

# Superior Restoration Products, Inc.

## VELOUR REPAIR INSTRUCTIONS

**Congratulations**, you have found the money making program you have been looking for. We've assembled this complete velour repair kit designed for the specific needs of the auto trimmer, mobile installer and detailer, while entering this field on a professional level. Velour repair is very profitable by itself or an excellent add-on to your existing business.

### **First step: CLEANING**

The cleaning of the velour fabric is a vital & essential part of the whole repair process. This not only improves the look of the finished repair but also ensures maximum adherence with maximum resistance and durability. Clean the area around the repair with "Velour, Fabric & Carpet Spot Remover" to remove dirt and soils. If the damage to the fabric is a burn, the area around the hole has likely been burned as well. Remove any remaining burned fabric with a knife or small curved scissors. The damaged area should then be cleaned with "Silicone Wash." This removes any silicone protectant that may have been applied and guarantees excellent adherence.

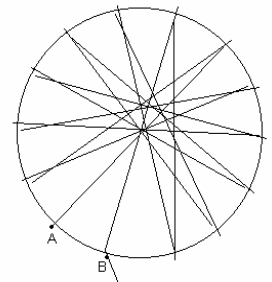
### **Second step: COLOR**

Match the color as precisely as possible. Velour consists of small mixable fibers. Although the mixture will not turn out as pure as a paint mixture, you can nonetheless achieve a visibly identical match. It is important, however, to start with a color combination as close as possible to the original color.

### **Third step: SUB-PATCH**

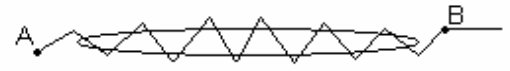
If the hole penetrates the fabric through to the foam, use a sub-patch. There are three different techniques for this:

1. **Subpatch Material.** Cut a small patch of Subpatch Material – VSP (you can also use a piece of vinyl mesh, applying masking tape to it for reinforcement) slightly greater than the diameter or length of the hole, in order to adhere it perfectly to the edges of the repair area. Insert it between the foam and the fabric with a palette knife. You may need to use a little foam below the sub-patch to level out the repair area. Then adhere the sub-patch with "Base Velour Adhesive." Dry completely to ensure maximum sub-patch resistance before beginning the repair. For this, a conventional hair dryer or low-temperature heat gun may be helpful.
2. **Cross-stitch for small, round holes.** For this, you will need a special thread and a curved needle. First of all, thread the needle and tie a knot at the end of the thread. Insert the needle into the hole and pierce the fabric underneath coming upwards to a point near the edge of the repair. Then, before continuing to pierce the fabric from underneath upwards, cross the fabric to the other side of the hole. Follow this process, pulling the thread taut from time to time, taking care to adjust the tautness in order to prevent wrinkles in the fabric. When you've reached point B, make one more crossing, and then tie the thread. Secure the stitch by applying "Base Velour Adhesive" diluted with "THINNER-SBA." This is a liquid adhesive, so it will penetrate between the thread and be absorbed by the fabric, becoming part of the original stitch.



# Superior Restoration Products, Inc.

3. Zigzag cross-stitch for tears. For this you will need a special thread and a curved needle. Firstly, thread the needle and tie a knot at the end of the thread. Insert the needle into the hole and pierce the fabric from underneath coming upwards at a point a bit further from the edge of the hole (point A). Then proceed with a zigzag motion until reaching point B. Pull the thread taut to avoid wrinkles. Tie the thread, hiding the knot. Secure the stitch using “Base Velour Adhesive” diluted with “THINNER-SBA.” Being a liquid adhesive, it will penetrate between the thread and will be absorbed by the fabric, becoming part of the original stitch.



NOTE: Since the resistance of the thread is very important in any stitch, use our special velour reparation thread.

## **Fourth step: FILLING TO SURFACE LEVEL**

This is one of the most important steps leading to a finished quality repair. The objective is to fill the hole until reaching the surface level of the damaged area, using “Base Velour Adhesive” and velour fibers.

However, to guarantee that the repair will not decrease in size when the adhesive completely dries hours later, we will begin the process by using a drop of “Base Velour Adhesive” and a small piece of single ply paper towel (adjust its size to the shape of the hole). The paper towel enables us to separate the foam from the repair and bring up the level of the subpatch.

Continue to apply the Base Velour Adhesive, one drop at a time with a piece of paper towel to the interior of the hole, working your way to the top of the hole. You may need 4-6 layers. Apply the adhesive with a palette knife, always following the shape and direction of the original fabric. (This keeps the adhesive from being visible after drying).

To verify the adherence of the fibers and to remove any fibers that did not mesh with the adhesive, delicately apply a horsehair brush.

Repeat the process if necessary to reach the surface level.

Important: At this point the hole should look completely filled and level. The less visible the hole, the better the final result.

## **Fifth step: BORDERS & COLORED AREAS**

For those fabrics that have multiple colors, or a small border, use colored pencils or colored markers to simulate them.

NOTE: Remember that colored pencils must be moist. If you do the repair process with water base products, you can spray “Water Base Spray Adhesive” over the surface, to moisten the pencil and increase adhesion.

## **Sixth step: FINAL VELOUR LAYER**

Use masking paper to protect any area that you do not wish to cover with velour before the adhesive spray is applied. Apply a moist layer of adhesive spray (WBA or 492) and apply velour with the “Velour Atomizer” or with the “Electrostatic Velour Restorer”. This will blend the area to conceal your repair. If using “Electrostatic Velour Restorer,” the base of the fibers will be absorbed into the adhesive, while the top will stand up, leaving a soft, velvety feel to the repair. Then dry thoroughly with the dryer.

NOTE: The entire curing process requires at least 2 hours for solvent base products and approximately 4 hours for water base products.

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## **Seventh step: SEALING & IMPROVING LOOK**

Verify that the drying process is complete and then apply a soft layer of Fabric Shield or Water Base Velour Topcoat on the surface to protect, seal and leave a soft, natural feel.

NOTE: Using a hair dryer during the repair process will increase the durability of the repair.

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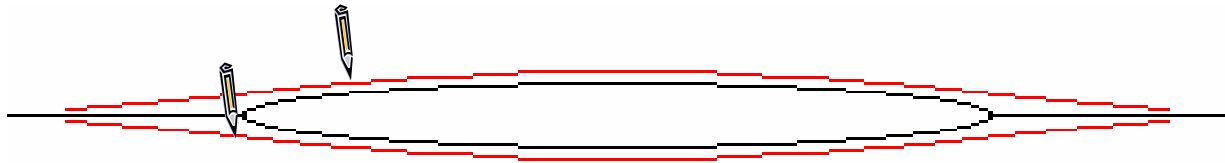
# Superior Restoration Products, Inc.

## BLIND STITCH INSTRUCTIONS

This is the technique used to repair damage on original seams or where a seam can be used to hide the damage. It will allow us to remake the seam without the need to disassemble the fabric. This technique works with one or two curved needles. The difference is based on which sewing process will hide the existing damage the best.

### **First Step: TRAJECTORY**

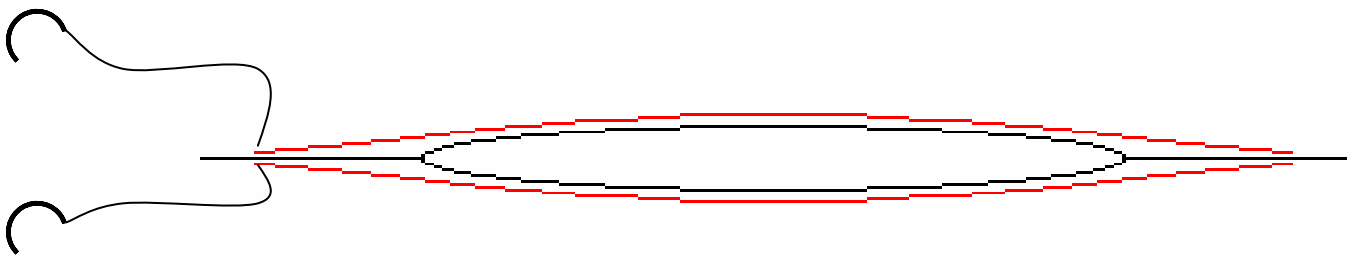
First you must observe and locate where the damage begins and finishes. We then mark with a colored pencil a trajectory that surrounds the damage, beginning and finishing in a point before and after the damaged area. Make sure to exactly match the distance that separates the damage of our layout in both sides of the seam.



### **Second Step: STARTING POINT**

**SINGLE NEEDLE:** Thread the needle and make a knot in the end of the thread. Insert the needle through damage and perforate the fabric from down upwards in an end of the drawn layout.

**DOUBLE NEEDLE:** Thread the needles and make a knot in the end of threads. Insert the first needle through damage and perforate the fabric from down upwards in an end of one of the sides of the drawn layout. Next insert the second needle through the damage and perforate the fabric from down upwards just to the other side of the seam in the same end of the layout. Afterwards you should have the thread from both needles next to each other simply separated by the original seam.



### **Third Step: SEWING**

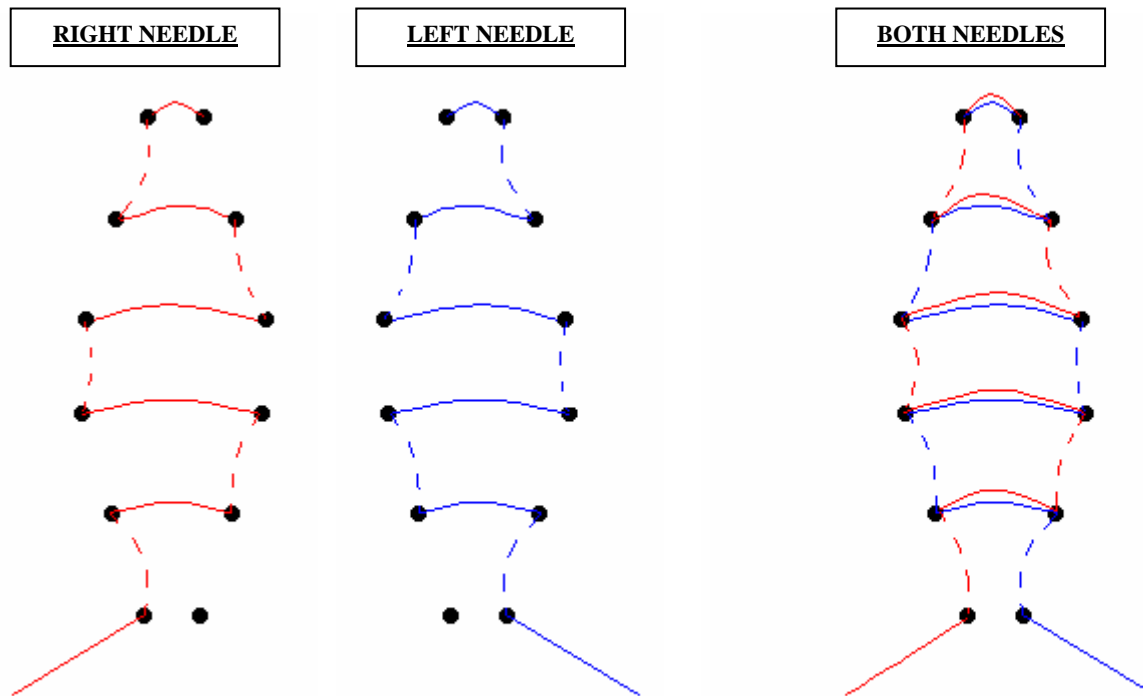
**SINGLE NEEDLE:** Follow a movement of zigzags until arriving at the other end of the layout. Always try to make the distance between needle points, and from the damaged area, the same on both sides.

**DOUBLE NEEDLE:** Although this seems to be a complex explanation, without a doubt it is the easiest system to remember and perfect. First, try to find out what was the distance between the original seam and use that as a guideline. Simply use the needles to weave back and forth near the damaged area to create a new seam. Make sure you are far enough away from the original seam to create strength to support your repair.

