

Creative design with KEIM



**Products and
design techniques**

Approved!

**PREMIUM
is our Standard.**





KEIM® Farben:

Mineral perspectives for modern creativity.



More creativity and individuality

Currently, creative design techniques in the painting trade experience an impressive renaissance; architects and owners of buildings demand more individuality and originality in the design of their buildings. To meet these demands, traditional design techniques as well as their modern counterparts are applied – this opens up a broad field of activity for an engaged creative person.

The range of products KEIM offers to architects and colour designers for the realisation of their professional and creative design solutions are of highest quality and diversity.

KEIM – Partner for the creative colour designer

This trend toward more creativity has also been taken into account by KEIM-FARBEN. Indeed, the mineral paints by KEIM have been a part of the classic repertoire for professional designers already for over 130 years. However, the quality and range of products has been continuously refined, thanks to innovative research. KEIM knows: creativity not only needs a maximum of freedom of thought, but it also uses the potential of available materials for adequate articulation. The higher the quality and the more diverse the applicability, the sooner the designer tends to use them as medium for the realisation of his ideas.



Armin Scharf ...

... works as a freelance journalist in Tübingen and is also the co-author of the specialist book "Kreative Maltechniken" (Creative painting techniques) and author of the book "Farbe in der Architektur" (Colour in architecture).



Authenticity and creativity

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**In the tradition of the
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« It all started last century toward the end of the eighties. At that time post-modernism was at its peak in Germany. Rummaging about in the assortment box of building history brought something forward which has been missing, forgotten, not in demand for almost half a century: the refined wall. A new element of interior design developed from the banal limiting of space, which purposely gained in importance. Decorative techniques conquered almost overnight an important role in the private and commercial interior sector.

Today, craftsmanship plays a central role for the interior and exterior of a building, on façades and for interiors. In the course of this, the authentic expression of the material matters increasingly, natural materials like silicate paints are more than ever in demand. Also of great importance are the visual and haptic effects of a surface. Both must be perceived as harmoniously.

The personal character also shapes the originality of a surface - this is the key for the creative craftsman for his creative as well as entrepreneurial success. The one who is able to perfectly combine own expertise and creativity with reliable industrial materials has the biggest chance. »

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Creative voices

Mineral passion: KEIM® Products for creative design

KEIM Design-Lasur-System



KEIM Design-Lasur (Glaze)

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

KEIM Design-Fixativ

Sol-silicate based dilution and primer for KEIM Design-Lasur. Also for the pre-treatment of highly absorbent surfaces. Particularly recommended for full-tone and high-translucent glaze coatings.

KEIM Design-Base

Pigment-free, sol-silicate based glaze additive for the 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 Design-Lasur Kit

Assorted products and tools in a wooden case.

Content: 10 ea 150 ml cans (colour shades 9001 - 9010), 1 l KEIM Design-Fixativ, 1 stencil, 1 stencilling brush, 1 flat brush, 1 sign writer, 1 natural sponge, 1 glaze brush oval, product information.



KEIM Artist Paints

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 Artist Paints Kit

Assorted products and tools in a wooden case. Content: 10 ea 20 ccm tubes (2 ea K939 white, 1 ea K911, K915, K916, K925, K927, K928, K932, K937), 2 ea 0.5 l KEIM Fixiermittel (fixing agent), 1 paint brush, 1 flat brush, 1 natural sponge, 1 spray gun, 1 sampling plate, product information.

KEIM Malgrund (Painting base)

The 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



KEIM Decor Paints (B-technique)

KEIM Decor Paints are pure silicate paints according to DIN 18363, Paragraph 2.4.1, consisting of a coloured 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 monochromatic painting, for painting ornaments, or for the modern design of interior walls and façades, KEIM Decor Paints distinguish themselves through their high colour brilliance and durability.

KEIM Decor Paints Kit

Assortment of products and tools in a wooden case. Contents: 8 ea 150 g cans (Colours: 504, 509, 511, 515, 516, 521, 531, 540), 2 ea 150 g cans (white, Colour: 546), 1 l KEIM Fixativ, 1 paint brush, 1 flat brush, 1 natural sponge, 1 glaze brush oval, 1 sampling plate, product information.

