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CONTACT: info@goosystemsglobal.com

Screen Goo 2.0

Around the turn of the 21st century, Goo Systems changed the projection world forever and for the better. We launched our initial revolutionary Screen Goo products, CRT White and Digital Grey, and struck the first blow for projection freedom from the tyranny of white vinyl rectangles.

It started small with hobbyists recognizing that their walls, properly treated, could not only serve as a premium projection surfaces but that the idea of a giant picture that came without the ugly side effects of a great big box or a white plastic rectangle on the wall cluttering their visual space would hold tremendous appeal for their families and friends.

Next came classrooms and conference rooms: institutions of higher education and Fortune 500 companies were quick to recognize that Screen Goo offered unmatched performance, flexibility and value. Stanford, MIT, University of Texas, Harvard, Penn and Brown joined 100's of companies like Lockheed Martin, Apple and Bank of America in embracing Screen Goo. The revolution had begun.

The changes that Goo Systems fostered in the projection world took on a new dimension when flight and maritime simulation systems makers realized that Screen Goo gave them the freedom to design, build, coat and project on compound curves and other three-dimensional shapes. This freedom allowed designers to create simulation environments that were more immersive, more realistic, more convincing and as a result, far more effective as training tools than the flat and two-dimensional images that conventional projections screens were restricted to.

From the simulation business it was a short step into the Theme Park industry and directly into the field of vision of tens of millions of visitors to world famous attractions like, among others, King Kong 3D, Disney's World of Color, The Wizarding World of Harry Potter and Transformers: The Ride 3D. These highly elaborate and complex "Dark Rides" have created indelible memories around the world and Screen Goo played a crucial role in their creation.

Inevitably, all of this success caught the attention of major paint manufacturers and attempts were made to duplicate our formulae and our specialized proprietary manufacturing techniques. It quickly became apparent to these manufacturers that their methodologies and practices didn't allow for the production of a Screen Goo type product. So, in the spirit of "If you Can't Beat Them...Join Them" Goo Systems became a vendor to the world's two largest paint manufacturers and Screen Goo is now available from over 4,000 Sherwin Williams Stores and from PPG's commercial paint division.

So, what do we do for an encore?

We've decided to make Screen Goo better than ever!

Introducing new Screen Goo 2.0

Screen Goo 2.0 is the result of applying the potential of recent developments in polymers and pigments to everything we've learned in the last 15 plus years of making projection coatings. We began with a fresh page and a mandate to examine all aspects of the Screen Goo experience, from application to enjoyment.

We started the process in 2017 with the launch of Screen Goo Premier Primer. We had begun to receive disturbing feedback about Screen Goo applications becoming discolored over time. While we knew that this was a common problem with vinyl screens, we were puzzled as to why this was happening with Screen Goo. There was nothing in our 100% acrylic resins nor in the museum grade pigments and optical conditioners that we employed that would cause this issue.

When we queried our customers about these instances of discoloration, we soon discovered a common denominator: off the shelf commercial latex primers. In common with other late 20th Century developments marketed as “improvements”: compact discs, frozen toaster strudels, LCD monitors and New Coke amongst others, primers were made worse under the guise of “new”. What was new was a cheaper class of polymers called PVAs. PVAs replaced 100% water-based acrylic in primers due to cost considerations but, there was a Trojan Horse: the “V” in PVA stands for vinyl and vinyl stands for trouble where longevity of colour fastness is concerned. In simplest terms: vinyl turns yellow when exposed to UV light which projectors are a rich source of. House paint changing colour gradually is not a big problem but a colour change is unacceptable for a projection surface.

Something needed to be done so we set our lab in Kingston, Ontario, Canada to work on a Goo-focused primer. This primer would have a 100% acrylic base and therefore be colour-fast for decades. It would be free from texture causing fillers and extenders, resulting in the smoothest and flattest matte surface possible. It would be simple to apply and go a long way towards representing both exceptional value and the ideal ground for the subsequent application of Screen Goo.

Screen Goo Premier Primer: ready for Prime Time!

Now that we had the ideal surface to apply Screen Goo to it was time to apply some of the lessons learned in creating Premium Primer to our projection coatings. The result? Screen Goo 2.0!

We wanted to make application and maintenance easier; compared to its predecessors, Screen Goo 2.0:

- has extended open time, facilitating finishing
- has extended coverage
- can be applied in fewer coats
- simplifies touch ups and other repairs

We wanted to improve picture quality; compared to its predecessors Screen Goo 2.0:

- lays flatter and smoother
- produces deeper and more saturated colour
- has superior detail and image definition

We're convinced that we've achieved all of these goals and we are proud to introduce Screen Goo 2.0.

In keeping with our approach to dealing with varying ambient light conditions and projection technologies, Screen Goo 2.0 is available in four shades representing four discrete steps on a calibrated grey scale:

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| <p>Reference White 2.0 100% White</p> | <p>High Contrast 2.0 85% White – Light Grey</p> | <p>Max Contrast 2.0 70% White – Medium Grey</p> | <p>Ultra Max Contrast 2.0 40% White – Dark Grey</p> |
| <p>Best suited for rooms with complete light control.</p> | <p>Best suited for rooms with moderate ambient light levels.</p> | <p>Best suited for rooms with high ambient light levels.</p> | <p>Best suited for rooms with very high ambient light levels.</p> |
| <p>Use with projectors producing >12 ANSI Lumens per square foot of screen area.</p> | <p>Use with projectors producing >25 ANSI Lumens per square foot of screen area.</p> | <p>Use with projectors producing >35 ANSI Lumens per square foot of screen area.</p> | <p>Use with projectors producing >75 ANSI Lumens per square foot of screen area.</p> |