



STUCCO ITALIANO SRL

Via dell'Artigianato 7, Sarcedo 36030 - Italia
Tel. +39 347 2469500 e-mail: info@stuccoitaliano.it

Technical Data Sheets

ROUGH PLASTER – **INTONACHINO** EXTRA FINE, FINE, MEDIUM, COURSE

This product has a Green Leed certification for being made with recycled material:

Intonachino XFine 45%

Intonachino Fine 61%

Intonachino Medium 44%

Intonachino Coarse 13%



Name	INTONACHINO
Description	It's a lime-based mineral stucco for obtaining rough finishes with a natural antique effect. Suitable for internal and external use.
Composition	Contains hydrated lime (about 35%), marble ground with varying size grains, water and special additives (less than 3%).
Application surfaces	Can be applied on: lime or gypsum plaster, cement, drywall, chipboard, medium density, OSB (the seams must be joined in a way to insure a continuous, smooth surface), even if the surfaces have already been painted. Peeling paint must be removed. Besides the lime-sand plaster, all the other surfaces need to be treated with an acrylic quartz paint (with preference of <i>Fond Fine</i>) before applying the stucco.
Application	The application is with steel trowels in two layers. The first layer must be completely dry before applying the second one, that have to be made even with a rubber trowel. The material is ready to use, no dilution is required.
Performance	An antique and soft decorative effect is achieved with a breathable and naturally anti mould surface which has a strong adhesion to the background substrate.

Appearance	It's slightly rough with a soft look.
Colour	White. Any colour is possible with our Couloing System
VOC Classification	As per Dir. 2004/ 427 EC, Cat . A/c: Paints for exterior walls of mineral substrate. Eu limit 75 g/l (2007) 40 g/l (2010). This product contains 0 g/l of Voc .
Scrub Resistance	More than 10.000 cycles for ASTM D 2486.
Pencil Hardnes	ASTM D 3363: 5H+ using Berol turquoise pencil
Yield	From kg. 1.3 to 1.8 per square metre with Extra Fine From kg. 1.7 to 2.4 per square metre with Fine From kg. 2.8 to 3.3 per square metre with Medium
Packaging	24 kg weights bucket. 16 kg weights bucket.

TECHNICAL DATA

Application	by hand, with a steel trowel
Dilution	none: ready-to-use paste
Theoretical Yield	Fine - gr/m ² 1.500 in two coats Medium - gr/m ² 2.400 in two coats Coarse - gr/m ² 2.800 in two coats
Drying (carbonation)	3 hours at 20°C to the touch 48 hours at 20°C below the surface 180 days stable
Application Temperatures	min. 5 max 30°C - U.R. < 85 % ca.
Specific weight	1,560 ± 50 (gr/LT.)
Volumetric Mass	1,670 ± 60
Viscosity	200,000 ± 25,000 CPS = 20° C (white)
Fade resistance	resistant/non-resistant (ASTM norms)
pH after 30 days	12.5 ± 0,20
Vapour resistance	μ 24 ± 2 average (ASTM norms)
Vapour permeability	gr/m ² x 24 h = 260 ± 30 (ASTM norms)

Coat Thickness	Fine : 1,1 ÷ 1.6 mm. total 3 coats Medium: 1,6 ÷ 2,1 mm. total 3 coats Coarse : 2,1 ÷ 2,6 mm. total 3 coats
Inflammability	Fire, Smoke & Explosive hazards Fire Growth Rate Index-04: Class O British and Class B Euroclass Smoke Growth Rate Index: Class O British and Class B Euroclass Non combustible material. Tests carried out in accordance with BSEN 13823:2002
Mold/Mildew Resistance	ASTM D 3274 – “Standard Test Method to evaluate the degree of surface disfigurement of paint by microbial, fungal and algal growth Result: Front Panel 10/10/10 Back Panel 10/10/10 = no growth
VOC Classification	As per Dir. 2004/ 427 EC, Cat . A/c: Paints for exterior walls of mineral substrate. Eu limit 75 g/l (2007) 40 g/l (2010). This product contains 0 g/l of VOC.
Hardness by Pencil Test	ASTM D3363- Pencil hardness 6H

Venetian Marmorino Medium page 4

Adhesion	Norm UNI EN 13892-8 2004 average value = 2,0
Shelf Life	48 months
Storage Suggestions	Product maintains its characteristics best if protected from extreme heat or cold. Avoid freeze.
Safety Norms	Lime products are caustic. In case of contact with eyes or skin, rinse thoroughly with water. Keep out of reach of children.
Disposal	Product must be disposed of according to norms and regulations in force. Containers must be sent for recycling.



