set dresser role more

So you wanna be a set decorator

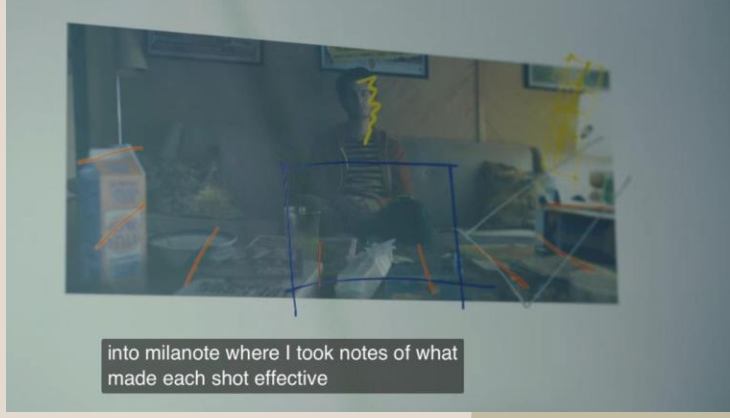
- They speak to the director and production designer about what there hopes are for the look of the set, and the source the furniture, fabrics, wallpapers and other things like carpet and personal items.
- To find the object from the characters they often use vintage and used clothing and furniture stores (she like to they put herself in the character shoe and feel what they might pick up)
- She looked at the previous things that had been done in the past and let that help to develop her understanding of the space and characters.
- It has to related back to what is real and she also for her piece was thinking about how the clothes could pop out from the set.

Advice that she had for people whating to break into this role, study things like interior design, art history the broader foundation that you have the better.

Due to this it is clear that I will also need to look more into the characters so that I can understand what they might have be draw to and have within there spaces. So that I will be able to pick items that they might have in the spaces that they are using.

So as a set dresser it is also really important that we study the characters so that we can build there environment.

(Youtube.com, 2026)



From boring to cinematic: the power of set dressing

- It not only about what you show but what you don't show
- You want to analyse what make certain shots work, so that you can apply that understanding to you own work
- Take notes of what make each shot effective (draw over the top of it like he has done so that you can break them down in your head) add photo *

(Youtube.com, 2026)

Trailer: career as a set dresser (film)

- You can be decorating anything from an bed room to a space ship
- It a very physically job

(Youtube.com, 2026)

Looking more into set dressing role

Set dressing / vlog 04

- Set decorator are going to go and find the type of things that the production designer wants (in the style and time that they are look)
- There can also be a buyer that can find this things and communicate with the set decorator and show them the options that they have.
- Lead dresser oversees that everything is there that it is in the truck and watches how everything is put in place.
- A lot of the time a set dresser just dose what they are told and how to put things up. There is not a lot of creativity in it.

(Youtube.com, 2026)

The crew - set decoration

- It deals with all the background elements that aren't construction
- There is a thing called reductive dressing that is where you bring a few thing in however for the most part you are thinning out what already exists in the space. Most of the type of things that you need to get out are things with logos or celebrities or other things that you have to get the rights for. (this is when working with a pre-existing space)
- Set decorator answers to production designer in the look and feel that the set is meant to have. Below them is an assistant set decorator how deals with the paperwork and infrastructural stuff, below them is a buyer who is there to go around town and source things. The dressers and the people who carry out the task.
- The set dresser come ahead and complete the set to make it nice and feel lived in. But there are on set dressers that are there when filming they are there to take care of the set while the crew is there filming, they also help to change things that can be found to be a problem while working. Really they can end up filling a lot of roles so that all the little task can be done to make everything come together
- It looks like you can also have some involvement in painting the set (this would be something that I would like as I like to be doing lots of different things)
- It is putting everything into a set and then getting everything out and back into the right places from where it was from

(Youtube.com, 2026)

What was the Golded age of piracy

The golden age of Piracy is a time period between 1690 and 1730 where robbery on the high seas and at colonial ports reached an unprecedented level. This generally refers to pirates that operated in the Caribbean, east cost of America, eastern Atlantic and Indian ocean. However, on the whole it is hard to completely define the time that the golden age completely happened as many historians have different views, but it is within this period of 1690 to 1730s. It is also to note that piracy is still going on today in many parts of the world.

Infamous names of the time Caption Kidd (d.1701), Blackbeard(d.1718), Bartholomew Roberts (d.1722), Anne Bonny, Mary reads.

"targetted merchant shipping and, much more rarely, well-armed treasure ships. The period ended when the Royal Navy, the British East India Company, and colonial governors took a much more active and aggressive stance against piracy, resulting in the capture and public hanging of hundreds of pirates from London to the Carolinas." (Cartwright, 2021)

I have to say that I find it rather interesting that they were able to steal from well-armed ships but shows there power, the information that I have here will help to inform the type of choses that I can make later when I think about the type of things that they might have in there spaces.

"The majority of the pirates in the Golden Age, therefore, are British or American, but there were significant numbers of other nationalities involved, notably Dutch and French, and pirate crews could, in fact, include anyone from just about anywhere, including former African slaves and indigenous peoples." (Cartwright, 2021)

"**The question remains why piracy flourished in this particular period.** Men and some women were tempted into a life of piracy by the harshness of life at sea on a merchant or naval vessel - the vast majority of pirates were experienced seamen - or because they could not find meaningful employment following the end of the wars between England and France. Following the Age of Exploration, the European colonies beyond the Mediterranean were now blossoming. These were communities growing in size and wealth and with a corresponding increase in merchant shipping to serve them. There was still, though, a lack of firm governance and military protection so far from the home nation so that many ports and ships were easy targets for pirates who cared not for the consequences of their crimes."(Cartwright, 2021)

It is somewhat clear that it offered a different kind of live then what there was available for them otherwise which would have definitely drawn people to the life especially if they we more desperate as they could not find work and the lack of defensive would have made it easier and more applying to many. I would of guess as so due to a lack of fear of being punished for this crimes also played a large part.

Golded age

The Pirate Ship

"Although novels and films often have pirates sailing large galleon-type ships, the reality during the Golden Age was rather different. The vast majority of pirates preferred something like a sloop, which was fast, highly maneuvrable, and capable of sailing through shallows where larger naval ships could not follow. In addition, pirates typically went after easy targets such as merchant vessels armed with no more than a handful of cannons. However, there were some notable exceptions as some pirates preferred a larger ship capable of matching a lower-rated naval vessel in firepower. Prestige was also a factor, and it is significant that the more notorious and successful pirates did possess the largest ships."(Cartwright,2021)

"Perhaps the most famous of pirate ships is Blackbeard's *Queen Anne's Revenge*, another captured vessel, this time a French slaver. *The Queen Anne's Revenge* had a crew of at least 300 men, necessary to man the 40 cannons on board." (Cartwright,2021)

I have to say that it is interesting that most of the ship that they had were this smaller ships like a sloop but make scenes as they would be ships that would be probably have been easier to steal. This could definitely affect the design that we have for the space of are ship it would be good to look at what this ship might have looked like to better understand them and might give me more ideas for the space within the captions cortors.

Methods of Attack

Pirates typically targeted lone merchant vessels, usually when they were negotiating a narrow straight or were near shallows and islands so that a pirate ship could seemingly arrive out of nowhere. A pirate vessel might also get close to a target by flying a certain friendly national flag. Approaching from the stern was always a good idea since ships of the period had far fewer cannons there.

The first weapon pirates used was terror, and this took the form of the Jolly Roger flag. When this flag was hoisted - usually black with a human skull and crossbones, although many variations existed - a merchant vessel was being warned that pirates were approaching, and the sensible thing to do was not to put up any resistance. A red flag might also be hoisted, which signalled that no quarter would be given if an attack began. As most pirate victims were poorly-armed, the pirates usually boarded their target with ease.

For those ships that resisted, the pirates had an array of weaponry to choose from. Pirate ships, as we have seen, carried many cannons of various sizes, and the pirates themselves carried grenades, muskets, pistols, cutlasses, axes, and clubs. Firing cannons was not so common since pirates did not want to damage the target ship or its cargo, both of which might be useful to them. For this reason, when cannons were fired, it was typically as warning shots or to fire chain shot (two bars or balls connected by a short chain) which was designed to destroy rigging and masts and so temporarily disable the target vessel. Some pirate captains were tempted into attacking well-armed treasure ships, especially if they commanded a fleet of pirate ships and so enjoyed a great numerical advantage in cannons and men. As naval vessels almost always outgunned a pirate ship, these were avoided by pirates.

Pirate Booty

"Pirates were first and foremost after portable loot, preferably gold, silver, and gems. Coins were the most easily disposed of and so a treasure chest of Spanish silver pesos (aka pieces of eight) or gold doubloons was most desirable. The next best thing was a valuable cargo. Items that could be easily sold included rolls of silk, spices, indigo, tobacco, rum, furs, hides, sugar, and other foodstuffs. The crew and any passengers were stripped of any valuables and fancy clothing. Weapons, navigational instruments, and medicines were always useful. Even humdrum nautical items like ropes, sails, and anchors were taken to replenish the pirates' own equipment. Finally, the attacked ship could itself become the prize. Pirates were loath to spend time and effort repairing their own ship and so swapping for a more seaworthy vessel was quite common, as was upgrading to a bigger and better ship capable of carrying more cannons." (Cartwright, 2021)

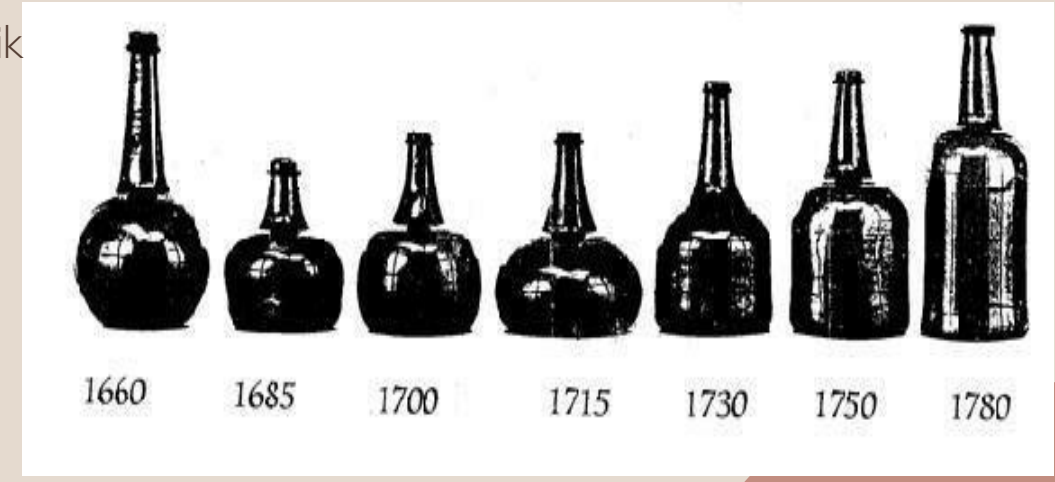
It was very interesting to really start to learn about all the different items that pirates might happen to take when where taking from other ships it a lot of things that I wouldn't have thought about but of course would have been more common to them from the merchant vessels that they came across and where all practical to them. As well as quite a number of them being very valuable back then in their own right even though today we might not feel like thinks like sugar and spices are worth much. I feel know this information will help me to build a more rounded space around this things as it will fit a lot better and not look to out there within a scene

Capton William Kidd Treasures

"So what might have been in Kidd's fabled lost treasure? A 1699 inventory of his ship, the Adventure Galley, recorded "two bags of gold and two bags of silver, a bag of jewels, rings, and sundry precious stones, and two bags of unpolished gems, including diamonds, rubies, and emeralds."(history tools, 2024)

This is a good idea for what there might have been on a ship treasures wises, which can be something to refer to later.

(Michalik, 2023)



"The evolving shapes of rum bottles in the 17th century were influenced by advancements in glassblowing techniques, the growth of the rum industry, branding strategies, and practical considerations for storage and usage." (Michalik, 2023)

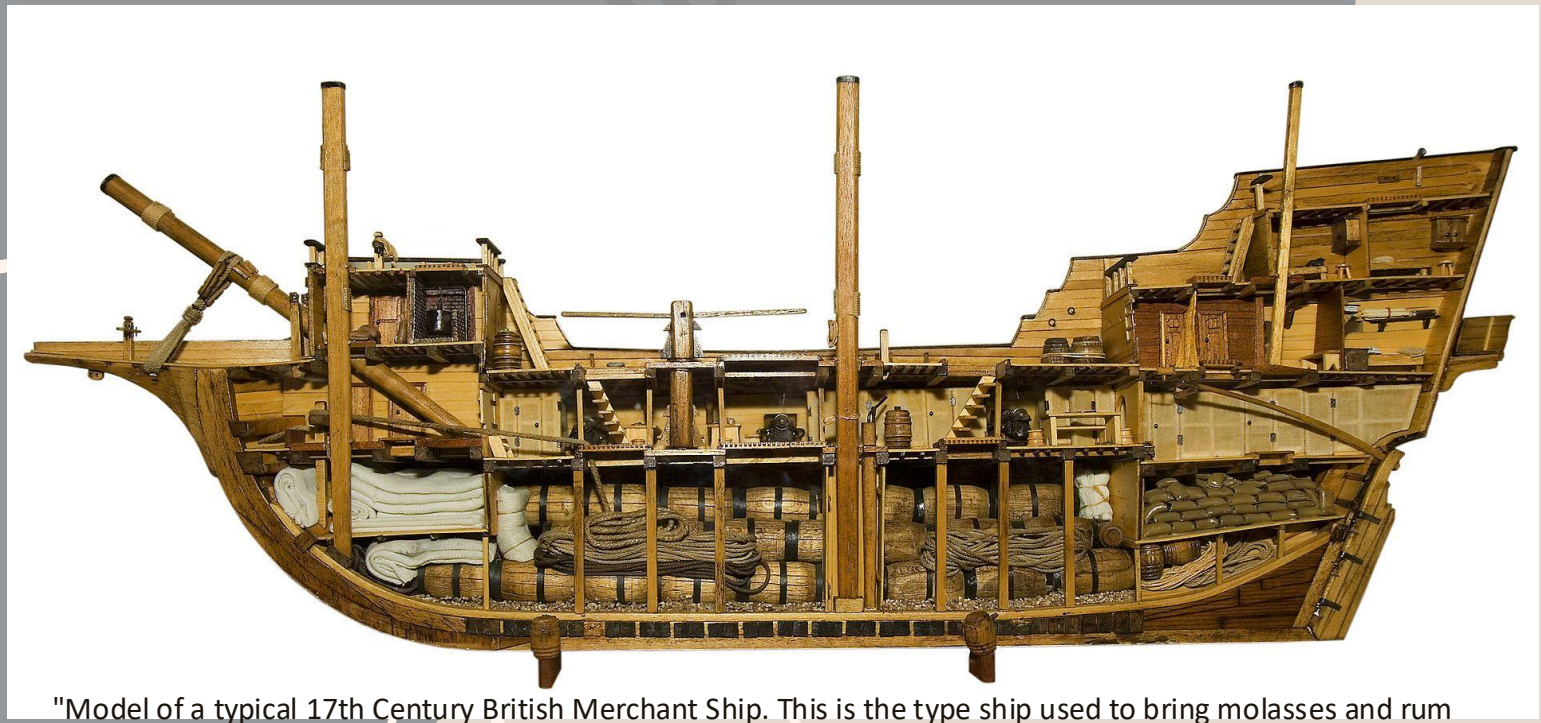
It is good to see what they bottle of rum would of looked like around the different time stages which can help with choose of items.

Rum was something that was mentioned in something that I read that pirate would talk it and other types of liquer from ships when they raided them therefore I wanted to look into this more.

