

Artisans' Furniture Maintenance Products



Furniture & woodworking requires attention and care to last generations and hold its value, but seems to be one of the most neglected items in homes and buildings. There are a variety of products on the market that claim to the cure-alls and wondrous solutions to preserve and maintain your furniture, artwork, and valuable collectables. Most are a blend of useless oils and solvents that often impart more harm than help on your possessions.

Artisans of the Valley is an authorized retailer for Renaissance Micro-Crystalline Wax/Polish and other high quality furniture maintenance products. We not only use these product regularly in our shop and onsite services, we provide it for direct use by our clients. We can provide cleaners, polishes, adhesives, rust treatments and supporting products to assure your furniture, collectables, and artwork receive the care and attention they require with products that are certified to be safe and will not react with your valuable heirlooms.

Please call us for pricing on our furniture maintenance products!

Our studio hours are by appointment. Please call ahead!

Office Address: 60 Bakun Way Ewing, NJ 08638
Shop Address: 103 Corrine Drive Pennington, NJ 08534
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RENAISSANCE Wax Polish

Renaissance wax polish was originally formulated in the British Museum research laboratories in the early 1950's, in response to a discussion amongst museum technicians at an international conference on fine-art conservation.

In accelerated ageing tests, the British Museum scientist found that all current commercial waxes based on the usual natural waxes (beeswax and carnauba wax) contained acids which, in time could spoil original finishes on national historic collections of furniture. He rejected them all and investigated the new so-called 'fossil' or micro-crystalline waxes being refined out of crude oil. With their distinct characteristics depending on their geographical origins, the new 'man-made' waxes could be accurately blended to meet the needs of many industries, from cosmetics and pharmaceuticals to heavy engineering. Thus, the waxes combined Nature's best qualities with the advantages of modern technology.

The blend, which emerged from that research, was 'designed' for long-term protection of all classes of museum exhibits. At last, museum technicians and others caring for important collections could use a wax polish that neither caused future conservation problems nor detracted from the intrinsic values of their treasures.

Commercial production and distribution of the polish was ultimately undertaken in 1968 by the London-based company Picreator Enterprises Ltd. under its trade name 'Renaissance'. The product was quickly accepted in the international museum world and has become a universally respected standard conservation material – probably the most widely specified because of its almost unlimited uses.

What makes Renaissance wax so different?

It has a crystalline structure much finer than totally natural waxes, a property that confers a highly efficient moisture resistance. Countless statues and monuments in city streets are now protected by Renaissance wax from weathering corrosion. Arms and armor, steel and kitchen equipment of brass and copper, in historic house museums, are kept bright and corrosion-free.

When thinly applied and rubbed out to full luster, the wax film is (and remains) glass-clear, with no discoloration either of the wax or the underlying surface. Renaissance wax is free from acids (pH neutral) and will not damage even sensitive materials. For example, photographs for exhibition or of historic value are waxed to protect the image from the natural acidity of hands or environmental pollutants. The wax does not stain or darken even white paper.

On furniture or wood carvings the wax delicately enhances grain or 'flame' patterns. It protects existing finishes such as French polish and it can be applied directly to sanded, unfinished hardwoods without need of sealers. Waxing is the last process in hand-made furniture and in the creation of wood, stone or metal sculptures. But it is the first aspect to be appreciated by hand and eye. The clarity and luster of Renaissance wax makes an instant visual appeal. The silk-smooth touch of the matured wax film gives added pleasure, compared to the 'drag' of fingers leaving trails across the softer beeswax polishes.

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No matter how often the wax is used there is no loss of clarity, so that fine surface detail is never obscured. Repeated use of the wax deepens the luster, reflecting more light from surfaces and making them more 'lively'.

Picreator receives hundreds of enquiries from around the world asking if Renaissance wax is suitable for a specific surface or project. Invariably the answer is 'yes'. Its unique qualities make it ideal for protecting all surfaces from environmental attack or handling. The wax is, for example, replacing the preservative oiling of arms and armor in museums. The wax is hard and dry and does not, like oil, remain sticky and attract atmospheric acidity. Exhibits are more comfortable to handle.

Greasy dirt on waxed surfaces is easily removed by gentle use of a soft rag dampened with paraffin; alternatively, warm water with a little liquid soap. The surface should be dried thoroughly before re-waxing. Neither cleaning method will harm the wax film.

Should surface repair or restoration be needed, Renaissance wax can be completely removed by rubbing with white spirit (a petroleum distillate). In professional fine-are conservation all treatments must be 'reversible' without damage to the original surface, to allow use of a better technique.

New ideas for using the wax continually reach the manufacturers. For instance, a model ship maker reported that dipping small-diameter wood drills into the wax almost eliminated drill breakage when working on hardwoods. Steel tools in the workshop no longer suffered from rusting.

