

Texturline handbook

This guide is meant to help in the use of, plus the varied questions arising from the application of Texturline painting and plastering systems.

Technical Jargon

When introducing Texturline, it's important to first define the scope of the product being used. When we say this we mean explain clearly what the product does and its advantages over conventional methods of texturing attaining similar looks. Texturline is a series of acrylic systems simulating more conventional oil glazes in paint or traditional lime plasters. We need to clear up the myths, acrylics not more toxic than traditional systems:

Acrylic plasters for example have always been low in VOC content with emissions under 60g per liter and mostly consisting of natural minerals as fillers. To give you a perspective, California, the leader in clean air regulations require a rating of 350g per liter, a number attained by most manufacturers on their products in our market. This would be a good time to point out acrylics have only been in general use since the 1950's. Why there are any VOC's presents at all in plaster? The simple answer is to make the products apply easily applied and be more durable. There are no unpleasant smells or an allergy problem with Texturline plasters and is one reason we use this technology.

Do natural products have VOC's? The answer sometimes, as many manufacturers add binders to lime and therefore solvents to coalesce them, these are VOC's. In some cases, in foreign countries the laws vary as to declaring VOC levels this is about to change with the new SDS or GHS security regulations.

At this point you surely have questions, as most people do not understand the concept of ozone depletion and global warming, the best thing is giving a site to read up on it.

www.epa.gov/iaq/voc.html

Zero VOC - any paint with VOC's in the range of 5 grams /liter or less be called "Zero VOC", according to the EPA Reference Test Method 24 Some manufacturers may claim "Zero-VOC's", but these products may still use colorants which add VOC's.

Adding a universal color tint usually brings the VOC level up to 10/30 grams/liter, which is still quite low but then it's not zero.

Low VOC - Low VOC paints, plasters, glazes and varnishes use water as a carrier instead of petroleum-based material. As such, the levels of harmful emissions are lower than solvent-borne surface coatings. These coatings also contain no, or very low levels, of heavy metals and formaldehyde, all soon to be banned. The amount of VOC's varies among different "low-VOC" products, and is listed on the can or SDS. Paints and stains, to meet EPA standards, must not contain VOCs in excess of 200 grams per liter. As a general rule, low VOC paints marketed by reputable paint manufacturers usually meet the 50/100 g/L VOC threshold. Paints with the Green Seal Standard (GS-11) mark are certified lower than 50 g/L (for flat sheen) or 150 g/L (for non-flat sheen).

Ethylene Glycol - a solvent used in latex paints and is listed as a hazardous substance and is toxic as well as an air contaminant under many federal and state regulations. A clear, colorless, odorless liquid, ethylene glycol and its vapor can be toxic to humans. Exposure may cause irritation to the skin, eyes, nose, throat and lungs, and allergic reactions are possible. Over exposure could lead to nausea, vomiting, drowsiness, coma, and respiratory failure. Repeated over exposure can permanently damage the kidneys, the full line of Texturline products is ethylene glycol-free.

VOC Content: Usually listed in grams per liter, this can range from 5 to 350. Using a product with the lowest VOC content will yield the lowest overall health risk.

Solids Content: Solids, or pigments, can range in concentration from 25% to 65% by volume. The higher the percent solids, the less volatiles are in the product in general.

EPA, OSHA, DOT Registrations: When a product has an EPA, OSHA or DOT registration number, this means that it contains toxic ingredients which must be monitored. One way to ensure that you are using a product that is safe both for the environment and the applicator is to seek out products which are not registered with these agencies.

PRODUCT ORIENTATION

Texturline Acrylic Plaster what is it?

Texturline's workhorse and best-selling texturing medium is [Acrylic Venetian Plaster](#)

How do we present a simple paste, that has no clear identity so the applicator so he or she can understand its uses?

Let's check out the contents - turn the can upside down to see the consistency of the material – smell the contents, even touch its consistency. This method is called tactile recognition, you come into contact first hand with the medium – this gives a cursory impression of the product. An indicator to the uninitiated that it is environmentally friendly is the low in odor and as we know chemically it's true, as there is very little solvent content.

We are now are going to outline some of its uses – it is achieved by using a series of samples where it has been used as the finished product or a base for applying another product or products in our line to profile it. By touching the finishes to see certain characteristics such as dimension within a smooth film or just plain texture. Compare the hardness of acrylics against softer materials such as drywall mud and clay plaster, which need specialty coatings for durability. Also it is washable and durable when coating with one of our waxes, we have some small samples on boards to demonstrate this aspect.

The next step is to explain what the product is – *“it's an acrylic paste which dries in 20/30 minutes depending on the thickness of the coat applied. It can be recoated once the film feels hard and no longer cold. The medium (paste) can be tinted to any color using conventional tint systems such as universal colorants or any acrylic paint or machine tint (as used in a paint store). The range of colors that can be obtained is unlimited and different bases allow for deeper colors, bases include pastel, mid-tone and deep as well as red, black.*

Acrylic Venetian Plaster is sold by weight and sizes move up in ratios of four

E.g. 1.5 kg can – 6kg.can – 24 kg pail. (Deep base 5kg)

Can and bucket sizes are as follows: US Qt. or 0.946liter US Gallon or 3.78litres - US Gallons – 24kg or 15 liters. *Note sizes may vary in different counties see the local distributor.* In most cases these are full containers, the exception being deep that contain less material to allow for tinting, - E.G. 5 kg in a US gallon or 3.78 liter cans.

