Technical Theatre: Teaching Painting Techniques

Intro – What is scenic painting and why should I teach it to my students?
> Scenic painting refers to any painted decoration on your set; this includes faux finishes, backdrops, painted detail, & portraits.
> Students can gain a lot from studying scenic art. See objectives below.

Objectives of a Scenic Painting Unit:
Introduce students to the roles and responsibilities of the Scene Painter in the theatre production process and to teach basic practical theory.
Introduce students to methods and processes that enable them to interpret texts and designs effectively.
Encourage students to think analytically and to research possible outcomes.
To teach students to communicate ideas, possible solutions, and technical information in relation to scene painting.
To teach basic core practical scene painting skills and develop methods of problem solving, negotiation, and personal management.
To develop students' ability to work effectively, independently and collaboratively within a production team.

The Scene Painting unit will enable students to:
Apply a basic range of techniques to the provision of realised scene painting.
Use materials such as paints, texturing materials, and painting tools.
Use techniques such as colour mixing; the application of texture; the design, cutting and application of stencils; priming, painting, dry brushing, ragging, basic graining and spattering.
Interpret designs, working drawings and reference material at a basic level.
Apply simple geometry and technical drawing skills in the marking out and gridding of scenery and cloths.
Use hand and portable power tools safely.
Learn to appropriately dutch scenic flats together to create a seamless appearance.

Most Common Techniques in Scenic Painting:
Brick Work
Wood Graining
Marbling
Ragging
Sponging
Stencilling
Shadow/Highlight
Scumbling
Wet Blending

Tools & Materials:
Various brushes for interior latex paint. - Brushes should range in width from ½" to 4" and should be in various shapes. There is no need to purchase specific scenic brushes unless you do a great deal of scenic painting, you can purchase different sized brushes at hardware and craft stores.
Rollers & Texture Rollers – Textured rollers are very easy to use, affordable and give your basic wall painting a more textured and intricate look that can't be achieved using a standard flat roller. Flat rollers should still be used for laying in color.
Roller Extenders and Holders
Sponges – Sponges and sponge brushes of varying sizes and textures can be used in many different ways and are easy to wash and reuse.
Sprayers – Sprayers are great when you want to create a little bit of texture on an otherwise flat surface. Garden Sprayers are the easiest to use, are affordable and have an adjustable nozzle.
Buckets – Buckets of various sizes can be purchased at any hardware store, and you can always reuse paint cans/buckets, or use any type of bucket or container that has a lid. These work great for mixing colors and spreading colors among students.
Straight Edge – A framing square works well.
Painters Tape
Tarps
Muslin Cloth – Perfect for dutching, fixing holes in canvas flats and for rag rolling.
Vine Charcoal – Used to cartoon and grid large, detailed areas of flats and drops.
Overhead Projector
Drop Cloth

Simple Projects in Scenic Painting:

Color Wheel – This is a simple way to introduce students to color theory and is both cheap and easy to do.
Middle School
Using the 3 primary colors, red, blue and yellow, create a color wheel that includes the 3 secondary colors or violet, green and orange.
High School
Using the 3 primary colors, red, blue and yellow, create a color wheel that includes the 3 primary colors, 3 secondary colors of violet, green and orange and the tertiary colors.
   Can also have students include a shade and tint of each color for a more detailed color wheel.
Materials needed for this project: (materials are the same for middle and high school)
Bristol board cut into appropriate size for each student
Red, Blue and Yellow acrylic or poster paint
Basic paintbrush for each student
Containers for water (& water)
Paper Towels
Paper Plates or paper palette for mixing colors

Faux Technique Board – This project is great to use throughout a painting unit. After you teach each technique you allow the student to either complete the board segment in class or take it home for homework. The materials can be easily adapted for the middle school classroom by using Bristol board, poster board, luan, or any other surface that takes paint well instead of a flat. You would then use acrylic or poster paint rather than latex paint on your surface.
Middle School
Divide a 4'x4' or larger surface into 4 equal squares. Using four basic scenic painting techniques, wood grain, rag rolling, sponging and brick-making, create 1'x1' or large squares of each technique to demonstrate your understanding and ability in each technique.
High School
This is a great project to use in conjunction with a flat building project, or as its own project. Have students create a 4'x8' Hollywood or Theatre Flat using appropriate techniques and skills. Once the flat has been covered and has cured over night have the students divide their flats into 4 or more equal segments. Have the students use one scenic painting technique in each segment of their flat. You can assign the techniques based on what you have taught, or you can allow the students to choose a specific number of techniques based on what has been taught. I would not use more than 6 techniques in a flat or the areas get to small to truly be able to assess the student's mastery of the technique. I recommend using wood graining, brick making, sponging, wet blending, marbling, and stencilling.
Materials
4'x8' flat (HS) or Appropriate surface (MS)
Painters Tape
Paint in several colors (colors don't matter much in this project, you may with to use what you have available)
Chip Brushes (Wood Graining), Angle Brushes and Flat Brushes
Feather (Marbling)
Sea Sponge (Sponging)
Large Kitchen Sponge (Brick Laying)
Roller
Ruler