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Let us suppose that in this case it is 5mm. The procedure is simple, take the needle on your left, insert it by the hole where it passes the thread of the needle on the right, and make the perforation point 5 mm. ahead always following the layout drawn. To continue we will do the same with the other needle. Now you can see that the two needles are in the side opposite of where they were, and 5 mm. more advanced. We already have the first perforation point. Now repeat this process, always following the layout drawn, and tightening the threads after each 4-5 perforation points.

## DIAGRAMS NEEDLES MOVEMENT



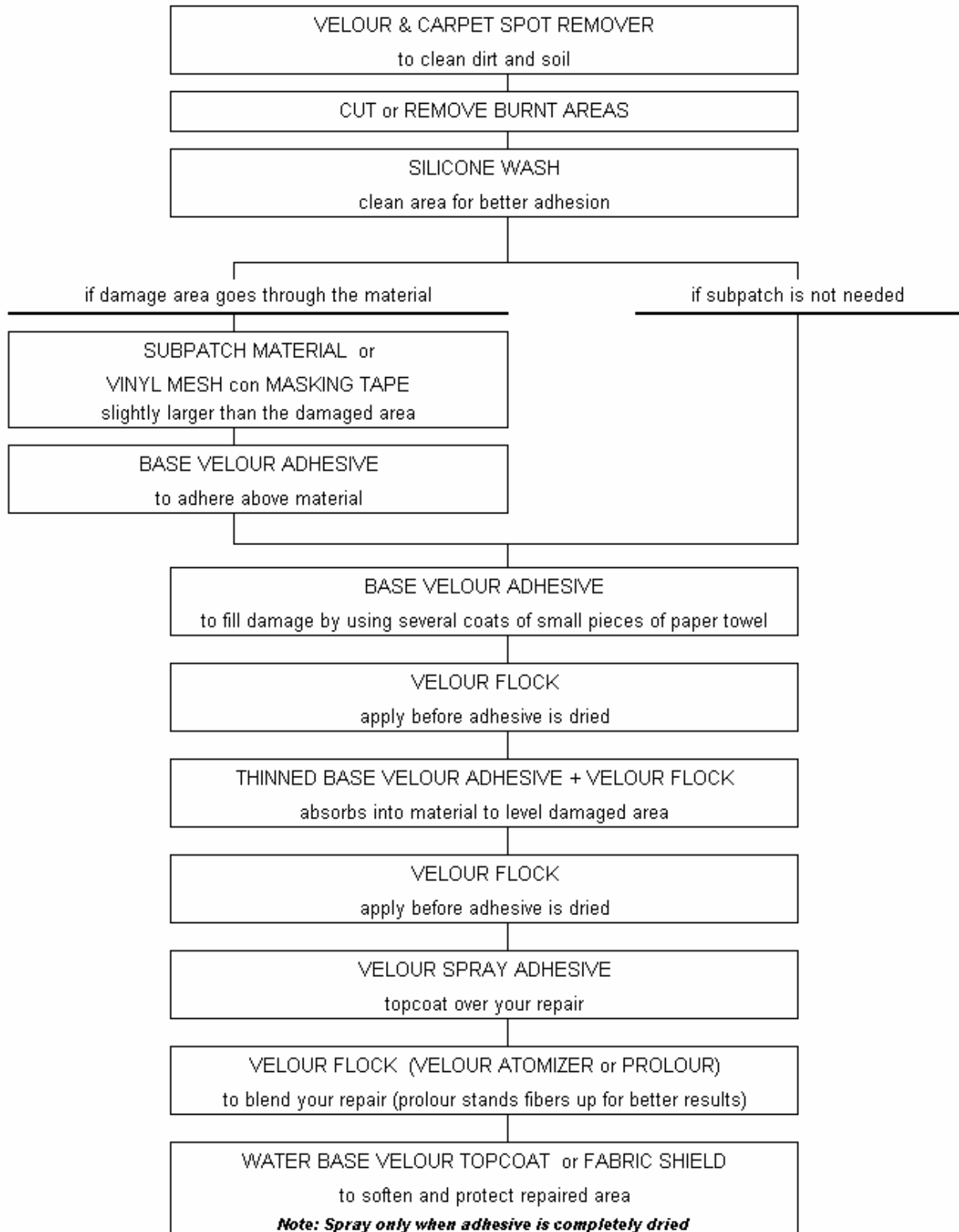
### Fourth Step: KNOT

**SYSTEM TWO NEEDLES:** When you have reached the end of the drawn layout, you must have the 2 threads one next to the other, like when you started, simply separated by the original seam. Make a double knot, one with the other, as if tying your shoes. Now continue to insert the needles downwards, making them move away from the weave of the seam to hide the knot under the seam. Tighten the threads a bit, cut them as close as possible from surface, you'll see that the thread will hide by itself from a recoiling movement.

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# Superior Restoration Products, Inc.

## VELOUR REPAIR PROCESS



# Superior Restoration Products, Inc.

## LEATHER REPAIR INSTRUCTIONS

Superior Restoration Products has revolutionized the industry with exclusive leather repair products, including air-dry water base products and heat-cure compounds. You can now benefit from the advantages by using our unique products to produce the perfect leather repair.

NOTE: If the damage is stitch-related, for example a loosened stitch, skip these repair techniques and consult the section “Blind Stitch Sewing Methods”.

### **First Step: CLEANING**

The cleaning of the Leather is a vital & essential part of the whole repair process. This not only improves the look of the finished repair but also ensures maximum adherence with maximum resistance and durability.

First, clean thoroughly the panel or complete seat (this allows perfect color match) with Water Base Vinyl & Leather Cleaner to remove all dirt and soils. Use a nylon brush to reach the stitching, creases and base of the texture. Repeat for optimum results.

Next prepare the area with Silicone Wash to remove wax and silicone contamination.

Use 600-grit sand paper to remove all protectorants, which can cause peeling if not removed. Be sure to rub sandpaper in just one single direction to avoid damaging the surface. Apply Silicone Wash again and wipe away thoroughly.

If the original color of your seat is not achieved with the Silicone Wash, your next step will be Leather Prep, a special solvent designed to soften the factory coating of the leather. If necessary, clean with Leather Prep until the original color is achieved.

### **Second Step: SUB-PATCH**

If the hole penetrates the fabric all the way through to the foam, use a “Subpatch Material – VSP” (You can also use a piece of vinyl mesh, applying masking tape to it for reinforcement, which would be much thinner and just as resistant and flexible).

Cut the sub-patch slightly greater than the diameter or length of the hole, in order to adhere it perfectly to the edges of the repair area. Insert it between the foam and the fabric with a palette knife. You may need to use a little foam below the sub-patch to level out the repair area. Then adhere the sub-patch with Leather Adhesive. Dry completely to ensure maximum sub-patch resistance before beginning the repair. For this, a conventional hair dryer or low-temperature heat gun may be helpful.

### **Third Step: REPAIR**

This is the point where you must decide if you will do a air-dry repair or a heat-cure repair (requiring a heat gun or a mini-iron for curing).

Although it is much quicker to work with heat-curing products, most leather surfaces are thin, which requires constant temperature control of the surface (to much heat will shrink the leather). Therefore you should only use heat-cure repairs on thick surfaces (as a general rule, the more valuable the car is, the thicker are its leather seats), on structural damage where strength is needed, or when the hole has completely penetrated the leather.

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In all other cases (scratches, topcoat damage, digs etc) we repair by using products that do not require heat. Remember that you can speed up the drying/curing process with a hair dryer, though be careful not to overheat the surface.

**TIP:** To control the temperature of the leather, place your hand near the repair. If your hand feels too hot, the surface of the piece is suffering as well.

## REPAIRING HOLES AND CUTS (HEAT PROCESS)

Fill the damaged area with Leather Repair Compound, exceeding the damaged area by about a 1/4" and making the edges as smooth as possible. Lay the Teflon Mat over the area and cure the compound by ironing it with medium pressure back and forth (with the Ultra Torch+Mini-Iron) until the compound is cured.(Curing time depends on the thickness of the compound and the heat setting of the Ultra Torch.) **IMPORTANT:** Before removing the "Teflon Mat," apply the aluminum Chill Bar to the Teflon mat to cool the repair and keep the Mat from sticking.

You may also elect to put a grain into the repair compound at the same time as curing by using a Graining Paper. These embossed papers allow you to cure the repair compound and transfer the grain in one easy step. Lay the Teflon Mat over the Graining Paper and iron. A light browning of the paper indicates the repair may well be cured. Again, use the chill bar before removing the paper for inspection.

Next, clean the repair with Silicone Wash to remove any possible residue. Then apply a very light coat over the repair with Leather Primer (liquid version) to cover any minor imperfections and improve adhesion for your texture and color.

In some cases, after observing and verifying that your repair has achieved the desired result, you may need to continue the process to repair minor damage. Keep in mind that excessive heat can damage the leather, so you may need to try one of the following techniques. If no further repairs are necessary, you can jump directly to the texture or sealing steps (depending on the repair type).

## REPAIRING SCRATCHES AND DIGS

We will use several filling products for this process, each offering different filling capacities.

First, apply Leather Adhesive to the damage to reinforce the leather and move the damaged fibers back to their original position (move the palette knife back and forth in search of the original position of the fibers).

## REPAIRING MEDIUM-TO-LARGE DAMAGES

Fill the damaged area with a coat of Deep Leather Fill, an air dry water base filler used for deeper scratches. Apply in thin layers, allowing for drying between coats. Make sure to spread well over the edges of the damage when applying. Use a palette knife or a plastic spreader (works great) when applying all products. A lightly moistened non-fluff paper towel may help to spread the all products before they have dried.

## REPAIRING MEDIUM DAMAGES (OR AFTER USING DEEP LEATHER FILL) – if necessary.

Fill the damaged area with a coat of Deep Leather Fill 2, which is slightly thinner than its predecessor and very flexible. It works best with medium-depth damages. Apply in thin layers, allowing to dry between coats. Make sure to spread well over the edges of the damage when applying. Use a palette knife or a plastic spreader (works great) when applying all products. A lightly moistened non-fluff paper towel may help to spread the all products before they have dried.

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## REPAIRING SMALL DAMAGES (OR AFTER USING DEEP LEATHER FILL 2) – if necessary.

Fill the damaged area with a coat of Leather Fill, a medium filler used for smaller cracks and blemishes. It is an air dry product that sands easily. Use a palette knife or a plastic spreader (works great) when applying all products. A lightly moistened non-fluff paper towel may help to spread the all products before they have dried.

## ORIGINAL LEATHER FINISH

Finally, skim over the repair with Leather Cream Fill, the thinnest in the series, to give the repair an original look and feel. Apply with a spreader or just wipe in with a 2 ply paper towel. Apply several very thin layers over the repair for maximum transparency on the surface. At this point, you can proceed to the texture or sealing steps.

## REPAIRING SURFACE CRACKS

Since most surface cracks do not seep down far enough to damage the leather itself, by following these four steps we can eliminate a vast majority of the existing cracks.

Step 1: Apply Sand Away to the cracked surface, and sand with 220-grit sandpaper (severely damaged surfaces may require 100-grit sandpaper). Make sure that Sand Away is always present when wet sanding to avoid damaging the surface.

Step 2: Wipe Sand Away over the entire sanded area with a clean, moist cloth to remove excess residues. Allow the surface to dry before proceeding. Drying time may be accelerated with a hair dryer.

Step 3: Check for remaining cracks, and then apply Leather Crack Filler to remove them, respecting the original level of the surface. Air dry (with a hair dryer if desired) and then softly sand the surface to smooth the edges. (For large cracks, we recommend using the “Repairing Scratches and Digs” process explained above.)

Step 4: Cover the surface with one or several coats of Leather Cream Fill. This puts a final smooth skin coat on the surface to match the look and feel of the repair with the surrounding surface. Apply with a spreader or just wipe in with a 2 ply paper towel. Apply several very thin layers over the repair for maximum transparency on the surface. Let to dry, or use a hair dryer if desired.

## **Fourth Step: Sealing**

Leather Sealer or Leather Primer seals the repair, guaranteeing the resistance of the repair and improving the adhesion of the color. Spray the entire repair area using a Preval Sprayer.

## **Fifth Step: Texture**

This process may not be required if a heat-cure repair was performed (for which Graining Paper can be used for the texture). However, when required, the following options can complete or improve the texture of the repair. Do not forget that the customer is always just as aware of the texture as he is of the color.

