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H. BÖSKEN.

METHOD OF PRODUCING IMITATION MARBLE ON FINISHED OBJECTS.

APPLICATION FILED FEB. 26, 1906.

Fig. 1

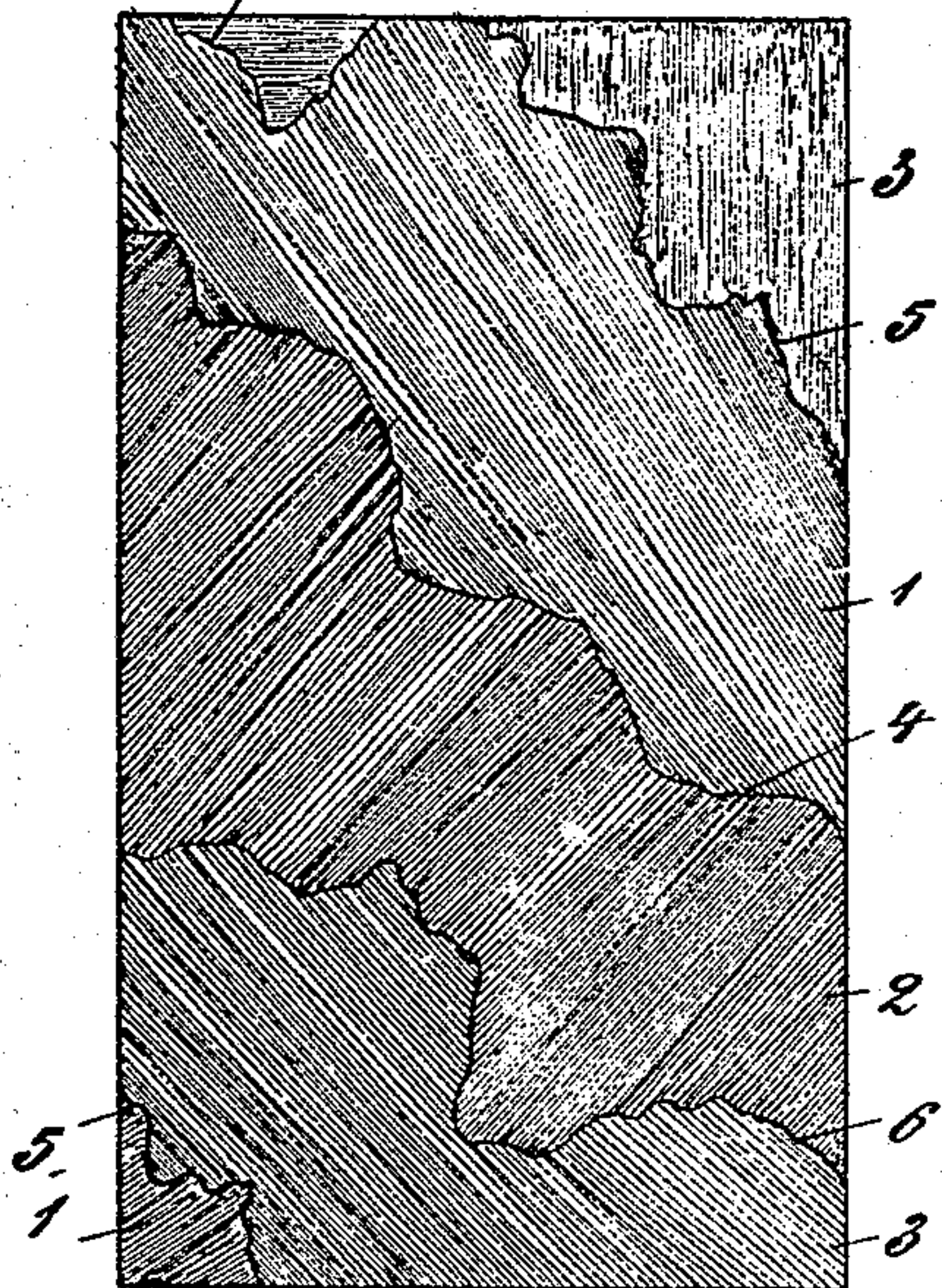


Fig. 2

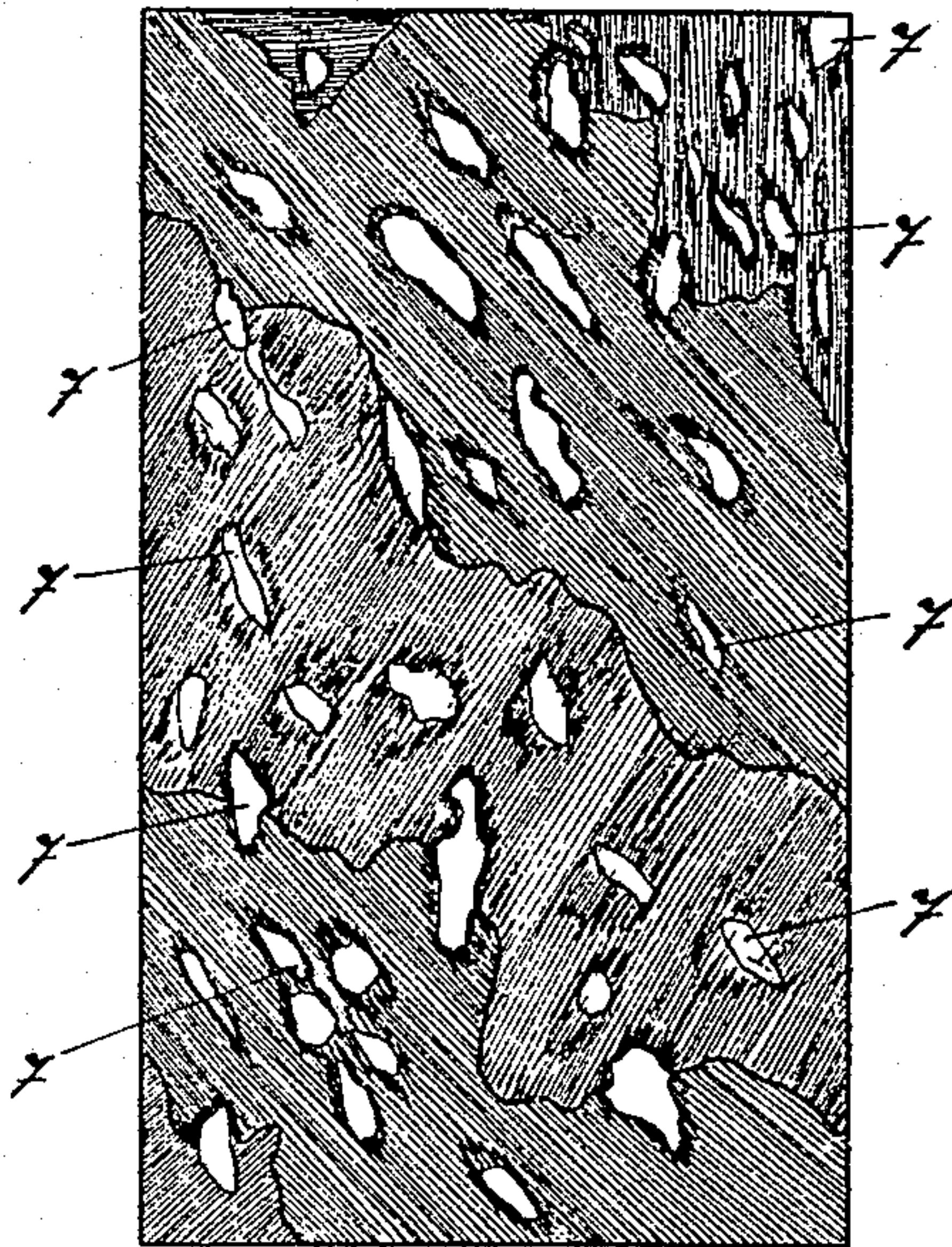


Fig. 3

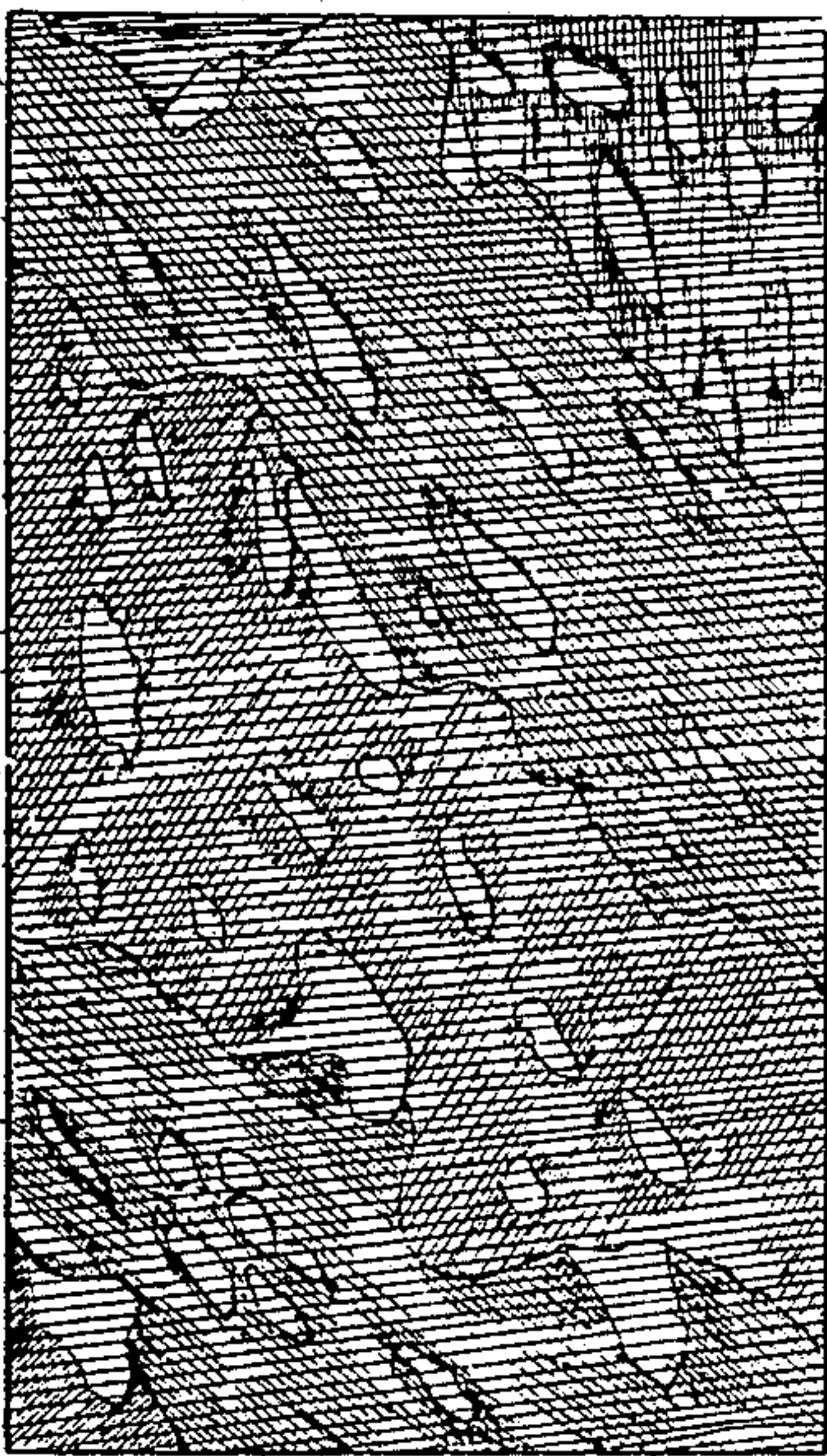


Fig. 4



Witnesses:
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Inventor:
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160.2

x 210

x 155

UNITED STATES PATENT OFFICE.

HEINRICH BÖSKEN, OF GELDERN, GERMANY.

METHOD OF PRODUCING IMITATION MARBLE ON FINISHED OBJECTS.

No. 835,213.

Specification of Letters Patent.

Patented Nov. 6, 1906.

Application filed February 26, 1906. Serial No. 302,935.

To all whom it may concern:

Be it known that I, HEINRICH BÖSKEN, a citizen of the Empire of Germany, residing at Geldern, in the Empire of Germany, have
5 invented a new and useful Method of Producing Imitation Marble on Finished Objects, of which the following is a specification.