Cartooning – This technique is used to create a drop or a painted flat and involves transferring an image from a small drawing or painters elevation to a large-scale final surface. In order to introduce this technique to students is to have them either create a collage of images from the comics, the school name and mascot design, or choose a landscape photo, then grid the item into 1"x1" squares. After their initial project is designed they will then transfer it to a piece of Bristol board, flat or drop in 1'x1' scale. You can have your students work in any medium that supports your final surface choice.
Middle School
I recommend using the comic strip version of this project for middle school students. Either provides several days worth of newspaper comics for your students or have the students bring in their own comics. Have your students start out by cutting and arranging their comics into a rectangle in a predetermined size. Once they have come up with a strong composition they can glue their comics down, and then grid the entire collage into 1"x1" squares. The students should then take their final surface and create their grid using 1'x1' squares. Once their new grid has been created they should begin transferring their original collage one square at a time into the new size. This should and will take some time to finish. Encourage your students to take their time and work carefully.
High School
For high school classes you can either stick to the same plan as the middle school students or make the project more challenging by having your students blow up a landscape photo or painting in the same way.
Lesson Tie In
This lesson can be easily tied in with the color wheel and faux technique lessons. You can provide your students with the three primary colors of paint from the color wheel and have them use what they have learned about color mixing to create the colors in their original design. You can also have them choose comics or photos for their project that include two or more of the techniques they have learned in the faux techniques project, for instance a landscape picture that has large trees in the foreground and a brick wall.

Theatrical Painting Lesson #1 – Creating a Color Wheel

Introduction:

Colors have expressive qualities. Artists select color for their effect. Bright or warm colors convey a feeling of happiness. Cool colors produce feelings of sadness and pessimism. Colors can also have symbolic significance and suggest abstract qualities. This project will introduce students to the theory of color with a hands-on experience.

Objective:

- Students will learn about the expressive qualities of color
- Students will learn the primary colors
- Students will mix secondary and tertiary colors from primary colors
- Students will learn about complementary and analogous colors
- Students will draw and paint their own color wheel
- Students will discuss the successful use of color in selected artworks
- Students will identify artworks in which the element of color is emphasized

Middle School TEKS:

7.3A – determine specific technical elements to safely provide setting and to support character and action in improvised and scripted scenes;

7.3B - create elements of scenery, properties, lighting, sound, costume, makeup, and publicity appropriate to specific performances;

8.3A -select specific technical elements for improvised and scripted scenes to suggest environment, to establish mood, and to support character and actions;

8.3B - create elements of scenery, properties, lighting, sound, costume, makeup, and publicity, using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression).

High School TEKS:

1.1F- analyze and describe the interdependence of all theatrical elements.

3.1A - develop and practice stage-craft skills;

3.1B - safely apply technical knowledge and skills to create and/or operate functional scenery, properties, lighting, sound, costumes, makeup, and publicity;

3.3B - analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters;

3.4D - analyze production plans that include research, rehearsal plans, technical designs, and blocking;

3.4F - conduct concentrated studies in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving.

Supplies:

- one 12" x 12" piece of white cardboard or Bristol board
- pencil
- 10", 5" and 2" circle templates or compass
- ruler
- fine point black marker
- one large white paper plate for color mixing
- small container for water
- small size paint brush
- yellow, red and blue paint
- Photos or slides of theatrical drops that demonstrate the use of color in the theatre.

Sequence of Instructions:

Day 1

Students will be shown a color wheel and vocabulary terms will be introduced. Students will complete a vocabulary activity. Students will be shown selected artworks and will discuss differences in mood created by warm and cool colors. Students will discuss how artists use their works to communicate ideas and share experiences.

Day 2

Students will draw their own color wheel on the paper, using pencil first and outlining with the black marker. Students will write the names and numbers of the colors on their wheel.