KEIM Fixativ

Pure mineral silicate binder and dilution for KEIM Decor Paints.



KEIM Stucco-Classico

Classic smooth filler composition on pit lime basis for individual interior decoration using the traditional lime pressing technique. White (S10), 10 standard colours (S11-S20) and 14 special colours (V21-V35).

KEIM Stucco-Primo

Sol-silicate based primer for levelling and adhesion improvement as preparation for the subsequent application with Stucco-Fondo or Stucco-Classico.

KEIM Stucco-Fondo

Pit lime based filler in white for levelling the base for the subsequent filling with Stucco-Classico.

KEIM Stucco-Sapone

Soap for a possible post-treatment of KEIM Stucco-Classico, to intensify colour and contrast.

KEIM Stucco Kit

Assorted products and tools in a wooden case. Content: 10 ea 200 g cans Stucco-Classico, colours S11 to S20, 2 ea 200 g cans Stucco-Classico in white (S10), 1 natural sponge, 2 Stucco-trowels (200 x 50 mm, 200 x 80 mm), product information.

Stucco-Trowels

4 high-quality Stucco-trowels with wooden handle and edge protectors. Sizes: 200 x 50 mm, 200 x 80 mm, 240 x 100 mm, 280 x 120 mm.

KEIM Silicate Chalks



KEIM Silikat-Kreiden (Silicate chalks)

Pure inorganic chalks for paintings on mineral substrates, indoors and outdoors. They are suitable for all light to medium rough mineral plasters and fillers, natural stones, concrete, terracotta, and coatings with KEIM Purkristalat. Especially suitable substrates are KEIM Deckputz-historisch, KEIM Universalputz, KEIM Spachtel and KEIM Leichtspachtel.

Content: Case with 28 ea bars in 26 colours shades and 1 l container KEIM Silikat-Kreiden-Fixativ. The silicate chalk bars are also individually available.

KEIM Silikat-Kreiden-Fixativ (Fixing agent)

To fix paintings with silicate chalks on absorbent mineral substrates.

KEIM Silikat-Kreiden-Unifix (Fixing agent)

To fix paintings with silicate chalks on poor or non-absorbent substrates.





Conquering lightness: Transparent elegance with glaze painting technique

Pure fascination Glazes fascinate with their especially lively character: Whether decently glowing or powerfully vibrating, whether on the façade or indoors, whether of subtle simplicity or spectacular finesse – the directness of their effects captures the eye.

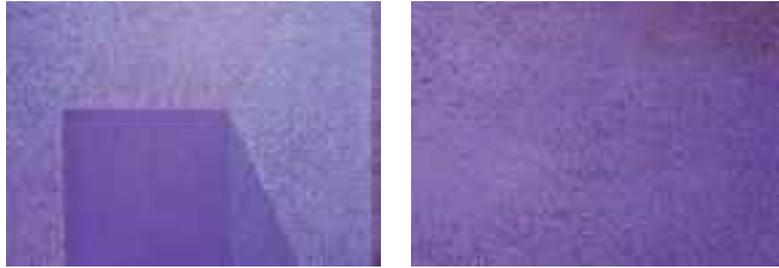
Living walls The opportunities for the creative designer are almost endless. Everything is possible, working tone in tone or multi-coloured or in combination with innumerable design techniques, such as dabbing with a sponge, rolling a rag or speckling. The transparency of the glaze can also be diversely 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 the kind of life to a wall that almost gives it the appearance of a piece of art on its own.

As diverse as the number of available techniques, are the areas in which mineral glazes can be used. Glazes are used for high-quality restoration of monuments, but also inside and outside of buildings with a modern architectural ambience. This gives façades 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 shuttering – creates surprising effects.

**Unlimited
diversity**





Fascinating effects with glazes – if one knows how

Glaze design with the paint roller

Product example: KEIM Design-Lasur

1• 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 **(Image A)**.

2• 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. **(Image B1)**

After one day of drying apply the second glaze coat. **(Image B2)**.



