

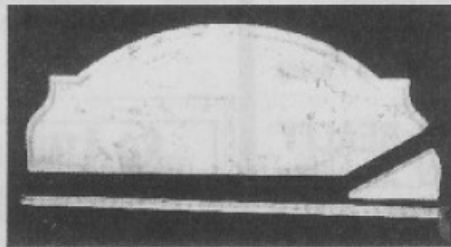
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Faux Restoration, Part III Feather, Scrunch, Sponge, Vein

The art of painting to create a faux finish illusion of real materials like marble, granite, alabaster, quartz, soapstone and other stone-type surfaces can be quite a challenge. Often, the object to be restored is heavy and large, making the task of restoration difficult. Special materials are sometimes needed to duplicate the weight, strength and support required for the structure. Faux finish techniques may involve the use of odd tools such as feathers, veiners, sponges and scrunched materials.

As an example, the photos included in this article illustrate a marble top to an antique table. To begin the restoration, the marble section had to be carefully removed from the base of the table. The damage



Broken marble top before restoration.

before restoration included one end section broken off and other areas stained, scratched and chipped out.

To reattach the broken marble corner piece illustrated in the before photo, a strong

adhesive bonding material was needed. Normal glues are not usually effective enough to hold heavy, thick and sometimes porous sections of surfaces such as marble. A dental material called Fastray can be adapted to serve both as an adhesive and a filler. The properties of this product can be adjusted during mixing to create a thick or thin formation that heats up and bonds to surrounding surfaces. Prior to the addition of its liquid catalyst, the dental Fastray's powder base can be adjusted with dry powder pigment(s) to create the illusion of specks, veins and varied colorations within the original body of the marble being restored. Metal tools such as dental picks and spatulas can be swirled through the

Faux Restoration...continued



Test tile with faux marble samples, tools, sponges, feathers, scrunch wrap and fastray fill.

dental Fastray mixture as it begins to harden. The movement of a tool through the formula prior to a complete cure will create a veining pattern within the mixture and often pulls in a bleeding trail from the sprinkled color pigments.

Also included is a photo illustrating a "test tile" used to experiment with our faux techniques and materials for a match to various marble designs. The bonding and filling of the damaged areas of a piece is not always enough to blend and match the main body of the item being restored. Additional applications of various primers, base coats and finishing top coats might also be needed to blend the newly

restored areas.

It takes knowledge and experience to select the proper base paint products needed to remain stable, sealed and separated from the faux finish paints that will be layered on top. Faux finishing is often a timely process. Therefore, your paints should not set quickly in order to allow for an extended working period. In addition,

they should provide interaction with the base coats to enable the visual illusions of dimension and the chemistry that keeps colors from turning into "mud", both when mixing and manipulating the various colors.

In order to obtain the best results, you should select compatible products that allow you to make mistakes and easily wipe them off to start again. If applied correctly, the base colors should remain intact as the additional layering effects are manipulated.

To achieve some of the unique designs often found within a



Marble top with restored broken section, stains, scratches and chips filled with faux techniques.

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Faux Restoration...continued

piece of marble, the use of a feather as the paint applicator rather than a normal paintbrush can produce the desired effect. Simply dip the feather(s) in the various color selections and stroke them through the restored area flowing into the original body design of the marble. Depending on the shape and size of the feather, a dragging motion will create wavy, straight or linear patterns. It is advisable to practice on a test piece or tile to get the desired effect.

Sponge is another painting tool that can be used instead of a paintbrush. Sponge comes in many different textures, sizes, and patterns. With a combination of various sponge types dipped in base colors and accent colors, they can be applied in a marbleized design for the final finish.

Another unusual finish can be created with the simple scrunching of various materials over freshly painted areas. One material that scrunches well is clear saran wrap. The random and unusual grouping of paint positioned underneath the movement of

scrunching can be seen through the clear wrap. After the paint has patterned within the various panels, lift upward, taking care not to smear. The desired effect can be linear designs and concentrations of color in unusual patterns.

The final photo illustrates the after appearance with faux restore of the marble tabletop. Many techniques such as feathering, sponging, scrunching and veining may require additional fine tuning with airbrush clear coats applied to form a smooth final surface. Often, a polishing of the dry surface is necessary between layers of clear coats. An application of wax as a final protective top barrier coat can be helpful to give the entire marble piece a uniform look.

DiAnna Tindell is a professional master restoration specialist and founder of Tindell's Restoration Schools in Nashville, Tenn. For more information visit www.TindellsRestorationSchools.com. See information offered such as Faux Finish Restoration Workshops, Oil Painting and Frame Workshops and many more events, training programs, appraisal and restoration services, videos, books and products.