




<p>Water Gilding. First apply the gesso, then some bole. Wet the bole and apply the leaf. You may use either real or imitation gold leaf. Finally, burnish the leaf with an agate stone. Gilding method is recommended only for indoor artworks.</p>		<p>Gold size Gilding. Suitable for surfaces of any kind. First apply the gold size. Once the gold size gets sticky, apply the leaf (do not burnish it with agate stone). Recommended for outdoor artworks.</p>					
ILLUSTRATION	DESCRIPTION	Packing	Price	Discount		Code	
				Q.ty	%		
	Gesso for gilding. Used in water gilding for gluing and repairing small holes in old frames. It is thus used both as a filler and a surface coating before gilding. Mix it with rabbit skin glue and warm it up using a "Bain-Marie". Should be applied in multiple layers, 5 layers for water gilding; 3 layers for gold size gilding. Polish it after drying.	Kg 1	3,90	5	5%	D11M	
		Kg 5	9,80	5	5%	D11C	
		Kg 27	22,00	3	5%	D11V	
	Rabbit skin glue. The rabbit skin glue is obtained from the waste of rabbit skin and is sold in pellet form. The rabbit skin glue is soaked overnight until it becomes gelatinous. The proportion is 100 grams per liter of water. Afterwards it is mixed very slowly with gesso making sure that no air bubbles are created and warmed up using "Bain-Marie". The rabbit skin glue is also used for the preparation of the base of canvas for painting.	Kg 1	8,20	5	5%	D16M	
		Kg 5	30,50	5	10%	D16C	
		Kg 25	120,00	3	5%	D16V	
	White acrylic bole (gesso base). It is ready made. It is an alternative option for those who do not have enough time to prepare the traditional mixture of gesso and rabbit skin glue. Suitable mainly for gold size gilding but it is used also for water gilding. During the application it should be kept in bain-marie at about 50 C°. It is advisable to make several coats. Between one coat and the other, you should wait until the water bole has dried. Smooth after 24 hours.	ml 1000	8,20	5	5%	D213	
	Acrylic bole ready to use. It is similar to the acrylic white water bole with the difference that it also contains colored pigments. Needed if you want that the color of the acrylic bole affects the tone of the gold leaf that will be applied above. In particular it is used for gold size gilding for quick works. During the application it should be kept in bain-marie at about 50 C°. It is advisable to make two coats. Between one coat and the other, you should wait until the water bole has dried. At the end it should be smoothed.	Red	ml 150	5,90	5	5%	D23FR
			ml 1000	9,00	5	5%	D23R9
		Yellow	ml 150	5,90	5	5%	D23FG
			ml 1000	9,00	5	5%	D23G9
		Black	ml 150	5,90	5	5%	D23FN
			ml 1000	9,00	5	5%	D23N9
	Bole. Mixture obtained from clay that has the peculiar power to attract gold leaves (or imitation leaves) when wet. At room temperature, water bole is a semi-solid mixture and needs to be warmed up to 40° before using it. It is necessary to apply at least 3 coats of water bole by using proper brushes. Once the last coat has dried up, the surface has to be polished with a short and rigid bristled brush.	RED. It gives a warm tonality.	ml 300	7,90	5	5%	D22R3
			ml 1000	12,00	5	5%	D22R9
		YELLOW. For carved areas. The areas not covered by the leaf pass unnoticed.	ml 300	7,90	5	5%	D22G3
			ml 1000	12,00	5	5%	D22G9
		BLACK. Suggested on light coloured leaves.	ml 300	7,90	5	5%	D22N3
			ml 1000	12,00	5	5%	D22N9
	Gold size. It is a kind of gluing varnish formed basically from linseed oil with the addition of a desiccant and has the function of preparing the surface to receive the leaf. It is used in the "oil gilding". The water size gilding can be applied to any material. Before applying the mission it is necessary to apply the gesso or the acrylic bole unless the nose is already perfectly polished. Between the gesso and the solvent size you should pass a coat of shellac. The function of the shellac is to isolate the size from the gesso thus avoiding kneading between them. We have available 2 types of sizes that differ for the drying time, ie the time in which the size becomes sticky and ready to receive the gold leaf. The higher the percentage of desiccant (ie lead oxide), the lower the time of drying.	drying time: 3 hours	ml 250	4,50	5	5%	D29S1
