

One Thousand Flowers

GPW GOLDEN
PAINTWORKS.

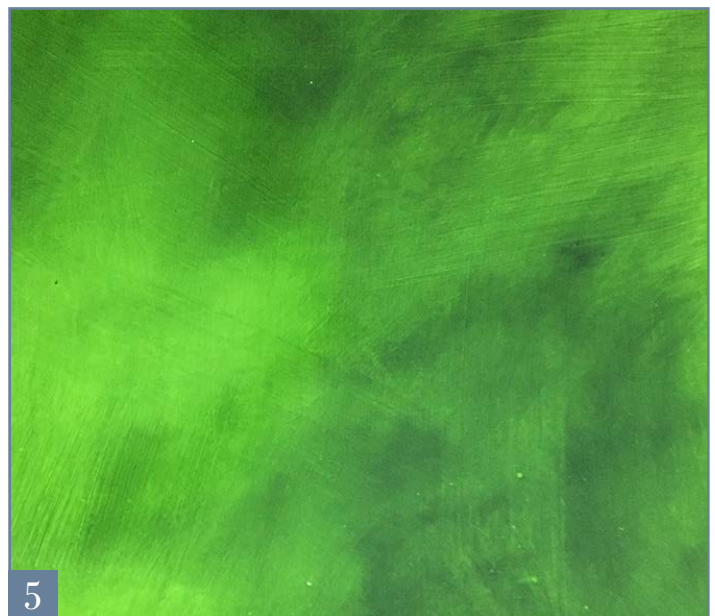
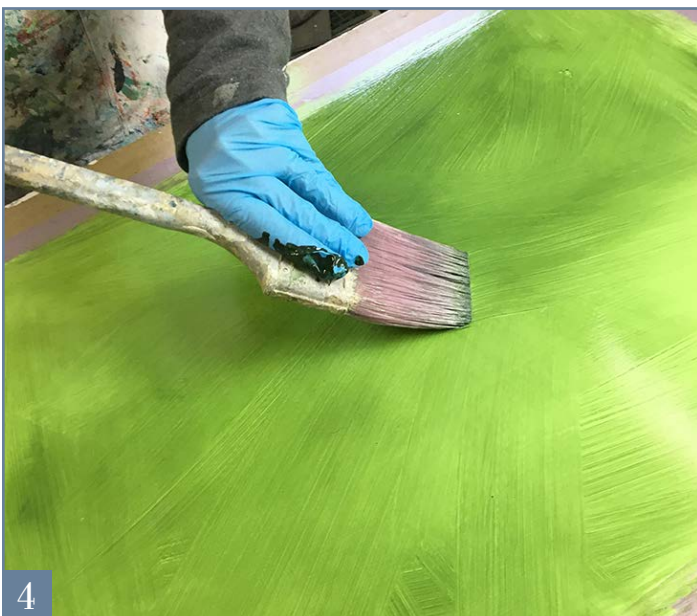
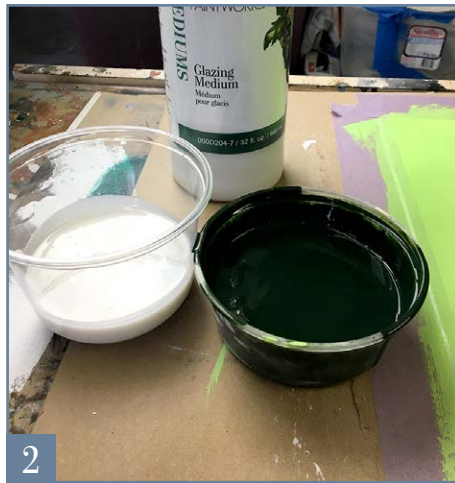
Arteriors | Limited Edition | Summer 2020

PRODUCTS

- Golden Paintworks Glazing Medium
- Golden Paintworks Slow Dry Fluid Acrylics Chromium Oxide Green, Carbon Black, Burnt Umber, and Yellow Oxide
- Golden Paintworks Pre-Mixed Metallic Paint Vintage Brass
- Golden Paintworks Clear Topcoat Dead Flat
- Golden Paintworks Glass Bead Gel XL
- Bonding Primer
- Benjamin Moore Sweet Pea 2031-30, Matte Sheen

TOOLS

- Floral Stencil by Arteriors
- 3" Brush
- 4" Brush
- Sea Sponge
- Rags
- Mixing Containers
- Stencil Brush or Upholstery Foam Pieces
- Blow Dryer
- Low-tack Painter's Tape
- Trowel
- Rubber Combing Tool or Notched Rubber Squeegee
- 3" Plastic Putty Knife or Rubber Spatula
- Large Bucket

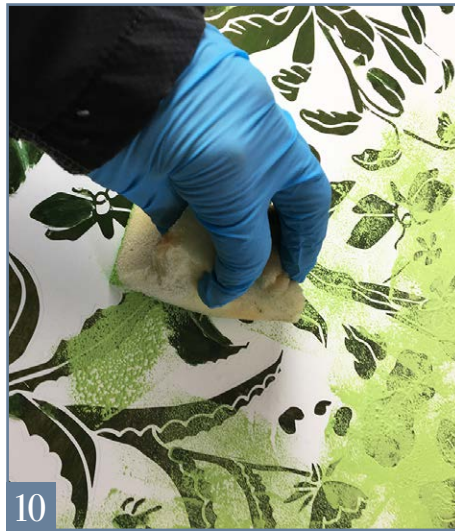
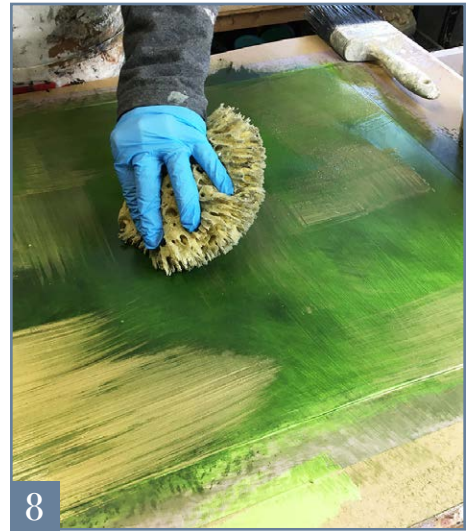


