

BIOFA 
WOHNGESUND & NACHHALTIG



WALL GLAZING TECHNIQUE

for decorative wall design

- colorful
- invigorating and harmonising
- crystal Clear Ingredient Declaration (www.biofa.de)
- made from natural raw materials
- renewable and mineral ingredients
- water and dirt repellent
- easy to work with



WALL GLAZING ...

Meaning of the wall glaze

The basic idea behind the glaze painting technique is based on the realisation that we find it more pleasant to let our gaze wander over walls with a slightly moving wall structure than to look at a monotonously painted surface. The vibrancy of the glazed wall affects our psyche through our eyes and conveys a sense of well-being.





Task of the glazed wall

At first, a building is simply cold and static. The architecture creates an initial vitality. However, the soul only enters a building when the walls are given a structure and colour, when something pictorial animates the walls. Different textures and colours create different moods, which then have a corresponding effect on our soul. Some textures and colours have a calming effect, others awaken our spirits or promote our concentration and some make us feel cheerful, so the wall design should always be adapted to the purpose of the room.

Wall glazing technique

The wall glazing technique is a holistic approach. As with watercolour painting, any number of layers are applied one after the other over the entire surface in a thin, light coat. This creates a wide variety of vibrant textures and colour gradients.





BIOFA Glaze Binder 3110

BIOFA Glaze Binder is a high-quality natural product and consists mainly of natural resins and oils. It has a very pleasant odour and a fine, silky sheen. It dries quickly and can be glazed over after just 3 hours. The dried film is wipe-resistant and dirt and water repellent. Stubborn dirt can be removed by lightly rubbing with a damp cloth.

BIOFA Color Pigment 1301-17

The BIOFA colour pigments are strong-coloured pigments of earth colours, metal oxides and mixed oxides. They can be mixed with each other and, with the exception of pigment 1314 purple, are all alkali-resistant and can therefore also be applied to alkaline-reacting substrates such as new concrete, lime and cement-containing plasters, lime and silicate paints and mixed into the BIOFA wall paints PRIMASOL Wall Paint 3011 and SOLIMIN Mineral Paint 3051.





The right substrate

Suitable substrates for the wall glazing technique are woodchip wallpaper, plaster, concrete, plasterboard, gypsum fibreboard, etc. that have been painted white with PRIMASOL Wall Paint 3011, SOLIMIN Mineral Paint 3051 or SOLIMIN Quartz Brush-On Plaster 3055.



Mixing glaze colours

In order to obtain a glaze that is as uniform and homogeneous as possible, the colour pigments must be soaked in water before they can be stirred into the glaze binder. To do this, stir 75 g of colour pigment into 100 ml of water and leave to stand for at least 12 hours, stirring occasionally. Then thoroughly mix 200 to 300 g of glaze binder with approx. 10 g of the absorbed pigment and then slowly and gradually dilute with 600 to 700 ml of water.

If even better setting of the pigments and greater wipe resistance of the surface are required, the proportion of glaze binder can be increased as required.





The wiping technique

The most common glaze painting technique is the wiping technique. It is carried out with an oval glaze brush (flat brush) approx. 10 cm wide. The first glaze application, which is applied very thinly, determines the colour tone that is to serve as the base tone for the whole. This should be done quickly, wet on wet, so that no hard colour transitions or distinctive textures are created. The glaze is applied in soft, circular movements (in the shape of a figure 8).



The first coat of colour must be completely dry (at least 3 hours) before starting the second coat. With the 2nd coat of glaze, a much stronger overall colour is now achieved and „depth“ is added to the picture.

Caution: If excess paint runs down the wall, do not spread it with a cloth, but with a glaze brush, otherwise the uniform colour will be destroyed. You should also not work too long on one area to avoid dissolving the underlying layer of colour.



