

The background is a deep, dark blue night sky filled with numerous small, bright white stars and larger, glowing golden-yellow stars. Several large, translucent blue leaves with intricate golden-yellow vein patterns are scattered across the scene. Some leaves are fully open, while others are partially folded or budding. Thin, golden-yellow lines, resembling stems or magical energy, weave through the leaves and the sky. In the center, the title "Scenic Art and Costume" is written in a white, elegant cursive font, underlined. Below it, the names "Alice Freeman" and "Beth Tearle" are written in a smaller, similar cursive font. The overall atmosphere is dreamlike and ethereal.

Scenic Art and Costume

Alice Freeman
Beth Tearle



My AI Statement:

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

Costume

Task 1:

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

Film:

- Costume designer
- Assistant costume designer
- Shopper
- Wardrobe Supervisor
- Set Costumer
- Production assistant
- Costume Coordinator
- Tailor

(Nirode, 2017)

Film: other,

- Costume supervisor
- Set costumer/ Key costume
- Truck Costumer
- Costume Concept artist/Illustrator
- Tailors, cutters, sewers, Drapers
- Textile artist, Dyer, Breakdown Artist
- Digital Textile or costume artist

(Blauwfilms.com, 2024)

Task 1:

Wardrobe Supervisor:

This position is the department head. He or she manages the day-to-day execution of the designer's vision. They are responsible for making sure everything runs smoothly on set. They spend a lot of time looking ahead and anticipating problems and catastrophes before they arise. They are also very good at putting out fires.

Film:

Costume Designer:

The costume designer is responsible for developing the look and feel of a show. They usually spend time talking with producers or the creators of a show, reading scripts and discussing character with the actors and actresses, as well as researching. They conduct fittings and manage the entire department.

Assistant Costume Designer:

Often, the assistant designer is the one who dresses the background actors. They also often deal with the budgets.

Shopper

The shopper spends his or her day out in the world, shopping. There's often a costume department driver who will meet them to pick up purchases.

Production Assistant:

Every department tends to have a production assistants who are usually people just starting out in the business. They do all sorts of things. In the world of television, they spend a lot of time returning unused clothing and organizing receipts.

Set Costumer:

A set costumer takes care of the actors on set. He or she is responsible for continuity. Shows are rarely, if ever, filmed in order. A set costumer watches during filming and adjusts as needed. He or she pays attention to things like: How many buttons are buttoned, are the sleeves of the shirt supposed to be rolled, should that bag be over the right or left shoulder. Some actors may have personal costumers.

Task 1:

WARDROB		
1	Costume Designer	O/C
1	Asst. Designer	O/C
1	Shopper	O/C
1	Wardrobe Sup. (Odd)	O/C
1	Wardrobe Sup. (Even)	8:48A
1	Set Costumer	8:48A
1	Set Costumer	9:30A
1	Set Costumer	10:00A
1	Set Costumer	9:30A
1	Costume Coord.	O/C
1	Tailor	O/C
1	Costume PA	O/C
1	Costume PA	O/C
1	Costume PA	O/C

An example from the same website showing that there is sometimes multiple people employed for the same role. This, of course, will depend on the size and budget of the production.

Film:

Costume Coordinator:

the glue that holds the entire department together. They are the accountants of the department, the phone call makers, the calmer of nerves, the birthday party planners, the detectives, the soothsayers, the joke makers, the ice cream and alcohol buyers, the lunatic whisperers and the magicians. A costume department with a shoddy coordinator will most certainly fall apart at some point.

Tailor:

Most contemporary television shows have one full time tailor who is responsible for alterations and clothing construction. Big, costume heavy shows often have a full in-house costume shop.

Just to be aware this is an American company and may differ slightly to the European way of doing it. Different companies may have a different structure also.

Task 1:

Truck Costumer:

Helps to set up the costume trailer. Organizes items the cast needs for comfort, arranges the costumes into the actors' trailers at the start of each day and prepares what is required for the upcoming days.

Textile Artist, Dyer, Breakdown Artist:

Creates unique fabric manipulations. Prints, embellishments, dyes, treatments, and textures are all manipulations that can help to make the material pop on screen. Textile artists are also particularly important when your textile needs to look like something that it is not.

Ages and distress costumes to make them appear worn, authentic, and/or beaten and bloody.

Sometimes various stages of wear & tear are needed for a single garment.

This department often works on set as well, to create and alter looks at given notice.

Film:

Costume Supervisor:

Assists the Costume Designer in managing the department, coordinating schedules, overseeing budgets and logistics.

Set Costumer / Key Costume:

Responsible for supporting the Costume Designer's vision for each character while on set. The Set Supervisor also keeps continuity and manages day-to-day operations of the on-set costume crew. They could also be responsible to communicate special script requirements in relation to the Special Effects, Stunts and Visual Effects. Key Costumers might be responsible to look after the wardrobe of a specific character.

Costume Concept Artist / Illustrator:

Creates detailed sketches and illustrations of the costume designs for visual communication or quick ideation.

Tailors, Cutters, Sewers, Drapers:

The roles of these departments are largely determined by the scale of the costume production. Custom costumes require large teams of Drapers, Sewers and Cutters. Off-the-rack costumes might only need alterations by a tailor. Nevertheless, these departments are responsible to achieve the right fit, silhouette, and functionality of a garment.

Task 1:

Film:

Digital Textile or Costume Artist:

The newest addition to the Costume Department, and one that is rapidly becoming a staple in most productions. The Digital or 3D Textile and Costume Artist is responsible for all digital doubles. They work as a bridge between the Costume Designer and VFX Team. Important for them is to have sufficient knowledge of both worlds, to produce the most realistic outcome.

3D textile is an ability still very much in its early days, with innovative technologies being developed every day

"These titles may vary from country to country, from union to union, and between TV/film, Broadway and theater.

Of course, for smaller productions lots of these responsibilities fall on the shoulders of the Costume Designer, from shopping and budget keeping to on-set supervising."

Task 1:

Costume Designer (In depth Potential duties)

Film & TV

- Oversees the fittings.
- Communicates designs to cutter/fitter, staff and actors.
- A member of the tailor staff must be present at a fitting where pinning is done.
- Approve fitting photos.

- Helps Production select a Costume Supervisor, Assistant Designer and/or Illustrator.
- Read and breakdown the script.
- Script analysis and character delineation & progress. Defines special requirements of script as pertains to costumes.
- Preliminary budget to be drafted with Costume Supervisor.
- Research materials appropriate to the project.
- Creative Development:
 - Develops a design concept
 - Meets with the actor, director and producer.
 - Determines which garments should be selected from existing garments or what needs to be constructed.
 - Sketching (full rendering, line drawings, thumbnail sketches, working drawings)
 - Collaborates with the production team.

- Attends preproduction meetings.
- Interface with producers, directors and actors.
- Realize the design.
 - Ability to explain to workroom how costume is to be created.
 - Knowledge of appropriate fabrics.
 - Follow the creation of the costume from inception to completion.
 - Shop if needed for clothing, accessories and fabrics or rent costumes.

During the film production they would:

- Establish the character's look and change it if necessary.
- Maintains the integrity of the look of the show.
- Creates looks for day and featured players.
- Makes decisions for the next day's filming.
- Keep abreast of script changes.
- Set the look of extras.

Task 1:

Hairst and makeup

Hairst and Wigs

Make-up

Prosthetics

Costume Designer

Assistant Costume Designer

Associate Designer

Costume supervisor

Costume Supervisor Assistants

Workroom Managers

Byers

Assistant Byer

Costume Makers

Cutters

Drapers

Tailors

Dressmakers

Ladie's

Men's

Period

Stitchers

Assistants

Specialist Makers

Corsetry

Hosiery

Millinery

Embroidery

Stretch

Knitters

Beaders

Electronics

Theatre & stage costume

Costume roles within theatre, opera and dance:

Wardrobe

Wardrobe Manager

Wardrobe Assistants

Dressers

Laundry Workers

Costume Props

Masks

Armoury

Jewellery

Accessories

Specialist Textiles

Assistants

Surface artists/Breakdown artists

Dyers

Agers

Footwear

Shoemaker

Shoe Repairs

Cobblers

Touring Wardrobe

Costume Revival Department

Task 1:

Costumes created for the stage are meant to be seen by an audience sitting in the theatre, whereas costumes made for motion pictures are made primarily for the camera. That is an enormous difference. The motion picture camera is what captures the action; that action will eventually be edited into the final movie that we see on the big screen (in a movie theatre) or a smaller screen (such as an iPad.) A film director can call for a cinematographer to zoom in (for a close-up) to a particular part of a costume to reveal something he wants the audience to see; the same cannot be said of the costume on the stage. You see only what you can—seated from your vantage point.

(Baker, n.d.)

Differences Between the Two:

Although movies employ a team of stylists and costume designers (sometimes a different stylist for each actor within the same movie), when it comes to theatre, more often than not, the production director or an actor with a knack for visual design procure the necessary costumes.

(www.theestablished.com, n.d.)

Stage costumes are meant to be viewed from afar, while film costumes may have to stand up to a close-up view. Minute details would matter more for film. In stage, you don't worry about flaws that can't be detected from the second row. Film costumes generally are used for a day or two, however long it takes to get a good "take", while stage costumes may have to stand up to months or years of use. Both have to support the story line, the themes, the setting and era, the plots, and the characters. Both can have appearance manipulated by lighting and movement. Film costumes, like film acting, can be enhanced in editing with digital enhancements. With stage costumes, what you see is what you get.

(Baker, n.d.)

"People ask what's the difference is designing for theatre and designing for film and television.

Well, the difference is that in theatre, no one controls where you're looking, where the audience is looking. So, the audience gets to look at the whole frame the whole time. The second thing is you're looking at these actors, you're looking at these characters, looking at those people, from the bottom of their feet to the top of their head—the entire scene. And in film and television, it's the director who is choosing what's important for you to see: what's important for you to look at."

-Deborah Nadoolman Landis, UCLA (from SKYPE session with Richland One educators August 11, 2016)

The Language of Textiles,

Properties of Durability:

(Young, 2013)

Durability:

The measure of a textile product's ability to resist stress and still serve its intended use.

Tenacity:

The ability of a fibre, yarn, or fabric to resist stress.

Abrasion Resistance:

The fabric's ability to withstand rubbing without wearing a hole in the surface.

This is especially relevant in outerwear, uniforms, and trousers.

Elastomericity:

The ability of fibre to stretch 100% and still recover.

Snag Resistance:

The ability of a fabric to resist yarn being pulled loose or out.

Tensile Strength:

The ability of a fabric/fibre to withstand a pulling force. Relates to a breaking point.

Yarn Distortion:

The ability of a fabric to resist yarn or seam slippage.

Flexibility:

The ability of a fabric to bend repeatedly without breaking. The more flexible to fibre, the more 'drapable' the fabric will be.

Dimensional Stability:

The ability of a fibre to retain a given size and shape through use and care. Relates to shrinkage.

Cohesiveness:

The ability of fibres to cling together. This is only relevant in yarn spinning. Usually provided by crimp.

Elongation:

The degree to which a fibre may be stretched without breaking; the amount of give in a fabric. Growth can be an issue in textiles that simply elongate and do not recover from stretching.

Elasticity:

The ability of a fibre to stretch and recover to its original size and shape after stretching. An elastic fibre prevents bagginess in elbows and knees.

Feltability:

The ability of fibres to mat together to form a fabric.

Tearing Strength:

The ability of a fabric to resist tearing or ripping.

The Language of Textiles,

Properties of Comfort:

(Young, 2013)

Wickling:

The ability of a fibre/fabric to pass perspiration (moisture) to its surface for evaporation.

Electrical Conductor:

A fibre/fabric that can transfer electrical charges. High electrical conductivity means no static.

Allergic Potential:

The ability of a fibre/fabric to cause a physical reaction, such as a skin irritation or watery/itchy eyes.

Cover:

The ability of a fibre to occupy an area.

Thermal Conductor:

A fibre/fabric that can transmit heat from the body. Fabric with this property are cool to wear. Good for Summer wear.

Hydrophilic Fibres:

These absorb moisture easily. This is a quality that allows fibres to absorb perspiration from the body.

Hydrophobic Fibres:

These absorb little moisture. Garments that are hydrophobic dry very quickly. They also resist water-based stains. Once stained, they can be difficult to clean because they don't absorb water for cleaning purposes.

Thermal Retainer:

A fabric/fibre that can hold heat next to the body. High thermal retention fabrics are warm to wear.

Weight:

A lightweight fibre enables a fabric to be warm without being heavy, and lightweight fibres can be made into thick fabrics that are more comfortable to wear than heavyweight fabrics.

Air Permeability:

The ease with which air passes through a fabric.

The Language of Textiles,

(Young, 2013)

Properties of Appearance:

Shape & Length of Fibre:

The characteristics that influence care, appearance, and comfort. A short fibre will perform different to a longer one.

Translucence:

The ability to pass light through a fibre, yarn, or fabric.

Loft:

The ability of a fibre/ fabric to spring back to its original thickness after being compressed (compressional resiliency)

Colourfastness:

The ability of a fibre/fabric to retain colour when exposed to certain environmental or chemical conditions, such as bleach or sunlight.

Lustre:

The sheen created by a light reflection.

Colour:

The first aesthetic property noticed in a textile product.

Texture:

The three-dimensional nature of a fibre, yarn, or fabric surface.

Hand:

This is a description of the way a fibre feels to the touch: soft, smooth, crisp, dry, textured, and so on.

Dye Affinity:

The receptivity of individual fibres to coloration by a particular dyestuff. Dependent on fibre base and absorbency.

Drape:

(Relates to fluidity) The manner in which a fabric falls, or hangs. Created by flexibility.

The Language of Textiles,

Properties of Care:

(Young, 2013)

Thermoplasticity:

The ability to soften, melt, or shrink when exposed to heat. This aids in the production of permanent pleats, creases, or embossed shapes. A thermoplastic material becomes pliable and mouldable when heated and will retain a predetermined shape when cooled.

- Heat tolerance – The ability to withstand heat when subjected to cleaning, drying and ironing. Can iron at any temperature.
- Heat Sensitivity – The temperature at which a fibre will melt, soften, or shrink when subjected to heat. Relates to cleaning, drying or ironing. If harmed by heat, use steam; wool turns brittle and harsh and will scorch when exposed to high dry heat.

Chemical Reactivity:

The ability to interact on a molecular level with acids, alkali (bases), oxidising agents, solvents, enzymes, bleaches, or other cleaning agents.

This impacts the ability to use particular chemicals for cleaning.

- Harmed by acid means that fruit stains should be removed immediately to prevent setting.
- Resistant to alkali means detergents can be safely used.
- Harmed by alkali means that a mild or neutral detergent should be used. The garment will also be harmed by perspiration.
- Harmed by oxidising agents means that chlorine bleach should not be used and that sunlight can cause white garments to become yellow.

Chemical Benefits:

Some new fibres on the market contain trace minerals, vitamins, amino acids, anti-oxidants, and anti-inflammatory agents that can be absorbed transdermally.

Resiliency:

The ability of a fabric/fibre to return to its original shape after bending, compressing, twisting, or crushing. Relates to wrinkle recovery.

