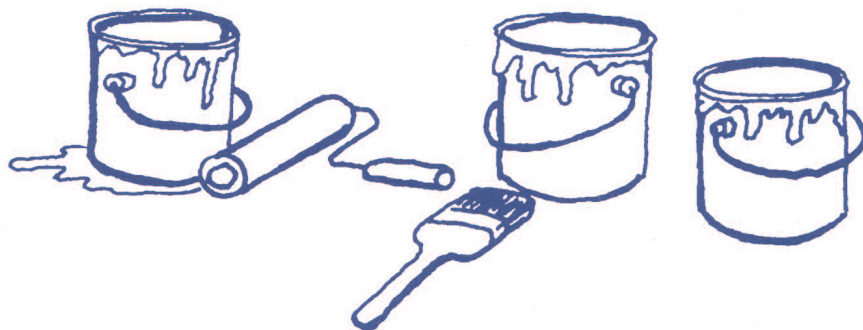


# *Theatre Video Series*

## **“How Do I Paint It?”**

### **Teacher's Guide**

1978



# "How Do I Paint It?"

## Teacher's Guide

"How Do I Paint It?" is a "how to" video on scenic painting techniques. It is designed to illustrate a variety of techniques through step-by-step illustrations. This video can be used as a training tool or as a supplement to many scene-painting textbooks. The following is an outline of the video including a suggested breakdown for classroom or seminar use.

- I. **INTRODUCTION:** An overview of the video listing the techniques and purposes that will be shown. The techniques are standard amateur and professional scenic painting methods that can be utilized with little or no previous experience.
- II. **COLOR THEORY AND STYLES:** An explanation of the styles used in scene design and painting. A look at basic color theory, including primary and secondary colors, hue intensity, etc.
- III. **AN EXPLANATION OF THE BASIC TOOLS AND MATERIALS USED FOR SCENE PAINTING:** Types of paint and their applications; an overview of special products such as bronzing powders, shellac and polyurethane and their uses; an overview of brushes and other painting tools such as feather dusters, Hudson sprayers, and stamps; and a look at the miscellaneous tools used for scene painting such as chalk lines, straight edges, and roller cleaners.

**STOP AND REVIEW:** Sections II and III should be reviewed at this time and a short quiz may be appropriate. This quiz could include: basic color theory; primary and secondary colors and how they can be mixed; the uses for special products and tools such as polyurethane, bronzing powders, Hudson sprayers, and feather dusters; and the different types of paint such as latex, dry pigment, and scene paint.

- IV. **BODY:** Sections II and III should be reviewed at this time and a short quiz may be appropriate. This quiz could include: basic color theory; primary and secondary colors and how they can be mixed; the uses for special products and tools such as polyurethane, bronzing powders, Hudson sprayers, and feather dusters; and the different types of paint such as latex, dry pigment, and scene paint.
  - A. **Cross Hatching:** The technique used for laying a base or solid coat of paint in one coat with good coverage.
  - B. **Spattering:** A texture technique used to create a wallpaper pattern, aging, or depth on scenery. This section includes alternative techniques, styles, and tools for spattering.
  - C. **Feather Dusting:** A texture technique used to create wallpaper and depth on a wall or piece of scenery. This selection includes various techniques and styles for feather dusting.
  - D. **Texturing Techniques:** Other texturing techniques and methods including the tools used. The technique covered are scumbling, sponging with natural or synthetic sponges, and paper or rag texturing. This section illustrates a variety of common tools that can be used if the imagination is put to work.

**STOP AND REVIEW:** Sections A, B, C, and D can be reviewed at this point and a short quiz may be given covering the following points: cross hatching and its purpose; how to prepare paint for spattering; the uses of a feather duster; the effects that can be achieved with scumbling; the difference between a natural and a synthetic sponge; and some common tools that can be used for painting.

- E. **Brick Painting:** Base coating to create mortar; making a multi-sponge tool for quick and easy painting; and using color variations to create shadows, highlights and sizes of bricks.
- F. **Paint Stamping:** This section shows how to make and use a paint stamp.
- G. **Wet Blending and Dry Brushing:** This section covers the different techniques for creating a wood grain. It includes a base coating, finger brushes, color choices, blending the color dry or with water, and board lining.

