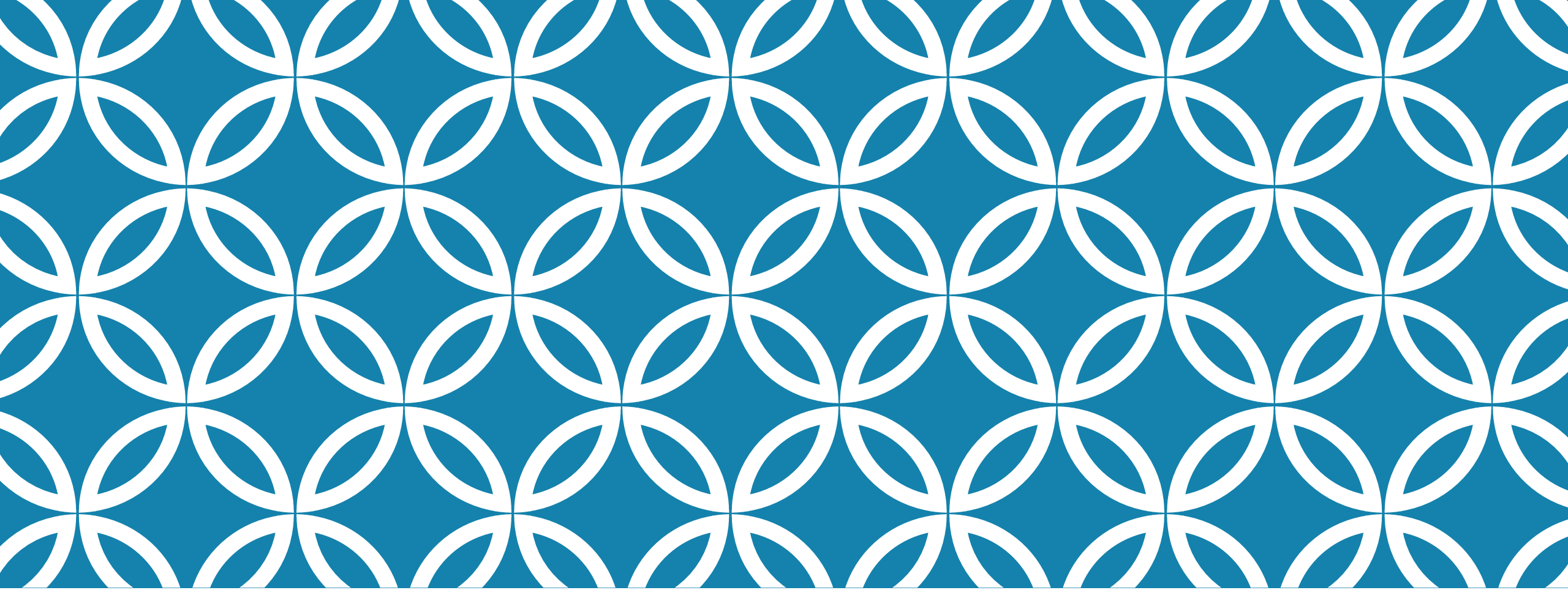
AI STATEMENT

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



COSTUME

STUDY TASK ONE

Research into the roles within the Costumer department and document how they differ in theatre, film and Tv setting



COSTUME DESIGNER

Is responsible for developing the look and feel of a show. Usually spends time talking with the producer or the creators of the show. They read scripts and discuss characters with the actors and then research. They will conduct the fitting of the entire department.

Theatre outfits are over the top and dramatic and you cannot see small faults as the audience is far away. TV and film are close up so mistake can be seen and era in period pieces.

Plus, SewingMachine. “Costume Department Positions for Movies and Television Shows | SewingMachinesPlus.com Blog.” *SewingMachinePlus*, www.sewingmachinesplus.com/sewblog/costume-department-positions-for-movies-and-television-shows/.

“What Are Some of the Biggest Difference between Costume Design for Theater and Costume Design for Movies?” *Quora*, 2019, www.quora.com/What-are-some-of-the-biggest-difference-between-costume-design-for-theater-and-costume-design-for-movies. Accessed 30 Jan. 2026.

DRAPER

A draper is someone who interprets the designer's sketch's and collaborate with the costume team to construct the garment. A few responsibilities -

- You will drape fabrics on dress forms to create the appropriate shapes and silhouettes.
- Conduct fittings with the performers.
- Oversee the quality control of the finished garments.
- Select the appropriate fabrics and materials.

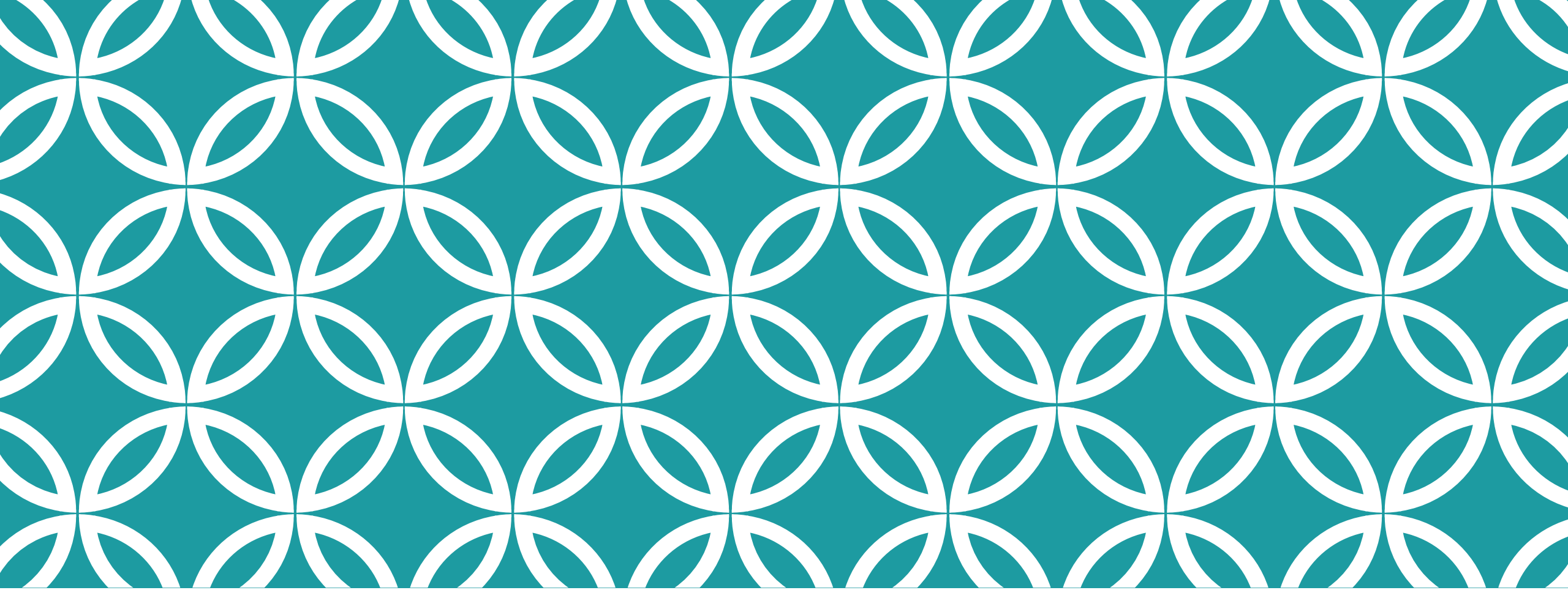
For the arts, Americans . “Draper Job Description (Updated 2026 with Examples) | AFTA.” *Americans for the Arts*, 2026, jobbank.artsusa.org/career/draper/job-descriptions. Accessed 3 May 2026.

COSTUME MISTRESS

They are responsible for overseeing everything that involves the costume design, creation and maintenance. They manage to the wardrobe department talking with both the designer and directors making sure the costume meets the artistic vision.

- Conduct regular inspections.
- Organise and maintain costume storage.
- Oversee and make a system for quick costume change.

Theatre, Get into. “What Does the Head of Wardrobe Do? - Get into Theatre.” *Get into Theatre*, 11 July 2024, getintotheatre.org/blog/what-does-the-head-of-wardrobe-do/.

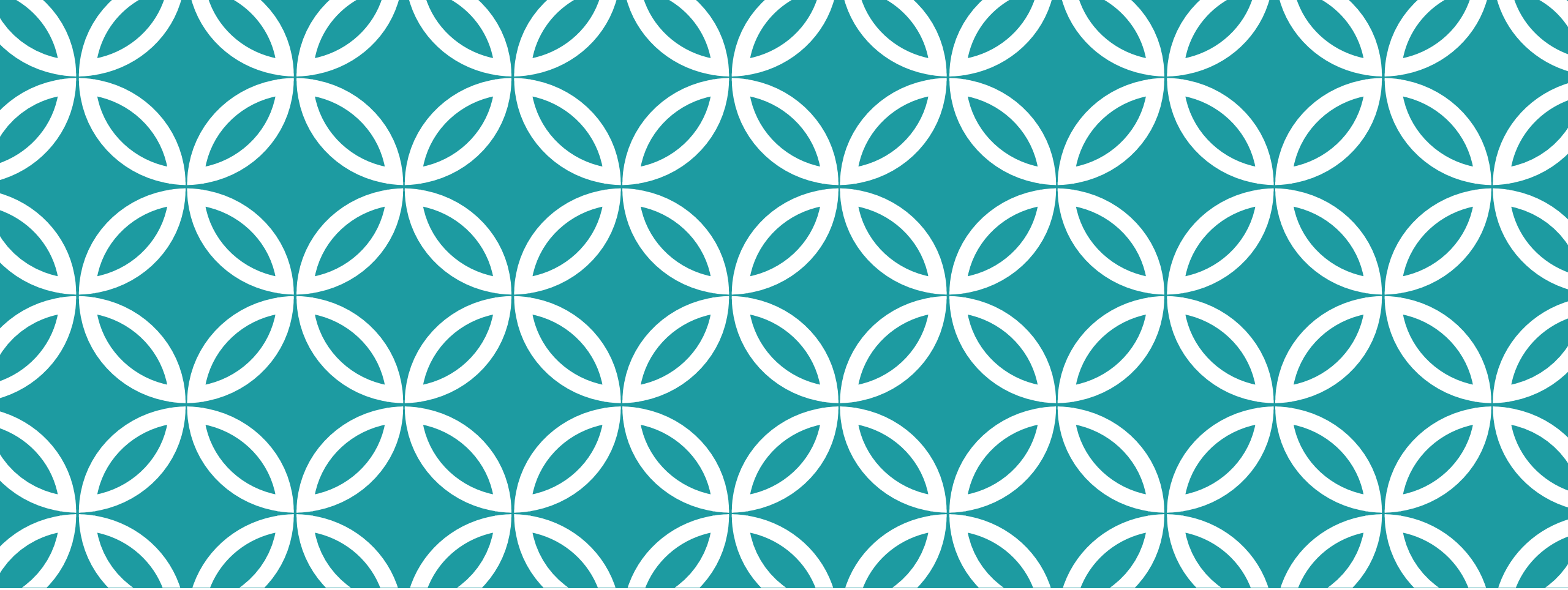


FITTINGS

FITTINGS

Fittings for a costume are an important step in rehearsals. They help the designer see the costume on the actor and change anything that doesn't work. It gives the maker vital information about the fit and progress of the costume and it gives the actors a chance to see themselves.

Bicât, Tina. *The Handbook of Stage Costume*. Crowood Press (UK), 2006. Page 90

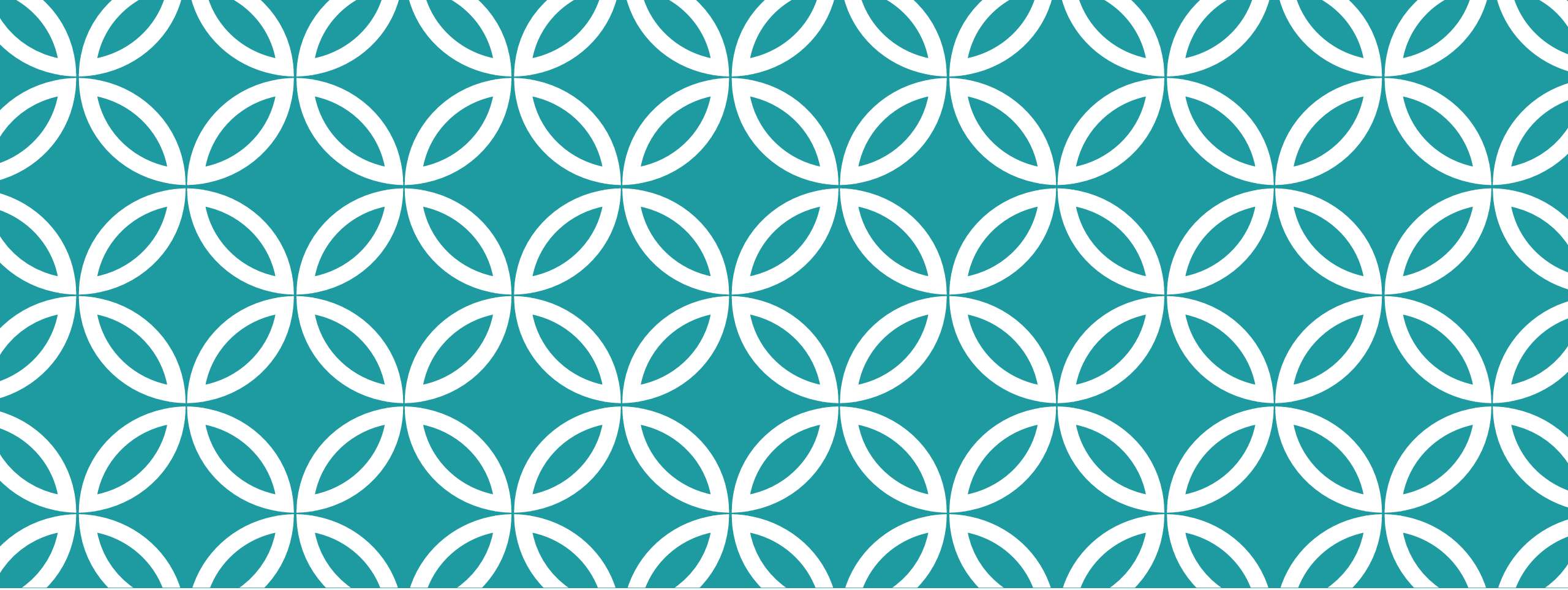


TOOLS

TOOLS

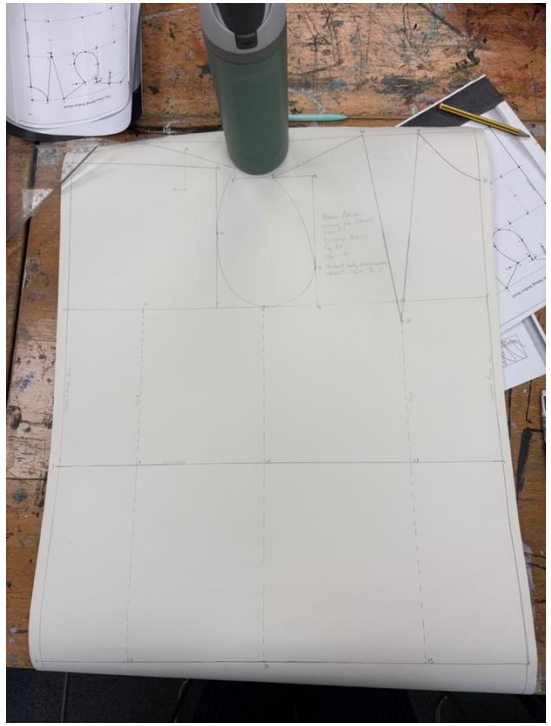
Pattern cutting tools –
Tape measure, metal ruler, set square, French curves, awl, tracing wheel, pattern paper/card.
Garment construction–
Shears, embroidery scissors, pins, un-picker, tweezers, hand-sewing needles, lint brush.
Marking tools –
Tailor's chalk, cloth-marking pencils and pens, thread tracing.
Pressing tools –
Press cloth, ham, sleeve board, iron cleaner.

Richards, Andrew, and Jo Barnfield. *The Pattern Cutting Primer*. London, A. & C. Black, 2012.
Pages 10, 12 and 13

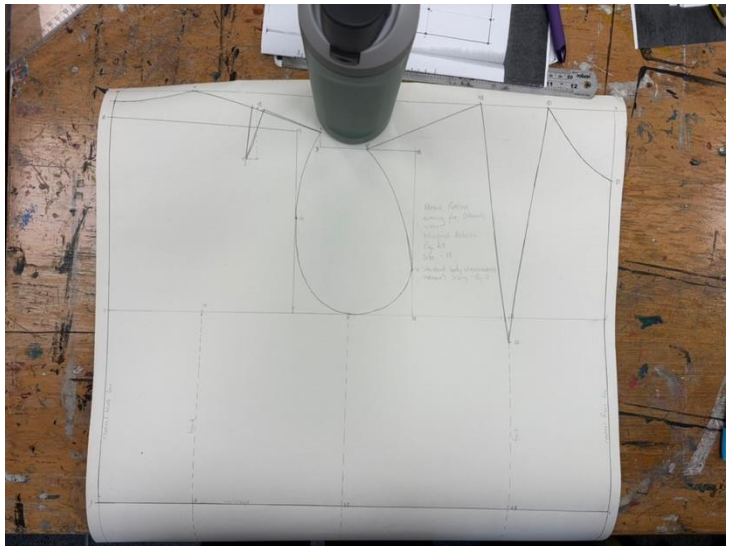


MAKING A T-SHIRT

DRAWING THE PATTERN

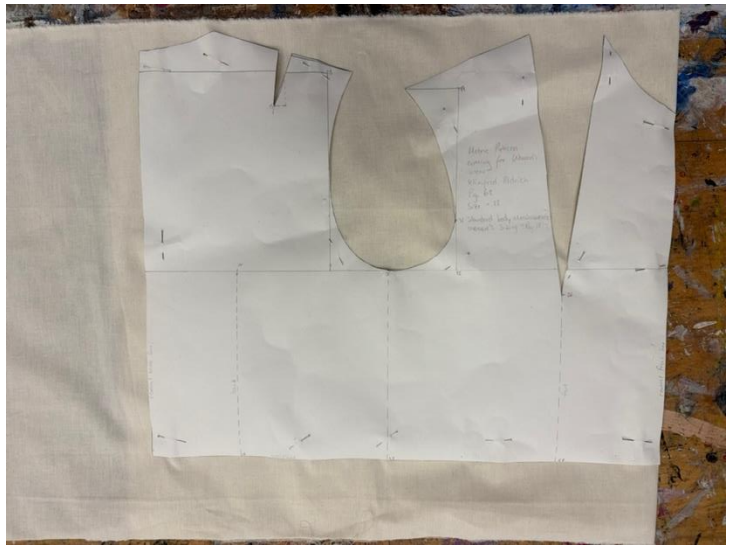


First, we drew out our pattern of a T-shirt from the book called Metric Pattern cutting for women's wear by Winifred Aldrich. We drew the pattern out in a size 12 on paper.



Next, we got a pen (I chose green) and drew round where we were going to cut. Which was from the top of the pattern to the waistline on the T-shirt.

CUTTING AND MARKING

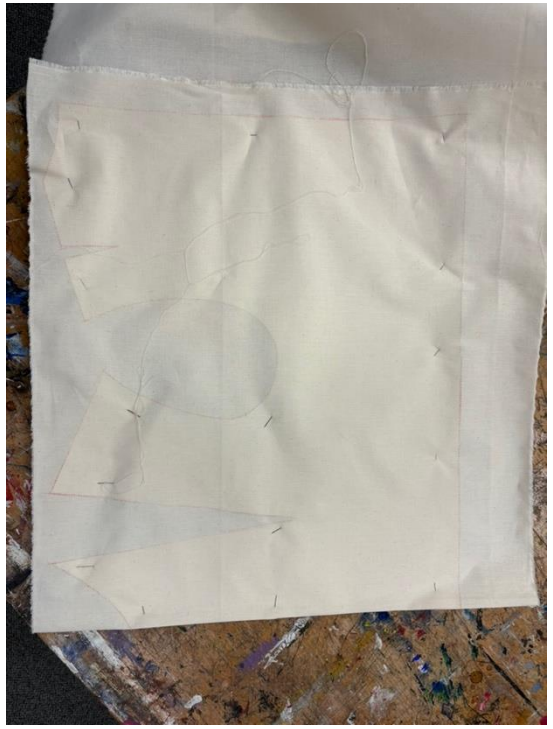


Once I had cut out the pattern, I then pinned it to calico fabric making sure the pattern is flat against the fabric.



Next was to outline the pattern onto the fabric, so I used red chalk paper and a tracing wheel to imprint onto the fabric.

TRACING



This is how the outline looks like from the other side.



I then got blue chalk paper to outline the inside of the T-shirt using a tracing wheel.

UNPINNING

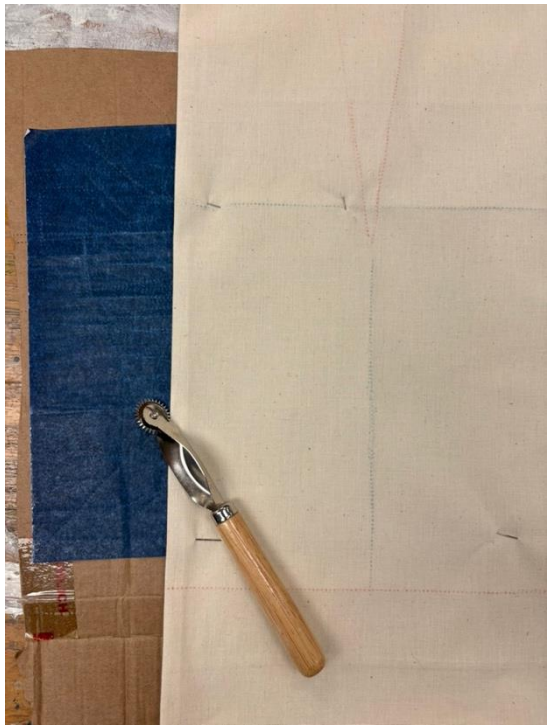


This is the pattern all traced out on the other side.

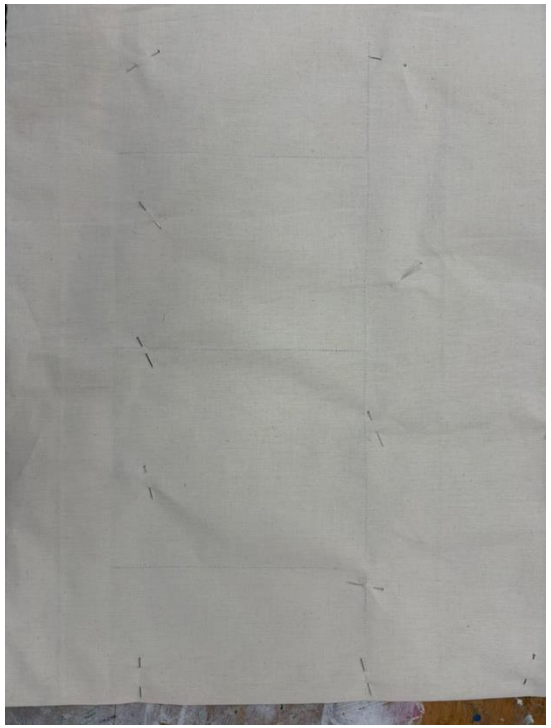


I then took the pattern off the calico making sure to put the pins back where they were on the calico when they were on the pattern.

TRACING

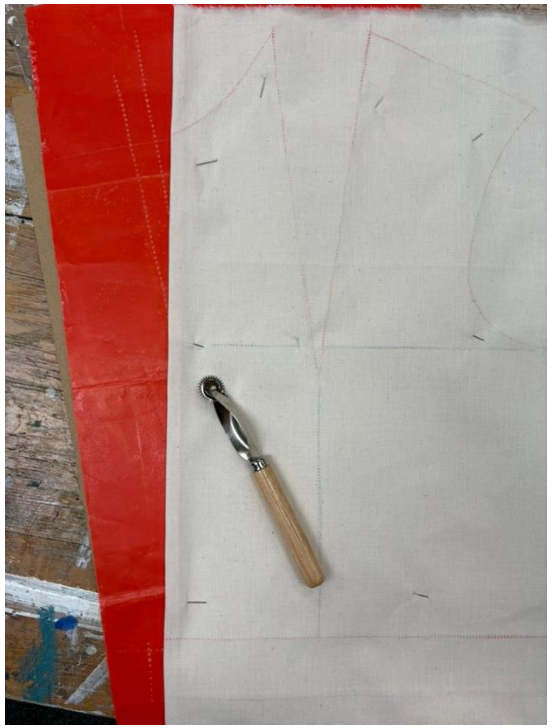


Following the lines I traced onto the calico, I traced the other side using the blue chalk paper for the inside of the pattern using the tracing wheel.

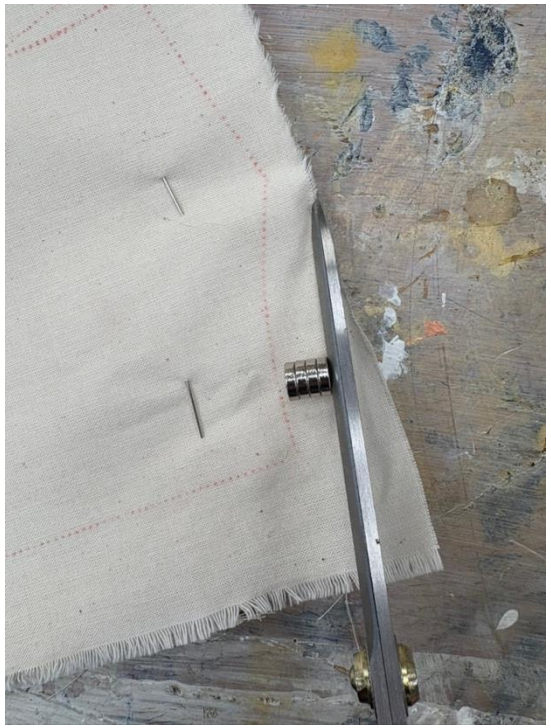


This is it all drawn onto the calico.

TRACING AND CUTTING

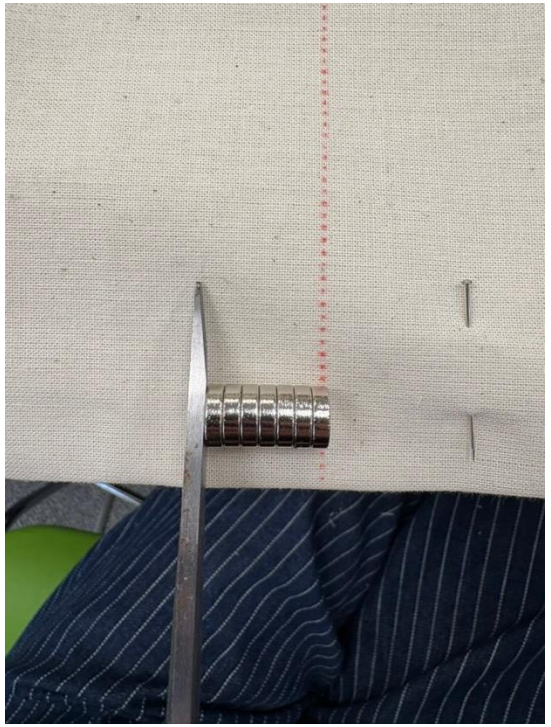


Next, I did the outside of the pattern in the red chalk using the tracing wheel.



I then cut the seam allowance for which I used a pair of shears and magnets to make sure the seam allowance was the same on all the curves (1 cm).

CUTTING



For the straight edges I used the shears again and added more magnets to make it measure 2cm.

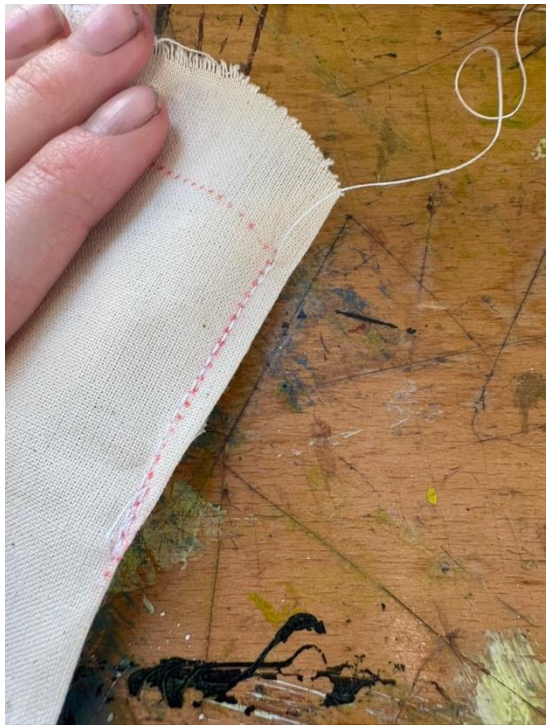


This is T-shirt all cut out and ready to be sewn.

SEWING



I pin the darts together along the red line that I traced out.



I started off with a small dart at the back of the T-shirt and used a 2.5 length thread on the machine. I had to do this dart a few times as the fabric would slip when I took the pin out.

SEWING



Next, I did a big dart at the front of the T-shirt in the 2.5 length thread on the sewing machine.



I then did the the other big dart on the front of the T-shirt, again using the same 2.5 length thread on the machine.