ROUGH PLASTER – INTONACHINO

HOW TO USE IT

If you work on a old, may be painted, wall apply a layer of “Quartz Primer” on the surface (it is not necessary for new lime-sand plasters), being careful to remove old paint and clean dust from the wall.

Wait at least 6 hours (the primer must be dry) to apply the first layer of *Intonachino* using an steel trowel and spreading it uniformly on the wall.

After completely drying you can apply the second layer being careful to make the surfaces even with a rubber trowel (sponge float) using with a circular movement a few minutes after application, but before the stucco begins harden.

For PITTED Finish press the surface shortly after made it even with the sponge float.

A special effect can be achieved pressing the stucco with a trowel before it becomes hard. It is also possible to paint this as “fresco”, using water and *Additivo colorante* colour pigments during the drying process or after its completely dry using the wax *Cera Naturale* and colour pigments.

Additional suggestions for the Application of Intonachino

Here are some suggestions for applying lime plasters and stuccoes. These are suggestions to always keep in mind when applying Marmorino, Intonachino and other lime-based products.

A lime plaster (and also cement) changes color depending on its drying time. However, the general rule of thumb is that the slower it dries, the darker the resulting color. With marmorino, a darker tone is also related to how much pressure is applied during the polishing phase.

It is customary to recommend applying lime plasters at a minimum ambient temperature of 5°C (41°F), but experience has shown that if you want to avoid color differences, the minimum temperature should be higher.

This is also linked to two other factors: the relative humidity of the air which determines drying time and, consequently, the tone of the color, and finally, and just as important, the absorption of the substrate.

Therefore, when applying lime plaster, you have to take into account these three factors. It is difficult to give precise guidelines. It depends a lot on the experience of the technician, who in any case has to keep in mind these factors and understand the characteristics of the materials.

Intonachino Pag.4

For the substrate: the ideal plaster is one which has the same amount of absorption over its entire surface. If there are areas of concrete under the plaster (for example, around windows or along the area where two floors of a building meet), it's possible that with a thin layer of plaster, there will be different amounts of absorption. If the temperature and humidity are good enough to ensure a rapid absorption, these differences in absorption rates won't affect the color. But if there are low temperatures or high humidity, the areas which absorb more slowly will become darker.

It is always recommended to apply primer first. This is not really enough to guarantee an equal absorption rate over the entire area, but is always a good idea. The quality of the primer is especially important when conditions are at a minimum.

Remember that only an experienced technician can guarantee good results. However, if there is one rule, independent of the absorption of the substrate, the humidity should be about 84% and the temperature should not go below 7°C (45°F). Obviously, if the humidity goes up, the temperature should go down.

Always keep in mind that the temperature and humidity should stay within these recommended limits for the entire drying time. The technician could forget that if he finishes applying the material in the afternoon, it could undergo colder temperatures during the night which would push it beyond the recommended limits before drying is complete.

One last thing to remember is that the wind can also play a role and can help to accelerate drying time.

If we know that the substrate has different levels of absorption and the atmospheric conditions are not optimal, one piece of advice is to apply the first coat twice (Marmorino or Intonachino). Or, in small areas, such as on concrete above windows, you could apply extra material to that local area alone before you apply the first coat to the rest of surface, obviously feathering the edges of the localized application.

Naturally if the substrate has a uniform absorption and you do all the work on one side of the building on the same day, you can go to the edge of the recommended limits since a small change in color from one side to another won't be visible.