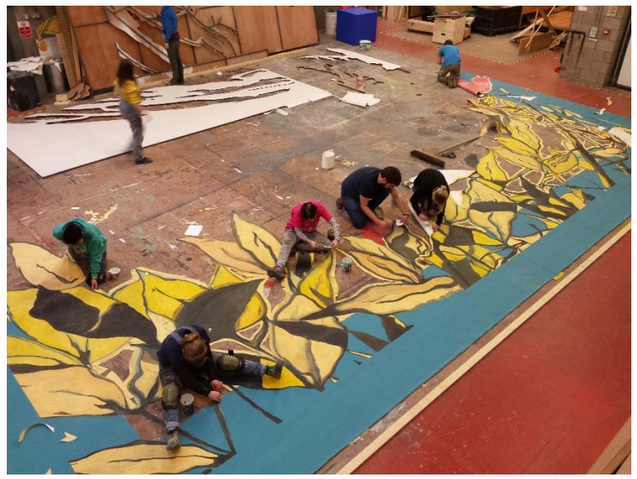
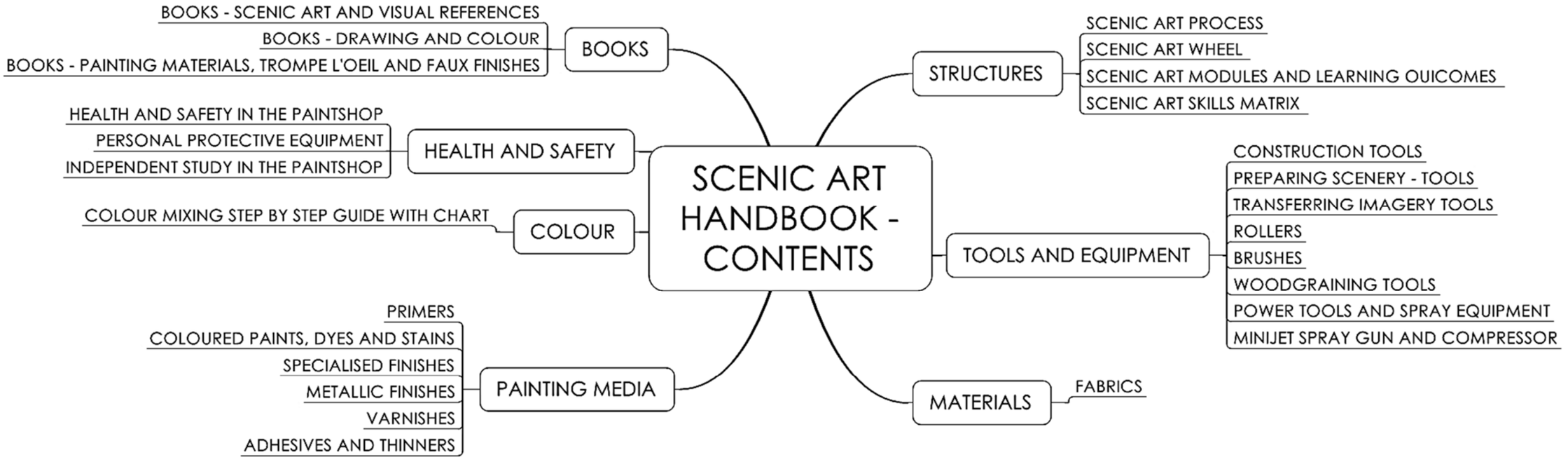
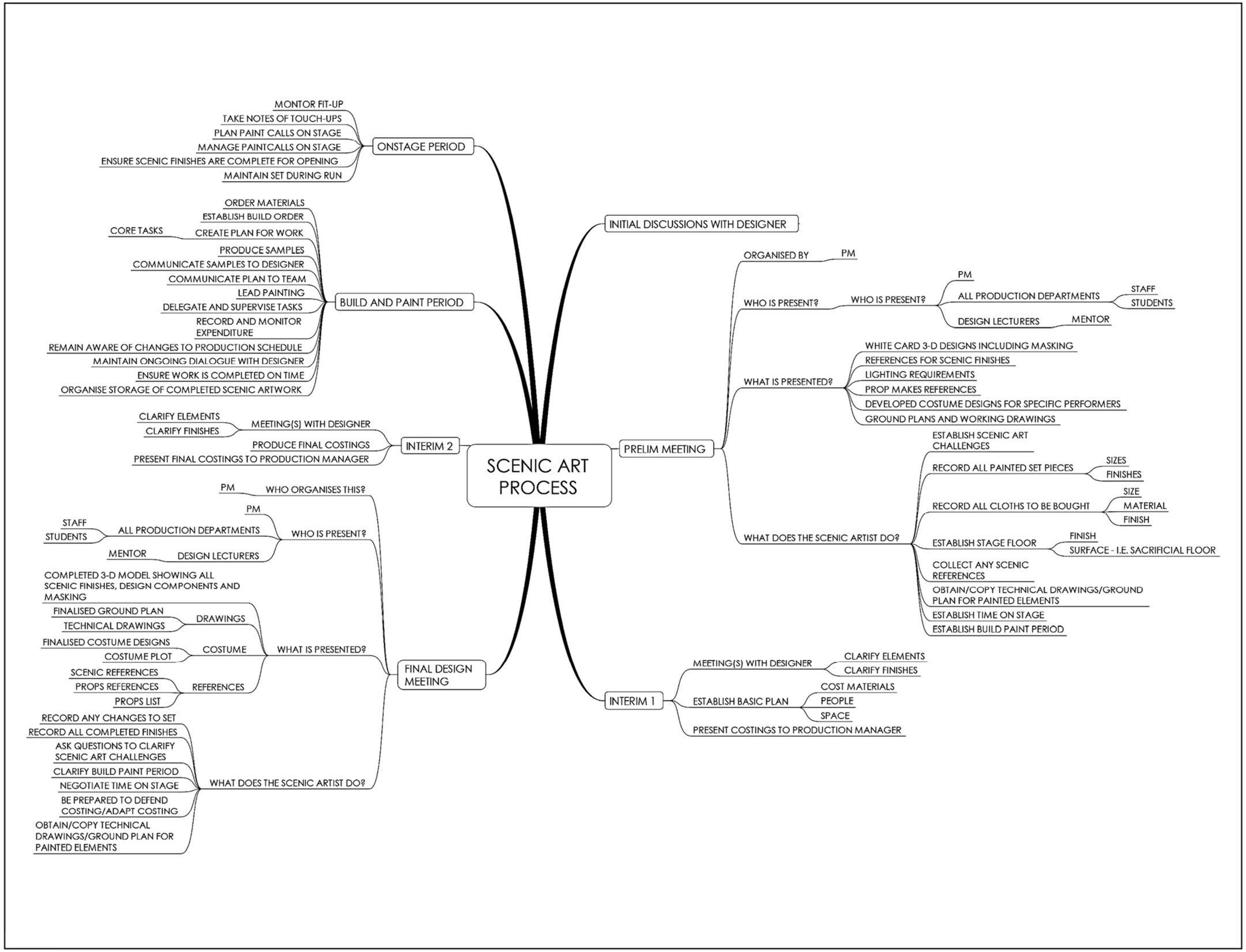
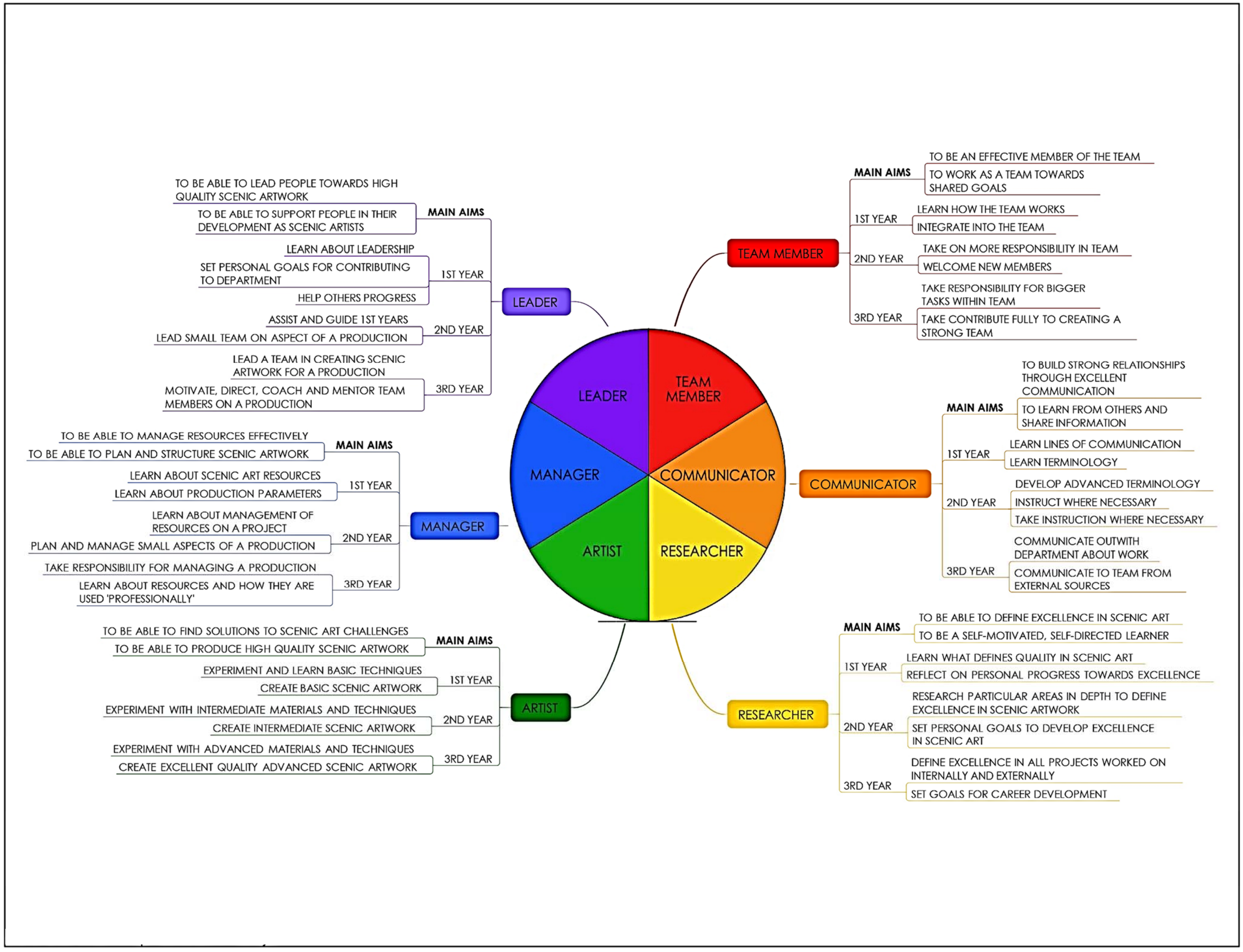
Scenic Art Department



