



*Polacolor Image  
Transferring*



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Cover: "Untitled," Type 809 wet transfer (styled by Asterio Pascolini, photographed and transferred by Steve Wilson)

All Polacolor transfers by Steve Wilson, courtesy of Hallmark Cards, Inc.  
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## Image Transfers with Polaroid Polacolor Films

**F**or many years, professional photographers have been using Polaroid Polacolor films to proof their work. Instant results provide immediate feedback about lighting, exposure, composition, and focus. But Polaroid films can also be used for many creative applications. Recently, many photographers have started to use these films to transfer photographic images onto watercolor paper, rice paper, silk, and other surfaces. The results, which can be seen more and more in galleries, magazines, and advertisements, represent a unique form of artistic expression — mysterious, beautiful, and always interesting.

Image transfers start with a sheet of Polaroid Polacolor “peel-apart” color film. You can create an original image specifically for the transfer or make a copy of a pre-existing image, such as a 35mm slide. “Live” transfers let you adjust the composition, focus, lighting, and exposure for



*“Spirits of Highgate,” four Polacolor ER  
20 x 24” transfers, reworked with dry pigment  
and pastels (John Reuter)*

better results. On the other hand, working from an existing transparency makes room for experimentation — if you don’t get the results you want, the image can be copied and then transferred once again.

### **The transfer process**

When creating an ordinary Polacolor peel-apart image, you make an exposure, pull the film through the film holder or camera rollers, and process it for the recommended time. For example, Type 669 film should be processed for sixty seconds. During this sixty-second period, the film dyes migrate from the negative to the positive, creating the finished photograph. After processing, you generally discard the negative and keep the positive print.\*

\*In the case of Type 665 and Type 55 black and white positive/negative films, the negative can be reused to reproduce the image in a conventional photographic enlarger.



Image transferring turns this procedure upside down. Rather than let the film develop fully, you *interrupt* the processing to *prevent* the dyes from migrating to the positive. You prematurely separate the positive from the negative, retaining the negative for immediate bonding to a new substrate.

The actual transfer process involves applying the dye-laden negative to a moist or dry receptor sheet — paper, silk, or some other surface — pressing down on the back of the negative with your hand or a roller, and letting the receptor sheet absorb the dyes. Moist receptor sheets create softer images; dry transfers have better resolution. Depending on the film format and other factors, transferring takes from ninety seconds to two minutes. Peeling the negative from the paper reveals an image that seems to be part photograph, part painting. The transfer can then be manipulated with watercolors, colored pencils, and other tools.



***"Untitled," Type 559 wet transfer, photographed with magenta and 81B filtration (Steve Wilson)***

### **Image transferring offers endless possibilities.**

For both fine-art work and commercial assignments, image transfers blur the distinction between photography and other art forms, significantly expanding the creative possibilities. To create prints with a strong sense of depth, Philadelphia-based professional photographer Steve Sharp photographs three-dimensional objects against transferred images. Fashion photographers often use textured receptor sheets to capture the feel of a client's fabrics. And photographers trained in other disciplines, such as drawing or painting, can use photo transferring to combine their different areas of expertise. For example, John Reuter, based in New York, often uses oil paints, charcoal, and airbrushing to change the sense of space and light in a transferred image.

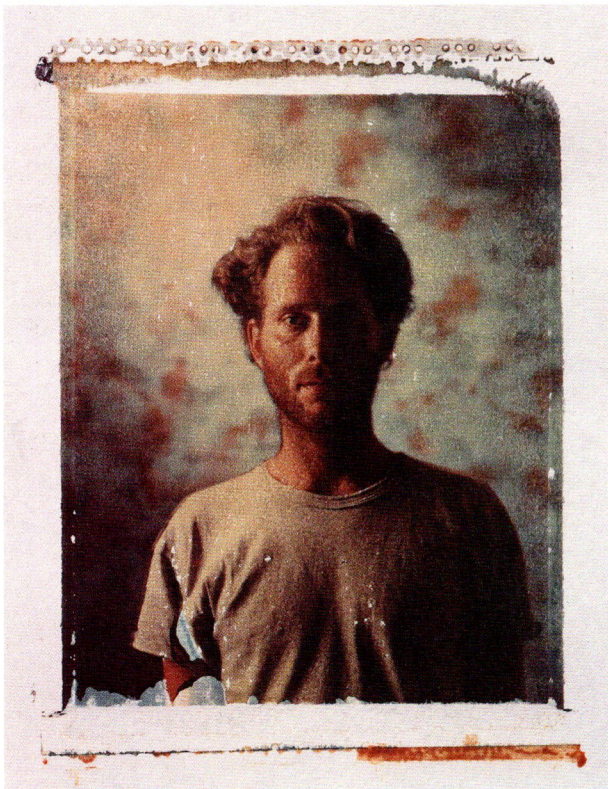
In researching this *Guide to Instant Imaging*, we talked with dozens of photographers. What we learned is that image transferring is very much an evolving art form and that nearly everyone who does it has his or her own methods. There are many variables: the film format, the type of paper or cloth used as the receptor, dry versus wet transfers, how long to leave the negative in contact with the receptor, and so forth. Every variation can have an impact on the final image.