Coverage: 200/250 sq. ft for a 6-kilo can

VOC 60g per liter excluding water

Usage is for interior surfaces only.

Fire rating is classified non-combustible and it does not contribute to smoke in case of a fire.

As do all our products in the plaster group. Class 0 in UK Class B in EU

Clean up and dilution is with water

Dry material removal is by hot water or a light solution of menthol hydrate and water always test for colorfastness of fabrics and carpets.

To render washable, apply one of the various top coating systems available from

Texturline. It has a low odor and is environmentally safe though disposal should always be done according to local authority by-laws.

Tools

Application – a variety of tools can be used including commonly the following – trowels, spatulas, putty knives, drywall knives, sea sponges, rollers, brushes and splatter or texturing equipment.

Below are outlined common questions that often come up during seminars.

Q. How is it polished?

A. In most cases with a spatula or trowel in combination with a Texturline acrylic waxes.

Q. How much does it cover or in other words what is the spread rate?

A. This all depends on the technique used but in generally 200/250 square feet is usual for spatula finishing including all coats.

Q. Why couldn't I use drywall mud instead to texture?

A. Mud requires painting to prevent absorption and generally chips and has no possibility of reaching the level of sheen that can be achieved with Venetian plaster when polished.

Q. Once it's open how long will it keep in the can?

A. If the left over is covered with a plastic film up to a year, if the product remains unopened 3 years.

Q. Heavily textured walls and bad corners, what do we do?

A. The answer is having a plasterer smooth out the wall in cases where the finish requires it, otherwise combine with what exists on the wall with Venetian plaster to make a mixed effect creating a new look.

Q. How much does it cost and what are its main advantages?

A. To address cost we must look at square footage (meterage) for a finish, in worst-case scenarios cost is always under a dollar US a sq. ft.

The answer to the second part of the question is time – the timesaving due to fast recoating on multi layering and no sanding (the advantage of less health risk due to dust inhalation) Also mud or drywall compound is slow to dry and labor cost are expensive. Labor cost added to the final cost to the client will make or break a finish, so any time saving that can be factored into the bottom line allows you to make more profit and do more projects long term. The average cost per sq. ft. US is \$8.00 which is a factor of x6 average against material cost. The average surface that can be applied by one person in a day is between 250 sq. ft. up to 400 sq. ft. depending on finish and difficulty.

Q. Will it chip off corners?

A. Yes!

But do you know why? Drywall mud on corner beads under the primer is soft and does not stick to galvanized steel and that is often the case. You should sand down to the corner and prime with a high adhesion primer like 'Zinsser BIN' it comes in spray cans that are very convenient. Apply the Venetian plaster directly over the primer this will not chip under normal use.

Q. Is it washable when it's burnished and will it go on exterior surfaces?

A. The answer to both questions is no – we will be addressing the how to achieve wash ability on the first part of the question later. Note always put off answers that figure in the

later part of an explanation in the proper sequence as it saves misunderstanding and confusion.

Q. How thick can it be applied?

A. In most applications we use multi coating of thin layers but fairly thick coats can be used in cases where high profile dimension is required such as metallic looks. It is not uncommon for antique plaster finishes to have a mud cracked look this can be done by applying thick coats and accelerating the drying with a hair dryer.

Q. What is in it?

A. A high bond acrylic resin, Calcium carbonate or marble flour, clay and a few additives for flow and to preserve it in can and that's about all.

Q. Can I tint it with powder pigment?

A. Not easily, unless the pigment is pre-dissolved in an alcohol and water mix first.

Q. Can I dilute it?

A. Yes with water depending on the use up to 30%, Flotrol by Zinsser for more flow, and Texturglaze extender to get more open time.

Q. Can I put it on floors?

A. Like any material yes if you protect it correctly e.g. Clear polyurethane floor treatments, or acrylic urethane floor coatings.

Q. Can I relief stencil or embed things into it?

A. Yes embedding should be with textured materials like cheese cloth left in or removed. There are many other methods using leaves and plastic film along with tissue paper.

This is a sampling of common questions. Keep a list of information you glean over time it will help you in future questions remember we all learn a little each day.

Let's go on to present our other products that coat or replace Venetian plaster as the under-body structural medium.

Here we outline all our products their uses and characteristics and methods generally used in application.

Priming

As this is an acrylic medium we need to seal the substrate with a primer unlike normal plaster where this is not required. Primers or set coats as often they are called can be any primer that is suitable preparation for acrylic paint. Texturline manufactures a product called Sharktooth primer coat which is keyed, that is it has tooth. It is especially recommended when going over existing paints which are shiny or on hard styrene boards when sampling. If you are asked about application over wallpaper, prime with flat oil primer and repair any lifts or bubbles from the substrate. For absorbent or lime bases we recommend our lime tolerant primer called Texprime which seals absorbent substrates.

Q. Why use a primer that is not smooth?

A. When applying plasters, a primer that has a texture allows the first coat to be applied thicker without mud cracking. The other advantage is the overall number of coats required to create a finish is subsequently reduced, economizing time and money.

Q. Why are there two primers?

A. Sharktooth is a primer Texprime is a primer sealer, the difference is primer are designed to bond to most substrates, primer sealers will penetrate a porous surfaces making them ready to receive a coating.

