

# **NATURAL PATINATION**

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# INTRODUCTION

## Surface preparation

It is essential to thoroughly prepare and clean the surface of the object to be patinated beforehand. It must be perfectly degreased, using for example hot water and soap, preferably just before applying the patina.

Make sure not to leave any fingerprint on the surface once it is cleaned.

In general, patinas work better on sand blasted, sanded, or textured surfaces. In the following recipes, whenever a metal sheet is described as 'satin-finish', it has been sanded using 240 emery paper.

## Equipement

### The brushes

Use round brushes with natural bristles, especially for hot patinas – synthetic bristles would melt. It is also possible to cut the bristles a little shorter making them harder, which helps the patina to be more stable.

### The blow torch

Several types of blow torches can be used to make hot patinas, in any ways a soft flame is recommended: not too hot and with little oxygen. Hot patinas temperature is rarely above 220 degrees.

### The products

- All dyes used in these recipes come from Sculpt Nouveau in the USA, and are called "Dye-oxide patinas".
- The iridescent powder also comes from Sculpt Nouveau "Pearl White powder". <https://sculptnouveau.com/>
- The pigments can be bought in any Art supply shop.
- Vinegar, salt and other vegetables and fruits are food products easily found in any food store.
- The wax used in the following recipes is called "Antiquax" and is available in any hardware shop in the UK or online. Renaissance wax is also widely used to seal patinas.

- For a stronger seal, it is possible to use Nyalic lacquer, available online (Nyalic jewellery kit).

## Sealing techniques

### The waxes

**Hot waxing** is done either after applying hot patina, when the piece is still hot; or by reheating gently the already cooled patinated piece making sure not to burn the surface of the patina.

In either way, apply a fine layer of wax using a soft brush, then let it cool down and dry for a day. You can apply a second and third layer of wax, leaving one hour between each application. Once the wax is dry, at least one hour after the last application, polish the surface using a soft cloth to make it shine (optional).

Hot wax highlights the contrasts of textured patinas but tends to darken the colour. It is recommended to always make the patina slightly brighter than desired, keeping in mind the wax will darken it.

**Cold waxing** is done once the piece has completely cooled down and by applying a fine layer of wax using a soft brush.

Once the wax is dry and after waiting a minimum of one hour after the last application, polish the surface using a soft cloth to make it shine (optional).

Cold waxing usually retains well the original colours of the patina but it tends to give a more uniform result (although this can be the desired effect). It is recommended to dab (rather than brush) the wax on the patinated piece to help with the stability of the patina.

Finally, note that during the application of the wax, the patina tends to become very dark (and sometimes disappear), it should get brighter and get close to the original colour once the wax is dry, but it might stay slightly dark (as explained for hot wax).

For a stronger seal (as seen above), it is possible to build up layers of wax by applying the first layer right after finishing the patina (hot or cold) - unless said otherwise in the recipe. Let it dry at least 12 hours then apply again several layers leaving one hour between each application. Polish slightly with a soft cloth between each layer if the wax looks slightly too thick and becomes visible. Polish again after all layers of wax have been applied.

## The lacquers

For an optimum protection, a transparent lacquer can be used: Nyalic lacquer is extremely strong and hardens in the long run. It is quite easy to apply (using little foam pads supplied in the kit), it doesn't get yellow and doesn't darken in time. Note that the lacquer tends to slightly darken the colour while being applied and then gets back to the original colour once dried (same as the wax). The Nyalic Jewellery kit is easy to find online.

In general patinas are more stable on necklaces, pendants, brooches or drop earrings – and on hollow surfaces, not prominent and less exposed to everyday wear.

The patinas will be less resistant on rings or on surfaces that are more exposed to impacts and scratches.

It is not recommended to patinate a surface that will be in contact with the skin.

## Technical difficulties

In this report, the patinas recipes are marked with stars to indicate the difficulty of the process. The recipes with no stars are very easy to make and accessible to everyone; the recipes with 3 stars are more difficult to achieve and require more training. It is always recommended to make test pieces beforehand.

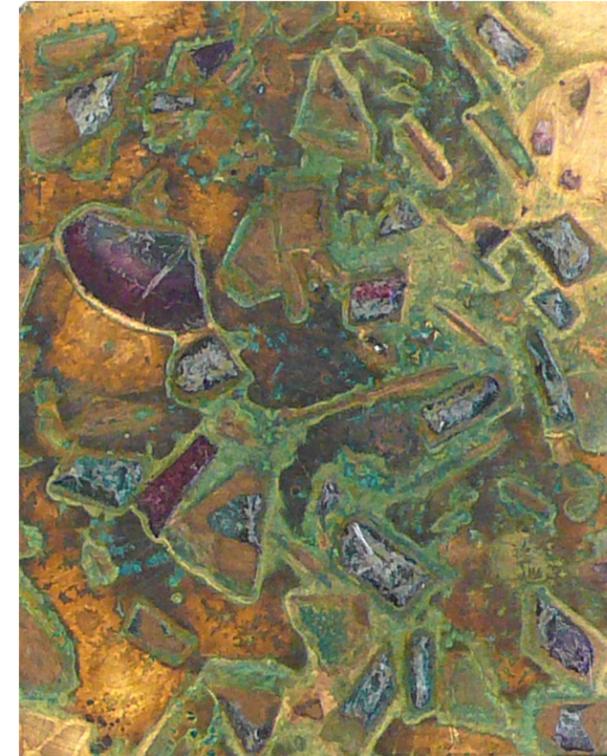
## Health and safety

The most hazardous product used in these recipes is borax, it is recommended to wear a suitable mask while using it and to work in a ventilated area. Vinegar, if used in excess, can also be irritating for the respiratory tracks, especially when used hot - as well as Sculpt Nouveau dyes. The same recommendations apply.

### Credit

Some of the following patinations were tested using the '*Japanese Patinas*' book by Eitoku Sugimori and the patinations researches from Giles Last at Central St Martins London.

## COLD PATINAS



### #001 TEXTURED GREEN-PURPLE ON BRASS

- Red radish
- Cider vinegar
- Satin-finish brass

Chop the radish into small pieces and lay it on the metal sheet. Wet it with cider vinegar and let it dry. For a more contrasted result, wet the radish with a little more cider vinegar and let it dry again. Wax.



## #002 TEXTURED GREENY-BROWN ON BRASS

- Red radish
- 50 ml of cider vinegar
- 7g of salt
- Satin-finish brass

Chop the radish into small pieces and lay it on the metal sheet. Wet it with the solution of cider vinegar and salt, let it dry. For a more contrasted result, wet the radish with a little more cider vinegar and let it dry again. Wax.



## # 003 TEXTURED BROWNY-GREEN ON COPPER

- Red radish
- 50 ml of cider vinegar
- 7g of salt
- Satin-finish copper

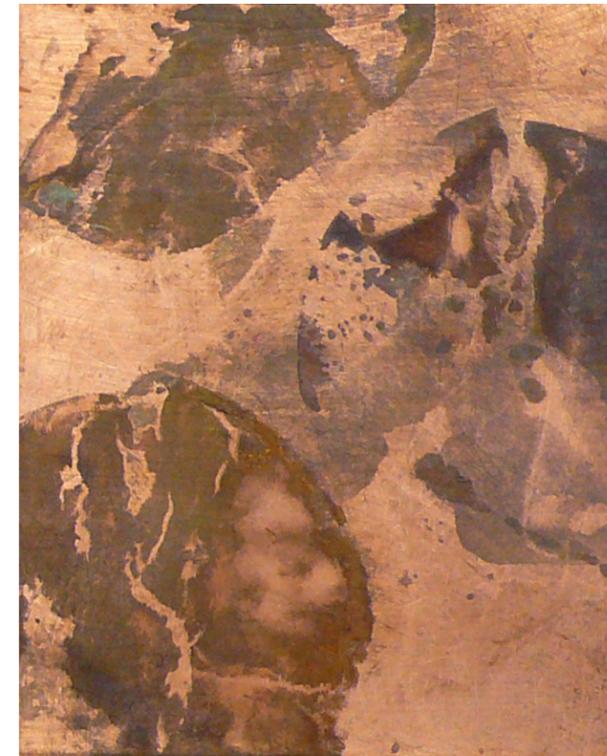
Same process as # 002.



### # 004 TEXTURED DARK GREEN ON COPPER

- Red radish
- Cider vinegar
- Textured copper

Chop the radish in little bits and lay it on the metal sheet. Wet it with cider vinegar and let it dry. For a more contrasted result, wet the radish with a little more cider vinegar and let it dry again. Wax.



