

SCENIC PIGMENTS & POWDERS

Any suggestions given as to the preparation and usage of materials in this section are given in good faith and taken from advice given, in-house testing, or from reference works. We should state that every artist consulted had slightly different techniques and ideas for the usage and application of the materials. Our intention is to provide a reference point for general guidance only.

HAUSSMANN DRY SCENIC COLOURS



Hausmann Dry Scenic Colour

The Hausmann pigments are pure pigments with some really vibrant bright colours. They contain no lead or cadmium. Together our suppliers can provide you with a full range of scenic colours which, when correctly mixed, will provide a dust-free and smudge-proof coating to enhance your scenery. A hand-painted colour chart is available for a nominal sum.



Methods There are three ways of converting your dry pigment into liquid paint. In all cases firstly add sufficient cold water to your powder to make a thick paste. Never try to mix powders directly into your binding medium. Some powders, especially yellows, reds and fluorescent pigment, can prove difficult to mix. This can be helped by using Flints Dispersant [page 28]. Adding a drop of washing-up liquid or some meths can also help to break the surface tension. Because dry powders darken when wet, some artists will mix the powders while dry to achieve the desired colour rather than mixing wet paint. Once you have mixed up your thick paste try to leave as long as possible before making your paint – overnight is ideal. Then proceed with one of the following methods:

The Traditional Method is to use Granular Size [page 15]. In a galvanised bucket mix 500 g of size with 1 L of cold water, agitate well and leave for at least an hour to swell into a thick gel. Place the bucket into another bucket half full of water and warm on a hot plate. Take care that the size does not exceed 55° C. Once the size has completely dissolved, gradually dilute it further with warm water. The mix should feel sticky between the fingers and should run smoothly from a stick without dripping. Finally mix the liquid size with the pigment paste. Check the mix by dipping a piece of paper and drying it with a hairdryer. The paint should not rub off, if it does, add more size. If the surface sparkles all over then the mix is probably too strong. The paint should be applied to the primed canvas [page 153] whilst still warm. Canvas flats painted with this method can be tightened by applying warm water to the back of the flat. Cloths painted this way remain soft and will roll and tour well. The paint can be removed by scrubbing hard with warm water but this will have a detrimental effect on any flame retarding chemicals in the canvas.

The Modern Method is to fix the pigment with a binder medium such as Flints Emulsion Glaze [page 27] or any PVA glaze. Just add the medium to the pigment paste until a smooth thin cream is obtained. This paint is applied cold.

The Temporary Method is to use the pigment with little or no binder. This will make an un-fixed paint useful as temporary graffiti for film location work. It will wash off with water. The paint will cover between 8 – 10 m² per litre.

Safety

When handling dry colours always wear gloves and a mask such as the 3M 8825 [page 364]. The powders listed are of low toxicity.

Flints does not stock the toxic lead-based pigments.

Health and safety sheets can be downloaded from flints.co.uk/downloads.



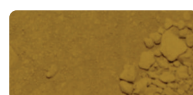
White
DPP19100X



Lemon Yellow
DPP19101X



Chrome Yellow Light
DPP19103X



Yellow Oxide
DPP19104X



Indian Yellow
DPP19107X



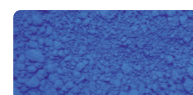
True Orange Medium
DPP191155X



True Red Light
DPP19201X



Turquoise Blue
DPP19301X



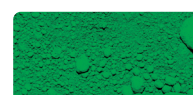
Ultramarine Blue
DPP19308X



May Green
DPP19401X



Emerald Green
DPP19407X



Leaf Green
DPP19410X



Deep Black
DPP19554X



Raw Sienna
DPP19803X



Burnt Sienna
DPP19100X



Raw Umber*
DPPRUXXX



Burnt Umber*
DPPBUXXX

Due to the limitations of the printing process used in this catalogue, the colour chart should only be used as a rough guide.

Colour	code	500g	code	5kg
White	DPP19100	£16.00	DPP191005	£49.95
Lemon Yellow	DPP19101	£13.85	DPP191015	£49.68
Chrome Yellow Light	DPP19103	£13.60	DPP191035	£59.98
Yellow Oxide	DPP19104	£16.95	DPP191045	£75.95
Indian Yellow	DPP19107	£18.04	DPP191075	£57.43
True Orange Medium	DPP19155	£15.80	DPP191555	£73.98
True Red Light	DPP19201	£15.03	DPP192015	£63.45
Turquoise Blue	DPP19301	£16.47	DPP193015	£82.68
Ultramarine Blue	DPP19308	£19.85	DPP193085	£103.42
May Green	DPP19401	£14.33	DPP194015	£64.98
Emerald Green	DPP19407	£12.73	DPP194075	£55.03
Leaf Green	DPP19410	£16.23	DPP194105	£68.75
Deep Black	DPP19554	£14.66	DPP195545	£86.40
Raw Sienna	DPP19803	£20.33	DPP198035	£94.95
Burnt Sienna	DPP19804	£18.90	DPP198045	£85.35
Raw Umber*	DPPRU0500	£15.90	DPPRU05000	£79.95
Burnt Umber*	DPPBU0500	£12.25	DPPBU05000	£63.75
Hand-painted colour chart			DPPCC	£2.00

