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Historic paint schemes

KOKO THEATRE

An examination of the historical paint schemes

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SUMMARY

Decoration in 1900

The Auditorium and Balconies were decorated with crimson, gold and cream. Crimson was used for the outer walls of the balconies and for the walls of some niches at basement level. The balcony fronts, the basement figures and walls between the figures were cream and gold. All the doors and skirtings were a dark brown. The shafts of the large columns on the bottom balcony were painted to imitate marble, the column capitals and bases were gilded.

The same cream and gold was used in the Ground Floor Entrance, on the ceiling and on the plaster walls.

The Ground Floor Lobby and both sets of West Stairs were decorated the same. Embossed wall paper was applied to wall below the dado rail and then the lower wall was painted with cream-coloured oil paint, and a yellowish distemper was used for the upper wall. The skirtings, doors and windows were painted a reddish brown.

The First Floor Main Room [1.14] is the only room to have a panelled dado. An off-white distemper was used for the upper walls, the wood of the dado and the doors was stained brown and given a coat of varnish. The ceiling was painted a cream colour.

The treatment of the Second Floor Main Room remains unknown, apart from the fact that the upper walls had an off-white distemper. The small, panelled room to the north was painted a cream colour, the small room to the south was painted with a dark brown distemper from floor to ceiling.

The Third Floor Space, before it was altered in 1913, was painted with a warm red distemper from floor to ceiling.

The South Stairs, from third floor to ground floor, were decorated with a fictive dado: dark brown distemper was painted on the lower wall, and a pinkish distemper used on the upper walls.

The South Stairs from the ground floor to basement had the walls painted with the same crimson distemper as used on the Balconies and in the Auditorium.

Both sets of North Stairs were decorated the same as the West Stairs, i.e. with embossed wall paper on the dado. The dado was painted a cream colour and a pale distemper was used on the upper walls. The skirtings, doors and windows were painted a dark brown.

The Royal Box Stairs had the same dado decoration as the North Stairs, but the upper walls appear to have had a patterned wall paper, different from the embossed paper used on the dado.

Later treatments

The dark reds used in the Auditorium and on the basement stairs were soon dropped in favour of light tones, and the building was decorated with pale colours through most of the first half of the century.

After the Second World War a lot of structural work was carried out. Initially pale colours continued to be used, but then a distinctive textured dark red paint was applied to walls from floor to ceiling. This was followed by more dark colours: purple, brown, black, green and finally the reds seen today.

AUDITORIUM & BALCONIES

[Samples listed p.40]

A single colour scheme was used for the whole auditorium area, including the balconies and the areas behind the balconies.

Original decoration

Crimson, cream and gold, with marbled columns and dark brown joinery.

A dark red distemper, tinted with a crimson lake pigment, was used at basement level for the semi-circular niches, and on the balconies for all plaster walls [H.55, p.29].

Cream-coloured oil paint was used for the flat panelled walls between the figures, for the flesh paint of the figures, and for the fronts of balconies and boxes.

Oil gilding was used the drapery on the figures, and to pick out many mouldings [H.52, p.29].

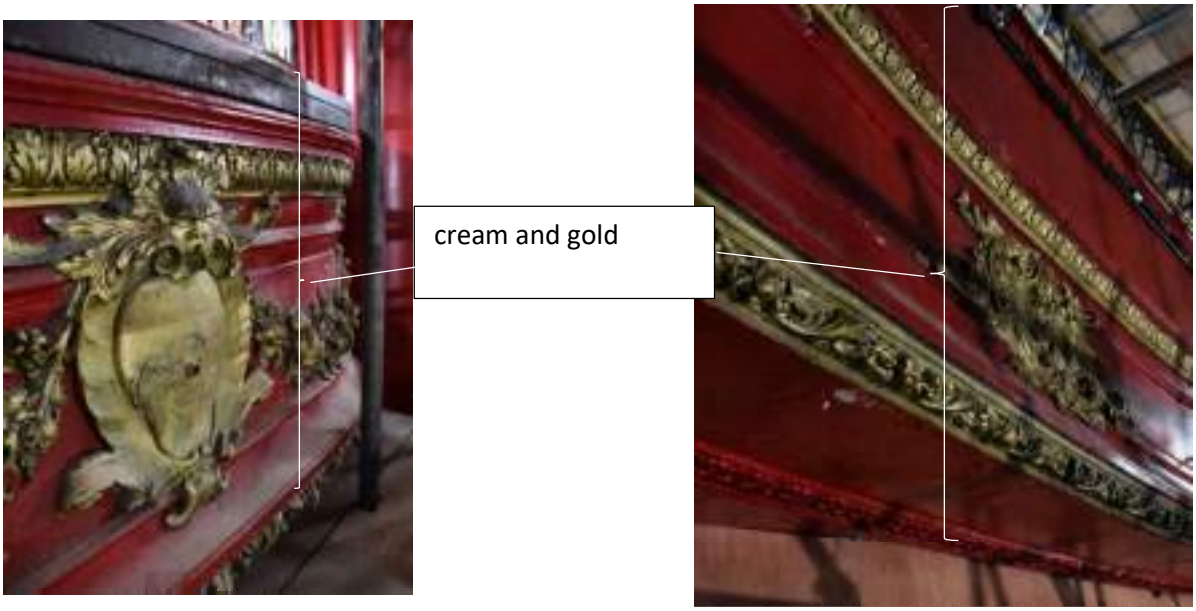
Marbling was used to decorate the large columns situated on the bottom balcony [see p.5].

Dark brown varnish was used for door architraves and the wooden skirtings at basement level.

The iron railings of the balcony fronts were examined, but no original paint was found.

NOTE – Only a few of the mouldings were examined, so the extent of the gilding is not known.

Cream and gold were also used for the box fronts and gallery fronts. These had become very worn, so gold was only picked up in a few samples, and the extent of the gilding is not certain.



The crimson distemper was used for the main walls.

Area behind Balconies.

The same crimson, cream and gold decoration was also used in the area behind the balconies: cream and gold on the ceiling and cornice; crimson on the walls.

marbled, and the

The marbling on the columns was done in traditional technique with alternate layers of paint and glaze.

The supporting wall behind the columns was probably painted with the red distemper, but these walls have been re-plastered, and so no evidence was found.

Later decorations

2 The second time that the space was decorated, the red was dropped, and cream and gold were the only colours used. The original gold was left visible.

3-4 A repeat of the second scheme, with the original gold once again left visible.

5 At some point in the middle of the century, the walls were painted dark brown, the figures a buff colour. 'Gold' paint was now used on areas that were originally gilded. The marbling on the columns was covered over with plain cream-coloured paint.

Since the Second World War

The room was painted a very dark red accompanied by 'gold' paint on the mouldings and figures. This was followed by the red textured scheme which was applied to flat wall areas throughout the Theatre [see p.28]. Since then the area has been repainted dark brown, and finally with two more red schemes, each accompanied by 'gold' paint.

GROUND FLOOR - MAIN ENTRANCE - [G.17]

[Samples listed p.43]

The Main Entrance has been decorated less often than the Stairs, Balconies and Auditorium, and only ever in light tones. The dark reds, blacks and browns used in the other areas were never used here.

It was almost always decorated differently from the adjoining room to the east [G.13] which was initially decorated to match the West Stairs. There was just one occasion in the middle years of the twentieth century, perhaps when the building was occupied by the BBC, that all the ground floor rooms west of the Auditorium were decorated in shades of blue.

Original decoration

The ceiling was painted with a cream-coloured oil paint, and the mouldings were picked out in gold, using gold leaf laid over a yellow oil size [F4, p.30]. The same gilding materials were also used for the gold elements in the Auditorium.

The same gilding was also used for the mouldings on the walls and on the pilasters. [Note – only a few samples were taken from the ceiling and the walls, so the full extent of the gilding is not known].

Later decorations

The walls and the ceiling continued to be painted a cream colour, the walls were painted in slightly darker tones of buff or stone colours. On the first few occasions the original gilding was left in place but at some point in the first half of the twentieth century some [perhaps all] of the gilding on the ceiling was covered over with the same oil paint used for the walls, and 'gold' paint was used to pick out some moulding on the walls, such as the bases of the pilasters.

Mid twentieth century

There was just one occasion when the walls of the room were painted a mid-blue colour and the ceiling a pale blue with white mouldings. This coincided with a period when the Lobby was also being painted blue.

After the Second World War

The ceiling returned to being painted white or cream and the same paints were now also used for the walls.

'Gold' paint mostly continued to be used for wall mouldings but there was once occasion when there was a return to oil gilding for mouldings on both the walls and the ceiling. Perhaps this coincided with the Theatre becoming the Camden Palace in 1980, or Koko in 2004. Since then the room has been decorated twice, and on both occasions there was a return to 'gold' paint.

GROUND FLOOR LOBBY – [G.13]

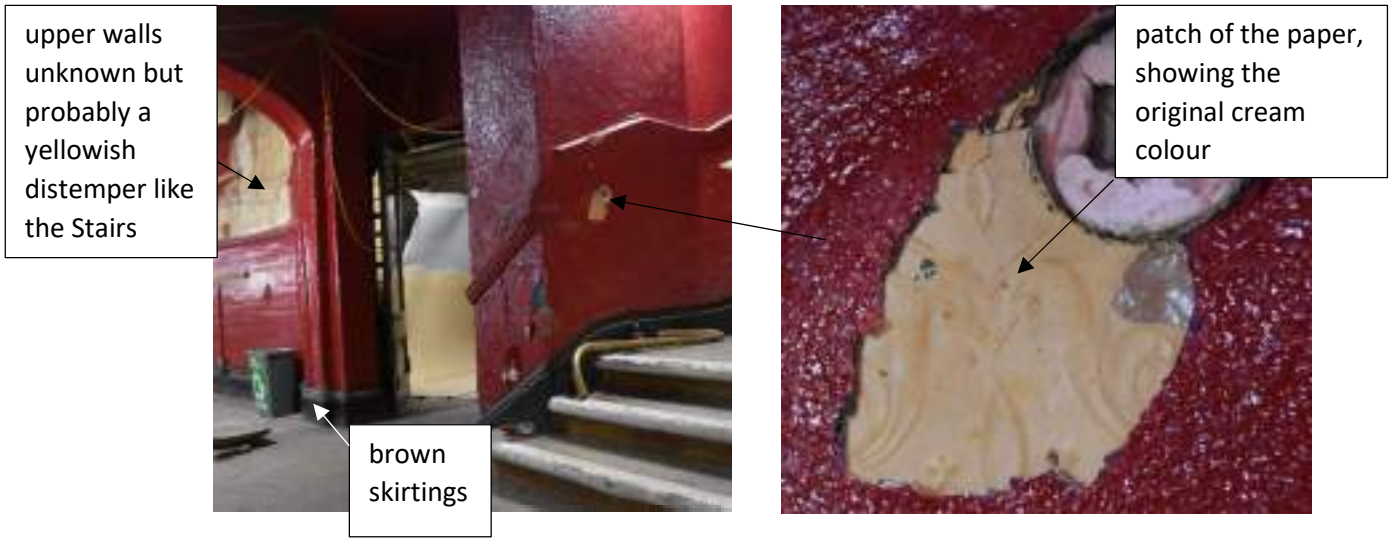
Very little original paint has survived in this room, but what there is suggests that it was decorated to match the two West Staircases, rather than to match the Main Entrance.

No original gilding was found, ,but only a few samples were taken from the cornice and the tops of niches, so it remains a possibility that gold was used. Against this is the fact that the samples from the cornice and niches show that long before the Second World War these areas were being painted white, whereas in the Entrance, gilded areas remained gilded.

Original decoration

The dado certainly had some kind of wall paper on it because by comparing samples we can see that layers are missing. It seems very likely that it was the same embossed paper as was used on the stairs.

The dado rail was certainly the same cream colour, and the skirting the same brown colour as used on the Stairs [RS.18, p.31]. Nothing has survived on the walls above the dado, and it is likely to have been a distemper as was used on the Stairs. The plaster is not stained, so it was a light colour.



Remains of the embossed paper can be seen at the base of the stairs, and it probably continued down into the ground floor Lobby

Later decorations

(2-3) The original scheme was repeated twice

(4) The embossed paper was finally removed from the dado. Some re-plastering was carried out, and in some areas a coat of red lead primer was applied. The dado was then painted with a dark blue oil paint based on Prussian blue. There is no evidence for the upper walls, but the same blue scheme was also used in the adjoining rooms [G.9, G.8 and G.20] and here the upper walls were painted a yellow colour.

(5-6) Two more schemes with blue on the dado. The treatment of the upper wall unknown,

Since the Second World War

Some re-plastering took place using a white gypsum plaster, and then fresh lining paper was applied to the upper walls. The room was painted in light tones with a cream colour on the dado and a pale pink on the upper walls. The lining paper seen here peeling off the walls is the paper applied at this time.

The room was painted twice more in pale colours, and then the textured red paint used throughout the theatre, was applied from floor to ceiling.

Since then the room has been painted dark brown, then black, then an orange colour and finally the bright red seen today, accompanied by 'gold' paint on the niches and cornice.

GROUND FLOOR SOUTH ROOMS – G.08 & G.09

[Samples listed p.45]

SOUTH WEST ROOM – G.09

The room was completely re-plastered in the later twentieth century and no early paints have survived.

SOUTH EAST ROOM – G.08

The upper wall has been re-plastered, but the lower wall has original lime plaster, and the samples show that this area was originally decorated the same as the Lobby [G.13] throughout the early part of the twentieth century.

GROUND FLOOR – NORTH ROOM – G.20

[Samples listed p.45]

This area was originally painted differently from the Lobby [G.13] and the Ground floor South Rooms [G8 & G9]. It was painted to match the Auditorium and some of the Ground to Basement stairs. The space may therefore have once been connected to the Stair system.

Original decoration

Wall paper, [probably the same embossed paper as used on the Stairs] was used on the dado but has since been removed. The dado rail was painted a cream colour, so the dado is likely to have also been painted cream. The skirtings were painted brown.

Dark red distemper [RS.21, 31] - the same crimson as used in the Auditorium – was used above the dado rail which was painted a cream colour.

On the west wall, which does not have a dado rail, the red was applied from floor to ceiling

Later decorations

2-4 Paper remained on the dado. The upper walls painted twice with red distempers

5 The paper on the dado was removed, and oil paints were used for all surfaces.
The dado was painted a dark blue the upper wall painted yellow. These paints were also used in the G.13, G8 and G9, the South Rooms, so the ground floor areas were now being painted as a set.

6 Pale blue for upper wall, dark red for dado

After the Second World War

Initially white upper walls and pink dado, then the textured red scheme used from floor to ceiling. This was followed by black, then pink and finally the plain white scheme seen today

FIRST FLOOR MAIN ROOM – 1.14

[Samples listed p.46]

This is the only room which had wooden panelling on the dado, and may be one reason why it is one of the best preserved areas in the theatre.

Original decoration

The walls above dado level were painted with a cream-coloured distemper [A.9, p.32]. This was applied to both flat areas and to the mouldings around the wall panels.

The ceiling was painted a cream colour.

The wood of the dado panelling and all the doors was stained brown and then given a thick coat of varnish [A.11, p.32].

Later decorations

2 A repeat of the original scheme

3-5 There was a change, and the woodwork was now all painted, using buff or light brown colour oil paints. The upper walls were painted off-white

<u>After the Second World War</u>
Initially the room was painted white. This was followed by the textured red paint used throughout the theatre. The red was followed by a green scheme.

It must have been towards the end of the century that a gypsum plaster skim coat was applied to the inner part of the wall panels. The original panel mouldings were left untouched. Since then the room has been painted a solid dark brown, then twice white and finally with the red seen today.

SECOND FLOOR – MAIN ROOM – [2.16]

[Samples listed p.48]

The main room on the second floor, which is currently used as a Bar, has had a lot of work done to it, involving re-plastering and replacement of features such as skirtings and architraves.

The only area where some original lime plaster has survived is at the south end of the west wall above the dado rail.

The dado rail on the south wall is also original

showing the only area where original plaster has survived.

Original decoration

Traces of an off-white distemper were found on the upper walls [B.18, p.34].
The lower walls have all been re-plastered, so no evidence remains.
The dado rail was given a dark brown varnish.

Later decorations

Just one lot of lead-based paint was found on the upper wall: a cream colour. On top of this paint is a layer of glue, so wall papers or lining papers may have followed.

Since the Second World War

At some point the room underwent a major refurbishment. This involved re-plastering the ceiling and the east opening leading to the Balcony. Most of the walls were re-plastered. On the west wall, where a patch of original plaster survived, this was covered with a skim of the gypsum plaster.

The walls were first painted pale green, then white, then purple, and finally two lots of bright red.

SECOND FLOOR – SOUTH ROOMS
[2.17 & 2.19]

No original joinery has survived, but on the north and west walls there is some original lime plaster, and traces of early paints have survived.

Original decoration

The walls were painted with a brown distemper from floor to ceiling.

The brown is clearly original because the walls were prepared with the same priming layer as found on the South Stairs, but the brown is different from any other paint used in the theatre in 1900. It was an unusual mixture of iron oxide brown and a small amount of red lead [B.53, p.35].

Later decorations

On the next five occasions the room continued to be painted brown, sometimes in very dark shades. Initially with distempers and later with oils.

Around the middle of the century there was a change to green and then cream, since the Second World War it has twice been painted white, and finally with the black seen today.

SECOND FLOOR – NORTH ROOMS
[2.20 & 2.21]

Nothing early has survived in 2.21. In 2.20 the walls are partly panelled, and the panelling may be original, it certainly pre-dates the Second World War.

Earliest decoration

The panelling was painted a warm off-white colour using lead-based oil paint.

Later decorations

In the middle of the century the off-white was eventually replaced with green.

Since the Second World War the space has always been painted white or cream.

THE PROJECTION ROOM – [3.13]

[Samples listed p.49]

A third floor Projection Room was created when the building became a cinema in 1913.

Pre-1913 decoration

The existing walls were not re-plastered in 1913, so patches of the original lime plaster, and remains of early finishes have survived on the west and east walls, and in a small patch on the south wall.

The walls were painted with a red/brown distemper from floor to ceiling. The paint was different from the reds used in the Auditorium, and on lower levels of the South and North Stairs. It was also different from the brown distempers used on the upper levels of the South Stairs [C.19, p.36].

White distemper was used on the ceilings

No original doors have survived, so it is not known how joinery was treated, but it is likely to have been brown as used throughout most of the rest of the building.

2 A second lot of reddish brown distemper was applied over the first.

1913 decoration

3 The third floor was inserted, and stairs built at the north and south ends. The paint suggests that the area was subdivided as it is now, but the present north and south partitions must be later replacements because they are missing schemes 3-6.

The walls of the Projection Room were then painted a solid black [C.6, p.35].

This was the first scheme on the un-plastered brick and on the iron shutters in the east wall.

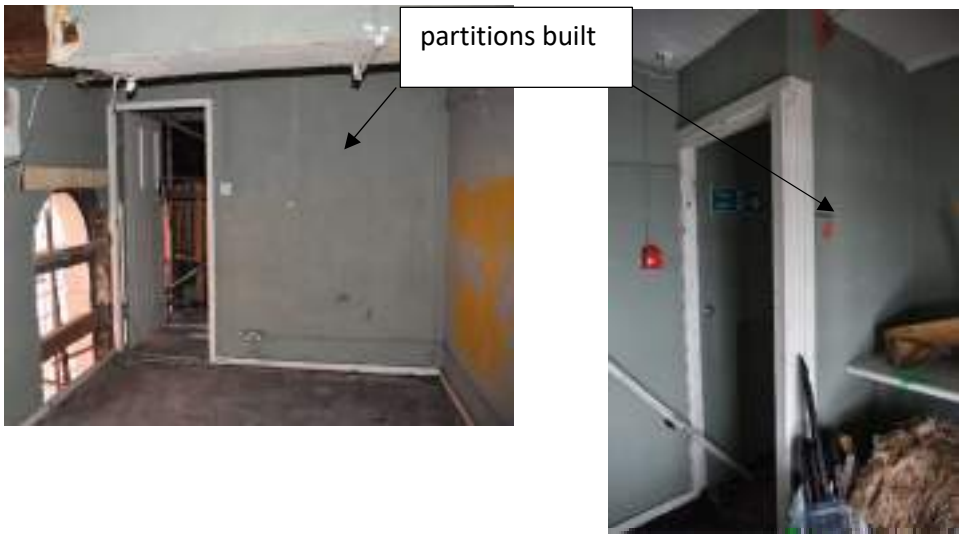
in 1913 the walls painted black

The adjacent rooms to the north and the south continued to be painted a reddish brown. The wood of the new staircase was also painted brown

4-5 A change to lighter tones. Grey followed by white was used for the walls in all three rooms.

6 The Projection room was painted a very dark brown applied over a grey undercoat. No equivalent scheme was found in the adjoining rooms, and they may have been left untouched.

7 The present north and south partitions were built A grey gypsum plaster was used for the new partitions and for the walls of the stairs. The opening to the stairs was also enclosed.



All three rooms were then painted a solid black, applied over a white undercoat.

8-10 In the final years before the Second World War, there was a change and the Projection Room was painted three times with a fictive dado: dark brown on the lower part of the wall, and cream on the upper part.

Since the Second World War

11-14 The room has been painted just four times. First pale blue, then white, then green and finally with the greenish grey seen today.

SOUTH STAIRS – GROUND TO 2nd FLOOR

[Samples listed p.50]

Unlike the North Stairs and the two West Stairs, which were plastered, and had skirtings and a wooden dado rail, these stairs had walls of un-plastered brick.

The early decorations on these south stairs involved distempers, with oil paints only being introduced towards the middle of the century.

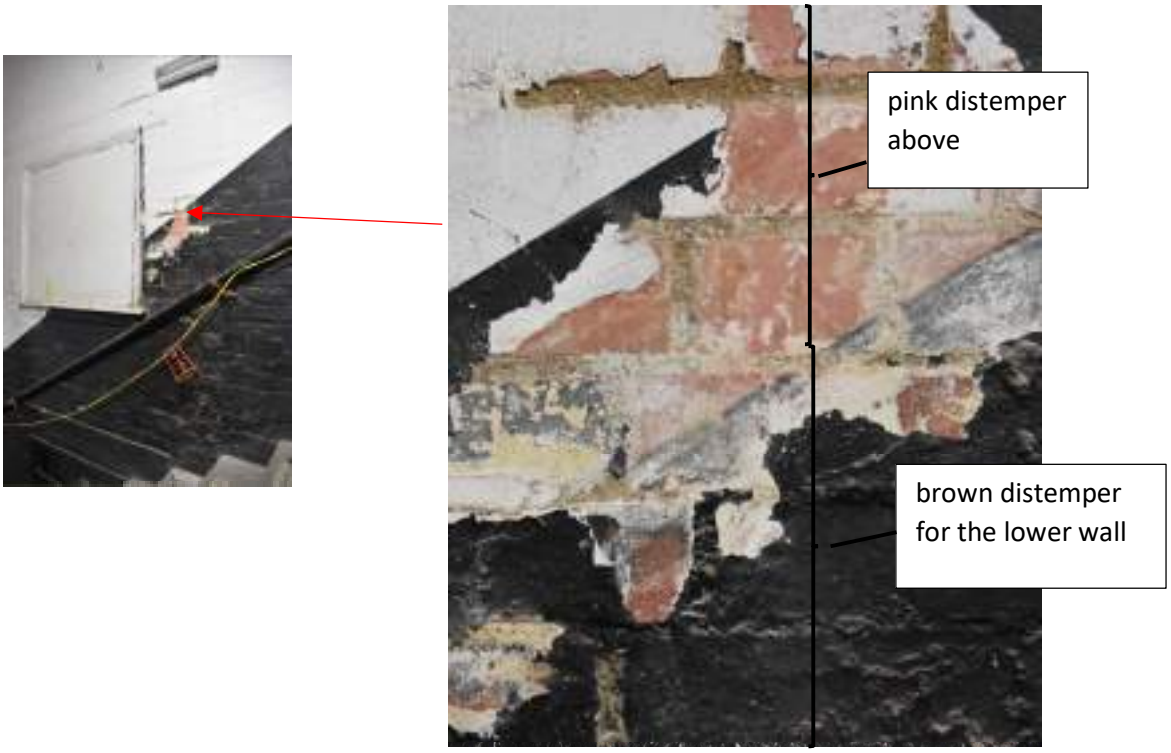
From 1900 to the present day they have almost always been painted as if they had a dado, with the lower wall painted a dark colour and the upper wall a light tone.

Original decoration

Using distempers, the dado was painted a mid-brown, the upper wall a pink colour [Q.4 & Q.5, p.37].

The paint used may have been an oil-bound distemper, rather than a soft distemper, because although the main pigment was chalk, some lithopone white was also present. The presence of lithopone is greatest in a pale pink undercoat which was applied to the whole wall surface

On the south wall, between the first and second floor, a patch of this decoration can be seen where later schemes have been partly cleaned off.



A mid brown oil paint was used for the doors, the door and window architraves, and the iron grilles in the windows. This brown was given a thin coat of vanish [D.9, p.36]. Today the windows are painted part black and part white, to match the painted dado, but in 1900 they were a solid brown colour.

Later decorations

(2-4) The original scheme was repeated several times, with pinkish distempers on the upper wall and brown oil paint on the lower wall.

(5) The pink and brown scheme continued, but oil paints were used for both upper and lower parts of the wall.

(6) The last scheme before the Second World War had white for the upper wall, and brown over a dark grey undercoat for the lower wall. The white involved an undercoat based on lead white and a top coat based on zinc oxide white a combination of pigments not normally found after circa 1950.

The walls of the stairs from first floor to ground floor were more carefully cleaned down before the switch to oil and have been painted more frequently than those from first floor to second floor, as a result the surface looks smoother.

This part of the stairs had the same decoration as used on the upper floors, i.e. brown dado pink upper wall

After the Second World War

Dark red was used twice for the dado with white or cream above.

The reds were followed by two lots of brown and cream and finally the black and white seen today

SOUTH STAIRS – GROUND TO BASEMENT

The South Stairs leading up from the basement to the ground floor were treated differently from the South Stairs going from ground floor to second floor.

These lower stairs were plastered, and had a moulded skirting made of cement.

Original decoration

The walls were painted with a crimson distemper from floor to ceiling [R.1, p.37]

At basement level, patches of it have been revealed where later layers have flaked off

Samples taken from the skirtings failed to pick up any original paint, but they are likely to have been painted a dark brown, as on the north stairs.

Later decorations

2 The second time that the stairs were painted, there was a change to oil paints, and the walls were painted a cream colour.

3-6 A repeat of the second scheme, with cream colours and one pale grey scheme

After the Second World War

7 The walls were painted a dark red using a distinctive textured paint.

8-10 Two solid black schemes, followed by a purple scheme

11 The current scheme with black on the dado and white for the upper walls.

NORTH STAIRS – WEST SET
FROM 1st FLOOR TO BEHIND ROYAL BOX – [1.16]

[Samples listed p.52]

The stairs leading down from the first floor, and passing behind the Royal Box, were often treated differently from the other staircases in the early years.

The original scheme is missing, but certainly in the first half of the twentieth century several schemes were applied which were not used elsewhere in the Theatre.

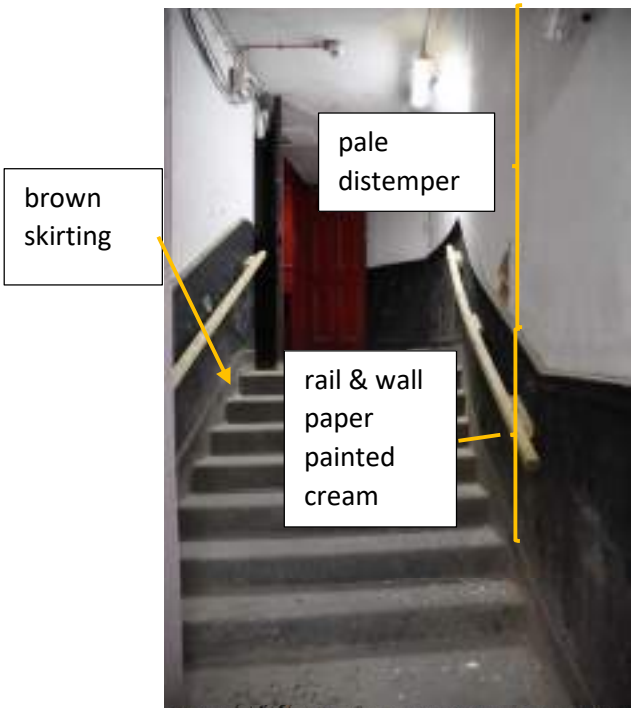
The walls were plastered with lime plaster. A concrete skirting was created at the base and a carved wooden moulding applied as a dado rail.

Original decoration

There are more early paint layers on the skirting and the dado rail than on the lime plaster walls and so the walls must have been cleaned down, and early distempers removed. The plaster is not stained, so the colour used will have been a pale one.

It seems very likely that an embossed wallpaper, as used on the two sets of West Stairs, and on the other set of North Stairs was employed for the dado and that distemper was used for the upper wall, but it was not possible to prove this from the samples taken.

The dado rail was certainly painted with the same cream-coloured oil paint as used on the West Stairs and a brown oil paint was used for the skirtings [P.4, p.38].

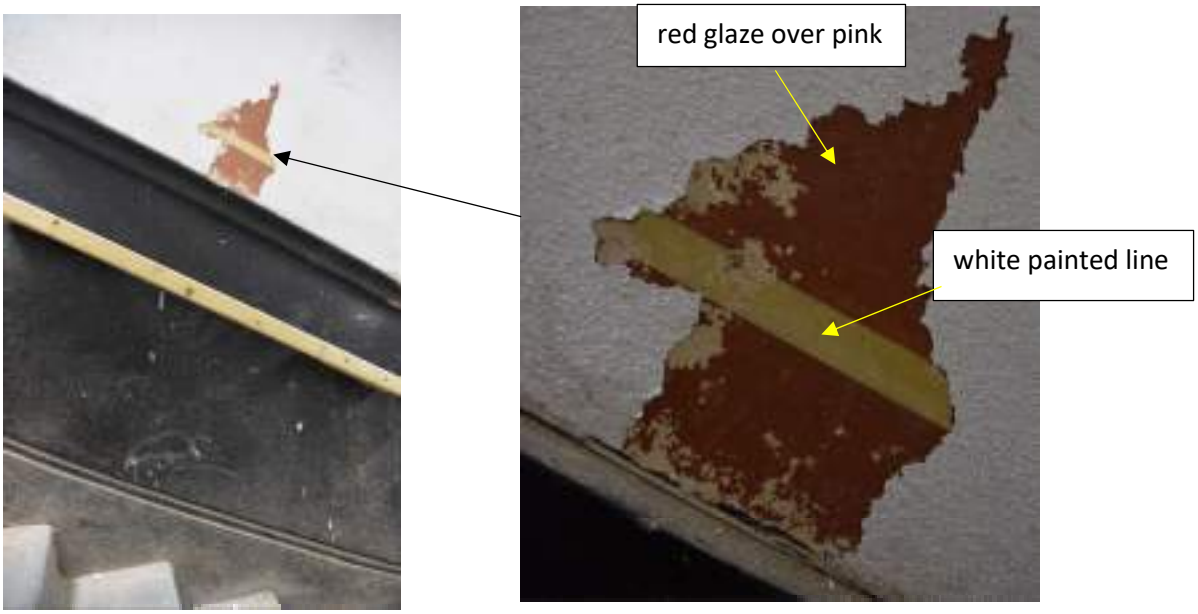


Later decorations

The cross-sections show that the wallpaper must have still been in place on the lower wall when the stairs were decorated with a very distinctive scheme.

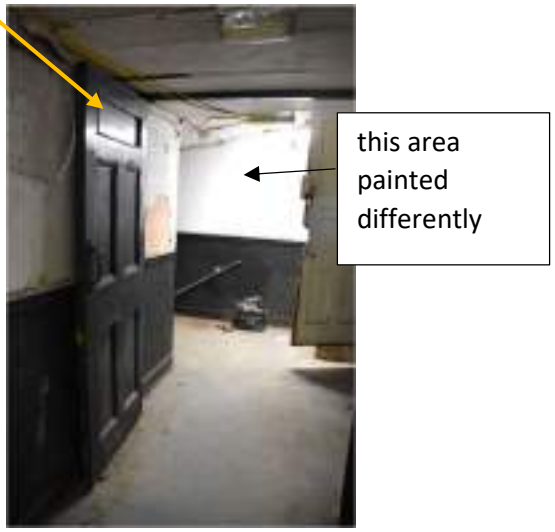
The upper wall was painted with a red glaze over a pink undercoat, the dado rail and skirtings were painted black and line of white was painted about ten centimetres above the dado rail. With a black dado rail and back skirtings, the dado is likely to have also been painted black. The whole wall was given a coat of varnish.

Where later layers have been removed and the scheme is revealed, the white band now looks yellow , but this is due to the discoloured varnish.



This scheme only extended down as far as the double doors immediately behind the Royal Box.

The stairs beyond those doors were being painted differently [see p.]



The wall paper on the dado was eventually removed and the stairs repainted. This took place before the Second World War because lead-based paints were still being used. It was around this time that the present double doors leading to the first floor, were installed

The upper wall was painted a buff colour, the lower wall, dado rail and skirting were now painted a dark reddish brown.

Since the Second World War

Two tones continued to be used, but with lighter shades of paint. With paints based on lithopone white the upper walls were painted a cream colour and the lower walls a light brown.

That light brown and cream scheme may not have been in place very long because it was replaced by the textured dark red scheme found used all around the theatre, and applied from floor to ceiling.

A solid dark brown scheme followed the red and finally the black and white scheme seen today.

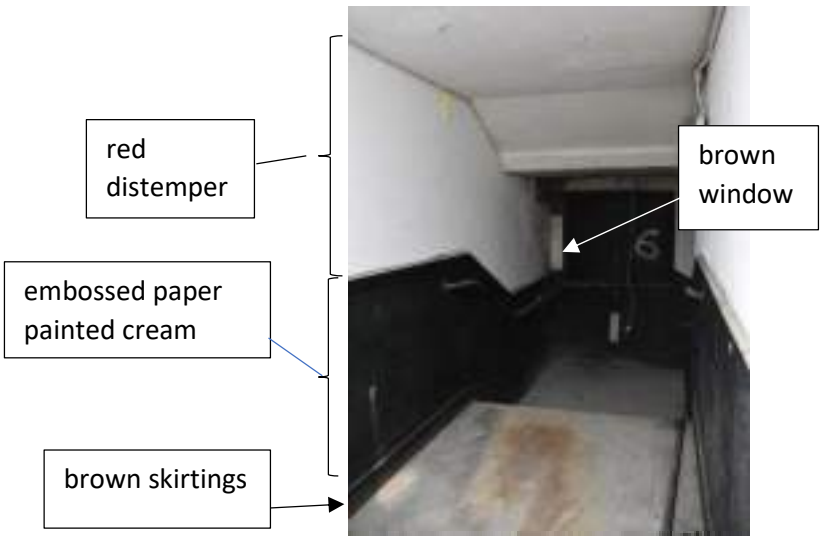
FROM BEHIND ROYAL BOX TO GROUND FLOOR [1.17]

In recent years this part of the staircase has been painted the same as 1.16, but in the early years it was treated differently

Original decoration

Nothing was found in samples taken from the lower wall, and there was probably embossed wallpaper which was later removed.

