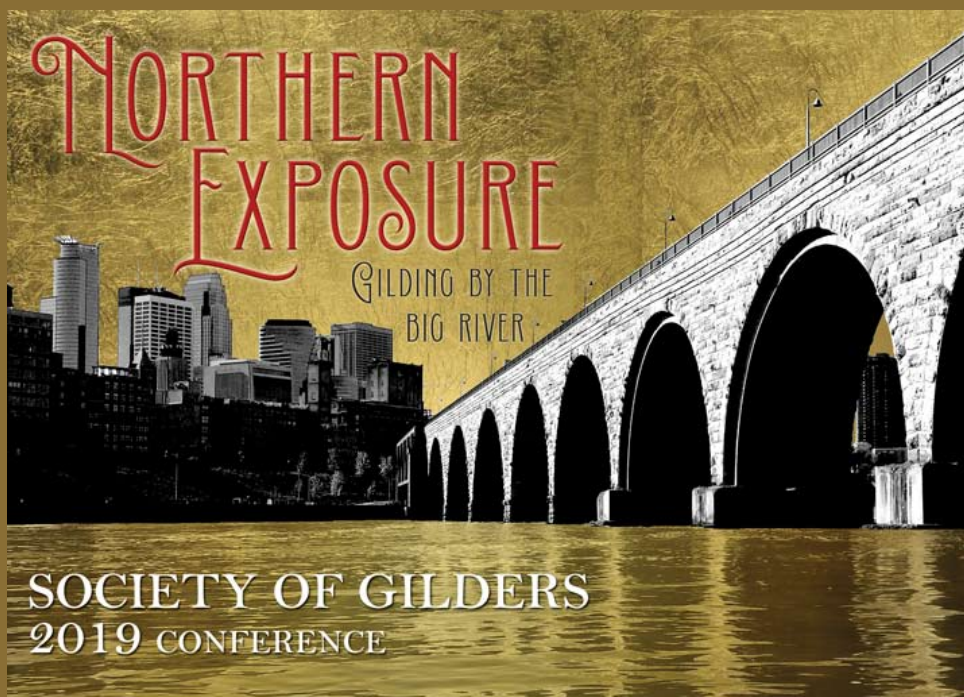


Society of Gilders Conference
Macalester College, St Paul, MN
June 17-21, 2019



List of Offerings

Classes

Verre églomisé – Sandra Spannan – (M-Wed)
Gold tooling on leather – Samuel Feinstein – (M-Tue)
Gilding and fine art – Michael Gilbert – (M-Tue)
Oil gilding – Michael Kramer – (M-Tue)
Water gilding – Jill London – (M-Wed)
Gilding wheel half-day demonstration – Gregory Dixon – (Wed)
Sgraffito, granito, pastiglia – Peter Miller – (Wed-Fri)
Making watercolors – Michael Gilbert – (Thu)
Book edge gilding – Samuel Feinstein – (Thu-Fri)
Toning the water gilded surface – Smith Coleman – (Thu-Fri)
Verre églomisé – Anne McDonald – (Thu-Fri)
Gilding for painters – Lynne Rutter – (Fri)

Lectures

Gilding in fine art – Lynne Rutter – Monday morning
Building a business – Sandra Spannan – Tuesday morning
The restoration of George & Martha Washington's Front Parlor –
Adam Erby & Peter Miller – Wednesday evening
Sangorski & Sutcliffe bindery – Samuel Feinstein – Thursday morning

Exhibition

An exhibition of work by members of the Society of Gilders will run for the duration of the conference on the Macalester campus. Guidelines for submitting artwork and more information is available on our website: www.societyofgilders.org

Community Project

Our weeklong community project is open to all. We give back to the community while transmitting skills and experience to participants. All are welcome. Come when you can.

Social Events

Society of Gilders welcome reception – Tuesday 7-9

Society of Gilders art exhibition reception – Thursday 7-8

Final works exhibition and party – Friday 7-8

&

other casual social gatherings throughout the week

Field Trip

Midwest Art Conservation Center

Wednesday, June 19, 10:30-12:30

Since 1977 the Midwest Art Conservation Center (MACC) has provided museum-quality treatment and consultation in the areas of Paintings Conservation, Paper Conservation, Textile Conservation and Objects Conservation. MACC also provides general collection assessments and long-range conservation planning to assist small-to-mid-sized institutions in ways that benefit the largest number of artworks. The center offers workshops and training on a variety of topics, including tutorials in art handling and workshops on collections care. Interested members of the Society of Gilders will have the opportunity to visit MACC for a tour. Please note, objects conservators may be working off-site on the date of our visit. More information on MACC and their projects may be found at <https://www.preserveart.org/>