Day 3

Students will begin painting their color wheel. They will divide their paper plate into six sections. Teacher will pour yellow, red and blue into three different sections. Students will create orange, green and purple in the remaining sections. Students will use half of each secondary color to create a tertiary color. Students should be finished painting their wheel by the end of the day.

Day 4

Students will be shown selected artworks and will discuss the successful use of color in each. Students will be shown selected artworks and will identify the ones in which the element of color is emphasized. During the last 20 minutes students who did not finish painting their color wheel will have the opportunity to do so. Students who are finished may start working on their homework.

Homework Assignment:

Students will write a one-page reflection paper about their project including information on how color can affect the overall mood of a theatrical production.

Vocabulary:

Achromatic - free of color
Analogous - hues that are next to one another on the color wheel
Chromatic - having color
Complementary - the colors opposite to each other on the color wheel
Cool - the colors on the green-blue side of the color wheel
Hue - another word for color
Monochromatic - having one color
Pigment – what gives the paint color
Polychromatic - having many colors
Primary Colors - red, blue and yellow
Secondary Colors - orange, green and purple. Are created by mixing primary colors
Shade – you lower the value of a color by adding black to create a shade
Symmetry - similarity on both sides of a dividing line.
Tertiary Colors - are created by mixing primary colors with secondary colors. They have a 3 on the color wheel.
Tint – you raise the value of a color by adding white to create a tint
Value – the amount of black or white in a color/hue
Warm - the colors on the yellow-orange-red side of the color wheel

Assessment:

Criteria: Color wheel should be symmetric   Secondary and tertiary colors are well differentiated

Color wheel has the names and numbers of colors   Reflection paper is at least one page and refers to project

4 Excellent: Student demonstrated a full understanding of the assignment. Work is done neatly, and was completed on time.
3 Good: Student understood assignment, however did not fulfill all the requirements. At least one requirement is missing. Project was completed and turned in on time.
2 Satisfactory: Student put little effort into creating the project. Two or more requirements are missing. Student did not follow directions, however, project was completed and turned in on time.
1 Poor: Student put no effort into the project. Only one requirement has been met. Student did not follow directions. Project is incomplete.
0 Unsatisfactory: Student did not turn in the project.

Theatrical Painting Lesson #2 – Faux Techniques

Introduction:

In the theatre we cannot always use the appropriate material to create the desired effect in our scenery. Scenic designers and scenic artists use faux painting techniques to create the illusion of marble columns, wood, brick, and many other surfaces. Likewise, scenic artists often use texturing effects to give depth and interest on theatre flats, props and backdrops. This project will introduce students to a variety of faux painting techniques and provide them with hands-on experience.

Objectives:

- Students will learn about the use of faux techniques
- Students will learn about the use of texturing
- Students will create common faux techniques
- Students will create common texturing techniques
- Students will use primary colors to mix secondary and tertiary colors
- Students will discuss the successful use of the learned techniques
- Students will identify drops and flats in which the learned techniques are emphasized

Middle School TEKS:

7.3A – determine specific technical elements to safely provide setting and to support character and action in improvised and scripted scenes;

7.3B - create elements of scenery, properties, lighting, sound, costume, makeup, and publicity appropriate to specific performances;

8.3A -select specific technical elements for improvised and scripted scenes to suggest environment, to establish mood, and to support character and actions;

8.3B - create elements of scenery, properties, lighting, sound, costume, makeup, and publicity, using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression).

High School TEKS:

1.1F- analyze and describe the interdependence of all theatrical elements.

3.1A - develop and practice stage-craft skills;

3.1B - safely apply technical knowledge and skills to create and/or operate functional scenery, properties, lighting, sound, costumes, makeup, and publicity;

3.3B - analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters;

3.4D - analyze production plans that include research, rehearsal plans, technical designs, and blocking;

3.4F - conduct concentrated studies in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving.

Supplies:

- One 4'x8' flat (HS) or one large size poster board (MS) for each student
- painter's tape
- ruler
- paint roller
- paint pan
- containers for mixing paint
- chip brush for wood graining
- angle brush
- flat brush
- feather for marbling
- sea sponge for sponging
- large kitchen sponge for brick work
- small container for water
- yellow, red and blue paint
- Photos or slides of theatrical drops and flats that demonstrate the different techniques.

Sequence of Instruction:

Day One
Students will be shown a PowerPoint presentation highlighting various styles of theatrical painting, tools and techniques, and vocabulary terms will be introduced. Students will complete a vocabulary activity. Students will discuss different techniques, their overall impact on a productions look, and how scenic artists use their works to communicate the environment of a play.

