

# DECORATIVE TECHNIQUES

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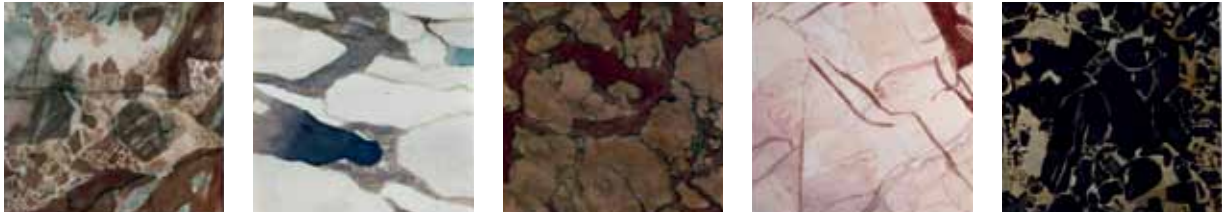


Fig. 1 Watercolour Studies according to form and colour.



Figures 2 and 3 samples of timber structures.



Fig. 4 and 5 samples of marble structures.

## Interior Project

The marble panels and doors can be replaced by another imitation example. The customer can thus experiment himself. He can make a completely new composition or combinations of elements from the proposal.



Fig. 6 Example of possible combinations.



Fig. 7 Two door variations that the customer can choose from for the concept.

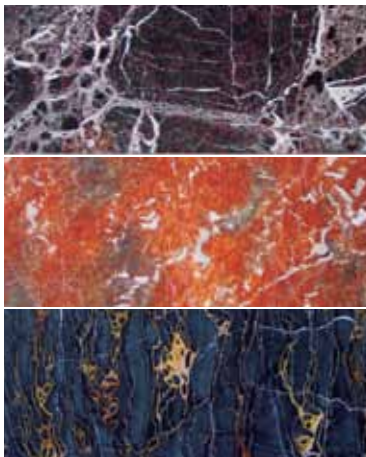


Fig. 8 Three samples of marble panelling.



Fig. 9 Picture of the painted doors.



Fig. 10 Overall picture of the marble panels and painted doors.

# RED ALICANTE

## DECORATION TECHNIQUE

- STEP 1**
- Sand the surface with waterproof sandpaper No. 400.
- STEP 2**
- Make a glaze colour that is slightly darker than the background colour.
  - Colour the medium with raw and burnt sienna and apply it very thin with the spalter. Soften and let it set for a while.
  - Make a thicker colour with raw and burnt sienna.
  - Lay out, with a soft haired flat brush or a short haired spalter, the major lines and planes.
  - Soften with the oil badger.



Fig. 1 and 2 Applying the glaze colour with the result.



Fig. 3 and 4 The lay out of the large areas.

### UNDERCOAT

NCS S2030 Y40R eggshell finish  
Benjamin Moore creamy orange  
2166-50

### MEDIUM 1

1 part linseed oil  
3 parts dilution (solvent)  
drier

### MEDIUM 2

1 part linseed oil  
1 part dilution (solvent)  
drier

### OIL COLOURS

raw and burnt sienna |  
titanium white | black | raw  
umber | ultramarine blue

### TOOLS

soft flat brushes | spalter | pointed  
sable brushes | oil and water bad-  
ger | piece of rubber or gummy.

### DESCRIPTION

Red Alicante is an orange-like mar-  
ble with a strong white vein pat-  
tern. This type of marble is mostly  
found without strong veins and  
only with a variety of watery oran-  
ge tones which lay as large and  
small shapes against each other.  
In this example there is chosen  
for the first kind that looks more  
spectacular and allows a more in-  
teresting composition. There is no  
prior practice required.

- STEP 3**
- Darken the previous colour and make it more reddish.
  - Choose parties on the applied composition, and fill it with this colour. Outline some edges in a sharp way and let others fade out.
  - Soften with the oil badger.
  - Take some colour down with a piece of cloth and place variation in the substrate.
  - Tighten a little rag over the thumb and wipe the place clean where later the white veins are going to be.



*Fig. 5 The application of the reddish colour.*



*Fig. 6 Making movement in the background with a piece of cloth.*



*Fig. 7 The clean sweep of the places where the white veins are going to be.*



*Fig. 8 Result of Step 3.*

- STEP 4**
- Darken the colour again and edit more with the soft-haired flat brush.
  - Soften with the water badger this time.

