

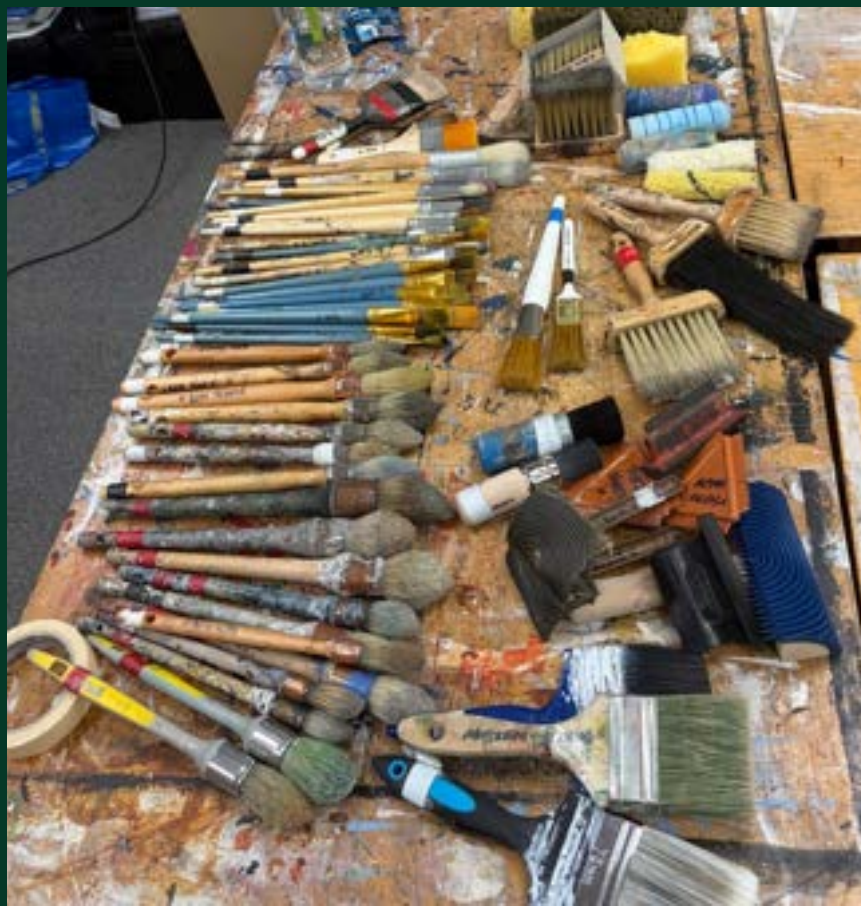


Scenic Art and Costume

By Kate Yates

Scenic Art - Table of Contents

- **Painting Tools**
- **Painting Techniques**
- **Painting Sky**
- **Woodgraining**
- **Cross**
- **Firehouse**
- **Study tasks**



All different scenic painting tools

Foliage Brushes



Used to help create texture such as trees, leaves or any other type of greenery.

Photos taken in class

Scenic painting tools:

Scenic Fitches - mixed off natural and synthetic bristles paintbrushes



Scenic fitches are used to paint large scale backdrop or scenery.

Pointed Sash - brushes



Pointed sash brushes are used to help get clean and detailed edges.



Scenic painting tools:



Stencil Brush



Heart Grainers



Combs



Natural Sponge



Foam roller with string



Foam Roller



Stipplers



Stipplers with handle



Floggers



Woodgraining Brushes

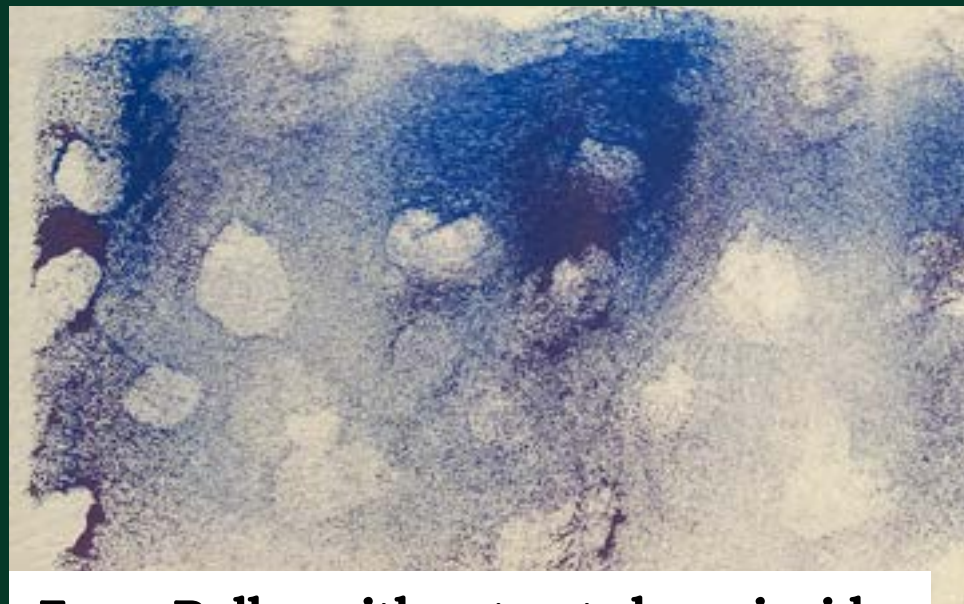


Synthetic Sponge

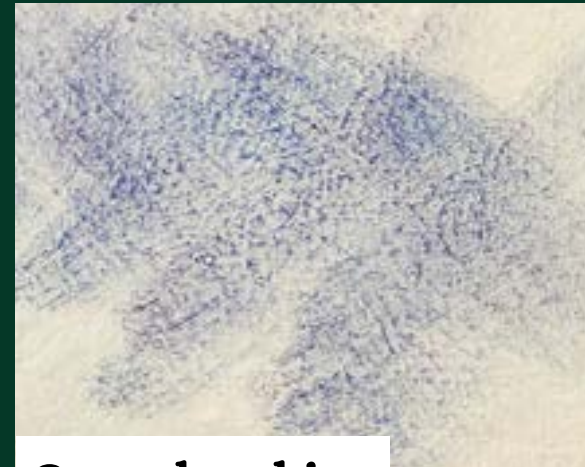


Feather Dusters - Shlepitchka

Using different techniques of applying paint:



Foam Roller with cut out shape inside

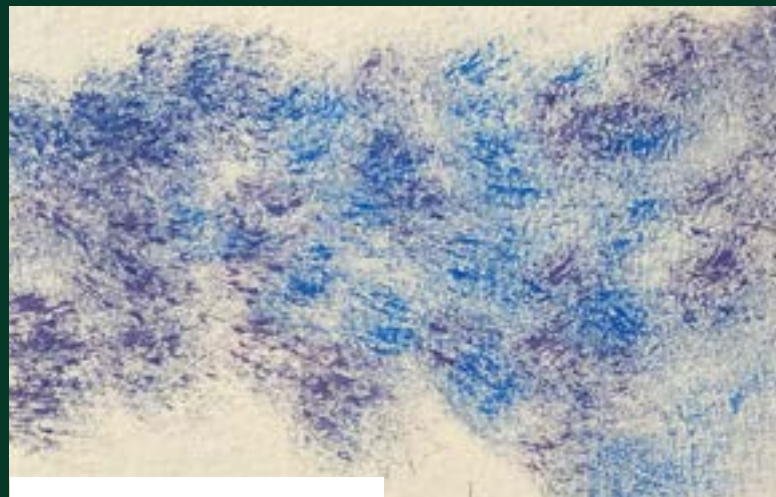


Cross-hatching



All the different techniques shown on the board

- Lining
- Blending
- Sponging
- Stippling
- Dry Brushing
- Cross Hatching
- Rolling
- Shlepitchka
- Graining
- Spattering
- Spraying
- Rag-Rolling/
Ragging



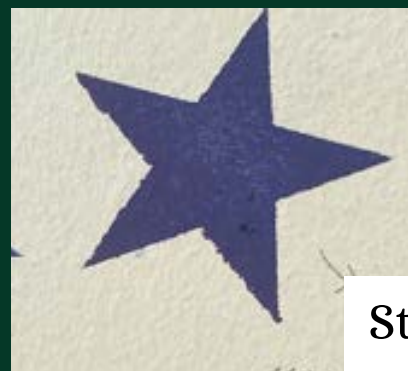
Dry brushing



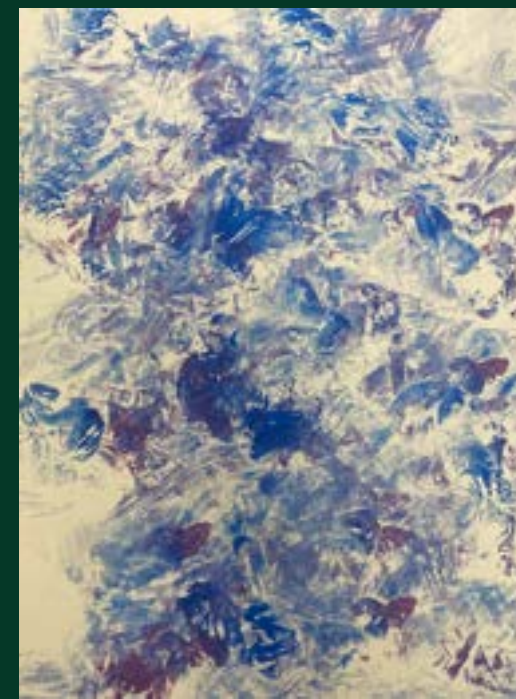
Blending



Stencil - 1st
attempt



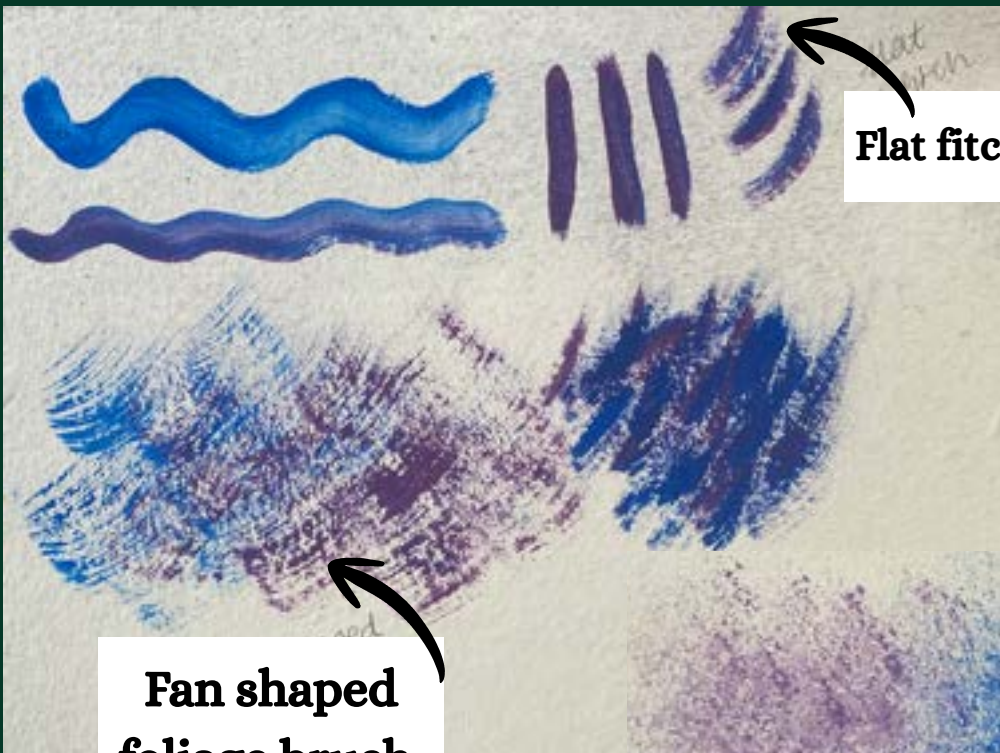
Stencil - 2nd attempt used
more paint which made it
bleed more onto the edges



Wet Ragging

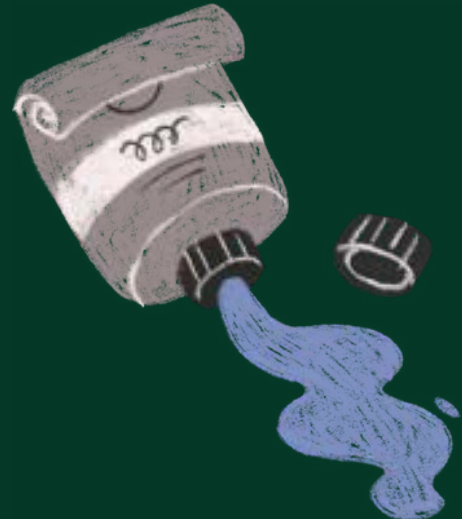


Using different techniques of applying paint:

