

Teresa Newman

Self-taught artist, award-winning author. Retired.

Published 2013 "Follow the Light, the Shroud's Revelations" Outskirts Press, Denver, CO.

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In 2013, Teresa published, "Follow the Light, the Shroud's Revelations". Her book earned 2013 Best Book of the Year Award Finalist, Outskirts Press, 2014 First Place Gold EVVY Award, and 2015 and 2017 International Book Awards, Miami, FL Readers' Favorite Honorable. Teresa attributes her artistic abilities to her mother, who was an accomplished artist, and her father who held a Masters in Physics. She questioned all mysteries from Religion to Quantum Physics. The first sight of the Shroud image in 1980 began her lifelong quest to understand the image of the Shroud of Turin.

ABSTRACT

A Sculpture Created by Converting the Shroud Image into Three Dimensions using Light and Shadows: Demonstration of the Distortions of the Image, Conditions of the Body and Bloodstain Misplacements

The sculpture created by the light method depicts the scapulae to be together and back. The arms as they extend towards the groin are slightly raised and not resting directly upon the body. These are both indications that death and rigor occurred while on the cross. The stomach appears bloated indicating a resting time of 2 days before the image formed. This gave time for the blood to stain and congeal to the cloth as it laid upon the body. Each hand reveals two separate positions suggesting that these images are double-exposures. The image also captures a forward motion of the arms, which makes the arms and hands appear elongated. This implies that multiple short bursts of energy created separate images. The distance the cloth was from the body corresponds to the ratio of the image size in a manner similar to a projected image. Tilting the cloth would also change the image perspective comparable to the angling of a projector screen. This explains why the back image is larger than the front, and why one side of the man appears larger than the other side. Since the image changes depending on the distance and tilt of the cloth, determining the size of the man is problematic based only on the size of the image. To explain the clear and distinct images we currently see on the Shroud, it is possible that during the image-creating event, the body and cloth ascended together in a state of levitation with the cloth spreading out horizontally above and below the body. In this case, the cloth was only touching the top of the head. The bloodstains were accurate to the wounds while the cloth laid upon the body; however, the stains are inaccurate as we now observe the cloth spread horizontally.