

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
TIME (Hrs)	75	225	240	280
TIMEFRAME	T1 (2 week rotation)	T2 week 1-6, 8-9	T1 week 1-6, 8-11	T2 week 1-6, 8-15
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% <ul style="list-style-type: none"> • 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
TIME (Hrs)	75	225	336	280
TIMEFRAME	T1 (2 week rotation)	T2 week 1-6, 8-9	T1 week 1-6, 8-15	T2 week 1-6, 8-15
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% <ul style="list-style-type: none"> • Reflective Summary 5% • Goals Statement 5%
Assessment Mode 4	Reflective journal (LO2, LO3, LO4)		Reflective summary(LO3) 10%	

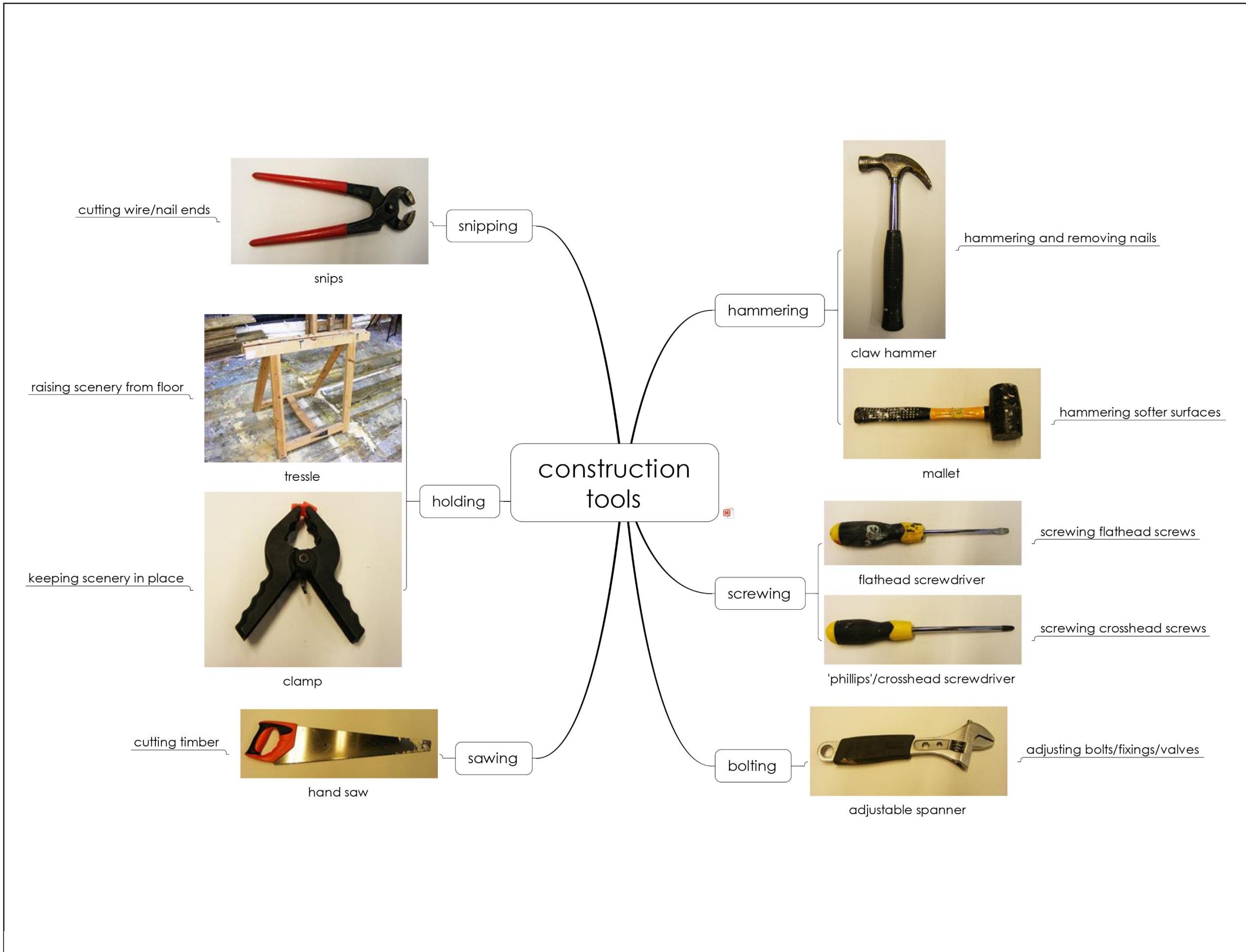
Learning Outcomes and Assessment - Level 3 (management module is elective)

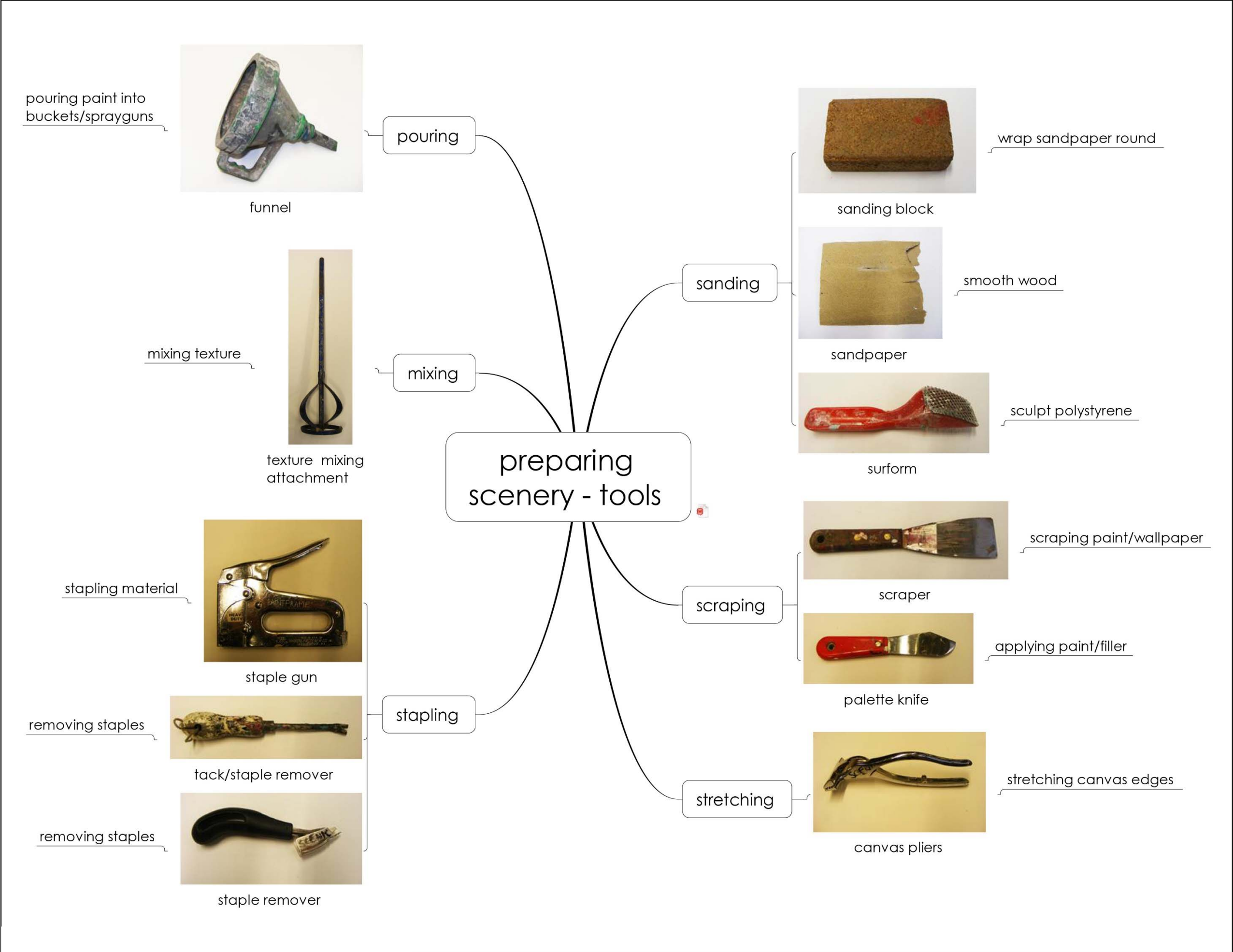
YEAR OF STUDY	LEVEL 3	
MODULE	PA4 – major subject allocation 4	PACE1 20/30 – workshop management – CORE ELECTIVE
TIME (HOURS)	450	170/280
TIMEFRAME	14 weeks to be negotiated	6-10 weeks to be negotiated
Learning Outcome 1	Apply advanced level skills in the realisation of performance designs in your major 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%

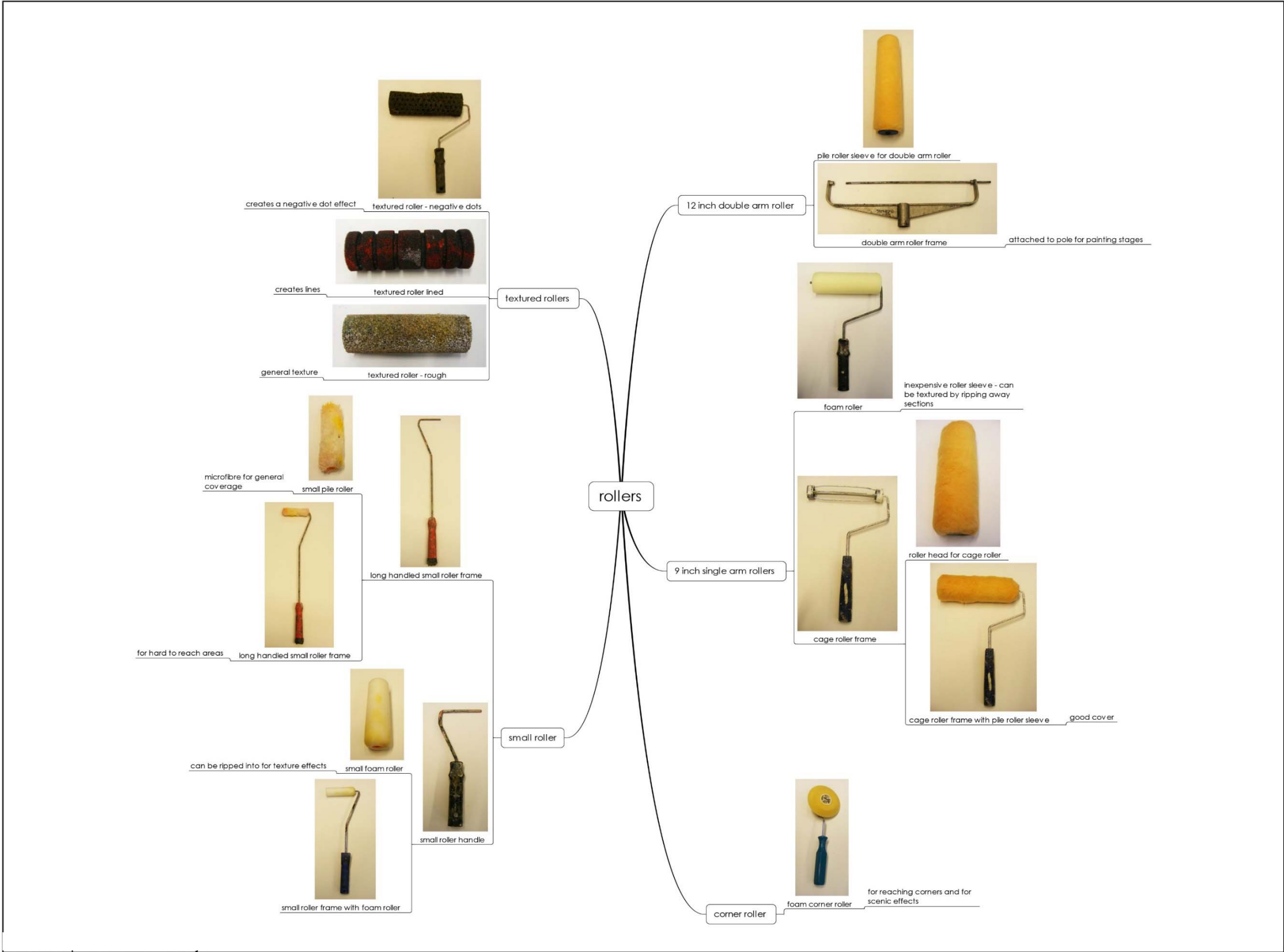
Learning Outcomes and Assessment if scenic art is a minor subject