"Yo Ho Ho and a bottle of rum for me. Pirates and rum have been intwined for centuries. During this time, colorful stories of rum induced adventures on the high seas have fueled many legends and stories. Considering the golden age of piracy was between 1650 and 1720, it makes perfect sense to connect these figures with rum since its beginnings and rise to popularity were around the same time. Historical evidence such as broken rum bottles found in noted pirate hangouts such as Port Royal further tighten the connection. Over the years, movies, books and other media have further connected the two and ingrained it into popular culture. While we would like to think that pirates exclusively imbibed on rums, the truth actually is: they would drink pretty much any thing they could find....and rum was easy to find!" (Society, 2019)

Looking at ships





"Model of a typical 17th Century British Merchant Ship. This is the type ship used to bring molasses and rum to New England. Model by User Musphot on Wikimedia Commons" (Michalik, 2023)

It was good to see what the inside of a ship would look like to help me understand the space

Research

"While some pirate crew members have gained fame (or infamy) in their own right, the names most strongly attached to the period are those of captains. While most pirates wore the clothing that any other type of mariner wore, the captains were more wont to make a fashion statement and wear the flashy apparel the gentry of the period sported. Bartholomew Roberts (aka 'Black Bart' Roberts) was famous for wearing a scarlet silk coat, a matching damask waistcoat, and a diamond necklace. Blackbeard (aka Edward Teach) wore black ribbons in his beard, carried six pistols, and had lit fuses under his hat whenever he went into battle. Doubtless, these pirate captains were keen to create a legend about themselves that helped make sure a target vessel surrendered immediately and their own crews remained loyal." (Cartwright, 2021)

I thought that this facts were rather interesting as they would talk to the type of things that you might see within the caption part of the ship as I would imagine that if they were wearing this types of things out and about, that they could have more of this things in there private areas or other things that they had found throughout their journey. This is something that I will think about when it come to the dress setting for the space.

Information port royal

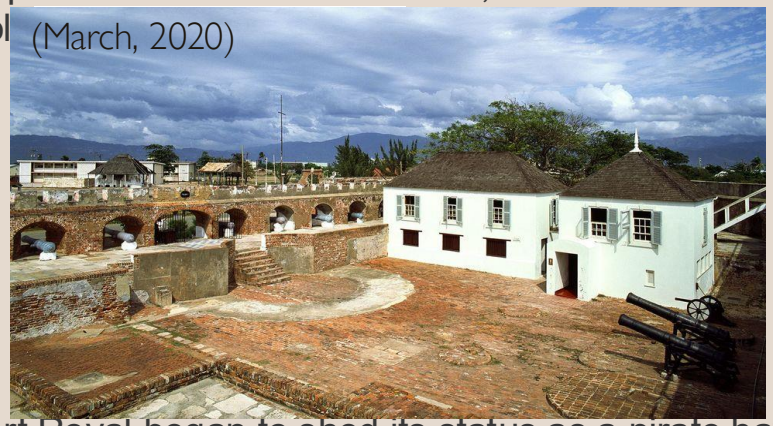
The British took over Jamaica in 1655 and made Port Royal theircapital city there which came to be known as "wickedest city of earth" as the port town came to be a haven for pirates. As it served as the base for privateers and pirates who wanted to plunder Spanish ship and settlements.

The Spanish had orgianly settler here in port royal in 15 but there was little growth from it, just being really a strategic out post for them.

"Within several years of the English takeover, hundreds of houses filled the town, and soon five forts were constructed to defend against any Spanish counterattack. Jamaica became a constant thorn in Spain's side. Under the rule of Governor Thomas Modyford, privateers were hired from across the Caribbean to defend the island from Spanish aggression, and to raid Spanish targets in the area. During this era, Port Royal was the home port of the famous Captain Henry Morgan, who grew wealthy by sacking cities in every direction." (Theageofpirates.com, 2026)

Due to the port being an English's colony this would have greatly affected the way of it and would have had an Engllish style to it in some ways. it is interesting that it was first a Spanish settlement which I would as would have had some impact on I the way it came to be known as the "wickedest city of earth" is quite something letting you really wonder what it was like to be there at the time but adds to the intrigue of the place and could be something to think about when design things.

"Port Royal became one of the busiest ports in the region, accumulating thousands of residents. At its peak, a new ship arrived every other day – in 1688 alone, 213 vessels called at the port. The city's reputation sunk further the more active it became. Prostitution was common, as the town was set up solely to cater to the cutthroats that called it their base. One count of the local drinking establishments found one tavern for every ten residents. Stories circulated that even the local parrots could be found drunk, as the wildlife feasted on the excess alcohol (March, 2020)



Port Royal is believed to be one of the best-conserved underwater heritage sites in the West (Credit: Atlantide Phototravel/Getty Images)

"Later, Port Royal began to shed its status as a pirate haven. Declining Spanish power meant that piracy was no longer a necessity for defense. Residents were unhappy with the reputation of their city, and in 1687, anti-piracy laws were passed. The Royal Navy increased its presence and began using the port as a base. Soon, Port Royal was transformed into a place where pirates went to die rather than drink. Numerous pirates were tried and hanged, with their bodies gibbeted over the harbor as a warning to others.

In 1692, a massive earthquake struck Jamaica. Port Royal was ill-suited to withstand the tremors. Most of the city had been built on the sandy shores, which shifted and liquefied during the quake. The city's rapid expansion drove residents to simply fill in the water with more sand to make space, or just make buildings taller. Port Royal was utterly destroyed in the earthquake. People speculated that it may have been retribution from God for the city's evil ways. Some attempts were made to rebuild, but they were

Could pirates read or write

It seems that this saw a bit of a yes and no answer, however due to many pirate being sailors before hand it meant that a lot more of them could be able to somewhat read. There was also a rise in literacy within the 17th and 18th century due to the rapid expansion of print. In 1712 there were 16 weekly newspapers that we being circulated in London alone, this definitely shows how reading was becoming a more common thing. And by the beginning of the 18 century about a quarter of the population in England were literacy however to be considered literate all they had to do was to be able to sign there own name so really how would have been able to say the level of what people could of been.

"There had to be some literate sailors on ships in order for them to function properly. Logbooks determining their location, the weather conditions, and any news-worthy items had to be recorded daily. Inventory was meticulously updated. The names, birthplace, ages, and positions of the crew members had to be noted. Usually the most literate members of the crew would be the captain, quarter-master, purser, surgeon, and navigator (if the ship was fortunate enough to have the latter two on board). Since pirates were often previously-employed sailors or otherwise semi-skilled workers, they too had to have literate members on their ship to keep the same records." This to me that there would be books and other type of things for paper and other things. So this will be thing that I will look at adding into the space as I feel that it will help to make things more real and dynamic within the space it will also especially make this space feel like a key working part of the ship.

"In December 2017, scraps of paper were discovered on the wreck of the Queen Anne's Revenge – Blackbeard's ship of which there has been a significant excavation project over the last several years. After extensive analysis, it was confirmed that the scraps of paper came from Captain Edward Cooke's 1712 book, A Voyage to the South Sea and Round the World, Perform'd in the Years 1708, 1709, 1710, and 1711. You can read more about the discovery here. This book could have been used for educational or recreational purposes. Or even both. Literature was one of the primary sources of entertainment during the 18th century. It is not unlikely that pirates also shared this enthusiasm." The thought that this was the from of entertainment from them will they would have been on the ship is quite interesting and something that I definitely wouldn't have thought about before reading this but of course it make scene as it just would of been the same people all the time with limited things that they could do otherwise, this could add a very interesting idea to a space if you wanted.

I have to say that I was surprised by a lot of this things as it's not the normally thing that you expect after the thing that we have seen on are TV of pirate as we more see them as criminals that wouldn't have cared for this things as well as the idea that most people wouldn't have had anytime of understanding of reading in that time as they wouldn't have had the education but I forget that this was the start of the chance that was happening and to be far all the spaces that we see on TV wouldn't feel right if it wasn't for all the little type of books and other papers in the background. it also make much more scene when we think that most of the ship were stolen therefore this things would have been there from the previous owner how would have had all this documents.

Word brainstorm and bank

I decide to start creating this so that it could be a place to put down my thoughts and different things that I had learned to help me keep everything in mind and be a quike source that I can come back to be remember of things. As I feel it will help to make things easyer of me and be a type of creative outlet.
This is also something similiar that I thought in the module before would help me to keep things together and not forget about things, so this is the form that I am trying here.

dark

targetted merchant shipping and, much more rarely, well-armed treasure ships, colonial ports

1700s

Pirate were experienced seamen

Treasure and rich's

stained

Rough

Stolen / from all around the world

gems

Stolen ship so not everything might be something that they would use

rum

Dust

Untidy

Over cluttered

Rich/ fancy

dirt

Dust and dirt

When it came to me thinking about these spaces I felt that there would be areas that had quite a bit of dust and dirt in them as well you could easily imagine that in a pirates area that they might not do to much cleaning all the time so there would be areas around the ship that had started to gather dust on them due to their lack of use all the time maybe like the book case or other areas. Also,there would be dirt brought into the tavern or the ship that would be on the floor, so I wanted to find ways that I could create this things so that I could make the place feel more alive and tell a s



Dust

It seems that you could make your own dust using ground up cat litter and speading it across a space to make it appear as if there is dust.



Native Gardens, 2018, Arizona Theatre Company

When reading about adding dirt to a scene I found that this was more usually part of the scenic artist's role, but it was still interesting to learn about the methods that could be used. Therefore, I will share this with are scenic artist so that they can look at it.

Dirt

"I created areas of “packed” dirt and “loose” dirt by using varying ratios of elastomeric for flexibility, plus scenic paint and texture additives (walnut shells, vermiculite, etc.) for the dirt base." (Powers, 2019)

I like the way that they used the real textures to help bring out the look from the dirt and I wonder would we be able to do something similar like using walnut or some other material to create a dirt looking texture that we could add particularly to the tavern as it would have dirt being brought into by the people coming in and out.

Props that could be added

"Natural grass, plant, and tree leaves/limb dressings were added by the props team to help create the organic look to the *Native Gardens* dirt yard." (Powers, 2019)

These were some of the things that the prop team added to try and make the place feel more real and alive this are things that we could be thinking about the type of natural things that might be brought into are different scene places.



The Native Gardens *Sample Process*

Crooks Heven







Crooks haven was something that I watched that really interested me within the dress setting that it had to create the space of the school that has be open to crooks for a very long time to teach them the tools of the trade so that they can then help to protect the world with there skills. Something that I notice was how they had to build up this idea of having the newest technology yet still being with an old building that had a lot of history to it. So the old paints that properly show former important people to the place in contrast to the LED lights that we can see around the space as well as surveillance things that are about now with the TV. The chess board I could feel was also very intentional to the space as it tells about the skill that they learn here how to outwit other and win the game with the other person not even realizing it. Or how in the merit room there is not a lot there and rather basic showing in a way how they are lucky to be here and don't have the money or prestige as the legacy students. I know that just some of the things that I have commented on here as well as the other things that I have observed within the show in how all the little things are helping to build the space will really help me when I go ford to try and tell are own store with the set dressing within are space. As they tell the story visually that the dialogue doesn't say so that we can really get immersed in the world.







Set dresser that I have found and the more period pieces that I have looked at











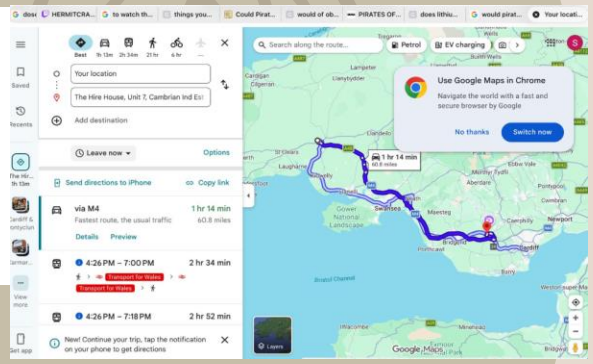


When watching the other Bennett I noticed that there wasn't a lot of different object out and about compared to the other shows that I have been watching like Young Sheldon, I would have to guess that this is because of there being a different in time therefore it has effect the way that we have things, as we are able to get are hands on a lot of small little things that make up are houses and rooms know were in the past things would have been a lot simpler in many way,. However, I would also guess that this is also because the places that we are in within the other Bennett are places of higher class so that would have affected the look of the space as we as they would have care more for what this places looked like to society in the formal settings. Whereas Young Sheldon is a middle-class family so they would not have the same ideas and the place would feel more like a cosy home with all their personalities placed within it.

Therefore, when it comes to our spaces I feel as though they would have more in them as they would not be so encumbered by what they thought the look of the place would be as they are not people in the higher class, so would not also be as picky about where things are placed. However, due to the times that they lived in, items would be a lot more practical, so these will be areas for me to take into account in my dress setting

Prop house in Wales

(The Hire House, 2021)



When looking up what different prop house there were in Wales that we could use for creating our production, I found the Hire house which was not too far away from us therefore if we went with a car, we could quite easily go there as it was only just over an hour away. This would also mean that it could be good for us if we did want to hire anything for there as we could transport it back. Also, when I went and looked through there Instagram to see the type of things that they had available to use I very much liked the style of what they had to offer so therefore I felt that this could be a great place for us to get some of our pieces from.

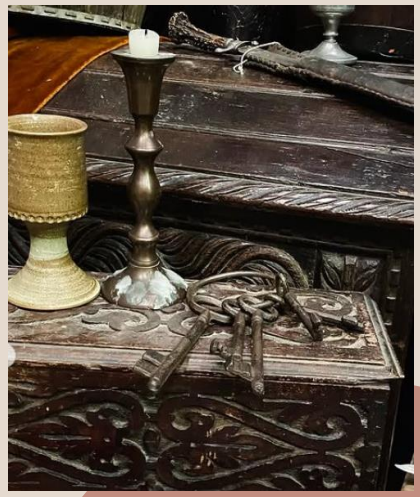
(Super User, 2026)

Celtic Prop Hire
Unit 18, Argyle Way, Ely Distribution Centre, Ely, Cardiff, CF5 5NJ















Whenever I showed my fellow people in the props department what I had found on the hire house Instagram they every much did agree with me that we felt that this would be of create use to use and that we liked the style of what they had to offer. Therefore, Alaya sent of an email for use to them to get more information as well as she found that they offer as student discount which will be of get help to us for the budget. This is something that I would not have thought to look for with the type of thing like this therefore that is something that I will have to keep in mind for the future.

