

# HOW I GOT THE SHOT



A 2021 GOLDEN BOOK  
BY



NANCY MACK



# HOW I GOT THE SHOT

## HOW-WHAT-WHEN-WHERE-WHY

### WHY? HOW?



REMEMBER HIGH SCHOOL ENGLISH CLASS? THE BASIC ELEMENTS OF INFORMATION GATHERING AND WRITING A STORY?

AS A PARENT AND GRANDPARENT, I REMEMBER THE ENDLESS DAYS OF "WHY, MOMMY?", "WHY DOES IT DO THAT?", "WHY IS IT THERE?" FROM LITTLE TODDLER VOICES.

TODAY, AFTER MONTHS OF "SOCIAL DISTANCING" AND STAYING NEAR HOME - I FIND MYSELF ASKING: "HOW?". "HOW DOES THAT WORK?", "HOW IS THAT DONE?", "HOW CAN I DO THAT"?

WHICH LED ME TO EXPLORE GOLD LEAF TECHNIQUES FOR PHOTOGRAPHY.

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CURIOSITY



# HOW WAS THAT DONE?



LANDSCAPE IN GOLD LEAF, NANCY MACK

1ST PLACE, COLOR PRINTS, ADVANCED CATEGORY, DALLAS CAMERA CLUB, JULY 2021

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MY EXPERIMENTS WITH GOLD LEAF





## LOCATIONS FOR THE SHOT



HAVING LIVED IN AND TRAVELED TO BEAUTIFUL PLACES AROUND THE WORLD, I PERSONALLY FIND THAT NORTH TEXAS OFFERS SO LITTLE IN LANDSCAPE POSSIBILITY. OTHERS MAY DIFFER.

I OBSERVE A STARK, FLAT, EMPTY AND DESOLATE FEEL IN THE FEW FIELDS THAT HAVE NOT YET BECOME SUBDIVISIONS. I INCREASINGLY CHALLENGE MYSELF TO CAPTURE THAT LONELY, MINIMALIST FEELING AS I COMPOSE.

"SOMEONE WAS HERE" AND "NO ONE IS HERE" SEEM TO DEFINE MY IMAGES. PEOPLE ARE ALWAYS ABSENT. MY ATTEMPT AT SERENITY.

THIS HAS PROVEN TRUE OVER DECADES. MY TRAVEL SNAPSHOTS ARE OF SCENES AND FLOWERS. MY HUSBAND REMARKS THAT THEY HAVE NO PEOPLE. AS IF TOURISTS AND INHABITANTS NEVER EXISTED.

ALTHOUGH MICHAEL KENNA PHOTOGRAPHS IN A COMPLETELY DIFFERENT GEOGRAPHY, HIS WORK INSPIRES ME.

WANDERING AROUND ERWIN PARK, MCKINNEY, TX, FEBRUARY 17, 2018, I WAS LOOKING FOR LANDSCAPES. I SHOT MANY COMPOSITIONS ON A COLD, SUNNY, PARTLY CLOUDY WINTER DAY.

ERWIN PARK, MCKINNEY, TX





NIKON 7100, 18-140 F3.5-5.6 @ 38MM, F11, ISO 100, 1/500

## COMPOSING

I EVENTUALLY FOUND THIS STAND OF TREES AND TRIED FRAMING THEM IN DIFFERENT WAYS.



ERWIN PARK, MCKINNEY, TX



## EDITING THE SHOT

I DECIDED ON THE FINAL COMPOSITION (LEFT) AND A LIGHTER EDIT (BOTTOM).

AND THEN FELT I WAS DONE WITH THIS PHOTO AND MOVED ON.

LITTLE DID I KNOW THAT THREE YEARS LATER (2021), THIS PHOTO COULD BE USED IN A NEW PROCESS I DISCOVERED: GILDING OR GOLD LEAF.

THE FOLLOWING PRESENTATION WILL TAKE YOU ON MY GOLD LEAF JOURNEY.



NIKON 7100, 18-140 F3.5-5.6 @ 38MM, F11, ISO 100, 1/500



AS EDITED IN LIGHTROOM

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ERWIN PARK, MCKINNEY, TX



# ALTERNATIVE PROCESSES



MY MOTHER MAKES QUILTS - NANCY MACK



PACKAGED TRAUMA - NANCY MACK

GOLD LEAF IS HOT RIGHT NOW. USED IN PAINTINGS AND PHOTOGRAPHY, IT APPEARS EVERYWHERE. SO LOVELY.

ALTERNATIVE PROCESSES - WHETHER THEY ARE CYANOTYPES, "BACK TO THE DARKROOM", SPECIAL EFFECTS LENSES, POLAROID TRANSFERS, REDISCOVERING FILM, I-PHONE PHOTOS, AMONG A FEW - ARE THE "NEW THING" LEAVING TRADITIONAL PHOTOGRAPHY BEHIND. IS IT THE PANDEMIC OR JUST BASIC BOREDOM?



LANDSCAPE IN GOLD LEAF - NANCY MACK

LENSCRATCH IS AN ONLINE PHOTO PLATFORM CURATED BY AILINE SMITHSON. IT FEATURES TRADITIONAL PROCESSES AND OTHERS THAT ARE VERY AVANT-GARDE. SMITHSON PRESENTED A TWO-PART DISCUSSION ABOUT ALTERNATIVE PROCESSES THROUGH THE SANTA FE WORKSHOPS IN JUNE 2021. FOR THE SECOND EVENING, SHE INVITED SUBMISSIONS FROM VIEWERS AND SELECTED 30 TO FEATURE. ONE OF MINE WAS FEATURED - I TOOK PHOTOS AND MANIPULATED THEM BY CUTTING, SEWING, WEAVING, LAMINATING, ETC. I DON'T THINK I WILL GO FURTHER ON THIS PATH - BUT I ENJOYED THE EXPERIMENTING.

I DID SEE SOME GOLD LEAF EXAMPLES AND THAT LED ME TO FURTHER EXPLORE THE PROCESS.

BUT LET'S BACK UP! IS GOLD LEAF A 2021 "THING" OR AN 1850'S "THING"? OR AN EVEN EARLIER "THING"?

## WHAT DEFINES PHOTOGRAPHY?



## SOME GOLD LEAF STORIES

IN DECEMBER 2020, SANTA FE WORKSHOPS OFFERED A LECTURE IN THE CREATIVITY CONTINUES SERIES:

DANA SULLIVAN AND CHRISTI WILTENBERG FROM BOSTICK & SULLIVAN SPOKE ABOUT ALTERNATIVE PHOTOGRAPHIC PROCESSES, PARTICULARLY PLATINUM/PALLADIUM, WHICH I KNEW NOTHING ABOUT, NOT HAVING COME FROM A DARKROOM BACKGROUND. THE VIDEO IS A FASCINATING HISTORY OF DARKROOM PHOTOGRAPHY. ALTHOUGH GOLD LEAF IS NOT MENTIONED, MANY PURISTS CREATE A PLATINUM/PALLADIUM PRINT AS A FIRST STEP FOR THE GOLD LEAF PROCESS.



PICASSO, IRVING PENN



TWO SISTERS, IMOGEN CUNNINGHAM



ANCIENT CRYPT CELLARS IN FRANCE, FREDERICK EVANS

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Dana Sullivan and Christi Wiltenberg from Bostick & Sullivan





TREE SERIES, JOYCE TENNESON



TREE SERIES, JOYCE TENNESON



TREE SERIES, JOYCE TENNESON

## JOYCE TENNESON

DURING "LOCKDOWN" IN DECEMBER 2020, I TOOK AN ONLINE SEMINAR FROM THE "PERSPECTIVE" SERIES FROM SANTA FE WORKSHOPS: "FINDING YOUR VOICE: JOYCE TENNESON".

I WAS FAMILIAR WITH JOYCE TENNESON'S PORTRAITS OF WOMEN AND HAUNTING MONOCHROME FLOWERS, BUT THEN DISCOVERED HER TREE SERIES. "TREES AND THE ALCHEMY OF LIGHT" IS A 2012 E-BOOK WHICH I PURCHASED THROUGH HER SITE, BUT WHICH IS NO LONGER AVAILABLE.

IN THE BOOK SHE DESCRIBES HER FASCINATION WITH GOLD THROUGHOUT HISTORY: BYZANTINE, RENAISSANCE, INCA AND HOW SHE HAS ENHANCED HER OWN TREE IMAGES WITH THAT SAME PRECIOUS METAL BY APPLYING GOLD LEAF TO WOOD AND THEN VARNISHING THE PHOTOGRAPH TO THE SURFACE.

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JOYCE TENNESON





DAN BURKEHOLDER



DAN BURKEHOLDER



## DAN BURKEHOLDER

DAN BURKEHOLDER IS PROBABLY THE BEST KNOWN CONTEMPORARY PHOTOGRAPHER USING GOLD LEAF.

HE SPECIALIZES IN DARKROOM DEVELOPMENT OF PLATINUM/ PALLADIUM NEGATIVES/PRINTS ON VELLUM/WITH GOLD LEAF APPLICATION.

HE SELLS GILDING KITS AND A DVD WITH COMPLETE INSTRUCTIONS FOR APPLYING GOLD LEAF TO PHOTOS PRINTED ON VELLUM.

AN INTERNET AND YOUTUBE SEARCH WILL BRING UP A VARIETY OF VIDEOS HE HAS PRODUCED SHOWING THE STEPS IN THIS PROCESS.

HE ALSO PRODUCES A LINE OF EXQUISITE, HANDMADE GILDED JEWELRY.



DAN BURKEHOLDER

STRATHMORE VELLUM PAPER PRINTING PROCESS WITH GOLD LEAF

BURKEHOLDER AND GOLD LEAF PROCESS

SHORT VIDEO OF PROCESS

BURKEHOLDER DESCRIBES THE PROCESS

INTERVIEW WITH BURKEHOLDER

## DAN BURKEHOLDER

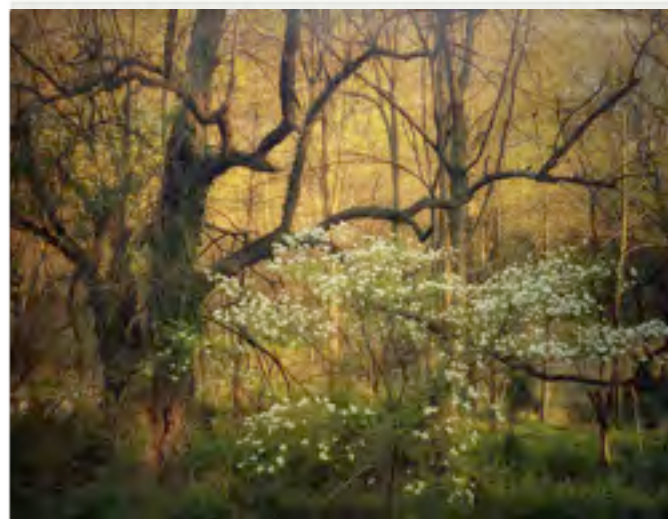




Sunday In The Park, Karen Klinedinst  
archival pigment print on vellum and white gold leaf, 12.5x18"



Edge Of Nowhere, Karen Klinedinst  
archival pigment print on vellum and silver leaf, 12.5x18"



Tender Signs, Karen Klinedinst  
archival pigment print on vellum and white gold leaf, 12.5x18"

## KAREN KLINEDINST

KAREN KLINEDINST IS A MARYLAND-BASED PHOTOGRAPHER WHO IS INFLUENCED BY THE 19TH CENTURY HUDSON RIVER SCHOOL OF LANDSCAPE PAINTING.

HER "EMOTIONAL LANDSCAPE" SERIES IS PRINTED ON VELLUM WITH GOLD, WHITE GOLD AND SILVER LEAF APPLIED.

WORTH WATCHING IS HER TOWSON UNIVERSITY ONLINE LECTURE, APRIL 2021. SHE TALKS ABOUT LANDSCAPE, HOW SHE VIEWS AND COMPOSES. AT THE 45-47 MIN MARKER, SHE BRIEFLY DESCRIBES HER GILDING PROCESS. SHE APPRECIATES THE MENTORING AND FRIENDSHIP FROM DAN BURKEHOLDER.

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## KAREN KLINEDINST





oak tree, 2020  
Palladium print on gold leaf  
12 x 12 in. archival pigment print on vellum and white gold leaf, 12.5 x 18



Ulivo Toscano, 2020  
Palladium print on palladium leaf  
12 x 12 in.



Riflessi New York  
Palladium print on gold leaf  
13 x 19 in.

## LUCRETIA MORONIS

LUCRETIA MORONIS IS A ITALIAN ARTIST WHO HAS WORKED IN A VARIETY OF PROCESSES SINCE THE 1980S. RECENTLY SHE BEGAN WORKING WITH PLATINUM/ PALLADIUM PRINTS AND GOLD LEAF PROCESSES.

SHE SPOKE ABOUT THESE AT THE 9TH BIENNAL ALTERNATIVE PHOTOGRAPHIC INTERNATIONAL SYMPOSIUM (APIS) IN 2015 WITH AN ALTERNATIVE PROCESS DEMONSTRATION.

MORONIS' GOLD LEAF USES THE PAPER - RATHER THAN THE VELLUM PROCESS - MORE ABOUT THAT LATER.

VIDEO

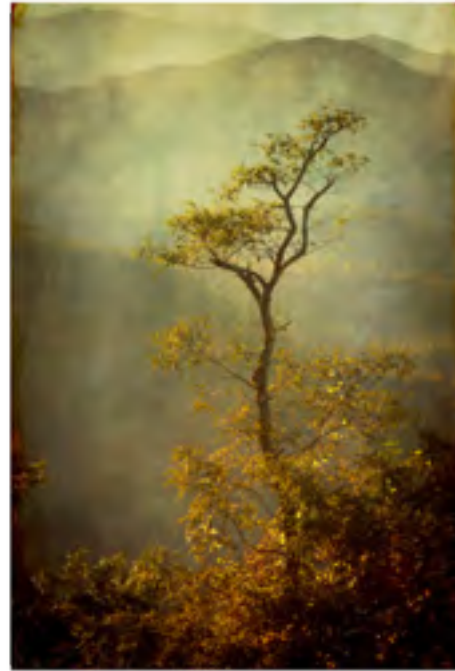
PHOTOS OF PROCESS

## LUCRETIA MORONIS





Egret Reflected, CO, 2012, Wendi Schneider  
pigment ink on vellum over white gold leaf



locust, 2016, Wendi Schneider  
pigment ink on vellum over white gold leaf



Old Roses, 2014, Wendi Schneider  
pigment ink on vellum over white gold leaf



Nestled, 2018, Wendi Schneider  
pigment on vellum over white gold leaf

## WENDI SCHNEIDER

WENDI SCHNEIDER IS A DENVER-BASED PHOTOGRAPHER WHO STARTED AS A PAINTER. WANTING TO RETAIN THE PATINA AND LUSHNESS OF OILS, SHE BEGAN PAINTING ON HER PHOTOS. LATER SHE STARTED USING GOLD AND SILVER LEAF TO ENHANCE THEM. SHE PRINTS ON BOTH VELLUM AND KOZO PAPERS.

HER WORK IS HELD IN SEVERAL MUSEUMS AND PRIVATE COLLECTIONS.

SHE ALSO TOOK A WORKSHOP WITH DAN BURKEHOLDER.