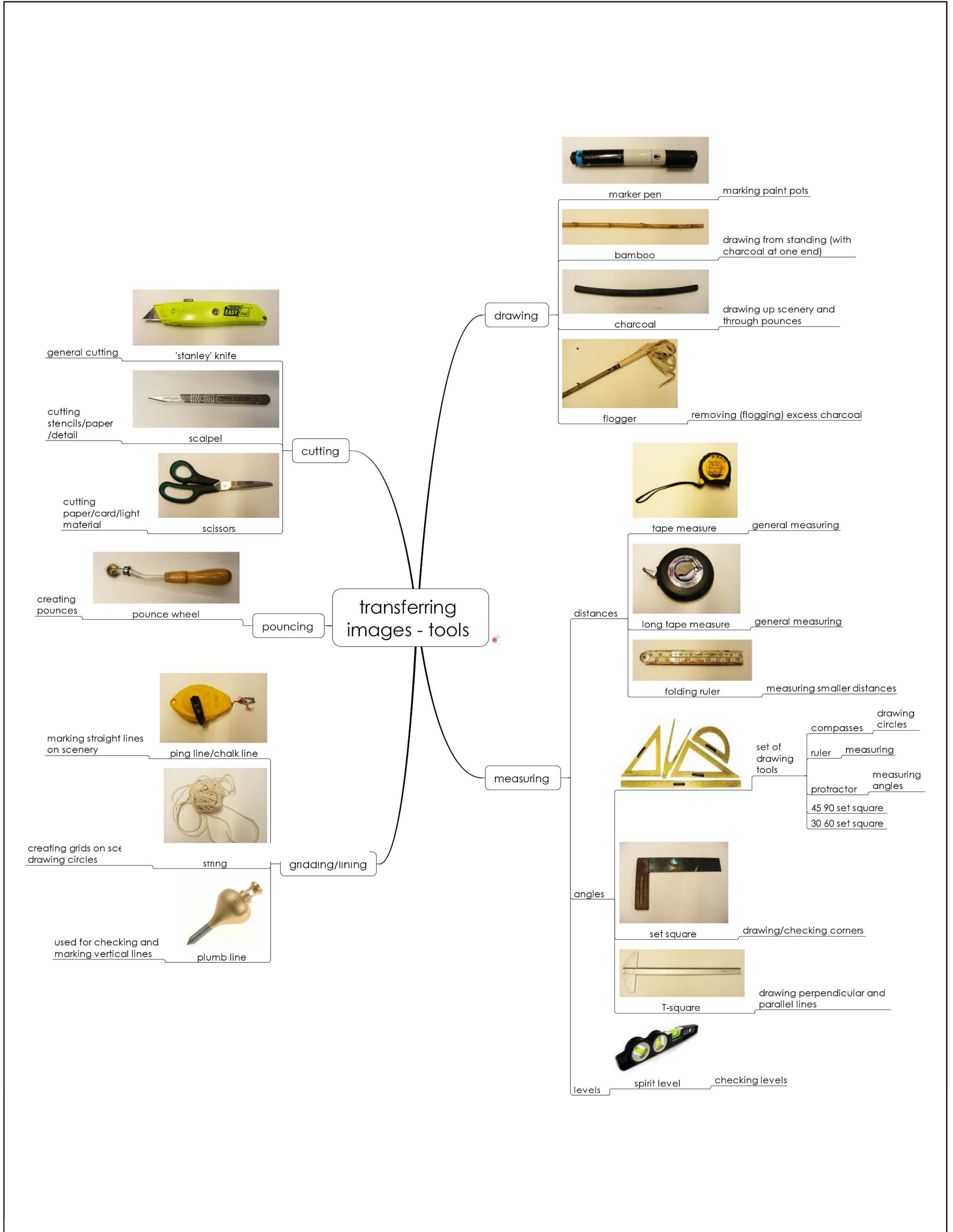
YEAR OF STUDY		LEVEL 1	LEVEL 2
MODULE		PA&D2 – minor subject allocation 1	PA&D4 – minor subject allocation 2
TIME (HOURS)		160	88
TIMEFRAME		5 weeks	4 weeks
Learning Outcome 1		With guidance apply foundation level skills in the realisation of production or performance designs/project work in minor subject	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%

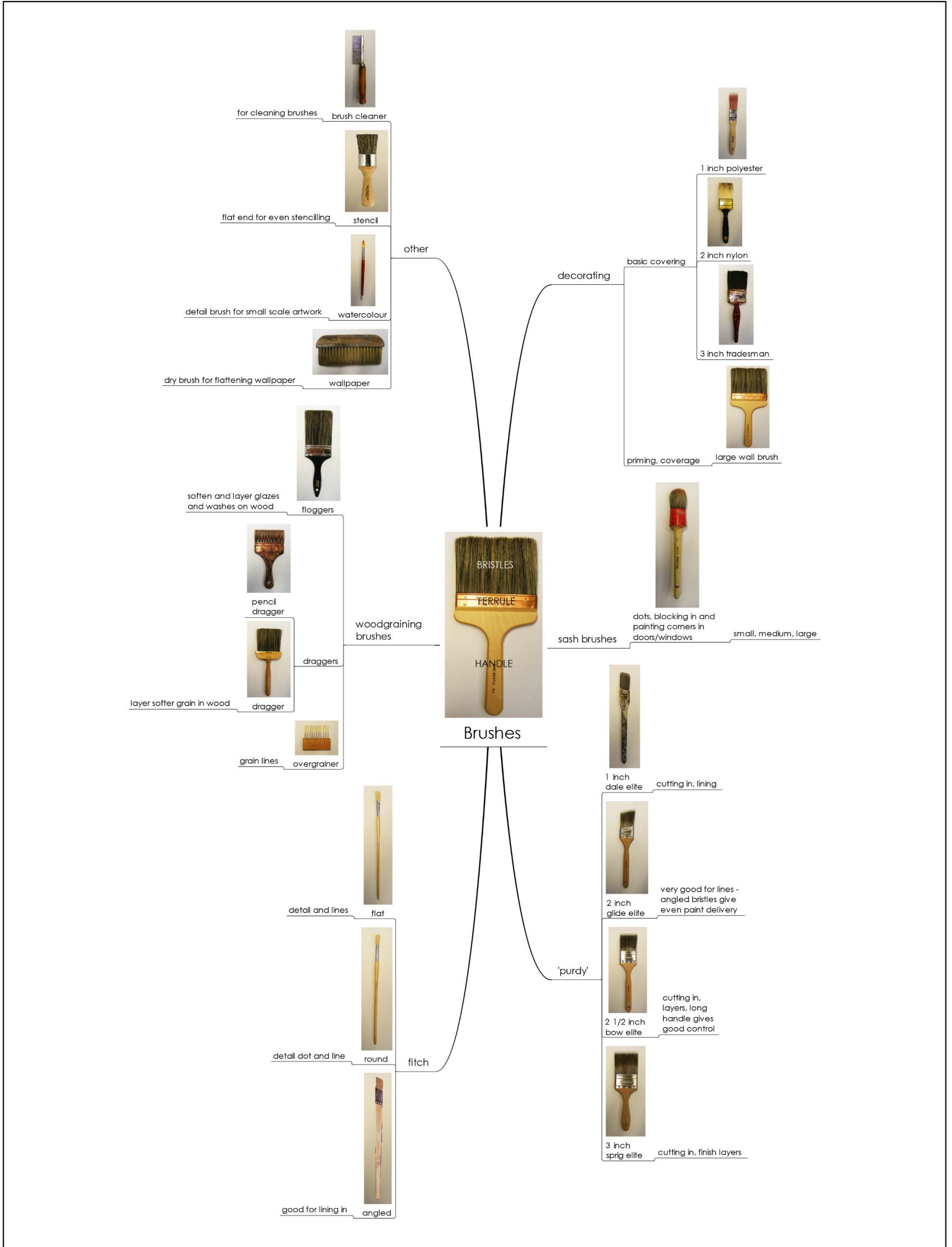
SCENIC ART SKILLS MATRIX							
YEAR OF STUDY	LEVEL 1		LEVEL 2		LEVEL 3		
MODULE	PA&D1 – Intro to the production process	PA1 – major workshop allocation 1	*PA2 – major subject allocation 2 OR	*PA2a – major subject allocation 2 (extended version)	PA3 – major subject allocation 3	PA4 – major subject allocation 4	PACE1 20/30 – workshop management – CORE ELECTIVE
TIME (HOURS)	75	225	240	336	280	450	170/280
TIMEFRAME	T1 (2 week rotation)	T2 week 1-6, 8-9	T1 weeks 1-6, 8-11	T1 week 1-6, 8-15	T2 week 1-6, 8-15	14 weeks to be negotiated	6 – 10 weeks to be negotiated
Learning Outcome	Evidence an understanding of fundamental skills	Apply foundation level skills	With guidance apply intermediate level skills		Apply intermediate level skills	Apply advance level skills	Apply advanced skills in leading
Preparing scenery	Preparing boards	Preparing built scenic elements, cloths, stage floors	Preparing cloths		Preparing unusual substrates	Preparing range of appropriate surfaces in a production context	Managing the appropriate preparation of a range of surfaces in a production context
Drawing	Scaling-up image using grid	Using pounce and stencil	Lining-out cartoon		Drawing geometry Pythagoras theorem and perspective	Applying range of appropriate drawing in a production context	Managing the appropriate drawing in a production context
Colour-mixing	Basic colour and colour mixing – colour wheel	Mixing layered colours to create variety of finishes	Mixing and applying layered colour in replicating scenery for a production		Mixing and applying colour in replicating an image	Applying range of appropriate colour mixing in a production context	Managing the application of a range of appropriate colour mixing in a production context
Painting 2-D	Replication of basic 2-D paint applications	Replication of aged 2-D surfaces – metal, concrete. Painting on stage floor	Accurately replicate faux finish for a production from a given design		Create convincing Trompe-L'oeil finishes	Applying range of appropriate 2-D finishes in a production context	Managing the application of a range of appropriate 2-D finishes in production context
Texture	Replication of basic textured surfaces	Replication of metal and rust textures	Replication of brick , wallpaper and ageing texture		Creation of texture sample book	Applying range of appropriate 3-D texture finishes in a production context	Managing the application of a range of appropriate 3-D texture finishes in a production context
Materials, tools and equipment	Basic brushes, rollers, paints, Thinners and mixers.	Tools and materials for textures, creating metallic finishes, wood graining transferring images	Knowledge of cloths, spray-gun and compressor		Dyes, guns, primers	Applying range of appropriate tools, materials and equipment in a production context	Managing the application of range of appropriate tools, materials and equipment in a production context
Health and Safety	Introduction to Safe Systems of Work – Paintbridge, PPE, compressor, A-frame ladder	Risk assessments. COSHH, sump, flammable paints.	Safe Systems of Work –, spray-gun and compressor. Produce risk assessments for project		Risk assess work on a production	Monitor health and safety practice of Level 1 and 2 students	Manage all health and safety of department. Generate risk assessments for production. Deliver health and safety guidance for other students
Projects	2-D paint application techniques, colour wheel, lettering, ageing	Personal project e.g Metallic finishes; repeat pattern; portrait	Research a chosen aspect of scenic art Personal project e.g Patination; substrate prep and finish	Research a chosen aspect of scenic art. Produce freelance costing	Analysis of management of a piece of work Advanced substrate preparation, possible second income generation.	Advanced level projects that help develop skills and generate work for portfolio e.g. Paint a 3-D prop, stained glass / FEV, geometric pattern, landscape, sky, perspective, portraiture	

