The glazes that we stock are reliable, well-tested products and should give perfect results, nevertheless problems can occur. We would always recommend testing a sample area first. Here are some tips to help you achieve the perfect finish.

To avoid blooming and white patches
- ✔ 95% of blooming problems relate to inadequate drying conditions so try to apply glazes in the morning and always ensure the premises are adequately heated. Remember that cold air falls so if you are painting on a floor you really need to be careful.
- ✗ Always avoid applying in the evening in the winter when the high relative humidity combined with cold temperature will cause blooming.
- ✔ If applying over emulsion paint, allow the base coats to dry thoroughly. Moisture will be migrating out of emulsion paint for at least 24 hours.
- ✔ If blooming has occurred try applying a gentle fan heater to an area and you may find it will gradually clear.

To avoid a patchy finish
- ✔ Matting agents will settle to the bottom of the pot. Make sure that you stir matt and satin glazes thoroughly or you will get a patchy surface. Occasionally, the matting agents will cause a slight bloom on black or dark surfaces. Do a test area first. If a bloom occurs mix in some of the paint and use it up over the marked area. It will probably be easy to spread it much further — but don’t do this! If the glaze goes on too thinly it will get absorbed into the substrate too quickly and inadequately bonding and showing tell tale roller marks. When applied at the correct thickness the roller marks will fall out and both the bond and durability will be improved.
- ✔ If applying a glaze to a difficult surface add a recommended adhesion promoter or seek further advice. Allow enough time for adequate testing.

To avoid roller marks and poor bonding
- ✔ Always ensure correct coverage. If the glaze says it will cover 9 m² per litre then actually mark out an area 3 m x 3 m, pour some glaze into the roller tray and let the roller absorb it, then pour out exactly 1 litre of glaze and use it up over the marked area. It will probably be easy to spread it much further — but don’t do this! If the glaze goes on too thinly it will get absorbed into the substrate too quickly and inadequately bonding and showing tell tale roller marks. When applied at the correct thickness the roller marks will fall out and both the bond and durability will be improved. If blooming has occurred try applying a gentle fan heater to an area and you may find it will gradually clear.

To avoid lap marks and brush marks
- ✗ Avoid glazing in direct sunshine, or a drying wind. Lap marks and brush marks are normally caused by too rapid drying. For top quality work it is essential to maintain a “wet edge”. If you can’t avoid working in conditions liable to cause rapid drying then choose a Tropical Scumble glaze [page 49] or add a conditioner/retarder such as Floetrol [page 26] for water-based glazes, Bona Retarder for Mega etc., or Owatrol for oil-based varnishes [page 26]. The addition of retarders can make dramatic improvements.
- ✔ Work fast with adequately loaded good quality brushes or rollers. Plan ahead so that you don’t have to stop to move ladders etc. When working on large areas try to stop on a natural line to disguise the inevitable lap mark when you restart.
- ✔ Arrange good lighting preferably at a low angle so any discrepancies can be seen as you are working.

To avoid white patches
- ✗ Don’t leave glazes to dry overnight on flame retarded boards. The flame retarding chemicals are hydroscopic and will absorb moisture. These chemicals, given time, will migrate to the surface of the board and show as a white powdery patch which is very hard to get rid of.

To avoid wrinkles and fish eyes
- ✗ Fish eyes are caused when applying a glaze to a surface contaminated with wax, silicones or grease. Stop and clean the surface with an appropriate cleaner or degreaser.
- ✗ Wrinkles are caused by puddling of the glaze normally on a flat surface. Avoid applying too heavily especially on floors.

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- ✔ Matting agents will settle to the bottom of the pot. Make sure that you stir matt and satin glazes thoroughly or you will get a patchy surface. Occasionally, the matting agents will cause a slight bloom on black or dark surfaces. Do a test area first. If a bloom occurs mix in some of the paint and use it up over the marked area. It will probably be easy to spread it much further — but don’t do this! If the glaze goes on too thinly it will get absorbed into the substrate too quickly and inadequately bonding and showing tell tale roller marks. When applied at the correct thickness the roller marks will fall out and both the bond and durability will be improved.
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Bona Traffic HD Anti-slip
Bona Traffic HD Anti-slip is a 100% polyurethane two-component waterborne finish offering exceptional durability and protection for wooden floors. It has all the features of Bona Traffic HD but with the additional benefit of being formulated to meet the highest standards for slip resistance in workplaces and other situations with an increased risk of wet spills. Classified DIN 51-130 R10 (Very Low Risk of Slipping).

