Film PARIS REGION

Info Sheet 04

The painting of sets

Practical info sheets to help with eco-friendly set design, training teams and reducing waste during film production.

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Contents

Phase 1: Preparation

Head Painter
Head Set Designer
1st assistant production designer
Eco-production coordinator

The head painter works closely with the head production designer, and together they decide on the materials and colors for the set. Then, together with the first assistant production designer, they analyze the sets' feasibility on the budget (time/money). The head painter is responsible for organizing their work (labor estimates/material orders/team management). They therefore have a certain degree of autonomy to implement an eco-responsible approach.

Analyzing the project using reverse design involves thinking about how to **isolate each material as much as possible** so that it does **not alter the surface to which it is applied** (decorative panel, wall, floor, etc.) and can be dismantled and recycled afterwards.

It is also important **to calculate precisely the areas to be painted or textured to avoid overusing materials** and ending up with large quantities of unused products at the end of the project, which risk being thrown away and wasted.

Responsible *sourcing:*

- **Visit recycling centers** to find **second-hand products** (paint, coatings, protective tarpaulins, material supports).
- **Give preference to local suppliers** (in the region where filming takes place).
- **Check with suppliers** in advance about **the latest eco-friendly products** (paints and equipment) and their availability/lead times.
- **Request technical data sheets** to verify product composition.
- **Monitor eco-friendly or bio-based materials**, products, and manufacturers (events, trade shows, discussions with colleagues, etc.)

Non-exhaustive list of resource centers for reusable materials dedicated to the cultural sector in the Paris Region:

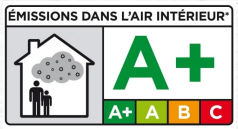
- ArtStocK (92)
- La Ressourcerie du Cinéma (93)
- La Réserve des Arts (93)
- La Ressourcerie du Théâtre de l'Aquarium (75)

→ An approach that requires making contacts. To be carried out and maintained over the long term, with each project.

Phase 1: Preparation, know how to read a label

VOCs (Volatile Organic Compounds) are **natural or synthetic chemicals** contained in paint that evaporate into the atmosphere and contribute to the greenhouse effect. They are expressed in g/L. **European regulations** (VOC Directive 2007/2010) **stipulate a VOC content of less than 30 g/liter for decorative paints** and less than 250 g/liter for other paints. A paint that is labeled as VOC-free is a paint with a VOC content of less than 5 g/liter and must be indicated on the container. Note : **Oil-based paints** (or glycerol-based paints) have a **high concentration of VOCs** and should therefore be avoided. On the other hand, the paint finish has an impact on the VOC content; **the glossier the finish, the higher the VOC content.**

It is strongly recommended to **prefer VOCs below 1g/L for a safer use.**



This label indicates the **classification assigned to paints based on their VOC levels:** A+ (very low emissions) to C (high emissions). It enables consumers to identify products that are healthy and environmentally friendly. However, **this ranking only takes emissions into account 28 days after application** and not immediately after application, when emissions are at their highest.

Eco-certifications for paints

These two labels do not certify that the product is completely free of harmful substances, but they **guarantee that the products have a reduced impact on the planet throughout their life cycle** and that they comply with safety standards for environmentally friendly materials. They therefore **make a significant contribution to reducing health risks.**

Label that **promotes the use of natural substances** (minimum of 95% natural or naturally sourced ingredients) and **guarantees the use of environmentally friendly processes** throughout the production chain (maximum VOC content of 3g/l).

Phase 1: Preparation, know how to read a label

Issued by Laboratoire Excell, which specializes in indoor air quality, the **Excell Zone Verte label certifies products that are safe according to European standards** and suitable for highly sensitive environments, while the **Excell+ label authorizes certain products with controlled hazards and guarantees that they do not contaminate the environment.**

Independent French label created by a non-profit association that brings together a scientific community. The aim of this label, which applies very strict precautions, is to **ensure healthier consumer products that are particularly suitable for sensitive or allergic individuals.**

This label aims to **guarantee a reduction in the environmental impact** of construction products throughout their **life cycle** by focusing on climate protection, **human health protection**, and the use of sustainable resources. It concerns plant-based and mineral-based wall paints.

