# SCENIC ART

# Painting techniques



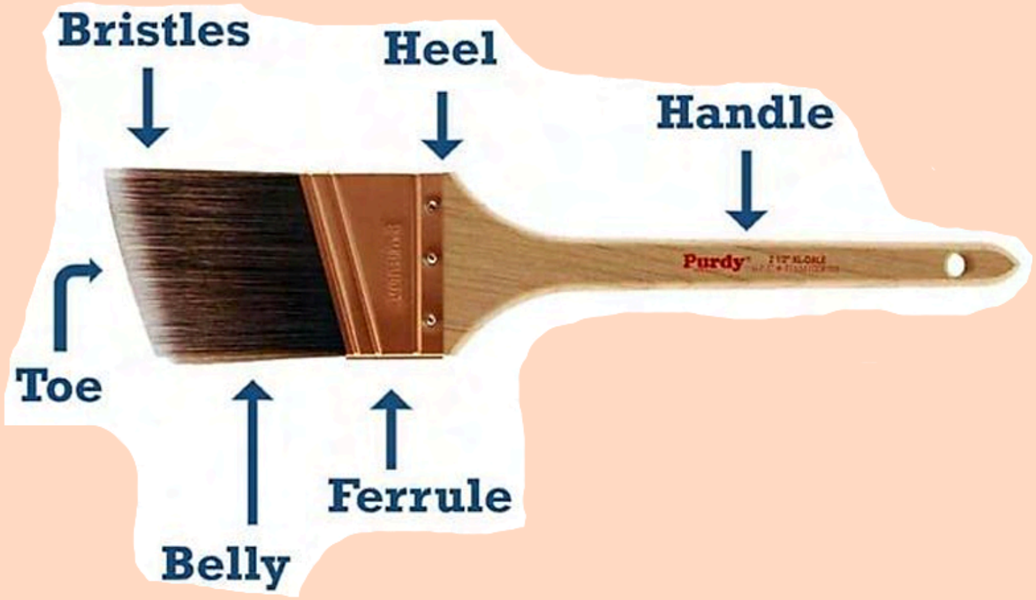
# ANATOMY OF PAINT BRUSHES

## Bristles

Natural - Natural haired brushes are usually much smoother, give you more control of the paint and the split ends give the paint a more smooth and even application this makes them more expensive than synthetic brushes. Some common brushes are hairs are hogs hair, horse hair, squirrel hair and there is also some badger hair brushes these are easily recognisable as they have the distinct mix of black and white hair, they are also very soft but usually range between £60-70 per brush. The brushes will be made ethically when buying from reputable scenic art companies.

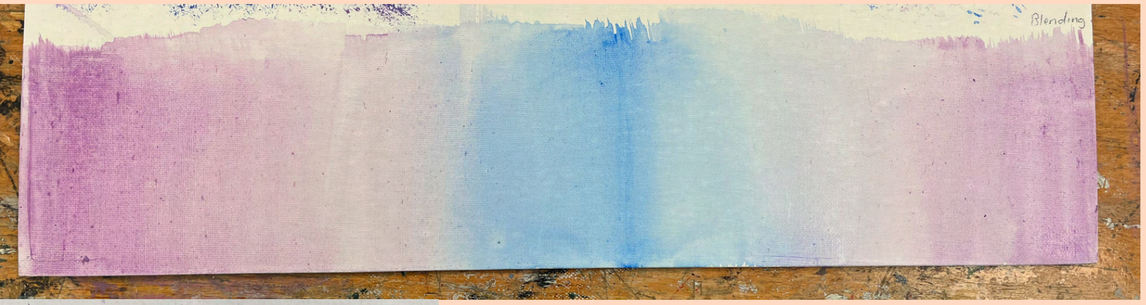
Synthetic - These are much cheaper than natural brushes but apply the paint much less smoothly. Taklon is a common material for these brushes and the brushes have greatly improved as the materials used for the bristles has improved over time. Cheaper synthetic brushes are commonly used for applying glue, they range in price but the cheapest ones are the brushes with plastic handles these are the ones usually brought in shops like B&Q for painting walls.

**Ferrules** - This is the metal band that holds the bristles in place. Crimped ferrules usually give the best hold but they can also be tacked. Aluminium ferrules are often used for cheaper brushes, whereas copper ferrules are usually used on more expensive brushes, these are also often hand tacked which makes less bristles come out. Some brushes have ferrules where the bristles are tacked into place, this is often seen on wood graining brush




**Handles** - This is where you hold the paint brush, Sometimes the handles can be disconnected from the brush to be changed for a longer handle which allows you to stand further from the painting. Also there is often a hole in the end of the handle which allows you to hang it up to dry. Most brushes have wooden handles but some cheaper brushes have plastic handles.

# BLENDING



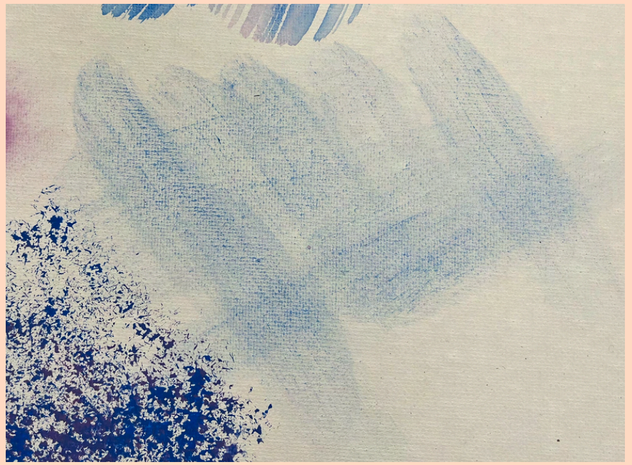






For this painting technique I used a fitch paint brush. I watered down the paint quite a lot so that the paint blended together easily. I started by adding the purple paint and the blended this out with the water until it was almost transparent, I then added the blue paint and blended that out to also be very light into the same area as the light purple to blend the together I then repeated this with another block of purple paint to create a purple to blue and back to purple gradient. Next I tried a smaller blend by putting colours next to each other and blending with a wet paint brush to create a blend where the colours stayed darker and created a bit of a messier blend.

# DRY BRUSHING





For this painting technique I used a pointed sash brush. I kept the paint brush dry then dipped it in the paint and wiped off a lot of excess paint on the table or my jeans. I then swiped the brush on the canvas and it created a really nice effect which I also then cross hatched which creates darker and lighter areas of dry brushing.

# LINING



For this technique I used a fitch brush with a flat edge on the bristles, these brushes are good for keeping control and painting lines and lettering. This is a widely usable technique and I painted some straight and curvy lines to get used to using the brush and making controlled lines. I also tried it with more and less water, I found it easier to move around with the brush when using more watered down paint which helped me create a smoother more controlled line.




The foliage brush can be used in different contexts but is really helpful when painting grass or other foliage. I found it easier to use this brush with more watered down paint and thought it gave a nicer effect as you can see the lines more distinctly when the paint on the brush isnt too thick. I also tried layering the colours with this brush but I think this would have looked better if i had let the paint dry longer before trying to add the other colour over the top.



# FOLIAGE BRUSH

# STENCIL BRUSHES



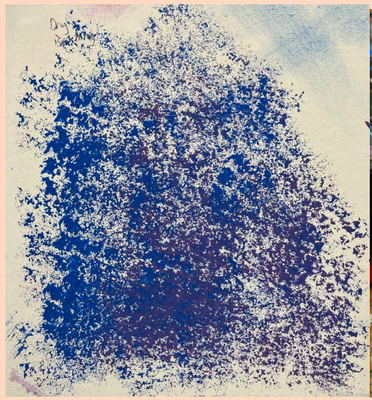





For the stippling brushes, I had to keep the brush dry as if the paint is too watery it can leak out of the stencil. For this I used frog tape to keep the stencil in place then I filled the points of the star with purple paint and the middle with blue. I like this brush as it let me easily blend the colours in the stencil and I like the effect it gives with the paint as it creates a really nice textured look on the canvas, however, I think this brush may not be as good for large stencils as it would be very time consuming.

# STIPPLING

To use the stippling brush I kept it dry so that the paint doesn't bleed and keeps the nice pattern it makes on the canvas. I like this brush as it creates the similar nice pattern that the stencil brush makes but on a larger scale, but can also create more coverage when layered.



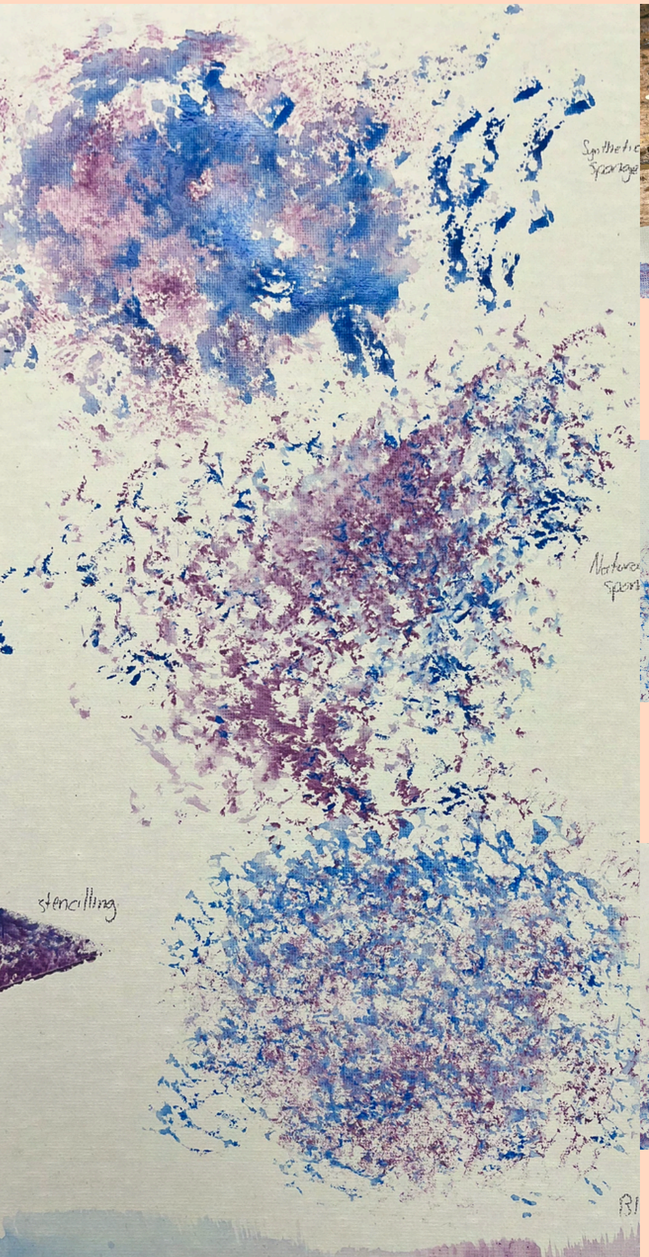




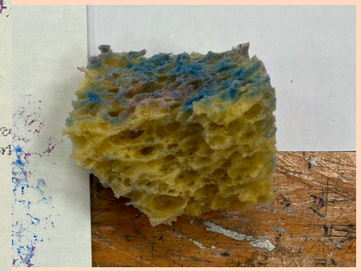



I also tried using the stippling brush on a stencil, I like this as you can still see the pattern quite well but fills the stencil faster than the brush, however, I think if i wanted the pattern to fill the stencil and not have such thick coverage. I think I would use this brush if I was filling a larger stencil and wanted the pattern but would stick to the stencil brush for smaller stencils.

# SPONGING







I first used a synthetic sponge. For this, I dipped it in water then squeezed out any excess, I then dipped it in the paint and then to apply it I dabbed it onto the canvas.  I tried with different amounts of paint and pressure. I like how this sponge blends the colours together and can create an even coverage but still have a bit of a patter, I ripped the sponge to create a more jagged edge to make a nice pattern with the paint but also tried the flatter edge which gave a more even coverage.

I also used a synthetic sponge that was made to look and act like a natural sponge. I like the pattern it created but I don’t think it was as nice as the one made with the natural sponge as the pattern looks and lot less defined and smudged but I think it looked nice when I didnt apply too much pressure and didn’t layer them as this was a lot more similar to the pattern made by the natural sponge.

I also used a natural sponge. This was the same process of dipping it into the water and paint then onto the canvas. I like the sponge as it creates a really nice pattern on the canvas and the colours can still blend quite nicely. I tried this with different amounts of pressure but I prefer using less pressure with the sponge as I think it keeps the pattern better and looks a lot nicer.

## The structure of a synthetic sponge

Polyurethane Foam: The Petroleum-Based Standard

Most kitchen sponges get their soft, absorbant core from polyurethane foam. This is a byproduct of petroleum which is valued for its durability and open-cell structure.

Cellulose: The Plant-Derived Alternative

These sponges are more eco-conscious option and they are made from cellulose. It is derived from plant fibers, and offers great absorbency and is biodegradable (Eco-savvy blog, 2025).

## The structure of a natural sea sponge

The Porifera Phylum: A Living Filter Feeder

Sea sponges belong to a group of sessile aquatic animals called the Porifera phylum. This classification highlights their porous body structure which is essential for their survival. They also have a great ability to perform filter-feeding, they draw water in through tiny pores which traps microscopic food particles. This makes them a huge part of marine biology as they play a big role in cleaning ocean waters, they're living filtters in their ecosystems.

The Skeleton: Spongin & Spicules

Under the soft exteriors natural sponges have an internal skeleton framework which creates the support and structure to their bodies. There is two primary components in the skeleton: sponging, this is a flexible, fibrous protein closely related to collagen, and spicules, these are tiny, needele-like strictures made of either calcium carbonate or silica. Their presence and shape vary among sponge species which influences their texture.