Handbook


SCENIC ART HANDBOOK - CONTENTS
BOOKS
BOOKS - SCENIC ART AND VISUAL REFERENCES
BOOKS - DRAWING AND COLOUR
BOOKS - PAINTING MATERIALS, TROMPE L'OEIL AND FAUX FINISHES
HEALTH AND SAFETY
HEALTH AND SAFETY IN THE PAINTSHOP
PERSONAL PROTECTIVE EQUIPMENT
INDEPENDENT STUDY IN THE PAINTSHOP
COLOUR
COLOUR MIXING STEP BY STEP GUIDE WITH CHART
PAINTING MEDIA
PRIMERS
COLOURED PAINTS, DYES AND STAINS
SPECIALISED FINISHES
METALLIC FINISHES
VARNISHES
ADHESIVES AND THINNERS
STRUCTURES
SCENIC ART PROCESS
SCENIC ART WHEEL
SCENIC ART MODULES AND LEARNING OUICOMES
SCENIC ART SKILLS MATRIX
TOOLS AND EQUIPMENT
CONSTRUCTION TOOLS
PREPARING SCENERY - TOOLS
TRANSFERRING IMAGERY TOOLS
ROLLERS
BRUSHES
WOODGRAINING TOOLS
POWER TOOLS AND SPRAY EQUIPMENT
MINIJET SPRAY GUN AND COMPRESSOR
MATERIALS
FABRICS


SCENIC ART PROCESS
INITIAL DISCUSSIONS WITH DESIGNER
PRELIM MEETING
ORGANISED BY
PM
WHO IS PRESENT?
WHO IS PRESENT?
PM
ALL PRODUCTION DEPARTMENTS
STAFF
STUDENTS
DESIGN LECTURERS
MENTOR
WHAT IS PRESENTED?
WHITE CARD 3-D DESIGNS INCLUDING MASKING
REFERENCES FOR SCENIC FINISHES
LIGHTING REQUIREMENTS
PROP MAKES REFERENCES
DEVELOPED COSTUME DESIGNS FOR SPECIFIC PERFORMERS
GROUND PLANS AND WORKING DRAWINGS
WHAT DOES THE SCENIC ARTIST DO?
ESTABLISH SCENIC ART CHALLENGES
RECORD ALL PAINTED SET PIECES
SIZES
FINISHES
RECORD ALL CLOTHS TO BE BOUGHT
SIZE
MATERIAL
FINISH
ESTABLISH STAGE FLOOR
FINISH
SURFACE - I.E. SACRIFICIAL FLOOR
COLLECT ANY SCENIC REFERENCES
OBTAIN/COPY TECHNICAL DRAWINGS/GROUND PLAN FOR PAINTED ELEMENTS
ESTABLISH TIME ON STAGE
ESTABLISH BUILD PAINT PERIOD
INTERIM 1
MEETING(S) WITH DESIGNER
CLARIFY ELEMENTS
CLARIFY FINISHES
ESTABLISH BASIC PLAN
COST MATERIALS
PEOPLE
SPACE
PRESENT COSTINGS TO PRODUCTION MANAGER
FINAL DESIGN MEETING
WHO ORGANISES THIS?
PM
WHO IS PRESENT?
PM
ALL PRODUCTION DEPARTMENTS
STAFF
STUDENTS
DESIGN LECTURERS
MENTOR
WHAT IS PRESENTED?
COMPLETED 3-D MODEL SHOWING ALL SCENIC FINISHES, DESIGN COMPONENTS AND MASKING
DRAWINGS
FINALISED GROUND PLAN
TECHNICAL DRAWINGS
COSTUME
FINALISED COSTUME DESIGNS
COSTUME PLOT
REFERENCES
SCENIC REFERENCES
PROPS REFERENCES
PROPS LIST
WHAT DOES THE SCENIC ARTIST DO?
RECORD ANY CHANGES TO SET
RECORD ALL COMPLETED FINISHES
ASK QUESTIONS TO CLARIFY SCENIC ART CHALLENGES
CLARIFY BUILD PAINT PERIOD
NEGOTIATE TIME ON STAGE
BE PREPARED TO DEFEND COSTING/ADAPT COSTING
OBTAIN/COPY TECHNICAL DRAWINGS/GROUND PLAN FOR PAINTED ELEMENTS
INTERIM 2
MEETING(S) WITH DESIGNER
CLARIFY ELEMENTS
CLARIFY FINISHES
PRODUCE FINAL COSTINGS
PRESENT FINAL COSTINGS TO PRODUCTION MANAGER
BUILD AND PAINT PERIOD
CORE TASKS
ORDER MATERIALS
ESTABLISH BUILD ORDER
CREATE PLAN FOR WORK
PRODUCE SAMPLES
COMMUNICATE SAMPLES TO DESIGNER
COMMUNICATE PLAN TO TEAM
LEAD PAINTING
DELEGATE AND SUPERVISE TASKS
RECORD AND MONITOR EXPENDITURE
REMAIN AWARE OF CHANGES TO PRODUCTION SCHEDULE
MAINTAIN ONGOING DIALOGUE WITH DESIGNER
ENSURE WORK IS COMPLETED ON TIME
ORGANISE STORAGE OF COMPLETED SCENIC ARTWORK
ONSTAGE PERIOD
MONTOR FIT-UP
TAKE NOTES OF TOUCH-UPS
PLAN PAINT CALLS ON STAGE
MANAGE PAINTCALLS ON STAGE
ENSURE SCENIC FINISHES ARE COMPLETE FOR OPENING
MAINTAIN SET DURING RUN


LEADER
TEAM MEMBER
MANAGER
COMMUNICATOR
ARTIST
RESEARCHER
LEADER
MAIN AIMS
TO BE ABLE TO LEAD PEOPLE TOWARDS HIGH QUALITY SCENIC ARTWORK
TO BE ABLE TO SUPPORT PEOPLE IN THEIR DEVELOPMENT AS SCENIC ARTISTS
1ST YEAR
LEARN ABOUT LEADERSHIP
SET PERSONAL GOALS FOR CONTRIBUTING TO DEPARTMENT
HELP OTHERS PROGRESS
2ND YEAR
ASSIST AND GUIDE 1ST YEARS
LEAD SMALL TEAM ON ASPECT OF A PRODUCTION
3RD YEAR
LEAD A TEAM IN CREATING SCENIC ARTWORK FOR A PRODUCTION
MOTIVATE, DIRECT, COACH AND MENTOR TEAM MEMBERS ON A PRODUCTION
TEAM MEMBER
MAIN AIMS
TO BE AN EFFECTIVE MEMBER OF THE TEAM
TO WORK AS A TEAM TOWARDS SHARED GOALS
1ST YEAR
LEARN HOW THE TEAM WORKS
INTEGRATE INTO THE TEAM
2ND YEAR
TAKE ON MORE RESPONSIBILITY IN TEAM
WELCOME NEW MEMBERS
3RD YEAR
TAKE RESPONSIBILITY FOR BIGGER TASKS WITHIN TEAM
TAKE CONTRIBUTE FULLY TO CREATING A STRONG TEAM
MANAGER
MAIN AIMS
TO BE ABLE TO MANAGE RESOURCES EFFECTIVELY
TO BE ABLE TO PLAN AND STRUCTURE SCENIC ARTWORK
1ST YEAR
LEARN ABOUT SCENIC ART RESOURCES
LEARN ABOUT PRODUCTION PARAMETERS
2ND YEAR
LEARN ABOUT MANAGEMENT OF RESOURCES ON A PROJECT
PLAN AND MANAGE SMALL ASPECTS OF A PRODUCTION
3RD YEAR
TAKE RESPONSIBILITY FOR MANAGING A PRODUCTION
LEARN ABOUT RESOURCES AND HOW THEY ARE USED 'PROFESSIONALLY'
COMMUNICATOR
MAIN AIMS
TO BUILD STRONG RELATIONSHIPS THROUGH EXCELLENT COMMUNICATION
TO LEARN FROM OTHERS AND SHARE INFORMATION
1ST YEAR
LEARN LINES OF COMMUNICATION
LEARN TERMINOLOGY
2ND YEAR
DEVELOP ADVANCED TERMINOLOGY
INSTRUCT WHERE NECESSARY
TAKE INSTRUCTION WHERE NECESSARY
3RD YEAR
COMMUNICATE OUTWITH DEPARTMENT ABOUT WORK
COMMUNICATE TO TEAM FROM EXTERNAL SOURCES
ARTIST
MAIN AIMS
TO BE ABLE TO FIND SOLUTIONS TO SCENIC ART CHALLENGES
TO BE ABLE TO PRODUCE HIGH QUALITY SCENIC ARTWORK
1ST YEAR
EXPERIMENT AND LEARN BASIC TECHNIQUES
CREATE BASIC SCENIC ARTWORK
2ND YEAR
EXPERIMENT WITH INTERMEDIATE MATERIALS AND TECHNIQUES
CREATE INTERMEDIATE SCENIC ARTWORK
3RD YEAR
EXPERIMENT WITH ADVANCED MATERIALS AND TECHNIQUES
CREATE EXCELLENT QUALITY ADVANCED SCENIC ARTWORK
RESEARCHER
MAIN AIMS
TO BE ABLE TO DEFINE EXCELLENCE IN SCENIC ART
TO BE A SELF-MOTIVATED, SELF-DIRECTED LEARNER
1ST YEAR
LEARN WHAT DEFINES QUALITY IN SCENIC ART
REFLECT ON PERSONAL PROGRESS TOWARDS EXCELLENCE
2ND YEAR
RESEARCH PARTICULAR AREAS IN DEPTH TO DEFINE EXCELLENCE IN SCENIC ARTWORK
SET PERSONAL GOALS TO DEVELOP EXCELLENCE IN SCENIC ART
3RD YEAR
DEFINE EXCELLENCE IN ALL PROJECTS WORKED ON INTERNALLY AND EXTERNALLY
SET GOALS FOR CAREER DEVELOPMENT

Learning Outcomes and Assessment modes retaining minor subject in 2nd year

YEAR OF STUDY	LEVEL 1		LEVEL 2 (retaining minor subject option)	
MODULE	**PA&D1 – intro to the production process**	**PA1 – major workshop allocation 1**	***PA2 – major subject allocation 2**	**PA3 – major subject allocation 3**
TIMEFRAME	**T1 (2 week rotation)**	**T2**	**T1**	**T2**
Learning Outcome 1	Evidence an understanding of the fundamental skills required to realise performance designs.	Apply foundation level skills required to realize performance designs in major subject in a safe and appropriate manner	With guidance apply intermediate level skills required to realise performance design	Apply intermediate level skills required to realise performance design.
Learning Outcome 2	Evaluate the collaborative nature of the production process	Evidence a foundation level understanding of the role of the production artist in major subject	Work collaboratively as an effective member of a team in realising production designs	Evidence a foundation level understanding of workshop management in your major subject
Learning Outcome 3	Evidence an understanding of the role of the scenic artist, prop maker, costume maker, scenic carpenter, designer, stage manager, technical stage manager and production electrician		Evidence an understanding of the duties and responsibilities of the production artist in the area of major subject	Document reflection on your learning and development as a production artist preparing for a senior production role in level 3
Learning Outcome 4	Evidence a basic knowledge of working procedures and health and safety requirements for production		Document and evaluate research in specialist subject.	
Assessment Mode 1	Completion of written assessment and production arts skills assessments (LO1, LO3, LO4)	Skills competency (LO1, LO2) 70%	Skills competency (LO1, LO2, LO3) 80%	Skills competency 70%
Assessment Mode 2	Design projects (LO2, LO3)	Personal project (LO1, LO2) 20%	Research in journal (LO4) 10%	Management written assignment 20%
Assessment Mode 3	Written assessment of Production Technology and Management (LO3, LO4)	Reflective journal (LO2)10%	Reflective summary(LO3) 10%	Reflective Summary and Goals Statement 10% • Reflective Summary 5% • Goals Statement 5%
Assessment Mode 4	Reflective journal (LO2, LO3, LO4)			