Reminder of the toxic and environmental risks of VOCs

Repeated exposure to low concentrations of VOCs (the paint shop is constantly exposed to these emissions) **can have various harmful effects**: irritation of the eyes and respiratory tract and organs (asthma, etc...), heart problems, headaches, dizziness, nausea, skin lesions, carcinogenic and mutagenic effects, etc. VOCs are, to varying degrees, **the cause of serious pollution problems** such as photochemical smog and tropospheric ozone, a greenhouse gas that is irritating and highly aggressive to living organisms (humans, animals, and plants).

Painters are **exposed daily** to plaster dust when preparing surfaces and to VOCs contained in paints (glycerophthalic, acrylic, alkyd, solvents). The standards on **labels are intended for people who paint occasionally**, but professional painters are often **exposed to VOCs for several weeks at a time in their workshops.**

It is important to be very careful and to wear a mask even when using paints with low VOC content. It is recommended to wear a **P2 mask** (disposable or reusable) **to protect yourself from dust** (such as plaster) and **vapors from hazardous products. When spraying paint,** it is essential to wear a **gas and vapor mask** (NF EN 14387/A1). (Check the composition of the sprayed product to ensure that the cartridges are suitable).

Phase 1: Preparation, know how to read a label

Knowing how to read product labels and technical data sheets is a necessary step before choosing a product, as it allows you to determine whether it meets your needs.

Case study: Satin acrylic paint by Unikalo

- Acrylic resin-based paint
- Clearly visible A+ label and NF label
- The label indicating the product's VOC content is very important. Here, it is present in large quantities because the VOC content is less than 1 g/L.
- Check the coverage recommendation, in this case 9 to 13 square meters per liter for one coat.
- The crossed-out trash can icon indicates that this product should not be disposed of in regular trash.

This information is also available on the product data sheet:

Finitions satinées

AQUARYL SATIN +

Peinture à haut pouvoir garnissant d'aspect satiné à base de résine acrylique en phase aqueuse.

CLASSIFICATION

AFNOR NF T 36-005 Famille I Classe 7b2

DESTINATION

En intérieur, en neuf ou rénovation, pour la décoration des surfaces murales et des plafonds en pièces sèches ou humides.
Sur béton et dérivés, plaques de plâtre à épiderme cartonné, enduits intérieurs de peinture, enduits hydrauliques, imprimés ou revêtus d'anciennes peintures en bon état.
Adapté aux revêtements de type toiles de verre et textures à peindre.

PROPRIETES

+ Grain arrondi
+ Bon pouvoir garnissant

PARTICULARITE

+ COV : <1g/L
+ FDES disponible sur la base de données INIES
+ Contient un agent antifongique de protection du film
+ Répond aux critères des labels Indoor Air Comfort Gold, Zone verte Excell et NF Environnement en blanc et teintes.
+ Satisfait les exigences du référentiel BREEAM International

CARACTERISTIQUES TECHNIQUES

Liants	Acrylique en phase aqueuse
Aspect du film	Satiné, poché fin
Brillants spéculaires (1)	9 à 13% sous l'angle de 60°, 35 à 45% sous l'angle de 85°
Teintes	Blanc et toutes teintes du système Microcolor Evo soit plus de 105 000 teintes (Séries A, B, C et D)
Résistance aux frottements humides (NF EN ISO 11998)	Classe 1, Classe 1 (teintes)
Extrait sec (± 2%) (2)	56,6% pondéral, 44,5% volumique
Densité (± 0,03) (2)	1,36
Empreinte Carbone	0,434 Kg CO2 Eq./m²/couche (données issues de la FDES)soit 2,17 Kg CO2 Eq./m²/couche sur 50 ans
Rendement (3)	9 à 11m²/L/couche
Séchage (4)	Hors Poussière : 1h — Sec : 2h Redoublable : 6h

Le film de peinture atteint sa résistance maximale après 21 jours. Passé ce délai, pour nettoyer le film d'un encrassement normal ou de tâches non incrustées, frotter délicatement à l'aide d'une éponge non abrasive humide et quelques gouttes de savon noir ou de liquide vaisselle. Dans le cadre d'apparition de champignons ou moisissures en surface, il conviendra d'utiliser une solution antifongique (javel, anti-mousse...). Rincer et ne pas essuyer, laissez sécher naturellement.