Glaze design with the paint brush

Product example: KEIM Design-Lasur

1• 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 **(Image A)**.

2• 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 Glaze 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. **(Image B1)**.

After one day of drying apply the second glaze coat. **(Image B2)**.

The system products KEIM Design-Base and KEIM Design-Fixativ are added to define the desired degree of transparency, which open up unimagined possibilities for design. They improve the application consistence, lower the sedimentation behaviour and provide a longer open time.

The combination of Design-Lasur and Design-Base is specifically recommended for outdoor use (optimal weather-resistance by higher film thickness). By using KEIM Design-Fixativ, however, highly translucent designs and glaze coatings in strong and brilliant colours can be realized.



Unique!

With the four metallic colours of KEIM Design-Lasur fascinating effects can be achieved not only indoors but also outdoors.

KEIM Design-Lasur –
experience fascination.



Monochrome-Colours KEIM Design-Lasur



D 9018 – D 9020 only for indoor use



Note: Due to limitations of printing technology, deviations of printed colour tone to actual colour are possible.





Old techniques back in trend: Decorative Grisaille and monochromatic painting

Timeless and beautiful: Decorative painting techniques

The traditional Grisaille and monochromatic painting, 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 are now increasingly modern colours leading within this very traditional technique.

The design options are highly diverse. They range from ornamental façade and pedestal decoration to elaborate architectural painting and generously designed sacred areas.



Design: Grisaille and monochromatic painting

Product example: KEIM Decor Paints

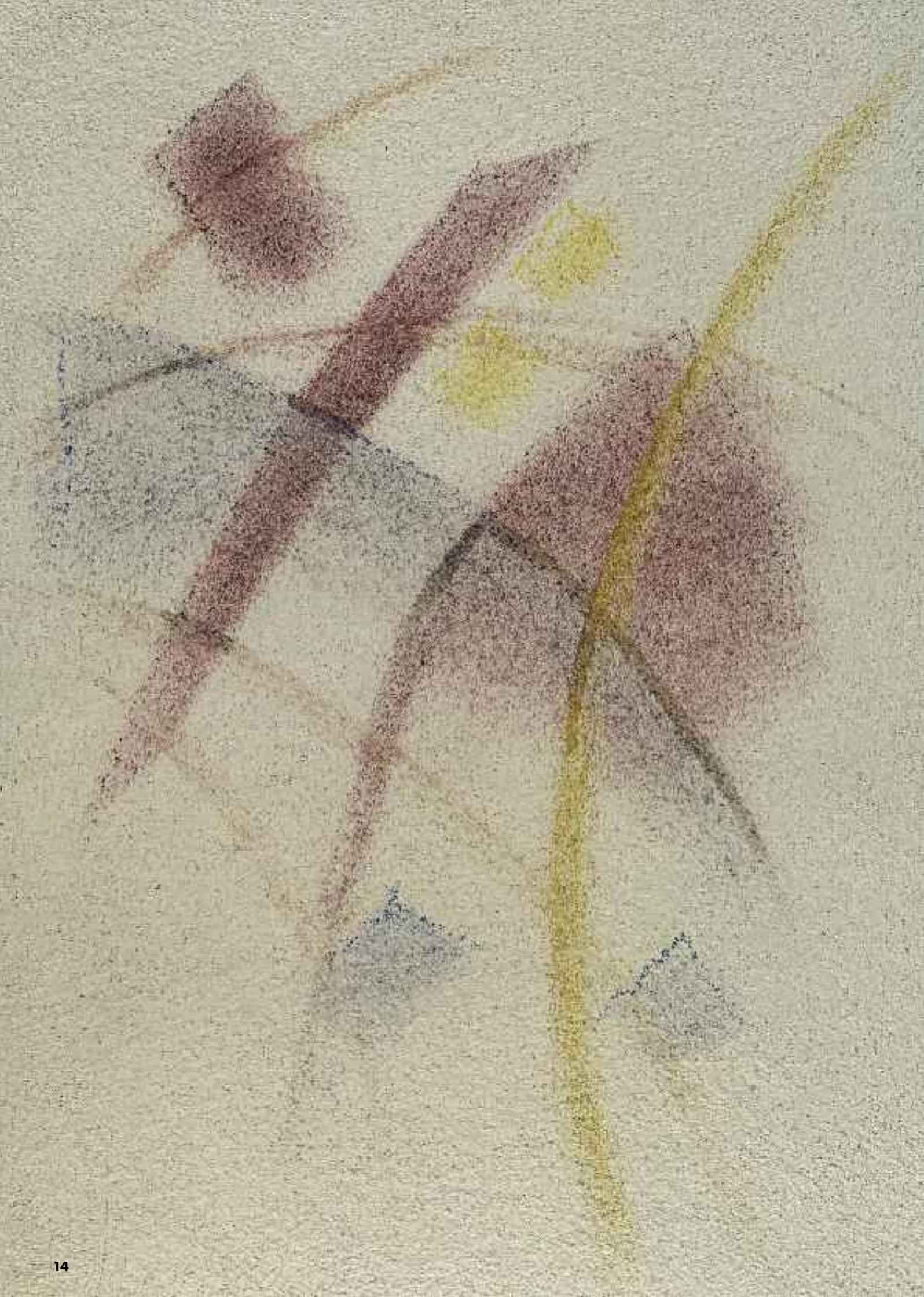
1• Two coats of pure silicate coating with KEIM Purkristalat are applied on a mineral plaster (minimum thickness 5 mm). Afterwards a base tone ("local tone") of the paint is selected and mixed accordingly by using KEIM Decor Paint Powder and KEIM Fixativ.



