



The Gilding Arts Newsletter

*...an educational resource
for Gold Leaf Gilding*

CHARLES DOUGLAS
GILDING STUDIO
Seattle, WA

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July 19, 2017

Gustav Klimt *...Portrait of an Artist* *(the early years)*

Austrian symbolist Gustav Klimt (1862-1918), the name synonymous with the use of gold and silver leaf co-mingling within paintings, as surface embellishments and gilded grounds; a painter,

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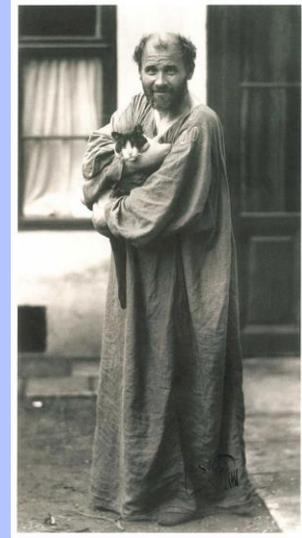


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graphic artist, muralist, and draftsman, son of a gold engraver, a man as mysterious as his luminous masterpieces. As Klimt once said of himself, "*Whoever wants to know something about me - as an artist which alone is significant - they should look attentively at my pictures and there seek to recognize what I am and what I want*".



Gustav Klimt in his trademark ankle-length blue artist smock; with cat near the entrance to his studio

In recognition of Gustav Klimt's continued inspiration upon artists today, notably in his use of gilding as an extraordinary design element within his works of art during his 'Golden Phase' of 1898-1908, as well as my personal inspiration and recent viewing and study of Portrait of Adele Bloch-Bauer 1 at the Neue Galerie in New York, we embark on a four-part Mini-Series to explore the artist Gustav Klimt - to provide a glimpse of the man, his paintings and his gilded works of art as they inform us today, aesthetically and to what degree we may uncover of his use of gold and silver, his techniques.

Born July 14, 1862 in the town of Baumgarten, today a borough of Penzing, a district of Vienna, Austria, a young Klimt grew up in poverty due in part

to the fiscal difficulties which began in Vienna leading up to the Great Panic of 1873 which reached throughout Europe and North America. The 2nd born of seven children, Klimt, as discussed in the book *The Lady in Gold: the*



Pallas Athene, 1898, Gustav Klimt.
Klimt's first use of gold in his paintings.

Extraordinary Tale of Gustav Klimt's Masterpiece by Anne-Marie O'Connor, "often suffered hurt feelings, rejection and disappointment. But he loved to draw".

Despite the economic hardship the construction boom of the Ringstrasse, built largely upon the backs of minimally paid migrant workers, gold and gilded opulence could be seen in the many imperial ministries and monuments of the latter decades of 19th century Vienna. Gustav and Ernst both worked with their father with his gold engraving, likely providing a knowledge he would find useful in his work to come.

At 14, Klimt began his studies at the Vienna School of Arts and Crafts, (known today as the [University of Applied Arts](#)), where he was joined by his brother, Ernst, a year later. Studying under Ferdinand Laufberger and Julius Victor Berger until 1883, he gained training as an architectural painter.

As told by Art Historian Charles Moffat in the online Art History Archive, *Biography of a Symbolist Painter*, the two Klimt brothers, with friend Franz Matsch, would become known as Klimt-Matsch & Co. or, as they thought of themselves, 'Company of Artists', accepting commissions painting interior murals and ceilings, working successively within the artistically conservative and academic climate of the time. As early as 1879 and 1880 these commissions included decorative work in the courtyard of the [Kunsthistorisches Museum](#) in Vienna ("Museum of Art History", sometimes referred to as "Museum of Fine Arts") and four allegories for the ceiling of the Palais Sturany in Vienna, one of the most beautiful palaces in Austria.



Nuda Veritis,
Gustav Klimt,
1899

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Next Month: The Secession: Ushering in Vienna's Art Nouveau

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...Portrait of Adele Bloch-Bauer 1 Contest!

Portrait of Adele Bloch-Bauer 1 was one of two portraits painted Gustav Klimt during his Golden years, from the period of his Pallas Athene (1898) and shortly later Judith 1 (1901) to Portrait of Adele

Bloch-Bauer (1907), Danaë (1907), and The Kiss (1907-1908).

It was during what is known as this Golden Year period where Klimt entered a phase of employing gold and silver leaf, applying gold grounds and gilded pastiglia-inspired ornamentation to the surface of some of his most-remembered paintings.



Portrait of Adele Bloch-Bauer I, 1907
Gold, Silver, and Oil on Canvas
(Gustav Klimt) 1862-1918

Question: *What singular event is considered to have largely inspired Gustav Klimt in his decision to make use of gilding in his paintings during his Golden Phase of 1898-1908?*

Prize: The first person who submits the correct answer will win a full-color poster of Portrait of Adele Bloch-Bauer I (purchased from the Neue Galerie). Please submit answers to email: charles.studio@usa.net

Submissions must be received by August 1, 2017.

