

INTRODUCTION TO MODERN GILDING

AN ONLINE WORKSHOP
WITH SANDRA COLLINS

SAT., OCTOBER 19, 2024
10-12 & 1-3, PACIFIC TIME

FEE: \$55, FOR PACIFIC SCRIBES MEMBERS

This workshop will introduce students to the art of gilding.



Gilding is the application of metal leaf – most commonly, gold – to a surface. It may be familiar to you for its use in the European illuminated manuscripts of the Middle Ages, where its extraordinary opulence was employed to convey the glory of the divine.

Similarly, some modern artists use gilding in different ways to enhance their artwork. Calligraphers often use it in much the same way it was used during medieval times, such as to accent an illustration or a letter as the focal point of a calligraphic piece.

In this workshop we will study contemporary methods of gilding on paper to accent your art. You will find that gilding will add a captivating element of drama to your work! You may find it to be so easy and compelling to apply gold that even your pets won't be safe. :)

Historically, the methods of gilding are many, but in this class we'll use modern materials that are easy to work with and that offer a high probability for success right away.

We will practice both flat and raised gilding, with hands-on exercises to allow you to gain the confidence to do gilding on your own.

We'll also discuss some different materials available on the market, and view examples of gilding in contemporary work to give you ideas and inspiration. We'll discuss details about the process and you'll receive comprehensive notes for your reference. The workshop will be held on Zoom and recorded; the recording will be available to you for six weeks.

Register online at: <https://pacificscribes.org/events> – Space is limited.



Sandra Collins has studied calligraphy for more than thirty years and has occasionally applied gilding to her work for much of that time. Most recently she has explored modern gilding methods with the intention of developing a class to help artists to learn the craft with ease and confidence.

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SUPPLY LIST

1. Supply Kit from Instructor:

To save money, the instructor will purchase several supplies in bulk and repackage them in smaller quantities for each participant. The Supply Kit fee is \$40, payable to the instructor. The Supply Kit includes:

- Two different bottles of adhesives for flat and raised gilding
- Several sheets of 23k gold leaf
- Several sheets of imitation gold foil
- A piece of transfer paper and a piece of plastic



After you register, the instructor will email you to coordinate plans for your Supply Kit. You will be able to pick up the Supply Kit in the greater San Jose area if you wish — you will be provided with a pick-up location in southeast San Jose or in Cupertino. Or, if you would like the Kit shipped to you (within the U.S. only, as international shipping is cost-prohibitive), the cost will be \$11 for USPS Priority Mail.

You will be able to pay with a check or cash at pick-up (exact change is required) or you can mail a check. Or, you will be able to pay with PayPal or Venmo.

2. John Neal Bookseller (www.johnnealbooks.com):

- Spoon-tipped burnisher (such as item S661), or any curved burnisher you already have
- Dappen dish (item S620) (You don't need the lid, unless you are going to use the dappen dish later for something else)
- A very small synthetic brush for applying the adhesives, about size 00, such as Princeton 20/0 synthetic sable brush, Monogram size (item BR48-Monogram). You can use a size 00 small synthetic brush that you already have, but be aware that the adhesive can be harsh on a brush so you might want a dedicated one
- Embossing stylus / ball burnisher (such as item S478), optional
- A pad of Strathmore Bristol, 300 Series, vellum surface, 100 lb., 11x14 (item P85), or 9x12 size. Available at Michaels or John Neal Bookseller or other sources. Or, you could also use heavyweight white or light-colored cardstock (100 or 110 lb.).

Alternatively, you can use a heavyweight, smooth, hot-pressed paper of at least 100 lb.; options are: Arches hot-pressed paper, Fabriano Artístico hot-pressed paper, or Saunders Waterford hot-pressed paper. (If you use a different paper than these for the workshop, it may throw off the timing or the adhesion of the adhesive. We'll talk about paper in the workshop.) Do *not* use Arches Text Wove

for this workshop. The paper will be easier to work with if you cut it into a few pieces of a smaller size, between 8x10 and 11x14.

If you want to group your gilding exercises together just for your later reference, you'll only need a few pieces. If you want to put your exercises on different papers, you'll need a handful of pieces, and you can decide later if you want to turn your finished gilded shapes into projects

3. Additional supplies:

- One of these: a smooth, clean piece of silk or very soft cotton, or a smooth, clean microfiber cloth such as for cleaning eyeglasses or cell phones
- A pair of scissors — clean them ahead of time with some rubbing alcohol or hydrogen peroxide
- A couple of paper towels
- A medium-sized container of water
- An unused, inexpensive make-up brush, if you have one already
- An Xacto knife, if you have one already
- Tweezers
- A couple of toothpicks
- A stainless steel spoon, such as a teaspoon
- Some soap to clean your brush
- A mechanical pencil
- An eraser
- Removable tape or drafting tape
- A tube of gouache or watercolor, any color — you'll only be using a small amount so even some leftover gouache or watercolor on a palette is fine
- A couple of Post-It notes, if you have them; otherwise, some scrap paper
- Magnification is very helpful to see the details (optional): if you have an OptiVISOR headband or a freestanding magnifier on a stand, have that on hand (Michaels and Amazon sell these, if you're interested in getting one; they're very handy for all your close-up artwork)
- You'll need good lighting to see properly
- You'll need an area where you can put your papers to dry without stacking them on top of each other
- Have a phone or a clock handy to see the time (or know where it's displayed on your computer)
- Print out the handouts with the shapes and also the information on drying times
- After the workshop, you will receive a set of comprehensive notes about the process of gilding. I'll add any additional information that comes up during the workshop and you'll receive them a day or two later.