

# A Piecemeal Palladium Printing Primer

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## Coating - Sensitizer & Metal Salt

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- Use equal amounts of the sensitizer (Solution #1) and the metal salt (Solution #2).
  - Coat with a wet (but not dripping wet) brush.
  - Quickie formula for drop count : Take coating area in square inches (e.g. 8x10 = 80sq.in.). Divide by 10 and multiply by 2 (or divide by 5 if you are just really good with math). This is the approximate drop count *of each solution* to use.
  - Brush both up and down and side to side and switch directions frequently - the idea is to spread the solution evenly over the coating area.
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## Drying the paper

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- Be careful not to over-dry the paper - printing paper that is too dry reduces contrast and weakens the dark tones.
  - Be careful not to print too wet - you will stick your negative to the paper. The baby-bottle test is ideal: if the *back* of the paper feels cool to your wrist, it is still too wet...
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## Exposure

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- When using digital negatives, your printing time should *always* be consistent
  - Except when its not - you can make small adjustments (+- 20%) to either lighten or darken the print. Be aware that this exposure adjustment will result in loss of either light tone separation or dark tone separation...
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## Developing and Processing

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- Slide the exposed print into the tray in a smooth un-interrupted manner. Develop for 2-3 minutes. Hesitation or fumbling can cause 'tidal' lines to appear on the finished print. Remove the print by tilting the tray slightly and grabbing the uphill corner to minimize contact with the developer.
  - Clear the print by soaking it in three trays of clearing agent - Tray 1 is citric acid, trays 2 and 3 are Kodak Hypoclear diluted to working strength with 1tbsp of EDTA tetrasodium per liter added.
  - When tray 3 exhibits *any* color (yellow), dump tray 2, reposition tray 3 as tray 2 and mix up fresh Hypoclear for the new tray 3.
  - Wash print for 10-15 minutes to remove the Hypoclear
  - Dry by hanging print by a corner until damp and then move to a drying rack and dry *printed side up*.
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## Finishing

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- Most papers will dry reasonably flat - you can ensure perfect flatness by placing barely damp or gently-misted print in a drymount press and heating to about 150deg. Turn off press and let the print cool.
- Spot in white spots with watercolor paint and a very fine brush. Mix ivory black and burnt umber and test on a scrap. Use tiny dots and build up density slowly. You are not trying to make it go away, you are trying to make it invisible from two feet way...