WENDY SCHNEIDER ON TREES

WENDI SCHNEIDER





## FRAN FORMAN

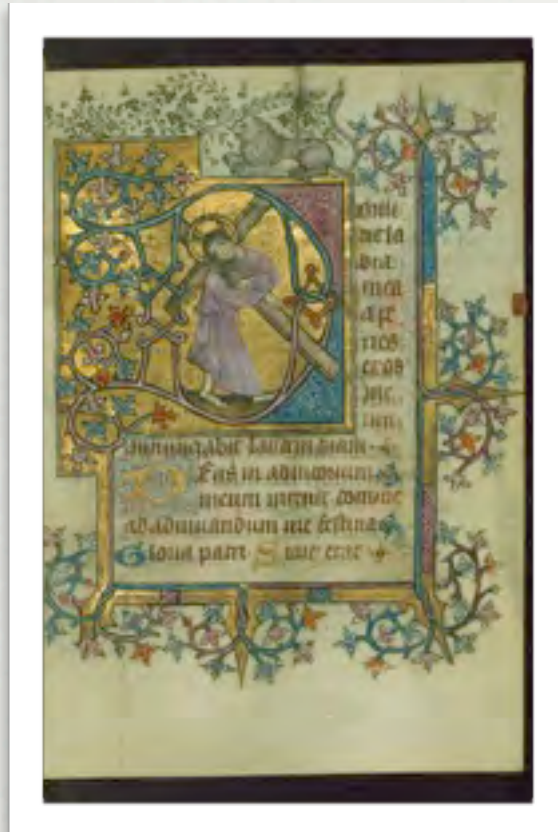
FRAN FORMAN'S PHOTOGRAPHS SPAN A VARIETY OF SUBJECT MATTER AND TECHNIQUES.

THIS NEW ENGLAND ARTIST-PHOTOGRAPHER CREATIVELY COMBINES STRAIGHT PHOTOGRAPHY, DIGITAL PHOTO-MANIPULATION, PAINTING, AND STAGE DESIGN TO CREATE IMAGES THAT ARE INSTANTS IN TIME: AN IMAGE BETWEEN TWO NOTES.

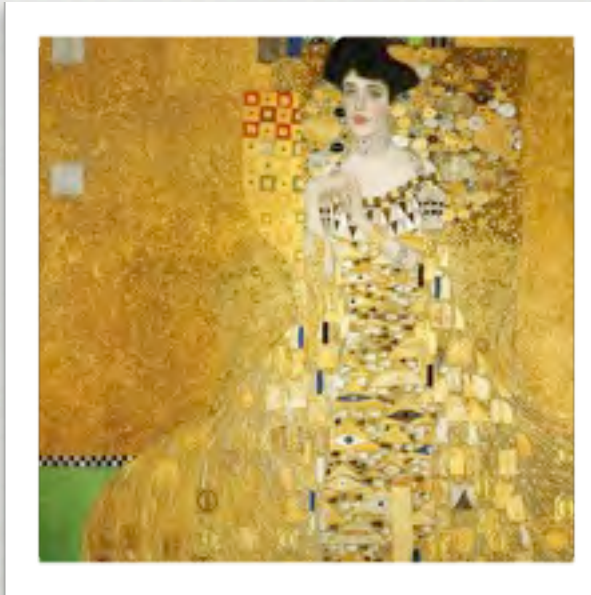
SHE OFTEN CREATES PHOTOS THAT USE GOLD LEAF AND ALSO WAX TREATMENTS. REFERENCE

FRAN FORMAN

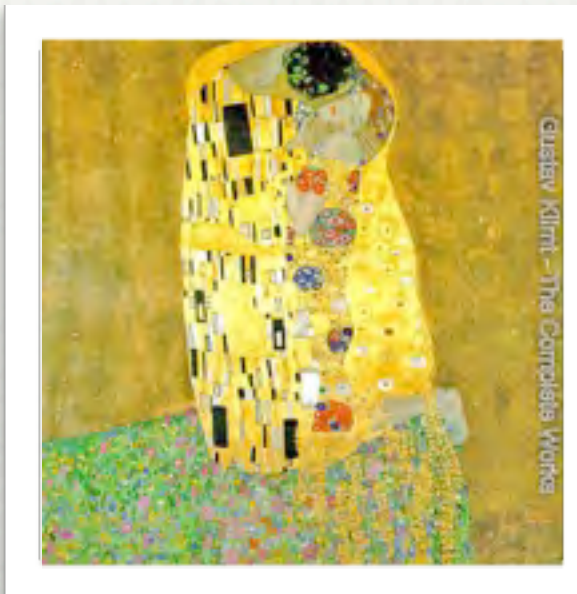




Book of Hours, circa 1400



Portrait of Adele Bloch Bauer, Gustav Klimt  
oil & gold leaf on canvas, 1907, 4'6" x 4'6"



The Kiss, Gustav Klimt  
oil and gold leaf, silver leaf & platinum leaf on canvas, 1907-08,  
5'11" 5'11"

## SOME GOLD LEAF HISTORY

GILDING, OR APPLYING GOLD LEAF TO OBJECTS AND ARTWORK HAS A LONG HISTORY. GOLD HAS BEEN A COVETED PRECIOUS METAL AND SIGNIFIES WEALTH OVER THE CENTURIES.

THE ILLUMINATED MANUSCRIPTS OF MEDIEVAL TIMES ARE AN EXAMPLE OF APPLYING SIZING OR AN ADHESIVE TO AN INDIVIDUAL, USUALLY THE LARGE FIRST LETTER OF A PARAGRAPH, AND THEN LAYING DOWN A PIECE OF GOLD LEAF OR SCATTERING FLAKES OF GOLD.

THESE MANUSCRIPTS, USUALLY OF A RELIGIOUS NATURE, WERE HAND LETTERED ON VELLUM: FINE PARCHMENT MADE FROM THE SKIN OF A CALF. (001-5:50) (THE SKIN OF A CALF, OBVIOUSLY NO LONGER USED IN CONTEMPORARY VELLUM!)

A MORE FAMOUS AND CONTEMPORARY USE OF GOLD LEAF APPEARS IN GUSTAV KLIMT'S PAINTINGS. (AUSTRIAN, 1862-1918)

## ILLUMINATED MANUSCRIPTS & PAINTINGS





Book



container



tray

## JAPANESE MAKI-E

BEFORE KLIMT AND EVEN BEFORE THE ILLUMINATED MANUSCRIPTS, THERE EXISTS SOME INTERESTING EXAMPLES OF USING GOLD IN ARTWORK.

ONE OF THE TRADITIONAL CRAFTS OF JAPAN IS MAKI-E, OR LACQUERWARE WITH GOLD DESIGNS.

AROUND 800-1200 THE JAPANESE STARTED USING THE MAKI-E PROCESS WHICH INVOLVES THE APPLICATION OF METALLIC POWDERS OR LEAVES, ESPECIALLY GOLD OR SILVER, TO A WET LACQUER COATING ON AN OBJECT OR PAINTING.

JAPAN'S MASTER CRAFTSMAN

HOW MAKI-E IS CREATED

MAKI-E TRADITIONAL PROCEDURES - VIDEO

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TRADITIONAL JAPANESE LACQUERWARE WITH GOLD DESIGNS



# OROTONE PROCESS

OROTONES WERE POPULAR IN THE EARLY 20TH CENTURY AND PIONEERED BY EDWARD CURTIS. HE FIRST SHOWED OROSTONE PHOTOGRAPHS AT AN EXHIBITION IN 1896. THEY WERE DESCRIBED AS SIMILAR TO JAPANESE MAKI-E, WHICH IS THE GOLD LACQUERWARE PREVIOUSLY DESCRIBED. TWENTY YEARS LATER CURTIS WAS STILL PERFECTING THE PROCESS AND USED IT TO DOCUMENT THE AMERICAN INDIAN. THE PROCESS FELL INTO DISUSE AS NEW KINDS OF PHOTOGRAPHY BECAME MORE POPULAR. LATER RESEARCHERS DISCOVERED THAT TWO ASSISTANTS WORKING IN CURTIS' LAB WERE JAPANESE AND FAMILIAR WITH THE MAKI-E PROCESS. POSSIBLY CURTIS WAS INFLUENCED BY THEIR TRADITIONS.

AN OROTONE OR GOLD TONE PHOTOGRAPH IS ONE OF MANY TYPES OF PRINTS WHICH CAN BE MADE FROM A NEGATIVE. IT IS CREATED BY PRINTING A POSITIVE ON A GLASS PLATE PRE-COATED WITH A SILVER GELATIN EMULSION. FOLLOWING EXPOSURE AND DEVELOPMENT, THE BACK OF THE PLATE IS COATED WITH BANANA OIL IMPREGNATED WITH GOLD-COLORED PIGMENT, TO YIELD A GOLD-TONED IMAGE.

ALTERNATIVELY, THE DEVELOPED GLASS PLATE CAN BE GOLD-LEAFED BY HAND WITH 22-KARAT GOLD LEAF. THEY ARE PRINTED ON GLASS AND VERY FRAGILE.

BECAUSE CURTIS PIONEERED THIS PROCESS, SOMETIMES THE OROTONES ARE CALLED "CURT-TONES" OR "CUR-TONES".

## THE OROSTONE PROCESS

### PHOTOGRAPHER EDWARD CURTIS

### ETHNOLOGIST EDWARD CURTIS

### HISTORY OF THE CURTIS OROTONES



Edward S. Curtis Canyon de Chelly photograph printed as an Orotone taken sometime between 1905 and 1927



Edward S. Curtis self-portrait printed as an Orotone



Orotone of Princess Angeline in The Clam Digger-Puget Sound

EDWARD CURTIS



# THE GOLD LACQUER PHOTOGRAPHS OF HANBEH MIZUNO

THE JAPANESE PHOTOGRAPHER, HANBEH MIZUNO (1852-1920), WORKED USING THE TRADITIONAL MATERIALS OF JAPANESE ART INCLUDING LACQUER DECORATED WITH GOLD AND SILVER LEAF. HIS FIRST PRODUCT RECEIVED AN AWARD AT AN EXHIBITION HELD IN MEIJI 23, JAPAN (1890).

THIS SO-CALLED MAKIE PHOTOGRAPHY USES A MIXTURE OF POTASSIUM BICHROMATE, GUM ARABIC, AND HONEY THAT IS HARDENED BY LIGHT EXPOSURE IN CONTACT WITH A NEGATIVE. GOLD FLAKE SCATTERED OVER THE IMAGE ADHERES IN PROPORTION TO EXPOSURE AND PICTURE GRADATION IS THUS REPRODUCED. MIZUNO CALLED THE RESULT A "GOLD LEAF PHOTOGRAPH". IT IS TRANSFERRED TO THE BLACK LACQUERWARE, COVERED BY A THIN LAYER OF CLEAR LACQUER AND POLISHED.

HE RECEIVED A PATENT FOR PRODUCING THESE LACQUERWARE IMAGES AND EXPORTED THEM AROUND THE WORLD. HOWEVER, OVER A 25-YEAR PERIOD, HIS METHODS EVOLVED AND HE BECAME KNOWN MORE FOR THE PHOTOGRAPHS.

IT IS NECESSARY TO DISTINGUISH THE JAPANESE GOLD PHOTOGRAPHS FROM THE OROTONE FAMILY. AN OROTONE IS A SILVER-GELATIN PRINT ON GLASS, BACKED WITH GOLD PAINT, AND SOMETIMES 22-KARAT LEAF. THE MIZUNO PROCESS IS THE CONVERSE OF THIS, IN WHICH THE PHOTOGRAPH IS PRODUCED IN GOLD PIGMENT, FINALLY TO BE BACKED BY A BLACK SURFACE (EITHER LACQUERWARE, OR BLACK LACQUER OR PAINT IF THE GOLD IMAGE IS ON GLASS).  
(REFERENCE)

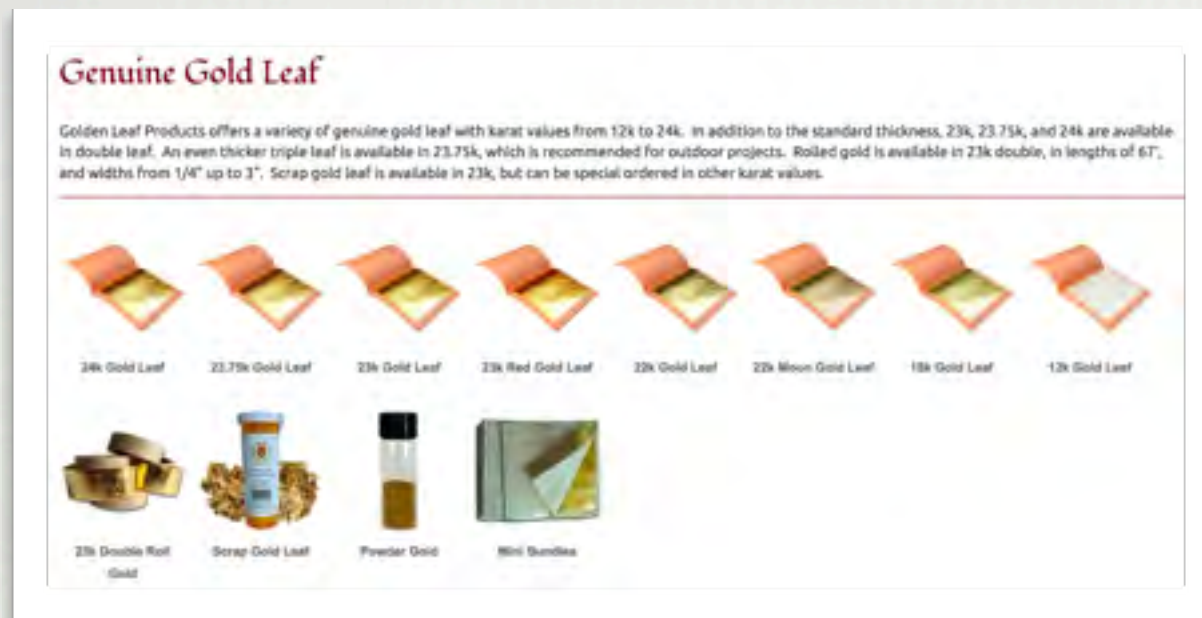


Hanbeh Mizuno

HANBEH MIZUNO



# WHAT IS GOLD LEAF?



GOLD LEAF OR GOLD FOIL IS GOLD THAT HAS BEEN HAMMERED INTO THIN SHEETS BY GOLDBEATING AND IS OFTEN USED FOR GILDING. GOLD LEAF IS AVAILABLE IN A WIDE VARIETY OF KARATS AND SHADES. THE MOST COMMONLY USED GOLD IS 22-KARAT YELLOW GOLD.

GOLD LEAF IS SO THIN THAT WHEN HOLDING IT UP TO A BRIGHT LIGHT, THE LIGHT CAN BE SEEN THROUGH IT. BLOWING ON A GOLD LEAF WILL DISTURB IT, AND TOUCHING IT WITH A FINGER WILL DESTROY IT. BECAUSE OF ITS THINNESS, A SHEET OF GOLD LEAF RUBBED BETWEEN YOUR HANDS WILL VIRTUALLY DISAPPEAR, LEAVING ONLY A SLIGHT SHEEN.

IN 2008, A POUND OF GOLD LEAF WAS ESTIMATED AT \$15,000. A SMALL PACK OF 25 3"X3" SQUARES OF 22-KARAT GOLD WOULD COST ABOUT \$43. TODAY.



a book of gold leaf

GOLD LEAF IS PACKAGED IN 3"X3" PAPER BOOKS USING SPECIALTY TISSUE PAPER THAT SEPARATES THE LEAF AND DOES NOT ADHERE TO THE GOLD. EACH BOOK CONTAINS 25 LEAVES.

WHITE GOLD, SILVER, COPPER AND OTHER METAL LEAF IS ALSO AVAILABLE.