OPTION 1: If it's a soft/medium texture, give the repaired piece a smooth texture with Water Base Spray Grain for medium-grain, or VM12 Spray Grain for a soft, gentle grain texture. Use a Preval Sprayer for both, bearing in mind that the closer the spray is applied to the surface, the more intense the resulting texture. This option is very useful in the case of problems with matching the new texture to the original. To apply, simply spray the new texture over a wide area in and around the repair, even texturizing the entire piece if desired.

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OPTION 2: If you need an exact grain, apply a gentle coat of Leather Clone over the surface and let dry 30-60 seconds. Then apply a moist coat of Leather Clone above the repaired area and let dry 30-60 seconds. Remember that the thicker the applied coat, the deeper the resulting texture. Then spray Clone Activator over the Leather Clone and also on a graining pad. After allowing 30-60 seconds of thickening, press the graining pad onto the repair area and hold, bearing in mind that the longer you wait, the thicker the compound will become. Withdraw the pad and remove excess moisture using a lint free cloth or with a hair dryer. If the pad is sticky when you withdraw it, spray more Clone Activator. You can continue to apply the graining pad as long as the product has not definitively dried. Or you can repeat the whole process if desired.

## Sixth Step: COLOR

To color the piece, consult the corresponding training manual.

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## LEATHER RECONDITIONING INSTRUCTIONS

Leather is a natural product that wears and ages with time. This results in less flexibility and surface cracks. Just like with human skin, proper nurturing and care is essential. The conditioning treatment required will depend on the state of the material.

### **Extremely worn leather requiring a coloring of the leather**

Prior cleaning of the leather is as essential to the whole repair process as is the quality of the repair. This not only improves the look of the finished repair but also ensures maximum adhesion of all products to the surface with maximum resistance and durability.

First, clean thoroughly all of the area to be repaired and colored with Water Base Vinyl & Leather Cleaner to remove all dirt from the piece. Use a nylon brush to reach the stitching, creases and base of the texture. (Use this product to clean the entire piece for complete customer satisfaction).

Then prepare the area with Silicone Wash to remove wax and silicone contamination.

Use 600-grit sand paper to remove all protectorants, which can cause peeling if not removed. Be sure to rub sandpaper in just one single direction to avoid damaging the surface. Apply Silicone Wash again and wipe away thoroughly.

If the original color of your seat is not achieved with the Silicone Wash, your next step will include Leather Prep, a special solvent designed to soften the factory coating of the leather. If necessary, wash with Leather Prep until the original color of the coat returns.

Seal the leather before coloring with Leather Sealer or Leather Primer, spraying the surface with one or more coats to immerse it and ensure secure sealing. This product can also restore the look and flexibility of the skin below the color, and hide small cracks. Another advantage of the Leather Sealer or Leather Primer is that it prevents the leather from excessively absorbing the color.

For the next step, consult the corresponding documents for coloring the piece.

After coloring and waiting for 24-48 hours, treat the piece to ensure proper maintenance. This nurtures the leather and guarantees its complete recovery. Remember to inform the customer that proper maintenance of the leather should be performed annually to avoid cracks and further damage.

### **Maintenance Care**

#### **Aged/Worn Leathers NOT requiring coloring**

Start by cleaning the piece. To avoid removing any of the protective layers inherent to all leathers, use the LEXOL Leather Cleaner.

This is the best cleaner on the market: strong for tough jobs but sufficiently mild for more delicate ones. It cleans deeply, removes all dirt and oils accumulated in the leather, and rinses easily. LEXOL-PH Leather Cleaner contains a suitable PH for leather. It prolongs the life of all leathers, keeping them clean, healthy and attractive.

Just spray the cleaner once or twice on a damp cloth or applicator sponge and rub onto the leather area; the resulting foam guarantees dirt removal. Then use the damp cloth to clarify the leather, and repeat the process until all of the piece/pieces have been treated.

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After exhaustive cleaning, nurture the cloth with LEXOL Leather Conditioner. This product has been developed with a unique formula which penetrates dry and moist leather and adheres to leather fibers. Unlike other products, this product leaves no glossy film residue. Like the Leather Cleaner, the Leather Conditioner is PH adjusted to the leather.

This conditioner protects old and young leather from tears, cracks and premature aging, furnishing the right dose of lubrication to keep it strong and flexible. It is made with the finest oils to enable emulsion into microscopic droplets, which adhere to the leather fibers, treating them without leaving oily residues.

Remember to shake the container vigorously before use. Application is simple. Apply the conditioner to a clean cloth or sponge and spread over the surface, covering the entire piece. Wait a few minutes, then wipe with a clean, dry cloth. You may need to repeat the process for highly worn and damaged leathers. In that case wait longer for the absorption of the conditioner before wiping clean. For delicate leathers, test the application on a hidden area to check its effects.

## **Leather Smell Reconditioner**

Time not only erodes leather's flexibility, but also its smell.

After reconditioning the leather, regardless of its physical state, we can verify the recovery of the original look and feel, but not the smell.

Leather Smell Conditioner restores that new leather aroma.

Just apply the product uniformly over the surface with a clean, lint free cloth. Then rub the leather softly with a dry cloth until the product is completely absorbed by the leather.

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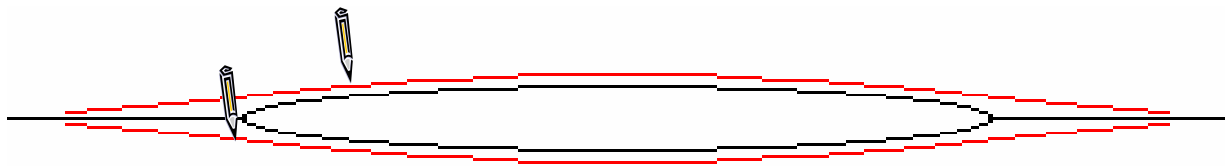
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## BLIND STITCH INSTRUCTIONS

This is the technique used to repair damage on original seams or where a seam can be used to hide the damage. It will allow us to remake the seam without the need to disassemble the leather. This technique works with one or two curved needles. The difference is based on which sewing process will hide the existing damage the best.

### **First Step: TRAJECTORY**

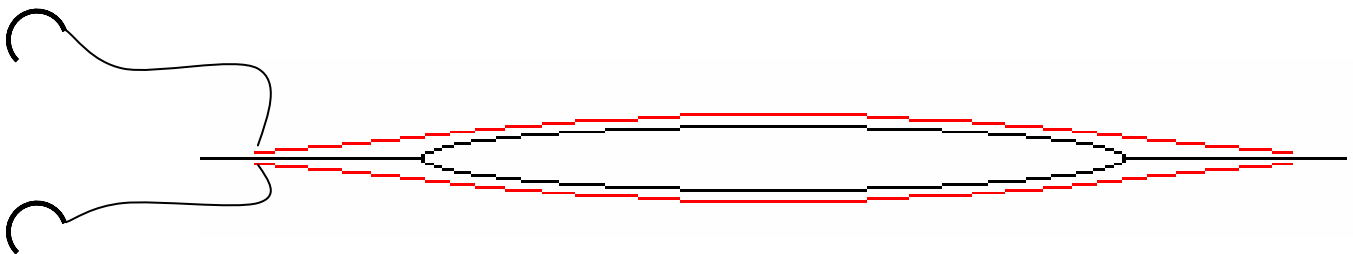
First you must observe and locate where the damage begins and finishes. We then mark with a colored pencil a trajectory that surrounds the damage, beginning and finishing in a point before and after the damaged area. Make sure to exactly match the distance that separates the damage of our layout in both sides of the seam.



### **Second Step: STARTING POINT**

**SINGLE NEEDLE:** Thread the needle and make a knot in the end of the thread. Insert the needle through damage and perforate the fabric from down upwards in an end of the drawn layout.

**DOUBLE NEEDLE:** Thread the needles and make a knot in the end of threads. Insert the first needle through damage and perforate the fabric from down upwards in an end of one of the sides of the drawn layout. Next insert the second needle through the damage and perforate the fabric from down upwards just to the other side of the seam in the same end of the layout. Afterwards you should have the thread from both needles next to each other simply separated by the original seam.



### **Third Step: SEWING**

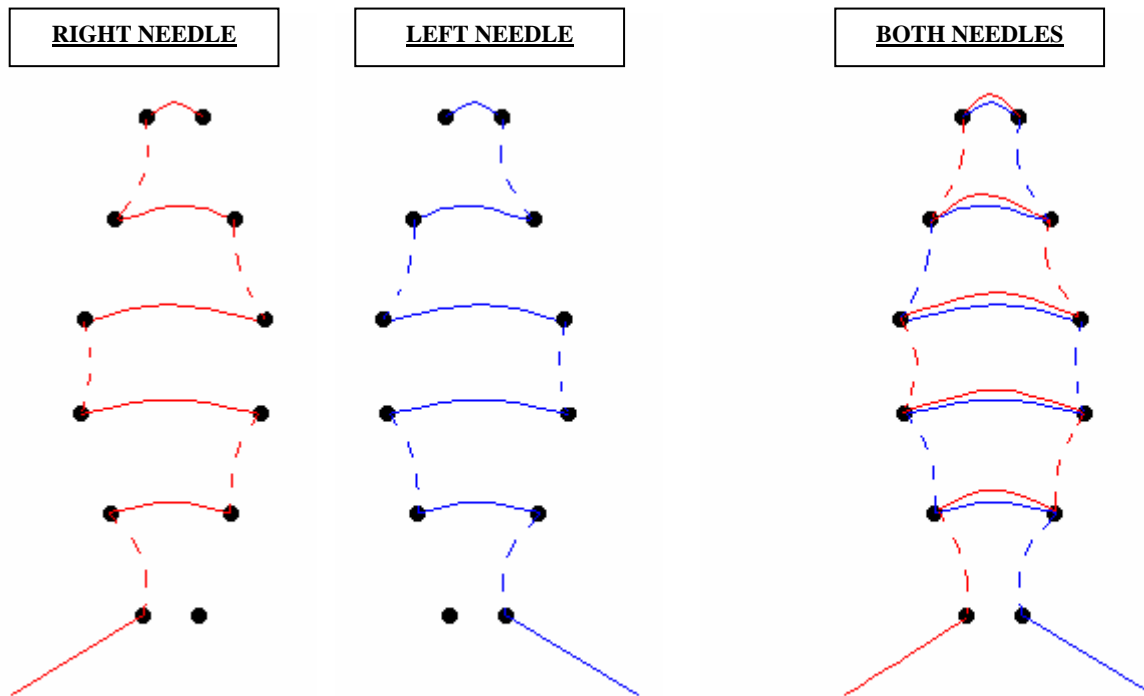
**SINGLE NEEDLE:** Follow a movement of zigzags until arriving at the other end of the layout. Always try to make the distance between needle points, and from the damaged area, the same on both sides.

**DOUBLE NEEDLE:** Although this seems to be a complex explanation, without a doubt it is the easiest system to remember and perfect. First, try to find out what was the distance between the original seam and use that as a guideline. Simply use the needles to weave back and forth near the damaged area to create a new seam. Make sure you are far enough away from the original seam to create strength to support your repair.

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Let us suppose that in this case it is 5mm. The procedure is simple, take the needle on your left, insert it by the hole where it passes the thread of the needle on the right, and make the perforation point 5 mm. ahead always following the layout drawn. To continue we will do the same with the other needle. Now you can see that the two needles are in the side opposite of where they were, and 5 mm. more advanced. We already have the first perforation point. Now repeat this process, always following the layout drawn, and tightening the threads after each 4-5 perforation points.

