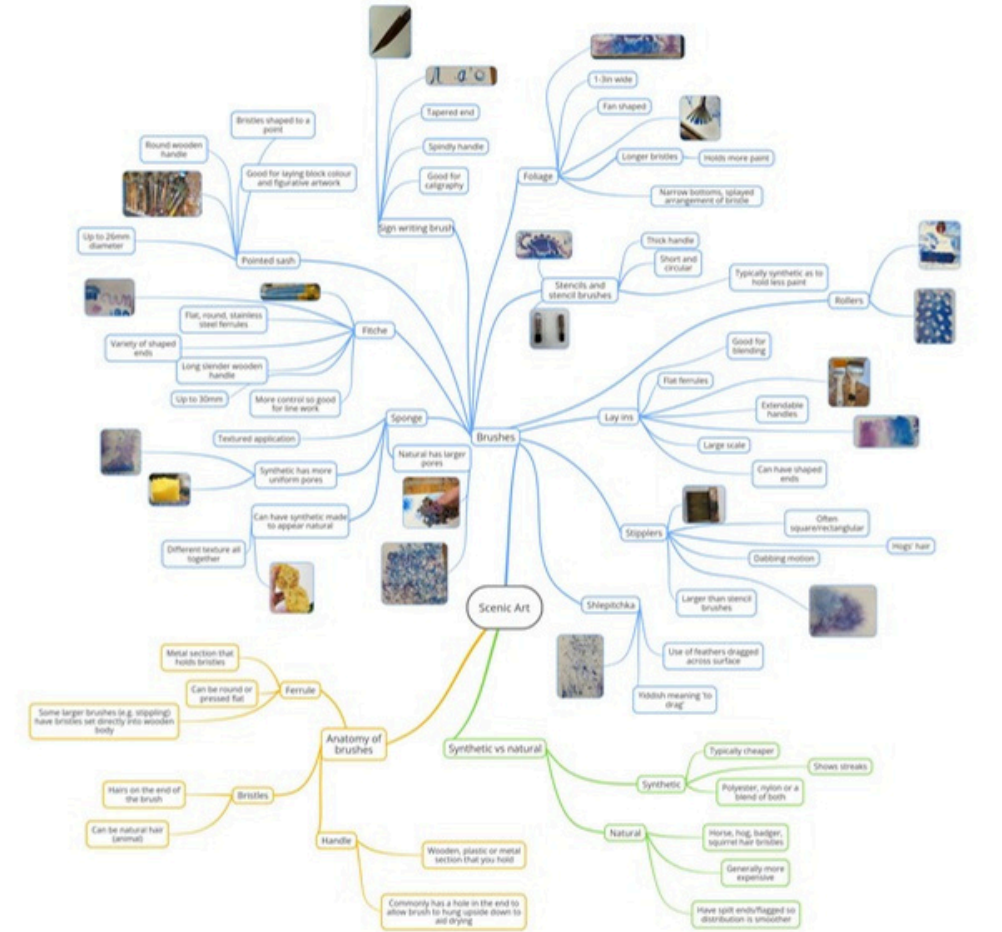
# Scenic Art & Costume

## ADMA4012

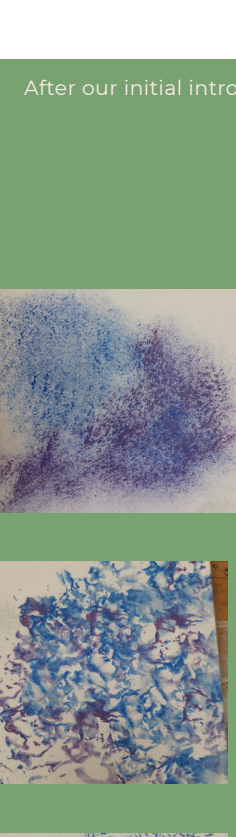
## Scenic Art



After our initial introductory class, we had covered the various types of brushes, applicators, techniques and key details of sourcing our own equipment.

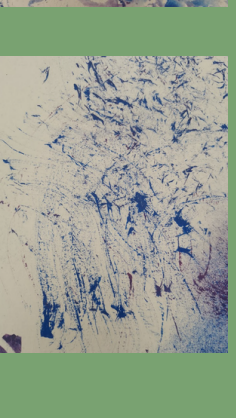
Here shows a sample of stippling, produced with a dabbing motion and a wide, stubby brush. This gives a very textured look that can be used in weathering and aging a set/scenery.

The left shows a small collection of examples using fitche brushes. On this board i used a straight edge, a rouded edge and a tapered edge, and experimented with the linework each would create



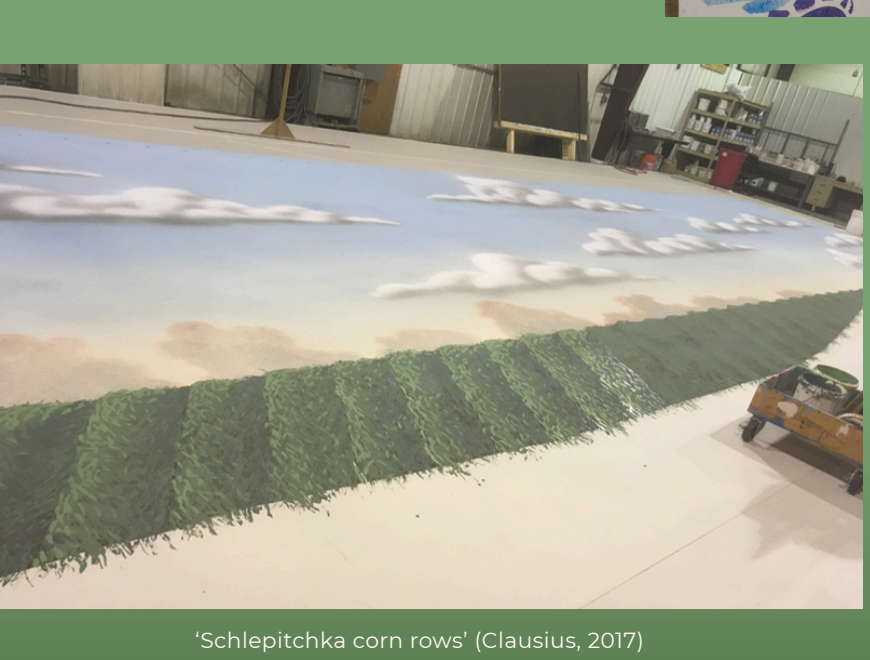
This is a section of texture work using a natural sponge. I loved the way this blended the two colours, and the coral-like texture it resulted in. With less water, this technique can be used to help with weathering.

This was my attempt at calligraphy, using a sign maker's brush. I can see how the style and make of this brush fits its purpose, I how ever do not fit the role.



This is an example of schlepitchka, a dragging technique using a feather duster. This creates a scattered stroke, without the chaos of actually splattering or throwing paint.

Using a lay-in brush, I sampled a small gradient from blue to purple. I believe I used too much water, and that is what left the bubbly, splotchy texture, but as blending is a useful skill in most art forms, I am confident in my abilty to use this in scenic art despite my mishap.



'Schlepitchka corn rows' (Clausius, 2017)

Whilst looking into examples of where schlepitchka may be used in industry, I came across an article by Jamie Clausius, the Resident Scenic Artist and Backdrop Designer for Tobins Lake Studios in Coleman, Michigan. She was tasked with producing generic cornfield backdrops for their rental stores and couldn't find a tool/technique that gave her the aesthetic and texture that she wanted. That is, until she discovered schlepitchka. "The feather duster could be maneuvered to have the effect of stray leaves, but not obliterate the scumble behind it. If you cover up the whole previous step, why do it?" (Clausius , 2017). This allowed me a better understanding of its industry apllications, and the importance of layering its texture to give depth.

## Ragging on/off and Rag rolling

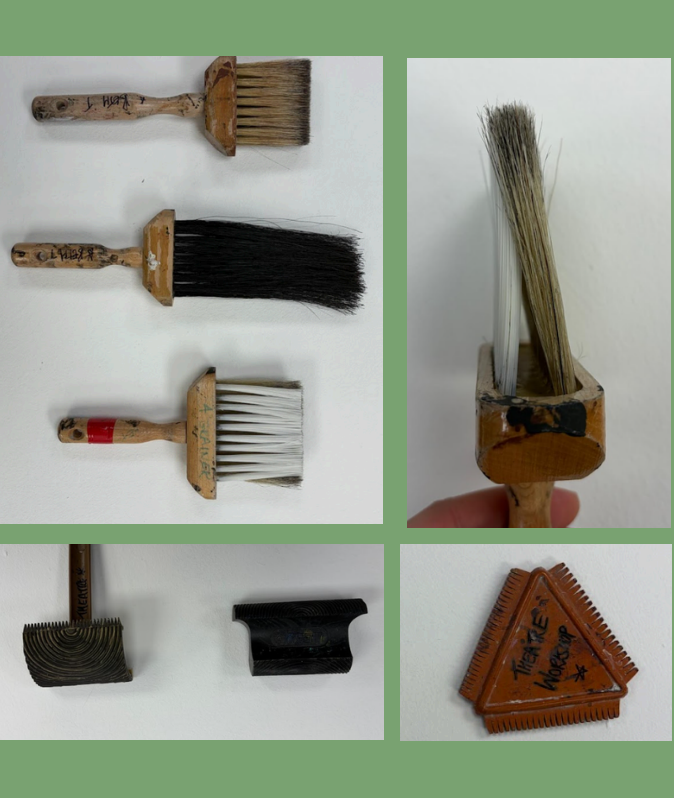
The first images shown here are of 'ragging on'- a proces using a rag, water and paint. It is fairly self-explanatory, as you quite literally use the rag to put paint on the suface you are working on. This technique gives a patterned, but layered texture and can be used to create depth in a large scale backdrop. It does get rather messy, as obviously rags do no have handles, so you really have to get stuck in.

The more common technique of this method is to twist and ball up the rag, to create lots of creases and texture, but I found you can create some interesting, wispy strokes if you swipe the rag quickly across your surface, hold it along the bias and slightly twisting it lengthways.

Ragging *off* is slightly different. Instead of applying the paint with the rag, you mix your paint with a small amount of glaze, and coat the surface you are working on in a layer. You then take a dry rag and lift the paint off as the glaze dries. You do have to work quickly, as the glaze sets very fast, but this gives you a very nice inverted texture, with lighter sections where you have taken the paint away. This i can see being used for sky backdrops for example, as to me it gives a nice fluffly, soft texture.

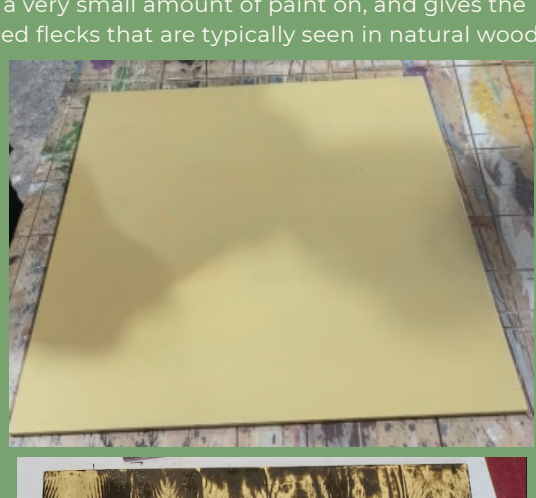
Finally, we have rag-rolling. This is similar to ragging on, in the sense of using the rag to apply paint onto a surface, however, as the name suggests, this texture is rolled on. The rag itself can be folded and turned however you like (I found rolling it up lengthways and then folding into the centre of the now made tube give a rather varied and intricate result) but the important part is to keep its shape as you roll the paint. This keeps the pattern going and blending, to give a varied and stimulating finish.

## Wood graining



The order of process for wood graining typically includes a base of white primer, followed by a coat of an appropriate colour to match the type of wood you wish to achieve (pale yellow for pine, dusty pink for mahogany, yellow ochre for oak, white for bamboo, or beige for walnut). This is then followed by two coats of matt glaze direct from the pot, and then either using a woodgraining tool or brush, you make the effect you would like. (With brushes obviously you brush the paint onto your surface, but with the tools, you add paint directly to the surface with a lay in brush, and scrape the tool through it.) Once you are happy with your effect, and the graining is dry, you add a few colour washes to strengthen the pattern (this can be sanded back to give a worn effect) and then finally, glaze to protect your work
The image to the left show graining brushes an tools, as well as small combs that I found helped with edges, and a graining flogging brush (with extremely long black bristles typically made from hog or boar hair). This can be whipped against a wood graining piece with a very small amount of paint on, and gives the speckled flecks that are typically seen in natural wood.

