

GILDED LEAVES

PLAN FIRST

-Create a composition with leaves on the support that you will be working on. The leaves with the veins showing should be placed BACKSIDE UP in your composition. This adds more texture and helps to define the leaves in your piece. Recognize the space between elements in your piece affect **composition**. Usually 1-3 leaves make for a strong composition.

1. Write your **name** on the backside of the support you'll be working on. This is an important step.
2. Paint a thin layer of **gesso** over the support. Arrange and nestle your leaf arrangement onto the wet gesso. Make sure the backs of the leaves are facing up. This gives the piece more texture.
3. Apply a thin coat of gesso over the leaves. When dry, apply a second thin coat. I often move the gesso around with my fingers, as this is a **delicate** and sometimes temperamental step!
4. Using **red** acrylic paint, apply two thin coats over the entire surface of dry gesso. Make sure the coats of paint are dry before applying the second coat.
5. The fifth step is to apply a thin coat of Mona Lisa **adhesive** sizing over the dry **red** acrylic paint. The sizing goes on white, and dries clear.
6. When adhesive is completely dry, CAREFULLY lay sheets of **gold leaf foil** over the dry adhesive. The adhesive needs to be completely dry before applying gold leaf. The adhesive has a sticky touch and dries shiny clear. The gold leaf will not stick if the adhesive is not dry. Pat the gold leaf with **fingertips** to make sure it is adhered onto crevices. Collect extra fragments of gold leaf to reuse.
7. This next step entails layering coats of acrylic wash onto the art piece, manipulating them for a pleasing effect. As in the other steps, make sure is layers is dry before applying the next layer of wash. The **gold leaf foil** you are working on is very thin, so rubbing will loosen it and pull it off. Use a LIGHT touch. Your last application of acrylic wash should be 'Payne's Grey' acrylic ink to highlight and add contrast to the leaf border as it lays on substrate. A little dab goes a long way.
8. I like to use the splattering technique as a finishing effect. I enjoy the energy and spontaneity it adds to the overall mood of the piece. I often use both a splatter of **gold leaf/turquoise** opaque paint. The gold leaf is applied in the usual steps—adhesive splatter, let dry, and add foil.
9. I often choose a **cream color** acrylic paint for my **signature**, or I use only initials if the canvas is small. Creative? Design an 'artistmark' of initial(s) – personalize it!
10. Coat entire art piece with a thin layer of LIQUIN. This is a **resin glaze** that takes around 12-24 hours to dry. It adds a beautiful, translucent quality to the acrylic paint. It goes on clear, fogs up as drying, and then once again, dries clear.
11. Use step **#11** as a **springboard**! Experiment, stretch the boundaries...find your own voice.



WIND, AND A TREE GENTLY WAVING.

REMEMBRANCE

AND THE HEART LEAVES TREMBLE. -RUMI