

# The Many Shades of Stenciling

## Melanie Royals Shows How One Allover Pattern Can Evoke Many Different Styles By Varying Color and Painting Technique

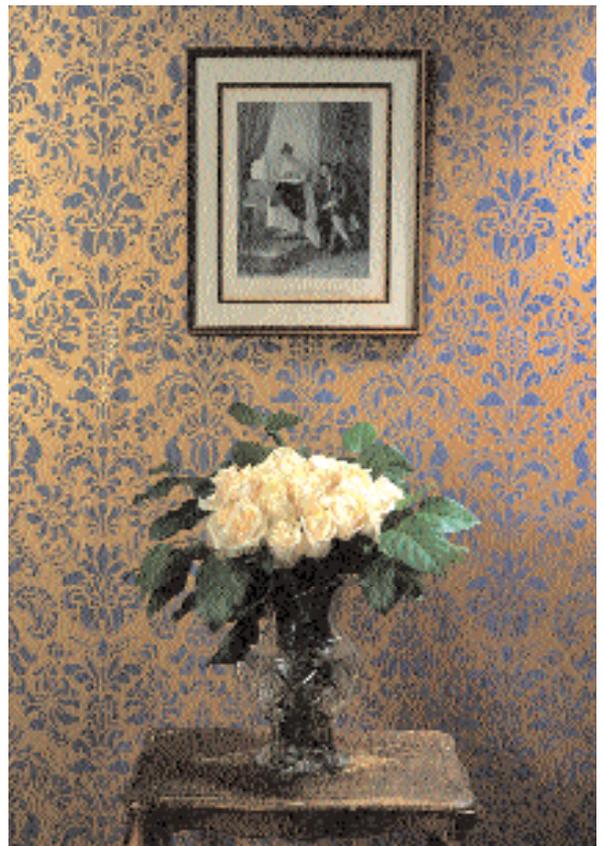
**L**ately I have been spending a lot of time developing new designs for the Royal Design Studio stencil line. There are many things that I enjoy about this process: research, design, planning, painting and sharing new ideas. One of the best things about creating new stencil designs, for me, is that it gives me new “toys” to play with and it forces me to experiment with new color options and technique combinations in order to present something “fresh” and interesting with our stencil line.

Some designs might suggest specific colorways just by the nature of their design—botanical flowers and fruit for instance. Other designs, however, can be open to a vast range of interpretations.

Take the allover pattern that is featured throughout this article, for instance. It is actually two different floral panels that can be repeated verti-

cally to create an allover Damask-type pattern. As I was working on this new design set, an adaptation from a historical textile pattern, I was left to wonder about its source of origin. So much of design and pattern is repeated across countries, continents and centuries. Motifs are continually adopted, redrawn and reborn by various types of decorative artists, just as I have done now with this one.

Is its source French, Italian Renaissance, Swedish, German? I decided that it could be all those things and more, simply by interpreting it in different color variations and painting techniques that would evoke a sense of space, time and place. So, I set about to see how many different



This regal look comes from the classic Napoleonic combination of Metallic Gold and bright Royal Blue.

design style variations I could achieve with this pattern—just with paint and glaze. Obviously, this experiment could go on forever, but this is a good start.

You might find the recipes below helpful as they are, or maybe they will just spark a journey down a different color and design road.

### Salute to Napoleon

This regal look comes from the classic Napoleonic combination of

by MELANIE ROYALS, ROYAL DESIGN STUDIO

Metallic Gold and bright Royal Blue. Because a solid look was desired, the stenciling was done with a dense 4-inch foam roller:

1. Base coat the wall with a deep yellow latex paint. This will provide a base of underlying color for the metallic paint.

2. Roll on two coats of Modern Masters Gold Rush. Add Extender according to manufacturer's instructions. This greatly eliminates "lap" lines from the roller.

3. Roller-stencil with Behr "Flying Fish" latex in a flat finish. Add a small amount of latex glaze to the paint to make stencil cleanup easier.



A closeup of the Napoleon treatment.

Be sure to offload the roller well on paper towels and use a light pressure to avoid paint seepage under the stencil.

4. Top with an antiquing toning layer. This adds unity and depth and also cuts the glitz of the metallic paint. I used Aquacreme tinted lightly with Aquacolor Van Dyke Brown.

### Renaissance Tapestry

This is a rich, warm, opulent look. It would require more time to complete than the other finishes, but would definitely be worth it in the right setting. The idea for this color combination came from a banding

pattern I saw in a throw pillow. There is inspiration everywhere. Believe it or not, it involves the kind of uniform "sponging" you thought you'd never see again, but it works here as a background!

