



FTC-001

Venetian Classic

DESCRIPTION OF THE PRODUCT

What we today call “Stucco Veneziano” has its origins in the techniques developed by professor De Luigi and others during the dawn of the Venetian Renaissance (XV), probably as an evolution of other previous processes. The technique was called “Spatolato” or “Pastellone” and the formula was based on fine hemihydrated alabaster plaster (construction plaster) with animal glue (from veal skin) as a binder and water. In the last pestle, the “Spatolato” was added to this mix , consisting of flax oil and a wax emulsion.

The different types of “Stucco Veneziano” that we manufacture nowadays as our VENETIAN CLASSIC are more similar to developments of fine inert fillers as finishes (without binders) from 7th and 8th century Venice, such as some of the finishes of master Giacomo Querini da Venezia, perhaps deriving from encaustic painting.

Our VENETIAN CLASSIC is therefore an inert “stucco lustro” for the creation of decorative plaster with a clearly marble-like appearance. Its final appearance has “spatula marks or waves” that are more marked than those based on rich lime, such as our Venetian plasters: VENETIAN LIME PLASTER AND VENETIAN CRYSTAL LIME PLASTER, which have a more shaded appearance. These old languages are the logical connection between craftwork and art.

SUGGESTED USES

The decoration of walls and roofs of commercial establishments, private homes, offices... the limits of its origins in sumptuary art have been left behind and it is now widely used in contemporary decoration. VENETIAN CLASSIC stucco is 93% inorganic. This means that it provides a continuous mineral lining with positive characteristics such as being transpirable to water vapour, being antistatic, having very low allergenic levels, and being fire-resistant and long-lasting in non-aggressive



environments such as homes, clothes shops, and offices; especially if polishing and protective wax has been applied to reduce its absorption. It also has good adhesion and flexibility.

PHYSICAL LOCATION

VENETIAN CLASSIC stucco is only for indoor use.

TECHNICAL INFORMATION

PH 8. ± 0.5

DENSITY 1.65 ± 0.05 g/cm³

VISCOSITY AS PACKAGED

Thixotropic paste (always stir before applying to make the product homogeneous with an electric mixer).

SOLID CONTENT 67 %

PACKAGING 5-10 kg (standard)

SHELF LIFE

Approximately 16 months in stable environmental conditions (between +5 °C (min) and +32 °C (max) unopened. Keep away from freezing and high temperatures.

TECHNICAL APPLICATION DATA

FINISH

Glossy, to a greater or lesser extent depending on the amount of “smoothing” with the trowel applied to the finish coat.



COLOUR

20 colours obtained from TONERS/TINTS added to the plain stucco (i.e. as presented in the container). Another option is to use the 20 TONERS from the VENETIAN LIME PLASTER and VENETIAN ROLLER Colour Range, the 14 from the MEDIUM ROMAN MARMORINO range or UNIVERSAL ESTEVID TINTS (VOC free and of the same type as the Tints / Toners).

In order to properly mix the Tints / Toners with the stucco, stir with an electric mixer. Special colours can be made for orders of over 600 kg.

For special colours, calculate the performance of the material (kg/m^2) carefully in order to avoid the wall showing evidence of two different batches in which there are small differences in brightness and shade. If this occurs, it is best to choose a clear division to start using the other batch, and / or to mix the first batch (do not use it up entirely) with the second.

DISSOLVENT Water (if water is added, dilute all of the containers by the same amount).

MAXIMUM THICKNESS PER LAYER 0.75 mm.

DRYING

24 H (20 °c with a relative humidity of 65%) for it to dry completely.

Progressive hardening: after 30 days it is totally hardened.

PRIOR PREPARATION

The supports must be dry (the calculation for plaster and stucco is 1 day of drying per mm of thickness at 20°C with a relative humidity of 65%) and free from impurities such as mildew, algae, lichen, environmental contaminants (grease, soot, etc) and salt. Furthermore, it is necessary to adequately consolidate incohesive supports (sandy, dusty, crumbling).

APPLICATION TOOLS

Trowel, scraper, or roller (first coat with subsequent smoothing with a trowel whilst still moist). It can also be applied with a paint sprayer with a 2.5 spout/ 3.5 nozzle and 3 atmospheres of pressure or with an airless paint sprayer with a 15/17 nozzle.