Pirates of the Caribbean







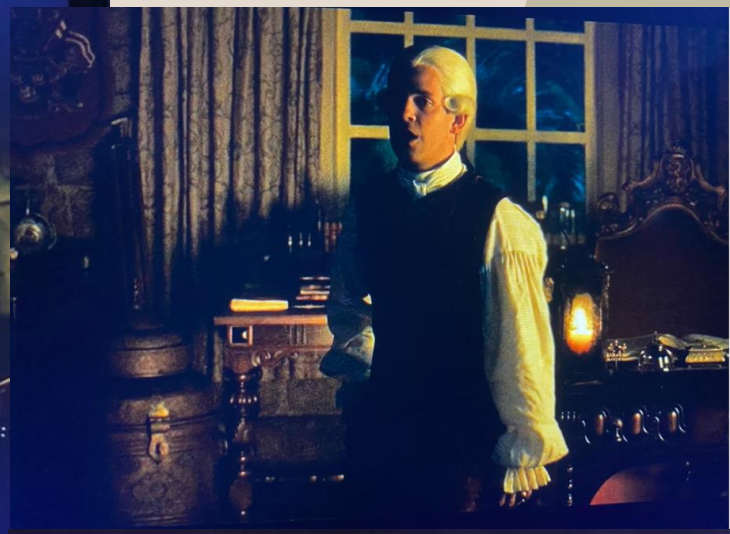










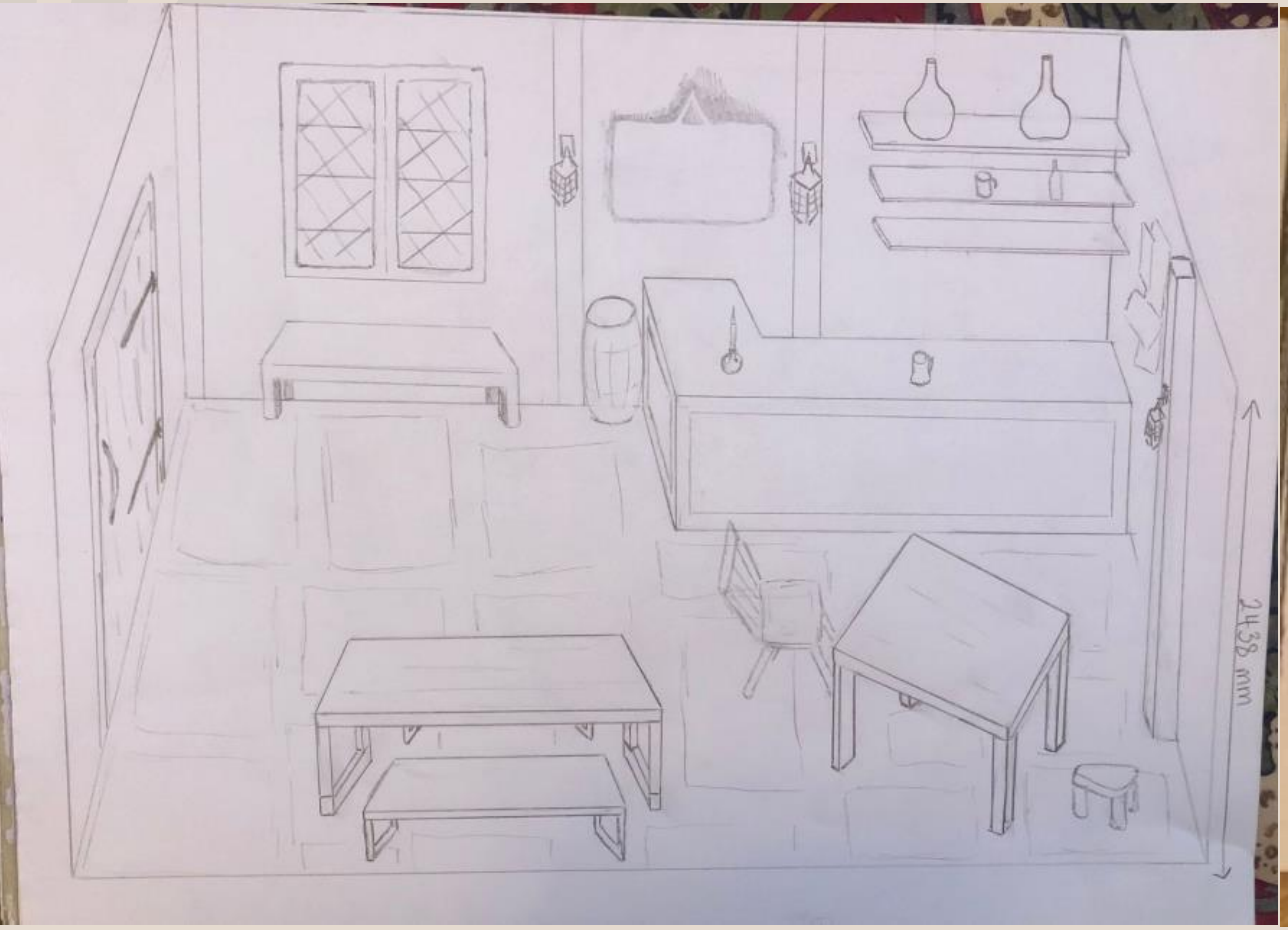


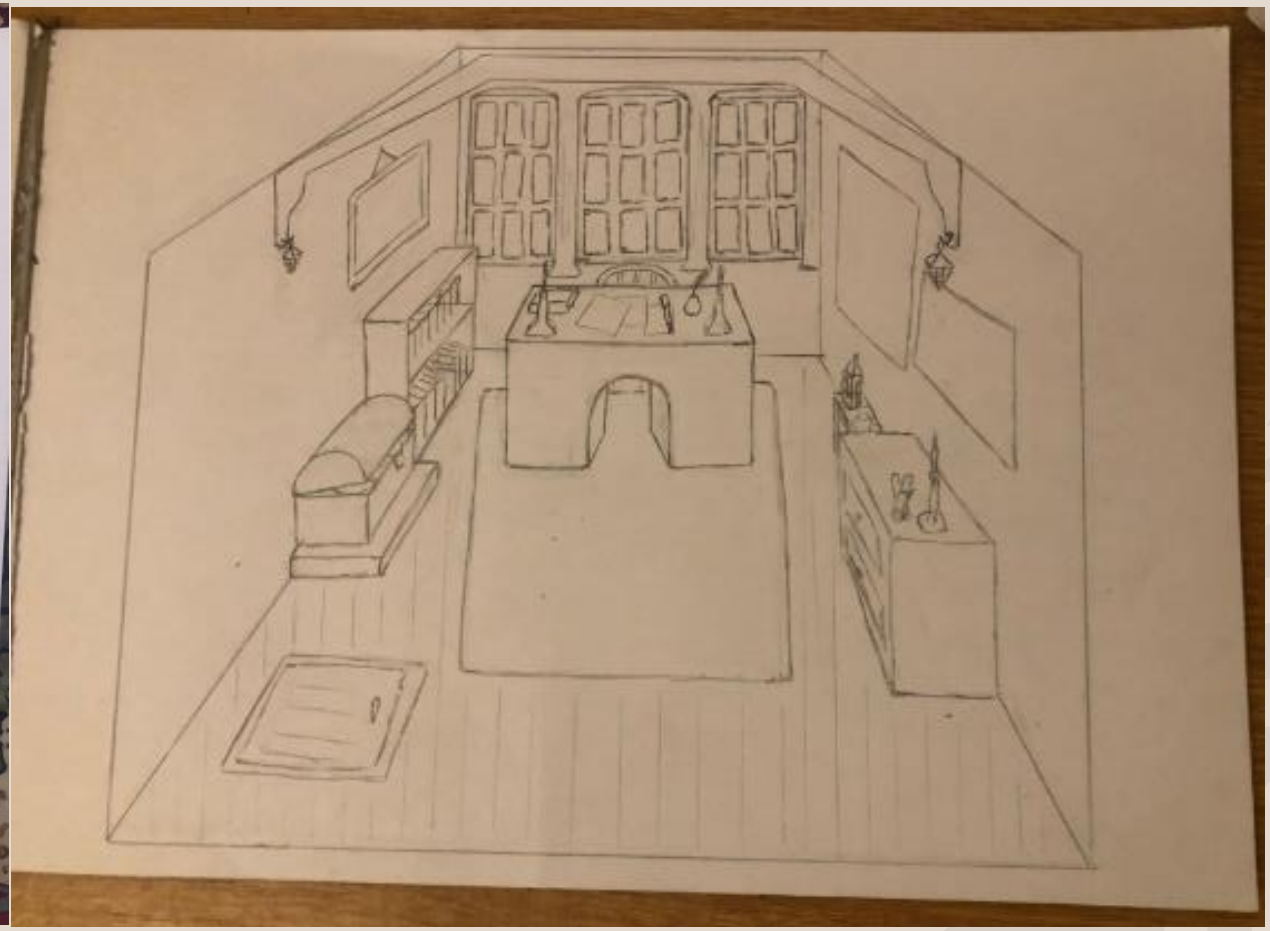






Drawing that the production designer gave about there look for the space





Key things that the design has
Tavern – bar, tables, bench's, stools, candles tankers, hanging lantern, chair, barrel, missing painting, alcohol bottles, poster of news and other things.

Ship – painting, maps, candles, rug, bookshelf, books, drawer, treasure chest, desk, chair, hanging lantern, papers, ink pot and quill.

Talks after easter

What can we source and were from

Facebook Marketplace - we can hire a van and can arrange times

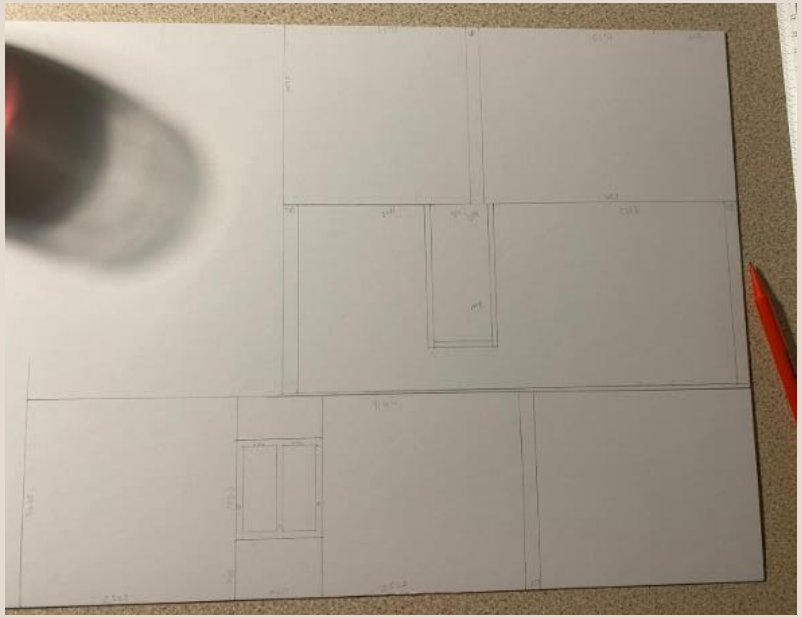
The fireplace from last year is available to us

We need to consider what is going to be filmed as it could affect where we spend the money, as we might not need to build all of it if it is not going to be seen

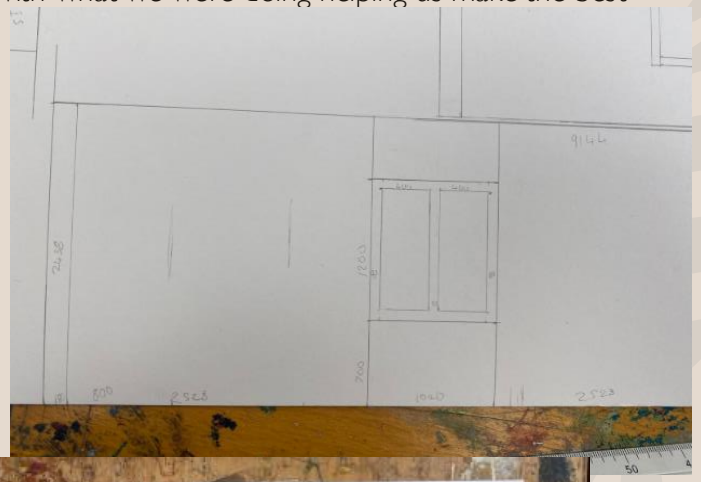
<u>Schedule for everyone – as there is a lot of busys for everyone</u>

- First two weeks are fairly normal
- Week three is going to be very busy as everyone will be working on something with other year groups and this be are move in and filming week.
- Week 4 is are getting exhibition ready

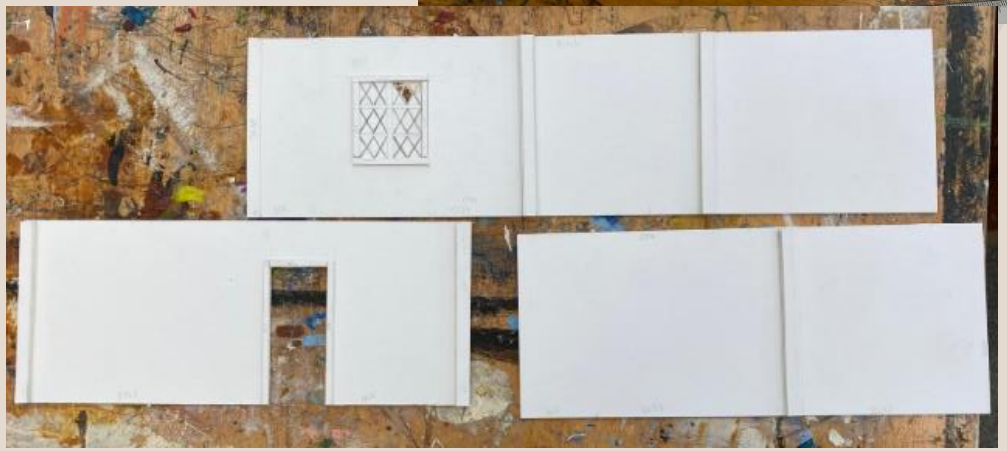
Work that we started with now



After we had had a brief discussion and catch – up on what was going on it was decided that in my role of module maker that it would be best if I stayed to start working more on the module so that it could be used later for measurements and other things to help in are design process for this piece. Will the rest of the group went to look through the prop and costume store, however I was still able to help with some of the different things that were found as we keep in touch over WhatsApp so that both me and the production designer could look at the pieces that were found and help chose what we liked. I found that this worked well with what we were doing helping us make the best use of our time.



I have to say that I was proven again the important of a model as it real help the thing come to life and helped us to figure out some things that need to be changed so that we could create the thing that we wanted. It also just made everything more clearly when looking at what it would really be like compared to the drawing that I was given as it has everything to proportion. It was different working off someone else's design, which is something that I have not had to do before, but it was a good working process that I felt that we had, as I we could both communicate are thoughts on things. The more that this module come together I feel we be a really good way to continue thinking about the space that we have and what might I need to get to bring the place to life more for my role.



Talks about developing design

ship

We could use real flame for lighting just need to risk assess it.

The windows are important what would they be made out of.

What type of type of ropes would they have been using, and the knots there would have been.

And what would the functional ropes have been in the caption area.

Can reach out museums as they could help tell us what would (e.g. maritime)

What charters and maps would there have been of the area they are in.

Production designer – trunk or draw with clothes overflowing - colico jack

Peter Evan studios – vac form (beams) or celotex – when I looked at this website it looked effective and is a place to keep in mind for future projects.

References of the floor would look like.

There is a steel deck with hole cut out for trap door – that we can use

Another place to look is Welsh National Opera is somewhere that we can contact for props or costume as they hire things out.

Traven

Carve the wooden pillars – want them to have a lot of character

Maybe making the space smaller

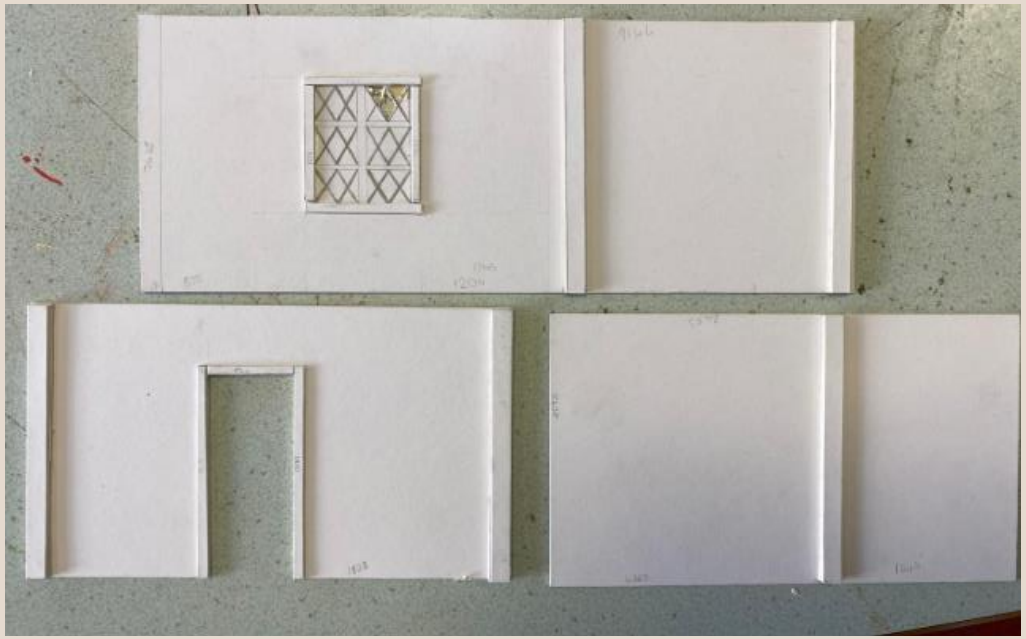
Beams images







Working on module and allowing it to help us plan out the set



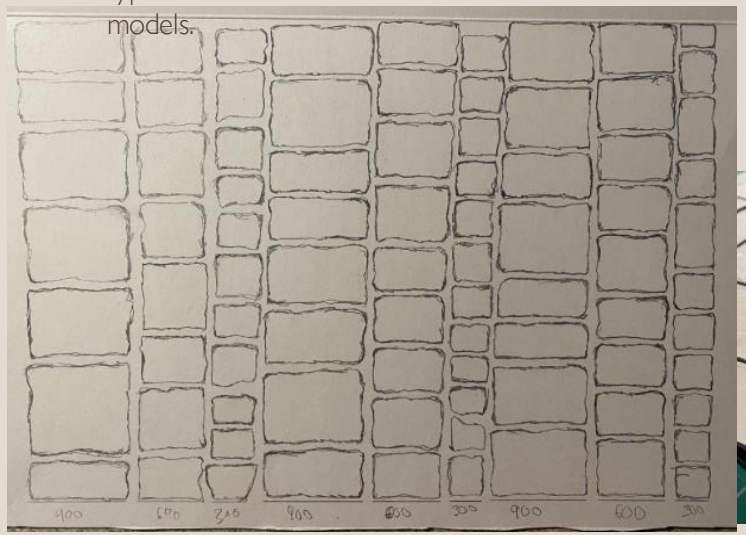




As we started to really work on the module and the plans of how we were actually going to build it we realised how big the Traven was really going to be therefore using the module to help us see what this would look like we scaled it down so that we could still capture the feel of the space but save money on the building cost so that we could have more budget for the other parts of creating this set that we felt would help bring the whole set together. Because as Dave said we needed to think about the things that we actually going to be scene and put more into this. It was great to start to work as a group in this way and see how plans can change as we develop to actually realising the full piece therefore I feel this is something to always keep in mind when designing is that we always need to be prepared to listen to others and there ideas and the best way to move towards that goal that we want.