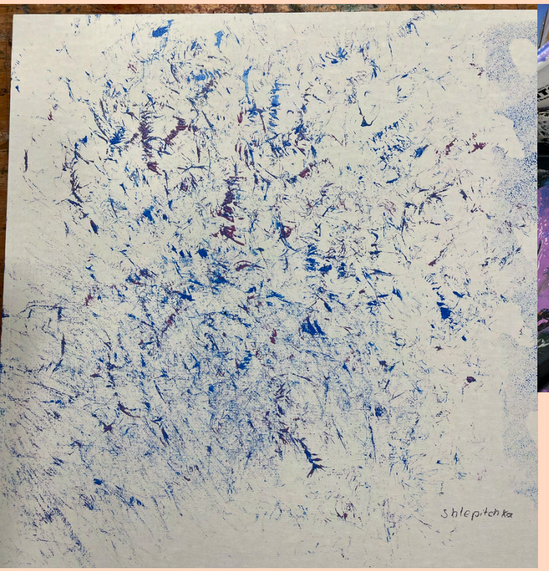
Harvesting and Processing

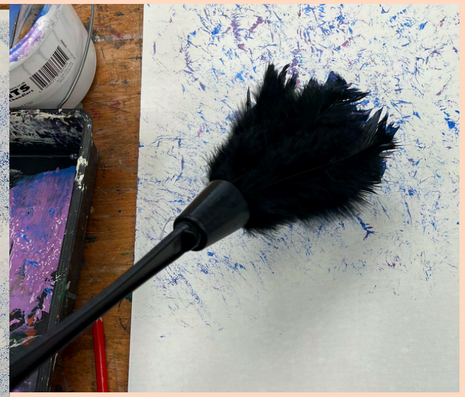
Skilled divers carefully harvest the sponges whilst ensuring sustainable practices. Next they are cleaned and processed, this removes cellular material, this just leaves the skeletal framework. This leaves you with the durable, absorbent material we use as sponges. This shows the products organic origin and unique qualities (Eco-savvy blog, 2025).

## The differences between sponges, (Eco-savvy blog, 2025).

| Feature | Natural Sea Sponge | Synthetic (Polyurethane) Sponge | Synthetic (Cellulose) Sponge |
|---|---|---|---|
| Source | Marine Animal (Porifera) | Petroleum (Fossil Fuels) | Wood Pulp (Plants) |
| Primary Material | Spongin (Protein) | Polyurethane (Plastic) | Cellulose (Plant Fiber) |
| Durability | High (can last years) | Low to Medium | Medium |
| Biodegradability | Yes | No (creates microplastics) | Yes (in compost) |
| Antibacterial | Naturally Inhibits Bacteria | Prone to Bacteria Growth | Prone to Bacteria Growth |

# SCHLEPITCHKA



For this technique I dipped a feather duster in the paint and then tapped it on the canvas, I also tried dragging it and using different amounts of paint and pressure, I was also making sure to rotate the duster as I was applying the paint so that the pattern wasn't too repetitive. For this technique we need to use real feathers not synthetic ones or it won't give have the same effect and make a nice pattern. I like the technique as the pattern looks nice as just one layer or layered up with different colours which is what I did with the blue and purple.

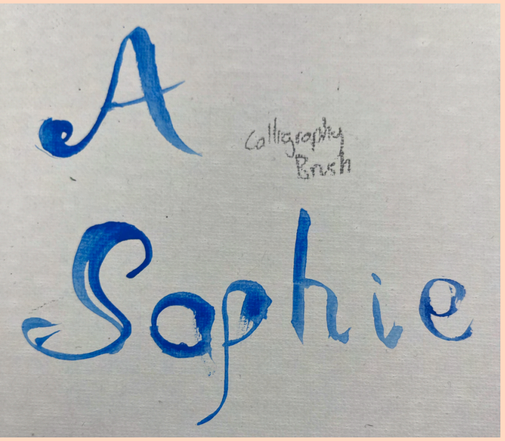
**Schlepitchka used in a professional application**



Rendering of Backdrop #810 – Cornfield for Tobins Lake Studios. Designed & painted by Jamie Clausius.

Schlepitchka was used in this background to help create the cornrows and also the background behind the corn stalks in the bottom section. Clausius needed to find a way to make the marks of the leaves effectively whilst keeping the organic shapes of the leaves in the human-made rows. She considered using stamps and rollers but ended up landing on schlepitchka as the best option as it is versatile and controllable. Firstly for a base layer she used Rosco Off Broadway in Burnt Umber and Chrome Oxide Green. Then she used several greenish shades to duplicate the light and dark tones in the foliage of the corn rows. She directionally dragged the feather duster in each row to create the look of leaves from afar to build up the corn rows. The schlepitchka gave a very good effect of leaves but, Clausius found it was covering the base layer from the previous step so she used fitch brushes to dot in the highlights and shadows in the rows (Powers, 2017).

# SIGN WRITING BRUSH






I tried using the sign writing brush, I like this tool but i think if I were to use it again i would need more practice as i struggled to get clean, precise lines with it. For this I dipped the brush in water then in the paint, I used the shaped edge on the canvas to try and get a smooth line however, I think I may have needed more water in the paint and I don't think my technique was very good as I struggled to move the brush how I wanted to.

## SIGN WRITING TOOLS

Sign writing box - A traditional signwriters box is designed with a secondary purpose as a platform to sit or stand on. Therefore it needs to be lightweight but still sturdy.

Paintbrushes - These are good for fine lettering, they will often use a long sable brush with a chisel edge. They need to be kept in good condition and be cleaned thoroughly after each use. They may also use pointed sables, stripers, fitches, bristles and decorators brushes. Nylon brushes may also be used on rougher surfaces.

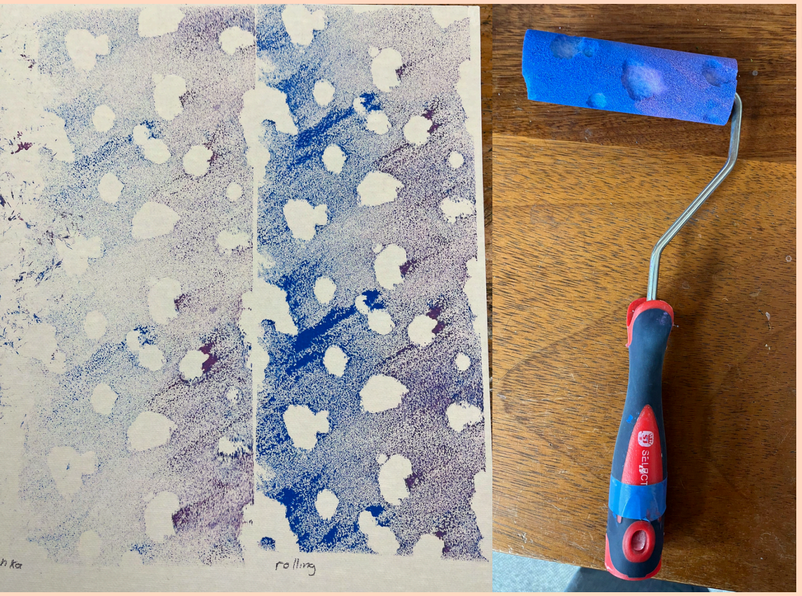
Mahlstick - These are used to help with balance of a signwriters hand and keep their fingers away from wet paint. There is a soft rounded end that is always placed outside the work so it doesn't get in the wet paint.

Marking tools - Chalk, charcoal, crayons and pencils are used for drawing out work.

Chalk lines - There is string filled with chalk, this is used for snapping long straight lines, commonly on the top and bottom line of letting.

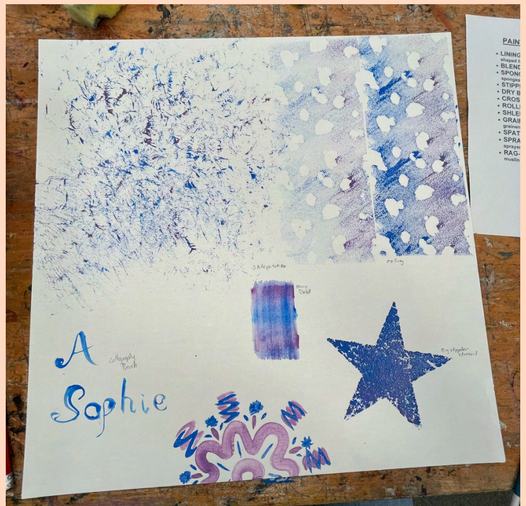
Tapes - Masking tape is mainly used for sticking drawing in place but can also mask larger work. Low tack cellulose pinstriping tape gives sharp edges on smooth painted surfaces and glass (Gregory, 2025).

# ROLLERING




For this process I rolled the roller in the paint then into the top of the paint tray so that there wasn't too much paint on the roller. I then rolled a straight line on my canvas, I did this twice so that i could get a darker and lighter roll. This roller had chunks taken out of this, I think this gave the paint a really nice effect which I think would be good for a base of a stone wall of maybe a tree as it has the gaps where stone has fallen out of sunlight is coming through trees. I like how this blended the colours but I think if I wanted a more subtle blend I would need a roller that was flat so that i could go over it a few times as if I had done this with this roller it would have ruined the effect it created. I think I should have experimented more with the rollers and tried overlapping them more and tried the ones with different textures or patterns. I like this technique as you can cover a large space quickly and it works well as a base to work from.

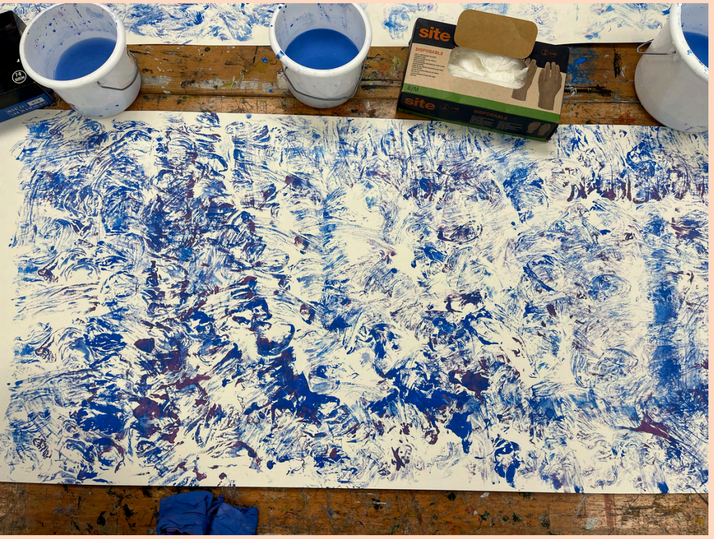





These are my final boards that I made using the techniques we learnt, I like how the boards came out and I think I was successful with most of the techniques and I really enjoyed trying the tools as a lot of the things we tried I hadn’t done before and I learnt a lot about different brushes and their uses.

# RAG ROLLING






For This technique we rolled paper across the table so that everyone could rag roll together and join their sections to fill the space and make a nice textured surface. I had to use 100% cotton clothes and wear gloves. I firstly dipped the rag into water and rung it out so that it wasn't dripping and was just damp as the paint would of just blended together as I went over it in different directions and may have ruined the paper, then I rolled it in the paint and rolled the cloth around itself into a thin roll and curled the sides inward to make creases all around the cloth this is what makes the nice pattern on the paper, then I rolled the rag in different directions and overlapped it until I filled my section, then joined them with the people either side of me by overlapping with them. I really enjoyed this as I have never done this technique before and I like the effect it makes on the paper, I think this would look really good as a base for foliage on a set or a patterned floor or wallpaper as it looks textured. I also liked seeing how different peoples areas looked compared to mine to see how the technique is very versatile and can give different patterns depending on how you roll the cloth up and roll it on the paper. I tried it with different amounts of paint and pressure which changed the pattern and I think changing how I was doing it every so often made the pattern more interesting.

# RAGGING ON



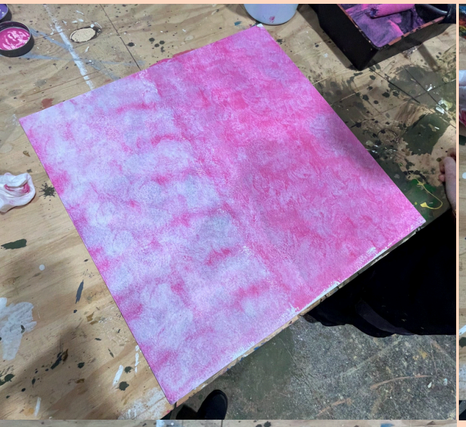







For this technique, I used a 100% cotton cloth and emulsion paint. I firstly dipped the cloth in water and rung it out to get rid of excess water, then I rolled the cloth around itself to make creases I then dipped the creased section into the paint and dabbed it on the paper, I also tried twisting the rag as I was applying the paint which created really nice swirls which I think looked a bit like flowers. I also tried holding either side of the cloth and hitting it on the paper which created curved lines that kind of feathered off at the sides but, I found it was better to do this with a dryer cloth and less paint as it left the paint a bit thinner and had more of a pattern on the page. Whilst doing this I started on my side in blue and Gilly was on his side in pink we then swapped sides and added our colours on the other persons side, we also swapped colours and cloths to try both. I like how the patterns just layer over each other rather than blending as I think this looks really nice and creates an aesthetically interesting patter. I really enjoyed this technique as it was new to me and created a really pretty page. I think this would be really good for foliage or flowers or creating a wallpaper pattern.