SEWING



Lastly, I did the last small dart on the back of the T-shirt, in the stitch length of 2.5. I also struggled to line up this dart with the back as the fabric kept slipping.



I pinned and sewed both sides of the shoulders together. Looking back, I sewed the dart into the shoulder by accident so I would go back and fix that if I had more time.

STUDY TASK TWO-

Research a variety of fabrics; Look at their properties and document why you would choose to use one fabric over another.
Research techniques used to manipulate fabric and to embellish garments.
Document your findings.

TYPES OF FABRIC -

Fabrics	Properties	Why this fabric over others	Techniques
Cotton	Soft, comfortable, absorbent, Durable, strong, breathable, hypoallergenic, versatile.	Good for absorbing sweat and doesn't hold onto odours.	Brushing – Is a finishing technique where you use a fine brush to raise the surface fibres. Good for cosy garments.
Linen	Quick drying, naturally antibacterial, holds dye well, minimal elasticity.	Three times stronger than cotton.	Typically, doesn't slip or stretch when you're cutting and sewing.
Polyester	Lightweight, strong, doesn't stretch or shrink, easy to dye, moisture resistant.	It is inexpensive and durable.	When you knit it, it gains maximum flexibility.
Satin	Smooth, delicate, breathable, hypoallergenic, durable, easy cleaning, shiny.	More elegant and expensive looking.	You need to use stabilizers under the satin fabric.
Chiffon	Lightweight, sheer, soft, flowing, delicate, layering.	Because of the slight texture it has a subtle grip.	Use a fine needle when sewing with chiffons to avoid damaging the fabric and sew slowly.

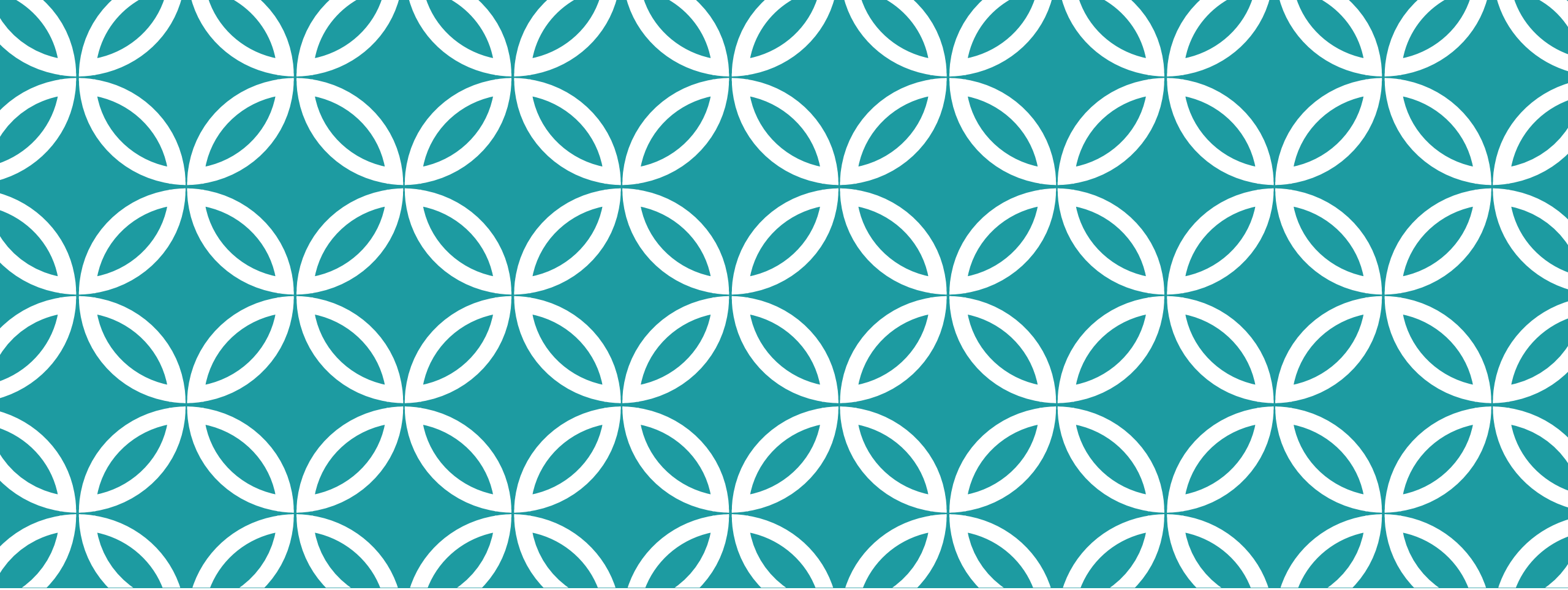
Stasiak, Victor. "What Is Chiffon Fabric? Uses, Types and Benefits." *Cheap Fabrics*, 2 Apr. 2026, cheapfabrics.co.uk/blogs/blog/chiffon-buying-guide.

Kensington, Simon. "Cotton Characteristics: A Comprehensive Guide." *Paul James Knitwear*, 2 Oct. 2024, www.pauljamesknitwear.com/blogs/guide/cotton-characteristics-a-comprehensive-guide?srsltid=AfmBOoqStQWDTmz6eqZOZq0eF2p5FIXlHI0txzj6zV5OAvBcTOcKeTHv. Accessed 3 May 2026.

Focus, Fabric. "What Is Linen? How It's Made, Uses and Care Guide." *Www.dalstonmillfabrics.co.uk*, www.dalstonmillfabrics.co.uk/fabric-blog/what-is-linen-fabric.

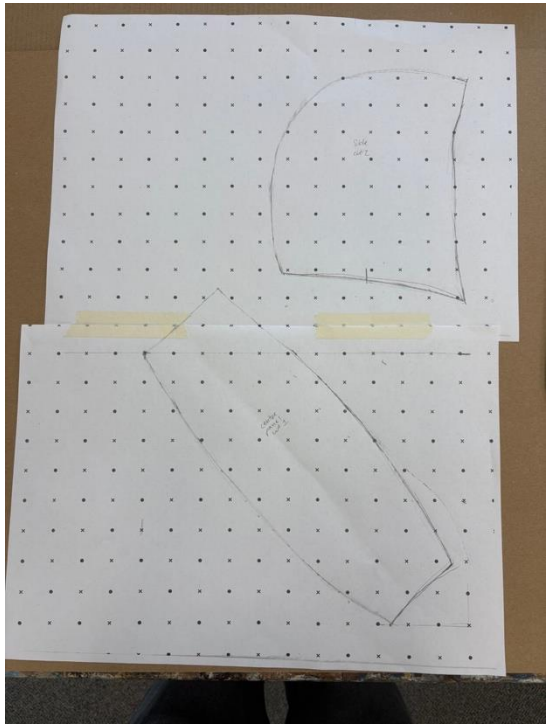
focus, fabric. "What Is Polyester Fabric? Material Characteristics, Uses and How Its Made." *Dalstonmillfabrics.co.uk*, 2026, www.dalstonmillfabrics.co.uk/fabric-blog/what-is-polyester-fabric?srsltid=AfmBOorDkSZzvkjUz9oftgJ9RVYD_qdr5-Rubb8AWUOGbt4slbGXbBmQ. Accessed 3 May 2026.

Kamil. "What Is Satin? Discover All the Properties of This Fabric! - CottonBee - Blog." *CottonBee - Blog*, 20 Feb. 2024, ctnbee.com/blog/en/what-is-satin-discover-all-the-properties-of-this-fabric/#4. Accessed 3 May 2026.



COIF

PREPARING THE PATTERN



First, I got the pattern from a book and I drew it out on this pattern paper. I stuck two pieces together to make it easier to draw the pattern.



I then cut out the pattern using scissors.

TRACING

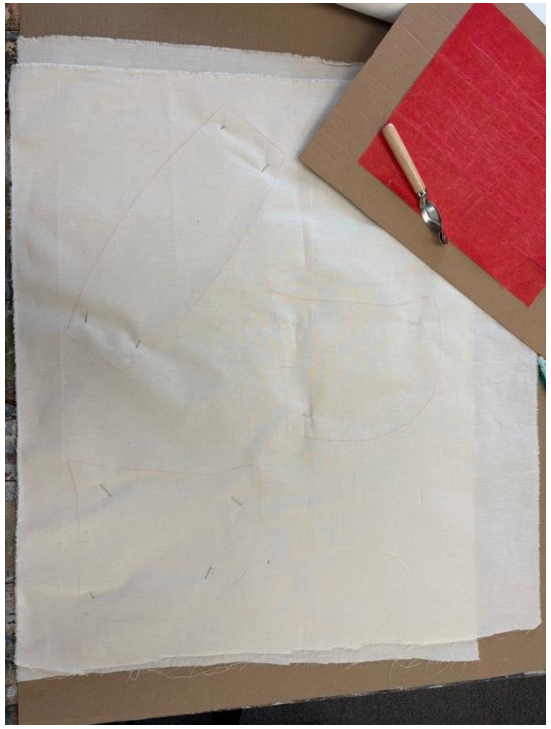


Next, I pinned the patterns to a piece of calico folded in half. Then using red chalk paper and a tracing wheel I drew round them.

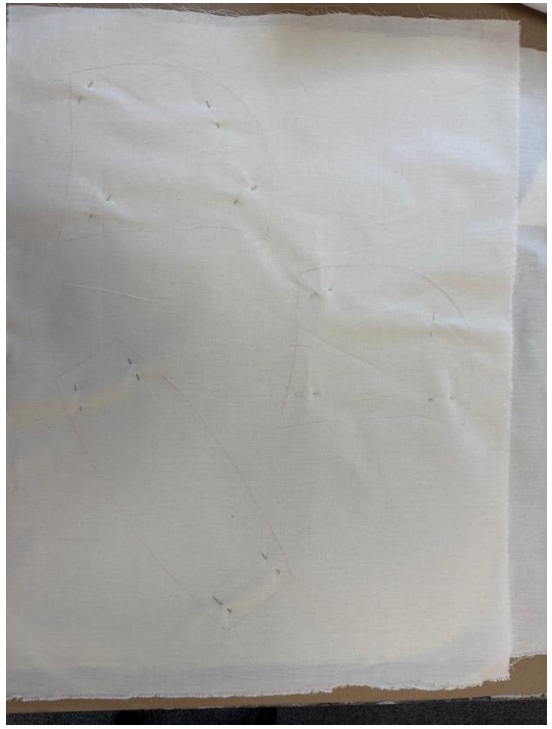


I then unpinned the pattern making sure to put the pins back where they were before. Then I made another head piece outline as I need two to make a coif.

TRACING

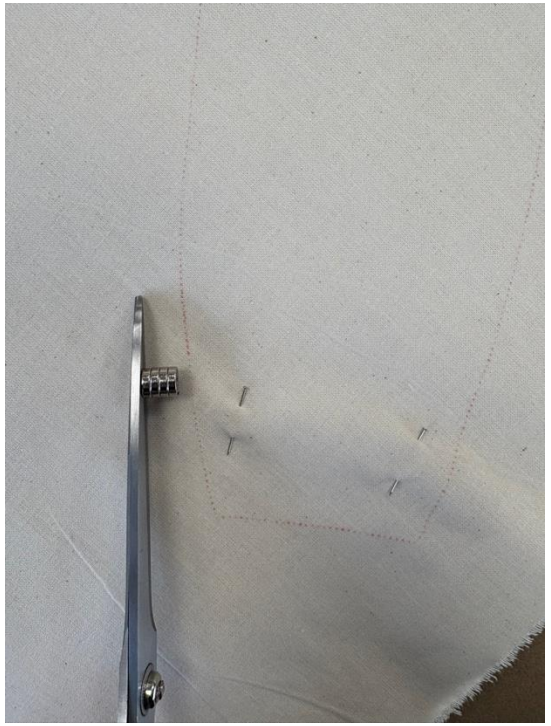


Once I had finished tracing, I then took the pattern off replacing the pins.



I then flipped the fabric over and traced the lines that I traced using the templates.

CUTTING



Using fabric shears and magnets I cut a seam allowance of 1 cm around the edge of the pattern.



I repeated this step for all of pieces that I needed to make the coif.

PINNING



I then started to pin the pieces of calico together. First, I did a side piece and the top making sure the red dotted lines matched up on either piece of the pattern.



I repeated this step for the other side of the coif.

PINNING



I then repeated the pinning process on the other coif to make two separate coifs.



My pins were too far apart from each other, so I added pins that were vertical in the middle of each pin to make sure everything lined up and was flush.

STARTING TO SEW



My pins were too far apart from each other, so I added pins that were vertical in the middle of each pin to make sure everything lined up and was flush.



I started sewing on the machine using white thread at 2.5.

ERRORS



The fabric slipped when I took the pins out, so it ended up not sewing across the dotted red line.

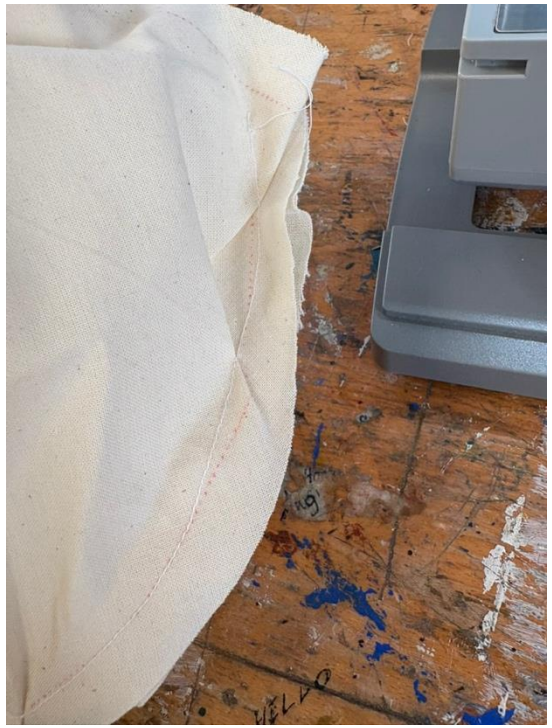


The fabric at the back slipped and wasn't straight so I accidently sewed a fold into it.

SEWING



Then I unpicked my mistakes and re-sewed them to make them on the red dotted line.



When re-sewing the side piece, I accidently sewed another crease into it as the fabric slipped. I then re-sewed it.

SEWING



Next, I started sewing the second coif together and I went off the red dotted line, so I unpicked it.



I then finished sewing both sides of the second coif.

PINNING



First, I pinned the side of the two coif together.



Then I pinned the top together.

SEWING



Next, was to sew it all together so I started with the sides.



I then sewed the top together.

SEWING



I then sewed the bottom forgetting I need to turn it inside out.

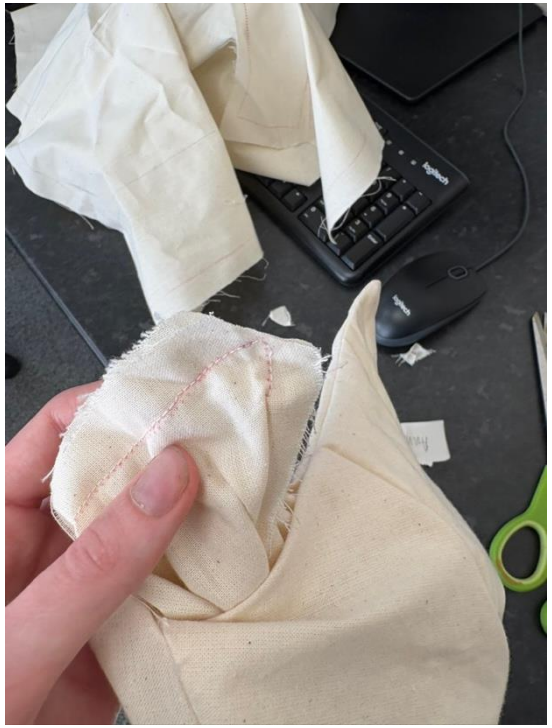


I unpicked it so I could turn it inside out.

TURNING INSIDE OUT



I then turned it inside out, so it looked like this.

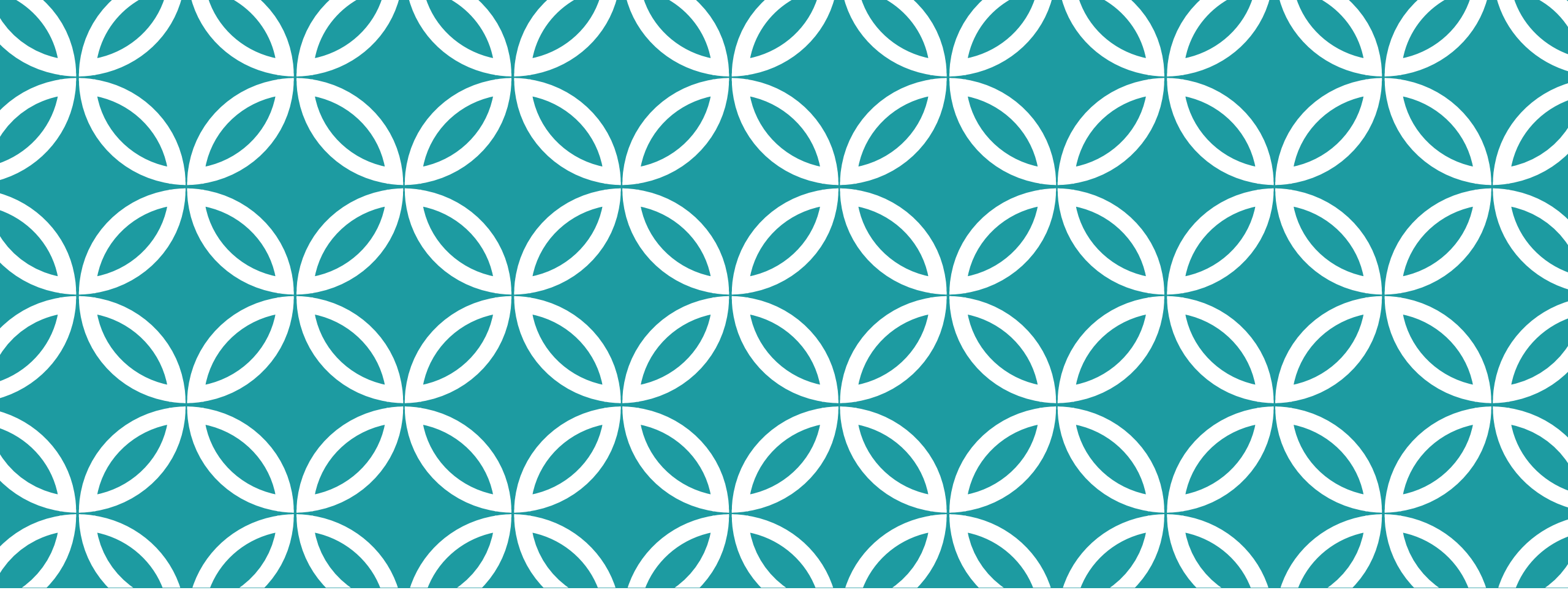


Next was to cut the corners of the coif on the inside so there was a good point at the end of the coif.

FINISHED



I then sewed up the hole where I turned the coif inside out. Cleaned up the thread hanging out.



LEARNING TO USE THE MACHINES

OVERLOCKER









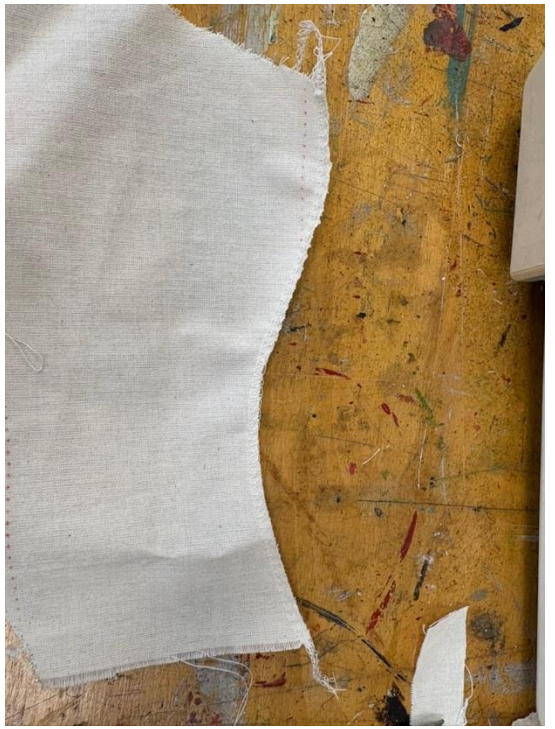
An overlocker is a type of sewing machine that joins seams, neaten edges and cuts off excess fabric all in one go.

Ward, Wendy. “Should I Buy an Overlocker?” *Wendy Ward*, 20 Mar. 2012, wendyward.wordpress.com/2012/03/20/should-i-buy-an-overlocker/.

TESTING



This is me testing the overlocker trying to make a straight line.



This is my attempt of doing a curvy line on the overlocker.

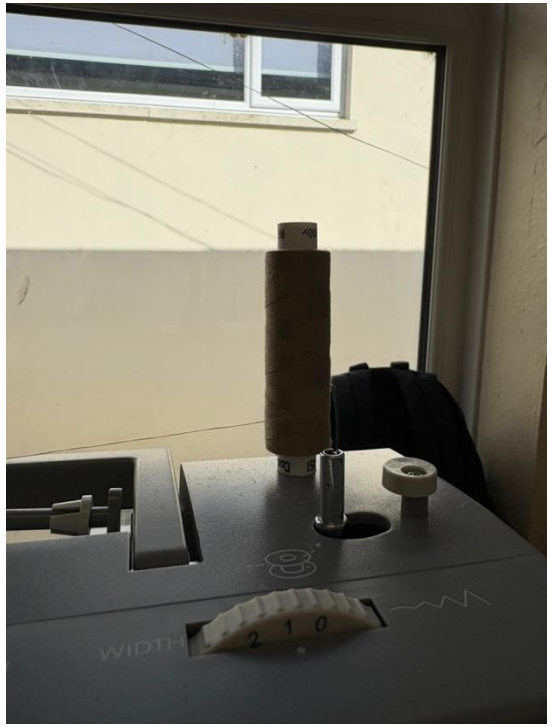
SEWING MACHINE



This is machine is all purpose and it has various stitches for seams, decorative embroidery stitches and buttonholes. It is designed to be used at home as you would use a more industrial one for industry.

Richards, Andrew, and Jo Barnfield. *The Pattern Cutting Primer*. London, A. & C. Black, 2012. Page 14

SETTING IT UP



First, you place your thread on the holder.



Then you loop it through.



Then wrap it round this hook.

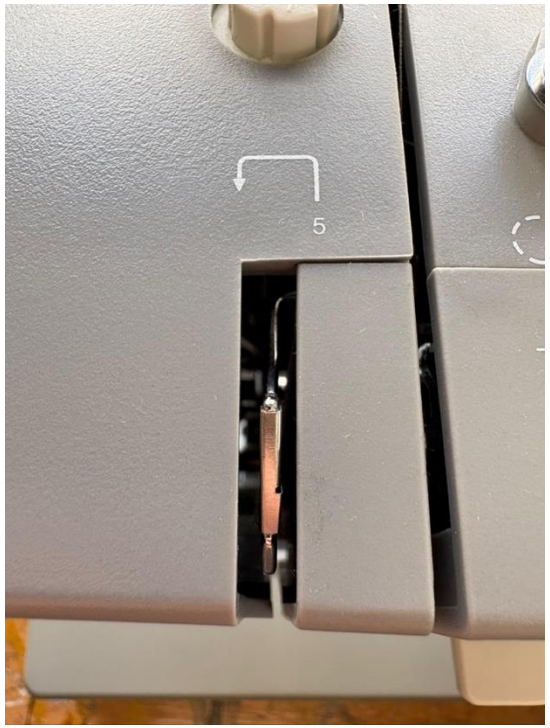


Pull the thread down to the bottom through this gap.

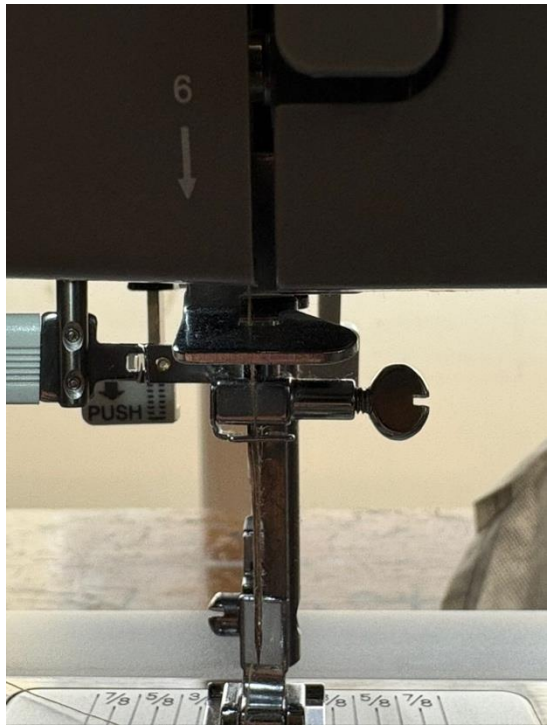
SETTING IT UP



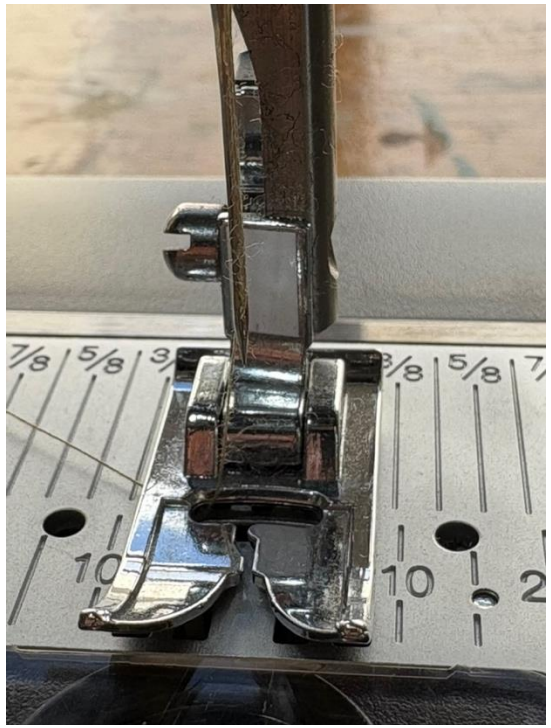
Bring the thread up the the left.



Around this metal hook.



Hook the thread on the arm.

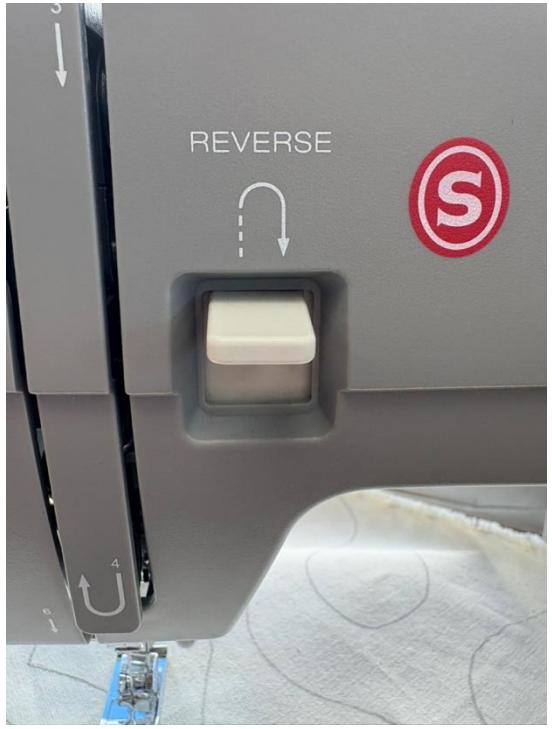


Thread it through the needle.

SETTING IT UP



Make it catch the bobbin thread pull it through and put the thread under the foot.



This button makes the machine go in reverse.

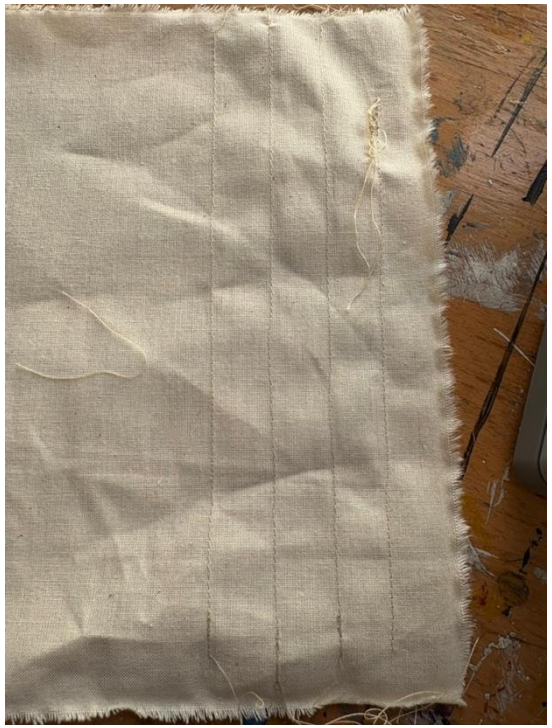
TESTING THE SEWING MACHINE OUT



We were all given a piece of calico with shapes drawn on them to help us learn and understand the machine.