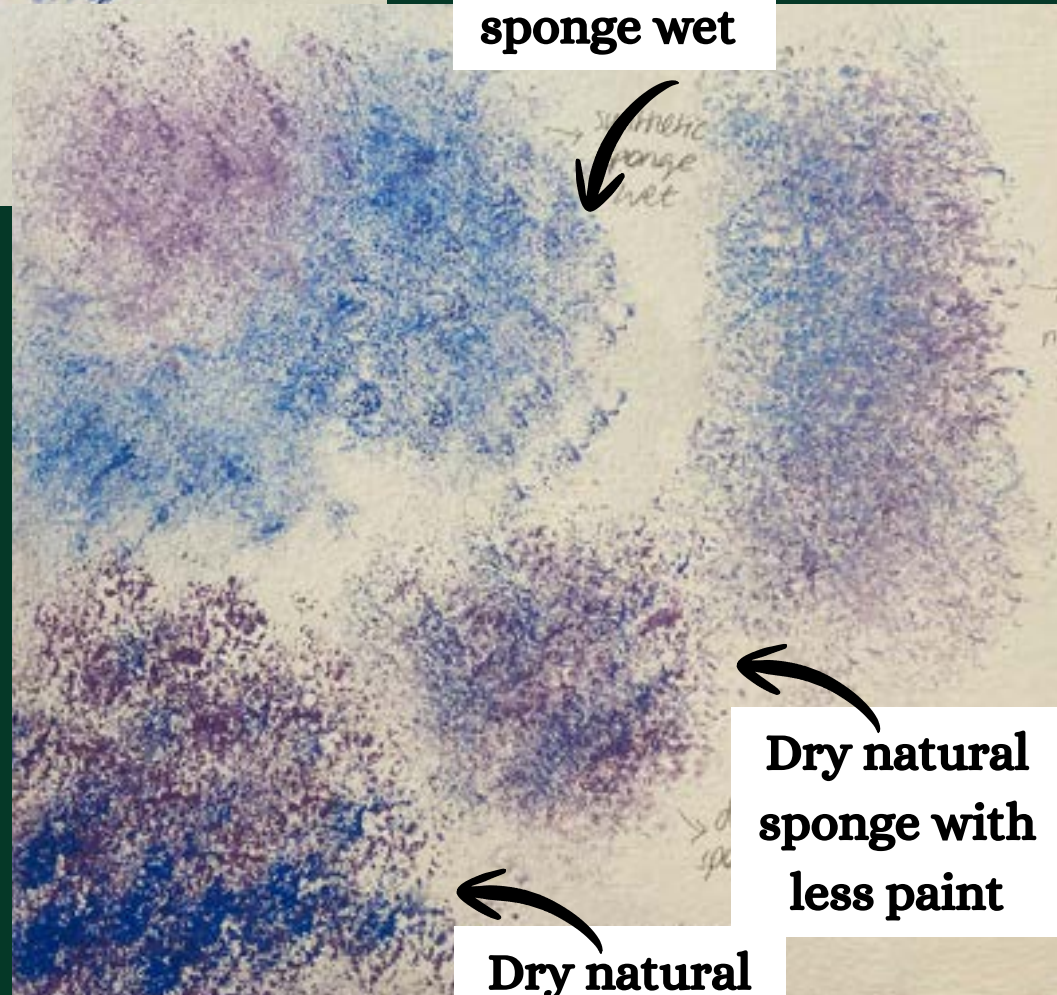


Flat fitch brush

Fan shaped foliage brush



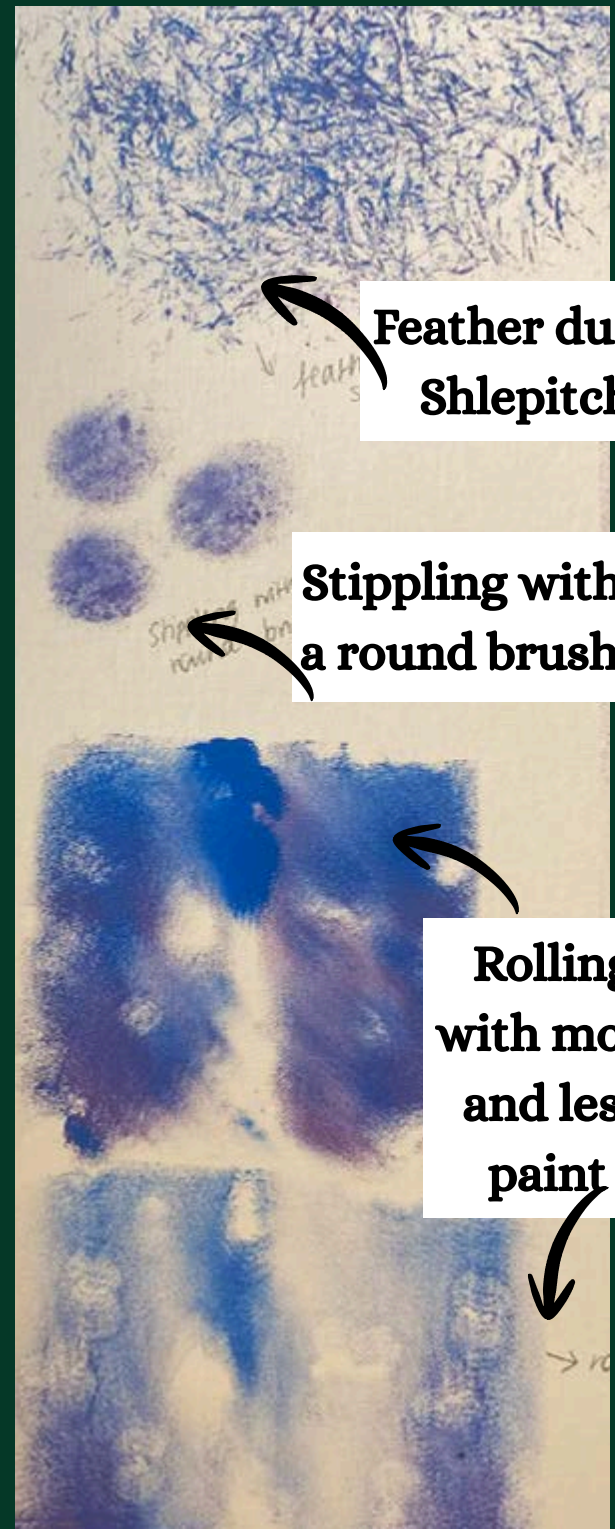
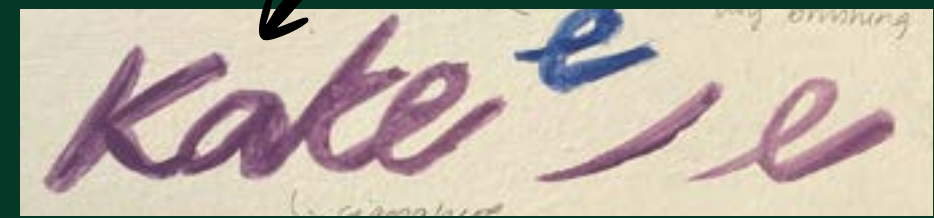
Sign-Writer's Brush



Synthetic sponge wet

Dry natural sponge with less paint

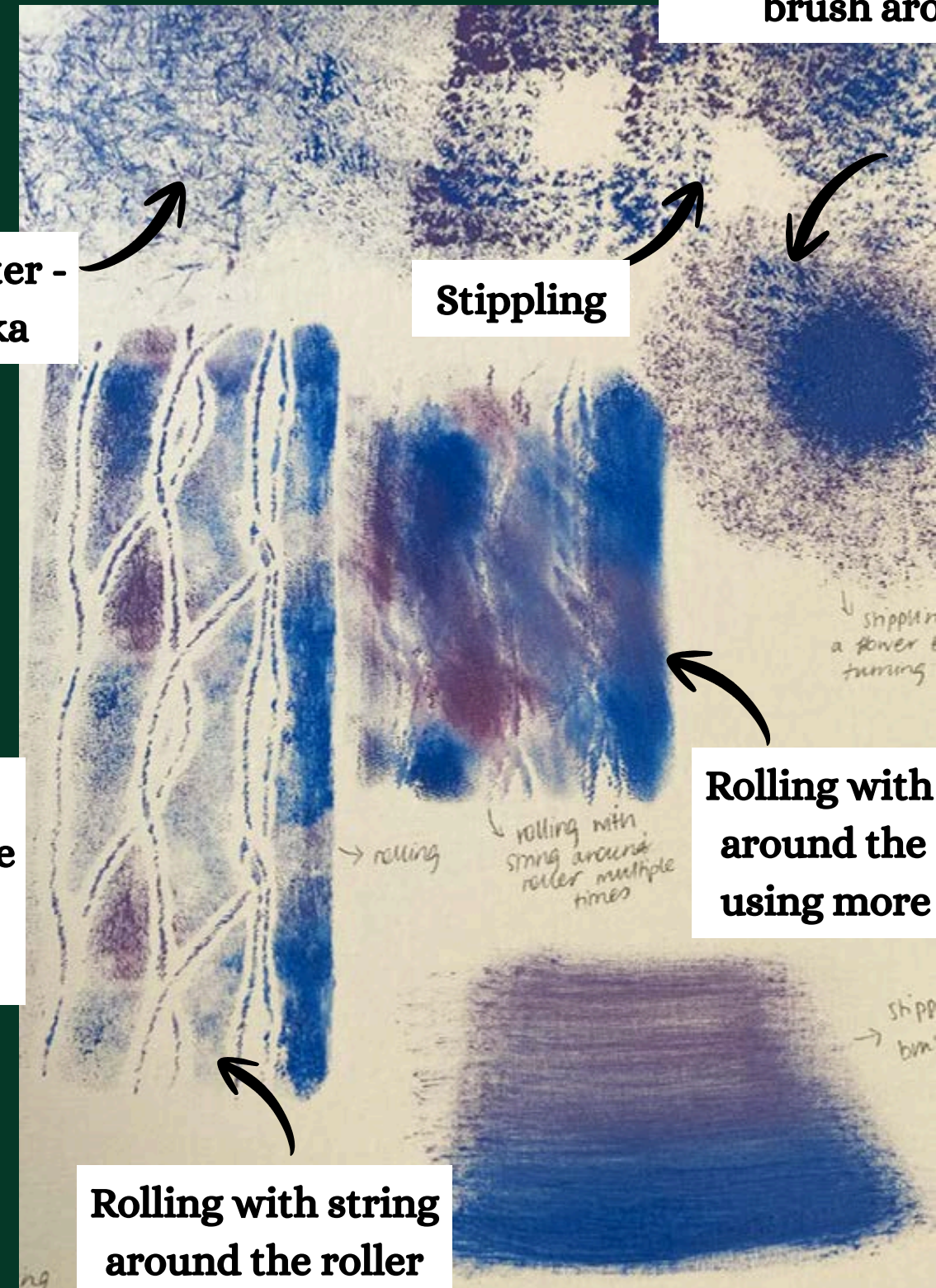
Dry natural sponge



Feather duster - Shlepitchka

Stippling with a round brush

Rolling with more and less paint



Stippling

Rolling with string around the roller using more paint

Rolling with string around the roller using less paint

Stippling in a flower pattern by turning the brush around



For the rag-rolling process, we used three colours of emulsion paint, blue, purple and pink. The first step of this process was to put a small amount (a couple spoons) of paint into a paint tray.

Rag-rolling

Using the method of gently slapping the fabric with the surface of the board to create a feathery pattern and effect.

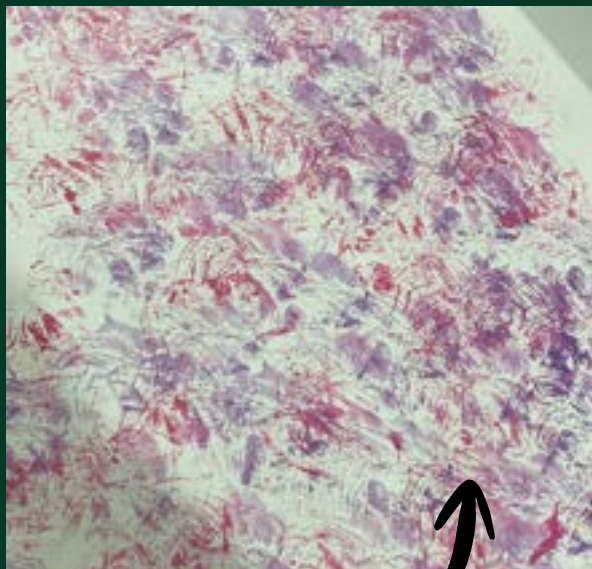


Experimenting with different techniques - with this one I used more paint on my muslin and seeing it appear very opaque on paper.

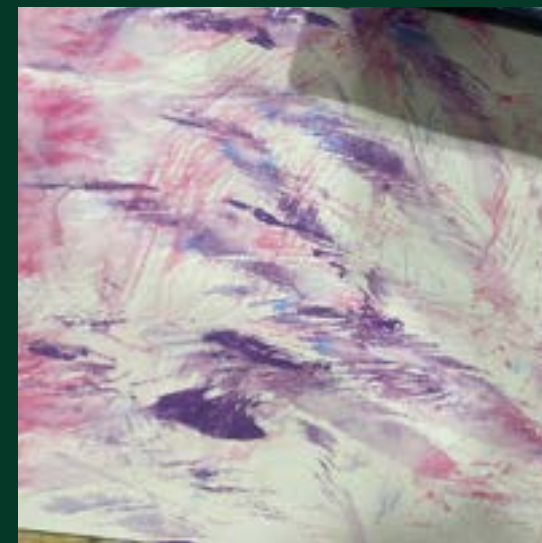
Then taking a muslin or cotton from a t-shirt and we submerged it in water, and loosely rolled it into a circular shape. Then, dipping it into paint and starting to make patterns on rolled paper to get the hang of it and become more experienced with doing this technique.



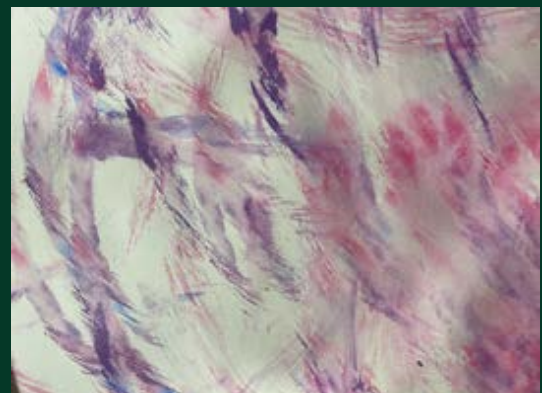
A bonus for using this technique of less paint and more water is that it looks more uniform and more of a pattern rather than different shapes all stuck together.



Experimenting with different techniques - with this one I used less paint and more water which created a watercolor effect which I really liked. It was also easier to work with as it didn't look patchy compared to the more opaque version.



I really liked the effect it created, especially because it turned out differently each time. So I was experimenting to find which technique worked best. Whether it was gently or forcefully slapping the fabric or folding it to create broader patterns.



REFLECTION:

I really enjoyed learning about rag-rolling as I have never done it before. I liked how you can just use an old t-shirt and create a lovely pattern with it. Which can be used on more or less any surface - on a theatre set or even inside a home. It's a great painting skill to know and it's not as time consuming as other tools and processes.

Sky board - Ragging on/off:

Ragging: is a paint technique which uses paint with a small amount of glaze and a muslin/cotton fabric to create a textured, dapple or marble effect on the surface.

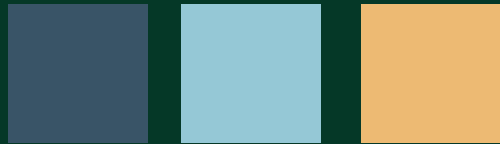
Ragging off is the technique I used for the first coat of the sky board.

Ragging off: Is when you apply the paint mixture which includes paint and glaze directly onto the surface. Then taking your muslin/fabric which is loosely rolled into a circle and dabbing off some of the paint mixture off the surface.

The first step of the process was to choose the paint colour. I chose to use pink, yellow and white emulsion paint with a bit of glaze to be able to work with the paint longer without it drying mid process.



