

Painting Walls and Ceilings

- Which Paint, Where?
- Selecting Tools for the Job
- Preparation
- Painting
- Cleaning Up
- Checklist

1. Which Paint, Where?

There are two types of paint available for interior surfaces: water based or solvent based. Within each paint type there are also several finishes to choose from. Your choice depends on the area that you are painting.

Water based paints, or acrylics, are the popular choice for walls and ceilings. They are easy to apply, have very low fume levels, are touch dry in 20 minutes, can usually be re-coated in two hours and they clean up in water. **Solvent based enamel paints** must be cleaned up with mineral turpentine or an equivalent product. They have stronger fumes. They are also generally considered to provide a tougher, more hard-wearing surface than acrylic paints. Enamels are often preferred for areas that need constant cleaning, such as doors and furniture or walls subjected to frequent dampness. Kitchens, bathrooms and laundries may be worth the extra time that it takes to apply enamel.

The finish of your paint generally depends upon the purpose of the room you are painting. Gloss and semi-gloss finish paints provide a hardy surface for high traffic areas such as the kitchen, family rooms, bathrooms or children's rooms where frequent cleaning is likely.

Flat or low sheen finishes are commonly used for more formal, less frequented areas like dining rooms, bedrooms and lounge rooms and where the light matt effect subdues the atmosphere.

For ceilings, try a special ultra flat acrylic known as ceiling white that helps to mask imperfections. Choose a formulation that does not drip. A tint can be added to match your overall colour scheme. Some decorators suggest using a tint that is a half or quarter shade of the colours on their walls for the ceilings so as not to have too sharp a contrast between the walls and ceiling. Remember to record the formula of your paint tint on the paint so that you can re-order it at another time.

2. Selecting Tools for the Job

Make your job easier by assembling all the tools and materials you need before you start. You don't want to interrupt your work by having to dash off to your local Mitre 10 to buy the missing item.

Choose brushes with no gaps in the bristles and with a springy feel to them. A sparse or limp brush will have you dipping into the paint more often, will be hard to control and will leave a

streaky finish.

The choice of roller sleeve depends on the surface you're painting as well as the paint you're using. For smooth surfaces and higher gloss paints, use a shorter nap sleeve (around 10 mm). For rougher surfaces and lower gloss paints, use a medium nap (20mm). For very rough surfaces, use a long nap roller (around 35mm).

Select a roller frame with a threaded handle if you want to fit an extension to it. This will take the backache out of reaching ceilings and high walls.

3. Preparation

Preparation is the key to a good end result. It not only speeds up the finishing coats, but also lays a smooth base, ensuring a fine result.

It's worth taking time to mask all windows, door frames and light switches, etc, before you start painting - it will provide nice sharp lines and means you won't get paint on these areas.

New Surfaces

Even new surfaces need to be sanded smooth and then dusted off. Prime raw timber surfaces with a primer product before repairing any nicks with timber filler. Check the plaster and plasterboard for any nail depressions or cracks, and fill these with interior filler, overfilling so you can sand it back to a smooth, even finish. Then apply an undercoat like Dulux Undercoat and Wallboard Sealer. Dulux Mouldshield is good to use in an area prone to dampness.

Painted Surfaces in Good Condition

If there is no flaking or peeling, wash the surface down well with sugar soap to remove dirt, grease and smoke stains. If there's any mould use sugar soap, then treat with an anti-mould preparation. Check for any cracks and fill with interior filler. Overfill, then sand to an even finish. If the existing surface is an enamel paint, sand thoroughly to remove gloss. Now undercoat.

Painted Surfaces in Poor Condition

Scrape away flakes and blisters and then smooth edges with sandpaper. Touch up bare areas with an undercoat or primer. Use a heat gun (but not around windows or you will break the glass) or chemical paint stripper to soften the old paint, then scrape with a scraping blade. Really bad surfaces should be scraped right back to a bare surface. Apply an undercoat to the bare surface.

Tape Test - If you're unsure just how bad the old surface is, use the tape test. Scratch the paint and press on a small piece of masking tape, then rip it off. If paint comes off with the tape, the surface should be stripped back.

4. Painting

Protect the floor and any furniture that you are unable to move with plastic drop sheets. (Dripped paint may seep through ordinary bed sheets and onto the surface beneath.)