1. Basecoat walls with with BM Adobe Dust in a Pearl finish.

2. Mix BM HC 50 Pearl finish with a latex glaze at a 1:4 ratio. Stencil with a large "prickly" sea sponge that will give you a nice uniform, dotted print. Don't "smoosh" the sponge. Keep a light pressure-similar to what you would use to create granite.

3. Stencil the entire pattern first with a dark black/brown.

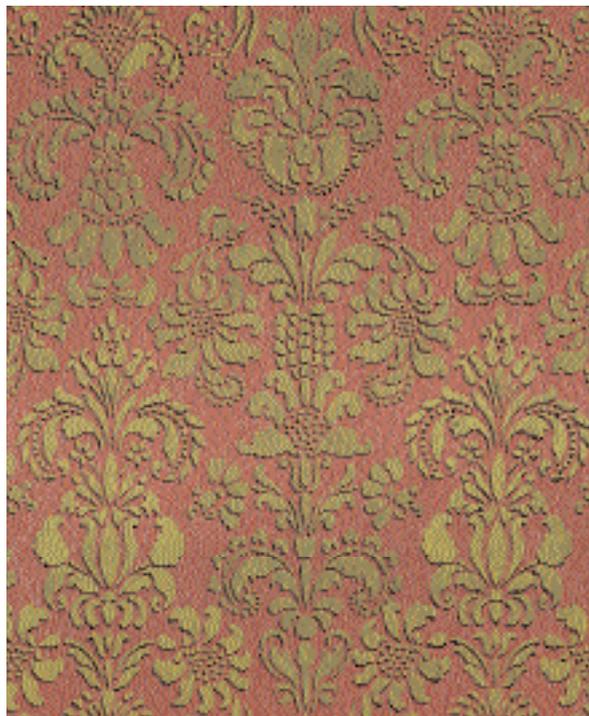
4. For the "Drop-Shadow" effect, replace the stencil and shift up and left on the diagonal one-eighth-inch. Stencil again with Dutch Metal Gold or a similar high-hide metallic gold.

### Colonial Wood Block Print

I just love the simplicity of this technique as well as the unusual color. It would be perfect in a traditional American Country design setting or a more casual room. Do it in a tone-on-tone beige to make it perfect for everywhere else.

1. Basecoat the wall in an off-white (Aquabond or a good quality satin finish 100-percent acrylic latex).

2. Stencil with BM



Renaissance Tapestry, while taking more time to complete than the other finishes, is worth the effort in the right setting.

HC 61 sponged straight through stencil. Add just a small amount of glazing medium to the paint to make cleanup easier, but this should be more solid color. Use a soft, tapping motion



Colonial Wood Block Print would be perfect in a traditional American Country design setting.



The soft blue-gray glaze behind the stenciling, combined with a simple stenciling technique (sponging again!) create a simple, soothing statement.

with the sponge—traight up and down, like jumping on a trampoline.

### Simply Scandinavian

The soft blue-gray glaze behind the stenciling, combined with a simple stenciling technique (sponging again!) create a simple, soothing statement. Pair this treatment with “cottage-y” type furnishings. It’s very pretty, but casual and easy to live with.

1. Basecoat the wall in an off-white (Aquabond or a good quality satin finish 100-percent acrylic latex).

2. Mix BM AC 23 1:4 with latex glazing medium. Apply generously to the wall with a brush or roller, towel and soften. When dry, apply a second layer to deepen.

3. Mix BM AC 23 now 2:1 with latex glazing medium. Use an Ultimate Stippler as a large stencil brush to stencil the pattern in a darker blue. Allow to dry.

4. Mix a nice soft white latex

paint 1:1 with glazing medium. Use a large, damp sea sponge to stipple the design again, leaving some open areas and creating a lacy look. If you offset the stencil **JUST SLIGHTLY**, you will just get a hair of underlying color showing (as shown). Shift a full one-eighth of an inch for a true drop-shadow and a more dramatic effect.

### Rustically Refined Tuscan

I love the look and color combinations of Italian Fortuny fabrics and find them a great source of inspiration. The stria stenciling technique used

here helps to create the look of perfect imperfection and the colors provide the warm feeling that creates the feeling that this pattern has been around a while.

1. Basecoat the wall BM HC 41 in a satin finish.

2. Mix BM Night Shade 1:4 with latex glazing medium. Roll on and stria with an Ultimate Stippler or your preferred stria tool.

