

• PRODUCT INFO

Transparent Paverpol is an environmentally friendly liquid originally designed to harden fabric that can also be used to harden many other natural materials. Its original color is white, but dries transparent. Transparent Paverpol is available in 1, 6 and 20 liter pails.



Paverpol is also available in Bronze or Grey. Bronze Paverpol is a mica filled liquid that dries to a gloss, golden bronze finish. Grey Paverpol dries to a gloss grey finish. It is important to mix Paverpol thoroughly before use. Be sure to mix the Grey and Bronze Paverpol occasionally while you are using it to redistribute the color evenly throughout. Bronze and Grey Paverpol are available in 1/2, 1 and 6 liter pails.

• WORKING

Protect work surfaces with plastic sheeting before starting Paverpol projects. Dried Paverpol will peel off most plastics but adheres to other materials such as wood, cement and plaster. While using Paverpol, keep a large bucket of water nearby to rinse hands and tools while working. Make sure hands are dry when returning to work with Paverpol. (Paverpol should not be diluted.) Do not empty water from this “wash bucket” into household sinks, slop sink or toilet. Paverpol is non-toxic to the environment but clumps can accumulate in household drains and cause backups.

• DRYING

Paverpol initially dries clear and non-tacky in a few hours but will retain some flexibility. Full hardness is achieved between 1 and 2 weeks, depending on ambient room temperature. Heat, from a hairdryer (do not use a heat gun) for example, will speed up the drying time. Working and drying time may also be dependant upon any additives (including color) as well as the number and thickness of layers. Thicker areas with multiple layers or many folds and creases will take longer to dry than thin, flat areas.

• SEALING

Paverpol can be used for exterior applications. Paverpol pieces should be completely dry before putting them outdoors. For best results Paverpol intended for areas with high humidity or that have been painted with acrylic paint should be sealed with a high quality, exterior grade, water-based sealer that contains UV inhibitors, such as Josefine Varnishes, formulated especially to work with Paverpol. Routine inspection, cleaning and possible re-sealing may be necessary to extend the life of your outdoor sculpture. A matt finish may be applied to Paverpol, once it is completely dry. Once completely dry, Paverpol is able to withstand extreme frost. Paverpol artwork is weather resistant, capable of withstanding rain, wind, sun, snow and frost.

• STORAGE

Unused Paverpol should be stored in an airtight container and, if stored properly, will remain usable for an extended period of time. Protect Paverpol in its liquid form from freezing.

• CLEAN-UP

Wash work surfaces, hands, brushes and tools with soap and water to remove wet Paverpol. Clean wet Paverpol from fabric before it dries because it cannot be removed once dried. For that reason wearing studio clothing and/or an apron or smock is advised. Paverpol can be peeled off empty Paverpol pails and plastic mixing cups once it has dried - these can be saved and reused.

• SAFETY

Paverpol has received the highest AP non-toxic rating and bears the AP seal of the Art & Creative Materials Institute, Inc.



THE COMPLEAT SCULPTOR
90 Vandam Street New York NY 10013
212-243-6074 TCS@SCULPT.com
800-9-SCULPT www.SCULPT.com



• TECHNIQUES

About Armatures

An armature is defined as “a framework serving as a support.” An armature can be made of any material that will hold the desired shape while the sculpting material is being applied. For example, for use with Paverpol, an armature could be made of wood, tinfoil, plaster, metal mesh, armature wire figure, sculpted Styrofoam, wadded newspaper, a plastic soda bottle, cardboard or papier-mâché. The armature could be fabricated or pre-made. Armatures should be designed and constructed to support the weight of the form and material of the intended sculpture. It is important that large pieces have a substantial armature and objects intended to bear weight should have a sufficient armature fabricated for that purpose. A flimsy, wobbly armature will make applying Paverpol difficult and may also result in an unstable finished piece.

Application

Cover your work surface with plastic. Garbage bags work fine; the Paverpol will not bond to them. Almost any method of application can be used, providing the material being coated is completely covered/saturated with Paverpol. You can dip objects into the Paverpol, use a brush or your fingers to apply. Take care not to miss any areas, the object should be coated entirely but not dripping wet.

Often it is helpful to allow Paverpol pieces to dry to a tack before work on the piece continues – you can either leave it to dry on its own or use a hair dryer to accelerate the dry time. Never use a heat gun! To add to a dried area of Paverpol, apply a fresh coat to the dry areas before applying the fresh coat - this will insure a strong bond.

Using Transparent Paverpol with Colored Fabrics

Transparent Paverpol can be used to harden fabrics and it works best with fabrics composed of natural fibers. Transparent Paverpol will dry clear and allow the color of the fabric to show. The thicker the fabric, the more Paverpol it will absorb, the harder the dried piece will be. For example; wool felt absorbs a lot of Paverpol and becomes very hard. Thin fabrics, such as cotton prints, do not absorb much Paverpol and can remain slightly flexible when dried. T-shirt material (cotton knit) works very well and comes in many colors. You can use many other fabrics with Transparent Paverpol but we suggest testing any material before using it for your project. Fabrics dipped in Paverpol will look whitish until the Paverpol dries. When Paverpol is dry, the fabric will look darker than it was originally and we suggest doing a test with a small piece of fabric to see how dark it will be. You can dip fabric into Bronze or Grey Paverpol to achieve a draped texture however the color of the fabric will be obscured by the Bronze or Grey color.



