

# how to do it

BEGINNER INTERMEDIATE ADVANCED

Time from start to finish: 1 week

Here are the directions for creating the “stone” look on a project of your own.

## MATERIALS

### Faux Effects:

- Neutral White Setcoat
- PlasterTex
- Faux Crème Clear
- Faux Crème Colors
- Behr flexible trowel
- CelluClay papier mâché
- Ziplock bag (large)
- Contractor’s paper
- ¼" Graph paper
- Pencils, Markers, Scissors



First, prepare the wall surface, so it can be drying while you are creating the various components in your studio. Start with a clean, dry surface and fill any holes or cracks with plaster. Sand smooth and apply two coats of Neutral White Setcoat. Let dry. Roll on PlasterTex, let it sit for about 20 minutes, and then lightly knock down the tips with a trowel. Let dry. Skim on another

layer of PlasterTex and let dry. Let this dry for a couple of days while you are preparing the “stone” components in your studio.

1. Develop a scaled drawing of your design using ¼" graph paper. Number each drawn element sequentially—as on a stained glass template.

LEFT: Number all of the elements on your drawing for placement reference later.



2. Create an actual size template of the wall surface using contractor’s paper. **TIP:** For ease of handling, it may be easier to use smaller sections of paper and tape them together.

3. With a pencil, lightly draw a full size transfer grid onto BOTH the dried PlasterTex wall AND the contractor’s paper.

4. Lightly draw your design onto BOTH the wall AND onto the contractor’s paper template, referring to your ¼" scale drawing for placement of the CelluClay elements. Mark the corresponding numbers from the ¼" drawing on each element onto the wall drawing ONLY. Take the contractor’s paper back to your studio.



5. Mix small batches of the CelluClay according to directions and place in a large ziplock bag. Snip off a corner to create a “cake decorating” bag, and squeeze the material out, following the shapes that you have drawn on the contractor paper.



LEFT: Mixing the CelluClay  
BELOW: Piping onto contractor paper using a ziplock bag and smoothing the shape





**6.** Make the shapes approximately ½" to ¾" thick, and then smooth out with wet fingers, or carve impressions or texture, if desired. Let all of the components dry to a light gray color—it may take a few days. When dry, the components will adhere to the contractor's paper.

**7.** After the pieces have dried, while they are still attached to the contractor's paper, apply one coat of Neutral White Setcoat over each element with a chip brush. Let dry. Cut each component out of the paper, as close as possible to the CelluClay elements. As you cut, write in the corresponding number from the graph paper drawing on the back of each piece. This is your placement reference when you return to the job site. **TIP:** Place all of the components in a box for easy transport, especially if you will be climbing a scaffold.

**8.** Following your sketch on the wall, begin to create any low-relief elements such as tree trunks or other background shapes by using PlasterTex on the Behr trowel. Apply the PlasterTex following the outline of the design. This creates a clean "edge" along the drawn edge. I used a Behr flexible trowel for this. Let the PlasterTex dry. To add more dimension and texture, apply additional layers of PlasterTex as desired, allowing the PlasterTex to dry between each layer.

**9.** When the low-relief sections are dry, use the Behr trowel with PlasterTex to adhere the components to the wall. "Butter" the backs of the CelluClay components and place them in their respective locations. Use a wet artist's brush to smooth out the excess PlasterTex around their edges. Fill the joins between the low-relief and high-relief components with PlasterTex; you may have to do this in several steps to build up the "fill" area. In addition, "paint"



**ABOVE LEFT:** Vein impressions carved into the wet CelluClay.  
**ABOVE RIGHT:** Neutral White Setcoat applied to the dried shapes. The client and designer wanted a tropical design with some natural elements such as leaves and palms. The client looked on [art.com](http://art.com) and found a few prints that gave the feeling they were after. I came up with several drawings based on that, and they selected the one they liked best.



The dried components are cut and numbered on the back to allow for placement according to the marked drawing.

over each element with the PlasterTex and an artist's brush for uniformity in color and to smooth out any rough spots from the CelluClay. You may have to go back and do this a few times. Let dry.

**10.** Lightly glaze the entire installation with a very light layer of Faux Crème Color (I used Earth Brown, Van Dyke Brown, and Italian Sienna).

**TIP:** CelluClay is not self-sealing. If you use products without built-in sealers, finish with a topcoat in the sheen of your choice. ✦