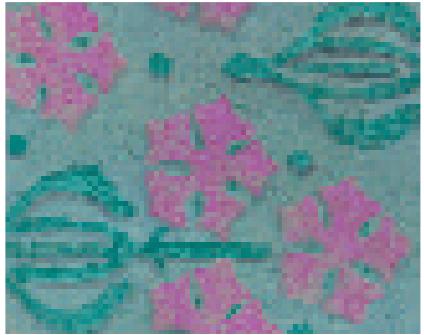




# GUIDE TO SCENIC FINISHES

VOL. 1



# about this book

This booklet offers guidelines and suggested formulas for producing some of the most widely used scenic finishes. In many cases, we have not listed detailed formulas because scenic artistry depends so much on

individual tastes and the nature of the project. In all cases, your own creativity and innovation can greatly enhance the finished product.

While we don't specify formulas for glazing with Supersaturated Roscopaint, most artists recommend one part Supersaturated Roscopaint to two parts Clear Flat Acrylic Glaze or Clear Gloss Acrylic Glaze and two parts water.

Rosco's Off Broadway can be, and often is, used straight out of the container. But many artists prefer to dilute the paint slightly with water in order to achieve a consistency comfortable for them.

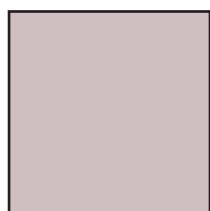
## marble

Marble comes in many colours and textures. It is very helpful to work from a sample or photo when painting marble.

Because water and pressure are the major forces in its formation, puddling and spattering with water during the marble painting process will achieve results that look quite natural.

### STEP #1: LAY IN BASE COAT.

Using a wet blend technique, lay in the base colours. Blend White or a mixed Light Grey over dark base to add "grain" pattern. This sponge coat may be sprayed lightly with water to soften, if desired. Allow to dry. Apply warm glaze selectively over the surface to vary colour of sponged areas. Allow to dry.



#### PAINT USED:

- Supersaturated Velour Black
- Supersaturated White
- Supersaturated Red
- Supersaturated Moly Orange
- Clear Gloss Acrylic

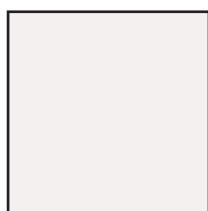
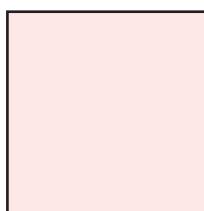
#### TECHNIQUES USED:

- Wet Blend
- Glazing
- Puddling
- Veining
- Sponging

### STEP #2: ESTABLISH GRAIN OF MARBLE.

Lay in major vein areas in light colour (these will be glazed later for a more natural look). Assure that no pattern emerges in this process. Marble is very random.

Lay in minor veins. You may want to wet the surface before laying in the veins to soften as they are applied. (You may also apply vein and then spray with water to soften.)



VEIN  
COLOURS

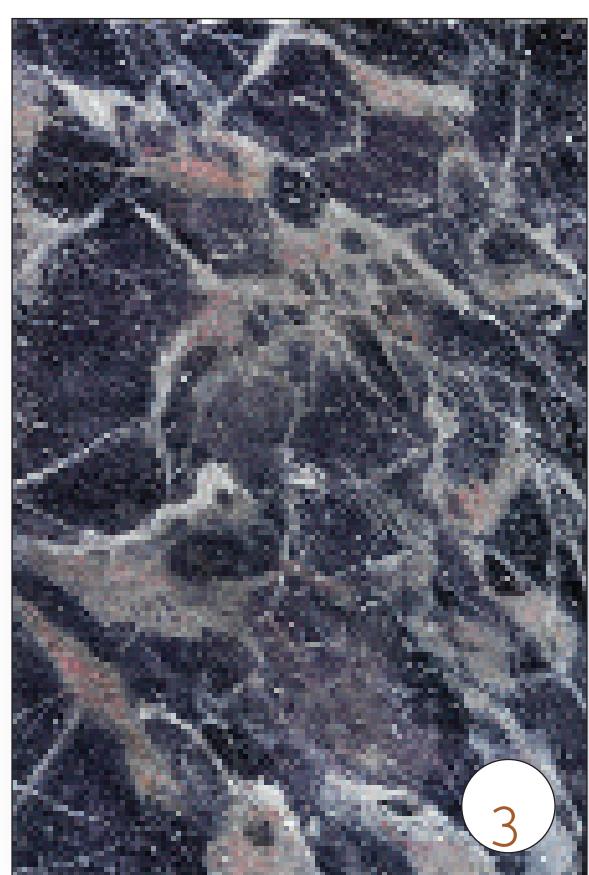
### STEP #2A: GLAZING.