2• Out of this base tone lighter and darker colours are mixed with white and black KEIM Decor Powder. 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**).





For those who love uniqueness: Chalk paintings hold their own aesthetics

**Pastel charm -
durable and
weather-resistant**

Working with chalks is part of the artist's natural repertoire already for a long time. However, with today's pastel chalks and crayons it was impossible to realise weather-resistant chalk paintings on mineral bases. This has changed. The new KEIM Silicate Chalks contain purely inorganic colour pigments, additives and binders and/or fixation agents. This makes an optimal and weather-resistant bond between the painting and the mineral substrate possible.

KEIM Silicate Chalks are a medium which opens creative, independent, and previously unknown new options for design.



**Design:
Chalk Painting
Product example:
KEIM Silikat-Kreiden
(Silicate Chalks)**

1• The desired motive is painted with KEIM Silicate Chalks on an absorbent mineral substrate **(Image A)**.

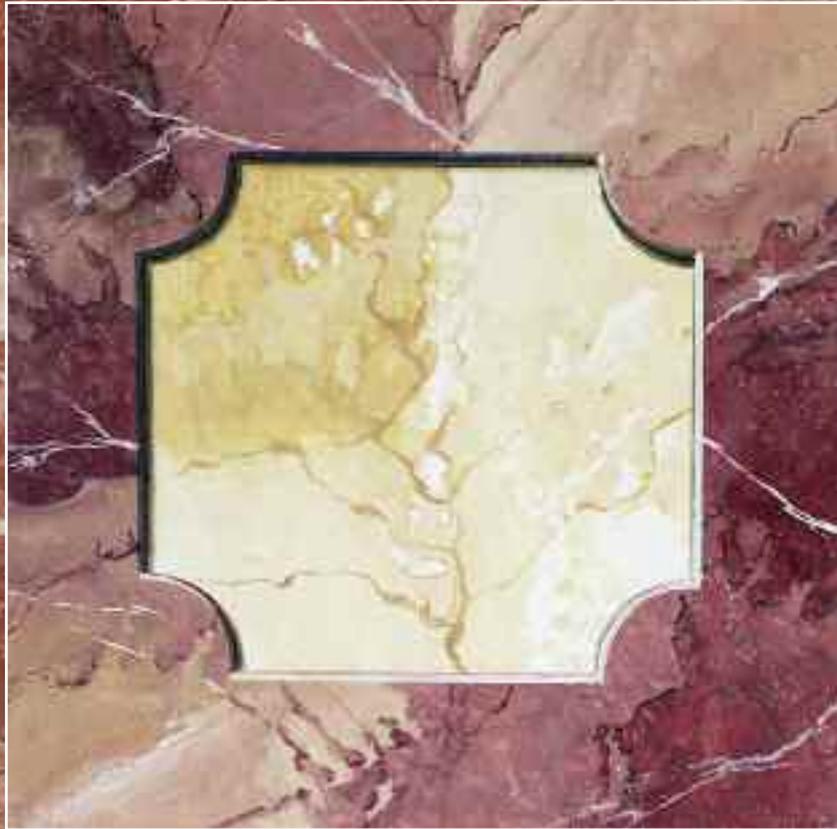


2• Like with KEIM Artist Paints corrections can be made easily while painting because the chalk painting is not yet bonded. The colour pigments applied with the chalk can be smudged effectively or spread with water to a watercolour-like look. **(Images B and C)**.



3• The final step is fixing the completed painting several times with KEIM Silikat-Kreiden-Fixativ by spraying. **(Image D)**.







