

APPLICATION GUIDE AGLAIA WALL GLAZING TECHNIQUE

Natural Room Design with Plant Based Wall Glazes



► Idea and Principle:

The glazing technique's specific effect consists in dissolving the absolute of a wall in a breathing, non-restricting manner through a transparent surface design. A color glaze on interior walls shall effectively reflect the differentiations of light at different hours of the day and in the course of the year inside the room. The very sensitive interaction between light, shadows and transparent color pigments is of special importance with this technique.

The particular effect is obtained through an interaction of the lightened plaster grain, the shadow side of this plaster grain and the transparent color glaze. A certain grain texture of the surface is, therefore, a prerequisite for a truly aesthetic result.

A similarity to aquarelle painting cannot be denied as it is clearly visible. Both painting types require wet-in-wet applications in order to obtain a uniform, glazing effect. Glazing means to overlay highly liquid transparent layers with each other. Glaze application is, therefore, performed in several steps with different colors.

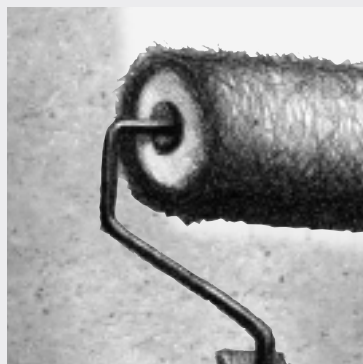
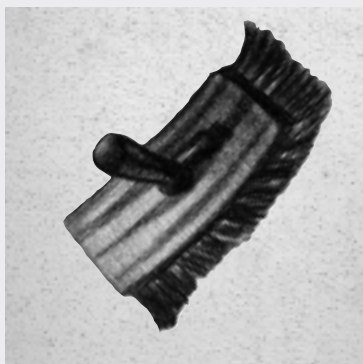
Whether painting by brush, rolling with a lambskin roller, dabbing with a sponge (in various sizes and types) or using ragging technique, there are almost no limits to a very personal and unique design.

► Surface:

Before starting with the glazing technique itself, special thought should be given to the kind of surface used as both technical and aesthetic results will also depend on the quality and characteristics of the surface to be glazed. In order to perfectly enable light to play with the colored glaze coats (refraction, scattering, reflection), a purely white base is most important.

Since more than three decades, AGLAIA CASEIN BINDER PAINT and AGLAIA STRUCTURAL CASEIN PAINT have proven successful on millions of square meters for this purpose. Both systems perfectly harmonize with AGLAIA BEESWAX GLAZE BINDER regarding compatibility, processing features and interactive bonding. The upper two layers of the surface to be glazed should, therefore, be pretreated with either AGLAIA CASEIN BINDER PAINT or AGLAIA STRUCTURAL CASEIN PAINT. Direct glazing is also possible on AGLAIA RENOVATION PLASTER.

The use of AGLAIA BEESWAX GLAZE BINDER on extremely dense surfaces, such as latex or dispersion paint coatings, will inevitably be a failure which also applies to glazing weakly adherent coatings such as non-washable distempers or strongly absorbent natural resin wall paints of other brands.



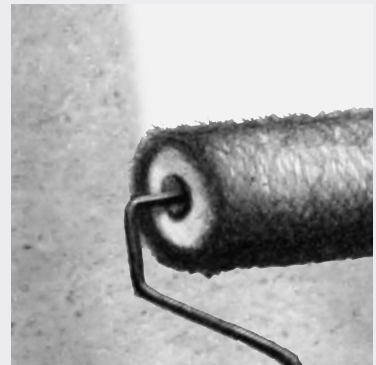
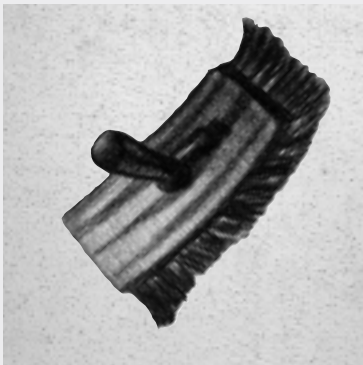
AGLAIA WALL GLAZING TECHNIQUE

► Working Order and Surface Pretreatment:

The ideal surface for colored wall glazing technique is a dry, solid, non-chalking double-layer lime or lime based cement plaster.

Make sure to observe the following rules regarding the coating order:

- Check lime and lime based cement plasters (preferably mortar classes P Ic, grain size 1.5 to 2 mm) for stability. Remove sinterskin, if any. Prime strongly absorbent surfaces with AGLAIA PRIMER. Then apply two coats AGLAIA CASEIN BINDER PAINT.
- Smooth surfaces without grain, such as gypsum plasters, gypsum plaster boards and other dry wall elements, must be pretreated prior to coating them twice with AGLAIA STRUCTURAL CASEIN PAINT. Of course, also check gypsum plasters for stability and sinterskin beforehand. Absorbent or gypsum based surfaces such as gypsum plasters, gypsum plaster boards and fibrous plaster boards, must first be primed with AGLAIA PRIMER. When treating light-weight construction elements, please take special care to thoroughly reinforce cross joints, see also instructions given in the Technical Information Sheets. Level out the entire surface of light-weight building boards with a surfacer and additionally use tissue or fleece to reinforce cross joints.
- Fabric and coarse grained wall papers must be checked for appropriate and solid full-surface adhesion and may either be treated with AGLAIA CASEIN BINDER PAINT or AGLAIA STRUCTURAL CASEIN PAINT, depending on texture.
- Critical surfaces such as crumbly old plasters, absorbent fabric wall papers, loosely adherent old coatings require specific action before they can be primed white, possibly a pretreatment with AGLAIA PENETRATING PRIMER or AGLAIA RESIN BONDING COAT. If considered necessary, please seek expert advice before starting and consider the information given in the Technical Information Sheets.