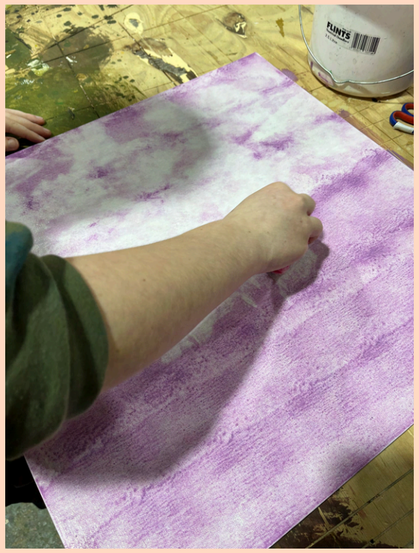
# RAGGING OFF













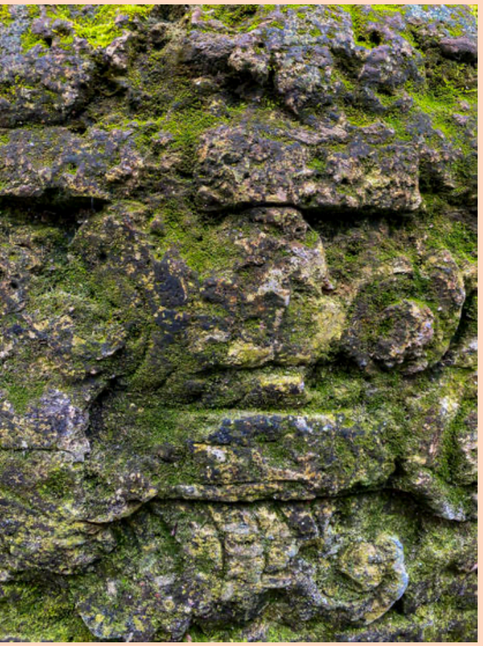
For this technique we used a 100% cotton cloth and emulsion paint on a canvas board. For our first try Gilly rolled the pink paint onto the board and I removed it with the cloth. We rolled the paint on then left it to dry a little bit but not completely then removed some of the paint with the rag. I think the first try took off a bit too much paint as we didnt leave it to dry for very long and trying to go back over to add to the pattern just removed more paint. On our second roll though we left it for a bit longer and I think this side looked a lot better but it left this side quite dark in comparison to the other which left a very obvious divide on the board, so we then rolled more paint in-between and I think this helped a bit with the cohesiveness but the divide was still really obvious.

On our second board I rolled the purple paint on and Gilly removed it with the cloth, as we now had a better idea on how long to leave the paint I think it looked but better and the board looked much more cohesive as we still did two sections so the paint didnt dry to much but they joined much better.

Cross



# Crosses inspiration pictures



Xie, 2020



Jongkind, 2023

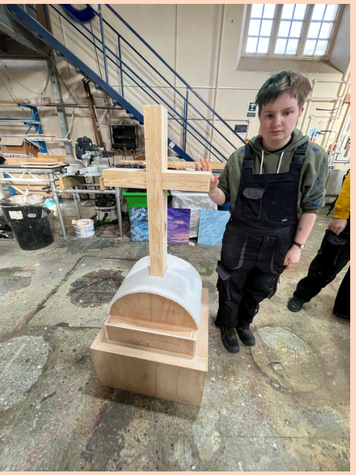
I chose these two photos as I like how they show how moss naturally grows on stone. In the left photo I like how the moss is growing between and kind of out of the stones as I think this looks very natural and the stones in this also look wet which will help with giving us an idea of how the gravestone would look after being outside and impacted by weather. I like the right photo as it is slightly less natural and perhaps a little newer. I chose these two photos as we can use them as reference depending on whether my group decides to go for a newer grave stone or a more aged and weathered one.

I chose this photo as I think it will be a good reference for the flat sides on the bottom section of the gravestone. I like how it looks very aged and I think this will be a good reference for colouring the gravestone as it has slight shades of green where nature has effected it but also still shows how the stone naturally changes over time in colour and has lighter and darker sections.

Lachetas, 2010-2026



# Priming and texturing crosses









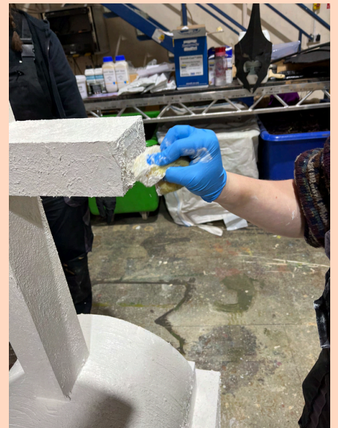

We first started by doing a layer of white primer on our cross using white  Rosco supersat paint mixed with water in a 1:1 ratio.  We then filled in all of the gaps with filler and left it to dry.



Next to add the texture we mixed Idenden with sand and vermiculite. For the bottom of our cross we used quite a lot of vermiculite to add a lot of texture to the base of the cross then for the top of the cross we mixed the Idenden with just sand to make it slightly less textured. Once the cross was covered we went over the top section with a roller to make the texture more even but some areas didn’t work very well with the roller so we had to use a damp sponge.





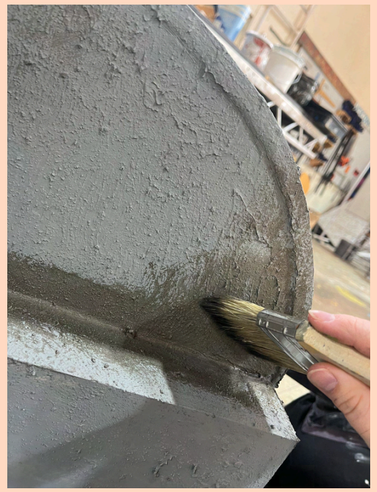




# Painting and decorating crosses





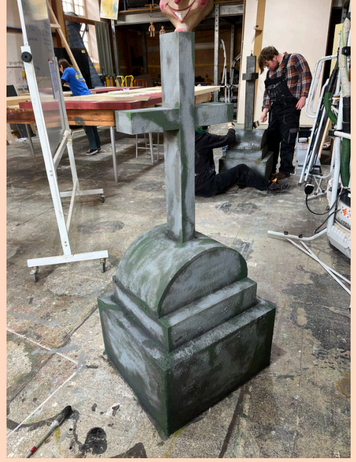



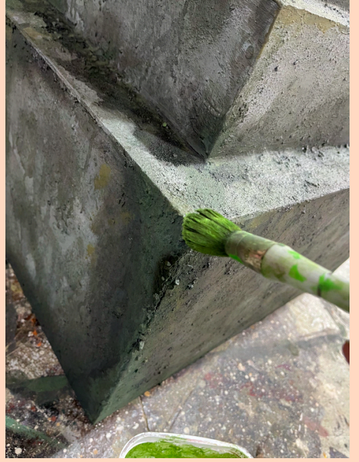


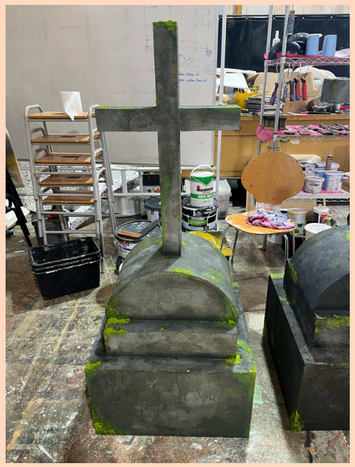
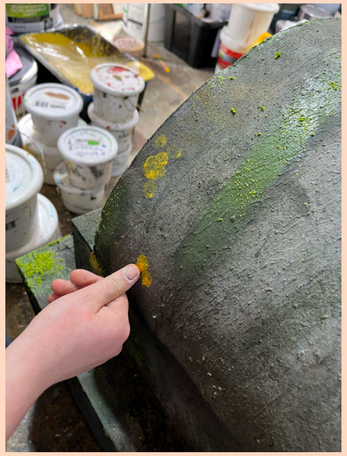

Once the cross was primed and textured we mixed a base colour made up of 5% Roscos Raw umber, 2% Roscos Raw sienna, 30% Roscos White, 4% Roscos Velour black, 2% Bristols Brunswick and 60% Water. We painted this onto the entire cross to create a grey base colour. Once that was dry we mixed up a darker grey which we applied to mainly the base of the cross then also in some areas we though would be more weathered. We also mixed up a lighter grey to paint in areas that we thought would have been weathered by the sun such as the top of the cross and thr top edge of the arc.










Once we had weathered the stone I mixed up a greyish green to apply where we wanted to place the moss I placed this where I though the moss was likely to grow such as the base of the cross and areas where there would be a lot of water and shade as moss thrives in damp conditions. This paint dried quite dark so I mixed up a brighter green to put on top of where I had just applied the darker green but I made the patches a bit smaller than the ones below so there would be a gradient colour between the green moss area and the grey stone. Then the moss was mixed with glue and glaze and applied to the areas I had painted with the green base. Finally Gilly used his thumb to add the effect of lichen on the gravestone.

# Sky scape

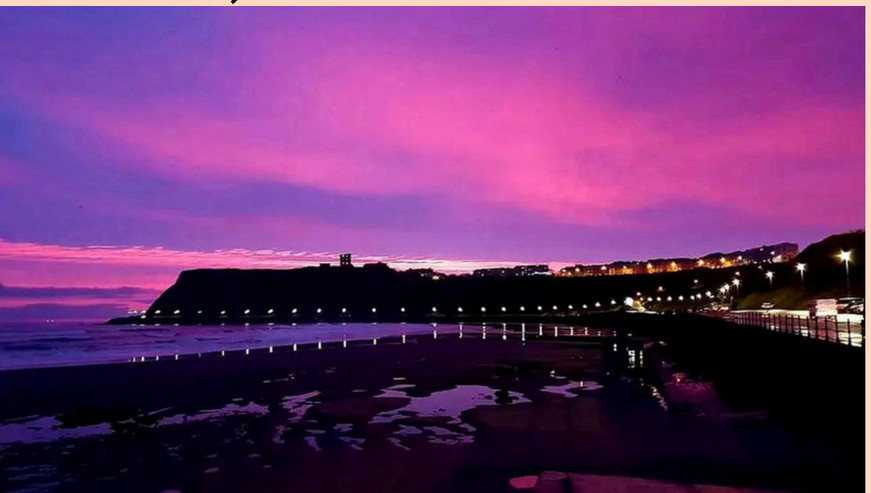


# Sky scape inspiration pictures



Medievaljeremy, 2018

Senturk, 2018



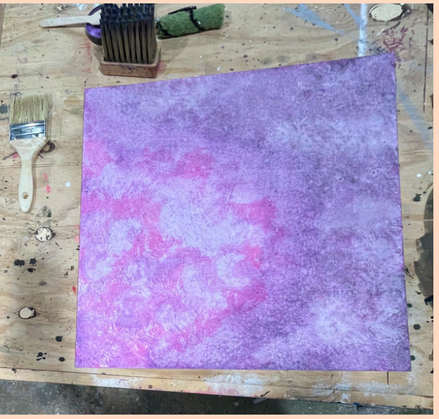
I chose these two photos as I knew I wanted to use pink and purple in my sky but wanted to see how it would look more naturally. I like how in the top photo the purple is a lot in the clouds and the pink more in the actual sky as I think it has more of a distinction between light and dark and also would also help me with colour placement when I decide which areas I want light and dark. I like the bottom photo as it shows more of the colours being mixed together but its more of a reference for my base as there isn't much obvious cloud.

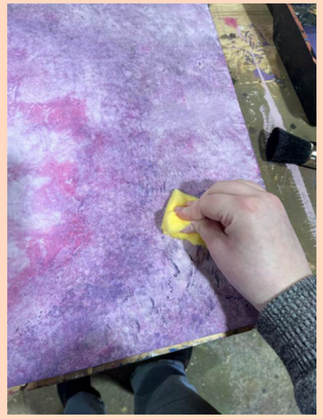
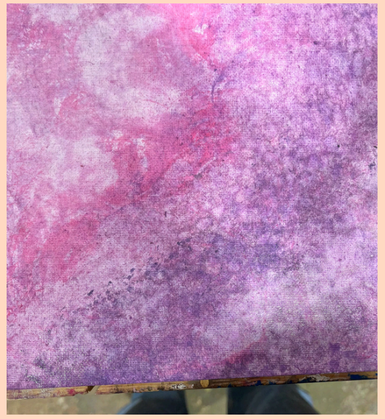
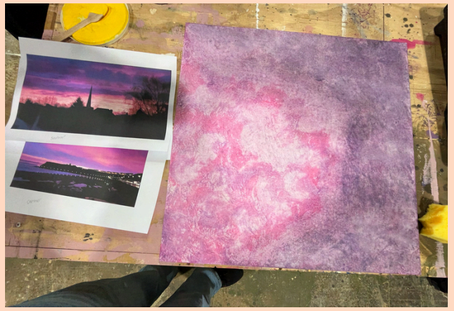
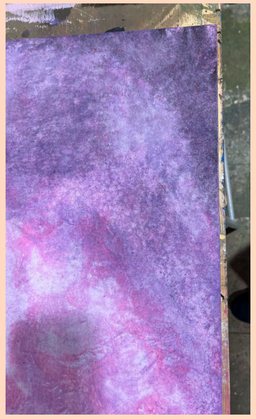


UKSA, 2024

I chose this photo for the clouds as I like the pattern in them rather than just separate clouds it is a more cohesive sky. I also like the softer edges on the clouds, they seem more faded out rather than separated fluffier clouds.