With its higher friction, Bona Traffic HD Anti-slip is an ideal choice for raked stages, treads, or areas that may get wet during performance. Bona Traffic HD Anti-slip must be mixed with the hardener by shaking it vigorously for 30 seconds.

Bona produce some of the finest water-based lacquers available. The manufacturing facilities in Sweden and Germany are certified under the ISO 14001 environmental management system. The company’s R & D programme concentrates on the development of waterborne finishes which are safer to use and produce minimal impact on the environment. Flints sells over 15,000 litres of these glazes every year. Bona glazes are widely used in demanding applications such as West End musicals, art galleries and museums. You’ll be in good company choosing Bona.
Bona Mega

A new generation water-based polyurethane, modified with natural vegetable oils using self-crosslinking technology to provide you with a one-component system. In a test 400,000 people walked over a panel finished with Bona Mega. Out of ten panels tested, Mega proved best in terms of wear-through, scuff, scratch, chemical resistance and visual appearance. On very pale floors Bona Mega will draw out the colours in the same way as a solvent-based varnish. Our tests showed only very slight discolouration on white or pastel painted floors but users should carry out their own tests before working on very pale floors. “Sensational!” says Gordon Aldred, Scenic Artist and Designer.

SPECIFICATION: Resistance to wear: 5 mg/100 rev. Drying times: recoat 2.5 – 3 hours, light use 24 hours, full cure 7 days. Coverage: 8 – 10 m²/L per coat. Classified EC1 for very low emissions. Meets DIN 18032:2 for slip resistance [gloss, silk matt & matt]. Sheen Levels see .

Drying time can be retarded by adding up to 4% Bona Retarder see .

<table>
<thead>
<tr>
<th>Bona Mega</th>
<th>code</th>
<th>1 L</th>
<th>code</th>
<th>list</th>
<th>5 L</th>
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<tr>
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<td>Mega Silk Matt</td>
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<td>N/A</td>
<td>PAT3095</td>
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</tr>
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</table>

To get the perfect finish, why not use a roller? Flints stock a wide range of frames and sleeves. See pages 69 - 71

Bona Naturale is a dead duck

Bona Resident Plus is no longer available

Bona Prime Classic

Using a small fraction of the solvents used in conventional primers and with hardly any smell this colour-enhancing primer is one of the most environmentally sound sealers available. Bona Prime acts as a bondbreaker which prevents timber boards being bonded together by the Bona Mega or any Bona topcoat. It allows the individual boards to move and should help avoid timbers splitting along the grain. Covers 8 – 10 m² per litre.

<table>
<thead>
<tr>
<th>Bona Prime Classic</th>
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<tbody>
<tr>
<td>PAT3094</td>
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</table>

Bona Gloss Polish

This is a water-based slip resistant floor dressing for use on a wide variety of floors including vinyl, rubber, marble as well as wooden floors treated with Bona products (not suitable on Melamine). Conforms to DIN 18032:2 for slip resistance. Also available in matt to order. Covers 50 m² per litre.

<table>
<thead>
<tr>
<th>Bona Gloss Polish</th>
<th>code</th>
<th>1 L</th>
<th>code</th>
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<tr>
<td>PAT3041</td>
<td>£10.87</td>
<td>PAT3045</td>
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</tr>
</tbody>
</table>

Bona Retarder

An additive to prolong the open time of Bona lacquers and Bona Prime. Useful to stop roller marks in high temperatures with low humidity. Add 4%. [Whole pot to treat 5 L].