PROTECTION FOR VENETIAN CLASSIC

In certain locations or to improve or increase its shininess in bathrooms, corridors, etc, to avoid the penetration of dirt and other contaminants it is necessary to apply one of our numerous protective systems described below:

- To increase or to homogenise its shininess, apply SOAP-WAX as recommended in its Technical Description.
- For more aggressive locations such as bathrooms, bars, etc REPLACEABLE ANTI-GRAFFITI WAX or POLISHABLE WAX can be applied, the latter to both floors and walls. In both cases, consult their respective Technical Descriptions to see the application systems.

INTERVAL BETWEEN LAYERS

14 h (20 °c with a relative humidity of 65%).

APPLICATION CONDITIONS

Supports

- If the support is slightly sandy or incohesive; dead plaster, plastic paint or distemper, etc. first apply the ULTRA FINE PRIMER (binder).
- The support should be smooth and flat because VENETIAN CLASSIC, as it normally has a shiny finish, notably highlights any defects and may display cracking due to shrinkage, resulting from an excess of load in the “pockets” (bas-reliefs).
- If the support has cracks / crevices, check whether they are dynamic or static in order to carry out the necessary treatment such as: filler with good adhesive and elastic properties or reinforcement of the stucco. If it is found that the cracks / crevices are unstable or dynamic (due to structural problems), it is best not to use VENETIAN CLASSIC as a finish. Also examine the particular parts of the building that correspond to areas where there is an accumulation stresses deriving from its construction that could cause the appearance of cracks in the lining such as structural dilatation joints, meeting points between different materials (brick and concrete, forgework, pillars, beams, window frame supports, blind boxes, etc.). It is possible to partially prevent the opening of the lining in these points by attaching a glass fibre veil to the support.



- On **plasterboard panels, perlite plaster, gypsum products, levelling putty, etc.** carefully clean the dust and apply one or two coats of QUARTZ PRIMER diluted with water from 7 to 10% (if any deterioration of these supports is observed, apply ULTRA FINE PRIMER before the QUARTZ PRIMER).
- On **composite wood products** (medium density chipboard, fibreboard), apply MULTIUSE PRIMER before applying QUARTZ PRIMER in order to avoid stains from the redissolution of certain compounds that can appear with these materials.
- On **painted supports**, carry out an adhesion and resistance test before applying QUARTZ PRIMER and then VENETIAN CLASSIC STUCCO as the moisture of the material can make the paint peel off the support if it is not properly attached.
- An alternative to QUARTZ PRIMER is the application of GLAZING BACKGROUND that does not collect particles and acts as a barrier against moisture.
- On indoor ceramic supports and those that are well attached to the support, VENETIAN CLASSIC can be applied following the application of a UNIVERSAL PUTTY plaster.

Working temperature of both the environment and the support (indoor-outdoor)

Minimum 7°C and maximum 32 °C.

General observations

- When plastering bathrooms, there must be good ventilation for the wall to dry quickly and to avoid the fast proliferation of lichen and mildew.
- Observe veneer plaster carefully (especially in recently renovated buildings, because sometimes small cracks originating in the wall or the mortar are not detected and then these appear in the VENETIAN CLASSIC, which is hard by nature.
- Before putting the self-adhesive stencil template in place for the creation of decorative motifs or other types of masking, let the stucco harden for 48 hours.
- If the support has obvious problems (moisture of a capillary nature, moisture due to condensation, moisture due to filtration, movement of the support, etc...), do not apply this stucco before they have been resolved or the treatment has been applied to solve these problems.

