

Susan G. Scott

Presents

Nestled in the Woods



Montréal, Qc

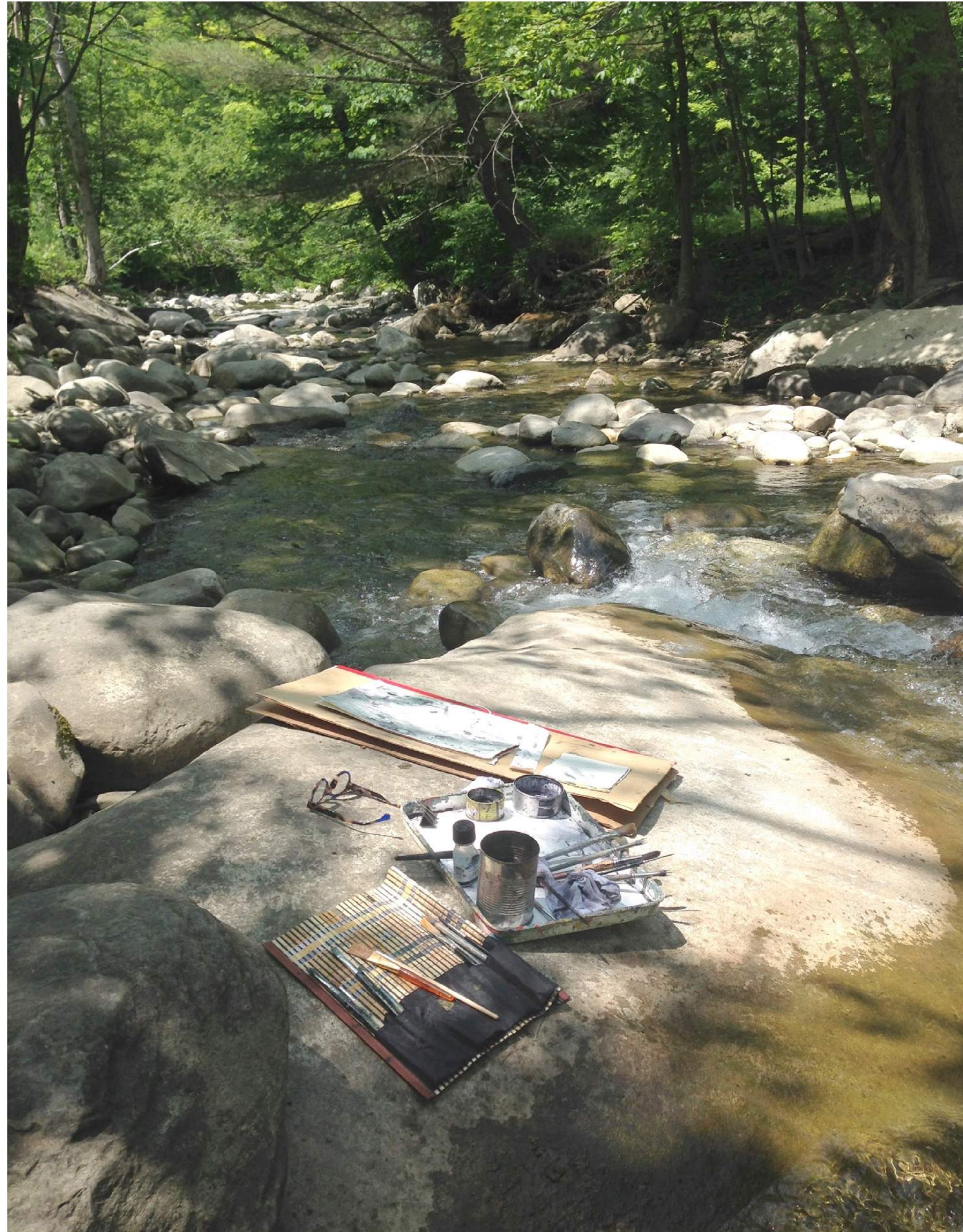
2021

Glass murals for public space

Technical Production by

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Table of contents



Plein-Air Studio. 2019

Section 1 : The work

Artist statement

Technical description

Section 2 : Examples

Samples and maquettes

Sketches

Section 3 : Technical details

Mounting Method

Details on materials and processes



Artist Statement

Nestled In The Woods is a series of diptychs and triptychs comprised of watercolour paintings that have been digitally transferred onto tempered (shatter-proof), non-reflective glass. The landscapes, with their reassuring sense of the human gesture, are shifted into a large scale mural. Small figures will appear embedded in the scenery, offering moments of pleasant discovery. Beneath the transparent “negative spaces” of the watercolour imagery, a dry-mounted sheet of hand-painted paper with a wash of colour will lend a specific and unique ground to create tone and mood.

The works will be connected by subject and style, but each will hold its own character giving each work a sense of the familiar while at the same time providing variation.

Two issues to take into consideration:

1-My artistic Practice

My works depict mountain streams and their surroundings from a very low vantage point. Without the horizon line, the viewer becomes immersed in the landscape. The experience shifts: instead of the viewer looking at a distant landscape, the viewer can imagine themselves as being within the woodland.

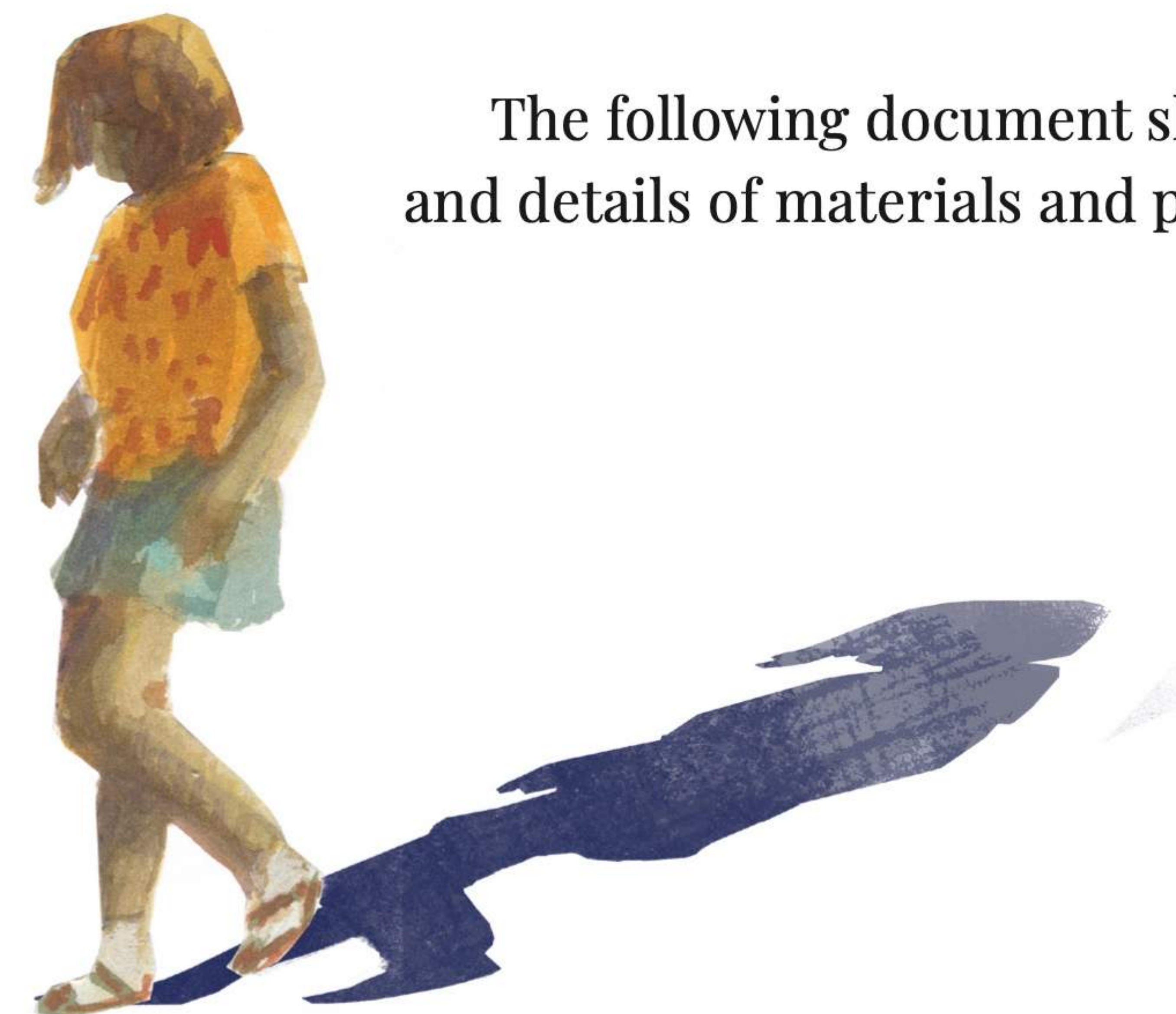
The works presented are taken from my personal painting archive. My practice has focused on landscape, and in particular, the ever changing continuity of the woodland stream for the past 10 years. It is grounded in a life-long practice of sketching and painting from nature “en plein air.” Returning to the studio, I rework and layer the original watercolours, sometimes adding cutout figures and animals, and break down the compositions to create diptychs and triptychs.