<table>
<thead>
<tr>
<th>Bona Retarder</th>
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<th>200 ml</th>
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<tbody>
<tr>
<td>PAT309R</td>
<td>£9.66</td>
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</table>

Sheen Levels of Bona Lacquers

<table>
<thead>
<tr>
<th>Bona Product</th>
<th>Reflective Value at 60°</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traffic HD Extra Matt</td>
<td>11%</td>
</tr>
<tr>
<td>Traffic HD Silk Matt</td>
<td>40%</td>
</tr>
<tr>
<td>Traffic HD Anti-slip Matt</td>
<td>15%</td>
</tr>
<tr>
<td>Mega Extra Matt</td>
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</tr>
<tr>
<td>Mega Silk Matt</td>
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</tr>
<tr>
<td>Mega Gloss</td>
<td>90%</td>
</tr>
</tbody>
</table>
OTHER FLOOR GLAZES

Aqualac Acrylic Floor Lacquer
A very economical non-toxic water-based lacquer that is durable, scuff resistant and causes no discolouration. Covers 18 – 20 m² per litre. Not to be confused with Bristol Aqualak [spelt with a K] (page 48).

- Well-proven economical floor glaze

Polyvine Floor Heavy Duty Varnish - Dead Flat
A water-based hard wearing glaze with a dead flat finish. Dries in minutes, cures in hours. For extra strength for heavy duty applications apply it as a topcoat over the Heavy-Duty Floor Varnish listed below. Covers 10 – 20 m² per litre.

- Introduced just a few years ago and already a best-seller.

Polyvine Floor Heavy Duty Varnish - Satin
A completely clear varnish with a highly durable satin finish that gives full use of your floor in hours and is the hardest of the ‘one pack’ varnishes. Faster drying and curing than alternative coatings with a unique ability to resist marking from foot traffic. For a dead flat finish apply a top coat of Polyvine Floor Varnish

- Covers 10 – 20 m² per litre.

WATER-BASED GLAZES

Polyvine Decorators Varnish
A best-selling water-based varnish of exceptional clarity which will protect scenic artists’ work both indoors and out*. The varnish has UV filters to help prevent work from fading and will bond to emulsion, wood, latex, plaster, wallpaper, glass and non ferrous metals. It is not recommended on oil-based paints or on exterior horizontal and non ferrous metals. It is not recommended on emulsion, wood, latex, plaster, wallpaper, glass

- Low reflectance from Matt Glaze
- Good gloss level from Gloss Glaze
- Apply over artwork to protect from marking
- Can be wiped down with a damp cloth
- Amazingly tough scratch resistant finish
- Excellent water resistance
- Mix with scenic paints for extra strength or eggshell effects
- Good flowing characteristics make these glazes easy to brush
- May be sprayed
- Fantastic value. Covers 15-20 m² per litre.

Making Paint with Flints Glaze
When Flints Emulsion Glaze is used with powder pigments to make up a paint, the result will be a very tough coating difficult to scratch with a coin. Some powders are harder to mix than others. Fluorescent powders seem to be the hardest. The best way to make the paint is to use a little white water to make up a thick smooth paste. Use as little water as possible or it will affect the viscosity of the paint and its ability to hold the pigment in suspension. Never try mixing powders directly with the glaze, if you are finding the powders hard to mix with the water then use our new Flints Dispersant [see below] which should solve the problem. If you don’t have any Flints Dispersant to hand, you could try adding a drop of methyls or washing-up liquid to break the surface tension. Scenic Powder Colours are listed on pages 19 and 20.

Flints Emulsion Glaze
Flints Emulsion Glaze is different to most PVA emulsion glazes. You will find it has greater strength and durability and more water resistance.

- Reliably clear even on black
- Apply over artwork to protect from marking
- Can be wiped down with a damp cloth
- Amazingly tough scratch resistant finish
- Excellent water resistance
- Mix with scenic paints for extra strength or eggshell effects
- Good flowing characteristics make these glazes easy to brush
- May be sprayed
- Fantastic value. Covers 15-20 m² per litre.

Flints Dispersant
Add the pigment powder to a very small quantity of the dispersant while stirring until a very thick paste is achieved. This thick paste can be diluted slightly with water before mixing with the glaze. Add the paste to the glaze to produce the desired depth of colour. Be careful though, because the dispersant is a retarder and if you add too much the paint will take a long time to dry.

- Very effective, makes mixing smooth paint fast & easy
- There is a video of the dispersant on our YouTube site
A Blooming Nuisance
With all makes of glaze the most prevalent problem is ‘blooming’. This is nearly always caused by poor drying conditions especially when the glaze is applied late in the day and left to dry in a cold workshop overnight. The situation is worsened if the base paint has not thoroughly dried and moisture is trying to migrate out through the glaze. In many cases the bloom will gradually disappear. A gentle heat from a hairdryer will normally indicate whether the glaze will recover or if the area needs repainting. Don’t forget to stir the matt glazes because the matting agents tend to settle to the bottom.

