CLEAR CONTACT PAPER OR CLEAR PACKING TAPE

MAGIC TIME | *Clear packing tape transfer, stamps and Lazertran transfer.*
ARTWORK BY DARLENE OLIVIA McELROY

Materials ✻ **toner-based or magazine image** ✻ **clear contact paper or clear packing tape** ✻ **background surface** ✻ **bone folder or large spoon** ✻ **sandpaper** ✻ **spray bottle of water** ✻ **soft cloth (optional)** ✻ **soft gel (gloss) or polymer medium (gloss)** ✻ **paintbrush** ✻ **scissors**

These are two of the easiest transfer techniques, and they use products we often have available at home. You can use either toner-based or magazine images (with the exception of magazine images that are coated with either a varnish or plastic coating).

Packing tape is thinner and more transparent than the contact paper, but it has restricted width.

After applying the packing tape or contact paper to the image face, the trick is to burnish the image well so the ink sticks to the adhesive. You can actually see this happen.

LIMITATIONS

Clear packing tape is limited to the width of the tape, though you can add rows of additional tape to make it wider. Clear contact paper can leave a slightly fuzzy image. Both leave an edge on the finished piece, but this can be minimized with additional layers and finish.

SURFACE OPTIONS

This transfer technique works on any surface.

ARCHIVAL QUALITY

For clear packing tape, the quality is low to medium. Coat images with UV-resistant spray before putting the tape on the image to help the quality.

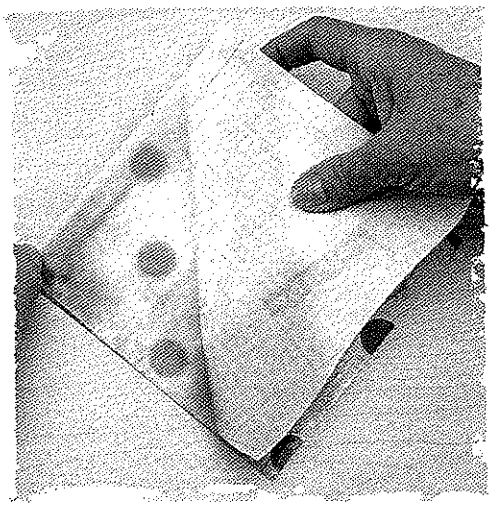
With clear contact paper, carbon black-and-white copies are lightfast. Magazine images and color copies can be sprayed with a UV-resistant spray prior to transferring to improve lightfastness.

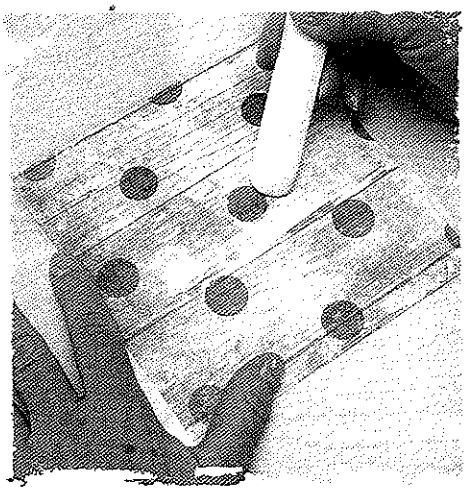
NOTES

For a distressed look, sand the image transferred to the contact paper or packing tape.

Don't dump paper rubbings into the sink.

Different brands of contact paper work differently, some better than others. Don't use contact paper that can be repositioned. Try out a few brands that are meant to be permanent.





2 / BURNISH IMAGE

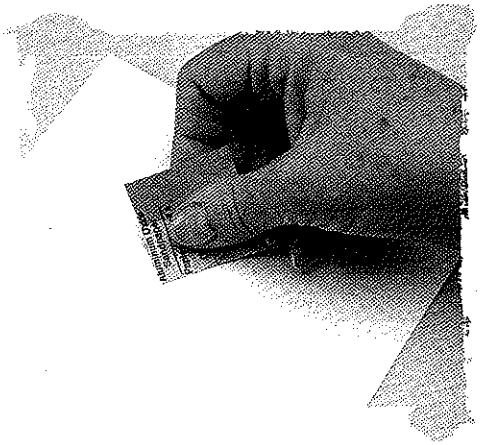
Using a bone folder or a large spoon, burnish the image thoroughly. You want the ink from the image to transfer completely to the contact paper or packing tape.

1 / PREPARE IMAGE

Select the image to be transferred.

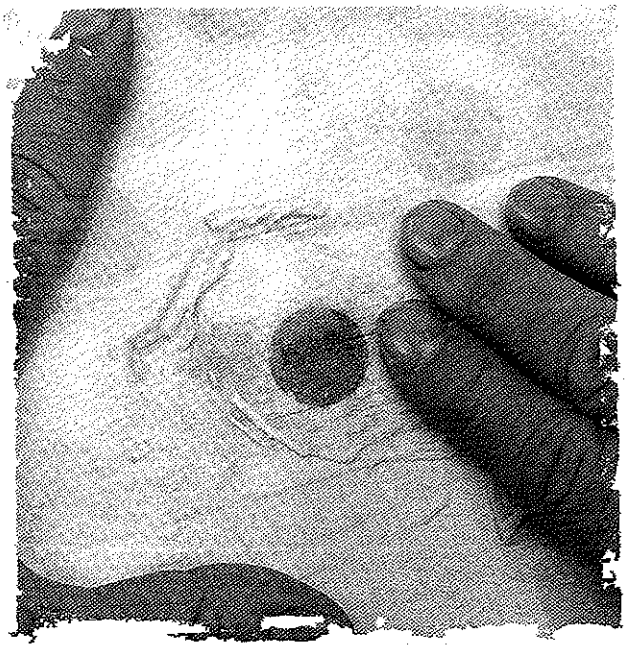
IF USING CONTACT PAPER: Use scissors to cut the contact paper to the size needed. Peel off the backing and put sticky side down on the face of the image.

IF USING PACKING TAPE: Layer the packing tape to the size needed to cover the image.



3 / SAND IMAGE BACKING

Using the sandpaper, lightly rough up the back of the image to break up the paper backing.



4 / MOISTEN PAPER BACKING

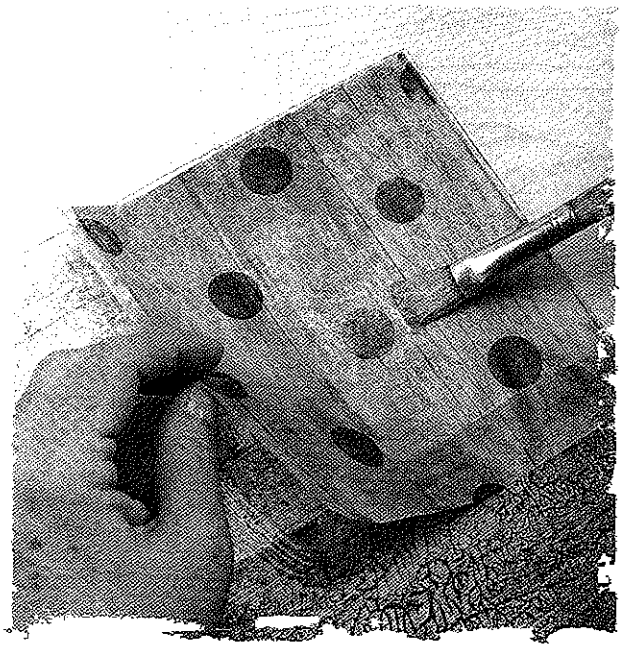
Using the spray bottle with water, moisten the paper backing.