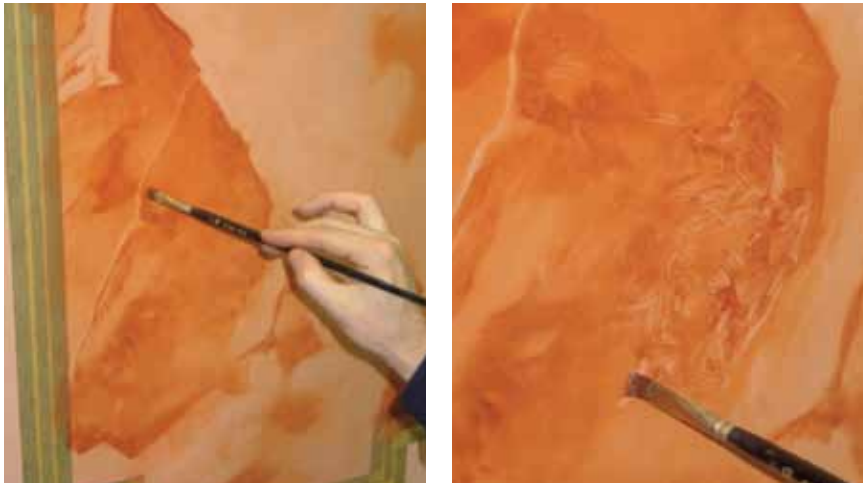


Fig. 9 and 10 Adding darker elements.

- STEP 5**
- Make a light beige gray, but less transparent colour.
  - Apply this colour in small quantities into the background and continue only on top of cleaned veins.
  - Apply transparent white to the background.



Fig. 11 Application of the gray beige tone and the transparent white.

- STEP 6**
- Apply the white veins with titanium using a soft haired flat brush or a pointed sable brush. Work sometimes opaque, other times more transparent. The white will in any case, mix with the background colour. Possibly with a piece of gummy removing the veins and then proceeding to paint in the white and the off white.
  - Allow to dry.



Fig. 12a-b-c The actual painting of the vein pattern.

- STEP 7**
- Apply medium 2 to the surface.
  - Apply, if necessary, additional gradations in the background and on top of the major parties.
  - Outline some parties with a slightly darker colour.
  - Reinforce the white and the off white.
  - Apply some small darker veins.
  - Soften the whole with the water badger.
  - Allow to dry.

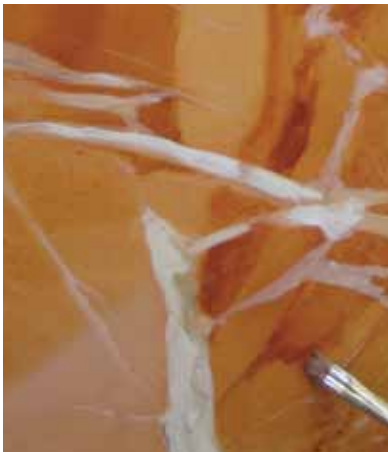


Fig. 13 The application of more colour variation.



Fig. 14 The spattering.



Fig. 15 Close-up.

**STEP 8** • Finish with 2 or 3 layers of eggshell or gloss varnish.



**FINAL RESULT**

# PALISSANDER

## DECORATION TECHNIQUE

- STEP 1**
- Sandpaper the surface with waterproof sandpaper No. 400 and degrease with whiting.
- STEP 2**
- Make a glaze with medium 1, raw sienna and burnt umber.
  - Apply the glaze not too wet and not too dry to the surface.
  - Create the wood pores with the flogger. Work 3 to 4 times from bottom to top until the pores are fine enough.
  - Allow to dry.



Fig. 1 Applying the glaze.



Fig. 2 Creating the wood pores with the flogger.



Fig. 3 Close-up of the wood pores.

- STEP 3**
- Make a glaze with medium 2 and burnt sienna.
  - Apply thinly and make sure to have enough transparency.
  - Apply now the warm and cold tones. Mix prior on the palette to carmine red and Prussian blue with burnt sienna because both colours are very aggressive.
  - Soften the whole with the oil badger.



Fig. 4 Applying the glaze.



Fig. 5a-b Note the variation in tone by the warm and cold colours.