Learning Outcomes and Assessment modes dropping minor subject in 2nd year

YEAR OF STUDY	LEVEL 1		LEVEL 2 (dropping minor subject option)	
MODULE	**PA&D1 – intro to the production process**	**PA1 – major workshop allocation 1**	***PA2 a – major subject allocation 2 (extended version)**	**PA3 – major subject allocation 3**
TIMEFRAME	**T1**	**T2**	**T1**	**T2**
Learning Outcome 1	Evidence an understanding of the fundamental skills required to realise performance designs.	Apply foundation level skills required to realize performance designs in major subject in a safe and appropriate manner	With guidance apply intermediate level skills required to realise performance design	Apply intermediate level skills required to realise performance design.
Learning Outcome 2	Evaluate the collaborative nature of the production process	Evidence a foundation level understanding of the role of the production artist in major subject	Work collaboratively as an effective member of a team in realising production designs	Evidence a foundation level understanding of workshop management in your major subject
Learning Outcome 3	Evidence an understanding of the role of the scenic artist, prop maker, costume maker, scenic carpenter, designer, stage manager, technical stage manager and production electrician		Evidence an understanding of the duties and responsibilities of the production artist in the area of major subject	Document reflection on your learning and development as a production artist preparing for a senior production role in level 3
Learning Outcome 4	Evidence a basic knowledge of working procedures and health and safety requirements for production		Document and evaluate research in specialist subject.	
Assessment Mode 1	Completion of written assessment and production arts skills assessments (LO1, LO3, LO4)	Skills competency (LO1, LO2) 70%	Present accurate resource projections for an identified piece of work appropriate to subject	Skills competency 70%
Assessment Mode 2	Design projects (LO2, LO3)	Personal project (LO1, LO2) 20%	Skills competency (LO1, LO2, LO3) 70%	Management written assignment 20%
Assessment Mode 3	Written assessment of Production Technology and Management (LO3, LO4)	Reflective journal (LO2)10%	Research in journal (LO4) 10%	Reflective Summary and Goals Statement 10% • Reflective Summary 5% • Goals Statement 5%
Assessment Mode 4	Reflective journal (LO2, LO3, LO4)		Reflective summary(LO3) 10%	

Learning Outcomes and Assessment - Level 3 (management module is elective)

YEAR OF STUDY	LEVEL 3	
MODULE	**PA4 – major subject allocation 4**	**PACE1 20/30 – workshop management – CORE ELECTIVE**
TIME (HOURS)	**450**	**170/280**
TIMEFRAME	**15 weeks to be negotiated**	**6-10 weeks to be negotiated**
Learning Outcome 1	Apply advanced level skills in the realisation of performance designs in your major subject	Apply advanced skills in leading the realisation of performance designs for a small-scale/large scale production
Learning Outcome 2	Evidence a wide and detailed enquiry into your specialist subject and evaluate your own effectiveness and areas for development	Undertake management and leadership responsibilities associated with role of the production artist in the realisation of a small-scale/large scale production.
Learning Outcome 3	Apply effective leadership, communication and interpersonal skills in a senior role	Document management process for a small-scale/large scale production
Learning Outcome 4		Reflect on effective management and leadership for a small-scale/large scale production
Assessment Mode 1	Skills Competency (LO1, LO3) 90%.	Observation of application of management skills (LO1, LO2) 60%.
Assessment Mode 2	Reflective journal (LO2)10%	Documentation of management process (LO3) 30%
Assessment Mode 3		Reflective journal (LO4) 10%

Learning Outcomes and Assessment if scenic art is a minor subject

YEAR OF STUDY		LEVEL 1	LEVEL 2
MODULE		**PA&D2 – minor subject allocation 1**	**PA&D4 – minor subject allocation 2**
TIME (HOURS)		**160**	**88**
TIMEFRAME		**5 weeks**	**4 weeks**
Learning Outcome 1		With guidance apply foundation level skills in the realisation of production or performance designs/project work in minor subject	Autonomously apply foundation skills in a production/project context in minor subject
Learning Outcome 2		Evidence a foundation level understanding of the role of the production artist or designer in minor subject	Work collaboratively as an effective member of a team in developing/realising production designs in your minor subject
Learning Outcome 3			Evidence an understanding of the duties and responsibilities of the production artist or designer in the area of minor subject
Assessment Mode 1		Skills Competency (LO1) 90%.	Skills Competency in minor subject (LO1, LO2) 90%
Assessment Mode 2		Reflective summary and goals statement (LO2)10%	Reflective summary (LO3) 10%

Student Name-				Royal Conservatoire of Scotland **Scenic Art Department Syllabus Checklist** Staff to initial and date after appropriate level of learning has been acheived			
Level 1	**Evidence, through Application, an Understanding of Fundamental Skills**						
Preparing boards	**Scaling up using grid**	**Colour theory**	**2D Paint application**	**Painted Textures**	**General Materials and Equipment**	**SSOW, RISK ASS. , COSHH**	**Lettering / ageing**
Preparing scenery, floors	**Using Stencil / Pounce**	**Layering of washes**	**Aged 2D surfaces**	**Metals and rust**	**Woodgraing, texturing tools**	**Portrait**	**Photo Documentattion of work**
Level 2	**With guidance, Apply Intermediate level skills**						
Preparing Cloths	**Lining- cartoon**	**Layering of washes for production**	**Faux finish**	**Wallpaper**	**Spray gun for production, including cleaning**	**SSOW - Compressor , Guns**	**Patination**
Alternate Substrate prep.	**Geometry and Pythagoras Theorum**	**Colour mixing and painting skills**	**Trompe l'oeil**	**Textures for production e.g brick**	**Dyes**	**Risk Assess a job**	**Introduction to Management/ Costing**
Level 3	**Apply advanced level skills autonomously - you should endevour to complete the list below. Add new topics if required.**						
Advanced substrate prep	**Advanced drawing**	**Advanced colour mixing**	**Advanced 2D paint application**	**Advanced 3D application**	**Tools , guns etc**	**Stained Glass / FEV**	**Portraiture**
Sky	**Marble / Woodgrain**	**3D Prop paint**	**Gauze**	**Perspective**	**Ornamentation**		

construction tools

- snipping
  - cutting wire/nail ends
  - 
    snips
- hammering
  - hammering and removing nails
  - 
    claw hammer
  - hammering softer surfaces
  - 
    mallet
- holding
  - raising scenery from floor
  - 
    tressle
  - keeping scenery in place
  - 
    clamp
- screwing
  - screwing flathead screws
  - 
    flathead screwdriver
  - screwing crosshead screws
  - 
    'phillips'/crosshead screwdriver
- sawing
  - cutting timber
  - 
    hand saw
- bolting
  - adjusting bolts/fixings/valves
  - 
    adjustable spanner

preparing scenery - tools

pouring

pouring paint into buckets/sprayguns

funnel

mixing

mixing texture

texture mixing attachment

sanding

wrap sandpaper round

sanding block

smooth wood

sandpaper

sculpt polystyrene

surform

scraping

scraping paint/wallpaper

scraper

applying paint/filler

palette knife

stretching

stretching canvas edges

canvas pliers

stapling

stapling material

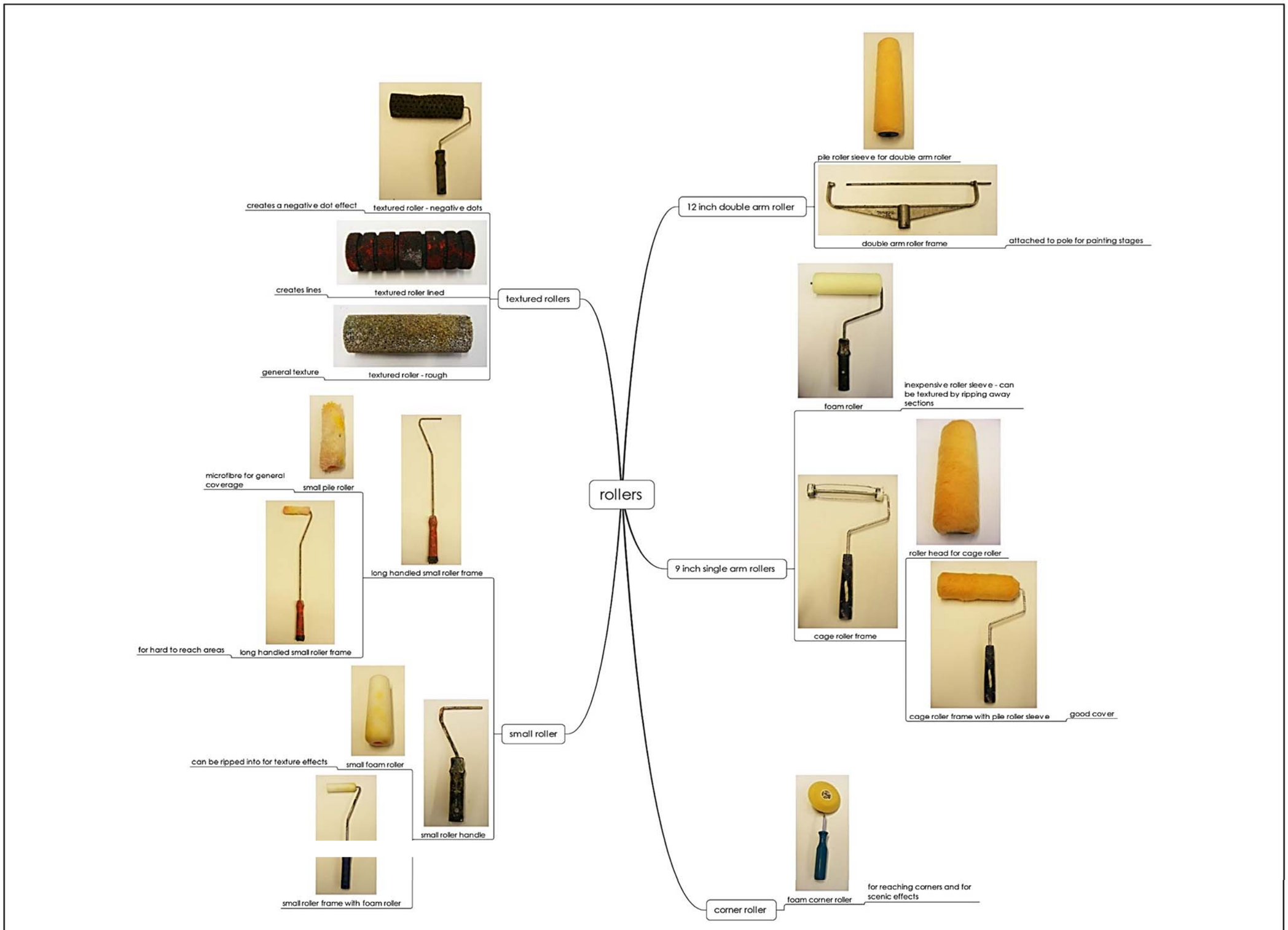
staple gun

removing staples

tack/staple remover

removing staples

staple remover


rollers
textured rollers
textured roller - negative dots
creates a negative dot effect
textured roller lined
creates lines
textured roller - rough
general texture
small roller
small pile roller
microfibre for general coverage
long handled small roller frame
long handled small roller frame
for hard to reach areas
small foam roller
can be ripped into for texture effects
small roller handle
small roller frame with foam roller
12 inch double arm roller
pile roller sleeve for double arm roller
double arm roller frame
attached to pole for painting stages
foam roller
inexpensive roller sleeve - can be textured by ripping away sections
9 inch single arm rollers
cage roller frame
roller head for cage roller
cage roller frame with pile roller sleeve
good cover
corner roller
foam corner roller
for reaching corners and for scenic effects
rollers.mmap - 23/09/2011 - Mindjet

