



# Paint Academy Tutorial 16

## Paint Techniques

### DETERMINING YOUR PRODUCT REQUIREMENT:

- Measure area to which paint is to be applied.
- Depending on surface to which the product is to be applied, determine which products are needed. (Refer to Product Specifier Tool)
- Check the Theoretical Spread Rates (TSR) on each of the specified products and see how many coats of each are recommended, then calculate what quantities of each product you will require, remembering to make adjustments for the porosity of each surface. TSRs are based on products applied to smooth, sealed surfaces. (e.g. an unsealed scratch plaster surface will absorb more paint than a sealed smooth one, so allow for a lower spread rate).
- Check out the specifications on all the top coat choices (referring to the relevant data sheets) and decide which is right for you.

### IF NEW SURFACE CEMENT PLASTER, RHINOLITE (GYPSUM PLASTER)

#### Surface Preparation

1. Brush plaster to remove loose friable particles
2. Ensure surface is clean, dry and free from oil, dirt, grease etc.

#### Application Method

1. Apply 1 coat **AcrySeal** to plaster or 2 coats of **RhinoSeal** to RhinoLite surface. Allow to dry.
2. Apply 2 coats of wall coating to lay base colour. **Elegance, Luxuriance** or **Pristina** recommended. Allow to dry.
3. Mix **ART-FX ScumbleGlaze** with amount of paint for the desired effect (Ragging, sponging etc) and apply. Allow to dry
4. Apply 1 or 2 thin coats of **Art-FX GlazeCoat** over the special effect or art piece to be covered. Allow to dry. Being a clear coat, if used outside, a new coat should be applied every few years

### IF PREVIOUSLY PAINTED SURFACES

#### Surface Preparation

1. Remove all loose peeling paint if any.
2. Clean thoroughly with soap and water. Rinse well and allow to dry.
3. Sand down any glossy surfaces. Ensure surface is clean and dry with no loose particles

#### Application Method

1. To exposed plaster only apply 1 coat **AcrySeal** to plaster or 2 coats of **RhinoSeal** to RhinoLite surface. Allow to dry.
2. Apply 2 coats of wall coating to lay base colour. **Elegance, Luxuriance** or **Pristina** recommended. Allow to dry.
3. Mix **ARTFX ScumbleGlaze** with amount of paint for the desired effect (Ragging, sponging etc) and apply. Allow to dry

4. Apply 1 or 2 thin coats of **Art-FX GlazeCoat** over the special effect or art piece to be covered. Allow to dry. Being a clear coat, if used outside, a new coat should be applied every few years

## Relevant Product Information

### SEALERS

#### AcrySeal

Theoretical Spread Rate	10-15m <sup>2</sup> per litre
No. of Coats required	1 coat
Application Method	Brush, Roller or Spray
Drying Time	@ 25°C – 30 minutes

#### RhinoSeal

Theoretical Spread Rate	15m <sup>2</sup> per litre
No. of Coats required	1 – 3 Coats
Application Method	Brush, Roller or Spray
Drying Time	24 – 48 hours before overcoating

### BASE COLOUR

#### Luxuriance (Matt)

Theoretical Spread Rate	9m <sup>2</sup> per litre
No. of Coats required	1 – 2 Coats
Application Method	Brush, Roller or Spray
Drying Time	@ 25°C – 30 minutes

#### Elegance (Matt or Glo)

Theoretical Spread Rate	8-10m <sup>2</sup> per litre
No. of Coats required	2 Coats minimum
Application Method	Brush, Roller or Spray
Drying Time	@ 30°C – 25 minutes

#### Pristina (Matt)

Theoretical Spread Rate	New Plaster: 4m <sup>2</sup> per litre Old Plaster: 8m <sup>2</sup> per litre
No. of Coats required	2 Coats
Application Method	Brush, Roller or Spray
Drying Time	@ 25°C – 30 minutes

### SCUMBLEGLAZE AND GLAZE COAT.

#### Art FX GlazeCoat

Theoretical Spread Rate	15m <sup>2</sup> per litre
No. of Coats required	1 indoors 2 outdoors
Application Method	Brush, Roller or Spray
Drying Time	@ 25°C – 1 hour

#### Art FX ScumbleGlaze

Theoretical Spread Rate	N/A
No. of Coats required	N/A
Application Method	Ragging, Sponging ect.
Drying Time	@ 25°C – 30 minutes

## HERE ARE SOME PAINT EFFECTS:

### **Stippling**

Apply an even rough coat of glaze. Using a stippling brush or the tips of a large paintbrush, make stabbing movements over the glaze until a uniform dotted effect is achieved.

### **Bagging**

Apply an even rough coat of glaze (medium coverage). For a fine grained effect use a plastic shopping bag. Scrunch up and quickly dab over the surface, re-bunching the bag continually. Go over the area again, making the pattern smaller. Use a thick polyurethane bag to create a bigger grained effect.

### **Colour Rubbing**

a) To emphasize the contours of mouldings on pots, fireplaces, cornices and doors:

Use a smallish brush to apply glaze with special attention to crevices and mouldings. Leave no excess paint, which may pool or drip. Allow a few minutes for the glaze to start to set. Rub lightly with a small pad of soft cloth to remove glaze from prominent areas. Leave glaze in crevices as areas of shadow. Stroking with cloth stretched over the index finger can highlight areas. 'Antique' flat areas by lightly stroking through the glaze with a dry brush.

b) For walls and larger areas:

This technique works best on a matt surface or even rough plaster finish. Paint daubs of mixed glaze in random patches in a working area of about 1m<sup>2</sup> at a time. Using wet mutton cloth or a dry piece of cloth, spread the patches of paint outwards and blend together - forming a soft, light & dark patchy effect. Do not spread paint too evenly. More than one colour can be used a time and one coat should suffice.

### **Ragging Off**

Scrunch up a dry piece of cotton cloth (30cm<sup>2</sup>) and press firmly onto stippled glaze. (See stippling). Keep refolding cloth as glaze clogs rag. Spread pattern in all directions until each section is filled. Use clean cloth when rag is clogged. (Keep several pieces handy). If a hard line develops, dampen with a wet cloth and reapply glaze. Spread pattern in all directions until each section is filled. Use clean cloth when rag is clogged. (Keep several pieces handy). If a hard line develops, dampen with a wet cloth and reapply glaze. Dried glaze can be removed with a wet cloth and a dab of dish washing liquid. Different effects can be achieved using velvet, stiff net, orange bags and other textured materials.

### **Dragging**

(Recommended for cupboards and furniture - not walls). Place a dry, clean dragging or similar long haired brush at the top of a stippled or vertically dragged surface. Place 3/4 of the bristles above the door or cupboard. Draw the brush evenly downwards (with the brush nearly flat to the surface) in one stroke in as straight a line as possible, leaving a broad bristle brush mark. Wipe glaze onto a clean, dry rag after each stroke. Repeat, ensuring you leave no gaps between vertical strokes. Panel doors can be ragged all over and then dragged down sides and across tops. For other techniques, like wood graining and marbling, consult books on the subject or a paint technique specialist.