2-The Choice of Materials

From a practical sense, the non-reflective tempered glass will provide a shock resistant surface which can be easily cleaned. Glass mimics watercolour in that light is reflected through it. These glass murals can be produced at a much larger scale than actual watercolours, translating the delicate, ephemeral quality of watercolour to the permanence of a substantial architectural feature.

In translating the original watercolour onto glass we have developed a flexible process for the creation of multi-panel landscapes intended to be situated in public spaces.

The following document shows examples of possible images and details of materials and processes.



Technical Description

The original watercolor is scanned in high resolution. Then the white background is carefully removed, ensuring the contours of the original watercolour remain intact.

The work is then divided into sections and printed on extra clear adhesive acetate, which is mounted on the back of museum-grade glass.

The novel printing process we developed through numerous tests allows us to achieve a completely opaque and brilliant color palette on the clear acetate, while maintaining the ability to play with opacity in certain areas to enhance the gradations of the original watercolors.

By mounting the prints on the back of the glass, we create an extremely durable work of art that can be touched and cleaned with little risk of damage.

Behind each panel is an archival watercolor paper on which a soft wash is painted as a background for the artwork. The paper is mounted on an aluminum composite panel, a lightweight and structurally stable surface that can be sealed to the glass for easy cleaning.

Once the glass and aluminum composite panels are mounted and sealed together, they are hung on the wall using low-profile, load-bearing architectural brackets.