transferring images - tools

drawing

marker pen — marking paint pots

bamboo — drawing from standing (with charcoal at one end)

charcoal — drawing up scenery and through pounces

flogger — removing (flogging) excess charcoal

cutting

general cutting

'stanley' knife

cutting stencils/paper /detail

scalpel

cutting paper/card/light material

scissors

pouncing

creating pounces

pounce wheel

gridding/lining

marking straight lines on scenery

ping line/chalk line

creating grids on scenery, drawing circles

string

used for checking and marking vertical lines

plumb line

measuring

distances

tape measure — general measuring

long tape measure — general measuring

folding ruler — measuring smaller distances

angles

set of drawing tools

- compasses — drawing circles
- ruler — measuring
- protractor — measuring angles
- 45 90 set square
- 30 60 set square

set square — drawing/checking corners

T-square — drawing perpendicular and parallel lines

levels

spirit level — checking levels

transferring images - tools.mmap - 23/09/2011 - Mindjet

Brushes

for cleaning brushes — brush cleaner

flat end for even stencilling — stencil

detail brush for small scale artwork — watercolour

dry brush for flattening wallpaper — wallpaper

other

soften and layer glazes and washes on wood — floggers

pencil dragger

layer softer grain in wood — dragger

draggers

grain lines — overgrainer

woodgraining brushes

detail and lines — flat

detail dot and line — round

good for lining in — angled

fitch

1 inch polyester

2 inch nylon

3 inch tradesman

large wall brush

basic covering

priming, coverage

decorating

dots, blocking in and painting corners in doors/windows — small, medium, large

sash brushes

1 inch dale elite — cutting in, lining

2 inch glide elite — very good for lines - angled bristles give even paint delivery

2 1/2 inch bow elite — cutting in, layers, long handle gives good control

3 inch sprig elite — cutting in, finish layers

'purdy'

Power tools and spray equipment

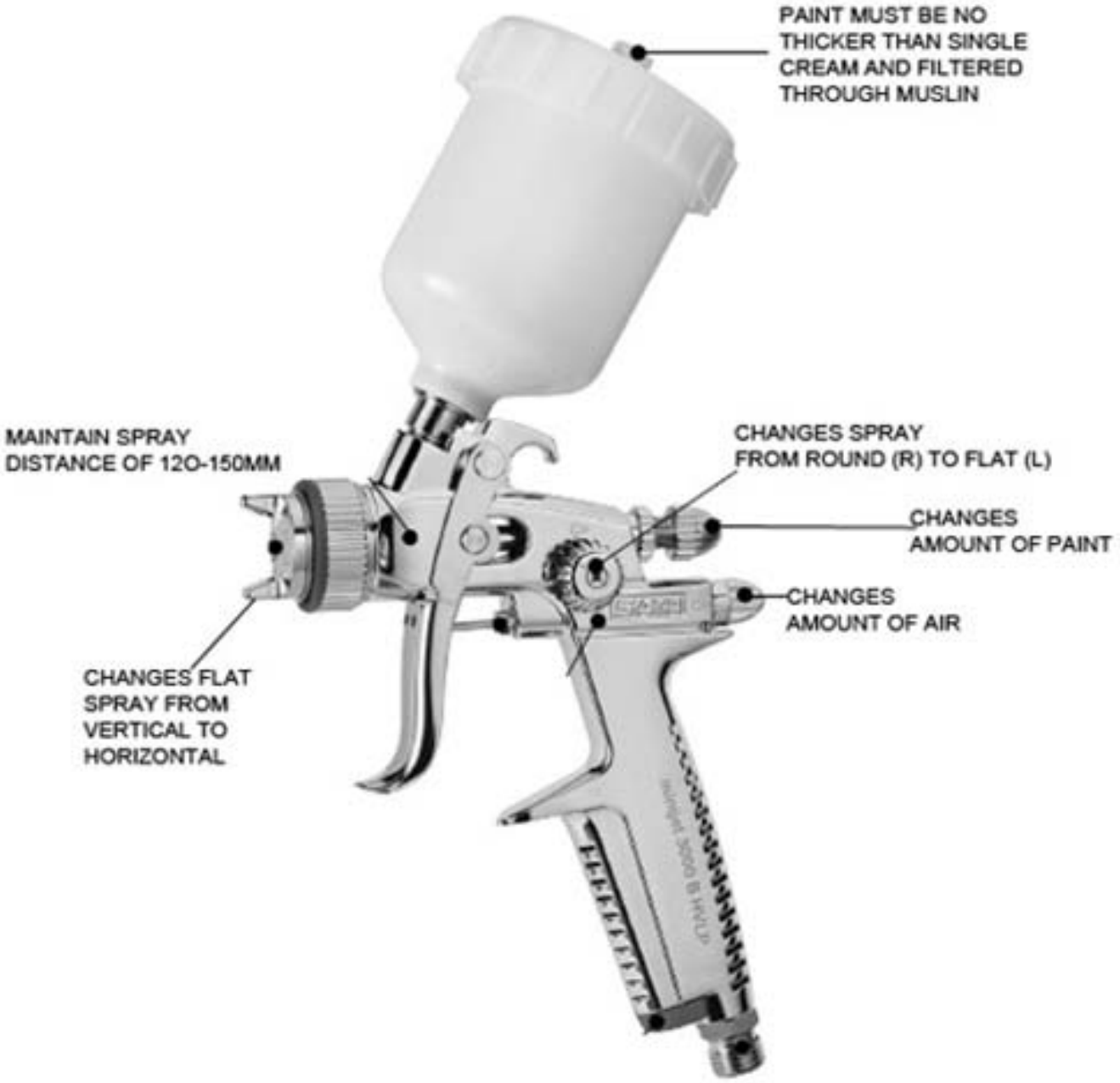
- spray equipment
  - powered spray equipment
    - spray guns
      - syphon feed
        - higher pressure work
        - vacuum sucks paint up to mix with air
        - 
        - syphon feed gun
      - gravity feed
        - gravity pushes paint down to mix with air
        - 
        - gravity feed gun
        - for smaller spray jobs
        - 
        - small gravity feed gun
    - manual spray equipment
      - good for covering fairly large areas in light spray/spatter
      - 
      - 'hudson' pump sprayer
      - good for spraying wrinkled cloths
      - 
      - garden sprayer
      - good for small paint effects - e.g. ageing
    - accessories
      - connects between compressor and gun
      - 
      - hose
      - used with hopper gun for spraying texture
      - 
      - hopper
    - compressor
      - air compressor provides force for spray
      - 
- power/electric tools
  - drilling holes/screwing screws
    - 
    - power screwdriver/drill
  - gluing material and card
    - 
    - glue gun
  - drying small scenery/sculpting polystyrene
    - 
    - heat gun
  - drying scenery/stage floors
    - 
    - electric fan
  - projecting imagery
    - 
    - overhead projector

power tools and spray equipment.mmap - 23/09/2011 - Mindjet

Woodgraining tools

- straight grain
  - wood graining comb set
    - 
    - 
    - comb
      - range of thicknesses
      - regular grain
      - [to be used with muslin wrap]
  - rubber triangular comb
    - 
    - 3 thicknesses of varying grain
  - rubber duplex comb
    - 
    - two thicknesses of varying grain
- with knots/heart
  - heart grainer
    - 
    - creates knots and straight grains
  - rubber grainer heart rocker - coarse
    - 
    - creates bold knots
  - rubber grainer heart rocker - fine
    - 
    - creates finer knots

SATA MINIJET



HYDROVANE COMPRESSOR

OUTPUT PRESSURE GUAGE

START / STOP

DRAINAGE VALVE
Drain compressor at the end of each session

OUTPUT PRESSURE FOR PAINTSHOP :

MAXIMUM 40 PSI / 3 BAR

Red numbers = PSI

Black Numbers = BARS

Fabrics

- signposts
  - www.jcjoel.com
- others fabrics
  - silks
    - natural silk for luxurious curtains
    - comes in a wide range of colours
  - voile
    - sheer, translucent fabric for lustrous flowing curtains and swags
    - comes in a range of colours
  - wool serge
    - durable, strong material used for masking
  - pvc stage mat
    - matt, reversable floor for dance. Can be painted with Rosco toughprime base
    - comes in black/white and black/grey
- cotton
  - cotton calico
    - inexpensive, lightweight fabric for backdrops and sets
    - comes in natural
  - cotton sheeting
    - lightweight canvas used for backdrops and projection
    - comes in bleached white, white and black
- cycloramas
  - filled cloth
    - industry standard for cycloramas for tv, film and theatre. Weave softens the light
    - comes in white, grey, sky blue, natural and black
  - Cotton Cyclorama Canvas
    - theatrical cyclorama cloth for backdrops, projection and lighting effects
    - comes in white, natural and black
- flax, linen and hessian
  - linen flooring
    - most traditional stage floor cloth material. Can be backed in PVC
    - comes in natural
  - hessian
    - used to cover set and prop-makes and to add texture
    - comes in natural
  - brown flax
    - used when painting is not required. Strong and hardwearing
    - comes in natural
- canvas
  - Scene & Artist Canvas
    - durable, heavy canvas for scenic flats and backdrops
    - black, white and natural
  - Wide Width Canvas
    - used for painted backcloths. Wide width is seamless
    - comes in natural, white and black
  - Super Flax Scene Canvas
    - traditional weave for painted backdrops and scenery
    - comes in bleached white
  - cotton canvas
    - heavier weight canvas for scenic painters
    - white and natural
  - walking canvas
    - for stage floors. Heavy, durable and can be walked on
    - comes in natural
- open weave cloth
  - sharkstooth gauze
    - Used for lighting effects. Lit from the front it is opaque, lit from behind it becomes transparent. Can be painted
    - comes in numerous colours
  - scenic gauze
    - hexagonal weave - larger than sharkstooth. Used as lighting diffuser, often with sharkstooth to create depth
    - comes in white, grey and black
  - square gauze
    - 3mm open weave for creating depth and often used with other gauzes
    - comes in black, white or grey
  - fine gauze
    - small weave is perfect for film diffusion cloths and can be used with other gauzes to create depth
    - comes in black or white
  - heavy bobbinet
    - larger hexagonal weave for depth and contrast, light diffusion. Often used with other gauze types
    - comes in black, white or grey
  - scrim
    - economic covering for shaped set pieces, allowing priming prior to scenic painting
    - comes in natural
  - muslin
    - inexpensive cheesecloth - light and open weave. Can be used as a semi-transparent cloth
    - comes in natural, white and black

