



PRINTS THAT GLOW

JMW Turner - *Dido Building Carthage* - 1815

- INTRODUCTION:
- BEN GOODMAN – Senior Technical Instructor in print and bookbinding – RESEARCH INVESTMENT SCHEME award for 2 years
- For anyone hoping for glow In the dark prints, you might be a little disappointed
- My research project concerns light TRANSMITTING rather than light emitting pigments
- By this I mean = pigments, oil and ink etc that allow light to pass through them – which gives the final print or painting an enamel- or jewel-like quality. Because the light is allowed to pass through and into the material – reflect of the substrate – and travel back through the material and into the viewers eye. Which gives the effect of the light coming from with in the material/print/painting - which has been described as a "glow"



The Westminster Retable - between 1270 and 1280.

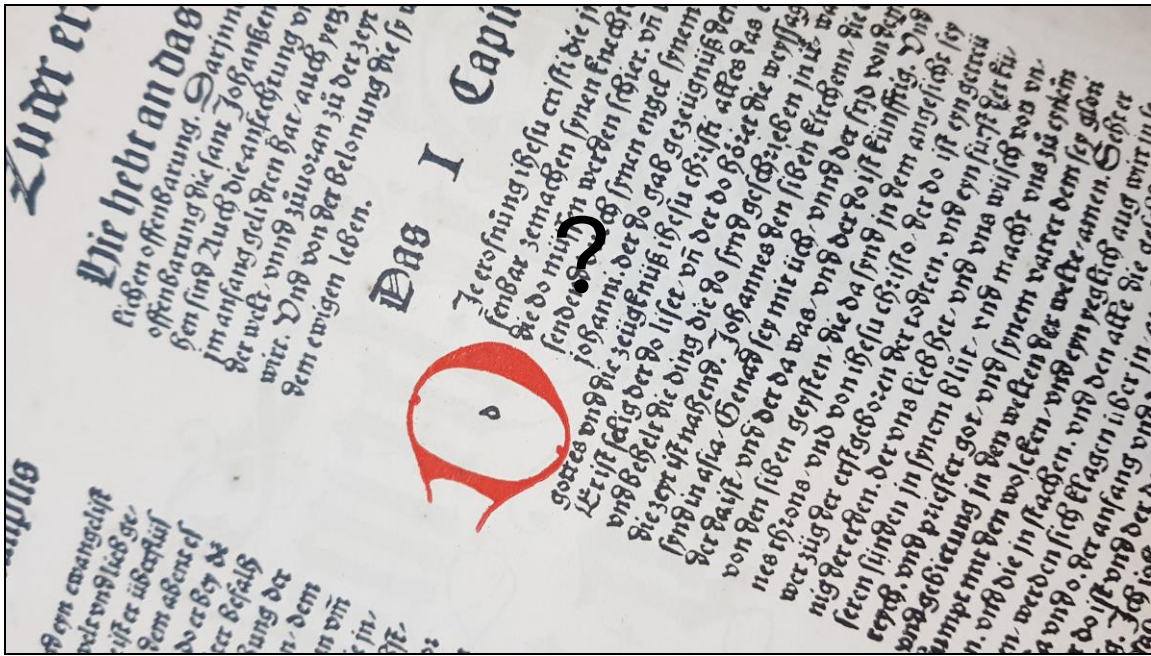
This approach to image making comes from the oil printing world – And dates back to mediaeval panel painting and the early beginnings of oil painting – And is known as **glazing**.



My project aims to discern whether it is possible to take this oil painting technique and combine it with wood engraving (which is my area of specialism).

SO effectively, can a glaze be printed by means of a wood engraving

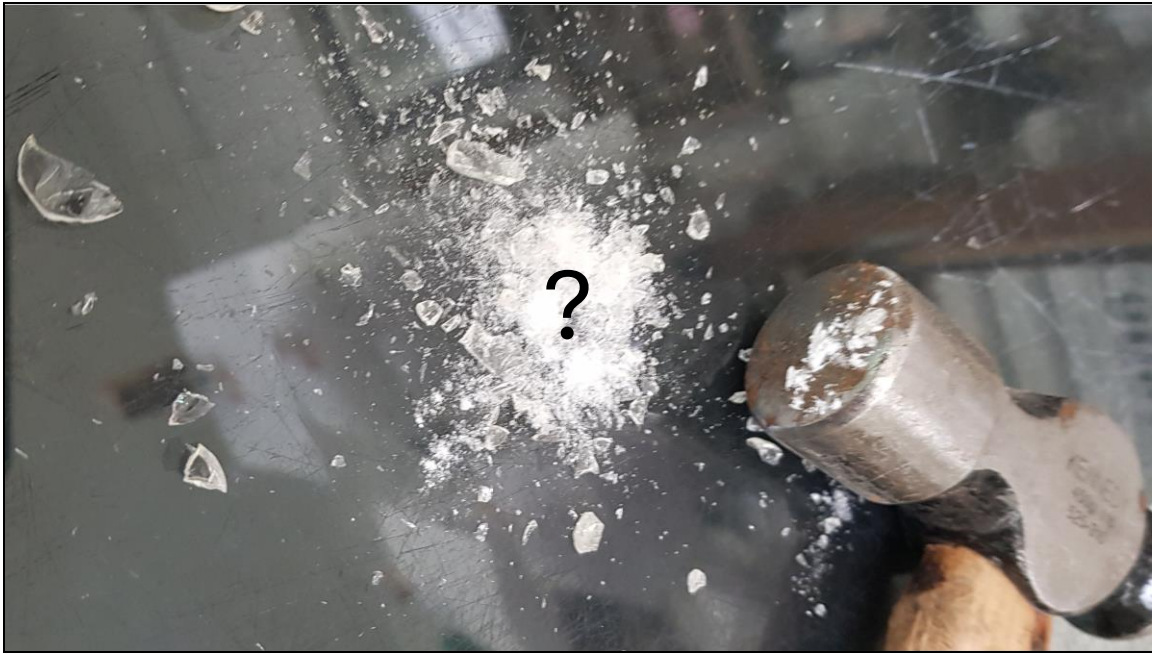
AND does the final printed glaze have the same visual effect as a painted glaze???



