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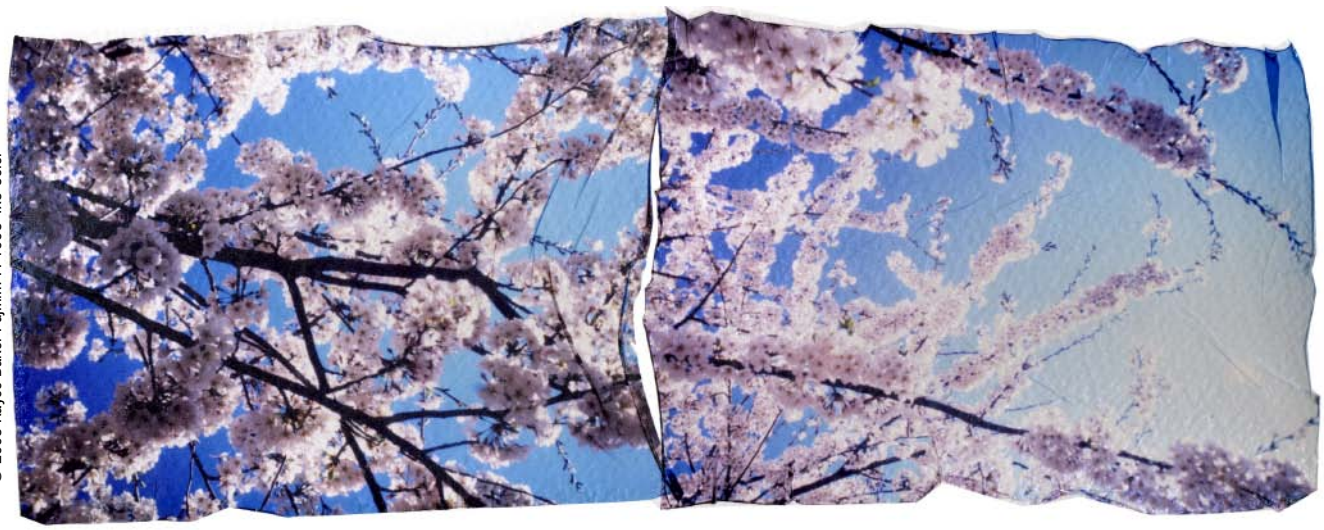

▲ **Emulsion Lift using Fujifilm FP-100C45** Completely dried prints were immersed in boiling water for 5 minutes and then moved to a cold water bath. In cold water the emulsion floated off the backing. The backing containing the print adhesive was removed from the bath and a small paint brush (can be a foam brush) was used to paint the adhesive from the backing on to a high quality watercolor paper. After the paper was evenly covered with adhesive the emulsion was lifted out of the water and placed on the treated paper. A brayer was used to squeeze out the air pockets and excess water was simply soaked up by the gentle application of a paper towel. The image was left to dry overnight and then flattened.

FYI THE GOOD NEWS IS - FUJIFILM HAS AN INSTANT HIT

Fujifilm has always supported the culture of photography and in these changing times that philosophy is unwavering. All of Fujifilm's Instant Films are capable of satisfying both specific technical markets (like passport photographers) and the fine artist whose unique creativity and perspective relies on the unique characteristics of instant film products. In this special edition of Cable Release you will find the techniques for using FP-100C Instant Film for creative printmaking -- see the instructions for Emulsion Lift (above) and the story on Emulsion Transfer (below). We trust this information comes at a welcome time, and as always we appreciate any thoughts you may have for us about our products and our newsletter..

Happy Spring!

Please email us at: kbaker@fujifilm.com

▲ **Image Transfers from Fujifilm FP-100C45** using a DayLab® Printing System and Arches® Smooth Fine Art Paper

HOW TO: IMAGE TRANSFERS

USING FUJIFILM INSTANT FILMS FOR TRANSFERS

By Norma Hill

As someone who has been doing Polaroid® transfer techniques for about 15 years, I was very unnerved to hear about the discontinuation of Polaroid 669 film. I have taught numerous workshops on the process to countless numbers of students, and sold many Daylab® copy systems to enable them to do the cherished technique. For the past 15 years I have created my own Polaroid transfer images that I have exhibited and sold throughout the country. A number of years ago, when Polaroid still had an active artist support team, I was one of six people in the country chosen to be a Polaroid creative consultant. The company

HOW TO: IMAGE TRANSFERS - CONTINUED

flew me to their headquarters in Massachusetts, where all of "the chosen" sat around a table and discussed our various techniques, and were given equipment and support to continue our artistic pursuits with Polaroid at our side. It's sad how much has changed in just a few short years. But as someone who is very stubborn and refuses to give up when it comes to something I want, I am now investigating fully the transfer process using Fujifilm FP-100c film with my Daylab, to see how it compares and contrasts to the Polaroid film, and to somehow make it work. Happily, the Fujifilm ten pack film works just as easily in the Daylab as the Polaroid 669 did, and luckily, I'm not the first or only one working on this process.

