

ACRYLIC SCUMBLE GLAZE TRANSPARENT

PRODUCT CODE: GSL 2

TECHNICAL DATA SHEET

Product Description	A clear, waterbased, non-yellowing acrylic medium for paint techniques, e.g. rolling, stippling, marbling, wood graining, etc. When mixed with emulsion paint it produces translucent colour effects.													
Intended Uses	<ul style="list-style-type: none"> The extended working time of this unique product enables a wide range of special colour effects to be produced on walls (including kitchens), doors, cabinets, fitted units, chairs, tables and cupboards. Recommended for interior use only. 													
Features & Benefits	<ul style="list-style-type: none"> ACRYLIC SCUMBLE GLAZE mixed with coloured paint can be sanded to create a matt, chalky surface. ACRYLIC SCUMBLE GLAZE can also be applied over pure acrylic or styrenated acrylic emulsion paints, eggshell, melamine and laminates. DOUBLE VELVET and POLVIN are available in a range of standard colours including black and white, or they may be tinted to match the INSPIRED COLOUR range. The completed work may be sealed with WATERBASED GLAZE COAT CLEAR (REF 1124) GLOSS or (REF 1125) MATT for added protection if required 													
Product Information	Appearance Colour Solids S G Recommended DFT Open time VOC	Semi matt Translucent Approx. 9,5 % by mass 1,1 Kg/ℓ (typical) Varies with the effect to be created Up to 45 minutes, depending on humidity and temperature as well as film thickness 387 g/ℓ												
Application Details	Mixing Mixing ratio Method Thinning Cleaning Substrate Application Environment Drying time	Mix 3 ℓ ACRYLIC SCUMBLE GLAZE with 500 ml to 1,5 ℓ of DOUBLE VELVET or POLVIN . This will normally cover an average sized room. The GLAZE must never be used unthinned or on its own. ACRYLIC SCUMBLE GLAZE to emulsion paint from 6 : 1 up to 2 : 1 Brush or roller after mixing Up to 10 % water can be used Water Well prepared, primed and undercoated surfaces. <table border="1"> <thead> <tr> <th>Surface Temperature</th><th>Ambient Temperature</th><th>Relative Humidity</th></tr> </thead> <tbody> <tr> <td>Min.: 10 °C</td><td>Min.: 10 °C</td><td>Min: 10 °C</td></tr> <tr> <td colspan="3">or 2 °C min above dew point</td></tr> <tr> <td>Max.: 40 °C</td><td>Max.: 40 °C</td><td>Max: 85 %</td></tr> </tbody> </table> Touch dry 1 h at 23 °C Overcoating After overnight drying Dry to handle 4 h at 23 °C	Surface Temperature	Ambient Temperature	Relative Humidity	Min.: 10 °C	Min.: 10 °C	Min: 10 °C	or 2 °C min above dew point			Max.: 40 °C	Max.: 40 °C	Max: 85 %
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Storage and Packaging	Store away from direct sun, heat and severe cold. Packaging: 1 ℓ													
Surface Preparation	Ensure that all surfaces are clean, dry and free from dirt, oil, grease and any contaminants. 1. NEW SURFACES Cement Plaster, Gypsum Plaster e.g. Rhinolite or Cretestone: Apply one coat PLASTER PRIMER (UC 56) thinned 20 % with MINERAL TURPENTINE (AZH 1) . Apply one or more coats of DOUBLE VELVET or POLVIN in the required colour to achieve a solid base coat colour. Allow to dry thoroughly. 2. PREVIOUSLY PAINTED SURFACES IN GOOD CONDITION (No flaking or peeling paint.) Clean down thoroughly with POLYCELL SUGAR SOAP as directed. Rinse to remove all traces of the soap solution. Sand glossy surfaces. Apply one or more coats of DOUBLE VELVET or POLVIN in the required colour to achieve a solid base coat colour. Allow to dry thoroughly. 3. All other surfaces must be suitably prepared.													

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Application	<p>Plan the effects in two colour coats: The first in the base coat (normally white); the second in the Colour Effect, which will be patterned to reveal the base colour</p> <ul style="list-style-type: none"> Choose the base colour and the colour of the translucent effect. Apply the base coat in DOUBLE VELVET or POLVIN. N.B. First test for adhesion to surface. Mix as directed (see application details) in the colour of your choice. Brush this mixture liberally over the base coat as directed below for the different techniques. Create your CLASSIC COLOUR EFFECTS by breaking the wet surface. <p>N.B. The techniques of broken colour work are an art form rather than exact science. A multitude of different effects can be produced by experimentation. It is therefore important to assess the suitability of the product on an experimental basis. Some of the techniques are:</p> <ol style="list-style-type: none"> COLOUR WASHING Brush the prepared mixture over the base coat. Dab a cloth dampened with WATER lightly and randomly over the surface removing the mixture to create a mottled effect. With the tip of a soft brush lightly stroke the surface to soften the edges of the effect. SPONGING Dab a sponge dampened with WATER firmly onto the surface of the applied mixture until the brush marks disappear and an even pattern emerges. RAG ROLLING Take a lint-free cloth dampened with WATER and open it out. Form it into a sausage shaped roll. With one hand at each end of the roll, hold it between your fingertips. Starting at one corner roll the sausage diagonally across the face of the applied wet mixture. Keep repeating this process, varying the angle to create a random pattern. If any blobs of mixture are left, dab flat with the corner of the cloth. Different cloths produce varying patterns. You can also roll with polythene of different thickness. Cloths produce a subtle texture; polythene creates a much sharper pattern. RAGGING/BAGGING Using a damp rag/polythene bag, bunch it up into a ball and hold it in one hand with the loose ball protruding from the fingertips, forming a crumpled pad. The texture of the rag/bag and the way it is gathered determines the shape of the pattern when the pad is dabbed into the wet mixture and applied to the substrate. All techniques that involve dabbing can be varied by twisting the hand slightly prior to contact to change the pattern and avoid repetition. DRAGGING This technique produces lines in the surface of the mixture. Holding the brush handle just above the surface to be dragged, press the bristle length into the wet mixture and drag down straight through the surface to reveal a set of parallel lines. This technique is used as a border to other effects and for skirting boards, door architraves, dado rails and the flat areas on panel doors. MARBLING Refer to specialised artists.
Cautions	<ul style="list-style-type: none"> We recommend familiarising yourself with the effect on a small test area before starting work. All tools used to pattern the surface should be cleaned regularly to avoid build-up of material.
Safety Precautions	<ul style="list-style-type: none"> Always keep paint out of reach of children. Ensure good ventilation during application and drying. If accidental contact with skin should occur, wash immediately with soap and water or a recognised skin cleaner. Take care to avoid contact with the eyes. In case of contact, immediately rinse the eyes with plenty of water and seek medical attention. Harmful if swallowed. Seek medical attention and do not induce vomiting. Refer to Material Safety Data Sheet for complete information.

DISCLAIMER:

The recommendations contained herein are given in good faith and are meant to guide the specifier or the user. They are based on results gained from our tests and experiences and are believed to be reliable. No guarantee is implied by the recommendations contained herein since conditions of use, method of application and cleanliness of the substrate prior to painting are beyond our control.

NB: Technology may change with time necessitating changes to this Technical Data Sheet (TDS). It is the responsibility of the user to ensure that the latest TDS is being used.

NB: TO ORDER: Quote product name, product code number, packaging and colour.

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