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ISSUE 3/2016 | March 2016 | ISSN 2397-1355 (Print) ISSN 2397-1363 (Online)

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The Guide to EXPERT DECORATING



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FROM EDITOR

FROM
EDITOR



Dear Readers, we have made it to the March. Spring is in the air. Good time for giving home interiors a fresh boost. This issue has been put together with you in mind- renovators, decorators and painters. Consider our cover story. Decorating is in our opinion undervalued in comparison to other renovating works while its high standard is extremely important to achieve the desired finish. From wall preparation, through products' choices to last touches of paint brush- we have prepared for you, in the building technology section, the expert guide to the quality decorating. In addition, we present and compare the various decorating options and materials. You will find information about multifinish, decorative render and wall covering. March also brings spotlight savings on selected Sniezka and Atlas products in IBB monthly deals. Don't miss out!

What's more, this month in Building Regulation section we have featured the JCT Minor Works Contract, perfect for all projects that are simple in nature. We have included fundamental and useful contractual information for all busy contractors. Elsewhere in the issue, we describe the building site inspections. It is the simple guidance of key stage control visits on sites.

Our regular IBB Estimator guide returns this month with the description of My Own Estimates in the online version and Sponsor Activity in our app. I hope our manuals give you a better understanding of the software.

Finally, don't miss our coverage of tennis, which we hope provide the valuable

insight into this sport. You will find here further chapters of the Parent's Thoughts. In sports section there are too, like every month, recent updates on top English Volleyball Club- IBB Polonia London VC.

In the end, some exciting news. On the 8th-10th March IBB Polish Building Wholesale together with Megaron will be present at ECOBuild event in London Excel. It is the most prestigious and well-known event in the construction industry. We will promote IBB Builder magazine during the exhibition. I encourage you to apply for free tickets at ECOBuild website and visit us there.

Like and stay tuned on our facebook page and if you have not done so, you can subscribe online at www.IBBbuilder.co.uk to receive the printed version of our magazine free of charge.

Enjoy this month contents.

Magdalena Rosól
Editor

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Construction industry's Best Practice Hub

Best Practice Hub launched by the Considerate Constructors Scheme is the comprehensive online resource for all involved or interested in building industry.

It is a free of charge data base of valuable information and guidance with advices, expertise and case studies of professionals to improve the contractor's knowledge about the industry. It is an excellent assistance for contractors, managers, builders, suppliers and clients.

In the hub users will find information in fields of appearance, community, environment, safety and workforce. The examples of best practice are supplied by various companies as a collaborative approach towards an improvement of the industry's standards.

Register your details with the Best Practice Hub and share or get examples of the best construction practice.

- Create a company profile
- Submit your own examples of best practice

- Add comments and feedback on examples already on the Hub
- Rate' examples of best practice with a score out of 5 stars



- Save your searches on the Hub
- Receive regular updates

An example of information that you can get at the BEST PRACTISE HUB

Have you heard about 5 point PPE?

PPE stands for Personal Protective Equipment and refers to clothing and accessories at workplace.

Contractor has a legal responsibility to demonstrate a duty of care towards workforce. Workers on site have to be adequately protected while carrying out their job. PPE is to ensure that potential hazards can be avoided. Some sites require a 5 point PPE uniform, which must be worn at all time to comply with the health and safety requirements.

The five points are:

- Hard hat
- High visibility vest
- Steel toe capped boots
- Gloves
- Safety goggles

Visit **BEST PRACTICE HUB** today at ccsbestpractice.org.uk

BOOK REVIEW

Building Regulations in Brief - 8th Edition

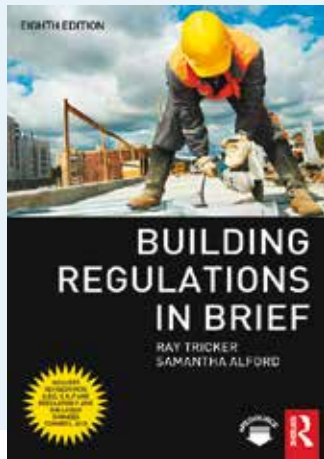
Ray Tricker and Samantha Alford, Apr 2014

Building Regulations in Brief is the eight edition of the most popular and trusted guide to the building regulations. It provides the simple approach to the regulations and gives practical guidance about legal rules and requirements in building industry. It is essential reading for everyone involved in the construction as well as all those planning building works on their properties.

Written to give the relevant information, it contains the amendments to Building Regulations, Planning Permission and the Approved Documents. This edition also contains details of the national planning guidance

system and the on-line planning application process. It contains a list of fees for planning consents and provides guidance on the changes to permitted development rights in Agricultural, Business and Residential buildings. .

With clear explanations and proper layout, it gives a quick and simple reference. It is an invaluable source of information that is easy to read and understand. It is a good value for money position in comparison to all full documents. Highly recommended comprehensive summary.



RETROFIT for the future

Buildings under Refurbishment and Retrofit

Retrofit means to deliver the low carbon emission buildings. The national carbon reduction target is set at 80% by 2050 what means that almost every building in the UK requires a low energy makeover.

The aim of the Retrofit 2050 project has been to increase an understanding of the process of transition towards sustainability in the construction of buildings. Taking into account the climate change, growing resource constraints and steep increases in energy prices the efficient use of the resources is vital. All existing and new buildings will have to be retrofitted to meet challenges of the future living. The Retrofit for the Future increased the level of collaboration between developers, designers and contractors what encourage new business opportunities in the retrofit market.

Data provided by Retrofit for the Future projects shows that:

- Retrofit can reduce the energy consumption and CO2 emissions
- Retrofit can improve householders' living conditions
- Retrofit cuts residents energy costs

The UK Government has emphasised the importance of the retrofitting and refurbishment of the UK's properties, as this approach provides

the greatest potential for reducing CO2 emissions. To meet the carbon targets, by the end of 2050 nearly 28 million of buildings are required to be retrofitted.

A general description of sustainable retrofit and the most common retrofit works.

It helps to save money and makes houses more comfortable.

- **Walls:** insulation of cavities or on external/ internal surfaces.
- **Roofs:** loft insulation
- **Doors:** draught-proofing or replacing
- **Windows:** replacement of old windows with double or triple-glazed units, or draught-proofing existing windows and/or the installation of secondary glazing.
- **Floors:** insulation

Retrofit is also about energy usage by building systems:

- Lighting upgrade with new controls, occupancy sensors, LED, fibre optic and other low-energy technologies
- Tanks and pipes upgrade

- Boilers replacement
- Chiller-plant improvements
- Installation of a building-management system
- Air conditioning upgrade
- Renewable Energy Systems
- Water conservation
- Electrical saving
- Smart metering systems
- Distributed Generation

To sum up, retrofit is an introduction of new materials, solutions and technologies into existing buildings. It helps save money and make houses more comfortable. It provides financial, comfort, carbon and social benefits and prevents all health risk resulting from the damp and mould in the property. The most common approach is the insulation of walls, roof, windows and doors.

Retrofitting of existing buildings for improved energy performance will play a vital role in achieving the UK's carbon reduction targets. More about funding and procurement for retrofit products and services in the next issue of IBB Builder.

Green Deal Cashback Scheme Closed

The Green Deal Home Improvement Fund is closed to new applications. On 23 July 2015, the Government announced it has stopped funding the Green Deal Finance Company, which lend money to Green Deal providers. The Government scheme was set up to help homeowners pay for all those improvements works that will save energy.

The Energy Company Obligation (ECO) scheme launched alongside the Green Deal, gives grants to low-income households and people living in older properties. It will continue until March 2017. The aim of the Green Deal was to help homeowners make energy-saving home improvements to their property and repay through savings from their energy bills. The Green Deal was advertised as a loan what put

many people off. In real the energy company made repayments by the homeowner by deducting from their standard bill, what was not only spread on for a long time but also did not increase the bill. The homeowner had to repay only what was predicted as a saving on the energy bills each month.

The funds were available for:

- Cavity wall insulation
- Double-glazing
- Draught-proofing
- Solid wall insulation
- New boiler
- Heating controls
- Loft insulation
- Solar panels
- Underfloor heating
- Many more improvements

The Green Deal Home Improvement Fund was intended to give a boost to the energy efficiency policy, but about 9,500 applicants took the final £70m in just three days. The popularity of the scheme was

increased when a refund of the green deal assessment fee of approx £100 was also included.

Many building services companies got certified to deliver the Green Deal improvements. The energy efficiency industry has claimed that thousands of jobs have been lost due to problems with the green deal.

The ECO cash is still available. The Energy Company Obligation (ECO) scheme gives grants to those on low-income or living in older properties or low-income communities. All six suppliers - British Gas, Npower, EDF, E.on, SSE and Scottish Power, have an obligation to help customers insulate their homes. The Green Deal providers can bid for the money for everyone who is eligible. There are also freebies on offer for insulation and solid wall insulation.

In summary, it seems that if you have funds to cover improvements upfront it is worth it, taking into account long-term energy bill savings.

More about home improvements for energy savings and the guide about currently available grants and how to get them in the next issue of IBB Builder.



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Construction Industry Board (CITB) suggests that over 230,000 new construction jobs could be created in the UK by 2020. The demand for workers is high and skills shortages are still visible. There are not enough skilled workers in British construction sector at the moment, taking into account also migrant traders, for instance, Polish builders. Will robots fill this gap? Are they future construction workers?

Robots revolution

The Future of Modern Construction

Robotics has developed enough to be implemented in the construction industry and share duties with human workers. Many repetitive tasks can be done by robots. We are already used to robotics in motor industry, often seeing them in car factories. Machines on building sites need to be movable and adaptable to various building environment. Robots excel in places where humans can't, for instance, they can operate in dangerous environments with health and safety concerns.

First robots used in construction environment are those working on demolition projects. Brokk and Husqvarna produce commercial remote-controlled robots for demolition, which can break down walls, crush concrete and cut through rebar. Currently, works are on new types of demolition robots that are very energy efficient and able to scan, plan and execute the demolition without human intervention.

In the UK, the University of Leeds is pioneering to create robots and drones that can repair street lights or autonomously inspect, diagnose, repair and prevent potholes in roads and also live in utility pipes to check and repair or for metering and reporting tasks.

Human labour is efficient and reliable with a high standard of detail. Robots are perfect at delivering large volumes of very repetitive elements. Robots with articulated arms are able to lay bricks, set tile or finish concrete floors. Fast Bricks Robotics from Australia plans to commercialise the globally patented technology of the Hadrian Robotic brick and block laying machine and system. Hadrian Robot can create the brick framework of property in just two days, working approximately 20 times faster than a human bricklayer. The robot bricklayer uses information from a 3D CAD plan of building for brick placement. The mortar or adhesive is applied under pressure to the head of the telescopic boom. Construction Robotics from New York released semi-automated mason- SAM. This robotic bricklayer costs approximately half a million dollars so returns on such robotics investments will be mainly on major construction projects.

Moreover, the Future Cities Laboratory (FCL) of the Singapore-ETH Centre, in collaboration with ROB Technologies AG, is developing a robotic tiling machine. The robots prototype has

been already tested in a public housing project. In 'Building Enthusiasm for Construction Robotics' by Vicki Speed we are reading that ROB Technologies has also developed FlexBrick, a robotic assembly process for non-standard brickwork. 'It has been used to build the façade for a winery in Fläsch, Switzerland, the façade for three residential blocks in Locarno, Switzerland, a wall for the new training stadium of Manchester City in England and acoustically active wall panels for a concert hall in Frankfurt, Germany.

Other innovations are robotic exoskeletons which could be used in jobs that require a lot of repetitive works which are not suitable for fixed automation machines. Assistant-type exoskeletal robots provide extra power to human

parts and use of robots to assemble them might be economic, very fast and reducing waste. The Concrete-Jet robot developed at the University of Southern California could potentially complete the structure of 185 square meters house in 24 hours. However, 3D printing of our houses is still a distance possibility.

Demolition robots, brick laying robots and wearable bionic suits have a place in the construction world. As robots are getting cheaper one day they might fill the void that exists due to shrinking numbers of available bricklayers. Experts say that using of robots improves site safety, reduces the level of waste and cut down the time of realisation and cost. Construction robotics is based on the same principles

Demolition robots, brick laying robots and wearable bionic suits have a place in the construction world.

workers by reducing the muscle tension. Vicki Speed wrote that 'Lockheed Martin is developing a next-generation, unpowered, lightweight exoskeleton called FORTIS to enhance user strength and endurance. Exoskeletons use human vision and judgment while performing works a lot faster.

In Amy Frearson interview for Dezeen, the Austrian architect Coop Himmelb(l)au founder Wolf D Prix is discussing the use of robots at one of his latest projects – the Museum of Contemporary Art and Planning Exhibition (MOCAPE) in Shenzhen. A team of robots led by a building information modelling (BIM) will assemble the museum's irregularly curved stainless-steel centre. They will mould, assemble, weld and polish the hyperbolic metal plates' Wolf D Prix told Dezeen. Estimated six months work of approximately 160 labourers could be shortened to 8 robots working on a site for 12 weeks. Combining robots with the use of 3D-printed building components will ease to construct complex structures. Innovations to 3D print prefabricated

like in manufacturing. Robots deliver on speed, machine-consistent quality and accuracy. Research and development of intelligent robotic solutions continue. Organisation FIATECH (Fully Integrated and Automated Technologies for Construction), was formed in 2000 to promote and deliver the innovative practices and technologies on capital projects.

Prefabrication and BIM are the recent developments in building industry. Buildings constructed by machines on the production line are common nowadays. Robotics on a building site is still less implemented, but the idea that we will see robots working on site alongside people in the future are inevitably close. Construction companies working on large and complex projects will soon acquire semi-autonomous and autonomous robotic systems to increase safety, efficiency and quality. The growth in construction robotics is expected over the next years.

Source:
dezeen.com, insideunmannedsystems.com



Construction Contract

JCT Minor Works Building Contract

Contract it is a written agreement between the employer and the contractor to construct the works, which sets the responsibilities and obligations of both parties. It sets the contract conditions and the legal relationship between parties to construction project- what work has to be done, who is the main contractor, when is the commencement and completion date, what is the contract price, etc.

There are three options of contracts available:

1. Bespoke contract- purpose written contract for the particular project. It might not adequately make provisions for all circumstances and might not be fully supported by a case law.
2. Standard contract- the Joint Contracts Tribunal sets standards for construction contracts.
3. Modified contract- modified version of standard contracts.

The Joint Contracts Tribunal is the UK's leading provider of standard construction contracts that are based on the established benchmark provisions to suit a wide range of projects. The JCT contracts are in sets of forms, guidance and documents that

are suitable for the majority of construction projects and procurement methods.

Main reasons to use the JCT contract are:

- It minimises the costs of entering into a contract and save time
- It includes all benchmark provisions in a standard form
- It balances the risk of the parties involved, allocates risk in fair and recognised way
- It is comprehensive and cover all aspects of building process
- It is produced by all parties involved in the construction project- clients, architects, consultants, contractors, subcontractors, etc.