The upper part of the wall was painted with a reddish distemper. This was later washed off, but the lime plaster was stained. A similar staining was <u>not</u> found on the walls of 1.16.



The red distemper which was used here was based on iron oxide and is not the same as the crimson distemper used in the Auditorium, on the Balconies and on the South Stairs.

The plaster today looks pink, because most of the distemper has been lost, but is was once a strong red colour.

The window on the stairs was painted with a dark brown oil paint

Later decorations

No oil paints based on lead white were found on the walls of these stairs, and distempers and wall paper may have continued to be used up to the Second World War.

Since the Second World War, and the introduction of paints based on lithopone white and titanium white, the stairs have been painted the same as the stairs further to the west [1.16].

NORTH STAIRS – EAST SET

Original decoration

The same as on the West Stairs, i.e. embossed wall paper on the dado, painted a cream colour, a pale distemper on the upper walls, of unknown colour, cream dado rail, brown skirtings and doors

Later decorations

2-5 The original scheme was repeated four times

6 The dado rail and the wall paper were now painted the same brown as the skirtings.
Cream oil paint used on the upper walls

Since the Second World War

7 White upper walls, cream dado, brown skirtings

8 Red from floor to ceiling using the textured red paint scheme employed all around the theatre

9-13 Brown, then black, then purple, and finally two bright red schemes

ROYAL BOX STAIRS

Original decoration

The wall paper on the dado has been removed, but the paints used on the dado rail and on the skirting are the same as on the main North Stairs, so this small staircase is likely to have been decorated the same as the rest of the North Stairs, i.e. cream dado and dado rail, and brown skirtings

The upper walls must have had either a pale distemper which was washed off, or wall paper.

Where later layers have been removed from the upper wall, a shadow pattern can be seen on the bare plaster. This is likely to be a pattern imparted by wall paper. A patch of paper can be seen still attached to the wall, where a dado rail has been removed.

The shadow pattern is different from that found on the embossed paper used on the dado.

Later schemes

2-5 Cream dado and dado rail, brown skirtings, upper wall unknown

6-7 Brown dado, dado rail and skirtings, cream oil paint on upper wall.

Since the Second World War

8 The red textured paint used from floor to ceiling

9-11 Brown, then black, then purple

12 A light blue, used only on these small stairs. Not on any of the main stairs.

13 The red seen today

WEST STAIRS

[Samples listed p.55]

Through the first half of the twentieth century the two staircases at the west end of the building, and the staircases associated with the Royal Box on the north side, were being painted differently from the stairs on the south side of the building.

During most of this period the West Stairs were painted the same from ground floor to second floor, but at some point before the Second World War, the stairs from first to second floor started to be treated differently.

Temporary finish?

When the Theatre was first completed, the lime plaster on the walls was given a coat of white distemper. This was probably a temporary finish, to allow the plaster to fully carbonate. It was later washed off, but traces of it have remained. A priming coat of white oil paint found on the woodwork probably accompanied this scheme.

First full decoration

Embossed wallpaper was applied to lower part of the wall and painted with a cream coloured oil paint. This kind of paper was very fashionable in the later part of the nineteenth century and first years of the twentieth.

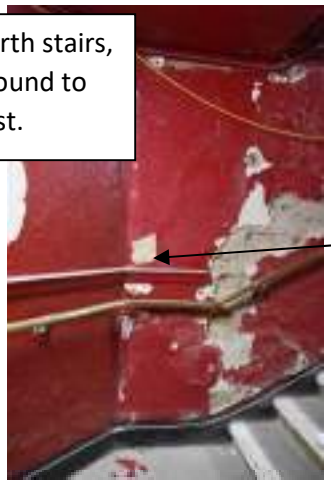
NW stairs, leading from first to ground floor

Original embossed paper with original cream-coloured oil paint

The same cream colour was used for the wooden dado rail. The pigments were ochre and lead white [RS.10, p.39].

The skirtings were painted a reddish brown, as was the woodwork of the doors and windows.

A yellowish distemper was used for the upper walls. This was later washed off but traces of it can be seen in the cross-sections, and on the plaster surface. A thin coat of glue size was applied after it was washed off so what we see today where later layers have flaked off, is not a true representation of the colour.



north stairs, ground to first.

showing the yellowish stain left after the distemper was washed off

Later decorations

(2-4) The next few times that the stairs were repainted, the embossed paper remained in place on the lower part of the walls, and the original decoration was repeated.

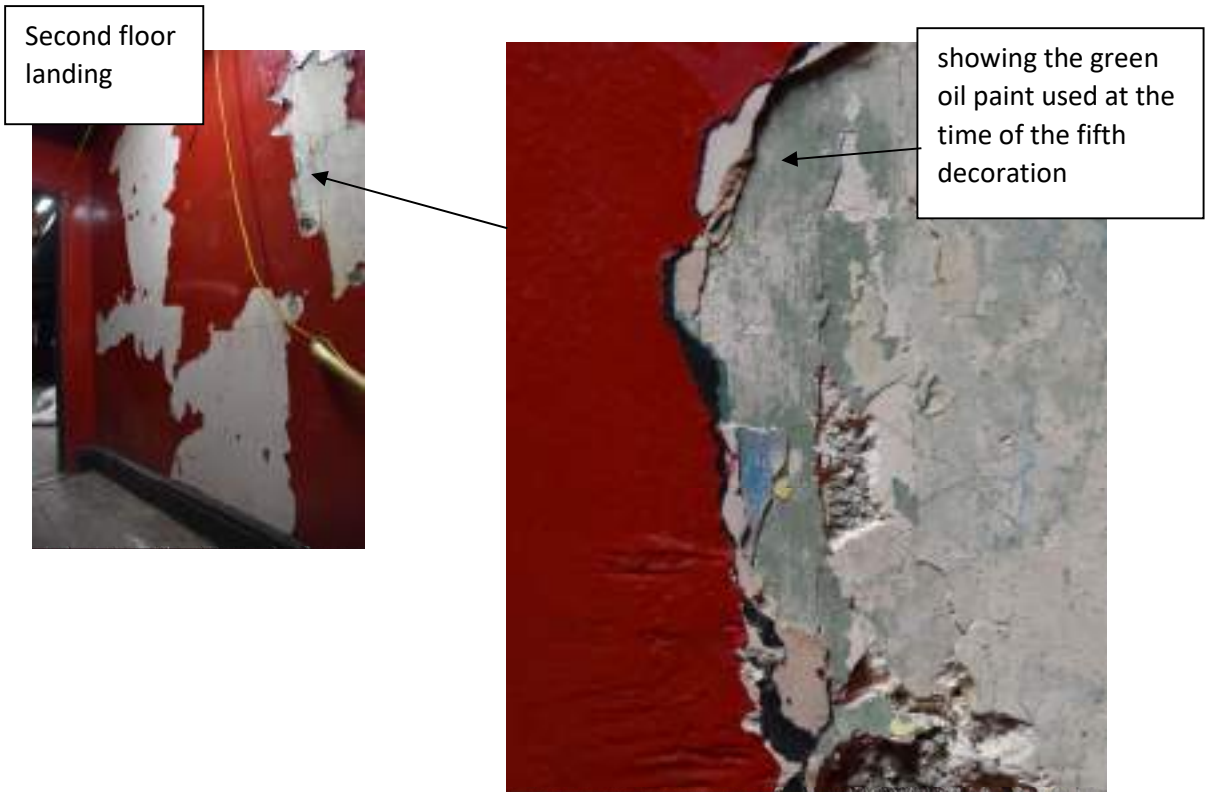
Cream-coloured oil paints were now used on the upper walls.

These early schemes are distinctive in that they involved a glaze-like surface coat, and so will have had a slightly glossy finish.

.

(5) At some point in the middle of the first half of the century, the stairs between the first and second floor on the north side started to be treated differently.

Between the first and second floor the embossed paper was peeled off the lower part of the wall and then the walls from ceiling to skirting were painted green.



The rest of the stairs were painted with dark red/brown on the dado, dado rail and skirting, and cream coloured oil paint on the upper part of the wall

(6-9) Between the first floor and the second floor, the walls were four times painted either cream or a pale buff colour from floor to ceiling

The stairs from ground to first floor continued to be painted with a two-tone scheme: a dark red/brown on the dado, and cream, or white, on the upper walls.

After World War Two

Following the War, and the change to paints based on lithopone white, or titanium dioxide white, the stairs between first and second floor were now painted with a light brown dado and buff-coloured upper wall.

All the rest of the stairs were twice painted a dark crimson colour, from floor to ceiling.

Major structural work carried out after the Second World War

Many windows and archways were filled in, and some walls were re-plastered using a pink gypsum plaster. This may have been connected to a change in function for the building.

The NW stairs between the first and second floor continued to be painted differently from the stairs at lower level, with much lighter colours chosen.

The stairs from ground floor to first floor were painted with a distinctive textured paint involving a rough pink undercoat followed by a dark red glaze. This red was used from floor to ceiling.

showing the effect of the textured paint even after it was covered over by more recent schemes

Most recent decorations

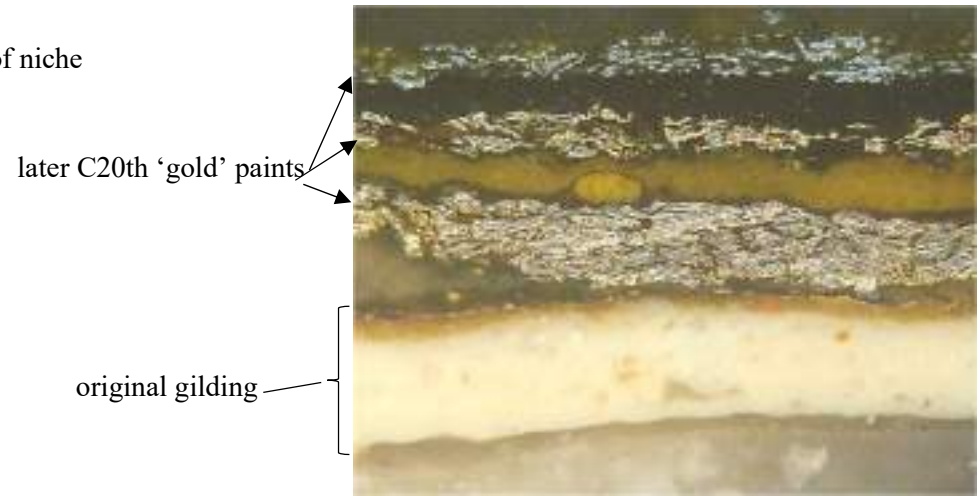
Blue was used twice on the first to second floor NW Stairs.

On all the other stairs the textured red scheme was followed by a dark brown, a pure black scheme, and then a purple

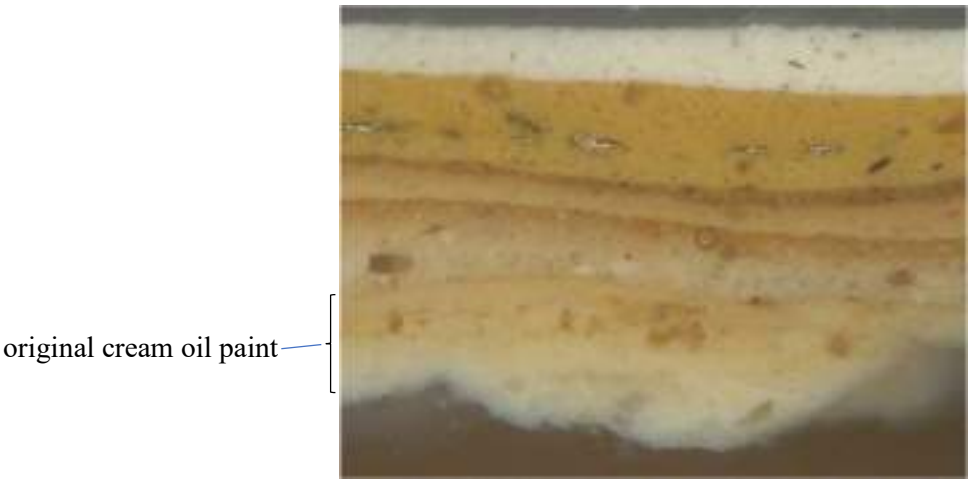
The last two times that the building was decorated, a bright red was used for all parts of the West Stairs.

AUDITORIUM

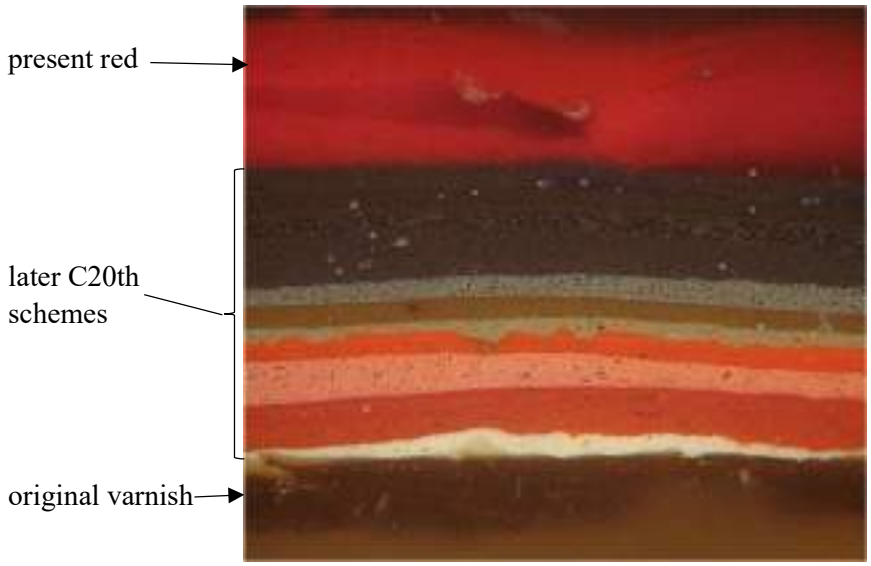
SAMPLE H.52
Egg & dart on border of niche



SAMPLE H.53
Wall behind figure

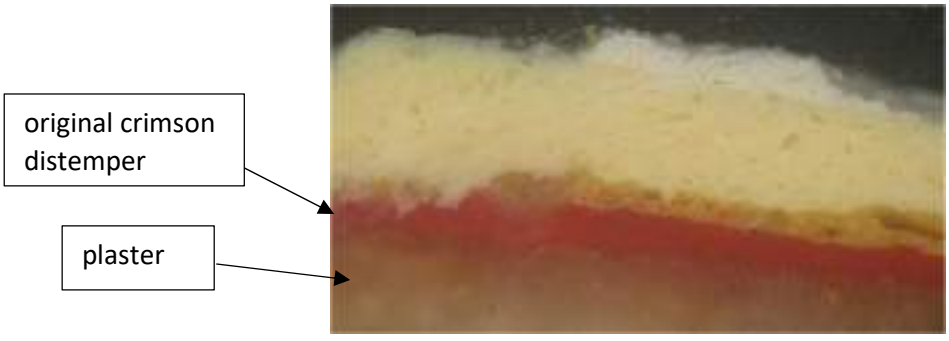


SAMPLE H.54
Door architrave



SAMPLE H.55
Back wall of niche

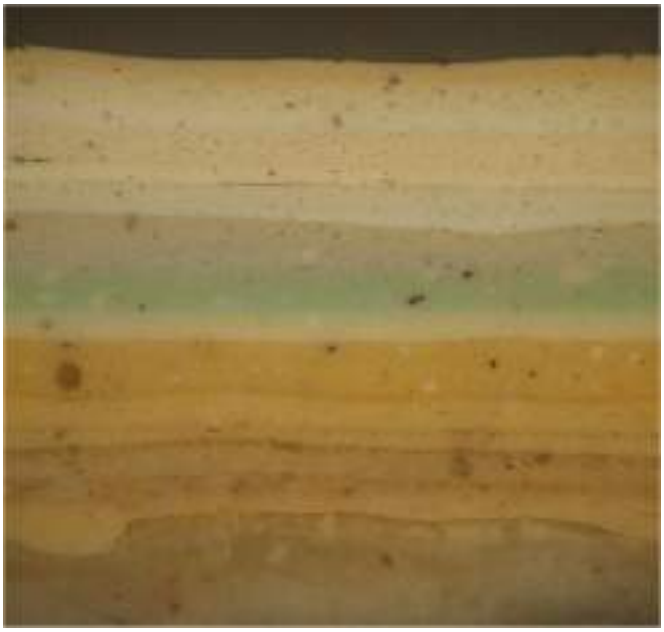
Fragment with plaster



GROUND FLOOR ENTRANCE

SAMPLE F.4
Gilding on pilaster base

SAMPLE F.5
Wall between pilasters

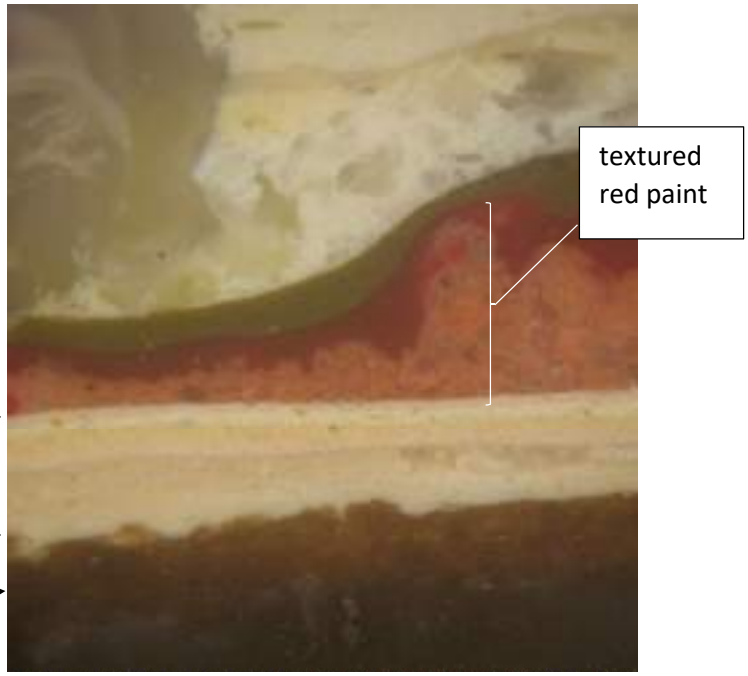


GROUND FLOOR LOBBY

SAMPLE F.18
West wall – above dado

Above dado level are just later C20th paints on lining paper.

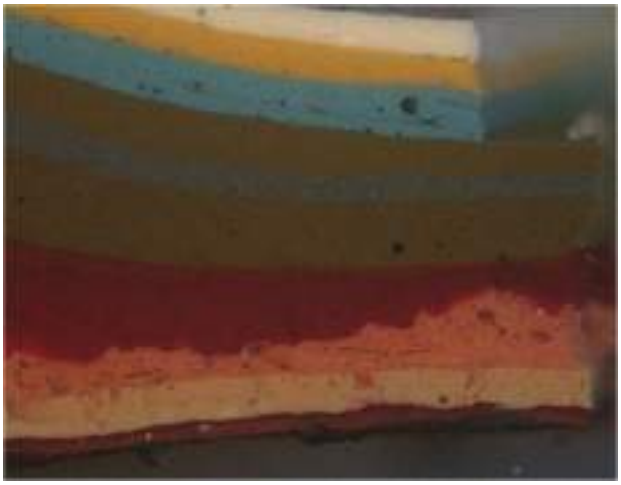
All early paints cleaned off.



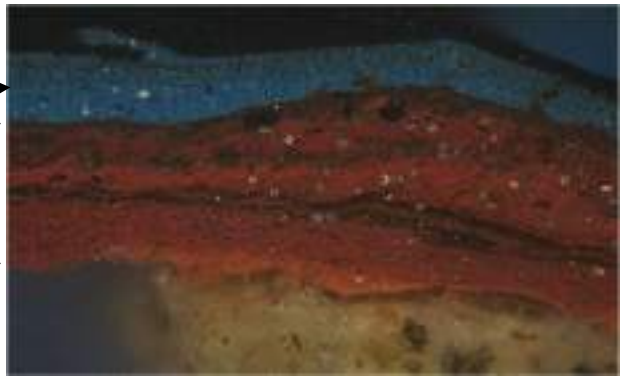
GROUND FLOOR LOBBY

SAMPLE RS.18
Skirting

<u>Fragment (i)</u>
Upper layers



<u>Fragment (ii)</u>
Cement & lower layers



SAMPLE RS.20
Below dado rail

a re-plastered area
which was primed with
red lead

GROUND FLOOR NORTH ROOM

SAMPLE RS.21
Wall

<u>Fragment (i)</u>
Upper layers

<u>Fragment (ii)</u>
Plaster & 1st layers

1st FLOOR – WEST ROOM [1.14]

SAMPLE A.9
North wall – above dado

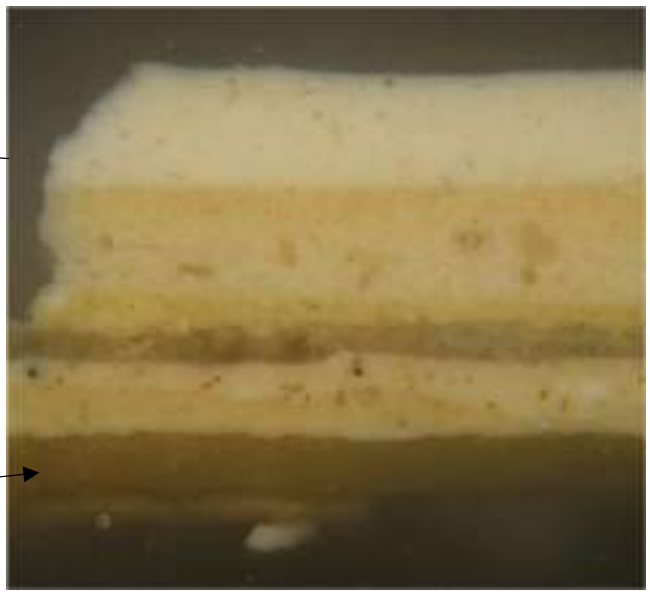
Fragment (i)
Upper layers

later C20th paints

Fragment (ii)
Lower layers

pre-WW2 lead-based
oil paints, all cream coloured

original off-white distemper



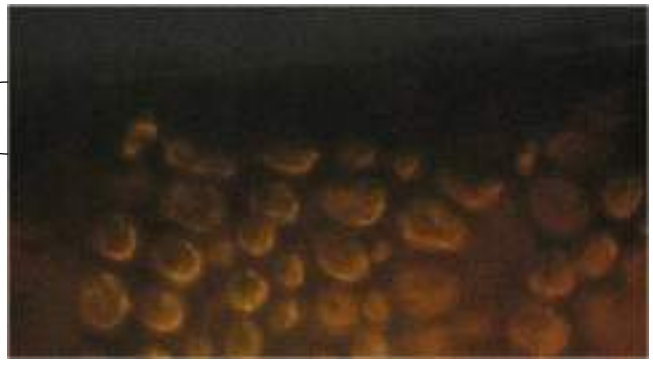
SAMPLE A.11
Dado rail

Fragment (i)
Upper layers

post-WW2 paints

Fragment (ii)
wood and first layer

original varnish



SAMPLE A.31
Ceiling

<u>Fragment (i)</u>
upper layers

later C20th paints

<u>Fragment (ii)</u>
Lower layers

cream-coloured paints
based on lead white

1st FLOOR LOBBY TO BALCONY

SAMPLE E.5
Frieze on cornice – east wall

Showing that it was always painted
a cream colour in the early years.
Dark colours, including reds
introduced after WW2.

original cream on
plaster

<u>Detail of first scheme</u>

cream coloured paint with
thin glaze over the top

SAMPLE E.25
West wall, north end, below rail

<u>Fragment (i)</u>
Upper layers

mid C20th textured red paint

<u>Fragment (ii)</u>
Plaster & first layers

original crimson distemper

plaster

2nd FLOOR - WEST ROOM

SAMPLE B.18
West wall – above rail

From an area with original plaster, but almost all early paints lost

trace of distemper

original lime plaster

SAMPLE B.19
Dado rail

The wood has been stripped but traces of original varnish survive

original varnish

2ND FLOOR – SOUTH ROOM

SAMPLE B.53
North wall – left of door

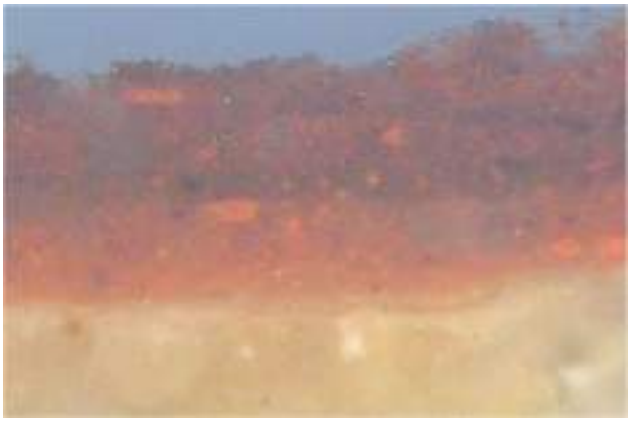
present black

3 lots of early C20th dark brown

Fragment (i)
Upper layers

showing that the room was dark in early years

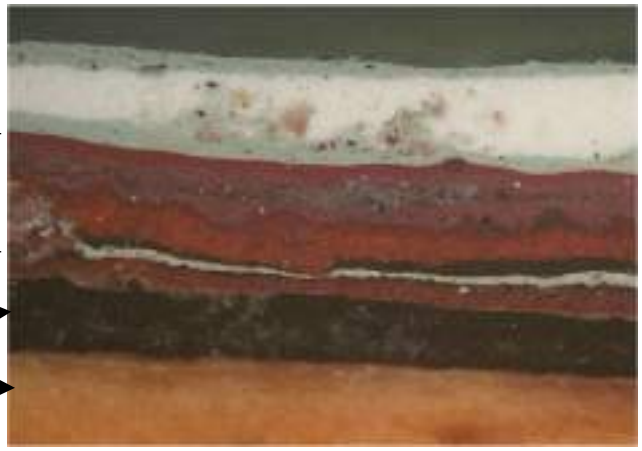
Fragment (ii)
Plaster and first layers



Showing the original brown which is a mixture of iron oxides and some red lead

PROJECTION ROOM -

SAMPLE C.6
West wall – low down

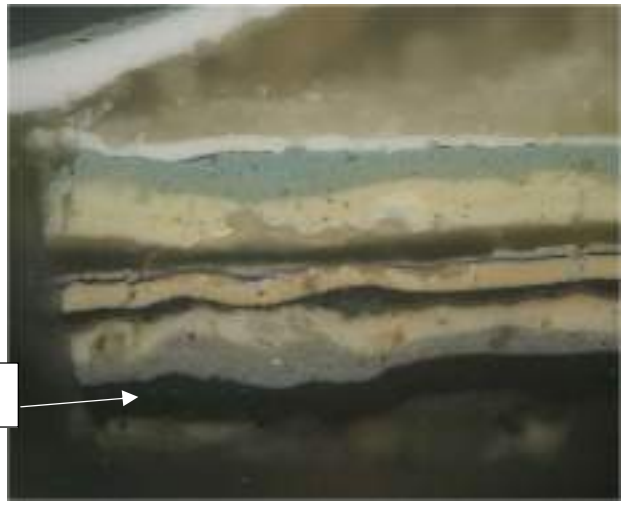


Very first layers missing, but showing the dark browns used for a painted dado in the later C20th

1913 black

plaster

SAMPLE C.12
East wall – high up



1913 black

SAMPLE C.19
Stairs from Projection room to
Balcony level – original south wall

Showing the red distempers
used for the room before
the conversion in 1913

A different shade of red compared
to the red used in the
Auditorium.

SOUTH STAIRS

SAMPLE D.9
Architrave of round window

<u>Fragment (i)</u>
Upper layers

Showing that it is painted white
today, but in the early years was
always brown.

<u>Fragment (ii)</u>
Lower layers

SAMPLE Q.4
South wall, going down - high level

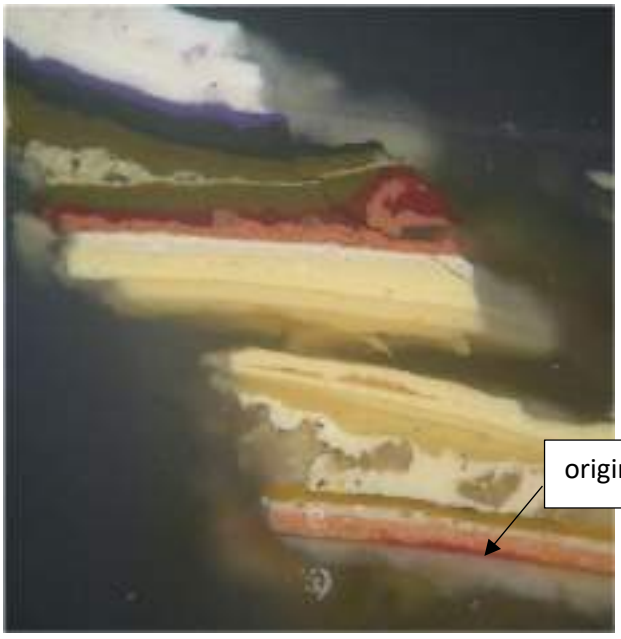
Most paints missing, but the original has survived on mortar

SAMPLE Q.5
South wall, going down – low level

2nd SET OF SOUTH STAIRS

SAMPLE R.1
Wall at high level

Originally painted crimson from floor to ceiling

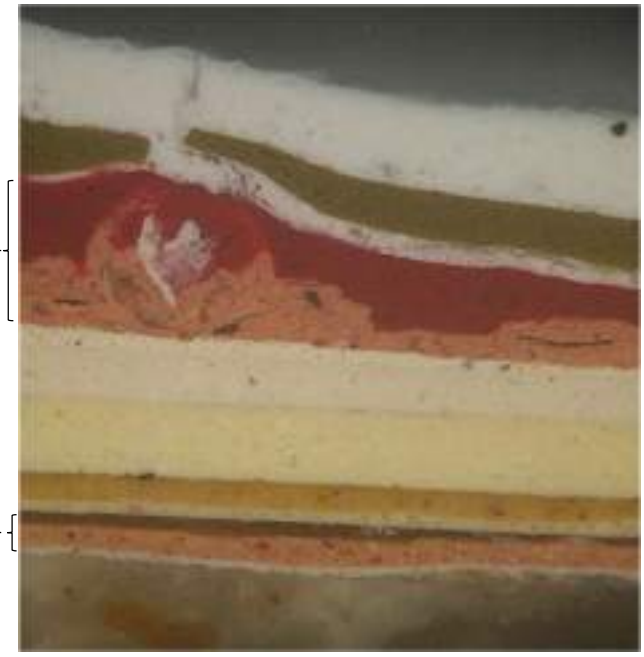


SAMPLE R.2
Wall at low level

As in Sample R.1 on previous page, crimson distemper is the 1st scheme

NORTH STAIRS BEHIND ROYAL BOX

SAMPLE P.1
Wall above dado



SAMPLE P.4
Cement skirting

Showing that in the early years the skirting was always brown.