Oil Affinity:

- Oleophilic:
(oilphilic) This means 'oil loving'; holds oily stains.
- Oleophobic:
(oilphobic) means 'oil hating' and it will resist oil stains. Must be cleaned with dry cleaning agents or enzyme cleaners.

Environmental Benefits:

- Biological Resistance – The ability to resist mildew, moths, silverfish, and so on. Good for storage. Caution should be used in thoroughly drying fabrics with poor biological resistance.
- Sunlight Resistance – The ability to withstand degradation from direct sunlight. This does not describe fading.
- Aging Resistance – The ability to maintain original qualities overtime. Relates to storage.
- Biodegradability – The ability to decompose naturally.
- Fume Fading – Colour loss due to environmental gases or pollution.

The Language of Textiles,

Properties of Safety:

(Young, 2013)

Inflammable:

(Also known as flammable)

Ignites and burns easily, with a bright orange glow. Inflammable fibres smell like burning paper or wood and will not extinguish easily. Cellulose fibres are inflammable.

Non-flammable:

Fibres do not burn. Flameproof fibres/fabrics will not ignite; mineral fibres are non-flammable.

Flame Resistant:

- Fibres burn and melt. Flame-resistant fibres often self-extinguish when removed from flame. The fibres will smell like burning plastic.
- Protein fibres are flame-retardant. Flame retardant will burn but self-extinguish when removed. Will smell like burning hair.

No fabric is completely fireproof. However, some fabrics have excellent flame-retardant properties, meaning they can quickly stop burning after coming into contact with fire. This reduces the danger of fires.

(J. Chin, 2024)

1.Common Synthetic Fabrics:

Examples include polyester, nylon, spandex, and acrylic. These fabrics have low melting points and can quickly melt and burn when exposed to fire. The melted material may stick to the skin and cause severe burns. They also release toxic fumes that harm the respiratory system. Examples: stockings, mesh fabric, synthetic chiffon.

2.Natural Fibers:

- ❖ Cotton: Untreated pure cotton is a highly flammable cellulose fibre with a relatively low ignition point. It burns quickly and turns to ash. The main difference from synthetic fibres (like polyester) is that it does not melt or drip.
- ❖ Linen: Although linen is a natural fibre, it has a lower ignition point and rough texture, so caution is still needed.

3.Lightweight Fabrics:

Thin fabrics like sheer cloth or light cotton burn faster because of their weight and structure.

(J. Chin, 2024)

1.Natural Fibers:

- ❖ Wool and Silk: These natural fibres can self-extinguish when removed from a flame, making them safer options for clothing.

2.Flame Retardant Treated Fabrics:

- ❖ These fabrics are specially treated to slow down burning and self-extinguish when removed from fire. They are widely used in firefighting gear and protective clothing.

3.Common Non-flammable Fabrics:

- ❖ Flame Retardant Polyester Fabric: This fabric is treated to slow flame spread. It is durable (resistant to wear and tear) and sometimes water-resistant or breathable. It is used for workwear, home textiles, outdoor gear, and car interiors.
- ❖ Flame Retardant Cotton Fabric: This is cotton treated with a flame-retardant process. It keeps the softness and breathability of cotton while adding flame resistance.
- ❖ Aramid Fabric: This material has permanent flame resistance, high-temperature tolerance, and durability, making it suitable for special industries.
- ❖ CVC Flame-Retardant Fabric: This blended fabric combines the durability of polyester with the high ignition point of cotton. It is commonly used in protective clothing.

(J. Chin, 2024)

A Care Label Guide

YOUR COMPLETE CARE LABEL GUIDE

Hand Wash Normal	Machine Wash Normal	Machine Wash Permanent Press	Machine Wash Delicate	Do Not Wash	Wash at or below 30°C	Wash at or below 40°C	Wash at or below 50°C	Wash at or below 60°C
Wash at or below 95°C	Wash at or below 30°C	Wash at or below 40°C	Wash at or below 50°C	Wash at or below 60°C	Wash at or below 70°C	Wash at or below 95°C	Do Not Wring	Wring
Bleach	Do Not Bleach	Non-Chlorine Bleach	Chlorine Bleach	Tumble Dry Normal	Tumble Dry Low Temp	Tumble Dry Medium Temp	Tumble Dry High Temp	Tumble Dry No Heat
Line Dry	Shade Dry	Line Dry in Shade	Drip Dry	Drip Dry in Shade	Dry Flat	Dry Flat in Shade	Natural Dry	Do Not Tumble Dry
Do Not Dry	Iron	Iron Low Temp	Iron Medium Temp	Iron High Temp	Do Not Iron	Steam	Do Not Steam	Wet Clean
Wet Clean Delicate	Wet Clean Very Delicate	Dry Clean	Dry Clean Any Solvent	Dry Clean Petroleum Only	Dry Clean Petroleum Only Delicate	Dry Clean Petroleum Only Very Delicate	Dry Clean Any Solvent Except Trichloroethylene	Dry Clean Any Solvent Except Trichloroethylene Delicate
Dry Clean Any Solvent Except Trichloroethylene Very Delicate	Do Not Dry Clean	Do Not Wet Clean	Dry Clean Short Cycle	Dry Clean Reduced Moisture	Dry Clean No Steam	Dry Clean Low Heat	ihateironing	

(Blockley, 2020)



Your item can be ironed at any temperature if the care label iron symbol has no dots.

The more dots on the iron symbol suggests the temperature of heat that can be applied:

- ❖ 1 dot - for delicates i.e, silk, and wool.
- ❖ 2 dots - for synthetics.
- ❖ 3 dots - linen and cotton.

If there is a cross over the iron symbol you shouldn't iron the item.

(Blockley, 2020)



- ❖ If the care label has a tub with a hand, your item can be hand washed or put in a delicate washing cycle of 40°C/104°F, or lower.
- ❖ Hand washing is better suited for delicate items, like cashmere or silk, because the wash is gentle preventing shrinking or snagging.
- ❖ If the care label has a twisted symbol, your item can be wrung.
- ❖ If the care label has a cross over the twisted symbol, you should not wring the item.

(Blockley, 2020)

Task 3

'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'

The choice of fabrics and trimmings are only part of the task. Wigs, hats, footwear, props and sometimes makeup products all need to be bought too and will take a fair chunk of the budget. [\(Bicât, 2006\)](#)

Chintz:

Suitable for Regency and Victorian costumes and finishing touches like collars and purses. Old curtains, cushions, and upholstery covers are a good source for this fabric.

[\(Gouvier and Davies, 1996\)](#)



Chiffon:

Soft, flimsy and lightweight. Silk chiffon drapes beautifully but is expensive. Nylon and Polyester versions are cheaper but less 'fluid'. Soaking it in a strong solution of fabric softener will provide a temporary fix. [\(Gouvier and Davies, 1996\)](#)

Choosing And Finding Materials:

It (supposedly) isn't difficult to find what you need if a decent budget is involved and enough time. You can go to a specialist shop or suppliers and if it can be made if you can't find it.

'There is no such thing as the 'Perfect' fabric shop. Some come close but the chance they will have everything you need is slim.' The process of creating a costume is an emotional one, as subject to atmosphere as writing or painting or acting. There are shops that specialise in theatrical fabrics and trimmings, run by people who have experience with designs and fabric qualities. They may be well acquainted with theatrical designers and will know how the fabrics react to light, wear, and movement. They may also have ultraviolet light available for testing the different reactions of the different fabrics. The prices will not be kind and may not be suitable for your specific needs at the time. [\(Bicât, 2006\)](#)

Calico:

Plain weave smooth cotton fabric, useful for patchwork. (What we used for the shirt & HAT*** [\(Gouvier and Davies, 1996\)](#))



Canvas:

Good, strong. Will take a lot of rough handling. Good for coats, Breeches, Heavier skirts, Uniforms. Can be used for historical period bodices if its light-weight canvas or duck, or sail canvas. Good for belts and armour if stiffened with PVA glue. [\(Gouvier and Davies, 1996\)](#)



Cheesecloth:

Soft, good for gathering and draping, a useful alternative to muslin. [\(Gouvier and Davies, 1996\)](#)



Task 3:

Acetate:

Looks like silk, but with wrinkles. Good strong colours available and dyes very well. Best hand washed or drycleaned.

(Govier and Davies, 1996)



Corduroy & Needlecord:

Stiff but good rich pile (cheaper than velvet) and is easy to handle. Excellent for trousers, jackets, Victorian skirts and riding habits.

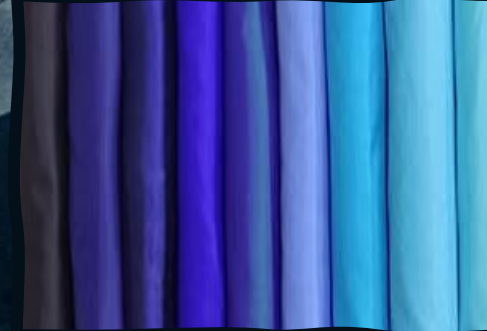
(Govier and Davies, 1996)



Cotton & Synthetic mixes:

Will crease less than plain cotton and won't fray as easily. Typically softer, less crisp and has more stretch. Very adaptable.

(Govier and Davies, 1996)



Acrylic:

Soft, light and fluffy. Resists wrinkles and will wash well.

(Govier and Davies, 1996)



Cotton:

Crisp and fresh, very adaptable for all sorts of costumes; seams press down well and may hold their own without tacking. It gathers nicely and is the best for 'country' style dresses, aprons, mob caps and pinafores. Sheets are a good and cheap source. Cotton will take dye well but does sometimes shrink.

(Govier and Davies, 1996)



Brocade:

Rich appearance and excellent for Cinderella style ball gowns and 'dressy' occasions for men and women. Expensive new but second-hand evening dresses provide a good source. Pad the ironing board well so the designs are not flattened and be sure to test the heat level on scraps first.

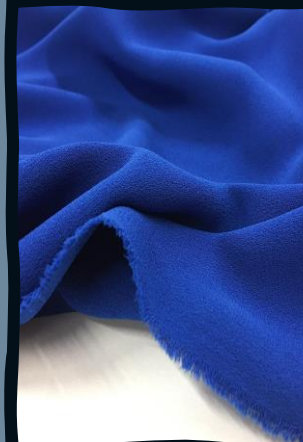
(Govier and Davies, 1996)



Crepe:

Crepe can be made from a variety of fibres including polyester, cotton, silk, or blended materials. What sets it apart is not just the fibre content, but the way it is woven or twisted to create its slightly crinkled, pebbled texture. This gives crepe its characteristic fluid movement and soft structure.

(Stasiak, 2026)



Crepe de Chine:

Silk, rayon and nylon versions of this soft, crinkled fabric. Good for evening wear and 1920s.

(Govier and Davies, 1996)



Task 3:

Denim & Drill:

Strong and adaptable. Good for heavy-weight skirts, uniforms and tropical wear. Both are strong enough to serve as a base on which to build up layers (such as a jewellery encrusted bodice).

(Govier and Davies, 1996)



Drill

Felt:

Can be cut without fraying; may shrink but extremely useful for small decorative features such as jewellery, bags, hats, shoes and so on. Industrial or orthopaedic felt can be moulded and stiffened and used as imitation leather or metal.

(Govier and Davies, 1996)



Denim

Flannel & Flannelette:

Wool flannel drapes well and is traditional for men's casual trousers. Thinner cotton flannelette is ideal for nightwear.

(Govier and Davies, 1996)



Flannel

Flannelette

Fur Fabrics:

Ideal for animal costumes, hats, fur coats and so on. Genuine old fur coats often turn up at jumble sales or charity shops.

(Govier and Davies, 1996)



Jersey:

Soft fabric, will crease. Good for Greek or Roman costumes.

Quite expensive.
(Govier and Davies, 1996)



Gabardine:

Twill weave with a hard surface, can be light or heavy fabric, good for uniforms, rainwater and will meet many hardwearing needs.

(Govier and Davies, 1996)



Task 3:

Lace:

Essential for the historical touch, collars, cuffs, ladies blouses, ruffs and ruffles, inserts and overskirts.
(Gorvier and Davies, 1996)



Leather

Leather & Suede:

Expensive when new but lasts well so old leather or suede is worth buying when available. Invaluable for accessories and waistcoats, jerkins, and breeches.
(Gorvier and Davies, 1996)



Suede



Linen:

Looks good and drapes well and is strong which makes it suitable for Greek togas and tunics: some can crease badly. It shrinks so either pre-shrink or dry clean. Will not accept dyes well,
(Gorvier and Davies, 1996)

Net:

Essential for ballerina tutus, wedding veils and wings but also useful as an alternative to lace if gathered and ruffled and can also serve as a backing for jewellery and so on.
(Gorvier and Davies, 1996)



Metallic:

Effective glittering fabrics which can generally be washed or dry cleaned. Must be ironed at a cool setting.
(Gorvier and Davies, 1996)



Muslin:

Soft and clinging, good for Napoleonic or Jane Austin styles. It is less expensive than Cheesecloth, especially as sold for household use rather than clothing. Can also be soaked in PVA glue and then moulded into shapes such as ears or fairy wings.
(Gorvier and Davies, 1996)



Task 3:

Organdy:

Fine, translucent and with a special, crisp finish. The synthetic versions made today are wrinkle resistant.
(Govier and Davies, 1996)



PVC & Vinyl:

May work as an alternative for leather although it is less hard-wearing and generally shinier; good in its own right for semesters, bags, mermaid tails, shoes, and aprons.
(Govier and Davies, 1996)



PVC



Vinyl

Satin & Taffeta:

Looks lovely in the lights and taffeta has a distinctive rustling noise but both fabrics are expensive when new and can crease- old evening dresses make a useful source. Use polyester or silk thread to avoid puckering problems.
(Govier and Davies, 1996)



Satin



Taffeta

Polyester:

Many useful kinds with different attributes so it is very versatile, with all the advantages and easy- washing qualities of synthetic fabrics.
(Govier and Davies, 1996)



Sacking:

Cheap and rough texture but ideal for any rustic characters. Can be softened and dyed to serve a wider variety of purpose.
(Govier and Davies, 1996)



Towelling:

Useful for many basic rustic garments. Be careful if you use stretch towelling or terry that you use a stretch stitch on your machine or a zig-zag.
(Govier and Davies, 1996)



Rayon:

Soft and comfortable; drapes and dyes well but can wrinkle or stretch if it is not specifically finished and so it is best to be dry cleaned.
(Govier and Davies, 1996)



Task 3:

Silk:

Lovely, luxurious shiny soft fabric- expensive but can be found second-hand. Dyes well and is wrinkle resistant once pressed. Exceptionally fine so gathers well and excellent for circular skirts, puff sleeves, overlay skirts, frills, ruffles and so on.

(Govier and Davies, 1996)



Vivella:

Soft and flowing, ideal for Victorian children's dresses.

(Govier and Davies, 1996)



Triacetate:

Used for garments which need to retain pleats and for sportswear. Resists wrinkles and dyes well.

(Govier and Davies, 1996)



Tweed:

Ideal for any 'weekend in the country' clothes, caps, Sherlock Holmes, and the like. Many cheaper look-alike tweeds are available.