- It is recognised and supported by the case law
 - It is used extensively in the building industry
- Matters that might influence the choice of contract are:
- The nature of the project
 - The scope of the works
 - Measure of control by the client
 - Appointment of the contractor
 - Final cost
 - Restrictions
 - Assessment of risk

The well known standard contract is the JCT Minor Works Building Contract. It is suitable for smaller, basic construction projects procured in the traditional way where first the design is completed and in next stage the contractor is appointed. The word 'minor' refers to construction projects that are less than £500,000 in value. It is a perfect choice for projects where the employer is responsible for design, which is provided by the architect. Moreover, the employer has to provide specification, plans and permissions at the tender stage. On the accept-

ance of the tender, these documents become contract documents, defining the Works on which the Contract Sum is based. This type of contract is not suitable for more complex projects that require control procedures, bills of quantities or where are provisions to carry out works by specialists. Usually, the client's architect is a contract administrator. It can be used by both private and local authority employers. Price is based on the lump sum with

monthly interim payments. It provides the limited fluctuations.

For the contractor, the consequences of entering into the JCT Minor Works Building Contract are that he must perform and complete works in accordance with the terms of that contract. He will be obliged to complete on or before the completion date stated in the contract. Various obligations are arising from the law- for example, responsibility for obtaining the

planning permission or building regulations approval that rests with the employer. Nevertheless, the contractor will still be liable for compliance with the legal requirements in respect of building law, health and safety law and the CDM Regulations. The JCT contract imposes statutory obligations on the employer, designers and the contractor. In addition to being legal matters, some are also incorporated as contractual obligations in JCT contracts.

BRIEF GUIDE TO TERMS COMMONLY USED IN CONTRACTUAL DOCUMENTS FOR CONSTRUCTION PROJECTS

Scope of works

The general description of the work required.

Schedule of works

Schedule list works required in a particular order and time what enables the efficient project management. It allows for valuations and interim payments.

Provisional sums

A provisional sum is an allowance that is inserted into tender documents for a specific element of the works that is not yet defined in enough detail for the contractor to quote.

Preliminaries

Preliminaries (or 'prelims') allows the contractor to assess costs which do not form any works required by the contract but are necessary by the method and circumstances of the works.

Variations

It is an alteration to the scope of works in a construction contract in the form of addition, substitution or omission from the original scope of works. Include changes in design, quantities, quality, working conditions or the sequence of works.

Fluctuations

It is an allowance for changes in taxation, changes in the cost of materials, labour and transport, or increase in administrative costs.

Liquidated damages

Liquidated damages are not penalties; they are estimated damages set at the time when a contract is signed, based on a calculation of the actual loss the client is likely to incur if the contractor fails to meet the completion date. They might include, rent on temporary accommodation, removal costs or extra running costs. They are set as a fixed daily or weekly sum.

Compensation events

Events that impact on the completion date, but are not the contractor's fault. Including delays caused by the client, or unforeseen events such as adverse weather.

Extension of time

The construction period can be extended where there are delays that are not the contractor's fault. It is described as an extension of time (EOT). The contractor gives written notice to the contract administrator identifying the relevant event that has caused the delay if approved the completion date is adjusted. Relevant events might include: variations, adverse weather conditions, failure to provide information, delays caused by sub-contractor, delays in client's supply of materials, changes in plans and specification, delays in receiving the permission.

Loss and expense

The contractor can claim direct loss or expense as a result of the progress of the works being affected by relevant matters for which the client is responsible, such as:

- Failure to give the contractor possession of the site.
- Failure to allow the contractor to access the site.
- Delays in instructions.
- Discrepancies in the contract documents.
- The disruption caused by works being carried out by the client.
- Client's failure to supply goods or materials.
- Instructions about variations and expenditure of provisional sums.
- Inaccurate forecasting of works described by approximate quantities.
- Issues relating to CDM.

Disallowed cost

Costs incurred as a result of the contractor's failure or default. For instance, amounts that should not have been paid to a subcontractor, or that are not in the contractor's records, resources that were not used, defects corrected after completion, failure to give notice that works might be delayed, etc.

Retention

It is a percentage (often 5%) of the amount certified as due to the contractor on an interim certificate, which is deducted from the amount due and retained by the client. The purpose of retention is to ensure that the contractor properly completes the activities required of them under the contract.

Defects

Defects are works that are not in accordance with the contract. Snagging is commonly used term to define the process of inspection necessary to detect minor defects or omissions in building works for the contractor to make good.

Defects liability period

It begins upon certification of practical completion and typically lasts six to twelve months. During this period, the client reports any defects that arise to the contract administrator who decides whether they are defects in the works or whether they are in fact maintenance issues. In the case of defects, instructions might be issued to the contractor to make them good within a reasonable time.

Partial possession

Allow the employer/client to occupy the property even if the works are still ongoing, and there are defects that have not been made good. The effect of partial possession is that any part to which it applies is deemed as achieved practical completion, half of the retention has to be paid, defects liability period begins for that part, liquidated damages reduce proportionally, the employer/client is responsible for that part of property.

Practical completion

It is certified by the contract administrator when all works are carried out. Practical completion allows the release of the half of the retention, ends the contractor's liability for liquidated damages, begins the defects liability period.

Final account

It is the calculation of the final payment to the contractor by the adjustment to the contract sum by all variations, fluctuations, provisional sums, liquidated damages, retention, loss and expenses, etc. It is set out in the final certificate.

Dispute resolution

It may involve the negotiation, mediation, adjudication, arbitration/litigation



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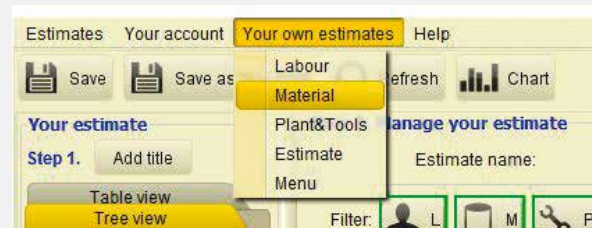
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Another option available in **My own estimates** is the possibility to add your own positions and data to the library. Click icon **My own estimates** in the left top panel.



You are now allowed to add any own data of Labour, Materials or Plant & Tools. This data can be used in your estimation. Initially you will have an empty folder, but when you fill your data you will be able to work on them. You are able to add any new details by clicking icon **Add** and input your data. Remember to **Save** your details.



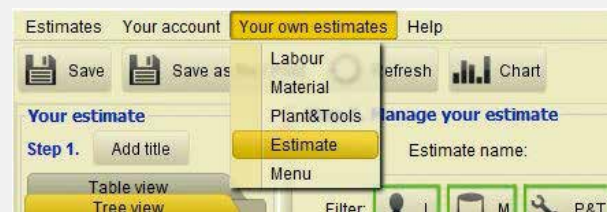
To change the price or any other details double click on icon, amend it and click **Save**.



IMPORTANT! Do not forget to set overhead and profit.

Same amendments can be done with all options – Labour, Materials, Plant & Tools.

If you would like to build your own estimate position choose icon **Your own estimates** and click **Estimate** in the left top panel.



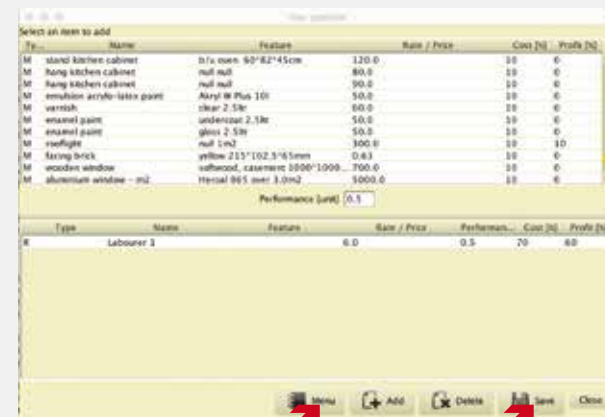
Add estimate position by inputting name and units.



IMPORTANT! Set the proper unit of estimate.

To manage properly your estimate it is required to **Save** each step. Now you are able to **Manage your item cost calculations** - press the icon.

You can add all required data LMP&T to your estimate position from your own library. Set the performance unit accordingly.



Click **Menu** button to add or edit a catalogue/sub-catalogue or to assign to position estimate. Click **Save** button to upload details to your estimate position.

After you click **Menu** button, in next step you are able to create your own catalogue or choose one of existing IBB catalogues by clicking **Assign** button.



Important! Click **SAVE** button and **REFRESH** to load your amendments.

Click **Save** and **Refresh** button.

The Guide to

Expert Decorating

Cosmetic enhancements to the existing properties and finish touches in the new build interiors seems to be the less expensive parts of renovating as both labour and products costs are lower in comparison to other building works. Decorating is perceived as the unskilled job, and decorators are relatively undervalued for their work when comparing wages of other tradesmen. The underestimating of the amount of work involved in the decorating to get the quality finish is in our opinion unfair. Decorating enhances the interior's character and it can also be physically tough in case of complex architecture designs. It is precisely decorators who work on the final appearance of walls and ceilings. Their job often leads to complete makeover of our homes, and even small decorating works can give rooms a boost. To reveal the potential of decorators on next pages we present the step by step guide.

STEP 1. Choose a Paint

Paint classification

We can distinguish between water-based and oil-based paints. There are also specialist paints (either water or oil based)- formulated to use in bathrooms and kitchens, floor paints, metal paints, traditional paints.

Base Coats

Base coats are used to prepare the surface and achieve the best possible finish. We can distinguish between **PRIMER** and **UNDERCOAT**. For interiors the combined primer-undercoat is recommended.

Primer - oil-based and water-based primers are available. It protects the surface and provides the base for further painting. Special primers for masonry, plaster or tiles are available.

Undercoat - it is a special paint used to build up opacity. It is mainly used with woodwork and oil-based paints before application of topcoats. Water-based paints are applied in as many coats as required.

Topcoat

Topcoat is the decorative finish applied on undercoat, primer or washed surface.

Emulsion - a water-based paint used on walls and ceilings with various types of finish (matt, eggshell or silk). Standard emulsion is for interior, exterior emulsion is called masonry paint.

Eggshell - an oil-based or water-based paint with a slight sheen. Used on wood surfaces.

Gloss and satin - hard wearing finishing paint, mainly used on woodwork and metal. Can be applied to exterior or interior surfaces.

- For walls and ceilings use a water based matt, eggshell or silk emulsion. Apply mist coat or primer first to prime the bare walls or ceilings and finish with coats of emulsion. You can use eggshell for hard wearing finish.
- For bathrooms and kitchens a Silk Emulsion is a bit more hard wearing. It has a slight sheen and it is more resistant to water or grease so can be cleaned.

- For kitchens and bathrooms use the specially designated paints.
- For woodwork there is a choice of oil-based paints and water-based paints. In both cases there is undercoat and topcoat required.
- For exterior wood - use the undercoat and specialist paint with natural or colour finish. Woodwork is usually finished with topcoat of gloss or eggshell.
- For radiators use the specially designated paints. Always paint when radiators cool off. Use gloss, eggshell or emulsion
- For exterior stone work and bricks use the masonry paint. It is especially formulated hard wearing paint.
- For floors - use the specially formulated hard wearing floor paint.



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SNIEZKA ECO

HYPOALLERGENIC ACRYLIC EMULSION FOR WALLS AND CEILINGS



The matt (can be dyed to any colour by universal paste) emulsion is designed for decorative painting of walls and ceilings made of cement, cement and lime, lime, gypsum plasters, plaster cardboard panels, wood and wood-based materials, inside of premises. It provides matt and snow-white coatings, which contribute to full ventilation of walls. It does not irritate and is friendly for allergy sufferers and extra sensitive persons – survey carried out by Clinic Allergology and Environment Institute of Jagiellonian University Medical College. Available in white, the paint can be dyed to any colour by using colour pasta - COLOREX

SNIEZKA VERNISSAGE

MATT LATEX INTERIOR PAINT



Sniezka Vernissage is a latex paint with an excellent covering power, high efficiency and easy application. Specially selected system com-

ponents and thickeners provide optimal comfort of painting - paint does not splash when it is applied. With the ink used in so-called special technology of optical masking of reflections, with a very low degree of gloss the final coating is flawless. For anti-reflective coatings with such a low degree of gloss the surface's imperfections are minimised due to the light falling on the wall and dissipates and highlights them. It creates a coating resistant to repeated washing and scrubbing. In addition, the paint has a very low VOC (max. 5g/l).

It can be used on mineral surfaces, plaster, concrete, aerated concrete, plasterboard, wallpaper fiberglass, wood and wood elements indoors.

SNIEZKA Damp & Stain

ACRYLIC PAINT FOR WALLS AND CEILINGS



Available in white, the paint can be dyed to any colour by using colour pasta - COLOREX

It's designed for painting and renovating walls and ceilings inside of residential premises as well as public facilities made of cement and lime plasters, concrete, gypsum, plaster cardboard panels etc. Due to its properties it is highly recommended for repainting damp patches of water, soot, nicotine, oil and other grease. It can be applied as a priming paint (separating and strengthening the surface) or topcoat paint (protective and decorative). Available in white, the paint can be dyed to any colour by using colour pasta - COLOREX.

SNIEZKA SUPERMAL

ACRYLIC ENAMEL FOR WOOD AND METAL



It has excellent adhesive and covering properties, provides smooth surfaces, resistant to influence of water, light and weather conditions. It is designed for decorative and protective painting of wood, wood-based and metal elements as well as cement floors, internal and external plasters of premises.

SNIEZKA UREKOR D

UNDERCOAT ENAMEL PAINT FOR WOOD



- excellent adhesive properties
- enhances adhesion of topcoat paints
- contributes to surface uniformity

Sniezka UREKOR D WOOD PRIMER intended for painting of wood, wood-based materials, plasters, concrete and appropriately primed with anti-corrosive primer steel and iron-cast elements. Provides matt and excellent adhesive coats, enhances adhesion of topcoats, decreases painting costs and ensures uniform surfaces. Can be used for interiors and exteriors.

ŚNIEŻKA LATEX

LATEX PRIME EMULSION
FOR INTERIORS (matt, white)



Śnieżka GRUNT thanks to its special components is applied with thick layer and levels roughness and colour of the surface. It penetrates the surface enhancing adhesive properties of the surface coating and diminishes its use.

Using Śnieżka GRUNT will contribute to decrease costs of painting since only one layer of prime paint and one layer of surface paint is usually necessary to gain the desired effect. It is especially recommended when painting plaster cardboard panels for the first time and rough surfaces. It has excellent covering properties to be used upon cement, cement and lime, wood and wood-based surfaces either residential premises or public or industrial facilities.

ŚNIEŻKA SUPERMAL

OIL AND PHTHALATE ENAMEL
FOR WOOD AND METAL



SUPERMAL EMALIA OLEJNO-FTALOWA is designed for decorative and protective painting of wood, wood-based surfaces such as windows,

doors, furniture etc. as well as plasters and metals such as gates, fences etc. used both inside and outside of premises. The coatings have high gloss properties, are resistant to water and changeable weather conditions. It has excellent adhesive properties to the surface and base paints. Available in white + 19 ready-to-paint colours, white and black in matt, or as the base within the colour system

ŚNIEŻKA SATIN WHITE

SATIN PAINT FOR INTERIORS



- does not splatter during painting
- easy application and excellent coverage
- efficiency: to 14 m²/L with one painting only
- 5 times higher resistance to wet scrubbing compared to latex paints classified as resistant to washing according to PN-C-81914*
- Ecolabel certificate confirming that the product is safe for human life, environmentally friendly and meets the highest quality standards
- certified by PKN to conform with PN-C 81914:2002 standard

Śnieżka SATIN is a paint for interior use, manufactured by taking advantage of innovative technology - Polimers Protection, as well as top quality resins and pigments. As a result of this formula, it ensures incredibly durable coats, which allow to preserve an ideal look and colour of walls.