Although thought is that it took a considerable amount of time to do, I was pleased with the overall result that it gave to the final model piece as it really gave the floor a great bit of depth and made it come to life. After I found out what the rough size of flagstone would be, I marked them out with to scale and the just started drawing it out on a piece of thin cardboard in an uneven matter to suit the style giving to be by the production designer. After this, I could them out and arranged them on the floorboard. I found this type of idea after a bit of YouTube and Pinterest searching on models.









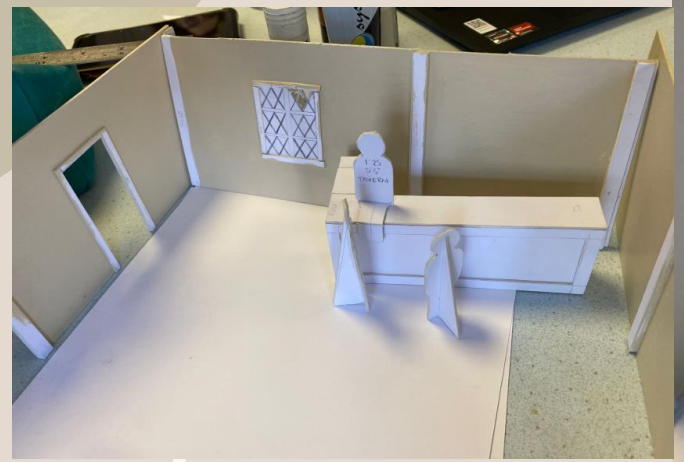
Problem solving with module

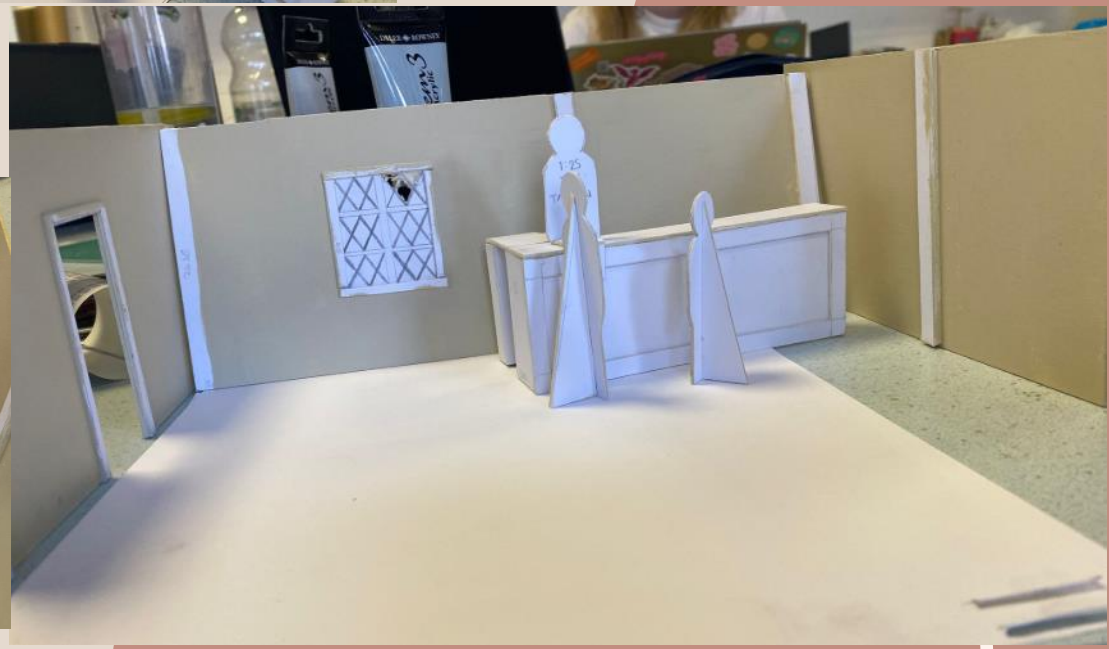




Due to the cost that the traven was costing to build it due to the size of it just with the wood cost alone we wanted to make it smaller again so with the model we played about with how we can reduce the scale of it, but still be able to capture the shoots that we and were we might need to have the proper flooring for the things that were going to be see. We also talked how we can fill the extra space with things like barrels and crates.







We also were able to use the model to figure out as well as with CAD the shoots that we wanted and were you would be able to see the floor. This allowed us to plan out exactly where we would need to create the stone floor so that we did not have to waste budget on places that would not be seen in film. I feel this is a useful factor to keep in mind when working on a piece for film as not everything is going to be need to be seen, so we can reduce budget, time and effects on the environment by planning this the sets out effectively.

Marking up



We had initially wanted to go into one of the other rooms and properly mark out the area that we were using with tape in the proper way. However the room that we were going to us was in use at the time meaning that we couldn't use it so instade we just did a rough mark out of the space with the tape measure. However I feel that this worked very well for us as we really didn't need everything to be perfect and this gave us a create idea of what we were looking at without taking up so much time. So I do feel that this is very useful just within its self.



We choose to do a mark up as we felt that it would allow use to better visualize the space that we had for each of are sets as we were still trying to work out what was necessary due to a lot of are budget still being used up in the wood order alone.



I felt that this process was very useful to us as although the set model are very good at allowing you to visualize what the space will end up looking like it still can be rather hard to get you head around the scale that this would actually be in real life. However having it put out in front of you in a mark up actually allows you to be able to walk around within the space and see what it will be like. This was a great tool for us to be able to use as we could still is how big the traven was and that we could afford to reduce it more and still active the look that we wanted. Also as my role of a set dresser it was very useful for me to be able to walk around within the space as althought I still had to imagine it I could see the space that I was actually playing with and thinks that I might be able to do to help bring it to life, as in how may things would fit in the set or placing of piece once they were in leading to how I could decorate them. Doing this as a group allow use to have a lot of useful discussion about the space and how we wanted to adapt or keep things. This is a key tool that I want to keep in mind for the future is how useful it can be to see something in real life and why it is always useful to use a measuring tape to the proper scale.

Facebook market place



When looking for a tin wash basin I found that all the ones that we being offered anywhere near use were all a bit too pricey for the budget that we are working with on Facebook market place as most were coming in the £90-£150 range which is not surprising as I know that they were worth money now. However, when Alaya and Ant went looking through what we might already have available they found a wooden one that could suit are needs. I might also see if I can find anything else that would suit.

I have to say that I found facebook market place to not be a bad place to start looking for different things that we need yes it did take a while to search though a lot of things but it was really interesting what you were able to fined on there. Either for free or not a lot of money and even if they were damaged depending on what you are doing you could fix it up or change it. So this will definitely be something that I will be keeping in mind for the future when working on a project.





Wooden table

Free · Sold

Message Seller

Alerts Share Saved

Description

Old wooden table, has been in storage so will need work to restore. Please phone Hatchmoor



Traditional rug

£20 ~~£25~~ · Sold

Message Seller

Message in WhatsApp

Alerts Share Saved



Wood dining table and chairs

Lovely heavy wood table and 4 chairs . Selling as im moving . I cant deliver so

www.facebook.com

https://www.facebook.com/share/18XmejEmn2/?mibextid=79Poli

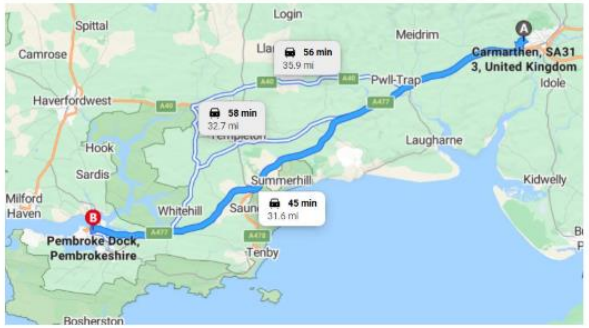
Facebook market place

With the different set dressing pieces and decorations that we were finding we started to create a PowerPoint with all the different items that we were finding so that we would have an easy way to go through them all with all the relevant information in one place. This will allow us to see all the different options as well as to show other easily the options that we are looking at. I think that this is a very useful tool for us to us and is definitely something I will keep in mind for the future as it a very useful organisation thing to do in the prop role when you are looking at so many different spots especially with lots of different people.

ITEM NAME : traditional rug
Sides : 1.2m x 1.7m
COST : £10
WHERE FROM OR DELIVERY TIME : facebook market place - Pembroke dock, Dyfed

I like the look of the style rug and feel like it looks like some of the things from the time in idea. However it well need dirty down I think to make it feel more right.





ITEM NAME - vintage style rug
COST - £15
WHERE FROM OR DELIVERY TIME – Facebook market place - Cardiff, south Glamorgan

It has a nice faded look to the style which makes it look old which I feel would work nicely as It could make it seem like it was there originally scene they stole the ship.



ITEM NAME - Antique big carved wooden picture frame
COST - £16
WHERE FROM OR DELIVERY TIME – Facebook market place –Swansea, west glamorgan

I rather like the look that there is on the frame and feel that it fits the fancy look that would make it worth taking for pirates for the travern to the ship. However we would definitely need to find a painting that could go into it to fit are theme.



ITEM NAME - over 500 pieces of framed art
COST - free
WHERE FROM OR DELIVERY TIME – cardiff, south glamorgan

There are a lot of different options that we can choose from and even they we might be able to get a painting that works for use within this as well as the frame.

The do say that they would like someone to take in bulk however I am sure that we could take so extra picture frame as they might be used or we could be chosen between a couple anyway.





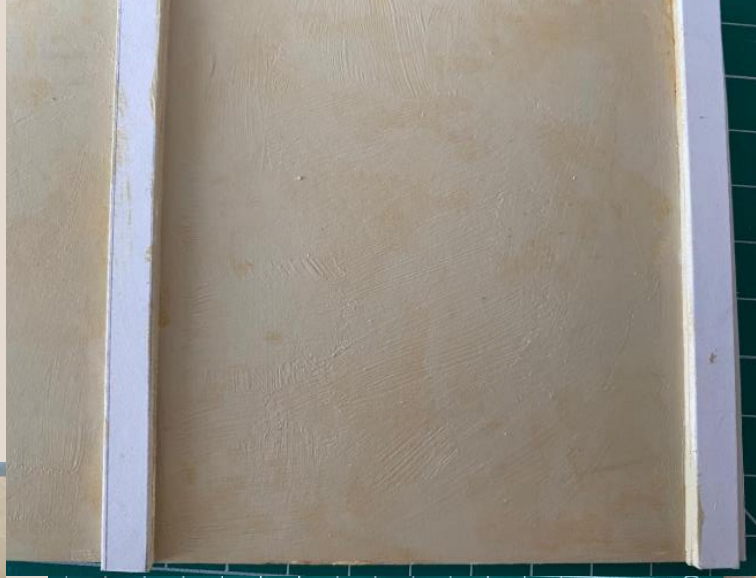


Model painting









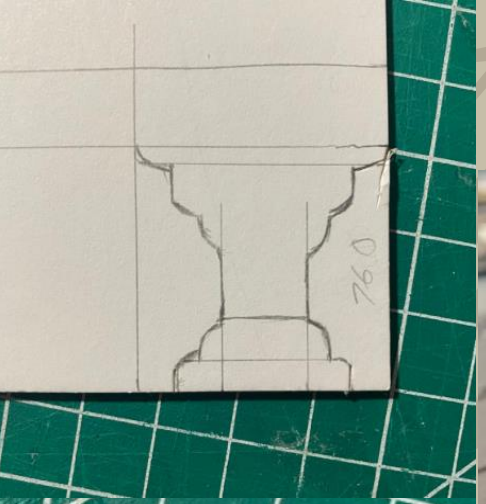






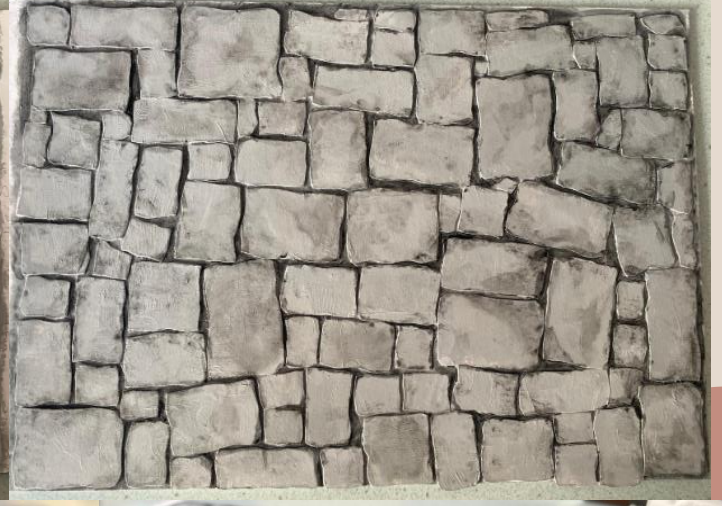










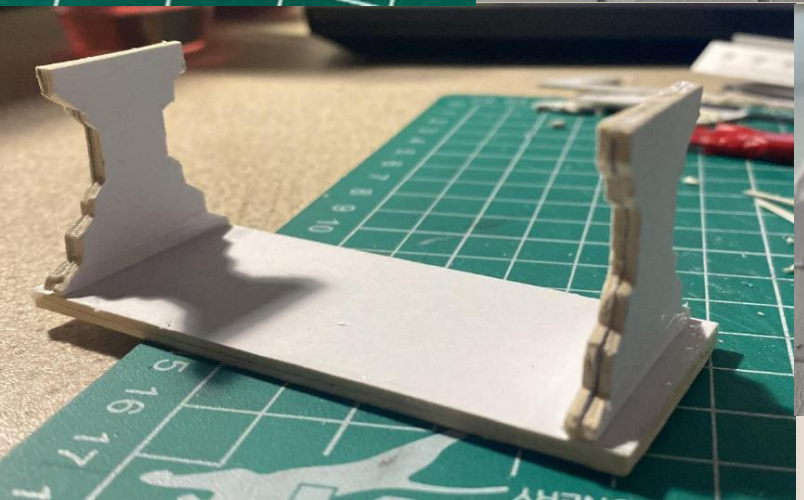


































Painted model

I have to say that I was so pleased with how the model that I worked on turn out. This is the first real time of working on my own to do something like this and in many ways I was nervous about doing this piece. So to see that I was able to do it was real amazing and will be such a vital tool for me to start develop more and more in the future now so that I can contune to build up my skills in it as I see it as very key stage in the design process due to my previous experance with it as well as to how it helped us within this module.









