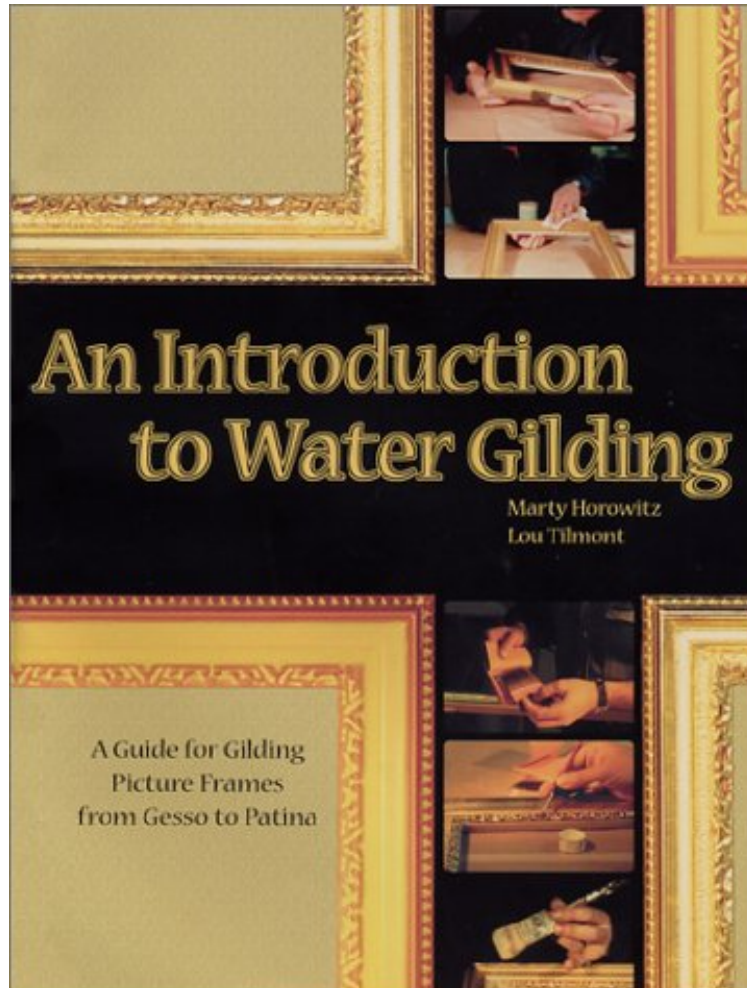


## An Introduction to Water Gilding

*Marty Horowitz, Lou Tilmont*

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**Marty Horowitz, Lou Tilmont : An Introduction to Water Gilding** before purchasing it in order to gauge whether or not it would be worth my time, and all praised An Introduction to Water Gilding:

0 of 0 people found the following review helpful. Framers, look no further. By Rico Lebrun If you are a framer (or a farmer) and are looking for a complete source of information on gilding, this is the book. I have quite a few books (pamphlets?) on the subject and this is by far the best. Clear photos accompany concise text. If I can produce nice results based on these instructions, anyone can. Get it while it's in print. 2 of 2 people found the following review helpful. A brief intro with gaping holes. By Aaron I can deal with the coy jokes scattered within the side-notes. I can handle the brevity of each section. But there are a lot of concepts that the authors just jump right into without explaining what the terms mean or the tools involved. What is "asphaltum"? Don't you think that it should be defined before jumping into an entire section on it? I'm not above looking things up, but I don't think that I should have to supplement an instructional book for beginners. The authors are kind enough to share recipes; most gilding books list the general ingredients and then encourage you to experiment with your portions to get a working recipe. But, the

book seems to create more questions than it provides answers. 18 of 18 people found the following review helpful. An introductory book, with difficult-to-find *Gilding Recipes* By Andrew in Washington State In the mysterious and rarified world of fine art picture-frame making and gilding, this 37-page book is an important introduction to the art of water gilding, mostly by way of its recipes and techniques as learned and practiced by two successful gilders. Difficult-to-find recipes are carefully detailed, even if discussions of technique sometimes left me craving greater detail and specific references to exact photos in the text. The organizational structure and chronological presentation chosen by the authors in their description of the many-stepped processes of gilding and patina-building confused me at times, so I simply reorganized the details in my reference notes to better meet my needs. There is minimal information (other than the pros/cons of various wood species) useful in actually making built-up frames from unfinished wood, plaster or whatever, so you'll have to get that help elsewhere. And, sadly, there is minimal information on sources of the numerous gilding materials and tools you'll need (many of which are unique to gilding, obscure and rarely seen in retail art stores), so you'll have to search the internet on your own - suppliers are out there. Regardless of these minor inconveniences, this is a rare and precious short reference on old-world, difficult-to-find water gilding recipes useful as the basis for initial experimentation or for extending your existing knowledge. If you are new to the art of water gilding, you have just begun your journey with this introductory book, but you will undoubtedly refer back to it over and over as you experiment and learn more from other references and practitioners of the art. For great fun, visit one of the authors shop in Santa Fe, NM where you'll see gilding in action behind the counter.

### A Guide for Gilding Picture Frames from Gesso to Patina

About the Author Marty Horowitz has worked in the framing industry since he was 13 years old. Beginning in 1970 with Kulicke Picture Frames as the showroom and traffic manager, he held high level positions at various frame manufacturers in New York City such as vice-president of sales and general manager of Frames Unlimited, and New York City sales representative for Abe Munn Picture Frames. In 1980 he formed Rothman and Horowitz with his mentor, Henry Rothman. Later he founded Goldleaf Framemakers of Santa Fe with Lou Tilmont, whom he had hired at Rothman and Horowitz. Marty was introduced to gilding in 1967, while attending The School of Visual Arts in New York City, by Rothman. He pursued gilding originally as part of his art work. His art has been shown in numerous group shows, and several pieces are in museums across the country. He has participated many times in the Seattle Art Fair and the Chicago Navy Pier Show and is represented by the Linda Durham Contemporary Art Gallery, New Mexico.