Freepik (2026)



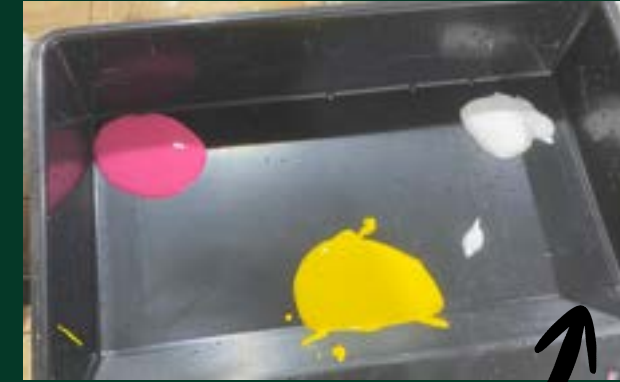
Reference images of clouds and color scheme that have inspired my own work.



StockCake (2024)



The second step is applying the paint with a roller and then using the muslin rolled in a circular form to twist the paint away



Once I had the base colour I wanted making sure the color wasn't too pigmented as it would be easier to layer more colors on top. I let the board dry until the next session.

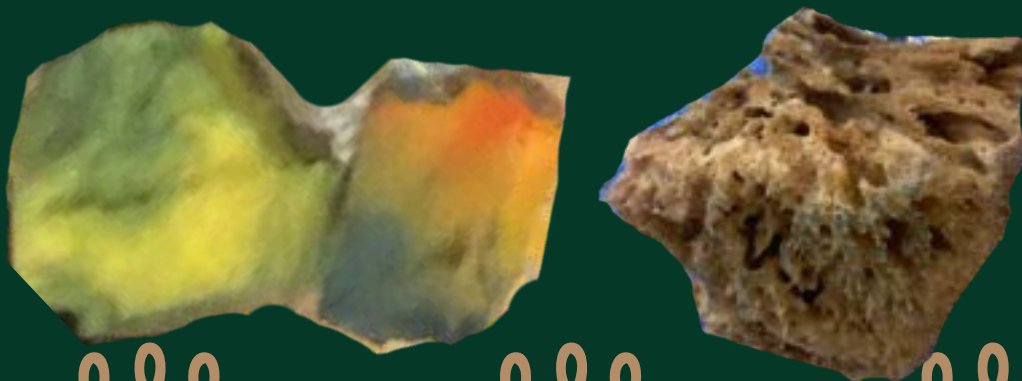
Skyboard - Clouds

Once the first layer of paint dried, I moved onto the next coat, where I used the same colours and paint mixture as the first coat - pink, yellow and white emulsion paint with a small amount of glaze.



For the second coat I tried experimenting with using different techniques with the muslin - by twisting the muslin, by dabbing and sort of pinching the fabric to create different effects in the paint.

I also experimented with using a different scenic art tool - natural and synthetic sponges. I used the sponges to help blend the colors together to create a softer looking sunset/sky rather than having harsh lines which wouldn't be the effect I wanted.



Ragging on: Is when instead of putting the paint mixture onto your surface with a roller or paintbrush you take your muslin/fabric which is tightly rolled into a circle and wet and putting it directly into the paint mixture, which has paint and glaze inside. Then hand roll it loosely over the desired surface.



Adding clouds to the board - using black and white emulsion paint. I applied this by using a synthetic sponge to help give that fluffly cloud effect.

The mistake I learned was that I went quite heavy with the black which made the sky look unrealistic and not what I wanted it to resemble.

Ragging on is the technique I used for the second coat of the sky board.



To fix my mistake, I got a clean synthetic sponge with some white paint and tried to soften the harsh black areas and give it a more realistic and softer finish.



Photo of when it was finished but still wet.

After completing the sky board, I enjoyed learning the new painting techniques of ragging on and off. But if I were to do this again I would try and plan out my colors more by maybe having a tester board or paper and see if the colors work well together. Aswell as seeing what application of the tools are the best for this process.

Woodgraining

The percentages of different colours mixed in for each main paint mixtures that were used for the woodgraining boards:

Red Brown/Maroon

- 15% Rosco's raw umber
- 5% velour black
- 80% burnt sienna

Light Brown

- 15% white
- 35% burnt sienna
- 45% Rosco's raw sienna
- 5% velour black

Earthy Brown

- 15% Rosco's raw umber
- 5% velour black
- 80% Rosco's raw sienna

Dark Brown

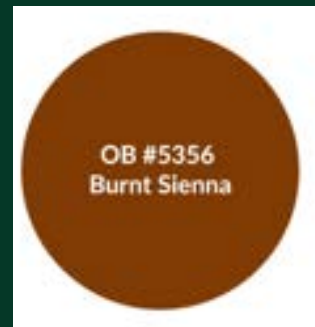
- 55% Rosco's raw umber
- 10% velour black
- 45% burnt sienna

All colours contain 5% of Flintz Glaze

The reason why we add glaze inside the paint mixture is to help ensure overall good application all throughout the surfaces and it also helps to bring out the grain detail.

Colour to match type of wood:

Pine -Pale Yellow
Walnut - Beige
Mahogany - Dusty Pink
Oak- Yellow ochre + white



Rosco.com (2025)

For the woodgraining process, we had two boards - a pale yellow one and a pink one. The yellow one was to resemble the light woods, such as maple, and the pink was to resemble the red-toned/darker woods, such as timber.



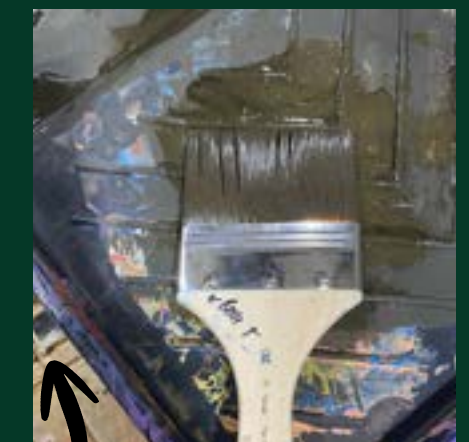
The first step to woodgraining is choosing your colours and tools - for the yellow board, I chose to go with darker tones to help the woodgrain show up better. Using both the heart grainer and a comb tool.



Making sure to add glaze to the paint mixture to help make the paint not dry out as quickly, so that it can be used for longer.

Dark Brown

- 55% Rosco's raw umber
- 10% velour black
- 45% burnt sienna



The color mixture for this shade.

Woodgraining

The second step is to apply a generous amount of the color with a brush (I used a scenic fitch) onto the board. Then, with the comb and heart grainer, slide it down from one end of the board to the other. It can be done either from the bottom upwards or the other way round.



When I was using the heart grainer I found it hard to make it look consistent as it kept making lines when I was lifting the tool up when I didn't want to have a 'wood' knot.



The first line going from left to right:
Is used with the heart grainer and the line beside it was used with the comb tool.

REFLECTION:

The tool I did really enjoy was the comb as it was easier to use and it looked natural all the way. The negative thing about the tool is that it doesn't really resemble other woods apart from oak.

A tip I learned was when using the heart grainer making sure to wash it after a couple of uses as the paint mixture will build inside the pattern and will make the tool not as usable.



The top of the heart grainer can be taken off to change the direction of the grain. Which helps create a natural effect to the paint technique.

Aswell another tip I learned was to start really from the edge of the board as the heart grainer will be able to put color on that way. Making sure to have the board hanging of the table was really useful also, to help the tool not get caught on the edge.



Interiorpaintingny
c.com (2026)

The photo shows someone using a heart grainer to make woodknots - similar process to what I tried to achieve, but the difference is the color.



(<https://www.facebook.com/woodworkersinstitute>, 2024)

Different woodgraining methods.

Woodgraining

Photo of the finished woodgraining of the pink board.

The photo shows someone using a type of flogger brush to blend in the harsh edges of the woodgrain.



Dudac (2019)

The last part of woodgraining is to glaze the surface directly from the pot. With any glaze that is desired, it can be matte, satin or gloss.

Woodgraining tool I found in Sweden.



We then repeat a similar process from the yellow board to the pink board to make a darker colored wood board. But instead of using a heart grainer or comb, we use a grainer and a flogger brush.



With using these tools the process is to get some paint mixture onto your grainer brush and get rid of as much excess as you can to have just a light layer of paint onto the brush.



Then applying it to the pink board either going from top to bottom or bottom to top or both for a nice effect. After doing a couple of strokes across the board, the first stroke would have dried a little bit but with the help of the glaze would still be able to move. Which then comes the use of the flogger to blend the edges together.

I came across this photo and I loved the result of turning a plastic A/C unit into wood finish.

These are the steps of turning into a wood finish:

- 1- White plastic
- 2- Primed
- 3- Base color
- 4- Raw umber glaze using a graining comb
- 5- Completed



Roginski (2024)

Inspiration for Gravestone

Looking into granite texture as its used for tombstone as it resists weathering.



Sketchup texture - Textures (2026)



3D printing of the gravestone.

Gravestone - Priming

Rosco Primer - using a 1:1 ratio with water



Then using a pointed sash brush to apply the primer onto the gravestone



Making sure we got into every nook and corners for an even application for the next process.



Paul Maguire (2024)



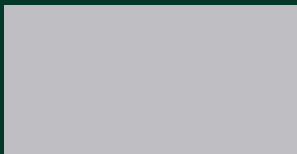
Thomas (2023)



Bogacki (2023)



Molloy (2019)



Priming onto the foam part aswell as Rosco's primer can be put on mostly anything



Gravestone - Texturing.

Mixture of idenden, water, sand and oats. To create a stone/wall texture for a gravestone.

Health and Safety PPE- Making sure we didn't forget to wear masks and gloves as idenden is a harmful material.



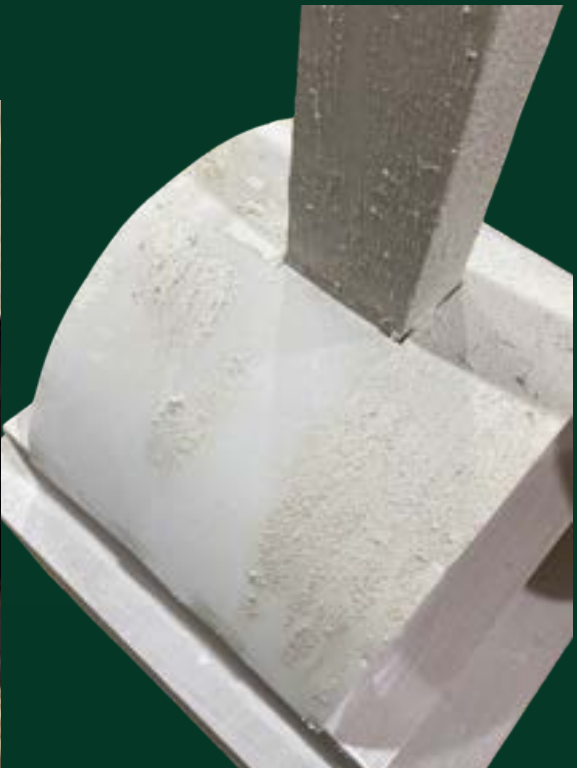
www.flints.co.uk (n.d.)



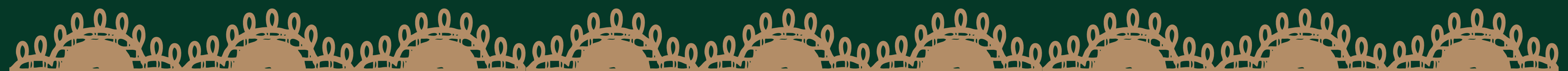
www.flints.co.uk (n.d.)



It was hard at first to apply the mixture as it would just build up on the brush instead of applying onto the gravestone.



We did around two coats of the mixture to help make sure we got every surface, to help make it uniform. We noticed that when applying the mixture onto the foam part of the gravestone, in comparison to the wood, the surface would look different, but it made it look more natural, which I liked.



The different paint color mixtures



Paint mixes:

Military green

- Rosco raw umber - 2 spoons
- Bristol emeral green - 1 spoon
- Bristol yellow ochre - 1 spoon
- Dash of water

Paint mixes:

Dark Brown

- Rosco raw umber - 3 spoons
- Rosco black - 4 spoons
- Bristol yellow ochre - 1 spoon
- Dash of water

Gravestone - Painting.

Using different scenic tools such as a stippling brush, a pointed sash and scenic fitch to help create different textures.



Trying to dirty and weather the gravestone to make it look aged and worn. At first, it was hard to make it look natural as the cross and the base were to be different shades of brown. We ended up adding a little bit of green to the cross to try and differentiate between the two.



Gravestone - Painting.



Using a natural and synthetic sponge with some dark brown paint to help create a weathered look with the dirt coming up from the bottom of the gravestone.



Adding some green moss which was:

- 5 spoons of green saw dust
- 4 spoons of pva glue
- 1 spoon of water



We applied the moss with a pointed sash brush as it helped make the moss stick to the surface instead of building up inside the brush.

Adding some lighter shades to help blend some of the colors to get rid of harsh edges and lines.

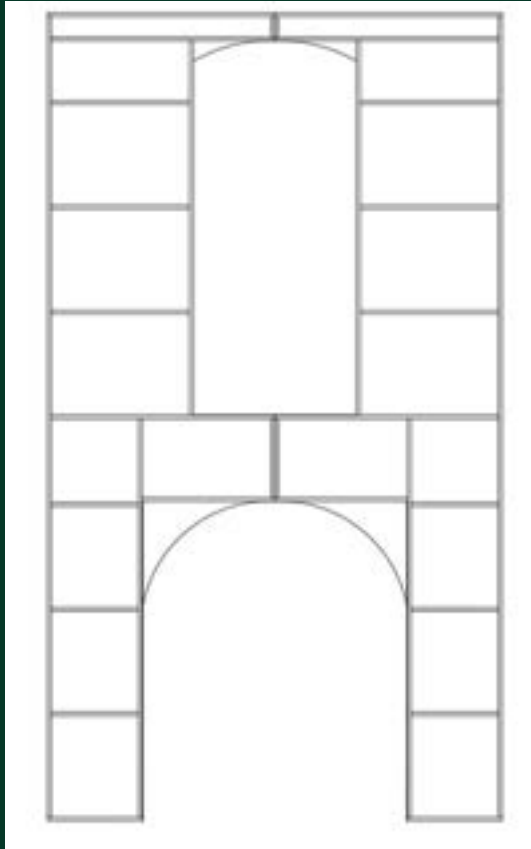
Then adding some yellow and white to create different moss onto the gravestone. When doing this it became clear that it looked like bird poo so we tried to blend some of the patches out and I think it looks a lot better.