On the painting side I do still have a lot that I can learn to make this better however I do have to say that I was really happy with how the walls and floor turn out for this. I was able to have quite a bit of decision making when it came to the colours and how they would effect the final design after looking at the inspiration given to me for this from the production designer. I have to say that when it came to painting the real travern having do the model really help as I had quite a good understand of how to active this effect on the model so could guess to how it would be done in real life. Which I feel is another really helpfully thing I will grow in skill more as I learn more and should help me to gain the confidence in the things that I do.

Gems

Gemstones were one of the pieces of treasure that was not something that immediately came to mind when I was thinking about how I was going to dress the sets. However, after reading about them and how they were something that pirate sought after, I was very interested in them and thought about how lovely and interesting they could be to add to our sets as they could stand out so much with their colours. They were also great to play about with when went to looked into them further.

"A small pouch of high quality sapphires or emeralds could be worth a fortune, easily hidden, and wouldn't weigh down your breeches during a hasty escape." (Thompson, 2025)

"If a pirate needed to bribe a port official, a single glittering stone was far more discreet and effective than clinking bags of coins." (Thompson, 2025)

This makes it so understandable for why they would have really valued this items as they were things that they could easily have on them any time and were easy to hide or move with that they could make quick getaways. So as well as just stone themself just some jewellery could be nice about the place.



Georgian Repousse Pink Topaz and Chrysoberyl Pendant.



(Mary, 2023)

Georgian Memorial Brooch with Hair and Gold Wire Accents, c.1820.



Late Georgian-Early Victorian Chrysoberyl Gold Filigree Parure





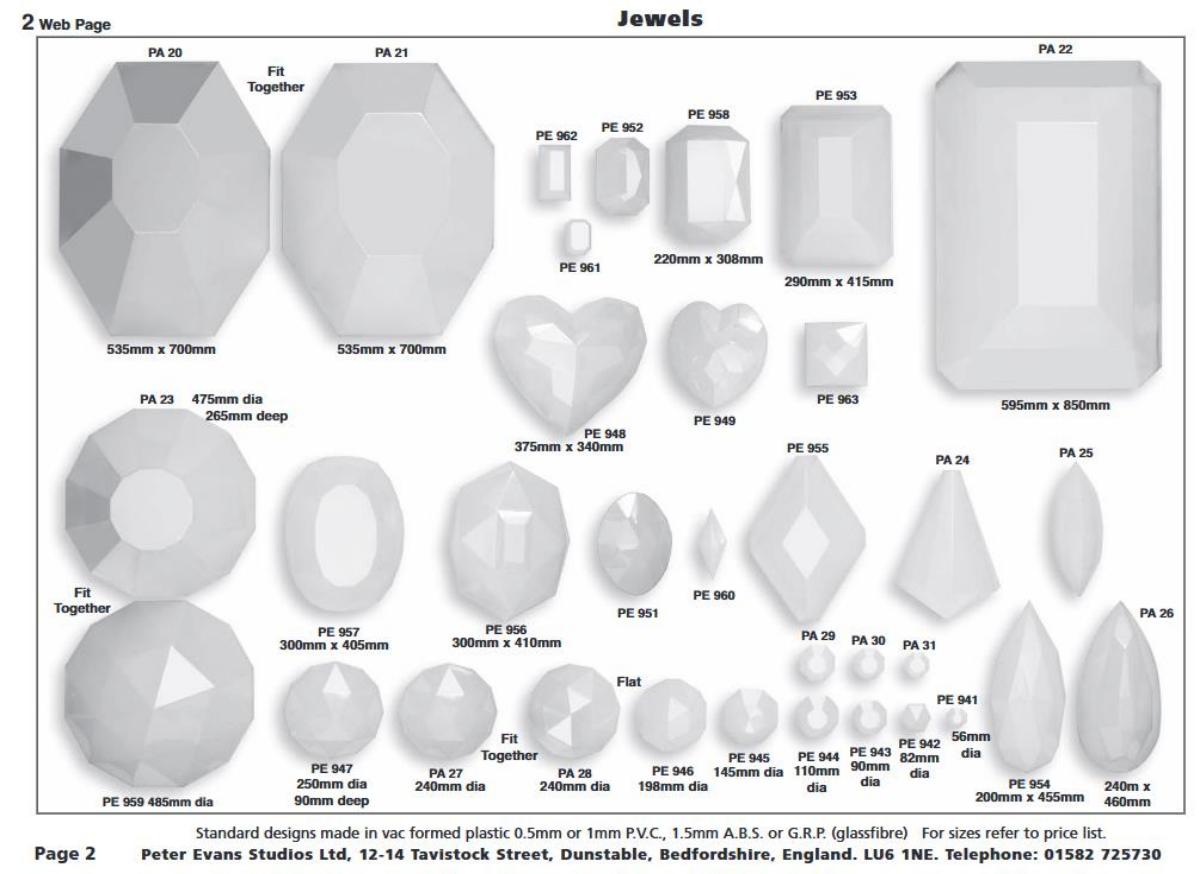
"An aquamarine was thought to calm the seas and ensure a safe voyage, which sounds much more pleasant than constantly bailing water. A diamond, believed to impart strength and courage, was the perfect accessory for a pirate about to board a merchant vessel. And opals, despite their bad rap in some circles, were considered stones of luck and good fortune—something every pirate desperately needed." (Thompson, 2025)

I very much like how this stones were used to protect the pirate and seen to do so it would be nice to have some of this about to sybomlise this.

"Adorning themselves with loot was a way to command respect and fear. Imagine the intimidation factor of a captain whose fingers are laden with garnet rings and whose hat sports a massive feather brooch pinned with a rare gem." (Thompson, 2025)

This also something to think about for pieces is that it proves that you are good at the role as it is an easy way of showing what you have been able to do before.

Gems

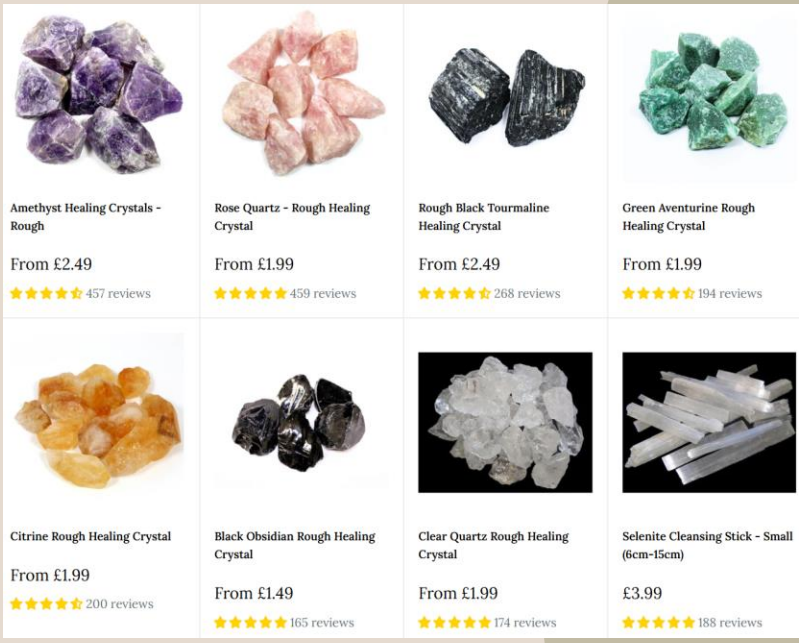


(Peterevansstudios.co.uk, 2026)

This could be an option for the jewels that we could use for the treasure pieces on in the ship. However looking at this the smallest stones are around 56mm = 5.6cm which is really maybe still to build for the look that we want so will also see what other options that there are and think back on this.

(The Psychic Tree, 2017)

After finding out about how there would have be unpolished gemstone as part of a pirate treasure, with the help of Dave, I found this website and contacted them to see what they could do for us pricewise.



Contact I sent

Hi there, we are producing a student set production piece for a final 2nd year module. Based on pirates in the golden age of pirate, and when doing research into the type of treasure that they might have had during the time found that unpolished gems would have been something that they would have had. So after looking at your website, I was wondering if you would be able to do us a favour and make us a little bag bundle of some of this that we could use for our piece, at the best price that you can ofer, as we are under a very tight budget for our piece.

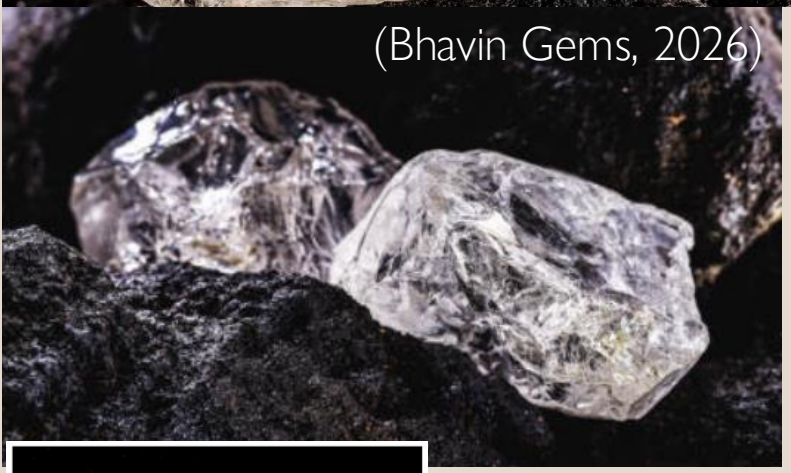
Thank you so much for any help that you are able to give with this, Sarah

What unpolished gems look like

Diamonds



(Wodenka, 2024)



(Bhavin Gems, 2026)



Herkimer Diamond Rough Crystal

(The Psychic Tree, 2020)

This would have been perfect however sold out on this website.

(Raza Gems LLC, 2025)





Red Tigers Eye Rough Healing Crystal – out of stock



Clear Quartz Rough Healing Crystal- I chose to go for this as they looked rather simaler



Green Aventurine Rough Healing Crystal



(LEAFtv, 2017)





(Thomas, 2024)

Malachite Rough Healing Crystal

(The Psychic Tree, 2024)

Out of stock sadly so can get from here but I feel look really similar to what we wanted.



Image time research



(Blogspot.com, 2016)



A Breathtaking Rare 17th Century Large Antique Persian Isfahan Rug 12'3" x 16'

£195,808

(1stdibs.com, 2017)



Bureau table

Attributed to John Townsend

ca. 1765

(Jaffee, 2004)

(1stdibs.com, 2026)



1 of 6

Set of Hand-Forged Cast Iron Keys, circa 1700s

3

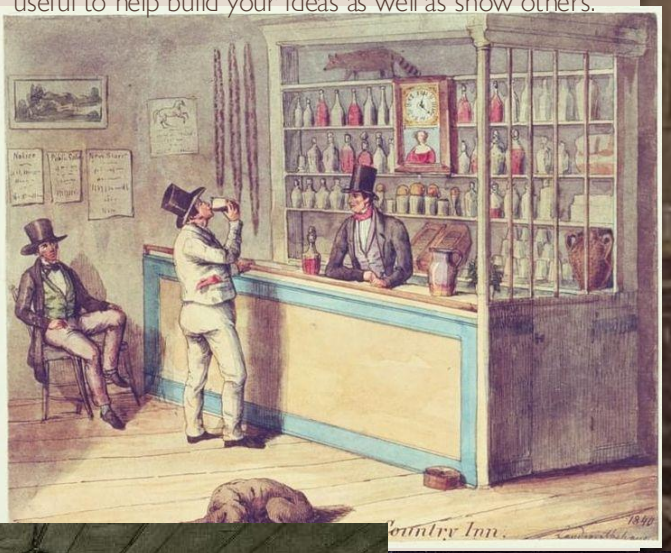
UNAVAILABLE | ~~£149.12~~ List Price | per set

Platinum Seller 5.0 ★★★★★

MESSAGE THE SELLER

I helped to create a mood board so that we could look into more of what a bar might have looked like from the time-period for our tavern set. This is something interesting that I will have to keep in mind for the future is that we can us images like this to give us a more detail look at what thing might have been like and how creating a mood board into even one pacific item can be really

useful to help build your ideas as well as show others.

















Visiting antiques shop in Carmarthen

Carmarthen antiques centre

I went here to have a look around the antiques store to see what they had to offer as I thought that it could be a useful place for use to maybe source so of the pieces that we might want to build up are environment. I have to say that I loved a lot of the stuff that they had and was create to look at. I felt that quite a lot of the pieces that they had might work for use, when it came to the big pieces that would be a problem with budget however some of the smaller pieces we could still probably get it would just mean that we wouldn't be able to get as much. Nevertheless we were hoping that we would be able to rent out the object instead of buy so this should hopefully help with price.

I have to say that antique shop would not have been a place that I would have really have thought to look before this especially when on a limited budget. However now in the future I will aways keep them in mind as they have so many things that you might not have even thought about before hand. As well if you are able to rent out times this works out really well for us as well as when we thing about being sustainable as we don't have to work about making things and creating more waste and then the items can go back to the store to be sold.




