5 / REMOVE PAPER

Using your fingers or a soft cloth, rub off the wet paper, leaving the ink on the contact paper.

6 / APPLY MEDIUM TO SURFACE

Using a paintbrush, apply polymer medium or soft gel onto the background surface.

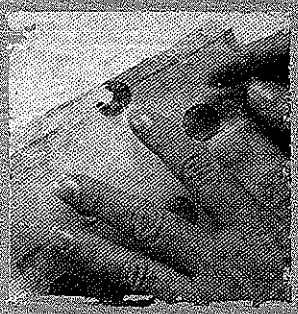


7 / APPLY IMAGE TO SURFACE

Lay the contact paper or packing tape image sticky-side down. Using a paintbrush, smooth out the image to the surface with polymer medium or soft gel.

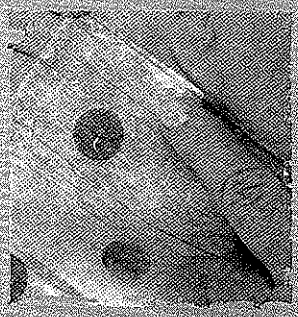
MISSING PIECES OF THE IMAGE?

If you're missing pieces of the image after removing the paper, there are two possible explanations: Either you didn't burnish the image enough, or you rubbed too hard while removing the paper backing. This result can actually add more texture and interest to your transfer, but if you're looking for a near-perfect transfer follow this advice: Burnish hard and several times in step 2. Be gentle when removing the paper in step 5—take off one layer of paper, then let it dry. Repeat steps 4 and 5 until all the paper is removed.



GHOST IMAGES

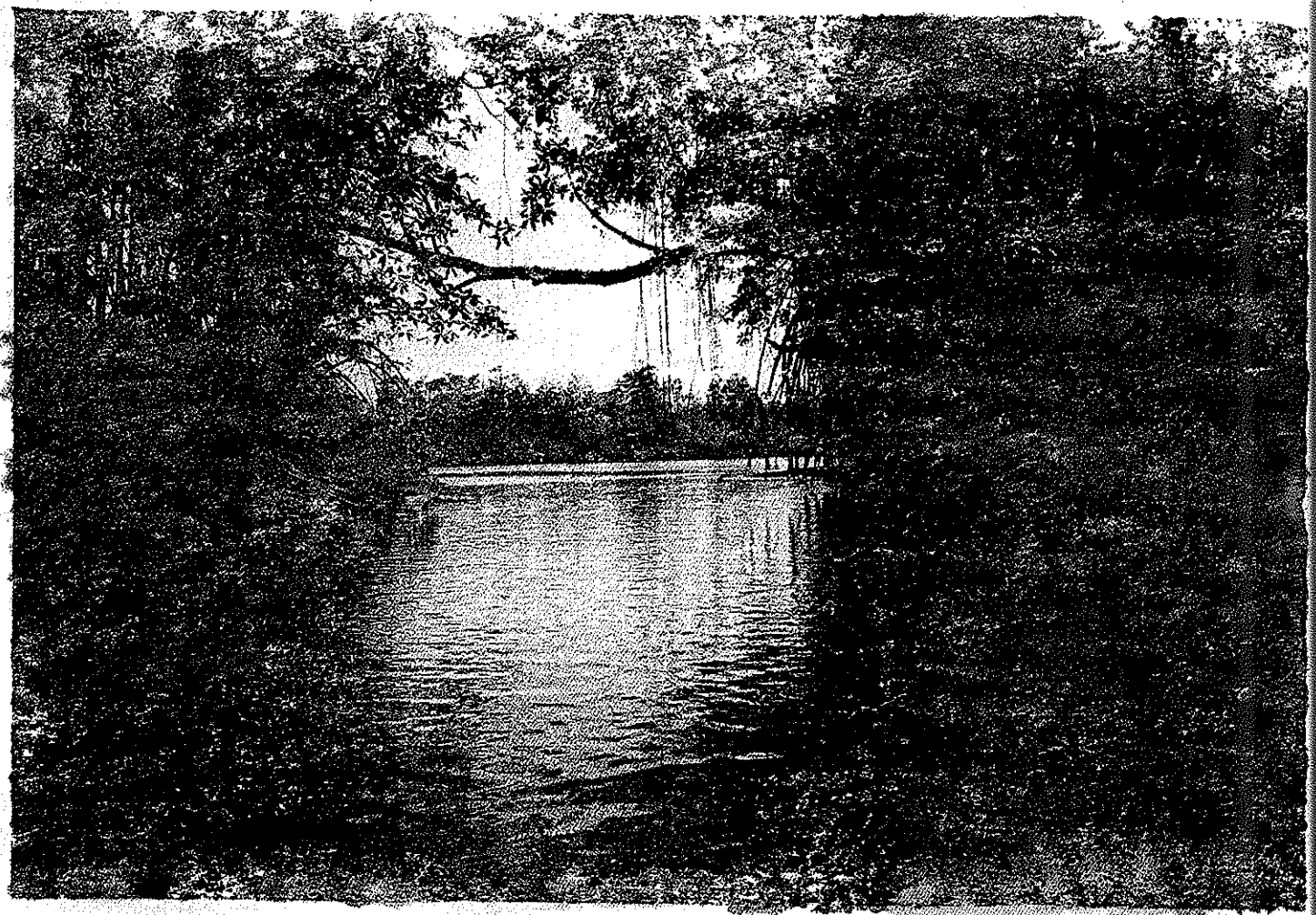
If you don't remove all of the paper, you'll have a ghost-like paper residue. Let the paper backing dry, then repeat steps 4 and 5.



OTHER TIPS

Some copy machines and printers use less toner and may not work as well for this technique. If you're having problems with the transfer, try a different printer, or try a print shop. Ask them to increase the toner or use a different type of paper.

If you want to paint over areas of the transfer, roughen the surface slightly with fine sandpaper so the tape or contact paper can hold the paint. You could also paint a layer of clear gesso on top and let it dry, with or without sanding it first.



Costa Rica. A scenic photo transferred onto vellum paper using Sheer Heaven.

Sheer Heaven Transfer Material

Sheer Heaven is a versatile transfer material that makes beautiful, ethereal inkjet prints. It is a mid-weight, translucent, synthetic sheet that has a "tooth" etched into one surface. This means that, unlike other synthetics, Sheer Heaven is absorbent enough to be used for watercolor, silk dyes, acrylics, and even oil paints. No amount of moisture will warp, wrinkle, or tear the sheet. You can dye Sheer Heaven and it will dry perfectly flat. And for dry media, like colored pencils and pastels, the tooth on Sheer Heaven holds much more pigment build-up than bond paper, and the tooth does not flatten.

Yet here's an interesting fact: For Sheer Heaven's current usage as a medium to transfer images to another substrate, it was created by accident! The happy circumstance occurred when artist Jessica Isolek innovated a handmade paper that would be both heatproof and waterproof to underline the lampshades she was creating at the time. Five years later, one of her customers discovered that spraying the paper with 70% alcohol released the printed inkjet image and voila, the transfer paper was born!