Rosco Clear Acrylic Glazes
Designed to be diluted 1:1 with water and applied as a surface coat but it can also be mixed into Rosco paints to increase the binder strength and give a silk sheen. These glazes have proved themselves to be reliably clear with no tendency to bloom when used according to instructions – see tips and advice on page 45. For the full range of Rosco Products see pages 2 - 6. See also Rosco Crystalgel (page 56).

Rosco Premiere Clear
An advanced waterborne polyurethane coating suitable for sealing and protecting painted finishes, scenery and floors even in high traffic areas. When cured, this clear finish provides long-lasting durability, hardness and abrasion resistance with an environmentally-safe product. Rosco Premiere Clear is virtually odourless and may be tinted with water-based products. In addition to acting as a protective topcoat, Rosco Premiere Clear is excellent in faux finishes and tinted glaze applications. Perfect for almost any project in stage, film, and commercial areas such as arenas and museums. Covers approximately 11 m² per litre.

- Crystal clear finish
- The matt (called Flat) is very flat
- Durable enough for use on heavy traffic floors
- Good adherence – even to dance floor
- Brush marks fall out leaving an excellent finish

Rosco Clear Acrylic Glazes code 946 ml code 3.79 L
Gloss ROSPCG1 £19.25 ROSPCG2 £65.50
Flat ROSPCF1 £19.25 ROSPCF2 £65.50
Satin ROSPCS1 £19.25 ROSPCS2 £65.50

Rosco Colorcoat
A durable waterborne acrylic enamel modified to provide superior adhesion and abrasion resistance. It can be used on most interior and exterior surfaces where maximum durability is required. Not suitable on soft or flexible substrates. It is water-based, so brush cleaning is easy. Rosco recommend Colorcoat for use on floors and scenery which endure heavy handling. Clear Colorcoat can also be used as a heavy-duty sealer over all Rosco paints. Covers 7 - 8.5 m² per litre.

- Clear Gloss
- Clear Satin

Colorcoat code 3.79 L
Clear Gloss ROS35620 £38.00
Clear Satin ROS35621 £38.00

BRISTOL GLAZES
Bristol produce a range of water-based glazes and coatings primarily designed for use in the film, theatre and exhibition industries. Some of the products below relate to the Bristol range of paints which is featured on pages 7 - 9 of this catalogue. There are a lot of “Aquas” make sure you don’t muddle them up!

Bristol Aqualak
Superb water-based lacquer which can either overcoat Bristol Paints (pages 7-9) or be mixed with them. When mixed with the paint it increases the durability, flexibility and the bonding power making it suitable for painting furniture and difficult surfaces such as plastics. Many vinyl dance floors can be successfully painted with a 1:1 mix of Aqualak and paint (always try a test sample first) but it is important to remember that dancers require specific slip characteristics on their floors and painting them with any paint could affect this. For this reason we recommend it for painting dance floors used in theatre rather than dance environments. Cure time is 72 hours. For faster cure time see Aquafast below.

- Matt
- Silk
- Gloss

Bristol Aqualak code 1 L code 2.5 L code 5 L code 10 L
Matt BRIA0002 £31.36 BRIA0001 £74.32
Silk BRIA0004 £31.36 BRIA0003 £70.83
Gloss BRIA0006 £31.36 BRIA0005 £70.83

Bristol Aquafast
As Aqualak but a faster cure time of just 16 hours.

- Silk

Bristol Aquafast code 1 L code 2.5 L
Silk BRIA1 £32.72 BRIA3 £74.32

Bristol 780 Coating
Gloss version A clear high-gloss protective coating which offers excellent protection against the effects of weather and frequent handling. The gloss level can be reduced by diluting with water.

- Matt version Slightly less durable than the original gloss and is not recommended for outdoor use.