Class Listings & Teacher Bios

Verre églomisé

Sandra Spannan

Monday, June 17 – Wednesday, June 19

5-15 students, tuition \$485 member/\$535 nonmember + \$80 tools fee

Class description

Students will learn the basic techniques and history of glass gilding (verre églomisé) through an introductory slideshow of instructor Sandra Spannan's body of work and lecture of reverse glass gilding used in commercial and residential signage, artwork, and interior design. Students will learn from beginning to end how to prepare glass, apply stencils, gold leaf, hand paint, and protect their artwork with professional gilders' tools/materials. Two final projects will be produced through this class using pre-cut stencils and freehand painting methods: a custom gilded letter of their first initial with decorative elements (using a provided vinyl stencil) and a project of their own creation.

Instructor

Sandra Spannan, a native of Germany who has lived in New York City since 1993, is a painter, gilder, and founder of the decorative painting company see. Painting, Inc. and gilding company see. Gold, Inc. As an artist specializing in verre églomisé (glass gilding) as well as restoration and decorative finishes, Sandra has worked on private interiors, set designs, landmark restorations, and large-scale commercial projects throughout the world. She has won the Lucy G. Moses award for Excellence in Historic Preservation, the New York Preservation League's Excellence in Preservation Award, and the National Trust for Historic Preservation Award for her gilding and restoration work at the historic Williamsburgh Savings Bank in Brooklyn, NY. She has done gilding work for Victoria's Secret, Balthazar, Le Labo, Deciem, the Ace Hotel, and Tiffany & Co., to name a few. Sandra has given gilding workshops and tutorials at the Museum of Arts and Design in NYC, through the Society of Gilders in Chicago, Dallas, and New York City. She has been featured in a gilding documentary directed by the accomplished filmmaker Craig Teper, with music by Emmy award winning composer Blake Leyh. Recently, she was featured in the "Sunday Routine" series of the *New York Times*.

<https://www.instagram.com/see.gold/> <http://www.see-gold.com/>





Gold tooling on leather

Samuel Feinstein

Monday, June 17 – Tuesday, June 18

3-8 students, tuition \$335 member/\$385 nonmember + \$90 materials fee

Class description

This class is an introduction to gold tooling on leather, an age old practice with both traditional and modern applications in bookbinding. The sumptuous nature of these two materials is inherently alluring. This workshop is both a brief introduction to newcomers and an opportunity for further instruction for those already acquainted with tooling. Students will be provided with leather plaquettes and the gold to decorate them, and will create a foundation for further practice. No previous experience necessary.

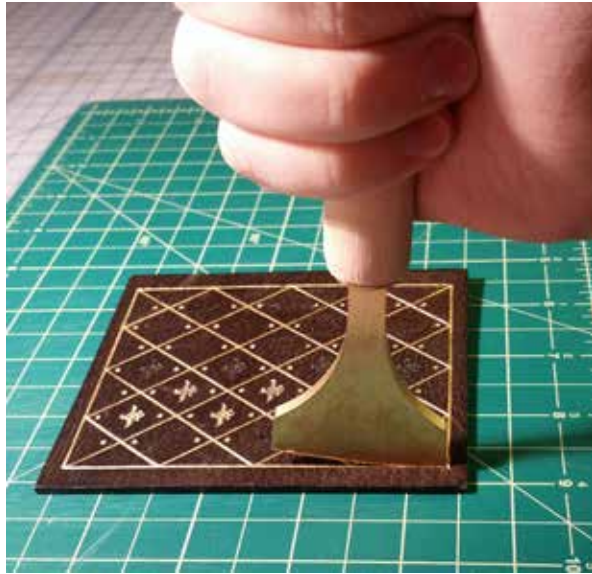
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Book edge gilding

Samuel Feinstein

Thursday, June 20 – Friday, June 21

3-4 students, tuition \$335 member/\$385 nonmember + \$90 materials fee



In this hands on workshop students will learn a “solid gilt edge”, that is, gilding the page edges of a book edge after all of the pages are bound together. Students will have the chance to do gauffering on their edges, which is impressing brass tools into the edge. Other types of edge gilding will be discussed, including gilding before sewing as well as hiding a watercolor painting underneath a gilt edge which is revealed when the pages are fanned out. No previous experience necessary.

