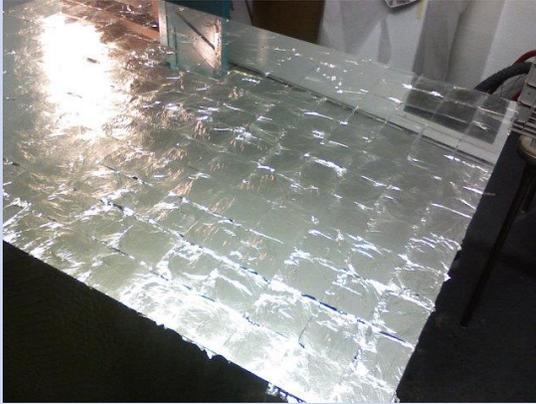


Nov 5, 2018



## The Gilding Arts Newsletter

An Educational Resource  
for Gold Leaf Gilding ~

### Some Thoughts on Gilded Glass...



*A Reprise of the April article on Glass Gilding for all the new students and newsletter members. Also an offering of new class dates to end the Seattle schedule for 2018 featuring Glass Gilding, a weekend version of Traditional Water Gilding, Gilding for Works of Art...a Study for Fine Artists, and two dates for Gold Leaf Restoration!*

*Meanwhile, watch for the upcoming Winter Issue of the Gilding Arts Newsletter with notes on Gilding and Oil Painting and the Winter Quiz to win the beautiful book titled simply: Gustav Klimt. ~ Charles Douglas*

The art of gilding glass, known in some realms as verre églomisé, in others reverse glass gilding, and to the signpainter simply as sign gilding, involves the application of genuine gold leaf in all its wide range of shades such as 16kt, 18kt Lemon, 22kt American and French Pale, 23k, and many others inbetween; also used are other precious and non-precious leaf such as white gold, silver, brass, and aluminum.

In the hands of the églomisé artist, the leaf is applied to the back of the glass which is then combined with painted imagery, often together with etching through the leaf and backed-up with colored paints. The

beautiful contemporary work of Frances Federer in London and New York-based Miriam Elner come to mind.

Applying gold or other metal leafs to glass can be done with either an oil or water method (some may refer to the latter as 'water gilding' which should not be confused with traditional water gilding, a completely different method for burnished gilding of wood for picture frames, furniture and other wood or plaster elements). In either case, the proper cleaning of the glass is important, most importantly with the water method which is an aqueous solution of gelatin dissolved in water.

At one time gelatin capsules were used in contemporary glass gilding when a brilliant lustre was desired. Today a food-grade gelatin sheet with perforated diamond shapes have taken the place of the capsules, eliminating the need to pay a visit to the pharmacist (truly!).

Gelatin size is prepared by adding specific proportions of gelatin to distilled water. It takes only a small amount of gelatin to adhere the leaf to the glass. What we look to achieve is the greatest brilliancy in the gild. Too much gelatin will cause the gild to cloud over. But a proper bond between the gold or silver leaf to the glass is important.

However, an églomisé mirror where the gilded glass will be hung in a frame will require less of this bond compared to gilded glass which will be installed directly to a wall. A signpainter on the other hand may desire a weaker bond so that surplus leaf surrounding the image created on the back of the gold can be wiped off readily once the paint has dried. Leaf that has been sized with a gelatin solution will tend to gain strength in the bond when left on the glass, a concern to the signpainter. With signpainting, it is good to remove the excess gold as quickly as possible to avoid chipping the surrounding paint although this requires a fast-drying paint which tends to be not as strong as slow-drying. As with most things, there's always a balance to achieve.

Another treatment approach to gilded glass is abrading the leaf where some of the leaf is removed which creates an *antiqued* 'look' when

backed-up with black enamel. The strength of the size is important here as well; the size should be weak enough to allow for the leaf to rub-off in gentle patterns, revealing a subtle rub-through along with the appearance of almost spider web-like abrasions achieved mostly by the delicate strands of overlaps within the leaf that has dried upon the glass.