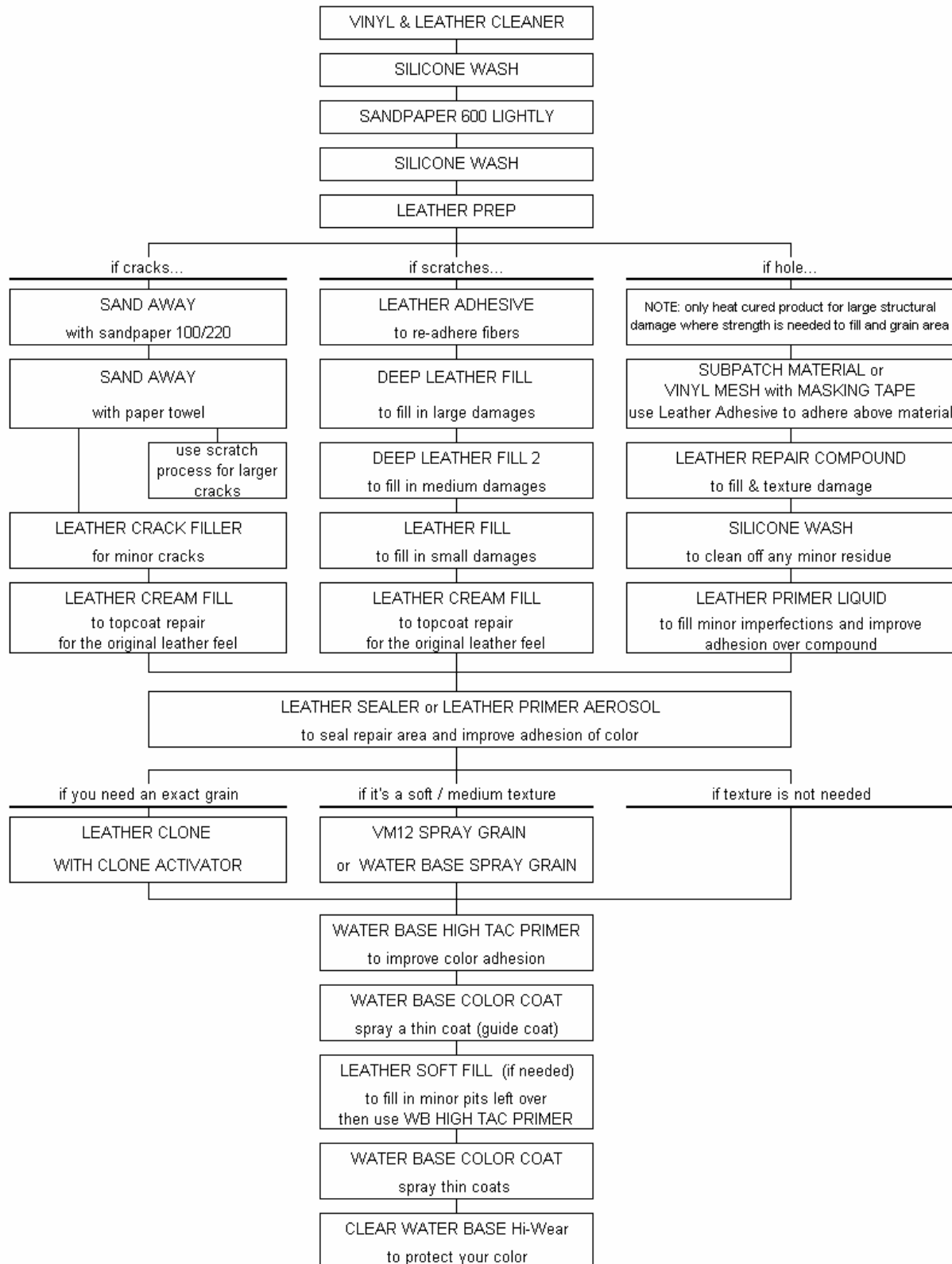
## DIAGRAMS NEEDLES MOVEMENT



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# Superior Restoration Products, Inc.

## LEATHER REPAIR PROCESS



# Superior Restoration Products, Inc.

## VINYL REPAIR INSTRUCTIONS

Superior Restoration Products has developed a complete line of products for repairing all types of damage to vinyl surfaces, regardless of density, using air-dry or heat-cure compounds. Dashboards, armrests, seats, chairs, armchairs, etc. can all be restored to their original look.

### **First Step: CLEANING**

The cleaning of the Vinyl is a vital & essential part of the whole repair process. This not only improves the look of the finished repair but also ensures maximum adherence with maximum resistance and durability.

First, clean thoroughly the panel or complete seat (this allows perfect color match) with Water Base Vinyl & Leather Cleaner to remove all dirt and soils. Use a nylon brush to reach the stitching, creases and base of the texture. Repeat for optimum results.

Next prepare the area with Silicone Wash to remove wax and silicone contamination.

Use 600-grit sand paper to remove all protectorants, which can cause peeling if not removed. Be sure to rub sandpaper in just one single direction to avoid damaging the surface. Apply Silicone Wash again and wipe away thoroughly.

After cleaning, apply Vinyl and Plastic Prep with a clean lint free cloth to prepare the surface for the adhesion of subsequent products. This is an abrasive product, so use caution when rubbing, especially with thin vinyls.

### **Second Step: SUB-PATCH**

If the hole penetrates the material all the way through to the foam, use a “Subpatch Material – VSP or VSP-A” (For very thin vinyls, you can also use a piece of vinyl mesh, applying masking tape to it for reinforcement, which would be much thinner and just as resistant and flexible).

Cut the sub-patch slightly greater than the diameter or length of the hole, in order to adhere it perfectly to the edges of the repair area. Insert it between the foam and the fabric with a palette knife. You may need to use a little foam below the sub-patch to level out the repair area. Then adhere the sub-patch with Final Weld (heat process) or Flex Bond (cold process). Ensure maximum sub-patch resistance before beginning the repair.

### **Third Step: REPAIR**

This is the point where you must decide if you will do an air-dry repair or a heat-cure repair (requiring a heat gun or a mini-iron for curing).

Although it is much quicker to work with heat-cure products, you must account for the type of vinyl you are repairing. Some vinyls are very thin, requiring constant temperature control of the surface. Therefore, in the case of small holes or tears, we recommend using an air-dry repair process.

**IMPORTANT:** Be sure to adjust the temperature of the repair depending on the resistance of the vinyl. Begin with a low temperature and increase as is necessary to avoid unintentional damage.

#### Repairing minor damages on a small area

To fill small holes, use the range of medium- to high-density cyanoacrylates such as Power Gel, Flex Gel or Flex Bond, depending on the flexibility needed for the repair.

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This process should only be applied to smaller damages; although Flex Gel is considered to be the most flexible adhesive on the market, there are no cyanoacrylates as flexible as vinyl.

Apply the adhesive directly on with a palette knife as delicately as possible. Be sure not to leave any air holes inside the damaged area or on the surrounding borders/edges. Next, apply Bond Kicker to the adhesive to accelerate drying. Continue by sanding mildly with 220-600 grit paper until smooth. For deeper damages, apply a coat of Bond Kicker to the interior of the damage before applying the adhesive.

**TIP:** If you press the surface with a Teflon Mat and a Chill Bar immediately after covering it with Bond Kicker, you will lessen the size of any borders/edges and ensure a closer surface-level repair. The Teflon Mat never adheres to cyanoacrylates.

**NOTE:** We recommend using a palette knife and a Teflon Mat exclusively with cyanoacrylates, and not with other repair products.

**TIP:** If excess adhesive must be removed from the repair, rub with a razor blade or sand paper.

## Repairing Scratches (Heat Process)

Fill the damaged area with Vinyl Repair Compound, exceeding the damaged area by about a 1/4" and making the edges as smooth as possible. Lay the Teflon Mat over the area and cure the compound by ironing it with medium pressure back and forth (with the Ultra Torch+Mini-Iron) until the compound is cured.(Curing time depends on the thickness of the compound and the heat setting of the Ultra Torch.)

**IMPORTANT:** Before removing the Teflon Mat, apply the aluminum Chill Bar to the Teflon Mat to cool the repair and keep the Teflon Mat from sticking.

To texture the repair, place a Graining Paper over the repaired area. Lay the Teflon Mat over the Graining Paper and iron. A light browning of the paper indicates the repair may well be cured. Again, use the chill bar before removing the paper for inspection.

Next, clean the repair with Silicone Wash to remove any possible residue.

## Repairing Holes and Cuts (Heat Process)

For greater damage (superior to the diameter of a finger) use Final Weld, Vinyl Mesh and Vinyl Repair Compound, in that order, to achieve excellent resistance and durability in the repair.

Apply Final Weld to the damaged area, protruding the area by 1/4", as smoothly and evenly as possible. Then cut a piece of Vinyl Mesh to approximately 1/8" (2 mm) larger than the damaged area and spread it over the Final Weld. Now apply a coat of Vinyl Repair Compound over the Vinyl Mesh, making it as smooth and even as possible.

Lay the Teflon Mat over the area and cure the compound by ironing it with medium pressure back and forth (with the Ultra Torch+Mini-Iron) until the compound is cured.(Curing time depends on the thickness of the compound and the heat setting of the Ultra Torch.) **IMPORTANT:** Before removing the Teflon Mat, apply the aluminum Chill Bar to the Teflon Mat to cool the repair and keep the Teflon Mat from sticking.

To texture the repair, place a Graining Paper over the repaired area. Lay the Teflon Mat over the Graining Paper and iron. A light browning of the paper indicates the repair may well be cured. Again, use the chill bar before removing the paper for inspection.

Next, clean the repair with Silicone Wash to remove any possible residue.

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In some cases, after observing and verifying that your repair has not achieved the desired result, you may need to repeat the process until the desired result is achieved. Keep in mind that excessive heat can damage thin vinyl.

All Vinyl Repair Compound repairs for thick and resistant vinyls can be directly textured with a Graining Pad, using a heat gun instead of hot iron.

After curing, apply additional heat to the repair compound. The Vinyl Repair Compound will brighten and begin to smoke. At this moment, apply the graining pad to the smoking compound by pressing evenly with the Chill Bar to restore the texture to the repair. For areas larger than the Graining Pad, or to texturize the borders of the repair, apply the heat gun to specific areas of the repair and avoid heating the areas previously textured, then press the graining pad on the smoking area to achieved the desired result. If the surface level of the repair is inferior to the surface of the part, apply additional coats of Vinyl Repair Compound and repeat the curing process until the desired result is achieved.

## **Fourth Step: SEALING**

This is an essential step to ensure maximum resistance for the repair, as well as hiding any flaws, marks or rings resulting from more difficult repairs.

To seal, spray Barrier Coat over the repair, and then apply a second coat over the entire repair area to guarantee a smooth, even finish.

## **Fifth Step: TEXTURING**

This process may not be required if a heat-cure repair was performed (for which Graining Paper or Graining Pad was used for the texture). However, when required, the following options can complete or improve the texture of the repair. Do not forget that the customer is always just as aware of the texture as he is of the color.

**Option 1:** If it's a soft/medium texture, give the repaired piece a smooth texture with Water Base Spray Grain for medium-grain, or VM12 Spray Grain for a soft, gentle grain texture. Use a Preval Sprayer for both, bearing in mind that the closer the spray is applied to the surface, the more intense the resulting texture. To apply, simply spray the new texture over a wide area in and around the repair for even texturizing as so desired.

**Option 2:** If you need an exact grain, apply a gentle coat of Leather Clone over the surface and let dry 30-60 seconds. Then apply a moist coat of Leather Clone above the repaired area and let dry 30-60 seconds. Remember that the thicker the applied coat, the deeper the resulting texture. Then spray Clone Activator over the Leather Clone and also on a graining pad. After allowing 30-60 seconds of thickening, press the graining pad onto the repair area and hold, bearing in mind that the longer you wait, the thicker the compound will become. Withdraw the pad and remove excess moisture using a lint free cloth or with a hair dryer. If the pad is sticky when you withdraw it, spray more Clone Activator. You can continue to apply the graining pad as long as the product has not definitively dried. Then repeat the whole process if desired.

