

Drama—Theatre Arts 11

March 30-April 3

Time Allotment: 20 minutes per day

For use during at-home instruction, Spring 2020 only

Student Name: _____

Teacher Name: Mr. Andrew Ward

Packet Overview

Date	Objective(s)	Page Number
Monday, March 30	1. Use advanced brushing and wet paint application techniques to simulate aging and texture on set flats and set props.	2
Tuesday, March 31	1. Analyze the different elements of design in costuming	6
Wednesday, April 1	1. Understand and apply the process by which a costumer designs a show costume	9
Thursday, April 2	1. Begin designing one costume from <i>She Stoops to Conquer</i> to be used in GHNO's production this spring.	11
Friday, April 3	1. Meet all requirements for submitting a final designer's sketch of a character costume.	

Additional Notes: We are continuing with production! I hoped you enjoyed last week's lessons; and I am looking forward to working in some more creative exercises for you in the weeks ahead. I know that this situation is far from ideal, please know that I am dissatisfied with it as well, but as aspiring artists it is important for us to remember how great art can be made during times like these. Shakespeare wrote *King Lear* while confined to his home in similar circumstances, Michelangelo worked mostly in solitude painting the Sistine Chapel ceiling for four years, and Marco Polo wrote about his eastern journey while imprisoned in Genoa after his return. Let us then too find ways to be productive, in our own little ways, while living in this time of isolation and reflection.

NOTE FOR ACTORS: First I'd like to thank you all for dedicating lines to memory and for your willingness to undertake this responsibility and self-motivate. Secondly, as we have extended our out-of-school lessons to the end of April, I will be providing you with information soon about how we plan to block and rehearse the rest of the play through distance learning.

Academic Honesty

I certify that I completed this assignment independently in accordance with the GHNO Academy Honor Code.

Student signature:

I certify that my student completed this assignment independently in accordance with the GHNO Academy Honor Code.

Parent signature:

Monday, March 30

Drama Unit: Set Painting

Lesson 2: Advanced Painting Technique

Objective: Be able to do this by the end of this lesson.

1. Use advanced brushing and wet paint application techniques to simulate aging and texture on set flats and set props.

Introduction to Lesson 2

The sensibility of the audience has changed over the years, leading to a trend toward more three-dimensional scenery and fewer drops. There are less tricks of the eye and more realistic painting, especially of textures such as stone, brick, and wood grains. The following are a number of techniques used to develop the painting for the most commonly used textures. Every scenic artist and scenic designer should be familiar with these as they provide the base knowledge for most every other painting problem.

Texturing

To avoid the starkness of a single tone and to bring more depth to a flat surface, the painter uses various texturing techniques. Many actual shadows and reflected light tonalities are eliminated because the stage is lit from many directions. Much of this “natural” variation of tonality has to be painted into the set through the use of texturing techniques.



One of the simplest texturing techniques is to blend two or more tones of a color on a surface which can be done in a number of ways. The general term for this is scumble, which refers to two colors randomly painted together. A more controlled method is called a **wet-blend**¹. This technique begins with two colors (or more if required) laid adjacently onto the scenery. A third brush is used to blend those colors while still wet. The result is a gradation of one color to another. This technique can be handled on a broad scale with either subtlety or obviousness depending on the contrast or harmony of the tones (Figure 10-1).

A blending technique can also be done over a dry surface by blending the tones together with **dry-brushing**² or **feathering**³. Dry-brushing, as the name implies, is done with the tip of a relatively dry brush in order to cover the undersurface only partially, letting the dry surface as well as the brush strokes show (Figure 10-2).

Figure 10-1: Wet blending

¹ **wet-blend**

To blend two or more colors on the scenery while they are wet.

² **dry-brushing**

Pulling the brush across wet paint so that the bristles of the brush leave a streaky stroke.

³ **feathering**

Pulling the brush from a wet painted surface to a dry one making a featherlike pattern.