Bristol 780 Coating

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>1 L</th>
<th>2.5 L</th>
<th>5 L</th>
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<tr>
<td>BRI1780M</td>
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<td>£20.26</td>
<td>£44.73</td>
<td>£76.96</td>
<td>£146.23</td>
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<tr>
<td>BRI2780M</td>
<td>Matt</td>
<td>£20.26</td>
<td>£44.73</td>
<td>£76.96</td>
<td>£146.23</td>
</tr>
</tbody>
</table>

Bristol Grip
A coating which when mixed 1:1 with Bristol paints will give excellent adhesion to Plexiglass. Allow 2 days for full cure.

Bristol Grip code 1 L code 2.5 L
BRIAG1 £32.81 BRIAG3 £74.56

Bristol Aqua Plus
This is the binding medium in the metallic intermixing system which enables you to mix Bristol metallics with solid colours. It also gives excellent protection and enhanced durability to painted surfaces with solid and metallic colours.

Bristol Aqua Plus code 1 L code 2.5 L code 5 L
BRIAPI £9.32 BRIAP3 £21.15 BRIAP6 £40.25
**FIRE-RATED VARNISHES**

**Bollom Intulac Ultra**
Apply two coats of the clear basecoat then overcoat after 8 hours, and before 18 hours, with the hardwearing protective coating which is available in matt or satin.

**SPECIFICATION:** Coverage: Basecoat - a 5 L can will treat 12.5 m² to Class 0. Topcoat - a 1 L can will cover 12.5 m². Basecoat clean up with water. Topcoat clean up with White Spirit. Go to flints.co.uk/downloads for data sheets.

<table>
<thead>
<tr>
<th>Bollom Intulac Ultra</th>
<th>code</th>
<th>500 ml</th>
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<tr>
<td>Clear base coat</td>
<td>FLABM675B</td>
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<tr>
<td>Protective coat (matt)</td>
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<tr>
<td>Protective coat (sat)</td>
<td>FLABM675S</td>
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</tr>
</tbody>
</table>

**EMULSION GLAZES**

**Mylands Emulsion Glazes**

Very popular glazes, excellent value. Available in matt or gloss. Always do a test area before using. Try to ensure good drying conditions to avoid any blooming. Flints sells the larger size well below the list price of £56.58 per 5 L.

<table>
<thead>
<tr>
<th>Mylands FR Glaze</th>
<th>code</th>
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</tr>
</thead>
<tbody>
<tr>
<td>FR Gloss</td>
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<tr>
<td>FR Matt</td>
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**About FR Classifications**

We are concerned that there could be a misunderstanding regarding the fire rating classification given to certain Mylands FR products. These glazes and paints are tested by applying them to a fireproof Superlux board.

The test simply states that the application of the product will not reduce the Superlux board’s fire rating. It does not mean that it will improve its resistance to fire but only that it does not detract from the Supalux Board’s original rating.

We haven’t seen any results of tests that have been carried out on typical materials used in the theatre industry such as flame retardant canvas or plywood. From our in house experiments we have found that the application of Mylands paint or glaze to a non-treated substrate will have no improving effect and could possibly have a detrimental effect.

It is essential that the substrate itself is flame retardant. Using Mylands FR paint or glaze will not make a flammable substrate fireproof. Have a look at our Flame Retardants section, on pages 58, 59.

**CRACKLE GLAZES**

**Mylands Crackle Glaze**
This glaze is used for the effective reproduction of old cracked layers of paint. Apply a basecoat of emulsion paint and allow to dry. Then apply the Crackle Glaze. When the glaze is tacky but NOT dry apply, in one stroke, the top colour. The cracks will appear as the glaze dries. Covers 8 – 10 m² per litre. See also Polyvine Crackle Glaze listed above and Haussmann’s Crackle Glaze on page 15.

<table>
<thead>
<tr>
<th>Mylands Crackle Glaze</th>
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<td>MYL3021</td>
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</tbody>
</table>

**Polyvine Crackle Glaze**
A non-yellowing acrylic medium which produces consistent cracking of emulsion paint to create two-colour ageing and dramatic effects. Apply a basecoat of emulsion paint (the colour of the cracks) and allow to dry. Then apply a smooth coat of Crackle Glaze brushing in one direction only. Allow to dry. Then apply the topcoat of emulsion paint (thinned 10% with water) brushing at right angles to the glaze using a loaded brush in one pass only. Cracks will appear in the topcoat revealing the base colour, the thicker the topcoat, the larger the cracks. Covers 15 m² per litre.