As this was a sample board exercise, we were given pre-primed and coloured pieces, this one in pale yellow, the base for pine wood.
Our first step was to measure out our 'planks', to the width of our graining tool. This would allow us to keep our grains straight and even, an essential aspect of a realistic wood grain.



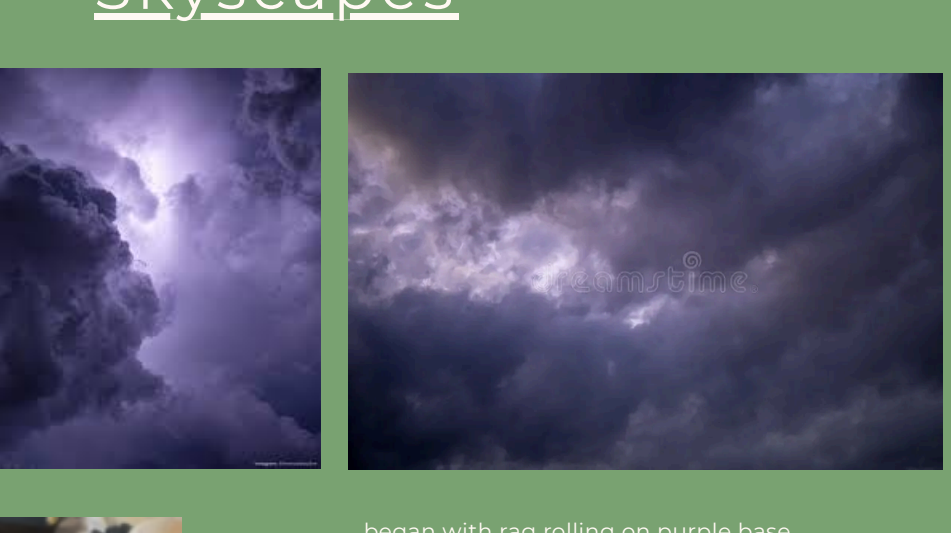
For this sample board I chose the tools over the brushes, as I felt it would produce a nicer arrangement on the yellow base.
Initially I dragged my graining tool in one direction for each 'stripe', rocking it down or up depending on the direction to give a long, stretched out knot. After a happy accident where I lifted my tool halfway through the pull, I realised I could create fully visible knots, with a central spot by flipping my graining tool and rocking in the alternate direction.
Once I covered my sample board, I brought out the flogger brush, to add the realistic depth.

When my board was completely dry, another classmate and I mixed together some washes to apply over the tops. We made four; an earthy brown (80% ROSCO's raw sienna, 15% ROSCO's raw umber and 5% velour black), a light, tan brown (45% ROSCO's raw sienna, 35% ROSCO's burnt sienna, 15% white and 5% velour black), a dark rich brown (50% ROSCO's raw umber, 40% ROSCO's burnt sienna and 10% velour black), and finally a red brown (80% ROSCO's burnt sienna, 15% ROSCO's raw umber and 5% velour black), all mixtures were watered down and had equivalent to 5% of glaze. For this board, I used a mixture of the earthy brown and the lighter tan shade.

This board was a dusty pink, indicating a mahogany base, so I chose to use the graining brush. This meant slightly wider sections than my previous board, and I made the accomodations accordingly

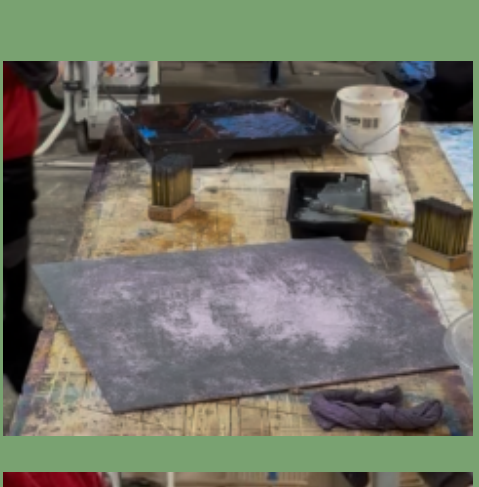
## Skyscapes

references for piece
wanted moody but beautiful
chose purple because it was more unique and intriuging to work with
wanted central light source
like sun through storm clouds

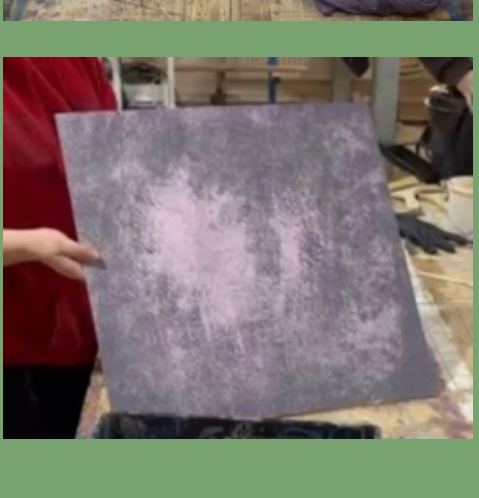


began with rag rolling on purple base
gave dappled base to work with
made sure to get edges
did multiple goes over whole board while still wet to give completely random texture
worked in lines for first coat then diagonals and curves to add dimension
no grey initially

stippling on grey
roound edges for central light
few dabs acros centre to give vague depth

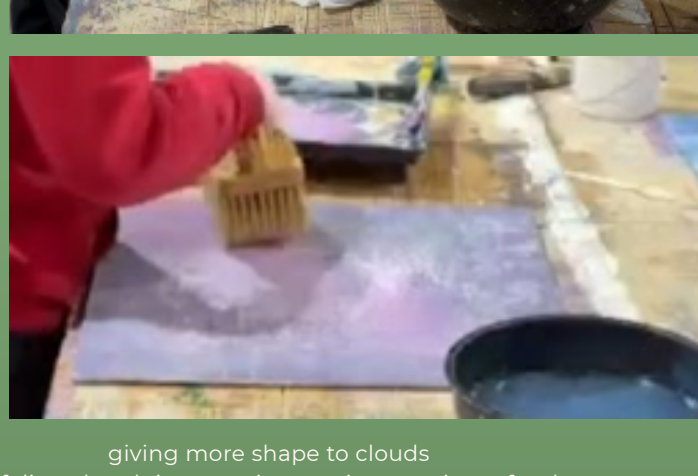


added darker grey
went a bit overboard
very stormy, not what i had pictured
central light source was smaller than anticipated



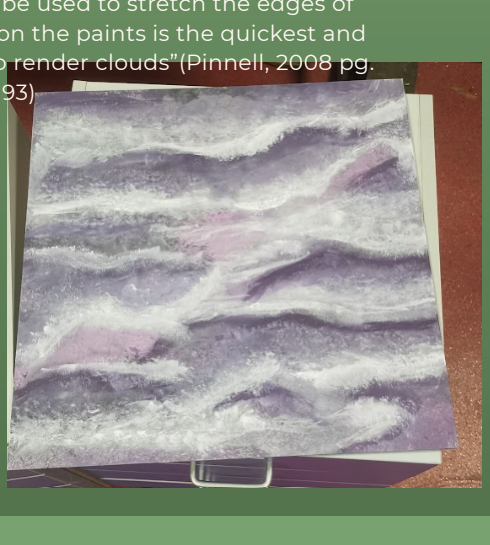
added purple over top to lessen grey
lots more water to try and make it paler
good stopping point for the day as adding more would make it worse

Made light source bigger and across diagonal-
stippled light purple on
used sponge to add darker grey back into corners
now it was manageable



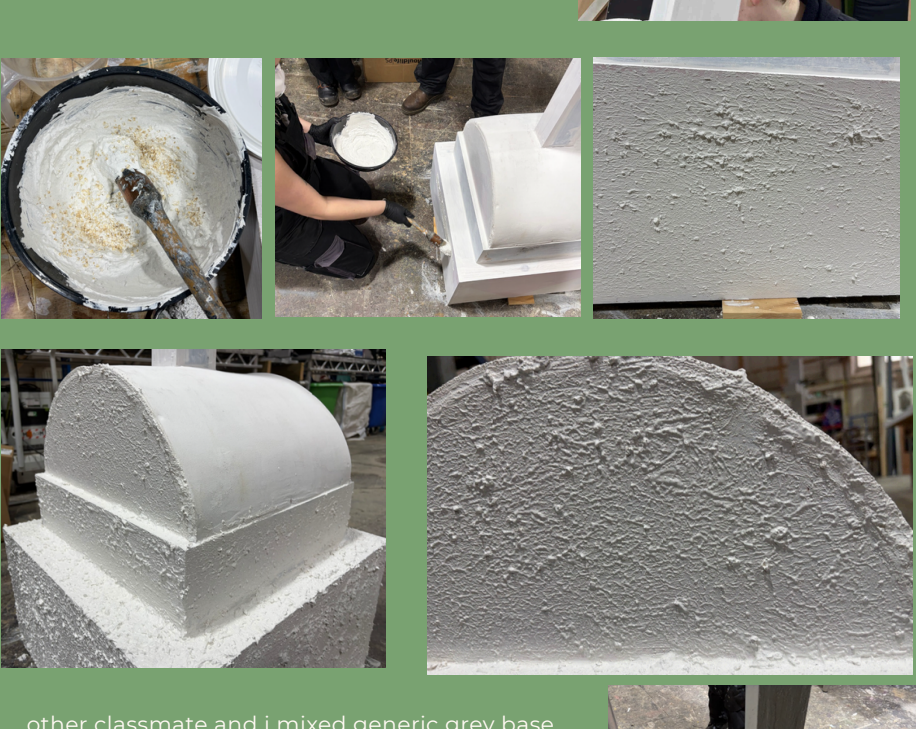
stippled on white to bring back lightness
started giving vague shape to clouds
mixed with purple on board whilst wet to blend nicely

giving more shape to clouds
used foliage brush in sweeping motions to give soft edges
added more shading to give shape
stippled dark purple/grey on bottom of clouds
swiping highlights with fitche brush
finished board
not very stormy but still good
"although brush strokes can be used to stretch the edges of wind-blown clouds, *spraying* on the paints is the quickest and generally most effective way to render clouds"(Pinnell, 2008 pg. 193)



## Gravestones

next piece is to complete gravestones made in SC- paint and weather
primer first
2 coats because we used recycled timber
primer showed all imperfection
easier to fill after
smoothed joins in wood to mask construction and look like solid stone



Idenden layers
base block is idenden, gravel, oats, sand and water
middle block is idenden, oats, sand and water
top section (cross) is idenden, sand and water
wanted smoothing gradient to show weathering on ground level peices
used pointed sash brushes to apply and roller to spread

other classmate and i mixed generic grey base coat
60% water
30% white
5% raw umber
4% velour black
2% brunswick green
2% raw sienna
used pointed sash brush to get into groves and nooks of texture

mix of burnt umber and yellow ochre with water
added more ochre then used new shade to add more detailing
added green to mix to map moss placement
dark wash over with white and black velour to make a dark grey, with more water to thin

moss is dyed saw dust with glaze, pva glue and water
used small pointed sash to apply to mapped areas
added lichen- yellow ochre and white with either fingers or small sponge
yellow turned out ok
white looks like bird defilement

## Ghostbusters

big project is paint, texture and weather ghostbuster's set made in SC
prime whole flat with covent garden primer and water
had to get edges as flats butt up at 90% so edge is visible

Taped out missing details:
circles, skirting , corbels, extended bricks, plinths, window framing bricks
taped out bricks
made template for measurments and marked with pencil
use snap line or metre sticks to extend lines
add in vertical lines
had to redo whole section because lines were not perpendicular with edge of flat
used electrical tape for mortar lines
had to move quick because tape would retract if left to cool down/ retighten

layered idenden with sand in with sash brushes
swapped sections with classmates periodically because we all had different application styles and we needed to not have obvious sections
once idenden was dry we peeled tape
favourite part
left tape on lower half because yet to be textured
gave crisp edges
had to peel electrical tape because was starting to retract and would become trapped in idenden

Scenic Art and Construction suggests 'air texture gun' to spray texture for bricks "sounds rather expensive but they are surprisingly good value" (Troubridge and Blaikie, 2002)