Before you start, it is important to mix the paint thoroughly. Use a flat paddle stick or ruler and stir from the bottom upwards (not just around) until all the paint is quite smooth.

Ceiling first.

Start with the ceiling. Paint the cornices with a brush. Fill in the main area of the ceiling with a roller, working from the darkest corner of the room towards the light. Work in narrow strips so you clearly see where you stopped and started. Paint around ceiling light fittings, then complete the rest of that band. Do not load the roller too heavily or it will drip down the roller frame.

The walls.

Start in a corner using a paint brush to cut into wall edges, window and doorframes. Use a roller to fill in the main areas, working along the wall evenly in an up and down motion.

Work from right to left unless you are left handed.

For window frames, doors and door frames, do the edges first, then the face, returning to the edges to lightly feather off any surplus paint with the tip of the brush. You'll probably be using an enamel here.

5. Cleaning Up

Clean brushes and rollers using turpentine for solvent-based paints, or water for acrylic paints. For brushes, work the bristles in the turpentine or water until all paint has been flushed out. Make sure you get all the paint out of the handle, as this will increase the life of your brush. Clean rollers by flushing out under running water or by working turpentine through the nap. Then wash in warm soapy water and rinse well. Always store brushes flat or hanging up, never standing on the bristles. Set rollers on end or hang them, otherwise the nap of the roller is flattened.

Checklist

- Undercoat
- Paint in the finish and quantity to suit your job
- Paint brushes
- Roller frame and roller tray to suit
- Roller covers to suit roller frame and paint finish
- Extension handle for roller frame
- Primer or sealer
- Interior filler (for cracks and imperfections)
- Filling blade (for applying filler)
- Scraper blade
- Drop sheets
- Utility knife
- Sugar soap, sponge and gloves
- Stepladder
- Flat paddle or ruler
- Sandpaper
- Masking tape
- Clean up rags for spills and drips
- Turpentine (if using solvent-based paints)

Paint Brushes, Paint Rollers and Paint Pads.

Even as we work and play our way through the high tech world of the 21st century, the good old fashioned paint brush is still the most preferred tool for applying paint in and around the home.

1. Paint Brushes

The best rated brushes are those made from natural bristle, with pig or boar being the most preferred. However as with most things, you get what you pay for and natural bristle brushes are usually the most expensive to purchase. A tradesman painter mate of mine always used to say that good quality brushes were like good wine - they improve with age! His method of "breaking in" a new brush was to first use it to apply primer and undercoats where it didn't matter when the brush shed a few hairs as all new brushes will. Plus as you use a brush, the tips of the bristles become round and this gives a smoother finish to your paint job. Cheaper brushes made from synthetic fibres are also available and some are getting almost to the quality of the natural bristle brushes.

If you are contemplating purchasing new paint brushes, first spend a little time browsing through the selection available at your local Mitre 10 store. Take into account quality, price and the job you want the brush to do.

You can do most DIY work with four sizes of brushes: 50mm, 25mm and 13mm for general work and a 100mm brush for walls and ceilings. An angled cutting-in brush (13mm) is a useful addition if you have a lot of work to do around window frames. A cutting-in brush will help you get a nice neat finish without paint getting on to an adjacent surface.

2. Paint Rollers

You can apply paint more quickly using a roller than you can do with a brush and they are also less tiring to use. Rollers come covered in a variety of materials to suit specific jobs: foam for general-purpose work; mohair for a smooth finish; shag pile for textured or roughcast surfaces. The disadvantages of rollers are that they tend to use a lot of paint, rarely give a truly smooth surface finish, and you will still need a brush for corners and cutting-in work.

3. Paint Pads

My most preferred option for large surfaces is the Paint Pad. These pads are usually made from a layer of foam with mohair bonded to on to the surface. The pads in turn are fitted to a plastic handle. Paint is poured into a tray with a roller applicator fitted and the pad is drawn across the roller taking up paint into the mohair. The paint is then simply 'wiped' onto the surface being painted. A very easy and clean method of applying paints.

Painting Exteriors

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- Applying the Paint
- Checklist

If you're painting a large exterior area, a little psychology helps. Identify sections and then prepare and paint one section at a time. That way you set yourself intermediate goals, for instance a wall at a time. One finished wall is really motivating and you'll feel less daunted by the remaining ones, which look shabby by comparison.

Use ladders with care. Secure extension ladders safely when working at heights. Lean the ladder so that the base is 1 metre from the wall for every 4 metres of height. Tie the ladder securely at the top or bottom to stop it slipping.