Apply 2-3 glaze colours as appropriate. A dark glaze applied to the dark basecoat areas will make them appear deep and richer.

### STEP #3: VEINING AND FINAL GLAZE.

Apply additional veining detail as needed using a variety of colours, if appropriate. Wetting the surface lightly will enhance your results.

Apply glazes on select veins to add interest. Allow to dry thoroughly. Apply a final coat of Clear Acrylic Gloss to the entire surface for added depth.



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# brick wall

Bricks come in many sizes and colours, some very old and worn while others look brand new. The following technique is a basic guide for a common brick wall that can be adapted to suit many types of brick.

## STEP #1: PAINTING MORTAR.

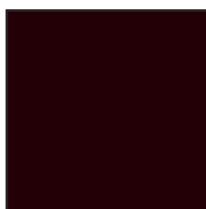
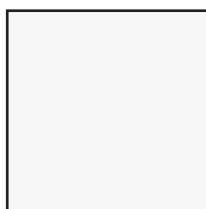
Mix base coat mortar colours to the consistency of light cream. Your mortar colours should be light in value with some grey/brown components. Using a scumble technique, cover the entire surface with your base coat colours assuring variety throughout the surface.

### MORTAR COLOURS:



Mix spatter colours. Remember to vary the consistency of your paint to achieve a variety of dot size in your spatter. When the base coat has dried, spatter entire surface. (Using a variety of spatter colours and dot size will lend a realistic look.)

### SPATTER COLOURS:



## STEP #2: STENCIL BRICK PATTERN ON SURFACE.

Prepare your stencil. Lay out and cut desired sizes from heavy paper, or drafting film. Remember to put registration marks on the edges of your stencil so your repeats are consistent.

Mix your brick base colour using Off Broadway Fire Red and Burnt Umber (mix two different colours if desired). Line up your brick pattern stencil and stipple the brick base colour onto the surface using a sea sponge or stiff brush. (Tip: Do not be too consistent from brick to brick, leaving holidays adds realism.)

## STEP #3: ADDING CHARACTER TO YOUR BRICKS WITH SPATTER AND GLAZES.

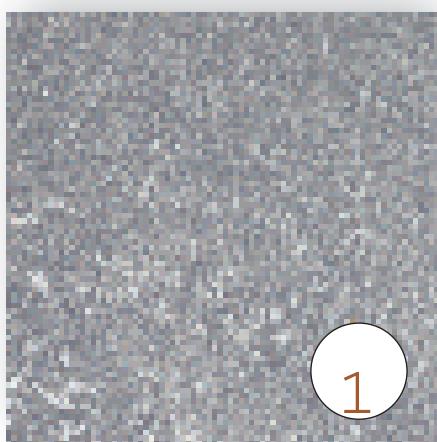
When looking closely at many types of brick one may notice small holes in the surface. The use of a fine spatter over the entire surface will replicate this effect convincingly.

Mix two to three glaze colours; Raw Umber, Yellow Ochre and Burnt Sienna in the Supersaturated Roscopaint range, can all be used. Experiment with different colours for different looks. Apply the glaze over your dry brick base (notice how the various colours affect the colour below). Do not apply glazes to every brick; allow some original base colour to show through for more variety in the surface.

## STEP #4: HIGHLIGHT AND SHADOW.

The addition of highlight and shadow to individual bricks will "pop" your painting and add depth.

