Surface Information and Preparation Data Sheet (SIPDS)
SIPDS No. 1
Interior Wallboards - walls and ceilings

Contents

Introduction

This SPIDS covers the preparation requirements, as well as issues as they relate to the finishing of interior wallboards and panels used on ceilings and walls in residential and commercial projects. The painting and finishing for both new construction and the repainting of existing plasterboard, wallboard and other surfaces are also covered in this **SPIDS**.

This should be read in conjunction with the relevant standards AS/NZS 2311:2009 "Guide to the Painting of Buildings" and the job specification.

Relevant information on the substrate is covered in the Substrate Information Notes below. Where appropriate, additional information pertinent to the substrate preparation requirements is included with the specification.

The preparation requirements for various wallboards surfaces are covered in the Surface Specification (Spec) Sheets and are referenced by substrate and use area.

If the issue encountered or the surface is not covered in this SIPDS, or if you are unsure of the most appropriate and or best preparation methodology or paint system, please contact Resene Technical Services.

Substrate Information Notes

Note 1: Plasterboard levels of finish

Plasterboard manufacturers have determined a scale from 1 to 5 to describe the levels of finish for plasterboard. It prescribes the extent of preparation, including jointing or stopping required and the fixing requirements of the board. Typically, the higher the level, the more care and time (and cost) is required to achieve it.

Only levels 3 to 5 are relevant from a painting and wall covering perspective – level 3 is a very low level of smoothness and is typically used when a medium to high textured wall paper, such as Anaglypta, is hung or a textured coating is applied over.

Level 4 is the most commonly specified and requested finish, and is essentially for a paint finish or when standard wallpaper (with minimal texture) is specified. It is the default selection for paint finished walls, unless otherwise specified or required and agreed to. A site instruction may need to be issued, if a higher Level of Finish (level 5) is required or deemed necessary. This is likely to incur additional cost.

Level 5 is the highest Level of Finish and is typically specified for walls and ceilings, where critical light will impact on the appearance of the surface; where higher gloss paints (semi-gloss or high gloss) are specified; or where deep strong colours are used, as they also highlight imperfections more than light or pale shades.

Level 5 typically requires a full skim coat to be undertaken. Very high build surfacing paints, such as Resene Broadwall 3 in 1 (which must be spray applied) and Broadwall Surface Prep and Seal (which can be brush and rolled), will significantly improve the finish without the need to fully skim coat the plasterboard.

Determining the appropriate Level of Finish for each room or wall and ceiling area is a common sense but often overlooked decision.

Note 2: Spreading Rates

The spreading rates noted in the data sheets and as part of the preparation and application recommendations, are based on the natural spreading rate of the products. The use of differing application methods and tools, can result in achieve higher or lower applied rates. The degree of porosity, particularly of unsealed plaster, can result in lower applied rates. Additionally, the rates are based on flat, smooth surfaces. Textured and profiled surfaces will obviously require higher applied rates to achieve coverage.

It is the responsibility of the painting contractor to apply paint and coatings to achieve the required film build and ensure an even paint coverage of the surface.

Note 3: Colour

The selection of colour is generally outside of the specification process. Most Resene colour and paint systems have excellent hiding and coverage. Two coats applied over a suitably sealed or primed surface are generally sufficient. However, some colours, notably yellow based hues, both pale and strong, and some reds may require a third coat or be applied over a white basecoat, to ensure coverage and or the correct colour is achieved.

Additionally, when repainting over a darker shade, a basecoat, value shade undercoat and / or an additional colour coat may be required to ensure coverage and or the correct colour is achieved.

It is the responsibility of the painting contractor to be aware of the schedule of colours or colour scheme and prepare their quote accordingly. Where the colour scheme has not been released or is changed after the tenders are received, the painting contractor should note this in their tender response.

Note 4: Critical light issues

Critical light, usually from window and light fittings that cut their light at acute angles across walls or ceiling surfaces, will highlight the jointing and fixing points of plasterboard and other imperfections, such as repairs in otherwise smooth uniform surfaces.

