

The Sheer Heaven Inkjet Transfer



Photograph printed on Sheer Heaven and transferred
to 300lb Hot Press Watercolor Paper

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We think this is the most exciting inkjet transfer - maybe ever. We think you will agree.

Let's start with the basics:

What You Need:

Sheer Heaven

Inkjet Printer, Copier, or 3 in 1 (both the common dye-based and less common pigment based inkjets will work equally well)

70% Isopropyl Rubbing Alcohol - This is the most common kind like you will find in your medicine cabinet. Do not use the 90% or ethyl rubbing alcohol (not as common). It evaporates too quickly.

Spray Bottle that will give you a fine mist. These are available at art supply stores, but an empty hair spray bottle will do fine.

Porous Receiver Surface - This transfer technique will NOT work on non-porous surfaces because the ink cannot sink in and will spread sideways and blur instead.

Here are some surfaces we've tried with great success: watercolor paper, print paper, absorbant card stock, muslin fabric, ultrasuede fabric, mat board, balsa wood, tissue wrapping paper, handmade papers, journal pages, and bisque fired, unglazed tile.

Bone Folder (optional in most cases)

Images printed on Sheer Heaven to Transfer. It's a wise idea to print a sheet of many small images for practice. Then you consume only one sheet of Sheer Heaven to "get the hang" of this process. It's very easy but everything needs some practice.

Print Settings: We usually use the setting for Premium Matte Photo Paper.

A Note on Canon inkjet printers:

Dye inks by all other manufacturers work perfectly with this transfer method. However, certain recent model Canon printers have produced prints that might bleed a little during the process. Try the print setting for Glossy paper or transparency film which will lay down less ink.

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Step One

Make an inkjet print or copy on Sheer Heaven. Remember that the rough, suede-like side is the side to print on.

Gather your bone folder and an absorbant (porous) receiver sheet.

We are using Watercolor paper (hot press), a surface with very little texture, to get the most complete transfer. Papers with texture will give you transfers with texture - meaning that there will be white specks in the transfer.



Step Two

Hold the print parallel to the floor and spritz it with the rubbing alcohol using the spray bottle.

Tipping it slightly under strong light will tell you if you have missed any areas.

You want the whole surface of the printed area to be glassy looking but don't overdo it to the point that the alcohol might run. Just make sure there are no dry spots in the image area.



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Step Three

Lay the print face down on the receiver paper.

The combination of the alcohol and the surface of the Sheer Heaven makes the print slightly tacky so it won't slide around.

Using the side of your hand, burnish the print. Then burnish with the side of your bone folder if desired - just once - prolonged burnishing is not needed.



Step Four

Lift the Sheer Heaven to expose your transfer.

On the smooth surface of hot press watercolor paper, it will take your breath away. If you have missed any spots with the alcohol, you can re-spritz that area, set the print back in place and burnish to repair the transfer.



Tips

The print does not have to be freshly made - it can be made ahead of time without affecting the quality of the transfer. We have transferred years old prints.

Print several images on a sheet to save cost. The Sheer Heaven cannot be reprinted for more transfers, but the “ghost” that is left can be used in other art or collage.

Transfers are quick drying, non-sticky, and you can transfer over watercolor, because the surface of the receiver paper is not sealed by watermedia. You cannot transfer onto acrylic painted surfaces because the surface is sealed by the acrylic.

If you begin the process with water proof pigment inkjet ink (Epson Durabrite or Kodak), you will be able to paint over the transfer without smearing it.

There will be an opaque white residue around the transfer which will show up on dark papers. To minimize this effect, trim away excess Sheer Heaven around the print - leaving enough on one side to hold onto without getting your fingers in the ink.

One good trick is to make a handle for the back of the print from a leftover piece of Sheer Heaven. Attached to the back of the print with a piece of double stick tape, it will allow you to hold and spray the print without any danger of your fingers getting in the liquified ink, help you place the transfer accurately, and it can easily be removed after transfer and reused. This will eliminate any extra surface residue around the transfer.



