

Advanced Decorative Painting on Painted Surface In Architecture



Ben Dethridge

The Pratt Foundation/ISS Institute Overseas Fellowship

Fellowship supported by The Pratt Foundation

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Fellowship Report
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1.0 Acknowledgements:

In June 2004, I was the recipient of an ISSI/Pratt Foundation overseas fellowship award to undertake an overseas study program in advanced decorative painting techniques on painted surface in architecture. Throughout my fifteen year painting and decorating career it has become apparent that there are knowledge and skills gaps that are not easily attainable through Government TAFE colleges and industry run courses. It is only through the opportunities that I have had to work with top interior designer's, architects and property developer's on major projects that I have evolved as a tradesperson in this country. As Salon (a gathering of the top artisans in the world) describes it.'The quality of craftsmen is directly related to the organization and structure of education and industrial training within society'.

Pre Fellowship my main mentors have been Interior Designer John Coote and private client Mrs Rosie Lew who, through interesting projects, have pushed me to learn, work hard and derive passion in my chosen field of painting and decorating however there are only so many possibilities for advancement. Being awarded the ISS/ Pratt Foundation Fellowship has changed this immeasurably. One cannot help to feel inspired through the association through the ISS. The frustration in the limited nature of educational opportunities is alleviated through the exceptional support and guidance provided by ISS. Previously the chance to exchange ideas and network with like minded people had been non-existent. ISS opens up the world to successful applicants through their growing network of fellows and overseas connections and encourages new ways of thinking for the individual to embark on an exciting journey to perfect one's craft for the benefit of many.

The opportunity to work under the one of the world's best decorative painting expert's will open up a whole new world of finishes, techniques both traditional and innovative, and aesthetics. Provide a comprehensive understanding of the mediums employed and how to mix these and a fresh perspective on the use of colour in painted decoration. All of these skills lacking in our industry and skills that will raise the standard of painters and decorator's which in turn will have a large impact on the industry as a whole.

1.1 Awarding Body:

International Specialised Skills Institute.

1.2 Fellowship Sponsor:

Pratt Foundation.

1.3 Overseas Participating Bodies:

Tania Vartan Academy Florence, Italy.

1.4 Assistees in identifying knowledge gaps:

Mr. John Coote, Mr. A Heffernan, Mr. Michael Paidoussis, Mrs. Rosie Lew,

2.0 Introduction:

2.1 International Specialized Skills Institute:

This fellowship has been provided by International Specialized Skills Institute (ISSI). ISS Institute an independent national organization identify and fill skill deficiencies and knowledge gaps within Australian industries. This is due to the specialized training not available through higher education or accredited courses.

ISS has developed a framework in which to combat these skill or knowledge gaps through overseas skill acquisition plan's whereby Fellow's are matched to organizations abroad where new or lost skills can be attained.

Alternatively bringing the experts or master artisans from overseas to Australia to impart their knowledge through a series of workshops, seminars or lectures.

The net effect is the gaining of knowledge and insight into traditional and leading edge technology, design, innovation and management in the targeted industry which is then passed on to other interested parties through workshops and training creating a multiplier effect throughout Australian industry thus creating jobs and raising the standard of the Australian workforce.

ISS Institute is unique in that it is the only organization that provides fellowships to the trades. ISS provide wonderful opportunities to recipients across a multitude of occupations and industry sectors.

ISS proudly acknowledge the following sponsors:

- Knowledge and Skills Victoria
- DEST, Australian Government
- Pratt Foundation
- Victorian University
- RMIT University

Pro Bono Sponsors:

- Blake Dawson Waldron Legal Services
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- KPMG Financial Auditing
- Buchan Communication Services
- Connecting Point IT Services

2.2 Sponsor

The ISS/ Pratt Foundation Fellowship was awarded to Benjamin Robert Dethridge to undertake an overseas study program in advanced decorative painting on painted surface in architecture. The study of aesthetics, colour, decorative finishing, faux and ageing techniques.

2.3 The Australian Context:

1. Dulux: Beginning to provide products for special finishes but only in the last two years. Training courses not available.
2. Porter's Paints: Perhaps have the widest range of specialty products in Australia. Run one day courses on the basic application of their products. Not aimed toward trade.
3. On site spray painting. No training available from industry or suppliers, product advice has to be sought out. Safety training in spray application non existent.
4. RMIT: Painting and Decorating course. Four year course. No additional training available beyond that. Graduate with the basics.
5. MPA in WA run small extended syllabus teaching marbling, graining, trompe l'oeil.
6. No extended training in paper hanging (Lost Skill).
7. Little collaboration between trades, designer's and architects.
8. Current situation: Average painter's low on skills, inadequate education. Difficult to acquire information.

The global picture of painted finishes in architecture is extensive in comparison to the Australian situation. In the United States there is a multitude of schools (both product specific and independent) catering to the faux finishing market, super organized and offer an incredible range of skills and products to cater to the painting and decorating trade. They attract the masters from all around the world to teach at these as well as having their own. They are teaching the traditional and innovative finishes using specially designed media and adapting these finishes to the modern day marketplace

In Europe the standard of training is exceptional. Graduates from IPEDEC in France graduate as masters in all facets of the trade. Prospective students have to sit entrance exams to enter the college and stringent exams to graduate a far cry from the training available to Australians.

2.4 Influential Organisations:

- Dulux
- Watty
- Paint Spot Group
- Porter's Paints
- Murobond
- Bristol
- CSIRO Mineral Pigment Division
- DIA(Interior Designer's)
- RAlA(Architects)
- Federal and Local Governments(TAFE'S)
- Magazines such as Vogue Living, Belle, The Age.
- Professional Organisations.
- Individual Interior Designers
- Property Developer's
- Other industrial paint companies

2.5. Aim of the Fellowship:

To become skilled in a wide range of decorative painting techniques both traditional and innovative. To establish a fundamental understanding of the working properties of all decorative painting mediums, their chemical properties and their particular application. To become skilled in aesthetics, understanding colour craft, colour theory and colour harmony and the ways in which we use pigments (powdered), colorant and dyes to achieve a desired look or finish.

2.6 Skill Gaps:

1) Wall Glazing: How to apply layered glazes, mediums used, appropriateness of use. Design and use of colour for effect. Historical significance of process.