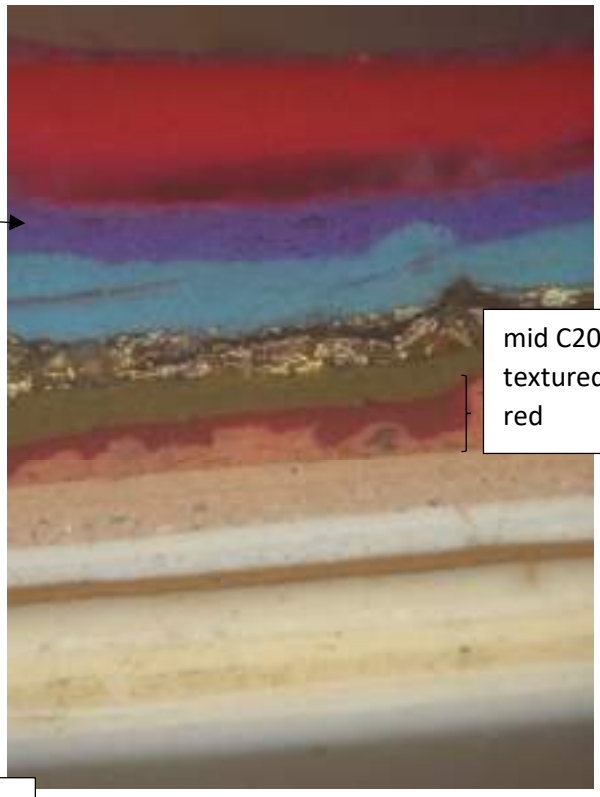
WEST STAIRS

SAMPLE RS.6
Ground to first -dado rail

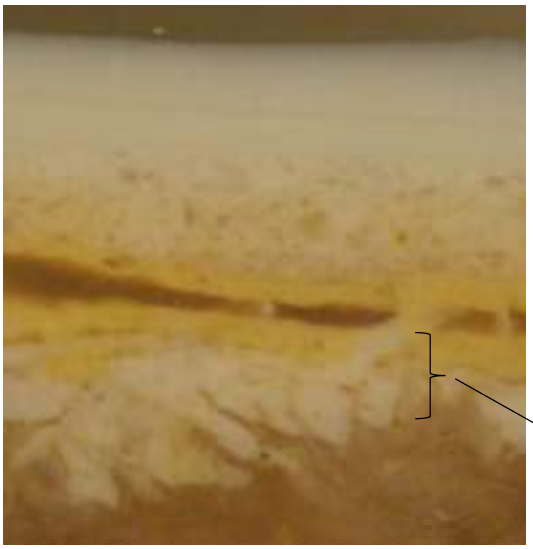
Fragment (i)
Upper layers

Showing the rail was originally the same cream colour as used on the embossed wall paper

purple

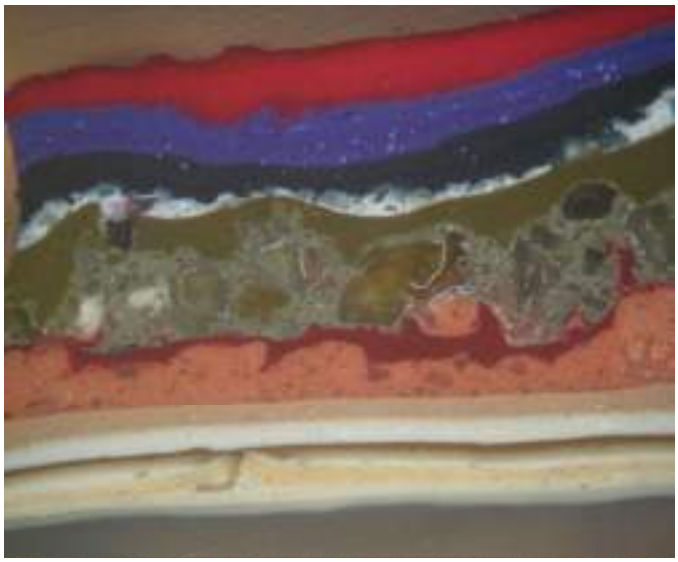


Fragment (ii) – wood & first layers



SAMPLE RS.10
Embossed wall paper

Fragment (i)
Upper layers



Fragment (ii) – paper & lower layers

AUDITORIUM

figure in centre
H1 background
H2 gold on figure

North wall – figure to left of door
H3 background to figure
H4 between wall panel borders
H5 centre of wall panel
H6 border moulding

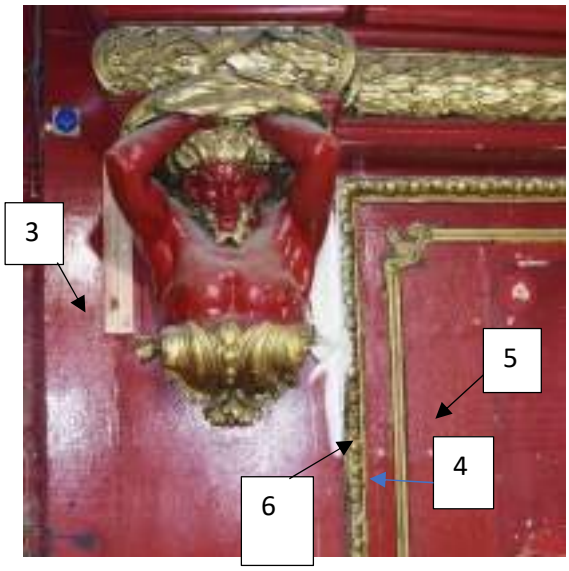
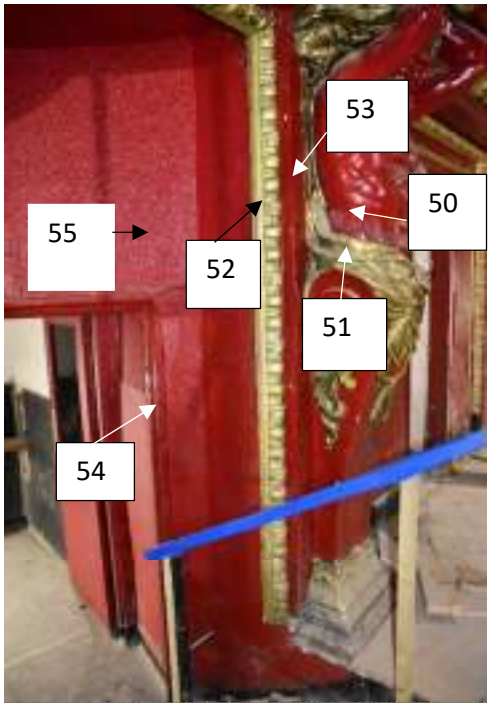


Figure to right of door
H.10 red on side of body
H11 gold drapery

South wall

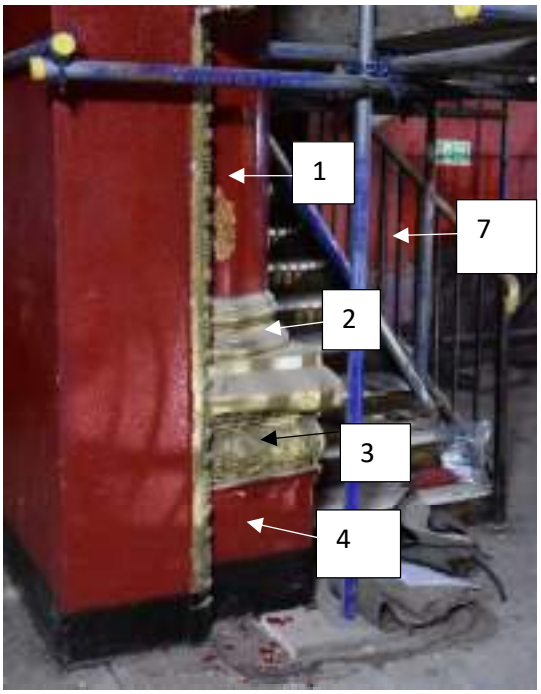
H.50 red on figure
H51 gold on figure
H52 egg & dart around doorway
H53 background to figure
H54 architrave of door to stairs
H55 semi-circular wall
H56 gold of figure further to west
H57 wooden skirting



GROUND FLOOR BALCONY

T1 column shaft
T2 roll moulding on base
T3 decorative moulding on square base
T4 plinth

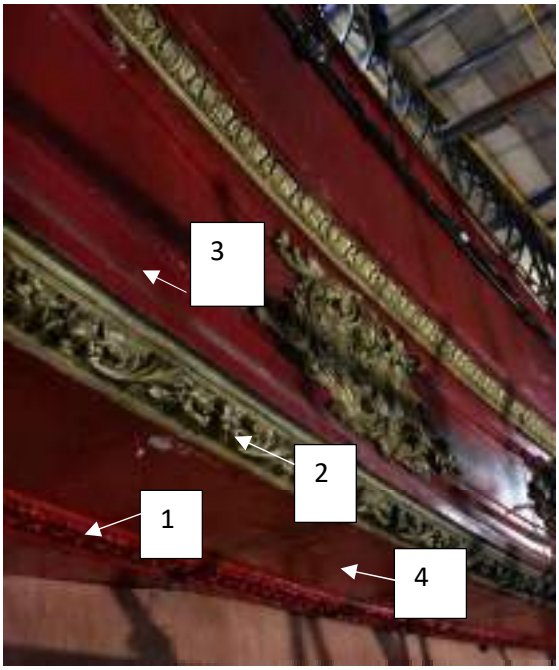
T5 balcony railings
T6 balcony hand rail
T7 railings leading to first floor



FIRST FLOOR BALCONY

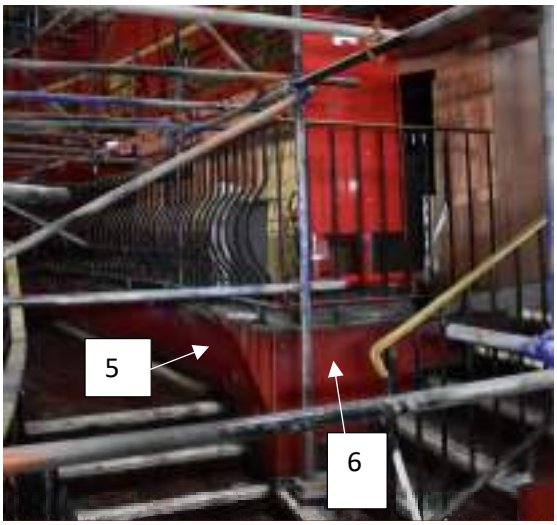
Projecting front of second floor Balcony

M1 red moulding on underside
M2 gold on angle between front and underside
M3 red on front
M4 red on underside



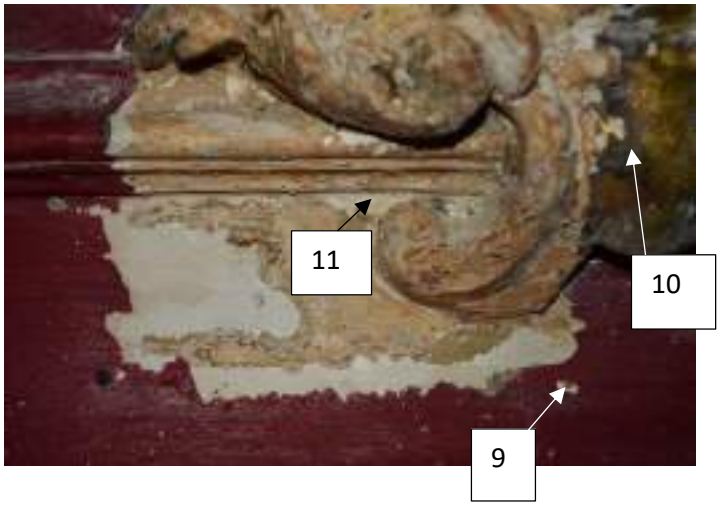
Walls

M5 below railings in front of bar
M6 side of stairs
M7 back wall
M8 north wall



Samples from the box front taken during paint stripping trials

9 red area
10 gold moulding
11 stripped area



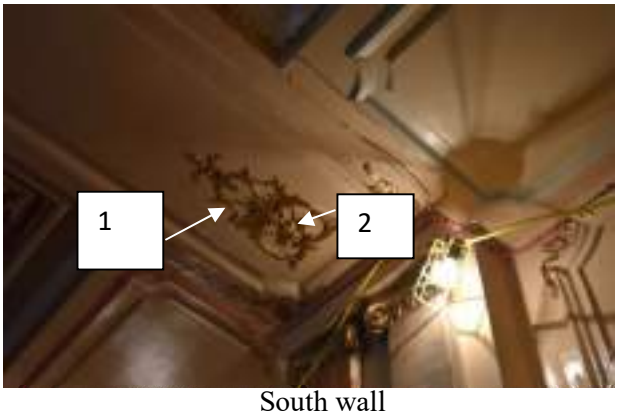
GROUND FLOOR – MAIN ENTRANCE

Ceiling

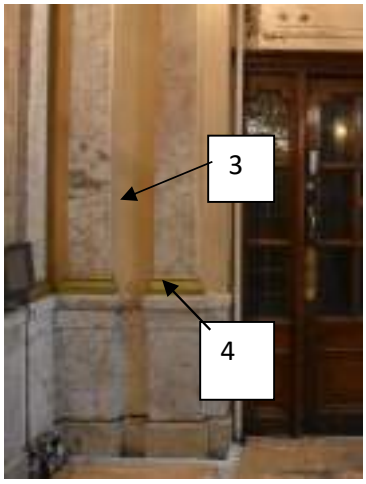
F.1 cream on flat area
F.2 gold moulding

walls

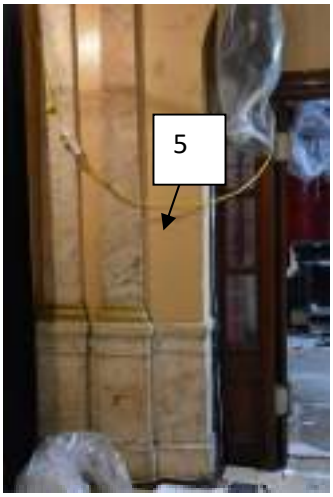
F.3 north wall between pilasters
F.4 gold on pilaster base
F.5 east wall
F.6 south wall



North wall



East wall

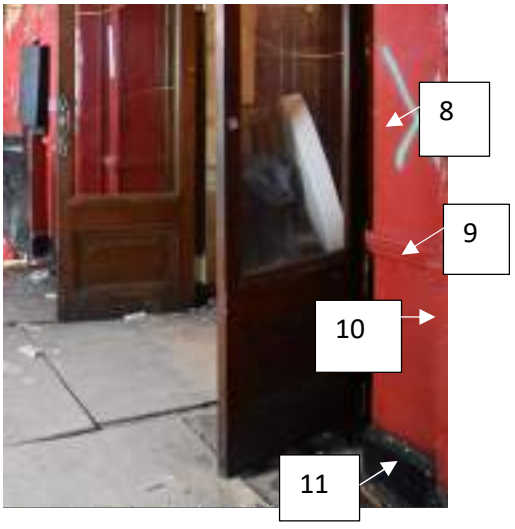


South wall

GROUND FLOOR – LOBBY AREA

west wall, south end

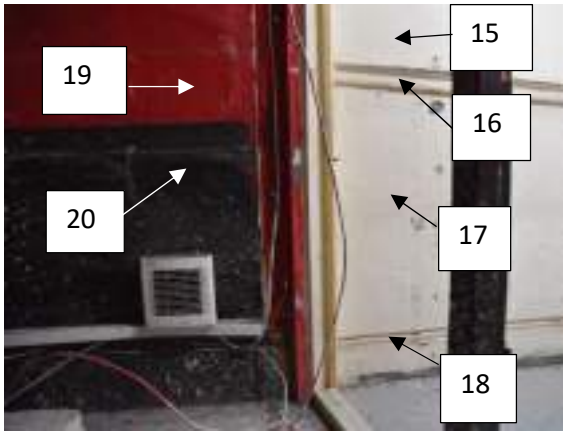
F8 above dado rail
F9 dado rail
F10 below dado rail
F11 skirting



South doorway to Main Entrance
RS14 dado rail
RS15 dado

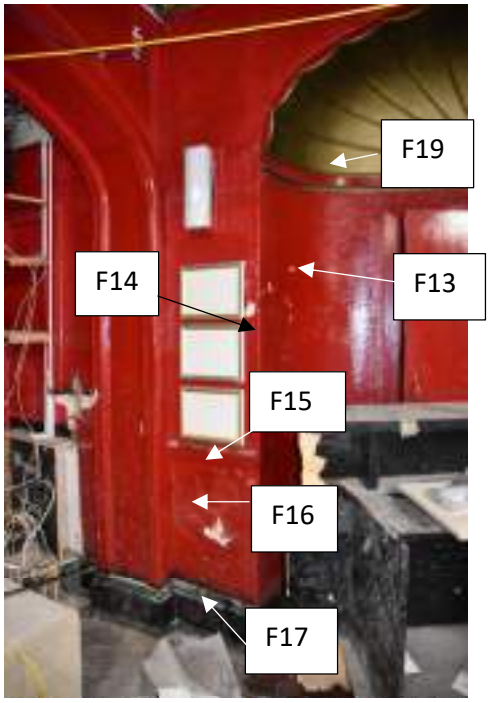
East wall
F12 central doorway to auditorium

South end of east wall
right of doorway
RS15 above dado
RS16 dado rail
RS17 dado
RS18 skirting



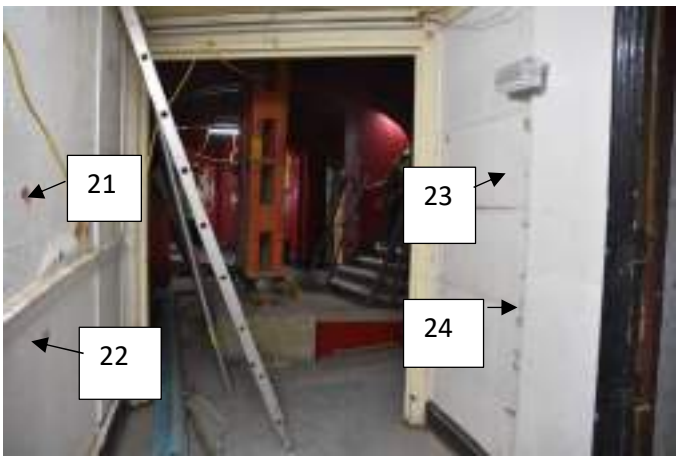
South end of east wall - left of doorway
RS19 above dado rail
RS20 below [removed] dado rail

East wall, north end
F13 back of niche
F14 above dado rail
F15 dado rail
F16 below dado rail
F17 skirting
F19 gold top of niche



GROUND FLOOR – NORTH ROOM

East wall
RS.21 above dado
RS.22 below dado

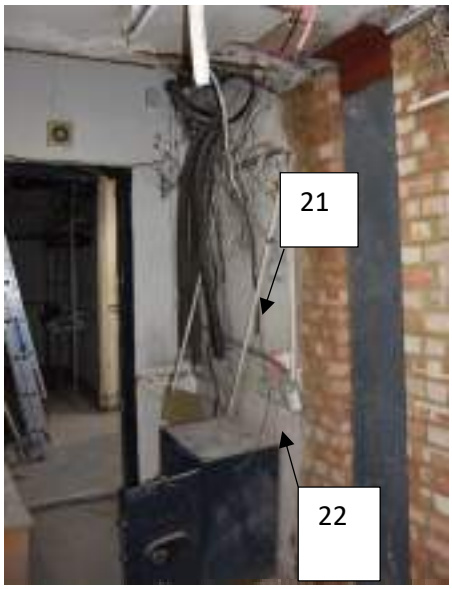


West wall [no rail]
RS.23 high level
RS.24 low level

North wall
RS.25 high level
RS.26 low level

SOUTH ROOMS

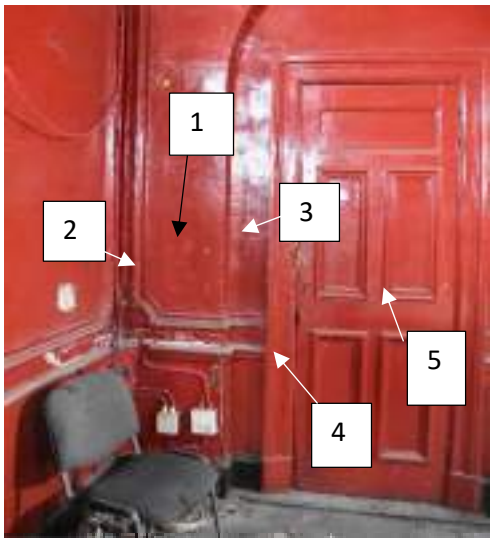
Room G.08
F.21 above dado rail
F.22 below rail



Room G.09

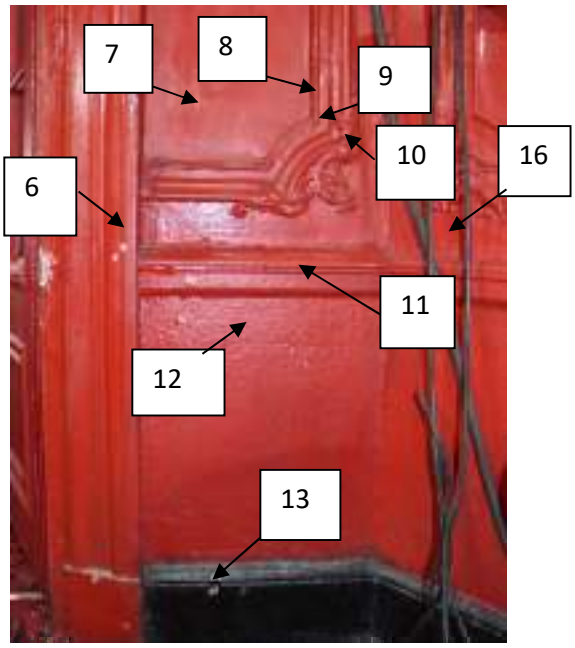
F.20 above dado rail

FIRST FLOOR – WEST ROOM
1.14



North wall – west end

1 flat of wall above dado rail
2 panel border above dado rail
3 wall next to door
4 architrave of door D1.16
5 door D1.16



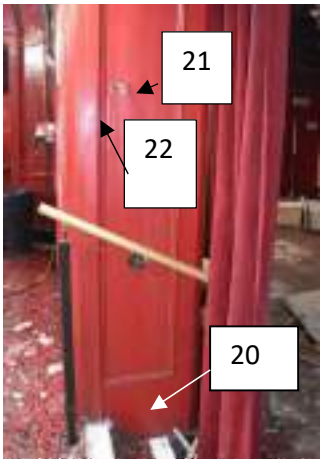
North wall, east end

6 architrave of door
7 panel on wall above dado
8 inner panel border on wall above dado
9 flat between panel borders
10 outer panel border
11 dado rail
12 below dado rail
13 skirting moulding

16 flat of upper wall between dado rail and panel border

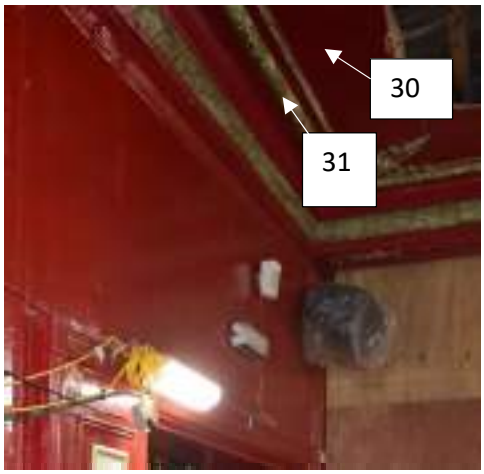
East wall – entrance to Room 1.12
Panelled wooden reveal of opening

20 base of reveal
21 panel on reveal
22 moulding around panel



Ceiling – SE corner

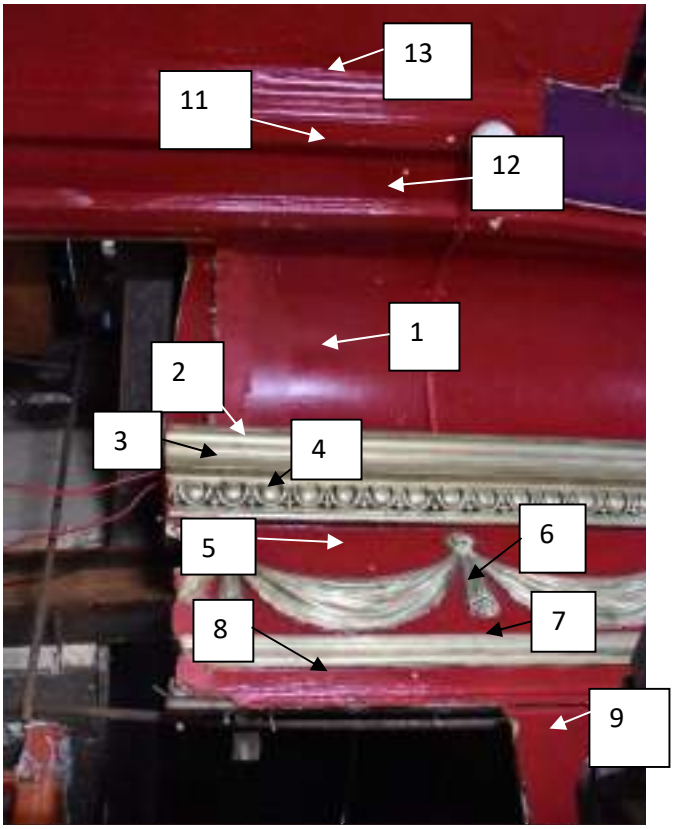
30 flat panel
31 - gold moulding



LOBBY BEHIND FIRST FLOOR BALCONY
[1.12]

1 cove
2 top of cornice
3 middle of cornice
4 egg & dart on cornice
5 background to frieze
6 swag on frieze
7 moulding at base of frieze
8 below frieze

9 sloping section

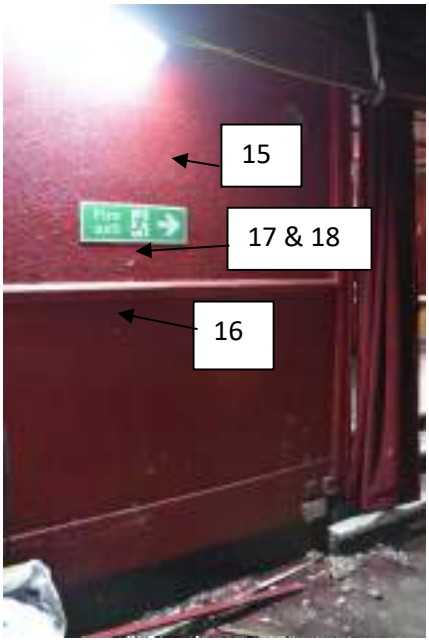


11 moulding on ceiling
12 between mouldings
13 centre of ceiling

14 west wall at north end, head level

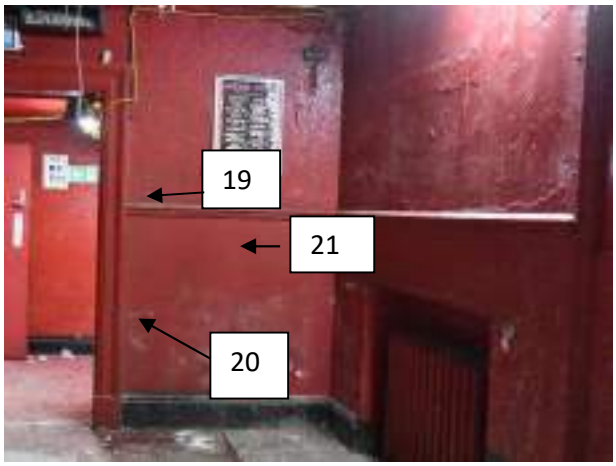
West wall, south end
15 above dado rail
16 below dado rail

17 example of textured surface
18 layers below textured surface



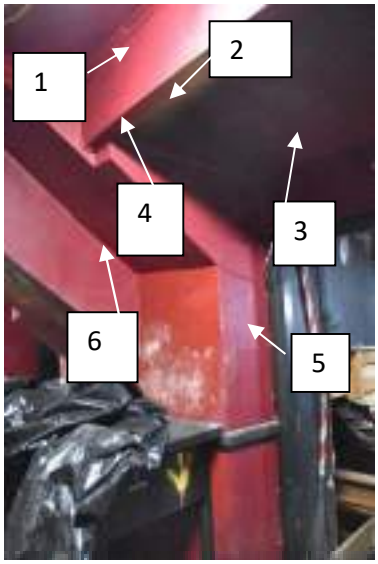
South wall

19 above rail
20 below rail
21 rail



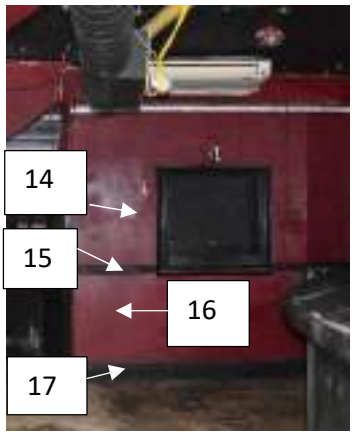
SECOND FLOOR - BAR [2.16]

1-6 Side of opening to Auditorium

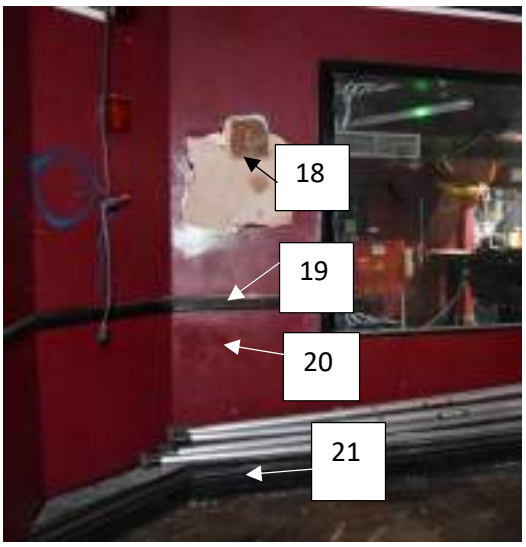


Ceiling
7 flat of ceiling
8 side of 'beam'

South wall
14 above dado rail
15 dado rail
16 below dado rail
17 skirting



West wall – south end
18 above dado rail
19 dado rail
20 below dado rail
21 skirting



SECOND FLOOR SOUTH [2.17 & 2.19]

SECOND FLOOR NORTH [2.20 &2.21]

THIRD FLOOR – PROJECTION ROOM [3.13]

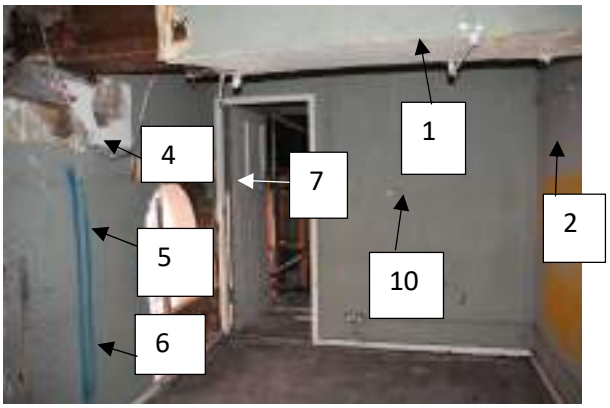
C.1 ceiling at north end

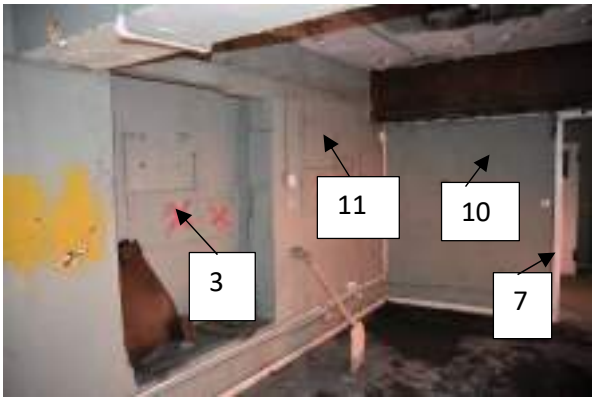
East wall
C.2 wall at north end
C.3 iron shutter
C.12 wall at south end

West wall
C.4 above head height
C.5 shoulder height
C.6 low down

North partition wall
C.7 door
C.10 partition wall

C.11 South partition wall





BETWEEN PROJECTION ROOM & SOUTH STAIRS – 3.12

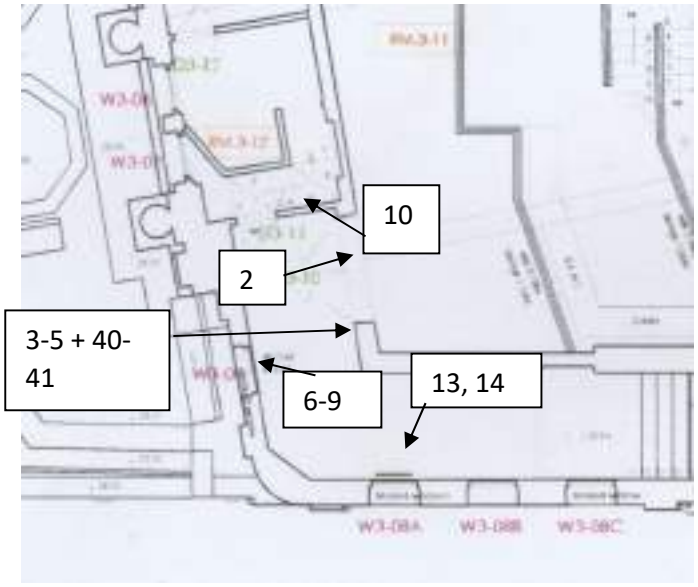
C18A north wall
C18B east wall, south end

C19A east wall, north end
C19B older plaster on south wall

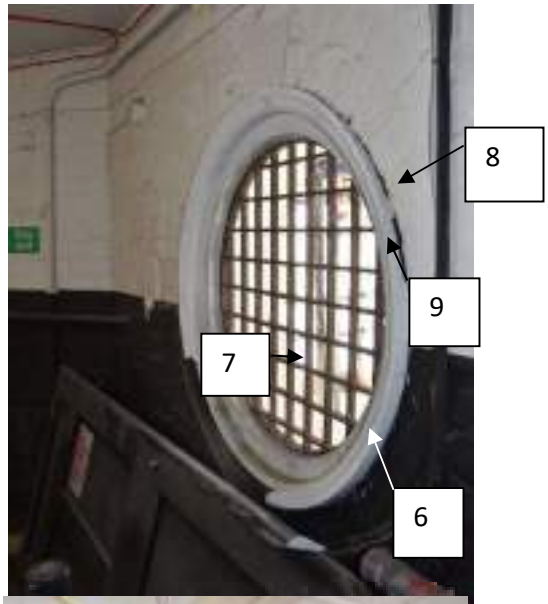
SOUTH STAIRS – 3.10 - Basement

D.2 door to Balcony
D.3& D.40 wall at eye level
D.4 wall at shoulder level
D.5 & D.41 wall at knee height

D.10 partition wall



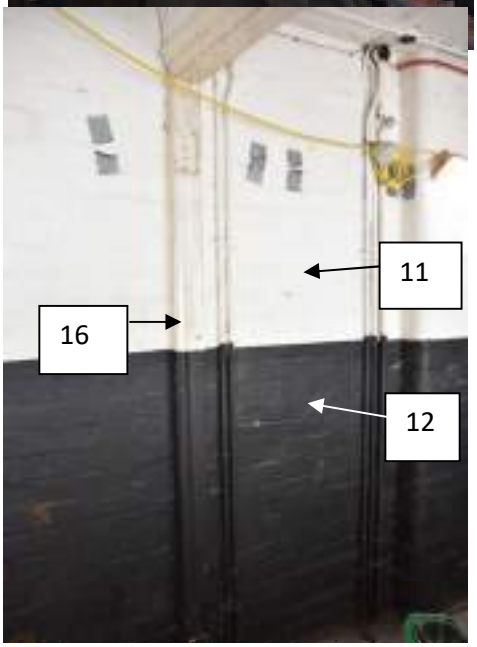
West window [W3.08]
6 frame – lower part
7 iron grille
8 bricks around window
9 frame – upper part



North wall of Stairs to right of removed door

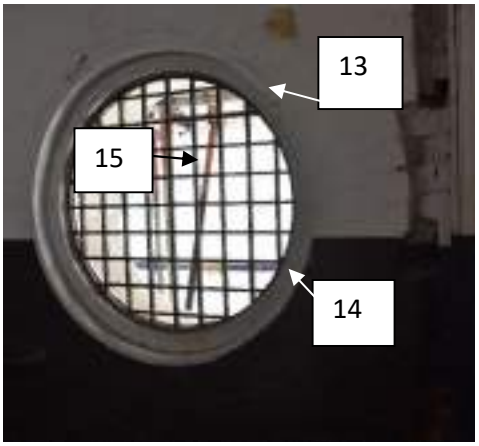
11 high level
12 low level
16 architrave

17 high level next to first flight down



Window in south wall [W3.08B]

