



This beautiful faux marble was painted by Scenic Artist Anna Stamper for a hotel to cap a balcony. Anna chose to use Rosco SuperSaturated paints [page 12] as their high saturation allows them to be thinned with water or glaze to give a wash effect, perfect for marbling.



Splinter Scenery's scenic team headed by Toni Bysouth painted this colourful set for *Jack and the Beanstalk* at Oldham Coliseum Theatre, designed by Celia Perkins. Toni chose to use Rosco SuperSaturated Paints [page 12] for their intense and vibrant colours. Photos by Darren Robinson, kindly supplied by Toni Bysouth.



# ROSCO

This twisty and ultra-realistic tree trunk was made and painted by the TreeLocate tree build team who specialise in manufacturing artificial trees for events and themed spaces. They chose to use Rosco Off Broadway Paints [page 16] for the great colour range and durability.



Penny Spedding carved this set out of Polystyrene before coating it in Jesmonite AC730 stone finishes [page 116] for *Hakawatis*, designed by Rosa Maggiora, at the Sam Wanamaker Playhouse.

These beautiful sculptural reliefs of jellyfish were cast by artist Robin Tarbet in Jesmonite AC730 white marble [page 116] mixed with beach sand, and then acid etched [118]. They are also framed in cast AC100 [115] frames. Check out Robin's instagram for more beautiful casts.



# JESMONITE<sup>®</sup>

MADE FROM



Francesca Pappacoda of Salt Studios, based just around the corner from Flints in South East London, creates funky homeware, like these Chunky Chip Terrazo Plant Pots. Cast from Jesmonite AC100 [page 115] and Jesmonite pigments [page 117].

*With Sprinkles!*  
by artist Chris Thompson. Install shot from Exhibition "Instrument" 2020, Thames Side Studios Gallery, London. Image by Reinis Lismanis. Made from AC300 [page 115].



It's hard to convey the scale and drama of these cloths painted for Western Australian Ballet's production of *Dracula*. Designed by Phil R Daniels, Scenic Artist Brett Naylor of Visualscene chose to use Bristol StandTex Primary and Earth Palettes [pages 18-19] for their intensity of colour. Stunning.



# BRISTOL

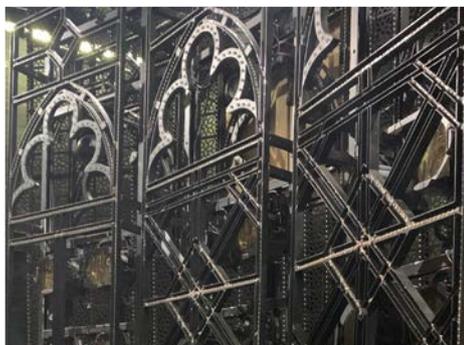


Lead Scenic Artist Laura O'Connell created this gorgeous floor with mostly Bristol StandTex [page 8] and Metallic [34] paints for Birmingham Rep's production of *Of Mice & Men*. She also used a little Flints Theatre Black [6], Bristol AquaLak

[56], and copper leaf [37]. Designed by Ciarán Bagnall, images kindly supplied by Emily Hewlett.



These incredible vines were made from off cut materials and painted with Bristol SuperScenics [page 14] for *Rusalka*, the first Royal Opera House's production made with sustainability & *The Green Book* at its heart. Designed by Chloe Lamford, and created by the incredible scenic team headed up by Emma Troubridge, who also kindly supplied the images.



The incredibly complex and detailed metal work that provides the backdrop for West End hit *Six - The Musical* was painted with Hato@Truss [page 9]. Chosen by Harrogate Set Production Services in the Black Semi Matt for it's durable, deep black finish that's easy to touch up. Image kindly supplied by Richard Bielby.



This stunning cloth was painted for the 30th anniversary of the Birmingham Royal Ballet's *Nutcracker*, designed by John MacFarlane. The scenic team, headed by Emma Troubridge, chose to use HatoCel for its fantastic adhesion to the plastic, whilst remaining non-tacky when stored and rolled. Image kindly supplied by Emma Troubridge.



These images are from the students of the Theatre Practice Course at the Royal Central School of Speech & Drama [RCSSD], painted in Hato@Design [page 17]. Above is from *London Road* at the Embassy Theatre, RCSSD, designed by Suzanne Emerson and painted by Emilia Perrone, Sophia Logan, Alice Greenacre, Jessica Linsey and Miya Tsuruda-Behan. To the left is a tableau from *Bridgerton* at the Dench Studio, RCSSD, painted by Charlotte Guy, Lauren Poole, Linsey McLachlan and Scarlett Fraser. Images kindly supplied by Kristen Gilmore.

**Showcase continued...** Originally we had only dedicated two pages at the beginning of our catalogue to showcase the work of our customers but we had so many excellent submissions we thought we had to squeeze some more in somewhere!



These images display fine examples of the unrivaled finish of Dutch Metal Gold Leaf [page 37] & Flints Pearl Lustre Powder [page 39] created for a production of 'Nutcracker' at Birmingham Royal Ballet. Design by Dick Bird and finished by the scenic team at Visualscene Ltd



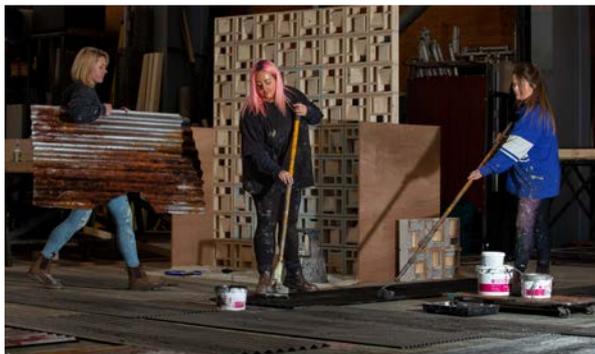
This colourful set was skilfully painted by Scenic Artist Alan Wood at Durham Scenic Workshops using Rosco Supersaturated Paints [page 12] for a production of 'Dick Whittington'. Design by Rhys Jarman. Thanks to Company Director Mike Brown for the images.



This gorgeous front and backlit cloth was painted with Hato Silk [page 28] to great effect for a touring production of 'The beekeeper of Aleppo'. Designed by Ruby Pugh, the Lighting was Designed by Ben Ormerod and it was painted by Scenic Artists Sofia Edjeros, Lucy Hollinshaw, Emily Hackett & Erin Fleming



This is the stunning ceiling of the Prince Edward Theatre Foyer, painted as part of the refurbishment by Scenic Artists Anna Stamper, Laura Hyde, and Hannah Scott. The gilding was achieved with Flints Metallic Gold Powders [page 35] and Polyvine Glaze [55]. Images kindly provided by Anna Stamper.



Scenic artists Katherine Murphy, Chelsey Goord & Bethé Crews hard at work at TR2, Theatre Royal Plymouth for the show 'Crazy for you' using Bristol Metallic Paints [Page 34], Images kindly provided by Anna Whittall & Brendan Cusack.