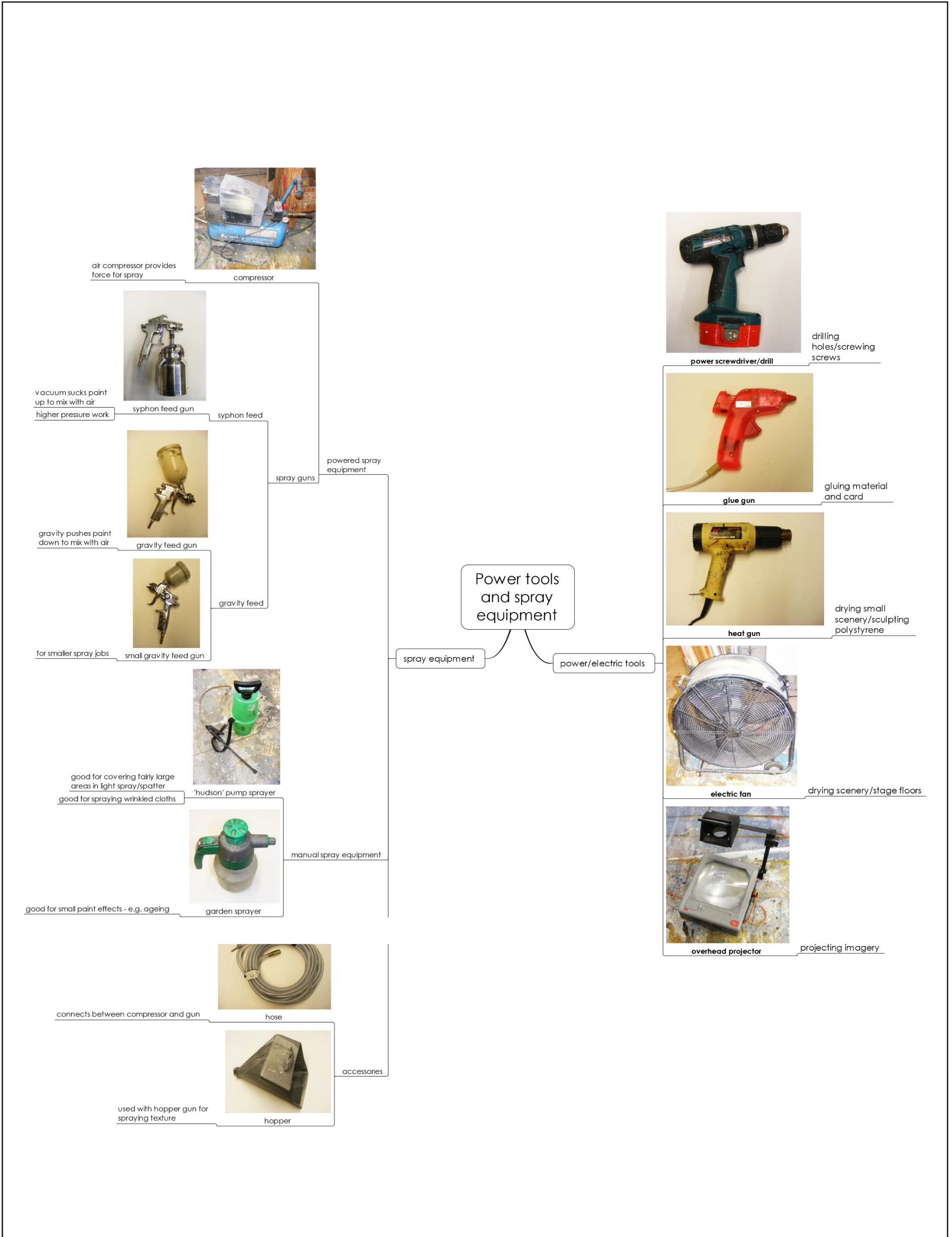


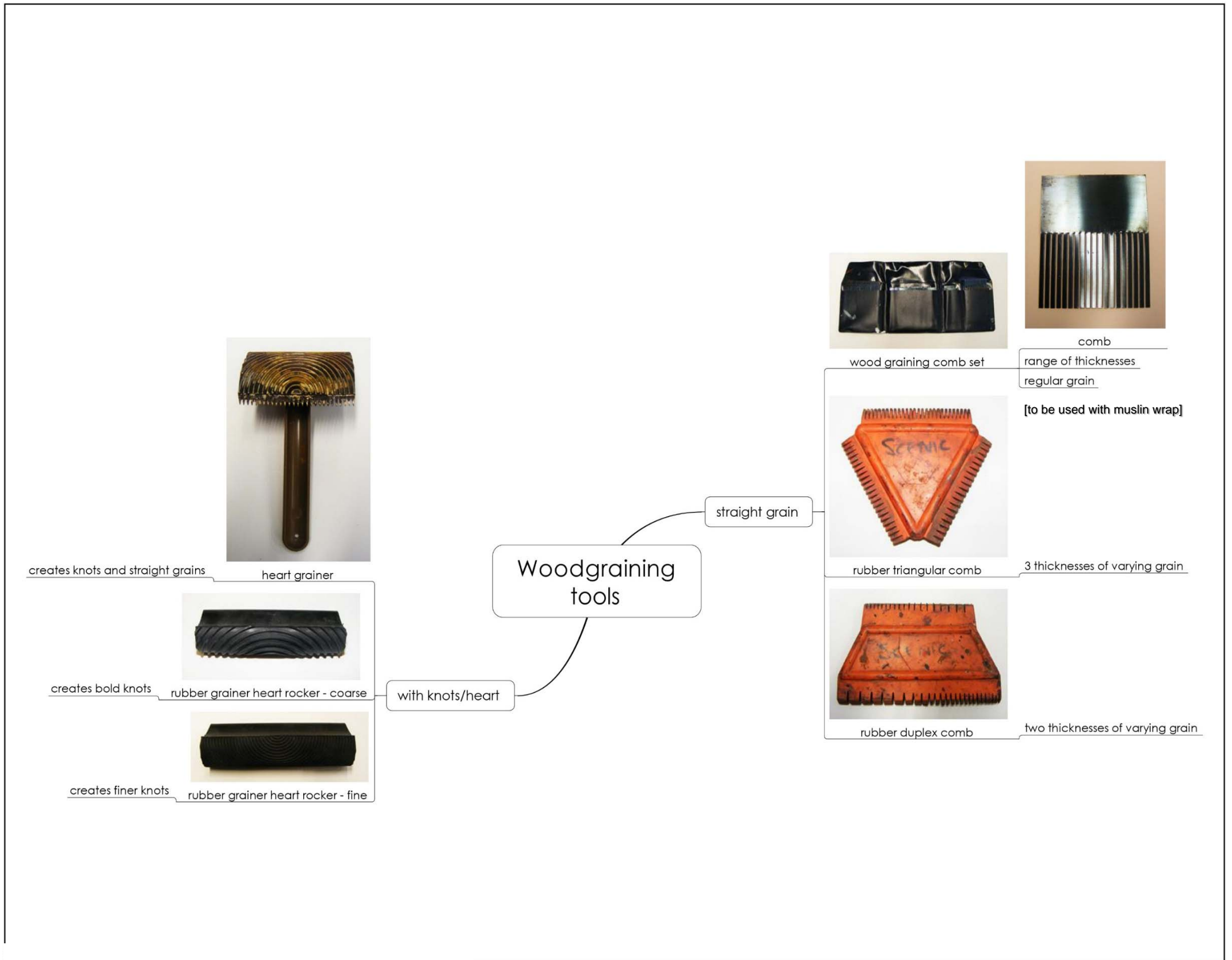




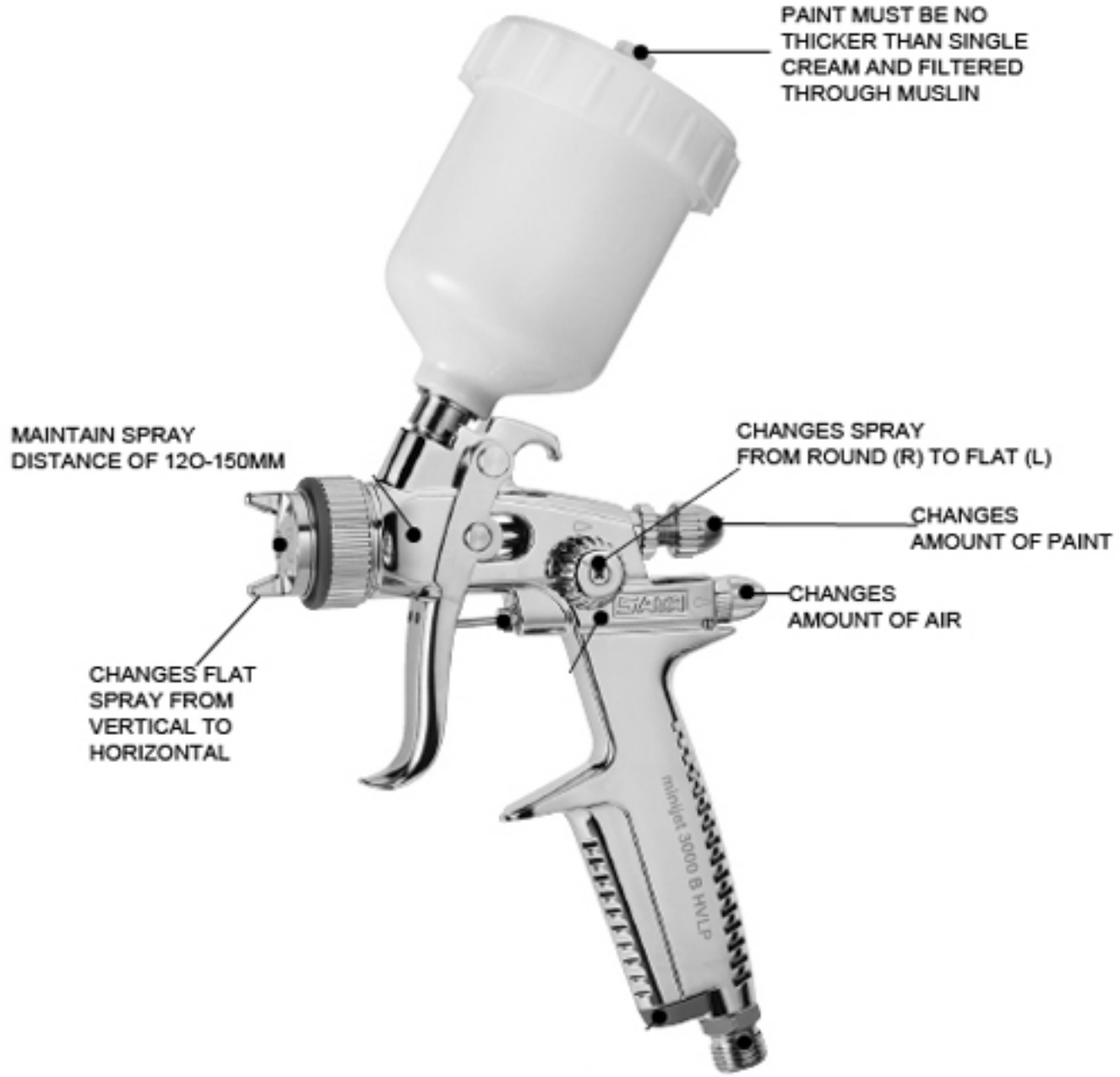




