Scenic Art and Costume

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AI Statement

I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

Costume

What is a costume?

- An outfit worm to create a character
- Influences the performance
- Sets the scene
- 'visual shorthand' so you know who the character is
- Could be as simple or as extravagant as the character
- Visual to the time period

Costume making process

- Design
- Measurement
- Patterns
- Toile - mock-up of the design
- Fitting toile
- Adjusted patterns
- Cut out in final fabric
- Sew together
- Fastenings
- Final fitting
- Final decorations

Tool kit

- Ruler
- Rotary cutter (Pizza cutter)
- Tracing wheel (spiky wheel)
    - Used to trace a pattern by putting chalk paper underneath the pattern calico fabric and wheeling it over the pattern to transfer the ink to the fabric
- Scissors
    - Need to be specific fabric scissors which are only used for fabric otherwise they will blunt make your life difficult
- Needle
- Grader square
- Flexy curve (Bendy ruler)
    - Used to draw neat curves in a pattern
    - Allows you to control the curve
- French curves
    - Same as flexy curve but it’s a set curve rather than a
- Chalk paper
- Calico fabric
- Wax
- Elastic
- Tape measure

Study Task

Costume Department Roles in Film and TV

Costume designer
- Head of the department
- Creates the overall visual concept
- Works closely with the director and production designer to bring the looks together

Costume Supervisor
- Also assists the costume designer
- Overlooks everything in the department
- Coordinates schedules
- Oversees budgets and logistics

Assistant Costume Designer
- Collaborates with the costume designer acting like their right-hand person
- Helps with the management, sourcing materials, shopping, etc
- Communicate with the rest of the crew

Set costumer/key costume
- Maintains the costume designers' vision while on set
- Manages and supervises the operations for the on-set costume crew
- Responsible for communicating with other departments required in e.g. stunts and visual effects

Tailors, cutters, sewers
- These roles are needed for a larger scale costume production
- Responsible to get the right fit and functionality of the costumes
- Only needed if there's custom costumes

Textile Artist, dyer, breakdown artist
- Does prints, embellishments, dyes and treatments as well as texture for materials
- Distress and age costumes so they're more worn looking and authentic to the scene

Blauwfilms.com (2024)

Costume department in theatre

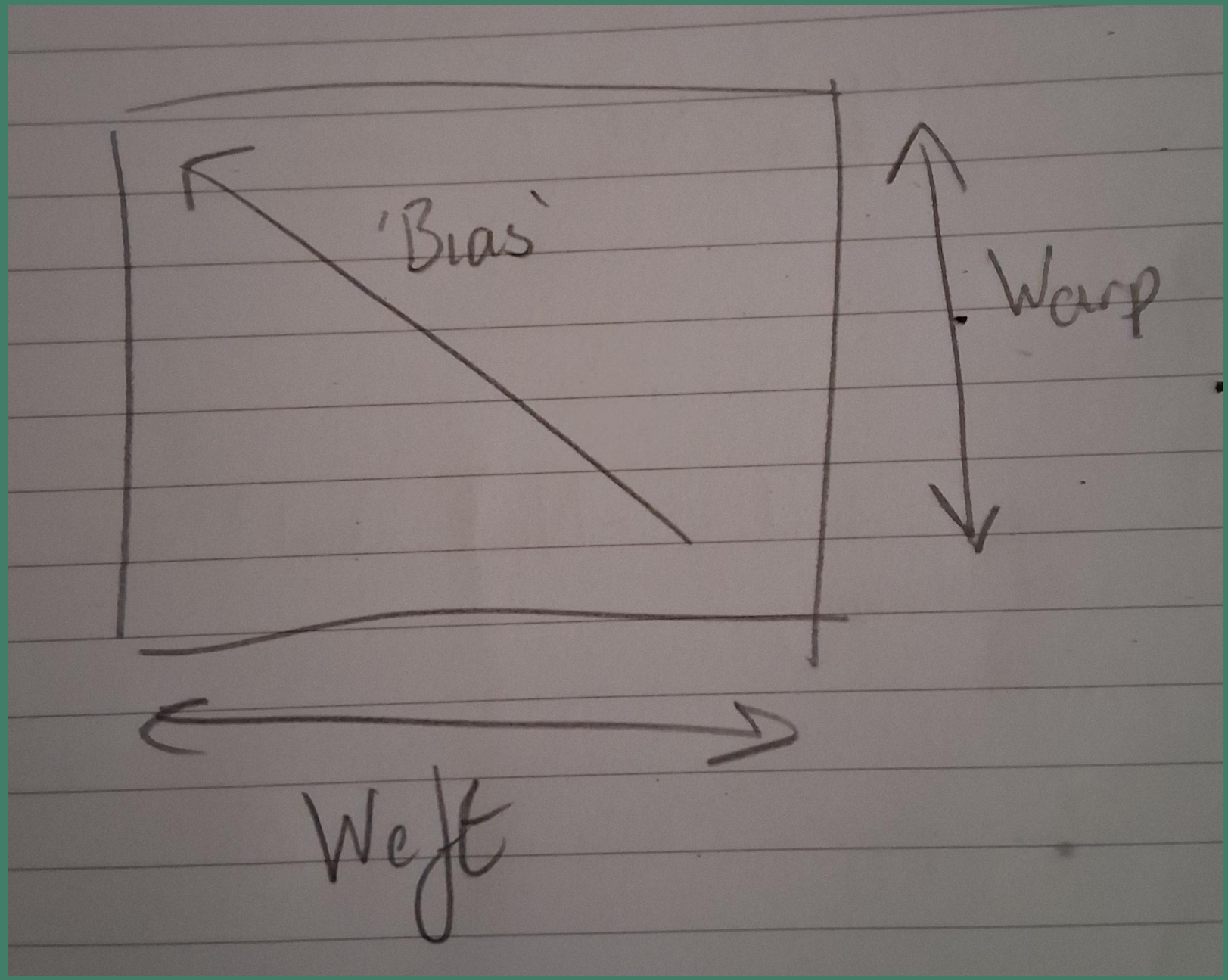
Costume supervisor
- Usually on a mid to larger scale production
- Role overlaps with the costume assistant, there's one or the other in the department
- Works closely and supports the designer
- Designer discusses most of the decisions to do with the costumes with the supervisor, e.g. budget, timeframe and being realistic
- Organises everything to do with the costumes other than making them, e.g. transporting them or bringing people in to do specialised parts

Head of costume
- Rarely gets involved with the actual design process or making of costumes
- Oversees the whole process though and keep the production in line of the budget and hiring of specialists or designers

Wardrobe department
- Communicates with the costume supervisor or assistants
- Team size depends on the production size and the need for costume changes
- They give support to the actors during a costume change and prepare them for the costume changes
- They are needed during the technical rehearsals so they can rehearse any quick changes

Anatomy of Fabrics

- Weft - right to left least stretch
- Warp - up and down a bit of stretch
- Bias - corner to corner



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

Calico fabric

- 100% cotton fabric that is unbleached and undyed, completely untreated from the loom
- It has a cream/grey tinge due to being untreated and natural
- Medium density, in between demin and muslin
- Perfect for a toile (mock up of a pattern) and its more affordable
- Absorbs dye well so good for tie dye or anything that needs a specific colour
- Strong a durable so could withstand quick changes and a lot of wear
- Used in everyday life a lot – from bags to aprons and curtain linings since its so durable



(Fabrics Galore, 2021)

Cotton

- Its breathable so there's a less worry about the person wearing it being too hot
- It's got a soft feel so it's comfortable to wear as well as being hypoallergenic so there's no worry around if someone is allergic to the material
- Durable so it withstands frequent washing which is needed in industry if the actor is wearing it a lot for a touring show
- It takes age to dry meaning you'd have to take that into consternation when washing
- Despite it being breathable it absorbs sweat so for his intensity characters that are dancing or active on stage/set it wouldn’t be good since they sweat a lot
- Organic cotton is sustainably sources as well as being more durable than regular cotton making it the preferred to use

Organza

- Thin lightweight see-through fabric
- Commonly used for wedding gowns
- Quite delicate and can tear easily
- Good for layering without the bulk and makes the layers breathable
- Stiff and not flowy which can be used for a more creative approach and have bouncy effect in a costume
- It also gives “body” to clothes due to its stiff nature

(SewGuide, 2022)

Silk

- It’s very durable due to its strong fibres. They resist warping which means it can be stretched and pulled without ripping making it good for a lot of handling
- Silk doesn’t wrinkle due to its rigidity, making it good for draping and having a smooth look without needing to iron
- Its seen as being a luxurious fabric so its good for giving a costume sophistication
- Despite its strong fibres it does show wear and tear easily compared to other fabrics
- Due to its sophistication, it makes the fabric not very affordable so sourcing it isn’t always an option because of budget
- It's also easy to damage it with water or other elements, making it a fabric you’d have to look after carefully, so it wouldn’t be a good option for a costume that’s worn regularly

(Prints, 2021)

Mesh

- Mesh is used in loads of everyday clothing to give clothing some breathability
- It allows for high airflow and keeps the body cool making it great for high activity roles costumes
- Its also very light so it reduces bulk in costumes
- Due to its light nature if the fabric is more see through there's not very coverage so it's typically better to layer
- It's got a good durability if its polyester or nylon mesh but since it's got holes in it, it can snag on things and get ruined because of that
- Mesh can usually be washed easily and dry quickly making it good for high use costumes, however if the mesh is fine then it can get caught in the machines, so some care is needed

(Saad, 2025)

Importance of fabric choice – Accuracy

When choosing a fabric to use there's not only the thought of what is best suited for its use e.g. using a breathable fabric for actors doing an active or dancing role on stage. Theres also the thought of accuracy especially in period pieces. An example that interests me is the mourning period for people in period pieces. The most recent season of Bridgerton, a regency time period series, has a character, Francesca Stirling's (nee Bridgerton) husband dying which then put her into a mourning period. Despite the Bridgerton series being known for being historically inaccurate in many ways, they have access to the resources (and money) to be historically accurate with their fabric choices. When looking into this I found a book that explores regency mourning societal rules and norms. While it explores the time frames and other rules, I was more interested in the fabrics. According to Trumbach (2013), people of high society wore bombazine or crepe during deep mourning. Bombazine was a medium weight silk and wool blend, and crepe was a lightweight black silk. These were dull and lacked texture to represent the mourning period. This paid respect to the dead, especially for the widows to show they're not too keen to remarry straight way.

Francesca in mourning clothes



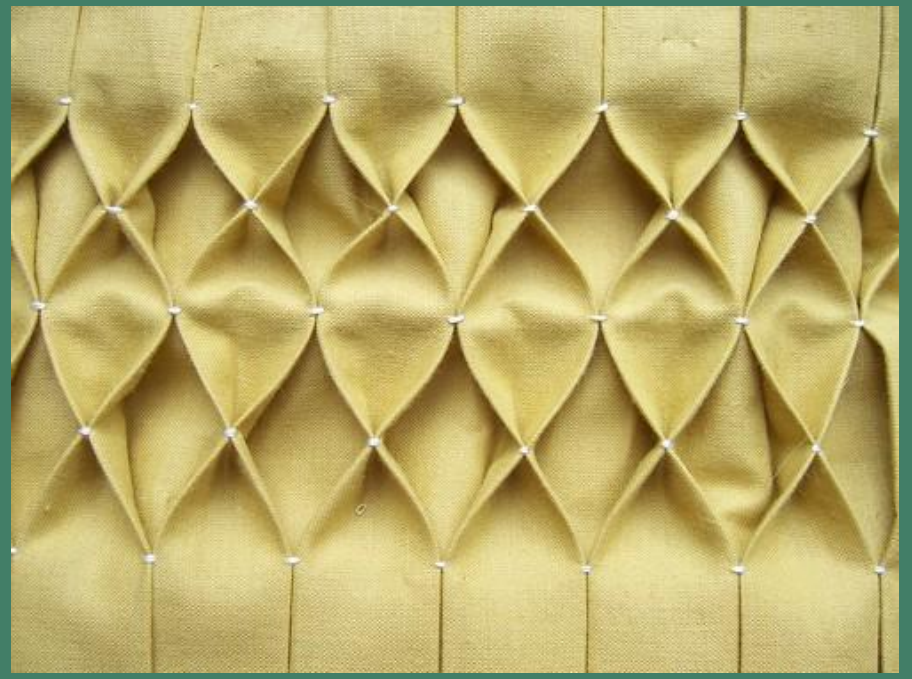
(Bridgerton, 2020)

Research techniques used to manipulate fabric and to embellish garments.

Smocking

- Decorative sewing and embroidery techniques traditionally done by hand
- It gathers fabric together to add a structured elastic effect
- Also adds a visual effect while being practical, allowing comfort for it to move with wearer
- Created with a grid then sewen together with small regular stitches
- While its traditionally done by hand it can also be done with a specialised machine or regular sewing machine with a smocking function
- Types of smocking include
  - Basic; evenly spaced parallel pleats done on the back of the piece with zigzag stitches
  - Cable; pleats in a crisscross pattern
  - English; more structured grid pattern, with even pleats, often embellished
  - Honeycomb; hexagonal grid pattern, looks like honeycomb in a beehive

(Juliana Martejevs, 2023)



(Juliana Martejevs, 2023)

Pleating

- Pleats are found in many different forms of clothing, e.g. skirts, blouses and dresses
- Allows different shapes to be created
- Can be combined with smocking or other techniques to create a unique look
- The type of pleat each serves a purpose
    - Knife pleats; flat pleats, lie flat when finished
    - Graduated pleats; typically found on skirts, they flare out rather than being parallel
    - Box pleats; two folding going towards each other to create a box
    - Accordion pleats; folds back on itself over and over again, creating an accordion effect

(Park, Road and Kingdom, 2019)



(Park, Road and Kingdom, 2019)

Embellishment techniques

Embroidery

- Traditional form of embellishing fabrics
- Very creative process as you can make any design you want
- Different types of stitches can create different effects
- Can be hand done or for more complicated or big designs it can be done on an embroidery machine

(Wikipedia Contributors, 2019)

Applique

- Ornamental technique used in sewing
- It is done by sewing pieces or patches of fabric of different shapes on a fabric background
- The pieces are usually decorative to create a design on the piece
- Either be hand stitched or machine done depending on preference or materials

(School of Stitched Textiles, 2023)

Beading and sequins

- Typically done by hand stit6ching them on as going through a sewing machine has a risk of breaking with the machine or beads
- They're added by doing a back stitch to make them secure and unlikely to fall off

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

Dirtying

For dirtying there's a range of methods to give a piece of costume the look of being "worn"

- Could be as simple as putting things in dirt and dragging it through them or use the fabric/clothing as a rag for things around the house. This should stain the fabrics perfectly
- Light coloured fabrics you can use tea staining to make them less bright and new. Coffee is also good for this, a mix in a spray bottle is good for saturating bits you want more dirt
- Paint and dye can be more permanent so for costumes that are going to be changed a lot or in an intense scene that requires it to withhold a lot its better to use paint or dye as it sticks better
- Use dry dirt or dust and seal it with clear spray paint, this works better on darker fabrics that are less prone to stains or dyes

(Andsewingishalfthebattle.com, 2026)

Wear and tear

A lot of clothes characters would wear wouldn’t be in perfect condition, especially if this character is of a lower class in period pieces or a character that’s very active or in an active environment. When doing these you'd need to take in consideration where would be distressed the most, typically places with the most friction e.g. elbows, knees and hems of clothes. You need to focus on these areas first as they would be the first part of a costume to get worn out

Bleach or dye remover

- These can be used to fade fabrics in uniform. By using this though you'd need to do this to the fabric before you make the costume and it will do the whole surface rather than just one controlled part unless you do it specifically.

Controlled distressing

- These work best on heavier fabrics as there's more room to add the distress without the worry of going too far and ruining the fabric
- Use sandpaper, cheese grater, wire brush to rough up things without ripping the fabric through
- To make holes it's better to create with the distressing tools rather than cutting it as it makes it more realistic
- For burns or bullet holes you can use flame, but you would have to take in consideration what the fabric is. Organic materials like cotton, linen, silk and wool are best compared to synthetic materials. Be sure to do a scrap piece first

(Andsewingishalfthebattle.com, 2026)



Our Flag Means Death Costumes

Our Flag Means Death (OFMD) is a 18th century set pirate series following the infamous pirate in history Stede Bonnet and his crew, that come across the other infamous pirate Black Beard. The costumes are a good example of how a character is portrayed or shows their background. Sted Bonnet is a higher-class man that's come from money. His appearance clearly shows his status and contrasts the difference of his surroundings (being on a pirate ship) making him stand out, which represents his character well. Bonnet compared to his crew and Blackbeard has very pristine clothes whereas the crew has very dirty and worn clothes showing this contrast even more. When Bonnet fully commits to the life of piracy his outfits change to fit the lifestyle and have that worn down look, similar to his crew, showing that transition.

(Our Flag Means Death, 2022)





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

The easiest way to dye fabric for use of costume is use basic dye made for home use as you can follow the instructions on the packet as well as it being made to be easy to follow and use. It also can come in a wide array of colours, and you can even mix to find a specific shade, with caution to research if the brands or colours can be mixed. These can come either in two methods; pot boiling and machine washing. Pot boiling requires a large pot that you add the dye to with boiling hot water and create a potion of sort which you add the fabric to to dye it (Bicât, 2006).

You have to bring into consideration the fabric you are using. Natural fabrics and fibres take in the colour well and come out bright looking, whereas man made fabrics don't take on dye very well and come out with a more pastel stain rather than saturated dye. Thread used is also a factor to think about as if its polyester thread then it won't pick up the dye, so when sewing and you plan to dye the garment after sewing, pick a natural fibre thread to work with, like pure cotton thread (Bicât, 2006).

At home dying is generally considered environmentally friendly due to its lack of harsh chemicals, however, to dye synthetic fabrics and clothing it's a rising cause of global pollution. You could also argue that boiling such a big pot of water isn't very environmentally friendly as it's taking up a lot of energy to heat up but it's a less big of an issue than using harsh chemicals to create a colour on synthetic fabrics

Taking Measurements/Fittings

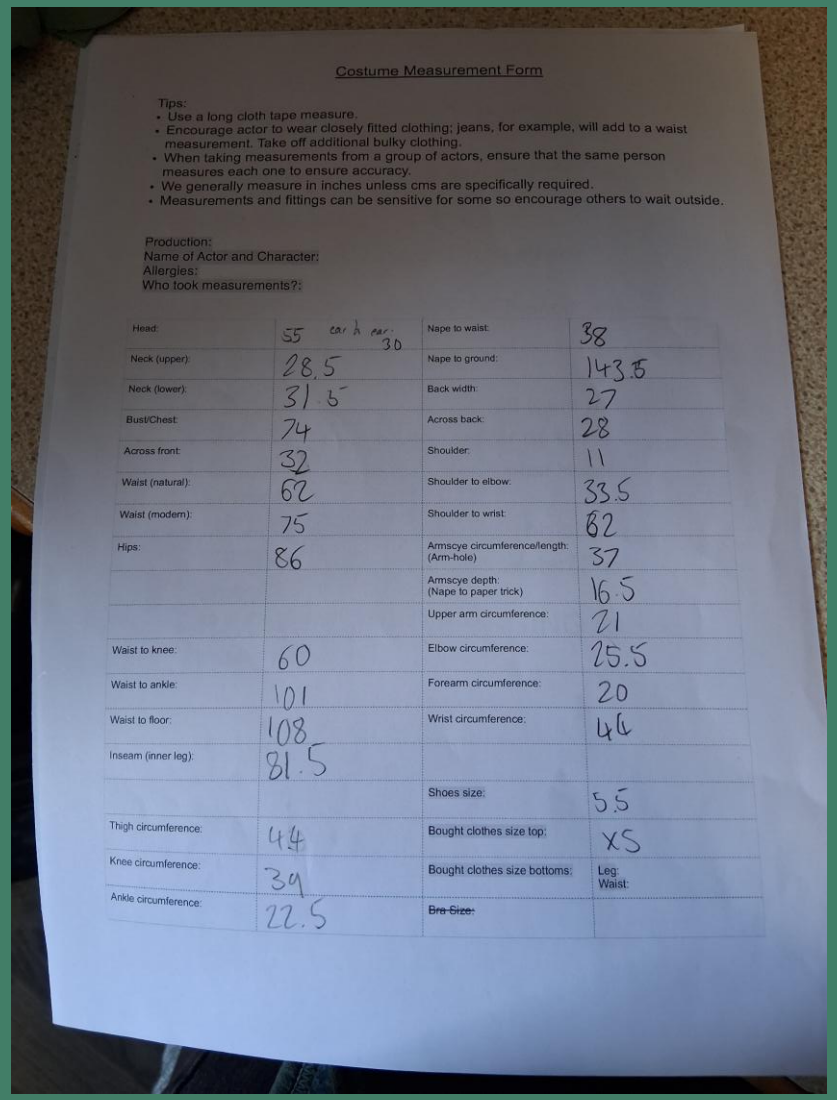
Fitting etiquette

- Already done the research and design stetches, maybe had the first toile
- For the actor to get a feel for the character costume is like

Things to think about

- Where will the fitting take place
- Does everyone who may want to attend the fitting know about it
- Does everyone have an estimation of the amount of time a fitting will take
- What do you hope to achieve from the fitting
- Allergies

List measurements

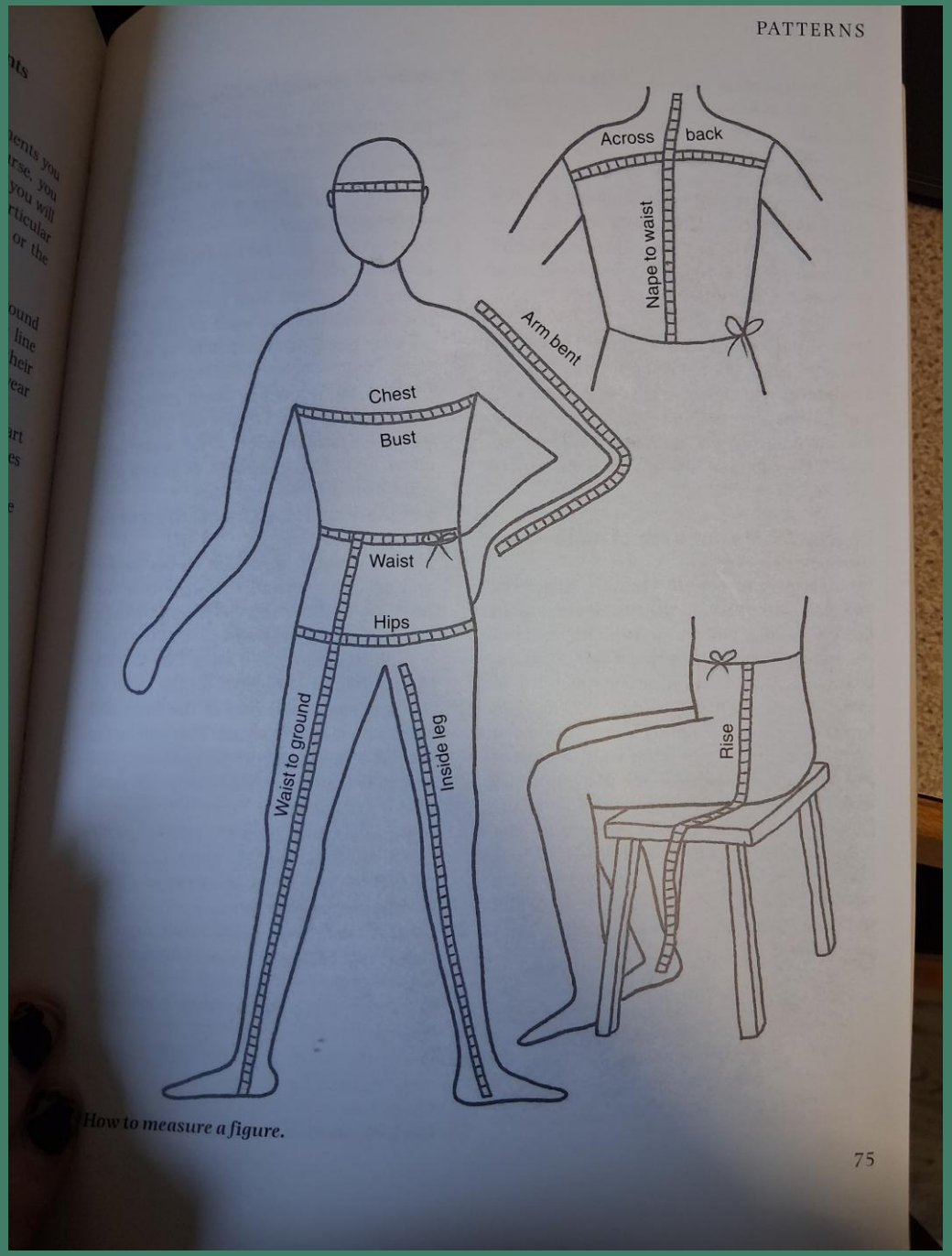


Costume Measurement Form

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

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

Head:	55 ear to ear 30	Nape to waist:	38
Neck (upper):	28.5	Nape to ground:	143.5
Neck (lower):	31.5	Back width:	27
Bust/Chest:	74	Across back:	28
Across front:	32	Shoulder:	11
Waist (natural):	62	Shoulder to elbow:	33.5
Waist (modern):	75	Shoulder to wrist:	62
Hips:	86	Armscye circumference/length: (Arm-hole)	37
		Armscye depth: (Nape to paper trick)	16.5
		Upper arm circumference:	21
Waist to knee:	60	Elbow circumference:	25.5
Waist to ankle:	101	Forearm circumference:	20
Waist to floor:	108	Wrist circumference:	46
Inseam (inner leg):	81.5		
		Shoes size:	5.5
Thigh circumference:	44	Bought clothes size top:	XS
Knee circumference:	34	Bought clothes size bottoms:	Leg: Waist:
Ankle circumference:	22.5	~~Bra Size:~~	