The goal of this *Guide* is to give you the information you need to explore image transferring yourself. It describes the basic techniques, examines how a number of photographers have adapted the process for their own work, and gives advice and information to help you get the best results. In short, it gives you a map to an exciting new application for instant photography, where the only boundaries are your imagination. ■



# Polacolor Transferring: A Step-by-Step Guide

**P**olacolor transferring is an exciting process that offers endless creative possibilities. What's more, it's easy to learn and doesn't require special chemicals, tools, or equipment. In this article, we give you the information you need to get started with this new application. By experimenting with different methods and observing their effects, you can adapt these



*Type 59 dry transfer (Todd Gieg)*

instructions to your own tastes, finding a transfer technique that's right for your work.

Photographers transfer images onto both wet and dry receptor surfaces. Choosing which process to work with is a matter of personal preference: wet transferring creates a watercolor effect; dry transfers have better resolution.

The following instructions explore how to transfer onto a moist piece of watercolor paper. For dry transfers, the process is essentially the same.

You can transfer with Polacolor 3 1/4 x 4 1/4" and 4 x 5" films in ambient light; by the time you peel apart the negative and positive, most of the light-sensitive materials will have been neutralized by the processing chemicals. However, use a darkroom when transferring with 8 x 10" sheet film in an 8 x 10 instant film processor (as described below), since this technique involves separating the negative from the positive before processing.

To create a Polacolor transfer, you will need the following supplies:

- Polaroid Polacolor color film — Types 668 or 669 (3 1/4 x 4 1/4" pack films), Type 59 (4 x 5" sheet film), Type 559 (4 x 5" pack film), or Type 809 (8 x 10" sheet film) — the transfer process won't work with black and white films
- A receptor sheet: the most common image receptor is paper — watercolor, print, or rice — but you can also use silk, foil board, and other materials
- A soft rubber brayer (a type of roller)
- A squeegee or car windshield wiper
- Water

Optional supplies include:

- Foam brushes
- Watercolors, pastels, acrylic paints, crayons, chalks, sandpaper
- A knife
- Rubber gloves\*

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\* If you are sensitive to photographic reagents or chemicals, wear gloves to protect your skin from the developing agents and dyes. Tight-fitting surgical gloves that allow for easy movement are the best option.

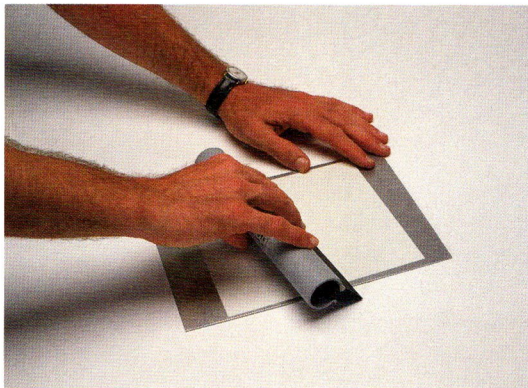


## Preparing the receptor surface

Once you've gathered all your supplies, the first step in the transfer process is to prepare the receptor sheet. Immerse the sheet in water (fig. 1). When it becomes thoroughly soaked (after about thirty seconds), place it on a flat, dry surface, and use your squeegee, windshield wiper, or a paper towel to remove as much excess water as possible (fig. 2). The receptor sheet is now ready to receive a transfer.



**Fig. 1:** Immerse the receptor sheet in water.



**Fig. 2:** Remove as much excess water as possible.

**Fig. 3:** The Vivitar Instant Slide Printer makes instant print copies of 35mm slides.



## Creating an image for transfer

You have two options in choosing an image to transfer: working "live" or from a copy. With a "live" transfer, you create an original Polacolor image *specifically* for transfer. This lets you adjust focus, exposure, lighting, or composition for specific effects.

Another option is to make an instant print copy of an existing image. This lets you transfer the same image again and again to experiment with different effects. The Vivitar Instant Slide Printer creates 3 1/4 x 4 1/4" print copies of 35mm slides (fig. 3); the O+ER Proprinter creates 3 1/4 x 4 1/4" and 4 x 5" prints from 35mm slides; and the Polaroid Polaprinter 8 x 10 Instant Slide Printer creates 8 x 10" print copies from 35mm slides. You can also use a color overhead enlarger to copy your images onto Polacolor film. Refer to the *Polaroid Guide to Instant Imaging* — "Darkroom Techniques" for more information.

## Processing the film

Initially, processing an image for transfer is like processing an ordinary Polacolor print. As you pull the film through the film holder or run it through the processing system, developer spreads over the film, and image dyes begin migrating from the negative to the positive. Yellow migrates first, then magenta, then cyan. If you were making an ordinary color print, you would let the film process for the recommended time to form a complete, full-color image. After peeling, you would discard the negative and save the positive.

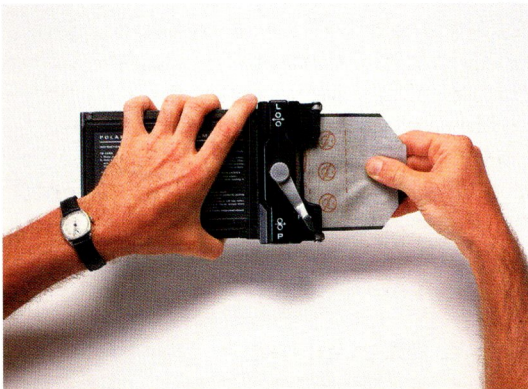
When transferring, however, you set the positive aside and retain the *negative*. In addition, you peel the film *prematurely*, after about ten seconds.\* This arrests the dye migration, leaving the negative with virtually all of the cyan dye, about half of the magenta layer, and very little yellow. This explains the cyan bias of most transferred images. To correct this color balance, you may wish to use 10 or 20CC red filtration when making your initial exposure or copying your 35mm slide.