Materials Needed for Sheer Heaven Transfer

- Sheer Heaven paper
- Inkjet printer
- 70% isopropyl rubbing alcohol (do not use 90% or ethyl rubbing alcohol)
- Spray bottle (for the alcohol)
- Burnishing tool, such as a bone folder or spoon
- Porous receiver surface (the transfer technique won't work on non-porous surfaces; the ink cannot sink into the substrate and will blur)

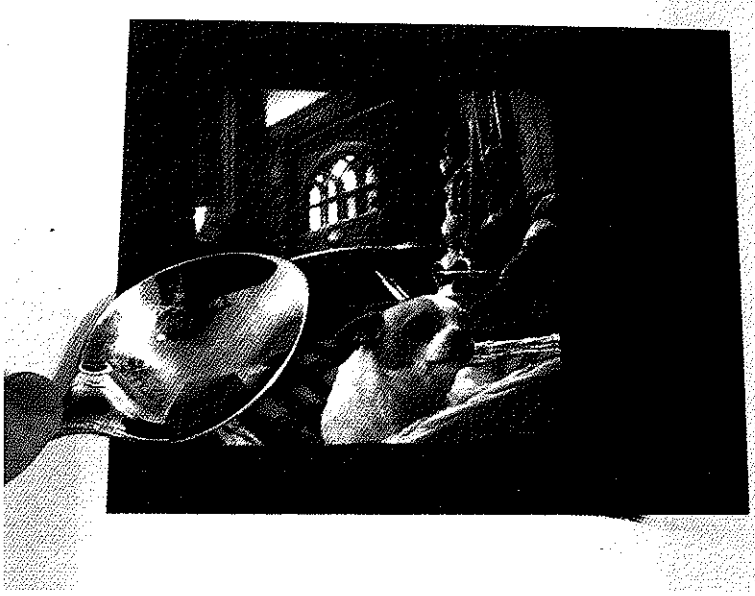
Some of the substrates I have used successfully include watercolor paper, print paper, absorbent card stock, muslin fabric, ultra suede fabric, balsa wood, tissue wrapping paper, handmade papers, journal pages, and bisque fired unglazed tile.

Bryan. This colorful portrait was enhanced in Studio Artist, output on Sheer Heaven, and then transferred onto vellum paper.

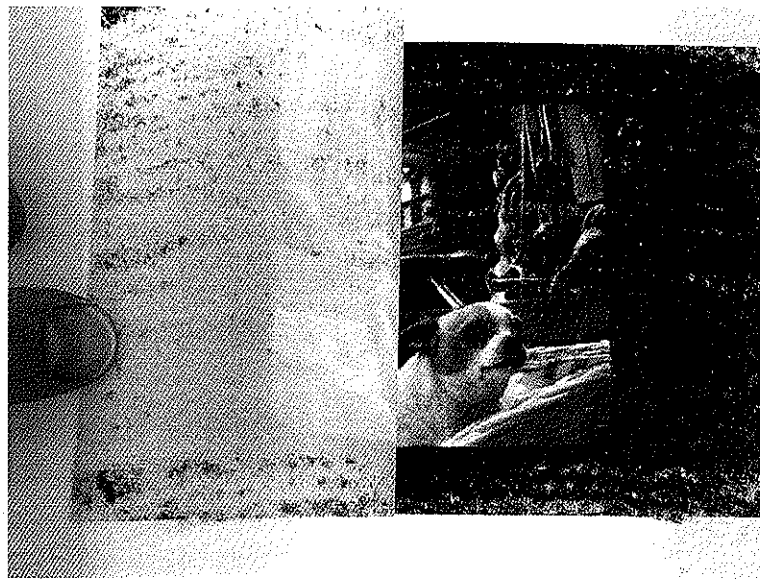
This paper lives up to its name most of the time, but not always. For example, since Sheer Heaven is manufactured for use with inkjet printers, I thought it would work seamlessly with any inkjet. I found that loading sheets into a recent top-loading inkjet printer produced excellent results; however, much to my dismay, when I tried using the medium in an older front-loading inkjet machine, the sheets would stick on the rollers and fail to curve through the printer. The good news? I found that if I peeled the sticky strip from the edge of an inkjet transparency sheet (used for the Seksten method, pages 86-91) and adhered it to the leading edge of a sheet of Sheer Heaven, it would feed through the older front-loader just fine.

Step 1: Make an inkjet print copy onto a sheet of Sheer Heaven paper, making sure that you print to the rough, suede-like side. (You can print on Sheer Heaven paper at any time and save the print—you don't need to transfer the image to your substrate right away.) Once again I remind you that an image will appear reversed whenever you make a print that will in turn be transferred to your substrate, so first create a mirror image if required (especially if there are words in your image) using your image-processing program.

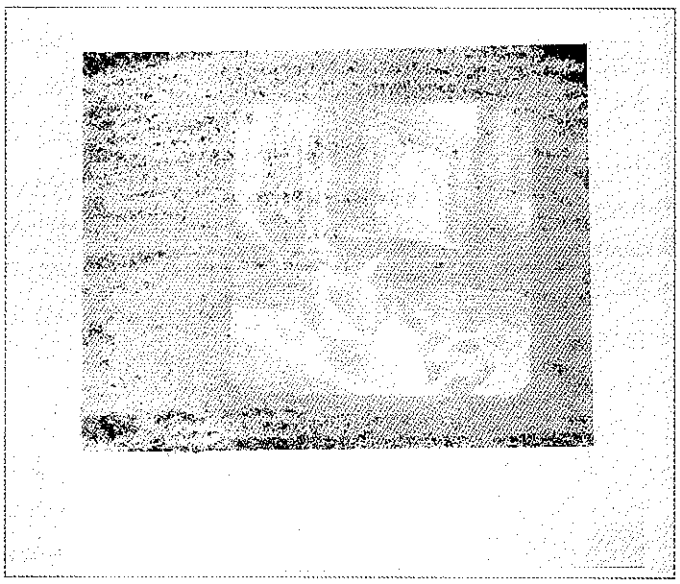
Step 2: Holding the Sheer Heaven paper flat and parallel to your work area, spray the printed image with rubbing alcohol (70%), covering the area with a light mist. The sprayed surface should appear glossy, not saturated or runny. Angling the paper underneath a strong light should show if the image is covered evenly.



Step 3: Place the alcohol side of the Sheer Heaven print down onto a porous substrate such as watercolor paper or vellum. The alcohol on the surface of the Sheer Heaven paper makes it slightly tacky, so the paper will adhere to the substrate. Burnish the print with a bone folder or the back of a spoon, or another similar tool. The better the contact with the substrate, the more perfect the image transfer (top right). You will notice the Sheer Heaven paper has a translucent quality when placed on top of the substrate.



Step 4: Lift the Sheer Heaven transfer from the substrate (middle). Notice that some ink may remain on the Sheer Heaven (bottom). This byproduct of the process is called a ghost and can often be augmented to produce a completely different outcome, creating an interesting piece of art itself.



All photos above © John Neel.

Using Solvents to Transfer Images

Using liquid solvents as aids to transfer heat-based reproductions is a common, relatively simple, and effective way to faithfully copy images onto a wide variety of substrates, especially onto paper and fabrics. It is also a much less expensive method than using specialty transfer papers such as Lazertran. Popular solvents used by artists include acetone and Xylol, but the most environmentally friendly is Citra Solv, a cleaning solution often found in the household aisle of large grocery stores.