**STOP AND REVIEW:** Sections E, F, and G should be reviewed should be reviewed at this time and a short quiz may be given highlighting the following points: creating mortar; using color variations for bricks; how to make a paint stamp; the difference between wet blending and dry brushing; and finger brush uses.

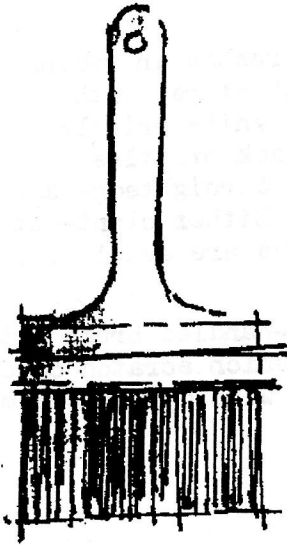
- H. Glazing and Finishing: This section covers the use of glazes such as shellac, Quick 15, polyurethane, and dye. It also covers finishing a painted piece using dye or misting paint to create an aged effect. Glazing can be used on any painted surface and is especially effective when creating marble, ice, and polished.
- I. Stenciling: This section includes creating marble designs. This marbling technique uses paint, water, and bronzing powder.
- J. Marbling: This section includes creating marble designs. This marbling technique uses paint, water, and bronzing powder.
- K. Review: This section reviews all of the techniques learned in the video, pointing out their uses and processes (emphasizing that anyone can use these techniques with little or now previous experience).

**STOP AND REVIEW:** Section H, I and J should be reviewed should be reviewed and a short quiz can be given highlighting the following points: products used for glazing such as shellac and polyurethane, misting a painted surface, making and using a stencil, and the basic process for marbling including when to use bronzing powders.

V. Conclusion: A guided tour of a completed set for the play "Harvey."

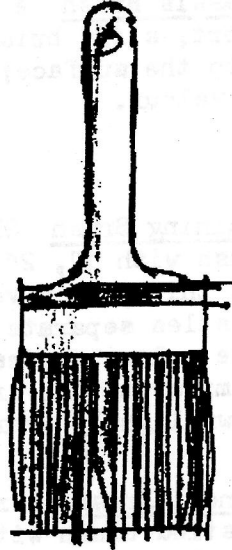
**FINAL REVIEW:** Section K and the conclusion, V, can be discussed together. Some main points may be how and why different techniques were used, what might have been done differently, and how effective the set is. Remember that what you have seen is proven and accepted techniques in amateur and professional theatre today.

## SCENERY PAINTING BRUSHES



Priming Brush

Priming Brush 7" to 12" wide with bristles 4" to 5" long. Used for priming, laying-in large areas, spattering and dribbling over large areas. The Dutch Priming Brush is longer (7") with thicker bristles which hold a greater quantity of paint



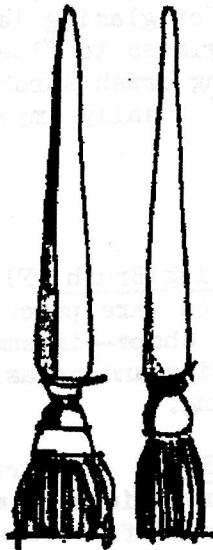
Dutch Priming Brush

Lay-in Brush 3" to 5" wide. It is a version of the priming brush with either blunt or has chisel edges, which are better for cutting sharp, clean lines. The bristles are 4" to 6" long and thickly set to hold a quantity of paint. This brush is used for laying in areas where more control is necessary and for priming and basing woodwork.



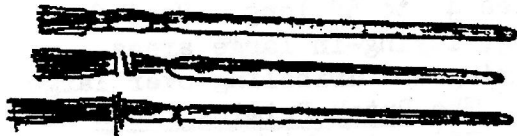
Lay-in Brush

Foliage, Fitch, and Decorating Brushes Long-handled and come in widths from 1" to 3" in 1/4" steps with long, resilient white bristles set to flare slightly from ferrule and to taper naturally to a thin edge. Most painting after priming and lay-in is done with these brushes. The manipulation of the brush (grasp and contact with the surface) determines the effects achieved.



