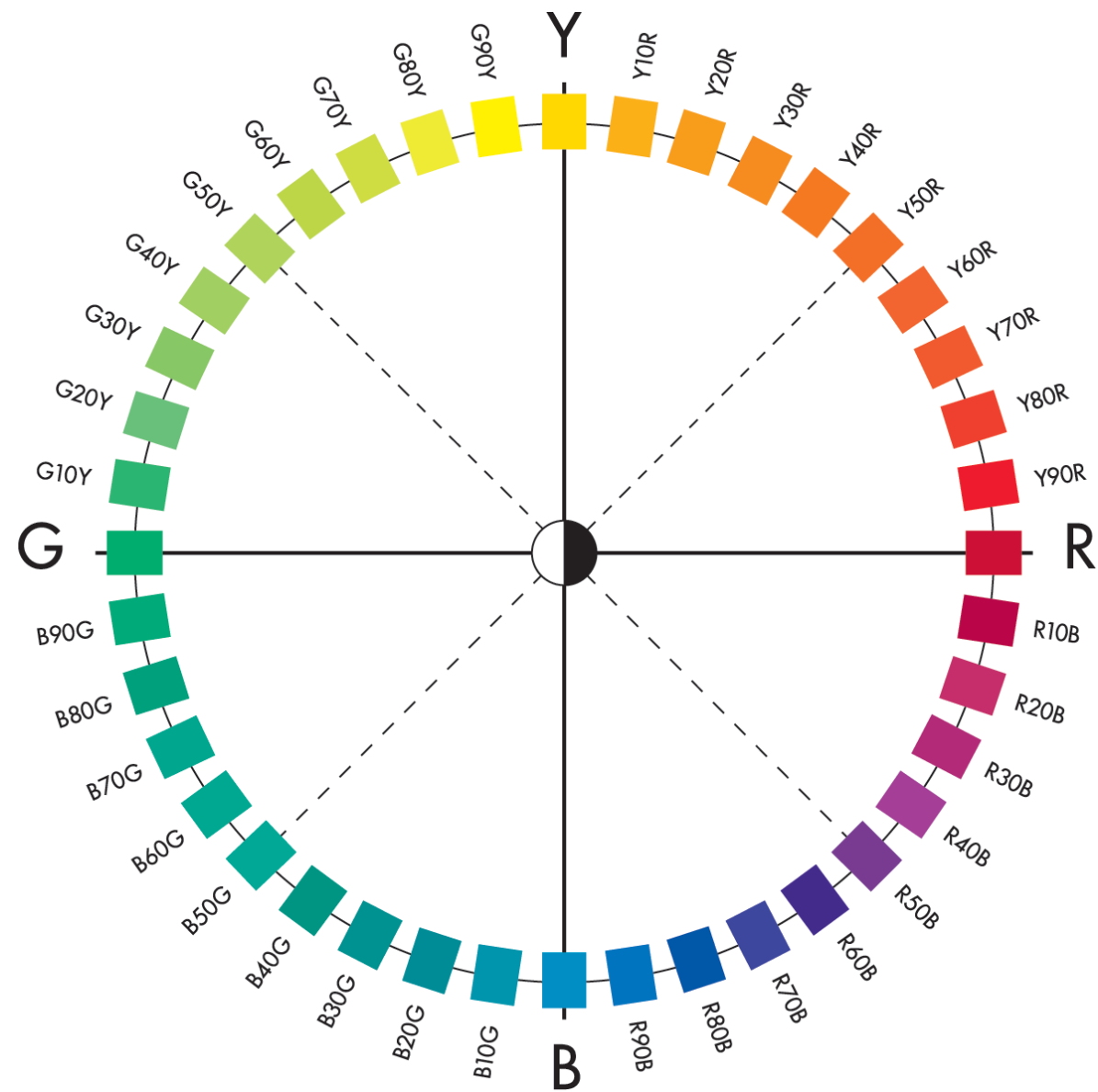


O R • N A M I





Or.nami si avvale del Sistema NCS - Natural Colour System[®], un sistema logico di ordinamento dei colori che si basa sul modo in cui questi sono percepiti ed è riconosciuto in campo internazionale come linguaggio universale dei colori. Tutti i colori di superficie sono descrivibili per mezzo del Sistema NCS[®] ed ogni colore può essere identificato da una notazione NCS esatta che non lascia spazio ad errori di comunicazione.

La stretta collaborazione con NCS permette di essere sempre un passo avanti rispetto ai nostri concorrenti grazie ad un percorso mirato che porta ad approfondire la conoscenza del colore. Attraverso questo scrupoloso studio possono nascere molteplici soluzioni con l'ambiente circostante in base alle esigenze del cliente.

Or.nami è, quindi, in grado di sviluppare una efficiente progettazione cromatica, uno studio approfondito sui nuovi trend e nuove mode, fornendo al cliente un servizio completo che unisce progettualità, creatività e percezione del colore. Per ogni realizzazione grafica Or.nami sarà in grado di identificare il Main Color, ovvero il colore che, a livello percettivo, predomina su tutti gli altri presenti all'interno del progetto. Inoltre, è possibile condurre un efficiente studio del colore, attribuendo ad ogni immagine un suggerimento cromatico in sintonia o in contrasto con le nuances presenti nel disegno, suggerendo, così, possibili abbinamenti colore per complementi d'arredo.

Or.nami makes use of NCS System[®], that is a logical colour system which is based on how colours are perceived, and it is internationally recognized as the universal colour language. All the surface colours can be described through the NCS System[®] and each colour can be identified by a precise NCS notation that leaves no room for errors in communication.

In comparison with our competitors, the close cooperation with NCS allows us to always keep a step ahead thanks to a focused path that leads to deepen the knowledge of colours. From this careful study, many chromatic solutions can stem to counter or to be in harmony with the surrounding environment, according to the customer needs.

Thus, Or.nami is able to develop an efficient Chromatic designing, a deep study on new trends and new fashions, providing the customer with a complete service that combines design, creativity, and colour perception. For every graphic realization Or.nami will be able to identify the Main Color, that is the color that, at a perceptive level, predominates over all the others presents in the project. Moreover, it is possible to conduct an efficient study of color, giving each graphic a chromatic suggestion in tune or contrasting with the nuances present in the design, thus suggested color matching for wall paint or furnishing accessories.



NCS - Natural Colour System®
property of and used on licence from NCS Colour AB, Stockholm 2018

IL SISTEMA NCS - NATURAL COLOUR SYSTEM®

NCS - Natural Colour System® è un sistema cromatico basato sulla descrizione del colore attraverso le modalità con cui l'uomo lo percepisce.

Mentre altri sistemi si basano su serie numeriche assolutamente arbitrarie, la codificazione NCS® restituisce un'esatta descrizione del colore che vediamo; con NCS® siamo in grado di codificare i 10 milioni di colori che l'occhio è in grado di distinguere.

NCS - NATURAL COLOUR SYSTEM®

NCS - Natural Colour System® is a logical colour notation system which builds on how the human being sees colour.

While other colour systems are based on arbitrary numeric series, NCS® classification describes colours exactly as we see them, and it's capable of giving an accurate notation to any of the 10 million colours we can perceive.

I sei colori elementari

Il Sistema NCS® si fonda sui sei colori che l'occhio umano identifica come fondamentali (cioè che non vengono associati visivamente ad alcun altro colore). Questi sono il bianco (W), il nero (S), il giallo (Y), il rosso (R), il blu (B) e il verde (G). La notazione NCS® si basa sulla somiglianza tra il colore in questione e i sei colori elementari.



The six elementary colours

The NCS System® is based on the six colours the human eyes identify as elementary (they are not associated to any other colour). They are White (W), Black (S), Yellow (Y), Red (R), Blue (B), and Green (G). The NCS® notation is based on how much of a resemblance a colour has to the six elementary colours.

Notazione NCS®

Esaminiamo come esempio la notazione S 3020-G30Y. La lettera S che precede la notazione NCS® completa (S 3020-G30Y) significa che il campione NCS® è Standard e fa parte di NCS® Edition 2. 3020 indica la nuance, cioè il grado di somiglianza con il nero (S) e con la massima cromaticità (C). In questo caso la nerezza (s) è del 30% e la cromaticità (c) è del 20%.

La tonalità G30Y indica la somiglianza in percentuale del colore a due colori elementari, in questo caso, G (verde) e Y (giallo). G30Y indica un verde (70%) con un 30% di giallo.

I colori grigi neutri sono privi di tonalità (hanno quindi cromaticità uguale a 0) e sono determinati solo dalla nuance seguita da -N, in quanto colore neutro. 0300-N è il bianco, seguito da 0500-N, 1000-N, 1500-N, ecc. fino al 9000-N, che è il nero.

The NCS® Notation

Let's take S 3020-G30Y as an example.

The presence of an S in an NCS® notation (S 3020-G30Y) shows that it is a NCS® standardized colour and it's part of NCS® Edition 2. 3020 refers to the colour nuance: the first two numbers show the colour's percentage of blackness (S) and the following two show the percentage of chromaticness (C). In this case the blackness is 30% and the chromaticness is

20%. The next part of NCS® notation G30Y is referred to as the hue of the colour and denotes which colour family this notation belongs. The first letter, G, denoting this colour as a Green, the

following number lets us know that it has 30% of the colour denoted by the last letter - in this case Y for Yellow. So it's a green (70%) with 30% yellow. Pure grey colours contain no colour (chromaticness is 0) and are given nuance notations followed by '-N' (Neutral). The pure grayscale runs from white (0300-N) to black (9000-N).

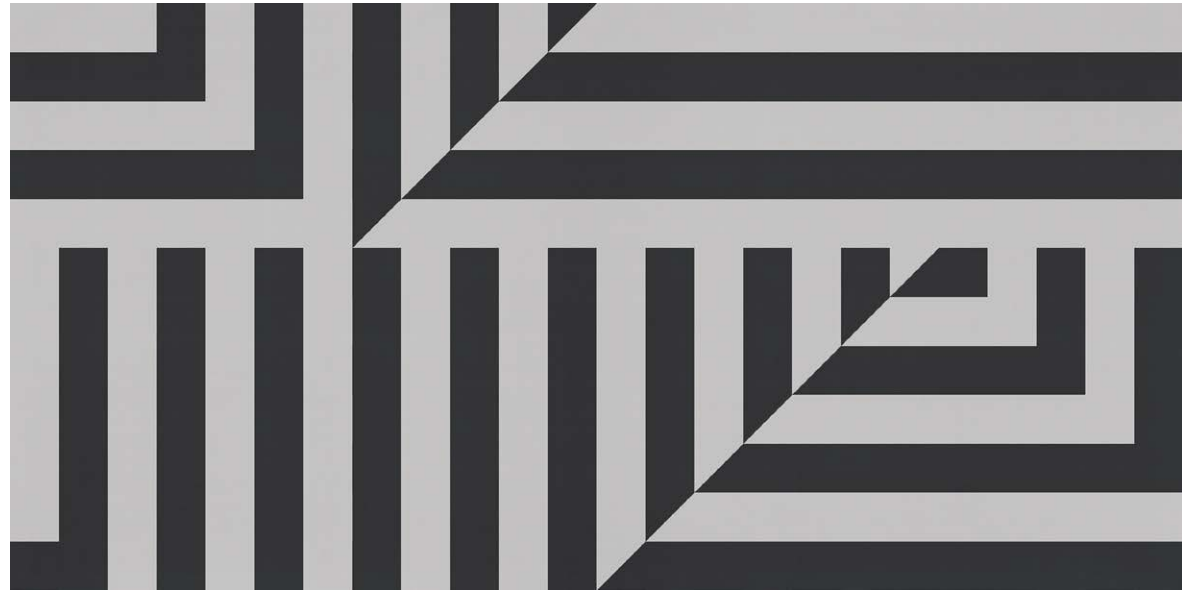


COLLECTION 2018 SEPTEMBER

A volte la più grande delle rivoluzioni è tornare da dove si è partiti. Dall'origine, dove anche l'errore è considerato qualcosa di nuovo, di non ancora sperimentato. La prima volta in cui, senza particolari legami di stile e geometrie, si ha la possibilità di offrire uno sguardo intimo sullo spazio, inteso come momento di vita. Drammatico, gioioso, poetico. E a guidare in questo primo viaggio non esiste vate migliore del colore. L'elemento fondamentale. La genesi. Lo spietato giudice che determina accostamenti, percezioni, tinte, gradazioni, contrapposizioni con la sua qualità di trascendere la materia e farsi luce. Colore, senza il quale, la prima volta, si rischia di fare una rivoluzione senza rivoluzione.

Sometimes the greatest revolution of all is to go back to the beginning, where mistakes are seen as something new and still unexperienced, and start over again. Through this revolution a more intimate look at the room is offered and it is considered a moment of life, without any constraint in terms of style and geometries. It's dramatic, joyful and poetic. The guide that will enlighten your path in this journey is colour. It is the key element, the Genesis. Colour becomes a tough judge who establishes different combinations, sensory perceptions, tones, shades and contrasts due to its ability to move beyond matter and to become light. Without colour, the risk is making a revolution without the revolution.





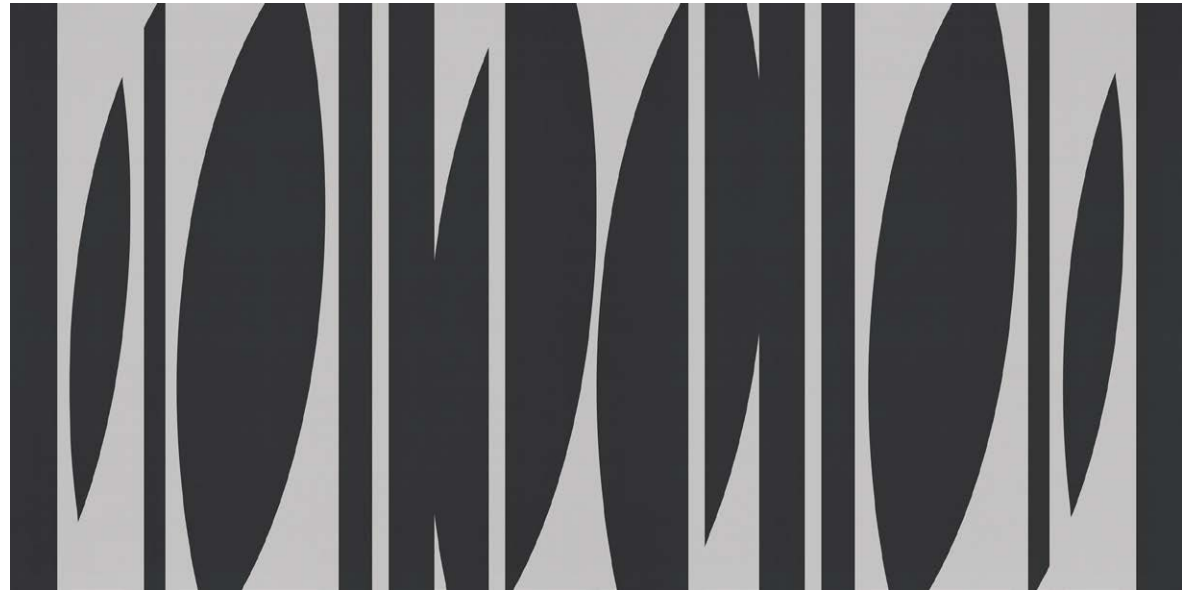
ORN18_001-B

MAIN COLOR



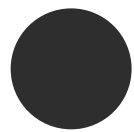
NCS S 8505-G20Y





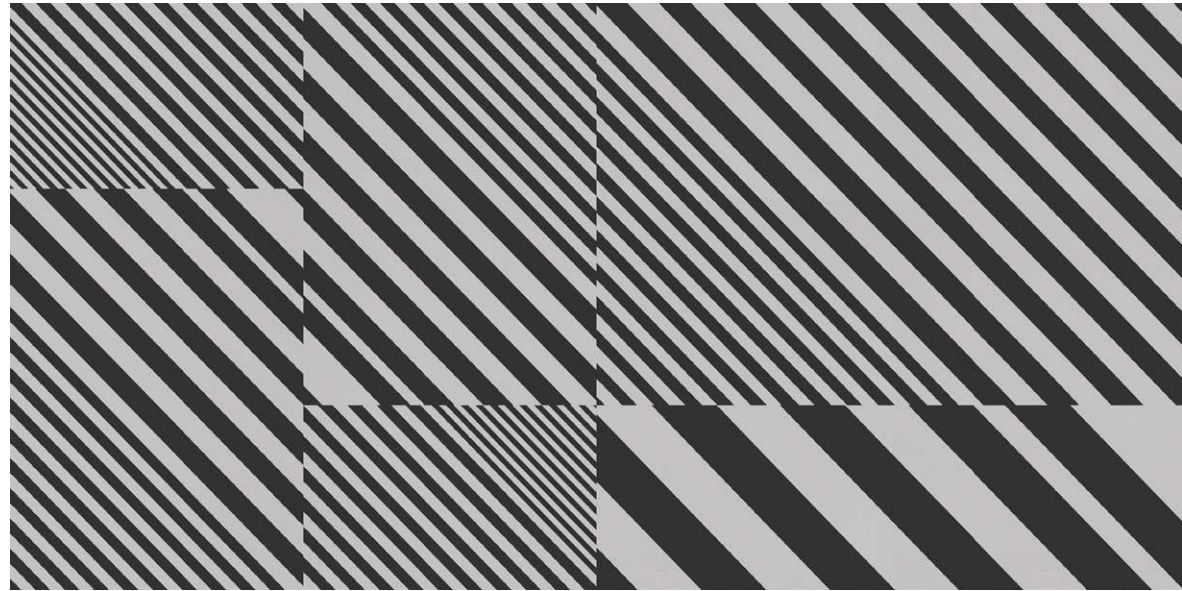
ORN18_001-A

MAIN COLOR



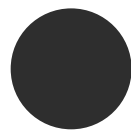
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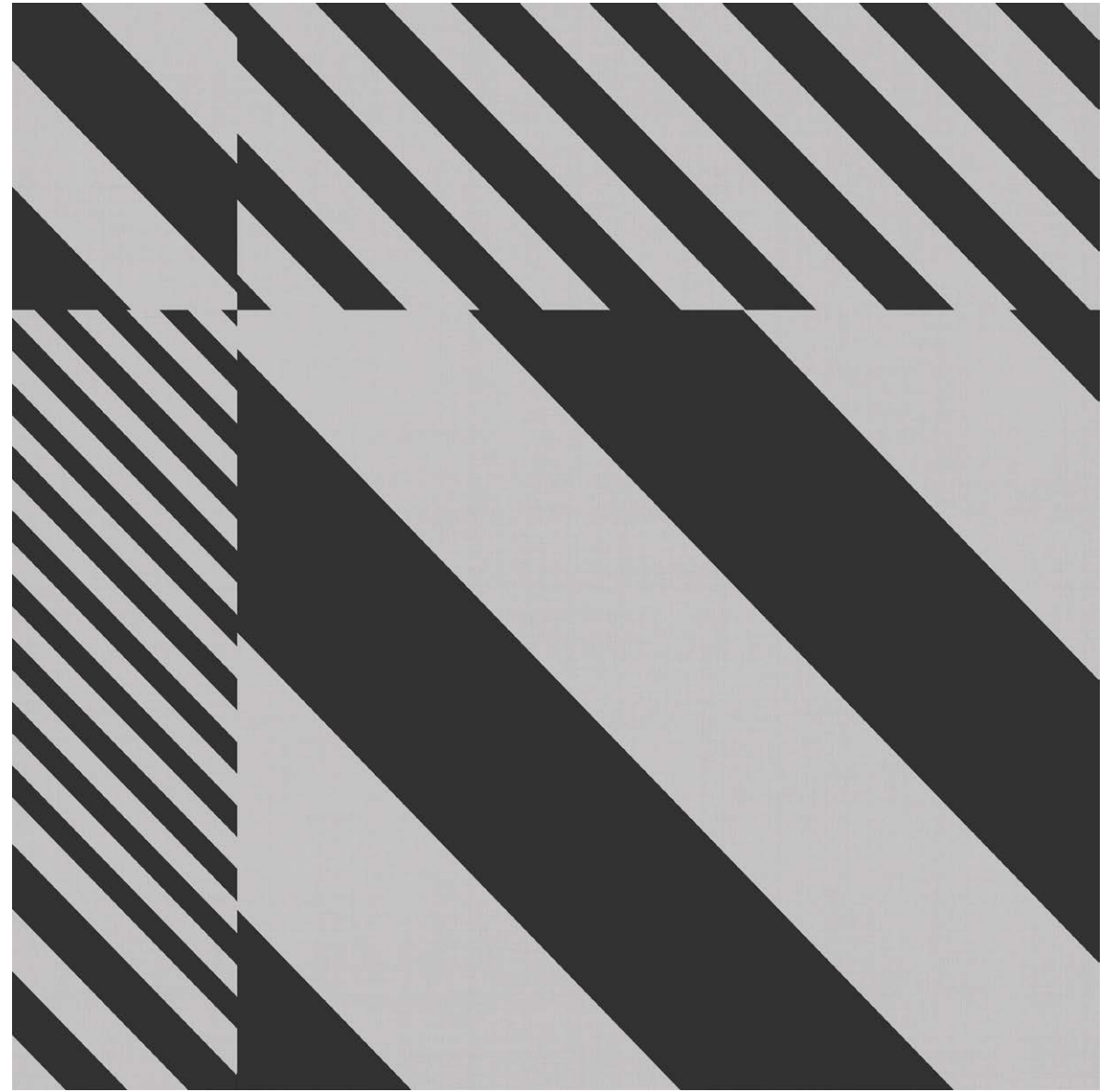


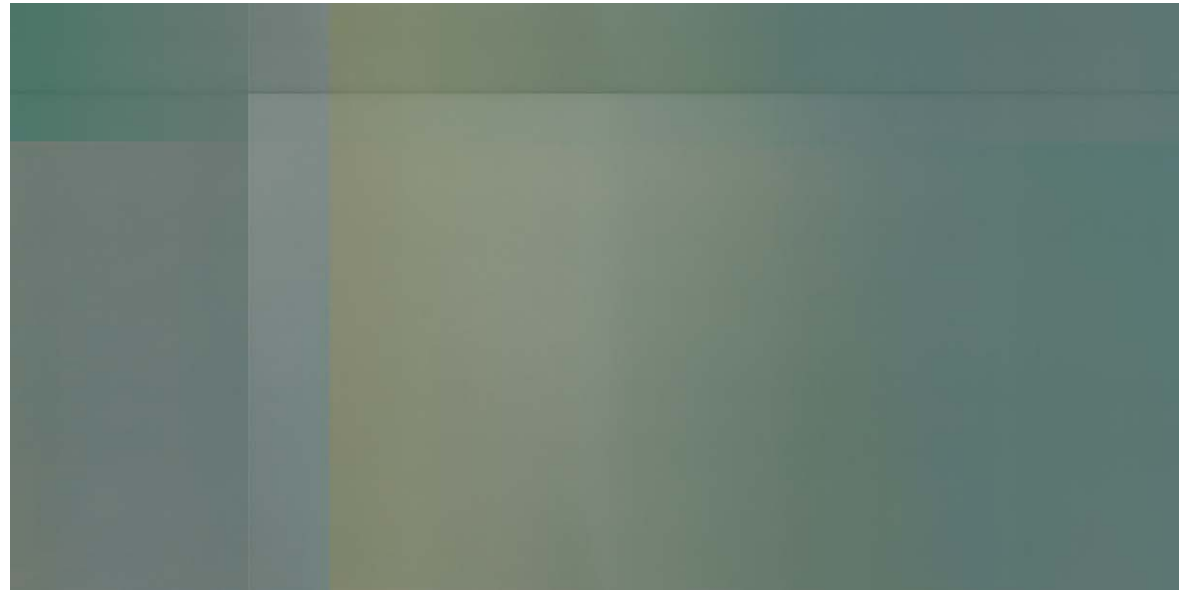
ORN18_001-C

MAIN COLOR



NCS S 8505-G20Y





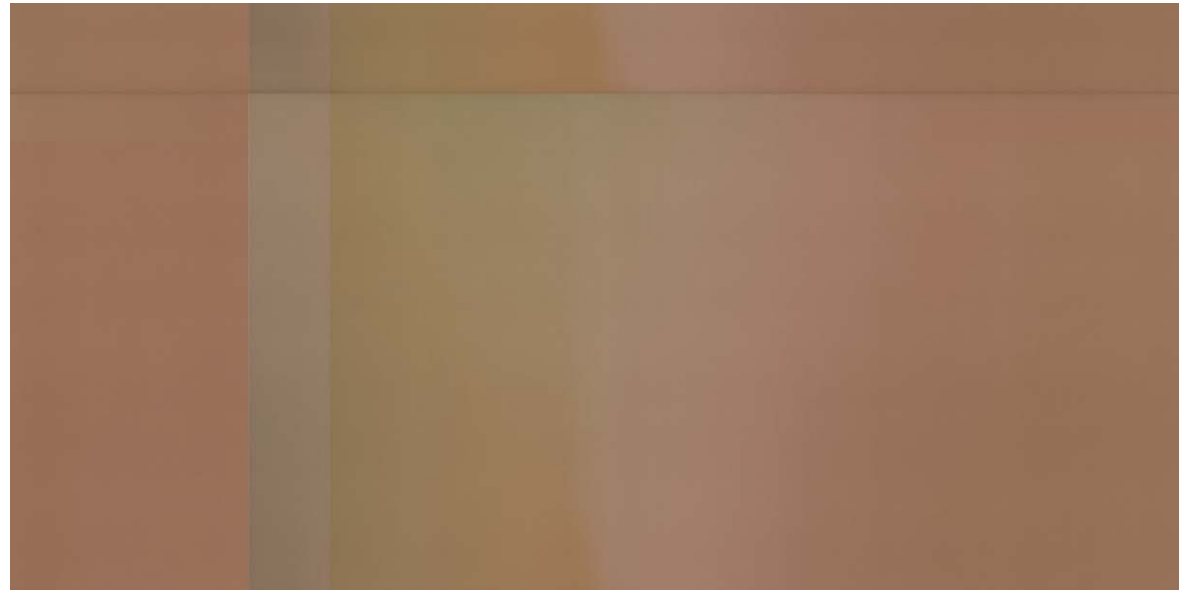
ORN18_002-B

MAIN COLOR



NCS S 4010-B90G



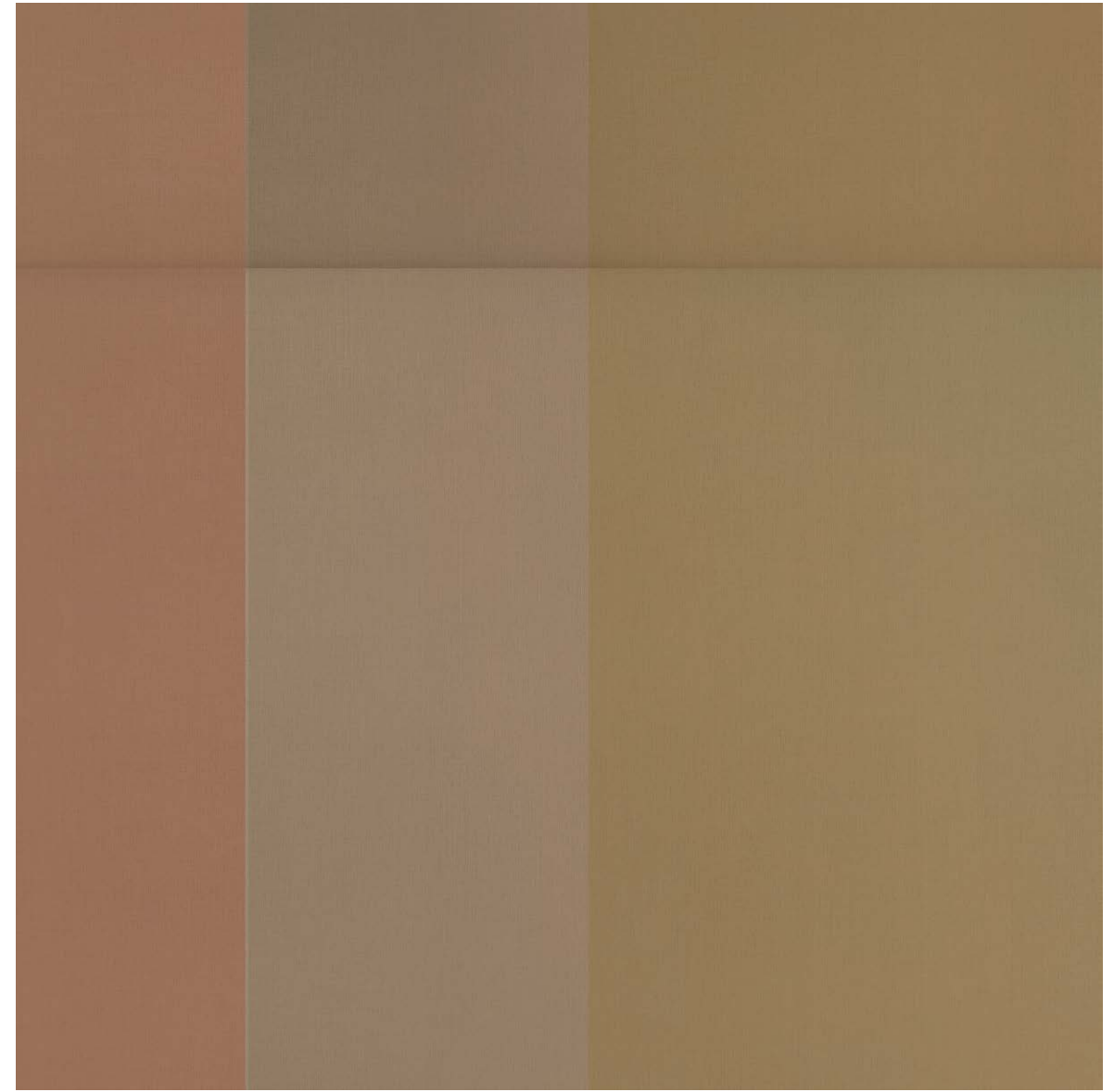


ORN18_002-A

MAIN COLOR



NCS S 4020-Y20R





ORN18_003-A

MAIN COLOR



NCS S 1060-G90Y





ORN18_003-B

MAIN COLOR



NCS S 1060-G40Y





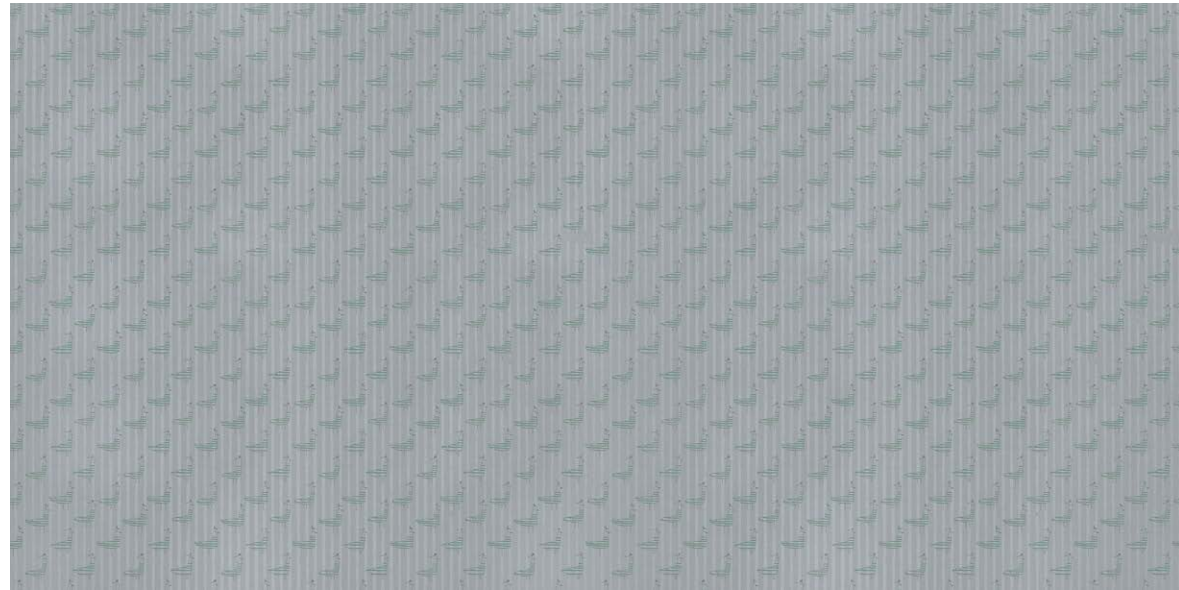
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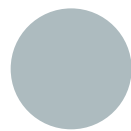
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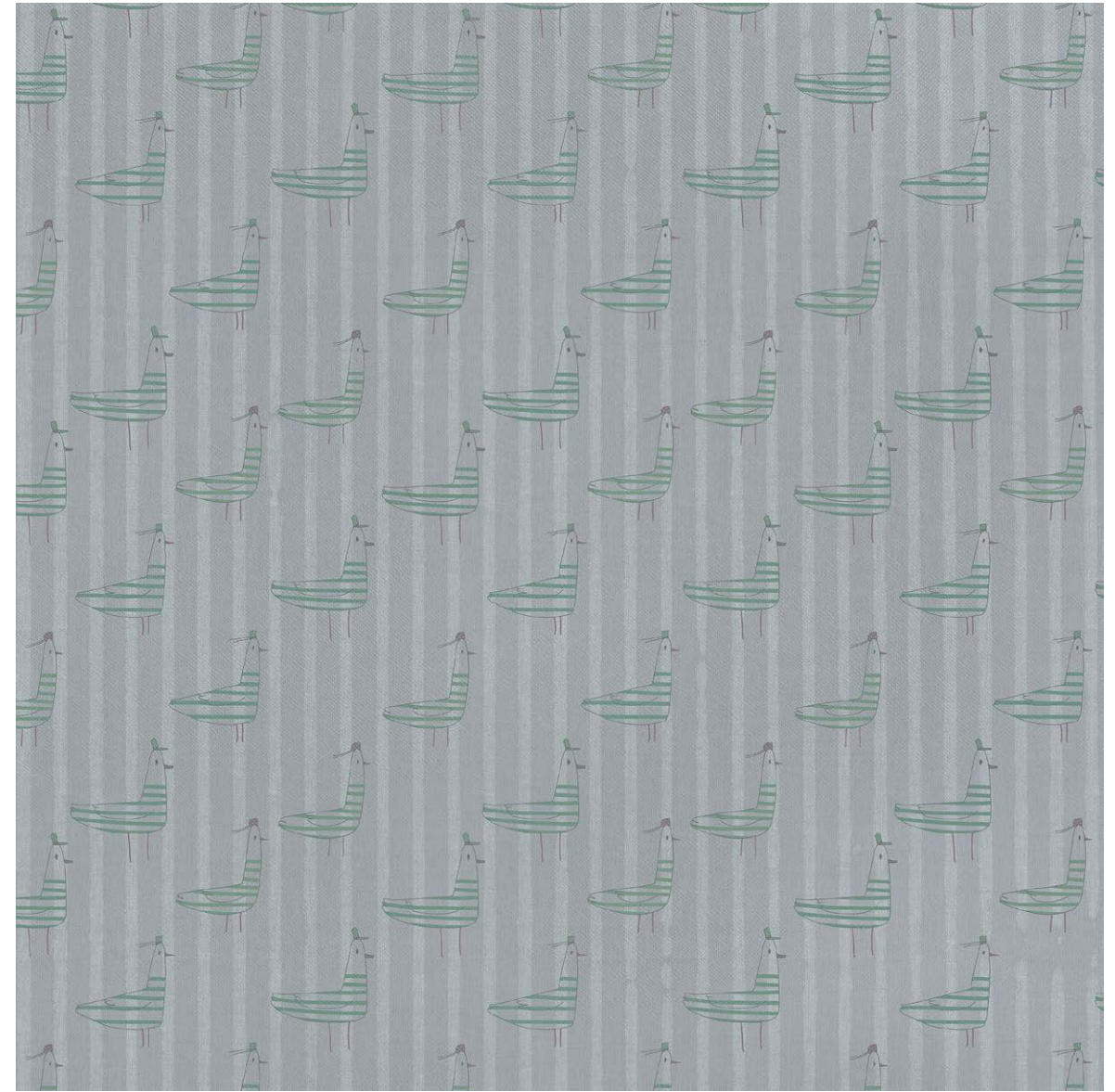


