

# Carson Valley Photo Club – Minutes Mar. 12, 2026

## Attendees:

Sandy Jonkey  
Joe Clements  
Sherri McGee  
Dennis Cook  
Ginny/Mike Virdin  
Ed Freniere  
NJ Thompson  
Carol Heinricy

Kim Steed  
Robin Grueninger  
Susie Roaldson  
Jackie Carroll  
Julie Mazza  
Melanie Hanshey  
Steve Davis  
Candy Webb

Ken Struven  
Lori Mogab  
Kimberly Burchiel  
Nancy Florence  
Ernie Moyand

We still need a few volunteers for the Birds and Buckaroos event April 26-28. We need:

- Staffing for Sat Afternoon
- Staffing for Sunday

Anyone who would like their photos displayed should deliver them to the Rive Fork Ranch on Fri April 24 between 10 and 11am. Pick up will be Sunday at 4:00

Sherri McGee is the contact for questions.

2026 Dues are due. If you haven't paid, please send a check to Wendy Whyman.

Tom showed the two signs made for display at photo club shows. Thanks to Mike at Prism Graphics and Kim and Mountain View Framing.

There are no field trips currently planned. If you have any ideas, please share.

Joe Clement informed us of an upcoming event at the May Arboretum, Ranch House. April 4. Sponsored by the May Arboretum Society, "Birds in the Garden -Mini class" I from 9-12 at the Ranch House. Cost is \$25 Register at [Photographing Birds in the Garden – Mini Class - May Arboretum Society](#)

The field trip page on the website has been updated after solving the access issue. If you have submitted pictures, please review to see if they are included.

NJ Thompson gave a presentation on Polaroid Photo Transfer, a process used before digital photography that allowed for manipulation of polaroid photos. Here are her notes:

## Introduction to Polaroid Transfer and Emulsion Lift images

- ER Polaroid Film – (ER = Extra Range)
- "Pull apart" film in multiple sizes and forms
  - Packet
  - Sheet
- My story –
  - Oakland Parks and Recreation class
  - Kathleen Thormod Carr book: Polaroid Transfer
  - Carr and Tracy Storer at Calumet Photography in San Francisco – 20x24 camera
- Polaroid – founded in 1937 by Edwin Land and George Wheelwright, filed bankrupt in 2001 with ceasing film production in 2009 and asset sale in 2009

- Impossible Project – Dutch owned

## Types of Images

- Image Transfer – interrupt the normal development process of the negative (where the dyes reside) onto the positive (waiting receptor surface)
  - Timing of interruption affected the color tonality
    - Earlier – 10 to 15 seconds more blues (cyan)
    - Later – 20 – 25 seconds yellow and reds
  - Dry or Wet Receptor surface
    - Wet – Likely to have more dye transfer to receptor surface
    - Dry – less lift – dye lift becomes more part of the image
  - Example: **Tulum and Tug Boat**
- Emulsion Lift – complete development onto the film receptor surface – then float the emulsion off the backing and place it on a different receptor surface (60 to 90 seconds)
  - Later in time – separate the emulsion (the image) from the “positive” and place it on a different receptor surface
  - Dry or Wet Receptor surface
  - Example: **Red/Yellow Bell Pepper Juice**

## Equipment

- Image – Subject Matter - Slide (transparency image) or live subject
- Film
- Something to shoot light onto the film
  - Camera with a Polaroid film holder back
  - Enlarger to project an image onto Polaroid film
  - Slide Printer to transfer 35mm slides onto Polaroid film
- Receptor Surface – something to process(ing) image onto (becomes the “positive” image)

## My Equipment – Slide Printer

- Vivitar – first purchase
- DayLab II – upgrade
  - Able to use the top on three base sizes
  - Each base for a different film size
- More control over exposure compensation and color adjustment

## Film

- Component
  - Light sensitive negative containing the dyes
  - A positive that receives the image from the negative
  - Enough Developing reagent to make one image
- Film size determines by the image size
  - 669 – 3.25 x 4.25 inches [Example -

- 559 – 4 x 5 inches [Example – St. Francis Yacht Club]
- 809 - 8 x 10 inches [Example – India Stone Temple Woman]
- Xxx - 20 x 24 largest analog camera [Tulum and Tug]
- Working with the firm properties
  - Dyes transfer in layers from the negative to the positive
    - Yellows migrate first
    - Magenta
    - Cyan (blue & green) last
    - Result – many “transfer” images have a cyan cast
      - Can color correct with a warm filter
    - The more saturated an image the longer the time need to transfer more dye
      -
  - Emulsion Lifts: Lighter colors – thinner film – longer time in water - stretchable

### Subject Matter

- “Simple” or “intimate” subject matter – drawing the viewer in
- Flowers – popular – easy focal point with bright color
  - Lose vibrancy in the transfer process
- Portraits –
- Travel –
- Architecture – nunnery in Antigua Guatemala