Mix highlight colour using Off Broadway White thinned to the consistency of whole milk. "Cut" shadow colour can be mixed using Burnt Umber and Black. As a final touch you may want to add a "cast shadow". Mix a cast shadow colour as a glaze using Raw Umber, Ultramarine Blue and Clear Flat. A cast shadow should be placed below the "cut" shadow.

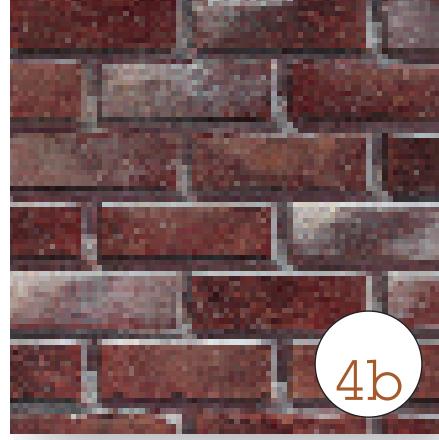
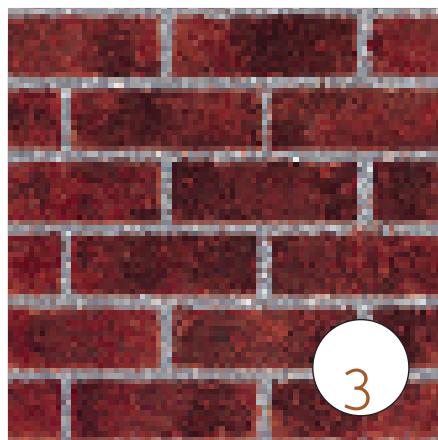
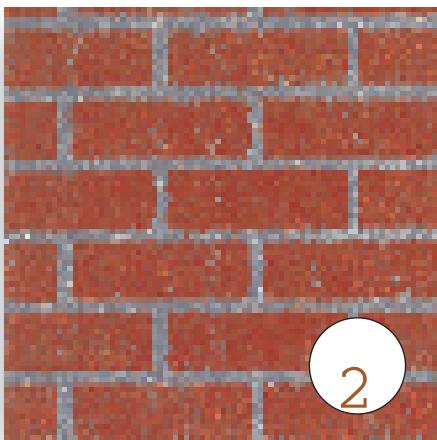


#### PAINT USED:

- Off Broadway Yellow Ochre
- Off Broadway Fire Red
- Off Broadway Burnt Umber
- Off Broadway White
- Supersaturated Raw Umber
- Supersaturated Burnt Sienna
- Supersaturated Deep Red

#### TECHNIQUES USED:

- Scumble
- Stenciling
- Glazing



# wood grain

Rough grained barn board to fine grained mahogany paneling is accomplished through similar techniques. Wood grain techniques offer a broad range of finishing options from exterior wood clad homes to posh, interior libraries.

## STEP #1: LAY IN BASE COLOURS OF INDIVIDUAL BOARDS.

Do a wet blend of Off Broadway Yellow Ochre, Raw Sienna and White on the primed surface. Maintain straight strokes over the paint surface and vary colours to simulate individual boards. (Tip: Look at real wood grain...notice the variations in colour even within one board.)

## STEP #2: GRAINING THE SURFACE. DELINEATING INDIVIDUAL BOARDS.

Mix the graining colour using Supersaturated Van Dyke Brown, Clear Acrylic and water. (Do not make the glaze too transparent.)

Use a graining brush with most of the paint wiped off (dry brush). Drag the brush along the surface leaving a "combed" look. Make sure you have enough paint on your brush to do the entire length of the board. Vary the amount and type of graining used on each board. Drag a dry brush over the grain to soften, if desired.

Using the same colour and a thin fitch, paint lines between boards to delineate one from another. Vary the line thickness slightly for added realism.

If desired, do a light spatter on the surface, this will add depth to the final finish. (Tip: Notice that some wood grains have a very short grain pattern; it is easy to do a light spatter and drag with a dry brush to achieve a short grain look.)

## STEP #3: GLAZING INDIVIDUAL BOARDS.

Mix glazing colours using one part Supersaturated paint, 4 parts clear glaze, 4 parts water. You may use one or two glazing colours as you prefer.