Williams


CORGI






RADIANCE
Toffee




cubes









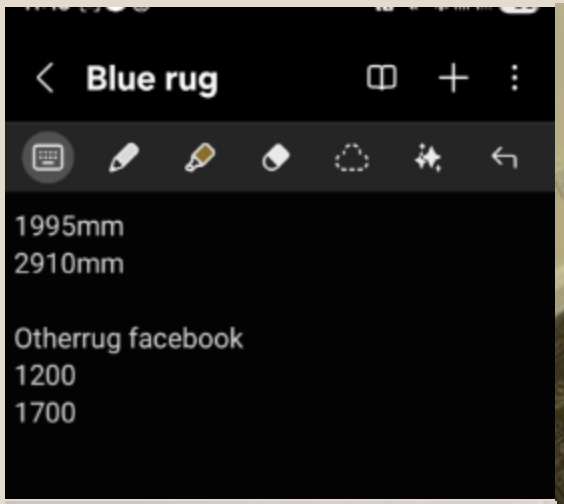


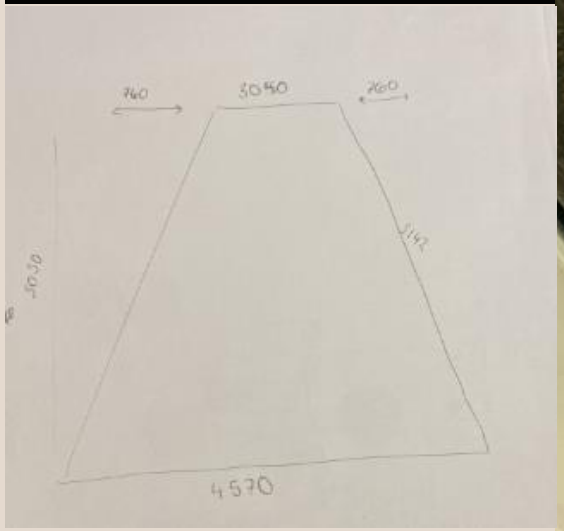


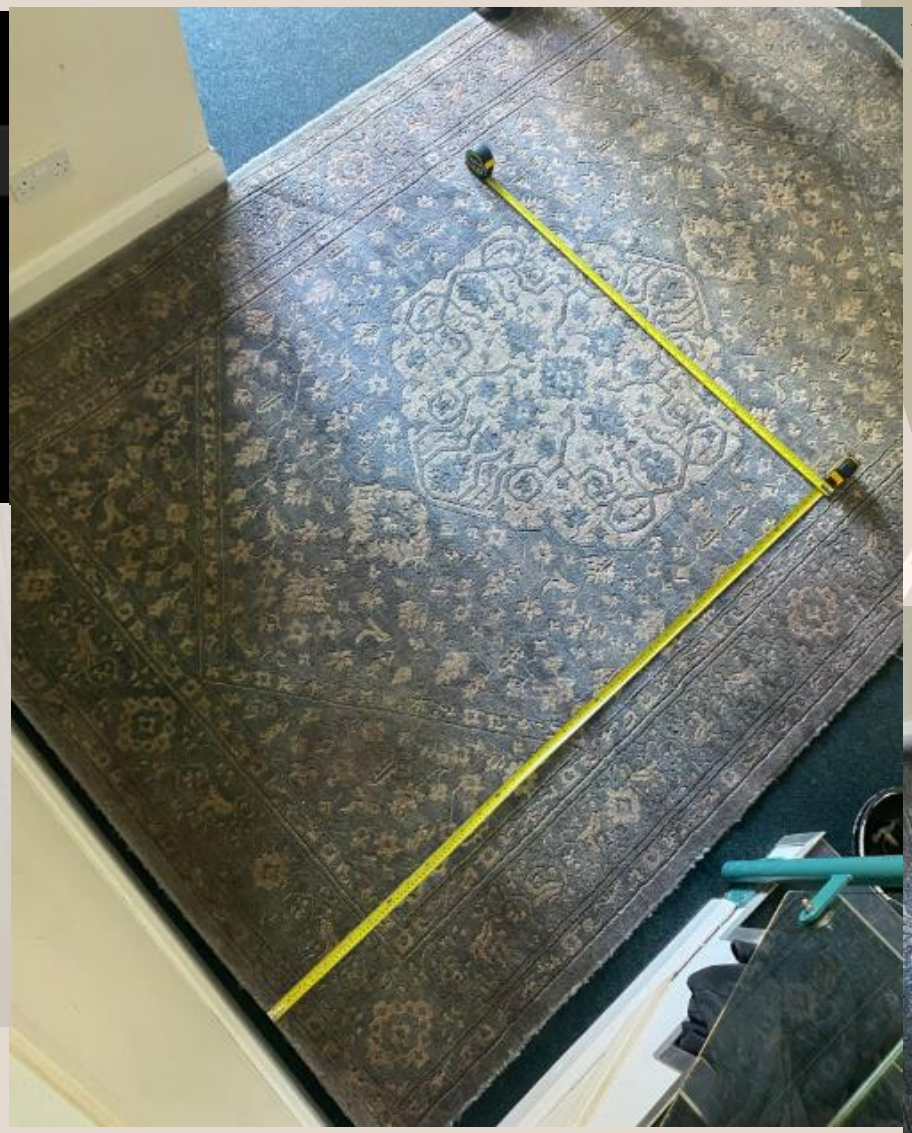

427
HAND MADE
DICE
£1.50 EACH



Rug for ship







When it came to the rug that we already had on campus we went and measured it and found that it was really just too big for what we wanted as it would end up taking up basically all the room that we had on the pirate ship floor which was not the look that we wanted.

So, we went out to measure the size of the rug that I had found on Facebook Marketplace and found that it was a far better size for the thing that we wanted so I think we will end up going with it instead as it is like by the team.





Writing

If we want to make any letter this would be the style that they would have been in for the time.



"round hand script, in calligraphy, the dominant style among 18th-century English writing masters, whose copybooks were splendidly printed from models engraved on metal. The alphabet was fundamentally uncomplicated; letters sloped 35 to 40 degrees to the right, and thick lines were produced on the downstrokes of capitals and minuscules through pressure applied on a flexible, edged (i.e., not pointed) nib. Hairlines were made by using the corner of the nib and were nearly invisible in manuscripts. Associated with round hand was the luxuriant flourishing referred to as" “command of hand.” (Yee, 2009)

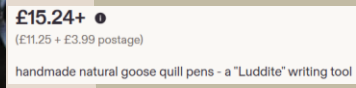
How was paper made in the 1700s?

"The earliest paper was called 'cloth parchment', but it often contained wood and straw in addition to cloth. All these raw materials were beaten to a fine pulp and mixed with water. Sheets of paper were then pressed out, dried and hardened." (Calendar-australia.com, 2026)

"In 1700, a pen was a quill. What's that? A quill in a feather, the large feathers from the wing tip of a goose or swan (and, later, a turkey.) The best feathers were the ones that had been shed normally in a process called molting, something that most birds go through every year." (Calendar-australia.com, 2026)







(Etsy.com, 2025)

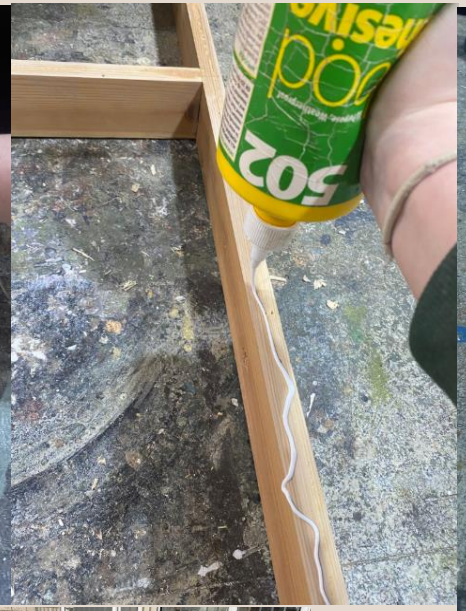
"contrary to popular belief and what we see in films, the feathers on each quill would have been stripped down rather than left intact." (Inkwellresearch.com, 2026)

(National Museum of American History, 2026)

(Script Tutorial, 2016)

- Court Hand: "Court Hand Plate 2," 1867, in Andrew Wright, *Court-hand restored; or, The student's assistant, in reading old deeds, charters, records, etc.*, (J. C. Hotten, London: 1867), p22; Digital Image, Internet Archive (https://archive.org/: accessed 8 April 2024). This image is in the public domain.
- Secretary Hand: Jehan de Beau-Chesne and John Baildon, *Secretary hand*, 1570, Print, Digital Image, Wikimedia Commons (https://en.wikipedia.org : accessed 8 April 2023). This image is in the public domain.
- Italic Hand: Jehan de Beau-Chesne and John Baildon, *Beauchesne Italique Hande*, 1570, Print, Digital Image, Wikimedia Commons (https://en.wikipedia.org : accessed 8 April 2023). This image is in the public domain.
- Round Hand: George Bickham, *English round hand script*, 1743, in George Bickman, *The Universal Penman*, ed. Philip Hofer (London: 1743); Digital Image, Britannica (https://www.britannica.com/: accessed 8 April 2024). This image is in the public domain.

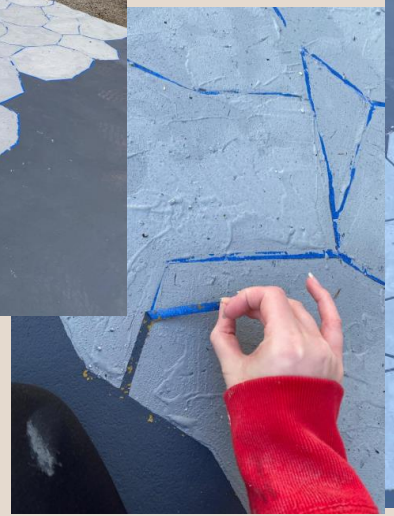
Working process to create set




As I had been the person building the model of the traven I was set to go and create the paint for it as I had an understanding from creating the model. I have to say that I found this fairly straightforward to achieve due to already having work on creating this type of colour for the model walls. This is something to note down for me that painting on the models help to give me more confidence in what I was doing as well as allowed me to understand the paint better. This is something to remember as I have and interested in scenic art








Sourcing

The different bureaus that I found on facebook market place there was one that I found for free that was in Cardiff however when I contacted the seller sadly they never got back to me and then there was no van to be able to go and get it so this was something that had to be forgotten about.

Would have loved this one but won't really work with are budget and time frame.

Cardiff one



Vintage bureau
Free

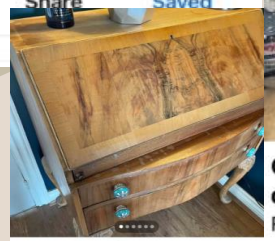
Message sent to seller

See Conversation

Share Saved



Little writing bureau
£35 ~~£50~~ · Sold
Message Seller
Message in WhatsApp



bureau desk vintage
£30 ~~£45~~ · Sold
Message Seller



Traditional Mahogany Bureau
£10 ~~£25~~
Message Seller



Queen Anne style bureau/writing desk NOTTING HILL
Free ~~£50~~ · Sold
Message Seller



Antique Bureau / writing desk
£150 · Sold
Message Seller
Alerts Share Saved

Description
Antique Bureau / writing desk and multiple drawers and old hidden compartments



Antique Desk
£50 · Sold
Message Seller



We decided that for the price that this globe (£45) was in one of the antique store to just buy it. As we really did like it and felt that it would fit in with are set piece so nicely. I personal was in love with it from the moment that I was it so am so happy that we would be able to incorporate it into are piece.

Prop gun

(Theknightshop.com, 2026)



18th Century English Flintlock Twigg Pistol
£27.50

Sadly, this was only available for pre-order as this was the one that we preferred in style



18th Century Flintlock Pistol
£33.50

This was the gun that we end up deciding to go for as it was very similar to the one that we had original liked the best. With it having the nice orient look to it without it being too dear on the budget.



18th Century French Flintlock Pistol – Silver
£32.00

This was the second gun that we chose to go for after we had more budget. As I like the look of it with the darker base and like how it was somewhat contrasting to the other one.

Guns arrive

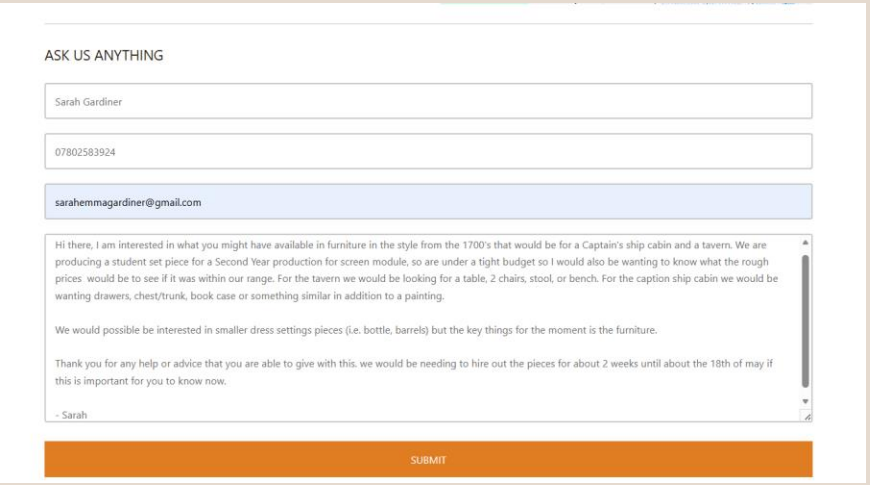




The guns took quite a while to arrive so we had already shot the scene that they would have been used in however in hope that they would arrive the next day we left the set in the wreaked setting that they were in somethat we could easily film on them if they came so on the whole it was a quite easy process to get them in for the shoots that we need without talking up to much time. I have to say that the guns were even more impressive in real life then they had been online and I love the style of them this will definitely be a place that I would come back to again if we were in the need of a prop weapon. As they were really not badly price at all and even the dear item were on the whole not to much more, however something to keep in mind would be time that it takes to get them as it wasn't the quietest to come.

Contacting and budgeting

Hire house


ASK US ANYTHING

Sarah Gardiner

07802583924

sarahemmagardiner@gmail.com

Hi there, I am interested in what you might have available in furniture in the style from the 1700's that would be for a Captain's ship cabin and a tavern. We are producing a student set piece for a Second Year production for screen module, so are under a tight budget so I would also be wanting to know what the rough prices would be to see if it was within our range. For the tavern we would be looking for a table, 2 chairs, stool, or bench. For the caption ship cabin we would be wanting drawers, chest/trunk, book case or something similar in addition to a painting.

We would possible be interested in smaller dress settings pieces (i.e. bottle, barrels) but the key things for the moment is the furniture.

Thank you for any help or advice that you are able to give with this. we would be needing to hire out the pieces for about 2 weeks until about the 18th of may if this is important for you to know now.

- Sarah

SUBMIT

As this item are being borrow we will need to be very cureful with them to help keep this good relationship so that we can us it again in the future.

That was why are first priority with this was to get it marked down in a prop list so we made sure that we had every item.

£33.50 gun
£45 globe
£10 carpet
£23.99 100 metal coins (AMAZON)

Estimate £15 gems
Look into jewellrey bundle £25?
Fabrics bulk £40ish
Maps
The nice painting and maybe maps £20 for printing fees but will look into that
Ask library if they have damaged books that we can take FOR PAGES
Quills look into
Frames
IDK IF MARY bought it but bird things for the lights (AMAZON)

Look at parry again. See what we have. Maybe separate it into the rooms.

This is a list that we made to help keep track of what we are spending and what we wanted to look into for are set dressing of things that we have discussed throughout the days.

Message to Carmarthen antiques centre

Hi there we came into your shop to have a look around as we are students at the University of Trinity ST David and we are currently doing a module where we are producing a set inspirate by pirates in the 1700s.

We are under a tight budget so were wondering if we would be able to rent out some of the items that we liked for are set. We would need the items until the 18th of May if this was something that you were able to do for us.

Some of the things that we would be looking at is the washboard, trunk chest, the metal plates and tankers, antique box, glass bottles and tin basin.

I will send some images of the pieces that we are looking at so you can see.

Thank you so much for any assistance that you are able to give with this, Sarah.

After sending the message, we got a reply telling us to come down and see them. When we got there she told us that we could take the items that we wanted and did not want any money for the items just the store credited in some way, so we have already started plans to do so within the film and exhibition.

This use of this stuff has given use so much possibility for are sets that would not have been possible on the budget that we have without this kind offer to use this things and I am so pleased with the pieces that we got. As in the end the value of this items came to £628 with some item being unlabelled meaning that we could not price them. This to me clearly show way it is such a good idea to build up this relationships with places like antique store so that you can have the option of renting out pieces to help save cost. We also found that this would be great places to go and see things for inspiration if you were going to make things along the time.

I also guess that this experience shows why it is so important to ask and see what ~~respon~~se you can get from people as they might do things that you did nt expect like letting us just borrow this items at no charge. Therefore ,if you do not ask you will never know, so just do it.

Props list

CARMARTHEN ANTIQUE CENTRE (estimate of over £628 because some are unlabelled, but we got it for free yay)

Photo	Prop	Scene	Notes	Source	
	Trunk	Ship Interior	£95 For the fight where its tipped over place gently in position rather than film it actually being tipped.	Carmarthen antique centre BORROWED	
	Pewter jug with lid x1		£35 Took label off but kept inside jug for now Prefer no liquid in these as we have to return these in the condition they gave them	Carmarthen antique centre BORROWED	
	Pewter jug x1		£25 Labelled Underneath Prefer no liquid in these as we have to return these in the condition they gave them	Carmarthen antique centre BORROWED	
	Pewter plate swirly trim x4		£45 each (£180 total) Labelled underneath	Carmarthen antique centre BORROWED	

	Pewter plate deep		£25 Labelled underneath	Carmarthen antique centre BORROWED	
	Pewter plate flat		£25 Labelled underneath	Carmarthen antique centre BORROWED	
	Pewter tankard1		£25 Labelled underneath Prefer no liquid in these as we have to return these in the condition they gave them	Carmarthen antique centre BORROWED	
	Pewter tankard2		£8 Labelled underneath Prefer no liquid in these as we have to return these in the condition they gave them	Carmarthen antique centre BORROWED	
	Pewter tankard3		£10 Labelled underneath Prefer no liquid in these as we have to return these in the condition they gave them	Carmarthen antique centre BORROWED	

	Pewter tankard4		£30 Labelled underneath Prefer no liquid in these as we have to return these in the condition they gave them	Carmarthen antique centre BORROWED	
	Large wooden box	Ship Interior	£22 Price tag looped around catch now inside box	Carmarthen antique centre BORROWED	
	Medium cigar box	Ship Interior	£15 Price tag looked around the pin hole now inside box	Carmarthen antique centre BORROWED	
	Metal illustrated box	Ship Interior	£6 Price sticker on the top	Carmarthen antique centre BORROWED	
	Metal pattern box	Ship Interior	£5 Sticker on the bottom	Carmarthen antique centre BORROWED	
	Green bottle large		£ Unlabelled Not clean to drink out of	Carmarthen antique centre BORROWED	

	Green bottle chipped		£10 Labelled back Not clean to drink out of	Carmarthen antique centre BORROWED	
	Green bottle		£10 Labelled back Not clean to drink out of	Carmarthen antique centre BORROWED	
	Green bottle wide medium		£ Unlabelled Not clean to drink out of	Carmarthen antique centre BORROWED	
	Brown bottle tall		£ Unlabelled Not clean to drink out of	Carmarthen antique centre BORROWED	
	Brown textured bottle x2		£ Unlabelled Not clean to drink out of	Carmarthen antique centre BORROWED	
	Inkwell pot	Ship Interior	£ Unlabelled We want ink inside. Look into removable options that wont stain glass	Carmarthen antique centre BORROWED	
	Scale includes 7 weights	Ship Interior	£45 Do not lose the weights. Please	Carmarthen antique centre BORROWED	

	Metal basin slight dent	Location	£35 May not want to put liquid in incase of rust	Carmarthen antique centre BORROWED	
	Washboard	Location	£22 Glass	Carmarthen antique centre BORROWED	

THE OLD CURIOSITY (£45)

Photo	Prop	Scene	Notes	Source	
	Mini Globe	Ship Interior	Small, about shelf or desk sized	BOUGHT	

This is the prop list that Alaya made for use whenever we got all the items back from the store, will I focused on other things that need done. This communication that we have been able to have over this has been really helpful to us within this project as it means that we have been able to spread oursseves out so that all the different task that need to be done are getting done, will still being able to keep each other up to date on what is going on. This skill that we are learning here I know will be invaluable to me in the future as part of a team, as it will allow me to be the best team player that I can be.