Q. Can these primers be sprayed?

A. Only if the spray tip is of the correct size and the gun is a HVLP, airless equipment could cause injuries in the same way sandblasting would.

Carolina Sandstone

This product is a unique Texturline medium it has all the advantages of Venetian Plaster with the added advantage of a granular texture.

In general, it's used to reproduce Marmorino an antique and polished stone effect. It contains clays that can be both tinted or stained, the true of color stone and its texture can easily be reproduced. It comes in a paste to accommodate the varied requirements in application, for example when cracked walls are needed or for for embossed stenciling.

The tools used for application are either blued steel spatulas or stainless trowels.

Carolina Sandstone is an excellent medium for block walls as masking tapes cut clean joints and can be removed later after all coats have been applied and fully dry. The best method of application is multi-coating rather than trying to apply one thick coat.

Identification of products: Carolina Spatula.

Packaging: 6-kilo and 24-kilo containers it has a shelf life of 3

years Coverage: 150/180 sq. ft. for a 6-kilo can

VOC 60g per liter excluding water

Usage is for interior surfaces only.

Fire rating is classified non-combustible and it does not contribute to smoke in case of a fire.

As do all our products in the plaster group. Class 0 in UK Class B in EU

Clean up and dilution is with water

Dry material removal is by hot water or a light solution of menthol hydrate and water always test for color fastness of fabrics and carpets.

To render washable, apply one of the various top coating systems available from

Texturline. It has a low odor and is environmentally safe though disposal should always be done according to local by-laws. Again this is a general rule

The above information is a general specification common to all our clay based plasters that include the only difference is in the container sizes: These may vary in different counties.

General questions on Carolina Sandstone

Q. What are the advantages of this plaster over Venetia Plaster?

A. As with most variations it allows the applicator more freedom to create alternative looks. In this case a honed stone which is quite different from Venetian which is perfectly smooth and can be polished to a high sheen level. The general application is usually followed by application of Texturline flat varnish creating various stone aspects.

Q. Can it be polished?

A. Yes using a spatula and wax as in the case of Venetian but the sheen level will be less.

Q. Can the cracking be automatic and no heat induced

A. Yes using Texturline Aquaglass size as a full coat under it or partially for defined areas.

Q. What coloring method are used in this system

A. Integral color would be universal colors up to 5% by volume

Q. Can topically color be applied

A. There are two methods, staining or wash and glazing, the former using Texturline Stonewash pigment in water the latter one of the Texturline glazing systems.

Q. What would be a typical use for this product?

A. Due to its versatility it can be used in a variety of applications from crafting to large wall installations in commercial building. This is our second largest seller and can be found in paint stores for DIY projects as well as in large pails for professional use.

Texturstone

This simple to use roll on or trowel up stone effect paste only requires one coat to produce a finished look. The qualities we were looking for is the coating's ability to be glazed. It has the advantage of allowing glaze to slide and not be fully absorbed when applied on its surface: therefore, giving enough open time to play with the effect leaving a washed shading effect. Its inherent ability to resist water negates the normally required sealing when glazes are used. Bonding to many varied substrates is an important factor when finishing is external; it has its own high bond binder built into the system, therefore reducing the risk of delaminating or weather driven chalking and flaking. Coloring the system is easy as it accepts all forms of water compatible tints and pigments as well as liquid acrylics and super saturates, in fact anything containing enough color to achieve the desired result. It can be rolled directly from the can and texture can be modified by any method that will achieve a desired result. We recommend the use of gloves as the material will be difficult to remove once dry on the skin. Splashes on adjacent surfaces should be removed before drying with a sponge or wet rag, Masking tape should be removed before it's fully dry.

Packaging: 6kg. In 3.78l can 24kg plastic pail and supplied in high hide white.

Coverage: 150/180 sq. ft. for a 6-kilo can

Calce Veneziano

This plaster has the qualities of acrylic Venetian with the added durability of slaked lime that also adds to the final look and sheen. The general use is where a refined softer look is required or a high polished plaster is specified. The higher opacity of the final coating will reduce the texture to soft velour with bleached overtones, though polishing and waxing will reduce that effect. When coated with our burnishing wax it adds to the durability and washability. This product like the two preceding finishes is for interior use only.

The burnishing wax was designed to be completely compatible with and accentuate the detail in the texture as well as produce a high sheen that is washable.

Packaging is on European standard 25kg – 5kg - 1.25kg

Lime plasters imported from Italy see site www.plastersource.com

Marmorino Intonaco Carrara

Marmorino is a polished plaster finish for interior and exterior use. Based on Old World stuccos, it contains finely-ground marble, aged slaked lime, and additives. These materials produce a durable finish with a decorative and natural appeal similar to tanned leathers, polished or honed sedimentary stone. Marmorino is smooth and hard to the touch, yet has a gently mottled, soft visual sheen; Marmorino captures the impression of “movement” created when plaster is troweled. Use it to replicate ancient patinas or create entirely contemporary looks.

Powdered white marble and aged slaked lime gives Marmorino its unique appearance. Admixtures are used to make it easier to apply and to improve performance.

Marmorino white base can be custom colored to meet your design requirements. Pick a color from any leading paint manufacturer, tile, or stone you are using and we match it. Final selection or acceptance should be based upon larger samples or mock-ups prepared in accordance with methods proposed for use on Project.

Colorants: High-quality, water-based, fade-resistant, paint-grade universal colorants or powder iron oxides (pre dissolved).

