

F A B R I C A T I O N G U I D E

This guide is intended for use by Vetrazzo professionals.
The guidelines incorporated herein, including references to third-party publications, must be adhered to in order for any product warranty to be valid. Any deviation from these procedures must be approved in writing by Polycor Vetrazzo, Inc. prior to commencement.

Updates to this guide will be issued periodically.
This guide is valid only for the *Classic Collection*.

**VETRAZZO® RECYCLED GLASS SURFACES
MANUFACTURED BY POLYCOR VETRAZZO, INC.**

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VETRAZZO

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Vetrazzo is a proud member of the United States Green Building Council.

Vetrazzo is tested and certified by NSF International.

Vetrazzo is made in the U.S.A.



CLASSIC COLLECTION

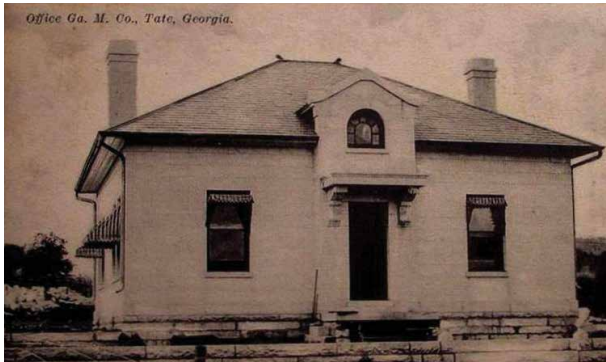


	CLASSIC
PRODUCT FOCUS	RESIDENTIAL INDOOR & OUTDOOR
THICKNESS	3 CM
SIZE	9' X 5'
FINISHES	GLOSS, PATINA & SEA PEARL

Classic Collection is made for residential indoor and outdoor usage, is heat and UV resistant, and is available in all Vetrazzo colors.

FABRICATION GUIDE

ADOPTION OF THE MARBLE INSTITUTE OF AMERICA



**ALWAYS FEEL FREE TO CONTACT VETRAZZO
WITH QUESTIONS OR COMMENTS BY EMAILING**

INFO@VETRAZZO.COM

You are now a part of a growing network of Vetrazzo Fabricators. At Vetrazzo, we respect the skill and experience necessary to achieve a good reputation as a stone fabrication professional and, as a result, have adopted the Fabrication and Installation Guidelines of the Marble Institute of America, as stated in the MIA's Dimension Stone Design Manual (ver. 6) and the Technical Module for Residential Stone Countertop Installation (rev. 2005). Where applicable, references to Granite should be followed over other stone types.

While granite fabrication guidelines are to be followed, every material has unique attributes that warrant practice prior to completion of the first customer job. Vetrazzo is no exception. Specific techniques, tooling recommendations and maintenance protocols are discussed later in this guidebook.

AN INTRODUCTION TO VETRAZZO *CLASSIC COLLECTION*

Vetrazzo Classic Collection transforms recycled glass into exquisite, one-of-a-kind surfaces that showcase unique design and appreciation of the earth and its limited resources.

VETRAZZO *CLASSIC COLLECTION* SURFACES ARE:

- FABULOUS FOR COUNTERTOPS, VANITIES, TABLETOPS AND ISLANDS
- COMPOSED OF UP TO 83% RECYCLED MATERIALS (WOW!)
- MANUFACTURED PROUDLY IN THE U.S. BY PASSIONATE, EXPERIENCED CRAFTSPEOPLE

The glass is thoroughly mixed throughout the full panel thickness. Polished edges reveal more gorgeous dimensions of glass.

Vetrazzo Classic Collection uses 100% recycled glass including both post-consumer and post-industrial sources such as beverage bottles and containers, glassware, windows, windshields, optical lenses, traffic light lenses and a variety of other fascinating sources. There is, quite literally, a Story in Every Surface™.

APPLICATIONS

VETRAZZO *CLASSIC COLLECTION* CAN BE USED IN A VARIETY OF COMMERCIAL AND RESIDENTIAL APPLICATIONS:

- countertops
 - bar tops
 - hearths / fireplace surrounds
 - tub decks
 - shower surrounds
 - tables and desks
 - islands
 - vanities
 - outdoor kitchens / BBQs*
- *not warranted in freeze / thaw conditions

PRODUCT DIMENSIONS

Vetrazzo *Classic Collection* panels are approximately 9' x 5', 3 cm thickness. Vetrazzo *Classic Collection* weighs approximately 15 lbs/sq. ft.