2) Marbleizing: Preparation of surface, identification of marbles, semi precious stones, tortoise and emulation of these using water based mediums. Tools required, brush technique, colour mixing for authenticity, protective coatings to preserve finished work.

3) Woodgraining: (Faux Bois) How to emulate Oak and other beautiful timbers to a level of proficiency where it is difficult to decipher the real from the faux article. What mediums are used? What tools and brushes? How to mix the ground colours?. Graining medium. Identification of timbers.

4) Ageing and Distressing Methods: How to make surfaces look genuinely old and worn from bare solid plaster to an existing painted wall or woodwork (internally and externally). With a particular focus on the colours and mediums used. To learn authentic ways in which to achieve the beautiful walls and washed out colours seen in Italy and France (sophisticated and pleasing to the eye) techniques, historical significance, impact on architecture.

3.0 The Fellowship Program

3.1 Introduction. Nature of program Overseas:

The nature of the fellowship program overseas consists of a three week course in Florence, Italy with the Tania Vartan Academy September 5th – 23rd, 2005. Ms Vartan runs three phases, each a month long in duration, to her course in Florence. The first phase of which I will be attending. Phase one begins with faux finishing using water based methods. Several marbles will be interpreted, woodgraining, semi precious stones, different glazing techniques and finally gilding effects for furniture, walls and objects. Preparation of surface will be addressed there. Panels and faux finish samples are painted on canvas, so they can be rolled up and taken home. Tania runs a small class size and is a hands on instructor so we will be taught by the master all day. The course is tailored to individuals needs.

Ms Vartan takes supplementary excursions to other great cities including Rome, Venice and Naples to view the key monuments of Fresco painting.

3.2 Educational Institution:

Tania Vartan Academy of Trompe L'oeil Painting: Based in Palm Beach, Florida her academy runs courses in Settingnano, Assisi, Florence Italy and Palm Beach in the United States. Since 1981 she has produced award winning murals and works in Trompe L'oeil in America, Europe and England. Ms Vartan won the Classical America Award for her knowledge and painted inaugural murals of the White House for President Bush Sr on permanent display at the Smithsonian Institute. Talented practitioner, has lectured in the US, France and England on the History of Trompe L'oeil. Her achievements go on.

Ben Dethridge – Overseas Schedule

Date	Time	Flight #	Depart	Arrive	Enterprise	Contact	Purpose	Status
01.09.05 Thursday	4.40p m	Os8	Melbourne	Vienna 06.20	Austrian Airlines			Confirmed
	7.35	Os505	Vienna	Rome 09.15	Austrian Airlines			Confirmed
02.09.05 Friday	11.00	AZ 2040	Rome	Milan 1210	Alitalia	Sara Zuppia(ACCOM) 001139333683710 2	Targeted Sightseeing Driade Decorative painting in retail store.	Confirmed
03.09.05 Saturday						Arturo Bellavitis 00113356381105	Breakfast Targeted Sightseeing He mentioned when he was in Melbourne. Restoration projects.	
04.09.05 Sunday			Milan	Florence	Eurail		Check into Accommodation Casa Celeste Florence.	Confirmed
05.09.05- 09.09.05 Mon-Fri	10.00- 4.00				Tania Vartan Academy	Tania Vartan Ph:5618274848	Begin Course Decorative painting.	Confirmed
10.09.05 Saturday			Florence	Bologna	Eurail	Antonio (Architect)	Sight visit to Restored farmhouse in the mountains. Targeted sight inspections of contemporary projects he's involved with.	Confirmed
11.09.05 Sunday			Bologna	Florence	Eurail		Rest day	
12.09.05 16.09.05						Tania Vartan	course	Confirmed
17.09.05 Sat.				Florence Lucca		Lorezo Vignoli(Sculptor) 3338386151	Contacts for artisans in the local area	
18.09.05							Rest day(Sights)	
19.09.05	10.00 4.00p m		Florence			Tania Vartan	course	Confirmed

Contacts:

- Tania Vartan Ph: 561827848 Email: taniavartan@aol.com
Address: 3 Santo Spirito, Florence
- Antonio Iascone(Bologna) Can't contact on holiday. Back next week.
- Arturo Bellavitis (Milan) Office Ph: 86451188, H: 02 480010097, Mob: 3356381105, University: 02 23995964. Email: ARTURO.DELLACQUA@BELLAVITIS.IT
- Lorezo Vignoli(Lucca) 3338386151 Contact through John Coote. Lorezo is a sculptor whom I met in Melbourne and lives close to Florence. He is a great contact to introduce me to the hands on painters in the local area. Can't contact holiday season in Italy.

FELLOW'S REPORT:

3.2: PROGRAM CONTENT:

DETINATIONS VISITED:

TANIA VARTAN'S ACADEMY OF TROMPE L'OEILL: (Florence, Italy): The majority of my fellowship was spent studying with Tania Vartan. Tania a slightly eccentric lady with a loose teaching style came from a background in the fine arts and has worked at a the highest level specializing in Mural painting and trompe L'oeill. Tania ran her classes from her apartment with a small class size of four. Tania would instruct four hours per day and conducted two supplementary excursions to the Pietra Dura museum and the Piti Palace.

WHAT DID I LEARN THERE: The medium of choice in the three week course was a range of products made by Golden. Golden Artist Colours was founded in 1980 by the Golden family in Coloumbus, New York. Golden Artist Colours Inc. have created a range of high quality, innovative acrylic products to meet the creative needs of artists and artisans enabling endless possibilities in blending paint to almost any desired viscosity or colour. With 101 different colours, shades and tints only 30 of these are mixture colours the remainder produced from single unique pigments thus guaranteeing colour integrity and consistency every time.

Whilst Golden have an extensive range of products the ones used were Golden Fluid Acrylics, and Golden acrylic glazing liquid. Golden fluid acrylics load an acrylic polymer binder with a concentrated level of high quality pigments which produce a wide selection of permanent and lightfast colours. They are smooth flowing, easy to mix and retain colour intensity and tinting strength. Can be used for fine brushwork, glazing and staining. Excellent for the purposes of graining, marbling, emulating semi precious stones, stonework. Golden acrylic glazing liquid is a medium to mix with the fluid acrylics for the creation of glazes and faux finishes. With a slow drying time it allows sufficient working time in order to create the most complex of finishes. Excellent as a blending medium for broken colour decoration.