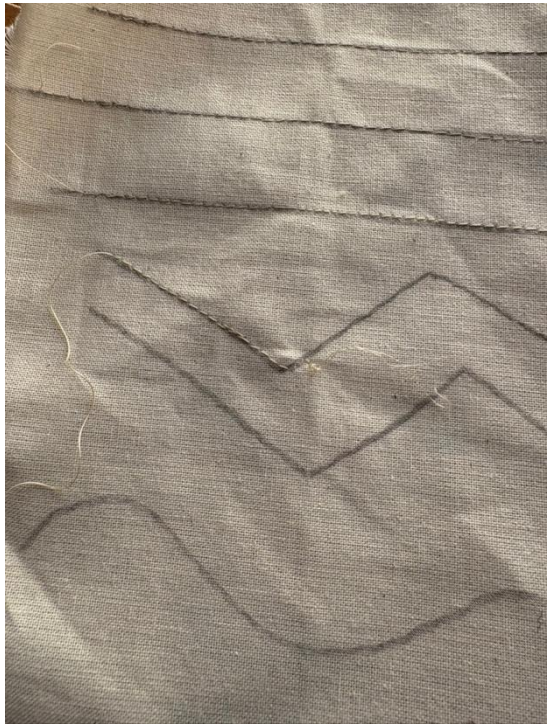


I first did the straight lines at a 2.5 length. They went well as they are straight.



This is what it looks like at the back.

BOBBIN

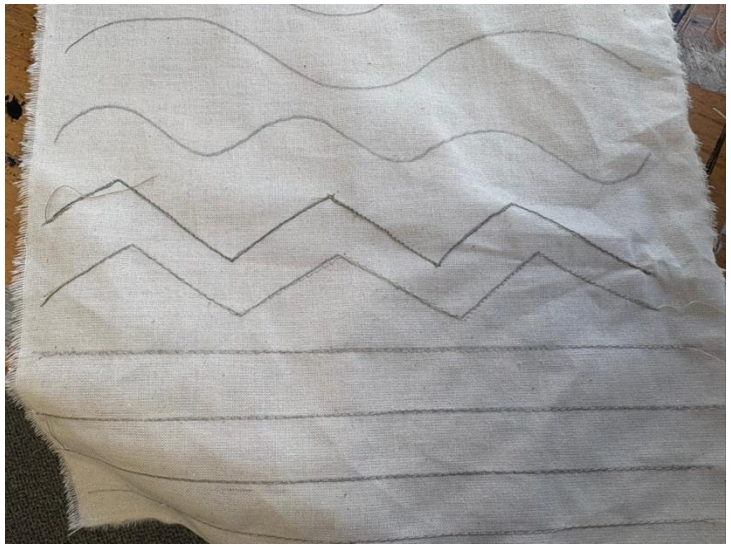


I started doing the zig-zag line and I ran out of thread from the bobbin.

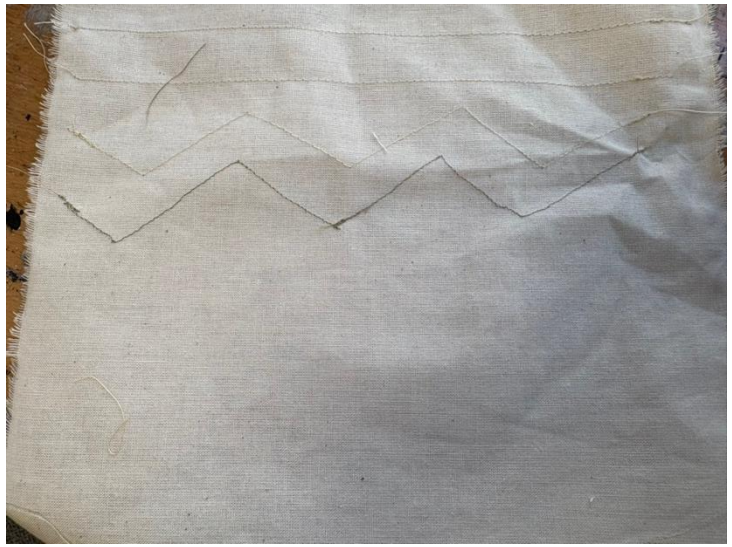


This is how you add more thread to the bobbin. Place the empty bobbin on the pole. You then wrap your thread round the bolt and wrap the thread round the bobbin. Then click the bobbin the right and press the pedal to wrap the thread.

TESTING THE SEWING MACHINE OUT

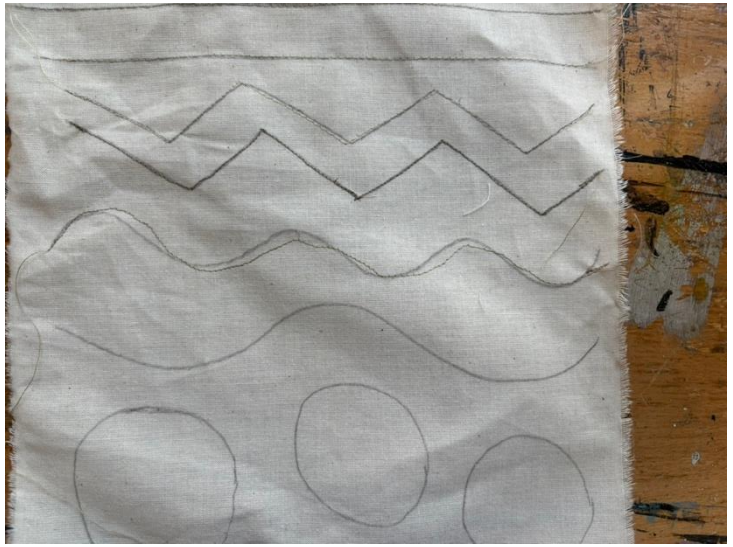


I then continued doing the zig zag lines. I would sew along the line, stop at the corner. And then making sure the needle was still in I did the other part of the zig zag.



This is what it looks like from the back.

TESTING THE SEWING MACHINE OUT

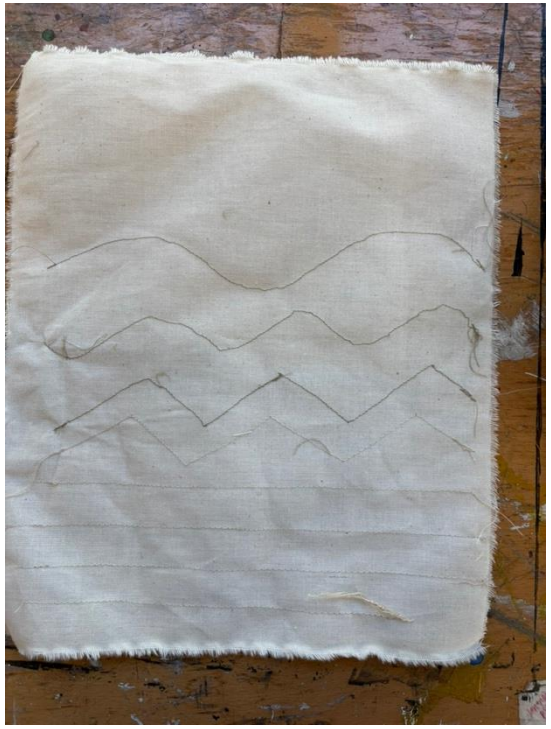


This was my first attempt at doing the curvy line, which didn't go well as the machine is very fast which makes it hard to control it.



I unpicked it and had another go, and it turned out better as it followed the line closer.

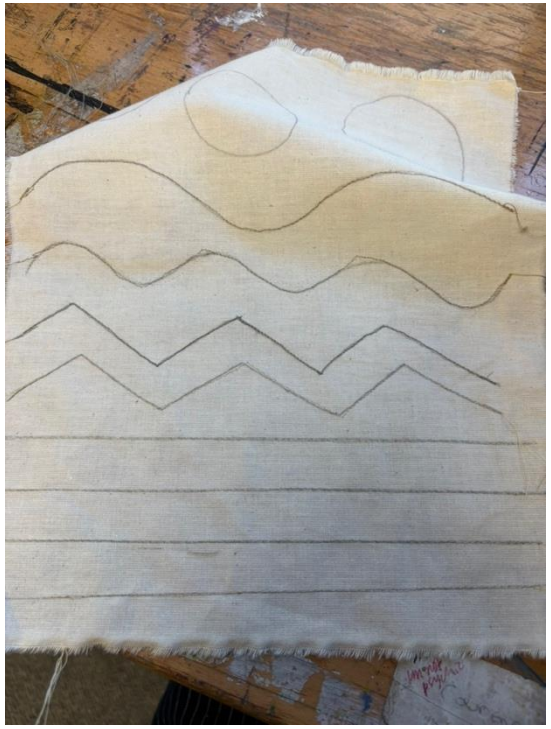
TESTING THE SEWING MACHINE OUT



I then did the other curve. This is what it looks like from the back.



I still didn't like the first curve, so I unpicked it.



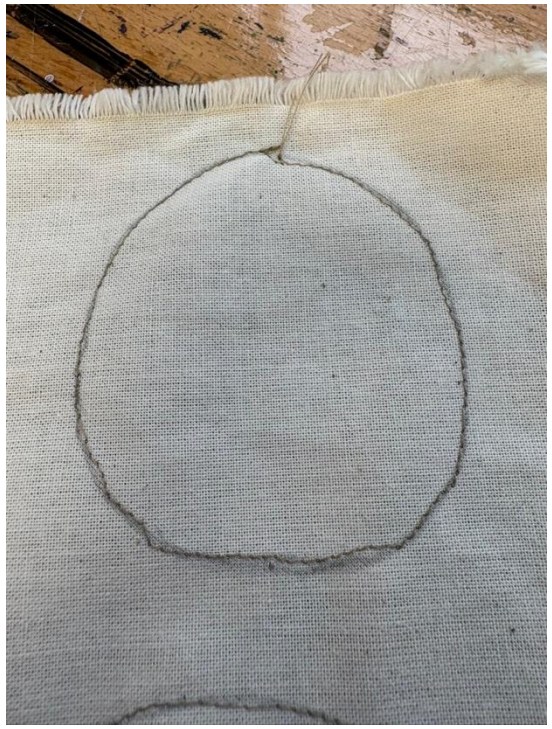
I re did it and it turned out better than the last one despite the few times it was off the line.

TESTING THE SEWING MACHINE OUT

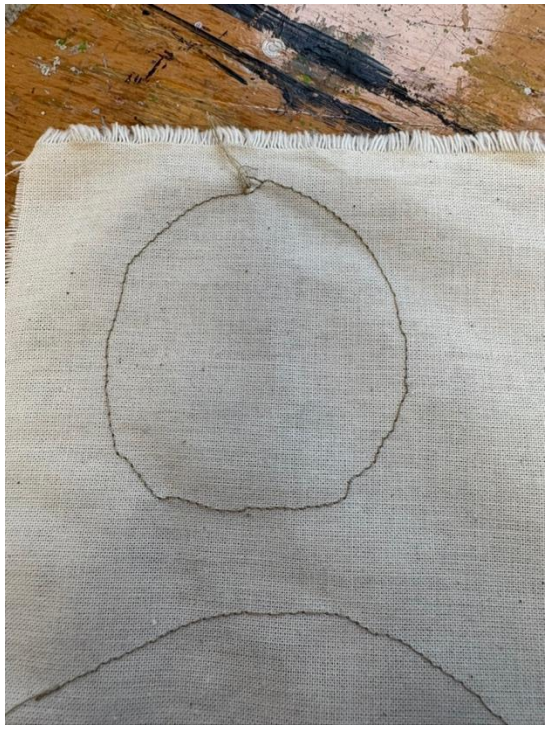


I drew out some more curvy lines on some scarp calico and tried a different machine that had a slower speed, and I found this easier to follow the line and make good curves.

I felt like going on the slower machine helped me find a technique to do round lines. Which I believe helped me do the circles.

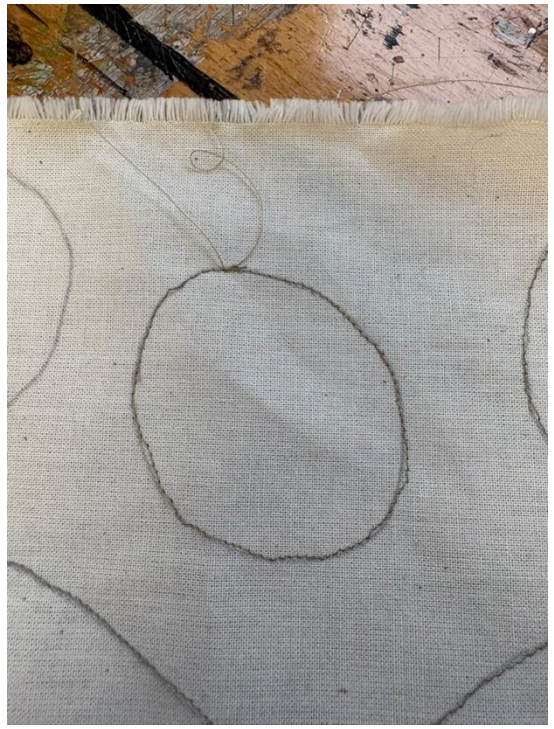


I then went onto doing the circles back on my original machine. This is how it turned out.

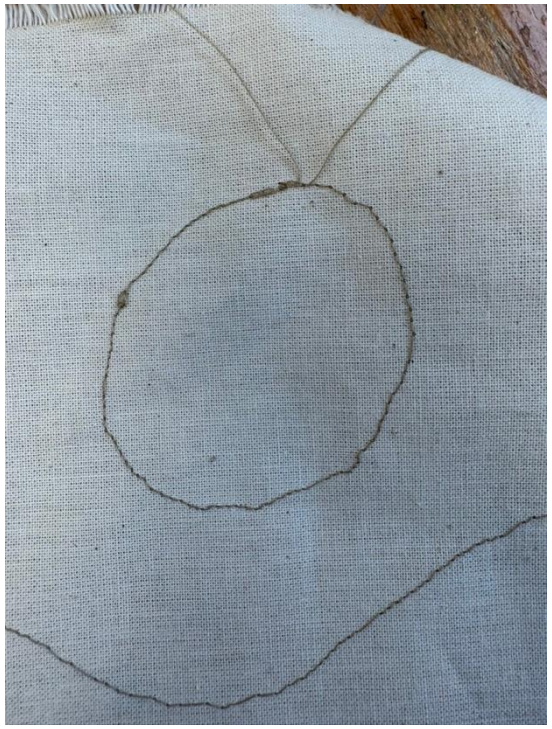


This is what it looks like from the back.

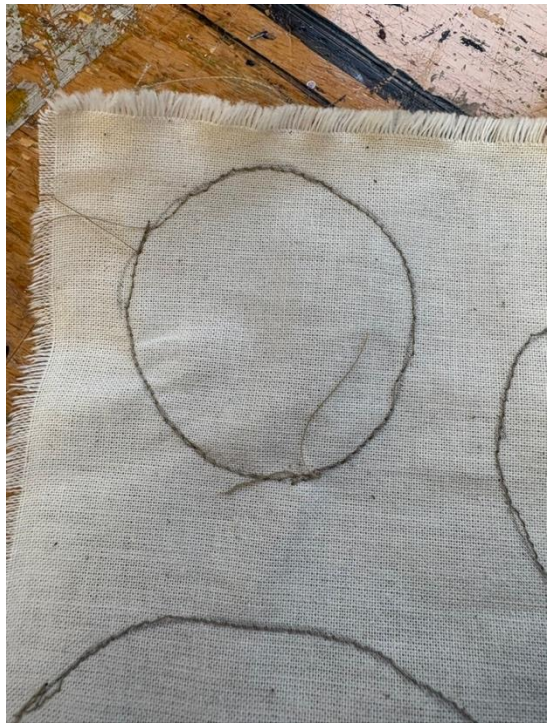
TESTING THE SEWING MACHINE OUT



I then did another circle which turned out better as it followed the line more.



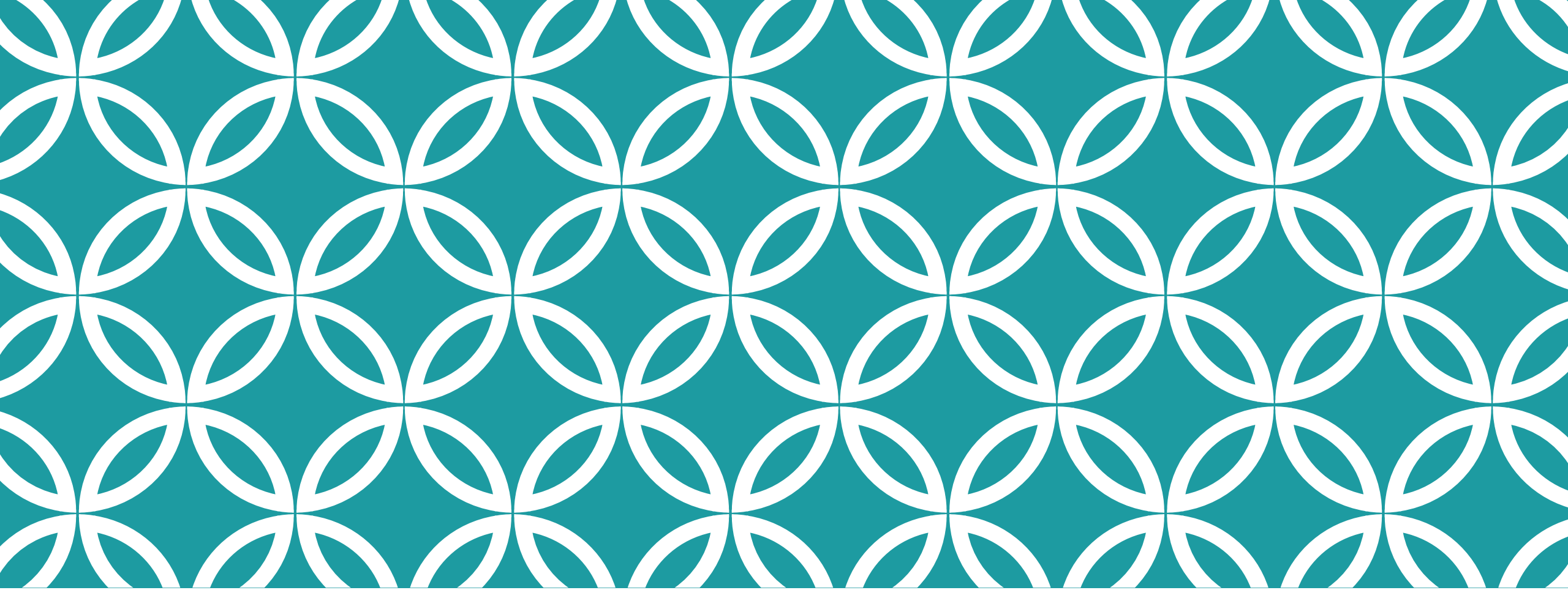
This is what it looks like at the back.



I then did the finale circle. Not as well as the last circle but still pretty much followed the line.



This is what it looks like at the back.



SEAMS

SEAMS



I started of by sewing two pieces of calico together using a 2.5 length stich on the sewing machine.



Then I ironed it down making it flat.

SEAMS

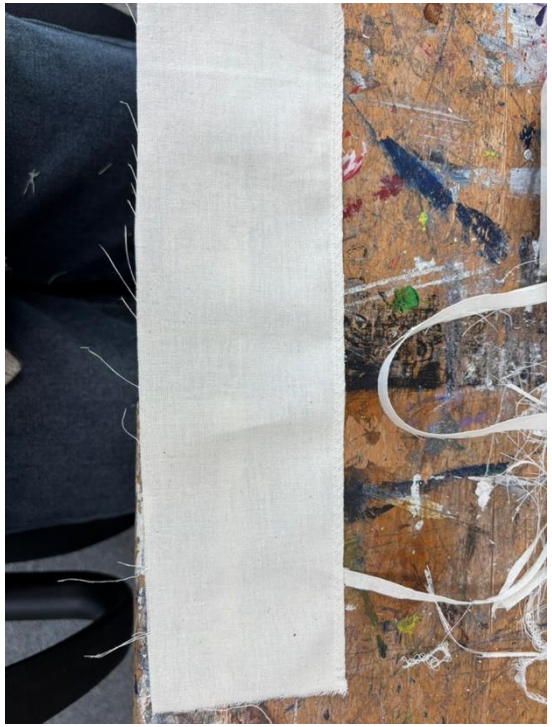


This is it all ironed out.



Next, I went over to the overlocking machine and overlocked one edge of a new piece of calico.

OVERLOCKING



This is it all done.



I then overlocked the calico I just sewed a seam into on one piece of the calico.

SEWING



I then sewed these two pieces of calico together to make using a 2.5 length stitch.



This is it all sewn, next was to iron it down.

SEWING



This is it ironed.



I then overlocked the side of the calico I just sewed ready for the next seam I was going to do.

SEWING



Next was to overlock another separate piece of calico.



I then sewed this separate piece of calico to the other pieces of calico.

MISTAKE

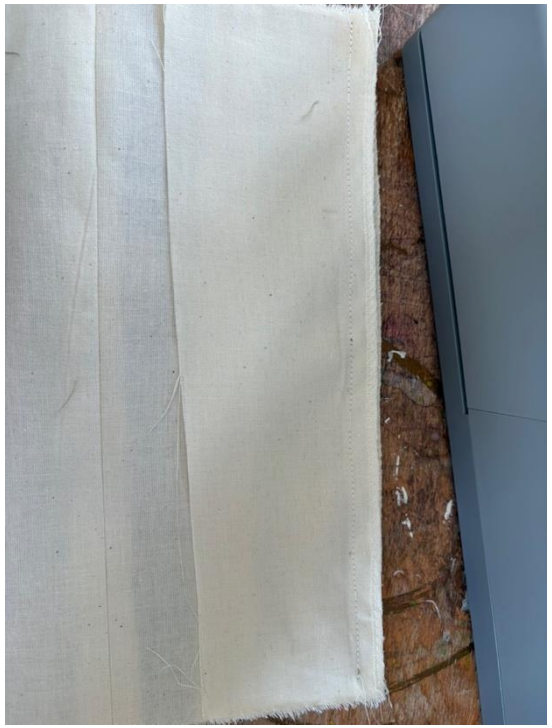


This is it finished sewn.



I then realised I had sewn the wrong side, so I then had to unpick it.

FIXING



I then sewed it on the right side of the other piece of calico.



I then ironed it down to make it flat.

SEWING



I started off by sewing another piece of calico to the other piece of calico.



So, it would look like this.

PIPING



I then sewed a piece of white piping into the calico. I sewed the crease of it onto the line I had just sewn.



This is how it turned out.

PIPING



I then trimmed the excess fabric on the calico to make it shorter so I can fold over the piping with ease.



I then had to turn the calico around and sew along the line I had made previously making sure to catch the edge of the piping on the other side.

PIPING



I really struggled to catch the piping with the thread that I was using so I had another go, and I nearly got it all in this time but there were a few gaps still left open.



I had another go and managed to get all the piping to be sewn into the calico from the other side.

FINAL OUTCOME



This was all the seams I did all together. I would say I did well at doing them despite having to redo a few of them.

MASCOT

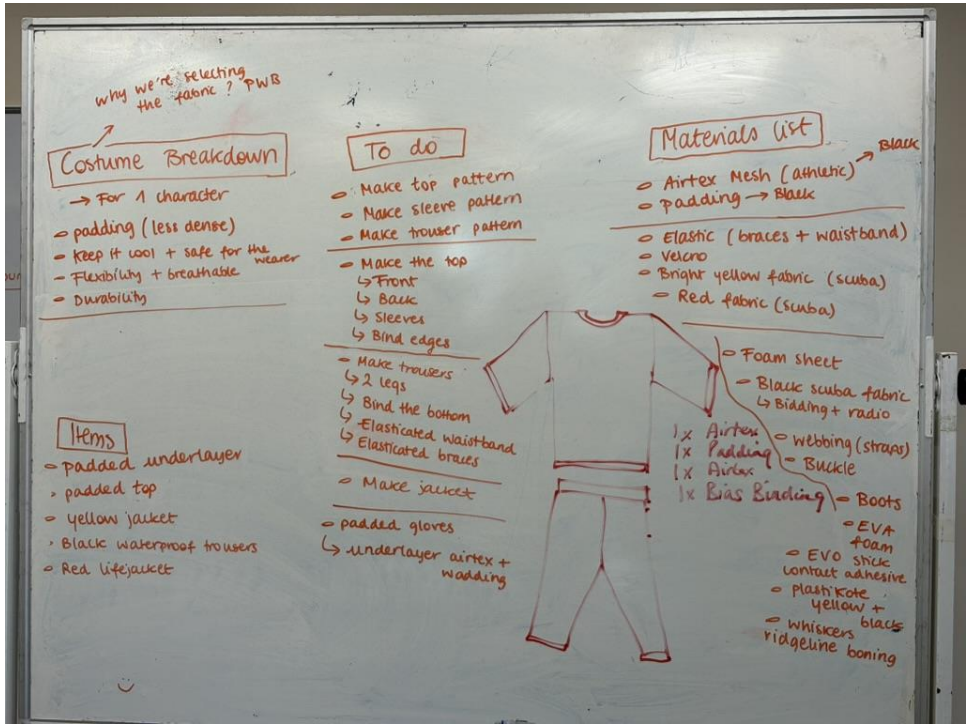
WHY I DID THIS AND PLAN

We were asked to do a mascot for my lectures lifeguard company that he volunteers at and it is called Ferry side lifeboat. We needed it to be somewhat waterproof as they are probably going to be near water, and we need the person to have a good range of movement. We measured our lecturer for the mascot suit.

Materials –

- Airtex mesh – Because it is breathable and it doesn't trap moisture.
- Neoprene – Because it is waterproof and dry's off quickly.
- Wadding - To puff out the mascot's clothes.

This is the plan we produced for the mascot.



MASCOT

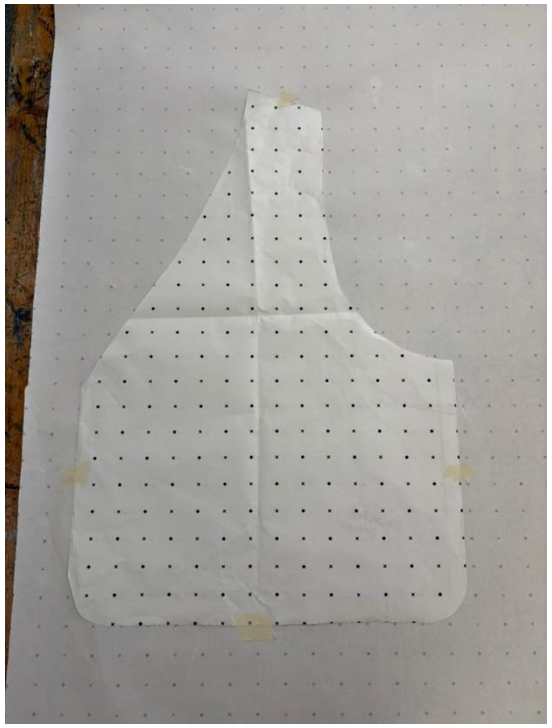
This is the design we are going for, for the mascot. There were options to decide what animal it should be; an otter, a seal etc. The client went for the seal.



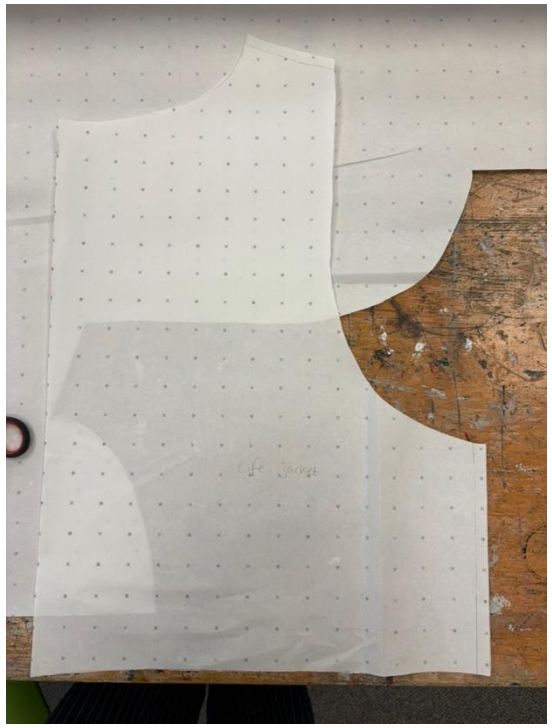
ASSIGNMENT

We got split into pairs to get the mascot done quicker. I was assigned to work with Ellis on the life jacket.

MAKING THE MASCOT



First, we cut out a side front piece for the life jacket using the pattern paper.



Then we cut out the back of the life jacket using pattern paper.

BACK OF THE LIFE JACKET

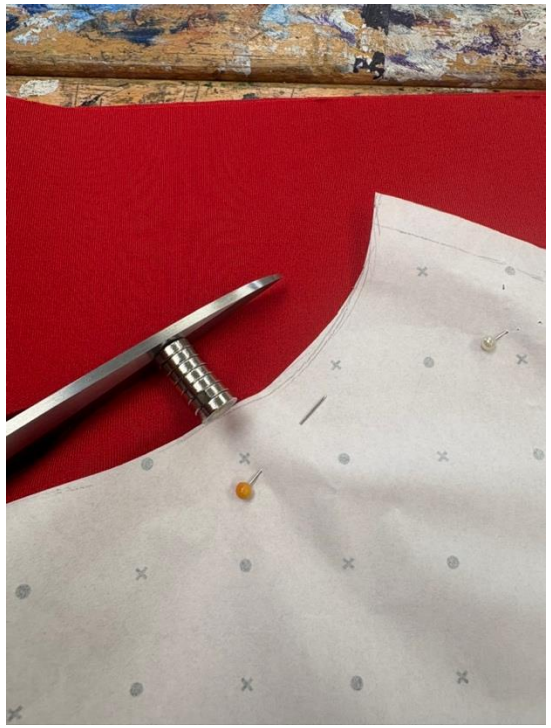


Then with the template of the back of the life jacket. I marked it it out onto the wadding using a permanent marker flipping the pattern to make one whole back.