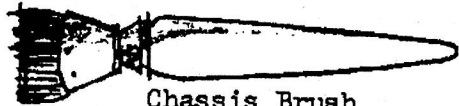
Foliage, Fitch, and Decorating Brushes

SCENERY PAINTING BRUSHES (cont'd)



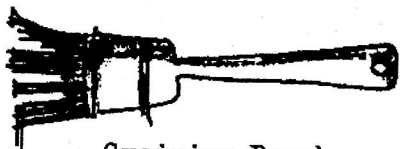
Liners

Liners Long-handled brushes in widths from 1/4" to 1" in 1/4" steps, with either long, resilient white bristles or shorter, stiffer black bristles, used for lining with a straightedge and for painting details. Either blunt-cut or chisel-edged bristles are available.



Chassis Brush

Chassis Brush A short-handled brush with short, stiff bristles which scratch color into the surface; used with dye on scrim or velour.



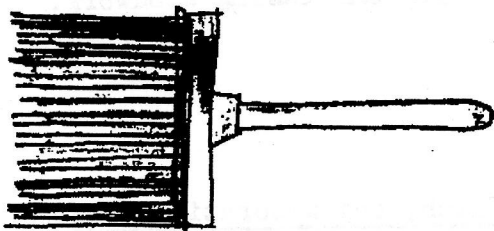
Graining Brush

Graining Brush Short, flat-handled brush with 1", 2", and 3" wide bristles set thinly in a very flat ferrule. The bristles separate into clumps and produce a long series of parallel lines (similar to the dry-brush effect) when drawn lightly over the surface.



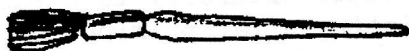
Stencil Brush

Stencil Brush A round, hard, stiff bristled brush with a short handle for circular, pounding motion used for filling in a stencil pattern. Available from 1/2" to 2" (and sometimes larger).



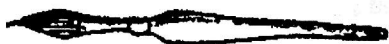
Wash Brush

Wash Brush A short-handled brush with long, thinly set, soft bristles 5" wide, used for glazing large areas; allows for thin glazes to flow freely without leaving brush strokes; difficult to find (usually imported from Germany)



Lettering Brush

Lettering Brush Flat, with red sable bristles (are purchased from artist supply shops--in small sizes). Used for lettering and occasionally fine detail painting.



Round Brush

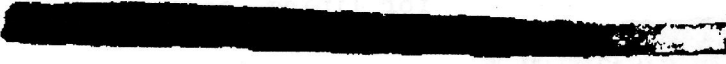
Round Brush A short-handled brush with long, resilient or stiff bristles mounted in a round ferrule and available from 1/16" to 1" at artist supply shops. Used to paint detail, ornament, and soft washy effects.

# SCENERY PAINTING TECHNIQUES

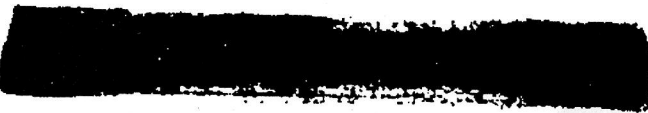


Note: Lift lightly at the end of the stroke to feather the end.

Flat of Brush Hold a thick brush by the end of the handle at a 45° angle to the surface with only the tips of the bristles in contact with the surface. The width of the brush is perpendicular to the lining stick.



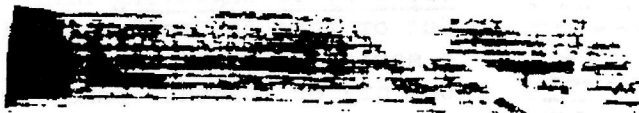
Side of Brush (thin) Same as with flat of brush but with the width of the brush parallel with the lining stick.



