



Metal Surfaces

Lobmeyr offers a variety of different surfaces which give their individual touch to an item. The following are the most important surface finishes frequently ordered:

<p><u>Galvanic Gold:</u> Metal work piece set under positive electric current in conductive liquid; precious source (e.g. gold) is set under negative current; current transports atoms from source to work piece.</p>	<ul style="list-style-type: none"> • most common surface • very thin layer of gold, may wear off, no normal aging process • suitable for chandeliers and wall sconces • not suitable on items that are handled frequently (candlesticks or table lamps) • most metal surfaces can be done galvanically
<p><u>Chemical Gilding:</u> Ground gold dissolved in Aqua Regia (nitrohydrochloric acid); metal parts boiled in solution; gold settles on meta parts.</p>	<ul style="list-style-type: none"> • thick gold layer allows mechanical polishing using a bloodstone (heliotrope) or steel • play of matt and polished surfaces accent texture • difficult to get homogenous surface
<p><u>Antique Gold:</u> Extra-thick galvanic gilding plus chemical gilding; multiple layers of gold</p>	<ul style="list-style-type: none"> • Combines advantages of galvanic and chemical gilding • best large objects with rich detail • very durable
<p><u>Fire Gilding:</u> Ground gold blended with mercury; amalgam "painted" on work piece; open flame evaporates mercury; gold remains on work piece</p>	<ul style="list-style-type: none"> • very thick layer of gold • all properties of King's Gold • prohibitively strict work safety and environmental standards • highest use of gold: one ring for the surface of one CD (one side only!)
<p><u>French Gold</u> Polished brass covered with clear lacquer containing slight tint of gold</p>	<ul style="list-style-type: none"> • protects surface • gives warm golden touch
<p><u>Leaf Gold:</u> Object is painted with bonding liquid; thin leaves of gold-coloured aluminium alloy applied to object with brush; protected with shellac</p>	<ul style="list-style-type: none"> • most classical gilding technique • very lively surface texture • no actual gold • scratches easily
<p><u>24K Leaf Gold:</u> Chalk ground gives soft priming on object; leaves of actual gold applied on object with brush; polishing with bloodstone or steel to highlight object.</p>	<ul style="list-style-type: none"> • real gold • preparation of object very important • smaller leaves make handling more expansive • very common for wooden objects



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<p><u>Polished Brass:</u> Object carefully ground to create perfectly even surface; polishing with rotating brushes; lacquered for protection.</p>	<ul style="list-style-type: none">• very work-intensive technique• colour depends on composition of material• flaws or soldering joints have to be carefully refined or amended• may be more expensive than gold
<p><u>Antique Brass:</u> Mechanical (brushing, grinding) and chemical (oils, acids, charcoal, sulfur...) techniques; artificially recreate natural aging process of material</p>	<ul style="list-style-type: none">• unlimited range of intensity of darkening and tone of colour• more homogenous than natural darkening• organic feel to surface, not too homogenous• slows natural darkening
<p><u>Nickel and Chrome:</u> Galvanic technique to apply silvery finish</p>	<ul style="list-style-type: none">• Chrome: cool bluish tone• Nickel: warm yellowish tone• used for most inner structures of chandeliers• common in 70ies and after
<p><u>Silver:</u> Same techniques as with gold (galvanic, leaf silver, fire silver); can be lacquered or allowed to oxidize</p>	<ul style="list-style-type: none">• precious and subtle surface• works well with modern ambience