

## Guitar body finish application -

### Safety guidelines:

The product is not subject to identification regulations under EU Directives although, we recommend that the following safety suggestions are observed.



- Keep out of the reach of children.
- Always wear protective gloves when applying finish, avoid contact with skin and eyes. In case of contact with eyes, rinse immediately with plenty of water and seek medical advice. If swallowed, seek medical advice immediately and show this label.
- Use only in well-ventilated areas. Use within 2-3 months.

**Warning:** Wash out any used cloth impregnated with this product immediately after use or store in an airtight container (danger of self-ignition). Safety data sheet available for professional user on request.

### Guitar body

Check with your wood supplier that no sealers or other products have been put on the body as these will inhibit the initial coats. Prepare clean bare wood, sanded (clean 250 grit is fine enough at this stage) ready for finish. Make sure any scratches are fully sanded out as these will be highlighted with the first stain/base coat. It is a good idea to wear gloves to avoid any kind of hand oil, creams getting onto the wood whilst sanding, handling the wood.

A common mistake is to sand too finely before the first coats. At this stage you are preparing the wood to receive a high concentration dye ( depending on the kit being used). The wood must have all of its natural porosity and a suitable key for the application of the first coats. **Do not use any kind of sealers, fillers, primers** as the finish it-self will do that for you during application, but it will also leave the wood able to age, breath and develop nice patina naturally.

Cut a 4inch square piece of lint free cloth. (e.g. Old tea towel but avoid seams as they soak up lots of finish)

To achieve a deeper intensity of colour some of the kits (**Burning Sun, Lioness, Mahogany, Hot Auburn, Azure Lagoon, Dark Onyx, Emerald Isles, Carmine Gypsy, Cherry Flamenco, Amaranthine, Black Magic Woman**) include a deep colour coat and a base coat. If your kit includes a deep colour coat, use this for the first coat onto the bare wood as this is essential to achieve a deep tint. If your order includes burst pack addons which which to blend colours please check out the "How to burst with Wudtone" videos in our community forum here <http://www.wudtone.com/forum/?topic=how-to-do-a-burst-with-wudtone> before starting.

**Applying the deep colour coat (only with Burning Sun, Lioness, Mahogany, Hot Auburn, Azure Lagoon, Dark Onyx, Emerald Isles, Carmine Gypsy, Cherry Flamenco, Amaranthine, Black Magic Woman kits)**

Give the deep colour coat a really good shake before application. Pour just a small quantity (no more than 1/4 of the bottle) into something clean like an old jar lid you can easily dip your rag into. Then rag a coating onto all surfaces. The deep colour coat is relatively thin as it contains more dye and so when applied it will soak in to the bare porous wood and colour. Keep going over the body 2-3 times,

circling and ragging in with some pressure to achieve an even spread of deep colour. After going round 2-3 times it will seem that the wood is unable to soak up any more finish. Finish by stroking along the grain making sure there is no excess anywhere. Leave to dry for 24 hrs (Amaranthine / Black Magic Woman may require longer 48hrs). After applying the hi-intensity stain coat follow instructions below for the next base coats (please note base coats also include tint and so will continue to even and enrich the colour with application of each coat).

**Applying Base Coat (included with all kits) (please see additional notes below with regard to mixing base coat for Olympic Girl, Vintage Blonde, Conch Girl, TV Girl, Surfer Girl, Dairy Blonde, Faded Fiesta, T Bird and Azure Sky)**

Give the base coat a good shake first and pour just a very small quantity (no more than 1/8 of the bottle) into something clean like an old jar lid you can easily dip your rag into. Then rag a very small quantity / thin coating onto all surfaces (a little goes a long long way). During the first couple of base coats the natural oils in the finish will soak in a little and so more finish will be required. Let the wood decide how much it wants to absorb, (this will reduce with each coat) and do not attempt to save time applying extra depth or colour thickness in less coats. Make sure the base coat is completely wiped into grain (use a swirling motion, then finish wiping along the grain) with no excess on any surface or runs. Also don't waste finish by soaking the rag with any more than you absolutely need to. Hang your body via neck hole to dry (touch dry in 12-24hrs depending on temp). Discard the rag (soaking beforehand to reduce any risk of self-ignition) as you will need to use a new piece of rag with each coat.

Make sure each base coat has enough time to fully cure, a couple of days is best. Once cured lightly rub with fine steel wool to remove any high spots, make sure you fully clean off any steel wool dust and then repeat with further coats. The initial couple of coats will leave a matt finish.