Primer is required over gypsum board, wood, and other substrates with uneven suction or moisture absorption, and to improve ease of application to smooth substrates like metal.

Provide high-quality acrylic latex paint primer of type compatible with substrate for interior and in exterior cases such as Texprime.

Color washes are optional and allow additional design expression.

Wax provides sheen and enhance polished look of Marmorino. For special effects, colorants can be blended into wax prior to application. Wax is for interior use.

Sealer provides added protection for wet interior locations that are not waxed and for exterior surfaces. Obtain products compatible with Marmorino through Texturline or consult dealer and conduct tests before using other manufacturer’s products. Periodic re-application is suggested according to building maintenance requirements.

Use stainless steel trowels of types recommended by manufacturer to produce intended results.

Substrate Preparation:

Existing Substrates:

Remove deteriorated coatings and patch in acceptable manner.

Oily or Glossy Surfaces and Oil-Based Paints: Lightly sand prior to washing

Wash with tri-sodium phosphate mixed at rate of indicated on product label.

Rinse, neutralize, and wipe dry.

Substrates shall be clean and free of contamination.

Leveling: Remove projections and fill depressions, if required, with leveling coat.

Brown Coat: Dampen with water immediately before applying finish.

Prime gypsum board substrates with uneven moisture absorption characteristics to create uniform suction.

Allow primer to dry before plaster application.

General exterior recommendations:

Apply when temperature is between 45 to 95 degrees F. Do not bridge expansion or control joint. Continuously apply each layer in one general direction without allowing coating to dry at edges. Work shall be free from cold joints, scaffold lines, and other deficiencies detrimental to appearance and performance. If full width of wall cannot be covered at one time, terminate applications at natural divisions of surface such as control joints or corners.

Application:

First Coat: Apply to evenly cover surface; thickness of coat shall be determined by size of aggregate.

Allow setting and then smoothing out chatters, ridges, and other irregularities.

Second Coat: 24 hour later apply in same manner as first coat. Keep trowel clean.

Colors can be blended to obtain more variegated effects.

Color Blending: Where several colors are to be blended, apply daubs of each color of plaster to hawk simultaneously and work together to obtain random yet consistent pattern

Flat finish: Allow to set, and then trowel it using pressure until smooth. Provide uniform surface texture with open pores. Do not over-trowel.

Semi-Gloss: When surface is dry to touch, dampen with water and burnish with trowel to smooth and close pores. Provide uniform surface texture. If necessary to achieve approved appearance, surfaces may be sanded within 24 hours of application with 220 grit sandpaper.

Tolerances: Slight mottling and variations in colors which are random yet consistent in overall effect are normal and acceptable features of plaster.

Color Wash:

Allow plaster to dry 24 hours.

Apply color wash with sponge or rag, then promptly wipe with rags to create color highlights.

Wax:

Allow 24 hours drying time prior to waxing. Apply generous layer of wax and work into surface removing excess wax, and buff surface to uniform sheen.

Allow 72 hours for plaster substrate to dry before applying sealer.

Apply according to sealer manufacturer's instructions. Protect against over-spray.

Excess sealer can form a white residue if not removed promptly.

Apply two coats. Allow first coat to dry before applying second coat. Promptly after application of second coat, wipe surface to remove excess sealer.

Marmorino can be applied in bathrooms and kitchens as water will not damage the surface once cured but avoid areas where the surface comes in contact with grease.

Packed: 24kg.pails and 6kg.cans

Also paper bag 12 kg powder mix

VOC Zero per liter

The above installation instructions apply to the following products: see site www.plastersource.com

CALCITE
BOTTACINO
TRAVERTINO
DUETTO
PALADINO

There are various additives that can be used to enhance the finish the complete the web available on demand

Marmorino fine called Classico or Venetian polished plaster

Classico is glossy plaster with a lot of depth not unlike a mirror, which is its appeal. The finish maintains a soft texture: the movement between the darks and the lights is gradual and the surface reflects the light exceptionally well. It is used only for indoor applications and depending on the wax protection is suitable for all surfaces and uses.

Composition

Slaked lime very fine marble powder (flour) and special additives (no more than 2.5% total in wet volume)

Packaging

24 kg net (52.911 lb.) polyethylene containers

5kg net (11 lb.) polyethylene containers

Also in paper bags 11kg powder mix

The product is white and can be tinted with our Color System or dyes.

Theoretical yield

Full 2.5 coats cycle for polished Classic finish:

Metric: Approximately 800-1000 grams per square meter, i.e. 24-30 square meters per 24 kg bucket.

U.S.: Approximately 250-320 square feet per 24 kg bucket.

Step by step coverage:

1st coat:

Metric: Approximately 500-600 grams per square meter, i.e. 40-48 square meters per 24 kg bucket.

U.S.: Approximately 430-515 square feet per 24 kg bucket.

There is generally no need to color the material for the first coat.

2nd Coat – Step One

Metric: Approximately 220-300 grams per square meter, i.e. 80-110 square meters per 24 kg bucket.

U.S.: Approximately 850-1150 square feet per 24 kg bucket.

2nd Coat – Step Two (Polishing Coat)

Metric: Approximately 80-100 grams per square meter, i.e. 240-300 square meters per 24 kg bucket.

U.S.: Approximately 2500-3200 square feet per 24 kg bucket.

***Use theoretical yields as a guide only – actual spread rates will vary depending on surface conditions and application techniques.