ORN18_004-B

MAIN COLOR



NCS S 2010-B10G





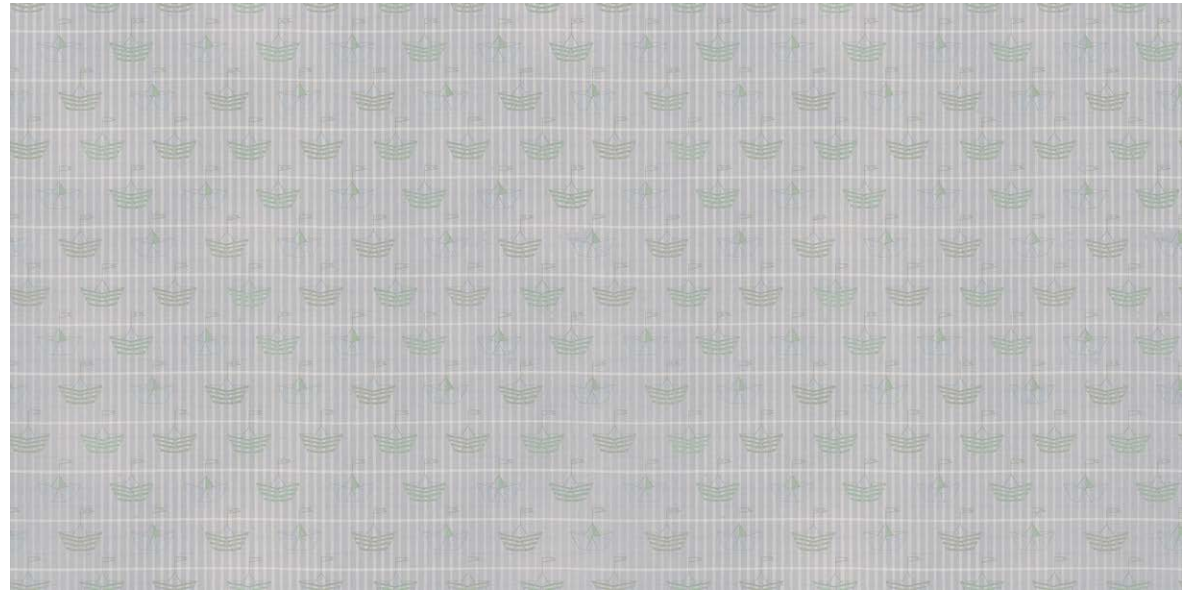
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MAIN COLOR



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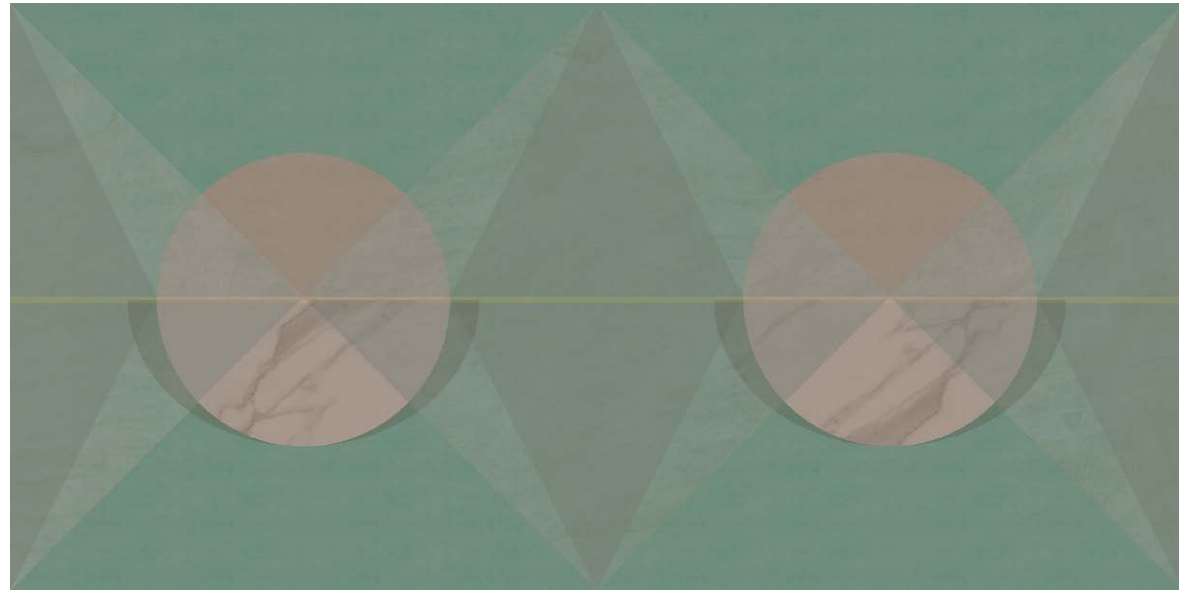
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NCS S 2002-G





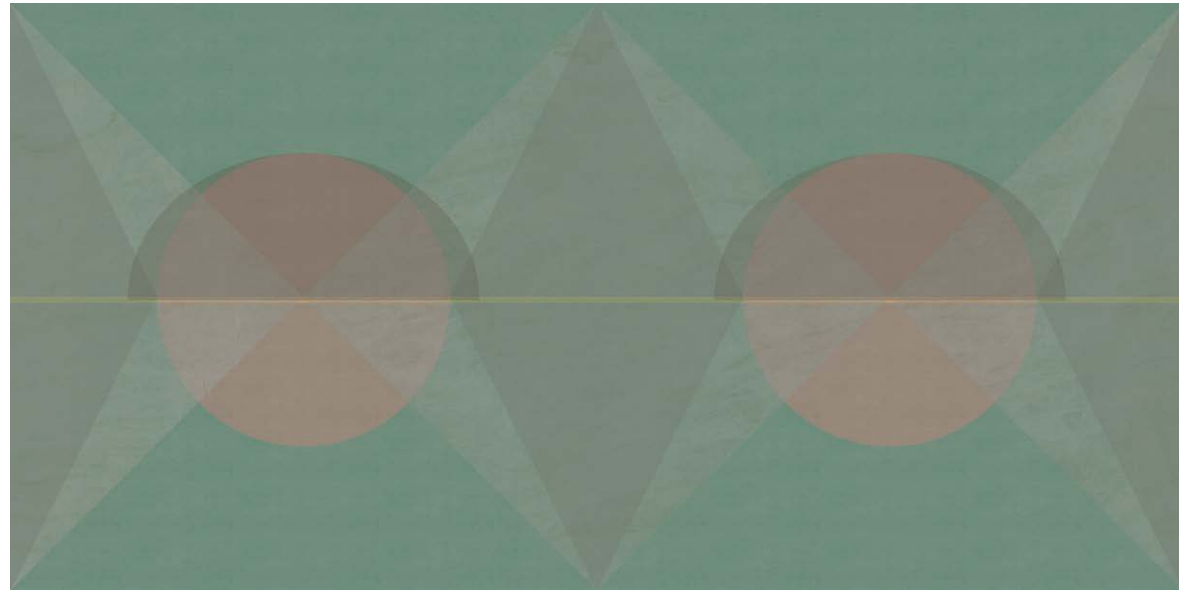
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MAIN COLOR



NCS S 3020-G



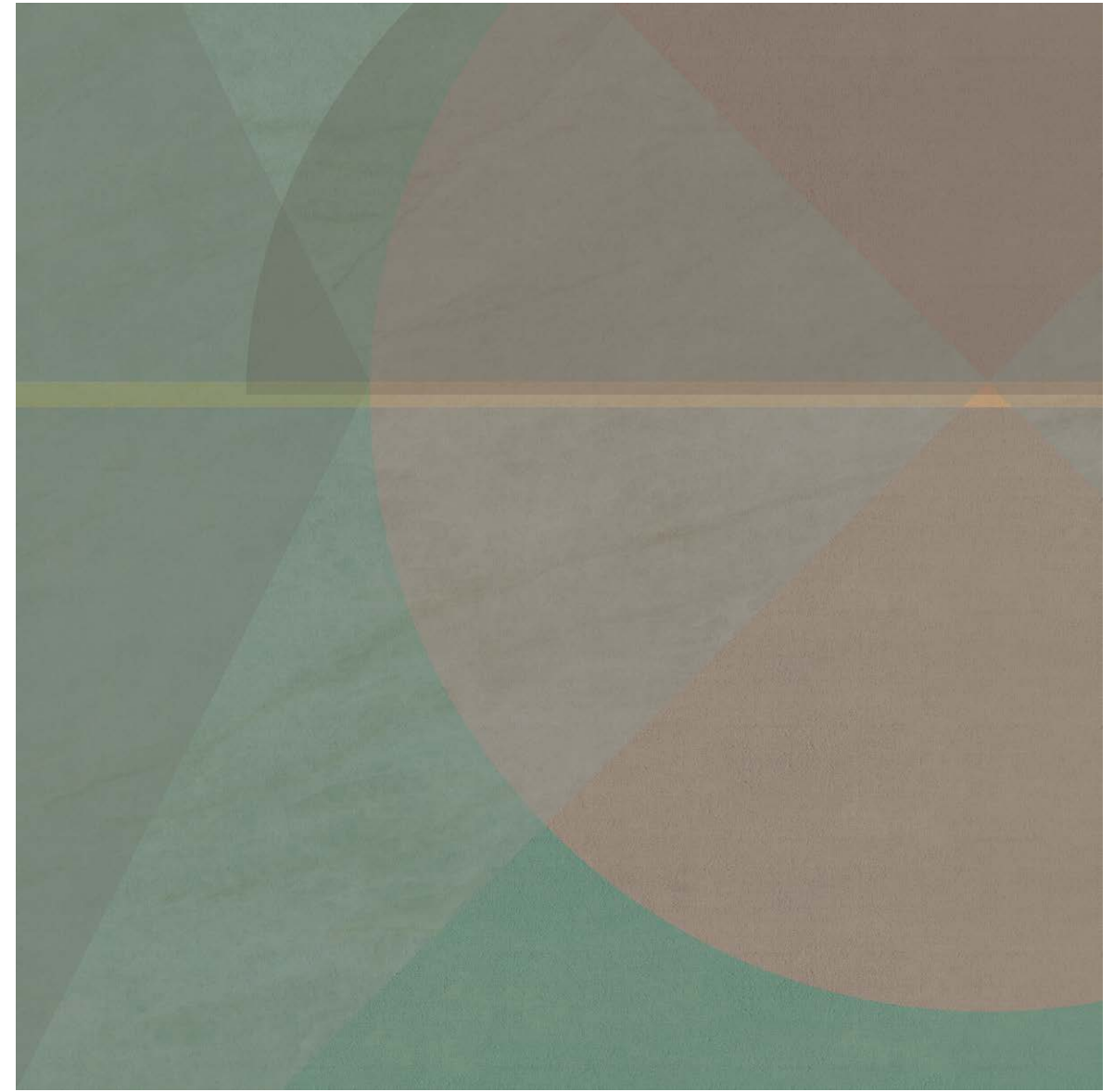


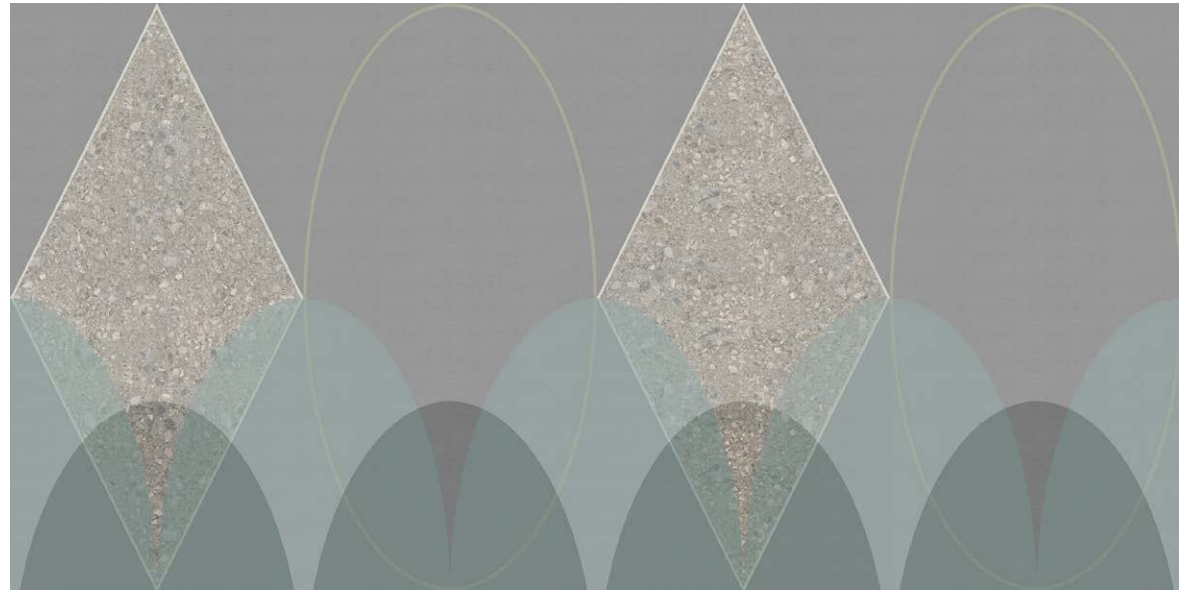
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MAIN COLOR



NCS S 3020-G





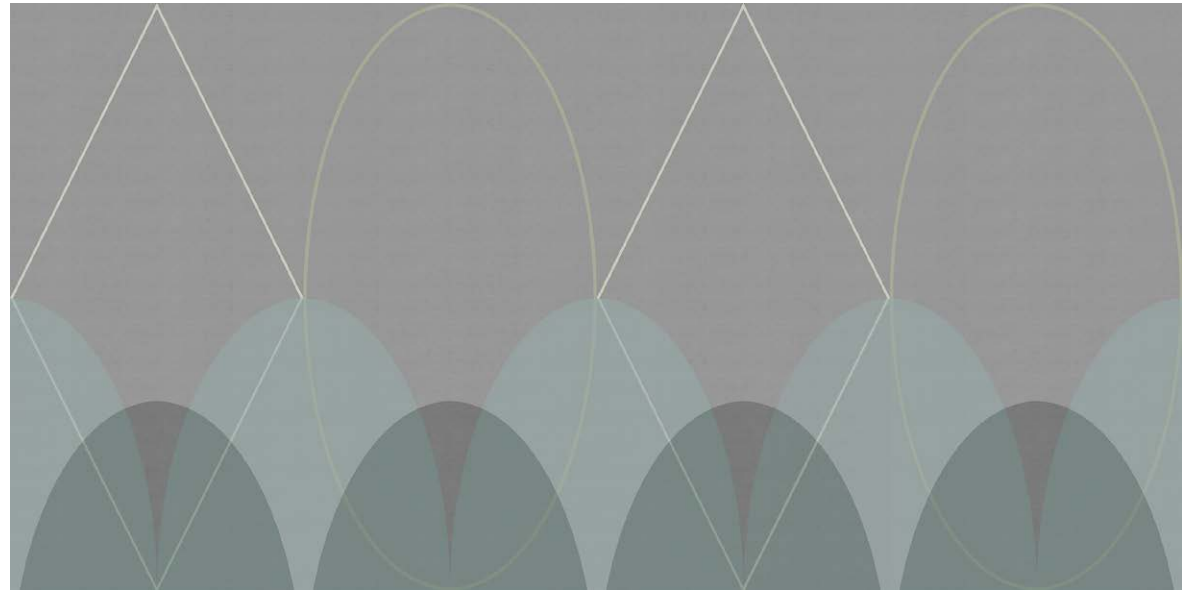
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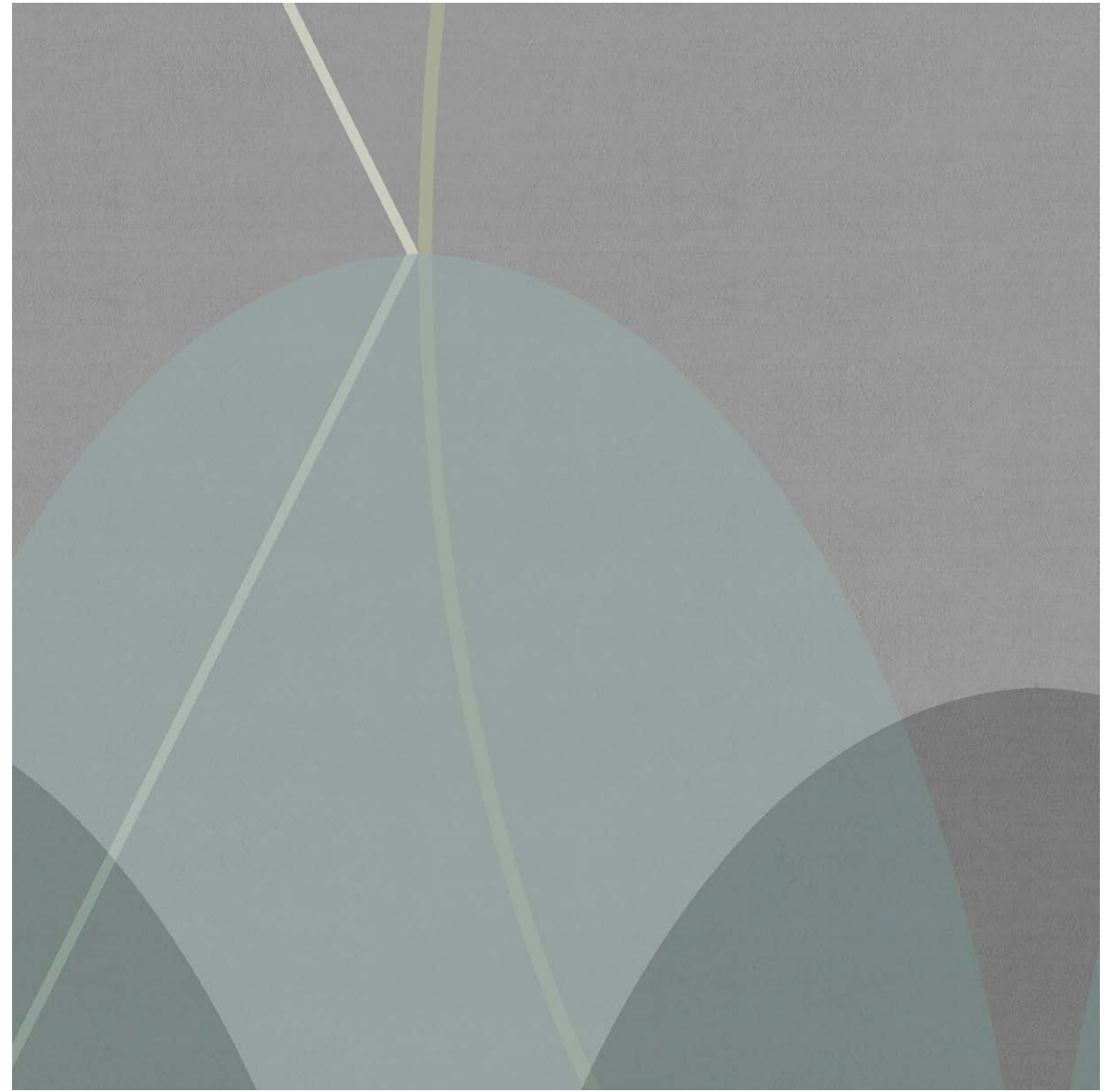


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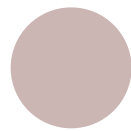
NCS S 3005-B80G





ORN18_008-B

MAIN COLOR



NCS S 2010-R





ORN18_008-A

MAIN COLOR



NCS S 3010-G80Y





ORN18_009-B

MAIN COLOR



NCS S 4020-G30Y





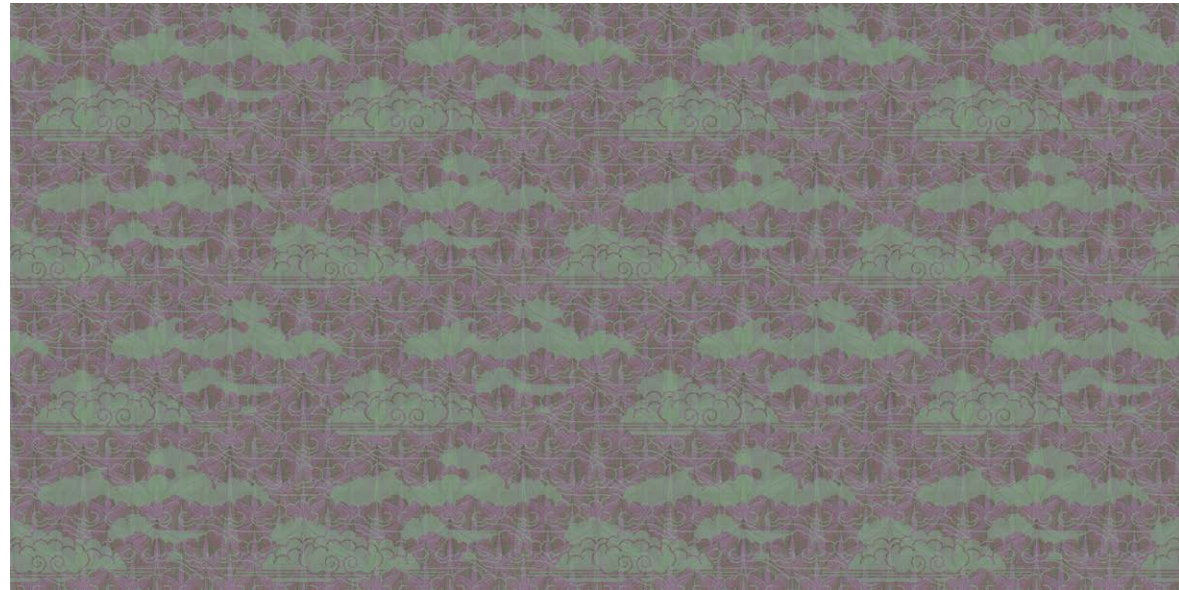
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MAIN COLOR



NCS S 4020-B50G





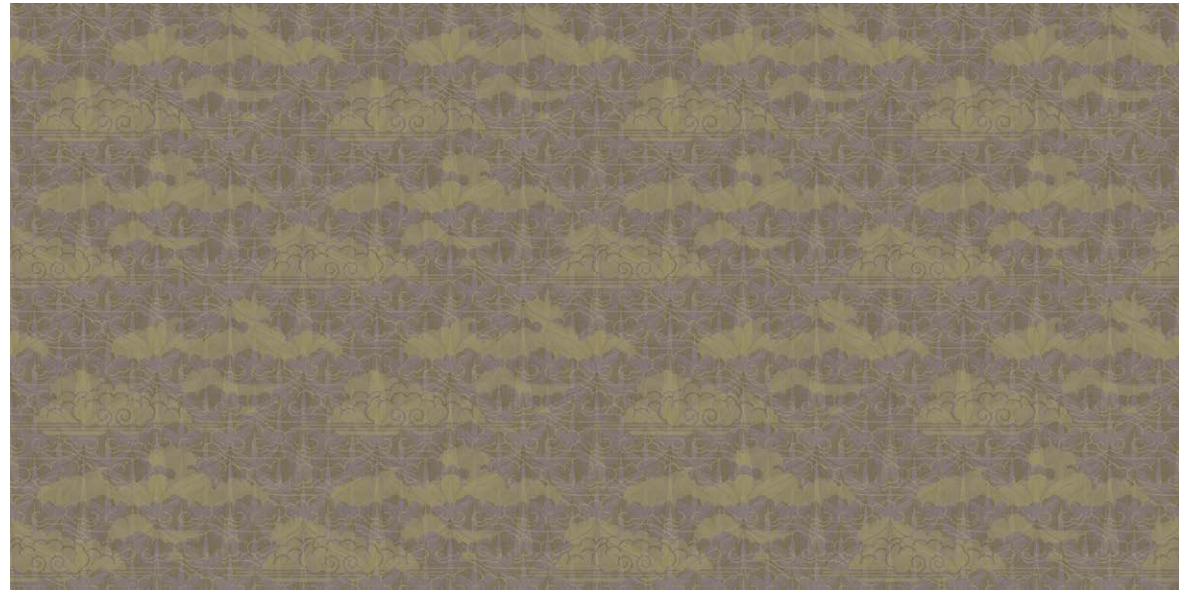
ORN18_010-B

MAIN COLOR



NCS S 3020-G10Y





ORN18_010-A

MAIN COLOR



NCS S 3020-G80Y





ORN18_011-B

MAIN COLOR



NCS S 3010-G50Y



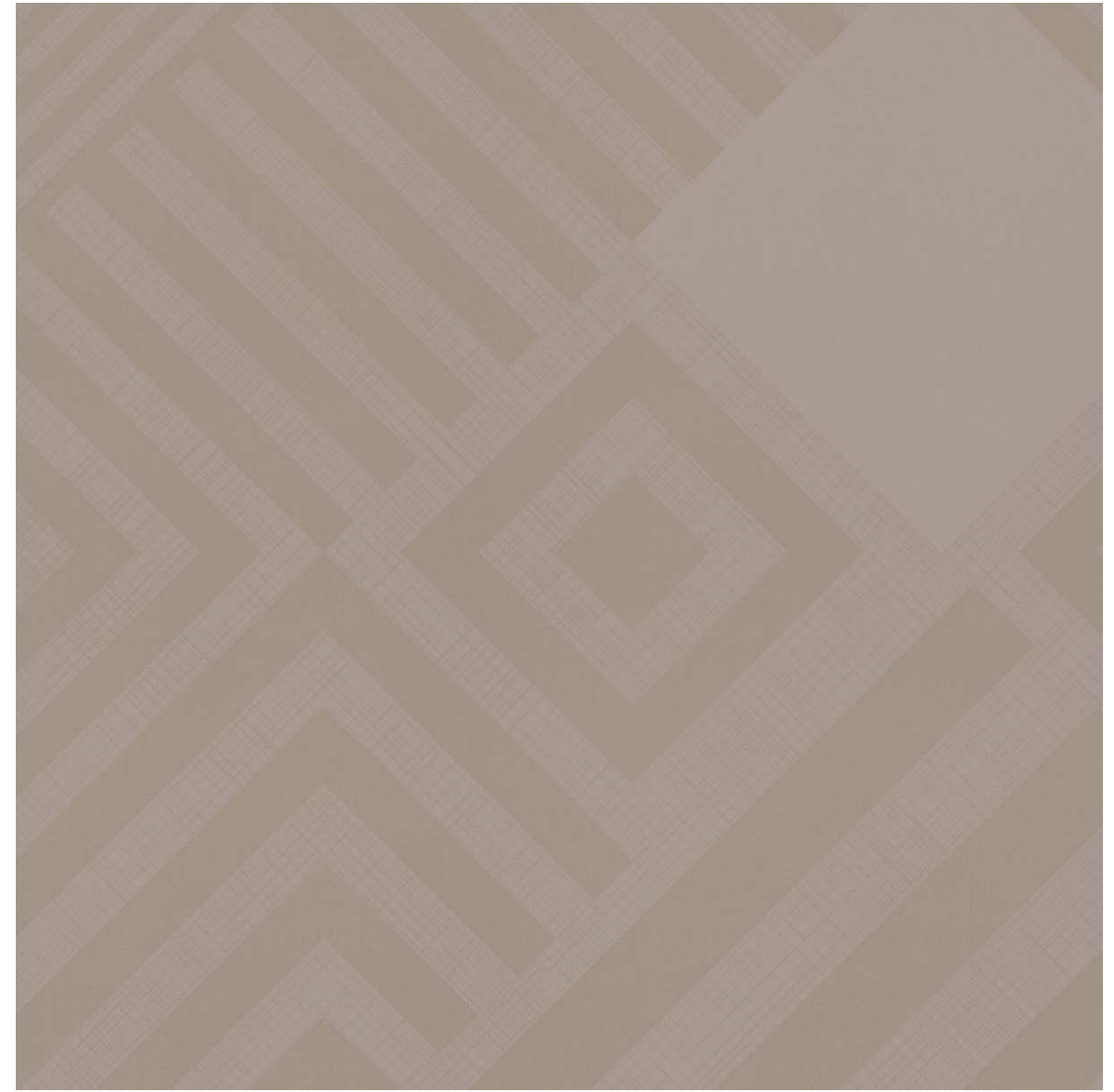


ORN18_011-A

MAIN COLOR



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ORN18_012-B

MAIN COLOR



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ORN18_012-A

MAIN COLOR



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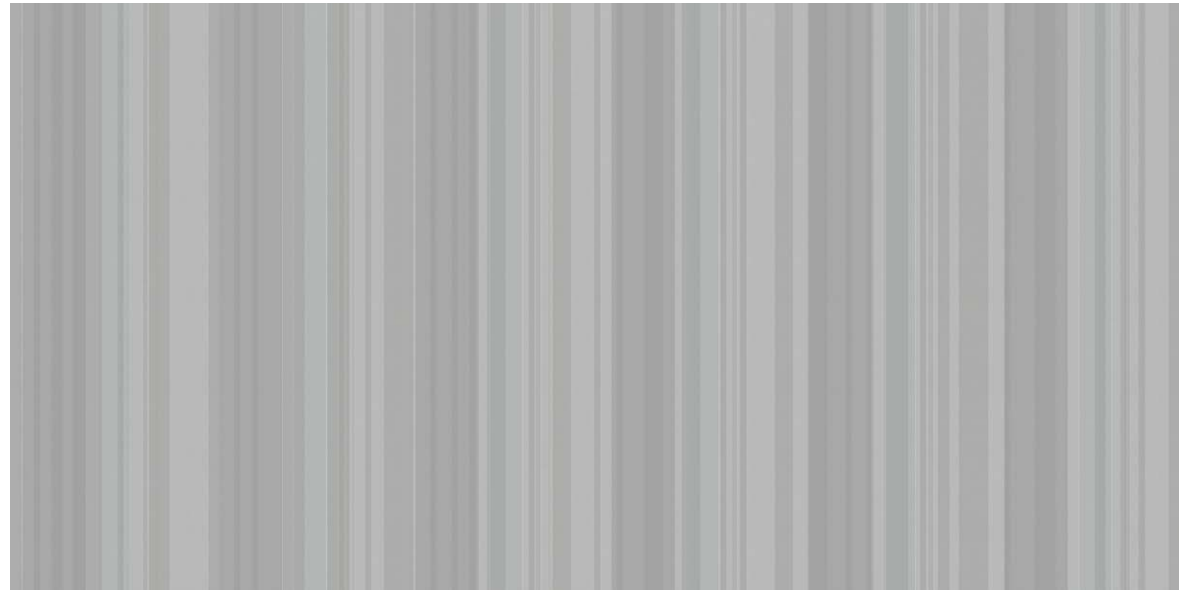
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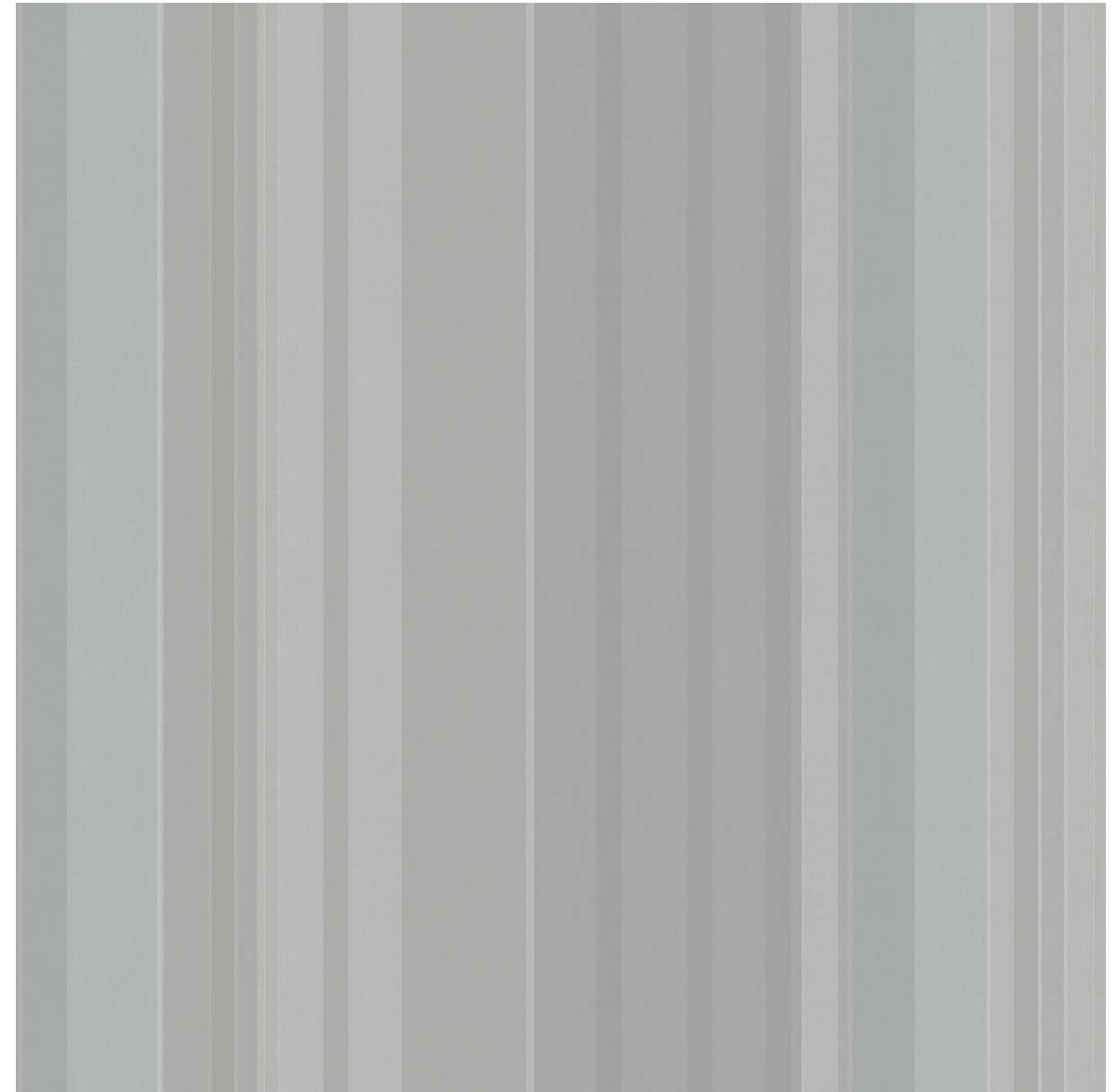