Primers

specialist primers

rosco toughprime

- water-based primer with special adhesion properties
  - primes metal, plastic, foam as well as wood and canvas
  - tough and durable

rosco colorcoat

- heavy duty water-based sealer
  - covers metals
  - for floors and scenery that will be handled heavily

emulsions

Macpherson Eclipse Emulsion

- water-based economy primer
  - opqaue, flat finish

Macpherson Vinyl Matt

- higher quality paint than eclipse
  - matt finish
  - water based
  - durable and washable surface

Macpherson Vinyl Silk

- silk sheen finish
  - water based
  - more resistant to water

surface preparation for holes/cracks on flattage

polyfilla

- powdered or ready mixed water based filler
  - covers cracks and sands smooth
  - dries fairly slowly but quick drying version available
  - dries to white finish

wood filler

- use from tub
  - quick drying
  - east to sand
  - can be stained, varnished or painted on
  - often used for screw holes

whiting and size

whiting

- Refined, ground and washed calcium carbonate.
- calcium carbonate powder

size

- ground animal glue

primer

- used to seal and tension cloths and flattage ready for painting

to make primer

- use double boiler
- heat metal bucket full of water
- gradually stir in size
  - 1/3 rosco tub for cloths
  - 3/4 rosco tub for flattage
- gradually stir in whiting
  - 3/4 rosco tub for cloths
  - 1 1/2 rosco tubs for flattage

Coloured paints, dyes and stains

pigments

powder pigment

- dry powder pigment
- range of colours
- economical
- mask and gloves required
- can be mixed with
  - size
  - PVA or any emulsion glaze
- works as temporary paint when mixed with water - will wash off
- also see metallic pigments

flints fluorescent powder

- flourescent coloured pigment
- comes in variety of colours including clear powder that will flouresce white under UV
- add a little water mix to a paste and then add emulsion glaze or similar

paints

rosco supersaturated

- acrylic base
- dilutes with water 1:1 - 15:1
- flexible
- strong colour
  - large range of colours
- matt, non-reflective
- acts like watercolour/acrylic
- needs emulsion or similar base coat

rosco off-broadway

- matt vinyl acrylic paint
- range of colours including metallics
- economical
- dilutes with water
- more opaque that supersaturated

vinyl matt emulsion

- numerous brand names
- range of colours
- high binder content
- colour less vibrant than rosco
- good coverage
- economical
- often tinted with rosco for more vibrant colour
- can be used as a base for rosco

dyes

water-based dyes

- safe water-based dyes
- come in range of colours
- require no fixing
- to make - add 2 litres of hot water to 25g of dye
- not for use on synthetic material
- very good for cloths and gauzes that need to be flexible

wood dyes

- spirit based wood stain
- enhances existing grain
- comes in variety of wood colours
- dilutes with white spirit

stains

wood stains

- water based stains
- comes in range of hard and soft wood finishes
- for use on raw wood

vandyke crystals

- brown crystals used to give wood a warm aged look
- can be mixed with
  - warm water
  - glaze
  - size

Specialised Finishes

- solvent-based
  - gloss paint
    - high gloss finish
    - long drying time
    - dilutes with white spirit
    - not often used due to long drying time
  - spray paint
    - range of colours
    - matt, eggshell and gloss finish
    - solvent based
    - adheres to metals, wood and some plastics
    - cleans with solvent cleaner/ cellulose thinners
  - metallic spray paint
    - gloss metallic finish
    - range of metallic finishes
    - strong and durable
    - adheres to metals, wood, some plastic
    - cleans with solvent cleaner and cellulose thinners
  - enamel
    - solvent based enamel
    - wide range of colours
    - paint from jar
    - hard and durable when dry
    - high gloss finish
    - cleans with solvent cleaner and cellulose thinners
- specialist paints
  - rosco flourescent
    - creates flourescent colour under ultraviolet light
    - range of colours
    - invisible blue is milky white under normal light
    - best applied on white surface
    - paints on most surfaces
    - can be added to off-broadway to enhance colour
  - rosco vivid effects
    - provide deeper and more vivid flourescence under ultravoilet light
    - range of 13 colours
    - can be used on most surfaces
    - water-based
    - best on a white basecoat
  - roscoglo
    - water-based phosphorescent paint for use in total darkness, often for visual orientation
  - pearl lustre paints
    - range of coloured paints that add semi-gloss pearl sheen
    - water-based
  - rosco crystalgel
    - creates flexible plastic-like, translucent surface on any surface
    - sand, sawdust etc. can be added for texture
    - can be used for permanently securing glitter
    - water-based, non-toxic
- crackle effects
  - myland crackle glaze
    - apply over base coat
      - one direction
    - allow it to go tacky
    - paint top coat perpendicular
    - top layer should crack when drying
    - use heatgun to accelerate
    - water-based
  - craqueleure
    - 2-part process
      - transparent glaze
    - one layes base, top layer creates cracks
    - highlighter added over the top to accentuate cracks
    - water-based

Metallic finishes

GILDING

REAL GOLD LEAF
- FORM
  - LOOSE LEAF
  - TRANSFER
- APPLY WITH
  - LE FRANC CHARBONNEL GOLD SIZE
  - WEAR SOFT GLOVES
  - USE SOFT BRISTLED BRUSH (GILDER'S MOP)

DUTCH METAL
- MUCH LESS EXPENSIVE
- COMPOSITE GOLD LEAF
- FORM
  - LOOSE LEAF
  - CAN RESIST SOME PROTECTIVE GLAZES
  - ON TISSUE PAPER
  - TRANSFER
  - GOLD
  - SILVER
  - ROLLS
- RANGE
  - ITALIAN
  - ENGLISH
  - GERMAN
  - GOLD
  - COPPER
  - SILVER
- PROTECT WITH
  - METAL LEAF LACQUER
  - RENAISSANCE WAX
  - AVOID DUST
- APPLY ON LAYER OF
  - POLYVINE SIZE
  - 15 MINUTE DRYING TIME
  - WUNDASIZE
  - WATER BASED
  - SHELLAC WHILST TACKY

METAL FOIL LEAF
- RANGE
  - GOLD
  - CHROME
  - PEWTER
  - DULL GOLD
  - COPPER
  - BRONZE
  - PINK
  - BLUE
  - RED
  - GREEN
- APPLICATION
  - POLYVINE SIZE
  - WUNDASIZE
  - WATER BASED
  - TWO LAYERS OF SIZE
  - 15 MINUTES
  - LEAVE TO DRY
  - APPLY FOIL METALLIC SIDE UP
  - PEEL AWAY
  - RUB WITH DAMP CLOTH

HAMMERITE
- CLEAN WITH HAMMERITE CLEANER
- OIL BASED

METALLIC POWDERS
- RANGE
  - GOLD
    - LEMON — MEDIUM YELLOW
    - RICH — PALE SLIGHTLY ACIDIC YELLOW
    - PALE — PALE SLIGHTLY COPPER YELLOW
    - DEEP — ORANGE/COPPER GOLD
    - CARAT 107 — DEEP ORANGE GOLD
  - NATURAL COPPER
  - SILVER
- BINDER
  - OIL BASED
    - SHELLAC/ BUTTON POLISH
    - DILUTE WITH METHS
    - (SOME SOLVENT ALCOHOL MAY BE REQUIRED BEFOREHAND TO MAKE PASTE)
  - WATER BASED
    - ACRYLIC VARNISH — DILUTE WITH WATER AFTER MIXING PASTE
    - PVA — DILUTE WITH WATER AFTER MIXING PASTE
- PPE
  - DUST MASKS MUST BE WORN WHEN MIXING POWDER
- CAN BE TINTED WITH
  - ANILINE DYES
  - COLOURANTS
  - UNIVERSAL TINTING COLOURS

OTHER POWDERS

IRON POWDER
- SPRINKLE ON MATT GLAZE — WHILST WET
- SPRAY WITH VINEGAR

GRAPHITE FLAKES/POWDER
- APPLICATION
  - RUB ON DARK BASE FOR DARK GREY METALLIC SHEEN
  - MIX INTO SILVER PAINT FOR GUN METAL FINISH
  - CAN BE BUFFED

Varnishes

water based

bona mega

- water based polyurethane finish
- very hard wearing
- good for floors
- can be bought in gloss, silk matt and extra matt

rosco clear acrylic varnish

- acrylic varnish
- designed to be diluted 1:1 with water
- used as varnish
- often on floors
- can be mixed with rosco paints for strength and silk sheen
- comes in gloss and flat

shellac based

button polish

- shellac based product
- dilutes with methylated spirits
- used to seal surfaces and provide high gloss finish
- can be used to seal metal before painting
- can be mixed with FEVs

french enamel varnish

- commonly know as FEVs
- made from chemically dyes shellac
- comes in a range of colours
- not recommended on flexible surfaces or cloths
- good for wood staining, stain glass effects
- dilutes with methylated spirits

methylated spirits

- used to dilute shellac based products
- also good for removing grease for, steel prior to painting

solvent based

polyurethane varnish

- solvent based varnish
- washes with white spirit
- longer drying time
- stronger fumes
- very durable
- not often used due to drying time

white spirit

- used to dilute solvent based varnish and oil paint

Adhesives and solvents

adhesives

PVA

- water-based
- Universal adhesive, sealer and primer
- Will bond light sheet materials and cloths

Evostik

- Solvent-based contact adhesive
- Particularly suitable for bonding laminate sheets and rigid plastic sheets

Copydex

- natural rubber latex, solvent free adhesive
- used for bonding canvas, fabrics, paper, card
- can be used as a contact or wet bond glue

