

SHORT COURSE DETAILS

S4D08620: CREATIVE GILDING USING TRADITIONAL TECHNIQUES

Tutor: JUDY WETHERALL

Dates: 4 DAYS SUNDAY 24 MARCH – THURSDAY 28 MARCH

ABOUT YOUR COURSE:

Learn the historic and traditional techniques for two loose-leaf gilding methods, water and oil gilding, as used on furniture, frames, metal, glass, stone, wood, cut lettering, architecture and in fine art, as well as numerous other decorative applications.

Participants are introduced to these two traditional methods as applied to new surfaces. For those wanting to further the techniques in creative art practice, innovative gesso applications and gilding types can be experimented with, to further your practice in a new way.

The use of gold leaf as a decorative surface is as old as the Pharaohs, and the methods and materials have changed very little, although gilding's scope and application is now very broad. The course is designed with the beginner or improver in mind, and although gilding is a complex and time-consuming craft, the basic skills should be grasped within the course.

Water gilding is used for finely toned and burnished surfaces, including new picture/mirror frames and MDF panels as used during the course, but the techniques may be applied to furniture, architectural ornamentation, wooden sculpture, lettering, icons, painting panels and decorative art objects, amongst many other applications.

Using traditional materials and methods, you will be guided through all stages of preparation including the making and application of gesso, coloured bole and the laying, burnishing and tooling of loose leaf gold (and other precious metal) leaf using the water gilding technique.

Students will prepare and water gild one frame supplied by the college (included in the cover charge fee) and some MDF sample panels. You are welcome to bring your own new frame and new wooden piece if you wish to work on this as well, but it may not be completed within the course time.

Oil gilding is the least labour intensive technique, and lends itself to a myriad of applications. It is used where burnished and subtle distressing of the bright gilding is not required. It is commonly, though not exclusively, also found on exterior work, and on any material! You may gild any small objects you bring, including small boxes or small decorative objects, panels, mouldings, shells, painted or japanned (western lacquer) surfaces, leather, metal, plastics, dried leaves, textiles, stone and wood: a wide range of materials can be oil-gilded.

Experience the cutting and laying of loose-leaf gold, and learn how to incorporate the traditional oil gilding techniques into decorative objects you will bring. We can assess objects for suitability on the first evening, but please check for suitability in advance of the course by returning the tutor's questionnaire overleaf.

You may also want to incorporate both types of gilding on your new frame, or make a series of test panels to illustrate the possibilities.

The course is delivered with practical application at the bench following demonstrations and short talks, including DVDs and power points for ideas. Group and individual tuition allows for all levels of interest. There may also be a tour of the gilding in the house at West Dean (if accessible during the course) to illustrate our subject. You will leave with a water gilded frame and test samples and several oil gilded pieces.

It is important to note that the course is designed as a practical introduction to water and oil gilding for new surfaces, and that restoration and conservation of gilded surfaces cannot be undertaken as part of this course, although the tutor is willing to discuss potential projects outside the course.

LEVEL: BEGINNERS/INTERMEDIATE

For those with little or no experience and for those who have taken a related course. Suited to those who would like a structured introduction to a subject, with further building of skills to work towards independent practice.

ABOUT YOUR TUTOR:

Judy Wetherall trained at Brighton University and the City & Guilds of London Art School. She also studied in Italy and Germany, and is a Churchill Fellow. A lecturer, practitioner and accredited freelance conservator in gilding and the decorative arts, Judy has run her conservation studio for some 40 years. She currently works as a frame conservator at Guildhall Art Gallery, London. She is passionate about gilding and period paint, and her life's work has been to explore, experience and pass-on her knowledge and enthusiasm for the craft and its art.

TIMETABLE:

Arrival day: Sunday 24 March

From 4.00pm	Arrival for residential students
5.30pm	Workshops available for dropping off equipment and materials
6.45pm	Non-residential students please arrive by 6.45pm for welcome chat and dinner
7.00pm	Dinner
8.00pm – 9.00pm	First teaching session – attendance is an essential part of the course. Introduction, a discussion on techniques, applications and expectations and, if time, some practical work.