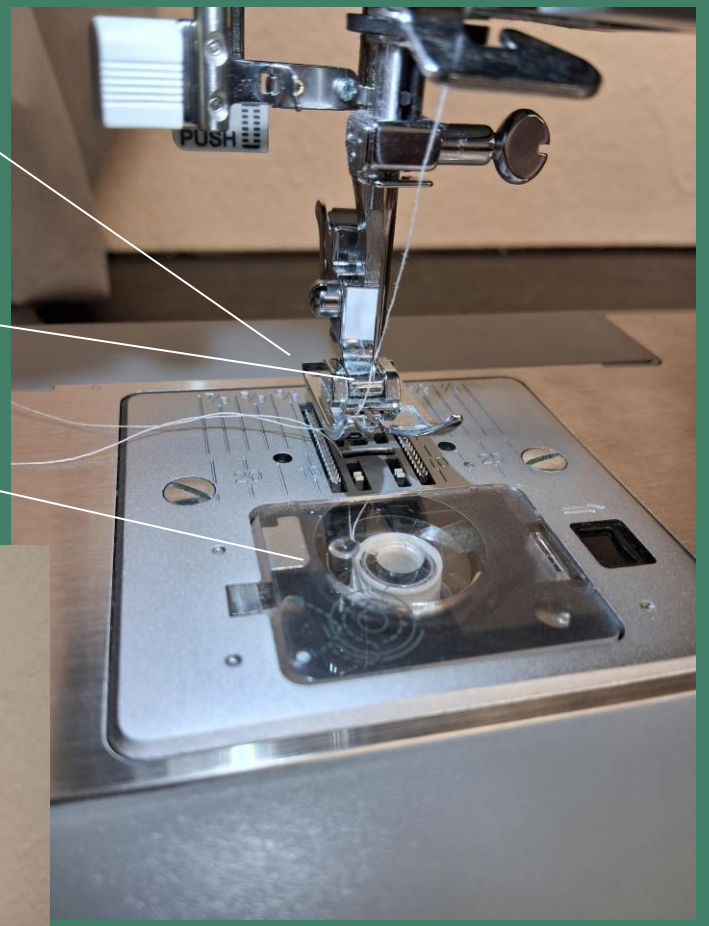


Sewing machine



The key part to any costume maker is a sewing machine, it speeds up the process loads and allows the maker to create things they would struggle to do by hand

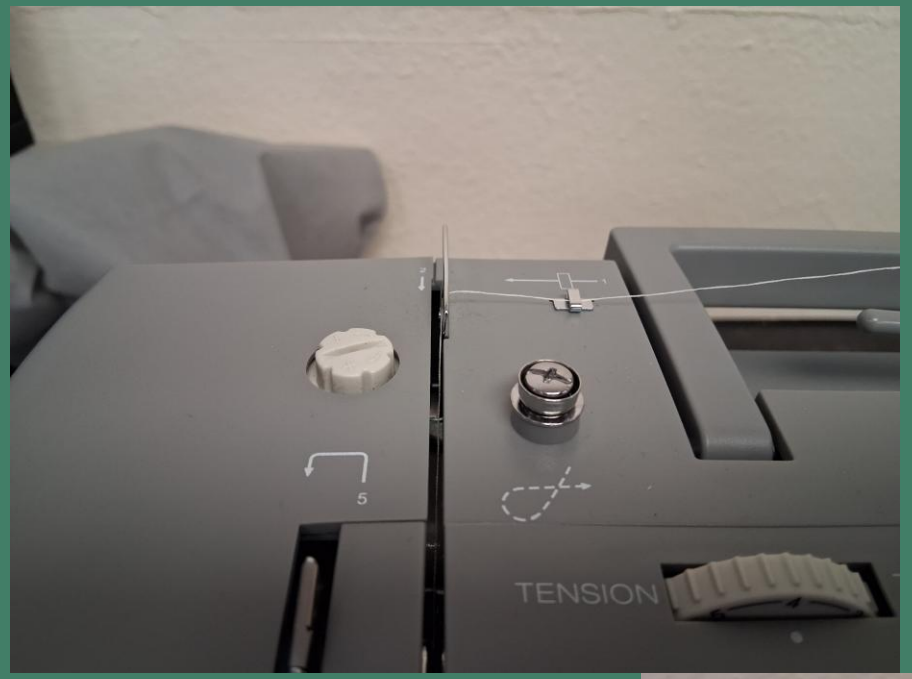
Foot – holds the fabrics and feeds it under the needle
Needle – does the actual stitch
Bobbin – feeds the bottom thread to hold the stitch together





These dials control the stitch size and type. Changing the length can be useful for more tough fabrics and adjusting situationally.





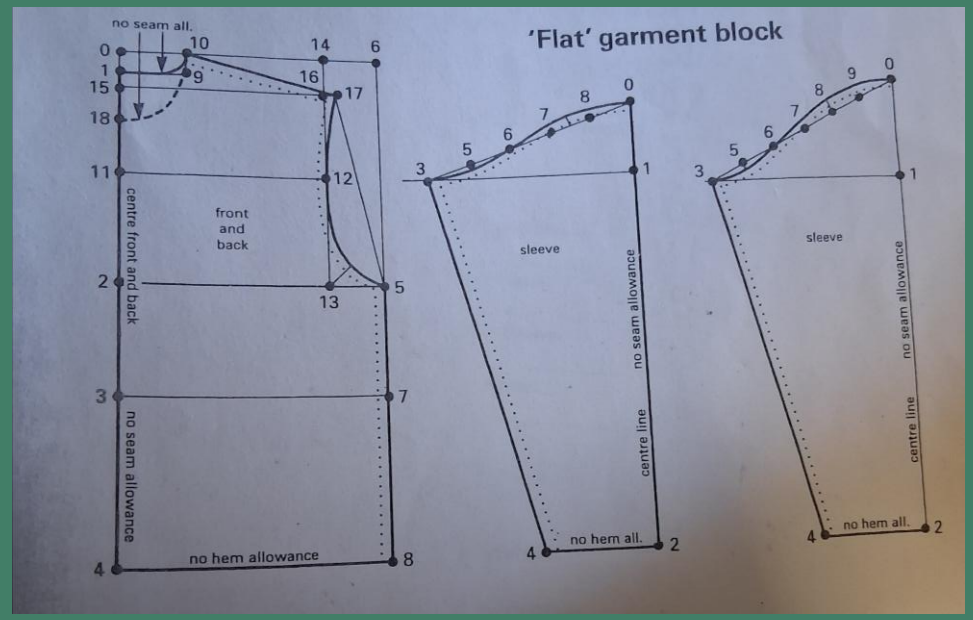
For the sewing machine to work you need to thread it with your thread of choice, which can be a bit of a pain in the bum to do! Thankfully on most sewing machines there's a guide with steps on the actual machine showing you how to do it so its easy once you follow it.

You also need to fill a bobbin with thread which is also done with the machine. Once all of these are done the machine is ready to be used, so you pick up the foot and put your fabric underneath then lower and use the pedal to control its speed



First Pattern

As our learning pattern we used a simplistic pattern for a shirt in (Aldrich, 2011). This pattern was a good introduction to pattern making as it had clear instructions to follow while drawing it out. Since it was my first pattern drawing, I came across a lot of confusion and difficulty understanding what it wanted me to do but once I got going, I got the hang of it. It helped me to write down the measurements next to each step so if I went wrong, I still had the measurement to correct myself with.



(Aldrich, 2011)

Chest sizes (cm) between	SMALL (88–96)	MEDIUM (96–104)	LARGE (104–112)	XLARGE (112–120)
A chest	92	100	108	116
B seat	94	102	110	118
C waist	78	86	94	102
D trouser waist position	82	90	98	106
E–F half back	19	20	21	22
G–H back neck to waist	43.4	44.2	45	45.8
G–I scye depth	22.8	24.4	26	27.6
J neck size	38	40	42	44
K-L sleeve length one-piece sleeve	64	65	66	67
E–M sleeve length two-piece sleeve	80	82	84	86
N-O inside leg	78	80	82	84
P-Q body rise	27.6	28.2	28.8	29.4
R close wrist measurement	17	17.8	18.6	19.4
Extra measurements (garments)				
garment length	*varies with type of garment and with fashion*			
cuff size two-piece sleeve	28	29.2	30.4	31.6
trouser bottom width *(varies with fashion)*	21.8	22.6	23.4	24.2
jeans bottom width *(varies with fashion)*	21.8	22.6	23.4	24.2

90 cm paper

(Aldrich, 2011)

The 'flat' overgarment block (woven fabrics)

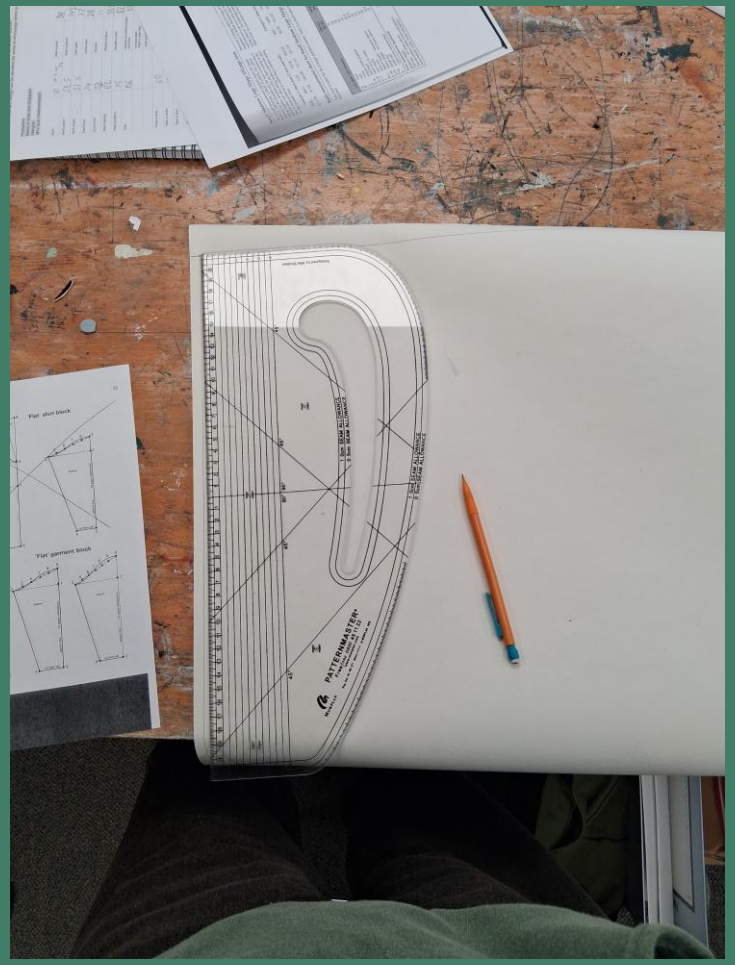
The main figures will give a basic shape for jackets; the figures in brackets will give an easier fitting shape for wider overgarments.

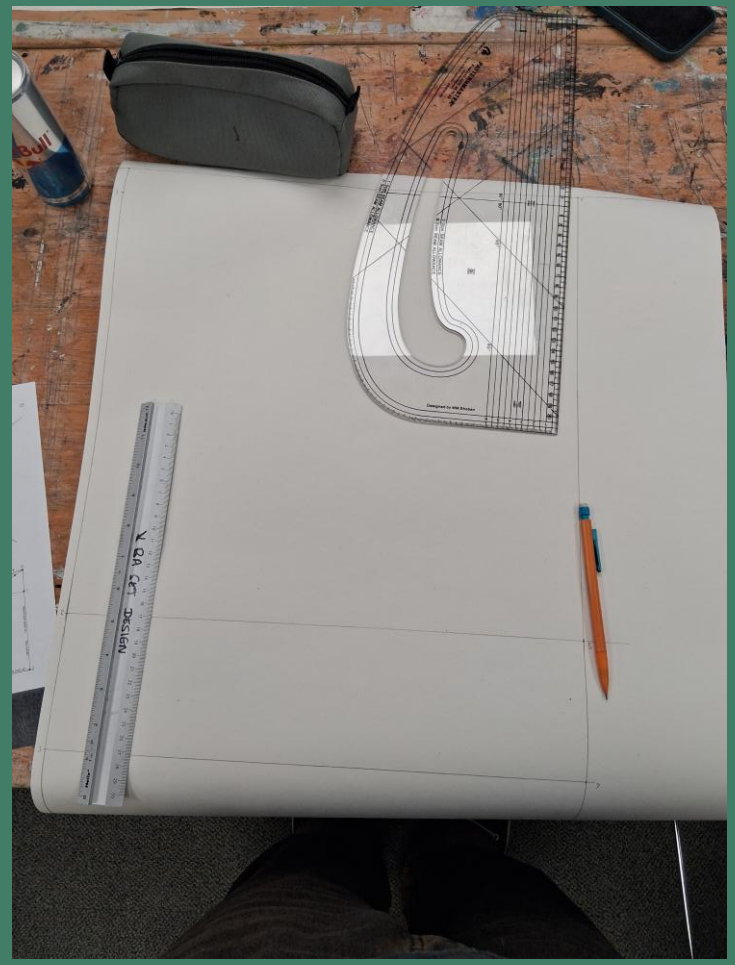
Body sections
Square both ways from 0.
0–1 3cm.
1–2 Scye depth plus 5cm (9cm); square across. 36.6
1–3 Back neck to waist plus 1cm; square across. 46.8
1–4 Jacket length; square across. 72
2–5 ¼ chest plus 8.5cm (11.5cm); square up to 6; 40.5 down to 7 on waistline and 8 on hem line.
9.3 1–9 ⅛ neck size plus 0.2cm (plus 0.5cm); square up 3cm to 10. Draw in back neck curve to fitting line 1cm below 10.
18.3 1–11 ½ measurement 1–2; square out.
30.4 11–12 ½ back plus 6.5cm (8.5cm); square down to 13 on the scye depth line and up to 14.
3.15 1–15 ⅛ scye depth measurement minus 0.3cm; square out to 16.
16–17 1.5cm; join 10–17.
Draw in the armhole curve through points 17, 12, 5.
7.3 1–18 ⅛ neck size minus 1.5cm.
Draw in front neck.

Sleeve – basic shape (machined on the flat).
Square down from 0.
0–1 ⅓ measurement 1–2 on body block; square across. 7.83
0–2 Sleeve length minus 2cm (minus 4cm). 63
0–3 The measurement of the diagonal 5–17 on the body block plus 3cm. 37.4
2–4 ½ the close wrist measurement plus 6cm (8cm); join 3–4. 27.4
Divide 0–3 into five sections, mark points 5, 6, 7, 8.
Draw in the sleeve head; hollow the curve 0.75cm at 5; raise the curve 1.5cm between 7 and 8.

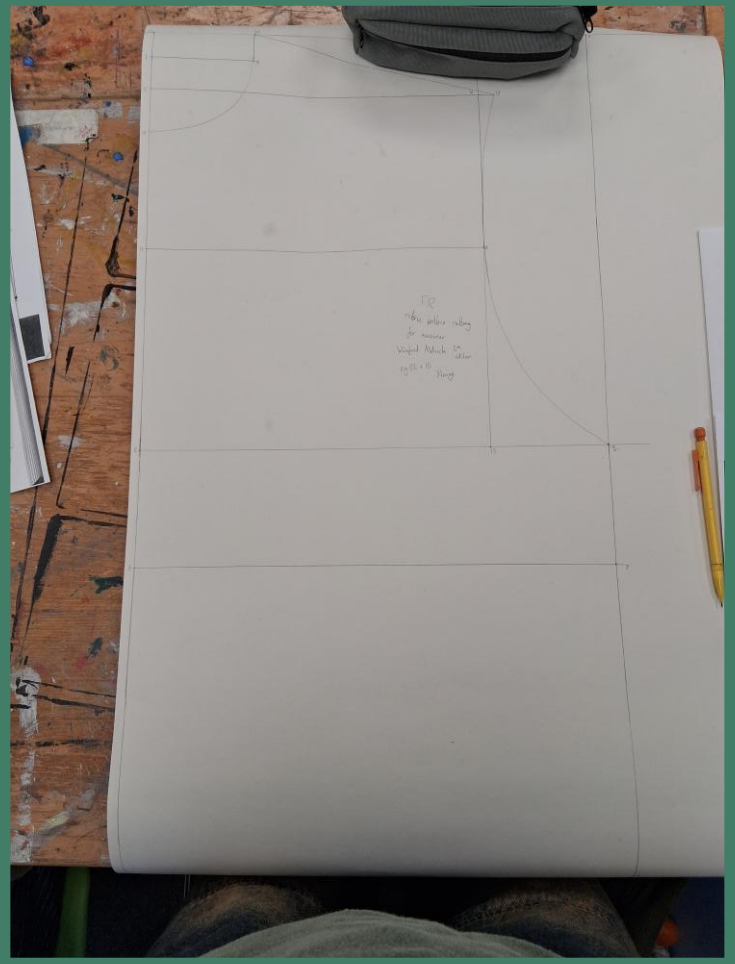
'Raised' sleeve head (machined on the round) Alter the above instructions as follows:
0–1 ½ measurement 1–2 on body block minus 1cm; square across.
0–2 Sleeve length minus 2cm (minus 4cm). Divide 0-3 into six sections, mark points 5, 6, 7, 8, 9.
Draw in the sleeve head; hollow the curve 1cm at 5; raise the curve 2cm at 8.

- We started out with the corner of the pattern by squaring it off by 0
- This gave the pattern a right angle that's square and straight to go off when drawing it out
- I followed the directions on the pattern, doing it step by step and referring back to the reference

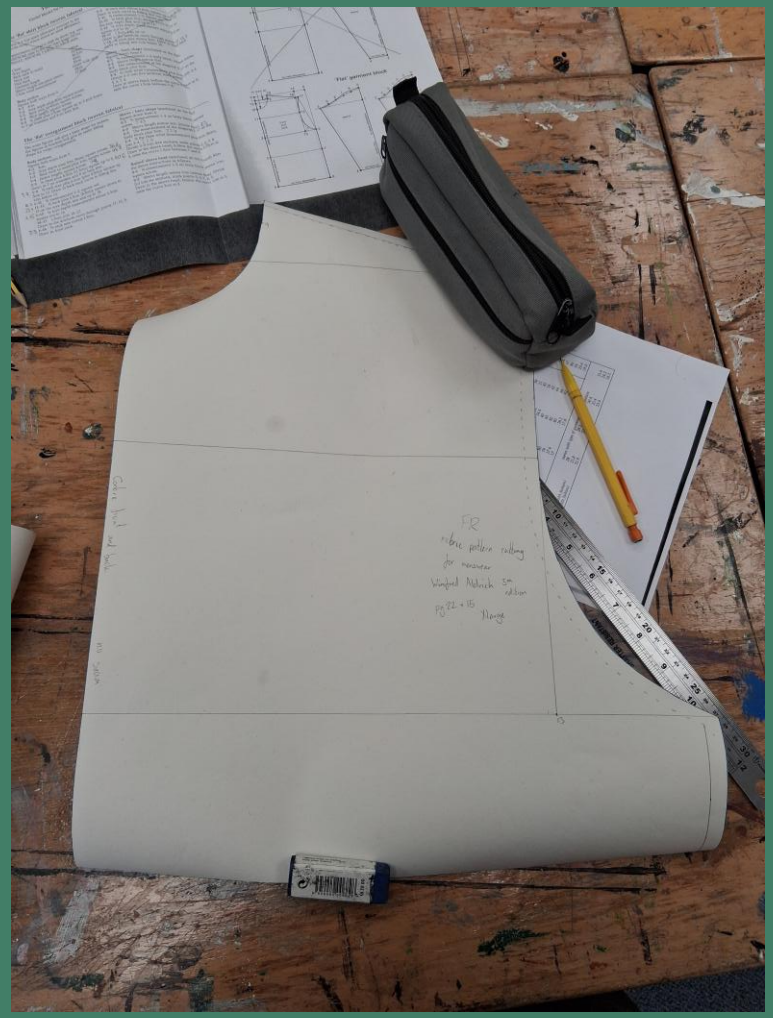


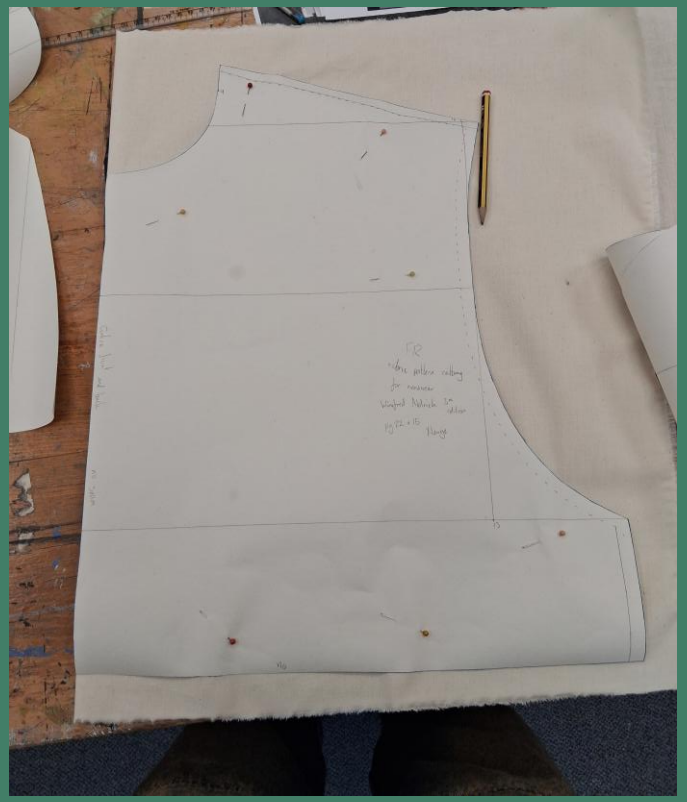


Something that helped me along the way was marking what each point was eg 11 so I could keep track of it, it was also put on the original pattern so I could then refer it back to that if it looked off



- Once the pattern was finished, I then thought about the seam allowance which boggled my brain a lot for the first time (still does a bit) as some of the pattern included seam allowance and some didn't
- What I ended up doing was studying the pattern until I figured it out and then ended up drawing it into the pattern by marking an inch in from my original markings.
- I cut out the pattern, pinned it to the calico and then used the carbon paper and tracing wheel to mark it out



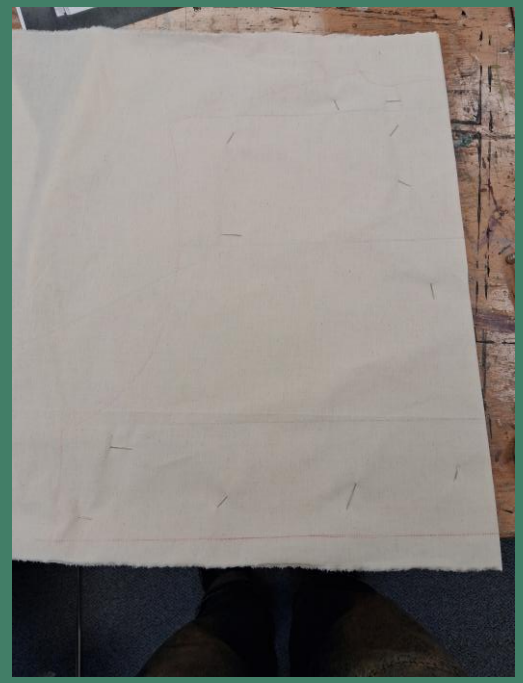




- I repeated the process by unpinning the material but placing the pins back where they were which insured the calico didn’t move and get out of line
- To get the marks on the other side I traced over the marks I had made before with the carbon paper still underneath to have the marks on both sides of the materials
- I then pinned it together and sewed it together using a simple running stitch, making sure to start the stitching by going back a few stitches to lock it in and prevent it undoing. Also repeated this at the end.