(You may use Off Broadway paint for mixing glazes although they may not be as clean as Supersaturated glazes.)

Apply glazes selectively over grained surface. Glazes allow for variations in colour and give depth to a paint finish but they can make the surface too busy. Experiment with different glazing techniques to discover what level is best for your project.

### PAINT USED :

- Off Broadway Yellow Ochre
- Off Broadway Raw Sienna
- Off Broadway White
- Supersaturated Van Dyke Brown
- Supersaturated Burnt Umber
- Supersaturated Burnt Sienna
- Clear Acrylic Glaze—Flat and Gloss

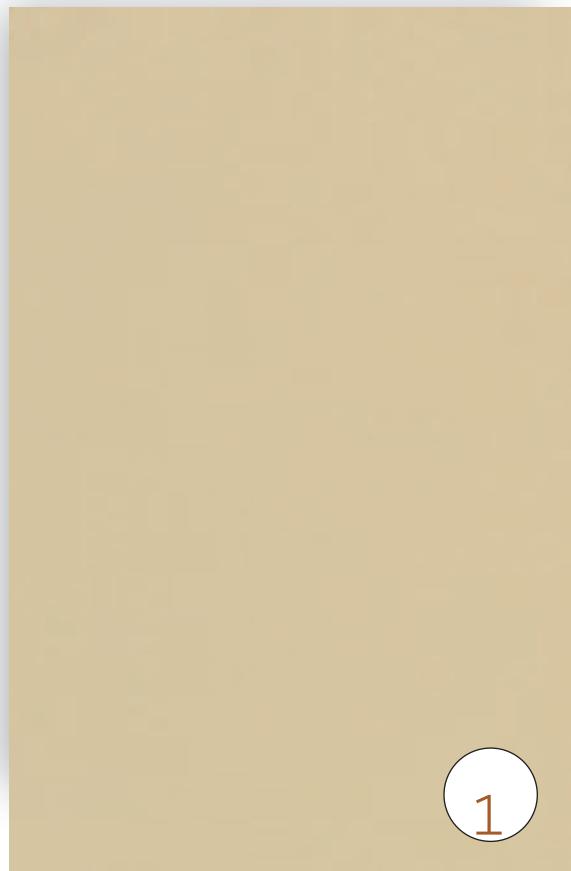
### TECHNIQUES USED:

- Wet Blend
- Dry Brush
- Glazing

## STEP #4: APPLY THE FINISH COAT.

Your finish coat can be flat, glossy or somewhere in between. Mix one part Clear Acrylic (in desired finish) to one part water. Apply finish in several thin coats allowing to dry thoroughly between coats.

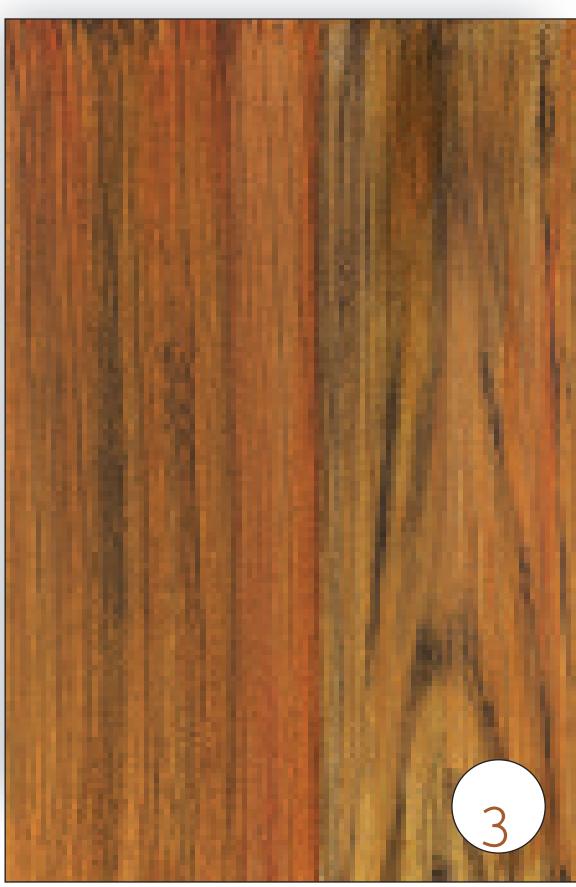
(Tip: Many painters mix a small amount of paint — in this case either Burnt Sienna or Burnt Umber — in the sealer coat: this layer of translucent colour "brings it all together" for many painters.)