It is best to anticipate the effects of critical light on wallboard walls and ceilings in the lighting plan and window positioning at the design stage and by requiring a Level 5 finish for the wallboard fixing and stopping.

Typically, a plaster skim coat and / or very high build surfacing coatings, such as Resene Broadwall Surface Prep and Seal or Resene Broadwall 3 in 1, will need to be applied.

The responsibility of preparation of the surface is in the domain of the plasterboard fixer and stopper.

Unless otherwise agreed or specified, the painter would not be required to bring the Level of Finish up from Level 3 or 4 finish to a Level 5, unless compensated accordingly.

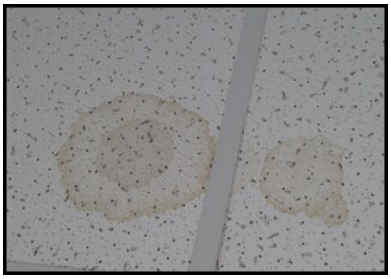
Critical light issues are acerbated when higher gloss paints are selected and used, and /or paint with relatively high side sheens (when viewed at low angles).

Resene SpaceCote Flat or Low Sheen utilise special technology that controls side sheen and should be considered, particularly SpaceCote Flat if critical light is anticipated to be or is an issue.

Note 5: Stains, staining, water-soluble marks / stains

There are many different types of stains that need to be removed or sealed before painting.

Most will bleed through waterborne paint systems. It is important in the case of water stains resulting from leaks or water ingress, to remove the source of the water ingress before painting. In some cases, the water damage may require replacement of panels and boards. A second coat of Resene Sureseal is recommended for stubborn water-soluble stains. The stains in the ceiling panels below (Ref 1) are from a leak in the roof flashing detail.



Ref 1

Note 6: Curing / Drying of Paint Waterborne Finishes

Whilst waterborne paints can be touch dry in a relatively short time (2 hours to overnight), full cure can take days, even weeks to achieve. Climatic and drying conditions generally will influence the time required, as will the film build the paint system has been applied at. This stands to reason as the thicker the paint film, the more water it will contain and the longer it will take to dry through (this includes where several (2 to 3) coats of standard paint is applied in 8 to 12 hour period).

Damp, humid conditions will slow the drying of all paints and for waterborne can affect the quality of the 'cure'; possibly resulting in surfactant leaching (refer also to wet areas **Spec Sheet 1:2/1**).

When applying waterborne paints in an interior situation, the rate of loss of water is the critical determining factor for the drying and curing of waterborne points. The amount of water that can be held by a given volume of air is known as the relative humidity; and is expressed as a percentage and varies with air temperature. When there is a lot of water in the air (high relative humidity), the water in the applied waterborne paint cannot evaporate from the wet film to the atmosphere. This has serious consequences for the formation of the paint film.

Where paint is applied in new, unoccupied homes and buildings, significant quantities of moisture are released as part of the drying / curing process. To facilitate curing to achieve the correct film set up, the water released must be removed from the room space.

The practice of closing a building up (after spray painting sealers and ceiling finishes in particular) without allowing for adequate ventilation and drying conditions, will affect the quality of the paint finish.

We strongly recommend consideration is given by the building owner / agent, in consultation with the painting contractor, to using portable extraction fans and heaters (although not gas or diesel heaters as they release additional moisture and will exacerbate the issue).

If solventborne enamels or 2 pack paints are applied in cold weather, the drying or curing process is significantly reduced and the coatings will remain prone to physical damage by rain, dust or foot traffic etc., and, where practical, should be protected. When the temperatures increase sufficiently, the paint will re-start the drying process and are usually unaffected, assuming that the film build of the paint is applied as per the recommendations.

However, some 2 pack systems may never fully recover from being applied below the specified minimum temperature.

Modern waterborne paints can undergo cross linking to achieve film properties similar to traditional solvent borne paints. In the case of Resene waterborne enamel paints, they can take up to a month to achieve full cross linking and final film properties.