(Govier and Davies, 1996)



Velour



Velvet, Velveteen & Velour:

Rich and gorgeous under the lights. Curtains provide a good source.

(Govier and Davies, 1996)



Velveteen

Velvet

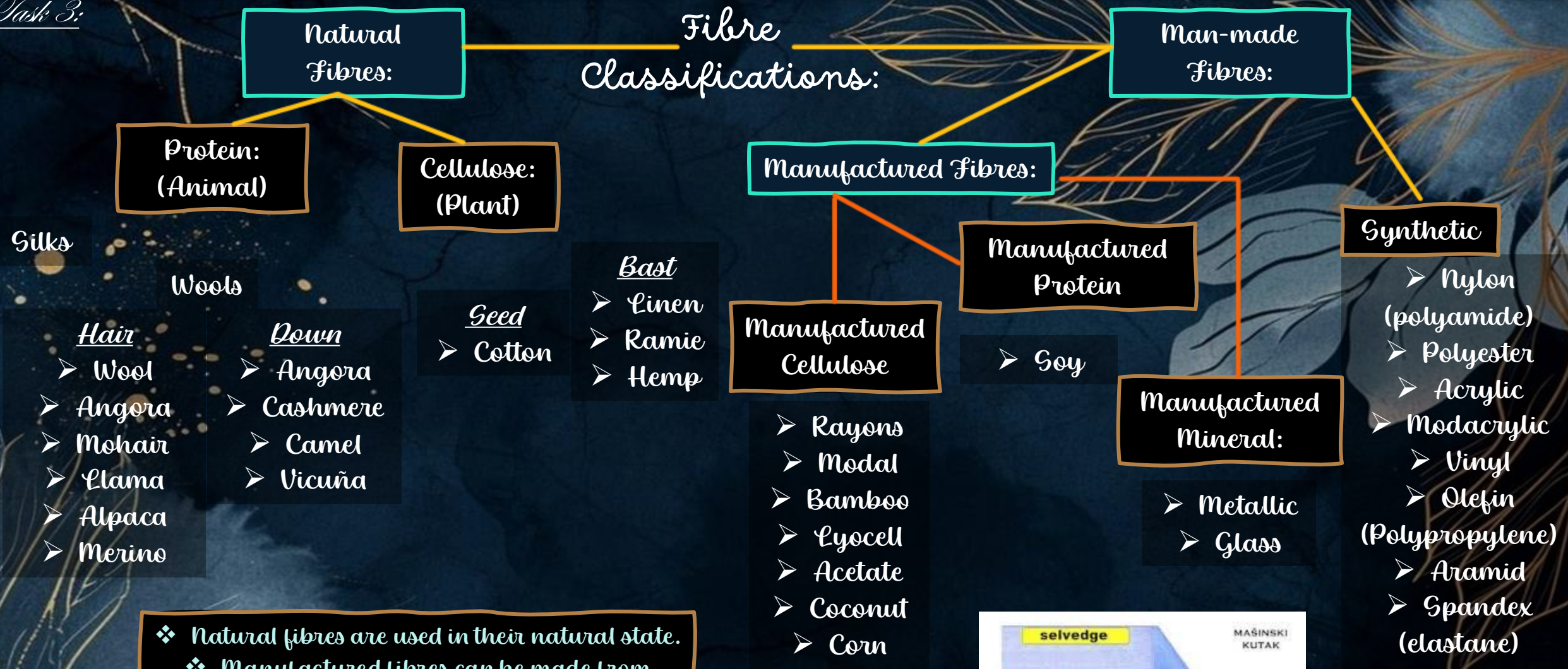


Wool Fabrics:

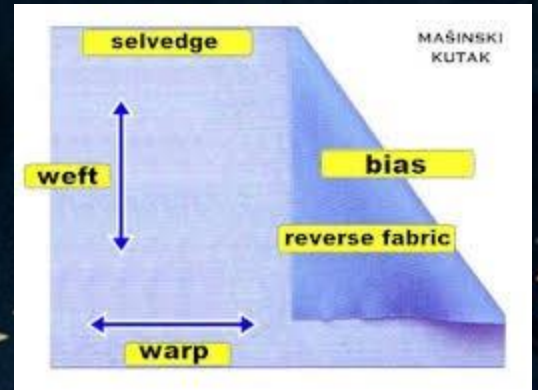
Expensive but second hand sources can be good and easy enough to come by. Good elasticity; dyes and tailors well. Can be very warm under the stage lights.

(Govier and Davies, 1996)



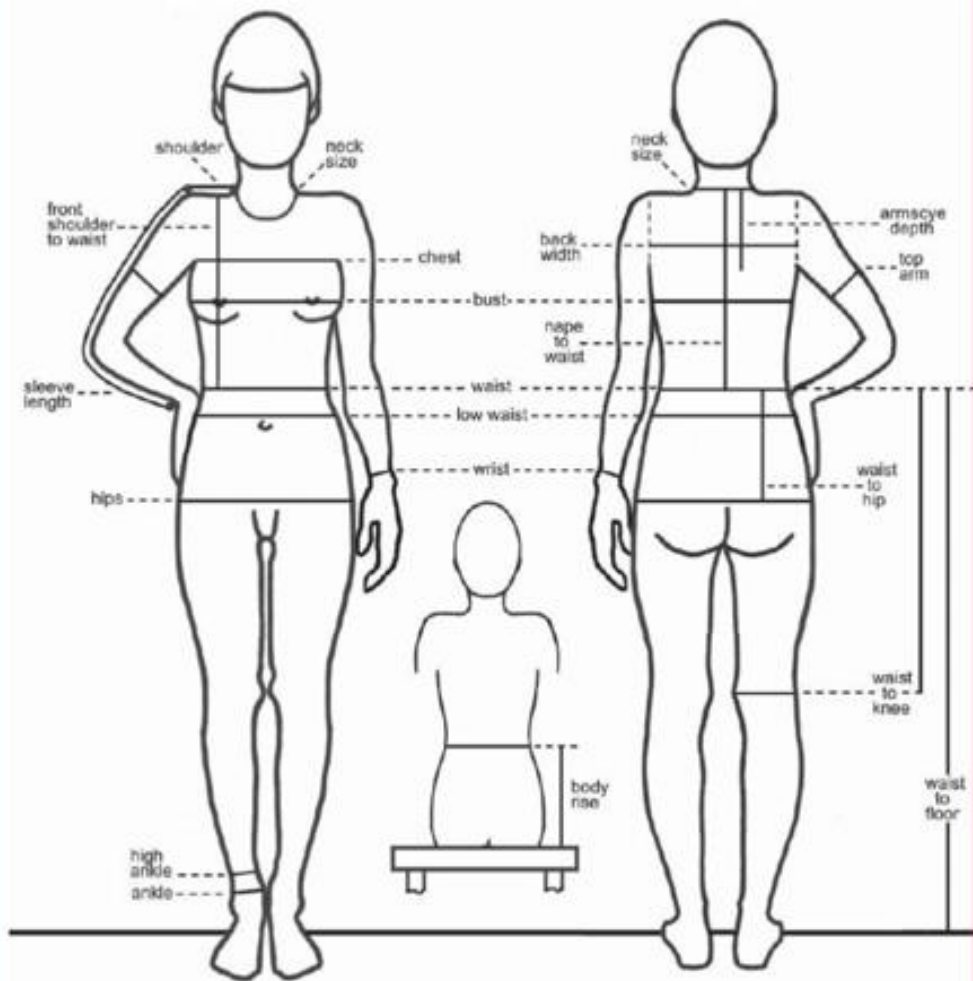


- ❖ Natural fibres are used in their natural state.
- ❖ Manufactured fibres can be made from natural ingredients but can be processed with chemicals and used in an alternative state.
- ❖ Synthetic fibres are purely chemical.



When measuring a client

Standard body measurements



(Aldrich, 2015)

It was easier to measure in the groups of three as we were sorted into during class. One measured, one was measured and the other recorded.

Etiquette to remember:

- Always ask for permission.
- Constantly check in with the client, make sure they are comfortable.
- Talk through each step.
- Be open, ask if they need breaks.

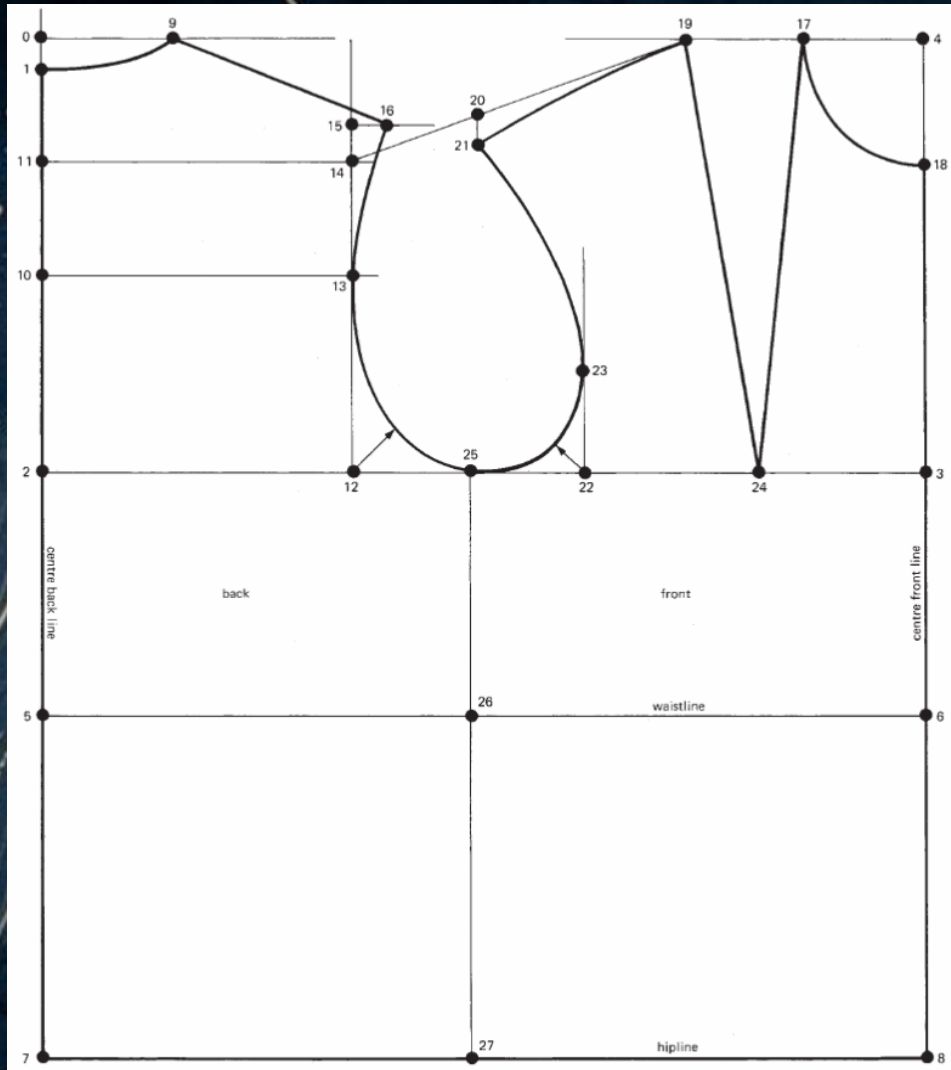
- Use a long cloth tape measure.
- Encourage actor to wear closely fitted clothing; jeans, for example, will add to a waist measurement. Take off additional bulky clothing.
- When taking measurements from a group of actors, ensure that the same person measures each one to ensure accuracy.
- We generally measure in inches unless cms are specifically required.
- Measurements and fittings can be sensitive for some so encourage others to wait outside

Production:
Name of Actor and Character:
Allergies:
Who took measurements?:

Head:		Nape to waist:	
Neck (upper):		Nape to ground:	
Neck (lower):		Back width:	
Bust/Chest:		Across back:	
Across front:		Shoulder:	
Waist (natural):		Shoulder to elbow:	
Waist (modern):		Shoulder to wrist:	
Hips:		Armhole circumference/length: (Arm-hole)	
		Armhole depth: (Nape to paper trick)	
		Upper arm circumference:	
Waist to knee:		Elbow circumference:	
Waist to ankle:		Forearm circumference:	
Waist to floor:		Wrist circumference:	
Inseam (inner leg):			
		Shoes size:	
Thigh circumference:		Bought clothes size top:	
Knee circumference:		Bought clothes size bottoms:	Leg: Waist:
Ankle circumference:		Bra Size:	

Making a shirt out of calico

The given pattern I chose out of the two.



(Aldrich, 2015)

The classic coat blocks

For close fitting coats and easy fitting overgarments.

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

Important note The easy fitting block has a reduced dart for less bust shaping. Reduce the standard dart measurement by half. The instructions for the easy fitting block are shown in brackets.

Square down from 0; square halfway across the block.

0–1 2 cm.

1–2 armscye depth plus 4 cm (6 cm); square across.
2–3 half bust plus 10 cm (15 cm) [i.e. for 88 cm bust; $(88 \div 2) + 10 = 54$ cm]. 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 0.5 cm for each size up above size 14. Example for size 20: 3–4 = 0–2 plus 1.5 cm.

1–5 nape to waist measurement plus 0.5 cm; square across to 6.

5–7 waist to hip measurement; square across to 8.

Back

0–9 one fifth neck size plus 0.4 cm (0.8 cm); draw in back neck curve 1–9.

2–10 half the measurement 1–2; square out.

1–11 quarter armscye depth measurement; square out.

2–12 half back width plus 1.5 cm (4 cm); square up to 13 and 14.

14–15 2 cm; square out.

9–16 shoulder measurement plus 2 cm (3.5 cm).

These measurements include shoulder ease of 0.5 cm.

Front

4–17 one fifth neck size plus 0.2 cm (0.6 cm).

4–18 one fifth neck size plus 0.3 cm; draw in front neck curve 17–18.

17–19 dart measurement (half dart measurement). Join point 19 to point 14.

19–20 the measurement 9–16 minus 1 cm.

20–21 1.5 cm (1 cm); join 19–21 with a slight curve.

3–22 half chest plus half the measurement 17–19 plus 1 cm (4 cm). Square up.

22–23 one third the measurement 3–18.

22–24 half the measurement 3–22 (square up 3 cm to mark bust point). Join 17–24 and 19–24 to form dart.

22–25 half the measurement 12–22; square down to 26 and 27.

Draw armscye as shown in diagram touching points 16, 13, 25, 23, 21; measurement of the curves:

	from 12	from 22
sizes 6–8	2.5 cm (3 cm)	2 cm (2.5 cm)
sizes 10–14	2.75 cm (3.25 cm)	2.25 cm (2.75 cm)
sizes 16–20	3.25 cm (3.75 cm)	2.75 cm (3.25 cm)
sizes 22–26	3.75 cm (4.35 cm)	3.25 cm (3.75 cm)

Note For simple shapes (i.e. kimono block) for mass production, equalise the side seam by making: 2–25 half the measurement 2–3; square down to point 26 on the waistline and 27 on the hipline.