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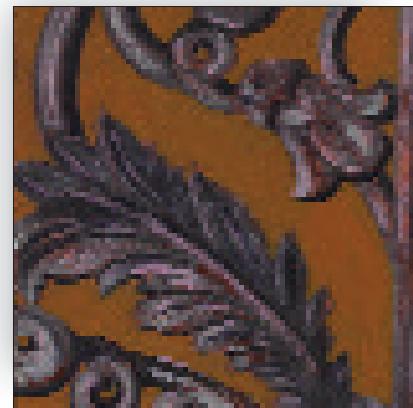
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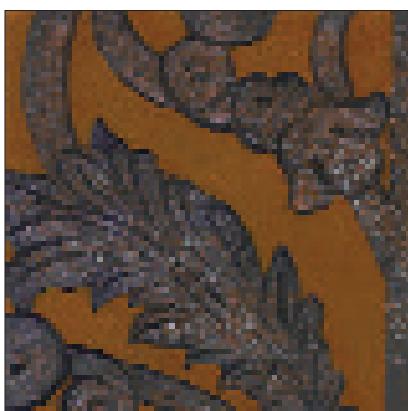
# rust

Rust is a common aging technique on faux iron surfaces. This technique is fast, easy and very convincing. It works well on both 3-dimensional and painted detail.



## STEP #1: DELINEATE RUSTED AREAS.

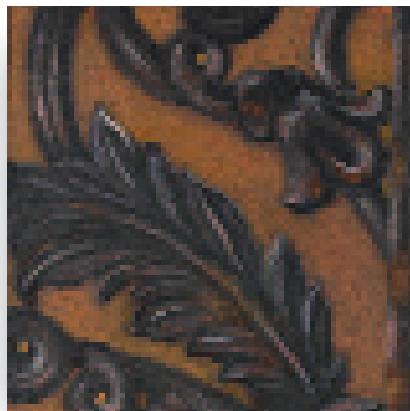
Begin laying in basic rusty areas using Off Broadway Burnt Sienna. Basic areas should be small and irregularly shaped, often concentrated around joints in iron work. (Tip: This step can be done using a sea sponge.)



Lay colour on surface and stipple with a wet brush leaving an irregularly thick paint film.

## STEP #2: BUILDING RUST THICKNESS.

On top of areas treated with Burnt Sienna begin stippling small areas of Orange and Chrome Yellow with a very dry brush (use Supersaturated Chrome Yellow sparingly). Experiment with plain water stippled over areas of Orange and Yellow while still wet. This will give a more natural look to the rust thickness.



## STEP #3: DISTRESS.

Once sufficient rust level has been reached, apply a layer of distress, or dirt, to your finish. Mix and apply a white glaze (Supersaturated White, Clear Acrylic and water) on surface, allowing the glaze to flow into deep places on surface. Blot/wipe away any excess assuring the distress is not too even across the surface.

### PAINT USED:

- Off Broadway Orange
- Off Broadway Burnt Sienna
- Supersaturated Chrome Yellow
- Clear Flat Acrylic

### TECHNIQUES USED:

- Stipple—sponge and brush

# granite

Although there are many varieties of granite, the technique for painting them does not vary significantly.

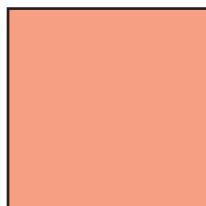
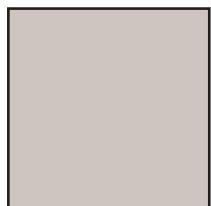
Painting granite (and many other types of stone) requires a series of spatters in appropriate colours, over a scumble base coat.

## STEP #1: LAY IN BASECOAT.

Apply a scumble base coat using Off Broadway White and one or two mixed colours. This will provide an excellent base for subsequent spatters.