13 upper part of frame
14 lower part of frame
15 grille

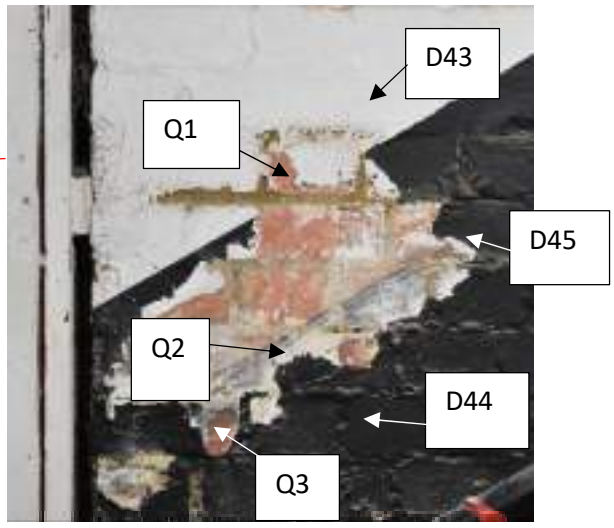


18 ceiling above top stairs

Between 2nd & 1st floor
South wall next to blocked window

D.43 above the line
D.44 below the line
D.45 the line

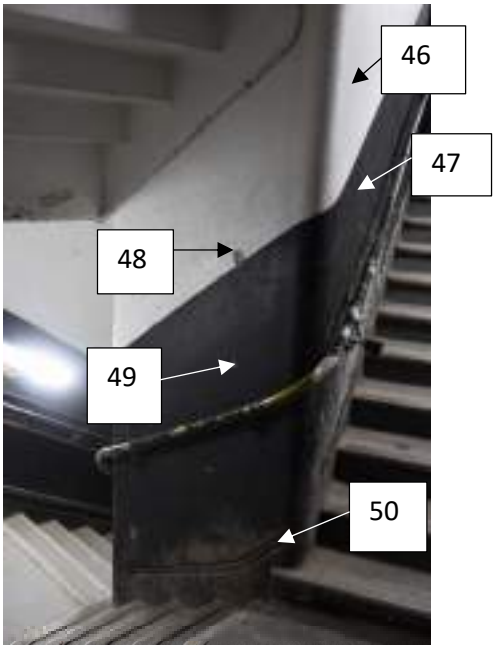
Q.1 above line
Q.2 below line 'black'
Q.3 below line 'brown'



Between 1st & Ground
Q.4 high level
Q.5 low level

South Stairs - Ground to Basement - Plastered

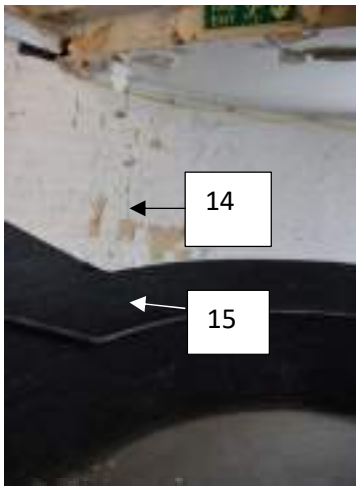
D.46 above dado
D.47 below dado
D.50 skirting

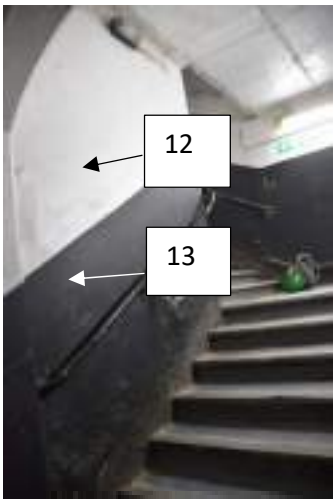


D.48 above dado
D.49 below dado

Basement level – 2nd set of south stairs

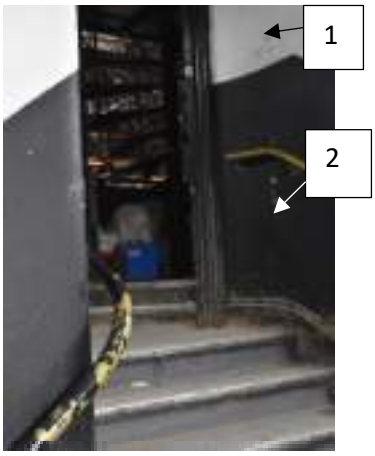
H.12 high level
H.13 low level



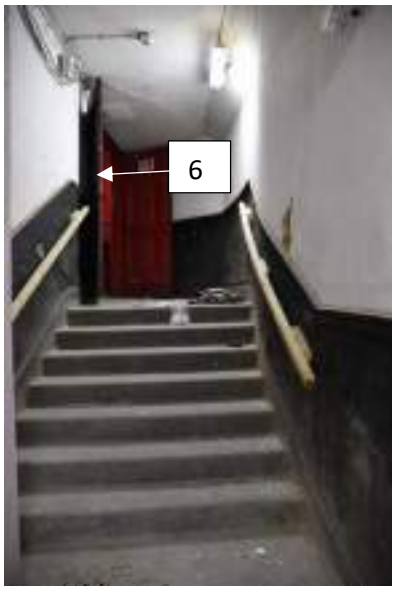


Approaching first floor level – brick
H.14 high level
H.15 low level

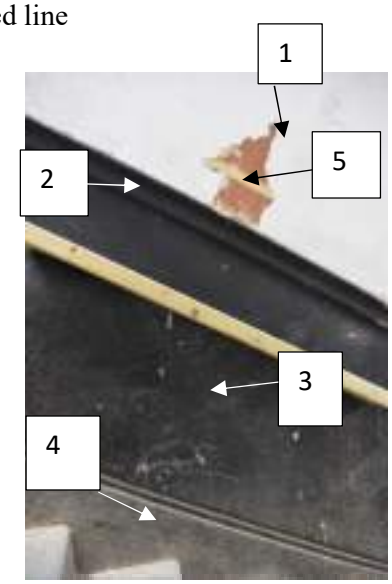
Further up, on plaster,
next to door to spiral stairs
R.1 high level
R.2 low level



NORTH STAIRS – BEHIND ROYAL BOX
Between First Floor & Royal Box level
P.6 door to first floor lobby



north wall
P.1 above dado rail
P.2 dado rail
P.3 below dado rail
P.4 skirting
P.5 painted line

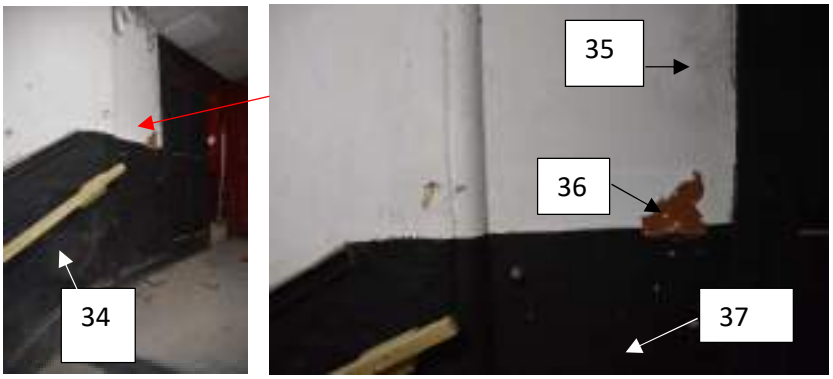


Section of south wall with no rail

P.35 high level
P.36 just above the black
P.36 low level

south wall with rail

P.34 below rail



<u>Royal Box level</u>

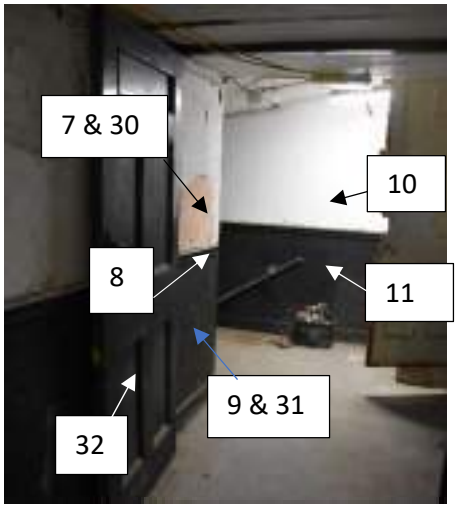
North wall

P.7 & P.30 above rail
P.8 rail
P.9 & P.31 below rail

East wall

P.10 above rail
P.11 below rail

P.32 door



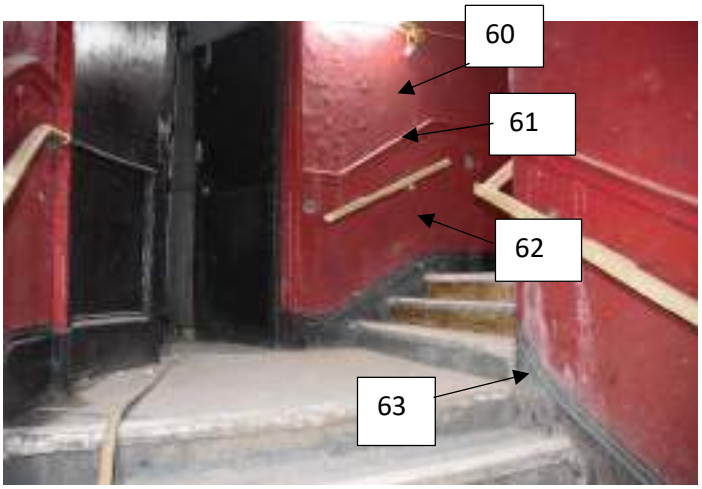
<u>Stairs to ground floor from Royal Box level</u>

P.33 window on north wall

SECOND SET OF NORTH STAIRS - FURTHER EAST

<u>first half landing going up</u>

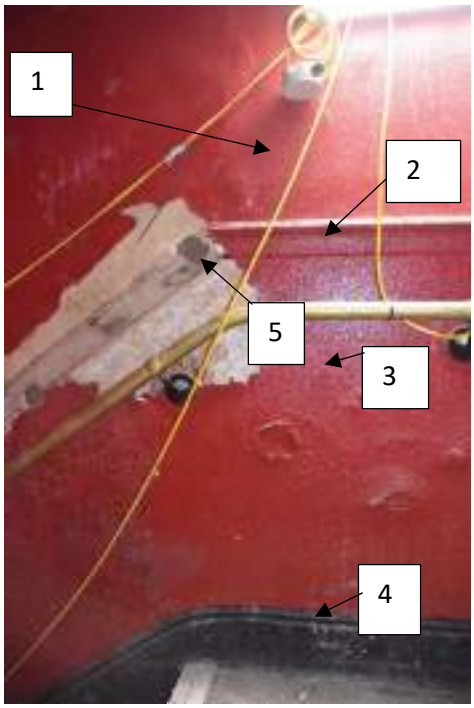
H60 above rail
H61 rail
H.62 below rail
H.63 skirting



<u>Small stairs to Royal Box</u>

East wall of stairs

RB.1 above rail
RB.2 rail
RB.3 below rail
RB.4 skirting
RB.5 scrap of paper below rail

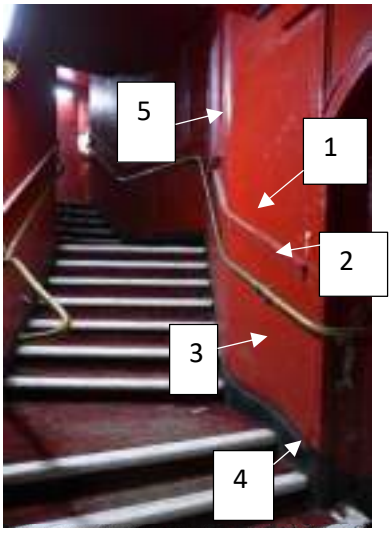


Royal Box

RB.6 north wall of box
RB.7 skirting

WEST STAIRCASES

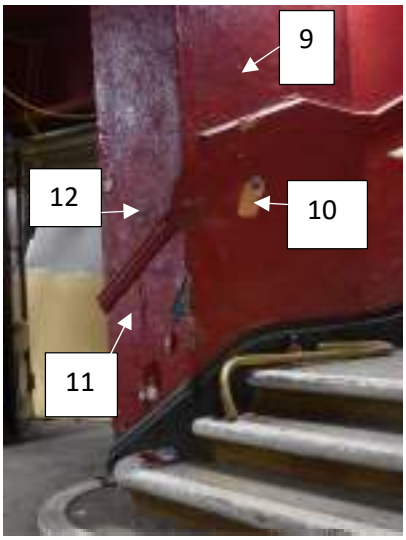
North West Stairs



<u>Ground floor to first half landing</u>

Inner wall

G1 above dado [smooth texture]
G2 dado rail
G3 dado [rough texture]
G4 skirting
G5 frame of blocked 'window'



Outer wall

RS.9 above dado rail
RS10 wallpaper below rail
RS11 wall facing ground floor area – below dado
RS12 wall facing ground floor area – above dado rail

G6 first landing, outer wall, dado, rough texture
G7 same as 6 but inner wall.

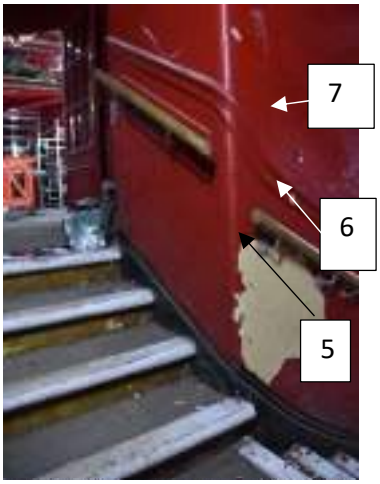
<u>First half landing between Ground & first</u>

N1 north wall - above dado
N2 north wall - below dado
N3 south wall – above dado
N4 south wall – below dado
N5 inner wall – above dado

RS8 exterior wall on landing, above rail, original plaster with ?original distemper

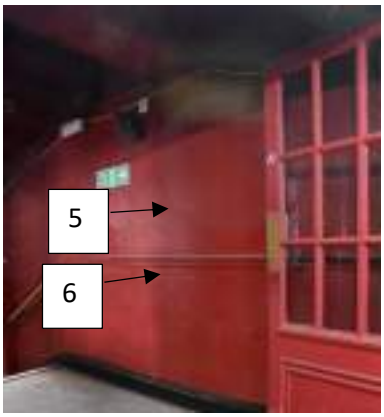
Leading down from first floor – inner wall

RS5 wall paper on lower wall
RS6 dado rail
RS7 above dado rail



First floor to second floor

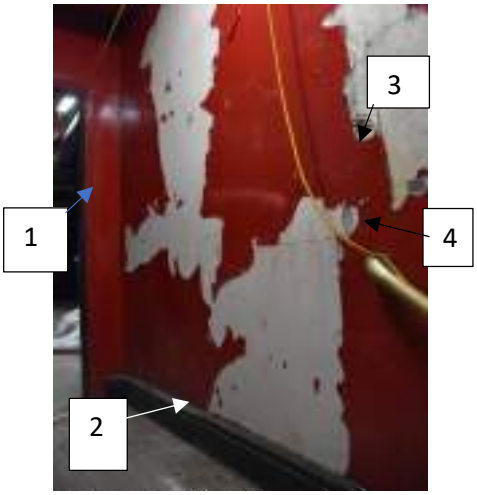
J1 first flight, outer wall
J2 half landing, outer wall
J3 second flight, outer wall
J4 second flight, inner wall



J5 first floor landing, east wall above dado
J6 first floor landing, east wall, below dado

Second floor landing

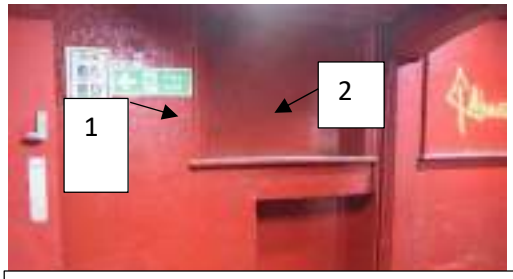
RS1 a've of door to Bar
RS2 concrete skirting on west wall
RS3 west wall, eye level – blue over cream over green over yellowish, on lime plaster
RS4 west wall, low level – lime plaster

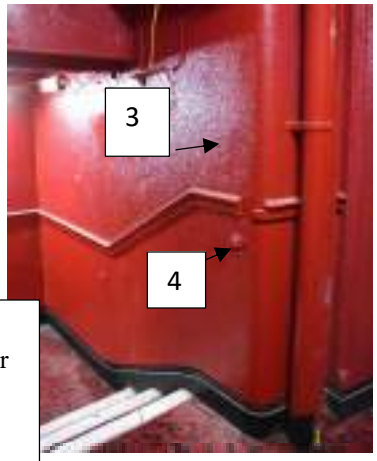


South West Stairs

First floor landing

L1 south wall
L2 blocked window in south wall
L3 north wall, by 1st landing, above
L4 same as L3, but below rail





Examination procedure The samples were examined under low magnification and then the pieces were mounted in cold-setting polyester resin to be cut and polished as cross-sections.
Material from key layers was dispersed on glass slides and the pigments identified using a polarising light microscope. A chemical test for lead was carried out on representative cross-sections.

Paint Survey- External

KOKO – EXTERIOR PAINT

Paint samples were taken as listed on p.4 These were examined as cross-sections and pigments identified. A chemical test for lead was carried out on key sections.

Lead paint

This was only found on the walls at ground floor level. Only one area was examined – the west entrance – but it is likely that other ground floor walls were treated the same.

Lead paint was used on the windows, doors, rain pipes and on the iron grilles in the third floor windows.

Original decoration of the walls

The façade was constructed with a variety of materials, including stone [e.g. the west elevation pilasters] grey cement [e.g. the flat walls, the west elevation columns, the south elevation windows surrounds and string courses] and a hard, white, grit-filled plaster [the surrounds of the 3rd floor circular windows].

At ground floor level the walls were painted with a stone-coloured oil paint based on lead white and a little ochre.

At the front of the building, above ground floor level, a very thin coat of cream or stone-coloured plaster was applied to all surfaces to create a uniform finish. It was also applied to the cement window surrounds and string courses on the south elevation.

The surface of the plaster was sealed with some kind of clear organic coating.

This plaster finish was left untouched until the second half of the twentieth century

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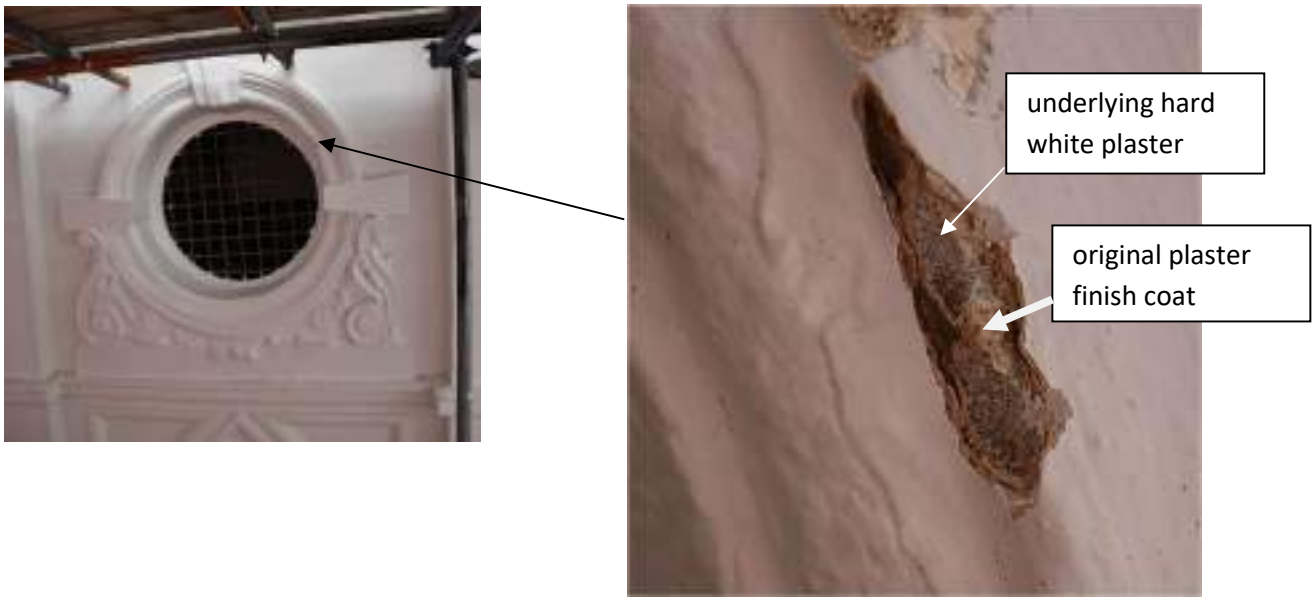


Later finishes

First half of C20th

At ground floor level the walls were repeatedly painted with stone-coloured oil paints.

The upper floor walls were left untouched. Only doors, windows and rain pipes were painted.

Second half of C20th

By the mid twentieth century the plaster finish on the upper floors had become thickly coated with dirt, and in some areas it had flaked off, revealing the underlying cement.

Some scraping down took place and then a sealing coat was applied. This was a light brown in colour. The whole façade was then painted with a buff-coloured, textured masonry paint.

Remains of that paint can be seen today on parts of the south string course

Since then the front part of the building has been painted at least seven times with masonry paints. On the upper floors, these paints were always shades of cream or off-white, but on the ground floor dark coloured blue, green and brown gloss paints were used

Recent cement and plaster skim coats

At some point in the recent past, earlier layers were partly scraped off, and then a thin skim coat of cement was applied to some flat areas of walls. It was not applied mouldings such as those around the circular windows.

On the SW corner of the building, attempts appear to have been made to remove this coating.

The penultimate time the building was decorated a white plaster skim coat was applied to flat parts of the walls.

Location of samples

Ground floor

3 pilaster to right of entrance door
4 entrance door

First floor

1 pilaster to right of north door to 1.14
2 moulding to left of pilaster

Second floor

5 keystone
6 string course
7&26 column
8 column base
9 pilaster

27 wall below upper windows – early layers
28 layers over first scheme
29 first scheme

10 layers on curved corner

South side

12 string course
13 wooden window
14 rain pipe
15 window surround

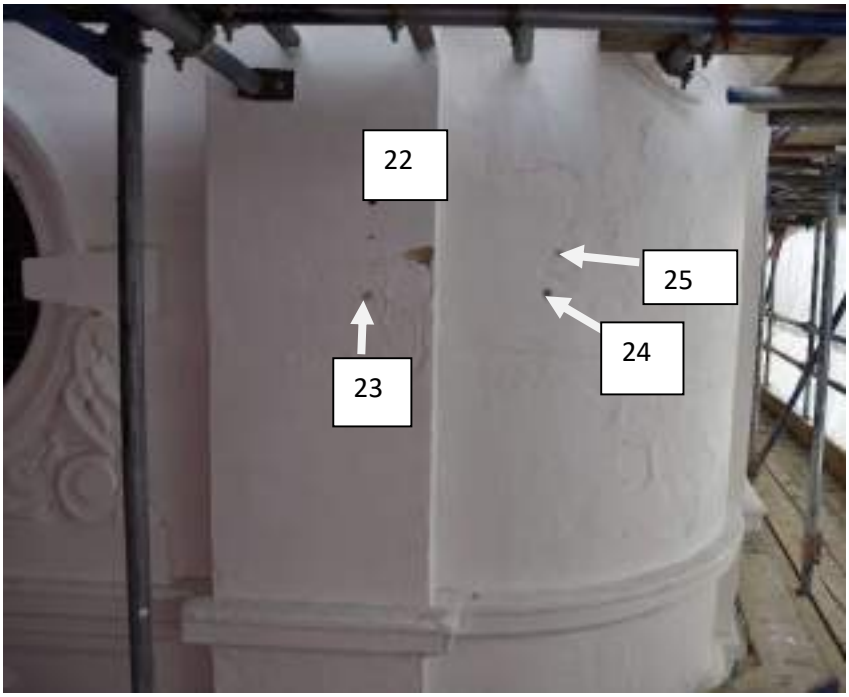
Third floor, west

16 iron grille
17&18 circular border

scroll moulding
19&20 intermediate layers revealed by scraping
21 original scheme

Third floor SW corner

22 cement skim on pilaster
23 layers below cement skim
24 white plaster over cement skim
25 original plaster



Paint survey- interiors

KOKO THEATRE

CAMDEN HIGH STREET

An examination of the paint in rooms at the west end of the building, below the Dome, to determine the types of paint used since 1900, to identify areas where lead paints have been used, and establish if early paint layers have survived

Examination procedure Samples were taken with a scalpel to include underlying plaster or wood. The pieces were mounted in cold-setting polyester resin to be cut and polished as cross-sections. Material from key layers was dispersed on glass slides and the pigments identified using a polarising light microscope. A chemical test for lead was carried out on representative cross-sections. Basic solvent tests were carried out on the most recent paints.

BASEMENT AREA - ROOM B.16

Samples were taken from two areas as listed on next page.

This area was painted less often than the circulation areas.

Lead paint	Found on the walls and the figures set against the walls. Not found on the suspended ceiling above the stage or the figure in front of the stage.
Original paint	Cream oil paint was applied to the walls and figures in 1900.
Early C20th paints	Three lots of oil paint based on lead white were used on the walls.
Later C20th paints	Six lots of alkyd paints, some with varnishes, were used on the walls. 'Gold' paint, based on copper filings in a shellac medium, was used on the figures and wall mouldings. Towards the end of the twentieth century a textured alkyd paint was applied to the centre of the wall panels.
Most recent red paint	The red seen today on the walls is not a standard house paint. It is still flexible, with a rubbery texture and is unaffected by a range of solvents.

LOCATION OF SAMPLES

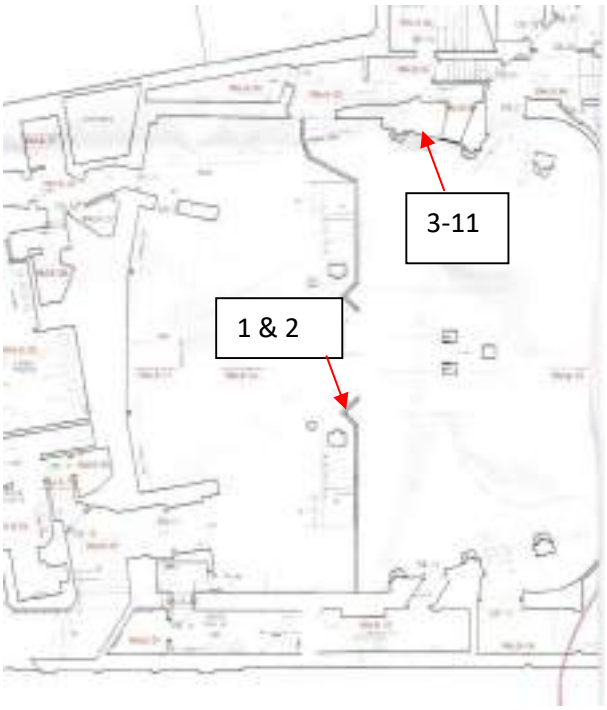


Figure in front of stage

1 gold of figure

2 background to figure

North wall, to left of doorway to B.35

3 smooth wall to left of figure

4 wall panel with textured paint

5 smooth wall around wall panel

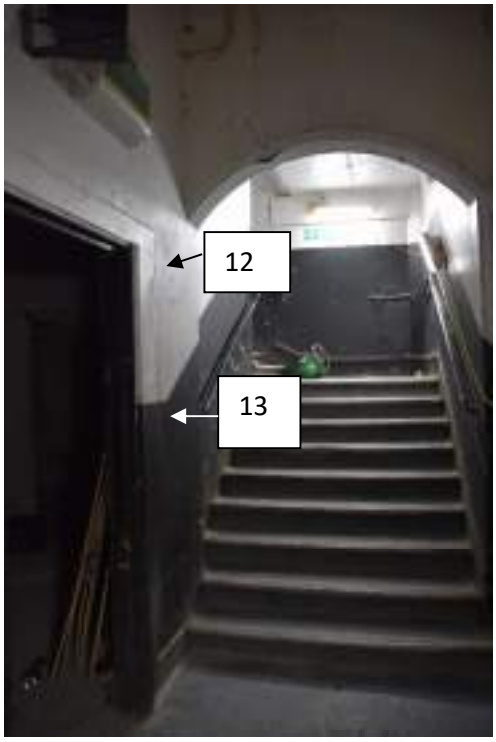
6 gold panel border

Figure to right of doorway

10 red torso

11 gold drapery

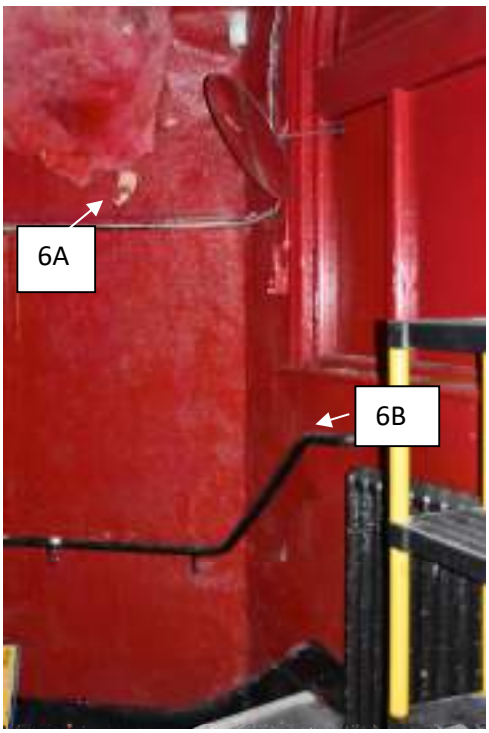
SOUTH STAIRS
BASEMENT TO GROUND FLOOR
B-18



Two samples were taken from the north wall: one above the painted dado and one on the painted dado

Lead paint	Present in both samples
Original paint	Red distemper.
Early C20th paints	Three lots of oil paint based on lead white .
Later C20th paints	Six lots of alkyd paint some based on lithopone white, some on titanium dioxide white.
Most recent paints	Two lots of emulsion paint

SOUTH STAIRS - BASEMENT TO GROUND FLOOR
ROOM B.22

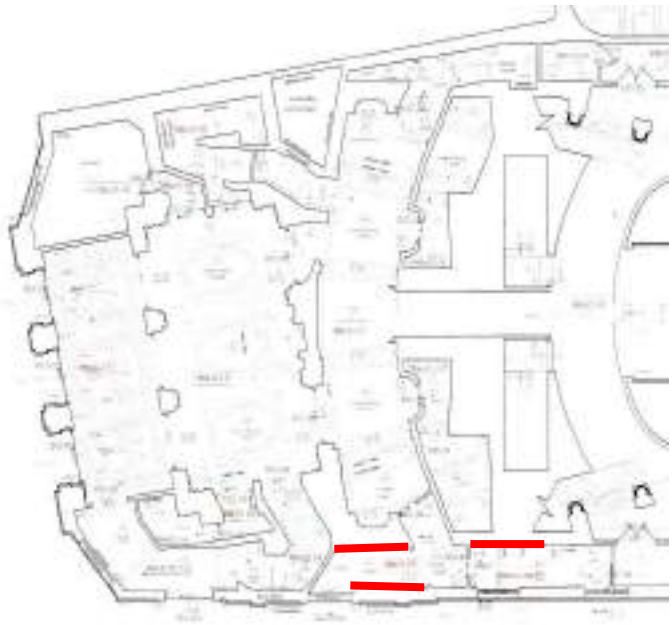


Only two samples were taken, one from the south wall, one from the west wall.

The ceiling was not examined

Lead paint	Present on the walls, sealed under the later plaster skim coat.
Original paint	Coat of distemper which may have been a temporary scheme, followed by pink, lead-based oil paint on the walls. Treatment of ceiling unknown
Early C20th paints	Two lots of oil paint based on lead white.
Later C20th Paints	Four lots of alkyd paint , including one with a textured finish.
Later C20th re-plastering	A skim coat of gypsum plaster was applied over early paint layers at some point in the late C20th. Since then the area has been painted twice.

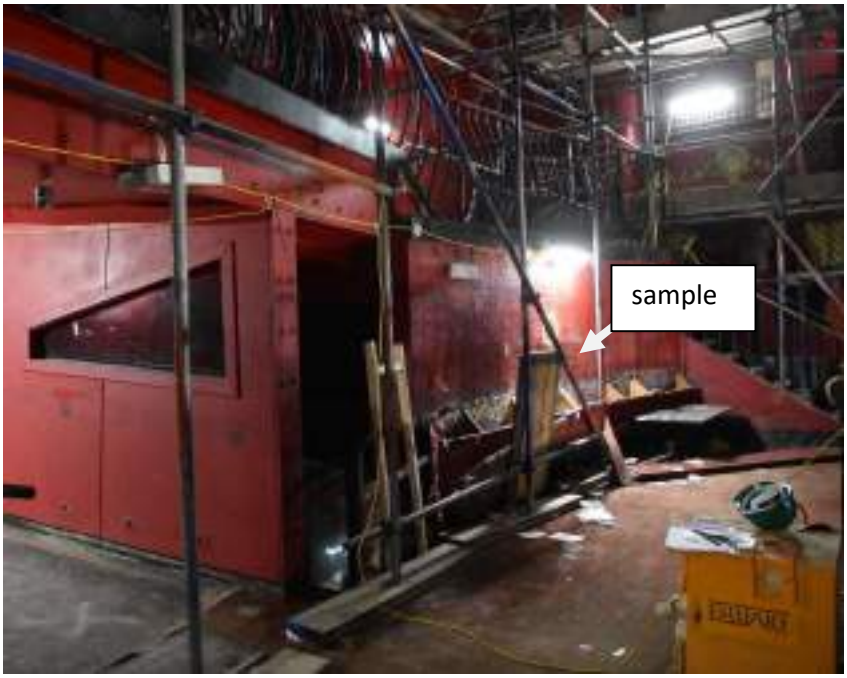
GROUND FLOOR – SOUTH
ROOMS G08 & G09



Samples were taken from the north wall of both rooms

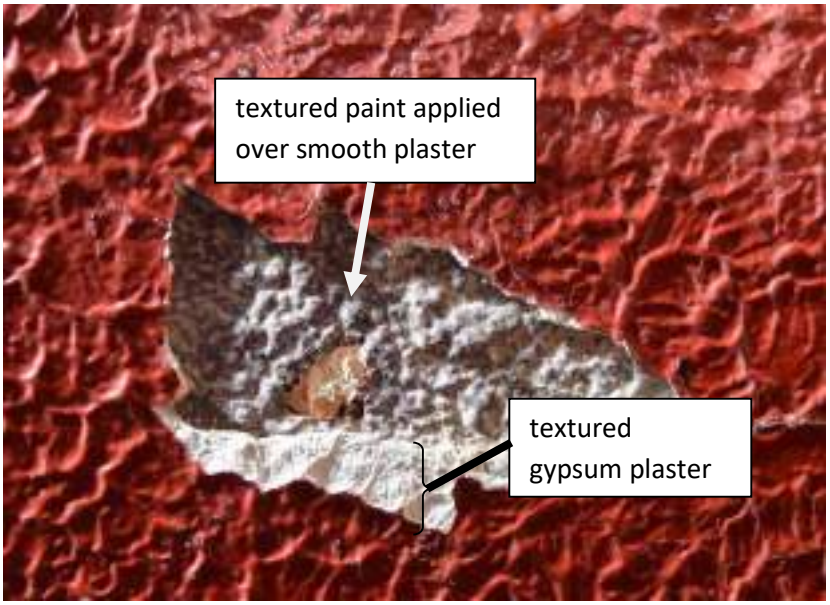
Lead paint	Present on the walls of both rooms
Original paint	Cream coloured oil paint based on lead white
Early C20th schemes	Two more lead-based oil paints
Later C20th schemes	Alkyd paints based on titanium white, including the textured paint used throughout Koko
Most recent paints	Three lots of emulsion paint

GROUND FLOOR BALCONY
G10



The walls in this area have all been recently re-plastered, or faced with hardboard, so no early paints have survived.