SKILLS LEARNT THERE:

- Marbling
- Semi precious stones
- Stonework
- Minor gilding
- Graining

KNOWLEDGE, INSIGHTS, KEY ISSUES: Exposure to real life examples of the above.

- New glazing medium with endless decorative possibilities.
- Working with new tools and brushes and what they can do.
- The need for reference material through books, publications, magazines.
- With paint it is possible to emulate almost anything.
- The need for careful planning for the setout of decorative painting projects.

SOME IMPORTANT SKILLS TO DEVELOP FOR MARBLING:

- 1) SPONGING: Using sea sponges or kitchen sponge to create crystals and the initial pattern in the first stage.
- 2) VEINING: With a small brush held at 45 degree angle to the surface. Working in a diagonal fashion from the top to the bottom these are long jagged lines that create the framework for the marble. These lines should be the heaviest and darkest in colour loading the brush up and painting until the paint runs out of the brush. Secondary and tertiary veins should be much lighter and interconnect the major veins.
- 3) SOFTENING: Using badger softener to soften each stage of the marbling.
- 4) KNITTING: Using small veining brushes creating jagged diamond shapes.
- 5) BRECHING: Painting in the fragmented sections of the marble after the earth moves creating mineral or organic deposits within the marble. These vary greatly in size and shape. Brush used in a swinging jagged movement coming down the surface linking the sections together.

With this acrylic based system any colour marble can be mixed. The advantages of this slow drying ,non toxic easy to use product are immense. It is a much better medium than the scumble glazes available in Australia that are tinted with universal tinters rather than the fluid acrylics.

BENEFITS:

- Greater tinting strength
- No limit to how much fluid acrylic can be added with universal tinters 20% maximum..
- More brilliance in colour.
- Building layers of glaze does'nt turn the work muddy.
- Increased working time.

Two weeks were spent on marbling, semi precious stones, blockwork, grisaille mouldings and a small taste of gilding. The final week was to be graining of which I attended two days. I'm sure that it is a common place that fellow's embark on their overseas leg of the fellowship expecting one thing, regardless of the research into your chosen teacher/teacher's, and receiving another. I became frustrated with Tania Vartan in the graining phase of the course so much so I just had to leave and seek an alternative. I had very specific goals for my time in Italy and I felt that I was never going to achieve them had I stayed. After realizing the mediums and processes were not what I had hoped for, I spent the remaining days with the restoration school Istituto Per L'Arte Scuola e il Restauro whom I pleaded with to allow me to gain a taste of the traditional Italian method of graining. What a difference!

ISTITUTO PER L'ARTE: (Florence, Italy)

Founded in 1976 the abovementioned school provides a comprehensive range of courses in restoration, fine arts, design and graphic design, antiques, tourism and cultural heritage. The quality of the instructors exceptional bringing true meaning to the word master's. The school is university like, combining professional and practical outcomes that reflect the demands of the working environment .

Mission Statement: "To contribute, by means of direct action or through the education of professionals-to the protection of our historical patrimony . Equally we strive to maintain and further all those with artistic and artisan capabilities believing in the concept that man should be able to freely create and express himself.

WHAT DID I LEARN THERE: I gained skills, knowledge and insights in traditional methods of painting and of restoration or reproduction of surfaces.

The techniques and knowledge gained included:

- Traditional method and technique of graining.
- How to paint grisaille mouldings.
- The benefits of using Gesso and tempera.

KEY ISSUES:

- High quality of education.
- Traditional methods can be adapted to suit any decorating purpose. Very fast drying.
- No mistakes in Trompe L'oeil, easy to rectify mistakes.

TECHNIQUES:

- Painting grain freehand with small brushes
- Knot painting
- Shading
- Lining
- Glazing with tempera
- Preparation of board
- Set out of mouldings
- Flogging
- Colour mixing

3.3 OUTCOMES OF THE FELLOWSHIP PROGRAM:

1. Superior training overseas.
2. Differences in approach to painting Overseas (cultural)

1.) Australian education in the area of Painting and Decorating is limited when compared to the United States and Europe. Should any interested parties wish to gain further knowledge the offerings are slim. America has decoration schools, both product specific and non product specific, all over the country bringing in experts from around the globe to teach. Specialist paint companies such as Golden have catered their products directly to the specialist painter. Instead of just supplying the products they offer training to learn about these products and their uses. This offers the American market a greater choice when it comes to painting and decorating and raises the standard of tradespeople. The courses are between two to five days long where you can gain additional skills quickly without taking the contractor away from his or her business for too long. This is the type of training we need to have in Australia. The courses in Europe are longer. One month being the shortest course on offer up to two years.

2) Italy has a completely different approach to painting. In Australia we use primarily acrylic paint and oil based paints. The general emphasis is on durability, washability and making everything looking new and as perfect as we can. Mirror finish work, smooth perfect flat walls and ceilings in solid colours. As soon as the paintwork looks dirty or old it is time to repaint.

In stark contrast Italy wants exactly the opposite. Italians have a more relaxed approach to painting and decorating and have a history steeped in the arts with a primary focus on good design. While we are busy making our properties looking brand new Italy is busy restoring their buildings to retain their character and charm. They don't want their buildings looking new they want them to meld in with the other old buildings and the products and techniques used are designed around that ideology. You will never find a timber house in Italy. Towns and Cities had walls built around them to keep the invading tribes out and all the buildings were built to withstand these threats. Had the buildings been timber they would have been easily burnt down. Every building you walk into has Two giant timber doors at the front and one or two sets of steel security doors before you can enter. This is the way the Italians live and the way in which architecture was influenced.

When I arrived at the airport in Rome I saw a painter painting the exterior of the airport with a giant paint brush. He was painting with limewash which most buildings in the country are painted in. They do not seem to use rollers as we do in Australia. The reason for this is that most of the paints used internally and externally are lime based and limewash looks terrible painted with a roller. The product used internally is called Interni(transperabilica). The reason they use these products is to let the walls breathe. It is impossible to clean unless it is sealed with wax or a clear sealer. It is a dead flat paint finish which hides a lot of imperfections. While acrylic paint is available it is not used as universally as it is in Australia.