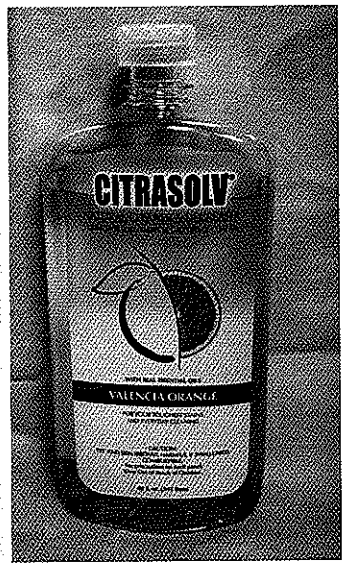
You can use most types of liquid solvents such as acetone or Xylol in the same way you would utilize Citra Solv to act as an agent in aiding the transfer of your images. These liquid solvents are effective transfer agents when used with copies of images printed from a photocopy machine or laser printer, and you can output the image either as a color print or black and white. Any weight of paper will do, nothing more special than the stock you normally run through your copier or laser printer. If using a photocopier, you can choose to manipulate the image as described on page 47, or just use the photocopied print as is. If you don't have access to a photocopier and need to copy an image, you can use a scanner and then output with a laser printer.

Materials to Aid the Process

Here is a list of items you will need to start the transfer process using liquid agents. Remember to line your worktable with newspaper to prevent marring its surface.

- Citra Solv (or Xylol or acetone)
- A spray bottle for dispensing the liquid transfer agent
- Scissors
- Paintbrush
- Spoon to use as a brayer or Lineco Bone Paper Folder
- Photocopy machine or laser printer (heat-based toner required for transfer)

It is important to use acetone and/or Xylol in a well-ventilated area. I prefer Citra Solv because it requires little ventilation; though sold as a degreaser, it does not contain the noxious fumes of Xylol and/or acetone. Instead, it has a lovely orange scent. A bone folder or the back of a metal spoon works well for transferring onto various substrates. The scissors allow you to cut out the images and/or use in place of a bone folder for burnishing.



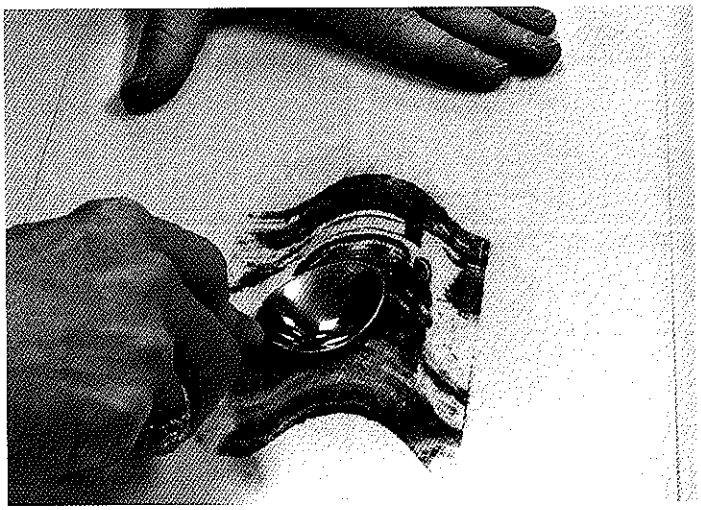


Photo © John Neel

Using Citra Solv with Paper Substrates

Step 1: If the image you want to transfer contains words or needs to be reversed for any reason, flip it in an imaging program before making the print. Output your image using a laser printer and/or a photocopy machine.

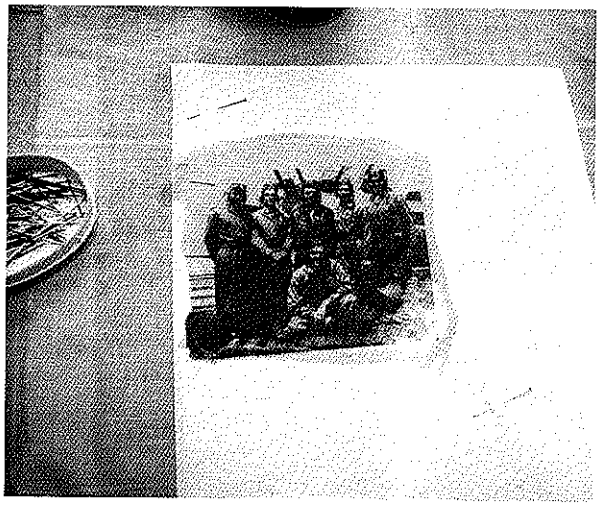
Step 2: Lightly spritz Citra Solv (preferred, but this is where acetone or Xylol also work) onto your receiving substrate (this should be relatively heavy paper, like a cardstock—or vellum finish 65 lb. paper). Then place the photocopied (or laser-printed) image face down onto the damp paper substrate. Burnish by rubbing the back of the copy as it lies on the substrate (below). While burnishing in this way, the image begins to show through the backside of the facedown photocopy paper. Alternatively, you could place the laser print onto the heavier substrate and use a brush to wet the back of the printed image and then burnish.

Step 3: When satisfied after burnishing, lift the laser-printed image off and let your newly imprinted substrate dry.

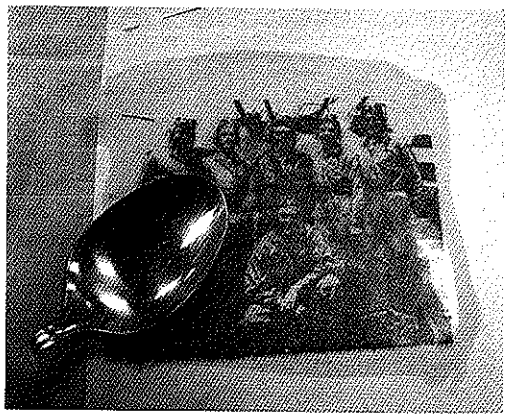
Transferring with Citra Solv to Fabric

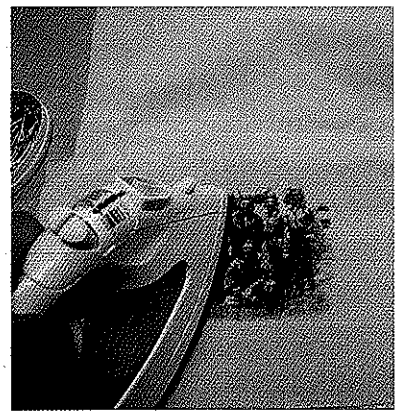
The image used in these steps is of my beloved father who was in the Air Force during WWII. A vintage photo of him in front of his buddies was scanned into my computer and then printed with a laser printer using regular bond paper. The final finished image on muslin, right, permanently imprints a wonderful memory.

Step 1: Take the laser print and use straight pints to adhere the image face down to muslin or whatever fabric you are using as a substrate (right middle). This helps prevent the print from sliding around when applying the Citra Solv and burnishing the image onto the cloth. Use a brush or spray bottle to apply Citra Solv on the backside of the paper containing the image. At this point you should see the image clearly showing through the backside of the paper.