3M Spraymount

- Spray glue for mounting light materials
- Instantly repositionable
- for heavier materials use 'Display Mount'

solvents

isopropyl alcohol

- used for wiping down prior to painting
- very quick to evaporate

methylated spirits

- FEV
- used to dilute shellac-based products
- button polish
- used to remove grease from metal prior to painting

white spirits

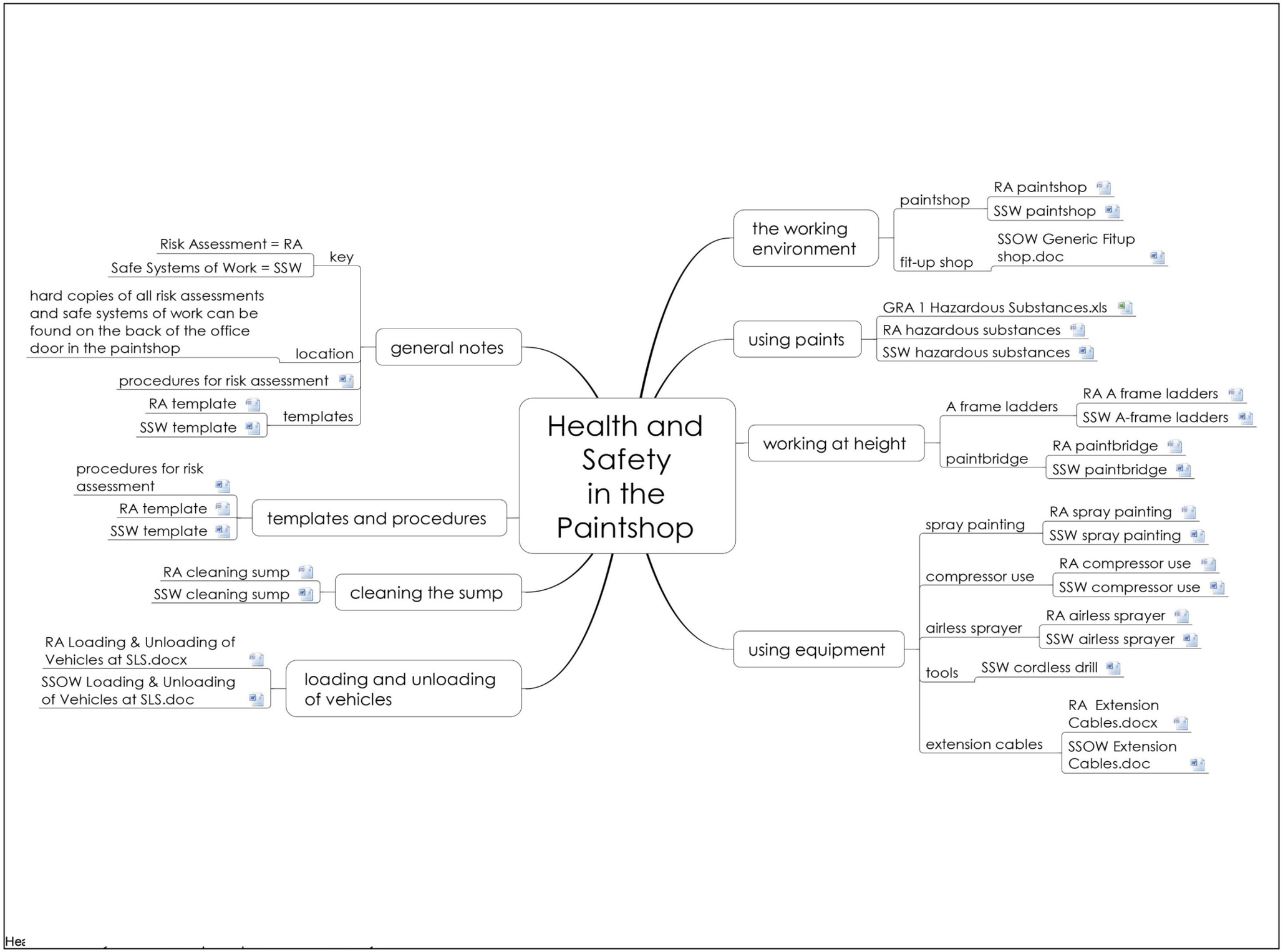
- used to dilute/clean oil paint and gloss paint

solvent cleaner

- used for cleaning up spray paints and other solvents

cellulose thinners

- general purpose thinner for cellulose paints and laquers and for cleaning tools


Health and Safety in the Paintshop
general notes
key
Risk Assessment = RA
Safe Systems of Work = SSW
location
hard copies of all risk assessments and safe systems of work can be found on the back of the office door in the paintshop
templates
procedures for risk assessment
RA template
SSW template
templates and procedures
procedures for risk assessment
RA template
SSW template
cleaning the sump
RA cleaning sump
SSW cleaning sump
loading and unloading of vehicles
RA Loading & Unloading of Vehicles at SLS.docx
SSOW Loading & Unloading of Vehicles at SLS.doc
the working environment
paintshop
RA paintshop
SSW paintshop
fit-up shop
SSOW Generic Fitup shop.doc
using paints
GRA 1 Hazardous Substances.xls
RA hazardous substances
SSW hazardous substances
working at height
A frame ladders
RA A frame ladders
SSW A-frame ladders
paintbridge
RA paintbridge
SSW paintbridge
using equipment
spray painting
RA spray painting
SSW spray painting
compressor use
RA compressor use
SSW compressor use
airless sprayer
RA airless sprayer
SSW airless sprayer
tools
SSW cordless drill
extension cables
RA Extension Cables.docx
SSOW Extension Cables.doc

Personal Protective Equipment - PPE

- hard hat
  - used when on stage and in department where there are people working overhead

- footwear
  - used at all times in the paintshop and onstage

- gloves
  - used to protect hands from paint/solvents/textures

- safety glasses
  - used to protect eyes from splashes of solvents or when sanding or using some power tools

- masks
  - dustmask
    - used when mixing powdered pigments and sawdust

  - face mask

    - particulate filter
      - used when water-based spray painting

    - pre-filter
      - prolongs life of filter

Independent Study in the Paintshop

All scenic department Safe Systems of Work and COSHH guidelines are to be adhered to.

The Scenic departments PPE requirements and Safe Systems of Work Policies must be adhered to at all times. Especially for spray painting

If working at height a minimum of two students will be required. This includes using the paintbridge. Only trained and competent student(s) may use the paintbridge

On non Conservatoire Production work, students are expected to provide their own materials and tools.

Hand tools and corded /cordless power tools may be used if there is no member of the Scenic staff in the department.

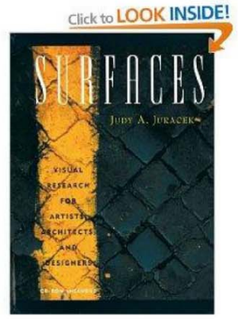
Students wishing to stay after 5pm to work on production work or on personal projects must request permission from the Scenic Department member of staff, permission will be given on a case by case basis depending on the type of work being carried out and the level of competency.

Students wishing to stay after 5pm must request permission before 3pm on the day(s).

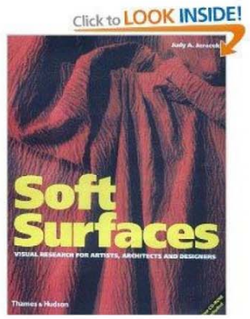
If any student requires to use any of the departments tools/ brushes this must be requested and agreed upon with the member of Scenic staff and those tools must be signed out prior to 5pm, as all tool and chemical cupboards will remain locked after 5pm. Smaller tools will be signed out and will remain the responsibility of the student until they are returned and signed back in again by the staff member.