# Painting my skyscape



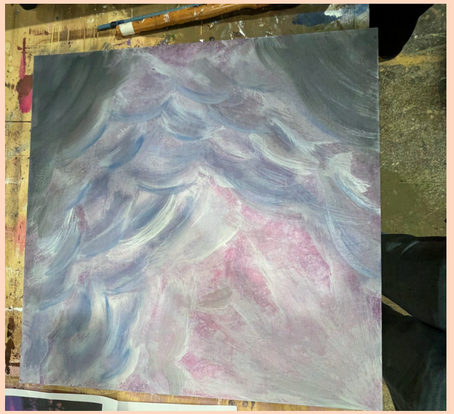







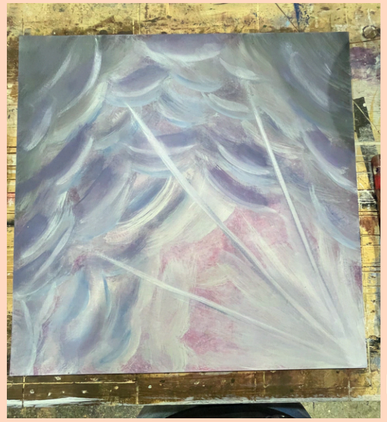
To lay down my base colors I decided I wanted to have the purple surrounding the pink and I did this by ragging on with a 100% cotton cloth, I like how this looked as I could have lighter and darker areas by using different amounts of paint. I also used ragging off with a 100% cotton cloth to add some much lighter areas just to create more contrast and different shades of my colours. I then used a stencil brush to add in some darker areas in the purple section which i then blended out with a synthetic sponge to add a bit more of a range of shades so that I can begin to add in the dark and light sections. I also used the dark pruple in the three corners where I had the purple section so I could begin to add the dark to light blend. I then used a natural sponge to bland between the pink and purple sections so the change in colours was smoother and blended more like my refernce pictures.

# Painting my skyscape



Once I had finished my base layer and decided where my light and dark areas would be I began adding the clouds. I started by making some rounded marks with a pointed sash and white Roscos Supersat which I watered down so it wasn't really thick and bright. Once I had used the white paint to place all of my clouds I used Bristols sky blue 2001 mixed with Roscos  Supersat Valour black to make a dark blue to add some more shape and colour to the clouds. I then used the white and blue to make different shades between the two I had used to add some more colours in the clouds and make them more blended and the different colours have a smoother blend. I then moved onto working on the lighter area I staretd with white in the corner of the board which I then blended out with a pointed sash to make it seem like there was light coming out from that corner. I then used a fitch brush to add some lines coming from the light area across the board. I also added some more white to the areas of the clouds that would be hit by the light more. Finally I added some blue hghlights with the fitch brush to add a bit of colour and shadow into them so that it wasn't just a block of white.





Overall, I'm happy with how my skyscape turned out but I think I would make some changes if I did it again. Firstly, I would spend more time on the base as I feel I rushed this and could of made it look better. I also think I should of tried more different techniques such as shlepitchka as I think this may have looked nice in the clouds. I also think I would have wanted to try a few things for the clouds before I did it on the board as I think I could of made them look a but more natural.

# Wood graining



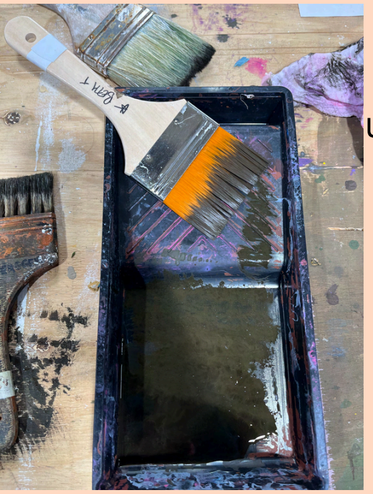


First the boards where primed white then painted in a base coat, this base coat may be different colours depending on the type of wood you are trying to replicate. When I got the coloured board I drew out 8cm intervals as this is a good amount of spacing for the wood graining tools to fit in. I then used frog tape to ensure I would stay in the first 8 cm block for my first try with the wood graining tool, I started off by trying the heart grainer as I though it looked like it would make a really nice effect and wanted a wood grain similar to oak flooring. I then brushed on the grain colour with a laying in brush so I could use the wood graining tool to remove paint in the wooden pattern. On my first pass I didn't apply enough pressure which left the grain very smudged and it didn't have a nice defined grain. So I painted more colour on so that I could retry it and I used more pressure and it created a nice grain which I really liked. After letting it partially dry I used a flogger to create the flecks that appear in wood grains. I then tried to do another row without any tape but I struggled to get a straight line so I kept using the tape for my other rows. After I did the second row I used a softener brush to slightly blend the panels together, this made the lines less obvious and smooth and also helped with blending the really dark parts of the grain.

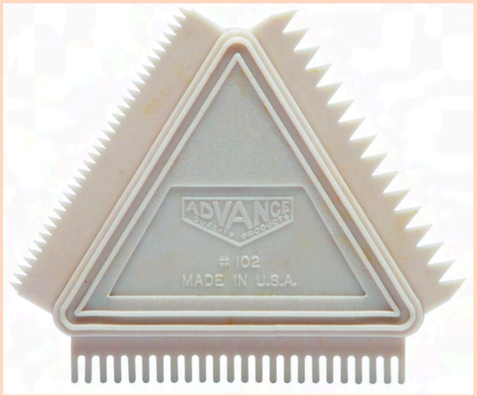
I also tried using the wood grainging comb. I struggled slightly with this as couldn't keep it straight as I moved down the board. I think this tool would be good to combine with the heart graining tool to create and interesting wood pattern on a large section of wood but I don't like how it looks on his own as a wooden slat so I covered it with more paint and went over it with the heart grainer to make the board more cohesive and look like a wooden floor so I decided to do heart graining all the way across going in alternating directions across the board.







This is the paint we used to apply the wood graining effect, it is paint mixed with 5% glaze. I used the laying in brush to apply the paint to the board for the wood graining tool.




This is a wood graining comb, it has three edges so you can have different thicknesses of lines on the wood graining and different effects. I tried this tool but I did not like the pattern it made on the board.

Wallpaper Tool Store, 2026



This is a flogger brush, I used it as the paint was drying and still damp to add little specks into the wood grsin to add more detail to the grain.

(KYMIN PALOKÄRKI, 2024)



This is a softener brush, I used it too blend the lines between planks on my first board and to soften the lines from the wood graining brush on my second board.



This is the heart wood graining tool I used for my first board, it is used when you want to create a wood effect with knots. I really enjoyed using the tool as I think I picked it up quite well and fast. I also like how you can remove the head to use it in different directions. This tool needs to be cleaned between uses so that it doesn't get clogged up with paint and just smear the paint on the board.



These are the wood graining brushes I used, the one on the left is just a normal wood graining brush and the one on the right is half wood graining brush and half softener brush, this brush means you don't need to use a softener on the paint after applying it with the brush which can save time.

# Using a wood graining brush



For this board I dipped the wood garining brush into the paint which had 5% glaze mixed into it. I then lightly brushed in up and down the board to create the wood grain. I then used the softener to make the lines less dark and defined and used the flogger to add some specks into the grain. I also used the half wood graining half softener brush and I prefered using this as it softened my lines as I painted them. I like this technique as it is a quick and easy way to make a wood grain but I prefer the effect of the wood graining tool.

# Colour washes

## 1 - Red brown

15% Roscos Raw umber, 5% Rosocs Velour black, 80% Bristols burnt sienna, 5% glaze.

## 2 - Dark brown

50% Roscos raw umber, 10% Velour black, 40% Bristols burnt sienna, 5% glaze.





For my first board, that I used the heart woodgraining tool on, I used colours 1 and 2. On my first wash I put the colours alternating in the planks, however, once it dried I did not like how this ended up so on the second wash I put both colours on the entire board. I chose these colours as I wanted the board to look like darker oak wood flooring.

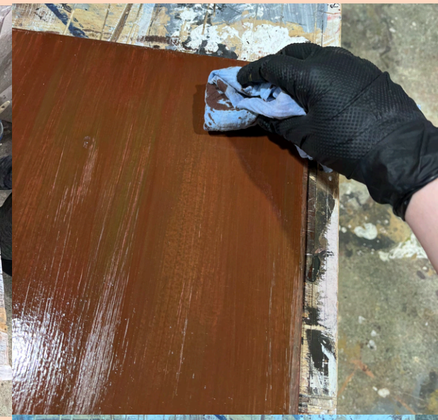
## 3 - Earthy brown

80% Rocsos raw sienna, 15% Rosocs raw umber, 5% velour black, 5% glaze.

## 4 - Light brown

45% Roscos raw sienna, 35% Bristols burnt sienna, 15% Rosocs white, 5% Roscos velour black, 5% glaze.



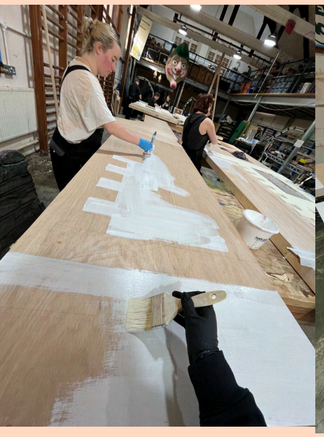




For my second board I used colours 3 and 4. On my first wash I covered the whole board in the light brown then used the earthy brown mainly on the corners brushed down onto the board so it appeared as one wood plank and I think the earthy brown corners helped give the board a more weathered look. On my second wash I covered it in the light brown again then I put the earthy brown in the corers and also across the board a bit more, when doing this one I wiped some of the colour off after applying it so that it wasn't too dark and not cover the grain I made.

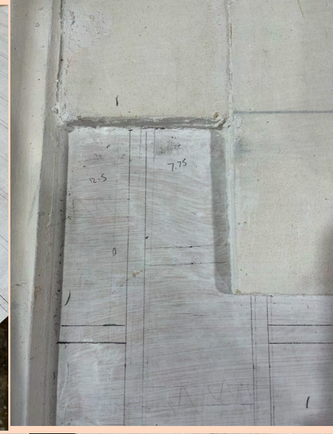
# Ghostbuster set









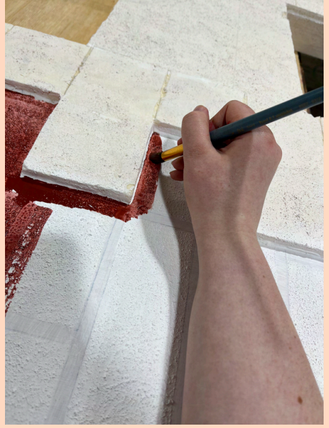
We first started by priming the entire set with white emulsion paint so that we had a clean base to paint onto. We did not prime the sections where pieces still needed to be placed on as the glue would stick better to the wood without any paint on it. Next I made jigs for us to draw on the bricks, average bricks are 6.5cm x 21.5 cm so I made one jig that was 21.5 cm for the length of the bricks then made lines 1 cm either side of the brick for the mortar joints between the bricks. I made a second jig with a few heights of the bricks so we could mark a few in one go, these also had the 1 cm gaps for the mortar joints either side of each brick so there is 1 cm between each brick on all sides. On the top  section we started the bricks at the top of the wall. We used the jig to measure where the brick would end then double checked this with a ruler, we added marks in a few places along the length on the set, then used a snap line with charcoal to mark out the whole line in one go, using the snap line made it much easier to make long straight lines but we had to ensure we brushed away any excess with a softener brush after snapping the line to avoid getting smudges on the set from the charcoal. After making the height lines all the way down a section of the set I used the other jig to draw in the bricks, for the section where the larger bricks where I measured along the set and figured out how many bricks there would be starting from a brick that was full from the side then figured how far from the window the brick would be sticking out in each line, the longer bricks came out 12.5cm from the large bricks and the shorter bricks came out 7.75cm from the large bricks.



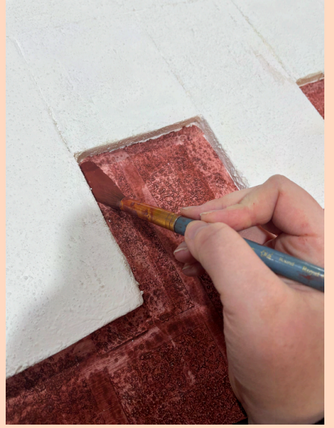



Next we taped all of the morter lines so only the bricks where showing, this was so that we could add the texture to the bricks and keep clean mortar lines. We mixed sand with Idenden then used sash brushes to apply it to the bricks, we all kept swapping where we where applying the texture so that we didn't have blocks of people using different techniques. We also had to wear gloves and face masks while doing this as the Idenden to prevent skin contact and inhaling the Idenden. Once the texture completely dried we removed the tape whihc left us with textured bricks on the top section of the set.

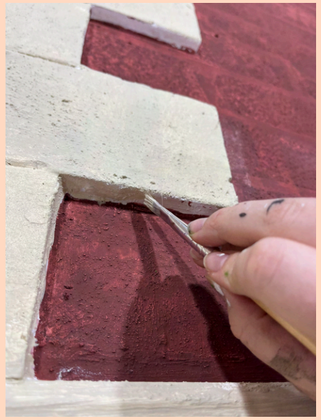






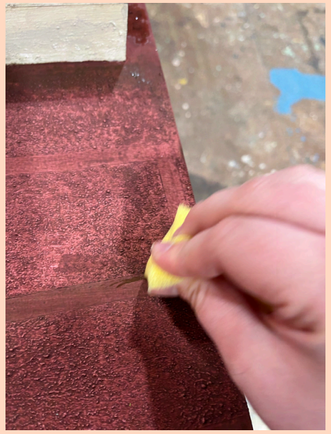






To make the paint for the red brick we mixed, 2.3% Roscos white, 5% Bristols Raw sienna, 2.3% Bristols Emerald green, 15% Brsitols Burent sienna, 2.4% Roscos Velour black, 25% Brsitols Signal red and 48% Water. I used a smaller brush to paint around the other details on the set then a larger brush to cover the bricks. Due to the paint being so thin we had to do a second layer once the first one had dried but it took us a while to mix up a second pot of paint as when I first mixed it it appeared more purple than red so I added more emerald green to help remove the purple tone then more signal red and burnt sienna which gave us a much closer colour to our original one. Once the bricks had been painted I painted the joins between the bricks and the sandstone sections, I had to do this very carefully and try to get straight lines.