### # 005 TEXTURED GREENISH-BROWN ON COOPER

- Red radish
- Satin-finish copper

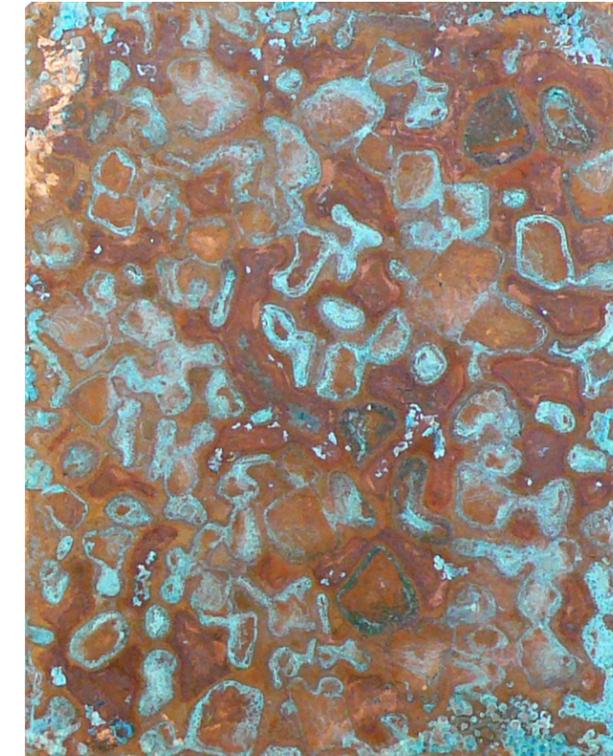
Cut the radish into slices then lay it on the metal sheet in a sealed plastic bag. Let it sit at least 7 days, take the sheet out of the bag, remove the radish and rinse with water. Dry thoroughly and wax.



### **# 006 TEXTURED LIGHT BLUE ON BRASS**

- Rock salt
- Cider vinegar
- Satin-finish brass

Sprinkle some rock salt on the metal sheet, wet it with cider vinegar. Wet it again once the vinegar has evaporated to achieve a more contrasted result. Let it dry and wax.



### **# 007 TEXTURED LIGHT BLUE ON COPPER**

- Rock salt
- Cider vinegar
- Satin-finish copper

Same process as # 006.



### # 008 OXIDISED MARKS ON BRASS

- Lemon
- Satin-finish brass

Cut the lemon in half and lay it on the metal sheet. Put a weight on top of the lemon so it can be firmly in contact with the metal. Leave it for 8 days then remove the lemon and let it dry for 24 hours. Wax.



### # 009 OXIDISED MARKS ON COPPER

- Lemon
- Satin-finish copper

Same process as # 008.

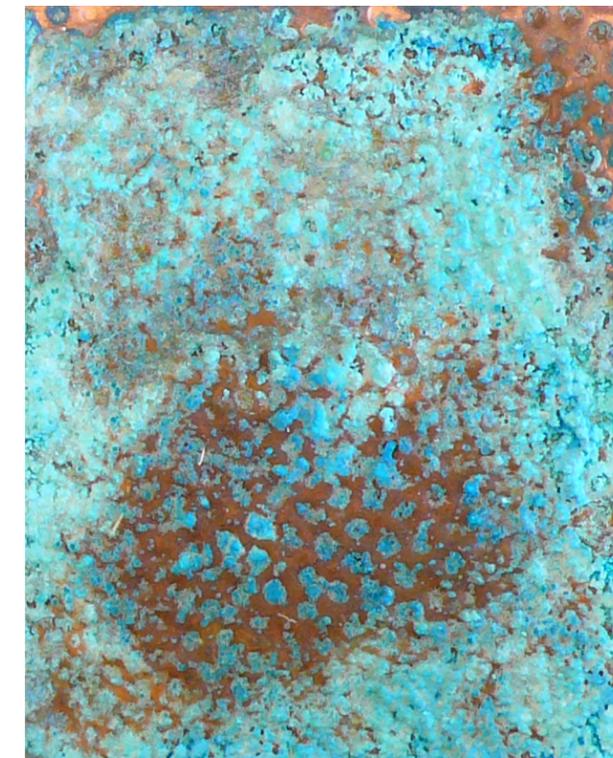


### # 010 BLUEY-GREEN ON BRASS

- 100ml of white vinegar
- 20g of salt
- Satin-finish brass

Build up layers of the solution of white vinegar and salt on the metal sheet every 30 minutes (or once the previous layer has dried) until desired effect is achieved. Let it dry for 4 days.

Remove the crystals formed by the salt using a soft brush then wax and let it dry for a day. If the patina is very thick, apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 011 LIGHT BLUE ON COPPER

- 100ml of white vinegar
- 20g of salt
- Textured copper

Same process as # 010.



### # 012 BLUE, GREEN, BROWN ON BRONZE

- 50 ml of cider vinegar
- 7 g of salt
- Satin-finish bronze

Build up layers of the solution of white vinegar and salt on the metal sheet every 30 minutes (or once the previous the layer has dried) until desired effect is achieved. Let it dry for 4 days.

Remove the crystals formed by the salt using a soft brush then wax and let it dry for a day. If the patina is very thick, apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 013 GREEN, BLUE ON BRASS

- 50 ml of cider vinegar
- 7 g of salt
- Satin-finish brass

Same process as # 012.



### # 014 BLUE, GREEN, BROWN ON COPPER

- 50 ml of cider vinegar
- 7 g of salt
- Satin-finish copper

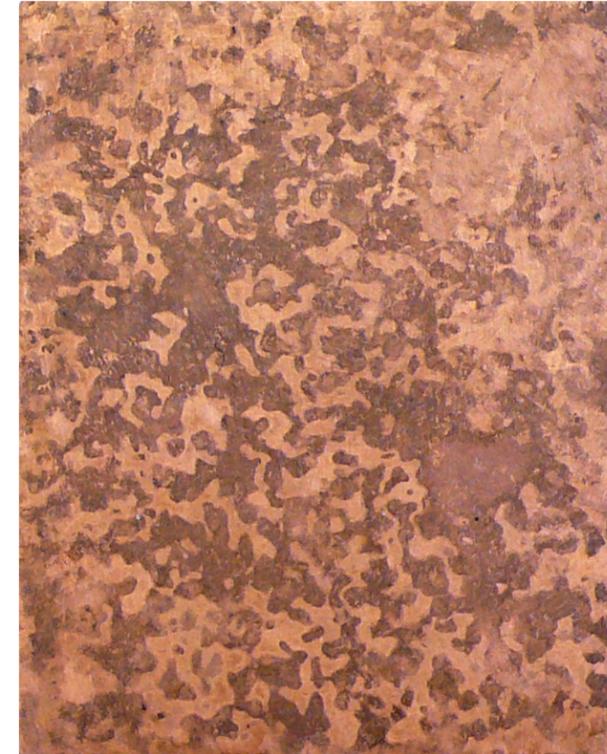
Build up layers of the solution of white vinegar and salt on the metal sheet every 30 minutes (or once the previous the layer has dried) until desired effect is achieved. Let it dry for 4 days. Remove the crystals formed by the salt using a soft brush then wax and let it dry for a day. If the patina is very thick, apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 015 DARK GREY ON SILVER

- 50 ml of cider vinegar
- 7 g of salt
- Satin-finish sterling silver

Build up layers of the solution of white vinegar and salt on the metal sheet every 30 minutes (or once the previous layer has dried) until desired colour is achieved. Rinse the sheet with warm water to remove the crystals, then dry thoroughly and wax.



### **# 016 TEXTURED LIGHT BROWN ON BRASS**

- Coffee grounds
- Satin-finish brass

Cover the metal sheet with wet coffee grounds and put in a sealed plastic bag for 7 days. Take it out, remove the coffee grounds and rinse with cold water. Dry thoroughly and wax.

### **# 017 TEXTURED BROWN ON COPPER**

- Coffee grounds
- Satin-finish copper

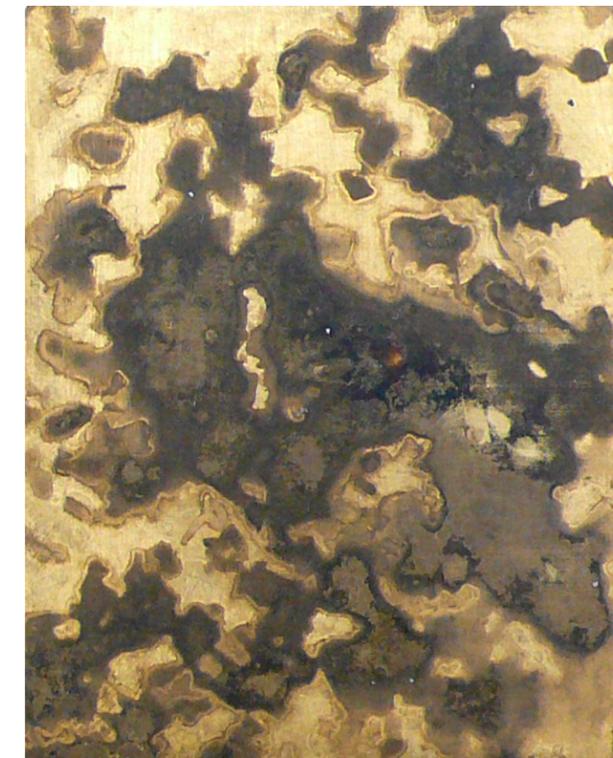
Same process as # 016.