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

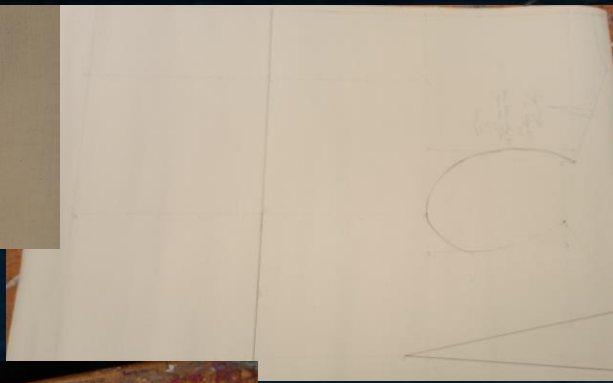
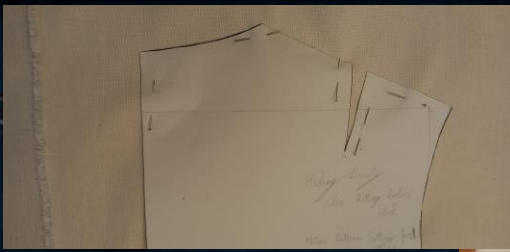
(Aldrich, 2015)

'Plot the dot' pattern drawing guide.

Making a shirt out of calico

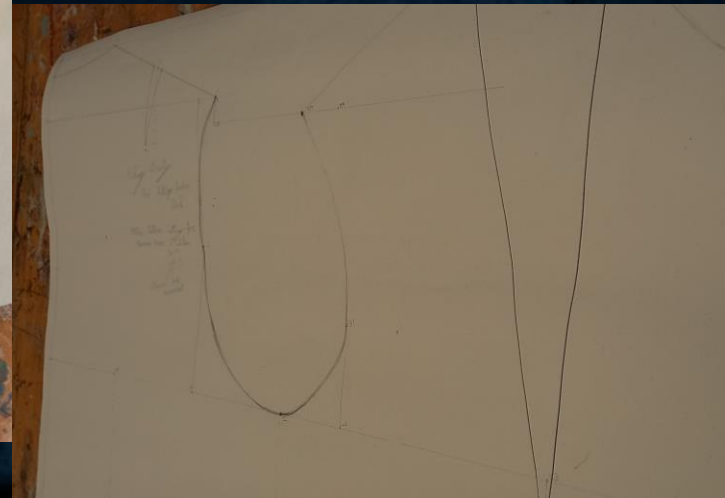
Steps:

1. Measure the 'client' (me this time)
2. Refer to size guide.
3. Plot the dots. (the measurements)
4. Connect the dots. Use the bendy ruler if necessary.
5. Allow for the seam width, seam allowance.
6. Clearly mark the pattern lines.
7. Cut out the pattern paper.
8. Pin it to the folded calico fabric, lining up the edges.
9. Use a wheel cutter to outline the pattern, push through the fabric and make a chalkline using the fabric safe chalk that will be on cardboard under the calico.



Difficulties:

Tailoring it to the size that would fit me as the size guide we used came from the 'Metric Pattern Cutting for women's Wear book' which was updated in 2015 but was first written in 1975 and seems to be a little all over the place. So I did struggle a little with drawing the pattern out. And the sewing machines didn't seem to like me much.



Making a Coif



Similar process to before just with a different pattern and a little less calico needed to cut.

Steps:

- Trace out pattern on paper.
- Pin down on calico.
- Use the cutting wheel along the chalk.
- Flip and do the same on the other sides.
- Allow seam allowance.
- Pin lines together.
- Machine stitch all of it together along the chalk lines, leaving a gap along the base.
- Flip inside out, hiding the seams.



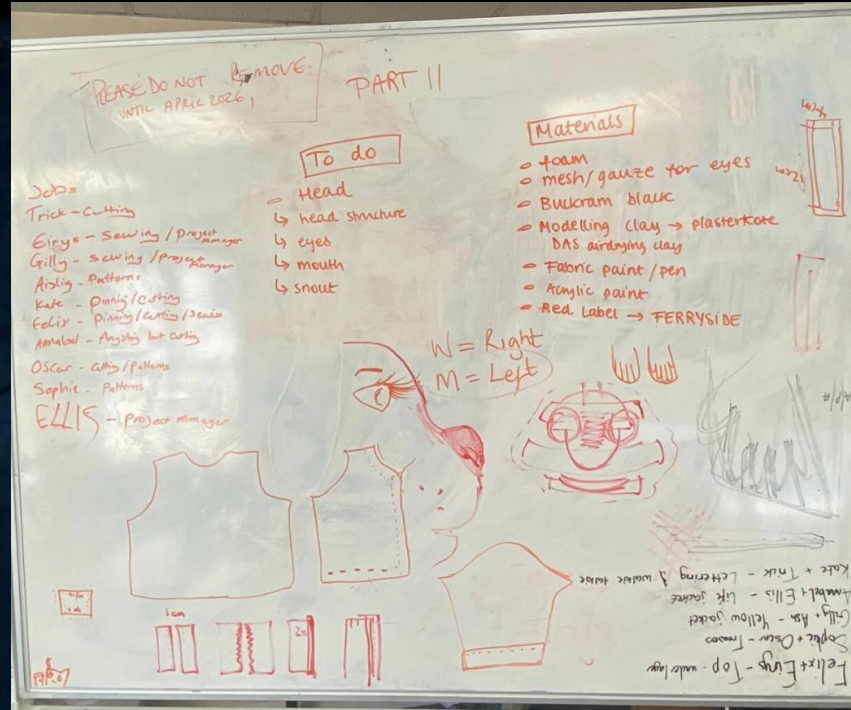
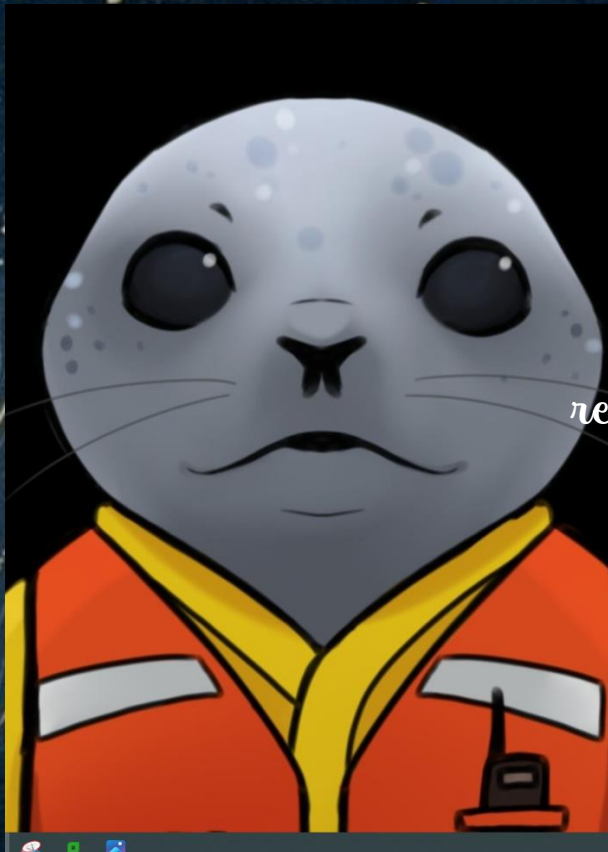
Practicing with the machine.

My straight lines had greatly improved with practice. My curved lines not so much and I did have to rip the threads several times over. I had a few issues with the thread getting caught in beneath and bunching up.



For the client. The final project.

Gilly did a reference drawing that we could use instead of the AI model. The AI looked quite unsettling, so I was more than happy with this change.



The whiteboards were where we made our plans, divided up the responsibilities, had an item list and a to do list.

Materials list:

- ☐ Airtex Mesh
- ☐ Padding
- ☐ Elastic
- ☐ Velcro
- ☐ Bright yellow scuba fabric.
- ☐ Red scuba.
- ☐ Foam sheet
- ☐ Black scuba
- ☐ Webbing(straps)
- ☐ Buckle
- ☐ Boots
- ☐ EVA foam
- ☐ EVO stick contact adhesive.
- ☐ Whiskers ridgeline boning.
- ☐ Plushkote yellow and black

Costume breakdown:

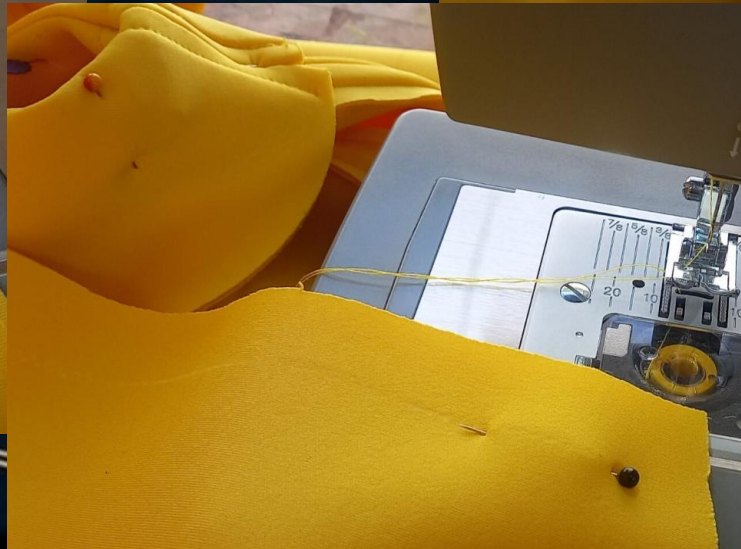
- Padding (less dense)
- Keep it cool and safe for water.
- Flexibility and breathable
- Durability

To Do:

- Make patterns
- Make the top, front, back, sleeves, bind edges.
- Make trousers, 2 legs, bind the bottom, elastic waistband and braces.
- Make jacket
- Padded gloves, underlayer airtex and wadding.

For the client. The final project.

Gilly and I paired up to make the Jacket. The same process as the shirt and the coif, draw the pattern out on paper, pin that to fabric, mark with chalk, seam allowance, cut out, pin, and stitch. The scuba like material was a pain to pin as it bounced and flexed them out, but we made it work. With the jacket we did not need to stuff it so that meant we only had the one layer to sew together. We did have to make a placket that skirted around the collar and down the two sides. While sewing we left the sides open so we could stitch the sleeves that we made separately. The amount of ripping we had done to stitch the lines was enough to drive us insane. Because of the nature of the fabric it moved, stretched, bunched, and bounced. It was difficult to get the fabric to lie still under the machine. Alice showed us how to use the overlocker properly.



Task 7

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

Clothing gets worn down with every use and tends to get dirty faster around the cuffs, hems, and collars. Trousers get worn through at the knees and shirts at the elbows.

What kind of use do you want to show?

What does the character typically do?

What kinds of distress need to be shown?

What you make will need to reflect the world a character lives in.

'Post-apocalyptic wasteland? Lots of dirt and dust ground into the material. Desert? Sun bleaching along the tops of the shoulders and sleeves; maybe sand or dust stuck to the fabric.'

Methods:

Dirt

- Use the garment as a rag to clean dirty windows.
- Rub it in the dirt outside.
- Tea dying
- Coffee
- Spray paint
- Dry dust
- Paprika (good for rust)
- Cinnamon (loose dirt/dust)

Wear & tear:

- Bleach solution
- Dye remover (fade)
- Surface sanding (better and more natural than cutting)
- Flames (better with natural materials)

(Andsewingishalfthebattle.com, 2026)



How to add a 'post apocalyptic' look to your clothes. Dirty them up. One method: Fill a pot with hot water, add tea bags, add in clothes, put pot on the stove, mix the clothes. Wring them out, then hang to dry.

Get cutting matt, use a knife to tear down the fabrics around the edges and possibly a hole or two. This will 'distress' it. Can spray acrylic paint mixed heavily with water to further stain the garment.

(Camp Films, 2024)



Ensure to not actually destroy the costume's structural integrity. Sanding and shredding the fabric will shorten the lifespan of a garment. Organic materials will break down over time. Use of inorganic materials is recommended for permanent weathering. Flour corn or starch will grow mouldy, so it is better to use plaster, gravel dust, and the like.

(Andsewingishalfthebattle.com, 2026)

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Scenic Art

Task 2:

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

Paint foreman:

Will plan, organize, supervise, and perform surface preparation and application of paints, stains, and such on buildings, furniture, floors, and similar surfaces.

(Job, 2024)

In Film and TV:

The duties of a **Key Scenic Artist** would typically include:

- the supervision and organisation of the painting of sets, props, backdrops, and any painting or aging of set.
 - Handles all painting of building, both on location and stage sets.
 - Ageing signage may be necessary.
 - Purchasing and procurement of all materials and equipment needed.
 - Work with budget provided and distribute it accordingly.
 - They may delegate some of this work to run the scenic department efficiently.
- The Key Scenic Artist needs to be able to perform a multitude of tasks and, therefore, will need a wide range of skills.

(Lagacé, 2019)

Scenic Artist/ Scenic Painter:

A Scenic Artist Apprentice supports the design and creation of painted backdrops, textures & finishes for theatre, film, and television sets. They would work closely with scenic artists and set designers to help bring visual aspects to life on stage and screen.

Their duties may include:

- Preparing surfaces
 - Mixing paints
- Learning techniques such as color matching, faux finishes, marbling, wood graining, and aging.

(Kirby, 2024)

On-Set Painter:

The on-set painter must be able to perform all the duties of the key scenic artist whilst on set on a shoot day, working under the direction of cinematographer, camera operator, and the key scenic artist in coordination with the on-set carpenter and on-set dresser. This is an intensive position as you are required to be able to work at a quick pace.

Other miscellaneous duties would include the maintenance and integrity of all sets and set pieces in addition to adjusting reflective surfaces.

(Lagacé, 2019)

Sign Painter:

Duties will include the preparation, layout, and painting of all signs under the direction of the Key Scenic Artist. (Lagacé, 2019)

Plasterer:

The duties will include the preparation of moulds for casting of plant-on ornamentation(which will include plaster, rubber, or fiberglass resins), the preparation of mixing concrete, and supervision of the application of concrete work. (Lagacé, 2019)

Scenic Artist/Scenic Painter:

These people will work with and will be supervised by the Key Scenic Artist in producing specialty finishes such as marble, wood grain, ageing, breakdown, and other faux finishes. They must have the ability to execute the painting of a graphic or pictorial nature on various scales including backdrops and cutouts.

The Scenic Artist is accustomed to the key scenic artist's duties and will need to assume them on a short-term basis when necessary. They will perform all the duties of a painter with the added responsibility of accepting specialty finishes as their tasks. (Lagacé, 2019)

Painter:

The duties will typically be carried out without direct supervision and to the satisfaction of the Key Scenic Artist. Usually, they will need to be able to do the sanding, filling, sealing, priming, undercoating, spray painting, faux cement, painting and varnishing of sets, props, permanent buildings, interior and exterior, both in studio and on location. (Lagacé, 2019)

Task 2: In Theatre and for Stage Design:

Referencing a book that is quoting the United Scenic Artists, a Local 829 contract information booklet:

This is directed towards USA, but it is worth knowing and there are common themes. (Pecktal, 1975)

The Scenic Designer Shall:

- Design the sets for the production.
- Provide a working model, complete colour sketches/sketch models, story boards, illustrations, continuity sketches, and perspectives.
- Provide necessary working drawings for construction carpenter.
- Providing contracting painter with colour schemes or colour sketches and designation of surface texture.
- Design, select or approve properties required for the production, including draperies and furniture.
- Design and/or supervise scenic effects, including projections, locations, and dressing of sets and scenery, matte shots, gobos, and visual transition devices.
- Supervise the building and painting of sets and the making of properties, consult on lighting of a TV set and compatibility of motion picture sequences in live program.