Se référer aux fiches techniques des produits cités.

INFORMATIONS COMPLEMENTAIRES

Classe de transport	Non soumis aux prescriptions de l'ADR (réglementation pour le transport des marchandises dangereuses par route)
Conditionnement	0,75L - 3L - 12L - 16L
Stockage	Stockage avant ouverture : 12 mois en bidon d'origine fermé, à l'abri du gel et des fortes températures >35°. Stockage après ouverture : Bien refermer le bidon après ouverture. La peinture peut être conservée 6 mois à l'abri du gel et des fortes chaleurs. Une conservation optimale dépend des conditions de stockage et de la quantité de peinture restant dans l'emballage. Passé ce laps de temps, le produit risque de perdre en qualité ou en sécurité microbiologique, parfois seulement en texture ou couleur.
Mesure de prévention	Pour la protection individuelle, se reporter à la fiche de données de sécurité disponible chez le distributeur ou sur le site www.unikalo.com Réserves d'usage : Contact indirect. Ventiler pendant et après application. Ne pas employer dans un local confiné.
Classement Européen	Catégorie A / Sous-catégorie a (selon directive 2004/42/CE)
Valeur limite de C.O.V.	Pour sous-catégorie a : 30g/L (2010)
C.O.V. max de ce produit	1g/L

GESTION DES DECHETS

Bien refermer le pot après usage. Contribuez à préserver l'environnement en ne jetant pas de résidu à l'égout, ni dans les ordures ménagères. Veuillez rapporter votre pot vide dans une déchetterie. Pour votre produit inutilisé, veuillez vous renseigner auprès des autorités locales afin de connaître les modalités d'élimination et de collecte.

La présente fiche technique a pour but d'informer notre clientèle sur les propriétés de notre produit. Les renseignements qui y figurent sont fondés sur nos connaissances actuelles et le résultat d'essais effectués avec un constant souci d'objectivité en fonction des conditions d'utilisation conformes aux normes ou DTU en vigueur ; toutefois ces renseignements ne peuvent suppléer à un descriptif approprié à la nature et à l'état des fonds à peindre. L'évolution de la technique étant permanente, il appartient à notre clientèle, avant toute mise en œuvre, de vérifier auprès de nos services que la présente notice n'a pas été modifiée par une édition plus récente.

FT597
Modifiée le : 06/11/2024

Toutes nos fiches techniques sont disponibles sur www.unikalo.com

SOCIETE DES COLORANTS DU SUD-OUEST - 18 rue du Meilleur Ouvrier de France - Z.I. de l'Hippodrome 33700 MERIGNAC
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Phase 1: Preparation, know how to read a label

The AFNOR NF T 36-005 classification of paints

The AFNOR NF T 36-005 standard establishes a **classification divided into five distinct categories**: Family I Paints and varnishes, Family II Thick plastic coatings, Family III Interior paint coatings, Family IV Mastics and other coatings, Family V Bituminous products.

Each of these families is divided into several other distinct classes based on the chemical nature of the binders in the products in question. The main resin is the resin whose physical and chemical characteristics provide the paint with its general properties.

For example, the classification of AQUARYL SATIN + paint, seen just before, is: AFNOR NF T 36-005 Family I Class 7b2. Family I because it is a Class 7b2 paint, as it is composed of water-based acrylic.