### # 018 TEXTURED BROWN-ORANGE ON COPPER

- Fresh ginger
- Satin-finish copper

Chop the ginger into small pieces, slightly crush them to extract the juice then lay them onto the metal sheet, place in a sealed plastic bag. Let it sit for 8 days then take it out of the bag, remove the ginger and rinse with cold water. Dry thoroughly and wax.



### # 019 TEXTURED BROWNY-BLACK ON BRASS

- Fresh ginger
- Satin-finish brass

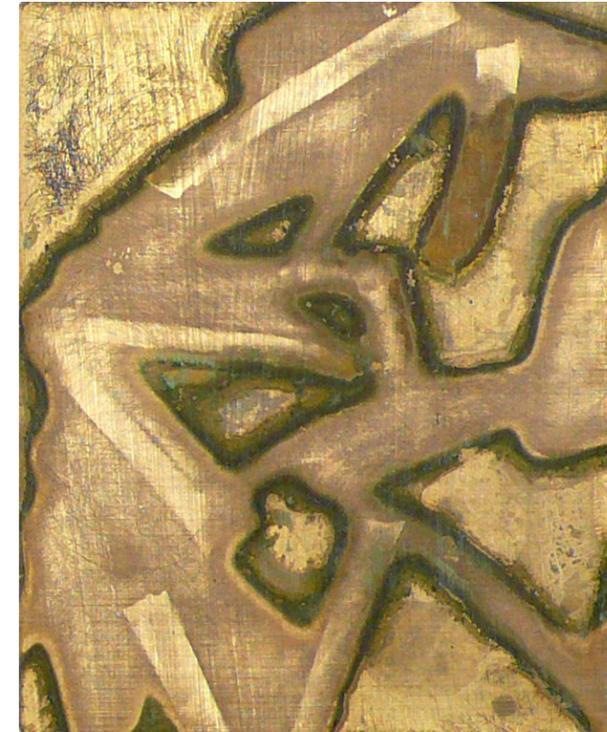
Same process as # 018.



### # 020 GREEN LINES ON COPPER

- Lemon juice and lemon rind
- Satin-finish copper

Cut thin slices of lemon rind and lay them onto the metal sheet. Wet the slices with some lemon juice and place into a sealed plastic bag for 8 days. Take the sheet out of the bag, remove the lemon and rinse with cold water. Let it dry for 24 hours and wax.



### # 021 GREEN LINES ON BRASS

- Lemon juice and lemon rind
- Satin-finish brass

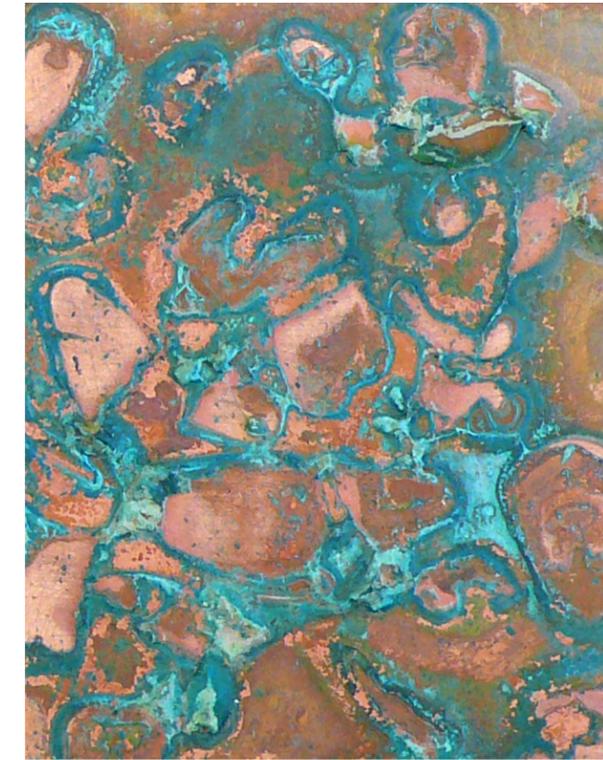
Same process as # 020.



### # 022 TEXTURED BLUEY-GREEN ON COPPER

- Sweet corn (in can)
- 50cl of cider vinegar
- 7g of salt
- Textured copper

Crush some sweet corn onto the metal sheet and wet it with the solution of cider vinegar and salt. Let it dry for 8 days then remove the corn. Let it dry for 24 hours and wax.



### # 023 TEXTURED BLUEY-GREEN ON COPPER

- Sweet corn (in can)
- 50cl of cider vinegar
- 7g of salt
- Sand blasted copper

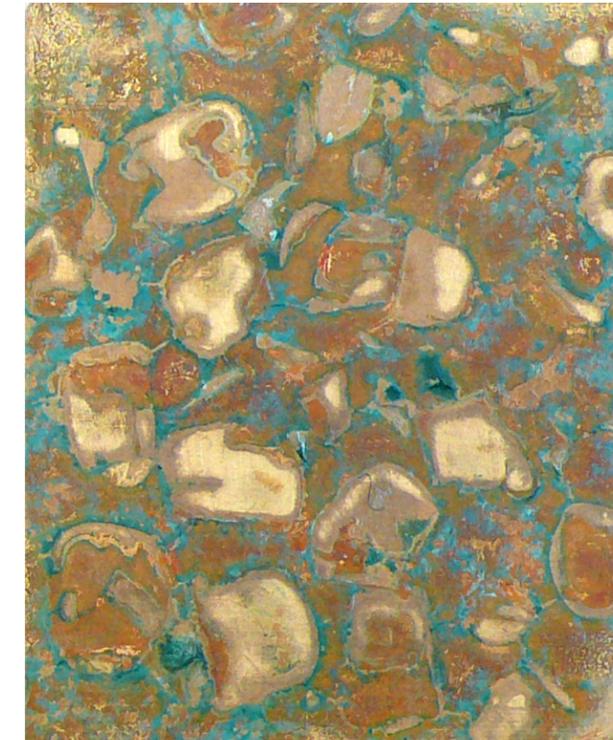
Same process as # 022.



### # 024 TEXTURED BRIGHT BLUEY-GREEN ON BRASS

- Sweet corn (in can)
- 50cl of cider vinegar
- 7g of salt
- Sand blasted brass

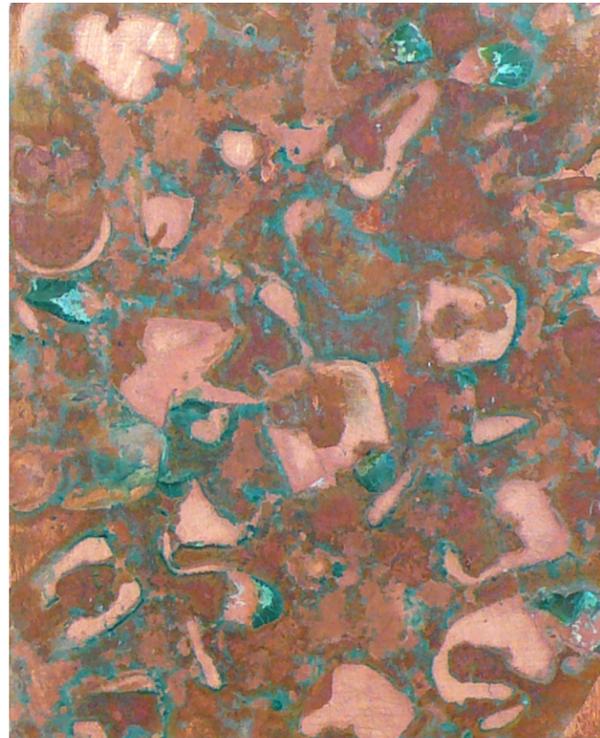
Crush some sweet corn onto the metal sheet and wet it with the solution of cider vinegar and salt. Let it dry for 8 days then remove the corn. Let it dry for 24 hours and wax.



### # 025 TEXTURED BLUEY-GREEN ON BRASS

- Sweet corn (in can)
- 50cl lemon juice
- 7g of salt
- Satin-finish brass

Crush some sweet corn onto the metal sheet and wet it with the solution of lemon juice and salt. Let it dry for 8 days then remove the corn. Let it dry for 24 hours and wax.