Good luck!

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Goings on.. *in the Gilded Artworld*

Artist Sharon Sayegh Molk is an artist working in the realms of oil painting, collage, sculpture, and

ceramics. Sharon refers to her paintings as narrative portraiture and townscapes which makes great

sense when you study her work.

I was pleased to meet Sharon during the *Gold Leaf Gilding for Works of Art* class at Sepp Leaf in New York last April.

Shown below are four of her paintings where gold leaf and silver are used to great effect, reminiscent of iconography with well

designed use of leaf as a gilded ground. A wonderful and diverse collection of her art may be found at [instagram.com/sayeghfineart](https://www.instagram.com/sayeghfineart)



Iris, Oil, 24K Gold Leaf,
24 x 36, 2015



The Nature of Things, Oil,
24K Gold Leaf, 36 x 24,
2017



Bittersweet
Oil and 24kt Gold Leaf,
36 x 24, 2017



Everything That's Magic
Happens Here
Oil and Silver Leaf, 36 x
24

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2017 Gilding Workshop Highlights



*A wonderful group of artists,
students, and now new friends from
the April, 2017
NY Water Gilding Class!*

New York City

~

Kölner Gilding Methods:

Instacoll Gilding System

First in a series of Kölner's contemporary gilding methods! Instacoll achieves a high level of brilliancy without the need for traditional burnishing and may be used on a variety of properly sealed surfaces for both interior and exterior objects including wood, plaster, and metal.

October 3, 2017 (NY)

[Pay Now](#)

(Class Fee: \$245

Newsletter Member Rate: \$220)



Traditional Water Gilding

Be guided through each of the steps of this beautiful ancient craft and art, from gesso and clay bole to laying genuine 23k gold leaf and burnishing. All materials included.

October 4, 5, 6, 2017

[Pay Now](#)

(Class Fee: \$695

Newsletter Member Rate: \$650)

Seattle



Gold Leaf Gilding for Works of Art on Canvas, Paper, & Panels

...a Study for Fine Artists

August 5, 2017

[Pay Now](#)

September 9, 2017

[Pay Now](#)

(Class Fee: \$245
Newsletter Member Rate: \$220)

Traditional Water Gilding

Be guided through each of the steps of this beautiful ancient craft and art, from gesso and clay bole to laying genuine 23k gold leaf and burnishing. All materials included.

Sept. 15, 16, 17, 2017

[Pay Now](#)

Nov. 9, 10, 11, 2017

[Pay Now](#)

(Class Fee: \$695
Newsletter Member Rate: \$650)

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Louisville, Kentucky

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Gold Leaf Gilding for Works of Art on Canvas, Paper, & Panels

...a Study for Fine Artists

October 21, 2017

[Pay Now](#)

(Class Fee: \$245
Newsletter Member Rate: \$220)

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1 Day Introduction to Traditional Water Gilding

Be guided through each of the steps of this beautiful ancient craft and art, from gesso and clay bole to laying genuine 23k gold leaf and burnishing. All materials included.

October 22, 2017

[Pay Now](#)

(Class Fee: \$245

Newsletter Member Rate: \$220)

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Both Days!

Weekend of Gilding in Kentucky

Gilding for Fine Artists &

1 Day Intro to Traditional Water Gilding

October 21 & 22, 2017

[Pay Now](#)

(Class Fee: \$445

Newsletter Member Rate: \$400)

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**Additional Seattle Gilding Classes
throughout 2017...**

Traditional Water Gilding: Aug 10-12, Sept. 15-17, Nov. 10-12

Glass Gilding...the basics of *verre églomisé* (1 and 2 day options): May 20, July 21-22, Aug. 19, Sept. 22-23, Nov. 18, Dec. 15-16

Gold Leaf Gilding for Works of Art on Canvas & Panels...a Study for Fine Artists: April 29, May 6, June 3, July 1, August 5, Sept. 9, Nov. 4, Dec. 30

Oil Gilding: March 25, May 27, June 24, (July 29 Sold Out), Aug. 26, Sept. 30, Oct. 28, Nov. 25

Introduction to Gold Leaf Restoration (2 Day): October

13-14 (Sold Out)

Note: All additional Seattle classes are listed on the gildingstudio.com website and open for registration.

To receive the member Gilding Arts Newsletter member discount for classes not listed in this newsletter issue, please contact

charles.studio@usa.net

for the special link!

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All classes provide the use of studio tools and materials. For those who wish to own their own Gilding Kit, specially packaged for the Gilding Studio Workshops, visit this special link at GildedPlanet.com

Use Promo Code GSclass2017



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*New Member?
Missed an Issue?*

The [Gilding Arts
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periodically publishes
technical information
concerning the
various methods of

gold leaf gilding. Some of these topics are in series
formats such as the series on Traditional Water
Gilding.



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