Here are the different classes that make up the **Family I Paints and varnishes** :

Class 1: water-based paint	a) whitewash and glue-based paints b) silicate paints
Class 2: oil paint and oil-based varnish	a) oils b) modified oils c) oil-based varnishes with natural, artificial, or synthetic resins
Class 3: crushed semi-finished product for paint	Includes crushed whiteners and concentrated colorants in powder, flake, or chip or paste form. It does not include products containing metallic pigments.
Class 4: alkyd	a) air drying b) oven drying: 1 medium or short alkyds in oil / 2 water-soluble alkyds
Class 5: cellulosic	a) nitrocellulose b) other derivatives in the solvent phase
Class 6: polyester and polyether	a) polyurethanes b) epoxies c) saturated polyesters d) unsaturated polyesters
Class 7: vinyl, acrylic, and copolymer	a) vinyls: 1 in solvent phase / 2 in aqueous phase b) acrylics and copolymers: 1 in solvent phase / 2 in aqueous phase c) reactive primers d) acrylic copolymers

Class 8: elastomer	a) chlorinated rubbers b) cyclized (isomerized) rubbers c) polybutadienes, chlorinated polyethylenes, and other elastomers
Class 9: bituminous-based resin	a) made from natural bitumen b) made from coal tar c) made from petroleum bitumen d) made from pitch modified with synthetic resins
Class 10: other binders	a) natural or synthetic resins soluble in alcohol or oils Hard or soft shellac, copal resin, rosin. b) silicates: 1 mineral (alkaline) / 2 organic (ethyl). These are essentially paints with metallic pigments. c) silicone resins d) aminoplasts e) phenoplasts f) fluorinated resins g) epoxy esters h) coumarone-indene resins and petroleum resins. When they contain pitch, these products are classified in Class 9. i) various others: polyimides, polyvinylidene chloride, etc.

Phase 1: Preparation, anticipating waste management

Reminder of the environmental code: **manufacturers are responsible for the waste they produce** (Art. L514-2). They must implement **waste sorting at the source** and ensure that waste is recycled.
In France, **recycling paint cans has been a legal requirement** since 2002 for health and environmental reasons. With the first assistant, **find out about the paint waste reprocessing chain.**

Hazardous waste: treatment subject to specific requirements

Hazardous waste on film sets primarily **concerns production design teams:** paint cans, aerosols, patinas, etc. The pictograms on the packaging indicate how the product should be disposed of. **Note**: Paint manufactured with less harmful components or with an eco-label is still hazardous waste.

How to dispose of hazardous waste?

- **If waste such as paint cans is taken directly to the waste disposal center** by the production design team or by an eco-production coordinator, care must be taken to **ensure that it is placed in the bins designated for hazardous waste and not in the general waste (industrial waste)**, so that it is not buried or incinerated, thereby avoiding the pollution that this would cause.

Attention: Some waste disposal centers are not authorized to collect chemical waste, so it is important to check in advance on the website of the municipality where you are working.

- The most recommended solution is still to **use a service provider who specializes in collecting hazardous waste**, is authorized to transport it, and will be able to recycle it in the best way possible and in accordance with the law.

- **For very small quantities of hazardous waste**, you can ask your paint supplier if they use a waste treatment service or **look for a Rekupo drop-off point** (free service for collecting empty or partially used paint, coating, varnish, glue, filler, etc. containers of all brands) listed on the EcoDDS website.

Phase 1: Preparation, anticipating waste management

Since January 1, 2022, whenever hazardous waste is produced by a company, it is required to report it on the **Trackdéchets platform**, which allows for the **digitization of Hazardous Waste Tracking Forms** (BSDD).

Therefore, **regardless of the waste management method** (whether it is a specialized service provider or internal teams who take it to the waste collection center or a Rekupo drop-off point), **you must log in to the platform with the production company's Siret number and complete a digital BSDD**. This task can be performed by the eco-production coordinator, who acts as the link between production and the film crews.

The BSDD is mandatory. Its objective is to be able to trace the entire hazardous waste management chain, from the producer to the final recipient. If the production company produces several films per year, it must ensure that it clearly identifies each project when submitting its declarations on the platform.

Hazardous waste treatment services in Paris Region:

- Chimirec in Aulnay-Sous-Bois (93)
- Centre Recydis (Paprec) Le Blanc-Mesnil (93)
- Nordechets Marines (95)

The role of **eco-production coordinator** has emerged in recent years on film productions and is beginning to gradually take shape (certification training CPNEF).