TOLERANCES

JOINT (SEAM) WIDTHS: Between two panels the joint should be 1/16" with a tolerance of $\pm 1/64$ " for a typical countertop application.

LIPPAGE: Maximum permissible height difference should be 1/32" limited to the center, front to back. The front planes need to align visually, the rear planes need to align enough to allow for a successful backsplash installation.

PANEL THICKNESS: Variance should be limited to 1/8" for panels used in the same project.

HANDLING & STORAGE

Please inspect all panels for cracks prior to lifting. Damage may have occurred during transportation. Always use caution when moving panels.

Vetrazzo *Classic Collection* can be handled with the same equipment used for natural stone or engineered stone (quartz) panels of a comparable size and weight.

Protect Vetrazzo *Classic Collection* panels from scratching or damage when placing on A-frames. Carpet or foam works well for padding under strapping and clamps. Protect material from flexing by providing proper support. Always adhere to OSHA guidelines.

Document serial numbers from panels when they arrive at the shop for fabrication. You will use this information for your records should you have any issues with panels. Panel serial numbers are necessary for fulfilling warranty claims.

The serial numbers, two letters and eight digits, are found on the edge of the Vetrazzo *Classic Collection* panel.

INSTALLATION & LAYOUT CONSIDERATIONS

Every panel of Vetrazzo *Classic Collection* is unique. Variations in the pattern and distribution of glass are an inherent part of its beauty. Every effort is made to ensure visual and color consistency between panels, however, the supply of recycled glass is always changing.

As glass variations are greater between batches, materials throughout an installation should be from the same batch and should bear labels with the same batch number to improve color consistency.

- Visually inspect materials to be used for adjacent pieces to assure an acceptable color blend.
- Inspect in lighting conditions similar to those at the installation site.
- **Have client approve layout prior to cutting.**
- **Dry fit pieces in shop. Check color blending at seams!** Use care to protect the finished edges and surface when transporting and installing. Keep the surfaces free from grit and use padding under straps and clamps.

TEMPLATE LAYOUT

Template layout is vital; as with any material, Vetrazzo *Classic Collection* requires thoughtful placement of templates on the material before cutting. The first concern is shading or color matching. Shading differences with Vetrazzo *Classic Collection* is minimal; however shading on the patinaed colors require closer attention. **Always get a second opinion before cutting a project that will need to be seamed. Customer involvement here cannot be overstated!** Any high-end product should be given extra attention; an unwanted surprise means an unhappy client. Call the client before cutting with an explanation of layout or email them a digital photograph. These simple steps can save a lot of agony.

COLOR BLENDING

Because of the unique nature of Vetrazzo *Classic Collection* and our glass sources, no two panels are exactly the same. While we endeavor to manufacture products as consistent as possible, Vetrazzo *Classic Collection* will exhibit variations in color, shade, glass size and glass particle distribution.

This is part of the inherent character and beauty of mixing post-consumer and/or post-industrial recycled glass. These variations are not structural; however consideration should be given when planning the layout. **Where seaming is required, start with panels from the same batch and inspect each panel for the best possible blending.** We recommend that multi-panel jobs be purchased from the same production lot number. Always remember to write down the Panel ID.

FABRICATION TECHNIQUES & TOOLS



Fabrication equipment and tools used for granite fabrication, such as CNC machines and gantry saws, may be used to fabricate Vetrazzo *Classic Collection* panels.



Diamond saw blades and core bits are strongly recommended and will yield the best results.

As with all materials, avoid stress fractures when possible by using a radius on inside corners.



Since every shop will have different equipment, experiment with speed, feed rate, diamond cutting blade size and type to determine what works best. Too aggressive an approach may cause excessive dislodging and chipping of glass along the cut. Inspect cutting tools frequently to ensure the highest quality results.

Diamond pads are recommended for grinding and polishing. 50 grit pads should be used to remove cutting marks, deep scratches and minor shaping. If working wet, squeegee regularly to inspect and evaluate progress. Proceed to the next grit levels: 100, 200, 400, 800, 1500, 2000, **end with 3000 for the full gloss factory finish.** We recommend Braxton-Bragg and Alpha products.