Due to subtle satin finishing, it's recommended to be used on smooth and flat wall surfaces. The paint has unique coatings, which are resistant to washing and scrubbing, hence removal of stains and dirt is almost effortless. Its special features prevent the paint from splattering during painting and allow to apply the paint easily with excellent covering properties.

The paint is intended for decorative and protective painting of interior walls and ceilings made of cement, cement and lime, lime, gypsum plasters as well as cardboard gypsum panels, wooden and wood-based, wallpapers, including fibreglass ones. Due to unique properties and durability, the paint is recommended to be used in areas particularly exposed to dirt such as, for example; passageways, corridors, private and office premises, living and dining rooms.

ŚNIEŻKA ENERGY

WHITE LATEX PAINT



- white
- resistant to washing
- does not splash during painting - Compact Comfort System (CCS)
- Easy application and excellent coverage
- excellent performance - up to 13 m²/L
- Green Idea - Product with low VOC

White Energy is a latex paint produced using Compact Comfort System, what means the specially formulated components, which limits the degree of paint splashing.

It is hardwearing and can be used on mineral surfaces, plaster, concrete, aerated concrete, plasterboard, wallpaper fibreglass, wood and wood materials indoors.



HOW TO SELECT A SUITABLE PAINT TYPE FOR OUR WALLS



Nowadays, the market is abundant in a wide range of paints. Depending on our needs, we can choose from products less or more resistant to contaminations, the ones which not only decorate but also protect, and have even resistance to wet scrubbing. The majority of paints for walls can be divided into three basic categories.

Ordinary paints with standard parameters

They are latex or acrylic paints intended for painting most of interior walls and ceilings. The interiors where an average traffic occurs (rooms, bedrooms, studies) can be easily painted by these paints. They are washable, have excellent covering properties, do not splatter and are easy to apply.

Undoubtedly, the advantage of these paints is a large selection of attractive colours. Not only are ready-to-use colours cheaper than those tinted, but also it is easier to lay them out within interiors, and the final effect is guaranteed. A palette of proposed shades is created on the basis of an expert's know-how, and up-to-date inspiring catalogues as well as sample designs are available in stores. Thanks to them, almost all interiors can gain a new image.

Paints with enhanced properties

They are paints whose formula contains substances which enhance coat resistance to contaminations and mechanical damages. These paints can be applied in areas where increased traffic occurs (corridors, halls, children's rooms).

The best quality resins and pigments make the product a uniquely resistant to contaminations and mechanical damages. The coat is not only resistant to stains but also all potential contaminations can be easily washed from it by wet scrubbing, without a risk of removing the

Additionally, the advantage of this product is its satin gloss. In small interiors the paint (particularly in light colours) boosts the effect of opti-

cal space enlargement, which in some situations is incredibly desirable. An interesting palette of colours attracts people looking for beautiful and exceptional solutions.

Paints for special purposes

They are products intended for special assignments. Śnieżka Kitchen - Bathroom for example, is intended for painting surfaces exposed to extreme influence of water vapour and water. Its role is to create a coat to prevent from excessive moisture, allow walls to breathe, and destroy large amounts of pathogenic moulds and fungi. Thanks to these paint properties the interiors of bathrooms, kitchens, pantries or garages can look excellently for many years without necessity to be specially treated.

The paints are also resistant to washing and scrubbing, and the unique and durable coat is often an alternative for ceramic tiles, stones or wallpapers. A paint should be accommodated to the interior's function. While selecting a paint intended for special interiors we can be guaranteed that our choice will be optimal. Paint manufacturers observe the market quite painstakingly as well as technological novelties and consumers' needs, and their products are regularly adjusted to current trends of the developing society.

WHAT PAINT TO CHOOSE FOR THE BATHROOM?



The market is abundant in many paints, including those special ones intended for bathrooms and kitchens. Why is it worth taking advantage of them?

While painting the bathroom, an essential factor which ensures a suitable protection for the walls is a proper preparation before painting and the application itself. In the event of bathrooms, all activities should be conducted with a particular care about details.

1. Firstly, we have to clean the substrate from any contaminations by using water with detergent. In case of surfaces infected by fungi, we need to remove the old paint coats, clean the wall and apply a biocidal agent (e.g. Vidaron Biocidal Agent)
2. Fill in any cracks in the wall by taking advantage of gypsum putty or other ad-

hesives. After drying we sand the wall and remove dust by a vacuum cleaner.

3. The wall must be primed by an agent recommended by the paint's manufacturer. We wait until the wall dries out before we proceed with painting works.

Bathroom paints, thanks to applied latest technologies supported by research, can ensure efficient protection for 'wet' walls against influence of destructive factors. A suitable product selection as well as a correct application can guarantee a long-lasting protection.



aints of various manufacturers differ from each other as regards the formula, as a result they have slightly different properties and ensure protection of walls in a different way. Śnieżka Kitchen - Bathroom paint has an additive of silver in its formula.

Thanks to the innovative technology - SILVER FORMULA - it enables to stabilize the amount of pathogenic moulds and fungi on walls, and simultaneously is the most friendly for the user.

Particles of silver have biocidal and bactericidal properties and provide optimal hygienic conditions in areas exposed to influence of microorganisms. All the aforementioned features are preserved for as long as the paint is on the wall. It's not necessary then to repaint the area in order to ensure a suitable protection for the walls.

STEP 2. Choose Tools

High quality application tools are important to get the required finish. It is also required to protect other surfaces while painting.

Brushes, Rollers, Roller tray, Paint sprayer, Paint pads

The painting kit consists of paint tray, brushes and rollers. Using a brush is recommended for painting doors, windows, skirting and around the edges of walls and ceilings.



Roller is suitable for walls and ceilings and a mini roller with a long handle for getting behind radiators. Paint pads are suitable to cover larger, flat surfaces quickly.

Water based paints can be cleaned in water, while oil based paints have to be cleaned with white spirit. There are also special cleaners available to clean brush or roller mechanically. Paint sprayer can be used to cover larger surfaces in shorter time.

Painting accessories

Items that are used during the painting such as paint basket, brush comb or dusting brush.

Masking materials

Dustsheet and masking tape are used to cover other surfaces before painting.



Other tools

Other tools like for instance comb, sponge, stippling brush, stencil brush are used to create the paint effect on the surface.



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STEP 3. Prepare Surfaces

Preparation of surfaces is the important part of decorating process. To achieve the high standard of finish it is required to adequately prepare walls, ceilings and woodwork.

Stripping existing wallpaper

Existing wallpaper can be stripped off easily with the help of steam stripper. Alternatively you can use warm water and scratcher what is recommended in case of ceilings.



Washing the surface

After old wallpaper was removed the surface of wall or ceiling should be cleaned and the old adhesive should be properly removed. Washed and dried wall is ready for new wallpaper. If you want to paint- first apply oil-based undercoat then the water-based emulsion. It prevents any left adhesive to bleed over the new wallpaper.

Stripping wood

A good finish might be achieved by covering the existing paint with paint coat. However if it is in bad condition it is recommended to consider stripping it off. Paint from wood can be stripped off quickly with the heat gun. Two other methods involve using stripper solution or stripping paste.

Filling cracks in walls

For cracks between edges (wall, ceiling and skirting) - we recommend using the filler (caulk). It can be applied with the application gun. It cannot be sanded so must be smoothed by hand before it dries. Some fillers might be painted when dried.

For cracks and holes on walls or ceilings - we recommend using the light filler. It dries quickly and is easy to sand off. Apply it with flexible steel scraper.



Filling cracks in wood

Filling dents and sanding improves the smoothness of woodwork. For filling wood we recommend using the wood filler. The choice of filler depends on whether wood will be painted (powder filler) or left with natural finish (stainable filler). Firstly coat the woodwork with primer and allow it to dry. In final stage apply filler and sand it when dried.



Sanding

Create smooth surface to get the better adhesion of the new paint. For walls the sand paper or sanding plate is recommended. Old paint on woodwork is recommended to be removed totally. Choose sandpaper in accordance to the condition of surfaces. At the end of sanding brushed

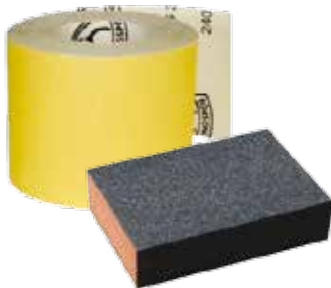


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away all dust. On woodwork you can remove the residue with damp cloth before coating with paint.



Masking off

Mask off any difficult areas with masking tape, especially corners and edges of walls, ceilings, floors. You can mask off also all skirtings and covings. Application of tape stops paint to get on the parts that we want to leave unpainted.

Cutting off

Before painting the whole wall/ceiling surface, paint with brush all required bits between walls and ceilings or between walls and woodwork.

Lining paper

In older properties with very poor quality of walls there is often used the lining paper. It is applied before painting to provide more even surface or specially chosen pattern.

If you would like to repair the existing lining paper you should use wallpaper adhesive. Peel back parts of lining paper that is coming away and apply the adhesive, stick it to the wall and wait until dry before painting. To remove the lining paper completely use the steam stripper.

If you would like to lay a new lining paper you will need tools like scissors, sand paper, brushes, rollers, plate to apply adhesive. First of all ensure that wall is dry and smooth the

surface with sand paper (we recommend to use sanding plate on pole). Size the wall with thin layer of glue size (thin watery glue) and let it dry. Cut the lining paper and cover it evenly with the wallpaper glue. To hang the lining paper properly, start laying it closer to a window. Draw a vertical line with the levelling tool and lay first piece of the lining paper. Unfold top part of the lining paper and lay it overlapping the edge of wall, same with the down part. Use brush to smooth the surface and cut the overlapping paper.

Lining paper with thermal insulation

Sometimes you can find the lining paper with thermal insulation which is made of polystyrene pre-laminated with lining paper. Once applied to the wall it can be painted or cover with wall paper. It is used to smooth damaged walls and provide some thermal insulation.

HOW TO REMOVE STAINS AND DAMP PATCHES FROM WALLS?

In order to get rid of stains and damp patches from walls we have to carry out certain estimation and elimination of reasons of their occurrence. If we deal only with top stains, resulting from wall contamination, the case seems to be quite simple to be solved, the only thing is to wash the surface with warm water or a small amount of detergent. Special agents for cleaning walls (soaps and painting fluids) can be perfect in the event of more difficult cases, where we have to clean pitch-like or greasy substances (soot, oils, nicotine smoke).

If stains are a result of flood or constant water penetration or moisture condensation, it's necessary to take more complex actions. First of all, it's essential to remove the reasons of their occurrence and dry out the wall carefully. One-time flood stains can be cleaned and painted by applying a special paint for stains and damp patches.

If, however, moisture is the reason for damp patches and not very aesthetic stains, we might expect a slightly more complex renovation, whose final effect will be dry, and protected against destruction, smooth walls. Oftentimes,

it might involve insulation replacement, roof restoration or ventilation service. There might be various reasons for moisture penetration and each case must be examined and eliminated individually. Otherwise, even the most professional biocidal agents might contribute to temporary effect only.

Only an efficient way of removing reasons of occurrence of stains and damp patches as well as appropriate drying of surfaces can guarantee success of further actions. The aforementioned condition must be met, otherwise stains will re-occur.

4 efficient steps to get rid of stains:

1. Elimination of reasons of stains and damp patches
2. Cleaning walls by using water with a detergent or in the event of more difficult cases, more professional painting agents.
3. Painting out dark and exceptionally difficult stains by applying a paint for special purposes.
4. Painting out the surface by a topcoat paint

Elimination of extremely dark stains from walls is no to difficult nowadays. Access to professional agents and high-quality topcoat paints facilitate this task significantly. A great deal more difficult stage is to estimate and eliminate the reasons of their occurrence.



This paint perfectly isolates all stains and contaminations. Particularly, those heavy ones (greasy, pitch-like), has exceptionally good covering properties, and in the event of fungi and mould stains, prevents from their reoccurrence. It can be applied as a primer (isolating and strengthening the substrate) or a topcoat paint (decorative and protective).



STEP 4. Painting



Order of painting

START FROM TOP DOWN - When walls are ready for painting - start from ceilings, then walls and leaving woodwork and details to be done at the end.

- It is recommended to apply primer first, but you can also use paint as an undercoat. Amount of paint coats depends on the paint quality, colour and existing wall.
- In the next step undercoat all woodwork, doors, windows, skirting, etc. Remember to prepare it first with fillers and sanding where required.
- Next cut in all walls around ceilings and woodwork. Apply paint to ceiling and walls. Number of paint coats depends on paint quality, colour and existing wall. Overlap slightly onto the next surface to ensure proper coverage.
- In the final step apply the topcoat to the woodwork. You may sand it slightly again before painting

PRIMING WALLS BEFORE PAINTING

The purpose of priming is to level up absorptiveness, uniform the substrate surface, strengthen it and improve adhesive properties of the topcoat paints. Another essential role of primers is also a waterproof barrier which is especially important in areas where higher level of moisture occurs

Priming can be performed by using paints and priming agents or primer fillers. Thanks to the special formula, they can level up differences in the texture and colour of the substrate. Application of primers contributes to decreased use of topcoat paints, which consequently decreases performance costs, since the desired effect can be obtained by just one painting.

Priming is intended for first painting of cardboard gypsum panels and substrates of non-uniform texture, cement plasters as well as cement and lime ones used inside of residential areas, public and industrial facilities.

Each new wall ought to be covered by a priming agent. If, however, the wall has been previously painted, priming might not be necessary. In order to check it, we can carry out a simple

test which is to rub the wall by using our palm. If a thin layer can be found on our palm, it indicates necessity to prime the wall. It's recommended to do this test in a few spots and check them by using our palms.

While using primers it's worth bearing in mind that too excessive amount of a primer might 'glaze' the wall, which might prevent from further painting. This is because, the substrate is not absorptive and the product dries out on the surface.

It's recommended to start priming from difficult-to-reach spots and corners. The product must be applied onto the surface by a paintbrush or a small roller (10-15cm width). The remain-

ing surface of wall ought to be painted by using a large roller (18-25cm width), by beginning from wall corners and moving left or right. The paint must be applied vertically, top-bottom, to cover the whole surface. In order to avoid occurrence of streaks, the last application must be carried out from top to bottom.

Only then can we proceed with further painting works. It's crucial to keep to requirements regarding drying time of particular agents before application of others. The final effect of wall painting depends on used agents and the way of their use.

ACRYL-PUTZ® GU40 Universal Polymer Primer enhances adhesive properties and ensures suitable drying of subsequently applied products. Prevents from too fast giving up water to a substrate. Penetrates it and bonds loose aggregates. Provides light satin, transparent and water vapour permeable coats. GU40 Primer is recommended to be used before application of putties, paints, adhesives and levelling coats on ceilings, walls and floors used both indoors and outdoors.



APPLYING THE NATURAL WOOD FINISHES

Natural wood finishes enhance the grain of wood, not cover it completely like in the case of paint. Moreover some have the additional features like wood protection, preservation, nourishment.

The proper choice of the natural wood finish is important, as it is difficult to remove due to its soaking into the wood. Take into account if you prefer to have the almost invisible cover or a coloured finish. Moreover, there are different options for interior or exterior use.

