

KEEM



CREATIVE DESIGN

PRODUCTS AND DESIGN TECHNIQUES

MINERAL PASSION: KEIM PRODUCTS FOR CREATIVE DESIGN

KEIM DESIGN-LASUR

A ready-for-use glaze concentrate, sol-silicate based according to DIN 1062-1, for decorative indoor and outdoor coatings in glaze painting technique. KEIM Design-Lasur can be mixed in any ratio with KEIM Design-Base and/or KEIM Design-Fixativ to the desired degree of translucency.

KEIM DESIGN-FIXATIV

A sol-silicate based dilution and primer for KEIM Design-Lasur. Also for the pretreatment of very absorbent surfaces. Particularly recommended for full-tone and highly translucent glaze coatings.

KEIM DESIGN-BASE

Pigment-free, sol-silicate based glaze additive for KEIM Design-Lasur. Dilution for KEIM Design-Lasur for glazing colour design, indoors and outdoors. It provides transparent and mineral matte glaze finishes together with optimal application consistency, low sedimentation properties and weather-resistant film thicknesses.

KEIM ARTIST PAINTS (A-TECHNIQUE)

KEIM Artist Paints are pure silicate two-component paints in accordance with DIN 18363, Paragraph 2.4.1, consisting of a mixed paint paste and a liquid water glass fixing agent. KEIM Artist Paints impress by their high pigment concentration and colour purity with an unmatched brightness. They can be processed either opaque or transparent, indoors and outdoors. Also, painting with unbound paint pastes allows corrections while working. The pure silicate bond guarantees highly weather-resistant paintings when the KEIM Fixiermittel for fixing is applied afterwards.

KEIM MALGRUNDMASSE (PAINTING BASE)

KEIM Malgrundmasse (ready-mixed mortar, white) contains genuine Carrara marble and is well suited as carrier for paintings.

KEIM FIXIERMITTEL (FIXING AGENT)

To fix paintings performed with KEIM Artist Paints.

KEIM DECOR PAINTS (B-TECHNIQUE)

KEIM Decor Paints are pure silicate paints according to DIN 18363, Paragraph 2.4.1, consisting of a colour powder component and a liquid water glass component as binder. Working with mixed KEIM Decor Paints allows diverse processing techniques for sophisticated, creative design. Whether they are used for the tone-in-tone Grisaille technique or monochrome painting, for painting ornaments, or for the modern design of interior walls and facades. KEIM Decor Paints distinguish themselves through their high colour brilliance and durability.

KEIM FIXATIV

Pure mineral silicate binder and dilution for KEIM Decor Paints.

Mineral perspectives for
contemporary creativity.

CONQUERING LIGHTNESS: TRANSPARENT ELEGANCE WITH GLAZE TECHNIQUE



PURE FACINATION

Wall designs in glaze technique fascinate by their truly lively character: Whether decently glowing or powerfully vibrating, whether on the facade or indoors, whether of subtle simplicity or spectacular finesse – the directness of their effects captures the eye.

LIVING WALLS

The opportunities for the creative designer are almost endless. Everything is possible, working tone in tone or multi-coloured or in combination with countless design techniques, such as dabbing with a sponge, rolling a rag or speckling. The transparency of the glaze can also be diversely modified. No matter which one of the manifold techniques is used: the matte, noble character of a skilfully applied mineral glaze is always a good choice to add life to a wall almost giving the appearance of an artwork.

UNLIMITED DIVERSITY

As diverse as the number of available techniques, so too are the application fields of mineral glazes. Glazes are used for high-quality restoration of monuments and, also inside and outside of buildings with a modern architectural ambience. This gives facades and interior walls a special visual accentuation.

Glazes are also perfectly suited for the “refining” of different substrates. The otherwise plain looking concrete can become astonishingly alive through a treatment with glaze. The structure of the building material – with possibly still visible texture of the wooden framework – creates surprising effects.

