

Tricks of the trade

Make sure to always prepare your surface well prior to finishing as this will determine your final product.

We offer solutions to a variety of polishing queries. If it is not in our manual, please phone or send us an email.

Introduction

Fine Furniture Deserves The Best, Naturally.

To create fine furniture, you must capture the beauty in the finest timbers. Normally it takes years of dedication and the skills of master craftsmen to bring the full natural beauty of the finest timber to life.

After years of study and development the master craftsmen of Constantia have taken the time proven recipes of past masters, applied a little modern day understanding of chemistry and firmly resolved to use only the finest natural and organic ingredients.

The result is a range of timber care and finishing products which bring out the very finest patina in every timber with depth, clarity and lustre almost unimaginable. Constantia Organic Wood Finishes are authentic products used by us and other craftsmen. They are only made by us on our premises from the finest natural ingredients available.

[DOWNLOAD MANUAL \(PDF\)](#)

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Product Description

Red Oil

Deepens the natural tone and colour of raw timber to promote an old world patina. Can be used over existing finishes to even colour and brighten finish.

General Application: Apply sparingly using a lint free cloth or brush. Leave for up to 1 hour and rub dry.

Pine Oil

Similar to Red Oil although more suited to light/bonde timbers. Enhances natural tone and colour of timber.

General Application: Apply sparingly using a lint free cloth or brush. Leave for up to 1 hour and rub dry.

Chinese Wood Oil

An extraordinary hard wearing organic interior or exterior finish for timber, steel, stone and cork.

General Application: Apply sparingly or liberally by brush or lint free cloth according to the specific job. Wait until “tacky” and rub dry with a clean lint free cloth.

Wet or Dry paper and/or “00” / “000” steel wool may be used to cut back between coats.

Electric buffers with lambswool heads are ideal to assist with penetration and even coverage. **Note: Keep the buffer moving over the surface in even strokes.**

Approximately 4 – 24 hours drying time (depending on the climate/environment.)

Apply as many coats as needed.

Seedlac

A high grade French Polish of superior lustre, clarity and depth. Although similar to shellac it has greater resistance to water, wear and temperature.

General Application: Using a good quality brush apply or Cloth Rubber (see menu under Tools, Polishing materials and maintenance on how to make your own) apply coats in even strokes, following the direction of the grain.

Wet or Dry paper and/or “00” / “000” steel wool may be used to cut back between coats.

Approximate drying time is 4 – 24 hours (depending on the climate/environment.) . Can also be applied by spraying.

Cleaner Restorer

Cleans and restores all finishes and brightens most old and neglected timber surfaces and finishes. Ideal for delicate French Polishes.

General Application: Use a lint free cloth and apply sparingly and vigorously in the direction of the grain. Rub dry with clean, lint free cloth. “00” / “000” steel wool can be used in place of cloth for heavier grime and build up.

Lincoln Furniture Wax

Is a blend of finest natural waxes promoting a deep lustre on all timber surfaces and finishes.

General Application: Use very sparingly (the wax is highly concentrated) for maintenance on existing finishes. Apply in the direction of the grain in small areas at a time, buff off almost immediately. When used for finishing apply aforementioned but apply more liberally. Always

use a lint free cloth.

Wood Grain Filler

A blend of the finest pumice powders, designed to assist in filling the timber grain.

General Application:

1. Sprinkle dry over freshly applied (wet) Chinese Wood Oil and/or Seedlac and rub/buff vigorously in the direction of the grain.
2. Mix with even parts of Red Oil and Seedlac/Chinese Wood Oil to make a paste or slurry and apply vigorously in the direction of the grain.
3. Can also be used dry as a fine abrasive when “matting off” or “cutting back” finish.

Final Cut Burnishing Cream

A super fine cream used to burnish French Polish to a high gloss.

General Application: Use a lint free cloth or polishing pad to apply cream vigorously in the direction of the grain.

Shellac Sticks & Wax Sticks

For repair and restoration work. Available from Constantia.

Tools, Polishing Materials & Maintenance

The Cabinet Scraper

Successful use of the scraper depends primarily upon its correct sharpening. It should take off shavings similar to those from a plane, but much thinner.

