

GILDING 101 w Mistress Antoinette de la Croix

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Tools:

*Size and brush dedicated to application

Gold (I prefer Patent) A book of Gold runs about \$90.00, waste NOTHING, use EVERYTHING

Straw – the larger the better

Tweezers- pointed are best

Small scissors- embroidery size

Gilding brush- 1” sable for brushing away loose gold

Ink/pen- for outlining

Exacto blade Elongated Triangular shaped blade for cutting away any loose gold.

Glassine

Silk for burnishing

Smooth stone, horn for burnishing

Never use faux gold on an organic size, it will not work.

Never use a non gold size for real gold- it will not hold the gold to the surface, you will be wasting your time and money- your most important commodities!

Shell Gold: tiny particles of gold suspended in gum Arabic. Very pricey but you can shade it with a nice warm golden brown gouache. Perfect for the background of a squashed bug! **Primer-** Always under paint the areas to be covered with shell gold **with naples yellow(light) or an ochre shade.** You will use a fraction of the shell gold needed to cover the area and there will be no “thin spots” where the white tooth of the paper/vellum will show through.

BINDING MEDIUMS

Gum Ammoniac is used for flat gilding and I prefer it for calligraphy but it may also be used for bars and diapering and waltzing Matilda leaves (This is what Mistress Arianna calls the tiny trefoil leaves) **This size is tricky and I don't recommend it for a beginner.**

"Gum ammoniac or ammohniakón is a most unusual plant resin gathered from the perennial herb, *Dorema ammoniacum*. The plants are quite tall, six to nine feet high, and are common to many areas such as in parts of Persia."

It is made from the resin of a plant- and will remain active on a surface for hundreds of years- a little warm moist air and that gold is ready to rock and roll.

All surfaces.

Gilder's Garlic is great for FLAT gilding –bars, tiny trefoil leaves and diapering. If done on paper, a second coat may be required. Always wait 24 hours before you burnish or you will have a schmere-ed mess that you will have to scrape and sand off the surface.**It is made from – you guessed it! Garlic! Short quick breaths only, too much and it will smear.**

All surfaces.

Gesso Grosso is a component of a **raised gilding** medium that I make. It is made from Slacked plaster, Armenian bole (for color) and Gilder's garlic. This is a favorite of mine because it is stable.

All surfaces.

My favorite raised gesso contains the following: Gesso grosso, fish glue, lead, gilder's garlic, honey and saliva. I keep it in a contact lense case- it stays lovely for years.

This is the size that is used to create large, raised areas, like gilded capitals and large filler seen in the borders of illuminated manuscripts.

All surfaces.

Fish Glue has a three dimensional quality so it is perfect for all those little dots of gold. I strongly recommend that you consider 2-3 very thin layers of fish glue- the reason why is that you will drop a lovely little dot, come back an hour later to see a sink hole in the center. Air is in EVERYTHING, you can avoid collapse if you have the patience to coat everything three times. I cannot recommend this for an ultra-smooth surface such as vellum or pergaminata because it may chip off in places, it needs a little tooth to take a foot hold.

It is made from the membrane of the air bladder of fish and has been in use since the ancient Egyptian period.

Paper only.

Sotile – pink stuff- unless it is made from organic materials, RUN away from the synthetic materials. Sometimes it works and sometimes it doesn't. Why waste time on such an iffy proposition.

Gesso buttons- always do a test on a paper/vellum scrap before you waste time and materials on an inferior product.

*Lay down at least 3 layers of gold, more if you are using a raised mordant/gesso and plan to stamp/tool the gold

**Gold is in love with itself, once you get the first gold layer down, the second layer* of gold will willingly adhere to the first layer of gold

***anywhere the gold won't stick, regardless of the mordant used, a swipe of gilder's garlic may be applied- the gold will stick to it.

The process:

Lay down the size

Use the size that makes sense for the area to be gilded

Blow Gold:

Blow warm air through a straw in the area in which you plan to lay the gold down

Gently drop the gold in place, press the gold into place- always have something between you and the gold, repeat 2 more times

Break:

Wait 10 minutes and very gently brush away the loose gold (save/collect the gold)

Evaluate- any tiny areas where the gold is not sticking? Brush a tiny amount of Gilder's garlic – blow on it- and drop gold and then another layer or two- that area will be damp, so the least amount of touching is best till it dries.

Burnish:

Flat gilding- Wait 24 hours /Use the silk to polish/burnish the gold

Raised gilding- wait 24 hours- use a smooth stone or burnisher, **ALWAYS** put something between you and the gold, glassine or wax paper in a pinch.

Optional: Stamp the raised gold

Paint the flat gilded gold- Acanthus leaves, clothing, upholstered materials in a miniature using a dry brush method.

Where to get your supplies:

Paper and Ink

Miranda Arts

John Neal Book seller