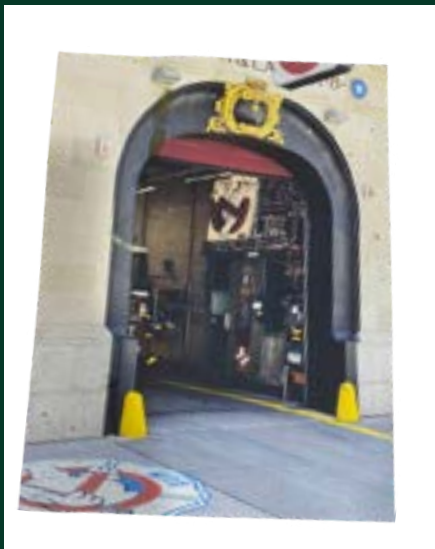
Finished result



2D drawing of the firehouse.



Reference images for what the firehouse should resemble.



Side profile of the 3D firehouse model, including the color scheme.



Firehouse



The firehouse color scheme.

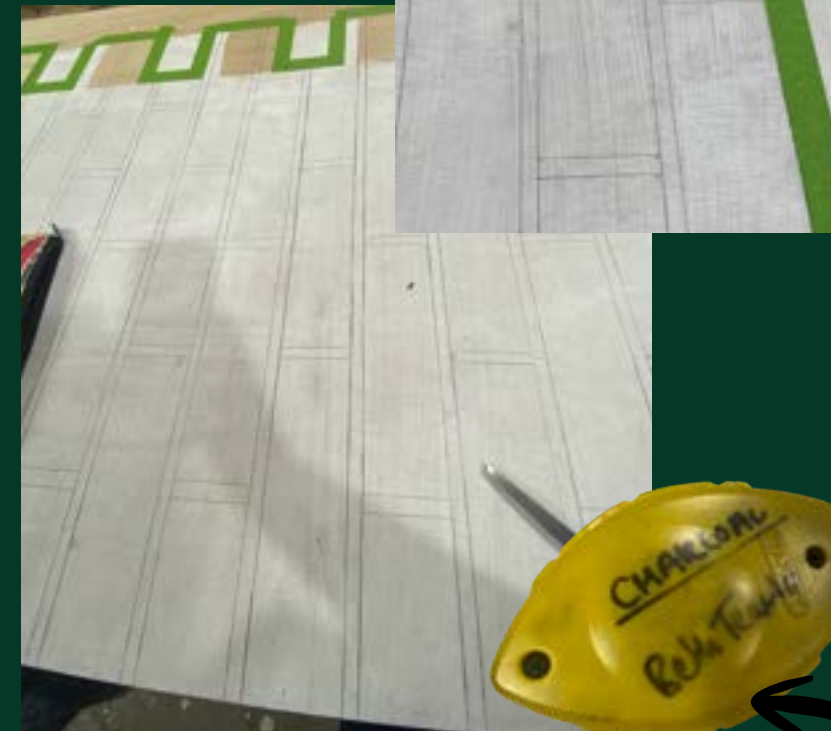
Not only did it save us so much time when doing the bricks but ensured accuracy as it made sure all the bricks had the same measurements. Instead of having to do each brick by hand.

Firehouse - Bricks

The length of the brick:
21,5 cm



For the bricks on the Firehouse we used the method of measuring the width and the length of the brick onto a piece of wood and using that piece of wood to replicate the bricks. Meaning we marked out the measurements of the bricks with the piece of wood.



To help the process we used a chalk line which allowed us to make straight lines and make the bricks look the same.

Firehouse - Bricks

Once all the lines had been done, and we were ready to texture, we taped up the lines using electrical tape.

But we had to work fast with the tape as it would start to fall off as the heat would make the adhesive no longer stick.

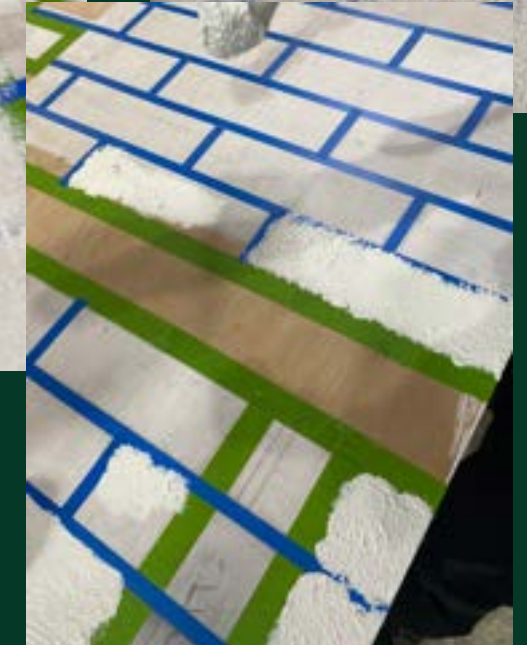
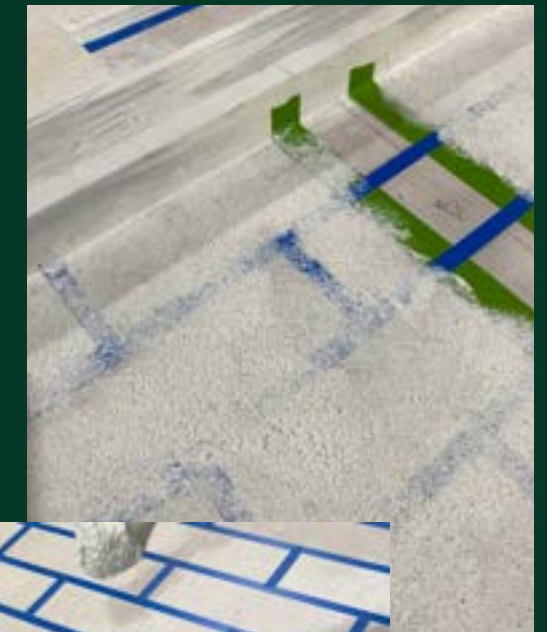
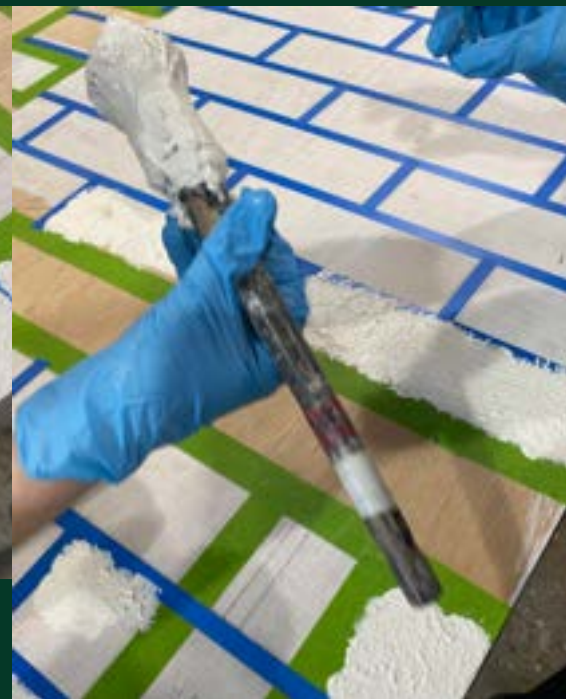
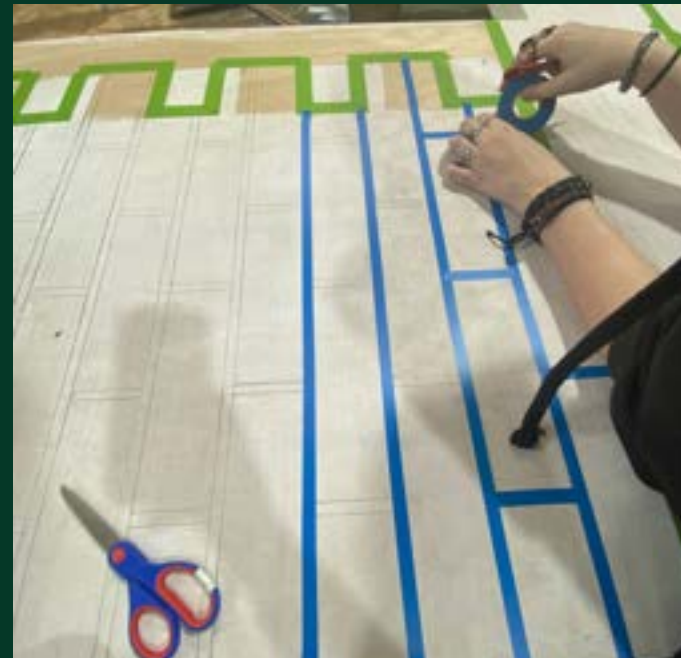
Health and Safety PPE- Making sure we didn't forget to wear masks and gloves as idenden is a harmful material.

Using a pointed sash brush to apply the idenden, sand and water mixture onto the set.

When applying the mixture, we used the technique of stippling the brush which means a repeting tapping motion with the brush to help apply the mixture in the corners and edges.

We also changed where we worked as each person had their own technique and for the bricks to ressemble each other we moved around so a bit of everywhere had our technique.

Making sure the bricks line up together on the opposite set walls.



Firehouse

Painting the bricks a red/maroon color and the skirting a beige color.



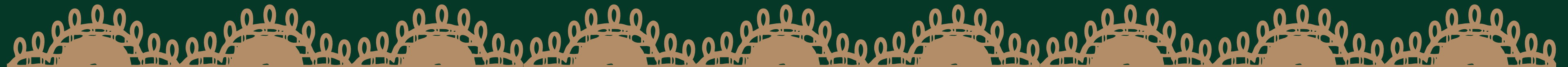
Finished results of the brick texture.



Dirtying the set to make it look weathered and aged. Using a watered down brown and sponge to achieve the effect. Also painting the inside as the set will be shown in Exhibition and will be seen from all angles.



Adding brown in the cracks to help dirty and age the building.





Texturing the cobbles and frames.



Firehouse

Adding brown and black to the cobbles to weather them and age them.



Painting the bottom of the building a sand color. But before that it was textured which help give a wall effect.



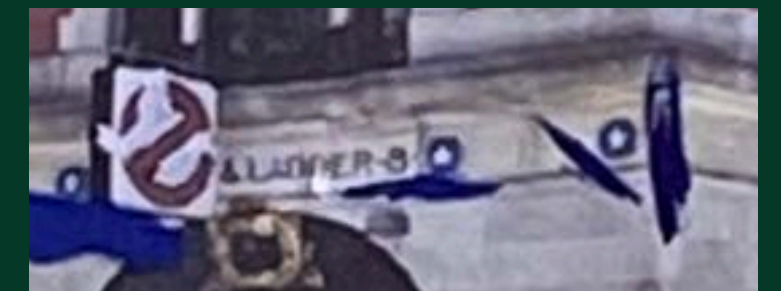
Mixing up colors for different parts of the set.



Adding brown color in between the cracks to make the set look weathered and aged.



Stenciling the white stars that are on the building.



Firehouse

Birds eye view photos of the set nearly finished.



REFLECTION:

Painting a set this big was a challenge, as I have never done anything like this. But it was great to be able to put all the different techniques I learned in scenic art into use. Such as using different tools and techniques to apply the paint and idenden mixture onto the set. I really enjoyed learning how to make bricks, and it was really helpful that it wasn't such a long process as I thought it would be, with the help of the piece of wood and the chalk line. Something that I wasn't so keen on was having to go under the table to reach the inside and the middle of the set, as it's so big, but it was better to do it that way than having the set on the floor. I believe that would have been a hard challenge to texture and paint. It was nice to finally paint the set we built a couple of months ago. It's also quite amazing being able to see something that we built become a whole building.

STUDY TASK: Research the role and responsibilities of Scenic Artist within the theatre, events, film and TV industries.

Head of Scenic Art

It involves managing the overall department, such as tending to material needs and health and safety.

Figuring out budgets and costs for materials and making sure it meets the budget requirement. It also involves working with carpentry to decide the painting schedule.

Thorne (2001) p 20



Scenic Art Studios (2019)

Scenic Artists in TV and Film are faced with the camera being able to see everything, which requires a lot of detail in sets. Texture such as wall finishes needs to look real or making a building look aged and weathered.

Thorne (2001) p 20

A scenic artist is responsible for painting and or ageing sets, props, backdrops and decorations. They use a wide range of paints such as acrylic and scenic emulsion, materials such as fabrics, foam, wood and tools such as rollers, sponges, brushes and many more others.

Americans for the Arts (2025)



Scenic Art Studios (2019)

A downside for working in the film industry in terms of a scenic artist is that the jobs are not steady or predictable.

Crabtree and Beudert (2004) p 22



Arts Professional (2016)

Scenic Artist roles:

- They work closely with the designers to ensure the sets reflect the designer's vision and idea.
- They must be able to work under short deadlines and be able to change their vision to suit the production timeline.
- One of the goals of scenic artists is to help the audience visualise the scene and persuade the audience that they are looking at a three-dimensional scene if needed. Which means sometimes having to paint landscapes, or use materials to build up textured surfaces such as brick or wood.

Holt (1988) p 92

STUDY TASK: Look at the requirements of a Scenic Paintshop space within a scenic studio. Consider the equipment, layout, facilities common to the workspace. It is also important to highlight COSHH and Health and Safety in your research.

Equipment:

COSHH and Health & Safety

- Control of Substances Hazardous to Health is put into place to control the exposure of employees to hazardous substances.
- As scenic artists work with a wide range of hazardous substances such as paints, solvents, dust, adhesives, and fumes. COSHH is a legal requirement for health and safety for all workers.

I went to visit Cardiff Theatrical Services and I got a tour of the workshop. It was really interesting walking around and seeing the different stations they had. Including a scenic art studio/room which had different sample boards of woodgraining and stone finishes hung up on the wall. They even had a spray painting booth which is very handy if something needs a quick color.

Cardiff Theatrical Services



Playbill (2021)

Different equipments you might found in a scenic paintshop:



Paint brushes and tools



Paints



Idenden

This is just a small selection of equipment that was available for us. They are many more things available such as cutting tools, moulding and painting materials.

STUDY TASK: Look at the requirements of a Scenic Paintshop space either within a scenic studio. Consider the equipment, layout, facilities common to the workspace. It is also important to highlight COSHH and Health and Safety in your research.

Layout:

Location:

Within theatre, workshops are ideally situated as close to the stage as possible. This makes the transportation of the set that much quicker and easier for the set-up. But, most of the time, sets would need to be transported by trucks from scenic studios as they might not be located beside a theatre.



Layout of a scenic studio:

Generally, there should be a loading door where large pieces of material can easily come through. A scenic studio should have enough space to move scenery around. Dedicated areas for carpenters and scenic artists to work for safety and practicality. Lastly, a storage area to store the finished sets.

Crabtree and Beudert (2004) p 90

National Theatre Scenic Art Workshop



National Theatre (2025)

Key factors to think about/need in a workspace, which ties into COSHH and Health and Safety:

• Heating

Heating is very important as it not only keeps artists warm but also helps dry the paint and anything else quicker.