It is old to produce imitation marble on finished objects, such as plaster figures or
10 other objects of plastic art, by a process in which first the object is primed and then the respective places of the coat are tapped with a substance dissolving the coat. For oil-primings turpentine would seem to be the
15 best; but it renders the imitation marble so produced stained and not sufficiently veined. On vertical surfaces, moreover, the disadvantage is found that the stains flow, since the turpentine does not pass off suffi-
20 ciently quickly from the color.

My invention relates to an improvement in this method; and the improvement consists in the addition of benzin, ether, or any other rapidly-volatilizable liquid.

25 I will now proceed to describe my invention, reference being had to the accompanying drawings, in which—

Figure 1 illustrates diagrammatically the first step of the method, several mixtures of
30 a rapidly-volatilizable liquid, driers, and oil-colors having been applied to surfaces. Fig. 2 illustrates diagrammatically the second step of the method, the primed surfaces, according to Fig. 1, being tapped with tur-
35 pentine. Fig. 3 illustrates diagrammatically the third step of the method, the surfaces treated according to Fig. 2 having been coated with transparent lacquer or trans-
40 parent lazulite-blue or green bice; and Fig. 4 illustrates diagrammatically the fourth step of the method, one or several mixtures of a rapidly-volatilizable liquid, driers, and oil
45 colors having been applied to the surfaces according to Fig. 3 and also tapped with turpentine.

The method is as follows: Five parts, by weight, of benzin or ether or any other rapidly-volatilizable liquid and one part of drier are mixed with quite a small quantity of oil
50 color as bought in the market in tubes to form a thin glazing color of the desired shade, and this glazing color is applied to the object. Where so preferred, various glazing colors prepared in a similar manner may be
55 applied one or more at a time and in various manners to the object. For example, three

different colors may be applied to the faces 1, 2, and 3 in Fig. 1, and strips 4, 5, and 6 may be formed by means of brushes in other colors. At the same time the colors may be
60 shaded in any convenient manner which is well known, but not shown, as it is impossible to represent it in the drawings. While the paint is still wet, it is tapped on the respective places 7 7 7 in Fig. 2 with turpentine, if
65 necessary, with the aid of a brush, a little pad of wadding, or the like, so as to push aside the color and to form veins—in other words, to distribute the color properly. In this
70 way it is possible and easy to closely imitate the marble and to extend the imitation even to the least-accessible recesses of the object. The color is at once fixed by the evaporation
of the benzin.

When the imitation marble has become
75 quite dry, it is protected from external influences by a thin coat of transparent spirit-varnish, (or solution of shellac,) and at last it is polished in any known manner—for ex-
80 ample, by means of wax.

Particularly good results may be obtained if the method is modified as follows: First, one or more thin glazing colors are prepared in the manner described above, benzin alone being employed. After the application of
85 one or more of these glazing colors to the object (see Fig. 1) the wet paint is tapped on the respective places with turpentine to distribute the color or colors properly. (See Fig. 2.) When the paint so treated has dried,
90 a coat of transparent lacquer or a thin coat of transparent lazulite-blue or green bice is applied to the object and allowed to become dry. (See Fig. 3.) Then one or more glaz-
95 ing colors are prepared in the manner described above, only that ether is this time preferably employed. This glazing color is or these glazing colors are applied to the ob-
ject, and the wet paint is tapped with turpen-
100 tine, the same as before. (See Fig. 4.) After the imitation marble so formed has become quite dry it is protected by a thin coat of transparent spirit-varnish, (or solu-
tion of shellac,) and at last it is polished.

I claim—

105 1. The method of producing imitation marble on finished objects, which consists in first mixing a rapidly-volatilizable liquid and a drier with a small quantity of oil color to form a thin glazing color of the desired
110 shade, next applying this glazing color to the object and tapping the wet paint with

turpentine to properly distribute the color, and thereupon, after the coat has become dry, applying a thin layer of transparent varnish to the object.

2. The method of producing imitation marble on finished objects, which consists in first mixing a rapidly-volatilizable liquid and a drier with a small quantity of oil color to form a thin glazing color of the desired shade, next applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, thereupon, after the coat has become dry, applying a thin layer of transparent varnish to the object, and at last polishing it.

3. The method of producing imitation marble on finished objects, which consists in first mixing a rapidly-volatilizable liquid and a drier with a small quantity of oil color to form a thin glazing color of the desired shade, next applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, thereupon, after the coat has become dry, applying a thin layer of transparent varnish to the object, and at last polishing it with wax.