After the first couple of base coats and depending on the density of the wood (light weight Swamp ash tends to need one or two more coats than denser wood) you will begin to see more of the finish remain on top and dry to a satin sheen around the edges and curves of the body. The wood will absorb less and less as you rag on each micro fine coat.

The slow curing composition of the finish product, hand ragging process, ensures the quantity used is only as much as is needed. Enough base coat is supplied to apply 3-6 coats and ensure an even tint.

The different pigment/dye tints create a different visual effect as you use them with each base coat:

**Honey** - Lessens the contrast of the grain with each coat as the gold embeds into the grain and more base coats leave a gold edging to the curves of the guitar.

**Amber, Dark Amber** - Enriches the contrast of the grain with each coat and then evens to the colour of the tint.

**Dark Tease** - Just looks a dirty mess to start with, but don't panic as with more base coats this evens out to rich dark, very classy finish. If you wish to give your guitar that really vintage, worn look, lightly rub any edges you wish to appear worn looking to lighten with fine steel wool in between each coat. Beware this finish really makes your guitar; make you look like a very experienced player!

**Columbian Gold** – a quantity of gold is provided in a separate bottle. First apply the dark base coat. After the body is coloured with 2-4 dark base coats, make up a mix, 50% Gold, 50% dark base coat. Applying this gold mix base coat will produce gilt to the grain and around the edges of the guitar. Usually 2-3 coats of the gold mix base coat will produce great results.

**TV Girl, Conch Girl, Surfer Girl , Dairy Blonde, Tango Girl, Faded Fiesta, TBird, Azure Sky, Vintage Blonde, Olympic Blonde, Lady Teal, Lady Marion, –**

These kits contain both white pigment and coloured base coats (Olympic Blonde is just white) along with an empty bottle to mix up the colour of your choice. Give both the base coats a good shake then pour 1/3 of the white base coat and 1/3 of the coloured base coat into the empty bottle. Give this a real good shake to see the colour produced. To vary the colour, add additional white to go lighter, or coloured to go darker until you have the colour of your choice. It is better to use a slightly darker base coat colour for the first couple of base coats and then add some white if you wish to go lighter. It is good to try and avoid too much colour variation between coats.

**Carmine Gypsy, Azure Lagoon, Goldenrod, Burning Sun, Mahogany, Emerald Isles, Hot Auburn, Saffron, Dark Onyx**

These tints have colour fast dyes emulsified into both the deep colour and base coats.

They produce wonderful highlight of any flaming, other type of grain character. You can vary the tint depending on how many base coats you use. Make sure the body is rubbed with fine steel wool before the first coat and in between coats to help key the surface.

Applying the first deep colour (if included in the kit) or base coat is the opportunity to get the most colour into the wood whilst it is most porous. It is good to go over the guitar a couple of times when applying the 1<sup>st</sup> deep colour coat until you can feel the wood won't absorb any more. A first deep colour (if included) or base coat followed by 3-5 additional base coats will usually provide the required colour density. All the tints above are all mixable for in between colours to suit your taste. E.g. mixing the Dark Tease with Carmine Gypsy will create a deep intense oxblood type of result.

**Cherry Flamenco**

This kit has 1st Deep colour coat (1-2 coats), 2nd base coat(2-3 coats) and a 3rd base coat(2-3 coats) . Apply in that order to fix a deep red to start with which then has a darker shade ( 3rd base coat) layered on top.

**Black Magic Woman / Amaranthine**

When applying the deep colour coat keep your rag moving and try to avoid having any pools of liquid dye on the wood surface as these will soak in leaving marks which may then be hard to blend in. Go over the body several times to keep blending and blackening the wood. It is a very satisfying process. As with all the kits the first application of the deep colour coat is the opportunity to get most colour into the wood at its most porous. The deep colour and base coats of these kits take quite a bit longer to cure than other kits. Once you have applied the deep colour coat leave the body hanging for 4- 5 days to make sure it is completely dry before continuing with the base coats otherwise you run the risk of cutting into and removing colour you have applied when you begin ragging on the base coats.

## Highlights

If you have added gold or silver highlights they can be used in two ways.

1 added to a base coat to gilt curves etc or as a 50/50 mix

or you can

2 apply neat after base coats for some creative eg this after using the surfer girl tint

Simply put a small amount of the highlight onto a rag and rub over the body. You will see the highlight embed into the grain. Make sure there is no excess in any area other than embedded in the grain. One application is usually enough. Once you have embedded the highlight in the grain, leave to dry for 24hrs before applying top coat.