This props list was especially important for us as this items are being borrowed so we need to be able to keep track of them so that we can make sure that they are all return at the end of this piece.

Order forms

UWTSD Purchase Order Request

For Internal use only, not to be sent to suppliers

Date:

Quote Number / Discount Arranged:

Purchase Order:

Credit Card:

Requested by:

Dave Atkinson

Supplier Name & Address / Email:
The psychic tree

Delivery Address:
UWTSD Carmarthen
College Road
Carmarthen
SA31 3EP

Quantity	Unit Cost Ex. Vat	Vat Rate	Total Cost Inc. Vat	Description	Analysis Code	Cost Centre	Project Code
2	£3.33	20%	£3.99	https://www.thepsychictree.co.uk/products/quartz-rough-crystals-quartz-points?variant=32017532125256		G7100	
4	£0.83	20%	£0.99	https://www.thepsychictree.co.uk/products/quartz-rough-crystals-quartz-points?variant=43611919384726		G7100	
3	£1.66	20%	£1.99	https://www.thepsychictree.co.uk/products/quartz-rough-crystals-clear-quartz		G7100	
3	£1.66	20%	£1.99	https://www.thepsychictree.co.uk/products/aventurine-rough-crystal		G7100	
2	£1.66	20%	£1.99	https://www.thepsychictree.co.uk/products/sodalite-rough-crystal?_pos=202&_sid=382bca2e7&_ss=r		G7100	
		20%	£0.00			G7100	

UWTSD Purchase Order Request

For Internal use only, not to be sent to suppliers

Date:

Quote Number / Discount Arranged:

Purchase Order:

Credit Card:

Requested by:

Dave Atkinson

Supplier Name & Address / Email:
Amazon

Delivery Address:
UWTSD Carmarthen
College Road
Carmarthen
SA31 3EP

Quantity	Unit Cost Ex. Vat	Vat Rate	Total Cost Inc. Vat	Description	Analysis Code	Cost Centre	Project Code
100Pcs	£24.15	20%	£28.98	TQvD3dhKmB0bLNHJSSWsT0jArwgFsATCTIIPQgz69Kz17Ivwy1hKelkfUGsslZKH-SxI3YZZhFMY-Mb4GVdxbyC6hwz1YcfTAHebC		G7100	
1	£11.65	20%	£13.99	d_rd_i=B0G2RMCVXK&pd_rd_r=514225fb-0581-49b9-9f59-46210dc6942c&pd_rd_w=Vvh95&pd_rd_wg=W3lYt&pf_rd_p=		G7100	
1	£5.83	20%	£6.99	0351?pd_rd_w=Ubzb8&content-id=amzn1.sym.6448d24d-f04d-4e11-90e5-10165d266aa2&pf_rd_p=6448d24d-f04d-4e11-		G7100	
		20%	£0.00			G7100	

UWTSD Purchase Order Request

For Internal use only, not to be sent to suppliers

Date:

Quote Number / Discount Arranged:

Purchase Order:

Credit Card:

Requested by:

Dave Atkinson

Supplier Name & Address / Email:
The knight shop
Conwy
sales@theknightshop.com

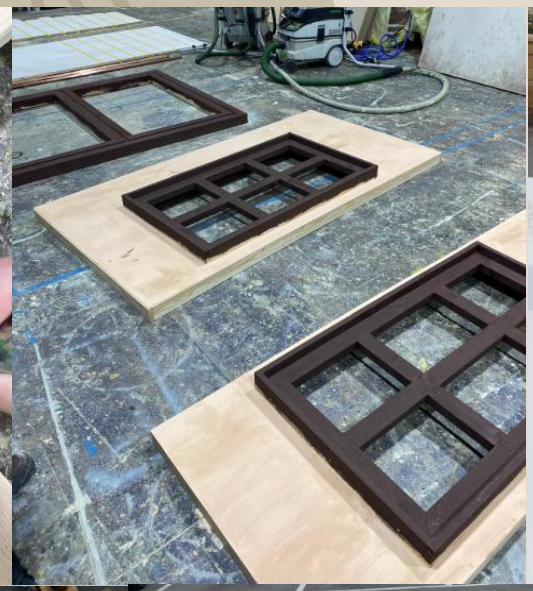
Delivery Address:
UWTSD Carmarthen
College Road
Carmarthen
SA31 3EP

Quantity	Unit Cost Ex. Vat	Vat Rate	Total Cost Inc. Vat	Description	Analysis Code	Cost Centre	Project Code
1	£27.92	20%	£33.50	18th C Flintlock Pistol		G7100	
1	£26.67	20%	£32.00	https://www.theknightshop.com/silver-18th-c-flintlock-pistol		G7100	
		20%	£0.00			G7100	
		20%	£0.00			G7100	

After are the great deal that we were able to get from the antique shop lady allowing us to take all of those different items for free, we had a lot of spare budget left for are props so we decided to add in some more items that we could buy to help with building out are set. This included other guns, so that we had 2 of them. I also spent some more money buying a couple more gems then originally planned. Also, I had been able to find an article on how to make quills so I bought goose feather so that I could try and do that. However, we might have a bit of an issue as due to it being a bank holiday weekend, this item might not come in time due to how the order form has to be processed. Due to this, we will have to just work around this and is something to keep in mind for the future.

Working process












The washes that we added to the walls really help to bring them to life by making them not feel so flat and clean espically as that is not the look that we are wanting to achieve with the traven. I have to say that this is something that I would like to explore more in the future dirty down things and making them look worn as that is something that I feel could come up in a lot of things so maybe working on a prop or something to develop skills more with this.

Working process

After the wash that we had done on the tavern walls had finished drying, I went to make a darker yellow colour so that it could be sprad on top to help to blend pieces together and add to the age effect. On the whole I felt that this work rather nicely.















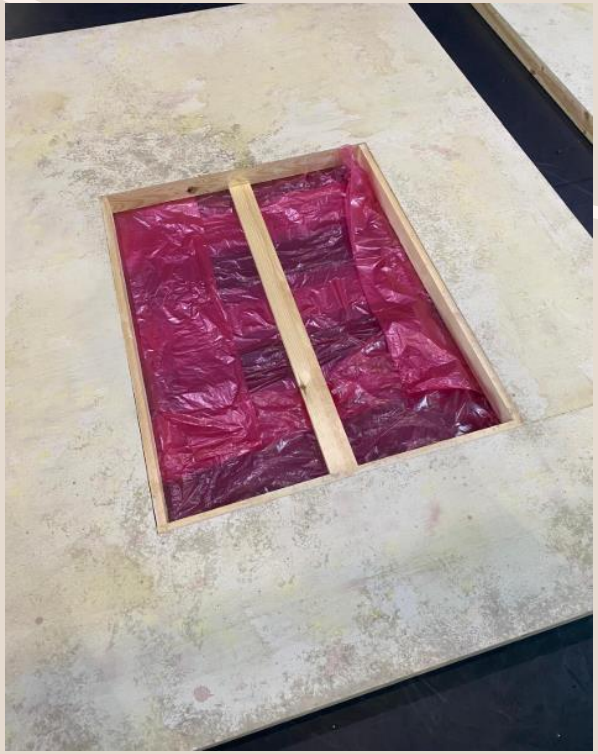


When it came to planting this pieces as they were plastic we first has to prime the surface so that the paint could stick. So used ESP as it is something that we had used before when we had problems with paint sticking and it worked really well. So we applied it to the surface it had also suggested using sand paper to make a rougher surface but as this was so thin and had already need repairing we chose not to do this.



Also to help the paint stick we added a bit of glue to it and then applied it in very thin layers. This worked really well for use to help add a redder tone we added a wash to it so that it would match more with the rest of the set.

Work Process





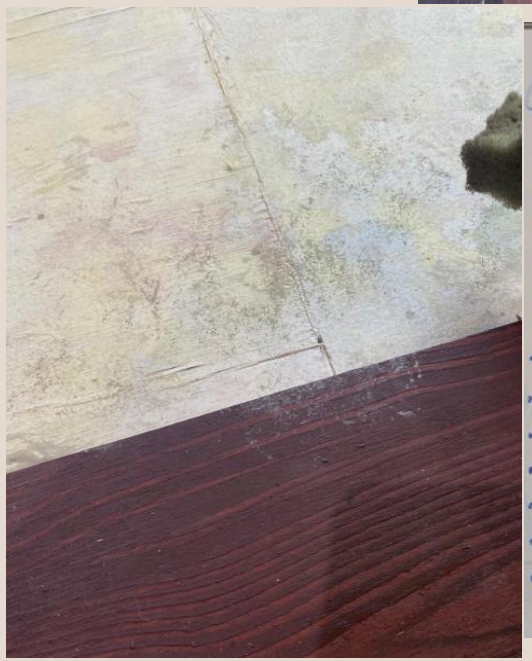


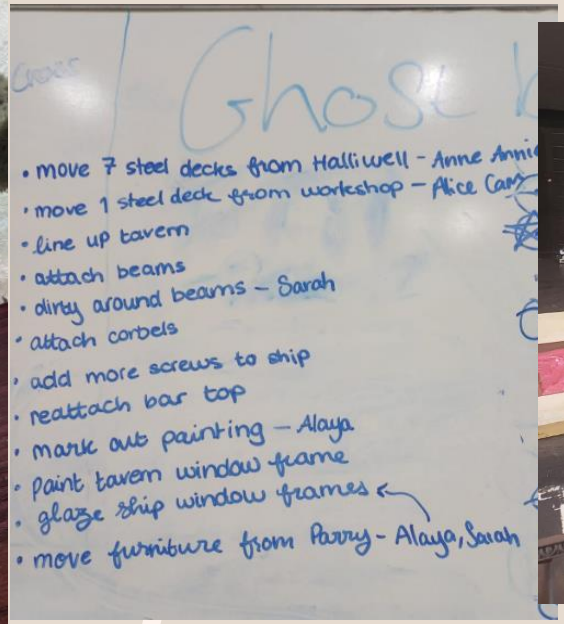
I was really happy with how the walls were turning out for the traven and I think that it show that it really just is a process of building up the layers to get the type of effect that we want when dirtying down which is something that I will be able to use in the future with other work that I do, and the more that I practces the better I will get at this.







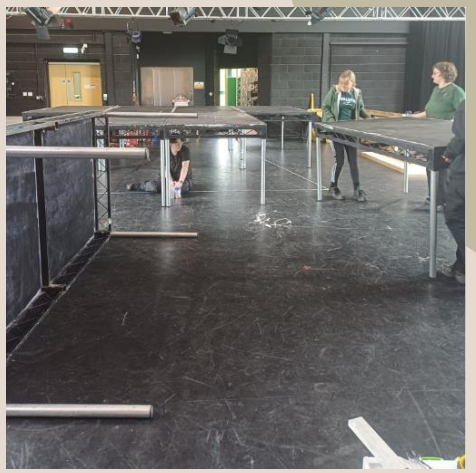






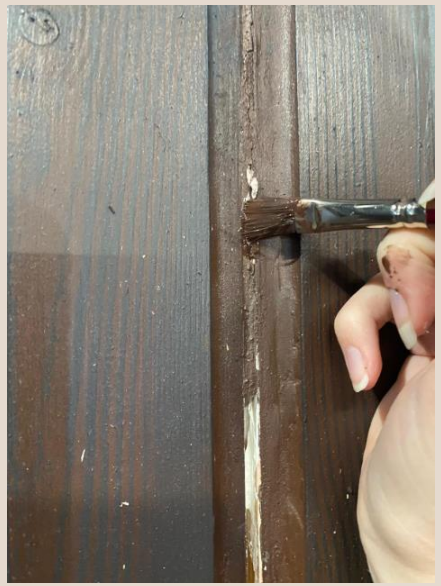
Working process











This is why I can see now having extra colour mixed up to use later can be so useful as we definitely need to touch up areas as they became damage while putting them into place. This also show way it is useful to keep on building my knowledge in scenic painting as it will allow me to be able to fix this as need which will be useful in many areas in the industry.





Working process

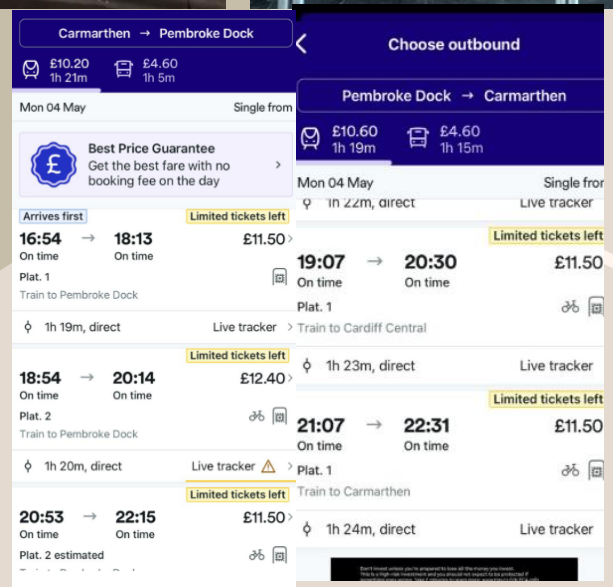






To do the painting alaya suggested doing an acrylic transfer onto fabric to get it to look real. This turned out so well I think and is something that I will have to try in the future and remember it use as it could be really helpful I think. I also have to remember that some of the fine art things that I have learned in the past and others can be very useful and is not something that I should over look.





So after the person got back to me about the rug I started looking at the different times that I could get the train to get there to buy the rug and come back in time that day. However after more discussion with him as it had been a little while sense he'd message which I had missed with building the set by the time he got back to me. He say that he wouldn't have time that night or this week to bring it to the train station. However as we really wanted this rug after talking with my classmate Alice how had a car said that she could now drive me down and we could get the rug. So I sent him another message to see if we could work out a time to collect at their house, which worked out that we could Wednesday so we planed to leave here about 12:00 to be back sometime after 14:00 as it would take about 45mins both ways so about an hour and half with extra time to make up about 2 hours..

Working process





To help bring this table back to the way we wanted it I sanded down the top surface of the table to even it out and strip back the layer. After that was done, we added wash of wood stan to the top with a brush and evened it out with a sponge making sure that it was able to get into all the different parts. This was a really simple fix to the piece that we were able to do in a very short amount of time. This is something that I thing could be very useful to me it the future to understand that we can just work with the things that we have to bring them back to what we need and not always have to get something new and therefore it is great to get old pieces of furniture and bring them back to the way you want. This is also a pretty sustainable way of working which will be good for me to be able to us in the future, as an industry we need to try and be as sustainable as we can to protect are environment.