I then got red scuba fabric (neoprene) and folded it in half. I then pinned it along side the fold in the fabric.

BACK OF THE LIFE JACKET



I then cut a 2cm seam around the edge of the pattern using shears and magnets to make sure the 2 cm seam is even all round.



This is it all cut out.

BACK OF THE LIFE JACKET



Next, I outlined the pattern onto the neoprene using white chalk paper and a tracing wheel.

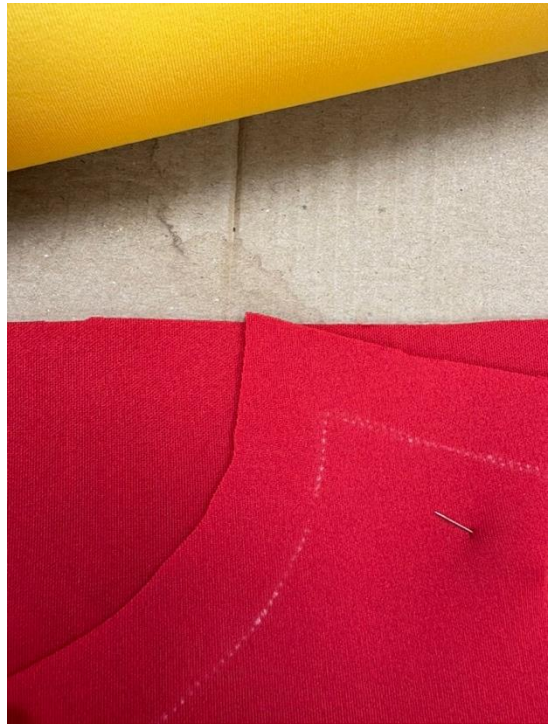


This is it all marked out with the pattern off it.

BACK OF THE LIFE JACKET



I then flipped it over a marked the other side using white chalk paper and a tracing wheel following the white line I had just done. I then unpinned it.

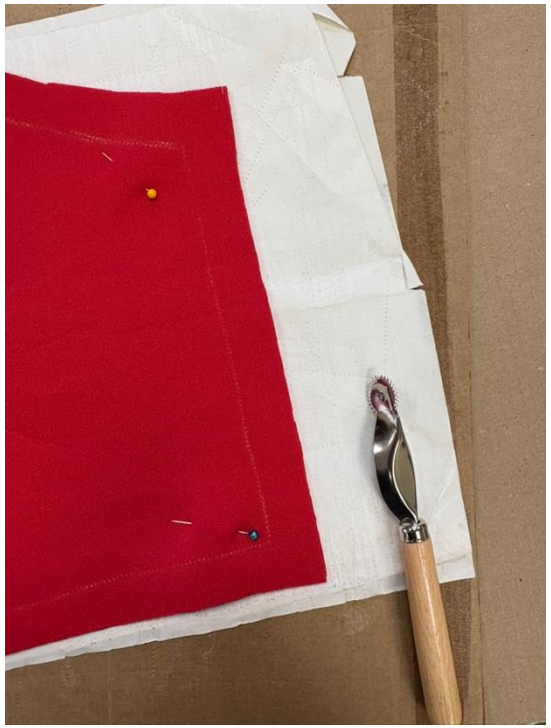


I then got another piece of red neoprene and placed it under the cut out I just did. It was slightly too short, but it didn't matter that much because it was only the seam allowance.

BACK OF THE LIFE JACKET



I then pinned the life jacket to the piece of neoprene and cut it out to match the life jacket cut out.



I then used white chalk paper and a tracing wheel to mark out the piece of neoprene I just cut out following the white line.

BACK OF THE LIFE JACKET



This is what it looks like. I then unpinned it to make it two separate pieces of fabric.



I then placed the wadding I cut out earlier on top.

BACK OF THE LIFE JACKET



I then placed the other cut out of the life jacket on top of the wadding and started pinning them all together making sure to leave a little bit of wadding sticking out so it would catch when I sewed it.

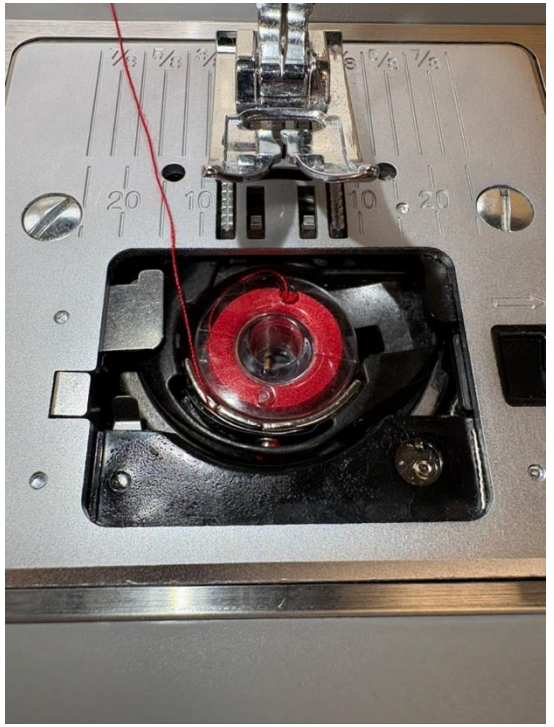


This is what it looked like all pinned.

BACK OF THE LIFE JACKET



I then chose a red thread that matched the red colour of the neoprene as close as possible and made a bobbin to go with the thread.



I then loaded the sewing machine with the bobbin in its place.

BACK OF THE LIFE JACKET



I then loaded the thread in.



I then started to sew the back of the life jacket together. I found sewing the fabrics together hard as it kept slipping everywhere when I took the pins out as it is a slippery fabric.

LIFE JACKET

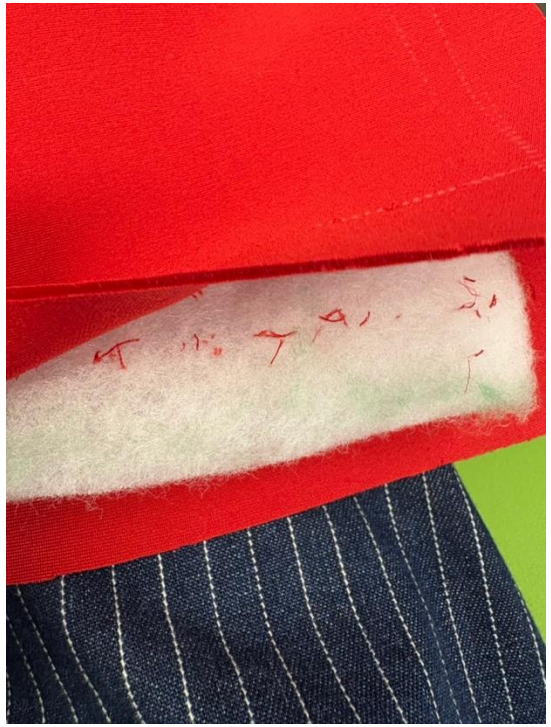


This is the back of the life jacket all done.

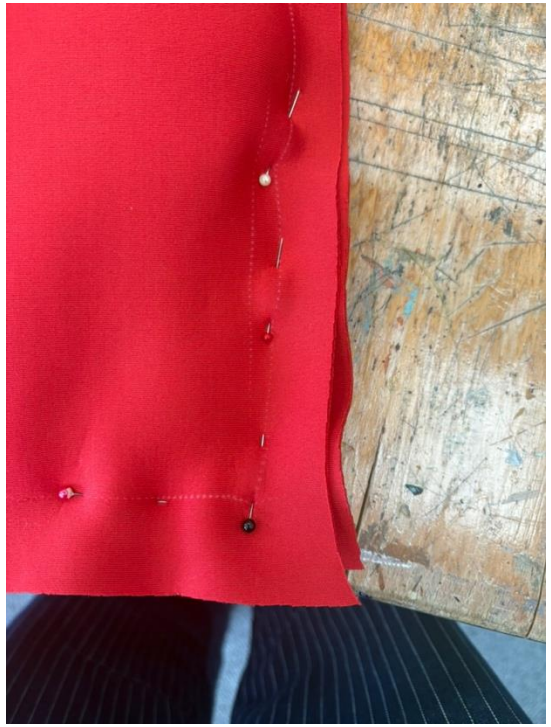


I then helped Ellis to complete the front left side of the life jacket.

FRONT LEFT SIDE OF THE LIFE JACKET



The life jacket was pinned wrong as there was too much wadding out, so I had to unpick it.



I then re-pinned it so only a bit of the wadding was sticking out.

FRONT LEFT SIDE OF THE LIFE JACKET



This is re-pinned.



We aligned it with the back of the life jacket, and the side pieces didn't line up so we then cut the pattern down to match the back of the jacket. Then I pinned it to the jacket.

FRONT LEFT SIDE OF THE LIFE JACKET

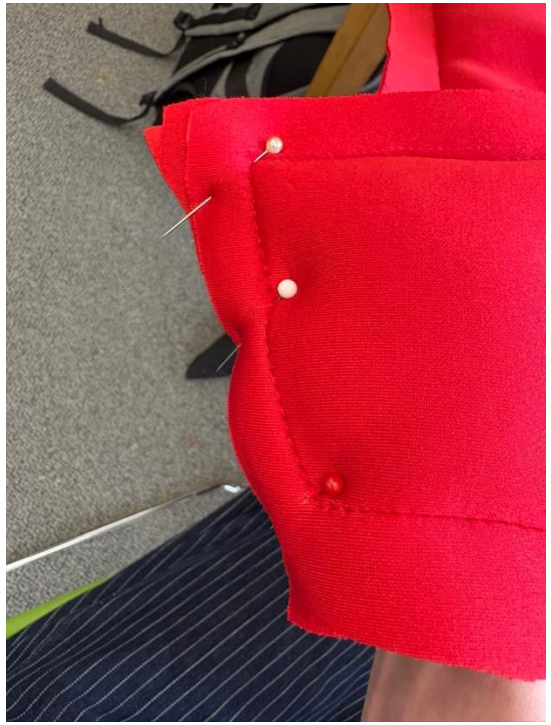


I then got a piece of chalk, wet it and marked along side the pattern for the new under arm piece and then pinned it.

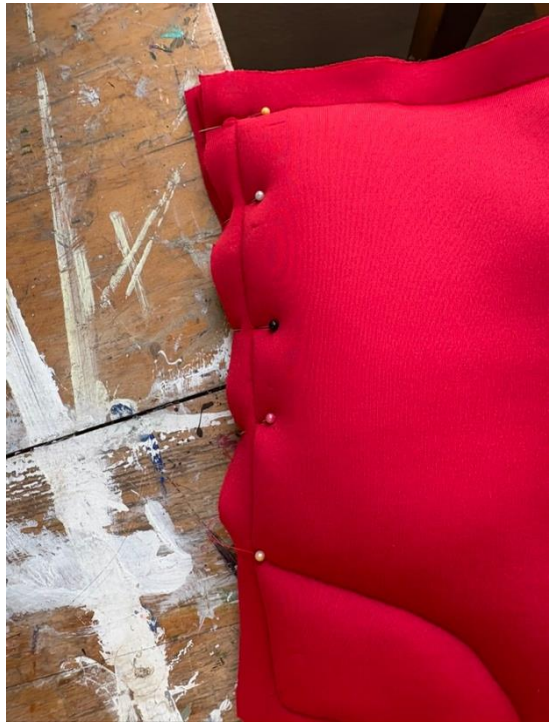


I then sewed it together. Which again I found it tricky yet slightly easier as the fabric kept slipping but I expected it and tried not to move the garment as much.

LIFE JACKET



I then pinned the back of the life jacket with the two front side pieces together.



I then lined up the sides of the back on front together and pinned them.

LIFE JACKET



I then sewed where I had pinned and as you can see y the image the fabric kept slipping again but it was okay to leave it as it hadn't slipped that much you could see it from afar.

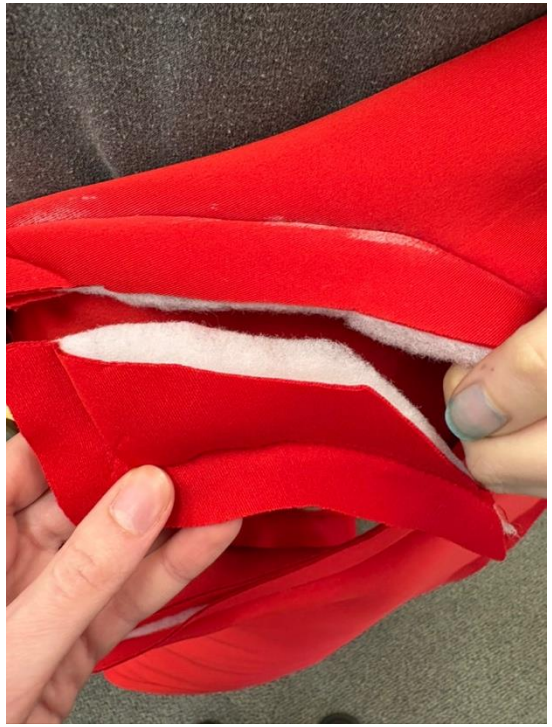


This is the life jacket all sewn and ready to have detailing added to it.

LIFE JACKET



This is the life jacket on someone with the other pieces of the mascot on.



I then cut the excess fabric from the under-arm section as I forgot to do that.

BELT LOOPS



Next was to do the belt loops so we could attach the belt to the jacket.

I started off by measuring out 4cm by 12cm rectangle.



I added a 1cm seam allowance all the way around.

BELT LOOPS



I then cut it out following the 1cm seam allowance.



I then repeated these steps and made a second one.

BELT LOOPS

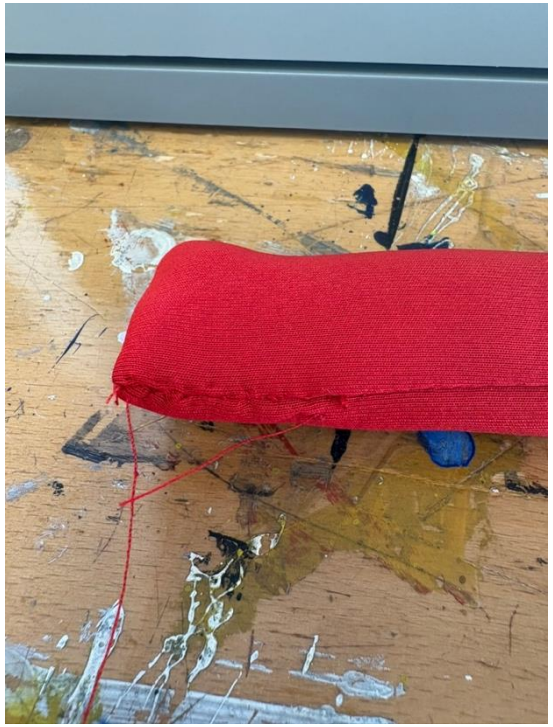


I then pinned them together along the red rectangle I drew out.



I then used the sewing machine to sew almost all the way around expect for a small corner so I can turn it inside out.

BELT LOOPS



I then turned it inside out and hand sewed the rest up.



I poked the ends of the thread into the belt loop so that it looked neat.

BELT LOOPS



This is the belt loop done; I need to make a total of 7 of these.

Unfortunately, we ran out of time to complete the mascot costume, but we will go in, in our free time to finish it up.

STUDY TASK THREE-

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

DISTRESSING

If you have a jacket that has been worn for 20 years you don't want it to look brand new you would want it to show age and wears and tears. For example, you could add patches to the elbows or have buttons missing or dirty some of them down. Some ways to distress-

- Wetting and drying with weights in the pockets
- Crumpling and pulling
- Painting stains and dipping clothes into dyes
- Bleaching
- Candle wax, shoe polish or oil into the collars and cuffs with a stiff scrubbing brush
- Use a little wire brush or sandpaper to make suede shoes look worn
- Threads can be pulled

Bicât, Tina. *The Handbook of Stage Costume*. Crowood Press (UK), 2006. Page 102

STUDY TASK FOUR-

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.

DYES

Dyes for home use if good for the theatres as it comes in a wide range of colours, easy to use and has instructions on the packet. A difficult thing about dye is whether the cloth with take it or not. Natural fibres absorb colour well and man-made fibres tend to be more difficult and sometimes impossible to achieve anything other than a pastel colour without equipment.
Most natural fibre garments are sewn with polyester thread which can reject the dye meaning you end up with bring white stitching. So, if you're planning to dye the garment make sure to use cotton thread.
Some fabrics like Lycra will accept the dye better if you boil it this means you cannot dye it to a deep shade in an automatic washing machine, but you can do it in a dye pot or boiler.

When using dye, you can wear a mask to prevent breathing in the chemicals, rubber gloves to prevent staining and goggles so you don't get it in your eye.
There is technology called Endeavour that is a machine that can compress fabric dyeing, drying and fixing into a dramatically shorter and water saving process.

Bicât, Tina. *The Handbook of Stage Costume*. Crowood Press (UK), 2006. Page 100

Hale, Erin. "Green Fashion: Why Dyeing Clothes Has a Big Environmental Impact." *BBC News*, 5 Nov. 2024, www.bbc.co.uk/news/articles/c870j92p82wo.

SCENIC ART

BRUSHES – ANATOMY



Tip- the very end of a paint brush (bristles)
Belly- middle part of the bristles
Bristles- the hair
Ferrule- The metal ”neck” of the brush
Crimp- Is the base of the ferrule
Handle- either made from wood, plastic or metal

Maugy, Sandrine. “Anatomy of a Paintbrush.” *Sandrine Maugy*, 15 Feb. 2019, sandrinemaugy.com/2019/02/15/anatomy-of-a-paintbrush/.

BRUSHES – SCENIC FITCHES

- They have small brushes with a long , slender, wooden handle
- Either flat or round brush heads with a stainless steel or aluminium ferrule
- Used for most of the artwork in scenic painting
- Has angled fitches for edges and corners
- Lots of sizes to choose from and they go up to 30mm



BRUSHES- POINTED SASH

- Have a round wooden handle with either a copper or aluminium round or oval ferrule
- The bristles have been trimmed at an angle all round
- Used for figurative artwork and painting lines, straight or curved
- Have many sizes going up to 36mm diameter



BRUSHES – FOLIAGE BRUSHES

- Longer bristles which hold more paint
- Brushes can also have a different shape ferrule from which the bristles taper out producing a wider line
- Used for many techniques like foliage/ landscape painting and for achieving lager lines/ brush strokes
- 1 to 3 inches wide



BRUSHES- LAY-IN & PRIMING BRUSHES

- They are both flat-ferrule brushes
- Used for coating, wet blending, dry brushing, splattering and glazing
- This width of the ferrule is the way the brushes are described
- Priming brushes have a ferrules that are 6-7 inches wide and 1-3 inches thick





BRUSHES – STIPPLERS

- Bristles are very short and set in a wide ferrule, trimmed to the same size so they hit the surface at the same time
- Not intended to be used for painting only of dabbing
- Can be used to soften colours and stippling paint through a stencil
- Sizes up to 6-4inches wide and either with or without a handle



BRUSHES – STENCIL BRUSHES

- Small, round ferruled brush with a short handle
- Designed to apply the paint by dabbing it
- Used for stencils
- Sizes up to 36mm



SIGN-WRITER'S BRUSHES

- Long and slender bristles made form tapered animal hair
- Designed to hold a lot of paint while distributing it with clean and accurate lines
- Used for sign lettering and calligraphy



BRUSHES – WOODGRAINING BRUSHES

- Grainer – drag through glaze with this brush and it will give you the impression of a basic wood grain. The row of nylon behind the bristle gives a slightly coarser texture
- Pencil dragger – Rows of pure bristles with a coppered ferrule
- Pencil over-grainers – Speciality brush with several bristle bundles in a row
- Floggers – Very long bristles with varnished wooden handle. Good for background grain for mahogany, walnut etc… Available in 3-6inches wide
- Softeners - Bristles are very soft, animal hair like a badger or hog. Used to soften paint effects and is available in 2-4inches wide



BRUSHES – GRAINING TOOLS

- Combs – Made from rubber, metal and wood. The comb has fine teeth made from rubber or steel for the graining effect in various widths
- Heart Grainers – Heart grainer is used for graining pine and oak effect. Rubber rock heart grainer is dragged and rocked to create the knots and grain in the wood

BRUSHES – ROLLERS & SPONGES

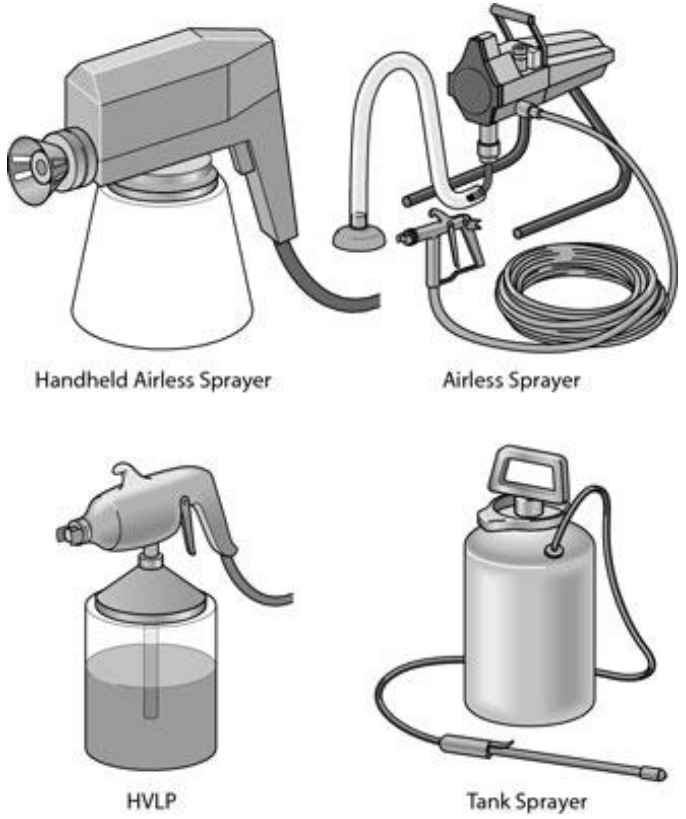
- Rollers – Cloth (emulsion paint), Foam (varnish or gloss). It is used for quick coverage of paint and even distribution. You can make texture effect out of the foam. Various sleeves sizes and handle lengths
- Sponges – Natural (create a rich, uneven texture), Synthetic (finer more even texture) and you can cut them up to make shapes etc…

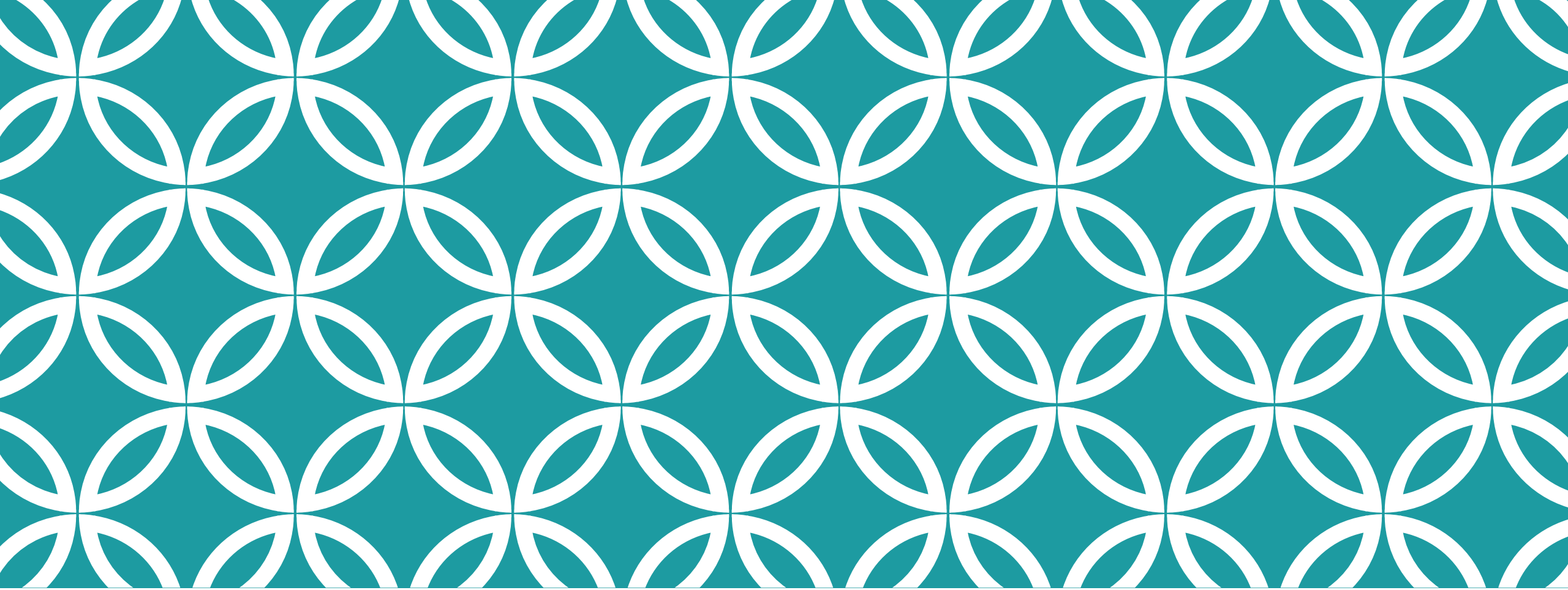




BRUSHES- SPRAY-PAINTING TOOLS

- Hand-held misters – Used to feather out or soften paint lines and you can use it with thin paint to make splatter marks
- Pump sprayer – They are light, self contained and portable. The sprayer consists of 4 parts the tank, hose, nozzle and the pump
- Spray gun – Uses compressed air and is makes more pressure and a steadier supply
- Gravity-feed gun – Uses compressed air to push out the paint. Variety in sizes and quality





PAINTING TECHNIQUE

STIPPLING

Stippling is where you get little paint at the end of your bristles (you don't wet it) and you dab the paint on how you want it. It creates depth and texture to what you are painting.



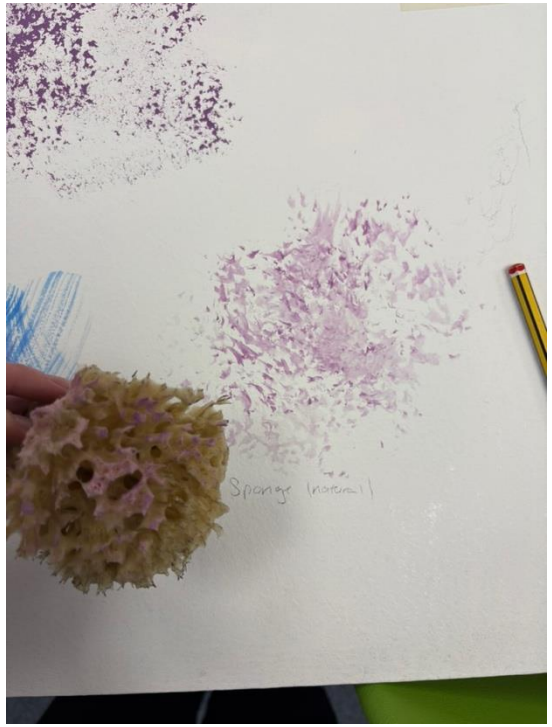
FOLIAGE

You apply a little bit paint to the end of the brush without water and apply it to the paper. A foliage brush creates brush strokes that look like grass or other foliage.