Choosing A Scraper

In choosing a scraper, select one of medium thickness. If too thick, it will require a great deal of exertion to keep it bent and will prove to be tiring. On the other hand, a thin scraper will rapidly become hot and burn the hands. The quality of the metal in the tool will determine the longevity of the cutting edge, particularly when used on an abrasive timber such as Jarrah – this tends to be reflected in the purchase price although not always. Most higher quality scrapers have a name or brand etched into their surface.

Sharpening The Scraper

The edge must first be made square and smooth. If re-sharpening a used scraper, remove the old burr with an oilstone held flat against it. Be careful not to round the edge. (Note, new scrapers need to be sharpened before use).

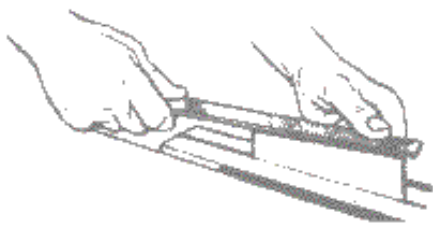


Figure 1

The scraper is then held in a padded vice and draw filed with a fine cut mill file along the edge, as shown in fig 1. The corners are slightly rounded to prevent their digging in when the scraper is used.

The square edge is next rubbed on an oilstone to remove the file marks.

It should be held vertically as in fig 2. and gripped with a rag to prevent damage.

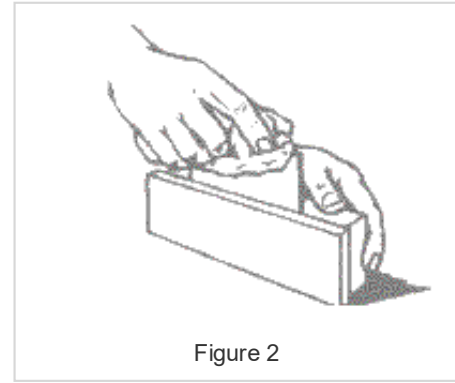


Figure 2

The burr formed must be rubbed down as before by applying the scraper flat to the oilstone as in fig 3. followed by a few rubs in the vertical position.

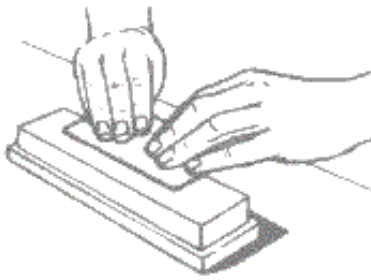


Figure 3

The blade is then replaced in the vice and the cutting burr made as shown in fig 4. with a few firm strokes of a steel burnisher or or ticketer along the margins of the edge. Note that the burnisher is making an angle of less than 90 degrees to the scraper.

All four edges of the two long sides are treated in the same way, and the turned up burr can then be felt with the thumb.

After being in use for a time the edges will lose their keenness and it will be necessary to turn them again.

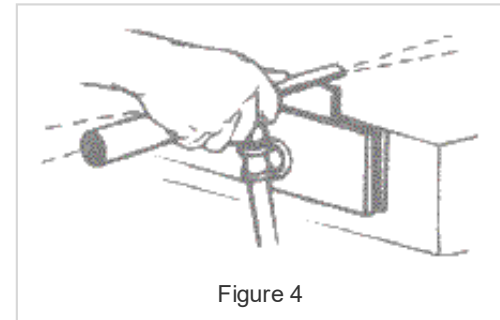


Figure 4



Figure 5

To do this the scraper is held flat and the burnisher drawn along each side in turn, as shown in fig 5. the blade being held perfectly flat. The turning process is then repeated.

This rubbing down and turning with the burnisher can be done several times, until it fails to produce a keen edge, after which the scraper must again be rubbed down with a file and stone.

It is not the size of the working burr that determines the quality of the scraper as much as it's evenness and sharpness. An ideal way of testing for nicks in the cutting edge is to gently draw the edge of a fingernail along it -imperfections will be instantly felt by snagging the nail, ideally the edge is as smooth as a razor.

Using The Scraper

The method of using a scraper is shown in fig.6.

The scraper is inclined to the wood surface at an angle which varies – generally from about 60 degrees to 45 degrees according to the angle at which the burr has been set and the nature of the timber being worked on.