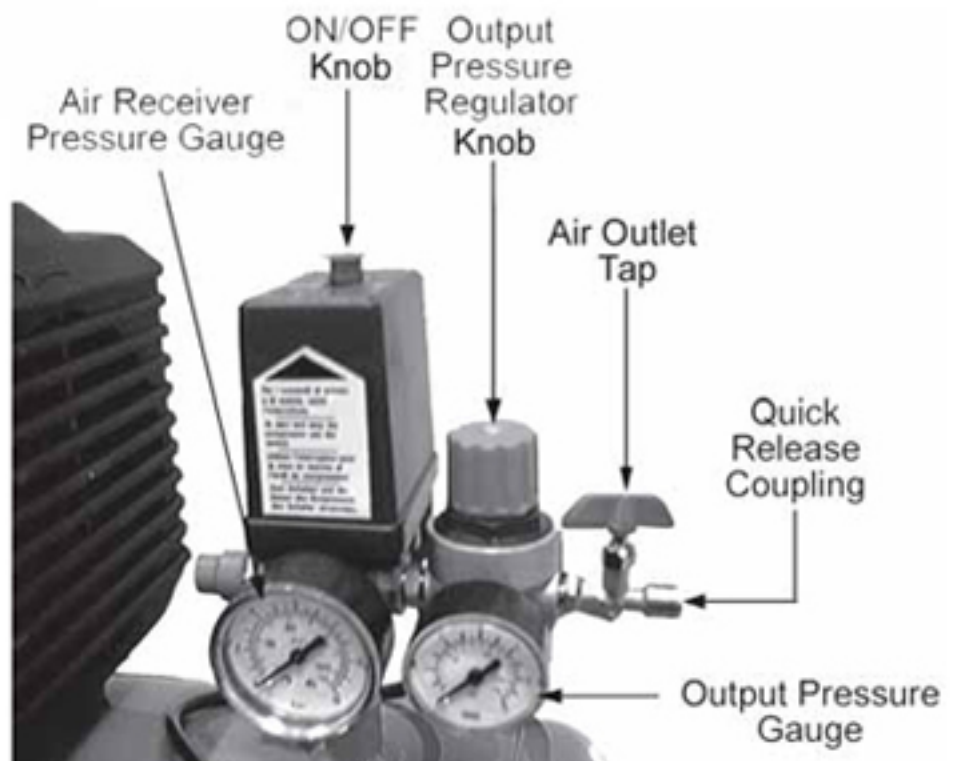


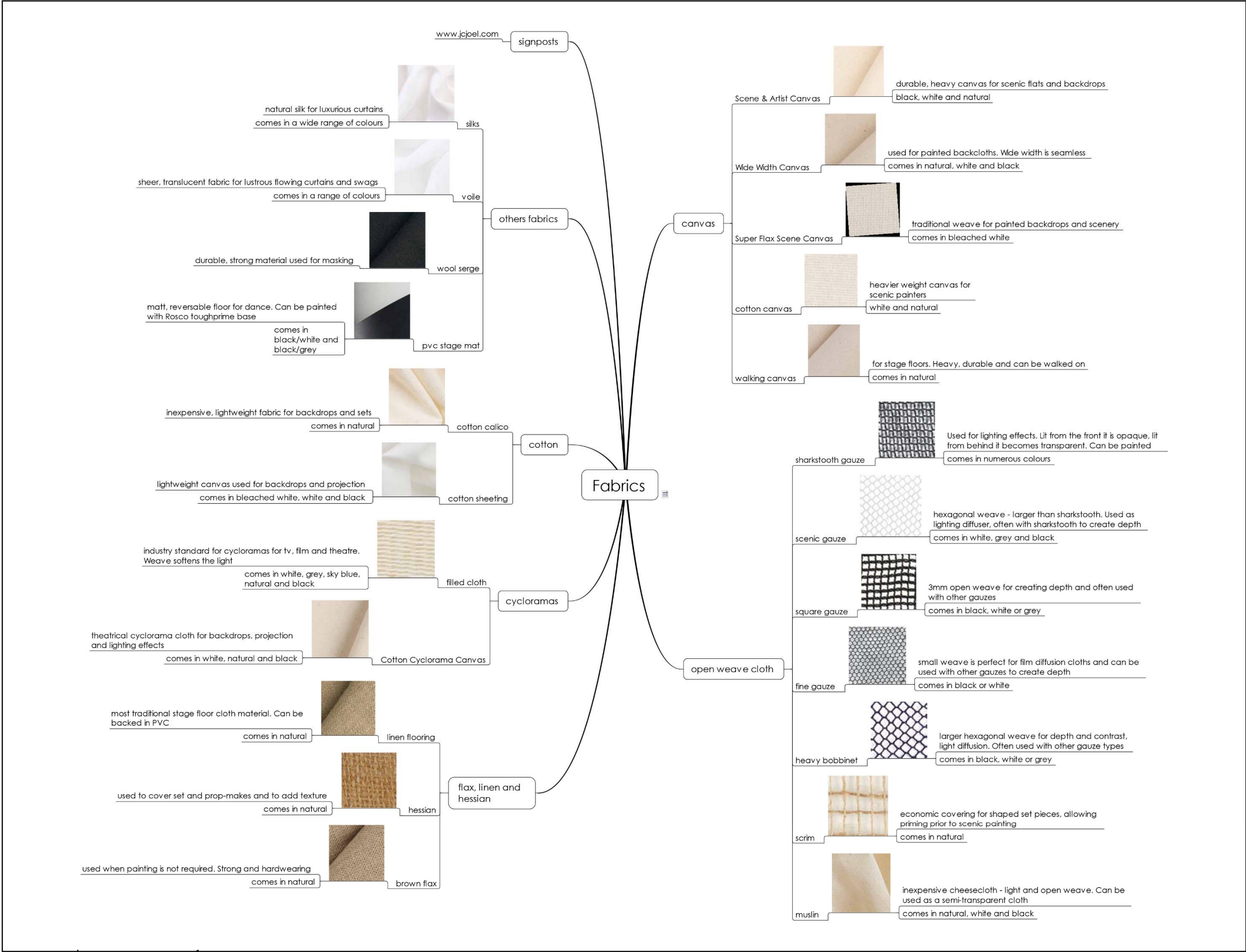


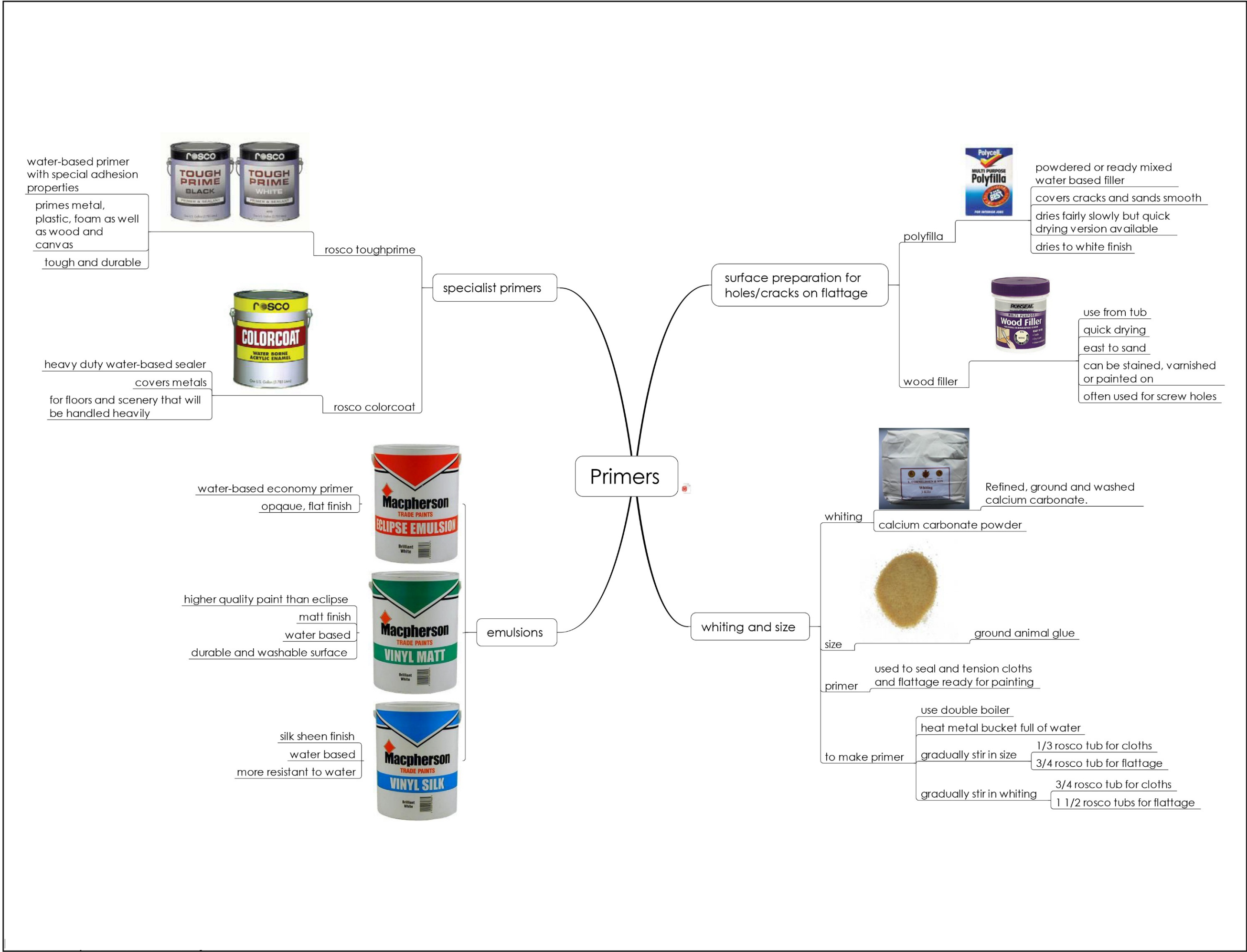
SATA MINIJET