The Association of Eco-Production Coordinators for Ecological Transition (ACCEPTE), officially announced at the 2025 Cannes Film Festival, is a network of eco-production professionals with a common methodology for harmonizing practices with productions, institutions, collectives, and technical and artistic teams.

A **directory of eco-production professionals** is also available on the Ecoprod website.

Phase 1: Preparation, alternative paints

Bio-based paints

Bio-based paints are paints made from **plant-based resins** (fibers, plants, algae, etc.) **and natural components mixed with water.** They contain little or no petrochemical resins and are therefore **healthier for both people and the environment.** However, some suppliers do not have much stock, so it is important to do your research in advance and plan your orders ahead of time, as this market is mainly geared toward interior design, which does not have the same time constraints. Paint is rarely 100% bio-based. The key indicator is the percentage of bio-based resin. As a general rule, **good bio-based paints contain between 95% and 98% bio-based resin.**

Non-exhaustive list of bio-based paints

French manufacturers

- Algo Paint
- Colibri
- Pure & Paint
- Natura
- Gamme Nature (Argile)
- Gamme Defi nature (Color France)
- Gamme Naé (Unikalo)
- Gamme Biorox (Kenzaï)
- Gamme Ekotop & Ekopur (Cimentol)
- Gamme Sourcea (ONIP)
- Gamme Opur (Ripolin)

Foreign manufacturers

- Galtane, Irland
- Gamme Biome (Tollens), Netherlands

Making your own paint

Another solution is to make your own paint when the finish is matte and apply a satin or glossy finish varnish as required. **Paint composition: Water + pigment + binder (glue)**

- Opaque paints

Pigments are colored powders that determine the color and opacity of paint. These so-called natural pigments are of animal, vegetable, or mineral origin, such as ochre earths and oxides. Synthetic pigments are manufactured chemically. Depending on the colors, the prices vary greatly. To make an opaque paint, **the pigment is first infused with water, then the binder must be added.**

Innovative product : Conscient, a powder paint, pigments sourced in France and Europe, and fabric packaging that allows for longer storage but has not yet been tested in the field.

Phase 1: Preparation, alternative paints

- Binders

There are a **multitude of binders available** depending on the surface to be painted, the finish chosen, and whether the paint is for indoor or outdoor use. **Acrylic binders** are composed of acrylic resin (polymer), dry quickly, can be diluted with water, and are permanent.

- Matte finish: matte binder, matte base
- Glossy or satin finish: acetate, neutral, Caparol

Wallpaper paste (methyl cellulose) can be used to make paint, but it will be sensitive to water. It is also often used as a drying retarder.

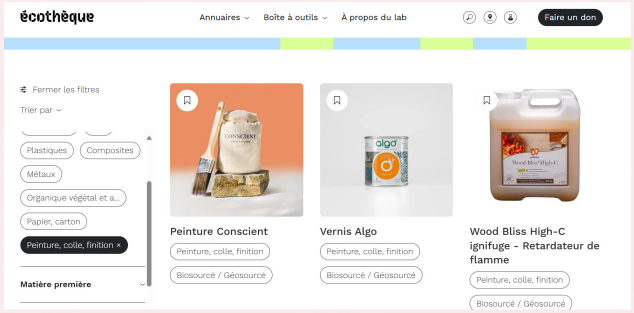
Natural binders are composed of starch (flour/potato/seaweed) and require cooking to form a glue that will be incorporated into the pigment.

There are animal proteins such as **casein** (milk) that can be prepared cold. Casein can give off a sour milk smell if the mixture is not used quickly, as it spoils within a few days. However, once the mixture is dry, there is no lingering odor, which makes it a viable solution if you are methodical.

Please note **that these binders have a short shelf life** (2 to 3 days depending on the ambient temperature).