\* Some photographers prefer to peel after twenty to thirty seconds. You may wish to experiment with different peeling times.

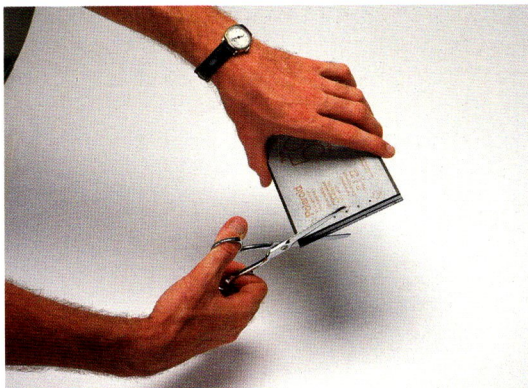


## Transferring the image

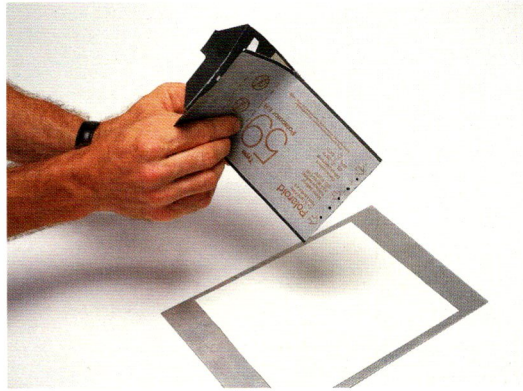
The transfer process is slightly different for different film formats. Unlike pack films, 4 x 5" sheet films have a metal clip that holds the negative and positive together and collects the excess developing chemicals. This clip zone is known as the trap end. After pulling the film through the film holder (fig. 4), you can cut off the trap end just above the clip to remove the excess chemicals (fig. 5). With Type 559, 668, or 669 pack films, excess developing chemicals collect at the end opposite the pod.



**Fig. 4:** Pull the film through the film holder.

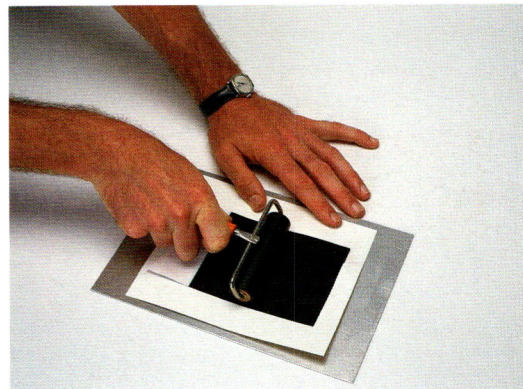


**Fig. 5:** Cut off the trap end.



**Fig. 6:** Peel the film apart.

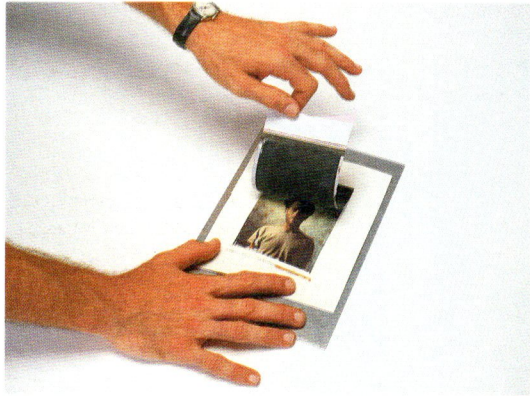
Whatever film you're using, peel the film apart approximately ten seconds after processing begins (fig. 6). At this point, if you were making an ordinary Polacolor print, you would discard the negative. Here, however, you set the *positive* aside and retain the dye-covered *negative* for transferring.



**Fig. 7:** Rub the entire negative, being sure to apply even pressure.

Place the negative face down onto the receptor sheet as quickly as possible. (Waiting too long before placing the negative onto the receptor surface risks drying out the dyes.) Using your hand or a roller, rub the entire negative, being sure to apply even pressure (fig. 7).





**Fig. 8:** Gently peel off the negative.

After waiting between ninety seconds and two minutes (depending on the film type), gently peel off the negative, starting at one end and pulling off in one slow motion (fig. 8). This will reveal the transferred image.

### **Transferring with Type 809 8 x 10" sheet film**

The transfer process for Type 809 8 x 10" sheet film is very similar to the process for other films. However, to process 8 x 10" film, you must use an 8 x 10 instant film processing system. This gives you two options for transferring: you can follow the procedure described above, or you can eliminate the manual transfer step by inserting a thin receptor sheet between the positive and negative before running them through the processor. (Be careful not to use a thick receptor sheet or you may damage the processor.)

To try this technique, lift up the chemical pod on the Polaroid positive, and place the top edge of the new receptor sheet beneath it. The receptor sheet should cover the Polaroid positive. Place this bundle — consisting of the chemical pod, receptor sheet, and Polaroid positive — in the loading tray. Next, position the negative holder with the exposed negative on top of the bundle, and push the "Start" button to process the film. The processed image will be an 8 x 10" Polacolor transfer.