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, marbleising 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 sacral ambit, 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. Dominant in the preservation of historical monuments are three major ornament styles: the Roman 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 bonded.



3. For finalizing, fix several times with KEIM Fixiermittel (Fixing agent) (**Image B**).





Ennobled walls: Noble ambience with spatula techniques

**A touch of
Mediterranean
flair**

They simply had it: the maestri of the city of the Doges, who painted the interior walls of many Palazzi with this unique application technique, which went down in the history of creative techniques under the term Stucco-Veneziano.

This traditional lime pressing technique with its magical liveliness, the Mediterranean ease and elegance still captures the eye of the observer today.

KEIMFARBEN supported this traditional technique with innovative engagement. The results: the KEIM Stucco-System – a ready-to-use kit of perfectly coordinated single limestone-based components, in white, ten standard and fourteen special colours. Anyone who has the task to design prestigious interiors sets amazing individual accents with Stucco-materials by KEIM.



Standard colours of
KEIM Stucco-Classico



S11 dorato (golden yellow)



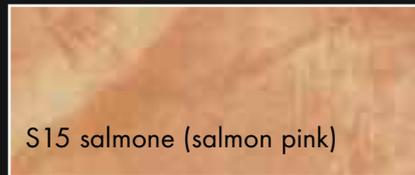
S12 pesca (peach)



S13 arancio (orange)



S14 rosato (pink)



S15 salmone (salmon pink)



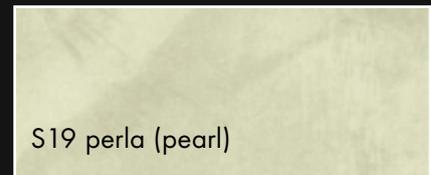
S16 terracotta (terracotta)



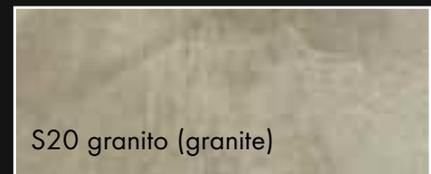
S17 pistacchio (pistachio)



S18 oliva (olive)

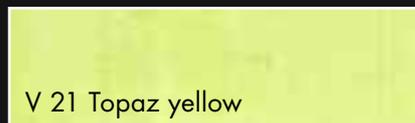


S19 perla (pearl)

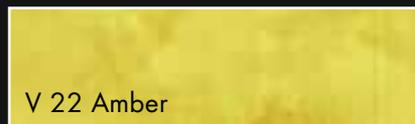


S20 granito (granite)