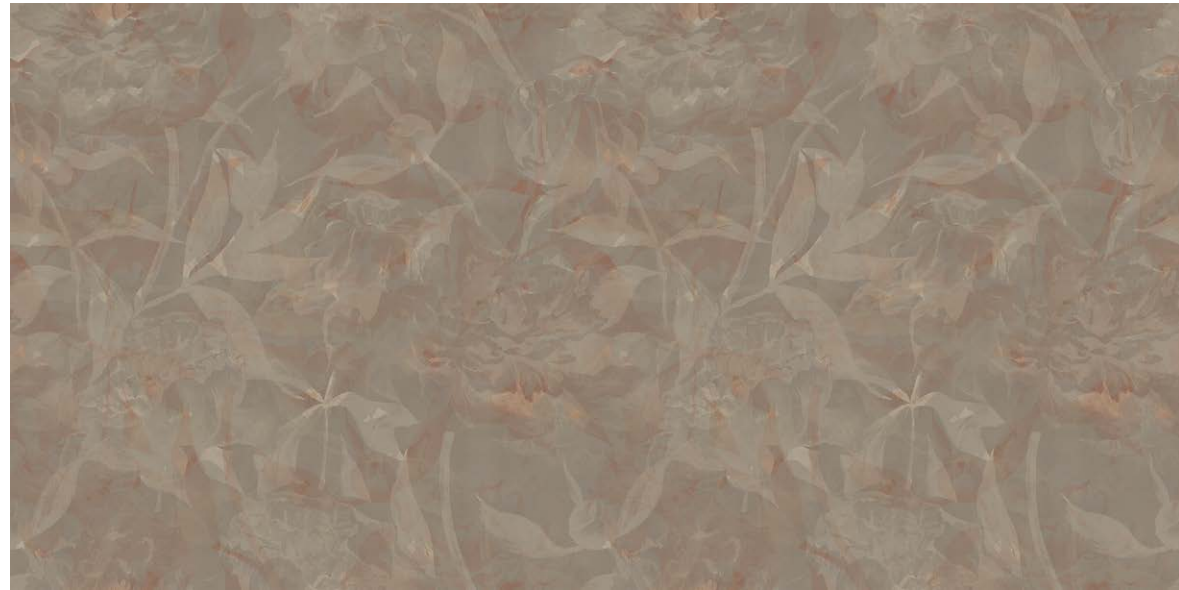
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MAIN COLOR



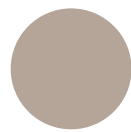
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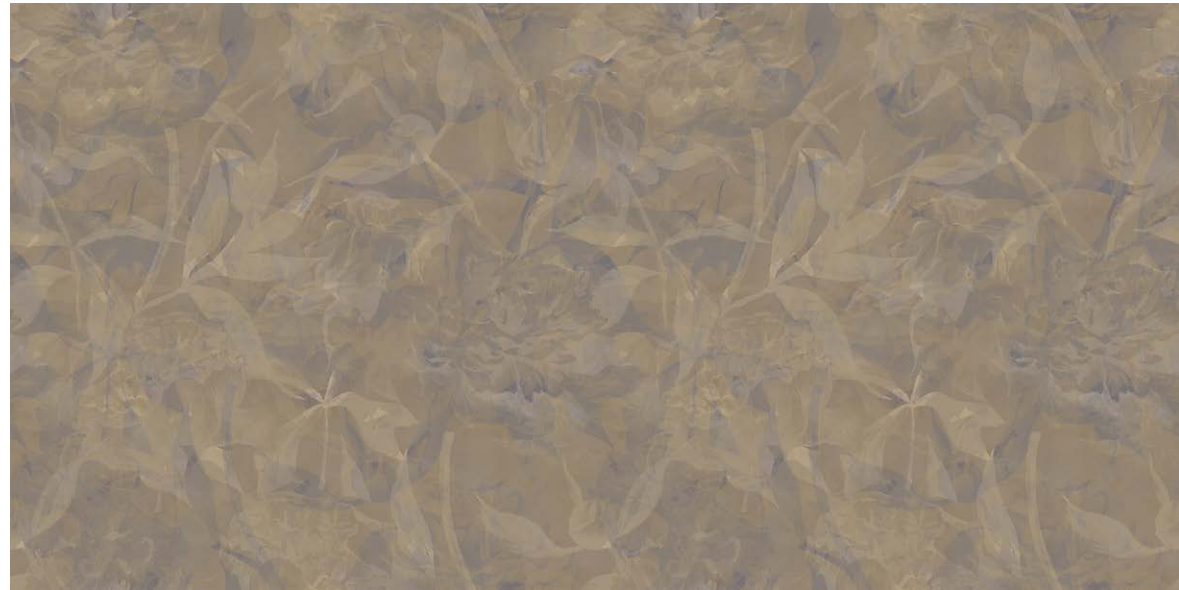
ORN18_014-A

MAIN COLOR



NCS S 3005-Y50R





ORN18_014-B

MAIN COLOR



NCS S 4010-Y10R





ORN18_015-B

MAIN COLOR



NCS S 3502-Y





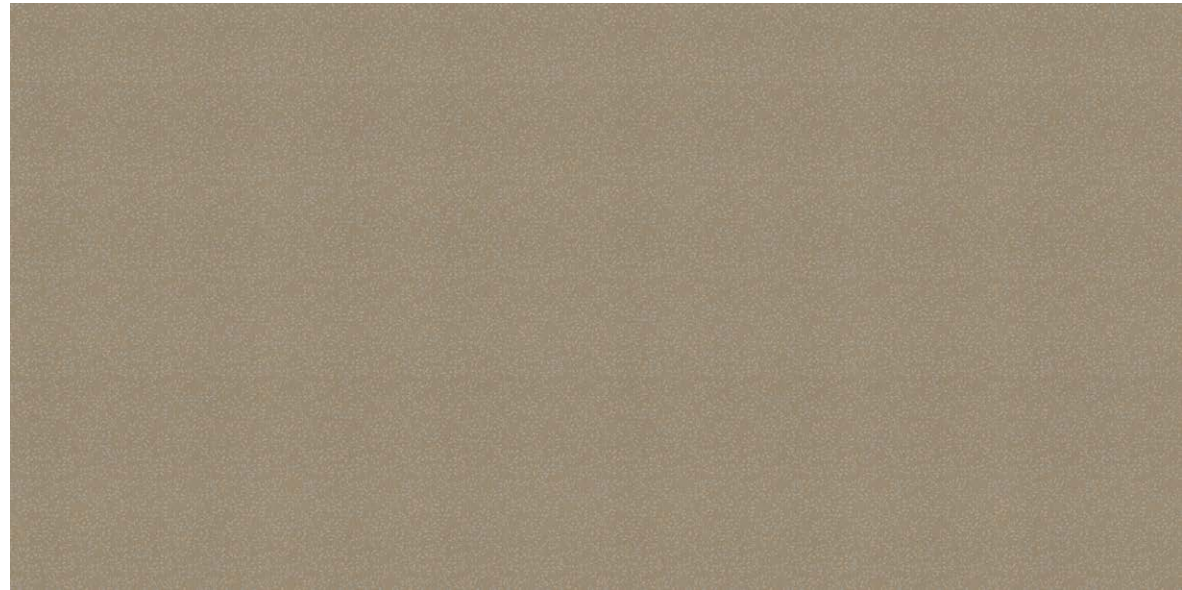
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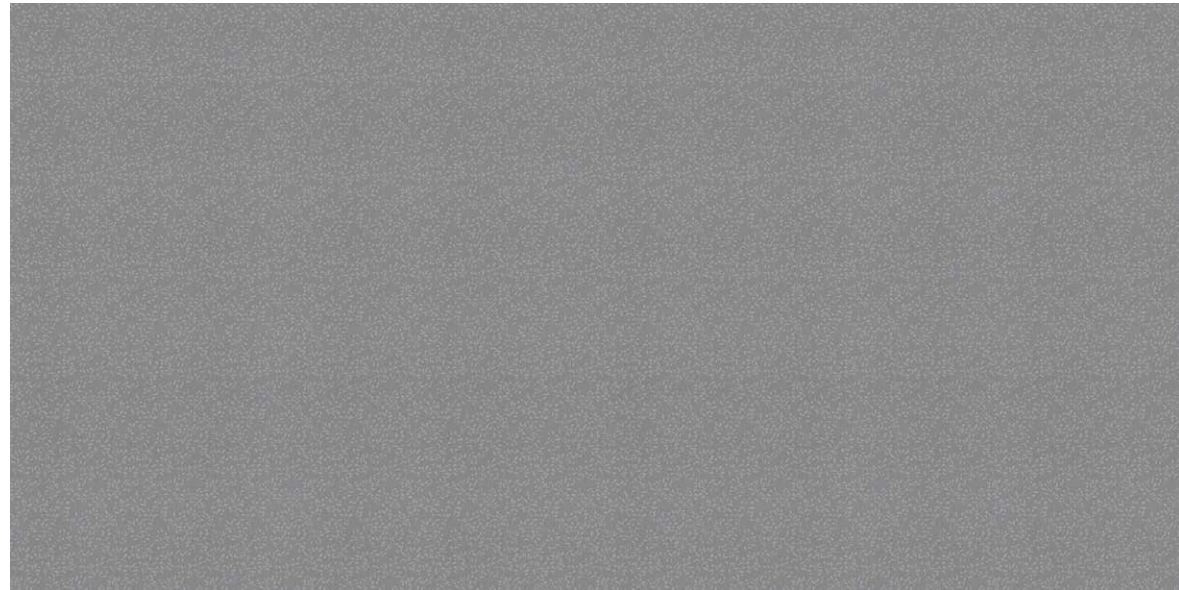
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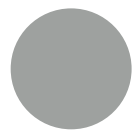
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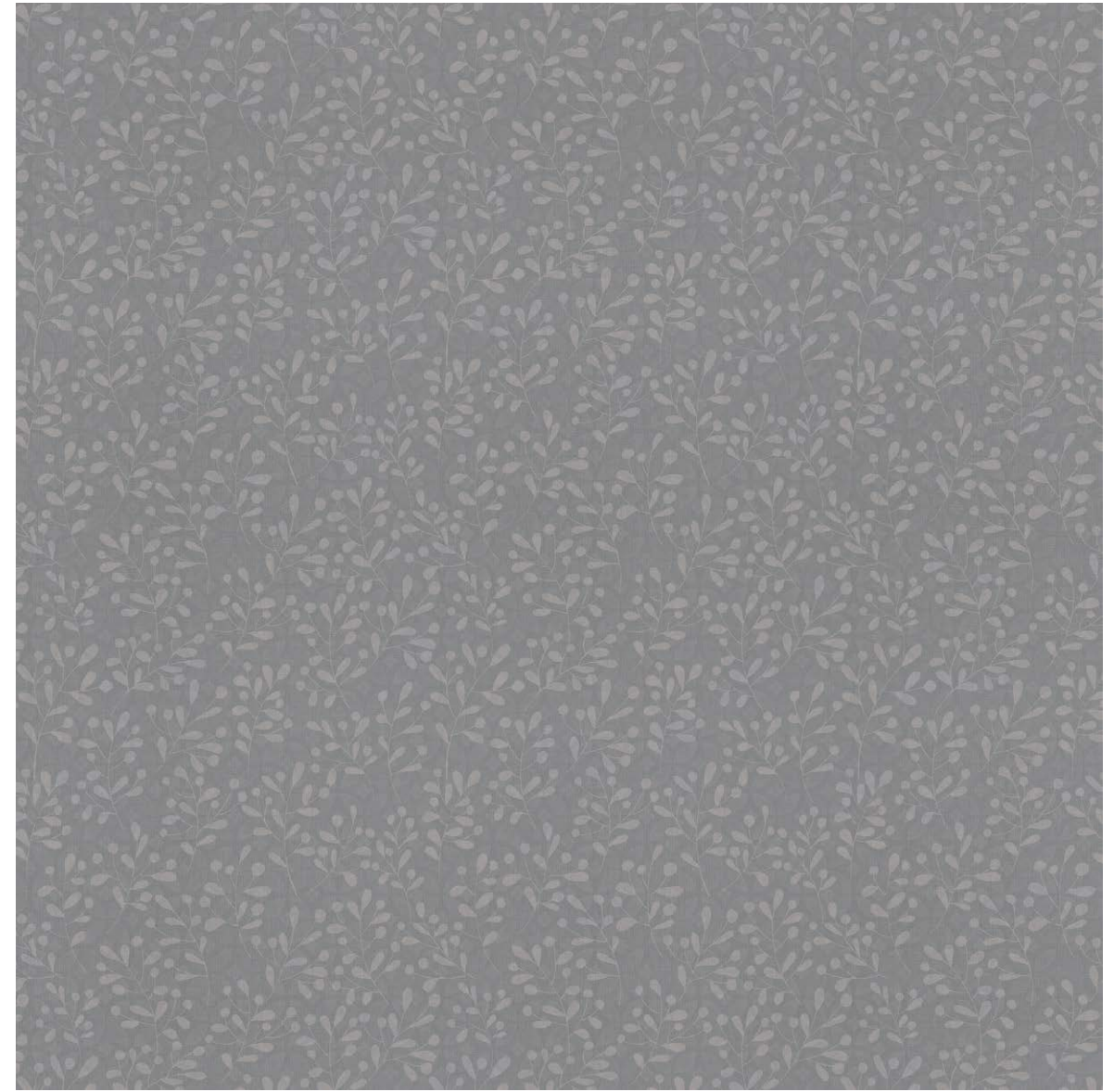


ORN18_016-B

MAIN COLOR



NCS S 3502-G





ORN18_017-B

MAIN COLOR



NCS S 3005-G50Y





ORN18_017-A

MAIN COLOR



NCS S 3005-B80G





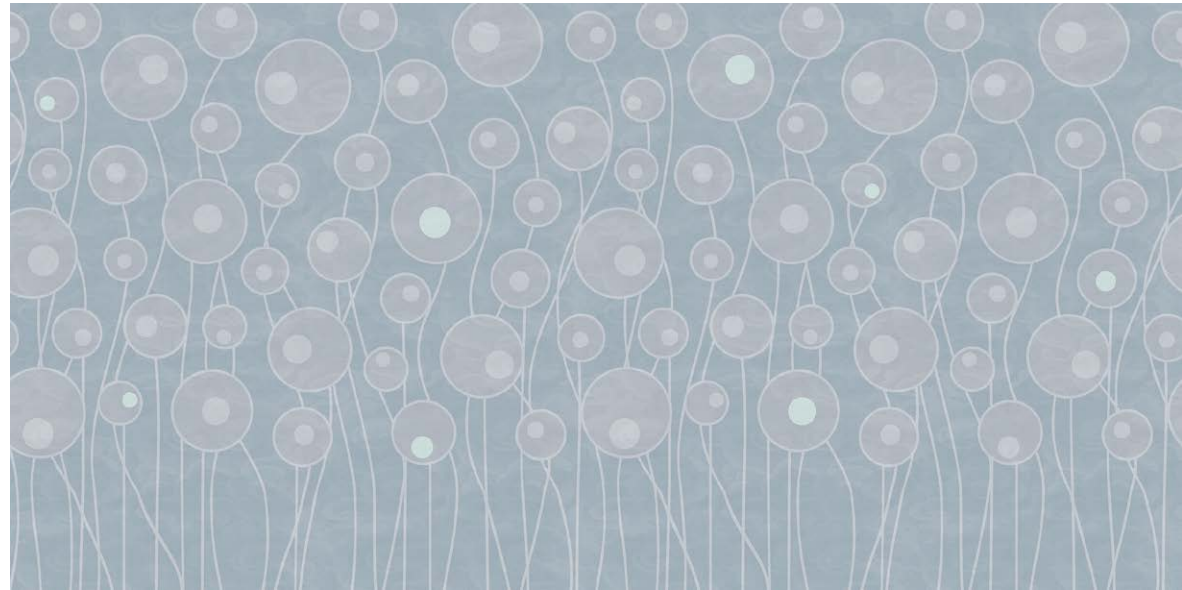
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MAIN COLOR



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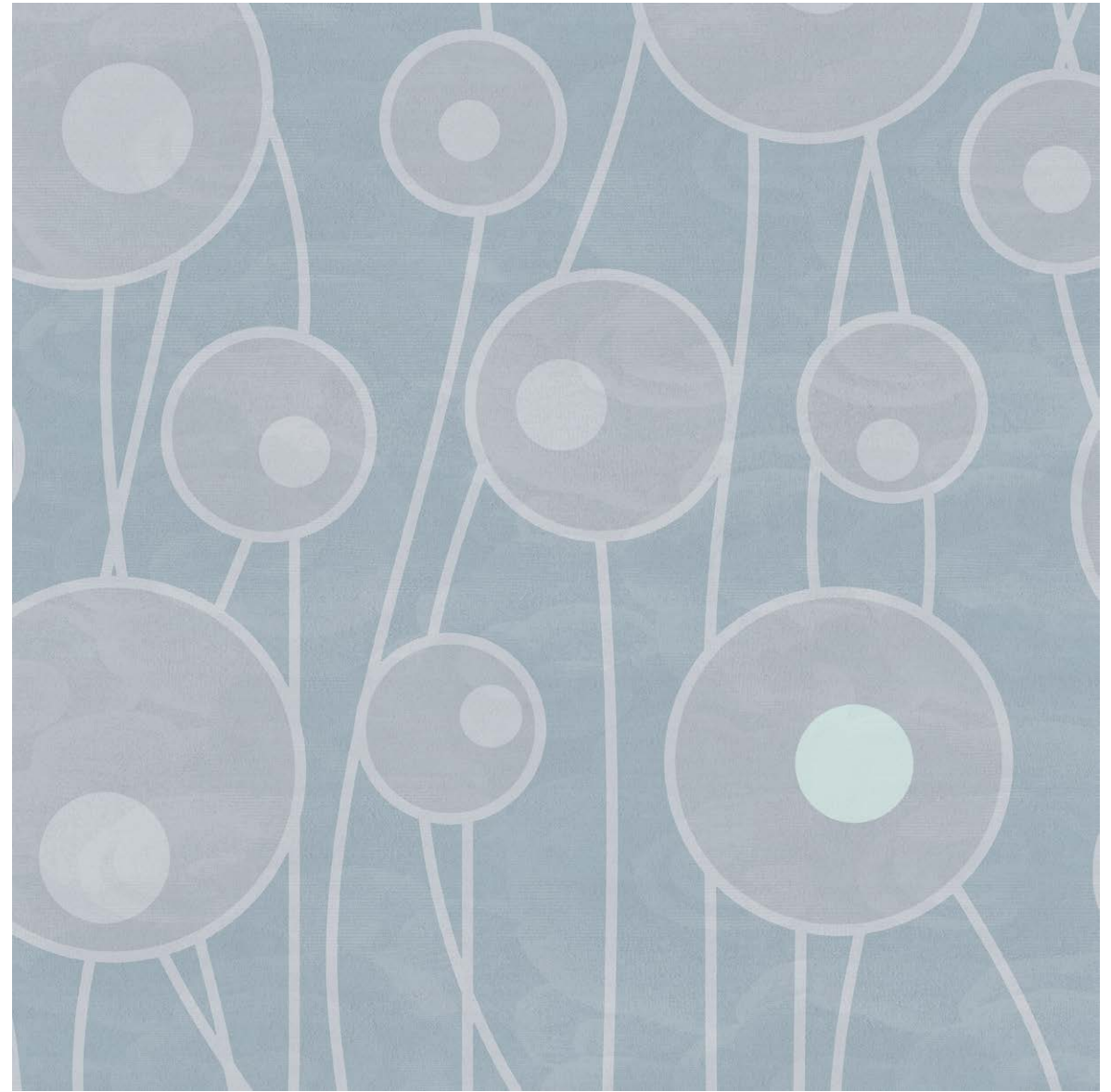


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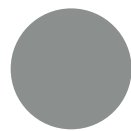
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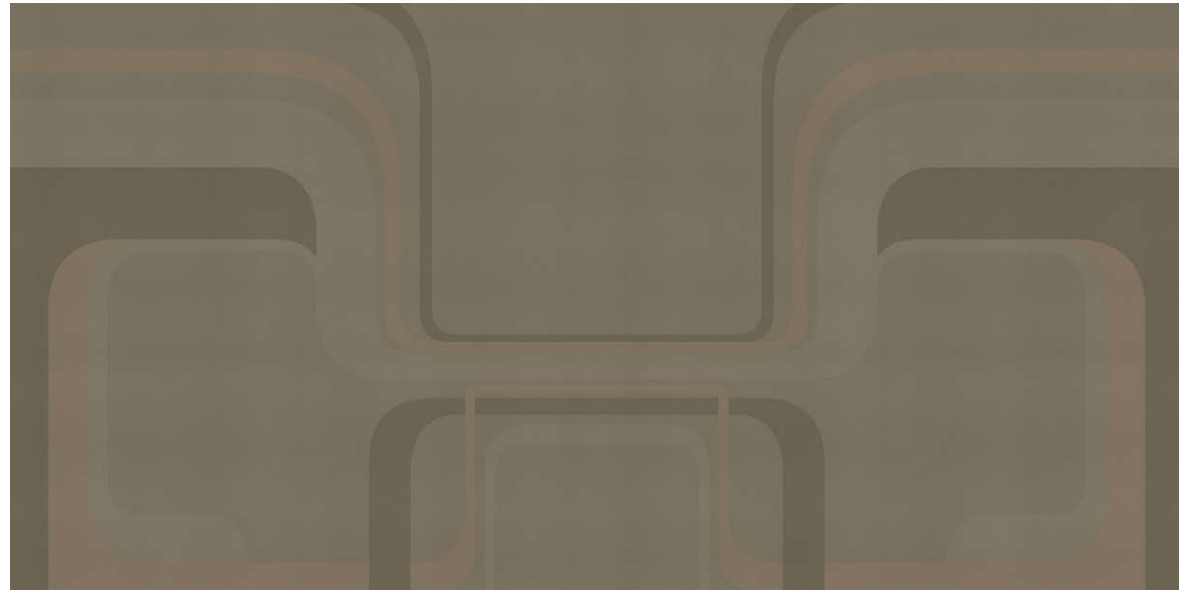
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MAIN COLOR



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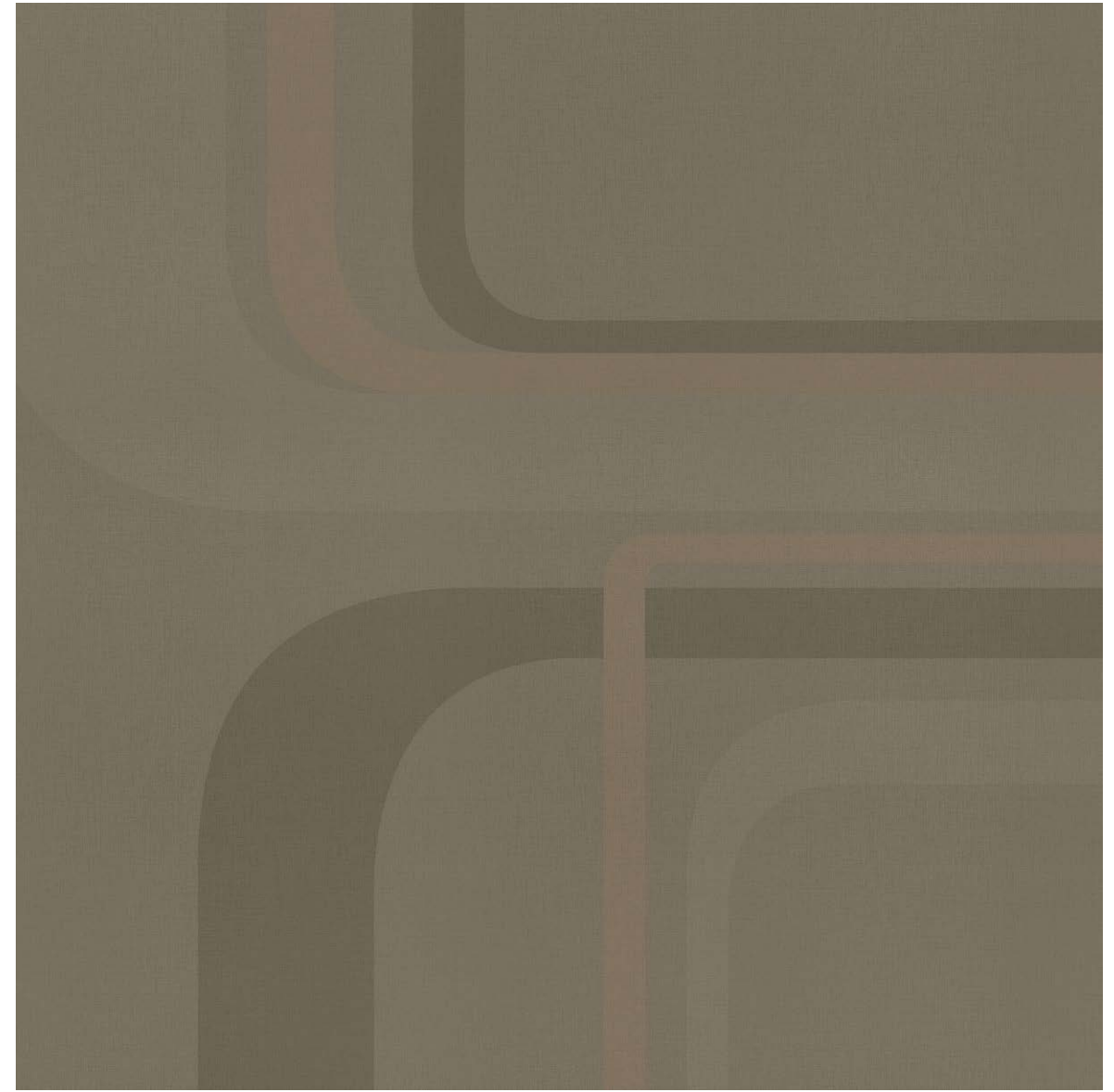


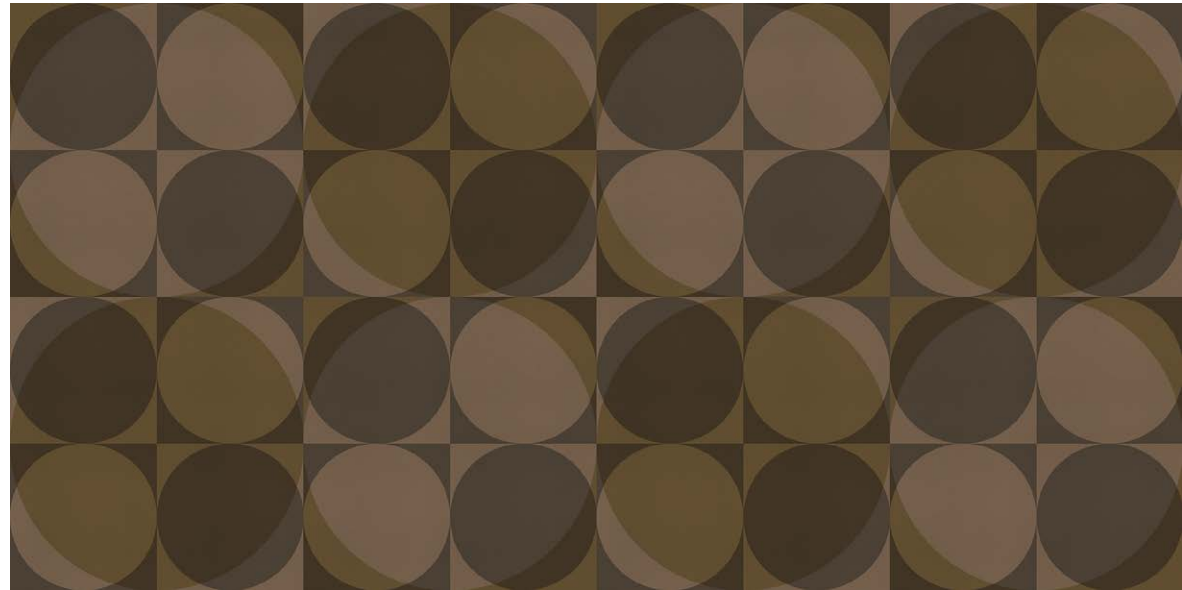
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MAIN COLOR



NCS S 4010-G50Y





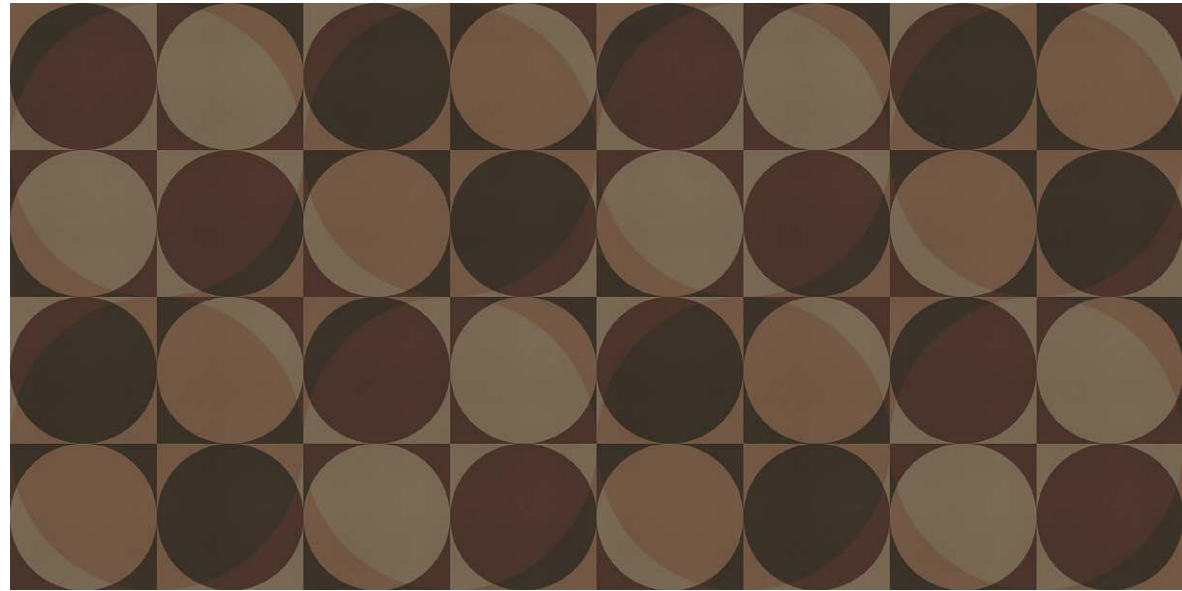
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MAIN COLOR