FASCINATING GLAZE EFFECTS – WITH THE RIGHT KNOW-HOW

Glaze design with a paint roller Product example: KEIM Design-Lasur



To achieve an ideal base for glazing two primer coats of KEIM silicate paints should be applied, either with a brush or a paint roller. The colour white has the highest effect on the brilliance of the glazes applied afterwards.



For the first glaze coat add KEIM Design-Base to the KEIM Design-Lasur up to the desired level of transparency. By mixing KEIM Design-Lasur with KEIM Design-Base the material can also be applied with a paint roller. As a result, especially attractive structures and effects are created.



Apply the second glaze coat after one day of drying.

Glaze design with a paint brush Product example: KEIM Design-Lasur



To achieve an ideal base for glazing two primer coats with KEIM silicate paints should be applied, preferably with a paint brush. The colour white has the highest effect on the brilliance of the glazes applied afterwards.



For the first glaze coat dilute KEIM Design-Lasur with as much KEIM Design-Fixativ and/or Design-Base as required for the desired glaze level and apply cross-wise with the KEIM Lasur Brush. Mixing ratios of 1 part Design-Lasur to 5 up to 20 parts dilution have been proven. A dilution with KEIM Design-Fixativ is particularly recommended for full-tone colours and highly translucent designs.



Apply the second glaze coat after one day of drying.



KEIM DESIGN-LASUR TRANSPARENT ELEGANCE WITH GLAZE TECHNIQUE



UNIQUE!
Four vibrant metallic colour shades of KEIM Design-Lasur allow fascinating effects. KEIM Design-Lasur – experience something special!



1001 – 1004 only for exterior use

**MONOCHROME
COLOUR SHADES
KEIM DESIGN-LASUR**

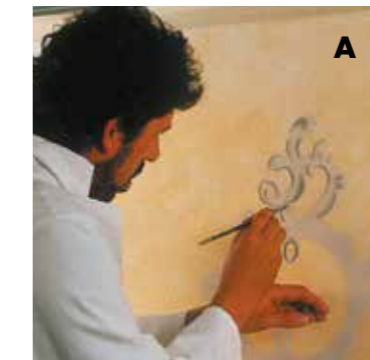


9018 L – 9020 L
only for interior use

Note: Colours illustrated on this page may vary slightly from the original colours due to technical printing reasons.

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OLD TECHNIQUES BACK IN TREND: DECORATIVE GRISAILLE AND MONOCHROME PAINTING



TIMELESS AND BEAUTIFUL: DECORATIVE PAINTING TECHNIQUES

Traditional Grisaille and monochrome paintings, as decorative painting technique that follows the purpose of imitating decorative structures and sculptural ornaments, is mainly suitable for ornamental decoration and also for tasks in the field of general architectural painting. The applied technique orientates itself on one colour of which then four to five gradations are produced. The medium tone, the so-called "local tone", is at the same time also the basic tone.

