



The Gilding Arts Newsletter

...an educational resource
for Gold Leaf Gilding

CHARLES DOUGLAS
GILDING STUDIO
Seattle, WA

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February 9, 2015

2015 Gilding Workshops

New!

**Gilding for Works of Art
on canvas, paper, and panels**

...a Study for Fine Artists

September 19, 2015

November 14, 2015

How to Handle Gold Leaf (1/2 Day)

February 28, 2015

June 13, 2015

**Introduction to
Traditional Water Gilding**

March 26, 27, 28, 2015

September 10, 11, 12, 2015

**Glass Gilding: for Mirror-Making
& Glass Art**

(Verre Églomisé)

April 18, 2015

[of Art](#)

[Palace of Versailles](#)

[Museo Thyssen-
Bornemisza](#)



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Oil Gilding...and other Mordants

May 16, 2015

December 5, 2015



Oil gilded brass leaf with an
umber wash and rottenstone

~

[Register Below](#)

Greetings from Charles Douglas Gilding Studio

Dear Friends,

Greetings and happy 2015!

As another intriguing year has gone by I'm happy to let you know that *The Gilding Arts Newsletter* will now be published on a quarterly schedule,

bringing you new gilding stories from around the world, helpful answers to your questions, and gilding hints that I hope will inspire you along the way.



A special thank you meanwhile to [Sepp Leaf Products](#) in New York as I am pleased to announce their generous support through sponsorship of *The*

Gilding Arts Newsletter. Serving as a resource for gold leaf gilding research and gilding educational opportunities, *The Gilding Arts Newsletter* and its members will greatly benefit from Sepp Leaf's knowledge and outreach support. (Stay tuned here for future announcements of New York Gilding Workshops!)

Among the variety of classes offered this year in Seattle I'm very excited to be adding the new *Gilding for Works of Art* workshop uniting the worlds of fine art and gilding through a one day intensive introductory class for fine artists as we discover the various ways of using genuine gold leaf as both an embellishment and component in works of art on canvas, paper, and panels. We will explore the different binders that can be used from traditional glair (egg white) to the contemporary Kölner Miniatur binder.

Meanwhile, plans are underway where I will be venturing to Florence this Fall to spend some study-time exploring the Florentine method of gilding. I expect that what I learn will be brought back to some new exciting classes for 2016!

So, until the next issue - keep your questions coming and I hope to have the opportunity to meet some of you in class throughout the year!

Peace, Health, and Clarity

~ Charles

"By faithful study of the nobler arts, our nature's softened, and more gentle grows."

~ Ovid, Roman Poet (43 BC - AD 17/18)

~

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Have you Heard?...

Goings On in the Gilded Artworld

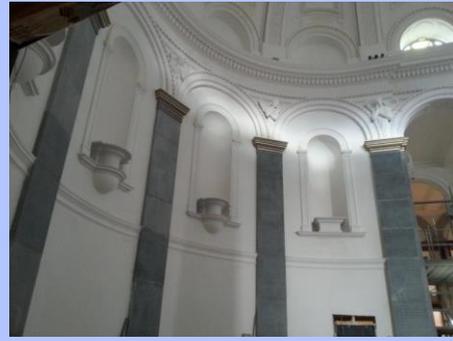
*The Seattle Art
Fair*



The Summer of 2015 ushers in the opening of [The Seattle Art Fair](#) at Centurylink Field Event Center with an opening night reception and party (!) July 30. The fair, which runs through August 2, has announced local arts organization [Artist Trust](#) as the primary beneficiary cultural partner which supports Washington State artists in their development and training. *The Gilding Arts Newsletter* will be there (and hopefully the party!) for a full report of this *happening* in Seattle, showcasing the 'culture and diversity of the Northwest' while expecting to draw collectors and international art patrons. Keep an eye on this.

In the next issue we talk with Edward McGovern, a 4th generation painter and decorator

from Ireland as we discuss his gilding work in **St. Mel's Cathedral** in Longford. Built mid 19th c, Edward's family has attended to the gilding needs of this beautiful Cathedral of the diocese of Ardagh and Clonmacnois. An interesting story awaits!



St. Mel's Cathedral, Longford,
Ireland

Also keep an eye open in the Spring/Summer issue as we take a look back into the early nineteenth-century journey of **Armand Caillaux** who at 18 traveled from France to Lima, Peru to study as a gold leaf gilder. Lizzy Caillaux-Bowles in Australia kindly wrote to share and inquire deeper into her research in the life and travels of her great, great grandfather.

For those in and around Sweden, try to make it to the **[Grenna Museum](#)** in Gränna where Swedish gilder, friend and colleague Malin Isaksson will be showing her work from April 11-May 10. Malin crosses the boundaries between the craft and art of gilding, offering frame restoration, glass gilded mirrors, and gilded art objects (including water gilded skulls!). Visit her site to view some of her intriguing photos at **www.ateljeguldapan.se**.