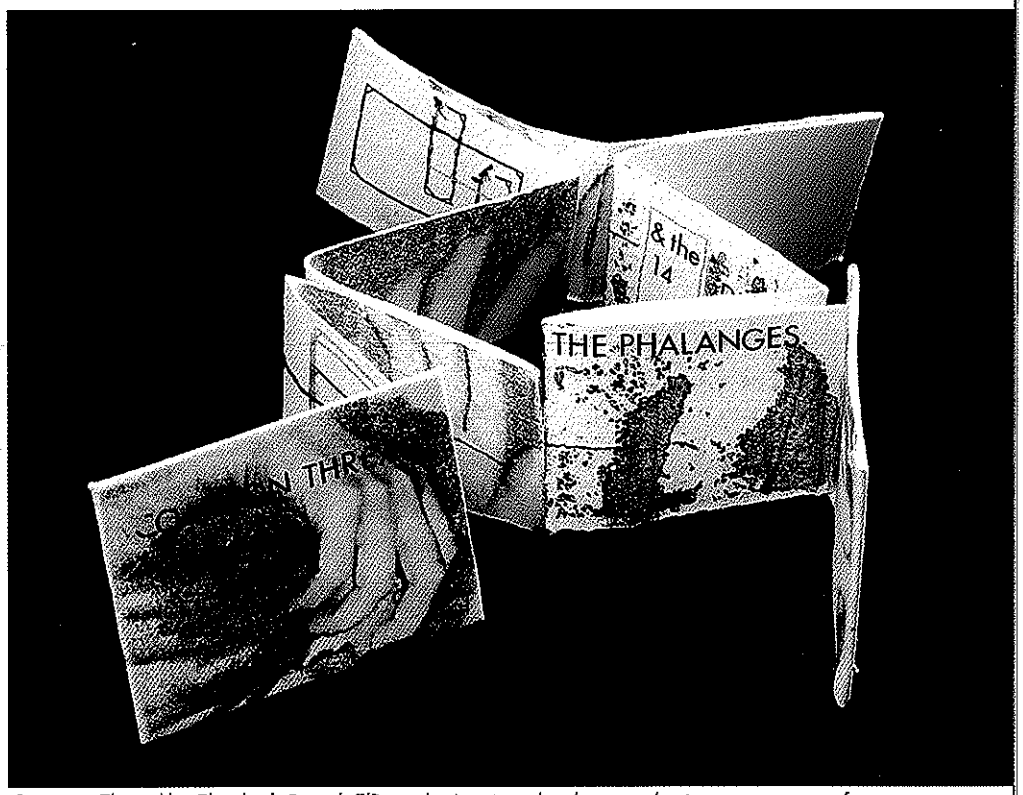
Step 2: As you did with a paper substrate in the previous section of this chapter, burnish the image into the cloth using steady pressure moving in a rounded motion (right bottom).





Step 3: Remove the paper to reveal the image on your cloth. Let it dry for a few minutes.

Step 4: Burnish the image further into the fibers by ironing the fabric onto which the image has been transferred (above). You can use another cloth on top of the image to protect it, or iron with a medium setting directly onto the fabric. Let the work dry for 24 hours before washing. While you can wash this with traditional laundry detergent, I prefer Woolite or non-phosphorous laundry detergent.



Common Thread by Elizabeth Brandt ElBayadi. A unique book created using acetone transfer.

Making a Handmade Book Using Acetone

To produce the unique book seen above, artist and former student Elizabeth Brandt ElBayadi started by recording several digital photos of her hand. She then printed each photo on regular photocopy paper using a laser printer. Next, Liz transferred the images onto handmade paper using acetone instead of Citra Solv, and then hand-colored each. Finally, she hand-stitched all the substrate pages together to form a book about the hand and all of its functions.

This book is a beautiful one-of-a-kind creation called *Common Thread*. It is not only about the anatomy of the hand, but also about the hand's functions from art to love. This treasured gift, given to me by Liz, is a daily reminder of how much we share, influence, and impact one another in life and our continual quest for commonality.

Len-it in the Baby Carriage. This image, from a positive film emulsion transferred onto cardboard stock, also incorporates the sepia cast-off byproduct from a negative transfer.

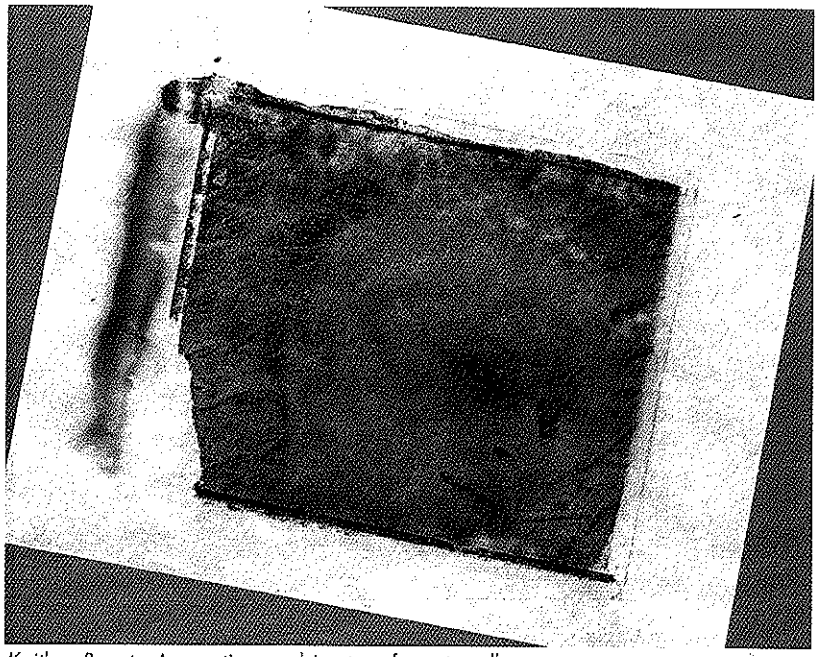
Instant Film Transfers: From Analog to Digital

The emulsion found in instant pull-apart film can produce very interesting artistic results when transferred to an assortment of substrates. The format for this type of film consists of a peel-apart packet that contains a negative paper with an emulsion side that faces a receiv-

ing print paper, along with chemicals that act to develop and fix the image. After an image is exposed, the film packet is pulled from its camera or printing machine and the emulsion develops for a specified period of time. The negative paper sheet is then peeled away to reveal a positive image on the print paper. You can transfer either the positive or the negative emulsion onto a substrate.

Although it may seem as if instant film has been completely supplanted by digital technology, that is not entirely true. The Impossible Project, a business consisting of former Polaroid employees who took control of Polaroid manufacturing equipment after that company stopped producing film, is slowly re-introducing the old Polaroid films that had become unavailable. However, at the time of this writing the company has not yet begun to remanufacture the peel-apart type of film.

However, Fujifilm is now producing FP-100C (color) and FP-100B (black and white) films, which are similar to the discontinued Polaroid varieties in terms of usability. You can use FP-100 in any camera that would accept 3.25 x 4.25-inch (85 x 108mm) instant film, including certain Holga brands. The FP-100 films are also functional in Daylab copy products, with old Vivitar printers, or Polaprinters. However, to keep things relatively simple, we are only going to look at transfer methods using the Daylab Copy System.



Kaitlyn, Beauty. A negative emulsion transfer onto vellum.

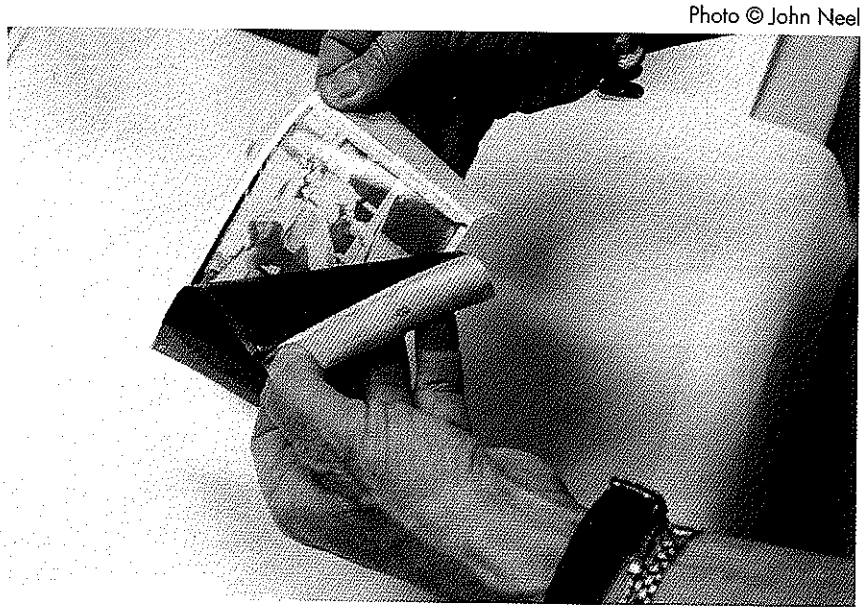
Materials for Emulsion-based Transfer

- Fuji FP-100C or FP-100B films
- Daylab instant copy system, or a camera that can house the appropriate instant film
- Small photo trays for soaking paper
- Brayer or squeegee
- Electric frying pan to maintain water temperature
- Protective gloves
- Optional items: Lysol (for negative transfers); gelatin packs; vinegar; various art papers; other paper substrates or metal, glass, wood, etc. to receive positive emulsion transfers
- Acetate or transparency sheet for positive emulsion transferring onto substrates such as metal, glass, wood, etc.

