



CONSERVATION BY DESIGN LIMITED

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Material Safety Data Sheet

Renaissance Micro - Crystalline Wax (W AO6)

Physical form:	Soft White Paste
Chemical composition:	Blended white micro - crystalline waxes with white spirit, approx. 20% solids
Packaging:	200 ml Seamless aluminium cans with screw caps making air - tight closure. 2.5 litre lever - lid tin cans with lid - securing clips.
Flash - point:	Abel closed cup: 950 C minimum.
Auto - ignition:	White spirit: 2930 C
Storage:	Average room temperature or colder with reasonable ventilation. Fire hazard: Moderate when exposed to heat and flame. Explosion hazard: Moderate, but can be dangerous if heated.
Extinguishing agent:	Any common medium (foam, carbon dioxide, dry chemical). Spillage: Wash with strong soap / water solution. Health hazard:
Inhalation:	No significant risk Solvent is of very low volatility
Skin contact:	Not an emergency but frequent or long - term contact (as with white spirit) may cause excessive drying or irritation. Eye contact: Irrigate with water: seek medical attention.

Physical form:	Soft White Paste
Ingestion:	Seek immediate medical advice. Do NOT induce vomiting.
Personal protection:	If skin shows sensitivity gloves ~hould be worn, especially for prolonged use. Work in well ventilated conditions.
General remarks:	The product is of very low toxicity and there is no history of undesirable effects on users since production began in 1968

Available in 30 ml trial size, 200 ml standard size and professional 2.5.litre can size.



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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 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 and the product 'Renaissance Wax Polish' was quickly accepted in the international museum community becoming a universally respected standard conservation material -probably the most widely specified because of its almost unlimited uses.

What makes Renaissance wax so different?

Renaissance Wax 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 armour, steel and kitchen equipment of brass and copper, in historic museums, are kept bright and corrosion free.

New ideas for using the wax continually reach the manufacturers. For instance a model ship maker reported that dipping small diameter drills into the wax almost eliminated drill breakage when working on hardwood's. Steel tools which were coated with the wax in the workshop no longer suffered from rusting.

Paper kites and model aeroplanes can be waterproofed. The wax reduces 'drag' on model boats racing in the water. Gilded frames can be protected from environmental damage whilst on gallery display. Leather based products such as shoes, holsters, cases and saddles benefit from the brilliant shine and protective qualities provided. Marble is easily stained by contact with coloured liquids which can easily sink into the surface usually necessitating re-grinding (expensive and inconvenient) to eliminate the marks. Makers and restorers of marble and onyx top furniture appreciate the highly protective qualities of Renaissance Wax to avoid staining.

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

On the modern or vintage motor vehicle Renaissance Wax produces a great shine with an unrivalled service life in all weathers. It can be successfully used on all surfaces: coachwork paint, bright metals and rubber or plastic seals. 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 - Renaissance Wax is extremely economical in use, so that its initial cost compares very favourably 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.