The standard of the painted woodwork is of a lesser standard in relation to the work done in Australia. They don't go overboard with preparation they just basically paint. The products available to the Italians are limited in their paint stores it is really very basic. The front doors of their apartment buildings look like they haven't been painted for twenty years but right next to the old door will be a brass plate with the apartment buildings name and it is polished daily.

Each region of Italy have a very distinct colour palette in which they have to adhere to. For instance in Bologna the colour is Rusty reds and strong ochre. In Florence it is more Yellow and yellow ochre's. This was done to distinguish one from the other and to give each city their own unique style.



Bologna - Typical Colour Scheme



Firenze – Typical Colour Scheme

KEY ISSUES:

- Exposure to another culture whereby you can see real life examples of the techniques missing in our country.
- Importance in the knowledge of colour and proficiency at using it to obtain the desired result. The majority of painters rely on the spectro machine found in most paint shops to mix the paints for them. The art of colour matching and mixing is becoming a skill of the past. This is the single most important element in the trade of painting and decorating. One can apply paint with the skill of a master artisan but if it is the wrong colour the project will be let down.
- Alchemy: Having a good understanding of all mediums available in order to match the right materials for the right job. Understanding their working

properties and how to manipulate the medium. Are they traditional, innovative or just proprietary products.

- Techniques: Must have the correct technique and knowledge of material.
- Brushes, tools and understanding of what they can do.
- Need for education: Books, magazines, professional publications. Keeping abreast of information and products available. Self education is vital. One point I realized is that there is an infinite amount of information available. By self educating and practicing the techniques learnt it lights a spark inside you that begins a life long journey in becoming the best tradesman you can. To use Sir James Gobbo's Italian word "PERFECTIONAMENTO". Translated to mean the quest for perfection.
- Know advanced levels of techniques – the building, architectural and heritage business and industry will benefit from knowledge gained.
- Learn overseas – Issue is lack of training/teaching venues to learn advanced skills.
- How to change the culture to acknowledged value/benefit of advanced skills.
- Need to have these skills here now – for heritage/restoration practices.
- Need for further formal training to be developed.

4.0 RECOMMENDATIONS:

4.1 GOVERNMENT: To reiterate the quote from Salon. " The quality of craftsmen is directly related to the organization and structure of education and industrial training within society" .

After a painter has attained his apprenticeship in Painting and Decorating from Holmesglen TAFE the opportunities for further studies as listed on their website read 'Diploma of Building'. Which is unrelated to the trade. For those interested in furthering their education they are hit with a brick wall. My strong recommendation is that a higher education programme for painters and decorators is set up. To read the abovementioned quote again how can we expect the quality of our craftsmen to be of a high standard with this educational structure in place.

As read in The Age: In the current environment with skill shortages in the traditional trades Australia is in danger of being left behind in light of our ageing workforce. The reason for Australia's skill shortages in the trades are due to:

- Poor image of the trades
- Training insufficient
- Too few apprentices entering trade and vocational training
- Low wages
- Qualification recognition
- High drop out rates for apprentices(60% in the first year)

The assumption that a university degree is the only path worth aspiring to, that being a tradesman is a undesirable, dirty, lowly paid occupation have changed immeasurably in the past twenty years but need to change more. There are many tradespeople who earn the equivalent or more than the average professional white

collar worker, who are highly skilled, professional and intelligent business people. The Government needs to make the trades more appealing through better training and higher education (eg. Masterclass of tradespeople) also marketing the fact that it can be a very rewarding and lucrative career path to take. This would attract more people into the trades, lessen drop out rates, raise the profile of the industry and give potential candidates a higher ladder to climb than the one in existence. It should not just be in the professions that higher education be available.

The Federal Government has allocated in this years budget \$65.4 million dollars for 24 Technical colleges to train 7200 year 11 and 12 students by 2010 and six colleges earmarked for Victoria.. Premier Steve Bracks has recently unveiled a plan to introduce technical colleges at Wangaratta, Berwick, Ballarat and Heidelberg providing pre apprenticeships, apprenticeships and vocational training for year 11 and 12 students. Apprenticeships in the traditional trades are up from five years ago with 46,213 in the traditional trades. Through overseas acquisition plans, raising the standard of education and further education this can only benefit the quality of tradespeople in this country. Source: The Age.

4.2 INDUSTRY: Industry needs to take a greater role in providing specialist training for the products in which they sell. Whether it be a spray gun manufacturer, new paint product or innovation in the field it could only help to serve their businesses through sales and fees for their training courses. For instance St Luke's artist supplies in Melbourne have recently taken the license to sell and distribute Golden artist supplies however there is no training course to do to learn about these products. How do people know what these products can do unless they have workshops or training?

Similarly you may buy a \$5000 spray gun from the finest spray gun manufacturer in the world yet no training. They may have a sales representative who will show you the basics but for all intensive purposes one is left to his own devices making plenty of mistakes along the way until he either masters the new purchase or develops fear around using it and never uses it again, a very common phenomenon. It doesn't make sense.

Large paint company Ameron Coatings Pty Ltd supply a large range of industrial coatings, which are excellent products, yet offer no training in the correct use of their products. When asked to supply data on the product and the correct useage the Sales Reprmentative very kindly said that he would hand write one due to the non existence of one. Recently a contractor was using one of his products to spray a floor and stopped for a break. When they returned from the break the paint (two pack epoxy floor coating) had hardened in the lines and had ruined the costly spray gun. Had the painting contractor been aware of the consequences of leaving the paint in the line he may have worked through the break and stopped once the floor was finished. Lack of Industry Training. TAFE courses cannot be responsible for the specialized training of each individual paint companies product line. TAFE training has to be more of a broadsword teaching the fundamental skills and techniques of the painting trade. Where it is product specific the paint companies should supply training.

4.3 FIRMS: Firms such as Interior designer's, architects , developer's need to have a closer relationship to the painters and decorator's at the painting design phase of the project. There has always been a division between the two which has a negative effect on the final outcome of any given project. A well educated painter can have a positive impact on painting project through suggesting more appropriate finishes, decoration techniques, products, and most importantly colour. Through working together the desired result can be achieved every time. The skill set of a painter and decorator are so completely different from those of an architect, developer and interior designer. When all three skill sets come together the benefits are immeasurable. There are strong economic reasons why this collaboration is important. Buildings finished beautifully will have a higher intrinsic value as well as aesthetically being more pleasing to the eye thus adding to the charm and quality of the surrounding area.