CLARKE AIR REBEL AIR COMPRESSOR

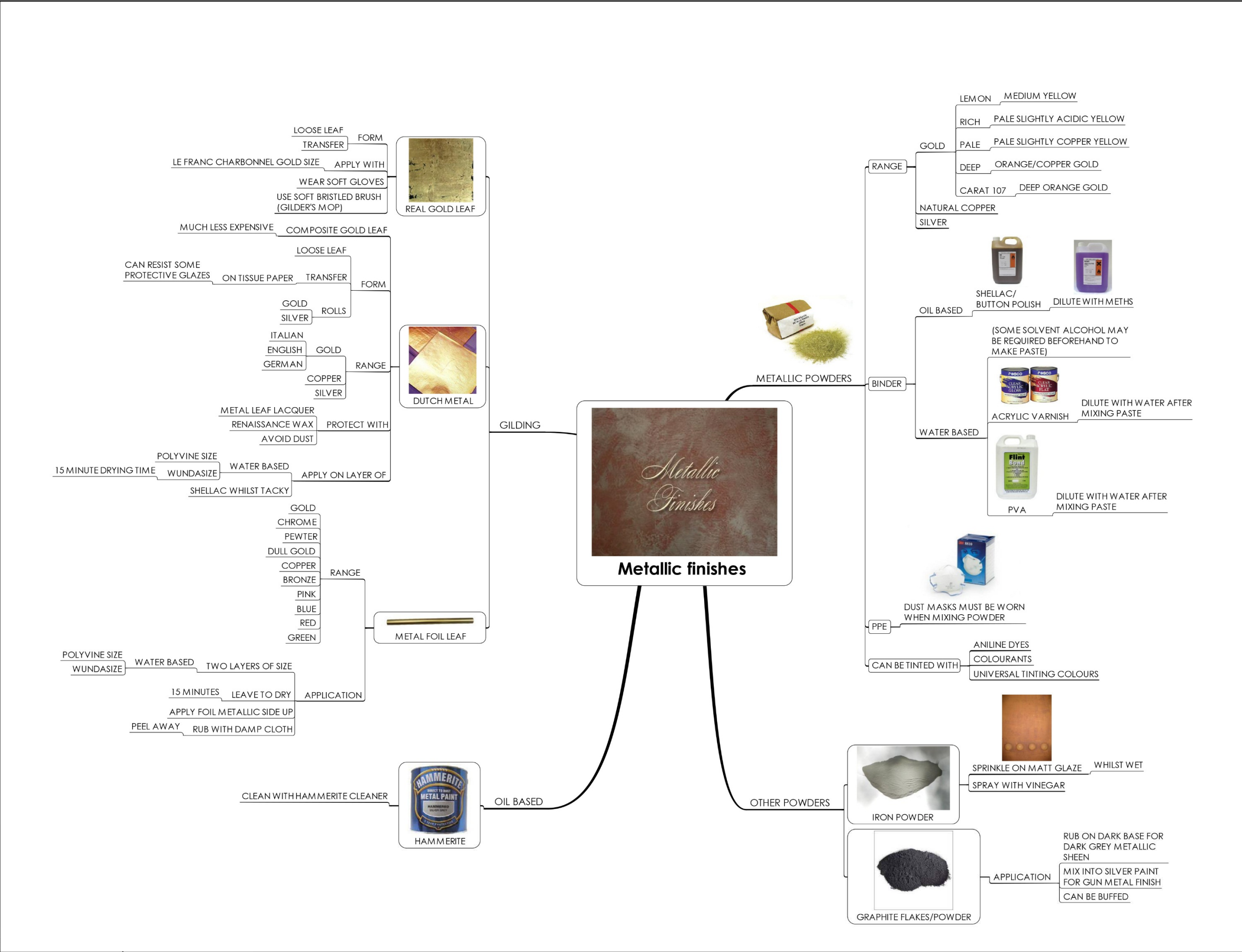


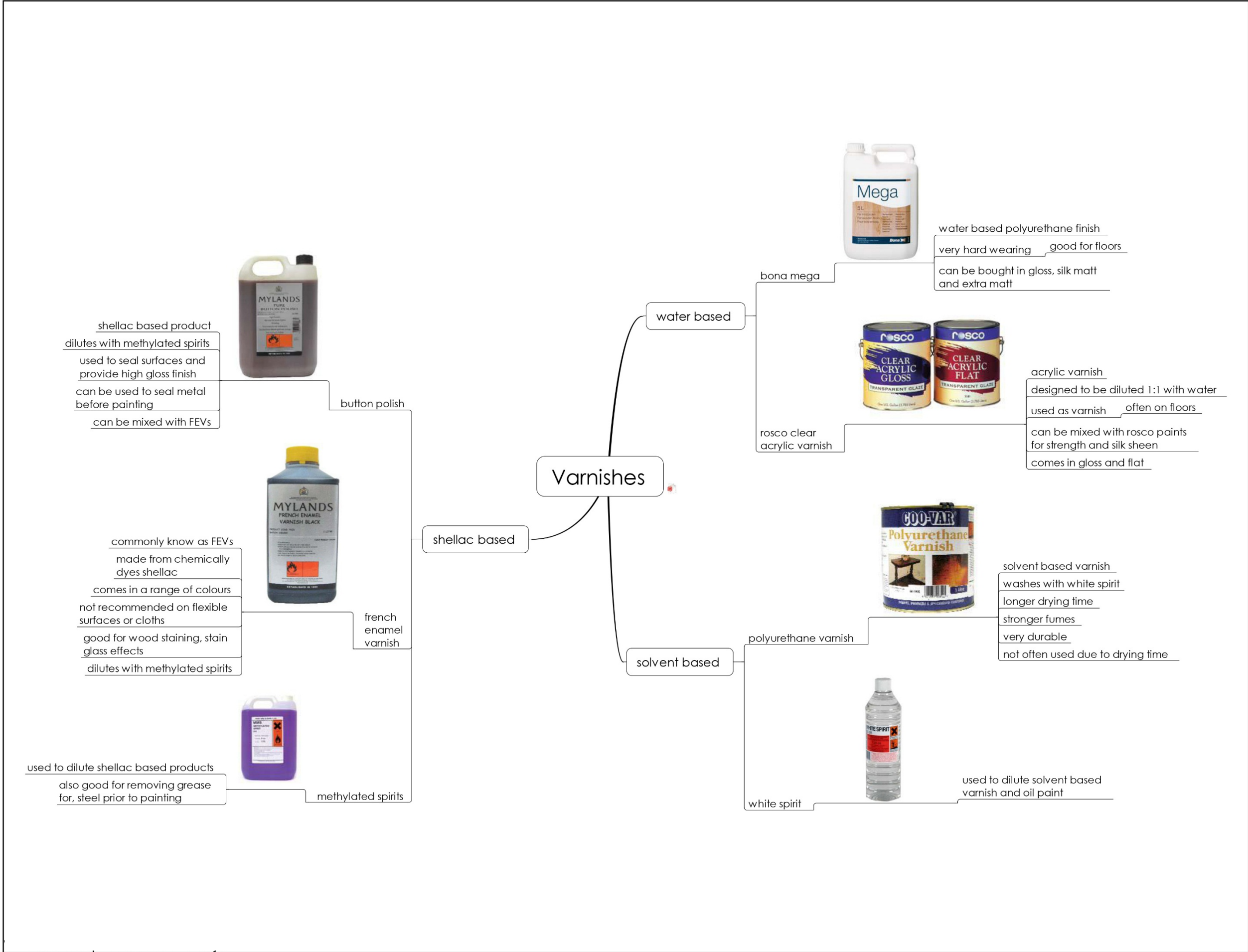


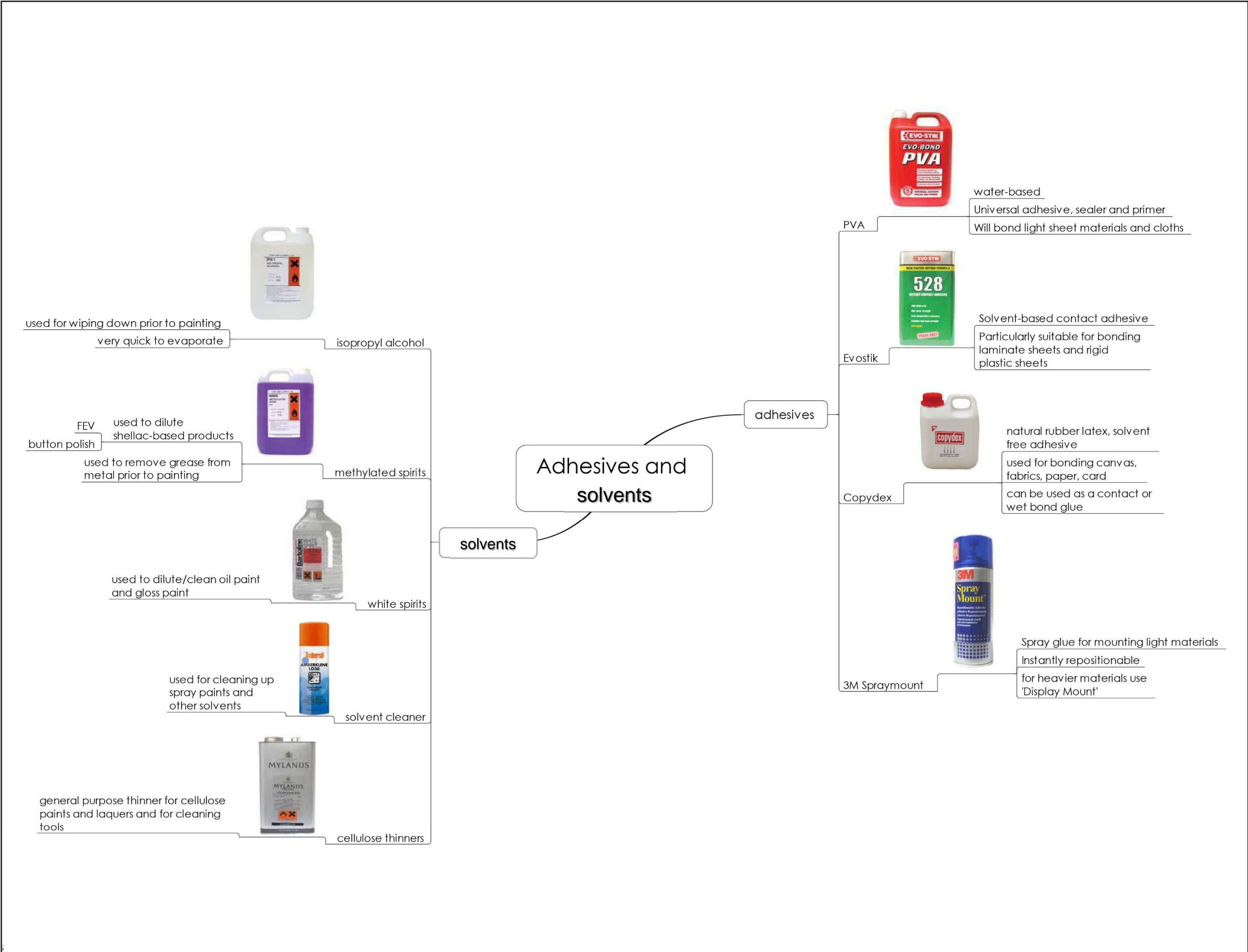