Wood finishes classification

Natural wood finishes enhance the grain of the wood and protect it.

- **Varnish** - matt or high gloss hardwearing decorative preserver
- **Stain** - provides a decorative and preservative finish. Available as matt or gloss, water-based or oil-based
- **Dye** - enhance natural colour, give a matt finish. Available as water-based or oil-based
- **Wax** - gives transparent finish, protects the wood. Gloss finish. Available as water-based or oil-based
- **Oil** - gives transparent finish, protects and nourish wood. Mid sheen finish
- **Wood preserver** - prevents rot and insect damage. Available as matt or gloss, water-based or oil-based

Application

Wood finishes application methods vary:

1. The order of applying stain or wood preserver is similar to painting. You can apply coats to roughly finished wood quickly but if you want to achieve an even coat apply one section of wood before next and ensure they do not overlap where sections join.
2. Wax is applied with the cloth or special wax brush. Repeated application and buffing builds up the colour and sheen; there is no need to apply in the direction of the wood grain.
3. Oil finishes are applied in the same way, in the line with the wood grain.
4. Varnish application also has to follow the grain of the wood. Varnishes are in most cases transparent so it is good to take extra care during the application to ensure the full coverage.
5. To get the best finish dye has to be applied with the grain with special care to not overlap on the sections that are already dry. It is recommended to seal the dye with a protective finish.



WALLPAPERING AS A DECORATIVE OPTION

Some might consider decorating the walls with the wallpaper. There are various options to consider like quality, design, pattern or features like washing. Standards wallpapers and vinyl coated wallpapers are most common. Lining paper provides the base for painting, woodchip paper offers various texture and can be painted, embossed paper disguises uneven surfaces while border paper is used to

divide or frame sections. There are also specialists wallpapers available with hand-printed designs that may require different application method.

We can distinguish between three methods of wallpaper adhesion to the wall surface and classify papers as a paste-the-paper, paste-the-wall or ready-pasted. The ready-pasted wallpapers are coated with the dry

adhesive powder which has to be soaked in water before application. Both paste-the-paper and paste-the-wall wallpapers require the adhesive to be applied before the hanging. Before hanging the wallpaper, the wall should be primed with PVA to seal the walls or alternatively sized with the very diluted wallpaper adhesive. The adhesives are available as ready-mixed or powders.

Decorative plasters allow to create an unique effects on the surface. It is a new and original way to renovate the interiors. Decorating of the whole surface or some parts gives the interior the special character.



INSPIRATION FOR UNIQUE DECOR

Decorative plaster (also known as Venetian or Italian Plaster) is the name given to a range of products and techniques, which resemble Stucco Veneziano, a type of lime putty. The original materials and processes, developed in Italy, have been in use since the Roman Empire as a decorative wall surface material designed to simulate marble and granite. It works admirably when the material is correctly applied due to its illustrious feel and legendary shine. Venerable Italian architect Carlo Scarpa used Venetian Plaster routinely in his stunning design scenarios.

Top quality synthetics are generally light viscosity plasters which tint beautifully and offer up depths of colour unsurpassed by a painted surface. When

highly polished the plaster give the appearance of natural materials such as glass, marble or rock. One of the wonderful traits of Venetian plaster is the feel of the finished surface. The silky smooth walls must be felt to be believed. Do not be surprised when your house guests can't keep their hands off the walls! Not to worry though- polished Venetian Plaster is finger print and stain resistant, durable and easily cleaned. The properly wax sealed surface is also water resistant.

VENETIAN PLASTER history

Venetian stuccowork origins date back to more than five thousand years ago. It seems that architectural plasters were born in the eastern areas of

Iran and thereon spread through Mesopotamia. Excavation on Malta island in the Tarxien complex brought to the light remains of plasters and decorations coming from a period dated from 3000 to 2500 B.C. In 2000 B.C. witnesses of the use of plaster instead of the common baked clay and as lime paste, instead of bitumen to attach the bricks to the vaults, could be found in the Elamitic people (populations coming from southern Iran, at the boundary with Mesopotamia, who outlasted since III millennium, influencing Sumerian civilization, widely spreaded overall Mesopotamia, originating common Gods and writings).

Usage of stuccowork came from East to West and then probably again from West to East, after

receiving influence from population at that time governing over known geographical areas. It is necessary to remind that stuccowork art has never been an exclusively spiritual art well differentiating from daily life of population that were using it. Stucco work had a very practical utilization, during the usual building yard work of that time period. It was from father to son handed on art, practice and known-how. It was a practice fit to receive other cultures' influence, this culture put in their realization, their tastes, their design style, colours, representations and so on. For sure the mixture could have undergone some changes, depending on raw material available in that geographic area.

MAGNAT STYLE CONCRETE - FINE-GRAINED MINERAL PLASTER

MAGNAT Style concrete is a fine-grained and coloured mineral plaster, based on lime binder, found in powder form. Appropriate product application allows to obtain a natural effect of "raw" concrete with its characteristic discolouration, as well as the effect of boarding

or steel mould, smooth or solid with characteristic pits and defects. Concrete is a modern effect being a sophisticated decoration of modern interiors, which perfectly harmonizes with metal, glass and raw wood. It's recommended to interiors of houses and public utility buildings.

It is a very unique and decorative cover made on basis of natural slack lime and marble grain. It perfectly imitates the interior structure of cut stone. Tools required: Sponge roll, Venetian trowel.

MAGNAT STYLE VENETIAN STUCCO - TEXTURED MASONRY PAINT

MAGNAT Style Venetian Stucco is a thin-layer acrylic textured masonry paint intended for decoration of interior walls, ceilings, pillars as well as other areas and elements which thanks to their aesthetical values can effectively decorate interiors. Perfectly imitates polished marble featuring three types of surface finishing: satin (natural), glossy (polished) and intense glossy (polished and waxed). MAGNAT Style Venetian Stucco, after applying sur-

face protection, can be used in areas where the stucco surface is not exposed to direct influence of water and hot fat etc.

It is a very unique and decorative cover ideal for those who are looking for original interior decoration effects. Small white particles perfectly imitate old plasters. Tools required: Roll, Sponge roll, paint brush, plastic trowel.

Magnat's experts state that Venetian Plaster, thanks to white particles, resembles an old plaster. Ideal for interior of rustic, colonial or Mediterranean style, where by suggesting a flow of time, can impart a unique feature to the interior. It's important to colour the texture suitably, adjust it not only to the interior decoration, but emphasize its style. It's worth taking advantage of Venetian Plaster when it comes to interior decor of loft type. Mineral plasters, visually imitating venetian plaster, used to cover the interiors of former factories. While creating interiors of industrial character we can choose cool colours (Amethyst, Hematite). Venetian Plaster can also be used in modern interiors. An interesting, unusual surface can be a decorative element of the interior decor.

CUT HERE AND SAVE

CUT HERE AND SAVE

Venetian Stucco TEXTURED MASONRY PAINT

Product preparation

Add MAGNAT Style Pigment to MAGNAT Style Venetian Stucco paint according to the recipe. The amount of pigment must not exceed 10% of the product's capacity. The whole product must be mixed mechanically so as not to leave any pigment residues on the container walls. Do not add lime or mix with other emulsion paints.

APPLICATION

STAGE 1

Apply one coat of Magnat Style acrylic primer upon a smooth and even surface.



STAGE 3

Apply another coat of Venetian Stucco after 12 hours. The excessive amount of the product must be collected by smoothening the surface with a clean edge of the trowel.



STAGE 4

After the second coat is dry (approx. 6 hours) apply the third and thinner coat of Venetian Stucco. It's worth bearing in mind that the thickness of all the three coats should not exceed 1mm.



STAGE 5

Two hours after applying the last coat of Venetian Stucco, smooth the whole surface with an edge of the trowel in order to obtain the polished effect.



STAGE 6

Four hours after applying the third coat of Venetian Stucco, in order to protect and emphasize the effect, apply MAGNAT Style Wax with a trowel and next polish the whole surface with a soft material or Venetian Trowel. As a result of this we can obtain an intense glossy effect.



Useful Products:

TOOLS: MAGNAT Venetian Trowel - big, MAGNAT Venetian Trowel - small

Additional information:

Appropriate substrate preparation, use of recommended tools and painting methods contribute to obtaining a declared product efficiency. The coat is fully dry after 24 hours. Full resistance after 28 days. Store and keep the product in sealed containers at temperature between +50C do +250C. Protect against frost. The product requires special application skills from the contractor.



MAGNAT Style Concrete FINE-GRAINED MINERAL PLASTER

Product preparation

Pour in water of 0,45L per 1 kg of the compound. Mix mechanically till obtaining a uniform mixture - the consistency should be adherent to the substrate and the tool. The plaster prepared this way must be left for approximately 1 hour in a sealed container and next mixed again.

The plaster must be prepared in a sufficient quantity to carry out the whole decoration - in the event of extra quantity, the plaster can be stored maximum for the period of two months. Should you need extra quantity of the plaster, then it's recommended to prepare it in a separate container by following the aforementioned procedure, and then mix with the previously prepared plaster.

APPLICATION

STAGE 1

The substrate intended for decoration must be painted once by applying Magnat Style Undercoat. Carry out the application after the undercoat has dried out.

STAGE 2

By taking advantage of Venetian Trowel apply a coat of plaster - MAGNAT Style Concrete. After applying approx. 1m² on still wet surface, perform a texture by scratching and smoothing the applied product in certain areas.

While applying the product on other parts of the decorated surface it's worth bearing in mind that it must be performed on still wet surface. After applying approx. 4m² (or time approx. 20-30 minutes) the whole surface must be smoothed and left until it dries out. Coat drying time - 12 hours.

STAGE 3

After drying out, in order to protect the coat, apply MAGNAT Style colourless Rustic Varnish on the whole surface with a paintbrush or a roller.

The varnish provides coats resistant to multiple scrubbing and washing by water with an additive of detergents.

Additional information:

Appropriate substrate preparation, use of recommended tools and painting methods contribute to obtaining a declared product efficiency.

Store and keep the product in sealed containers at temperature between +50C to +250C. The coat is dry in touch after 6-8 hours. Coat drying time - 12 hours. The coat obtains its full resistance after 28 days.

The product does not require special application skills from the contractor.



Final Priming and Topcoating

Internal walls usually require plastering to smooth the surface and prepare it before decorating. We present introduction into plastering products and their comparison to help with the choice of the best solution for a specific surface.

SOLID PLASTERING

Solid plastering involves covering surfaces and ensuring that a finish is created that makes the surface suitable for finish coats.

SKIM PLASTERING

Skimming means the application of finishing plaster either on new plasterboard or over existing walls or ceilings to create a smooth finish for painting or wall papering. It is a top coat plastering.

UNDERCOAT

Bonding Coat - an undercoat plaster used for a non-porous surfaces, can be used on PVA sealant. It is suitable for patching old masonry, bricks, laths

Undercoat plaster - an undercoat plaster used

for semi-porous surfaces like bricks and building blocks. It is used as a basecoat for finishing plaster

ONECOAT and TOPCOAT

One-coat plaster - does not require an undercoat, applied and finished off as a topcoat plaster, easy application and . Used for internal walls and ceilings or over an undercoat plaster or plasterboard.

Finishing plaster - topcoat plaster that create a final finish for decorating. It is applied in thinner layer (approx. 2mm). Best results achieved when applied in two thin coats, with topcoat added before first coat is dry. Used for internal walls and ceilings without an undercoat. Finishing plaster (topcoat) cannot be applied directly to masonry. It requires the basecoat of cement based render, undercoat or bonding

plaster. Finishing plaster (topcoat) cannot be applied directly to masonry. It requires the basecoat of cement based render, undercoat or bonding plaster.

Decorative plaster - it is a decorative topcoat, a professional finish made from ground marble it provides a matt, coloured or polished finish.

Recommendations

Solid plaster and skim - for older properties
Latch and skim - for ceilings in older properties
Plasterboard and skim - in new builds

Undercoat plasters (solid) are generally applied 11mm thick (for walls), or 8mm (for ceilings) and finish coat plasters (skim) at 2mm thick. Some one coat plaster is applied at 13mm thickness (for walls), or 10mm (for ceilings).

PRIMERS

PVA

A high solids, high performance sealer, primer, dust-proofer and bonding agent. Improves adhesion and reduces cracking in cements and plaster. Primes and seals porous surfaces. Quick drying, durable and has a very high bond strength. Better water resistance, adhesion and flexibility. Excellent drying at low temperatures. Phthalate free formulation (safer to use). Can be readily diluted without compromising quality. Conforms to BS5270.

Application:

Plaster primer, porous surface primer and sealer - Rendering key coat for internal applications - admixture - dust sealer - general purpose adhesive for bonding all common construction materials. It is perfect for Multifinish due to its strong adhesion.



Uni-grunt Aval KT17

Fast drying priming emulsion. Improves setting conditions of mortars - contributes to reaching their expected parameters. Strengthens the surface of primed mineral substrates - permeates the surface, strengthens it and strengthens and improves its load capacity. Prevents retention of excessive amount of water from the layer applied upon the substrate - limits the absorption of the substrate.

The main characteristics:

- Unifies substrate absorbiveness
- Strengthens the substrate
- Under screeds and subfloors
- Under adhesives, renders, finishing coats and paints
- High yield

The main parameters:

- Consumption: 0.05 - 0.2 kg/1 m²
 - Very short drying time - the finishing layers can be applied already after 2 hours.
- It is recommended to reinforce the structure.



PLASTERS

ACRYL-PUTZ® FS20 Finisz

Finishing plaster



High quality ready-to-use putty for final and finishing smoothening of walls and ceilings applied by hand or mechanically. During application it preserves a stable consistency and therefore can be used for a long period of time. Not used, hermetically sealed maintains applicable properties for further use. After drying it is easy to grind and

maintains very good durable parameters. It leaves a snow-white and ideally smooth painting surfaces. ACRYL-PUTZ® FS20 FINISZ contains a special polymer resin which improves its durable parameters significantly and determines excellent adhesive properties of the putty to the surface.

Thistle Multi-Finish

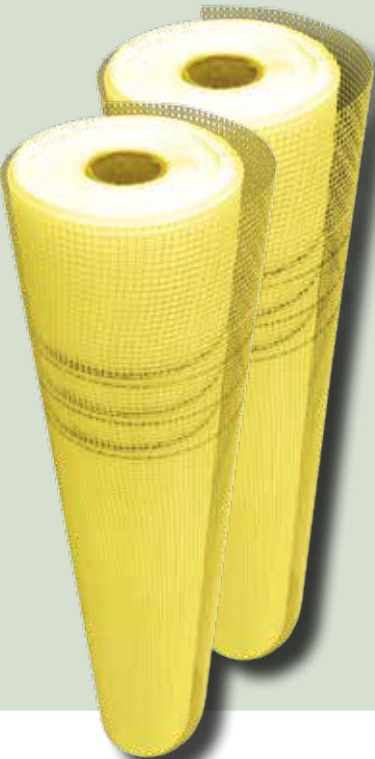
This is versatile final coat plaster that provides good results on most suction backgrounds. Thistle MultiFinish is the choice for plasterers working on both undercoats and board backgrounds on the same job. Its flexibility also makes it an ideal choice for small repair jobs and patching.

Thistle Multi-Finish is designed for the finishing of a wide range of backgrounds, from low-suction (e.g. plasterboard, Glasroc F MULTIBOARD and Glasroc F FIRECASE, Thistle Dri-Coat, sufficiently flat concrete and other flat surfaces treated with bonding agents) through to medium-high suction of gypsum or cement-based undercoat plasters.