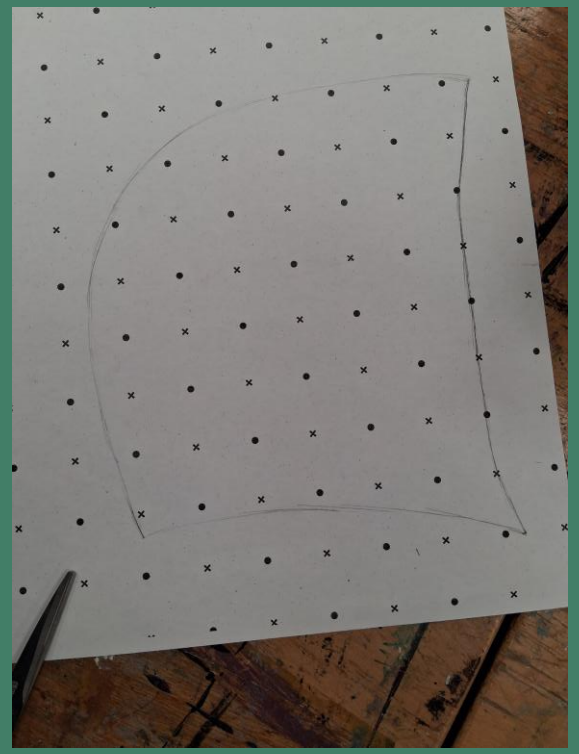


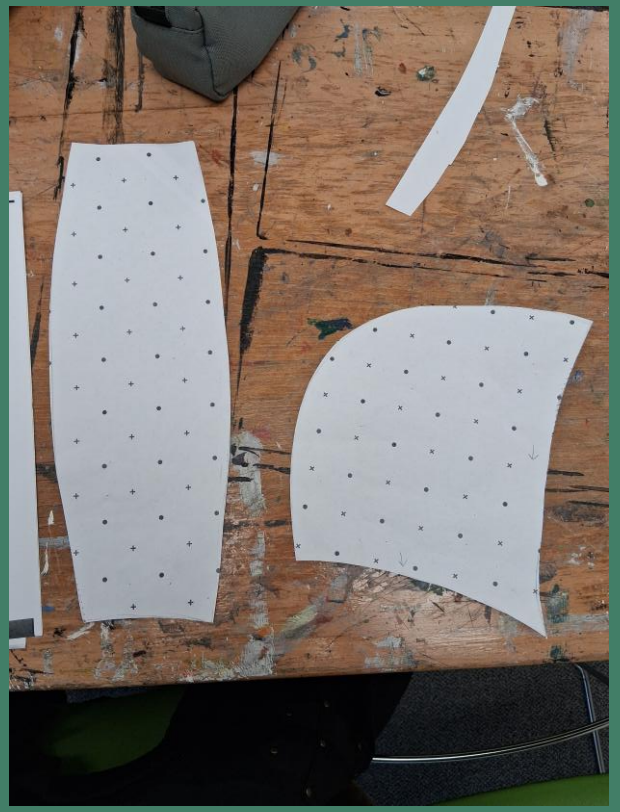
Finished toile of shirt

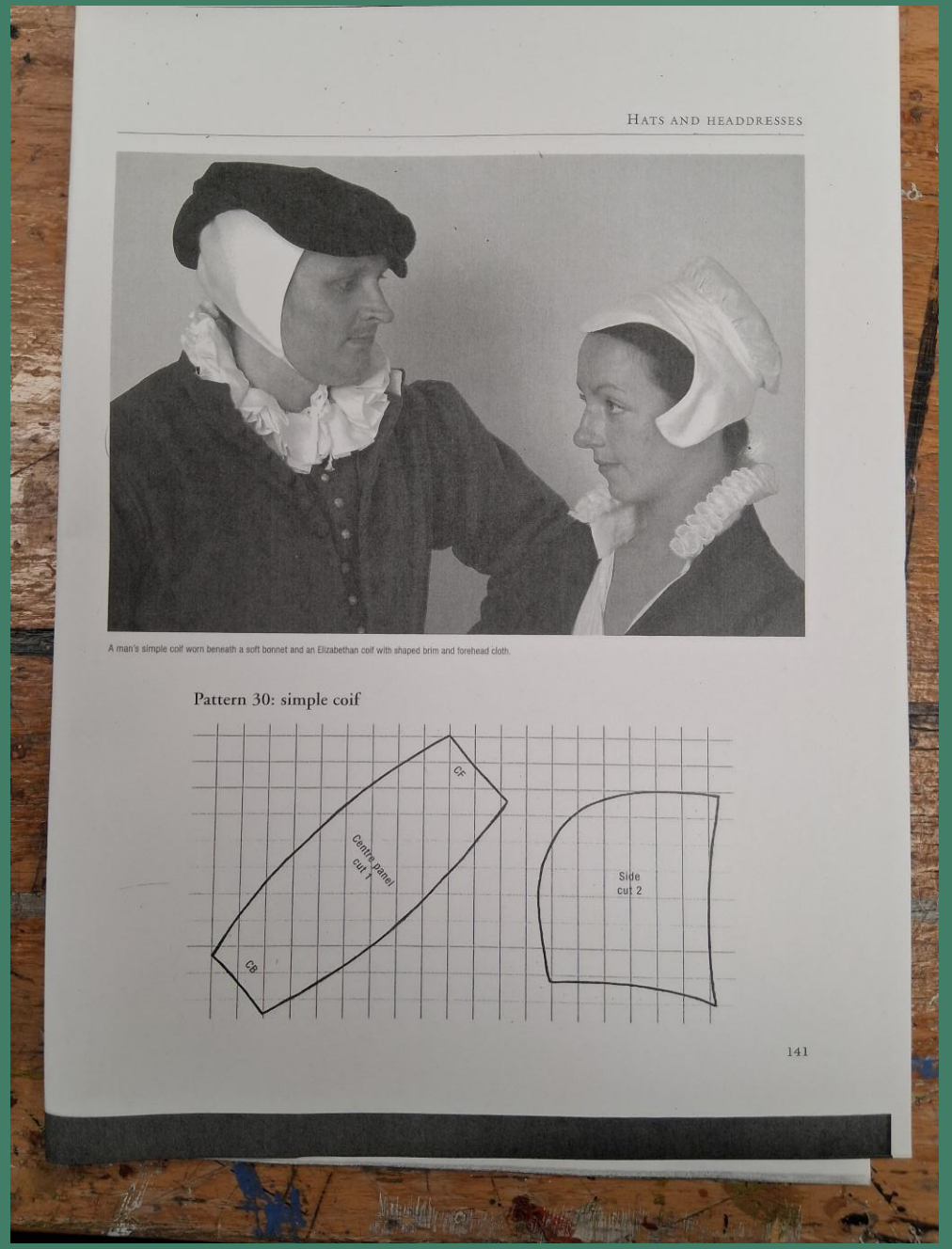


Coif

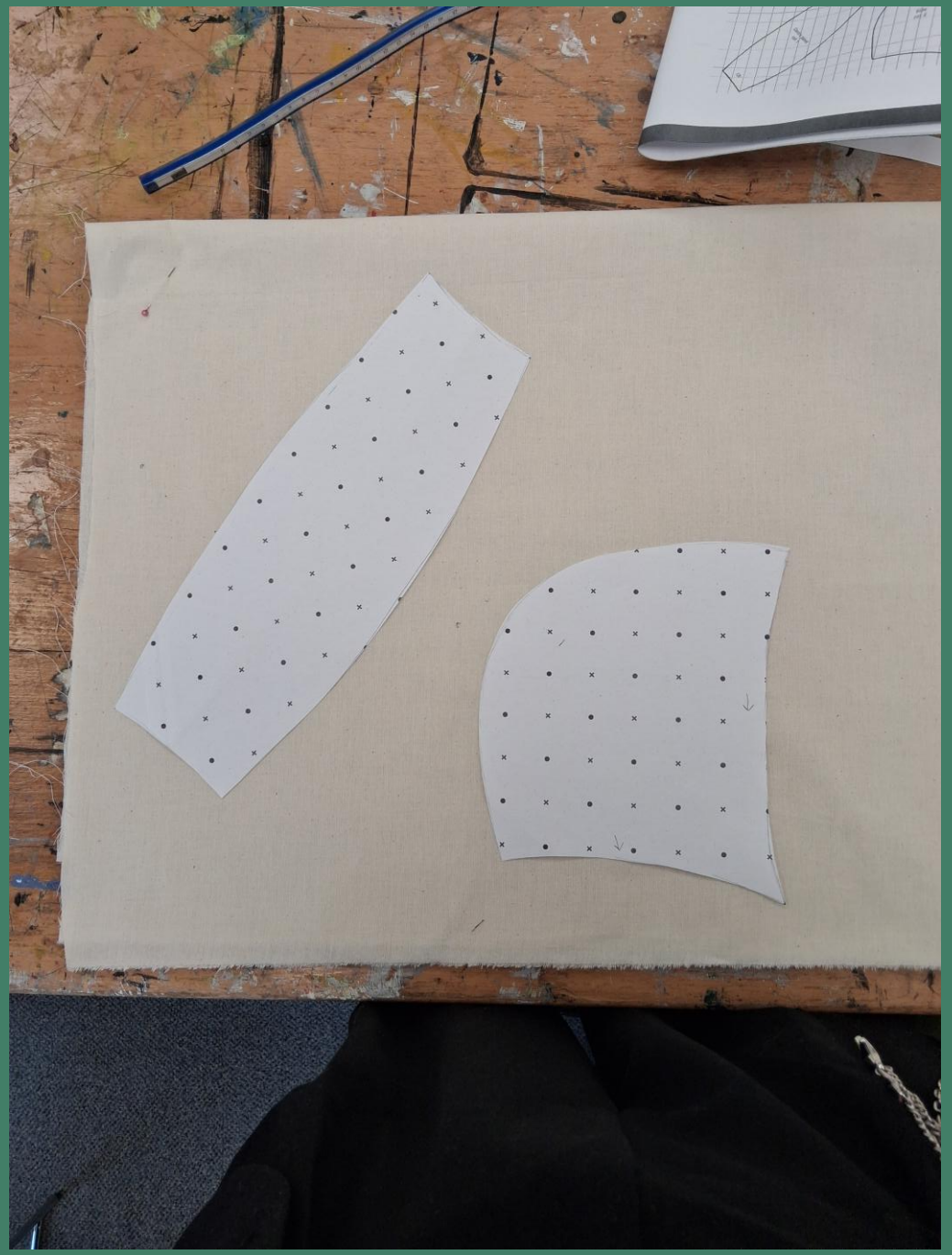
- Used a different method of pattern drawing; box
- Found it harder to imagine
- Struggled with drawing it out
- Once I finally figured it out, I cut it out to then transfer to the fabric







- To make the coif you need two of the top pieces and four of the side pieces, ensuring you mark the side pieces to not get confused what is the top and what is the side
- You create a pocket and flip it inside out to hide the seam











- I did the same method as done for the toile of the shirt pattern, by tracing the pattern through the calico fabric with carbon paper? And a tracing wheel to transfer the ink to the fabric
- Then cut out the pattern leaving an inch seam allowance
- I pinned along the pattern line to attach each pieces. When doing this I had to be careful to get the side pieces the right way up otherwise the whole piece would be lopsided. I found this out the hard way as I pinned it incorrectly but thankfully noticed before it was too late
- To prevent myself from doing it twice I marked a line where the bottom edge was on each piece which saved me from another round of unpinning and repining
- After rectifying my mistake, I sewed along the lines I had pinned to make it one piece
- Then repeated on the other one to connect them afterwards.

- To finish off the coif, two of the same are put together inside out
- To do so I pinned them both together which was incredibly fiddly and I'm very grateful for the marks I did beforehand as if I hadn’t, I would have definitely done it the wrong way around and then had to re-pin it all
- I left one small opening that I wasn’t going to sew so I could flip the whole thing the right way out
- Before I started sewing, I cut off the points of the fabric to prevent bunching in the corners when it was flipped right way out
- I then slowly sewed the fabrics together, making sure the lines stayed lined up and together
- Finished it off by flipping it inside out to have the finished piece, and hand sewed the opening closed with a ladder stitch









Finished Coif



Overlocking



Overlocking is a technique used in sewing to sew over the edge of fabric to finish it or lock them together. It is used on; extra seams to make them have a smoother and cleaner finish, to hem an edge or to create a clean seam. Overlocking can be done with a normal sewing machine, but it also has a specific machine which will cut the excess fabric while overlocking the fabric. This works especially well for inner seams that are large and need to be cut down as overlocking it with the cutter kills two birds with one stone allowing for a more efficient process of making.

When the overlocker was first demoed to us, I was a bit apprehensive to use it as it looked a bit like a torture technique or something that could easily go wrong however when I actually tried it, it was very easy and became my favourite technique/part of the costume making process.

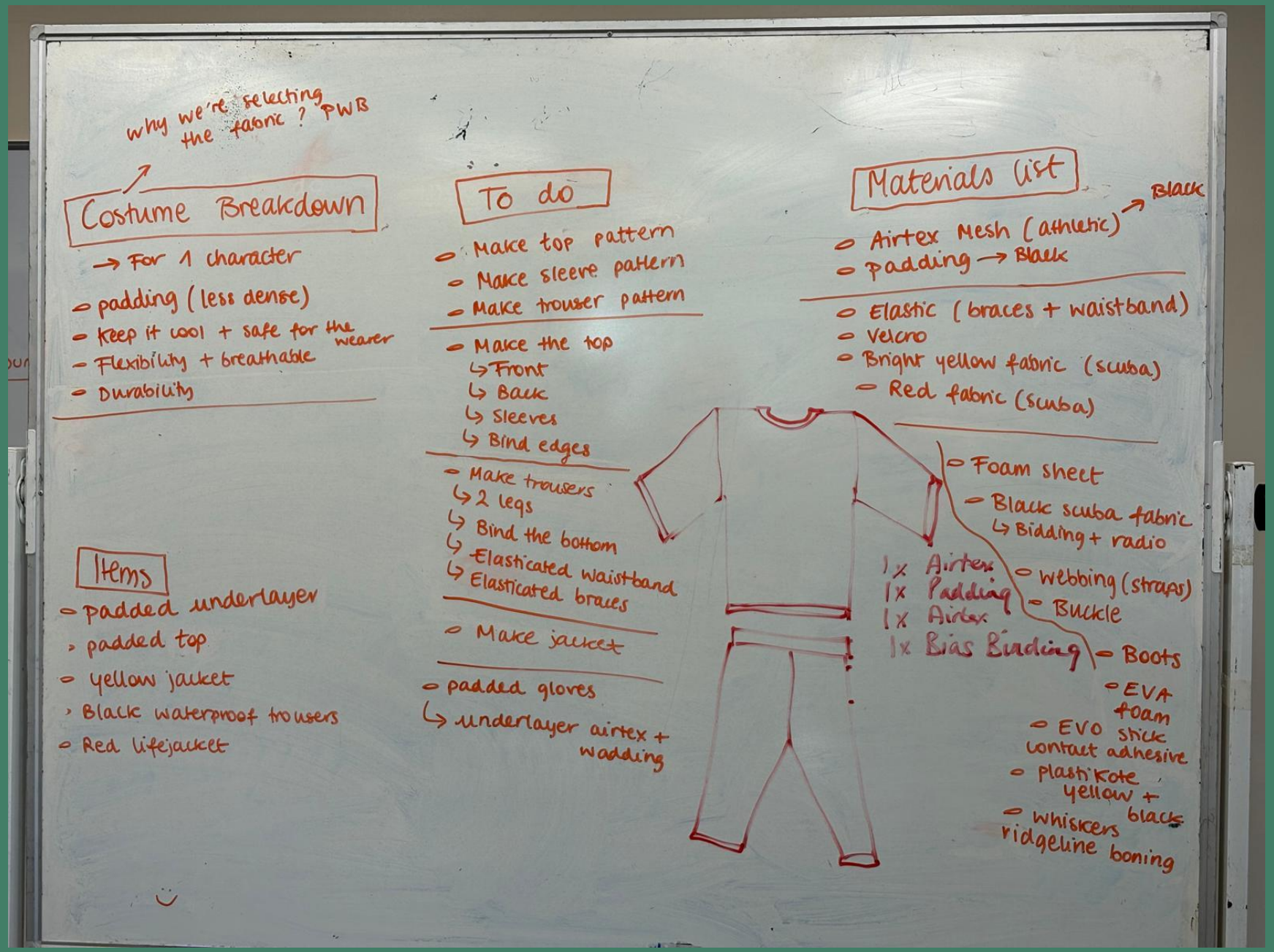


Ferryside Lifeguard's Mascot

For our costume project we were commissioned by Ferryside Lifeboat to make a mascot costume for their charity. The lifeboat was first established in 1835 where it has access to the River Towy and when Carmarthen was a busy port. As other ports were developed, Carmarthen became less used and the need for it declined. The Royal National Lifeboat Institution (RNLI) kept the station with its boats there until 1960 when they transferred them over to Pembrokeshire and caused the station to close. Since then, the station has become an independent charity lifeboat station (Ferrysidelifeboat.org, 2026).

We were given an AI version of what was wanted from the mascot costume which Gilly redrew. In costume we will be creating the majority of the outfit and parts, bar the head.





Notes on what we need to do

Fabrics we are using

Airtex mesh

- Technical sportswear fabric typically used on athletic wear
- Has a stretch to it and is comfortable against the skin
- Good for lining things as breathable
- This is why we have chosen to use it for our mascot
- We will be using it for the underlayers of the costume, using it to cover and encase the wadding/padding

(EU Fabrics, 2024)



We will be using it for

- Underlayer top (yellow)
- Underlayer trousers (black)
- Gloves underlayer (black)

Scuba

- Also called neoprene, synthetic material
- Was originally created to replace rubber
- It's the same material that wetsuits are made out of
- It has a water resistance which makes it good for the mascot as its likely to be used by a body of water

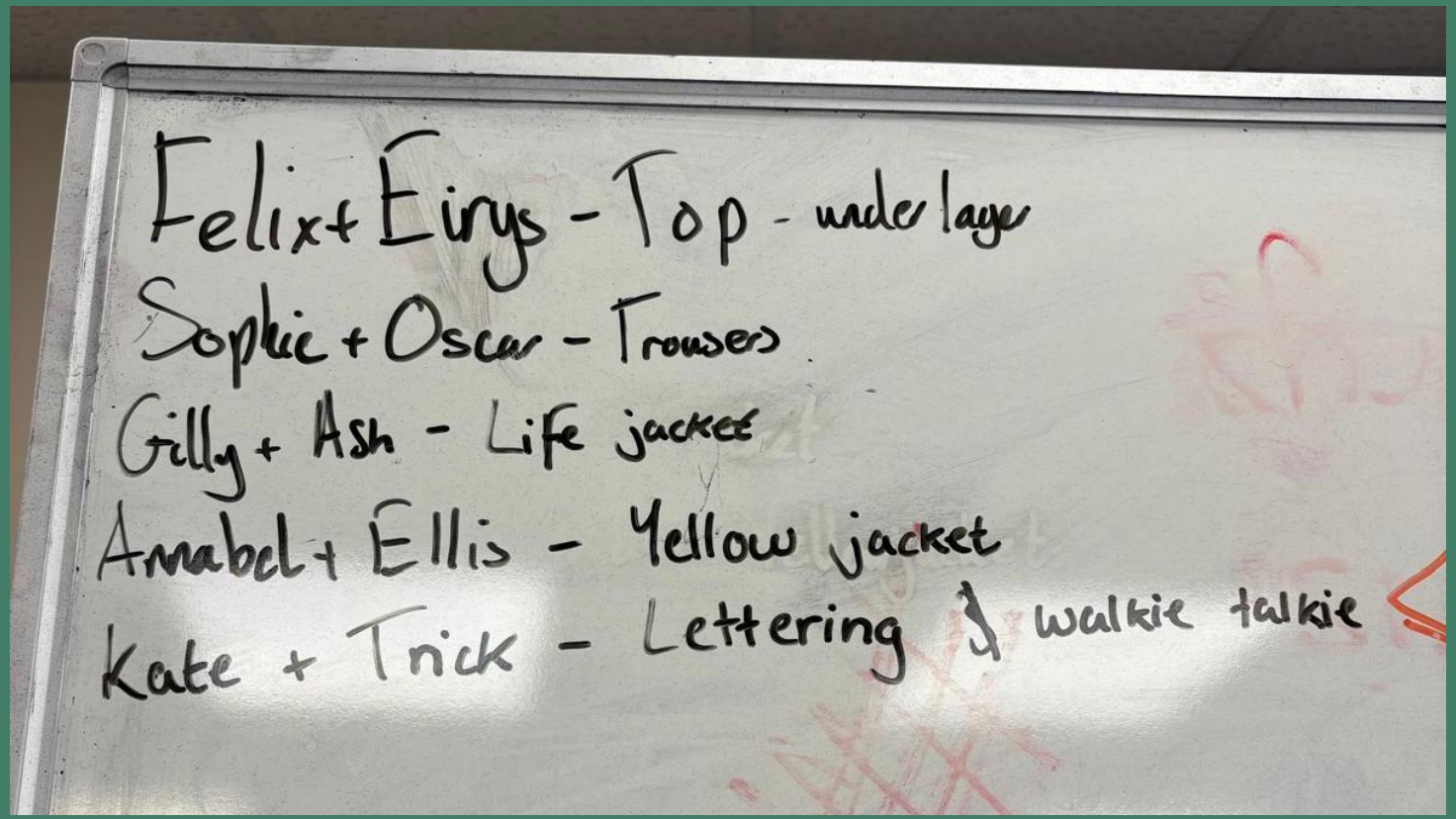


(Sewport, n.d.)

We will be using it for

- Lifejacket (red)
- Over jacket (yellow)

My Roles



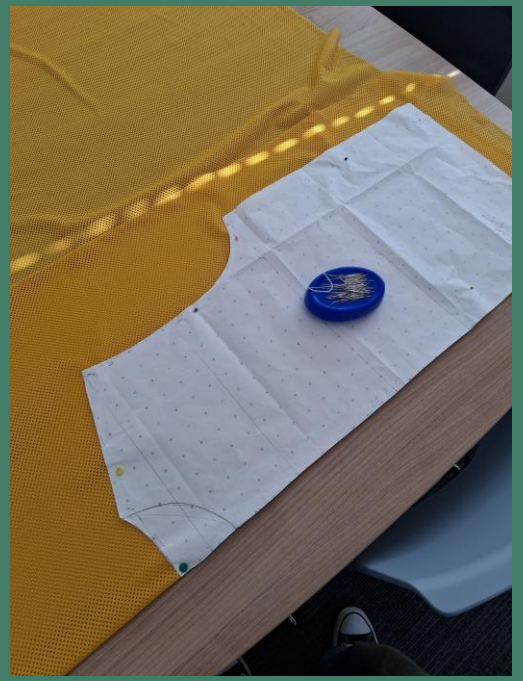
When making our plan of action we started with assigning roles for what to do on the costume. This allowed us to use our limited time effectively. I was assigned doing the under layer of the top with Eirys which was the padding that would go under the main costume to give the effect of a bigger character.