Section 2

Examples



La Promenade. 1:1 Sample, Digital Print on glass, 610 X 6190 mm
2021



Les Bouleaux Blancs. Maquette, Detail Vue,
2021

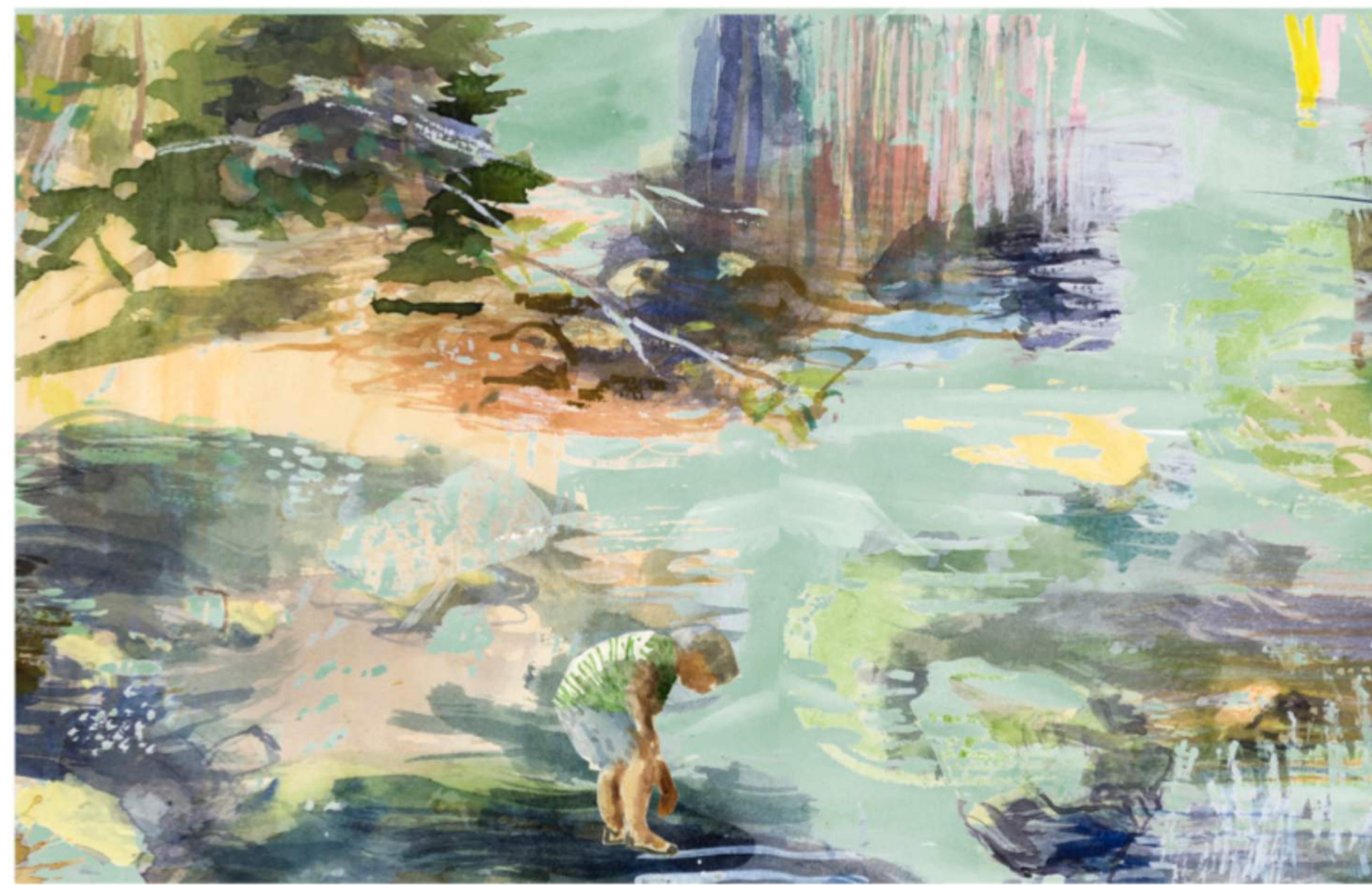


La Promenade . Maquette, Overview.
2021