SPONGE (NATURAL, SYNTHETIC AND BOTH)

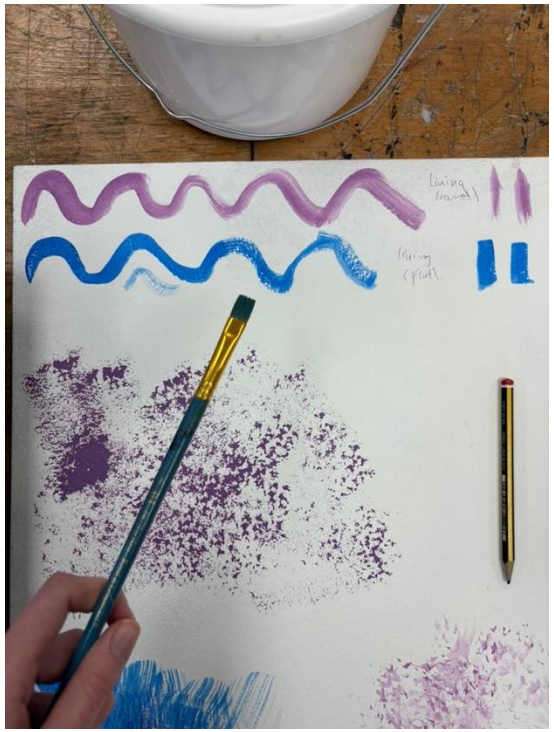
You first dampen the sponge and then dab it into the paint and then you apply it to the paper either dabbing or twisting the sponge. Can be used to create clouds, bushes, trees etc…



Natural



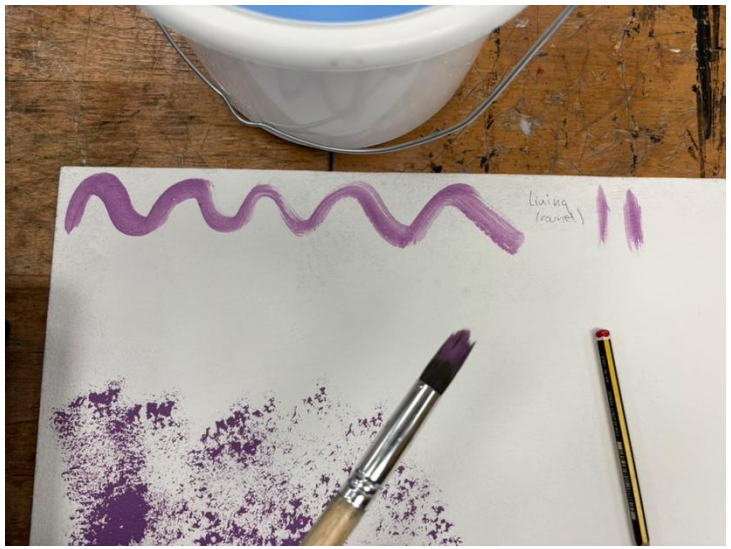
Synthetic



Both

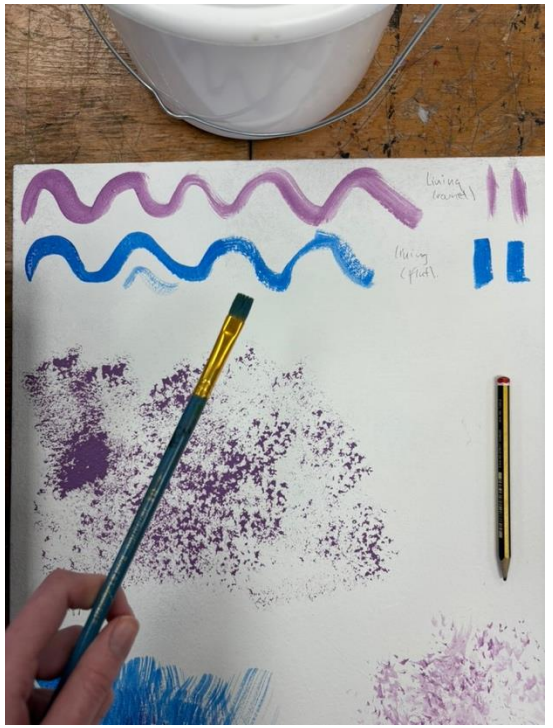
LINING (ROUND)

You first wet the brush and the apply the paint to the end of the brush and depending on how hard you press the thicker the line comes out. Can use it to do pretty much do anything.



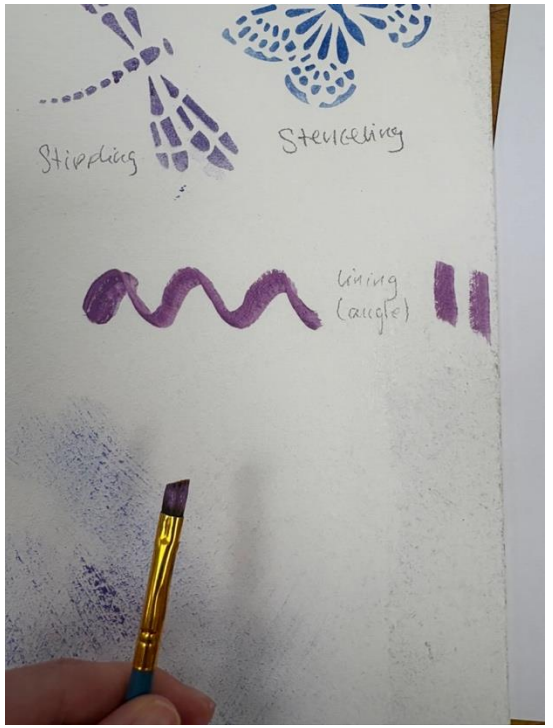
LINING (FLAT)

First you wet the brush and then apply paint to the end of the brush. When applying it to the canvas depending on the angle is depending on how thick or thin the line is. You can use it for almost everything and can be good to refine edges on something you are painting.



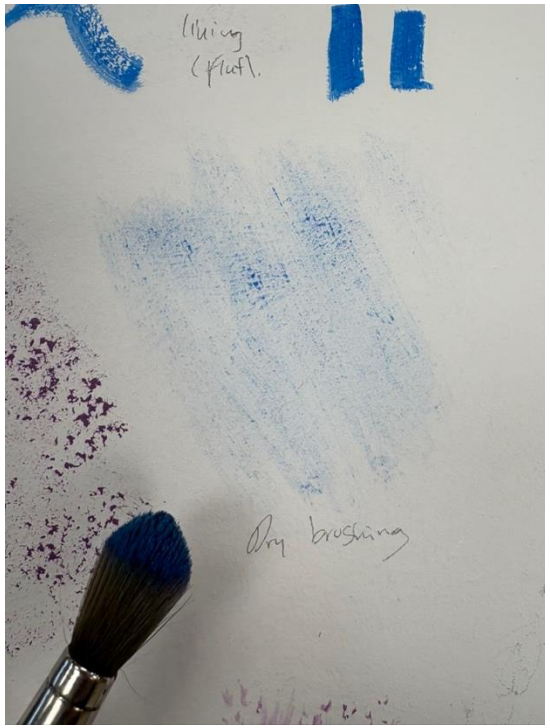
LINING (ANGLE)

First you wet the brush and then apply paint to the end of the brush. Depending how much pressure and angle of the brush the thicker or thinner the line is. You can use it to get the edges pristine and pretty much anything else.



DRY BRUSHING

To dry brush, you do not wet the brush, you dip the brush into paint and then try and get most of the paint of the edge of the brush by brushing it onto something else. You then apply it to the canvas how you need it. You could use it to add depth, texture, a hue of colour etc…



CROSSHATCHING

Like dry brushing you don't wet the brush and apply the paint to the end of the brush and try get as much of the paint off. You can use it to create shading, texture etc…



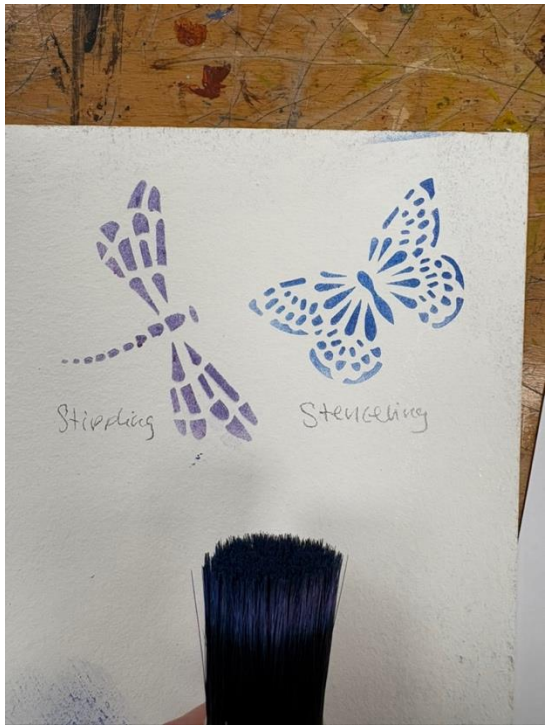
STIPPLING

Similar to dry brushing you don't wet the brush and apply paint to the end of the brush and try to get most of the paint of the end of the brush. You then use the brush to apply paint to a stencil.



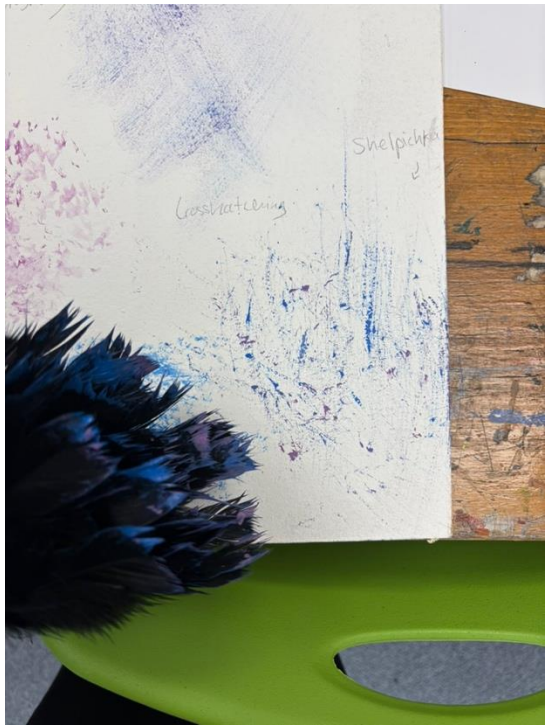
STENCELING

You place the stencil where you want it and you can secure it down with masking tape to make sure it doesn't move. You then apply paint to it and then you take it off and you have your shape.



SHELPICHKA

You do not wet the feathers and apply paint to the ends and hit or drag the brush along the canvas. It can be used for grass, shadows and highlights.



BLENDING

You start by wetting the brush and then applying paint to it. You then apply it to the paper watering the colour down the further down you go. You can use it for soft transitions into colours, sunsets, depth etc…



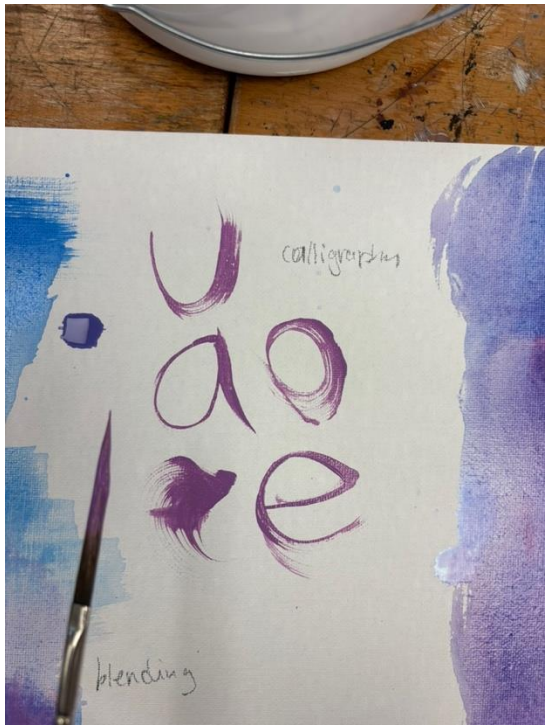
ROLLER

You just roll it in paint and then apply to the paper; make sure you have a decent amount of paint on it other wise it won't show up well. You can use it to cover a large area in paint or to create a consistent pattern.



CALLIGRAPHY

You first wet the brush then you apply paint to it. Depending how much pressure you apply depends how thick the line is. You can use it to write things.



RAG ROLLING

For rag rolling you have a muslin cloth, paint tray, water and gloves. You dampen the cloth and scrunch it up. You then apply paint to it and roll or dab it. You can use it to make fabric or curtain patterns.

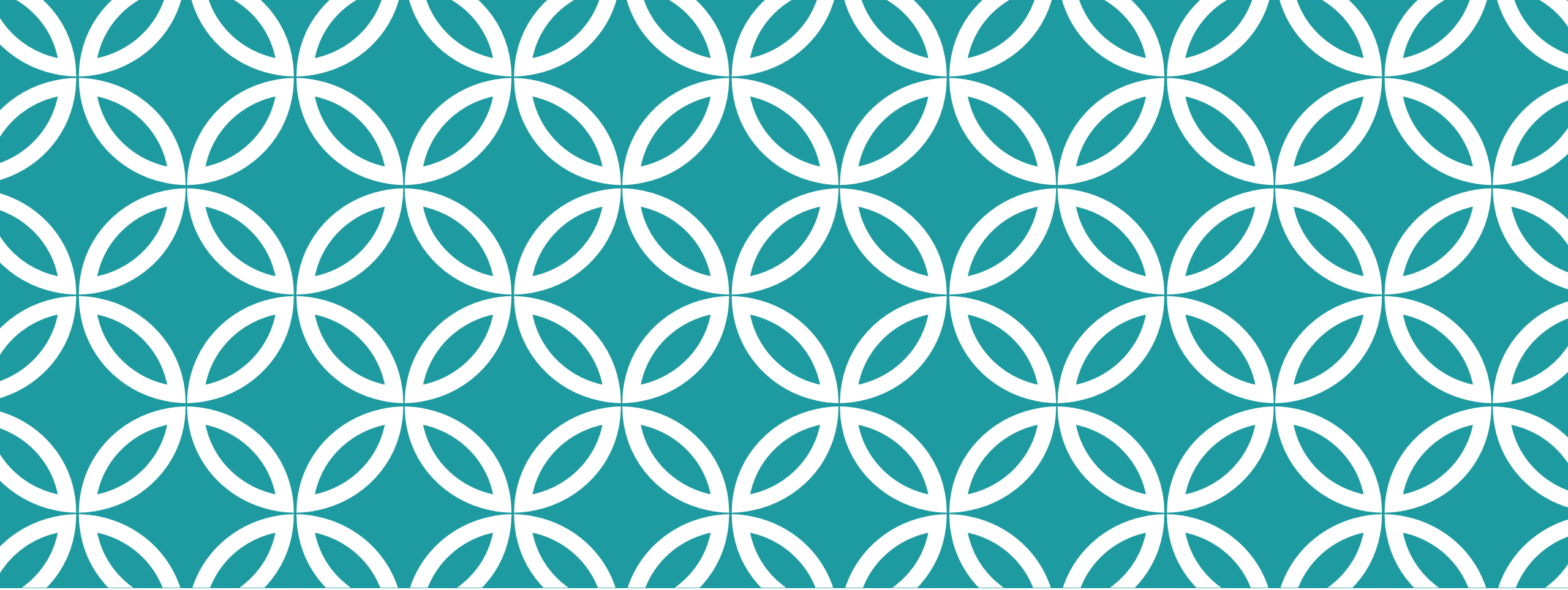




RAG ROLLING

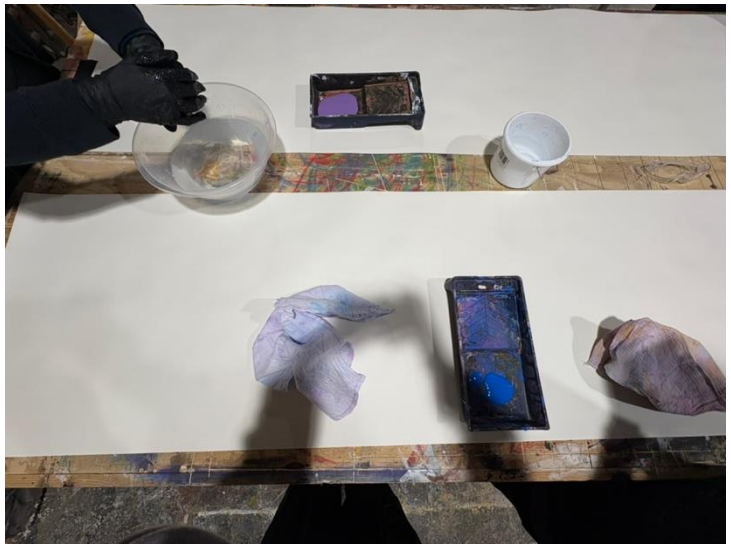
This is my attempt at rag rolling where I tried rolling it and dabbing it. I also tried folding and twisting the fabric in different ways.





RAGGING

RAGGING



You have a sheet of paper, wet muslin cloth and a paint tray.

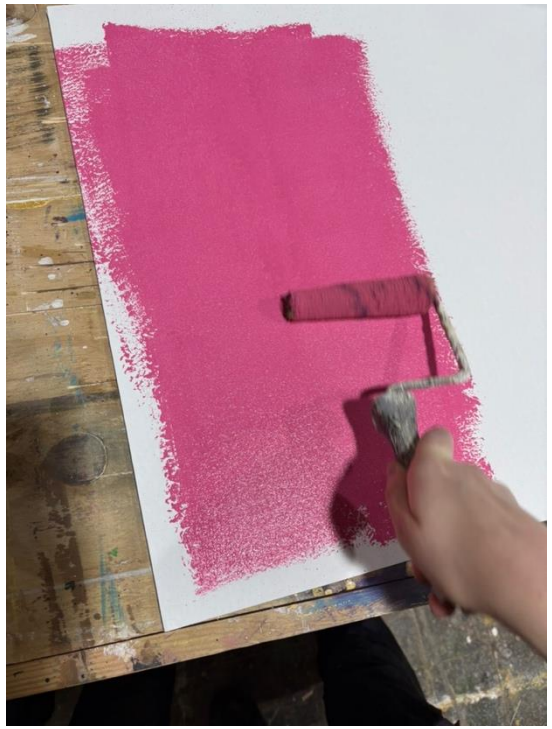


You hit the paper or roll it up and dab on it.



I did this process in two different colours, and it came out really cool.

RAGGING

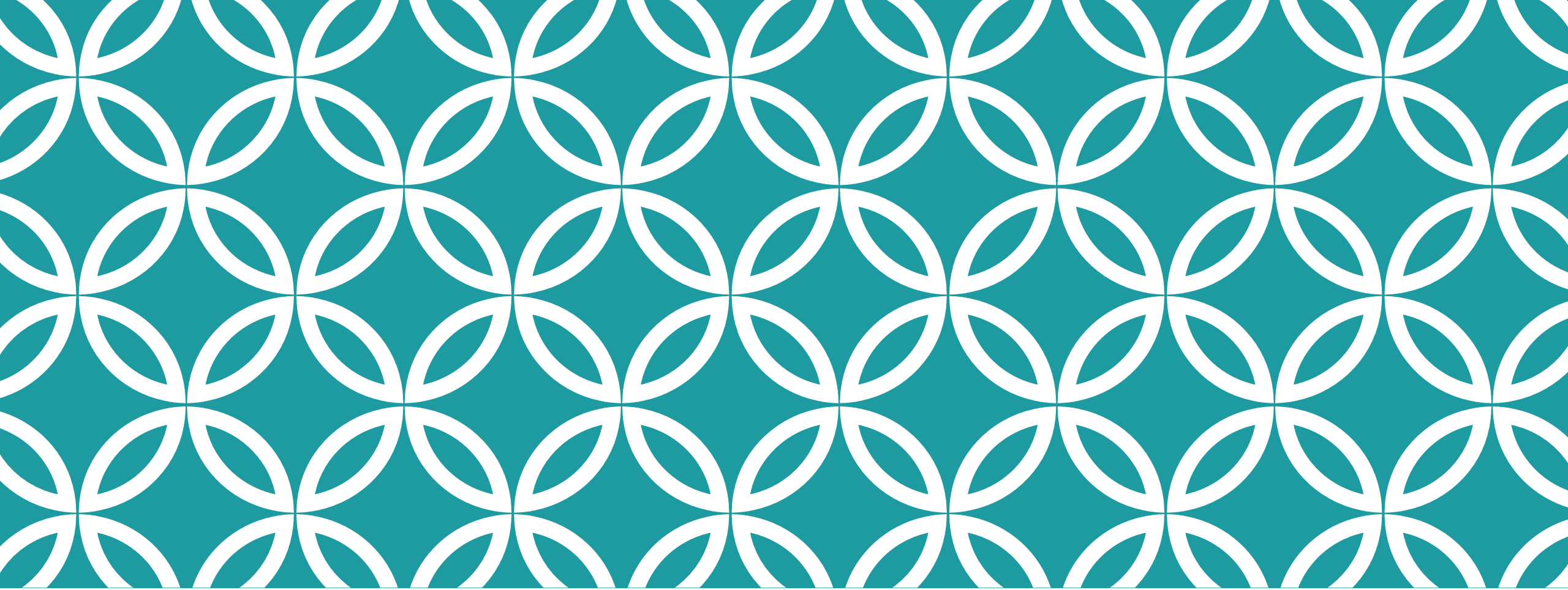


You first apply paint to the canvas and then with a rag you dab or twist the paint of.





This is how they turned out. The purple came out better because I managed to get more of the paint off.



PAINT

PAINT

Three ingredients of paint-

- Pigment – Either natural or synthetic substances composed into a fine insoluble particles. Earth or Dye colours
- Binder- Is the glue can be liquid, viscous or solid.
- Filler paint- a white or light-coloured paint

Paris, Amylee. “What Are the 3 Fundamentals of Painting? | GreatArt Magazine | Your Art Superstore.” *GreatArt*, 10 Nov. 2022, magazine.greatart.co.uk/2022/11/10/what-are-the-3-fundamentals-of-painting/. Accessed 4 May 2026.

PAINT

Emulsion Paint-
A water-based paint that is hardwearing finish. Can use it interior or exterior. Some brands include Leyland, Dulux, Valspar.



Master, Paint. “When to Use Interior Emulsion Paint - Paintmaster.” *Paintmaster*, 3 Nov. 2022, www.paintmaster.co.uk/when-to-use-interior-emulsion-paint/?srsltid=AfmBOoreU-KHnqOXU3HYubmsPJRk8c1nk6xyvDWdge03RWKev2OYcfnw. Accessed 4 May 2026.

Rosco Supersaturated paint-
A highly concentrated, vinyl acrylic. Has a matt finish and can be diluted by using water. Can be used on most surfaces.



Paint, Rosco. “Supersaturated Rosco Paint.” *RoseBrand.com*, 2025, www.rosebrand.com/rosco-supersaturated-paint#detailsTab. Accessed 4 May 2026.

PAINT

Bristol paint-
Water based paint, matt finish. Vibrant colours.



Bristol Paint. “Bristol Paint.” *Bristol Paint*, 2019, www.bristolpaint.com/?srsltid=AfmBOopRiux0uodcRJjoZvWxdxbREKN88x5JWpUUTnkQee0lAvL30uvD. Accessed 4 May 2026.

Rosco primers-
Rosco primer white and natural base. It is a water-based primer. An acrylic primer. Dilute is according to the paint surface.

Flints multi-purpose-
A water based matt primer suitable for painting wood, steel and plastics. Black or white.



Rosco, WL. “Rosco - Tough Prime White.” *ShopWL*, 2026, shopwl.com/rosco-tough-prime-white/. Accessed 4 May 2026.



FLINTS. “Flints Multi Purpose Primer White 5L.” *Flints.co.uk*, 2023, www.flints.co.uk/product/All/PAT118?proddesc=Flints-Multi-Purpose-Primer-White-5L&category=pg_FLINTSPRIMERS&catdesc=Flints-Primers. Accessed 4 May 2026.

PAINT

Glaze-
Emulsion glaze is water based. Has a matt, gloss or satin finish.
Rosco premiere clear is a water borne urethane coating suitable for sealing and protecting painted finishes, floors or high-traffic surfaces.





FLINTS. "Flints Emulsion Glaze Matt 1L." *Flints.co.uk*, 2023, www.flints.co.uk/product/All/PAT121?proddesc=Flints-Emulsion-Glaze-Matt-1L&category=pg_FLINTSEMULSIONGL&catdesc=Flints-Emulsion-Glazes. Accessed 4 May 2026.

ROSCO. "Premiere Clear | Rosco." *Rosco.com*, 2026, us.rosco.com/en/product/premiere-clear. Accessed 4 May 2026.

Wood stains-
Can be water, oil, gel based. Matt, gloss and satin finish.
Some brands are Flints, Rosco and Bristol.



Shackell-York, Sasha. "The Ultimate Guide to Wood Stain | Grain & Frame." *Grain & Frame*, 30 Aug. 2020, www.grainandframe.com/how-to/the-ultimate-guide-to-wood-stain/.

SKY PAINTING

INSPIRATION

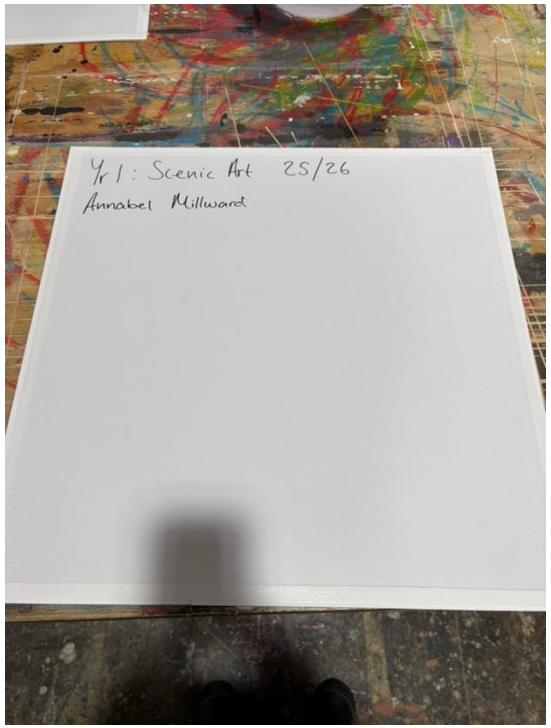






These are my inspiration pictures for when I paint my sky. I wanted to go for a sky that looked like it was about to storm or how it looked at the end of the storm.

STARTING



First, I started by getting a blank canvas and naming it on the back.

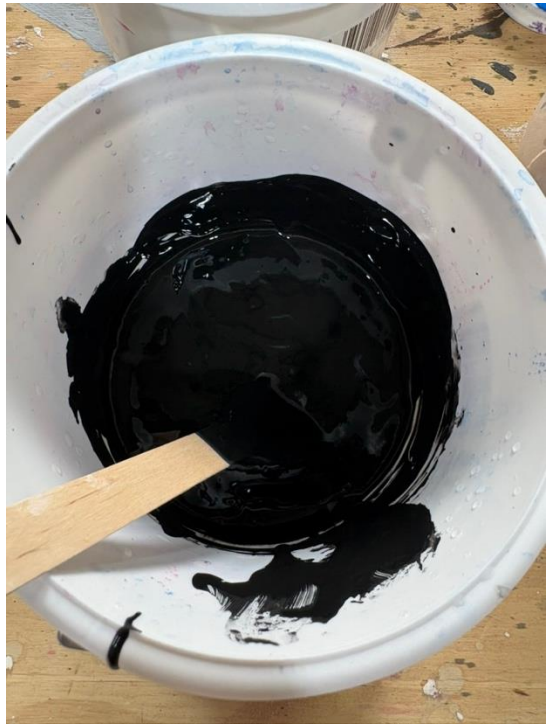


These are the tools I was using to make the sky. A roller, rag, pointed sash brush and a paint tray.

THE COLOURS I USED



Purple emulsion paint



Velour black

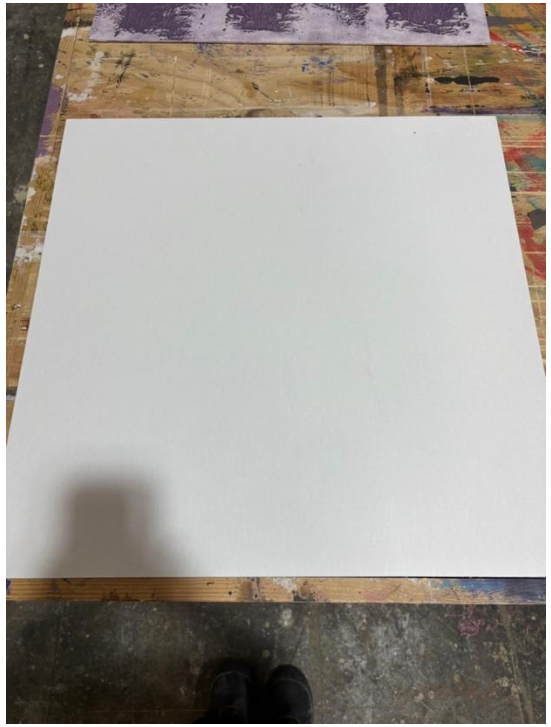


White base paint



Blue emulsion paint

BASE



First, I started with a plain white blank canvas.

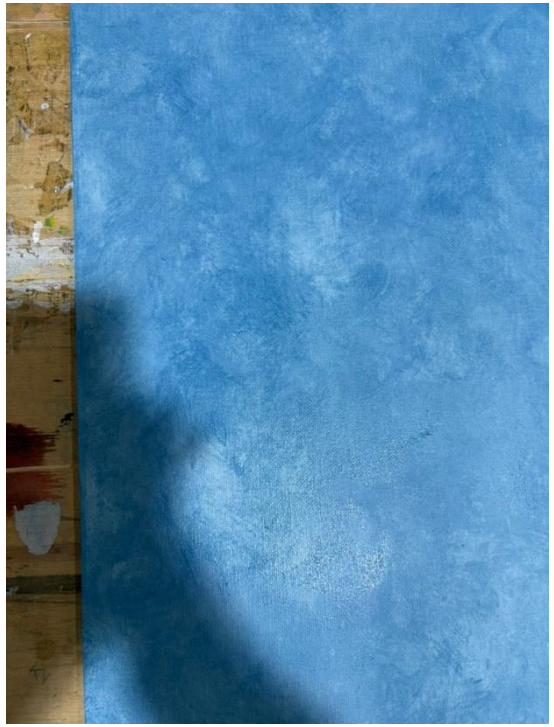


Using the blue colour I had just mixed I used a rag and natural sponge to make a background colour. I dabbed the sponge onto the canvas and twisted the rag to make this background.

ADDING DEPTH



I then added a bit of blue and a drop of black to make a darker blue to add depth to the sky. I used the same techniques to apply it.