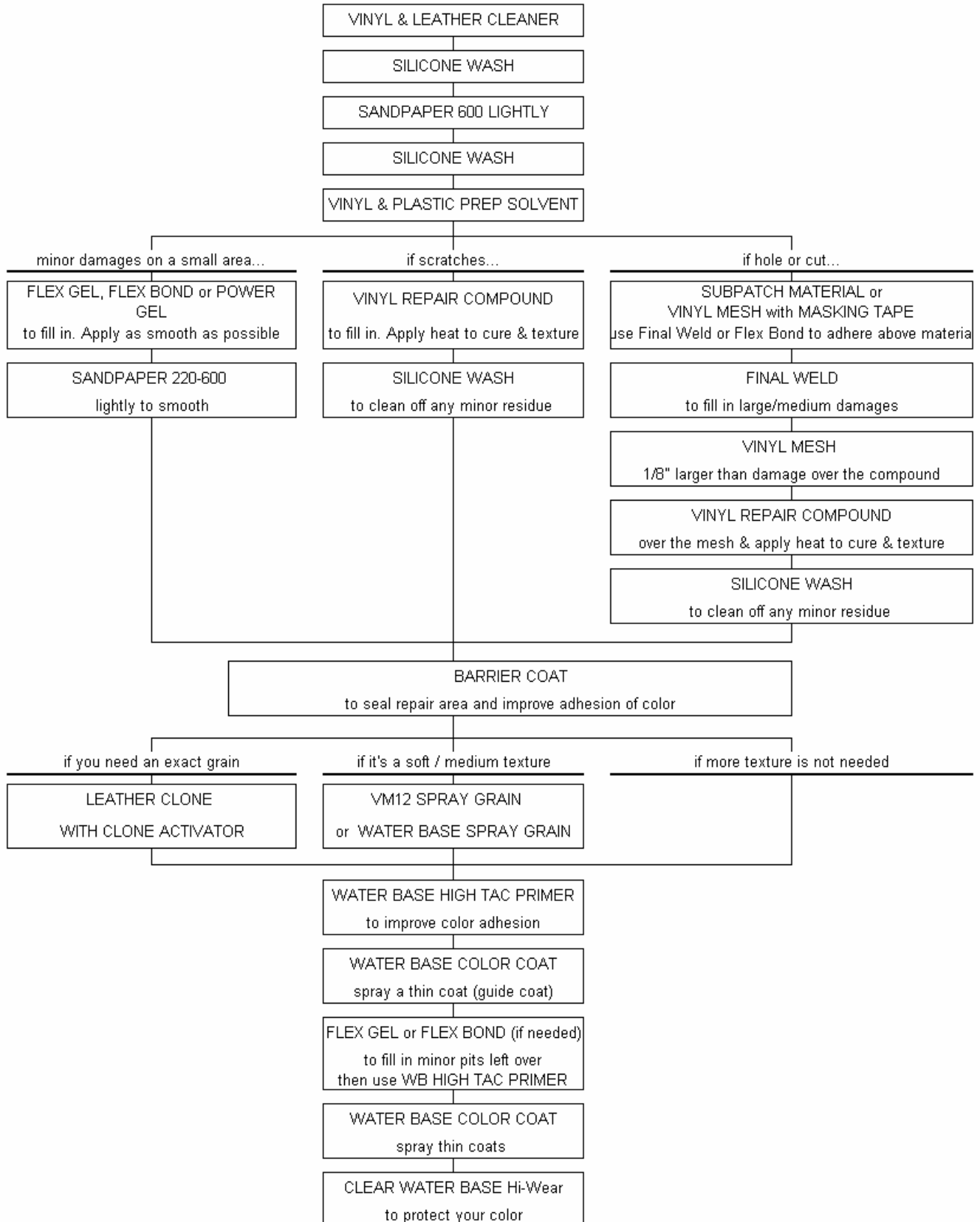
## **Sixth Step: COLOR**

To color the piece, consult the corresponding training manual.

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# Superior Restoration Products, Inc.

## VINYL REPAIR PROCESS



# Superior Restoration Products, Inc.

## DASHBOARD AND DOOR PANEL REPAIR INSTRUCTIONS

Superior Restoration Products has developed a full range of products for the repair of dashboards, door panels and consoles. These products can be used for plastic or vinyl, flexible or rigid, and including both air-dry fillers and heat-cured compounds.

### **First Step: CLEANING**

The cleaning of the part is a vital & essential part of the whole repair process. This not only improves the look of the finished repair but also ensures maximum adhesion along with maximum resistance and durability.

First, clean thoroughly the dashboard or panel (this allows perfect color match) with Water Base Vinyl & Leather Cleaner to remove all dirt and soils. Use a nylon brush to reach the stitching, creases and base of the texture. Repeat for optimum results.

Next prepare the area with Silicone Wash to remove wax and silicone contamination.

Use 400-grit sand paper to remove all protectorants, which can cause peeling if not removed. Be sure to rub sandpaper in just one single direction to avoid damaging the surface. Apply Silicone Wash again and wipe away thoroughly.

After cleaning, apply Vinyl and Plastic Prep with a clean lint free cloth to prepare the surface for the adhesion of subsequent products. This is an abrasive product, so use caution when rubbing, especially with thin vinyls.

### **Second Step: FILLING**

This is the point where you must decide if you will do an air-dry repair or a heat-cure repair (requiring a heat gun or a mini-iron for curing). Bear in mind that only vinyl surfaces can be repaired by heat-cure processes and that all plastics must use an air-dry repair method.

Although it is much quicker to work with heat-cure products, you must account for the type of vinyl you are repairing. Some vinyls are very thin, requiring constant temperature control of the surface. Therefore, in the case of small holes or tears, we recommend using an air-dry repair process.

For air-dry repairs: Fill the damage to pre-existing surface level.

For heat-cure repairs: Fill the damage to 1/8" (1-2mm) below pre-existing surface level

Depending on the size and flexibility/rigidity of the damaged area, choose an appropriate filler.

1. Light Damage: To fill small holes, use the range of medium- to high-density cyanoacrylates, such as Power Gel, or for a more flexible finish, Flex Gel or Flex Bond.

Apply the adhesive directly or with a palette knife as delicately as possible. Be sure not to leave any air holes inside the damaged area or on the surrounding borders/edges. Next, apply Bond Kicker to the adhesive to accelerate drying. Continue by sanding mildly with 180-400 grit paper until smooth. For deeper damages, apply a coat of Bond Kicker to the base of the damage before applying the adhesive. Repeat process until desired results.

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For small holes you can choose to pass directly to the sealing process after filling to surface level.

**TIP:** If you press the surface with a Teflon Mat and a Chill Bar immediately after covering it with Bond Kicker, you will lessen any borders/edges and ensure a closer surface-level repair. The Teflon Mat never adheres to cyanoacrylates.

**NOTE:** We recommend using a palette knife and a Teflon Mat exclusively with cyanoacrylates, and not with other air-dry repair products.

**2. Mid-Sized Damage:** To fill middle-sized holes, use the Micro Balloon, highly recommended for speed and adaptability to all kinds of damage, regardless of shape or size.

Cut a V-shape into the edge of the damaged area and then fill with the Micro Balloon up to surface level. Next apply a few drops of Bond CA over the repair. The Micro Balloon moisturizes and hardens instantaneously when the adhesive is applied. The chemical reaction between the two products produces great heat and can cause serious burns.

For deeper damages, apply a few drops to Bond CA to the bottom of the hole before filling with the Micro Balloon.

**3. Mid-to-Large Sized Holes/Gaps:** To fill larger holes & gaps, use Quick-Fix, a practical solution for efficient molding and filling.

Cut a piece of Quick Fix and work/knead it with your hands to obtain a uniform color. Then fill the damaged area, molding the Quick Fix in the hole, making sure not to leave any air holes. Remove any extra product and remember that Quick Fix starts to harden after 2 minutes. .

**TIP:** For a smooth finish, rub the QF with a wet finger or a damp cloth before hardening.

**4. Large Holes** See the FIFTH STEP of the manual for the special technique explained for filling and repairing greater damages.

## **Fourth Step: TOPCOATING THE REPAIR**

This step applies to the repair method (air-dry or heat-cure) chosen above.

### **AIR-DRY REPAIR (Vinyl & Plastic Parts)**

Before repairing, check to make sure there are no flaws or defects after filling. For a proper, smooth finish to the repair, opt for any of the following products:

#### **Power Gel, Flex Bond o Flex Gel:**

As in the filling process, you can use the range of medium- to high-density cyanoacrylates such as Power Gel, Flex Gel or Flex Bond to remove any remaining flaws. Apply the adhesive directly on with a palette knife as delicately as possible. Be sure not to leave any air holes inside the damaged area or on the surrounding borders/edges. Next, apply Bond Kicker to the adhesive to accelerate drying. Continue by sanding mildly with 220-400 grit paper until smooth.

**TIP:** If you press the surface with a Teflon Mat and the Chill Bar immediately after covering it with Bond Kicker, you will lessen any borders/edges and ensure a closer surface-level repair. The Teflon Mat never adheres to cyanoacrylates.

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## Padded Dash Fill:

This product is designed with special resins for maximum adhesion and flexibility. It can be molded, sanded and adjusted to the border of the damage, making for an excellent filler. Padded Dash Fill consists of two components: use about a golf-ball size quantity of the hardening cream, which will constitute approximately 10% of the total mixture. Mix both components thoroughly on a flat surface (we recommend using a wide palette knife) to obtain a uniform mixture. Then apply the mixture to the flaw/defect, pressing firmly to remove air holes.

TIP: Use a piece of masking tape over the Padded Dash Fill to set and even out the repair during drying.

Drying time: 15-20 min.

## HEAT-CURE REPAIR (Vinyl only)

Before beginning repair, the hole should be filled to (1/8") below the surface level of the damage. Now you will fill to the surface, using the heat cure for the desired texture.

### Repairing Small and Mid-Sized Damage

Fill the damaged area with Vinyl Repair Compound, exceeding the damaged area by about a 1/4" and making the edges as smooth as possible. Lay the Teflon Mat over the area and cure the compound by ironing it with medium pressure back and forth (with the Ultra Torch+Mini-Iron) until the compound is cured.(Curing time depends on the thickness of the compound and the heat setting of the Ultra Torch.)

IMPORTANT: Before removing the Teflon Mat, apply the aluminum Chill Bar to the Teflon Mat to cool the repair and keep the Teflon Mat from sticking.

To texture the repair, place a Graining Paper over the repaired area. Lay the Teflon Mat over the Graining Paper and iron. A light browning of the paper indicates the repair may well be cured. Again, use the chill bar before removing the paper for inspection.

Next, clean the repair with Silicone Wash to remove any possible residue.

### Repairing Large Damage

For greater damage (superior to the diameter of a finger) use Final Weld, Vinyl Mesh and Vinyl Repair Compound, in that order, to achieve excellent resistance and durability in the repair.

Apply Final Weld to the damaged area, protruding the area by 1/4", as smoothly and evenly as possible. Then cut a piece of Vinyl Mesh to approximately 1/8" larger than the damaged area and spread it over the Final Weld. Now apply a coat of Vinyl Repair Compound over the Vinyl Mesh, making it as smooth and even as possible.

Lay the Teflon Mat over the area and cure the compound by ironing it with medium pressure back and forth (with the Ultra Torch+Mini-Iron) until the compound is cured.(Curing time depends on the thickness of the compound and the heat setting of the Ultra Torch.) IMPORTANT: Before removing the Teflon Mat, apply the aluminum Chill Bar to the Teflon Mat to cool the repair and keep the Teflon Mat from sticking.

To texture the repair, place a Graining Paper over the repaired area. Lay the Teflon Mat over the Graining Paper and iron. A light browning of the paper indicates the repair may well be cured. Again, use the chill bar before removing the paper for inspection.

Next, clean the repair with Silicone Wash to remove any possible residue.

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In some cases, after observing and verifying that your repair has not achieved the desired result, you may need to repeat the process until the desired result is achieved. Keep in mind that excessive heat can damage thin vinyl.

All Vinyl Repair Compound repairs for thick and resistant vinyls can be directly textured with a Graining Pad, using a heat gun instead of hot iron.

After curing, apply additional heat to the repair compound. The Vinyl Repair Compound will brighten and begin to smoke. At this moment, apply the graining pad to the smoking compound by pressing evenly with the Chill Bar to restore the texture to the repair. For areas larger than the Graining Pad, or to texturize the borders of the repair, apply the heat gun to specific areas of the repair and avoid heating the areas previously textured, then press the graining pad on the smoking area to achieved the desired result. If the surface level of the repair is inferior to the surface of the part, apply additional coats of Vinyl Repair Compound and repeat the curing process until the desired result is achieved.

