

pēbēo

Product Sheet

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818626 - BLACK GESSO ORIGIN ACRYLICS 945 ML

- Primer for all surface
- Extreme coverage and adhesion in one coat
- Matt finish, fast drying

Description	EXTRA black covering and adhesive primer to prepare surfaces for painting in one coat. Apply on clean, non-greasy surfaces. Matt finish, fast drying.
Class	Primer
Finish	Mat or satin matt or gloss finish
Target	Student Amateur beginner Confirmed amateur Professional - Craftsman
Effect	Mat
Properties	Primer delivering a 32% to 82% reduction of carbon emissions, 100% recycled except for the cap and seal and recyclable jar and bottles. Made in France.

Of these auxiliaries can be combined with each other for even more creative possibilities.

I. TO PREPARE YOUR SURFACE

Primer is a universal primer used to prepare painting surfaces such as canvas, cardboard, wood... Its matt surface improves the adhesion of acrylic or oil paint layers, and is applied on a clean, non-greasy surface using a brush, knife or roller... It can be sanded after application and provides a perfectly smooth surface.

WHITE GESSO

Primer covering and adhesive primer to prepare surfaces for painting. Apply on any clean, non-greasy surface. Matt finish, fast drying.

POURBOUR

✓	✓	✓	✓
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A 100% recycled binder that delivers an 80% reduction in carbon emissions compared to a non-recycled binder

WHITE GESSO ONE COAT

Primer covering and adhesive primer to prepare surfaces for painting in one coat. It has a higher concentration of titanium white than ORIGIN ACETYLICS White Gesso. Apply on any clean, non-greasy surface. Matt finish, fast drying.

POURBOUR

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BLACK GESSO

Primer covering and adhesive primer to prepare surfaces for painting in one coat. Apply on clean, non-greasy surfaces. Matt finish, fast drying.

POURBOUR

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II. TO MODIFY THE PROPERTIES OF PAINT

EXTENDING RETARDER

The Dragfin Extender retards slow down the drying time of acrylic colours. Mixing a maximum of 20% retarder with the colours increases the drying time by around 50%, without altering the properties of the colours. An overdose of retarder will not have the effect of further delaying drying, but may lead to a deterioration in the paint's characteristics and a lack of drying (sticky surface).

POURBOUR

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MATT HEAVY GEL

Transparent, matt, high-density gel for working with thickness, structural effects, impasto, relief and collage. Reduces alone and does not flake or crack. Apply with a knife and a squeegee to mix with acrylic colours and with a thin layer for gluing.

POURBOUR

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TRANSPARENT FLUID MEDIUM

Non-yellowing medium to increase transparency and thin colours to achieve the desired viscosity without compromising the paint (unlike adding water). An ideal mix for the pouring technique would be: 1 part medium / 2 part colour / 1.5 parts water, then set aside for 1 hour before pouring. Transparent, satin finish. It can be used on dry colour as a satin topcoat.

POURBOUR

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IRIDESCENT MEDIUM

Highly concentrated iridescent medium for adding an iridescent finish to paint, creating golden material effects and reflective effects on the surface. Apply with a brush and mix, adding between 20% and 50% acrylic colour depending on the desired effect. Used alone with a knife to create a material effect or alone as a varnish.

POURBOUR

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MODELING PASTE

Special paste for creating relief backgrounds and impasto. Keeps its volume and does not crack when drying. Can be sanded and sculpted once dry. Can be applied with a knife alone or mixed with acrylic colours. Can be painted over after drying.

POURBOUR

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THICK MODELING PASTE

Special paste for building high-relief backgrounds and high-definition impasto. Keeps its volume and does not crack when drying. Can be sanded and sculpted once dry. Can be applied with a knife alone or mixed with acrylic colours. Can be painted over after drying.

POURBOUR

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CRACKED-EFFECT PASTE

White paste to create cracked and fissured material effects. Apply to a rigid substrate in a thick coat (minimum thickness 3 mm), using a knife alone, mixed with a maximum of 20% acrylic colour or covered once dry. The cracked effect is revealed when drying in the open air after 12 or 24 hours, depending on the thickness applied.

