



TIPS: PAINT APPLICATION WITH A BRUSH



MATERIALS:

- Masking tape
- Cutting brush
- [Oval brush](#)
- Electric drill with mixing attachment
- [Casein primer](#) or [GekkoSOL \(smooth\) primer](#)
- Choosing your Tockay paint
- If you wish to color your paint: [Natural dry pigments](#)

STEP 1:

Preparing the surface

Apply masking tape, cover floor, remove dust and clean wall surfaces if necessary.

STEP 2:

Priming the surface

Applying a primer or primer coat is essential for a finish to hold up well: [SURFACE PREPARATION TIPS FOR PAINTS](#)

- On untreated surfaces: Technical data sheet: [CASEIN PRIMER](#) (brush application)
- On old synthetic latex paints: Technical data sheet: [GEKKOSOL \(SMOOTH\) PRIMER](#) (roller application)

STEP 3:

Preparing and coloring paint with natural dry pigments

Mix your paint using an electric drill with a mixing attachment to make it homogeneous. Do not hesitate to dilute it with water - 5% to 10% - (except for GekkoSOL primer, which must be diluted with [GekkoSOL thinner](#)) should it be too dense. It is not a good idea to work in too thick a layer.





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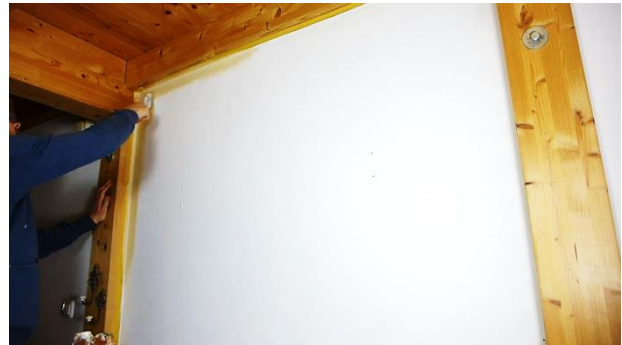
If you wish to colour your paint, simply follow the steps below:

- [Color chart and recipes](#) or [tinted white chart and recipes](#)
- Procedure for [tinting your paint with Tockay natural dry pigments](#)

STEP 4:

Applying the first coat of paint

- To facilitate paint application, lightly wet and vigorously shake brushes to remove excess water.
- Using the cut-out brush, cut out small areas of your wall (approx. 2' x 2') so that the cut-out is damp when applied with the brush:



- Using the brush, apply the paint - in criss-crossing movements - in irregular cloudy masses of varying sizes, and diagonally:





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An example of the application of paint in cloudy, irregular masses of varying sizes, and on diagonals.

TIPS:

- Always clean your brushes with hot water before you start, even if they're new. This will remove bristles and particles from your tools.
- Always keep a damp cloth handy to quickly remove any unfortunate brushstrokes!
- Always paint 'fresh in fresh', i.e., make sure the paint is damp. To achieve this, you need to work quickly. If the surface is very large, or if the walls are more than 8 feet high, it's advisable to work in pairs (or more).
- When you start painting a wall, never stop in the middle of the surface. Make sure you have enough time to complete the entire wall.
- Make sure you have adequate light when you're working.
- Avoid drafts or overheated atmospheres so that the paint doesn't dry too quickly.
- Clean up any splashes immediately with water.





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STEP 5: **Apply the second coat of paint**

Proceed in the same way as for the first coat (see step 4), making sure that the first coat is dry before proceeding (check the drying time of the chosen paint by referring to the product data sheet).

STEP 6: **Protect lime surfaces only with Marseille soap**

[Protecting lime-painted surfaces with Marseille soap](#) waterproofs them, making them easier to clean.

Caution: Marseille soap must be applied to a surface that is dry to the touch, but no later than 24 hours after the last coat of limewash paint has been applied.

- Apply Marseille soap diluted in hot water, using the brush in criss-cross strokes. Avoid repeated application to previously treated areas.



NOTES:

- When colored, wet paint appears much darker than when dry:



- Wet paint remains translucent during application but becomes completely opaque when dry.





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- Do not roll tinted lime paints.
- Once the job is done, be sure to clean the sides of the bucket and the inside of the lid before closing it.
- Clean your tools with water immediately after use.
- Store your paint in a dry place at a moderate temperature.
- [Video](#) (in German only) of the brushing technique.

As always with creating finishes, you can also do something different from what's shown here. There are more advanced application techniques to achieve a more sustained patina.

PATINA AND 'CLOUDY' EFFECT:

A patina may be created to a greater or lesser extent depending on the shade and its intensity. As a general rule, the deeper the shade, the more likely (but not certain) it is that a patina will develop.

In the case of darker shades, we advise you to try an initial application (always with criss-crossed brushstrokes), diluting the first coat little or not at all. For the second coat, take the same mixture, diluted with 10% or a little more of water, and apply in the same way. Bear in mind that lime has a slight transparency, and that laying and criss-crossing the strokes will result in more superimpositions in some places than in others, which will influence the shade and make it vary. This is what creates the cloudy effect.

For very light shades, you can apply a first coat in white (thinned or undiluted) and the second colored (diluted with 10% or a little more of water). In all cases, it is always advisable to carry out tests to adjust the application if necessary.

WALL GLAZE BINDER – 'GLACIS':

Wall glaze binder is casein-based. It is used on white surfaces. It is diluted with water and can be pigmented with the full range of Tockay natural dry pigments (or any other alkali-resistant pigment) for decorative interior wall glazes. [Technical data sheet for preparing and applying a decorative glaze](#)

The above information is based on our latest experience. In view of the different processing methods and environmental influences, as well as the different types of substrates, the general legal validity of individual recommendations must be ruled out. Before use, the product must be checked by the applicator as to its suitability for the intended purpose (make samples). In the event of a new edition or product change, the above information will be updated.