## **Fifth Step: SPECIAL PROCESS FOR LARGE DAMAGES**

This process applies to surfaces with multiple damages or especially to those with large damages.

**1- Fill damage:** Use Flex Filler 2 or Flexible Ure-Weld to reach surface level. Both products consist of two components, so squeeze out equal parts of both products A & B. Mix both components thoroughly on a flat surface (we recommend using a wide palette knife) to obtain a uniform mixture. Then insert the mixture into the damaged area, pressing firmly to remove air holes.

Cover the repair with masking tape to set and even out the level of the repair during drying. Drying time: 15-20 min.

**2- Smooth repair (Sanding):** Remove the Masking Tape and smooth the surface and edges of the repair area with an electric sanding machine. Remove any excess product and restore the original look and feel to the surface.

**3- Reinforce:** Apply a coat of Liquid Vinyl over the repair to reinforce the resistance of the filler and enable the adhesion of Vinyl Mesh (cut a piece ¼” larger than the size of the repair) to prevent the damage from reappearing. Then apply Liquid Vinyl again over the Vinyl Mesh to complete adhesion.

**4- Surface:** To even out the surface of the damaged area, apply a combination of Liquid Vinyl and Dash Putty Powder for a strong, flexible repair that can be sanded, and will dry quickly at room temperature.

Mix Dash Putty Powder with Liquid Vinyl in a small container just until attaining the consistency of peanut butter. Spread smoothly with a palette knife over the damaged area to a point slightly protruding the area. When dry, use an electric sanding machine to smooth the area.

## **Sixth Step: SEALING**

This is an essential step to ensure maximum resistance for the repair, as well as hiding any flaws, marks or rings resulting from the repairs.

To seal, spray Barrier Coat (on heat-cured) (super sealer on cold process) over the repair, and then apply a second coat over the entire repair area to guarantee a smooth, even finish.

## **Seventh Step: Texturing**

Several options are available for achieving the perfect texture for your repair. Some grains offer varying degrees of intensity or flexibility, while others can be used for more complex textures. Before choosing, test the products on a smooth, untextured part (cardboard – piece of plastic/vinyl – unnoticeable area etc.) with a small amount of each product in different places. Then choose your texture.

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## **Option 1: Restoring the exact original texture**

Plastic Clone: Apply a smooth layer of Plastic Clone over the surface and let dry 30-60 seconds. Then apply a medium coat of Plastic Clone over the repair area and let dry for another 30-60 seconds.

Apply as many coats of Plastic Clone as is necessary (the deeper the grain the more coats it takes) to match the original texture, always allowing to dry after each coat. In general, average textures require 3-5 coats. Then spray Clone Activator over the Plastic Clone and also on a graining pad. After allowing 30-60 seconds of thickening, press the graining pad onto the repair area and hold, bearing in mind that the longer you wait, the thicker the Plastic Clone will become. Withdraw the pad and remove excess moisture using a lint free cloth or with a hair dryer. If the pad is sticky when you withdraw it, spray more Clone Activator. You can continue to apply the graining pad as long as the product has not definitively dried. Repeat until all areas are textured to your desired results.

## **Option 2: Spray Grains**

To give a grain texture to your repair or to an entire part, choose between Water Base Spray Grain, VM12 Spray Grain or Flex Tex, for a light- to medium-grain texture; or between Superior Texture, Chip Guard, or Texture Coating for a medium- to intense-grain texture. All products achieve a matchable replication of the original texture. To apply, simply spray the new texture over a wide area in and around the repair, including over the entire piece if desired. You can increase the intensity of the texture by spraying closer to the surface.

## **Option 3: Wrinkle Spray Texture (large areas)**

Especially indicated for large repair areas or heavy grains, this 2-component product generates a new texture through the chemical reaction of the 2 products. Miracle Dash Texture, parts A & B, creates an appealing texture, by simply spraying Miracle Dash Texture A over the repair and then following up with a coat of Miracle Dash Texture B over the former.

Vary the result by adding more Miracle Dash Texture A to increase the depth of the texture, and with more Miracle Dash Texture B for additional width.

**TIP:** Maintain the products and the part to be repaired at a temperature of 68-75 F (20° C), if possible, to ensure a successful chemical reaction.

**ADVICE:** Test the product before using regularly in your repairs to get a feel for the necessary proportions of the two components (Miracle Dash Texture) required for an original texture.

## **Option 4: Other Textures**

The cyanoacrylate adhesive Power Gel can be used successfully for both small and medium repairs, using a very simple and quick process. Apply the product over a small piece of Finishing Pad (red or gray) or foam, dab the repair lightly, and then cover with Bond Kicker to speed drying. Then lightly sand to achieve a desired texture.

**TIP:** After applying the texture, sand gently to remove any rough spots and leave a soft, pleasant feel to the surface.

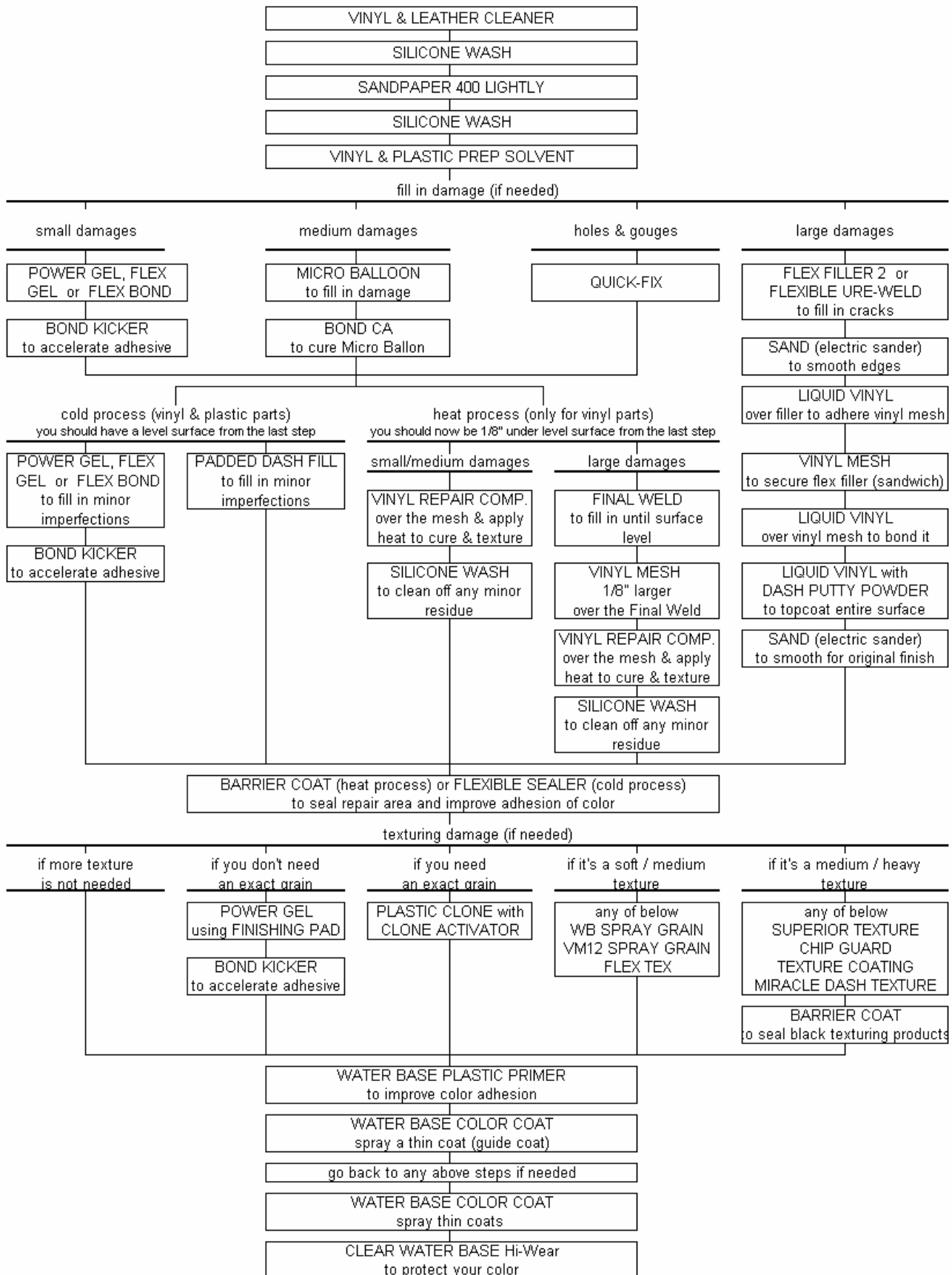
**IMPORTANT:** Always re-apply Barrier Coat or Super Sealer to black-color textures to seal certain ingredients which could react to other colors applied further on.

## **Eighth Step: Color**

To color the piece, consult the corresponding training manual.

# Superior Restoration Products, Inc.

## DASHBOARD AND DOOR PANEL REPAIR PROCESS



# Superior Restoration Products, Inc.

## COLORING INSTRUCTIONS

At Superior Restoration Products we are continually updating and developing new products for our clients. Our complete line of quality restoration recoloring products include: Solvent, Lacquer and Water Base Colors & Additives for a flexible finish, ideal for leathers, vinyls, carpets and plastics.

### **First Step: CLEANING & PREPARATION**

A complete, thorough cleaning is the most important step in the coloring process, and guarantees permanent adhesion of your color. Nearly all vehicle parts are protected by coats of anti-adherent products that must be removed before proceeding with the coloring process.

Use the appropriate cleaning product to remove each of these specific coats. Distinct cleaners are at your disposal, each corresponding to different surfaces. Always use a clean, lint free cloth for all products.

#### **1. Cleaning Leather Parts:**

First, clean thoroughly the panel or complete seat (this allows perfect color match) with Water Base Vinyl & Leather Cleaner to remove all dirt and soils. Use a nylon brush to reach the stitching, creases and base of the texture. Repeat for optimum results.

Next prepare the area with Silicone Wash to remove wax and silicone contamination.

Use 600-grit sand paper to remove all protectorants, which can cause peeling if not removed. Be sure to rub sandpaper in just one single direction to avoid damaging the surface. Apply Silicone Wash again and wipe away.

If the original color of your seat is not achieved with the Silicone Wash, your next step will be Leather Prep, a special solvent designed to soften the factory coating of the leather. If necessary, wash with Leather Prep until the original color of the coat is achieved.

Finally, use Water Base High Tac Primer to complete the preparation process and promote the adhesion of water base colors to all leathers, including surfaces undergoing heavy use/wear such as bolsters, arm rests and steering wheels. Simply apply a medium coat of the Primer and allow to dry for 2-3 minutes. A hair dryer can be used to accelerate drying.

#### **2. Cleaning Vinyl Parts:**

First, clean thoroughly the panel or complete seat (this allows perfect color match) with Water Base Vinyl & Leather Cleaner to remove all dirt and soils. Use a nylon brush to reach the stitching, creases and base of the texture. Repeat for optimum results.

Next prepare the area with Silicone Wash to remove wax and silicone contamination.

Use 600-grit sand paper to remove all protectorants, which can cause peeling if not removed. Be sure to rub sandpaper in just one single direction to avoid damaging the surface. Apply Silicone Wash again and wipe away. After cleaning, apply Vinyl and Plastic Prep with a clean lint free cloth to prepare the surface for the adhesion of the color.

### **Process for water base colors**

Use Water Base High Tac Primer to complete the preparation process and promote the adhesion of water base colors to all vinyls, including surfaces which undergo the most wear such as bolsters, arm rests and steering wheels. Simply apply a medium coat and of the Primer and leave to dry for 2-3 minutes. A hair dryer can be used to accelerate drying.

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## **Process for lacquer colors**

Use Sand Free to complete the preparation process and promote the adhesion of water base colors to all vinyls, including surfaces which undergo the most wear such as bolsters, arm rests and steering wheels. Simply apply a medium coat and of the Primer and leave to dry for 2-3 minutes. A hair dryer can be used to accelerate drying.