*Hausmann has been unable to maintain a supply of umber pigments so we have sourced another, also very reputable, supplier.

SCENIC PIGMENTS & POWDERS

FLINTS LIQUID PIGMENTS



Lemon
CLP0052



Buttercup
CLP0072



Chestnut
CLP0232



Royal Blue
CLP0172



Scarlet
CLP0112



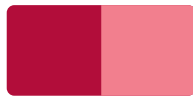
Turquoise
CLP0192



Violet
CLP0152



Orange
CLP0092



Red
CLP0132



Emerald
CLP0212

Flints Concentrated Liquid Pigments

These powerful liquid pigments are non-toxic and lead-free. They are fully inter-mixable water-based products containing no solvent. Use them as tints in paints and glazes. They are a preferable choice for colouring textures as only a small quantity of liquid is needed so the consistency of the texture is preserved. Pigments can be mixed with PVA binder, a glaze such as Flints Emulsion Glaze, or, more sustainably, the GrafClean Unpigmented Base to make a paint. 30 g per litre will make a strong paint or 10 g per litre will make a medium paint [as shown in the chart above].



code	Colour	weight	price
CLP0012	White	250g	£12.88
CLP0032	Black	250g	£12.88
CLP0052	Lemon	250g	£17.47
CLP0072	Buttercup	250g	£17.47
CLP0092	Orange	250g	£17.47
CLP0112	Scarlet	250g	£17.47
CLP0132	Red	250g	£17.47
CLP0152	Violet	250g	£17.47
CLP0172	Royal Blue	250g	£17.47
CLP0192	Turquoise	250g	£17.47
CLP0212	Emerald	250g	£17.47
CLP0232	Chestnut	250g	£17.47

DUSTING TOOLS

Dustin-Mizer

A hand-cranked dust blower ideal for applying Fuller's Earth or walnut dust to set dressings. The Mizer now comes with the deflector to direct the flow upwards as standard.



code	description	price
PATDM1085	Mizer [now includes deflector]	£59.80
PATDM1094	Spare Deflector	£7.90

SOME USEFUL POWDERS

Fuller's Earth

Beige coloured powder more widely used by the printing trade. It absorbs grease and is commonly used in the entertainments' industry by set dressers and wardrobe departments for ageing and dusting down scenery and costumes. We pick up quite a few sales on the internet from people using it to de-grease fly fishing leaders. One fisherman bought a 25 kg bag – keen or what!



code	weight	price
PAT870	1kg	£5.50
PAT870B	20kg	£29.00

Walnut Dust

An ecological alternative to Fuller's Earth for ageing and dusting down scenery and costumes. Contains nuts.



code	weight	price
PATWD	1kg	£5.55

Black Sand

An economical material with various uses. It can be applied onto, or mixed into, adhesives, paints, or consolidating binders etc. to provide a black non-slip surface or interesting low reflectance texture. It can be used loose just scattered over areas for events or to disguise road marking etc. The product is a natural volcanic sand varying in size from 0.1 – 0.3 mm. It is kiln-dried and colourfast so it will not cause stains. It is also suitable for use underwater.



code	weight	price	10+
PROSANDB	20kg	£16.50	£13.20

French Chalk [TALC]

This fine powder is often used in theatres to stop cut cloths treated with Copydex, Flintdex or Weave Filler from sticking together. French Chalk will also stop floor boards and treads from creaking. It has nothing to do with chalk and is actually magnesium silicate used widely for its slippery effect. I don't think it even comes from France! It is not suitable for making gesso.



code	weight	price
PAT873	500g	£7.50

Marble Dust

We use Marble Dust to fill our sand bags as it is clean and supplied very dry. The density of solid marble is 2,563 kg/m³. A one litre paint kettle filled with marble dust would weigh 1.92 kg. Grain size: 300 – 710 micron.



code	weight	price
PAT8674	4kg	£4.50
PAT867B	25kg	£22.62