# Dirtying down the bricks









Once the set was fully painted we had to dirty it down to look more realistic. We first used Roscos raw umber mixed with water to add the more dark and worn parts onto the set, I was on dirtying down the brick so I used a small fitch brush to apply the paint to the mortar lines and the corners of bricks then used a damp sponge to bland it out and take away sme pigment from the paint. I also added the darker colour around any areas that joined to other pieces such as the corbels and sandstone bricks around the window. Next I used Roscos raw umber mixed with Roscos white to create a lighter colour to add highlights to the mortar lines. I used the same technique of applying with a fitch brush but I was heavier with the sponge as we didn’t want the lighter sections too bright otherwise it would of looked more “cartoony”. Finally for dirtying the bricks I added much more water to the lighter colour then used a damp sponge to apply it very lightly in patches on the bricks.

# Research questions



# THE ROLE OF A SCENIC ARTIST

A scenic artist creates the visual elements of a performance space. They make the backdrops, props and immmersive environments in theatre, films, and TV shows. The art of scenic painting has roots in ancient Greek theatre where skēnographía (scene-painting) first began. They are responsible for, crafting immersive environments, designing intricate props and painting detailed backdrops.

**Conceptualization and design** - Scenic artists bring the directors vision to life. They first study the script or concept to understand the mood, era, geography and other elements that will impact the visual narrative. Then they collaborate with the director and production designer to sketch ideas and create a cohesive design.

**Creating scenery** - Once the concept is approved they begin making the set. This involves painting backdrops, crafting props and building sets. They use many techniques ranging from traditional brushwork to modern digital printing, to create scenery.

**Collaboration and adaptation** - After creating the set, the scenic artist are a part of rehearsals and shoots, to make any adjustments as needed. They will work closely with lighting designers, costume department, and special effects teams to ensure their work fits with the rest of the production.

**Maintenance and preservation** - Scenic artists also maintain the integrity of their work throughout the production. This may be, touch-ups between scenes or ensuring the set withstands the performance or shoot. Sometimes, particularly in theatre, they may be responsible for striking, this is dismantling the set after the final performance.

(DeGuzman, 2023)

# Question 2

# ROLES IN SCENIC ART

## THE CREATIVE TEAM

This may include, the director, the choreographer and the designers of scenery, props, costume, lighting, sound and video/projection. people may do one or multiple of these roles depending  on the production.

## THE MAKERS

This is the people involved in the creative realization of a production. Including, the production manager, the draughtsperson, everyone in the production workshop, scenic engineers, carpenters and artists.

## THE TECHNICAL AND STAGE STAFF

These are the people providing technical support to and on stage. Including, stage management, stage crew, lighting, sound, dressers etc.

(Troubridge, 2018, p.15)

# Question 4

Ideally a scenic workshop is a large, smooth, wooden floored space with no obstructions like pillars and low ceilings. In a theatre context it is ideal that the workshops are situated as close to the stage as possible, making the transport of the set quicker and easier. With the tight schedules and the set maybe needing work to continue on set after being fitted it will be easier to transport equipment. In an independent workshop away from the theatre they may be called to the stage this is called a ‘paintcall’.

Lighting and electrics - These are very important in the work space. Preferably there would be some natural light for colour matching and mixing but too much direct light can be unfavorable as bright sun light or clouds can create confusing shadows on large surfaces. Therefore, it is best to keep the light as even and bright as possible, a lot of work may be done at night meaning artificial light is needed such as, tungsten, halogen or daylight simulation bulbs. Try to use natural day light for mixing colours and artificial lights for painting. For electrics, it is important to have a good number of power points and as scenery will often be stacked against the walls it would be good to have some power points suspended from the ceiling. It is also important to have a number of extension leads but they must be situated in a safe and non-obstructive manner.

Heating and ventilation - Heating is very important in a paintshop. As well as keeping a nice temperature for workers, there is often materials that need to be dried fast to complete a set and heating is often required to help with this. Fan heaters are commonly used as they can rapidly heat up a space and cool it down. In winter heaters are necessary so that scenery dries in time. In some cases the workshops are not in ideal building, this may often be to accommodate large sets in this case it may be ideal to hire a heater. Most well-equipped workshops have excellent ventilation and extractor fans installed. But when the ventilation is not installed it is vital to take this into account when working with potentially hazardous materials, such as certain glues and paints, as well as having a pleasant healthy working environment. However, you can also hire extractor fans.

The sink - A significant factor in the workshop is a constant supply of water. A large sink with excellent drainage, such as extra large plug holes, is vital. Both hot and cold water are needed and a lot of it. This is not only for mixing up large amounts of paints and textures but also for cleaning upprocesses. A reguular supply of clean brushes and buckets in a large variety of sizes is required. To reduce how much the sinks get clogged up, it is advisable to keep an old bucket to pour any thick paint or texture into. You can also keep a seive over the main plug hole to catch any thick pieces of paint or texture. It is also important to have a lot of shelves around the sink, preferably made from wire mesh or open wooden slats so that recently washed buckets and paint trays can be drained and stored. There should also be a system for hanging wet brushed and rollers and other equipment such as scrubbing brushed, scrapers and bottle brushes. Hanging brushes ensure the water drains out the right way and does not collect in the ferrule and destroy the bristles. Under or near the sink there should be a supply of cleaning fluids, such as gentle detergents for cleaning brushes, particle soaps, gels and barrier creams for hands. Stronger cleaners such as bleaches, white spirit, gun cleaners or methylated spirits are sometimes needed and should be kept separate in a metal cupboard (COSHH cupboard), this is important for health and safety.

The paint-mixing area - The colour mixing is vital for scenic artists. The mixing of prime, paint and texture is needed for sampling and painting the set. It is important to have a designated area for this process, with a large table in a position with excellent light and preferably near the sink. For mixing paints and textures, a good supply of mixing sticks, plungers, cheap brushes and maybe a paint mixing drill are needed. Paint manufacturers supply a variety of colour charts, these are excellent visual guides to fix to the walls around the paint mixing area, these can hep with decision making when deciding colours for sets.

The drawing table - In a scenic paintshop there will be a certain amount of work that needs clean dry conditions, such as looking at technical drawings, and scaling up the model. If there is not a separate room, it is advisable to have an area designated to this with a flat table and a board nearby for notes and calculations.

Wall space - The walls are useful to utilize the entire space in the workshop. Apart from using the walls to store scenery a wooden frame is often built onto the wall to paint smaller canvases. If an actual paint frame. The floor will often be filled with built scenery or clothes tacked down to it, so using the walls is very useful. (Troubridge and Blaikie, 2002)

# Why do artists use texture?

# Question 5

Enhancing realism and depth - By rendering textures the art has a more believable and immersive quality. These may be natural elements like wood or stone work or things like fabric or wallpaper. The texture adds three-dimensionality to art work even if painted on.

Evoking emotion and atmosphere - Texture can set the atmosphere in art. Rough textures may convey a sense of unease or tension whereas, a smooth or soft texture may convey more of a sense of serenity or calm. Contrasting textures can highlight specific elements and guide the views eye.

Creating visula intrest and balance - The texture adds interest and helps the work to not become monotonous. Adding a variety of textures to art creates visual excitement and movement within the piece. The textures can also contribute to the balance of the art. Using texture allows the eye to travel comfotably through an image (Delgado, 2024).

# What is effective about it on a set?

I think texture is extremely effective at making a set look more realistic and also more aesthetically interesting. The textures make the sets more believable which is important to draw in an audience and make it not just look like a paitning. I like how the texture can be real or painted on and still give the same degree of realism on stage, for example, wood graining is a great way to add texture to a set without adding the extra weight or expense of using the real wood or using texture. I also like the real textures such as the Idenden we used on the ghostbusters set and gravestones as it makes the sets look and feel realistic which is good for smaller theatres where the audience may be closer to the stage or in exhibitions where people can go right up to the set and feel the texture. However, some sets use real texture such as, in ride the cyclone in London they used real wood planks to build the revolve then it was painted with the star pattern but you could still see the wooden texture through the paint which I really like and think it makes the set very interesting aesthetically.

# Projectors

# Question 6

Projectors are good for tracing and refining drawings. They allow you to keep the sapes right while changing the size of the projection. A projector should be bright, sharp and be easy to connect to other devices. It should also be lightweight enough to carry around without hassle this would be good for a scenic artist as it allows them to work in different locations without needing to transport a lot of heavy equipment.

Benefits of using a projector

They are great for quickly scaling work up or down by adjusting the projector to control the size and composition of your drawing. This is great for outlining or testing out how an image will look somewhere before painting it onto a set. Portable projectors are usually compatible with carious devices so can connect with laptops, smartphones and digital drawing boards which means they can work with whatever you have depending on what projector you have. A lot of projectors also use LEDs with a longer lifespan which means it won't need to be replaced very often (YouTalent, 2024).

# Transfer paper

**There is three key steps to using transfer paper**

1. Printing your design - Print your digital design onto the transfer paper, the most important thing to remember is o flip the image before printing, otherwise, when the paper is faced down on the shirt it will come out backwards.
2. Apply heat and pressure - You can just use a normal at home iron but for a better result a heat press applies consistent pressure and heat on the design. The heat activated a coating and the pressure helps the ink solidly grip to the fabric, but, every paper will have its own ideal temperature so check instructions.
3. Peel away the backing - After pressing you need to carefully peel away the paper. There's two types, a hot peel, where you remove the paper straight away, and a cold peel, where you let everything cool before removing the paper (Morgan, 2025).

# Stencilling with a stencil brush

Using a stencil brush can be better than other techniques as it has stiff packed bristles which are designed specifically for stencilling. They are ideal for small areas or painting uneven surfaces but they allow you more control of the paint in comparison to a foam roller.

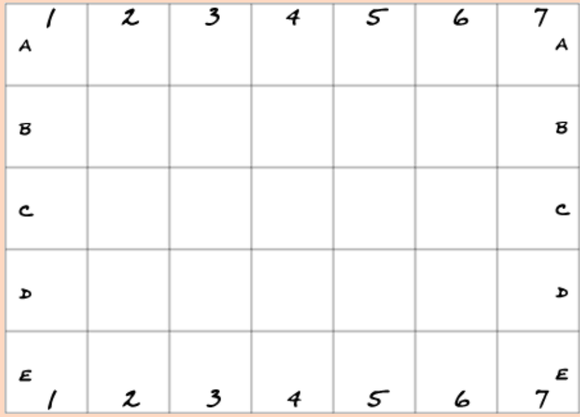
To use the stencilling brush firstly dab the brush into your paint so the brush absorbs it then dab off any excess to help it not leak under the stencil as applying too much paint may make it leak under the stencil.

Firstly you position the stencil using tape then to avoid bleeding paint from the edges of the stencil into the cut out areas (IdealStencils, 2019).

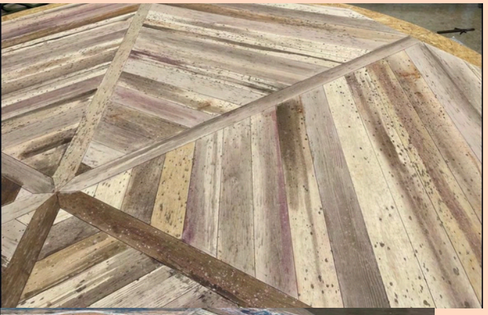
# Gridding up

Gridding up is a technique used to reproduce or enlarge and image to draw or paint. Firstly you draw a grid over your reference image then draw a grid onto where you're drawing in equal ratio, for example, if your image is 5" x 7" you can draw it at that size or 10" x 14" or 15" x 21" etc. These sizes work as they are the same ratio as the original image. Then once the grid is drawn you focus on drawing one block at a time. On paper it is best to use a mechanical pencil to create light lines for your grid so they can be easily erased or for drawing on wood or canvas using sharpened charcoal may be goood as it can easily be wiped away (McArdle, 2008-2026).