IMITATION LEAF IS MORE COST EFFECTIVE, ESPECIALLY FOR EXPERIMENTATION AND COMES IN A VARIETY OF COLORS. IT IS SOLD IN 5"X5" BOOKS. HOBBY LOBBY AND ASEL ART HAVE A LARGE SELECTION OF COLORED LEAF AND ADHESIVE/SEALER SUPPLIES.

## GOLD LEAF



## METALLIC LEAF



A SELECTION OF IMITATION METALLIC LEAF AVAILABLE AT HOBBY LOBBY.



BRANDS OF METAL LEAF



IT IS POSSIBLE TO PLACE METALLIC PAPERS BEHIND A PHOTO PRINTED ON VELLUM TO GET AN IDEA OF WHICH COLOR MIGHT WORK WITH THAT PARTICULAR IMAGE. NOT PERFECT, BUT AN IDEA.

METAL LEAF



# THE GILDING PROCESS, IN A NUTSHELL

1



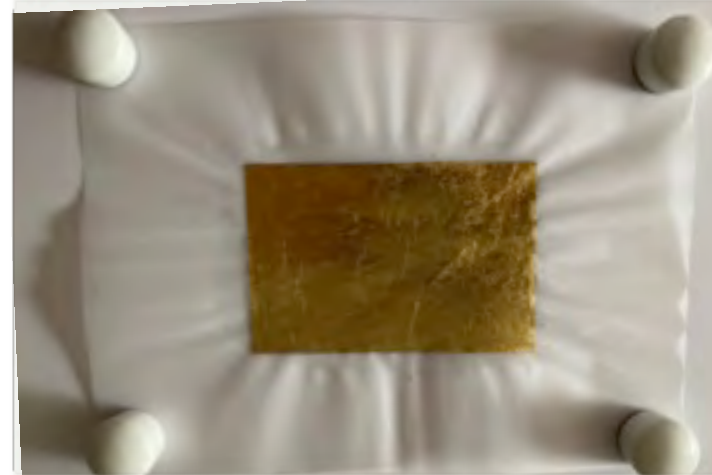
landscape as edited in Lightroom

2



landscape printed from Lightroom on translucent vellum, weighted to dry overnight.

3



landscape printed on vellum, turned over, adhesive applied and dried for 30-60 min - or until tacky, gold leaf applied, and sealer applied

4



Completed landscape front, gold leaf on back

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HOW TO DO IT



# THE GILDING PROCESS, IN DETAIL

## 1 SELECTING A PHOTO

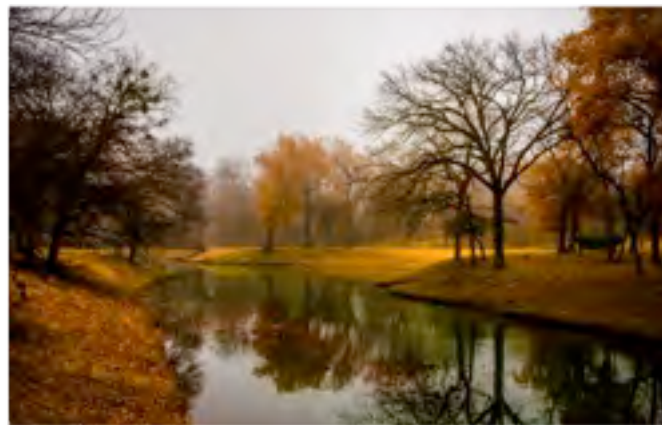
THE PHOTO SELECTION PROCESS IS VERY SUBJECTIVE. AT FIRST, I FELT THAT LANDSCAPES WERE THE MOST APPROPRIATE SUBJECT MATTER.

AS I LOOK AT PHOTOGRAPHERS WHO HAVE USED THE GILDING PROCESS, I SEE THAT I COULD BE MORE ADVENTUROUS IN MY SELECTIONS.

BOTH COLOR AND MONOCHROME WORK WELL. YOU NEED TO EVALUATE ALL AREAS OF THE COMPOSITION AND VISUALIZE HOW IT WILL LOOK. THE LEAF BECOMES THE LIGHTEST TONE.

I HAVE DONE ABOUT 30 EXPERIMENTS SO FAR AND FIND THAT EACH IMAGE TELLS ITS OWN STORY AND THERE HAVE BEEN A LOT OF DISAPPOINTMENTS - AND SOME SURPRISES!

SINCE THE LEAF IS ONLY 5"X5", SMALL PRINTS WORK WELL FOR THE PURPOSE OF EXPERIMENTING: LESS INK, PAPER IS SMALL IN SIZE, LESS MEDIUM, LESS USE OF METAL LEAF.



images that have possibility for gold leaf application

## STEP-BY-STEP



# THE GILDING PROCESS, IN DETAIL

## 2 PREPARING TO PRINT

I USE BOTH AN EPSON 2880 AND EPSON P800.  
I HAVE EXPERIMENTED WITH DIFFERENT  
SETTINGS AND FIND THAT MY 2880 WITH MATTE  
INK WORKS BEST FOR ME.

A MORE FADED/DRAFT LOOK USES LESS INK  
AND THE FOLLOWING SETTINGS FOR EPSON  
2880:

SETTINGS: BRIGHT WHITE/PLAIN PAPER  
720 DPI  
PAPER PROFILE: 2880 STANDARD  
ANY VELLUM WEIGHT, PRINT ON STICKY SIDE

FOR A RICHER COLOR, USING MORE INK, USE  
THE FOLLOWING SETTINGS FOR EPSON 2880:

SETTINGS: PRESENTATION PAPER MATTE  
1440 DPI  
PAPER PROFILE: 2880 ULTRA PREMIUM  
PRESENTATION MATTE  
ANY VELLUM WEIGHT, PRINT ON STICKY SIDE

ICI PAPERS SUGGEST A SPECIFIC GROUP OF  
SETTINGS, BUT I HAVE NOT FOUND DIFFERENCES  
TO BE SIGNIFICANT. YOUR PRINTER MILEAGE  
MAY VARY!



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STEP-BY-STEP



# THE GILDING PROCESS, IN DETAIL

## 3 KINDS/QUALITY OF VELLUM

THIS IS A FRUSTRATING TOPIC. FIRST I ORDERED STRATHMORE VELLUM, KNOWING THAT STRATHMORE WAS A LONGSTANDING BRAND NAME OF QUALITY ART PAPERS AND IT WAS ALSO RECOMMENDED BY DAN BURKEHOLDER.

TODAY'S VELLUM IS A CELLULOSE FIBER WHICH IS NON-ABSORBENT. IT IS IMPORTANT TO FIND A HEAVY ENOUGH SHEET TO MINIMIZE THE BUCKLING THAT COMES WITH WETTING THE SHEET WITH DIFFERENT ADHESIVES AND SEALERS. BUT IS A HEAVY SHEET TRANSPARENT ENOUGH?

VISITS TO MICHAEL'S AND HOBBY LOBBY RESULTED IN SMALL PACKS OF 8.5"X11" PRINTABLE HOBBY VELLUM.

OFFICE DEPOT SELLS A PAK OF 50-SHEET, 30LB VELLUM AT A REASONABLE COST.

ALL THE VELLUM PURCHASED LOCALLY IS 8.5" X 11" 30LB AND INKJET APPROVED.

PADS OF VELLUM TRACING PAPER ARE LARGER THAN 8.5"X11", BUT NOT LABELED AS INKJET READY. THEY ARE ALSO VERY THIN SHEETS.

PAPER LARGER THAN 8.5" X 11" AND HEAVIER IS BY SPECIAL ORDER, SOLD IN VOLUME AND VERY EXPENSIVE.

I HAVE RECEIVED 8.5"X11" SAMPLE VELLUM SHEETS FROM 3 COMPANIES - THESE ARE ALL INKJET COATED. THE HEAVIER SHEETS CORRESPOND TO LARGER WEIGHT NUMBERS. THESE HEAVIER SHEETS WORK BEST TO REDUCE BUCKLING, BUT ARE MORE OPAQUE - REDUCING THE TRANSPARENCY. I PREFER THE HEAVIER SHEETS.

I SPOKE WITH RED RIVER PAPERS BUT THEY OFFER NO VELLUM.

### THE PAPER MILL STORE

SAMPLE PAKS OF VELLUM IN 48LB AND 29LB WEIGHT. INDIVIDUAL SAMPLE SHEETS CAN BE ORDERED.

THE HEAVIER SHEETS ARE MY FAVORITE, BUT CONTROLLING THE VAST AMOUNT OF INK DEPOSITED ON THE VELLUM IS DIFFICULT.

### LCI PAPER COMPANY

ITEM CC1117-50200\_S

FLUORESCENT WHITE TRANSLUCENT VELLUM 11"X17"

54 LB/HEAVY PAPER

### PAPER AND MORE

ITEM 1200-02-001

TRANSLUCENT VELLUM PAPER 29LB

ITEM 1204-010

TRANSLUCENT VELLUM CARD STOCK 48LB

available papers



vellum tracing pads, office depot, strathmore, the paper studio



## STEP-BY-STEP



# THE GILDING PROCESS, IN DETAIL

## 4 TRANSLUCENT PRINTABLE VELLUM

WHICH SIDE TO PRINT ON? TO SPOT THE DIFFERENCE, SLIGHTLY WET YOUR FOREFINGER AND THUMB, THEN PRESS THE VELLUM BETWEEN YOUR FINGERS. THE VELLUM SHOULD STICK TO ONE FINGER AND NOT THE OTHER, AND THE STICKIER SIDE (DULLER OR LESS SHINY) IS THE ONE YOU SHOULD PRINT ON.

## 5 PRINTING & DRYING

I PUT THE VELLUM IN THE TOP SHEET FEEDER, ABOUT 5 SHEETS AT A TIME TO GIVE SOME BODY TO THE THIN PAPER. ON MY EPSON 2880, THE PAPER FEEDS PERFECTLY. ON MY EPSON P800, I GET AN ERROR MESSAGE, SO I HAVE FOUND THAT A BIT OF TAPE ON THE BOTTOM EDGE HELPS FEED IT.

YOU CAN ALSO TAKE A GLUE STICK AND GLUE THE VELLUM TO A REGULAR SHEET OF LASER PRINTING PAPER ALONG THE BOTTOM EDGE.

SOME OF MY OTHER PAPERS COME IN A BOX WITH A "CARRIER" SHEET OR "LOADING SUPPORT SHEET" THAT CAN BE PLACED BEHIND THE VELLUM.

LOTS OF INK IS DEPOSITED ON THE VELLUM. IT MAY CREATE A MESS. BECAUSE VELLUM DOES NOT ABSORB THE INK, IT NEEDS TO DRY OVERNIGHT. EXPERIMENT WITH PAPER SETTINGS.

TO DRY, I PUT WEIGHTS ON THE EDGES TO KEEP IT FROM BUCKLING. A HEAVIER PAPER SEEMS TO SOLVE THE BUCKLING PROBLEM.



taped feeder edge

STEP-BY-STEP



# THE GILDING PROCESS, IN DETAIL

## 6 PREPARING FOR GILDING

THE PRINTED PHOTO SHOULD BE TURNED OVER, TAPED AND WEIGHTED. I USE SIMPLE PAINTERS EDGING TAPE OR MASKING TAPE. THIS KEEPS THE SIZING FROM BLEEDING OVER THE EDGES OF THE PHOTO.

DISPOSABLE LATEX-FREE GLOVES ARE USEFUL SINCE THIS CAN BE MESSY. ALL SIZING AND ADHESIVES ARE WATER-BASED.

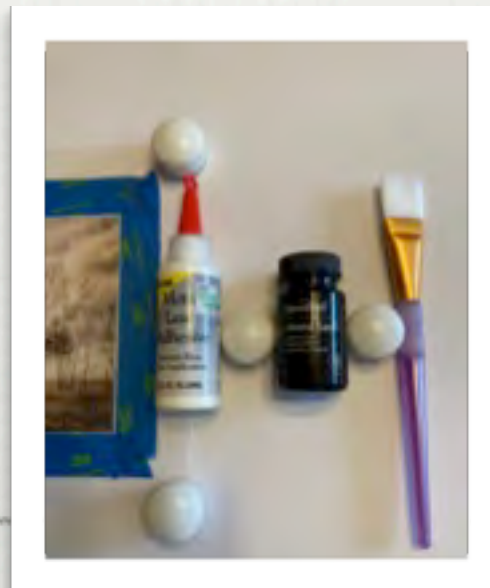


## 7 APPLYING SIZING OR ADHESIVE

SPEEDBALL IS A LONGTIME NAME BRAND FOR ART SUPPLIES. THEY SELL THE MONA LISA METAL LEAF ADHESIVE. BEACON BRAND IS A LESS EXPENSIVE ALTERNATIVE, ESPECIALLY FOR EXPERIMENTS AND IS AVAILABLE AT HOBBY LOBBY. OTHER BRANDS AVAILABLE ONLINE.

THE ADHESIVE SHOULD BE APPLIED IN A THIN COAT. TOO THICK AND THE PAPER BUCKLES BADLY. THICKER VELLUM HELPS HERE. BRUSH BOTH HORIZONTALLY AND THEN VERTICALLY TO ENSURE THE ENTIRE AREA IS COATED. BRUSH UNTIL THERE ARE NO BUBBLES.

ANY ACRYLIC PAINT BRUSH CAN BE USED TO APPLY THE WATER-BASED ADHESIVE AS IT WASHES OUT WITH SOAP AND WATER. A FOAM BRUSH CAN ALSO BE USED.

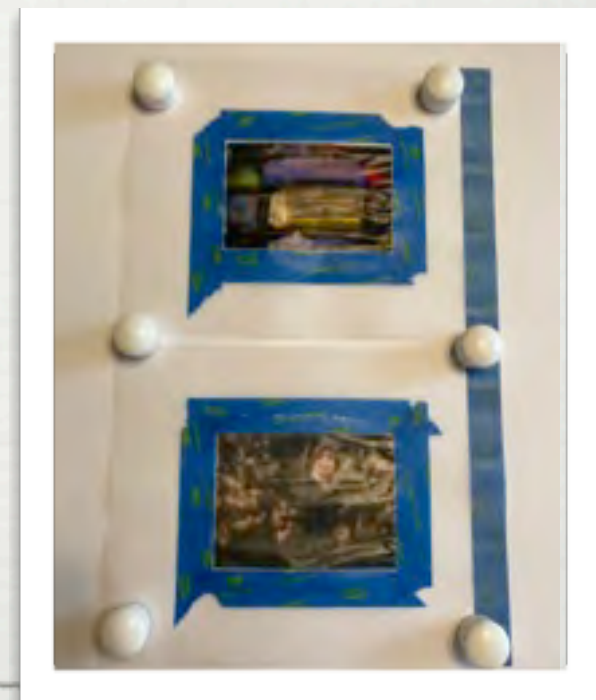


## 8 DRYING

ONCE THE SURFACE IS COVERED, (SOME ADHESIVES GO ON MILKY; SOME CLEAR) ALLOW THE GLUE TO DRY FOR 30-60 MINUTES.

DRIED GLUE IS CLEAR AND VERY TACKY. THIS IS THE TIME TO APPLY THE METAL LEAF.

I HAVE ALSO FOUND THAT IF YOU LET IT DRY TOO LONG, IT IS NO LONGER TACKY, SO THE LEAF WILL NOT ADHERE.