Feathering refers to the direction of the brush stroke. The brush is drawn from the wet surface toward the dry, setting down less paint as the stroke continues so that it ends in a featherlike pattern.

Wood Graining

The painting of wood graining employs several of the standard texturing techniques discussed previously. The grain pattern and specific colors, of course, vary with the type of wood and its use in the design. Any attempt at realistic representation of wood graining on the stage should be preceded by a careful study of the real wood's color and grain characteristics.



Figure 10-2: Left to right, Feathering and Dry brushing techniques

If the painted “wood” needs a varnished finish, **glazing**⁴ might work. Glazing refers to painting a transparent or semitransparent layer on top of a surface. However, glazing can reduce the contrast between colors and lower their value, so this must be taken into consideration in the preparation of the grain and glaze colors. The glazing of grain can be accomplished in several ways. One method is to grain the surface first, then apply a shellac, clear acrylic, or flat-varnish glaze. Glazing can also be effective in subtly toning scenery by adding a thin layer of yellow to warm up a wall, for example. In many cases, one can mix a clear gloss or clear flat acrylic with the paint. This eliminates the step of painting a surface finish.

Creating Foliage

The designing and painting of trees and foliage require practice and a study of natural forms. So much of what the designer and the scenic artist must do is observe what is around them. The designer should first study trees in their natural state. Painting them in watercolors is an excellent exercise that forces the eye to see trees in a different way. The designer soon learns to see the overall mass of foliage, then the subdivisions of smaller units relating to the branches of the tree's structure, and finally the detail of a single leaf. Careful observation allows the artist to see how light reveals the forms, passing through

translucent areas. Some branches catch light, whereas others are silhouetted.



Figure 10-3: Foliage

Block area painting of leaves in layers, starting with darker shadows on the bottom layers and finishing with lighter colors and highlights to give the appearance of translucency.

⁴ **glazing**

Painting a transparent or semitransparent layer on top that subtly tones a surface or provides a finish (such as gloss, semi-gloss, or matte).

Drama—Theatre Arts 11

March 30-April 3

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The conceptual treatment of a tree onstage can assume many forms. As with any other kind of scenery, stage foliage can be translucent, opaque, or textured. The tree can be real or stylized, or it might even be suggested with light patterns. Foliage can be carefully painted leaf by leaf or boldly painted in block areas that loosely suggest the organic form.

Lesson 1 Review

Either answer questions 1-2 in two to three sentences, OR, demonstrate one technique learned in this lesson by painting foliage in the space provided.

1. Why might a set painter use different techniques in painting to create more variability in a set?

2. Which do you think is more important in set painting: (1) realism, or (2) practicality? Is it more important that the set painting tricks the audience into thinking it is real, or, that the set painting appears enough like the scene portrayed that the audience isn't bothered by it?