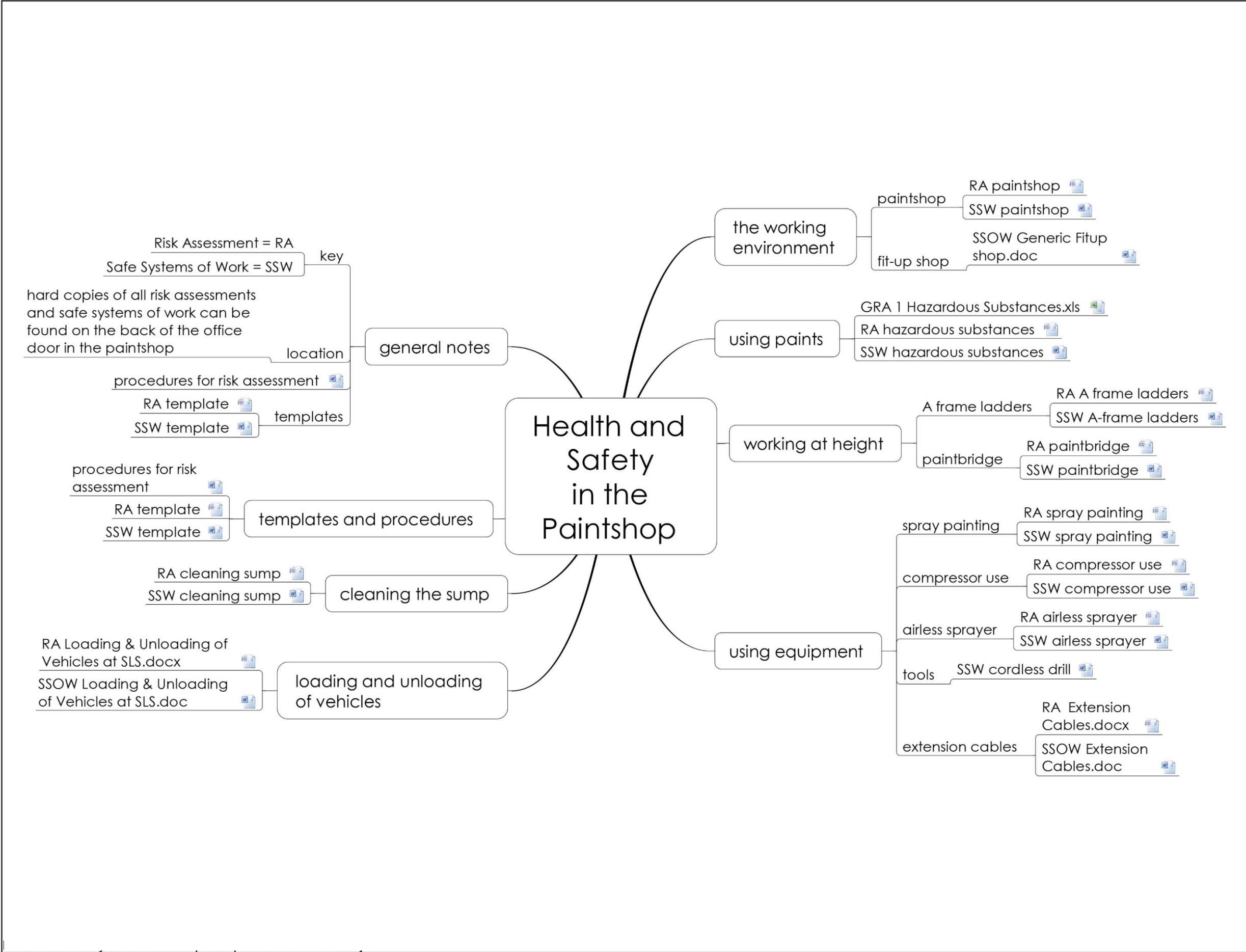


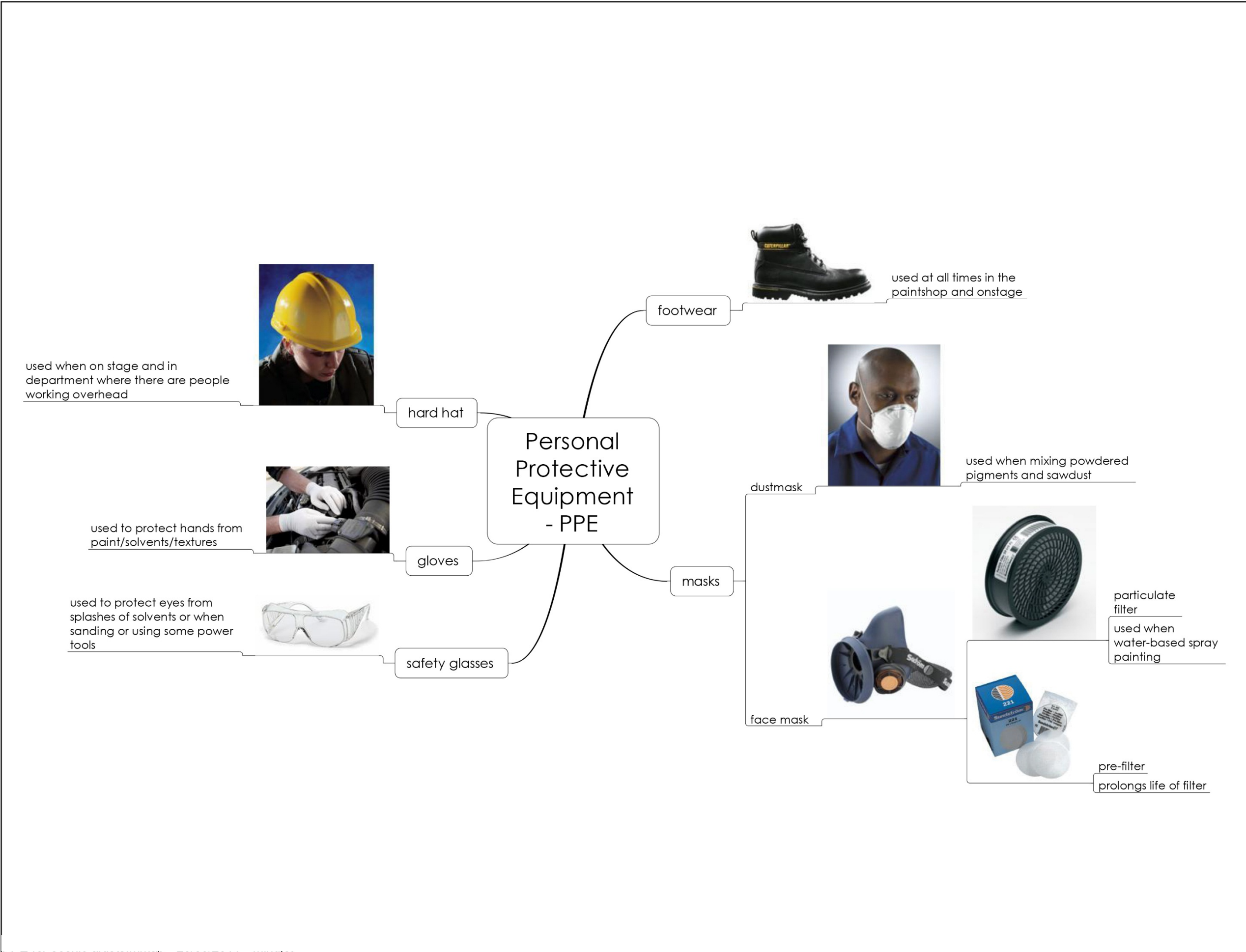


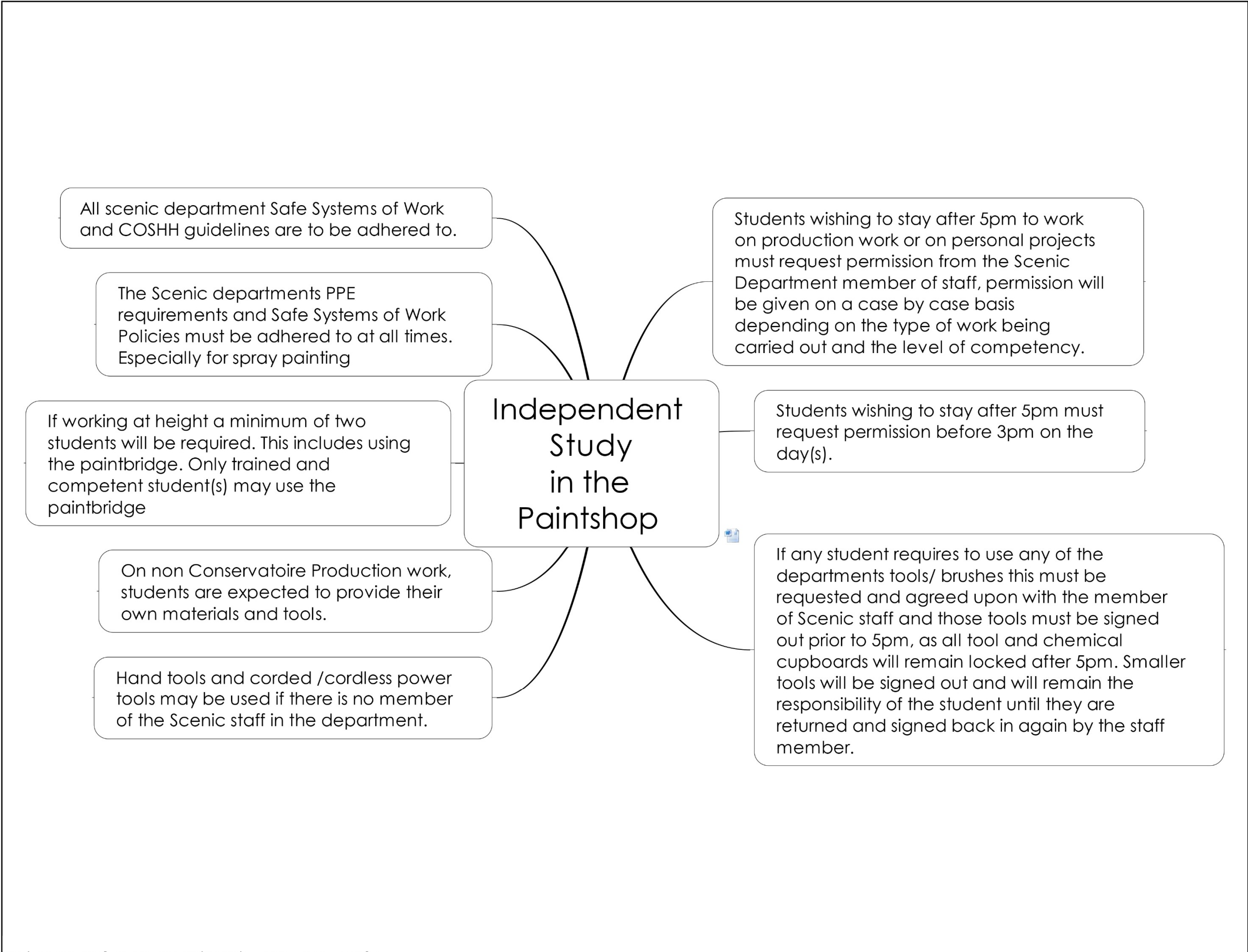