# Ride the cyclone - The revolving stage

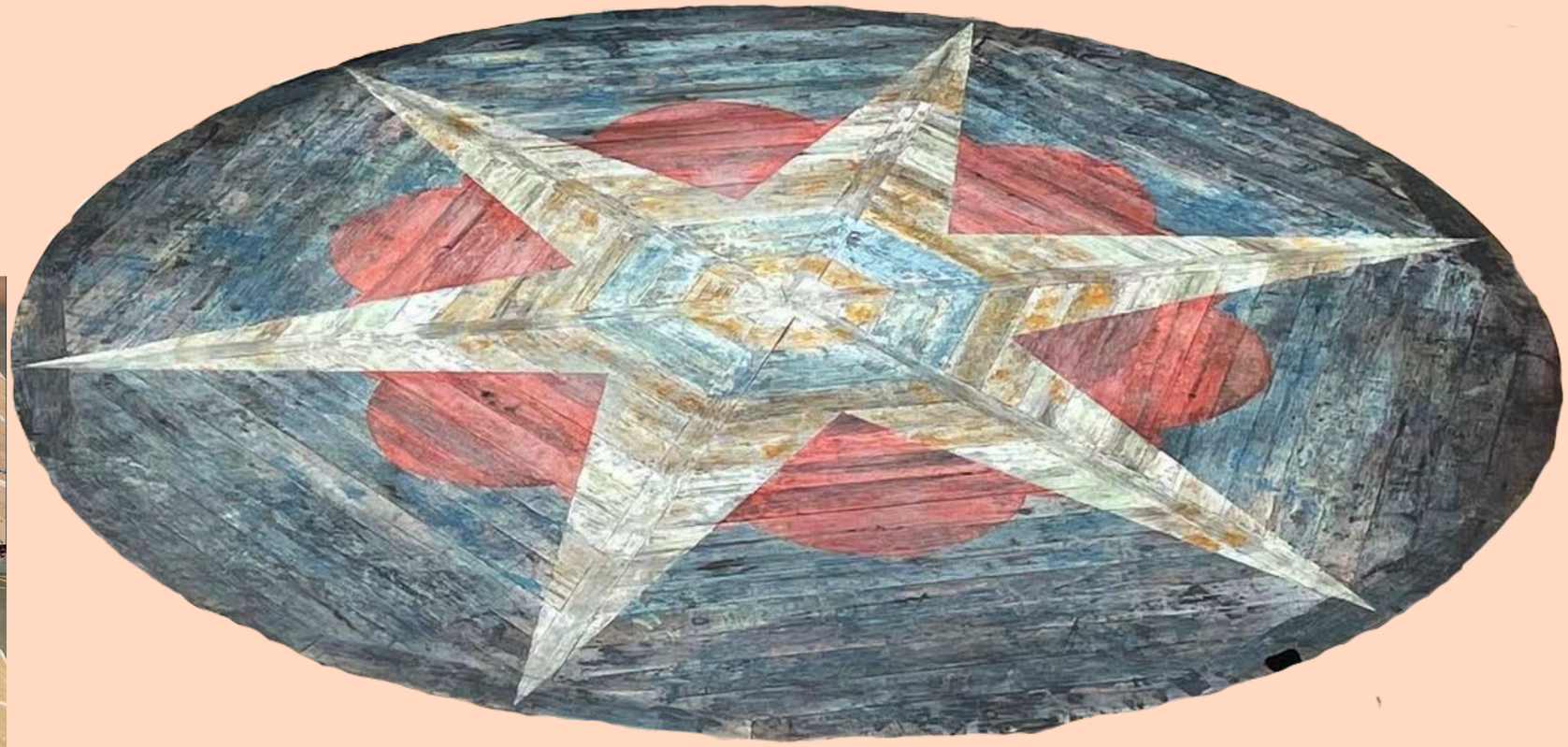








This is the revolving stage used in Ride the cyclone, it is the central part of the stage. It was painted by scenic artist Sue DeConcini, it was made with luan plywood then painted by DeConcini. I really like this set and it was really interesting to see her process of painting this on her social media.  I like how the colour is built up and dirtied down to fit the aesthetic of the show. I also like how she marked out the areas around the star before painting the star in near the end as it makes the colour build up flow more as all the scetions have the original layer of the blue sections.



(scenicpainting_sue, 18th March 2022) - All photos on slide

# Ride the cyclone - Karnaks costume





According to costume designer, Trevor Bowen, he wanted the costume for Karnak to appear old, grimy and crusty. As we are unsure of Karnaks real age he wanted him to look ancient and a fusion of an automaton a creature and some kind of entity. Karnak is a bit of a god-like character in the show and also a manipulator, he acts kind of as the leader in the show almost like a game show host.

His top hat was inspired by old collapsible top hats, they took the pattern of one and remade it for his costume. The death mask on the top of his hat was painted and dyed to appear as it does, his top hat also includes a bow and plumage on the side, there is also a structure on the front of the hat that was made from a taken apart umbrella, this piece is actually a reference to the character Jane Doe in the show.

His outifit is inspired by old school formality, he has an exaggerated wing collar, a satin shirt, an ascot they made from scratch, a velvet bow tie, and old brooch hanging from his bow tie and he has these crown jewels that are actually a bracelet that has been flipped upside down. His lapels feature the sun and the moon which represents day and night or life and death. His jacket features a lot of texture, grit and grime to show the age of his character. His cape is similar to a magicians and was inspired by Spanish style capes. It is covered in constellations which are prominent in the show, his character is the leader of the world between life and death in space, the kids are basically in a nebulous space and the constellations on his cape are meant to represent that.

His boots have spats on them, they are supposed to be very funky and punky which is a link to Rickys song Space age bachelor man (Arena Stage, 2023).

# COSTUME

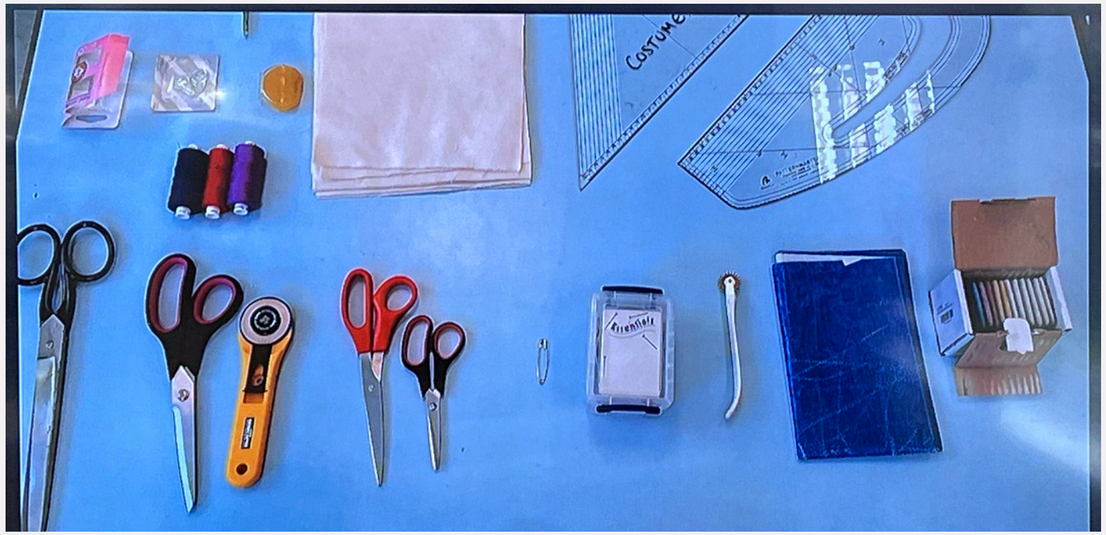
# COSTUME EQUIPMENT

Other equipment may include: flexi curve ruler, tape measure, elastic, cutting mat, thin elastic to mark waist,

Wax (pull thread through needle soit doesn't bunch)

Calico (for making toiles)

Grader square



Pattern master (Grader square and french curve combined)

French curves (for drawing curves like neck and arm holes)




Thread

Chalk (drawing on fabric)

Chalk paper (marking fabric with tracing wheel)

Fabric scissors

Paper scissors

Pins and needles

Rotary cutter

Safety pins

Tracing wheel (mark on fabric with chalk paper)

# Sewing machine

This button reverses the stitching, when it is pushed down the stitches will go backwards, this is helpful for strengthening the beginnings and ends of lines.

This dial moves the needle from left to right, this can be helpful when sewing with seam allowance for example if you move the needle all the way to the left then line up the edge of the fabric with the right side of the foot it will make the 1cm seam allowance.

This dial allows you to change the length of the stitches, this is good as you can change it depending on how durable a stitch needs to be, what stitches work well with certain fabrics and what size works with different types of stitches.

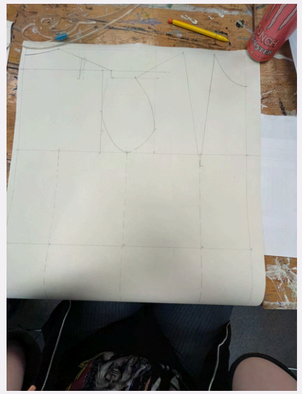
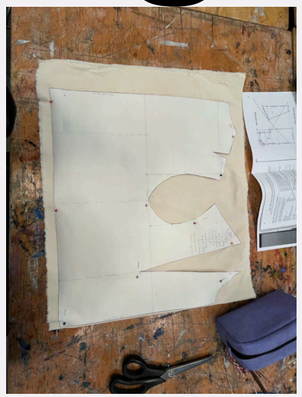
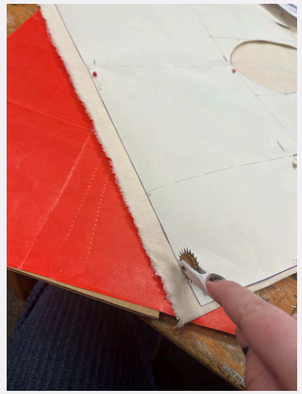
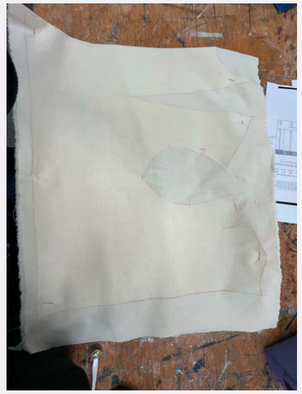
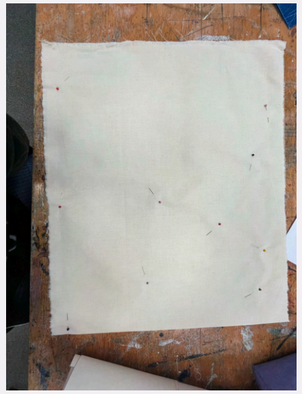
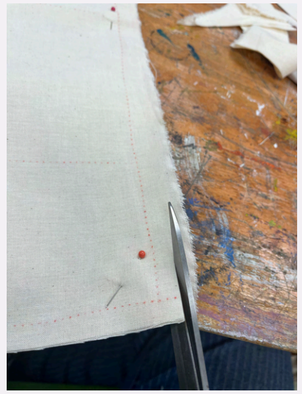
To thread the sewing machine start with the thread at the top of the machine like in the photo, then follow the arrows on the machine, the thread will go down and round the front bit of the machine then into the machine onto a hook that moves up and down, then it will go down and be threaded through the needle. To thread the bobbin you need to put it in the section underneath the needle with the bobbin going round in a clockwise direction you can then use the dial on the side which moves the needle down and will pull the bobbin thread through the base of the machine and you can then pull both piecesof thread to the side out the way and it is ready to start sewing.




This dial moves the needle up and down which can be helpful to put the needle where you want to start sewing or keep the needle in when you change direction. It also moves up the part of the machine that the thread goes around when threading the machine, this is helpful for making the threading quicker and easier.

This dial lets you change the type of stitch that you are using, this is helpful as certain stitches are good for certain jobs and can also help make a seam more or less durable.

# Making a close fitting bodice block

I used the close fitting bodice block from Metric pattern cutting for womens wear by Winifred Aldrich, page 62-63 in a size 12 (Aldrich,2015). I first started by writing out all of the measurements I would need on the pattern instructions so I had them in front of me while drawing the pattern. I drew out the pattern according to the instructions making sure everything was accurate and used a flexi curve to draw in the curve for the arm in the pattern. I then cut out the pattern and pinned it to the calico, the calico was folded in half as the front part of the pattern as I wanted the seam to be at the back, doing this is easier than cutting out two patterns as there will only be one seam to sew and you can decide where it is. I used a tracing wheel and chalk paper to apply my pattern to the fabric, however, when I did this I didn't add the seam allowance as it was not included in the pattern so I had to add the 1 cm seam allowance while cutting out the patter.

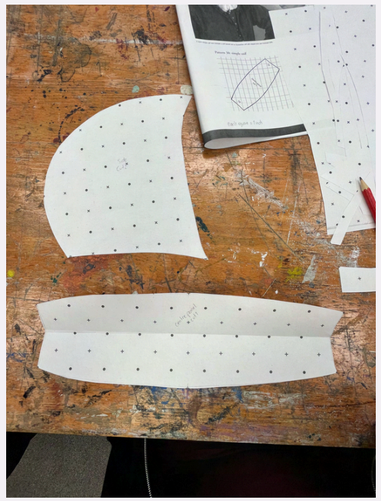



Once I had cut out the pattern onto the calico I unfolded the pattern so I had the full pattern then I pinned the darts as that was the first section that needed to me sewn. I sewed the darts on the sewing machine then I ironed the seams to flatten the darts and help with the shape of the bodice as the darts add a lot of the shape to the bodice. I then sewed the top of the arms together I did this with the bodice inside out to ensure I sewed the right side then I flipped it the right way round and ironed it again so flatten the seams and help with the shape.





# Making a coif










I first started by making the pattern, for this I was given a drawing of the pattern on pattern paper so I counted how many dots long each piece was so I could draw the pattern to the correct size and scale it up right. After I cut out the pattern I traces them onto the calico, I had to make four side pieces and two long over the head pieces. I then cut out the piece with a 1cm seam allowance. I put them into piles so that I had one middle piece one left and one right piece, I then pinned these together and sewed them so I had the shape of the coif which I then repeated with the other pieces. After this I lay the outside sides of the pieces I had made and pinned them together so I had the coif inside out. The first time I sewed the piece together I had put the pieces together the wrong way so I had to unpick my stitching and flip it round, I then accidentally sewed the seam of the two top pieces so I had to unpick that but after that I managed to sew it together properly and then flip it the right way round. I think I definitely struggled with making the coif and if i did it again I think I would slow down and take ore time pinning it and sewing it together to ensure I did it correctly but I think this was good practice for sewing and helped me get used to the sewing machine.

# Practicing sewing





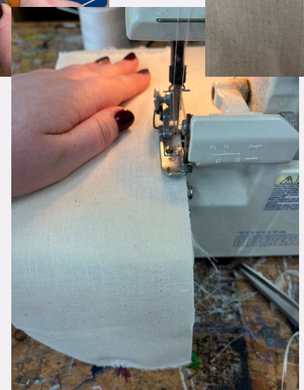

Firstly, I drew out straight lines, zig zags, curvy lines and circles. Once this was all drawn out I started by sewing along the straight lines, I think I did quite well at this and was ahppy with my straight lines. For the zigzags I struggled when turning to go onto the next line but I did keep my lines straight. I found the curved lines much more difficult than the straight ones and went off the lines quite a lot so I definitely think I need more practice as this. The circles where the most difficult part for me as I struggled to turn the fabric and stay on the line.