Whilst I was adding the second colour to the board it started to pull away the colour. So, I called it a day so I could let it dry properly.

ADDING DETAIL



This is what it looked like from afar.



Next, I mixed a lighter blue by adding a lot of white to it to make it the shade I wanted.

LIGHTER DETAILING



I then added some lighter blue in the right bottom hand corner using a stippling brush and the rag. I twisted the rag to continue the pattern to make it even.



This is what it looked liked from a distance.

BLURRING



I felt it needed to be blurred out more because the line between the dark and light colour was too sharp. So, I softened it out with a lighter and darker colour to make a medium colour using the same techniques.

CLOUD COLOURS

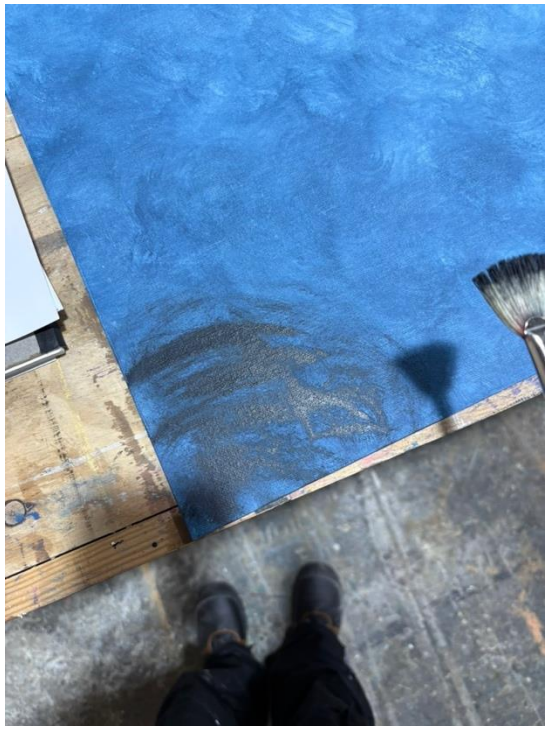


Velour black

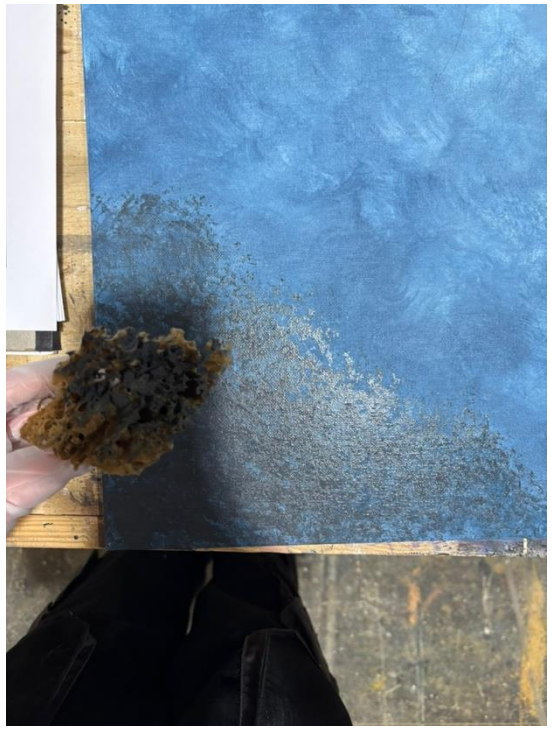


White base paint

CLOUDS



First, I mixed a dark grey and used a foliage brush to make a semi circle starting from the bottom left corner.

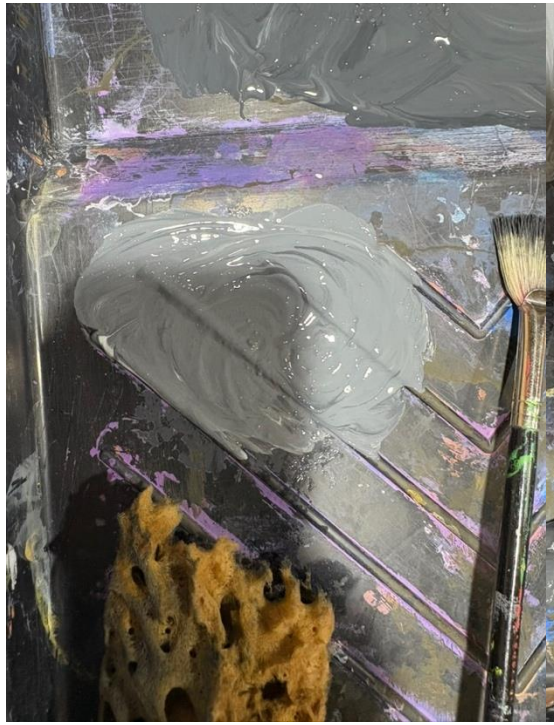


I then used a natural sponge to blend it out as I didn't like how it looked with all the gaps.

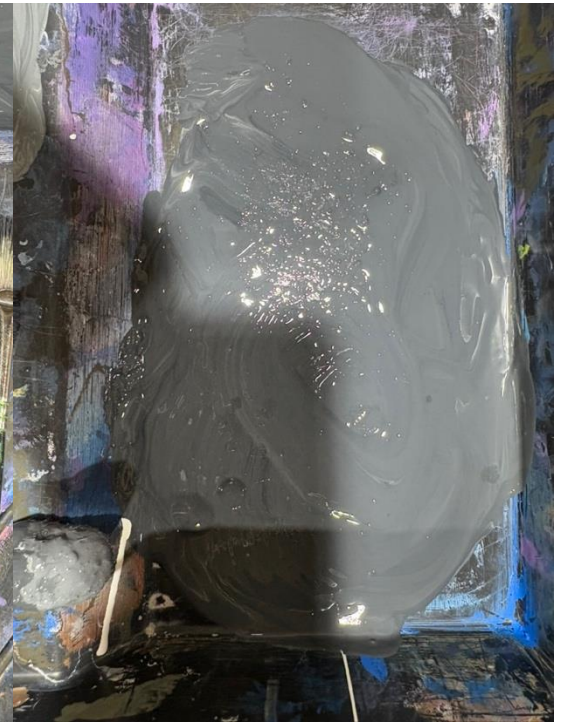
CLOUDS



I also didn't like how I dabbed it, so I got the natural sponge and twisted it like the rag.

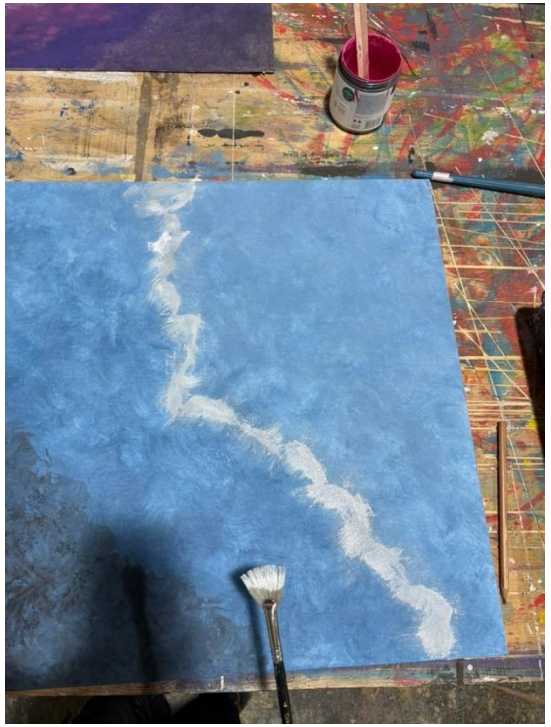


This is the lighter shade of dark grey.



This is the darker shade of grey.

CLOUD

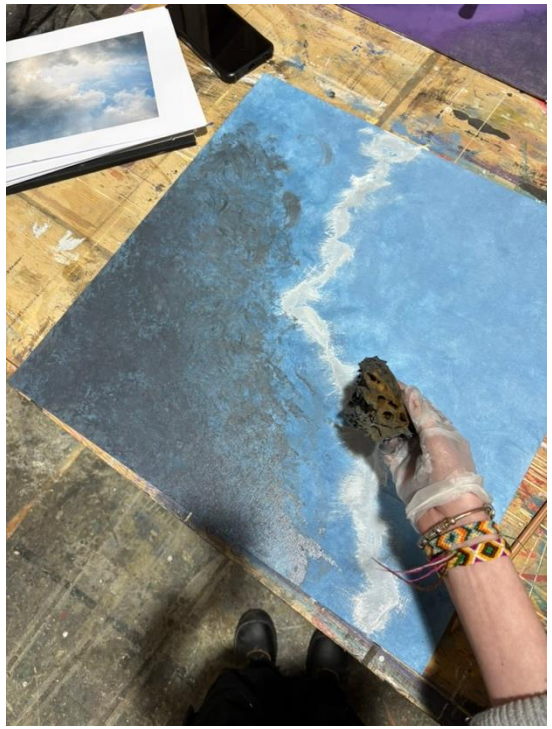


Next, I plotted out where I wanted the edge of the cloud to be. I used a foliage brush and some white paint to give that airy look to it.



Then I got an angled brush and took the lighter medium grey and started applying it in semi circles in the middle.

CLOUD

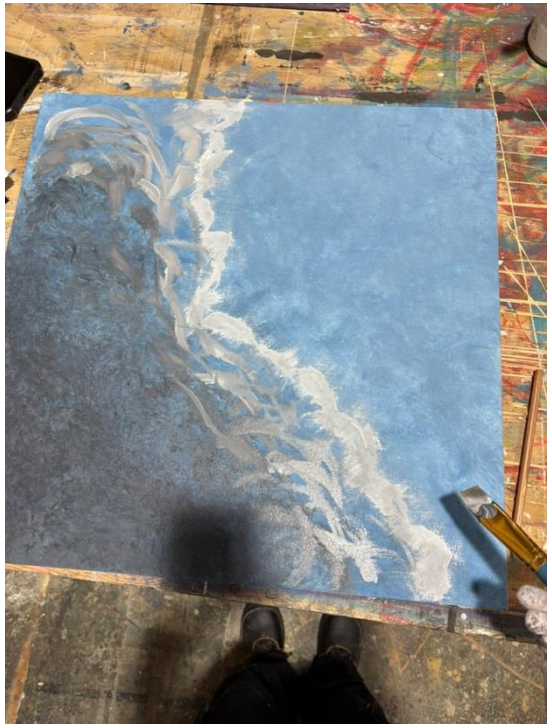


I then twisted and dabbed the natural sponge like I did for the darker grey in the corner.

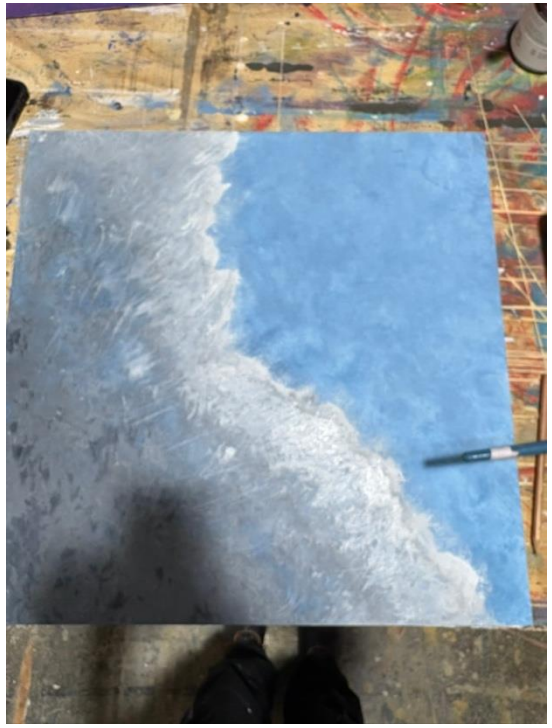


I then mixed a lighter grey to go near the edge of the clouds using the dark grey and white paint.

CLOUD



Using the angled brush, I painted the light shade of grey in between the medium dark grey and the white.



I then blended it out using a natural sponge by dabbing, twisting and painting with it in a direction towards the edge of the cloud.

CLOUD

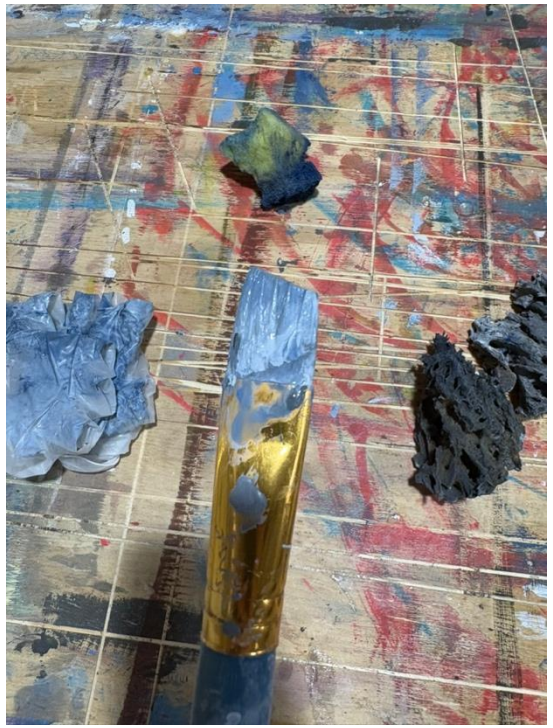


This is what it looked like from afar.

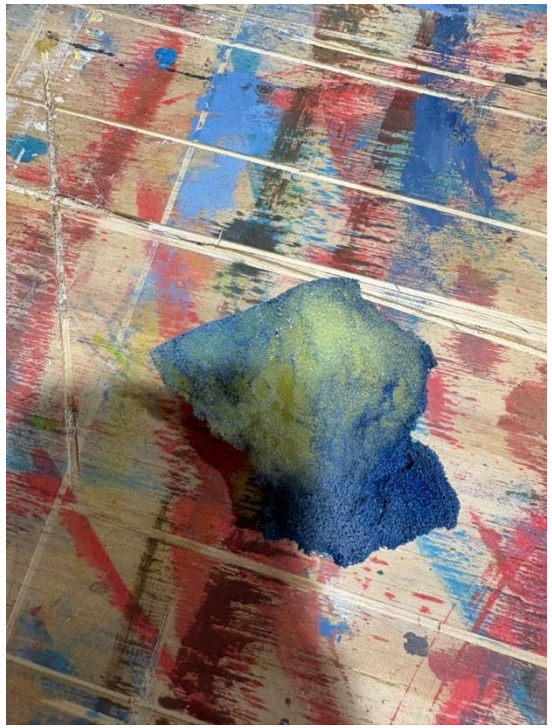


I decided the cloud didn't have enough depth to it, so I went back in with the lighter shade of grey and the white to add more detail to them.

CLOUD 2



For the second cloud I am using an angled brush.

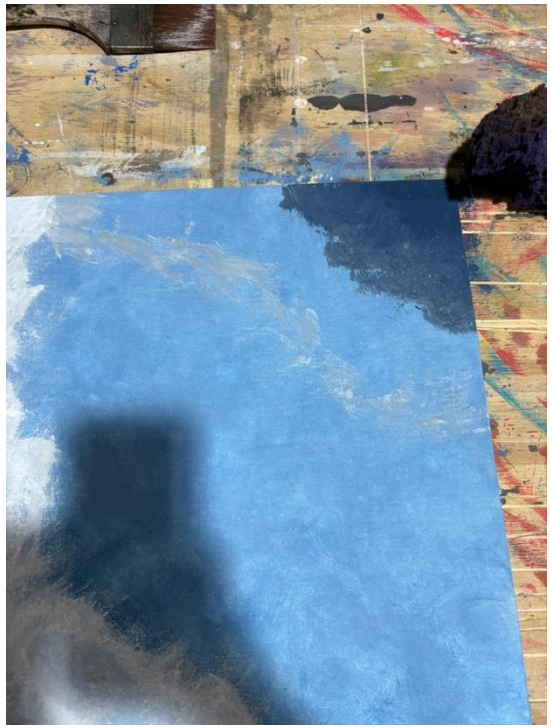


And a synthetic sponge.

CLOUD 2

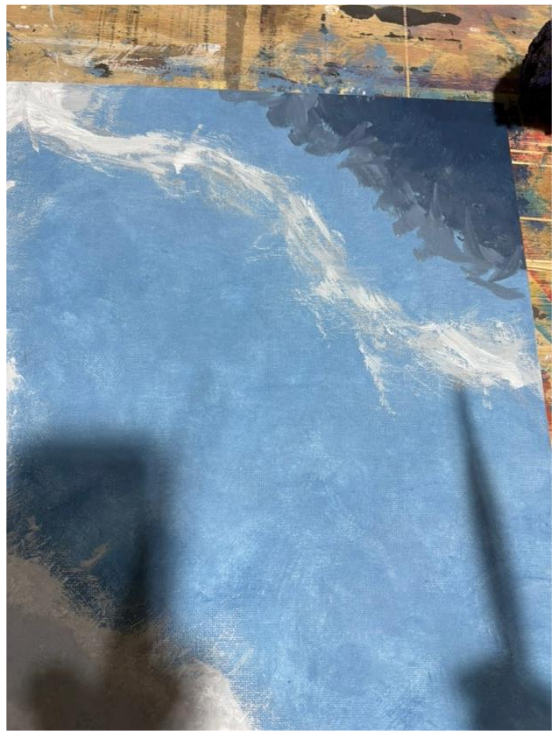


I mixed a dark grey again using the velour black and white paint. Then I got some blue emulsion paint and it to the dark grey.

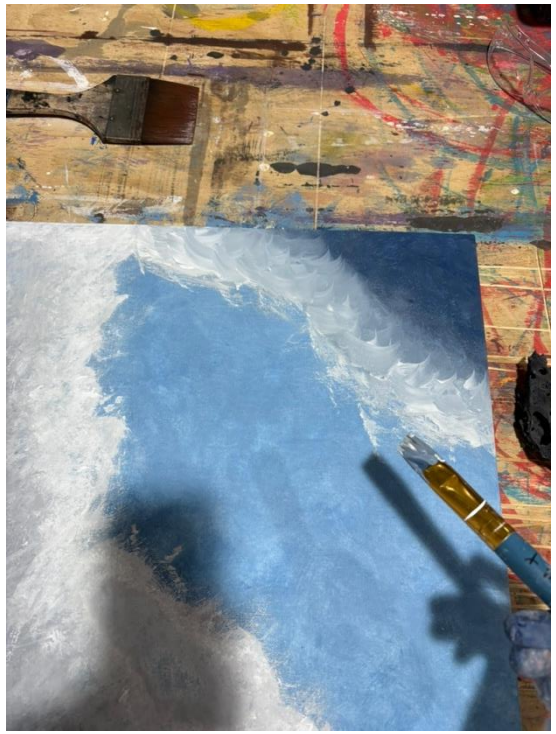


I used a synthetic sponge to dab dark blue onto the canvas. I also painted a faded grey line to mark out the cloud.

CLOUD 2

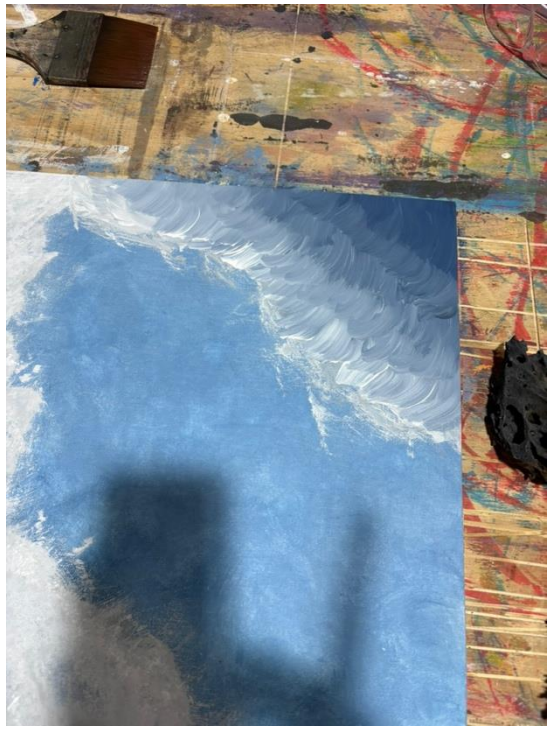


I then used a medium coloured grey to start blending out towards the lighter end of the cloud. I used an angled paint brush to apply the paint and then I used a synthetic sponge to blend it out.



Next, I used the angle brush to mix the blue paint I made and white paint to bring it together.

CLOUD 2



I really liked how the angled brush made that swooping pattern to the cloud, so I did that technique to the other parts of the cloud to make the pattern consistent.

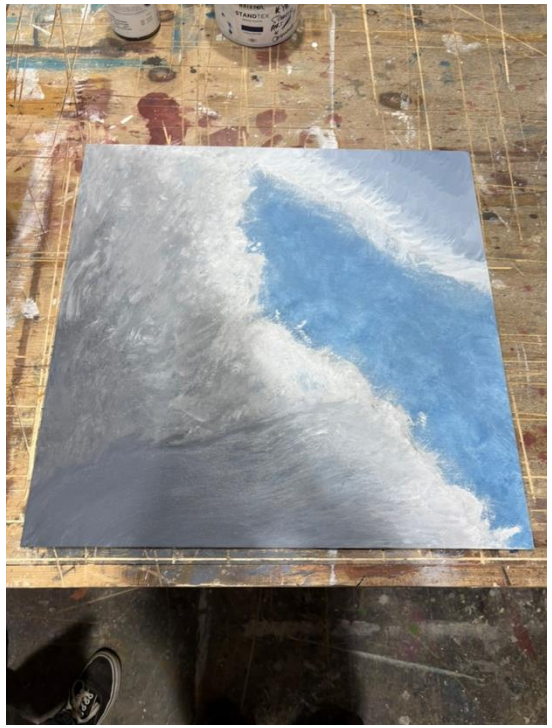


This is what it looks like from afar.

CLOUDS



If you look at the bottom of the canvas in the centre, you can see that there is a weird white paint smudge that's because I accidently picked up the canvas with paint on my hand and didn't have time to save it.



I started by fixing it by remaking the colour using the Velour black, purple and blue emulsion paint and the white base paint. I also used the same tool, the natural sponge and the rag. As you can see despite using the same techniques it is not the same as the other parts of the cloud.

CLOUDS

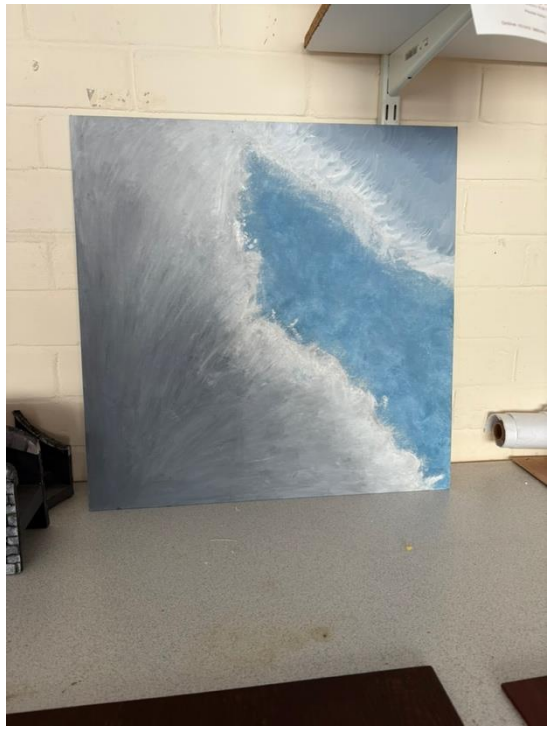


I ended up redoing the first cloud completely to make the brush strokes consistent throughout the cloud. This is what it looked like.



I didn't like the top of the cloud so blurred it out using a rag and some white paint.

FINISHED



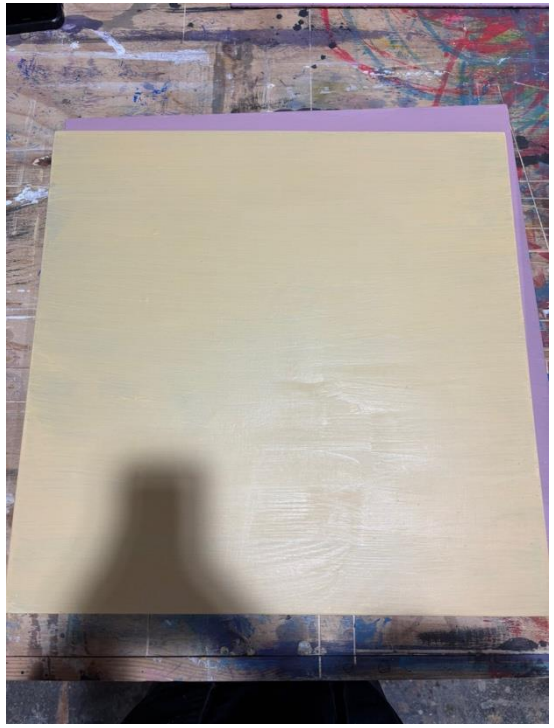
This is my sky all finished. I liked how it turned out despite having to fix the mistake and change the cloud completely. Next time I wouldn't make the cloud so big as you loose the background I made before I started painting the clouds.

WOOD GRAINING

STARTING



I started out with two separate boards. A pink one to make mahogany wood.

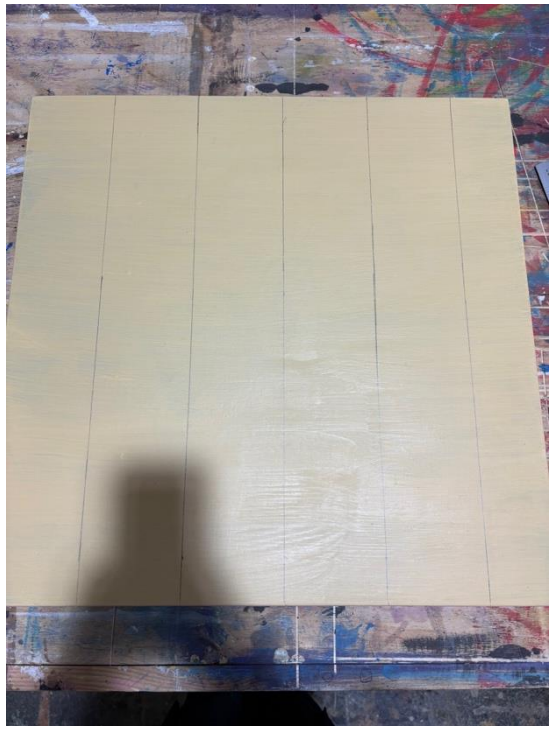


And a yellow one to make oak wood.

PREPARING



I started out by ruffly measuring 12cm columns on the pink canvas.



And 8cm columns on the yellow canvas.

WHAT I NEED



The stain I used to make the wood graining detail.



Some water to rinse the tools.

WHAT I'M USING



A lay-in brush.



A wood graining tool.

YELLOW BOARD



First, I used the lay-in brush to put down the paint as a base.

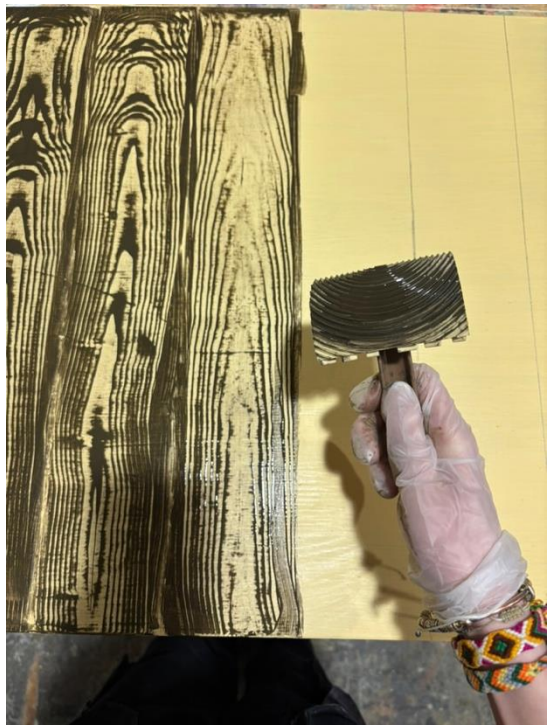


I then start by pulling the wood graining tool from the top to the bottom of the board slowly rotating the tool from the top to the bottom of the tool.

YELLOW BOARD



I then attempted it again repeating the same process. This time rotating the tool faster to see how it would look.



I realised I was using too much paint to make the graining pattern. So, I tried and this is how it turned out, and I think it looks better.

TECHNIQUES

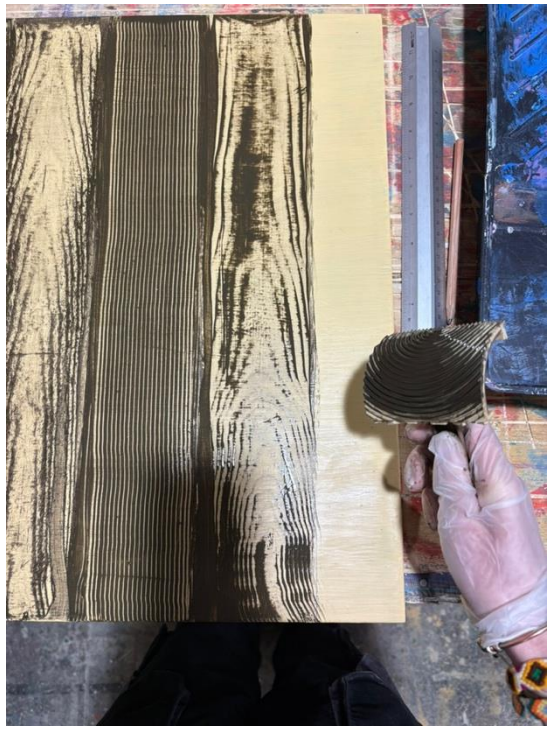


I then got a scenic fitch brush and gently tapped the wood grain pattern to make the lines less vivid.