Back wall glass gilded with Palladium leaf by Malin Isaksson,
Jönköping, Sweden

If in Seattle next month, feel free to come to the **Gasworks Gallery Quarterly Open House Party** Friday, March 6 from 8-10 ('ish!). [Charles Douglas Gilding Studio](#) is at the end of the Main Hall in the big blue artist's building across from Dale Chihuly's Boathouse on North Lake Union at [3815 4th Ave NE](#). A small donation is always appreciated for the [Northwest Harvest](#) Charity.

~

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Cathedral of the Immaculate Conception, Kansas City, MO
by The Gilders' Studio, Inc.

Vase created by Scott Potter
Photo by Robert Diamanta

THERE ARE NO SMALL IDEAS IN LEAF.
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Gold Leaf Gilding... A Conversation

Questions Submitted by our Members and others from around the World.



Q. I'm doing religious artwork on copper base and I intend to gold gild all of them...Here's what I did and failed several times: I applied 3 Mona Lisa Red Coat then applied the Adhesive Size and when tack time was just right I applied the metal leaf but when it dried there seemed to be visible linings. Moreover, when I tried burnishing with an agate the gold leaf chipped off Are

there oil-based methods where it can be burnished with an agate like the Water Gilding System? In short, what should I do to achieve the glossy effect by using burnishing and compressing the surface to hide the slightest linings? I'm also about to gild some Buddha statues.

~ *Ken, Singapore*

A. Thank you for writing. You raise a good question and your letter brings up several issues. One is that you refer to both gold and metal leaf, a term generally used for imitation gold and often known as Dutch Metal, Composition Gold, Brass (or Aluminum) Leaf, or simply Metal Leaf. I mention this because water gilded gold leaf can be burnished to a high lustre with an agate while Metal Leaf, generally intended for use in oil, or *mordant* gilding, cannot. I took note of some brass leaf *water gilded* frames on a few Miro pieces in Madrid once and I found that I could duplicate a similar look by water gilding with brass leaf but it is a much heavier leaf relative to genuine gold leaf and its burnishability when water gilded is minimal at best.

Concerning the appearance of visible lines, leaf needs to be applied in an overlapping manner where one leaf overlaps the other, otherwise visible lines will appear. The presence of the overlaps of the gold leaf in water gilding can be slightly apparent when fully burnished but become very apparent when the gilded surface is rubbed, or abraded, a process used to achieve this particular look. Proper symmetry of the overlaps, therefore, is also important to be pleasing to the eye.

The likely reason for the failure that you experienced, however, was in attempting to burnish a non-water gilded surface with an agate stone. Agate, hematite, and other more precious stones are used specifically in water

gilding to burnish the gold to a high degree of brilliancy and as you pointed out, to compress the gold into the surface which offers greater durability. The materials you used are not intended to be burnished with an agate stone and will damage the gilding.

There are ways to utilize the drying time of oil or other mordants in gilding such as acrylic emulsions that can affect the brightness of the leaf; while keeping the size coat thin, the longer the size dries the more brilliant the leaf will appear as long as the size remains sufficiently tacky to allow the leaf to adhere. Rubbing the oil or other mordant gilded leaf with a soft cotton cloth or piece of felt may increase the level of brilliancy to a small degree, depending in part on the type of leaf used, but does not approach the sheer brilliance of genuine water gilded gold or silver leaf.

Thanks again for writing!

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The Book Shelf...

Recommended Reading

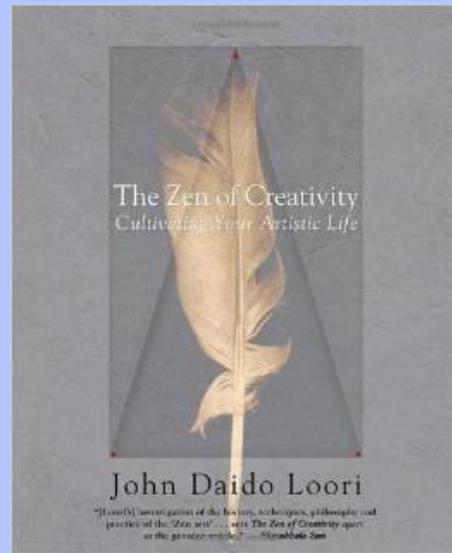
**The Zen of Creativity:
Cultivating Your Artistic
Life ~ John Daido Looi**

... It seems that those of us fortunate enough to be plying our trade and artistic side on a daily basis may not necessarily need a spark to push along our creative selves - in fact, at times we may need to step away from it and recharge. But this particular book on the Zen Aesthetic has a way of

remaining on my desk, perhaps because of the Beginner's Mindset it fosters which can help us grow while pointing us to Da Vinci's words, "Where the spirit does not work with the hand there is no art".