- We started making the underlayer by creating the pattern which fits our measurements best
- Once we'd got that then we cut out and laid out the fabric over the floor
- To create the pieces, we needed to fold the material in half to create a fold, this allowed us to make a full front/back piece
- For the underlayer we needed two of each sides; two front pieces, two back. This was so we could sandwich the wadding in between it and encase it
- Pinning the pattern to the fabric was a bit of a nightmare since it had a bunch of holes and not much surface to pin through, but we made do with it and tried our best
- We also had to cut around the pattern rather than transfer it to the fabric due to its colour.





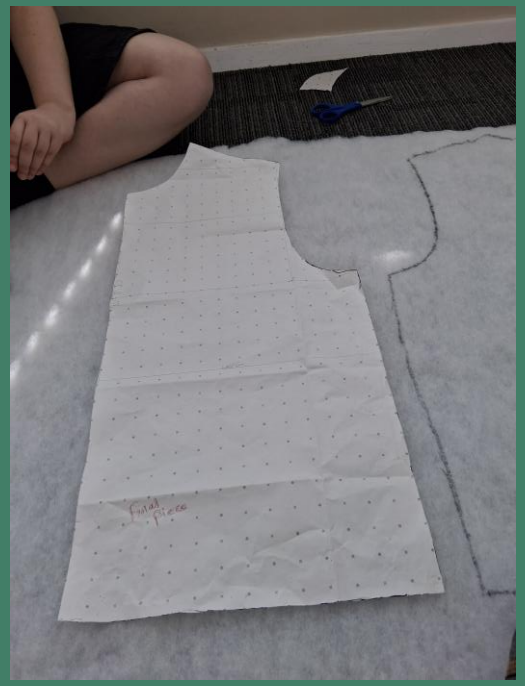




- We repeated the process for the sleeves
- Making sure we make four of them so we can sandwich wadding between the pieces





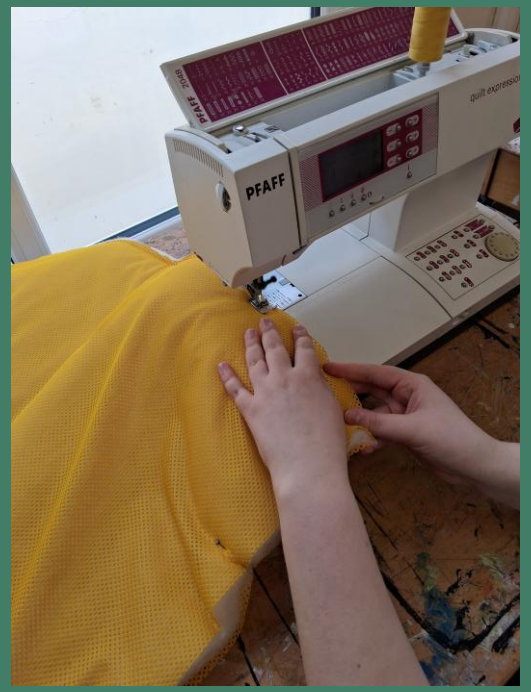






- To cut out the wadding we reused the same pattern we used for the fabric to make them uniform.
- We did the same as before, making one big front piece rather than two
- We only needed a front and back piece this time though
- We used a sharpie to outline the pattern then cut it out
- This was a bit difficult due to the layers of the wadding where they would separate, making it seem easier to cut through but you're actually just cutting through a small layer
- Other than that, it was a simple process to do
- With the wadding we only had limited amounts so when laying out the patterns we had to play a bit of Tetris with what parts (trousers, top underlayer, life jacket and gloves) of the costume would fit most efficiently

- To combine the airtex and wadding, we pinned them together which some difficultly as we had to go through three layers, one being very thick
- Once we had pinned them, we then had to fight them through the sewing machine, using a length 4 stitch due to its thickness
- We used the foot as a for how big the seam allowance would be



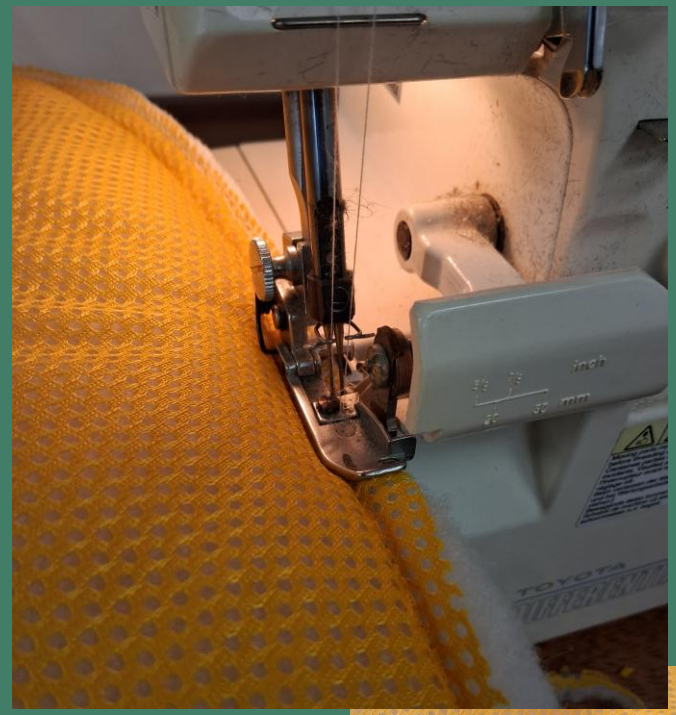


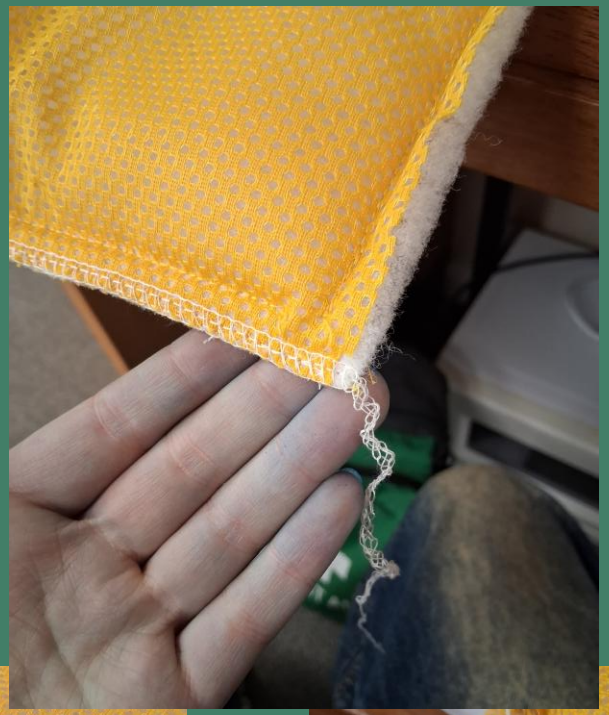


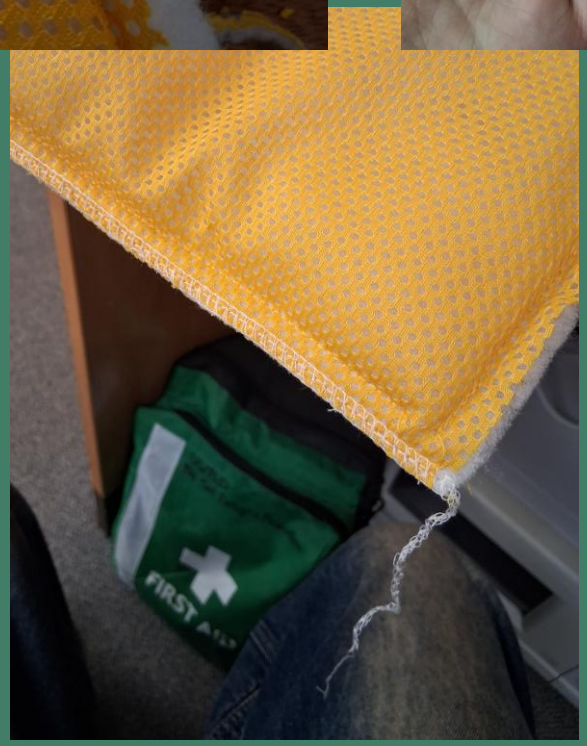


Overlocking the edges

- I was given the task of overlocking majority of the underlayer padding of the costume which I was very happy with as I love overlocking
- When deciding how to approach the overlocking, I realised that to make the process more efficient I should go around the piece I was overlocking “backwards”
- This meant the tail left from the overlocking of the previous edge gets cut off and locked into the new overlock.
- It was a simple change to the process but allowed the edge to be cleaner since it was getting woven into the edge next to it
- It also meant I had less ‘tails’ to cut off!



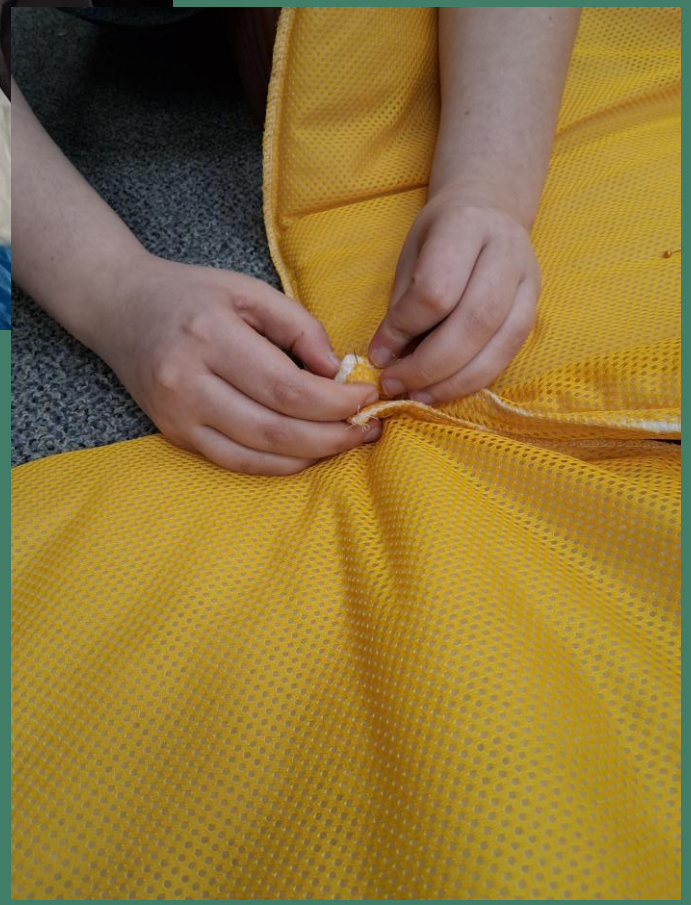








- Once it was all overlocked, we laid out the whole top on the floor to visualise where every piece went
- We then pinned each part to each other
- Pinning was, as the rest of the process was, difficult due to its thickness and material





- To add to the difficulty there was also a curve on the fabric which was a pain to pin (especially when you do it wrong twice and have to redo)
- Once it was pinned, we sewed all of the edges together to bring the piece together



- To finish off the underlayer we needed to add bias binding onto the edges of the piece
- This made a cleaner edge to the piece and protected the stitching from getting caught and damaged
- To create this bias binding, we cut out long strips of calico fabric on the bias and then folded it over itself, pressing the fold in with an iron

- Here I pinned the calico lengths to the raw edges of the top
- To start it off I had to unfold the binding and pin one edge to the outside edge of the top, laying the binding fabric on the outside of it
- To sew I took it slowly on the machine due to its difficulty and how fiddly it was







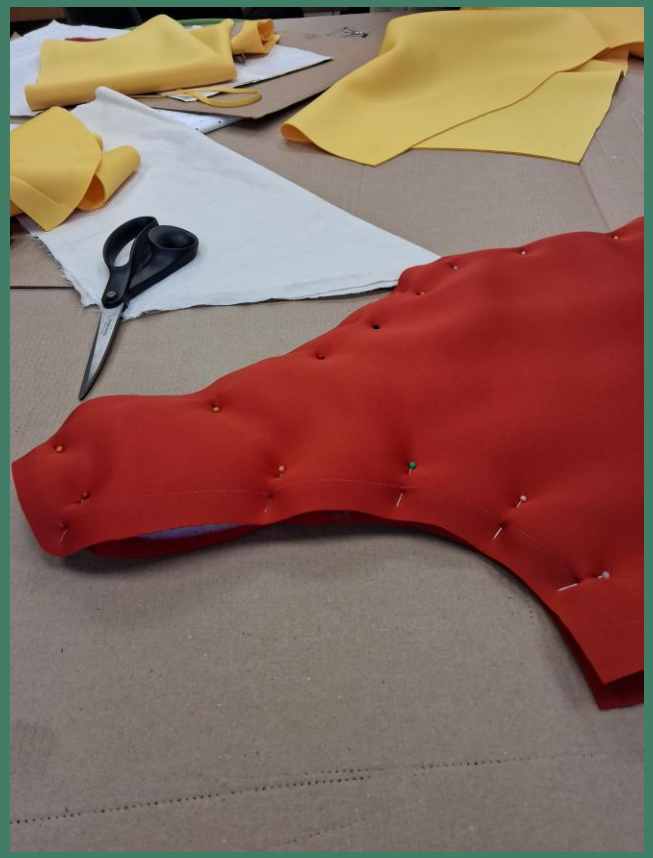


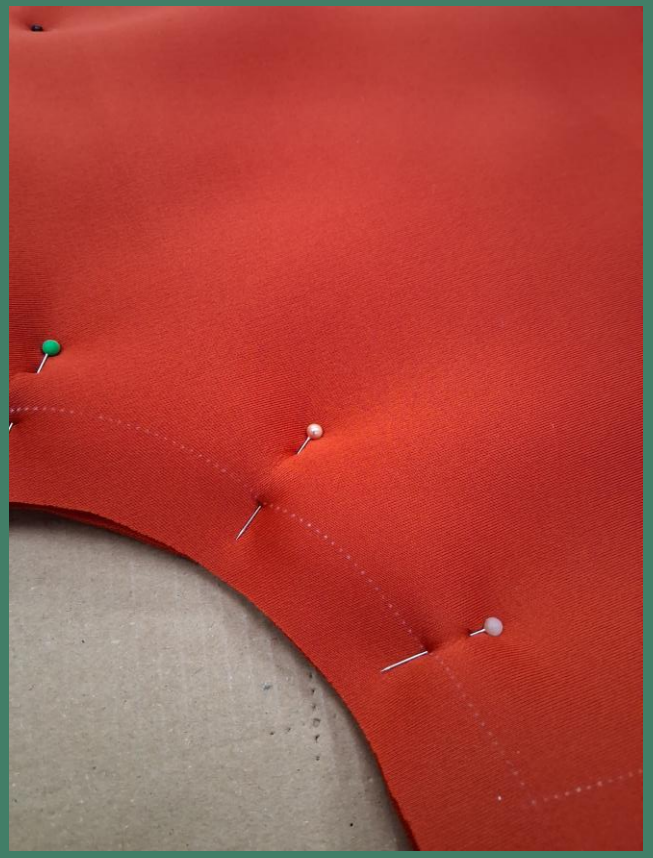






- To finish off the binding I needed to fold over the fabric onto the inside
- It needed to be hidden as it would have stood out against the yellow and we didn't want that.
- So, to hide it I folded the calico over the edge then folded it down again to hide the calico
- This was, as on brand for this underlayer top, difficult to pin
- Once I had fought with it to pin it down, I used a ladder stitch (an invisible type of hand stitching) to sew it down
- One issue I came across once I had completed that was, I stupidly didn't tuck the ends of the calico binding in when I pinned and sewed it, so I had to redo the collar stitching which was an easy fix





While we were given specific roles and I mostly worked on the underlayer, I was also put on doing extra little tasks or helping with people who were struggling in the class. There were some section of the costume that were looking like they weren't going to finish so I stepped in. the main one I stepped in and helped with was the life jacket as the wadding and the scuba were rather difficult to pin together. Since I had already pinned the airtex and wadding so had experience with it I was able to speed the process up allowing this group to stay on top of the work.

Since I had been jumping in and helping with the life jacket and been effective at that, I was tasked with helping other groups and trouble shooting when people were unsure. While doing my own task I had found my calling with overlocking so when the trousers team was struggling with their overlocking, I was able to jump in and fix it up for them.

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Angel Devil Wings – Personal Project

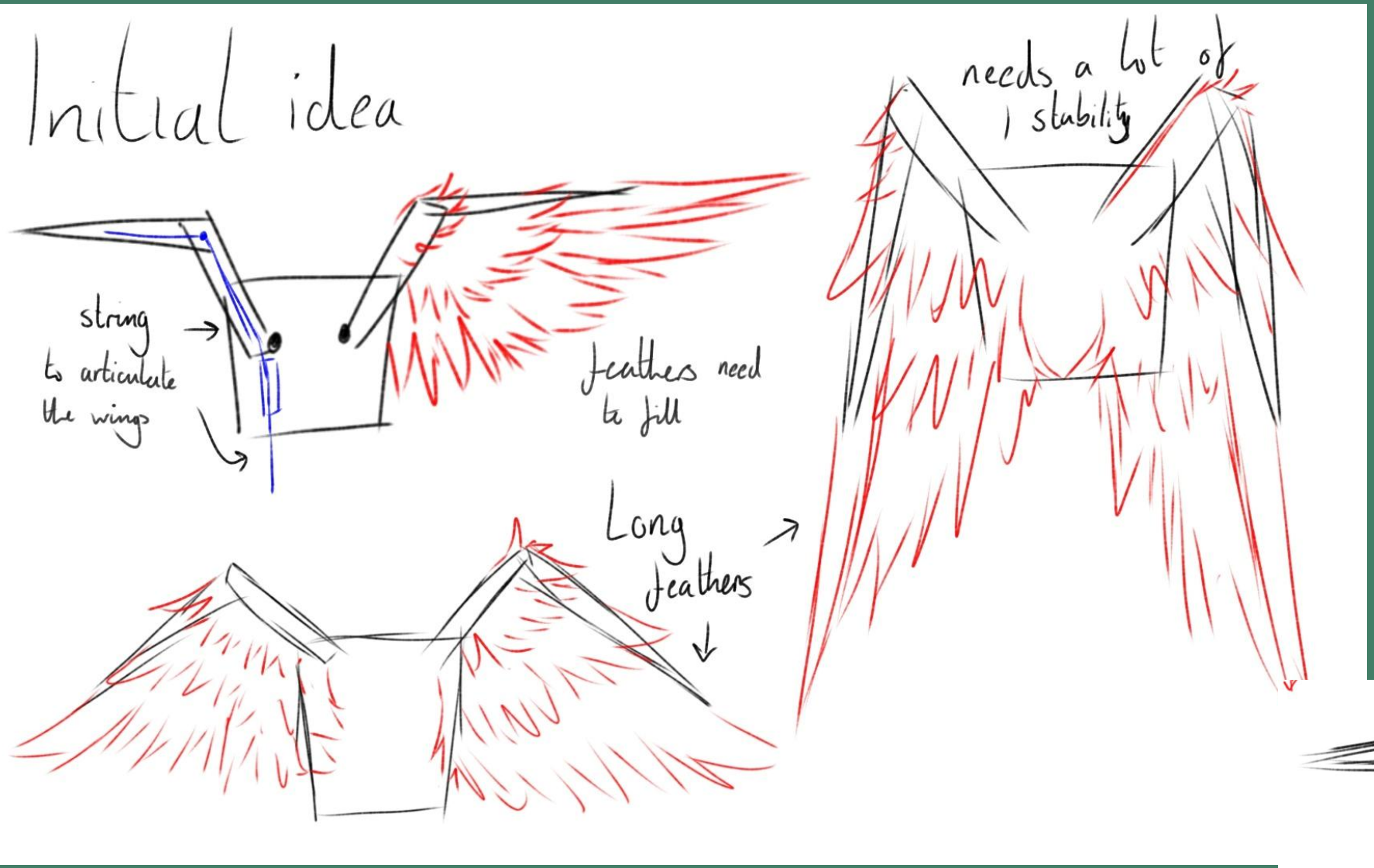
In my own time I enjoy doing cosplay (costume play) which if you aren't aware is dressing up as fiction characters. Part of my love for making things come from this and I recently decided to challenge myself to make a bigger and more extravagant costume compared to my normal 'hobble things together from my own clothes' cosplays that I do. I decided I wanted to make angel wings for the character Angel Devil from the Japanese anime Chainsaw Man



(Chainsaw Man, 2022)

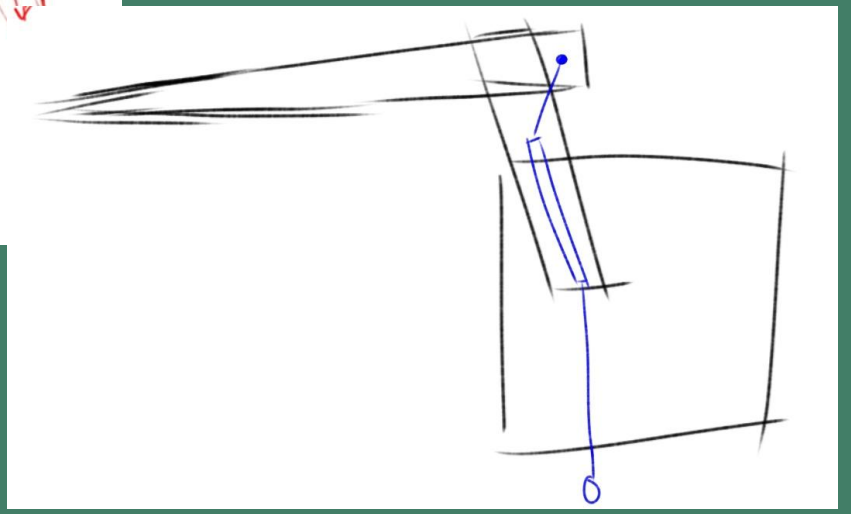
Reference Images





These were my initial sketches
My idea to make it is

- Create a structure/skeleton out of pvc pipe and wire of the wings, wear it like a backpack
- Put fabric over the skeleton in a rough wing shape
- Add a combination of actual feathers, and feather shapes cut out of packing foam, organising them in a fashion so they look somewhat similar to an actual bird wing



Structure and concept sketches

Despite not actually getting the chance to properly start this project due to time and commitments, I have a plan for how I will create these wings using the skills I have got from this module.

Costume - The wings need fabric over the skeleton structure to attach the feathers I plan to make so I will use either calico or cotton sheet as the fabric of choice. Calico is a good option for a more rigid base that wont flap about if worn outside, as well as holding its structure better and the adhesive (either hot glue or contact adhesive) would hold on to it better. My only worry with using calico is it might be too heavy for the structure and would weigh down the whole wing, making the articulating be harder to move. Cotton bed sheets would be a more lightweight option but would lack that structure, however I think it's my best bet as I would like the wings to be as light as possible as I plan to wear it to a convention, meaning I would have it on my back all day. To attach it to the skeleton structure I would stitch a sleeve for the pipes to run through on top of the fabric and if the structure needs it, an opening in the sleeve so I can access the skeleton to fix issues that may arise.

Scenic Art - For detailing of the feathers, I would use some paint to detail them if they’re looking a bit bland or flat. I would use either an air brush or dry brush to add the details as I would want it to subtle and not stand out, since the wings are white and angelic.

Scenic Art

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

- Interpret visual information from the designer
- Bring these visual ideas to life using a wide range of skills
- Be well versed in painting techniques
- Collaborate with production designer and director (film & tv) on what will work best for the overall mood and atmosphere
- Adjust things as needed
- Be efficient in their work
- Maintain the integrity of their work, make sure everything is of the same quality
- Managing paint supply and budget for the paint supply

(DeGuzman, 2023) (Crabtree and Beudert, 2005)

While researching this study task I came across this scenic artist job for national theatre which displayed a list of attributes that they were looking for which were a good representation of the roles and responsibilities required to be a scenic artist. I looked into the position more and it actually looked like a very good position as it was permanent rather than the typical freelance nature of the industry so if I was looking for a more stable income or job it would be ideal.

https://jobs.nationaltheatre.org.uk/job/scenic-artist-5799041?source=google.com

National Theatre

Work is normally carried out in the Scenic Artist Workshop, but you may be required to work elsewhere in the National Theatre or at an outside venue.