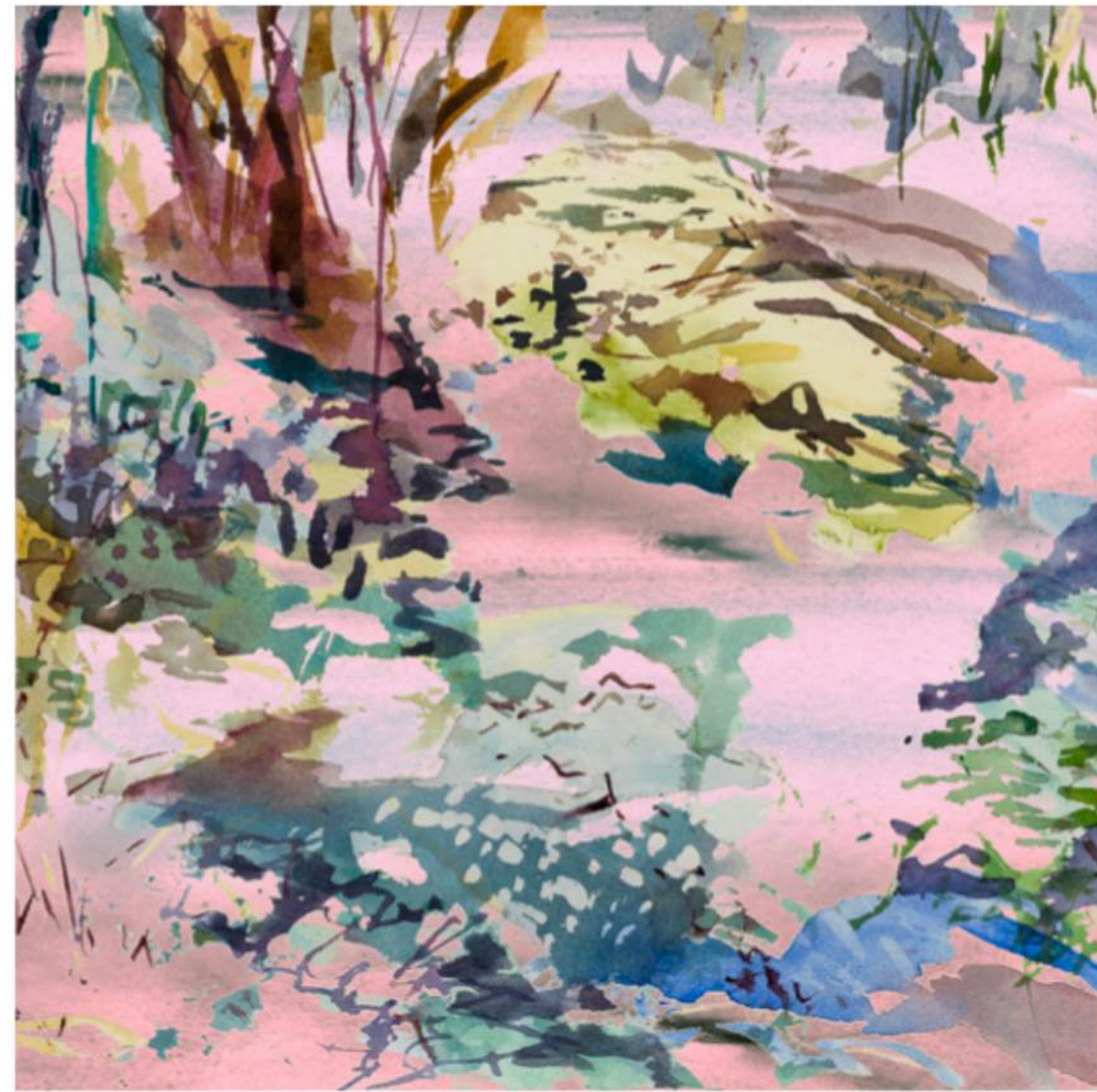
La Promenade
(436 X 120cm)



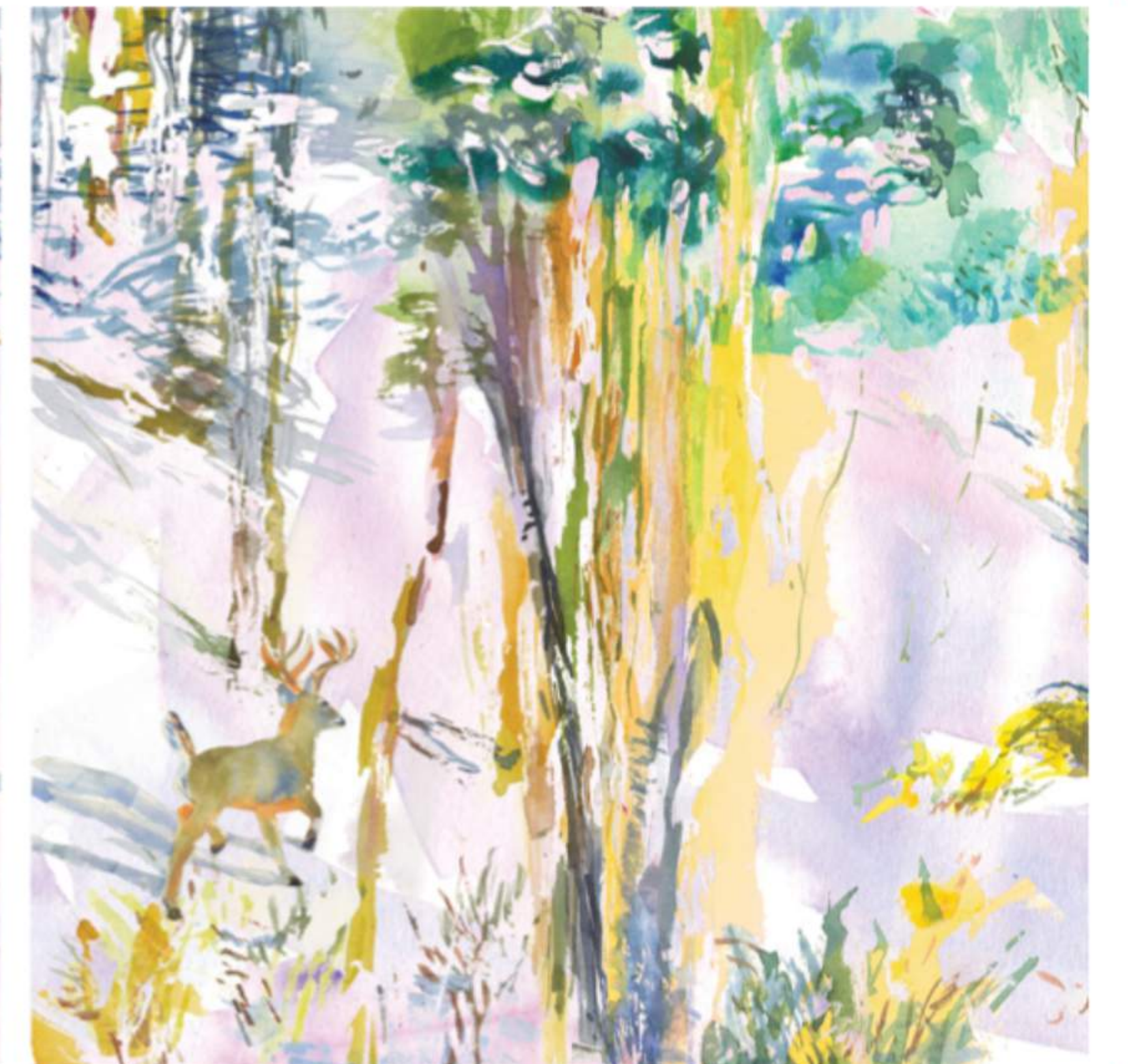
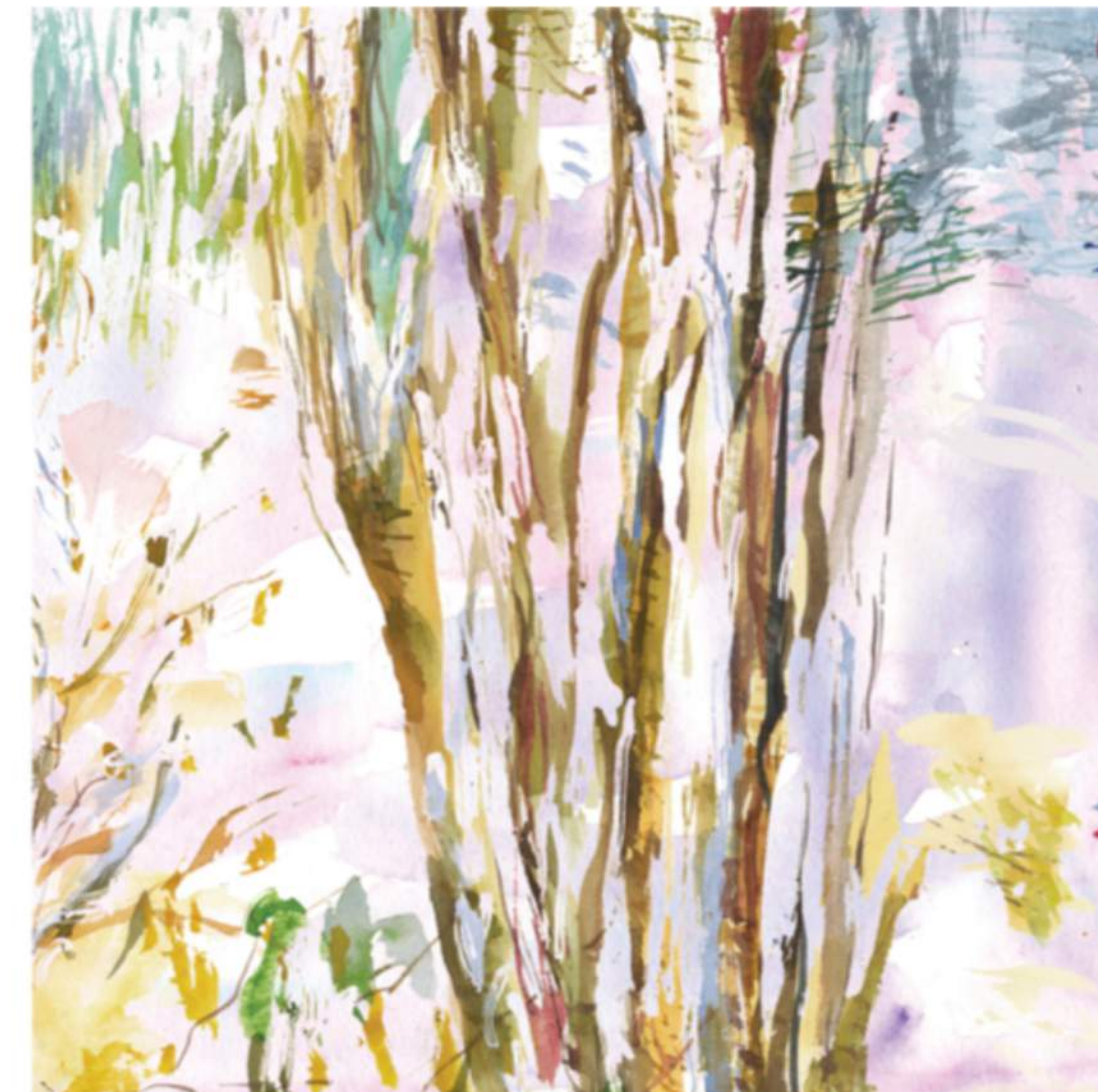
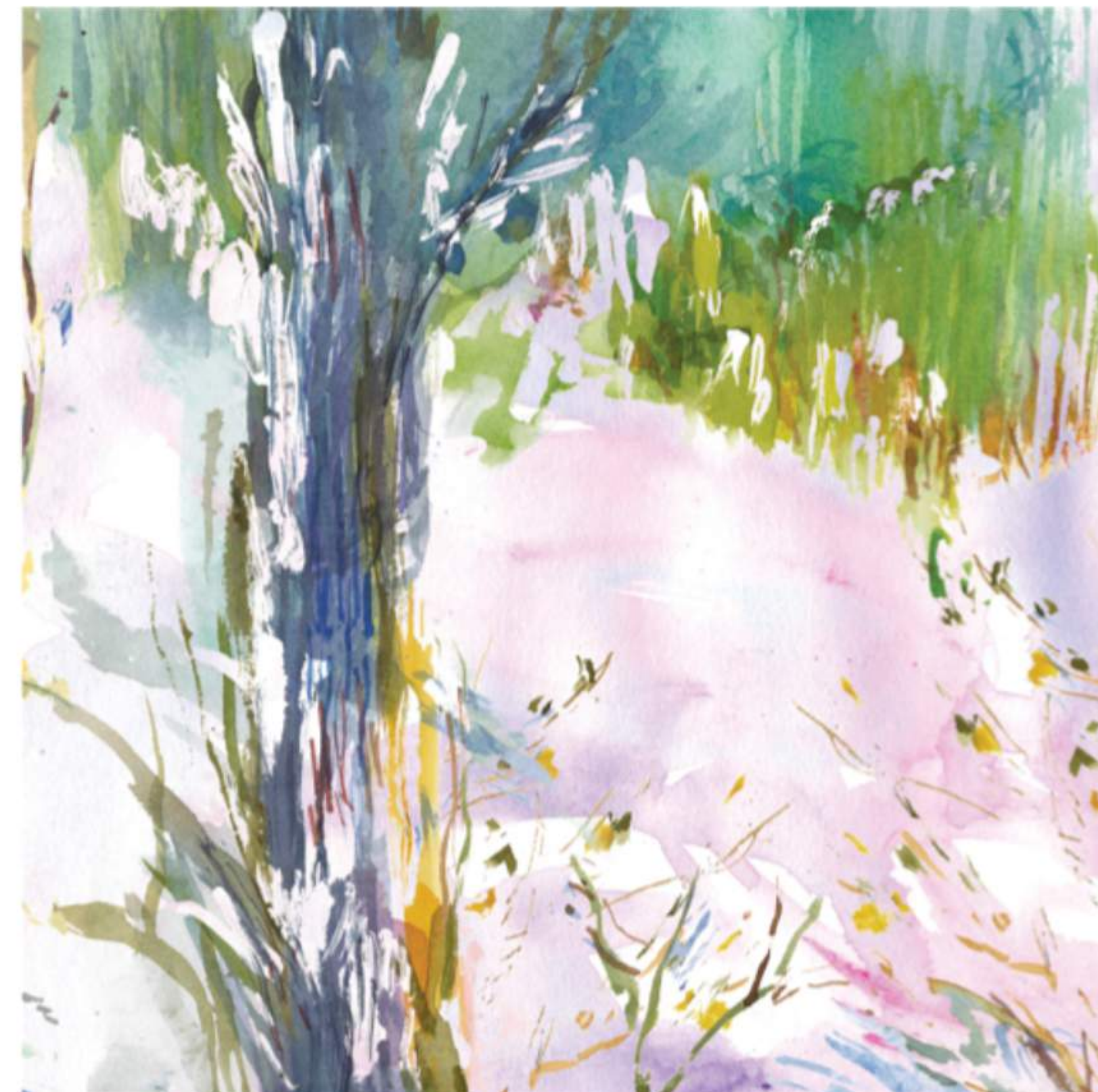
Le pêcheur et son fils
(436 X 120cm)