This picture was made with a Daylab® pro on Arches 88 printmaking paper with Fujifilm FP-100c film.

My preliminary investigation started with Steve Pfaff who is the producer of the Daylab machines. We have developed a good working relationship over the years, since I sell many of the Daylab units to my students and use them often in my own artwork. It was he who advised me to contact a man who started using the Fujifilm film for transfers many years ago, named Peter Balazsy. Peter was very helpful in giving me direction in my own investigative process. He mentioned I should work with Arches 88 printmaking paper since it doesn't have the "sizing" that typical watercolor papers have that contribute to a yellow cast on the transfer. He also warned me that the peeling apart of the film needed to be done in darkness or else the film gets a solarized effect from the light. He said it doesn't have to be total darkness, but that he works at night with just a small night light at the other end of the room, and that works for him. That wasn't going to work for me, however, since I teach in various rooms all over the world with multiple windows, everyone working at their own speed, so darkness could not figure into the equation. I've come up with some makeshift solutions that work well, and I hope can help those out there also enamored with the Polaroid transfer techniques, and wanting some light on the subject. In some ways it's actually easier to do this process with Fujifilm film since you don't have to wet the paper in hot water first before transferring the image. That's a big plus. My contraption to create a relatively dark environment is fairly easy to make and works well. I won't patent it because seeking a patent for a torn apart small carton with a black pillow case around it would seem ludicrous to the legal experts I would have to hire to license my brilliant creation. I will share openly all my secrets on this wonderful process, in the hope that we can continue to work with Fujifilm well into the future, with as many people as possible supporting this magical film.

I used a blue filter on this picture, still using the arches 88 printmaking paper.

Using a high contrast image to begin with seems to work best with the Fujifilm film as well the Polaroid film, because transferring the image onto a new surface loses something in translation and needs a bit of "oomph" to create a well formed, dynamic transfer. I tried the Arches 88 printmaking paper and that does work well. I also tried Rives BSK and Canson printmaking papers with similar results, although the smoothness of Arches makes the image more crisp and clear. That can be positive or negative depending on the results one is looking for. Since I have a big stock of Fabriano Artistico hot press 140 lb. watercolor paper left over from my Polaroid days, I tried that too, but the sizing in it does give it a yellowish cast. If I wet the paper first though, apparently the sizing is removed and if I squeegee the paper well, I can use it with good results. The important thing is to dry the paper well. If the paper is too damp, the image will bleed and almost disappear.

The time frame for peeling apart the film is similar in the Polaroid and Fujifilm films. Polaroid says 10-15 seconds, even though with that film I like to wait more like 20-25 seconds. Since I do my work under a box with the Fujifilm film, it takes a bit longer to set up than the Polaroid, so I have to work faster. To create a dark environment in which to peel apart the Fujifilm film, I took a carton, removed the top flaps, then removed one side panel. I turned it upside down and put it in a black pillowcase with the opening where I removed the panel. That way I can easily slide my arms in and work in the darkened box, allowing the fabric to fall around my arms so no light can get in (or very little). I still lower the lights but it's much better than working in almost darkness. After setting up my image on the Daylab pro, I pull out the 2nd tab and cut off the two sides of the film, leaving about an inch above the picture on the longer tab. I place the photograph face down on the receptor sheet where I want it, and clamp the top tab of the Fujifilm film to the receptor paper, leaving the middle tab in between them unattached. I do that so that I can center the image on the paper and have it stay there, when I move it into

I wet watercolor paper and squeegeed the excess moisture off before making this transfer. You can see the image is a bit more blurry than the following one in which I used dry paper.

the box. Also, in that way, once in the box, I can pull the middle tab out while at the same time I'm lowering the emulsion onto the receptor, so hardly any of the emulsion is exposed before reaching the paper. The black side of the picture is on top, and the paper is underneath to receive the image, once the picture is pulled off. This leaves little opportunity for light to hit the emulsion. Hopefully, I can do all that in 15-25 seconds. I do it as fast as I can. When the image is fully on the receptor paper, and the backing is totally peeled off, I take it out of the box and roll it and rub it in daylight. I do work in soft light to avoid solarization. If the image does receive light, it quickly solarizes and turns lavender and other various shades, and can get quite dark if exposed long enough. This can be an interesting artistic tool to use after perfecting the process without light leaks. There I have my lovely (hopefully) image transfer. Try to keep the Vaseline on the back of the photograph and not on the receptor paper since it's fairly shiny and sticky. I found that if I keep the picture on the receptor too long, the image gets greener and muddier and could also come up with the backing, and not stick to the paper. Sometimes, there were what seemed like air bubbles underneath the image, which I could smooth down with my fingers (gently).