Note 7: Fibrous plaster linings and mouldings

Fibrous plaster is typically prepared and painted using the same techniques and systems as paper-faced plasterboard, with one exception; Resene Sureseal should be preferred as a sealer for new or for spot priming rather than waterborne sealers (Resene Broadwall Sealer and Resene Quick Dry Primer).

Note 8: Custom/Special Colours

Where the specification requires a custom/special colour to be applied, the applicator is required to produce a sample of the colour, to be approved by the owner/specifier prior to commencing painting.
For a custom/special stain colour the sample for approval must be the full stain system, applied as per the Resene datasheet, to the timber to be stained.

SURFACE SPECIFICATION SHEETS

SECTION 1 – Plasterboard / GIB® Board; Walls and Ceilings

Spec Sheet 1:1/1 - New plasterboard / GIB® Board; Walls and Ceilings

Once the required Level of Finish has been identified and agreed upon and the walls stopped, preparation is usually straightforward. Sanding dust and marks will need removing before sealing. Sealing is required to even out the porosity between the stopped areas and the paper face of the plasterboard, to ensure a strong bond is achieved between the paint system and the wall surface.

Typically, the stopped areas are weaker and more friable than the surrounding board and the sealer needs to penetrate into the stoppings to ensure this bond is achieved. Standard acrylics, including standard wall paints, are not designed for this purpose and will typically not achieve the required bond.

Step 1: Thoroughly sand down stoppings to a smooth surface and wipe with a damp cloth to remove dust. Avoid scuffing the paper surface.

Step 2: Apply the specified wallboard sealer as per the painting specification.

Step 3: If required, apply PAL Zero Gaps or equivalent, to gaps between skirting boards, framing and scotia's and fill any minor defects using Resene Ezy-Fill GP or equivalent. Allow to dry and follow the recommended priming recommendations on the labels and data sheets.

Step 4: Any filled defects (**BUT** not gaps filled with PAL Zero Gaps or equivalent) will require sanding to a smooth finish and sealing with the specified wallboard sealer, as failure to do so can result in levels of absorption of the topcoat system causing a patchy appearance that will compromise the Level of Finish.

Note I: The main contractor should confirm to the painter the Level of Finish achieved prior to applying the paint and the Level of Finish expected at completion. Resene recommends a Level 5 finish in all areas of critical lighting and for feature walls.

Note II: Step 2 does not require an additional coat of primer and should be read in conjunction with the painting specification for the project.

Note III: Where a solventborne enamel, including Resene Room Velvet and Lusta-Glo, are specified, a coat of Resene Quick Dry Primer will be required to seal the gap filler (PAL Zero Gaps or similar).

Spec Sheet 1:1A/1 - New plasterboard / GIB® Board; Walls and Ceilings - Wet Areas

Rooms where steam is released, such as bathrooms, laundries and some older kitchens, present more issues for paint systems than other living areas. This is because steam will pass through fully waterborne paint systems and damage the plaster jointing or stopping beneath, typically resulting in the paint systems failure.

Mould and mildew is also likely to be an issue, due to the higher humidity present.

Surfactants used in waterborne paints (including waterborne enamels) to help the paint coalesce, or form a hard uniform film, evaporate from the surface as the paint dries.

If the surface becomes damp before the surface is fully cured, which usually takes between 7-14 days depending on the curing conditions, and then soap like extract will remain on the surface.

It is easily removed initially, however if it is allowed to remain on the surface for several days, it can stain or discolour the paint.

Step 1: Thoroughly sand down stoppings to a smooth surface and wipe with a damp cloth to remove dust. Avoid scuffing the paper surface.

Step 2: Apply Resene Sureseal to as per the painting specification. **Data Sheet D42**

Step 3: If required apply PAL Zero Gaps or equivalent to gaps between skirting boards, framing and scotia's and fill any minor defects (that the plasterer would not be required to remedy) using Resene Ezy-Fill GP or equivalent. Allow to dry and follow the recommended priming recommendations on the labels and data sheets. Use a specialised wet area sealant where required, for example around basins, baths, etc.