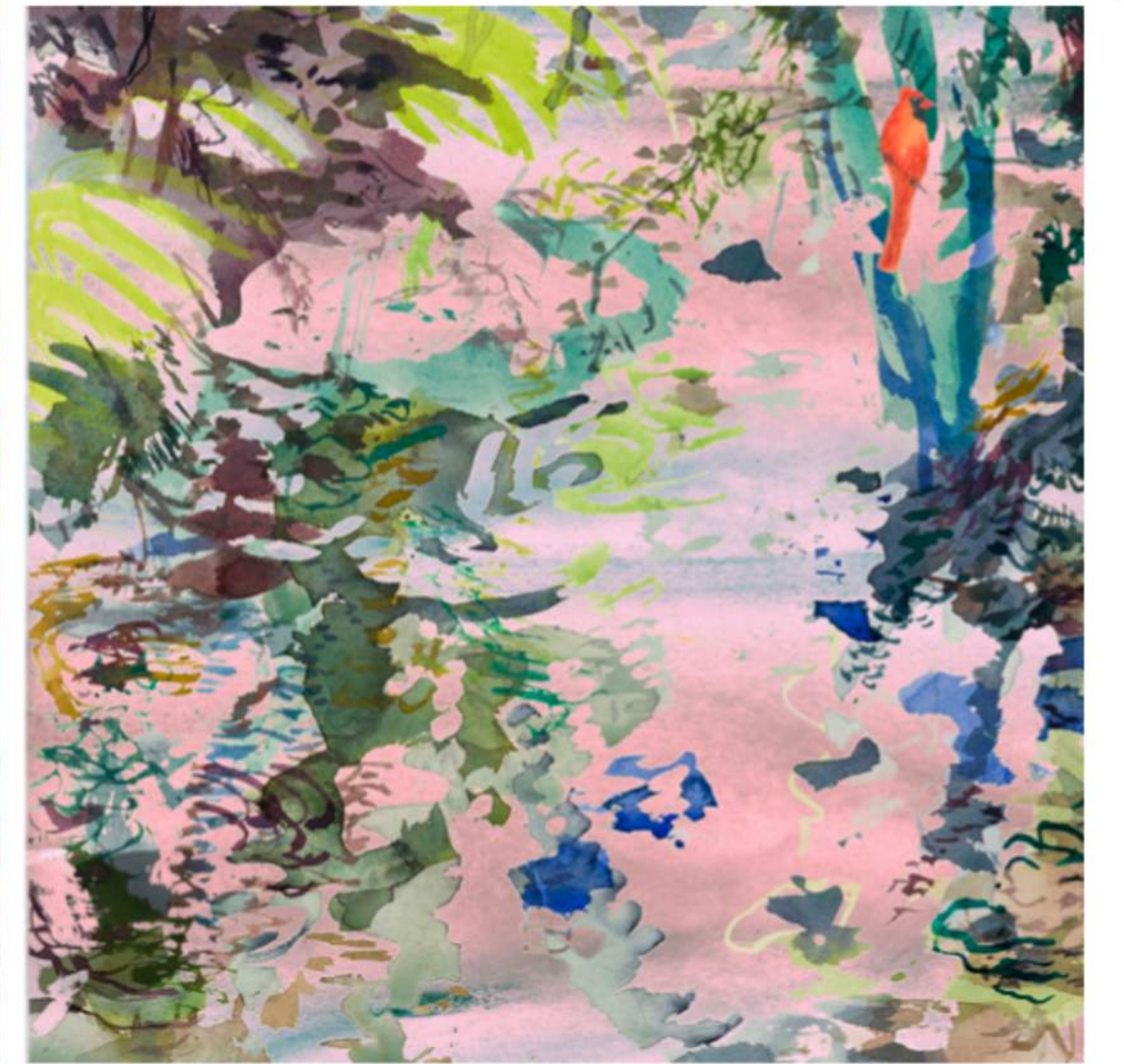
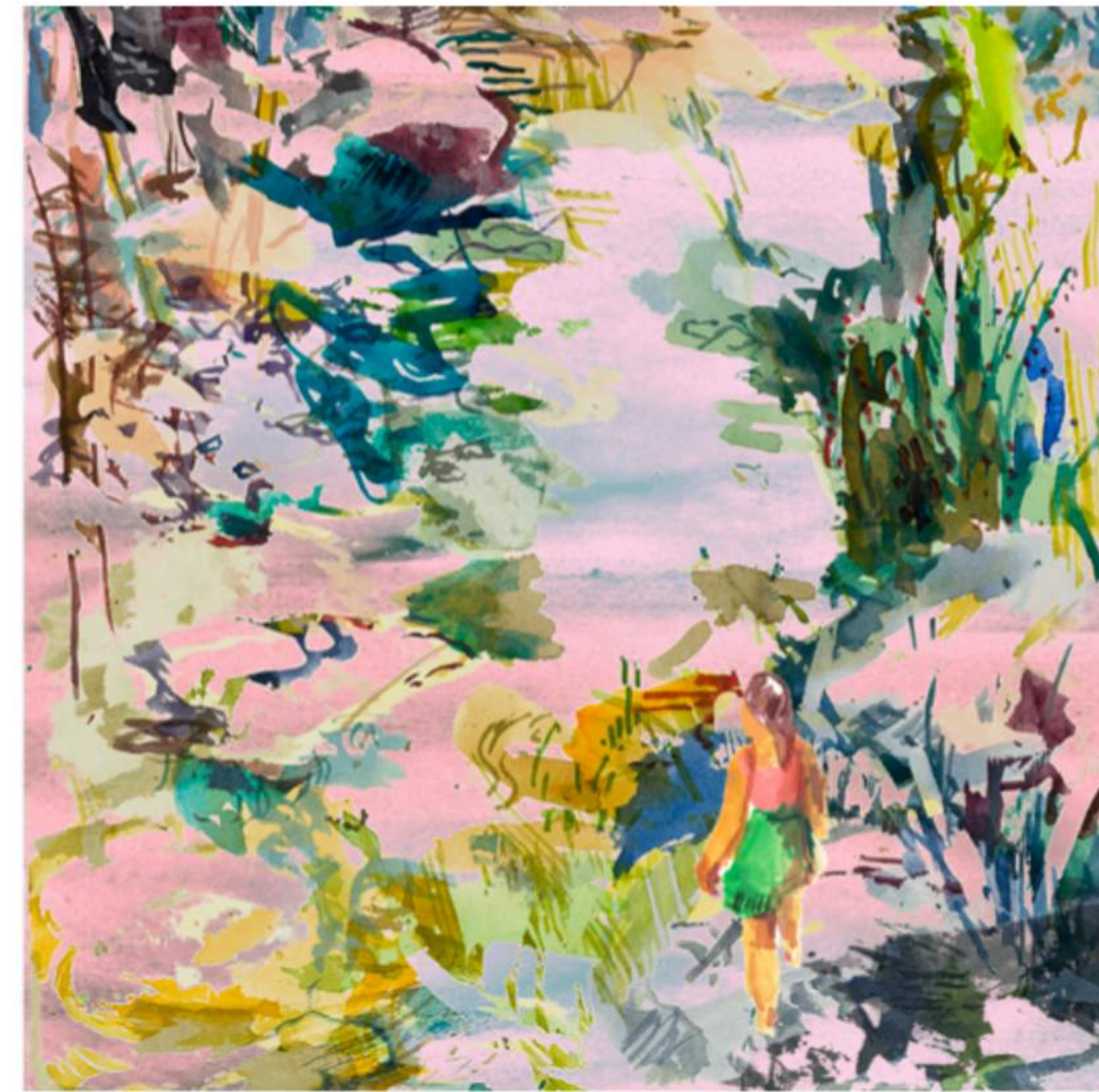
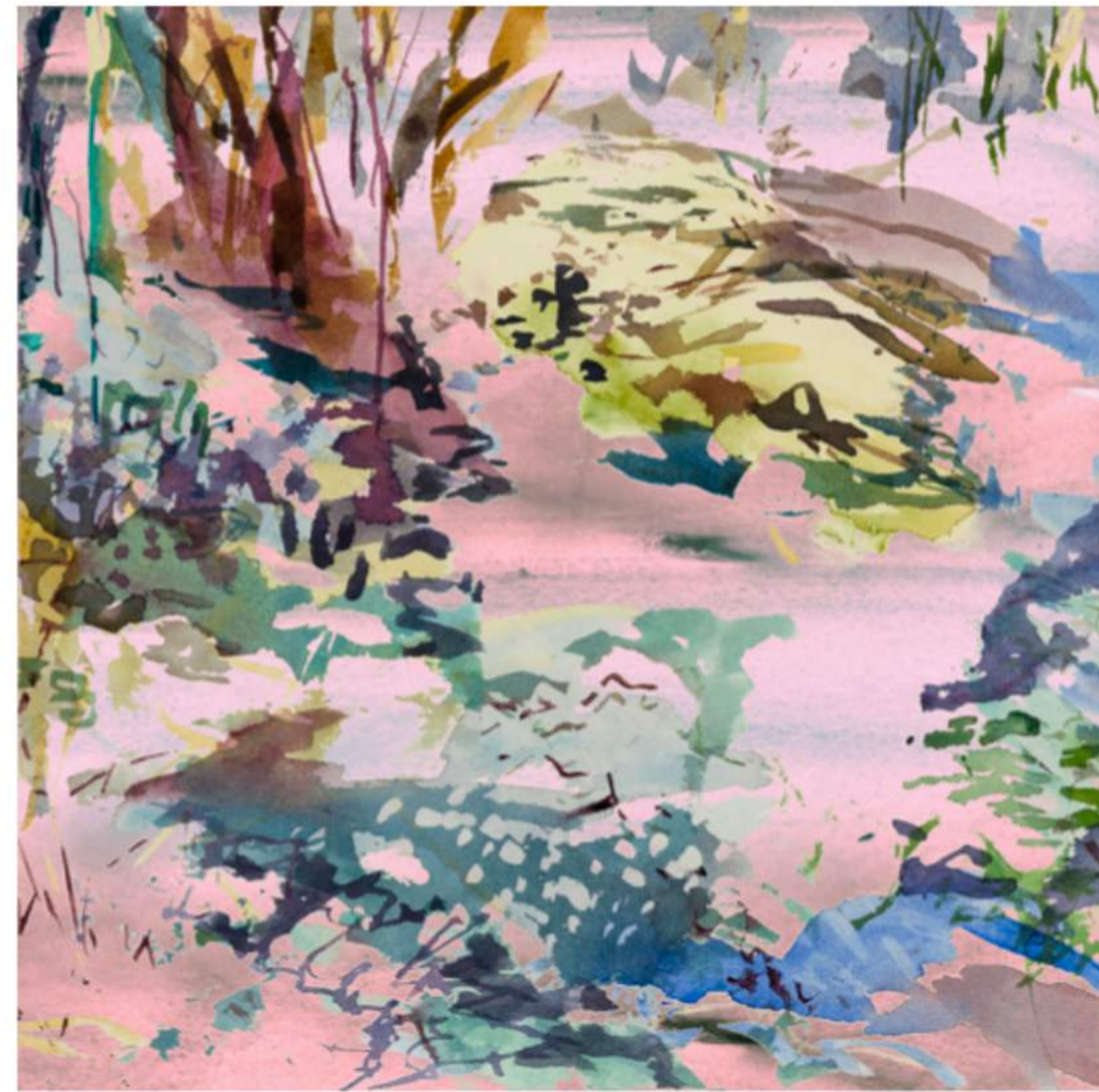
Les Bouleaux Blancs
(508 X 120cm)



