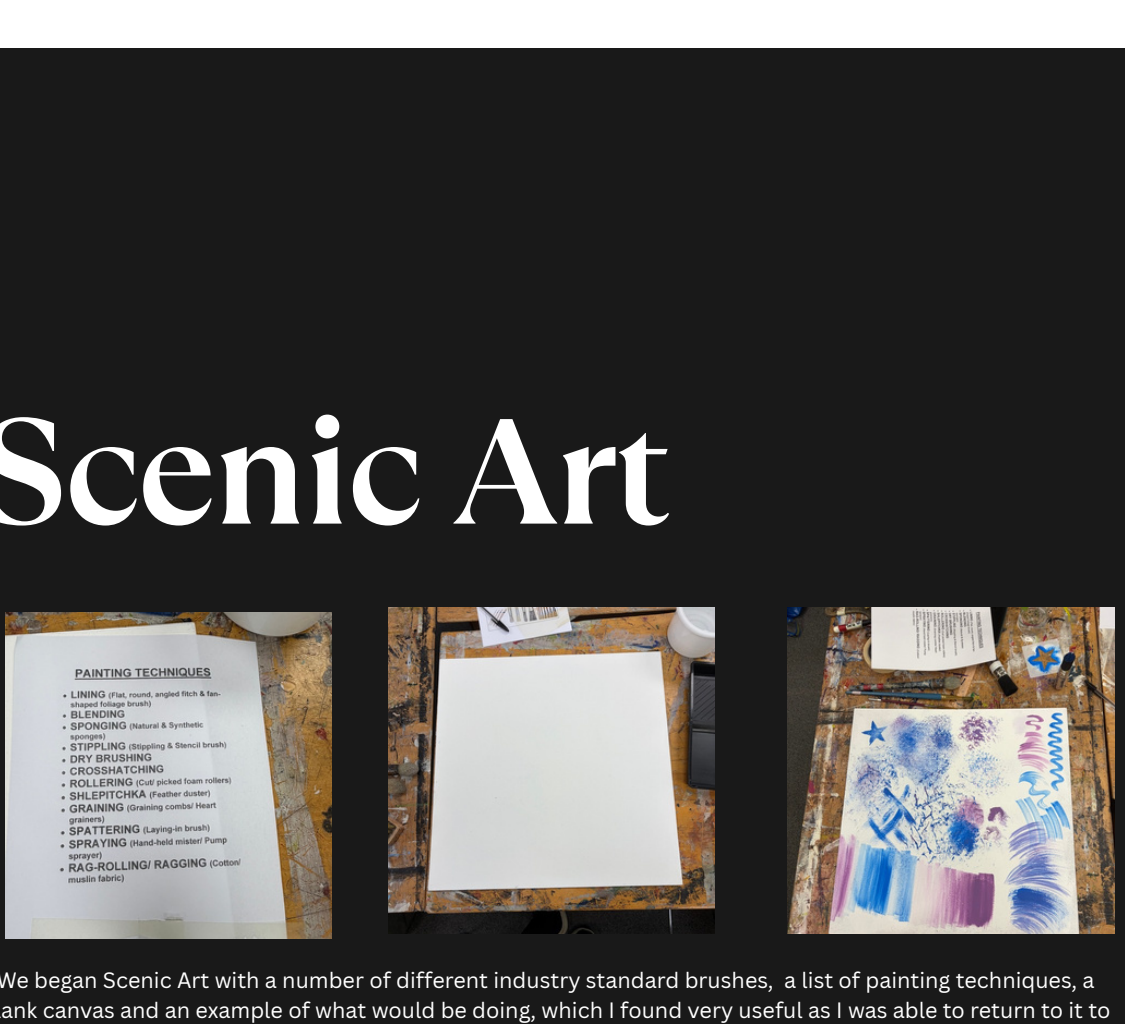
Process Workbook
Scenic Art
and
Costume

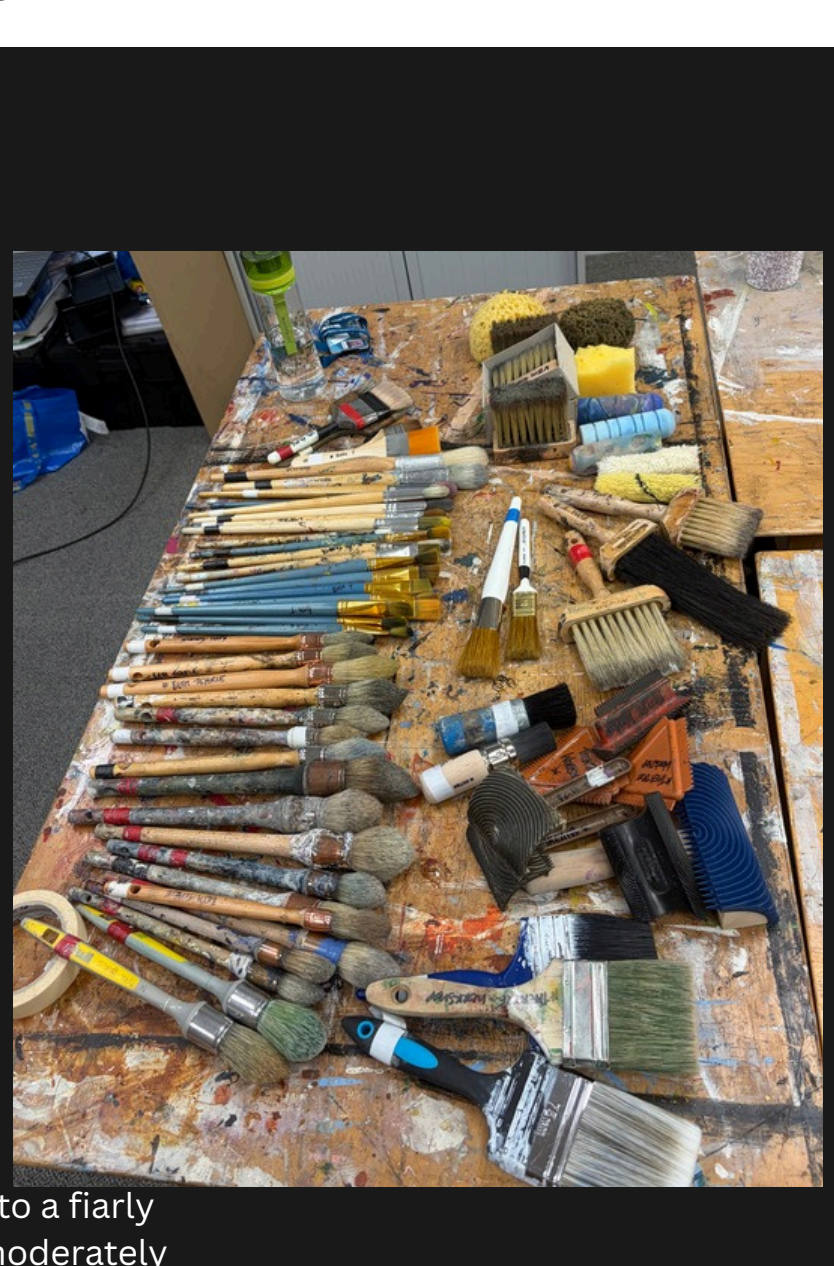
ADMA4012

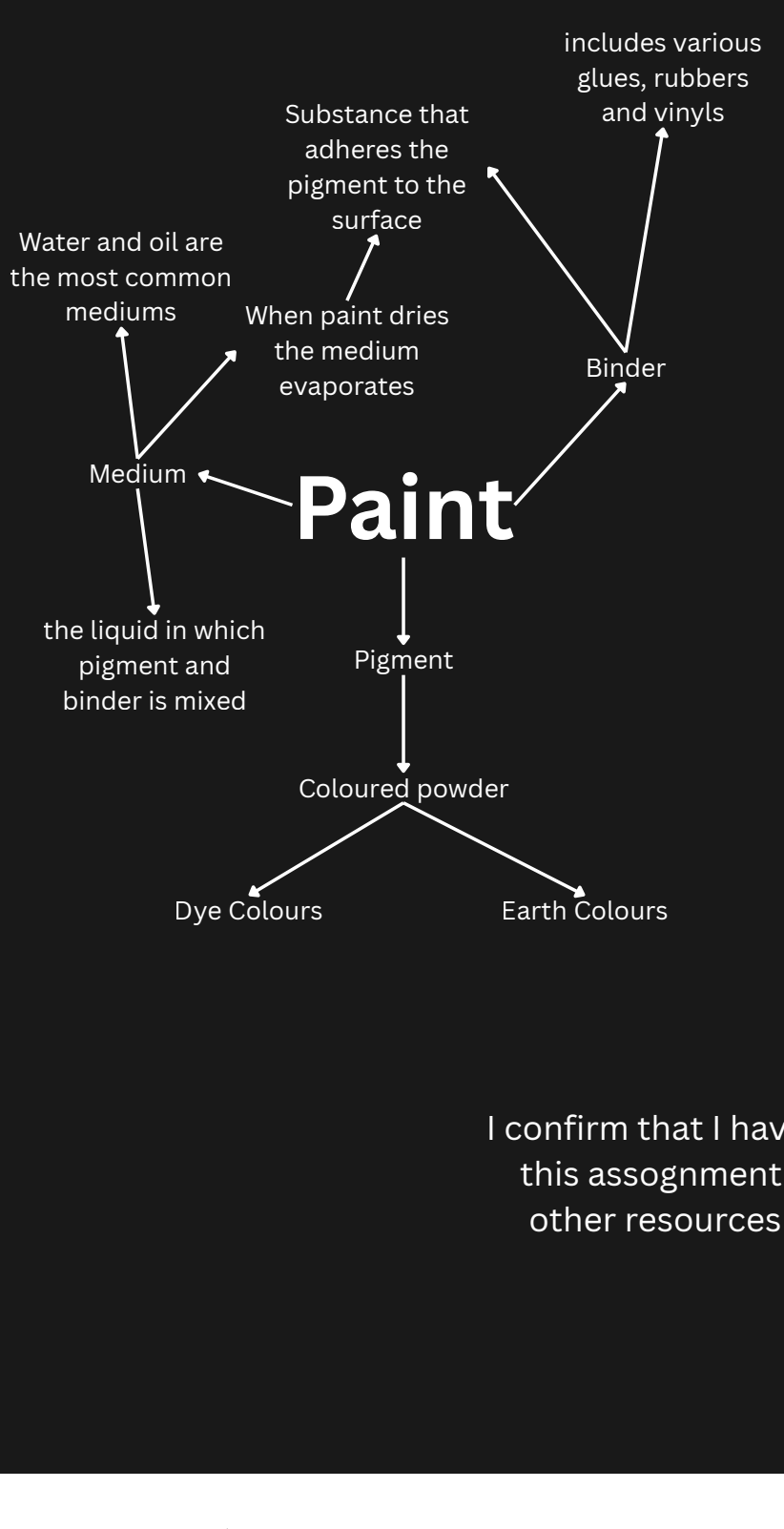
Silk

Scenic Art

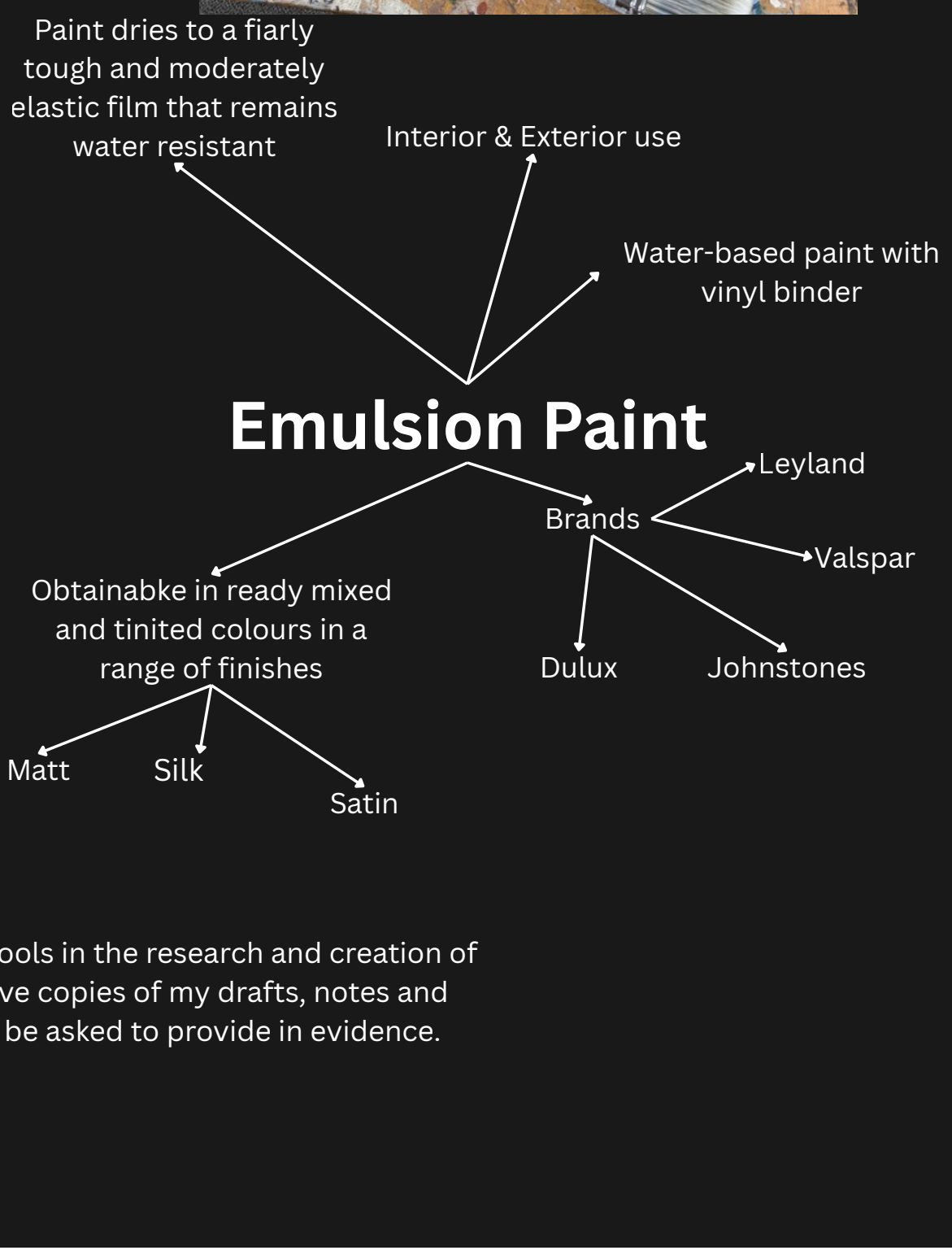


We began Scenic Art with a number of different industry standard brushes, a list of painting techniques, a blank canvas and an example of what would be doing, which I found very useful as I was able to return to it to refresh my memory of what I could do within different techniques





Paint
Medium
Water and oil are the most common mediums
When paint dries the medium evaporates
the liquid in which pigment and binder is mixed
Binder
Substance that adheres the pigment to the surface
includes various glues, rubbers and vinyls
Pigment
Coloured powder
Dye Colours
Earth Colours



Emulsion Paint
Paint dries to a fiarly tough and moderately elastic film that remains water resistant
Interior & Exterior use
Water-based paint with vinyl binder
Brands
Leyland
Valspar
Dulux
Johnstones
Obtainabke in ready mixed and tinited colours in a range of finishes
Matt
Silk
Satin

I confirm that I have not used any Ai tools in the research and creation of this assognment. I confirm that I have copies of my drafts, notes and other resources I used which I may be asked to provide in evidence.

Stippling

Stencil Brushes
These are small, round, ferruled brushes with a short handle, which have been designed to apply the paint by a dabbing action and are used for stippling through stencils. They are available in a variety of sizes up to 36mm.

Large stippling Brush
Intended for dabbing paint/texturing a surface via stippling these brushes are therefore not intended for brushing paint as they are a larger square shaped stippling brush with very short bristles that are set in a wide ferrule before being trimmed to the same length causing them to all hit the surface at the same time, with these brushes being available through theatrical & decorating supply catalogues.

Furthermore the action of these brushes can be used to soften colour by evenly distributing the wet paint, they are also suitable for stippling paint through a large stencil as they are available in a variety of sizes ranging up to 6 by 4 inches wide and with or without a complete handle.

Stencil
Made from acetate this stencil of a rooster, is usable once certain pieces of acetate are removed, providing an outline to filled in with paint which aids in creating shapes easily and quickly.

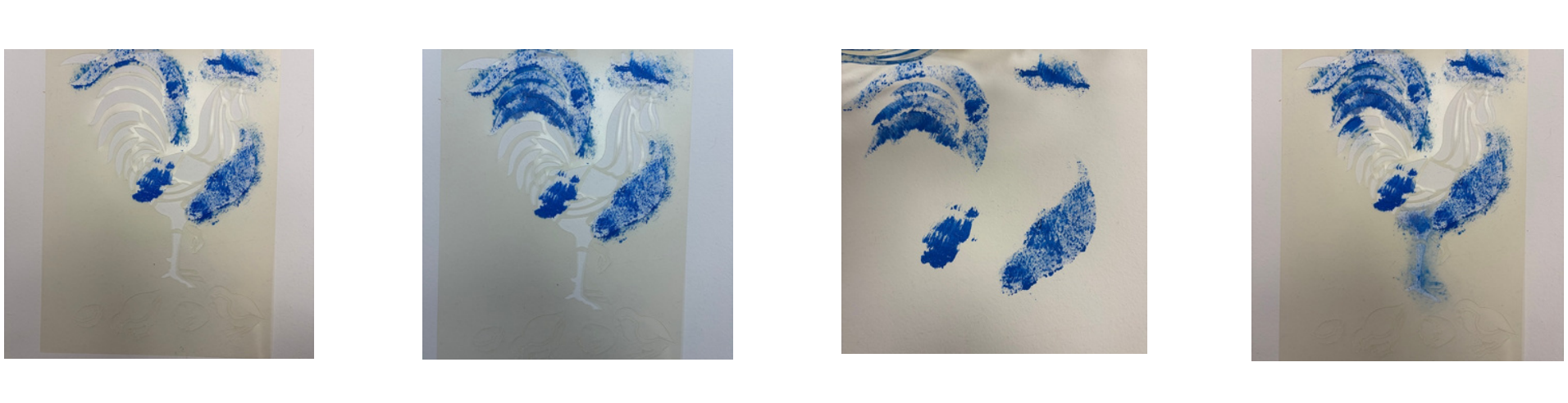
To began my experimentation with the stencil I removed its unnecessary pieces, meaning that paint can only be applied through the areas that I have removed, to hold the stencil in place I choose to use a small piece of tape as not only does this limit the amount of moving the stencil does resulting in a more accurate final product it also allowed me to lift the stencil without removing it completely to check my work and see if I had made any mistakes, then for this experimentation I had purple and blue emulsion paint as it meant that my work was easily viewable on the white background.

Using a stencil and a stencil brush I applied blue paint before pushing it against the paper from directly above, although this initially didnt show up on paper repeatedly repeating this method I found worked well to build up the colour, during this I made the mistake of not only applying too much pressure which caused the bristles of the brush to be pushed alongside the paper but I also found that not applying enough bristles wasted time as the paint didnt show up on the paper as much which caused me to realise how in a professional environment technique needs to be preformed properly as if it isnt it can cost a production time and money.

Also with the time this took up I became frustrated with it, perhaps showing how in the future I need to realise the time that needs to be taken but it did cause me to look at how others in the class were completing this method, and becuase of this I attemped to continuing stippling at a slight angle which i found better distributed the paint within the stencil.

To hold my stencil in place, I used a small piece of tape at the top middle of the stencil as this meant that I could easily move it up and down to see what it was going to look like, furthermore it meant that I could check my work and although at times I thought I was working well by checking my work I was able to easier see that I was at times pressing down too much with the brush which as shown by the top left photo dragged the Paint across the paper causing it to look uneven, furthermore pressing too hard also caused the stencil to shift pushing paint underneath it this therefore prevents a smooth precise from happening and as shown by the top left photo instead causes the edges to be bumpy in places.

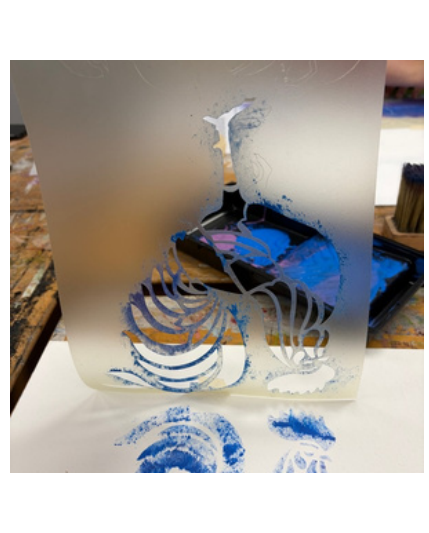
Once I felt that the roosters chest was completed I moved onto another section of it here I continued to stipple the stencil with blue emulsen paint which is what we used becuase ___. on this part of the rooster I think that I worked well and at a good speed but made two mistakes the one most obvious to me is that at a particular point I had too much paint on my stippling brush which created the thick area of paint showed in the photo below furthermore somthing that I did not notice at the time but now looking back I think I could have spent more timeat the top of this section as it doesnt have as much paint as I would like

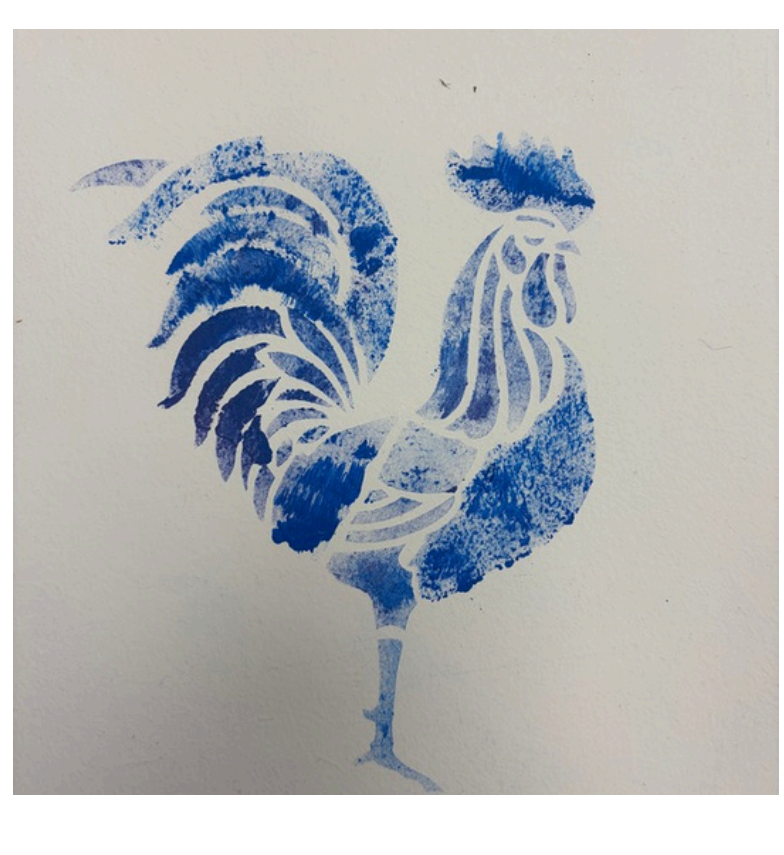


The third section I focused on is the roosters comb where I once again applied too much paint and due to the small size of this section I am of the opinion that this mistake isnt easily fixable as it would mean returning my work to its orignal state by painting over it with white paint and restarting but faced with that reality I feel that it would look better to completely restart as the white paint would be obvious
I then carried onto the rest of my stencil, which I continued well with the only mistake I feel I made being too much paint, but this wasnt a constant mistake showing how at times I realised my mistake and remvoed some paint before continuing

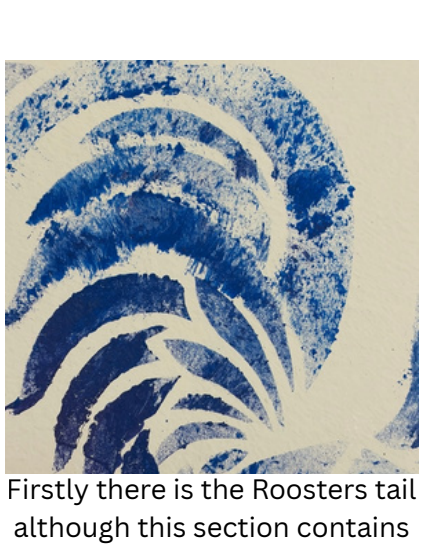
Finally I came to the bottom of the Rooster and after looking at how other members of my class were doing stippling I found that I was able to do it better easier and now looking back at photos I think that I did this very well especially as after removing the stencil the paint forms sharp lines and does not feature some of the bumps present in my earlier work showing how I have improved I then continued onto other parts of the stencil and also included in my work a second colour where I once again used too much paint when it was applied to the stencil but as I continued with my stencil I found that I was able to further displace this paint before it had fully dried which meant that appeared to look more pourposefull then it really was

Finally I feel that my ability to improve continued to be shown in my work with the above photos showing that I was able tot Continue to utilise my improved stencilling technique within my work to create sharp results

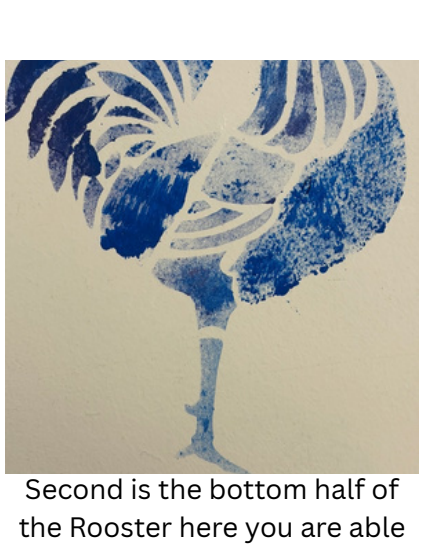




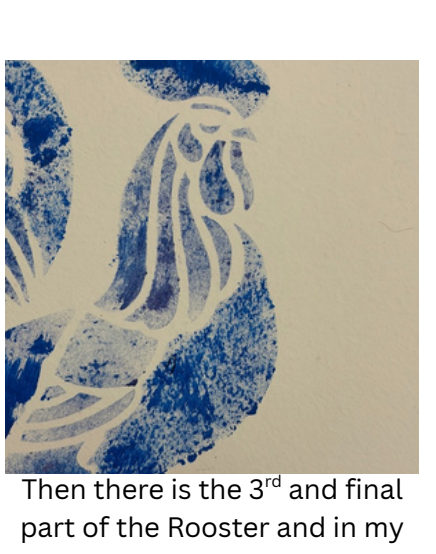
At the end of this session I ended up with not only my rooster and the 3 sections that made it up but also the stencil I used having blue paint on it and although I washed it afterwards I was unable to remove all of the paint on it



