



ARTISTIC EFFECTS

By Ron Bryze

This is the fun stuff. Experiment with different materials and techniques. Sometimes a change in solvent or dry time can create a dramatic new effect. As you try different techniques don't forget to take notes so that you can recreate the effect at a later time.



FROTTAGE FAUX

Frottage is a glazing technique that can recreate a variety of looks ranging from leather to stone. You can use a variety of "tools" to get these effects. They include crumpled rags, plastic wrap, natural and artificial sponges, to name a few. The key to this effect is to mist some Mineral Spirits onto the wet glaze or the tool before working it. The glaze wants to crawl away from the Mineral Spirits at the point of contact. This is what gives the effect such a natural look. You can layer more than one color glaze and even use different techniques for each layer. Just remember to use a light coat of vinyl sealer between each layer of glaze.

The surface is misted with mineral Spirits and the plastic wrap is applied in two directions.





FROTTAGE FAUX II



Prime, paint, and then a coat of vinyl before glazing.



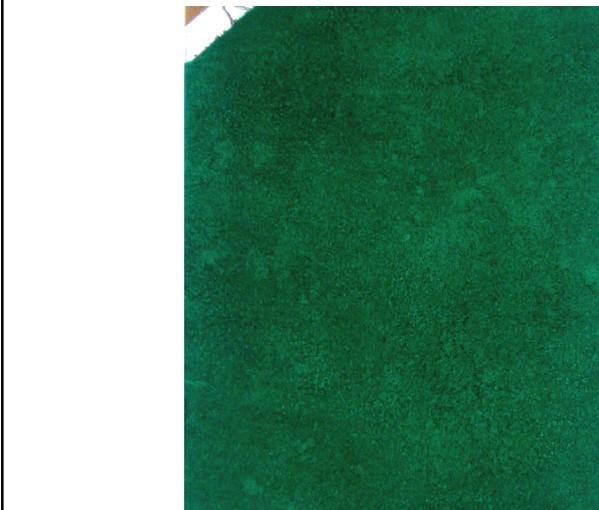
When wiping the glaze leave some areas a little darker than others.



Mist some Mineral Spirits onto the painted surface and on to a crumpled rag.



Dab the rag onto the glaze. Rewet with Mineral Spirits as necessary.



FROTTAGE FAUX III

After priming, painting, and a coat of vinyl apply the glaze in streaks and swirls.



Mist on a coat of Mineral Spirits

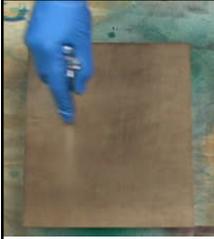


Apply plastic wrap to the surface.



Smooch the glaze and move the plastic around before pulling off in one quick movement.





FROTTAGE FAUX IV

Apply a dye stain and then a coat of vinyl



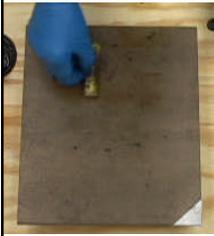
Make a dauber by rolling up a paper towel or wiper and then cutting the end into strips. Fan out the strips to make fingers.



Dip the tips of the fingers lightly into glaze. I use the top of the glaze can. Dab the glaze randomly on to the surface of the board.



Mist some Mineral Spirits onto a piece of crumpled up plastic wrap and dab the glaze.



Using a small piece of synthetic sponge that has been softened in water and wrung out gently wipe some of the glazed areas to create streaks.



FROTTAGE FAUX V

After priming, painting, and a coat of vinyl apply the glaze.



Brush it out



Dip tips of a natural sea sponge into some Mineral Spirits and gently dab onto glaze.

Notice how the glaze pulls away from the Mineral Spirits.



Apply a light coat of vinyl sealer and glaze with a second color.



Again dab on some Mineral Spirits from a sea sponge.



CERUSE

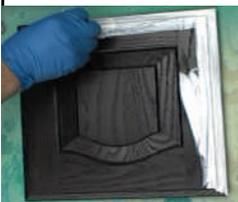
Traditionally Ceruse finishes were defined as an open pore wood with a black background and a white pore. Today they can be any combination of colors with the only requirement being that the background and pore are in contrast. The color in the pore can be obtained by using glaze or paste wood filler.

The key to Ceruse is to insure that there are no gaps in the coloring of the pores and that the background color is not hazy from the glaze. The way to achieve a full fill pore is to wire brush the pores before sanding. This opens them up so that they will readily accept color. Ceruse works best on solid wood. Veneers are usually too thin to allow good color retention in the pore.

When wire brushing watch out for cross grain scratches.

The background is a black dye. A wash coat of vinyl sealer is sprayed over the dye before glazing. Try different strength washcoats to find the one that will allow the glaze to fill the pore while minimizing the penetration of color into the background.

After wiping most of the glaze off you can clean up the background by gently wiping with a soft rag damp with Mineral Spirits. Sometimes it helps to wait a couple of minutes to let the color in the pore set up before wiping with the damp rag.



STRIATED FINISH

Striated is just a fancy word for brush strokes. The glaze can be applied full strength or thinned out with Mineral Spirits, depending on how intense you want the effect to be.

Applying the glaze uniformly is key. Strike out the glaze with a soft brush. Spraying on the glaze is a good way to get the glaze on evenly.



Thin out the glaze for lighter lines. Here the glaze is stroked with a sponge that has been dampened in water and wrung out.