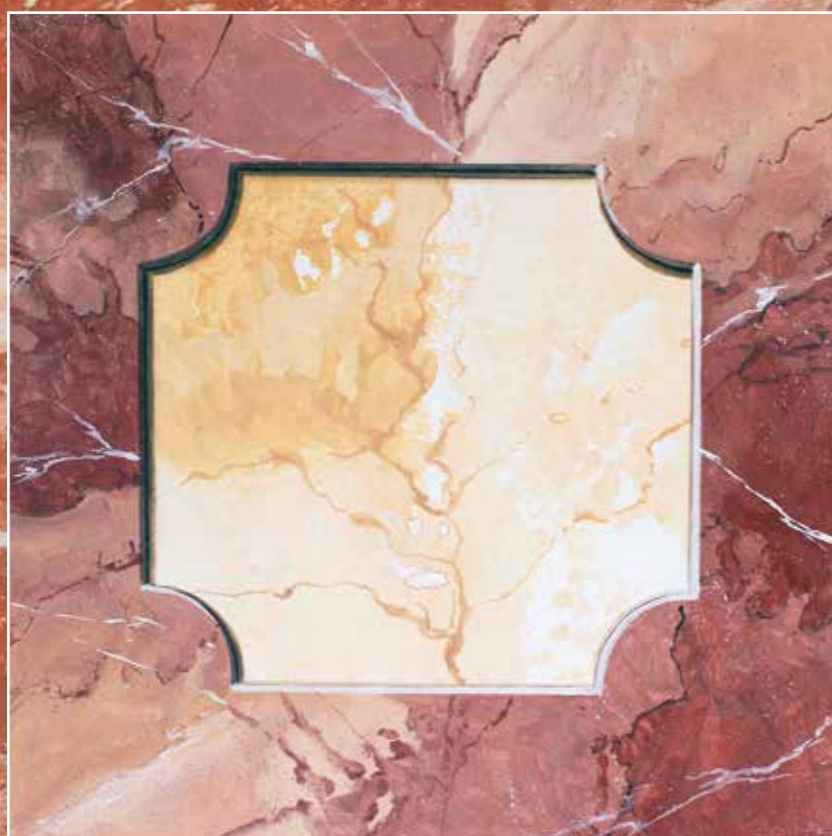
While previously mostly earth pigments, such as ochre, green earth and reddish pigments were used, find now also modern colours their position within this very traditional technique.

The design options are highly diverse ranging from ornamental exterior and interior decoration to elaborate architectural painting and generously designed sacred areas.

DESIGN: GRISAILLE AND MONOCHROME PAINTING PRODUCT EXAMPLE: KEIM DECOR PAINTS

1. Two coats of pure silicate coating with KEIM Purkristalat are applied onto a mineral plaster (minimum thickness 5 mm). Afterwards a base tone ("local tone") of the paint is selected and mixed accordingly by using KEIM Decor colour pigment powder and KEIM Fixativ.
2. Out of this base tone lighter and darker colours are mixed with white and black KEIM Decor colour pigment powders. The motive is created by starting with the lightest colour (Image A).
3. Light and shadow are now painted step-by-step until the desired effect is achieved (Image B).

IN THE TRADITION OF THE OLD MASTERS: FAUX MARBLING



ATTRACTIVE EXCLUSIVITY - A HERITAGE OF THE POMPEIAN CULTURE

Marble was always considered as being precious. Marble, valued by almost all cultures as the most prestigious material, is still a sign of exclusivity today. In general, marbling falls under the term stone and marble painting, because often not only marble but also other attractive types of stones are imitated. This technique has its origin in the Pompeian culture.

In the course of time marble paintings became a natural part of creative techniques. The modern and less extensive counterpart of the original marble painting is the so-called smooth marble or stucco lustro.

DESIGN: FAUX MARBLING PRODUCT EXAMPLE: KEIM LASUR (GLAZE) SYSTEM



SANDSTONE IMITATION

1. First the desired base tone (e.g. light ochre) is applied.
2. Structures like veining or small inclusions in the stone are then worked in (tools: natural sponge, flat paint brush, goose quill, bristle brush, etc.) with lighter or cooler colours.