### Process

- Preparation for Image Transfer
  - Clean your kitchen counters – this is going to take up counter space
  - Prepare receptor surface
    - 140 lb Arches Cold (textured) or Hot (smooth) paper torn into desired size (most commonly used)
    - Linen
    - Tile
    - Silk
  - Select slide image
    - For images I knew I wanted to work with – I’d get duplicate transparencies made.
      - Original for safe keeping
      - Working set of images
    -
  - Load film holder in Vivitar or DayLab II
  - Tools set up
    - Distilled Water
    - “Warming” tray
    - Squeegee
    - Scissors

- Hard surface
  - Thermometer
  - Timer
- Making the Image
  - Wet the paper for a “wet lift”
  - Place slide **upside down** in film holder (dull side down – shiny side up)
  - View image
  - Adjust Exposure
  - Adjust Color filtration if desired (Blue/Yellow/Cyan)
  - Print
  - Pull the film through the rollers and out of the machine (activates the dyes)
  - Set timer – 10 to 15 seconds
  - Cut the dye pod off
  - Separate the negative from the positive (film bottom layer)
  - Place the negative on receptor surface
  - Use brayer to adhere to receptor surface
  - Place film that is on the receptor surface under water for 1 to 2 minutes
  - Optional: use hair dryer to warm the image to get deeper saturation
  - Peel the negative away from the receptor surface
  - Place on a drying rack
  - Protective coating
- Preparation for Emulsion Lift
  - Expose the image in the DayLab II
  - Pull film out of DayLab II
  - Let it completely process – 60 to 90 seconds
  - End up with an image of the subject matter on emulsion layer adhered to a piece white plasticized paper (Positive)
  - Peel the negative (top of the film) away from the positive
  - Leave it until ready to separate the emulsion from the positive
  - Cut and place “contract” paper on the back of the positive (hardest part)
  - Set up the “wet” lab to remove the emulsion from the positive
- Emulsion Lift Process
  - Two trays
    - Hot tray - 160 degree distilled water
    - Warm water bath for
  - Place the positive in the hot water tray
  - Soak the image until you see the emulsion bubble and separate from the positive
  - Remove the image with tongs and place in the Warm water bath tray
  - With fingers gently work the edges of the emulsion off the positive
  - Emulsion is now floating the water
  - Remove the white positive from the tray
  - Take receptor surface – Arches Hot Press Water Color Paper
  - Place under the floating emulsion
  - Manipulate in the emulsion in the water on the paper
  - Remove and press down with brayer

## 20x24 Polaroid – Camera & corresponding Film size

- 6 to 7 cameras made in the world
- Invited by Kathleen Carr to a workshop where she hired Tracy Storer and his camera at Calumet Photography in San Francisco
- From 35mm slide to a 20x24 Polaroid Transfer Image
  - Selected two images
    - Tulum image because of the cyan color
    - Tug boat against ship – deep color saturation
  - Had to make a larger transparency to fit in the enlarger on the 20x24 camera
  - Took my “duplicate” slide to New Lab where they made an “internegative” and from the “internegative” projected into a larger piece of transparency (slide) film
    - 4x5
  - Workshop Time
    - Gave the slide transparency film to Tracey
    - He projected it onto the 20x24 sheet of Polaroid film in the camera film holder
    - Pulled the film out of the holder
    - Placed it on the Arches Hot Press paper I had brought
    - I had him pull the negative away from the paper
    - Each piece of film was over \$30
    - Stored the images in an Arches paper holder in a closet until 2025 when I cleaned a closet and thought – what’s in there?
    - Worked with Kim to frame them

## Creativity

- Playing with LIFT
  - Dry Transfer [Example: Thatch room in Mexico]
  - Different receptor surfaces – linen or rice paper [Nunnery images Guatemala]
- Shaping - Stretching - Folding Emulsion
  - Red & Yellow Bell Pepper Juice
  - Marine Iguanas in Galapagos

Links for more information:

Polaroid - [https://en.wikipedia.org/wiki/Polaroid\\_Corporation](https://en.wikipedia.org/wiki/Polaroid_Corporation)

Kathleen Thormond Carr - <https://www.kathleentcarr.com/>

Interview with Kathleen Carr - [https://www.womeninphotography.org/archive11-July02/member\\_prof7-02/carr/carr.html](https://www.womeninphotography.org/archive11-July02/member_prof7-02/carr/carr.html)

Polaroid 20x24 Camera - [https://en.wikipedia.org/wiki/Polaroid\\_20x24\\_camera](https://en.wikipedia.org/wiki/Polaroid_20x24_camera)

20 x 24 Project - <https://www.youtube.com/watch?v=ya4mGUX0Ls0> John Reuter

Tracey Storer – Calumet in San Francisco - <https://20x24studio.com/?p=95>

Photo Contest had 12 entries.

1<sup>st</sup> Place went to "Your Local Bartender Tells A Story" by Sherri McGee

2<sup>nd</sup> Place went to "Feeding the Soul" by Wendy Whyman

3<sup>rd</sup> Place went to "Shaping Horseshoes" by Mike Virdin

Next month's contest is: It's a "Winter Wonderland" - Due Apr 7

Show us your idea of a winter wonderland.