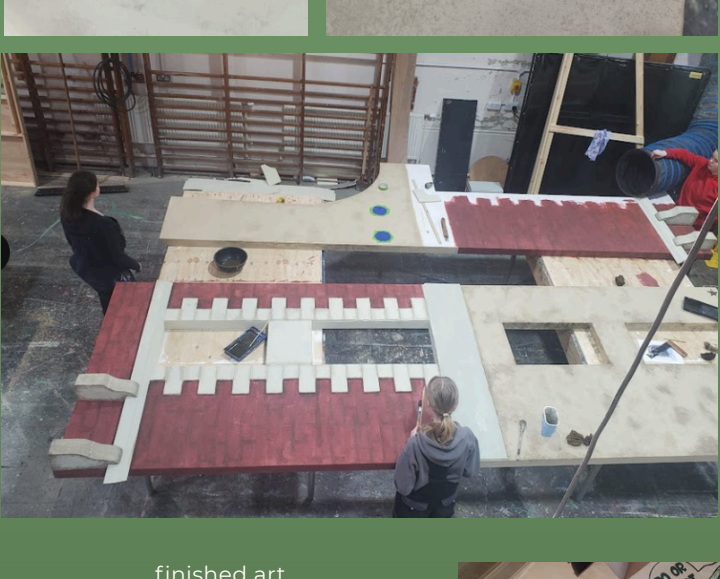
came back after easter
9 hours of class time left
delegating jobs- teamwork
i was to do circle details with stars but no stencil ready
helped with bricks for time being
i colour mixed brick red
used raw sienna, burnt umber, raw umber, burnt sienna, bruswick green and white and water
made thin so not mask texture
used small fitche for cut ins around raised brick edges and skirting
lay in brush for bulk of brick work
needed 2nd coat, very thin

more idenden and sand
rollered on then scraped to flatten
taping was removed apart from circles
completely lost the lines of the missing details beneath the texture
feels like taping was a waste of time
no more time/ resources to make added pieces anyway, lost cause

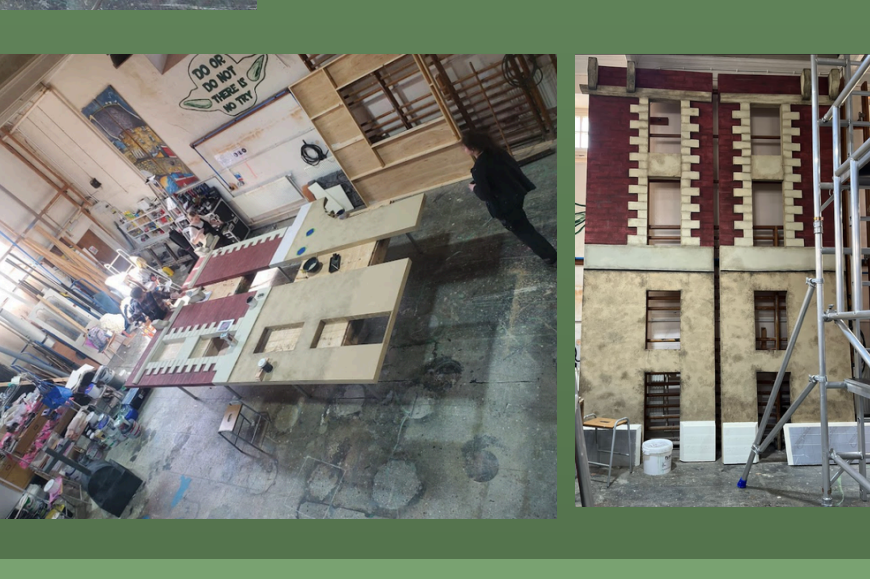
base coat of sandstone colour added to lower half and raised brick section
went over edges of circles because tape was removed due to idenden and not replaced before colouring
'dirtying down' with water down burnt sienna
use pointed sash and natural sponge
patches across brick work
more detail in mortar lines, raised edges and corners
adds depth to generally flat set
makes building look lived in, and fit in NYC

Corbels textured and painted
'dirtied down' separately to flat then adhered
focus on edges and points of contact with flat
joins skirting to top of flat

taped around edges of circles
originally woud've painted blue around a stencilled out star as base is white, but was painted over by classmate
mixed prussian blue with sky blue
had to wait and hold heating tube over blue layer as stencil was bigger than the edges of the circle, had to draw onto shape first and then line up cut out
blue did bleed onto stone section, texture left gaps in tape
next time wouldve painted layer of beige first, then blue on top to prevent
edges of circle were 'dirtied down' regardless, so blue was masked



finished art
last steps to attach flats for exhibition
felt project went well for such a scattered timeframe
wish we could've kept the skirting details



## Wake the Tiger

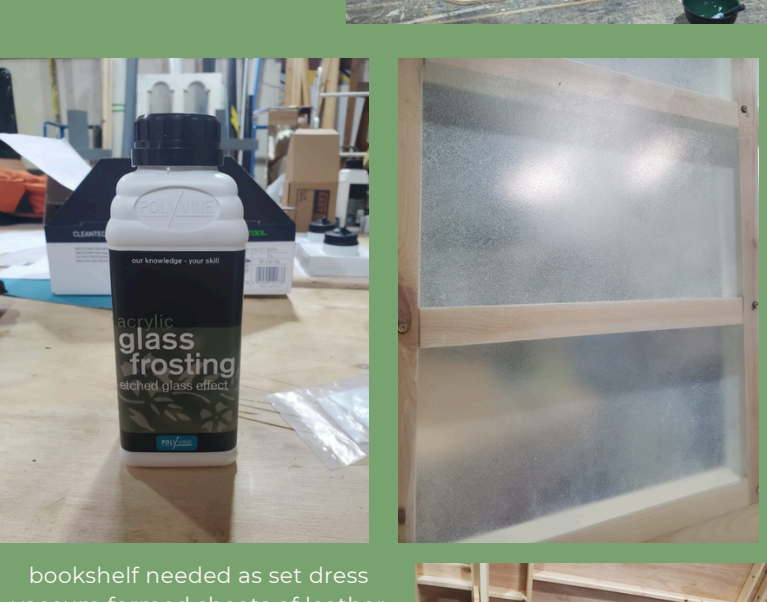
student arranged extra curricular trip
immersive interactive experience in bristol
every room is a new scene
had fun pointing out techniques and materials we had learnt
interesting to see difference between scenic art for theatre and for immersive experiences

## Miss Prydderch a lleidr y lleisiau

(Miss Prydderch and the thief of the voices)

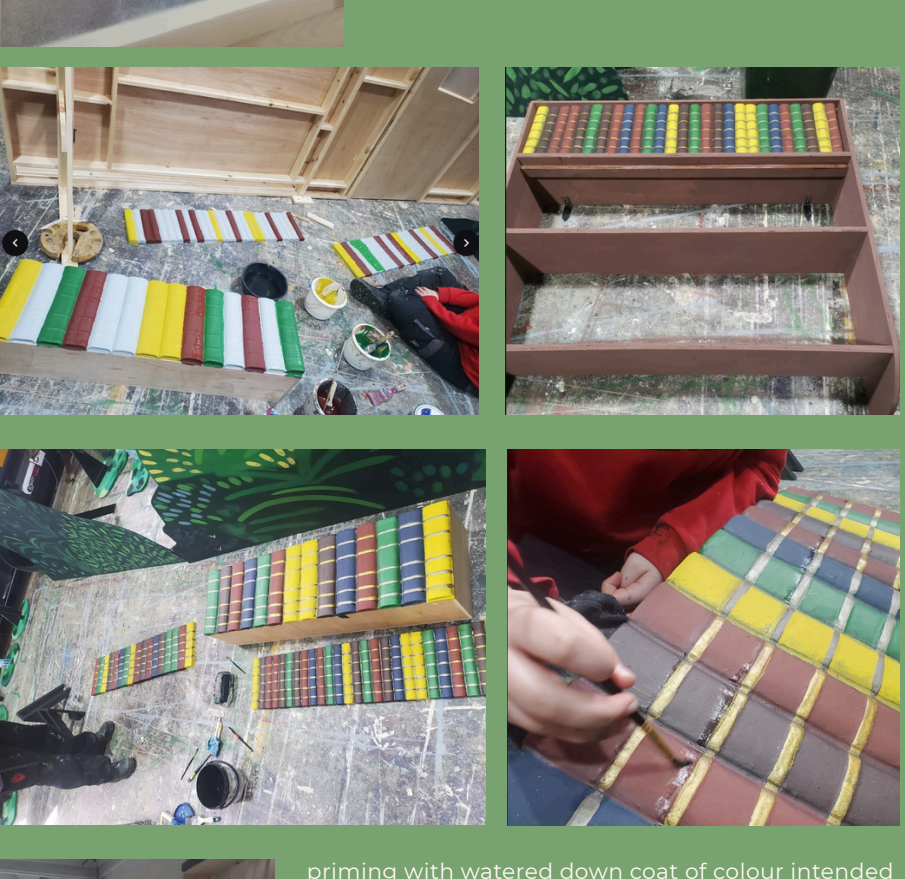
easter break internship, scenery carpenter and artist
first official credit on production
lots of building but last week or so was a lot of scenic art
shows set model given
challenging designer as neither model nor provided images were the correct colour to desires

stand alone set accessories
classroom turns into magical forest
3rd years specialising in scenic art took lead, but i leant a lot
learnt how to analyse set models for colour, i would never have guessed trees had blue base



windows as part of set but had to mask backstage and not let spotlights through
frosting applied with roller
approx 6 layers on each window
diffuses light and blulrs veiw backstage

bookshelf needed as set dress
vaccum formed sheets of leather bound books
went with relatively primary colours as school kid target audience
double coated yellow as streakier application
added shadow lines between each book form and shaded outwards as weathering
added ridges in various golds
added shadow under ridges to give depth
used contact adhesive to attach to hidden battons inside shelves
one shelf needed to be removable for set/prop changes so built unit

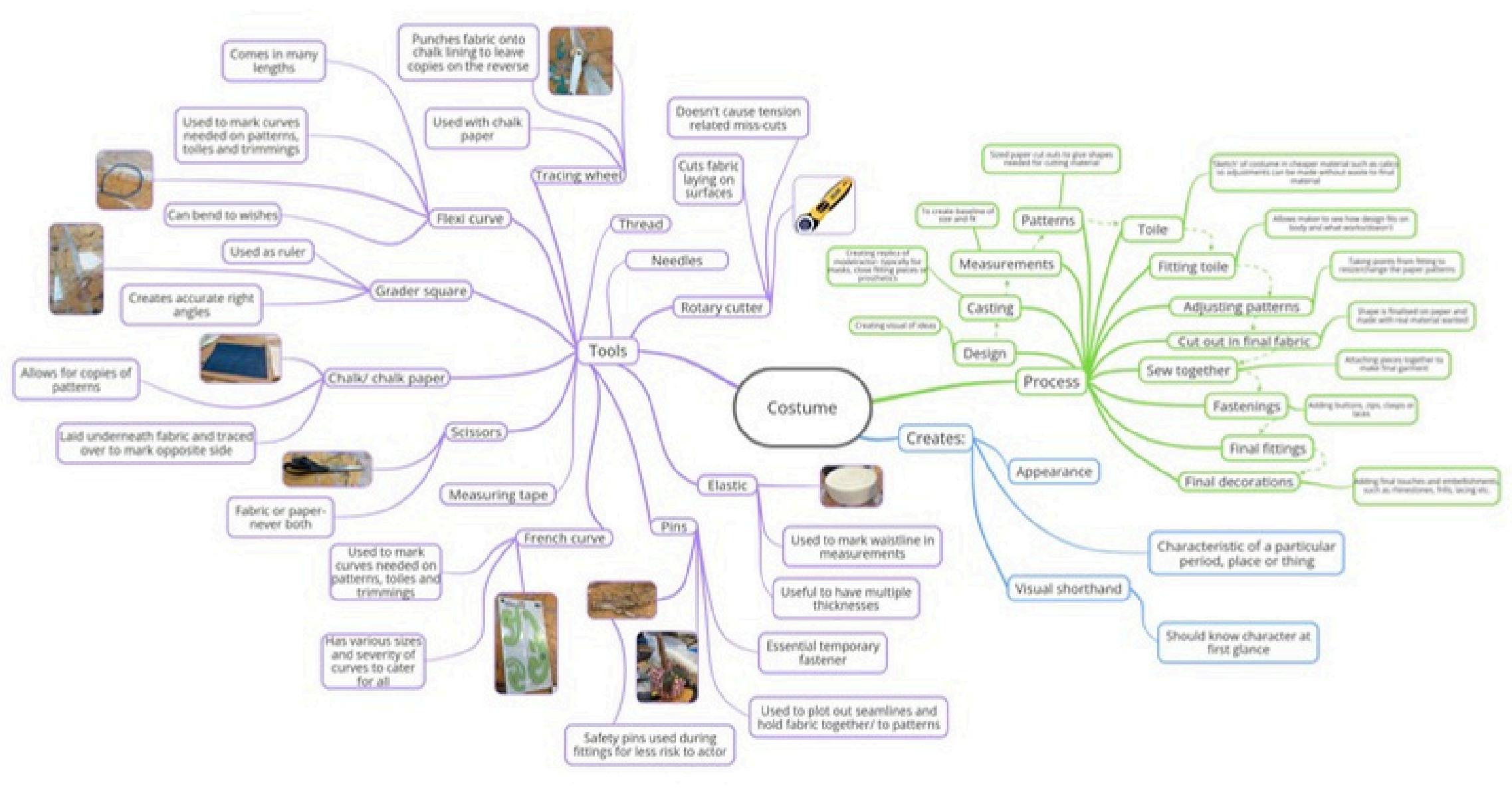


priming with watered down coat of colour intended to paint
means if scratched, colour comes through not white
learnt how to use spray gun
attactche to pressure hose
light spray for large scale weathering
dabbed with natural sponge to blend out
sprayed around edges of panellng and doors/cupboards