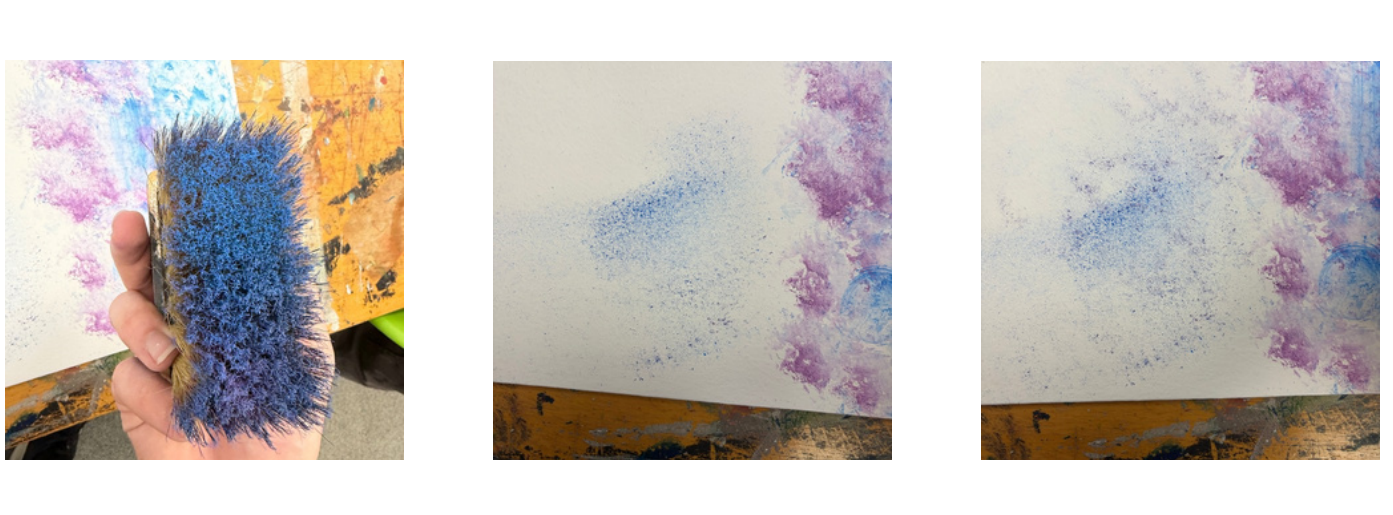
Firstly there is the Roosters tail although this section contains many mistakes I think that it was also successful as it shows how I have improved over time



Second is the bottom half of the Rooster here you are able to see how I still made mistakes while improving my work over time



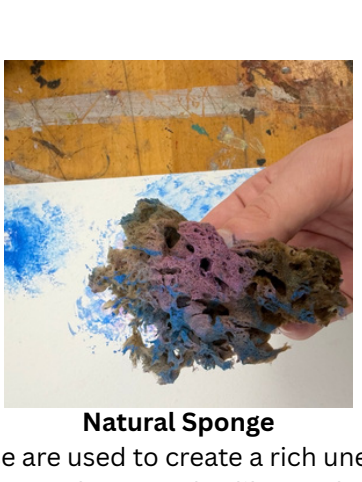
Then there is the 3rd and final part of the Rooster and in my opinion this is the best part as it features clean and sharp lines with a small number of mistakes including paint splattering



Stippling
Rather then just stipple with a small stippling brush I also used a large one to further develop my skills and not just be a be able to work in a small scale, as you can see above I used multiple colours, as well as pressures to create the stippling effect using the larger brush

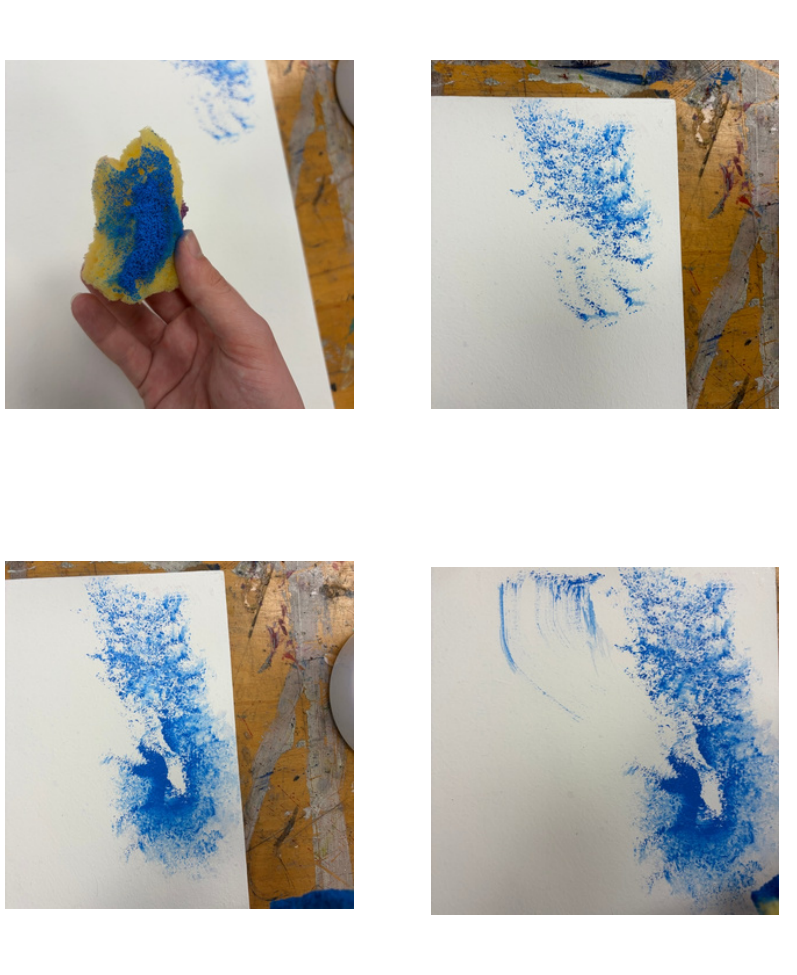
Sponging

Synthetic Sponge
Are used for fine textures, and like natural sponges they can be cut up or used in block form to print relative shapes like bricks and tiles furthermore larger sheets which are often upholestry foam can similarly can be carved into a pattern and stamped onto scenary



Natural Sponge
These are used to create a rich uneven texture , they can also like synthetic sponge they can be cut up or used in block form to print repetitive shapes like bricks and tiles

Natural Synthetic Spongs
Shown below is a synthetic sponge that has been made to look natural this makes it a good alternative when cost cutting is needed

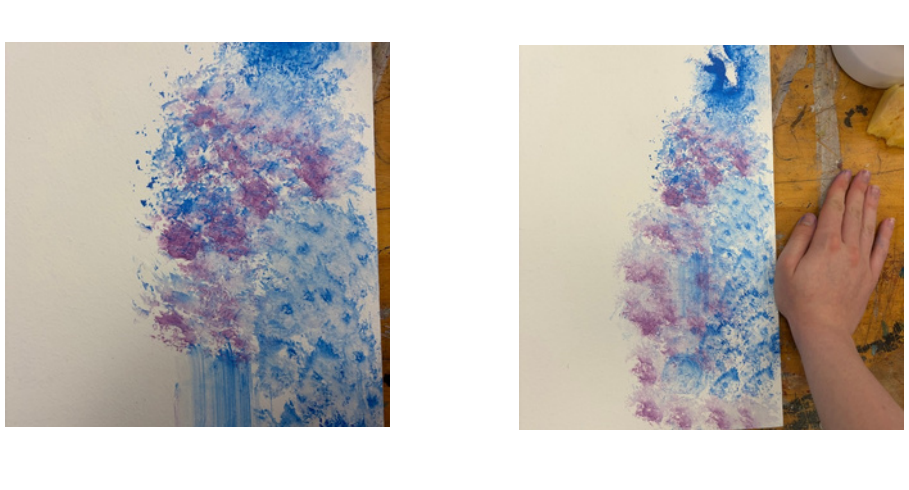


Sponging
Next I experimented with a synthetic sponge, I know this is a synthetic sponge for a number of reasons including its styraight edges, uniform holes and and low price point.

My exploration with the synthetic spong began with me placing it in blue paint and applying it to my board which I found duplicated the texture of the sponge onto the board next I roated the sponge as I applied texture and found that this can cause a faded appearence with on side of the paint appearing thicker before fading to show the white board finally I dragged it across the board and created the effect shown in the final photo

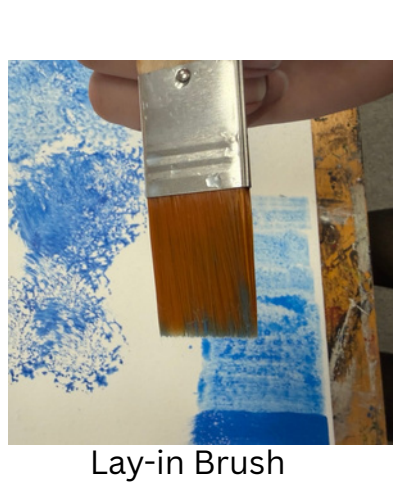
Then I used a natural sponge and noticed how the variation in shape between a natural and synthetic sponge i quite signifificant with the natural sponge creating more variation in shape when applied to the board furthermore I also enjoyed playing with the amount of water in my work and found that using more Water worked well to blend in the blue with the whit of the board while using less water made the paint stand out mo against the board, I then replicated this effect over a larger space which I felt worked well with the variation in colour, water and shape

I then experimented with adding different coulrs into my. Work by contimuing to use the natural spinge but with purple paint by adding this in my work and once again playing with variations in the anmount of water and pressure used I feel that this has come through well

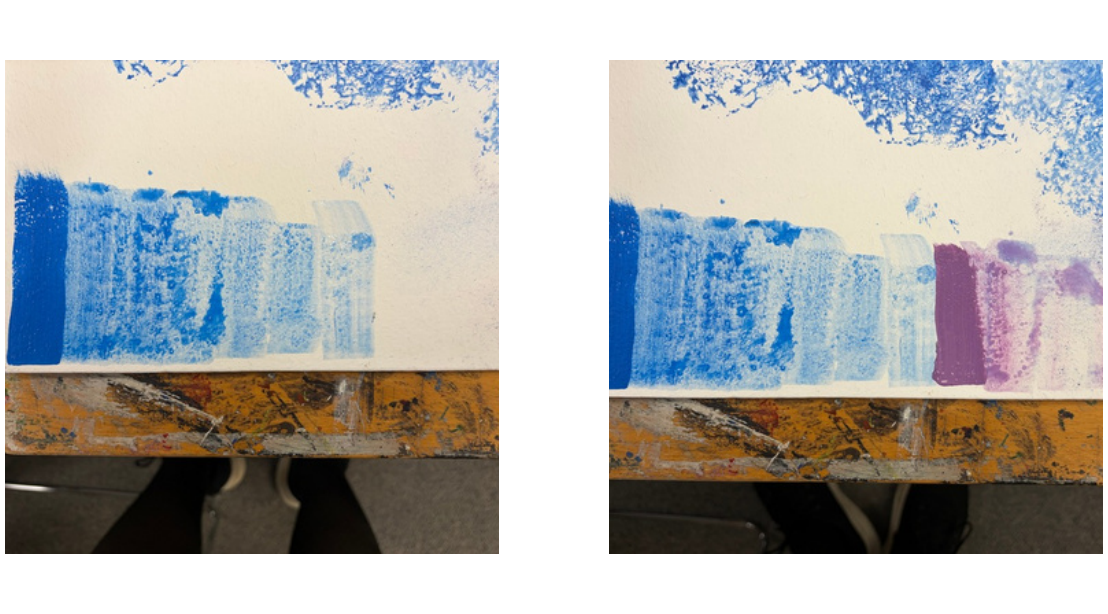


Sponging
Finally for those that want the effect of a natural sponge with out paying for expensive natural sponges then synthetic sponges are also made to mimic the shape of natural ones and as shown above these can work as a bridge between the two furthermore as shown by the amount of water in places in the photos above I found that this sponge held more water then expected making realise how before applying paint to a project it is critical to apply it to a tester as to not make a crucial mistake

Blending

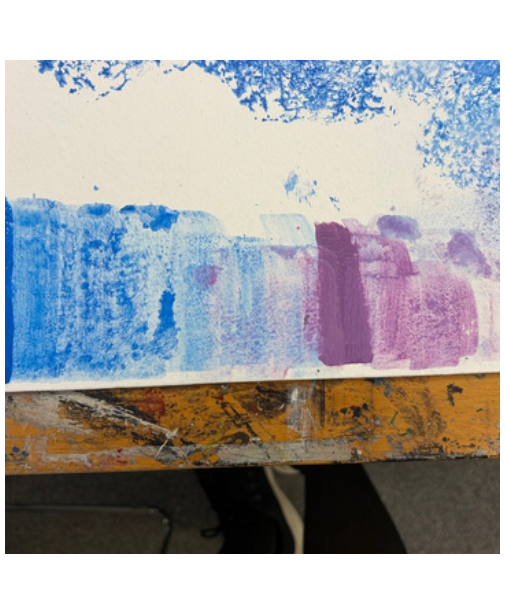


Lay-in Brush
Type of flat-ferrule brush with their size being described by the width of the ferrule and these are ideal brushes for covering large surfaces quickly with the above brush being a synthetic brush but they can also come with natural bristles and a mix of natural and synthetic bristles



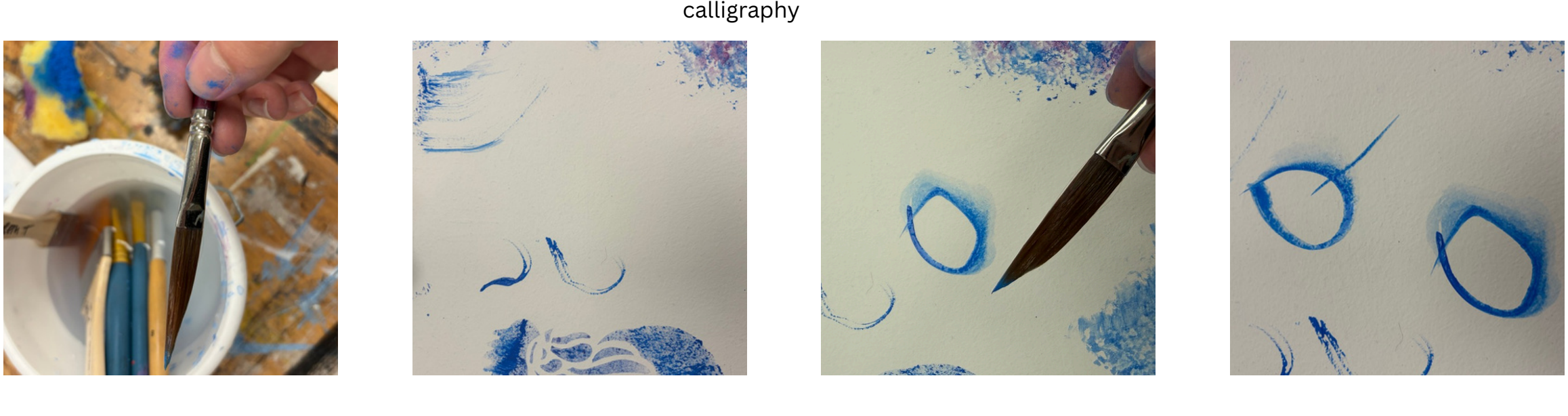
Blending

To practice blending I began by using a flat wash brush to paint lines of blue paint, after each line I dipped my brush into a pot of water lowering the paint content, once



Calligraphy

Sign-writing Brush
A sign-writing brush has brustles made from long, slender and tapered animal hair which has been designed to hold a lot of paint, as well as distrinbuting it with clean and accurate lines, these brushes are used for sign lettering and calligraphy



As I havent used this brush before I began by painting curved lines to see how it felt in my hand and looked on the board before moving on to try more circular shapes where I found that holding the brush at a slight angle from the board meant that the paint was thickest at the point of the brush with the amount of water used causing it to fade out around the edge,

Finally I attempted the letters Q and A with the sign writing brush looking back now at the photo I took at the time the Q didnt work its edges aren't even and the paint fades out along its tail which although it could be done on purpose it wasn't done on purpose whereas as the A was more successful with it displaying curved edges that come to a point aswell as the lines meeting at the top, showing how it has been done better then the X

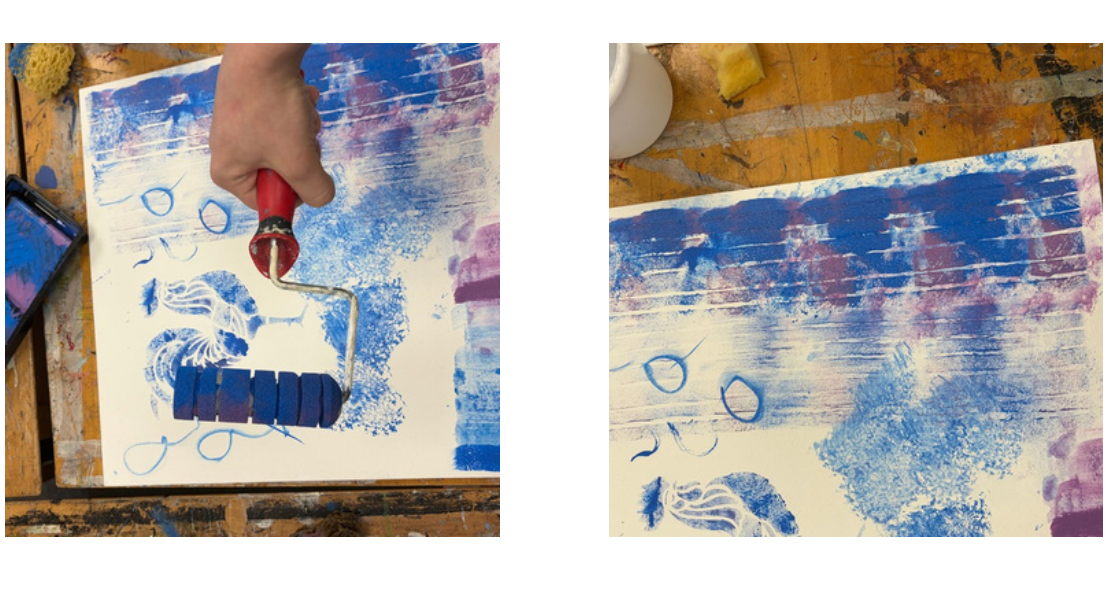
Roller

Cloth Rollers Cloth Roller("Paint Roller in 100% Nylon Fabric Mm.20. - Pennellificio2000")

Used for emulsion paints and when used with specialst textured roller sleeves

Rollers
Rollers are used for a quick coverage of paint with an even distribution, they can also come in a number of various sleeve sizes and handle lengths

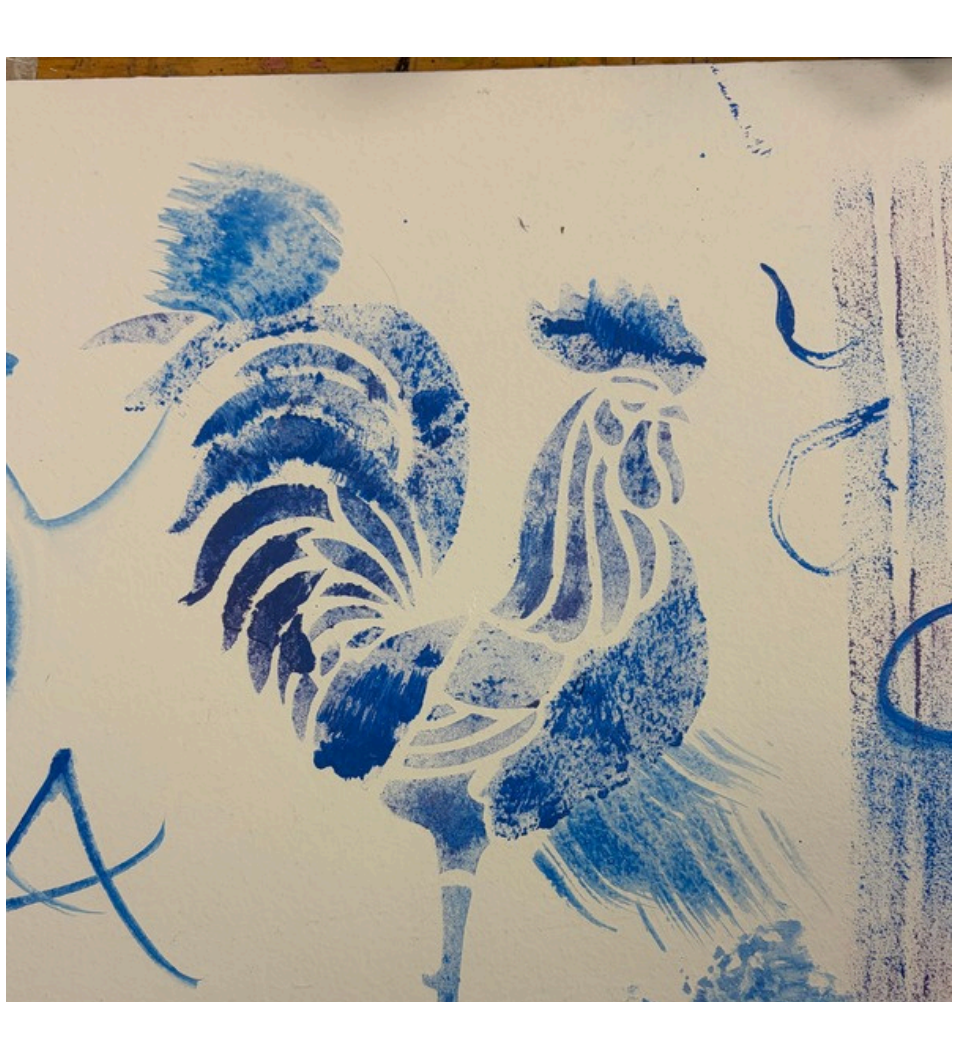
Foam Rollers
Used for varnish and gloss, with the foam being capable of creating textured effects when the foam is cut or picked into any shape



To have a go with the roller I selected a foam roller that had been carved to show lines when paint is applied, although I initially thought this would be simple todo but quickly found that despite the fact the foam had been carved this didnt mean that if too much paint was applied to the foam the pattern would not come across when applied

Foliage

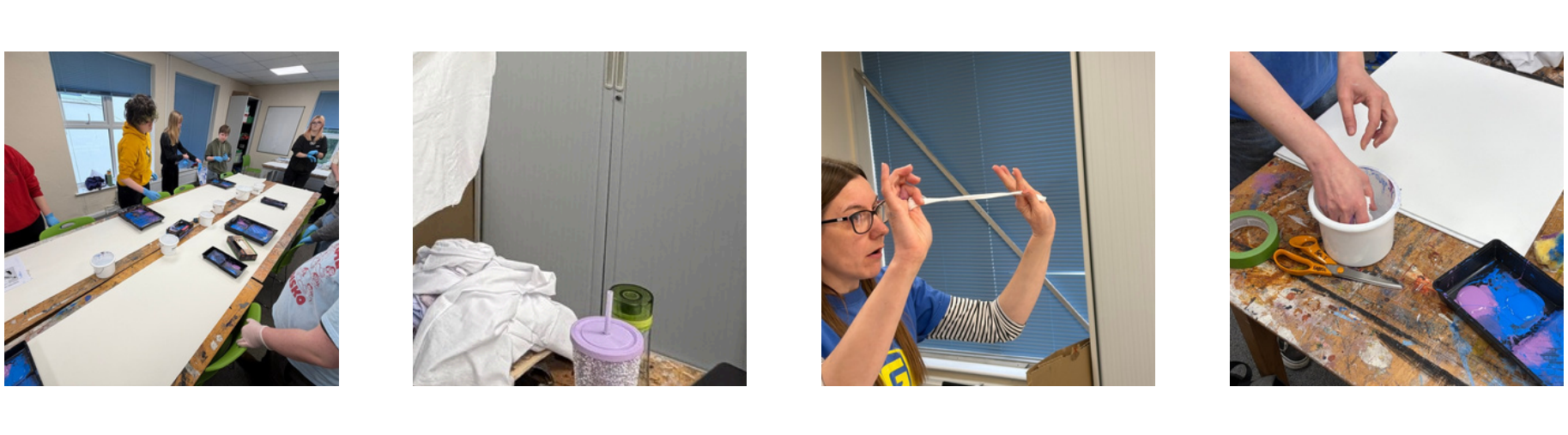
Foliage Brushes
Feature longer bristles which can hold more paint, with the brushes able to have different shape ferrule which is where the bristles taper out from producing a wider line, these brushes are use for numerous texturing techniques aswell as foliage/landscape painting and for achieving larger lines/brush strokes furthermore they are available in sizes 1 - 3 inches wide



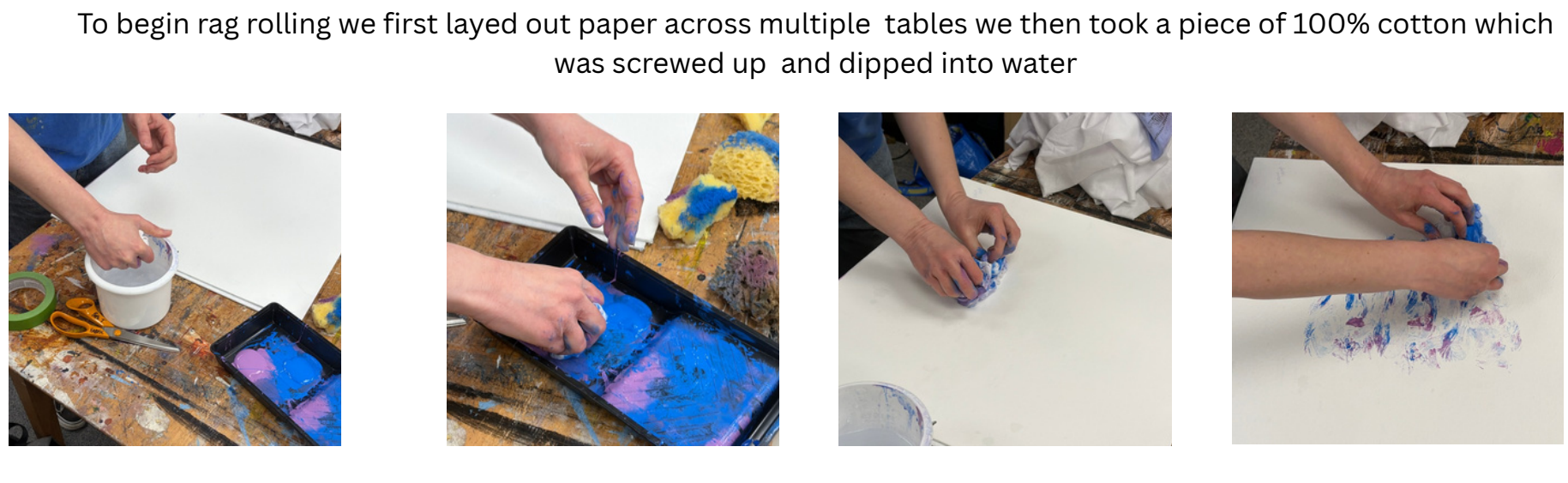
When utilising this brush I initially wanted to use it to create a feathure effect on my stencil piece but sadly this immediately immediately failed due to their being too much water on my brush but after my initail try I tried again on the bottom right which I found was more successful but still contained too much water so this continued to be unsuccessful

Rag rolling

Rag
A rage made from recycled 100% cotton t-shirt



To begin rag rolling we first layed out paper across multiple tables we then took a piece of 100% cotton which was screwed up and dipped into water

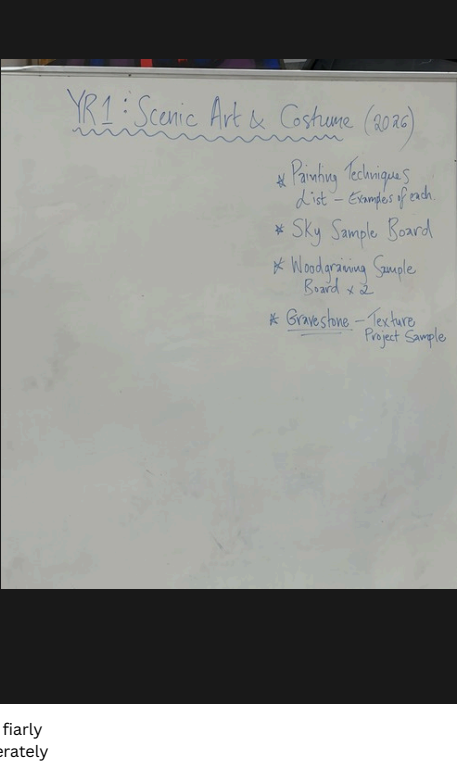


I then squeezed the water out and placed it into my emulsion paint and began to roll it over the paper As shown by the above photo's as the rag passed over the paper it left the rags pattern on

initially I practriced rag rolling in well spaced lines, although this worked well it quickly filled up the space and forced me to create overlapping lines