## STEP #2: MIX SPATTER COLOURS: CORAL, SALMON, GREY, WHITE AND BLACK.

You can create these colours by mixing Off Broadway Fire Red, Orange and White in different proportions. The consistency of your paint will determine the texture of each layer of splatter. Experiment with each colour to determine proper consistency.



## STEP #3: BEGIN LAYERING SPATTER COLOURS.

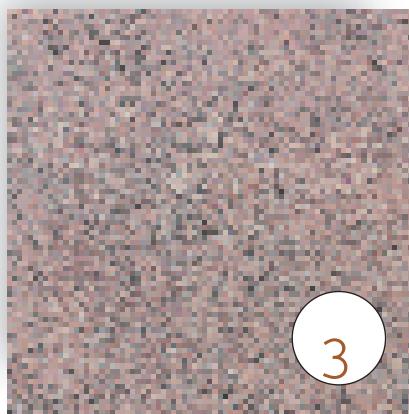
Begin with Coral, Salmon and White. Establish a good base using a combination of colours.

This is a very coarse spatter that covers a majority of the surface.

Allow the first coats to dry somewhat.

Apply the Grey and Black more sparingly over the pinks.

(Tip: Colour can be added at any time if too much is lost in the layering process.)



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## STEP #4: FINAL GLAZE:

A final glaze coat over the entire surface will “pull together” the various

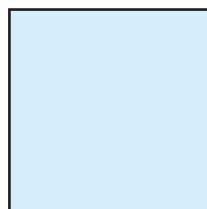
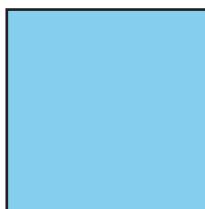
layers in your stone. Mix a light glaze using 1 part Clear Gloss Acrylic and 1 part water (you can add a small amount of colour if desired) and brush over surface.

# wallpaper

Wallpaper can be accomplished in a number of ways. This technique uses a stenciled pattern over a painted base coat. Stencils are an easy but precise way to accomplish a pattern over a large area.

## STEP #1: LAY IN BASE COLOUR OF WALLPAPER.

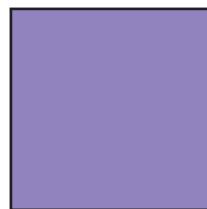
Using a scumble technique, lay in a two colour base coat over entire surface. Assure a smooth blend between colour fields. Using muslin or plastic wrap, apply light rag roll over the base scumble. (Dip muslin into paint, squeeze out excess and roll gently over entire surface). When base coat has dried, spatter entire surface with two colours to achieve an even tone across the surface.



## STEP #2: LAY OUT AND CUT STENCILS.

Wallpaper patterns may require more than one stencil (in this process two stencils were used). Determine how many are needed and lay out desired pattern on cardboard or heavy drafting film. (Registration marks on your stencil will assure good matching over a large area). Cut stencil and attach to a wooden frame, if desired. (Tip: A stencil that is larger than 1.21m x 1.21m is difficult for one person to use alone.)

(NOTE: This pattern can also be done using just one stencil and carefully painting individual elements.)



### PAINT USED:

- Off Broadway White
- Off Broadway Pthalo Green
- Off Broadway Magenta

### TECHNIQUES USED:

- Rag Roll
- Scumble
- Spatter
- Stipple (with stencil)