This depends of your definition of what constitutes a 'glaze'.

NO international standard or ISO.

And it depends on who you ask. An 800 year old latin manuscript will give you a different answer compared to a modern 'learn oil painting in 20 minutes' book.



But the definition I have settled on is: A translucent mixture of a drying oil (linseed oil), a transparent [or semi-transparent] pigment (ultramarine, Alizarin, etc) and resin (dry or liquid tree sap).

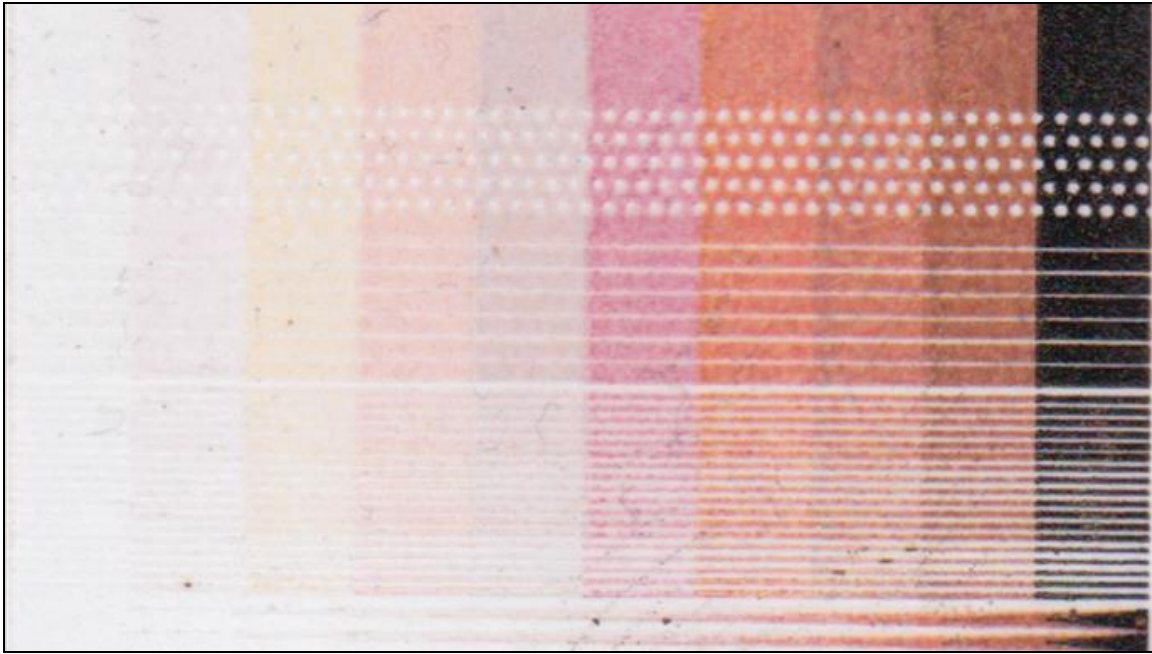


WHY use a glaze?

- Again it depends on who you ask
- ORIGINALLY – to mimic precious gems, metals, and enamel = to save money
- Later... to add a glaze or wash over an underpainting = to save money on expensive pigments
- Or to mix colours by overlapping translucent layers rather than mixing the pigments directly
- To create depth to a painting
 - o Adds luster, glow, brilliance, etc



So far... yes, it works. I have reformulated a traditional glazing medium – to increase its viscosity to an extent that it is suitable for wood engraving.



So far I have printed a variety of test prints using a range of recipes.

- The effect is subtle [there's no doubt about it] like with glazes found in oil painting.
- The new medium prints well – good definition
- what is achieved is a beautiful shimmering mixture of all the different glazes. The effect is similar to your skin. I have white skin, but within it are different colours shining through. Red, blue, yellow.
- NOTE: it is impossible to reproduce a glaze on a screen – you have to see the real thing – and see the print transmitting the light.



Now that I have finished the test prints, I will produce a large multilayered wood engraving, using the glazing medium I have developed – to test and to show its potential