<table>
<thead>
<tr>
<th>Polyvine Crackle Glaze</th>
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<tr>
<td>4 L</td>
<td>POL3025</td>
<td>£74.23</td>
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**Polyvine Craquelure**
A two-part water-based acrylic system which faithfully reproduces the regular crazed pattern of old porcelain glaze. The cracks can be accentuated by using the highlighter. Covers 15 m² per litre.

<table>
<thead>
<tr>
<th>Polyvine Craquelure</th>
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<tr>
<td>Dark Highlighter 50 g</td>
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<td>Light Highlighter 50 g</td>
<td>POL3060W</td>
<td>£4.26</td>
<td></td>
</tr>
</tbody>
</table>

**Polyvine Glass Frosting Varnish**
An acrylic medium developed to reproduce the unique visual effect of etched glass. Stencils and masking tape can be used to transform plain glass panels into classic designs. This product adheres fantastically to difficult surfaces such as projection screens, Perspex etc. and can also be used as a primer either neat or tinted with colour. Covers 15 m² per litre. See also Plasti-kote Spray Glass Frosting [page 43].

<table>
<thead>
<tr>
<th>Glass Frosting Varnish</th>
<th>code</th>
<th>500 ml</th>
<th>10+</th>
</tr>
</thead>
<tbody>
<tr>
<td>POL3360</td>
<td>£9.28</td>
<td>£7.89</td>
<td></td>
</tr>
</tbody>
</table>

**SCUMBLES FOR GLAZING AND WOODGRAINING**

**Polyvine Scumbles**
A clear water-based, non-yellowing, transparent glaze which produces a translucent, waxy finish. It can be applied over acrylic eggshell paints and vinyl silk emulsion. Acrylic Scumble can be tinted using the colourisers below. Covers 15 m² per litre. If you are working in high temperatures with low humidity, or if an extended open time is needed in order to maintain a ‘wet edge’ to scumble large walls, then choose Tropical Scumble which will allow for increased working time. See also Spalter Varnish Brushes [page 60].

✔ Use Tropical Scumble for increased working time with woodgraining techniques or on any large areas.

<table>
<thead>
<tr>
<th>Polyvine Scumbles</th>
<th>code</th>
<th>500 ml</th>
<th>1 L</th>
<th>2 L</th>
<th>4 L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acrylic</td>
<td>POL1012</td>
<td>£9.55</td>
<td>£16.34</td>
<td>£36.34</td>
<td>£50.84</td>
</tr>
<tr>
<td>Tropical</td>
<td>POL1017</td>
<td>£9.44</td>
<td>£17.39</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**Polyvine Scumble**
An acrylic medium developed to duplicate the unique visual effect of the translucent, waxy process of old porcelain glaze. This product adheres fantastically to difficult surfaces such as projection screens, Perspex etc. and can also be used as a primer either neat or tinted with colour. Covers 15 m² per litre. If you are working in high temperatures with low humidity, or if an extended open time is needed in order to maintain a ‘wet edge’ to scumble large walls, then choose Tropical Scumble which will allow for increased working time. See also Spalter Varnish Brushes [page 60].

✔ Use Tropical Scumble for increased working time with woodgraining techniques or on any large areas.

<table>
<thead>
<tr>
<th>Polyvine Scumble</th>
<th>code</th>
<th>500 ml</th>
<th>1 L</th>
<th>2 L</th>
<th>4 L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acrylic</td>
<td>POL1012</td>
<td>£9.55</td>
<td>£16.34</td>
<td>£36.34</td>
<td>£50.84</td>
</tr>
<tr>
<td>Tropical</td>
<td>POL1017</td>
<td>£9.44</td>
<td>£17.39</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
**COLOURISERS**

**Polyvine Colouriser – Universal Acrylic Colourant**
Concentrated colourfast, non-toxic pigments for colouring or tinting
scumbles, varnishes, lacquer, textures, paints etc.

- Black
- White
- Yellow
- Lemon
- Yellow Oxide
- Crimson
- Red
- Red Oxide
- Magenta
- Violet
- Blue
- Ultramarine
- Prussian Blue
- Emerald
- Green
- Burnt Umber
- Burnt Sienna
- Raw Sienna
- Raw Umber
- Antique Pine
- Dark Oak
- Mahogany
- Medium Oak
- Teak
- Walnut

**Woodgrains**
Concentrated wood colours for realistic graining effects when mixed with scumble or glazes.

**WAX FINISH VARNISH**

**Polyvine Wax Finish Varnish**
A unique brushable coating which offers a new concept in
decorative finishing, combining the silky feel and
appearance of traditional beeswax with the heat-
and water-resistance of a varnish. Covers 15 – 20 m² per litre.