Fig. 6 Result after Step 3

### UNDERCOAT

alkyd eggshell finish

NCS S 1030 Y20R

Benjamin Moore suntan yellow  
2155-50

### MEDIUM 1

beer or sugar water

### MEDIUM 2

1 part oil

2 parts solvent

drier

### MEDIUM 3

1 part oil

3 parts solvent

drier

### DRY PIGMENTS

raw sienna | burnt umber

### OIL COLOURS

burnt sienna | burnt umber | Kassel earth or Vandyke Brown | carmine red | Prussian Blue | black

### TOOLS

spalter | flogger | oil and water badger | veinette | conté sticks or pencil n° 2460 HB and 2B

### DESCRIPTION

Palissander is a tropical wood with a very elegant design that can be overlapped as if one heart design hides behind the other. The drawing may differ depending on the country of origin.

The figuring must first be successfully drawn with chalk or charcoal on paper. The wood structure must be closely studied because corrections are not possible in the execution.

- STEP 4**
- Sketch with the conté crayon the figure in the wet glaze. Starting from the heart. Do not apply too much pressure on the crayon but let it glide over the surface. Dip the crayon first in the medium if the colour does not come off it properly. Exchange regularly the hardness B with 2B to obtain variation or use two crayons together. More pressure on the crayon gives thicker and darker lines that often determine the attractiveness of the figuring. They often form the separation between different stokes. The drawing shows often overlaps or shifts from one heart grain behind another. The wood grain lies close together and is sharply serrated at the tips. The figuring often gives the impression of gentle sloping and stretching .
  - Soften now the crayon drawing with a soft haired brush or water badger. Work towards the heart, and wipe the brush or badger brush regularly clean on a rag.
  - Pull the side grain with the veinette as described in Pitch pine and let dry.



Fig. 7 Drawing with the conté crayon.



Fig. 8 Using two crayons.



Fig. 9 Soften towards the heart.



Fig. 10 By softening the conté melts into the wet glaze.

## ORIGIN

This tropical wood species has different names: Indian Blackwood, Bombay Blackwood, Indian Rosewood, Java Rosewood, Indian Rosewood, Honduras Rosewood and Madagascar Rosewood. Rosewood grows in Guyana, Haiti and Suriname. It exhibits golden brown and violet parts.

Rio Palissander or Rosewood is the best for imitation because it has the most beautiful figuring. The colour ranges from dark chocolate brown to orange, and sometimes it shows black stripes. Rio rosewood is on the CITES list and is a protected and rare wood. It is therefore no longer imported. What is still available, is usually quite old (often more than 30 years) and is mainly used for restoring old furniture.

## APPLICATION

The rosewood is often tinted by the carpenter with a red colour. In the past the wood processed into tables, chairs, billiard tables and pianos, but because of the costliness it is today only processed into wood veneer.



Fig. 11a-b Structure of the figuring.



Fig. 12 Loading of the veinette with black and pulled true a comb.

Fig. 13 Creating the side grain.

- STEP 5**
- Sand the surface lightly in the direction of the grain.
  - Colour medium 3 with Kassel earth or Vandyke brown, carmine red and black.
  - Apply the glaze and ensure that there is enough variety in the colour.
  - Use a folded piece of lint-free cloth to create the light moiré effects.
  - Soften the whole with the oil badger and let dry.