• Ventilation

Ventilation is also important as many artists will work with potentially hazardous materials such as glues and paints, which needs the proper extraction.

STUDY TASK: Look at the requirements of a Scenic Paintshop space within a scenic studio. Consider the equipment, layout, facilities, common to the workspace. It is also important to highlight COSHH and Health and Safety in your research.

Facilities/area needed:

Sink area:

A large sink with great drainage is important. Both hot and cold water is needed. With it being used for mixing paint but also the cleaning process. A good supply of shelves or drying storage around the sink area is needed to help dry the equipment used such as brushes, sponges, paint palettes. Another useful thing is to have holes on the brushes handle to be able to hang them upside down to properly dry. This ensures that the water drains out the right way and does not collect in the ferrule and destroy the bristles.



Crabtree and Beudert (2004) p 104



Crabtree and Beudert (2004) p 101

The Workspace:

A scenic paintshop needs to have a preparation area, a painting area and a storage area. It needs to have high ceilings for tall sets and good lighting to be able to see what you are painting.

- The preparation area is where paint is mixed and stored. Scenic artists should be able to move around easily and have everything they need, such as tools, paints, buckets and the mixing table, within reach.

Additionally, spray booths might also be in the workspace.

Crabtree and Beudert (2004) p 100

Paint Storage:

Many scenic paintshops have a separate room for storing paints. Making sure to label all paints correctly. Aswell as a separate designated COSHH storage area for hazardous substances such as flammable liquids.

Troubridge and Blaikie (2002) p 28



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

The method that is used here: Schlepitchka



The texture was applied using the schlepitchks method with s feather duster. This method is great to achieve foliage, leave and tree texture. Overall it helps bring the set/backdrop to appear three dimensional and more realistic.



Which is the process of flogging a feather duster.

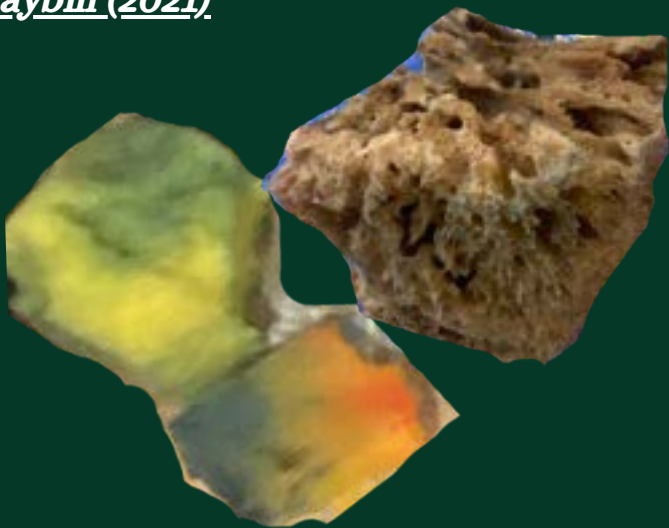
The most common feathers to be found are chicken, pheasant and ostrich. With different varieties will create different textures or grains.

Crabtree and Beudert (2004) p 149

I think this method is very interesting as it takes something delicate and is able to transform it into textures like leaves and trees. But I have only used this method once, so I would need more experience to see if I really enjoy it or if I might prefer a simple foliage brush to create textured leaves.



Playbill (2021)



Sponging is another method to apply texture to sets and scenic artwork. It's used for more or less anything in art as it's a very useful tool. It can be used for blending, creating clouds, trees or even water. Sponging is a great way to add layers and dimesion into an artwork. What I really like about this method is that you have the choice between a natural and a synthetic sponge which both give different results. Aswell your able to tear the sponge up which not only makes it last but creates different texture.



STUDY TASK: Scenic Artists use a range of drawing methods and devices to translate artwork onto 2D, 3D sets.

GRIDDING UP - using a gridding method to enlarge/scale up artwork.

Gridding up is the method of using equally sized squares over a drawn reference image to scale, transfer or enlarge an image. It's an easy way to make a small image become a larger one.

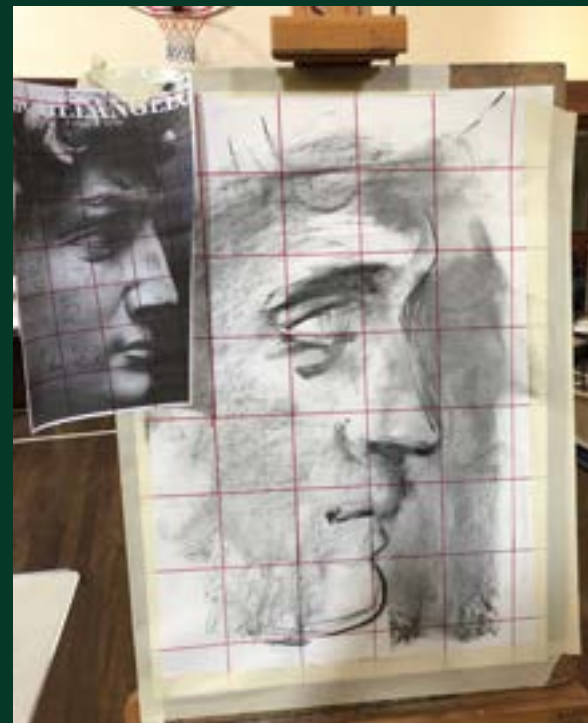


Italian-frescos.com (2026)

When gridding up it's helpful to number the squares on the side as it help to see exactly which square is which.

Also a benefit of gridding up is that it doesn't matter what size the reference image is you just need to calculate to figure out how big each square needs to be - there's no limitation.

In this image, you can see the gridding-up method used to paint a large painting. With the squares acting as a guide for where to place the people and object onto the canvas.



Alexander (2019)

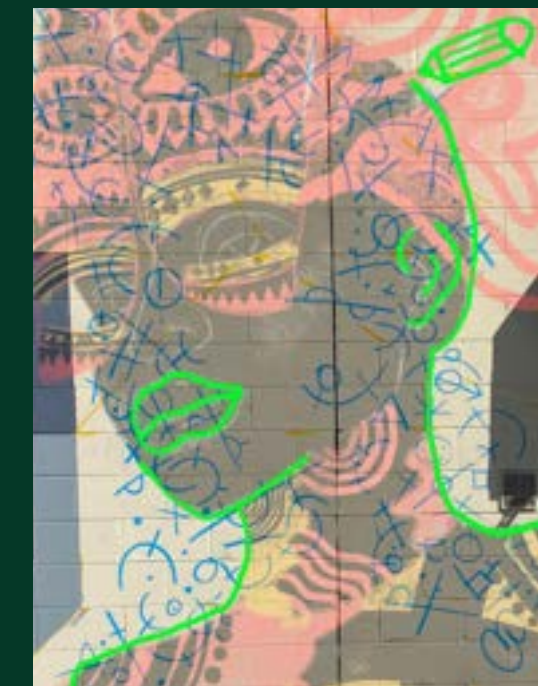
Doodle Grid Method:

Artist: Happy Decay



I came across this method over social media, and ever since I have thought it's such a cool and fun way to grid up a mural. I wasn't sure if this method is used by many scenic artists, but I know it's used by mural artists when they need to paint large murals and need to upscale their work.

The method is used by drawing lines, dots, shapes into the dimension of the mural. Then to my understanding is taking a picture of the doodled wall and merging it with the reference picture on a laptop, and seeing the mural come to life.



What I love about this method is that the doodles don't need to be perfect as they act as a guide for where the art needs to be.

DECAY (2023)

STUDY TASK: *Scenic Artists use a range of drawing methods and devices to translate artwork onto 2D, 3D sets.*

STENCILLING - use of stencils made of different materials

Stenciling can be used for repetition of a pattern, such as wallpaper designs, used in lettering as it helps keep everything accurate. It's also used to help make three-dimensional texture stand out.

Troubridge and Blaikie (2002) p 132

Whilst researching about stencilling, I came across a website called '*The Stencil Studio*' which had a step-by-step process on how to stencil. Which I thought was really helpful, as it also came with useful tips to make the process easier.



With stencilling, the correct and useful tool to use is a stippling brush, as it helps to get right into the edges of the stencil.

In this pictures, it shows how the stencil has been taped down for it ton stay in place and not create bleeding/smudging of the paint underneath.

'Stenciling is the best way of painting the same thing many times over'
Holt (1988) p 96



Promain.co.uk (2026)

Stencils made out of different materials:

- Vinyl (plastic) - sturdy, reliable and washable
- Metal - durable, washable
- Mylar (polyester film) - durable, washable
- Paper/cardboard - not durable, not washable - suitable for one time use

Coming across an image on Instagram from the page '**Stratfest**' which is North America's leading repertory theatre. Showed an image of two scenic artists stencilling the floor for '**A Death of a Salesman**'



It shows two artists using a large stencil probably made out of plastic and using a spray gun to make a floor pattern.

Vinyl



Craft Cuts (2020)

Metal



Kernow Furniture (2025)

STUDY TASK: Scenic Artists use a range of drawing methods and devices to translate artwork onto 2D, 3D sets.

PROJECTION - use of an Overhead, Digital or Opaque projector

An overhead projector:

The overhead projector can either be attached to a ceiling or used on a tripod. They are used with technology by generally syncing up a laptop to be able to project images.

Projector (2019)



Mac (2017)



Stanley (2020)

Pros of overhead projectors:

- Saves time and allows artists to focus on the details of their work
- Allows artists to scale up for big backdrops or scale down for smaller detailed work.

Cons of overhead projectors:

- Need transparency film to use the projector which can be expensive
- The expense of a projector

Projector (2019)

An opaque projector:

The projector is placed at a distance from the scene that is being painted, at which the image is projected to scale onto the set. They are ideal for working with traditional materials such as paper or fabric.

Pinnell (1987).p 206



Sheridan (2014)

Pros of opaque projectors:

- require a print out of a photo or physical sketch to be projected but is easier than using slides or transparencies .

Cons of opaque projectors:

- The print out must be small to fit onto the projector
- Need to use transparency film to get the image
- The expense
- The need for a dark room
- Won't give as much detail and brightness in comparison to a digital projector

Projector (2019)



The use of an opaque projector to get a drawing of a seal head to project bigger to be able to see the measure in real size for a seal mascot head.

STUDY TASK: *Scenic Artists use a range of drawing methods and devices to translate artwork onto 2D, 3D sets.*

PROJECTION - use of an Overhead, Digital or Opaque projector

A digital projector:

Use digital technology to display images. They are very popular as they allow artists to project a wide range of images and adjust any setting if needed. They are generally user- friendly and simple to understand.

PIQO - The Smartest Portable Projector (2023)



Pros of digital projectors:

- They can project photos and videos from many different digital sources
- You don't need to print out images, need transparency film, slides
- It's convenient
- It is transportable
- Doesn't need a dark room to function as it's bright enough

Cons of digital projectors:

- The expense of a projector
- Space and set up (might need a tripod or a fixed set up)



Caves (2011)

Projector (2019)

TRANSFER PAPER (Use of Carbon or Transfer paper)



Transfer paper, that is designed specifically for artists is a lot cleaner to use than carbon paper as it's easier to erase in comparison to carbon paper as it's coated with wax making it difficult to erase. As transfer paper is wax free, it leaves less residue behind and is easier to erase. Transfer paper helps to speed up the process which overall helps scenic artists if they are need to complete their work in a tight deadline.

After the reference photo is stuck down to the carbon paper, you can then trace the reference image onto the desired surface.



Art (2014)



Wuthering Heights - Costumes

Costume Designer: Jaqueline Durran

I wanted to look at some of the costumes in Wuthering Heights as it was film I recently watched, and I fell in love with the costumes. As each dress Cathy wore were so unique such as this cellophane dress that makes her look like she is wrapped in a gift. Which ends up being a metaphor in the film - a gift for her husband.

The references for the costumes ranged from Elizabethan through Georgian and Victorian which ties in with the making of coif's as it falls into a similar time period.

A reference for the costumes came from *'The Costume of Yorkshire'* by Walker George - which was a book containing illustrations of different styles of dress worn by people of traditional professions in the 19th century.

Walker (2011) p 56



I also looked into the character Heathcliff and how his costumes were more in the Georgian period. His outfits tell the story of a transformation from a servant to a wealthy gentleman.

Greer (2026)

I wanted to talk about this dress as I loved how the fabric reflected with the lights making it resemble deep dark waters. It's a shape of a Victorian dress with a fabric that is modern. Which I thought was really interesting being able to make a period dress with the use of new and modern fabric.

Seth (2026)

I also really liked these costumes as it sets a picture of their wedding day but in reality isn't happening, and these costumes show them mourning the loss of that.



Young Sherlock - Costumes

Costume Designer: Jany Temime, Tom Burton



I wanted to also look into these costumes which are from 'Young Sherlock' on Prime Video. I just loved eventhough they might be on different adventures they all still look put together.

Menswear:

For the men's costumes, it explores Victorian tailoring.

- The use of sharply tailored suits, white shirts, pocket squares, patterns and a deerstalker (Sherlock Holmes' iconic cap).

Ladieswear:

It's a balance between Edwardian elegance and contemporary flair.

- The use of high-necked blouses, structured riding jackets and cinched waist.

The palette for the ladies' wear is soft creams, burgundies, blush pinks, and emerald greens to help show the dark atmosphere of the show.

Information communicated by costume:

- Gender
- Age
- Health
- Personality and Mood
- Culture
- Time Period
- Time of Year
- Location
- Social Status
- Occupation

Malloy (2022) p 225



What I also really like is how everyone seem to have their own unique style eventhough they are mostly wearing some sort of a suit. It tells you what kind of character they are and what their intentions might be. Which overall is an important thing for costume to have as it helps tell the story of not only their character/themselves but the overall story.