The final coat gives the wall its final character in terms of colour tone, colour intensity, depth and texture. It should also be decided here whether more flowing or more striking, structured colour transitions are desired. The more the glaze is applied wet-on-wet, the smoother and softer the transitions will be.

The basic principle applies to all techniques:

1. Work from light to dark and from weaker to stronger.
2. If you want to change to a different colour, the tool must be cleaned thoroughly with water and BIOFA Brush Cleaner 0600.
3. For all techniques, it is advisable to apply the first glaze coat with a glaze brush as for the wiping technique.



The dabbing technique

From the second coat onwards, each subsequent coat is applied with a natural sponge by dabbing on the wall glaze with the sponge. The sponge is lightly squeezed out before each application to avoid blots or runs. The dabbing angle should be constantly changed to avoid a monotonous pattern.



The wrapping technique

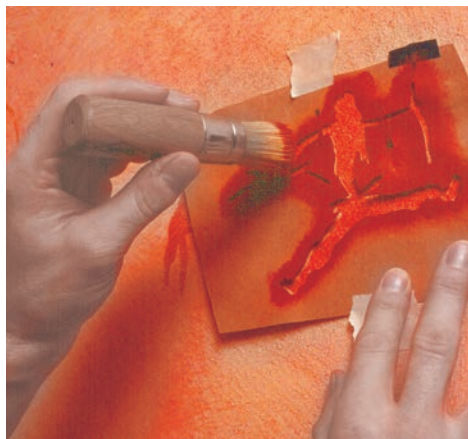
The wrapping technique involves working with a rolled-up, lint-free cloth, linen or leather cloth. The structure and size of the wrapped cloth determine the final appearance of the surface. The coarser the material, the more crumpled and rustic the image structure will be.

To execute the technique, the rolled-up cloth is rolled over the surface with varying pressure in alternating directions and short paths. It is best to work from the centre of the wall outwards in a star shape. The number of passes can be repeated as often as required until the desired texture is achieved.



The stencil technique

Other interesting designs can be achieved by using stencils on white or already colourfully glazed walls. To do this, the glaze paint used should not be too diluted and the brush used should be well squeezed out, otherwise the paint will run behind the stencil. The stippling brush itself should have short, strong bristles. To carry out the technique, the stencil is pressed firmly onto the surface with one hand while the other dabs out the stencil pattern with the brush. Stencils with a wide variety of motifs and shapes are available from specialist retailers.



Color Pigments



1301 black



1307 ochre-yellow



1302 iron oxide red



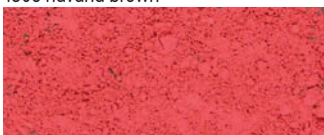
1308 havana brown



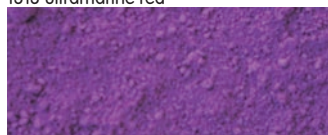
1313 ultramarine red



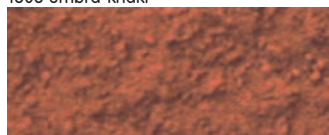
1303 umbra-khaki



1309 red



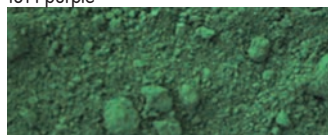
1314 purple



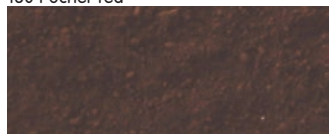
1304 ochre-red



1310 ultramarine blue



1315 spinel green



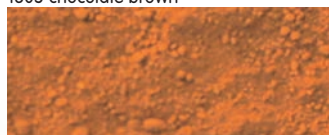
1305 chocolate brown



1311 yellow



1316 spinel turquoise



1306 yellow-orange



1312 ultramarine violet



1317 spinel blue

Your local retailer:

The color shades presented in this brochure are indicative and may vary depending on the type of background. Different monitor settings in terms of brightness and contrast may result in color differences. Liabilities regarding the color shades can therefore not be derived.

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