

Renaissance Wax Polish

Product Information and Application

Renaissance wax polish is a unique blend of micro-crystalline waxes which come from the refining processes of crude oil. 'Renaissance' is our registered trademark for the polish, originally formulated in the British Museum's Research Laboratories. With the Museum's authorization, Picreator has manufactured and marketed the polish world-wide since 1968.

The polish is specified and used everywhere by a huge range of museums, historic collections and restorers in every kind of specialization. It has become a widely accepted conservation material of museum quality and performance.

Renaissance wax can be used with complete success on any surface, from white paper to stone – woods, metals, marble, leather, ivory, ceramics etc. The wax enhances and protects all kinds of museum / fine art objects. It imparts a tough, glass-clear film with an attractive lustre and is highly resistant to finger-marking, environmental pollution, abrasion and weathering in exposed locations.

Renaissance wax has white spirit (turpentine substitute) as its solvent carrier in a carefully balanced product and must not be further diluted with any solvent. In its can, the wax is a solid, with no free liquid, despite the relatively low solids content. The formulation was designed for ease of application and thin, even films.

Renaissance wax is best applied to COLD surfaces (or at room temperature). With certain exceptions in the professional restoration of bronzes, pre-heating surfaces tends to drive off the solvent in the polish, making it laborious to apply evenly.

Before waxing, ensure that surfaces are dry, clean and free from grease. Our **Vulpex** liquid soap is a highly-efficient, deep-searching cleaner for all types of surface. It produces a stable emulsion with dirt and grease and, when rinsed finally with clean water, leaves nothing harmful behind. Vulpex can also, uniquely, be diluted with white spirit to clean materials sensitive to water.

Whichever cleaning product is used, rinsing to remove all traces of it, followed by thorough drying with absorbent paper or cloth, is important to finish the pre-wax process. Any moisture trapped under the wax, or between wax layers, can create unsightly 'blooming'. On metals, it could initiate rusting.

If moisture is trapped under the wax or if the wax seems to have been unevenly applied, buffing the area with a rag moistened with paraffin will normally correct these problems. A final rub-over with a clean soft rag will restore full lustre.

Surface waxing is best done by hand with a soft, clean cloth, working on an area approximately half a square metre (adjusted to suit local site conditions). Apply the wax thinly and evenly. If allowed to rest for more than a minute or so, the wax will dry and harden into a matt film. With a second (clean, dry) cloth, polish the wax *gently* to its full lustre. Subsequent waxings an hour or so later, can be buffed out more vigorously, the first coat having formed a good 'anchorage'. (This applies especially to non-porous surfaces – metals, etc.)

Materials with porous surface (e.g. some stones or unfinished woods) can absorb the first coat or two of wax before any visual change. Further coats will deepen the lustre and enhance the protection.

Carved surfaces which could trap the wax in unsightly solid white deposits (e.g. bronze statues) must have the wax brushed into an even film.

In professional restoration / conservation of fine-art surfaces, an important principle when using unfamiliar products is to work on a small test area to ensure that the products are suitable for the job. We are always pleased to discuss specific projects or problems where Renaissance products are to be used.

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Materials for professional restoration and conservation