One sample was taken from the west wall, where the wall has a textured finish. Underneath the most recent paints, which were applied over textured plaster, is an earlier textured alkyd paint applied over smooth gypsum plaster.



Lead paint No lead paint in G10

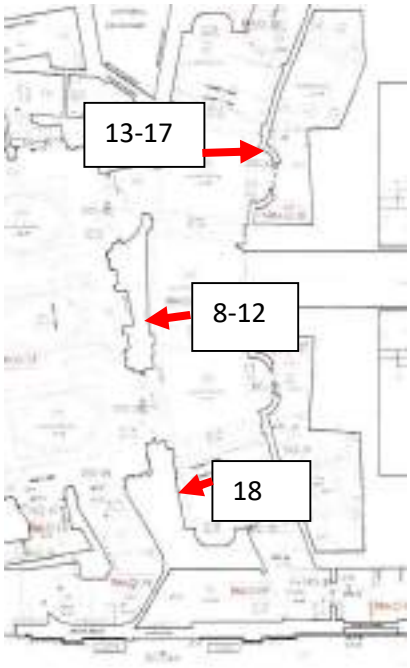
GROUND FLOOR – LOBBY BETWEEN ENTRANCE & AUDITIORIUM ROOM G.11

Samples were taken from west and east walls, as listed on the next page. The ceiling was not examined.

No original paint was found in the samples from the walls and it is likely that lining paper was used, and that when this was removed in the later C20th the early paints were all lost.

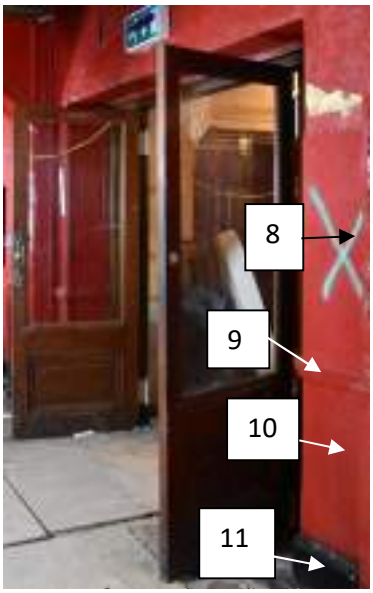
Lead paint	Present only in samples taken from gold arched tops of the niches. None on the walls or arches.
Original paint	No longer present on the plaster walls.
Early C20th paints	No longer present
Later C20th paints	Lining paper was applied to the walls, followed by alkyd paints
Most recent paint.	The red seen today on the walls is not a standard house paint. It is still flexible, with a rubbery texture and is unaffected by a range of solvents

G.11 - LOCATION OF SAMPLES



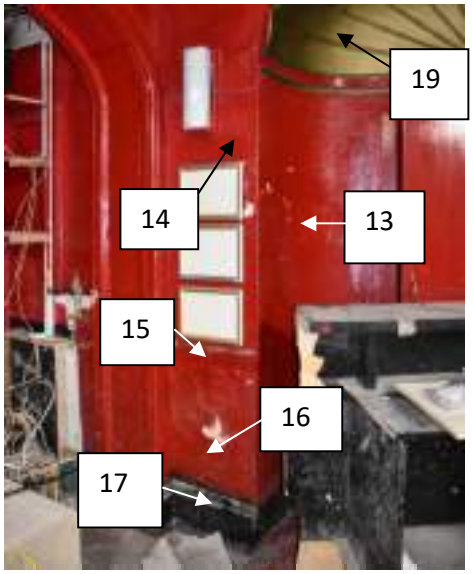
West wall - centre

8 wall above dado rail
9 dado rail
10 wall below dado rail
11 skirting



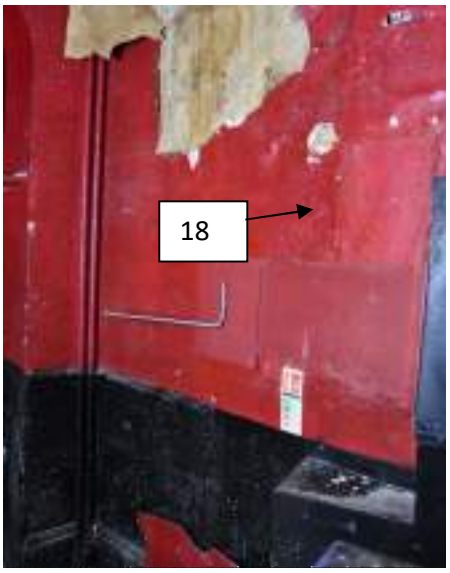
East wall – north end

13 back of niche
14 wall above dado rail
15 dado rail
16 below dado rail
17 skirting
19 gold top of niche



West wall - south end

18 head level



GROUND FLOOR MAIN ENTRANCE
ROOM G.13

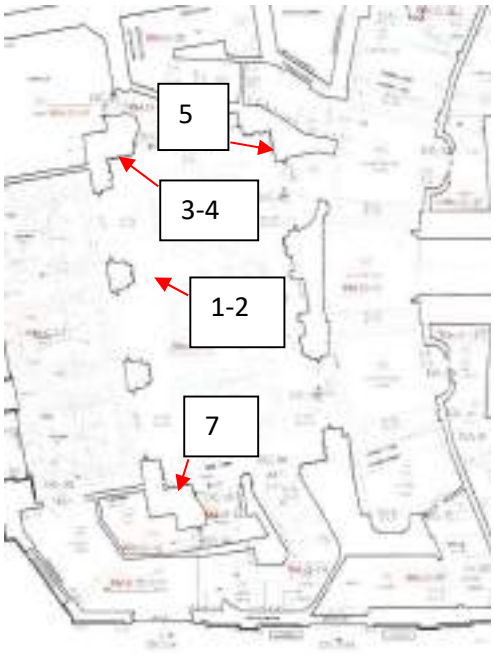
Samples were taken as listed on next page

This room has never been stripped or re-plastered, and the early paint schemes are present on all surfaces.

The room has been painted eight times since 1900.

Lead paint	Present on the ceiling and on the plaster walls. At least five layers of lead paint.
Original paint	Cream oil paint on ceiling, buff oil paint on walls, and mouldings picked out in gold leaf, using an oil size.
Early C20th paints	Four lots of oil paint based on lead white . The original oil gilding now covered with ‘gold’ paint in a shellac medium.
Later C20th paints	Three lots of alkyd paint based on titanium dioxide white. ‘Gold’ paint in a shellac medium used on mouldings

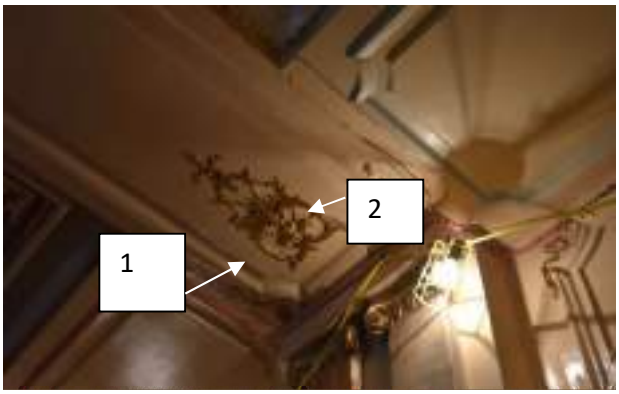
LOCATION OF SAMPLES



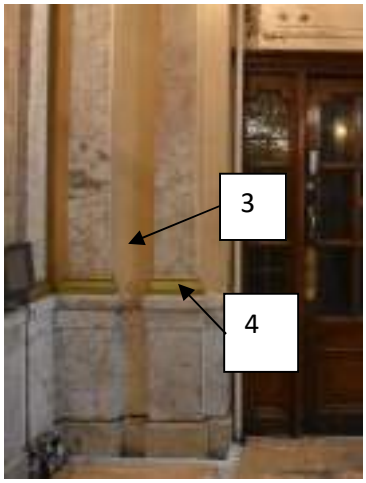
Ceiling

1 cream on flat area

2 gold moulding



North wall



East wall

South wall

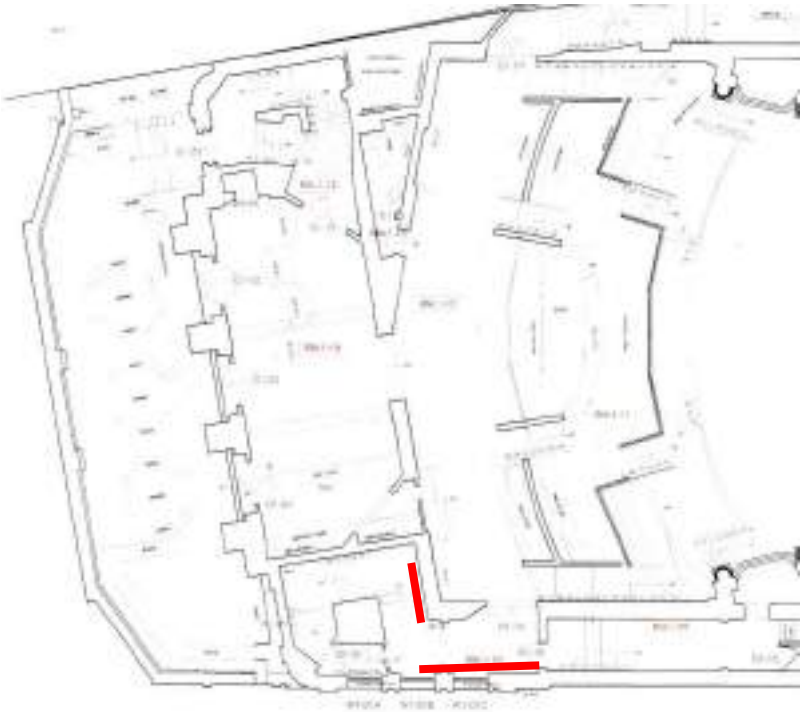
GROUND FLOOR – G20

Samples were taken from three of the walls

The room appears to have been re-plastered at some point in the later C20th and no early paints were found.

Lead paints	none present
Original scheme	no longer present
Early C20th schemes	no longer present
Later C20th schemes	alkyd paints based on titanium white
Most recent paint	white emulsion

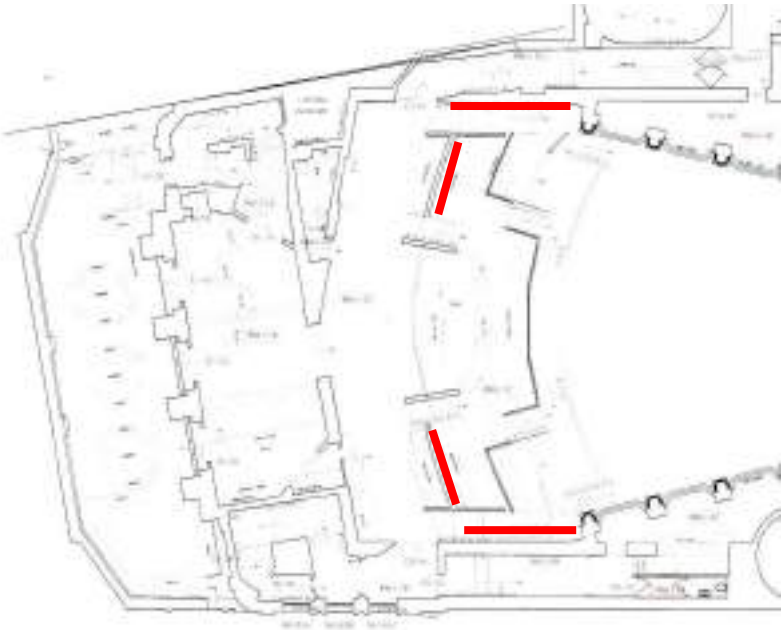
FIRST FLOOR
SOUTH STAIRS LANDING
ROOM 1.10



Samples were taken from the south wall of the landing and the east wall of the stairs leading down.

Lead paint	Present on all the walls. Ceiling not examined.
Original decoration	Red oil paint on the lower part of the wall to depict a dado, and cream oil paint above.
Early C20th schemes	The original scheme repeated four times using lead-based oil paints.
Later C20th schemes	The windows on the south wall were blocked up using gypsum plaster, and then a textured paint was applied to all walls. Since then the area has been painted four more times with alkyd paints.

FIRST FLOOR BALCONY
ROOM 1.11



Samples were taken from the walls and from the front of the second floor balcony.

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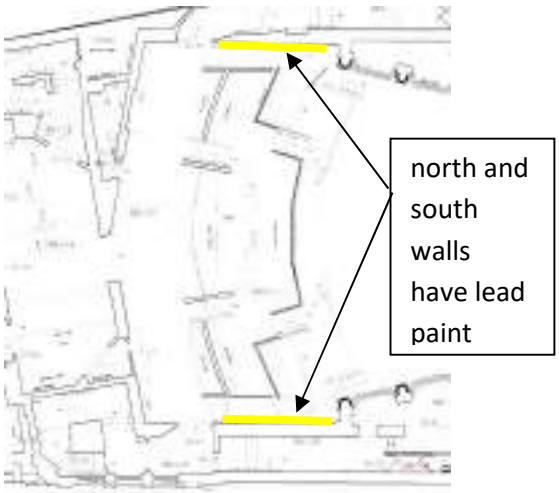
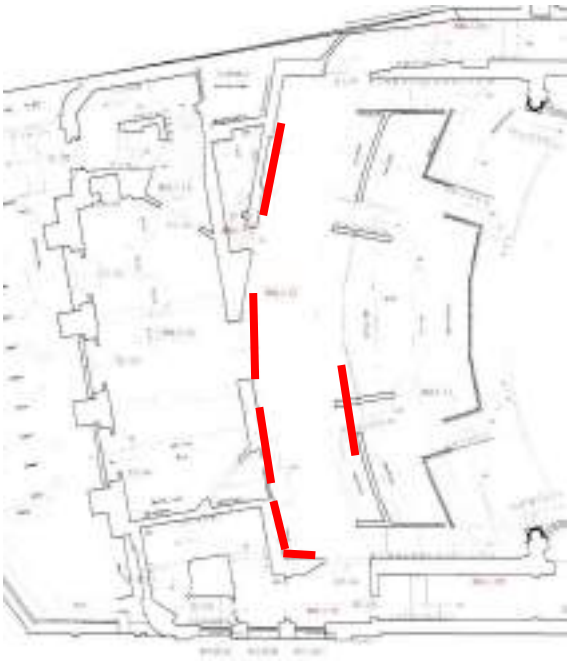
Lead paint	This is only present on the front of the second floor balcony and on the north and south walls



Original decoration	N & S walls painted with red distemper Balcony front painted with cream oil paint topped with a yellow glaze.
Early C20th schemes	Four lots of lead-based oil paint found on the balcony front and north and south walls
Later C20th schemes	Extensive re-plastering took place after the Second World War, followed by four lots of alkyd paints, some with a gloss finish.
Most recent scheme	The red seen today is not a standard house paint. It is still flexible, with a rubbery texture, and is unaffected by a range of solvents

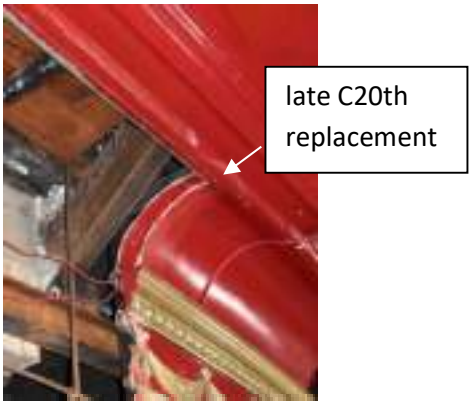
FIRST FLOOR – LOBBY AT BACK OF AUDITORIUM
ROOM 1.12



Samples were taken from the east wall, cornice and ceiling as listed on p.17

Lead paint	Present in all samples from walls and ceilings.
Original paint	A cream coloured oil paint with red and yellow oil glazes on the surface.
Early C20th paints	Two lots of oil paint, one with a glazed surface.
Later C20th paints	Four lots of alkyd paint. On the last two occasions the mouldings have been picked out in 'gold' paint consisting of copper filings in a shellac medium.
Most recent scheme	The red seen today on walls, ceiling and joinery is not a standard house paint. It is still flexible, with a rubbery texture, and is unaffected by a range of solvents

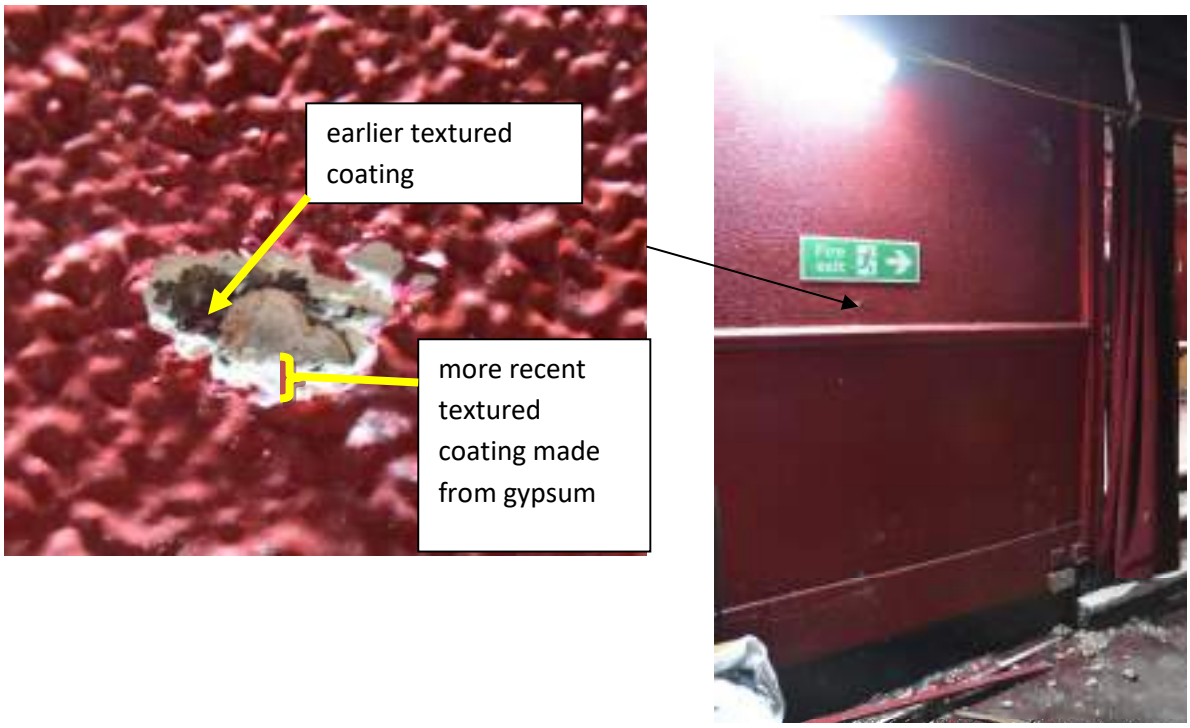
The only feature which did not have original paint layers was the moulding between the cove and the ceiling



Like many rooms in Koko, the walls have been given a textured finish in the later C20th, but in this room two lots of textured coating were applied.

The first textured coating was the one applied throughout the building, involving a paint mixed with small granules.

The second textured coating, which was only applied in this room and in G.10 on the floor below, followed structural work. The texture was created with gypsum plaster

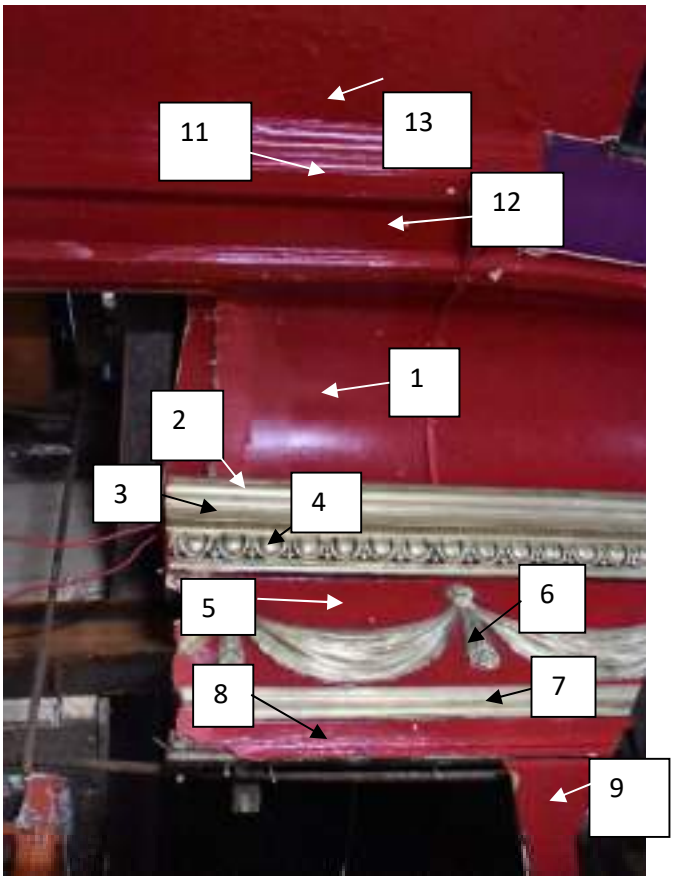


LOCATION OF SAMPLES

East wall, south end

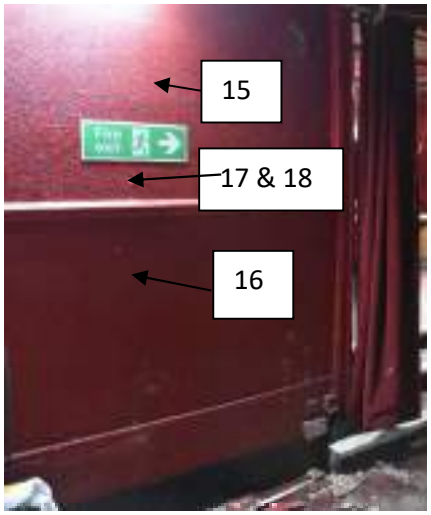
1 cove
2 top of cornice
3 middle of cornice
4 egg & dart on cornice
5 background to frieze
6 swag on frieze
7 moulding at base of frieze
8 below frieze

9 sloping section



11 moulding on ceiling
12 between mouldings
13 centre of ceiling

14 west wall at north end, head level

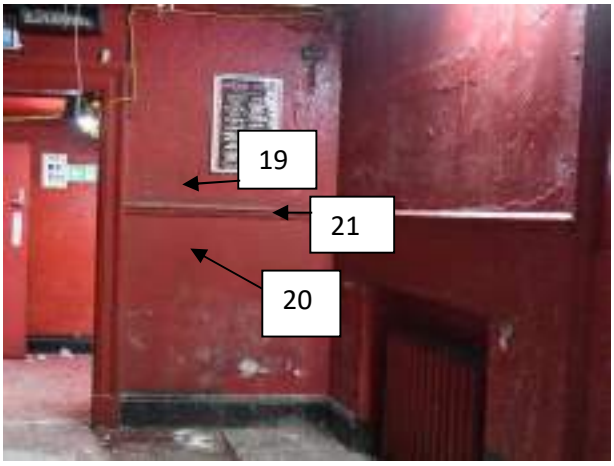


West wall, south end

15 above dado rail
16 below dado rail

17 example of textured surface
18 layers below textured surface

South wall

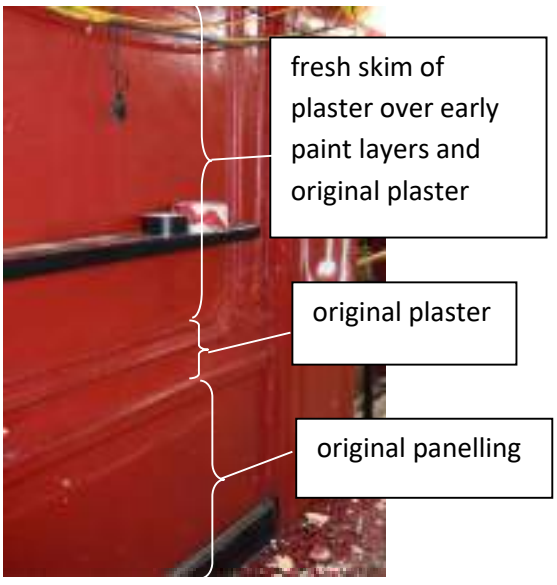


19 above rail
20 below rail
21 rail

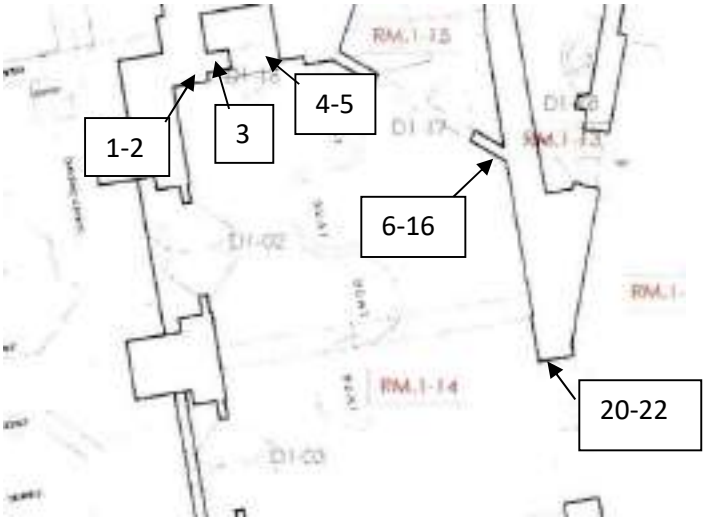
FIRST FLOOR – ROOM 1.14

Samples were taken from walls, ceiling and woodwork as listed on next page.

Lead paint	Present on all surfaces – walls, ceiling and joinery.
Original paint	The original paint scheme is still present on all surfaces under layer layers. The 1900 decoration involved cream coloured oil paint on the plaster walls and ceilings. Brown varnish was used on all the joinery.
Early C20th paints	Five lots of oil paint based on lead white
Later C20th paints	Six lots of alkyd paint most based on titanium dioxide white.
Most recent paint	The red seen today on walls, ceiling and joinery is not a standard house paint. It is still flexible, with a rubbery texture and is unaffected by a range of solvents.
Partial re-plastering in the late C20th	The wall panels above the dado were given a fresh coat of gypsum plaster. This sealed in all the earlier paint layers. On top of that fresh plaster are just sets of paint layers.



LOCATION OF SAMPLES



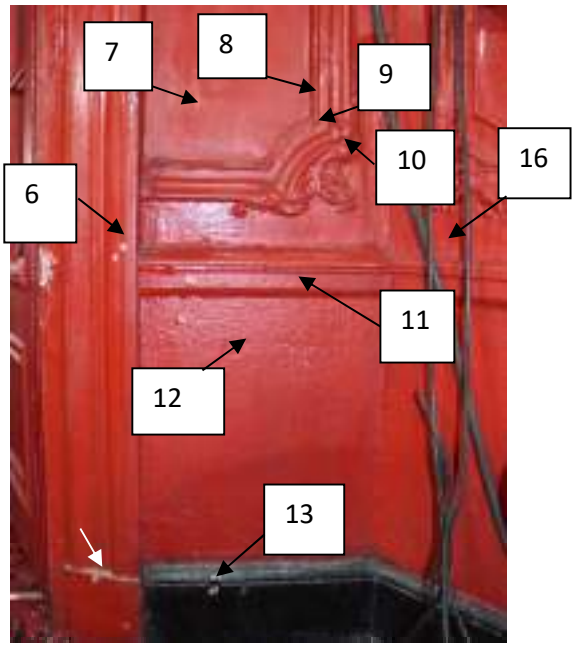
North wall – west end

1 Flat of wall above dado rail
2 panel border above dado rail
3 wall next to door
4 architrave of door D1.16
5 door D1.16

North wall, east end

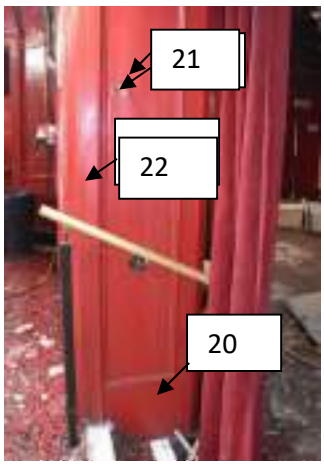
6 architrave of door
7 panel on wall above dado
8 inner panel border on wall above dado
9 flat between panel borders
10 outer panel border
11 dado rail
12 below dado rail
13 skirting moulding

16 flat of upper wall between dado rail and panel border



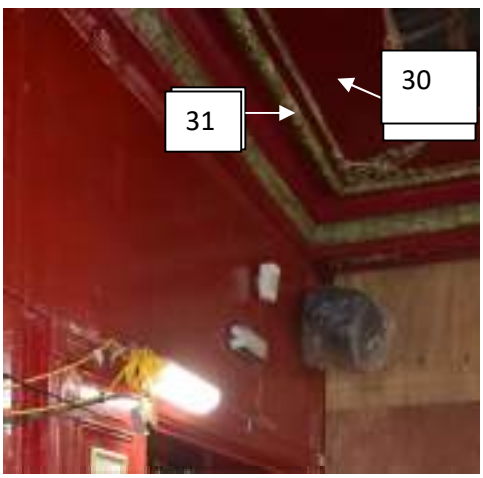
East wall – entrance to Room 1.12
Panelled wooden reveal of opening

20 base of reveal
21 panel on reveal
22 moulding around panel



Ceiling – SE corner

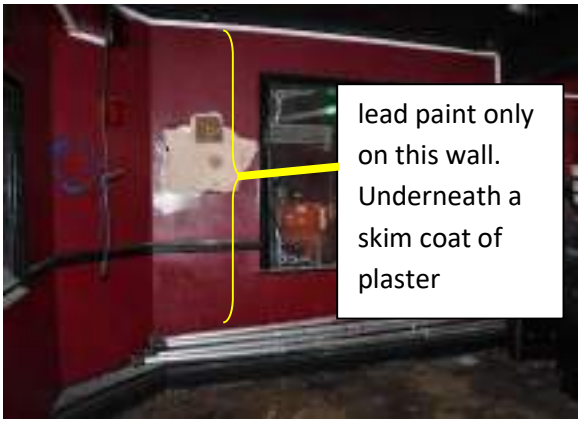
30 flat panel
31 - gold moulding



SECOND FLOOR BAR
ROOM 2.16

Samples were taken walls and ceiling as listed on next page.

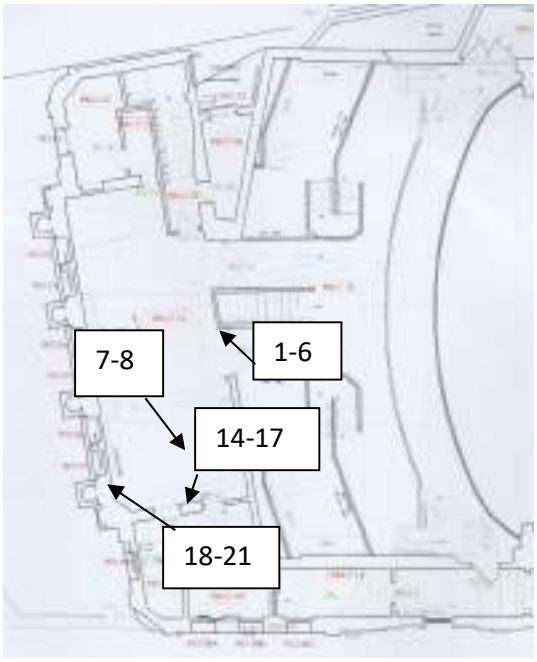
Lead paint	Present only on the west wall, at the south end. There is no lead paint on the ceiling which has been re-plastered, or on the woodwork, which has been recently stripped.



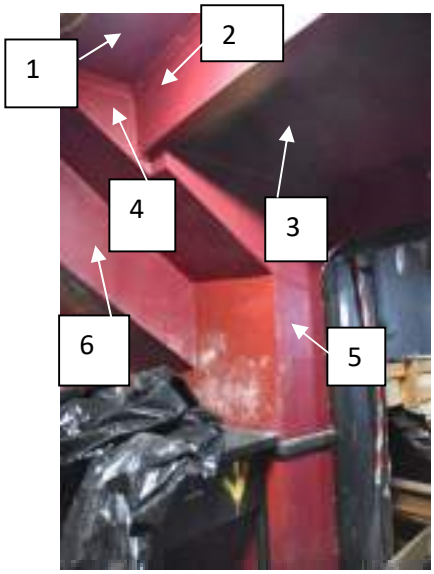
Original paint	White distemper, followed by cream-coloured oil paint on the walls.
Early C20th paints	Wallpaper or lining was used at some point in the early years. The paper has gone, but a thick layer of glue was found over the first oil paint. The paper was later removed and the repainted with oil paints.
Later C20th paints	Four lots of alkyd paints.
Most recent scheme	The red seen today on the walls is not a standard house paint. It is still flexible, with a rubbery texture, and is unaffected by a range of solvents

At some point in the recent past the whole room was almost completely re-plastered. A small patch of original plaster survived on the west wall, as shown above. This patch was covered over with a skim coat of the new plaster.