The successful candidates will have the following:

- Significant experience as a scenic artist in a professional workshop environment, with broad knowledge and good technical ability in appropriate techniques, finishes, colours and textures
- A strong understanding of health & safety in a busy workshop environment and onstage
- An awareness and commitment to sustainability, practising the ethos of the Theatre Green Book.
- An ability to liaise with designers and production managers to adapt work in accordance with their requirements
- A broad knowledge of styles and periods of painting, architecture and interior design

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

- Should be located away from the construction areas
  - Different lightings which doesn't suit the painting
  - Construction workshops produce dust and other things that can be dangerous or a hindrance to the scenic artist
  - Scenic painting can also have dangerous fumes for the constructors
- They need good lighting so the artists can see what they are doing
- Needs to be a big area with lots of space which allows things to be left where they are to dry and it isn't cramped, which could lead to accidents happening over the work
- They need a loading door to bring scenery in through
- High ceilings are preferred as well so the scenery can stand up if needed
- This also allows being able to take a step back from the work and see if from afar – usually from an observation deck

(Crabtree and Beudert, 2005)

Brush handle

- Commonly made from wood or plastic depending on price range
- Handle shape is made to fit its job;
  - Brushes that spread large quantities of paint have thicker handles to support the grip of the user
  - Detail work brushes are more like a pencil for control over it
- Typically has a hole in the end to hang up by for the brush to dry

Ferrule

- Connects the bristles to the handle
- The type of ferrule shows what type of brush it is
- It also shows what its used for
- It's attached by crimping the ferrule around the handle, encasing the bristle in
- Typically made out of corrosive-resistant metal, like copper or stainless steel

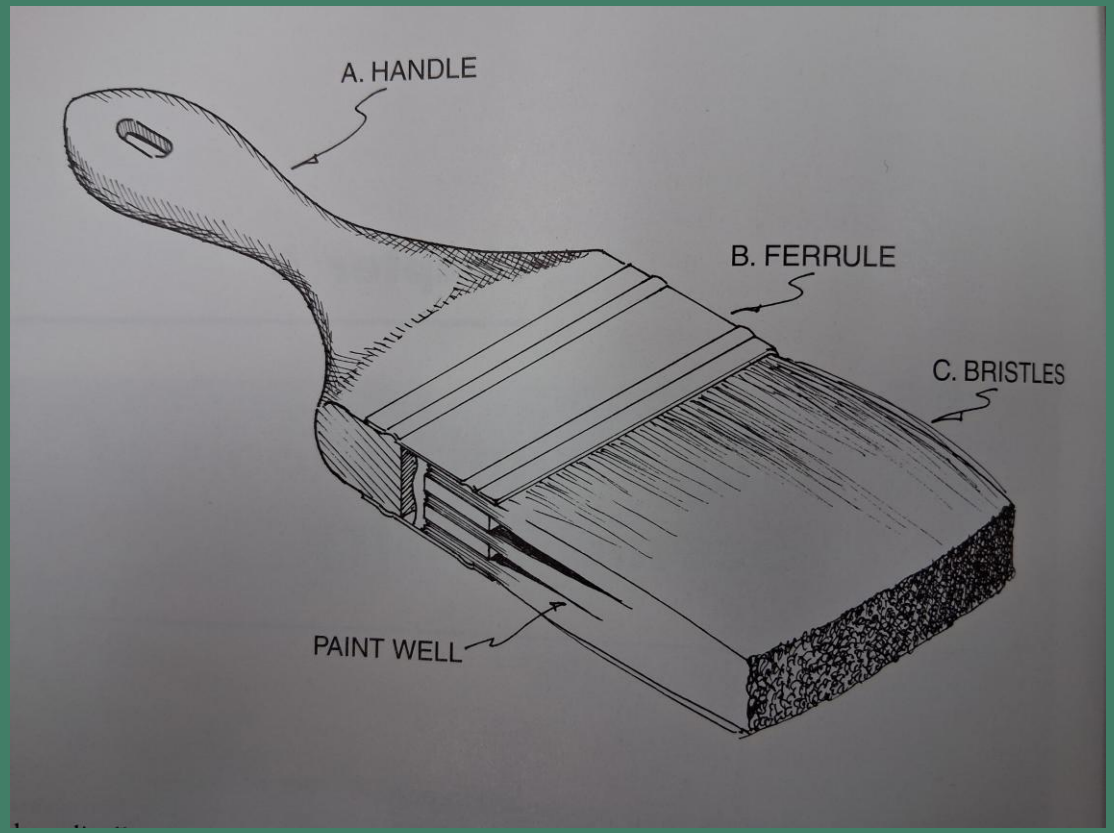
(Crabtree and Beudert, 2005)

Bristles

Natural – animal hair and fur

- Hog
  - "China" bristle as the hog's were traditionally raised in China, stiff and has a 'snap' to the bristle
- Ox and badger
  - Very soft and fine bristles
  - Best for lettering and sign painting brushes
- Squirrel
  - Soft and fine bristles
- Horse
  - Used for extra long bristles

(Crabtree and Beudert, 2005)



(Crabtree and Beudert, 2005)

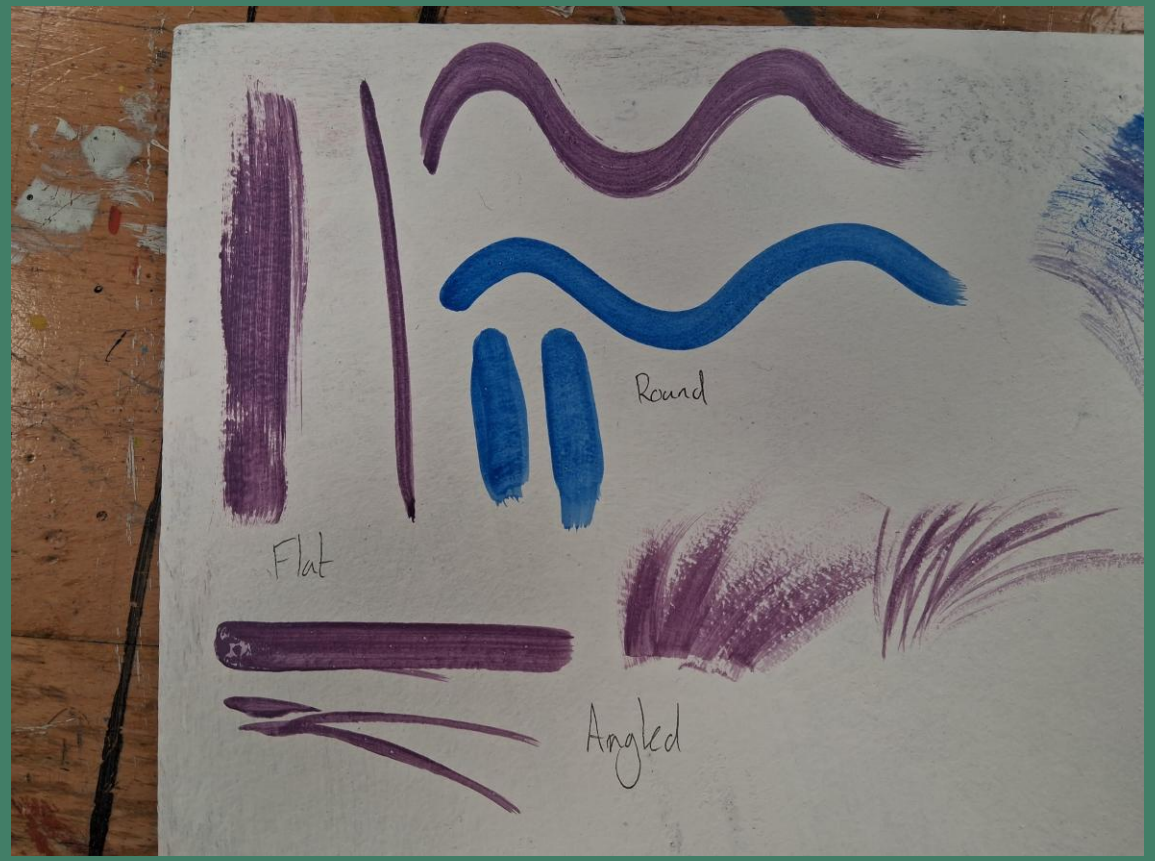
Tools of the trade

Scenic Fitch

- Very basic brush “oversized fine-art brush”
- On the smaller side for scenic brushes
- Can be used in majority of scenarios in scenic art, eg detail or freehand work
- Have a long wooden handle and ferrule that would widen to have an oval opening or be clamped down to make the bristles wider
- Come in many sizes but typically sticks to two-inch/three-inch sizes

(Crabtree and Beudert, 2005)

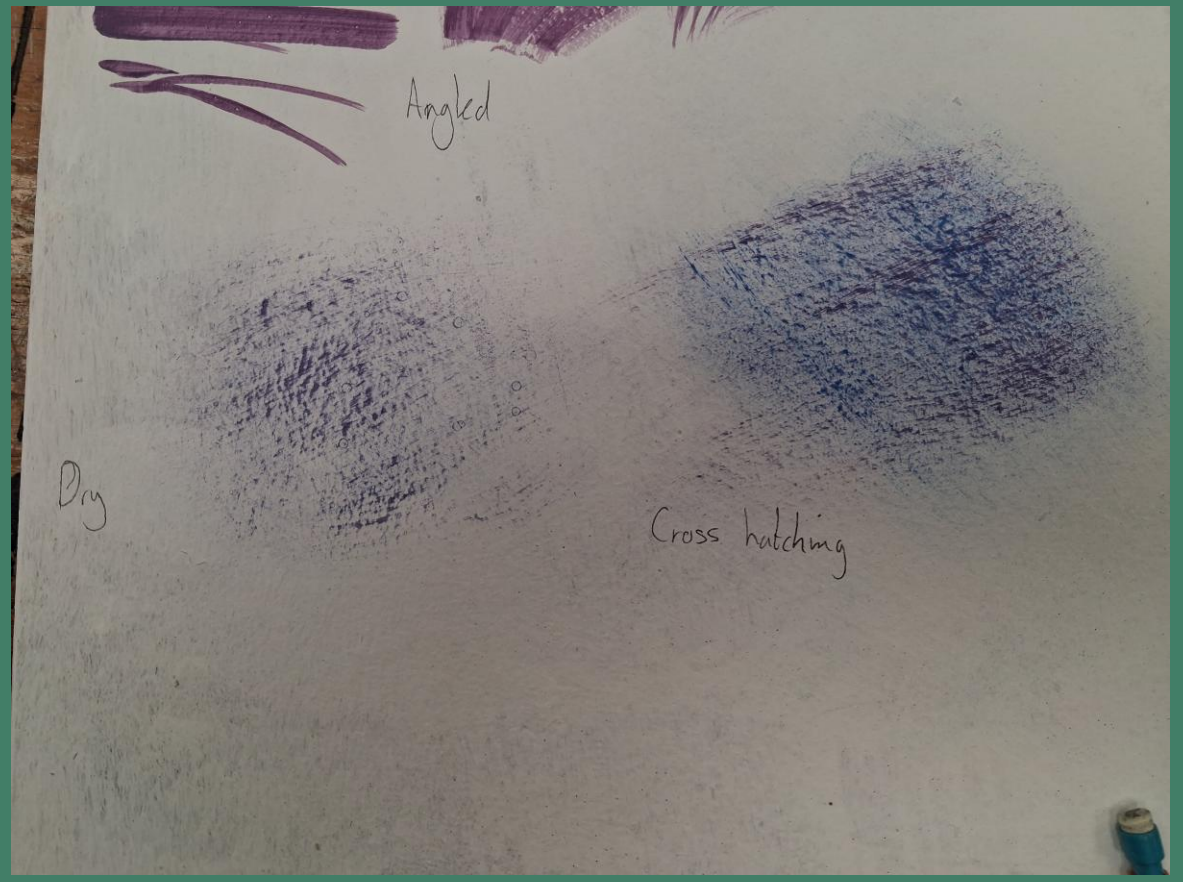




Flat round and angled fitch brushes

Dry brushing

- One direction
- Cross hatching – two directions overlapping each other





Point Sash

- Rounded handle
- Also called oval-ferrule
- Bristles are either black or white China
- The bristles are tapered have the longest bristles be in the middle of the shape and the outside be the shortest
- Ferrules are typically copper or nickel platted steel
- Perfect for laying in colour or wet blends
- Also used for figurative work, painting lines and broad detail

(Crabtree and Beudert, 2005)

Foliage brush

- Longer bristles
- Comes in either a “fan” shape or normal straight bristles
- Different shaped ferrules for the fanned-out bristles to hold them into place
- Used for a lot of different techniques, particularly foliage and landscape scenes
- Creates a nice stroke

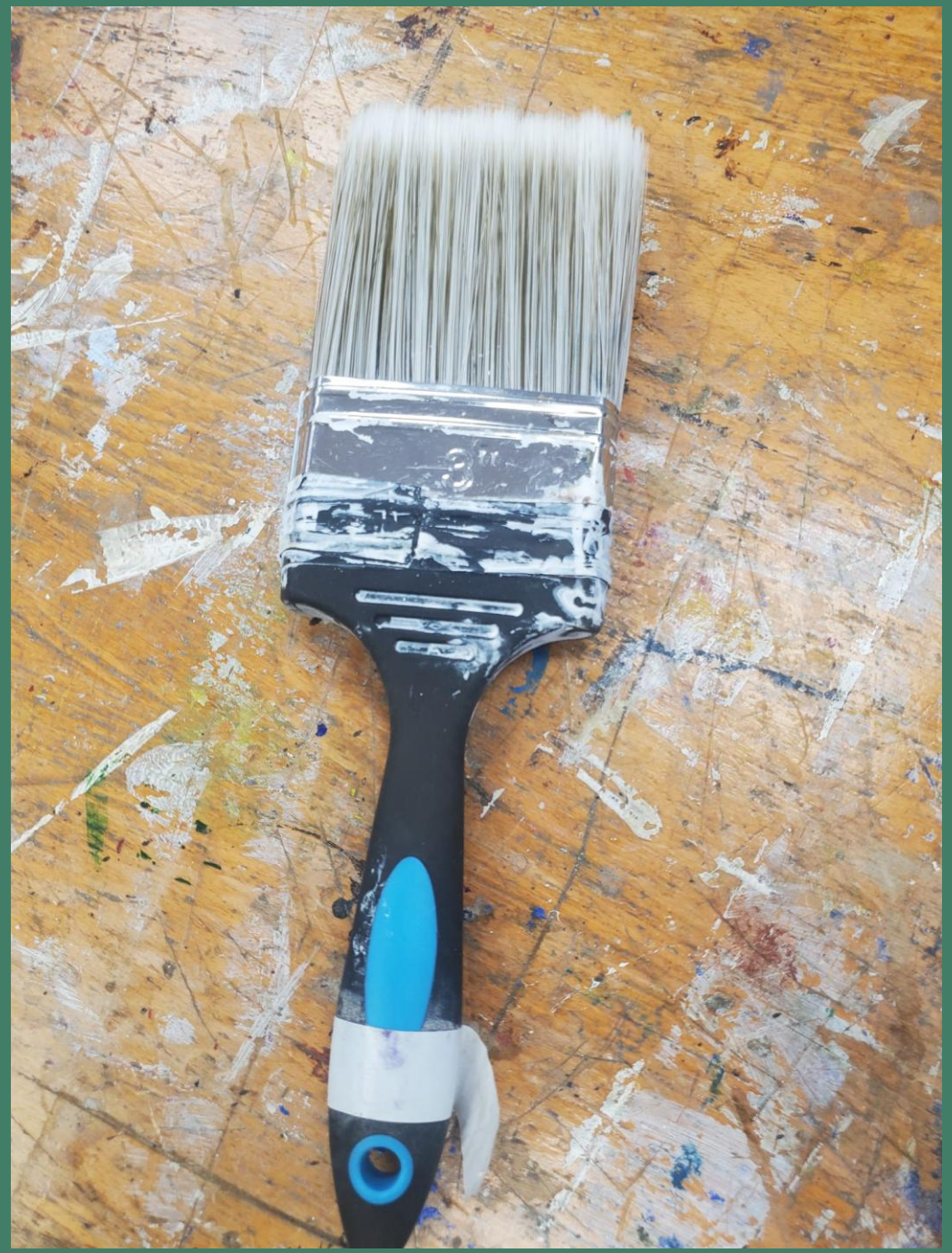
(Crabtree and Beudert, 2005)





Fan brush

- Flat against the board
- On its side



Lay in

- Flat ferrules
- Used for priming, colour blocking on large parts of scenery
- Described by how many inches
- Lay in refers to covering and filling in areas of scenery with colour
- Typically, on the bigger size of brushes, 6- or 7-inches wide ferrules
- Them being on the bigger size makes them great for covering larger surfaces

(Crabtree and Beudert, 2005)

Stipplers

- Different look to your typical art brush
- Typically, a short or long square shaped bristles
- They are cut to the same flat length, so the paint hits the surface at the same time
- The technique for using them is to “dab” rather than paint the surface with them, creating a stippling effect
- They can also be used to dry brush through a stencil
- As well as that they can be used to soften a colour and blend it out while wet

(Crabtree and Beudert, 2005)





Stencil Brushes

- The brushes used for stencils and stippling can be interchanged and service both purposes
- Stencil brushes like the one in the image are more ideal for stencils due to their compact bristles which will cover the surface area better
- They're designed to apply the paint with a dabbing action similar to stippling

(Crabtree and Beudert, 2005)

Sign writing brushes

- Also called lettering brushes
- Made from the finest quality bristles like squirrel and badger
- Type of ferrule is what the brush is called
  - Flats have crimped ferrules
  - Quills have non crimped ferrules
- Designed to hold a lot of paint and transfer it cleanly and accurately
- Used to create signage and calligraphy

(Crabtree and Beaudet, 2015)



Sponges

Natural

- Have an uneven texture
- Unique pattern which is organic
- Used for their own pattern rather than carved into

(Crabtree and Beudert, 2005)

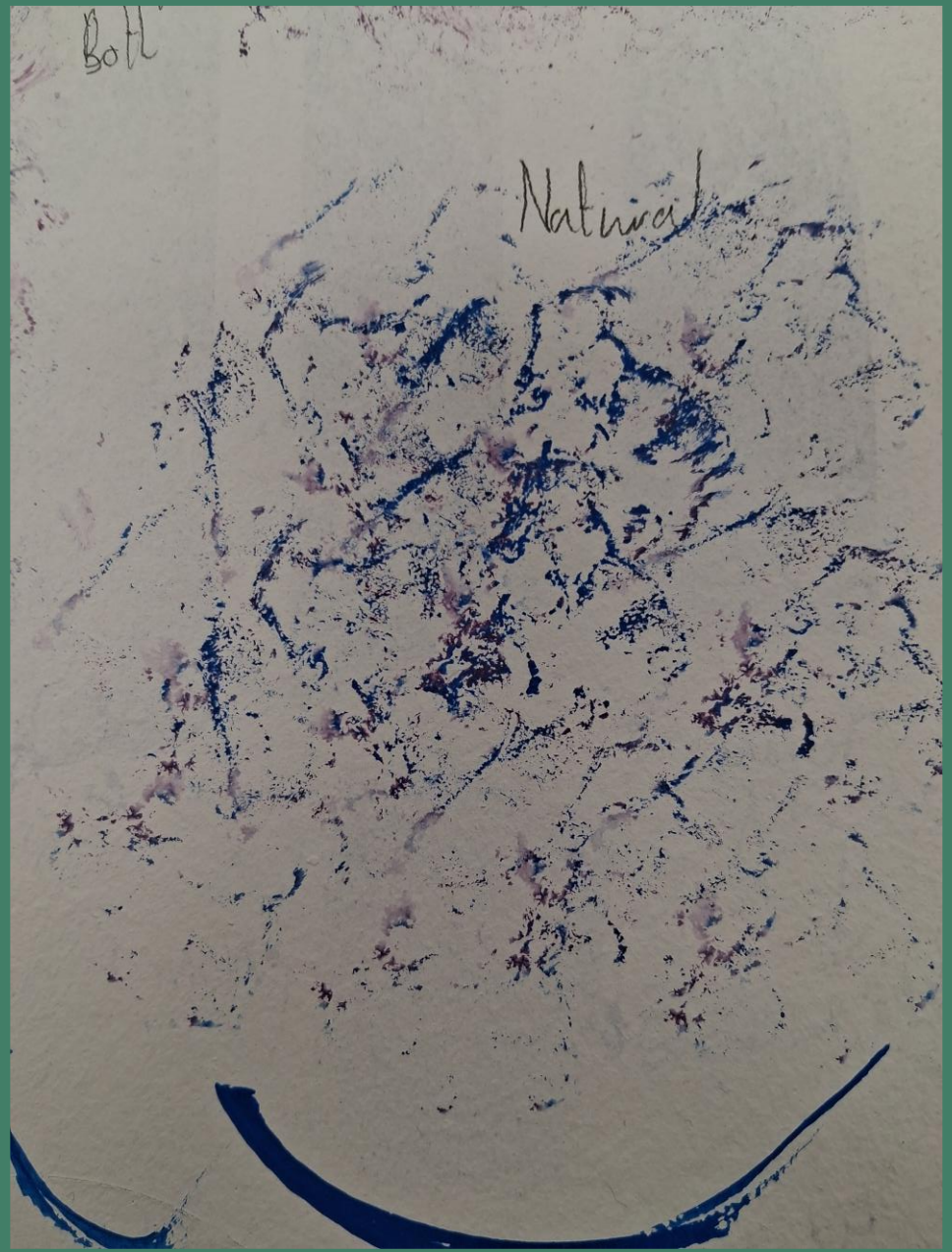




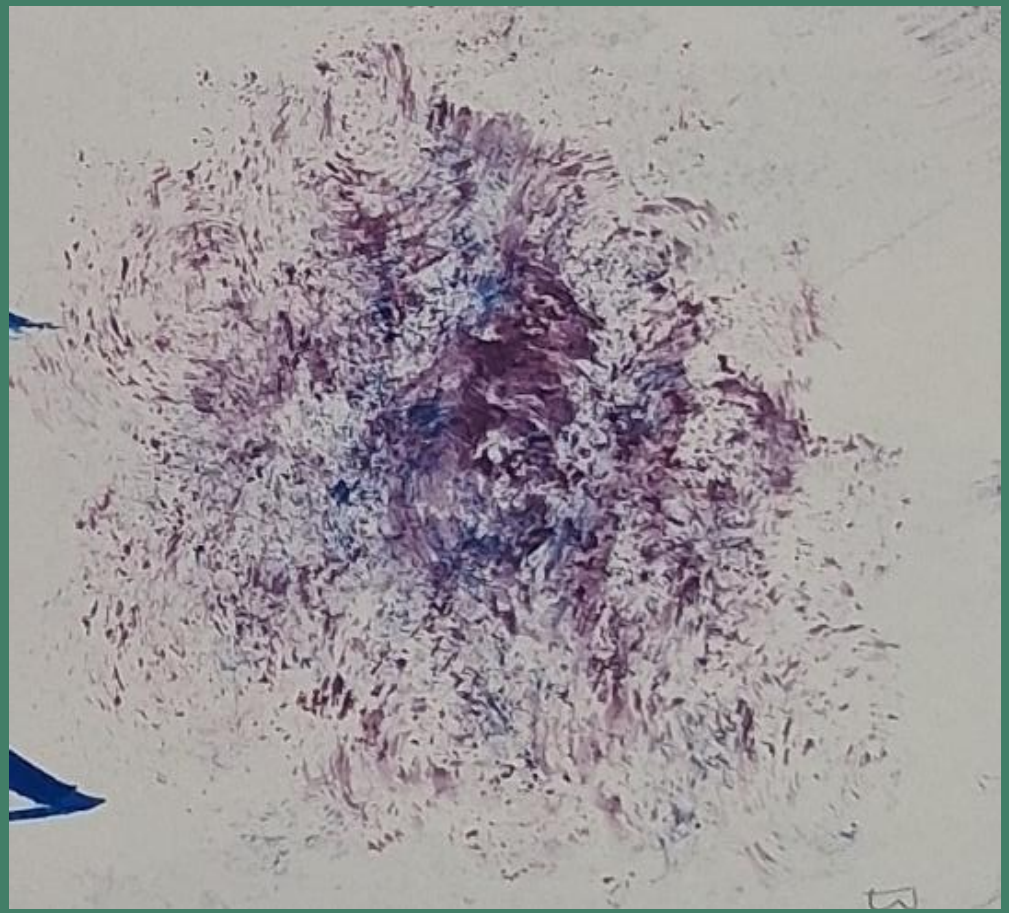
Synthetic

- Comes in geometric shapes
- Typically cut or carved to imprint a design
- Good for patterns like brick or tile
- Also good for stencilling to add texture to its finish