BOOKS - SCENIC ART AND VISUAL REFERENCES

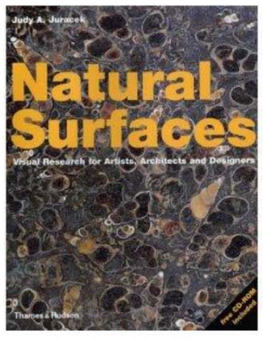
VISUAL REFERENCE - SURFACES



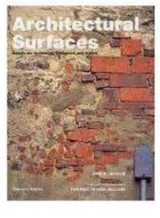
JUDY A. JURACEK — SURFACES



JUDY A. JURACEK — SOFT SURFACES

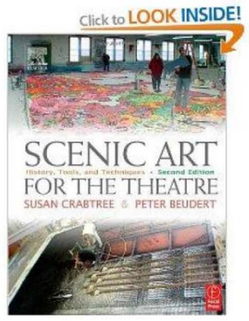


JUDY A. JURACEK — NATURAL SURFACES

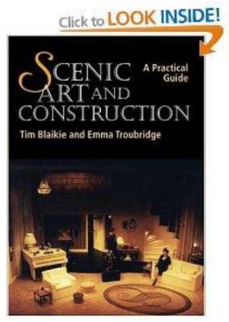


JUDY A. JURACEK

SCENIC ART

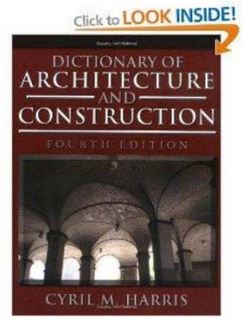


SCENIC ART FOR THE THEATRE — SUSAN CRABTREE AND PETER BEUDERT



SCENIC ART AND CONSTRUCTION — TIME BLAIKIE AND EMMA TROUBRIDGE

VISUAL REFERENCE - ARCHITECTURE

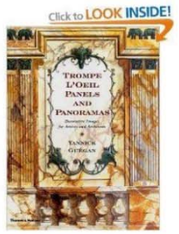


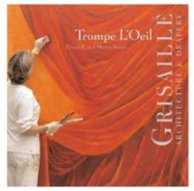
DICTIONARY OF ARCHITECTURE AND CONSTRUCTION — CYRIL M HARRIS

books - scenic art and visual references.mmap - 23/09/2011 - Mindjet

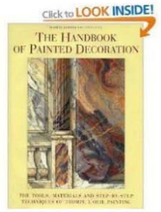
BOOKS - PAINTING MATERIALS, TROMPE L'OEIL AND FAUX FINISHES

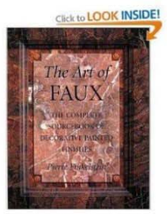
TROMPE L'OEIL

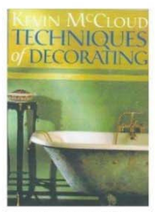




FAUX FINISHES

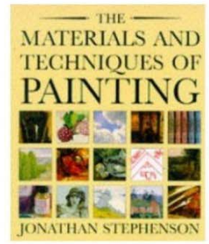


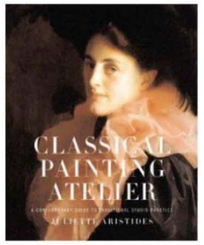


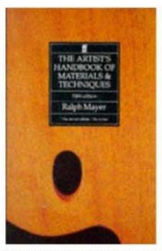


COLOUR MIXING

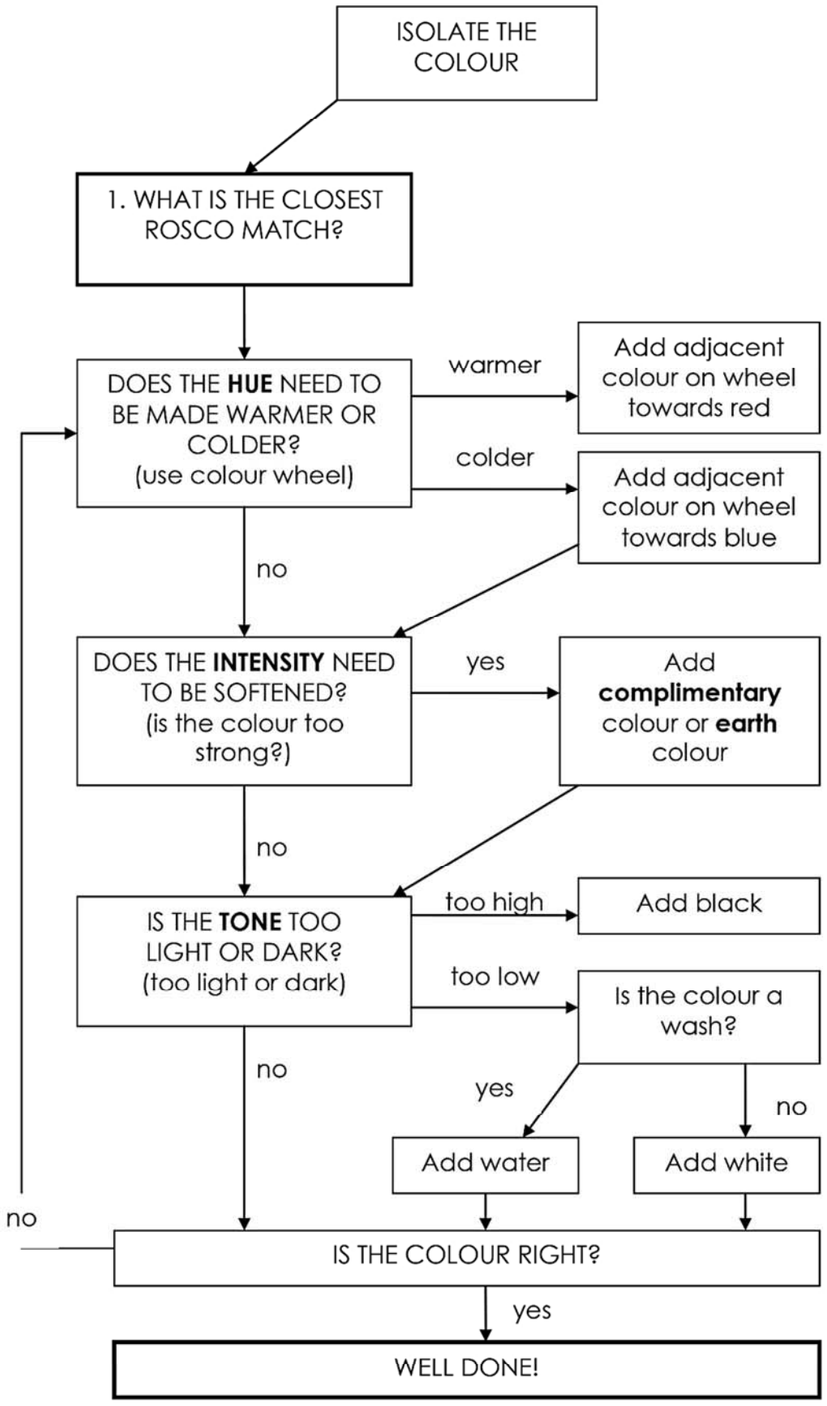
PAINTING MATERIALS AND TECHNIQUES - BOOKS

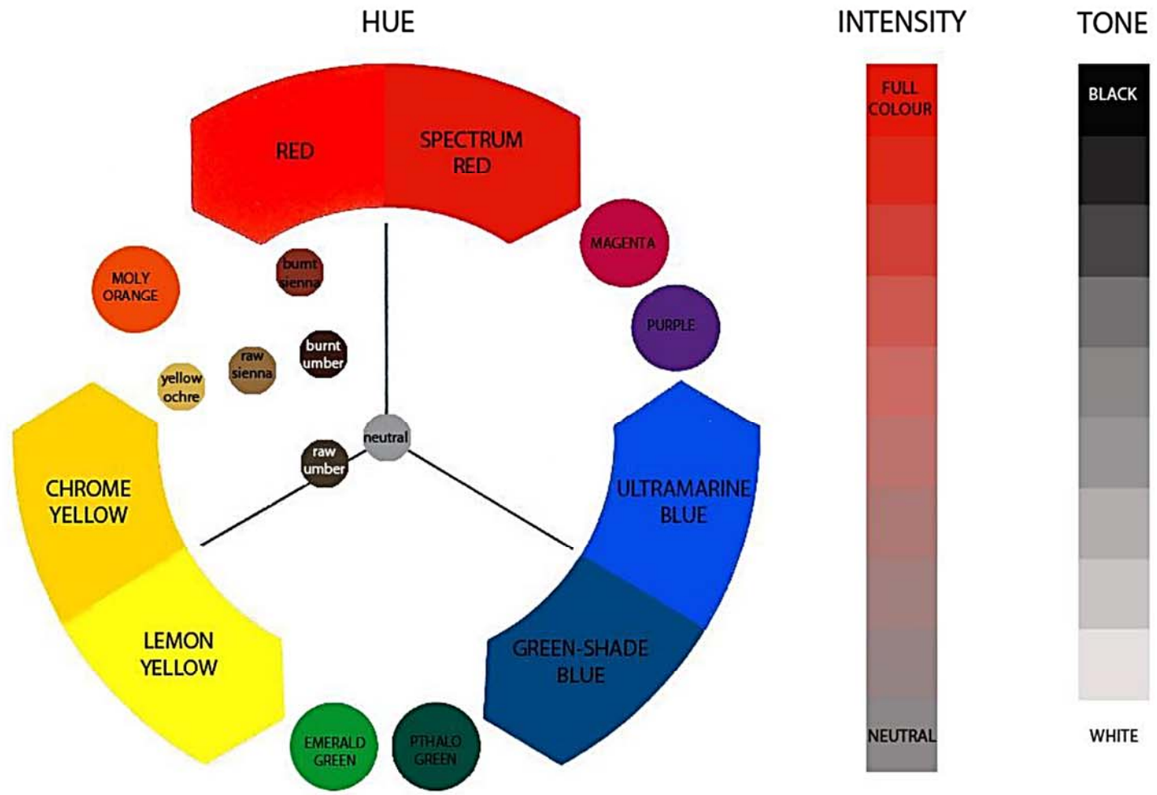






COLOUR MIXING GUIDE





RCS - Scenic Art Department - PRIMER MATRIX

Primer	Binder/ Base	Use	Solvent/ clean up	Drying Time (Approx.)	Permanency	Properties
Macphersons Eclipse (Matt)	Vinyl	For priming canvas or wood	Water	1/2 hour	Semi	Inexpensive, but poor permanency when re-wet
Macphersons Vinyl (Matt)	Vinyl	For priming canvas or wood	Water	1/2 hour	Permanent	More expensive than Emulsion but cheaper than Acrylic. Better permanency than emulsion
Rosco Supersaturated	Acrylic	For priming canvas	Water	1/2 hour	Permanent	Good for priming cloths as it can be diluted heavily keeping the 'hand' of the cloth softer
Button/ Transparent Polish	Shellac	For vac form, steel, plastics, card	Meths	Under 20 mins	Can be reactivated with meths	Inexpensive; good for steel, vac form, and blocking dye stains.
FEV (French Enamel Varnish)	Shellac	For stained glass window effects on perspex or glass	Meths	Under 20 min	Can be reactivated with meths	Expensive; can do what Button Polish does but excellent for stained glass window effects
Covent Garden Primer	Vinyl	For plastazote, dancefloors, vinyl flooring	Water	Under 30 min	Permanent	Excellent primer for dancefloors and plastazote as it is also flexible. Can also be added to paints to promote adhesion
Flints Primer	Vinyl/ Ammonia	For vac form, steel, hard-to-prime surfaces	Water	1/2 hour	Permanent	Lower price all purpose primer that is excellent for hard-to-prime substrates. Comes in Black and White
Rosco Tough Prime	Vinyl/ Ammonia	For vac form, steel, hard-to-prime surfaces	Water	1/2 hour	Permanent	Mid-price all purpose primer that is excellent for hard-to-prime substrates. Comes in White
ESP (Proprietary Easy Surface Prep)	Proprietary	Ideal for priming non-porous surfaces such as ceramic and melamines	Water	Under 30 min	NA	Excellent prep for hard-to-paint surfaces when sanding is not an option. It de-glosses the substrate
Oil Based Primers	Oil	For vac form, steel, hard-to-prime surfaces	White Spirit, Turpentine	4-8 hours	Permanent	Expensive, fumes, long drying time, hard to clean up, environmentally unsound. Respirator required. The most hard wearing primer
Spray Paint	Nitrose Cellulose	For vac form, steel, hard-to-prime surfaces	Thinners	Up to 1 hour	Permanent	Expensive but good for small jobs and when you are in a hurry. Respirator required

Note - Shiny surfaces /old paint must be sanded down and all surfaces should be free from dust , grease prior to priming

RCS - Scenic Art Department - PAINTS MATRIX

Material	Binder/ Base	Use	Solvent/ clean up	Drying Time (Approx)	Permanancy	Properties
Vinyl Matt (Macphersons, Dulux)	Vinyl	Fabric, wood, primed plastic	Water	Under 30 min	Can sometimes be reactivated with meths/scrubbing	Cannot be diluted heavily as the binder is cheap, however has excellent opacity
Rosco Supersatuated	Acrylic	Primed fabric, gauze, paper, wood, primed plastic	Water	Under 30 min	Insoluble	Strong colours, can be heaviliy diluted and retain colours. Opacity can be limited
Glaze	Vinyl	On any painted surface	Water	Under 30 min	Can be reactivated with hot water and meths	Used to protect interior painted surfaces. Comes in Matt and Gloss and is clear
FEV French Enamel Varnish	Shellac	For stained glass window effects on perspex or glass	Meths	Under 20 min	Can be reactivated with meths	Excellent transparency and vibrant colours -good adhesion to non porous surfaces
Dye	Water	For Painting on Gauzes and Soft Goods	Water	1 hour	Will 'run' if re-wet	Excellent translucency and vibrant colours. The fabric remains drapable.
Shellac	Alcohol	On wood, metal, plastic	Meths	Under 15 mins	Can be reactivated with meths	Excellent for priming steelwork and plastic and for varnishing woodwork/props.Is transparent but with a yellowish tint
Metallic powder in Glaze/PVA	Acrylic	On any primed surface	Water	Under 30 min	Can be reactivated with meths/scrubbing	Highly reflective, good on flexible substrates
Metallic Powder in Shellac	Shellac	On any primed surface	Meths	Under 15 mins	Can be reactivated with meths	Highly reflective, good on non flexible substrates
Varnish (Water based)	Vinyl	Most waterborne painted surfaces	Water	30-60mins	Insoluble	Excellent for interior/ exterior protection of painting
Varnish (Oil based)	Oil	On most painted surfaces	white Spirit or turpentine	4- 8 hours	Insoluble	Excellent for interior/ exterior protection of painting
Oil Paint (Gloss, Satin,Eggshell)	Oil	On Primed wood, metal	White spirit, turpentine	4-8 hours	Insoluble	Extremely hard wearing when dry. Waterproof
Bona Mega	Vinyl	To seal painted surfaces	Water	2-4 hours	Insoluble	Hard wearing with High Gloss shine. Excellent for interior protection of floors.

