

KIER HAMILTON-JONES

PROPS, COSTUME PROPS MAKER & DESIGNER

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INTRO

After graduating from Birmingham City University in 2024, I studied 'Design for Performance, Film, TV, Theatre & Live Events' to gain a more profound knowledge of my industry and craft. I have been learning and improving the skills necessary to work as a Prop maker and achieve all that could be asked of me.

I am passionate and confident, ready, willing, and able to take on familiar and new tasks. I'm eager to learn and take direction and constructive criticism in my stride, aiming always to challenge myself and improve along the way.

I have enjoyed making things for as long as I can remember, but my path to a career as a maker began at college when I studied Performing Arts.

I carry my love for sci-fi and fantasy into the work I do. My personal interest in fictional topics got me through my three years of study in higher education, where I took on the challenge of taking the modules and projects given to me and making them fit me and my work.

SKILLS

- CLAY SCULPTING
- LEATHER WORK
 - EMBOSSING
 - ARMOUR
 - BELTS
- WOODWORK
 - PROP WEAPONS
 - CARVING/WHITTILING
 - CARPENTRY
 - SET PIECES
 - LATHE
- UPHOLSTERY
- METAL WORK
 - FORGING
 - ARMOUR
- SILICON MOULD MAKING
- PLASTER MOULD MAKING
- RESIN CASTING
- PUPPET MAKING
- SCENIC PAINTING
- SET BUILDING
- SET DRESSING

EXPERIENCE

Art Department on 100 Aker Wood: feature film

I was brought onto this project to work with the production designer, I have set dressed for theatre productions, I was well equipped for the role.

Before filming, I sourced several props and set pieces that the production designer didn't have, as well as making a few prop pieces, e.g. making a mould of a wooden spike to cast in foam rubber for a stunt.

While on set, I dressed the house room by room, according to the filming schedule and ensured everything went back to its original layout.

I constructed set pieces for specific scenes, such as constructing an exterior sandbox making it safe to work with whilst emulating a child's capability, as well as breaking it down to show the passage of time.

The Production Designer and I erected the interior of a treehouse set, following their original design. It was a ground-based piece for practical filming purposes which had to be believable as the interior of the exterior treehouse that would be edited into the previous scene.

All on-location construction had to be performed outside of periods where I was needed onset as standby Art Department. I was regularly alone onset monitoring continuity, especially where scenes included food and lit candles.

Scenic & Props at Warwick Castle

I was brought on to join the 'Costume & Scenic Team' over the Halloween and Christmas period as their prop maker.

While there, I fixed a few History Team pieces, i.e. Gauntlets and swords, getting to put my metalwork skills to use, doing general maintenance of the attraction, going up ladders, and using power tools.

I was entrusted with finding and buying materials and tools to aid me in my work through the company.

I attended meetings to discuss what was needed and/or possible for upcoming events, depending on the time frame and cost of materials to remain on budget. I also designed pieces based on descriptions given by other departments and, working from designs

WORKED MATERIALS

- WOOD
 - ALL VARIATIONS
- METAL SHEET & RODES
 - ALUMINIUM
 - STEEL
 - COPPER
- FOAM
 - EVA
 - STYROFOAM
 - SPONGE FOAM
- LEATHER
- LATEX
- PVC

provided, some I could move ahead and start making and some needed to be talked out to meet realistic restrictions.

A few key pieces I made were two-way mirrors of varying sizes, a functional wooden wheelbarrow, and 6-foot flat free-standing trees made from plywood. I designed and built a brightly coloured, oversized washing machine flat, as well as a serving trolley for a severed head banquet that could be pushed around freely with an actor inside.

In addition, I got to make eight 3.5ft post boxes for Santa's grottoes.

Storage Unit Cataloguer for Robert Allsopp & Associates

I worked for Rob at a storage unit he had recently purchased that was to become his largest main storage site.

I worked alone and under occasional instruction from Rob to organise most of what his company have made and accrued in the last 40 years. Plaster, fibreglass, and silicone moulds, casts of varying materials, costumes and a variety of armour collections, I needed to make and find space and homes for them all in the new unit.

Putting up shelves and racking, I have had the chance to sort through many well-known and famous props and costumes, I paired up pieces that have been apart for years, creating designated boxes and areas for specific items for ease of keeping together similar things that are yet to come, as well as being easy for know what he has for reuse. Rob would call requesting items and querying their availability.

After most things were moved and there was less to organise, I was entrusted to clean stock, to help give it a longer shelf life and maintain good condition to reuse, also, Rob would get in new manikins and we would dress them in a range of his works for presenting, hiring and shows.

Work Placement at Robert Allsopp & Associates

I worked for Rob for three weeks as part of a module during my second year of university.

While there, I worked with and learned from several of Rob's permanent staff, and I was shown what is required of a maker in a professional workroom.

I learned a great deal and feel lucky and fortunate to have been given the opportunity.

Head of Props for Spamalot at the Crescent Theatre in Birmingham

I was in charge of listing, making and purchasing props.

I restored the swords that were used, grinding down bevels and polishing and rewinding handles.

I also helped in other areas, such as set building and scenic painting.

While shows were on, I worked backstage, tracking props and set props, ensuring nothing was lost, and everything could be reset for the next show.

Commissioned by The London School of Acting for Props

I was contacted through a friend to commission a custom weapon: a trident that can be split into two halves, with a pearl that does the same.

It had to be durable, so I made it from wood, made the cut once fully constructed and added small, powerful magnets along the centre.

Head of Props for Oxford Theatre Guild

I was responsible for making, buying and sourcing props for the shows below. I also sat in on rehearsals to make notes of props that were needed, when, where, and for whom.

While working on these plays throughout the year and a half, I was with them; I helped build sets, followed health and safety guidelines, and also took part in painting set pieces.

- Loves Labourers Lost
- The Life of Galileo
- Treasure Island

EDUCATION

BA (Hons) in Design for Performance,
At Birmingham City University

L3 Diploma in Performing Arts,
At OCVC

L3 Diploma Art & Design,
At OCVC

OTHER RELEVANT WORKS

Supporting Actor – During my time as an SA on BBC Doctors & Father Brown, I used that time to learn about set etiquette and continuity, specifically in resetting props.

Electrical Technician – When testing electrical equipment such as large tools, I learned how to use them as well as how to rewire faults so I am able to fix tools onset where possible.

Coach Trimmer – Working as a coach trimmer my job was to deconstruct coach seats, rebuild and reinstall them to refresh coach interiors. We also did horse boxes and boat recushioning, which has given me far more confidence in my upholstery skills.