LOCATION OF SAMPLES

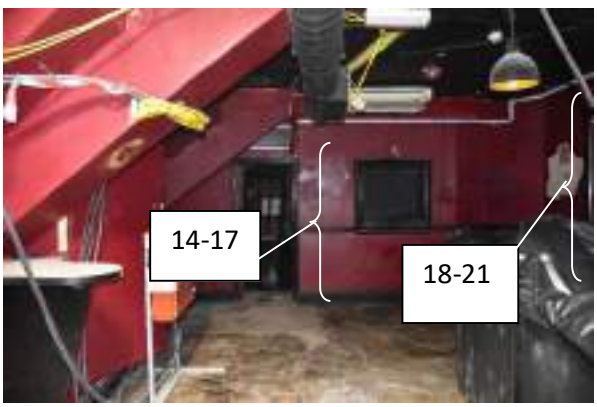


1-6 Side of opening to Auditorium



Ceiling
7 flat of ceiling
8 side of 'beam'

South wall
14 above dado rail
15 dado rail
16 below dado rail
17 skirting



West wall – south end
18 above dado rail
19 dado rail
20 below dado rail
21 skirting

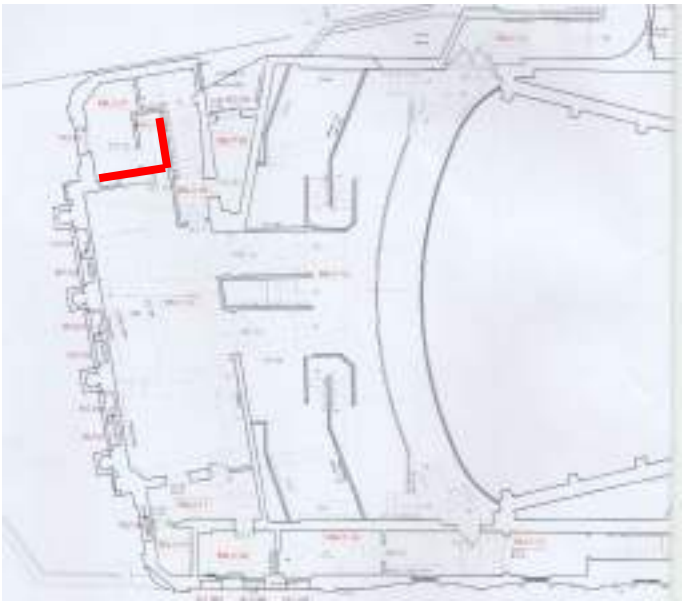
50 East wall, south end

ROOMS SOUTH OF THE BAR
ROOMS 2.17, 2.18 & 2.19

Two samples were taken from the walls of each of these small rooms

Lead paint	Present on the walls of 2.17 and 2.19 Not present in 2.18
Original scheme	dark brown oil paint on all surfaces
Early C20th schemes	four lots of oil paint
Late C20th schemes	Three lots of emulsion paints followed by alkyd paints with a gloss finish.

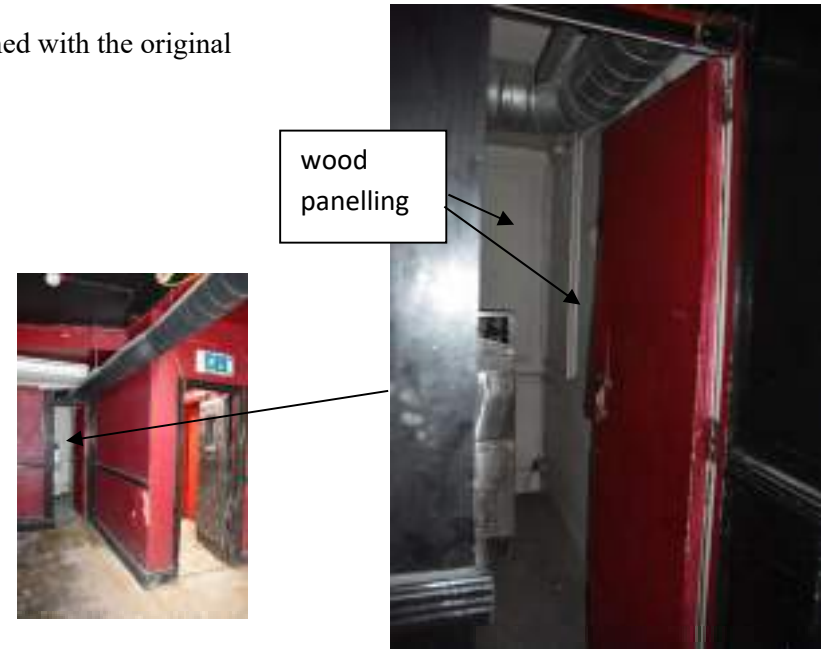
ROOMS NORTH OF THE BAR
ROOMS 2.20 & 2.21



Samples were taken from the partition and from the south and east walls

This area was probably originally a single room. The NS partition which divides it dates to the later C20th.

The walls of the room are lined with the original wood panelling.



The room has been painted very infrequently compared to other rooms in Koko.

Lead paint	Present on the panelled walls
Original decoration	white, lead-based oil paint. This remained in place until the middle of the century.
Later decorations	In the later C20th the room was painted four times with alkyd paints

THIRD FLOOR – PROJECTION ROOM ROOM 3.13

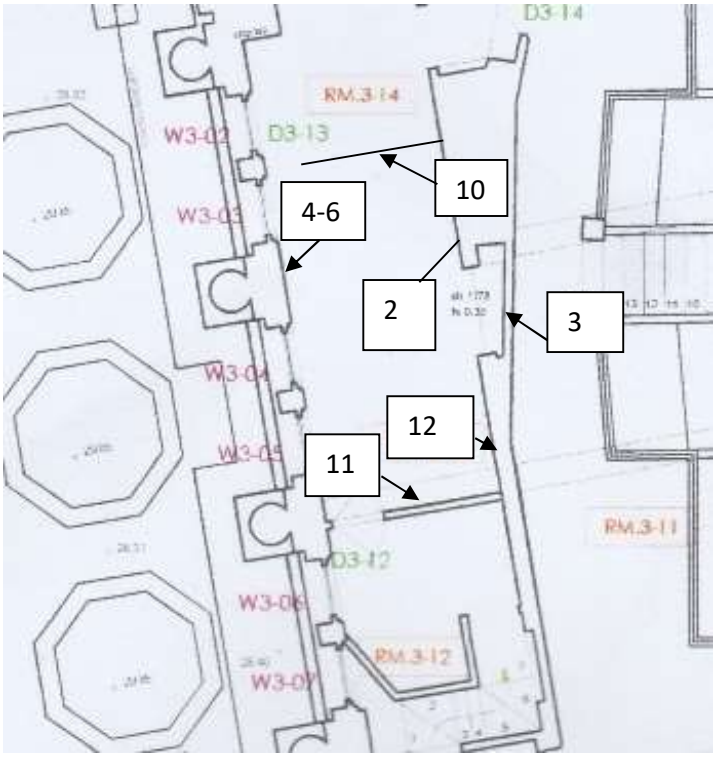
Samples taken from all four walls and from the ceiling, as listed on p.

Original lime plaster and earliest paint layers were found only on the west and east walls. The north and south partitions, which are coated in gypsum plaster, must have been built when the theatre became a cinema,

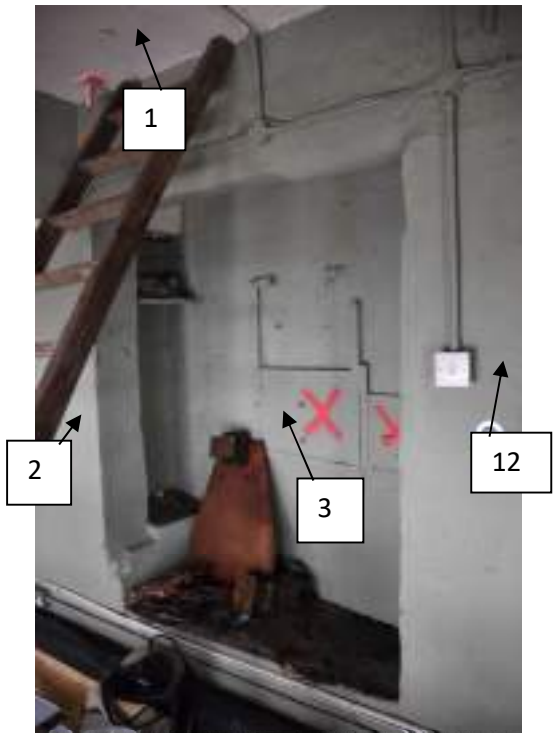
.

Lead paint	Present on the west, north and east walls, and on the ceiling, but not on the south wall or any of the woodwork.
Original paint	Red distemper on the walls, white distemper on the ceiling. Original paint found only on the west and east walls.
Early C20th paints	Painted with black oil paint in 1913 when the room became a projection room, then the walls and the ceiling were painted a further six times with lead based oil paints . One of these oil paint schemes was varnished.
Later C20th paints	Wall and ceiling painted twice with alkyd paints.
Most recent paint	Pale green emulsion paint on the walls, and white emulsion paint on the ceiling.

SAMPLE LOCATIONS



1 ceiling at north end



East wall

2 wall at north end

3 iron shutter

12 wall at south end

West wall

4 above head height

5 shoulder height

5 low down

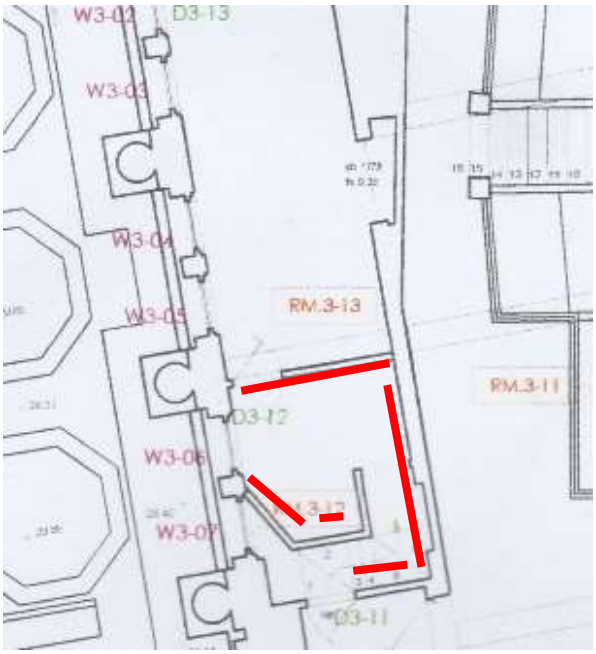
North partition wall

7 door

10 partition wall

11 South partition wall

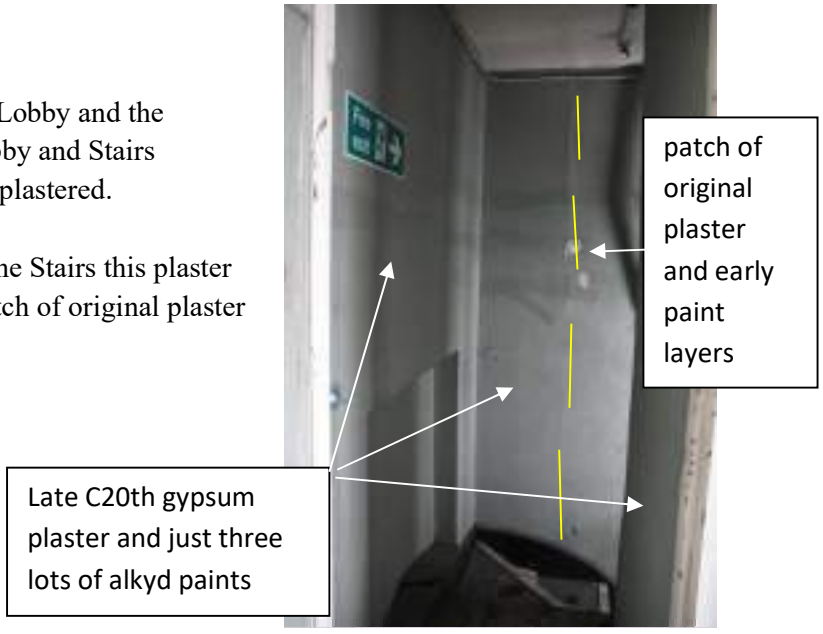
THIRD FLOOR
LOBBY SOUTH OF PROJECTION ROOM - ROOM 3.12



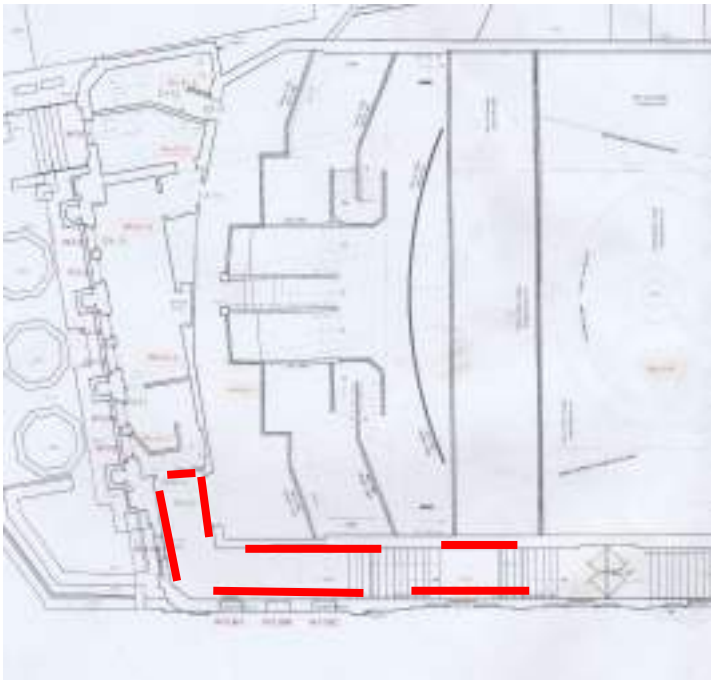
Samples were taken from the lobby walls, and from the walls of stairs leading down as listed on p.

The ceiling was not examined.

Lead paint	Found only on the south and east walls of the lobby and on a patch of older plaster on the south wall of the stairs.
Original paint	Red distemper on the walls.
Early C20th paints	Two lots of lead-based oil paint
Later C20th paints	Fours lot of alkyd paint. The most recent ones applied over a skim of grey gypsum plaster.
Most recent paint	Emulsion paint.
Late C20th plastering	The north wall of the Lobby and the south walls of the Lobby and Stairs have been recently re-plastered. On the south wall of the Stairs this plaster was applied over a patch of original plaster and early paints.



SOUTH STAIRS – THIRD FLOOR
ROOM 3.10

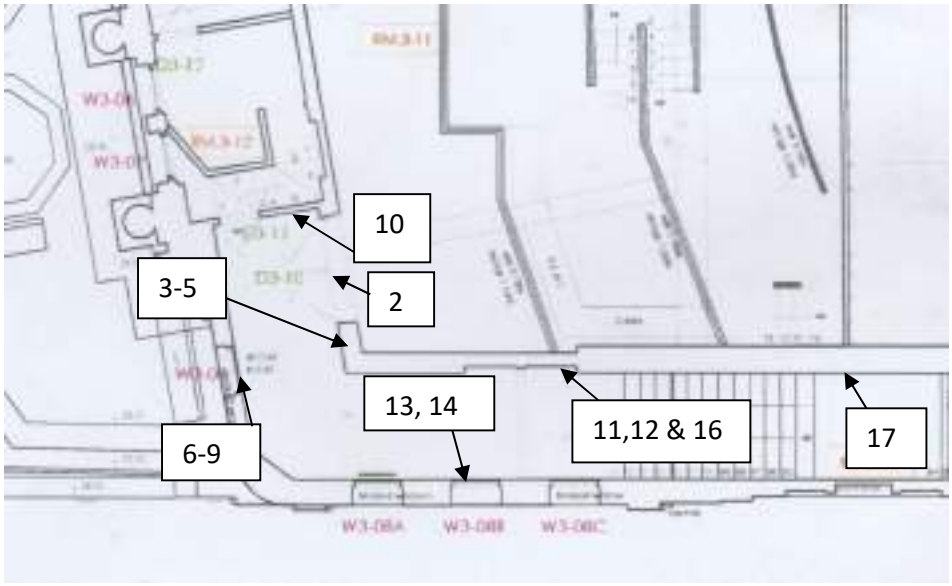


Samples were taken from the third floor landing and from the flight leading down to the second floor. The samples are listed on p.20

The paints that were used on the landing were also used on the stairs.

Lead paint	Present in all samples from walls and woodwork. Not present on the ceilings which have been recently been re-plastered.
Original paint	A red soft distemper was used from floor to ceiling on the walls. The paint was applied directly to the bricks. Brown oil paints were used on the woodwork and iron window grilles
Early C20th paints	Distempers initially continued to be used, but then there was a switch to oil paints, and up to six lots of oil paint were used on the walls.
Later C20th paints	Three lots of alkyd paint and one emulsion paint
Most recent paint	Emulsion paint

LOCATION OF SAMPLES



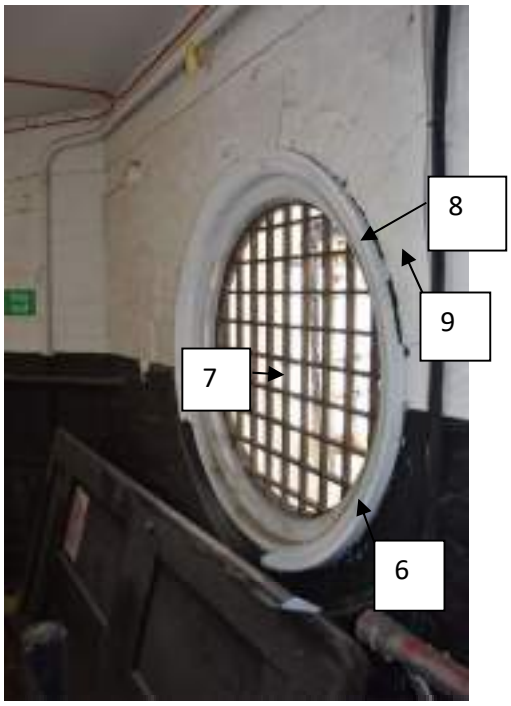
10 north partition wall

East wall

2 door to auditorium [D3.10]
3 wall high level
4 wall just above black
5 wall low level

West window [W3.08]

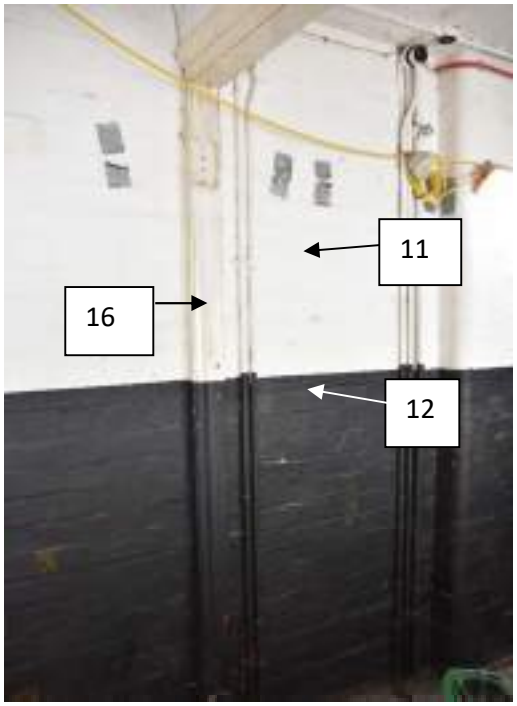
6 frame – lower part
7 iron grille
8 bricks around window
9 frame – upper part



North wall of Stairs to right of removed door

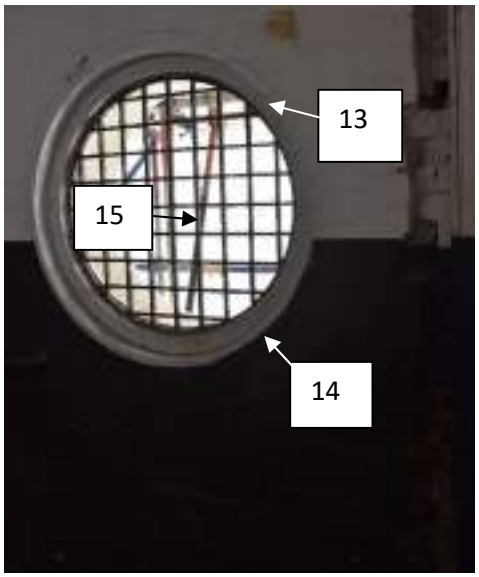
11 high level
12 low level
16 architrave

17 high level next to first flight down

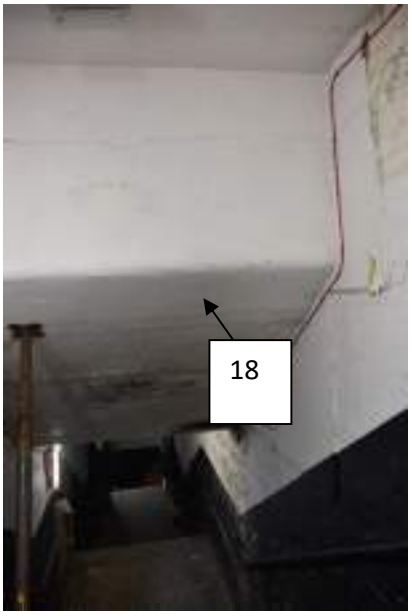


Window in south wall [W3.08B]

13 upper part of frame
14 lower part of frame
15 grille



18 ceiling



NORTH STAIRS

GROUND FLOOR – G.20

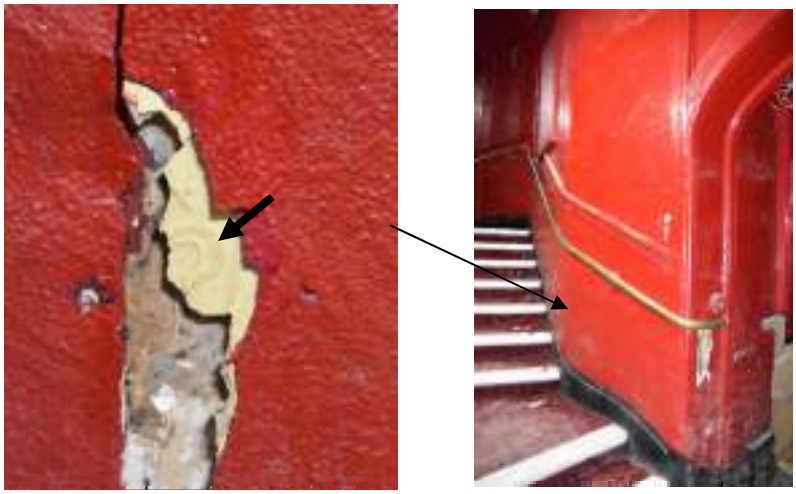
FIRST FLOOR – 1.15

SECOND FLOOR – 2.22

Samples were taken from stairs between ground and first floor, and between first and second floor as listed on p.32

Original paint on the plaster was only found in two samples and the walls of this staircase have been partly stripped and partly re-plastered on more than one occasion.

Lead paint	Found in samples from the ceiling of the second floor landing and in a few samples taken from the walls between ground and first and between first and second.
Original paint	white distemper on the ceiling, and red distemper on the walls
Early C20th paints	Embossed wallpaper with cream-coloured oil paint on the surface was used for the walls below the dado rail. Some has survived, at ground floor level, but elsewhere it appears to have all been removed.



The paper was re-painted twice with lead-based oil paints

Later C20th paints	At least eight lots of alkyd paint. During this period the walls were partly stripped, and at ground floor level fresh lining paper applied. One of the alkyd paints has a textured finish and this rough texture can be seen on many parts of the stairs.
Recent re-plastering	Prior to the most recent decoration extensive repairs were carried out, including applying a fresh plaster skim to parts of the upper wall particularly between the first and second floor.
Most recent paint	This paint is still flexible and has a rubbery texture. It is insoluble in acetone and is not a standard alkyd. Instrumental organic analysis would have to be carried out to identify the binder.

LOCATION OF SAMPLES

Ground floor first flight up – north wall

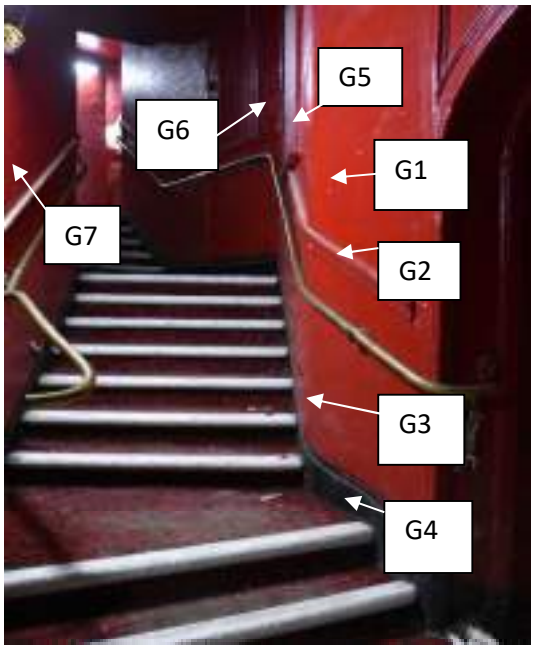
G1 smooth plaster above dado rail

G2 dado rail

G3 below dado rail

G4 skirting

G5 frame of blocked window



Ground floor first flight up, south wall,

G7 above dado rail

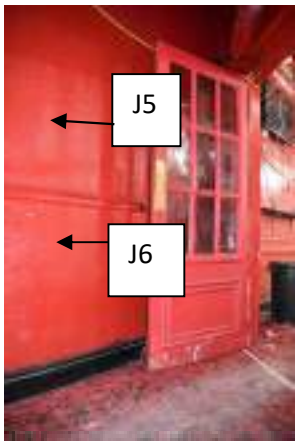
First flight up – half landing

G6 north wall, textured paint above dado rail

First floor landing

J5 east wall – above dado rail

J6 east wall – below dado rail



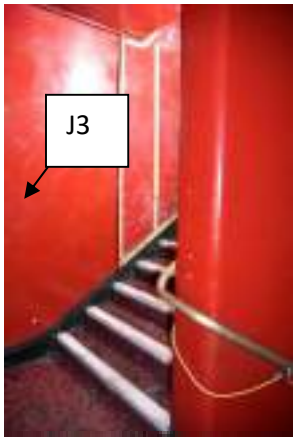
First floor to second floor

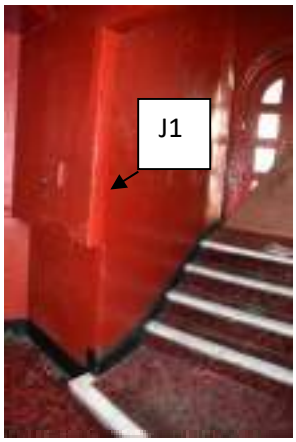
J1 south wall of stairs going up

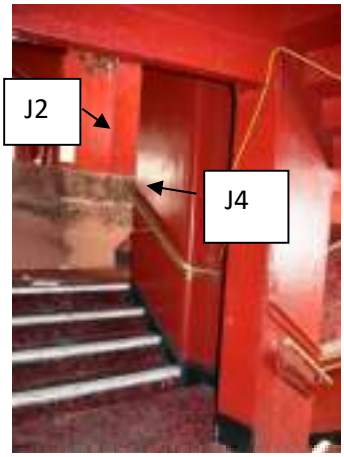
J2 west wall of stairs going up

J3 north wall of second flight to second floor

J4 centre wall of stairs







Second floor landing

B9 flat of ceiling of second floor landing

B10 beam above second floor landing – side

B11 beam above second floor landing

Artemis Conservation Ltd

(Specialist Contractor)

Paint strip out- Trials

KOKO CLUB

Paint stripping samples

Record of paint stripping samples carried out during week commencing 17th March 2020

John Hoath BSc. MSc. IHBC
Artemis Conservation Ltd

SITE REPORT

Project: Koko Club Camden

Date of report: 20th March 2020

Carried out by: John Hoath

Client: Hope Lease Ltd.

Reason for report: Carry out trials for paint stripping of decorative surfaces.

1.0 Terms of Engagement:

Artemis Conservation Ltd. were commissioned by Hope Lease Ltd**.** To carry out samples of paint stripping to decorated surface in various locations. This was instructed by SLHA and was carried out with reference to the report by Catherine Hassall, Historic Paint Analyst.

2.0 Observations:

Following the extensive water damage to the building fabric and interior decorative finishes, which was as a result of the fire to the dome on the roof, moisture retention within the masonry is causing significant deterioration to the building.

In particular painted surfaces are restricting the drying out process of the brick substrate through the fibrous and decorative plasterwork.

In most instances these decorations were found to be completely impervious and are retaining moisture within the building fabric.

Following paint analysis of the various paint types within the building, seven areas have been identified as most suitable for trial paint removal.

These areas were found to be the most representative of the paint types used in decorations during the period since the building was constructed in the 1890's

A total of 6 paint softening products were trialled.

- Tavec 201- Tensid Ltd.
- Solvistrip- Strippers Ltd.
- Kling Strip- Strippers Ltd.
- Age- Remmers Ltd.
- Paint Rid- Stonehealth Ltd.
- Polyalkyd type- Restorative Techniques Ltd.

The selection of an appropriate product was based upon perceived paint layers identified during the paint analysis by Catherine Hassall.

See appendix for manufacturers data sheets.

The locations for the trials were as follows.

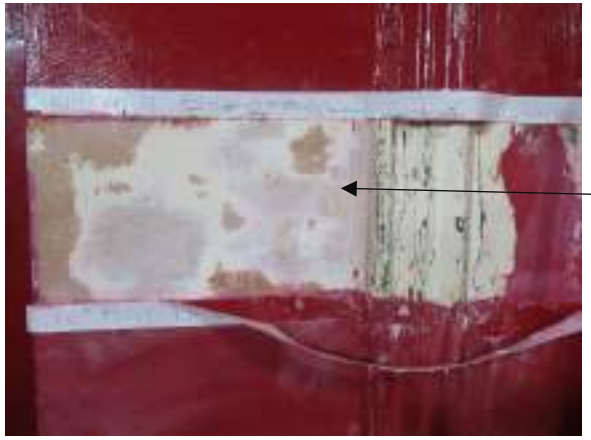
1. External - adjacent to balcony entrance door on first floor-RM-1-14- flat area of pilaster capital
2. External- above location 1 on moulded frieze
3. Internal- entrance room on first floor-flat surface and part panel moulding. RM-1-14
4. Internal- first floor balcony flat wall on rear. RM-1-18
5. Internal- first floor curved section of balcony- decorative scrolls. RM-1-18
6. Internal- ground floor adjacent to entrance doors on disabled ramp. RM-G-17
7. Internal- basement corridor flat wall section. RM-B-18

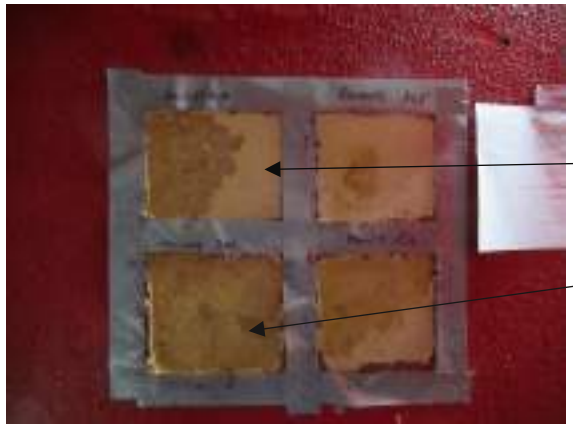
KOKO Camden

Paint stripping trials

Location	Product	Application	Photo ref.	Notes
1	Tavec 201 Poly Alkyd	Pre application		
1	Stone health Paint Rid	Pre application		

Location	Product	Application	Photo ref.	Notes
1		1st application		Following a dwell time of overnight Products removed by hand scraping and hot water spray. Revealed underlying decorators filling over previous paint applications. Products have softened paint, however, ineffective without the use of superheated steam to aid removal.
2	Tavec 201	Pre application		Decorative scroll work

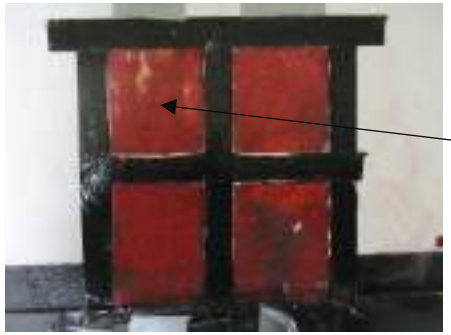
Location	Product	Application	Photo ref.	Notes
2	Tavec 201	1		Dwell time overnight. Existing paint was softened to some degree. Difficulty in removing by hand due to underlying paint coats. Superheated steam required to make removal more effective. Partial paint removal revealed underlying substrate to be" roman cement" stucco.
3	Kling strip	1		Dwell time overnight. Product effectively loosened paint surfaces to flat panel and moulding. Easily removed by hand scrapers. Revealed underlying modern gypsum skim over historic paint coats.

Location	Product	Application	Photo ref.	Notes
4	Solvistrip Remmers age Tavec 201 Paint rid	Pre application		
4		1st application		Dwell time overnight. All products easily removed upper layers. Solvistrip and Tavec 201 loosened underlying cream paint coat sufficiently to scrape off by hand. Conclusion- Tavec 201 or Solvistrip the most suitable products

Location	Product	Application	Photo ref.	Notes
5	Kling Strip	During application		Dwell time overnight.
5		After 1st application		Kling strip easily applied over moulded areas and thickness built up allows for better penetration of paint layers. Following 1st application some residue was visible, however appeared to breakdown the gold paint quite well

Location	Product	Application	Photo ref.	Notes
5	Kling strip	2nd		Dwell time 3 hours 2nd application removed slightly more base coat revealing some of the finer details of the mouldings
6	Solvistrip Remmers Age Tavec 201 Paint Rid	1st application		Dwell time overnight

Location	Product	Application	Photo ref.	Notes
6		1st application		All product had little effect upon the paint layers. Top coat appears to be rubbery consistency which was softened by all products, however, it was impossible to remove with hand scrapers and hot water spray. Tavec 201 possibly had more effect than other products. Conclusion. Superheated steam required for this surface.
7	Solvistrip Tavec 201 Remmers Age Paint Rid	During 1st application		

Location	Products	Application	Photo ref.	Notes
7				Dwell time overnight All products successful in removing upper layers back to underlying dark red base, however, Solvistrip and Tavec 201 were easier to remove by hand. Still some residue left on paint layers. Decision to apply a second coat.
7		2nd		Dwell time 2 hours. Further layer removed to a slightly lighter base coat. Solvistrip appeared to be the most effective.

Conclusion.

All paint softening products were successful to some degree depending upon their location and the paint type to be removed.

On the flat surfaces, internally, Tavec 201 and Solvistrip were the most successful in terms of ease of application, removal and end result.