(Pecktal, 1975)

The production process and the collaborative team:

No matter the size or technical complexity of the production, it will typically require a multitude of different skills from many different people. Endless planning and reconsideration is needed and there will be many meetings and discussions before the design aspect enters a draft form. The design element will include aspects such as; the chosen venue, scale of show, number of performances, budget, hiring, legal contracts, health and safety and insurance.

(Troubridge, 2018)

The Demands of Scenic Design:

Certain basic requirements of every stage work must be respected by the director and designer in preserving the integrity of the piece. According to the type of work whether it be a drama, musical piece, ballet and so on, and the director's aims, the scenic designer and director are concerned with the aesthetic and mechanical elements:

- Place and locale,
- Time and period,
 - Theme,
 - Mood,
 - Scenic style,
 - Social status,
- Movement and positioning of the actors,
- Changing of scenery.

The 'elements' and 'Principles of Design' is used as a basis of all professional work. The ability to read and analyse a script is crucial and there would be multiple readthroughs some come with the purpose of familiarity. (Pecktal, 1975)

A well-known set designer Eugene Lee who was the Scenic Designer for the Wicked stage production in 2003 and won the 2004 Tony Award for Best Scenic Design for his work in the musical. He unfortunately passed in 2023



Task 2: In Theatre and for Stage Design:

The Chargeman Scenic Artist Duties:

- The preparation, painting, and colouration of all textures, plastering appliqueing on scenery, sets and properties, as necessary.
- The application of all decorative wall/surface coverings applied by any means.
- Creative scenic artwork, including projections and enlargements, drawings for profiles and for the carpenter shop.
- All lettering and sign work, sculpturing, modelling, casting portraits, or special artwork.
- Miniature sets and models.

(Pecktal, 1975)

The Shopmen:

- Make and maintain the tools, ie. Drawing sticks, pounce bags, snaplines, floggers ect.
- Maintain inventory of all paints, dyes, binders, solvents and supplies, and will notify the chargeman or shop purchasing agent of any immediate shortages.
- Clean and maintain all brushes and pails used by the Scenic Artist.
- Prepare glues, sizes, anilines, and textural solutions used by the Scenic Artist.
- Standby to aid the Scenic Artist in such areas as bringing the equipment to work areas, snapping lines, taping and laying paper, moving scenery, laying out and folding up of drops, and in any other way they may be called upon to assist with unless it any actual drawing painting or application of scenic materials

This part does seem very outdated to me as throughout the course so far, we have been repeatedly told to have as wide a range of skills as you can. This is what will get you called back. While you may be the a 'shopman' you may be needed to help in other areas which may include drawing, painting or applications of materials.

- Maintain the cleanliness of work areas.
- Run any errand which pertains to the work of a Scenic Artist's crew and is requested by the chargeman.

(Pecktal, 1975)

Task 2: In Theatre and for Stage Design: (A different source)

The book claims that there are no rigid rules concerning the hierarchy of managers and individual departments in a theatrical production or their responsibilities (Keep in mind this is directed towards America and its way of work). Frequently, a person would have two or more roles, particularly in smaller organisations. An example being that the technical director may also need to be the production manager or the designer. (Crabtree, 2017)

The Scenic Designer:

Typically, an outside contractor in professional scenic studios. Some studios and theatrical companies hire staff scenic designers. It is rare that the scenic designer would oversee the studio and would only really happen in small production companies or when a scenic designer actually owns the studio. In most shops the scenic designer does not decide the who, what, when, or how many people paint the design, that responsibility falls on the *Charge Painter*, *Technical Director* and *Production Manager*. It is the duty of a Scenic Designer to provide the production company or scenic studio with the information needed, within schedule so the design can be budgeted and executed according to the production timetable. (Crabtree, 2017)

Staff in a Scenic Studio:

Scenic studios employ individuals to be department heads of specific areas of scenic fabrication and support. These departments must collaborate with one another since their responsibilities are frequently interdependent. The organisation of individual effort, space, time, and finances are key to a smoothly running shop. Because of this there are individuals who serve as managers and liaisons amongst the departments and designers. The following listed are primarily found in the fabrication of scenery for a theatrical production:

➤ Production Management -

-This department handles setting and supervising the production budget and schedule.

➤ Technical Director -

-This person coordinates the efforts of the individual departments involved.

➤ Construction Department -

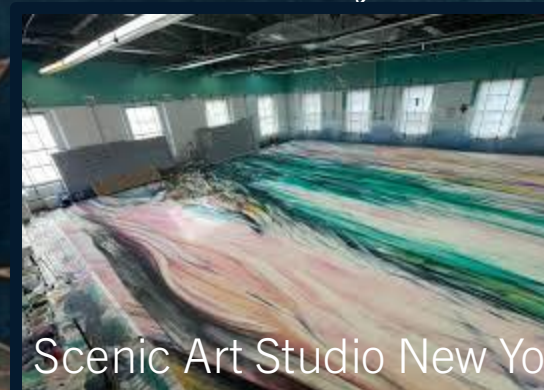
-This department builds the sets and is managed by the construction shop manager, who is called the Head Carpenter.

➤ Paint Department -

-Will be responsible for all the texture and paint treatments on the set and is managed by the charge painter.

➤ Properties Department -

-Responsible for the fabrication, acquisition, organisation, and installation of all the hand properties and set dressings. This department is headed by the properties manager. (Crabtree, 2017)



Scenic Art Studio New York

Task 2: In Theatre and for Stage Design:
(A different source)

The Technical Director is primarily responsible for supervising the construction and coordinating the schedule of painting the scenery with the charge painter. In smaller and non-commercial studios, they may also oversee costume and lighting. Their primary function are to control the financial aspects of construction, to draft construction drawings, and to coordinate three scenic departments:

- Construction
- Art
- Properties

Before a design is sent to the department heads, the Technical Director costs out the construction for the Production Manager to determine its financial facility. They may need to cost out other departments in addition.

The Production Manager And The Technical Director:

The *Production Manager* heads the entire organisation of a theatrical production. From contracting to scheduling, from final construction to shipping will all happen under the 'Production Manager' title. They are more common in larger theatre companies with multiple productions or contracts or stages. When present, their role can change drastically from shop to shop.

Time management is a large factor in the operation and a long-range planning of a scenic studio. If trouble arises, they will assist in troubleshooting and recollecting finances. It is, however, up to the *Technical Director* and *Production Shop Heads* to handle the day-to-day affairs.

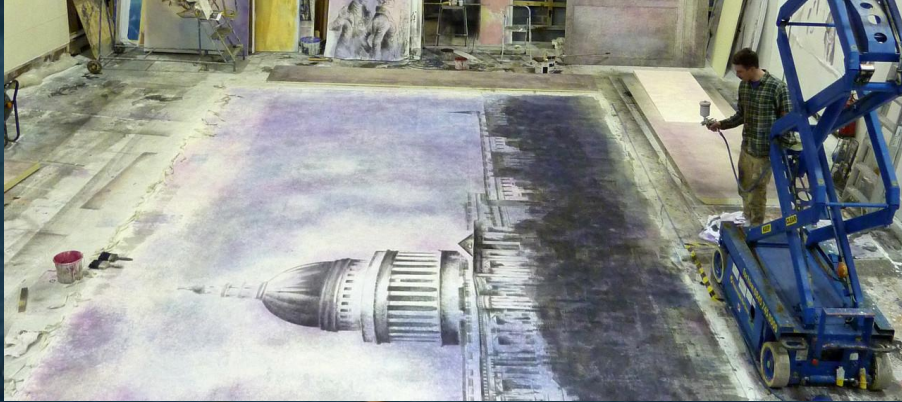
In a commercial scenic studio the Production Manager may need to bid on potential contracts.

They must manipulate the internal costs of the scenic fabrication while bidding against competitors. A commercial studio typically focuses on the technical aspects of the production. It is extremely rare that a Production Manager would work on the shop floor on a regular basis.

The Technical Director and the Shop Heads would normally deal with the nuts-and-bolt decision making.

Task 4:

'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'



The 'Scenic Studio':
Cobalt Studios



A scenic studio will vary in terms of quality and facilities and come in many forms and sizes depending on who or what the studio would serve.

Despite this a scenic artist may not be restricted to the scenic studio. In actuality a 'studio' can be almost anything for a scenic artists involved in a movie production. Some are commercial that are well outfitted and work year-round. These studios would have permanent staff members in most if not all fields and supplement this staff with additional specialists as needed. Other studios are associated with for-profit or non-profit theatres, and their working season reflects the production needs for their theatre.

Some scenic studios come to life seasonally, sprouting up over the summer, occupying pole barns or other alternative space. Some shops would be assembled for just one or two productions and may have a range of staff from 3 to 70.

(Crabtree, 2017)



Task 4: In A Theatre Setting:

The Scenic Paintshop:

There are many different limitations due to: size, finance, health & safety and such.

Plenty can be achieved with a healthy dose of common sense and organisation. Many scenic artists would have experienced painting entire sets in the most difficult places, such as tight corridors, old sheds or sometimes even outdoors. Ideally the paint shop and carpentry workshop are next or near each other for practicality and convenience. (Troubridge and Blaikie, 2002)

Preparation Work:

The scenic artist will usually be the last to begin their work in a production. Consequently, in a job where time schedules are always tight, it is important to get a head start whenever possible. Preparation work, such as filing and sanding of constructed wooden scenery, prior to the artwork. This is a job often shared by painters and carpenters alike at both amateur and professional levels. This would be done in the carpentry workshop as to try and keep the paintshop dust free. However, respect of spaces is necessary. This could mean the return of tools, cleaning up after oneself, protective clothing, and so on. This professionalism demands cooperation, so it is important to try and obtain a good relationship with one another. Scaling up model pieces, mixing colours and sampling all help with the preparation. (Troubridge and Blaikie, 2002)

A '*Paintcall*' is the term given to the continuation of the scenic artist and other painter's work on the stage, usually because the workshop is independent and situated too far from the theatre.

What a Paintshop ideally needs:

- Large, smooth, wooden floor space devoid of obstructions.
 - High ceilings (needs to be taller than the set pieces)
 - No pillars.
- Enough space to accommodate the set and then some.
 - Excellent access.
- To be located as near as possible to the stage (ease of transportation)
 - Paints.
 - Tools.
 - Heating.
 - Ventilation.
 - Good Lighting.
- Sinks (constant supply of water)
 - Storage for paints.
 - A paint mixing area.
 - A drawing Table.
 - Wall space.
- The Scenic Painters Toolbox.
 - A touch up box.

(Troubridge and Blaikie, 2002)

Task 4: In A Theatre Setting:

- A-frame ladders (varied sizes)



- Claw hammers:



- Scissors



- Straight edges

On a stick, if working on the floor, with beveled edges. These can be bought or made.



- Pliers



Equipment / Tools:

- Compressor/air gun/ air texture gun



- Chalk line/ chalk/ charcoal/ drawing sticks



- Stanley Knife



Cloth tape
measure (30m)

- Clouts/nails/staple guns/staples/staple remover



- Plumb-bob



A plumb bob is a pointed weight attached to the end of the string and is used to find a vertical reference line called plumb. Plumb is the vertical equivalent to a spirit level. Plumb bob has been around for thousands of years, dating back to Ancient Egypt. The tool is also used in surveying, allowing the user to find nadir (the local vertical direction pointing towards gravity), and in tools such as steel tape and theodolites.

How to Use A Plumb Bob

1. Measure two to three feet away from the top of the wall and make a mark.
2. Set a nail in the mark.
3. Hang the plumb bob on the nail, letting gravity draw a vertical reference line for you.
4. When the plumb bob is done oscillating, measure the distance from the wall. If it matches the measurement at the top of the wall, your wall is plumb.

(www.johnsonlevel.com, n.d.)

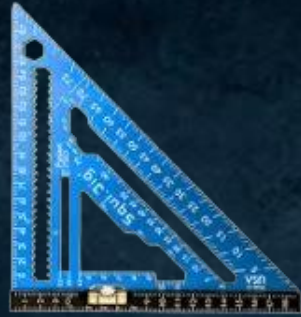
Task 4: In A Theatre Setting:

Equipment / Tools:

➤ Trammel heads



➤ Roofing Square



➤ Spirit-level



➤ Extension Leads



➤ Set of Drawing tools



➤ Flogger



➤ Set of trestles



➤ Handsaw



➤ Scaffold paint bridge



➤ Metre ruler



➤ Paint-mixing drill/ heat gun/ hairdryer



➤ Set of filling knives



A Paintbrush's Anatomy:

The bristles-

Synthetic fibres are made to mimic the qualities of natural hair. First developed in the early 20th century. It took off 1938 when nylon was created. Polyester was then created in the 1940s, acrylic in the 50s and so on. In an artist brush these bristles have tiny micro-craters on the fibre's surface. These replicate those found in natural hairs, which are valued for their better colour & water holding ability. (Jacksonsart.com, 2026)

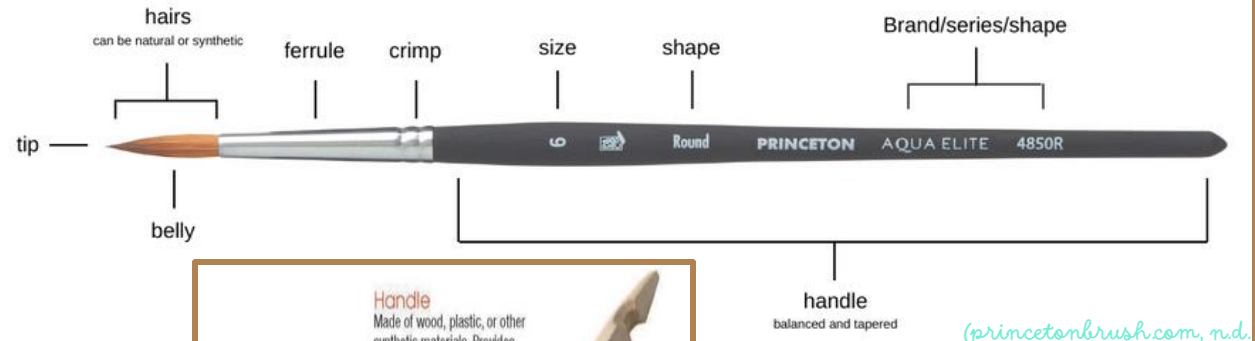
- The ferrule
 - The handle
 - The belly
 - The heel
 - The toe
- Synthetic brushes are often cheaper
 - Have a smoother surface which leads to the brush holding less paint.
 - Effective for smooth finishes, can minimise streaks and brush marks on surfaces that are smooth.
 - On a rough texture the effectiveness is dependent on the stiffness of the bristle. Soft synthetic bristles are not recommended here.
 - They cannot be 'broken in' which can hinder the desired effect the artist is trying to achieve. (Hamilton's Brushes, 2025)

A brushes construction can also have a significant impact on a customer..