Figure 6

If the scraper digs in the angle is possibly too steep – if cutting action seems slight then the angle may be too shallow, or possibly the tool requires resetting – aim for very fine small shavings.

The cutting action of the scraper is shown in fig.7.

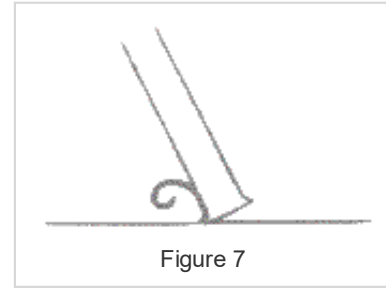


Figure 7

The scraper is held in both hands and the thumbs press in the center as shown in fig.8.

The difference between a scraped and a sanded finish is illustrated in fig 6. Sandpaper has a tearing action whereas the scraper has a shearing action similar to a plane. This enables the observer to see into the structure of the wood when it is finished.

Properly used, the scraper is ideal for cleaning up hardwood, to take the marks left by the plane and to remove tears from wood. It is also used for cleaning veneers that may be removed all together by a plane, and can be invaluable in restoration as it minimizes the loss of aged timber from the surface, and can reduce sanding requirements dramatically.

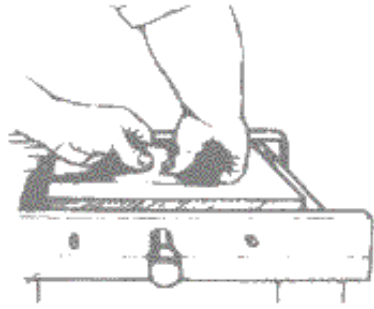


Figure 8

Scraper Maintenance

The scraper should be lightly oiled with a light machine oil after every use, or at least before being put away for the day – rust should never be allowed to build up on the surface of the tool as it may eventually interfere with the setting of the edge and render the tool useless. Scraper protectors either accompany the tool from new or can be made from woolen beige or similar in order to protect the fine cutting edges – nicks in the cutting edges make fine finishing difficult if not impossible without leaving marks. Excess oil should be completely removed before using the scraper, this avoids oil stains.

Making up Cloth Rubbers for Polishing

The rubber is made up of two parts.

1. The pad of absorbent material, to which the Oil or Seedlac is applied.
2. The cover, which contacts the work.

The pad need be no larger than palm size, the working part must be smooth with no creases, like a mushroom. The cover is made of a lint free cloth such as linen, and is smoothed over the absorbent pad. Not more than a teaspoon of oil/seedlac is “started” through the cover by banging the pad onto the work. It is advisable to make pads for each finishing medium (Red Oil, Seedlac, etc.).

Care Of Rubbers

A rubber should not be left lying on the bench where it can dry out, the material in it will soon congeal and it may not be possible to restore the rubber. Rubbers should be stored in air tight, screw top jars, one for each finishing medium. Occasionally a few drops of the correct thinner should be shaken into the container to keep the rubber moist – check rubbers weekly to avoid drying out. This precaution is essential if the rubber is not to be used again for several days.

It is a good plan to work up a stock of rubbers, so that an operator is not faced with the problem of starting a fresh job with a completely new rubber. A practical way of doing this is to remove the outer layer of absorbent material of a rubber after a job has been completed and replace it with a new piece.





Timber Preparation

Cork Block Sanding

Two important rules should be observed when using abrasive paper:

1. Always work with the grain.
2. Avoid excessive pressure.

Circular or cross strokes during sandpapering break up the cell structure of the wood. The resultant marks are most difficult to remove – this particularly applies when stain is to be used afterwards.

Excessive pressure during sanding does not allow the grit on the paper to fulfill its cutting purpose. Heat due to friction from the overloaded cutting surface causes the grit to break away from the paper and scratch the job.

Hold the sanding block at 45 degrees, with the long edge facing the direction of travel. This helps to prevent the edges of the sandpaper from catching on the wood and tearing.

Dry sanding – for raw surface preparation before finish is applied. General grades of paper to use : 80, 120, 180, 240, 320 grit open face. These would suit most timbers – start with the finest grade that is suited to the current surface. **DON'T MISS A GRADE !**

Wet Sanding – after finish is applied and allowed to cure an intermediate or final step is to ensure the surface is flat by wet sanding. Wet sanding is not recommended if the finish is very thin as it is most important not to rub through the finish to the timber surface. If this occurs it may not be possible to disguise.