## Transparent Grain Filler

Although many customers like to retain the natural textures of wood and Wudtone is particularly suited to this kind of result using the transparent grain filler will enable you to achieve a more flattened surface, particularly with the more open grain woods such as Ash and Mahogany.

Because it is transparent, there are a number of ways you can use the grain filler. If you have added as an option see below for suggested method of use depending on the type of kit you have chosen.

### **With a DYE only, eg Azure Lagoon or Cherry Flamenco kit.**

First, use the deep colour coat as normal ( this will help to achieve best initial colouration in the normal way and whilst the wood is bare and porous). Then mix the transparent grain filler in with the 2nd base coat. Apply by ragging in circles, pressing the 2nd base coat / grain filler mix into the grain. Make sure to finish ragging along the grain and remove any excess which will be harder to sand off.

After each, 2nd base / grain filler mix coating is cured ( 24hrs), sand with 400 grit before the next coat. When sanding be careful not to cut back into the bare wood on the edges / curves etc ( i.e. cut into the wood that has been deep coloured ).

After 2-3 , 2nd base coat grain / filler mix coatings, you should have a grain filled and nicely coloured surface ready for next coatings as per the normal instructions.

### **With a DYE and PIGMENT kit , eg Surfer Girl**

First, apply a couple of mixed ( coloured base and white) coats as normal ( this will help to achieve best initial colouration in the normal way and whilst the wood is bare and porous).

Then mix the transparent grain filler in with the mixed ( coloured base and white) , Apply by ragging in circles, pressing the coating into the grain ( making sure to finish ragging along the grain and removing any excess which will be harder to sand off). After each application of the mixed coloured base, white and grain filler, is cured ( 24hrs), sand with 400 grit before the next coat. When sanding be careful not to cut back into the bare wood on the edges / curves etc.

After 2-3 , mixed base coat grain / filler mix coatings, you should have a grain filled and nicely coloured surface ready for next coatings as per the normal instructions.

## **Support during process**

Due to the translucent nature of the finishes, the end result is a combination of the natural colour of the wood, dyes / pigment in the stain / base coats and number of coats applied. If during the process you are not getting what you expect, please do not hesitate to get in touch via [mail@wudtone.com](mailto:mail@wudtone.com).

We are here to help and can easily supply additional or a variation of tint at cost of postage alone. This is dependent on the discretion of the approved Wudtone distributor for your country or Wudtone direct for customers purchasing and taking delivery in the UK.

## **Top Coat**

When you are ready to add depth and durability to the finish, first, rub lightly with fine steel wool.

Give the top coat a real good shake (especially the extra gloss option) and rag on a clear top coat. Always finish stroking along the grain and again make sure there is no excess. Don't worry about the appearance of any rag /brush strokes when you have just applied the top coat as these will disappear as the special waxes and hardening agents work to self - level when the coat cures.

Keep coats as **thin as possible** especially if you have chosen the extra gloss option as it is tempting to rag on thicker coats but resist. Leave to cure (satin 24hrs, extra gloss 48hrs) and then give a light rub with fine steel wool before applying the next top coat to build more depth / protection to your taste. The top coat cures to leave a durable, hardwearing protection for your guitar.

## **Achieving different levels of Gloss**

The Wudtone finish won't produce a thick, mirror like gloss as seen on polyurethane and depending on spray thickness nitro covered guitars; however you can vary the level of gloss with the number of top coats. In any case a guitar finished using our kits will quite quickly develop a gorgeous patina simply through using the guitar, on areas of contact such as the curved armrest, bottom edge of the guitar. You can have more gloss / shine by applying an extra 2-3 top coats ( and burnishing once fully cured (leave it a month or two to cure and also see how the patina develops anyway through playing, before burnishing). Please see examples of finished guitars on our [www.wudtone.com](http://www.wudtone.com) website for differing levels of gloss.

## **Tip**

Best tip is not to rush the process, making sure any deep colour coat is applied to achieve as much colour as possible followed by the thinnest possible base coats to enrich with no excess and given time to cure. This can take a couple of weeks but the results are worth the time it takes.

Once you have applied final clear coats, it is good to leave it to cure for at least a week before, fitting hardware etc. If you have any questions please do not hesitate to contact us via [mail@wudtone.com](mailto:mail@wudtone.com) or 07733264984.

We would also be delighted to receive photos of your finished guitar! Many thanks in advance and we hope you will be delighted with the finished results.