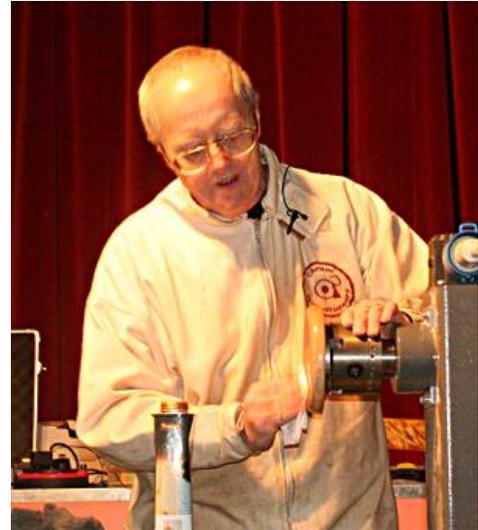


## April 2012 Club Evening - Topic: Finishing

April saw a club evening where the topic for demonstration and discussion where we concentrated on various area of varied topic of finishing.

The evening started with **Jeff Cordery** giving a convincing demonstration of why oiling is an easy and successful way of finishing your work. He explained how he uses oil on everything he turns apart from apples and pears where he uses sanding sealer and carnauba wax. He sands his pieces and gives them a final finish with grey Webrax, 1500 grit before applying a coat of Rustins Danish Oil with a well loaded brush. A paper towel is used to remove any excess and the 1st coat is left to soak into the wood for a day. Jeff denibs between coats with webrax and will apply 2-4 coats in all on a bowl, remarking that plane is particularly absorbent. Sanding sealer is not used as this would prevent the oil soaking into the wood. White spirit can be used to remove any unwanted oil while it is wet. The final coat is burnished with paper towel. It is worth bearing in mind that Danish Oil cures in air, so it is important to always reseal the container and not to buy too big a quantity at any one time (unless you are going to use it quickly). Items coated with Danish Oil can be marked as food safe once it has cured. It is not necessary to use anything on chopping boards as wood has natural anti-bacterial agents. A discussion followed on the types of oil that can be used - Danish Oil works well on dark woods, Chestnut finishing oil is available for lighter woods, but will not cure as hard. Experience has shown that linseed oil will take many months, or even longer to harden.

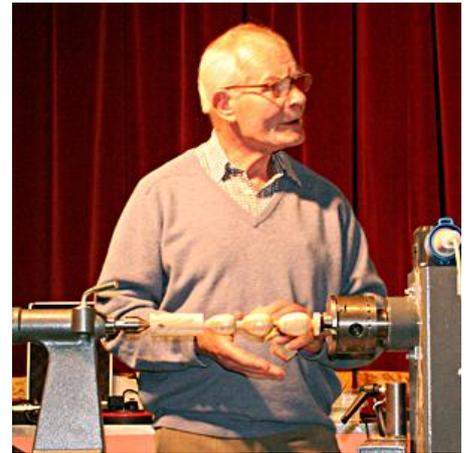
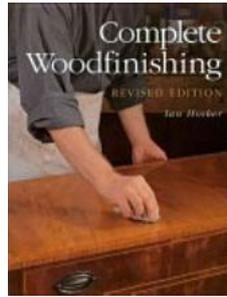


Jeff then followed with a short demonstration of liming wax. He had a piece of oak that had been darkened with a coating of vinegar that had had steel wool soaked in it for a fortnight or so - NOTE: it is important to leave an airhole if you try this as there will be a build up of gas in the container. Rubber gloves must be used with liming wax, as it is difficult to remove from your hands. Open grain woods such as oak and ash are the best types of wood to use for this finish. Clean the dust out of the grain with a soft brass brush, apply sanding sealer with webrax or wire wool. Rub the Liming wax into the surface - forcing it into the grain then clean off with a paper towel and oil or wax - not sanding sealer. **IMPORTANT - do not** throw away the oiled paper as it can self-combust when wet.

**David Buskell** spoke about the Beeplesh test that the club had been participating in - see separate article on the result. The one common comment made was that the finish started off well but went dull after a couple of days. This is despite a higher level of carnauba wax in the mix.



**Chris Barrett** gave an very interesting talk and demonstration on the beauties of using wax. He reminded us of how everything used to be polished to a high shine, which is not necessarily always demanded nowadays. Waxing is not suitable for items where there will be a lot of wear, used for alcohol or where the piece has a lot of decoration. He reminded us to keep our polishing rags dry.



Chris has found that a stick which contains equal quantities of beeswax and carnauba is very successful for him. He mentioned a favourite is Briwax, but it contains toluene solvents and is being phased out. His pieces are finished to 400 grit sanding and webrax and he then applies the wax and lets it dry. We were given excellent notes about the process of waxing and Chris recommended the book *Complete Woodfinishing* by Ian Hosker if we want to go into more detail. Chris gave out a very useful handout with his thoughts on Waxing and Polishing.

**Hilary Sinclair** gave a brief demonstration of her version of buffing on wood, having come from a background of polishing metal for jewellery. She uses Buffing mops on a polishing motor, produced by removing the wheels from a cheap grinding motor and replacing them with tapered spindles which the mops are mounted on. Three buffing wheels are used for different grades of compound - a hard stitched mop for tripoli (brown), which will remove fine scratches and give an initial finish, a medium grade mop with White diamond or Hyfin (also used for Stainless steel) and she then finishes with an application of Renaissance Wax by hand before giving it a final buffing with a soft swansdown mop. It is better not to use tripoli on very light woods or open grain as it will darken the wood slightly. It is important to hold items to be polished against the lower quarter of the buffing wheel. **NOTE:** Renaissance Wax is a product developed by the British Museum to preserve almost everything they have and produces a hard splash proof coating which does not alter the appearance of the underlying wood, a similar product - Microcrystalline Wax - is produced by Chestnut to slightly less rigorous standards but still promises a waterproof coating.



**Gordon Cookson** was left with a short time to emphasise to us the dangers of wood dust and how to make sure we don't end up as so many of our demonstrators do, with damaged lungs and allergies to many woods. The sensible solution is to protect ourselves from this dust by using a full face battery powered respirator. Gordon mentioned one or two respirators including Trend and JSP and prices (the one he quoted at around £300 is in fact closer to £200). This might seem like an expensive investment but as Gordon said - "What price is your health?". There are different types of power units, some are sited on top of the head, the one Gordon prefers is strapped to your waist. Gordon then continued a more detailed conversation with interested members.



**Trevor Etherington** finished off the evening with a demonstration of an ebonised and gilt finish on the outside of a bowl. The wood should be open grain, e.g. ash or oak and is sanded to a finish, the grain then being cleaned out with a bronze wire liming brush. The surface is sprayed with Chestnut black ebonising spray, which is left to dry and then a generous coating of gilt cream is applied with a brush or paper towel and rubbed firmly into the grain. The surface is then cleaned off with a paper towel to leave the dramatic finish.

