



ISS has brought together Bruce Walker: a master artisan who has gilded some of Melbourne's marvelous architectural buildings including the Regent Theatre, and Louise Clarkson: an overseas conservator now living in Australia. She specialises in picture frames from original Pre-Raphaelite to those in the National Gallery of Victoria collection, including furniture.

it glitters, its gilding.

learn the do's and don'ts

Suitable for:

Those working in glass architectural applications, ceramics, decorative mirrors, mosaic, frames and furniture such as:

- Teachers
- Painters / Decorators
- Furniture designer / makers / manufacturers
- Signwriters
- Interior Designers and Decorators
- Framers
- Craftspeople
- Restorers
- Artists
- Students
- Builders
- Those interested in learning the techniques for business personal use.

The Technique

Of all the decorative treatments, that of gilding with metal leaf is one of the most interesting and challenging, for it offers opportunities not possible with any other medium, whether it is on plaster mouldings, chairs or frames.

It's roots go back to the earliest days of recorded history. It would appear that Egyptians used water gilding techniques over 3000 years ago, and some evidence of this still remains in perfect condition today. Chinese, Phoenicians, and Egyptians were amongst those that hammered gold in order to obtain very fine leaves capable of adhering onto a surface.

The Byzantines applied hammered gold to icon painting and mosaics and in the medieval period leaf gilding was used for superb illuminations. Cennino Cennini talked about these in 1437 in his "libro dell'arte".

Two centuries later, it is the "traité de laquage et de vernissage" from Stalker and Parker which mentioned them.

Today, gold leaves are produced mechanically to about one micron thick. Two different gilding processes are used - water gilding and oil gilding. Both will be taught through a site visit as well as hands-on projects.

About Louise Clarkson

- BA Hons Conservation/ Restoration of Furniture, Manchester University, Manchester, England.
- Seven years hands on experience in conservation with the use of traditional and non-traditional gilding techniques applied to furniture picture and mirror frames
- Conservation of gilded wooden objects for government run institutes and organisations, here in Australia & overseas.

Major Projects

- Conservation of Original Pre-Raphaelite picture frames and masterpieces at the NMGM, Liverpool, England.
- Conservation of Picture frames belonging to old masterpiece paintings at the National Gallery of Victoria
- Gilding of Picture frame for 'Shearing the Rams'
- Gilding and Composition ornamentation of 'Maria Elizabeth O'Mullane & her Children' & 'Blue Eyes and Brown'
- Veneering frame and gilding inner slip of Gippsland Sunday Night
- Conservation treatments of various Major Australian artworks at the opening of the NGV: Australia at Federation Square

About Bruce Walker

- 35 years as a teacher at the Melbourne College of Decoration
- 46 years of practicing decorative art forms including gold leaf techniques
- Past president of the Artisans Guild of Australia

Major Projects

- Gold leaf application on St Patrick's Cathedral
- Gilding and decorative treatments of the Regent Theatre
- Gold leaf techniques on Stonington Historic Mansion
- Restoration of the Luna Park Carousel 1913 Philadelphia Toboggan Company. The project involved the research and decorative treatment of 60 horses and 2 chariots. Chariots are gilded with aluminium and gold leaf and require the highest levels of application.

Program Outline

OPTION 1

Tour & Demonstration with Bruce Walker.

A two-hour introductory tour of Stonington Mansion, Malvern, and a demonstration of materials and techniques. This aims to cover:

- A historical overview of traditional gilding materials and techniques for both oil and water gilding
- Surface preparation
- Application of gilding size
- Application of gold, silver and other metal leaf
- Tools used
- Finishing

Tour Fee

Tour & Demo only - \$35. Includes GST, notes and light refreshments.

OPTION 2

Tour & Demonstration and Workshop

The two day workshop will be focussing on traditional gilding techniques plus hands-on projects. Day 1 will be devoted to oil gilding and day 2 to water gilding. The workshop will include demonstrations by the presenter plus individual and group discussion.

Day 1 Architectural Applications with Bruce Walker

This session will cover methods of applying gold leaf and other gilding materials and will also include a demonstration. The aim of the workshops is to introduce participants to the correct method of applying gold leaf and other metals to different substrates for architectural uses - learning the do's and don'ts.

Day 2 Gilding Furniture and Frames with Louise Clarkson

This session will focus on the application of water gilding to furniture and picture frames.

Tour • Workshop Fee

\$255 includes GST, some of the gilding materials such as gold leaf, notes and light refreshments. Participants will work on mock-up frames and casts.

Please note: due to constraints of time and material costs, participants will be limited to small scale work.

Enquiries

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it glitters. it's gilding.

learn the do's and don'ts

Course participants will be required to supply items to build their own Gilding Kit so they can continue work outside the class-room. A list will be sent to participants upon enrolment.

Lunch - It is suggested that you bring lunch with you to the workshops to maximise the time spent working and to network with the other course participants - sharing ideas and techniques.

Major Sponsor



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sponsorship of
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Dates and Times 2003

Tour and Demo

Monday 26th May
6:30pm - 8pm

Workshops

Saturday 14th June
10am - 4pm

Saturday 21st June
10am - 4pm

Venue

Tour

'Stonnington', Malvern

Workshops

Villa Alba, Kew

Sponsor

Villa Alba and Deakin
University, Toorak

Tour / Workshop Fees

See previous page

Enrolment • Entry Requirements

in general no formal entrance requirements are necessary. Prerequisites are stated in the course brochure • **Conditions of Registration** Complete the registration form attached. Enrolment can be made by post or fax. Cash must be paid at the ISS office - do not mail. A letter of confirmation will be sent after full payment of fee.

Note: A position in the course will not be reserved without payment being received by this office. Enrolment is on a first-come-first-served basis based on time of receipt of fees. If you have not received your letter of confirmation, please contact the ISS Institute office on 9244 5102 to find out the status of your application. *Do not assume that because you have mailed an application you are automatically enrolled in the course*

• **Refunds** Please check your enrolment carefully. We regret that a refund will only be given if the course does not proceed • **Cancellation** ISS Institute reserves the right to cancel the course if minimum enrolment numbers are not attained. In the event of cancellation due to insufficient enrolments or other, all fees will be fully refunded. Two or more working days notice will be given should the course be cancelled • **Disclaimer** ISS Institute reserves the right to amend or cancel any or all sessions listed herein without notice or prejudice.

Feb 2003

REGISTRATION FORM (Please print clearly)

I wish to Enrol in:

Course Name _____

Course Fee \$ _____

First Name _____

Surname _____

Company _____

Position _____

Address _____

Postcode _____

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Mail to

Attention: Carolynne Bourne
Deakin University
336 Glenferrie Rd
Malvern 3144

Enquiries

Phone 03 9244 5102
Fax 03 9244 5180
Email bourne@deakin.edu.au

Photocopy for additional applicants.

Payment Method

- Cash *Pay directly at ISS office or by arrangement.*
 Cheque *Make payable to "Deakin University".*
 Postal Order *Make payable to "Deakin University".*
 Credit Card *Diners and American Express are not accepted.*
 Bankcard Mastercard Visa

Name on Card _____

Card Number _____

Expiry Date ____ / ____

Cardholder Signature _____

Conditions of Registration

I hereby agree to abide by the regulations of the ISS Institute

Your Signature _____

Date _____