## Evaluation

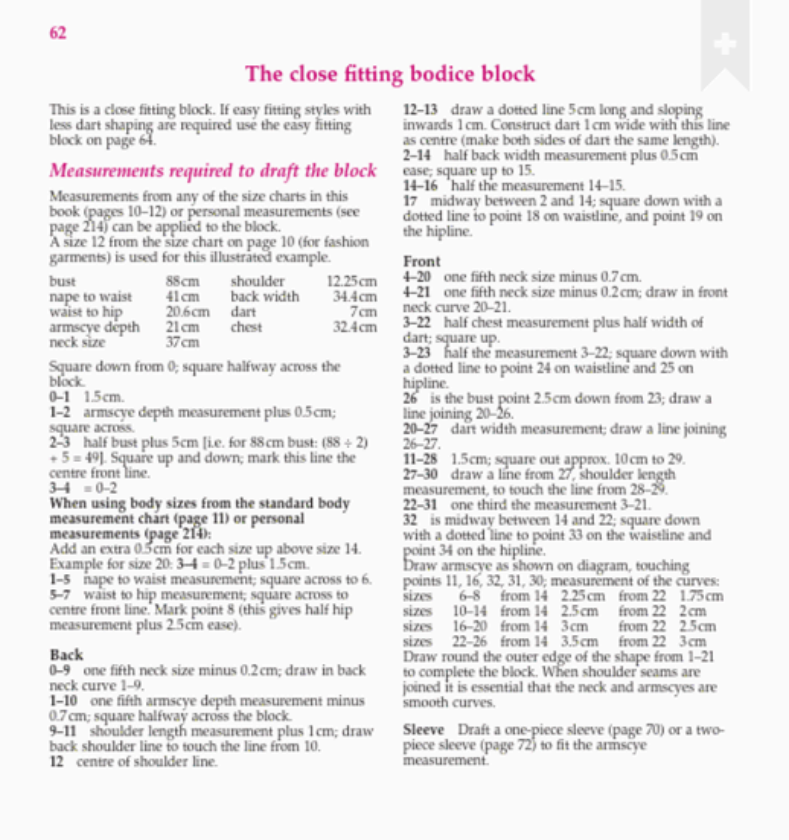
Reflecting on this module, I feel I took quickly to colour mixing and matching, and greatly enjoyed completing this role throughout various projects. I also feel that texturing as a class went very smoothly, as we quickly adopted rhythms of swapping sections and helping each other out. I had never textured anything before this module so it was exciting to see how much of an effect it had on the composition and final outcome compared to simply two-dimensional layers of paint.
I do feel I need to work on my weathering, as I was not often part of the team that did this, and I wish I had had the opportunity to get involved. I liked the speed at which we worked, as it emulated how fast a real production would run, but it meant I ended up missing details of processes. I also did not take nearly enough photos of my work, my documentation definitely suffered because of this, and I plan to amend this in further modules.
Having completed the outside production as well as the class work, I feel it is fair to say that I got more experience of scenic art than most of my peers and therefore have a better understanding of whether or not I would consider a career in it. I did love the work we did, but the sheer amount of materials I found myself reacting to, and the awkward angle you have to maintain to do this job really did not appeal. This is definitely a skill set I am happy to have and will certainly use during my career, not to mention the transferable skills of working on such large scales and in such a large team, however I do not think it is my passion.

# Costume Design


Costume
Tools
Tracing wheel
Punches fabric onto chalk lining to leave copies on the reverse
Used with chalk paper
Comes in many lengths
Used to mark curves needed on patterns, toiles and trimmings
Flexi curve
Can bend to wishes
Used as ruler
Grader square
Creates accurate right angles
Chalk/ chalk paper
Allows for copies of patterns
Laid underneath fabric and traced over to mark opposite side
Scissors
Fabric or paper- never both
Measuring tape
French curve
Used to mark curves needed on patterns, toiles and trimmings
Has various sizes and severity of curves to cater for all
Pins
Safety pins used during fittings for less risk to actor
Used to plot out seamlines and hold fabric together/ to patterns
Essential temporary fastener
Elastic
Useful to have multiple thicknesses
Used to mark waistline in measurements
Thread
Needles
Rotary cutter
Cuts fabric laying on surfaces
Doesn't cause tension related miss-cuts
Creates:
Appearance
Characteristic of a particular period, place or thing
Visual shorthand
Should know character at first glance
Process
Patterns
Measurements
Casting
Design
Toile
Fitting toile
Adjusting patterns
Cut out in final fabric
Sew together
Fastenings
Final fittings
Final decorations

YOUR PARAGRAPH TEXT

## Fitted bodice



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The close fitting bodice block

This is a close fitting block. If easy fitting styles with less dart shaping are required use the easy fitting block on page 64.

*Measurements required to draft the block*

Measurements from any of the size charts in this book (pages 10–12) or personal measurements (see page 214) can be applied to the block. A size 12 from the size chart on page 10 (for fashion garments) is used for this illustrated example.

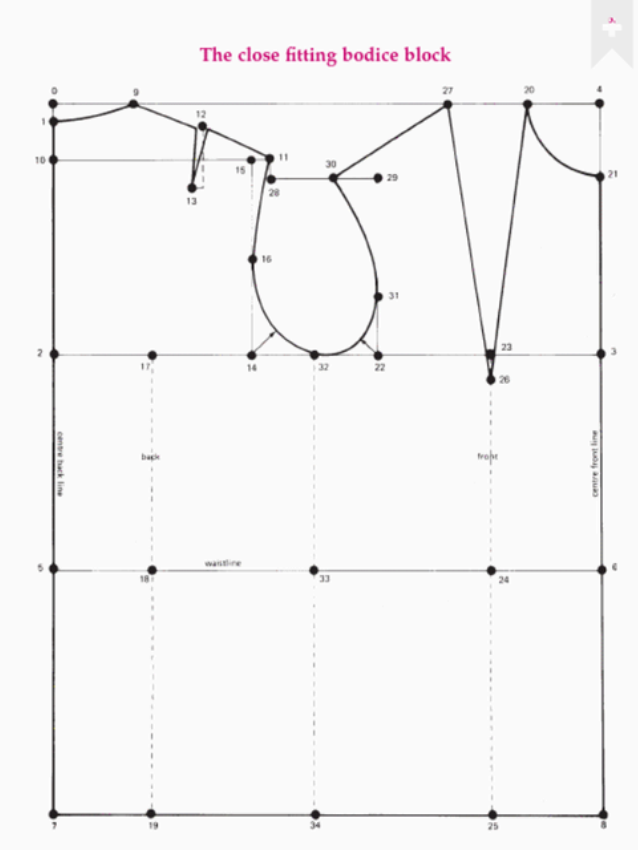
bust 88cm
nape to waist 41cm
waist to hip 20.6cm
armscye depth 21cm
neck size 37cm
shoulder 12.25cm
back width 34.4cm
dart 7cm
chest 32.4cm

Square down from 0; square halfway across the block.
0–1 1.5cm.
1–2 armscye depth measurement plus 0.5cm; square across.
2–3 half bust plus 5cm [i.e. for 88cm bust: (88 ÷ 2) + 5 = 49]. Square up and down; mark this line the centre front line.
3–4 = 0–2
**When using body sizes from the standard body measurement chart (page 11) or personal measurements (page 214):**
Add an extra 0.5cm for each size up above size 14. Example for size 20: 3–4 = 0–2 plus 1.5cm.
1–5 nape to waist measurement; square across to 6.
5–7 waist to hip measurement; square across to centre front line. Mark point 8 (this gives half hip measurement plus 2.5cm ease).

**Back**
0–9 one fifth neck size minus 0.2cm; draw in back neck curve 1–9.
1–10 one fifth armscye depth measurement minus 0.7cm; square halfway across the block.
9–11 shoulder length measurement plus 1cm; draw back shoulder line to touch the line from 10.
12 centre of shoulder line.
12–13 draw a dotted line 5cm long and sloping inwards 1cm. Construct dart 1cm wide with this line as centre (make both sides of dart the same length).
2–14 half back width measurement plus 0.5cm ease; square up to 15.
14–16 half the measurement 14–15.
17 midway between 2 and 14; square down with a dotted line to point 18 on waistline, and point 19 on the hipline.

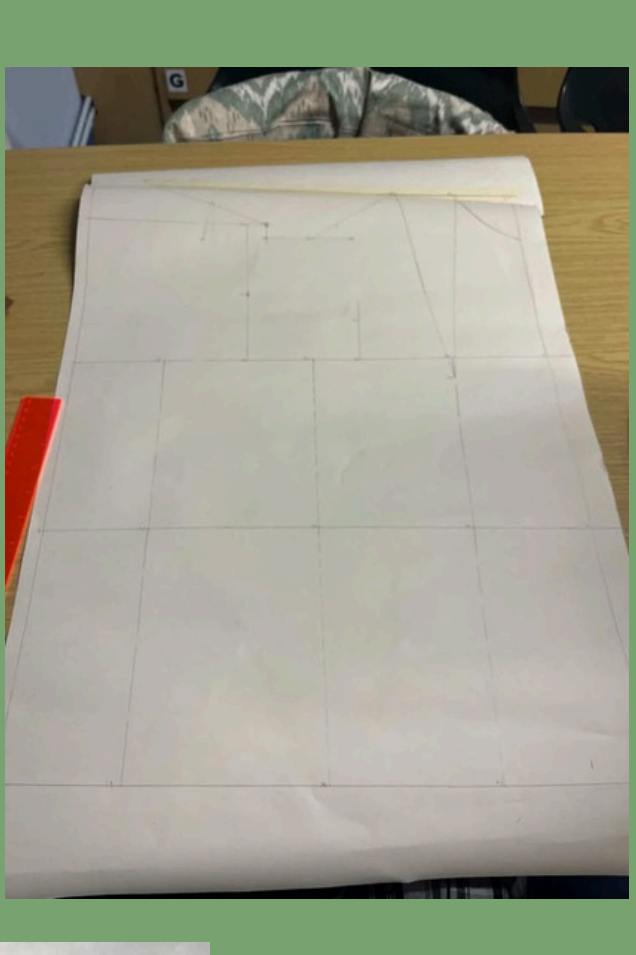
**Front**
4–20 one fifth neck size minus 0.7cm.
4–21 one fifth neck size minus 0.2cm; draw in front neck curve 20–21.
3–22 half chest measurement plus half width of dart; square up.
3–23 half the measurement 3–22; square down with a dotted line to point 24 on waistline and 25 on hipline.
26 is the bust point 2.5cm down from 23; draw a line joining 20–26.
20–27 dart width measurement; draw a line joining 26–27.
11–28 1.5cm; square out approx. 10cm to 29.
27–30 draw a line from 27, shoulder length measurement, to touch the line from 28–29.
22–31 one third the measurement 3–21.
32 is midway between 14 and 22; square down with a dotted line to point 33 on the waistline and point 34 on the hipline.
Draw armscye as shown on diagram, touching points 11, 16, 32, 31, 30; measurement of the curves:
sizes 6–8 from 14 2.25cm from 22 1.75cm
sizes 10–14 from 14 2.5cm from 22 2cm
sizes 16–20 from 14 3cm from 22 2.5cm
sizes 22–26 from 14 3.5cm from 22 3cm
Draw round the outer edge of the shape from 1–21 to complete the block. When shoulder seams are joined it is essential that the neck and armscyes are smooth curves.