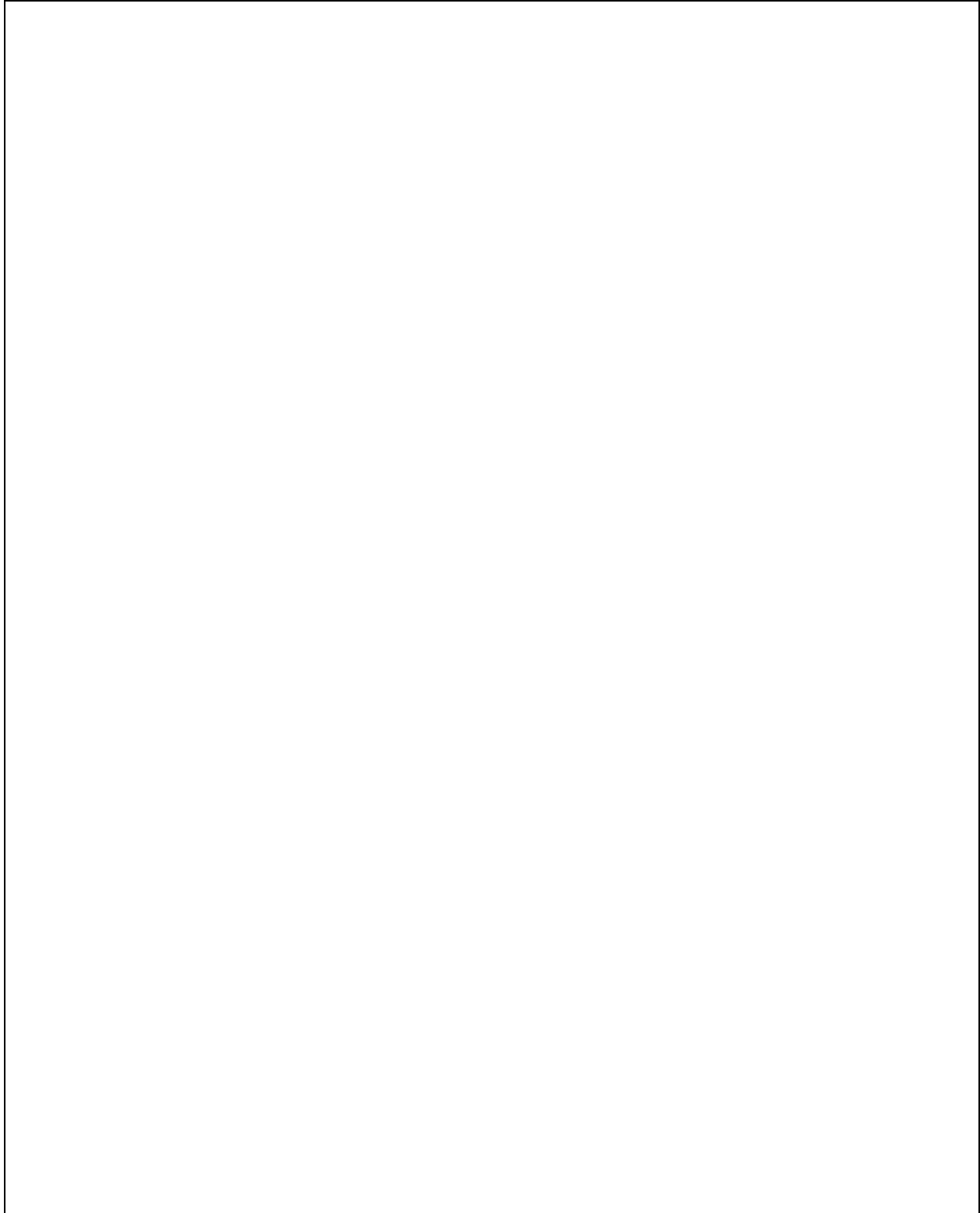
Drama—Theatre Arts 11

March 30-April 3

For use during at-home instruction, Spring 2020 only

Optional Creative Review

Instead of answering questions 1 and 2 on page 4, you may opt to paint a foliage scenery flat in the space below using the techniques learned in this lesson.



Tuesday, March 31

Drama Unit: Costume Design

Lesson 1: Basics of Costume Design

Unit Overview: Costume Design

Costume design is the most personal aspect of design. The costume designer must create clothes for characters that, on the one hand, reflect the ideas and goals of the play, but, on the other hand should look like the character chose the clothing in the same way you choose yours every day. Similarly, because we all wear clothes but probably do not design houses, audiences and actors will make strong, personal associations with what a character is wearing on stage. The costume designer's goals are similar to the set designer's goals. These goals can be broken into five categories: costumes should help establish (1) tone and style, (2) time and place, and (3) character information, and costumes should (3) aid the performer and (4) coordinate with the director's and (5) other designers' concepts.

Costumes give information on the tone and style of a play. They may look just like what we wear today, or they may look like what people really wore at the time in which the play is set. Both of these would be illusionistic costuming. On the other hand, costumes might be representative of an idea in the play; for example, actors costumed in robes or unitards of various colors will establish a theatrical style. A different, stylized approach to costuming might also use some period elements mixed with contemporary dress; this would give the audience a flavor of a historical period without trying to create a full, theatrical illusion of another time and place.