Most professional brushes have long wooden handles while consumer brushes typically have plastic handles and are quite a bit cheaper. The professional handle is nailed in place as well as crimped to ensure it stays tight and in place. The ferrule is heavier, and typically a thin steel that will not rust on the professional brushes. Most professional level brushes will typically have the longer bristles. Most brushes have epoxy settings for the bristles. This is the best way anyone has found to keep the bristles in the brush.

(Pailthorp, 2020)

Scenic Artist's Paintbrushes:



(princetonbrush.com, n.d.)



(Pailthorp, 2020)

What is Epoxy?

- A versatile thermosetting polymer used extensively for adhesives, protective coatings, and high-strength composite materials.
- An ability to transition from a liquid state to a permanent solid through a chemical reaction.
- The material will adhere to multiple surfaces, such as, wood, metal, and glass.
- Can be used as a primer.

(Conniff, 2023)

Scenic Artist 's Paintbrush Brands:

- | | | | | | | |
|----------------------|------------------|------------|----------------------|-------------|-----------------|----------------------|
| ○ JACKSON'S | ○ CARAN D'ACHE | ○ ESCODA | ○ ISABEY | ○ PANART | ○ REMBRANDT | ○ STUDIO ESSENTIALS |
| ○ AKASHIYA | ○ COLOUR SHAPERS | ○ ETCHR | ○ KURETAKE | ○ PANPASTEL | ○ ROMAN SZMAL | ○ TINTORETTO |
| ○ AMSTERDAM | ○ DA VINCI | ○ GAMBLIN | ○ LASCAUX | ○ PENTEL | ○ ROSEMARY & CO | ○ WINSOR & NEWTON |
| ○ ANGELO | ○ DALER ROWNEY | ○ GAVA | ○ LIQUITEX | ○ PRINCETON | ○ SAKURA | ○ ZIELER |
| ○ BOB ROSS | ○ DERWENT | ○ HANDOVER | ○ MICHAEL RICHARDSON | ○ PRO ARTE | ○ SENNELIER | ○ ROYAL & LANGNICKEL |
| ○ BORCIANI E BONAZZI | ○ DYNASTY | ○ HOLBEIN | ○ OMEGA | ○ RAPHAEL | ○ SILVER BRUSH | ○ BILLY SHOWELL |

I took this brands list from the Jackson's website. This was just the list for paintbrushes, and the prices range from £1 to over £100 for sets and sold separately. The website has the possibility to buy natural or synthetic. Sponges and rollers can be bought as well as canvases and some pieces for the art studio.

(Jackson's Art, 2026)

Scenic Artist 's Paintbrush Types:

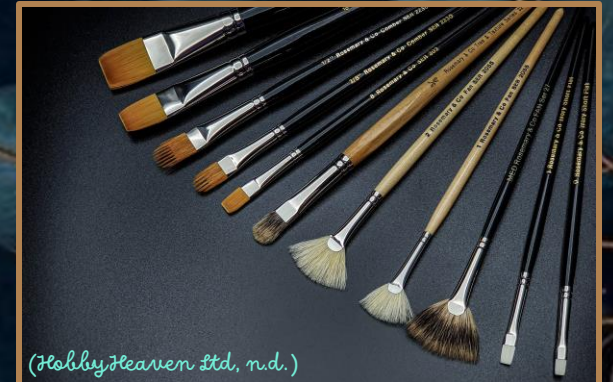
Pointed Sash

- Round head and usually equipped with a long wooden handle.
- Oval ferrule.
- Crafted to provide smooth results with little struggle.
- Angled design provides a better reach in awkward spaces.
- Suited for jobs that need delicacy.
- Ideal for 'Cutting In'

(Decorating Centre Online, 2026)



(Industrial Tool Supplies Ltd, 2026)



(Hobby Heaven Ltd, n.d.)

Foliage Brush

- Perfect for painting foliage on trees and bushes.
- Good for longer lines of paint.
- Bristles are typically longer to hold more paint within.
- Stranger ferrule shape for some types, oval shaped.
- Can be used quite well for stippling.
- Stiff hair bristles for the purpose of texturing.

(ARTdiscount, 2023)

Scenic Fitches:

- Have an ability to hold lots of colour
- Good for control around a multitude of angles and such.
- The toe can be rounded, straight edged or angled.
- The brush itself is small and has a long wooden handle.

(Dynasty Brush | A Tradition of Excellence From The Name You Trust, 2015)



(Winsor & Newton, n.d.)

Scenic Artist's Paintbrush Types:

Long Handled

- Provides relief for the back when painting with the set/canvas on the floor.
- Helps reach tall/far away parts.
- Can be harder to control.
- Detachable brush heads
- Some have angled heels.

Angle adjustable Paint Brush for Accurate Cutting & Edging



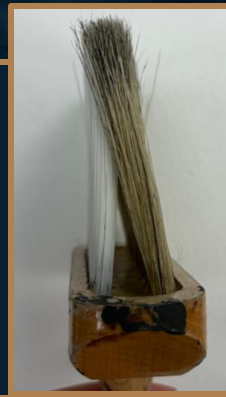
Sign Writers

- Long, thin bristles.
- Easy to manoeuvre.
- Needs a steady hand.

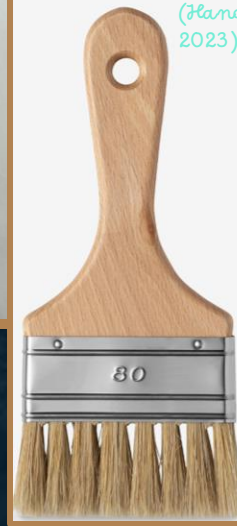
(Gold Leaf Supplies, 2026)

Wood Graining Brushes:

- Grainers
- Pencil draggers
- Pencil overgrainers
- Floggers
- Softeners



(Handover, 2023)



(Handover, 2023)



(Handover, 2026)

Lay-in & Priming Brushes

- Consistent application
- Glides across surface
- Must be rinsed more often as primers can have glue in its contents.
- Flat ferrule.



Stipplers

- Chunky brushes
- Do not have long handles.
- Either a simple wooden plank as a ferrule or that plus a curved wooden handle.
- Used by repeatedly dabbing the brush onto whatever needs painting (Stippling)
- Can be used to soften colour/paint already there.
- Can sometimes be used as a stencilling brush.



(Wsbushes.co.uk, 2020)



(Artway, 2019)

Task 4: In A Theatre Setting:

Angular:

- Used for Watercolour, Acrylic, Decorative.
- Often has bristle, sable, or synthetic hair type.
- The brush has a flat ferrule, short length fibres/hairs that are longer at one end.
- Useful for precise strokes, lines, and curves, with thick or heavy colour.

Blue is the description of the brush.

Bright:

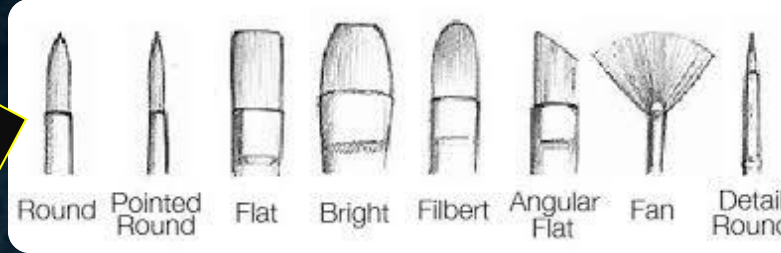
- Used for oil, acrylic, decorative.
- Bristle, Sable, synthetic for hair type.
- Flat ferrule, short-length fibres/hairs.
- Useful for short, controlled strokes and with thick/heavy colour.



Dagger/Striper:

- Watercolour, Acrylic, Decorative.
- Squirrel or synthetic hair type.
- Flat ferrule, long angled bristle with a sharp point.
- Useful for creating long, precise, linear strokes with single/multiple colours.

Paintbrush Shapes:



Flat:

- Suitable for all media types.
- Bristle, sable, synthetic.
- Flat ferrule, square-ended, with medium to long fibres.
- Large colour-carrying capacity and easy manoeuvrability.
- Useful for bold, sweeping strokes, or on edge for fine lines. Use heavier filling for heavier paint.

Fan:

- Oil, acrylic, decorative.
- Badger, bristle, sable, synthetic hair type.
- Flat ferrule, spread fibres. Absorbent natural hairs- more suitable for soft blending because the hairs hold together when wet, and the synthetic hairs work well for textural effects.
- Used for smoothing and blending, special effects and textures.



Filbert:

- Oil, Acrylic, decorative.
- Bristle, sable, synthetic.
- Thick, flat ferrule and oval shaped medium to long fibres/hairs. Natural hair is more suitable for blending because it holds together when wet.
- Due to the soft round edges, the filbert is suitable for blending and figurative work.

Task 4: In A Theatre Setting:

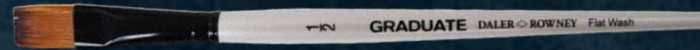
Hake:

- Watercolour, Ceramic Glazes, Varnish.
- Made from sheep or goat hair type.
- A Hake brush is a wash brush on a long, flat handle.
- Useful for laying in large areas of water or colour, wetting the surface, and absorbing excess media.



Flat/Square Wash:

- Watercolour
- Squirrel, sable, synthetic.
- Flat ferrule, square-ended medium to long hairs/fibres.
- Ideal for laying in large areas of watercolour, wetting the surface, and absorbing excess media.



Blue is the description of the brush.

Mottler/Spalter:

- Watercolour, Acrylic, oil, gesso, varnish.
- Bristle, squirrel, pony, badger, synthetic.
- Mottlers and Spalters are large, flat brushes with long or short bristles.
- Can come as synthetic or natural.
- These brushes are useful for faux finishing techniques, murals, washes, varnishing, and priming.
- They hold a large amount of paint and cover large surfaces.



Paintbrush Shapes:

Mop:

- Fluid acrylics, inks, watercolour.
- Goat, squirrel, synthetic.
- A mop is a round, full version of the wash brush, made of soft absorbent natural hair or synthetic fibre.
- Useful for laying in large areas of water or colour, for wetting the surface, and for absorbing excess media.



Highlighter/Outliner:

- Ink, sign paint.
- Ox, sable, squirrel, synthetic hair type.
- Round ferrule, square ended brush, with extra-long fibres/hairs.
- Large colour carrying capacity.
- Useful for decorative lettering, outlining, and long continuous strokes.



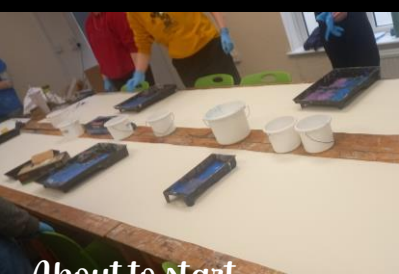
One Stroke:

- Oil, ink, decorative, sign paint.
- Sable, ox, squirrel, synthetic.
- Flat ferrule, square-ended medium to long hairs/fibres.
- Large colour carrying capacity. Useful for painting block letters in a single stroke.

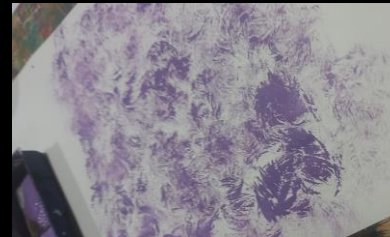


Paintbrushes From Class





I tried different methods of ragging. I rolled the cloth before rolling each end together.



Twisting, rolling, dabbing

Twisting the rag and rolling it along the canvas.

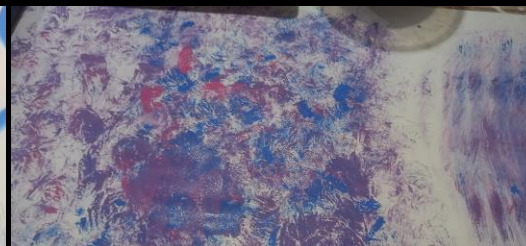
Rolled the same way but is instead flicked/ whipped at the canvas creating slightly uneven lines



About to start painting with cloths. 100% cotton.

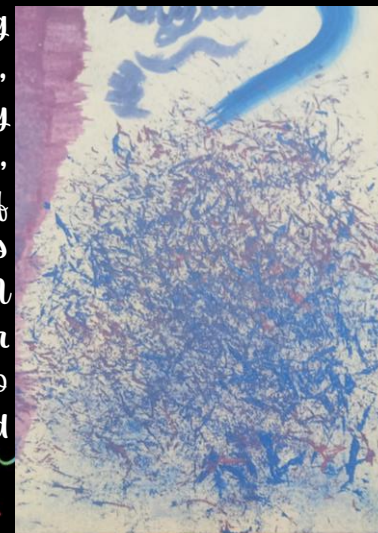


Gradient technique, Darker shade into a lighter. Can be used to change from colour to colour. In this case, purple to blue.



Sash brush

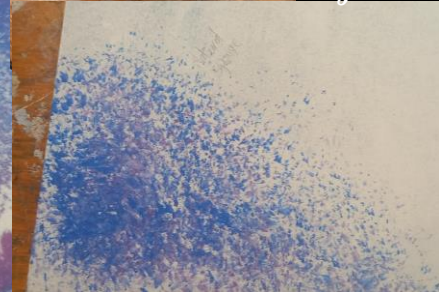
Stippling Brush, used it dry too, dabbed off excess paint. A flogger was also used



A sponge (left) dry, the same as the stenciling brush. The natural sponge on the left and the synthetic on the right.



Having a go with stencilling was quite fun in all honesty. I borrowed a nice vase shape from Eirys and used the stencil brush whilst dry to prevent the paint leaking under the stencil. The paint had been watered down so I just dabbed the brush off a little before use.



Angled brush, long and thin.



Fitch Brush

Scenic paint:

Rosco, Saturated vs Off-Broadway

- ❑ Both are water-based
- ❑ Can be used together when painting and mixing.
- ❑ Both are supposed to be diluted with water.
- ❑ Priming is needed beforehand.

Off Broadway.

- ❑ Thicker paint application.
- ❑ From can or 1-1 ratio of water.
- ❑ Opaque quality



- ❑ Ideal for hard scenery, metals, plastics.
- ❑ Could be used for external scenery/ murals

Saturated:

- ❑ Higher concentration of pigment.
- ❑ Can be 4 parts water to 1 part paint ratio.
- ❑ For a translucent glaze effect or toning techniques, 15-1 ratio.
- ❑ Good for repeatedly folded objects, resists cracking.

(Powers, 2019)



Primers:

"Priming works not only to hide stains and prevent discolouration but also to create a surface that your topcoat will adhere to."

-(www.thepaintshed.com, n.d.)

We used Covent garden prime as well as Flints multi-purpose in class but Bristol and Rosco both do a reliable version.

Types of Paints and Brands.

Pigment is separated into earth and dye colours.