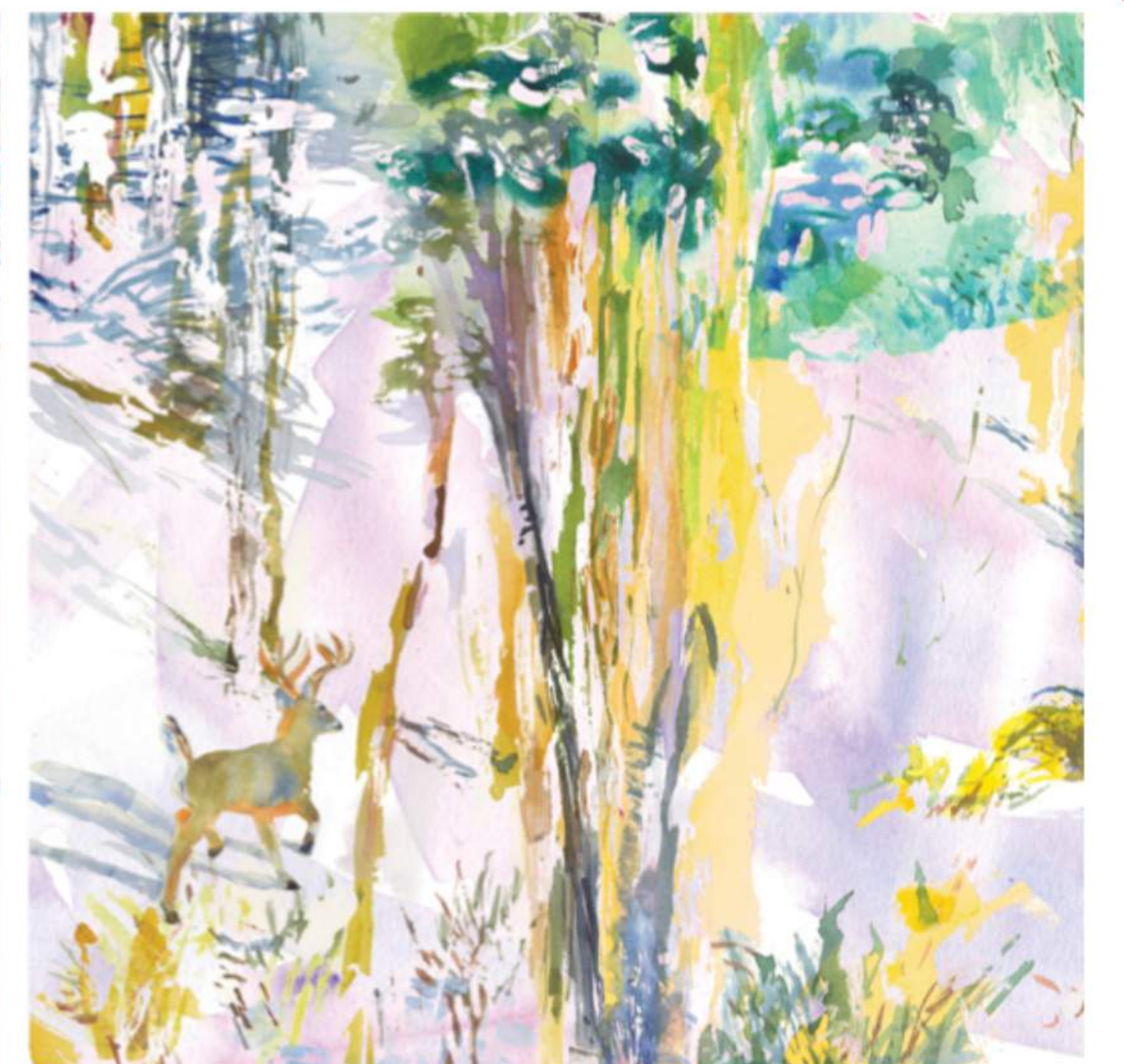
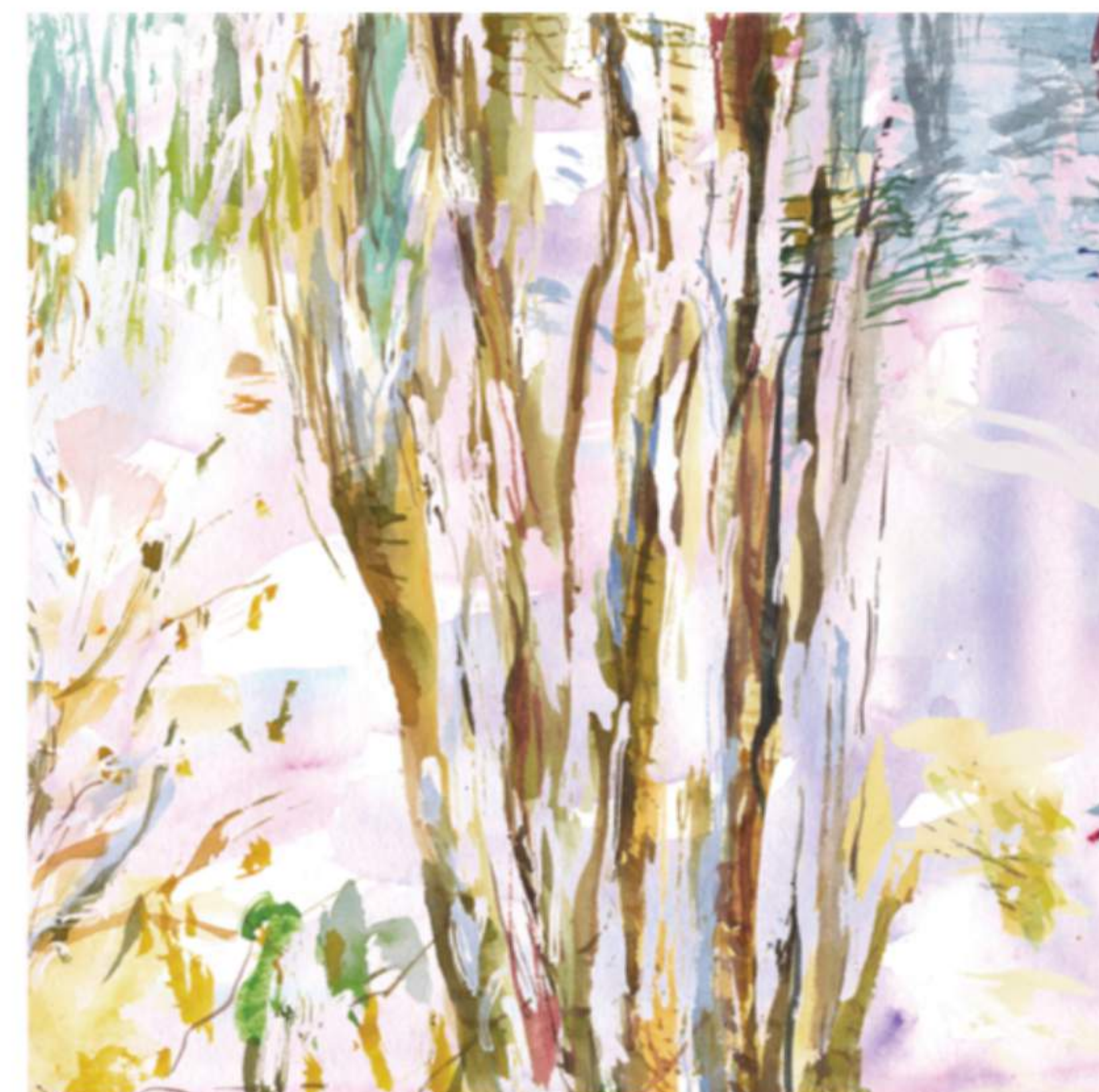