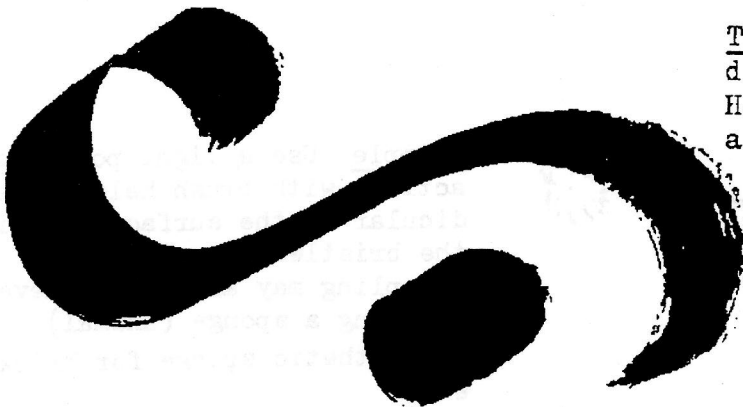
Double Ended Line Requires at least two strokes: one from left to right, one from right to left. The feathered ends overlap.



Loaded Brush over Feathered Stroke What not to do when a continuous line is desired. This emphasizes the importance of Double ended line. It also shows the light-dark effect caused by pausing, then lifting a partially loaded brush.

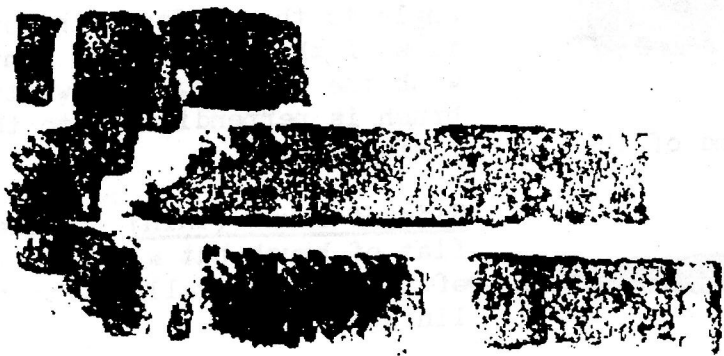


Dry Brush Shake the excess paint from the brush before making the stroke. CAUTION: Dry brush does not mean dry, thick paint.



Thick and Thin Creates sense of dimension with a single stroke. Hold the brush, dry or loaded, at a constant angle, vertically and horizontally, during the stroke. Roman brush lettering is ideal for study and practice.

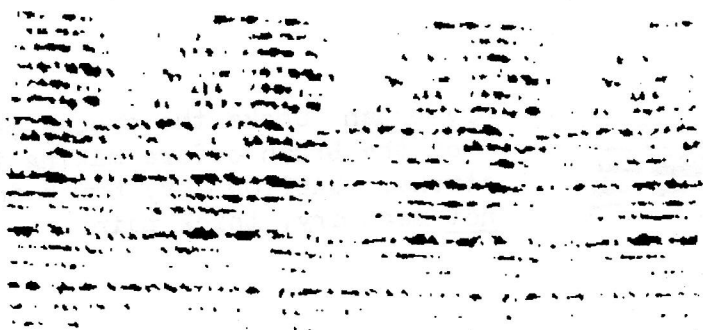
SCENERY PAINTING TECHNIQUES (cont'd)



Roller Loaded or dry rollers of appropriate sizes are used for lining, covering, and/or texturing.



Thick-and-Thin Roller Twist the roller from side to side.



Tapestry or Engraving Line Cut or tape the roller to yield a series of parallel lines. Use dry or loaded. Some texture rollers may be purchased commercially.



Stipple Use a light pounding action, with brush held perpendicular to the surface and with the bristles very dry. Stippling may also be achieved by using a sponge (animal) or synthetic sponge for bricks, etc.

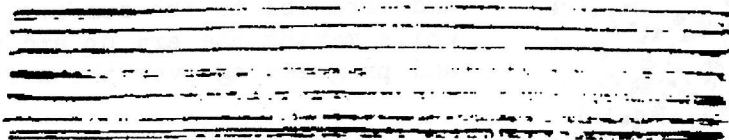
SCENERY PAINTING TECHNIQUES (cont'd)



Side Print Hold the brush, dry or loaded, almost parallel with the surface. Set the brush and pull it lightly up and off the surface in the direction of arrows.