Instructor

Samuel Feinstein trained formally at the North Bennet Street School program under Jeff Altepeter and Martha Kearsley. Since graduating in 2012 he has been in private practice specializing in fine bindings, luxury clamshell boxes, new bindings in period style, and gold finishing for other binders. His work can be seen on his website:

www.SamuelFeinsteinBookbinding.com





Gilding and fine art

Michael Gilbert

Monday, June 17 – Tuesday, June 18

6-10 students, tuition \$335 member/\$385 nonmember + \$155 materials fee

Class description

A mono print is unique in art printing because there is only one print. The printing plate can be glass, plexi glass, metal, flexible plastics, or even plastic bags. The ink can be oil based, soy based, acrylic paint, water colors, gouache, or ink. Many techniques are possible when making a mono print. The most unique quality of mono prints is that the artist can work on them by hand after the print is pulled. Working on our prints by hand, we will do flat gilding, a form of water gilding that can be burnished, and we will crack gold leaf. Cracking gold leaf on paper is an unusual technique, that is rarely if ever taught. Please bring an apron, a notebook, and a couple of brushes, flat and round.

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Making watercolors

Michael Gilbert

Thursday, June 20

4-8 students, tuition \$185 member/\$235 nonmember + \$155 materials fee



The traditional method of making watercolors has been to mix gum arabic into dry pigments. Now a conservation grade polymer called aquazol can be used as the binder in watercolors. Aquazol is capable of holding more pigment than gum arabic. This means that more intense watercolors are possible. These watercolors are simple to make and very useful. Each student will get a metal palette that holds 14 full pans. Please bring an apron, a notebook with watercolor paper (* moleskine makes a watercolor notebook), and a 1" wide flat watercolor brush, synthetic brush is fine.

Instructor

Michael Gilbert is a gilder, carver, and frame maker with nearly forty years of experience. The American frame designs of the late nineteenth and early twentieth century are the inspiration for most of my work. I have been a teacher since the late 70's, with sixteen years at the Maryland Institute College of Art, and with the Society of Gilders since 2001.



NY Life Insurance Company headquarters, gilded by the Gilders' Studio in 2007

Oil gilding – Metal leaf finishes

Michael Kramer

Monday, June 17 – Tuesday, June 18

6-12 students, tuition \$335 member/\$385 nonmember + \$115 materials fee + \$45 tools fee

Class description

In this class students will learn the history and the basics of oil gilding, from preparation to installation. Using imitation gold leaf, copper leaf, aluminum leaf, genuine gold leaf and mica powders, participants will prepare and gild a variety of surfaces including flat panels and complex moldings. Techniques covered will include matt gilding, broken leaf gilding, double gilding and inlays as well as “flash” gilding with mica powders. We will use acrylic size as well as quick and slow oil sizes. Basic toning will also be covered.

Instructor

Michael Kramer is the founder and president of The Gilders' Studio, Inc., an award winning firm with prestigious projects across the United States and overseas. Formed in 1985, the studio works on monumental sculpture, state capitols, government and commercial buildings as well as churches and private residences, including the Church of the Holy Sepulcher in Jerusalem, New York Life, the National Academy of Sciences, as well as the Washington Monument and the Lincoln Memorial. Since 1987 he has taught gilding and decorative painting at the Smithsonian, for the Society of Gilders and other venues. He has also written several articles on gilding and related fields. His chapter titled “Exterior Architectural Gilding” was included in the book, *Gilded Metals* from Archetype Press. A longstanding member of the Board of Trustees of the Society of Gilders, he served as President from 2006 to 2013.



Using the gilding wheel

Gregory Dixon

Half-day demonstration / instruction

4-12 students, tuition \$110 member/\$160 nonmember + \$20 materials fee

Class description

Students will be given hands-on instruction in the following aspects of gilding wheel use:

Gilding wheel assembly and parts; Putting rolls on the gilding wheel; Adjusting tensioners; Measuring; Layout of surface to be gilded, 1/4" typical leaf overlap; Sizing surface; 12 hours oil size and water based size; Pros and cons of using each; Gilding patterns: staggered and lined up; Laying down the first leaf and row on a vertical panel; Ending the first row; Stopping and resuming in mid row; Laying down the second row on a vertical panel to achieve a lined-up pattern; Stopping and resuming at any point in the second and following rows to correct for deviation from parallel; Stopping and resuming at any point in second and following rows to correct for deviation from lined-up pattern; Repair of broken leaves.