NCS S 4020-Y10R





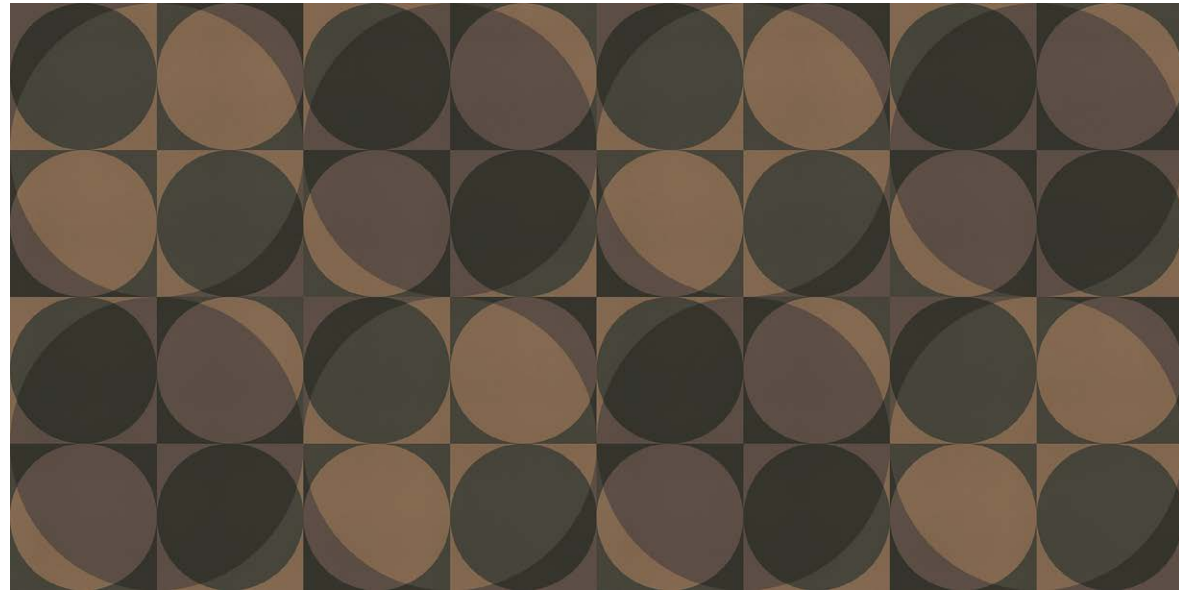
ORN18_020-B

MAIN COLOR



NCS S 5010-G90Y





ORN18_020-C

MAIN COLOR



NCS S 4020-Y10R





ORN18_021-B

MAIN COLOR



NCS S 5010-B90G



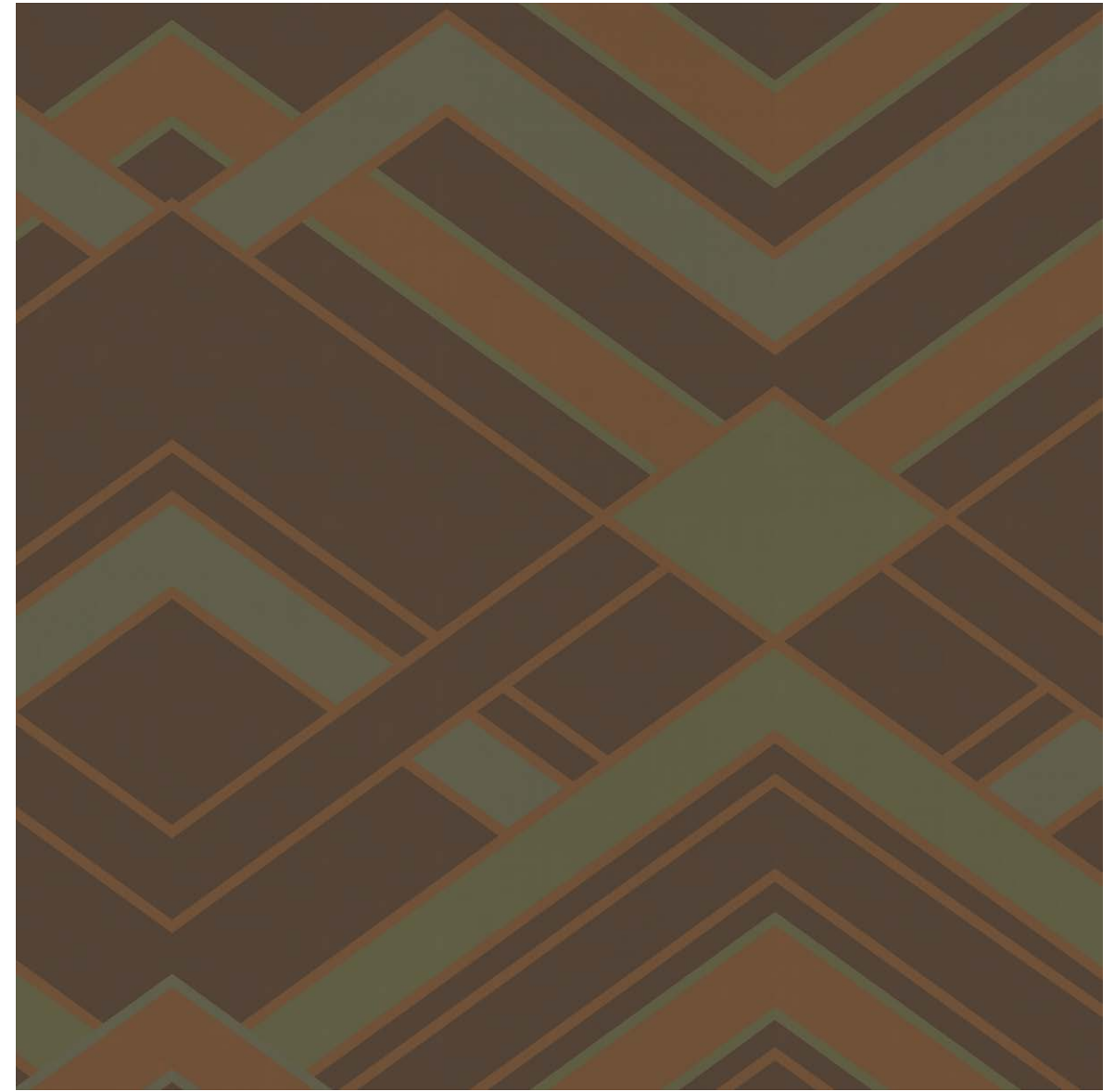


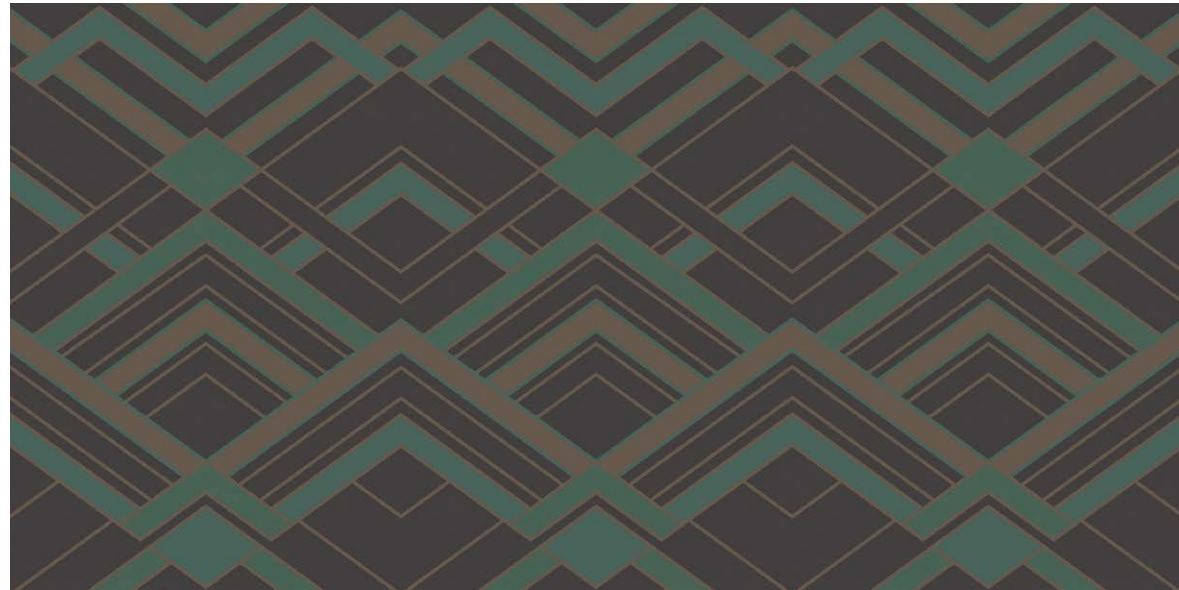
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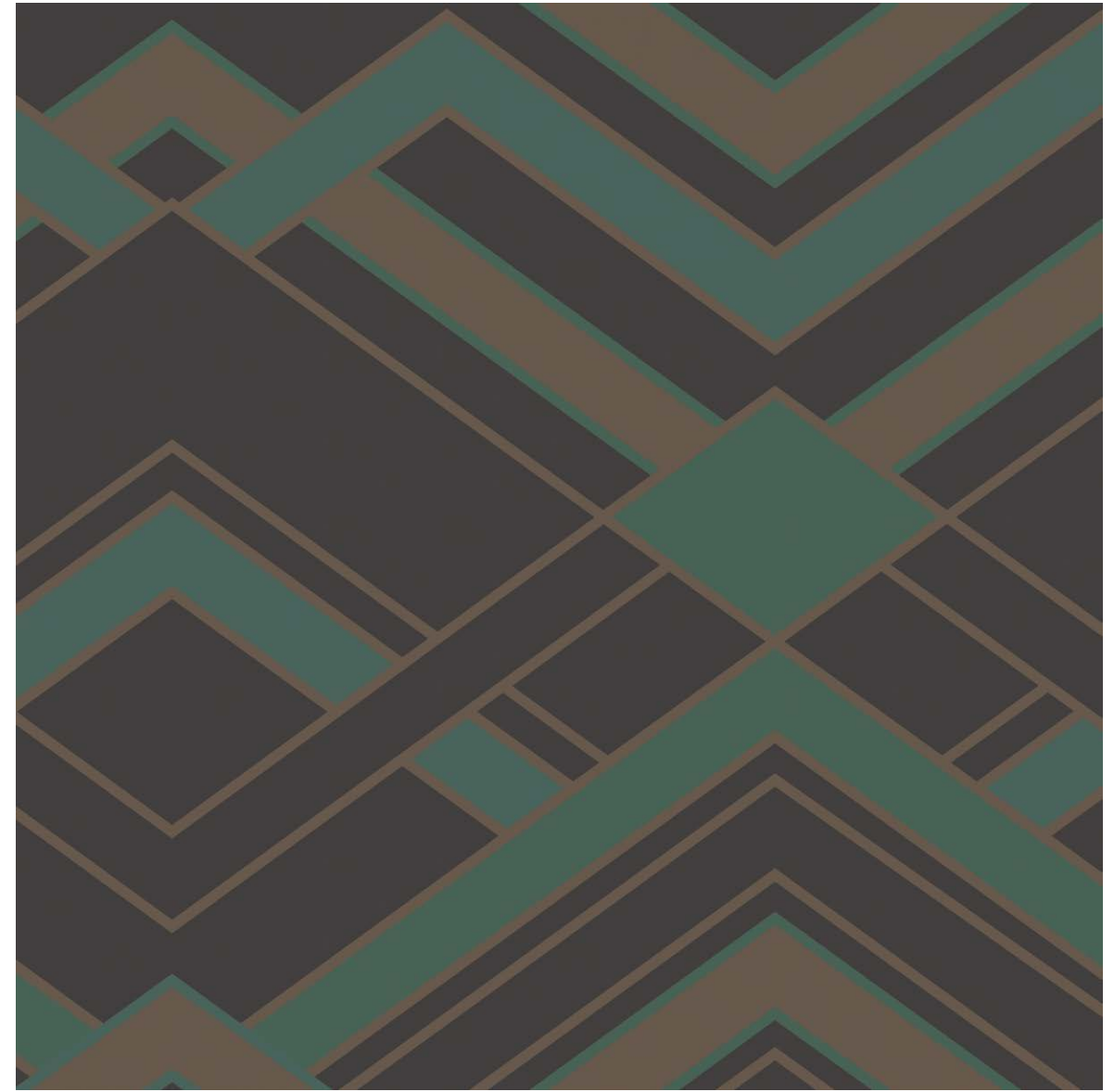


ORN18_021-C

MAIN COLOR



NCS S 6502-G





ORN18_022-B

MAIN COLOR



NCS S 4010-G10Y





ORN18_022-A

MAIN COLOR



NCS S 4020-R50B





ORN18_023-B

MAIN COLOR



NCS S 2005-G90Y





ORN18_023-A

MAIN COLOR



NCS S 2005-Y10R





ORN18_024-A

MAIN COLOR



NCS S 4010-G30Y



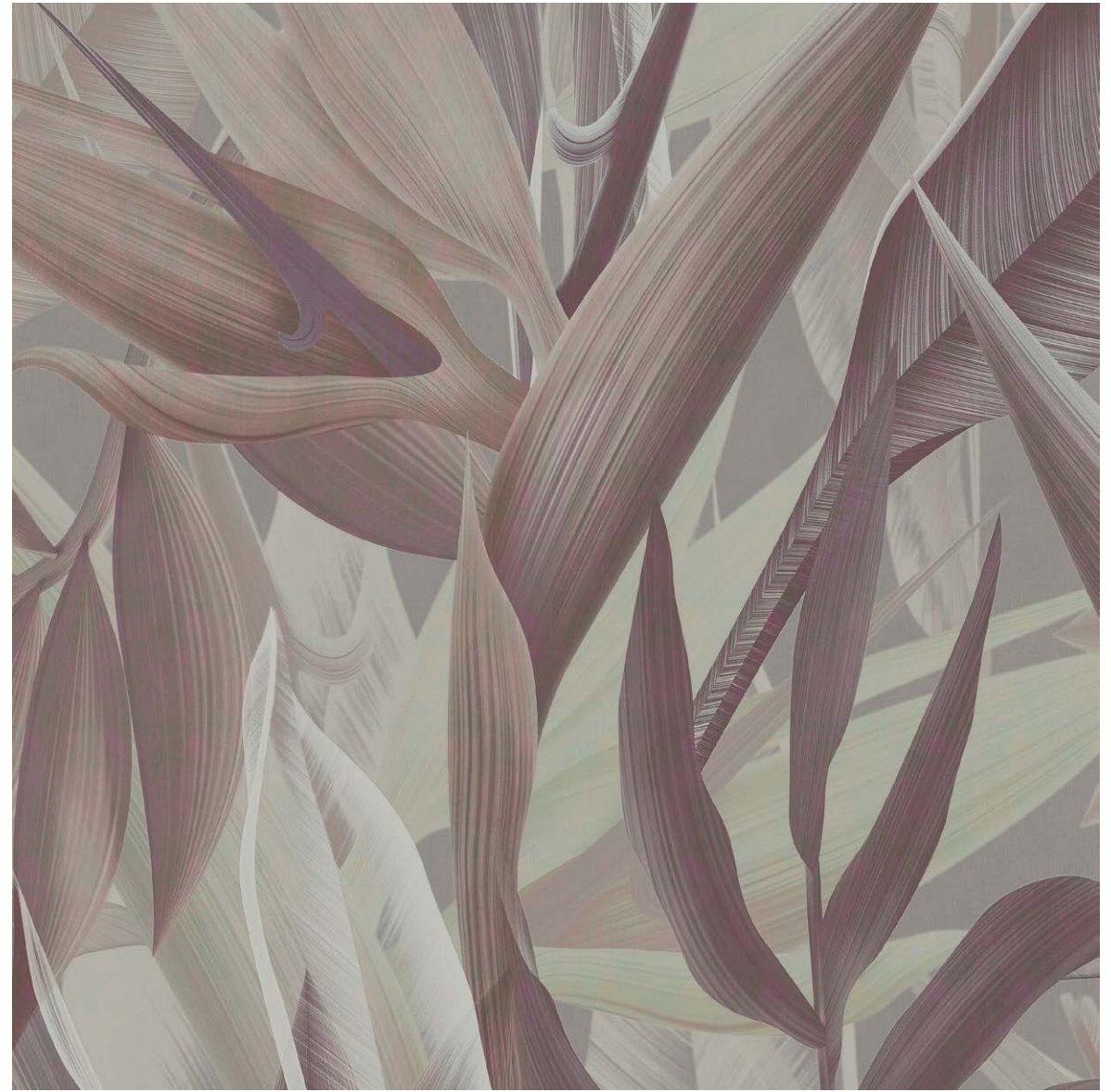


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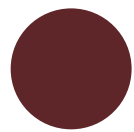
NCS S 5005-Y80R





ORN18_025

SUGGESTED COLOR MATCHING FOR WALL PAINT OR FURNISHING ACCESSORIES



NCS S 6030-R



ORN18_025





ORN18_026

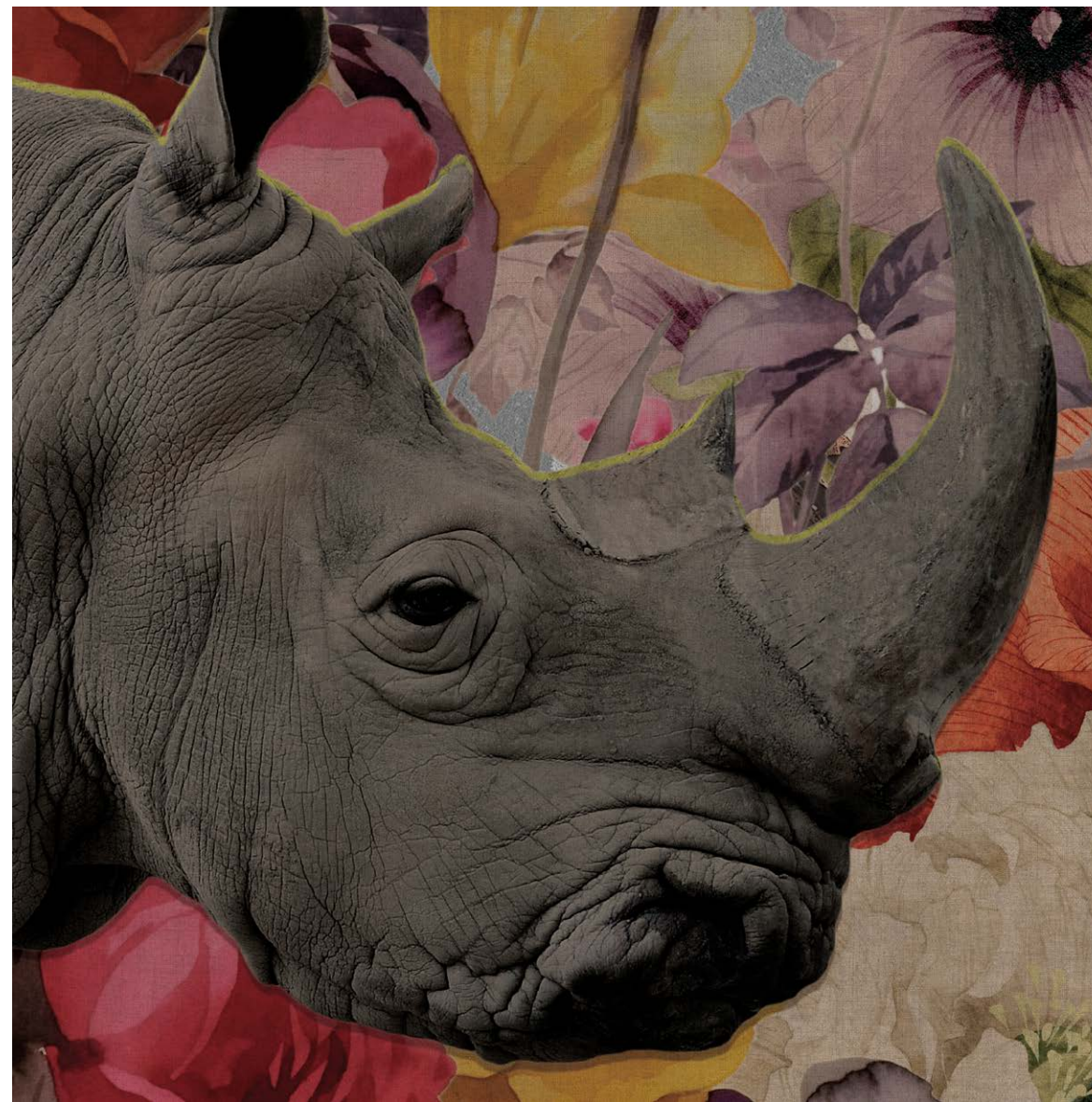
SUGGESTED COLOR MATCHING FOR WALL PAINT OR FURNISHING ACCESSORIES



NCS S 4050-G90Y



ORN18_026





ORN18_027

SUGGESTED COLOR MATCHING FOR WALL PAINT OR FURNISHING ACCESSORIES



NCS S 1020-B10G



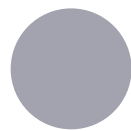
ORN18_027





ORN18_028

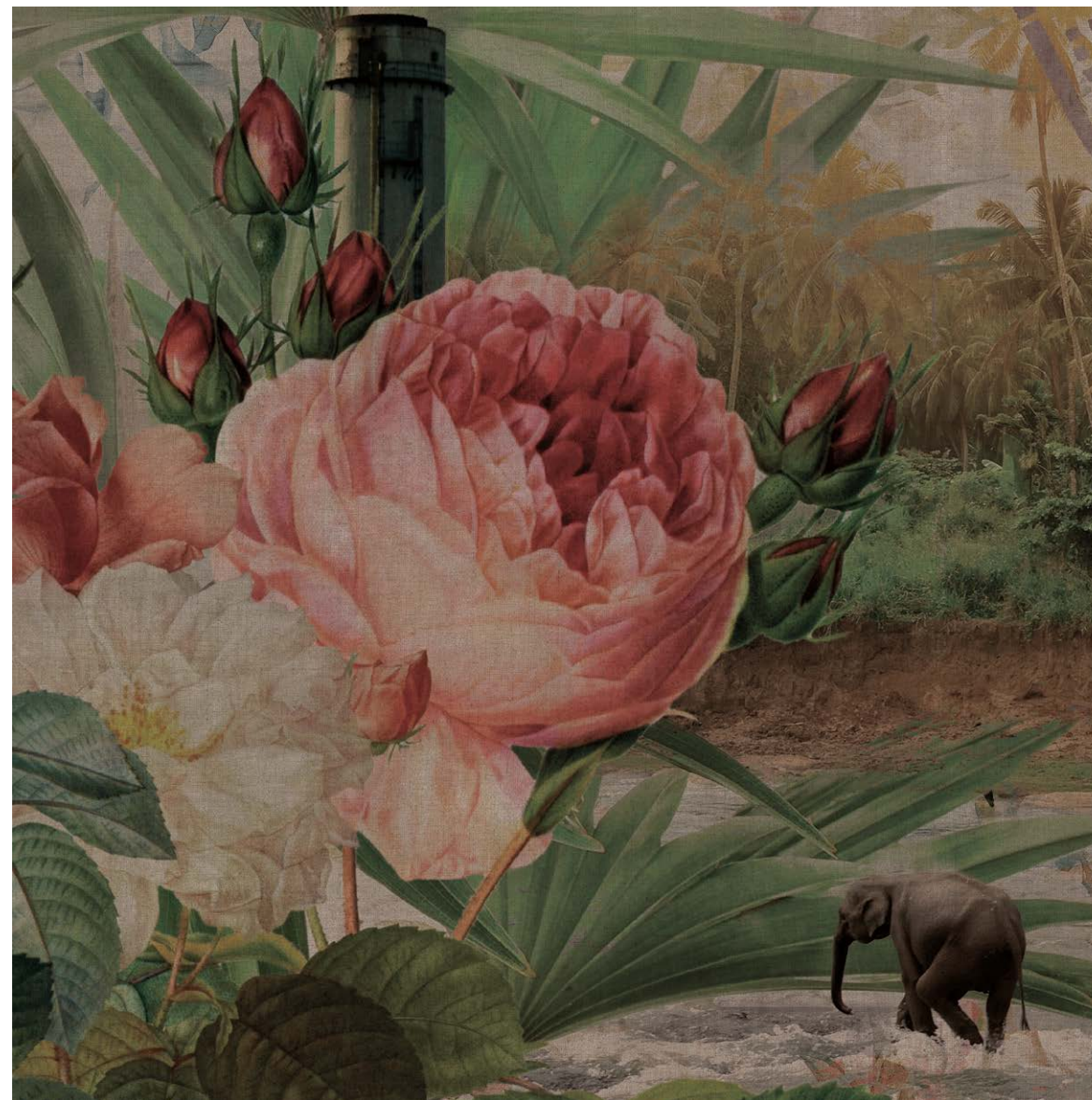
SUGGESTED COLOR MATCHING FOR WALL PAINT OR FURNISHING ACCESSORIES

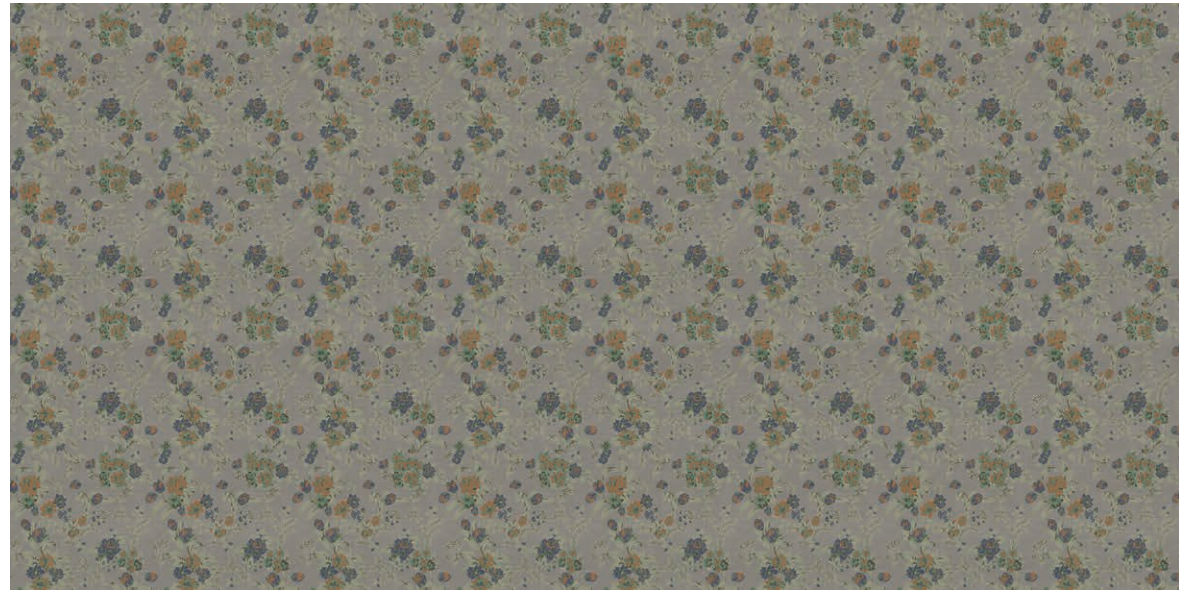


NCS S 3010-R60B



ORN18_028





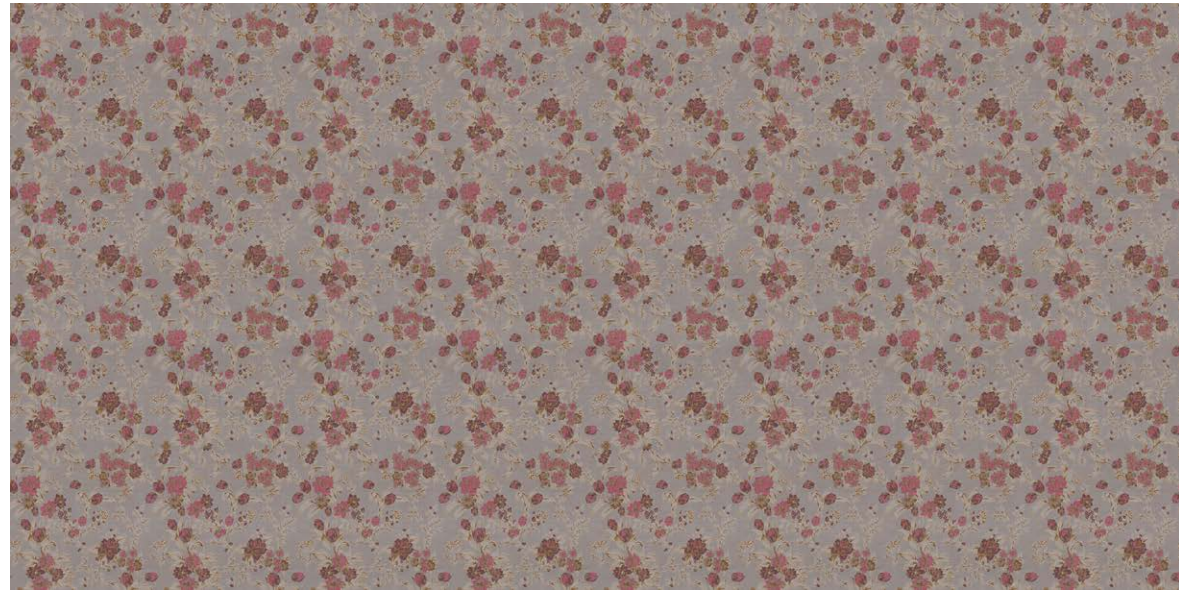
ORN18_029-B

MAIN COLOR



NCS S 3005-G50Y





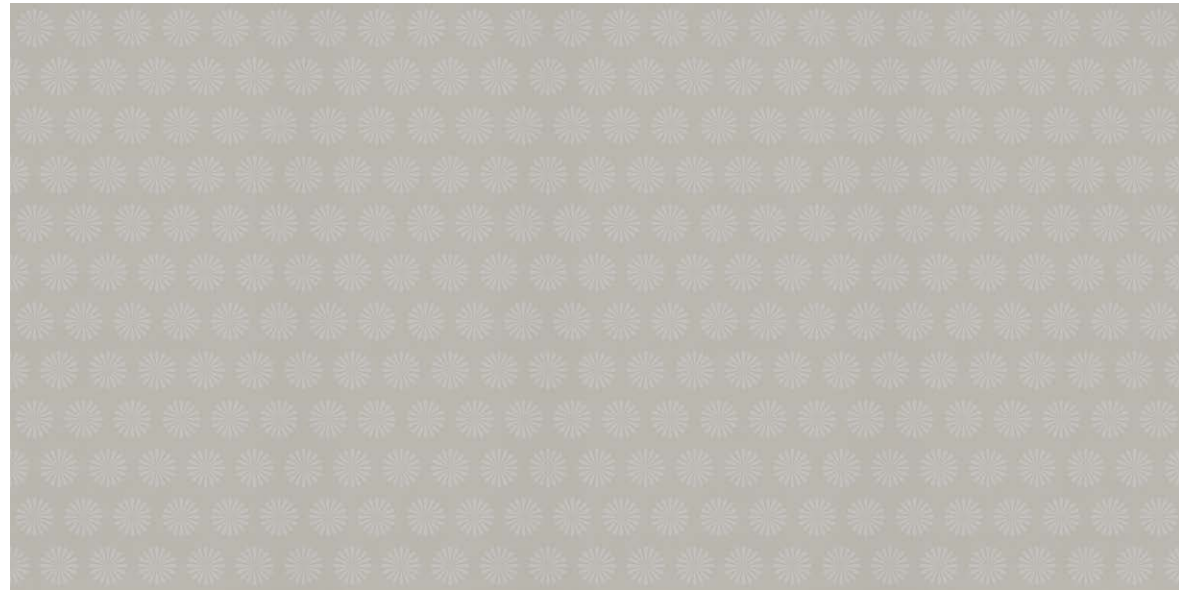
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MAIN COLOR