Note I: Specialist sealing is normally undertaken by the installer of the hardware, usually after painting has been completed. If the painter is required to undertake this step, a separate instruction or deviation will be required.

Note II: Where a solventborne enamel, including Resene Room Velvet and Lusta-Glo are specified a coat of Resene Quick Dry Primer will be required to seal the gap filler (PAL Zero Gaps or similar).

Step 4: Any filled defects (**BUT** not gaps filled with PAL Zero Gaps or equivalent) will require sanding to a smooth finish and sealing with Resene Sureseal, as failure to do so can result in differing levels of absorption of the topcoat system, causing a patchy appearance that will compromise the Level of Finish.

Note III: The main contractor should confirm to the painter the Level of Finish achieved prior to applying the paint and the Level of Finish expected at completion. Resene recommends a Level 5 finish in all areas of critical lighting and for feature walls. Typically for bathroom areas, a Level 4 finish is sufficient or generally specified.

Note IV: Step 2 does not require an additional coat of primer and should be read in conjunction with the painting specification for the project.

Spec Sheet 1:1/3 - Repaint Walls and Ceilings; All Areas

Repaints generally present few problems and issues, provided the previous paint system and wallboards are in sound condition. If this is the case, minor patching and gap filling after cleaning down is typically all that is required. How the walls are cleaned will be determined by the presence or otherwise of contaminates like oil, grease and soap residue on the surface or if cleaners, particularly those containing silicone, have been used.

With the majority of interior repaints, cleaning to remove dust, fly dirt and scuff marks is all that is required.

Old walls and ceilings, usually in bathrooms and kitchen areas, are likely to be painted in a solventborne enamel system. These walls will need a thorough sand to de-gloss the surface and provide a key for the fresh paint to adhere to. We recommend sanding all paints that are hard and glossy before over coating.

If unsure about the preparation requirements or if the surface is porous or embrittled (usually with age), contact the Resene Technical Helpline.

Step 1: If any areas of moss or mould infestation exist, then treat them Resene Moss & Mould Killer. Typically walls, other than wet areas, are unlikely to have mould or mildew present. If there is, it is likely to be mildew and it can be removed with a wipe of concentrated moss and mould killer on a damp cloth. **Data Sheet D80**

Step 2: Thoroughly wash using Resene Interior Paint Cleaner to remove dirt, dust and other surface contaminates. If there is grease and oils on the surface, usually in cooking preparation areas or around sinks, etc., wipe down using a sugar soap mix. The surface will need to be thoroughly rinsed to remove any residue, which will stain and discolour the topcoat system.

Step 3: Thoroughly scrape and sand to remove all loose and flaking paint and to provide a good key for painting. Thoroughly sand areas of flaking paint to a feathered edge.

Step 4: Fill all cracks or holes with Resene Ezy-Fill GP or PAL Contract Filler, applied according to the manufacturer's instructions. Once dry sand smooth.

Step 5: Seal repaired areas and any areas of bare substrate with Resene Broadwall Acrylic Wallboard Sealer or Resene Quick Dry Primer. **Data Sheet D403/D45**

Note I: If any water-staining is visible on a wall or ceiling, then it is advisable to seal that entire surface with a full coat of Resene Sureseal, applied at the spreading rate of 12 square metres per litre. Any water-soluble stains and marks, such as pen marks, etc. can either be sealed using Resene Sureseal or Resene StainLock. **Data Sheet D42/408**

Commercial vinyl wall coverings

There are a number of products and brands available. Typically, they have woven weave which leaves a light to medium texture on the wall. This helps disguise surface imperfections and improves the impact resistance or toughness of the wallboard.
A lower Level of Finish; typically Level 3, can be specified as the texture is more forgiving of surface imperfections.

They are very absorbent, and this, combined with the increase in surface area, means more paint (and often a third topcoat) will be required to ensure an acceptable finish.

Painting over wallpaper

Most wallpapers present a good base for a paint system to be applied over. However, vinyl wallpapers need special consideration. Vinyl resin binders give excellent toughness and surface durability but are too hard to work on their own and they need an addition of plasticiser to give the necessary flexibility.