Instructor

In the early 1980s I began my gilding career in conjunction with painting Victorian exteriors in San Francisco. Special details were highlighted with 23 karat gold leaf. In the mid 1990s I received some finer training from Stanley Robinson, a founding member of the SOG. I commenced and continued interior architectural gilding in the early 2000s, working with pure silver leaf on mouldings, niches, ceilings and furniture. I concurrently did and continue to do various decorative finishes, and restoration, repair and touch up of decorative finishes. I also work on restoring / repairing damaged gilded projects: for example, solder Art Deco gilded finishes, some more contemporary gilded finishes in compo, silver, and gold leaf. I continue to do interior projects primarily in pure silver leaf and composition silver leaf. Education: B.A. Hons. in English literature and Classical civilization from University College Dublin. Diploma in Art History, a joint program from University College Dublin and Trinity College Dublin.



Traditional water gilding on contemporary frames

Jill London

Monday, June 17 – Wednesday, June 19

4-8 students, tuition \$485 member/\$535 nonmember + \$175 materials fee

Class description

This class will cover all the procedures and techniques involved in water gilding a contemporary picture frame with a simple narrow flat face. Students will learn brush skills applying coats of handmade traditional gesso and bole. They will practice scoring gold leaf, working with a gilder's tip, and making gilder's liquor. We will cover laying leaf on the surface of the bole. Students will begin to have a sensitivity to the materials and tools. The frame will be burnished with an agate and we will surface the frame with a light rub.

Instructor

Jill is a master gilder and educator, with over 30 years experience. She got her start in the field by serving a traditional apprenticeship after graduating from the Tyler School of Art at Temple University. A long-serving board member of the Society of Gilders, Jill served as Education Chair for the Society for over fifteen years and is a noted educator in the gilding arts across the country. She has studios on the East and West coasts, where she incorporates gilding into her paintings. Part of her time during the year is spent working on large scale architectural gilding projects including the General Sherman sculpture, the Nascar Hall of Fame, the New York Life Insurance Co., Union Train Station in Washington, DC, the Eisenhower Executive Office Building and the Orange County Performing Arts Center, among others.





Sgraffito, pastiglia and granito: Enhancing the water gilded surface with Renaissance techniques

Peter Miller

Wednesday, June 19 – Friday, June 21

6-12 students, tuition \$485 member/\$535 nonmember + \$120 materials fee, \$190 optional tool fee (for students without tools)

Class Description

Renaissance period techniques were used to decorate the water gilded surface. Sgraffito panel detailing dates back to the 11th century. Punchwork (Granito) was used to set a textured background to bas-relief scrolls and volutes. The techniques of Sgraffito, Granito, and Pastiglia all become very important elements when designing period-appropriate frames or more modern-style surfaces. This class will provide you with a foundation to explore the magic of decoration on water gilded surfaces or perhaps enhance your skills with some new tricks. We may discuss water gilding techniques but the intent of the class is to explore complementary techniques. Any gilding done in class will be solely for the purpose of preparing surfaces for Granito and Sgraffito. We will work on partially prepared panels and lengths of moldings. This class is for gilders with some experience, but you do not need to be a master. The first two days of the class will be spent exploring techniques. On the third day, each student will create or copy a design of their own taste and aesthetic to work on throughout the day.

Instructor

Peter came to gilding and frame making through early exposure to wood-working through his father, and later, through clients at his frame shop asking for samples. After meeting members of the Society of Gilders, Peter took on with full commitment the process of learning everything possible (which is impossible) about water gilding. Frame making and water gilding were parallel paths. After studying with several SOG gilders during the 90's, Peter tailored his business to offer only frames of his own design, inspired by history, tradition, and fine craftsmanship. Peter has designed and made frames for private clients, antique dealers, interior designers and institutions. Publicly, Peter's frames are in the collections of the Brandywine Museum, George W. Bush Presidential Library, Mattatuck Museum, Two Red Roses Foundation and, most recently, George Washington's Mount Vernon. Peter's affiliation with the Society of Gilders includes serving on the Board of Trustees for 17 years and serving as the Society's President for 7 years.