Hibbs (2025)



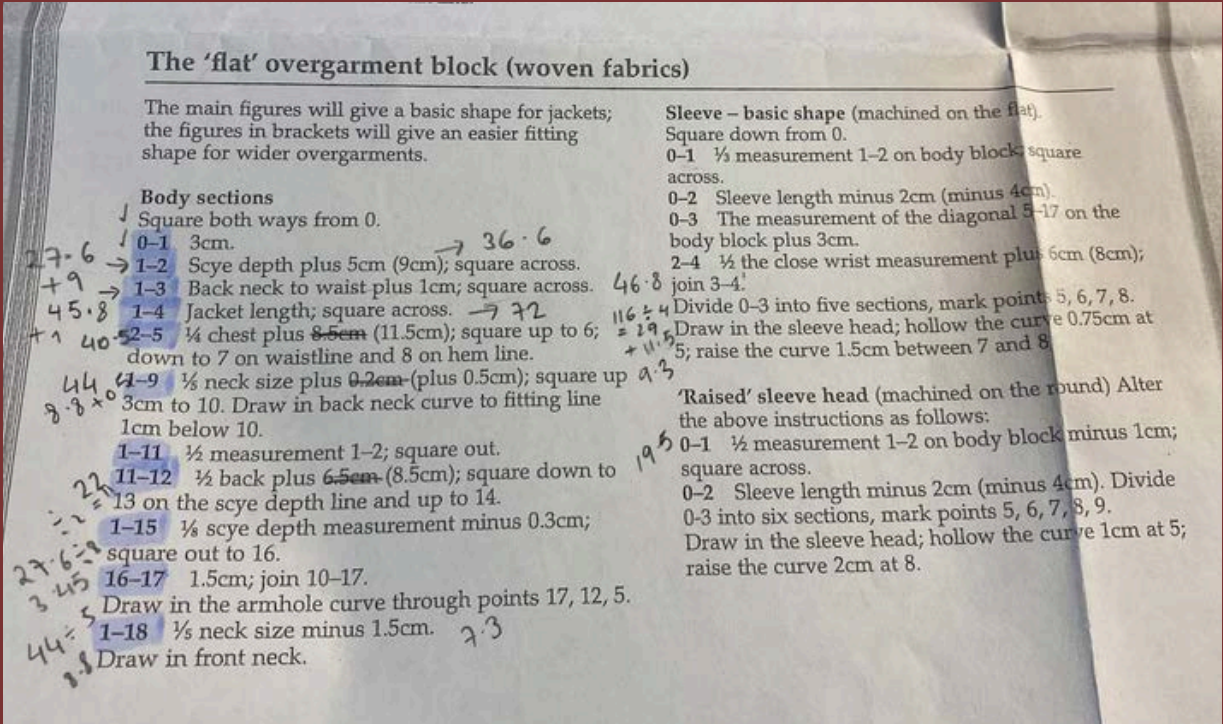
A Hand Tailored Suit (2026)



Costume - Table of Contents

- **Making a men's bodice**
- **Making a simple coif**
- **Practising using sewing machine**
- **Seal mascot suit**
- **Study tasks**

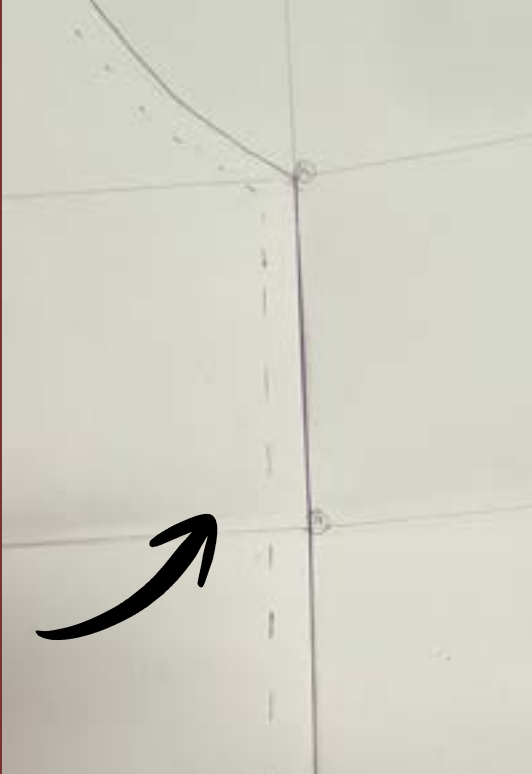
In class, we got given a photocopy of instructions and pattern to make a men's bodice.



We first cut out the patterns onto pattern paper making sure to follow each instruction as they were some calculations we needed to do along the way and so making sure everything was correct.

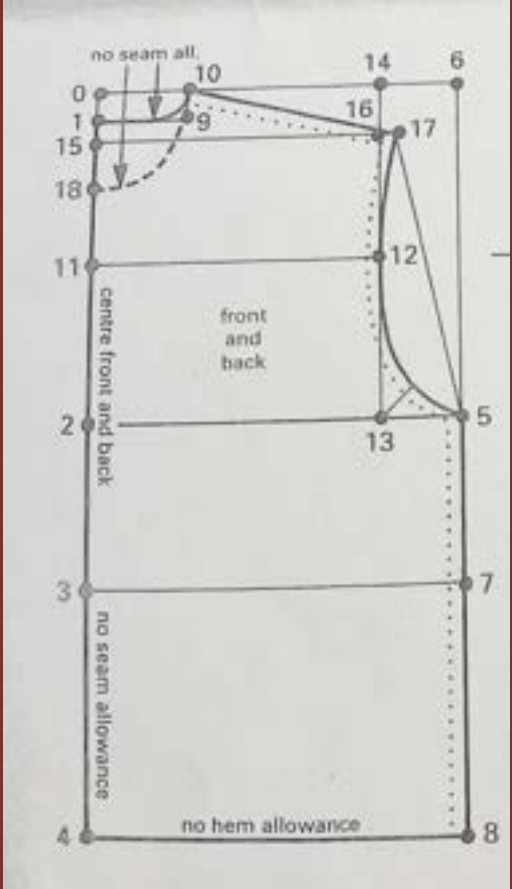
Making a men's bodice

Finished cut out pattern of the bodice. The next step is to pin it to calico and tracing the pattern with a tracing wheel and chalk.



Tools and materials needed:

- calicot (calico)
- pattern paper
- fabric scissors with the help of magnets to cut seam allowance
- tracing wheel and chalk
- pins + sewing machine
- french curve



Making sure to add seam allowance when needed onto the pattern and using a french curve to make the curve of the arm hole.



CRAFTIES HOBBYCRAFT LIMITED (2022)

When tracing the pattern instead of having to do the process multiple times as this pattern is only half of a front. I folded a piece of calico to make it two pieces and pinned it together. Which meant I only need to trace it twice.

Tracing paper/chalk and tracing wheel.



Once it was traced on both sides of the calico fabric , I cut the pattern out using fabric scissors and magnets to ensure a 1cm seam allowance where it was needed.



Making a men's bodice

After cutting out the fabric I realise instead of having two fabric pieces I had four. Which meant I had to sew the middle together which made it look not as uniform as it could be.



I decided to continue as eventhough it might not look perfect, it was something new to me and a learning curve. So for next time I would make sure the middle of the bodice is not cut in the middle.



I started sewing the middle section, then the shoulder area and then finished off with the rib side of the bodice.

An improvement I had to make after trying it on was to make the neck larger. So I cut little by little to ensure I didn't cut too much to fast.



For next time as I tried to make the men's bodice I will try and make the women's bodice and see if it's easier to make or if it's same as the men's one.

Finished Results



In class, we got given a photocopy of instructions and pattern to make a simple coif.

Making a simple coif

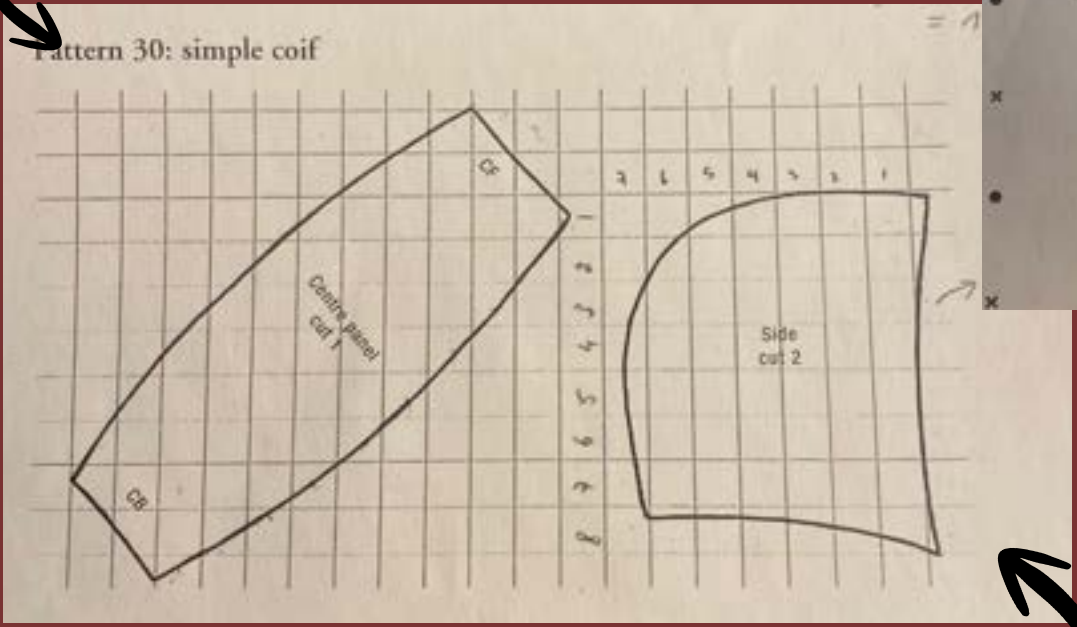
Simple coif
These instructions use the bagging out method. The coif can be made in one layer, in which case the seam must be finished by hand and hemmed around the edges.

Materials

- 30cm (12in) of linen, 112cm (45in) wide

Cut four sides and two middle panels, adding 12mm (½ in) seam allowances all around. With right sides together, pin two of the side panels to one of the middle panels and sew. Notch around curved seam allowance. Repeat for other pieces. With right sides together, pin the coif together and sew around, leaving a gap of around 5 or 7.5cm (2 or 3in) at the back for turning through. Clip into curved seam allowance, trim corners and turn through. Handsew the gap to close it.

If ties are wanted, they can either be caught in at the corners when bagging out or sewn on afterwards.



Pattern paper

Tools and materials needed:

- calicot (calico)
- pattern paper
- fabric scissors with the help of magnets to cut seam allowance
- tracing wheel and chalk
- pins + sewing machine

We first cut out the patterns onto pattern paper making sure to cut out two pieces for the side pattern.

After we had the patterns we pinned them onto some calico and traced the shape using a tracing wheel and chalk.



The scissors with magnets that measure 1 cm for the seam allowance. It helps to guide how much fabric to cut off.



Side 1 and Side 2

Then we cut them out with fabric scissors, making sure to leave seam allowance. At first it was hard for me to rap my head arround adding seam allowance as I would have just cut the same as the patterns but after making sure I double checked with the instructions I knew I needed to add the allowance.

I made sure to also label the patterns for incase I would need to make another coif i would know exactly which piece is which.



Once I had all the calico fabric cutouts I needed, which were six pieces, as we needed to make two sets of the patterns.
In the end we were sewing them together for it to look like a seamless coif.



I started pinning the sides together, ready to sew on the sewing machine.



I needed to make sure the top and the bottom of the coif match with the fabric from the side, as they needed to line up. But it kept ending up with more fabric on one side instead of lining up.

So a tip I learned was to first pin the the bottom and top corners of the fabric. Then folding it in half to find the middle point and pin the center. Then little by little pin the rest of the fabric to make sure one side didn't have to much or it scrunched up.

Making a simple coif



This is what it looked like after sewing the first set. Then, I just had to replicate the same process another time.



This is what it looked like after sewing the two sets together.

Finished Results



Once I had two sets of fabric and I pinned them inside out, then sewed it, making sure I left a small gap to be able to turn it the right side out. Once it was turn the right way, I hand stitched the little gap.

Practising on sewing machine/overlocker



Using my skills I learned on the sewing machine and fixing my trousers over the break.

It was my first time using the overlocker and I really enjoyed. It was a bit hard to make sure I didn't cut to much of my fabric when it wasn't needed. But in the end after practising a couple times I got the hang of it.



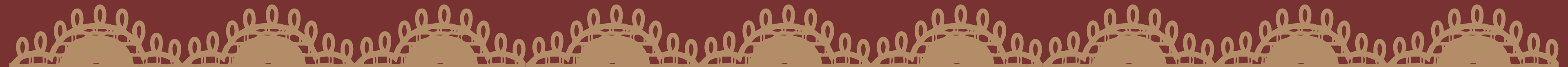
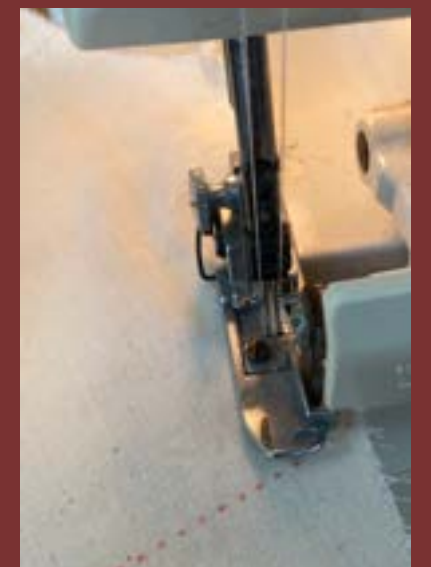
It was good to be able to practise my sewing skills. I improved a little bit on curved lines but I am still not the best at them. I find it quite hard to be able to turn around with the peddle that goes quite fast.



What I learned from using the overlocker is that you need to keep you foot on the peddle even after you finished your last stitch then when you having excess thread you can cut it away.



When I was first using the sewing machine I cam across a problem was the bobin came coming loose and falling off. So the bobin needed to go the opposite way and didn't provide the right tension.