This is fine until it is painted because unless sealed, the plasticiser can migrate to the paint surface and becomes sticky. This phenomenon doesn't occur immediately, taking 2 to 4 weeks to manifest itself and sometimes will not occur at all.
Resene Vinyl Wallpaper Sealer was developed to prevent this occurring.

Wallpapers containing a metallic fleck or flake in them, should be sealed with Resene Sureseal to prevent them staining or reacting with the topcoat.

Most wallpapers have light surface texture. This will invariably transmit through the paint system. If this is an issue or potential issue, the wallpaper should be stripped (see below) and the wall prepared using either Lining Paper or a high build surfacer, such as Resene Broadwall Surface Prep and Seal.

Stripping / Removing Wallpaper

For information and advice on stripping wallpaper, refer to
http://www.resene.co.nz/homeown/painting-your-home/pdf/interiorwalls3.pdf
on the Resene website.

Once wallpaper or wall coverings have been removed from a plasterboard wall, the surface will require sealing with Resene Sureseal, to prevent water-soluble stains from residual glues, yellowed plasterboard and water stains (from the stripping process).

The surface will typically have gouges from the stripping process and the original Level of Finish is likely to have been selected or agreed as suitable for a wallpaper finish, but is therefore not ideal for a paint system to be applied.

To bring the surface of the plasterboard up to a Level 4 finish, which is the minimum level required for most paint finishes, excluding critical light affected walls, it may require significant preparation work and the cost to achieve this should be agreed by the contract and owner / agent responsible.

SECTION 2 - Painting Ceiling Tiles / Panels

Spec Sheet 1:2/1 - Painting Ceiling Tiles / Panels

Ceiling tiles or panels are typically used in commercial rather than residential ceilings. Professional painters will usually try to spray the tiles rather than brush and roll, as the panels tend to move when roller pressure is applied. Preparation, particularly cleaning, is also more difficult for this reason. If very dirty or if there is mould and / or mildew present, consideration should be given to taking the panels down to prepare them correctly. This would be unusual however and they should be prepped as per repaints – **Spec Sheet 1:1/3.**

If the tiles or panels are used to access the ceiling cavity, then consider using SpaceCote Flat or Low Sheen, as they are more easily cleaned and maintained than traditional ceiling paints, which are not designed for cleanability.

Step 1: Thoroughly wash using Resene Interior Paint Cleaner to remove dirt, dust and other surface contaminates. If there is grease and oils on the surface, usually in cooking preparation areas, wipe down using a sugar soap mix. The surface will need to be thoroughly rinsed to remove any residue, which will stain and discolour the topcoat system. **Data Sheet D812**

Step 2: Fill all cracks or holes with Resene Ezy-Fill GP or PAL Contract Filler, applied according to the manufacturer's instructions. Once dry, sand smooth.

Step 3: Seal repaired areas and any areas of bare substrates with Resene Broadwall Acrylic Wallboard Sealer or Resene Quick Dry Primer. **Data Sheet D403/D45**

Note I: If any water-staining is visible on a tile, then it is advisable to seal that affected tile(s) with a full coat of Resene Sureseal, applied at the spreading rate of 12 square metres per litre. **Data Sheet D42**

SECTION 3 - Resene Write On system

Spec Sheet 1:3/1 - Resene Write On system

Resene Write On will closely replicate the performance of a whiteboard; it is a 2 component clear Urethane finish that is typically applied over Resene SpaceCote Low Sheen.

The performance is not such that Resene recommend its use as a direct replacement for a whiteboard in educational or other high use areas.

The smoother the base paint system is and the Resene Write On system, the better performing it will be. Resene recommend the use of a PAL No 4 roller sleeve – a 5mm micro fibre sleeve normally used for applying waterborne enamels to doors, etc. It imparts a very smooth surface with reduced surface orange peel. (This normally a desirable attribute for a wall paint finish as it disguises imperfections.) Typically, 3 coats of SpaceCote will be needed to achieve coverage and we recommend lightly sanding after the penultimate coat.