Caution: The chemicals used for developing instant film are somewhat caustic. Keep them away from your skin and eyes, read the health and safety instructions, and use protective gloves.

A positive emulsion transfer on watercolor paper

Photo © John Neel



Positive Emulsion Transfer

The method for positive emulsion transfer uses fully developed instant film to transfer images onto various substrates.

Step 1: Load the instant film packet into the Daylab film holder to the right of the machine's 4 x 6-inch (101 x 152mm) glass object window. Then place a photo print or inkjet print, or even a relatively flat 3-D object, on top of the glass window.

Step 2: Turn on the machine by pressing the rocker switch and wait for the green light to display. Set the exposure knob to the middle as a starting point. Push the print button to expose your print to the instant film.

Step 3: Start the development process by firmly grabbing the film's tab and pulling the film through the processing rollers, removing it from the Daylab. It is important to pull in a continuous, swift movement—don't stop halfway. A smooth movement distributes the developer evenly. Make sure the room is dark if using Fuji FP-100 film because light will drastically affect the outcome of the development. Wait for the film to develop according to its instructions (two minutes for Fuji FP-100C).

Step 4: After the allotted development time, hold the black film tab and steadily but rapidly peel the negative and positive sections of the film packet apart (above). Set the black negative portion aside.

Step 5: Analyze the print. If it is too dark, turn the exposure knob in the + direction and expose again on another film packet. If the print is too light, turn the knob in the – direction.

Step 6: Let the positive print dry completely for about half an hour. Then, in preparation for separating the positive emulsion from its print backing, cut off the white edges around the image area.

Step 7: Soak and agitate the positive print for four minutes in an electric frying pan filled with water that has been preheated to 180 – 200° F (82 – 93° C).

Step 8: Separate the positive emulsion from its gelatinous backing. It is ready when you can gently lift the film of emulsion from the its backing paper (below) — sometimes tiny bubbles appear under the emulsion).

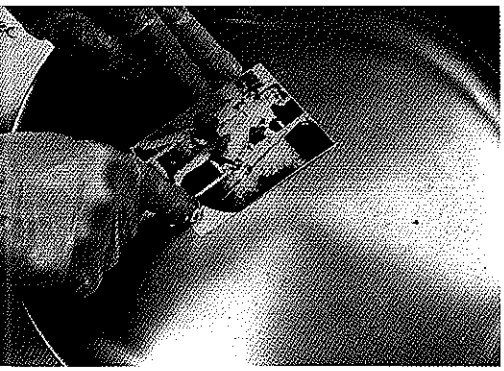


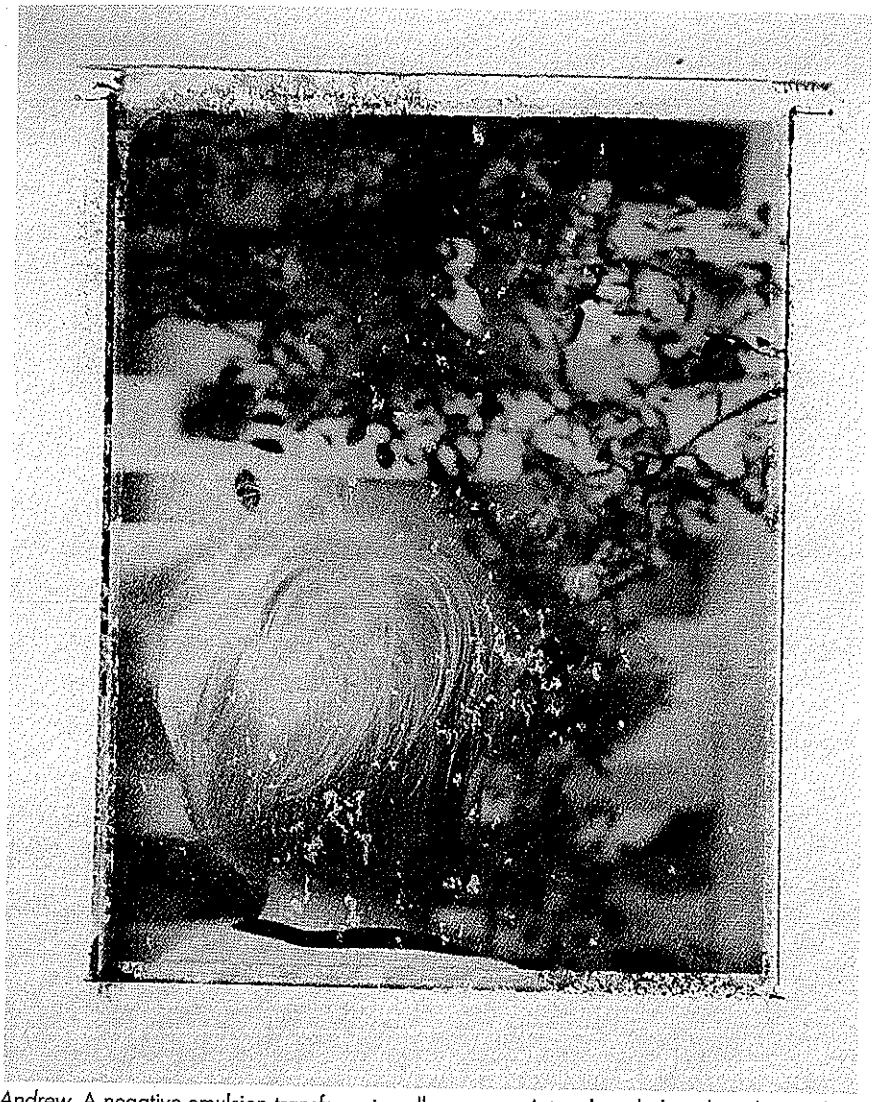
Photo © John Neel

To do this, take the emulsion, still on its backing, out of the frying pan while wearing protective gloves and place it in a photo tray filled with cool water. Gently push the emulsion off the backing paper using your forefinger or thumb to lift it up. Leave this separated emulsion, looks and feels a lot like cellophane, floating in the cool bath while discarding the backing paper.

Step 9: Remove the image emulsion from the water by placing a transparency sheet under the emulsion and lifting it out. The emulsion will adhere to that clear sheet. It is ready to be placed, emulsion side down, onto your substrate (watercolor paper, glass, whatever you choose). However, be aware that the image will appear in reverse unless you decide to flip the emulsion over.