1. Which Paint, Where?

You have a choice of two paint-types: water based or solvent-based. Water-based paints offer a number of advantages, including easy application, rapid-drying and easy cleaning up after painting. Gloss Acrylic paints are commonly used for weatherboard homes, while Matt Acrylic paints are popular on brick, cement render and concrete surfaces.

Generally, solvent based enamel paints are to be preferred wherever a tough, hard-wearing, easy-to-wipe-clean surface is required. They take a little extra time to apply but can be well worth the trouble for doors, door frames, windows and other high wear areas.

2. Preparation

Take a critical look at your house to see what needs to be done. Look for any defects that might affect the final finish. It's important to fix every fault before you begin or the paint won't be able to do its job properly. There is no point spending time and money on a paint job that will have to be redone because it is starting to flake and look bad.

New Surfaces

New bare Timber should be primed first, then cracks and holes filled with an exterior wood filler, sanded smooth and dusted down.

Brick and cement render should be rubbed down to remove loose sand, and cracks or holes filled with an exterior filler, then sanded, dusted off and undercoated so repairs won't show through. Bricks and cement surfaces are not perfectly smooth, so smooth sanding may not be required.

Metal gates, gutter and downpipes should be washed with turpentine and coated with an all purpose metal primer.

Painted Surfaces

All peeling paint must be scraped or wire brushed away, then

primed. If you're unsure just how bad the old surface is, try the tape test. Scratch the paint and press on a finger length of masking tape. Then rip it off. If some of the paint comes off with the tape then the surface should be stripped.

For large areas, use a heat gun to soften the old paint, making it easy to scrape off with a stripping knife. Use a chemical stripper for around windows - where heat might crack the glass.

Next, fill cracks and holes use Selleys Permafill on flat surfaces and Selleys No More Gaps on the two joining surfaces where movement is likely. Sand the filler level with the rest of the surface. Thoroughly sand the whole area to be painted to clear any uneven spots and give the new paint a slightly roughened surface it can stick to, especially if the existing paint is a gloss enamel. Exposed nail heads, if they are not galvanised, should be punched below the surface, and the holes filled and sanded smooth to prevent rust stains. Use a sugar soap to remove all grease, dirt and dust.

Rust on metal guttering, downpipes, gates or metal window frames (not aluminium) should be cleaned away with a wire brush and the metal primed with Dulux Rustguard. Gutter leaks should be repaired and sealed with a silicon sealant, such as Selleys Roof & Gutter. This will give a long-lasting and weatherproof seal. Think about using a transparent sealant that will be virtually invisible.

3. Apply the Paint

If painting the whole house, start with the fascia board and under the eaves, followed by the gutters. The walls come next, then the windows, sills and doors and finally the downpipes. In this way, any paint that is dripped onto a wall under a fascia or gutter will be covered up when you come to paint the wall.

Use a roller, if possible, on flat surfaces as paint will go on much faster this way than with a brush. Paint pads, especially 100mm or 180mm sizes, are an excellent alternative to brushes and rollers on smooth exterior cladding and weatherboards. After coating about one square metre, even out the paint by lightly rolling across the surface with an almost dry roller. Always work from the unpainted area back into the painted area, maintaining a wet edge to avoid lap marks.

Be sure to prime any new or exposed metal on gutters and downpipes before painting.

For windows, start by cutting in around the glass with a small sash brush, then use a larger brush for the surrounding frame. Use masking tape along the glass edge to give a clean finish. Doors are painted from the outside in, doing the moulding first. Paint the edges, then the face, returning to the edges to lightly feather off any surplus paint with the tip of the brush. You'll probably be using an enamel here, so it's better to remove the door completely and paint on trestles.

When to Paint

Always paint in the shade, never in the sun.

Outside painting should only be done in temperatures between 10 and 40 degrees Celsius. In summer, the best way is to follow the sun around your home and paint only on the shady side. A hot sun will dry out the surface too quickly, which may cause the paint to wrinkle.