Non-exhaustive list of bio-based binders (French manufacturers)

- Ecoat
- Algo Paint



The **ecotheque**, an eco-scenography platform powered by **L'Augures Lab Scenogrrrraphie,** includes a "materials" category with a tab dedicated to paints, glues, and finishes

Phase 1: Preparation, alternative paints

- Transparent paints (glazes/patinas)

A **transparent paint** is used to **create textural effects** (faux stone, faux wood, faux marble), to produce a glaze in order to modify a color, or to create an **aged patina**. The base of this paint is a diluted binder that is tinted with a liquid or solid dye.

To create the patinas, it is best **to use a plant- or animal-based binder or a bio-based varnish and recycled water** (paint wastewater, refer to phase 4: Water management)

- wallpaper paste
- flour paste
- casein glue
- varnish (suppliers: Auro range, Arbre de Noé, Algopro, Colibri, etc.)

Note : **These paints are to be prepared the day before application. They can only be stored for 2 to 3 days and also require advance preparation** (pigments and equipment).

In **conclusion**, a **thorough analysis of the project is required in order to anticipate and combine all these techniques** according to the head production designer's requirements, the work locations, the humidity, the time available, and the budget. **The additional costs** of bio-based paints **can be offset by carefully calculating the amount of paint required**, which also reduces the risk of waste.

Working with paints that are less harmful to human health allows teams to **reduce the risks** associated with these products and **ensure a better "quality of life at work.**"

Ecology is above all about respecting life and protecting the team's health !

Phase 2: Best practices for setting up a paint workshop

- **Brief the team:** it is very important to inform your team about the implementation of reverse design and the different waste streams in the workshop.

- **Floor protection:** avoid plastic sheeting as much as possible, opting instead for reusable tarpaulins or kraft paper.

- **Streamline waste flows** by installing different containers for selective sorting:

Large Kraft bag for **paper/plastic waste**

Bucket with sand for **cleaning tools** used for texturing.

Container for **wood scraps** often used for wedging

"**Miscellaneous** " container.

Labeled container for **hazardous materials** for disposing of empty paint cans, empty dyes, or paint waste

- **Installation of 4 containers for the collection of any wastewater** :

Warm colors

Cool colors

Gray/White

Plaster water

- **Installation of a closed-circuit machine for cleaning tools** (Enviroplus/Rotaclean) in the Sorbonne.

The **Sorbonne** is one of the workplaces of a studio's production design department. Equipped with large tubs or sinks supplied with running water, i**t is dedicated to mixing colors, preparing patinas for aging surfaces, and cleaning painting tools**. This is also often where the painting team sets up to create the sets.

Phase 3: Matting and patina

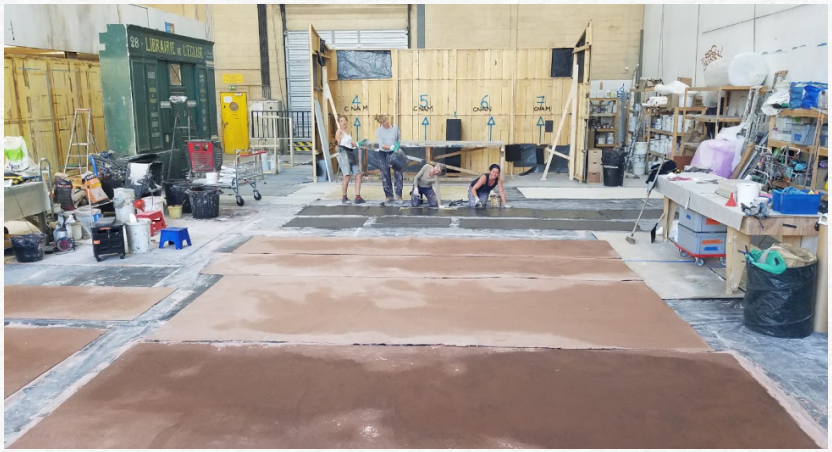
In order to facilitate the dismantling and reuse of surfaces, all materials must be removable from their support. To achieve this, they will be applied to a material called “Skin”:

- Floor mat (felt or recycled fabric)
- Canvas (jute/cellulose/cotton/linen)
- Carpet
- Kraft

These “skins” are to be stapled or partially glued with a reversible adhesive (wallpaper paste) to facilitate removal.