EDGING

The profile edge of Vetrazzo *Classic Collection* offers another view of the incorporated glass; the cross section has its own inherent beauty. Simple edge treatments best showcase this unique perspective. **We recommend a minimum 3/16" edge radius.** Be aware that sharper edges are more prone to chipping and dislodging of glass. Below are some common edge details fabricators have successfully created with Vetrazzo *Classic Collection*. If a more complicated edge detail is requested, test it first.

Polycor Vetrazzo Inc. does not warranty glass chipping or dislodging. Edges are the responsibility of the fabricator.

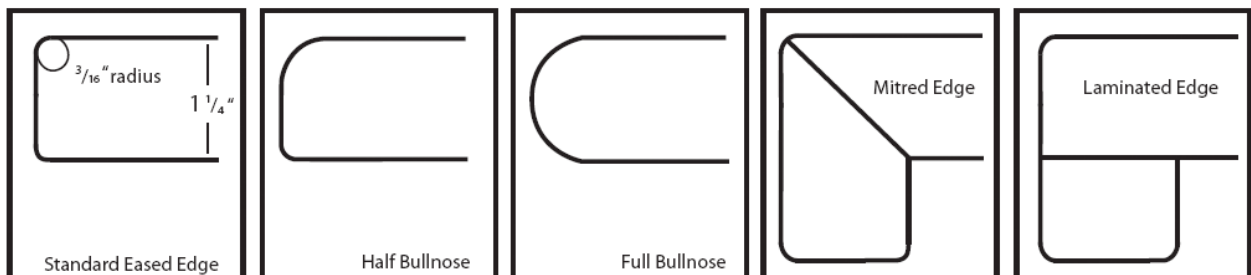


Image courtesy of Marble Institute of America from the "Residential Stone Countertop Installation Module" (rev. 2005)



AKEMI®

For the best results, shape edge and polish to 120 grit. Color match epoxy/polyester resin and apply to any void or glass blowout. After the fill cures, proceed with final polish. If patina is necessary, see page 12 for more information.

If a piece of glass dislodges during edge polishing, reattach it with a knife grade tintable polyester resin. We recommend AKEMI Platinum, clear knife grade. If the glass is not recoverable, tint the clear polyester resin using manufacturer's pigments to re-create the dominant color.

Color matching the fill with the material will determine the success of the overall installation. Use a razor blade to remove excess resin, let fully cure and buff to match surrounding finish. Follow manufacturer's directions and recommendations with polyester resins, epoxies and tints.

MITER AND STACK LAMINATING

Vetrazzo *Classic Collection* can be laminated either by stacked or mitered techniques. Always cut the material to be laminated from the same panel. When using the stacking technique, observe a 3-layer limit for a total width of 3.75 inches. Occasionally, milling may be necessary to remove the bottom surface of the panel if it doesn't appear to contain glass. Use standard stone techniques to create mitered edges.

Prepare the surface for adhesion by using a diamond cup wheel to score the surfaces. Thoroughly remove any dust before adhering. After applying adhesive, clamp every 4"-6".

Large aprons and skirting add significant weight; additional attachment methods will be necessary. For example, an apron longer than 4" needs "L" brackets every 8"-10" countersunk and glued in place.

Laminations and seams are fabrication techniques and are not covered by Vetrazzo's warranty. Neither is the strength or appearance of laminations and seams since both are dependant upon fabricator skill and not the material itself. Vetrazzo's warranty covers the material only.

The process of stack laminating is to cut 1.25 to 1.5 inches past the determined edge of the finished countertop and to roll the lamination under the top 180 degrees. By doing so you've achieved a book-matched edge that represents the natural flow of the material.

As with any material, check for any deterring factors before gluing the edge in place. For example, look for excessive white lines on the bottom of the panel and the edge of the lamination to be glued together. If the milk line is excessive, mitering or planing the white line off before laminating may be necessary.

MITER

Because of the perceived difficulty, this edge will always be met with a degree of anxiety, yet with a properly tuned saw, a focused craftsman can produce substantially more lineal footage, with less effort, than required for other edge treatments.