Paper kites and model airplanes can be water-proofed. The wax reduces 'drag' on model boats racing in the water.

Leather shoes of all colors are protected positively with a brilliant shine by use of Renaissance wax. There is no 'fall-out' of colored waxes from brushes to spoil clothes. Ladies' leather/plastic handbags are proofed against rain.

Marble is easily stained by contact with colored liquids. The stains can quickly sink into the surface, which will usually need re-grinding (expensive and inconvenient) to eliminate the marks. Makers and restorers of marble-top furniture appreciate the highly protective qualities of Renaissance wax to avoid staining.

Makers/restores of violins, cellos and guitars use the wax to protect the varnish from players' natural acid contact and also from the sticky powdery residue of rosin on bow hair.

On the automobile, Renaissance produces a great shine with an unrivalled service life in all weathers. It can be used successfully on all surfaces: coachwork paint, bright metals, rubber or plastic seats. Inside the car the wax is perfect everywhere, especially on leather upholstery. The wax's micro-crystalline structure has amazing plasticity. The dry film 'flows' under pressure and will not fracture when the seat is sat on.

When applied correctly – in thin layers – the wax is extremely economical in use, so that its initial cost compares very favorably with ordinary commercial waxes. In room temperature, with the can firmly capped, Renaissance has a shelf life of many years. This is due mainly to the extraordinary solvent-retention power of the wax. It will remain in perfect condition long after other waxes have caked hard and become useless.

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RENAISSANCE MICRO-CRYSTALLINE WAX/ POLISH from England has been the #1 choice of major museums, art galleries and institutions for the preservation of their precious pieces. Professional conservators, retailers, amateur restorers and private individuals throughout the world depend on *Renaissance Wax* to protect their collections and for home use.



CLEANS BEAUTIFULLY

Lifts oil, dirt and the murky accretions of other polishes. The surface detail remains crystal clear through unlimited applications of this translucent wax.

- Removes previous wax build-up
- Reveals fine detail & wood grain
- Non-staining, non-abrasive

RESTORES AND ENHANCES

Revitalizes and returns your objects to pristine condition. *Renaissance Wax* buffs easily to a hard, transparent finish that will not discolor.

- Renews fading colors and “tired finishes”
- Retains matte finish when unpolished
- Buffs to a high gloss
- Reduces shine of new picture varnish

POLISHES AND PROTECTS

Guards your precious pieces against the damaging effects of humidity, heat, dust, environmental destruction, aging and ordinary wear. *Renaissance Wax* provides a barrier against fingerprints and the devastation of water, wine, alcohol and other spills. Due to its high moisture resistance, it forms a durable, lustrous protective coating.

- Prevents tarnish, corrosion and “bloom”
- Remains completely waterproof
- Retards weathering on exteriors and objects exposed to climatic abrasion.

A LITTLE GOES A LONG WAY... AND LASTS A LONG TIME

Excellent spread-ability and indefinite shelf life make *Renaissance Wax* economical and convenient, even for very large objects and infrequent use. A small dab goes a long way, unlike most waxes that need generous application. Use a minimal amount of *Renaissance Wax*, rub lightly and buff.

The long-lasting preservation reduces the need for frequent maintenance.

- Airtight container keeps wax in perfect condition
- Easy to spread, no caking or drying out
- Indefinite shelf life
- No “polish” smell

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Renowned for its quality, consistency and reliability, Renaissance Micro-crystalline Wax/Polish is the premier choice in a field that requires materials of impeccable performance.

MATERIALS:

Wood - Raw & Finished
Wood Interiors
Leather
Parchment & Paper
Metal
Silver & Silver plate
Cutlery
Gold
Copper & Copper Alloys
Bronze, Brass, Tin, Zinc
German Silver, Nickel
Lead & Pewter
Iron & Iron Alloys
Tin & Tin Alloys
Damascus
Stone
Marble
Onyx
Limestone
Granite
Brick
Tile
Terrazzo
Obsidian ,
Gems
Glass
Porcelain
Holloware
Natural Materials
Bone
Ivory
Horn
Shell
Mother-Of-Pearl
Gutta
Percha
Dammars

Gilding & Gold Leaf

Finishes
Patinas
Enamel
Lacquer
Japanning
Clouté
Posé d'Or
Piqué point
Varnish
Marbleizing
Stains
Artificial Graining
Paint
Plastics
Formicas
Celluloid
Bakelite
Polyvinyl Acetates
Esters of
Polymethacrylic
Polycyclohexanones
Fiber Glass Epoxy Resins

And Much More!