## # 026 TEXTURED BLUEY-GREEN ON COPPER

- Sweet corn (in can)
- 50cl lemon juice
- 7g of salt
- Satin-finish copper

Crush some sweet corn onto the metal sheet and wet it with the solution of lemon juice and salt. Let it dry for 8 days then remove the corn. Let it dry for 24 hours and wax.



## #027 TEXTURED RUSTY BROWN ON COPPER

- Steel wool
- Cider vinegar
- Satin-finish copper

Lay the steel wool onto the metal sheet and wet it with some cider vinegar. Put a sheet of paper on top and a weight in order for the steel wool to stay firmly in contact with the metal. Let it dry and add some cider vinegar if a brighter result is wanted. Let it dry again. Rinse with cold water, dry thoroughly and wax.



### #028 VERDIGRIS ON TEXTURED COPPER

- 75ml of white vinegar
- 7g of salt
- Textured copper

Put a glass jar containing a solution of white vinegar and salt in a sealable plastic bag. Hang the copper sheet horizontally above the solution using some copper wire. (You will need to drill tiny holes in the metal sheet and put the wire through). Close the bag and leave it for at least 8 days. Take it out of the bag and leave it to dry for 24 hours and wax.



### #029 VERDIGRIS ON TEXTURED COPPER

- 75ml of white vinegar
- 7g of salt
- Textured copper

In a sealed plastic bag, put a glass jar containing the solution of white vinegar and salt. Hang horizontally the copper sheet above the solution using some copper wire. (You will need to drill tiny holes in the metal sheet to do so). Close the bag and leave it for at least 8 days. Take it out of the bag and leave it to dry for 2 days and then rub back the edges using a fine emery paper. Brush out the dust with a fine and clean brush and wax.



### # 030 TEXTURED BLUE ON COPPER

- 50ml of cider vinegar
- 7g of salt
- Cotton wicks
- Satin-finish copper

Lay the cotton wicks onto the metal sheet and wet it with the solution of cider vinegar and salt. Let it dry and wet it again for a more contrasted result. Remove the cotton and let it dry for 24 hours and wax.



### # 031 OXIDISED ROUND MARKS ON COPPER

- Gherkins in vinegar
- Satin-finish copper

Cut a gherkin into slices and lay it onto the metal sheet. Put it into a seal-able plastic bag and wet it with a little bit of vinegar from the gherkins jar. Leave it for 8 days. Take it out of the bag, remove the gherkins and rinse with cold water. Dry thoroughly and wax.



### **# 032 OXIDISED BLUEY-GREEN ROUND MARKS ON BRASS**

- Gherkins in vinegar
- Satin-finish brass

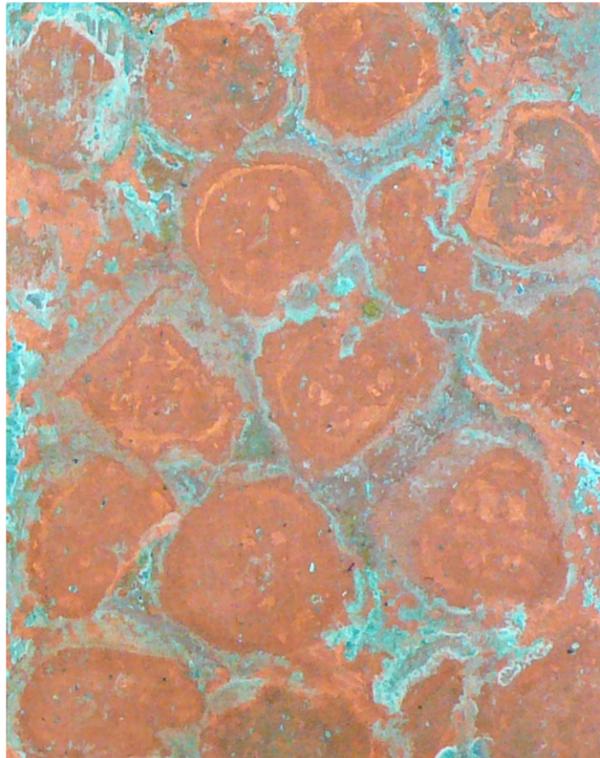
Same process as # 031.



### **#033 OXIDISED GREEN ROUND MARKS ON COPPER**

- Gherkins in vinegar
- Satin-finish copper

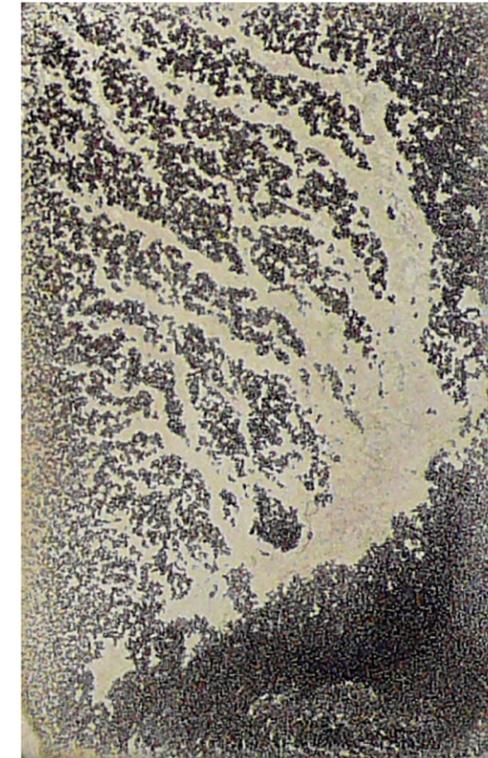
Cut a gherkin into slices and lay it onto the metal sheet. Wet it with a little bit of vinegar from the gherkins jar and allow to air dry. Remove the gherkins and let it dry 24 hours and wax.



### #034 GREEN ROUND MARKS ON COPPER

- Gherkins in vinegar
- Satin-finish copper

Cut a gherkin into slices and lay it onto the metal sheet. Wet it with a little bit of vinegar from the gherkins jar and allow to air dry. Repeat the process over 12 hours, building up layers of vinegar. Remove the gherkins, let it dry for 24 hours and wax.



### # 035 TEXTURED GREY BLACK ON SILVER

- 50ml of cider vinegar
- 7g of salt
- Sculpt Nouveau dyes (solution of 2.5ml of blue dye + 10ml of red dye)
- Satin-finish sterling silver

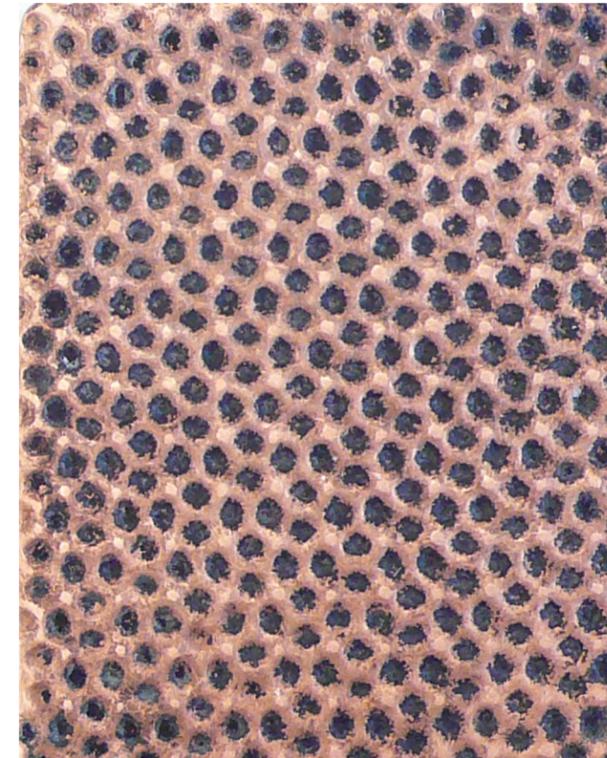
Apply the solution of cider vinegar, salt and dyes on the metal sheet. Allow to air dry and wax.



### # 036 TEXTURED DARK PURPLE ON SILVER

- 5ml of cider vinegar
- 2.5ml of red Sculpt Nouveau dye
- Satin-finish sterling silver

Apply the solution of cider vinegar and dye on the sheet and allow to air dry. Apply again for a stronger colour if needed and let it dry. Wax and let it dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 037 BLACK DOTS ON TEXTURED COPPER

- 50ml of cider vinegar
- 7g of salt
- Sculpt Nouveau dyes (solution of 2.5ml of blue dye + 10ml of red dye)
- Textured copper

Apply the solution of cider vinegar, salt and dyes on the metal sheet and allow to air dry. Rub back the edges with a piece of fine emery paper in order to remove the patina only on the top edges. Wax.