Day Two
Students will learn the correct way to set-up their workspace, the materials needed for each technique and the proper way to clean their workspace at the close of class. Students will then observe a demonstration of two painting techniques, wet blending and wood graining. Students will discuss color choice when working with these techniques, and use of these techniques in practical application.

Day Three
Students will observe a demonstration of the final two painting techniques for this project, brick making and stenciling. Students will be given material with which to create their own stencil for their project and will begin creating the stencil. Students will also be given their flat or work surface and will divide the piece into the appropriate sized areas for the project.

Day Four/Five
Students will begin creating their Faux Techniques Flat. Students will be responsible for setting up their workspace, working on their flat, mixing their own colors, and cleaning up their workspace at the end of class. . Following completion of the project and clean up, students may move onto their homework.

Homework:

Students will research additional faux painting techniques and will write a one-page paper detailing the steps to create one of the techniques not studied in class. In addition to instructions for creating the technique, their paper must also state when this technique would be useful for the stage (style, period, location, etc. of production), and provide a picture of the technique.

Vocabulary:

Base coat – the base coat is the first "show coat." It established the basic color of the set.
Charge Scenic Artist – 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.
Dry brushing - 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.
Dutchman - Thin strips of cloth used to mask cracks between flats.
Lining - 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.
Painter's Elevation – An eye level view, color drawing showing the flats arranged in a continuous row to be used in the set.
Prime coat - The prime coat is used to give pre-painted scenic units a common tonality, usually interior latex paint in white.
Rag Rolling – a method of texturing that uses a rag dipped in paint and rolled on flats to give the appearance of rough plaster.
Scenic artists – work closely with the charge artist to realize the designs of the scenic designer.
Spattering - one of the most commonly used texturing techniques, is throwing small droplets of paint at the scenery.
Stippling - uses a sponge, brush or feather duster, to "dab" paint on the set; used for stone, flocked wall paper, and foliage.
United Scenic Artists, Local 829 – A labor union representing designers and artists in the entertainment industry. Branch of the International Alliance of Theatrical Stage Employees (IATSE).
Wet Blending - is the scumbling of two (or more) similar colors on the surface of the scenic unit.

Assessment:

Criteria:	All techniques are recreated successfully	Colors have been mixed w/ appropriate technique
	Workspace is clean at the end of the project	Reflection paper is at least one page and refers to project

4 Excellent: Student demonstrated a full understanding of the assignment. Work is done neatly, and was completed on time.
3 Good: Student understood assignment, however did not fulfill all the requirements. At least one requirement is missing. Project was completed and turned in on time.
2 Satisfactory: Student put little effort into creating the project. Two or more requirements are missing. Student did not follow directions, however, project was completed and turned in on time.
1 Poor: Student put no effort into the project. Only one requirement has been met. Student did not follow directions. Project is incomplete.
0 Unsatisfactory: Student did not turn in the project.

Theatrical Painting Lesson #3 – Cartooning a Drop Using a Grid

Introduction:

In the theatre we often use painted drops and flats as backgrounds for productions. Sometimes these drops and flats represent the physical location of the play, sometimes they pinpoint the type of production and/or theme, and often there is a combination of both. Drops range in size from simple masking drops and flats to large drops that run stage right to stage left. Creating these drops takes time and patience, and the scenic artists responsible for their completion use 2 primary techniques; gridding and projection.

Objectives:

- Students will learn how to use a grid to proportionally enlarge an item
- Students will learn the primary functions of drops and flats
- Students will create a composition of images that could be transferred to a drop/flat
- Students will create a grid to use to transfer their design.
- Students will recreate their original composition in 1" = 1' scale
- Students will study the primary elements of design
- Students will use primary colors to mix secondary and tertiary colors
- Students will discuss the successful use of the learned techniques
- Students will identify drops and flats in which the learned techniques are emphasized

Middle School TEKS:

7.3A – determine specific technical elements to safely provide setting and to support character and action in improvised and scripted scenes;

7.3B - create elements of scenery, properties, lighting, sound, costume, makeup, and publicity appropriate to specific performances;

8.3A -select specific technical elements for improvised and scripted scenes to suggest environment, to establish mood, and to support character and actions;

8.3B - create elements of scenery, properties, lighting, sound, costume, makeup, and publicity, using visual elements (line, texture, color, space), visual principles (repetition, balance, emphasis, contrast, unity), and aural qualities (pitch, rhythm, dynamics, tempo, expression).