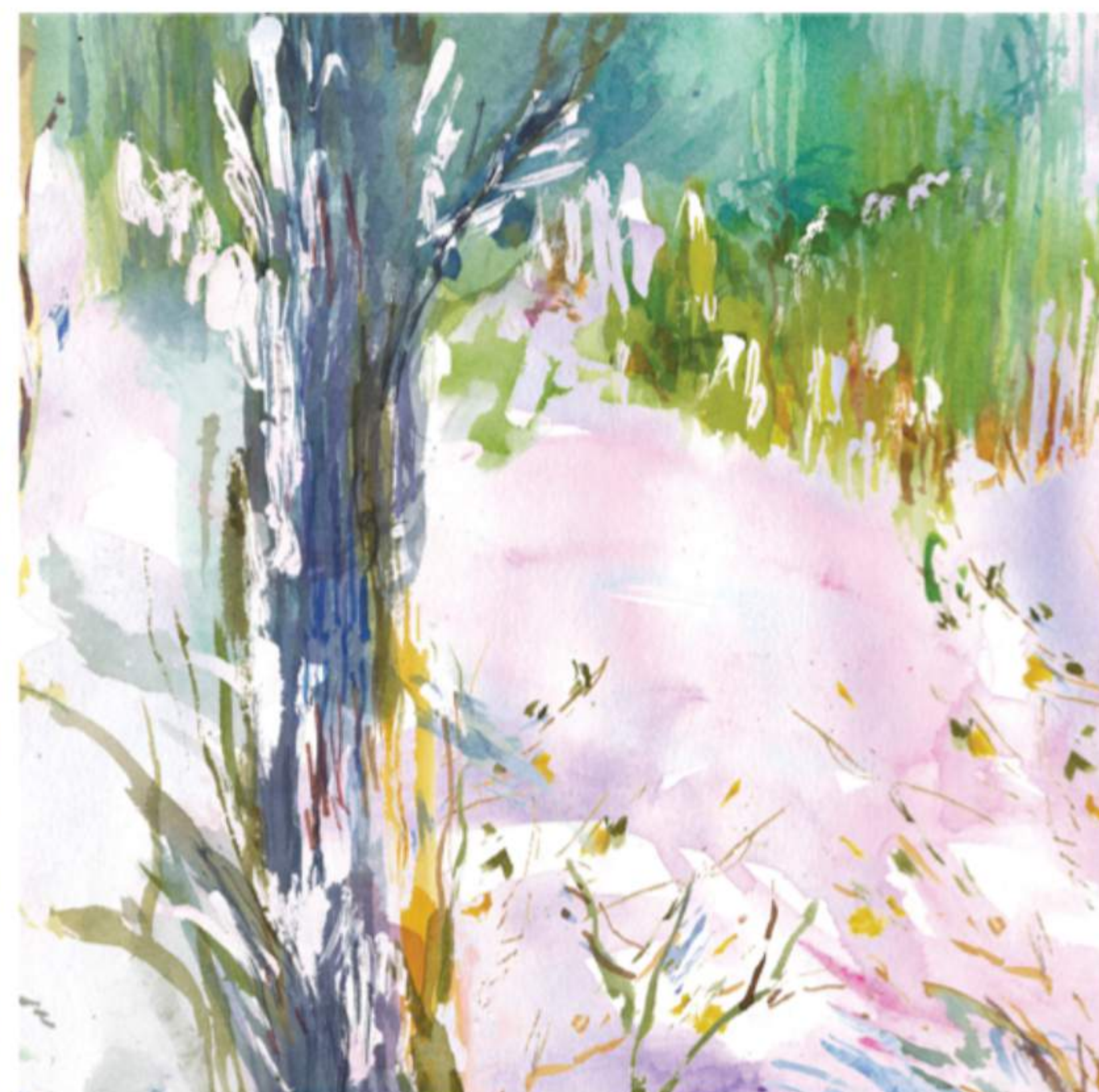
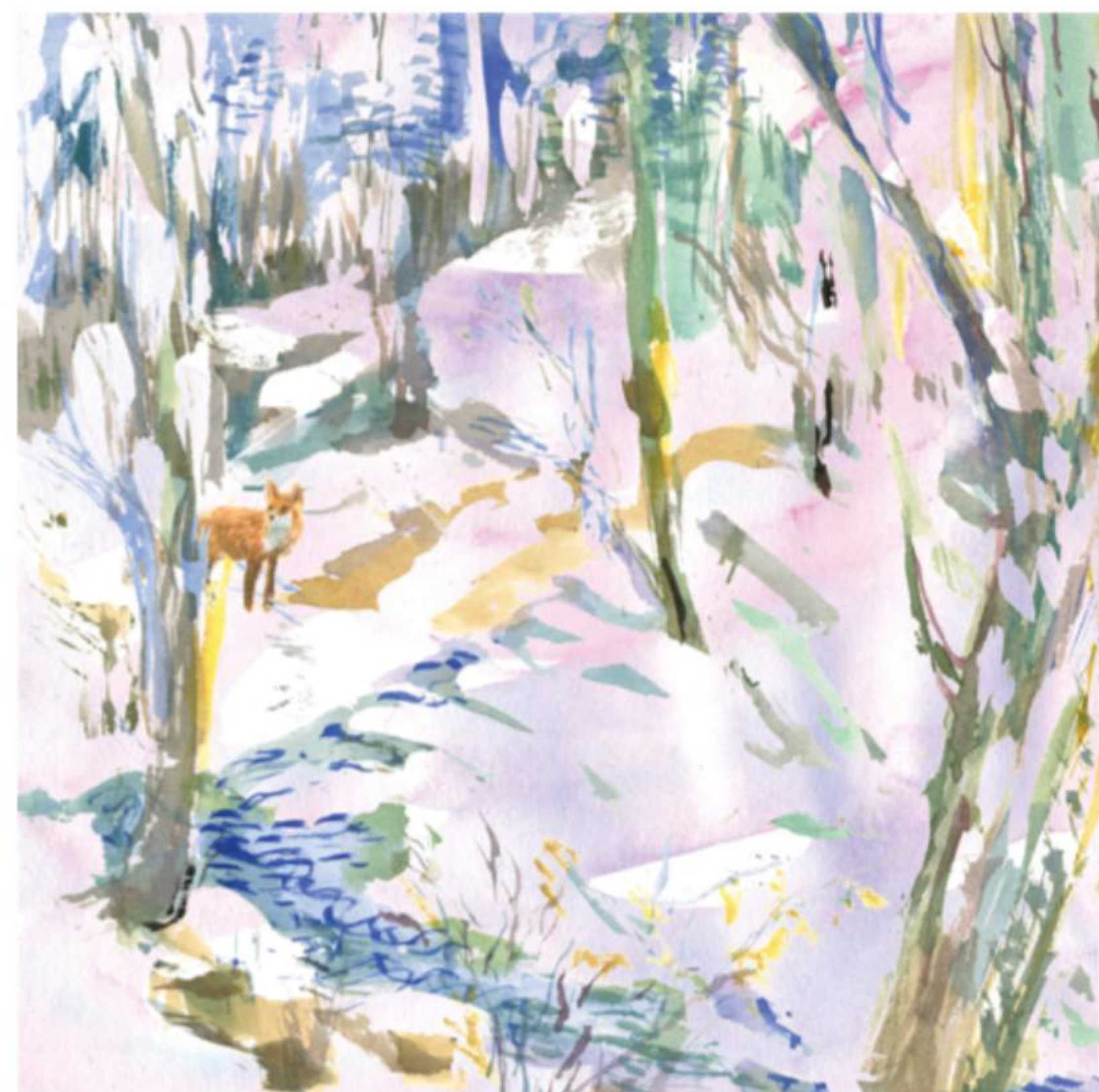
Le Cardinal Perché
(508 X 120cm)