RCS - Scenic Art Department - MATERIALS MATRIX

Material	Form	Use	Solvent/ clean up	Drying Time (Approx)	Permanancy	Properties
Idenden	Thick Paste	Used to create texture	Water	1-10 hours	Insoluble	Expensive, plasticised texture medium; is flexible, waterproof and fire retardant. Comes Black, White and Gray
Artex Powder	Powder	Used to create texture medium	Water	1-4 hours	Semi	Cheaper alternative to Idenden, needs PVA to be added to help it adhere to flats. Mix with water. Not flexible.
Metallic Foils	Roll	For imitating gold / silver leaf	NA	Depends on size used	Will not tarnish	Comes in rolls 640mm wide. Use waterbased or oil based size to adhere it. Will not tarnish
Dutch Metal	Thin Sheets	For imitating gold / silver leaf	NA	Depends on size used	Will tarnish if not protected with varnish	Comes in sheets 80 x 80mm. Transfer (or Patent) leaf is backed by tissue paper to ease application. Use waterbased or oil based size to adhere it.
Spray Paint	Aerosol Can	For vac form, steel, hard-to-prime surfaces	Cellulose Thinners	Up to 1 hour	Insoluble	Expensive but good for small jobs and when you are in a hurry. Respirator required
Van Dyke Crystals	Crystals	For cartooning post drawing and prior to painting	NA	1/2 hour	Semi	Mix with water. The method that Da Vinci used to 'fix' the drawing before painting. Can be made dark to pale brown depending on the painting.
UV Paint	Paste	For special effects under Black Light	Water	1/2 hour	Will fade if exposed to sunlight	Will look bright under normal light but fluoresce more under Black Light (UV light)
Whiteing	Powder	Added to Animal Glue to lesson the yellow colour	NA	NA	NA	Cheap bulking and lightening agent used in animal glue for sizing cloths.
Iron Powder	Powder	Mix to PVA to create real rust effects	NA	Less than 1 hour	Semi	Add vinegar to accelerate the process
Animal Glue	Powder	For sizing cloths or used as an inexpensive glue/pigment binder	Water	NA	Semi	Used as inexpensive glue and for sizing canvas cloths when mixed with whiting. Cannot be used in wet or humid environments.

RCS - Scenic Art Department - TOOLS MATRIX

Tool	Appearance	Use	Material	Cleaning	Price	Properties
Fitch	No. 2-16 Brush	Detail work, Lining	Hog Hair	Use paint solvent	£	Inexpensive long handle brushes for smaller paintings, lining, colour mixing and sampling
X Pert	1" - 4" Brush		Nylon	Use paint solvent	££	Inexpensive lower quality version of the Purdy range
Purdy	1" - 4" Brush	Laying in , general work ups	Nylon	Use paint solvent	£££	Expensive, high quality long handled brushes. Excellent for cutting in and lining.
Wall Brush	5" -7" Brush	Priming cloths and flats	Natural Bristle	Use paint solvent	££	Large long bristled brishes for covering large areas quickly.
Natural Sponge	Sponge	For painting texture	Sea Sponge	Use paint solvent	£££	Excellent for faux finishing texture
Spray Gun	Gravity Feed	Spraying of scenery	Stainless Steel	Use paint solvent	£££££	HVLP spray gun for producing controlled fades and spatters
Foam Roller	4" - 7" Roller	Texturing of painting	Foam	Use paint solvent	£	Can be used as is or ripped up to produce effective painted textures
Sheepskin Roller	9"- 12" Roller	Priming, Glazing Floors	Synthetic	Use paint solvent	££	For covering large areas with Paint or Glaze quickly
Graining tools	Rubber Tools	Faux Woodgraining	Rubber	Use paint solvent	££	For creating realistic woodgrain patterns in wet paint
Charcoal	Small Sticks	Drawing up	Willow Charcoal	NA	££	Great for drawing up as mistakes can be flogged to erase
Tracing Paper	Roll	Tracing drawings	Paper	NA	££	Ideal for making pounces
Tracing Wheel	hand tool	To make pounces	Spiked wheel	NA	££	Use it to perforate the small holes in pounce
Staple Remover	hand tool	To remove staples	Stainless Steel	NA	££	Use it to remove staples from frames
Canvas Pliers	hand tool	To stretch canvas over frames	Stainless Steel	NA	££	Use it to flog away mistakes in charcoal drawings
Flogger	Canvas strips	Flogging drawings	Canvas and wood	NA	£	Use it to flog away mistakes in charcoal drawings
Lining Stick	Ruler with handle	To line on the floor	Wooden	Use paint solvent	£££	Use it to draw straight lines on the floor
Metre Stick	1m Ruler	Measuring, lining	Wooden	Use paint solvent	£	Use it to draw straight lines vertically

RCS - Scenic Art Department - SOLVENTS and GLUES MATRIX

Solvent	Appearance	Use	Hazardous	Cleaning	Price	Notes
Water	Clear Liquid	Dilution, Cleaning	NA	All purpose		Use for diluting Emulsion, Vinyl, Acrylic, Dye
Methylated Spirits	Clear Liquid	Dilution, Cleaning	**	Good for degreasing steel	£	Use for diluting Shellac, Button Polish , FEV and for re-animating waterborne paints
White Spirit	Clear Liquid	Dilution, Cleaning	***	Can damage surfaces - do a test	££	Use for diluting Oil based paints. Cheaper than Turpentine so best for cleaning not dilution
Turpentine	Clear Liquid	Dilution, Cleaning	***	Can damage surfaces - do a test	£££	Use for diluting Oil based paints. Better quality than White Spirit, best for dilution not cleaning
Cellulose Thinners	Clear Liquid	Dilution, Cleaning	****	Can damage surfaces - do a test	££££	Highly flammable and toxic fumes. Use for Spray Gun cleaning or removal of spray paints. **Use PPE**
Acetone	Clear Liquid	Dilution, Cleaning	*****	Can damage surfaces - do a test	££££	Highly flammable and toxic fumes. Use for Spray Gun cleaning or removal of spray paints. **Use PPE**
PVA	Thick White Liquid	Sticking Paper, Canvas, Wood.	NA	Wash up with Water	£	Inexpensive strong glue. Dries clear; slow drying times. Not flexible when cured
Latex Glue	Thick White Liquid	Sticking Canvas, Netting, Gauzes	*	Wash up with Water	££	Ammonia based; dries slightly opaque yellow, slow drying. Remains flexible after cured. Can be used as a contact adhesive for polystyrenes.
Contact Adhesive	Thick Brownish Liquid	Sticking Plastazote, Vinyl, Non Porous Surfaces	***	Clean up residue with Thinners	£££	Spread a thin layer on both substrates; allow to cure before pressing both surfaces together. High bond strength, strong fumes, highly flammable.
Repositionable Spray Mount	Aerosol Can	Sticking stencils to substrates	***	Clean up residue with Thinners	££	Used to temporarily stick stencils to substrate to minimise bleeding of paint.
Masking Tape	Roll Yellowish	For masking areas not to be painted	NA	NA	£	Inexpensive tape for general use. To minimise bleeding paint the background colour (or glaze) to block the edges before painting actual colour.
"Frog" Masking Tape	Roll Green	For masking areas not to be painted	NA	NA	£££	Expensive self blocking tape that will not bleed. Use for high profile work.
Low Tack Masking Tape	Roll Blue	For masking areas not to be painted	NA	NA	££	Expensive tape that is good where you want to minimise damage

RCS - Scenic Art Department - INFORMATION MATRIX

Information	Use	Equipment	Numbers to Remember	Explanation
Pythagoras Theorem	To establish a right angle (90 Degrees)	Tape measure, charcoal	$a^2 + b^2 = c^2$ *i.e.* $3^2 + 4^2 = 5^2$	$a = Width \quad b = Length \quad c = Hypontenuse$ Essential when working on a cloth on the floor (continental method) to grid up accurately . Also known as the 3,4,5 method
Area of a Rectangle/ Square	To calculate the area of a cloth or flat for costing purposes	Ruler	$A = xy$ i.e. $4 \times 5 = 20\text{m}2$	$A = Area \quad x = Length \quad y = Width$
Area of a Circle	To calculate the area of a cloth or flat for costing purposes	Ruler	$A = \pi r^2$	$A = Area \quad \pi = 3.14 \quad r = Radius$
The Area of a Triangle	To calculate the area of a cloth or flat for costing purposes	Ruler	$A = \frac{h\ w}{2}$	$A = Area \quad h = Height \quad w = Width$
Circumference of a Circle	To calculate the length, to draw a star for example	Ruler	$C = \pi d$	$C = Circumference \quad \pi = 3.14 \quad d = Diameter$
Drawing Angles	For drawing up accurately	Protractor, charcoal	360 degrees in a circle. 90 degrees in a right angle	Use to establish Isosceles, equilateral and scalene triangles, for example.
HVLP Spray Gun	For Safe Spraying of Scenery	Gravity or Suction Feed Spray Gun	Maximum **30 PSI**	Spray guns are **H**igh **V**olume **L**ow **P**ressure, regulate the pressure going through them
Compressor	For use with the Spray equipment	Air Compressor	Limit output to maximum **50 PSI**	Compressors have a much higher output than spray guns require, typically **150 PSI** . Always check the output before using.
PPE	An acronym	NA	NA	**P**ersonal **P**rotection **E**quipment
COSHH	An acronym	NA	NA	**C**ontrol of **S**ubstances **H**azardous to **H**ealth
MSDS	An acronym	NA	NA	**M**anufacturers **S**afety **D**ata **S**heet
SSOW	An acronym	NA	NA	**S**afe **S**ystem **o**f **W**ork

RCS - Scenic Art Department -		PAINT COLOUR IDENTIFICATION	
Generic	**Warm / Cool Bias**	**Rosco, Supersaturated**	**Artists Paint / Brandname**
Green Yellow	Cool Yellow	Lemon Yellow	Hansa Yellow, Yellow Medium Azo
Primary Yellow	**Primary Yellow**	NA	Cadmium Yellow Medium
Orange yellow	Warm Yellow	Chrome Yellow	Chrome Yellow, Cadmium Y. Deep
Yellow Orange	Cool Orange	NA	Cadmium Orange
Orange	**Mid Orange**	Moly Orange	Pyrrole Orange
Red Orange	Warm Orange	NA	Cadmium Red Light
Orange Red	Warm Red	Red	Cadmium Red
Primary Red	**Primary Red**	NA	Pyrrole Red, Napthol Red Light
Purple Red	Cool Red	Spectrum Red	Quinacridone Red
Red Purple	Warm Purple	Magenta	Magenta
Purple	**Mid Purple**	Purple	Dioxazine Purple
Blue Purple	Cool Purple	NA	Cobalt Violet, Indanthrene Blue
Purple Blue	Warm Blue	Ultramarine	Ultramarine
Primary Blue	**Primary Blue**	NA	Phthalocyanine Blue
Green Blue	Cool Blue	Green Shade Blue	Manganese Blue, Cerulean Blue
Blue Green	Cool Green	Turquiose	Veridian
Green	**Mid Green**	Pthalo Green	Phthalocyanine Green, Chrome Oxide
Yellow Green	Warm Green	Emerald Green	Emerald Green, Lime Green
White	NA	White	Zinc White, Titanium White
Black	NA	Velour Black	Ivory Black , Mars Black