High School TEKS:

1.1F- analyze and describe the interdependence of all theatrical elements.

3.1A - develop and practice stage-craft skills;

3.1B - safely apply technical knowledge and skills to create and/or operate functional scenery, properties, lighting, sound, costumes, makeup, and publicity;

3.3B - analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters;

3.4D - analyze production plans that include research, rehearsal plans, technical designs, and blocking;

3.4F - conduct concentrated studies in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving.

Supplies:

- One 4'x8' flat (HS) or one large size poster board (MS) for each student
- ruler
- paint roller
- paint pan
- containers for mixing paint
- various sizes of paint brushes
- sea sponge for sponging
- small container for water
- yellow, red and blue paint
- photos or slides of theatrical backdrops and detailed flats

Sequence of Instruction:

Day One
Students will participate in a discussion/lecture about the uses of theatre backdrops in production, and the styles that are used to create backdrops. Students will complete a vocabulary activity over the elements of design on the attached handout. Students will be shown three different images with a grid drawn on them. They will be given ten minutes to draw each of the three pictures. This will allow students to become comfortable with transferring an item from one grid to another. Students will begin gathering images for their composition.
Key Points: This grid is one inch by one inch. If I wanted to make it twice that size, how big would the squares be? 3 times?

Day Two
Students will begin work on their picture and grid. They will select images from newspaper comic strips to create a logical composition that demonstrate the elements of design. These images will be placed in a one inch by one inch grid on their paper. They will draw a grid two times that size on larger paper that I provide. If time allows, they will start drawing the enlarged picture.
Key Points: Notice points on the grid where the picture intersects the lines. If the hand was in a box on the top row, where would that same hand be in the larger picture? You can plot points just like if you were graphing to find all the grid intersections. Then the drawing almost becomes connect the dots. It helps you have a much more accurate picture.

Day Three
Students will use today for class work time. Students need to focus on simple shapes and following the grid. By the end of the class period students should have a significant amount of their work transferred from the original grid.
Key Points: Are your simple shapes matching the ones on your smaller drawing? If a shape passed through the middle of a grid line on the small picture, does it do the same in your larger picture? If you make an error, take the time to fix it before going on. Check your accuracy often to avoid making large mistakes.

Day Four
Students will use today as another in class work day. The key for this day will be detail. By this point most students should have a rough drawing made. They will need to refine their pictures for homework, as the next class period will be spent painting their finished drawing.
Key Points: Even the best picture can be made better with more detail. Take the time to put the work into your picture.

Day 5
Students will paint their drawing in class. If not complete at the end of class it is due for homework.

Homework:
The only homework is to make sure that your drawings are ready at the correct stage of development on each day.

Vocabulary:
<u>Backdrop</u> - 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.
<u>Elements of Design</u> –
> <u>Color</u> - comes form 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.
> <u>Form</u> - is the three-dimensionality of an object.
> <u>Line</u> - An element of art that is used to define shape, contours, and outlines, also to suggest mass and volume.
> <u>Shape</u> - 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.
> <u>Space</u> - is the three-dimensionality of a sculpture. A three-dimensional object will have height, width, and depth.
> <u>Texture</u> - is the surface quality of an object. Texture also refers to the way a picture is made to look rough or smooth.
> <u>Value</u> - is the range of lightness and darkness within a picture.

<u>Grid System</u> – A method used to transfer an image into a proportionally larger representation. General scale is ½" = 1'
<u>Perspective</u> - The illusion of depth.
<u>Picture plane</u> - The picture plane is the surface of your drawing paper or canvas.

Assessment:

Criteria:	Created composition meets requirements	Original composition and enlargement are properly gridded.
	Workspace is clean at the end of the project	Enlargement matches original composition.

*See other lesson plans for assessment rubric.

Technical Theatre: Setting Up Your Paint Shop

What type of paint should we use in our shop?
>The ideal type of paint is a combination of Rosco Supersaturated Paint, available from a theatrical supply company, and standard cheap, interior latex paint that can be purchased at Lowe's, Home Depot, Wal-Mart, etc. If you cannot purchase Rosco paints, standard latex paints will work just fine.

What basic colors of scene paint should a paint shop stock?
>There are three different groups of paint you should keep in your shop:
>1. The 6 basic hues: red, blue, yellow, green, orange and violet. Stock 4-6 quarts of each.
>2. Black and White Stock 3-5 gallons of each.
>3. Inexpensive earth colors such as yellow ochre, raw sienna and burnt sienna. Stock 4-6 quarts of each.