Preparation required

New plaster lime based No priming necessary

Gypsum board one coat of Primer Texprime

Plasterboard one coat of Primer Texprime

Medium density fiber pine one coat of Primer Texprime

Old plaster Brush down thoroughly and one coat of Texprime Texturline

Limewash Brush down thoroughly and one coat of Texprime Texturline

Polished lime finish Brush down thoroughly and sandpaper and one coat of Primer Texprime Texturline

Washable or satin paint one coat of Primer Sharktooth

How to apply Marmorino Classico

Tools necessary for application: medium size stainless steel trapezoid trowel, soft cloth.

Before application

Protection of the work area: Masking tape and protective material over the baseboards and around windows and doors.

Don't apply in temperatures below 5°C (41°F).

Remember to have a strong light parallel to the wall and situated on one of the two sides of the wall you are working on (usually on the same side other sources of light come from such as the windows). In this way the shadow of the trowel allows you to see the actual state of the finish. Every so often, during the second and third coat, the light should be moved so that the wall doesn't dry out too much in one spot from the heat of the lamp.

The first coat applied can be either white or colored plaster. The first coat is applied with a metal trowel using visible movement, which will be the underlying base for the final coats. This coat is applied thickly, using about 600 grams of material per square meter. The aim in laying the first coat is to obtain a thick fairly smooth absorbent layer on which to spread the successive coats.

To avoid problems removing the masking tape at the end of the job, it is best to replace all the tape when the first coat is almost or completely dry.

When the first coat has completely dried, normally by the next day, the second coat is carefully applied with a large metal trowel using 400 grams per square meter. Always keep in mind that the aim of this coat is to lay the smoothest and most uniform surface possible, being careful to avoid creating shiny areas. Since shiny areas can cause problems when applying the successive coat, it is necessary to work with a light touch, without pressing too hard; maintain a shallow angle with the blade of the trowel. If the application of a single second coat does not give you a smooth, even surface, you should apply another coat immediately before the second coat dries. We suggest applying this additional second coat especially when the desired finish is to have little texture or when you want to achieve a superior, quality job.

While you can apply the final coat as soon as the second coat begins to dry, most people prefer to wait for the second coat to dry completely because of the risk of peeling. Apply the last coat in a thin layer to small areas (max. 1 square meter) with a large, or better yet, medium-sized metal trowel. Normally, you should start high on the wall (on either the right- preferred by the left handed- or the left side –preferred by the right-handed- of the wall). When you are swiping on one trowel application after another, the trowel swipes should be in a different direction than the previous one each time, so that you obtain a harmonious design. At the beginning of each swipe, the trowel should be at a 30-35° angle to the wall moving toward the plaster you have already laid. As you continue the swiping movement, you immediately remove excess material by changing the angle of the trowel to 40-45° while moving toward the area you have previous laid.

In this way you keep the newly-laid plaster thin enough over the previous applications while shining the area of contact between the newly-laid plaster and the area you have already polished. Since the material on your spatula dries out overtime, occasionally you will need to scrape the thickened material off, disposing of it, and replacing it with fresh plaster. To achieve seamless application when moving from one section to the other you need to precede both horizontally and vertically. Normally, the application should continue until the wall is completely finished. If the wall is large, you will need more than one person to apply the finish; otherwise, you risk leaving unsightly overlapping marks.

With this coat, proceed to the final polishing, going over the surface repeatedly with a clean metal trowel moved in different directions. Be sure the edges of the trowel blade are always smooth by using P240-360 sandpaper. If 3 people are working, it's best that 2 people apply the material with a

quick polishing and the 3rd person only polish. Before it dries, finish by buffing it with a soft fabric cloth.

Important note: While applying the third coat, but especially during the polishing phase, be careful to move the trowel with the back of the trowel directly following in the path of the front of the trowel. That is, the movement of the trowel MUST NOT be perpendicular to the trowel's handle, but parallel to it. If this is not possible, then the trowel's movement on the wall should form a 45° angle with respect to its axis (handle).

The aim of the third coat is to obtain a smooth and shiny surface (shiny meaning that the porosity has been reduced as much as possible). You need to understand that when the material begins to dry, it shrinks, opening up micro-pores. The more micro-pores there are, the less shiny the surface will be. If the third coat is too thick: either by mistake or by necessity (in the case where the previous coat was not smooth enough), the finish might not be shiny enough.

To avoid this, it may be preferable to apply the third coat in two layers. By applying a quick coat without polishing to a square-meter area, and then by applying another again, this time completing the polishing as described above.

During application be sure the work area isn't too damp or warm to avoid problems with application times.

With Classico, once it is completely dry, but not before 24 hours have passed, we suggest using our Natural Bee's Wax, colored with the same pigment you used for the stucco. It makes the finish more refined "richer", reducing light spots.

Remember, applying our Marmorino Classico should not be too difficult. If it seems too difficult, stop and try to understand what the problem is. Product too thick, application too thick, product too liquid these can all be resolved easily call 1 800 773 5233 help line Barry

Protecting surfaces against dirt:

Marmorino, thanks to its smooth surface, doesn't get dirty easily. However, we advise the following protective treatments:

After a minimum of 24 hours, at least one coat of the following can be applied:

A coat of Natural Bee's Wax to obtain waterproofing and a general protection against dirt. It makes the surface shinier.

Alternatively, a coat of Marseille Soap waterproofing can be applied. This does not make the surface look shinier.

