

## Chapter 11 - Finishing

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## Chapter 11 - Finishing

### Spotting

Spotting will add density to areas of the print. Prints may be spotted using a conventional spotting material and a #7-0 to #10-0 red sable brush. A procedure follows:

- ✓ Mix spotting solutions to get desired color.
- ✓ Spread onto a plastic or glass sheet and let dry.
- ✓ Dampen brush and rub on dry spotting material.
- ✓ Test shade on the same type of paper printed on.
- ✓ If too dark, moisten brush a little more, rub on dry spotting material and test again.
- ✓ Dab brush gently and accurately onto required area.

Notes: It is much better to have a lighter shade and build it up to match.

Too much shade might be washed out with water, but most likely it will remain evident in the print as a blemish.

It is efficient to spot dark areas first and then lighter areas as material is used from brush.

If the brush is too wet, too much spotter will blotch over the print. This will also happen when the spotting solution is used directly from stock solution without drying it.

A magnifying lamp works well for this tedious procedure.

Sometimes the color of the spotting material might be different for light and dark areas.

Too much brush movement will abrade the paper and show in the print.

Too large of a brush will result in a doughnut like blotch, which most likely will remain visible in the print.

## Etching

Etching will reduce the density in areas of the print. Etching is basically limited in usefulness to removing small dark specks from the print. The reason is that if a large area is etched it will show in the print as an abraded area.

To etch an area:

- ✓ Use a pointed razor knife blade.
- ✓ VERY SOFTLY touch the blade to the speck.
- ✓ Pick at the speck slowly taking caution not to break any of the paper fibers.

Note: Using a magnifier lamp is a must.

## Whiteout

As an alternative to etching (for small density changes), and for lightening larger areas, Whiteout may be used. A good quality translucent white pigment is recommended for this.

To whiteout an area:

- ✓ Spread white pigment onto a plastic or glass sheet and let dry.
- ✓ Dampen brush and rub on dry pigment.
- ✓ Test shade on the same type of paper printed on.
- ✓ Dab brush gently and accurately onto required area.
- ✓ Let dry.
- ✓ Repeat above steps to lighten further if necessary

Notes: A magnifying lamp works well for this tedious procedure.

This procedure will only work for small changes to the density. Otherwise the area worked will show in the print, especially when viewed from various angles.

Too much brush movement will abrade the paper and show in the print.

## Matting

Platinum-palladium photographic prints are among the finest of all works on paper and should be mounted accordingly. The mat board should be of the highest quality museum board (100% cotton, acid free, and white in color)(buffering is OK). Two 4-ply mats should be used, hinged along one edge (usually the top). One solid for the back and one with a cutout for the front. The cutout may come to the edge of the image or (if a border was masked around the print) a margin of paper base may be left between the image edge and the cutout. Prints should be held to the back mat with corner mounts. This way the print may be removed and placed into another mat if necessary.

It is recommended that prints not be stored with a cover sheet between the top mat and print. When this cover sheet is slid or removed, it may scratch the print by rubbing over it. Platinum-palladium prints are very susceptible to scratching or burnishing of the paper. Therefore, any good prints should be matted and stacked in an archival box for storage. There can be nothing worse than scratching a finished masterpiece.

If a platinum-palladium print is to be exhibited without a cover glass (not recommended, but may happen), it may be afforded some protection by spraying it with a coating of archival acrylic fixative. It is suggested to use a reversible type. This coating will tend to repel moisture and scratches, but not completely.

### Mounting Fabric:

Fabric should be attached to the back mat board with a single piece of archival tape along the entire top edge. This must be done carefully so as to not stretch or compress the fabric as it is being taped.

To sign or write on fabric, place a piece of removable tape on the reverse on the fabric where the writing is to be done and then remove the tape after writing. The tape will provide a firmness allowing the fabric to respond to a pencil such as a rough paper might.