

The Art and Sciens of Gilding



Ford & Mimmack

Art Science Of Gilding

Charles Frederick Partington



Art Science Of Gilding:

The Art and Science of Gilding Ford & Mimmack (Firm),1909 The Art and Science of Gilding Ford & Ford & Mimmack,2015-02-04 A Hand Book of Information for the Picture Framer Practical instructions in the art of gilding picture frames Information that will enable anyone to finish frames in gold and silver leaf bronze and dutch metal Formulas for compounding the different materials used also receipts for mixing and handling compo and the making of cement molds together with much valuable information acquired through more than a quarter of a century in the gilding business **The Art and Science of Gilding** Ford & Mimmack,2015-03-10 An excerpt from the beginning of the first chapter In using the word gilding we do not refer to gold plating but to the process of applying gold or silver leaf to a moulding or frame as it is practiced by the picture frame manufacturers and dealers There are two styles of dull gold work oil gold and matte gold These are produced by different processes which will be explained In contrast to these dull effects is the bright or burnished gold In doing over old work it is customary to burnish the parts that were originally burnished but on new work the gilder has to select the parts that it is advisable to burnish Sometimes it will be the entire top of the ornament but usually to give the best effects the higher parts are selected On the smooth parts of the frame the concave places called hollows and the convex parts called beads are the parts generally burnished It will be found that the hollows and beads are easier to burnish than the flats and the wider the flat the harder it is to accomplish good work As a great amount of the gilding done in retail stores is the refinishing of old frames we will take up this class of work first and more in detail We wish to impress on the beginner as strongly as possible the necessity of preparing the frame If it is not prepared properly good work cannot be done It is just as essential to have the preliminary work carefully executed as any other part of the process This work if slighted by the gilder will in time come to light and it will be necessary to re gild the frame The Art and Science of Gilding Ford and Mimmack,2012-09 This 1909 volume contains Practical instructions in the art of gilding picture frames Information that will enable anyone to finish frames in gold and silver leaf bronze and Dutch metal **The Art and Science of Gilding** ,2015-08-04 Excerpt from The Art and Science of Gilding A Hand Book of Information for the Picture Framer During the past few years we have received many requests from retail picture frame dealers for information that would enable them to do their own re gilding Books have been written on the subject but nothing practical has ever been published Having followed the trade of Picture Framing and Gilding for nearly thirty years we have put into this little volume some of the knowledge acquired and have endeavored to explain the different processes used by gilders In a factory an apprentice has to work about four years before he is looked upon as a competent gilder Even then there is much necessary information that he may not have acquired Employers and foremen usually keep secret many of the formulas and give the workmen the materials mixed ready for use In this book all of these formulas are given with explicit directions for compounding them and with its aid one with ordinary intelligence and a few weeks of practice can do very creditable work The beginner will doubtless be awkward

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The Art and Science of Gilding Jack C. Thompson, Or. Portland, 2000 Originally compiled and published by Ford Mimmack of Rochester New York in 1909 **The Art and Science of Gilding**, 2000 *The Art and Science of Gilding* Ford Mimmack, 2014-03-29 EXACT reproduction of the original book THE ART AND SCIENCE OF GILDING A HANDBOOK OF INFORMATION FOR THE PICTURE FRAMER by Ford Mimmack first published in 1909 This book may have occasional imperfections such as missing or blurred pages poor pictures errant marks etc that were either part of the original artifact or were introduced by the scanning process We believe this work is culturally important and despite the imperfections have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide We appreciate your understanding of the imperfections in the preservation process and hope you enjoy this valuable book

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