For high traffic areas or where water can splash the surface e.g. bathrooms, use Fine Wax. Note: recoating without removal is not possible afterwards.

Intonachino Data

Powdered slaked lime (35%) marble dust aggregate with variable particle size, water and additives (less than 2% total in wet volume) Application interior exterior surfaces.

There are four grades available:

INTONACHINO EXTRA FINE with marble grains from 0.0 to 0.5mm

INTONACHINO FINE with marble grains from 0.0 to 0.7mm

INTONACHINO MEDIUM with marble grains from 0.0 to 0.9mm

INTONACHINO COARSE with marble grains from 0.0 to 1.1mm

Packaging

24 kg, 52.9 lb polyethylene containers

powder in 20 or 25kg paper bags

The product is white and can be tinted

Theoretical Yield:

X-fine - 125 - 175 sq. ft. per 24kg fine - 100 - 150 sq ft per 24kg medium - 75 - 125 sq ft per 24kg

coarse - 50 - 100 sq. ft. per 24kg

Application of Intonachino

Tools necessary for application: large trowel, sponge float

Apply the first coat with a metal trowel being careful to apply evenly over the entire surface. Let it dry completely.

Apply the second coat, being careful to proceed seamlessly from one work area to another. A few minutes after applying the second coat, wipe over the entire surface with a dry sponge trowel to make the surface uniform. It may be best to perform this step twice: once immediately after application of the Intonachino, and then again after a few minutes. The dry sponge trowel can be scraped clean with a metal trowel from time to time.

To obtain a chiaroscuro effect of light and dark shades, you can use a wet sponge trowel. Some areas will be wetter than others. The wetter areas will appear lighter in tone because the water will have deposited lime on the surface.

Remember to have a strong light parallel to the wall and situated on only one of the two sides of the wall you are working on (usually on the same side other sources of light come from such as the windows). In this way the shadow of the trowel allows you to see the actual state of the finish. Every so often the light should be moved so that the wall doesn't dry out too much in one spot from the heat of the lamp.

Don't apply in temperatures below 5° C. (41° F.)

During application be sure the work area isn't too damp or warm to avoid problems with application time

Type of surface Preparation required

New plaster lime based No priming necessary

Gypsum one coat of Primer Texprime

Plasterboard one coat of Primer Texprime

Medium density one coat of Primer Texprime

Old plaster Brush down thoroughly and one coat of Texprime Texturline

Limewash Brush down thoroughly and one coat of Texprime Texturline

Polished lime finish Brush down thoroughly and sandpaper and one coat of Texprime Texturline

Washable satin paint one coat of Primer Sharktooth

Data Tadelakt

Enjoying a recent surge of popularity in the architectural and design communities, Tadelakt, for centuries, has been appreciated for its durability and aesthetically pleasing exotic appearance. Tadelakt may be used in wet areas such as showers and spas, as well as on floors and countertops.

Description

Tadelakt has a smooth appearance, slightly shiny like Marmorino Carrara, but thicker and less textured.

Tadelakt is very durable and quite water resistant, but breathable.

Composition:

Lime powder, slightly hydraulic; with stone granules of variable thickness up to 1.2 mm. special additives facilitate application, by aiding in adhesion and reducing cracking.

White – can be tinted.

Packaging: 20 kg bags

Theoretical yield:

Full 2.5 coat cycle for polished finish:

Metric: Approximately 6-7 square meters per 20 kg bucket.

U.S.: Approximately 65-75 square feet per 20 kg bucket

How to apply Tadelakt

The preparation of the substrate is similar to that used with Stucco Italiano Marmorino Carrara. The ideal substrate is new plaster composed of lime, a little cement and sand. It can also be applied over old substrates as long as there is no crumbling and it has been treated with a primer.

Mix a 20 kg. bag: mix the material with about 11/2 gallons of water. Once the material is well-mixed it weighs approx. 28 kg, it can be colored and then left to rest for about a half an hour. It can then be applied, either that day or the next. (The material will still be good for several days if it is kept in a sealed covered with water and keep the container away from heat. However, it's best to apply it within 2 or 3 days.)

After the substrate has been prepared, the first coat, tinted or not (white), is applied with a metal trowel. (With the traditional Moroccan method, it is applied with a tool similar to a Swiss trowel which leaves a slightly wavy surface.)

Let the first coat dry completely (overnight). Remember that part of the pattern that is left in the first coat will be visible in the finished work.

-Before beginning the second coat, we advise, as we do in the instructions for Marmorino Carrara, to replace all the protective tape. For the second coat, apply the material with the color of your preference with a large, metal trowel. As with Marmorino Carrara, it should be applied over the entire surface smoothing out any marks left by the trowel, keep in mind that any marks left at this stage will remain visible in the final surface. (For those wishing for a completely smooth surface, pass over the entire surface with a with a sponge float.)

Let it dry a little until it loses its shine, which is due to an excess of water. In some places you will see a slight lightening of the color.

At this point you can apply the third coat using the same material and the same big trowel, or a smaller one if you chose.

The important thing is to use a trowel with sharp edges. Apply a thin layer, pressing (unifying) the second and the third coat into one thickness. You will have to pass over the surface numerous times, always moving the trowel in different directions until you achieved the desired finish. If you see bubbles appear during this stage, you'll need to wait a little more time before the final burnishing stage.