Miter laminating is a process of laminating or creating skirts. Extra thought and template layout should be given when using this approach. Distance from the cabinet edge needs to be considered as the thickness of the mitered self-edge is predetermined. After the distance of the countertop is determined, the saw will cut the lamination at a 46-degree angle with the length of the skirt measured to arrive with the proper length when glued to the countertop. The countertop will be cut at a 46-degree angle, this allows the lamination or skirt to fit with approximately 2 degrees of room at the inside edge and a tight fit at the outside edge. Adjust the edge with a square to assure a 90-degree drop down angle. This type of edge can have a more predictable outcome and the seam line is harder to see.

If there is excessive chipping or glass dislodging it is probably because:

- the saw needs to be tuned
- the feed rate needs to be adjusted
- the blade is glazed and needs to be dressed

SMOOTHING ROUGH OR UNEVEN EDGES

If a client calls with concerns over rough or uneven edges, identify the area and tape it off to prevent damaging neighboring surfaces. Start with the 7" backer on your grinder; to prevent removal of too much material, always start with the lighter grit and work towards coarser paper if needed.

The 7" paper provides more lineal surface to the area being worked on and evens out the hard and soft spots in the material. Always be light-handed while working with *Vetrazzo Classic Collection*; it is not as hard as some granites. Work up to the 7" 320 papers, then blend the shine using the 5" as you see fit. Start with the fine grit and work towards coarse grit as needed.

Vetrazzo Classic Collection is very easy to work with and matching shine is simple with practice.

SURFACE POLISHING

Vetrazzo Classic Collection can be surface polished, but this should be done as a last resort. Surface polishing is an advanced technique that should be accomplished on scrap pieces before attempting in the field. Never test a technique on a finished product.

First, determine the nature of the problem; is it honed, etched, scratched, or has multiple scratches? This will inform the starting grit pad.

Duplicate the problem as closely as possible on a scrap and start with a pad that is less aggressive than the problem area and work backwards. For example, if the scratch solution is closer to a 60 grit, start with a 120 pad and work toward 80 grit, and end with 60 grit. This technique prevents the creation of more scratches.

When the first grit is determined, work the area in a circular motion, keeping in mind that the area needing to be resurfaced will end up being two to three times the original size upon completion. Begin polishing; when the problem is barely visible, switch to a higher grit and increase the size of the circular motion until the previous pad's scratches are not visible. Examine the problem; make sure it is no longer visible.

At this point increase the grit and enlarge the circular motion, removing the previous grit scratches. Repeat this process; check regularly to prevent over-polishing the area.

With practice it can be done with turbo tooling, polishing pads, and even dry sand paper. Note, cheap tooling will yield poor results.

If working on an installed piece, water containment is extremely important; protect the surrounding environment.

FILLING SURFACE VOIDS

Before proceeding with this process, use Painter's Plastic to tape off areas that could be stained or damaged.

1. Use a scrap of cardboard and mixing stick to prepare the epoxy. Use an epoxy that has a base color closest to neutral or clear. When mixing the color, choose the color that is most prominent in the *Vetrazzo Classic Collection*. Create an opaque mixture, keep in mind the hardener is white and will lighten the color.
2. Clean the void with compressed air and wipe with acetone. Apply the epoxy, forcing the epoxy fully into the void.
3. Let it harden and razor off the excess by holding down the blade at a 90-degree angle to the surface and rubbing back and forth until the epoxy is flush with the surface.
4. On occasion, the void is too shallow for the epoxy. We recommend, "Akemi Platinum" and "Wood and Stone Acrylic Super Penetrating".

SEAM FILLING

Seams are often the site of most complaints, whether it's from shading or poor application of epoxy/polyester. We recommend clear epoxy/polyester resins, which should be tinted to achieve proper color matching.

Installer should tape each side of the seam to avoid "shadowing": discoloration of surface caused by unwanted glue absorption; razor off excess glue while it is still workable. Remove tape before the epoxy/polyester hardens and razor off any excess.

SUPER GLUE ACTIVATOR STAIN REMOVAL

The active ingredient in Super Glue, or Hot Shot, is cyanoacrylate. While this glue is a real asset, the activator can leave a stain. This stain can be removed by using standard poultice techniques.