Use fiberglass mesh to avoid cracks

For the reinforced layer (base coat) installation – to be embedded in the adhesive layer during installation of thermal insulation systems both with polystyrene and mineral wool. Element of external wall insulation systems - covered with Domestic Approvals (AT) and European Technical Approvals (ETA). Flexible lattice made from special woven glass-fibre strands offering incredible strength when embedded into wet base coat plaster or render. Very light and easy to cut. Very economical and waste free material. No special equipment necessary.



CEKOL C-45

White smooth gypsum based filler

CEKOL C-45 is an excellent material for preparing walls and ceilings inside buildings for painting, paperhanging etc. Also for renovation of old plasters, plastering whole walls, stopping of cardboard-gypsum panels (for pointing and filling of scratches and cracks the CEKOL C-40 is recommended). CEKOL C-45 allows to obtain very smooth surfaces.

CEKOL C-45 is a dry mixture produced of the highest quality gypsum with a wide range of refining, modifying

and plasticizing additives delaying setting and providing excellent adhesion to the gypsum, brick, concrete and gas concrete base. CEKOL C-45 is an excellent primer for the emulsion and acrylic paints.

The white colour allows to apply fewer coats of paint to obtain full colour effect. It is an excellent ground for wall paper. It is non-toxic in application and use, made entirely of natural components. CEKOL C-45 does not turn yellow when exposed to light.



CEKOL C40

Special patching mortar for pointing of gypsum-cardboards without the use of tape

CEKOL C-40 is a dry mixture of high quality gypsum, fillers and modifying substances. It is used for pointing of cardboard-gypsum and gypsum panels. CEKOL C-40 is non-toxic in application and use. It is easy to use, with very good functional qualities. With a wide range of additives, CEKOL C-40 is a product

of enhanced strength and elasticity, which allows to resign of the use of tape. CEKOL C-40 should be used only inside buildings. Ground, after full setting, with properly selected abrasive paper or polycarbonate mesh, it gives ideally smooth surface.

ŚMIG Ready Mixed

SMIG's main advantage is that it's ready to use straight away after you open a bucket. Another one is that work can be stopped and resumed at any time. Consumption is approx. 1.5kg/1m2/1mm of plaster thickness.

- special mix to float the walls and
- just open and use, after you finish
- ceilings. your work you keep it closed
- snow white

- can be used on all mineral building
- easy to apply and very easy to grind. surfaces and on all painted surfaces
- ideally to cover gypsum-cardboard jointing them (tape needed)
- single layer up to 5 mm
- perfect to refresh old surfaces of walls. panels (plaster boards)
- to be applied manually or by machines



ŚMIG C-50 Reinforced

Tapeless REINFORCED joint filler



- ready-to-use
- snow white
- flexible
- easy to apply and very easy to grind
- designed for jointing gypsum boards
- super-strong: tensile strength > 600 kg/m; flexural strength > 120 kg/m without the tape,
- perfect to cover gypsumunique
- strength and flexibility cardboard panels (plaster boards) ensure joint durability without the need for joint tape.

COMPARISON TABLE

THISTLE MULTIFIN- ISH	CEKOL C-45	CEKOL C40	ŚMIG READY MIXED	ŚMIG C-50 REIN- FORCED	MEGARON FINISH	MEGARON SUPER FINISH	MEGARON JOINT FILLER	MEGARON PROFES- SIONAL	ACRYL PUTZ
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Description	A versatile plaster for skim finishing undercoats and plasterboards	White smooth gypsum based filler	White smooth gypsum based filler	Ready mixed finishing coat for walls and ceilings	Ready mixed jointless, reinforced filler.	Finishing gypsum plaster.	Finishing gypsum plaster.	Gypsum joint filler.	Gypsum-polymerplaster.	Ready mixed finishing coat for walls and ceilings
Type of plaster	Topcoat Skim finish plaster	Topcoat one coat plaster	Joints filler	Topcoat Finishing plaster	Joints filler	Topcoat Finishing plaster	Topcoat Finishing plaster	Joint filler	Topcoat Finishing plaster	Topcoat Finishing plaster
Place of Use	Dry undercoats, Damp undercoats, Plasterboard, Flat smooth concrete	Gypsum, brick, concrete	Cardboard-gypsum and gypsum panels	Gypsum boards	Gypsum boards	Mineral surfaces	Mineral surfaces	Plasterboards	Mineral wall surfaces, plasterboards, OSB boards, fibreboards	Concrete, cement and lime, gypsum as well as plaster cardboard panels.
Undercoat	Undercoat required	Undercoat required on plasterboards joints only	Not required, primer only	Undercoat required on plasterboards joints only	Not required, primer only	Undercoat required on plasterboards joints only	Undercoat required on plasterboards joints only	Not required, primer only	Undercoat required on plasterboards joints only	Undercoat required on plasterboards joints only
Coats applied	1-2 coats	1 coat	1 coat	1 coat	1 coat	1 coat	1 coat	1 coat	1 coat	1 coat
Thickness applied	2 mm	1-5 mm	1-5 mm	1-5 mm	1-5 mm	1-5 mm	1-5 mm	1-5 mm	1- 5 mm	1- 5 mm
Form of application	Manual	Manual or Machine	Manual	Manual or Machine	Manual	Manual or Machine	Manual or Machine	Manual	Manual or Machine	Manual or Machine
Texture	Powder	Powder	Powder	Ready mixed	Ready mixed	Powder	Powder	Powder	Powder	Ready mixed
Primer	PVA	UNI-GRUNT AVAL KT17	UNI-GRUNT AVAL KT17	UNI-GRUNT AVAL KT17	UNI-GRUNT AVAL KT17	UNI-GRUNT AVAL KT17,	UNI-GRUNT AVAL KT17	UNI-GRUNT AVAL K17	UNI-GRUNT AVAL K17	UNI-GRUNT AVAL KT17

Megaron Finish
Gypsum finish plaster



FINISH grey soft gypsum plaster is a dry pre-mixed gypsum compound to be prepared just before application by mixing it with water.

This product should not be used on metal, glass, plastic or wood-based materials, as well as very smooth precast concrete, or for gypsum board installation and jointing. It is also not recommended for bases that are

damp, subject to biological corrosion or ones in which the bonding processes of other mineral binders have not finished, yet. This product is not recommended for spaces subject to permanent dampness, or interiors with permanent air humidity exceeding to 70%. Temporarily increasing humidity in kitchens and bathrooms is not harmful.

Megaron Super Finish
White soft gypsum plaster



SUPER FINISH white soft gypsum plaster is a dry pre-mixed gypsum compound to be prepared just before application by mixing it with water.

This product should not be used on metal, glass, plastic or wood-based materials, as well as very smooth precast concrete, or for gypsum board installation and jointing. It is also not recommended for bases that are

damp, subject to biological corrosion or ones in which the bonding processes of other mineral binders have not finished, yet. This product is not recommended for spaces subject to permanent dampness, or interiors with permanent air humidity exceeding to 70%. Temporarily increasing humidity in kitchens and bathrooms is not harmful.

Megaron Join Filler
Gypsum joint filler



Gypsum Joint Filler is a universal plaster to perform finish on walls and ceilings, as well as for renovation involving completing and filling small voids and cracks. It can also be used for installation of prefabricated plaster and attaching aluminum corners. It is

designed for typical mineral substrates such as concrete, cement plaster, cement-lime and gypsum and plasterboard. Binders does not apply on substrates of wood, metal and plastic.

Megaron Professional
Gypsum polymer plaster



- warranty of reliability, double bonding gives special resistance to bad environmental conditions and guarantees durability for years
- perfect to cover mineral wall surfaces, plaster boards (gypsum-cardboard panels), could be applied directly on OSB boards (i.e. used at

- the attics), and on fibreboards (where creates a more flexible, non breaking surface)
- could be used to fill the scratches, plaster cavities, cracks and perforations
- perfect snow-white
- also for jointing gypsum boards and OSB boards

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DECORATING:




wall preparation, plastering with MultiFinish, plastering with white gypsum plaster Super Finisz, painting walls, decorative coats – MAGNAT Style stucco venetiano

Quotation for 100sqm wall finishing with MultiFinish reinforced with fibreglass mesh

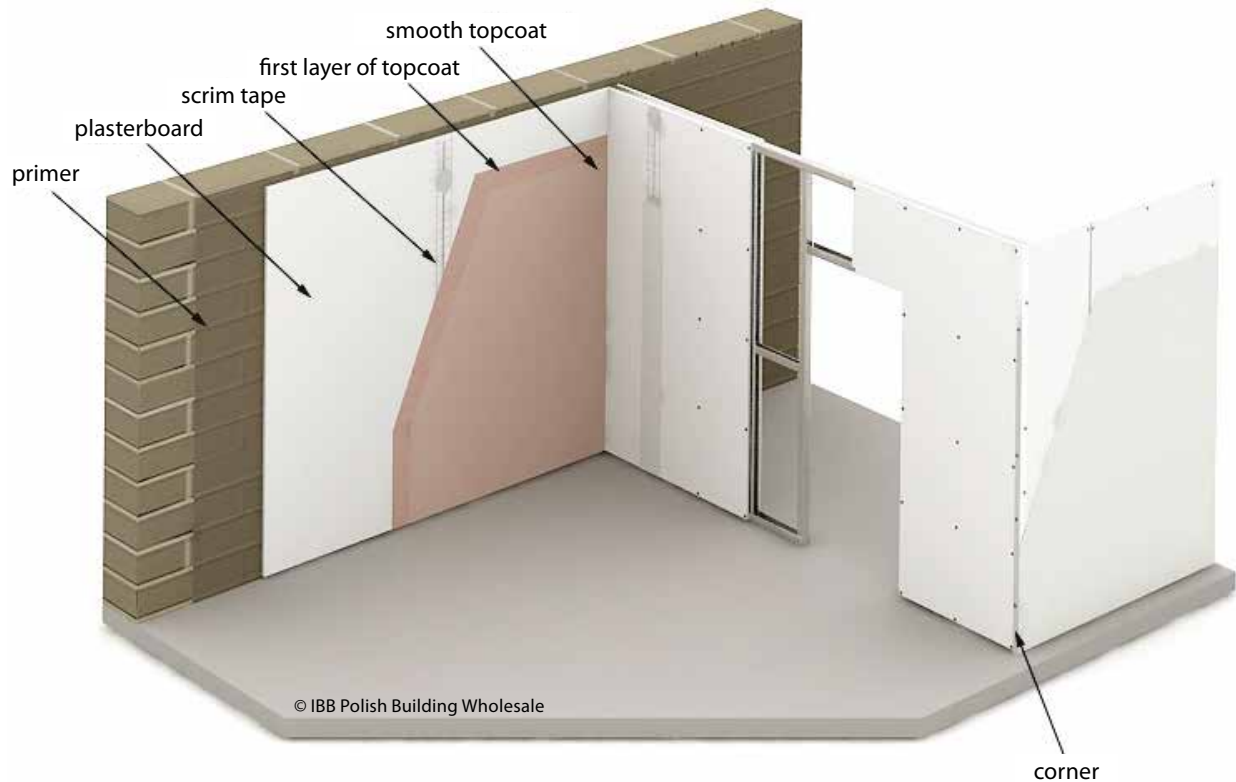
- priming before plasering for better adhesion
- applying coat of MultiFinish
- reinforcing with fibreglass mesh
- fibreglass mesh should be totally embedded in plaster coat
- skimming

MATERIALS

Materials usage for finishing 100sqm wall surface

No	Material	Code/dim	Picture	Usage	Price* excl. VAT unit	Usage for 100 sqm	Cost* excl. VAT	Cost* incl. VAT
1	Primer	Contracors PVA 5ltr		0.05 bucket/sqm	£7.08	5.00 buckets	£35.40	£42.48
2	Fibreglass mesh	145g roll		0.65 sqm/sqm	£0.65	110.00 sqm	£71.50	£85.80
3	Plaster	MultiFinish 25kg		0.10 bag/sqm	£8.25	10.00 bags	£82.50	£99.00
Total							£189.40	£227.28

* all products available at IBB; prices before discounts



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LABOUR

Labour – finishing 100 sqm wall surface

No	Description	Labour per unit	Q-ty	Labour [lh]
1	Priming	0.12 lh/sqm	100.00 sqm	12.00
2	Plastering with MultiFinish	0.56 lh/sqm	100.00 sqm	56.00
3	Reinforcing plaster with fibreglass mesh	0.086 lh/sqm	100.00 sqm	8.60
				76.60

Labour TOTAL

No	Description	Labour [labour hours]	Company rate* excl. VAT	Cost excl. VAT	Cost incl. VAT
1	Labour	76.60	£27.00	£2,068.20	£2,481.84

* gross company rate vary depending on net company rate, overheads, profit margin




Cost of 100sqm wall finishing with MultiFinish reinforced with fibreglass mesh (M + L = 189.40 + 2,068.20 = 2,257.60 net) - 22.58 net / sqm

Quotation for 100sqm wall finishing with Super Finish white gypsum compound

- SUPER FINISH white soft gypsum plaster is a dry pre-mixed gypsum compound to be prepared just before application by mixing it with water
- Layer thickness The recommended thickness of gypsum plaster is 1 mm
- The mortar is made using only pure, preferably potable water, at a temp. of 5-30 C degree, at a ratio of 1 l of water to 2 kg of compound
- The drying time of the bonded gypsum plaster will vary depending of the layer thickness, temperature of the environment and ventilation conditions. At a temp. of 20 C degree, a 1 mm layer in ventilated interiors will take 2-3 hours to dry

MATERIALS

Materials usage for finishing 100sqm wall surface

No	Material	Code/dim	Picture	Usage	Price* excl. VAT unit	Usage for 100 sqm	Cost* excl. VAT	Cost* incl. VAT
1	Primer deep penetrating	AVAL KT 17 5ltr		0.05 bucket/sqm	£11.25	5.00 bucket	£56.25	£67.50
2	Scrim tape	90m		0.015 m/roll	£2.67	1.5 roll	£4.01	£4.81
3	Super Finisz	bag 20kg		0.05 bag/sqm	£12.08	5.0 bags	£60.40	£72.48
Total							£120.66	£144.79

* all products available at IBB; prices before discounts

LABOUR

Labour – finishing 100 sqm wall surface

No	Description	Labour per unit	Q-ty	Labour [lh]
1	Priming	0.12 lh/sqm	100.00 sqm	12.00
2	Plastering with Super Finish, sanding	0.56 lh/sqm	100.00 sqm	56.00
				68

Labour TOTAL

No	Description	Labour [labour hours]	Company rate* excl. VAT	Cost excl. VAT	Cost incl. VAT
1	Labour	68.00	£27.00	£1,836.00	£2,203.20

* gross company rate vary depending on net company rate, overheads, profit margin



Cost of 100sqm wall finishing with Super Finish white gypsum plaster (M + L = 120.66 + 1,836.00 = 1,956.66 net) - 19.57 net / sqm

Quotation for painting of 100sqm with acrylic paint

- Latex prime emulsion is used for enhancing adhesive properties of surface
- Works includes protection with masking tapes and covering sheets etc.
- Mixing paint before use
- Cleaning tools after painting

MATERIALS

Materials usage for finishing 100sqm wall surface

No	Material	Code/dim	Picture	Usage	Price* excl. VAT unit	Usage for 100 sqm	Cost* excl. VAT	Cost* incl. VAT
1	Undercoat paint	Grunt Sniezka 10ltr		0.01 bucket/sqm	£21.25	1.00 bucket	£21.25	£25.50
2	Acrylic paint	EKO white 10ltr		0.01 bucket/sqm	£17.92	1.00 bucket	£17.92	£21.50
Total							£39.17	£47.00

* all products available at IBB; prices before discounts

LABOUR

Labour – finishing 100 sqm wall surface

No	Description	Labour per unit	Q-ty	Labour [lh]
1	Painting with priming emulsion, one coat	0.10 lh/sqm	100.00 sqm	10.00
2	Painting, one coat	0.10 lh/sqm	100.00 sqm	10.00
				20

Labour TOTAL

No	Description	Labour [labour hours]	Company rate* excl. VAT	Cost excl. VAT	Cost incl. VAT
1	Labour	20.00	£27.00	£540.00	£648.20

* gross company rate vary depending on net company rate, overheads, profit margin

Cost of paining 100sqm wall surface (M + L = 39.17 + 548.00 = 587.17 net) - 5.87 net /sqm






Quotation for 10sqm decorative plaster MAGNAT stucco venetiano

- Stucco venetiano is a type of lime putty designed to simulate marble or granite
 - Using a venetian trowel spread evenly the first coat of stucco to cover the whole surface
 - After 12 hours apply the second coat of stucco; cover small parts of the wall
- After 4 to 6 hours apply the third and last coat of stucco
 - Before the surface dries completely burnish it with the trowel edge
 - After 6 to 8 hours apply a very thin coat of vax with the venetian trowel; burnish the wall wall and repeat the action on the whole surface
 - Has to be highly polished to give the appearance of natural stones.