4.4 PROFESSIONAL ASSOCIATIONS: Such as the Master Painters Association, Master Builder's Association, DIA need to embrace this proposed master level of tradesmen and contribute to its development. This is important to raise the standard of design and capability of our painters and decorators within our country which to date is lacking. We need to equip our tradespeople with a pathway in order to reach this master level. We also need to attract prospective entrants into the industry all the more attractive if they can aspire to the highest level.

4.5 TRAINING PROVIDERS AND UNIVERSITIES: Training provider's and universities need to market the industry shedding the stigma that being involved in the trades is undesirable. The image around apprenticeships is poor. More stringent passing requirements, entrance exams, expanded curriculum to produce a better graduate upon finishing their apprenticeships. Once the institution gains a reputation for producing quality apprentices they will either walk into their own business or be eminently employable. Training providers and universities need not reinvent the wheel when it comes to curriculum. They need to model the overseas institutions and what they are providing.

4.6 COMMUNITY/MARKETING: How do we create awareness in the marketplace of the skill pool shared amongst the painting industry? How do we know if the community need or desire the skills of the educated painter? Are people and paint suppliers going to think it is a fad and not support the gaining of knowledge? Is this knowledge only sought after by the wealthiest in our community?

Brian Hatfield , the owner of Brian's Paint Spot , last year sent out 5,000 invitations to all his customer's and other interested parties for an exhibition displaying advanced painting techniques. Out of the people invited he received two responses indicating that they would like to come, needless to say the event was cancelled. When asked his opinion on why he thought it was such a flop he cited an example of a new product that Dulux had released five years ago(Suede effects). In the first year that it was released it accounted for 8% of their paint turnover. Huge success. There has been a steady decline in the sales of this product ever since. As a result Mr Hatfield whilst proactive in trying to educate the community, firms, professional

associations and tradespeople through his planned showcase event does not feel that there is any interest in it.

From a professional point of view it is apparent that there is a need for highly skilled painter's and decorators and is reinforced every day. There needs to be an attitudinal change brought about through effective marketing and education. We need painters and decorators to strive for excellence, experiment with new techniques and products, research through books and reference material and practice to learn how to create any desired finish quickly and consistently so as to be able to offer higher quality product to the customer.

4.7 WHAT CAN ISS DO TO HELP WITH THE CHANGE:

- Help liase with government, professional associations, firms and sponsors to implement change and to provide a marketing strategy to assist in passing on traditional and innovative technology and design learnt abroad.
- Training workshops: Through workshops, showcases, lectures and seminars ISS will use their network both in Australia and overseas to assist in the sharing of knowledge through practical demonstrations to interested parties assisting in the selection of content on which the workshops are to be based so that these capabilities and insights may be instilled into the minds and hands of those that use them.
- Mentoring: Through their extraordinary support, insights and guidance ISS provide a network to fellows to keep the aims and content of the fellowship on track for maximum impact in the industry.
- Networking: Through contacts in Australia and abroad ISS bring masters from around the globe to further their core focus of filling skill deficiencies so that Australia may gain economically, culturally and educationally. . Similarly by filling skill deficiencies from within Australia by linking like minded people for the betterment of the industry as a whole.

4.8 FURTHER SKILL GAPS:

- Timber preservation and finishing
- Wall upholsterers
- Wallpaper hanger's.

5.0 COURSE NOTES:

ISTITUTO PER L'ARTE SCUOLA E IL RESTAURO PALLAZZO SPINELLI FIRENZE:

Two days were spent with Miguel as detailed below.

Miguel taught the traditional ways in which graining and marbling were done. The method taught does not use the innovative acrylic medium's rather Gesso and Tempera. These mediums came from Zecchi's. (the best artisan supply shop in the world)

Zecchi's, a tiny little shop off a back street in the centre of Florence make and supply all the medium's that Michael Angelo and Leonardo Da Vinci used all those years ago amongst many other products and tools.

Instructed to paint a piece of board mixing Gesso Con Acrylic with water laying off with the brush in a North South direction. This product dries before your eyes so quickly. Another coat in an East West direction minimizing the brush marks as much as possible. Once again within two minutes it was dry again. Asked to choose from a graining book Miguel asked me to choose from a beautiful graining book what I'd like to learn. I've always been fond of oak timber due to its interesting grain pattern and I pointed to this page. Failing to realize at the time was that the page exhibiting the oak had a timber moulding around it.

With a bowl full of clean water and a product called Tempera di sienna naturale (raw sienna) and Terra D'ombre bruciata (burnt umber) he began to mix the ground colour of the oak. This is the colour when you look into timber it is the background colour of which acts as the base for your graining pattern. With mostly raw sienna and a lesser proportion of burnt umber to brown off the colour he mixed this with water and painted a thin wash of this colour over the surface. Tempera, like gesso, is very fast drying which is a huge benefit because there is little waiting around for paint to dry. Once dry he mixed burnt umber with water and painted this over the surface and with a flogger (a long haired brush used for emulating the fibrous underlying grain pattern) he wacked this brush over the surface creating a very nice fine timber pattern. Once dry with a small artists brush he began painting in the grain lines of oak with a thin mixture of raw sienna. (the great thing about the Zecchi colour range is that they have great base colours that come as a standard colour rather than mixing everything from scratch all the time) Firstly thick lines softening as you go sometimes wiping lines with a rag to bury them into the surface, then the thinner grain lines. A deeper tone of burnt umber and raw sienna is used to put in the darker grain lines.

The board was divided into two with masking tape so it is better to vary the grain on the next section to show it is two different pieces. On the second piece I added a knot with the umber and varied the colour a little. Once dry the tempera can be used as a glaze. (a glaze is the equivalent to putting a piece of cellophane over the surface to change or deepen up the colour you're trying to match.) Timber if you study it has light and dark waves of colour through it. By mixing thin washes of the abovementioned colours.



Graining Sample on Flat Board With Grisaille Moulding

You can create these colour variations in the areas required. Once you are happy with the graining a final glaze is mixed and painted over the entire surface. This marries in all the graining and enables the correct colour to be achieved.