Wipe the stained area with acetone or denatured alcohol and scrape off any residue with a single-edge razor blade. Rinse with clean water. Mix hydrogen peroxide and baby powder, or baking flour to a consistency of tooth paste. Apply the mix 1/8" to 1/4" thick over the stain, overlapping the stain by 1/2". Tape plastic over the poultice, sealing it fully. Wait 24-48 hours. Remove the plastic and let dry. Carefully remove the poultice, inspect for stained area. This may need to be repeated. After the stain is removed, reapply the sealer and wax. This poultice works well for many types of stains.

COMMERCIAL BATHROOM SOAP DISPENSER LOCATION



Dripping soap will degrade any material. Avoid the problem by installing soap dispensers positioned so drips fall into the sink.

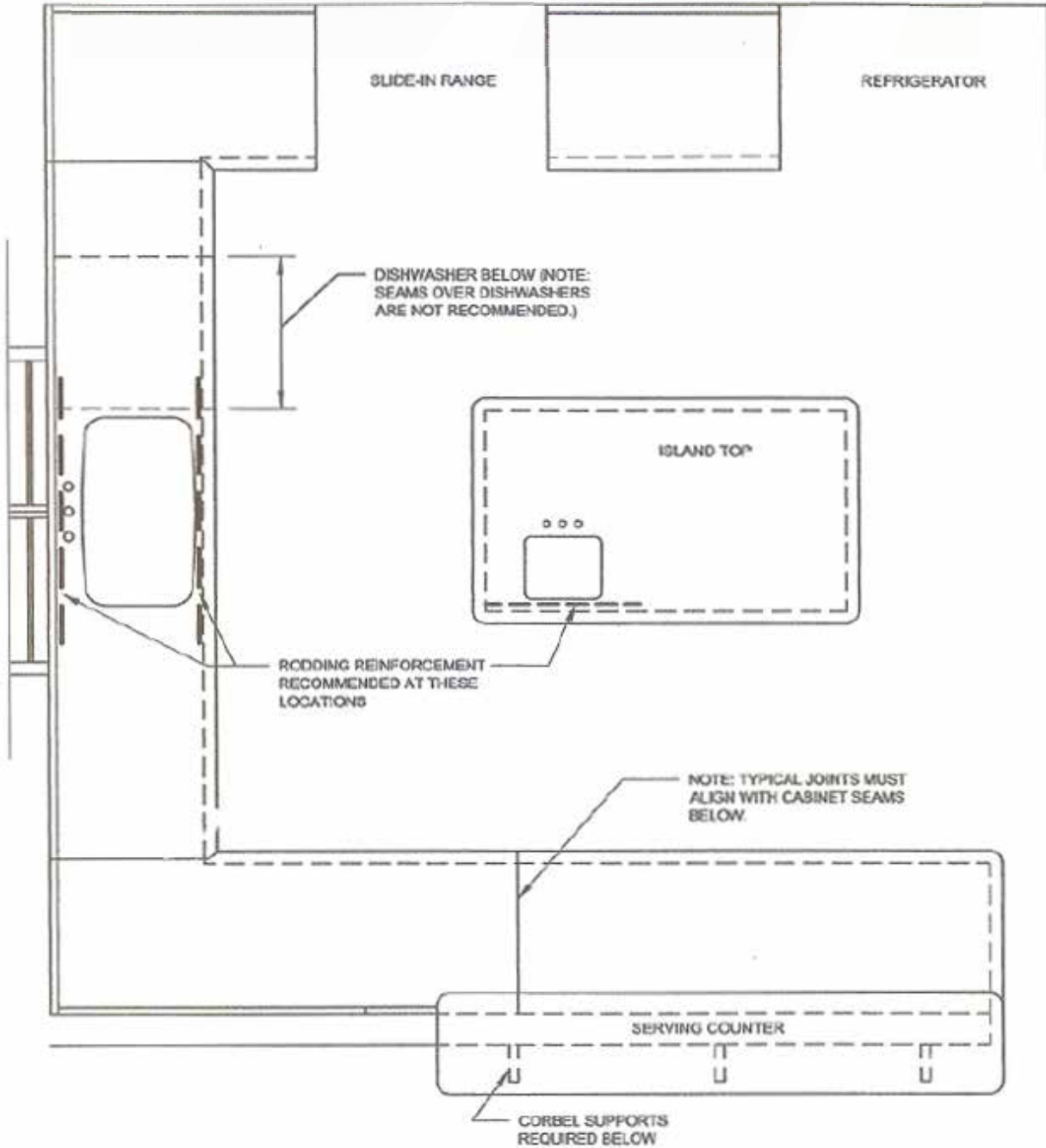
SINK REINFORCEMENT

Top mount and/or undermount sinks may be used. Undermount sinks can be mounted using standard stone practices. The span in front of the sink – or back where applicable – must be reinforced by insertion of a rod or other accepted strengthening practices. See Marble Institute of America's recommendations for sink reinforcement when in doubt.