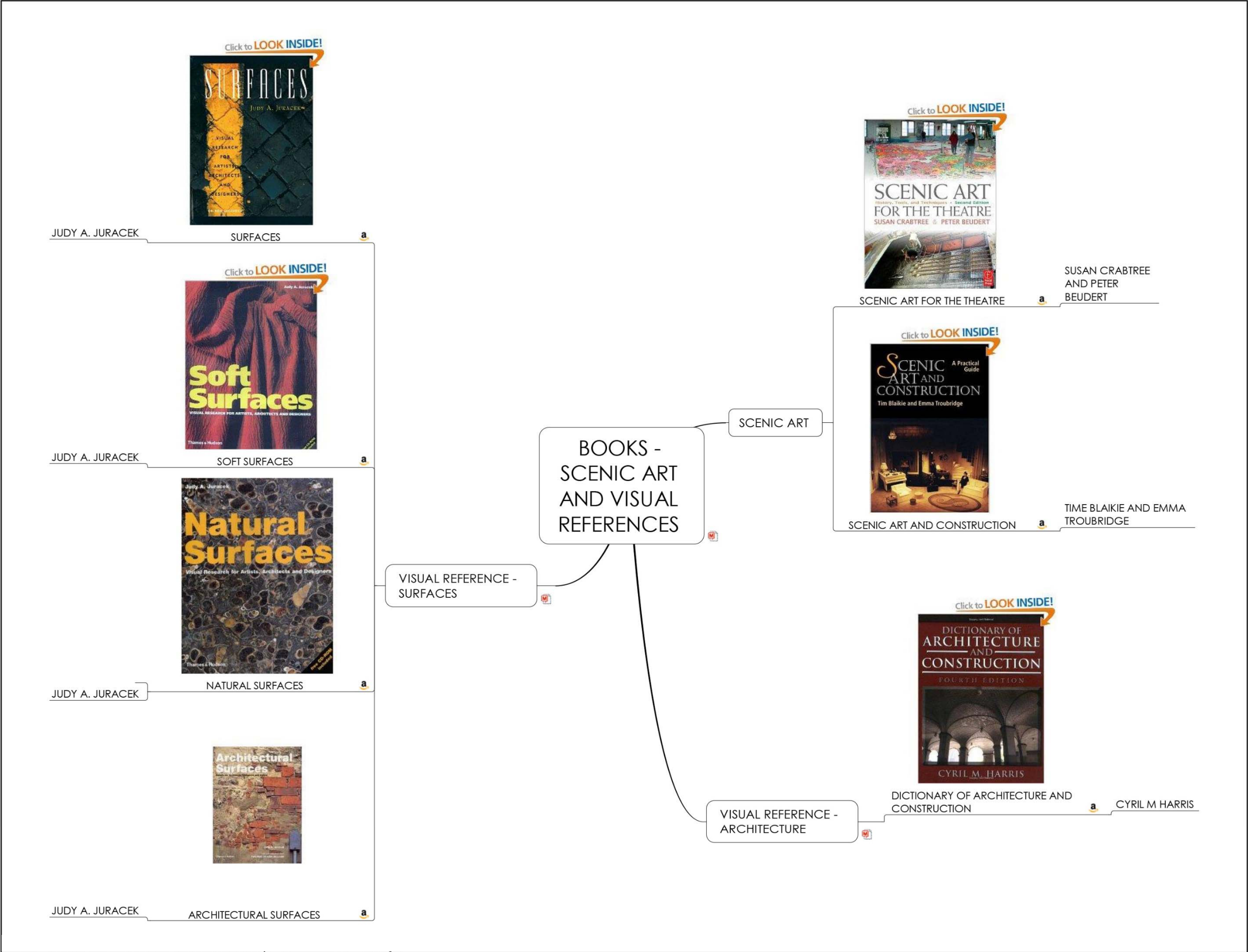


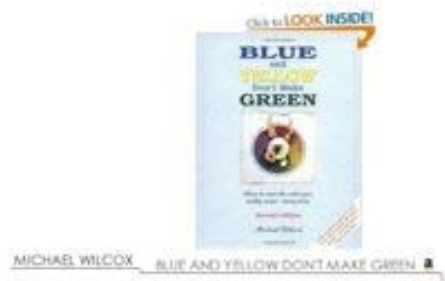
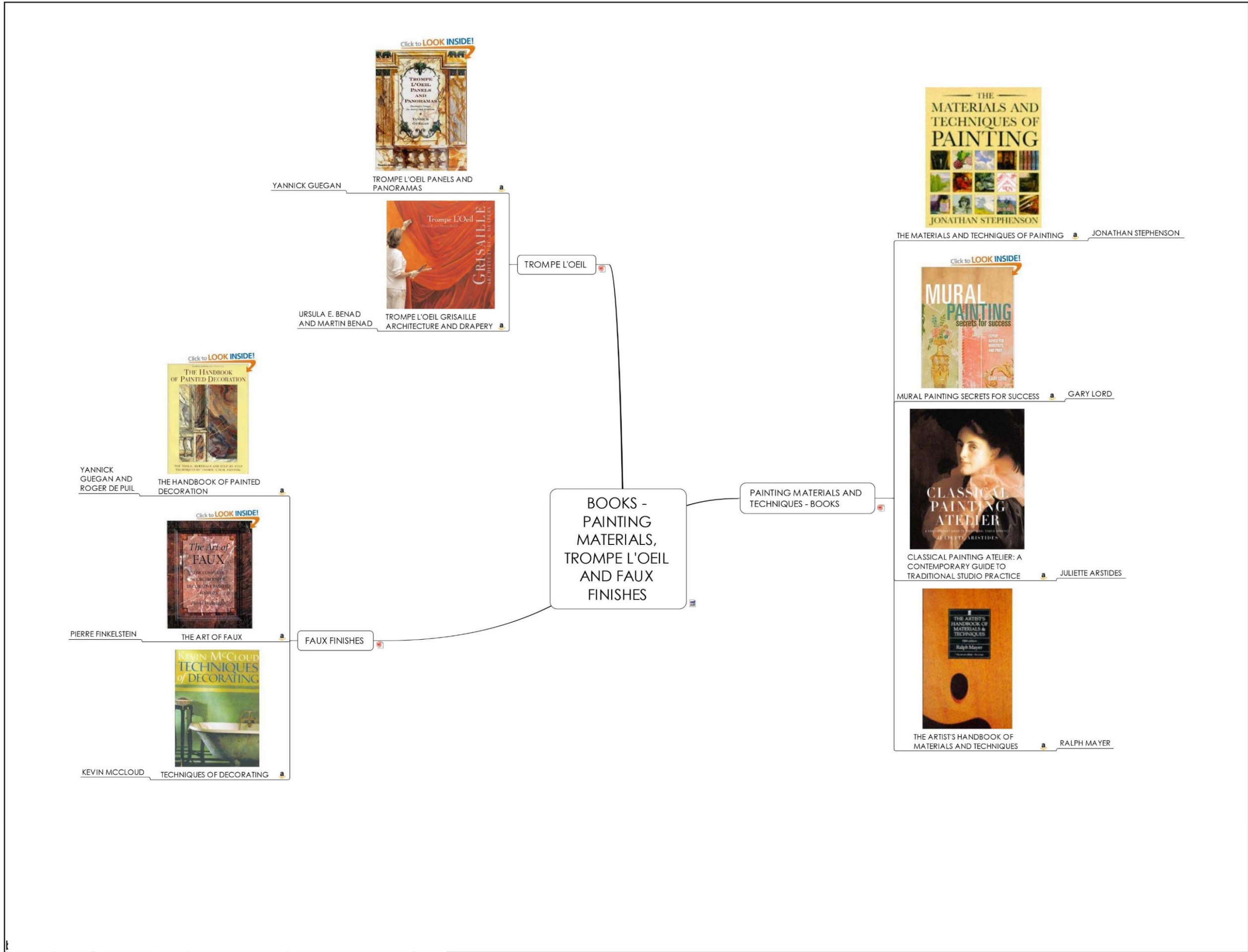