For those wishing to try, I have conducted a variety of tests to find that sweet-spot between a primarily cloud-free brilliancy in the leaf and what feels like a sufficiently strong bond between the leaf and the glass. For gold leaf I use 2 gelatin diamonds to 250 ml of distilled water. For heavier leaf such as genuine silver I make a slightly stronger solution, 2 diamonds gelatin to 200 ml distilled water. Make note that to prepare the solution, the gelatin is allowed to sit in a container of a small amount of this pre-measured water to soften and then heated in a hot water bath until dissolved. Then the remainder of the cold water is added to the size. Size should be used during approximately a three hour session. It will weaken over a short period of time so don't save it in the refrigerator to use the next day. I confess that I do this sometimes to simply have something on hand where small touchups can be made but it's always good practice to prepare a fresh batch when needed during the day.

During the glass gilding classes that I teach we explore other experimental territories such as smoking the back of the glass with a candle, locking it in with a hint of shellac and gilding over the intriguing patterns. We also add India Ink to the size under white gold and silver; and use Mixol Universal Tints combined with gelatin size and splashed over the gilded leaf which may be used on the front of the glass as well for use on such glass objects as vases, votives, and candleholders.

This water-based gelatin size can also be used to gild onto acrylic and I have found the bond can be equal to glass; however, any amount of scratches in the surface can be amplified when gilded. That said, the

clarity of the gild on acrylic along with the bond can be quite good. Gelatin size can also be used to gild gold to metal as well with surprising durability in indoor circumstances.

As a final thought, we often consider what is known as the Bloom strength of glues used in traditional water gilding which can range from approximately 160gb to 500gb. Interestingly, although gelatin sheets are also formulated according to Bloom strengths, of which there are four that I am aware of, the idea of this strength measurement hasn't seemed to enter the vocabulary yet for glass gilding/égloisé. Perhaps it may be associated with the switch between gelatin capsules and sheets. A topic we'll look at further in an upcoming issue!

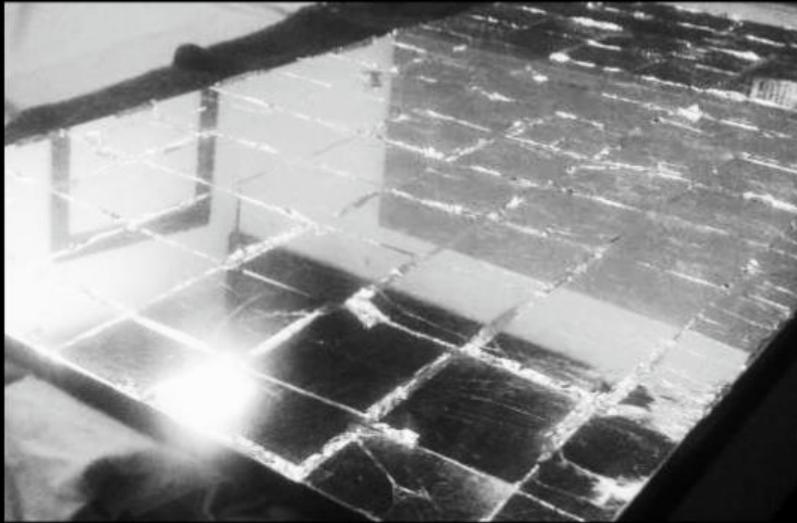
For further information on glass gilding classes or for help with questions in this medium please feel free to continue to send your questions to [charles.studio@usa.net](mailto:charles.studio@usa.net).