- Antique Pine
- Golden Pine
- White

**EXTERIOR GRADE WATER-BASED VARNISH**

**Polyvine Exterior Wood Varnish**
A water-based exterior grade varnish with powerful UV filters to protect
your timber. We were very impressed with the quick-drying clear durable coating.
available in satin and matt (labelled dead flat). For a matt finish, Polyvine state that 3
coats of the satin should be applied first, and sealed with a final coat of
matt. However, we think that for dark blocks where loss of definition
is not a problem, 4 coats of the matt will achieve a flatter finish, and
should be OK for short-term use externally (less than 1 week). As always
we recommend testing first. Contains UV filters. Covers 15 - 20 m² per litre.

<table>
<thead>
<tr>
<th>Exterior Wood Varnish</th>
<th>code</th>
<th>1 L code</th>
<th>2.5 L code</th>
</tr>
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<tbody>
<tr>
<td>Satin</td>
<td>POL2101</td>
<td>£17.33</td>
<td>POL2125</td>
</tr>
<tr>
<td>Matt</td>
<td>POL2201</td>
<td>£20.81</td>
<td>POL2225</td>
</tr>
</tbody>
</table>

**OIL-BASED VARNISHES**

**Polyvine Extra Pale Dead Flat Varnish**
This oil-based varnish provides a very matt finish. A unique product made
with selected resins and oils to achieve an extremely pale colour. This varnish used to
be known as Craig and Rose Dead Flat. Thin with White Spirit [page 53]. Covers approx
15 m² per litre.

- Non-reflective
- Easy to apply
- Highly heat and water resistant

**Coo-Var Polyurethane Varnish**
A single-pack product of exceptional
durability. Based on urethane alkyd. Ideal
for doors, worktops etc. Apply by brush or
spray. Surface dry in 2 hours. Through dry
in 12 hours. Covers approx 14 m² per litre.
Thin with White Spirit [page 53].

<table>
<thead>
<tr>
<th>Coo-Var Varnish</th>
<th>code</th>
<th>1 L code</th>
<th>5 L code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloss</td>
<td>PATCVG1</td>
<td>£11.38</td>
<td>PATCVG5</td>
</tr>
<tr>
<td>Eggshell</td>
<td>PATCVE1</td>
<td>£15.31</td>
<td>PATCVE5</td>
</tr>
<tr>
<td>Matt</td>
<td>PATCVM1</td>
<td>£15.31</td>
<td>PATCVM5</td>
</tr>
</tbody>
</table>

**METAL LACQUERS**

**Rylards Brass Lacquer**
[Incralac] This brass lacquer is used in
many demanding situations for protecting
such metals as brass and copper, and is
intended for interior or exterior use. With
an excellent balance of hardness, adhesion
and film toughness, it has superb resistance
to UV light and resists yellowing and loss
of gloss and clarity as it ages. The applied
film also provides excellent flexibility and resistance to cracking and
flaking. Brushes can be cleaned with Cellulose Thinners [page 53]. See
also Metal Leaf Lacquer [page 39].

<table>
<thead>
<tr>
<th>Rylards Brass Lacquer</th>
<th>size</th>
<th>code</th>
<th>price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can</td>
<td>500 ml</td>
<td>PATBL500</td>
<td>£11.70</td>
</tr>
<tr>
<td>Aerosol</td>
<td>400 ml</td>
<td>PATBL400</td>
<td>£15.23</td>
</tr>
</tbody>
</table>
YACHT VARNISH

Flints don’t stock varnishes that are simply called ‘yacht varnishes’ these are the real thing, used by classic-yacht owners around the world and generally regarded as giving the ultimate marine gloss finish.