Additionally, we recommend the use of Broadwall Surface Prep and Seal, in 1 or 2 coats for new work. Preparation should be as for new plasterboard or repaint aside from the steps recommended above. Please refer also to the following important notes on the system:

Step 1: Apply a full coat of Resene Write-On Wall Paint at the spreading rate of 13 square metres per litre. Application using a Resene No 4 roller sleeve is recommended. **Data Sheet D907**

Step 2: Apply a second full coat of Resene Write-On Wall Paint at the spreading rate of 13 square metres per litre.

Note I: Carefully read **Data Sheet D907** before starting.

Note II: Add total contents of Part B to Part A and mix slowly but thoroughly with a dedicated clean, flat paint stirring stick. Allow to stand undisturbed for five minutes before applying.

DO NOT SHAKE MIXED MATERIAL. Apply using a Resene No 4 roller sleeve. Apply evenly and immediately lay off in one direction, with a minimum of 50% overlap. Avoid working back over areas that have begun to dry as this will lead to a patchy finish.

Note III: Write-On Wall Paint can be recoated after two hours @ 18ºC. Product may retain a slight surface tack at this time but can be overcoated. Do not use the mixed product 3 hours after mixing. Ensure two coats are completed within 3 hours.

Note IV: Prolonged use may result in a build-up of marker residue on the surface depending on the level of surface finish. This can be removed by either thorough wiping with a dry, clean cloth or cleaning with a solvent based cleaner. Methylated spirits is effective for cleaning.

SECTION 4 - Smoke or Fire Damaged Surfaces

Spec Sheet 1:4/3 - Smoke or Fire Damaged Surfaces

Smoke and fire damaged (lightly charred) wallboards and other painted interior surfaces can be recoated provided the damage is not too excessive. The residue will need to be removed from the surface using an emulsifiable solvent (essentially a detergent containing solvent that loosens and removes the residue).

The surface, even after cleaning, will need to be sealed as water-soluble and solvent-soluble contaminates will remain on the surface. These will discolour and stain the surface coatings, unless a combination of oil based and waterborne sealers and topcoats is used. If a solvent based topcoat like Resene Room Velvet is used, then substitute Resene Sureseal below with Resene Quick Dry. It is the combination of the waterborne and solvent-based that seals the surface and prevents staining and odour.

Step 1: Thoroughly scrape and sand to remove as much charred substrate and damaged paint work as possible.

Step 2: Thoroughly scrub down all affected areas using Resene Emulsifiable Solvent Cleaner. Follow this by scrubbing with fresh water to remove all traces of detergent, stains, etc. **Data Sheet D804**

Step 3: Thoroughly sand to provide a good key for adhesion and sand edges of flaking paint to a feathered edge. Immediately prime bare all smoke damaged areas with Resene Quick Dry Acrylic Primer Undercoat. Allow 24 hours to dry. **Data Sheet D45**

Step 4: Fill any holes or cracks with an appropriate filler for the type of substrate involved, as per manufacturer's directions.

Step 5: To all repaired smoke damaged areas only, apply a full sealer coat of Resene Sureseal at the spreading rate of 12 square metres per litre. Allow to dry for 24 hours.

Apply the recommended paint system. If a solvent based topcoat is specified, apply a coat of Resene Quick Dry primer to the surface and allow to dry. If Resene Sureseal has been specified as part of the main specification, delete step 5.

Note I: The satisfactory restoration of smoke damaged areas depends very much on thorough surface preparation to remove the source of possible stains. The specified paint system alone will not achieve this. Refer also to **Data Sheet D86** for additional information.

Note II: Resene Broadwall Acrylic Wallboard Sealer should be used if plaster surfaces are involved. **Data Sheet D403**

SECTION 5 - Broadwall 3 in 1

Broadwall 3 in 1 Information

Broadwall 3 in 1 can be applied at medium build (70-80 microns – the equivalent of 2 coats of paint) to very high builds (in excess of 500 microns).

