

# Wall-to-Wall Stenciling

You can quickly “wrap up a room” with color, pattern, texture and warmth by applying an all-over stencil pattern over a softly glazed background.

Royal Design Studio offers a wide variety of all-over stencil designs, many of which come as large-format “Production Patterns.” These designs contain multiple repeats of the pattern allowing for quick transfer of the design without having to re-position the stencil as often. Single-repeat versions of the designs are also available for working the pattern easily through corners and along ceiling and molding lines.

## Stenciling Project: “Lost and Found Edges on a Color Blush Background”

One of the easiest and most elegant techniques is to stencil with a translucent glaze over a softly glazed background of the same color. (See Photo 1 on next page.)

To create the “Color Blush” background, simply apply the glaze in random patches with a foam brush or roller. This can be either a latex or scumble glaze. Use the Ultimate Stippler in a circular motion to move the glaze over the wall, blending it out into the uncovered areas to fill them in with soft, mottled color. You can even use the stippler as a softening brush after blending by lightly brushing over the glaze as you go.

After your glaze finish is dry, use the same glaze (add a touch more color if desired) as your stenciling medium. Stenciling with a glaze gives you a more translucent look, and the medium “goes farther.” This means you don’t have to reload your brush as often, which will speed up your time. It also means that you are working “wetter,” so be sure and off-



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**Technique achieved with Ultimate Stippler**

load your brush *extra* well so you don't have seepage under the edges of the stencil.

Place some of the glaze into a roller pan. Use a foam brush to apply the glaze to the textured portion of the roller pan and load the Ultimate Stippler from there. Remove excess glaze from the brush by rubbing it in a hard circular motion on a dry terry towel or rag. Your Ultimate Stippler is now a *very large* stenciling brush, which al-



**Photo 2**

lows you to cover a lot of territory very quickly. (Photo 2)

I prefer to use a "painterly" effect with allover designs to keep them from looking like ordinary wallpaper. Rather than filling the stencil in solidly and shading and defining each edge, I allow the color to "fade in and out" throughout the design. Vary your pressure as you work, building up more color by ap-

plying more pressure in some areas and just touching other areas very lightly with the brush. The trick is to not concentrating on defining the design by developing each area distinctly with paint. I call this technique "lost and found edges." (Photo 3 3)

By using this technique with a large "Production Pattern," you can actually accomplish your stenciling layer in the same amount (*or even less!*) time that it



**Photo 1**

took you to complete the glaze layer. The translucency of the stencil design allows the subtle texture and variation of the mottled glaze to



**Photo 3**

show through, create a desirable sense of age and depth.

### Working with allover patterns in a room

If you are "wrapping" the design around a room, find the vertical center point of the most dominant wall and begin with the pattern centered on that, working out to and through each corner. Your pattern will then end equally at both dominant corners. Each pattern will work a little differently, but I prefer to "begin" the pattern at the top of the wall and let it end however it ends up at the bottom, since most of it will be covered by furniture.

If you are wrapping the design completely around the walls, how do you get it to end perfectly? You probably can't and will pull your hair out trying. It is an allover pattern just like wallpaper. There has to be a seam somewhere, so put it in the least obvious spot that has limited wall space. For most rooms, this is where you enter the room.

Continue the design uninterrupted around the room, going both directions from the center starting point and wrapping each corner. When you end both directions at the least dominant corner, there will be a limited amount of wall space above the door so if the design doesn't match up in *that* corner (which is the least dominant corner of the room), it will be hardly noticeable. "Lost and found edges" work to your advantage here, too! Each room will present a different scenario, so think about it and plan ahead before you start.

### Keeping it straight and in place

You will want to work with a large, plastic bubble level and check the levelness of the pattern each time you move it (or every other one at least), by holding the level along one of the vertical or horizontal edges. Use a light misting of re-positionable sten-

cil spray adhesive in addition to tape to keep the stencil flush with the wall and secure. Because these are bigger, weaker stencils (meaning that they have more areas cut from them and have many bridges and delicate, bendable edges), the spray adhesive is quite helpful.

### Working through corners, ceiling, etc.

Re-positionable stencil spray adhesive really helps here, because it allows you to push the stencil into the corner or ceiling line and make it secure to the wall. For corners, remember that you can only do one wall surface at a time. As you come to the corner, push the stencil first on to the wall you are working on, into the corner, allowing it to hang free from the opposite wall. Complete your stenciling and wrap the stencil into the corner, pressing into the other wall surface as you release the stencil from the wall you have just done. You can't have the stencil secured to both walls at the same time—it just won't work! The same goes for ceiling and molding edges.

The spray adhesive will hold the stencil securely to the wall surface, right into the corner edge. The “lost and found edges” technique also makes it easy to work into corners, as you are not trying to define each element of the design.

### Matching up repeats

Our stencils have the repeat registration cut into the Mylar. Various key elements of the design are cut through on the repeat so that you simply line them up over your previous stenciling, allowing for easy and perfect registration. Simply continue stenciling in the unpainted areas.

### Caring for stencils

Some of the larger stencils with intricate designs that have many “pointy” edges and delicate bridges



Another allover stencil design, available from Royal Design Studio.

(areas of mylar between the design elements), will be damaged more by trying to scrub them than not. If you use glazes for the stenciling, you will have much less buildup on the stencils than if you stencil with heavy, undiluted paint and the residue will be very easy to remove. The easiest way to clean a large, production-sized stencil is to lay it flat on a table on heavy plastic and use a damp scrubby sponge or terry towel to clean gently. I haven't found it necessary to clean the adhesive off the back of the stencil. Some residue will remain, but most will wear off

through use. Simply place on a large sheet of heavy plastic, roll, and store. Never allow your stencil to be folded or bent! TFF



Melanie Royal owns and operates Royal Design Studio, 2504 Transportation Ave. Suite H, National City, CA 91950, phone 800-747-9767. Royal Design Studio will be releasing a series of six new instruction videos (available June 2002) featuring Melanie Royals' signature program, Extraordinary Stenciled Effects™, including the new video, Wall to Wall. All stencils, brushes, and supplies, and additional information are available on the Royal Design Studio Web site, [www.royaldesignstudio.com](http://www.royaldesignstudio.com).