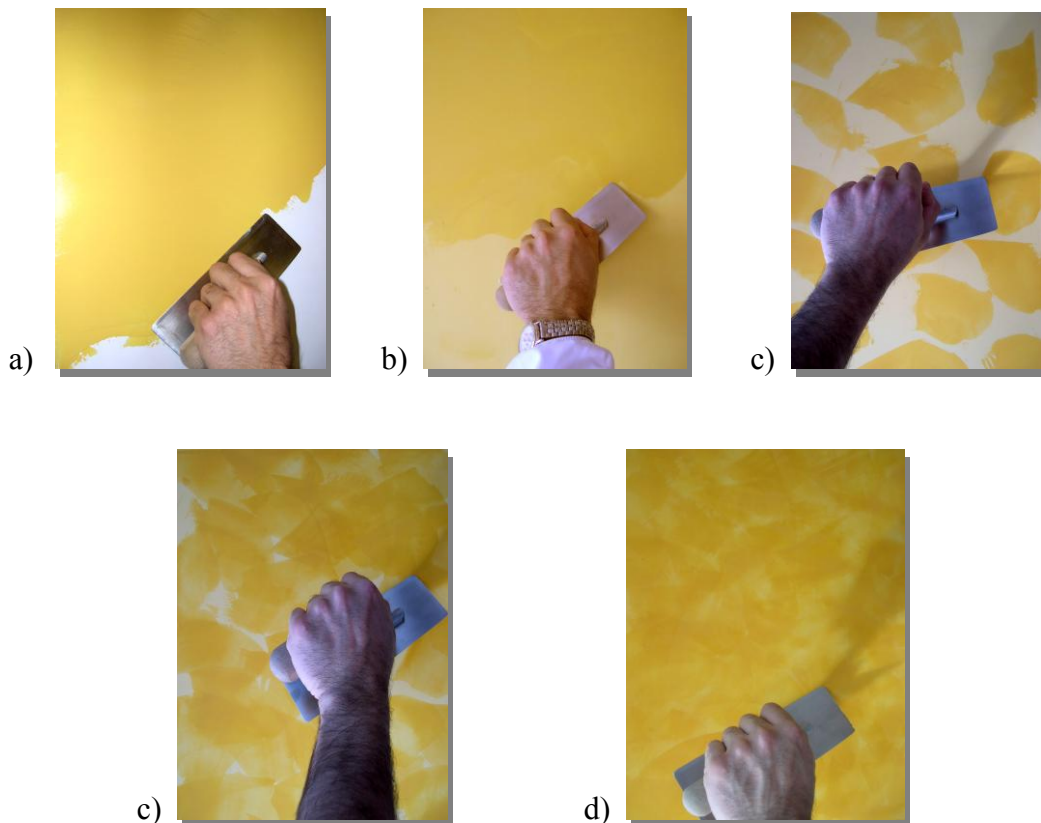


- In the case of large work surfaces, the work should be carried out with adequate teams (groups of people) in order to carry out the work without visible seams appearing. Carry out quartering if necessary to avoid these.
- When a wall is started, do not interrupt the section in order to avoid the appearance of visible seams.
- Depending on the way it is applied, as it is a handcrafted process, the final “pattern” can vary.

APPLICATION METHODS

Although there are various methods of application with very different finishes, below is a description of the technique using our range of colours.

Once the support is properly prepared as described above, the product is applied as follows:



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- a) Apply a first layer of VENETIAN CLASSIC with a stainless steel trowel. Leave to dry for 16-18 hours (20 °C and 65% relative humidity).
- b) Apply a second coat, also using a trowel, over the first coat, which should first be sanded if it has any imperfections (carefully remove dust so that it adheres well to this layer). Leave to dry for 16-18 hours (20 °C and 65% relative humidity).
- c) Apply the third layer with trowel strokes (patches) that are filled in three stages: patch-fill-fill.
- d) When approximately 0.5-1 m² has been completed, a clean trowel is used to smooth the stucco to create the pattern (waves) and make it shine.

Application tips:

- Do not smooth right up to the edge of the product applied in order to be able to continue the stucco without the “seams” being noticeable.
- In order to achieve effortless “waves” that are not lost in the finish, the first two layers can be applied with a lighter tone (adding less TINT / TONER), applying the third and last layer (layer providing shine and pattern) with the chosen colour.
- Particularly when applying the finish, the containers must be clean as any particle of dry material that falls onto the walls or the lid of the containers could cause a mark in the finish.
- The trowels and spatulas must have perfect edges (no dents) and be clean.
- In the second layer of stucco or plaster, rather than horizontal or vertical strokes the plastering / flattening should be carried out in “arches”, as if a “rough edge” or ledge is left (vertically or horizontally) and it is not completely eliminated; when the last coat (providing the pattern and the shine) is applied these imperfections can show up in the form of a defective finish. This does not occur if the strokes are applied in “arches,” as if there is a small prominence or rough edge this small defect appears as a “wave” that is part of the effect/finish.
- The amount of pressure that is applied when smoothing with the trowel determines the brightness of the colour.



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**COMPRESSION
(UNE-EN 196-1: 1996)**

2.5 N/mm² after 7 days.
4 N/mm² after 28 days.

ADHESION

6 kg/cm²

RESISTANCE TO ABRASION average, improves with the application of any of our protective systems.

PERMEABILITY TO WATER VAPOUR

S_d = 0.05 m (KNUDSEN)

REFRACTION OF LIGHT (WHITE)

62%.

EASE OF CLEANING excellent after 28 days, with the application of any of our protective systems.

PRECAUTIONS none in particular.