Peace, health, and clarity,

Charles

***Seattle Glass Gilding Classes Added for 2018!***

# GLASS GILDING: THE BASICS OF VERRE ÉGLOMISÉ



Seattle: Nov. 10 & Dec. 8, 2018

*Learn to apply genuine gold & silver leaf to glass. Explore the special effects of candle smoke, India Ink, and Mixol tints!*

~  
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AND SEPP LEAF PRODUCTS

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The art of *verre églomisé*, named after 18th c French framemaker Jean-Baptistse Glomy, is the process of gilding and painting on the back of glass. This one-day Intensive is designed to give the student a firm foundation in the gilding of glass to achieve a proper balance between a strong bond of the gold or silver leaf and brilliancy in its appearance. Students will learn to properly clean the glass and prepare gelatin size to adhere the leaf to the glass. Students will also be guided in the steps

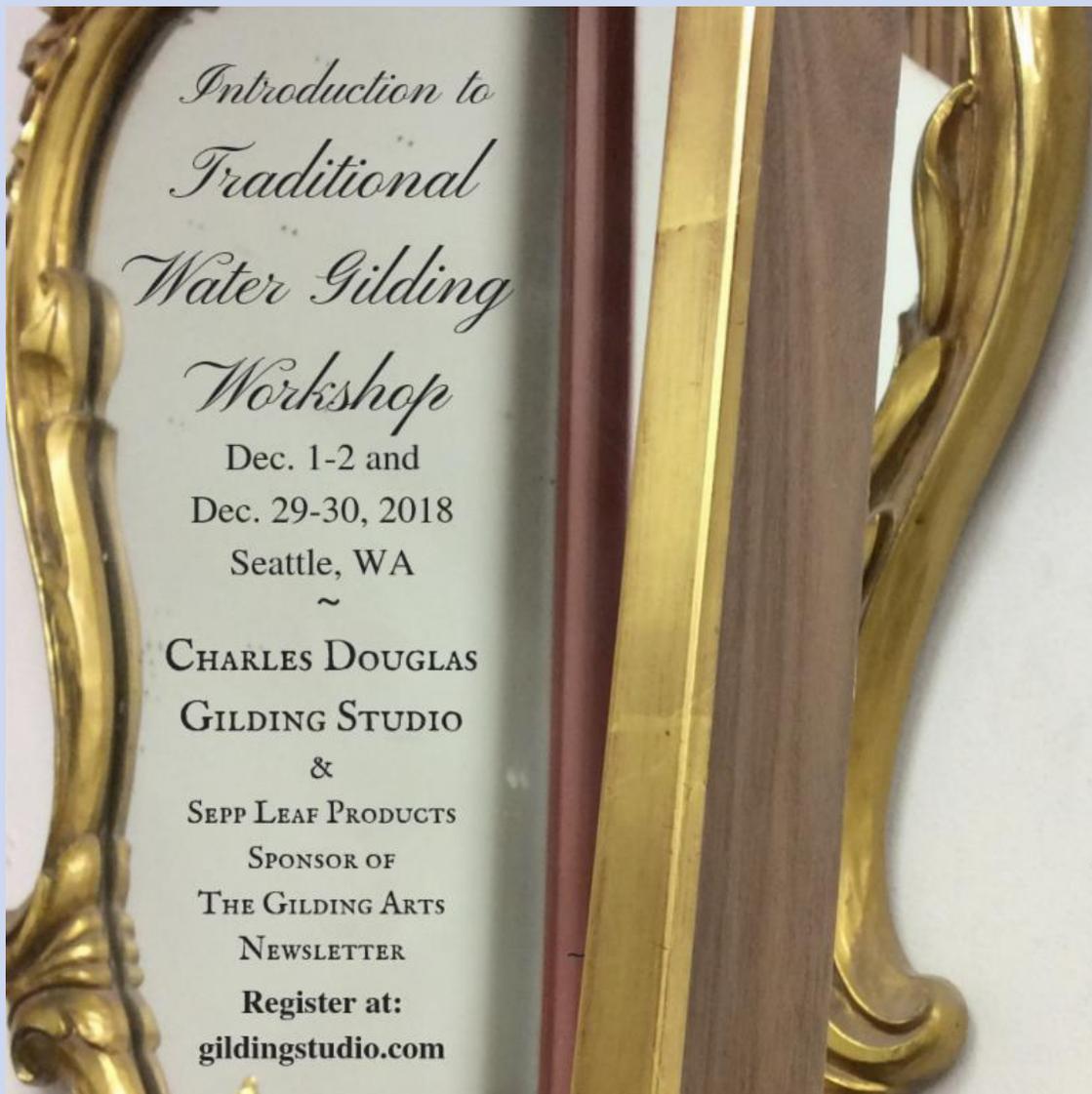
of etching designs through the leaf as an introduction to the art of *églomisé* while also exploring the special effects of candlsmoking and India Ink.