(Crabtree and Beudert, 2005)



Natural Sponge

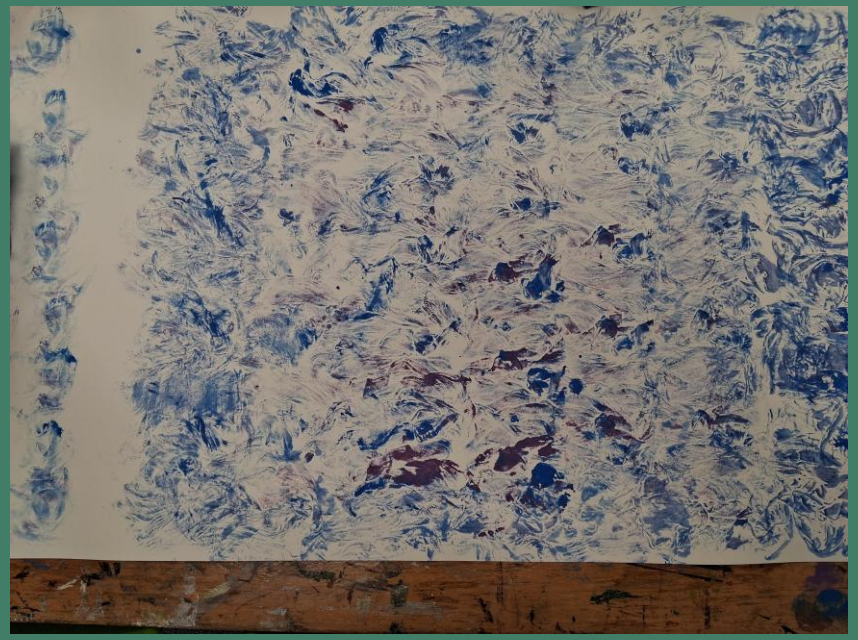


Synthetic Sponge

Rag rolling

- Basically, what its named
- A rag rolled up and put in paint to create a unique texture effect with the rag similar to a sponge
- Important to wet the rag beforehand so the rag doesn't absorb the paint too much
- You can manipulate the pattern you are trying to create by adding more water so create a more pigmented look or have a drier rag and do a lighter application







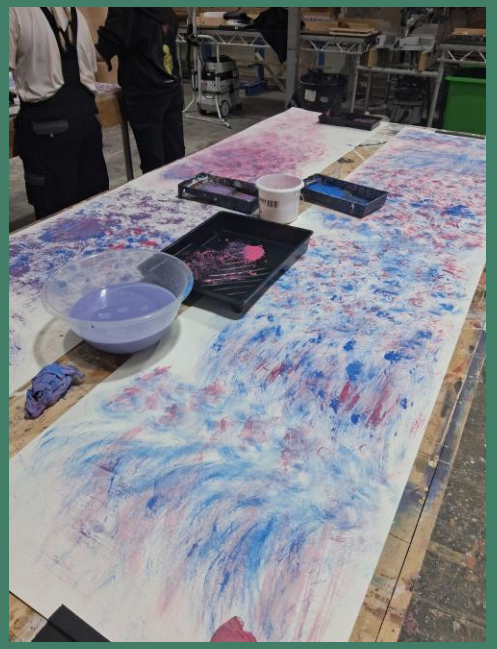
Flogging and Schlepitchka

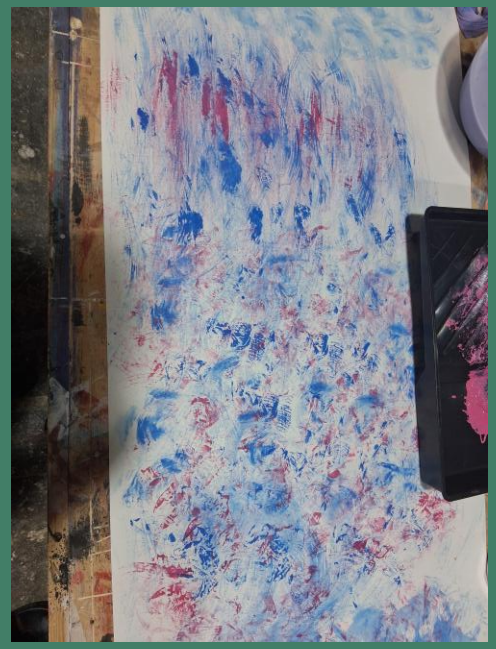
Flogging is a technique used to apply paint for texture. Flogging can be done with any material e.g. burlap, muslin, sash cord or netting. The texture created by flogging depends on the material of flogger. For the technique to work best the material should be wet but not sopping so it doesn't absorb the paint when charging it

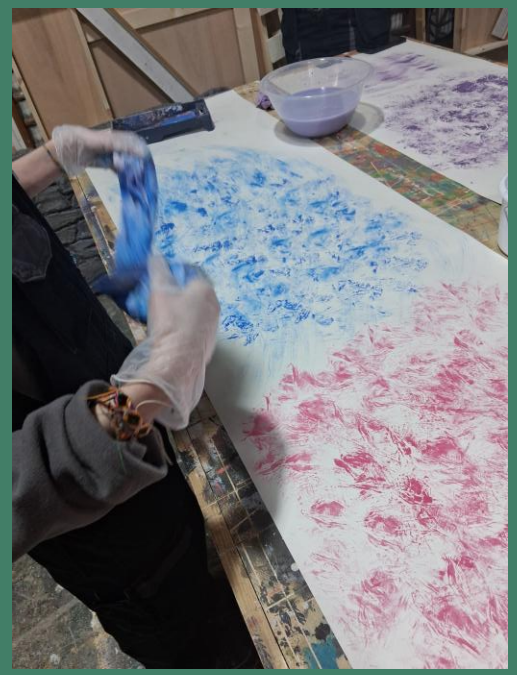
Schlepitchka is another similar technique done with feathers. The types of feathers used are chicken, pheasant or ostrich. A normal feather duster is the typical tool used, making it easy to source as they're an everyday object in most homes or shops. For more longer and elegant feather dusters they can be a bit harder to source but are sometimes necessary for a better texture

For the paints in this technique, it can be any consistency. The material is wet for this technique so it shouldn't absorb the paint much but if the paint consistency is rather watery then it may need to be wrung out before using

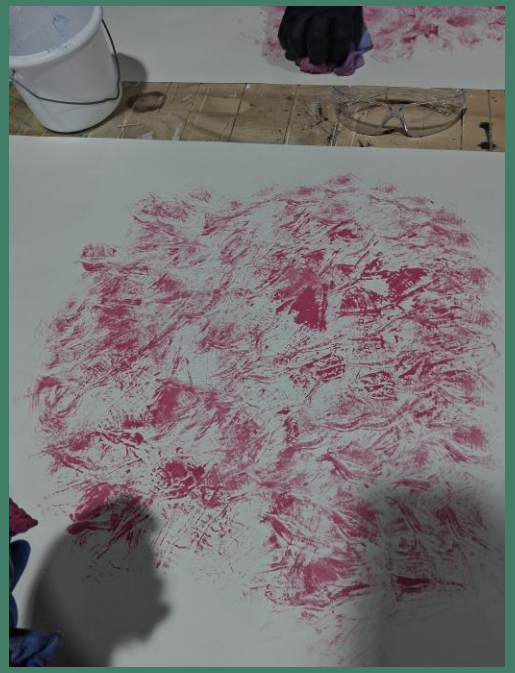
(Crabtree and Beudert, 2005)







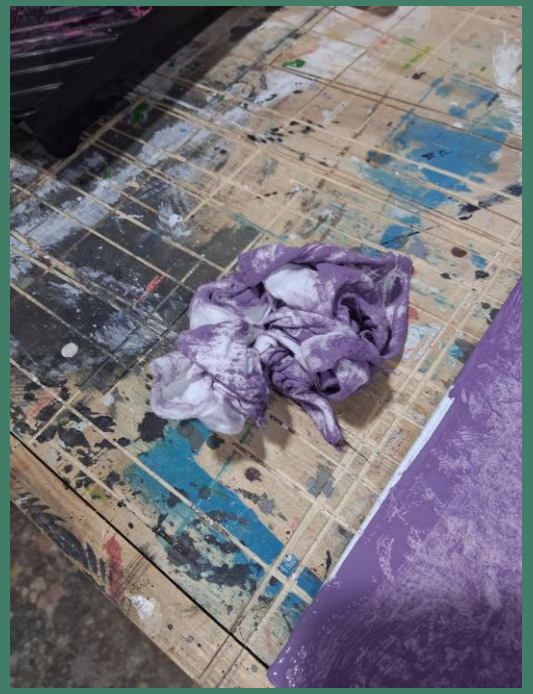


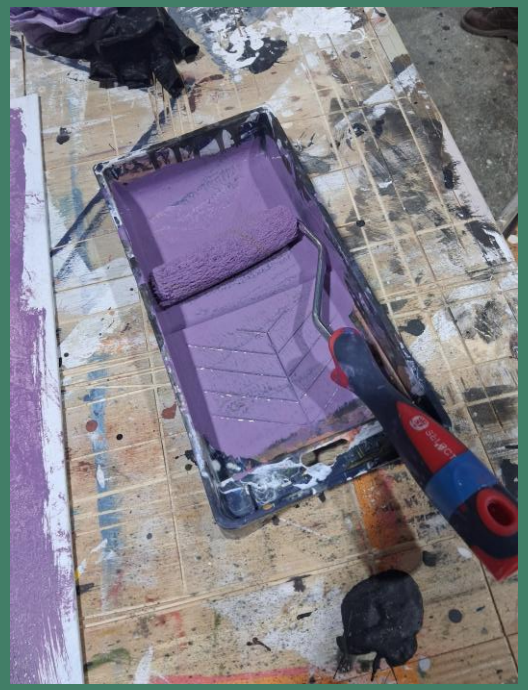




Ragging on

- Use it like a sponge to create unique patterns
- Layering creates more texture
- You can also slap it on to create lines

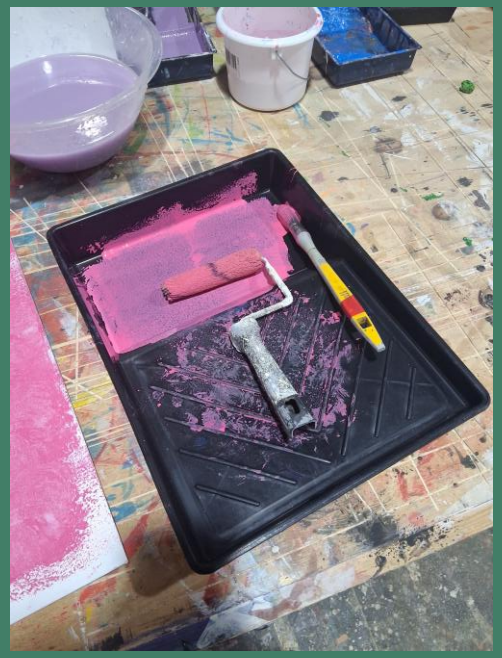














Ragging off

- Put paint down making sure its wet; work quick before it dries
- Use a dry rag to bring paint off the surface
- Good for skyscapes

Primers

What is primer?
Primer preps the surface of what you are going to be painting or texturing.

Priming wood

- Typical surface scenic artists work on
- It is done to create a barrier between the stains of wood and paint.
- More expensive primers are better
- Comes in black or white and sometimes grey

(Crabtree and Beudert, 2005)

Priming other materials

- More difficult to paint so needs primer
- Could need it as the surface is too absorbent (plaster), too smooth or water resistant so the paint doesn't stick (plastic, metal)
- A type of primer that is marketed as being a "primer for difficult surfaces" is acrylic covent garden primer which is known to be a very good primer for every difficult surface

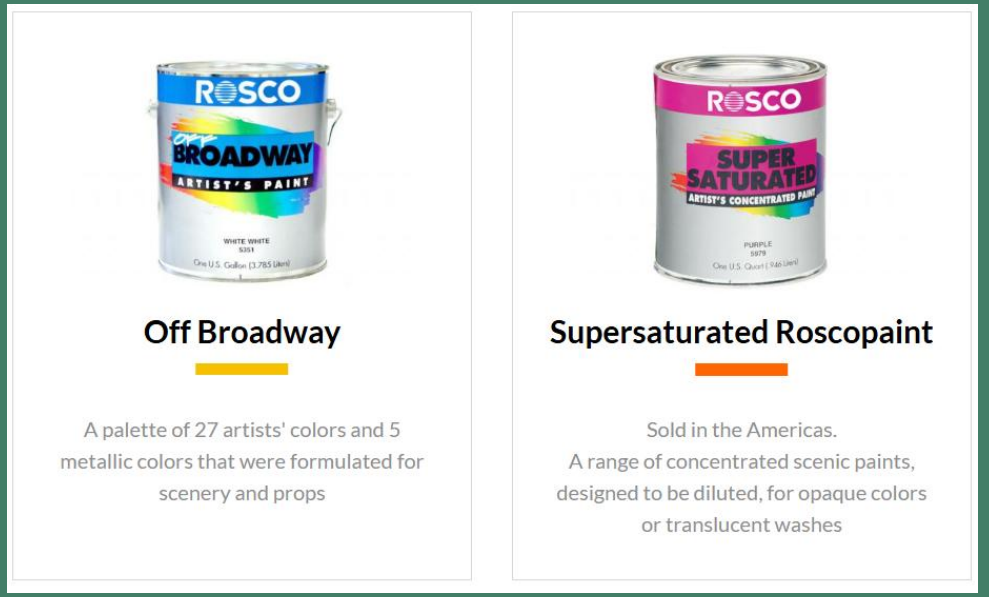
(Crabtree and Beudert, 2005)



Scenic Paint Brands

Rosco

- Comes in supersaturated and ‘off broadway’
  - Supersaturated is a very concentrated paint and is to be mixed with water before use – think of it like squash in the paint world
  - Off broadway is ready to use paint so you use it straight out of the tub
- Supersaturated is a good for a bigger project as it lasts longer since it spreads and you can adjust the consistency
- Both come in a range of earth and dye colours
- Earth colours are cheaper and dye colours are more expensive
- Acrylic paints meaning they have some elasticity making them more versatile for use



(Rosco.com, 2026)

Bristol

- Vinyl acrylic paint
- Meant to be used straight from the pot
- Used on most surfaces
- Comes in a range of colours as well as metallic finishes

(Bristol Paint, n.d.)

Emulsion paints

- Water based paint that is easy to use
- Quick drying
- Made out of water, pigment and a vinyl binder
- Good for small theatres or non touring as its fairly tough but can get damaged by a lot of handling
- Low odour and low volatile organic compounds meaning less rick of toxicity and safer to work with

(Screwfix)

Matt finish

- Deep colours
- Non-reflective making it good under stage lights
- Easy application
- Not very durable making it not good for touring sets

Satin finish

- Typically on and well suited for woodwork
- Most durable compared to the emulsion paints
- Doesn't have amazing coverage

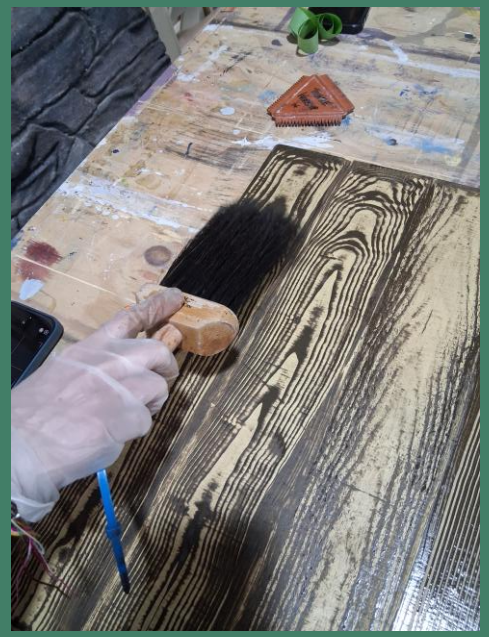
Silk finish

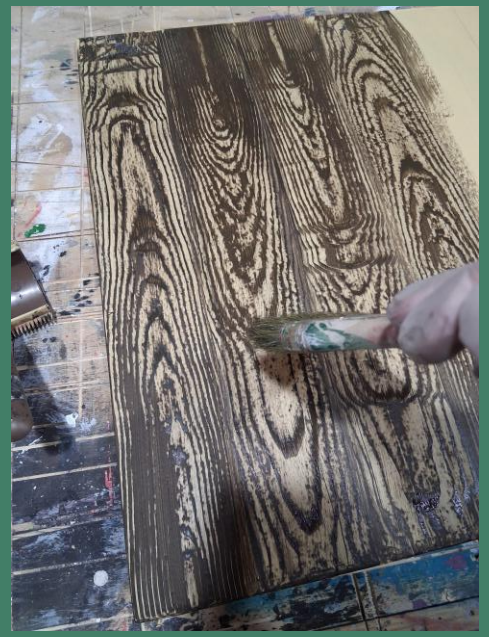
- Similar characteristics as satin but doesn't work on woodwork
- Reflective surface so not suited under harsh stage lights
- Best durability our of emulsions
- Moisture resistant

- https://www.screwfix.com/guides/painting-decorating/paint/what-is-emulsion-paint-used-for

Wood graining

- Prime surface
- Paint a base colour
  - Pink for mahogany
  - Yellow for bamboo
- Glaze
  - Brush, roller or spray
  - Acts as a barrier

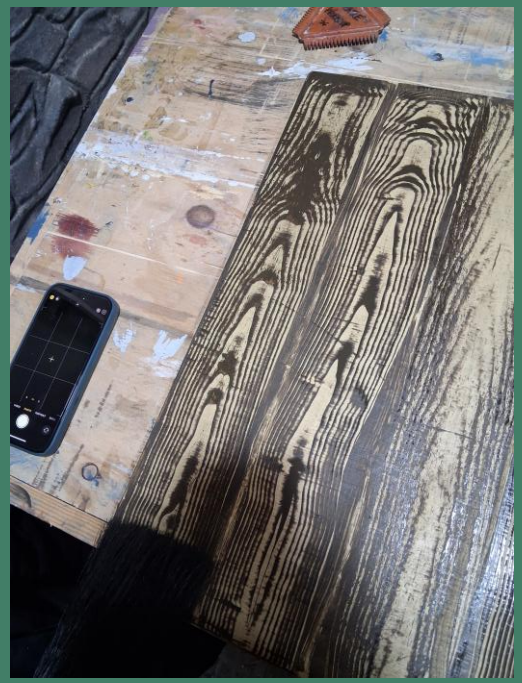






Heart grainers

- Bring towards you by pushing down to make effect
- Wait 5 minutes before you soften with brush
- Less paint works best



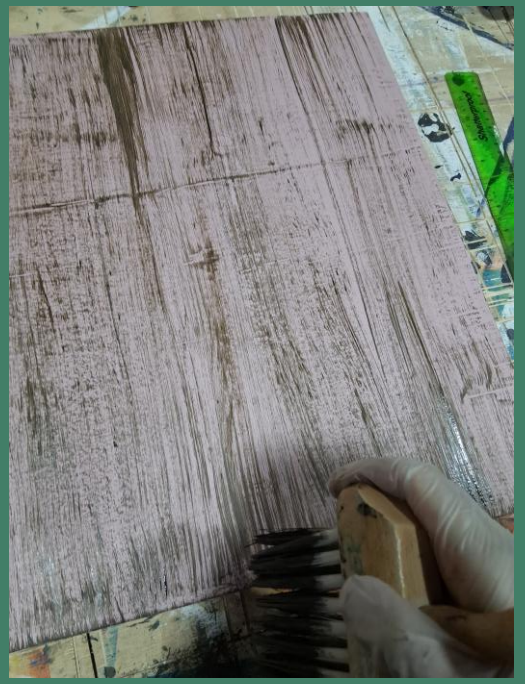








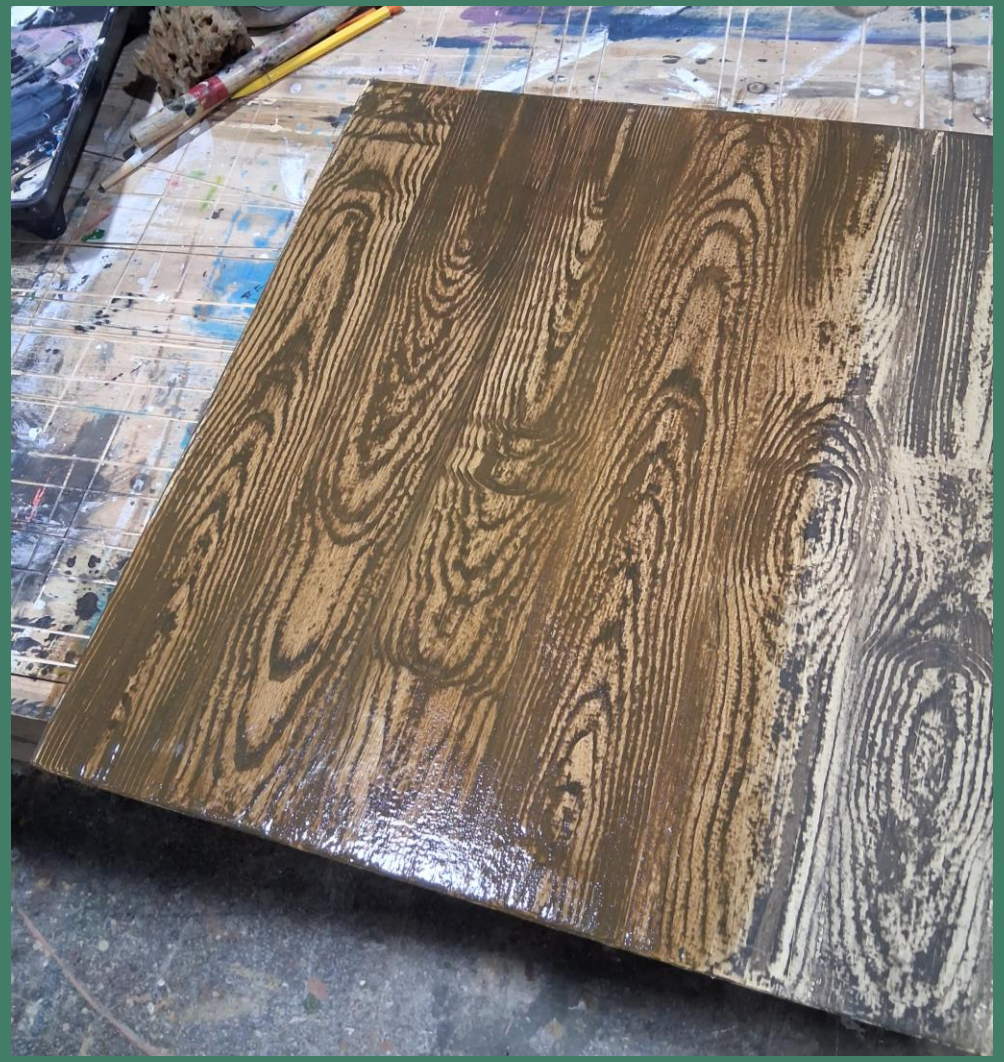




Wood graining

- This method is a different approach to wood graining
- You use a stiffer lay in brush; in this instance I used a combination of synthetic and natural bristle brush where one side was synthetic and other was natural
- I found this method didn't really give a good effect of wood
- I think that's due to my own abilities and application rather than a method problem though
- You use a dry brush and dip it in the desired wood colour, lightly and dab it off if there's too much loaded onto the brush.
- You then lightly brush downwards to leave lines, similar to a wood grain

Wood Graining Method 1

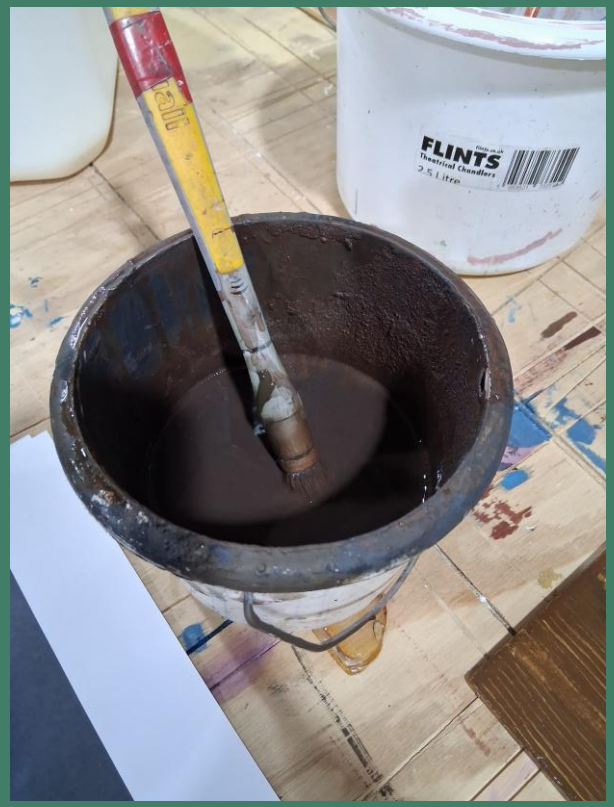






To finish this wood graining sample I used a combination of these two washes of colour to give it a deeper colour. These washes included 5% of glaze





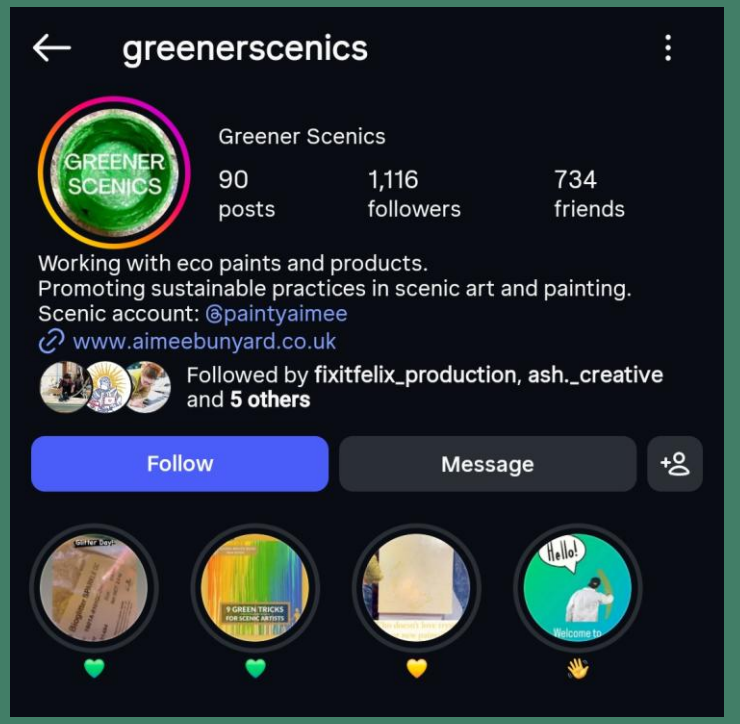
Wood Graining Method 2

I did the same as the other method for this sample board.