## 3. Cleaning Plastic Parts:

Plastic parts require special care. There are several kinds of plastics and some can be troublesome. Therefore, Adhesion Promoters and Sealers can help promote the permanent adhesion of the applied color.

First, clean thoroughly the entire area. If the surface is very dirty, wash first with soap and water and then air dry or dry with a lint free cloth.

Next, clean the part thoroughly with Super Clean Plastic Cleaner on the surface directly and densely, making sure not to miss any smaller areas. Then dry with a clean, lint free cloth before the Plastic Cleaner evaporates. Change cloths frequently to avoid contaminating the surface. You may need to repeat this step for highly contaminated surfaces. Super Clean Plastic Cleaner is a combination of solvents specially designed to eliminate mold agents, wax, grease, silicone and other contaminants from plastics and metallic surfaces. This product is mineral-free and therefore will not leave oily surface residue.

Next prepare the area with Silicone Wash to remove wax and silicone contamination.

Use 600-grit sand paper to remove all protectorants, which can cause peeling if not removed. Be sure to rub sandpaper in just one single direction to avoid damaging the surface. Apply Silicone Wash again and wipe away. After cleaning, apply Vinyl and Plastic Prep with a clean lint free cloth to prepare the surface for the adhesion of the color.

Complete the preparation process with an Adhesion Promoter.

## **Process for water base colors**

Use Plastic Primer to complete the preparation process and promote the adhesion of water base colors on all plastics. Simply apply a light coat, then a medium coat and of the Primer and allow to dry in between each coat. A hair dryer can be used to accelerate drying.

## **Process for solvent & lacquer base colors**

Use Plastic Magic or Plastic Adhesion Promoter to promote the adhesion of solvent or lacquer base colors on all plastics, both interior and exterior. Apply a light coat, then a medium coat of Plastic Magic allowing to dry in between coats. Then apply a generous coat and allow at least 15 minutes to dry before applying the color.

## **Second Step: CHOOSING: WATER BASE OR SOLVENT BASE?**

Although both water base, solvent and lacquer base colors can be used on any part, there are differences which should be considered for improving the quality and finish of the color.

The major advantages of using Water Base Colors:

- Natural softer finish on leather and cloth
- Easy application
- Excellent flexibility
- More freedom in application of pigments
- Easy cleaning of tools, with water

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The major advantages of using Solvent Base:

- Excellent adhesion and resistance for exterior parts, vinyl and plastics
- Hot chemical that melts into non-porous materials
- Quick drying

Therefore, we recommend using Solvent or Lacquer Base colors for all exterior parts, e.g. boats, convertible tops, vinyl and plastics. Water Base colors are recommended for all interior parts and for those requiring special aesthetic attention and original soft finishes.

Don't hesitate to combine the use of Water Base, Solvent and Lacquer Base colors for parts requiring the benefits of both products. For example, the steering wheel is a part that undergoes frequent use and therefore requires the maximum resistance and adhesion of Solvent and Lacquer Base colors; yet its aesthetic needs are served by Water Base Colors. Simply begin by applying a light to medium coat of a Solvent or Lacquer Base color, and after complete drying, apply the necessary coats of a Water Base. Apply a final coat of Hi-Wear Clear Water Base with a little of the color used and the required additives to add extra resistance.

With Water Base colors, you can work with the specific degree of pigment necessary for each case. In other words, add extra Water Base Pigment to your color to provide extra density for easier coverage. For example, if you want to re-color an entire black part with a white color, you must use several coats of premixed colors to obtain a complete color change, whereas only one or two coats would be required if you first apply a coat with a greater degree of pigmentation; you can then use the premixed colors or a mixture of lesser pigmentation to finish with. Another advantage of pigments is the wide range of colors and concentration, which allow for their use when adjusting your color.

## Third Step: MIXING COLORS

We have two possibilities for mixing colors: 1) Mixing using the Color Charts, color formulas and a precision scale, or 2) Mixing manually (by eye) the different colors to obtain the desired result. In either case, shake the containers very well before use.

### Mixing with Formula Colors:

Mixing with formulas is the easiest method, since lack of experience in mixing manually can mean wasting dyes before getting the right color. With formulas you can obtain the desired color with minimal waste.

Simply locate the formula number of the color on the Color Chart, or the Color Picker, and locate the color code in the formula manual.

### FORMULA COLORS using Premixed

For example, here you have the color 4523 LT TITANIUM. If you look up the formula, you find:

		PINTS	QUARTS
		GRAMS	
<b>4523</b>	<b>LT TITANIUM</b>	<b>FM90</b>	
		<b>TRIM CODE A</b>	
1554	TINTING WHITE	227,9	455,8
1302	LOW LUSTER CLEAR	373,8	747,6
1559	YELLOW OXIDE	410,3	820,6
1501	LANDAU BLACK	426,9	853,8
1550	RED OXIDE	442,9	885,8
		0,0	0,0

- These values are in grams.
- For a smaller amount, just divide the total:  $227.9/10 = 22.791$  (or move decimal point 1 to the left)
- All color containers include the number of the color.
- These formulas apply to both Water Base

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and Lacquer Base.

- The color obtained may vary slightly with respect to the Color Chart.

Simple place an empty, transparent bottle (4 oz – 32 oz depending on amount desired) on the scale and turn it on. The screen will display 0.0 gr. Then fill the bottle with the indicated colors to reach the value from the formula chart (remember these are accumulative measurements when using premixed colors).

For example, to obtain approximately 50gr. of 4523 LT TITANIUM color, fill the bottle placed on the scale with 1554 TINTING WHITE until the screen reads 22,8, then add 1302 LOW LUSTER CLEAR until reaching 37,4, and continue likewise with the other products until reaching 44,3 grams. Close the bottle and shake well. Never disconnect the scale while mixing.

## Mixing with Pigments

For example, for the color 0206W, we find:

<u>color # 0206W</u>	<u>grams</u>			
<u>pigment</u>	<u>4oz</u>	<u>8oz</u>	<u>16oz</u>	<u>32oz</u>
101	10.61	21.21	42.43	84.85
140	7.08	14.17	28.34	56.67
150	0.31	0.62	1.24	2.48
Clear Base	77.50	155.00	310.00	620.00

- Values are in grams.
- All color containers include the number of the color.

First, choose the total amount of dye desired: 4oz (118ml), 8oz (237ml), 16oz (473ml) or 32oz (946ml), which will indicate the appropriate column to use.

For 8oz. of dye, place an empty, transparent bottle on the scale and turn it on. The screen shows 0.0 gr. Then fill the bottle with the indicated colors, pressing the tare button after each color (pigments are a non-accumulative measurements).

The final product to add is CLEAR BASE, of which there are several kinds. Choose according to the material to be colored.

CLEAR WATER BASE: Considered universal due to its suitability for all materials (leather, plastic, vinyl, etc.). Available in High Gloss, Satin and Matte finishes.

WATER BASE HIGH TAC PRIMER: Specially designed for leather and vinyl.

PLASTIC PRIMER: Specially designed for plastics.

CARPET DYE BASE: Specially designed for carpets.

FURNITURE DYE BASE: Specially designed for furniture.

After adding CLEAR BASE, close the bottle and shake well.

Check your color and see if any adjustments are needed. If so you will need to make some light finishing touches manually using the same colors previously used in the formula. Add just a few drops at a time to the bottle and always shake well. The advice in the “Mixing by Eye” part will be helpful.

Remember that the color will darken slightly when dry, so dry a color sample beforehand to check the result. Use the inside of the bottle cap you are using and dry the wet dye with either a heat gun or a hair dryer.

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## 1. Mixing by Eye:

This method requires more practice. Although the process is simple, it is much slower if you lack experience. However, the more you mix the formula colors, the more knowledge and experience you will gain in mixing colors by eye.

Remember when mixing with pigments (you may want to add a few drops of Clear Base when mixing your pigment to dilute the concentration of the pigment for mixing purposes only) (do not add too much or you will lighten your color and have a hard time matching your color). Once you have achieved your color, you must mix with Clear Water Base (there is no adhesion qualities in pigments – the Clear Base in the adhesion base), the recommended proportion is 1 part pigment to 4 parts Clear Water Base. However, you can adjust the degree of pigmentation by varying the proportion of Clear Water Base you add to the mixture. After adding the Clear Base the color will lighten and then dry back to its original color.

## COLOR TERMINOLOGY

Value: The lightness or darkness color.

Hue: Another name for color.

Tint: Color plus White.

Shade: Color plus Black.

Tone: Color plus Gray.

Primary Colors: Colors that cannot be mixed with any other color.

Secondary Colors: Two primary colors mixed together to make orange, green or purple.

Aggressive (warm) Colors: Reds, Yellows and Oranges.

Receding (cool) Colors: Blues, Greens and Violets.

Key Color: Dominant Color in mixture:

Intensity or Chroma: The brightness or dullness of color.

## COLOR DESCRIPTION:

### Primary Colors:

**RED:** Will lighten very dark colors while also changing HUE.

Adding: Blue makes Purple

Adding: Yellow makes Orange

Adding: White makes Pink

Adding: Black or Brown makes Maroon

To remove Red from color use the opposite color on the Color Wheel - Green

**BLUE:** Will darken light colors while also changing HUE.

Adding: Yellow makes Green

Adding: Red makes Purple

To remove Blue from color use the opposite color on the Color Wheel - Orange

**YELLOW:** Will lighten dark colors while also changing HUE.

Adding: Blue makes Green

Adding: Red makes Orange

To remove Yellow from color use the opposite color on the Color Wheel - Purple

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## Secondary Colors/Opposite Colors:

**Orange:** 50% Red - 50% Yellow

Will lighten dark colors. Will also change tone to Red/Orange side.

Very powerful color, takes very little to change HUE.

**Green:** 50% Blue - 50% Yellow

Will darken light colors. Will also change HUE to Green side.

**Purple:** 75% Red - 25% Blue

Will darken light colors. Will change HUE to Red side.

## Tone/Tint/Shade Colors:

**Black:** Will always darken any color. May also kill the brightness of a color.

**White:** Will always lighten any color. May also create a milky look to the color. Does not drastically change brightness of color in most cases.

**Brown:** 33% Black - 33% Red - 33% Yellow

Will darken all colors. Will also change HUE to Red/Orange side.

**Grey:** Mixture: 50% Black, 50% White.

Shade of Grey will be governed by percentage of Black/White used.

ie: More White = Lighter Grey. Less White = Darker Grey.

Will always kill Brightness of color.

Will also be used to kill Brightness of color without changing Value.

Color should always be described in the following manner, “the original panel is (lighter, darker, redder, greener etc.) to the paint sample.” Cleanliness of the panel, grayer (dirtier or muddy), brighter (cleaner appearance), must also be considered. Viewing the panel at several angles, the front, side and the top, is also a must.

Dab or wipe a small sample on the prepared surface and allowing sufficient dry time, look at the original finish and compare it with the color. When you answer the question “the car’s original finishing is (lighter, darker, redder, greener, too much red too much green etc.) “, it tells you what is needed to correct the difference in the color.

## IMPORTANT TIPS

1. Adjust for value (darkness or lightness) of color first. Adjust for hue(color) after adjusting for value.
2. Air pressure affects color matching. The higher the air pressure (drier coat), the lighter the color. Similarly, the lower the air pressure(wetter coat), the darker the color will be.
3. Use extreme caution when tinting light colors. Just a few drops will usually be sufficient.

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4. To lighten a color, use white. For those colors that require metallic, use silver metallic. If color contains **BOTH** white and metallic, tint first with metallic for front, and when okay, determine if white is needed to lighten side.
5. Before tinting a color, always allow the finish to dry, as most colors dry darker and have a slightly different cast. **NOTE:** The **TRUE** color is only developed by spraying (atomization); dipping or smearing will give a false color.
6. Try always to tint with daylight conditions. Artificial light (fluorescent/incandescent) will not be as accurate to duplicate the color.
7. Always clean adjacent panels thoroughly, and tint to a clean panel.

## **Fourth Step: ADDING ADDITIVES**

For an excellent finish, additives are vital. Additives vary depending on whether they are used with Water Base, Lacquer or Solvent Base Colors.

### **WATER BASE**

Water Base Flatner (WBF): Shake vigorously before adding 5-10% to the color mixture to dull down the shine.