Overlapping the lines of rag rolling it created a more detailed effect which was improved greatly by the different colours included

Workshop


YR1: Scenic Art & Costume (2026)
* Painting Techniques List – Examples of each
* Sky Sample Board
* Woodgraining Sample Board x 2
* Gravestone – Texture Project Sample

Ragging On and Ragging Off

Rag
A rage made from recycled 100% cotton t-shirt

Paint dries to a fiarly tough and moderately elastic film that remains water resistant
Interior & Exterior use
Water-based paint with vinyl binder
Emulsion Paint
Brands
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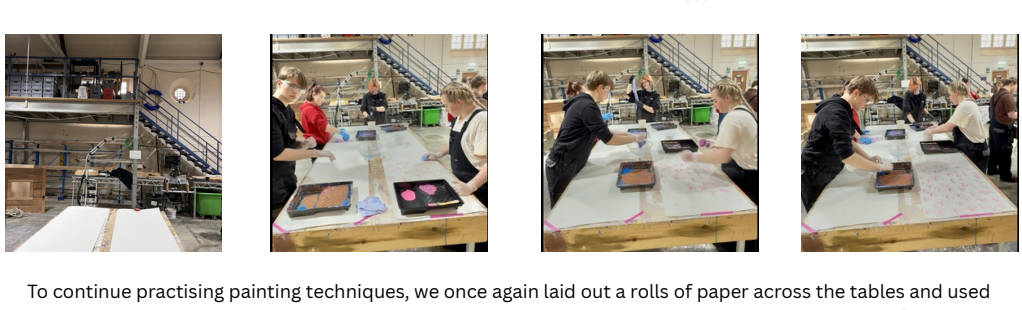
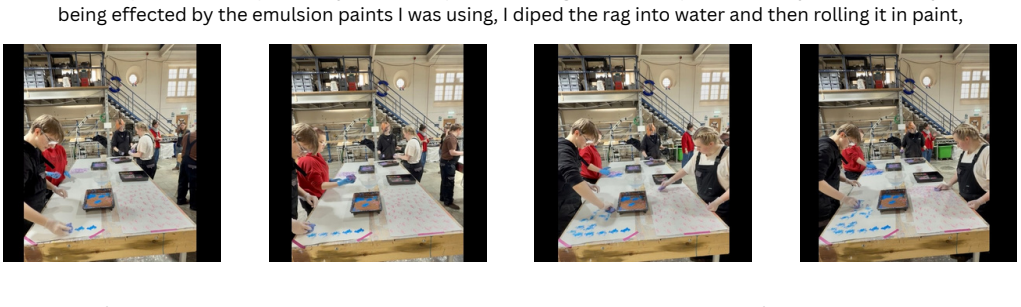
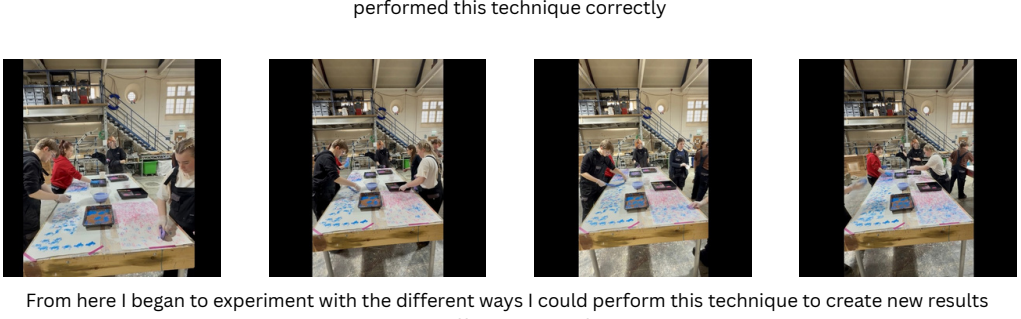


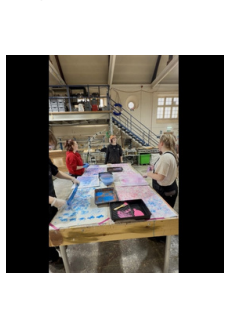
To continue practising painting techniques, we once again laid out a rolls of paper across the tables and used emulsion paints, and as proved by the above photo I wore gloves which prevented any chances of my skin being effected by the emulsion paints I was using, I diped the rag into water and then rolling it in paint,

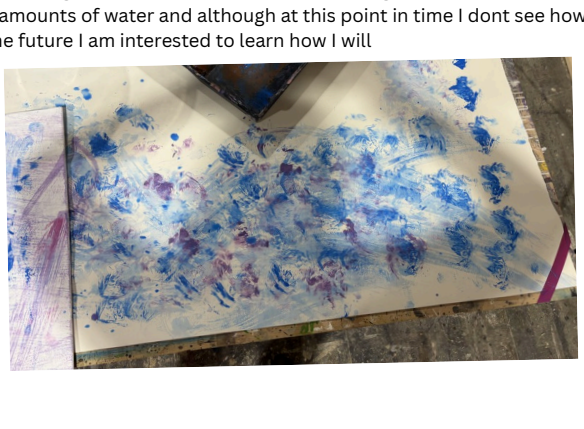


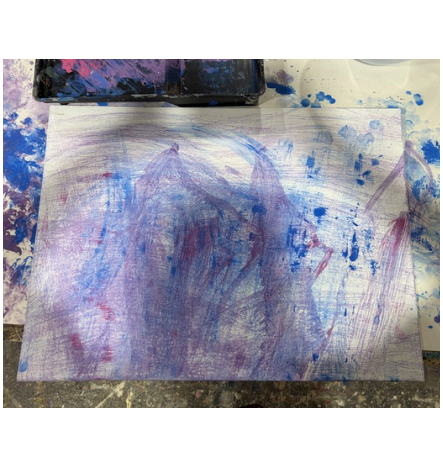
Next I performed Ragging on this was done by pression the rag onto the paper and lifiting it up without dragging it, as shown by the photo's on this section my the paints outlines appear to be fairly sharp displaying how I performed this technique correctly



From here I began to experiment with the different ways I could perform this technique to create new results including rotating the rag in my hand so that different sides of it hit the paper which means that the exact results arent created identical and have slight variations due to the differencing directions, I also experemented with different colours and amounts of water and although at this point in time I dont see how I will use this in the future I am interested to learn how I will





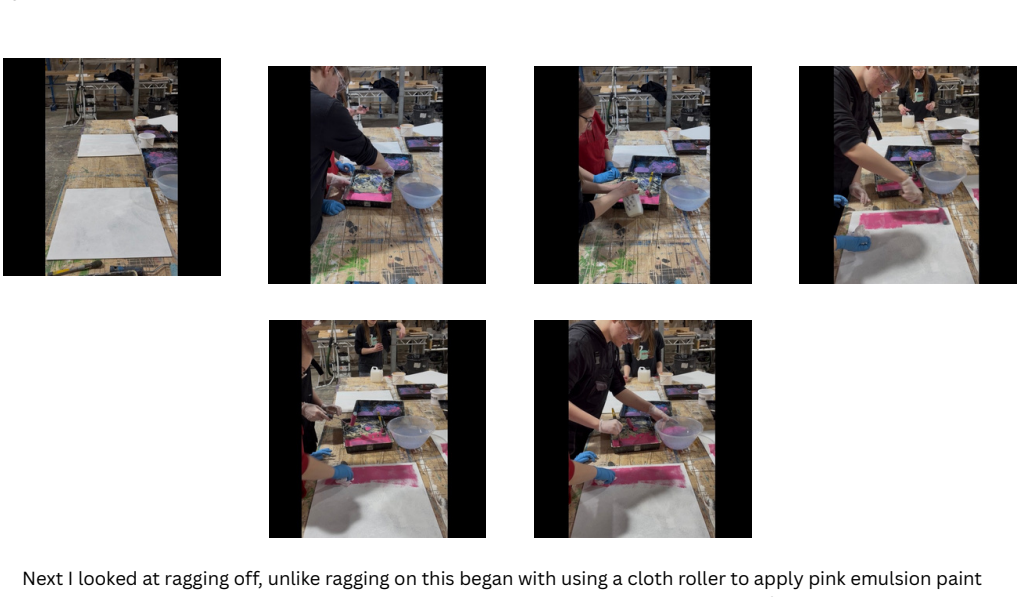


Finally I experimented with a different form of Ragging on which included roling out the rag and hitting the paper with the rag therefore creating lines instead this was also done on a white board where I demonstrated how this can also be used to create a cross hatching effect which before now I have only noticed before on a small scale and done with a pen or pencil rather then on the larger scale this proves is posibble

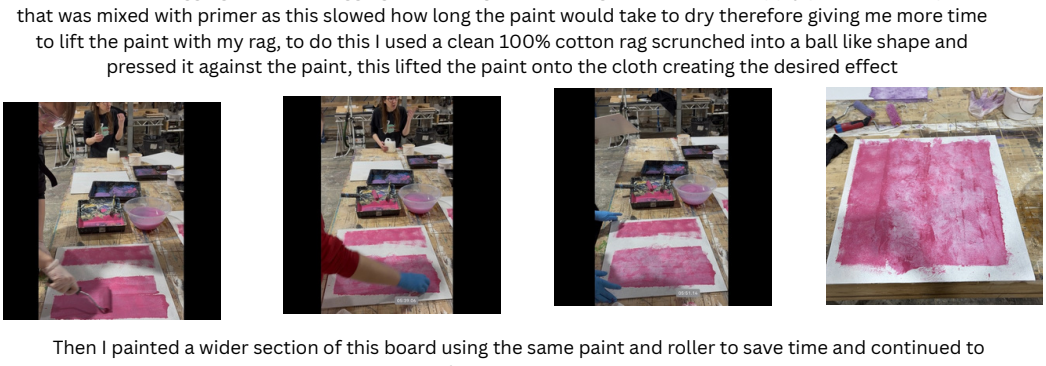
Rag
A rage made from recycled 100% cotton t-shirt

Available in black and white
Good adhesion and provides a completely opaque covering
Flints Multi-Purpose Primer
A low odour and non flammable water-based primer suitable for painting wood, steel and plastics

Cloth Roller("Paint Roller in 100% Nylon Fabric Mm.20. - Pennellificio2000")
Used for emulsion paints and when used with specialst textured roller sleeves



Next I looked at ragging off, unlike ragging on this began with using a cloth roller to apply pink emulsion paint that was mixed with primer as this slowed how long the paint would take to dry therefore giving me more time to lift the paint with my rag, to do this I used a clean 100% cotton rag scrunched into a ball like shape and pressed it against the paint, this lifted the paint onto the cloth creating the desired effect



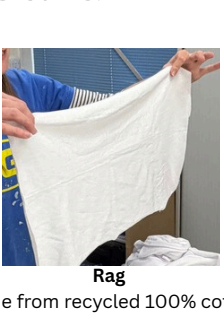
Then I painted a wider section of this board using the same paint and roller to save time and continued to practive this technique, although at the time I felt that I could have stopped sooner practicing multiple times alowed me to make sure that I knew what I was doing and was able to create a desireable finished product

Sky Sample Board

Large stippling Brush
Intended for dabbing paint/texturing a surface via stippling these brushes are therefore not intended for brushing paint as they are a larger square shaped stippling brush with very short bristles that are set in a wide ferrule before being trimmed to the same length causing them to all hit the surface at the same time, with these brushes being available through theatrical & decorating supply catalogues.

Furthermore the action of these brushes can be used to soften colour by evenly distributing the wet paint, they are also suitable for stippling paint through a large stencil as they are available in a variety of sizes ranging up to 6 by 4 inches wide and with or without a complete handle.

Synthetic Sponge
Are used for fine textures, and like natural sponges they can be cut up or used in block form to print relative shapes like bricks and tiles furthermore larger sheets which are often upholestry foam can similarly can be carved into a pattern and stamped onto scenary

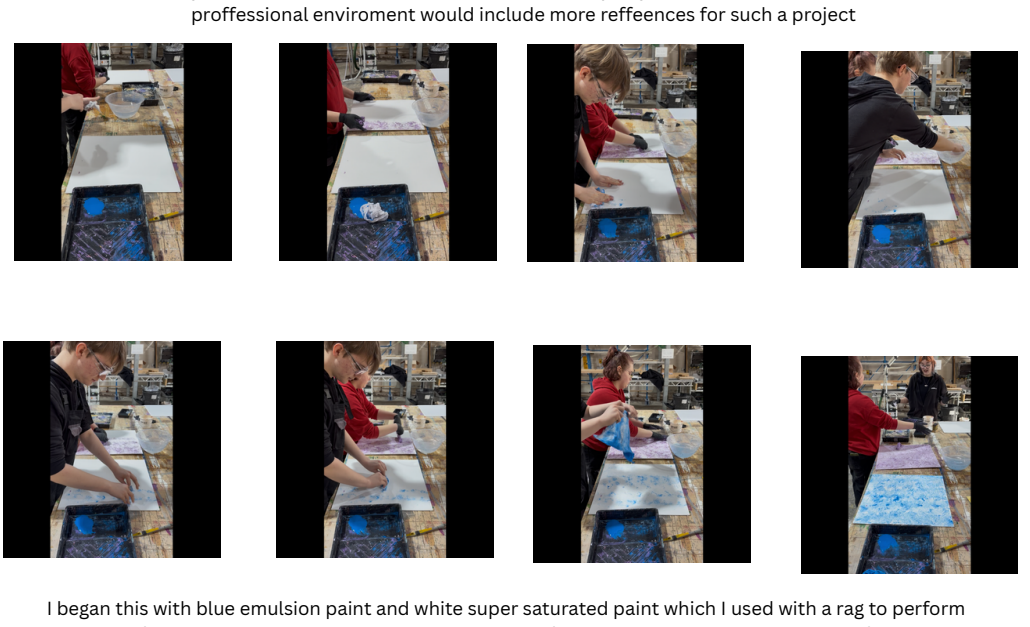

Rag
A rage made from recycled 100% cotton t-shirt

A matt, non reflective paint for interior and exterior use
Available in a range of earth and dye colours including velour black
Scenic Paints: Rosco Supersaturated Paints
A concentrated acrylic paint designede to be diluted with water
Can be used on most surfaces including canvas, wood, plaster, various plastics and metal

Available in a range of earth and dye colours including black
Scenic Paints: Rosco OFF Broadway Paints
A matt vinyl acrylic paint designed to be used directly from the pot
Can be used on most surfaces including canvas, wood, plaster, various plastics and metal

Paint dries to a fiarly tough and moderately elastic film that remains water resistant
Interior & Exterior use
Water-based paint with vinyl binder
Emulsion Paint
Brands
Leyland
Valspar
Dulux
Johnstones
Obtainabke in ready mixed and tinited colours in a range of finishes
Matt
Silk
Satin

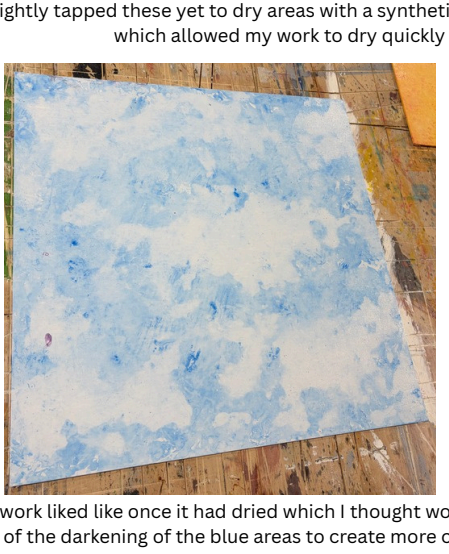
For our next focus we were asked to use particular scenic art tools and techniques to create a sample board of what the sky could look like when painted, Rather then source reference images or have an idea of what I wanted my finnish project to look like I began based off an image I had formed in my head and looking back I am unsure whether this was a good idea as although it worked at the time it delayed me at particular points later on in my work and doesnt reflect what I feel is the majority of situations I would encounter in a professional enviroment would include more reffeences for such a project



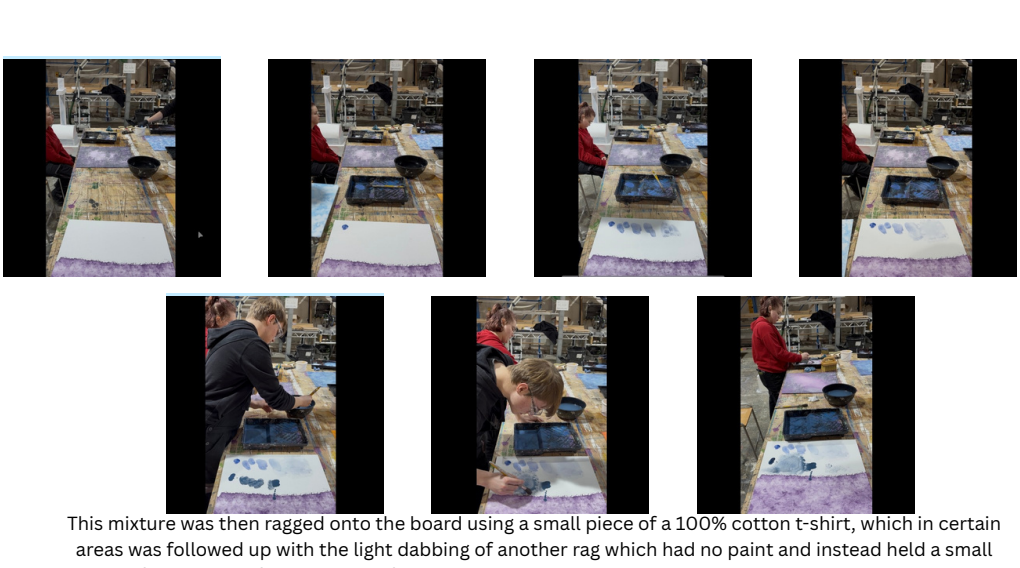
I began this with blue emulsion paint and white super saturated paint which I used with a rag to perform ragging on, as further encouraged by the above photo's I performed this technique to the best of my ability but there was a major mistake that these photo's later showed to me, which was that I didnt wear gloves this time although as I think back I had no major issues because of this it did cost me time after the fact as it was a time consuming job to remove all traces of the paint from my hands

Next to further emphasise the white of clouds in the sky I then used a large stippling brush to apply white paint to the peice and although I initially thought this was working well when I left it to dry I later discovered that it hadnt dried with the water creating small puddles in places

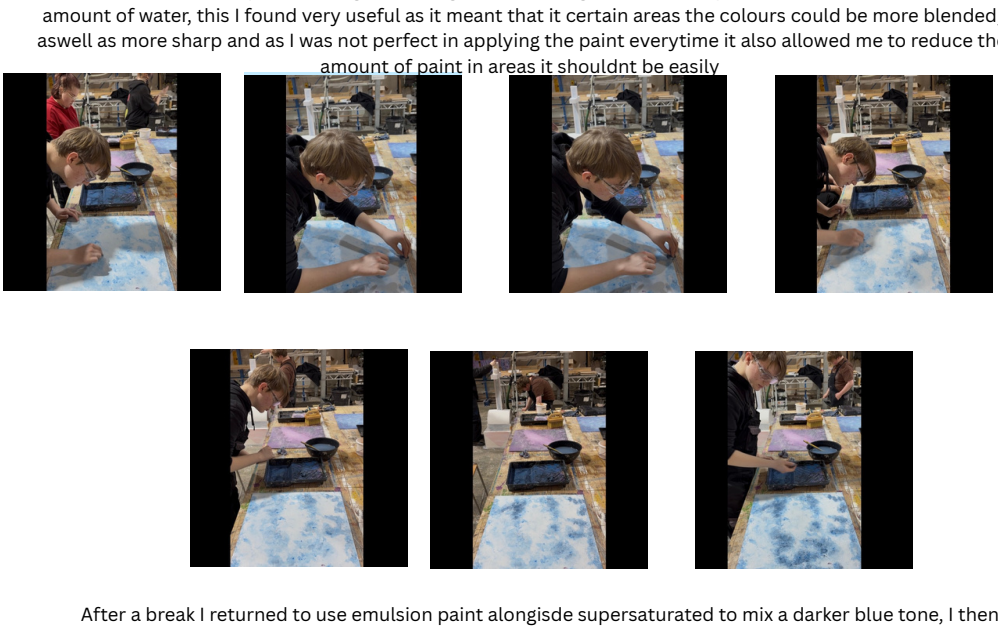
To solve this problem I lightly tapped these yet to dry areas with a synthetic sponge which soaked up the water which allowed my work to dry quickly



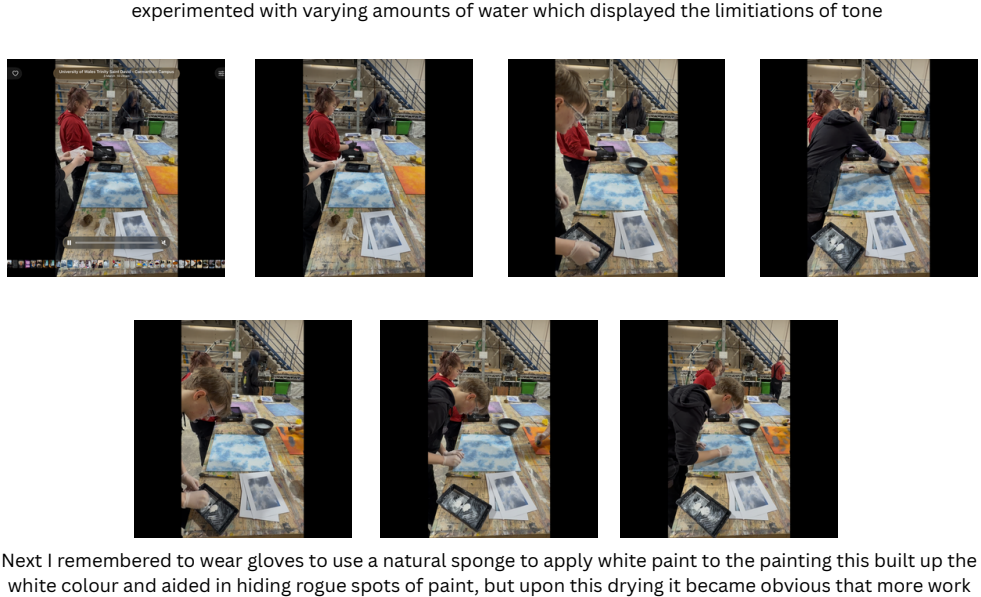
Shown above is what my work liked like once it had dried which I thought worked well but was going to need further work in the form of the darkening of the blue areas to create more contrast between them and the white patches meant to represent clouds



This mixture was then ragged onto the board using a small piece of a 100% cotton t-shirt, which in certain areas was followed up with the light dabbing of another rag which had no paint and instead held a small amount of water, this I found very useful as it meant that it certain areas the colours could be more blended, aswell as more sharp and as I was not perfect in applying the paint everytime it also allowed me to reduce the amount of paint in areas it shouldnt be easily

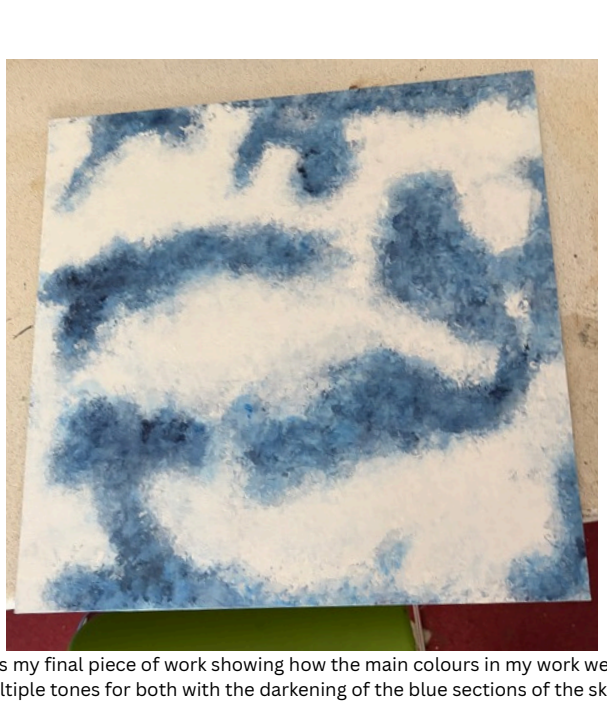


After a break I returned to use emulsion paint alongisde supersaturated to mix a darker blue tone, I then experimented with varying amounts of water which displayed the limitiations of tone



Next I remembered to wear gloves to use a natural sponge to apply white paint to the painting this built up the white colour and aided in hiding rogue spots of paint, but upon this drying it became obvious that more work was needed on the blue sections to imptrove the contrasting tones

After darknenning the blue tones in my work it became neccessary to go back and work in once again the white present in the piece I used a natural sponge to once again make white the top layer of the peice making it more realistic as to people looking up at the sky the layer of clouds is the closest to them rather then the blue sky its self



Shown above is my final piece of work showing how the main colours in my work were white and blue which I joined with multiple tones for both with the darkening of the blue sections of the sky being a key focus of the sky

Reference Photo's

As my sky sample was being created from scratch without any idea of what I wanted it to look like and this worked at the start but I quickly became lost with what I wanted mine to look like and so I looked at many photo's of the sky and felt that these were the best as they feature contrasting tones that I wanted to reflect in my work furthermore they encouraged conversation about my work as we went which in my opinion improved my work reflecting how just having the photo's improved my work and that I shouldn't have waited so long to have reference photo's.

