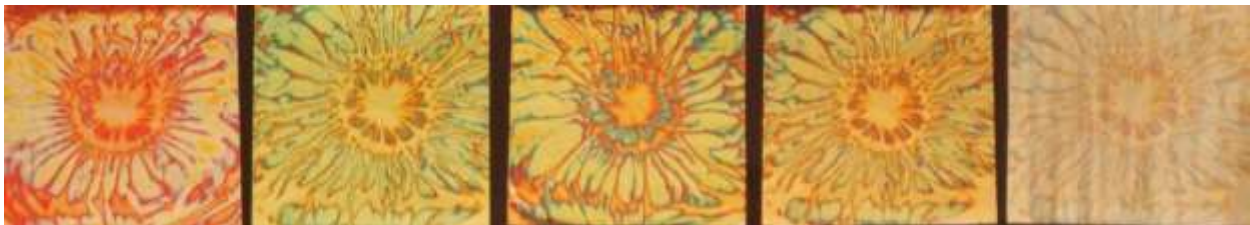


Tips on Leafing - Ginko Otaka MDA

One of the requirements in the MDA Floral category is to apply leafing to the surface. This area is designated with a line around the parameters of the design.

Leafing is one of the categories of gilding. Leaf is available in thin sheets of genuine leaf (gold, silver, copper) or metal leaf. Variegated leaf is also available in red, green, black, blue and dawn as shown in order on photo. The genuine leaf is more expensive, and also harder to handle than the metal leaf.



Tips on Preparing for Application

- Leaf is very delicate; you want to avoid the leaf blowing away.
- Turn off the fans and close vents and windows, and try not to sneeze.
- Prepare a smooth surface to apply leaf.
- Cover the surface with 2 or 3 thin even layers of adhesive sizing.
- Apply baby powder to your palms, on the blades of scissors, to avoid transferring oil onto the leaf.
- Bamboo tongs or tweezers are useful for picking up the leaf.

Preparing the Surface

- Sand the surface very smoothly.
- Fill in any holes for cracks with wood filler.
- Apply a smooth base coat color underneath the leaf area, use acrylic paint, never use oil paint under leaf.

- Traditionally red or black is used as the undercoat color, although always use a color that will go with the painting.
- Sand smoothly with sandpaper and wipe clean prior to applying the sizing.



Cutting leaf with scissors is an option

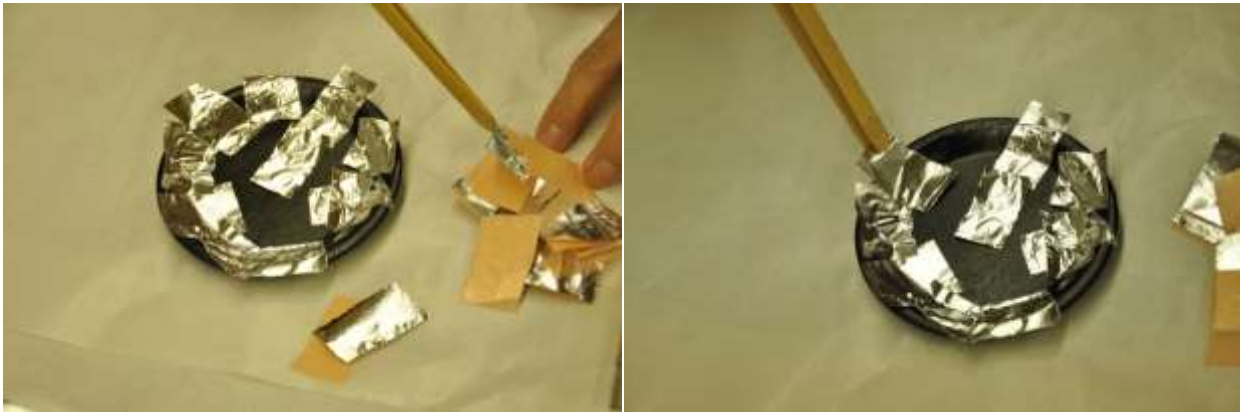


Tearing leaf by hand is an option



Tearing around outer edges is an option

Try to avoid using hands to tear and apply leaf, the oils in skin will discolor and tarnish the leaf. Instead use bamboo tongs or tweezers to apply leaf to the surface. Overlapping leaf is recommended to avoid cracks. , in



Antiquing

By nature leaf is shiny and can be too light and intense. This effect on a painting, in most cases, will distract from the painted area. For this reason the leaf will, most of the time, need to be toned with antiquing. This antiquing will also be an opportunity to create harmony with other colors used in the painting.

Deciding which color/temperature of antiquing to use should be determined by the overall color/temperature of the painting. If the background of the painting is warm typically a warm leaf and antiquing color will be used. If the background is cool a cool leaf (silver) and cool antiquing should be used. Experiment on a separate surface to see which color flows with your painting and is not distracting to the actual painted area. The leafing should never be the focal area or an area where the eye is drawn to first. When applying the antiquing it is better to use transparent layers instead of opaque paint.

Notice on the below examples how the leafing is not the focal area of the painting.



Chieko Sato CDA
Silver Leaf - 2005

Ginko Otaka MDA/TDA
Silver Leaf
with straight & curved edges
Ginko Otaka MDA/TDA



Ginko Otaka MDA/TDA
Silver Leaf
2001



Yoko Kawasaki CDA
Gold Leaf - 2004