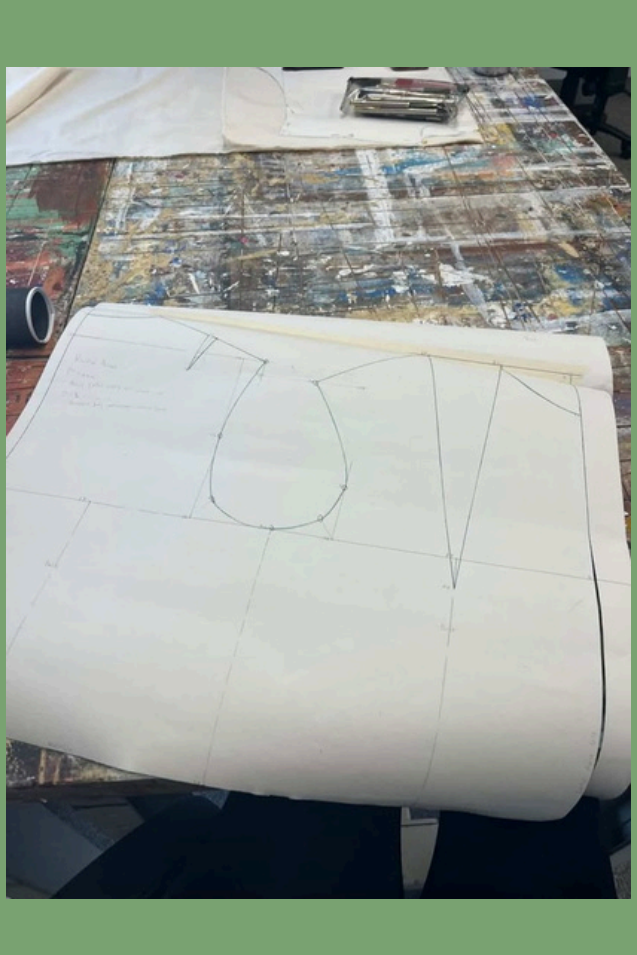
**Sleeve** Draft a one-piece sleeve (page 70) or a two-piece sleeve (page 72) to fit the armscye measurement.


The close fitting bodice block
back
front
waistline

Tasked with creating pattern from book instructions
I chose womens fitted bodice
Somewhat convoluted sizing, as personal measurements never fit into one size catergory

Marked out lines according to book
'square across' means to draw perpendicular line across from the measurement just taken
made sure to mark centre fold, waistline, dart stop and lower hem
cut to waistline to give shorter piece





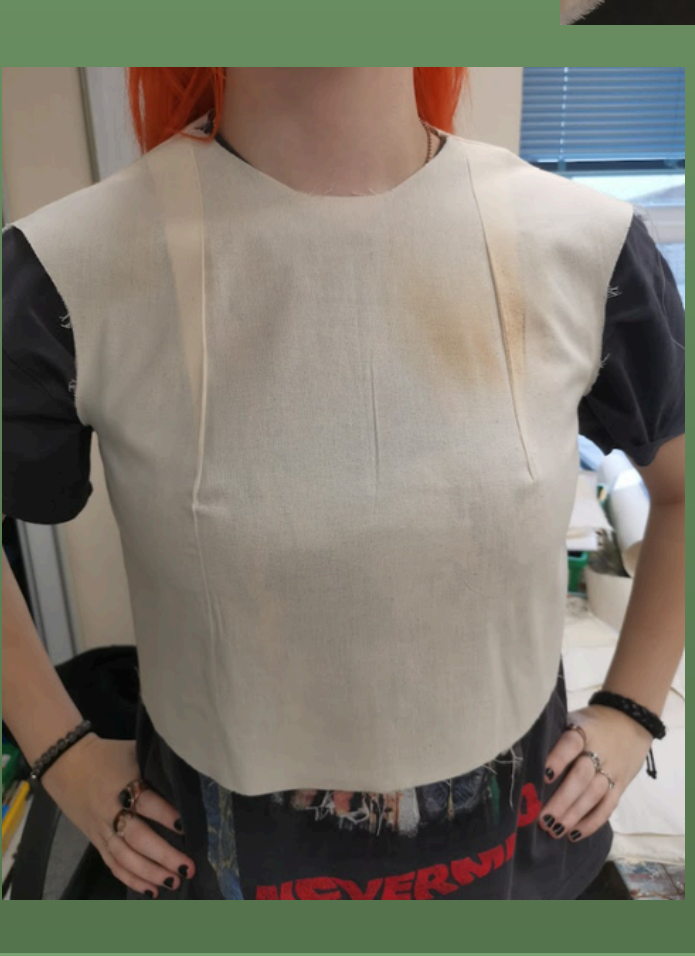
cut out pattern
with darts kept in
ready to pin onto calico to make toile

Once pinned in place, cut
magnets on blade of scissors to give seam allowance as cutting
seam allowance is 1cm (four magnets)
seam allowance not into darts (they will be folded not cut)

cut now
needs dart lines on other side
using chalk paper and tracing wheel
piece seen in picture is doubled, folded along centre seam- will fall down middle of torso so clasp is in the back

once all cut, darts
pin darts together along marked line
pins in the wrong orientation, should have tip pointig out from the bulk of material, so easier to sew over in machine without breaking anything

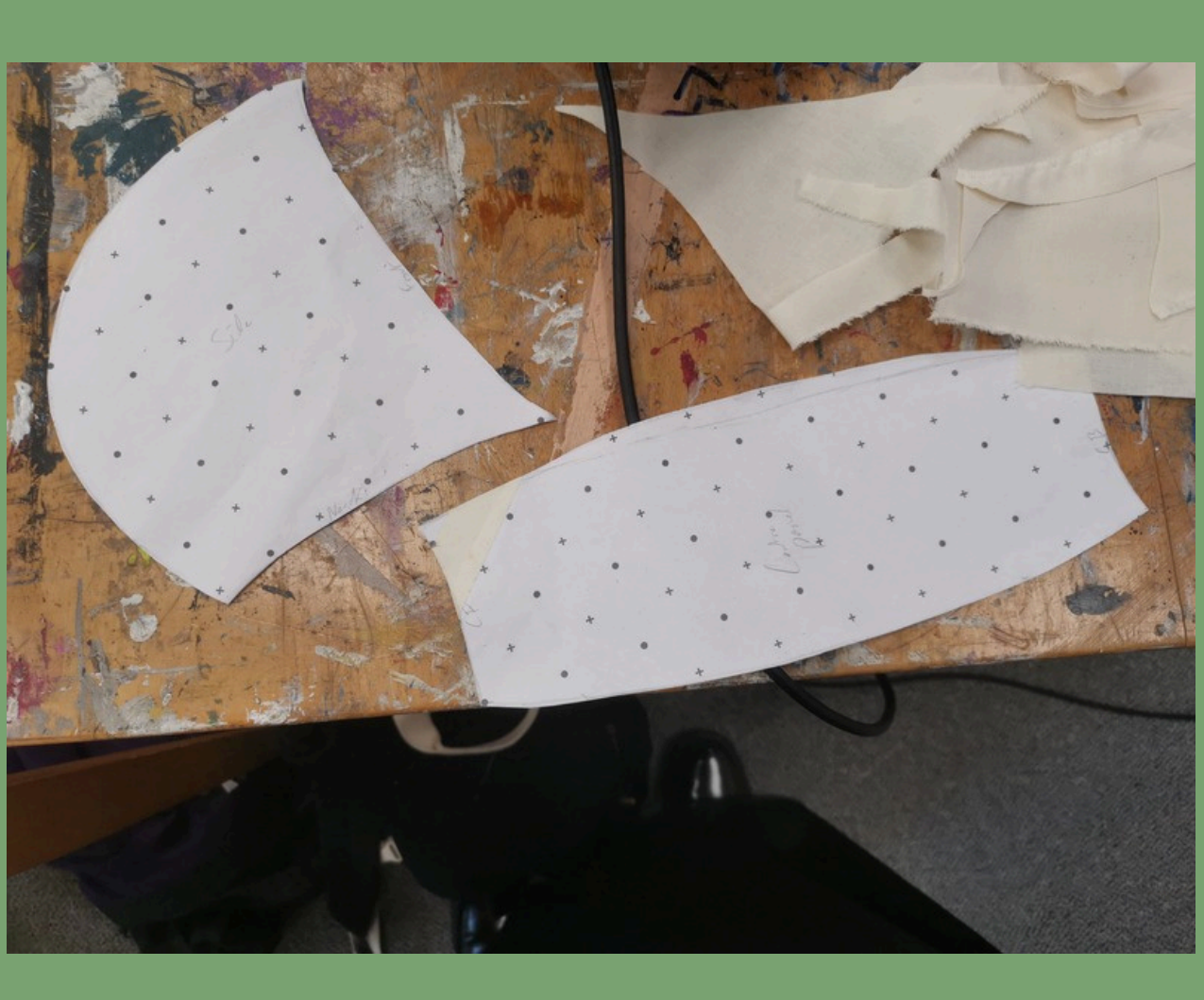
once sewn, iron flat
iron onto side of most material
iron flat from inside bodice
iron into 3D shape from outside
piece is no longer flat
iron was dirty and left mark on calico
always cover garment with protective fabric when ironing

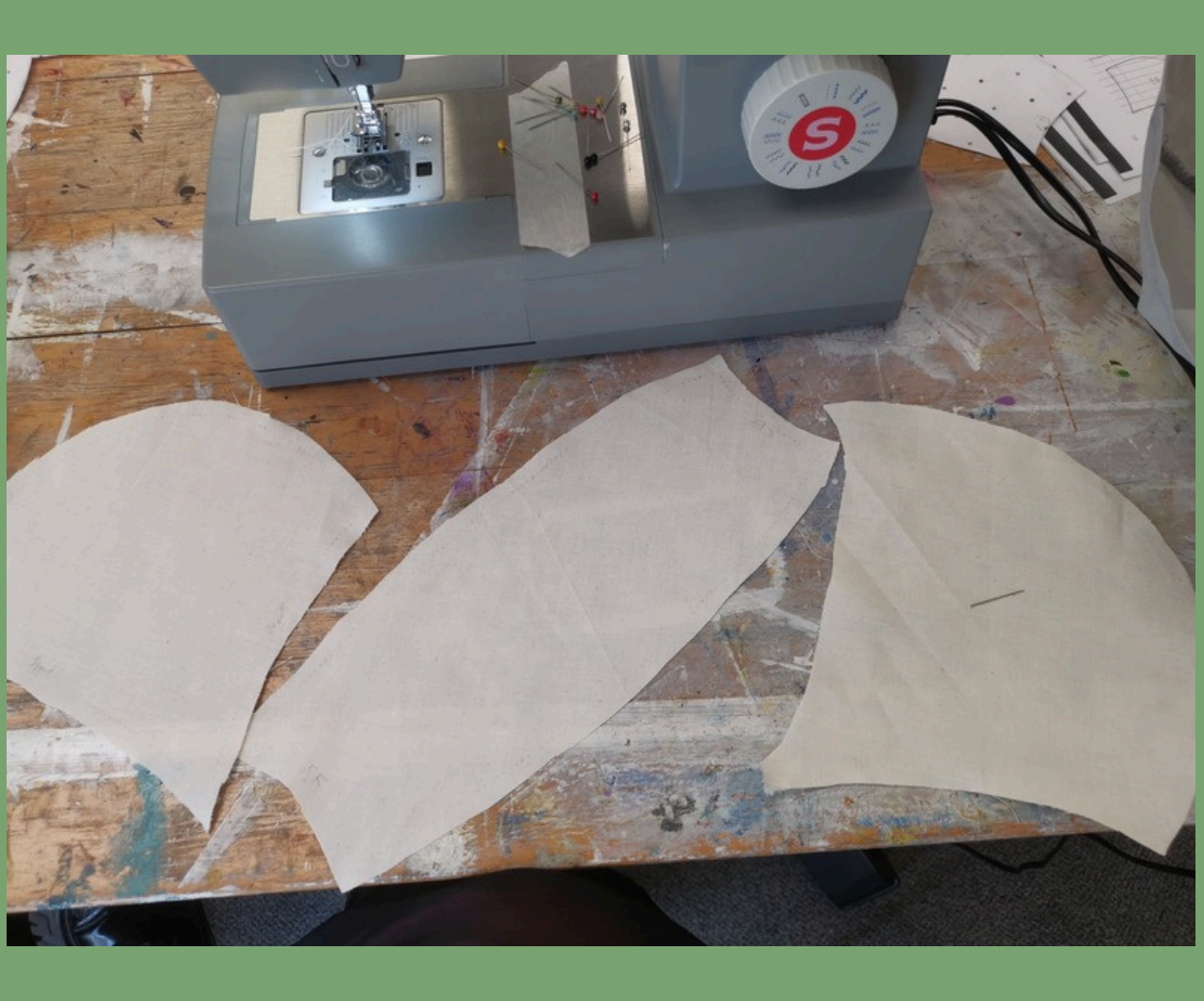


once darts were done and shaped, attatch shoulders
again pinning along marked line
iron hem flat
should have ironed hem outwards from seam rather than all in one direction