General grades of paper to use: 400, 800, 1200 grit wet & dry. Used wet with (typically) diluted red oil as a lubricant depending on the type of material being cut back, thinned wood oil is excellent as a lubricant for cutting back oiled surfaces, as it adds a coat of oil at the same time.

Steel Wool – Can be used both dry or with oil on raw or finished timber – useful for compound curves etc. Use a generous handful, not little pieces which are inclined to cut unevenly. Make sure all particles are removed from surface by blowing or wiping with a clean soft cloth or tack rag before proceeding to next step.

General grades to use are: 0, 00, 000 and 0000. 0 is fairly loosely equivalent to 180 grit paper, 000 to a very worn 360 grit. 000 and 0000 grade steel wool are referred to as french polishing grades.

N.B.- regardless of the abrasive, the finer the grade, the faster it cuts, as there are more cutting edges for a given area.

For using a scraper to clean up sanded surfaces, refer to the tool section.

Application

Procedures

Suggested procedures for common timber species, Jarrah, Mahogany, Cedar, Blackwood.

Two coats of **Red Oil** liberally applied (waiting 12 to 24 hours between coats) wiping the excess from the surface before it dries (approximately 45 minutes.) The effect is to increase “Patination” or “Depth” through a reaction with the timber. **Pine Oil** is better suited to enhance timber of the Quercus group such as American Oak, European Oak and Pine.

Red Oil is a useful base preparation for some possible options as follows :-

Options For Finishes

Option 1 – Satin Matt Finish:

Three or more coats of **Chinese Wood Oil** applied over seven days, liberally applied and the excess thoroughly wiped off before oil is “tacky.” Rub the surface vigorously.

Keep using the same lint free rag to apply the oil storing it in a jar or plastic bag between coats to prevent it hardening.

Caution: *Oily rags can combust so please store in a safe area away from other materials to avoid fire hazard.*

If you do not wipe excess oil thoroughly, you can apply the final coat with fine steel wool to provide a cutting action. Place a little Oil in a tray or dish – dip a generous handful of steel wool into the oil – cut only in the direction of grain – wipe off the excess thoroughly to arrive at a quality finish.

Additional coats of oil will add to the lustre of the finish and by now only thin coats should be

applied. This avoids wasting oil.

When oil is cured (dry), use a good hand sized pad of 000 steel wool to evenly cut back the surface with the grain, patting the pad frequently to dislodge the build up of waste material.

Burnish vigorously with a soft, dry cotton cloth – press firmly, rub hard, generate some heat!

Repeat as desired. More coats of oil after this will only improve the lustre further.

Further coats on the change of season, will improve the finish especially if the item is outdoors, or exposed to the elements.

Option 2 – Eggshell to Gloss Finish:

After the **Red Oil** has been totally absorbed, apply three to four coats of **Seedlac**, (see section on **Seedlac** for application details) with four hours between coats.

Seedlac is tack free in 10 minutes and touch dry within one hour at 16 C or 60 F. (Full hardness 2 weeks to three months depending on the prevailing conditions)

Option 3 – Eggshell (Wax) Finish:

Subsequent coats of **Seedlac** applied and cut back (using wet and dry paper of 800 or 1200 grit, a square cork block and Thinned **Red Oil** as a lubricant or 000 steel wool used dry as above) will give an increased depth of finish.

Wax with **Lincoln Furniture Wax** for enhanced gloss.

Option 4 – Blond Timbers:

All timbers darken to a greater or lesser degree over time through exposure to air and light.

Pine Oil is better suited to enhance light timbers such as the Quercus group (American Oak, European Oak) and Pine.

Apply two coats of **Pine Oil** waiting 12 to 24 hours between coats) wiping the excess from the surface before it dries (approximately 45 minutes.)

Apply three to five coats (or as many as required for desired outcome) of **Chinese Wood Oil**.

A glossier finish will require more coats.

Very porous materials such as Pine etc. will require more oil than denser timbers such as Silver Ash.

Finish with **Lincoln Furniture Wax** for added patination.

French Polishing

In French Polishing it is usual to work with thinned **Seedlac**: 50% thinners, 50% **Seedlac**.