(iStock, 2019)

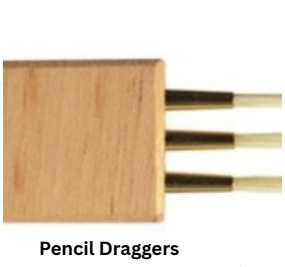
(iStock, 2019)

(iStock, 2019)

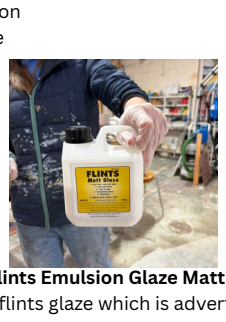
Woodgraining Sample

Pencil over-grainers
This is a specialty brush with several bristile bundled in a row That is used for wood graining effets and crosshatching

Grainer
When dragged through galze this brush will give the impression of a basic wood grain with the row of nylon behind the bristles giving a slightly coarser texture


Pencil Draggers
Have rows of pure bristles with a coppered ferrule and are used for wood graining techniques

Combs
Made from rubber, metal and wood combs have fine steel or rubber teeth which are used for creating a graining effect in various widths


Flints Emulsion Glaze Matt
We used flints glaze which is advertised to have greater strength, durability and water resistance then its competitors with glaze being applied over artwork to defend it from damage ("Welcome to Zscaler Directory Authentication")

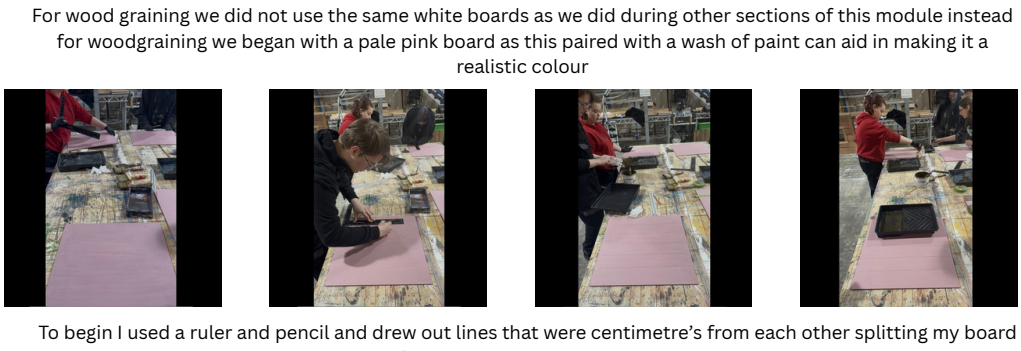
Lay-in Brush
Type of flat-ferrule brush with their size being described by the width of the ferrule and these are ideal brushes for covering large surfaces quickly with the above brush being a synthetic brush but they can also come with natural bristles and a mix of natural and synthetic bristles

Heart Grainers
Heart grainers are used for graining pine and oak effects

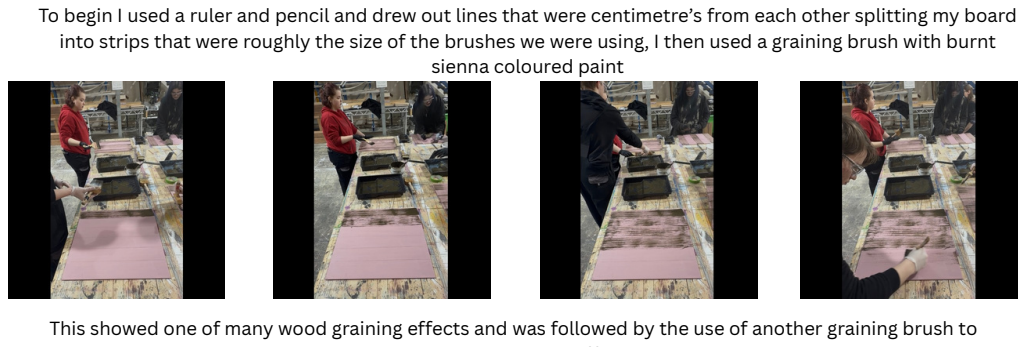
Floggers
These have very long bristles with varnished wood handles and are indespensible to the woodgraining process to provide the background grain for mahogany, walnut, rosewood, cedar etc and they are available in 3 to 6 inches wide

Softeners
Characterised by have bristles made from a very soft, animal hair such as badger or hog and are used to softren paint effects and are an invaluable tool for wood graining these are available from 2 to 4 inches wide

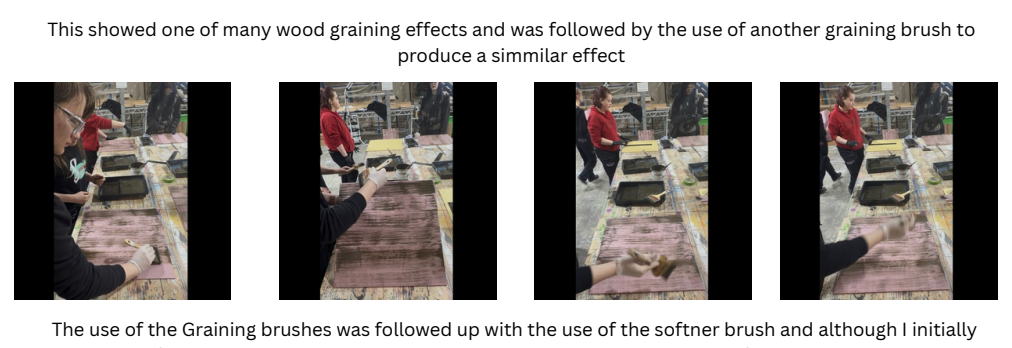
For wood graining we did not use the same white boards as we did during other sections of this module instead for woodgraining we began with a pale pink board as this paired with a wash of paint can aid in making it a realistic colour



To begin I used a ruler and pencil and drew out lines that were centimetre's from each other splitting my board into strips that were roughly the size of the brushes we were using, I then used a graining brush with burnt sienna coloured paint

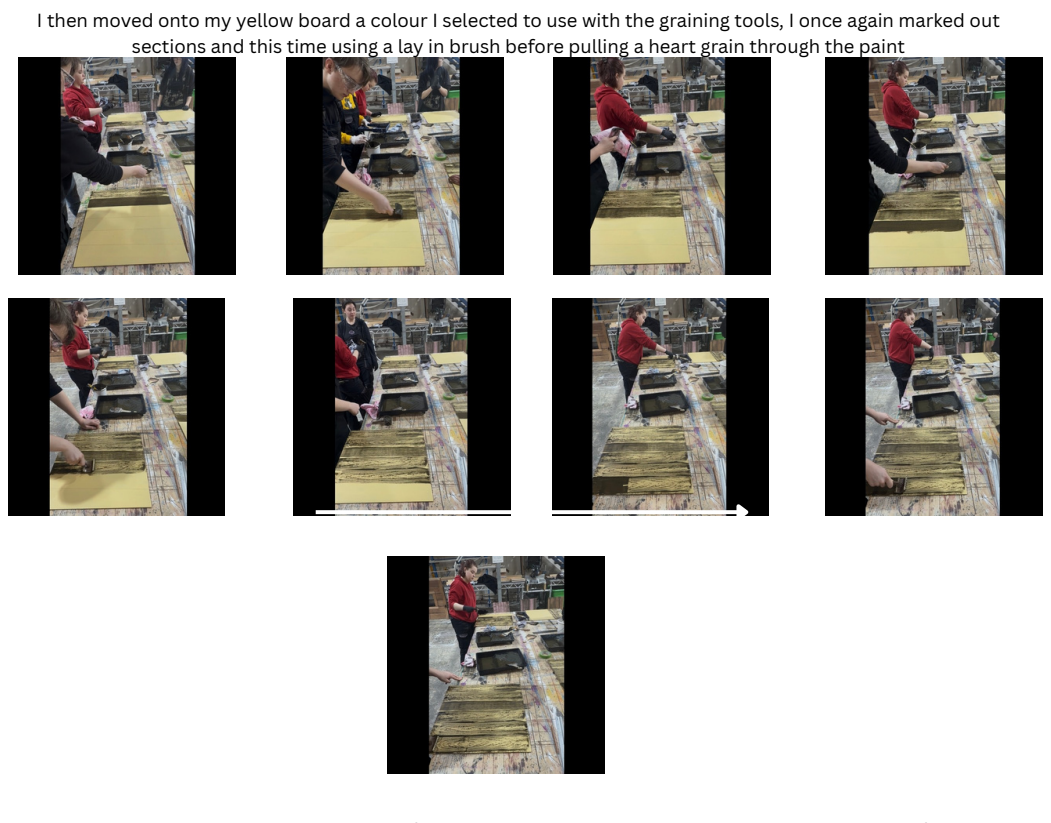


This showed one of many wood graining effects and was followed by the use of another graining brush to produce a simmilar effect

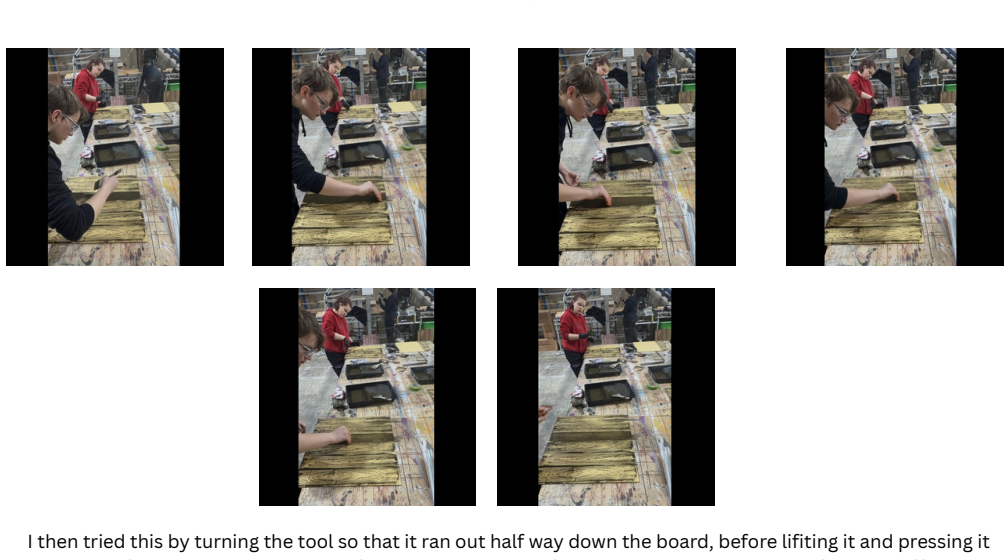


The use of the Graining brushes was followed up with the use of the softner brush and although I initially struggled to find the realism in what the graining brushes created, using the softening brush created more variety in the design and made it more realistic

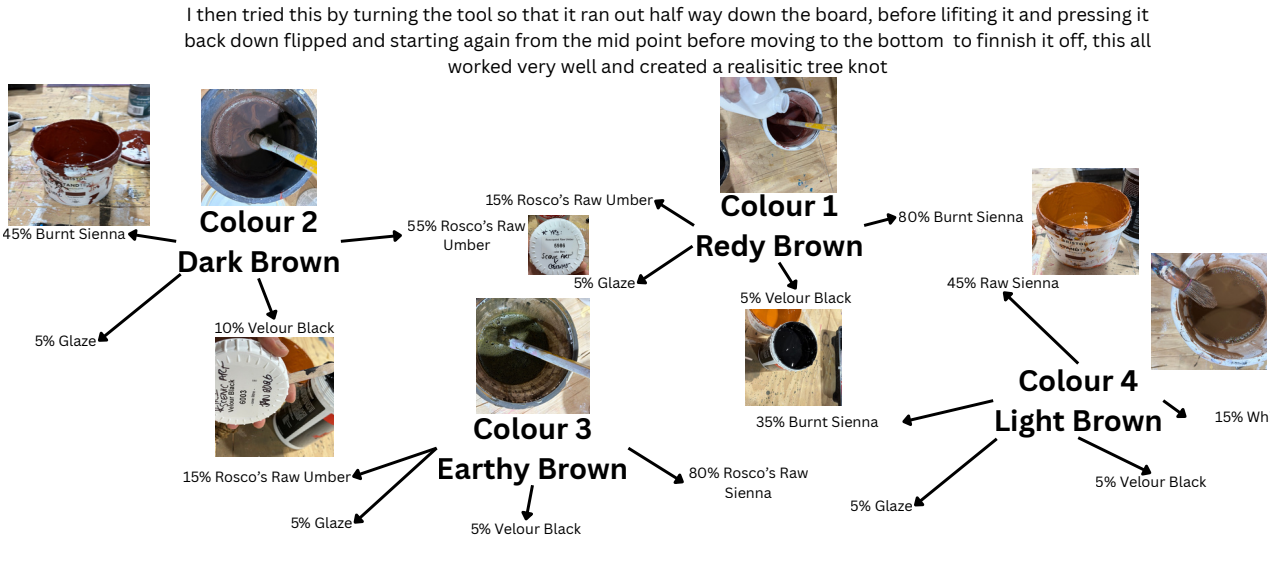
I then moved onto my yellow board a colour I selected to use with the graining tools, I once again marked out sections and this time using a lay in brush before pulling a heart grain through the paint



This was then repeated a number of times with alterations in pressure as well as which side of the tool was being used which I found worked very well and that what worked best was applying as much pressure as possible furthermore this exploration gave me the idea of turning the tool while using it to see how it affected the shape of the knot



I then tried this by turning the tool so that it ran out half way down the board, before lifiting it and pressing it back down flipped and starting again from the mid point before moving to the bottom to finnish it off, this all worked very well and created a realisitic tree knot

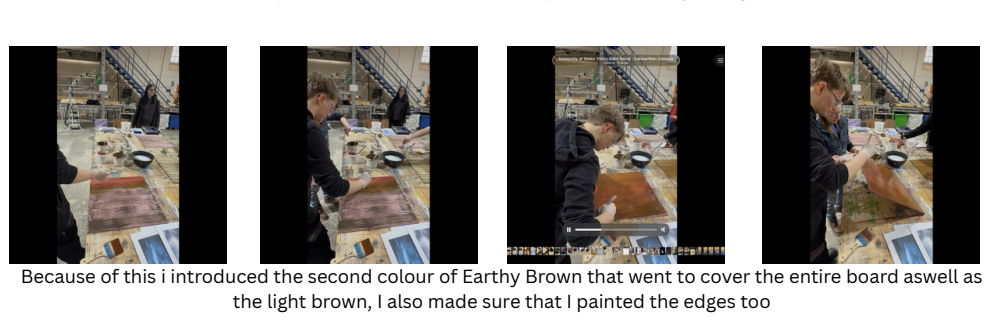

Colour 2 Dark Brown
45% Burnt Sienna
55% Rosco's Raw Umber
10% Velour Black
5% Glaze

Colour 1 Redy Brown
15% Rosco's Raw Umber
80% Burnt Sienna
5% Velour Black
5% Glaze

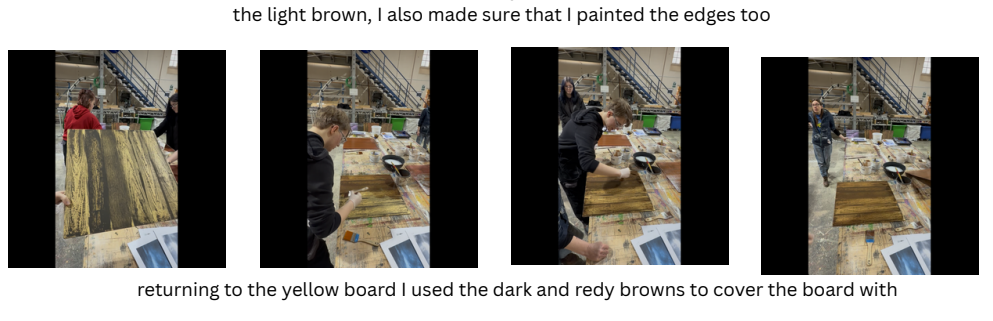
Colour 3 Earthy Brown
15% Rosco's Raw Umber
80% Rosco's Raw Sienna
5% Velour Black
5% Glaze

Colour 4 Light Brown
45% Raw Sienna
35% Burnt Sienna
15% White
5% Velour Black
5% Glaze

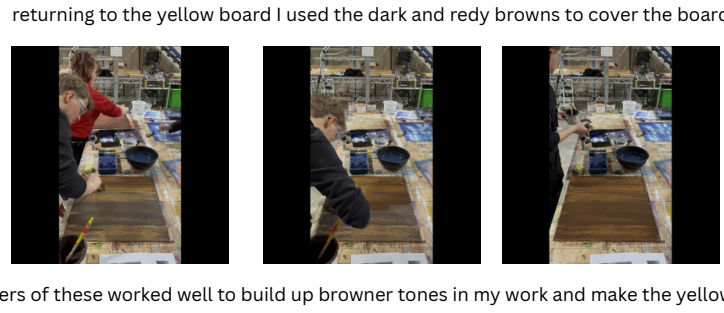
Once we mixed 4 colours as shown above I selected a first colour which was colour 4 light brown to apply to the board and after a couple of strokes I found that this produced a very orange colour that I didnt like



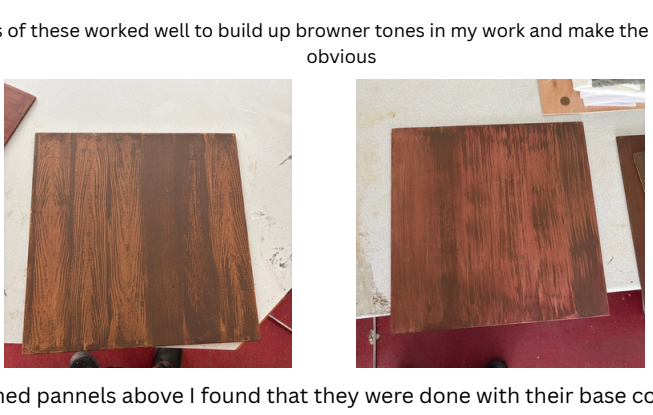
Because of this i introduced the second colour of Earthy Brown that went to cover the entire board aswell as the light brown, I also made sure that I painted the edges too



returning to the yellow board I used the dark and redy browns to cover the board with



Multiple layers of these worked well to build up browner tones in my work and make the yellow colour less obvious



Now looking at the two finished pannels above I found that they were done with their base colours being barely visible and contributing to the realism

Gravestone

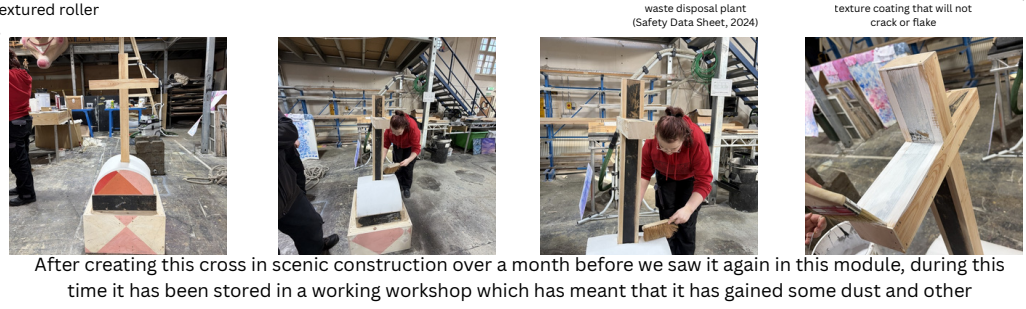
Cloth Roller("Paint Roller in 100% Nylon Fabric Mm.20. - Pennellificio2000")
Used for emulsion paints and when used with specialist textured roller sleeves

Pointed Sash
Has a round wooden handle with either a plastic, aluminium or copper round/oval ferrule with trimmed bristles at an angle all around which are available in a variety of sizes up to 36 mm in diameter

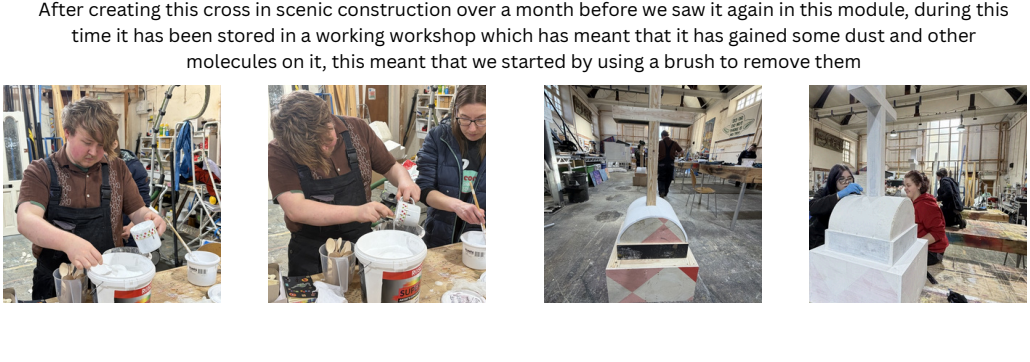
H301 - Toxic if swallowed
H302 - Harmful if swallowed
H310 - Fatal in contact with skin
H314 - Causes severe skin burns and eye damage
H315 - Causes skin irritation
H317 - May cause an allergic skin reaction
H318 - Causes serious eye damage
H319 - Causes serious eye irritation
H330 - Fatal if inhaled
H400 - Very toxic to aquatic life
H410 - Very toxic to aquatic life with long lasting effects
(Safety Data Sheet, 2024)

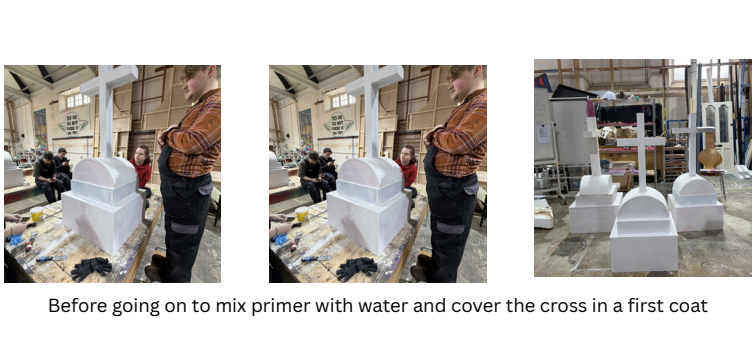
Interior and Exterior (Idenden only) use
Both can be tinted or overpainted
Idenden is available in white gray & black, Flintex available in white only
Idenden Brushcote & Spraycote and Flintex
Idenden spraycote a thinner product can be used in a texture gun to create textured effects
Can be easily applied with a brush, roller or trowel directly to timber, canvas, hessian, vacuum form plastics and polystyrene
A durable and flexible texture coating that will not crack or flake

P101 - If medical advice is needed, have product container or label at hand
P261 - Avoid breathing fumes
P280 - Wear protective gloves and eye/face protection
P302 + P352 - IF ON SKIN: Wash with plenty of water and soap
P501 - Dispose of contents/ container to an approved waste disposal plant
(Safety Data Sheet, 2024)

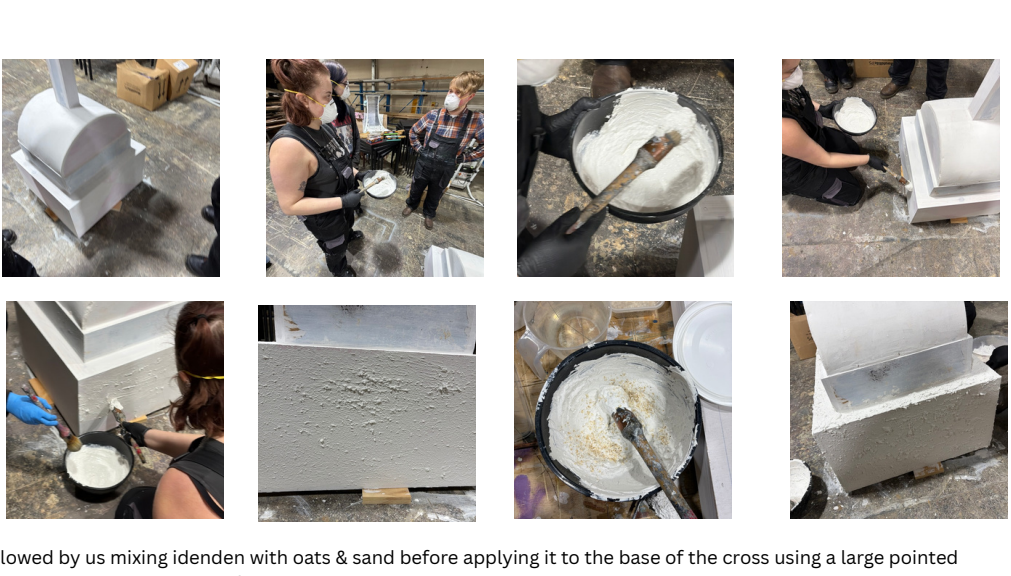


After creating this cross in scenic construction over a month before we saw it again in this module, during this time it has been stored in a working workshop which has meant that it has gained some dust and other molecules on it, this meant that we started by using a brush to remove them



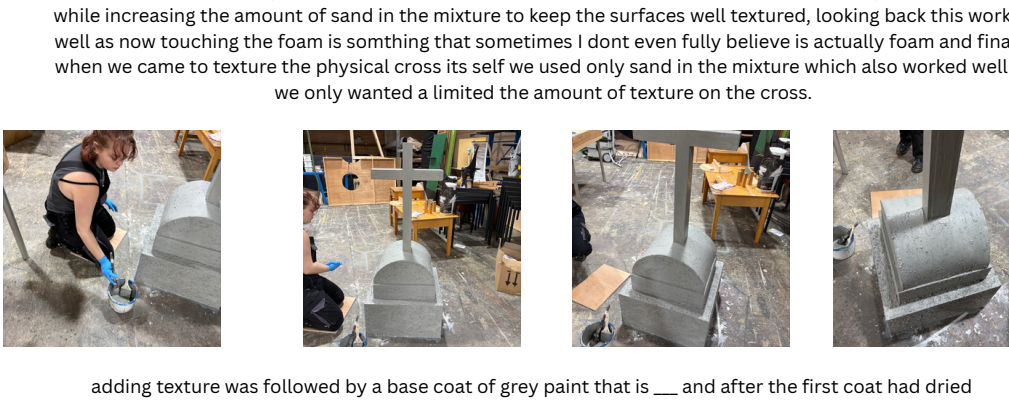


Before going on to mix primer with water and cover the cross in a first coat



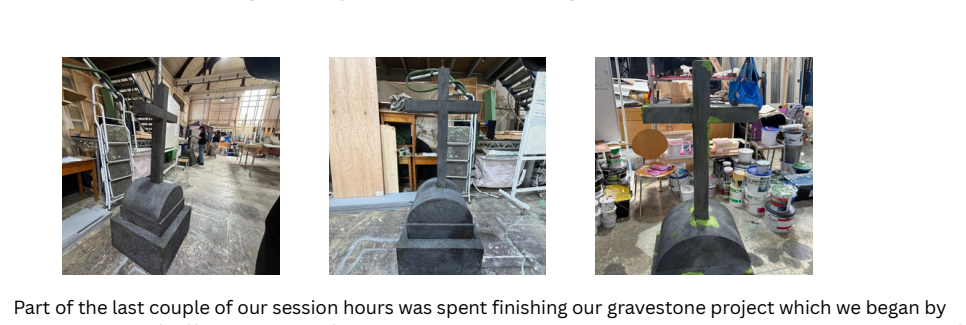
followed by us mixing idenden with oats & sand before applying it to the base of the cross using a large pointed Sash brush at the bottom of the cross the idenden was mixed with sand and oats which didnt initially create our desired texture but by andding more I found that it worked well furthermore for this process I wore gloves and a mask as suggested by the safety sheet available via the flints website (Flints, n.d.)

As we moved further up the cross we lowered the amount of oats in our mixture but still kept them present while increasing the amount of sand in the mixture to keep the surfaces well textured, looking back this worked well as now touching the foam is somthing that sometimes I dont even fully believe is actually foam and finally when we came to texture the physical cross its self we used only sand in the mixture which also worked well as we only wanted a limited the amount of texture on the cross.