POURBOUR

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GLASS BEAD GEL

Transparent gel with micro glass beads to create texture and relief effects. Will not chip or crack. Apply thickly with a knife or thinly with a brush, alone or mixed with acrylic colours. Can be painted over after drying.

POURBOUR

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NATURAL SAND MIXTURE

Special paste for creating texture and relief effects. Medium sand texture. Will not chip or crack. Can be applied with a knife alone or mixed with acrylic colours. Can be painted over after drying.

POURBOUR

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PERCO MIXTURE

Special paste for creating texture and relief effects. Light and rough, texture in light grey. Will not chip or crack. Can be applied with a knife alone or mixed with acrylic colours. Can be painted over after drying.

POURBOUR

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3D1 ACRYLIC BINDER

Non-yellowing 3 in 1 binder for the preparation of acrylic colours (mixed with acrylic colours, giving them transparency and depth without compromising them), glazes, collages, inlays, image transfers, hardening paper objects... Transparent, satin matt finish. Fast drying, dilute with water.

POURBOUR

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III. TO FINISH AND PROTECT YOUR WORK

PHOSPHORESCENT GEL

Phosphorescent gel to produce a glow in the dark effect. Transparent, satin matt finish after drying. For best results, apply alone and thickly with a painting tool.

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MATT VARNISH

Matte varnish for the protection of acrylic colours. Perfectly fast and supple film after drying. Apply with a brush. When the colour is applied thickly, it is advisable to wait a week before varnishing the work. Shake before use, dilute with water.

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SATIN VARNISH

Satin varnish for protecting acrylic colours. Perfectly fast and supple film after drying. Apply with a brush. When the colour is applied thickly, it is advisable to wait a week before varnishing the work. Shake before use, dilute with water.

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GLASS VARNISH

Glass varnish for protecting acrylic colours. Perfectly fast and supple film after drying. Apply with a brush. When the colour is applied thickly, it is advisable to wait a week before varnishing the work. Can be diluted with water.

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DRY BRUSH

Special paste for creating texture and relief effects. Light and rough, texture in light grey. Will not chip or crack. Can be applied with a knife alone or mixed with acrylic colours. Can be painted over after drying.