MARBLE IMITATION

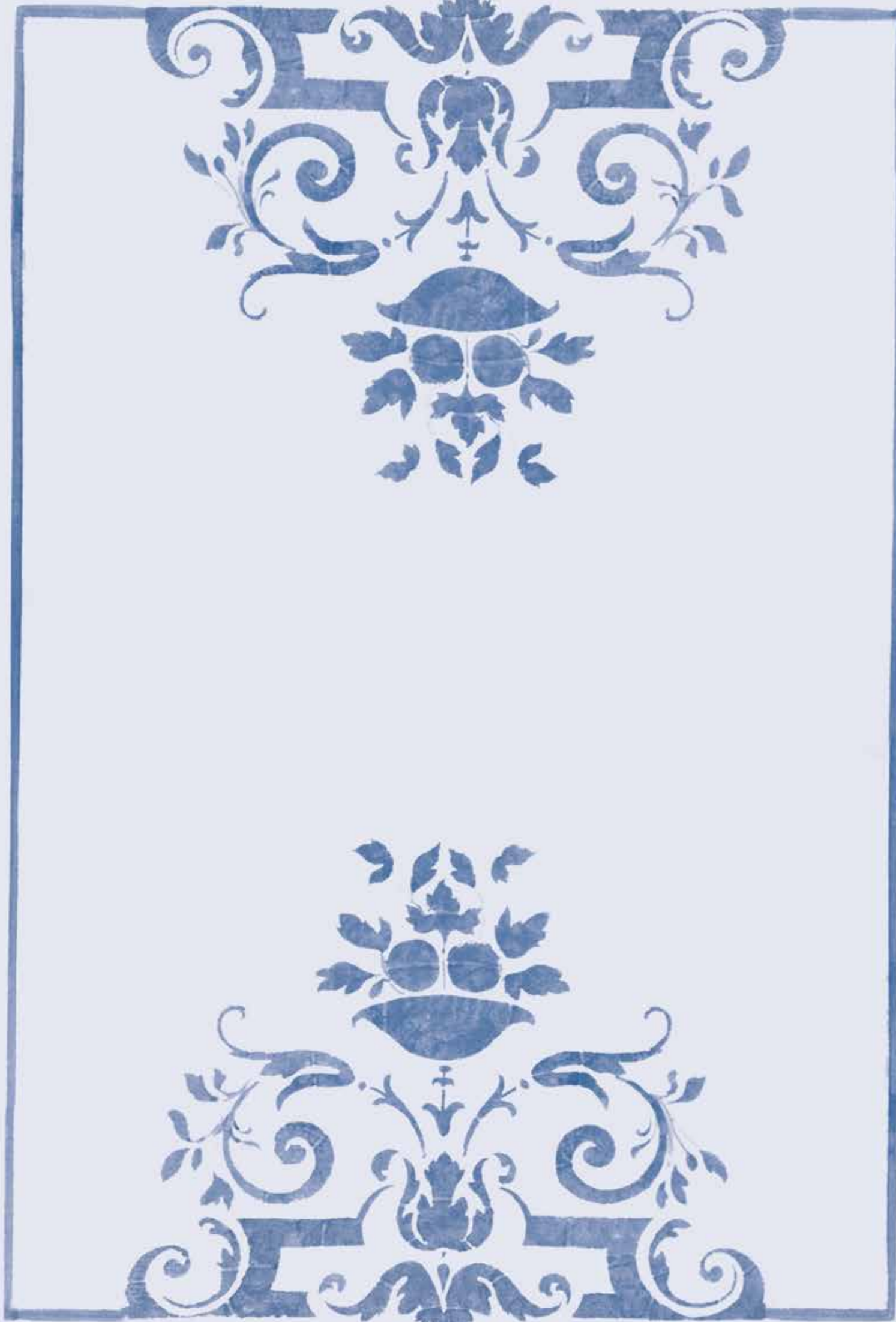
1. Two to three warm and cold base tones are applied next to each other in layers.
2. The stone inclusions are imitated with a fine paint brush.
3. The veining is worked in with white and a darker base tone. Suitable tools are natural sponges, goose quills and different paint brushes.

FINESSE SURPRISINGLY SIMPLE: SETTING ACCENTS WITH STENCIL TECHNIQUES

HOW COLOURS AND RHYTHM FASCINATE

To decorate their buildings, already the Greeks and Romans, the Chinese and Japanese used stencils to portray ornaments, because it was easier and less time-consuming. Stencil painting reached its peak here during the historicism era, where it was especially cultivated in the religious sphere, and also in the civil architecture at the end of the 19th and the beginning of the 20th century.