			ml 1000	12,00	5	5%	D29S2
		drying time: 12 hours	ml 250	4,50	5	5%	D29F12D
			ml 1000	12,00	5	5%	D29F12M
	Instant water size (Wunda Size) is a synthetic water-based adhesive. 1 hour drying time. The mixture of the water can only be used for gilding indoor. Furthermore, the water gilding can not be used on materials hydrophobic as glass, plastic and metals. Water size can also be used to retouch the gilding performed with other systems. Can be diluted with water.	ml 250	3,90	5	8%	D29AD	
		ml 1000	11,00	5	8%	D29AM	
	Alcohol size. The alcohol size is acrylic hydro-alcoholic based and should be used to gild materials that do not absorb water such as metal, plastic or glass. Can only be used indoor. With the alcohol size the leaf can be applied after only 30 minutes.	ml 250	4,50	5	5%	D29FD	
		ml 1000	12,00	5	5%	D29FM	
	Water size for relief gilding. Can be applied to any surface and it is used to create relief decorations. For the application it is recommended to use the saccapocche (normally used in the kitchen for decorations on cakes). You can apply the leaf directly onto the size. Leaf in excess must be removed.	ml 1000	14,00	5	5%	D29AZ	
	Fixative varnish. This fixative varnish is used to fix leaves and to protect them from tarnish. Imitation leaves, in fact, are composed of metal alloys and therefore are subject to oxidation. Not needed with real gold leaves as they do not tarnish. The real silver leaf, however, is subject to oxidation as it is made of aluminum. The varnish is colorless and does not alter the tone of the leaf.	ml 250	4,60	5	8%	D41D	
		ml 1000	10,30	5	8%	D41M	
	Shellac in flakes. You must dissolve it in alcohol with gradation higher than 94° (100 grams of shellac in one liter of alcohol). The shellac can be used as a final varnish in gold. Store it then in a cool and dry place.	gr 500	10,00	5	8%	D48	
	Liquid shellac. The shellac is commonly used for polishing and protection of furniture. In gilding shellac can be used for two different applications: • After applying the gesso and before applying the mission, it is advisable to apply a coat of liquid shellac. The function of the shellac is to isolate the gesso from the mission, avoiding that the mission mixes with gesso. • After you apply the imitation gold leaf or true silver leaf, the shellac can be used to protect the leaf from oxidation. For this application, however, the dewaxed shellac would be preferable because it does not alter the tone of the leaf.	ml 250	5,80	5	8%	D46D	
		ml 1000	16,00	5	8%	D46M	
	Liquid dewaxed shellac. It is obtained from the normal shellac with a procedure which removes the wax contained in it. In gilding the dewaxed shellac is used to protect the leaf imitation oxidation because it does not alter the tone of the leaf. It is a final glossy and transparent finish used on wooden objects. Leave it to dry for 30/60 minutes.	ml 250	6,80	3	8%	D47D	
		ml 1000	20,00	3	8%	D47M	
	Mecca varnish. The Mecca varnish is an alcohol based paint, shellac and natural resins. It is applied on silver leaf to form a thin film colored and transparent, so that the silver looks like gold. It is often used on silver frames to get golden bands. Complete drying in 12 hours. Clean tools with ethyl alcohol.	ml 250	5,00	5	8%	D42D	
		ml 1000	11,30	5	8%	D42M	
	Bitumen of Judea. The bitumen of Judea is a thick liquid containing bitumen, dehydrated, clay and turpentine. It is used to "age" the objects treated. It must be applied with a brush or pad. The excesses are then removed with a cloth. The bitumen so leaves a light film antiquing on the flat parts or in relief, leaving darker the deep parts of the decorations.	ml 250	4,50	5	8%	D44D	
		ml 1000	8,50	5	8%	D44M	
	Bitumen paste wax. It is a paste containing beeswax, bitumen of Judea and turpentine. Used to tone down the brightness of the gold, giving the object a warm and antique finish. Apply it with a cotton flock and leave it to dry for at least one night. Then polish with a woolen cloth. The bitumen wax gives a rather uniform antiqued patina.	ml 300	7,90	5	5%	D433	