Step 10: Transfer the emulsion onto your substrate with the transparency "lift" sheet. Often the Fujifilm FP-100 emulsion needs to be adhered with some sort of glue. So brush the substrate with Mod Podge before laying the emulsion on it. Then smear some Vaseline on the substrate to enable the emulsion to slide around easily. Sometimes the Fuji emulsion will roll up, so it is best to apply additional Mod Podge before it dries.

A positive film emulsion transferred onto metal.



Andrew. A negative emulsion transfer onto vellum paper. Artwork and photo by John Neel.

Negative Emulsion Transfer

This process uses the image emulsion from the negative portion of the instant film packet instead of the positive print emulsion.

Step 1: Expose a print or postcard or some other type of flat image on the Daylab object glass in the same way as making a positive emulsion transfer (see pages 138-139). Make sure you are in a dark room when using Fuji film because the negative emulsion side of Fuji FP-100C will continue to develop rapidly and go completely black when exposed to light after being separated from the positive emulsion paper. That is not good because you want to retain undeveloped emulsion from the negative for this process.

Step 2: Pull the film smoothly through the processing rollers of the Daylab as you did when making a positive emulsion. However, at this point develop the film for a shorter time period; approximately 40 seconds instead of two minutes when using Fuji FP 100C. The shorter time leads to incomplete development, leaving a significant amount of pigment remaining on the negative. In a dark room, pull to separate the negative and positive sections of the film. This will result in a much less saturated, almost sepia-toned print, which you will set aside.

Step 3: Prepare the substrate. I usually use a paper substrate when transferring the negative emulsion, and there are two ways to go about this. You can choose the technique that works best for you.

Wet transfer method: Most artists find this much easier than the dry method. Soak the paper substrate in warm water (80 – 100° F; 27 – 38° C) until it is soft—less than a minute. I often use Arches hot-press 140# watercolor paper. Remove it from the water and drain off standing water. Place it on a flat surface and lightly squeegee any remaining excess water.

Dry transfer method: Spray your substrate lightly with Lysol. For this method, I like to use vellum paper. I find that the Lysol aids the transference of emulsion when the negative comes in contact with the paper substrate. Squeegee the substrate and let it dry for at least 30 seconds.

Step 4: Put the negative sheet face down on the prepared paper (right) and roll with the brayer. Be careful not to let the negative move in relation to the paper. Use firm pressure with the brayer in the same direction for at least one minute and 30 seconds.

Step 5: Separate the negative's backing paper from the prepared substrate. It is important to keep the room dark while the burnished negative sits on top of the substrate. Then you can turn the light on. Peel the negative back slowly. If the image starts to lift off the substrate, try starting from another corner. Again, don't worry too much if you lift some of the color off your substrate—that sometimes adds a unique quality to the final image. Experiment with the amount of time you leave the negative on the substrate to note the variations in outcome.

Step 6: If desired, neutralize the film chemistry in a post-processing soak. While this step is not absolutely necessary, it makes the final colors more vibrant. I recommend a post-processing soak in a weak acid, such as vinegar. This strengthens the transfer's colors. Use a solution of one part vinegar to four parts water and soak for no more than 60 seconds with agitation. Then wash it in running water for four minutes and air-dry.

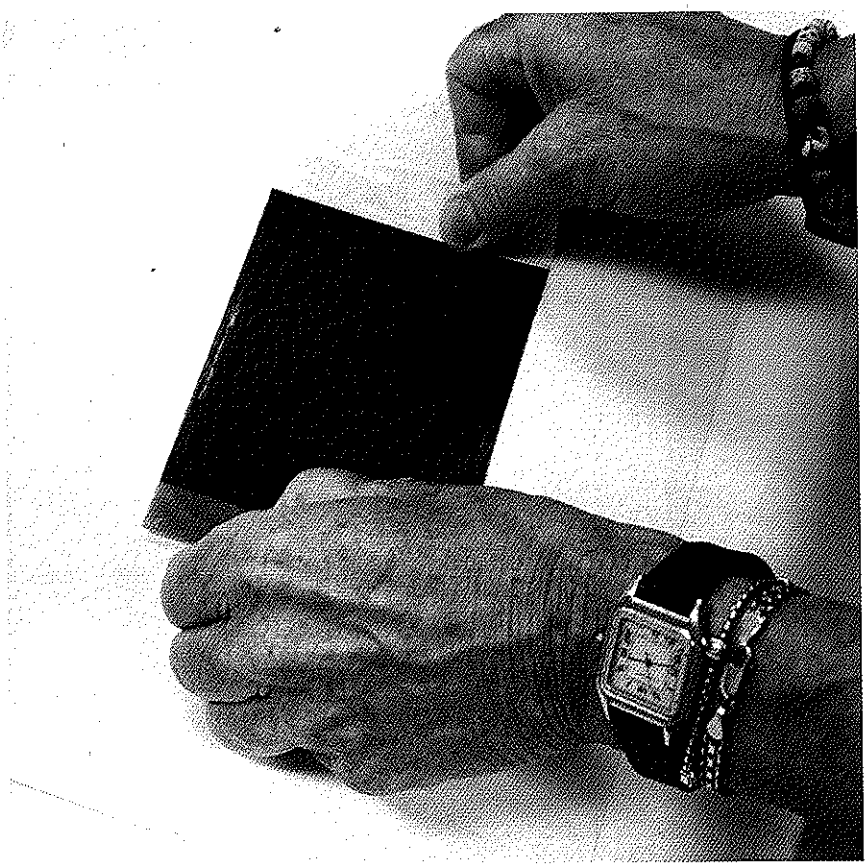


Photo © John Neel

My brother, Len-It. The yellow cast at the edges of this negative emulsion transfer is the result of dried chemicals, which I feel give an interesting look to the final image. This chemical residue can be wiped away if you find it undesirable.

5

ALCOHOL GEL TRANSFER

The alcohol gel transfer process is one of the most popular that I've created, and is a great place to start experimenting with transfer techniques. Using the alcohol gel process, you can transfer your images directly to a variety of unique and creative artistic papers by printing your image first onto a piece of film and then transferring it to your paper using an alcohol gel. The result is an image so rich in detail that it is almost lithographic in quality. While there are other methods that also allow you to transfer to paper, this process is a favorite since the ingredients are inexpensive and widely available.

It's also a great way to get started if you only have a desktop printer (rather than the larger ones available in a print shop), or you have limited skills in Photoshop. You can use a printer such as the Epson All-In-One NX420 to print on transfer film (and can even scan in your images directly first). As an alternative technique, you can cut up images to make a photo collage; the paper won't wrinkle because of the alcohol, so you can just transfer one image, wait for it to dry, and then repeat with additional images as you like.

About the Alcohol Gel Transfer Process

What I really like about this process is that it lets you get near-lithographic quality detail in your final work, while at the same time letting you add a creative touch by giving you the option to manipulate your image (like distressing the image, something you can do in the variation in the second half of this chapter). Because the inks are encapsulated in the transfer coating of the film (rather than soaking in and potentially bleeding as the inks would when directly printed onto your paper), you get a wonderfully rich appearance, very much like a Polaroid image transfer but with sharper detail and more vibrant colors.

As always, be sure you read through all of the instructions before beginning the procedures in this chapter—not only will you need to have everything ready in advance for the time-sensitive steps, but you'll also find that some of the steps assume you have items already prepared (including materials and tools) using knowledge or procedures from Chapters 2 and 3. This process is shown on the included DVD.