Une Aventure au Crépuscule
(434 X 120cm)

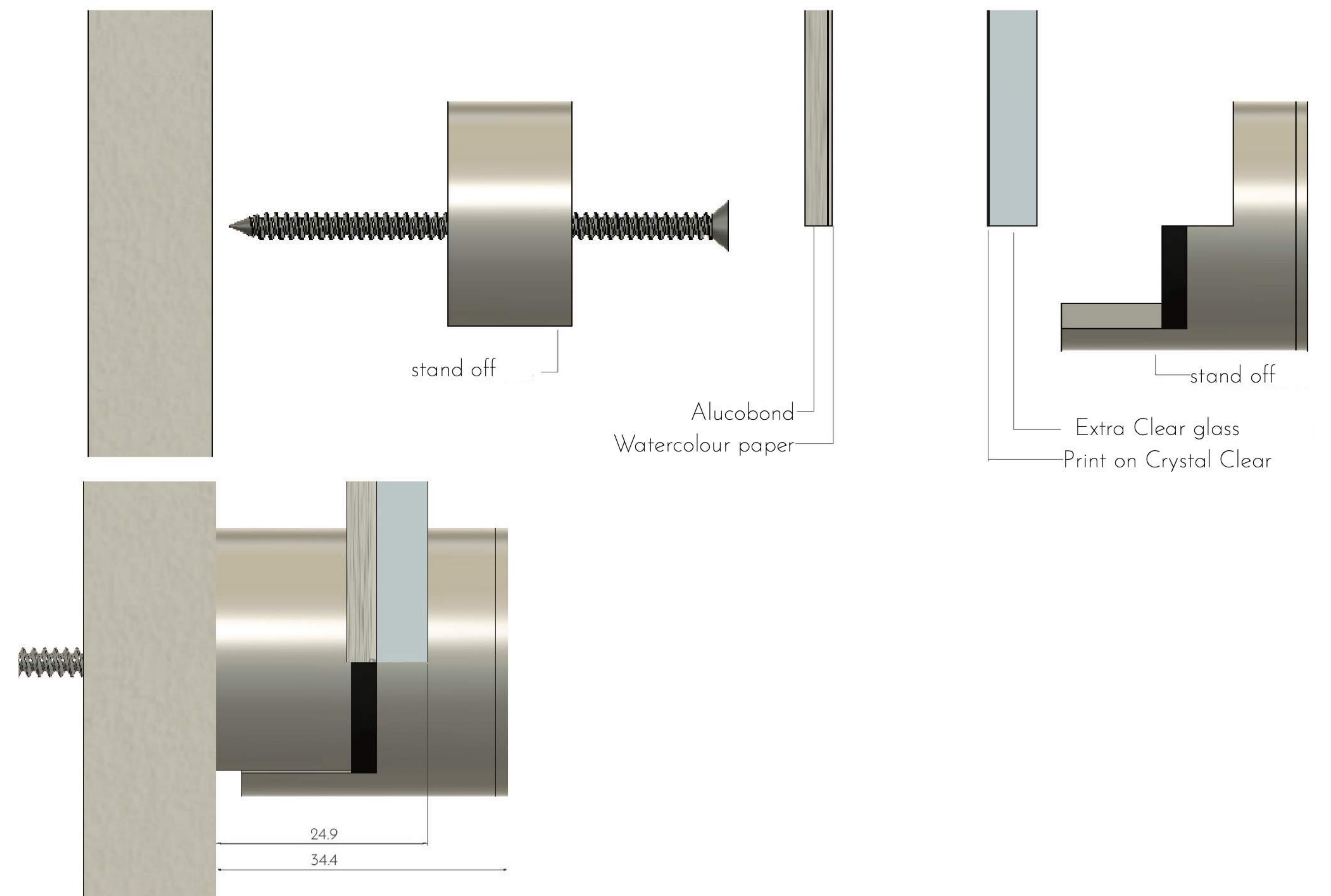
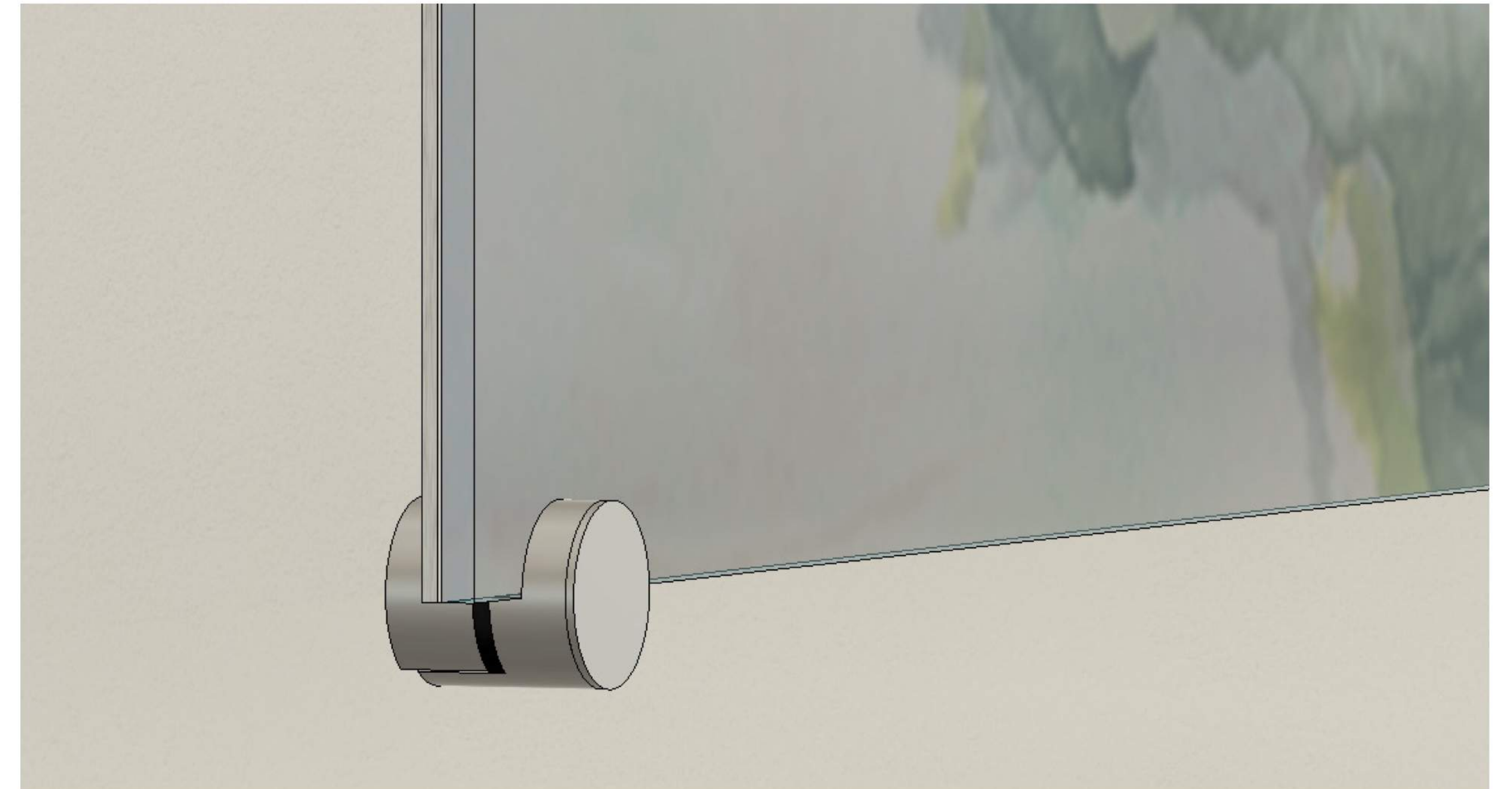


La Saison Migratoire
(4360 X 1200)



Section 3
Technical Details

Hanging Method



Materials and processes

Stand-offs

This stainless steel anchoring system is specially designed to support glass panels. The stand-offs preserve the aesthetics of the work, are non-intrusive and require no maintenance.

Extra Clear / Anti-Reflective Glass

The glass used for the project is Pilkington Clearview extra clear glass. Often used in museums due to its very low light refraction, once tempered, this glass is an extremely durable surface, easy to clean and causes no colour change to the underlying image.

Alucobond

Alucobond is an aluminum composite panel that consists of a polyethylene plate plated with brushed aluminum on both sides. It is a preferred material for dry paper mounting as it provides great rigidity and long term stability.

Adhesif film Crystal Clear

Often used in architectural and automotive projects, Crystal Clear adhesive film becomes completely invisible and offers permanent adhesion to glass. Printing on Crystal Clear instead of directly on glass allows us to print at a higher resolution without sacrificing the transparency effect.

UV Printing

Used for the reproduction of artwork for over a decade, UV printing technology allows permanent adhesion to a wide variety of surfaces. By using two undercoats (one black and one white) we can achieve a richness of color and opacity impossible to obtain with other printing methods.



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