The applying pad requires special care in preparation [fig 9](#). As outlined already the surface to be polished must be prepared with the greatest care. review sections [2](#) & [3](#).

THE FOLLOWING IS AN ABBREVIATED INTRODUCTION TO POLISHING.

The first step in French Polishing is filling.

Choose a pad to be used exclusively for filling. Thin the Seedlac and fill the pad (not through the cover!) using only about one or two teaspoonful. Rub the pad over the surface of the wood using a circular motion [fig.9](#). Occasionally add more thinned Seedlac.

Sprinkle just a little fine pumice on the surface as you continue to rub the pad over the wood. The pumice will grind off fine wood dust, mix with it and be forced into the pores of the wood, filling them. Because of this mixing, the colour will match the surrounding wood closely. Continue this process until all of the pores are filled.

Bodying Up;

Once the pores are filled, allow the filler at least 12 hours to cure before proceeding.

Change to a new pad to be used for building up a film of Seedlac on the surface. This pad is filled with thinned Seedlac. Sprinkle a few drops of Red Oil on the pad to lubricate the motion of the pad.

Work in quick circular strokes and keep the pad in constant motion. If the pad is left stationary for the slightest instant it will stick and mar the work. Feed the pad from the back with more Seedlac as the pad dries.

Let dry for 24 hours before applying the next coat. Do not attempt to start again after a few minutes, your rhythm will be gone, and the surface will be sticky and difficult to work without marking.

About three coats are needed to achieve a high gloss finish.

Spiriting Off;

Once you have achieved surface build up your final step remains. Oil used to lubricate the pad needs to be removed from the surface, this process is called Spiriting.

Allow the last coat to dry for at least 24 hours. Change to a new pad and charge with alcohol. The pad should be almost dry.

Rub the pad with the grain, use very light pressure, to remove the oil.

Do not go over the same spot twice, or you will soften the finish.

Rest for two hours, then repeat if necessary.

A lot depends on touch and much can be gained through practice.

If you take time you will be rewarded with beautiful finishes.

Open Pore French Polishing

To produce an open pore finish, the pad is filled with diluted Seedlac and is always moved with the grain.

No oil is necessary.

The trick here is to stop polishing as soon as the pad gets sticky. Move to a new area attacking only those areas you can cope with at a session.

Note that it is a mistake to assume that applying more product equals a faster finish. The pad should never be wet or dripping, if you get impatient you may find yourself with twice as much repair work to do in the end.

Pay attention to the weather conditions, a cold dry day is very difficult to work effectively the temperature is very important, 25 degrees C is the minimum ambient temperature required. On a hot & humid 35 degree plus day you can build up an astonishing depth of finish in a short time, mind you don't perspire onto the work though -a two week job in the summer can be a two month job in the winter! So pick your time with a little care and observation.

Brushing Seedlac

When brushing with Seedlac temperature and humidity are very important factors. All surfaces should be absolutely dry, and the humidity in the workshop below 70%.

For a wash-coat use thinned Seedlac (50% thinners), the second coat should be with 25% thinners, and the top- coat with undiluted Seedlac.

Note : The first coat is termed the wash-coat. It sets any fibres raised by the sanding operation, seals the wood and prevents any creeping through of its resinous content. It also gives increased resistance to wear.

Spraying Seedlac

The recommended consistency for brush application also applies to spraying. The best results can be obtained by spraying Seedlac in a fan pattern, holding the gun approximately 6 inches or 150 mm from the work surface.

The gun should be kept in constant motion to prevent piling up of material. The edges should not overlap too much and the surface must be completely covered.

The operator should work rhythmically with a minimum of waste motion and over spray,

always maintaining an even air pressure. The technique of spraying has to be acquired after careful experiment under local conditions.

Generally the pressure at the gun for the different coats varies. When applying a wash-coat try 25psi (175kPa), and for sealer and top-coat 30-35psi (200-240kPa).

Spraying of Seedlac should never be attempted when the relative humidity is over 85% or temperature is under 18 degrees C.- 25 degrees C @ 60%-80% humidity is ideal.