Other days: Monday 25 to Wednesday 27 March

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.30pm	Tea
4.00pm	Afternoon classes continue
5.00pm	Classes finish
From 6.30pm	Dinner
8.00pm	Evening working: workshops are available up to 10pm for those wishing to work on providing this has been discussed with the tutor. These sessions are untutored.

Departure day: Thursday 28 March

(Residential students to vacate rooms by 10am)

9.15am	Morning classes start
10.30am	Coffee
11.00am	Morning classes continue
12.45pm	Lunch
2.00pm	Afternoon classes
3.00pm	Classes finish, please vacate workshop by 3.30pm
3.30pm	Tea then departure

REQUIRED PREPARATION:

You are encouraged to bring objects to gild including wood, metal, plaster, glass, plastic, ceramics, textiles, leather – even leaves are possible. Surfaces must be clean, stable and wax-free – be adventurous in your choice!

It is essential to bring the following:

Small objects to oil gild, made of a range of materials (see text above)

1 or 2 lidded glass jars (baby food size or similar)

1 Paper plate

Kitchen towel

Stick of lip salve or small pot of Vaseline

Flat Stick (or small wooden spoon)

Cotton wool

Scissors

Overall/apron

Packing materials for your sensitive objects

2 Old mugs

MATERIALS FOR YOUR COURSE:

We have a generously stocked craft shop, which opens daily from 8.30am–2pm.

For any materials you need to purchase from the shop, we suggest you do so during the first morning of your course, after having discussed with your tutor.

Materials included in the course fee:

The cost of one wooden frame for water gilding; small MDF sample boards; some gilding materials and gilding tools (excluding gold leaf) used by the group as a whole.

The following are supplied for use during the course:

Gesso made by the tutor prior to the course

Round ox hair brush or nylon No. 8 or 6

½" Flat nylon or ox hair brush

Flat hog hair brush S40 ½"

No 1 or 2 round sable brush

Round pony hair or squirrel No 8

'Tiranti' filling spatula No. 46

PLEASE NOTE: The College will supply each student with a kit of brushes and gilding tools for use only during the course (see above) but students may wish to use their own if they prefer. Please contact the tutor for advice prior to the course if requested.

The tutor has a book of gilding notes written specifically for short courses. If you choose to have a copy the cost of £15 is payable directly to her by cash or cheque during the course.

The items below will be available in the College Shop, please bring any you may also have (they are not all obligatory):

Books of loose-leaf gold, around £25 per 25-leaf book (prices vary – one book may suffice, depending on the size of objects brought)

Books of silver/white gold leaf (prices vary – should cost less than gold)

Further MDF sample boards and a limited selection of small bare wood frames

A limited selection of gilding tools and equipment

'Tiranti' filling spatula No. 46

Abrasive papers: silicone carbide 180, 320 (one sheet of each)

Pencil

Brushes: No 1 sable round; No 4 nylon round; No 8 pony or squirrel round; ½" flat nylon brush.

Tubes of acrylic paint in yellow ochre, raw umber, burnt umber, black, possibly a red, possibly Prussian blue or dark green. PLEASE NOTE THESE ARE NOT OBLIGATORY!

HEALTH AND SAFETY:

The tutor instructs students in health and safety issues relevant to this course. Students may work unsupervised on agreed projects once they have satisfied the tutor as to their competence. There may be restrictions on the equipment available to students in the tutor's absence. All Personal Protection Equipment, apart from footwear, is provided by the College.

QUESTIONNAIRE

IT IS ESSENTIAL THAT YOU COMPLETE AND RETURN THIS QUESTIONNAIRE DIRECTLY TO THE TUTOR AT LEAST TEN DAYS PRIOR TO THE START OF THE COURSE. THANK YOU.

Title: CREATIVE GILDING USING TRADITIONAL TECHNIQUES

Tutor: JUDY WETHERALL

Dates: 24-28 MARCH 2019

Name:

Address:

..... Postcode:

Email:

Occupation/Hobbies or interest in gilding:

.....

.....

.....

Do you have any objects you wish to bring for gilding? If so, please contact me for their suitability!

E-mail: judith@thewetheralls.org.uk

WET14DI