

# Fashenhues®

Your World In Vibrant Colors<sup>SM</sup>

## Materials needed:

Sponge – VIVA Paper Towels, (They do not shed as others do.), – Baby wipes for keeping hands clean

400 grit sandpaper

C-1288 Cream Basecoat and C-1048 White Basecoat

S-182 Brown (Or any other color or colors to be used in the antiquing process.)

Choose from 48 Fashenhues Concentrated Translucent Stains with which to accent your project. (Colors are petroleum based for easy application and use, but are water soluble for an easy clean-up.) **ALWAYS STORE COLOR BOTTLES CAP UP!!** Bottles should only be bottom up while you are working and a project.

AS-1 Antiquing Solution and BL-1 Blending Media

Fashenhues Flat Matte Spray

## Basic Stain Technique on Bisque

1. On fired bisque (cone 04) use the fine grit sandpaper. Sand down any imperfections that may have been missed in the initial greenware cleaning process. Wipe down the entire piece with a damp sponge.
2. Shake and apply one coat of Cream Basecoat (C-1288).

When bisque is fired, it will leave tiny pores in the piece. Even high fire glazes fire to cone 05-04 before using high fire glazes. This permits glazes to “stick to the piece.”

When using stains, pores are not a good thing. Quite the opposite. If stain is applied directly onto untreated bisque, the stain will seep into these pores and will not be able to “move” in order to achieve the special effects stains are created for.

Two coats, described more completely below, are necessary to completely close all the pores. Looked at very closely, after the first coat, the surface will have a slight crackle look. (Close as almost with a low power microscope.)

By using the cream coat, C-1288, on the white bisque, you will easily see any areas you may have missed. Once dry, there will only be a “sheen” with no shiny areas, use white basecoat, C-1048, and repeat the process. Using white over cream, you’ll be able to see the areas you may have missed because the cream will show through. Let dry. Do not be too concerned about turning the piece back to a totally white state. It’s okay to see a glint of cream through the white. Just be sure you have at least 2 coats of coverage so that when translucent colors are applied, they are more maneuverable, and will not soak into the bisque. Be careful not to use too much basecoat so as to fill all the crevices you will use for the antiquing process.

3. Always shake each bottle prior to extracting any color in order to suspend oil and pigment equally. **DO NOT SHAKE BY POUNDING THE BOTTLE INTO YOUR PALM.** Begin to use the Fashenhues antiquing process by placing a small amount of S-182 brown translucent pigment onto your palette- glazed tile, or Fashenhues glazed palette. (The “shiny” side of freezer paper will work as well. Using a brush of your choice, begin to brush onto an area about 2 or 3” in diameter. Immediately wipe back using a lint free paper towel or t-shirt like material folded into a “pad”. (Viva paper towels or old tee shirts make excellent wipe away materials.)

With more experience you may want to try using colors other than S-182 Brown as the color you wish to make your antique color. Try using Mediterranean S-23, Cabbage green S-03, Black S-17, Navy S-36 or experiment with other initial colors. In order to create the effect of shading, the rule of thumb is to begin with darkest colors first.

**USE THE FOLLOWING TECHNIQUE ONLY IF YOU ARE VERY EXPERIENCED WITH TRANSLUCENT STAINS.** If your piece will, or needs to, support more than one color to use in the antiquing process, you can use multiple colors on different parts of your project. An example might be a piece where S-42 Morning Glory might be great for your sky, but with logs and/or rocks at the bottom, you may wish to use S-28 Black-Brown. We have, at times and with a VERY UNIQUE piece, use as many as four colors during the antiquing process.

4. Study your piece and decide what additional colors you would like to use and begin applying one color at a time. Fashenhues has a color palette of 48 different pigments from which to choose. (Watch for new colors as they become available.) In order to extend the “workability” of your translucent color, try placing a small drop of BL-1, Blending Media, onto your palette. Tip your brush lightly into the media, VERY LITTLE IS NEEDED, then “swirl” it into your colors prior to applying them to your piece. This will permit your brush to move smoothly as you add color and will eliminate virtually all brush marks. Since all products are very concentrated, it’s easy to add too much media. Adding too much will prevent the color from drying.

If you find that you are unable to wipe back enough color, you may want to place a small amount of AS-1, Antiquing Solution, to a clean cloth as you wipe back the color. AGAIN, A SMALLE AMOUNT IS A GOOD THING. You can add more

AS-1, but if you have used too much, you will have to start over again and will have lost product unnecessarily. The desired result is to have the most concentration of color deep into the cracks and crevices of your piece creating the effect of natural shading, and highlights or lighter hues on raised areas. Remember the cardinal rule; colors are applied, first darkest, then dark, light, and lighter.

Additional details can be added by using other Fashenhues products -Acrylic Stains, Metallic colors, Luminescent colors, the Pearls or by adding gold or silver Powder to the translucent colors. Try using the P-1 White, or P-2 Gold White or Gold pearl like colors over top of you translucent colors for a beautiful sheen. Seal and protect your finished piece by using Fashenhues Flat Matte. This spray is not only water resistant, it protects your piece from UV light. You can also use GG-1 Gloss Glaze for a wonderful deep look, particularly when used on eyes.

You now have a finished piece you'll be proud to display.  
Always use Fashenhues...for that unmistakable look!