The effect created by constantly repeating patterns having exactly the same shape, which may change in colours and rhythm, however, can fascinate observers even today.



PROCEED TO WORK WITH FANTASY: SOPHISTICATED DECORATION WITH ORNAMENTS



ORNAMENTAL RENAISSANCE DESPITE OF STEEL AND GLASS

In defiance of a time of steel and glass architecture and all of the efficient construction concepts, ornamental painting experiences a new revival.

The muralist has access to a rich and diverse ornament repertoire to decorate buildings. Three major ornament styles are prevailing in the preservation of historical monuments: the Romanesque style with Roman, oriental, pagan and Christian forms and motives; the Gothic style with elements like pointed arches, and the heraldic style with elements like monograms and coat of arms.

DESIGN: ORNAMENTAL PAINTING PRODUCT EXAMPLE: KEIM ARTIST PAINTS (A-TECHNIQUE)

1. Two coats of pure silicate paint KEIM Purkristalat are applied to a mineral plaster (minimum thickness 5 mm). Initially, the contours of the ornament are outlined or traced on top of it.
2. Now, the ornament is painted with the paint paste (KEIM Artist Paints) that was mixed with water (Image A); the painted, unbound colour pigments can be smudged with water to achieve a watercolour-like effect. The paint can be further diluted with water for a glazing paint application. Corrections during painting are no problem, because the colour pigments are still not bound.
3. For finalizing, fix several times with KEIM Fixiermittel (Fixing agent). (Image B).

DREAM OR REALITY: BOUNDARIES BLUR WITH ILLUSIONISTIC PAINTINGS



FASCINATING ILLUSIONS

Already the old masters knew how to “deceive” observers in a surprisingly pleasing manner with clever constructed spatial effects. This special type of architectural painting began already during the times of Pompeii. It finally reached its peak during the Baroque era. Since the 19th century this type of painting is known as *Trompe-l’œil* (“deceive the eye”).

The aim of illusionistic painting is to finally lead an observer to realise a perfectly realistic painting as a real object, to actually “fool” the observers eye. This is accomplished by a perspective way of painting, which is based upon strict compliance with the rules of vision.

Until today, illusionistic painting has lost none of its amazing fascination. The more realistic the illusion is, the greater is the recognition that is paid equally to the work and the artist. Dull rooms or plain walls become fascinating eye-catchers. KEIMFARBEN also supports this very special trend with respective seminars and publications and the already mentioned product line for artistic designers.

TO LIVE MEANS TO BE CREATIVE: ART CREATES ORIGINALS



ART IN ARCHITECTURE PROVIDES LIFE QUALITY

Recognising that the pure functionality of a construction is not sufficient to fulfil the needs of its residents is surely decisive in increasing the significance of wall and architectural painting.

Functionality without aesthetics, rationality, which does not consider harmony of form, colour and light, finally ends up in lifelessness and dreariness. The whole is more than the sum of its parts – this is especially true for designing interiors and buildings. To understand forms, colours and light as part of the whole and to harmoniously unite them as design elements to the whole – this is what finally creates the atmosphere that lets us humans feel and experience and makes a building “human”. KEIMFARBEN supports this philosophy, among other things, with seminars to this topic and through an intensive cooperation with designers and artists.



CREATIVE VOICES



Ulrich Allgaier, freelance artist:
„Architectural art opens up dream worlds.“

Ulrich Allgaier,
Head of the Atelier Allgaier for
Artistic Object Design

www.atelier-allgaier.de

“The goal is to develop a special artistic design for each room, for each object, which goes beyond decoration and which relates to the wishes and ideas of the customer, as well as to the existing condition of the object.

This way an atmosphere can be created between the needs of the human soul and functional architecture.

Clear, reduced forms give modern objects new aesthetic looks. Eyes are guided, the proportions of rooms are changing. However, playing with colours can accomplish much more: paintings can open new dream worlds with fantastic insights and outlooks to where once walls blocked the view.”





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