### **Reworking the transfer**

Though many people choose not to alter their transfers, the medium lets you add color, take color away, or alter the image in other ways. There are several ways to rework transfers while they are still wet. A foam brush is perfect for cleaning up the edges or removing excess dye. You can also use a knife to scrape away parts of the image layer before it dries. To add color to either wet or dry transfers, try watercolors.

Allow your transfer to dry on a flat surface at room temperature. Once it is dry, you can use sandpaper to obscure certain areas, graphite to highlight others. Pastels and colored pencils also work best on dry images. To protect the finished image, seal it with a neutral acrylic matte varnish.

Photo transferring is an evolving art form. The process described above gives you the basic steps, but you'll want to experiment. Test out different receptor sheets, try dry and wet processes, and vary the length of the press and peel. Keep a record of your work so you can determine the effects of different variables. And discuss different techniques with other photographers. Every photographer has his or her own creative vision and technique, so sharing your experiences won't compromise your competitive edge. Through experimentation, you will find what methods work for you and learn how to create transfers that match your photographic vision. ■



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Following is a list of art supply manufacturers for Polacolor image transferring. Call or write them directly to obtain the names of dealers in your area.

### Slide printers

*Vivitar Instant Slide Printer*  
*Polaprinter 8 x 10 Slide Printer*  
Check the list on the back cover for the address of the Polaroid office nearest you.

*O+ER 4 x 5 Slide Printer*  
Optical & Electronic  
Research, Inc.  
11501 Sunset Hills Road  
Reston, VA, U.S.A. 22090  
703-471-1645

### Watercolor paper

*Aquabee*  
Aquabee Paper Company  
P.O. Box 2366  
Wayne, NJ, U.S.A. 07474  
201-942-0260

*Arches and Morilla*  
Morilla, Inc.  
21 Industrial Drive  
South Hadley, MA, U.S.A. 01075  
413-538-9250

*Fabriano*  
Orange Art  
P.O. Box 213  
Woodstock, CT, U.S.A. 06281  
203-928-3413

*Reeves*  
Steiner Papers  
145 40th Street  
Irvington, NJ, U.S.A. 07111  
201-373-4279

*Strathmore*  
Strathmore Paper Company  
South Broad Street  
Westfield, MA, U.S.A. 01085  
413-568-9111

*Whatman*  
Tara Materials  
Box 646  
Lawrenceville, GA, U.S.A. 30246  
404-963-5256

### Print paper

*Jobbanot Print Paper*  
Morilla, Inc.  
21 Industrial Drive  
South Hadley, MA, U.S.A. 01075  
413-538-9250

### Rice paper

*Morilla Rice Paper*  
Morilla, Inc.  
21 Industrial Drive  
South Hadley, MA, U.S.A. 01075  
413-538-9250

### Brayer rollers

*Hunt Speedball Rollers*  
Hunt Manufacturing  
2301 Speedball Road  
Statesville, NC, U.S.A. 28677  
1-800-USE-HUNT

### Colored pencils

*Faber-Castell*  
4 Century Drive  
Parsippany, NJ, U.S.A. 07054  
1-800-835-8382

### Watercolors, gouache, pastels

*Windsor & Newton*  
11 Constitution Avenue  
Piscataway, NJ, U.S.A. 08855  
201-562-0770

*Morilla, Inc.*  
21 Industrial Drive  
South Hadley, MA, U.S.A. 01075  
413-538-9250

### Case Study

## Using Image Transfers in Greeting Cards

**Steve Wilson is a senior photographer at Hallmark Cards, Inc., in Kansas City, Missouri.**



Kevin Cozard

Together with several other Hallmark photographers, Steve has been experimenting with image transferring for a number of years. "Our products change every year," he says. "So we're always on the lookout for distinctive images and looks." Next year, the company's Christmas, Father's Day, Easter, Thanksgiving, and graduation greeting card lines will all include Polaroid transfer images. Hallmark is also considering using transfers in other products, such as gift bags, puzzles, and calendars.

For Wilson, who has a background in printmaking, image transferring lets creativity play a major role in his work. "The challenge is to create an image that is successful both aesthetically and in the marketplace," he says. "One of the reasons I enjoy making image transfers so much is that it's one of the more creative processes I work with. It gives me a lot of freedom to experiment. At the same time, we feel confident that our customers will really like the images."

When making transfers, Wilson generally uses Polaroid Type 59 or Type 559 4 x 5" film. He transfers the images onto wet rag-paper stock, leaving the negative and receptor in contact for up to two minutes. To help in the transfer, he uses a roller, because he feels it gives more consistent results. "I've found that it's important to take a consistent approach," he says. "Controlling the variables is part of the trick. It's a matter of finding that sweet spot between the Polaroid negative and the paper."

Like many other photographers, Wilson doesn't consider an attractive transfer an end in itself, however. Many times he also takes watercolors, chalks, or other tools to the image. "Sometimes, I'll scrape the wet emulsion down to the cyan layer to make the shadow values appear cooler," he says. "Other times, I'll re-wet the image with watercolors for a grainier effect." However he chooses to create an image, Wilson continues to find transferring fun and rewarding. "It's easy to do, the results are attractive, and it lets me be creative on the job." ■



# Three Professional Approaches to Polacolor Image Transfers

**P**olacolor transferring offers professional photographers a way to transcend the traditional boundaries of their medium, while holding true to their interests and abilities as photographers. In this article, we will discuss

how three successful professional photographers — Jose Picayo, Steve Sharp, and François Robert — are using different photo transfer methods for their art projects and their commercial work.