STEP-BY-STEP



## 9 GILDING

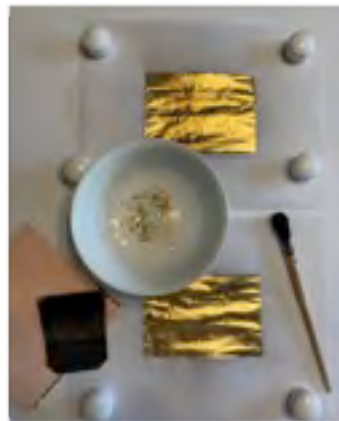
REMOVE THE TAPE FROM THE PHOTO.  
(METAL LEAF WILL ADHERE TO TAPE IF THE  
ADHESIVE WENT OUT OF PHOTO BOUNDS).

BE SURE THERE ARE NO FANS OR BLOWING  
A/C. THE LEAF IS EXTREMELY  
FEATHERWEIGHT AND HARD TO CONTROL. I  
WEAR A PAIR OF WHITE COTTON GLOVES.

LEAF IS APPLIED TO THE PHOTO WITH A  
SPECIAL BRUSH AND THEN BURNISHED  
WITH A SOFT CAMELHAIR BRUSH OR  
CHEESECLOTH.

SCRAPS AND FLAKES OF LEAF CAN BE USED  
TO FILL IN HOLES AND SAVED IN A  
CONTAINER FOR FUTURE USE,  
PARTICULARLY IF IT IS REAL GOLD.

VIDEO SHOWING HOW TO APPLY SIZE AND LEAF.



THIS ILLUSTRATION OF HOW TO PICK UP THE GOLD LEAF HAS BEEN COPIED  
FROM WATERGILD STUDIOS INSTRUCTIONS FOR GILDING WORK.

### PICKING THE GOLD UP WITH THE TIP:



At this point, the object you are going to gild is ready, the gold is on the pad and cut into squares. The next step is to pick a piece up with the gilders tip. For this section, I am using a half width tip to pick up the smaller pieces. It is a good idea to have a selection of sizes of tips. They are available to buy in a range of sizes from full sized tips to cover the width of a whole sheet of gold, down to tips of around one centimeter width for the smaller pieces. For a value option, you could purchase a couple of large tips and cut them into the desired sizes you need. Before you use the tip, rub a little Vaseline into the back of your hand (left if your right handed). Then very lightly brush the tip through the Vaseline. This will help ensure the gold will stick to the tip. Don't use too much... little is best. It really is the tiniest amount. Do not apply any more vaseline on the tip until it is clear that it is no longer picking up the gold anymore.

To pick up the gold, bring the tip slowly down onto a piece of gold. Leave around 5mm edge around two of the edges, to ensure the tip doesn't get stuck on the size during transfer. This movement is very slow and methodical. You will want to bring the tip straight down onto the gold, hold it for a micro-second and then slowly lift the gold straight up and away again. Slowly... slowly! Be very careful not to drag the tip towards you once the tip is on the gold. This will cause the gold to rip very easily. At this point, turn the tip over and have a look. The gold should be secured to the underside of the tip. If it has fallen off on a corner and is flapping around, use a very small puff of air to blow it carefully back onto the tip. It may take a few turns to get right.



For the novice, it would be sensible to have a few pieces of gold that you are going to play with on the pad before you actually get to any gilding. Practice getting the pieces out the book, playing with them on the pad, throwing them around and trying to straighten them out again etc. If you start gilding without any play time beforehand, you will feel pressure that the gilding size is drying and you are running out of time. This will exacerbate the process and could create bigger problems. Better to deliberately waste a few sheets of leaf and get the experience under your belt first, so at least your prepared for the process when you need to do it for real and under pressure.

OTHERS SUGGEST JUST PICKING UP THE PACKET, TURNING IT OVER AND  
CAREFULLY LAYING THE GOLD LEAF DOWN ON THE SIZED AREA.

SOME APPLY A THIN LAYER OF VASELINE TO THE FOREARM AND RUN THE BRUSH  
OVER IT.

I FIND THE EASIEST WAY TO APPLY LEAF IS TO TAKE A  
PIECE OF WAXED PAPER AND PLACE IT OVER THE SHEET  
OF LEAF. RUB TO CREATE STATIC, PICK UP THE LEAF AND  
PLACE IT ON THE SIZED AREA.

SPEEDBALL MONA LISA BRAND ALSO SELLS LEAF WITH  
A SPECIAL BACKING: PICK UP, PLACE OVER ON SIZING,  
RUB AND REMOVE BACKING SHEET. IT IS ALSO MORE  
EXPENSIVE AND HAS ONLY 18 SHEETS INSTEAD OF 25.



## STEP-BY-STEP



# THE GILDING PROCESS, IN DETAIL

## 10 SEALING THE LEAF

### WHEN TO SEAL:

SOME SUGGEST WAITING AT LEAST TWO HOURS OR A FEW WEEKS. THE LEAF WILL THEN HAVE TIME TO DEVELOP A CRAZE/CRACKLE OR AGED LOOK. I AM NOT SURE IF THIS IS ONLY FOR REAL LEAF OR IF IT WORKS ON IMITATION LEAF AS WELL. I AM EXPERIMENTING.

SPEEDBALL SELLS A SEALER AS WELL AS BEACON BRAND. I AM NOT SURE IF THERE IS A DIFFERENCE EXCEPT FOR PRICE.

IT IS PARTICULARLY IMPORTANT TO SEAL THE LEAF IF IT IS IMITATION, SINCE IT WILL TARNISH - BUT CAN BE DONE SOON OR WITHIN A COUPLE OF WEEKS. I DO NOT HAVE ANY SAMPLES OLDER THAN TWO MONTHS, SO NO CONCLUSIONS YET. HOWEVER, I HAVE SOME LEAF PAKS THAT ARE OVER 30 YEARS OLD AND THEY HAVE NEVER TARNISHED.

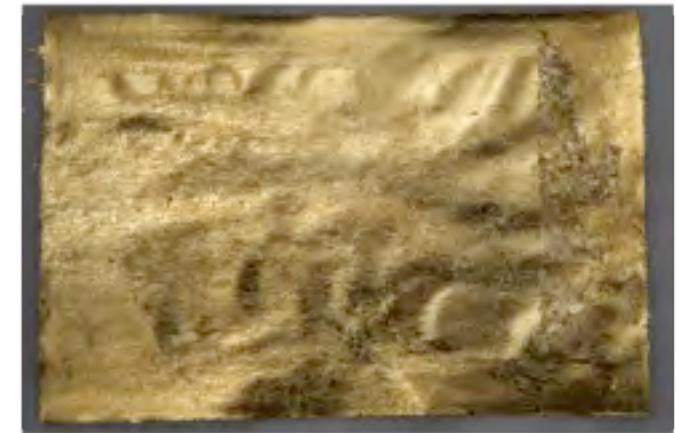
THE SEALER IS MILKY AND SHOULD BE BRUSHED ON IN A THIN COAT IN BOTH DIRECTIONS JUST AS THE ADHESIVE WAS. LEAVE NO BUBBLES. TAPING DOES HELP THE INEVITABLE WRINKLES.

ONCE THE SEALANT DRIES, IT IS POSSIBLE TO SEAL THE FRONT OF THE PRINTED PHOTO AS WELL. SOMETIMES I DO/SOMETIMES I DON'T. YOU COULD USE A MATTE OR SEMI-GLOSS FINISH.

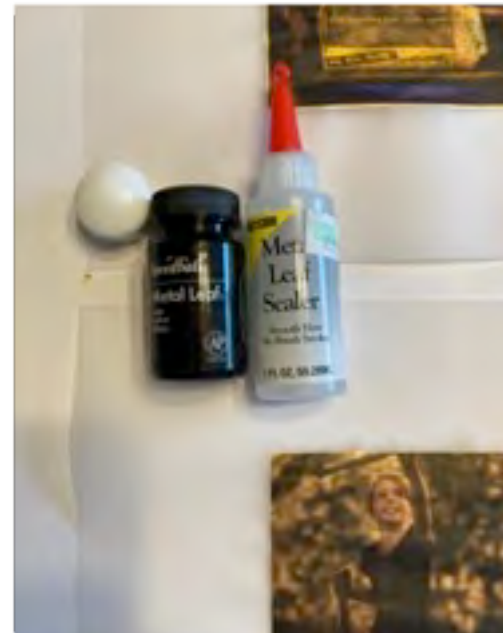
A HAIR DRYER CAN BE USED TO DRY FASTER, BUT I LIKE THE SLOW PROCESS.



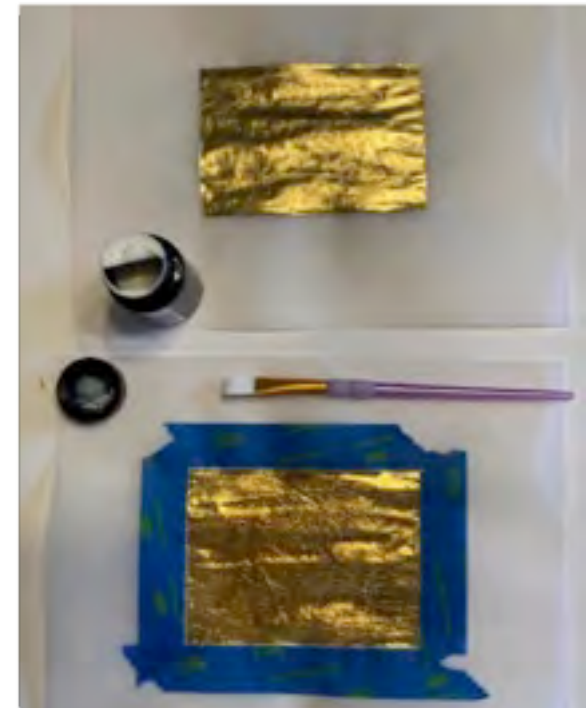
HERE THE LEAF WAS APPLIED IN PERFECT SHEETS



HERE LEFTOVER FLAKES OF LEAF WERE APPLIED



sealants



sealing process

STEP-BY-STEP



## SAMPLES OF VELLUM WITH LEAF BACKING

THIS LANDSCAPE PHOTO WAS TAKEN WITH AN IR FILTER, THUS A 30-SECOND EXPOSURE. IT WAS COATED WITH BOTH SILVER AND GOLD LEAF USING THE SAME PROCESS AS PREVIOUSLY DESCRIBED FOR GOLD LEAF. IT HAS BUCKLED AND NEEDS FURTHER PRESSING.

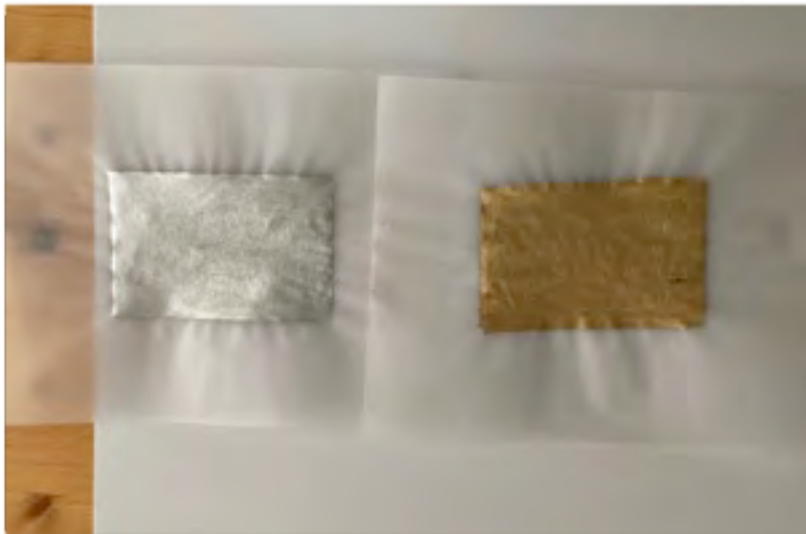
(SCANNING, CELL PHONE SHOT, OR CAMERA SHOT DOES NOT REALLY CAPTURE THE TRUE COLOR, TEXTURE OR GLOW OF THESE PRINTS. THEY ARE BEST SEEN IN PERSON).



FIELDS, ERWIN PARK, OCTOBER 10, 2019  
NIKON 750 WITH IR FILTER,  
24-20MM F3.5-5.6 @ 85MM, AT F8, ISO 1000, 30SEC  
EDITED WITH SEPIA TONE



GOLD LEAF BACKING



SILVER AND GOLD LEAF BACKING - VERY BUCKLED



SILVER LEAF BACKING

SILVER AND GOLD LEAF



## SAMPLES OF VELLUM WITH LEAF BACKING

THIS LANDSCAPE PHOTO WAS PRINTED ON VELLUM AND BACKED WITH SILVER LEAF.

(SCANNING, CELL PHONE SHOT, OR CAMERA SHOT DOES NOT REALLY CAPTURE THE TRUE COLOR, TEXTURE OR GLOW OF THESE PRINTS).



NIKON 7100 50MM F1.4 @ 50MM, AT F2.2, ISO 100, 1/1600



SILVER LEAF BACKING



FARM, OREGONIA, OH, FEBRUARY 25, 2016

SILVER LEAF



## SAMPLES OF VELLUM WITH LEAF BACKING



NIKON 7100 18-140 F3.5-5.6 @ 66MM, AT 8, ISO 100, 1/160

THIS LANDSCAPE PHOTO WAS PRINTED ON VELLUM AND BACKED WITH SILVER LEAF.



ELDORADO GOLF COURSE TREES, JANUARY 6, 2017



SILVER LEAF BACKING

SILVER LEAF



## SAMPLES OF VELLUM WITH LEAF BACKING



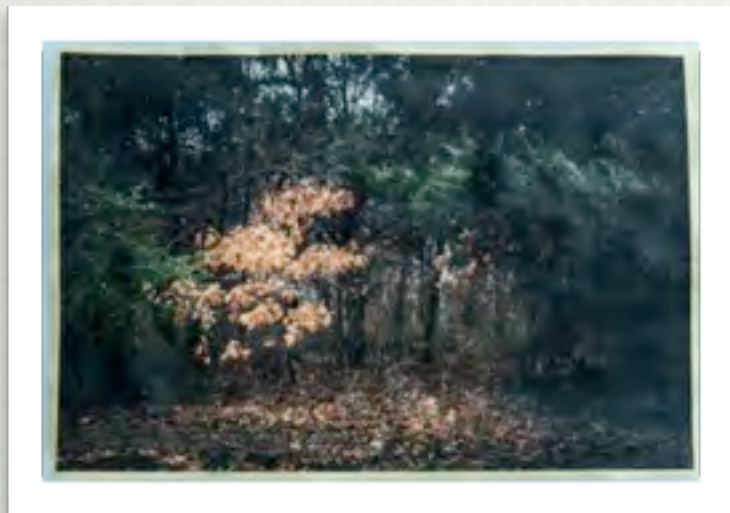
SILVER LEAF BACKING



SILVER LEAF BACKING



GOLD LEAF BACKING



GOLD LEAF BACKING



GOLD LEAF BACKING

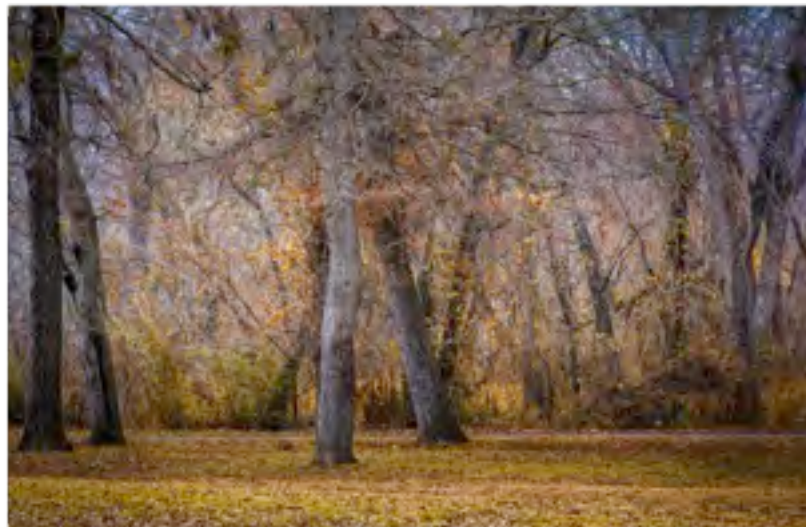


GOLD LEAF BACKING

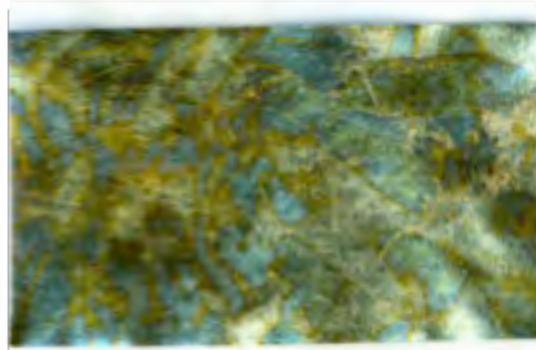
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GOLD AND SILVER LEAF





NIKON 7100 18-140 F3.5-5.6 @ 99MM, AT F10, ISO 800, 1/60



MULTI-COLOR LEAF BACKING



COPPER LEAF BACKING

## SAMPLES OF VELLUM WITH LEAF BACKING

THIS LANDSCAPE PHOTO WAS PRINTED ON VELLUM AND BACKED WITH A MULTI-COLORED LEAF. THESE COME IN A BLUE OR GREEN MOTTLED APPEARANCE. IT IS CREATED WITH A BLOW TORCH.