Objective: Be able to do this by the end of this lesson.

1. Analyze the different elements of design in costuming.

Introduction to Lesson 1

The elements of visual design are line, mass, composition, space, color, and texture. The costume designer uses the design elements somewhat differently from a set designer.

Line and Mass

The first important element of a costume is its **silhouette**⁵, which combines its line and mass.

Silhouette is the fastest way to identify the time and place of a period costume. Silhouette also tells what parts of the body are emphasized, hidden, or displayed by the clothing. Contrast a Restoration woman's silhouette with a woman dressed to go out today: the Restoration woman wore an enormous skirt with underskirts and panniers to increase its mass yet wore a bodice with an extremely low, wide neckline; the woman today might

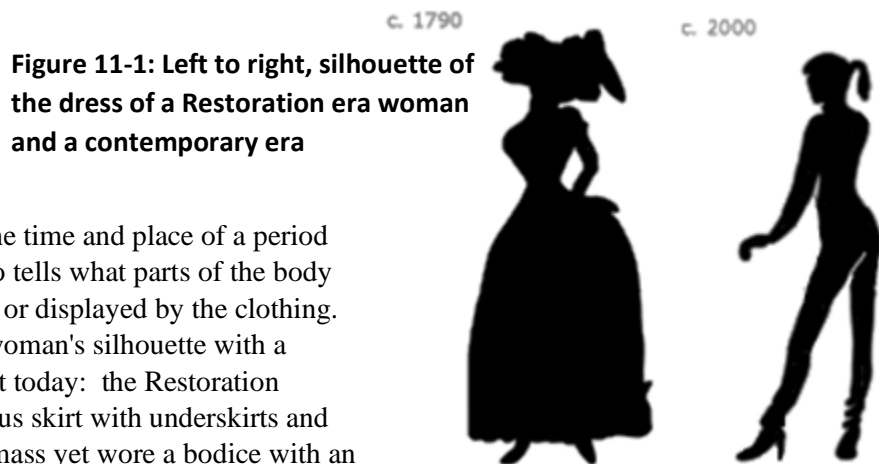


Figure 11-1: Left to right, silhouette of the dress of a Restoration era woman and a contemporary era

⁵ **silhouette**

(in costume design) line of a dress, or the garment's overall shape.

wear a skirt, heels, and blouse emphasizing the length of her legs. The Restoration woman would never show her legs, while few contemporary women would dare wear a Restoration neckline.

Composition

A costume designer considers composition on several different levels. She composes a single costume, she creates a composition of a single character over the duration of the play, and she composes how the entire cast should look when on stage together at any moment of the play. Usually a central character will change radically through the play's action and the character's successive costumes should show the character's evolution. Factors that a costume designer considers when composing the costuming of the entire cast might include putting the leading characters in more noticeable clothing, working within a restricted color palette, or demonstrating relationships among characters through silhouette or color so that some look good and some silly together.



Figure 11-2: Composition

Costume design of cast for *Hamlet* set in WWII. Note the choice of color palate used, what colors are consistently used across all costumes worn by men and those which stand out by women, as well as the uniformity of style to the time era in which the play is set. Finally, note the change which occurs in Hamlet's costume going from (1) Hamlet at the start of the play to, (2) Hamlet in the bedroom with Gertrude to, (3) Hamlet at the end of the play

Wednesday, April 1

Drama Unit: Costume Design

Lesson 2: Process of Costume Design

Objective: Be able to do this by the end of this lesson.

1. Understand and apply the process by which a costumer designs a show costume.

Introduction to Lesson 2

In order to keep consistency within the design team, a costume designer uses a set number of steps and rules when rendering a concept for the director. Those steps are as follows.