Toning of water-gilded surfaces: Frames, furniture, and more

Smith Coleman

Thursday, June 20 – Friday, June 21

4-9 students, tuition \$335 member/\$385 nonmember +
\$125 tools/materials fee

Class description

The heavily distressed frames of the late 16th and early 17th centuries can be created anew with a contemporary touch. This class covers toning techniques from the era, including casein, wax, Japan paints, watercolor, and shellac processes. Working on pre-gilded samples, students experiment with distressing, using materials ranging from horsehair cloth to ground pumice. Discussion of application to furniture and other surfaces is included.

Students should have basic skills in water gilding. Gilded samples and all toning materials are included in the materials fee. Students may wish bring their own gilded frames (no larger than 16 inches by 20 inches) to work on.

Instructor

Smith Coleman is a professional frame maker and master gilder. Active member of the Society of Gilders for 30 years, he has extensive work and teaching experience. A fine arts graduate from the Tyler School of Art in Philadelphia, he founded Coleman Fine Art in 1974. At the beginning of the 90s, he relocated his studio in the heart of Charleston historic district, South Carolina. Deeply committed to making each frame an exceptional creation, he worked for a large private clientele, institutions and museums including the Gibbes Museum of Art, Charleston and the Greenville County Museum of Art. Since 2016, he lives and works in Savannah. He continues his creative works, he is still active as a consultant and continues to teach the art of gilding.



Verre églomisé

Anne McDonald

Thursday, June 20 – Friday, June 21

2-10 students, tuition \$335 member/\$385 nonmember + \$65 materials fee

Class description

An introduction to commercial gilding for signs over 1.5 – 2 days. The class will cover water gilding on glass to produce a decorative letter with text along with a surface gilded, directionally burnished letter. You will learn how to clean & prepare the glass, water gild, blend two karats of gold together, apply variegated leaf & create an abalone shell insert. The glass panel will be both screen printed and hand painted with hand drawn text and shadows. Ideal for those new to the industry and those wishing to learn something new.

Instructor

Anne McDonald holds dual trade certificates in Signwriting and Screen-printing and has been in the industry since 1989. She was mentored by John Jordan (Sydney, Australia) and has been an active gilder of signs since 2002. Largely self taught, Anne has attended workshops around the world with some of the best gilders in the business to learn the necessary skills to take her work to the highest level. Her work can be seen at Shanghai Disney, the mayoral office of Streator, Illinois and on the streets of Christchurch, New Zealand where she lives and works. Her work is also exhibited at the Leeston Art Gallery where she is an active member.





Gilding for painters

Lynne Rutter

Friday, June 21

4-12 students, tuition \$185 member/\$235 nonmember + \$125 materials fee

Class description

This is a special one-day workshop designed for artists interested in using gilding in their work. We will get into detail on the practical uses of gilding for flat and painted surfaces: as a special finish, as a rich background for artwork, and as an accent to painted artwork or ornament. Using different types of metal leaf including genuine gold, composition leaf, aluminum, copper, and various applications methods, participants will create their own set of gilding samples in hands-on practice. Emphasis will be given to proper preparation, finishing techniques, and decorative uses, as well as appropriate and effective choices of materials both traditional and modern. You are encouraged to bring your projects and questions so we can tailor the classwork to your needs.

Class work includes: mordant or “oil” gilding for painted surfaces using genuine gold leaf as well as composition metal leaf; best practices for preparation of gilt surfaces. effective methods for laying leaf in a perfect grid pattern; finishing techniques for gilt surfaces using traditional and modern materials; practical considerations for using gilding as the base for artwork or as an accent for ornament; discussion of traditional water gilding and the differences between techniques and uses; gold paints and when to use (or avoid) them.

Instructor

Lynne Rutter is a fine art muralist and decorative painter, whose work spans three decades of experience, and emphasizes site-specific design and authentic materials and techniques. Gilding has played an important role in Lynne’s work whether in restoration, ornamentation, or her large scale paintings. You can see more of Lynne’s work on her blog [The Ornamentalist](#) where she writes about the finer points of color and décor, and her adventures while traveling with her camera.



Lectures

Gilding in fine art

Lynne Rutter

Monday, June 17, 9AM

Rutter will discuss the historical uses of gilt surfaces in art, including contemporary examples.

Building a business

Sandra Spannan

Tuesday, June 18, 9AM

Students will learn how to effectively build a small, successful decorative gilding business. This lecture will include a slideshow that illustrates self-promotion through various platforms such as Instagram, websites, post cards, brochures, and email outreach.