THERE IS ALSO A COPPER COLORED IMITATION LEAF, BUT I FOUND IT TO BE VERY GARISH AND DID NOT LIKE THE RESULTS.



ELDORADO GOLF COURSE TREES, DECEMBER 24, 2016

## MULTI-COLORED METAL LEAF



## BORDER EXAMPLES

THESE LANDSCAPE PHOTOS WERE MANIPULATED IN PHOTOSHOP TO CREATE TWO DIFFERENT BORDERS. THE TOP LEFT REMINDS ME OF A DARKROOM PRINT; THE BOTTOM HAS A DARK LINE TO CONSTRAIN THE IMAGE. THEY HAVE BOTH BEEN BACKED WITH GOLD LEAF.

IT IS ALSO POSSIBLE TO ADD TEXTURE LAYERS IN PHOTOSHOP TO IMAGES TO CREATE DIFFERENT EFFECTS ALONG WITH THE TEXTURES CREATED BY THE APPLICATION OF THE LEAF.



PATH, HEARD NATURAL SCIENCE MUSEUM , OCTOBER 21, 2020  
NIKON 750 24-120MM F4 @98MM, F4, ISO 320, 1/200

### BUCKLING AND CURLING:

VELLUM DOES NOT LIKE TO BE WET AND THIS WHOLE PROCESS WETS THE LEAF AREA. I IRON IT BETWEEN A SEAMSTRESS FELT AT A LOW SETTING. WORKING SMALL (5"X3" - OR SO - IS BEST ON THIN VELLUM.)

### PROBLEM WITH VELLUM CURLING

I ALSO INVESTED IN A "FLOWER PRESS" FURTHER WEIGHTED WITH BOOKS.

DAN BURKEHOLDER USES A PROFESSIONAL HEAT PRESS.

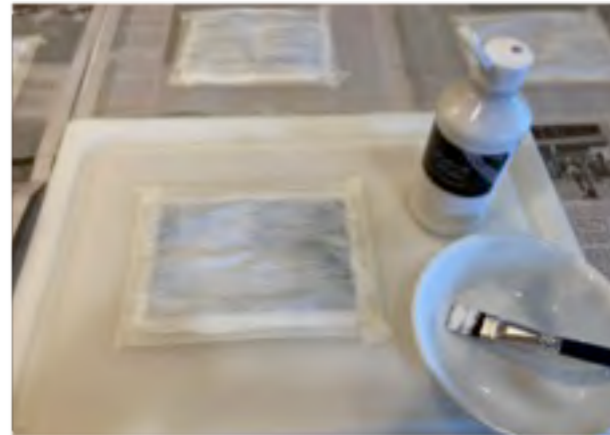


PATH, HEARD NATURAL SCIENCE MUSEUM , OCTOBER 21, 2020  
NIKON 750 24-120MM F4 @98MM, F4, ISO 320, 1/200

GOLD LEAF



# SAMPLES OF VELLUM WITH GESSO BACKING



BRUSHING ON WHITE ACRYLIC GESSO



SPRAYING ON GESSO

THESE B/W PHOTOS WERE PRINTED ON VELLUM AND BACKED WITH ACRYLIC GESSO GROUND. THE GROUND ENHANCES THE WHITE AREAS. A COLOR PHOTO COULD BE ENHANCED WITH COLORED GESSO, BUT IT MIGHT BE A BIT GARISH.

DAN BURKEHOLDER USES GESSO ALONG WITH GOLD LEAF TO ACCENTUATE DIFFERENT AREAS OF AN IMAGE, SUCH AS WINDOWS ON BUILDINGS. HE ALSO USES DIFFERENT COLORS OF LEAF IN THE SAME PHOTO.

I HAVE BOTH PAINTED ON ACRYLIC GESSO AND SPRAYED IT ON. I HAVE TRIED A NUMBER OF THESE PHOTOS AND AM JUST NOT IMPRESSED ENOUGH TO CONTINUE. THE WHITE IS NOT AS BRIGHT AS I EXPECTED. IT MAY BE THAT I HAVEN'T USED THE RIGHT PHOTO YET.



WHITE GESSO GROUND



## SAMPLES OF VELLUM WITH LEAF BACKING



THIS IS A SERIES OF PHOTOS PRINTED ON VELLUM AND BACKED WITH GOLD LEAF. DURING THE FIRST WEEK OF THE PANDEMIC LAST YEAR, I WENT TO AN EMPTY FIELD AND PHOTOGRAPHED PURPLE THISTLES AND SEED PODS AND CONVERTED THEM TO B/W. I HAD FORGOTTEN ABOUT THEM, BUT THEY ARE A PERFECT SUBJECT FOR GOLD LEAF.

GOLD LEAF



## WORKSHOP PHOTOS

I FOUND A VARIETY OF WORKSHOPS ADVERTISED ONLINE AND PULLED A FEW PHOTOS TO FURTHER ILLUSTRATE THE PROCESS.



APPLYING SIZE



FINISHED PHOTOS WITH GOLD & COPPER LEAF



FINISHED PHOTOS WITH GOLD LEAF



APPLYING GOLD LEAF



FINISHED PHOTOS WITH GOLD & SILVER LEAF



SPRAYING SEALANT

THERE IS AN AIR BNB IN PORTLAND, OR WHERE YOU CAN STAY AND ALSO TAKE A GOLD LEAF WORKSHOP.

GOLD LEAF



A SELECTION  
OF JAPANESE  
PAPERS FOR  
PRINTING  
FROM B&H  
PHOTO -  
(DO A  
SEARCH FOR  
JAPANESE  
PAPERS)



A SELECTION  
OF  
HANDMADE  
JAPANESE  
PAPERS AND  
STRATHMORE  
WATERCOLOR  
PAPERS



INKAID  
INKJET  
RECEPTIVE  
COATINGS



## GOLD LEAF PRINTING FROM THE FRONT

MANY PHOTOGRAPHERS PRINT ON PAPERS NOT SPECIFICALLY PREPARED FOR INKJET PRINTING. THIS IS A VERY EXPERIMENTAL PROCESS AND OFTEN PAPER PROFILES DO NOT MATCH THESE SELECTIONS.

ARTISTS CAN PRINT ON ANYTHING THAT MIGHT GO THROUGH A PRINTER. I AM LOATHE TO SUBJECT MY PRINTER TO POSSIBLE DEMISE, BUT IT IS INTERESTING. A SOLUTION CALLED INKAID CAN BE PAINTED DIRECTLY ONTO THE FRONT OF ANY OF THESE SURFACES AND WHEN DRY WILL ACCEPT INKJET INK. INKAID COMES IN MATTE, GLOSS, SEMI-GLOSS, TRANSLUCENT AND IRIDESCENT. I BOUGHT A SAMPLE KIT.

FOR THE PURPOSES OF GOLD LEAF, INKAID IS AN EXCELLENT SOLUTION. THERE ARE SO MANY POSSIBLE PAPERS AVAILABLE - MANY BEAUTIFUL TEXTURED WATERCOLOR PAPERS AND JAPANESE HANDMADE AND MACHINE-PRODUCED PAPERS. MANY ARE AVAILABLE FROM B&H PHOTO AND DIGITAL ART SUPPLIES.

FOR INKJET MATTE PAPERS THAT ARE NOT TRANSLUCENT, THE GOLD LEAF MUST BE ADHERED TO THE FRONT OF THE PAPER. PRINTING DIRECTLY ON GOLD LEAF MAY BE DANGEROUS FOR THE PRINTER SINCE FLECKS OF LEAF MAY FALL INTO THE PRINTER MECHANISM. AND WHAT WOULD THE SETTINGS BE? THERE IS NO PAPER PROFILE FOR GOLD LEAF!

IN THIS CASE, A PRINTABLE SUBSTRATE NEEDS TO BE PREPARED.

CARE MUST BE TAKEN TO PLOT THE EXACT FOOTPRINT OF THE IMAGE ON THE PAPER. SOME PRINT A THIN, LIGHT-COLORED BORDER OR BORDER IN THE SAME COLOR FAMILY.

THIS BORDER ACTS AS THE "FENCE" WHERE ADHESIVE IS APPLIED TO THE PAPER. THEN GOLD LEAF IS APPLIED IN THE SAME MANNER AS DESCRIBED FOR VELLUM - EXCEPT ON THE FRONT. A COAT OF INKAID IS APPLIED. WHEN DRY, THE PAPER CAN BE PLACED IN THE FEEDER TRAY AND PRINTED.

## CREATING A PRINTABLE SUBSTRATE



# GOLD LEAF PRINTING FROM THE FRONT

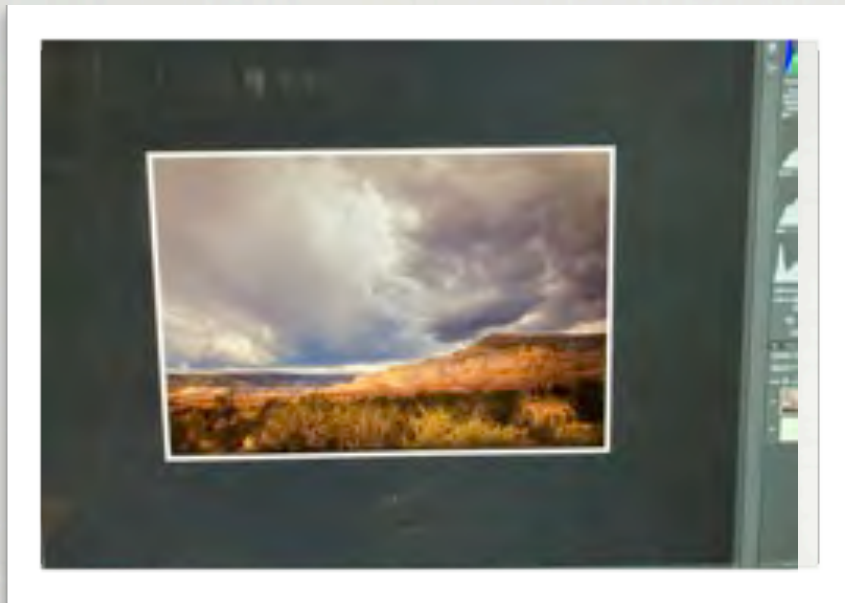
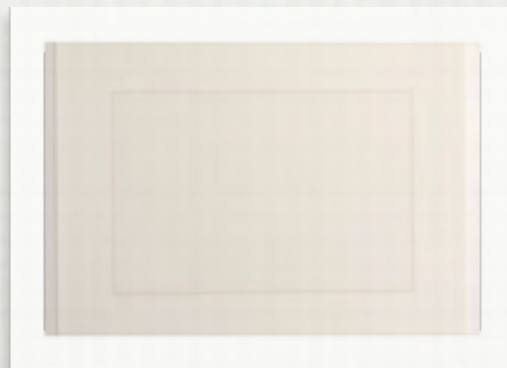


IMAGE IN PHOTOSHOP



FULL BORDER LAYER



OUTLINED BORDER LAYER

YOU CAN ALSO DELETE  
THE CENTER AND HAVE  
JUST A LINE BORDER.

## 1 PREPARING THE DIGITAL BACKGROUND

THIS PROCEDURE WORKS EASILY IF YOU ARE USING JUST AN INKJET PAPER.

OPEN THE IMAGE IN PHOTOSHOP AND CREATE A NEW LAYER. USING THE CROP TOOL. WITH THE NEW LAYER ACTIVE, STRETCH A BORDER - 1/4" OR LESS IN A LIGHT COLOR OR COLOR OF YOUR CHOICE AROUND THE IMAGE. YOU CAN DO THE ENTIRE SHAPE OR DELETE THE CENTER TO CREATE AN OUTLINE ONLY.

DELETE THE IMAGE LAYER, FLATTEN THE IMAGE AND SAVE WITH A NEW NAME, SUCH AS "BACKGROUND".

PRINT THIS BACKGROUND LAYER ON TO THE PAPER YOU WILL BE USING FOR THE FINAL IMAGE. IT CAN BE EITHER AN INKJET PAPER OR A SPECIAL PAPER, (FIRST PREPARED WITH AN INKAID COATING.)

OTHERWISE, YOU CAN MEASURE OUT THE DIMENSIONS AND LIGHTLY PENCIL THEM IN AND TAPE OR FREEHAND THE ADHESIVE.

TO CHECK THE SIZE: I MADE A PRINT OF THE ORIGINAL IMAGE AND PLACED IT OVER THE BACKGROUND PRINT AND HELD IT UP TO THE LIGHT. IT SHOULD SHOW A SMALL BORDER.

I PRINT ABOUT 3-4 BACKGROUNDS SO I CAN TRY DIFFERENT TECHNIQUES.

---

## CREATING A PRINTABLE SUBSTRATE



# GOLD LEAF PRINTING FROM THE FRONT

## 2 PREPARING THE SUBSTRATE OR GROUND

THERE ARE A NUMBER OF POSSIBILITIES FOR THE GROUND. ONE IS TO COAT THE BACKGROUND WITH A RED CLAY "BOLE". IN RENAISSANCE TIMES, A TERRA COTTA CLAY BASE WAS PAINTED UNDER GOLD LEAF TO GIVE IT A "WARMER" LOOK OR "GLOW". SPEEDBALL MAKES A RED BASECOAT THAT CAN BE APPLIED TO THE GROUND. ACRYLIC PAINT IN DARK RED CAN ALSO BE USED. USING A BROWN PAINT CAN GIVE A COOLER CAST.

THE BACKGROUND SHOULD BE TAPED ALL AROUND THE BORDER - UNLESS YOU HAVE A STEADY HAND AND CAN PAINT WITHIN THE LINES.