Flat Print Same technique as for the side print, but using the flat of the brush, dry or loaded.



Split or Cut Bristle (used for dry brushing) Brush is prepared either by tying the bristles into clumps or by cutting away clumps. Use dry or loaded. Commonly called a "finger brush"



Sponge Print Dip natural (animal or synthetic (man made) sponges lightly in taint and print the surface.



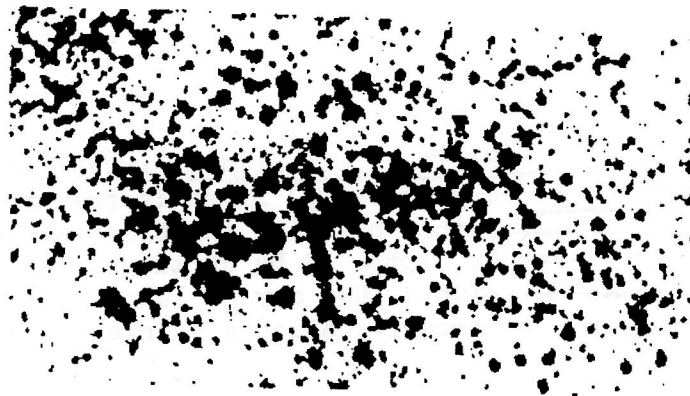
SCENERY PAINTING TECHNIQUES (cont'd)



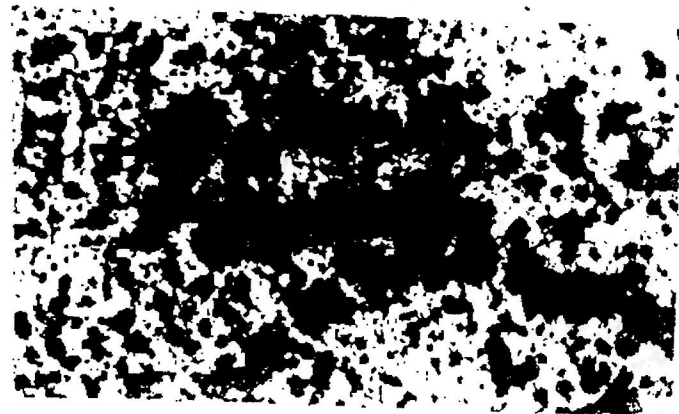
Twisted Brush With the brush parallel to the surface, twist the brush lightly and turn it on the surface.



Spatter Before spattering, shake excess paint from the brush. To spatter, hold the brush firmly with the flat edge parallel to the surface and, using a throwing motion, throw paint onto surface. The length of the bristle, the stiffness of the bristle, and the thickness of the paint vary the results. Always work in one direction at a time. For an even spatter, spatter in one direction—then the opposite direction—then at opposite diagonals.



Dribble Allow moderately thin color to dribble from the bristle. Hold the brush several feet above and parallel to the surface, while moving the arm up and down and progressing over the surface.



Splash Same technique as for dribble but using dye or very thin paint.

# How Do I Paint It? Quiz

1. Bright colors are used for dramas and dull colors are used for comedies.  
True            False
2. Latex paint from a local hardware store cannot be used on scenery.  
True            False
3. Cross-hatching is a painting technique using a \_\_\_\_\_ paint stroke pattern.
4. Spattering and feather dusting are both used to add \_\_\_\_\_ to scenery.
5. Almost anything can be used as a painting tool.  
True            False
6. What is a paint stamp?  
\_\_\_\_\_
7. Wet blending uses \_\_\_\_\_, as well as paint when designing scenery.
8. Polyurethane, dye, and shellac can all be used for glazing.  
True            False
9. A stencil is never used for wallpaper.  
True            False
10. When marbling, \_\_\_\_\_ powder can be used to add gold, silver, or bronze color.

## How Do I Paint It? Quiz Key

1. False
2. False
3. X or cross
4. Texture
5. True
6. A tool used to create a pattern a number of times by dipping it in paint and stamping it on a surface.
7. Water
8. True
9. False
10. Bronzing

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