NCS S 3502-Y





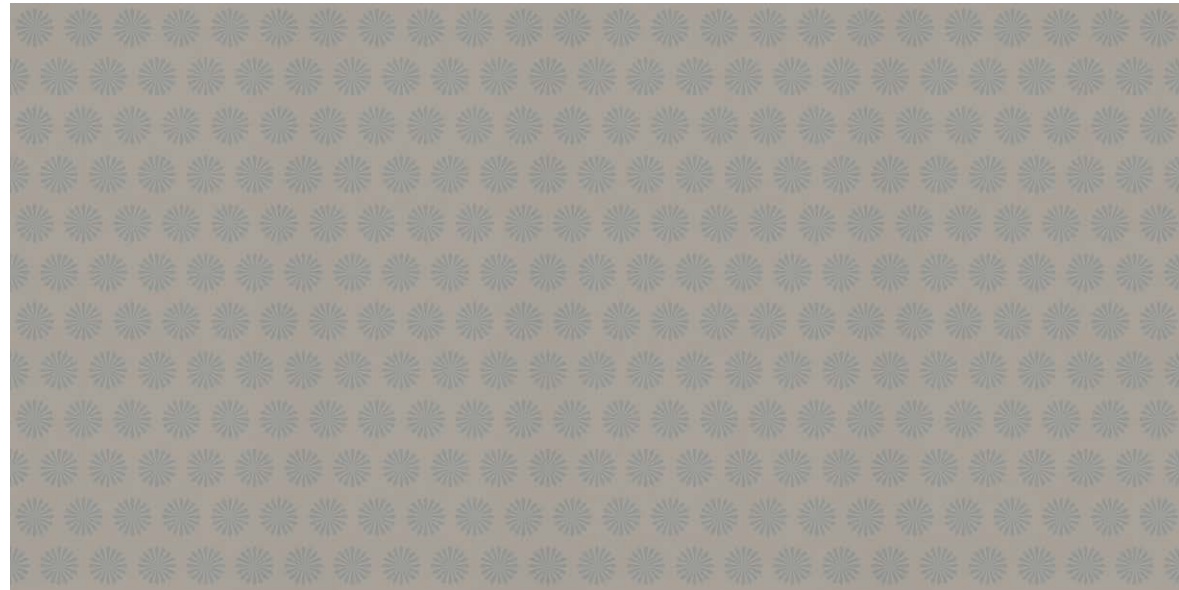
ORN18_030-A

MAIN COLOR



NCS S 2005-G70Y



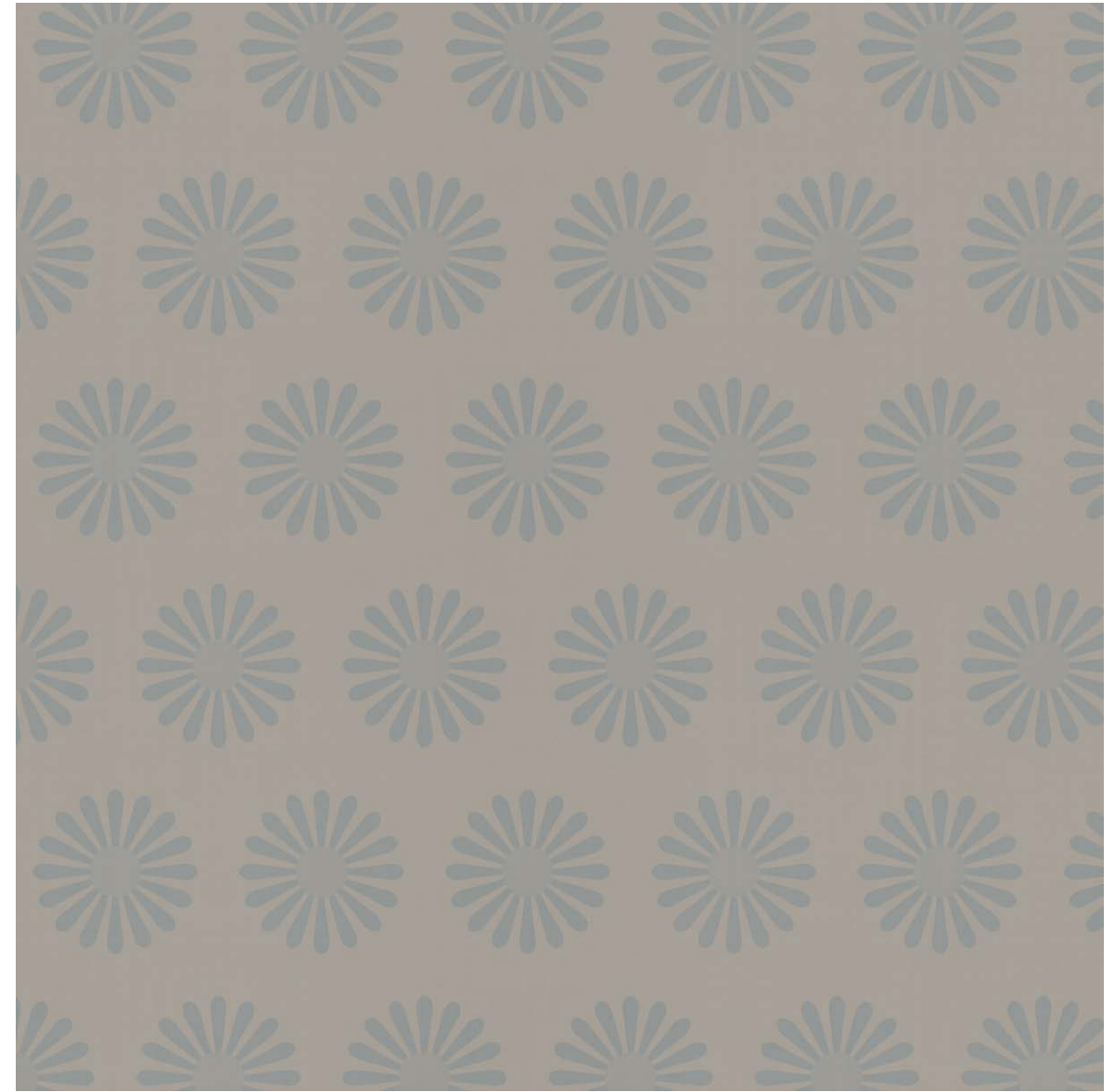


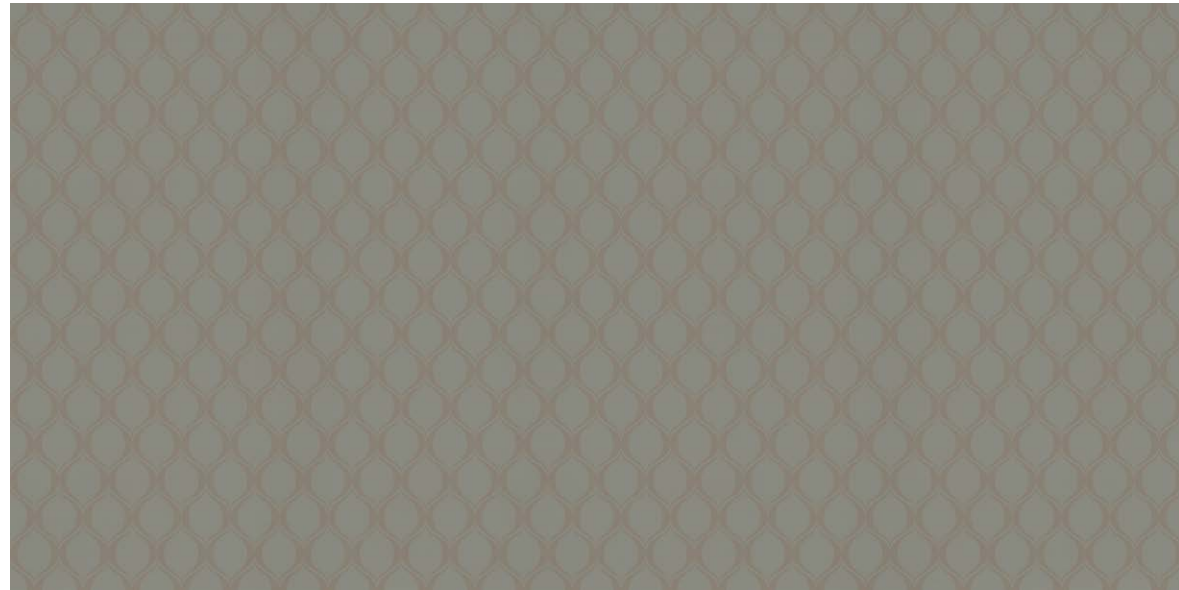
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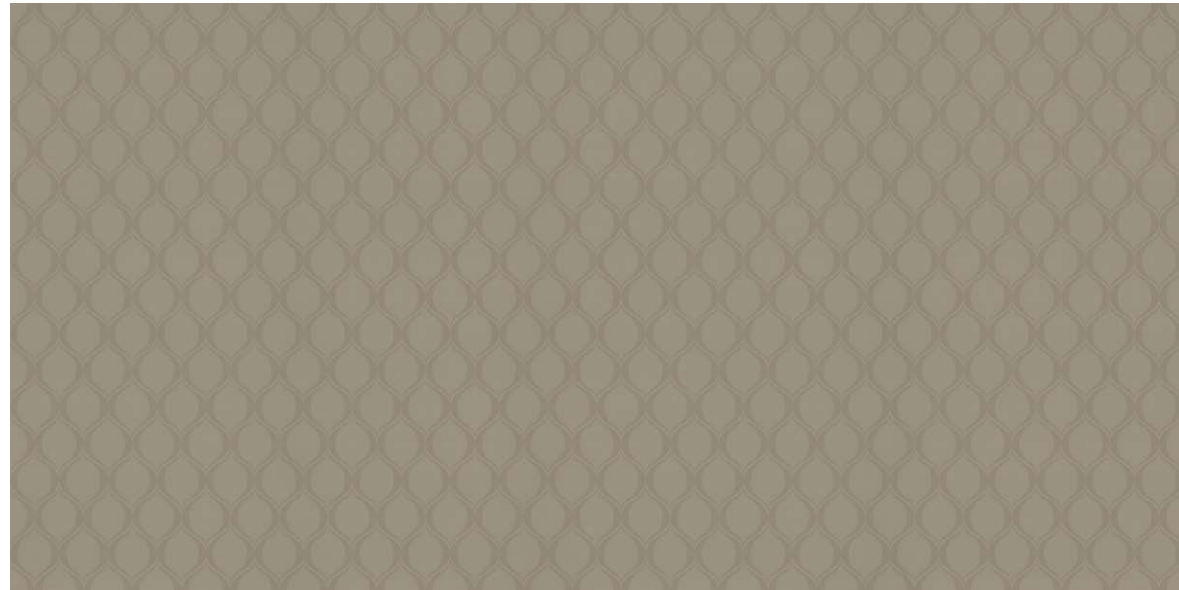
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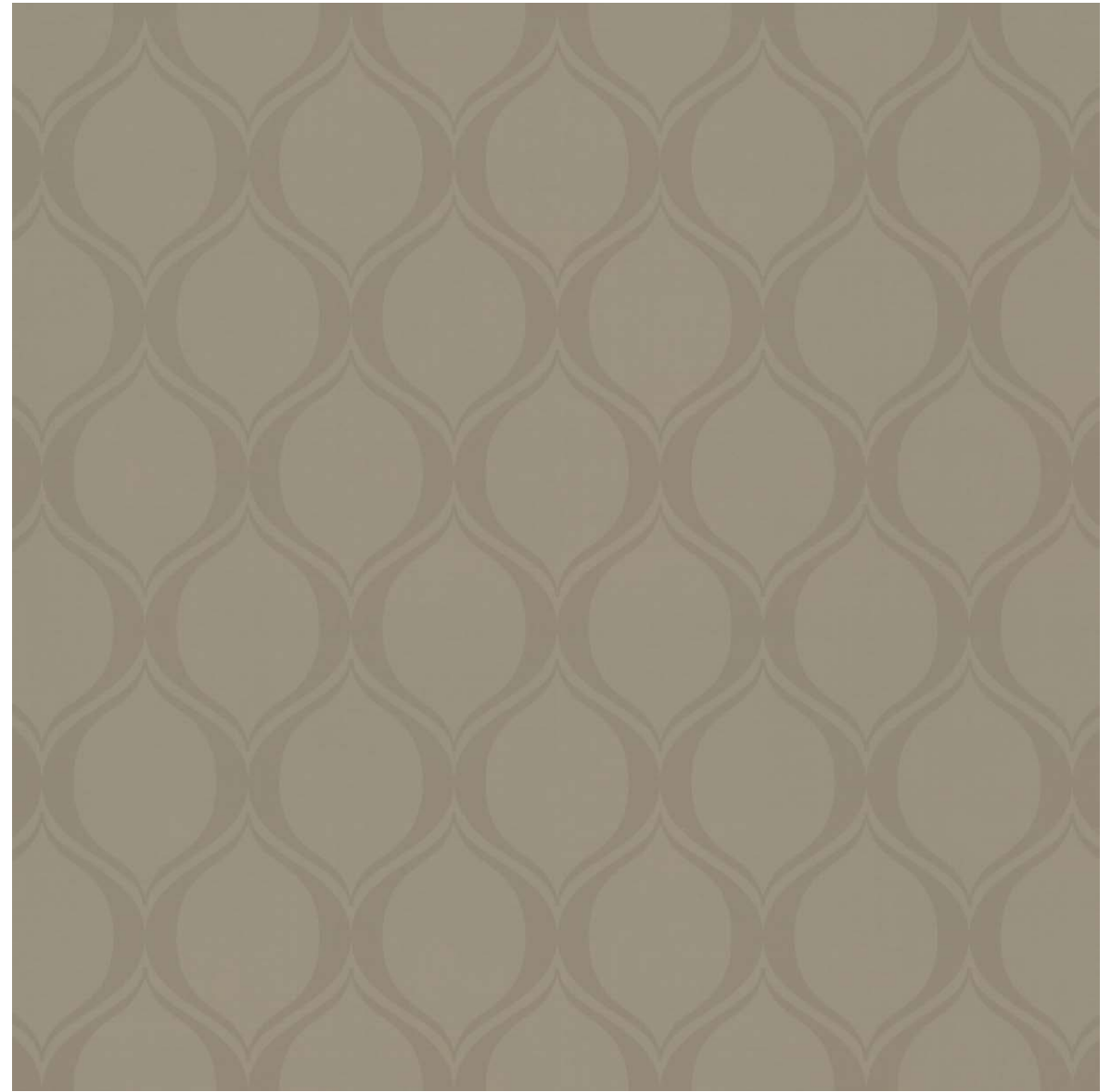


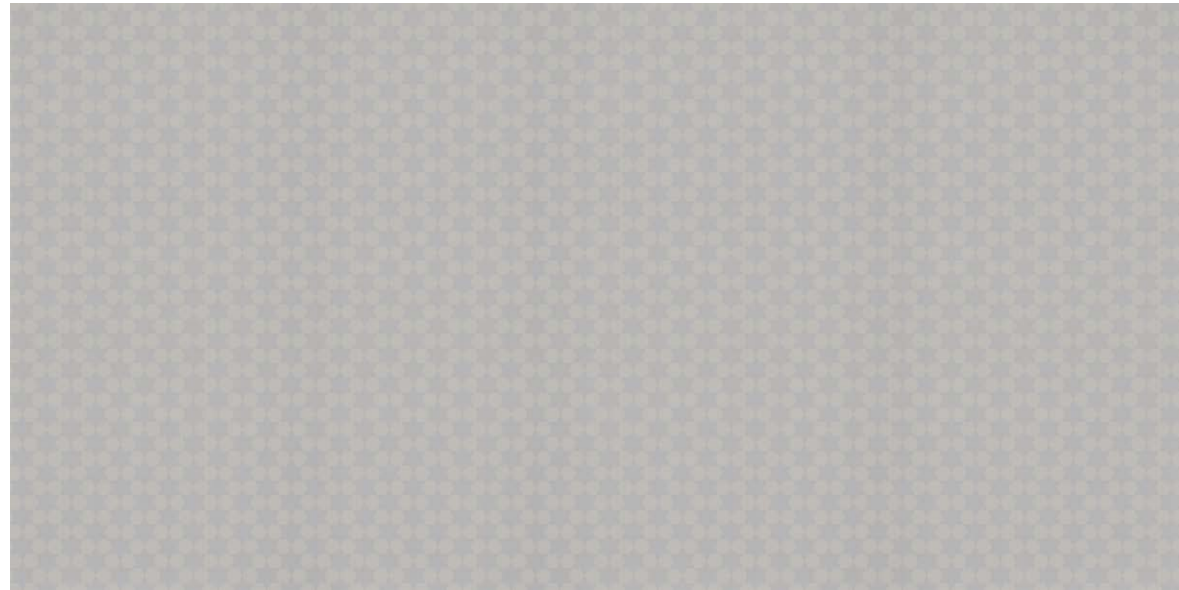
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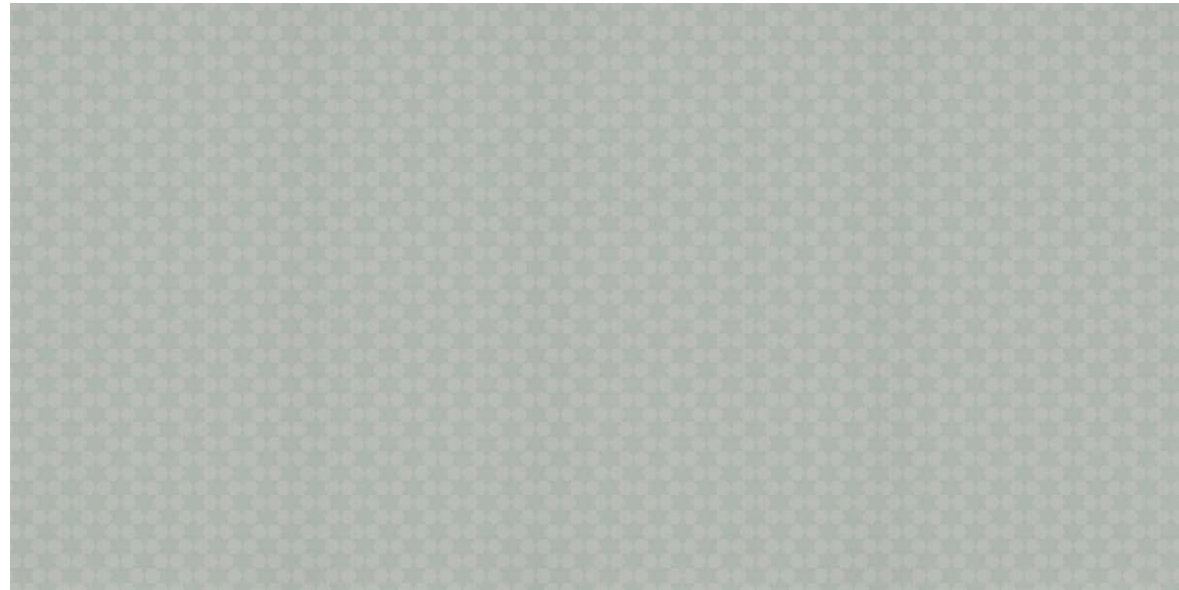
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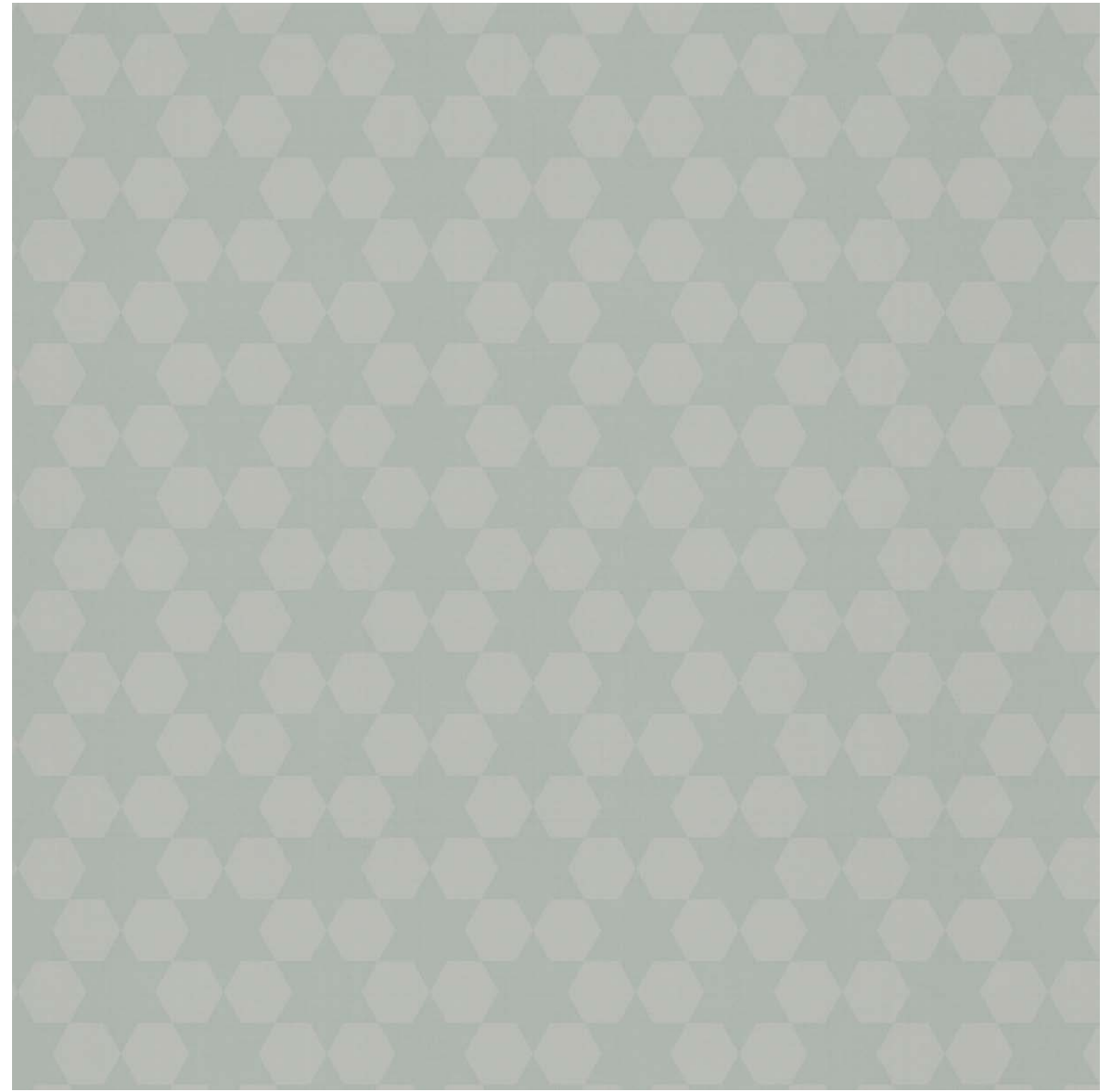


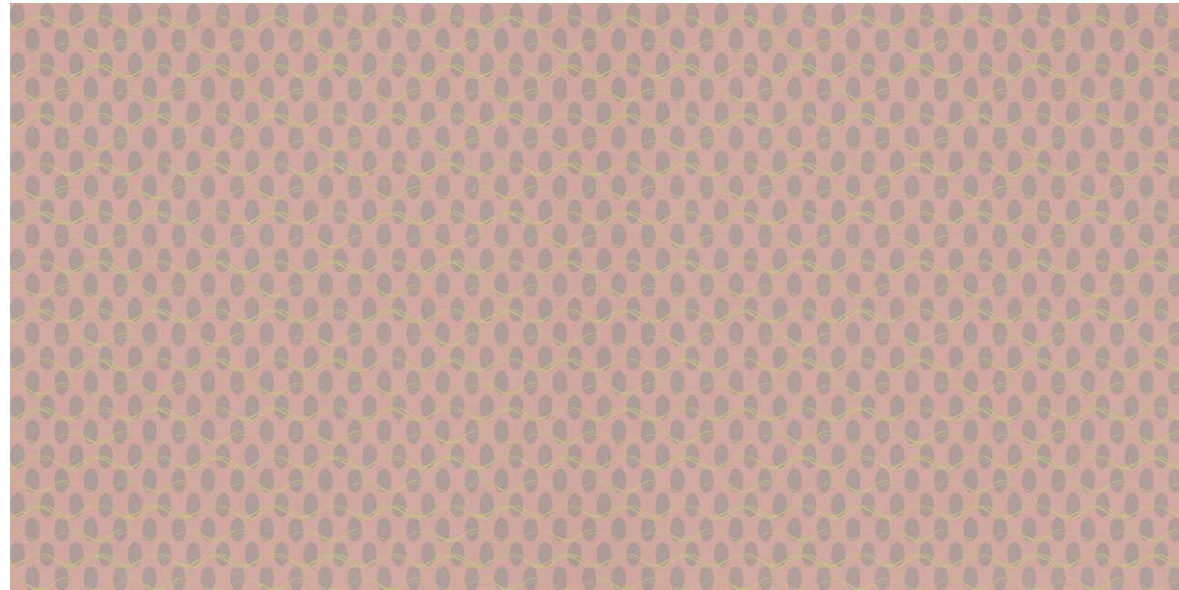
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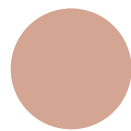
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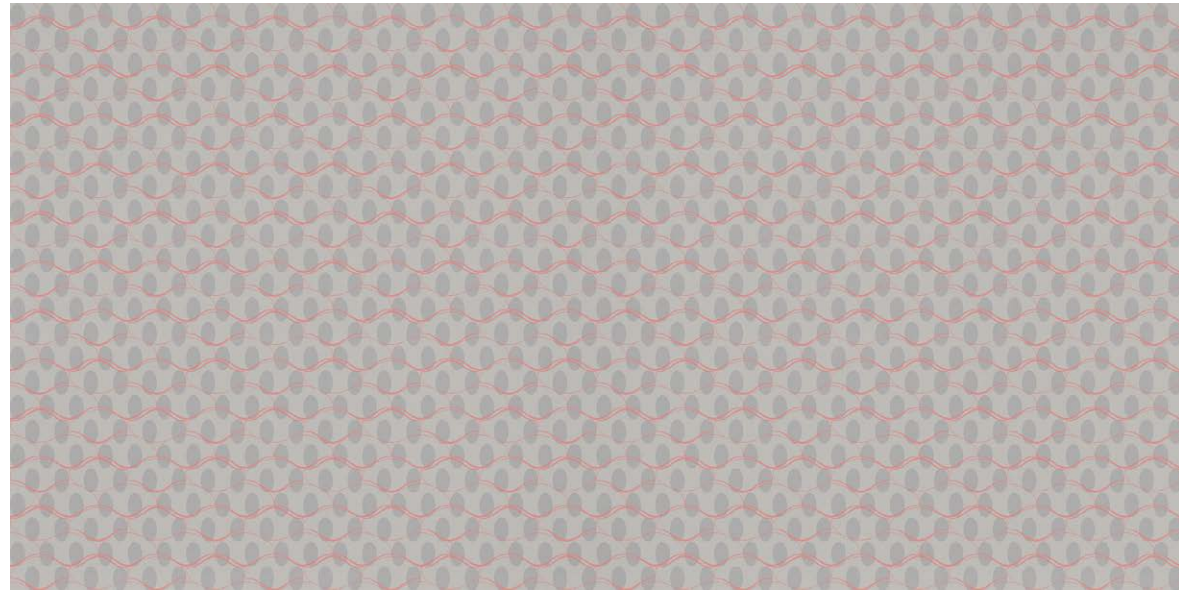
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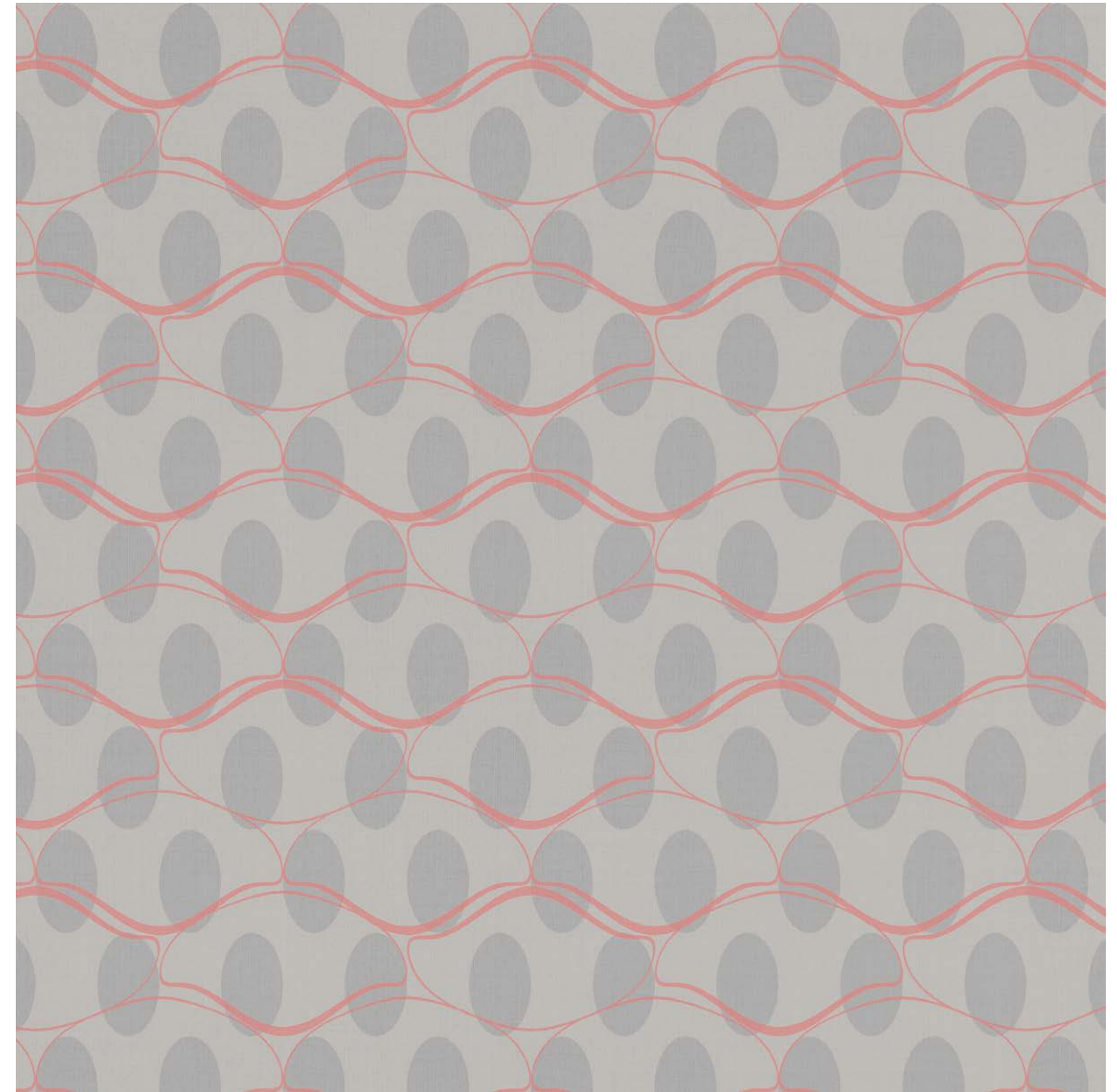


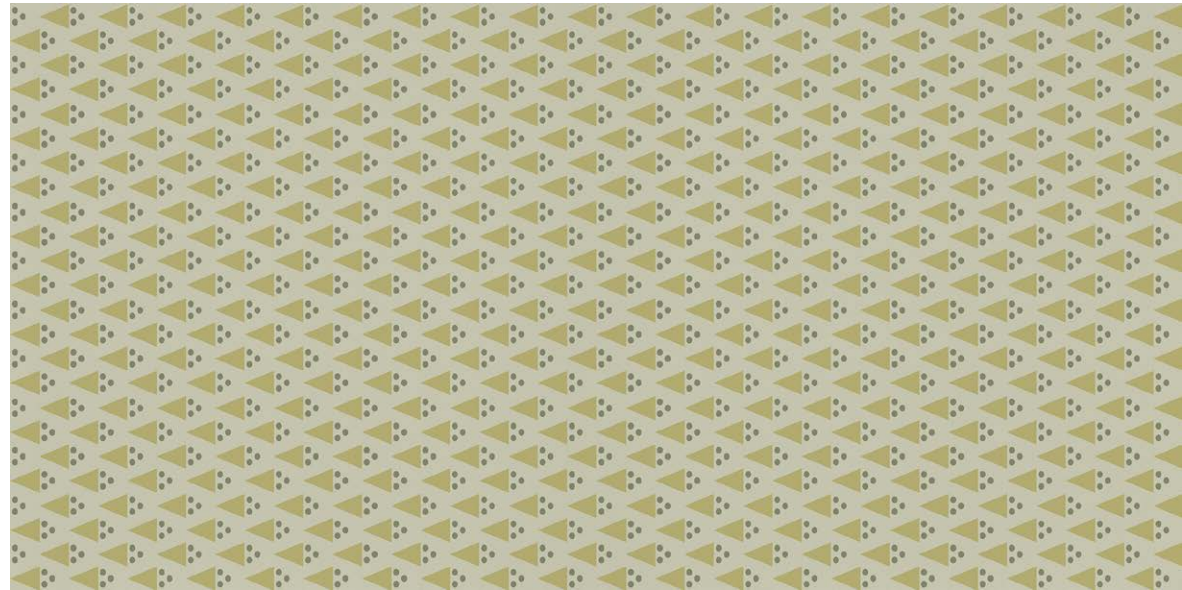
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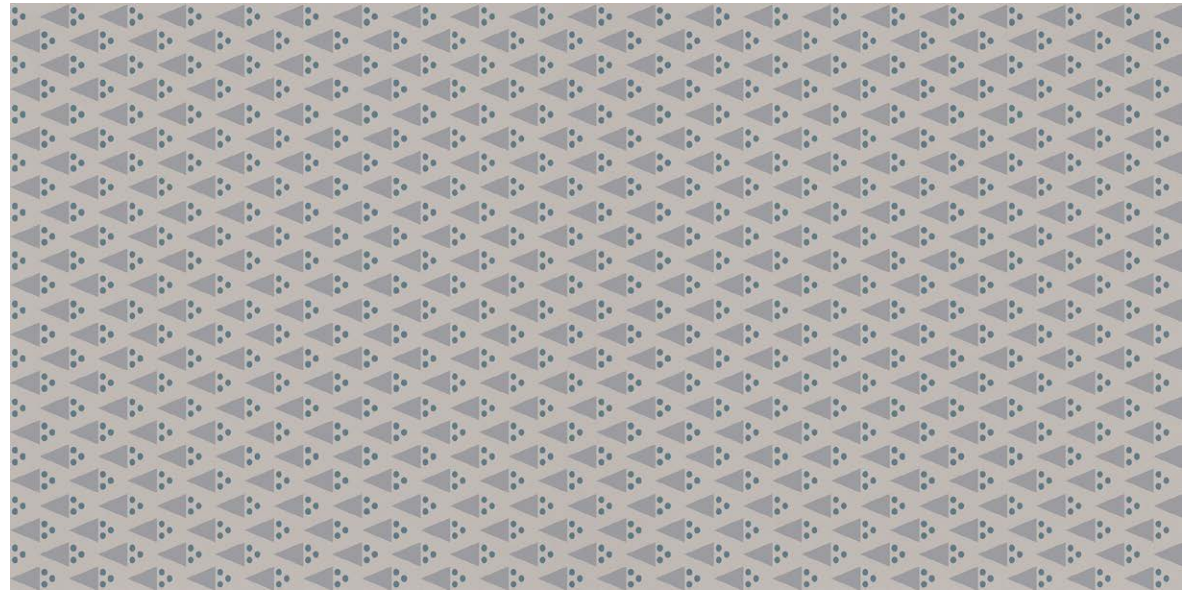
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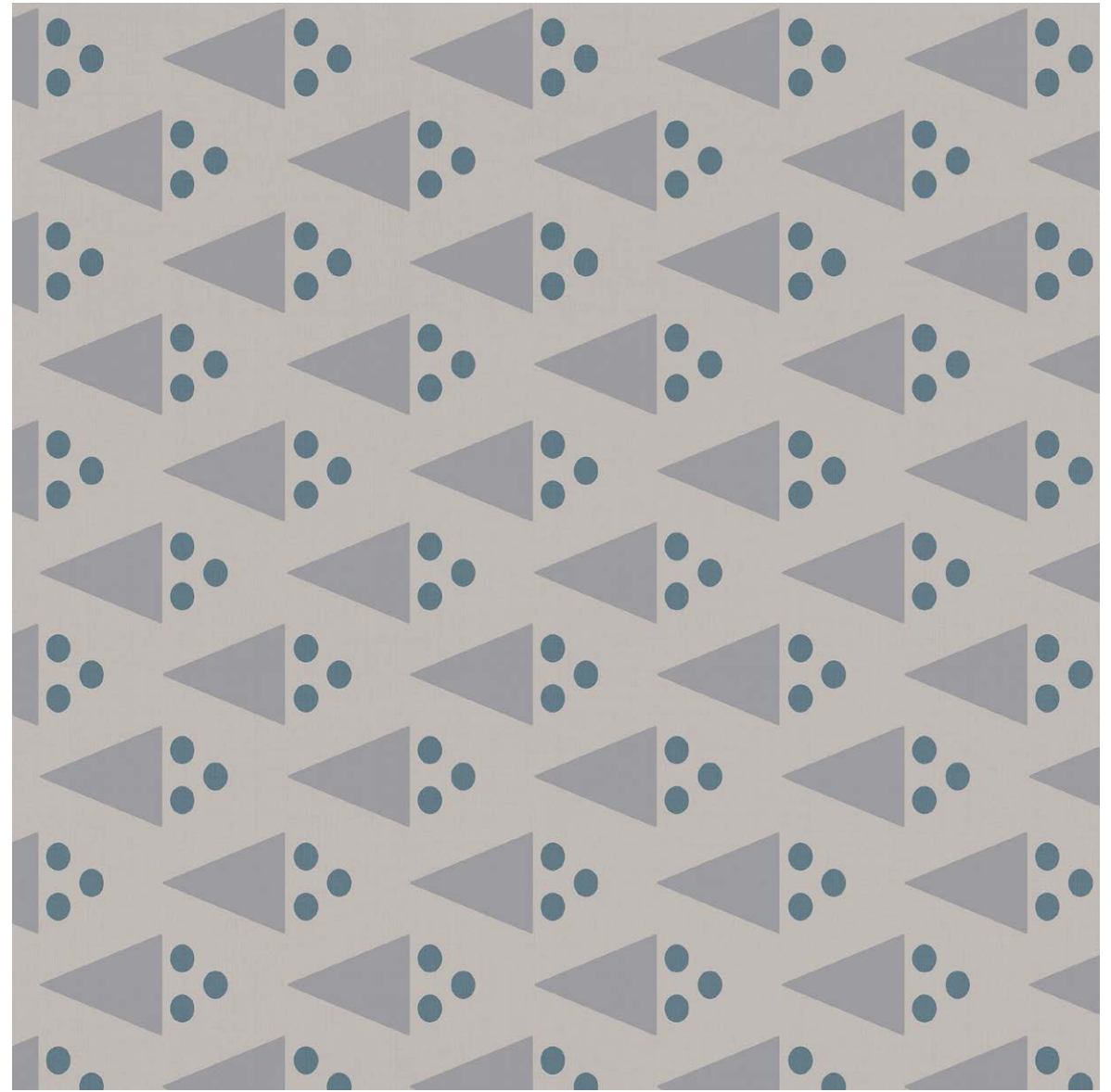