Customer - Ferryside Lifeboat

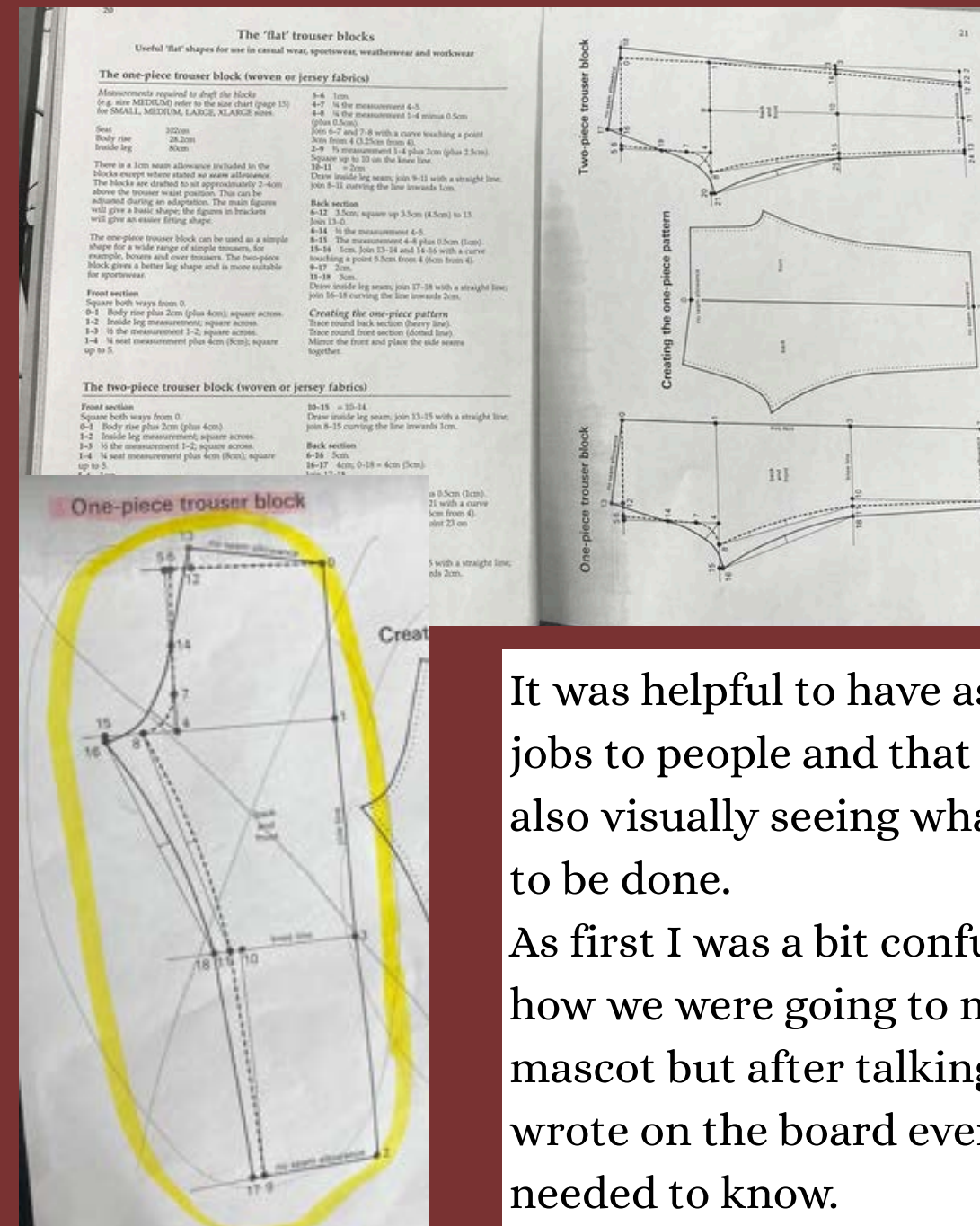


ferrysidelifeboat.org (2026)



Seal Mascot suit

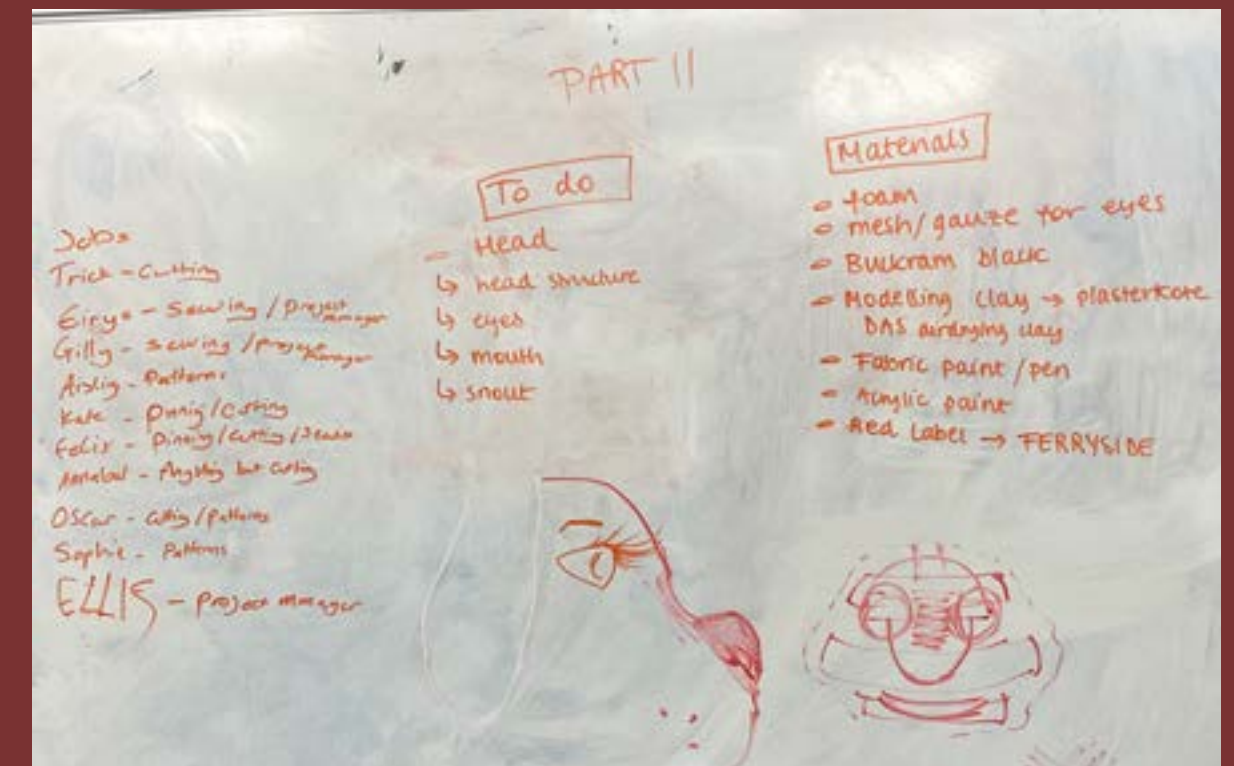
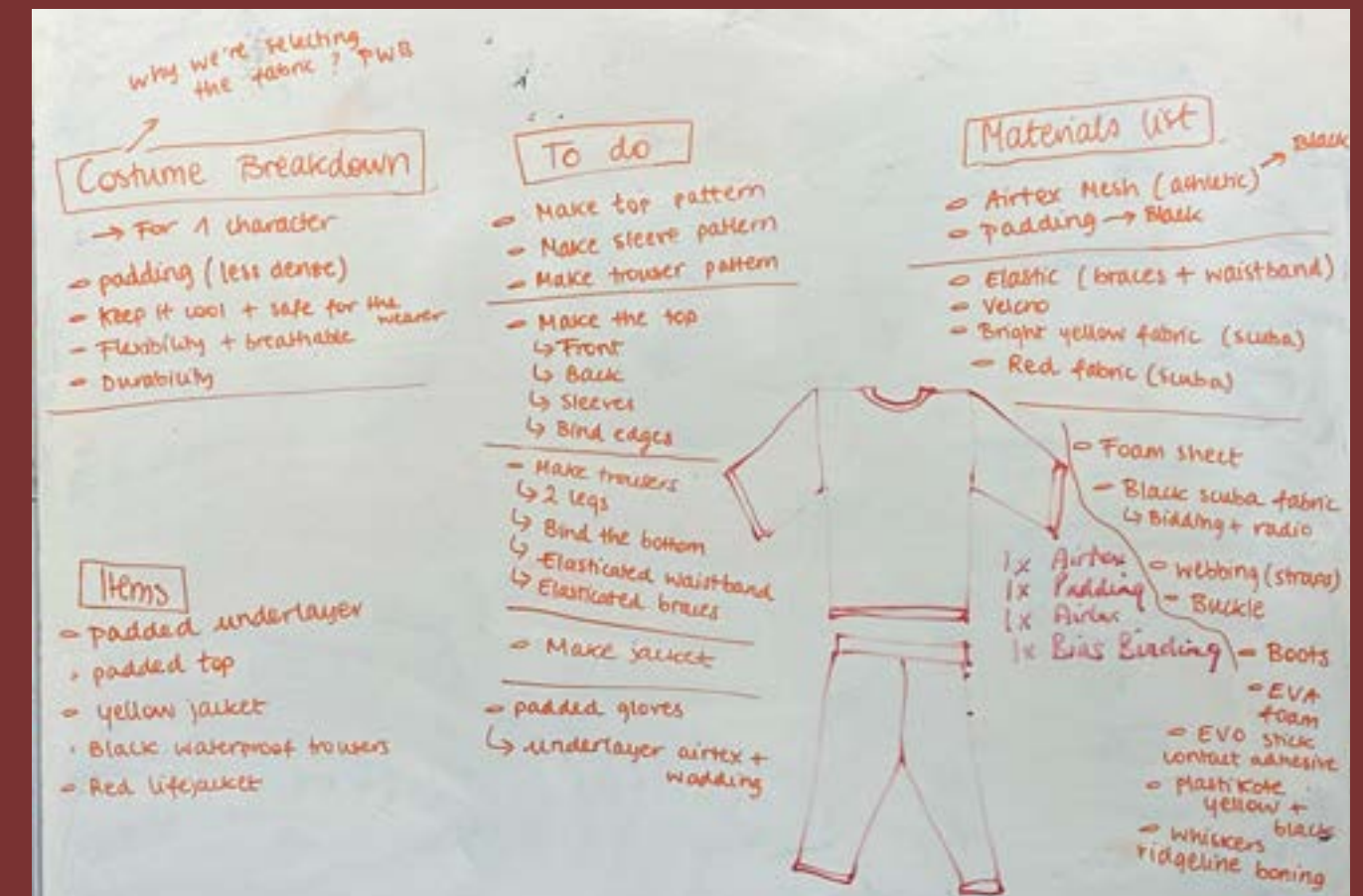
I started working on the seal trousers with other classmates. We got given the instructions and the pattern that we needed to draw on pattern paper, then cut it out.



It was helpful to have assigned jobs to people and that we were also visually seeing what needed to be done.

As first I was a bit confused on how we were going to make the mascot but after talking about it, I wrote on the board everything we needed to know.

After talking a bit about the mascot, we took the time to write out a list and a to do for how we are going to make the mascot.



Reference photo of the seal mascot.

Seal Mascot suit



Using a pink pen to be able to the pattern marking when cutting out.



Once the pattern was cut out from calico, the next step is to pin them so they are ready to be sewed. This step was then given to someone else.



My next job was to iron out binding to use for around the yellow jacket:



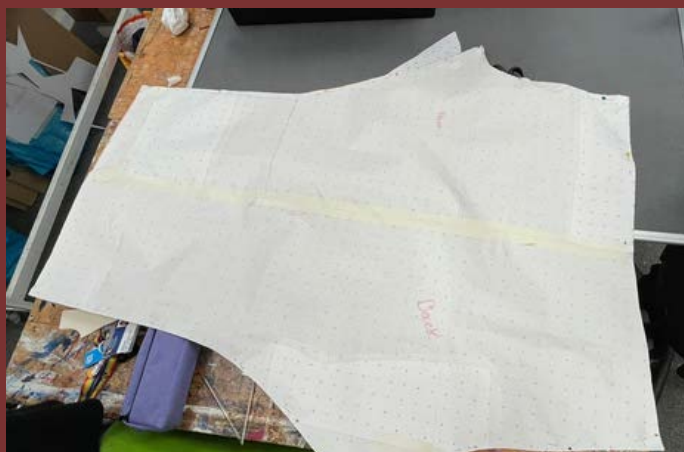
The measurement for the binding was: 1cm then 2 cm then 1 cm



I enjoyed doing this job as it was quite relaxing using the iron and just need to iron look pieces of fabric was a fairly easy job.



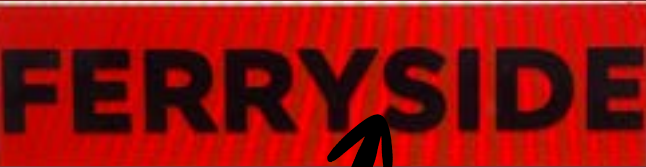
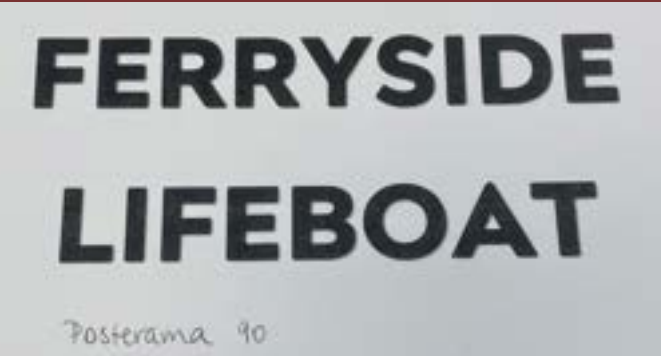
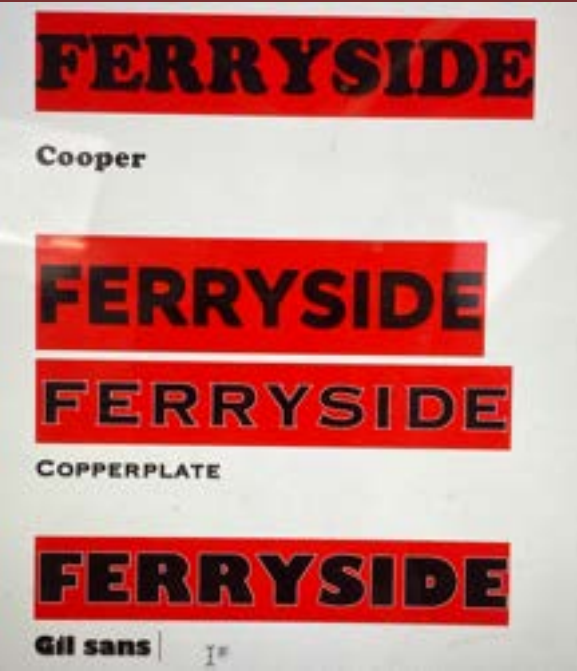
Using a rotary cutter to cut the pattern out from calico.



Same process but instead of calico fabric is black scuba fabric.



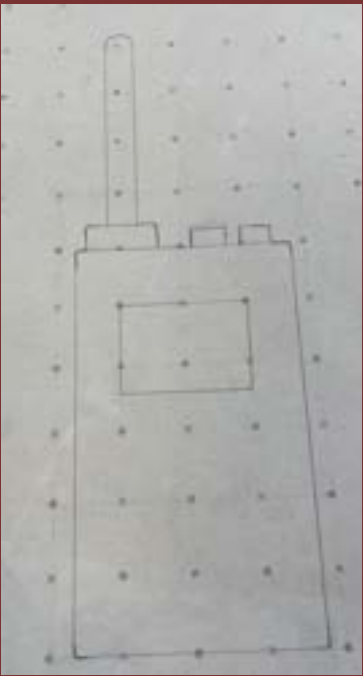
Deciding on the ***Ferryside Lifeboat*** font that will be on the front of the lifeguard jacket.