*Fig. 14 Applying the glaze.*



*Fig. 15 Darken with black under the hearts pieces.*



*Fig. 16 Result of colour variations.*



*Fig. 17 Pushing the colour with the soft-haired brush or spalter.*



*Fig. 18 Creating light moiré effects in the side grain.*



*Fig. 19 Creating light effects on the hearts with a flat brush.*



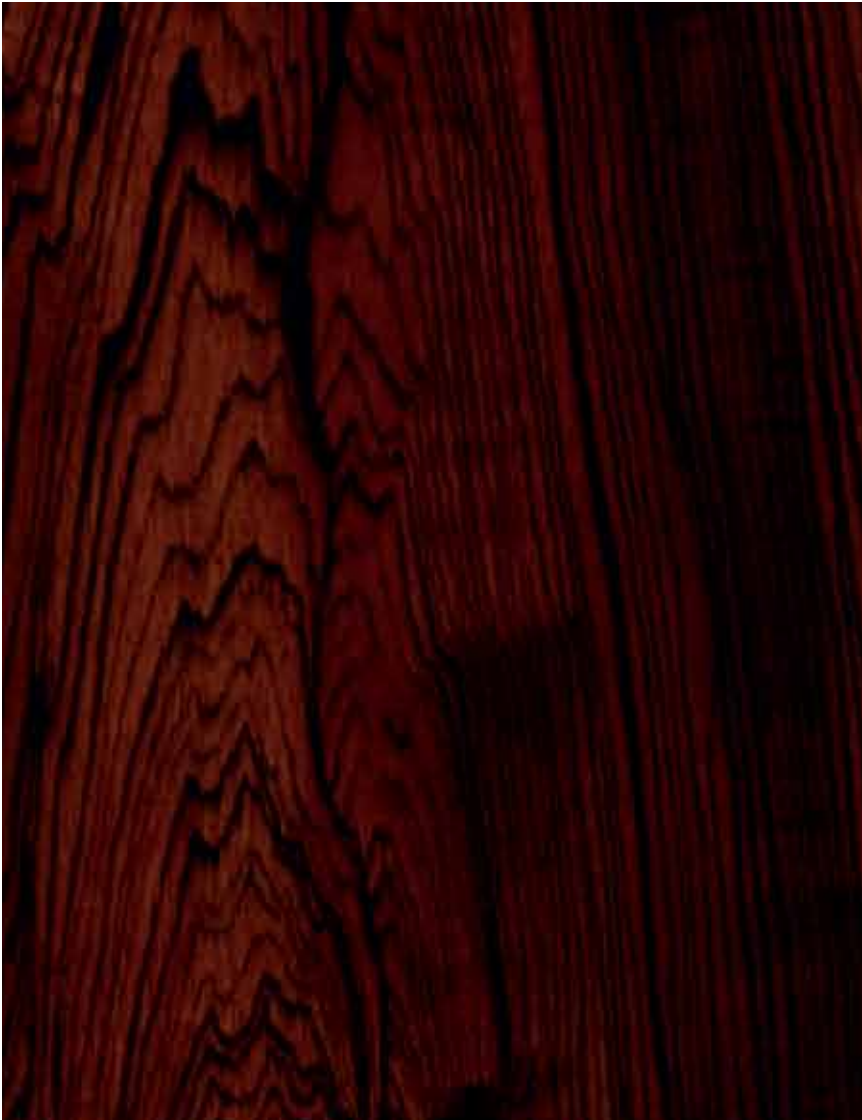
*Fig. 20 Soften with the oil badger.*



*Fig. 21 Step 4 and 5 above the other.*

**STEP 6** • Finish with 2 or 3 layers of alkyd gloss varnish.

**FINAL RESULT**



### GILDING WITH PATENT GOLD

Gold to gild can be applied fixed or loose. Patent gold, a gold layer on tissue paper, can be cut to size with scissors and then be applied by hand. The pressing is done with the finger or the gold duster. Then the tissue paper can be removed.

### GILDING WITH LOOSE GOLD

Loose gold, gold in leaf form, is first placed on the gilding cushion and then cut to size with the gold knife. The gold leaves should lie as flat as possible on the cushion. Breathing lightly on the leaves can help to get it flat.

The pieces of gold are picket up with the gilding tip and then transferred to the surface or object. By passing the gilding tip through the head hair, it becomes statically charged and will pick-up the piece of gold easily. Should this not succeed so well, then a little petroleum jelly or butter can help, applied in the heel of one hand where the gold tip passes through. Here also the gold duster is used for pressing the gold to the surface.

Work from bottom to top in applying the gold to prevent the loose particles from falling down into the still sticky parts. By embossing first the high and then the deeper parts are being gilded.

The leaves of gold pieces are always applied with a small overlap.

The parts where the gold must not stick, will be provided with a layer of talcum powder or covered with a highly diluted protein, before the size is applied.

When, a day later, the gilding of a surface is performed, the gold will be dusted with the gold duster. A few days later follows the polish with soft cotton. Now the piece can completely cure, which may take some weeks.

## 7.2 GILDING ON INSTACOLL

When gold has to be gilded on size the decorator is highly dependent on the drying time. Therefore, manufacturers have developed alternative products. Instacoll manufactured by Kölner is a German product.

Instacoll is an adhesive based on synthetic resin dispersion in which the gold can be polished to high gloss. It consists of two components: the base and the activator. Instacoll is suitable for indoor and outdoor.

Also with this product the preparation of the surface is as vital as with size. In the example the surface consists of plaster, which has received a diluted primer and then a light yellow eggshell finish.



Fig. 4 First the diluted primer.