MATERIALS

Materials usage for finishing 100sqm wall surface

No	Material	Code/dim	Picture	Usage	Price* excl. VAT unit	Usage for 100 sqm	Cost* excl. VAT	Cost* incl. VAT
1	Acrylic primer	MAGNAT Style 1ltr		0.10 ltr/sqm	£4.92	1.00 ltr	£4.92	£5.90
2	Stucco venetiano	MAGNAT Style 5kg		0.125 bucket/sqm	£38.33	1.25 bucket	£47.91	£57.49
3	vax	MAGNAT Style 0.4 kg		0.05 bucket/sqm	£12.08	0.50 bucket	£6.04	£7.25
Total							£58.87	£70.64

* all products available at IBB; prices before discounts

LABOUR

Labour – finishing 100 sqm wall surface

No	Description	Labour per unit	Q-ty	Labour [lh]
1	Priming	0.12 lh/sqm	100.00 sqm	1.20
2	Applying stucco venetiano, 3 layers	1.50 lh/sqm	100.00 sqm	15.00
3	Applying vax, 2 layers	0.40 lh/sqm	100.00 sqm	4.00
				20.20

Labour TOTAL

No	Description	Labour [labour hours]	Company rate* excl. VAT	Cost excl. VAT	Cost incl. VAT
1	Labour	20.20	£31.00	£626.20	£751.44

* gross company rate vary depending on net company rate, overheads, profit margin

Cost of 10sqm decorative plaster of MAGNAT Style Stucco Venetiano(M + L = 58.87 + 751.44 = 810.31 net) - 81.03 net /sqm

Notice!

Above estimation is only an example and you can use it at your own risk. Use PPE – Personal Protection Equipment and establish Health&Safety practice.



QUALITY TREATED TIMBER

PLYWOODS & OSB BOARDS*



47x50 mm



47x150 mm



47x75 mm



47x175 mm



47x100 mm



47x200 mm



47x125 mm



47x225 mm

* Various sizes available





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Construction Site Inspections

Construction project consists of various stages and requires site inspections to ensure the work progress is in the accordance with the specification, plans and schedule and to confirm the compliance and the quality of works. Site inspections are carried out during the project realisation for various purposes.

The inspection is the form of the project supervision to produce an independent assessment of the works and it is separate from contractor's contractual responsibilities. Inspections are a valuable tool to monitor and assess the quality of works and the effectiveness of the construction phase plan.

QUALITY AND PROGRESS

Site inspectors visit the building site during the project period to assess the quality and progress of works and verify the compliance with documents. They might be appointed by the client or might be a part of the consultant team. The assessment is done on the construction works progress meetings and reported to the contract administrator. The purpose of regular reports on site progress is to keep all parties informed and they are required for all projects in construction. Inspections might be carried out during:

- Survey before works commencement
- Valuations inspections to approve and estimate interim payments

- To ensure that the contractor complies with the contract requirements
- Inspections for witnessing or mock ups
- Before certification or partial or full practical completion
- After handover of the building to the owner
- To prepare snag list (schedule of defects)
- On the completion of the rectification of defects

Such inspections result in a statement of the position, and a number of weeks the contract is ahead or behind the programme. All matters relating to labour, plant and material deficiencies and sub-contractors' work might be discussed. The aim of these meetings is to overcome problems and help the contractor to maintain the agreed programme.

BUILDING CONTROL

Building control inspections are carried out to ensure compliance with building regulations. Checks are performed by the approved inspector or local authority building control inspector.



The person carrying out the building work can choose whether they would prefer to use the Local Authority or an Approved Inspector. The contractor is under a statutory obligation to give at least 48 hours notice of work start, and at least 24 hours notice of excavations covering, filling foundations, installing damp courses or concrete, and covering drainage. The contractor is responsible to notify the inspector to obtain his approval before progressing with further works. Inspections might be required for each of the following building stages:

- Works commencement (at least two days before the work is commenced)
- Occupation (at least five days notice before occupation)
- Works completion (not more than five days after the work is completed)
- Excavation and filling
- Foundation
- Damp proof course application
- Steelwork and beams installation
- First-floor construction
- Roof construction
- Insulation
- New drains

When these stages are reached the work should stop to give the authority time to make an inspection. Each of the stages listed above may require multiple visits e.g. for complex or phased works or where remedial works are carried out. Additional inspections may be required to suit the particular project. Failure to notify the council at the required stages may result in a situation that the completion certificate cannot be issued. The comple-

tion certificate is given to the contractor following the satisfactory completion. It confirms that the work complies with the Building Regulations and has been completed to the satisfaction of the Council.

HEALTH AND SAFETY

Inspections are necessary to ensure the compliance with the health and safety rules and CDM regulations (Construction (Design and Management) Regulations). A form of such inspections varies and might be done by the contractor or in the form of third party audits or by HSE (Health and Safety Executive). The existing health and safety plan, construction phase plan, any reports and actions are assessed. The timing and frequency of such site visits depend on safety, health and environmental risks present on a particular site. Inspections may be necessary in case of, for instance:

- Work at height
- Electrical systems
- Demolition
- Asbestos risk
- Plants and vehicles on site
- Personal protection of workers
- All other related to health and safety

OTHER INSPECTIONS

Might involve:

- Verification of planning permissions
- Inspections by insurers
- Environmental Health officer inspection concerning pollution
- Fire officer inspections to assess hazards
- Archaeological inspections of excavations

*Inspections **are necessary** to ensure the compliance with the health and safety rules and CDM regulations.*



INSPECTORS

Approved Inspectors are companies or individuals authorised under the Building Act 1984 to carry out building control work in England and Wales. CICAIR Ltd is the body designated by the Secretary of State in England and Wales to carry the approval process for applicants who apply to become an Approved Inspector.

All Approved Inspectors registered with CICAIR Ltd are qualified to undertake building control work and are required to be insured with an approved scheme. They often present the cost effective approach and are an alternative to Local Authority Building Control.

Approved inspectors exist since 1985 and work in competition to local authority controllers. A local authority building control officers are working locally at designated area only, while an approved inspector can assist during construction projects that are in distance, for instance during the construction of buildings for the chain of shops in various areas.

Moreover local authority inspectors specialise mostly in residential properties, while an approved inspector can work on both residential and commercial projects. Local authority inspectors run an independent local authority checks for lower charges.

IBB Polonia London VC in the finals of National Cup

London IBB Polonia volleyball players are playing in the finals of National Cup. Rival of manteees of Vangelis Koutouleas will be Team Northumbria.

To reach the finals of the cup competitions, IBB Polonia played with the last team in the table of Super 8 League, it means with Malory Eagles. The team from South London was extremely motivated, wanting to surprise, but the hosts were in a good physical condition and not going to be too hospitable. They won decisively, advancing to the final of the National Cup for the first time since 2012.

**IBB Polonia - Malory Eagles 3-0
(25:19, 25:15, 25:20)**

The coach of IBB Polonia Vangelis Koutouleas: - We won a very important game, but as I always say, it's just another step in pursuit through

current season. We're working hard, not resting on our laurels. There are meetings with demanding rivals ahead of us.

The captain of IBB Polonia, Bartek Kisielewicz: - We are extremely happy about this victory. It proves how hard we have been training since the beginning of the season. There is a chance we might win the first trophy in this season. We want to win the game with Team Northumbria.

The chairman of IBB Polonia, Bartek Luszcz: - I'm enjoying the victory together with the whole team as well as the training staff. On behalf of us all, I would like to thank sponsors and fans from Official Fan Club for support. The atmosphere created during the match was marvellous. We will

inform you on the details of finals on our website and on networking sites.

The finals of the competitions of the National Cup will be held on Saturday, April 2 at the National Volleyball Centre in Kettering (Thurston Dr, NN15 6PB).

The match against Team Northumbria in the Super 8 League

Another game IBB Polonia will play on Sunday, February 28. The rival in the away match will be Team Northumbria. The beginning of the meeting at 13.45 in Newcastle (Sports Central, Northumbria University, Northumberland Road, NE1 8ST).

BREAKING NEWS

IBB Polonia London - Malory Eagles Volleyball Club 3:0
(25:19, 25:15, 25:20)

Super 8 Men

	P	W	L	SF	SA	SQ	PF	PA	PQ	PT
1 IBB Polonia London	11	11	0	33	7	4.71	956	790	1.21	31
2 Team Northumbria	9	8	1	24	6	4	729	556	1.31	24
3 London Docklands	10	6	4	20	18	1.11	816	836	0.98	17
4 Wessex M1	12	6	6	25	26	0.96	1129	1101	1.03	17
5 Sheffield Hallam	10	5	5	21	20	1.05	880	872	1.01	15
6 London Lynx 1	10	4	6	19	18	1.06	790	809	0.98	14
7 Leeds VC	10	1	9	6	29	0.21	670	845	0.79	3
8 Malory Eagles (London)	10	0	10	6	30	0.20	691	852	0.81	2

Source: volleyballengland.org

5

The Parent's thoughts

Tactics and routines of behaviour

It may seem that tactics are top secret topic and it shouldn't be discussed in public. It is good to keep your tactics secret before the given match in order to take your opponent by surprise, without revealing your secrets too soon. However, there are some basic rules concerning the tactics of the play that are commonly known; it is good to acquaint with them and implement them, better sooner than later.

In the tactics I will include different types of shots, as well as some types of behaviour that can't be classified as shot types, some of them are partly connected with the mental sphere. I would like to start with them – routines of behaviour:

- 1.** Eyes are, just like hands or legs, very important parts of the tennis player's body – not many of us are aware of this fact; where and when to look is a crucial part of the play; to look only in front of you is a bad idea; it is better to work on good habits when it comes to looking
 - Before your serve – look at your opponent
 - During your serve – look at the ball and, out of the corner of your eye, try to observe your opponent's movement and anticipate his actions

- Before your opponent's serve – try to anticipate where he is going to pass the ball on the basis of the way he positions and tosses the ball
 - During a rally – look at your opponent's position and evaluate the possible ways of hitting the ball
 - Keep your eyes on the ball – the way it had been struck, its rotation – whether it is a topspin or backspin or if it is heavy
 - Look confidently straight ahead and don't stare at the ground like a loser during the breaks
 - Work on the ability of remembering the last ball bounce in case of an arguable out
- opponent's abilities. I mean here the following:
- Is the player right- or left-handed?
 - Does he have a good forehand
 - Does he have a good backhand or he rather uses forehand?
 - Does he often hit a backhand slice?
 - How does his first and, more importantly, second service look like?
 - Where does he position himself in order to receive the first and the second serve?
 - Does he return the second serve in an aggressive manner?
 - How does he usually play?
 - Where is his comfort zone?
 - Is he rather a defensive or offensive player?
 - Does he often play deep behind the baseline?
 - Does he often come to the net?

- 2.** "Reading" your opponent's way of playing that is to identify, as soon as possible, your

- 3.** In relation to the above-mentioned analysis it is very important to be aware of the general rule – no to play what my opponent likes to play; no to play what my opponent has been practicing whole life – even if it is our playing style; therefore you have to be versatile and not focus on few super-tactics; in 2014 I've watched matches between Poland and Spain during the women's equivalent of the Davis Cup – the Fed Cup – in Barcelona; Agnieszka Radwańska won two singles and Urszula lost; I was watching the match from the court stands and I was wondering why Tomasz Wiktorowski hadn't change Urszula's tactic?: playing aggressively, from the baseline with Spanish opponent is all grist to her mill; Agnieszka has defeated her because she plays in a differentiated way using the whole court and such a way of play is a slog for the Spanish player who plays offensively; it is why Agnieszka wins; she plays in a way that other players don't like and don't play in such a way very often.

- 4.** Remember about the statistics:
 - If you don't have often-played techniques that are at least 60%-70 % effective – it is better to not use them during the match – their efficiency will drop under 50 % so you will get more losses than gains

- There is no one solution when it comes to the way of playing in difficult moments, e.g. advantage opponent or tiebreak; sometimes acting cautiously will work and sometimes acting brave turns out to be a good solution – just choose what you consider as the best option at the moment and stick to it

- 5.** Brad Gilbert, a tennis player and Andre Agassi's coach described a very interesting tip. Namely, he said that the crucial point in a game was a thirty; such a result requires an exceptional level of concentration from both the winning and the losing player which means that winning my point by forty provides me with the feeling of mini-comfort and losing it provides you with mini-discomfort; so it is better to stay focused during this still safe point of thirty.