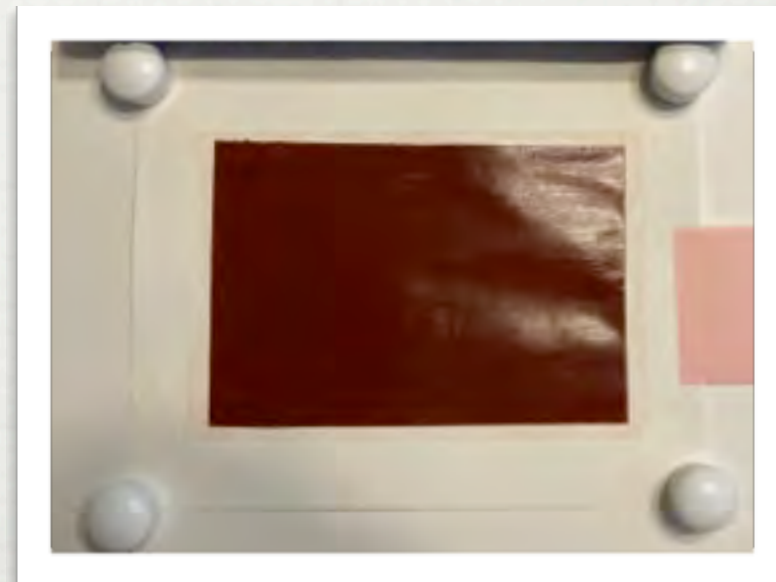
HERE I NEED TO ADD:

IN MY EXPERIMENTS, I HAVE SEEN NO DIFFERENCE BETWEEN USING A RED BASECOAT UNDER IMITATION GOLD LEAF OR NOT USING IT. THE EFFECT MAY DIFFER USING REAL GOLD LEAF.

\*\*\*NOTE ABOUT TAPE: I HAVE USED MASKING TAPE OR PAINTERS TAPE FOR VELLUM AND IT COMES OFF EASILY. THESE TAPES ON MATTE PHOTO PAPERS TEAR THE TOP LAYER OF PAPER OFF WHEN REMOVING THE TAPE. THE SOLUTION IS DRAFTING TAPE USED FOR ARCHITECTURAL DRAWINGS, OR YOU CAN USE REMOVABLE FRISKET. A VARIETY ARE AVAILABLE AND SOLD AT ART SUPPLY STORES OR ONLINE.



PHOTO SHAPE FOR GOLD LEAF APPLICATION



RED BASE COAT

---

## CREATING A PRINTABLE SUBSTRATE



## GOLD LEAF PRINTING FROM THE FRONT

### 3 APPLYING THE ADHESIVE

A COAT OF ADHESIVE IS THEN APPLIED DIRECTLY OVER THE BACKGROUND, (OR OVER THE RED/BROWN/ETC. BASECOAT IF USING.)

### 4 APPLYING THE GOLD LEAF

-THE ADHESIVE SHOULD DRY FOR 30-60 MINUTES AND IS READY WHEN TACKY

-REMOVE THE TAPE, IF USED

-APPLY THE GOLD LEAF (I AM USING THE "STATIC ELECTRICITY WAX PAPER TRANSFER METHOD")

-BRUSH OFF RESIDUE AND SAVE TO CONTAINER



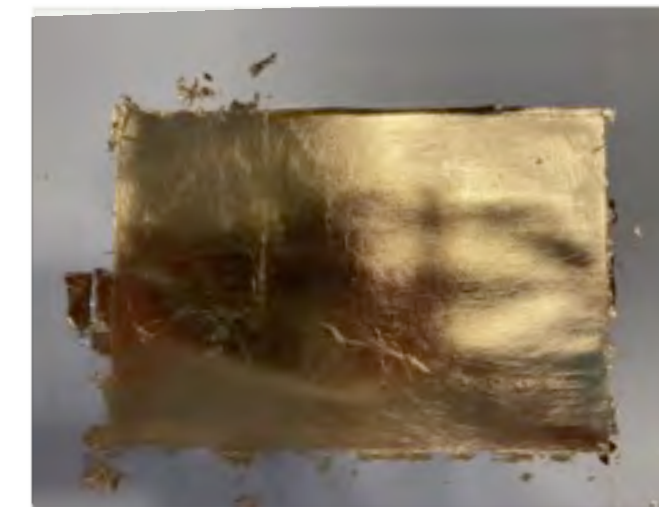
PREPARING TO PLACE GOLD LEAF



FINAL LEAF APPLIED (5.5"X7.5")  
SO 1 + 1/2 LEAF USED



FIRST LEAF APPLIED



ALL LEAF APPLIED; READY TO  
BRUSH OFF EXTRA

## CREATING A PRINTABLE SUBSTRATE



# GOLD LEAF PRINTING FROM THE FRONT

## 5 ADDING A TOP GLAZE

-TAPE THE BACKGROUND ONCE AGAIN (OR FREEHAND THE GLAZE)

-SPEEDBALL MAKES AN UMBER GLAZE WHICH CAN BE APPLIED TO THE GOLD LEAF TO TONE DOWN THE GOLD. THERE ARE OTHER CHOICES.

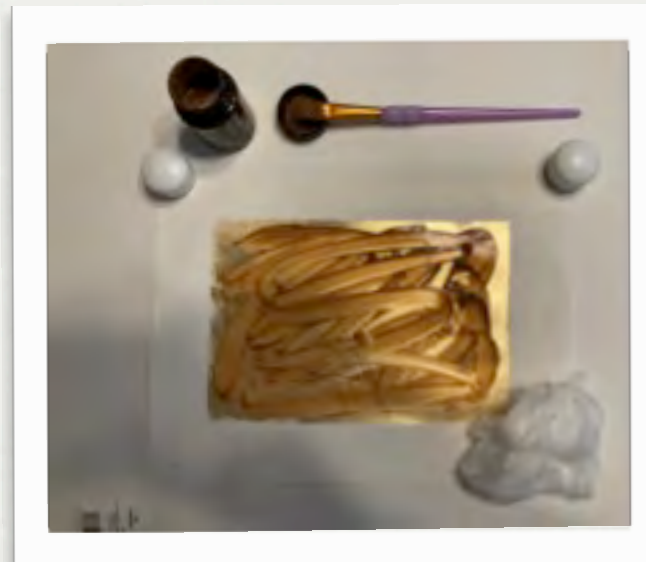
I PAINTED SOME ON AND RUBBED IT IN WITH CHEESECLOTH.

ALLOW IT TO DRY, IF USED.

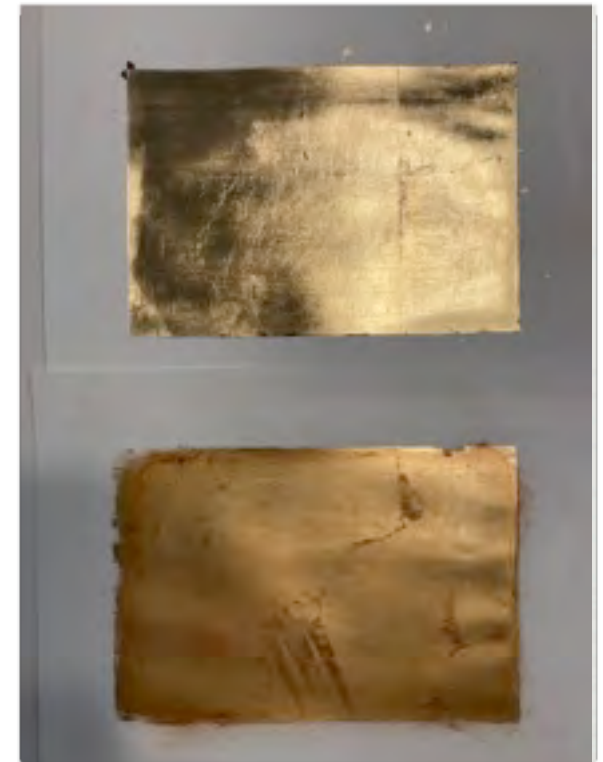
### RESULTS:

THE UMBER GLAZE DOES TONE DOWN THE GOLD AND THE FINAL PRINT WAS A BIT DARKER.

-I DID NOT SEAL THE GOLD LEAF BEFORE OR AFTER THE GLAZE AS I DID ON VELLUM BECAUSE THE INKAID HERE WILL ACT AS A SEAL.



APPLYING UMBER GLAZE



GOLD LEAF ONLY  
UMBER GLAZE APPLIED

---

## CREATING A PRINTABLE SUBSTRATE



# GOLD LEAF PRINTING FROM THE FRONT

## 6 APPLYING THE INKAID

-APPLY A COAT OF INKAID ACCORDING TO DIRECTIONS AND LET IT DRY. IT USUALLY TAKES OVERNIGHT.

IF YOU ARE INTERESTED IN USING ANY KIND OF TEXTURED OR HANDMADE PAPERS COATED WITH INKAID, THERE ARE VIDEO INSTRUCTIONS AVAILABLE:

CREATING A CUSTOM TEXTURED DIGITAL PRINTING SURFACE WITH INKAID.

I HAVE TRIED FUSING THIN, TEXTURED JAPANESE PAPERS TO A HEAVIER MATTE PAPER WITH INKAID. THEN A LAYER OF ADHESIVE AND GOLD LEAF. IT PRESENTS A LOVELY TEXTURE. HOWEVER, USING A HIGHLY TEXTURED PAPER FOR PHOTO PRINTING MAY NOT ALLOW FOR FINE DETAIL AND IT WAS NOT TOO SUCCESSFUL.

ONCE THE INKAID IS APPLIED, IT WILL NEED TO DRY OVERNIGHT. THE SURFACE WILL BE VERY SMOOTH, AND FEEL ALMOST LIKE SARAN WRAP.



BEST DONE OUTSIDE, I APPLIED INKAID TO THE TWO GOLD PAGES

THE INKAID WEBSITE HAS DETAILED INSTRUCTIONS FOR EACH KIND OF SURFACE COATING; APPLYING, DRYING, ETC.

INKAID IS NOT AVAILABLE LOCALLY AND CANNOT BE SHIPPED IN COLD WEATHER. IT COMES OUT OF CHARLOTTE, NC - SO IF YOU ORDER, WATCH THE WEATHER FORECAST!

\*\*\* inkaid is archival

## CREATING A PRINTABLE SUBSTRATE

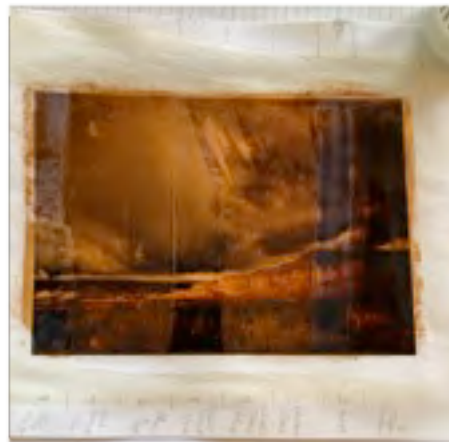


# GOLD LEAF PRINTING FROM THE FRONT

## 6 PRINT THE IMAGE

-PLACE THE BACKGROUND PAPER IN THE SHEET FEEDER OR IF IT IS HEAVY, IN THE APPROPRIATE FEEDER TRAY AND PRINT.

- AGAIN, THERE ARE NO DIRECTIONS FOR PAPER PROFILES - THIS IS EXPERIMENTAL. I AM USING A HEAVY MATTE PRESENTATION PAPER AND THE INK DRIES WITH A MATTE OR GLOSS FINISH, DEPENDING UPON YOUR CHOICE.



IT'S HARD TO SEE HERE, BUT I DREW A GRID ON THE GOLD LEAF AND PAINTED ALL 8 STRIPS WITH A DIFFERENT FINISH AND PRINTED.



THIS IMAGE IS PRINTED ON VELLUM AND BACKED WITH GOLD LEAF. IT ALSO HAS A VERY NICE GLOW. THIS IMAGE IS MUCH LIGHTER THAN THE ONE BELOW - THE VELLUM IS TRANSLUCENT AND DOES NOT ABSORB INK, SO PRINTER SETTINGS ARE FOR LESS INK.



THIS SECOND IMAGE HAS A NICE GLOW AND PATINA. IT SHOWS SOME OF THE BRUSH STROKES AND VEINING OF THE LEAF AND LOOKS MUCH LIKE AN AGED OIL PAINTING. IT IS ALSO VERY DARK - PRINTER SETTINGS VARY.

A FINISHED PRINT



## LEAF BACKING



MOROCCO LANDSCAPE PRINTED ON VELLUM,  
BACKED WITH GOLD LEAF.

## PRINTED ON GOLD LEAF



MOROCCO LANDSCAPE PRINTED ON GOLD LEAF

THE COLORS (MORE BLUE) ARE VERY MUCH THE SAME IN PERSON.  
THE PHOTOGRAPHS DO NOT REVEAL THIS.

A FINISHED PRINT



## LEAF BACKING



LANDSCAPE PRINTED ON VELLUM AND BACKED WITH GOLD LEAF.

## PRINTED ON GOLD LEAF



LANDSCAPE PRINTED ON TOP OF PREPARED GOLD LEAF SUBSTRATE

THE GOLDS ARE VERY MUCH THE SAME IN PERSON.  
THE PHOTOGRAPHS DO NOT REVEAL THIS. THE LEFT  
EXAMPLE IS CORRECT.

---

A FINISHED PRINT



## LEAF BACKING



LANDSCAPE PRINTED ON VELLUM AND BACKED WITH GOLD LEAF.

## PRINTED ON GOLD LEAF



LANDSCAPE PRINTED ON TOP OF PREPARED GOLD LEAF SUBSTRATE

EVENTUALLY I WILL SELECT A PHOTO TO PRINT ON LARGER PAPER AND EXPERIMENT WITH LAYERING SHEETS OF LEAF. OFTEN THE LEAF SEAMS DO NOT SHOW, BUT THAT DEPENDS UPON DELIBERATE PLACEMENT. SOME PHOTOGRAPHERS PURPOSELY APPLY LEAF IN A TILE PATTERN.

---

A FINISHED PRINT





## AWAGAMI KOZO PAPERS

BEFORE I CONCLUDE THE "PRINTING ON A SUBSTRATE SECTION" I SHOULD MENTION ANOTHER POSSIBILITY WHICH IS MY NEXT EXPERIMENT. IT WAS ONLY WHEN I STARTED LOOKING AT PHOTOGRAPHERS WHO USED THE GOLD LEAF PROCESS DID I SEE THAT SOME PRINTED ON JAPANESE KOZO PAPER RATHER THAN VELLUM.

AWAGAMI PAPERS (AND ALSO B&H) OFFER A LINE OF KOZO INKJET PAPERS WHICH ARE BEAUTIFUL FOR BACKLIT PRINTING, SCROLLS AND PHOTOGRAPHY.

THIS PAPER IS INKJET READY AND SOMEWHAT TRANSPARENT. THE SINGLE LAYER KOZO SHOULD RUN THROUGH THE PRINTER WITHOUT PROBLEMS. FOR GOLD LEAF EFFECTS, IT MAY NEED AN APPLICATION OF INKAID BEFORE APPLYING THE LEAF, OR IT MAY NOT. THE LEAF COULD BE APPLIED TO EITHER THE FRONT OR THE BACK OF THE PAPER.

THE DOUBLE-SIDED KOZO IS RUN THROUGH THE PRINTER AND THE PAPER BACKING PEELED OFF. THE PAPER IS QUITE THIN AND FRAGILE. BOTH TYPES OF PAPER ARE EXPENSIVE.