### # 038 TEXTURED GREY BLACK ON BRASS

- 50ml of cider vinegar
- 7g of salt
- Sculpt Nouveau dyes (solution of 2.5ml of blue dye + 10ml of red dye)
- Satin-finish brass

Apply the solution of cider vinegar, salt and dyes and allow to air dry. Apply again for a deeper colour if needed and let it dry. Wax and let it dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 039 TEXTURED GREY BLACK ON COPPER

- 50ml of cider vinegar
- 7g of salt
- Sculpt Nouveau dyes (solution of 2.5ml of blue dye + 10ml of red dye)
- Satin-finish copper

Same process as # 038.



### # 040 TEXTURED DARK RED ON BRASS

- 5ml of cider vinegar
- 2.5ml of red Sculpt Nouveau dye
- Satin-finish brass

Apply the solution of cider vinegar and dye and allow to air dry. Apply again for a brighter colour if needed and let it dry. Wax and let it dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 041 DARK RED ON BRASS

- 5ml of cider vinegar
- 2.5ml of red Sculpt Nouveau dye
- Satin-finish brass

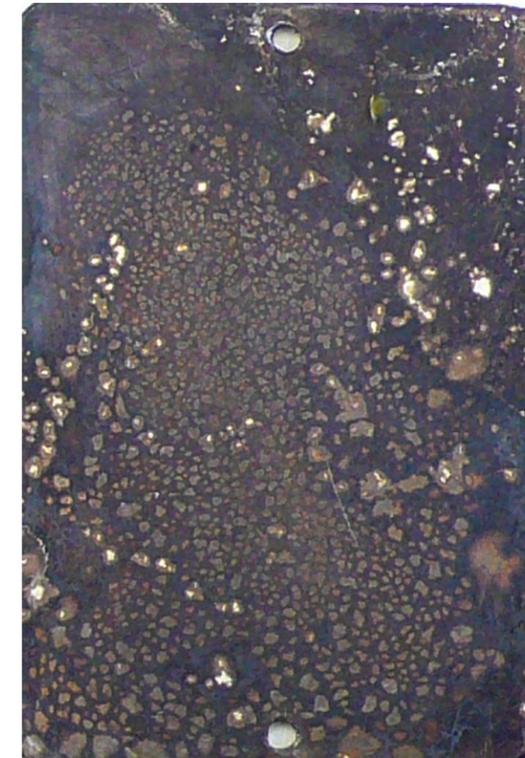
Apply the solution of cider vinegar and dye and allow to air dry. Apply again once the surface is dry to make the colour more even. Wax and let it dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 042 DARK GREY ON SILVER \*

- Hard-boiled egg
- Satin-finish sterling silver

Hang the metal sheet horizontally below the lid of a plastic container using copper wire. (You will need to drill tiny holes in the sheet and in the lid and put the wire through). Hard-boil an egg for at least 15 minutes (this develops the sulfur contained in the egg), remove the shell and put it in the container. Crush the egg quickly in little bits and close the lid making sure the sheet is facing down on the inside of the jar. It is important to keep inside the container as much of the steam coming out of the egg as possible. Put the container on a heater or in a warm place for 15 minutes. If the sheet is not oxidised evenly, warm up the container with the egg in the microwave and repeat the process. Remove the sheet from the container, rinse with cold water, dry thoroughly and wax.



### # 043 TEXTURED DARK GREY ON SILVER \*

- Hard-boiled egg
- Satin-finish sterling silver

Hard-boil an egg for at least 15 minutes (this develops the sulfur contained in the egg), remove the shell and put it in a glass jar. Put the jar in a sealable plastic bag. Crush the eggs into small bits, while keeping the plastic bag as closed as possible making sure that the steam coming out of the egg does not escape. Hang the metal sheet horizontally above the egg using copper wire and close the plastic bag. Leave it for 1 hour or so and take out of the bag. Allow to air dry and wax.



### **#044 GRADIENT YELLOW, ORANGE, PINK, PURPLE, BLUE, ON SILVER \***

- Hard-boiled egg
- Satin-finish sterling silver

Hard boil an egg for at least 15 minutes (this develops the sulfur contained in the egg), remove the shell and put it in a sealable transparent plastic bag along with the sterling silver sheet. Close the bag and press between your hands to crush the warm egg into little bits. Without opening the bag, put the silver sheet in a way that the crushed egg fully covers the surface. After a few minutes, check how the colours are appearing while still keeping the bag closed and put back the egg in contact with the sheet if you are not satisfied with the colours. Check regularly. The warmer the egg, the faster the oxidation will appear. When you are satisfied with the colour, rinse the sheet with warm water to stop the oxidation. Do not wax.

The colours oxidise starting with yellow then orange, pink, purple, blue, grey-blue, dark blue. Please note this patina is relatively fragile because it can't be sealed, as the colours would disappear.



### **#045 TEXTURED BLUE, GREY, PURPLE ON SILVER \***

- Hard-boiled egg
- Satin-finish sterling silver

Same process as #044. However the sheet was in contact with the egg for more time so the oxidation is stronger.



### **#046 BLUE, GREY, PURPLE ON SILVER \***

- Hard-boiled egg
- Satin-finish sterling silver

Same process as # 044. However the sheet was in contact with the egg for more time so the oxidisation is stronger.



### **# 047 TEXTURED ORANGY-BROWN, BLUEY-GREY ON COPPER \***

- Hard-boiled egg
- Satin-finish copper

Hard boil an egg for at least 15 minutes, take off the shell and put it in a glass jar. Crush quickly the egg into little bits, put the sheet on the egg and close the lid. It is important to keep inside the container as much of the steam coming out of the egg as possible. Put the jar on top of a heater or in a warm place for 15 minutes. If the sheet hasn't finished to oxidise, warm up the egg in a microwave and repeat the process. Take the sheet out of the jar when you are satisfied with the result and rinse with cold water. Please note this patina is relatively fragile because it cannot be sealed as the colours would disappear.



### **#048 TEXTURED YELLOW, ORANGE, BLUE ON COPPER \***

- Hard-boiled egg
- Satin-finish copper

Hard boil an egg for at least 15 minutes (this develops the sulfur contained in the egg), remove the shell and put it in a sealable transparent plastic bag along with the sterling silver sheet. Close the bag and press between your hands to crush the warm egg into little bits. Without opening the bag, put the silver sheet in a way that the crushed egg fully covers the surface. After a few minutes, check how the colours are appearing while still keeping the bag closed and put back the egg in contact with the sheet if you are not satisfied with the colours, and check regularly. The warmer the egg, the faster the oxidation will appear. When you are satisfied with the colour, rinse the sheet with warm water to stop the oxidation. Do not wax.

The colours oxidise starting with yellow then orange, pink, purple, blue, grey-blue, dark blue. Please note this patina is relatively fragile because it can't be sealed, as the colours would disappear.



### **#049 TEXTURED YELLOW, BROWN ON BRASS \***

- Hard-boiled egg
- Satin-finish brass

Same process as #048.