Renderings

The costume designer creates renderings. Unlike the set designer, who may create only one rendering if the play takes place on a unit set, the costume designer normally creates a different rendering for each costume. Sometimes one character will be drawn in various costumes in one rendering, or several chorus members might be combined in one rendering. Costume designers' renderings include **swatches**⁶, or small samples, of each fabric to be used in the costume.

Construction Instructions

The costume designer gives the renderings to the costume shop for use in constructing the costumes. Thus, renderings may also contain verbal instructions. The designer may also sketch other views of the costume to aid the shop in building the garments, for example, an elaborate bustle on the back of a skirt would need a separate drawing if the rendering showed the skirt from the front. rendering for garments or accessories might also be sketched separately. The costume designer does not provide the equivalent of the set designer's elevations or working drawings because costumes must be cut and fitted to the actor's body, not simply the designer's specifications.

Fittings

The costume designer does not usually build or buy the costumes; this is the job of the costume shop. A designer will attend fittings when actors try on the work of the costume shop. The designer may make adjustments at that time, depending on how the garments suit the actor and character and the actions that character engages in onstage. For example, dancing or swordplay require very flexible costumes, which



Figure 11-3: Swatches

Rendering of Paris from *Romeo and Juliet* with swatches attached

⁶ **swatches**

small samples of fabric intended to demonstrate the look of larger pieces.

Drama—Theatre Arts 11

March 30-April 3

For use during at-home instruction, Spring 2020 only

might be achieved either by enlarging a costume or using fabrics which move easily, like stretch knits. A single costume for a single character usually requires multiple fittings.

Dress Rehearsals

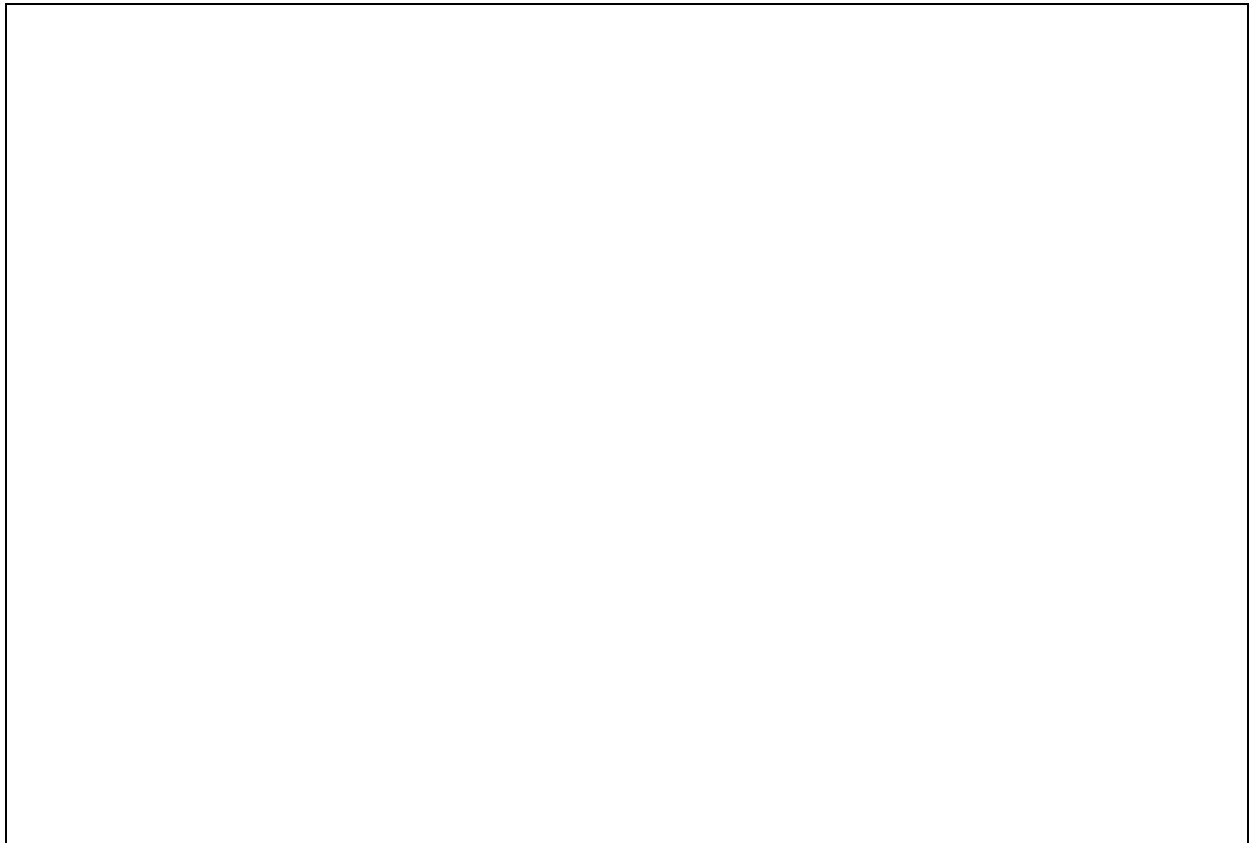
Designers join the entire group of artists, in the theatre where the play will open, during technical and dress rehearsals. Normally, sets, lights, and sound are handled in tech rehearsals, and the costume designer comes in for the first dress rehearsal, which is when costumes and makeup are added.