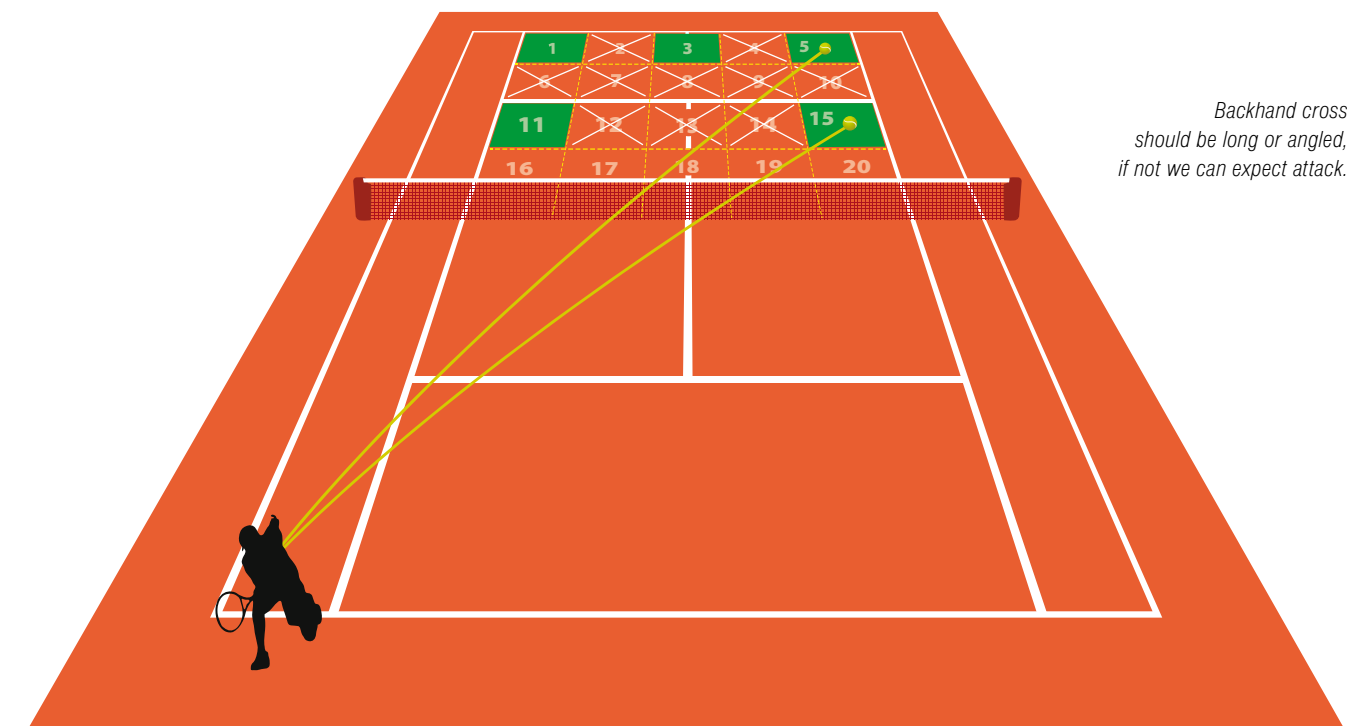
- 6.** It is good to observe yourself and the way you play
 - Do I play in my own way or do I "mirror"? – I've completely surrender to the way of my opponent play?
 - If your opponent is doing too good, you should correct the way you play very quickly
 - You should evaluate the proper serve

technique, e.g. proper way of tossing the ball in the air, its height and direction, the speed of the last stage of hitting the ball, the slice quality, etc.

- Don't hold your breath
- Take your time to start the play, to take the ball and to get off the bench during a break; every second of regeneration or slowing your heart rate down is advisable

- 7.** Changing of rhythms, directions and spins seems to be an obvious characteristic of a play but in order to use it, we have to practice it a lot. Otherwise we will get stuck in a play that is comfortable to us; the basis of such an analysis is to be aware of the fact that changing the play rhythms, that were trained insufficiently, could destroy your own play before it influences our opponent's mistakes; so there can be only one conclusion – we have to practice a lot

- 8.** The next main principle is to return a shot deeply at the baseline in order to prevent the opponent from an attack – it seems to be so obvious but more than 50 % of all balls land not too much behind the service line; the one reason for it is that it is safer but the other is that the different technique is not trained very well.



Backhand cross should be long or angled, if not we can expect attack.

9. It looks similar when it comes to angle shots; if a ball in the backhand hasn't a proper angle, the opponent can bypass it and attack with a very dangerous reverse forehand

10. It is important to differ "defensive" and "offensive" shots; it seems very obvious and quite easy until we realise how many shots we didn't attack though it was needed and how many shots we hit as winners unnecessarily

11. Cold calculation of biological laws.

- Every player – "not a robot" – has mood swings, swings of optimism and pessimism, concentration, tiredness, oxygenation of the body, etc., which means:
- If I'm doing well than it could get worse in a moment so it is better to attack the other player right now
- And the other way round, if my opponent is doing better, I have to survive his attack, in a moment the situation will change
- Don't draw conclusion on the basis of her/his advantage, don't praise her/him in your mind
- Before the match one should remember that the opponent isn't better; at some level of professionalism there are no dominant abilities (or at least it is good to think so)

12. To stay clearheaded and to keep your so called "strike awareness"; it is better not to get use to the thought that I have a bad day today or I don't play well; a Polish boxer – Jerzy Kulej said: "There are no people resistant to blows, only poorly hit"; this is true, the reason for errors made e.g. in connection with the stress during a match is a worse technique; a much better idea is to make sure if the ball has been tossed up in the air high enough and at the right place in front of you, if the right timing is kept; if the speed of the last stage of the stroke and slice are correct etc. Because we can change those things still and we won't manage to change this, so to say, "bad day in our mind"

13. Take the expected direction of the attack; when you unintentionally make a short return and play the midcourt you can expect a ruthless attack; to helplessly stay at the middle of the baseline is a bad solution; it is better to choose one direction of the attack, which usually is made at a certain angle – this would give you 51 % chances to receive the ball, instead of 50 %.

And now something about shot tactics.

14. By your own crosscourt backhand that forces your opponent to go behind the lines of the court, in particular backhand slice, it is necessary to go towards the net; an aggressive return of such a shot by the opponent is very difficult and it gives us a chance to finish the rally by smashing the ball close to the net; not smashing the ball will restart the rally

General rule – no to play what my opponent likes to play ...

15. Coming close to the net by the opponent is an aggressive part of the game, and one should be prepared for it mentally, technically and tactically:

- Try to see rather "free passages" than attacking opponent
- Passing shots should not be rather directed at the opponent, although it is not a rule
- When there is no free passage try to smash straight into your opponent's body
- When there is a swing volley and the opponent is deep on the net, you can use topspin lob

16. Drop shot is a very difficult type of stroke because:

- it significantly changes the rhythm of the game
- it is very often made in an unintended manner so it is good to determine when it is worth to use
- as an aggressive player you can use it only after few defensive hits when the opponent is already behind the baseline and expects the next attack
- try not to show that you want to hit the ball in such a way by suggesting the intention of another attack

17. "Brazilian style" is our own name borrowed from football; in this technique you wait awhile before the hit, until your opponent will take the expected direction and then you change the shot direction to the opposite

18. Try to avoid playing the ball on the forehand of the opponent in rally and in serve as well; it is the dominant side so your own stroke in this direction shouldn't be weak or short

19. Feints – they are similar to "Brazilian style" but without the ball; you suggest the intention in order to make your opponent take a wrong direction, e.g. during a volley that is: to block down the line passage to make the opponent do a crosscourt return and then change the direction to block the crosscourt return at the last moment

20. Return is an aggressive attack on the opponent; I think that it is worth to attack almost every second serve and why? Because "it counts twice" even if it doesn't work out; by attacking on a regular basis you weaken the self-confidence of our opponent, especially when it comes to a less experienced player you force double error or weaker, uncertain serve

21. Attack from the crosscourt shot that forces the player to go behind the side line of the

court; it is a characteristic tactic used by Andy Murray; for a long time it was a defensive tactic but when the opponent came to the net it ended in a bad way; a change from the defence to even more crosscourt offence surprises the opponent; slowly it becomes a tactic which is easy to anticipate and therefore is less effective

22. Two first serves – no one plays it of course because the second serve is safer than the first one; but if our second serve is weak and the op-

ponent attacks it aggressively and effectively than it is good to break the general rule and surprise him/her by hitting the ball as "two first serves"; it should distract the opponent and make him not want to return the shot

23. Tactics used while playing with a left-handed player:

- Be aware of the serve and its advantage. It can be strongly aimed at backhand
- Return not to the crosscourt but rather to the middle in order to avoid a crosscourt
- Play your backhand down the line on his backhand
- Play reverse forehand inside in
- Play backhand slice

There are of course much more routines and tactics. You can notice them by every player, that is why they are routines. So it is important, if it possible, to observe them before a match in order to make them neutral.



6

The Parent's thoughts

The serve

The serve is one of the most important shot techniques and also one of the most difficult. It is the only technique on the performance of which the opponent has no, or small influence.

Introducing the ball into play and the way we do it often determines the winning point. In particular, men's serve gives aggression to the play, and in most cases allows the control of the rally.

You could say that it is the essence of tennis.

First, it must be reliable and regular.

Secondly - aggressive to give an advantage to the server, not the opponent.

Thirdly - fast or accurate, and preferably both, to be effective.

The statistical average of number of shots in the tournament rally is 4, including the serve, return and two shots.

It follows that it should then be devoted about 25% of the training time. However, in practice it is trained much shorter time. It's a little boring to toss the ball around an hour a day. It is much better and more dynamic to hit the ball from the baseline.

Very tall, that is taller than 1.90 cm players display a different approach to this technique. They know that this may be their dominant technique and, of course, they are right.

The serves look very different. These differences among different players perhaps are most apparent in the serve as compared to other shot techniques. This diversity stems from two different schools of training.

The first allows for a large amount of intuition and the most natural reflexes. This allows for relatively easy entering into a fairly reliable technique of serving. A threat here are some limitations, especially at the stage of professionalism, which may later not be liberated from.

The second is based on choosing the most appropriate serving technique for the physique and predisposition of the player, but rather based on the optimal bio-mechanics of the shot.

I am rather for the other way because I think that no one was born with the serve and trained long and accurately, based on the analysis of the optimal efficiency of individual components, after a long time, and it becomes a natural habit.

As already has been said, the need is to train a lot and well. In the service you can

see it perfectly. Thousands of repetitive shots are needed to learn a proper technique. Here, however, as is clearly visible that if training is not very precise and one serve is different from another we do not only acquire the habits, but break them regularly.

Another threat is the learning of bad habits for wrong decisions as to the technique of serving or method of training. By regular bad practice, bad habits are developed and perpetuated and you could even restrict the fast, accurate, efficient and regular serve.

Getting rid of bad habits is very difficult. Sometimes it is impossible according to principle, that bad habits are got rid of, at least as long as they are acquired.

Based on this example, I highlight here my opinion about the difference between coaching a professional, and master.

The first one will be satisfied with a good, or even very good technique even being aware of their shortcomings.

The second one - the master - will not allow any, detected errors or limitations - will train much longer and perhaps will much longer bear the consequences of training and brushing-up techniques, at the expense of athletic performance.

Before analyzing the serving technique, and the training methods here is another remark of a general nature.

There is a widespread belief that training techniques, and in particular the serve is the development of as though unconditioned reflexes, it is to teach the brain a certain coordination.

There's a lot of truth in it. It is hard to imagine the brain processing the movement dynamics every time as though from the start. The serve, even according to what I said above, is a technique trained for years by repetition. However, there is also a trap in this way of thinking.

The brain for so long can cope with the coordination of movements as long as it does not get a strong incentive to destroy it. This stimulus may be, for example, the match stress, or a strong wind, the sun in the eyes, the rain, loud talking next to the court etc. The hand gets "wooden" and the serve is spoilt.

In the final match of Masters at London's O2 Arena in 2015 I noticed this even in Federer in the last game, when he was serving the last match game won by Djokovic. Double fault !!

I clearly noticed the numbing stress even in the Master. In such situations Djokovic is doing a lot better.

It is clearly seen in him that when he needs an ace serve there is an ace. He gets more concentrated when necessary and takes control of the stress. I call it **"the consciousness of the shot"**.

Now, a bit of the elements of the technique of the serve that needs to be controlled and coordinated in the so-called right timing to make the serve work properly.

1. Placing the foot at the line; it's better to put it a little further from the baseline in order to avoid foot fault in the future; placing it more parallel to the line can, but does not have to mean more rotation in hitting.

2. Bouncing ball calmly before the proper action service.

3. A look at the opponent, choosing the method of serve.

4. Covering the opponent with the shoulder, and really getting longer possible position to rotate the torso and the shoulders.

5. Holding the racket the specific way for themselves.

6. The ball toss with parallel lowering of the position and elevation of the hand throwing the ball up.

7. In some techniques the hitting arm raises in parallel with the racket in the position of so-called "eagle" so it is like the wings raised.

8. The toss of the ball should be slight and the least burdened with stress, so possibly without the participation of the fingers. The mere hand moved as if the elevator that is, maintaining a horizontal position. The arm had better be straight, than bent in the elbow. John McEnroe was known for his toss lightness.

9. The toss of the ball depending on the chosen shot technique may be:

- ahead of themselves,
- above themselves,
- beside
- next with the circular motion, but in the final stage ahead
- and so on



10. The ball should rather not rotate because it's a sign that the fingers had a greater participation in the service; This is not a problem as long as the stress does not paralyze them, and worsen the precision of the toss; all elements of the serve are important, but at the stage of training it's better to take care of the toss and establish a toss tolerance at which the serve action is worth continuing, and where it is better to interrupt it, so as not to spoil the precision.

11. It is worth holding the raised arm suspended in the air as long as possible, to get later the fastest possible torque on the other, hitting arm - as if performing "a grinder".

12. The next few steps take place almost simultaneously like charging energy to the bent legs to get as large a dynamic of the jump up, like a spring.

13. We observe the ball in flight to hit it as high as possible, but it is good to watch the opponent with the angle of the eye; the last moment to react or to change the direction or to concentrate on the defense against the return; it is already a challenge for the best.

14. The tosses are different, but you should not toss it rather too high, because waiting for the rise up will destroy the elasticity of the legs.

15. The arm with the racket should be as high as possible to allow rapid clumping down. the so-called "high elbow" helps it that; some, however, with considerable success turn into a high spin clump with a slice down, and do not go up high, as once did Mansour Bahrami

16. The key part of the serve is the speed of the arm holding the racket and it really is in turn: the speed of the torso, shoulder, arm, forearm, wrist; in obtaining the highest possible torque of the head of the racket the rotation of the body is helpful.

17. At a higher stage of professionalism appears a greater role wrist, which extra twists the ball and helps to achieve the intended direction.

18. Timing is an important element of the serve; the preparatory phase and the shot phase can be performed in a cycle of two or three; there are also some who serve almost at once such as Oleksandr Dolgoplov; the preparatory phase should be as calm and relaxed as possible, the shot phase - fast, dynamic.

19. Setting the body and the ball toss are the two most important factors for recognition by the enemy of the type and direction of the serve; so it is worth at the beginning of training setting these elements as universal and more difficult to recognize.

20. The shot itself can be performed flat, spin, slice or kick.

21. A flat shot is very strong because the whole energy is consumed on the direction of the shot; then there is a big impact on the arm, so it is better to avoid this kind of impact in one's youth; it is also risky, because the ball does not get the rotation belying the direction.

22. Hitting the spin with the so-called pronation or progressive rotation is the shot hard for younger, but necessary because the best belays the closing of the ball in the court; "Combing" the ball from the top provides that with a relatively high speed the ball will not "run"; in practice, i.e. the shots are mixed spin-slice but in different proportions.

23. A slice shot is a relatively safe shot with the side rotation; it allows for angular ball and a quite safe flight.

24. A kick shot is a spin shot of the other serve, as much as possible from the top; the ball bounces high and prevents the opponent from attacking.

25. To the above techniques, we added one more nicely called it "*trained rag*"; This shot

very slight cut on throwing off the side lines of the service box; it's like second serve (even third) instead of first serve

26. None of these techniques is in itself dangerous; the most dangerous are:

- mixing techniques while serving
- changes of direction
- ball speed

27. We wrote that the receiver has no or little impact on the serve action; how big is the impact depends on the server, for example:

- if on the second serve the receiver enters more deeply into the court he gives the server a sign that he wants to attack
- If the receiver stands on the second serve on the balance side closer to T it means that he protects his backhand (right-handed) more
- If he regularly returns aggressively it takes the server his confidence a lot.