Separating out some Transparent Paverpol into a separate, smaller dipping container will keep bits of colored fabric from getting into your main container and into other projects. Fabric can be coated in several ways; cut strips of fabric and dip them in the Paverpol, or brush it onto the fabric. Any way you choose to coat the fabric is fine as long as the fabric is evenly and thoroughly coated and not dripping wet. Do not wring or twist the fabric to remove the excess; this will make the coating uneven. Instead, roll the fabric up loosely as you go.

Position the coated pieces of fabric on your armature. While the fabric is still wet it can be positioned and tweaked. Use bamboo skewers or toothpicks to fine-tune the desired shape and texture of each piece. After every few pieces you may find it helpful to rinse your hands in the wash bucket or peel of excess Paverpol so that you do not get crusty bits from your fingers onto your sculpture.

TIPS

- Draped, folded or “scrunched” fabric textures are stronger than fabric positioned flat and smooth.
- Fabrics can also become somewhat transparent when coated in Paverpol. If you have dark lines on your armature, or if your armature is darkly colored, you may need to do multiple fabric layers to cover it if using light colored fabrics.
- Many other natural materials can be used with Paverpol technique, including paper, jute, hemp, burlap, fiberglass matt or cloth, linen, etc.

Using Powdered Pigments with Paverpol

Transparent Paverpol can be pigmented or tinted with powders such as colored powders, mica powders, Day-glo or Glo-in-the-Dark powders, glitter or colored fine sand. Paverpol can also be tinted with high quality acrylic paints. It is not recommended that Paverpol be significantly diluted, therefore, we recommend the amount of acrylic paint added not exceed 2% by volume.

When adding any pigment into Paverpol it is prudent to mix a small test batch to be sure that the pigment is compatible and does not inhibit the Paverpol. (Note: Some pigments containing oxides may have a congealing effect.) The smaller amount of pigment you add to the Paverpol the more translucent the resulting color will be. The color-fastness of your pigmented Paverpol piece will only be as good as the color-fastness of the pigment you used.

Pour the amount of Transparent Paverpol you want to color into a separate container. Add the desired powder directly into the liquid and mix until a uniform color and texture is achieved. Occasionally, powder pigments can clump when first added to the Paverpol but continue to mix until smooth. Tinted Transparent Paverpol will dry *darker* than the color is when wet. Brush a small amount onto a scrap piece of the material to be coated and dry with a hair dryer to see the color it will be once dried. Add as much powder pigment as needed while maintaining a workable consistency for your application. Always mix more pigmented Paverpol than you need. It can be difficult to mix exactly the same color if you need more of the color you mixed. Keep the pigmented Paverpol in an air-tight container for future use.



TIPS

- Tinted Paverpol can be used for coloring dipped objects and fabric or as a surface finishing technique, similar to paints.

Using Paverpol with Metal Powders.

Transparent Paverpol can be used with metal powders to create a metal coating that can be brushed-on or used for dipping objects into. Make sure your armature is strong; the metal powder mixture as a coating will not add strength.

Mix metal powders into the Transparent Paverpol starting with a ratio of 1:1 by volume. Be sure to scrape the bottom of your mixing container; the metal will sink to the bottom. Once the metal powder is completely mixed into the Paverpol and you have an even color and consistency, use a brush to apply the mixture to your object. You can add more metal powder above the 1:1 ratio as long as the mixture remains a suitable consistency for your application. Keep in mind that adding too much metal powder will make the mixture too thick to brush on. Let your piece dry to the touch and then apply a second coat. Allow it to dry completely before abrading or burnishing the surface.



Bringing up the Metal

This technique does not work with *mica* powders. Once your sculpture is completely dry, use very fine brass or bronze wool to abrade the surface and bring up the metal powder. You will start to see the shine of the metal at this step. Use a burnishing tip or piece of smooth metal to further burnish high points in the texture to add detail highlights.

TIPS

- Be sure to stir Paverpol during use to evenly redistribute the metal powder throughout. Metal powders are heavy and tend to settle on the bottom of the container.
- You can also use very fine steel wool to abrade the surface, however, small bits of the steel may remain on your piece and cause rust to appear.
- Once your piece has been abraded you can use cold chemical patina solutions to add color. Use appropriate safety gear (Nitrile gloves, goggles, etc) when using chemicals.
- This metal mixture tends to be somewhat thick and can cover fine details in texture.

