Scenic Painting Worksheet Name/Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

***Do the 2nd page first.*** *Using your answers from the matching section, please answer each question fully and in detail. If you need more space continue on a separate sheet of paper and attach before turning in.*

1. What scenic painting techniques have you used in this project? Where? How? Be Specific, you may sketch if necessary and you must list at least 6.
2. What parts of our color theory lessons have been applied in your group’s painting samples?
3. How do you think you might be able to apply this knowledge in a real production?
4. What techniques do you think you have mastered? Which do you need to improve upon?
5. Why do you think the knowledge of these skills are necessary to all members of the production team and not just scenic designers and artists? Give specific examples.

**MATCHING VOCABULARY**

**WORD BANK:**

**Grid System**

**Painter’s Elevation**

**Glaze**

**Round brush**

**Stippling**

**Wet Blending**

**Charge Scenic Artist**

**Flat brush**

**Base coat**

**Cartoon, layout**

**Rag Rolling**

**Scenic artists**

**Dry brushing**

**Dutchman**

**Lining**

**Graduated wash**

**Perspective**

**Space**

**Wash**

**Vignetting**

**Spattering**

**Mass**

**Prime coat**

**Picture plane**

**Color**

**Backdrop**

**Value**

**Texture**

**Dimensional texture**

**Shape**

**Line**

\_\_\_\_\_\_\_\_\_\_\_\_\_ – the base coat is the first “show coat.” It established the basic color of the set.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ – leads and oversees the painting of stage, film or television scenery. His responsibilities include methods of reproduction of color, texture and ageing of all surfaces. The charge artist interprets the scenic designer’s technical drawings and paint elevations, and with a crew of scenic artists, brings them to life on the actual scenery.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_- is done by dragging the separated bristles of a brush across the surface leaving a streaky, linear pattern. This

technique is used to create a wood grain effect.

\_\_\_\_\_\_\_\_\_\_\_\_\_- Thin strips of cloth used to mask cracks between flats.

\_\_\_\_\_\_\_\_\_\_\_\_\_ - uses a lining brush (often with a straight edge) to paint lines. It is the standard technique used to create the highlight and shadow around architectural molding.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_– An eye level view, color drawing showing the flats arranged in a continuous row to be used in the set.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_- The prime coat is used to give pre-painted scenic units a common tonality, usually interior latex paint in white.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_– a method of texturing that uses a rag dipped in paint and rolled on flats to give the appearance of rough plaster.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ – work closely with the charge artist to realize the designs of the scenic designer.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - one of the most commonly used texturing techniques, is throwing small droplets of paint at the scenery.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - uses a sponge, brush or feather duster, to "dab" paint on the set; used for stone, flocked wall paper, and foliage.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - is the scumbling of two (or more) similar colors on the surface of the scenic unit.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - Artificial background, usually painted on a cyclorama, curtain, or flats, used to achieve the effect of a natural

environment such as a forest or to represent an element of a play.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - comes from light; if it weren’t for light we would have no color. As artist we use pigments in the form of powder or liquid paints to create color.

\_\_\_\_\_\_\_\_\_ - is the three-dimensionality of an object.

\_\_\_\_\_\_\_\_\_\_ - An element of art that is used to define shape, contours, and outlines, also to suggest mass and volume.

­\_\_\_\_\_\_\_\_\_\_\_\_\_ - When a line crosses itself or intersects with other lines to enclose a space it creates a shape. Shape is two dimensional it has heights and width but no depth.

\_\_\_\_\_\_\_\_\_\_\_ - is the three-dimensionality of a sculpture. A three-dimensional object will have height, width, and depth.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - is the surface quality of an object. Also refers to the way a picture is made to look rough or smooth.

\_\_\_\_\_\_\_\_\_\_\_ - is the range of lightness and darkness within a picture.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ – A method used to transfer an image into a proportionally larger representation. General scale is ½” = 1’

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - The illusion of depth.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - The surface of your drawing paper or canvas.

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_-** such as real plaster, or blobs of stuff that will look interesting under stage light - usually done by scenic artists

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - painting the edges a bit darker so that objects or drops seem to "fade to black"

\_\_\_\_\_\_\_\_\_\_\_ - a thin, translucent layer of paint. sometimes done with dye, sometimes called a glaze

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - a wash in which two or more colours blend, or in which a wash fades out gradually

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - the quick full size drawing of the picture to be painted

\_\_\_\_\_\_\_\_\_\_\_\_\_\_ -  a generic term for the many varieties of "clear" finish: essentially medium without pigment.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - scenic brush, long bristle, flat ferrule

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ - scenic brush, round ferrule