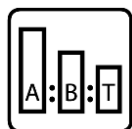


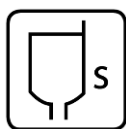
Data sheet

704.TIX40

2K MATTE ACRYLIC TIXOCLEAR



1000 ml +
330 ml +
150 – 250 ml



18" - 23" ford 4
at 20 °C



Ø 1.3 – 1.5 mm
4-5 Atm
N° of coats 2



Drying At 20 °C: 25' – 30'
Curing At 70 °C: 45' – 50'

NATURE OF PRODUCT:

Two-component matte acrylic clearcoat with thixotropic rheology, characterized by fast drying, high running resistance.

After complete curing the films are characterized by excellent hardness, scratch resistance, weathering and yellowing.

FIELD OF APPLICATION:

Thixotropic acrylic topcoat suitable for application of substrates intended for both indoor and outdoor use, to be applied over 2k pastel acrylics and/or clearcoats with special indication for automotive, cycle and motorcycle sectors.

PREPARATION OF THE SUBSTRATE:

Clearcoat **704.TIX40** can be applied on our 2K base coats of epoxy **193 series** (cured with **20VT000**) or polyurethane acrylic **719 series**, or on **701.00020 base coat**, cured (30-40 minutes at 60 °C) and on our **EFT**.

PREPARATION OF THE PRODUCT:

Comp. A:	704.TIX40	100 parts in volume or weight
Comp. B (*):	CZ.750 (Slow)	33 parts in volume or weight
	CZ.760 (Standard)	33 parts in volume or weight

Mix component "A with stirrer (if possible) until completely homogenized. Possible thixotropic structure of the paint is not an indication of altered quality. The thixotropy index may also differ slightly from batch to batch depending on the storage time elapsed before use.

(*) Hardener and thinner should be chosen according to environmental conditions and the size of the piece. After catalysis, thin the perfectly mixed mixture with 10-20% of our acrylic thinner **D.737** (Standard), or **D.727** (Slow).

For high cabin temperatures (> 28 °C - 30 °C) and/or extensive surface applications, we recommend adding to the paint 3% - 5% of retardant **10304R**.

Also applicable with electrostatic systems; in this case, prefer **D.727 (Slow)**.

PRODUCT SPECIFICATIONS:

TYPE OF PRODUCT	: Two-component;
APPEARANCE OF THE FILM	: Matte 4,5 (± 2) gloss
COLORS	: Opalescent colorless
SPECIFIC WEIGHT	: 0,99 Kg/l (± 0,05)
SUPPLY VISCOSITY ⁽¹⁾	: 30" (± 4") Ford 4 at 25 °C
DRY RESIDUE (A)	: 41% (± 2%)
DRYING	: - <i>Dry dust-free</i> : 25' – 30' at 25 °C - <i>Print-free</i> : 5 – 6 hours at 25 °C. - <i>Forced Drying</i> : 40' at 60 – 70 °C.
RECOMMENDED LAYERS	: Two coats with 15'/20' flash off between the 2 coats
RECOMMENDED THICKNESS	: 40– 50 µm dry
THEORETICAL YIELD	: 10 m ² /Lt or Kg at 40 µ dry
POT- LIFE AT 20 °C	: 3 hours. The pot-life decreases at higher temperatures

It is possible to raise the baking temperature up to 90 °C, thereby achieving an increase in product hardness and strength.

⁽¹⁾ Viscosity values refer to freshly produced paint. During storage this value may increase by as much as several units, this increase depends on the storage time from the temperature conditions of the storage and any temperature changes experienced by the paint during transport. Changes in viscosity up to a maximum of 30% of the initial value are to be considered normal and do not affect the quality of the product in any way.

THIXO TRANSPARENT GLOSS CUTS:

RATIO: 704.TIX40 / 701.TIX10		CATALYSIS (%)	BRILLIANCE
704.TIX40	701.TIX10	CZ.750	(gloss at 60°)
100	0	33	4.5 +/- 1
90	10	33	23 +/- 2
75	25	33	40 +/- 2
66	33	33	56 +/- 3
50	50	36	76 +/- 3
33	66	40	82 +/- 4
25	75	40	87 +/- 4
0	100	40	93 +/- 4

N.B.: Sprayed gloss reading: 2 cross coats catalyzed on leneta A2 black primer. Baking 10' 80 °C.

RECOATING:

Wet-on-wet after 15'/20 drying or after complete curing after sanding with P400.

SAFETY REGULATIONS:

Strictly follow the instructions on the labeling and in the safety data sheet.

STORAGE CONDITIONS:

The storage room must be dry and with a temperature between +10°C and +35°C.

Scrupulous compliance with storage temperatures is recommended, as lower or higher than recommended temperatures can affect the stability of the paint.

The data and information contained in this sheet are the result of our experience and accurate laboratory tests. However, since the painting process represents a set of operations that are beyond our control, they do not therefore guarantee, in any way, the final performance of the cycle.

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