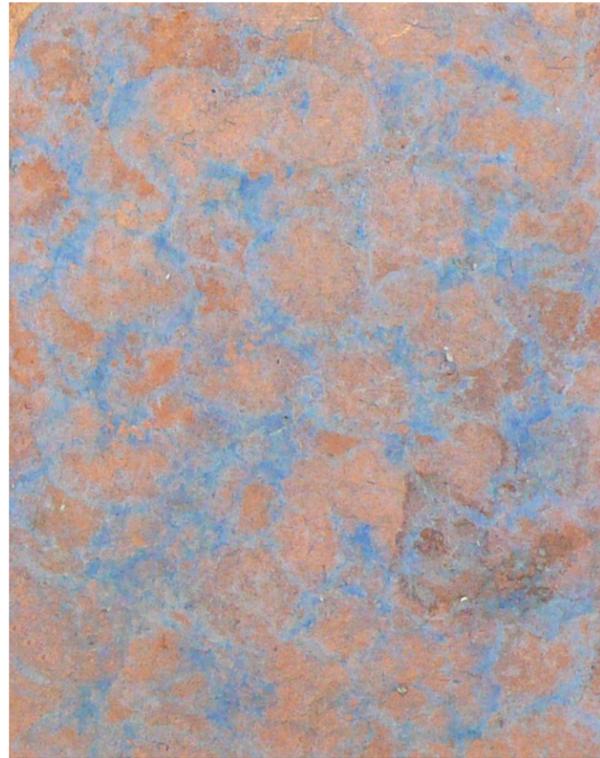


## HOT PATINAS

### **#050 TEXTURED YELLOW, BROWN, GREEN ON BRONZE \***

- Hard-boiled egg
- Satin-finish bronze

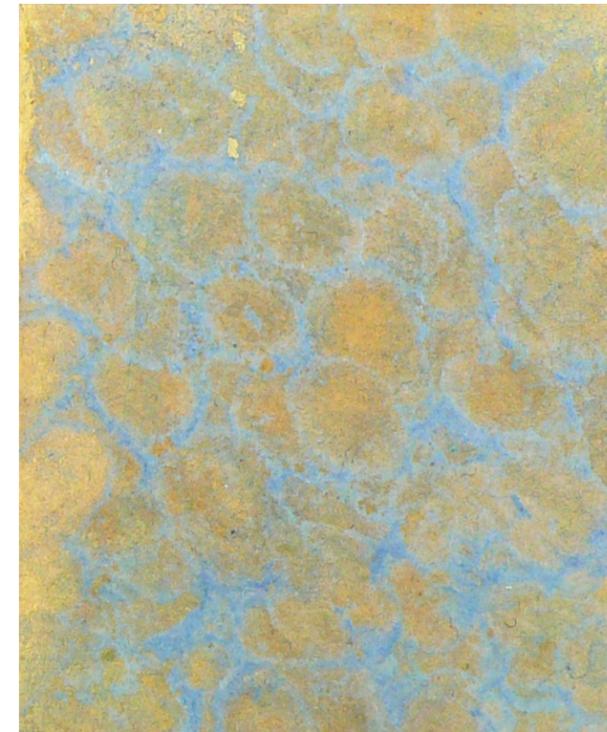
Same process as #048 and #049.



### # 051 MARBLE BLUE ON COPPER \*\*\*

- 15ml of white vinegar
- 15ml of water
- 3g of salt
- 2.5ml of blue-green Sculpt Nouveau dye
- Satin-finish copper

Using a blow torch with a soft flame, gently warm up the sheet and dip a fine brush into the solution of white vinegar, salt, blue-green dye and water (the brush needs to be quite wet). The solution has to evaporate straight away as soon as it touches the surface, leaving a blue circle on the sheet. Continue to apply the solution while heating the sheet between each application to keep an even temperature until you are satisfied with the result. Once the sheet has cooled down, apply a thick layer of wax, dabbing evenly with a soft brush and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application. Add or remove a bit of blue-green dye to achieve different tones of blue.



### # 052 MARBLE BLUE ON BRASS \*\*\*

- 15ml of white vinegar
- 15ml of water
- 3g of salt
- 2.5ml of blue-green Sculpt Nouveau dye
- Satin-finish brass

Same process as # 051.



### **# 053 PINK, ORANGE AND BLUE SPECKLES ON COPPER \***

- Solution of 200g of nails (not galvanised ones) with 500ml of white vinegar. The solution needs to be made at least 4 weeks before use.
- Satin-finish copper

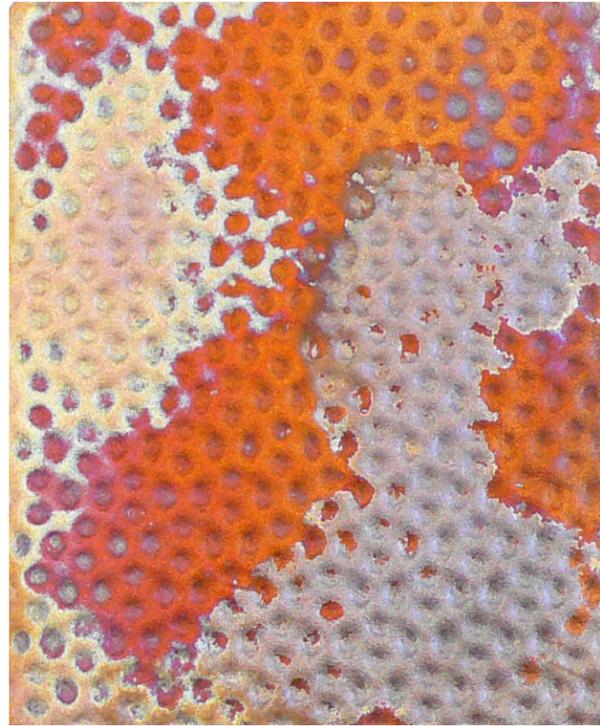
Warm up the sheet using a blow torch until heat colours start appearing. Using a brush dipped in the solution of nails and white vinegar, create some speckles by hitting gently on the handle of the brush with your other hand. The sheet has to be hot enough for the drops to roll over and fall on the side when hitting the surface. Cool quickly in cold water once desired effect is achieved. Dry thoroughly and wax.



### **# 054 PINK, ORANGE AND BLUE SPECKLES ON COPPER \***

- Solution of 200g of nails (not galvanised ones) with 500ml of white vinegar. The solution needs to be made at least 4 weeks before use.
- Satin-finish copper

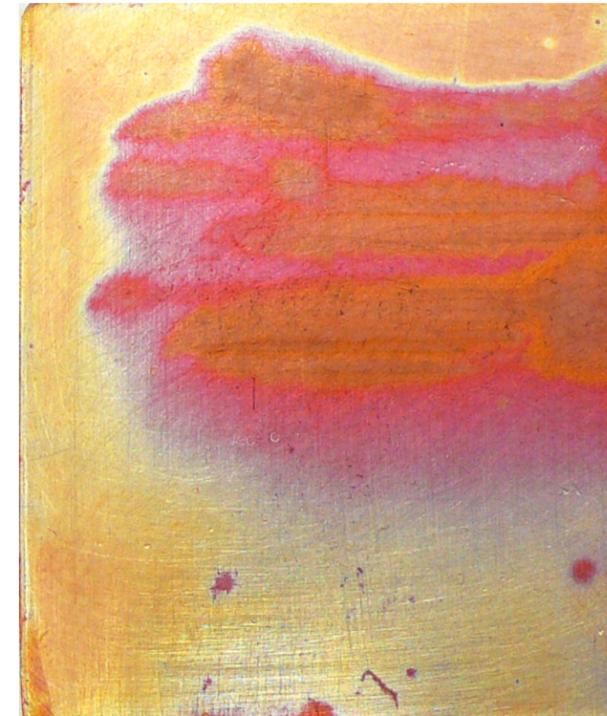
Same process as # 053 however this one is not waxed. Please note this patina is relatively fragile because it cannot be sealed, as the colours would disappear.



**# 055 ORANGE, PINK, PURPLY-GREY  
ON TEXTURED COPPER**

- Textured copper

Gently warm up the sheet using a blow torch until the desired effect is achieved. Cool quickly into cold water. Do not wax.  
Please note this patina is relatively fragile because it cannot be sealed, as the colours would disappear.



**# 056 GRADIENT YELLOW, ORANGE,  
PINK AND PURPLE ON COPPER**

- Wax  
- Satin-finish copper

Using a brush and some wax, create a few parallel lines (or any other desired patterns). Gradually warm up the sheet with a blow torch until the desired effect is achieved. The wax will create the orange shades once hot. Cool quickly into cold water. Do not wax.  
Please note this patina is relatively fragile because it cannot be sealed, as the colours would disappear.

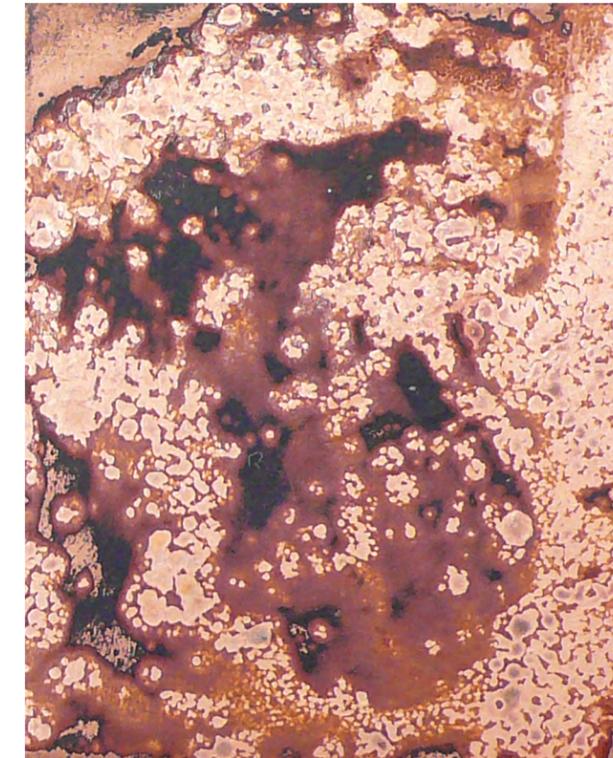


### # 057 MOTTLED PINK ON COPPER

- Borax (in a powder form)
- Textured copper

Cover the sheet with borax mixed with a little water. Heat up the sheet with a blow torch until red using a blow torch, cool quickly into cold water. Do not wax.