OTHER REINFORCEMENT

Splines. Particularly narrow seams may be splined together with a steel or stainless key. The metal is fully encapsulated with polyester or epoxy resin and fitted to closely cut slots in the panel, similar to the "biscuit" joint reinforcements used in woodworking. **See the drawing regarding reinforcement (next page).**

SPANS & CANTILEVERS



**TYPICAL KITCHEN LAYOUT
(WITH JOINTS AT CORNERS
IN LIEU OF SINK)**

- Spanning between two supports shall be limited to 2'0" with rodding
- Cantilevers 10" or longer require corbels
- Corbels must be installed a minimum of 18" on center
- Corbel length must support cantilever distance within 2" of overall length

PATINA FINISH



Vetrazzo *Classic Collection* panels are available with a "patina" surface color added by applying an acid stain. This simple technique increases the material's aesthetic flexibility. Visit vetrazzo.com to see examples. This technique is common in the cement industry. It is a surface treatment applied to the face of the panel at the Vetrazzo *Classic Collection* plant at the final stage of manufacturing. Notice that cut edges are white. You will need to apply Lithochrome Chemstain Classic CS-1 Black to the edges in an effort to match the factory surface. Lithochrome Chemstain Classic CS-1 Black is available at your local distributor from Scofield.com or order online. It is very important to check the expiration date of the product before applying, and remember to shake well. Be sure to read all of the manufacturer's instructions before beginning your project.

**THE APPLICATION OF PATINA MUST BE DONE
IN THE EXACT ORDER AS DETAILED IN THE STEPS BELOW.**

Steps for Success in Patina Application for Vetrazzo *Classic Collection*

1. **Inspect panel(s) upon delivery. Do not work on unacceptable material!**
2. Layouts should be done with the idea that each panel of Vetrazzo *Classic Collection* is unique, much like you would template natural stone. Patina provides a mottled effect instead of a flat black appearance. This may affect the overall project, especially when pieces are seamed. **Piece together carefully.** Avoid areas that may have uneven glass distribution or a cosmetic scar in the focal points. Patinaed panels are treated only on the surface. Cutouts/edges will be white.
3. **Cut-outs and edges should be shaped and polished to 120 grit sand paper. We recommend Alpha sandpaper.**
4. **After completing the polish, use compressed air to remove all dust.**
5. **All fill work is done at this time. Carefully mix fill to match the dominant color. Keep in mind the hardener is white and will influence the final color.**
6. **After the fill has cured, polish to 600 grit. If polishing wet, take to 3,000 grit.** Pour the patina, Lithochrome Chemstain Classic, CS-1 Black, into a separate container. Use gloves and eye protection. Do not pour patina back into the original container. Never pour patina directly on to a panel.

1. Paint on patina with roller or brush. Patina starts out yellow/brown and darkens as it reacts; it will not look flat black. Coat one direction and let set 10 minutes, reroll opposite direction and let sit for 4 hours. After 4 hours it may be tacky.
2. Neutralize with a solution of water and baking soda 5:1, rinse until clean. Survey color match: if the edge patina is not dark enough, reapply to match surface. If it looks too dark or the glass appears cloudy, continue to wash off patina. Rinse until color no longer rubs off.
3. If it's colder than 55 degrees, allow patina to remain on the surface for a longer period. Avoid applying patina in direct sunlight.
4. Seal all edges, cut-outs and surface with an impregnating sealer i.e.: "511 Impregnator Sealer".
5. The final step, best completed after installation, is application of a protective layer of wax or polish. Goddard's Marble and Granite Polish works well.



Keep work areas clean and deal with spills immediately to avoid contamination of other materials. Follow all manufacturers' recommendations, including worker safety.

Purchase Lithochrome Chemstain Classic, CS-1 Black from Scofield: Please check online to find your nearest distributor. Select product group, "Decorative Concrete Stain" and search by state and city to find the nearest distributor.