PRODUCTS:

Furniture -Antique & New
Sculpture
Inkjet prints
Ceramics & Pottery
Cutlery
Knives
Swords
Armor
Jewelry, findings, beads
Carvings
Antiquities
Bibelots
Hardware & sinks
Wood Interiors
Fine Books
Clocks
Paintings
Tempera, Alkyds, Oil
Sticks, Martin's Dyes,
Pastels, India Inks
Photographic Prints
Carvings, Engraving,
Scrimshaw
Architectural Ornaments
Dolls-antique & new
Automobiles and
Motorcycles
Boats and Yachts
Decoys
Golf Clubs
Firearms
Frames
Kitchen cabinets,
counters, appliance
Musical Instruments

s

And Much More!

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GROOM/STICK

Unique Non-abrasive PAPER CLEANER

PROCESSED kneadable natural rubber, extraordinarily absorptive and retentive. Permanently tacky, non-hardening, clean to handle. Gently, non-abrasive, non-staining cleaner of paper and archival materials. Dry-cleaner and de-greaser of hands and many other smooth or carved solids. 'Ever-lasting' service life.

GROOM/STICK is a novel form of natural rubber with specific properties combining to create a surface dry-cleaner of high efficiency. The rubber's natural structure has been modified to make it permanently soft, kneadable and strongly tacky. Moisture, solvents and chemical additives have been excluded.

As a non-abrasive, non-staining cleaner of paper and other library materials, Groom/stick gently but positively picks up a wide range of foreign matter. Graphite, carbon, charcoal, chalk, crayon, dry powder colors, mold spores, dust, dirt and grease are cleanly lifted off the surface and held in a 'molecular trap' from which there is no escape!

The process is fast, smear-free. It is demonstrated by lightly rolling a Groom/stick 'cigar' across a freshly printed newspaper. Excess print ink is removed instantly – without blurring the print or soiling adjacent clean areas.

Ordinary solid or granular rubber/resin erasers abrade, smudge, crumble or produce clinging debris. Groom/stick sacrifices nothing of itself, leaves no dirty fragments to brush away (or mold spores to regenerate in concealed areas) and is always ready and clean to use.

Groom/stick continue actively collecting and holding foreign matter almost endlessly – until the rubber is several times its original weight. When surface soiling clogs its tackiness, the rubber needs only a little stretching, twisting and folding to enclose the dirt, immediately renewing its cleaning efficiency.

Its tenacious hold of extraneous matter in large quantity makes the rubber a useful store for precious metal dust or fragments, which can be re-cleaned by incineration in a smelting furnace.

Since Groom/stick 'flows' under its own weight or light pressure, the rubber is of special value in dry-cleaning engraved or worked surfaces, e.g. sculpture, arms and armor, jewelry. Pressed gently into the surface, the rubber conforms to any profile, 'fuses' with trapped dirt and peels away cleanly.

Over-linked or clogged type bars of typewriters are cleaned perfectly, without messy 'fall-out' or soiled fingers. Many other applications will occur with regular use of the cleaner. For example, Groom/stick degreases surfaces to ensure efficient bonds with solder, adhesives or self-adhesive labels. Electrical contacts are improved, fingers cleaned and de-acidified before tackling sensitive jobs, flooded ballpoint pens cleared.

Groom/stick readily adheres to most solids. The bond, though good, is cleanly broken by rolling back the rubber. It is not suitable for long-term bonds on vertical surfaces, where it responds to the pull of gravity.

When not in use, the rubber should be stored between sheets of thick polythene of sufficient area to contain the rubber's tendency to flow.

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PHOSPHOR-BRONZE WIRE BRUSHES

Picreator Enterprises Ltd. Of London originally designed these brushes after seeing Vulpex liquid soap in action on interior stone at the London Natural History Museum. The contractor was using ordinary bristle brushes and the process was very drawn out. They decided to design better brushes to speed up the cleaning of stone with Vulpex.

The brushes had to be designed so the bristles would not scar nor scratch vulnerable stone. Phosphor-bronze wire was selected because it does not rust. This very fine-drawn wire was crimped for extra strength while in use on various surfaces. More importantly, the wire had to be packed tightly on a hard wood stock. Ordinary commercial wire brushes, made to an economical price, tend to have tufts of bristles surrounded by spaces. This would enable the tufts to move freely inside their pocket of space - thus promoting scarring of surfaces. Our brushes are designed so that all of the wire moves as a single unit and scratching does not occur.

Over the years the brushes have proved very successful in the cleaning of stone (especially with Vulpex soap). Additionally, arms, armour and other metal restorers use the brushes for burnishing metals. If the bristles produce fine scratch marks on metals, these scratches can be smoothed out by the use of Pre-lim surface cleaner as a final treatment.