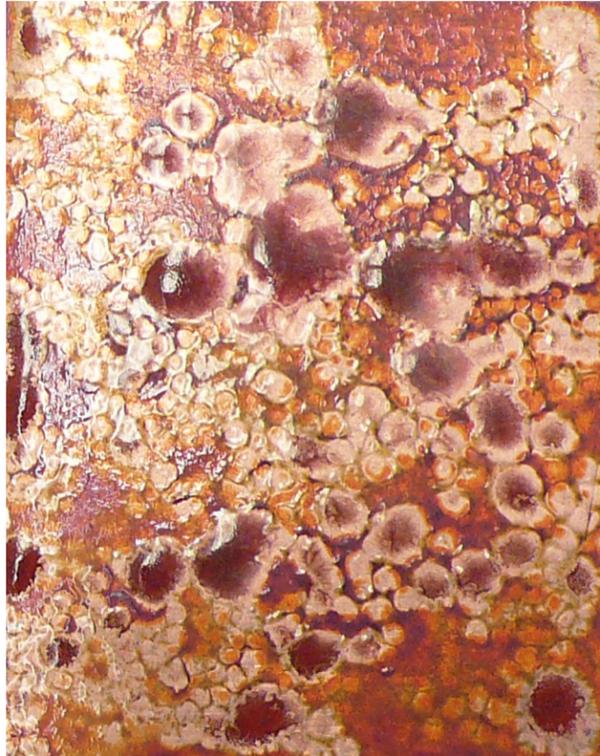
Please note this patina is relatively fragile because it cannot be sealed, as the colours would disappear.



### # 058 MOTTLED PINK ON BRASS

- Borax (in a powder form)
- Satin-finish brass

Same process as # 057.



### # 059 MOTTLED PINK ON COPPER

- Borax (in a powder form)
- Satin-finish copper

Cover the sheet with borax mixed with a little water. Heat up the sheet gradually using a blow torch and apply little by little layers of the solution of borax and water until the desired effect is achieved. Heat up to the red and cool quickly into cold water. Do not wax.



### # 060 SPECKLED GREY-BLACK ON COPPER \*\*\*

- 50ml of cider vinegar
- 7g of salt
- Sculpt Nouveau dyes (solution of 2.5ml of blue dye + 10ml of red dye)
- Satin-finish copper

Warm up the sheet with a blow torch and apply in a dabbing manner the solution of cider vinegar and salt using a lightly loaded brush (almost dry). Heat up until the solution evaporates and becomes greyish-white as soon as the brush touches the surface of the sheet, making a sizzling noise. Build up the layers while heating up the sheet between each application to keep an even temperature until you achieve a uniform layer of patina across the surface. (If the patina flakes off, it means that it has become too thick, rub back and start again).

While keeping the sheet at a constant temperature, dip a brush (well loaded) into the solution of dyes, dab onto the sheet and allow the solution to boil on the surface before heating up again.

Allow to cool down, wax and let it dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 061 IRIDESCENT GREY ON COPPER \*\*\*

- 50ml of cider vinegar
- 7g of salt
- Grey ochre pigments on dry palette
- 'Pearl white powder' Sculpt Nouveau
- Copper sheet textured using a rough matting tool

Heat up the sheet with a blow torch and apply in a dabbing manner the solution of cider vinegar and salt using a lightly loaded brush (almost dry). Heat up until the solution evaporates and becomes greyish-white as soon as the brush touches the surface of the sheet, making a sizzling noise. Build up the layers while heating up the sheet between each application to keep an even temperature until you achieve a uniform layer of patina across the surface. (If the patina flakes off, it means that it has become too thick, rub back and start again).

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Dip the wet tip of the brush into some dry pigments and apply them onto the surface of the sheet while making sure to keep an even temperature by alternating the application of pigments and the heating of the sheet. Allow to cool down and add with a brush a fine layer of 'Pearl White Powder' to achieve an iridescent finish (optional). Wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 062 PINKY-MAUVE ON COPPER \*\*

- Sculpt Nouveau white dye
- Solution of 5ml of Sculpt Nouveau red dye and 5ml of cider vinegar
- Satin-finish copper

Heat up the sheet with a blow torch and using a moderately loaded brush (quite wet but it should not drip) apply a fine layer of white dye. Apply the dye in a dabbing manner, leaving the copper showing up in some places to create a marble effect. Apply then the solution of cider vinegar and red dye while heating up the sheet between each application to keep an even temperature across the sheet until you achieve the desired effect. Let it cool down, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 063 ORANGY-PINK ON COPPER \*\*\*

- 50ml of cider vinegar
- 7g of salt
- Ercolano orange pigments on dry palette (or other orange pigment)
- Satin-finish copper

Heat up the sheet with a blow torch and apply in a dabbing manner the solution of cider vinegar and salt using a lightly loaded brush (almost dry). Heat up until the solution evaporates and becomes greyish-white as soon as the brush touches the surface of the sheet, making a sizzling noise.

Build up the layers while heating up the sheet between each application to keep an even temperature until you achieve a uniform layer of patina across the surface. (If the patina flakes off, it means that it has become too thick, rub back and start again). Dip the wet tip of the brush into some dry pigments and apply them onto the surface of the sheet while making sure to keep an even temperature by alternating the application of pigments and the heating of the sheet. Dab the pigments onto the sheet to achieve a marble effect. Let it cool down, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.

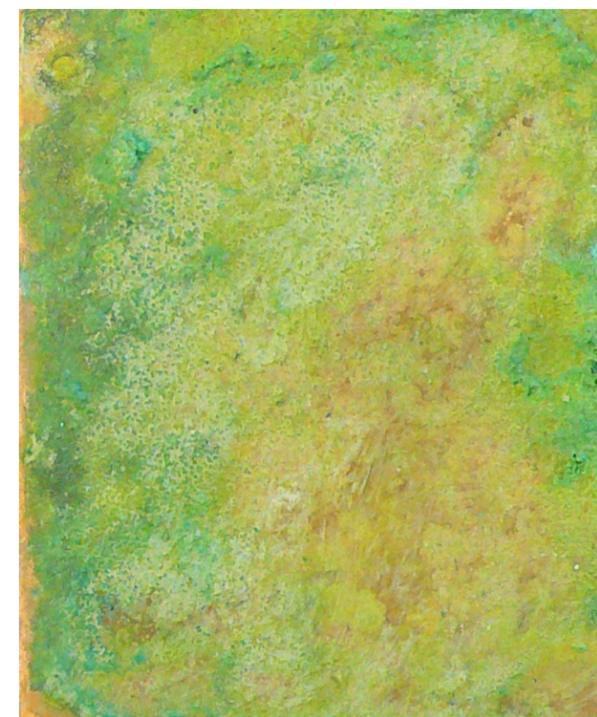


### # 064 YELLOW ON COPPER \*\*\*

- 50ml of cider vinegar
- 7g of salt
- Yellow pigments on dry palette
- Satin-finish copper

Heat up the sheet with a blow torch and apply in a dabbing manner the solution of cider vinegar and salt using a lightly loaded brush (almost dry). Heat up until the solution evaporates and becomes greyish-white as soon as the brush touches the surface of the sheet, making a sizzling noise.

Build up the layers while heating up the sheet between each application to keep an even temperature until you achieve a uniform layer of patina across the surface. (If the patina flakes off, it means that it has become too thick, rub back and start again). Dip the wet tip of the brush into some dry pigments and apply them onto the surface of the sheet while making sure to keep an even temperature by alternating the application of pigments and the heating of the sheet. Let it cool down, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 065 LIGHT GREEN ON COPPER \*\*

- 50 ml of cider vinegar
- 7g of salt
- Sculpt Nouveau yellow dye
- Satin-finish copper

Using a brush, build up onto the sheet layers of the solution of cider vinegar and salt every 30 minutes (or apply again when the previous layer has dried up) until a slightly thick layer is achieved. Let it dry for at least 24 hours.

Place the sheet as a bridge between two heat-proof bricks. Using a blow torch, gently warm up the sheet pointing the torch towards the back of the sheet so the flame does not touch and burn the patina. Apply the yellow dye (not diluted) with a slightly wet brush (not dripping) until the desired effect is achieved. Warm slightly the sheet so the dye evaporates gently and not too quickly.