Once the board was finished Miguel came over with a ruler in one hand and a pencil in the other. I hadn't realized but he was now teaching me how to paint a grisaille moulding. This is the painting of architectural details on a flat surface to give the impression that it is raised or three dimensional. This style of painting has been practiced all over Italy and France for thousands of years and it looks amazing. Done well you would swear that the surface is three dimensional. In two hours he had taught me how to do it.

Firstly mark out the profile of the moulding with a ruler and rule very faint lines to depict the distance of the mouldings. On two sides the highlights are painted or lined in an off white to show the effect of light bouncing off the surface. On the other two sides the opposite happens with the highlights lined in a darker tone. On the rounded portion of the moulding the colour is blended into the finished underwork. This gives the impression that it is truly round.. You could have sworn that it was a panelled joinery door standing back two paces.

Once completed the board was finished with bitumen varnish and whilst wet bitumen wax was brushed in to add further darker highlights.



Miguel Fabruccini – Master Artisan



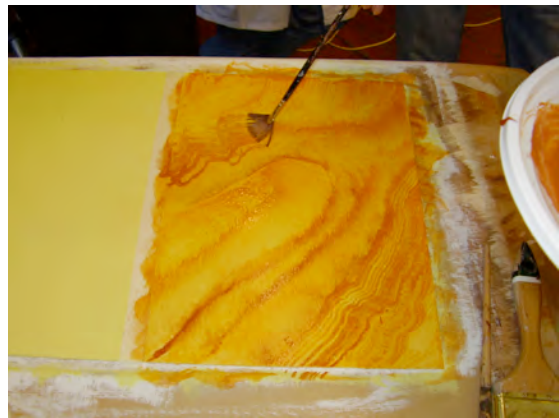
Preparation Of Board



Ground Colour Tempera



Demonstration Radica Olmo



COURSE NOTES CONT..

TANIA VARTAN'S MARBLING EXERCISES:

GREEN MARBLE: The first marble we learnt was a one step marble meaning the gel medium is mixed with Jenkins green into the glazing liquid. This was a trial marble to learn the basic principles.

TOOLS:

- Newspaper
- Kitchen Sponge
- Fan brush
- Fine artists brush
- Cotton wool buds
- Badger softener.

PALLETTE:

- Jenkins green
- Glazing liquid

METHOD:

- Mix gel medium with jenkins green to desired strength of colour.
- Take screwed up newspaper and pat surface to create the crystalline form of marble.
- Take fan brush and create a major vein coming across the canvas varying pressure and width of stroke.
- Create secondary vein to balance composition .
- Create lighter zones for contrast add smaller jagged like veins.
- Soften with badger softener and let dry.

SIENNA MARBLE: Named after the Italian province where it was quarried. Predominantly yellow ground with tints of brown, cream, red, ochre with veins of purple, black, greyish red all blending into each other. A very warm marble easily used in conjunction with other marbles due to its harmony and richness of colour.

TOOLS:

- Synthetic spalter
- Sea sponge
- Badger brush
- Small round brushes
- Glazing brush
- Newspaper.

PALLETTE:

- Red oxide
- Raw sienna
- Black
- Raw umber

METHOD:

- Mix yellow orange glaze
- Paint on surface and sea sponge
- Leave light and dark areas
- Let dry
- Mix red oxide with raw sienna (warm red)
- Go back into the glaze adding red glaze and soften.
- Add raw umber glaze as above and soften and stipple.
- Add veins of umber, reddy grey, purple and grey black and soften.
- Glaze surface with clear polyurethane.

ROUGE ROYALE: Found in Belgium and Northern France. Comprised of metal oxides of a reddish brown colour. Grey calcium deposits are randomly blotched throughout. It has an intricate network of brown and black veins. White fissures and small veins are all the way through.

TOOLS:

- Synthetic spalter
- Sea sponge
- Badger softener
- Pointed two headed brush
- Smaller artists brushes

PALLETTE:

- Raw sienna
- White
- Burnt umber
- Black
- Burnt sienna
- Yellow ochre
- Cadmium red
- Red oxide

METHOD:

- Mix brownish grey and sponge onto the surface.
- Triple load synthetic spalter with grey, white and raw umber and paint in calcium deposits in circular jagged fashion (randomly)
- Mix red oxide, raw sienna, cadmium red, burnt sienna and dull off with burnt umber. Sponge onto the surface leaving the lighter highlights and stipple and soften. Vary the depth of the glaze for light and dark variation. Soften. Let dry.
- With small pointed brush add a network of small veins with a raw umber and burnt umber glaze. Then add further veins using a glaze with burnt umber and black. Soften and let dry.
- Sponge on a reddish brown glaze over the red areas being careful not to hit the lighter areas. Soften and let dry. Highlight lighter areas with black and burnt umber glaze using two header.
- Mix off white glaze thin with white, yellow ochre and burnt sienna and sponge over the whole surface. With the same glaze add fissures and small veins running over the top of the work. Size and direction of the veins should vary. Should appear jagged differing in size and intensity.
- Once dry finish with polyurethane.

Please note the method learnt in Florence was inferior to the one mentioned here. This is Pierre Finkelsteins method from his book 'The Art of Faux' and aesthetically more pleasing to the eye hence a more accurate example of this marble.

GREY MARBLE: By request I asked that we do a grey marble as some of the richer marbles in the Australian context would have limited appeal.

TOOLS:

- Kitchen sponge
- Newspaper
- Fan brush
- Badger softener
- Stippling brush
- Cotton wool buds
- Fine brushes
- Synthetic spalter

PALLETE:

- White
- Black
- Burnt umber
- Yellow oxide

METHOD:

- Mix pale glaze with black, white and burnt umber to a brownly grey.
- Paint on glaze and use sponge and newspaper to create pattern having light and dark areas.
- Take fan brush and make a major vein leaving white showing through coming across diagonally. Use cotton wool bud and create smaller veins. Soften let dry.
- Pour out some of the existing glaze into another container and add more black and raw umber. Sponge on to create depth only in some areas and soften. Use mixed glazes to add veins. Let dry and finish with polyurethane.

With this acrylic based system any colour marble can be mixed. The advantages of this slow drying ,non toxic easy to use product are immense. It is a much better medium than the scumble glazes available in Australia which are tinted with universal tinters rather than the fluid acrylics.