28. After execution of the shot action occurs a jump on the front foot and there should be return jump on two feet and back towards the baseline (unless the action is service-net); the lack of this habit can expose to the difficulty in receiving a deep return such a habit also increases the after serve concentration.

This would be all as regards the elements of the serve, which is worth looking at before setting themselves correctly and safely for the appropriate serve action; you can also omit it, and serve in the so-called intuitive way.

At the end - an anecdote concerning Novak Djokovic serve. At the end of 2012, along with my son I was at the Masters Finals at the O2 Arena.

Djokovic played against Del Potro. I read the program and interviews with trainers.

Marian Wajda, Djokovic coach, described their "struggle" with the service. Without going in detail at some time he used the term that has become the key to their, and later also to ours, serve philosophy "*smooth and simplify*".

I watched Djokovic just serving and wondered what Wajda had in mind.

After a few days I began to change Filip's serve once again, maybe the 17th time.

Smooth - so that it would be nice to look at, that is possibly natural and light.

Simplify - to eliminate any unnecessary movements, gestures, and to spare him as much energy that in more than a 3-hour match can make a difference. In my son's serve technique I got involved in February 2011, when the coach could not deal with it. I remember I said that I need three months of daily practice to set it for him. Since that time, exactly five years have passed and we are still struggling, we are setting it, and adjusting.

Good luck with the serve.



NEWS

1

Pep Guardiola confirmed as a new Manchester City coach.



Guardiola will replace Manuel Pellegrini in the summer. It has been kept as a secret for months. Carlo Ancelotti who will become new Bayern Munich coach believes that Guardiola can lead City to success. Manchester City has never progressed beyond the last 16 in Champions League. New manager will have at least £150m to spend on new players. His annual salary in Bayern Munich is 17m EUR and will rise to 20m EUR.

PEP GUARDIOLA CAREER STATS

BARCELONA:

La Liga: 2008–09, 2009–10, 2010–11
Copa del Rey: 2008–09, 2011–12
Spanish Super Cup: 2009, 2010, 2011
Champions League: 2008–09, 2010–11
UEFA Super Cup: 2009, 2011
FIFA Club World Cup: 2009, 2011

BAYERN MUNICH:

Bundesliga: 2013–14, 2014–15
German Cup: 2013–14
UEFA Super Cup: 2013
FIFA Club World Cup: 2013

NEWS

2

Lionel Messi and Luis Suarez's penalty routine.

Barcelona were leading with Celta Vigo 3-1 when Messi was fouled in the box and awarded penalty. He stunned the crowd when in the 81st minute he passed up the chance to score his 300th La Liga goal and tapped the ball to the side for Luis Suarez. He raced into the box and scored. The hat trick was his 23rd goal and took him to the top in the league this season. Barcelona won 6-1 with Celta Vigo and at the same time made the club record of 30 games without loss.



NEWS

3

Manchester United preparing 60m move for Borussia Dortmund Pierre-Emerick Aubameyang.



The striker has been identified as the club's No1 transfer target this summer. United are ready to pay £60m and offer him a £200,000 a week salary with the promise to make him a global star. They are also ready to spend a lot of money to rebuild the team even though the fate of the manager is unknown.

Manchester United are one of the biggest clubs in the world.

- 659 million fans.
- 116 million social media followers.
- More than £1bn from sponsors.
- 20 league titles.
- 3 European Cups.

Share of the 71% rise in domestic broadcast revenue, from next season.

SUDOKU

To solve a Sudoku puzzle, every number from 1 to 9 must appear in: Each of the nine vertical columns; Each of the nine horizontal rows; Each of the nine 3 x 3 blocks. Remember no number can occur more than once in any row, column or 3x3 block.

Rating: ★ ☆ ☆ ☆ ☆

							9	
6				1			2	8
3	4		8			5		7
	3				7	9	8	
8			6	5	3			4
	5	7	2				1	
9		8			5		3	6
1	6			8				9
	7							

Rating: ★ ★ ☆ ☆ ☆

					2			
2			9	8	4			
7		6	3				2	8
5		3	4				8	
8		7		1		6		9
	6				7	5		1
3	7				5	1		6
			1	9	8			3
			7					

Rating: ★ ★ ★ ☆ ☆

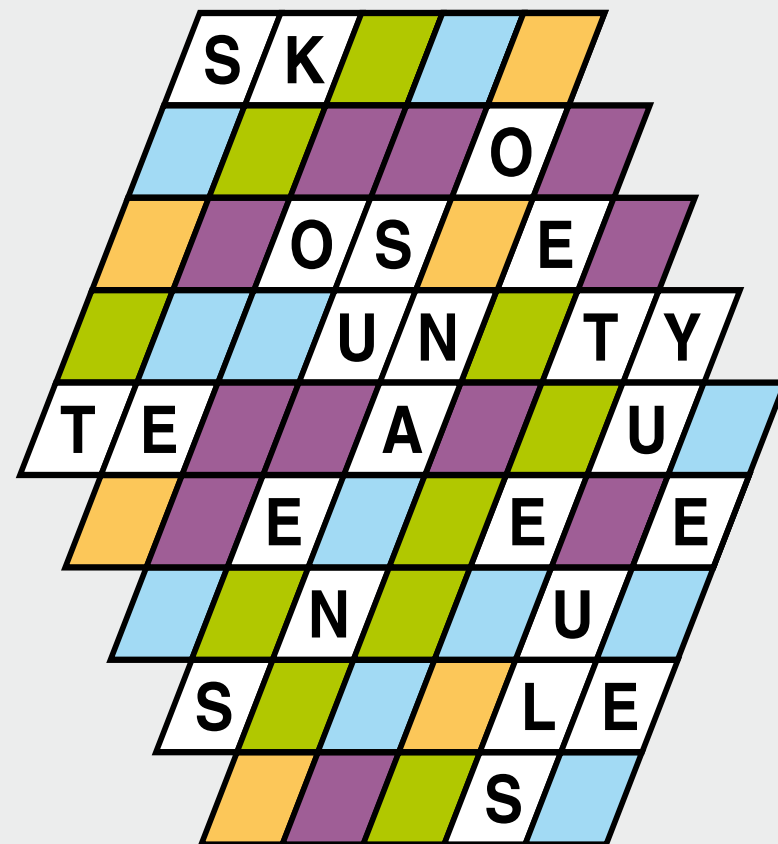
2							3	
				3				1
9			8		6			7
3	9				8			
	5		2		9		6	
			3				7	2
1			5		3			8
4				9				
	3							4

Rating: ★ ★ ★ ★ ☆

		4			6		1	8
3	5	8	7		1	4		6
2	4	9		3	5	1	8	
	7			4			6	
	8	6	2	7		5	3	4
8		5	3		2	7	4	1
4	1		8			6		

VEXAGON

Nine words can be found in our vexing hexagon, but some letters have been replaced by colours. Find out what letters are hidden behind those colours. They are the same for each of the words reading across. Then you'll have solved the vexagon.



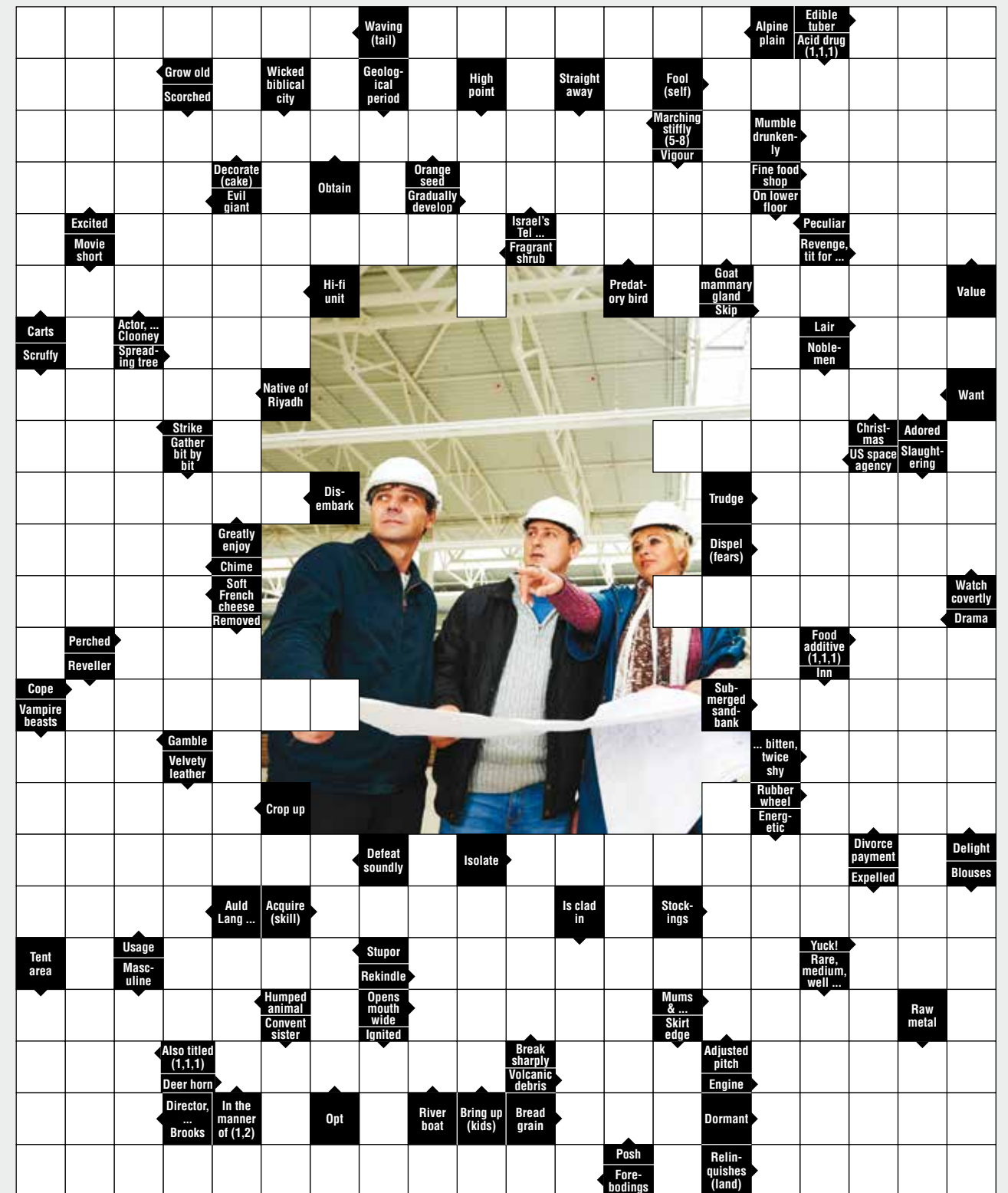
SET SQUARE

Fill in the missing numbers so that the equations work left to right and top to bottom. Each equation must equal the number indicated at the side or bottom of the grid.

Note: order of operations does not necessarily comply with mathematics conventions.

	-	1	x	8	= 16
+		x		+	
1	x		x	1	= 8
-		÷		÷	
	+		x		= 4
=	=	=			
2	4	9			

Crossword with IBB



by Szczepan Sadurski



Laugh with IBB

Find 10 differences ...



Special forces' plane, right before mission. The captain gives last briefing over the drop zone:

- Before you jump, remember. As soon as you're out of the plane, pull the right handle, it opens your main chute. If it doesn't, pull the left handle - this should deploy the secondary. There are bikes waiting for you at the landing zone, take them and get to D-7.

The first commando jumps out. Pulls the right handle - nothing. Left handle - nothing. He keeps falling and thinks:

- Bloody great! The bikes aren't probably there either.

- Here, eat a meatball for nana!... Come on, half a pickle for daddy!... And some sausage for momma.

- 'kinell nan! I'm 30, I know how to eat myself!

- Myslef, myself!... And no profanities! I know you're 30, but it bugs me when you're drinking without any snacks.

In an asylum.

- Doctor, one patient from room 6 thinks he's Julius Caesar and must conquer Carthage!

- Put him in a straightjacket!

- And one from room 7 thinks he's Don Juan!

- Put him in a straightpants!

A farmer was helping his cow give birth, when he noticed that his 4-yo son is watching with his jaw dropped. The farmer thinks: "Well, time for the birds and bees talk."

Later the farmer comes to his son and says:

- You have any questions about what you saw?

- Yeah, daddy - says the boy, still getting his jaw in place. The father is about to start giving him the talk, when the kid finishes:

- How fast was the calf going before it hit the cow?

Geography class. The teacher asks:

- What's the capital city of the Netherlands?

- Amsterdam!

- What's the capital city of France?

- Paris!

- What's the capital city of Spain?

- Madrid!

- And what's the capital city of Angola?

Only little Johnny raises his hand.

- Ok, Johnny, what's the capital city of Angola?

- London?!

A boy says to a girl:

- Anyone ever told you that you're beautiful?

The girl blushes:

- No.

The boy:

- All of the sudden everyone's so honest!

A wife asks her husband:

- Have you seen that new movie "Stupid says no"?

- No.

Illustrations by Szczepan Sadurski



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MONTHLY DEALS MARCH 2016

IBB Builder presents below the promotional prices for products offered by IBB POLISH BUILDING WHOLESALE. In March 2016, special discounts are on Sniezka & Megaron products. The technology of interior paints is discussed in TECHNOLOGIES section of IBB Builder. The limited time offer is for the current calendar month, for all registered trades only. Register online at IBBestimator.co.uk or in App IBBestimator. Don't miss out.

**40%
OFF**

Internal paints, white

Sniezka Energy
latex paint

£11.70 net
(RP £19.50 net)



Sniezka Latex primer
for interior use

£12.75 net
(RP £21.25 net)



Sniezka Eko
white acrylic paint

£10.75 net
(RP £17.92 net)



Sniezka
Satin

£18.00 net
(RP £30.00 net)



Sniezka Vernissage
white latex

£14.75 net
(RP £24.58 net)



Sniezka
dump & stains

£29.70 net
(RP £49.50 net)

Sniezka
Super Matt

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(RP £19.58 net)



Internal colour paints



pigments, 29 colours

Sniezka
Colorex

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Acrylic
Classic

£13.75 net
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Latex
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(RP £36.25 net)

Enamels paints



Acrylic enamel
Supermat

£4.97 net
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Sniezka Urekor D
oil-phthalate primer

£3.47 net
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Vidaron
stain & varnish

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Magnat
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(RP £12.08 net)

Decorative
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Decorative
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£17.25 net
(RP £28.75 net)

**40%
OFF**

MONTHLY DEALS

MARCH 2016



**Megaron
Finish**
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(RP £8.25 net)

20 kg



20 kg

Gypsum polymer plaster
**Megaron
Professional**
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(RP £15.58 net)



20 kg



**Megaron
Super Finish**
£7.25 net
(RP £12.08 net)

20 kg

Ready mixed, reinforced
**Megaron
ŚMIG C-50**

£12.95 net
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17 kg

**Thistle
Multi Finish**
£4.95 net
(RP £8.25 net)



25 kg

Spend £200 net or more and get ... High **Visibility** Jacket!

T&C

All presented products are subject to availability. Products may vary from those illustrated. All prices are net exclusive of VAT. Some prices shown are for collections only. Some prices are subject to additional delivery charge per item with the minimum £180.00 net value of delivery.



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