



Barloworld
Plascon South Africa

ACRYLIC SCUMBLE GLAZE TRANSPARENT

TECHNICAL DATA SHEET NO.: L-71-E
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PRODUCT CODE: **GSL 2** THIS SUPERSEDES ALL PREVIOUS PUBLICATIONS

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**
- 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. 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. Recommended for interior use only.
 - **ACRYLIC SCUMBLE GLAZE** mixed with coloured paint can be sanded to create a matt, chalky surface.
 - **DOUBLE VELVET** and **POLVIN** are available in a range of standard colours including black and white, or they may be tinted to match the new **COLOUR EXPRESSIONS** range with a spectrum of more than 1100 colours.
 - **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.
 - **ACRYLIC SCUMBLE GLAZE** can also be applied over pure acrylic or styrenated acrylic emulsion paints, eggshell, melamine and laminates. **N.B.** First test for adhesion to surface.
 - 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	Semi matt		
	Colour	Translucent		
	Solids	Approx. 9,5 % by mass		
	S G at 23°C	1,1 kg/ℓ (typical)		
	Recommended DFT	Varies with the effect to be created		
	Open time	Up to 45 minutes, depending on humidity and temperature as well as film thickness		
	Mixing ratio	ACRYLIC SCUMBLE GLAZE to emulsion paint from 6 : 1 up to 2 : 1.		

Application Details	Method	Brush or roller after mixing		
	Thinning	Up to 10 % water can be used		
	Cleaning	Water		
	Substrate	Well prepared, primed and undercoated surfaces.		
	Application Environment	Surface Temperature	Ambient Temperature	Relative Humidity
	Min.: 5 °C	Min.: 10 °C	-	
	or 2 °C min above dew point			
	Max.: 40 °C	Max.: 40 °C	Max.: 85 %	
Drying time	Touch dry	1 h at 23 °C		
	Recoating	After overnight drying		
	Dry to handle	4 h at 23 °C		

Storage and Packaging Store away from direct sun, heat and severe cold.
Packaging: 1 ℓ

Transportation This product is non-hazardous in accordance with Transportation and Classification of Dangerous Goods Act (1996).

ACRYLIC SCUMBLE GLAZE

Surface Preparation	<ul style="list-style-type: none"> Ensure that all surfaces are clean, dry, free from dirt, oil, grease and any contaminants. <p>NEW SURFACES Cement Plaster, Gypsum Plaster (e.g. Rhinolite or Crestone):</p> <ul style="list-style-type: none"> Apply one coat PLASCON PLASTER PRIMER (UC 56). 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. <p>PREVIOUSLY PAINTED SURFACES IN GOOD CONDITION (No flaking or peeling paint.)</p> <ul style="list-style-type: none"> Clean down thoroughly with POLYCELL SUGAR SOAP POWDER CLEANER 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. All other surfaces must be suitably prepared - Refer to Plascon Technical Services Department.
Mixing	<ul style="list-style-type: none"> 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.
Application	<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. Mix as directed above 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. Some of the techniques are: <ol style="list-style-type: none"> COLOUR WASHING <ul style="list-style-type: none"> Brush the mixture (see Application) 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 <ul style="list-style-type: none"> Dab a sponge dampened with WATER firmly onto the surface of the mixture until the brush marks disappear and an even pattern emerges. RAG ROLLING <ul style="list-style-type: none"> 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 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; polythylene creates a much sharper pattern. RAGGING/BAGGING <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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, 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 <ul style="list-style-type: none"> 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"> Non-flammable. No special hazards - apply normal precautions during use. In case of contact with eyes, rinse immediately with water. Keep out of reach of children. Refer to Material Safety Data Sheet for complete information.

DISCLAIMER:

The recommendations contained herein are given in all 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.

N.B.: 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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