### REFERENCES FOR USING KOZO

EPSON JAPANESE KOZO PAPER THIN - PRINTING

EPSO JAPANESE KOZO PAPER THIN - HOW TO PRINT AND PREPARE

PEELING PAPER FROM THE BACKING

HOW TO MOUNT A KOZO PAPER PRINT

KOZO PAPER USED AS A SUBSTRATE

LUMINOUS LANDSCAPE DISCUSSION ON KOZO PAPERS

DAVID WINSTON PHOTOGRAPHY - GOLD LEAF ON KOZO PAPERS



## JAPANESE KOZO PAPER



# ENCAUSTIC TREATMENT OF PHOTOGRAPHS

## ENCAUSTIC MEDIUM

A FURTHER EMBELLISHMENT OF A PHOTOGRAPH IS ENCAUSTIC.

LIKE GOLD LEAF AND OTHER HISTORICAL PHOTOGRAPHIC PROCESSES, ENCAUSTIC IS SEEING A REVIVAL. ENCAUSTIC PAINTING, ALSO KNOWN AS HOT WAX PAINTING, INVOLVES USING HEATED ENCAUSTIC MEDIUM (BEESWAX AND DAMAR RESIN) TO WHICH COLORED PIGMENTS CAN BE ADDED FOR CREATING ARTWORKS. MOLTEN MEDIUM IS APPLIED TO A SURFACE - USUALLY PREPARED WOOD, THOUGH CANVAS AND OTHER MATERIALS ARE SOMETIMES USED. FOR ENCAUSTIC PHOTOGRAPHY, THE PHOTO NEEDS TO BE ADHERED TO A SURFACE. GLUES, ADHESIVES, ENCAUSTIC MEDIUM ITSELF, ACRYLIC MEDIUM, ETC. ALL WORK.

METAL TOOLS AND SPECIAL BRUSHES AND HEAT GUNS CAN BE USED TO SHAPE THE MEDIUM AS IT COOLS. MATERIALS CAN BE ENCASED, COLLAGED OR LAYERED INTO THE MEDIUM. TOOLS CAN BE USED TO CARVE AND INCISE THE WAX. ([REFERENCE](#))

THIS GREG NOBLIN TIME LAPSE VIDEO ILLUSTRATES THE PROCESS IN A NUTSHELL.



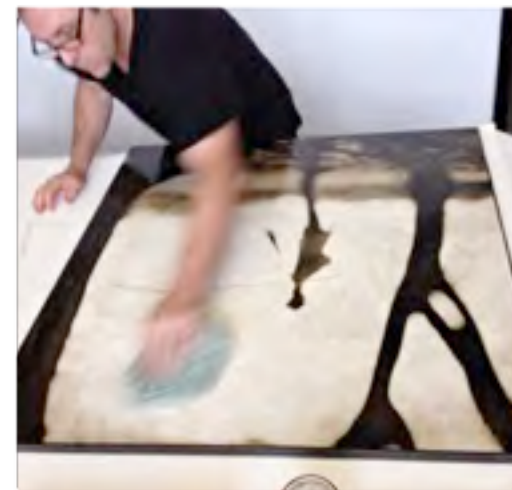
FRONT OF ENCAUSTIC PANEL,  
DAVID MOULD



SIDE OF PANEL SHOWING WAX  
SURFACE, DAVID MOULD



DAVID MOULD'S ENCAUSTIC WORKSHOP



PETE KELLY BUFFING AN ENCAUSTIC PHOTO

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## WAX OVERLAY ON ARTWORK



# ENCAUSTIC TREATMENT OF PHOTOGRAPHS

## ENCAUSTIC

ENCAUSTIC IS DESCRIBED HERE BECAUSE PHOTOGRAPHERS HAVE OFTEN MADE USE OF THIS PROCESS TO ADD A PATINA OR VENEER. THIS WAX CAN BE PIGMENTED WITH COLOR OR REMAIN WHITE OR CREAMY BEIGE AND IT CAN GIVE THE IMAGE AN INTRIGUING SURFACE AND DENSITY. A PHOTOGRAPHIC IMAGE COMBINED WITH ENCAUSTIC ADDS A THIRD DIMENSION OF TRANSLUCENCY AND TEXTURE. THE LUSCIOUS WAX SURFACE BEGS TO BE TOUCHED AND THE EXPRESSIVE POSSIBILITIES WITH COLORS ARE ENDLESS. (REFERENCE)

DAVID MOULD ILLUSTRATES THE COMPLETE PROCESS IN A SERIES OF PHOTOS.

### THE PROCESS IS AS FOLLOWS:

DO THIS IN A WELL-VENTILATED SPACE

- 1) PREPARE AND PRINT THE PHOTO
- 2) PREPARING A SUBSTRATE OR PANEL
- 3) MOUNT THE PHOTO ON A PANEL
- 4) TRIM THE PHOTO TO MATCH THE SIZE OF THE BACKING PANEL
- 5) PREPARE THE WAX BY HEATING IN A SAUCEPAN ON A BURNER
- 6) APPLY LAYERS OF UN-PIGMENTED MEDIUM TO THE PHOTO WITH A BRUSH. USE A HEAT GUN TO FURTHER MANIPULATE THE WAX
- 7) ADD PIGMENT TO THE WAX IF DESIRED
- 8) LET THE WAX CURE (COOL) AND THEN BUFF ANY CLOUDY SECTIONS WITH A SOFT CLEAN CLOTH



DAVID MOULD



DAVID MOULD



DAVID MOULD

## WAX OVERLAY ON PHOTOGRAPHS



# COLD WAX TREATMENT OF PHOTOGRAPHS

## ENCAUSTIC ALTERNATIVES

AS AN ART TEACHER, I HAVE HAD SOME EXPERIENCE WITH ENCAUSTIC. I HAVE ALSO DONE BATIK ON CLOTH WITH WAX. I ENJOYED THESE PROCESSES, BUT I NO LONGER HAVE THE EQUIPMENT OR STUDIO SPACE TO DEDICATE TO THESE TECHNIQUES.

ENTER COLD WAX. COLD WAX IS A MIXTURE OF BEESWAX AND RESIN. HEAT IS NOT REQUIRED. IT DRIES BY SOLVENT EVAPORATION RATHER THAN COOLING. VENTILATION IS STILL NEEDED, BUT NO HEATING TOOLS OR OTHER EQUIPMENT. IT IS EASILY APPLIED AND DRIES OVERNIGHT. THE CONSISTENCY IS SIMILAR TO THICK PAINTING MEDIUM (OR CRISCO) BUT DRIES TO LOOK MUCH LIKE ENCAUSTIC WAX.

I AM USING THE (1) GAMLIN BRAND COLD WAX, AVAILABLE AT ASEL ART OR ONLINE.



WOODEN BACKING PANELS



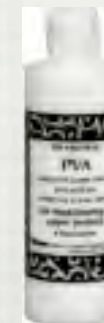
GAMBLIN COLD WAX IS ARCHIVAL



POSITIONABLE MOUNTING TAPE



ACRYLIC MEDIUM



REPOSITIONABLE ADHESIVE



QUICK DRY ADHESIVE

## WAX OVERLAY ALTERNATIVES



# COLD WAX TREATMENT OF PHOTOGRAPHS

## COLD WAX ON VELLUM PRINTS

I HAVE USED WAX OVER VELLUM PRINTS THAT HAVE NOT BEEN SEALED ON THE FRONT; OVER VELLUM PRINTS THAT HAVE BEEN SEALED; I HAVE NOT HAD ANY BLEEDING INK PROBLEMS. IN FACT, ENCAUSTIC ARTISTS USUALLY DON'T SEAL THE PHOTO FIRST.

HOWEVER, SO FAR I HAVE NOT HAD GOOD RESULTS WITH THE VELLUM ITSELF. EVEN PRINTING ON HEAVY VELLUM CAUSES THE PAPER TO BUCKLE WHEN WET. IT NEEDS TO BE PERFECTLY FLAT.

I FIND THAT ACRYLIC MATTE MEDIUM IS NOT A GOOD ADHESIVE FOR VELLUM TO BOARD. SPRAY ADHESIVE LEAVES A MESS.

BOOKBINDERS PVA GLUE IS ARCHIVAL IS BEST. SCOTCH POSITIONABLE MOUNTING ADHESIVE IS GOOD, BUT EXPENSIVE. GREG NOBLIN SHOWS HOW TO USE THE MOUNTING ADHESIVE. SHARI REPLOGLE SHOWS HOW TO MOUNT WITH GLUE.

EITHER WEAR LATEX-FREE DISPOSABLE GLOVES OR HAVE A SUPPLY OF "GOJO" READY - EVEN WATER SOLUBLE SOLUTIONS ARE STICKY.



PHOTO PRINTED ON VELLUM WITH A GOLD LEAF BACKING AND WAXED. THE IMAGE IS BEAUTIFUL UNDER WAX, BUT THE PAPER BUCKLED AND IS UNUSABLE.

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## WAX OVERLAY ALTERNATIVES



# ENCAUSTIC TREATMENT OF PHOTOGRAPHS

A GOLD LEAF PHOTOGRAPH PRINTED ON A SUBSTRATE IS A BETTER CHOICE FOR COLD WAX.

THE PROCESS IS SOMEWHAT SIMILAR TO ENCAUSTIC:  
DO THIS IN A WELL-VENTILATED SPACE

1) PREPARE AND PRINT THE PHOTO ON A HEAVY, MATTE, NON-GLOSSY AND ABSORBENT PAPER, A BIT LARGER THAN THE PANEL.

2) ADHERE THE PHOTO TO THE PANEL WITH MOUNTING ADHESIVE, ACRYLIC GEL MEDIUM, MOD PODGE OR BOOKBINDERS PVA GLUE.

SHARI REPROGLE GIVES THE BEST INSTRUCTIONS I HAVE FOUND FOR MOUNTING:  
EXCELLENT DEMO OF ADHERING A PHOTO TO A BACKING SURFACE

THE PANEL CAN BE A WOODEN BOARD, CANVAS, COMMERCIAL GESSOBORD, ETC., BUT LARGER THAN THE PHOTO.

3) TURN THE BOARD OVER AND TRIM THE PHOTO WITH AN X-ACTO KNIFE TO MATCH THE SIZE OF THE BACKING PANEL. GENTLY USE SAND PAPER AROUND ALL THE EDGES TO MAKE SURE THE PAPER WILL NOT LIFT OFF. IF THE PANEL IS THICK, TAPE THE EDGES SO THAT THE WAX DOES NOT GET ON THE SIDES; IF THE PANEL IS THIN, WORK OVER NEWSPAPER

4) SPOON THE COLD WAX ON THE PHOTO BOARD AND USING A SCRAPER BEGIN TO COVER THE PHOTO. FOR A FLAT LAYER, CONTINUE SCRAPING IN BOTH HORIZONTAL AND VERTICAL DIRECTIONS.

5) LET DRY OVERNIGHT AND REPEAT THE PROCESS UNTIL THE WAX BUILDS UP, AS MANY TIMES AS DESIRED. SOME MIX COLORED PAINTS WITH THE WAX FOR SPECIAL EFFECTS; SOME USE TOOLS TO ETCH INTO THE WAX.

6) LET THE FINAL LAYER CURE (DRY). BUFF WITH A CLEAN CLOTH.



TAPE AROUND THE BOARD



GLUE THE PHOTO



ADD THE WAX



BEGIN SCRAPING THE WAX



CONTINUE SCRAPING, DRY,  
ADD MORE LAYERS

## WAX OVERLAY ALTERNATIVES



# PHOTO ENCAUSTIC WITH COLD WAX DISASTER!



THE PRINT WAS NOT DRY OR WAX  
PROCESS SCRAPED OFF LAYER OF INK

HERE THE GOLD LEAF PHOTO WAS PRINTED  
ON A HEAVY, MATTE PAPER (ABSORBENT)  
SUBSTRATE, A BETTER CHOICE THAN  
VELLUM. THE PAPER DOES NOT BUCKLE. I  
GLUED IT TO A WOODEN BOARD AND  
FOLLOWED THE PREVIOUS STEPS FOR WAX  
APPLICATION.



CLOSE-UP OF WAX TEXTURE

I HAVE SPENT A LOT OF TIME ON GOLD  
LEAF AND LESS TIME ON COLD WAX. SO  
THERE IS A LOT OF LEARNING FROM MY  
MISTAKES. FUTURE EXPERIMENT  
CHOICES WOULD FILL A SPREADSHEET!

AS CAN BE SEEN HERE, IT IS POSSIBLE  
THAT THE SEALER ON THE LEAF WAS  
NOT COMPLETELY DRY. THE INK BECAME  
A FILM AND HAS RUBBED OFF.

SHOULD I TRY:

- NO SEALER?
- A DIFFERENT TYPE OF SEALER?
- LENGTH OF DRYING TIME?
- HOT WAX DOES NOT AFFECT AN INKJET  
PHOTO BUT COLD WAX MAY BE REACTING  
TO THE INK?

BACK TO THE DRAWING BOARD HERE...

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## COLD WAX SAMPLE



## A BOOK OF GOLD LEAF IMAGES

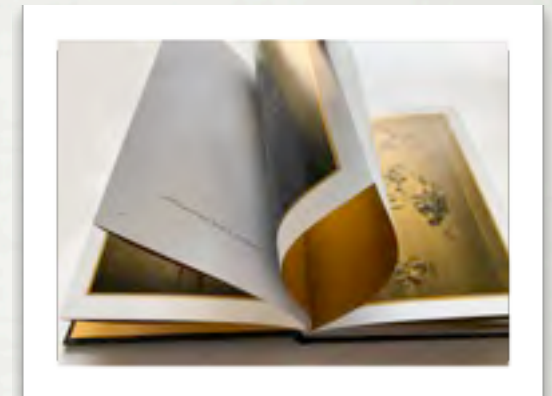
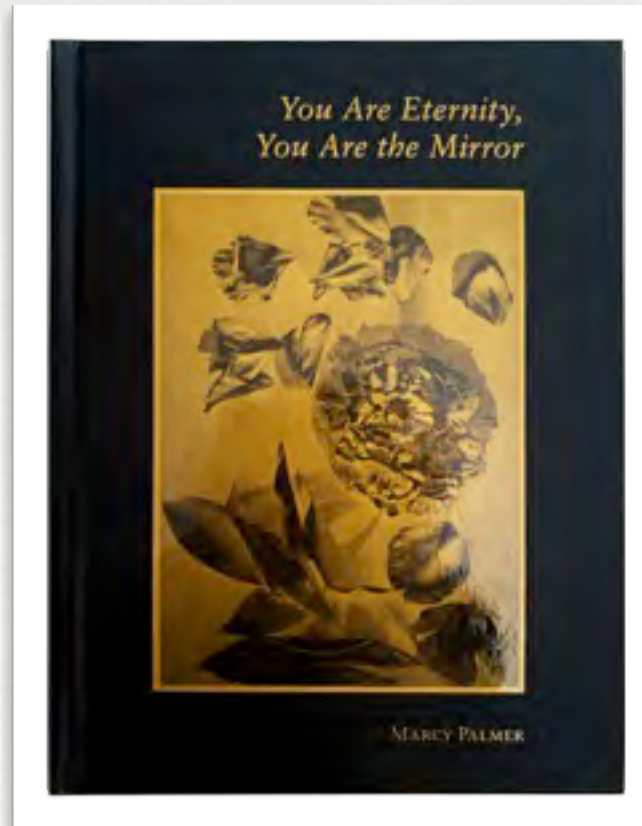
YOU ARE ETERNITY,  
YOU ARE THE MIRROR

AS I SIGN OFF FROM ANOTHER OVERLY LONG POWERPOINT WITH ENCYCLOPEDIA REFERENCES, I HAVE TWO MORE ITEMS TO SHARE WITH YOU TONIGHT:

FIRST, BY A HAPPY COINCIDENCE, THE SEPTEMBER SPEAKER FOR THE PLANO PHOTOGRAPHY CLUB IS MARCY PALMER.