Seedlac General Data

Solvent release product. Apply 2 full coats wet on wet or several thin coats, about 12 minutes apart to gradually obtain a film build up of approx. 0.3mm. Spray at 30psi (200kPa). Dust Free from 5-10 minutes Tack Free from 20-30 minutes Print Free from 1 hour – N.B. pressure will cause finish to move or mark. (depends on thickness of coat and prevailing conditions)

Sanding after 3-4 hours-depending on the conditions and the thickness of the coat. (Wet and dry with turps or Red Oil as lubricant)

Limitations interior use only.

Chinese Wood Oil

A penetrating oil finish. **Chinese Wood Oil** is usually applied with a rag but can be brushed. Cover the wood with a generous amount of the oil and let it soak in for at least 20 minutes.

Re-apply oil to any areas that have soaked in all the oil.

If you desire a very smooth finish and want to fill the grain of open grained wood flood the surface with oil and use 600 grade wet and dry paper to wet sand the surface. The sanding dust combined with the oil will produce a filler that will help fill the pores. Steel wool (grade 00 and finer) is sometimes recommended for this purpose.

Before the oil begins to cure and becomes tacky wipe all the excess from the wood with a clean lint free cloth. This method works well with woods like Walnut or Cherry that have relatively small pores. Wood like Oak or Mahogany that have larger pores may need an additional fill, fine pumice is very satisfactory. Apply a coat of oil to the wood then sprinkle a little (a pinch between finger and thumb is sufficient for approximately 125 square cm.) pumice onto it, sand the wet surface with 600 grade wet and dry paper. The sanding will make a paste of wood dust mixed with pumice that will blend with the colour of the wood and fill the pores. Continue sanding until the pores are full, adding pumice as necessary.

When you have finished sanding wipe off any remaining filler with a rag -be sure each time you apply oil to finish off with a clean dry rag to remove all excess oil, which if allowed to cure above the surface will give an uneven texture to your finish. Should this occur it is not hard to repair.

Use a good hand full of “00” or finer steel wool, or alternatively for a flat surface 800 or finer grit wet & dry and a cork block to assist in keeping things square with thinned oil to act as both a lubricant and your next coat – cut back the entire surface evenly in the direction of the grain until satisfied.

After about every 5 to 10 applications of oil this process is recommended in any case to ensure a flat surface throughout the job. Apply as many additional coats of the oil as you wish to achieve the desired finish. Allowing at least 6 hours between coats, wipe on a sparing coat with a rag, leave for a half hour or so and wipe off excess well – remember that all excess oil is removed, and so there is no reason after your first coat or two to apply heavily, as you would discard useful product with no benefit to the work.

After the final coat of oil is cured, which may take up to a week depending on the climatic conditions, burnish the surface by rubbing vigorously with a clean soft cloth or lamb’s wool to finish.

An interesting patination can be produced by cutting back with “0000” steel wool, used dry and frequently turned. Burnish vigorously as before with enough pressure to cause friction and thus heat.

Leave the surface as is, or apply wax for more gloss. (Note that the higher the gloss achieved, the more visible any defects will be, so if the finish is too shiny cut back as described above until you are happy with the result.)

Important Safety Note – Do Not Ignore!

Chinese Wood Oil dries by oxidation, the combining with atmospheric oxygen to form a hard polymer. During this reaction heat can be produced.

If sufficient materials are present in an enclosed space (E.g.. a pile of oily rags) spontaneous combustion can result.

DO NOT STORE OIL RAGS AND OTHER MATERIALS IN YOUR BUILDING – DISPOSE OF ALL USED MATERIALS CAREFULLY AND DO NOT ALLOW A BUILD UP TO OCCUR.

The likelihood of fire is low, but should be taken seriously. A full container of oil allows little room for oxygen, but a partially empty one may allow enough to remain to gel the contents, so do not permit a large air space to remain in the container. (An old tradesman’s trick is to put marbles in the jar to take up the air space and keep the jar full as material is used).

KEEP THE LID CLOSED! A smear of Vaseline on the top and thread of the bottle can not only help seal the bottle with less pressure, but also helps with undoing it later!

Waxing

Lincoln Furniture Wax is a blend of purely organic naturally occurring materials that are indefinitely sustainable.

The resulting cream is completely non toxic, easy to use, long lasting and a very durable real wax that offers exceptional value for money. (Many customers report over five years use per jar!)