I then got this silicon wood graining tool and tested that out. I added too much paint to the board, so the lines look very thick.

YELLOW BOARD

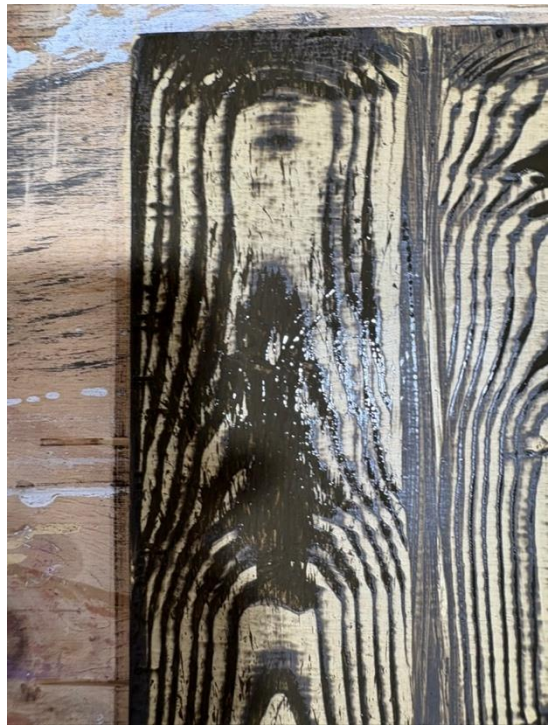


I then too the head of the brush off the wood graining tool and turned it around to see how it would look and used it using the same technique. It made this pattern.

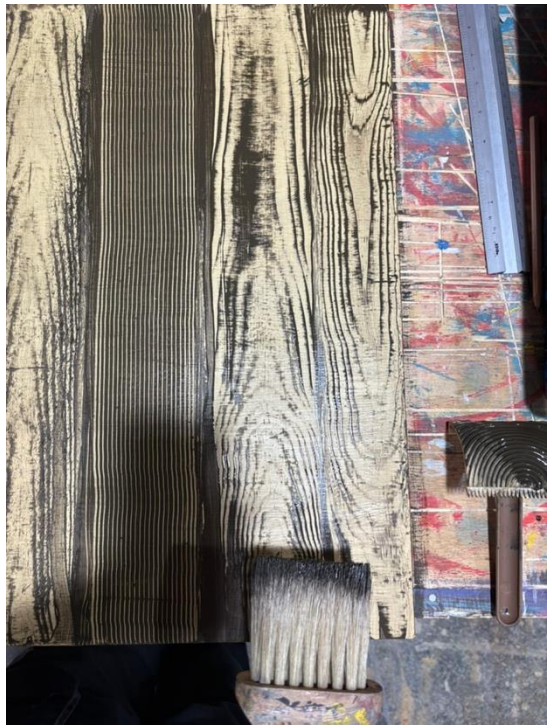


I switched the wood graining tool back round and did the last strip on my board.

YELLOW BOARD



This is how it looks after I gently tapped the scenic fitch brush onto the wood graining.



I then used this other scenic fitch brush where it is half real hair bristles and half synthetic bristles. It gave a similar effect compared to the other brush.

YELLOW BOARD



I also used the scenic fitch brush to gently tap the the column I used a different tool on.

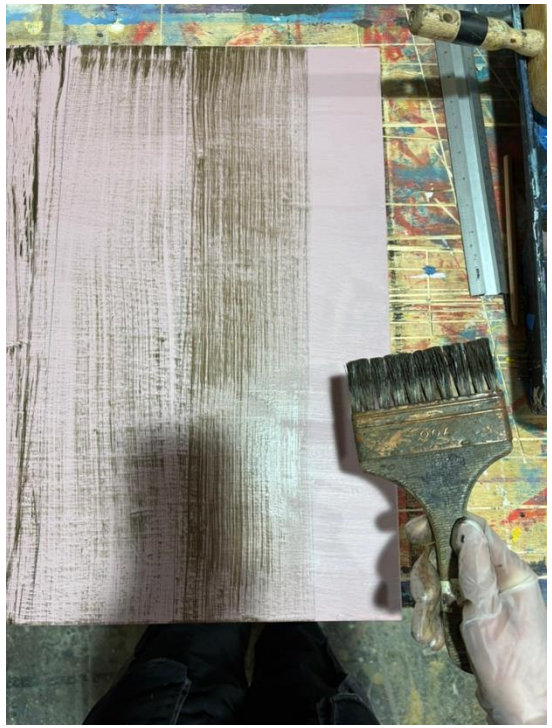


This is all of them all done.

PINK BOARD

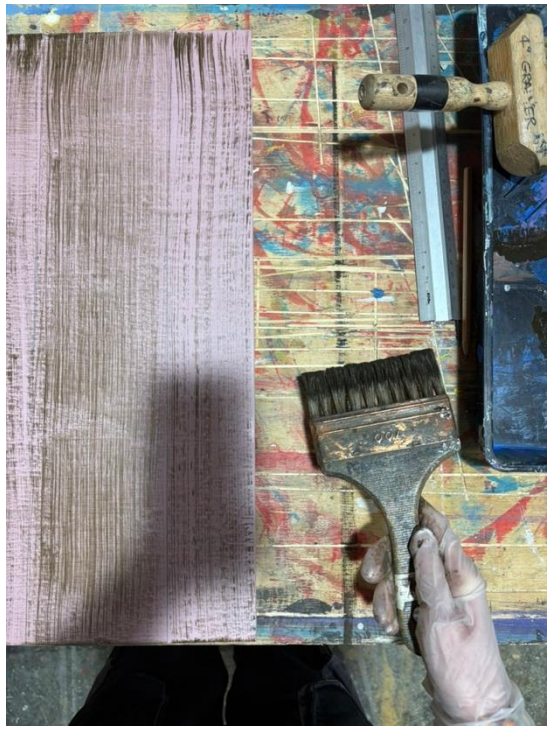


I first did the two column with this brush using the synthetic side to apply the paint.

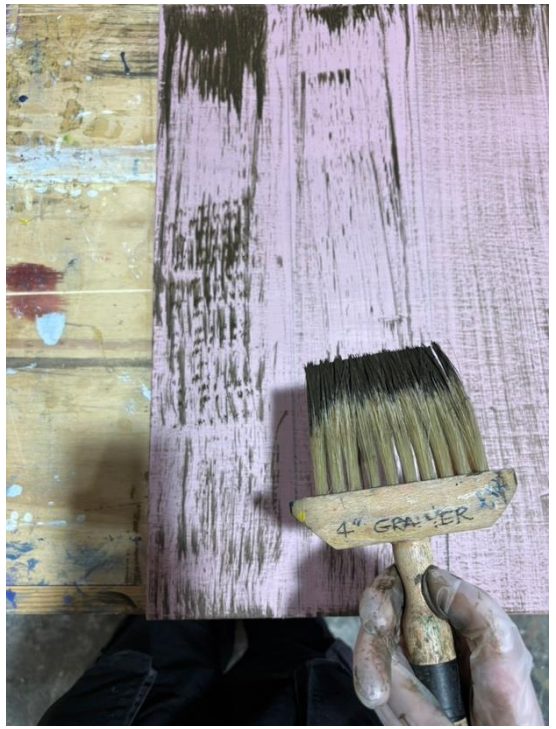


I then used a lay-in brush to create the next two column making sure there isn't a lot of paint on the brush.

PINK BOARD

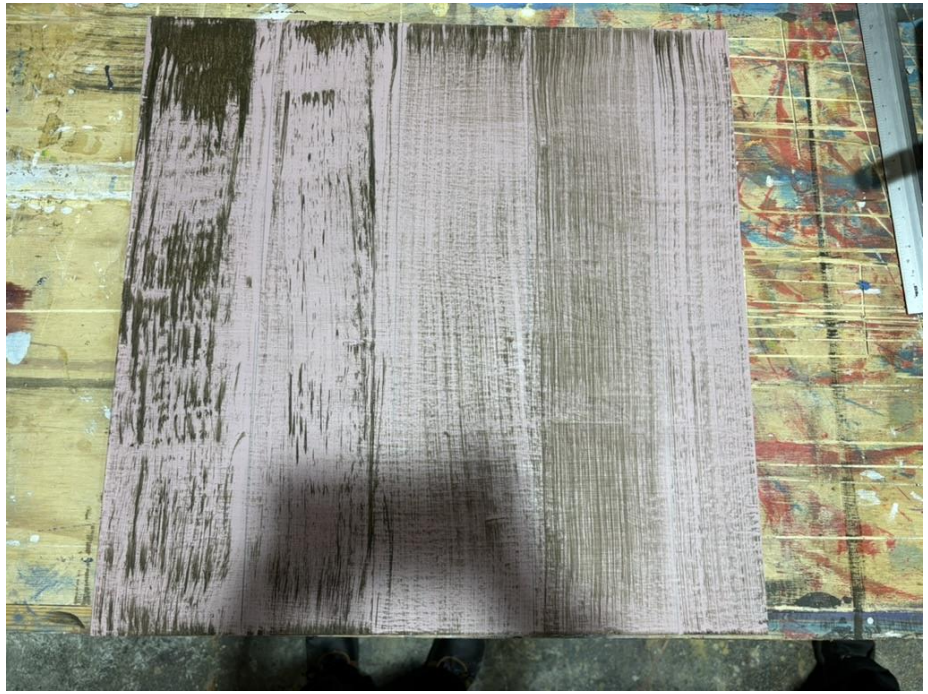


I also used the lay-in brush to do the last one, making sure to not have too much paint on the brush.



I then used the real hair side of the brush to blur out the lines to make it look more realistic. I did this for all the columns.

PINK BOARD



This is all the columns done. I found using this techniques on the board was harder than the yellow board because it was more freestyle.

COLOURS WE MIXED UP

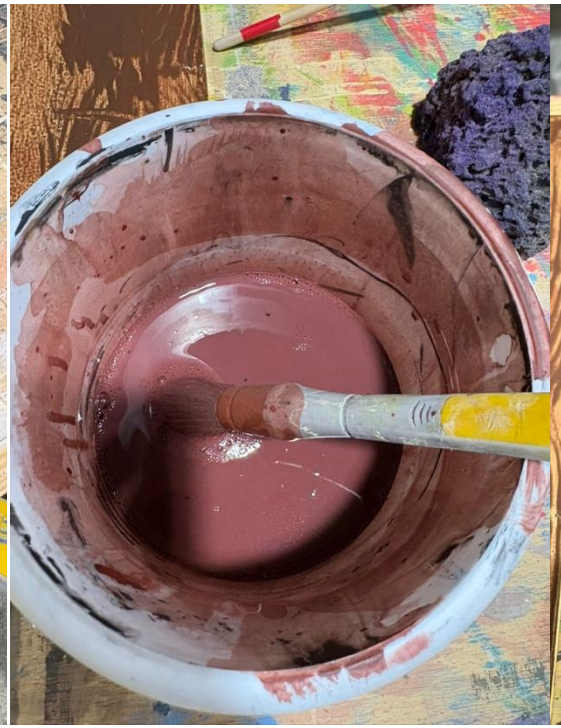
All the colours have 5% glaze in them.



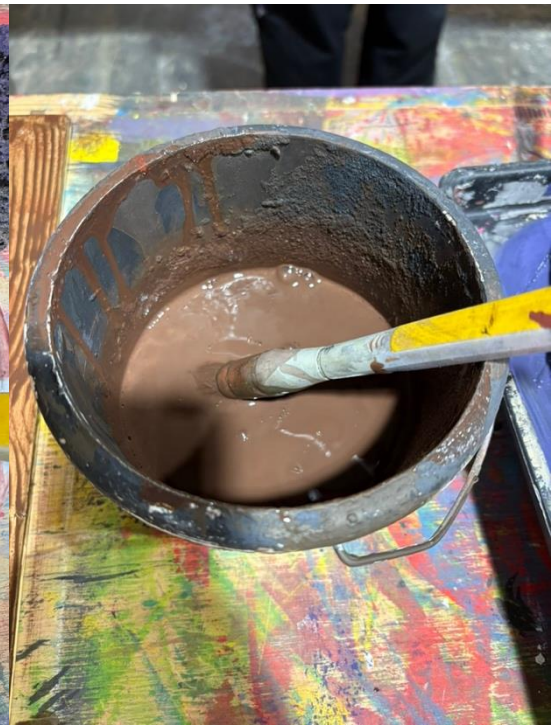
Light brown-
15% white, 5% velour black, 45% rav sienna, 35% burnt sienna



Earthy brown-
5% velour black, 15% Roscos raw umber, 80% Roscos raw sienna

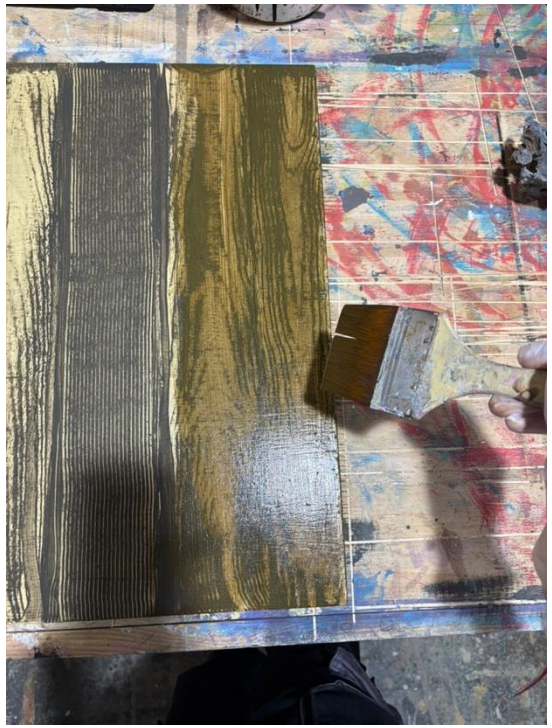


Redy brown-
80% burnt sienna, 5% velour black, 15% Roscos raw umber

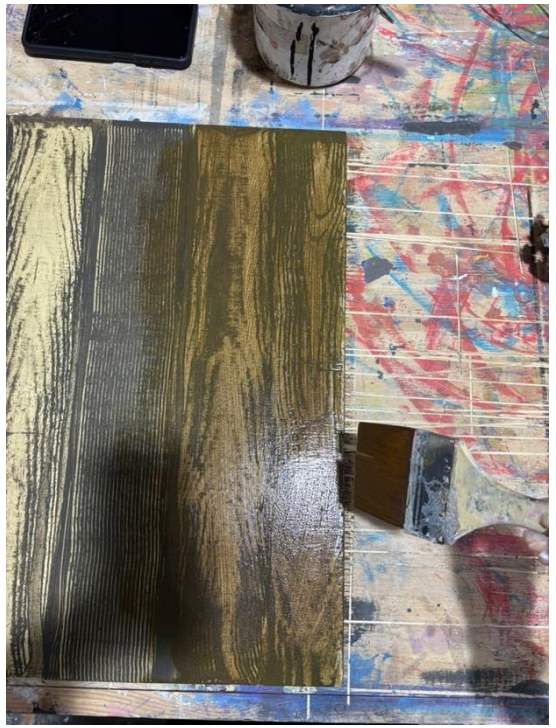


Dark brown-
55% Roscos raw umber, 45% burnt sienna, 10% velour black

STAINING



Using a wide flat brush, I started by applying an earthy brown stain to the board.



Then I applied a light brown stain on top of the earthy brown stain using the same brush.

STAINING

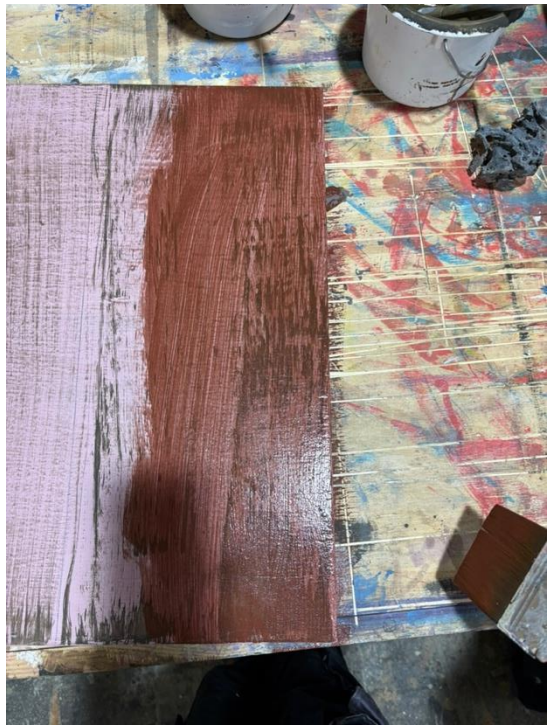


I then repeated this till the whole board was covered.

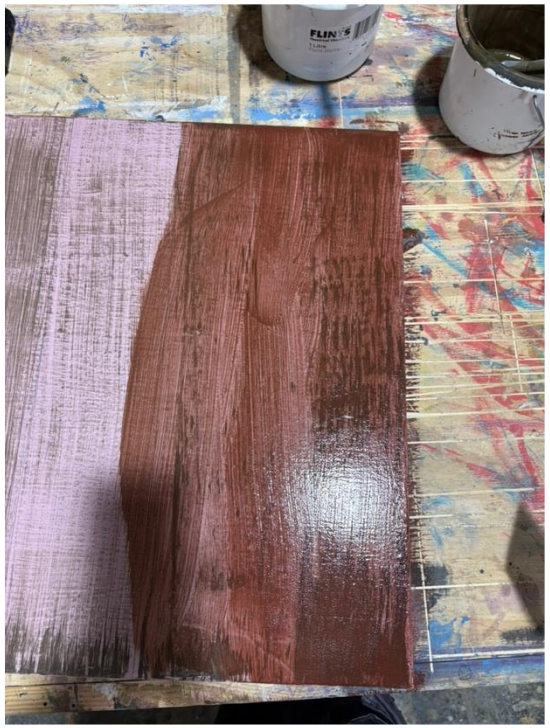


This is it all done.

STAINING



I washed the wide flat brush and then got the redy brown stain and applied that to the board.



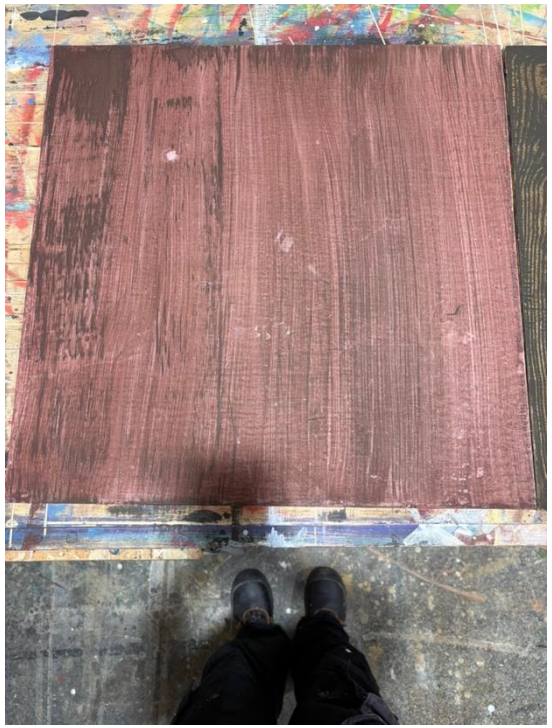
I then used the dark brown stain and put that on top of the redy brown stain and repeated this for the rest of the board.

STAINING

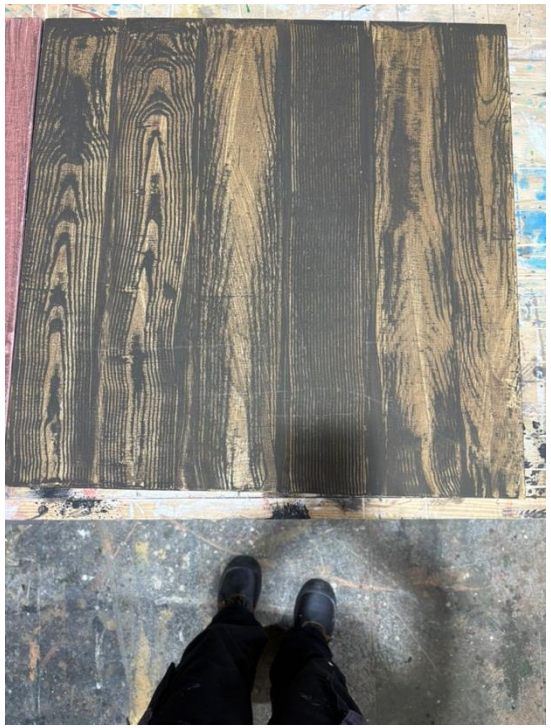


This is what it looks like done.

DRY

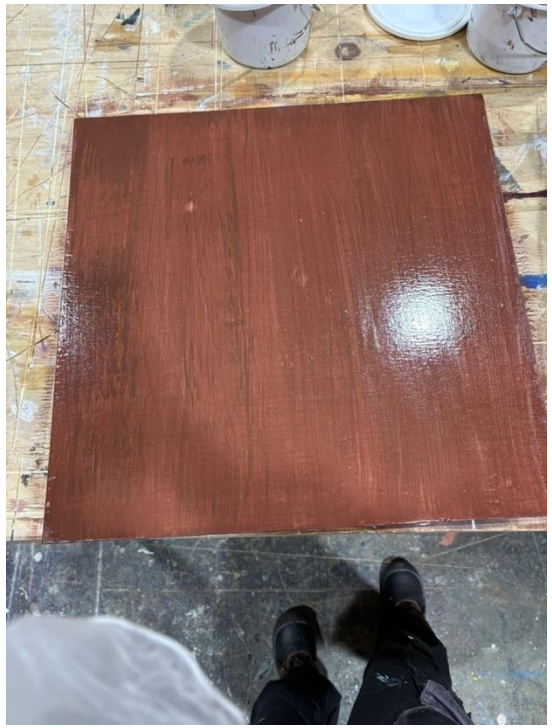


This is the pink board dry. Someone accidently stood on it which is why there are spots on it.

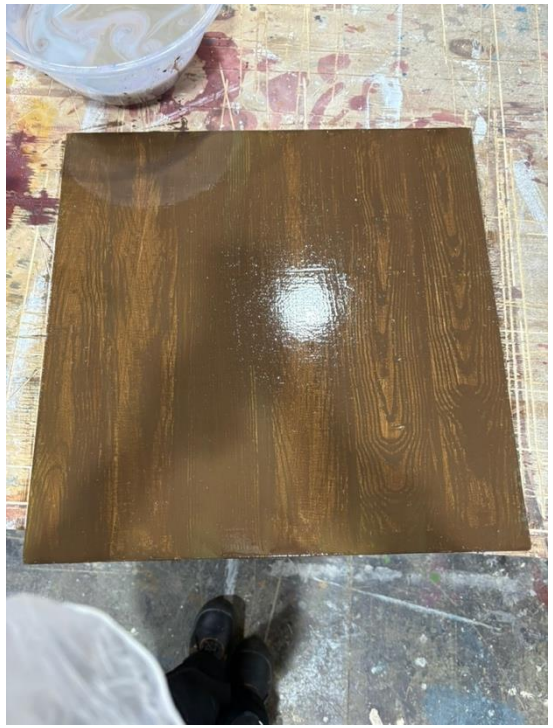


This is the yellow board dry.

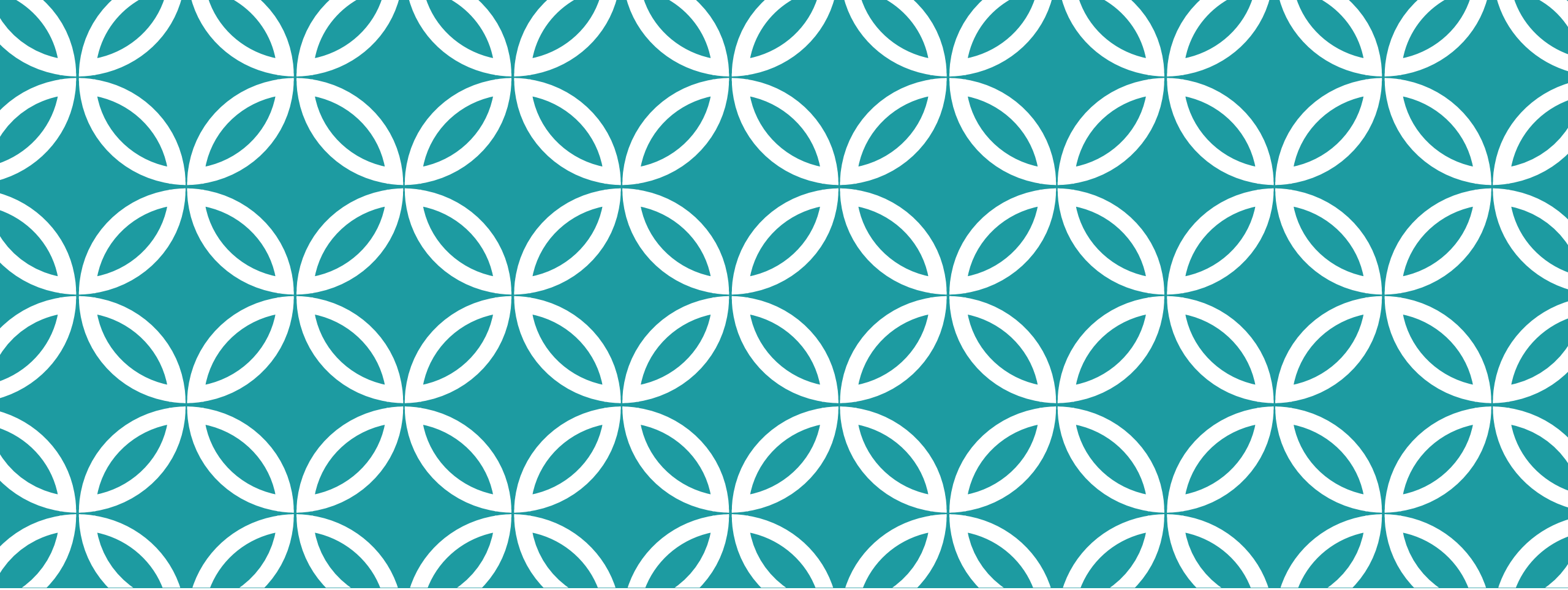
SECOND COAT



I then stained the pink board again using the redy brown stain and the dark brown stain using the wide flat brush.



I then stained the yellow board again using the earthy brown stain and the light brown stain using the wide flat brush.



GRAVESTONE

INSPO







These images were my inspiration to paint my gravestone with. I liked how weathered and forgotten the gravestones looked, it would make the decorating and painting process more interesting.

PRIMING



This is the gravestone that I built with my group previously.



We first primed it using white base paint and wide flat brushes.

PRIMING



This is what it looks like all primed and ready.



Next, we filled in the holes using filler we started with the cross.

PREPARING

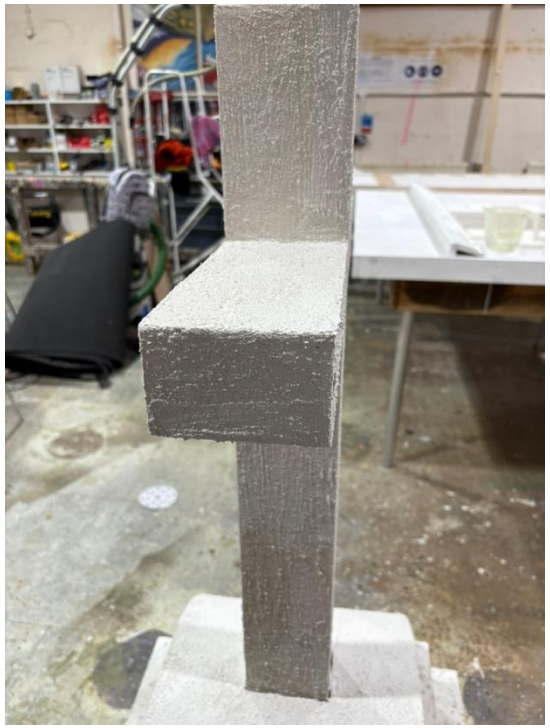


Next, we filled in the base of the gravestone using the filler making sure to leave no gaps. We also added small wooden blocks to lift the gravestone of the ground so it wouldn't stick to the ground.



Then we mixed up idendent, sand and water to make a paste to start texturing the cross part on the gravestone. When we mixed it, we made sure to wear masks as it is toxic, and we wore masks whilst applying it.

TEXTURING



We used pointed sash and a scrapper to apply the texture to the cross and used a roller to flatten it out a bit.



Then we made more idendent and we added sand, water and oats to make the base have more texture to it as it is closer to the floor.

APPLYING



For the foam we used sandy idendent and dabbed the texture on using a pointed sash brush to make the textures flow between the base and the cross.



We used a pointed sash brush and a scraper to apply the texture of sand and oats to the base and gently rolled it down using a roller.

GRAVESTONE



This is what it looks like all textured.