The product was developed as the name implies – to perform 3 functions:

- A sealer for wallboards and the timber and timber composites used for skirting and framing.
- As a high build surfacer to improve the finish of walls and ceilings, particularly if critical light is likely to be an issue or if strong colours are used.
- As a ceiling paint. It is able to be applied in a medium to high build application (70 – 100 microns) and is effective as a single application sealer and ceiling flat (all in one).

We recommend that a thin coat is applied first, to identify any imperfections in the plasterboard or stoppings.

Imperfections can be hard to identify and correct until the first coat of paint has been applied. For this reason, when Broadwall 3 in 1 is used as a sealer, a surfacer and / or as a flat ceiling finish coat, we recommend a thin coat is applied first; imperfections can be identified and corrected (see below), before applying the final build coat.

Spec Sheet 1:5A/1 – Applying Broadwall 3 in 1 to Ceilings

Step 1: Thoroughly sand down to a smooth surface and wipe with a damp cloth to remove dust. Timber scotia should be sanded smooth and sharp edges sanded to a rounded profile and any gaps filled with suitable gap filler, as per the manufacturer's instructions.

Step 2: Apply a coat of Resene Broadwall 3 in 1 by airless spray at a spreading rate of 8 to 10 square metres per litre, to achieve a smooth, uniform finish. **Data Sheet D810**

Step 3: Any imperfections in the plasterboard stopping that were not identified and fixed before the first Broadwall 3 in 1 application, should be either re-stopped and sanded or sanded before progressing to the next step.

Step 4: Apply a coat of Resene Broadwall 3 in 1 by airless spray, at a spreading rate of 2 to 3 square metres per litre to achieve a smooth, uniform finish.

Note I: This specification assumes the wallboard has been finished to an appropriate stage, so that a final skim coat can be applied to achieve a Level 5 Finish as recommended in the "Winstones' GIB® Site Guide".

Note II: If "Off White" or "Pastel" colours are required, then Broadwall 3 in 1 may be tinted to the desired colour. Otherwise, Broadwall 3 in 1 may be used untinted as white and left without a finishing coat.

Spec Sheet 1:5B/1 – Applying Broadwall 3 in 1 to Walls, Ceilings and Timber

Step 1: Identify the walls that require sealing and surfacing and those that only require sealing. This is best undertaken with the owner / agent and typically walls will be surfaced and sealed where critical light is or will be an issue or where strong colours are to be used.

Step 2: Thoroughly sand down to a smooth surface and wipe with a damp cloth to remove dust. Timber joinery should be sanded smooth and sharp edges sanded to a rounded profile. Any gaps should be filled with suitable gap filler, as per the manufacturer's instructions.

Step 3: For the ceiling(s), apply a coat of Resene Broadwall 3 in 1 by airless spray at a spreading rate of 8 to10 square metres per litre to achieve a smooth, uniform finish.

Data Sheet D810

Step 4: Any imperfections in the ceilings plasterboard stopping that were not identified and fixed before the first Broadwall 3 in 1 application, should be either re-stopped and sanded or sanded before progressing to the next step.

Step 5: Apply a full surfacing coat of Resene Broadwall 3 in 1 by airless spray, at a spreading rate of 2-3 square metres per litre, to achieve a smooth, uniform finish to the ceiling and the walls that were identified in step 1 above.

Apply a coat at 8 to 10 square metres per litre to the wall areas that do **not** require surfacing. Allow to thoroughly dry, then lightly sand to remove nibs. Wipe with a clean, damp sponge to remove dust.

Note I: This specification assumes the wallboard has been finished to an appropriate stage, so that a final skim coat can be applied to achieve a Level 5 Finish as recommended in the "Winstones GIB® Site Guide".

Note II: If "Off White" or "Pastel" colours are required, then Broadwall 3 in 1 may be tinted to the desired colour. Otherwise, Broadwall 3 in 1 may be used untinted as white and left without a finishing coat.