*Type 59 unretouched wet transfers (Jose Picayo)*

## ▼ Jose Picayo

Jose Picayo, a well-known fashion photographer in New York City, has used transfers for a Bloomingdale's catalog, and for ads and posters for the store's Mother's Day, Father's Day, and French campaigns. He has also included transfers in editorial projects for *Harper's Bazaar* and national ads. "I like transferring because it doesn't look too *real*," says Picayo. "It makes my images distinctive, which helps people remember my work."

Picayo works with Polacolor Type 59 and Type 809 films, and transfers onto acid-free, 100-percent-rag watercolor paper. "I use different brands of watercolor paper, depending on what effect I'm





going after,” he says. “Whatman’s produces a more textured, very white paper, while Arches’ is flatter and warmer, for a muddier effect. Sanders’ paper falls somewhere between the two.”

Before transferring, Picayo moistens his receptor sheet and uses a paper towel to absorb excess water. Then he makes his image. Picayo always transfers “live,” preferring to have his models in front of him so he can pose them as he likes. “After pulling the film from the holder or 8 x 10 Processing System, I wait about ten seconds, and then peel the film and press the negative onto the receptor sheet,” he says.

“Then I rub the image three or four times. A roller yields more predictable results, but sometimes I prefer a sketchier transfer, so I use my hand.” Depending on his choice of receptor paper, Picayo varies the amount of pressure he applies. “After at least ninety seconds, and no more than two minutes, I peel the negative away.”

“People experimenting with transfers have to be patient,” Picayo says. “The process takes time to learn. Since it’s unpredictable, you have to figure it out to make it work for you. For me, though, it was well worth it,” he says. “Transfers look romantic, and that’s my style.”

### ▼ Steve Sharp

Philadelphia-based photographer Steve Sharp has used transfers for exhibit posters, medical brochures, and in his own fine-art work. “I enjoy using transfers combined with other images,” Sharp says. “Sometimes I’ll use a transfer as the background for a shot and then make *another* transfer from that.”

Sharp transfers “live,” using Type 809 film and a dry transfer process. “When I transfer, I lift up the chemical pod of the 809 film, slide the receptor sheet between the chemical pod and the film positive, and process the film with Polaroid’s 8 x 10 Processing System,” he says. By streamlining the process of applying the Polaroid negative to a receptor sheet, this makes the process a little less cumbersome. Some of Sharp’s preferred papers are Curtis Paper Company’s Tuscan Terra, a text-weight paper with a smooth but fibrous finish; general-surface archival



**“Oak Seedling,” photographed with a Type 809 dry transfer as the background (Steve Sharp)**





*"Queen Bee," photographed with a Type 809 dry transfer as the background (Steve Sharp)*

papers, which produce a consistent image and are receptive to watercolors; and seamless papers, which come in a wide range of colors and offer a textured surface that retains important detail.

"I have also experimented with inserting existing images — color prints or other transfers — into the film processor along with the negative," Sharp says. "I'm always learning new things. For example, transfers on glossy surfaces are clean, but they don't adhere evenly." He has also created

transfers with acetate and with metallic foil board, which causes the white areas of the transfer to turn metallic silver. "Transfers on foil board don't reproduce that well, but they're ideal for exhibition pieces," Sharp says.

Sharp often manipulates his transfers by using chalks and watercolors to add color and detail. "If I want to add subtleties or if the initial receptor surface is dry and fibrous, I tend to use chalks. Watercolors give me a slicker, more fluid look," he says.

According to Sharp, noting the grain direction of the paper is an important first step in the transfer process. A single piece of paper often has different grains on the front and back sides, running up and down as well as from left to right. "I suggest conducting a test with each grain and noting the effects," he says. "Transferring offers so many variables to experiment with. Setting up some standards to work from, such as knowing how different papers and paper positions will affect the image, can help you get more consistent results."



*"Advertising," Type 59 dry transfer (Steve Sharp)*



▼  
**François Robert**

François Robert, a professional photographer based in Chicago, has used Polacolor transfers for magazine covers, posters, and in his personal work. He recently used transfers to photograph a national furniture fair in Milan and is currently making a book of the images. In his personal work, Robert makes transfer images of carnival-like nudes. "I like the surreal look of the transfers," he says. "Transferring allows you to be less concerned with details and more concerned with being creative."



*"Barcelona," Type 668 unretouched dry transfer (François Robert)*

Like Steve Sharp, Robert uses a dry transfer process. "I use Type 668 film and transfer onto a 100-percent-rag, dull finish, lightweight paper. Before peeling, I cut the end of the film sandwich, an inch in from the yellow tab. Then I cut off the excess tissue and chemicals just below the positive," he says. "This makes peeling the film apart easier and neater. I then place the negative onto the receptor sheet as quickly as possible and rub the image for twenty to thirty seconds before lifting. Using a rounded plastic tool to rub helps prevent tearing," he says.