**Glass Gilding: The Foundation for Verre Églomisé**  
Gilding Arts Newsletter Member Rate \$250  
General Website Rate \$275

Glass Gilding/Églomisé: Nov. 10, 2018 ~ [Click Here and Register Now](#)

Glass Gilding/Églomisé: Dec. 8, 2018 ~ [Click Here and Register Now](#)

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These *Traditional Water Gilding* classes in Seattle are specially designed two-day workshops for weekend students who will be guided through each step of this beautiful method of gilding wood for use on such objects as frames, furniture, and architectural elements. Students will learn to make gesso and clay bole, how to handle and apply genuine 23 kt gold leaf, burnish and tone, while exploring how to achieve brilliant layers of gold with a simple approach to gain deeper tones of an aged appearance. Join us in the Gilding Studio in the Gasworks Gallery

Building across the street from beautiful Lake Union in the heart of Seattle. Classes are small (4 max) so good to register early!

**Traditional Water Gilding**

**Gilding Arts Newsletter Member Rate \$468**

**General Website Rate \$520**

**Traditional Water Gilding: Dec. 1-2, 2018 ~ [Click Here & Register Now](#)**

**Traditional Water Gilding: Dec. 29-30, 2018 ~ [Click Here - Register Now](#)**

November 24, December 15 & 22, 2018

Seattle, WA

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**Register: [gildingstudio.com](http://gildingstudio.com)**

*Gold Leaf Gilding for Works of Art* has become one of the most popular gilding classes, designed to assist the Fine artist in learning to gild to incorporate the use of gold, silver, and other metal leaves within their works of art. Whether on canvas, paper, panels or other objects, gilding may be combined with a variety of media and artistic mediums. As in all the gilding classes, students will learn to handle genuine gold and

silver leaf using the gilder's traditional tools: the pad, knife, and tip, the long, thin brush used to pickup gold leaf.

Students will learn to lay an oil gilded ground with 22kt gold leaf on canvas while exploring gilding relief for oils and acrylics. During class we will prepare glair, an ancient form of using beaten eggwhite as a mordant to apply gold leaf to paper and glass. Traditional Water Gilding will also be explained with students having the opportunity to lay and burnish gold leaf on a prepared ground for water gilding which prepares the student for further study in this ancient method of gilding for panels as used with tempera, oils, and modern acrylics.

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

*...a Study for Fine Artists*

**Gilding Arts Newsletter Member Rate \$250**

**General Website Rate \$275**

[Gilding for Works of Art: Nov. 24, 2018 ~ Click Here to Register Now](#)

[Gilding for Works of Art: Dec. 15, 2018 ~ Click Here to Register Now](#)

[Gilding for Works of Art: Dec. 22, 2018 ~ Click Here to Register Now](#)

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# Introduction to Gold Leaf Restoration



November 25 & December 16, 2018

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CHARLES DOUGLAS GILDING STUDIO  
AND SEPP LEAF PRODUCTS, INC  
SPONSOR OF THE GILDING ARTS NEWSLETTER  
Register: [gildingstudio.com](http://gildingstudio.com)

Spend a full day learning what it takes to follow the path towards becoming a Restorer of Gold Leaf Gilded Frames and Furniture. To restore any gilded object one must know the various methods of gilding which for wood include traditional water gilding, oil gilding, and Roman Gilding (gilding with bronze powders). In this one-Day Intensive the student will explore each of these methods and learn to determine the difference. Each student will also create a mould and