Water Base Flex Additive (WBFA): Shake vigorously before adding 5-10% to the color mixture to add flexibility to areas experiencing heavy use/wear.

Water Base Slip Additive (WBSA): Shake vigorously before adding 2-5% to the color mixture to soften the feel of the new surface.

Water Base Low Luster (WB/PC 1302): Shake vigorously before top coating over the original color to dull the sheen.

Clear Water Base Hi-Gloss (CWB-HG): Mix with pigments to obtain a gloss finish or spray Hi-Wear High Gloss as a topcoat.

Clear Water Base Hi-Wear (CWB-HW): Spray over repaired area as a final coat for extra chemical resistance, UV protection and durability.

Crosslinker (WBA/CR): Shake vigorously before adding 1-5% to the color mixture to strengthen the adhesion of the color to any surface.

### **SOLVENT BASE**

Sem Color Coat High Gloss Clear Additive (1300): Shake vigorously before adding 5-10% to the color mixture for a high gloss finish or topcoat over the finished color.

Sem Color Coat Satin Gloss Clear Additive (1301): Shake vigorously before adding 5-10% to the color mixture for a satin finish or topcoat over the finished color.

Sem Color Coat Low Luster Clear Additive (1302): Shake vigorously before adding to the color mixture to dull down the shine or topcoat over the finished color.

Superior Flatting Base (265): Shake vigorously before adding 5-10% to the color mixture to dull down the shine.

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Flex All 2 (3750): Shake vigorously before adding 5-10% to the color mixture to improve flexibility.

## **Fifth Step: APPLYING COLOR:**

Before color application, protect all areas that you do not want to color. Remember that small dye particles can be shifted by air to undesirable spots, so spare no effort in protecting areas outside the area to be colored.

Use any of the various sizes and models of Masking Tape to cover these areas. Some models even include plastic sheets attached to the tape for covering entire areas with just a single strip of Masking Tape. Remember to protect the corners, also.

**IMPORTANT:** Always strain the dye at least once with a fine strainer before filling the tool you will be using to apply it.

Always apply thin coats, giving each coat enough time to dry before adding another.

One of the advantages of Water Base Colors is that after finishing the coloring process, your color will blend evenly without having to color a large area. When using Solvent & Lacquer Base Colors they do not blend in as easily in uniform, so for best results you may have to color a larger area.

Note: 1) If the Water Base Color dries too quickly, add a little water to slow drying. Solvent or Lacquer base add Blush Retarder.

2) When color application is finished, check the smoothness of the part. If it is a bit rough, sand it mildly with Steel Wool until smooth. This is caused by having your coat drying too fast. You have too much air flow not enough liquid – increase fluid or lessen air flow or add water or Blush Retarder in hot weather.

## **Sixth Step: PROTECTIVE COATS**

### **Process for Water Base Colors**

For protection from sunlight and abrasive cleaners, use Clear Water Base Hi-Wear.

Simply add a little of the color previously used for the repair and the required additives for the part you are working on and then apply in fine coats.

Available in HIGH GLOSS, SATIN & MATTE finishes.

### **Process for Solvent Base Colors**

For protection from sunlight and abrasive cleaners, use Clear Color Coat.

Simply add a little of the color previously used in the repair and the required additives for the part you are working on and then apply in fine coats.

Available in HIGH GLOSS, SATIN & MATTE.

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## COLORING MIXING GUIDE

### GREY

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- Starting Base:** White - Black - Orange - Yellow - Beige  
Percentages will be determined by color to which you are matching. Not all colors may be needed.
- Darken:** Black: Kills Brightness of Yellow/Orange tone while darkening.  
Brown: Darkens while retaining Orange tone.
- Lighten:** White: Lightens, does not change tone.  
Beige: Lightens Dark Grey while retaining Yellow tone.
- Tone:** Orange, Yellow.
- Compensating:** If color is: Too orange: Add small amount of Blue. Add small amount of White to compensate darkening effect.  
Too Yellow: Add small amount of Purple. Add small amount of White to compensate darkening effect.
- Notes:** Do not forget the killing effect that black has on the Brightness of a color. Sometimes just adding Black and White (Grey) will dull the Orange/Yellow tone.  
Rarely Grey will have a Greenish or Bluish tone, in which case a small amount of Green or Blue may be added to the dye.

### TAN

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- Starting Base:** Beige - White - Yellow - Orange  
Percentages will be determined by color to which you are making.
- Darken:** Brown: Darkens while retaining Orange tone.  
Black: Darkens but kills brightness of Yellow/Orange tone.  
Beige: Darkens very light colors. Retains Yellow tone.
- Lighten:** White: Lightens all colors. Does not dramatically effect Brightness.  
Beige: Lightens darker colors. Retains Yellow tone.
- Tone:** Yellow - Orange.
- Compensating:** If color is: Too Orange: Add small amount of Blue. Add small amount of White to compensate darkening effect.  
Too Yellow: Add small amount of Purple. Add small amount of White to compensate darkening effect.
- Notes:** Do not forget the killing effect that black has on the Brightness of a color. Sometimes just adding Black and White (Grey) will dull the Orange/Yellow tone.  
Tans are predominantly White with Yellow/Orange tones. Shading will most often be done using Brown.

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## BEIGE

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- Starting Base:** Beige - Brown - Yellow - Orange - Red  
Percentages will be determined by color to which you are matching.
- Darken:** Brown: Darkens while retaining Orange tone.  
Black: Darkens but kills Brightness of Yellow/Orange tone.  
Beige: Darkens very light colors. Retains Yellow tone.
- Lighten:** White: Lightens all colors. Does not dramatically effect Brightness.  
Beige: Lightens darker colors. Retains Yellow tone.
- Tone:** Yellow - Orange
- Compensating:** If color is: Too Orange: Add small amount of Blue. Add small amount of White to compensate darkening effect.  
Too Yellow: Add small amount of Purple. Add small amount of White to compensate darkening effect.
- Notes:** Do not forget the killing effect that black has on the Brightness of a color. Sometimes just adding Black and White (Grey) will dull the Orange/Yellow tone.  
Beige is predominantly White with Brown/Orange tones. Shading will most often be done using Brown. Toning will most often be done using Orange, Red or Purple.

## DARK BROWN

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- Starting Base:** Brown - Black - Orange - Red - Yellow  
Percentages will be determined by color to which you are matching.
- Darken:** Brown: Darkens while retaining Orange tone.  
Black: Darkens but kills Brightness of Yellow/Orange tone.
- Lighten:** White: Lightens all colors. Will create a Milky effect in larger percentages.  
Beige: Lightens darker colors. Retains Yellow tone.
- Tone:** Yellow - Orange - Red
- Compensating:** If color is: Too Orange: Add small amount of Blue. Add small amount of White to compensate darkening effect.  
Too Yellow: Add small amount of Purple. Add small amount of White to compensate darkening effect.  
Too Red: Add small amount of Green. Add small amount of White to compensate darkening effect.
- Notes:** Do not forget the killing effect that black has on the Brightness of a color. Sometimes just adding Black and White (Grey) will dull the Orange/Yellow tone.  
Dark Brown is predominantly Brown with Red/Orange tones. Shading will most often be done using Orange, Red or Purple. A Milky finish will be created using larger amounts of White and compensating the lightening effect with Black or Brown.



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**Notes:** Do not forget the killing effect that black has on the Brightness of a color. Sometimes just adding Black and White (Grey) will dull the Blue/Green tone.

Blue/Purple is predominantly Blue with Red tones. Shading will most often be done using Black. Toning will most often be done using Maroon, Red or Blue. Requires more Red or Maroon to start base. Purple effect will intensify with larger quantities of Red or Maroon. A Milky finish will be created using larger amounts of White and compensating the lightening effect with Black or Brown.

## RED

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**Starting Base:** Red - Yellow - White - Orange - Blue - Brown - Beige Percentages will be determined by color to which you are matching.

**Darken:**  
Blue: Darkens while retaining Red tone, will create Purple effect.  
Brown: Darkens while dulling Red tone.  
Black: Darkens but kills Brightness of Red tone, turns color Brown.

**Lighten:**  
Red: Will lighten if very dark, will intensify Red tone.  
Yellow: Lightens while causing an Orange/Yellow tone.  
Orange: Lightens while causing an Orange/Red tone.  
White: Lightens all colors. Will create a Milky effect in larger percentages.  
Beige: Lightens darker colors. Dulls Red tone.

**Tone:** Yellow - Orange - Maroon - Blue - Brown

**Compensating:** If color is: Too Blue: Add small amount of Orange. Add small amount of White or Beige to compensate darkening effect. Red may also be added to compensate for the loss of tone.  
Too Yellow: Add small amount of Purple. Usually shade does not require adjusting at this point.  
Too Orange/Brown: Add small amount of Yellow. Blue may be added if way off, but compensate darkening effect with small amount of White or Beige.

**Notes:** Do not forget the killing effect that black has on the Brightness of a color. Adding Black will create a Brownish appearance. Sometimes just adding Black and White (Grey) will dull the Red tone.

Red is predominantly Red with Yellow/Orange tones. Shading will most often be done using Blue. Toning will most often be done using Yellow, Orange or Blue. A Milky finish will be created using larger amounts of White and compensating the lightening effect with Blue.

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## PURPLE/MAROON

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- Starting Base:** Maroon/Purple - Blue - Red  
Percentages will be determined by color to which you are matching.
- Darken:** Blue: Darkens while retaining Red tone, will create Purple effect.  
Brown: Darkens while dulling Red tone.  
Black: Darkens but kills Brightness of Red tone, turns color Brown.
- Lighten:** Red: Will lighten if very dark, will intensify Red/Orange tone.  
Yellow: Lightens while causing an Orange/Yellow tone.  
Orange: Lightens while causing an Orange/Red tone.  
White: Lightens all colors. Will create a Milky effect in larger percentages.  
Beige: Lightens darker colors. Dulls Red tone.
- Tone:** Maroon - Blue - Red - Yellow - Orange
- Compensating:** If color is: Too Blue: Add small amount of Orange. Add small amount of Black to compensate lightening effect.  
Too Yellow: Add small amount of Purple. Usually shade does not require adjusting at this point.  
Too Orange/Brown: Add small amount of Purple or Red. Blue may be added if way off, but compensate darkening effect with small amount of White, Yellow or Beige.
- Notes:** Do not forget the killing effect that black has on the Brightness of a color. Adding Black will create a Brownish appearance. Sometimes just adding Black and White (Grey) will dull the Red tone. Maroon is predominantly Maroon with Red/Blue tones. Shading will most often be done using Blue. Toning will most often be done using Maroon, Red or Blue. Maroon dye always intensifies Deepness of color. When correcting for over amounts of Yellow or Orange always add more Maroon dye to compensate for loss of Brightness. A Milky finish will be created using larger amounts of White, which is on many occasions desirable, and compensating the lightening effect with Maroon and Blue.

## GREEN

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- Starting Base:** Green - Yellow - Blue - White - Beige  
Percentages will be determined by color to which you are matching.
- Darken:** Brown: Darkens but kills Brightness of Green tone, creates Brown tone.  
Black: Darkens but kills Brightness of Green tone.  
Blue: Darkens and intensifies Blue/Green tone.
- Lighten:** White: Lightens all colors. Will create a Milky appearance.  
Yellow: Lightens while causing an Orange/Green tone.  
Beige: Lightens darker colors. Retains Yellow/Green tone. Kills Brightness.
- Tone:** Blue - Yellow
- Compensating:** If color is: Too Green: Add small amount of Red. Add small amount of Black to

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compensate lightening effect. Yellow may also be added to intensify Green/Yellow tone.

Too Yellow: Add small amount of Purple. Add small amount of White to compensate darkening effect.

Too Blue: Add small amount of Orange. Green may be added but color will become Brighter.

**Notes:** Do not forget the killing effect that black has on the Brightness of a color. Adding Black will create a Brownish appearance. Sometimes just adding Black and White (Grey) will dull the Green/Yellow tone.

Green is predominantly Green with Yellow/Blue tones. Shading will most often be done using Black. Black and White (Grey) will be extensively used when making Green color matches.

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## RECOLORING PROCESS

