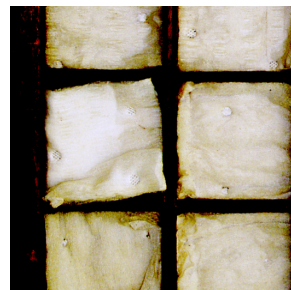


Fresco: Pigment Transfer to Birch Panel

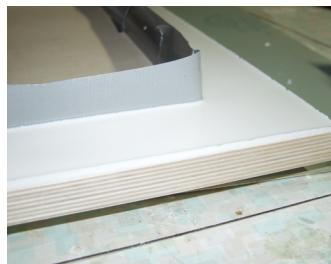
Lhotka Studio, Boulder, CO

Lily
32 x 32"
©Bonny Lhotka 2002



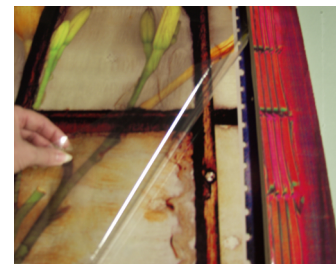
To create Lily, Lhotka scanned a flower from her garden on the Microtek 9800XL scanner then combined it with a digital photo taken of a wooden tray she found in an antique store. She had a woodworker build a Baltic Birch frame with a recess in the center. The first step was to tape the outer edges of the 32 surround or "frame" to form a well that would hold the fresco mix. The mix was made from rabbit skin glue, pearl pigment, water and an inkAid adhesive. The mix was

poured into the taped area. As it cools it set up like Jell-O. The print for the "frame" was imaged on the Encad Novajet 880 film made by coating polycarbonate with clear inkAid inkjet precoat. After the gel sets up the tape was removed. The outer "frame" area of the film was rolled up, aligned with the edge and then carefully unrolled onto the surrounding wood. After 5 minutes the image was transferred to the Baltic birch. The film was peeled off leaving the image on the gel.



A second batch of fresco mix was made but this time Lhotka added calcium carbonate to the fresco mix to make the image opaque white. It was poured into the recess in the center. The "picture" image of the Lily was also printed with the Wasatch Rip on the Encad using GO pigment inks. It was trimmed to fit into the center and rolled down after the mix had cooled to a gel. After 5 minutes the film is removed.

Because of the calcium carbonate the center dries to a chalk-like finish in contrast to the border, which is semi transparent and iridescent. When the frame was built Lhotka had holes drilled into the inner lip of the surround. She purchased piano wire, caused it to rust by placing it in vinegar overnight and used it to lace over the image.



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