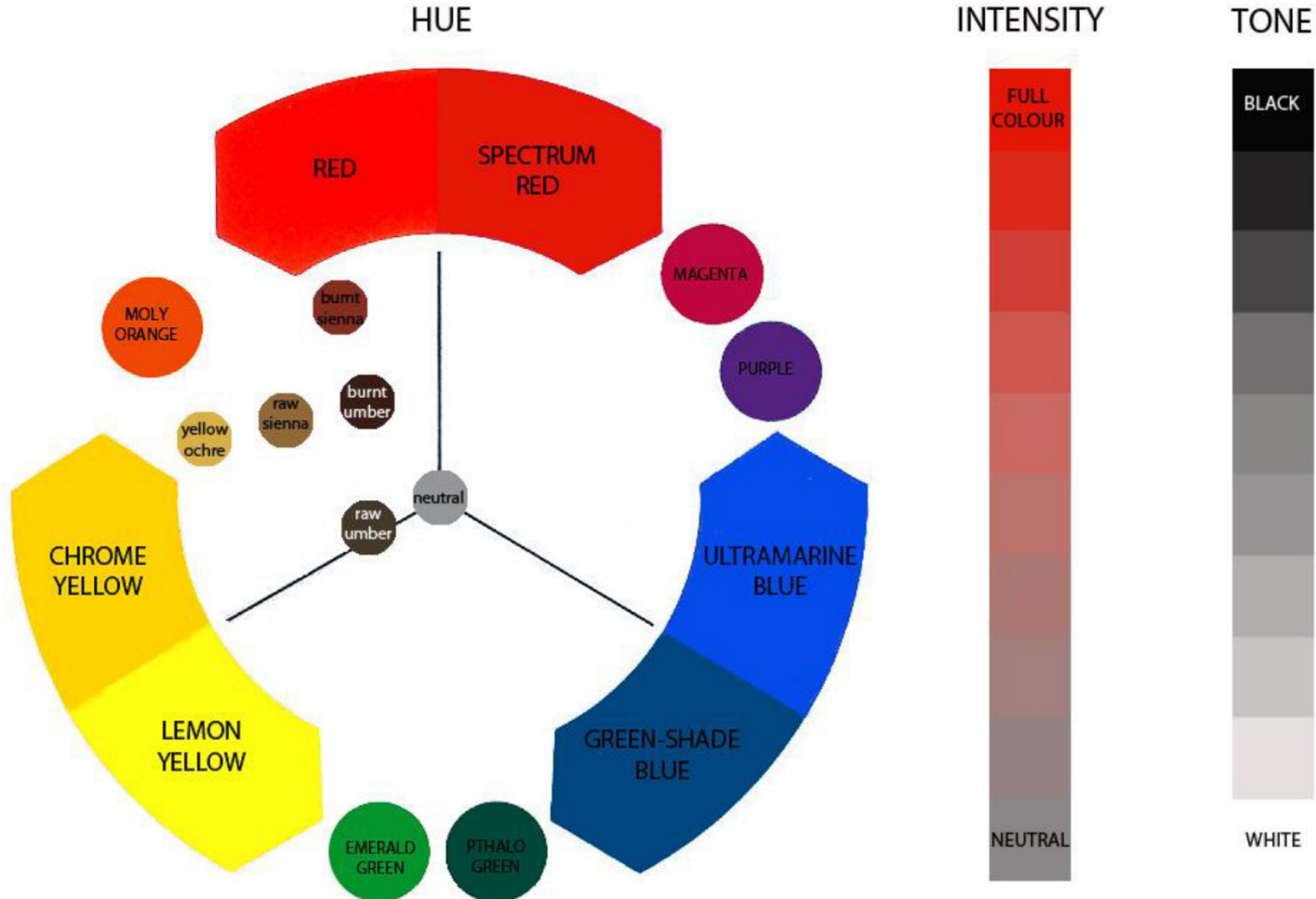
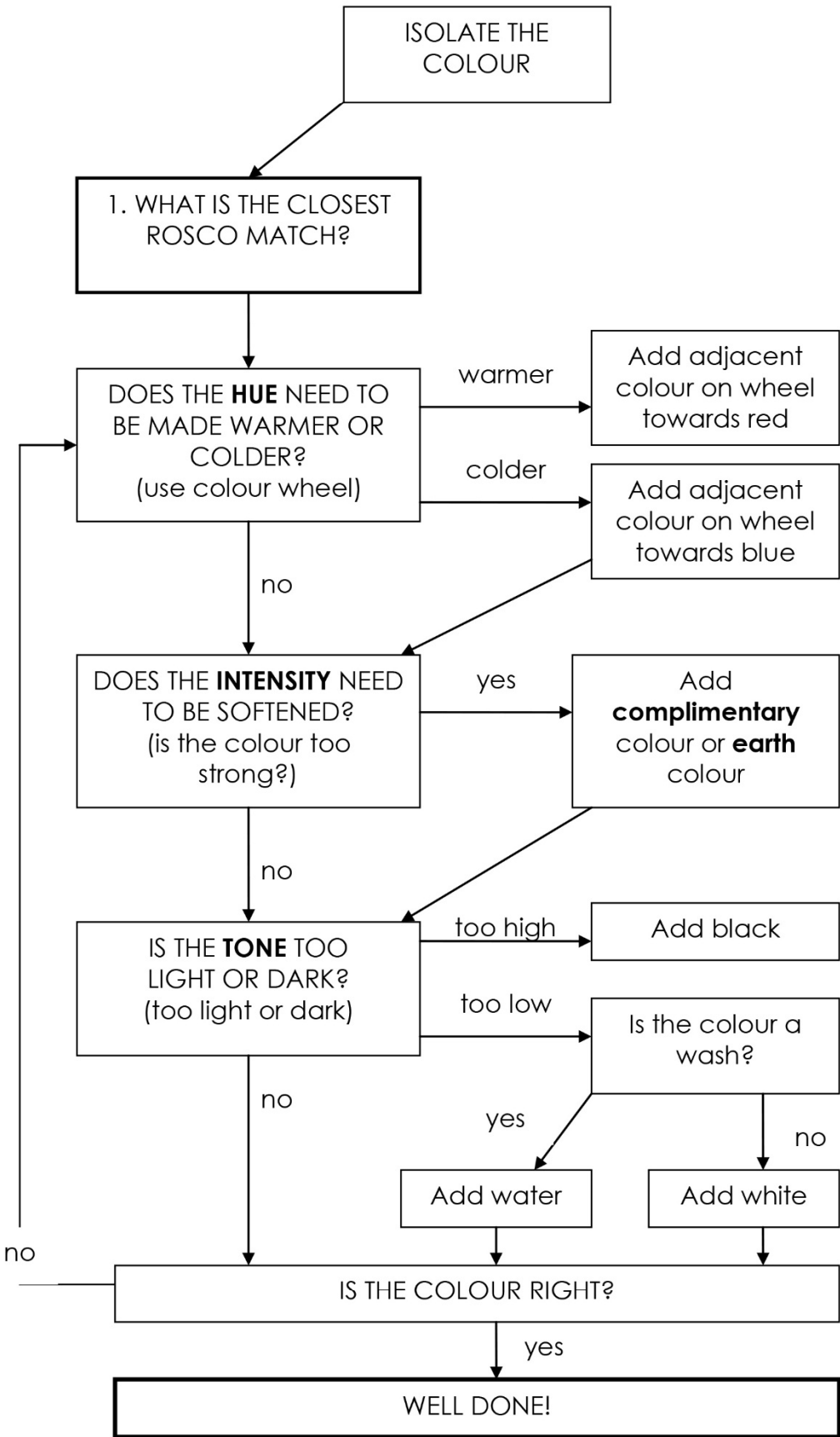






MICHAEL WILCOX, BLUE AND YELLOW DON'T MAKE GREEN

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)	Permanency	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 Supersaturated	Acrylic	Primed fabric, gauze, paper, wood, primed plastic	Water	Under 30 min	Insoluble	Strong colours, can be heavily 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 brushes 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. $3^2 + 4^2 = 5^2$	$a = \text{Width}$ $b = \text{Length}$ $c = \text{Hypotenuse}$ 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. $4 \times 5 = 20\text{m}^2$	$A = \text{Area}$ $x = \text{Length}$ $y = \text{Width}$
Area of a Circle	To calculate the area of a cloth or flat for costing purposes	Ruler	$A = \pi r^2$	$A = \text{Area}$ $\pi = 3.14$ $r = \text{Radius}$
The Area of a Triangle	To calculate the area of a cloth or flat for costing purposes	Ruler	$A = \frac{h w}{2}$	$A = \text{Area}$ $h = \text{Height}$ $w = \text{Width}$
Circumference of a Circle	To calculate the length, to draw a star for example	Ruler	$C = \pi d$	$C = \text{Circumference}$ $\pi = 3.14$ $d = \text{Diameter}$
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 High Volume Low Pressure , 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	Personal Protection Equipment
COSHH	An acronym	NA	NA	Control of Substances Hazardous to Health
MSDS	An acronym	NA	NA	Manufacturers Safety Data Sheet
SSOW	An acronym	NA	NA	Safe System of Work