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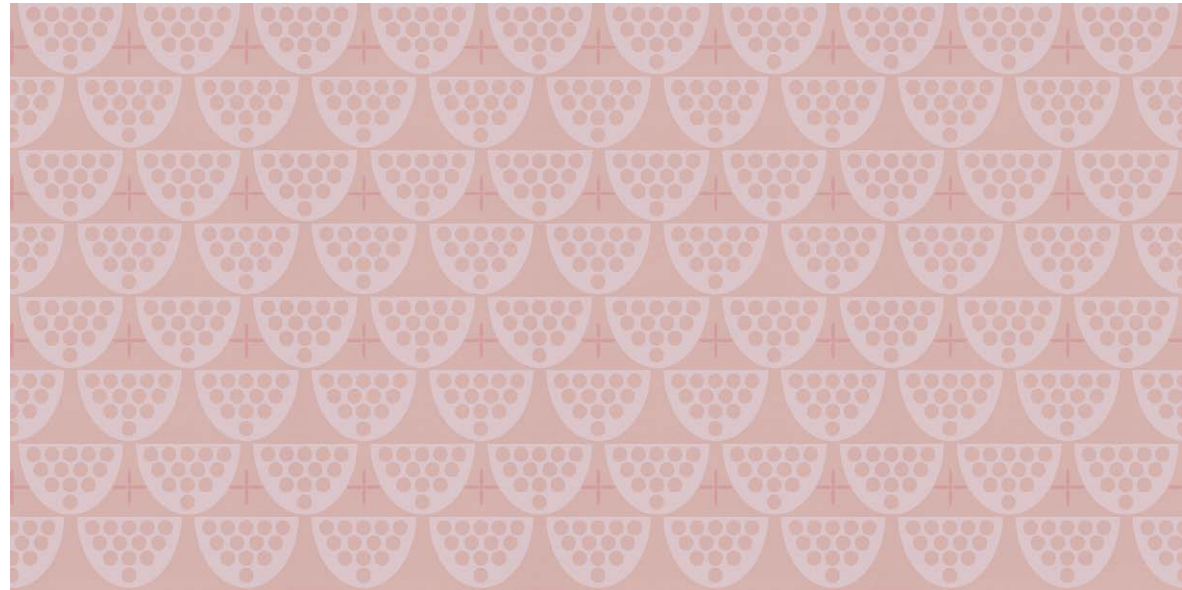
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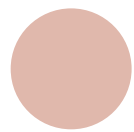
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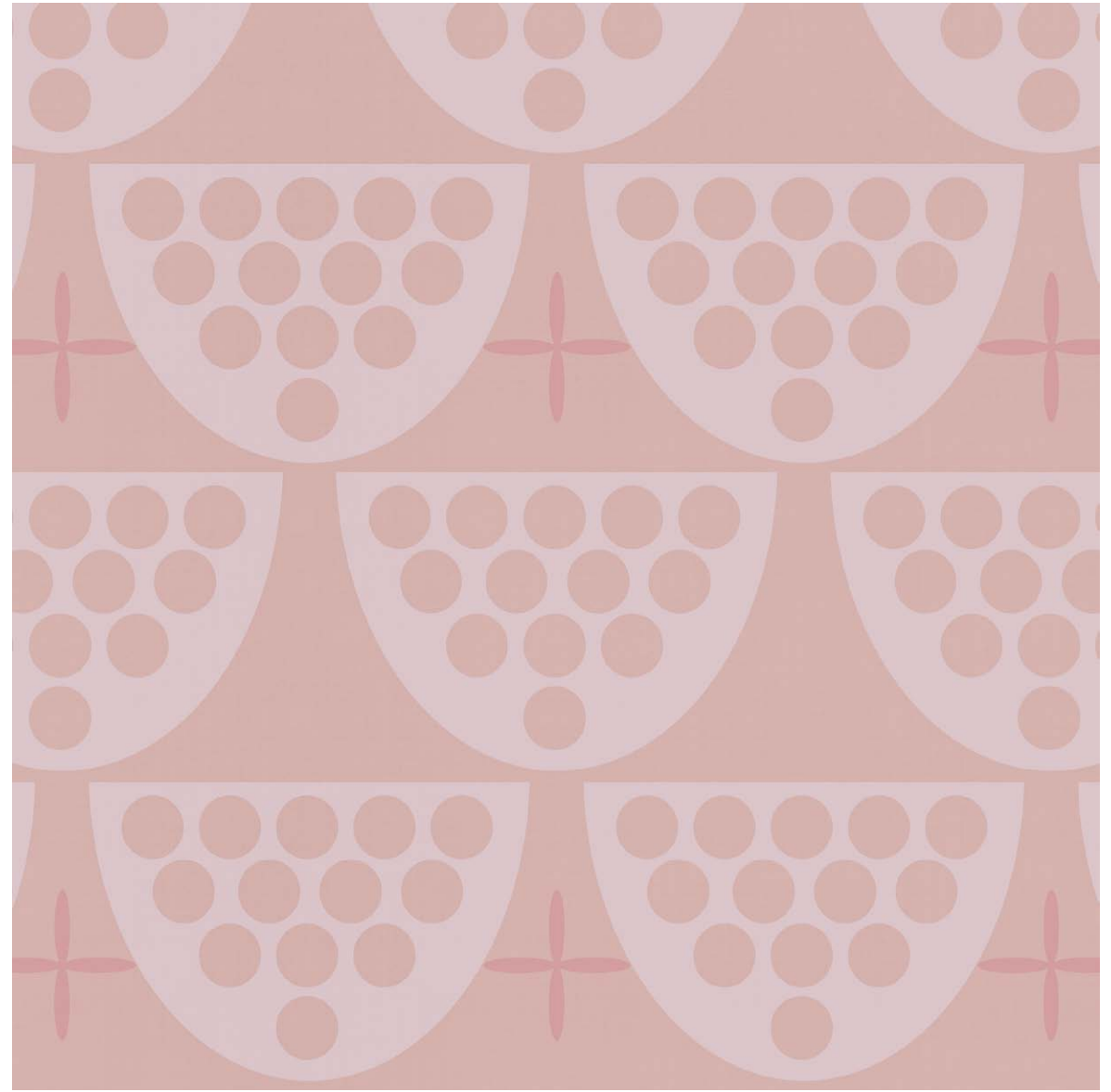


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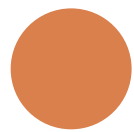
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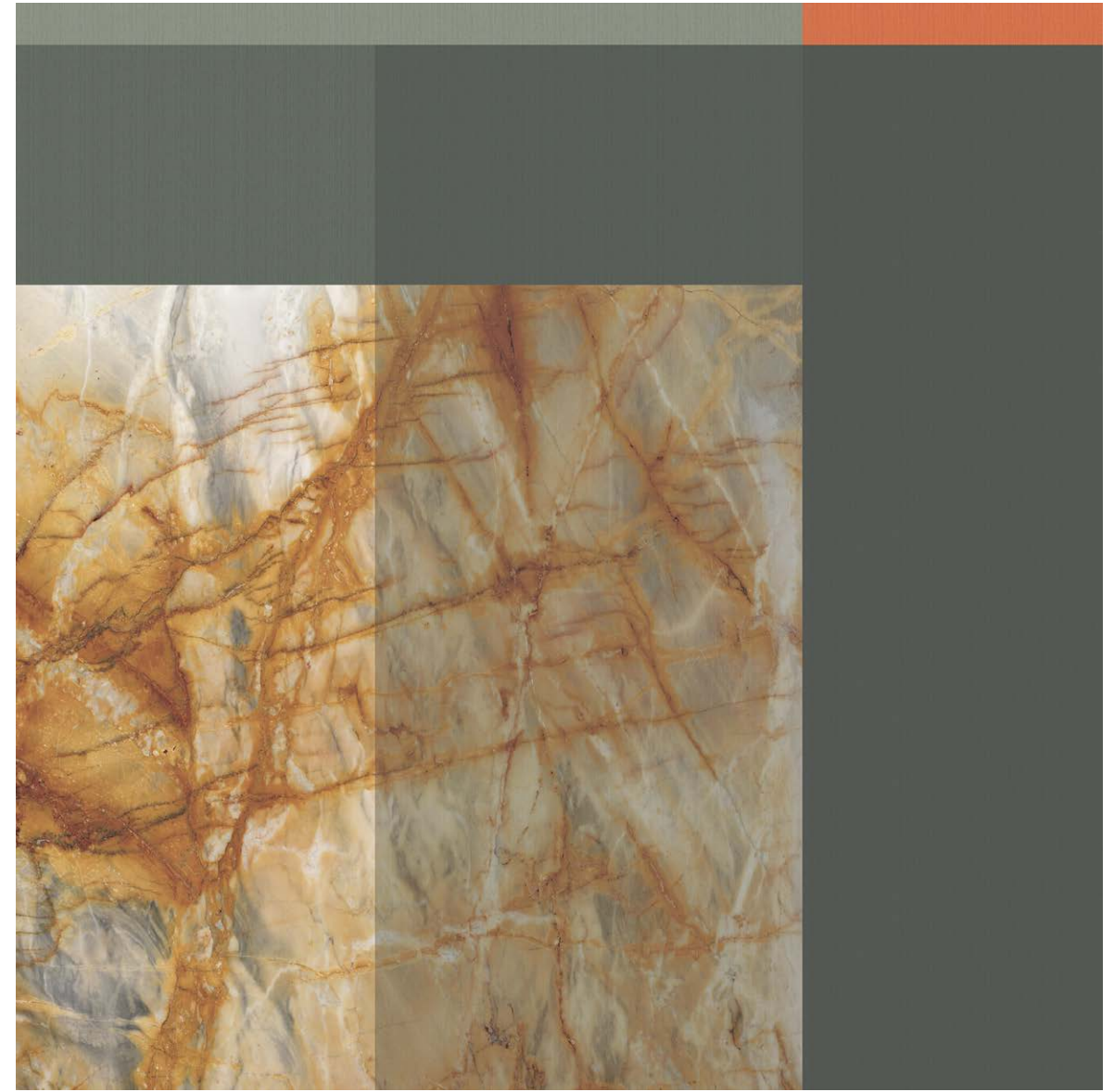


ORN18_036

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NCS S 2050-Y50R





ORN18_037

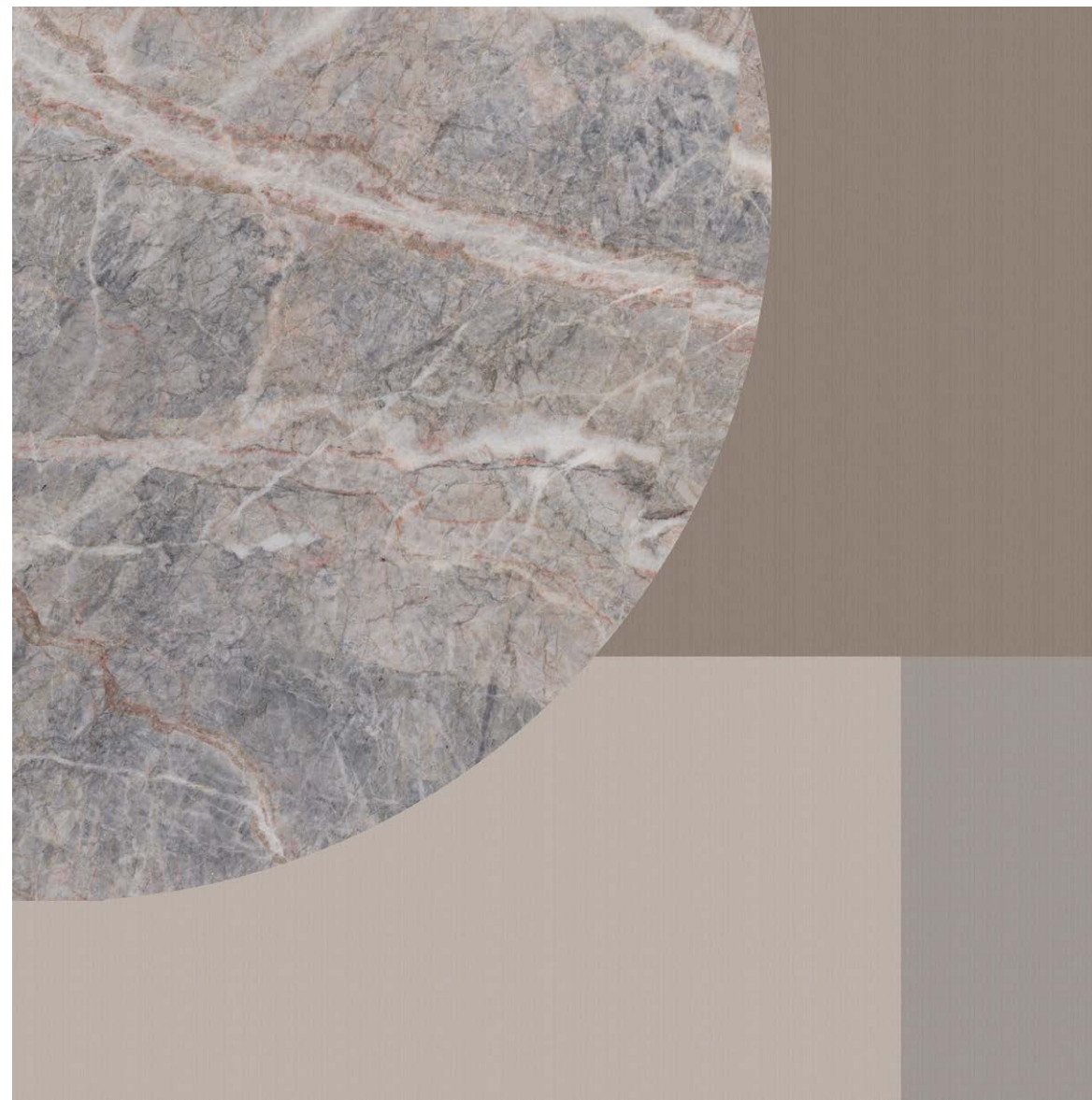
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NCS S 3502-Y



ORN18_037





ORN18_038

MAIN COLOR



NCS S 2005-Y50R



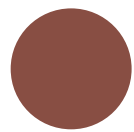
ORN18_038





ORN18_039

MAIN COLOR



NCS S 5030-Y80R





ORN18_040-B

MAIN COLOR



NCS S 3010-Y10R





ORN18_040-A

MAIN COLOR



NCS S 3005-Y50R





ORN18_041-B

MAIN COLOR



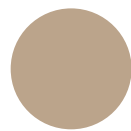
NCS S 4005-Y20R





ORN18_041-A

MAIN COLOR



NCS S 3010-Y30R





ORN18_042-A

MAIN COLOR



NCS S 4010-Y10R





ORN18_042-B

MAIN COLOR



NCS S 3010-G90Y





ORN18_043

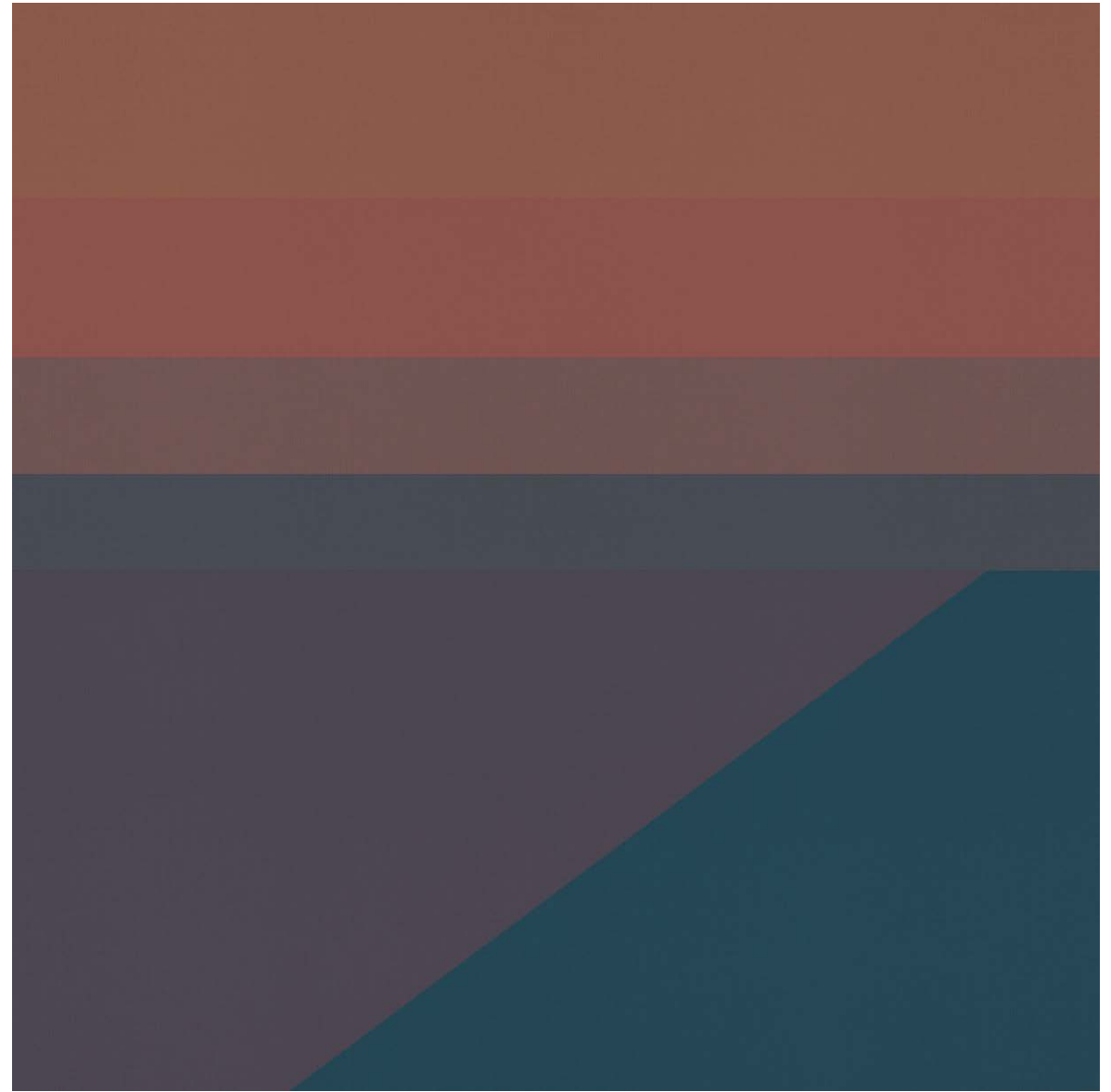
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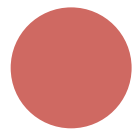
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ORN18_044

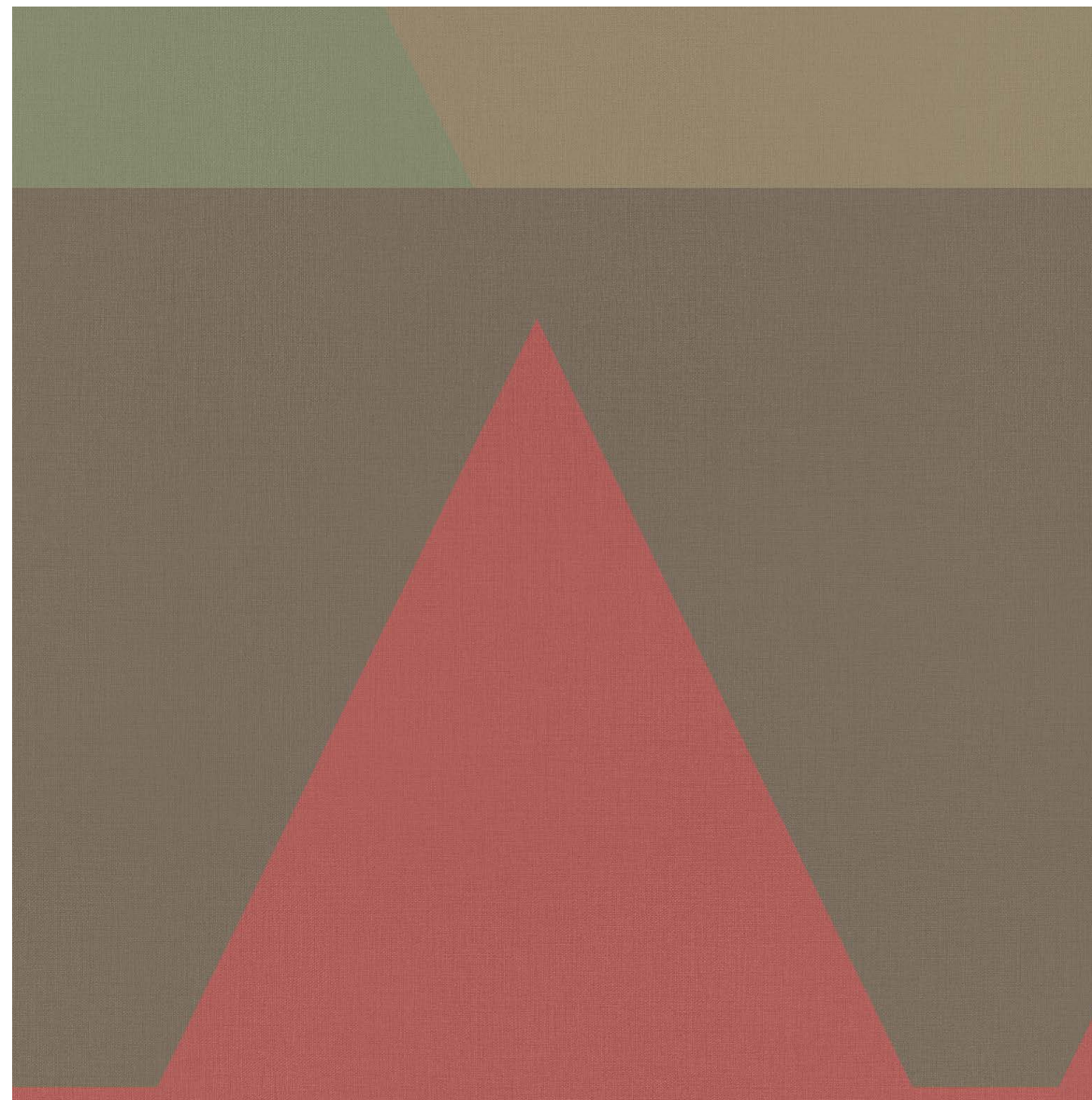
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NCS S 2050-Y90R



ORN18_044





ORN18_045

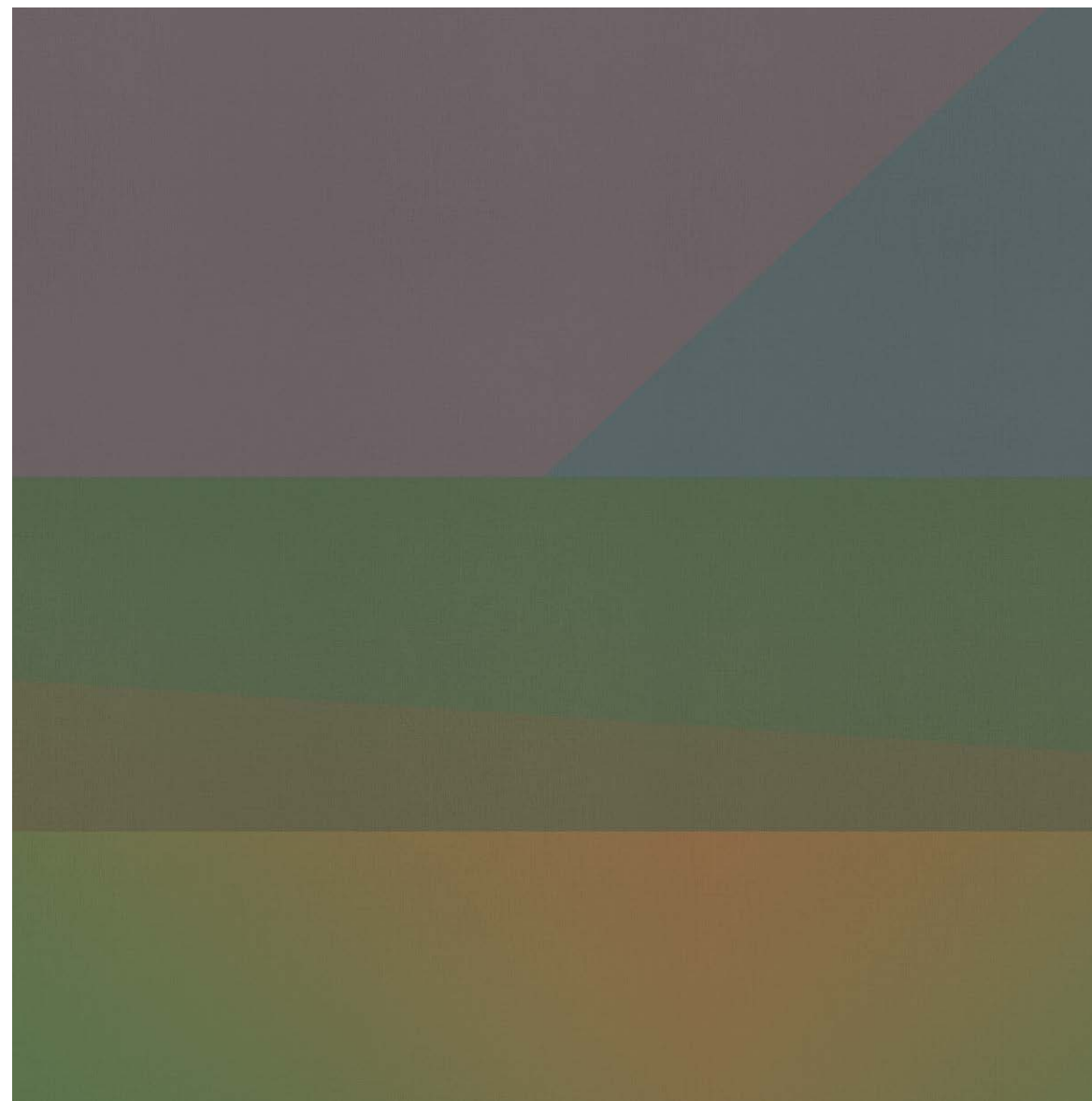
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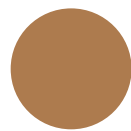
ORN18_045





ORN18_046-A

MAIN COLOR



NCS S 4030-Y30R





ORN18_046-B

MAIN COLOR



NCS S 4005-G20Y





ORN18_047-A

MAIN COLOR



NCS S 3005-G50Y



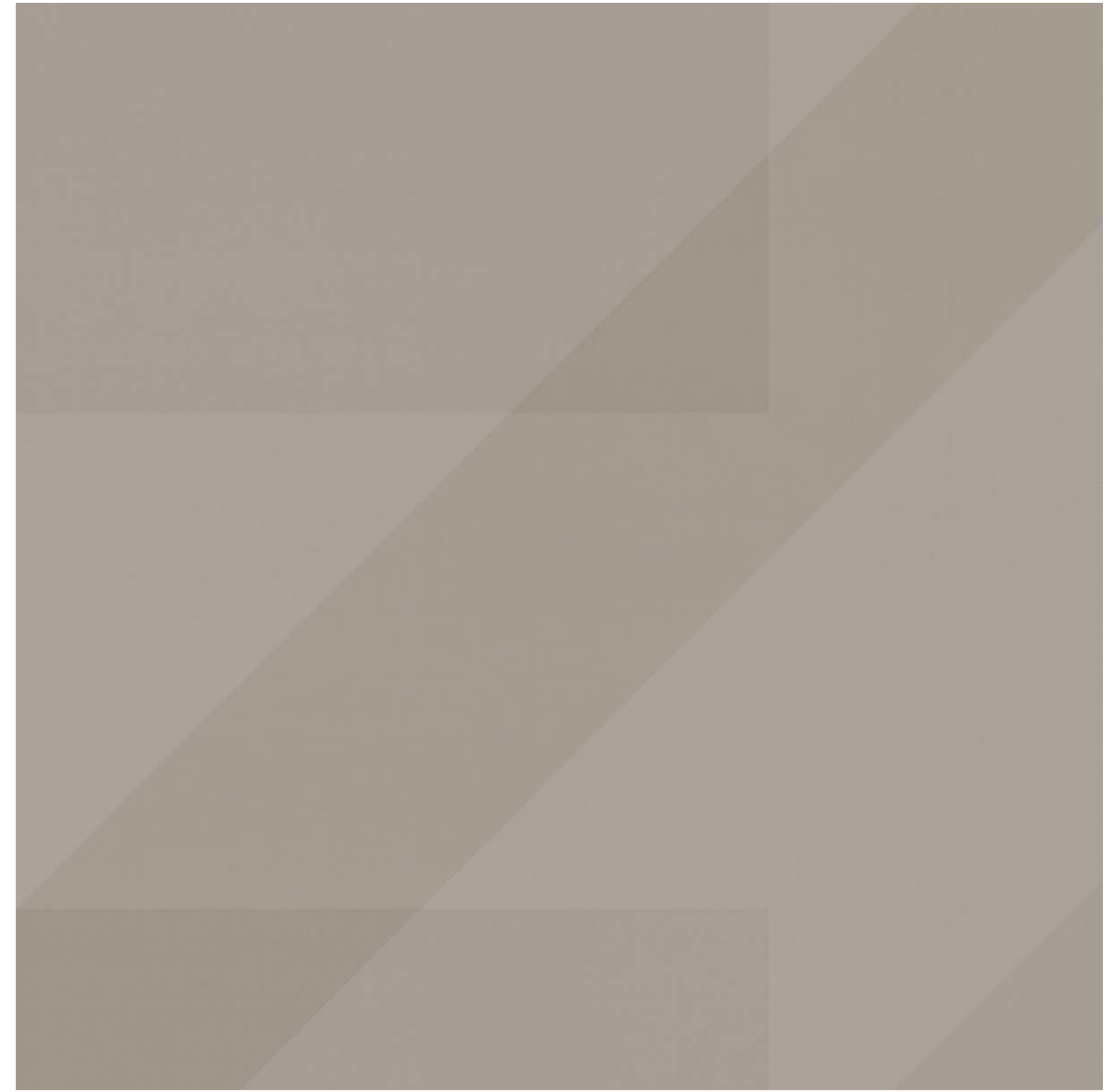


ORN18_047-B

MAIN COLOR



NCS S 3005-G80Y





ORN18_048-B

MAIN COLOR



NCS S 3010-Y30R





ORN18_048-A

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NCS S 3502-Y





ORN18_049-A

MAIN COLOR



NCS S 3010-G80Y





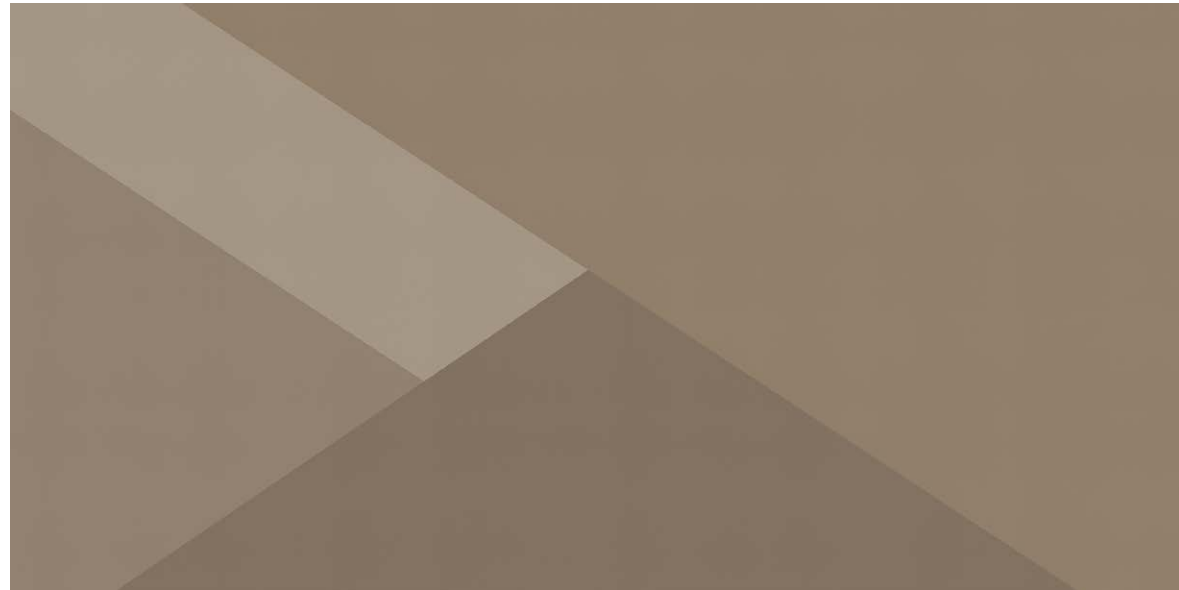
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MAIN COLOR



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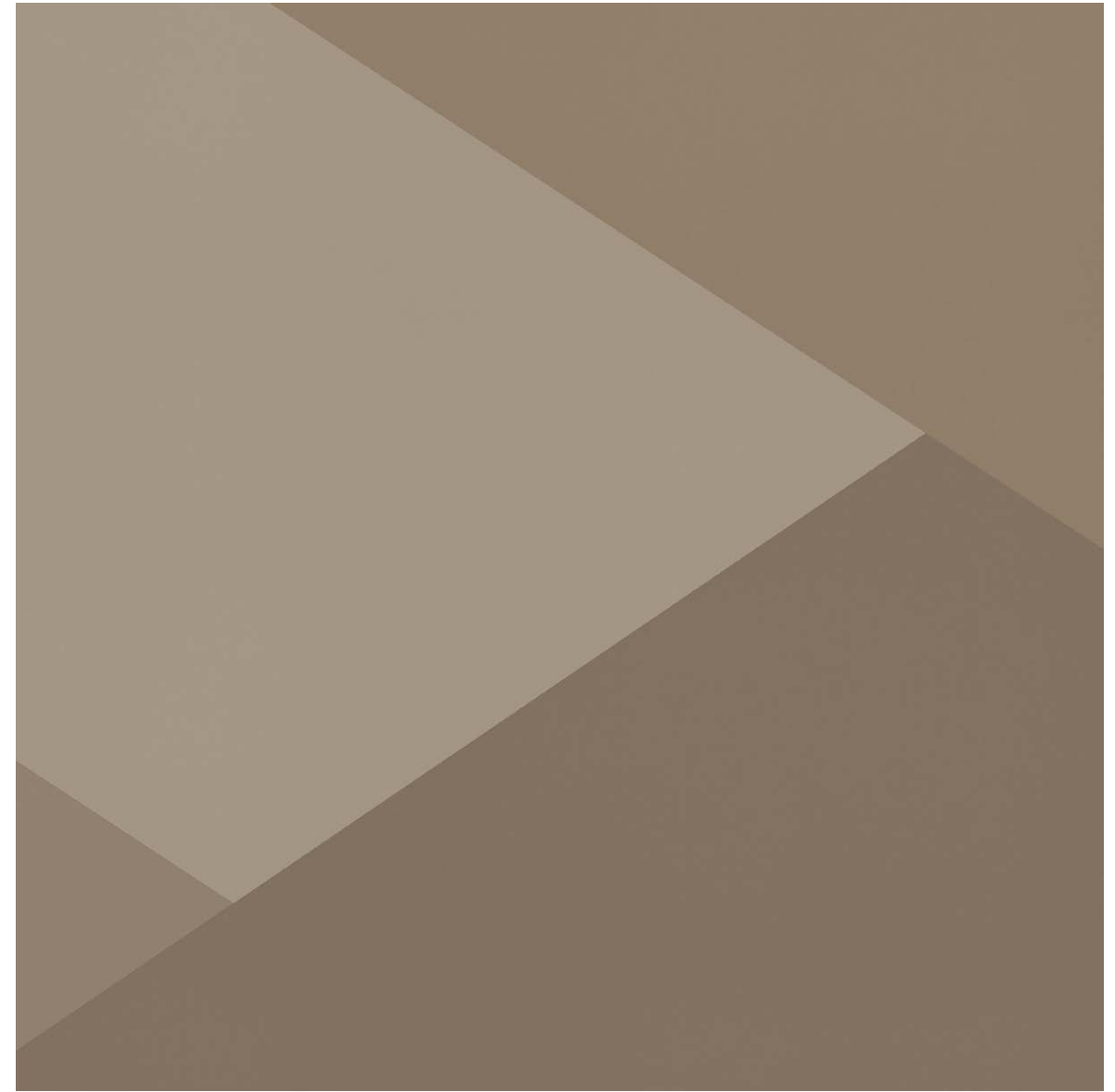