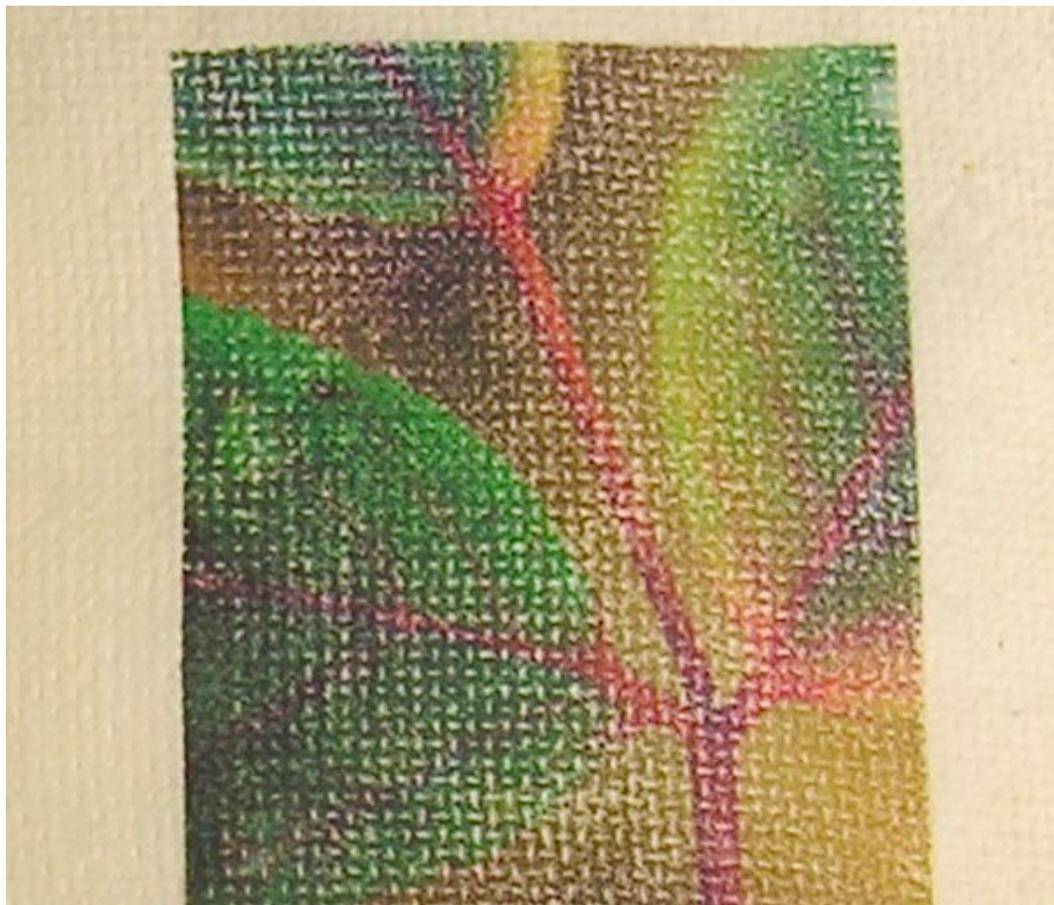
Sheer Heaven transfers look great on a number of surfaces,

and we will show you some examples of those we have tried. But one of our most exciting discoveries was that we could actually put artwork into some of those handmade paper journals - the ones that you buy because they are so textural and beautiful, and then, when you get home, you find there is almost no media that will work well on their pages. Here is a transfer we did in one.

We bought this journal because of the nice rustic cover and overall look. The inside pages were rough and difficult to paint, draw or write on - but very porous.

We decided to try a Sheer Heaven transfer and it worked beautifully.

Notice that the texture of the page affects the look of the



Transfer Samples

When something this exciting comes along, you just find yourself trying transfers on anything that can't run away from you fast enough (all the cats and dogs were hiding during this stage). We thought you would like to see some of the results:



Painted Lace

We wondered how this beautiful dyed lace would transfer - how true the colors would be to the original.

We laid it on the bed of our HP inkjet copier and copied it onto a piece of Sheer Heaven - then transferred the print to hot press watercolor paper (shown above the lace).

We scanned them together to show you the exact match. Amazing.

Mat Board

This is the transfer made with the leaf photo shown in the journal earlier.

The receiver was a piece of light sage green colored matboard.

We have found the transfer method to work on all the mat boards we tried. The texture of the board, if there is one, becomes part of the "look" of the transfer as you see in this example.



Transfer Samples

Can you tell which is the transfer?

If you guessed the one on the right because it seems not quite as sharp, you will be surprised to find out that the right side shows the Zinnia print on Sheer Heaven (looks a little blurry because of how the scanner sees through the translucence of Sheer Heaven). The picture on the left is the transfer done onto hot press watercolor paper.



What About Fabric?

This is a popular question when it comes to transfers. While some fabrics can be run through an inkjet printer and printed directly, there are many more that cannot and being able to transfer to them would be great.

So we picked up some ordinary muslin at the fabric store (about \$2/yd), and got out some Ultrasuede we already had on hand. In the center is the transfer to the muslin which we thought turned out quite well. At left and right are transfers done onto two colors of Ultrasuede - which turned out even better.



FAQ

What can I transfer to?

The Sheer Heaven inkjet transfer requires an absorbent surface as a receiver.

When you have misted your inkjet print with alcohol, you have, in essence, liquified the ink, but the surface of the Sheer Heaven is holding it together temporarily so you can get it to another surface.

When the liquified ink touches that surface, it must be able to sink right in. Any resistance it meets will cause it to run sideways and smear - to a greater or lesser degree depending on how much resistance there is. A very good test for proper absorbency is to wet a brush with plain water and paint a stroke on your surface. If the water soaks right in, you will get a good transfer. If it beads up, you will not.

Some things you cannot transfer to with this method:

You won't believe we have been asked about these surfaces even though we have said "absorbent", but we have been asked so we will answer.

Do not use this method for:

Surfaces previously painted with acrylic paints or Gesso.

Glass or glazed ceramic

Polymer Clay

Tumbled Marbles tiles - (having holes in the stone does not mean absorbent).

Wood that has a closed grain which means most wood. Balsa and basswood do ok.

If you are not sure - experiment. We might all learn something.

Sheer Heaven is a Trademark and an exclusive product of Cre8it.com

Visit our website for much more information and to purchase Sheer Heaven:

<http://cre8it.com>