Pre-lim Surface Cleaner

A gentle paste for non-scratch cleaning of metals and many sensitive fine-art surfaces

Pre-lim is widely used in the professional restoration of arms and armor, sculpture, brass and copper exhibition cookware, ceramics and automobile paintwork.

Formulation is based on blended Neubury silica chalks in a water/white spirit emulsion. In normal use the product is not a health hazard.

Pre-lim's cleaning/burnishing action is achieved with extremely fine control using a soft rag and light pressure. After a few minutes of air-drying, residual chalky deposit is easily rubbed away with a clean rag, leaving surfaces dry and silk-smooth.

To ensure that cleaned surfaces, especially metals (i.e. silver, brass, etc.), remain clean and bright, protect them with our glass-clear Renaissance micro-crystalline wax polish for a long lasting and visually-enhancing finish.

When stored in its airtight container at room temperature or colder, Pre-lim has an excellent shelf life.

As is customary in professional restoration, a discreet test is advised to ensure that Pre-lim is suitable for specific projects.

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RENAISSANCE METAL DE-CORRODER

**Safe, Non-toxic System for
Rust Removal with Full Control**

**Amine complex of hydro-oxycarboxilic acid
in aqueous solution. pH: approximately 4.0**

SCOPE: iron, bronze, copper and copper alloys, brass, steel, zinc and galvanized materials. Also effectively cleans SCALE and rusty water stains.

Treatment selectively ruptures the bond between base metal and corrosion layer, reducing rust to a sludge, which is easily wiped or brushed away. Clean-water rinse stops the process.

Even relatively prolonged immersion over several days has no significant effect on sound metal, thus giving the conservator complete control over the process – and freedom from it.

The totally benign nature of the product eliminates work and health hazards associated with common de-rusting systems such as those based on phosphoric and hydrochloric acids. Gloves, masks or protective clothing are not required; normal ventilation and common-sense hygiene procedures should be observed.

Following treatment, metal surfaces are stabilized for up to 14 days, giving ample time for applying long-term protection (such as Renaissance micro-crystalline wax polish, which confers a tough – but reversible – glass-clear lustrous finish).

Bi-metallic electrolytic effects between dissimilar metals are insignificant in treatment periods of up to 48 hours. There is no attack on zinc coatings, excepting greatly prolonged immersion.

Treatment is most effective at temperatures between 10°C and 20°C. Colder solutions slow the action still further – a useful quality when objects are left immersed over a weekend. Contrast this safe, gentle handling of metals with the more vigorous, often deleterious action of mineral acids.

Loose rust or scale should be wire-brushed and surfaces de-greased to allow optimum performance. Immerse objects will be clear of light corrosion in as little as two minutes. During longer immersion for heavier rusting, periodic checks can be made by rubbing the object with a finger. Brushing speeds the process.

Storage and treatment vessels of mild steel, porcelain, rubber, polythene or other plastics are suitable. Galvanized, tin, zinc or lead-lined tanks are NOT suitable.

After use of the solution, separate it from any sediment by siphoning into a clean container and top up occasionally with fresh solution. The product remains effective for many weeks

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VULPEX LIQUID SOAP Potassium Methyl Cyclohexyl Oleate

Non-acid...non-foaming...non-corrosive...non-hazardous...germicidal

Vulpex liquid soap is a safe cleaner for practically everything from paper to stone.

Since its introduction in 1970, its extraordinary versatility has made Vulpex a popular and indispensable medium in all branches of professional restoration and conservation of fine art objects and historic property.

It has been used with eminent success in the safe and controllable cleaning of materials ranging from feathers, costumery, leather, carpets and furniture to oil paintings, armor, precious metals, shell, marble and stone.

Vulpex attacks and emulsifies dirt, fats, fatty oils, mineral oils, waxes and hydrocarbons with great speed and efficiency. The dirty emulsions are remarkably stable, thus easily disposable. Micro-fine cracks harboring dirt are subject to a deep-cleansing action rarely achieved with normal commercial cleaners.

Compared with harsh, acid-based cleaners, alkaline Vulpex is not harmful to health or property. A final rinse or wipe with clean water neutralizes the surface, leaving behind nothing to create future conservation problems.

When the job demands a non-aqueous cleaning system (for example, when removing grime from leather), Vulpex uniquely can be blended with mineral spirit (paint thinner) instead of water.

Vulpex is supplied as a dense concentrate and must be diluted before use. For normal aqueous cleaning, one part Vulpex to six or seven parts cold tap water (by volume) is sufficient. More water can be added if the soiling is light. As a spirit soap, one part Vulpex in ten to twenty parts solvent will be found effective.

Since Vulpex is a highly effective de-greasant, hands should be protected against the loss of natural oils by wearing gloves or the subsequent use of a lanolin hand-cream. Eyes should be protected from splashes.

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