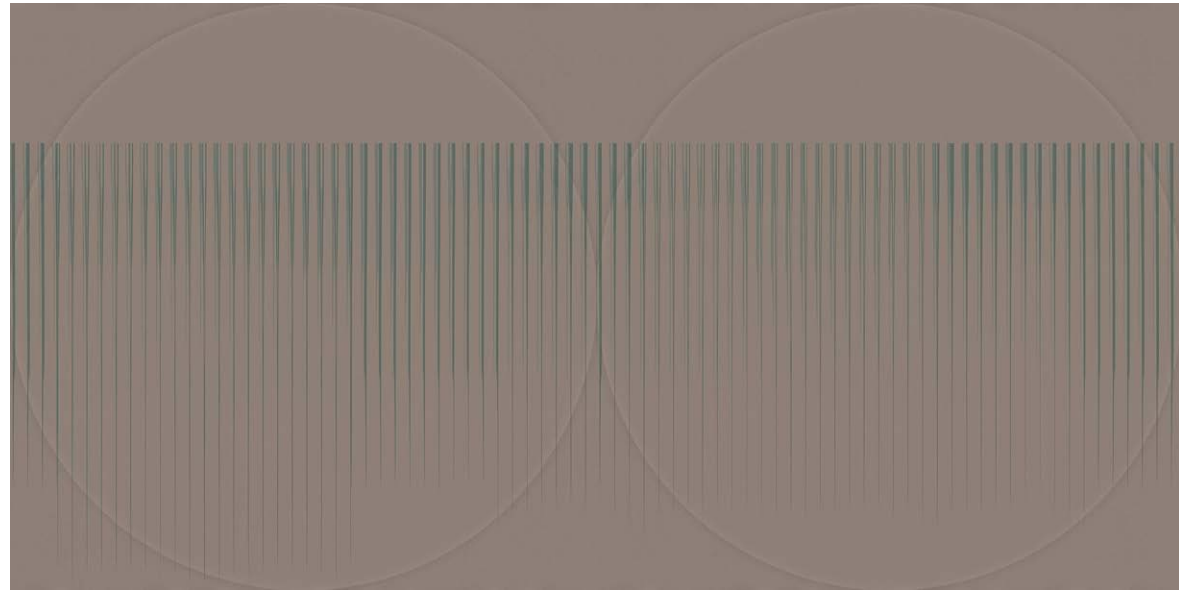
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NCS S 4010-Y10R





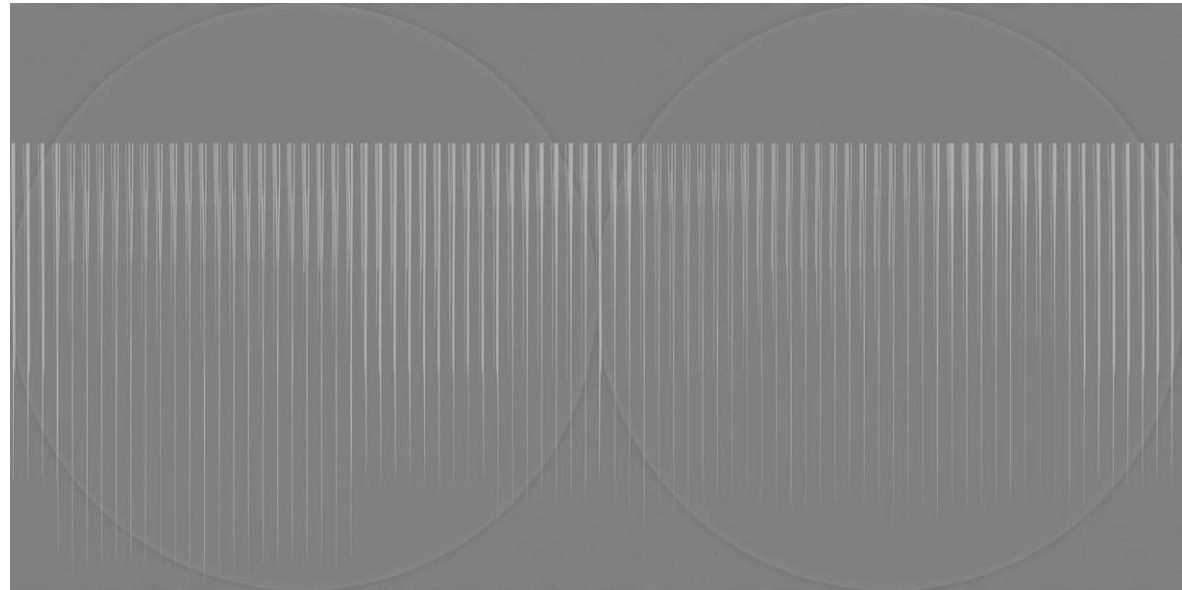
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MAIN COLOR



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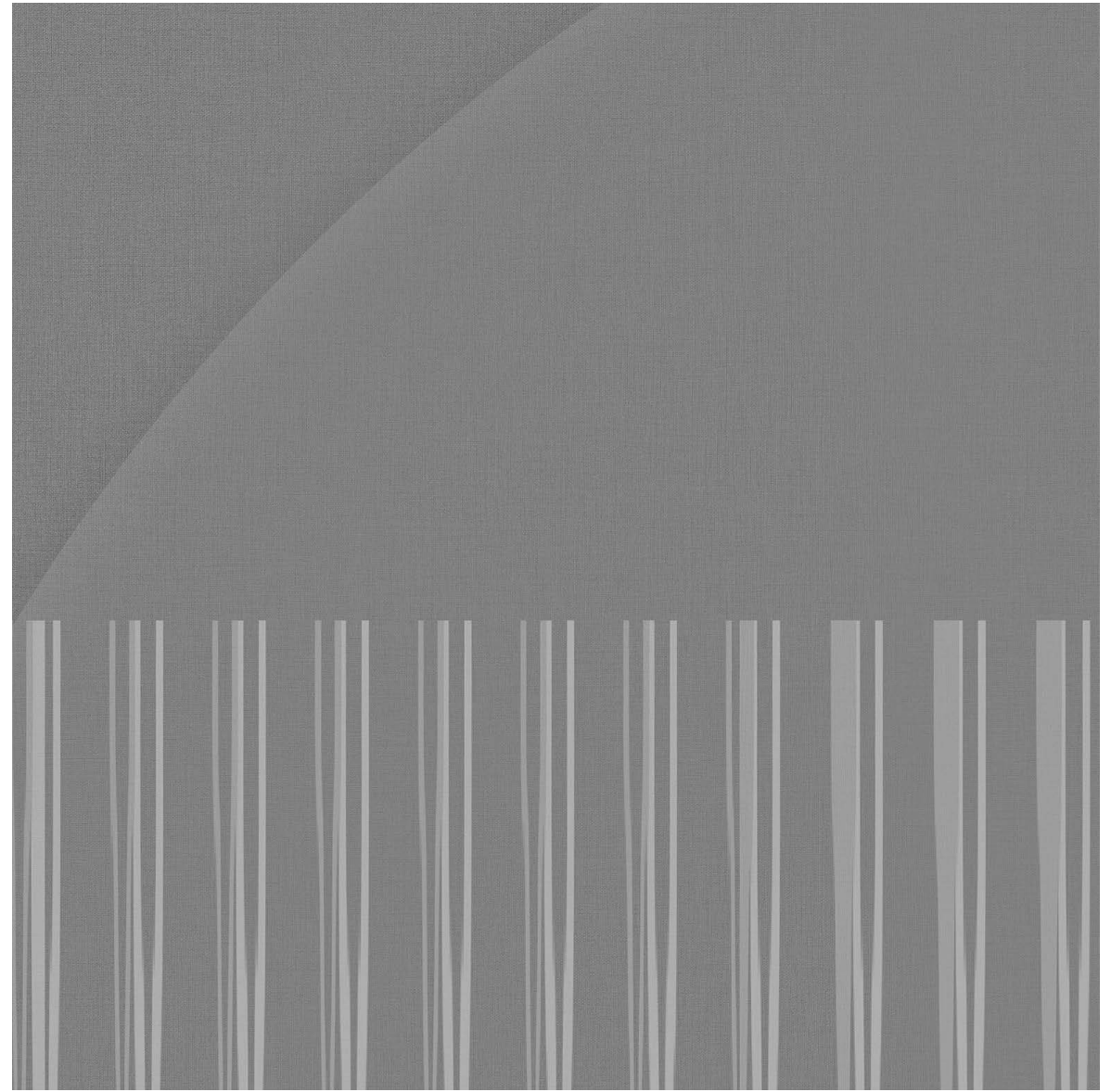


ORN18_050-A

MAIN COLOR



NCS S 4005-B80G





ORN18_051

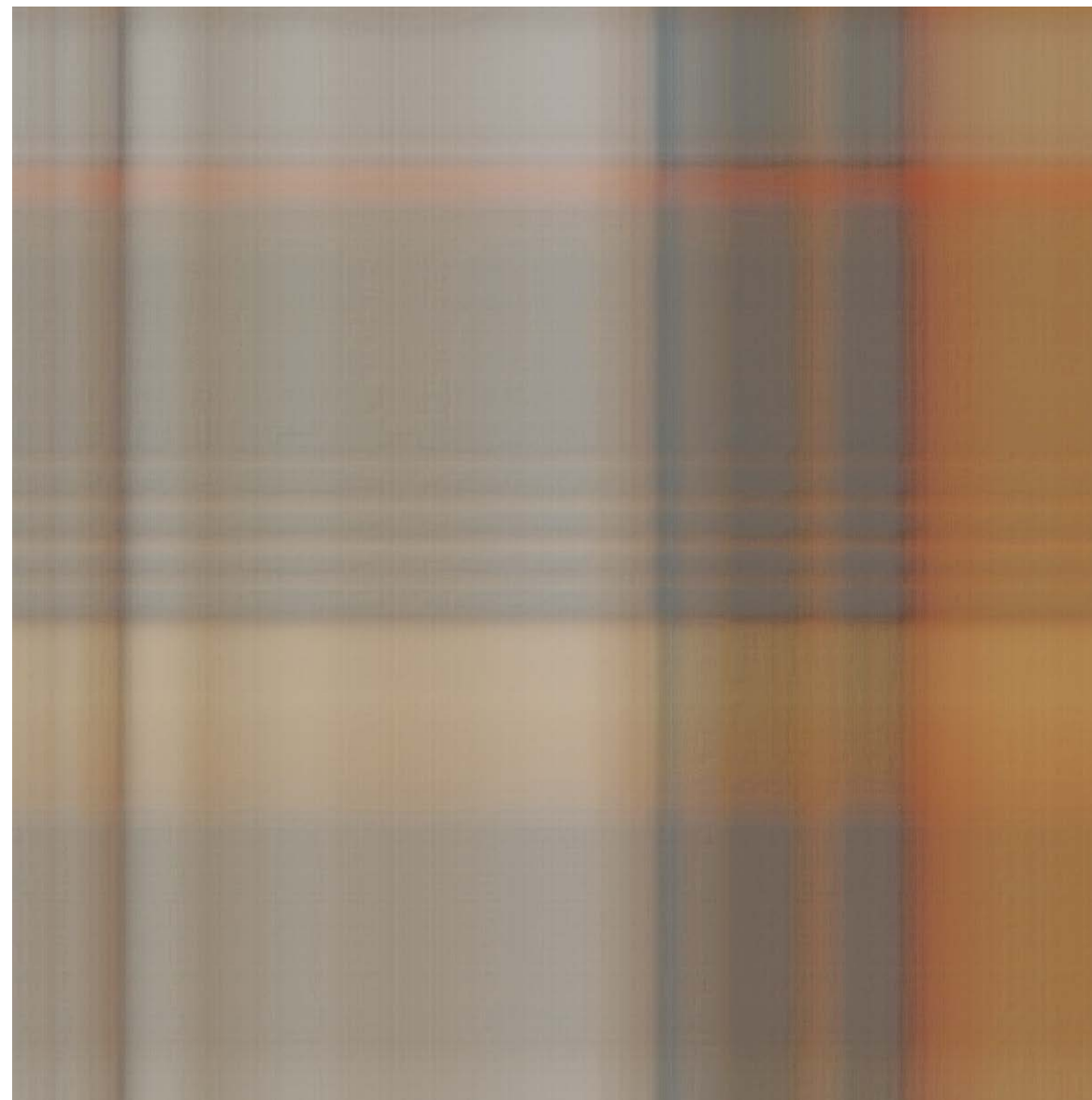
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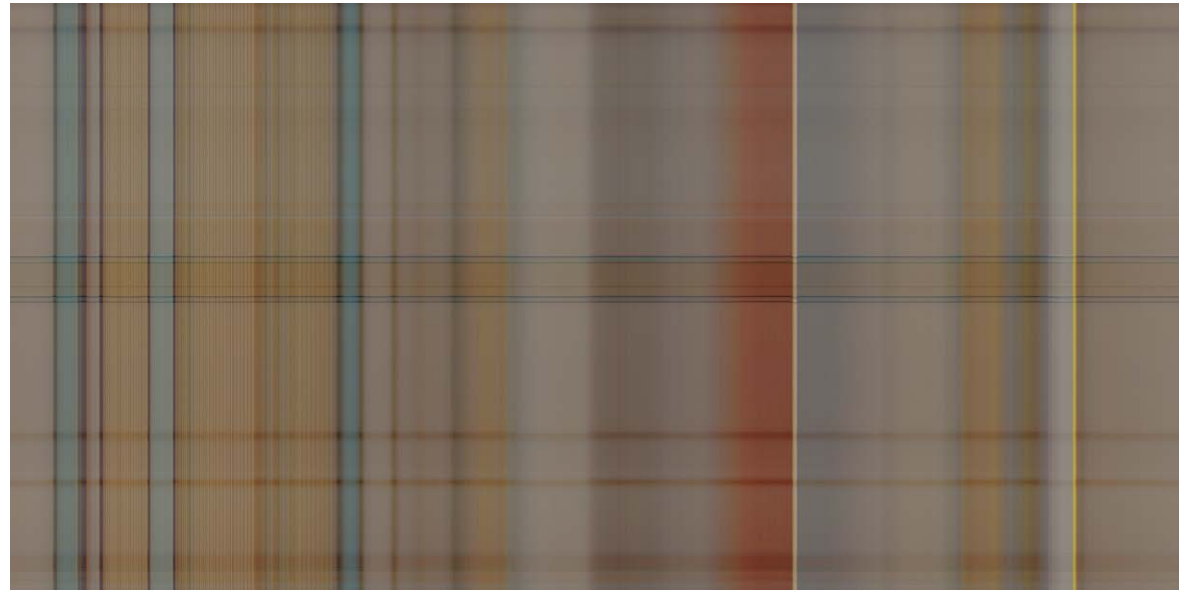


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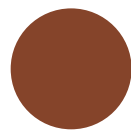
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ORN18_052

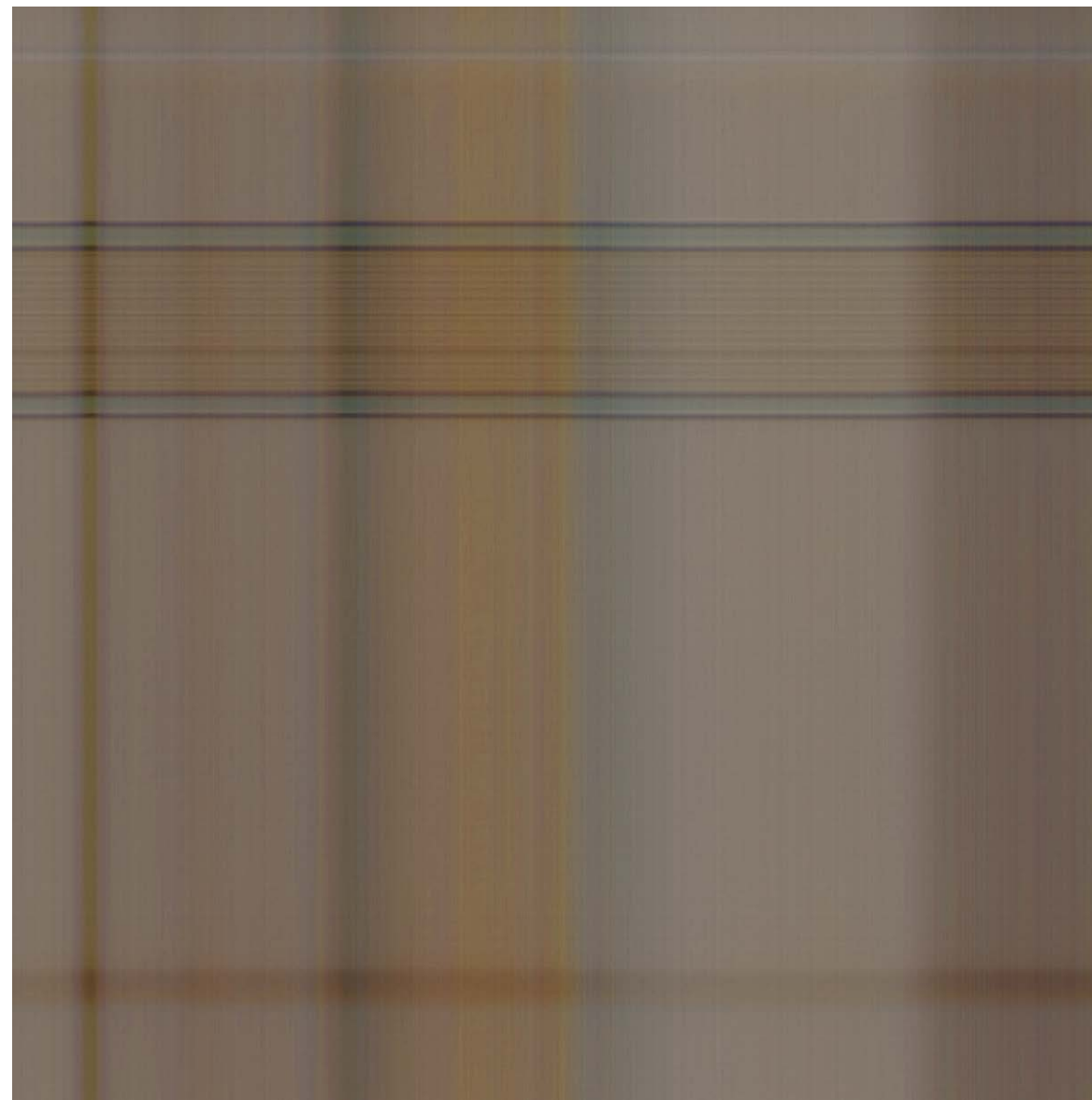
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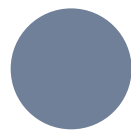
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ORN18_053

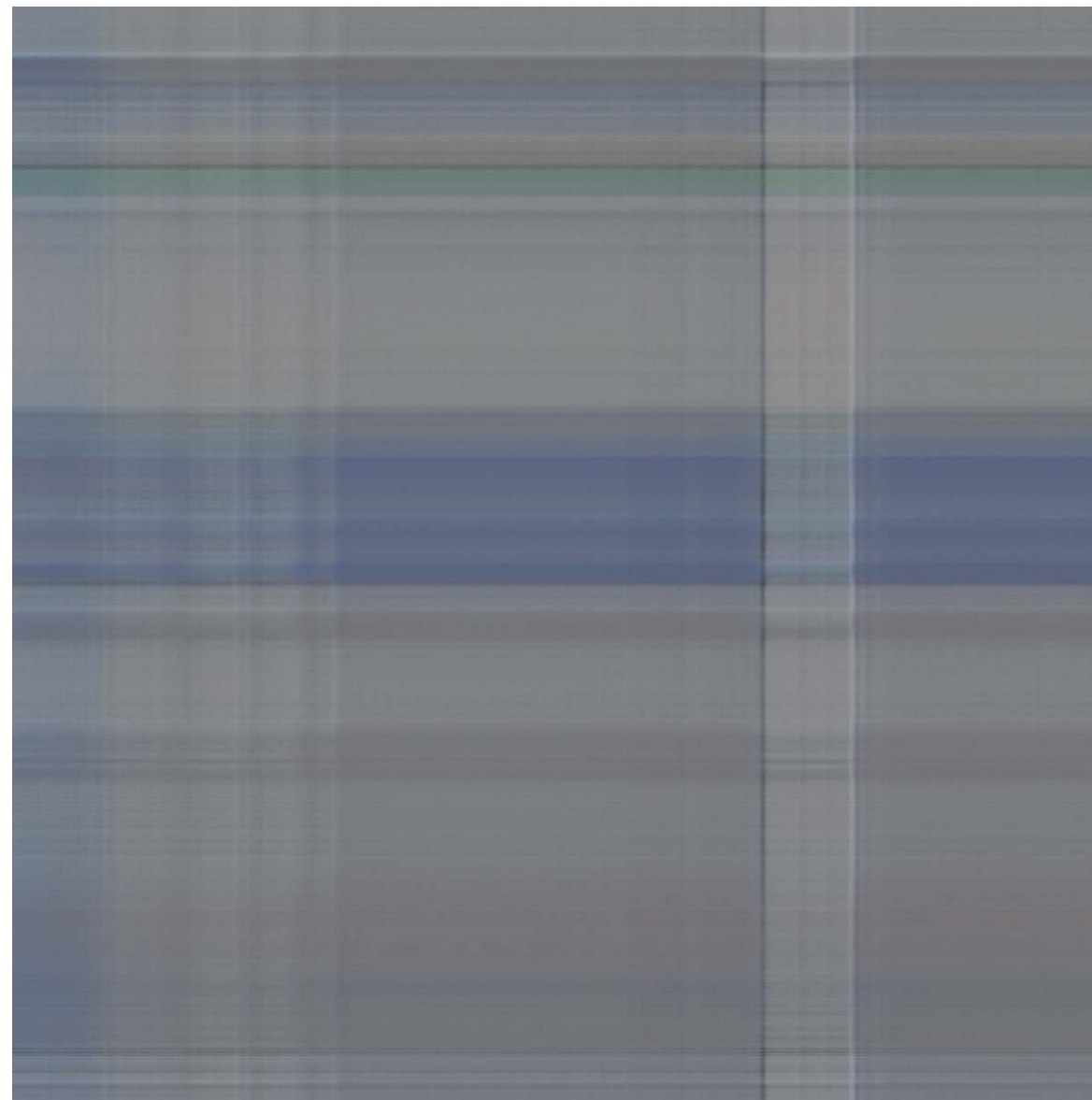
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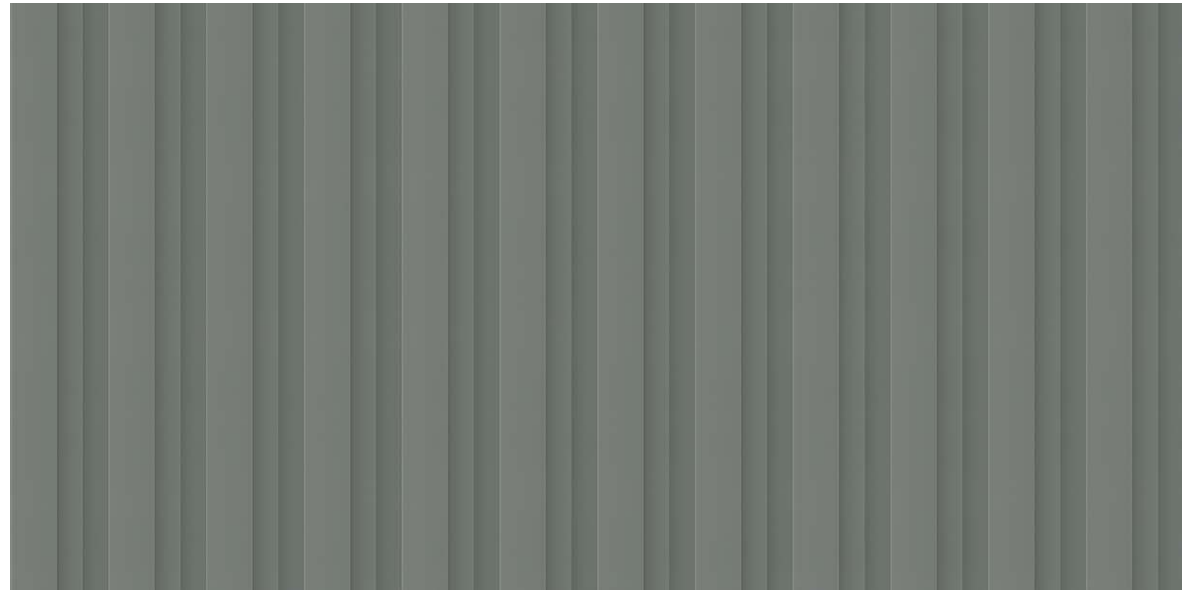


NCS S 4020-R80B



ORN18_053



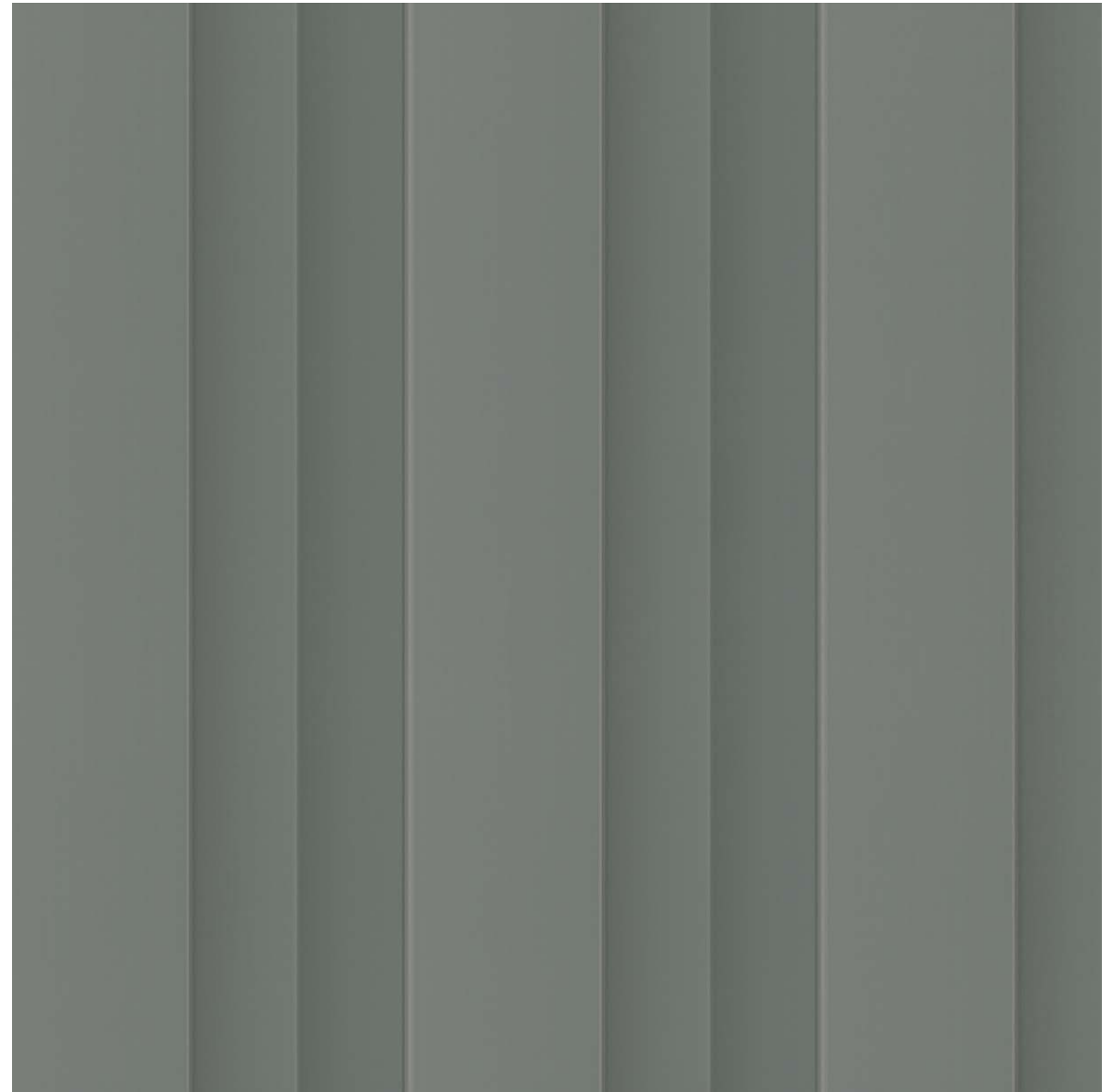


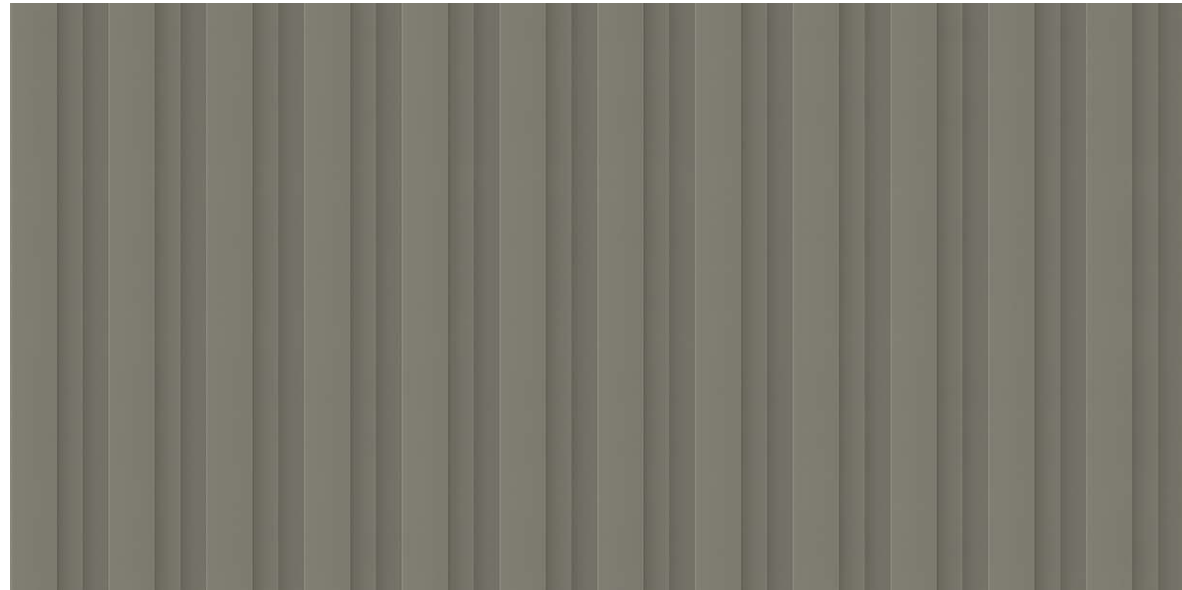
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MAIN COLOR



NCS S 4005-B80G





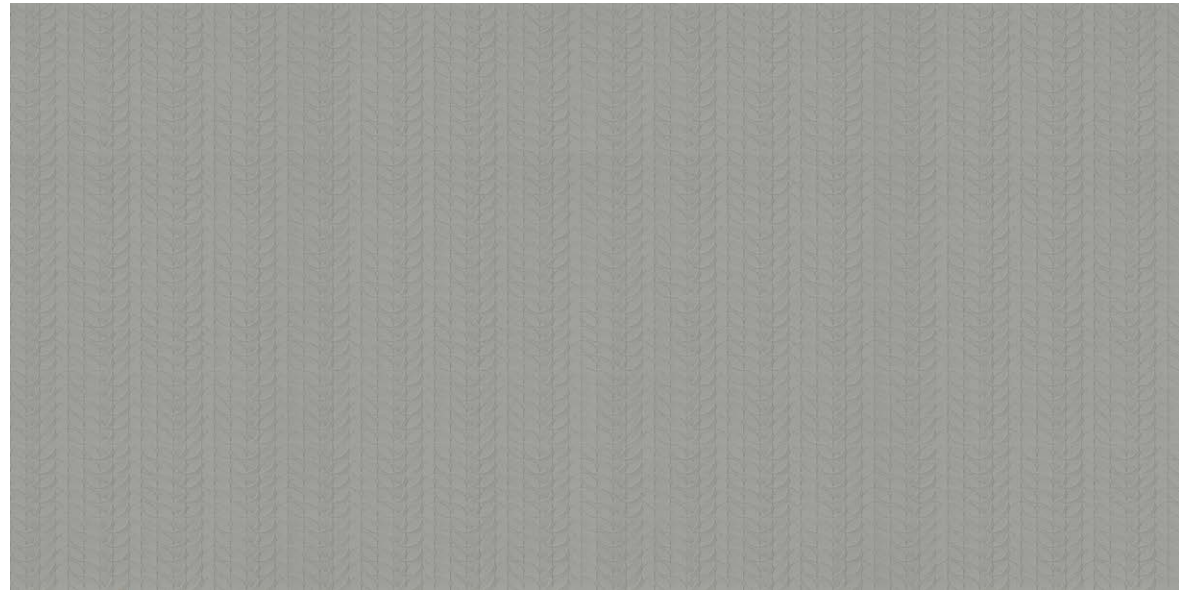
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MAIN COLOR