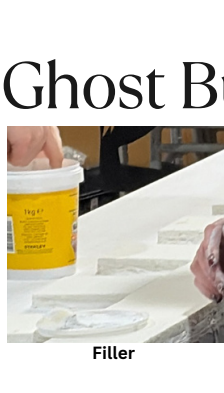
adding texture was followed by a base coat of grey paint that is ___ and after the first coat had dried

A second coat was then added and during this we used a variety of different sized pointed sash brushes which I found made it alot easier to apply the paint in the small hard to reach areas created by the varying sizes in the texturing especially in areas we applied a large amount of texture



Part of the last couple of our session hours was spent finishing our gravestone project which we began by adding a variety of different shades of paint including a dark greens and almost black tone, the application of these broke up the block colour already applied and when joined by the moss texture for which we were able to use saw dust that was dyed green and mixed with glue, glaze and water showing how materials that many see as waste can be reused and recycled this also made the gravestone match the model and moodboards we had originally been given displaying an ability to work to a designers specifics without going rougue or altering the design in any way in my opinon therefore showing my ability to work proffessionally

Ghost Busters Set


Filler
Filler is a versatile material that we used to fill holes and damage in the surfaces we painted onto as it allows for a cleaner final project

Primer
A prepatory step before painting a surface to ensure adhesion, durability and sealing as it acts simmilar to a glue between the surface and paint

H301 - Toxic if swallowed
H302 - Harmful if swallowed
H310 - Fatal in contact with skin
H314 - Causes severe skin burns and eye damage
H315 - Causes skin irritation
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Idenden Brushcote & Spraycote and Flintex
Idenden spraycote a thinner product can be used in a texture gun to create textured effects
Can be easily applied with a brush, roller or trowel directly to timber, canvas, hessian, vacuum form plastics and polystyrene
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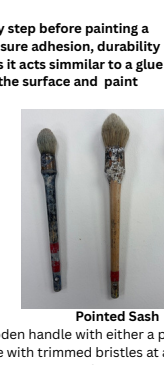
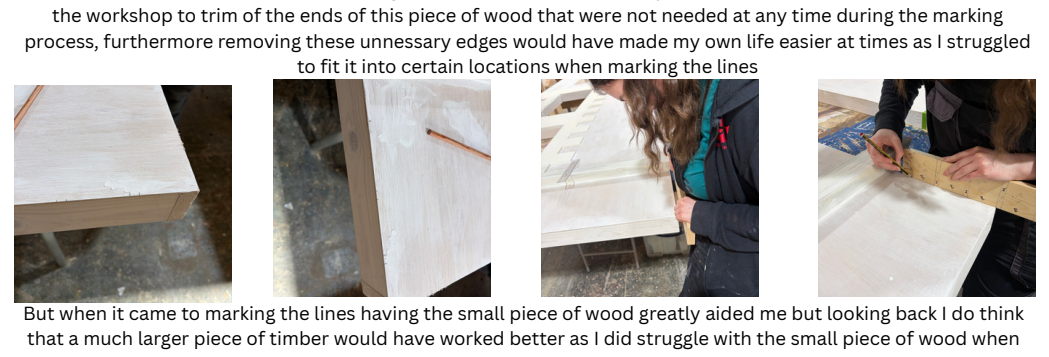
(Safety Data Sheet, 2024)

Snap Line (" Definition & Meaning of "Snap Line" in English ")
A snap line is a chalked string used to draw straight lines on a large surface


Pointed Sash
Has a round wooden handle with either a plastic, aluminium or copper round/oval ferrule with trimmed bristles at an angle all around which are available in a variety of sizes up to 36 mm in diameter

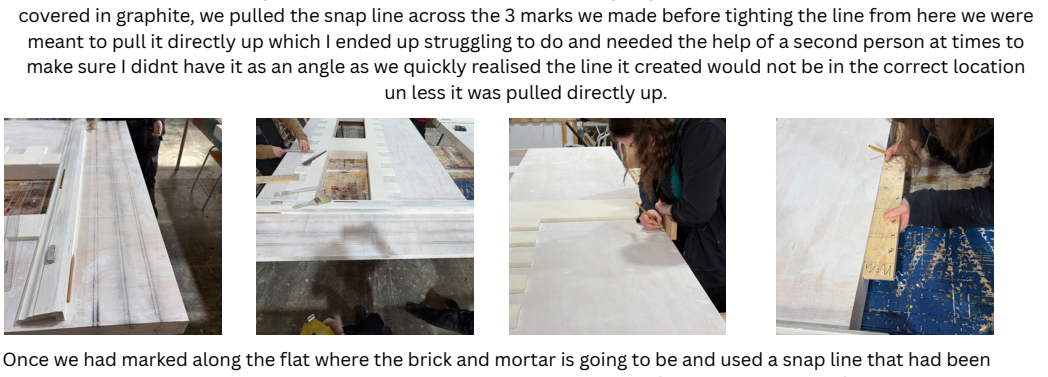
The largest project we are underaking for scenic art is texturing and painting 4 flats which make up the ghost busters firehouse and this began with us using lay-in brushes to apply primer and we also put filler in a few places

As the flats were not fully completed by the time we have come to work on them this meant that we marked out brick detailling that would later be attached in the form of insulation foam aswell as particular places where there was to be no added textures at this time, we then marked on a piece of wood the width our bricks and mitar would be textured across the boards and looking back I do not understand why we did not use the mitar saw available in the workshop to trim of the ends of this piece of wood that were not needed at any time during the marking process, furthermore removing these unnesary edges would have made my own life easier at times as I struggled to fit it into certain locations when marking the lines



But when it came to marking the lines having the small piece of wood greatly aided me but looking back I do think that a much larger piece of timber would have worked better as I did struggle with the small piece of wood when marking the brick and mortar lines

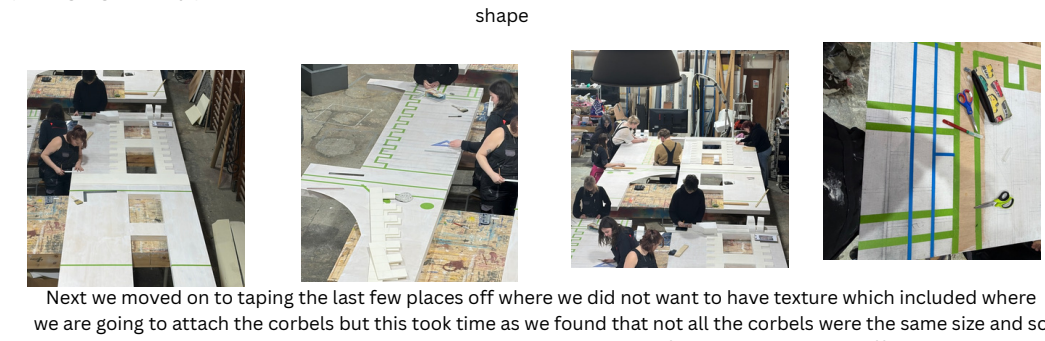
Once we had marked along the flat where the brick and mortar is going to be and used a snap line that had been covered in graphite, we pulled the snap line across the 3 marks we made before tighting the line from here we were meant to pull it directly up which I ended up struggling to do and needed the help of a second person at times to make sure I didnt have it as an angle as we quickly realised the line it created would not be in the correct location un less it was pulled directly up.



Once we had marked along the flat where the brick and mortar is going to be and used a snap line that had been covered in graphite, we pulled the snap line across the 3 marks we made before tighting the line from here we were meant to pull it directly up which I ended up struggling to do and needed the help of a second person at times to make sure I didnt have it as an angle as we quickly realised the line it created would not be in the correct location un less it was pulled directly up.

Our focus then moved down the flat where due to the already attached foam we couldnt use the snap line to create our lines instead I used a meter ruler as shown by the first photo, but I initially found that I was not creating entirely straight lines due to the meter ruler having a rugged edge and so I flipped it and used a much cleaner edge and although after spending awhile marking these lines out I later found another member of our class removing my lines with a standard rubber showing how easy it is to remove them, as they had found they were not straight to the flat they sat on and so they instead used a set square to make sure they were all at right angles somthing that looking forward I now know I should do myself.

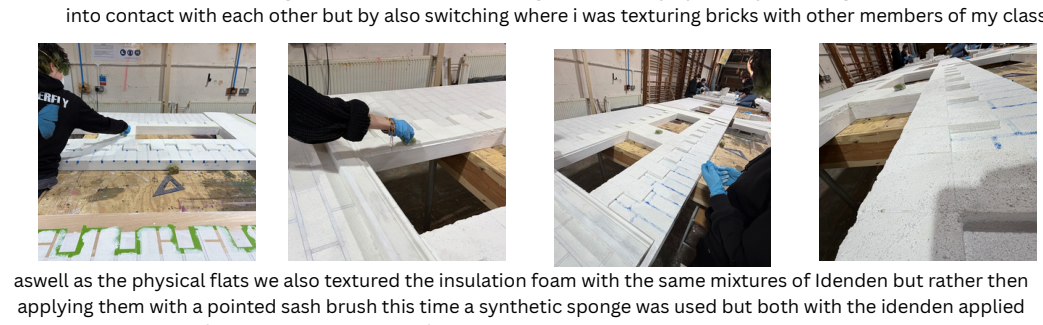
We also drew lines across the insulation which were followed up by using a scalpel to cut a ridge where the different pieces of foam meet, although I didnt intially realise how well this worked seeing photo's of it when putting together my process workbook made me realise how well it worked and how realistic I found the bricks shape



Next we moved on to taping the last few places off where we did not want to have texture which included where we are going to attach the corbels but this took time as we found that not all the corbels were the same size and so the places needed to be exact to the ones we had created, which was followed by us taping off the mortar lines with blue electrical tape that was just over a cm thick and once stretched we found reached a cm thick

we applied this tape across the length of the mortar line by placing it at the opposite edge and then stretching it as I placed it against the flat and cut it with a pair of scisssors, although I initially thought that the end of the bricks would be taped over in much the same fashion they were instead taped and stretched before being placed much the same but the ends were instead cut with a scalpel blade once the tape had definetely stuck to the tape across length ways, now that all the mortar sections that we didnt want to apply texture to had been taped off we mixed idenden with water and a large amount of sand, and honestly in my opinion it was a large amount of sand as when mixing I belived multiple times that it had enough sand only to find more needed to be added and when I came to mix a second bucket I compared the mixture to the first a number of times before I felt enough sand had been added to ptoduce a simmilar efect

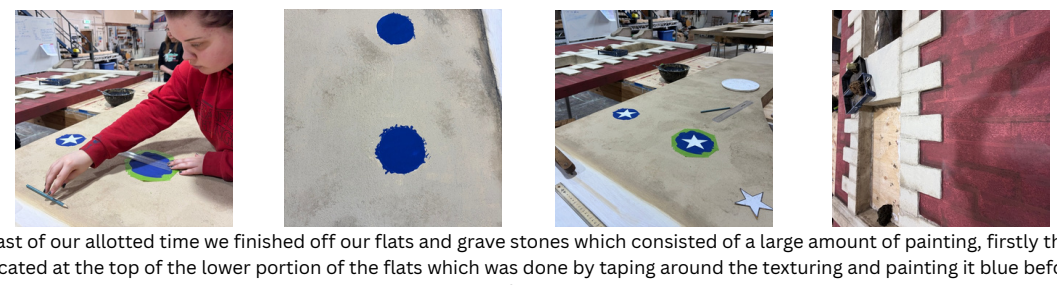
To apply the idenden we used a large pointed sash brush and used a stippling technique to apply it in different amounts as for some we loaded the brushes up with a large amount of idenden whereas for other bricks I purposely used less to create a slight variation, furthermore to further create variation within the textures present I tried not to texture a large number of bricks close together not only by initially texturing bricks that didnt come into contact with each other but by also switching where i was texturing bricks with other members of my class



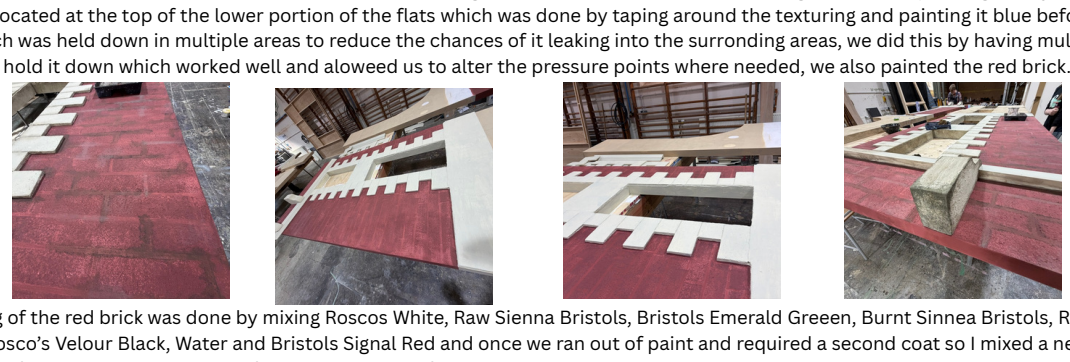
aswell as the physical flats we also textured the insulation foam with the same mixtures of Idenden but rather then applying them with a pointed sash brush this time a synthetic sponge was used but both with the idenden applied on the foam and applied on the flat were rollered with which aided in creating texture

Once texture had been applied it took roughly 10 to 20 minutes to dry before we pulled up the blue tape and only the blue tape as the green marked where later additions to the flats would be added

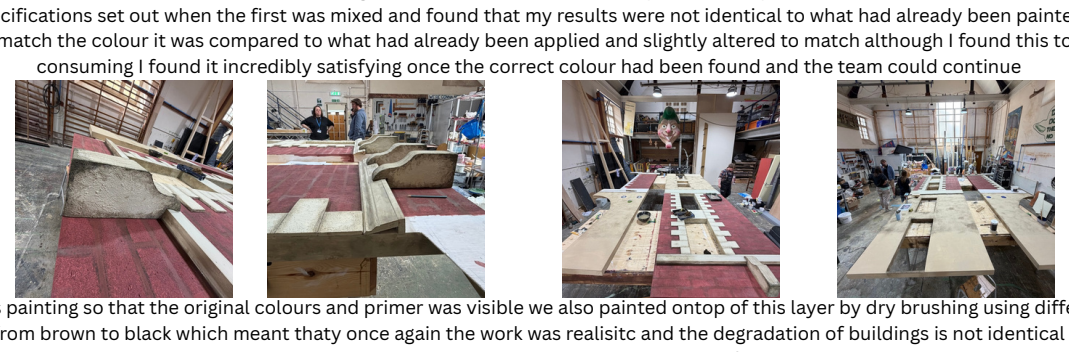
This was my first time creating this kind of texture and I didnt know what to expect at any point during this process, but once the idenden had dried and the tape removed I was amazed to find how well this process had worked, furthermore I am very interested to see how it progressess moving forward



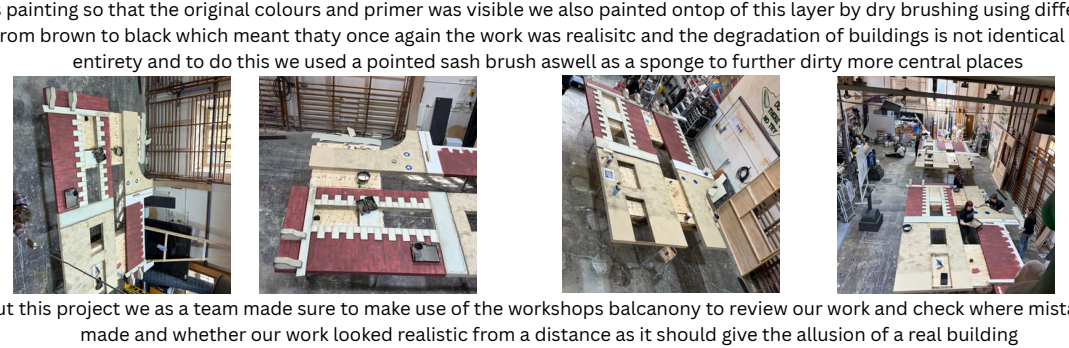
With in the last of our allotted time we finished off our flats and grave stones which consisted of a large amount of painting, firstly this included the start located at the top of the lower portion of the flats which was done by taping around the texturing and painting it blue before using a stencil which was held down in multiple areas to reduce the chances of it leaking into the surrounding areas, we did this by having multiple people hold it down which worked well and aloweed us to alter the pressure points where needed, we also painted the red brick.



The painting of the red brick was done by mixing Roscos White, Raw Sienna Bristols, Bristols Emerald Greeen, Burnt Sinnea Bristols, Rosco's Raw Umber, Rosco's Velour Black, Water and Bristols Signal Red and once we ran out of paint and required a second coat so I mixed a new batch following specifications set out when the first was mixed and found that my results were not identical to what had already been painted on and so to closer match the colour it was compared to what had already been applied and slightly altered to match although I found this to be time consuming I found it incredibly satisfying once the correct colour had been found and the team could continue



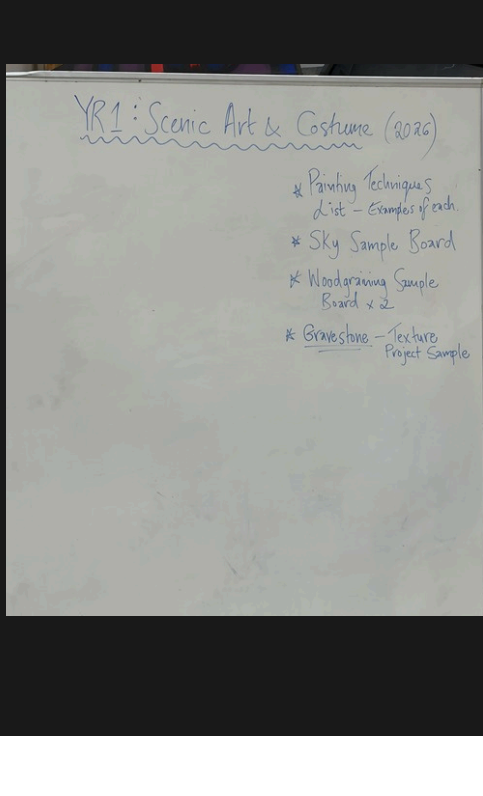
As well as painting so that the original colours and primer was visible we also painted ontop of this layer by dry brushing using different shades ranging from brown to black which meant thaty once again the work was realisitc and the degradation of buildings is not identical across their entirety and to do this we used a pointed sash brush aswell as a sponge to further dirty more central places



Throughout this project we as a team made sure to make use of the workshops balcanony to review our work and check where mistakes had been made and whether our work looked realistic from a distance as it should give the allusion of a real building

Finally after reflecting on our work from afar we were able to fix sections of our work with this mainly consisting of adding texture to make our
more realistic then manufactured

Costume


YR1: Scenic Art & Costume (2026)
- Painting Techniques List – Examples of each
- Sky Sample Board
- Woodgraining Sample Board x 2
- Gravestone – Texture Project Sample

Fitting Eitique

Is the room warm?

Where will the fitting take place

Does everyone have an estimation of the amount of time a fitting will take?

What to think about before the fitting

What do you plan on achiving during the fitting

Is everyone who may want to attend the fitting know about it? Does this include other departments

Dont rely on memory, have a note book and make notes

A wearable item of clothing which typically takes 4 to 6 weeks to make

It can tell a story (For example historic pieces of clothing)

What is a costume

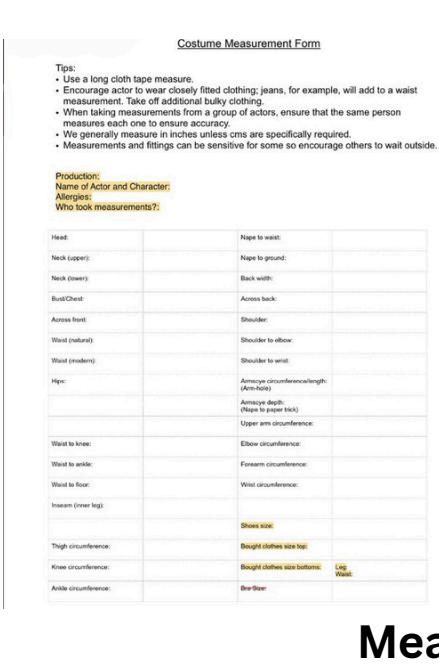
And it can help actors get into character

The costume making process

Displayed here is the chronological order of the cosume making process but it can change with the best example being when the casting process takes place

Design
↓
Casting
↓
Measurements
↓
Patterns
↓
Toile
↓
Fitting 'Toile'
↓
Adjusted patterns
↓
Cut out in final fabric
↓
Sew together
↓
Fastenings
↓
Final Fittings
↓
Final decorations

Costume Measurement Form


Costume Measurement Form

Tips:
- 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?:

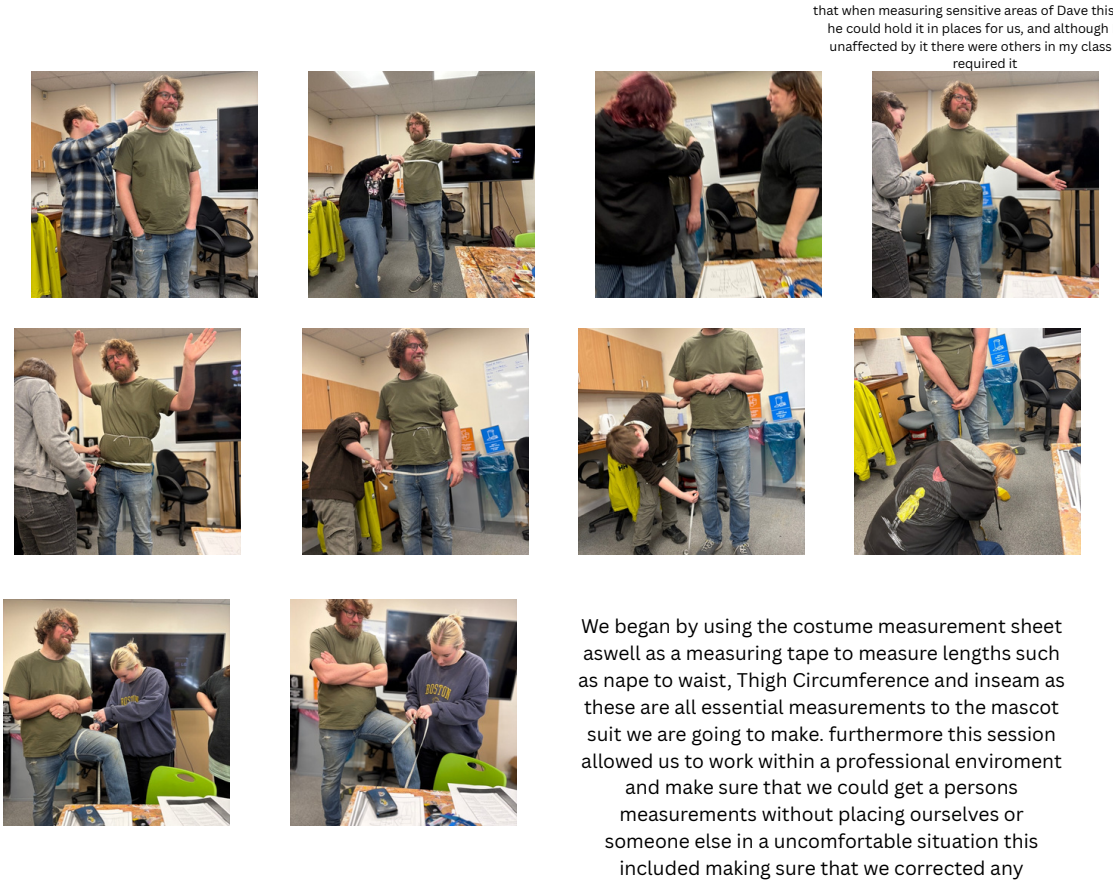
when talking measurements they can be noted down in a number of ways but after being shown this form I think that this is the way going forward that I am going to complete this task as the sheet acts as a checklist while also reminding the user about additional details such as allergies and who they are

Measuring Dave

Before going on to mix primer with water and cover the cross in a first coat

Tailors Tape Measure with 3" Metal End - Inches & Centimetres (Pins & Needles, 2025)

Something we as a class quickly found to be useful was a tailor's tape measure that has a metal end, as we found that when measuring sensitive areas of Dave this meant he could hold it in places for us, and although I was unaffected by it there were others in my class that required it



We began by using the costume measurement sheet aswell as a measuring tape to measure lengths such as nape to waist, Thigh Circumference and inseam as these are all essential measurements to the mascot suit we are going to make. furthermore this session allowed us to work within a professional enviroment and make sure that we could get a persons measurements without placing ourselves or someone else in a uncomfortable situation this included making sure that we corrected any mistakes another made.

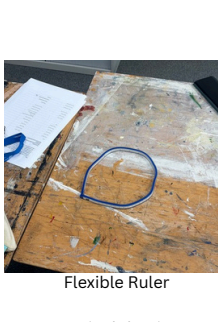
Tunic Pattern

Sewing Thread

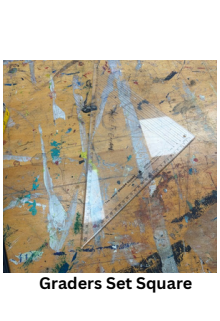
Essential when sewing, sewing thread is strong, flexible and durable while being thin.

Pincushion

"a small bag filled with soft material into which pins are pushed until they are needed"(Cambridge Dictionary)

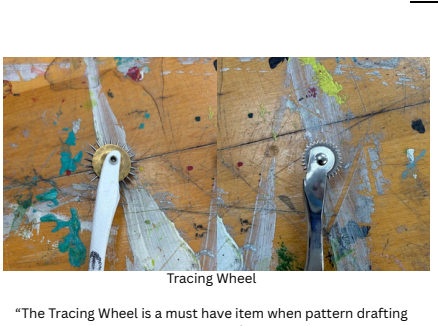

Flexible Ruler

A vinyl that is flexible and malleable perfect for creating curved lines

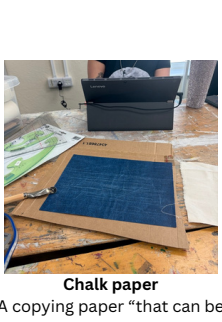

Graders Set Square

Made from strong acrylic for a long usage life

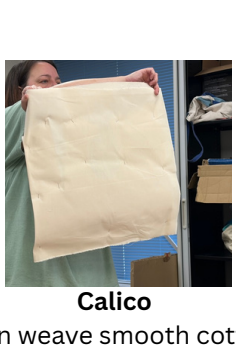
Has a 45 degree angle for bias as well as a hole for hanging the square ("Morplan.com")


Tracing Wheel

"The Tracing Wheel is a must have item when pattern drafting and is a staple item in every every fashion designer's pattern room. Tracing wheels are ideal for accurately transferring those all-important pattern markings from tissue paper onto your fabrics and papers. Also known as a pattern wheel, pounce wheel, and dart wheel." ("Tracing Wheels, Wooden Handle - Fast Delivery | William Gee UK")


Chalk paper

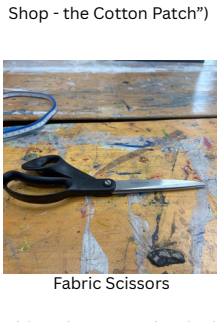
A copying paper "that can be washed out of fabric and a hot iron will not set the lines. The same sheet can be used over and over again"("The Patchwork and Quilting Shop - the Cotton Patch")


Calico

Plain weave smooth cotton fabric good for patch-work (Govier and Davies, 1996, pp.26–27)

Sewing Machine

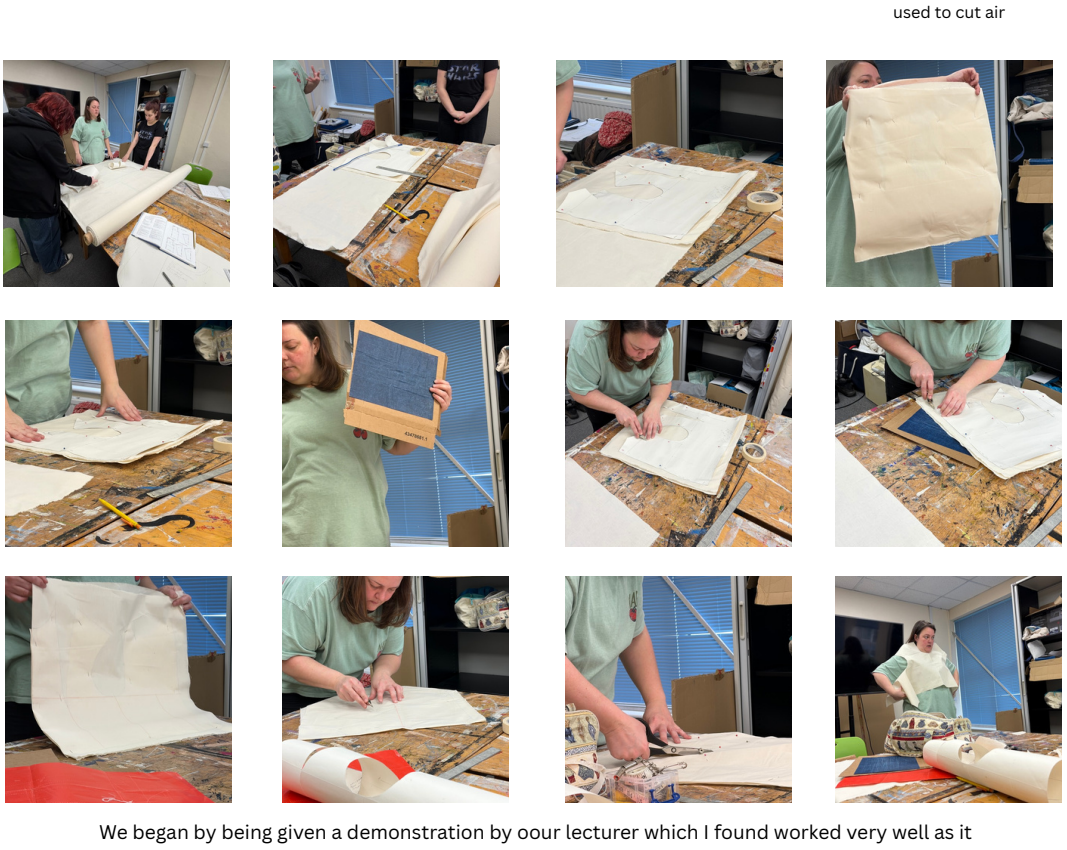
The one we used is a Singer Heavy Duty Sewing Machine and is advertised to sow through pretty much anything aswell as featuring extra features such as multiple needle positions, and a 60% stronger motor