Introduction: This pattern was inspired by the design technique of Mille Fleur, seen in many European tapestries made during the Renaissance. It's also a finish that reflects the exquisite beauty of plant-life and the eco-system that it supports. The horizontally combed glass beads add a sparkly "gilded-lily" affect. One Thousand Flowers pattern stencil was designed by us specifically for this Golden Paintworks finish.

HOW TO:

- 1 | **PREP**, prime, and apply a solid coat of Benjamin Moore Sweet Pea 2031-30 in a matte sheen. Allow to dry completely (*Photo 1*).
- 2 | **MIX** one part Glazing Medium with Slow Dry Fluid Acrylics Chromium Oxide Green, Carbon Black, and a bit of Burnt Umber to match Benjamin Moore Hunter Green, #2041-10. Add a little water and mix so that it is the consistency of whole milk (*Photo 2*). Dip a damp, but not dripping, sea sponge into the dark green and tap onto the light green base coat in large shapes, covering only about 1/3 of the area (*Photo 3*). Mix another container of Glazing Medium with enough water to make a half and half cream consistency. With a large 3" brush, swish over the sponged areas with the Glazing Medium to soften and blend the dark green glaze (*Photo 4*). Allow to dry completely, and repeat step 2 two or three times more. Allow to dry completely (*Photo 5*).

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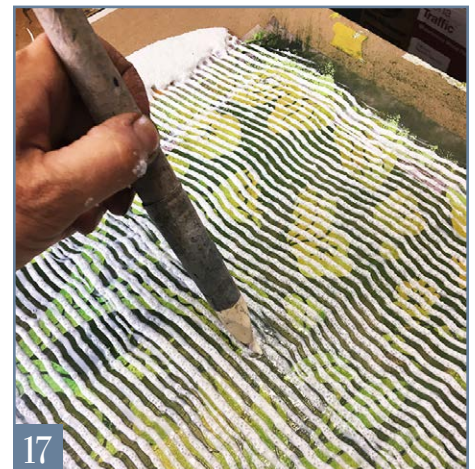


3 | WATER down the Pre-Mixed Metallic Paint Vintage Brass a little so that it is the same consistency as half and half cream (*Photo 6*). Apply it over the dark green finish in haphazard strokes with a large 3" brush, covering about 1/3 of the area (*Photo 7*). Tap gently with a clean damp sponge over the bronze brushstrokes. Allow to dry slightly, but not completely. Use a blow dryer to speed the partial drying process. With a damp sponge or damp cotton rag, gently wipe across the grain of the brushstrokes to remove some of the bronze paint, leaving an organically distressed appearance (*Photo 8*). Rub harder depending on how dry the metallic paint has become. Allow to dry completely, approximately 24 hours (*Photo 9*).

4 | APPLY your preferred floral stencil. The one we are using is a low-tack adhesive stencil. If using a mylar stencil, secure it with low-tack painter's tape. Using a piece of upholstery foam with a flat section or a stencil brush, tap the Benjamin Moore Sweet Pea 2031-30 over the entire stencil as a base. Tap the brush or foam on a rag after loading with paint so that the application is fairly dry. Keep pouncing the light green over the stencil so that everything has had at least one layer. Leave this application to be un-even so that the over-all look will have a dappled-light affect. Allow to dry completely (*Photo 10*).

5 | MAKE the second stencil color by mixing one part Clear Top Coat Dead Flat with one part Slow Dry Fluid Acrylic Yellow Oxide. Make the third stencil color by mixing the same ratio Clear Top Coat Dead Flat and Slow Dry Fluid Acrylic Chromium Oxide Green (*Photo 11*).

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6 | STENCIL over everything with both colors, blending one color into the other to create a multi-layered, natural appearance (*Photo 12*). If using a mylar stencil, remove the stencil immediately and let dry. If using a low-tack stencil, allow to dry completely for 24 hours, and then peel off the stencil to reveal the artwork (*Photo 13*).

7 | MIX eight parts Glass Bead Gel XL with one part water (*Photo 14*). With a metal or plastic trowel, apply an even, flat coat over the entire surface (*Photo 15*). With a notched rubber squeegee or a combing tool, apply pressure and drag horizontally across the surface, wiggling the tool as much as you desire. With a small rubber spatula, scrape the comb into a container to be re-used. Scoop up excess glass bead gel at the end of your drag, being careful not to bump into the finished drag section. Place the end of your tool to overlap 1" of the previous section and drag next section. Repeat until wavy lines are done (*Photo 16*).

8 | USING a rubber subtractive tool, or the end of an artist paint brush covered in a damp rag, drag through any sections that are filled in solid. Allow to dry completely, approximately 10 hours (*Photo 17*). Here is a close-up of the finalized texture (*Photo 18*).



IMPORTANT NOTE: Clean up the Glass Bead Gel tools with soap and water in a separate bucket. Strain through a sieve or put clean-up water in a lidded container to throw out. Do not pour down the sink!