4. Checklist

- Primer or Undercoat
- Paint in the finish and quantity to suit your job
- Paint brushes - a selection of wider and smaller brushes
- Roller frame and roller tray to suit
- Roller covers to suit roller frame and paint finish
- Extension handle for roller frame · Exterior filler (such as Selleys Permafill for cracks and imperfections)
- Flexible sealant (such as Selleys No More Gaps)
- Filling blade (for applying filler)
- Heat gun or chemical paint stripper (for removing old paint)
- Sandpaper (for smoothing surfaces to be painted)
- Drop cloths (to protect driveways, paths, etc)
- Sugar soap, sponge and gloves (for washing down surfaces)
- Stepladder
- Flat paddle or ruler
- Masking tape
- Clean up rags for spills and drips
- Turpentine (if using solvent-based paints)

Types of Timber Stains and Finishes

There are a variety of surface finishes on the market that offer protection and enhancement to timber while preserving its natural look.

Interior Stains

Dye Stains give a beautiful result on pine and whitewood furniture, cupboards, doors and panelling. Pigment Stains add colour without hiding the grain - they're available in decorator colours as well as timber tones. Clear Pine Finishes are intended for new, untreated pine.

Clear Polyurethane Finishes

These are commonly used to seal and protect stains, although the gloss, satin or matt polyurethane finish is attractive in its own right, especially on floors, benchtops and drawer units.

Waxes

Wax finishes offer the simplest of finishes, giving a natural sheen to bare or stained woods. Not hard-wearing but easy to maintain.

Scandinavian Oils

Exterior Oils are similar to Scandinavian Oils. These penetrating oils produce a soft, lustrous 'hand-rubbed' finish on doors, panelling and furniture. After waxes, they are the easiest to apply and maintain because the finish is in the surface and not on top of it. You may need to apply more coats of an oil than you would have to apply of a polyurethane.

Exterior Timber Stains

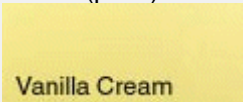

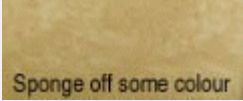
These are used for gables, weatherboards, windows, fascias, pergolas, decks and fences. These stains are lightly pigmented yet semi-transparent, allowing grain and texture to show through.

Acrylic Finishes

These are recommended for areas exposed to strong sunlight. The tough, flexible finish of a good product such as Dulux Timbacryl gives protection to a surface and needs less maintenance than a stain.

Pick your Colour

When choosing stain colours, remember that the shade may be slightly different to that shown on the colour chart. This is due to the colour and porosity of the timber. As a general rule, the lighter the stain colour, the more it will be affected by the colour of your timber. Additional coats will intensify the colour. Most stains darken as they dry.

Creating a Marbled Paint Effect	
<p>Materials Needed</p> <ul style="list-style-type: none">• Dulux Acrylic Sealer Undercoat• Dulux acrylic base paint, colour of your choice.• Dulux acrylic top coat, colour of your choice.• Standard roller (10mm sleeve)• Sponge• Goose or swan feathers• Rubber Gloves <p><i>Note: The success of your special paint effect will depend on the consistency of your technique. We recommend you</i></p>	(pic 1) 
	(pic 2) 
	(pic 3) 
	(pic 4)

practise on trial samples until you are happy with the effect and comfortable that you can duplicate the technique on your final surface.

Prepare your Wall

All surfaces to be painted must be firm, clean and dry.

If the surface has been previously painted and it's in poor condition, the area should be sanded to give a sound surface.

Fill in cracks or dents where necessary.

Apply Dulux Acrylic Sealer Undercoat.

1) Apply Base Colour

Using a paint roller, apply 2 coats of acrylic base colour and allow it to dry thoroughly.

We have used Dulux Vanilla Cream as the base in our example. (pic1)

2) Roll on Top Coat Colour

Roll on the top coloured coat with a standard roller (10mm sleeve) as if you were painting the wall (cutting in where required with a paint brush). If working alone, only paint a manageable area, approximately 1 metre across the wall, this will maintain a wet edge. If two people work together, the first person applies the top colour coat using the standard roller and the second person follows with the sponge and dragging feathers.

Our top coat colour of choice was Dulux Colour Effect, Classic Ochre. (pic2)

3) Sponge Off Colour

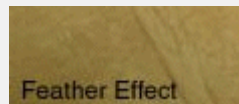
This should be done while your top coat of paint is still wet. (see Pic3)

By using the sponge and feathers we recreate the subtle veining of marble.