Bristol paints:

- ❑ Water based, Vinyl Acrylic.
- ❑ Predominantly interior use.
- ❑ Absolute matt finish
- ❑ High levels of pigment.
- ❑ Can mark easily unless protected.
- ❑ Fluorescent colours will fade more rapidly than darker colours.
- ❑ Lacquer can be applied for durability. (may darken the colour)

(Bristol, 2019)



Emulsion paint:

- ❑ Water-based
- ❑ Made of water, pigment, additives, and an emulsifier.
- ❑ Vinyl/acrylic resin acts as a binder.
- ❑ Affordable (debatable to be honest) and durable,
- ❑ Lacks weather resistant properties, indoor use typically.
- ❑ Matt- smooth, flat finish.
- ❑ Silk- reflective, subtle sheen.
- ❑ Satin- 'soft sheen', slightly reflective, bounces light.
- ❑ Eggshell- subtle finish, mimic eggshells, gives depth, not too shiny.

(Diy.com, 2023)

Glazes:

'Glazing is a technique used to bring together light and dark tones, and to bring out luminosity.'

(Winsor & Newton UK, 2026)



❖ Theatre specific training:

RB are one of the few companies that provide health and safety training specific to theatre and production companies. They offer courses in many areas, from ladder safety to mental health awareness.

❖ SHP

The Safety Health Practitioner website is an excellent place to go for more general advice about health and wellbeing in the workplace. The guidelines regarding noise in the workspace, skin safety and control of dust and other hazardous particles are particularly relevant to the work of scenics and makers.

❖ IPAF

The International Powered Access Federation is a worldwide organisation whose members include manufacturers, rental companies, distributors, contractors and users of powered access equipment. If you have been asked to undergo scissor lift or cherry picker training, this is an excellent place to find a training centre. The website also has a resource library of safety documents and guidelines.

❖ UK Theatre

UK Theatre is a membership group supporting organisations and individuals in the performing arts sector. Members can access their Risk and Technical Safety page for help and advice, downloads and other resources.

❖ BECTU

BECTU is a trade union that provides membership to people who work in non-performance roles in live events, broadcasting, film and cinema, digital media, independent production, leisure, IT and telecoms, theatre, and the arts. The website provides free health and safety guidance through their "Get Support" section, including help with working with hazardous substances, reasonable working temperatures and how to help prevent slips and trips at work.

❖ HSE

The Health and Safety Executive is a national regulator for health and safety in the UK. The website has a wealth of free information including a section dedicated to the entertainment and leisure industry. The Working Alone guidelines will be informative and useful to many scenics and makers and well as the guides to COSH and working at height.

(Asam.org.uk, 2026)

Potential hazards:

Art Materials:

- That may stain clothes or skin
- That may create dust and particulate matter that can be inhaled or irritate eyes
- That may cause minor injuries like cuts
- That may aggravate existing skin or health conditions
- That may contain substances that can damage your health

Other issues in the workspace:

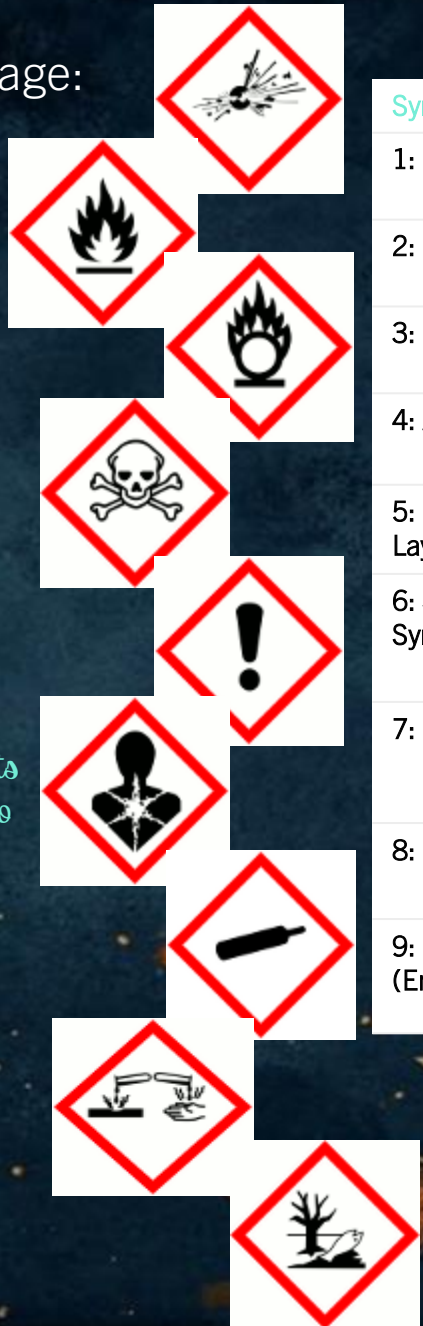
- Using easels, which may be unstable or a trip hazard
- Using sharp tools like craft knives
- Standing whilst drawing
- Tools lying about.
- Wires across the floor.
- Faulty masks.
- Ventilation (or lack thereof)

What you are generally expected to know and do:

- Follow the area's code of conduct
- Wear appropriate clothing and footwear
- Not eat and drink in the working area, other than bottled water
- Not be under the influence of drugs or alcohol
- Use tools, equipment, and materials safely and according to instructions
- Keep your belongings and materials tidy; don't leave bags or equipment on the floor where they may trip other people
- Clean up any spillages at once, with appropriate cleaning materials
- Do not use fixative, hairspray, or aerosols indoors
- Be aware of risk from materials or any hazardous substances; use, store and dispose of them properly, and make sure the room is adequately ventilated
- Wear any PPE if advised (e.g. masks, gloves, eye protection)
- Use electrical equipment safely and make sure cables do not trail across the floor.
- Move and handle equipment and furniture carefully; take care of your back.
- Store easels and furniture carefully - do not over-stack chairs.
- In the case of fire, leave the room at once and do not stop to collect your belongings.
- Report any accidents, broken equipment, or hazards to me at once

Symbolism and Singage:

Chemical Hazard Symbols (GHS Pictograms)
The Globally Harmonised System (GHS), adopted by the UK under CLP regulations (Classification, Labelling and Packaging of Substances and Mixtures), defines nine primary chemical hazard symbols. These symbols must be displayed on chemical containers, safety data sheets (SDS) and transport labels to comply with GB CLP regulations. Businesses handling hazardous substances should ensure employees understand these symbols, follow safety protocols and use appropriate personal protective equipment (PPE) when necessary.



Symbol	Meaning	Examples
1: Explosive (Exploding Bomb)	Substances that can explode due to heat, shock, friction, or impact.	Fireworks, ammonium nitrate, TNT
2: Flammable (Flame)	Substances that easily ignite when exposed to heat, sparks, or flames.	Petrol, ethanol, acetone
3: Oxidising (Flame Over Circle)	Substances that release oxygen and may cause or intensify fires.	Hydrogen peroxide, potassium nitrate, chlorine
4: Acute Toxicity (Skull and Crossbones)	Substances that can cause serious health effects or death, even in small amounts.	Pesticides, carbon monoxide, methanol
5: Health Hazard / Hazardous to the Ozone Layer (Exclamation Mark)	Substances that may cause irritation, drowsiness, dizziness, or allergic reactions.	Cleaning agents, adhesives, paint thinners
6: Serious Health Hazard (Health Hazard Symbol)	Long-term exposure may cause cancer, respiratory damage, reproductive harm, or genetic mutations.	Asbestos, benzene, silica dust
7: Gas Under Pressure (Gas Cylinder)	Gases stored under pressure that can explode when heated or cause frostbite on contact.	Oxygen tanks, propane cylinders, CO ₂ cartridges
8: Corrosive (Corrosion Symbol)	Substances that can cause severe burns, eye damage, and metal corrosion.	Sulfuric acid, sodium hydroxide (caustic soda), hydrochloric acid
9: Hazardous to the Environment (Environment Symbol)	Substances that pose a significant threat to aquatic life or ecosystems.	Pesticides, mercury, heavy metals

MY MOOD BOARD



Colour Palette

My Research

Cloud formations I like:

Cirrus:

- Detached clouds in forms of white delicate filaments, mostly in patches/narrow bands.
- They may have fibrous and a silky sheen appearance.
- Always composed of ice crystals and the transparency of the cloud depends on the crystal's degree of separation.
- These clouds will not diminish the brightness of the sun when passing its disk, unless exceptionally thick.
- Appears during pleasant weather.



(Bud, n.d.)

Cirrocumulus:

- Thin and will appear with a patchy sheet look or a layer arranged into grains or ripples without shading.
- Most of these elements do not have a big gap between them.
- Predominantly made of ice crystals too.
- These clouds are short lived.
- Cotton balls



(Wikipedia, 2023)

Viagra:

- A cloud raining or snowing except the precipitation never reaches the ground.
- If the droplets or the ice crystals fall through warm/dry enough air they will dissipate before landing.
- From the ground these clouds have tentacle-like trails that hang down from a clump of cloud.



(Office, 2026)

Cirrostratus:

High, flat clouds
May indicate later rain.



(World Meteorological Organization and Burt, n.d.)

Alto cumulus:

- Patchy sheet or layered clouds typically composed of plates, round masses, or rolls.
- They do not need to be merged but often are.
- Mid-level clouds.
- Do not provide rain

Base layer for the canvas.

Rag-off technique.

Roller on with a roller and I used a gray mixed with subtle shades of purple for the undertones of the sky.



Practice run.
Roll on, rag off



Added blue to the
purple grey for a
duller purple shade.

Heavier & darker in spots and keep
one section lighter. This is where the
'sun' will be poking through.

Used a larger ratio of
purple while reducing
the grey tones.

First layer.

The base I then work from.



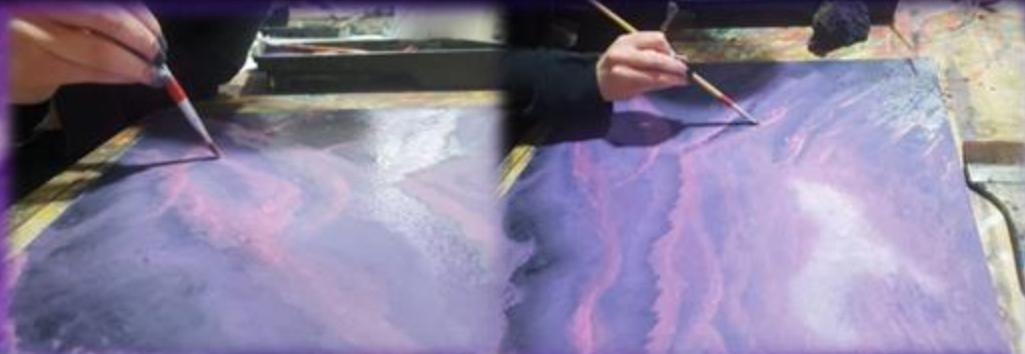
Pointed Sash/Texture brush with a rounded, pointed head.



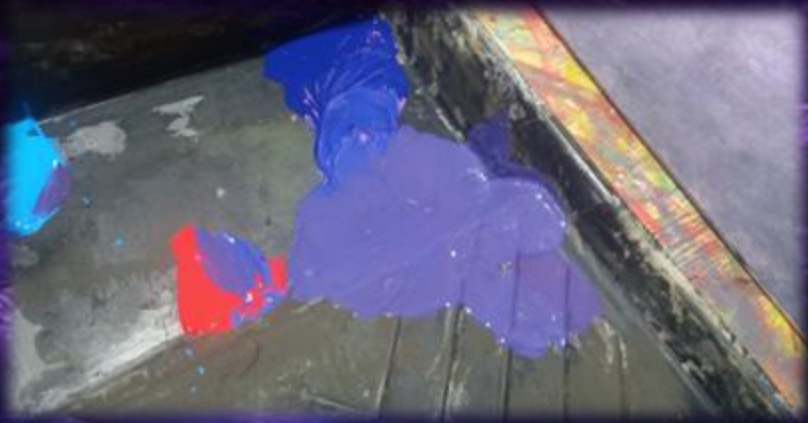
Scenic fitches with filbert shaped bristles.



Foliage brush with a flat head.



Trying to blend the outer edges of the pink where its brighter into the cloud benethe. I did this while adding darker purpled grey to where I wanted the clouds to be thicker where less light would come through.

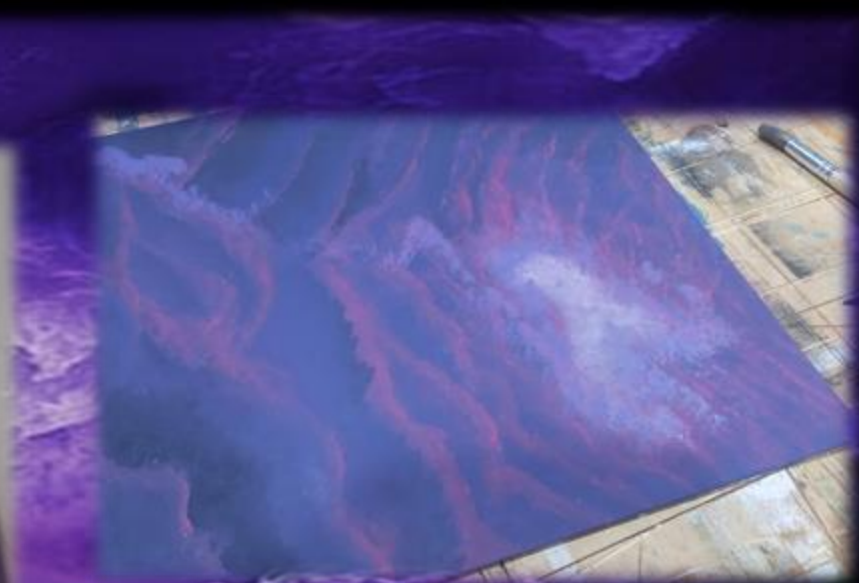


We ran out of pink paint, so improvisation was needed with red and white.

To add more depth, I used pink paint. I patted the paint on using the fan brush and the foliage brush. This helped control where the paint went and gave the highlights a more natural look.



I used this brush to fade out the highlights so they wouldn't appear as cloud outlines. The intent was to show the light shining through the clouds, not onto them.



I was trying to make the gap in the clouds look less like a spaceship. I did also add some white to the light bits of pink dotted in through.



I did want to do more here as some parts like here: are quite blocky which isn't something that would be found in the sky. I wanted the paint to dry before doing more though.



Task 5:

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?

Scenic Paint Application Techniques

➤ **Trompe l'oeil:**

Realistic painting that creates an illusion of three-dimensionality. It's often used for architectural details or to make flat surfaces appear to have depth.

➤ **Grisaille:**

Using a monochromatic grey palette to create depth and dimension. It's often used to create a base layer of tonality before adding color.

➤ **Scumble:**

Using a dry brush to apply a light layer of paint to create a soft, hazy effect. It's often used to create atmospheric effects like clouds or mist.

➤ **Glazing:**

Using transparent layers of paint to create a luminous effect. It's often used to create the illusion of light passing through stained glass or to create a sunset effect.

➤ **Spatter:**

Flicking random small drops of paint from the ends of brush bristles onto a surface

➤ **Dry brush:**

Dragging a nearly dry brush across the surface of a base color in order to create a scratchy or streaked effect

➤ **Sponging:**

Using a sponge to apply paint to create a mottled, textured effect. It's often used to create the illusion of textured surfaces like stone or brick.