4. The method of producing imitation marble on finished objects, which consists in first forming various thin glazing colors of the desired shades by mixing rapidly-volatilizable liquids and driers with small quantities of the respective oil colors, next applying these various glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, and thereupon, after the coat has become dry, applying a thin layer of transparent varnish to the object.

5. The method of producing imitation marble on finished objects, which consists in first forming various thin glazing colors of the desired shades by mixing rapidly-volatilizable liquids and driers with small quantities of the respective oil colors, next applying these various glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, thereupon, after the coat has become dry, applying a thin layer of transparent varnish to the object, and at last polishing it.

6. The method of producing imitation marble on finished objects, which consists in first forming various thin glazing colors of the desired shades by mixing rapidly-volatilizable liquids and driers with small quantities of the respective oil colors, next applying these various glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, thereupon, after the coat has become dry, applying a thin layer of transparent varnish to the object, and at last polishing it with wax.

7. The method of producing imitation marble on finished objects, which consists in first mixing benzin and a drier with a small

quantity of oil color to form a thin glazing color of the desired shade, second applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, third, after the coat has become dry, applying a thin layer of transparent varnish to the object, fourth, after this layer has dried, mixing ether and a drier with a small quantity of oil color to form a glazing color, fifth, applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, and sixth, after this coat has become dry, applying a thin layer of transparent varnish to the object.

8. The method of producing imitation marble on finished objects, which consists in first mixing benzin and a drier with a small quantity of oil color to form a thin glazing color of the desired shade, second, applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, third, after the coat has dried, applying a thin layer of transparent varnish to the object, fourth, after this layer has dried, mixing ether and a drier with a small quantity of oil color to form a glazing color, fifth, applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, sixth, after this coat has become dry, applying a thin layer of transparent varnish to the object, and seventh polishing it.

9. The method of producing imitation marble on finished objects, which consists in first mixing benzin and a drier with a small quantity of oil color to form a thin glazing color of the desired shade, second applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, third, after the coat has dried, applying a thin layer of transparent varnish to the object, fourth, after this layer has dried, mixing ether and a drier with a small quantity of oil color to form a glazing color, fifth, applying this glazing color to the object and tapping the wet paint with turpentine to properly distribute the color, sixth, after this coat has become dry, applying a thin layer of transparent varnish to the object, and seventh, polishing it with wax.

10. The method of producing imitation marble on finished objects, which consists in first forming various thin glazing colors of the desired shades by mixing benzin and driers with small quantities of the respective oil colors, second applying these glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, third, after the coat has dried, applying a thin layer of transparent varnish to the object, fourth, after this layer has dried, forming various thin glazing colors of the desired shades by mixing ether and driers with small quantities of the respective oil colors,

fifth applying these glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, and sixth, after this coat has dried, applying a thin layer of transparent varnish to the object.

11. The method of producing imitation marble on finished objects, which consists in first forming various thin glazing colors of the desired shades by mixing benzin and driers with small quantities of the respective oil colors, second applying these glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, third, after the coat has dried, applying a thin layer of transparent varnish to the object, fourth, after this layer has dried, forming various thin glazing colors of the desired shades by mixing ether and driers with small quantities of the respective oil colors, fifth applying these glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, sixth, after this coat has dried, applying a thin layer of transparent varnish to the object, and seventh polishing it.

12. The method of producing imitation

marble on finished objects, which consists in first forming various thin glazing colors of the desired shades by mixing benzin and driers with small quantities of the respective oil colors, second applying these glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, third, after the coat has dried, applying a thin layer of transparent varnish to the object, fourth, after this layer has dried, forming various thin glazing colors of the desired shades by mixing ether and driers with small quantities of the respective oil colors, fifth applying these glazing colors to the object and tapping the wet paint with turpentine to properly distribute the colors, sixth, after this coat has dried, applying a thin layer of transparent varnish to the object, and seventh polishing it with wax.

In testimony whereof I have signed my name to this specification in the presence of two subscribing witnesses.

HEINRICH BÖSKEN.

Witnesses:

W. BRUCE WALLACE,
MARIA KAMP.