► Materials and Tools for Glazing Technique:

AGLAIA BEESWAX GLAZE BINDER, AGLAIA PIGMENTS, clear water and AGLAIA FERMENTATION ALCOHOL, if needed, for wetting the pigments. Suitable tools are a wide flat brush, oval glazing brush, sponge, lambskin roller and clothes (ragging technique).

AGLAIA WALL GLAZING TECHNIQUE

► Processing Instructions:

Before starting with glaze applications, eliminate disturbing factors in order to avoid interruptions of work.

The prime coat (AGLAIA CASEIN BINDER PAINT, AGLAIA STRUCTURAL CASEIN PAINT or AGLAIA RENOVATION PLASTER) should have been allowed to cure for 2 to 3 days. Flaws in the base coat must be eliminated because subsequent repair will not be possible. It is imperative to treat those sections of a surface forming a unit while they are still wet, i.e. a drying of the seams during glazing must in any case be avoided. For larger surfaces it is of great help if several persons work simultaneously. Draft should also be avoided as well as glazing at very high temperatures.

For a basic preparation, one part AGLAIA BEESWAX GLAZE BINDER is carefully stirred up, then added to four parts clear water while stirring (observe order !). If you use very hard tap water and flocculation sensitive pigments such as plant colors, the use of de-ionized water is recommended. This preparation can now be toned with AGLAIA PIGMENTS that have previously been pasted in very little AGLAIA FERMENTATION ALCOHOL.

Caution: Dry pigments are very color intensive. Therefore, add carefully and sparingly. Subsequent amendments to over-pigmented glaze coats to obtain a more „transparent“ look will not be possible. So always start with a very light, i.e. low pigmentation.

It is also recommended to make samples on a piece of coarse grained wall paper or similar material before treating the entire wall surface.

If the glaze is drawn in too fast- recognizable through a bad, tough brushability – add some water to the preparation. If the glaze is too thin – recognizable through a watery consistency and paint flow when applying – add some Beeswax Glaze Binder.



This sure sounds a lot more difficult than it actually is. However, it must be expressly stated that there is no standard recipe for the right mixture and working technique. Color glazing technique offers possibilities for a very personal, individual, artistic and creative design with a result that depends on the surface and the conditions during processing. In addition, the result will automatically reflect the characteristics of the executing person.

Glazing technique is a most creative process and will always produce an individual, unique result. A detailed planning or execution in compliance with a sample or color chart is, therefore, neither possible nor desirable.

So make sure to apply the glaze coats by starting with a light transparent coat and continuing with a darker pigmented coat in a way to approach the desired color tone and glazing effect, which will usually require a total of two to five glaze coats.

Basic rule: The more glaze coats are used, the more water should be added to avoid excessive thickness of layers.

For orientation: When applying a total of four glaze coats, thin one part AGLAIA BEESWAX GLAZE BINDER with five to six parts water to obtain the first coat. Under normal conditions, a drying period of 3 to 4 hours is appropriate for each glaze coat.

AGLAIA WALL GLAZING TECHNIQUE

Despite of the fact that glazing technique is a very individual method, the final result and look strongly depend on the general technique used, e.g. the appliances and tools chosen, which is why we would like to introduce and describe the four most common methods and their characteristics:

► Method 1: Application by AGLAIA OVAL GLAZING BRUSH

The prepared glaze coating is applied to the wall in circular movements and evenly distributed. It is very important to avoid a flash-off of the laps. Therefore, work at a brisk pace. Do not distribute paint flow or drops but dab them off with a brush. Due to this sweeping, lively working method the typical glaze effect of the slightly cloudy, room-opening is obtained. This type of processing is also suitable and common for larger surfaces where several persons are working at a time.

► Method 2: Dabbing with a sponge

When dabbing on the glaze coating with a sponge, make sure to proceed at a brisk pace. Here, too, the choice of the tools is of particular importance: Only use absorbent, moisture-storing natural sponges. There are no limits to your phantasy with this technique. Contrary to method 1, an interesting result may already be obtained in one working cycle. For dabbing technique, it is recommended to use a slightly thicker glaze coating. This method is, however, less appropriate for larger surfaces. For a newcomer, this method might be the right one to start with as it leaves room for subsequent corrections.

► Method 3: Application by rolled-up cloth (ragging technique)

A rolled-up cloth is used for application. This cloth is moistened and dipped into the prepared glazing paint, then rolled vertically along the wall. When using this method make sure to apply the second web before the first one has dried.

The typical cylindrical pattern obtained surely is attractive in some way. Pretesting is, however, recommended to find out whether this technique meets your individual taste.

Like Method 2, this technique is more appropriate for smaller surfaces. And again, the glaze should be kept slightly thicker in order to avoid paint flow.

► Method 4: Application by natural bristle brush and lambskin roller

The prepared glaze is applied by a brush in the same way as described under Method 1. When still wet, the glaze is distributed and leveled in one direction only (horizontally, vertically or diagonally, whichever you prefer). Simultaneous working of at least two persons is, however, an essential requirement for using this method.

Distribution by roller will produce a particularly uniform coloring of the surface.

We recommend that you take a few square meters of coarse grained wall paper and try the above methods yourself! Good luck and have fun !

Please also observe the information given in our Technical Information Sheets!

It is our objective to provide, through this technical information, advice based on our skills and practical experience. Any instructions given are non-binding and do not release the user from his or her liability to check for product suitability and application methods him/herself with regard to the surface used. Technical modifications may result from product development. Upon publication of a revised or new version, these instructions will automatically lose their validity.