## Coife

different kind of pattern making
'griding up'
given image of pattern and grid paper to scale it up
need two of the side piece and one of long piece to make coife
making double layered so 4 side pieces and 2 middle piece. middle piece cut along bias to give stretch around head





Patterns pinned and cut out
no need for additional marks
simple shapes

two sets of single layer coife sewn
fabric bunched in seam, but by design to allow curve of head
very hard to keep track of which side is front and back
very subtle differences
ended up marking them

bagging out so seams all on outside to sew

pin together 2 single layer coifes
pins al pointing out from bulk of material
pinning along marked lines from seam allowance
to connect all way around edges except for nape of neck

bagged out,
caused slight curve of points
iron to pull seam fully flat
no seam visible except nape

Nape seam left unsewn to allow bagging out
hand sew to close
recommend ladder stitch as not visible from outside

## Practice samples

Given drawn shapes on calico scraps to practic sewing machine control
straight lines and zig zags easiest
university sewing machines tend to be very sensitive and fast
soft curves harder but got there on second try
circles a little close to edge of fabric,
frayed edges kept jamming in foot of machine and throwing off

second tester was hems
involved overlocker
never used before
trims material as sews
fast fashion hems
has 2 needles and 4 spools of thread
another hem needed binding
small strip of fabric, folded over itself, then the hem, and then sewn in place
nicer finish than exposed overlocking or raw hem

Overlocked edge

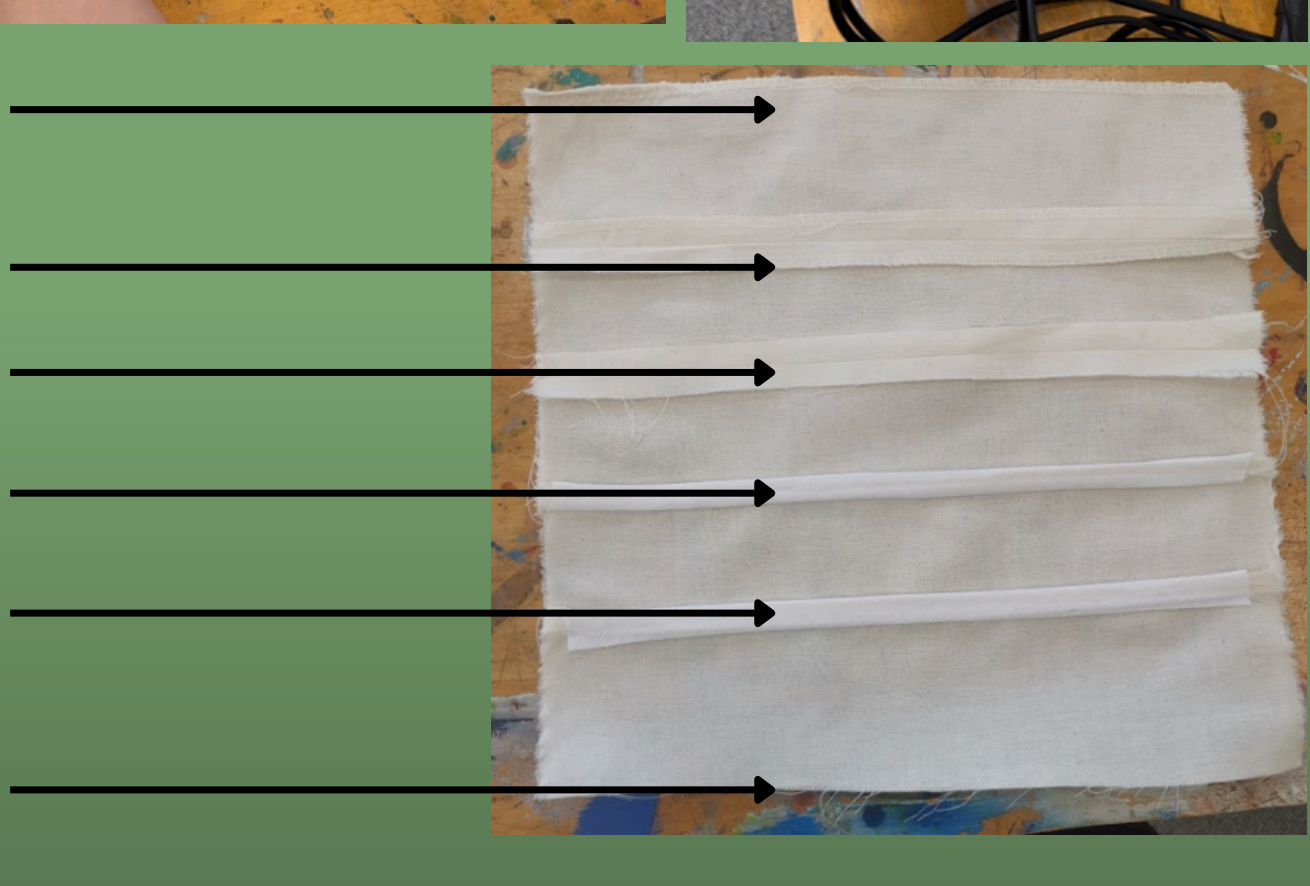
overlocked seam, ironed flat

raw hem, ironed flat

incorrectly bound hem (missed section of binding strip on reverse side so insecure)

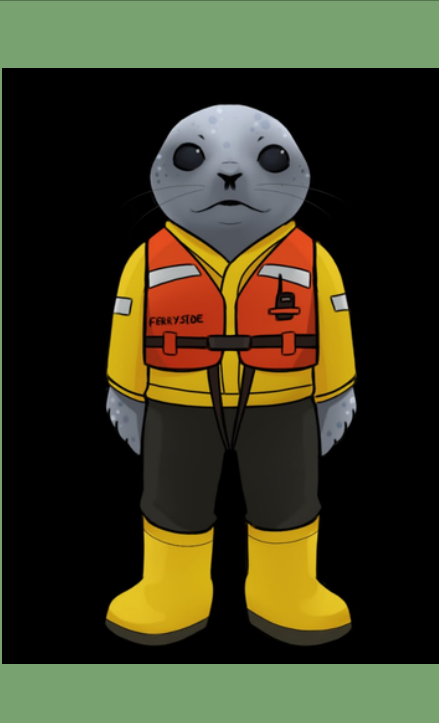
bound egde

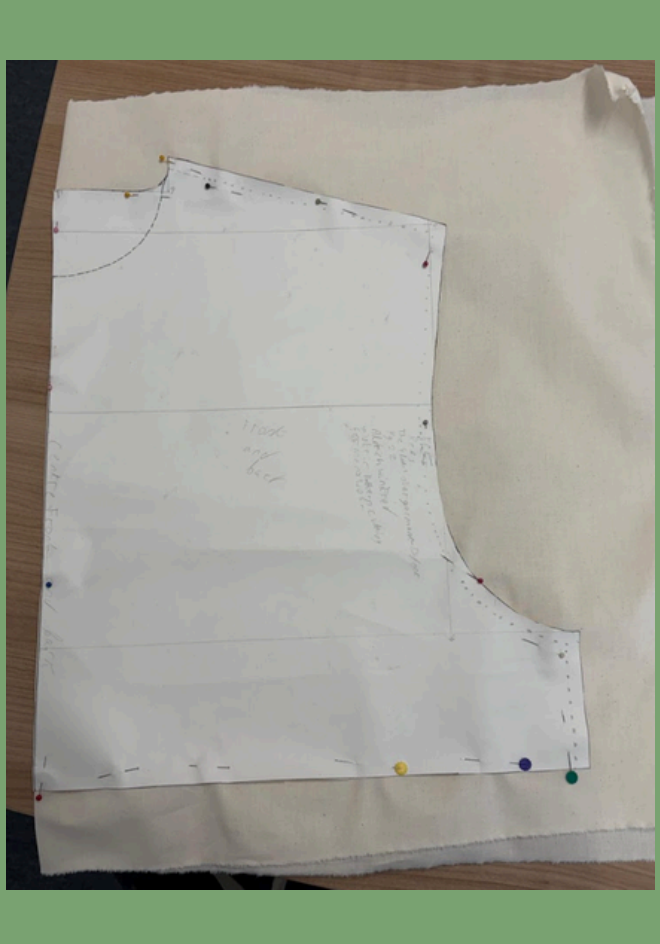
raw edge



## Seal mascot suit

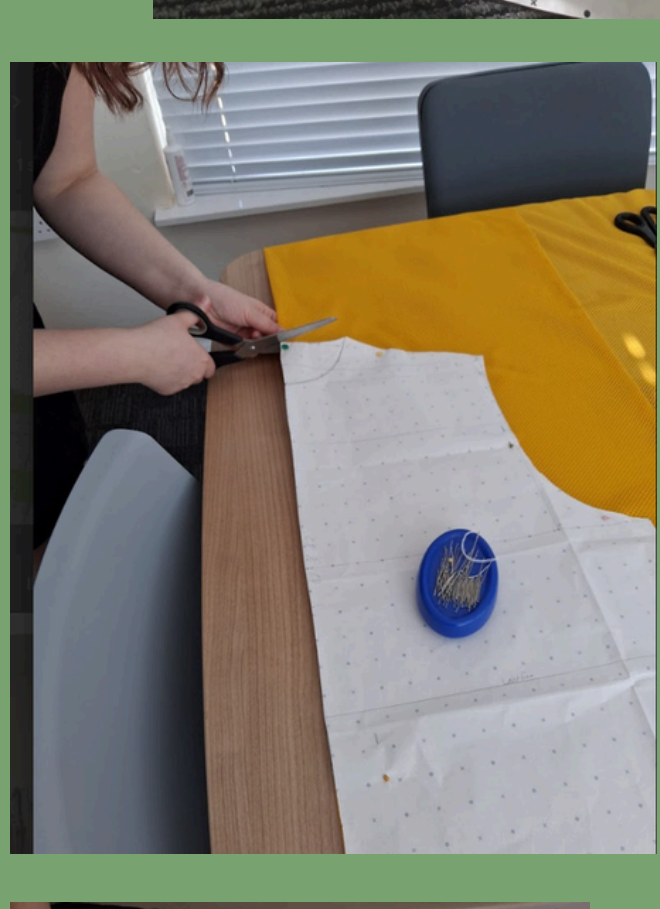
Commisioned to make mascot suit for ferryside lifeboats
wanted seal in typical life boat attire
originally had AI reference picture, but classmate produced more detailed, realistic version