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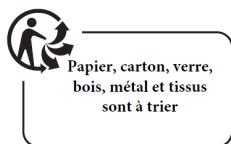
Classification	None (E maximum)
Cleaning	With water. Or with the Pébéo universal detergent if the resin has dried.
Application Support	On all surfaces: wood, metal, stone, paper, cardboard, woven fabric, etc.
Compatible Finishes	Acrylics, Studio Acrylics Acrylics, Studio Acrylics Acrylics, Studio Acrylics
Substrate Elements	ACRYLIC COLOUR ACRYLICS 225 ML BLACK GLOSS-ORIGIN MEDIUMS 475 ML
Origin	FR
Good Content Feature	<p>Why do the environmental claims vary across Origin auxiliaries? Our auxiliaries is tailored to different purposes, resulting in differences in their composition and ecological footprint. Our high-performance binders are carefully chosen, cutting carbon emissions by 32% to 28% compared to traditional binders. The drying retarder, meanwhile, is crafted with a solvent derived from plants.</p> <p>Is the recycled material as good as non-recycled material? The environmental performance of the new resin, in terms of adhesion, strength, flexibility and durability is quite comparable to traditional acrylic resins. There may be differences in finish: satin for Origin Acrylics auxiliaries due to the nature of the resin or differences in use for the fluid medium. Refer to the instructions above.</p> <p>Can the 100% recycled plastic jar match the quality of a standard plastic jar? This 100% recycled resin is slightly grey because it has a very small presence of impurities, which are the inevitable result of the classic recycling process.</p> <p>Does the 100% recycled plastic jar match the quality of a standard plastic jar? The 100% recycled resin is slightly grey because it has a very small presence of impurities, which are the inevitable result of the classic recycling process.</p> <p>Which acrylic paints pair well with Origin auxiliaries? Origin auxiliaries are highly adaptable, working best with our Origin colour range as well as any other acrylic paint you choose.</p> <p>Should I use the Origin Acrylics fluid medium in the same way as the Studio Pébéo smoothing medium? The Origin Acrylics fluid medium and Studio Smoothing Medium will require different proportions for the pouring technique: the fluid medium needs a slightly higher addition of water. An optimal mix for the Origin Acrylics Fluid Medium would be: 1 part medium / 1 part color / 1.5 parts water, then let the mixture sit for 2 hours before pouring. The finish of the Origin Acrylics Fluid Medium is satin, while the finish of the Studio Smoothing Medium is glossy.</p> <p>How to use the Origin Acrylics phosphorescent gel? It should be applied on a smooth finish layer using a palette knife for optimal phosphorescent effect. Mixing it with color is possible but should be kept to a minimum (around 95% gel / 5% color) to maintain the phosphorescent effect.</p> <p>How to use the drying retarder? For an increased shine, blend 20% to 50% acrylic color into the retarder medium, adjusting the ratio based on the look you're aiming for. To achieve glossy highlights on the surface, smooth it on with like a varnish.</p> <p>How do you apply the silicate medium? For an increased shine, blend 20% to 50% acrylic color into the silicate medium, adjusting the ratio based on the look you're aiming for. To achieve glossy highlights on the surface, smooth it on with like a varnish.</p> <p>How do you work with cracked-effect pastes? This white paste should be spread in a thick layer (at least 1 mm) using a trowel on a sturdy surface like a stretcher or canvas board. Use it alone, mix it up to 20% acrylic color or layer it with paint once it's dry. The cracked effect is revealed when drying in the open air after 12 or 24 hours, depending on the thickness applied. Avoid using a hairdryer or clothes dryer to hasten drying, as this will stop cracks from forming.</p> <p>Can you get a varnish with a finish between matt and glossy? Yes, in the Origin Acrylics range, you can choose between matt and glossy finishes. Alternatively, you can blend the matt and gloss varnishes from the Origin Acrylics Auxiliaries range to customize the finish you want. For a satin finish, mix 3 parts gloss varnish to 1 part matt-satin varnish.</p> <p>Can you achieve an ultra-glossy finish with the gloss varnish? Yes, it is absolutely possible to achieve an ultra-glossy effect by applying two coats of gloss varnish. Just make sure the first coat is completely dry to the touch before applying the second one to get the best result.</p>
FAQ	

Legal Information

Other Regulatory Warnings	 <p>Conforms to ASTM D 4238 No health labelling required</p>
Danger Statements	Contains BIT & CMIT/MIT. May produce an allergic reaction.
Caution Advice	Keep out of reach of children.
Made in	Made in France by Pébéo
Adress	Pébéo CS 10106 -13881 GEMENOS CEDEX, France T: 33 (0)4 42 32 08 08
Packaging Treatment	 
Citeo Emballages	This product is subject to the Extended Producer Responsibility (ERP) system: ERP branch of packaging and graphic papers (CITEO)
SDS	 Download File - CN-FDS423.pdf
SDS	 Download File - DA-FDS423.pdf
SDS	 Download File - DE-FDS423.pdf
SDS	 Download File - EN-FDS423.pdf
SDS	 Download File - ES-FDS423.pdf
SDS	 Download File - FI-FDS423.pdf
SDS	 Download File - FR-FDS423.pdf
SDS	 Download File - HU-FDS423.pdf
SDS	 Download File - IT-FDS423.pdf
SDS	 Download File - NL-FDS423.pdf
SDS	 Download File - NO-FDS423.pdf
SDS	 Download File - SV-FDS423.pdf

Recommendations: this information is given for information only. It is advisable to always carry out preliminary tests on the chosen support before starting work.

For more information on product safety and handling conditions, refer to the Safety Data Sheet available on the website.



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