I have to say that I was glade that in the end we were able to get the rug as it really did just help to add to the scene. This is obviously a reason why being able to drive is so important when wanting to work in this industry as if it hadn't been for Alice I wouldn't have been able to get this piece. Luckly at home I have pretty free access to the car and could take it whenever but I would definitely need to invest in getting my own car in the future, if this became a problem.

Set dressing information to look back at in future

I only found this article now but thought that it would be a very good thing for the future to come back and read for a quite refresher on things to do and other thoughts that I might not have thought about this time, when developing dressing a set.

I also think that this points could also be very useful for me to thing about in an set design roles that I might want to try in the future.

"Break down the script

To create a memorable set dressing, spend a lot of time in the world of your film and its specific location(s). Break down your script into scenes and make detailed notes about what might work within the scene. Then you will want to create a detailed list of all the items that will make up your set dressing within that scene. As always, remember to refer back to the script!

Consider the time and place

When and where is your film set? If you are working on a period piece, you need to spend time researching what that space might have looked like back in the day. Become familiar with the furniture styles of the era. Take a deep dive into art history as well. Artwork from a specific period can provide a lot of insight into what life was like at that time in history. Likewise, some of the same principles apply when you are dressing a contemporary set. Do your research! Even if your set is familiar to you, it's a good idea to include elements that directly speak to that time and place.

Build a fantasy world

If your film is set in a fantastical and fictional world, you'll want to create detailed mood boards and work off of illustrated storyboards when creating your set dressing. Peerspace is a great place to start when it comes to location inspiration. Remember, you want the audience to believe that the world of the film is real enough for your characters to inhabit. Even if this world is sparse, you still want to take the time to decorate the set in detail with pieces that speak to the location, the mood, and the genre of the film." (Staff, 2024)

"Think about the characters

For example, if you are doing set dressing for a teenage girl's room, go through the script and see if you can find any details that might speak to what her bedroom might look like. Does she come from a wealthy home, a middle-class family, or a family of lower socioeconomic status? Is she into pop music or wild about nature? This will greatly influence the pieces that you will choose when you dress this set. You can make any given space look authentic with a bit of careful consideration.

Manage your budget

Keep detailed notes on all set design expenses. Keep it within the established budget as much as possible. By keeping a detailed budget along the way, you ensure that your costs won't require you to pull money from other areas of your production budget.

Give yourself time to dress your set

Make sure you have at least a day to dress your set. On large-scale productions, you might need even more time. Investing the time in dressing your sets will pay off when the camera rolls. Be sure to include your set dressing time within your overall production schedule.

Dress the part

Like so much of production, set dressing is physical labor. Come prepared and wear comfortable closed-toe shoes. Dress in dark colors — a white shirt is never welcome on a film set. White can pick up a lot of light, so stick to what we call set blacks. This applies to all on-set production members and is a practical overall professional tip."(Staff, 2024)

Location set dressing

List

Wash basin
Wash board
Rope for wash line
Something to put on wash line (fabric)

Rope for noose and something
Shackles
Flowers

Possible prop gun – yes if they come for fight scenes and dressing people – need to check with risk assessment and how that would work on location – properly a special bag.

Swords

As there is no pacific scene we will just leave the gun and sword as you would have to ask permition from the place as well as inform the poiplic as there would be wepons out.

podger)				
High Vis - dock in `Y Llwyfan				
Crate / something to step on for Maarc				
Props / set dressing		SET ASIDE IN BASIN		
Tin Wash basin	X1	✔		
Wash board	X1	✔		
Rope for washing line	X1	✔		
Shackles	X4	✔		
Keys	X1	✔		
Other basket	X1	✔		
Flowers	X1			
Pregnancy belly				



Props prepped for travelling to location for filming

Adding more details



Working with a both a natural and synthetic sponge I went around adding in more dirt layer.







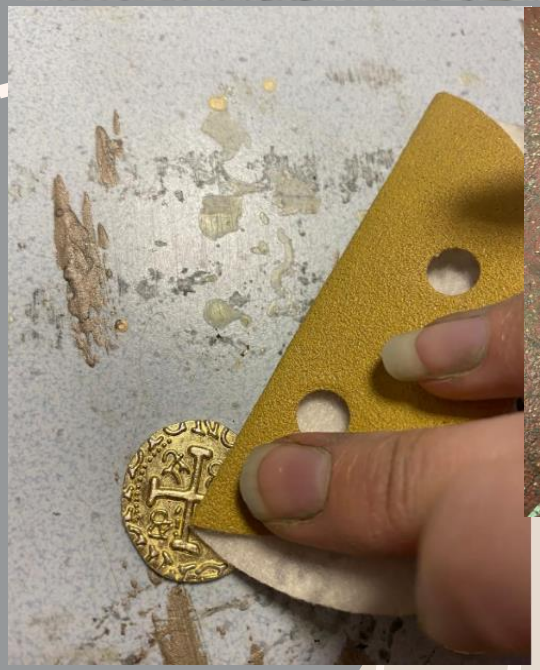


We added more depth to the ship walls by dry brushing a lighter colour of paint onto the pieces of wood as well as emphasizeing the edges of the wood by brushing a darker colour in them. This really help to add a much more dramatic look to the wall bring it to life, and I feel goes to show that we can also use more different methods that we haven't done before to help achieve a look. As this is definitly something that I wouldn't have though have adding over the top of wood graining and will be something that I will keep in mind for the future is that you have to emphasize the light and dark areas. This also helped me to develop my painting skills better which will be of great us to me in the future.

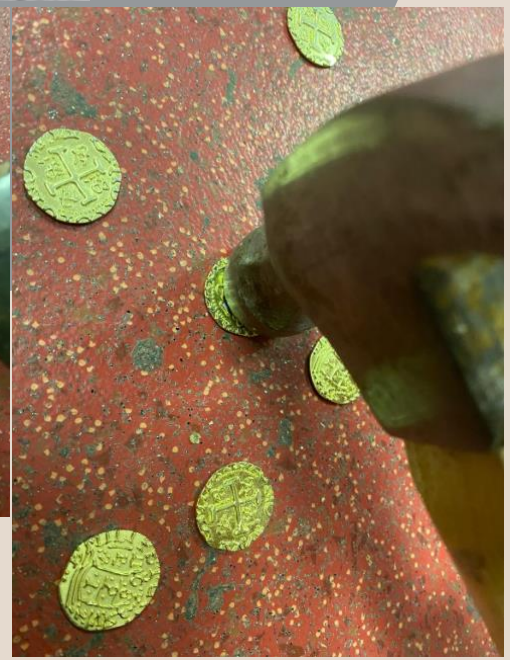
Working on coins

After the coins had arrive we were really pleased with them however we wanted to work them into the world better by not having them be so perfect therefore I did a bit of research on how to make them look more aged. I found a website that talked about how you could use sandpaper and an hammer to wear them down (Martin, 2025), therefore I tried doing this and really liked the effect that it gave them. While working on them I made sure to be a bit veryed with how much I did on each of them so that they would apear different and also left so untouched so that other would be able to stand out more. This is something that I will have to keep in mind in the future is these small little dressing task that help to blend a piece into the world weather it just for set dressing or a prop, but you have to make sure that it feels right in the time which is something that I was doing here.











Set dressing







All the set dressing pieces that we added to the set really made the whole thing come to life it was a really powerful thing to see how much all the small details that was add made the place feel lived in.

















Set dressing room



I have to say that it was a really fun and interesting challenge to work on destorying the place and thinking about how things would have moved in the process. I have to say that I am proud of how it turned out and feel that it feels like this really happened within the space. This is the type of thing that I would love to learn and do more of in the future.













Set dressing traven

When it came to set dressing the traven I was pleased with how it turned and felt like it felt very much like how a traven would feel I liked in a way how there was not to much within the space as this felt true for how the space would have actually have functioned and looked really well in the filming of it.











Although I would have liked to add in a couple more bigger pieces into the space like benches or barrels as I feel that it might have suited the place. However with the time restraints that we had this would have been hard to do and probably wouldn't have added that much more to the space when filming as it wouldn't have really have been in shoot. I love how all the pieces of set dressing like the bottles, tankers and places help to make the space.

Persiontation question

8. Model Making & Spatial Planning

How did white card or sketch models help you resolve spatial, structural, or filming challenges such as camera angles, set access, or scale within your pirate setting?

When it came to working out the scale of both sets, our white card model was helpful for us to be able to work out the parts of the sets that we wanted to keep and the pieces that we felt needed adapting. This enabled us to stay within budget while still being able to capture the shots and atmosphere that we needed to make this set feel real and believable. When it came to the pirate ship, we felt that everything there was really important to keep as we could see that we wanted to be able to have these wide shoot views so that we could really create a real sense of the space, therefore even though we talked about taking away one of the walls or reducing it, we chose to keep it the way that it was so that we would be able to perform these abilities within the space.

However, when it came to the Tavern set, we were able to do most of the sizing calculations with the model, as when I first started to draw it out, we were able to see that there was quite a bit of difference between it and the drawing given to me by production designer, due to distances not being able to be completely shown with the drawing. Therefore, the model allowed a better understanding of what the space would like when it was complete. We also began to realise with the scale module just how big the space would actually be, so using the model we were able to work on reducing it in scale to help save use money in the budget whilst still making sure that we kept all the key aspects within the piece. The model allowed for us all to play around with it and talk through our thoughts on how it would be if we were to reduce things there or moved this. Therefore, the model was a key part in us being able to consider these elements visually, so that we were able to be clear with one another and get a quick idea of how this would affect the space that we would create, so that everyone was clear.

After working more with the model, following the initial resizing that we had done, we still wanted to lose more of it to continue to reduce costs, so after some more work with the model playing around with it we also went outside an were able to do a mark out and actually get to see what the space would look like. This was also a useful method that let us put everything into perspective of what we had been doing with the model, which let us know that we could reduce the side walls even more and still have the space we needed to include everything else in.

Using the model of the tavern we were able to work out the shoots that we wanted to create and the space that could be seen around them, which allowed use of CAD as well to plan out where exactly we would need to create the stone floor for the space. The model was an effective way that we were able to save on time and resources for this part.

The models were also a great source that we were able to refer back to when it came to the painting aspect as we were able to match colours with them as well as understand the different elements that we would need to do to the set to help bring it to life with the different maker and texture like dirtying down or adding dry brushing to the ship walls to bring more depth to them.

The scale models helped us to get an idea of the space that we had to work within, when it came to filling them with furniture for dress setting the space, allowing the visualisation of how different objects would be able to take up room within the space and fill it out. From this we realised that it would not take too many big pieces to start taking over the space, so this is something that we were able to keep in mind when building up our pieces as we wanted to still be able to move around the space when it came to filming.

Development Areas

There are areas to the set dressing that I would have liked to add more to and at the start I was a little disappointed with what I was able to achieve in the timeframe however, upon reflection, for my first time in this role, within the limited budget that we had as well, I do think that we were able to capture the key important parts that help to make the scene fill right. I also know that with the more work that I do on this the better I would become at working through this process and being able to add in the piece that I was not able to make happen this time. When it came to the actually set dressing of the place, I felt that we were able to create the story within the space I especially loved when we got to destroy the place for the fight scene and this was interesting to think about how everything would have moved about to create the space. From this experience, I know that set dressing is an area that I would like to continue to explore and develop in as it is so key to making a place feel believable, which is something that I saw with the video product of our trailer.

Adding more to the tavern is one element that I would have liked to have spent more time on; however, I am also conscious that there would not have been too much more overall. Therefore, the empty space works well for the space.

Changing the wooden post is something that I would have liked to have added on the tavern walls, as I do feel that it would have added more depth to the place if they had of be carved like originally planned. However, due to the timeframe, the alternative that we went for with just wood-stained post worked effectively for what we needed, so that it something always to keep in mind when plans.

One of the main parts that I loved about this module was how I was able to learn so much from this process in a lot of different areas such as painting, prop sourcing, set dressing and model making as well as all the other smaller elements that we have to do. Despite feeling excitement at the prospect of undertaking the project, it was daunting as I felt inexperienced in these areas. However, I was able to surprise myself with what I could do and feel that I learned so many invaluable methods from working with the group that I should be able to continue to develop going forward to make me the best practitioner that I can be.

This module has really taught me that I need to work on my feet and be able to adapt as new plans and other problems arise. This was a common occurrence within this project, but I know that this will make me a lot better at my job in the future as things will not work out as planned, and I will need to find ways to manage that. Also, from research it seems that in the industry minds can be changed and all of a sudden we will have to get something new to fit the look that someone else wants for the piece so learning how to work in that way will be really important to me building my way up professionally. So, the challenges that we faced within this module will be key building stones for me in the future.

Thoughts to keep in mind for future

- Mark ups can be a useful tool to us to visualise a space and should not be overlooked by a designer as they let you see the true scale of it.

- We need to ensure that all are props and set dressing pieces blend into the world. Also, as well as making sure that they have their own story with the space as therefore this will make everything feel more real and put together.

- In future, I Plan to create a mood board of my own to plan and communicate my ideas more effectively. Also, from talking to Dave I could make mood board just of really one item which I feel would be useful to have when looking for items as it would be a place where I could visualise various alternatives and come back to when sourcing to see if it fits with this.

- I am pleased with how I was able to look after myself in this project and is something that I need to keep on doing in the future. I found that the module allowed me to have more of an incubation stage this time which is something that I need to learn more so this will be a key elements to think about in the future to make sure that I do.

- Building up the skills so that I can make and work on models quicker as well as playing more with sketch modelling to understand the differents between both as a sketch model doesn't have to be perfect. I also think that as I am liking the design phase of the space that learning skills in things like sketchup would be really useful and I am sure that it could also be very useful when it comes to playing with set dressing piece.

- Look at more set designer and set dressers and communicating with them to build up connections and understand the tools that they use and feel would be very useful to look at to build up my knowledge for things that feel it is good to Studie and understand. So that I can make more authentic and drawing in pieces.

- Be more confident in the work that I do as I can know more then I think but can get to worried about it all be perfect that it stops me from developing more. I have to say that is why I was so glad I got to experience a lot in this module and feel like it really helped. One area however would be developing more in the construction area as when I did help with this it tend to be more holding things together so with me being interested in the areas of set design and props this is a key skill that I need to learn to develop in more so that I can have the experience on how to do things so I can work through a design.

Evaluation

When it came to the module and the end product that we were able to create, I am proud of what we were able to create as our finished product. This was my first time working with the group to create something on this scale and I feel that overall, it went well. In both the role of a set dresser and model maker I was able to learn so many skills that will benefit me in the future as well as let me know that these are roles that I could see myself enjoying in the future. Therefore, I can really start to look at them in more detail and find ways that I can gain more experience in them. Another key element that we learned within this project is how we can all work so well as a group so that we were able to pull this off in set pieces in such a small amount of time. This will be beneficial to use in the future as it means that we can work together to plan and create pieces within the given timescale. Due to my work ethic, this demonstrates how I would be able to fit into a team, as I am willing to help out wherever needed. Once I start building the connections in the industry, this should help me secure employment, as networking within the industry is invaluable, as people will learn how reliable you are and how well you under pressure.

I would say that from this module, I need to work on becoming faster in my researching as it is somethings that I know I am not the quickest at however I felt that I learned a lot of important details in the tasks I did look at, which helped me to bring the piece to life. I also think that they research into set dresser that I did was useful and means that I will have a great starting place in the future as it brought up so many terms that I would not have understood before this.

I feel that this module allowed me develop skills in painting and sourcing different pieces for props with a limited budgets, pushing me out of my comfort zone in some of the cases but I know will be so important as I have started to discover that prop areas is one of the key roles that I wish to work in more, even though I do what to be a bit of an all-rounder. Therefore, these skills will be so useful as props and painting do hand to hand in so many ways.

What I will be taking on from this module to 3 year is that I need to have more confidence in what I can do and therefore will explore more areas of interest to me. I want to create pieces that I am proud of. It would help me push forward my ideas and be a more confident voice in the room with my thoughts.

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