Further wood graining technique

Another method I found on wood graining was from the Instagram account greenerscenics which I follow on my production account. They are an Instagram account that tests out and uses eco paints when doing scenic art and they did a video on wood graining using a flints sample of paint. The method they used in the video was similar to the wood graining method we did in class in the way it used a dry rough brush to create the effect but instead of using it to dry brush the paint on it instead took the paint off. They started by putting a layer of paint down and then dragging the brush with the bristles angled diagonally going away from them but pushing the brush forwards. Unfortunately, the video is not amazing quality and there's a huge block of text covering most of the work but the screenshot of the sample board I did get looks good. They didn't show the glazing process either, but I imagine once it was glazed it looked good. Next time I do wood graining samples for a project I think I will give this method a try.





Sky Board Sample

Task – create a sky board sample using techniques and brushes we have learnt and typically use in scenic art

Reference Images







Colours used

Velour black – to darken the colour



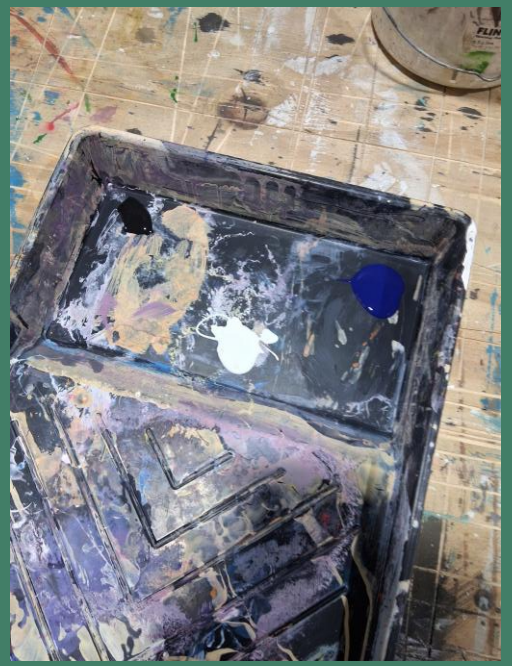


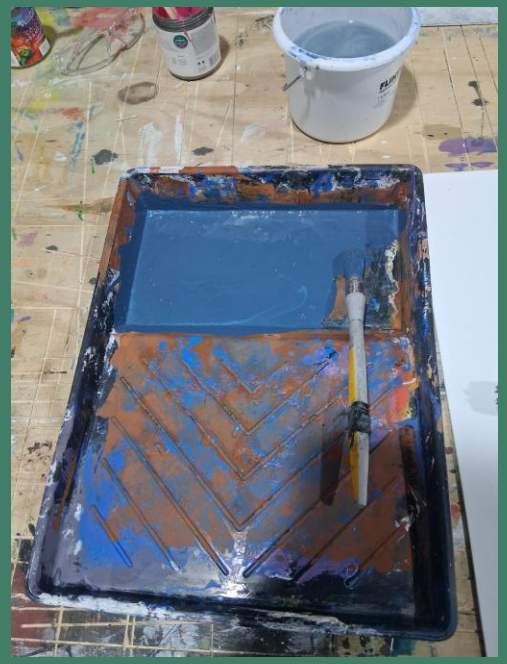
White – highlights and lighten colours

Prussian blue – base blue colour that I will mix black and white into













- I started with a blank canvas and to put my base down I used the ragging off technique
- I mixed a base colour of a more muted blue, using white, velour black and Prussian blue
- I used a roller to spread the paint on the canvas then used a dry cotton rag to bring off some of that paint
- This created a nice base that's not a solid blue which I can then bring further
- I started to layer more paint in and create a gradient from one side of the canvas to the other

- I continued to add to the gradient, really emphasising the darker corner/side of the canvas
- I used a combination of techniques including stippling, dry brushing and ragging on
- I also used a natural sponge which I found got the best effect as it wasn't super saturated or heavy, making it easier to layer and blend out
- I liked the stippling as well, but I think it created a too artificial look for my liking
- While working I made sure to take a step back from the piece and look at it from afar, as in scenic art your pieces are going to be seen from afar and enlarged, meaning smaller and subtle details are going to be lost

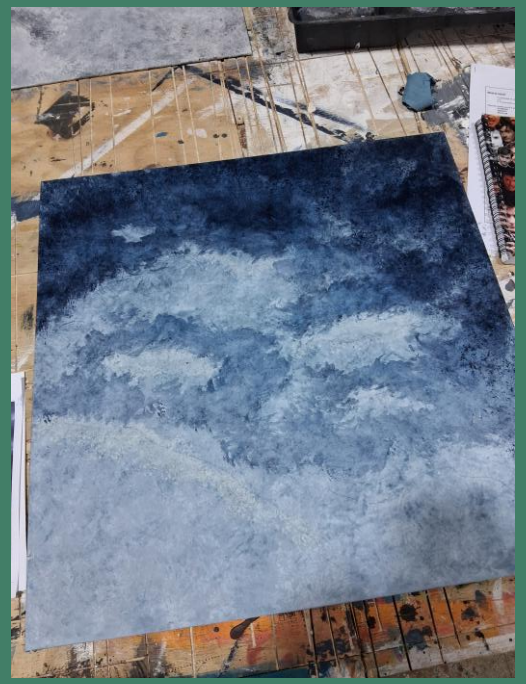


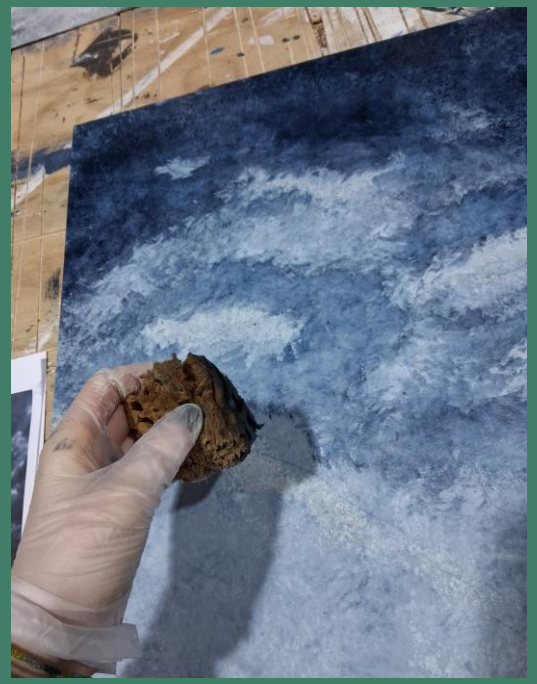
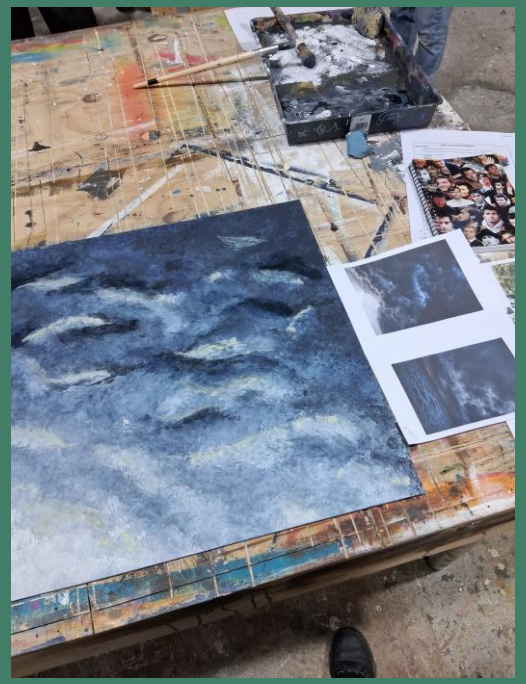










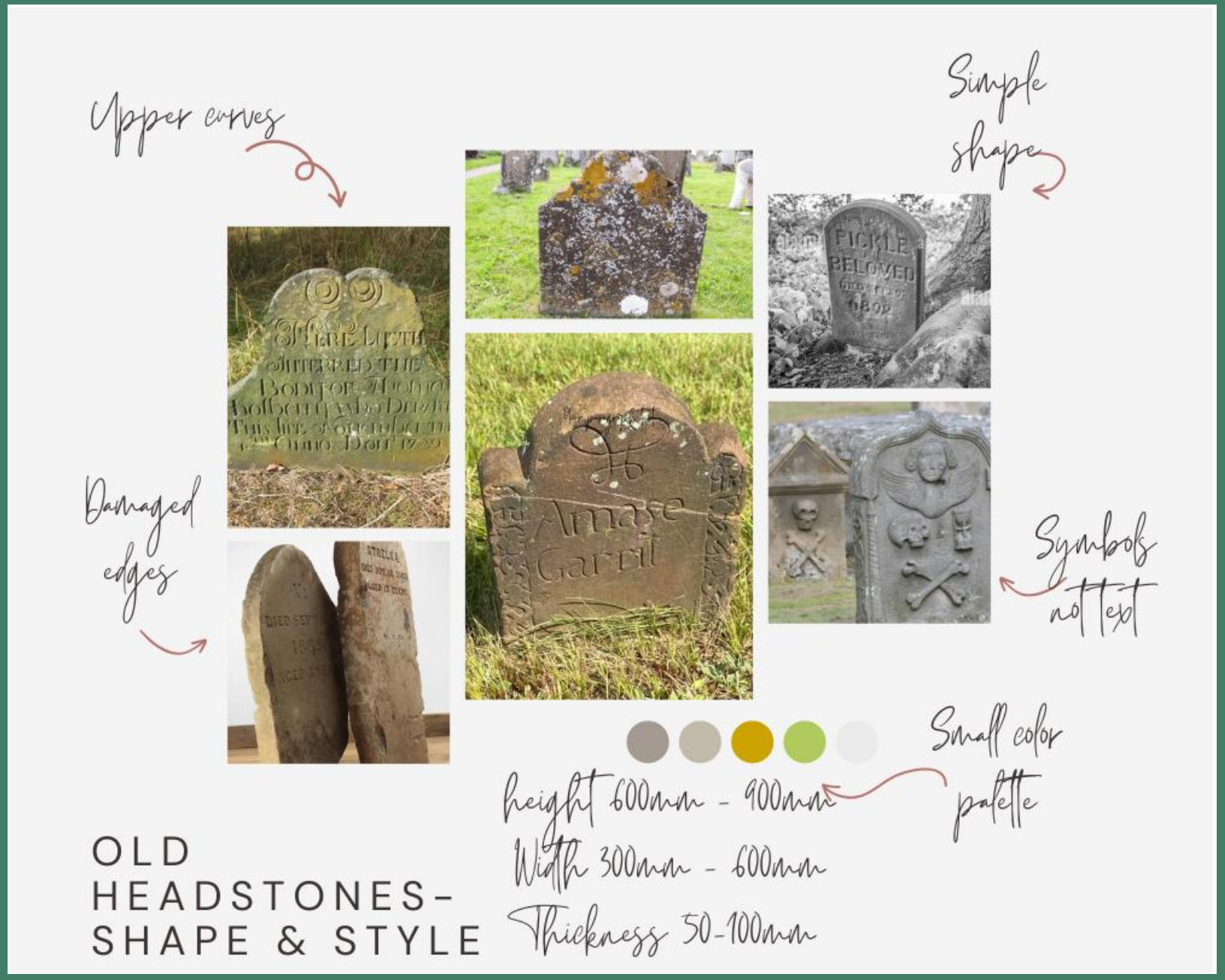


- I continued to layer up the piece
- I started to go in and make cloud shapes with a natural sponge, using a watery dark blue and blend it out slightly to give a let artificial look
- I went back and firth adding darker colours, then lighter to contrast it
- I also made sure to continue to take step backs to see it from another angle
- I got to a point where it needed some more defined dark areas, however I think I went too heavy with it and my application wasn’t really thought out so looking back I wish I had left it at the point it was at in the top middle image, but I have reflected on that now
- If I were to do it again, I would have done a smaller section of dark then blended it out further rather than doing a big section and struggling to take away the boldness

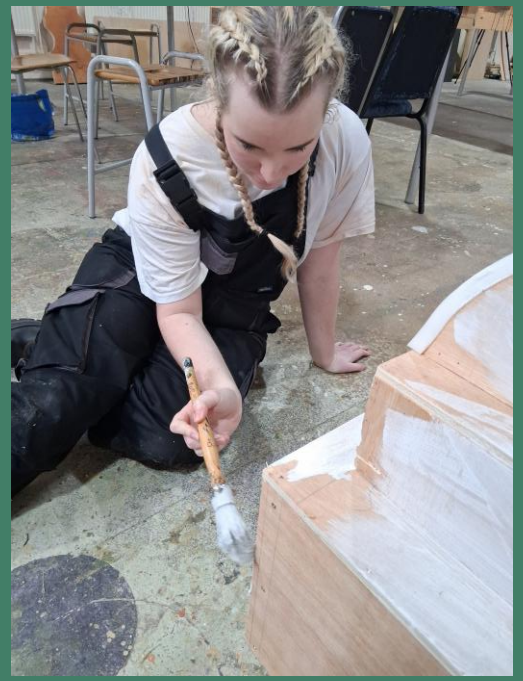
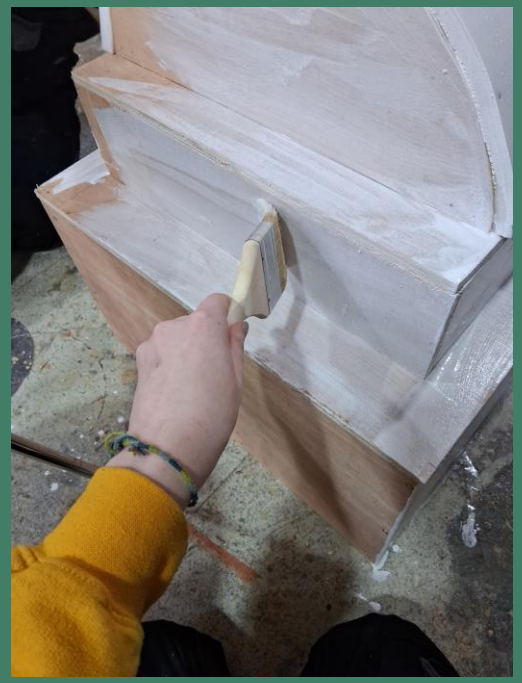
Finished Piece



Gravestone



For our first scenic art project we were painting and texturing our gravestones that we had built in construction before Christmas. We were given references to follow.





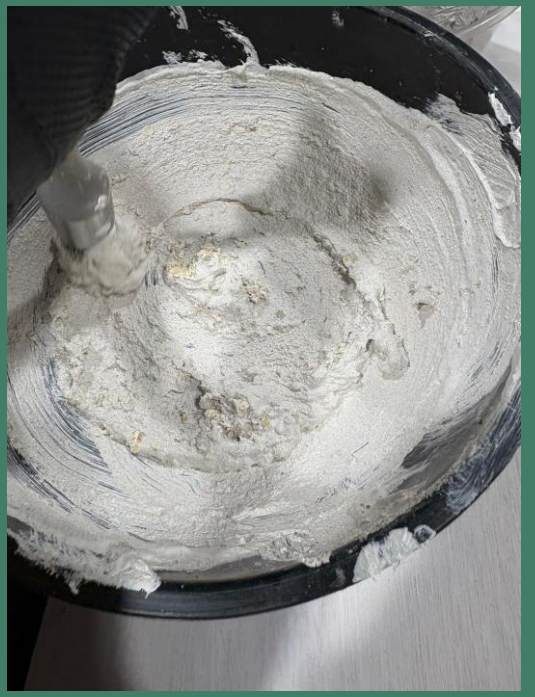
- We started our process by priming the wood with a white base coat
- This allowed us to have a clean canvas we could paint over without having to worry about the texture of the wood or imperfections
- We had used foam on the curved part of the structure so putting a base over that allowed it to soak up the primer rather than soaking up the base colour we would paint next
- Once we did two layers of this, we used filler to fill any holes from screw holes or chipped wood, giving us a smooth surface
- I think we could have skipped this step though as our next step in the process was texture which could have filled the areas, but we did have some larger imperfections that the texture wouldn't cover.

- For our next step we wanted to add some texture to the gravestone otherwise it would have a smooth texture which isn't realistic to a normal gravestone
- To make the texture we mixed Idenden with some sand for the cross and curve of the gravestone
- Then for the rest/concentrated areas we added oats to the sand Idenden we already had, to give it a thicker and uneven effect



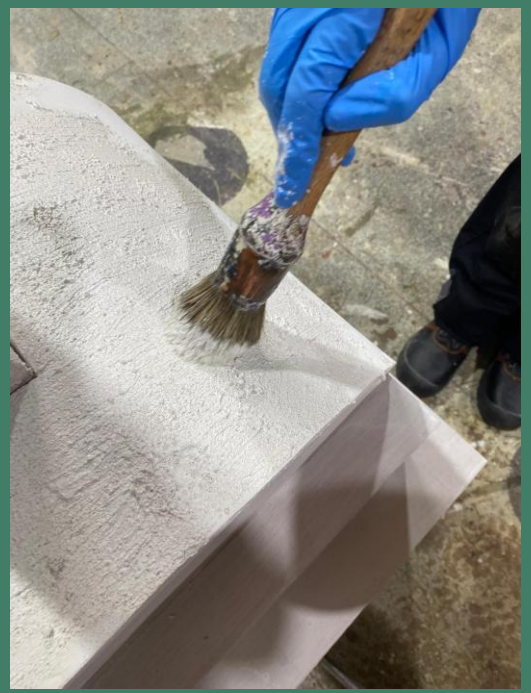










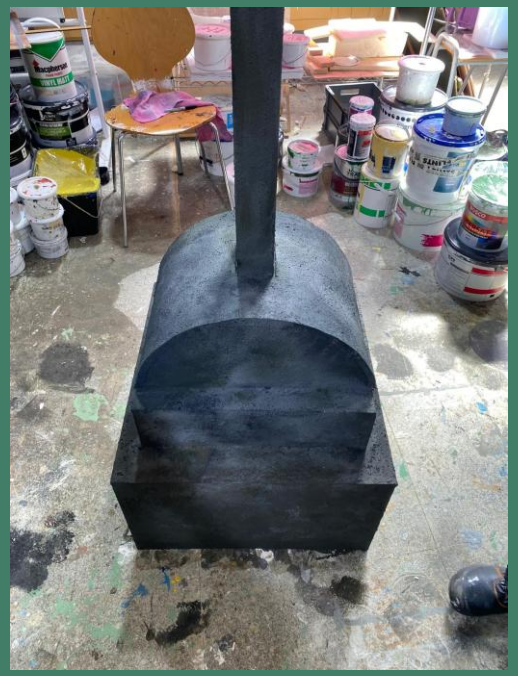



- To texture the gravestone, we used the Idenden mixture with sand in it for the cross, applying with a sash brush for the initial application then going over it while its still wet with a roller to spread it evenly
- For some areas we left it un-rollered to make it less uniform
- For the bottom parts of the gravestone, we used the sand and oats and applied it with the sash brush as it was too thick for the roller
- For this part we put it in concentrated areas rather than all over
- If I were to do this again with my group I would have communicated with them both on how we were applying it as we all did different ways which made some sides look different to each other

Once the texture was good and dried, we went over it with a grey base colour to then put other colours over to further the texture we had physically added







- We then went in with some deeper and darker colours to dirty down the gravestone and age it
- We used some dark browns and greens, targeting certain areas, making sure to blend them out and going darker in areas that would naturally darken

- We took a step back from the gravestone and looked at it from afar
- This allowed us to see it from another perspective, and we collectively decided we needed to go darker near the bottom
- This was because before it looked too clean for the area that's closest to the ground and is attached to the ground
- We used a combination of burnt umber and velour black to create the dark muddy colour that would sit at the bottom of the gravestone