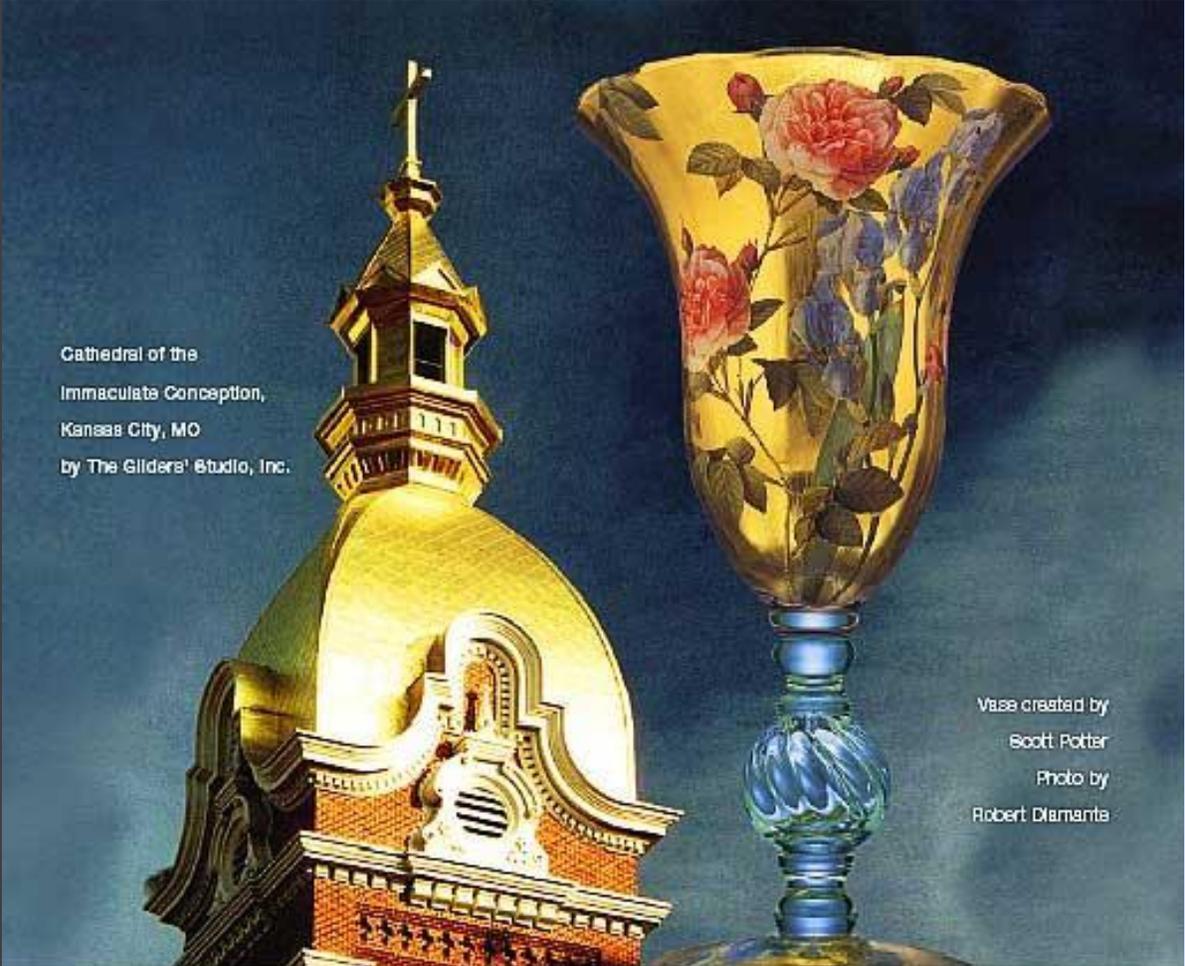
cast an ornament to understand the process of restoring broken decorative elements. Preparing the ever-important gesso putty for repairing gilded gesso loss will be demonstrated. A day well spent for those interested in gold leaf restoration!

**Introduction to  
Gold Leaf Restoration**  
Gilding Arts Newsletter Member Rate \$250  
General Website Rate \$275

Gold Leaf Restoration: November 25, 2018 ~ [Click Here](#) - Register Now

Gold Leaf Restoration: December 16, 2018 ~ [Click Here](#) - Register Now

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

Vase created by  
Scott Polter  
Photo by  
Robert Diamanta

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