VETRAZZO CLASSIC COLLECTION STEPS FOR POLISHED EDGE PATINA

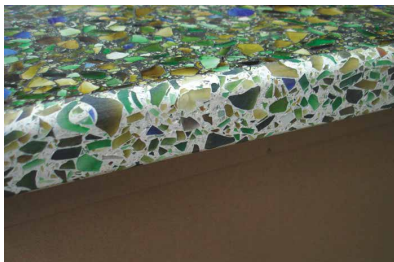


FIGURE 1

Patinaed panels are delivered with the patina treatment on the surface only. Cutouts and edges will be white, as this is the integral color of the material. Cut-outs & edges should be shaped and polished to 120 grit Alpha sand paper (see figure 1).

Proceed to prepare for fill work by blowing any dust from the surface with compressed air (see figure 2).

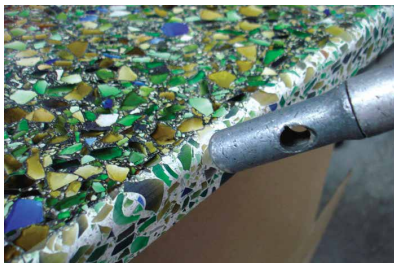


FIGURE 2

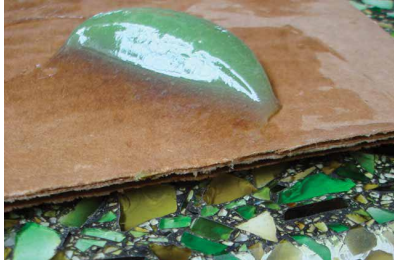


FIGURE 3

Take care to properly mix fill to match the dominant color in the patinaed surface (see figure 3). Pictured is Bistro Green, notice the dominant color is green. Mix on a scrap of cardboard near the piece for easy color reference. Keep in mind when color mixing that the hardener is white and will influence final color.

Apply the fill and remove any excess (see figure 4).



FIGURE 4

After the fill has cured, polish to 600 grit Alpha paper, or 3,000 grit wet polish. The edge shine should match the surface (see figure 5 and 6).

Check that any excess polyester fill has been sanded off. We highly recommend Alpha sand paper. The surface is ready to patina.

Estimate the amount you will use and pour the patina, black Lithichrome Chemstain, into a container. Wear gloves and eye protection. Never pour patina directly on to a panel.



FIGURE 5

Brush on patina, stipple into the surface ensuring thorough coverage. Notice the patina is not black, this is typical (see figure 7). Patina starts out yellow/brown and darkens as it reacts; it will not look flat black. After 30 minutes, re-apply in the opposite direction. Leave patina on edges for 4 hours. After 4 hours it may be slightly tacky. Rinse the surface thoroughly, neutralizing the patina with water and baking soda solution 5:1. Rinse until clean (see figure 8).

If patina is not dark enough to match the surface, repeat the application process. In hot, dry conditions the patina may dry on the surface before the reaction is complete. Reapply often or cover with plastic film to delay drying.



FIGURE 6

If the edges look too dark or the glass appears cloudy, continue to wash off patina until the edge matches the top (see figure 9).

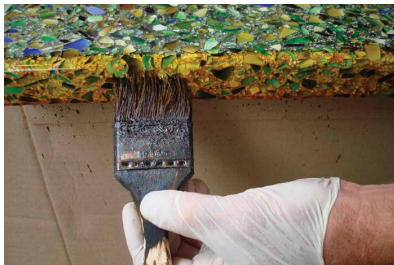


FIGURE 7



FIGURE 8



FIGURE 9

SEALING

Vetrazzo *Classic Collection* MUST be sealed with a penetrating sealant. While panels have been factory sealed on the surface, it is necessary to seal all fabricated edges and cutouts. Resealing the entire surface is always a best practice. Apply sealant AFTER completion of patina work.