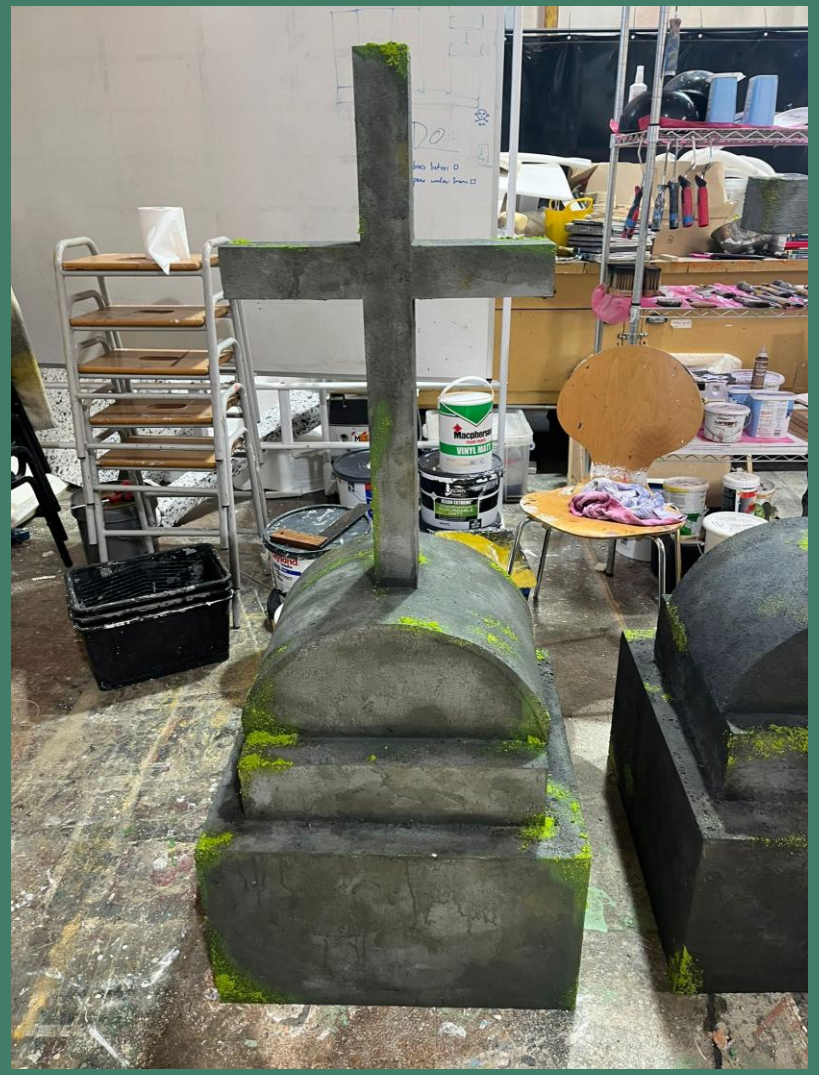
As well as the dark bottom I went in with some more saturated green areas which would compliment the moss we were going to add in our next step







- We wanted some physical moss texture to we put together
  - A spoon of glaze
  - 5 spoons of green saw dust
  - 1 spoon of water
  - 4 spoons of PVA glue
- This created a slightly disgusting colour and texture which looked like it was from another planet, but we trusted it to dry into the colour we wanted





Dried moss with some extra green paint around it

- To finish off our gravestone we went over the dried moss texture with a darker green to add more depth to the colour as it dried a bit lighter than we hoped and stuck up in a bad way
- We also added the final details of lichen onto areas with white and orange-y yellow colours
- I do like the added detail of the lichen however I think it looks a bit like a fried egg if you look too closely but other than that I am happy with how our gravestone came out








Ghostbusters Set – Fire House

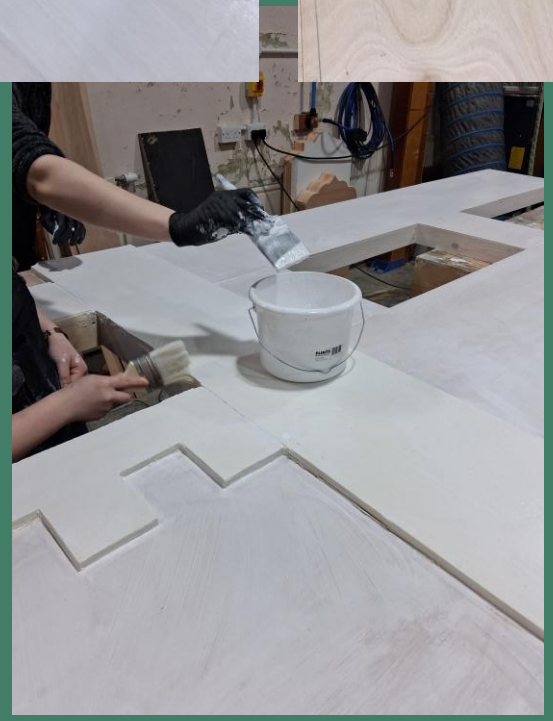


(Wikipedia, 2022)











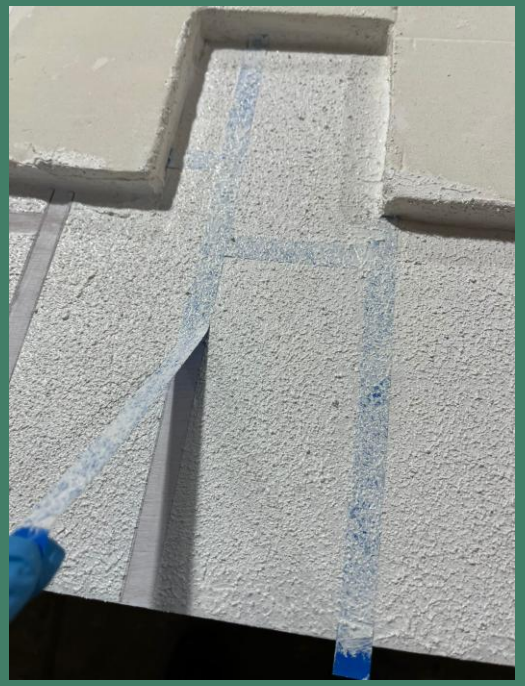
- We started the process by mixing a primer base coat for the overall set
- This was made with a 1:1 ratio of Rosco super concentrated white paint and white, which we measured with a cup to keep it accurate
- We then applied this to the whole set using lay in brushes, making sure to get every area we were going to paint/be visible covered with the base colour

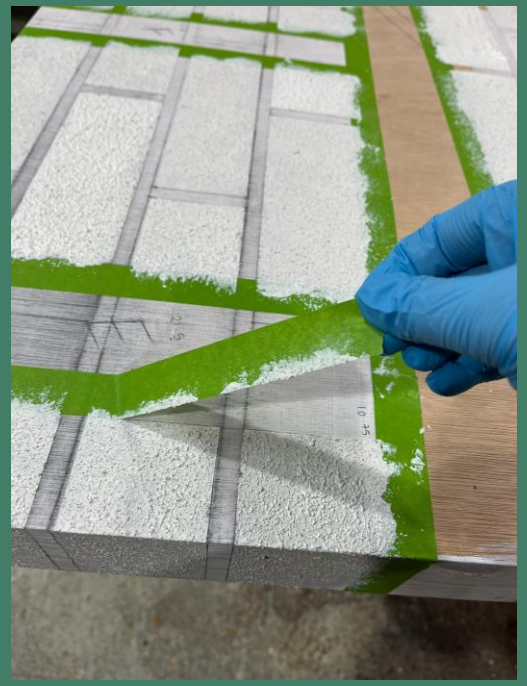




- We then started the long process of marking out the bricks on the top section of the set
- This was very difficult to work out and get right as we needed it to be contingent with itself as each of the four flats were going to be joined together
- We created a template which had pre-marked measurements of both the bricks and mortar, this sped up the process rather than having to measure it each time
- Once they were roughly marked, we checked them to make sure they all lined up/were even
- We used a charcoal snap line to mark out all of the long lines
- Finished off my dusting away excess charcoal with a paintbrush so it wouldn't get into our texturing/paint









- For texturing the bricks, we needed to tape them for the mortar to stay un textured
- The electrical tape we used was the correct width of the mortar, so we just have to line it up with our marks
- For the texture we used Idenden and sand mixture with a splash of water, applying it in the same method as our gravestone using a brush to dab on and then uniform with a roller
- The only issue with the tape was it would start to lift from the surface if left for too long, so we were on a bit of a time restrain to get the texture down once it was taped
- Looking back on this process I think we should have taken the tape lifting into consideration more, as we ended up with most of the bricks taped before we were even remotely ready to texture. I think we should have done it in sections and since there's ten of us, have a taping team and a texture team
- Once the texture was put on, we peeled the tape up before it dried otherwise it wouldn't have a clean line (this step was very satisfying)

Texturing extra parts

- These parts that aren't attached to the set need texturing as well so we mixed up another batch of Idenden and sand for the texture
- For the cobbles it was applied with a brush and then smoothed over with a clean rough bristle brush to make them more uniform and look chiselled
- For the sandstone brickwork we used a sponge to apply it, going heavier in some areas so it doesn't look too heavy all over



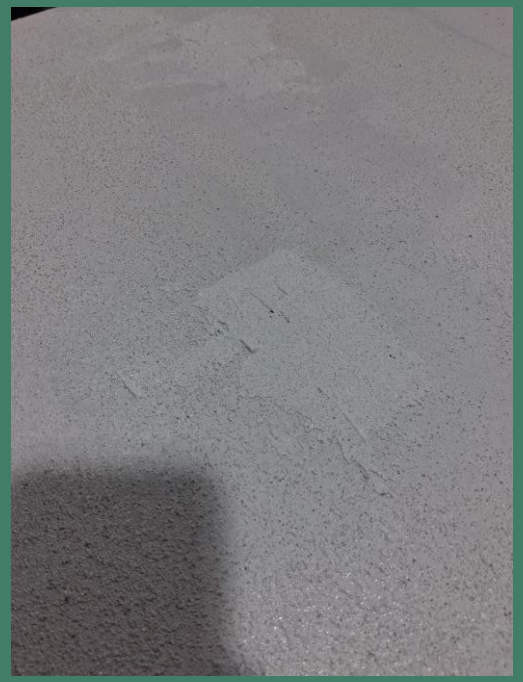








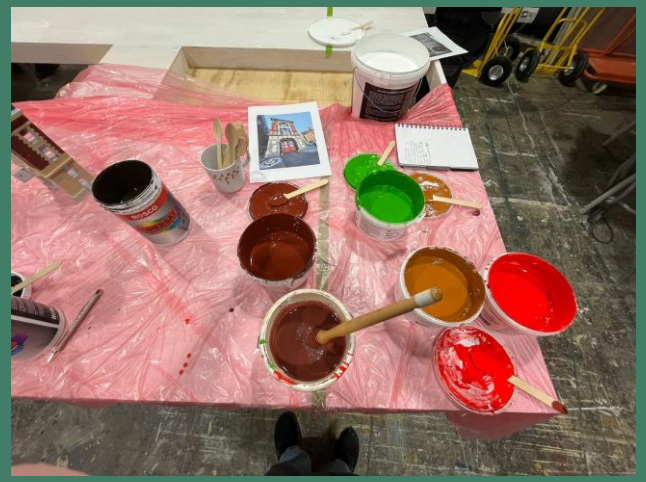


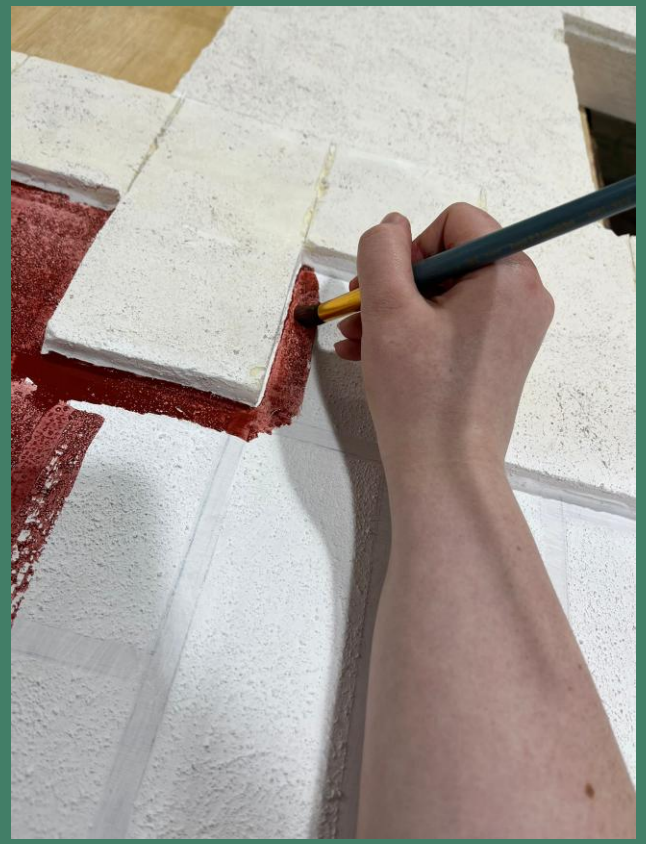




- Next section of texturing we tackled was the rendering of the sandstone at the bottom half of the set
- We once again used Idenden and sand to make the texture
- We used a scrapper to apply the mixture then rollered it out to spread it evenly
- For extra textured bits we went back in over the texture with a thicker glob of mixture and spread it with the scrapper, leaving out the rollering
- Again, taking up any tape before it dried

- For the brick painting we used a combination of Bristol and rosco super concentrate paints.
- This mixture was a dark red brick colour with a combination of burnt umber, raw sienna, red and a drop of velour black
- This was then applied onto the brick texture, cutting into the edges carefully to not get it on the sandstone areas
- We applied two layers of this as the first one was rather thin and not a solid colour

















- For the sandstone area at the bottom of the set, we mixed up a suitable colour
- We then applied it evenly
- We didn't have to be as careful this time as its only near one part that needs to be a different colour, but even then, its going a similar colour so its not the end of the world if the cutting in isn't perfect
- We applied two coats of this as well
- As well as the bottom section, a similar colour was used (a bit lighter) for the sandstone bricks and detailing on the upper sections. These included the details; window brick detailing, middle sandstone area, plinth and corbels

- To dirty down the set, we used a watery mixture of burnt umber paint
- To apply the dirtying, we used a brush to dab the paint on and get it saturated
- Then go in with a natural brush to blend it out and take off any excess
- We used both a wet and dry natural sponge, wet to spread the paint over an area and blend it out, dry to take away any areas that are too dark/wet







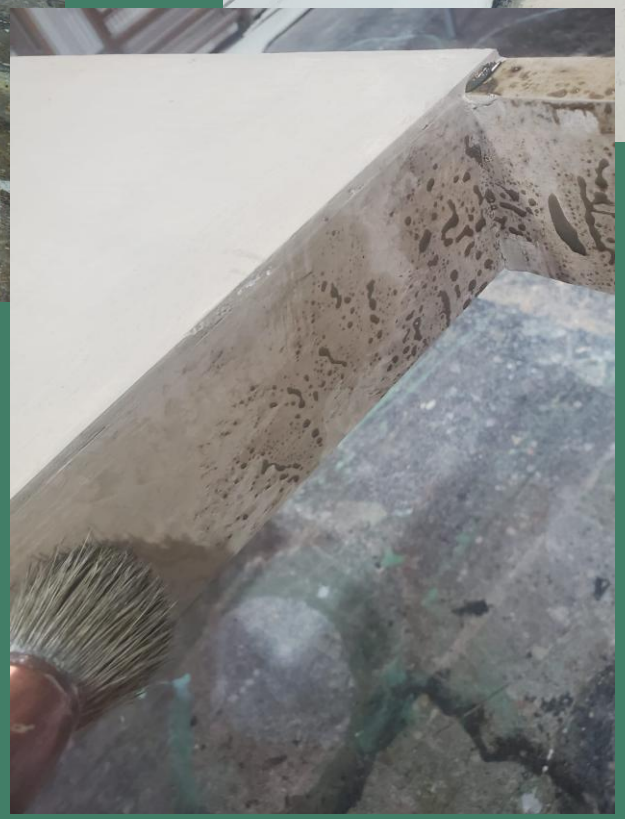














We continued to dirty it down and darkened areas of shadow. I didn't do much of this process but I did the final dirtying down and found the process quite easy to do as it wasn't a set way of doing it and more of a feel where it needs. At the point I had also done some other dirtying down on another set over my easter break (later slide) so was confident with it.



Finished scenic painting



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

Texture is found on any building material so must be recreated or in some instances altered to fit the concept. For example, bricks have a specific texture that make them look like brick, rotting wood has a texture, etc. These small details could have a huge effect on how a set looks, making it key to have them included in the scenic art. Texture is typically applied before paint so it has to be part of the planning out process and not something you can add on afterwards.

Texture can be applied and come in many different ways. Typically, they're done with a paste like texture, then have things added to it to create the desired effect.
Some of these include;

- Clay
- Sand
- Perlite
- vermiculite

Although we've already explored brick texturing in class, I think it's a staple way of texturing. It really elevates the look of a set and looks amazing from the audience. An example of this that I keep coming across on social media at the moment is Heathers: The Musical at Off-Broadway New World Stages. The set is a reimagined look to the original 2014 staging, designed by David Shields. It follows a darker tone found in the original film, with the set being high flats making a full immersive room, seen to be a stereotypical high school

I assume the effect is created in a similar method as we did in class. For this set it's done over the whole flats rather than just the top of it where the bricks are painted on. I think it works well even if only the top ones are painted and then bottom left, but with the dirtying it brings the bottom bricks out. For the effectiveness of the texturing, I think the bricks are a great touch to the whole musical as it brings you into a stereotypical high school scene and dark tones of the musical which encases the atmosphere Heathers has.

(Heathers The Musical, 2026)



(Heathers The Musical, 2026)

Methods of drawing up scenery

Gridding up

- Easy way to enlarge a reference
- Very time consuming depending on the detail needed
- Draw a grid over a reference image
- Draw a grid of equal ratio over the thing you want the piece to be on
- Then using the gridded reference image, draw the image onto the surface using the cubes and where they overlap as a well to accurately copy it

(Art is Fun, n.d.)

Transfer paper

- Simple method as its basically just tracing your reference
- Can be expensive if doing on a big surface as you'd have to print out the reference in that size as well as sourcing transfer paper of that size or just moving it each time you move to a new section

Stencilling

- A device where an image can be transferred through it by paint or spraying and have the desired shape
- Needed to be cut out of a waterproof card or plastic
- Time saving and efficient method of painting, its perfect for;
    - Repetitive patterns like wallpaper designs or patterns
    - Lettering

Projection

- Easy option for drawing larger scale things
- All you need is the image you want to draw up and you put it on the projector and then point it at the thing you want the design/drawing on
- Then you use a pencil to trace the projection

Work experience – Scenic art

Over my easter break I was lucky enough to be chosen to do some work experience on a set for an outside theatre company which had commissioned the university to build. I was mainly on the construction side of the project, so I didn't do many main parts of scenic art, only observed it unless I was needed to speed up a process. While observing though, I noticed there was a different method used to prime the wood. I asked about it and the method was to do a wash of the colour you plan to do as the base colour. This was done with the touring and manoeuvring aspect of the set in mind. If a set is inevitably chipped or knock, when the paint wouldn't show the white primer underneath, instead the wash of colour. Personally, I think this method is a better way of priming a set since it lessens the need to retouch sets and improves their resilience.

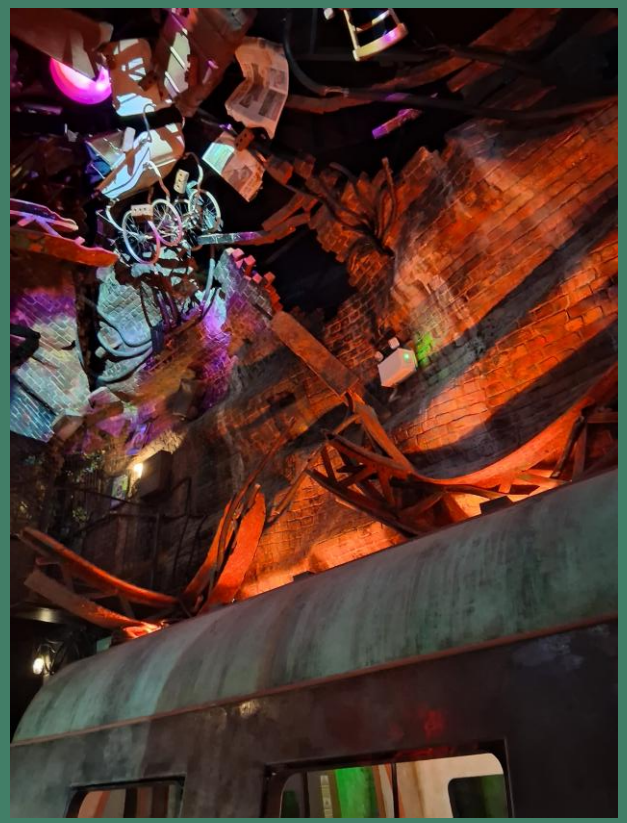






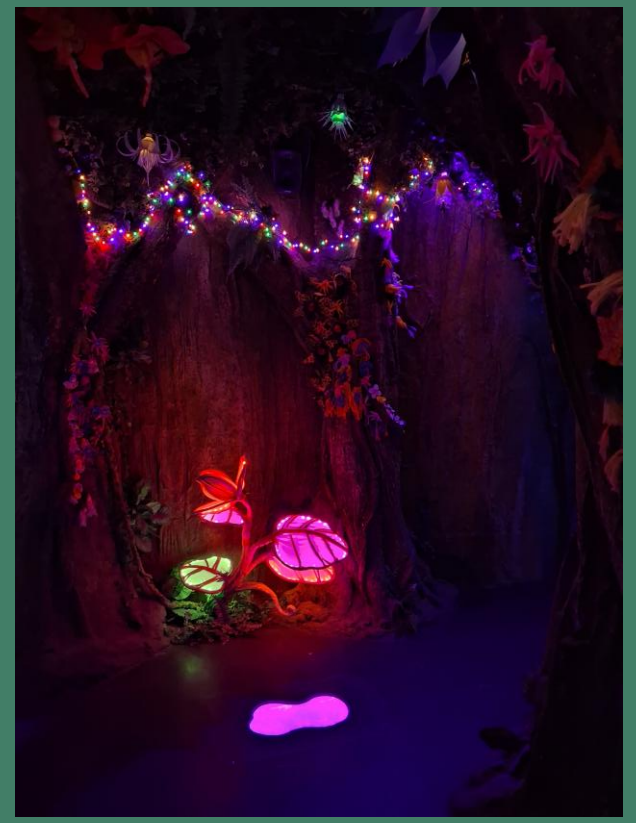
Wake the tiger – Immersive Experience

Myself and Gilly have both been to this immersive experience in Bristol before and it has inspired us for scenic art and design, so we organised a class trip to it on one of our days off from lectures. It allowed us to see a very creative and immersive way of storytelling. It especially opened our eyes/brought back the fantasy side of storytelling, as well as being able to reference the things we have learned in class to a physical experience









“The name was inspired by the book ‘Waking The Tiger’ by Peter Levine, which explores themes of trauma and transformation. It is about awakening that fierce, powerful part within ourselves to drive change.” – Wakethetiger.com (2026)

There were too many rooms to capture every single texture or method of creating something but a few that I was drawn to were things like;

- Expanding foam carved into shapes
- Old wood textures
- Dirtying/aging
- Nature taking back things
- Rusting
- Brick work
- Whatever that Furby thing is













Evaluation

I was the most excited for this module as scenic art is under the same umbrella to fine art which I've done a lot of in my school time and for costume I've never done it before, but it really interested me. I wasn't sure what to expect but was keen to learn new skills. For costume I definitely felt more unsure with what I was doing as it was mostly a new skill apart from the odd textile lesson in secondary lesson or watching my mother fix my clothes for me. I wasn't (and still aren't) amazing at the sewing aspect of costume making but I am happy I learnt it and applied it to our own project. I found I was alright at the rest of the process but really found my calling in the niche of overlocking. It was an easy but daunting task that I was at first unsure of as the overlocker looked like it could very easily eat my fingers if I got it wrong. However I found it was very easy to do and out of everyone it seems to like me the most, which let to me being tasked with doing or fixing others overlocking. For the project I had my main role of making the underlayer for the mascot which I think I achieved and worked well with my partner, communicating and playing to our strengths. As well as this specific role I was tasked with a lot of jumping in and helping with random tasks. When I was first asked to do so I was unsure why me specifically was asked to help others, when in my mind, I was not the right choice. I then realised I had been subconsciously doing so anyways. I was good at noticing when people needed help and coming up with methods in which to improve what they were doing or fix their mistakes. I also realised that others in the class would come to me or ask me for help which made me trust my own abilities more as others respected my opinion/words. While reflecting on this I need to take this into the rest of my work and trust that I am more knowledgeable/good at problem solving. For scenic art I went into it with some knowledge of painting but not sure how it would apply to scenic art. My style of painting is a fine art style, so I found that a bit difficult to get out of and think of it on a larger scale that needs to be seen from far away. Apart from that I think my knowledge of painting helped me understand everything else as well as give me a helping hand in creating effects. I especially enjoyed texturing in this module as it gave the things we were painting a better base, making the painting more effective and do less of the work for the surface. I think sometimes I struggled with knowing what to do next or how to further the painting we were doing, making me a bit useless at times. I think reflecting on it I would be more proactive and really think about what was happening around me to be of more use.

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