Using Aggregates with Transparent Paverpol

Transparent Paverpol can be mixed with aggregates* to achieve a colored, textured surface over foam or other armatures. (Be sure that the aggregate does not contain any moisture or mold could result.) For this technique the aggregate will be mixed in and coated with Paverpol and, therefore, have a gloss surface when dry. You can mix aggregates into Bronze or Grey Paverpol to create a specific texture, however the color of the aggregate will be covered by the Bronze or Grey color.

Gradually add the aggregate and mix well until a good working consistency for your application is achieved. Trowel the mixture onto your armature and smooth over the surface. The size of the aggregate and how dry the mixture is will determine the look of your finished surface. A wetter mixture can result in a smoother finished texture and a dryer mixture can result in a more textured surface. (This also depends on the size of the aggregate.)



Once the Transparent Paverpol aggregate mixture has dried completely the surface and be finished (rasped, sanded, polished, etc.) in a manner fitting the aggregate used. For example: tools that are suitable for marble can be used to sand or polish Paverpol mixed with marble powder.

TIPS

- *Aggregates such as EasyStone (crushed, dyed limestone), mica chips, marble dust, uncooked rice, dried beans, sawdust, woodchips or egg shells, sand (colored or natural), small shells, rice, Granite Filler, metal filings, pecan shell flour, glitter, frit or glass beads can be used.
- During dry time Paverpol changes in consistency. When drying, initially it becomes less tacky and stiffer. You can continue to manipulate Paverpol materials during this semi-dried stage.
- Be sure to stir the Paverpol during use to evenly redistribute the aggregate throughout.
- Mix more Paverpol than is needed for the project, the excess can be used for touch-up later. It is difficult, unless you measure very accurately, to achieve the same aggregate dispersion twice.
- Aggregates mixed in Paverpol may look darker once the Paverpol is dry. Mix a small test batch to be sure of the dried color.
- Proper safety equipment should be used when sanding or grinding aggregates. Call 800-9-SCULPT for information.

Using Paverpol with Art Stone

Art Stone, a companion product for Paverpol, is a filler made of paper pulp that when mixed with Paverpol makes a non-toxic, air-dry clay. It can be sculpted over any armature including other Paverpol sculptures.

Mix Art Stone into the Paverpol starting with a 1:1 by volume ratio and mix completely. Be sure to mix in all the Art Stone powder that collects at the bottom of the mixing container. Sprinkle in more Art Stone a little at a time until the mass forms a ball that does not stick to the sides of mixing container (very much like pie crust dough). Using hands dusted with Art Stone, kneed the clay until it is smooth. Only mix as much as you can use before it starts to harden. If needed, use an atomizer to add a misting of water while working with Art Stone clay. Avoid adding more than a light mist; adding too much water may weaken the finished Art Stone project. When newly mixed Art Stone clay is added to dry Paverpol objects, first brush on a layer of Paverpol liquid to ensure good adhesion.

TIPS

- You can use tinted Paverpol or aggregates with the Art Stone to make colored or textured clays. Tinted Art Stone clays will dry darker than they appear while wet.
- Art Stone can be painted, sanded or rasped after it hardens.



• OTHER TECHNIQUES



Papier-Mâché - Paverpol can be used in place of papier-mâché glue. It makes a strong finished product; however it takes longer to completely dry than traditional papier-mâché. You can also coat traditional papier-mâché with a brushed on layer of Paverpol to strengthen it.

Decoupage - Transparent Paverpol can be used in place of traditional decoupage glues.

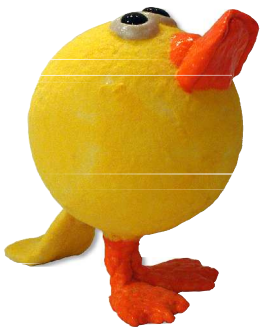
Clothing - Transparent Paverpol can be used to preserve favorite t-shirts or baby clothing. It can also be used to harden clothing on manikins or body castings.

Dust Coating - Paverpol can be brushed onto a surface and then dipped into or sprinkled with fine powders, glitters or sand onto the surface to dust coat an object.

Sculpting Reference - Paverpol hardened fabric makes a great permanent drapery reference for sculpture, drawing and painting.

The Material Safety Data Sheet for this product should be read before using and is available upon request. This product is safe to use with proper handling and precautions. Read and follow directions carefully.

IMPORTANT- To the best of our knowledge, the information contained in this Technical Bulletin is considered accurate. However, neither TCS, Inc. nor Paverpol assumes any liability whatsoever for the accuracy or completeness of the information contained herein. No warranty is expressed or implied regarding the accuracy of the data, the results to be obtained from the use thereof, or that any such use will not infringe a patent. Final determination of the suitability of any material is the sole responsibility of the user. All materials may present unknown hazards and should be used with caution. In particular, improper use of our products and their inappropriate combination with other products and substances may produce harmful results which cannot be anticipated.



The Compleat Sculptor Technical Support
Hotline & Email: (212)367-7561 TCS@SCULPT.com