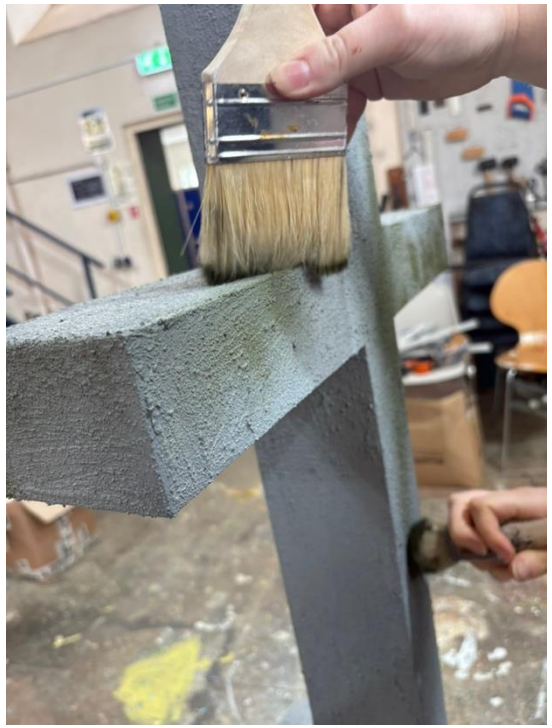


We then applied a colour base coat once the texture had dried.

COLOUR



Next, mixed a green mold colour to start adding depth tot the gravestone. We made it by adding rosco raw umber (2 spoons), bristols green (1 spoon), Bristol yellow orchre (1 spoon) and a dash of water.



We all used different tools to apply the colour a wide flat brush, pointed sash brush and a stippling brush. We all dry brushed the colour on.

COLOUR



We then started on the base. We mixed a dark grey colour.



I used a stippling brush to start adding shadows and realism to it.

COLOUR



Using the same green colour, we used for the cross we applied it to the base of the gravestone to give it consistency and depth. I used a stippling brush.



This is what it looked like when we were done adding the colour to it.

WASHING



As our gravestone was very dark, we mixed up a watery grey colour similar to the base colour we applied. The first time we applied it, it wasn't watery enough, so it took away the paint brush strokes we added. We used a pointed sash brush.



We finally got the consistency right and we washed over the whole gravestone to lighten it up using a pointed sash brush.

MOSS



This is the gravestone all lightened up.

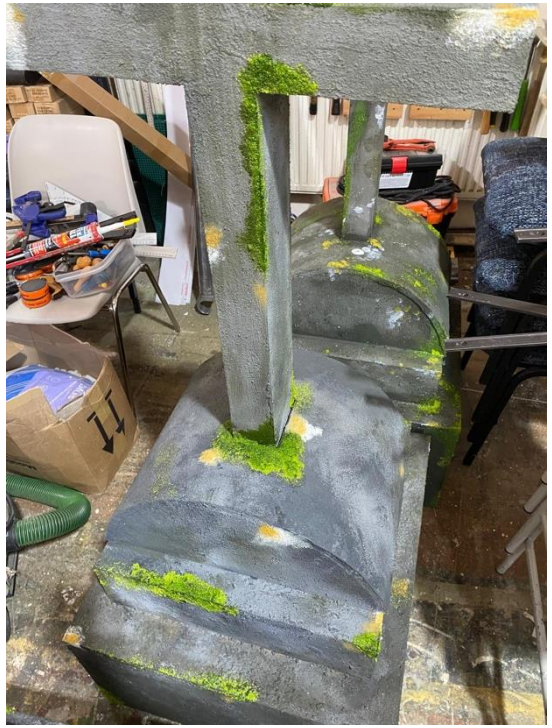


Next, we added moss to it. To do this we mixed a spoonful of glaze, 5 spoons of green saw dust, 1 spoon of water and 4 spoons of PVA glue. We used a pointed sash brush to dab on the moss.

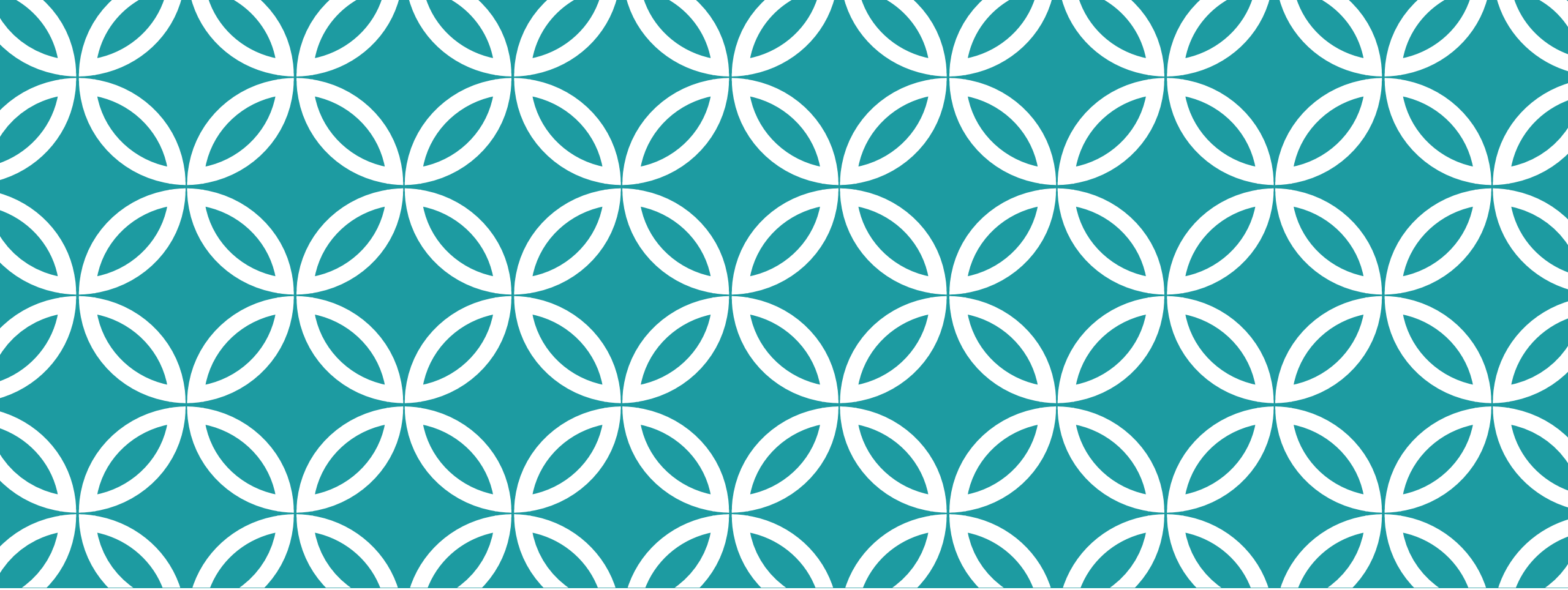
DETAILS



We found some of this moss liquid paint and we added it to the moss we put on to darken it and give it more realism.



Then we added some lichen in yellow and white to finish aging the gravestone. We used our fingers to apply the paint.

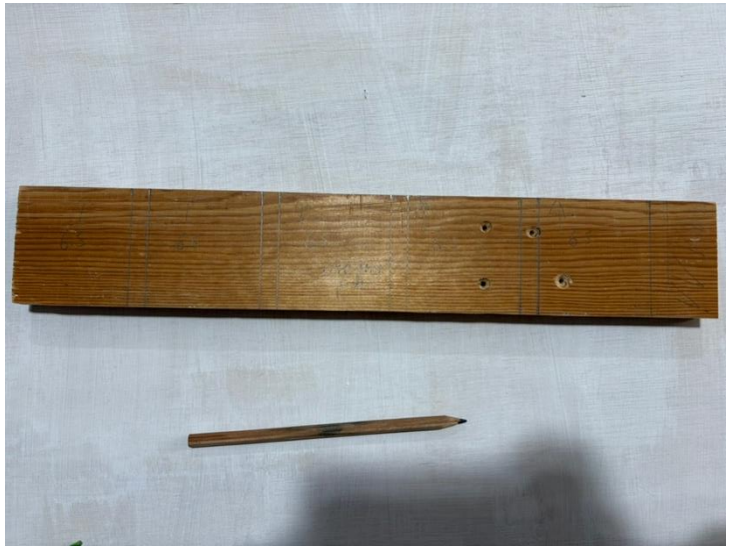


GHOSTBUSTERS FIREHOUSE

PREPARING



I got a tool that had a ball at the end in imprint into the foam using a ruler to make bricks.



I then used this block of wood that has measurements on it to make bricks on the walls using a pencil.

BRICKS



I then drew more bricks on the top of the set. Having all the bricks at 21.5cm except for 2 at the end where they are 10.75cm to make the bricks alternate.



I then used this rope that had charcoal on it to make these straight lines.

BRICK TEXTURING

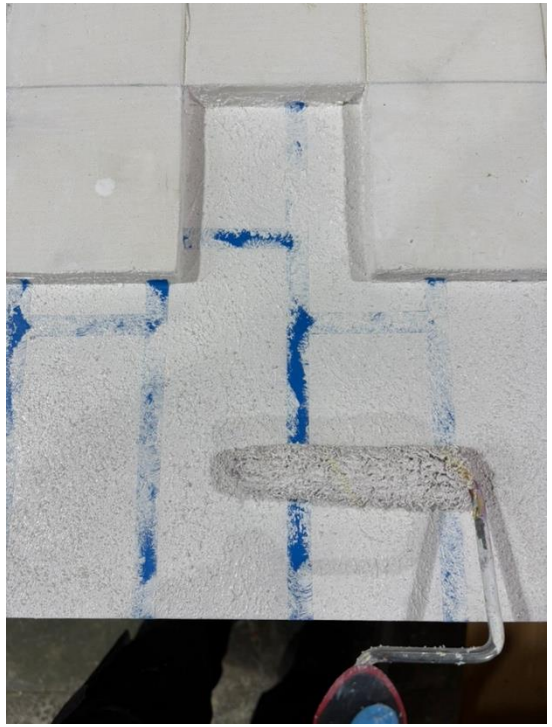


We then placed down tape to outline the bricks. Then we mixed up sand and idendent to make the brick texture. We used pointed sash brushes to apply it.

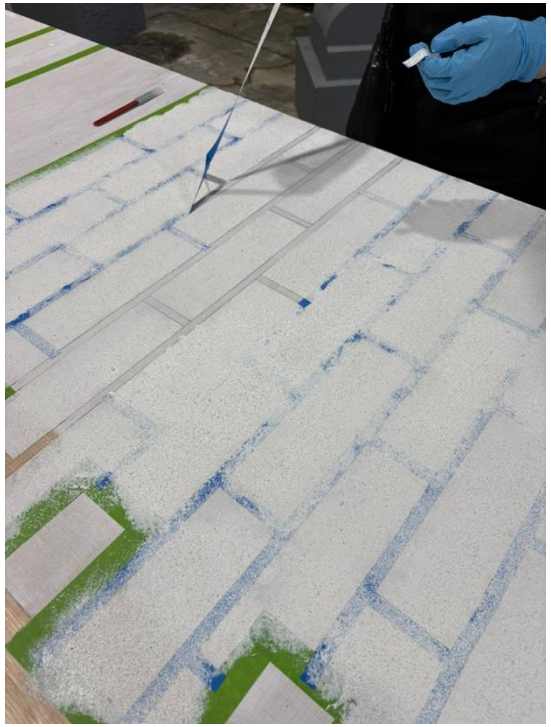


This is what it looks like all textured. We went round and did all four flats.

BRICK TEXTURING



I went round rolling a few of the bricks to flatten them to make them inconsistent in texture.

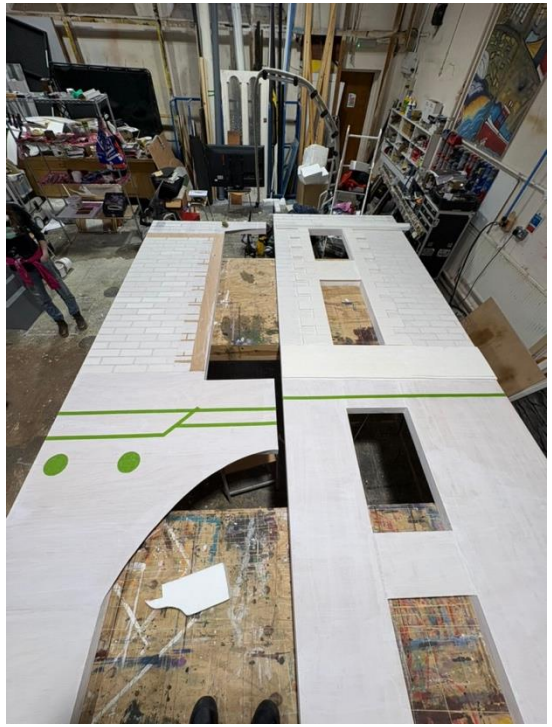


Once it had dried we pulled off the tape to reveal the bricks.

TEXTURING



We then applied the sandy idendent onto the trim next to the window using a synthetic sponge as the sponge will dry up and we can throw it away.



This is what they look like done.

TEXTURING



We then textured the bottom of the set using sandy idendent, roller and a scrapper.



Once it had dried we added thick brick texture to it using a scrapper.

PRIMING





Next was to prime everything once it had been textured and dried. We used a white base paint and a wide flat brush.

PAINTING



I then painted the trims that go against the window using a colour that was mixed up and a wide flat brush.

DIRTYING DOWN

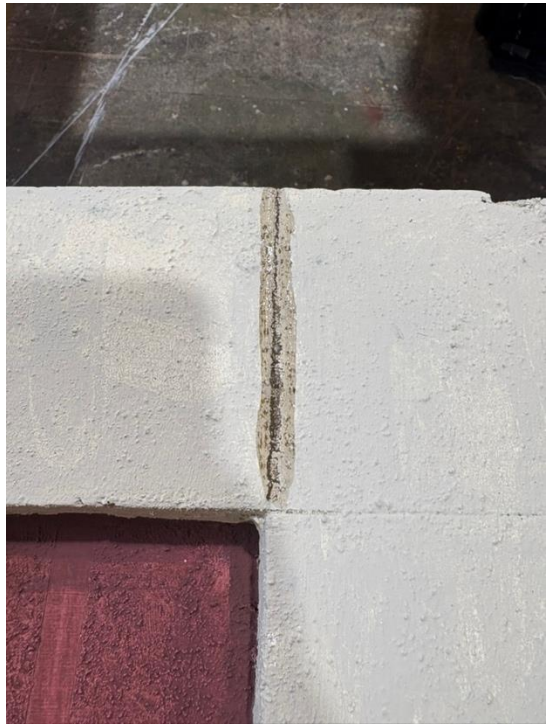


I grabbed a pointed sash brush, flat brush, natural sponge and a block of wood.



We then mixed up a raw umber colour with a lot of water to make it a watery colour. We chose a colour with a brown colour as it would be as harsh as using a black colour.

DIRTYING DOWN



Using the flat brush, I applied the watery burnt umber colour to the crack of the trim but the window.



I then dabbed it down with a damp natural sponge. I also went into the corners and dirtied them down too.

DIRTYING DOWN

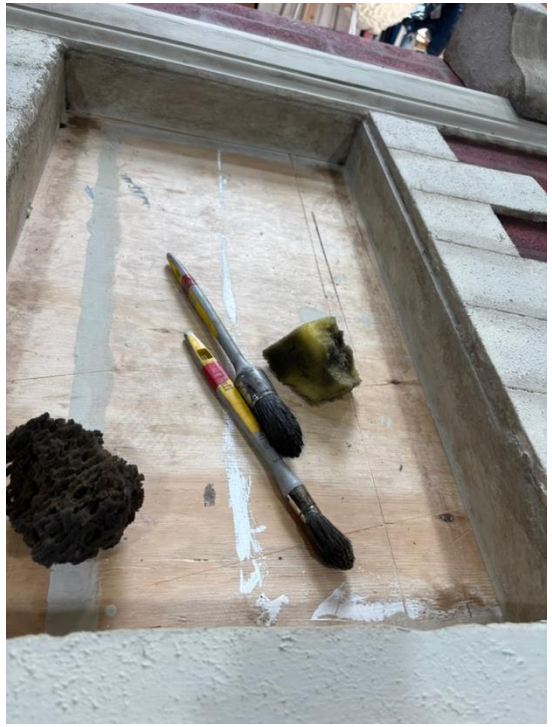


I then dirtied the trim at the top of the set using the same colour burnt umber applying it with a pointed sash brush.

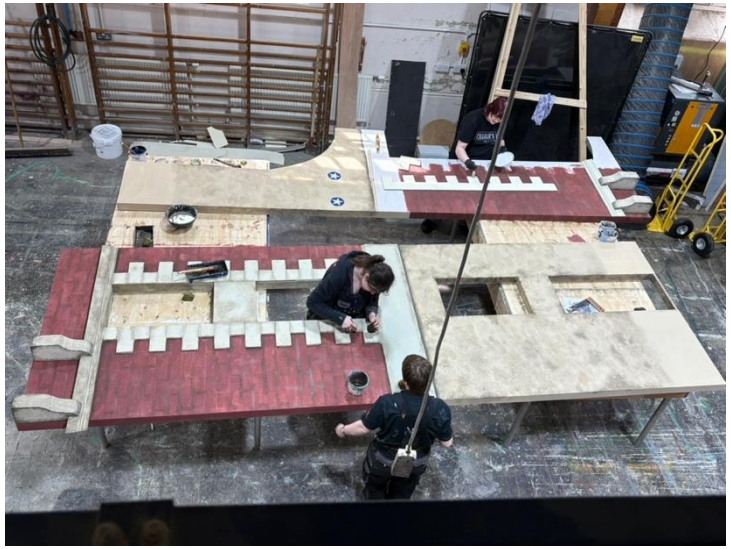


Then dabbing it with a damp natural sponge.

DIRTYING DOWN



Next was to do the inside of the windows. Using the same technique, I used a watered-down burnt umber applying it with a flat brush and dabbing it off with a damp natural sponge. I repeated this step so it would layer nicely. I did this for all the windows.



This is what the set looked like from a bird's eye view. I would say it's looking very realistic.

OUT OF TIME

Unfortunately, we ran out of time to complete the ghostbuster set, but we are finishing it during a different module. But we are very nearly there.

STUDY TASK ONE-

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

SCENIC ARTIST

The role of a scenic artist is to develop exhibitions, supports festivals, immersive theatre events etc. They turn the designers or scenic mangers vision into a reality of what the audience sees.

A scenic artist finish, repair and modification is correctly and efficiently done according with a safe working and manufacturing practices. They also may be required to modify and complete works during performance or productions if alterations or repairs are needed.

OGL. “Scenic Artist.” *Education.gov.uk*, 2026, occupational-maps.skillsengland.education.gov.uk/maps/occupation/OCC0916.

STUDY TASK TWO-

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.

SCENIC PAINTSHOP

You would want the shop layout to show workflow. Raw materials at the start and finished pieces at the end. Ideally you want a skinny room, but most aren't. The idea is that you can work with a little planning and moving equipment. You need flexibility a way to have all sized pieces of work. Resources make sure there are things there when needed.
COSHH regulation 2002- Assess the risks that arise from the use of hazardous substances. Prevent and control exposure to such substances. Provide staff with information, instruction and training.

HSE. "Control of Substances Hazardous to Health (COSHH) - Health and Safety Topics in Cleaning." *Hse.gov.uk*, 2024, www.hse.gov.uk/cleaning/topics/coshh.htm.

Ledo, George. "The Scene Shop, Part 1: General Layout." *Set Design and Tech*, Set Design and Tech, 20 June 2018, setdesignandtech.wordpress.com/2018/06/20/the-scene-shop-part-1-general-layout/.

STUDY TASK THREE-

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?

PURPOSE OF TEXTURING

The purpose of texturing is to create a feel to the set.
Harry Potter set texturing –
Devils snare a plant that is snakelike tendrils that comes to life and wraps itself round you. They used MPC to add to the atmosphere making the plant more sinister. The tendrils were rotoscoped and glistening highlights were added to provide a wet and slimy look.

MPC. “Harry Potter and the Philosopher’s Stone - MPCVFX.” *MPCVFX*, 18 Dec. 2023, www.mpcvfx.com/en/filmography/harry-potter-and-the-philosophers-stone/.

BBC. “Using Shape, Texture and Transitions - Set Design - AQA - GCSE Drama Revision - AQA.” *BBC Bitesize*, www.bbc.co.uk/bitesize/guides/z44md6f/revision/3.

STUDY TASK FOUR-

Scenic Artists use a range of drawing methods and devices to translate artwork onto 2D & 3D sets. Research the following:

GRIDDING UP (Using a gridding method to enlarge/ scale-up artwork)
STENCILLING (Use of stencils made of different materials)
PROJECTION (Use of an Overhead, Digital or Opaque projector)
TRANSFER PAPER (Use of Carbon or Transfer paper)

TECHNIQUES

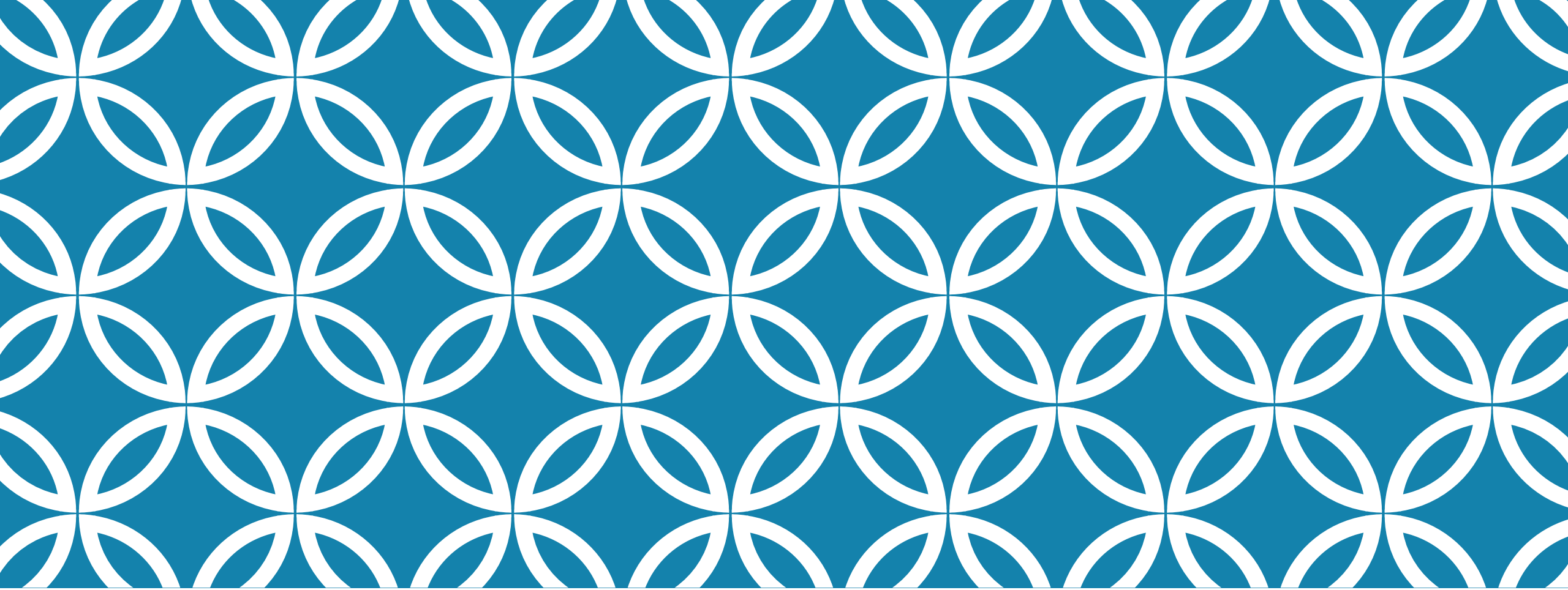
https://www.facebook.com/NancyReyner. “Breadcrumb.” *Nancy Reyner*, 2017, nancyreyner.com/2017/01/29/keep-painting-track/. Accessed 4 May 2026.

Sherwin, Stephen G. *Scene Painting Projects for Theatre*. CRC Press, 6 Sept. 2006. Page 192

Facciana, Laura. “What Are Scenic Projections?” *Www.broadwaymedia.com*, www.broadwaymedia.com/blog/what-are-scenic-projections.

Trading, Art. “Transfer (Tracing) Paper.” *The Art Trading Company*, 2020, thearttradingcompany.co.uk/products/tracedown-a3. Accessed 4 May 2026.

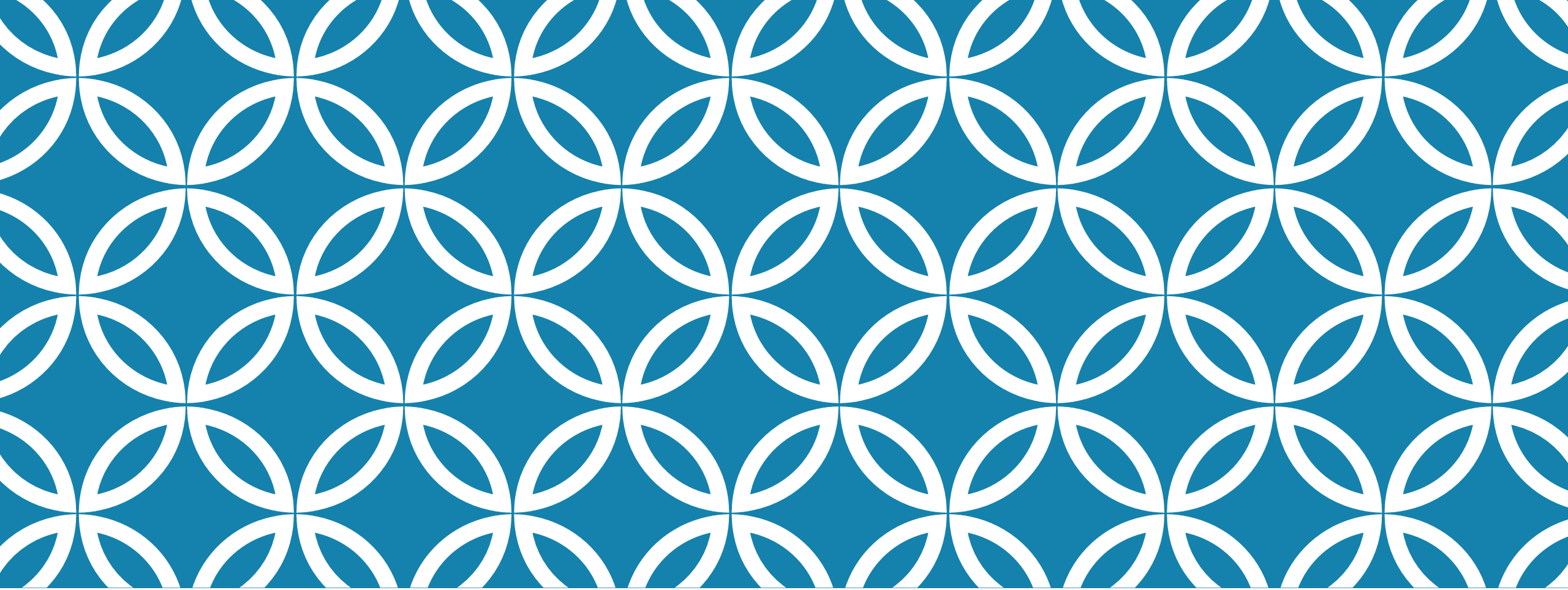
Gridding up –
It’s where if you have a large-scale painting, you make a grid using horizontal and vertical lines. Using the grid helps with a more accurate transfer.
Stencilling –
It is where you apply paint through a hole cut into a sheet of paper or plastic. E.g. to make a reputative pattern.
Projection –
It is where you project you work digitally onto a background.
Transfer paper –
A way to transfer your images accurately and you can use carbon paper to transfer the design oonto paper, wood, acetate and metals etc…



EVALUATION

EVALUATION

This would have to be one of my favourite modules because I feel I was able to flourish in things I wasn't so sure about and I was reasonably okay at. I also just enjoyed constantly making stuff and trying loads of new techniques. What went well this module was learning how to use a sewing machine and realising that I'm not terrible at using it as well as using different fabrics and seeing how different they are to sew compared to each other. Using paint and idendent to create texture I found very interesting and to see how effective it is at creating realism as well as learning that whilst one thing is drying you can start doing something else and come back to it when it is done drying. What I would improve on is for costume is to pin flat because I still couldn't quite grasp pinning the fabric flush together and have more confidence in what in doing next. For scenic art is to not go in heavy with the paint and to slowly build it up and see how it is progressing as it is easier to fix that way as well as to not be so perfectionist as I will just keep painting and painting until I "think" it is right even though it was already right. I would also be more valuable with my time for both costume and scenic art as I found myself running out of time often. Overall, I really enjoyed this module and learning new things about the subjects and the way I work.



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focus, fabric. “What Is Polyester Fabric? Material Characteristics, Uses and How Its Made.” *Dalstonmillfabrics.co.uk*, 2026, www.dalstonmillfabrics.co.uk/fabric-blog/what-is-polyester-fabric?srsltid=AfmBOorDkSZzvkjUz9oftgJ9RVYD_qdr5-Rubb8AWUOGbt4slbGXbBmQ. Accessed 3 May 2026.

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Stasiak, Victor. “What Is Chiffon Fabric? Uses, Types and Benefits.” *Cheap Fabrics*, 2 Apr. 2026, cheapfabrics.co.uk/blogs/blog/chiffon-buying-guide.

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