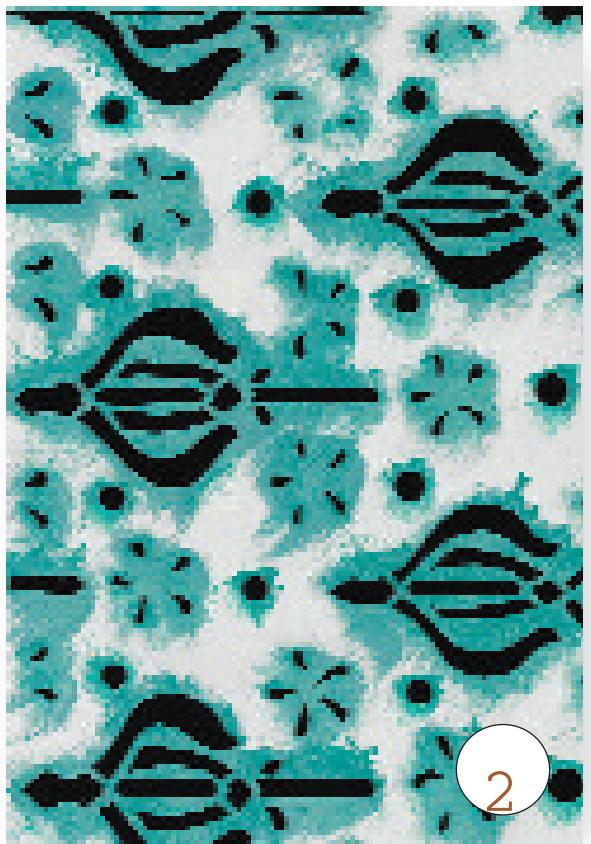
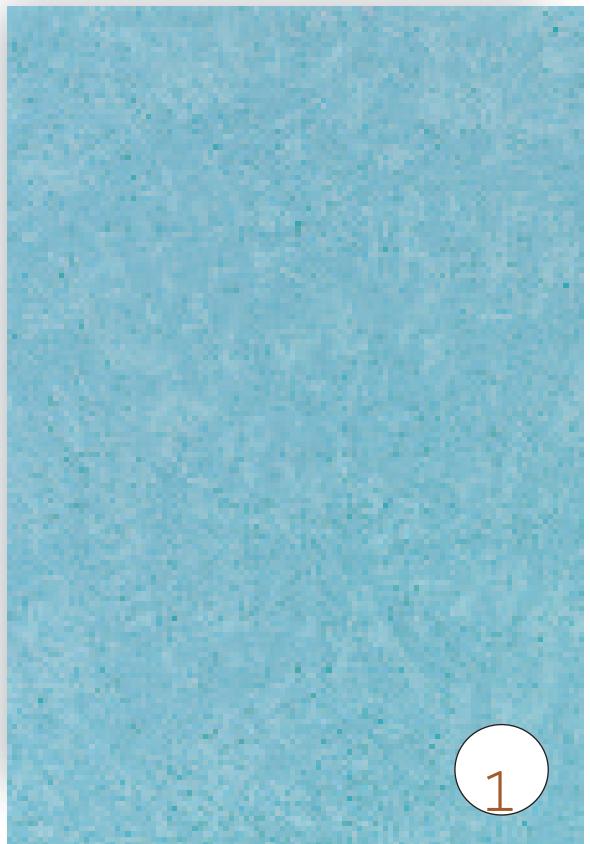
## STEP #3: STIPPLE WALLPAPER PATTERN USING STENCILS.

It may be helpful to snap strategically placed (light) charcoal lines on the surface to help with stencil registration. Place stencils in appropriate location and stipple with a brush or sponge.

(Tip: It will look more natural if "holidays" are left while stippling.)

If additional detail or highlight and shadow is desired, it may be applied at this time using a brush.

Distress wallpaper as is appropriate; pictured is the final piece with a light spray of Paynes Grey (a glaze using Ultramarine Blue, Van Dyke Brown and Clear Acrylic) in select areas.



# rosco products for the scene shop



## OFF BROADWAY

A complete range of theatrical colours that allows anyone to paint drops and sets with true scenic paint no matter how limited the budget. This versatile vinyl acrylic paint may be used on a variety of surfaces. It is ready for use right out of the bucket, or diluted to stretch your paint budget.



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These clear acrylic mediums can be mixed with the paints for additional binder strength, or to create glazes. They are designed to be diluted with water and applied as an overcoat to a painted surface.

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Some of the many techniques you can learn:

- Handmade glazed natural tiles • Painted wrought iron • Rusticated limestone process
- Stained glass effect • Tree bark • And more

All techniques discussed should be used only as guidelines. There are many ways to paint a particular finish as there are painters. Experimenting with different techniques will establish what works best for you.



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