Fabric Scissors

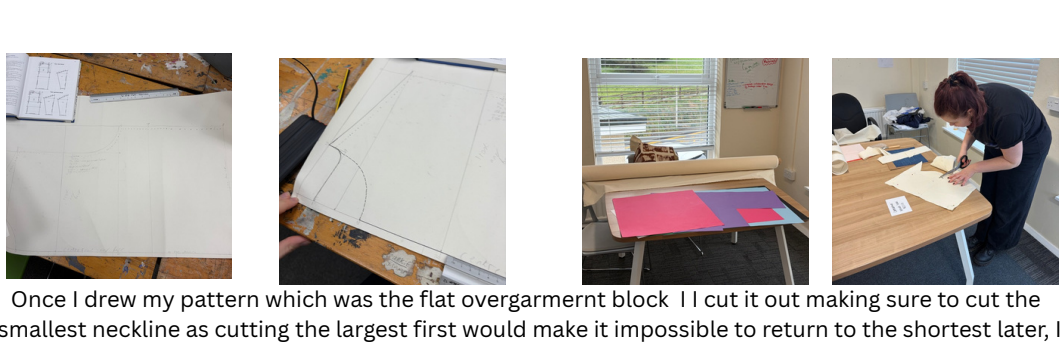
Although to some they look identical to paper scissors, fabric scissors have longer and sharper blades allowing for smooth continuous cuts

Paper Scissors

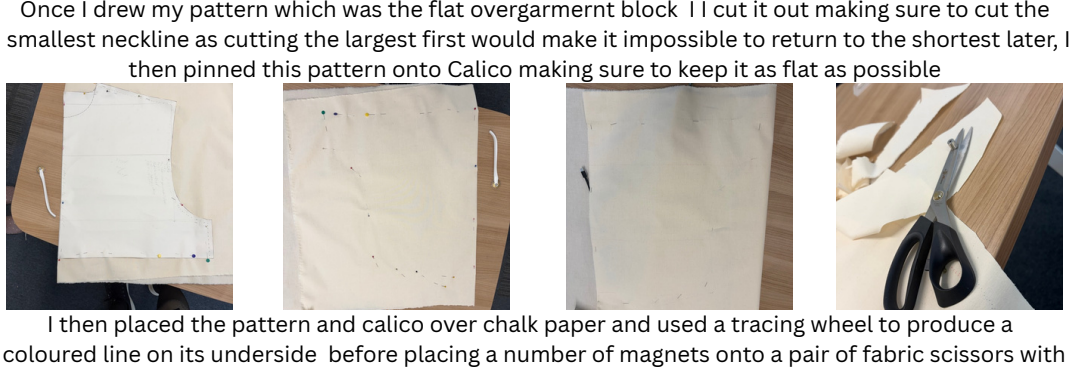
These can be spotted as different to fabric scissors as they have shorter blunter blades that are designed for cutting paper furthermore during class some of us also were able to notice a difference in the sound they make when used to cut air



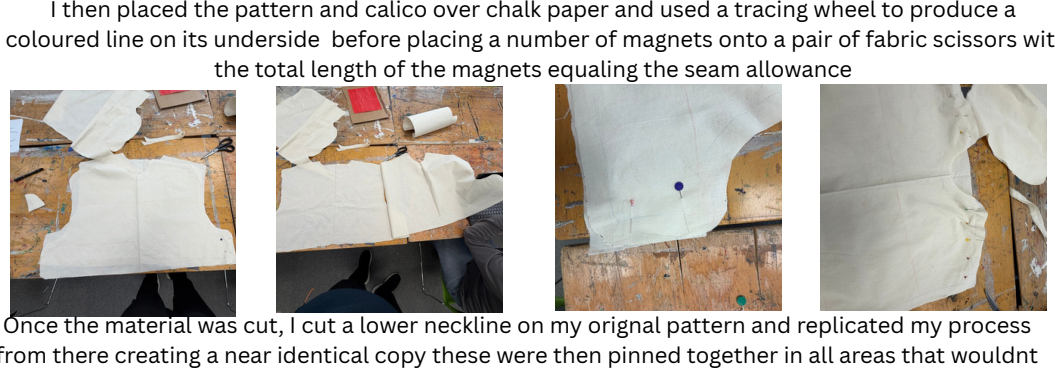
We began by being given a demonstration by oour lecturer which I found worked very well as it give me somthing to refer back to during the project which was very helpfuk



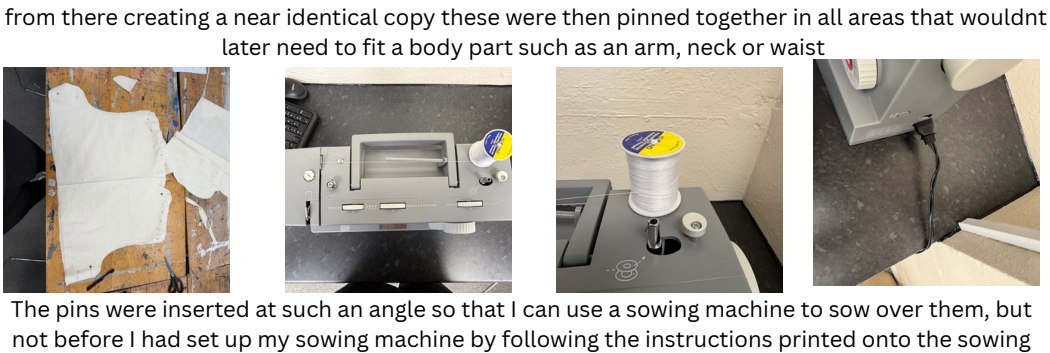
Once I drew my pattern which was the flat overgarmernt block I I cut it out making sure to cut the smallest neckline as cutting the largest first would make it impossible to return to the shortest later, I then pinned this pattern onto Calico making sure to keep it as flat as possible



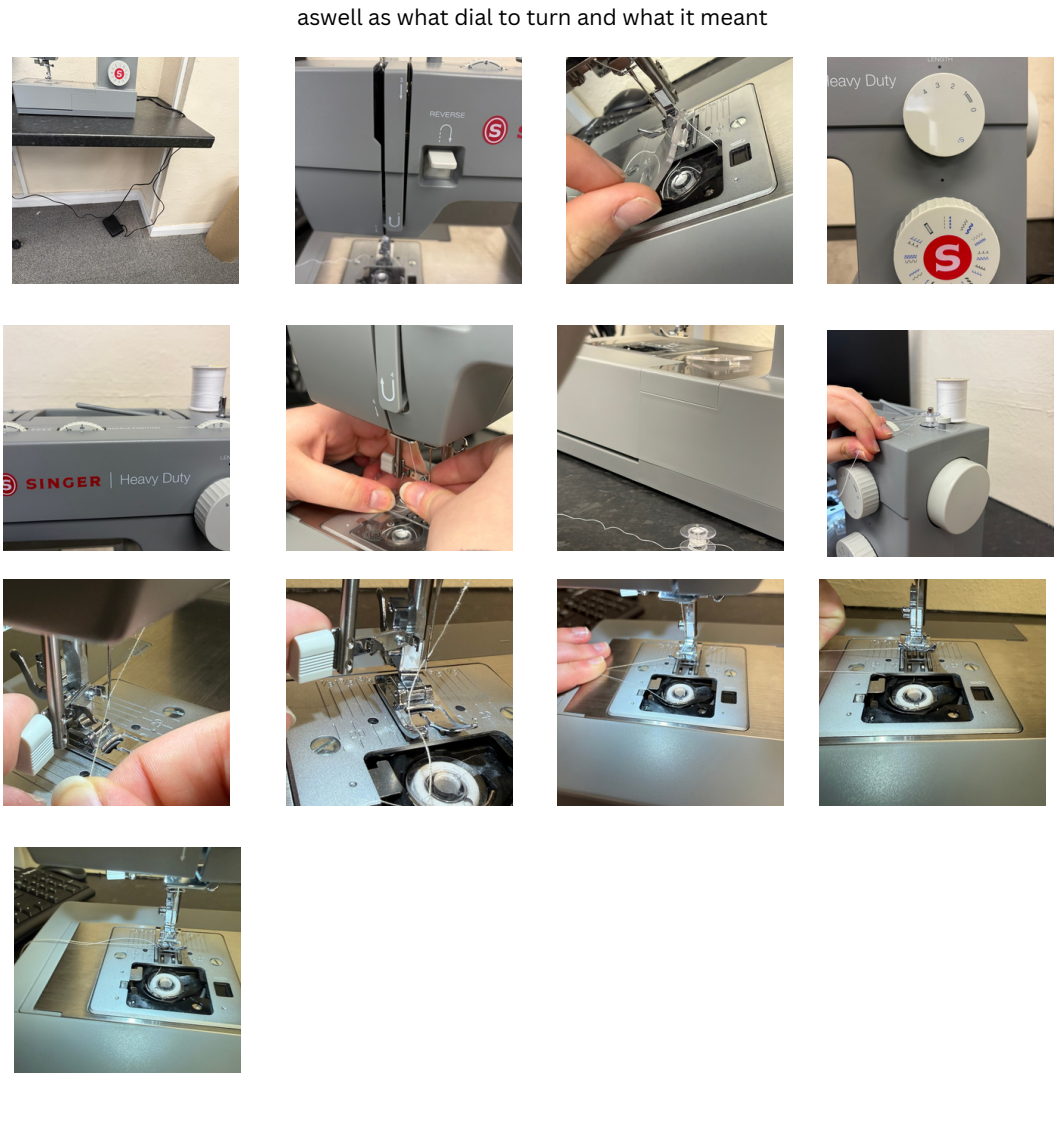
I then placed the pattern and calico over chalk paper and used a tracing wheel to produce a coloured line on its underside before placing a number of magnets onto a pair of fabric scissors with the total length of the magnets equaling the seam allowance



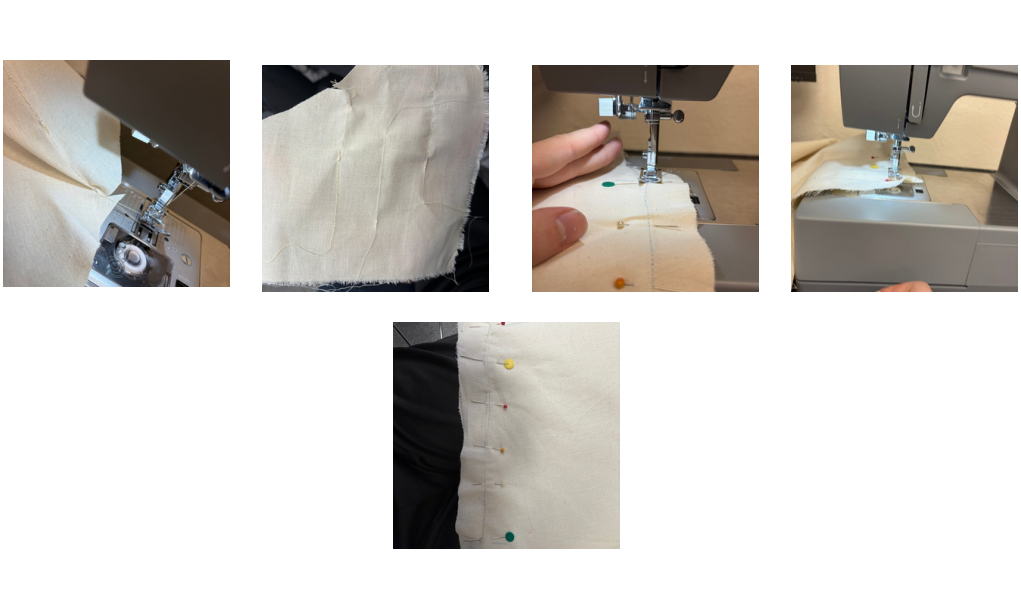
Once the material was cut, I cut a lower neckline on my orignal pattern and replicated my process from there creating a near identical copy these were then pinned together in all areas that wouldnt later need to fit a body part such as an arm, neck or waist



The pins were inserted at such an angle so that I can use a sowing machine to sow over them, but not before I had set up my sowing machine by following the instructions printed onto the sowing machine which showed what directions to pull the thread around so that it went through the needle aswell as what dial to turn and what it meant



Once the needle had been sccessfully threaded aswell as the bobin the sowing machine was ready to be used but as it has been a long time since using a sowing machine I felt it was best to practice first which I did by using a spare piece of Calico and sowing straight lines into it before going to sow the main piece by following the line and sowing over the pins, furthermore the direction of the pins meant that I could sow straight over all the pins and only remove them at the end which I found to be time efficient



Simple Coif

Pattern Paper

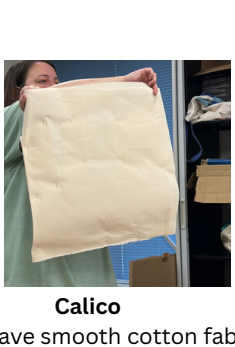
Dot and cross pattern paper for textile design is a specialized type of grid paper used by textile designers to create and visualize patterns for fabrics. This paper typically features a grid of fine lines, similar to standard graph paper, but with additional markings at the intersections of the grid lines in the form of dots or crosses. ("What Is Dot and Cross Pattern Paper - Genel 86 Limited")

Pattern

These are used to create multiple identicle pieces of clothing withthe specific book we used featurting a wide range of paterns that could be used to make many of the clothes we wear daily

Sewing Pins

These Prym pins are made of durable steel with colorful heads, perfect for sewing, crafting, and general use. The smooth, rust-resistant finish and tapered points ensure easy penetration for a wide range of fabrics ("Prym Plastic Head Pins | 150 Pack")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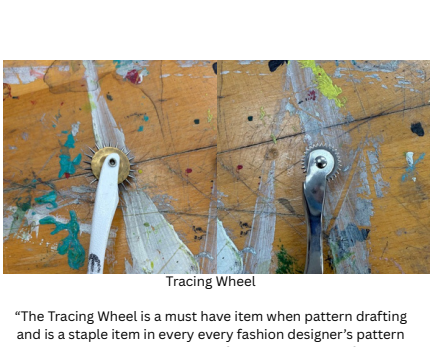
Tracing Wheel

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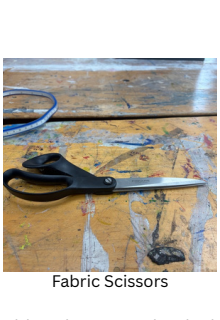
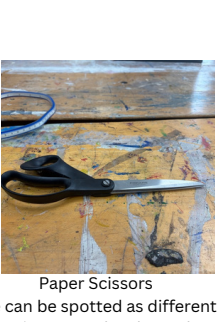

Fabric Scissors

Although to some they look identical to paper scissors, fabric scissors have longer and sharper blades allowing for smooth continuous cuts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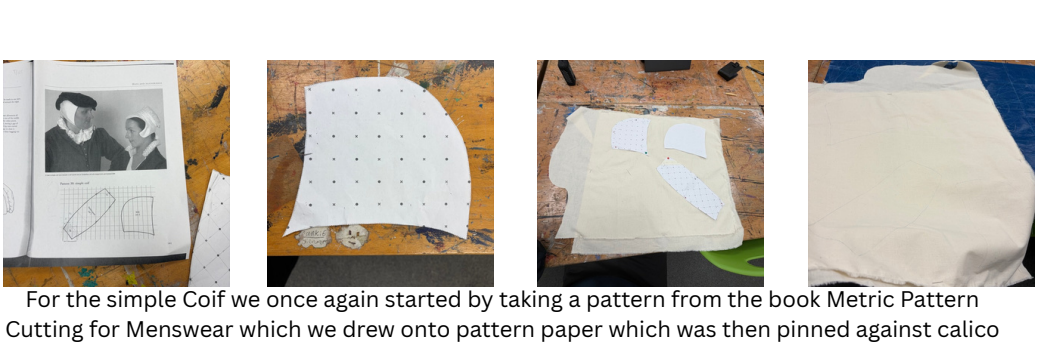
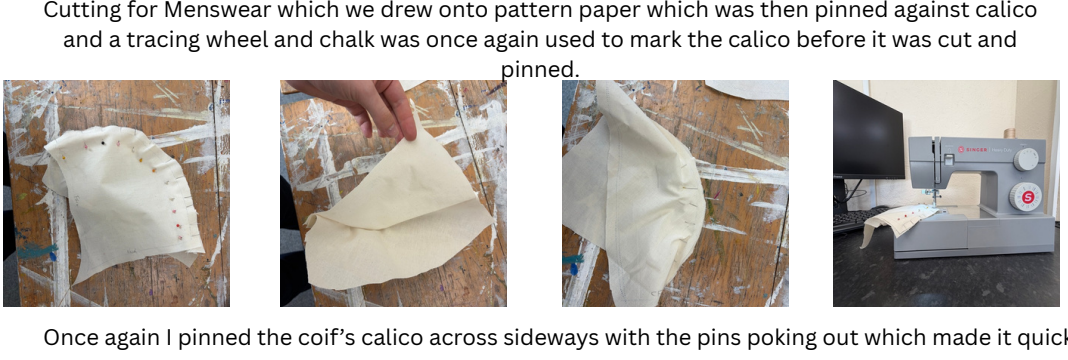
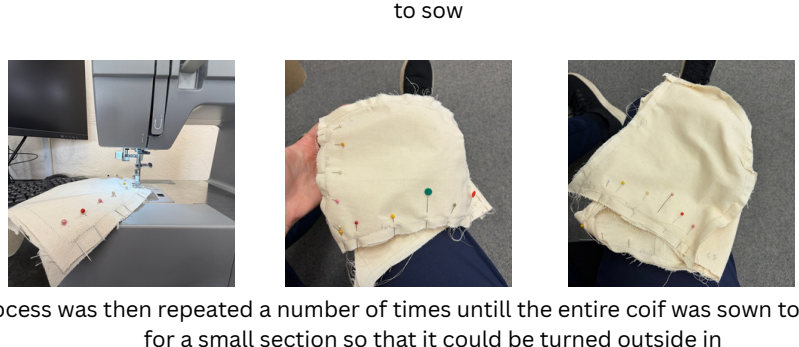


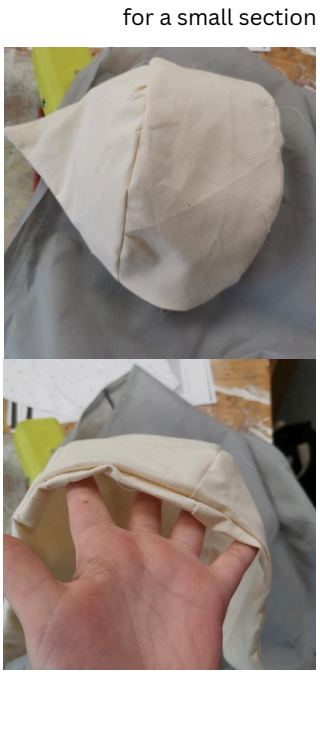
For the simple Coif we once again started by taking a pattern from the book Metric Pattern Cutting for Menswear which we drew onto pattern paper which was then pinned against calico and a tracing wheel and chalk was once again used to mark the calico before it was cut and pinned.



Once again I pinned the coif's calico across sideways with the pins poking out which made it quick to sow

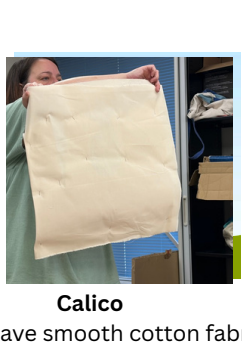


This process was then repeated a number of times untill the entire coif was sown together except for a small section so that it could be turned outside in



Shown to the left is the completed coif

Seal suit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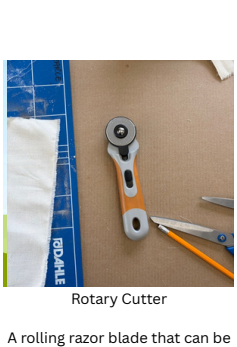

Rotary Cutter

A rolling razor blade that can be used to cut materials and quickly furthermore it features a safety guard making it easy to store and use

Overlocker

Used to create neat and proffessional seams in fabric by trimming, sewing and finishing the edges of the fabric pulled through the machine in one go

Pattern Paper

Pattern paper or dot and cross paper is a specilised type of grid paper used to draw up fabric patterns with the dot and crossess featured on it used as reference points

Binding

A narrow strip of fabric cut at a 45 degree angle used to enclose raw edges of fabric for a clean and durable finish

Airtex Fabric

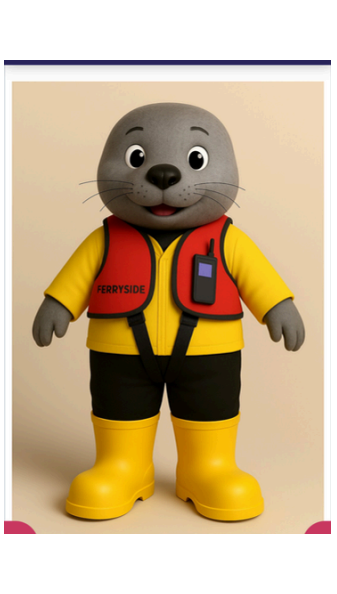
A lightweight and durable 100% polyester mesh that features an open weave structure with small perforatoions that allow for high breathability and reducing moisture

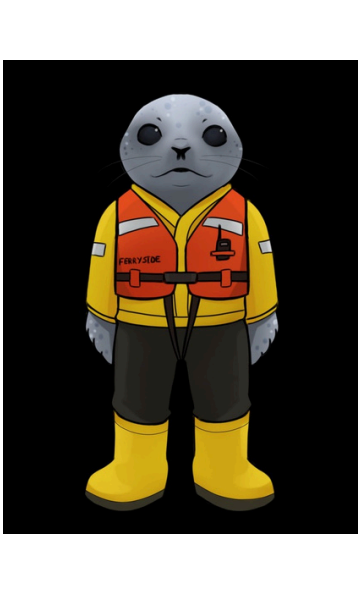
Tailors Chalk

Allows us to easily make marks on fabric that we can then cut or sow along, wiht its application being a smooth controlled application

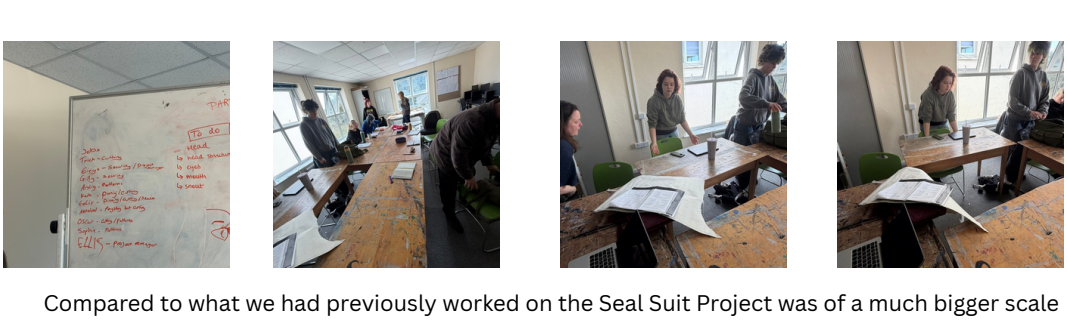
Scuba fabric

This fabric is a stretchy smooth fabric that is light and breatheable and so we used it as the mascot suit has a high potential to beome hot and humid





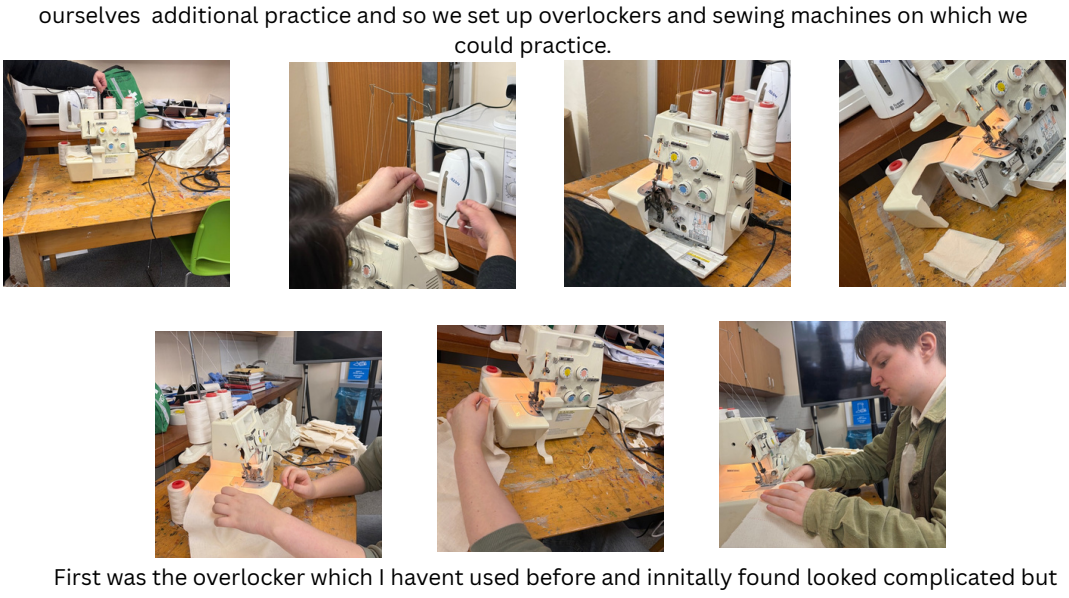
The client of the seal suit at the start of the project gave us the image on the left as a reference photo to be used during the project, despite this image being given to us by another within the industry it was created using ai and so not only contributes to worldwide global warming aswell as the replacement of roles within our industry including illustrators who could have did this job instead of ai, and so to balance this out we spoke to Gilly Branston a fellow student in our class and talanted illustrator who created the image on the right once again demonstrating how the ai image was not needed for this project.



Compared to what we had previously worked on the Seal Suit Project was of a much bigger scale and a much tighter timeline, so we began by assigning roles as this meant we could use peoples strengths and for example those that had previously displayed skill using the sewing machine could do the majority of the sewing, this was then followed by us reorganising the room to improve our efficiency

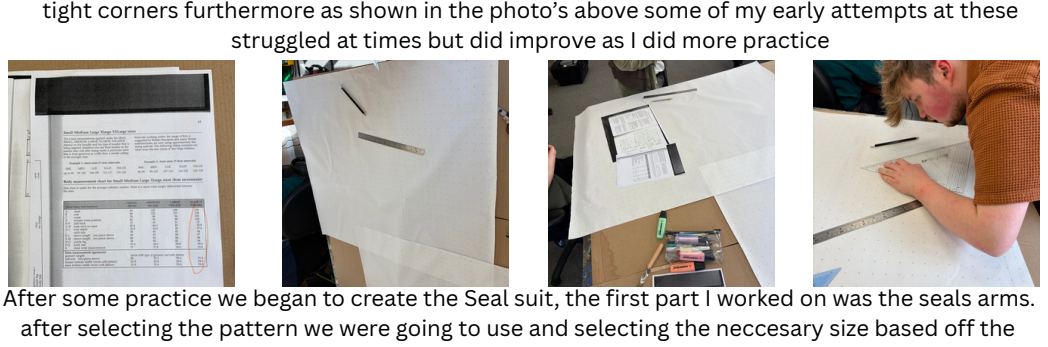
We then began to set up this space with sewing machines and chairs aswell as having a clear pile of scraps and a clear list of what we were doing as this gave us a clear list to refer to

Because we were creating the seal suit for a profesional client we felt it was relevant to give ourselves additional practice and so we set up overlockers and sewing machines on which we could practice.