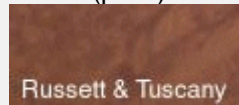
The sponge should be thoroughly dampened (squeeze out any excess water). Sponge the wet paint to randomly remove some of the top colour, thus revealing the colour underneath, and create a soft cloudy background. Rinse the sponge regularly. Wear gloves to keep clean.

4) Use a Feather to Create Marble Veins

Rework the same area while the Colour Effects is still damp to create the veining with feathers. Use Goose or Swan feathers for best results.



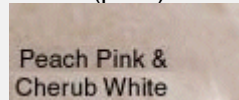
(pic 5)



(pic 6)



(pic 7)



Lightly hold the feather by the quill and pull it diagonally across the surface, turning it from side to side. The secret to believable veining is to have subtlety.

Our combination included: Base colour = Dulux Vanilla Cream and Colour Effects = Classic Ochre. (See pic 4)

Alternative Colour Combinations for the Marbling Effect:

Base colour Russett with Dulux Colour Effect Tuscany (Pic 5)

Base colour Guacomole with Dulux Colour Effect Sistine Green or (pic 6)

Base colour Peach Pink with Dulux Colour Effect Cherub White. (Pic 7)

Keep in mind that the colours you see on your screen may be different to the actual paint colour. (This is due to different monitor settings and resolutions.) We recommend that you test all colour schemes with colour cards and test pots

Creating a Ragged Paint Effect

Materials Needed

- Dulux Acrylic Sealer Undercoat
- Dulux acrylic base colour of your choice
- Dulux top coat paint, colour of your choice
- A collection of dry, lint free cloths sized about 0.5m x 0.5m
- Rubber gloves
- Paint Roller

Note: The success of your special paint effect will depend on the consistency of your technique. We recommend you practise on trial samples until you are happy with the effect and comfortable that you can duplicate the technique on your final surface.

Prepare your Wall

All surfaces to be painted must be firm, clean and dry.

If the surface has been previously painted and it's in poor condition, the area should be sanded to give a sound surface.

Fill in cracks or dents where necessary.

Apply Dulux Acrylic Sealer Undercoat.

Note: Paints must be thoroughly stirred before and during

application.

1) Apply Base Colour

Using a paint roller, apply 2 coats of acrylic base colour and allow it to dry thoroughly.

We have used Dulux Haze as our base colour. (See Pic 1)



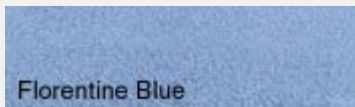
(pic 1)

2) Apply Top Coats

Roll on another colour of acrylic paint as your top coat with a standard roller, 10mm sleeve as if you were painting the wall (cutting in where required with a paint brush.)

If you're working alone, paint a manageable area, approximately 1 metre across the wall - this will maintain a wet edge. If two people work together, the first person applies the top colour coat using the standard roller and the second person follows with the bunched up rag or cloth.

We have used Dulux Colour Effects, Florentine Blue as our second coat. (See Pic 2)



(pic 2)

3) Ragging

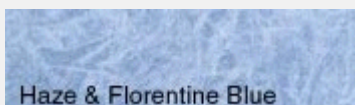
By removing the top layer of paint with a bunched rag, a textured look of crushed velvet is created.

The dry lint free cloth/rag is held loosely in a bunch (not rolled into a sausage). Use a cloth that is large in size - about 0.5m x 0.5m, rather than using a small cloth. Have a collection of rags ready to use. Wear gloves to keep clean.

The bunched cloth should be lightly dabbed across the wall.

Change the shape of the cloth regularly. Once the cloth is laden with paint, change to a new clean cloth.

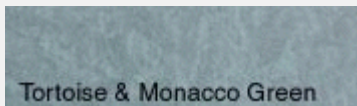
Our combination included: Base colour = Dulux Haze and Colour Effects = Florentine Blue. (See Pic 3)



(pic 3)

Alternative colour combinations for ragging:

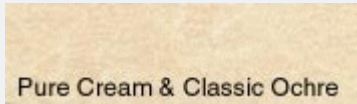
Base colour Pure Cream and Colour Effect Classic Ochre (See Pic 4) or



Tortoise & Monaco Green

(pic 4)

Base colour Tortoise and Colour Effect Monaco Green (See Pic 5)



Pure Cream & Classic Ochre

(pic 5)

Keep in mind that the colours you see on your screen may be different to the actual paint colour. (This is due to different monitor settings and resolutions.) We recommend that you test all colour schemes with colour cards and test pots.