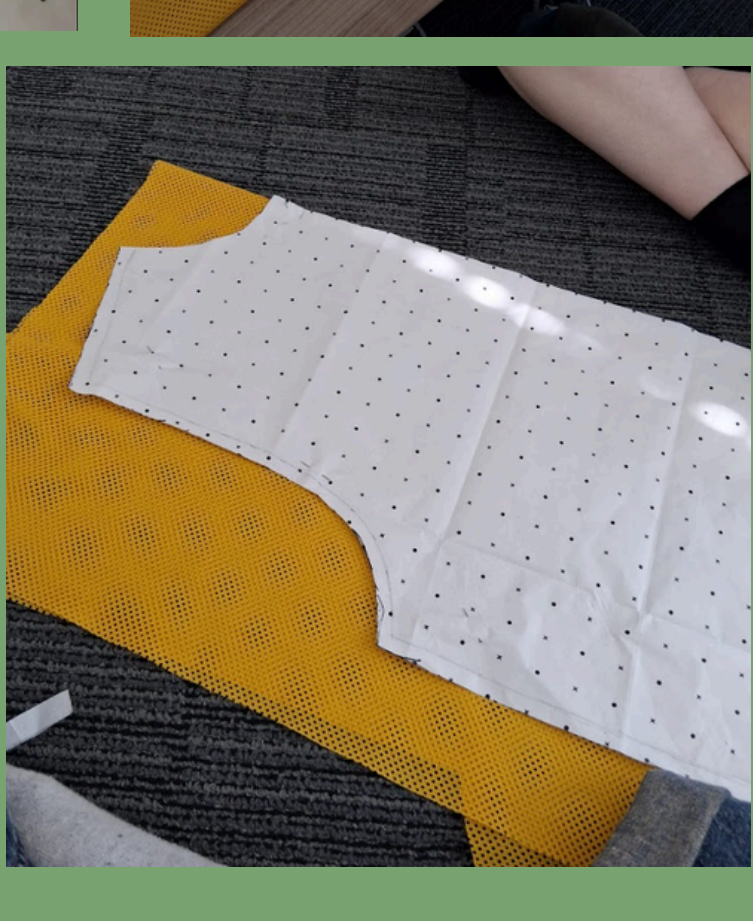


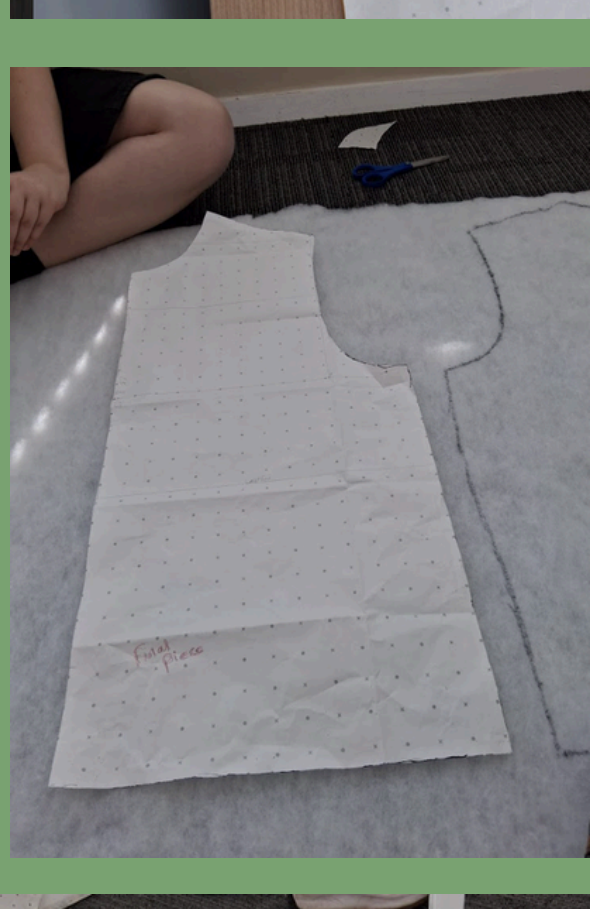


Mens tshirt block pattern (half of class did instead of fitted bodice)
already had pattern
cut in calico for toile
measured how much neckline needed altering
decided on small slit down from back of neckline to allow give

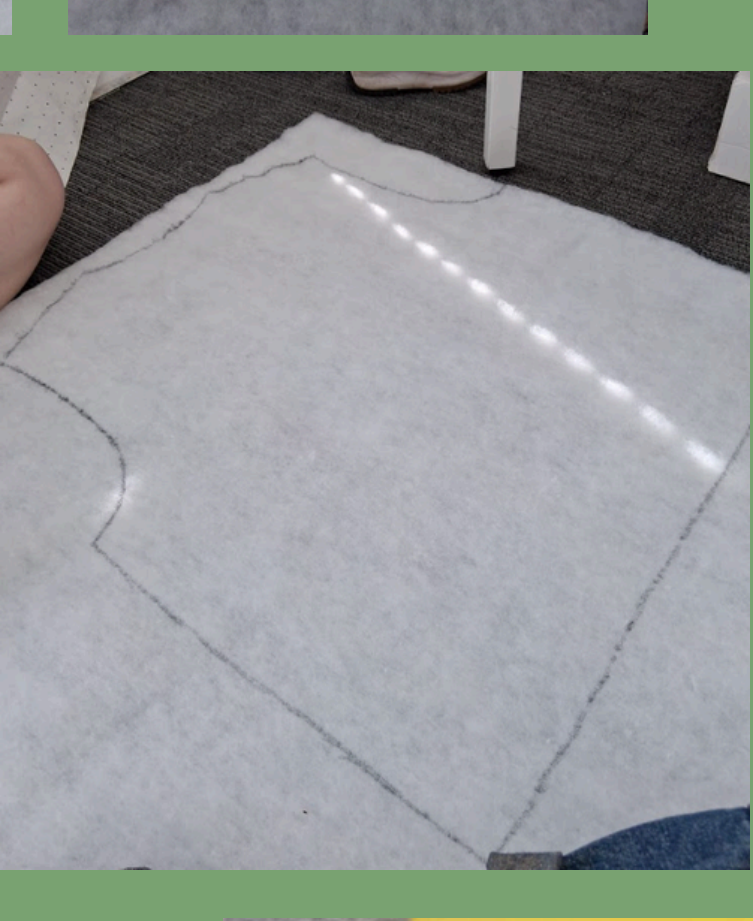
cutting pattern from yellow airtex
need double the pieces, as wadding both sides of undershirt
4 body pieces total in airtex
very hard to pin due to large holes in fabric to make breathable
seam allowance within pattern already



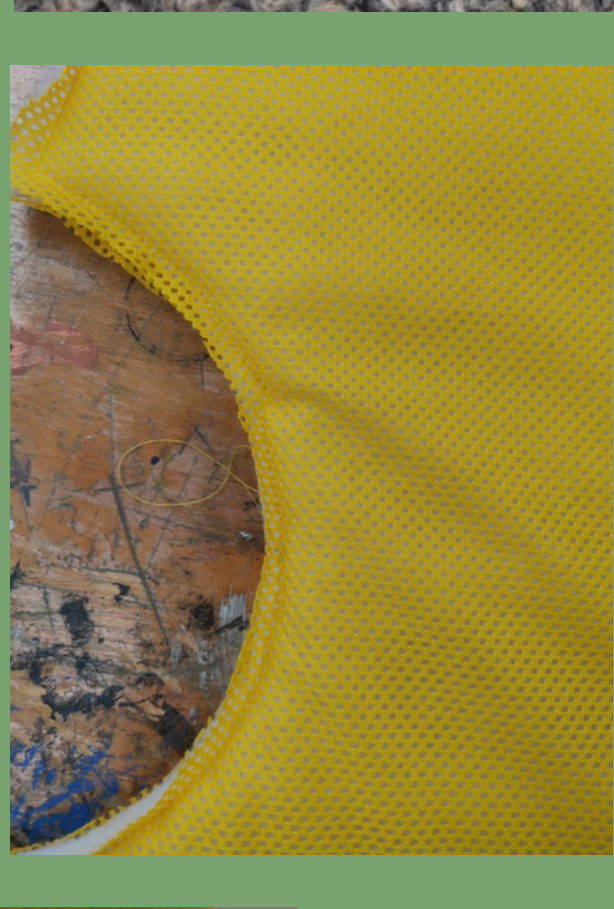


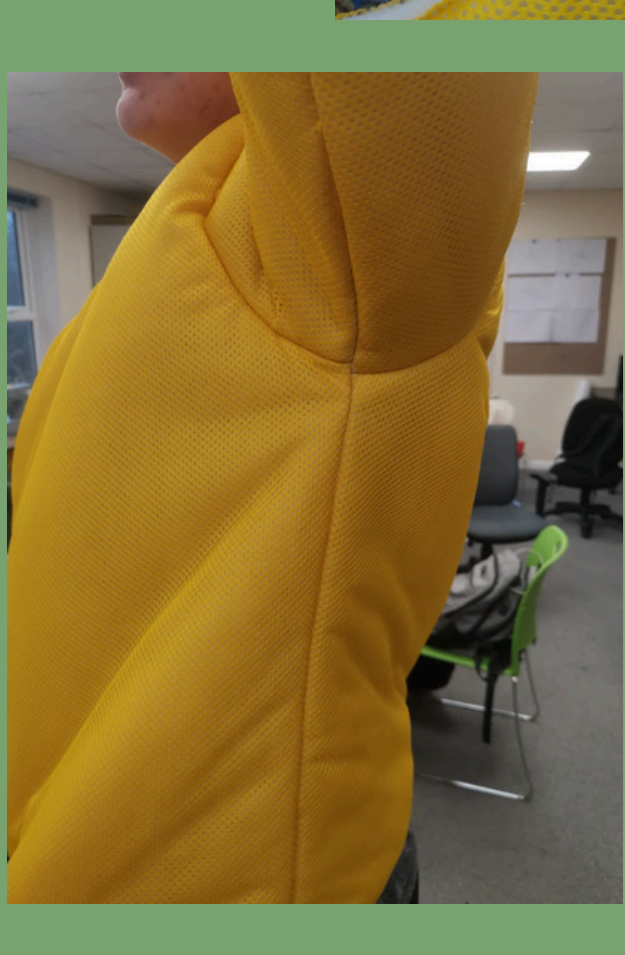


wadding for inbetween airtext layers
only need 2 of these
'inside of the sandwich'
cannot pin too, warps too much due to thickness
had to hold lightly in place and draw aroud with a permanent marker



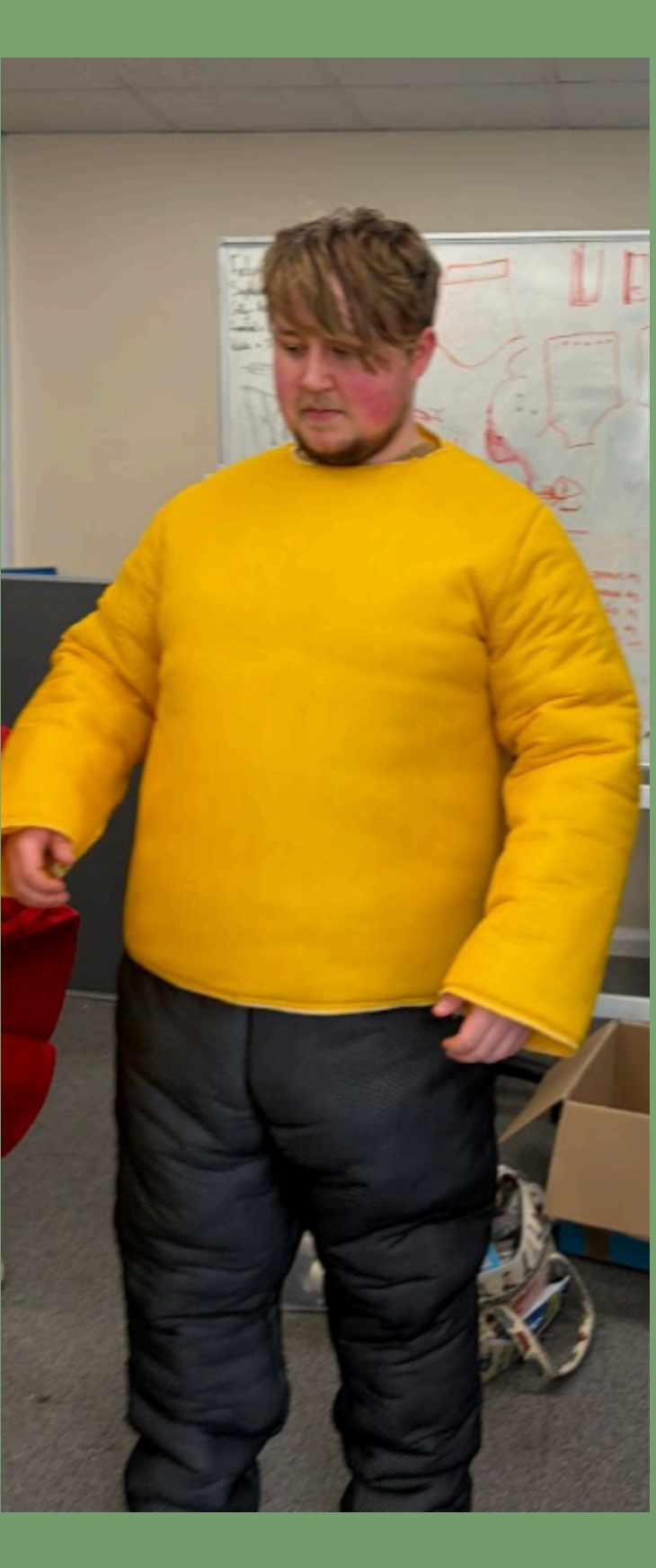
sandwich waddig between airtext
very hard to pin through because of thickness
seams all overlocked before sewinng pieces together
had to use minimal pins due to warping of shape