New and Used versions of this book can be found on [Amazon](#) and other marketplace sellers.

The Zen of Creativity: Cultivating
Your Artistic Life



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***Gold Leaf Gilding
Workshop Schedule & Summary***



Gilding: Using the Gilder's Pad
~ Charles Douglas Gilding Studio

Gilding Workshops, 2015

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How to handle Gold Leaf: *using the gilder's tools of the trade (1/2 Day)*

February 28, 2015

June 13, 2015

1pm - 4pm

Workshop Fee: \$95.00

[Buy Now](#)

February 28, 2015

[Buy Now](#)

June 13, 2015

Glass Gilding...*for mirror-making and glass art*

April 18, 2015

11 am - 5 pm

Workshop Fee: \$250.00

[Buy Now](#)

Oil Gilding...*and other mordants*

May 16, 2015

December 5, 2015

11am - 5pm

Workshop Fee: \$225.00

[Buy Now](#)

May 16, 2015

[Buy Now](#)

December 5, 2015

Introduction to Traditional Water Gilding

(includes frame, 1 book of 23k gold leaf, & field trip to museum)

March 26, 27, 28, 2015

September 10, 11, 12, 2015

10am - 5pm

Workshop Fee: \$650.00

[Buy Now](#)

March 26, 27, 28, 2015

[Buy Now](#)

September 10, 11, 12, 2015

Gilding for works of art on canvas, paper, and panels...a Study for Fine Artists

(includes 1 book of 23k gold leaf)

September 19, 2015

November 14, 2015

10am - 5pm

Workshop Fee: \$325.00

[Buy Now](#)

September 19, 2015

[Buy Now](#)

November 14, 2015

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Workshop Summaries

How to handle Gold Leaf...using the gilder's tools of the trade (New!)

This exciting new 1/2 day workshop focuses specifically on how to handle genuine gold and silver leaf & other metals used in gilding including aluminum, brass (dutch metal), & palladium. One of the most difficult tasks students face when learning to gild is how to handle the leaf itself as well as properly using the traditional tools

used by the gilder. This hands-on focus class will address handling genuine gold leaf and demonstrate the proper ways of using the gilder's knife, pad, burnisher, & 'tip' - the flat 3" brush used to pick up gold leaf as an aid in applying gold to a prepared surface. Alternative methods of handling aluminum brass & leaf will also be demonstrated.

Oil Gilding...and other mordants

A one day intensive in acquiring the skills to execute a proper oil gilded surface. Explore the options for preparing grounds and choosing among a variety of oil sizes and other mordants for use on such surfaces as wood, glass, metal, and stone.

Glass Gilding as used in Verre Églomisé

A one day intensive in discovering the art of glass gilding, the basis for verre églomisé. Learn to apply genuine 12kt white gold, preparing glass for gilding, making gelatin size, & creating special effects including candle-smoked glass, abrading gold leaf, and the combined use of water color additives.

Introduction to Traditional Water Gilding

Traditional Water Gilding is an ancient craft that goes back over 4,000 years ago to the early Egyptians. This popular workshop is an intensive, hands-on class that introduces the student to each step in the water gilding method as used on furniture, picture frames, and architectural detail. Learn to prepare gesso & clay bole grounds & lay & burnish genuine 23kt gold leaf. A field trip to the [Frye Art Museum](#) to view and study the gilded frame collection is included.

Gilding for works of art on Canvas, Paper, and Panels...a Study for Fine Artists (New!)

Gold leaf has been used for centuries as both a component and surface background for works of art.

From the earliest examples of iconography & 18th c Peruvian painters to Gustav Klimt and the modern day works of contemporary artists. This long-awaited one day intensive introduces the student to the methods & options available for the use of genuine gold leaf as a component within works of art.



24kt Oil Gilded Altar for the Hari
Krishna Temple, Sammamish, WA

~

Class Size limited to 8 Students

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Location:

[Charles Douglas Gilding Studio](#)

Gasworks Gallery Building

3815 4th Avenue NE (off N. Northlake)

Seattle, WA 98105

**To Register by Mail: [Click Here](#) to download
the Registration Form (PDF).**

Need to download Adobe Reader? ([Click Here](#))

For more information visit www.gildingstudio.com

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The Gilding Arts Newsletter
Available in an Online Archive

New Member? Missed an Issue?

The *Gilding Arts Newsletter* periodically publishes technical information concerning the various methods of gold leaf gilding.

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

All Newsletters are available online in an Archived format. Simply go to the www.gildingstudio.com website. The *Gilding Arts Newsletter* can be found on the left-hand side navigation bar. The ARCHIVE Link can be found at the top of the page.

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