SECTION 6 – Fibrous Plaster; Walls and Ceilings

Spec Sheet 1:6/1 – New Fibrous Plaster; Walls and Ceilings

Fibrous plaster has a long history of use in the New Zealand market and was first introduced in 1890 by a Dunedin based manufacturer, who still manufactures to this day.
The term 'fibrous plaster' now applies to a thin lightweight modular constriction component made of fiberglass rovings soaked in gypsum plaster and cast in a mold. Historically the mold release agents were based on mutton fat dissolved in kerosene which resulted in a thin layer of fat remaining on the surface in contact with the mold. Sheets and molded items such as cornices can be made using fibrous plaster.
Wall and ceiling sheets for interior installation are designed to provide the ultimate finish for ceilings and wall linings. No other lining material can match the smooth finish appearance of fibrous plaster. Paper faced plasterboard can achieve a Level 5 finish, but the optimum level of finish (Level 6) can only be achieved using fibrous plaster sheets.
Fibrous plaster is manufactured from non-combustible materials and therefore has the highest possible fire rating.
For many applications fibrous plaster has been replaced with paper faced plasterboard but cannot match fibrous plaster for strength and optimum surface finish.
To achieve the optimum finish a good quality oil based pigmented sealer shall be applied as the first coat. The sealer coat must be brush or roller applied, spray application is not recommended.

Step 1: Thoroughly sand down stoppings to a smooth surface and wipe with a damp cloth to remove dust. Avoid scuffing the fibrous plaster surface.

Note I: The main contractor should confirm to the painter the Level of Finish achieved prior to applying the paint and the Level of Finish expected at completion. Resene recommends a Level 5 or Level 6 finish in all areas of critical lighting and for feature walls.

Spec Sheet 1:6/3 - Repaint Fibrous Plaster; Walls and Ceilings

Fibrous plaster has a long history of use in the New Zealand market and was first introduced in 1890 by a Dunedin based manufacturer, who still manufactures to this day.
The term 'fibrous plaster' now applies to a thin lightweight modular constriction component made of fiberglass rovings soaked in gypsum plaster and cast in a mold. Historically the mold release agents were based on mutton fat dissolved in kerosene which resulted in a thin layer of fat remaining on the surface in contact with the mold. Sheets and molded items such as cornices can be made using fibrous plaster.
Wall and ceiling sheets for interior installation are designed to provide the ultimate finish for ceilings and wall linings. No other lining material can match the smooth finish appearance of fibrous plaster. Paper faced plasterboard can achieve a Level 5 finish, but the optimum level of finish (Level 6) can only be achieved using fibrous plaster sheets.
Fibrous plaster is manufactured from non-combustible materials and therefore has the highest possible fire rating.
For many applications fibrous plaster has been replaced with paper faced plasterboard but cannot match fibrous plaster for strength and optimum surface finish.
To achieve the optimum finish a good quality oil based pigmented sealer shall be applied as the first coat. The sealer coat must be brush or roller applied, spray application is not recommended.

Step 1: If any areas of moss or mould infestation exist, then treat them Resene Moss & Mould Killer. Typically walls, other than wet areas, are unlikely to have mould or mildew present. If there is, it is likely to be mildew and it can be removed with a wipe of concentrated moss and mould killer on a damp cloth. **Data Sheet D80**

Step 2: Thoroughly wash using Resene Interior Paint Cleaner to remove dirt, dust and other surface contaminates. If there is grease and oils on the surface, usually in cooking preparation areas or around sinks, etc., wipe down using a sugar soap mix. The surface will need to be thoroughly rinsed to remove any residue, which will stain and discolour the topcoat system.

Step 3: Thoroughly scrape and sand to remove all loose and flaking paint and to provide a good key for painting. Thoroughly sand areas of flaking paint to a feathered edge.

Step 4: Fill all cracks or holes with gypsum based plaster, applied according to the manufacturer's instructions. Once dry sand smooth.

Step 5: Seal repaired areas and any areas of bare substrate with Resene Sureseal **Data Sheet D42**

Note I: If any water-staining is visible on a wall or ceiling, then it is advisable to seal that entire surface with a full coat of Resene Sureseal, applied at the spreading rate of 12 square metres per litre. **Data Sheet D42**