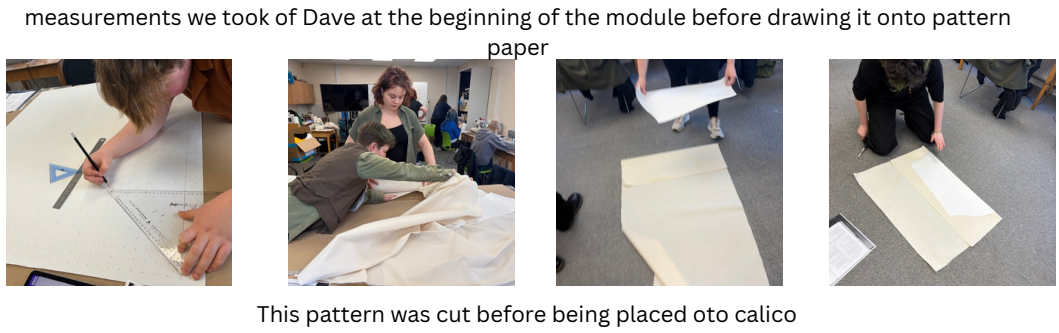


First was the overlocker which I havent used before and innitally found looked complicated but simmilar to the sewing machines it featured clear colour coded instructions on how to set up the machine, once set up you can pass fabric through the overlocker and not only does it sew it trims and finishes the edges creating a clean and tidy appreance with the photo's above showing how to use it including steps like puling it out and needing to cut the thread.

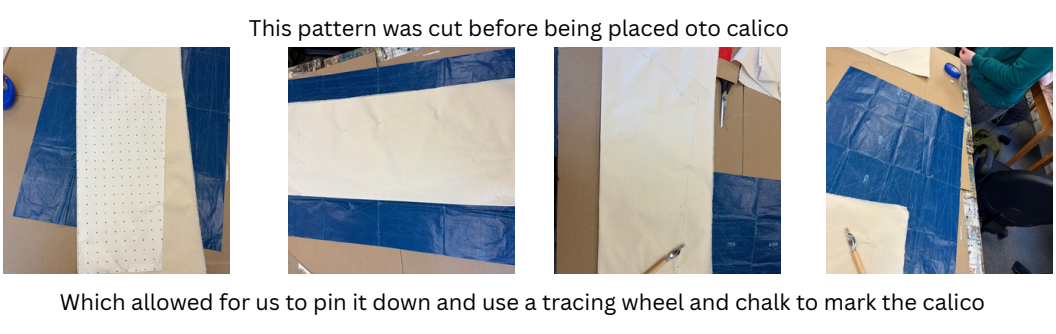
To practice with our sewing machines we cut out pieces of calico using a rotary cutter to quickly cut the edges as they didnt need to be neat only quick with the lines being draw using a pencil, we then sowed over these lines pracititicing our abilitys to sow straight lines, circles, wavy lines and tight corners furthermore as shown in the photo's above some of my early attempts at these struggled at times but did improve as I did more practice



After some practice we began to create the Seal suit, the first part I worked on was the seals arms. after selecting the pattern we were going to use and selecting the neccesary size based off the measurements we took of Dave at the beginning of the module before drawing it onto pattern paper



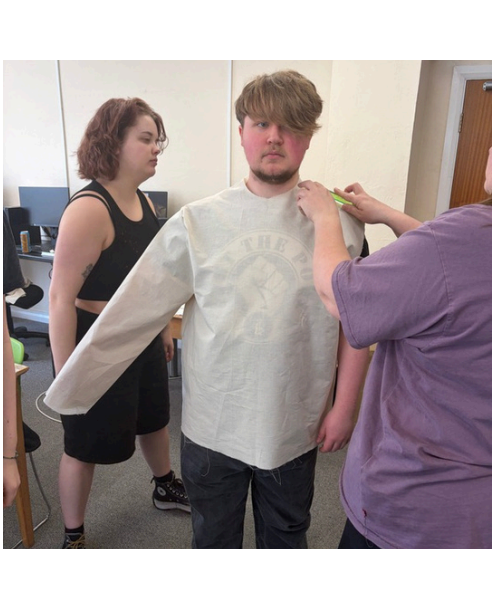
This pattern was cut before being placed oto calico



Which allowed for us to pin it down and use a tracing wheel and chalk to mark the calico

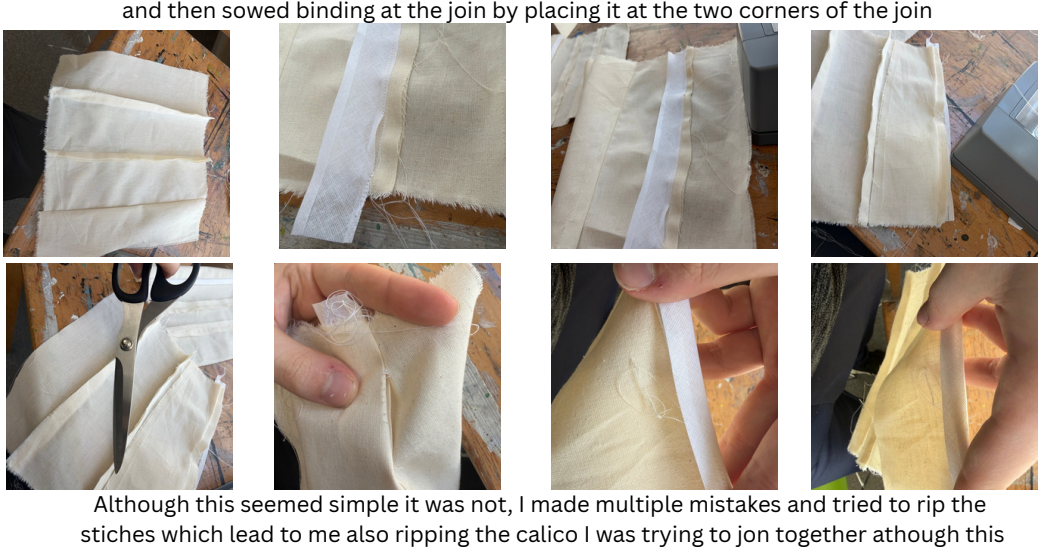
We created a number of these sleeve pieces for the arms so that they could then be sown together to create full sleeves

To sew these sleeves together we used a sewing machine as this saves time and creates stiches we know we can trust, furthermore when sewing the sleeves we left the openings unstiched which not only made sure that the sleeves were usable but that they could be sown to the main t-shirt piece as shown below



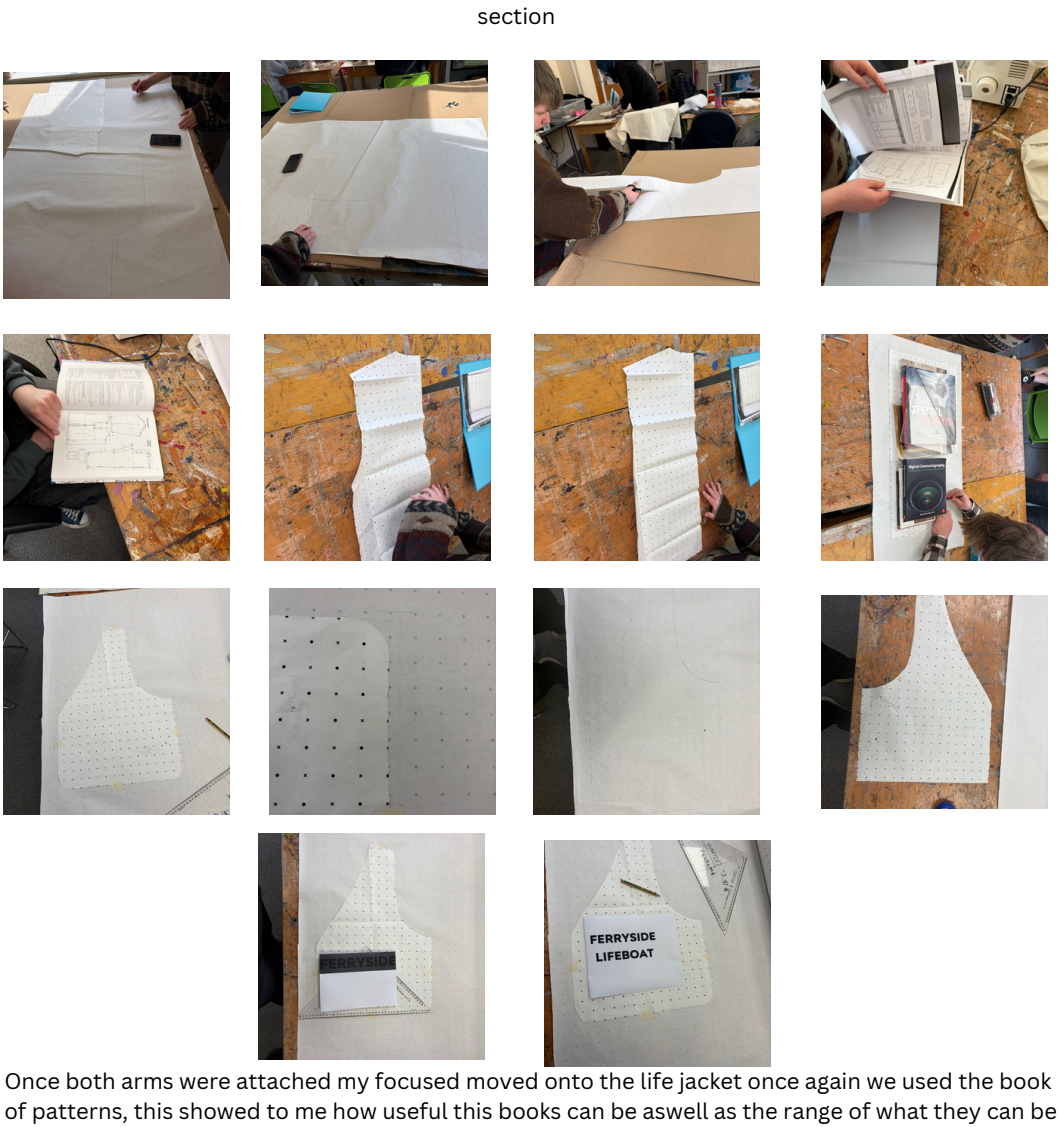
My next form of practice was in sewing hems, we did this by sowing two pieces of calico together

and then sowed binding at the join by placing it at the two corners of the join



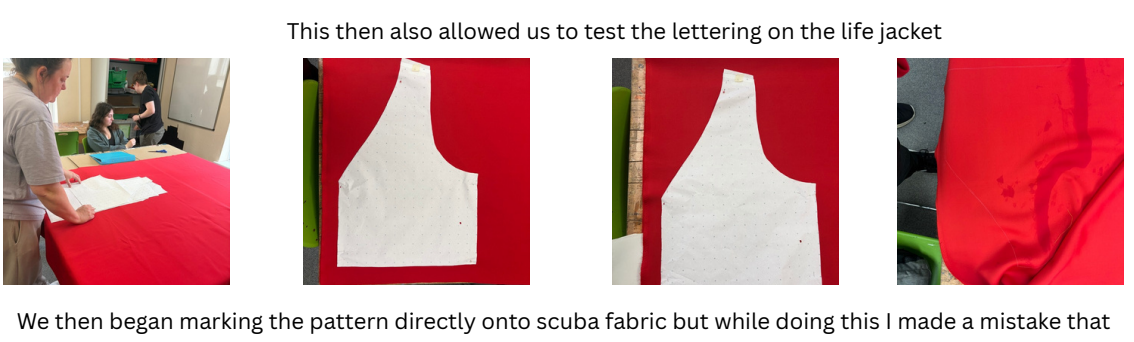
Although this seemed simple it was not, I made multiple mistakes and tried to rip the stiches which lead to me also ripping the calico I was trying to jon together athough this was annoying it taught me to take my time when repairing my mistakes as rushing to repair somthing could make it worse

This lesson was then further taught to me when I didnt think through what I was doing when sowing the binding and not just sowed the binding but sowed it to the rest of the calico meaning that had this been a part of the seal suit I would have had to redo the section



Once both arms were attached my focused moved onto the life jacket once again we used the book of patterns, this showed to me how useful this books can be aswell as the range of what they can be used for which is further showed by how we took a pattern for this jacket and adjusted some of its sizing to fit our needs this was then put onto pattern paper and marked out, due to this going on top of other padding after creating one pattern we decided to adjust as shown above and then once again cut it out

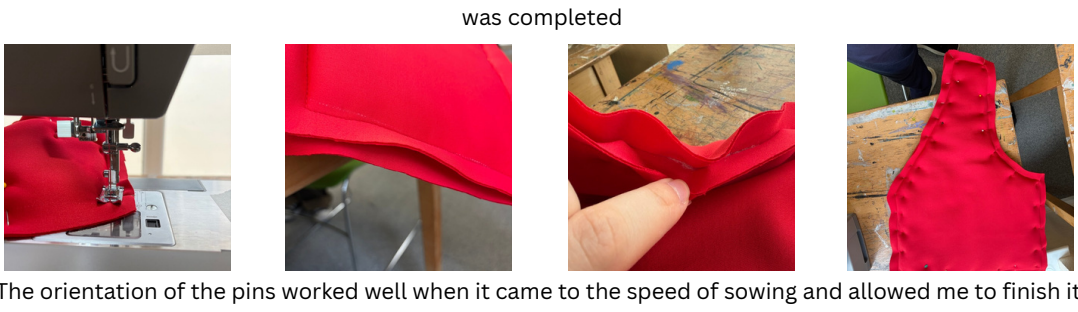
This then also allowed us to test the lettering on the life jacket



We then began marking the pattern directly onto scuba fabric but while doing this I made a mistake that was easily fixable by using a wet rag to remove the chalk but this did mean that I needed to wait for the scuba fabric to dry before I could mark a new line

Next I marked the shape again this time on padding using a marker and then cut it out ready to insert into the suba

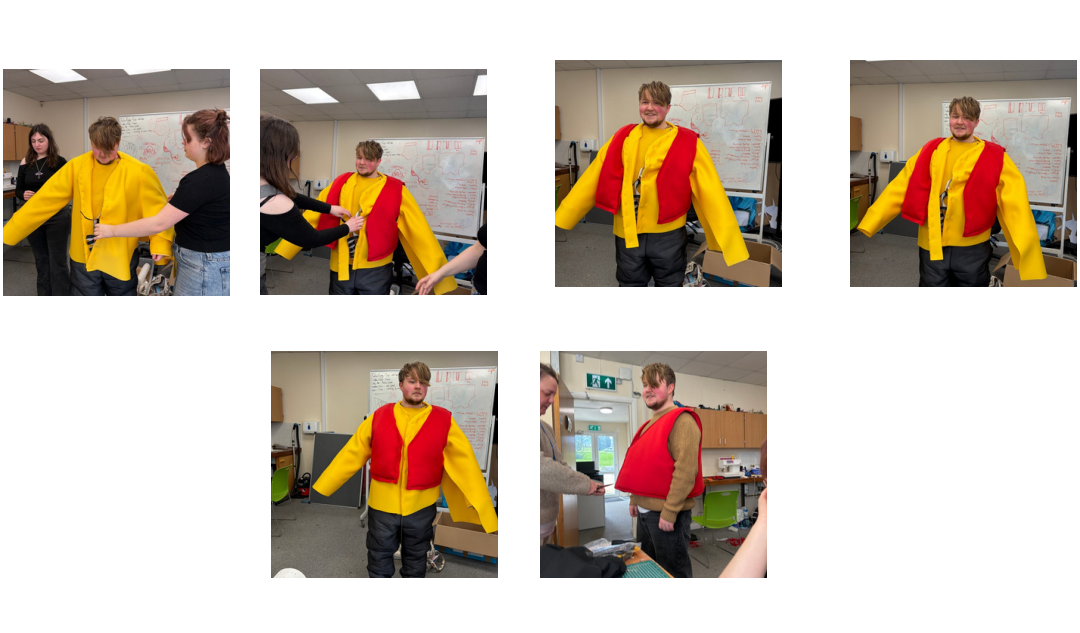
which was done so by pinning the padding inbetween two pieces of scuba fabric with the pins placed so that the sharp ends poked out as this allowed me to sow directly over them and then remove them once I was completed



The orientation of the pins worked well when it came to the speed of sowing and allowed me to finish it in good time

Which meant that I realised sooner that somewhere along the process a mistake had been made and that the front and back sections werent going to line up properly and so I placed the pattern back on the fabric and used a piece of water activated chalk to mark a new line that I sowed again and then cut off the excess fabric fixing the problem

Eventually the calico top and sleeves were used to create padded version which made use of Airtex fabric with pa



Somthing that was a big disscussion point within our group was the flippers on the Seal and whether they should be realistic or not and ultimately we decided we wanted a semi realistic appearence as shown by the photo of the Seals flipper (Alamy Limited, 2026), We created these with airtext and placed padding in the middle simmilarly to how the life jacket was created

Evaluation

↓

I went into Scenic art with very little understanding or knowledge having only seen the finished projects of the discipline furthermore at times I felt that I did not fully understand what I was doing or achieving but now I have come close to the end of this module I realise that I have learnt alot aswell as how that knowledge can be used, this has included what can be done with a rag such as: Rag rolling and ragging on/off as when we were taught this although I enjoyed it I didnt have an understanding of how we would use it but I am proud to say that I used these effciently on my sky board not only by using it to form the first layer but to also add detail later on that contributed to the realism on the piece

When it came to wood graining I initially struggled and became frustrated at times this started when using graining brushes but continued into graining tools which I found easier but required practice, but after practicing I improved over time with this improvement not only helping me within the course but also outside as after travelling to Poland to be taught by Siberian Husky grooming experts I found my self using grooming brushes of similar shape and size to heart grainers to groom my dogs and as I now reflect I realize that not only did the course aid me when grooming, the grooming has acted as additional practice when it comes to using heart grainers showing that when I come to use them again I may have better results then I have before, furthermore during wood graining I demonstrated my ability to work with percentages and mixing paint by working alongside our lecturer and other students to mix paint ready to be used to apply washes of colour onto our boards

Our gravestone was also full of unexpected components with the best example of this being how we used materials we had previously encountered in model making such as sand once again but this time being used to create texture on a much larger scale, furthermore I showed initiative during this project by using brushes of varying size to apply the Idenden mixture as although the majority of places could be accessed with a large sash pointed brush there were also small areas that I found were easier to texture with a small brush that I could be more specific with

In my opinion although I went into this module with little knowledge and understanding of scenic art looking back I feel that I have continually produced good work with the mistakes I will work on in the future mainly consisting of preparation before hand specificaly in the form of reference images and perhaps creating a moodboard before hand this could save time throughout the process.

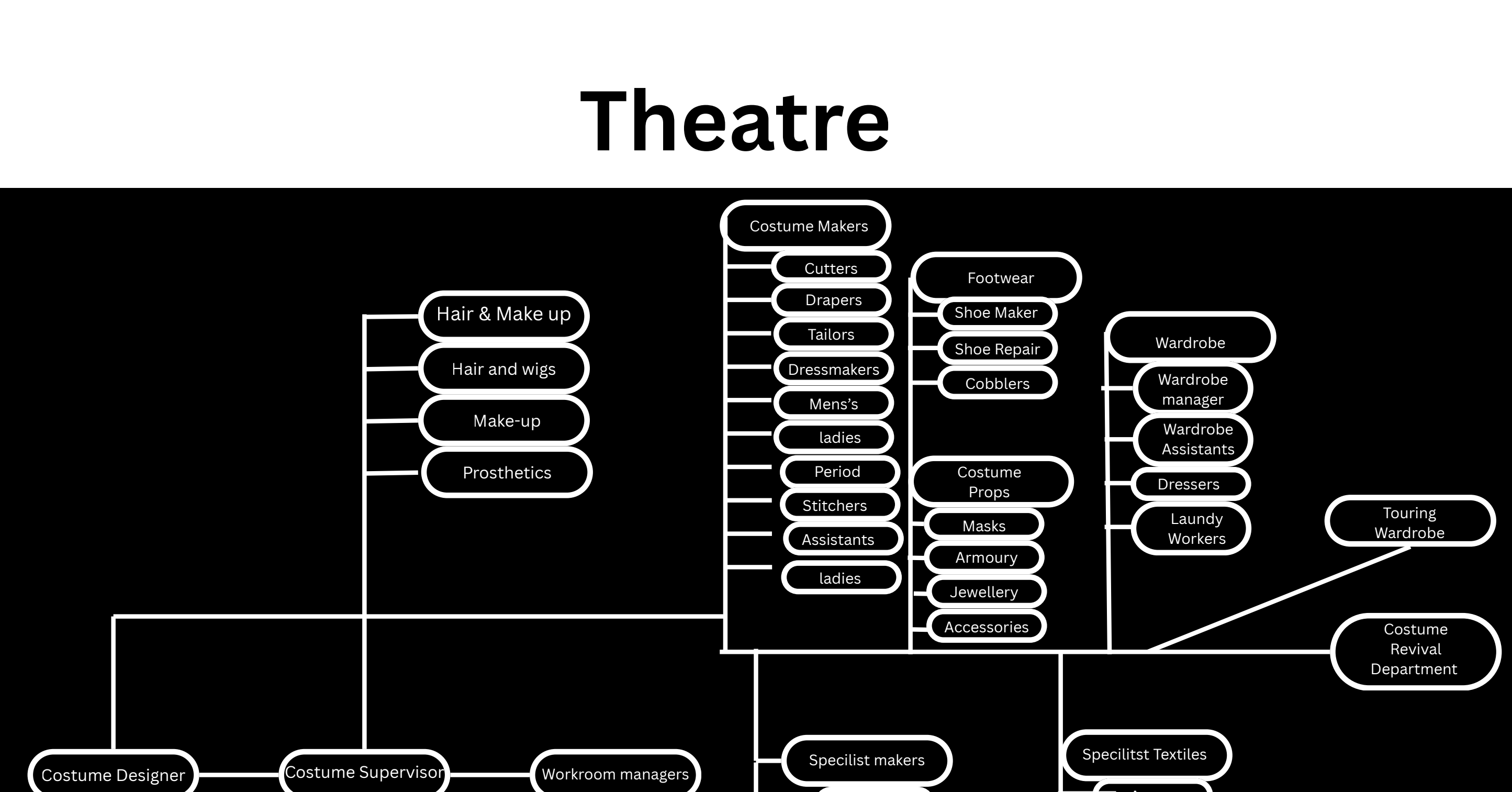
Much like with Scenic art I entered into the costume part of module with a small amount of knowlededge and limited skills of the tools we use and although I feel that at times I was able to complete my work to a good standard that doesnt mean that I dont feel I would benefit from additional practice when it came to our first two projects which were the tunic and coif I was slow to complete my work and feel I would have benefitted from the practice happening earlier whereas with the seal suit I feel that the issue wasnt just a lack of practice but a lack of experience as we used many materials that I wasnt aware of let alone worked with before in ways I hadnt used before which paired with the scale of the project meant that it took longer then it should have, but the steps we took to mitigate such problems including designating roles based on peoples strengths which in my opinion greatly improved our efficency

This module featured many new tools, techniques and materials that I was either previously unaware of or had little practice and it showed to me how to mitigate my inexperience moving forward I need to concentrate on making sure I practice my skills where they are not of the correct standard and this at time should focus on improving what I am already good at, while at others it may include taking notice of those weaker skills so that I am capable of performing a number of tasks to a good standard

Process Workbook Tasks

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

Theatre



(John)

Shown above is the recreation of a diagram in the book "Costume Design for Performance" by Bettina John, although the book actually states that this costume department represents those in theatre, opera and dance I belive that it actually points more towards Opera, as it often has a very large budget compared to theatre and I wouldnt expect a theatre project to have a large enough budget to hire atleast 40 people just to focus on costume alone instead due to the budget differences of opera and theatrical projects in my opinion often have atleast half as many roles and would expect for example a hair and make up artist to be capable of applying prothestics and in some instance also capable of applying make up

Film

The diagram of the costume department above shows a number of the relevant roles, so rather then show how many of these roles also exist in Film, I am going to instead focus on those within film which I find particularly intersting

"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."

("Inside the Costume and Wardrobe Department: Process and Roles Explained")

The first of these is the "Truck Constumer" as explained in the qoute on the left they make sure actors have access to the relevant costumes for the day at shoots where actors have trailers, although I initially read this discription and found it unintersting while reading the discription of other roles I realised just how crucial this role is as actors such as Robert Downey Jr who after becoming a household name after staring as Ironman in a number of Marvel films is paid a large amount of a films budget for example he completed 3 days of filming for his scenes in 2017's Spider Man Homecoming according to gamespot.com with him being paid 5 million dollars per a day (Makuch) and although this source may not be entirely accurate it does show how costly mistakes can be as if the actor's filiming on one of those days was delayed and they found it nesscary to add a fourth day this could costume then an extra 5 million dollars resulting in nearly 20 million dollars of their budget being used just to pay a single actor

"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 expertise still very much in its early days, with new technologies being developed every day."