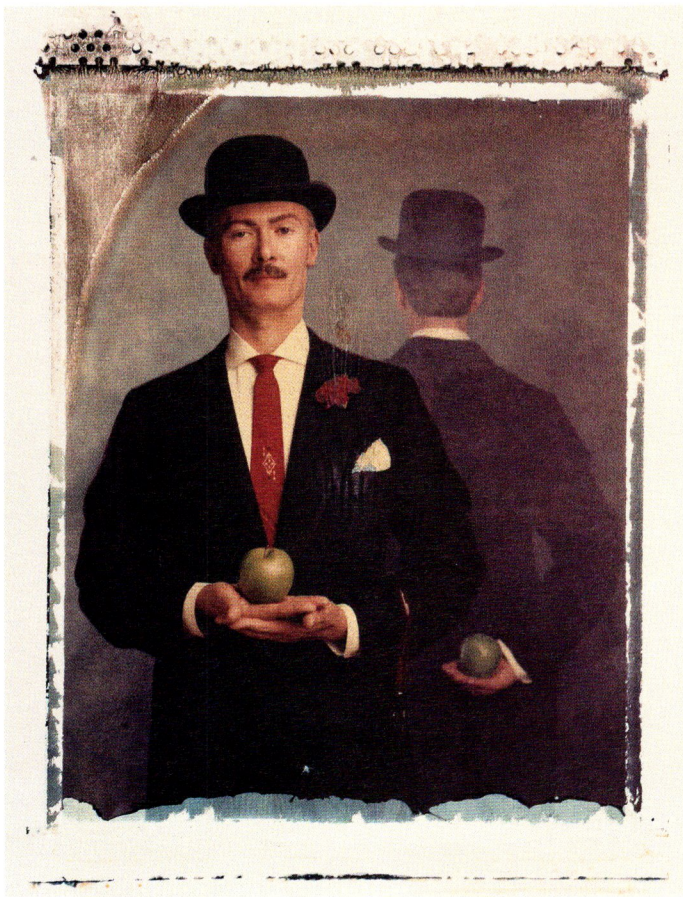
*"New Guinea," Type 668 unretouched dry transfer (François Robert)*

"One of the most crucial parts of the process is getting the negative in contact with the receptor surface as soon as possible," Robert says. "If you wait too long, your image will take on a spotted blue tint. Also, be careful to apply even pressure. Uneven pressure, even in the initial contact, can cause blotching."

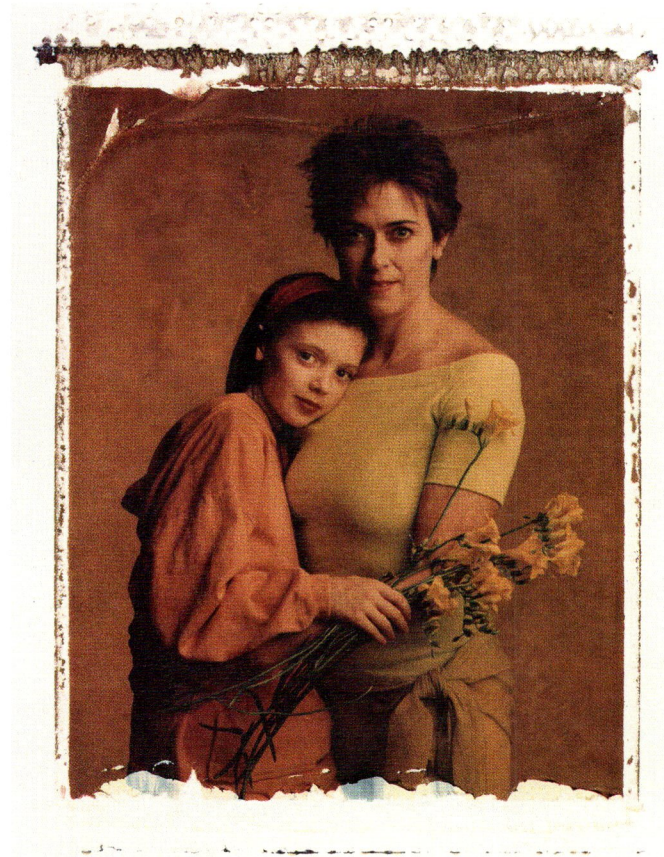
Though Robert never alters his final transfers, he often wraps gels around his flash heads to alter the color of certain parts of the image during the exposure. By doing this, he can make part of the image blue, while retaining the natural colors elsewhere. "With gels, I can change some of the colors by highlighting different parts of the background or subject matter. And I still get the transfer's washed-out colors where I want them." ■