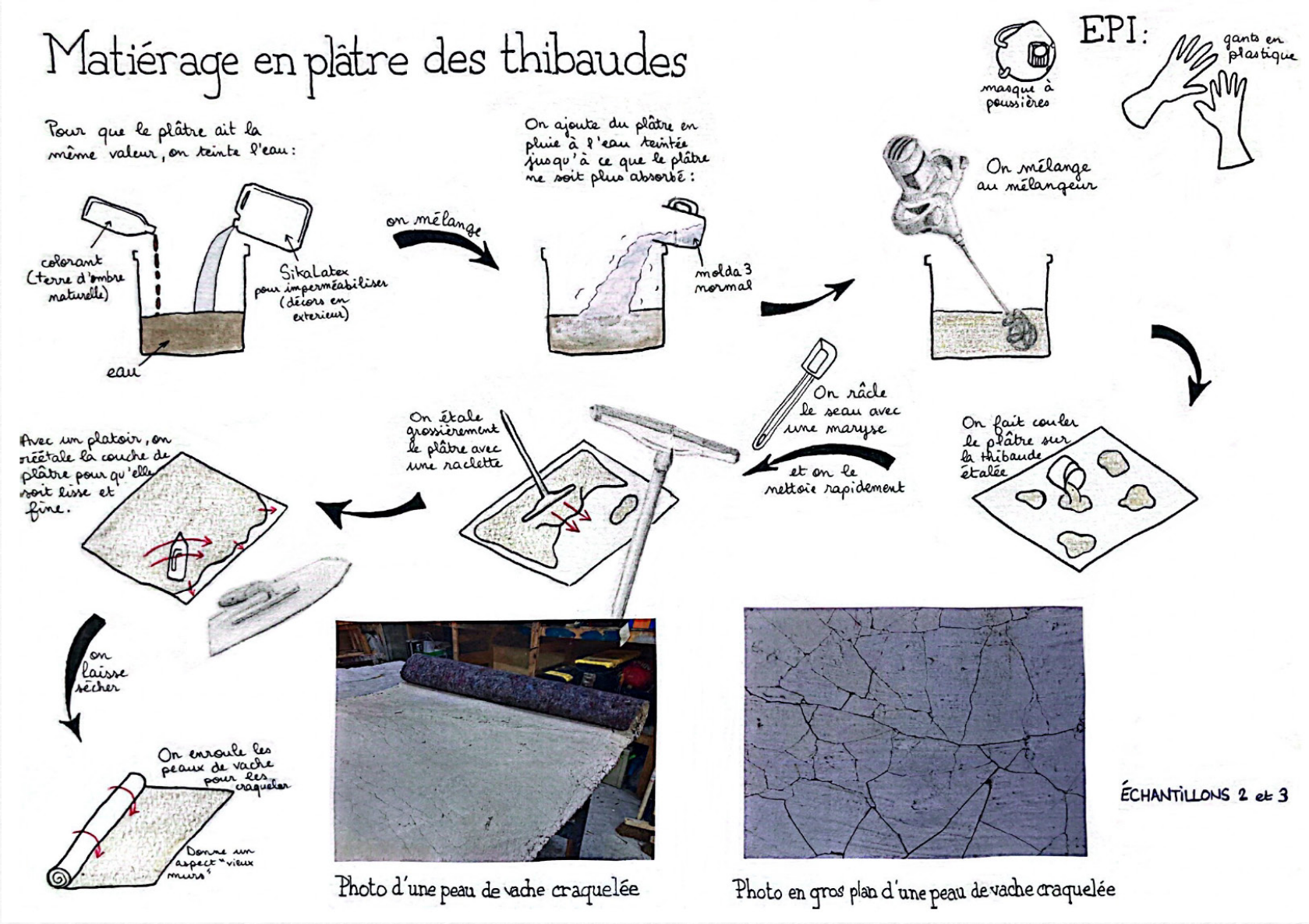
This practice has several advantages:

- It **allows the construction and painting teams to work together in parallel.** This means that painters do not have to wait for construction to be completed before manufacturing the materials, **thus saving time**.
- **Painters enjoy more comfortable working conditions** when working horizontally.
- These skins **promote the reuse of stage flats** by avoiding direct intervention on the mount.