# Bias binding

Next I tried bias binding. I firstly cut strips of calico then took two, I firstly used the overlocker on ones side of each strip. Oncer both sides where overlocked I sewed them together then pressed down the seams with the iron. Next I sewed one side of the binding on the seam, I then folded it over the seam and sewed it onto the other side. I think I did quite well a this but I think it would be much harder on a larger scale if using it on a costume.









# Ferryside Lifeboats mascot



# Yellow jacket underlayer

3 layers - Yellow airtex mesh, premium wadding, yellow airtex mesh. We used moisture wicking padding, this is so that if the person in the costume is sweating it won't soak into the wadding and cause the costume to smell bad. We used airtex as it is thin and lightweight but still durable. Sewn together on sewing machine. Overlock edges after sewing together with overlocker. Pieces - front, back, sleeves.

# Yellow jacket

Yellow scuba foam. We used scuba foam as it is waterproof so if they fall into the water when on the boat it will give more time to get them out the water before it soaks through to the underlayers. Sew together on sewing machine. Pieces - front, back, sleeves.

# Trousers

Sourced online. Black waterproof trousers. Waterproof seams.



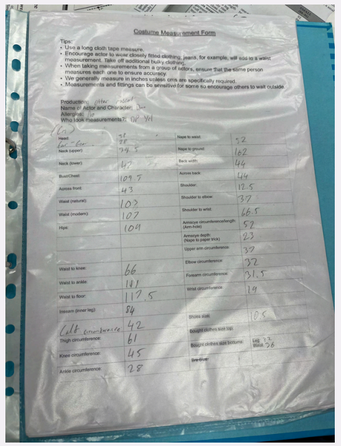

# Trouser underlayer

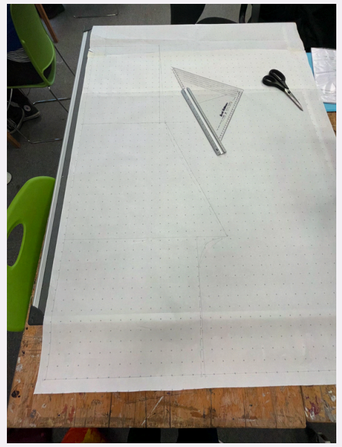
3 layers - Black airtex mesh, premium wadding, black airtex mesh. We used moisture wicking padding so that when the person in the costume is sweating it doesn't soak into the wadding and make the costume smell. We used airtex as it is lightweight and thin and will allow more breathability. Sew separate legs together and overlock edges. Sew two legs together. Black scuba fabric for binding.

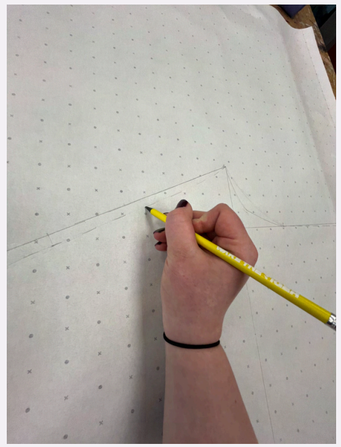
# Lifejacket

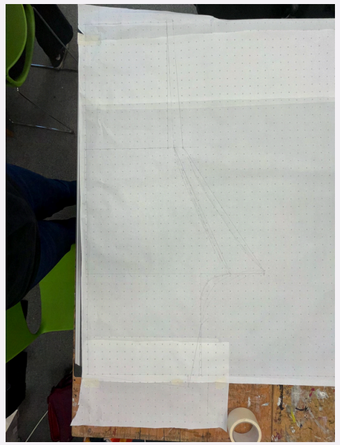
3 layers - Red scuba foam, premium wadding, red scuba foam. We used scuba foam as it is water proof so water won't immediately soak through to the padding if the costume gets wet. Sew together on sewing machine. Black scuba foam for binding edges. Ferryside logo - Rectangle of red scuba foam, painted black letters. Walkie Talkie - Black scuba foam with stuffing inside, blue screen painted on.

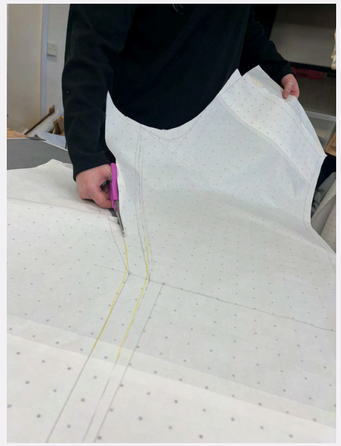
# Making trouser pattern

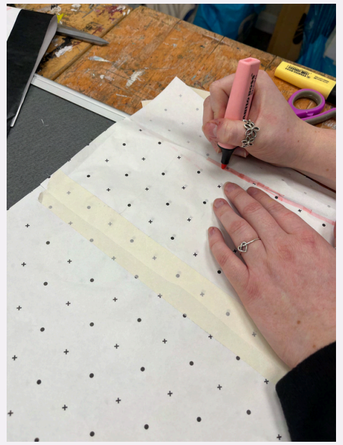


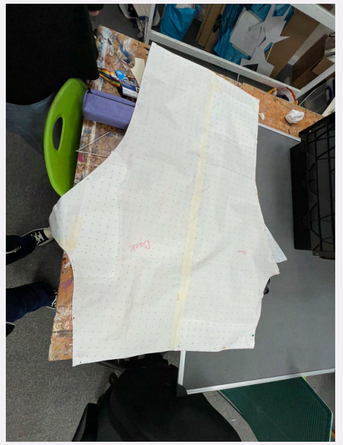



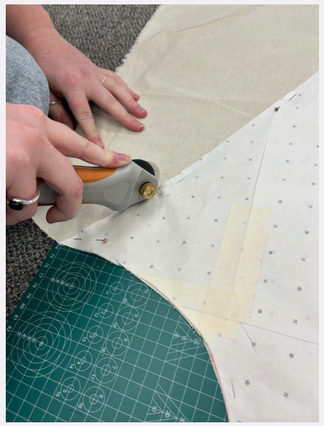


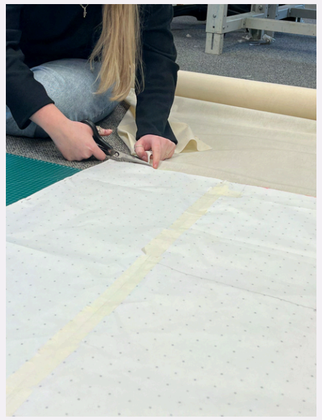








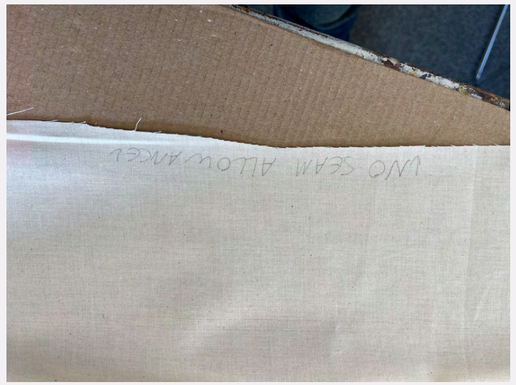






We firstly got our mesurments by us all doing measurments on Dave, this was a good chance to practice doing measurments professionally and ensuring we used proper fitting ettiquette like making sure Dave knew what we were doing before we did it. Once we had this we compared the measurements to the set ones on the pattern then chose the size closest to the measurments which was an extra large. Next me and Kate wrote down all of our mesurements on the pattern we were working from so that we had them infront of us whle working. We lay out the pattern paper on the table then Kate had the pattern infront of her was was reading the instructions while I followed them working on the paper, however, on our first attempt we did one of the measurements wrong so we restarted and made sure to double check everything and be very careful, this took us longer but I think it was worht it as we had an accurate pattern to work from. Some of the curves had two measurements, these where for the front and back of the trouser so we cut out the pattern with both sides being the larger measurement so that we could trace the other side with the one we just made then used the lines we had already drawn to cut out the front section. We pinned the pattern to the calico and cut out the pattern for the toile, we had to cut the pattern out twice as the pattern only made one leg.

# Making the toile







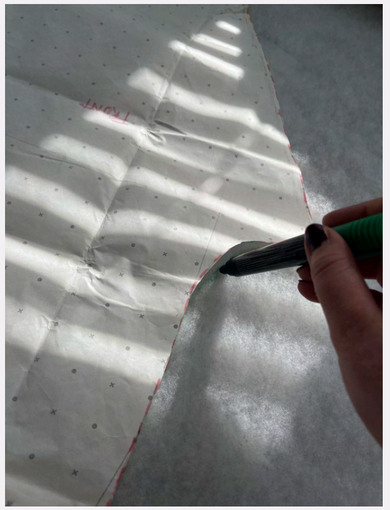


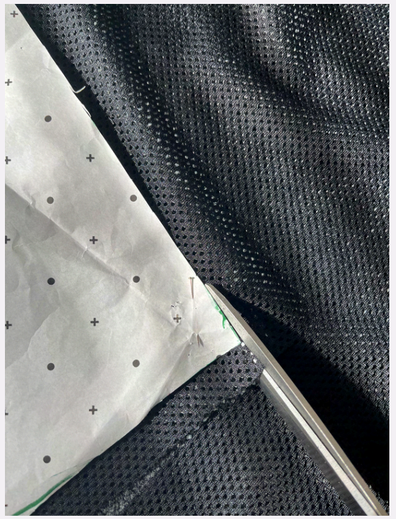
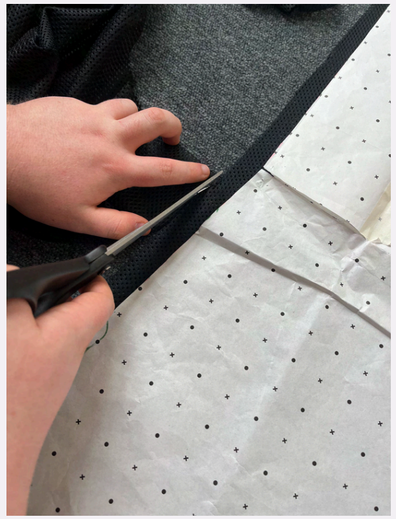



Once I had the pieces cut I wrote on the top and bottom of the fabric as the pattern had seam allowance on the sides but not the top and bottom of the pattern so I wrote this on the toile and pattern to make sure we added it to the final pieces for the trousers. Next I pinned the first leg together, I started by putting a pin in the top and bottom of the leg so that it was lined up correctly then I pinned down the rest of the leg, there was some areas where I needed to manipulate the fabric to be the right shape but it lined up well so I sewed the first leg on the sewing machine. I then repeated this on the other leg making sure that it was the opposite way and not the same leg. Once both legs where made I pinned them together, on the front part I had the trousers inside out as that was the easiest way to sew the inside seam for this part. However, I forgot to flip them round to sew the back and ended up with the seam on the outside of the trousers on the back, I made sure to make note of this so I didn’t make the same mistake on the final trousers, but the toile was still good to let us know the pattern worked and we tried the toile on Oscar and Ellis for size and height then decided we could begin making the proper trousers.

# Making the trouser underlayer

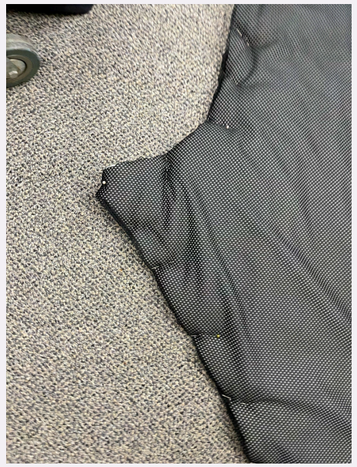




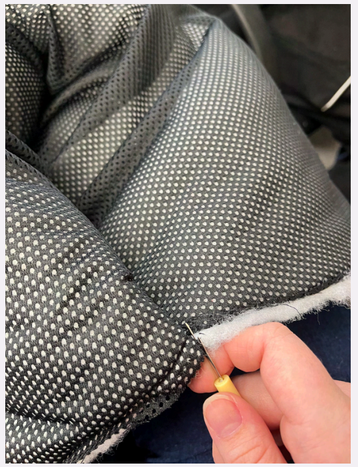




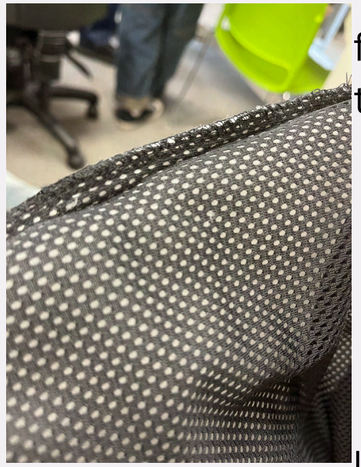
We first staretd by cutting out the two patterns from the padding, we made sure to add the 1cm seam allowance to the top of the pattern when we traced it, however, we ended up not adding the allowance to the bottom as when the toile was tried on for length it was slightly long so we decided to not add the seam allowance to ensure the underlayer wouldn’t show from under the trousers. We then cut out the two legs from the wadding. Next we had to cut out four of the patterns from the black airtex as it needed to be either side of the wadding on both legs. Once all the pieces where cut we lay them all out and made sure they all lined u then began pinning the layers together for each leg.

