



Recommendations for the use of ARCHES® Platine

from

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These instructions are for storing, handling, coating, exposing, processing, drying and preserving finished prints made on ARCHES® Platine.

CHEMICALS

Chemical formulas are not provided in these instructions. ARCHES® Platine has been designed specifically for use in all the Alternative photographic processes.

For Platinum Palladium printing, either the traditional 1882 Pizzeghelli-Hübl or the Mike Ware-Pradip Malde methods can be used.

Please use safe practices for handling any of the chemicals that are used in Alternative photographic processes. The chemicals used are toxic. Please protect eyes and skin. Do not inhale chemical dust when mixing chemicals. **KEEP ALL CHEMICALS LOCKED AWAY FROM CHILDREN.**

STORING

Keep paper in its original moisture proof packaging. Store flat at 20C degrees 68F 50%RH.

HANDLING

Use an appropriate size ARCHES® Platine paper. Smooth side up with the watermark correct reading. If using an unwatermarked ARCHES® Platine paper, the smoother side is up when opening the pack. If using ARCHES® Platine from a roll, the smoother side is the inner face. The "D-Roller" can be used to reverse the paper curl and help the paper lay flat for coating (<http://www.aztek.com/Deroller.html>).

Inspect the paper before coating for any surface dust and remove with light brushing.

Use a flat level surface under the ARCHES® Platine sheet, glass or acrylic oversize sheet is recommended.

Mark area to be coated with a light pencil. If coating close to the edge of the paper, use low tack tape to seal the edge of the Platine to the backing sheet to avoid emulsion spilling to the back of the ARCHES® Platine sheet.

COATING

All coating, drying, exposing and processing must be done under room incandescent lighting and must exclude any daylight.

Wear eye protection and waterproof hand protection when mixing chemicals and coating the ARCHES® Platine sheet of paper.

Avoid touching the paper with your fingertips where the coating will be applied.

The popular coating method is by glass coating rod or a damp brush with no metal parts. Use a combination of plastic rod and damp brush to coat large prints.

The amount of sensitizer required for coating depends on the relative humidity of the paper and the working environment. A 50% relative humidity in the workspace is recommended.

If the workplace relative humidity is very low then humidification of the paper surface may be needed before coating. A 6% relative humidity on the paper surface is suggested.

For an 8x10 inch image a minimum of 2 milliliters total solution is used. For larger prints use 4 milliliters per square foot.

Allow emulsion to surface dry for 2 minutes then use heat to finish the drying process until the paper's surface is dry.

The coating and drying process should take between 5 and 10 minutes. Then immediately expose your print.

It is not recommended to leave paper to naturally dry over hours or to store coated paper.

EXPOSING

Protect the negative with a thin mylar sheet to avoid transfer of platinum emulsion to your negative.

A UV wavelength exposure light source is required for exposure.

A pressure contact printing frame can be used for small prints but a vacuum frame should be used to ensure a sharp image on larger prints.

To determine correct exposure first make a step test exposure to determine the minimum exposure needed to create the best DMAX. If the print you make from your negative at this minimum exposure time is much too dark the negative may not be suitable for printing.

PROCEESSING

Wear waterproof gloves and protect your eyes.

Put the exposed sheet in one movement into the developer, continue agitation for 3 minutes.

Lift the print from the developer and allow it to drain and then move into a running water rinse until most of the yellow color is released, approximately 5 minutes.

First clearing bath should be acidic. Use for 15 minutes with agitation.

Drain print and move to running water rinse for 5 minutes.

Second clearing bath should be slightly alkaline for 15 minutes with agitation.

Drain print and move to final running water wash for 30 minutes.

DRYING

Drain the print from the final wash and blot the print surface dry, hang print to air dry or place between acid free blotters to press dry. A heated dry mount press can also be used to achieve a very flat hot press surface after the print is dry.

Watercolour or spot tone can be used to retouch the print if needed. A blade can be used either on the wet surface of the print or dry surface to carefully remove any spots.

PRESERVING FINISHED PRINTS

Use acid free framing methods or store finished prints in an acid free portfolio.

Recommended texts for further instruction for all alternative printing methods and supplies are available

- In USA from:

<https://www.bostick-sullivan.com/>

<https://www.freestylephoto.biz/>

<https://www.artcraftchemicals.com/>

<https://www.acuitypapers.com/>

<https://www.dickblick.com/>

<https://www.davidartcenter.com/>

<https://store.dolphinpapers.com/>

<https://www.graphicchemical.com/>

<https://www.takachpaper.com/>

<https://www.talasonline.com/>

<https://www.yourartsupplies.com/>

- In France from:

<https://taosphoto.fr/>