Careful consideration must be given to the areas that may be required to be stripped. Of the two favoured products, Solvistrip, being solvent based, may have less of an effect on the transmission of soluble salts from the substrate. If this product is to be considered for large flat areas it is suggested that a larger sample area is trialled to gauge effectiveness and timing more effectively. We would suggest a one metre square area is sampled.

The moulded areas responded well to Klingstrip and were found to be more efficient in covering undulating surfaces and removal of the gold coloured paint.

Externally, on the upper level, the use of Tavec 201 will be effective in softening the paint, however, the removal will require the use of super-heated steam.

Should there be a requirement to remove the lower section of black rubbery paint and graffiti, it is suggested that further trials are carried out using super-heated steam

Appendices:

Manufactures data sheets.

Tavec 201

Solvistrip

Paint Rid

Remmers Age

Poly alkyd

Klingstrip.

Safety data sheet

according to 1907/2006/EC, Article 31

Printing date 23.01.2019 Version number 4 Revision: 25.06.2018

SECTION 1: Identification of the substance/mixture and of the company/undertaking

1.1 Product identifier

Trade name AGE

Article number: 1368

1.2 Relevant identified uses of the substance or mixture and uses advised against

No further relevant information available.
Application of the substance / the mixture Paint remover
Uses advised against No further relevant information available.

1.3 Details of the supplier of the safety data sheet

Manufacturer/Supplier:

Remmers GmbH
Postfach 1255
D-49624 Löningen / Germany
Tel.: +49(0)5432/83-0
Fax: +49(0)5432/3985

Remmers (UK) Limited
Unit B1 The Fleming Centre
West Sussex RH10 9NN
fon +44 (0) 1293 594 010
fax +44 (0) 1293 594 037

Information department:
Product Safety department: Tel.: Steve Dunn Tel.: +44 (0) 1293 594 010
E-Mail: sales@remmers.co.uk

1.4 Emergency telephone number:

during working hours:
U.K.: Tel.: +44 (0) 1293 594 010
sales@remmers.co.uk
Head Office Germany: Tel.: +49 (0)5432 83 187
info@remmers.de
after working hours: Tel.: +49 (0)171 21 34 091

24h-Transport Emergency Contact Phone Number:
within USA and Canada: 1-800-424-9300
outside USA and Canada: 001-703-527-3887

SECTION 2: Hazards identification

2.1 Classification of the substance or mixture

Classification according to Regulation (EC) No 1272/2008

Eye Irrit. 2 H319 Causes serious eye irritation.

2.2 Label elements

Labelling according to Regulation (EC) No 1272/2008
The product is classified and labelled according to the CLP regulation.
Hazard pictograms

GHS07

Signal word Warning
Hazard statements
H319 Causes serious eye irritation.
Precautionary statements
P101 If medical advice is needed, have product container or label at hand.
P102 Keep out of reach of children.
P264 Wash thoroughly after handling.

(Contd. on page 2)

Safety data sheet
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Trade name AGE

(Contd. of page 1)

P270	Do not eat, drink or smoke when using this product.
P280	Wear protective gloves/protective clothing/eye protection/face protection.
P305+P351+P338	IF IN EYES: Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing.
P337+P313	If eye irritation persists: Get medical advice/attention.
P362	Take off contaminated clothing.
P501	Dispose of contents/container in accordance with local/regional/national/ international regulations.

2.3 Other hazards
Results of PBT and vPvB assessment
PBT: Not applicable.
vPvB: Not applicable.

SECTION 3: Composition/information on ingredients

3.2 Chemical characterisation: Mixtures
Description:
Mixture of the substances listed below with harmless additions.
Mixture of solvents/tensids

Dangerous components:		
CAS: 577-11-7 EINECS: 209-406-4 Reg.nr.: 01-2119491296-29-XXXX	docusate sodium Eye Dam. 1, H318; Skin Irrit. 2, H315	1-2.5%
CAS: 142-16-5 EINECS: 205-524-5 Reg.nr.: 01-2119524002-60-XXXX	Bis(2-ethylhexyl)maleat STOT RE 2, H373; Aquatic Chronic 1, H410	≤0.5%

Additional information For the wording of the listed hazard phrases refer to section 16.

SECTION 4: First aid measures

4.1 Description of first aid measures
General information
When symptoms occur or in case of doubt, seek medical advice
Immediately remove any clothing soiled by the product.
After inhalation Take affected persons into the open air and position comfortably
After skin contact If skin irritation continues, consult a doctor.
After eye contact
Rinse opened eye for several minutes under running water. If symptoms persist, consult doctor.
After swallowing
Keep the person affected quiet.
Seek immediate medical advice.
4.2 Most important symptoms and effects, both acute and delayed
Headache
Dizziness
Danger
Danger by skin resorption.
Long-term or repeated exposure may cause inflammation of the skin (dermatitis).
4.3 Indication of any immediate medical attention and special treatment needed
No further relevant information available.

SECTION 5: Firefighting measures

5.1 Extinguishing media
Suitable extinguishing agents
Alcohol-resistant foam
Carbon dioxide
Fire-extinguishing powder
Water mist
5.2 Special hazards arising from the substance or mixture
Thick black smoke forms in fires. Inhalation of dangerous decomposition products may cause serious damage to your health.
May be released in case of fire

(Contd. on page 3)

Safety data sheet
according to 1907/2006/EC, Article 31

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Trade name AGE

(Contd. of page 2)

Carbon monoxide (CO)
Carbon dioxide
Nitrogen oxides (NOx)

5.3 Advice for firefighters
Protective equipment:
Wear self-contained breathing apparatus.
Body protection
Additional information
Cool endangered containers with water spray jet.
Collect contaminated fire fighting water separately. It must not enter drains.

SECTION 6: Accidental release measures

6.1 Personal precautions, protective equipment and emergency procedures
Ensure adequate ventilation
Keep away from ignition sources
6.2 Environmental precautions: Do not allow to enter the ground/soil.
6.3 Methods and material for containment and cleaning up:
Send for recovery or disposal in suitable containers.
Absorb with liquid-binding material (sand, diatomite, acid binders, universal binders, sawdust).
Dispose of contaminated material as waste according to item 13.
6.4 Reference to other sections
See Section 7 for information on safe handling
See Section 8 for information on personal protection equipment.
See Section 13 for information on disposal.

SECTION 7: Handling and storage

7.1 Precautions for safe handling
Use only in well ventilated areas.
Ensure good interior ventilation, especially at floor level. (Fumes are heavier than air).
Information about protection against explosions and fires:
Fumes can combine with air to form an explosive mixture.

7.2 Conditions for safe storage, including any incompatibilities
Storage
Requirements to be met by storerooms and containers: Store only in the original container.
Information on storage in a common storage facility:
Keep away from highly acidic and alkaline materials as well as oxidizing agents.
Further information about storage conditions:
Store container in a well ventilated position.
Protect from frost.
Store between 5 and 40°C.
Keep container tightly closed.
7.3 Specific end use(s) No further relevant information available.

SECTION 8: Exposure controls/personal protection

Additional information about design of technical systems: Use only in well-ventilated areas.

8.1 Control parameters
Components with limit values that require monitoring at the workplace:
The product does not contain any relevant quantities of materials with limit values that have to be monitored at the workplace.
Additional information: The lists that were valid during compilation were used as a basis.

8.2 Exposure controls
Personal protective equipment
General protective and hygienic measures
Do not eat, drink or smoke while working.
Apply solvent-resistant skin protection preparation before beginning work.
Be sure to clean skin thoroughly before pauses and after work.
Keep away from food, beverages and animal feed.
Immediately remove soiled, saturated clothing.
Wash hands before pauses and after work.

(Contd. on page 4)

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Trade name AGE

(Contd. of page 3)

Avoid contact with eyes and skin.
Respiratory equipment:
If the solvent / dust concentration is above TLV-values, respiratory equipment admitted for this purpose must be worn.
Respiratory protection if there is a risk of splashes/mist.
Short term filter device:
Filter A/P2.
Protection of hands:
Solvent resistant gloves
Protective gloves.
The glove material has to be impermeable and resistant to the product/ the substance/ the preparation.
Selection of the glove material on consideration of the penetration times, rates of diffusion and the degradation
Material of gloves
Butyl rubber, BR
Nitrile rubber, NBR
The selection of the suitable gloves does not only depend on the material, but also on further marks of quality and varies from manufacturer to manufacturer. As the product is a preparation of several substances, the resistance of the glove material can not be calculated in advance and has therefore to be checked prior to the application.
Penetration time of glove material
The determined penetration times according to EN 374 part III are not performed under practical conditions. Therefore a maximum wearing time, which corresponds to 50% of the penetration time, is recommended.
The exact break trough time has to be found out by the manufacturer of the protective gloves and has to be observed.
Eye protection: Tightly sealed safety glasses.
Body protection: Protective work clothing.

*
SECTION 9: Physical and chemical properties

9.1 Information on basic physical and chemical properties	
General Information	
Appearance:	
Form:	Pasty
Colour:	Yellowish
Odour:	Fruit-like
Odour threshold:	Not determined.
pH-value at 20 °C:	8.5 (pH-Elektrode)
Change in condition	
Melting point/freezing point:	Not determined
Initial boiling point and boiling range:	Not determined
Flash point:	62 °C
Inflammability (solid, gaseous)	Not applicable.
Decomposition temperature:	Not determined.
Self-inflammability:	Product is not self-igniting.
Explosive properties:	Product is not explosive.
Explosive Limits:	
Lower:	Not determined.
Upper:	Not determined.
Vapour pressure:	Not determined.
Density at 20 °C:	1.04 g/cm³ (Pyknometer)
Relative density	Not determined.
Vapour density	Not determined.
Evaporation rate	Not determined.

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Trade name AGE

(Contd. of page 4)

Solubility in / Miscibility with Water:	Emulsifiable
Distribution coefficient (n-octanol/water):	Not determined.
Viscosity:	
dynamic at 20 °C:	4,000 mPas
kinematic:	Not determined.
Solvent separation test	< 3 %
Organic solvents:	22.9 %
VOC EU	237.7 g/l
9.2 Other information	No further relevant information available.

SECTION 10: Stability and reactivity

10.1 Reactivity No further relevant information available.
10.2 Chemical stability
Thermal decomposition / conditions to be avoided:
No decomposition if handled and stored according to specifications.
10.3 Possibility of hazardous reactions No dangerous reactions known
10.4 Conditions to avoid No further relevant information available.
10.5 Incompatible materials: No further relevant information available.
10.6 Hazardous decomposition products:
At high temperatures, the following may occur:
Carbon monoxide and carbon dioxide
smoke
Nitrogen oxides (NOx)

SECTION 11: Toxicological information

11.1 Information on toxicological effects
Acute toxicity: Based on available data, the classification criteria are not met.

LD/LC50 values that are relevant for classification: No further relevant information available.
Skin corrosion/irritation: Based on available data, the classification criteria are not met.
Serious eye damage/irritation:
Causes serious eye irritation.
Sensitisation: Based on available data, the classification criteria are not met.
Germ cell mutagenicity: Based on available data, the classification criteria are not met.
Carcinogenicity: Based on available data, the classification criteria are not met.
Reproductive toxicity: Based on available data, the classification criteria are not met.
STOT-single exposure: Based on available data, the classification criteria are not met.
STOT-repeated exposure: Based on available data, the classification criteria are not met.
Aspiration hazard: Based on available data, the classification criteria are not met.

SECTION 12: Ecological information

12.1 Toxicity
Aquatic toxicity: No further relevant information available.
12.2 Persistence and degradability No further relevant information available.
12.3 Bioaccumulative potential No further relevant information available.
12.4 Mobility in soil No further relevant information available.
Additional ecological information:
General notes: Do not allow product to reach ground water, bodies of water or sewage system.
12.5 Results of PBT and vPvB assessment
PBT: Not applicable.
vPvB: Not applicable.
12.6 Other adverse effects No further relevant information available.

(Contd. on page 6)

Safety data sheet
according to 1907/2006/EC, Article 31

Printing date 23.01.2019 Version number 4 Revision: 25.06.2018

Trade name AGE

(Contd. of page 5)

SECTION 13: Disposal considerations

Recommendation
The given refuse codes are recommendations based upon the intended use of the product. Because of special use and disposal conditions at the user´s, other codes may apply under other conditions.

European waste catalogue	
08 01 17*	wastes from paint or varnish removal containing organic solvents or other hazardous substances
20 01 30	detergents other than those mentioned in 20 01 29

Uncleaned packaging:
Recommendation:
Disposal must be made according to official regulations.
Packaging can be reused or recycled after cleaning.

SECTION 14: Transport information

14.1 UN-Number **ADR, ADN, IMDG, IATA**	Void
14.2 UN proper shipping name **ADR, ADN, IMDG, IATA**	Void
14.3 Transport hazard class(es) **ADR, ADN, IMDG, IATA** **Class**	Void
14.4 Packing group **ADR, IMDG, IATA**	Void
14.5 Environmental hazards: **Marine pollutant:**	No
14.6 Special precautions for user	Not applicable.
14.7 Transport in bulk according to Annex II of Marpol and the IBC Code	Not applicable.
Transport/Additional information:	Not a hazardous good according to the above regulations.
UN "Model Regulation":	Void

SECTION 15: Regulatory information

15.1 Safety, health and environmental regulations/legislation specific for the substance or mixture

Directive 2012/18/EU
Named dangerous substances - ANNEX I None of the ingredients is listed.
REGULATION (EC) No 1907/2006 ANNEX XVII Conditions of restriction: 3
15.2 Chemical safety assessment: A Chemical Safety Assessment has not been carried out.

SECTION 16: Other information

Delivery specifications are found in the respective Technical Information Sheets.
This data is based on our present state of knowledge. However, it does not constitute a guarantee for any specific product features and does not establish a legally valid contractual relationship.

Relevant phrases
H315 Causes skin irritation.
H318 Causes serious eye damage.
H373 May cause damage to organs through prolonged or repeated exposure.
H410 Very toxic to aquatic life with long lasting effects.

Department issuing data specification sheet: Product Safety department / EHS

(Contd. on page 7)

Safety data sheet
according to 1907/2006/EC, Article 31

Printing date 23.01.2019 Version number 4 Revision: 25.06.2018

Trade name AGE

(Contd. of page 6)

Abbreviations and acronyms:
ADR: Accord européen sur le transport des marchandises dangereuses par Route (European Agreement concerning the International Carriage of Dangerous Goods by Road)
IMDG: International Maritime Code for Dangerous Goods
IATA: International Air Transport Association
GHS: Globally Harmonised System of Classification and Labelling of Chemicals
EINECS: European Inventory of Existing Commercial Chemical Substances
ELINCS: European List of Notified Chemical Substances
CAS: Chemical Abstracts Service (division of the American Chemical Society)
LC50: Lethal concentration, 50 percent
LD50: Lethal dose, 50 percent
PBT: Persistent, Bioaccumulative and Toxic
vPvB: very Persistent and very Bioaccumulative
Skin Irrit. 2: Skin corrosion/irritation – Category 2
Eye Dam. 1: Serious eye damage/eye irritation – Category 1
Eye Irrit. 2: Serious eye damage/eye irritation – Category 2
STOT RE 2: Specific target organ toxicity (repeated exposure) – Category 2
Aquatic Chronic 1: Hazardous to the aquatic environment - long-term aquatic hazard – Category 1

RESTORATIVE POLYURETHANE & ALKYD PAINT SOFTENER

1. Identification of the Substance/Preparation & of the Company/Undertaking

1.1 Product Identifier

Product Name: Restorative Polyurethane & Alkyd Paint Softener

1.2 Relevant Identified Uses of the Substance or Product & Uses Advised Against

Use of Product: PC9a: Coatings & paints, thinners, paint removers

1.3 Supplier of the Safety Data Sheet

Company Name: Restorative Techniques Limited
Gloucester Road
Rudgeway
Bristol
BS35 3SG
T: 0044 01454 417831
F: 0044 01454 412445
info@restorativetechniques.co.uk

1.4 Emergency Telephone Number

Tel: M: 07760 197472

2. Hazards Identification

2.1 Classification of Substance or Product

CLP Classification: Eye Irrit 2: H319 Skin Irrit 2: H315

Important Adverse Effects: Causes serious eye irritation. Causes skin irritation.

2.2 Label Elements

Label Elements:

Hazard Statements: H315: Causes skin irritation.
H319: Causes serious eye irritation

Signal Words: Warning

Hazard Pictogram: GHS07: Exclamation Mark

Precautionary Statement: P264: Wash hands thoroughly after handling
P280: Wear protective gloves / protective clothing / eye protection / face protection
P302+352: IF ON SKIN: Wash with plenty of water
P305+351+338: IF IN EYES: Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing.
P337+313: If eye irritation persists: Seek medical attention.

2.3 Other Hazards

PBT: This product is not identified as a PBT / vPvB substance

3. Composition / Information of Ingredients

3.1 Chemicals / Mixtures

Hazardous Ingredients: BENZYL ALCOHOL - REACH registered number 01-2119492630-38

EINECS	CAS	PBT / WEL	CLP Classification	Percentage
202-859-9	100-51-6	-	Acute Tox.4: H332; Acute Tox.4: H302	30-50%

Hazardous Ingredients: 2,2',2'' - NITRILOTRIETHANOL

203-049-8	102-71-6	-	Acute Tox.4: H302; Skin Irrit.2: H315; Eye Dam.1: H318; STOT RE 2: H373	1-10%

Hazardous Ingredients: 2 - AMINOETHANOL - REACH registered number 01-2119486455-28-XXXX

205-483-3	141-43-5	-	Acute Tox.4: H332; Acute Tox.4: H312 Acute Tox.4: H302; Skin Corr: 1B: H314	1-10%

4. First Aid Measures

4.1 Description of First Aid Measures

Skin Contact: Remove all contaminated clothes & footwear immediately unless stuck to skin. Wash immediately with plenty of soap & water.

Eye Contact: Bathe the eye with running water for 15 minutes. Transfer to hospital for specialist examination.

Ingestion: Wash out mouth with water. Do not induce vomiting. Give half a litre of water to drink immediately if conscious, however never give anything by mouth to an unconscious person. Consult a doctor.

Inhalation: Remove casualty from exposure ensuring one's own safety whilst doing so.

4.2 Important Symptoms & Effects, Acute & Delayed

Skin Contact: There may be irritation & redness at the site of contact.

Eye Contact: There may be pain & redness. The eyes may water profusely & vision may become blurred. There may be severe pain. May cause permanent damage.

Ingestion: There may be soreness & redness of the mouth & throat. Nausea & stomach pain may occur.

Inhalation: There may be irritation of the throat with a feeling of tightness in the chest.

Delayed / Immediate: Immediate effects can be expected after short-term exposure.

4.3 Indication of Any Immediate Medical Attention & Special Treatment Needed

Immediate / Special Treatment: Eye bathing equipment should be available on the premises.

5. Fire Fighting Measures

5.1 Extinguishing Media

Extinguishing Media: Suitable extinguishing media for the surrounding fire should be used. Use water spray to cool containers.

5.2 Special Hazards Arising from the Product or Chemical

Exposure Hazards: In combustion emits toxic fumes.

5.3 Advice for Fire Fighters

Fire Fighter Advice: Wear self-contained breathing apparatus. Wear protective clothing to prevent contact with skin or eyes.

6. Accidental Release Measures

6.1 Personal Precautions, Protective Equipment & Emergency Procedures

Personal Precautions: Mark out the contaminated area with signs & prevent access by unauthorised personnel. Do not attempt to take action without suitable protective clothing - see section 8 of HSDS for personal protection details. Turn leaking containers leak-side up to prevent escape of product.

6.2 Environmental Precautions

Environmental Precautions: Do not discharge into drains, waterways or rivers. Contain the spillage using bunding.

6.3 Methods & Materials for Containment & Clearing Up

Clean Up Procedures: Absorb into dry earth or sand. Transfer to a closable, labelled container for disposal by an appropriate method.

6.4 Reference to Other Sections

References to Sections: Refer to section 8 of HSDS

7. Handling & Storage

7.1 Precautions for Safe Handling

Handling Requirements: Avoid direct contact with the substance. Ensure there is sufficient ventilation of the area. Avoid formation or spread of mists in the air.

7.2 Conditions for Safe Storage, Inc Incompatibilities

Storage Conditions: Store in a cool well ventilated area. Keep containers tightly closed.

7.3 Specific End Use / Uses

Specific End Use(s): No data available

8. Exposure Controls / Personal Protection

8.1 Control Parameters

Hazardous Ingredients: 2,2',2'' - NITRILOTRIETHANOL

Workplace Exposure Limit:

State	8 hour TWA	15 min. STEL	8 hour TWA	15 min. STEL
EU	13 mg/m3 (Sk)	-	-	-

2 - AMINOETHANOL

UK	2.5 mg/m3	7.6 mg/m3	-	-

DNEL / PNEC Values

DNEL / PNEC: No data available

8.2 Exposure Controls

Engineering Measures: Ensure there is sufficient ventilation of the area.

Respiratory Protection: Self-contained breathing apparatus must be available in case of emergency.

Hand Protection:	Protective gloves.
Eye Protection:	Tightly fitting safety goggles. Ensure eye bath is available & to hand.
Skin Protection:	Protective clothing.

9. Physical & Chemical Properties

9.1 Information On Basic Physical & Chemical Properties

State:	Gel
Colour:	White
Odour:	Characteristic odour
Evaporation Rate:	No data available
Oxidising:	No data available
Solubility in Water:	No data available
Viscosity:	200,000 - 300,000 cP
Boiling Point / Range °C:	No data available
Melting Point / Range °C:	No data available
Flammability Limits Lower%:	No Data available
Flammability Limits Upper%:	No Data available
Flash Point °C:	No data available
Part.coeff, n-octanol Water:	No data available
Autoflammability °C:	No data available
Vapour Pressure:	No data available
Relative Density:	1.000 - 1.020
pH:	9.5 - 10.5
VOC g/l:	No data available

9.2 Other Information

Other Information:	No data available

10. Stability & Reactivity

10.1 Reactivity

Reactivity:	Stable under recommended transport or storage conditions

10.2 Chemical Stability

Chemical Stability:	Stable under normal conditions

10.3 Possibility of Hazardous Reactions

Hazardous Reactions:	Hazardous reactions will not occur under normal transport or storage conditions. Decomposition may occur on exposure to conditions or materials listed below.

10.4 Conditions to Avoid

Conditions to Avoid:	Heat.

10.5 Incompatible Materials

Materials to Avoid: Strong oxidising agents. Strong acids.

10.6 Hazardous Decomposition Products

Hazardous Decomposition Products: In combustion emits toxic fumes.

11. Toxicological Information

11.1 Information On Toxicological Effects

Hazardous Ingredients: BENZYL ALCOHOL

ORAL	RAT	LD50	1620	mg/kg
VAPOURS	RAT	LD50	>4178	mg/kg

2,2',2'' - NITRILOTRIETHANOL

DERMAL	RBT	LD50	>2000	mg/kg
ORAL	RAT	LD50	>4000	mg/kg

2 - AMINOETHANOL

DERMAL	RBT	LD50	2504	mg/kg
ORAL	RAT	LD50	1515	mg/kg

Relevant Hazards for Substance:

Hazard	Route	Basis
Skin Corrosion / Irritation	DRM	Hazardous: Calculated
Serious Eye Damage / Irritation	OPT	Hazardous: Calculated

11.2 Symptoms / Routes of Exposure

Skin Contact: There may be irritation & redness at the site of contact.

Eye Contact: There may be pain & redness. The eyes may water profusely & vision may become blurred. May cause permanent damage.

Ingestion: There may be soreness & redness of the mouth & throat. Nausea & stomach pain may occur.

Inhalation: There may be irritation of the throat with a feeling of tightness in the chest.

Delayed / Immediate: Immediate effects can be expected after short-term exposure.

12. Ecological Information

12.1 Toxicity

Hazardous Ingredients:

BENZYL ALCOHOL

Aquatic plants	72H ErC50	770	mg/l
Daphnia Magna	48H EC50	230	mg/l
FISH	96H LC50	460	mg/l

2,2',2'' - NITRILOTRIETHANOL

ALGAE	72H ErC50	>100	mg/l
BLUEGILL 9Lepomis macrochirus)	96H EC50	>100	mg/l
Daphnia Magna	48H LC50	>100	mg/l

2 - AMINOETHANOL

Daphnia Magna	21 days NOEC	0.85	mg/l
Daphnia Magna	48H EC50	65	mg/l
FISH (Carrassius auratus - Goldfish)	96H LC50	170	mg/l
FISH (Cyprinus carpio - Common Carp)	96H LC50	349	mg/l
GREEN ALGA (Selenastrum capricornutum)	72H ErC50	2.5	mg/l
Microorganisms (Activated sludge)	30min EC20	1000	mg/l
Microorganisms (Activated sludge)	3H EC50	1000	mg/l
Scenedesmus Subspicatus	72H ErC50	22	mg/l

12.2 Persistence & Degradability

Persistence & Degradability: Biodegradable.

12.3 Bioaccumulative Potential

Bioaccumulative Potential: No bioaccumulation potential

12.4 Mobility in Soil

Mobility: Readily absorbed into soil

12.5 Results of PBT & vPvB Assessment

PBT Identification: This product is not identified as a PBT / vPvB substance

12.6 Other Adverse Effects

Other Adverse Effects: Negligible ecotoxicity

13. Disposal Considerations

13.1 Waste Treatment Methods

Disposal Operations: Transfer to a suitable container & arrange for collection by specialised disposal company.

NB: The users attention is drawn to the possible existence of local, regional or national regulations regarding disposal.

14. Transport Information

14.1 UN Number

UN Number: -

14.2 UN Proper Shipping Name

Shipping Name: -

14.3 Transport Hazard Class(es)

Transport Class: This product does not require a classification for transport

14.4 Packing Group

Packing Group: -

14.5 Environmental Hazards

Environmentally Hazardous: -

Marine Pollutant: -

14.6 Special Precautions for User

Special Precautions: -

Tunnel Code: -

Transport Category: -

15. Regulatory Information

15.1 Safety, Health & Environmental Regulations / Legislation Specific to Substance or Product

Specific Regulation: Not applicable

15.2 Chemical Safety Assessment

Safety Assessment: -

16. Other Information

Other Information

Other Information: This safety data sheet is prepared in accordance with Commission Regulation (EU) No 453/2010
* Indicated text in the SDS which has changed since the last revision

Phrases Used in S2 & S3: H302: Harmful if swallowed

H312: Harmful in contact with skin

H314: Causes severe skin burns & eye damage

H315: Causes skin irritation

H318: Causes serious eye damage

H319: Causes serious eye irritation

H332: Harmful if inhaled

H373: May cause damage to organs (state all organs affected, if known) through prolonged or repeated exposure (state routes of exposure if it is conclusively proven that no other routes of exposure cause the hazard).

Legal Disclaimer: The above information is believed to be correct but does not purport to be all inclusive and shall be used only as a guide. This company shall not be held liable for any damage resulting from handling or from contact with the above product.

STRIPPERS
PAINT REMOVERS

Off Windham Road, Chilton Industrial Estate, Sudbury, Suffolk, CO10 2XD.
01787 371524
stripperspaintremovers.com

USAGE DATA SHEET

PRODUCT: KLING-STRIP

TYPE: Poultice-type alkali-based paint-remover

APPLICATIONS: For removing thick layers of oil-based paints, distempers etc, old varnishes and stains, from timber, render, stone, marble, brick, fibrous plaster, cast-iron and many other substrates. Being a wet process, it also provides a safer means of removing paint containing lead.

PRINCIPLES OF THE PRODUCT: Kling-Strip is a thixotropic paste which, when applied thickly to the surface, will gradually dissolve the paint to a water soluble residue which is then simply washed off. Its poultice action draws out paint and stain from the pores of the surface or the grain of the wood, which are then left completely free of paint by the washing. Because no scraping is necessary it is thus possible to completely remove paint even from ornate work without any damage.

METHOD OF USE:

[A] CARRY OUT A TEST ON A SMALL AREA FIRST. A test will ensure that Kling-Strip is the correct paint-remover for the job (see also "COMPATIBILITY " below), help you to work out how much you need, how thickly it needs to be applied and how long you need to leave it to work:

- Apply a 3"- 4" square (75-100mm) patch of Kling-Strip.
- Apply the product at least 3/8" (10mm) thick on one side of the patch and taper the thickness off to nothing on the other side. This will give you an indication of how thickly you will need to apply it when you come to do the actual job.
- Stick some thin polythene (clingfilm, plastic bag, bin liner etc.) to the patch and leave to work, then follow on from [C] below.

N.B. To calculate the quantity required: each mm of thickness of Kling-Strip= 1 litre per sq.m.
e.g. If tests show that Kling-Strip needs to be applied 5mm thick, 5 x 1 litre = 5 litres per.sq.m

[B] APPLYING KLING-STRIP:
Using a small trowel, flat-blade scraper, or any suitable spreading tool, apply Kling-Strip 3mm to 6mm thick - even thicker on very thick paint layers. The thicker the paint layer, the longer Kling-Strip needs to work and the thicker it must therefore be applied. If applied too thinly, it will simply dry out before it has time to work. Remember to replace lid on the container each time you have decanted contents.

Stick some thin polythene (clingfilm, plasticbag, bin liner etc.) to the applied Kling-Strip to keep it moist.
For bannisters, glazing bars etc. apply the Kling-Strip directly to the polythene; the coated polythene can then be picked up and applied to the bannister, making application very quick and easy.

C] LEAVING THE KLING-STRIP TO WORK: It is important to allow Kling-Strip sufficient time to dissolve the paint. Anything from 15 minutes to several days. The thicker the paint layer, the longer it will take. One application can dissolve a very thick paint layer if given enough time to do so. Thin paint layers will only need 2 or 3 hours; many paint layers can be dissolved overnight. For very thick paint, leave for 2 days or longer. For plaster cornices etc., leave for at least 5 days. Very thick paint layers, particularly in the crevices of a detailed surface, will need further application(s).

Continued://

Kling-Strip will not work in temperatures near freezing and will dry out too quickly in direct sunlight or at high ambient temperatures.

[D] REMOVING KLING-STRIP AND WASHING OFF THE DISSOLVED PAINT: Remove the bulk of the Kling-Strip and dissolved paint, taking care not to scratch or damage the surface. The residue is then simply washed from the surface with a scrubbing brush, sponge and water, or a pressure-washer if the situation allows. A pump-up garden spray is also useful if washing down by hand. For plaster cornices etc., having removed the bulk of the Kling-Strip, allow the residue to dry - which will cause it to shrink slightly - then brush off and carefully pick out, before gently washing to finish off.

N.B. Our **VACWASH** pressure-washer/vacuum cleaner attachment makes it possible to use a pressure washer in areas where the spray and runoff from a normal pressure-washer lance would be unacceptable.

COVERAGE: 3 to 6 litres per square metre, depending on the thickness of paint, profile of surface etc.
N.B. To calculate the quantity required: each mm of thickness of Kling-Strip= 1 litre per sq.m.
e.g. If tests show that Kling-Strip needs to be applied 5mm thick, 5 x 1 litre = 5 litres per.sq.m

COMPATABILITY: A test must always be carried out to ensure that there is no adverse reaction with the substrate or adjacent materials. Do not use on veneers. May soften gesso and similar oil-bound plaster decoration. May darken some wood surfaces, particularly teak, mahogany and modern/new hardwoods. May leave a "water mark" on timber surfaces if not applied to whole area. Avoid contact with aluminium. Details of compatibility of any specific material are available on request.
N.B. our 'A' & 'B' WOODBLEACH is very effective for lightening the colour of most timbers.

REPAINTING: If the surface is to be repainted, it should be washed down very thoroughly and then allowed to dry out completely. If any efflorescence then occurs, this must be brushed off and the surface thoroughly rinsed again. Timber and brick surfaces may be neutralised by sponging with **NEUTRALISER** N-20 (see price list) or a solution of vinegar and allowed to dry thoroughly afterwards. No painting should be done until it is certain that the surface is completely dry and that efflorescence will not re-occur. Use an **ALKALI-RESISTANT PRIMER.**

STORAGE: Store in a cool place. The product is non-flammable and will not support combustion.
Do not expose to frost.

HEALTH, SAFETY & FIRST AID:
Suitable protective clothing must be worn when handling or using the product.
For full health and safety information see Material Data Sheet.
IN CASE OF CONTACT WITH SKIN: Kling-Strip does not burn immediately on contact with the skin, but splashes on the skin should be washed off immediately with plenty of water. Splashes and spillages on absorbent clothing should similarly be removed and washed out immediately.
IN CASE OF CONTACT WITH EYES. Flush the eye immediately with copious quantities of water. Ensure the eyelid lid is open and water is bathing the eye. Continue flushing for at least 15 minutes and seek medical attention.
INHALATION: N/A. (The product is non-volatile and does not give off any fumes).
INGESTION: If swallowed, give plenty of water to drink and seek immediate medical treatment. Do NOT induce vomiting. Do NOT give an unconscious person anything to drink.
** Keep out of reach of children & animals
** Causes burns. Contains Sodium Hydroxide.
** Wear rubber or pvc gloves and eye/face protection.
** In case of accident or if you feel unwell, seek medical advice immediately.

For full health and safety information see Material Safety Data Sheet, available upon request.

ACCORDING TO EC-REGULATIONS 1907/2006 (REACH), 1272/2008 (CLP) & 2015/830

1. SECTION 1: IDENTIFICATION OF THE SUBSTANCE/MIXTURE AND OF THE COMPANY/UNDERTAKING

1.1 Product identifier

Product Name	SOLVISTRIP
CAS No.	Not applicable.
EC No.	Not applicable.
REACH Registration No.	Not known.

1.2 Relevant identified uses of the substance or mixture and uses advised against

Identified Use(s)	Cleaning agent.
Uses Advised Against	None anticipated

1.3 Details of the supplier of the safety data sheet

Manufacturer

Company Identification	Strippers Paint Removers
Address of Manufacturer	Fishers Farm Belchamp Walter Sudbury Suffolk
Postal code	CO10 7AP
Telephone:	+44 (0) 1787 371524
E-mail	info@stripperspaintremovers.com
Office hours	09.00 – 17.00 (UK time)

1.4 Emergency telephone number

Emergency Phone No.	+44 (0) 1787 371524 (Office hours with voicemail at other times)
Contact	No information available.

National response centre

Address	National Poisons Information Service (Birmingham Centre) City Hospital Dudley Road, Birmingham, United Kingdom
Emergency Phone No.	NHS Urgent Care Service- 111

2. SECTION 2: HAZARDS IDENTIFICATION

2.1 Classification of the substance or mixture

Regulation (EC) No. 1272/2008 (CLP)

Acute Tox. 4: Harmful if inhaled.
Acute Tox. 4: Harmful if swallowed.
Eye Dam. 1: Causes serious eye damage.
Flam. Liq. 3: Flammable liquid and vapour.
Skin Corr. 1B: Causes severe skin burns and eye damage.
STOT SE 2: May cause damage to organs.