BENEFITS:

- Greater tinting strength
- No limit to how much fluid acrylic can be added with universal tinters 20% maximum..
- More brilliance in colour.
- Building layers of glaze does'nt turn the work muddy.
- Increased working time.

SEMI PRECIOUS STONES:

MALACHITE: Principally used as an ornamental stone and is also a source of industrial copper ore. Used in jewellery as a gem stone and in early civilizations believed to ward off danger and illness. Used for inlaid marble tables in Italy. Malachite is the oldest green pigment known to man. It was used in Egyptian tomb paintings since the fourth dynasty. Thought to bring success and good fortune in business matters.

TOOLS:

- Credit cards
- Exacto knife
- Cut up rubber graining combs (varying sizes)
- Synthetic spalter
- Sea sponge
- Cotton wool buds
- Fine brushes

PALLETTE:

- Phthalo green (blue shade)
- Phthalo blue
- Hansa yellow

METHOD:

- Mix glaze with phthalo green, blue and a drop of yellow paint on and sponge. Let dry.
- Malachite is rarely seen in big slabs it is commonly seen as a veneer cut into very thin slices and inlaid onto table tops etc. Mask off smaller sections and paint on glaze. Using graining combs and cut up credit cards place onto surface and turn hand slightly then jolt hand and repeat. This breaks up sections into jagged circular patterns varying the direction as you go. Using other combs or cards create smaller and larger patterns in the same fashion. Once section is complete chop the breaks with a full credit card and move back and forth slightly.
- With a cotton wool bud add dots to the voids let dry.
- Once section dry repeat on other side of canvas masking off the finished sections first.
- Once completed let dry and go back into the work deepening the craters to create depth.
- Finish with polyurethane.

LAPIS LAZULI: A rich blue stone used by the old masters where it was pulverized and made into powder and used for painting. Very expensive to buy in powdered form. Known as the stone for friendship and truth. Found mostly in Afghanistan and Chile.

TOOLS:

- Synthetic spalter
- Badger brush
- Sea sponge

PALLETTE:

- Black
- Alizarin crimson
- Ultramarine blue
- Paynes grey
- Yellow ochre
- White

METHOD:

- Mix glaze ultramarine blue, black and paynes grey
- Paint on glaze and sponge off.
- Mix white glaze with white, yellow ochre and drag damp sea sponge over surface softening as you go.
- Create darker areas by mixing some ultramarine blue glaze and stipple and soften to accentuate the lighter areas.
- Mix glaze ultramarine blue, paynes grey, alizarin crimson and a drop of ochre. With spalter dab on and soften staying away from the lights and soften.
- With white glaze add some veins, add highlights of yellow oxide and soften.
- Take a stocking and some gold powder and add sparingly for highlights.
- Finish with polyurethane.

TORTOISESHELL:

TOOLS:

- Small to medium brushes.
- Synthetic spalter
- Badger softener

PALLETTE:

- Yellow oxide
- Burnt umber
- Black

METHOD:

- With cream yellow basecoated surface apply clear glaze.
- Put on a palette black, yellow oxide, burnt umber.
- Paint on acorn shapes in burnt umber in varying shapes and sizes on the diagonal and soften. Repeat with black mixed with burnt umber and soften. Repeat with yellow oxide soften. Add some black dots.
- Once dry finish with polyurethane.

Red and Green tortoiseshell are done in the same fashion with red and green basecoated surfaces respectively but black is used only. These forms can be lightly sponged with a diluted black glaze prior to adding the acorn shapes and softening.

**STONEMWORK:
CASTLE WALL:**

TOOLS:

- Stippling brush
- Synthetic spalter
- Half inch automotive tape.
- Small line brush(striping)
- Fine artists brush

PALLETTE:

- Yellow oxide
- Raw Sienna
- Black
- White
- Paynes Grey

METHOD:

- Mix grey brown glaze
- Set out with a ruler 7 by 14 inch blocks.
- Paint on glaze and stipple let dry.
- Mix deeper warmer colour stipple let dry.
- Paint in grout lines let dry. (grout lines should'nt be perfect)
- Shade darker tones. Shade lighter tones on either side of the blocks to emulate the shadow and the lights.

NB! When striping cardboard pipe is used for best results.

LIMESTONE:

TOOLS: as above.

PALLETTE:

- Yellow oxide
- Burnt umber

METHOD:

- Mix dull yellow/cream glaze and stipple.
- Set out 7 by 14 inch blocks
- Make sure faint pencil line.
- With striping brush add the lights and darks on the grout lines.

ATELIER ET ECOLE DE TROMPE L'OEIL

TANIA VARTAN

GRAINING - WOOD TONALITIES AND PATTERNS

Natural woods range in value and color from light off-whites (holly, birch) through medium red-browns (cherry, mahogany) or blue-browns (fruitwoods, walnut) to dark black-browns (lignum vitae, ebony).

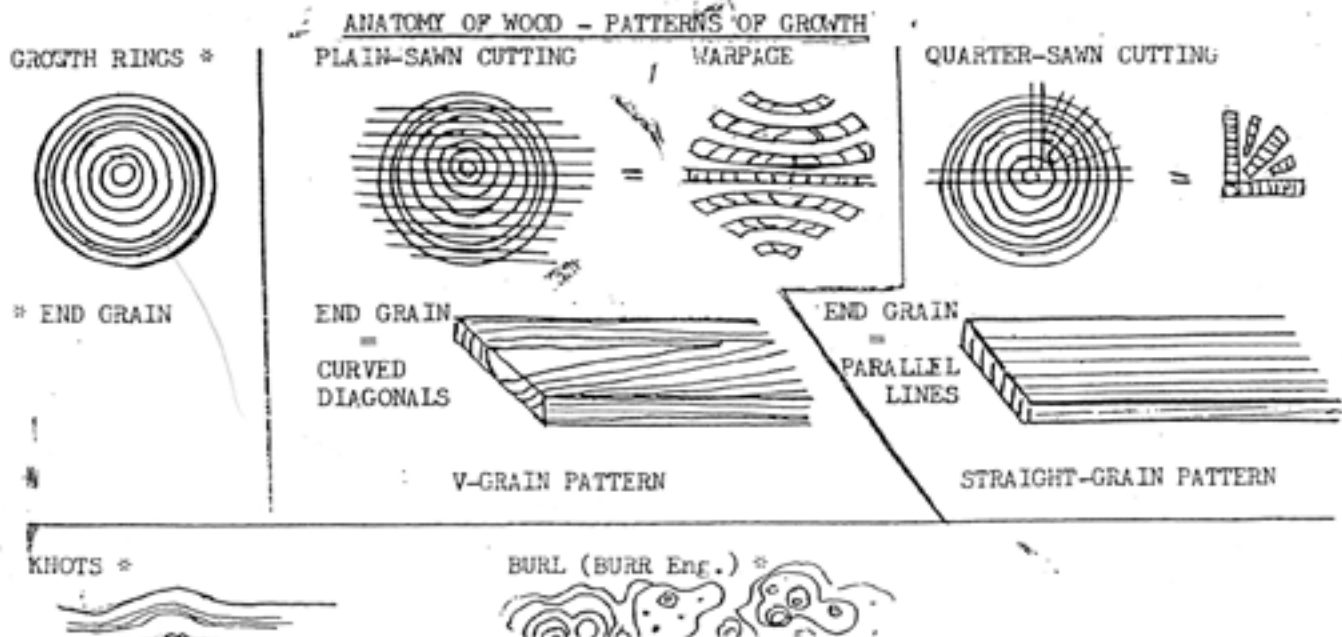
For graining choose:

- base coats-- light to medium values.
- graining coats - light, medium or dark values.
- glaze coats - earth colors and translucent pigments.

The following pigments are useful for base coat colors, graining and glazes:

- ..RAW UMBER - neutral greenish-brown, good for walnut mixes. With white it turns towards grey.
- . BURNT UMBER - deeper, warmer than raw umber. One of the colors most useful in all phases of graining where a 'basic' wood tonality is desired.
- . RAW SIENNA-- neutral light red-brown, pinker than yellow ochre. With white and a touch of blue equals fruitwood.
- . BURNT SIENNA - deep red-brown. Its addition will warm any color. Good for cherry and red mahogany.
- . YELLOW OCHRE - neutral dull yellow. Good for light oak.
- . VANDYKE BROWN - grayish brown.
- . WHITE - makes colors more opaque, changes their tonality, lightens them.
- . BLACK - bluish-black. With the addition of any yellow, black will turn greenish.
- . VENETIAN RED - dark, brownish cast. Good for rosewood base.
- . ULTRAMARINE BLUE - its addition will cool any color and usually lower its intensity.

Glazes - Translucent films applied over base colors altering them to produce a third color. Use regular or varnish stain, McClosky's Glaze Coat mixed with colors, varnish mixed with japan and/or oil tube colors and mineral spirits, or shellac, alcohol and aniline powders.



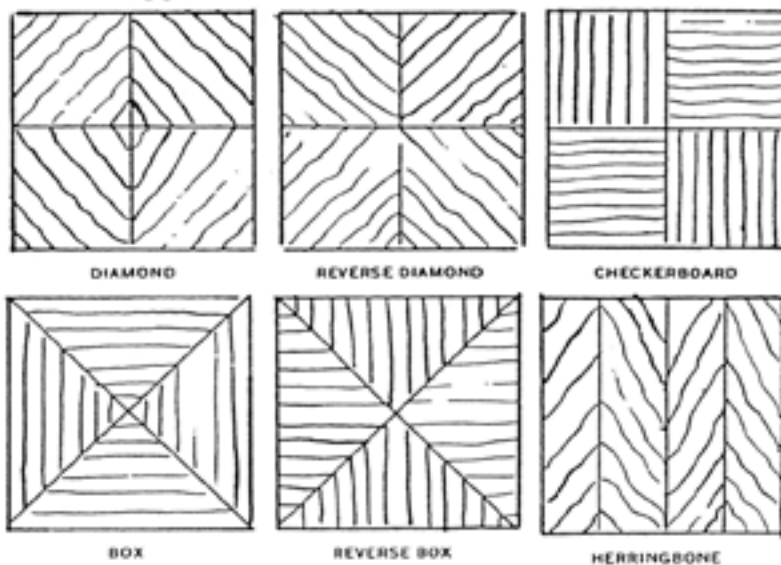
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A TANIA VARTAN

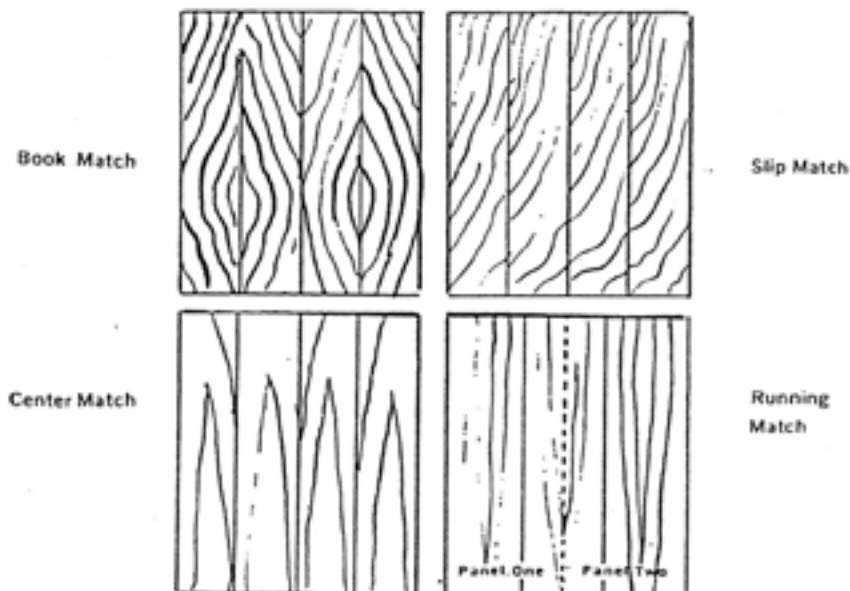
VENEER PATTERNS

Page below reproduced from: Woods We Live With, by Nancy & Herbert Schiffer, Schiffer Limited, Box E, Exton, Pa. 19341, 1977.

There are many ways veneers can be arranged to create interesting patterns.



Panelling can be matched in several patterns.



LIBRI

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IL RESTAURO DEL MOBILE

IL CASTELLO SRL. Milano. 2002 . e-mail:il_castello@tin.it

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SALVINI: Via degli Alfani 127/r

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