Preparation of “skins” for the set of the film “*Les enfants de la résistance*” by Christophe Barratier, head production designer Jérémy Stréliski, production: Axel films prod (2026)
© Sabine Barthélémy

Phase 3: Matting and patina



© Drawings by Nina Girard

Phase 3: Matting and patina

Different types of texturing

Smooth walls

- Even if the desired finish is smooth, the surface will be protected by a coating such as renovation paper glued with reversible adhesive or stencil rite (American paper) or painted directly onto an existing wall.

Wallpapered walls

- To paste wallpaper, use reversible paste (test dilution levels). Do not paint an undercoat on raw wood index sheets to avoid altering the material and facilitate its reuse.

Sculpted walls

- To create sculpted walls (stone/concrete/bricks/tiles, etc.), choose a removable support that can be reused or a second-hand item from a recycling center. For more details, see sculpture sheet 05.

Flooring

All flooring must be removable using either modules or removable material (linoleum/carpet/kraft paper). Make joints with a small amount of binder to facilitate dismantling (sand + plaster).

Note : Coatings based on starch and cellulose without synthetic resin are now available (CE78 from Semin, Semin99).

Phase 4: Water management

The water used by the painting workshop is DRINKABLE, so it is essential to manage its use carefully and avoid turning it into waste.

Paints are **toxic products** due to their composition. They contain:

- non-biodegradable binders,
- solvents that disrupt the proper functioning of wastewater treatment plants and the natural environment,
- metals (particularly copper, zinc, and nickel) that will increase the phenomenon of bioaccumulation in sewage sludge. This sludge then becomes unsuitable for agricultural use. In the natural environment, these substances can accumulate in plants and animals and lead to chronic or acute poisoning.

The discharge of cleaning water is regulated by the European Water Framework Directive, which requires the elimination or reduction of certain substances discharged into water. The Water and Aquatic Environments Law of December 30, 2006, commonly referred to as "LEMA," sets out the conditions for achieving the objectives set by the WFD**. Paint components must therefore no longer be discharged into sewage systems or the natural environment in order to achieve these objectives.**

- Use a **closed-circuit machine** to clean painting tools. (Enviroplus/Rotaclean mobile station)

There are several closed-circuit washing units available. Give preference to mobile washing units that can be installed at any filming location but require a power supply.

Phase 4: Water management

Rotaclean (Rotaplast) is based on the flocculation-filtration of cleaning water. After filtration, this water can be reused in a closed circuit. The equipment is cleaned above the washing tank and the dirty water accumulates in the upper compartment. Once the material has been cleaned, the flocculant is added to the same compartment and the agitation is activated (it stops automatically after 15 minutes). When the upper tank is emptied, the flocculated water is directed to the filter tank where the sludge is retained in the paper filter: the purified water returns to the reservoir for reuse in a closed circuit or discharge into the sewer system. Paint sludge must be disposed of as hazardous waste in approved facilities. The flocculant can be used to filter patina water.

Moduloclean, Enviroplus's mobile station, works with EcoSolution 02 (a 100% biodegradable agro-solvent derived from non-food plant resources) diluted with water in a closed circuit. A first decantation tank separates the paint load, then the equipment is rinsed above the washing tank, the rollers come out clean thanks to a spray, the liquid is filtered and immediately recirculated, and the paint sludge recovered from the machine and the decantation tank is disposed of in approved channels.

This machine is available for rent at the Ressourcerie du cinéma.

- **Use sand to clean finishing tools.**
- **Store any wastewater** by color so that it can be quickly reused for diluting paints, making patinas, and mixing coatings or glues.
- **Avoid cleaning your equipment too often;** the rollers can be packaged for multiple uses (ecotubes).
- **Prioritize techniques that require the least amount of tool cleaning.**

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filmparisregion.com