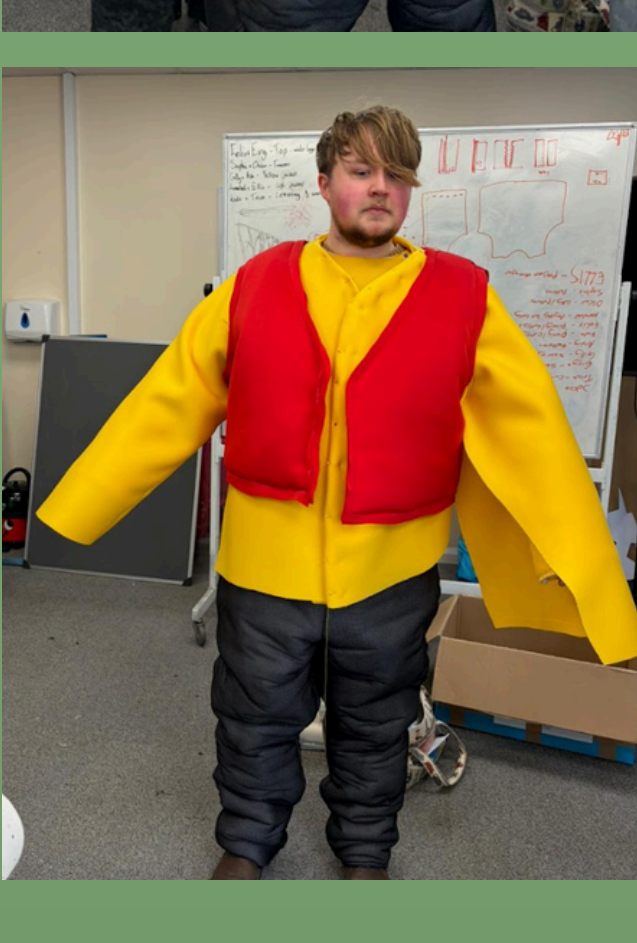




sewed open arm piece to torso,
allowed one smooth seam from wrist to waistline
got caught on armpit seam, simply too much fabric to fit under machine foot
got as close as possible, this left slight hole as seen,
then possible to go the other way through the machine and close hole
undershirt done

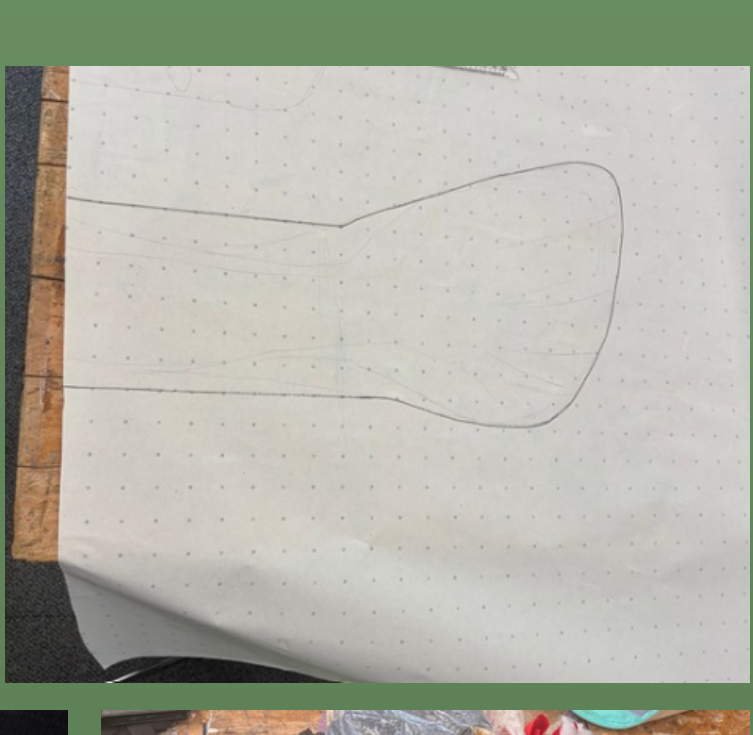
whilst i was working on undershirt, other class mates making other sections of suit
jacket and life jacket
tried all on to check fit
all pieces work together





cutting binding from black scuba material
along bias for stretch
to bind hems of life jack
used chalk and thread to mark straight line as no ruler long enough
DIY snap line

last job
needs 'gloves'/ flippers
underlayer from wadded airtext to gve shape
pieces shown finished in props class
plan to top stitch finger sections in, then have over glove that looks like a flipper



## Evaluation

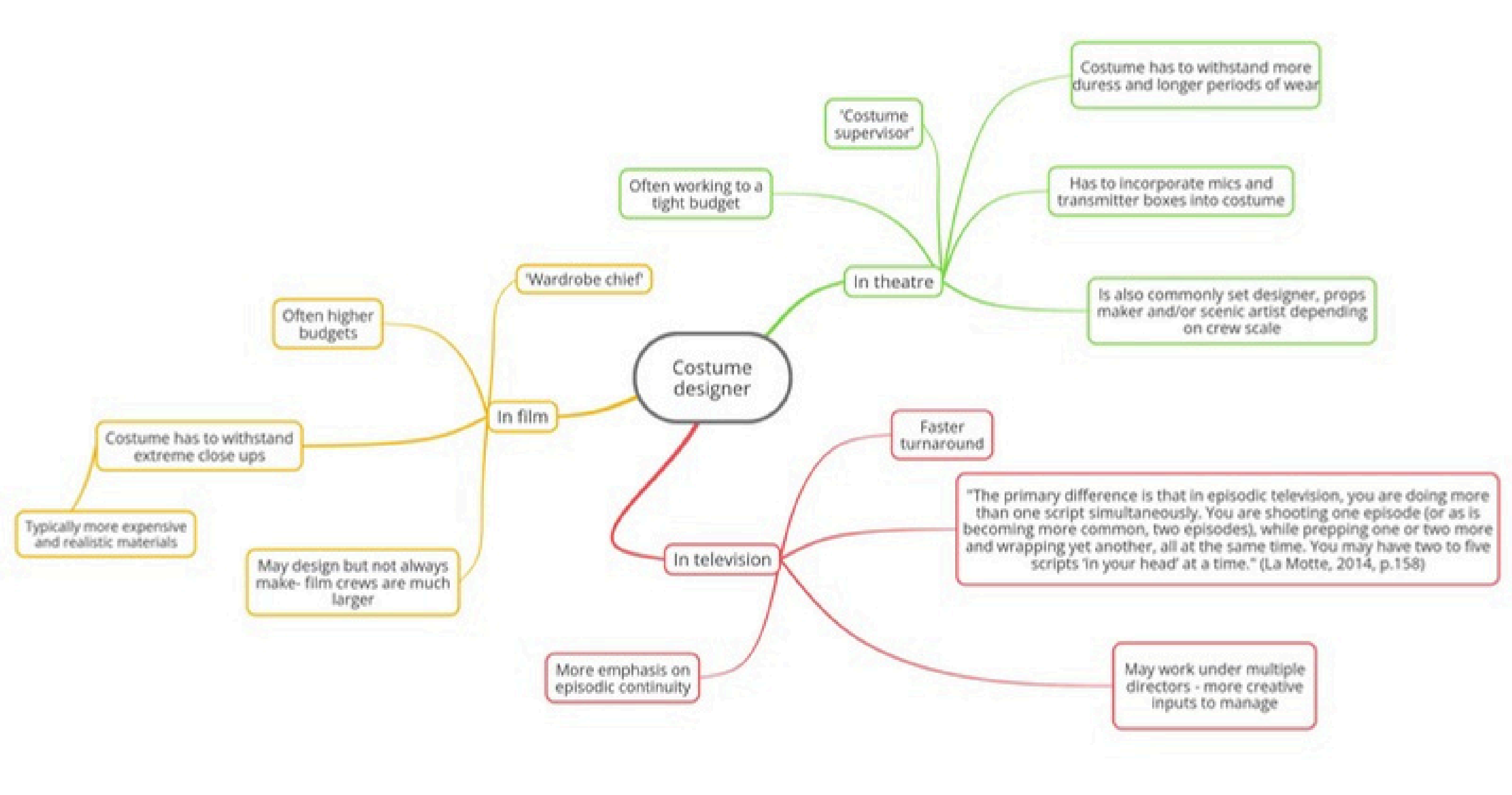
Looking back for this module, I think I jumped right into the action. It had been years since I had done textiles or machine sewing, but the skills quickly came back to me. For me pattern making and cutting is very methodical, so I settle into it very quickly. I think it helps that I'm a maths fan, so the measurements and instructions for pattern making is like having a Lego set to build for me! I really enjoyed getting back into sewing and making again and I think the confidence it gave me really helped my motivation for a module I had been apprehensive about.

I definitely need to work on my control over different sewing machines. Whilst Alice's personal model was amazing to use, the university alternatives I will have to get used to are a lot jerkier and have incredibly sensitive pedals. I think if I can work on my control on the harder machines, it will really improve my discipline over my sewing skills as a whole. I also wish I could have practiced binding a little more, as I had no prior experience in this and want to add it to my skill set.

I believe the 'divide and conquer' style of our large group project worked extremely well and allowed us to be very efficient. I will definitely be taking that forward into my future module and projects, as it is a very good transferable skill for stage management, a discipline I would like to explore, as well as a good work attitude to maintain. Not everyone needs to do everything, and learn your teams strength.

# Study tasks

Research roles within the Costume Department and document how they differ in theatre, film & Tv settings.


Costume designer
In film
'Wardrobe chief'
Often higher budgets
Costume has to withstand extreme close ups
Typically more expensive and realistic materials
May design but not always make- film crews are much larger
In theatre
'Costume supervisor'
Often working to a tight budget
Costume has to withstand more duress and longer periods of wear
Has to incorporate mics and transmitter boxes into costume
Is also commonly set designer, props maker and/or scenic artist depending on crew scale
In television
Faster turnaround
"The primary difference is that in episodic television, you are doing more than one script simultaneously. You are shooting one episode (or as is becoming more common, two episodes), while prepping one or two more and wrapping yet another, all at the same time. You may have two to five scripts 'in your head' at a time." (La Motte, 2014, p.158)
May work under multiple directors - more creative inputs to manage
More emphasis on episodic continuity

Research the role & responsibilities of a Scenic Artist within the theatre, events, film & Tv Industries.

Research a variety of fabrics; Look at their properties and document why you would choose to use one fabric over another. • Research techniques used to manipulate fabric and to embellish garments. Document your findings.

Look at the requirements of a Scenic Paintshop space either within a theatre building, a commercial production workshop or scenic studio. Consider the layout, facilities & equipment common to the workspace. It is also important to highlight COSHH and Health & Safety in your research.

what is the purpose of applying texture to sets and scenic artwork? Support your research with examples of sets or scenic artwork that utilise texturing techniques. How was the texture(s) applied? What do you think is effective about its use in the set?

Scenic Artists use a range of drawing methods and devices to translate artwork onto 2D & 3D sets. Research the following: GRIDDING UP (Using a gridding method to enlarge/ scale-up artwork) STENCILLING (Use of stencils made of different materials) PROJECTION (Use of an Overhead, Digital or Opaque projector) TRANSFER PAPER (Use of Carbon or Transfer paper)

Research different methods used to distress garments for theatre, film & Tv. Document the processes and products used for particular effects.

Research textile dyeing methods and products used within the theatre, film & Tv Industries; Consider the health & safety whilst using these products and weigh up the environmental impact.

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