(Gastage.com, 2026)

➤ **Stipple:**

Using the blunt ends of brush bristles to stamp small dots of color onto a surface, creating a dotted visual effect.

➤ **Sgraffito:**

Using a sharp tool to scratch away layers of paint to reveal the layers underneath. It's often used to create the illusion of texture or add detail.

➤ **Rag roll:**

Using rags twisted together, dipped in paint, wrung out and rolled across a painted surface to create special effects like marble grain, velvet or silk

➤ **Layers (or Coats):**

Applying multiple layers of paint to a surface to deepen color and saturation

➤ **Prime coat:**

a layer intended to seal the surface of an object and provide a uniform surface for a base coat

➤ **Base coat:**

a foundational coat which determines the hue and value of the finished piece

➤ **Texture coat:**

a thick coat of paint, plaster or other medium applied to add texture to a surface

➤ **Topcoat:**

a final coat, usually clear or lightly tinted, which adds sheen to a finished base or texture coat.

(Gastage.com, 2026)

Task 5:

Rollers:

Cloth or foam.

- Foam is either open-cell or closed-cell. Open-cell have larger pores and are therefore more absorbent. Ideal for painting on rough surfaces. May not be suitable for a smooth finish. They will leave a stippled texture. Closed have smaller pores and are less absorbent. Ideal for smooth surfaces. Suitable for oil based and latex paints.

Fabric:

- Made from mohair, lambswool, polyester and nylon. Suitable to paint large surfaces. They have a smooth finish and are ideal for oil-based paint. Mohair has a smoother finish where lambswool have thick piles and are ideal for textured surface.

(Paintbrusha, 2023)

Foam rollers can be carved into to allow an effortless way to paint on a pattern.

Two different materials:

sponge paint roller and acrylic paint roller covers, make painting is more efficient



(eBay, UK, 2026)



(Jennifer, 2018)



(B&Q, 2024)



(Amazon.com, 2025)

Graining tools:

❑ Combs

- Metal, rubber, or wood.
- They have teeth designed to drag the paint while creating the wood pattern.

❑ Heart grainers

- For graining oak and pine replicas.
- Curved rubber, typically attached to a wooden stick.

Sponges

(Muncaster, 2025)

Natural:

- Can be sustainably harvested.
- More expensive.
- Perfect for creating soft textures.
- Good for cloud effects.

Synthetic:

- Durable and firm.
- Good for robust effects and layering.
- Can apply a thick texture.
- Stands up well to heavy use with paints.

(Amazon.com, 2026)



Task 5:

Wood grain:

Four steps:

- I. Lay in base colours.
- II. Graining the surface.
- III. Glazing individual boards
- IV. Apply the finish coat



(Behind the Scenes, 2019)

Techniques used (YouTube clip):

Brushed
Dragged
Graining tools
Bare wood glaze
Old wood

Tools used:

- ☐ Heart Grainers.
- ☐ Laying brush.
- ☐ Flogger.
- ☐ Softener.
- ☐ Tape.



Paint mix ratios from class:

- *Colour 1: (Red Brown)*
30% Burnt Sienna
5% Velour Black
15% Rosco's Raw Umber
- *Colour 2: (Dark Brown)*
55% Rosco's Raw Umber
10% Velour Black
45% Burnt Sienna
- *Colour 3: (Earthly Brown)*
5% Velour Black
80% Rosco's Raw Sienna
15% Roco's Raw Umber
- *Colour 4: (Light Brown)*
15% White
35% Raw Umber
45% Raw Sienna
5% Velour Black



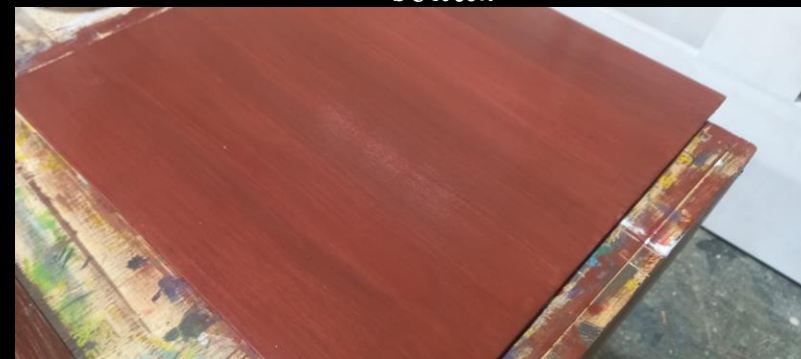
I used a laying brush with tape to try and get some resemblance of straight and even lines.



I had used a dry softener brush to smoothen out the lines and remove some of the paint as I laid it a little too heavy on the first few attempts.

The base layer was a pink to try and help give the 'wood' a reddish tinge. I had used Colour 3 first, making it heavy enough to shine through the next layer, then colour 1 as a top layer.

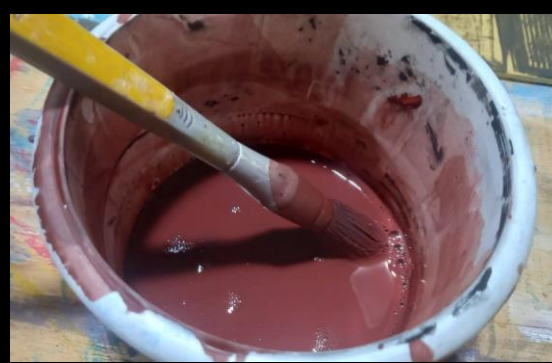
I used a flogger to help soften the streaks by flicking it on the board.



While I am aware it is a different technique to the other and its intention is to imitate a different type of wood, I didn't like this method as much.

I did like it better when it dried but while it was wet it seemed too far off towards a red/orange colour, too bright. The brown didn't shine through while the paint was wet.





Painted a strip down the length of the board with the lay-on brush, then used the heart grainer to drag the paint away, rotating the tool as it glides down.



Flogger used to again help remove some paint in addition to leaving little speckles around the board.



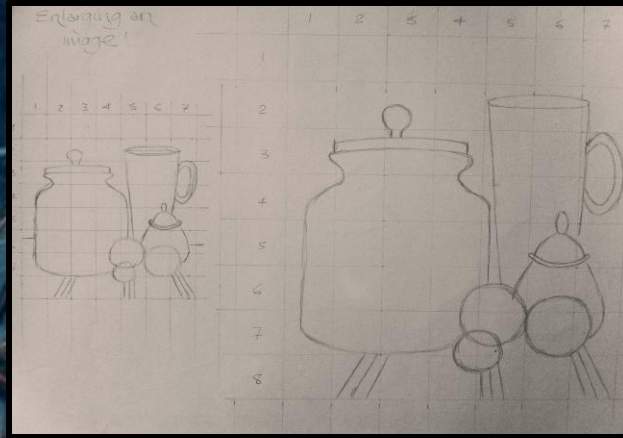
I used Colour 1 and Colour 2. Colour 2 was the darker shade so, naturally, went down first. The Redish brown was painted over it all mixed slightly with the light brown or Colour 4. Making sure to blend them into each other to provide a smoother coat.



The glaze on the surface serves as the final layer that gives off that wood finish sheen. My lines were too sharp in a way, so more practice is definitely needed in the future, but I did enjoy the process.

Task 6:

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)



Gridding Up:

Making a grid was a basic art technique I first learned back in primary school when I was young. Its purpose was to help with proportion control of the drawing/ art piece. Gridding up refers to using a grid of let's say 1cm x 1cm and proportionally sizing the dimensions up to 1ft x 1 ft (an example) to fit a larger surface area such as a backdrop. This ensures the artwork is spaced out accurately and accordingly. It would take a little longer to draw out the grid and other methods are faster.

Projection:

Projection provides an outline to trace. It is perhaps one of the easiest ways to translate artwork. You can upload the image of the artwork onto a backdrop or other set pieces in need of painting.

Benefits:

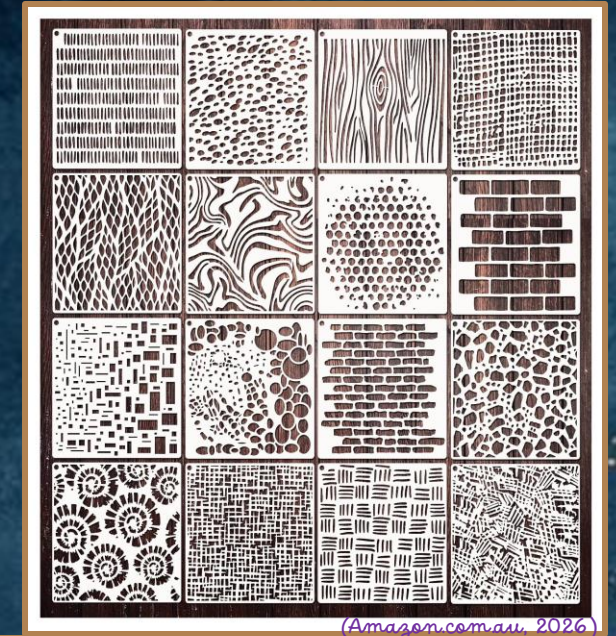
- Faster
- Easy to move & readjust.



Task 6:

Transfer Paper:

- Similar to carbon paper, which was used for record keeping back in the day.
 - Transfer paper is also known as graphite paper.
 - Transfer paper is different to carbon paper only using erasable graphite.
 - Wax free graphite paper is better for artists as wax is difficult to erase.
 - Transfer paper is typically cheaper.
 - Faster than gridding method.
 - 'Messy' side of the transfer paper, once prepared, will be placed face down on the surface you wish to transfer the drawing onto.
 - Place the reference photo on top of the transfer paper, tape in position, then trace.
- (Art, 2014)
- Described in the following video starting at 2:32 (Lily Creative, 2024)



Stenciling:

- Used as a decorative finishing technique.
- Can be used as a texturing guide.
- Exactly replicates a pattern.
- Openings in a stencil allow paint to conform to the shape of it.
- An old age tool and originated from multiple places for a multitude of purposes.
- The stencil is made from a thin sheet of material such as paper, plastic, mylar ect.

(Canning Internship, 2019)



Ghostbusters Set



GH**OST**BUSTERS

THEY'RE HERE
TO SAVE THE WORLD



Everything was primed after texturing then we used a tannish colour on the foam pieces, after a few coats it would be ready to be dirtied down.



The bricks had to be painted with two coats of the red-brown brick colour. I helped with the second layer but we did run out of paint so had to mix up more.



(9hrs) To Do List - 20th, 21st

- Do more cut out | Kate,
- Texture the cut out | Felix, Annabel
- Render the bottom half | Gilly, Trick
- 2nd coat of primer | Aisling,
- paint the set | Sophie,
- circles + stars ★ | Eims
- cobbles | Oscar

Ellis ? !!

A breakdown of our to do list from our final week of work with the module.



It proved to be faster and easier to use the paint roller and it almost happened to be the exact width of the raised bricks.

Unfortunately it wasn't an exact match, too brown but we were running short of time so we blended it out with the previous colour that was left on the set.



Myself and Anabele were tasked with 'distressing' or weathering the bricks. We focused heavily on the cracks where dirt and grime would be stuck within. This did take a long while and we spent a few days on the four flats(2 sides, 2 pieces of the front)



Cutting in. I used A thin flat brush to try and make the lines cut together naturally with the brickwork.

While we were doing this another group was rendering the bottom halves of the set pieces. Others had taken the cobbles to texture, prime and paint. They were later weathered down.



The overall process: Very simplified.

- ❑ Mark out the bricks and tape the lines.
- ❑ Mixed idenden with sand and textured the top halves of the set.
- ❑ Once they were dry, they were primed then given two coats of red-brown paint.
- ❑ Fixtures were fixed too the set, foam and wooden before being textured, primed and painted.
- ❑ Muddy brown paint was mixed up and that was used to dirty down the set.
- ❑ Sponges were used to fade the 'dirt' out and give it a more natural appearance.



Painting The Gravestone

We used pointed sash brushes to dab the paint on and using a dry laying brush to blend it out



My group consisted of myself, Gilly and Sophie and the first step consisted of creating the texture for the gravestones. To do this we mixed up Idenden with sand and oats to give that gravelly texture. Everyone was required to wear our masks while we kept the door open for ventilation. We had to keep washing out the brushes before the idenden could dry into them and ruin them. A grey base coat was painted on after the texture had dried. A primer used before texturing.



We had mixed up several different shades of grey to add shadows and such to the stonework. The colours were all some variation of a green/grey mix.



Gilly mixed up a toxic green mossy colour with sawdust, glue and glaze, before dabbing it on corners



We watered down a dark green paint to make it look weathered. The harshness of the dripping paint was slightly blended out.

We were tight on time for everything so while myself and Sophie were painting the ghostbusters set, Gilly mixed up a yellow lichen shade and a white, both of which he used his thumb to apply to the gravestone.

Gilly did a decent job of not letting the lichen look like thumb prints, he blended them slightly to look like natural chipping lichen.

We had multiple shades of bright green that stood out well against the harshness of the 'stone'.



Finished!



We focused the darker shades around the base, corners and where the cross meets the rest. Lighter shades splattered slightly randomly where it could still look natural as it fades from the dark shades.

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My Self Evaluation:

There are several things I have noticed a difference in within my work as the year progresses. My ability to communicate with the team around me is steadily improving as my confidence is growing and I am becoming more comfortable expressing my opinions and ideas to the group. In all honesty I have developed a faster ability to think on my feet when faced with issues, but I do still struggle slightly. I find myself hesitant to make a start on both sides of this module. I am nervous about messing up and running them. It was alright when we were in the other modules as we had enough resources. This meant if there was a mistake, it could be remade. In costume, we only had a certain amount of fabric to work with and in scenic art, if I messed up it wasn't as if I could build another set and start again. I did make a little progress on this front, and the looming deadlines did help spur me into action. Beth helped me realise that the paint could be covered up and pieced back together the foam I had knocked off and broken. That is another thing I do apparently need to work on, being more careful with the work around me. In costume I did have several fights with the sewing machines and the overlocker. I believe there was a mutual hatred there. I did struggle with this module more than my last few and I believe that may be down to how much was condensed into the module. They are both broad topics and there isn't really enough time in the module to learn everything thoroughly. I am willing to work on these skills during the summer and before our second year will start. I do not wish to simply be able to do this, I want to be knowledgeable in it. Another aspect of mine that could do with attention is documenting the progress of ongoing projects in the progress workbooks. I haven't an issue getting involved in class, happy to help where I can but when it comes to recording it, I don't exactly shine in that area, often forgetting to take pictures. I did try writing it on my hand a few times, but it just got covered in paint. Another good thing I am happy to have developed more is my curiosity and interest in what we are being taught. Despite my struggles with the machines in costume, I found it quite relaxing once I got into it. Overall, I did thoroughly enjoy the module despite it being quite far outside my comfort zone and struggling a little to find my footing at the beginning of the lessons. I am more than excited to tackle the next challenge with full force and keep trying to improve my skills gathered here.

Go raibh maith agat.