It may be advantageous at the final stage of polishing to use a plastic trowel, especially with lighter colors, to avoid burning the surface. At this point in traditional Moroccan applications, the burnishing is done with a polished stone that, given its round shape, allows the artisan to follow the wavy surface which has been created in the preceding coats with the Swiss-type trowel.

When the Tadelakt is completely dry, usually after one or more days, it can be protected with an application of 15% masonry sealer then a special Moroccan soap (the same one which is still used in the public, Moroccan baths) which is made from olive oil. The soap is spread as is, or diluted up to 100%, with as much water as desired. Since this soap is dark, we advise that it be well-diluted when applied on light colors in order to avoid unwanted discolorations. Normally it should be applied with a metal trowel, rubbing it on the surface until it is completely absorbed. Any excess soap can be removed using a cloth after about 10 minutes. The surface can then be polished with a rag or buffer to a high sheen

For shower stalls and trays we recommend applying over a Schluter system

http://www.schluter.ca/schluter-ca/en_CA/

<http://www.stuccoitalianoinc.com/venetian-plaster/substrates-for-plaster-finishes-showers/>

This finish needs a professional installer <http://mirabilisfinishes.com/> in NY

<http://www.contemporaryhouse.ca/> in Canada

Sealers and wax

Texturtop is a complex system not easily understood as a group so we presented the product in stages according to finish and type:

1. Flat wax
2. Burnishing wax
3. Satin wax
4. White wax.
5. Metallic wax
6. Iridescent wax

The first hurdle to overcome is the word wax that defines these products; it is an acrylic wax not unlike plastic tile sealer, therefore water based. It is recoverable with other coatings including paint. Flat wax and burnishing wax: have a low or medium sheen aspect when applied to stone finishes and can be burnished to a high sheen over smooth plasters as it penetrates and combines with the plaster to do this. The compatibility of these two waxes when applied over lime-based products makes them unique in water-based waxes.

Satin wax is generally used over areas where high traffic is a concern or over metal effects or finishes where you are unable to burnish and a high sheen is required, as it lays on the surface and doesn't absorb in it leaving a sheen semi-gloss.

White wax is used to get a colored effect such as a spatula type finish allowing more definition as it is more opaque when tinted. The method for tinting is universal color tint.

Metallic waxes we use opalescent micas to get the various colors. The difference between metallic and iridescent is the latter is transparent and when applied over dark colors and irises or reflects by refraction, a color not evident when you see the paste. These products are all very washable and durable and can be applied with a variety of tools.

Supplied ready to use in light paste easy to apply by sponge, spatulas and trowels

The product comes packed 16oz for premixed metals and iridescent – clear comes in 0.946L 3.78L – 15L containers and has a shelf life of 3 years

Coverage averages 250 sq. ft. per liter VOC

70g per liter Usage is for interior surfaces only

Fire rating is classified non-combustible and it does not contribute to smoke in case of a fire.

Clean up and dilution is with water

Dry material removal is by hot water or a light solution of menthol hydrate and water always test for color fastness of fabrics and carpets.

Will render washable all of the plaster products in the system systems

It has a low odor and is environmentally safe though disposal should always be done according to local by-laws

FAQ

Q. Can I tint clear wax?

A. Yes but the effect would be softer tones rather like colored varnish.

Q. What is the highest sheen clear wax?

A. Burnishing wax will give the highest sheen when burnished.

Q. Is wax washable?

A. Yes but the flat wax is less than the others

Q. Can I use the wax over glaze and latex?

A. Yes but like all waxes the application will or will not leave a movement depending on the tool used

Q. Can wax be diluted if so with what?

A. Water will dilute waxes to soften effects but you do lose some of the washability

Q. Can I add pearl mica powders or bronzing powder?

A. Yes and we do in metallic pastes using satin wax as a base but not bronzing powder as it oxidizes.

Q. Are they suitable for floors?

A. No we recommend floor varnish such as used on concrete or wood

Applications

When flat wax is used over smooth plaster it will allow burnishing or polishing of these products by combining with the base by soaking in and allowing this combination to reach very high sheen levels without looking like plastic. We generally refer to this as polished plaster and Venetian plaster as the base implies

The use of satin wax to attain similar end results with a more resistant surface is possible but tends to be more like Formica in aspect and takes away a little from the traditional look. White wax is generally used where an overlay of alternate color or colors is required this we generally refer to as Spatula. It can be burnished and has a wax aspect that is waterproof when cured.

Metallic waxes are in general used to simulate metal or patination on metals. Distressed finishes are particularly effective when Texturline's stonewash system is combined over metals and sealed.

As a stand-alone system it can be used to texture over painted surfaces also as a stenciling medium for raised effects. It is particularly effective under glass to simulate Eglomisé or abstract art. It will hold on fabric as a decorative element as well as many other substrates. Diluted with Texturline's extender it forms the basis for a fast glazing system.

As with most Texturline products' intermixed between systems is simple and increase the multitude of uses that can be achieved.

Stonewash Pigment.

Very simple application, this is natural iron oxide powder that has been packed in small containers, for your convenience in a popular range of colors.

What is it used for; the question might be better put, what is it not used for. It can color-wash our granular plasters, serves as a wash for all manner of looks from aged metal to antique plaster. How could we get a traditional antique leather look without it, our popular metal patina would not look so authentic and so on. It is the natural companion for all acrylic plaster finishes and the elimination of the cold lines when using glazes alone justifies its existence in our line of products. The ability to go back even days later and wash back the color or blend another counter tone is its strongest selling point; until you seal it you can always change it.