Sometimes, when the costumes are elaborate, the designer, costume shop foreman, and director watch a costume parade. A costume parade is when actors come out singly or in groups in their costumes outside the context of the play, simply to examine the look of each costume, its appropriateness to a scene, and how groups of actors will look together.

Creative Assignment

You will be rendering one character's costume from *She Stoops to Conquer*. You may choose any of the characters from the show, including maids and three pigeon characters. For today, in preparation for your mini costume rendering project tomorrow and Friday, you need to obtain (3) swatches for your character's costume design. You may either obtain actual small pieces of fabric and attach them to your rendering, or, you may find fabric online and print them out and attach them to your rendering, or you may draw out fabric using color and texture. If all else fails, you may describe the kind of fabric that each part of the costume is made of. Please email me if you have questions.

In the space below, attach (3) swatch samples for your character rendering.



Drama—Theatre Arts 11

March 30-April 3

For use during at-home instruction, Spring 2020 only



Thursday, April 2

Drama Unit: Costume Design

Lesson 3: Rendering a costume (Part 1)

Objective: Be able to do this by the end of this lesson.

1. Begin designing one costume from *She Stoops to Conquer* to be used in GHNO's production this spring.

Introduction to Lesson 3

Draw a rendering of a costume design for a character from *She Stoops to Conquer* for this spring. The historical era is late Tudor (1550-1600). You may use any images that you can obtain from books, online, or other reliable media sources for this project. I have provided for you two options, you may (1) draw it all from scratch, or (2) use one of the character outlines provided at the end of this packet, drawing clothes and adding color. Space to draw, and the character outlines, are provided for you at the end of this packet.

Time Limit

You should not work more than twenty minutes on this drawing today, and should finish it within twenty minutes on Friday.

Friday, April 3

Drama Unit: Costume Design

Lesson 3: Rendering a costume (Part 2)

Objective: Be able to do this by the end of this lesson.

1. Meet all requirements for submitting a final designer's sketch of a character costume.

Introduction to Lesson 3

Just as you did yesterday, today you are to continue drawing a rendering of a costume design for a character from *She Stoops to Conquer* for this spring. Follow the directions as written for you for Thursday's portion of this assignment, in addition to checking back to the lessons from this week to make sure that your costume design meets the element of design as you read about earlier.

Time Limit

You have twenty minutes to finish this assignment today.