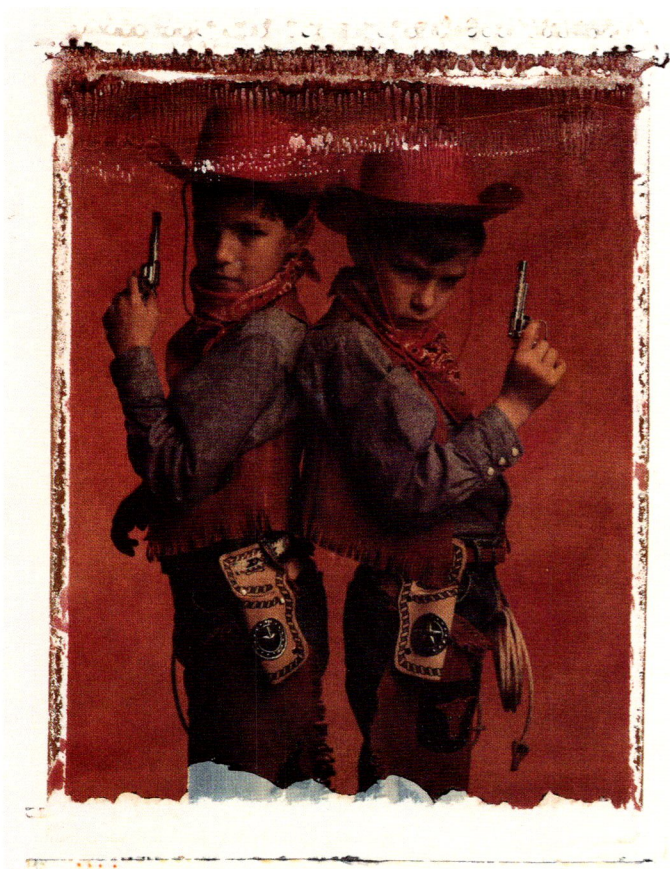
The following pages illustrate how various photographers use Polacolor image transferring to express an idea, capture a mood, and create unique images.



*Type 59 wet transfers,  
photographed with an  
81C filter (Clark Quin)*







*Type 59 wet transfers,  
photographed with an 81C  
filter (Clark Quin)*







*Type 669 dry transfers,  
photographed with a tungsten  
strobe and without filtration  
(S.T. Woolf)*







*Type 59 dry transfer,  
photographed with multiple  
exposures (S.T. Woolf)*



*Type 669 wet transfer  
(Jerry Margolycz)*



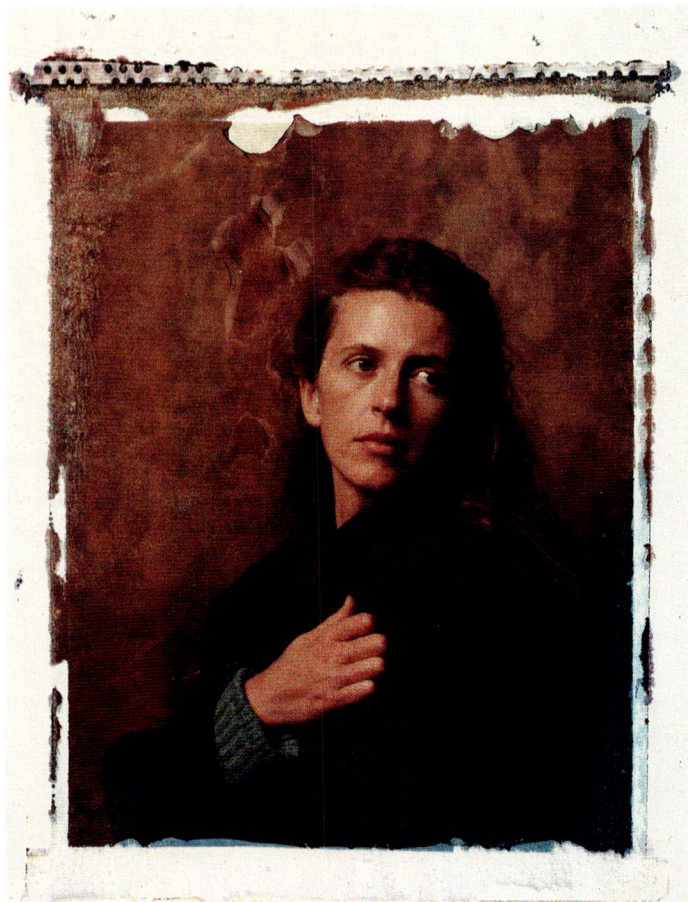


*"Les Baux," Type 809 wet transfer,  
photographed with magenta and 81B  
filtration (Steve Wilson)*





*Type 59 dry transfers (Todd Gieg)*





# Ten Tips For Better Polacolor Image Transferring

- 1. Select a receptor sheet that will help you achieve the results you want.**

Cold-press watercolor papers have large pores, which create a rougher, more textured look. Heat-press papers have smaller pores, resulting in a flatter, smoother image. Both types are available at most art supply stores.
- 2. Be careful to eliminate excess water from the receptor sheet.**

If the receptor sheet is too wet, excess developer will remain on the transferred image, causing the dyes to liquify and run. After moistening your receptor sheet, use a squeegee, windshield wiper, or paper towel to eliminate as much excess water as possible. Another way to avoid excess water is to use a portable steamer to moisten your receptor surface evenly.
- 3. As a rule, the sooner you peel the film, the better the colors.**

The length of processing time determines the amount of dye that migrates from the negative to the positive. Longer processing times leave less dye for the transfer. In most cases, you'll want to peel the film approximately ten seconds after pulling it through the rollers. If you peel much sooner than that, the dyes may not have had enough time to begin their migration.
- 4. Press the negative against the receptor sheet evenly.**

In areas where you don't apply even pressure, the emulsion may peel off more easily. Uneven pressure also tends to leave a sketchy outline of the image.
- 5. Soft rollers work better than rough ones.**

Rough rollers can tear the image and spread residual dye over its surface.
- 6. When rolling your image, don't press too hard.**