Fig. 5 Applying the light yellow finish.

## BASE LAYER

By applying the synthetic resin dispersion layer the temperature is important. Preferably located between 15 and 20 °C. At a temperature below 5 °C, the product is thick and difficult to handle. At a high temperature it dries too quickly, so only small areas can be handled.

The basic product has to be applied with a good loaded, soft-haired brush to advance the flow. A too thin layer gives brush strokes that will stay visible in the gold work. If the layer is insufficiently flat, a second layer must be applied on the dried first layer. The synthetic resin dispersion can be sprayed under low pressure, but then the product should be diluted with some water.

The drying time of the base layer depends on the temperature and relative humidity. At a temperature of 20 °C it takes approximately 3 hours. To check, a piece of tissue paper can be pressed to the layer. If it does not attach the layer is sufficiently dry.

## ACTIVATOR

Now the activator can be applied. This is done with a lint-free cloth, saturated with the product, or with a soft haired brush. Then one can immediately start with the installation of the gold.

The wetted surface should be worked on within 30 minutes, otherwise the activator will be dry. The base layer can be reactivated by applying a fresh coat of activator.

Patent gold with this product is the preference. When working with loose gold it must be done in the still wet activator. Work in small sections: apply the activator, immediately the gold, the activator, etc.

After several hours, the gold can be highly polished with a tuft of cotton. This surface does not allow polishing with the agate stone, only with the water gilding technique.



Fig. 6 Applying the activator.



Fig. 7 Application of the patent gold.



Fig. 8 Pressing the patent gold.



Fig. 9 Polishing the gold leaf.

## BRONZING

Bronzing is the name given to the method of processing metallic powders in imitations and decorative applications. Metallic powders are available in different gold colours such as pale gold, rich pale gold, rich gold, ducats gold, etc. Patent Bronzes such as purple, olive green, dark blue, dark green are stained with tar dyes.

Bronze pieces come in different colours and therefore get a specific name like old bronze, red bronze, green bronze, etc.

The basic colour and patina colours determine the final result.

For the decorative painter gold bronze is a rewarding material by its applicability in different techniques.

Because bronzes are composed from copper and copper and zinc alloys, they oxidise in the air and in damp areas so they lose their attractiveness. For this reason, the bronze is primarily used indoors and it can not stay unvarnished.

### Safety procedures

Avoid inhaling the metallic powder, the particles can later poison you. So wear a dust mask and use latex gloves, even an eye protection if working overhead.

## IMITATION OF A BRONZE STATUE

The bronzing can be implemented in several ways:

- 1 the metallic powder mixing with a tincture (acid-free varnish) and applying;
- 2 apply a bronze tincture and then fly in the metallic powder;
- 3 application of the size and, - taking into account the open time (See: *oxidation of sheet metal*) fly in the metallic powder;
- 4 application of synthetic lacquer or varnish and when the source is almost dry fly in the metallic powder.

After the fly in at process 2, 3 and 4, the metallic powder has to be isolated with an acid-free varnish or gelatine solution. A gold surface is a fine ground to do glaze, wrap- and patina work.

In this example, the fourth method, with the varnish and the fly in of the metallic powder, is developed.

- STEP 1**
- Prime and paint the plaster statue in a colour that comes close to the ground or the final colour. In the example a colour that comes close to gold.



Fig. 1 Base colour for the bronze imitation.

- STEP 2**
- Apply a glossy, acid-free varnish.
  - Fly in the metallic powder when the varnish is almost dry. Do this by putting some metallic powder on a sheet of paper and blowing softly from a distance of approximately 15 cm from the statue. Dust of the excess bronze powder after drying with a soft brush.



Fig. 2 The layer of metallic bronze powder.

**STEP 3** • Isolate the metallic powder with a new layer of acid free gloss varnish. Sandpaper the statue lightly when the varnish is dry.

**STEP 4** • Make a patina with 1 part linseed oil, 1 part mineral spirit and some drier.  
 • Add burnt sienna and burnt umber to it.  
 • Make the patina fairly constant but apply thinly.  
 • Soften with the oil badger to remove the brush strokes.  
 • Wipe off lightly with a lint-free cloth the elevated sections and soften again, but now with the badger blender.  
 • Allow to dry.



Fig. 3a-b Application of the first layer of patina.