The biggest selling point is price it's very inexpensive to use.

Packaged by weight between 150g – 300g according to density in 16fl oz. jar

Texturglaze Extender

We should have called it Super glaze; it's our best seller and has made Texturline the pioneer in North America in the race to see how long can water based glazes stay wet on the wall. It has a no haze flat aspect and will mix with any latex paint to produce a broken color texture with no lap lines. The glaze is timed by the ratio of latex to glaze; an example is a 4 to 1 latex mix will stay workable for 1 hour or more. The more latex you add the shorter open time. Tools for application can be sponges, rags, brushes and or specialty rollers. The aspect or sheen level can be altered by what you add. In its supplied form it is flat add satin latex it becomes eggshell and so on.

When universal colorant is added it has its longest wet edge up to 4 hours and creates a washed look. For a more defined effect such as marbleizing add 3-1 with latex paint.

The VOC level is high at 550g per liter Sizes available are 0.946L, 3.78L & 15L

We also offer an alternative for those of you who live in areas where VOC levels are regulated (faux finishing products EPA standards) this glaze that has 350g per liter and a 1-hour open time.

Scumble Glaze

How often do we here if only water based paints performed like oil, we would use it, well it's here. Texturline has formulated oil-based material into a water-based emulsion and in the. It allows painters to use the same methods to create wood grain and marble as they would in oil glaze, the transition in most cases is seamless. It also has its use to patina metallic finishes leaving a lustrous sheen that needs no other protection. It can be tinted using universal colorants to any requirement and will add an indispensable tool to decorators.

VOC compliant at 250g per liter

Sizes available are 0.946L, 3.78L & 15L

Basic Glaze

This glaze is a satin aspect and can be tinted with universal color and used on wood, moldings and other architectural features to antique or grain.

VOC compliant at 250g per liter

Sizes available are 0.946L, 3.78L & 15L

Zero Gloss Varnish established as a leader in its field in non-reflective protection, based on a urethane resin combined with acrylic, its non-yellowing film with its ability to leave the decorative finish color unaltered is unique. It has a transparency that is unrivalled and if applied in thin coats will not leave lines when rolled. It has been very successful for the film and television industries as it gives unrivalled clarity and low reflection on camera. For the artist the ability to control layers of color is paramount, zero gloss meets these criteria.

VOC compliant at 150g per liter

Sizes available are 0.946L, 3.78L & 15L

Satin and High Gloss Varnish these two varnishes are suitable for furniture and floors as well as other surfaces that need a protection that is durable. Application can be by floor applicators, rollers or brushes. Spray application with airless or HVLP equipment will require dilution with water at 5/10%.

VOC compliant at 150g per liter

Sizes available are 0.946L, 3.78L & 15L

available are 0.946L, 3.78L & 15L

Specialty coatings

Moiré this metallic plaster has established a reputation for itself as a simple blade or trowel applied multi-colored silk like aspect. The product is a combination of mother of pearl and tiny glass spheres to reflect light to achieve movement within the texture. As with our tradition it comes in tintable bases allowing an offering of 1000's of custom colors and a standard offering of at least 100 on fan decks. The multi tonal effect is created by bases in pearl, iridescent gold, extra bright pearl and golden fleece. When applied the color dominate the overall toning while the metalized pigment casts a counter tone in golds and pearls according to the base.

Artists appreciate the flexibility to create original wall art by combining moiré into the pallet of color and texture. The plaster is washable and resistant and can be used in all situations bathrooms, kitchens, entrances, bedrooms, living rooms and is equally at home in commercial buildings. Moiré is an interior finish and is a very economical solution at around 100.00 a gallon covering up to 300 sq. ft. by coat.

VOC compliant at 50g per liter

Sizes available are 0.946L 0.85kg, 3.78L 3.6kg & 15L 13.6kg

Moiré Wild Silk is another version of the plaster form but designed to roll and brush. Having all the qualities of its predecessor with advantages giving a faster application and more variations. This line is becoming very popular with painters who find the transition from roller to trowel difficult to transition to. All the colors are the same as Moiré and readily available in many paint stores.

VOC compliant at 50g per liter

Sizes available are 0.946L, 3.78L & 15L

Metaltech

We created this water based acrylic metallic paint to meet multiple needs expressed by painters and artists. The main complaint about most metallic is the way they roll out on large surfaces creating banding and framing as the products dry on application. Metaltech allows a clean overlap due to its wet edge and complete opacity in most colors in two coats, with a semi-gloss sheen, that is both washable and durable. Drying time permits two coat application in the same day depending on temperature and humidity. It is an interior and exterior coating without over coating with an expensive exterior varnish, saving both time and money. The fact our pigments are derived from real metals and not interior quality pearlescent powders we have no UV fade problems. It's very low VOC makes it a great candidate for LEED projects where environmental requisites are in the architectural specification.

In the fall we are bringing out a new size for small projects or sampling in a pint can all colors will be available as its in bases and can be colored to order quickly and accurately. Our color cards are made with real paint to reproduce the actual colors at a low cost of \$7.00 which can be returned if the card is brought back in good condition. We have taken on a line of microfiber rollers from a high quality Canadian manufacturer that make the application very easy.

VOC compliant at 50g per liter Sizes
available are 0.946L, 3.7L