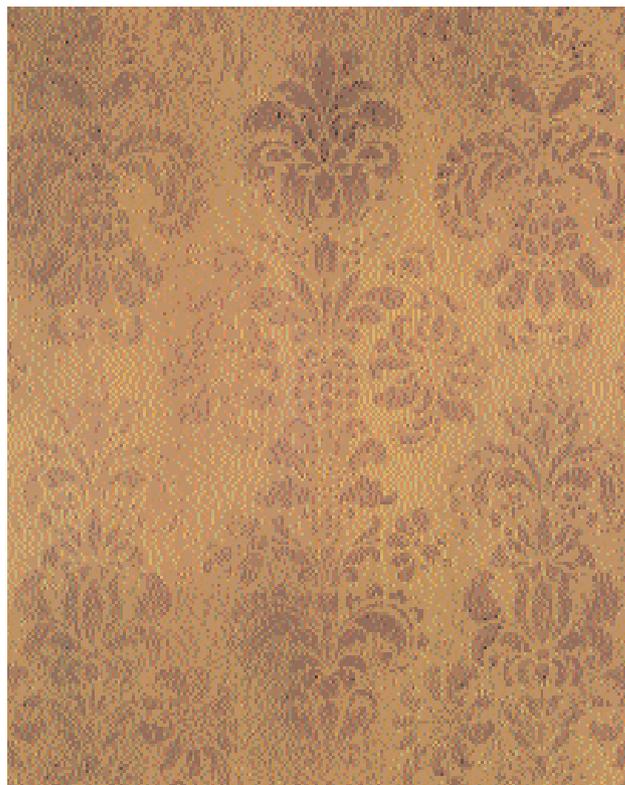
3. When dry, stencil the design with the same glaze mixture. Load an Ultimate Stippler with the glaze and offload on a terry towel. Stria-stencil by simply dragging

the brush through the open stencil, from top to bottom. You **WILL** have some seepage and buildup on all the bottom areas of the individual design elements. You’re supposed to. After the glaze has set up slightly and you have moved on to another area, go back without the stencil and drag that excess glaze back up with a clean Ultimate Stippler. **PRACTICE** this one! There will be a lot of variety in this finish over the wall—not recommended for perfectionists.

4. If desired, warm up this finish with a translucent glaze tinted with a mix of Yellow Ochre/Sienna.

### Portuguese Panels

The monochromatic look of blue Portuguese tile is soothing and stimulating at the same time. It comes from the deep blue color on pure white. I did not elect to create a faux tile background behind the stenciling here, but it would certainly look fabulous to do so or to add some glaze-y brushstrokes to the stenciling for a more hand-painted tile effect. Instead of us-



This Rustic Refined Tuscan look provides a warm feeling.



ing these Floral Panel patterns to create an all-over pattern, I have used them here, one on top of the other, to fill the panels of this plywood screen.

1. On a white background, stencil the design first in Folk Art Thunder Blue. Mix the acrylic paint with Folk Art Extender to get a more translucent effect. The stenciling should be translucent, even and completely fill in the design. Use a 1-inch stencil brush.

2. Replace the stencil and go back with the

The monochromatic look of blue Portuguese tile is soothing and stimulating at the same time.

same color and a smaller brush and add deeper color in selective areas. This will create more contrast and depth. As an alternative to the stenciling, use an artist's brush to create deeper, glaze-y brushstrokes with the thinned paint. **TFP**

### Coming next issue: Part 2!

An exploration of the many textures of stenciling—yet more options and interpretations using a classic stencil pattern!



Melanie Royals is the creative force behind Royal Design Studio—an industry leader in the art of stenciling. Melanie continues to pursue the advancement of stenciling with the decorative painting industry by offering so-

phistication, inspiration and education to decorative paint professionals.

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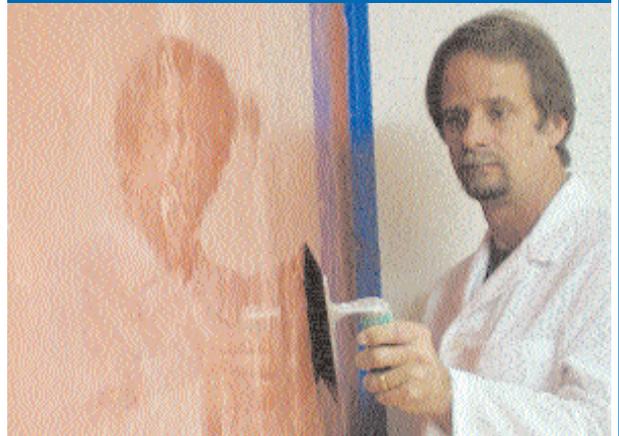
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