Because the emulsion of the Fujifilm film is thinner than the Polaroid emulsion, one seems to have to roll it and press it into the paper harder than with the Polaroid film. Therefore, one should use a roller that is made of a harder substance than the rubberized rollers. It does give one a good upper body workout. which in some ways is a good thing if you didn't have a chance to get to the gym that day. I roll the image with as much strength as I can muster, pressing very firmly with each roll. I roll it across the whole image, without stopping in the middle, because as with the Polaroid, you can create streaks when stopping in the middle of the print. I roll pressing as hard as I can, until I can't take it anymore (approximately 40 seconds). To add to the success of the transfer, I then coat my fingers in Vaseline and proceed to rub and press the image firmly onto the receptor paper for another 20-40 seconds, which assures one will get less lift off of the emulsion. I press hard with multiple fingers in all areas on the back of the film, and pray at the same time for a good result. The Vaseline doesn't do anything chemically to the film, it only assures you that you won't get calluses the next day on your fingertips (actually, any moisturizer will do-vaseline is just easy to find and use). There I have my lovely (hopefully) image transfer. Try to keep the Vaseline on the back of the photograph and not on the receptor paper since it's fairly shiny and sticky. I found that if I keep the picture on the receptor too long, the image gets greener and muddier and could also come up with the backing, and not stick to the paper. Sometimes, there were what seemed like air bubbles underneath the image, which I could smooth down with my fingers (gently).
To be honest, the edges of the Fujifilm film do not seem as interesting as the edges of the Polaroid transfers, maybe a result of the fact that the emulsion is thinner. I know this edge can be duplicated in photoshop and can be done in the computer to enhance the mottled effect we all loved in the Polaroid transfer. It is still there in the Fujifilm transfer, but just more subtle. I experimented with different papers and filters, to see what combination worked the best. Since I like working with watercolor paper, I tried using a blue filter to offset the yellow tone I got when not using print making paper. Although this does work to a certain extent, I felt that it muddied the print a little bit and affected the clarity of the image. I also tried changing the lightness and darkness of the flash in the Daylab, changing the dial to the + (plus) side and the - (minus) side and some of the images responded well when lowered by 2 stops (-2). The yellowish cast seemed to be somewhat offset by darkening the overall image. However, when I tried this with various pictures, I didn't find one clear cut solution. It seems different images respond better or worse to the changing of the stops in the Daylab, and the use of filters, depending on the tone of the original image. Some just became too dark and showed less detail. I wish there were one simple answer, but as in most things in life, everyone will have to experiment with their own images to see what works best for them and their initial prints.

As far as the emulsion lifts are concerned, there is an even bigger difference than the transfers. The Fujifilm emulsion seems more hearty than the emulsion of the Polaroid, and can be pulled off the backing when soaked long enough in hot water (approximately 1-2 minutes). The Polaroid needs much more finagling, and needs to be coaxed and prodded off the back and worked very gently. Fujifilm emulsion is more cellophane-like, less soft and malleable. Some people like it better, some don't. It's a personal thing. The emulsion of the Fujifilm film does not stick to the receptor like the Polaroid emulsion

did. Especially when dried, it just comes right off the receptor in one sheet. It's kind of cool to be able to hold it so easily but it does need to be glued down to stick. I was able to use mod podge for this purpose, that I brushed onto the receptor before attaching the emulsion to it. I was also able to wipe the glue off the backing of the emulsion onto the receptor and it stuck very well. The same glue that held the emusion to the Fujifilm backing works with whatever you are going to put it on. I also tried using Vaseline on the receptor, and this works well especially if you like to manipulate the image and add wrinkles, etc. If you have enough Vaseline on the receptor, the image easily slides around into whatever shape you put it into and it sticks well. However, when dry, you need to coat it with mod podge or fix it to the receptor so the edges don't peel up. The edges do seem to roll up more than the Polaroid emulsions do. It is just a thicker, stiffer emulsion, and a bit more colorful than the Polaroid.

I hope this small article helps you find your way in your navigation from Polaroid to Fujifilm film in the transfer process. Hopefully we'll continue to dialogue about this unique and wonderful process that has added a lot of charm and beauty to our photographs. If interested in viewing more of my transfer images, and upcoming workshops, please visit my website at www.artnsoul-online.com.

FYI

INSTANT FILM COMPARISON CHART

PACK FILM (3.25x4.25)	FUJIFILM CLOSEST EQUIVALENT
669 - Color ER (ISO 100)	FP-100C (ISO 100)
690 - Color (ISO 100)	FP-100C (ISO 100)
664 - B&W (ISO 100)	FP-100B (EI 100)
667 - B&W (ISO 3000)	FP-3000B (EI 3000)

SHEET FILMS (4x5)	FUJIFILM CLOSEST EQUIVALENT
59/79 - Color (ISO 100)	FP-100C45 (ISO 100)

Visit http://www.fujifilmusa.com/products/professional_photography/film/fujifilm_instant_films/index.html

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