2.2 Label elements

According to Regulation (EC) No. 1272/2008 (CLP)

Product Name: SOLVISTRIP

Hazard Pictogram(s)


GHS02


GHS05


GHS07

Signal Word(s): Danger

Hazard Statement(s):
H226: Flammable liquid and vapour.
H302: Harmful if swallowed.
H314: Causes severe skin burns and eye damage.
H332: Harmful if inhaled.
H371: May cause damage to organs.
EUH210: Safety data sheet available on request.

Precautionary Statement(s):
P210: Keep away from heat, hot surfaces, sparks, open flames and other ignition sources. No smoking.
P261: Avoid breathing dust/fume/gas/mist/vapours/spray.
P301+P330+P331: IF SWALLOWED: Rinse mouth. Do NOT induce vomiting.
P303+P361+P353: IF ON SKIN (or hair): Take off immediately all contaminated clothing. Rinse skin with water/shower.
P304+P340: IF INHALED: Remove person to fresh air and keep comfortable for breathing.
P305+P351+P338: IF IN EYES: Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing.
P403+P235: Store in a well-ventilated place. Keep cool.
P501: Dispose of contents in accordance with local or national legislation.

2.3 Other hazards: None known.

2.4 Additional Information: For full text of H/P Statements see section 16.

3. SECTION 3: COMPOSITION/INFORMATION ON INGREDIENTS

3.1 Substances: Not applicable.

3.2 Mixtures

HAZARDOUS INGREDIENT(S)	CAS No.	EC No. / REACH Registration No.	%W/W	Hazard Statement(s)	Hazard Pictogram(s)
Benzyl alcohol	100-51-6	202-859-9	30 - 35	Acute Tox. 4 H302 Acute Tox. 4 H332	GHS07
Heptan-2-one methyl amyl ketone	110-43-0	203-767-1	15 - 20	Flam. Liq. 3 H226 Acute Tox. 4 H302	GHS02 GHS07

				Acute Tox. 4 H332	
Formic acid … %	64-18-6	200-579-1	10 - 15	Skin Corr. 1A H314	GHS05
Methanol	67-56-1	200-659-6	5 - 10	Flam. Liq. 2 H225 Acute Tox. 3 H301 Acute Tox. 3 H311 Acute Tox. 3 H331 STOT SE 1 H370	GHS02 GHS06 GHS08

4. SECTION 4: FIRST AID MEASURES

4.1 Description of first aid measures

Inhalation	Immediately call a POISON CENTRE/doctor.
Skin Contact	Take off immediately all contaminated clothing. Rinse skin with water/shower. Wash contaminated clothing before reuse. Immediately call a POISON CENTRE/doctor.
Eye Contact	Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing. Immediately call a POISON CENTRE/doctor.
Ingestion	Rinse mouth. Do NOT induce vomiting. Immediately call a POISON CENTRE/doctor.
4.2 Most important symptoms and effects, both acute and delayed	Causes burns.
4.3 Indication of any immediate medical attention and special treatment needed	Specific treatment (see Medical Advice on this label). Immediately call a POISON CENTRE/doctor. Treat symptomatically.

5. SECTION 5: FIREFIGHTING MEASURES

5.1 Extinguishing media

Suitable Extinguishing media	In case of fire, use: Foam, CO2 or dry powder.
Unsuitable extinguishing media	Water jet spray
5.2 Special hazards arising from the substance or mixture	Flammable liquid and vapour. Combustion or thermal decomposition will evolve toxic and irritant vapours.
5.3 Advice for fire fighters	Fire fighters should wear complete protective clothing including self-contained breathing apparatus. If it is safe to do so, containers should be removed from fire area because they are likely to rupture under fire conditions.

6. SECTION 6: ACCIDENTAL RELEASE MEASURES

6.1 Personal precautions, protective equipment and emergency procedures	Provide adequate ventilation. Use non-sparking ventilation systems, approved explosion-proof equipment, and intrinsically safe electrical systems. Wear suitable protective clothing, gloves and eye/face protection.
6.2 Environmental precautions	Spillages or uncontrolled discharges into watercourses must be alerted to the appropriate regulatory body.
6.3 Methods and material for containment and cleaning up	Adsorb spillages onto sand, earth or any suitable adsorbent material. Use vacuum equipment for collecting spilt materials, where practicable. Containers must not be punctured or destroyed by burning, even when empty.
6.4 Reference to other sections	See Also Section 8, 13.

7. SECTION 7: HANDLING AND STORAGE

7.1 Precautions for safe handling	Keep away from heat, hot surfaces, sparks, open flames and other ignition sources. No smoking. Keep container tightly closed. Use explosion-proof electrical/ventilating/lighting/equipment. Use only non-sparking tools. Take precautionary measures against static discharge. Wear protective gloves/protective clothing/eye protection/face protection. Wash hands and exposed skin thoroughly after handling. Do not eat, drink or smoke when using this product. Avoid breathing dust/fume/gas/mist/vapours/spray. Use only outdoors or in a well-ventilated area.
7.2 Conditions for safe storage, including any incompatibilities	Store in a well-ventilated place. Keep cool. Store locked up.
Storage temperature	Ambient.
Storage life	Stable under normal conditions.
Incompatible materials	None known.
7.3 Specific end use(s)	Cleaning agent.

8. SECTION 8: EXPOSURE CONTROLS/PERSONAL PROTECTION

8.1 Control parameters

8.1.1 Occupational Exposure Limits

Occupational Exposure Limits						
SUBSTANCE.	CAS No.	LTEL (8 hr TWA ppm)	LTEL (8 hr TWA mg/m³)	STEL (ppm)	STEL (mg/m³)	Note
Methanol	67-56-1	200	266	250	333	Sk
Methanol	67-56-1	200	260			IOELV, Skin
Heptan-2-one	110-43-0	50	237	100	475	Sk
Heptan-2-one	110-43-0	50	238	100	475	IOELV, Skin
Formic acid	64-18-6	5	9.6	0	0	
Formic acid	64-18-6	5	9			IOELV

Remark	Footnote
Sk	Can be absorbed through the skin. The assigned substances are those for which there are concerns that dermal absorption will lead to systemic toxicity.
IOELV	IOELV: Indicative Occupational Exposure Limit Value
Skin	The possibility of significant uptake through the skin.

8.2 Exposure controls

8.2.1. Appropriate engineering controls	Use non-sparking ventilation systems, approved explosion-proof equipment, and intrinsically safe electrical systems. Use with ventilation, local exhaust ventilation or breathing protection. A washing facility/water for eye and skin cleaning purposes should be present.

8.2.2. Personal protection equipment

Eye Protection

Wear eye protection with side protection (EN166).

Skin protection

Wear protective clothing and gloves: Impervious gloves (EN 374).

Respiratory protection

A suitable mask with filter type A (EN14387 or EN405) may be appropriate.

Thermal hazards	None known.
8.2.3. Environmental Exposure Controls	Avoid release to the environment.

9. SECTION 9: PHYSICAL AND CHEMICAL PROPERTIES

9.1 Information on basic physical and chemical properties

Appearance	Liquid/Gel. Colour: Off white.
Odour	Strong.
Odour threshold	Not known.
pH	Not known.
Melting point/freezing point	Not known.
Initial boiling point and boiling range	Not known.
Flash Point (°C)	>93
Evaporation rate	Not known.
Flammability (solid, gas)	Not known.
Upper/lower flammability or explosive limits	Not known.
Vapour pressure	Not known.
Vapour density	Not known.
Density (g/ml)	Not known.
Relative density	Not known.
Solubility(ies)	Solubility (Water): Not known. Solubility (Other): Not known.
Partition coefficient: n-octanol/water	Not known.
Auto-ignition temperature	Not known.
Decomposition Temperature (°C)	Not known.
Viscosity	Not known.
Explosive properties	Not known.
Oxidising properties	Not known.
9.2 Other information	None.

10. SECTION 10: STABILITY AND REACTIVITY

10.1 Reactivity	None anticipated.
10.2 Chemical Stability	Stable under normal conditions.
10.3 Possibility of hazardous reactions	No hazardous reactions known if used for its intended purpose.
10.4 Conditions to avoid	Avoid friction, sparks, or other means of ignition.
10.5 Incompatible materials	Not known.
10.6 Hazardous decomposition products	No hazardous decomposition products known.

11. SECTION 11: TOXICOLOGICAL INFORMATION

11.1 Information on toxicological effects

Acute toxicity - Ingestion	Harmful if swallowed. Calculated acute toxicity estimate (ATE) Calc ATE - 404.09000
Acute toxicity - Skin Contact	Not classified. Calculated acute toxicity estimate (ATE) Calc ATE - 2824.72000
Acute toxicity - Inhalation	Harmful if inhaled. Calculated acute toxicity estimate (ATE) Calc ATE - 10.04000
Skin corrosion/irritation	Causes severe skin burns and eye damage.
Serious eye damage/irritation	Causes serious eye damage.
Skin sensitization data	Not classified.
Respiratory sensitization data	Not classified.
Germ cell mutagenicity	Not classified.
Carcinogenicity	Not classified.
Reproductive toxicity	Not classified.
Lactation	Not classified.
STOT - single exposure	May cause damage to organs.
STOT - repeated exposure	Not classified.
Aspiration hazard	Not classified.
11.2 Other information	Not known.

12. SECTION 12: ECOLOGICAL INFORMATION

12.1 Toxicity	
Toxicity - Aquatic invertebrates	Low toxicity to invertebrates.
Toxicity - Fish	Low toxicity to fish.
Toxicity - Algae	Low toxicity to algae.
Toxicity - Sediment Compartment	Not classified.
Toxicity - Terrestrial Compartment	Not classified.
12.2 Persistence and Degradation	Not known.
12.3 Bioaccumulative potential	Not known.
12.4 Mobility in soil	Not known.
12.5 Results of PBT and vPvB assessment	Not known.
12.6 Other adverse effects	Not known.

13. SECTION 13: DISPOSAL CONSIDERATIONS

13.1 Waste treatment methods	Dispose of contents in accordance with local or national legislation. Recycle only completely emptied packaging. Containers must not be punctured or destroyed by burning, even when empty. Do not allow to enter drains, sewers or watercourses. Do NOT landfill. Normal disposal is via incineration operated by an accredited disposal contractor. Send to a licensed recycler, re-claimer or incinerator. Dispose of this material and its container to hazardous or special waste collection point.
13.2 Additional Information	Disposal should be in accordance with local or national legislation.

14. SECTION 14: TRANSPORT INFORMATION

14.1 UN number	2810
14.2 UN proper shipping name	TOXIC LIQUID, ORGANIC, N.O.S.
14.3 Transport hazard class(es)	
ADR/RID Class	6.1
IMDG Class	6.1
IMDG EMS	Not available.
ICAO/IATA	
Excepted Quantities	E1
Passenger and Cargo Aircraft Limited Quantities Packing Instructions	Y642
Passenger and Cargo Aircraft Limited Quantities Max net Qty.	2L
Passenger and Cargo Aircraft Packing Instructions	655
Passenger and Cargo Aircraft Max net Qty.	60L
Cargo Aircraft Packing Instructions	663
Cargo Aircraft Max net Qty.	220L
Special Provisions	A3 A4
Emergency Response Guidebook (ERG) Code	6L
ADR Classification Code	T1
ADR HIN	60
ADR Transport Category	2
Tunnel Restriction Code	E
Emergency Action Code	2X
APP Advice on Additional Personal Protection (APP)	Not applicable.
14.4 Packing group	
Packing group	III
Labels	6.1

Special Provisions	274 614
Limited Quantities	5 L
Excepted Quantities	E1
Mixed Packing Instructions for Packages	P001 IBC03 LP01 R00
Special Packing Provisions for Packages	Not applicable.
Mixed Packing Instructions for Packages	MP19
14.5 Environmental hazards	Not known.
14.6 Special precautions for user	Not known.
14.7 Transport in bulk according to Annex II of Marpol and the IBC Code	
Packing Instructions for Portable Tanks	T7
Special Provisions for Portable Tanks	TP1 TP28
Tank Code for Tanks	L4BH
Special Provisions for Tanks	TU15 TE19
Vehicle for Tank Carriage	AT
Special Provisions for Carriage - Packages	V12
Special Provisions for Carriage - Bulk	Not applicable.
Special Provisions for Carriage - Loading, Unloading and Handling	CV13 CV28
Special Provisions for Carriage - Operation	S9

15. SECTION 15: REGULATORY INFORMATION

15.1 Safety, health and environmental regulations/legislation specific for the substance or mixture

European Regulations- Authorisations and/or Restrictions On Use	
Candidate List of Substances of Very High Concern for Authorisation	Not listed.

REACH: ANNEX XIV list of substances subject to authorisation	Not listed.
REACH: Annex XVII Restrictions on the manufacture, placing on the market and use of certain dangerous substances, mixtures and articles	Methanol (67-56-1)
Community Rolling Action Plan (CoRAP)	Benzyl alcohol (100-51-6), methanol (67-56-1)
Regulation (EC) N° 850/2004 of the European Parliament and of the Council on persistent organic pollutants	Not listed.
Regulation (EC) N° 2037/2000 on substances that deplete the ozone layer	Not listed.
Regulation (EU) N° 649/2012 of the European Parliament and of the Council concerning the export and import of hazardous chemicals	Not listed.
National regulations	
Other.	Not known.
15.2 Chemical Safety Assessment	A REACH chemical safety assessment has not been carried out.

16. SECTION 16: OTHER INFORMATION

The following sections contain revisions or new statements:

LEGEND

Hazard Pictogram(s)

GHS02

GHS05

GHS07

Hazard Statement(s)	H226: Flammable liquid and vapour. H302: Harmful if swallowed. H314: Causes severe skin burns and eye damage. H318: Causes serious eye damage. H332: Harmful if inhaled. H371: May cause damage to organs. EUH210: Safety data sheet available on request.
Precautionary Statement(s)	P210: Keep away from heat, hot surfaces, sparks, open flames and other ignition sources. No smoking. P233: Keep container tightly closed. P240: Ground/bond container and receiving equipment. P241: Use explosion-proof electrical/ventilating/lighting/equipment. P242: Use only non-sparking tools. P243: Take precautionary measures against static discharge. P260: Do not breathe dust/fume/gas/mist/vapours/spray. P261: Avoid breathing dust/fume/gas/mist/vapours/spray. P264: Wash hands and exposed skin thoroughly after handling. P270: Do not eat, drink or smoke when using this product. P271: Use only outdoors or in a well-ventilated area. P280: Wear protective gloves/protective clothing/eye protection/face protection. P301+P312: IF SWALLOWED: Call a POISON CENTRE/doctor if you feel unwell. P301+P330+P331: IF SWALLOWED: Rinse mouth. Do NOT induce vomiting. P303+P361+P353: IF ON SKIN (or hair): Take off immediately all contaminated clothing. Rinse skin with water/shower. P304+P340: IF INHALED: Remove person to fresh air and keep comfortable for breathing. P305+P351+P338: IF IN EYES: Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing. P308+P311: IF exposed or concerned: Call a POISON CENTRE/doctor. P310: Immediately call a POISON CENTRE/doctor. P312: Call a POISON CENTRE/doctor if you feel unwell. P321: Specific treatment (see Medical Advice on this label). P330: Rinse mouth. P363: Wash contaminated clothing before reuse. P370+P378: In case of fire: Use water to extinguish. P403+P235: Store in a well-ventilated place. Keep cool. P405: Store locked up. P501: Dispose of contents in accordance with local or national legislation.

Disclaimers

Information contained in this publication or as otherwise supplied to Users is believed to be accurate and is given in good faith, but it is for the Users to satisfy themselves of the suitability of the product for their own particular purpose. Strippers Paint Removers gives no warranty as to the fitness of the product for any particular purpose and any implied warranty or condition (statutory or otherwise) is excluded except to the extent that exclusion is prevented by law. Strippers Paint Removers accepts no liability for loss or damage (other than that arising from death or personal injury caused by defective product, if proved), resulting from reliance on this information. Freedom under Patents, Copyright and Designs cannot be assumed.

Section 1: Identification of the substance/mixture and of the company/undertaking

- **1.1 Product identifier**
- **Product Name:** Tavec-201
- **1.2 Relevant identified uses of the substance or mixture and uses advised against**
  No further relevant information available.
- **Application of the substance/the mixture**
  Paint remover
- **1.3 Details of the supplier of the safety data sheet**
- Supplier: Tensid uk ltd.
  Unit 1, Craven Court
  Canada Road
  Byfleet. uk
  Tel.: +44 (0) 1932 564 133
  Email: info@tensid.com
  Internet: www.tensid.com

- **1.4 Emergency telephone number**
  +44 (0) 1932 564 133 (Available 9AM-5PM, Mon-Fri.)

Section 2: Hazards identification

- **2.1 Classification of the substance or mixture**
- **Classification according to Regulation (EC) No 1272/2008 [CLP]**

Acute Tox – inhalation	Category 4	H332: Harmful if inhaled.
Acute Tox – oral	Category 4	H302: Harmful if swallowed.
Aquatic Chronic	Category 3	H412: Harmful to aquatic life with long lasting effects.

- **Classification according to Directive 67/458/EEC or Directive 1994/45/EC**
  Xn R20/22 Harmful by inhalation and if swallowed.
- **Information concerning particular hazards for human and environment:**
  The product has to be labeled due to the calculation procedure of the “General Classification guideline for preparations of the EU” in the latest valid version.
- **Classification System:**
  The classification is according to the latest editions of the EU-lists, and extended by company and literature data.

- **2.2 Label elements:**
- **Labeling according to Regulation (EC) No 1272/2008**
  The product is classified and labeled according to the CLP regulation.
- **Hazard pictograms:**

GHS07

- **Signal word:** Warning
- **Hazard determining components of labeling**
  Benzyl alcohol, solvent naptha

- **Hazard statements**
  H302: Harmful if swallowed.
  H332: Harmful if inhaled.
  H412: Harmful to aquatic life with long lasting effects.
- **Precautionary Statements**

P261	Avoid breathing fumes/mists/vapor/spray.
P264	Wash hands and skin thoroughly after handling.
P270	Do not eat, drink or smoke when using this product.
P271	Use only outdoors or in well ventilated area.
P273	Avoid release to the environment.

P301+P312	IF SWALLOWED: Call a POISON CENTER if you feel unwell.
P330	Rinse mouth.
P304+P340+P312	IF INHALED: Remove victim to fresh air and keep at rest in a position comfortable for breathing. Call a POISON CENTER/doctor/physician if you feel unwell.
P312	Call a POISON CENTER/doctor/physician if you feel unwell.
P501	Dispose of contents/container in accordance with local/regional/national/international regulations.

- **2.3 Other hazards**
- **Results of PBT and vPVB assessment**
- **PBT:** Not applicable.
- **vPvB:** Not applicable.

Section 3: Composition/information on ingredients

- **3.2 Chemical characterization: Mixtures**
- **Description:** Mixture of substances listed below with non hazardous additions.

Dangerous components:		
CAS: 100-51-6 EC: 202-859-9	Benzyl alcohol Xn: R20/22 Acute Tox. 4: H332; Acute Tox. 4: H302	10-50%
CAS: 64742-95-6 EC: 265-199-0	Solvent naptha, light aromatic R10; Xn: R65; Xi: R37, R66, R67; N: R51/53 Flam. Liq. 3: H226; Skin Irrit. 2: H315, Asp. Tox. 1: H304; STOT SE 3: H335; Aquatic Chronic 2: H411	1-5%

NOTE: The Hazard Classifications listed in this section refer to the chemical at a pure concentration.

- **SVHC:** Not Applicable
- **Additional information:** For the wording of the listed risk phrases refer to section 16.

Section 4: First aid measures

- **4.1 Description of first aid measures**
- **General information:** Seek medical treatment in case of complaints.
- **After inhalation:**
  Remove person to fresh air.
  Give oxygen if breathing is difficult.
  Qualified personnel should give artificial respiration if breathing has stopped.
- **After skin contact:**
  Remove contaminated clothing and shoes.
  Immediately flush skin with large amounts of water for at least 15 minutes. Get immediate medical attention if irritation persists. Wash contaminated clothing and clean shoes before reuse.
- **After eye contact:**
  Immediately flush eyes with large amounts of water for at least 15 minutes and continue while en route to hospital, raising and lowering the eyelids occasionally. Get immediate medical attention if irritation persists.
- **After swallowing:**
  Do not induce vomiting.
  Give victim several glasses of milk or water.
  Never give anything by mouth to an unconscious person. Get immediate medical attention.

- **4.2 Most important symptoms and effects, both acute and delayed**
- **Eye contact:** Redness, swelling, discomfort and blurred vision.
- **Skin contact:** Localized numbness of the contacted area, may cause temporary skin itching/burning.
- **Inhalation:** Coughing, wheezing, headaches, hoarseness, dizziness, blurred vision, drowsiness, unconsciousness. Overexposure may cause CNS depression. If material enters lungs, other symptoms may include difficulty in breathing, shortness of breath.
- **Ingestion:** Abdominal pain, nausea, drowsiness, diarrhea, respiratory problems (difficulty in breathing, shortness of breath). Potential aspiration of material into lungs may cause lung inflammation/damage, CNS depression, pulmonary edema and gastrointestinal discomfort.

Notice: Health studies have shown that exposure to chemicals pose potential health risks which may vary from person to person. Exposure to liquids, vapors, mists or fumes should always be minimized.

- **Hazards**
  Harmful if inhaled.
  Harmful if swallowed.
  May cause mild skin irritation.
- **4.3 Indication of any immediate medical attention and special treatment needed**
  Advice to physician: Potential for chemical pneumonitis. Consider gastric lavage with protected airway.

Section 5: Fire-fighting measures

- **5.1 Extinguishing media**
- **Suitable extinguishing agents:** Dry chemical, alcohol or polymer foam, carbon dioxide, water fog (to cool).
  Non-flammable. Due to the large amount of water contained in the product, it may be combustible only after partial or complete dehydration.
- **5.2 Special hazards arising from the substance or mixture**
  May produce toxic fumes on combustion.
- **5.3 Advice for fire-fighters**
- **Protective equipment:**
  Wear full protective equipment.
  Wear self contained breathing apparatus.

Section 6: Accidental release measures

- **6.1 Personal precautions, protective equipment and emergency procedures**
  Wear appropriate protective clothing, gloves, safety glasses, respiratory protection (if necessary).
  Ensure adequate ventilation.
  Spillage areas can be slippery therefore exercise caution around area.
- **6.2 Environmental precautions:**
  Do not allow to enter sewers/surface or ground water.
- **6.3 Methods and material for containment and cleaning up:**
  Absorb with liquid-binding material such as bentonite, vermiculite, or commercially available inorganic/non combustible absorbent material.
  Pick up mechanically.
  Dispose contaminated material as waste according to item 13.
- **6.4 Reference to other sections**
  See section 7 for information on safe handling.
  See section 8 for information on personal protection equipment.
  See section 13 for disposal information.

Section 7: Handling and storage

- **7.1 Precautions for safe handling**
  Use in well ventilated areas only.
  Avoid contact with eyes, skin and breathing of vapors.
  Wash thoroughly after handling.
- **Information about fire – and explosion protection:**
  No special measures required.
- **7.2 Conditions for safe storage, including any incompatibilities**
- **Storage:**
- **Requirements to be met by storerooms and receptacles:**
  Store in original container in a cool, well ventilated area.
  Protect from heat and direct sunlight.
  Protect from freezing.
  Storage temperature: 0 – 45°C.
- **Information about storage in one common storage facility:**
  Store away from foodstuffs
  Store away from oxidizing agents, acids, reducing agents and alkalis.
- **Further information about storage conditions:**
  Keep container closed when not in use.
  Avoid contamination of the product and do not mix with other chemicals.
  Avoid contact with oxidizing agents, acids, reducing agents and alkalis.
- Avoid contamination of the unused product by foreign materials including tools and parts of the spraying equipment if used.

7.3 Specific end use(s) No further relevant information available.

Section 8: Exposure Controls/personal protection

. **Additional information about design of technical facilities:** No further data, see item 7.

. **8.1 Control parameters**

Ingredients with limit values that require monitoring at the workplace	
Solvent naptha, light arom	
TWA (8h) - UK	25 ppm, 150 mg/m^3

. **DNELs** No further relevant information available.
. **PNECs** No further relevant information available.
. **Additional information:** The lists valid during the making were used as basis.

. **8.2 Exposure controls**
. **8.2.1 Appropriate engineering controls:** Use only in well ventilated areas or with appropriate local exhaust ventilation.

. **8.2.2 Personal protective equipment**
. **General protective and hygienic measures:**
The usual precautionary measures are to be adhered to when handling chemicals.
Keep away from foodstuffs, beverages and feed
Wash hands before breaks and at end of work.
Do not inhale fumes/mists.
Avoid contact with eyes and skin.
. **Eye protection:**

Safety glasses/Splash goggles

. **Body protection:** Protective work clothing.

. **Protection of hands:**

Protective gloves

The glove material has to be impermeable and resistant to the product/ the substance/ the preparation. Selection of the glove material on consideration of the penetration times, rates of diffusion and the degradation.
. **Material of gloves**
The selection of the suitable gloves does not only depend on the material, but also on further marks of quality and varies from manufacturer to manufacturer. As the product is a preparation of several substances, the resistance of the glove material can not be calculated in advance and has therefore to be checked prior to the application. ·
. **Penetration time of glove material**
The exact break through time has to be found out by the manufacturer of the protective gloves and has to be observed.
. **For the permanent contact of a maximum of 15 minutes gloves made of the following materials are suitable:**
Butyl rubber, Nitrile

. **Respiratory protection:**

Organic vapor cartridge respirator

Use suitable respiratory protective device in case of insufficient ventilation.
Use suitable respiratory protective device when high concentrations are present.
Use suitable respiratory protective device when aerosol or mist is formed.
For spills, respiratory protection may be advisable.
EN approved organic vapor cartridge respirator should be used.
. **Limitation and supervision of exposure into the environment**
No further relevant information available.

- **Risk management measures**
  See Section 7 for additional information.
  No further relevant information available.

Section 9: Physical and chemical properties

- **9.1 Information on basic physical and chemical properties**
- **General Information**
- **Appearance:**

Form:	Liquid
Colour:	Green
Odour:	Aromatic
Odour threshold:	5.55 ppm (benzyl alcohol)
pH-value:	9 - 11
Change in condition	
Melting point/Melting range:	approximately 0°C (32°F)
Boiling point/Boiling range:	approximately 100°C (212°F)
Flash point:	above 100°C (212°F) (PMCC) * see note below.
Flammability (solid, gaseous):	Not applicable.
Auto/Self-ignition temperature:	Not determined.
Decomposition temperature:	Not determined.
Self-igniting:	Product is not self-igniting.
Danger of explosion:	Product does not present an explosion hazard.
Flammability limits:	
Lower:	Not determined.
Upper:	Not determined.
Vapour pressure at 20°C:	Not determined.
Density at 20°C:	1.01 g/cm³
Relative density at 20°C	1.01
Vapour density	<1
Evaporation rate	<1 [BuAC=1]
Solubility in / Miscibility with	
water:	partially miscible.
Partition coefficient (n-octanol/water):	Not determined.
Viscosity:	
Dynamic:	5,000 – 20,000 cPs (mPas)
Oxidising properties:	Non-oxidising (EC criteria).

**Note: Water vapor from test sample smothers the flame thereby preventing ignition and flash point detection.*

- **9.2 Other information** The physical data presented are typical values and should not be construed as specifications.

Section 10: Stability and reactivity

- **10.1 Reactivity**
  No specific test data related to reactivity available for this product or its ingredients.
- **10.2 Chemical stability**
- **Thermal decomposition / conditions to be avoided:**
  No decomposition if used and stored according to the specifications.
- **10.3 Possibility of hazardous reactions**
  Releases oxygen on contact with alkalis, metals or any sort of contamination.
- **10.4 Conditions to avoid**
  Protect from heat and direct sunlight.
  Avoid contamination of the product and do not mix with other chemicals.
  Avoid contact with oxidizing agents, acids, reducing agents and alkalis.
- **10.5 Incompatible materials:**
  Strong oxidizing agents, acids, reducing agents, chromates, alkalis/bases.
- **10.6 Hazardous decomposition products:**
  In combustion emits toxic fumes of carbon dioxide/carbon monoxide.

Section 11: Toxicological information

- **11.1 Information on toxicological effects**
- **Acute toxicity:**

LD/LC50 values relevant for classification:		
100-51-6 Benzyl alcohol		
Oral	LD50	1230 mg/kg (rat)
Dermal	LD50	>2000 mg/kg (rabbit)
64742-95-6 Solvent naptha, light arom.		
Oral	LD50	>6800 mg/kg (rat)
Dermal	LD50	>3400 mg/kg (rabbit)
Inhalative	LC50 /4h	10.2 mg/L (rat)

- **Primary irritant effect:**
- **On the skin:** May be irritating to the skin.
- **Sensitisation:** No sensitizing effects known.
- **Additional toxicological information:**
  The product shows the following dangers according to the calculation method of the General EU Classification Guidelines for Preparations as issued in the latest version:
  Irritant
  Inhalation can lead to coughing, wheezing, headaches, hoarseness, dizziness, blurred vision, drowsiness, unconsciousness. Overexposure may cause CNS depression. If material enters lungs, other symptoms may include difficulty in breathing, shortness of breath.
- **Acute effects:**
  Harmful if inhaled.
  Harmful if swallowed.
  May cause mild skin irritation.
- **Repeated dose toxicity** No effects are anticipated.
- **Carcinogenicity** No carcinogenic effects are anticipated.
- **Mutagenicity** No mutagenic effects are anticipated.
- **Toxicity for reproduction** No reproductive effects are anticipated.

Section 12: Ecological information

- **12.1 Toxicity**
- **Aquatic acute toxicity:** Fish, Fathead Minnow LC50, 96 hr, >310 mg/L (Not classified)
- **Aquatic chronic toxicity:** Hazard Category 3 Harmful to aquatic life with long lasting effects.
- **12.2 Persistence and degradability** Expected to be readily biodegradable.
- **12.3 Bioaccumulative potential** Not expected to bioaccumulate.
- **12.4 Mobility in soil** Expected to have high mobility in soil.
- **Additional ecological information:**
- **General notes:**
  Do not allow product to reach ground water, water course or sewage system.
- **12.5 Results of PBT and vPvB assessment**
- **PBT:** Not applicable.
- **vPvB:** Not applicable.
- **12.6 Other adverse effects** No further relevant information available.

Section 13: Disposal considerations

- **13.1 Waste treatment methods**
- **Recommendation**
  Disposal should be in accordance with applicable regional, national and local laws and regulations. The information applies to the material as manufactured.

General: Collect stripper residue and paint chips and place in vented plastic drums. Alternately, plastic lined vented metal drums. Waste containers should not be filled completely nor tightly sealed as wet paint chips have a tendency to expand and need a breathing period of 24-36 hours. Only fill waste drums to 75% volume. Since regulations vary, consult applicable regulations or authorities before disposal.
Material disposal: Do not dispose of into the environment, in drains or in water courses. Waste product should not be allowed to contaminate soil or water. Dispose of waste product in a permitted hazardous waste facility. It is the responsibility of the waste generator to determine the toxicity and physical properties of the material generated to determine the proper waste classification and disposal methods in compliance with applicable regulations.

- **Uncleaned packaging:**
- **Recommendation:** Disposal must be made according to official regulations.

Section 14: Transport information

14.1 UN number	
ADR, AND, IMDG, IATA	Not Regulated.
14.2 UN proper shipping name	
ADR, AND, IMDG, IATA	Not Regulated.
14.3 Transport hazard class(es)	
ADR, AND, IMDG, IATA	
Class	Not Regulated.
14.4 Packing group	
ADR, AND, IMDG, IATA	Not Regulated.
14.5 Environmental hazards:	
Marine pollutant:	No
14.6 Special precautions for user	Not applicable.
14.7 Transport in bulk according to Annex II or MARPOL 73/78 and the IBC code	Not applicable.
Transport/Additional Information	
ADR	
Limited quantities (LQ)	Not applicable.
UN "Model Regulation":	-

Section 15: Regulatory information

- **15.1 Safety, health and environmental regulations/legislation specific for the substance or mixture**
- **Other regulations, limitations and prohibitive regulations.**
- **Substances of very high concern (SVHC) according to REACH, Article 57:**
  None of the ingredients are listed.
- **15.2 Chemical safety assessment:** A Chemical Safety Assessment has not been carried out for this mixture or substance.

Section 16: Other information

This information is based on our present knowledge. However, this shall not constitute a guarantee for any specific product features and shall not establish a legally valid contractual relationship.

- **Relevant phrases**

H226: Flammable liquid and vapour.
H304: May be fatal if swallowed and enters airways.
H315: Causes skin irritation.
H332: Harmful if inhaled.
H335: May cause respiratory irritation.
H411: Toxic to aquatic life with long lasting effects.
H412: Harmful to aquatic life with long lasting effects.

R10	Flammable.
R20/22	Harmful by inhalation and if swallowed.
R37	Irritating to respiratory system.
R51/53	Toxic to aquatic organisms, may cause long-term adverse effects in the aquatic environment.
R65	Harmful: may cause lung damage if swallowed.

R66 Repeated exposure may cause skin dryness or cracking.
R67 Vapours may cause drowsiness and dizziness.

- **Abbreviations and acronyms:**

ADR: Accord européen sur le transport des marchandises dangereuses par Route (European Agreement concerning the International Carriage of Dangerous Goods by Road)
IMDG: International Maritime Code for Dangerous Goods
IATA: International Air Transport Association
GHS: Globally Harmonised System of Classification and Labeling of Chemicals
EINECS: European Inventory of Existing Commercial Chemical Substances
ELINCS: European List of Notified Chemical Substances
CAS: Chemical Abstracts Service (division of the American Chemical Society)
VOC: Volatile Organic Compounds (USA, EU)
LC50: Lethal concentration, 50 percent
LD50: Lethal dose, 50 percent
PBT: Persistent, Bioaccumulative and Toxic
SVHC: Substances of Very High Concern
vPvB: very Persistent and very Bioaccumulative
TWA: Time Weighted Average
STEL: Short Term Exposure Limit
TLV: Threshold Limit Value
Acute Tox. 4: Acute toxicity, Hazard Category 4
Flam. Liq. 3: Flammable liquids, Hazard Category 3
Skin Irrit. 2: Skin Irritant, Hazard Category 2
Asp. Tox. 1: Aspiration hazard, Hazard Category 1
STOT SE 3: Specific target organ toxicity - Single exposure, Hazard Category 3
Aquatic Chronic 2: Hazardous to the aquatic environment – Chronic hazard, Category 2

- **Revision changes:** Format revision to EU CLP/GHS format.
- **Prepared by:** Technical Department