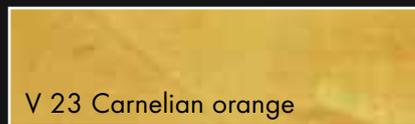
Special colours of
KEIM Stucco-Classico



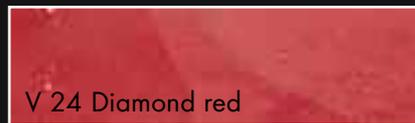
V 21 Topaz yellow



V 22 Amber



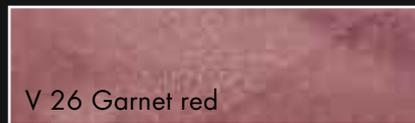
V 23 Carnelian orange



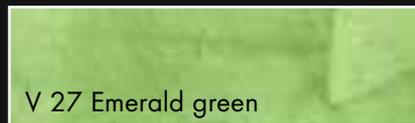
V 24 Diamond red



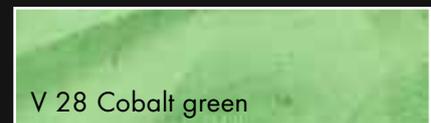
V 25 Coral



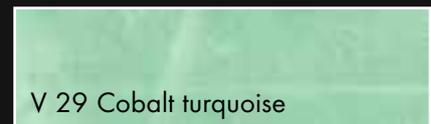
V 26 Garnet red



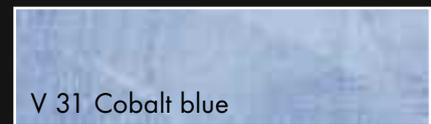
V 27 Emerald green



V 28 Cobalt green



V 29 Cobalt turquoise



V 31 Cobalt blue



V 32 Graphite



V 33 Basalt



V 34 Silver



V 35 Gold



Extravagant appearance with spatula techniques

Design:
Spatula technique

Product example:
KEIM Stucco-Classico

1. Base filling:

Approximately 600-800 g/m² of KEIM Stucco-Classico is applied across the entire area without pressure. The material may not be densified after application (**Image A**).



B



2. Intermediate filling: After the base filling is dried, approximately 300 g/m² of KEIM Stucco-Classico are applied in a "crosscoating" manner with a Stucco-trowel. Applying the filler manually mainly determines the final appearance of the surface.

During this process densifying or levelling is also not allowed (**Image B**).



C

3. Finishing filling: After the intermediate filling is dry, only approximately 100 g/m² of KEIM Stucco-Classico are applied in a "crosscoating" manner (**Image C**).



D

4. Grouting: With the start of the drying process the grouting of material begins. First the surface is densified with low and later on with increasing pressure. This process of densifying finally creates the Stucco-typical brilliance (**Image D**).







Dream or reality: Illusionistic paintings make boundaries disappear

**Fascination
illusion** 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.

Up until today, illusionistic painting has lost nothing 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

Architectural art as part of life quality

The realisation 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



»» 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 the existing condition of the object.



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

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

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.

*Ulrich Allgaier,
Head of the
Atelier Allgaier for
Project Design*

www.atelier-allgaier.de





**Winfried Brenne,
architect:**
**„Aesthetics is a part
of our quality of life.“**

*Winfried Brenne
is the owner of
an architectural
office in Berlin.*

www.brenne-architekten.de

»» *Form, colour and light shape our environment. They have been playing a dominant role all along, also for architecture. The human being lives in designed rooms and moves around in zones filled with light and colours. The ambience created through design influences our well-being and develops to a decisive mental factor; aesthetics becomes a part of life quality.*

From this point of view architectural designers play a key role when it comes to expressing a certain life style - to filling buildings and rooms with "life". It is understood that creativity, artistic sensitivity and workmanship must form an entity.



»» *Dynamic creativity always uses the potentials of available materials for adequate articulation. The higher the quality and the more diversely applicable they are, the more the designer tends to use this medium for realising his ideas.*

Many years of experience and numerous successfully realised projects convinced me that mineral paints by KEIM fulfil the requirements with regard to quality and diversity that is expected of a modern product line by a demanding designer to realise professional and innovative design solutions.



**Gabi Briel,
artist:**
**„Creativity needs
adequate material
realisation.“**

*Gabi Briel is
responsible for
indoor and outdoor
colour concepts in
the company
Briel Konzepte.*

www.briel-konzepte.de



Paint and art create atmosphere





Paint and art give pleasure





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KEIMFARBEN
consistently mineral