Spannan will also talk about how to run a business in the most effective and lucrative way. This will include details about payroll, finding and hiring artisans, office management, proposals and invoices, and more.



Front parlor, Mount Vernon photograph by Gavin Ashworth

The Restoration of George and Martha Washington's Front Parlor

Adam T Erby, Associate Curator of George Washington's Mount Vernon & Peter Miller, Principal, P.H. Miller Studio

Wednesday, June 19, 7PM

In 2017 the Mount Vernon Ladies' Association, the national historic preservation organization that owns and operates George Washington's Virginia home, began a complete restoration of the front parlor utilizing newly uncovered documentary evidence describing the long-lost furnishings in great detail. Over the course of the past several years, Mount Vernon curators and architectural historians have worked to restore the room to its appearance in 1799. The front parlor was Martha Washington's space, the room in which she presided over the tea table and the couple's received guests. Martha Washington also showed off her family in this space through a group of portraits she commissioned over the course of more than forty years. While many of the paintings survive, their original frames, objects that would have been key to defining the space, have long since been lost. Over the past two years, Erby and Miller have engaged in extensive documentary and physical research in an attempt to uncover the original appearance of the frames. Miller made replica frames for the room based on documented originals found on other artwork of the period. Over the course of this lecture, Erby and Miller will provide a history of the room and its restoration and they will trace the fascinating tale of reconstructing the front parlor's frames.

The Sangorsky & Sutcliffe Bindery

Samuel Feinstein

Thursday, June 20, 9AM

Some of the most extravagantly gilt bindings in history were done by the Sangorski and Sutcliffe bindery, including their most famous "The Great Omar" which had over 1000 jewels in it, over 5000 leather onlays, and used over 100 square feet of gold, which went down with the Titanic. A second was completed and was fire-bombed during World War II. Feinstein will discuss this bindery and the research he has done on them, the books he has handled, and a few bindings he has done in their style.

Calendar

	Sunday 6/16	Monday 6/17	Tuesday 6/18	Wed 6/19	Thurs 6/20	Fri 6/21	Sat 6/22
9AM		LECTURE: Lynne RUTTER	LECTURE: Sandra SPANNAN		LECTURE: Samuel FEINSTEIN		
10				FIELD TRIP Tour of MACC conservation lab			POSSIBLE FIELD TRIPS: St John's Abbey Walker Art Museum
10-6		Verre Églomisé SPANNAN	Verre Églomisé SPANNAN	Verre Églomisé SPANNAN	Verre Églomisé McDONALD	Verre Églomisé McDONALD	
10-6		Gold tooling on leather FEINSTEIN	Gold tooling on leather FEINSTEIN		Book edge gilding FEINSTEIN	Book edge gilding FEINSTEIN	
10-6		Gilding and Fine Art GILBERT	Gilding and Fine Art GILBERT		Making Watercolors GILBERT	Gilding for Painters RUTTER	
				Sgraffito, granito, pastiglia on water gilded wooden surfaces MILLER	Sgraffito, granito, pastiglia on water gilded wooden surfaces MILLER	Sgraffito, granito, pastiglia on water gilded wooden surfaces MILLER	
10-6		Oil gilding KRAMER	Oil gilding KRAMER	Gilding wheel demo DIXON			
10-6		Water gilding LONDON	Water gilding LONDON	Water gilding LONDON	Toning the water gilded surface COLEMAN	Toning the water gilded surface COLEMAN	
10-6		COMMUNITY PROJECT	COMMUNITY PROJECT	COMMUNITY PROJECT	COMMUNITY PROJECT	COMMUNITY PROJECT	
6		Board meeting 6-6:30					
7 PM			Society of Gilders welcome reception 7-9	Evening lecture: Erby & Miller: Mount Vernon Front Parlor Restoration 7-8:30	Society of Gilders exhibition reception 7-9	Presentation of final class works 7-8	

Registration

Society of Gilders Member rate

Early bird registration: \$235

Regular registration: \$255

Late registration: \$335

Non-member rate

Early bird registration: \$315

Regular registration: \$335

Late registration: \$415

Guests (lectures and social events, only): \$35

Classes are professional-level. Still, in many cases they are suitable for beginners. Accommodations on the Macalester campus are available June 16-22.

Reserve a room, register for the conference, and learn more on our website:

www.societyofgilders.org

Dates

Early registration: March 11-April 8

Regular registration: April 9-May 15

Late registration: May 16-May 31

Conference: June 17-21, 2019