MARCY PALMER HAS SPOKEN TO US BEFORE. HER NEW WORK IS AN "EXPLORATION OF BEAUTY AS AN ANTIDOTE TO PERSONAL AND POLITICAL CRISIS. IN TIMES OF HEARTACHE, DISASTER, AND IMPASSE, MANY TURN TO BEAUTY FOUND IN THE NATURAL WORLD FOR SOLACE AND REFUGE."

THIS SMALL VOLUME IS A COLLECTION OF PLANT AND FLOWER IMAGES PRINTED ON VELLUM, AND HAND-APPLIED 24K GOLD LEAF, VARNISH AND WAX. IT IS BEAUTIFULLY PRODUCED WITH FRENCH FOLDS AND TRANSPARENT PAGES.



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MARCY PALMER



## PLANO PHOTOGRAPHY CLUB - SEPTEMBER SPEAKER

**Next Club Meeting - Thursday, September 16, 2021, at 7:00 PM CT (via Zoom)**

### **Marcy Palmer: Beauty and Nature**

**Program Description:** Marcy will talk about the notion of finding beauty, its significance in our lives and how that relates to the progression of her work. She will discuss the alternative process used for making the images - photography, gold leaf, and vellum. And she will also talk about her most recent body of work and book, *You are Eternity, You are the Mirror*.

**Bio:** Marcy's work circles around themes of home, beauty, nature, and science. She has an M.F.A. in Photography & Related Media from the School of Visual Arts and a B.S. in Studio Art from Skidmore College.

Her work has been exhibited nationally and internationally at various spaces including The Griffin Museum of Photography, The Brooklyn Museum of Art, The Center for Photographic Art, The Ogden Museum of Southern Art, The Center for Fine Art Photography, The Berlin Biennial of Fine Art and Documentary Photography (GE), The Watershed Media Centre (UK), and other venues.

Her work has been written about in *The Boston Globe Sunday Edition*, *D Magazine*, *Humble Arts Foundation*, *L'Oeil de la Photographie*, *Lenscratch*, *One Twelve*, and other publications.

Late last year, Marcy released a book with Yoffy Press titled *You are Eternity, You are the Mirror*. It was chosen as a *photo-eye 2020 favorite photobook*, as one of *The Luupe's Best Women Made Photobooks of 2020*, and was one of *Deep Red Press' memorable photobooks of 2020*. She teaches photography at UT Dallas and lives in Dallas.



**Marcy Palmer**



**Examples of Marcy's Work**

MARCY PALMER



## DALLAS CAMERA CLUB - SEPTEMBER SPEAKER

SECOND, THE DALLAS CAMERA CLUB HAS SCHEDULED LARRY PETTERBORG FOR THEIR SEPTEMBER MEETING.

THIS WILL NOT BE THE FIRST TIME THAT LARRY HAS INSPIRED MEMBERS TO DEFINE A PERSONAL PROJECT. A FEW YEARS AGO, HE TAUGHT A CLASS WHERE MEMBERS CREATED A PROJECT PROPOSAL AND FOLLOWED THROUGH. I WAS ABLE TO CREATE A BODY OF WORK FOR A GALLERY EXHIBITION.

I INVITE YOU TO EXPLORE GOLD LEAF IN THE COMFORT OF YOUR OWN HOME IN THE WINTER MONTHS. I WILL BE DOING IT AS MY PROJECT AS WELL! AND IF WE EVER HAVE "TABLETOP DAY" AGAIN, I WILL BE THERE WITH MY GOLD!

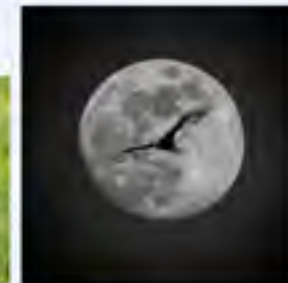
September 28 - 7:00 PM

**Personal Photographic Projects**

**Larry Petterborg**



What is a "personal photographic project"? There is no one simple answer to this question. The phrase, "personal photographic project", probably means something different to each one of us. For me, each project I do is different and why I do them differs one to the other. At its most basic level, a project is a way to creatively express yourself with photographic images, learn/practice techniques, and/or tell a story. **A personal project is a body of work that is unique to its maker and represents their singular vision of something meaningful to them.** Each image contributes to a larger story. Taken together, the collection of images shows us how the photographer sees and feels about their world.



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LARRY PETTERBORG



# IS IT PHOTOGRAPHY, A CRAFT PROJECT, OR AN ALTERNATIVE PROCESS?

## I DREAM IN GOLD LEAF...

REMEMBER, AT SOME POINT, THIS PROJECT WILL TAKE OVER YOUR LIFE.

YOU WILL HAVE TAKEN MANY TRIPS TO HOBBY LOBBY, A STORE YOU NEVER HAD VISIONS OF ENTERING. THE LITTLE PURCHASES HERE AND THERE WILL ADD UP.

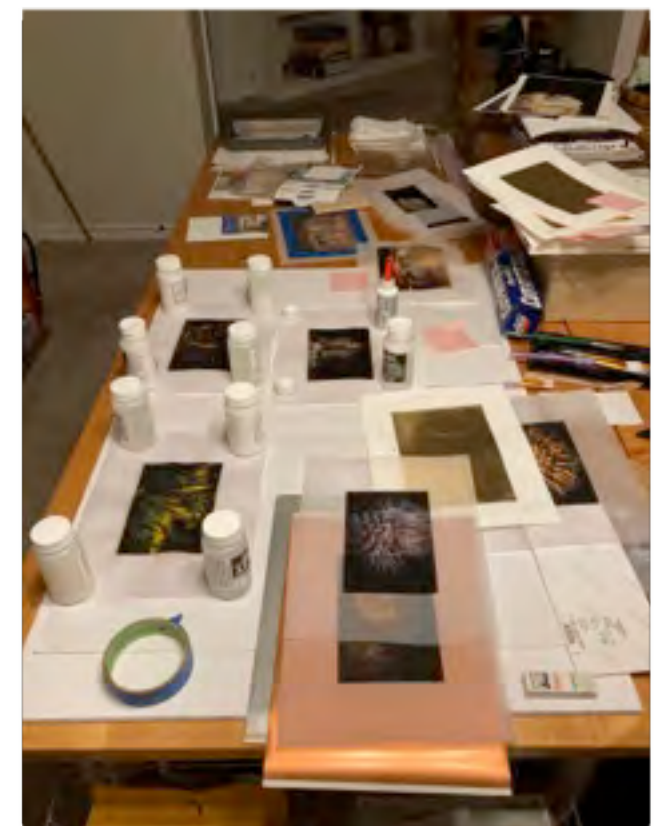
ALL THE SURFACES IN YOUR HOME WILL BE FULL OF PHOTOS ON VELLUM DRYING.

YOU WILL MOVE SOME PROCESSES TO THE GARAGE FOR PROPER VENTILATION.

YOUR SIGNIFICANT OTHER WILL BEGIN PACKING TO LEAVE...

YOU WILL BEGIN TO WONDER IF YOU ARE A PHOTOGRAPHER OF BEAUTIFUL LANDSCAPES OR JUST ANOTHER HOBBY CRAFTER MAKING LITTLE PANELS TO HANG ON YOUR BATHROOM WALLS...

AT THIS TIME YOU SHOULD ABANDON THE CRAFTY STUFF AND JUST GO BACK OUT AND MAKE PHOTOGRAPHS!



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FINAL THOUGHTS...



# RESOURCES

## WORKSHOPS, ARTISTS, EXHIBITIONS, VIDEO RE-PLAYS

SANTA FE WORKSHOPS

JOYCE TENNESON

BOSTICK & SULLIVAN

DAN BURKEHOLDER

KAREN KLINEDINST

LUCRETIA MORONIS

WENDI SCHNEIDER

LIS TYROLER

GUSTAV KLIMT

JIM SWALLOW - PHOTOGRAPHY ON GOLD

SKENDZIC PHOTOGRAPHY - PRINTS ON GOLD LEAF

HANBEH MIZUNO - GOLD LACQUER PHOTOS

THE PHOTOGRAPHERS EYE: A CREATIVE COLLECTION -

AN EXHIBITION OF ALTERNATIVE PROCESSES

(SOME GOLD LEAF) JURIED BY DAN BURKEHOLDER, 2020

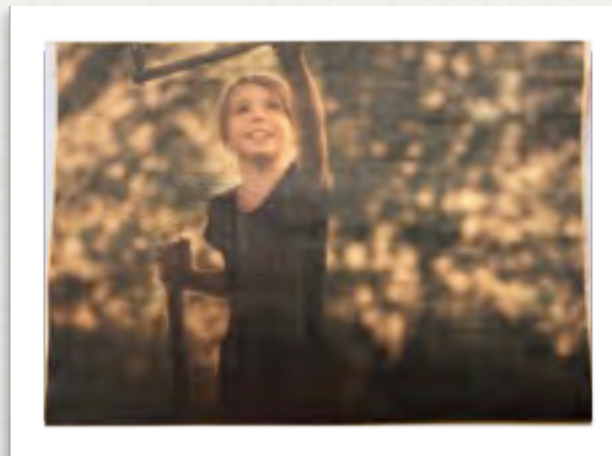
### ALTERNATIVE PROCESSES:

SANTA FE WORKSHOPS

(SCROLL DOWN TO  
TO PREVIOUS OFFERINGS)

PHOTOSYNTHESIS: AN EXHIBITION -

VARIOUS ARTISTS



### HISTORICAL BACKGROUND

ILLUMINATED MANUSCRIPTS

GOLD LEAF OR GOLD FOIL

JAPANESE LACQUER AND GOLD

DEFINITION OF ORO-TONE PRINTS

EDWARD CURTIS AND ORO-TONE PRINTING

### PHOTOGRAPHIC PROCESSES

HOW IT'S MADE: CARBON TRANSFER PRINT ON GOLD LEAF

CURVES IN PS FOR CYANOTYPES

DOWNLOAD VARIOUS PHOTOSHOP CURVES

\*\*\*\*\*DISCLAIMER: THESE PROCESSES ARE ALL MY EXPERIMENTS AT THIS TIME;

I AM NOT SURE IF ALL OF THEM ARE ARCHIVAL OR USE ARCHIVAL MATERIALS.

I HAVE ALSO ONLY USED WATER-BASED PRODUCTS.

## BIBLIOGRAPHY



# RESOURCES

## GOLD LEAF BASICS

GOLD LEAF BASICS

TRADITIONAL TEMPERA PANELS

BOLE #1

BOLE #2

USING A BOLE

DISCUSSIONS ON GOLD LEAF PRINTING 1



## PRINTING ON JAPANESE PAPERS

GREG BROPHY - JAPANESE PAPER

TEST PRINTS, (SCROLL TO SEE GOLD LEAF SAMPLE)



## GOLD LEAF SUPPLIES AND PAPERS

WATERGILD STUDIOS - GOLD LEAF SUPPLIES, INSTRUCTIONS

STRATHMORE VELLUM

ASEL ART SUPPLY

HOBBY LOBBY

MICHAEL'S - GOLD LEAF SUPPLIES, VELLUM & PAPERS

B&H PHOTO - VARIOUS PRINTING PAPERS

GOLD LEAF COMPANY - GOLD LEAF SUPPLIES

SPEEDBALL - COMPLETE LINE OF MONA LISA GOLD LEAF PRODUCTS

SEPPLEAF - SUPPLIER OF REAL GOLD LEAF PRODUCTS

L.A. GOLD LEAF U.S. WHOLESALE, INC - REAL GOLD LEAF PRODUCTS

THE PAPERMILL STORE - VELLUM PAPERS

RED RIVER PAPER - PHOTO PAPERS

PIPKIN PAPER COMPANY - TIPS FOR PRINTING ON VELLUM

PAPER AND MORE - VELLUM PAPERS

LCI PAPER:

- DESCRIPTION OF VELLUM PAPER PRODUCTS

- HOW TO PRINT ON VELLUM

- PRINTING ON PARCHMENT PAPER VS. VELLUM

## PRINTING ON SUBSTRATES

CHRISTIAN HARKNESS - #1

CHRISTIAN HARKNESS - #2

## INKAID

INKAID - SOLUTION FOR CREATING PRINTING SURFACES

INKAID WEBSITE WITH INSTRUCTIONAL VIDEOS, FAQs FOR EACH PRODUCT AND INSTRUCTIONS

CREATING SURFACES WITH INKAID FROM "DIGITAL COLLAGE AND PAINTING: USING PHOTOSHOP AND PAINTER TO CREATE FINE ART"

# BIBLIOGRAPHY



# RESOURCES

## ENCAUSTIC

PHOTOGRAPHERS WHO USE ENCAUSTIC:

PETE KELLY, ENCAUSTIC PHOTOGRAPHY

CLAIRE O'NEILL, SCROLL TO BOTTOM FOR VIDEO DEMO

DAVID MOULD, DESCRIPTION OF ENCAUSTIC METHOD

REBECCA CROWELL - USES COLD WAX PROCESS

LEAH MACDONALD - VIDEO OF PROCESS

GREG NOBLIN, ILLUSTRATED STEPS IN APPLYING ENCAUSTIC

JANISE YNTEMA - LARGE SCALE PHOTO ENCAUSTIC

JILL ENFIELD HAS TAUGHT ALTERNATIVE PHOTOGRAPHIC PROCESSES FOR MANY YEARS AT PARSONS SCHOOL OF DESIGN, FIT, NYU AND ICP. HER BOOK PHOTO-IMAGING - A COMPLETE GUIDE FOR ALTERNATIVE PROCESSES IS IN ITS SECOND EDITION. IT IS A TREASURE TROVE FOR ANYONE EXPERIMENTING WITH ALTERNATIVE PROCESSES - OR NEW TAKES ON OLD TECHNIQUES.

JILL SKUPIN, WIFE OF DAN BURKEHOLDER, IS A PHOTOGRAPHER AND ARTIST. SHE WORKS MAINLY IN ENCAUSTIC OVER PHOTOGRAPHS. HER WEBSITE LISTS A VARIETY OF WORKSHOPS USING THIS TECHNIQUE.

THE ENCAUSTIC ART INSTITUTE HAS OPERATED FOR 17 YEARS AND HAS A NEW MUSEUM OUTSIDE SANTA FE.

WHAT IS ENCAUSTIC PHOTOGRAPHY

LAYERS OF MEANING (INTERNATIONAL ENCAUSTIC EXHIBITION)

ALL THINGS ENCAUSTIC WEBSITE

## SUPPLIES

WAX MEDIUM FOR ENCAUSTIC

TYPES OF SEALANTS

KRYLON SUPER QUICK GRIP SPRAY ADHESIVE

KRYLON EASY TACK SPRAY ADHESIVE

PVA BOOKBINDERS ARCHIVAL GLUE



## PROCESS

ENCAUSTIC TECHNIQUES ON JAPANESE WASHI PAPERS

NUMEROUS ARTICLES ON THE ENCAUSTIC PROCESS

LAURA CULIC - ENCAUSTIC PROCESS

SHARI REPLOGLE - EXCELLENT INSTRUCTIONS

WAX ON WEDNESDAYS BLOG

WAX ON WEDNESDAYS PHOTO ENCAUSTIC TIMES #1 - MOUNTING PHOTOS

WAX ON WEDNESDAYS PHOTO ENCAUSTIC PAINTING TIPS #2 MOUNTING PHOTOS

## COLD WAX

LAURA CULIC - COLD WAX PROCESS

COLD WAX SURFACES

ENCAUSTIC VS. COLD WAX

COLD WAX ACADEMY: USING THE COLD WAX MEDIUM

# BIBLIOGRAPHY





LANDSCAPE IN GOLD LEAF, NANCY MACK

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