The Perfect Classic Yacht Finish

Obtaining a mirror finish requires some practice but the following notes may be of help. Sand the timber finishing along the grain with a 120 grit. Remove the dust with a vacuum cleaner. If an air blow gun is available, ideally with a water separator use it to blow the final dust from the grain and then clean the surface using isopropyl Alcohol [page 33], not white spirit. On oily timbers [teak, iroko etc.] it may be necessary to remove the oils by wiping the timber with acetone frequently changing the rags. Just before applying the varnish always wipe the surface with a tack rag [page 72] to remove final traces of dust. Allow the alcohol to dry out completely before applying the first coat of varnish which should be diluted 50% with the recommended thinner or Owatrol [page 30]. Avoid putting brushes directly into the varnish can, always decant into a varnish kettle to avoid contamination. Allow 24 hours to dry. Sand back gently by hand with 180 grit, clean with Isopropyl Alcohol and tack rags. Apply the second coat thinned 25%. As you apply more coats thin the varnish less and sand between with finer-grade paper. The number of coats required depends on the application. Three or four coats would be enough for indoors work and 15 – 20 coats would be needed to survive tropical sun. Generally 6 coats is considered the minimum to survive a full year in the UK. Prior to the last coat you should sand by hand using 360 – 400 grit, used wet or dry, until the varnish is completely matt and smooth to touch. Clean thoroughly before using the tack rag immediately prior to applying the varnish. Choose a warm still morning. If you have found that you are getting brush marks add 10% Owatrol to the varnish to increase the wet edge time and stir well but slowly so there are no air bubbles. Ensure you can gain access to the entire area to be varnished and that there is good light but avoid direct sunlight and wind. Apply the varnish quickly without stopping, finishing with the brush held at 45º to the stroke. Keep the wet edge flowing until the entire area is finished. If you are having difficulty getting brush marks add 10% Owatrol to the varnish. Use as big a brush as you feel you can handle. A 3” Pro-Extra Monarch is perfect for large areas [page 61], the 30 mm Lily Varnish Brush [page 60] is good for the fiddly bits. Good quality brushes will last many years if they are thoroughly cleaned. Many people prefer to apply the varnish with a Jenny Roller while a second person lays off with a wide Jenny Foam Brush [page 65]. The Jenny Brush method is widely used by the most prestigious yacht yards. A perfect finish is impossible but follow these tips and you should get pretty close. Have a look at our little video to see the results.

Epifanes Clear Gloss Varnish

The highest quality marine varnish. This varnish is made with a long-base of 100% tung oil, combined with non-yellowing urethane and alkyd resins, blended with a perfected blend of UV filters. World famous for its high gloss retention, long-lasting properties, unique flowing characteristics and high-build capacity. Regarded by many as the finest of all yacht varnishes. Try not to buy too big a can as the air gap will thicken the varnish. It is better to buy two small cans. Covers approximately 14 m² per litre. See also Owatrol [page 30].

Epifanes Rubbed Effect Interior

Varnish This varnish is designed for yacht interiors and provides a rich satin lustre. It should be applied over built-up coats of Epifanes clear gloss varnish. Covers approximately 12 m² per litre.

Epifanes Rapidclear

Superior-quality clear semi-gloss wood finish based on modified alkyd/urethane resins and UV filters. Bonds well to teak and other oily woods. Unlike conventional varnish, Rapidclear can be applied every 5 – 6 hours. Three to four coats are sufficient under most conditions. Sanding is not required between coats but if finishing with a high-gloss conventional varnish then sand with 220 grit. 750 ml will cover 10 m².

Epifanes Woodfinish

Formulated for teak and oily timbers to give excellent adhesion even in tropical climates. There is no need to sand between coats yet the result is a clear hard high-gloss finish. For a matt finish, first build up with Woodfinish gloss, then apply Woodfinish Matt. Covers approximately 12 m² per litre.

Epifanes Thinner

Thinners for Epifanes varnishes.

Decks Olje

A Norwegian saturation oil for treating wood inside or out. Pronounced ‘Decks Oyla’. The finish is applied wet-on-wet until the timber is saturated. It goes into the timber rather than sitting on the surface. Leaves a silken oiled look. Can be overcoated with D2 to provide a gloss finish. Coverage for D1 is approximately 1 to 1.5 m² per litres. Coverage for D2 on D1 is approximately 15 m² per litre.

OWATROL

If you haven’t tried Owatrol then you are missing out on a life changing experience. For the immaculate finish visit page 30.