In over twenty years of our own research, including more than a decade of direct public trials we have specifically formulated this wax for the feeding, stabilising and on- going protection of the most delicate of shellac finishes, however, being mindful of the vast amount of modern finishes used today we have made certain the wax can be safely applied over any existing finish we are aware of to achieve a more enhancing “patina”.

Lincoln Furniture Wax is a simple to use yet very effective protective finish, and must be used to be appreciated. It cleans the surface during application, repels wood boring insects, resists water, low level heat, dust, finger marks, oils, alcohols etc. (just dust or wipe off with a clean soft cloth or in an extreme case wax again) it is even very good for the skin and is non toxic!

APPLICATION:

Using a small pad of a lint free, cotton cloth e.g. an old linen sheet, old T shirt etc. smear the wax on sparingly in the direction of the grain.

Leave on no more than three minutes working on a small area at a time, rub the surface vigorously with a clean cotton cloth to remove the excess wax when each section of the panel is waxed and then burnish all over with a third clean cloth when all the panel is complete.

Wax may be applied as often as once a week if desired, however the sparing application of 3 to 5 coats (24 hrs between) at first with maintenance coats as necessary thereafter.

This is a concentrated wax with no bulking agents – the entire contents are useable, so use sparingly – excess build up may be gently cut back with “000” or “0000” grade steel wool, available from Constantia – if waxing a surface with a heavy build up of marks such as near a door handle or similar it is recommended **Cleaner Restorer** be used first to cleanse the surface in preparation. Be careful to place the lid on the jar at all times except when dipping a little wax out – this will minimise the amount of dust and other airborne particles that can fall into the jar – only to be waxed onto your furniture in the future!

Lathe Finishing

Lathe work should be finished to the fineness obtained with 320 grit paper. Steel wool may be used, or one of the specialists tools now available. A technique using small sanding discs mounted in an electric drill, and bearing on the work whilst rotating at low speed also gives very good results.

Chinese Wood Oil or **Red Oil** is applied using a rubber cupped under the wood while the lathe rotates at its lowest speed.

Oil is applied more liberally than when hand polishing to prevent the heat caused by friction from making the rubber snag into the wood.

It is a far quicker application of polish to the wood than by hand and bodying up for filling of the grain occurs very quickly. Wet and dry paper 1000 or 1600 grit also steel wool can be used with good effect on the lathe.

Again: KEEP THE SPEED LOW!

Restoration

BEFORE STARTING TO STRIP OLD FURNITURE, CAREFULLY CHECK THE CONDITION OF WOOD, STRUCTURE Etc. AS IT MAY NOT BE WORTH THE TIME AND EXPENSE TO PERFORM A FULL RESTORATION.

To prepare the surface it may well be that the item requires stripping, in which case there are several options depending on the obstinacy of the existing finish. Commercial strippers, stripping baths (but not caustic, which will discolour some woods, and affect some glues), burning with a blow lamp (mainly for architectural fittings) all have their application and use.

Stripper is available from "Constantia" although proprietary gel based strippers work satisfactorily. Do not hurry whilst stripping, let the stripper do the work. More than one coat may be needed in corners, deeper details etc.

The wood is washed with water after stripper and is then ready for sanding if necessary and then the application of oils and/or polish as per sections 3 & 4. Built up wax, polish, shellac or dirt can be removed with **Cleaner Restorer**, apply liberally, then remove with a fine toothbrush or stencil brush. **Cleaner Restorer** has a mild etching effect for removing oxidised finish, dirt etc., which has built up over time.

Organic oils blended with the cleaner provide a lubricant between cloth and surface being cleaned. This avoids excess scratching caused by dust particles on the surface.

For an existing finish which is dull and dirty or may just have sticky finger marks on it – Apply **Cleaner Restorer** reasonably liberally, evenly covering the surface. Leave for one or two minutes, then polish with the grain using a lint free cotton cloth wipe the surface clean. (Check the cloth as you wipe, and use a fresh section when it becomes dirty.) If oxidation or dirt is excessive repeat the process. In some extreme cases it may be worth scrubbing the surface with 0000 steel wool dipped in cleaner restorer – caution is required with this method. Then polish with **Lincoln Furniture Wax**.