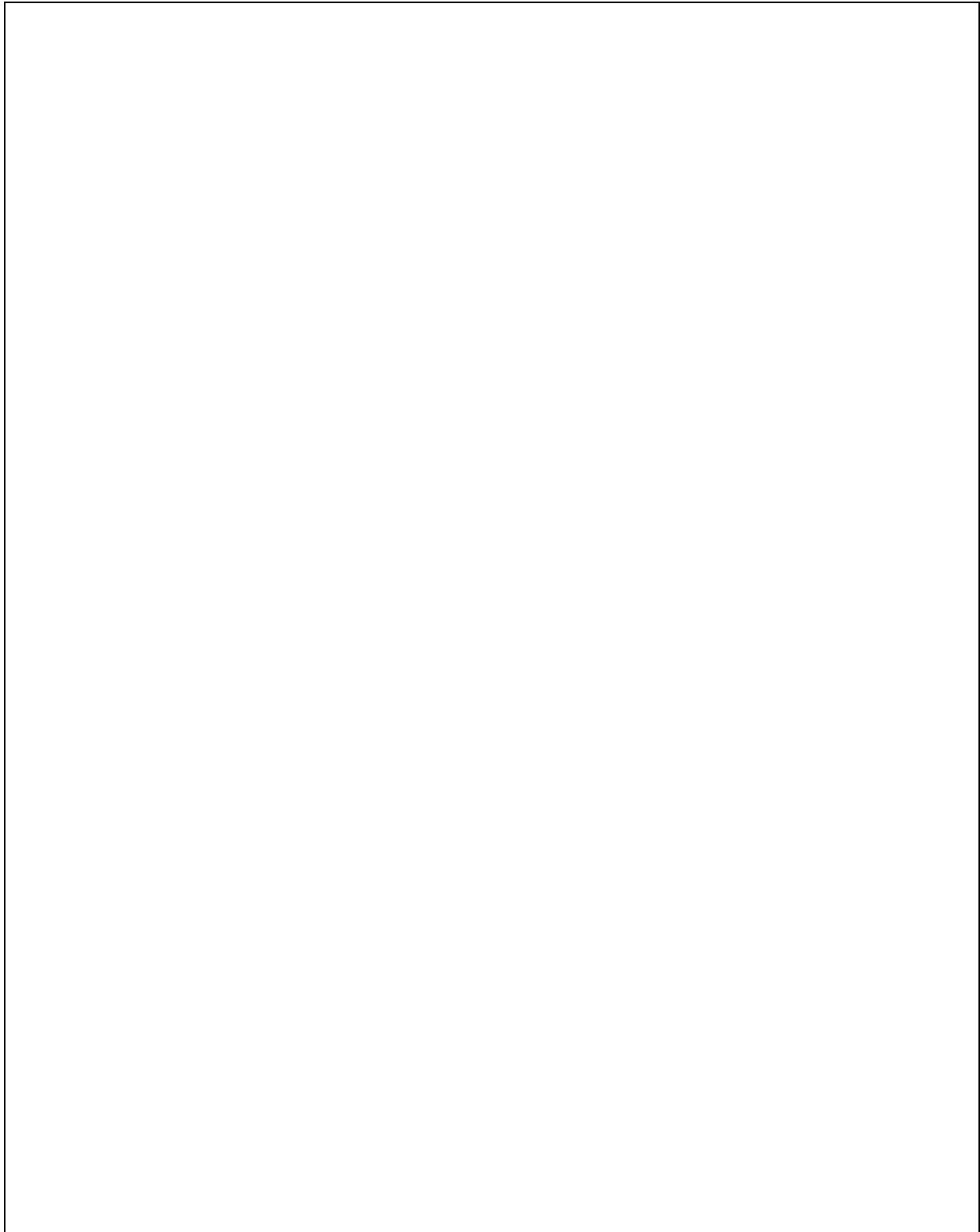
Drama—Theatre Arts 11

March 30-April 3

For use during at-home instruction, Spring 2020 only

Option 1

Use the space below to draw your character's costume from scratch, if you so choose.