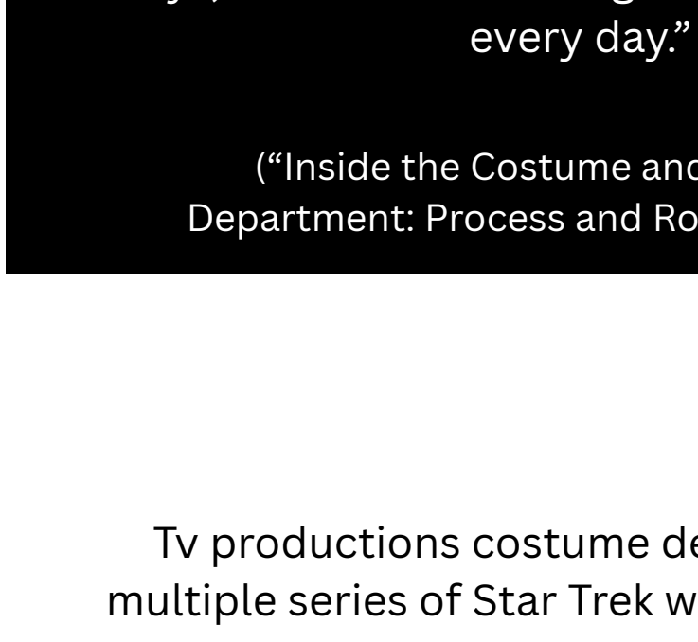
("Inside the Costume and Wardrobe Department: Process and Roles Explained")

The other position that peaked my interest was a "hat " this is a position that although isnt entirely unique to film is most common in film with many productions in need of digital doubles for which this position works as a bridge between the physical and digital by having sufficent knowledge of both worlds to make sure realistic digital doubles are created

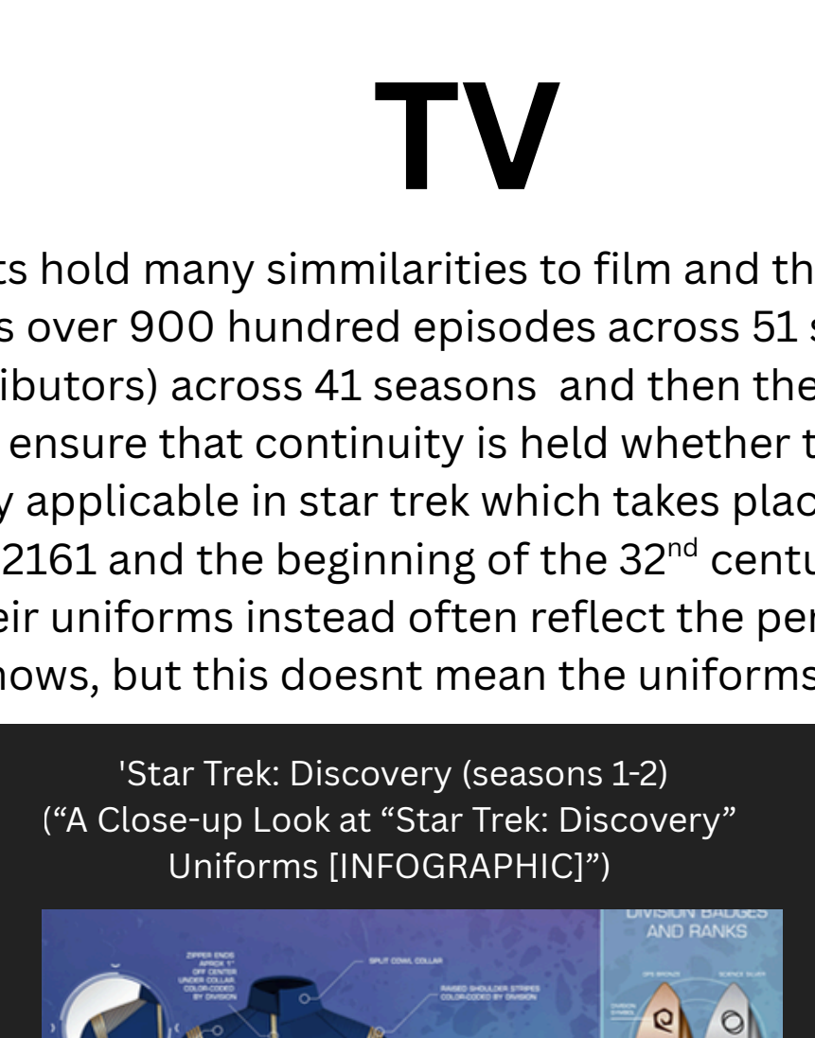
TV

Tv productions costume departments hold many simmilarities to film and theatre but as someone who has watched multiple series of Star Trek which totals over 900 hundred episodes across 51 seasons and 15 shows , Doctor Who which has over 892 episodes (Wikipedia Contributors) across 41 seasons and then theres Grey's Anatomy with 464 episodes it is key that the creators behind the scenes ensure that continuity is held whether that is who has met who, who has said what or who has worn what this is particularly applicable in star trek which takes place over a period of atleast a thousand years with the shows taking place between 2161 and the beginning of the 32nd century this means that with the shows being made outside of chronological order their uniforms instead often reflect the period aswell as what the uniforms look like in related shows, but this doesnt mean the uniforms always fit in

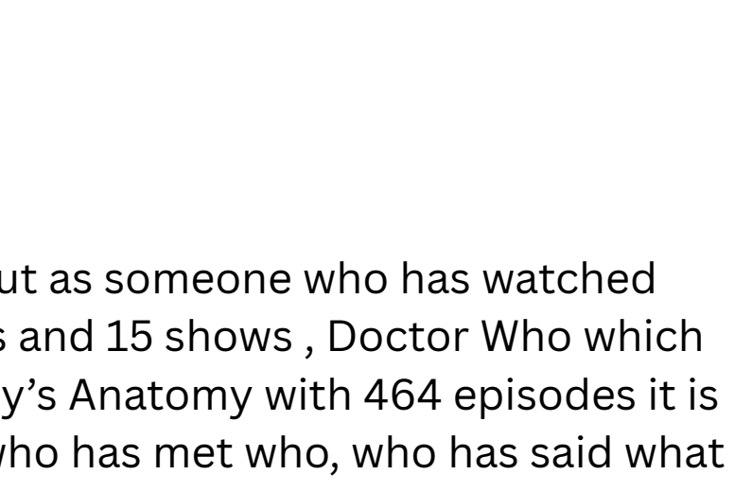
Star Trek: The Orignal Series Pilot "The Cage" (Bouma)



'Star Trek: Discovery (seasons 1-2)
("A Close-up Look at "Star Trek: Discovery" Uniforms [INFOGRAPHIC]")



'Star Trek: Strange New Worlds (seasons 1-2)
("Get a Closer Look at the "Star Trek: Strange New Worlds" Starfleet Uniforms")



Shown above are the photo's of the Star Trek Star Fleet officers all within close proximity within the show, but in real life these series were created decades apart but the first and third costumes are very simmilarly designed with the biggest difference being the third being of a more modern design whereas the second unifrom is greatly different first it is of a completley different material with it having a hexagonal pattern effect while its colour scheme is only of silver and blue

And this is where the role of a costume designer in my opinion is the most important one in a tv shows costume department, Star Trek and simmilar long running shows rely heavily on returning fans, if someone likes show A then they may be that bit more interested in show B, but if you break that chain and you can lose fans and it can even make shows feel like they dont fit in.

When Star Trek Discoverys costume designer Gersha Phillips made the decision to have uniforms that were greatly different from what many people thought they should be she also caused outrage among fans who felt that the show visually didnt look how it should have causing many to become disalusioned, would this still have happend if the designer hadnt made this decison, I am not sure

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

The specifics of what is required of a scenic artist varys situation to situation and position to position with the different posibble roles including: Key Scenic Artist, Paint Foreman, On-set Painter, Scenic Artist or Scenic Painter, Sign Painter, Plasterer and painter (Lagacé) all with their own responsibility's and across the board there are many simmilarities in their responsibilities so what are they:

Theatre **Event**

To be efficent with time

In theatre tight schedules are the norm with scenci artists often being require to create large or diffciult pieces of work within a short space of time

My work at West of England Ladies Kennel Society as their deputy show manager has show me just how quickly a society can change its mind on how they want somthing to look, although many of their signs are now printed rather then painted they have in the past only decied in their pre show meeting (which takes place roughly 2-3 weeks before the show) that they want new signs painted or that they want their old signs repainted and so artists with the time were hard to find and at times the level of experince was not what was felt was appropriate

Film **Tv**

To be safe

Theatre

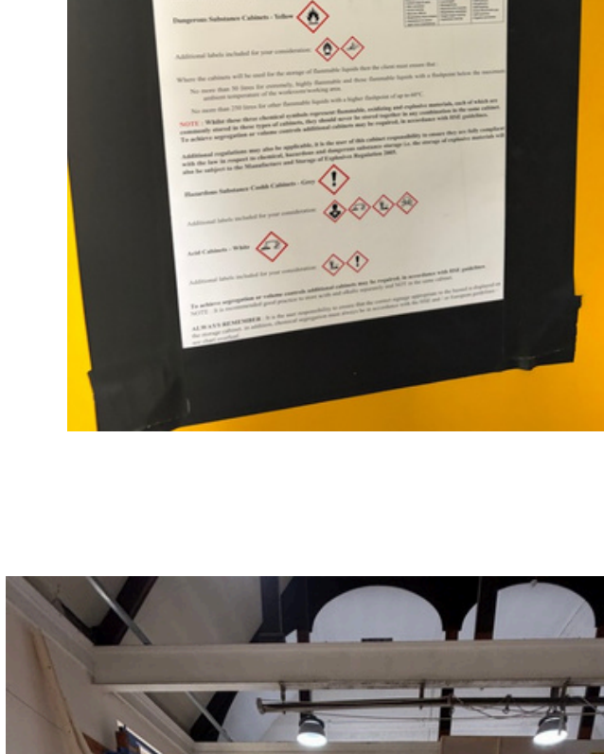
Events

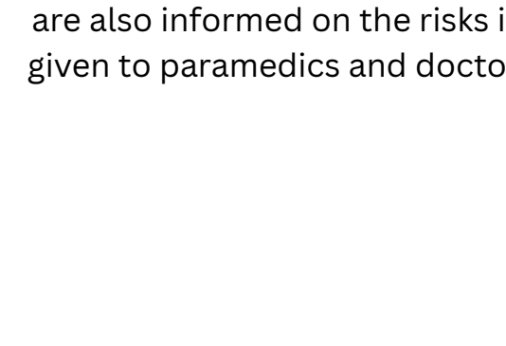
Over the course of a projects life time a number of people may come into contact with it, at a theatre it may be used for a number of shows a week, in a film it may be require for reshoots, for tv it could spend years on that set and for events it could be in a high traffic area. Therefore it is crucial that not only the Scenic artist wear

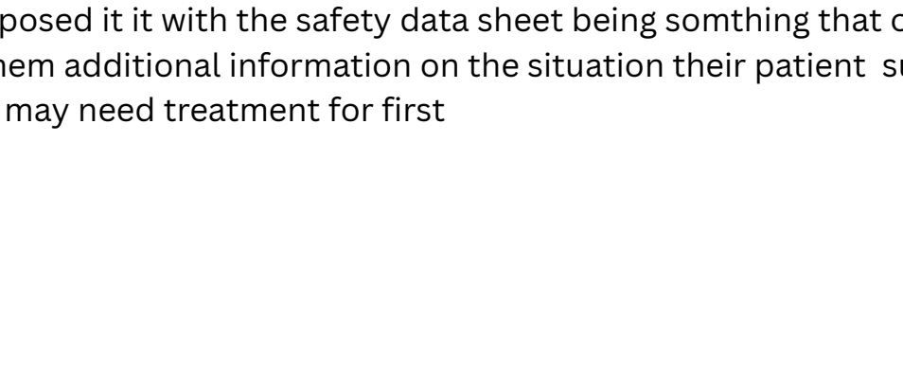
Look at the requirements of a scenic painshop space either within a theatre building, a commercial production workshop or scenic studoo. Consider the layout, facillities & equipment common to the workspace. It is also important to highlight COSHH and health & Safety in your research

UWTSD Workshop

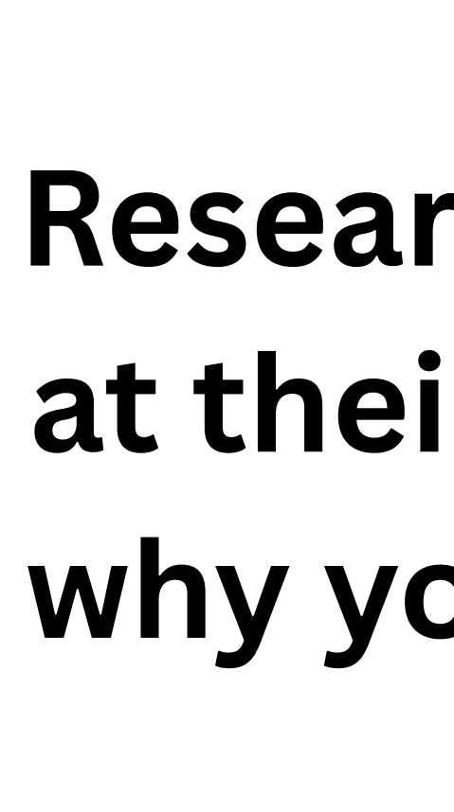
COSHH otherwise known as the Control of Substances Hazardous to Health is present in our work shop on the form of a COSHH cupboard, this is a metal lockable cupboard in which materials hazardous to peoples health are kept for example we keep inside it, substances which have a number of different warnings on them including flammable and corrosive.







Furthermore our coshh cupboard features a number of different pieces of information that can aid a person in a number of different ways, the chart and information sheets give a large amount of information surronding what might be found inside while the qr code which is large and easily scanable details exactly what is stored in the cupboard aswell as its safety data sheet this means that if "3M SprayMount Adhesive" is being stored then the person storing it can log it and know that it is an extremely flammable aerosol and that it is in a pressurised container which could burst when heated and so they are informed about the conditions to store it in but they are also informed on the risks if a person is exposed it it with the safety data sheet being somthing that can be given to paramedics and doctors to provide them additional information on the situation their patient such as what they may need treatment for first



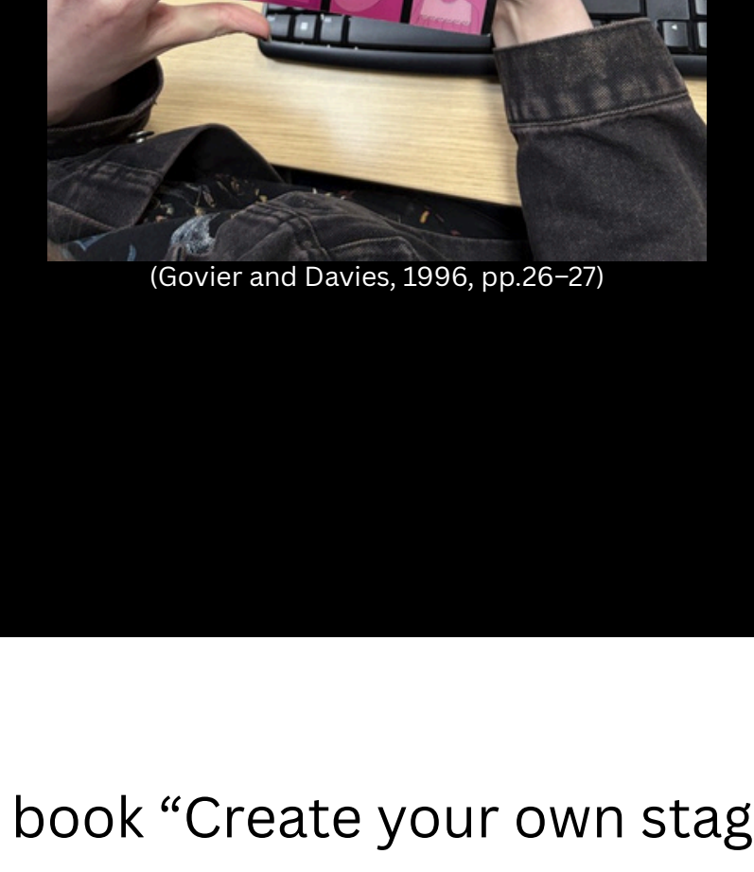
After my time at UWTSD's Carmarthern Campus and their workshop somthing that I feel is essential alongside a COSHH cupboard is a balcony or spot which can provide a birds eye view of a current project, as we worked as a large group a viewing platform allowed us to not interrupt each others work while checking our own for example we could check how realistic our texturing work was while others could continue texturing this saved alot of time so without this it could cost time and details to move the flat into a viewable position

Research a variety of fabrics, look at their properties and document why you would choose to use one fabric over another

Cheesecloth
Soft and good for gathering and draping, useful as an alternative to muslin if this is not available

Leather and Suede
Expensive when new but lasts well so old leather or suede is always worth buying when available. Invaluable for accessories and for waistcoats, jerkins and breeches

Felt
Can be cut without fraying; may shrink so best to shrink before use but very useful for small decorative features: Jewellery, Bags, Hats, shoes and so on. Industrial or orthopedic felt an be moulded and stiffended and used as imitation leather or metal (See page 43)



(Govier and Davies, 1996, pp.26–27)

Calico
Plain weave smooth cotton fabric good for patch-work

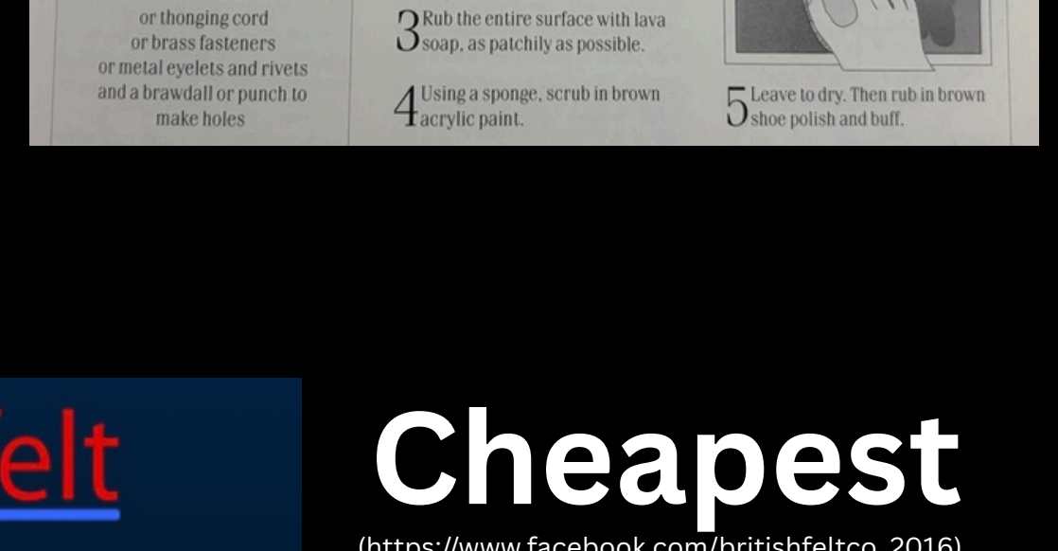
Corduroy and Needlecord
Stiff but good rich pile (Cheaper than velvet) and easy to handle; excellent for trousers, jackets, victorian skirts and riding habits.

Muslin
Soft and clinging - good for napolenonic or jane austen styles- 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

My Initial research began with the book "Create your own stage costumes" which was written by Jacquie Govier here I noticed the range of available fabrics with the section including a total of roughly 38 fabrics, amongst these I mound a few that mentioned how they were alternatives to others mentioned which peaked my interest

(Govier and Davies, 1996, p.43)

Felt



Making mock leather

You will need
Industrial felt
Lava soap
Brown acrylic paint
Brown shoe polish
Sponge
Scrubbing brush

To join the felt sections
Latex glue
or thonging cord or brass fasteners or metal eyelets and rivets and a brawdall or punch to make holes

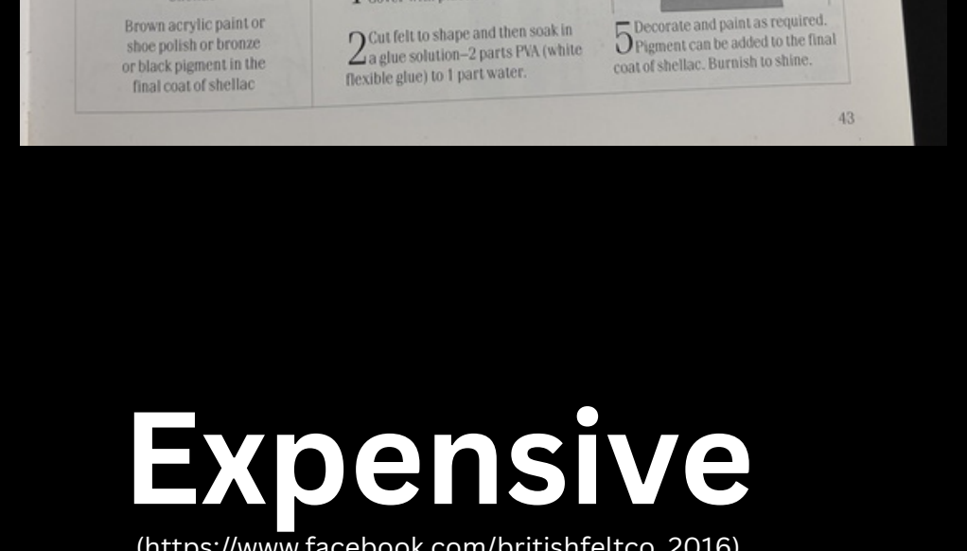
1 First steam the felt to make sure it is sufficiently pre-shrunk.

2 Assemble the garment, using seams that are appropriate for the costume and period.

3 Rub the entire surface with lava soap, as patchily as possible.

4 Using a sponge, scrub in brown acrylic paint.

5 Leave to dry. Then rub in brown shoe polish and buff.



Making stiff 'leather' for armour

You will need
If making body armour
A tailor's dummy or one made up of cushions and foam
Aluminium foil sheeting or polythene to cover dummy
A wire frame for shaping helmets, shields and so on (Plastic bottles are good for leg guards)
Industrial felt
PVA (white flexible glue) Or a size solution for small pieces of felt for gauntlets
Long T-pins or string
Shellac
Brown acrylic paint or shoe polish or bronze or black pigment in the final coat of shellac

1 Pad a male dummy to size of actor. Cover with plastic or foil.

2 Cut felt to shape and then soak in a glue solution–2 parts PVA (white flexible glue) to 1 part water.

3 Pull and stretch the felt into shape on the mould and then pin or tie it into place.

4 Leave to dry for several days. Then remove from mould and apply a thin coat of shellac.

5 Decorate and paint as required. Pigment can be added to the final coat of shellac. Burnish to shine.

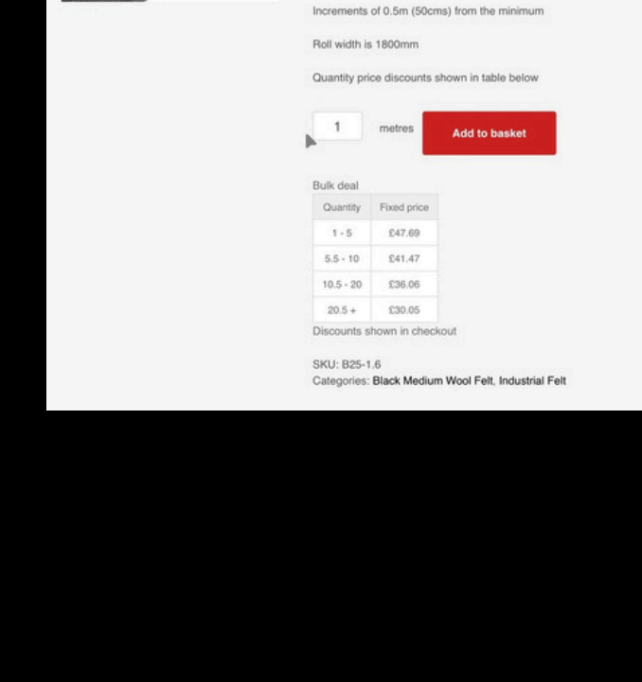
43

british felt

(https://www.facebook.com/britishfeltco, 2016)

Cheapest

(https://www.facebook.com/britishfeltco, 2016)



1.5mm Black Industrial Wool Felt BS4060 A75/5D

£47.69 Plus VAT Per metre

Minimum quantity is 1m (100cms)

Increments of 0.5m (50cms) from the minimum

Roll width is 1800mm

Quantity price discounts shown in table below

1 metres Add to basket

Bulk deal

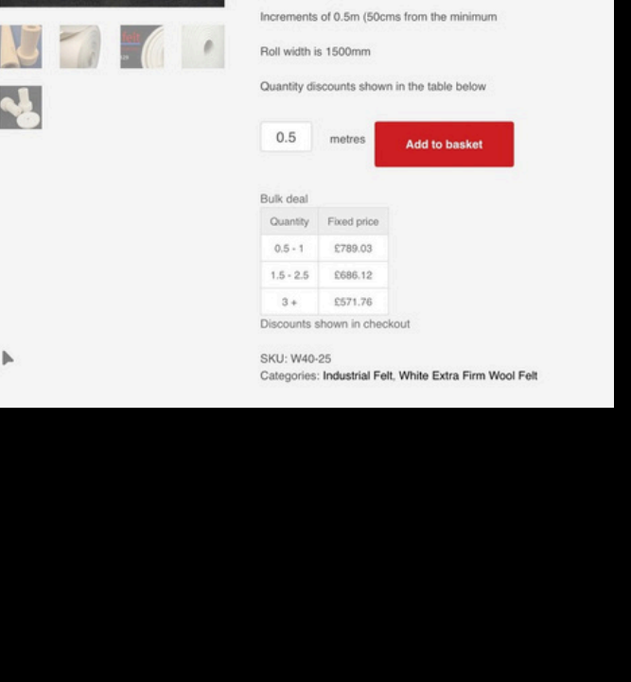
Quantity	Fixed price
1 - 5	£47.69
5.5 - 10	£41.47
10.5 - 20	£36.06
20.5 +	£30.05

Discounts shown in checkout

SKU: B25-1.6
Categories: Black Medium Wool Felt, Industrial Felt

Expensive

(https://www.facebook.com/britishfeltco, 2016)



25mm White Extra Firm Industrial Wool Felt BS4060 A97/3W

£789.03 Plus VAT Per metre

Minimum order is 0.5m (50cms)

Increments of 0.5m (50cms from the minimum

Roll width is 1500mm

Quantity discounts shown in the table below

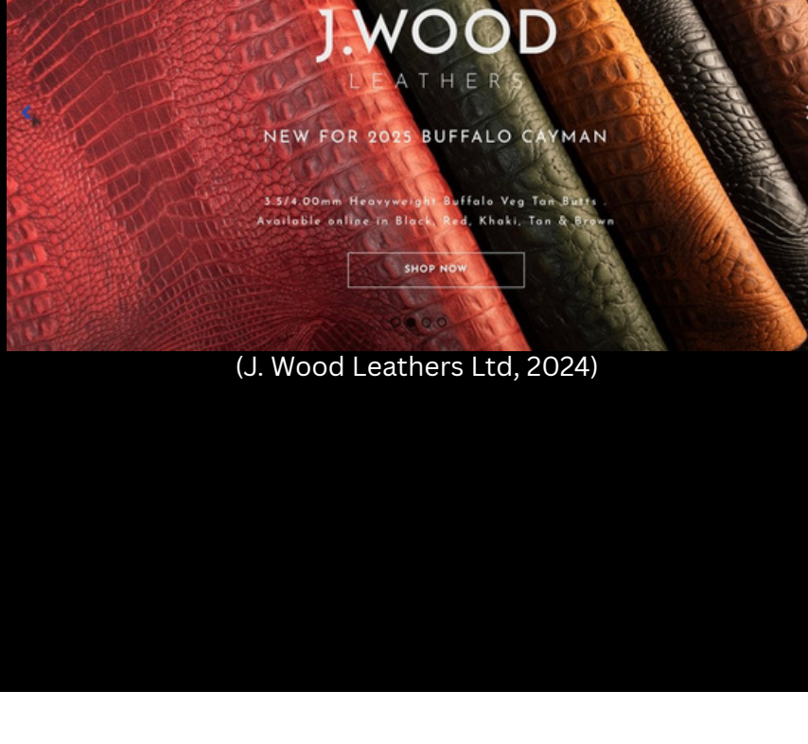
0.5 metres Add to basket

Bulk deal

Quantity	Fixed price
0.5 - 1	£789.03
1.5 - 2.5	£686.12
3 +	£571.76

Discounts shown in checkout

SKU: W40-25
Categories: Industrial Felt, White Extra Firm Wool Felt



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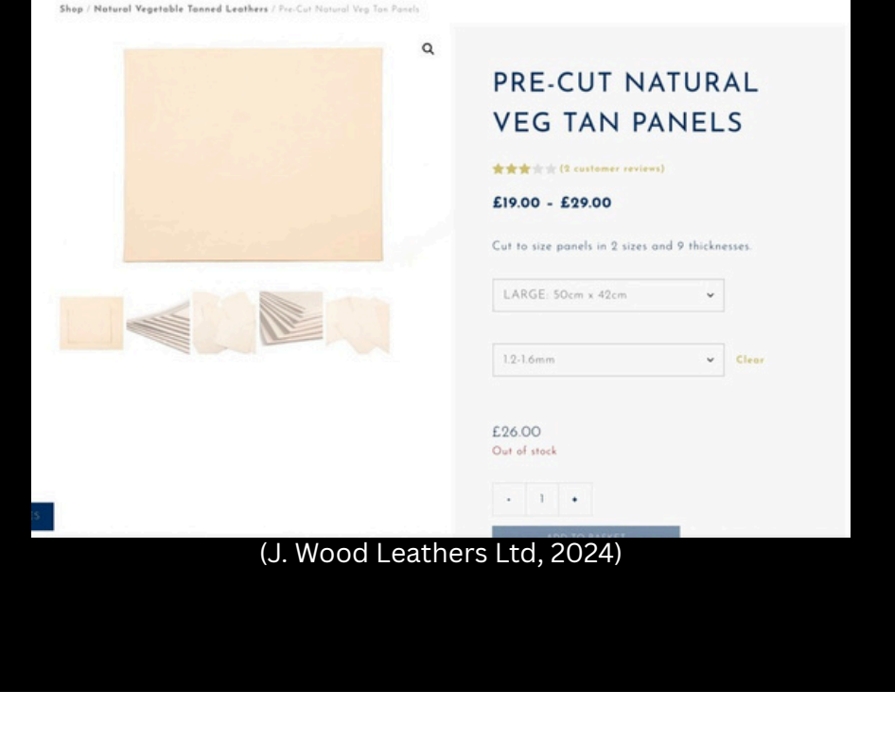

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Cut to size panels in 2 sizes and 9 thicknesses

LARGE: 50cm x 42cm

1.2-1.6mm

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Out of stock

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