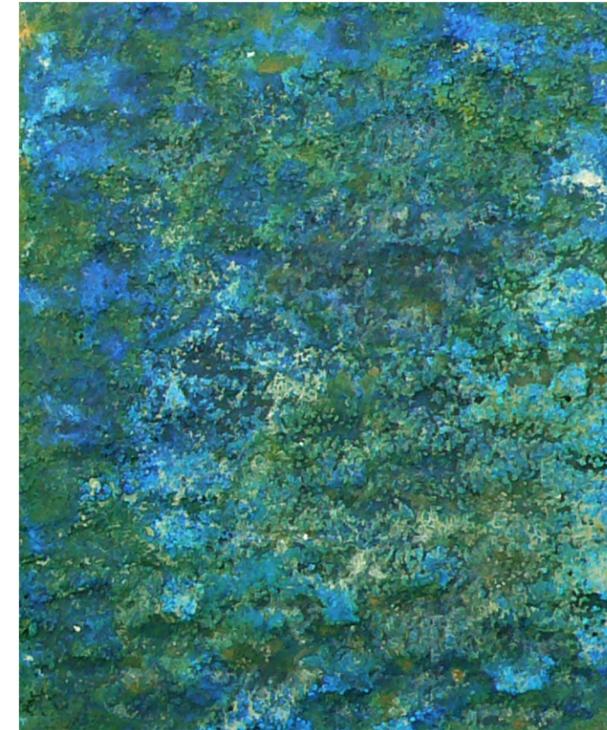
Let it cool down, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



**# 066 GRASS GREEN ON COPPER \*\***

- 100ml of white vinegar
- 20g of salt
- Sculpt Nouveau green dye
- Satin-finish copper

Same process as #065.



**# 067 DARK BLUEY-GREEN ON TEXTURED COPPER \*\***

- 50 ml of cider vinegar
- 7g of salt
- Sculpt Nouveau blue-green dye
- Textured copper

Same process as #065 and #066.



### # 068 SPECKLED BLUE ON COPPER \*\*\*

- 50ml of cider vinegar
- 7g of salt
- 15 ml of Sculpt Nouveau blue-green dye
- 45 ml of water
- Satin-finish copper

Warm up the sheet with a blow torch and apply in a dabbing manner the solution of cider vinegar and salt using a lightly loaded brush (almost dry). Heat up until the solution evaporates and becomes greyish-white as soon as the brush touches the surface of the sheet, making a sizzling noise.

Build up the layers while heating up the sheet between each application to keep an even temperature until you achieve a uniform layer of patina across the surface. (If the patina flakes off, it means that it has become too thick, rub back and start again). Dip the wet tip of the brush into some dry pigments and apply them onto the surface of the sheet while making sure to keep an even temperature by alternating the application of pigments and the heating of the sheet. Apply the pigments in a dabbing manner onto the sheet to achieve a marbled effect. Let it cool down, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.

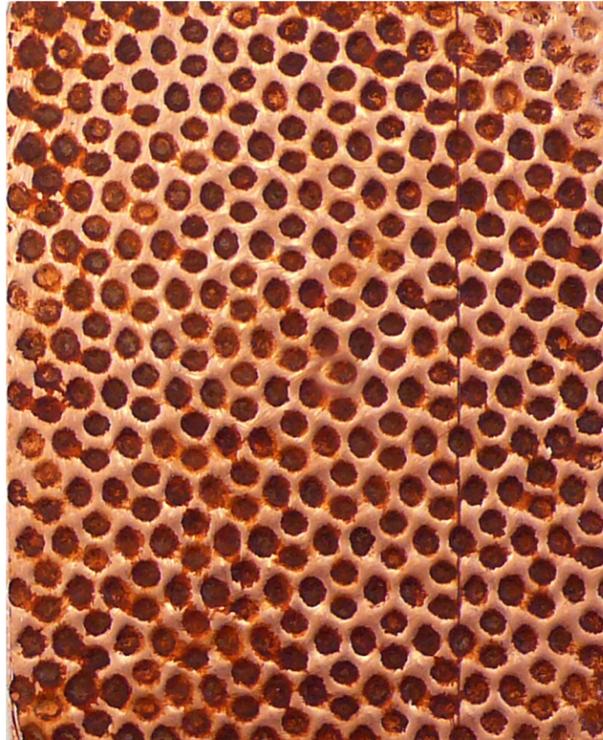


### # 069 BROWNY-BLACK ON TEXTURED COPPER \*

- Solution of 200g of nails (not galvanised, old rusty nails are the best) with 500 ml of white vinegar - let it sit for 4 weeks.
- Satin-finish copper

Prepare the solution of nails and white vinegar at least 4 weeks in advance. Use the foam naturally occurring on the surface of the solution (do not filter it).

Gently warm up the sheet with a blow torch then dab the foam onto the sheet with a brush until the foam dries up. Repeat the process until desired effect is achieved. Let it cool down, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 070 BROWNY-BLACK DOTS ON TEXTURED COPPER \*

- Solution of 200g of nails (not galvanised, old rusty nails are the best) with 500 ml of white vinegar - let it sit for 4 weeks.
- Textured copper

Prepare the solution of nails and white vinegar at least 4 weeks in advance. Use the foam naturally occurring on the surface of the solution (do not filter it).

Gently warm up the sheet with a blow torch then dab the foam onto the sheet with a brush until the foams dries up. Repeat the process until desired effect is achieved. Let it cool down and rub the top edges using a green scourer. Brush off any dust left on the sheet, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### # 071 TEXTURED BROWNY-RED ON BRASS \*\*

- Solution of 200g of nails (not galvanised, old rusty nails are the best) with 500 ml of white vinegar - let it sit for 4 weeks.
- Satin-finish brass

Prepare the solution of nails and white vinegar at least 4 weeks in advance. Filter the solution using a coffee machine filter (only filter what you need for this specific patina, ie. a small glass).

Heat up the sheet and apply the solution with a brush, making quick movements in straight lines from the top to the bottom of the sheet until desired effect is achieved. The solution has to boil on the surface and evaporate almost instantly. Let it cool down, wax and allow to air dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### **# 072 SPECKLED BROWNY-BLACK ON TEXTURED COPPER \***

- Solution of 200g of nails (not galvanised, old rusty nails are the best) with 500 ml of white vinegar - let it sit for 4 weeks.
- Copper sheet textured with a rough matting tool

Prepare the solution of nails and white vinegar at least 4 weeks in advance. Filter the solution using a coffee machine filter (filter only the amount you need for this specific patina, ie. a small glass).

Warm up the sheet with a blow torch and apply the solution in a dabbing manner using a moderately loaded brush (quite wet but it should not drip). The solution has to boil on the surface of the sheet before evaporating and becoming brown-black. Repeat the process while making sure you keep the sheet at an even temperature, by alternating the application of the solution and the heating of the sheet, until desired effect is achieved. Wax while it is still hot and allow to dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



### **# 073 BROWNY-BLACK ON TEXTURED COPPER \***

- Solution of 200g of nails (not galvanised, old rusty nails are the best) with 500 ml of white vinegar - let it sit for 4 weeks.
- Copper sheet textured with a rough matting tool

Prepare the solution of nails and white vinegar at least 4 weeks in advance. Filter the solution using a coffee machine filter (filter only the amount you need for this specific patina, ie. a small glass).

Warm up the sheet with a blow torch and apply the solution in a dabbing manner using a moderately loaded brush (quite wet but it should not drip). The solution has to boil on the surface of the sheet and then it evaporates and becomes brown-black. Repeat the process while making sure you keep the sheet at an even temperature by alternating the application of the solution and the heating of the sheet, until desired effect is achieved. Let it cool down and rub the patina off the edges using 600 emery paper. Gently reheat the sheet and apply a layer of wax and allow to dry for 24 hours. Apply a second and then third layer of wax making sure to let it sit one hour between each application.



Let it cool down and apply using a brush a fine layer of 'Pearl White Powder' to obtain an iridescent finish (optional). Allow to dry for 24 hours and apply a second and then third layer of wax making sure to let it sit one hour between each application.

Please note this patina was made using a temperature slightly higher than the sample # 072, the layers of patinas have been built up slightly more as well, achieving a darker colour.

## **# 074 IRIDESCENT BLACKISH-BROWN ON TEXTURED COPPER \***

- Solution of 200g of nails (not galvanised, old rusty nails are the best) with 500 ml of white vinegar - let it sit for 4 weeks.
- 'Pearl white powder' Sculpt Nouveau
- Textured copper

Prepare the solution of nails and white vinegar at least 4 weeks in advance. Filter the solution using a coffee machine filter (filter only the amount you need for this specific patina, ie. a small glass).

Warm up the sheet with a blow torch and apply the solution using a moderately loaded brush (quite wet but it should not drip) in a dabbing manner. The solution has to boil on the surface of the sheet before evaporating and becoming blackish-brown. Repeat the process while making sure you keep the sheet at an even temperature, by alternating the application of the solution and the heating of the sheet, until desired effect is achieved. Wax while it is still hot.

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