If you exert too much roller pressure, the image will not adhere well to the receptor surface. For best results, start at one end and roll smoothly, with even, moderate pressure, stopping right before the end of the image.
- 7. Peel the negative away slowly.**

To prevent tearing your paper or the emulsion, peel the negative from the receptor surface slowly and steadily, beginning at one corner. Be careful not to let the negative fall back onto the paper.
- 8. Manipulate your image colors.**

There are several ways to manipulate colors in image transfers. Steve Sharp suggests using color-correction filters when making your initial exposures or copies for transferring. François Robert wraps Rosco gels around his flash-heads, making parts of his images blue, while retaining the original colors elsewhere. You can also use watercolors, gouache, pastels, and other techniques.
- 9. Store film in a dry place, at room temperature or cooler.**

Like all film, Polaroid film is sensitive to temperature and humidity. Store it in its packaging at about 70°–75°F/21°–24°C and normal humidity. To minimize changes in film characteristics, you can also refrigerate it. However, do not freeze Polaroid film, and be sure to take the film out of the refrigerator several hours before use to allow it to reach room temperature.
- 10. Clean your camera rollers regularly.**

Dirt on your camera rollers or film exit slot can cause spots or lines on your transfers. Clean the rollers and exit slot by opening the film door and wiping them with a lint-free cloth dampened in water. Don't scrape the rollers with anything made of metal, since this may scratch them.



## Questions and Answers

- **I'd like to try transferring some images onto fabric. Do you have any advice?**

*Patti Bose, a photographer based in Florida, offers these suggestions: "The actual transfer process is essentially the same, although you may find that you need to use more water and pressure to complete the transfer. As for the receptor sheet, you have many fabrics and textures to choose from. Use natural fibers, since synthetics won't absorb the image dyes. Silk works especially well. When you want to manipulate an image, try a more durable fabric, such as linen or broadcloth."*

- **How stable are transferred images?**

*In terms of stability, the image transfer technique is dependent upon a number of variables beyond Polaroid's control. Accordingly, no warranty is expressed or implied for the results you obtain.*

- **What is the relationship between my choice of image and my final transfer?**

*The lighting and colors of the original image have a strong impact on the appearance of the final transfer. Bright backgrounds transfer much better than muted portraits. Also, colors transfer better than neutral tones and highlights.*

- **When I work at home, my transfers sometimes come out better than they do in my studio, even though I am using an identical transferring process. Why?**

*The difference in the quality of your transfers is most likely caused by different water pH levels. Images do not adhere as well when you use water with a relatively low pH. For best results, your pH level should be seven or higher. Consider using distilled water for more consistent results.*

- **I would like to have some of my transfers printed as posters. Will they reproduce any differently from ordinary photographs?**

*There is no evidence to suggest that transfers will reproduce any differently from ordinary photographs. In fact, since transfers have fewer contrasts in colors and shadows, they may even reproduce more accurately.*

*According to Jane Perman of Diversified Graphics in Minneapolis, Minnesota, printing transfers is a straightforward process. "We scan the original transfers as if they were ordinary photos," Perman says. "Sometimes it's tricky getting the right look, but that's also true with regular photographs. We just adjust the scanner to hold true to the original."*

*An alternative method is to scan a copy of the transfer — for example, a color transparency or Cibachrome print. This will protect your one-of-a-kind originals. In addition, it may be the only scanning option if the receptor sheet is too rigid for the drum.*



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# Notes



# Polaroid Offices and Service Centers

## **California**

Polaroid Corporation  
3232 West MacArthur Blvd.  
P.O. Box 25200  
Santa Ana 92799-5200  
Telephone: (714) 641-1200

## **Georgia**

Polaroid Corporation  
5601 Fulton Industrial Blvd., S.W.  
Atlanta 30378  
Telephone: (404) 346-1717

## **Illinois**

Polaroid Corporation  
2020 Swift Drive  
Oak Brook 60521  
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## **Massachusetts**

Polaroid Corporation  
784 Memorial Drive  
Cambridge 02139  
Telephone: (800) 225-1618

## **New Jersey**

Polaroid Corporation  
P.O. Box 607  
W-95 Century Road  
Paramus 07652  
Telephone: (201) 265-6900

## **Puerto Rico**

Polaroid Caribbean Corporation  
Centro de Seguros  
Ponce de Leon 701, Miramar  
Santurce 00904  
Telephone: (809) 725-6240

## **Australia**

Polaroid Australia Pty. Ltd.  
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## **Denmark/Danmark**

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## **Hong Kong**

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Causeway Bay  
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## **Italy/Italia**

Polaroid (Italia) S.p.A.  
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## **Japan**

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## **México**

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Telephone: 08/710 08 50

## **Switzerland/Schweiz/**

## **Suisse/Svizzera**

Polaroid AG  
Hardturmstrasse 133  
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In addition to the Service Centers listed here, Polaroid has additional Service Centers in the United States and other countries. To locate the one nearest you, contact the nearest Polaroid Office above.



### **For More Information**

Polaroid offers a toll-free Technical Assistance Hotline that provides information about professional applications for instant photography. In the United States, call 800/225-1618. Polaroid personnel are available to answer your questions from 8 A.M. to 8 P.M. (Eastern Time), Monday through Friday. From outside the United States, check the list on the inside back cover for the nearest Polaroid subsidiary.

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