How many gallons of scene paint are required to base paint the average box set?
>About 4 gallons of paint per set.

What are the different types of paint brushes?
>There are two main types of paint brushes.
>1. Lay In Brushes: These are 3" to 6" in width. These are used if priming, base painting, wet blending, and drybrushing as well as painting the architectural molding in an interior box set. These can be purchased at any home improvement store. I recommend Purdy brand brushes.
>2. Lining Brushes: These are between ¼" and 2" in width, and are also known as scenic fitch brushes. Their primary purpose is to line-in highlight and shadow. Lining brushes are relatively pricey and need to be ordered from a theatrical supply company for the best quality.

What other materials should I stock in my paint shop?
>Rollers, sponges (natural, synthetic and kitchen), sponge brushes, chip brushes, feathers and feather dusters, Hudson sprayer, buckets w/ lids, brush extenders, straight edge, painters tape, ladles, measuring cups, drop clothes and bars of ivory soap are a good place to start.

How do I mix paint?
>It is easy to mix the paint colors that you desire rather than buy them. Always start with your base color and add small amounts of your complimentary color to achieve the desired tint. Some colors are much easier to mix than others, so use your judgment on whether to purchase or mix your paint. You can also dilute your paint with water to make it last a little longer, or achieve the desired coverage. Start with a 1/8 cup per gallon of paint, stir and add more water if desired.

How do I properly clean my paint brush?

>Proper cleaning and storage of your paintbrushes is critical for extending their life span. A poorly maintained brush won't produce satisfactory results and may have to be thrown out prematurely.

>Unless you are planning on using the brush later that day it must be thoroughly cleaned and stored to maintain its performance and shape. If you are planning to use the brush with the same finish later that day it can be stored in a container of the appropriate solvent (read the cleanup direction on the can for more info) until needed. You can also wrap the brush in plastic to shield the bristles from air for shorter re-coat periods.

>**Cleaning the Brush**
>For water based finished you can clean the brush in a sink with soap and water. Lather, rinse, and repeat ensuring that all soap has been washed from the brush. If the finish is anything other than water based follow these steps.

>1. Run the brush under a stream of warm (not hot!) water to rid the brush of excess paint.
>2. Using a bar of ivory soap swirl the tip of the bristles around several times on the bar to work the soap up the brush.
>3. Swirl the brush in the palm of your hand to work the paint out of the brush, rinsing often.
>4. Squeeze the excess water into your hand, if the water is clear the brush is clean, if the water is colored or appears milky repeat the above instructions until the water runs clear.
>5. Spin the brush in a trashcan or bucket to remove the excess water.
>6. Wrap the brush in a heavy paper towel to help re-form the bristles. Secure with masking tape or re-insert in the brushes cardboard protector.

>That's all there is to cleaning a paintbrush. The whole process takes about ten minutes. Be sure to store your brushes flat or vertically with the bristles hanging down from a hook.

Additional Resources for Scene Painting:

Theatre 241: Stage Craft - http://www.northern.edu/wild/th241/th241.htm
   This website is a wonderful resource for all things tech. You can click on the individual links to view specific information.

Course Materials for THEA 272: Scenography - http://webhost.bridgew.edu/adirks/ald/courses/sc00/indxsc.htm
   Another website similar to the above.
      Scenic Painting - http://webhost.bridgew.edu/adirks/ald/courses/sc00/Scnpnt.htm

UMD Theatre Design: Period Styles - http://www.d.umn.edu/lib/libdata_pos/page.phtml?page_id=39#toc1729
   Resource with links to various sites for researching design periods and techniques.

The Lesson Plans Page - http://www.lessonplanspage.com/index.html
   This website has many art and theatre lesson plans, including cross-curriculum plans with core subjects.

ArtsWork - http://artswork.asu.edu/arts/teachers/lesson/drama/index.htm
   Great site by Arizona State University with lesson plans for theatre, technical theatre, art, etc.

Rockford Public Schools Theatre Page - http://webs.rps205.com/teachers/lbiesbrouk/plans.html
   Comprehensive resource for all things theatre

BYU's Theatre Education Database - http://tedb.byu.edu/unit
   A great selection of lesson plans.

This is only a small selection of websites out there to help you. There are many YouTube videos that show you how to paint in specific styles and techniques, as well as books on scenic painting.