



Tindell's Restoration Schools & Studios

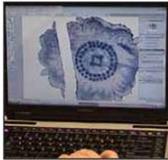
By: DiAnna E. Tindell

DiAnna founded Tindell's Restoration Schools & Studios in Nashville, Tennessee. It is very broad scoped & has expertise in many fields to offer the best of each for restoration services. DiAnna is a member of many international groups & serves actively at regional & annual events. DiAnna has expertise from a Score of years training internationally and has taught many talented students in areas such as Graphic Art & Paper Conservation, Oil Painting & Frames, Crystal & Glass, Pottery, Porcelain, Marble, and many other Mixed Media types. She has restored many objects for museums and rare collections. She is a published columnist in many antique trade papers & magazines and has authored books on restoration. Tindell's Restoration has been featured on HGTV and other educational programs. Her website is a library of useful information & time well spent to view at: www.TindellsRestorationStudios.com

Faux Finishing Techniques Part 2 of 3 in Series - Customized Stencils, Tracing, Airbrushing, etc.

Faux finish terms were summarized in the previous Faux Article Part 1 of 3. It included details for techniques known as combing, spattering, speckling, and stippling. The faux finishes of the previous article applied to the broad and irregular surface of the underneath side or base of the iron stone platter.

To define the multiple uses of stencils, we can start with the overall description of a product commonly known as Foto Frisket Film. This is a low tack, easy lift off, transparent gloss or matte film. It can be purchased in 8x11 sheets or continuous rolls. Many airbrush artists, decorative painters, graphic designers, restoration specialists and illustrators find it very useful as a tool in their work. It is an ideal supplementary tool in situations that demand hard edges and accurate color applications, such as photo retouching, medical illustration, architectural renderings, scale models, graphic art, decorative painting, restoration, etc.



Computer Creations can be printed off on Frisket Film for Custom Stencils



Frisket Film comes in Standard Sheets and Rolls

Tracing is sometimes the first step to create a customized stencil. The film has a translucent backing which provides for easier handling and permits use with a light box for cutting stencils. Creating a stencil can be as easy as tacking the clear film over a design and tracing those patterns. When completed, the film is removed and the traced film image realigned over a damaged area. Under the realigned film on the low-tack side, position a tracing carbon paper with the transfer ink facing down on the damaged surface. Apply pressure with a pen and repeat the tracing of images previously drawn on the top surface of the clear film.

When the carbon and film are removed, there should be a carbon image left on the surface to be restored. If a mistake is discovered, corrections can normally be made just by lifting off any unwanted areas with an eraser, a cloth or a dry brush. Sometimes, you may need to load a cloth or brush with turpoid solvent to clean off mistakes if stubborn to lift.

One note of caution, it is recommended that prior to stencil transfer the damaged restoration area base color coats should first be protected with an airbrush layering of a completely dry, clear coat sealant.



Head Camera Image used to mask off this Oil Painting Portrait to airbrush background

If a custom stencil is not needed, there are many standard stencils available for the reproduction of images. There is a broad assortment of stencils that duplicate flowers, borders, icons, lettering and much more. Creating your own stencil can be time consuming, so it

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might be helpful to have an assortment of standard images available. There are even gold leaf stencils that can be burnished in the surface of an object and blank transfers to create your own gold leaf design. These stencils and transfers are one-step applications. A liquid frisket is also available that can be painted on but there are some problems using that product type and so not always a good choice.

Positive and negative airbrushing is the act of applying a sequence of varying colors in layers through the use of a complete stencil. To be complete, the stencil will have both the holes for the images and the outer surrounding areas available for flexibility of masking various groupings of the total parts. After an area is masked off with parts of the stencil, the airbrush color is sprayed through on the surface.



Sampling of Tiles to demo Tracing Image to Duplicate with Films & Carbons

Allowing time for each area to dry, the stencil film is regrouped each time until the total design is complete. The film has a specially formulated adhesive which provides for easy lift off. This is essential to airbrush artists where controlled color application is required. It leaves no residue after removal and should not lift the surface or strip off work already completed. The film can be used as a temporary protective overlay to keep artwork safe during layered airbrushing techniques and can be easily removed for further work or alterations.

Some hand painting may still be required to further clarify the base layers of the airbrushing, but it can take a combination of both to obtain the perfection of matching the original design. If a sharp edge is required, the stencil should be secured to the surface airbrushed. When removed, the airbrush application is defined by the sharp edge of the stencil.

If a soft edge is needed, the stencil should not be attached or close to the surface being airbrushed. A small distance should remain between the surface of the restoration and the stencil. In this way, the paint will defuse with an over spray layering effect or shadow image for the soft edge needed.

It is sometimes faster to tackle an area of design painting freehanded rather than by stencil, but many details are not easily matched if the talent of a master artist is required.

In order to obtain the best results, you should select compatible systems that allow you to, if necessary, make mistakes and easily wipe them off and start again. If applied correctly, the base colors should remain intact as the additional layering effects are manipulated. Naturally, the techniques to develop the desired faux finish may take many hours of practice, but there are many resources available to aid in instruction.

Today faux finishes are expansive and can vary from Old World techniques to hi-tech, super metallics. The equipment, tools and products available to create amazing results are extraordinary. The possibilities are limited only to one's imagination. ♦

TindellsRestorationSchools.com

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