Remember to wear protective gloves during this process to contain some of the heat from your hands; otherwise the gel will liquefy and you'll need to start over. While not as sensitive to room temperature as the processes you'll find in Section 3, your room needs to be less than about 80–85 degrees. If you see the alcohol gel beginning to liquefy, then it's too warm (you can store the gel in a refrigerator to buy yourself a few extra degrees).

HINT: You can use any water-leaf paper for this process. This type of paper is "unsized" (which refers to a paper's fiber characteristics as it's manufactured) making it very absorbent and able to properly absorb the alcohol gel.

MATERIALS NEEDED

- Digital image printed in reverse on DASS Transfer Film
- Arches 88 silkscreen paper large enough for your image
- Purell alcohol gel hand sanitizer (**Figure 5.1**)
- Plastic wrap or cellophane

TOOLS NEEDED

- Safety equipment
- Hard, smooth work surface
- Waterproof protective gloves
- Brayer

To create an image using the alcohol gel transfer process:

1. Make sure that your digital image is trimmed to within about ¼" of the edge of the image and then set it aside for now. I like to make my images about 2" smaller than the paper so that the paper creates a visible border, but that's your choice. Just remember to take this into account as you choose your paper and image size.
2. Place your Arches 88 paper on your work surface, and then pour or squirt your alcohol gel onto the paper. Use your brayer to spread it evenly around.
3. Keep adding the gel until the paper is soaked. Next, turn it over and do the same to the other side. Make sure that you give both sides a good coating and that the paper is wet (**Figure 5.2**).

   HINT: Make sure that you don't have gel standing on the surface. If you do, carefully scrape it off with your gloved hand, or use your brayer to roll the excess off the surface. We want the paper wet, not goopy.

   HINT: You can also experiment with using less gel to obtain a faded look that closely resembles a Polaroid image transfer, rather than the rich look of an emulsion transfer.

4. You can now take your gloves off; you don't want the gel from your hands to accidentally dissolve the ink on the film.
5. We're going to use a slightly different technique to apply the film in this process (so don't follow the instructions in Chapter 3). Align your film in the center of the paper, and set one edge of the film down. Then, using your brayer, smoothly roll the film down onto the surface (**Figures 5.3** and **5.4**).

FIGURE 5.1 Use brand-name Purell—other brands may not work.

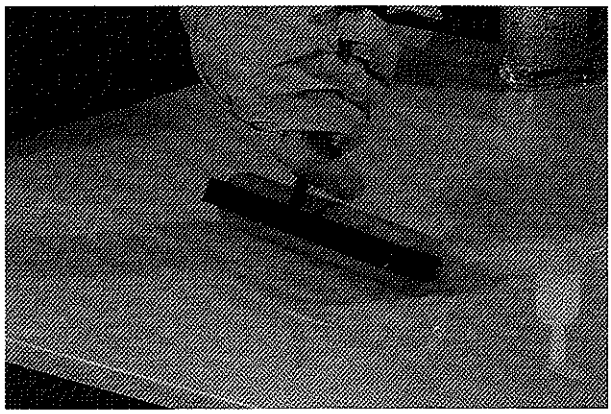


FIGURE 5.2 Coat both sides of the paper until wet through.

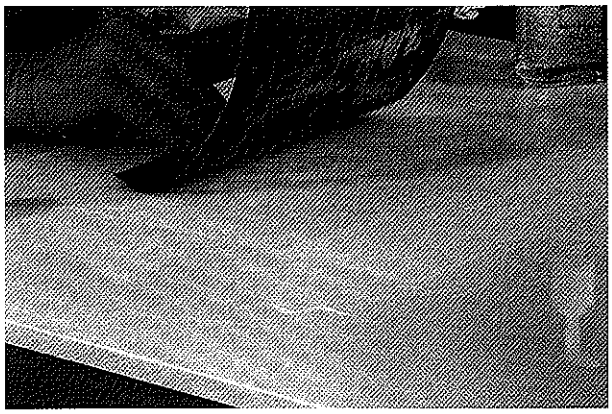


FIGURE 5.3 Align your film to the paper's center and then set one edge down on your wet paper.

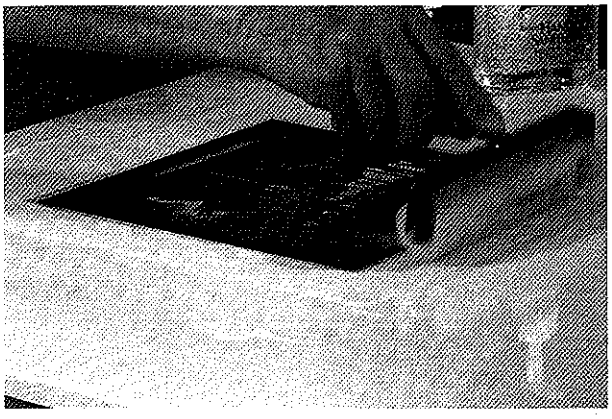


FIGURE 5.4 Gently roll down your film onto the paper.

HINT: Don't drop the film down onto the paper all at once—otherwise you'll get air bubbles and ruin the image.

6. After you've made good contact between the film and the paper, to keep the paper clean (brayers are usually dirty) lay a piece of plastic wrap or cellophane over the paper and film. Use your brayer and roll it across the film using light pressure (just the weight of the brayer). Leave the film in contact with the paper for one minute (**Figure 5.5**).
7. Remove the cellophane, and then carefully lift one corner of the film, removing it in one continuous motion (**Figure 5.6**).
8. I leave the print on the work surface to dry naturally. Wait until it's dry, and then carefully lift the print off the board and finish it as you would any fine print.

HINT: Don't use heat, a fan, or sunlight to dry the print. All of these may cause the image to turn frosty and appear washed out.

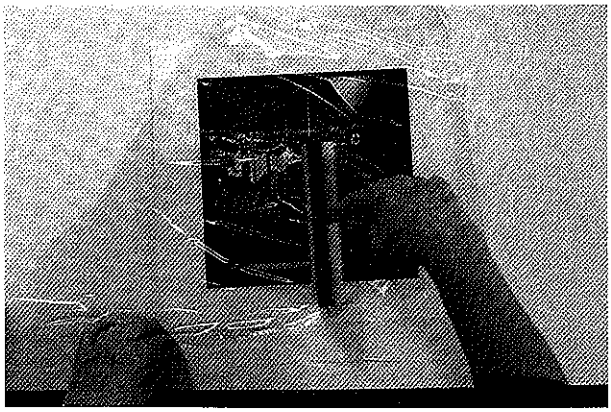


FIGURE 5.5 Use cellophane or plastic wrap to protect your paper and film while you burnish the film to the surface.

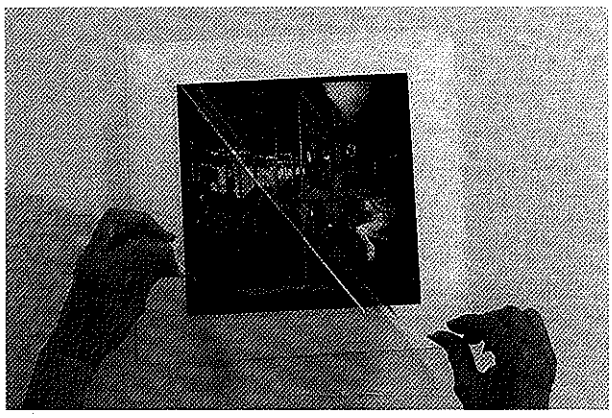


FIGURE 5.6 Remove the film from one corner in a smooth motion.

FIGURE 5.7 The title of this 12" x 12" alcohol gel transfer is *Carousel.*