NCS S 4005-G50Y





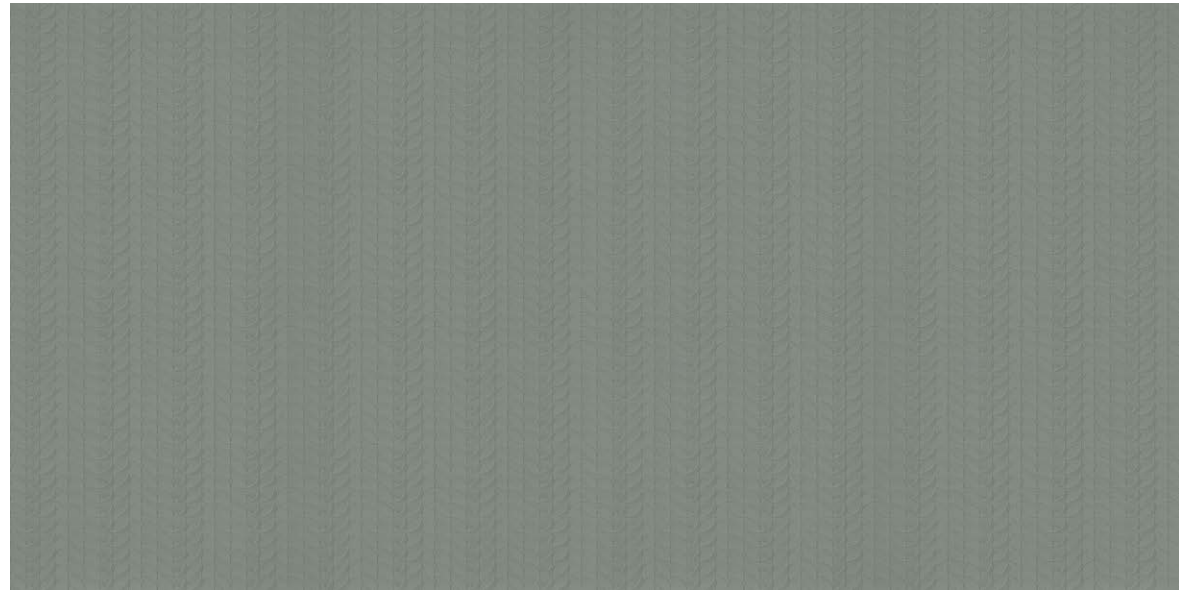
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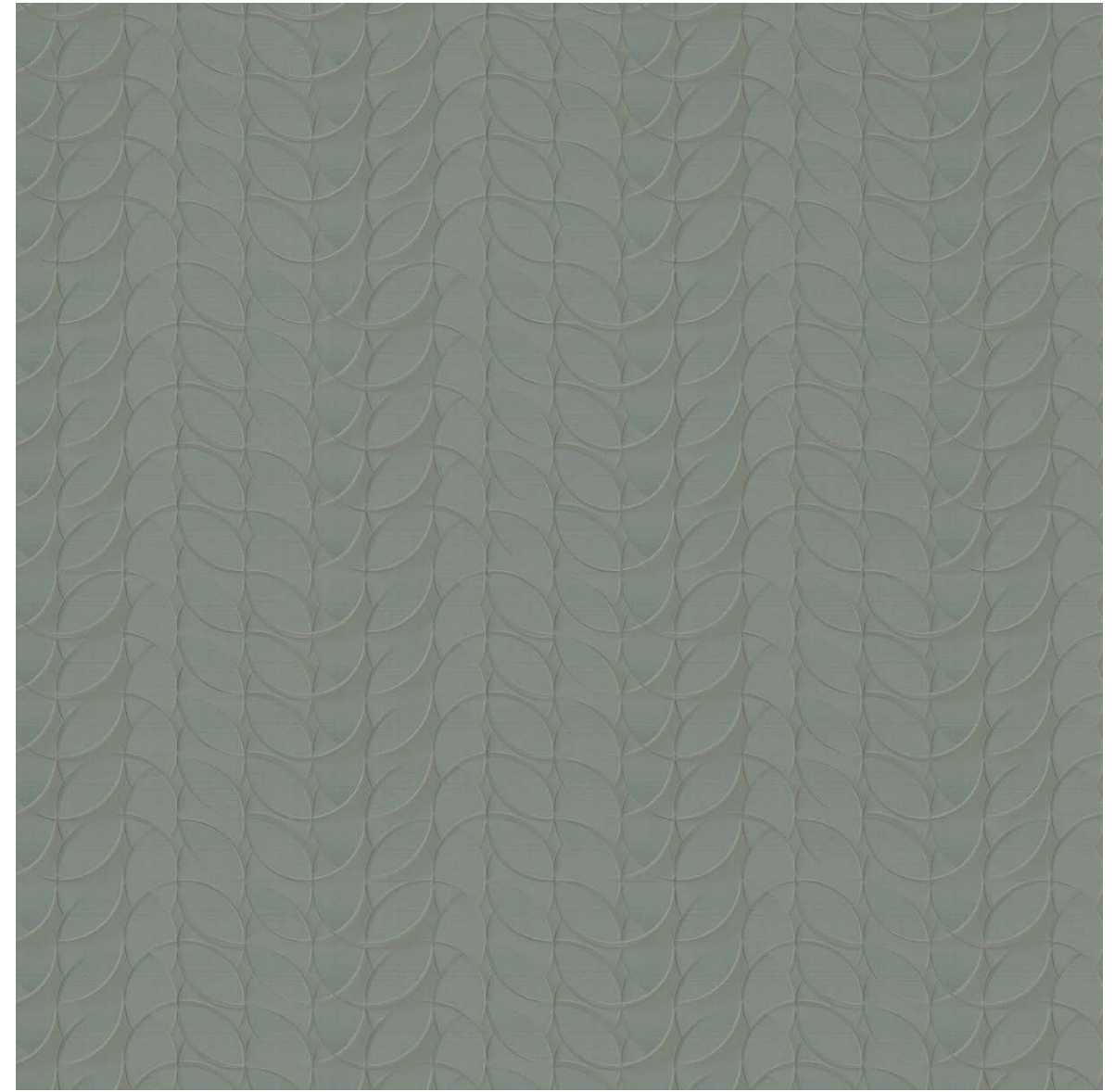


ORN18_055-A

MAIN COLOR



NCS S 3010-G10Y





ORN18_056

MAIN COLOR

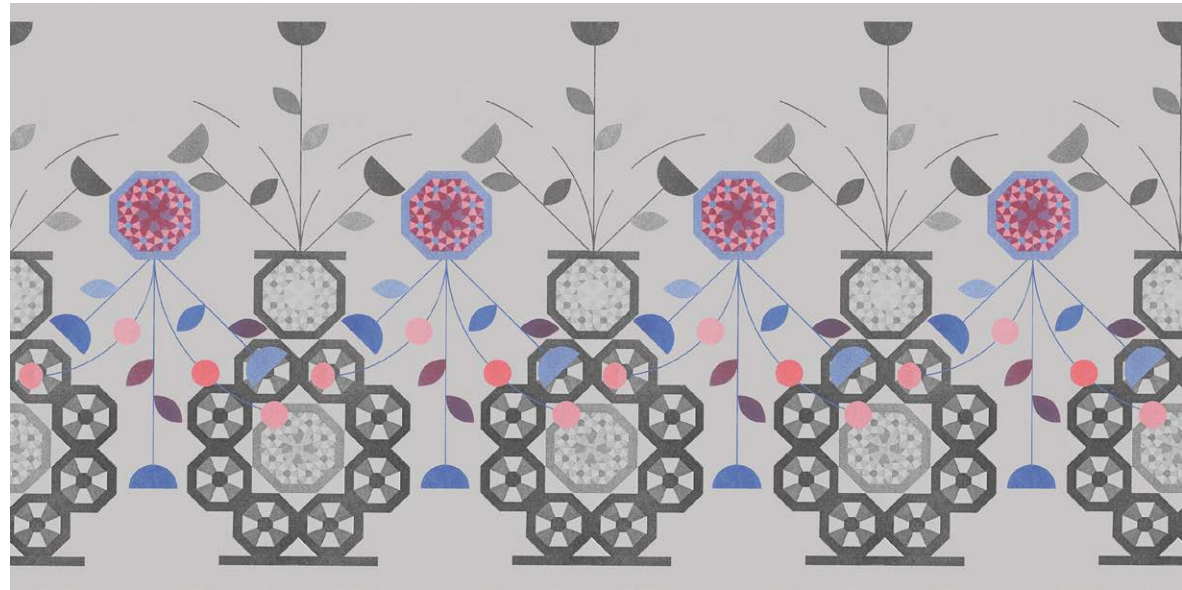


NCS S 4010-B10G



ORN18_056





ORN18_057

MAIN COLOR



NCS S 1502-Y



ORN18_057





ORN18_058

MAIN COLOR

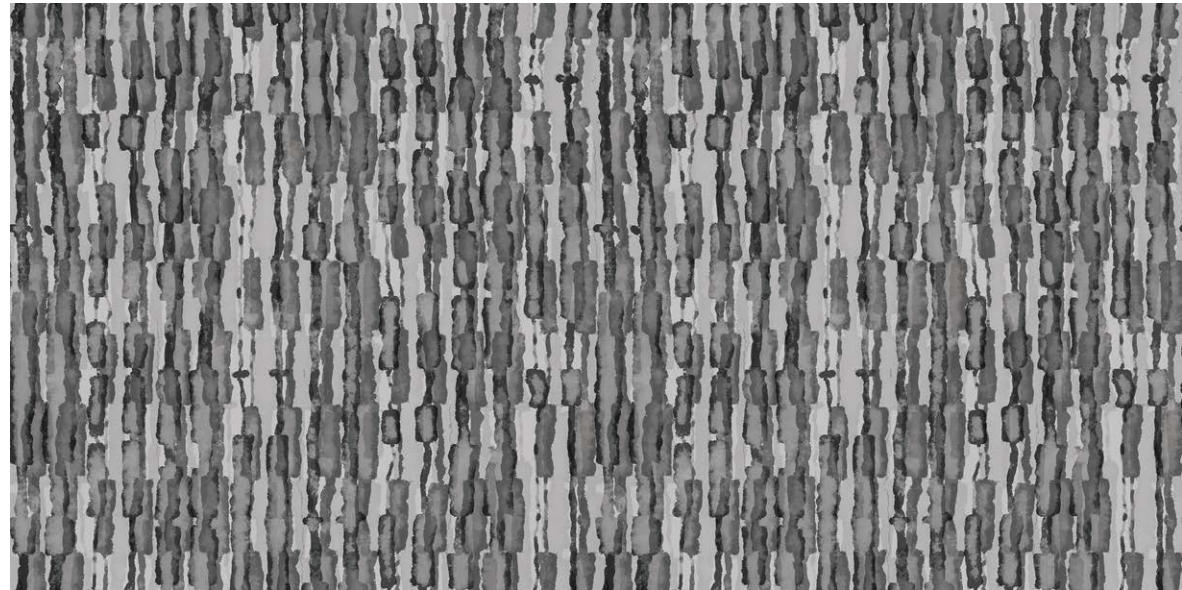


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ORN18_058





ORN18_059

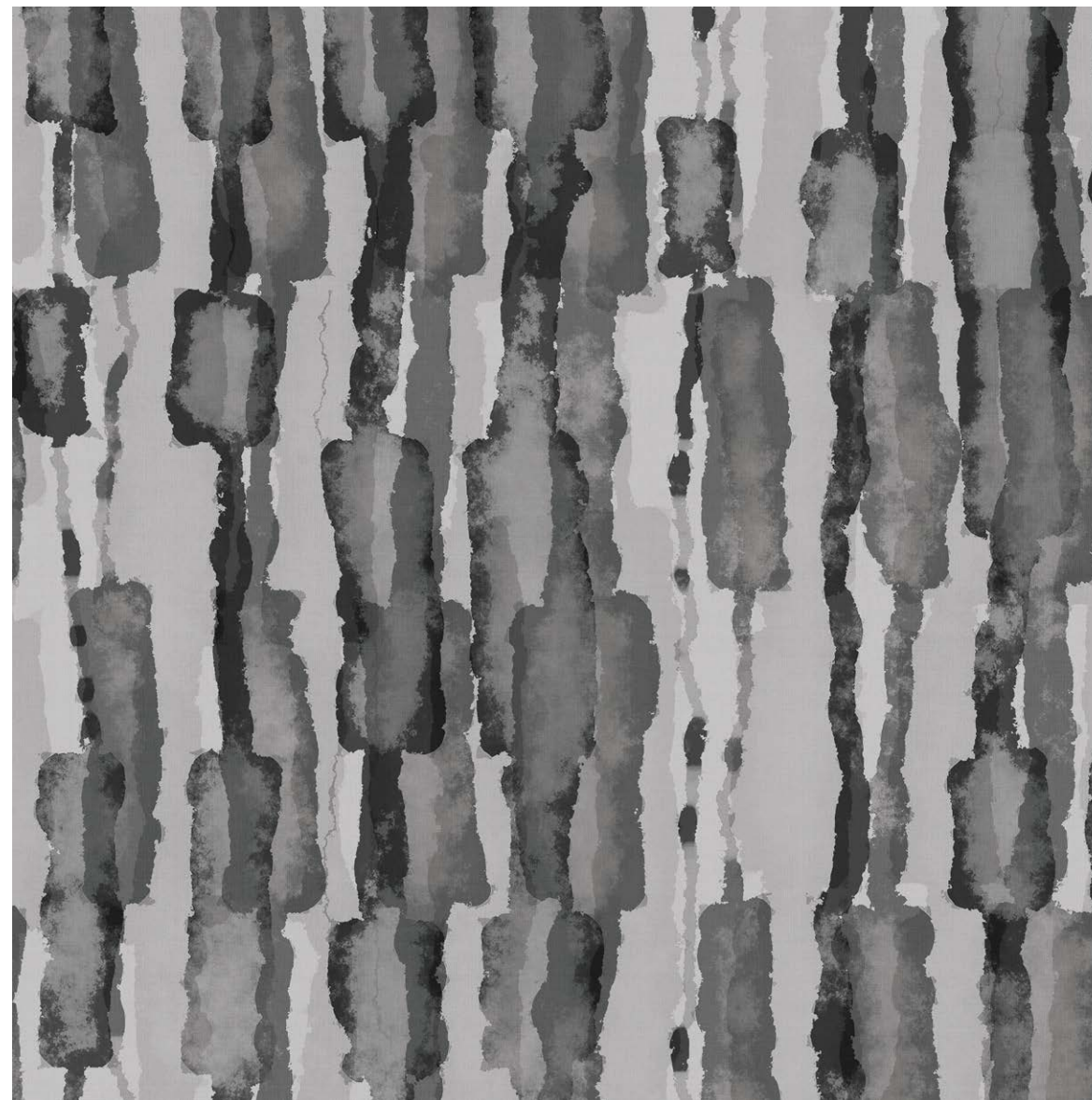
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NCS S 2005-G60Y



ORN18_059





ORN18_060

MAIN COLOR

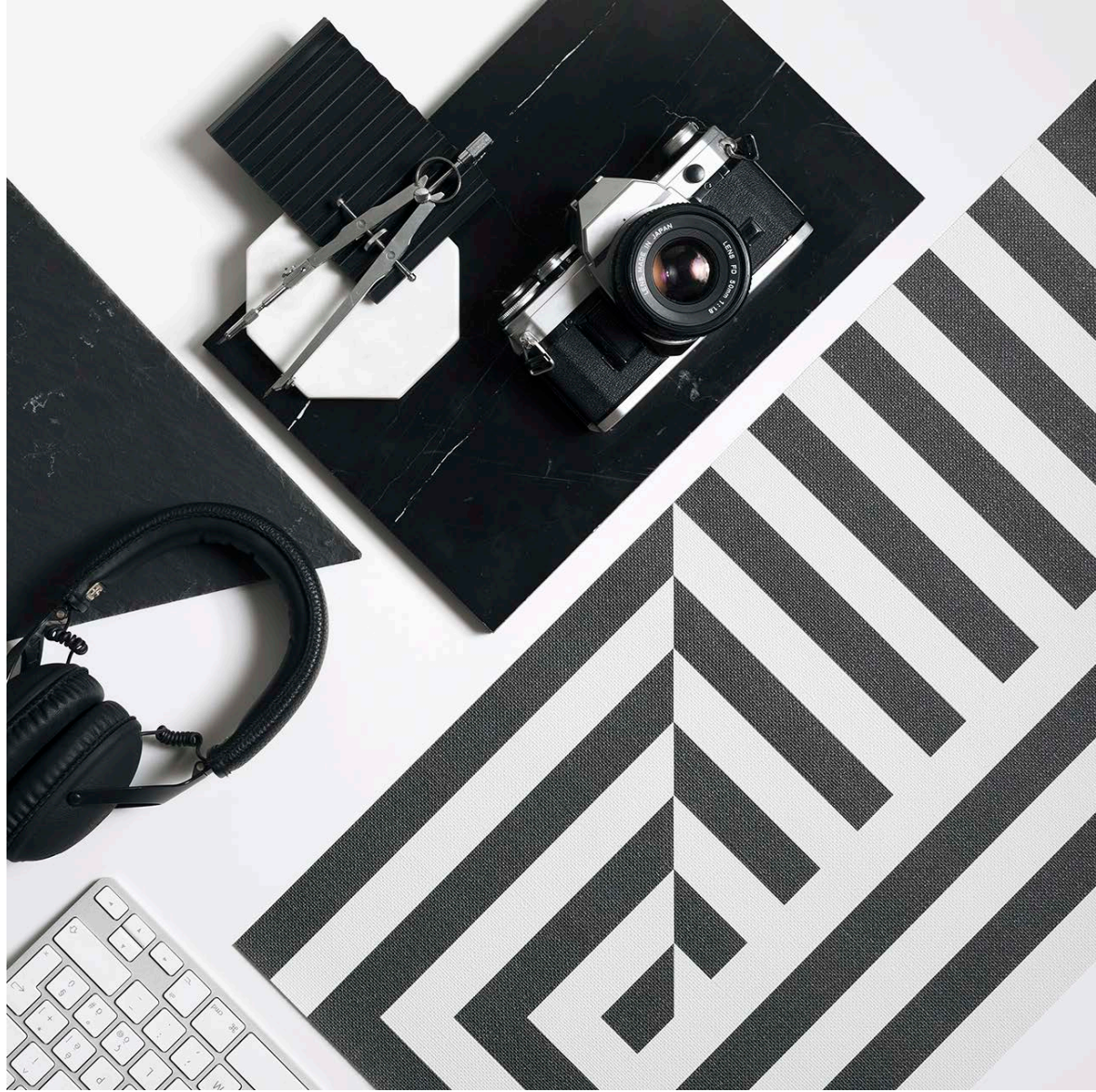


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ORN18_060

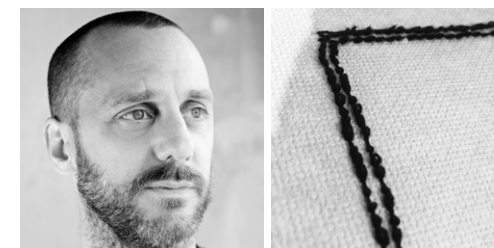




OR • NAMI
PARTNERS



bengt
paris

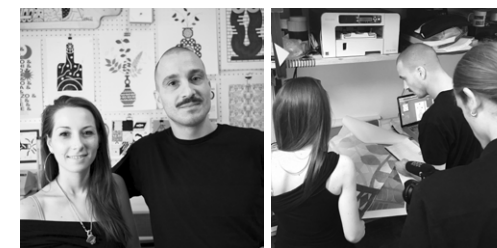


Bengt Paris è un studio di ricamo nato a Parigi dal designer svedese Jimi Roos che lavora esclusivamente su commissione nel campo della moda, dell'arredamento e dell'arte. Roos ha iniziato la sua carriera fra le botteghe artigiane fiorentine dove ha sperimentato e sovvertito le tecniche di sartoria e ricamo classiche per creare il suo stile. L'approccio sperimentale utilizzato combina il know-how italiano con una sana dose di umorismo e tecniche uniche. Sviluppando costantemente nuovi sistemi di cucito, ricamo e maglieria, oggi è conosciuto in tutto il mondo per il suo punto rovesciato sbagliato, che ha dato vita a una nuova tecnica di ricamo, nata tra l'altro per errore.

Bengt Paris is an embroidery studio born in Paris and inspired by an idea of the Swedish designer Jimi Roos, who works exclusively on a commission basis in the fashion, furniture and art industries. Roos started his career in the artisans' workshops in Florence, where he had the chance to experiment with the traditional tailoring and embroidery techniques and to subvert them in order to create his own style. Jimi's experimental approach combines the Italian expertise and knowledge with a hint of humour and with unique technologies. He dedicated his life to developing new sewing, embroidery and knitting methods, thanks to which he is now known all over the world for the so-called "wrong-side purl stitch", which surprisingly started a whole new embroidery technique.



CON CRE TIPO



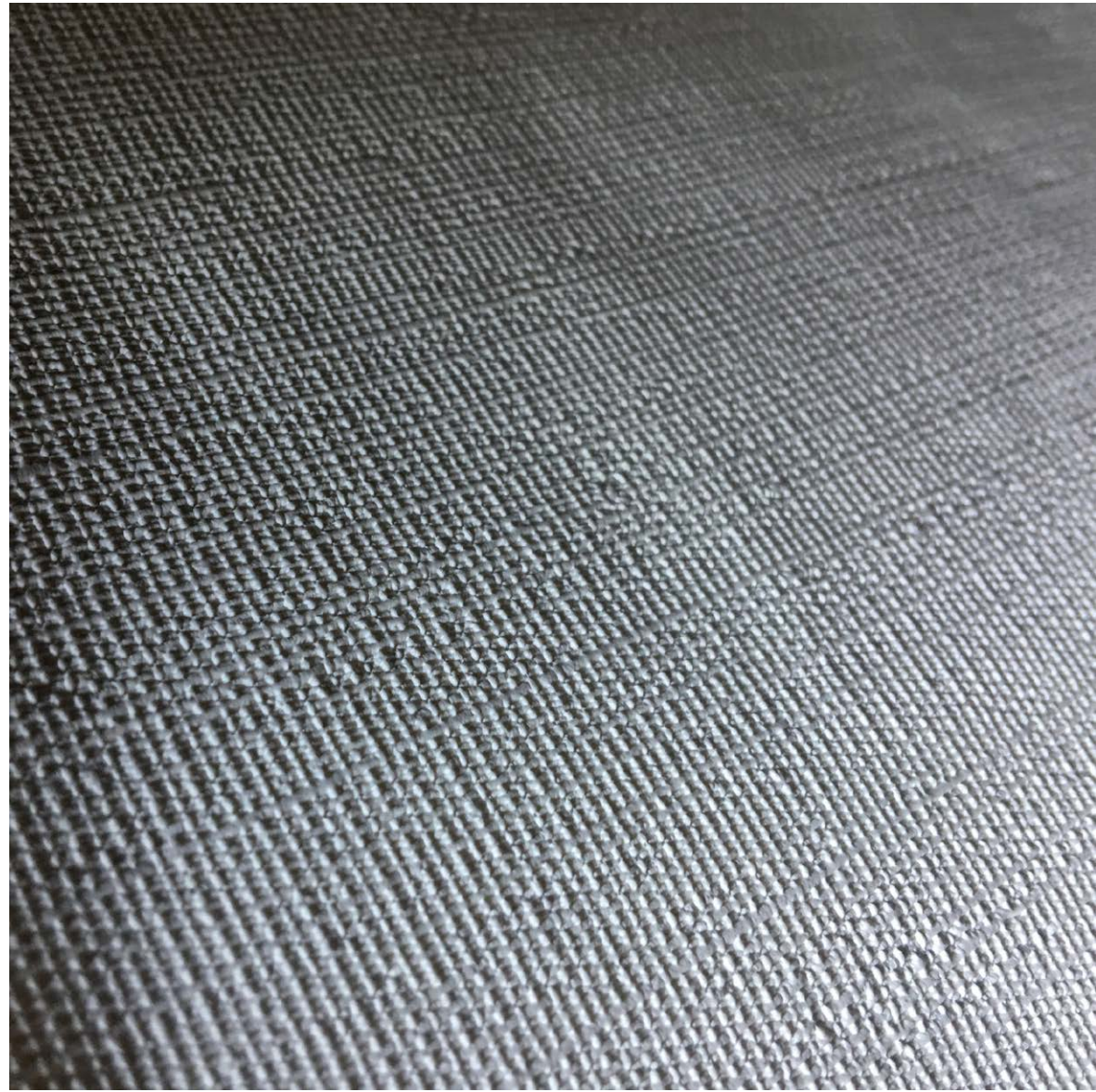
Concretipo è uno studio di progettazione grafica e stampa, nato dall'idea di Giuseppe e Linda di creare un laboratorio per l'autoproduzione e l'artigianato nel settore della stampa, dell'editoria e del design. Puntando sull'esclusività, sull'unicità e particolarità, Concretipo è oggi l'unico studio in Toscana che lavora con la Risograph con 2 tipologie di macchine e 9 colori di stampa. Un processo di stampa in cui la sperimentazione e la sensibile differenza di ogni copia dall'altra rendono ogni stampa unica grazie ai piccoli errori.

Concretipo is a graphic design and printing studio, inspired by an idea of Giuseppe and Linda to create a workshop specifically dedicated to artisanal handicraft and self-production in the printing, publishing and design sector. As a further proof of its exclusive and peculiar approach, Concretipo is the only studio in Tuscany using Risograph with 2 different kinds of printing machines and 9 colours. The experimental nature of its printing process - where every copy is different from the other - makes it unique in its kind, also thanks to small errors along the way.



Laureato in Grafica Pubblicitaria e Direzione Artistica alla NABA di Milano, FRA!, al secolo Francesco Capolare, inizia la sua carriera avvicinandosi alla Doodle Art che ama definire arte dell'errore. Un esercizio grafico che non prevede matita, ma solo inchiostro indelebile che con il passare del tempo diventa il suo stile grafico. Una tecnica basata sulla credenza che ogni errore non va eliminato, ma modificato in qualcosa di positivo e costruttivo. Non sa bene ancora dove vuole arrivare, ma ha capito che «non è importante cosa si fa, ma come si fa».

After graduating in Advertising and Art Direction at NABA University in Milan, FRA! (also known as Francesco Capolare) started his career by approaching the "Doodle Art", or what he prefers to describe as "the Art of Errors". These expressions refer to a graphic exercise performed using only marking ink and no pencil, which - over time - became his personal graphic style. Capolare bases his work on the idea that every error must be preserved and turned into something positive and productive. He doesn't really know what he is looking for, but he knows that "It's not important what you do, but how you do it instead".



OR • NAMI
TECHNICAL

CARTA DA PARATI VINILICA

CARATTERISTICHE

La carta da parati vinilica è un supporto formato da due strati: il lato superiore stampabile, in vinile, e sul retro un foglio in TNT (tessuto non tessuto) che conferisce una elevata stabilità durante le fasi di applicazione, asciugatura del prodotto ed eventuale rimozione dello stesso.

La carta è facilmente lavabile con acqua e sapone neutro, è inassorbente, inodore e ignifuga.

La tecnologia Or.nami garantisce un prodotto Made in Italy di alta qualità. Le carte da parati rispondono alle normative europee per la salute e la tutela dell'ambiente.

VINYL WALLPAPER/VINYL WALLPAPER

FEATURES

The vinyl wallpaper is a support formed by two layers: the upper side printable, in vinyl, and on the back a sheet in TNT (non-woven fabric) which gives a high stability during the application, drying of the product and possible removal of the same.

The paper is easily washable with water and neutral soap, it is non-absorbent, odorless and fire-retardant.

The Or.nami technology guarantees a high quality Made in Italy product. The wallpapers comply with European regulations for health and environmental protection.

INDICAZIONI PER LA CORRETTA INSTALLAZIONE DELLA CARTA DA PARATI

OPERAZIONI PRELIMINARI

Per una corretta installazione delle nostre carte da parati è necessario predisporre la parete da decorare in modo che la resa del collante sia ottimizzata e la stesura della carta risulti il più omogenea e lineare possibile.

Se la parete non è di nuova fattura ma presenta imperfezioni (tipo buchi, crepe, zone di distacco dell'intonaco o della pittura sottostante, ecc...) è necessario rimuovere ogni elemento di disturbo, stuccare le imperfezioni e successivamente lisciare la parete con una carta abrasiva a grana media, in modo da ottenere una parete quanto più possibile liscia e uniforme.

Quindi pulirla bene in modo che sia priva di polvere o altri elementi estranei che comprometterebbero la perfetta adesione del collante.

Per una maggiore resa e durata dell'applicazione si consiglia, inoltre, di pretrattare la parete (6/8 ore prima) con un fissativo acrilico al fine di stabilizzare la superficie per un corretto assorbimento del collante.

INSTALLAZIONE

Per procedere all'installazione è necessario dotarsi dei seguenti strumenti:

- una spatola dentata con profondità 1 mm;
- una spatola larga 25/30 cm con setole morbide;
- un rullo gommato morbido;
- un taglierino;
- una riga metallica (o di altro materiale rigido) di almeno 70 cm;
- una spugna;
- un secchio pulito;
- una matita;
- un filo con il piombo o livella laser.

INSTRUCTIONS FOR THE CORRECT INSTALLATION OF WALLPAPER

GETTING STARTED

For proper installation of wallpaper is necessary to prepare the wall to be decorated so that the yield of the Adhesive is optimized and the draft of paper showing the more homogeneous and linear as possible.

If the wall is not new bill but has imperfections (holes, cracks, areas of detachment of the plaster or paint underneath, ect...) it is absolutely to remove any nuisance, fill imperfections and then smooth the wall with a grained abrasive paper media, in order to obtain a wall as much as possible smooth and uniform.

The wall must therefore be well cleaned so that it is free of dust or other foreign elements that would compromise the perfect adhesion of the adhesive.

For a greater yield duration of the application it is also advisable to pre-treat the wall (6/8 hours before) with an acrylic primer in order to stabilize the surface for proper absorption of the adhesive.

INSTALLATION

To install, you must provide the following tools:

- a toothed spatula with depth of 1 mm;
- a wide spatula 25/30 cm with soft bristles;
- a soft rubber roller;
- a utility knife;
- a metal ruler (or other rigid material) of at least 70 cm;
- a sponge;
- a clean bucket;
- a pencil;
- a plumb line or a laser level.

Le pareti sono composte da diversi pannelli numerati in ordine sequenziale a partire dal primo di sinistra (n.01). Si comincia segnando sul lato sinistro della parete la misura corrispondente alla larghezza del primo pannello, quindi, usando la livella o il filo a piombo, si segna con la matita e la stecca, in corrispondenza della misura trovata, una linea lunga quanto tutta l'altezza della parete. Questa linea farà da riferimento verticale per l'installazione dei pannelli n.01 e n.02.

Va tenuto presente che tutte le nostre carte prevedono un'abbondanza di 10 cm rispetto alla lunghezza totale della parete così da permettere di recuperare ad eventuali errori di misura.

Esempio: parete ordinata = 400 cm - carta consegnata = 410 cm.

Si procede, quindi, mediante la spatola dentata, alla stesura di una quantità di colla corrispondente esclusivamente all'area del primo pannello da installare.

COSE IMPORTANTI DA OSSERVARE NELLA STESURA DELLA COLLA:

- la colla pronta all'uso non va diluita, ma solamente ben miscelata per renderla fluida e priva di grumi.
- la colla va applicata direttamente sulla parete e non sulla carta.
- non stendere più colla di quella necessaria, stendere in modo uniforme la colla con la spatola dentata in modo che rimanga uno strato regolare e omogeneo corrispondente allo spessore dei destini della spatola (1mm) e procedere alla stesura di un pannello alla volta.

Iniziamo quindi la stesura del primo pannello allineando il suo bordo destro alla linea precedentemente segnata sulla parete e tenendo la grafica circa 5 cm più in alto dell'inizio della parete. La grafica, infatti, ha un'abbondanza di 5 cm sia in testa che al piede così da poter avere i margini necessari a recuperare eventuali dislivelli di fuori squadra della parete.

The entire wallpaper is composed of several bands numbered sequentially from the first left (the n.01).

We start by scoring, on the left side of the wall, the size corresponding to the width of the first band, then, using the plumb line or the laser level, it scores with pencil and the ruler, at the measure found, a line as long as the entire height of the wall. This line will be the reference for the start of the first band of paper to be installed.

Then we proceed, by means of the toothed spatula, to the spreading of a quantity of a glue corresponding to the area of the first band to be installed.

IMPORTANT THINGS TO BE OBSERVED IN THE PREPARATION OF GLUE

- *the glue is ready to use not be diluted.*
- *the glue is applied directly on the wall and not on the paper.*
- *not lay more than glue necessary, spread the glue uniformly with a toothed spatula so that it is smooth and homogeneous layer corresponding only to the thickness of the teeth of the spatula and proceed with the application of a band at a time.*

Now let's move to the spreading of the first band aligning the edge right to the line previously marked and centering the graphics on the height of the wall.

The graphics in fact has an abundance of 5 cm in both head to foot so you can get the necessary margins to compensate for any differences in level of the wall. Once applied, the band must be stretched with the aid of the spatula with soft bristles and then, with the rubber roll, exerting a pressure not too strong to be able to spread uniformly the glue and remove any underlying bubbles thus making homogeneous the surface of the paper.

Then proceed to the spreading of the glue corresponding

Il pannello va applicato partendo dall'alto della parete e steso delicatamente con l'ausilio della spatola a setole morbide, in modo da non formare pieghe durante la stesura. Poi, utilizzando il rullo gommato ed esercitando una leggera pressione, si stende la colla sottostante per eliminare eventuali bolle e rendere omogenea la superficie della carta.

Procedere quindi alla stesura della colla corrispondente all'area del secondo pannello e all'installazione dello stesso con le medesime modalità precedentemente descritte, accostando i due bordi e sistemando il secondo pannello in modo da ottenere la corretta continuazione della grafica. Accostati correttamente i bordi, procedere alla stesura uniforme come precedentemente fatto e usare il rullo per pressare bene i bordi della zona di accostamento dei due pannelli.

Nel caso fuoriesca della colla dalla linea di accostamento, procedere subito alla rimozione mediante la spugna inumidita di acqua fino alla completa rimozione di ogni residuo.

Proseguire con le stesse modalità per installare i pannelli rimanenti fino al completamento della parete.

A parete ultimata, attendere circa 30 minuti prima di procedere al rifilo della carta. Usando il taglierino e la stecca, premere contro l'angolo superiore in battuta al soffitto e quindi, con la lama ben affilata, tagliare la parte di carta in eccesso. Stesso procedimento per la parte inferiore andando o in battuta dello spigolo con il pavimento o pressando a filo del battiscopa se presente. Tagliare con le stesse modalità l'eventuale margine in eccesso sul lato finale destro della parete.

to the second band. Then installaing the band in the same way, by combining the two edges and placing the second band so as to get the correct continuation of the graphics. Go near the edges properly and proceed with the application uniform as previously done. Use the roller to press the edges of the area of combination of the two bands. If the glue comes out from the joining line between the borders of the bands, immediately proceed to remove by sponge dampened with water up to the complete removal of any residual.

Continue with the same procedures to install the remaining until the completion of the wall.

After installation is complete, wait for about 30 minutes before proceeding to the trimming of bleeds paper.

Using the cutter and the ruler, res against the upper corner abutting the ceiling and then, with a sharp blade, cut off the excess paper. The same procedure for the bottom, going in abutment of the edge with the floor or pressing wire of the skirting board if present. Cut in the same way the eventual margin in excess on the right side of the wall.

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CREDITS

Art Direction: Gabriella Fusillo
Graphic Design: Ingegnografica di Cristiano Barsotti
Photographer: Etime Production
Still Life: Isabella Vacchi
Text: Federico Ferrari


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NCS Colour AB
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info@ornami.it

www.ornami.it

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