The sealant used should be hydro- and oleo-phobic, protecting against water and oil-based stain agents. Though the fabricator may use their discretion in selecting a comparable sealant, we recommend the following sealers:



STONE TECH HEAVY DUTY IMPREGNATOR PRO
www.stonetechprofessional.com



STONE TECH HEAVY DUTY IMPREGNATOR PRO
www.aquamixdirect.com



CHENG CONCRETE COUNTERTOP SEALER
www.concreteexchange.com

Sealers may be applied to the surfaces one hour after standing water has been removed. Apply liberally with a clean brush or roller, distributing evenly. Allow sealant to penetrate the surface for 15 minutes. Wipe entire surface thoroughly with clean dry towel before it fully dries. Follow manufacturer's recommendations, found at the links provided above.

- Apply the sealant in the shop prior to installation to reduce the release of fumes at the client site.
- Any surface area exposed onsite during installation, including joints and any field edge cuts, must be sealed.

ADHESIVES

Use low VOC adhesives when possible.



Liquid Nails Marble & Granite Solid Surface Materials Adhesive (LN-933) is recommended to attach Vetrazzo *Classic Collection* to cabinetry.



For a low VOC epoxy, we recommend Touchstone Edge System, two-part A&B epoxy.

REPAIRS

If a piece of glass chips out of the edge, re-adhere the glass with knife-grade tintable polyester resin. Tint clear polyester resin using manufacturer's recommended pigments to match the dominant glass color. Using a razor blade or putty knife, remove excess resin and let dry, using care not to scratch the area. Buff the repair to match the finish of the surrounding area.

Always test cyanoacrylate-based glues (Super Glue) on a scrap prior to using as they can vary in composition and may discolor the Vetrazzo *Classic Collection* matrix.

CARE & MAINTENANCE



After installation, apply a protective wax to the finished surface. We recommend Goddard's Marble and Granite Polish or a comparable product. The wax barrier provides additional reaction time for wiping up staining agents before they can cause damage.

Reapply sealant until a drop of water is not absorbed into the surface. Follow the product manufacturer's recommendations.

Some chemicals and solvents can damage the surface. The following is a list of potentially damaging chemicals: abrasive cleaners, lemon juice/citrus, and wine, rust/paint removers, lacquer thinner, oven/metal/toilet/tile and drain cleaners and fingernail polish remover. If contact with any of these materials should occur, wipe up immediately and wash the area thoroughly with mild soap solution. Rinse with water.

STAIN REMOVAL

Vetrazzo *Classic Collection* is resistant to common household stains but can be damaged or stained by foods with high acidic content such as lemon juice, other citrus juice, wine and coffee. These acids may etch the surface, causing a dull appearance. This can be repaired by re-polishing the etched area to match the surface. If stain removal is necessary, whenever possible identify the stain agent. The age of the stain, its chemical component and size may determine removal techniques. Clean the area thoroughly and apply a poultice – an absorbent material applied to a surface to draw out a stain.

Stone Specific™, a pre-mixed poultice stain remover can be found at hardware stores. If it is not available, the following is a common, effective poultice recipe. More than one application may be necessary.

- Talc powder, non-scented/non-oiled, which can be found at places like Walgreens
- Hydrogen peroxide-full strength

Mix together creating a thick paste, apply to stain and cover with cling film, e.g. Saran Wrap. Tape edges of film to the surface; this slows the drying time allowing the poultice to draw the staining agent out. Be sure to use tape that will not leave a residue.

It may take 2-3 days for the poultice to dry completely. Once dry, scrape off the poultice with a razor blade; be careful not to scratch the surface. Inspect the area and repeat if necessary. **Please be sure to reapply sealant after stain removal.** After sealant has dried, apply and buff with a protective wax.

CUSTOMER CARE AND MAINTENANCE

[CLICK HERE](#)

FOR THE CARE AND MAINTENANCE GUIDE ON VETRAZZO.COM



WARRANTY

Polycor Vetrazzo, Inc. warrants that at the time of shipment from Polycor Vetrazzo the materials will be free from defects in material and workmanship. This warranty shall expire at the time of fabrication. In the event defective materials are received, Polycor Vetrazzo, Inc. will have them repaired or replaced.

[CLICK HERE](#)

FOR THE WARRANTY ON VETRAZZO.COM

QUESTIONS OR COMMENTS?

Vetrazzo Classic Collection is a unique material and its properties and fabrication techniques, like any other material, require practice to master. It is important to us that you feel comfortable working with *Vetrazzo Classic Collection* prior to fabricating a customer job. Should you have any questions about *Vetrazzo Classic Collection* or the fabrication process, please email us at tech@vetrazzo.com.