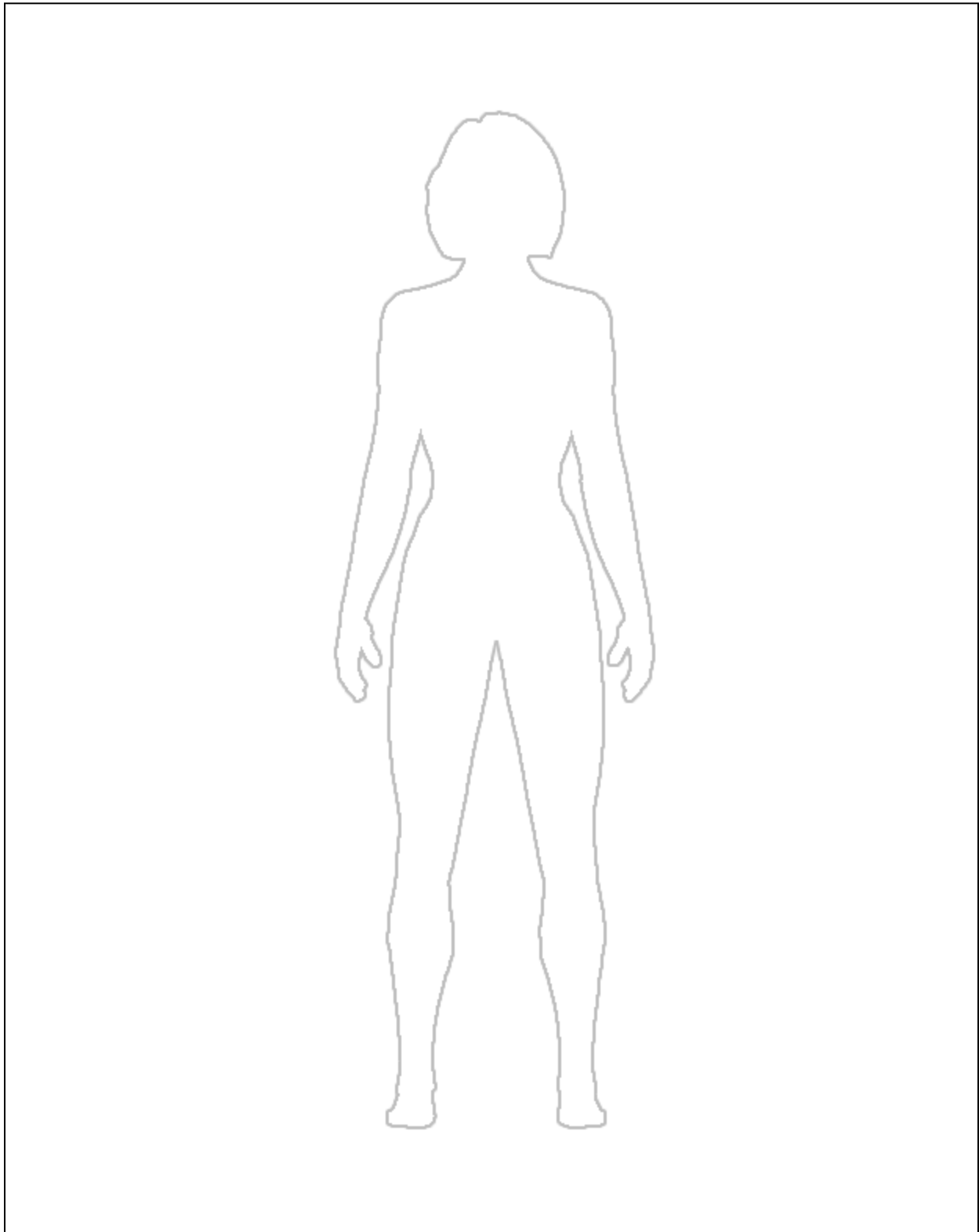
Drama—Theatre Arts 11

March 30-April 3

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Option 2a

Use the outline below to draw your (female) character's costume, if you so choose.



Drama—Theatre Arts 11

March 30-April 3

For use during at-home instruction, Spring 2020 only

Option 2b

Use the outline below to draw your (male) character's costume, if you so choose.