Chosen font

Seal Mascot suit

The first step of making the walkie talkie was to draw the shape out onto pattern paper.



After it was sewn together making sure I left a small gap so I could turn it inside out and stuff it with stuffing with the help of a loop turner to push the stuffing right into the corners.

Cutting out the walkie talkie in black scuba fabric and then pin it to sew it.



Then doing an invisible stitch to sew the gap close.



The last step was to paint a screen onto the walkie talkie.



I chose a baby blue color as it looked similar to other screens I researched.



Finished result of walkie talkie

Seal Mascot suit



Pictures of a finished jacket.



Pictures of a nearly finished seal mascot suit.

Checklist for last minute details to be able to have a complete seal mascot suit:

Costume
Trousers ^{over garment being brought} undergarment (get braces from costume) upboard
Yellow jacket
Life jacket - needs binding with black scuba • belt loops = 6 • Attach walkie talkie
Buy webbing + clip
Hands - what needs doing
Buy boots + trousers + grey fabric = Alice

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

Costume Designer

- Head of the costume department
- Creates the overall visual concept for costumes
- Works closely with the director, production designer, and actors
- Designs, selects, and approves all looks

Assistant Costume Designer (ACD)

- Right hand to the Costume Designer
- Helps with research, sketches, fittings, breakdowns, and paperwork
- Manages day-to-day workflow and communication
- Often supervises shoppers and set costumers

Costume Designer - is responsible for the visual interpretation of the story. They interpret the playwright's words and use their understanding to reveal how the costume will turn out.

Malloy (2022). p 4

Costume Coordinator

- Administrative backbone of the department
- Handles budgets, purchase orders, rentals, invoices, and tracking
- Coordinates logistics between design, wardrobe, and production
- Keeps everything organized and on schedule

Wardrobe Supervisor

- Oversees wardrobe operations during filming
- Manages set costumers and wardrobe crew
- Acts as the bridge between set and costume office

Tailor

- Alters, repairs, and custom-builds costumes
- Works during fittings and on set if needed
- Ensures costumes fit performers perfectly
- Essential for period pieces and stunt costumes

Shopper

- Sources and buys costumes, fabrics, accessories, and shoes
- Tracks receipts and returns
- Often on the move—stores, rentals, specialty shops

Set Costumer

- Works directly on set with actors
- Dresses actors, maintains costumes during takes
- Handles continuity photos and quick changes
- Problem-solves wardrobe issues in real time

Production Assistant (Costume PA)

- Entry-level support role
- Runs errands, organizes racks, preps fittings
- Helps wherever needed—office or set
- Great learning position for moving up the department

STUDY TASK: Research a variety of fabrics. Look at their properties and document why you would choose to use one fabric over another.

(Ingham and Covey, 2003) p 65, 66

Cotton

PROS:

- Cotton has the capacity to absorb moisture, bleaches well, and dyes easily.
- Cotton fabrics are stronger wet than dry and can therefore withstand repeated vigorous washings.

CONS:

- The Cotton fiber has very little elasticity, causing cotton fabric to wrinkle easily.
- Cottons weaken and deteriorate when they are exposed to long periods of sunlight.
- Pins and jewelry can cause holes in cotton fabric because they cut the fibers.

Linen (Flax)

PROS:

- Flax fibres are two to three times stronger than cotton fibres.
- Linen is stronger wet than dry. It can be boiled without damage to the fibres.
- Linen is an excellent conductor of heat.

CONS:

- Linen yellows with age
- Linen resists moths and alkalies but is damaged by mould and silverfish.
- Linen has poor elasticity.
- Linen wrinkles badly, because flax fibres are so unresilient that they have a tendency to crack. Therefore, store linen on a roll rather than folded.

I would choose cotton as I know I have more clothes that are made from cotton than linen. But if i had to choose for hot weather purposes than I would go with linen as it's a very breathable fabric. I think both have their own strenght and weakness and it would depend for what occasion.

STUDY TASK: *Research a variety of fabrics. Look at their properties and document why you would choose to use one fabric over another.*

(Ingham and Covey, 2003) p 67, 69

Wool

PROS:

- Wool fibres are strong and flexible.
- Wool fibres are elastic. The elasticity of wool fibers makes woolen fabrics naturally wrinkle resistant.
- Wool absorbs moisture up to 30 percent of its weight, without feeling damp. This is why wool feels warm.
- Wool is water repellent and flame resistant.
- Wool is the ultimate tailoring fabric. It eases well and can be shaped with steam.

CONS:

- Wool may be damaged by moths, chlorine, bleach, prolonged exposure to sunlight and a hot iron.

Silk

PROS:

- Silk has lower density than wool, cotton, or linen and is therefore lighter in weight.
- The silk filament is the strongest of all natural fibers. A piece of silk filament is stronger than a steel filament of equal size.
- Unstretched silk fabric is very resilient and has good wrinkle recovery.

CONS:

- Silk is weaker wet than dry and may shrink if washed in hot water.
- Light, heat and age will cause silk fabric to become yellow.

I would choose wool as it gets really cold in Wales, and I know wool would keep me warm. In comparison to silk, wool does have more pros. But something of silk I own is a pillowcase I do really love it as it's a fabric that is very gentle on the skin.

STUDY TASK: Research a variety of fabrics. Look at their properties and document why you would choose to use one fabric over another.

(Ingham and Covey, 2003) p 72, 73

Man Made - Nylon

PROS:

- Nylon is the strongest fiber used in wearing apparel.
- Nylon is both elastic and resilient, stretches, and does not wrinkle.

CONS:

- Nylon collects static electricity that also helps attracts dirt and lint.
- Scissors, needles, and pins used on nylon fabrics become dull very quickly.
- Nylon is extremely sensitive to heat and may melt if it comes in contact with a dry iron, even if the iron is set a fairly low temperature.

Man Made - Polyester

PROS:

- Polyester is lightweight, strong and resists abrasion.
- Polyesters resist moths, mildew, most chemicals, sunlight and weathering but may be damaged by a hot iron.
- Polyester is extremely resilient and springy, wet or dry and in its natural state, virtually wrinkle free. The fabrics are smooth and crisp and garments made from them won't wilt or droop, even in muggy weather.

CONS:

- Polyester is virtually insensitive to moisture, therefore difficult to dye with ordinary dye.

Ordinary polyester breathes somewhat better than nylon but still feels hot in summer. Recent modified polyester fabrics are breathable and much more comfortable to wear. So I choose to go with polyester.



STUDY TASK: Research a variety of fabrics. Look at their properties and document why you would choose to use one fabric over another.

(Ingham and Covey, 2003) p 71, 73, 74

Man Made - Acrylic

PROS:

- Acrylic fibres are light and springy. Although they have a fluffy quality, they are strong and durable.
- Acrylics are thermoplastic, although not all clothing made from acrylic fabric is heat set. An acrylic garment that is not heat-set may stretch out and not return to its original shape.
- Acrylics do have a tendency to pull moisture away from the body an action called ‘wicking’ which adds to wearing comfort - it expecially helps athletic clothing.

CONS:

- Acrylic are easily damaged by hot irons, hot dryers, steam and vigorous spinning in the washing machine.

Man Made - Acetate

PROS:

- Acetate is resilient and therefore resists wrinkling
- Acetate is resistant to moths, perspiration, mildew and mould.
- Acetate is a thermoplastic. This means the fabric becomes more pliable when it is subjected to high heat and hardens into a set shape as it cools. Because of this characteristic, textile manufacturers can permanently imprint dimensional patterns and surface decorations into the cloth.

CONS:

- Acetate does not absorb moisture readily which is a pro as it dries quickly but con as it doesn’t take dye well. To dye acetate dyes must be used that are specially formulated for acetate fabrics.

I choose acetate as it’s a fabric that is more on the luxurious side whereas acrylic is more on the synthetic side. A bonus is that acetate is also a breathable fabric whereas acrylic is not.



STUDY TASK: Research techniques used to manipulate fabric and to embellish garments. Document your findings.

Manipulate fabric

Tucks - which are folds in the fabric which are sewn from end to end. Their purpose is to add texture and thickness to a piece of fabric.



Ruffles - which are pleats sewn to fabric and drawn up like a drawstring. They help to add details and a delicate touch to fabric.



Victoria (2021)



Embellishing garments



Adding beads to fabric/garments is a simple way to liven your wardrobe and it can be very unique.

Sew Guide (n.d.)

Appliqué: it's small pieces of fabric, shapes or motifs or other material are stitched onto a base fabric to create unique designs and patterns.

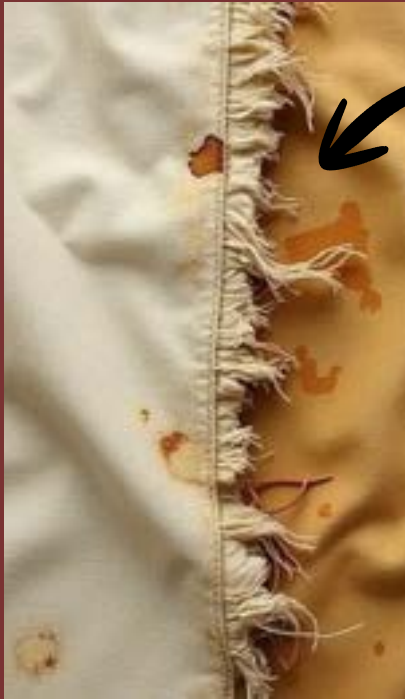


Textile Learner (2021)



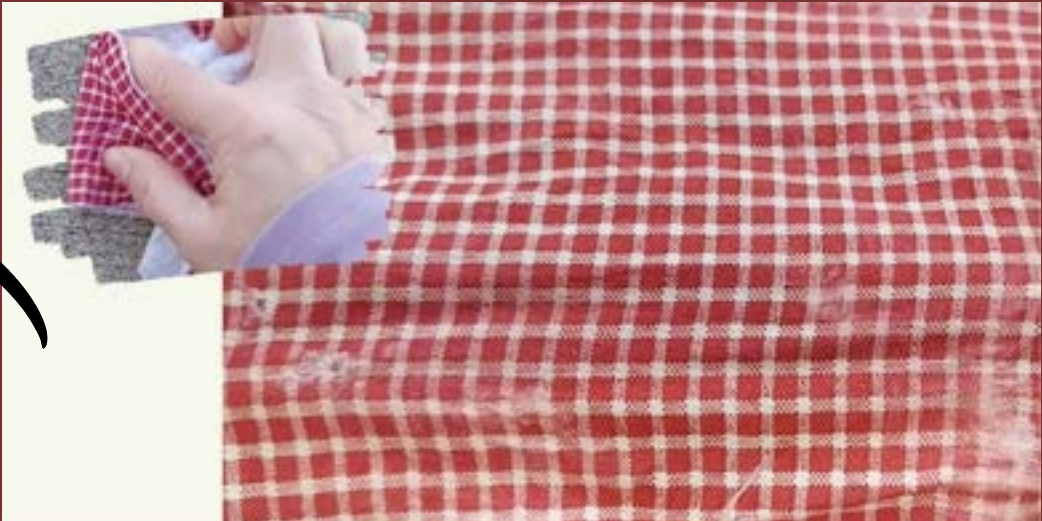
School of Stitched Textiles (2023)

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



Fraying the edges - can be done with a grater, sandpaper

Rubbing the garment directly onto gravel and dirt which helps get natural distress effects.



Using paint and dye to add permanent dirt effects. Putting it in a spray bottle to give it a sprayed dirt texture.

Bleaching will get rid of the fabrics color and overtime will make the fabric more fragile.



For temporary dirt effects that will brush or wash away easily using food is a good alternative. Such as:

- cinnamon is great for dirt/dust
- paprika is good for rust stains
- flour is good for white dust from stones

Gao (2025)

Using shoe polish to help resemble a greasy mess.



Andsewingishalfthebattle.com (2026)



Post Apocalyptic Events (2024)

Gao (2024)



Andsewingishalfthebattle.com (2026)

(Amy, 2023)

STUDY TASK: Research textiles dyeing methods and products used within the theatre, film & TV industries. Consider the health and safety whilst using these products and weigh up the environmental impact.

Dyes can be thickened to create dye pastes which allow one to blockprint and paint dye directly onto fabric.

Ingham and Covey (2003) p 270



Hammering - is the process of hammering plants onto a piece of fabric and ending up with the plants imprint. Then soaking the fabric into a salt and water bath.

Instructables (2012)

Cyanotype - A 19th century sunlight activated printing process that produces deep Prussian blue monochromatic prints on paper or fabric.



Seamwork (2021)



As the sunlight is one of the main tool for this process it's considered environmentally safe.

'Salt added to the hot water solution will increase the dye's permanence.'

Pinnell (1987) p 17



Erin (2022)

Coffee and tea dye -as they are both non- toxic and food grade, making it one of the best methods of dyeing fabrics. As coffee and tea are both eco-friendly and biodegradable it does not have much environmental impact.



Natalina (2017)

Dyeing yarn with food colouring -

Is a great way to use what's around your house. It's also a great way to get the colours you want.

A negative thing about this, though, is that as its food colouring, it can easily stain your skin. Food colouring is not biodegradable, which means it will have an environmental impact.

Evaluation

Looking back on this module, I really enjoyed exploring all the different skills and techniques that make up Scenic Art and Costume. I went into the module expecting that I was going to really enjoy it and in the end I did.

I have found out that Scenic Art is not just painting, but it uses so many different skills and materials. Such as making a brick pattern using a piece of wood. That wouldn't have really crossed my mind, but it made something that was going to be mundane into something that was enjoyable. Instead of having to do each individual brick by hand, it was like I had a little machine.

Furthermore, discovering idenden and using it to make brick and gravestone texture was really interesting.

Painting the set was not only enjoyable but it helped me understand about keeping to a deadline as we were still adding to the set, even though we had finished the classes. It shows how even though we ran out of time, we still needed to push through and finish painting the set.

For costume, I was a bit nervous to dive straight into doing jobs, even though I hadn't had much experience making garments. But after making sure I knew what I was doing, I enjoyed the process. Throughout a couple of jobs, I realised I got a bit impatient if I needed to restart sewing something, as it meant I had to unpick the fabric and start again. At first, it was hard to accept that, if the stitching wasn't nearly perfect, it had to be done again. But now I'm grateful that I understand that sewing can't be rushed and that there's no point in racing, as it won't turn out so good.

Also, I really liked how one part was a messy experience with Scenic Art and then a cleaner experience with Costume. It was sort of the best of both worlds as I was never bored in either class and I was excited to learn new skills and techniques that come with both professions.

Overall, I really enjoyed the module, as I got to learn many new skills such as pattern making, texture applying and woodgraining. Hopefully I will improve on my sewing skills as it's something I really want to be good at and improve in my paint application.

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