# Making the trouser underlayer





Me and Oscar decided to pin and sew one leg each so they could be made at the same time. When I first pinned the pieces together I out the pins horizontally, but, this made the airtex come away from the edge of the wadding and casue a lot of gaps so I had to redo the pins but vertically so going from inside the fabric facing out of it. This helped the pieces sit much flatter and have less gaps in the edges. Once it was fully pinned I started sewing the layers together, I did one small section at a time as I am not the best at sewing so wanted to check my sewing every so often to ensure it was done correctly and this also meant if i made a mistake I wouldn't have to unpick the entire pattern. I then sewed the two sides together into a leg but was told the edges needed to be overlocked before it was sewn into a leg so I had to unpick the edge being careful not to unpick the sewing where the layers where sewn together. I then tried to use the overlocker to do the edges, however, I think this is definitely something I need to practice in future as a lot of the edges where not straight or I had missed some of the fabric but I think it was ok for my first attempt. I unpicked the sections that I had not done very well on the overlocker and Felix redid them as he was very good at using the overlocker.

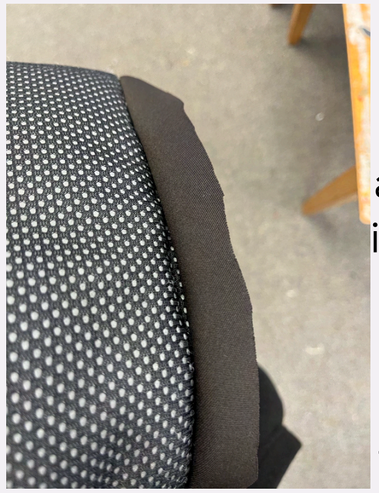
# Making the trouser underlayer











Once all the edges where overlocked I started trying to line up the legs to sew them together but I couldn't get them to line up, we then figured out that we had made two of the same leg as be and Oscar didn't agree who was making which leg so we had to unpick one of the legs and sew it back the other way round so we had two different legs. I then pinned the legs together and began sewing them, this was quite difficult due to how thick the legs where but I kept doing it in small sections and I double checked before sewing the back to make sure I didn't repeat my mistake from the toile. The last bit that needed sewing was right in the middle and this was the thickest bit I ended up being able to do it on the sewing machine but on the last stick the needle broke on the sewing machine, we had to find the end of the needle and I ended up finding it in the trousers. Once we checked it was all sewn properly we tried them on Oscar and them also put it with the other pieces of the costume that had been made. Finally I began sewing the binding onto the bottom of the legs, this was made of the black foam, I used the machine to sew the top of the binding to the leg however I didn't know how to do the hand stitching for it so someone else finished them off.

# Research questions



# TASK 1 - ROLES WITHIN THE COSTUME DEPARTMENT

Costume designer - This is the head of the costume department, the create the overall visual concept and oversee the design process. In pre-production they will work closely with the director, cinematographer and production designer to create the best looks for the characters. Depending on the kind of production, they will be present during the shoot, this is usually in smaller productions. Or they will do final checks during the final fitting before it is handed over tot he wardrobe department.

Assistant costume designer - They closely collaborate with the costume designer. They will help with management, shopping, sourcing resources, fabrics and other items such as accessories.

Costume supervisor - They assist the costume designer in managing the department. Such as, coordinating schedules, overseeing budgets and the logistics.

Set costumer/key costumer - They are responsible for maintaining the costume designers vision for each character whilst on set. They will also maintain continuity and manages day-to-day operations of the on-set costume crew. They may also be responsible for communicating special script requirements in relation to special effects, stunts and visual effects. They may also be responsible for looking after the wardrobe of a specific character.

Truck costumer - They help to set up the costume trailer. They organize the items the cats needs for comfort, arranges the costumes into the actors trailers at the start of the day and prepares what is required for the upcoming day.

Costumer - They are key to the costume department. They maintain a wide variety of skills to help in any costume-related situation. They may help with fittings, alterations, supply shopping, and mainly on set assistance.

Costume concept artist/illustrator. They create detailed sketches and illustrations of the costume designs for visual communication or quick ideation.

Tailors, Cutters, Sewers, Drapers - The roles of these departments are largely determined by the scale of the costume production. Custom costumes require large teams of Drapers, Sewers and Cutters. Off-the-rack costumes may only need alterations by a tailor. However, these departments are responsible for achieving the rights fit, silhouette and functionality of a garment.

Textile artist, Dyer, Breakdown artist - They create unique fabric manipulations. Prints, embellishments, dyes, treatments and textures are all manipulations that can help to make the material pop on screen. Textile artists are also very important when your textile needs to look like something it isnt. Ages and distress costumes to make them appear worn, authentic and/or beaten and bloody. Sometimes different stages of wear and tear are needed for a dsingle garment. This department often works on set as well. to create and alter looks at given notice.

Difital texile 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 between the costume and VFX teams, so it is important htey have knowledge of both worlds to produce a realistic outcome.  (Blauw films, 2025)

# DIFFERENCES IN THE COSTUME DEPARTMENT BETWEEN THEATRE AND SCREEN

Costume design plays a crucial role in both theater and film. They shape characters and enhance storytelling. In both contexts, costume designers create looks that reflect the character‘s personality, time period, and social status. However, the approaches to costume design are significantly different between theater and film. In theater, costume designers create costumes with a live audience in mind. They often use bold colors, exaggerated styles, and durable materials to ensure costumes remain visible and impactful, even from a distance. The costumes also need to withstand the physical demands of live performances, allowing actors to move freely whilst maintaining the character‘s visual integrity. However, film requires more attention to subtle details and realism. Costume designers must consider close-up shots, which reveal intricate textures and fabric choices. Film costumes are typically more nuanced, using more naturalistic fabrics and precise tailoring to enhance the authenticity. Also, costumes in film more often reflect the character‘s development over time as scenes are shot out of sequence. Overall, the main difference between theatre and film lies in the way costumes are viewed by the audience. Theater requires broad strokes for impact, whilst film demands fine-tuned details for realism. (Career navigator, 2024)

# Question 3 - Fabrics

## Scuba fabric

Scuba is a medium-weight, double-knit fabric that has structure and strength. It is constructed with fine-gauge knit fibers and smooth thread which creates a polished surface.

Positives of scuba:

Easy to handle - It is very cooperative during construction, it remains stable while under the foot in a sewing machine which makes it easy to sew straight. When cutting it doesn’t have shifting or slipping layers and since the edges don’t fray you don't need to do the tedious seam finishing steps needed for other fabrics, this makes it great when you want to focus on construction over fabric management.

Forgiving to work with - The smooth, stable surface helps to hide minor sewing imperfections and is very resistant to showing pin marks. It also recovers well from unpicking.

Versatility - Once made into a finishes garment it maintains its structure without feeling stiff or rigid for the wearer and its four way stretch makes it very comfortable to wear. It is naturally resistant to wrinkles which makes it perfect for travelling or busy lifestyles, it’s really durable and holds up well with regular wear.

Negatives:

Temperature sensitive - When working with scuba you need to pay close attention to heat management. It can mekt under high iron temperatures making pressing require more patience and precision. This extends to wear too, in certain conditions there may be a lot of static cling coming from the scuba in hot weather.

Thickness -  The seam intersections can become bulky and difficult to manage and may break delicate sewing machine parts such as the needle. If you need fabric to gather or pleat scuba will be resistant to creating soft folds and its thickness makes it difficult to drape.

Technical limitations - Unpicking stitches can leave visible holes and starching or heavy pressing are not an option with scuba. The fabric also has limited breathability which limits its usability and some closures can be challenging to incorporate using scuba (Woodbury, 2025).

# Question 3 - Fabrics

## Airtex mesh

Airtex mesh is a specialized fabric known for its durability, breathability and versatility. It is manufactured mostly of durable polyester fibers, it has an open-weave design that has excellent airflow making it ideal for active and outdoor uses.

Benefits:

Long lasting - Its polyester structure allows it to withstand heavy usage without losing shape or comfort.

Enhances comfort - The breathability of the fabric will allow you to stay cool.

Types of Airtex mesh:

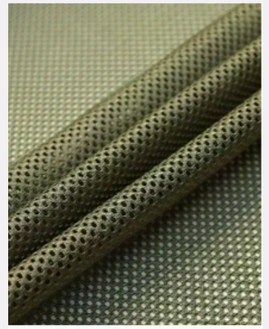
Suede Airtex mesh - Combines a soft suede feel with the Airtex’s breathable structure which allows for comfort and style.

Spacer Airtex mesh - This is a double layered mesh which provides extra cushion and support which is ideal for upholstery and footwear.

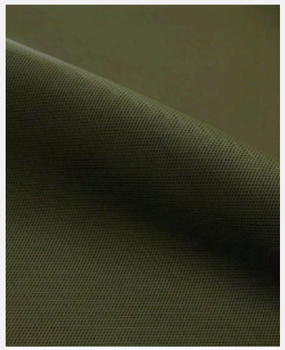
Durable polyester Airtex mesh - The is manufactured for heavy-duty applications making it good for outdoor gear, workwear and upholstery (Shah, 2024).



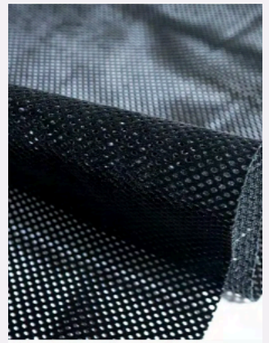
Airtex Mesh Fabric



Durable Polyester Airtex Mesh



Spacer Airtex Mesh



Suede Airtex Mesh Fabric

# QUESTION 7 - DISTRESSING GARMENTS

**Aging a costume** - A well worn garment will usually be more soiled or frayed around stress points such as: the neck, cuffs, hem, elbows, pockets, knees and seat. They may be sanded down or roughened with a rasp, you can also make edges torn and snagged. Removing inner structures like shoulder pads can encourage sagging in the clothing, this can be enhanced by weighing down the sagging areas of the clothing and wetting or heavily steaming the garment and leave it to dry with the weights till in place. You can also create faded areas by scrubbing carefully with bleach or cleanser. Paint can be sprayed or brushed onto the garments over roughened surfaces to highlight it. Working in browns or greys can be good for making clothes look more dirty or grimy, black is more difficult to make look realistic though. If a costume needs to be returned after a show, you can use coloured hair sprays, these can be more costly than other painting and spraying methods but  usually wash out better. For a cheaper alternative, you can use real dirt for a smudgy look on a costume (Anderson, 1984).









I tried a few distressing techniques on an old pair of jeans I have. I firstly frayed an area on the jeans by putting a piece of wood inside the leg then rubbing the jeans with the blade on a pair of scissors. I like this effect but I think it would look better if i could have also worn around the area more with sandpaper. Next I cut a hole in the jeans then frayed the edges with the blade of my scissors, I also used wet teabag on the edges of the gap to make it look dirtier and more worn. I also tried the teabag on a section of the jeans, I think this would have worked better if I would have soaked the area in tea rather then just scrubbing it with a teabag.

# QUESTION 8 - DYEING COSTUMES

How certain fabrics take dye:

Wool - This is not easy to dye and will not take unless simmered.

Hessian - It takes colour well with no streaking. You do not need to boil it in order for the dye to take. Its easier to cut the garment out first then dip the pieces into to a large enough container to avoid folding. The hessian needs to be thoroughly wet then you need to prepare a strong solution to dye it and ensure the pieces are thoroughly saturated in the dye, then drip dry.

Velvet - his is very easy to dye. It takes more evenly, quickly and with a truer colour than other materials. Always dip velvet, never wring then hand straight to drip dry (Tompkins, 1978).

Dyeing problems:

Wetting and heating fabrics can change certain characteristic while dyeing. Antique satin is a good example of this, the fabric has a good body and drapes well, however, once it gets wet it looses all its body and is very limp, this may be good for some costumes but it will never make a sweeping ballgown like it was suitable for before. Many wools will dye well but soft wool weaves may shrink and become heavier. The safest way to dye fabrics it to test a piece of the fabric with the dye before dyeing the garment. Always check the size of the piece before dyeing it to check for shrinkage (Anderson, 1984).

Fabric painting:

Dyeing is the most practical technique to achieve colour change, but, it can also be changed by painting the fabric. Painting can be an alternative to dyeing and also may produce unique effects to a costume. It can be used to add shade to a form in a constructed costume or the sides and folds can be toned down, it can also add highlights to add a three dimensional quality to  a costume. General shading and toning can be achieved with a brush, aerosol sprays or an airbrush. A surface texture can eb achieved with spattering and often with multiple colours. An existing pattern can be reinforced using highlights and shadows (Anderson, 1984).

# Evaluation

I really enjoyed this module, I like how it was split between scenic art and costume and I really enjoyed the projects we did. I think I have really improved my confidence and have gotten better at just getting on with work without needing approval from tutors and this allowed me to get a lot more work done when in the sessions, I also tried a lot of new things. I liked learning all the painting techniques, improving my skills on the sewing machine, I also think I improved my planning skills and using to-do lists to get things done, I also think I got a lot better at communicating and using that to get the projects done. It was really interesting to work in such a bit scale for scenic art as it is the first time I have worked on a project this big, and I enjoyed using the texture for the set and crosses. In the future, I would like to get better at using the overlocker as I think that is something I struggled with and I wish I had spent more time learning how to use it and get more comfortable with it. I would also like to improve my paint mixing skills as I struggled with matching the original brick colour that we mixed up and I think I could improve in this area to help with later projects where this is needed. I think I also needed to manage my time a bit better as I worked better in sessions and keeping on top of practical work while doing two projects but I don't think I managed my time as well with the workbook and I need to improve on this for the future. This module has given be many valuable lessons to take with me into future projects such as: making sure I look at my work from far away and understanding how things will look under lighting as that can really impact how something looks between the workshop and a theatre stage, it also taught be about using the correct tools for certain jobs but also how tools can be utilized for other jobs. I learnt a lot of new techniques that will really help me in future in both sections of the module. It is also the first time I have made patterns and I really enjoyed that and think it will be helpful for projects. I also got better at applying myself instead of waiting to be given a job which I think will be helpful for getting projects done in future especially with short deadlines. I have learnt how to throw myself into things and how to fix mistakes when they're made.

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