

SURFACE ENHANCEMENTS

WORKSHOP NOTES

BY *Sandi Miot*



*Red Tide
13"x13"
Encaustic*

TEXTURES

Texture may be added to the surface of the painting by building up encaustic in one area, leaving high and low areas. Creation of the higher areas can be done one of two ways: Directed or Non-Directed.

Non-directed Textures. Random texture occurs.

1. Dip brush into melted encaustic and allow to cool slightly.
2. Apply to the surface of the painting lightly, creating brush strokes and ridges.
3. Fuse lightly after each layer.
4. Repeat 1, 2, & 3, if necessary, until there are some ridges created.
5. Drag a slightly cooling dipped brush of wax across the ridges thus created. (At right angles to the ridges or brush lines)
6. Fuse lightly again.
7. Repeat 5 & 6 all in the same direction until height desired in texture is reached.
8. Try doing #7 in all different directions to create a different variation of that texture.

B. Directed Textures. A pre-determined direction

1. After dipping brush into melted wax, paint pattern desired on the surface of the painting.
2. Fuse lightly.
3. Continue to do #1 and #2 until a slight ridge has formed.
4. Drag a slightly cooling dipped brush across the ridges thus created.
5. Fuse lightly after each layer.

Other materials may be used to create direction, such as floss, mesh, rubber stamp patterns, tools that impress a pattern, etc. Oil Pigment Stick glazes may then be used to further emphasize the textures.

OTHER MEDIUMS

Applying mediums other than encaustic can be broken down into two methods:

A. Indirect Application - Transferring the medium from another source (for example, paper) by rubbing on the back of that source. These are all done on the surface of slightly tacky, but cool wax and lightly fused after transfer. They include:

1. Wet Transfer - Photocopy - rub the back of the photocopy well with a burnisher. Remove paper by saturating with water and gently rolling the paper into small bits between your fingers.
2. Wet Transfer - Inkjet - same as #1, only using paper Epson "Presentation Paper Matte" Ink Jet Paper to print the image.
3. Dry Transfer - Charcoal - lay charcoal drawing face down onto surface, burnish, and carefully pick up the paper.
4. Dry Transfer - Graphite - Same as #3
5. Dry Transfer - Soft Pastel Transfer - Same as #3
6. Dry Transfer - Graphite Paper Transfer - draw directly on the back of the transfer paper or use as transfer paper to copy a drawing from another source. Lay down graphite paper on wax surface. Trace lines of the drawing with rounded point tool. Pick up transfer paper.
7. Dry Transfer - Gold Foil - lay matte foil side down on wax surface. Burnish or draw on glossy shiny side to transfer foil to the wax.

B. Direct Application - Working directly on wax surface, fusing lightly after application or fuse harder for effect.

1. Oil Pastel - softer brands, like Sennelier, work best on cold wax
2. Soft Pastel - new product called Pan Pastel are dustless! Use on Fresh Wax (wax recently fused, still tacky, but cold)
3. India Ink - apply with pointed stick for interesting mark making on cold wax.
4. Oil Crayon - more difficult, but doable on cold wax
5. Oil Sticks - R & F oil sticks have a binder of beeswax and can be worked onto the wax in a multitude of ways. Glazing is created by applying a thin layer of the Blending Stick, which helps to transparentize the color chosen color for the glaze. Then a small amount of oil pigmented stick can be worked into that layer, squishing into crevices of texture or markings. Using an

absorbent, lint less towel, remove glaze until desired color has been reached. Fuse lightly.

6. Patent Gold – real gold that never tarnishes. Handle only between tissue sheets. Lay carefully face down onto slightly tacky wax, lifting tissue away. Polish very lightly with cotton ball and fuse very lightly. Do not apply anything onto the top surface of the gold. It's extremely thin and will wipe away.
7. Imitation Metal Leaf - More durable and less delicate than the real gold, but will tarnish unless coated with a varnish to stop the oxidation of the metal. Handle essentially the same way, but can be touched without it sticking to the skin.
8. Metal Leaf Pieces - Same as #7.

COLLAGE

Collage elements fall into two categories:

A. Porous - Such as paper, fabric, dried natural materials, etc.

1. Saturate thoroughly in melted wax. Melt surface of artwork to which the collage is to be adhered.
2. While keeping as liquid as possible, lift out saturated collage element from melted wax, and squeegee onto the surface. No fusing necessary, as liquid wax to liquid wax is instantly fused.

B. Nonporous – Metal, rocks or stones, plastic

1. Imbed into a thick surface of wax, building up a covering on corners slowly with impasto wax (microcrystalline and beeswax).
2. Thoroughly fuse each layer so that the object is affixed firmly to the surface.
3. Or find ways in which to thread wire or thread around object and through the back of support to anchor.

RUBBER STAMPS

Rubber stamps can be purchased or you can make your own. Both are worked into the wax the same way. Push into wax to make an impression and remove.

A. Commercially Made

1. Unmounted (not adhering to a wooden block) works best. Can be stripped off wooden block if purchased on one.

2. Lightly brush linseed oil on surface of stamp.
3. Push into warm wax to make an impression and remove.
4. Blot up excess oil after impression has thoroughly cooled.
4. Use oil stick glaze to highlight etched areas and fuse lightly.

B. Create Your Own

1. Trace simple line drawing on the back of a sheet of adhesive sided rubber stamp material. Cut out and affix to wooden block (here's your chance to use all the wood blocks you pulled off the commercially made ones!)
2. Follow the same procedure as for commercially made stamp

TEMPLATES

Templates are used to shield certain areas of the surface while working on other areas or to create patterns. Adhesive tape is a good template for creating patterns and comes in a variety of degrees of stickiness. For masking most areas when fusing is involved, use the one made for hard to stick to surfaces.

A. Commercially Made - come in a variety materials, each with their own set of problems in handling.

1. *Plastic* - needs to be handled carefully as will melt or warp in the fusing process.
2. *Metal* - heats up in the fusing process.

B. Create Your Own

1. Masking Tape
2. Air Brush Frisket Film Adhesive Sheets or Rolls

Procedure for using is essentially the same.

- A. If possible, lay down on a layer of clear medium.
- B. Lay template down and push lightly around all edges.
- C. Brush on melted wax in open areas of template.
- D. Fuse.
- E. Remove template while wax is still warm.

Resources:

Epson Presentation Paper Matte Ink Jet Paper
Panpastel.com
Patent Gold Leaf
Air Brush Frisket Film