**STEP 5** • Same operations as in step 4, but now with a mixture of burnt umber, Prussian green and black.



*Fig. 4 Application of the second layer of patina.*

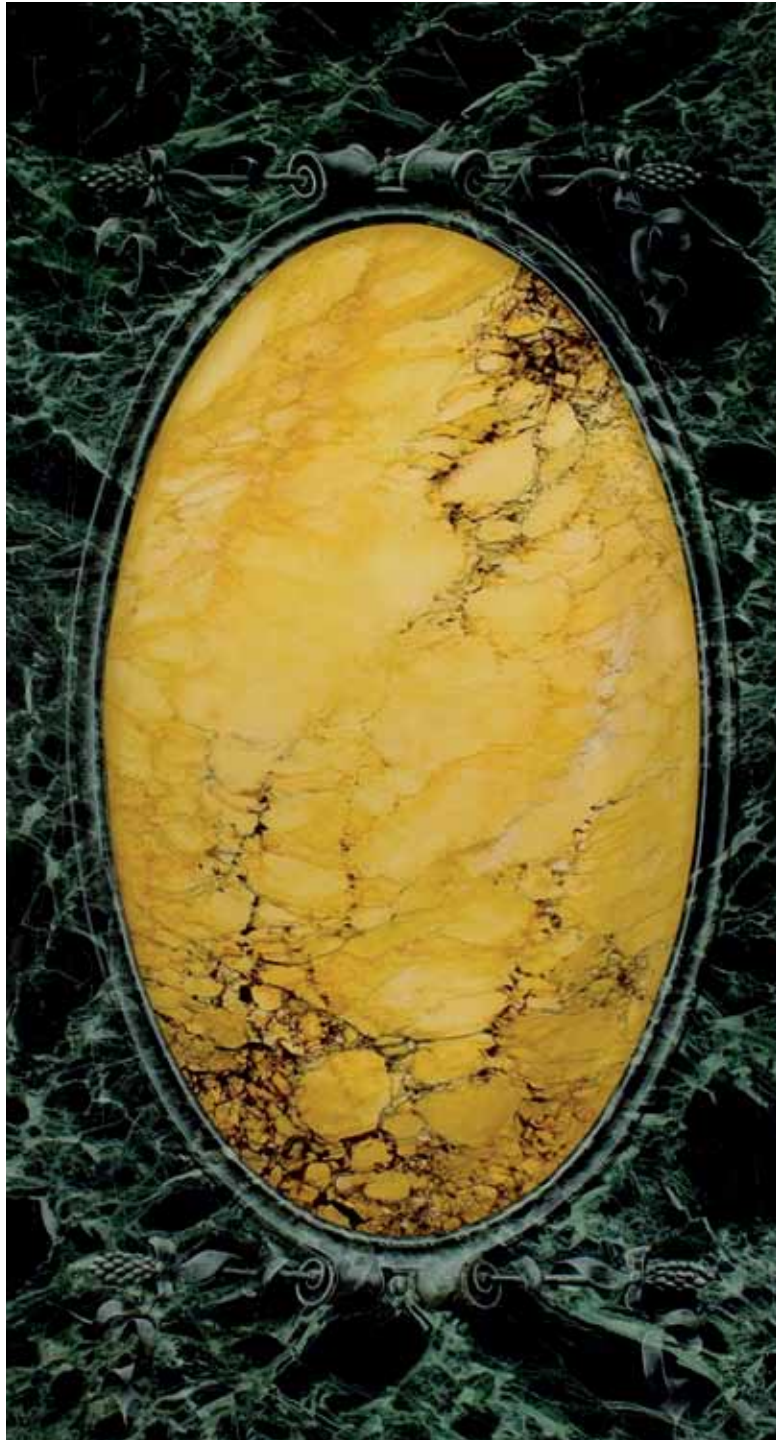
**STEP 6** • The same operations but now with a black patina.

The statue will not receive a varnished finish. The gloss is determined by the mix of the patina and should be checked from step 4. If necessary, the gloss can be adjusted by adding more linseed oil or mineral spirit.

Should the final result be too dull, then a layer of wax can be applied on the elevated sections. Let therefore melt 60 grams wax au bain-marie (double-boiler) in 250 grams of turpentine. Cover the high parts and let dry for several hours. Polish finally with a soft cloth.



**FINAL RESULT**



*Yellow sienna and Vert de Mer*



*Portor*



*Sarrancolin*



*Pitch pine*



*Poplar*



*Mahogany*