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Perfecta Photographic Paper

Perfecta Photographic Paper is a neutral tone, variable contrast fiber base paper made to our specifications. Photographers with long memories and experience will recognize in **Perfecta** characteristics of the old Dupont (earlier Defender) Vari-Lour paper. **Perfecta** produces deep blacks on a bright white paper base, and the character of the paper is not quite as “hard” as **Elegance**. The color is also nicer - less harsh and less “frigid”. I often prefer **Perfecta** paper in my own work because of this more “silvery” quality.

Developer

Perfecta paper has its own proprietary developer, **Perfecta-D**. **Perfecta-D** is unique in that it is a highly concentrated liquid with a long shelf life, with both sequestering agents and sulfites added to it, yet it achieves, at a 1:10 dilution, beautiful rich blacks and crisp, well defined tones in **Perfecta Paper**. **Perfecta-D** is our recommended developer. You may wish to use **VersaPrint** also, if you require slight contrast changes through varying development times.

Safelights

Perfecta paper is fine with any standard “OC” or equivalent safelight illumination. Because it is a variable contrast paper, it is sensitive to more wavelengths than graded papers. Be sure to test your safelights. Take a sheet of paper, and expose it for ½ second at about f32 at 8x10 sizes. Next, place a bottle or something round in the middle of the paper and leave it there with the safelights on for 5 minutes. Develop the paper and if you don’t see a faint outline of the round bottle, you’re okay. If you do, dim the safelights with a lower wattage bulb, or bounce them off another surface.

Exposure

Perfecta has 3 light sensitive emulsions in the paper: green, blue-green, and blue. The blue emulsion is “hard”, high-contrast, and the green is “soft”, low-contrast. Any manufacturer’s variable contrast filters may be used with **Perfecta** paper. Yellow filters will cut out blue light making the print “softer”, less contrasty. Magenta filters will cut out the green light, making the print more contrasty. The ideal is to tailor your negatives so that they most often print on **Perfecta** with no filter (the equivalent of a #2 grade). Then, if slight adjustments are ever needed, you can easily tweak the contrast up or down. With Fine Art Photo Supply’s FA-

1027 film developer, any black and white film can provide negatives that will easily print with no filtration (the equivalent of a #2 grade); whether you use a condenser enlarger, a V-54 Cold Light Head, or if you are contact printing with a bare bulb. Printing speed with **Perfecta** is approximately the same as Ilford Multigrade or Kodak Polymax papers.

Fixing and Washing

Any fixing and washing method may be used. We recommend **ArtFix** because it washes out so quickly. After development, use a fresh water stop bath for 30 – 45 seconds (change the water after 3 8x10 prints). Fix the prints in **ArtFix** for 3 minutes followed by a second fixing bath in Plain Hypo for 3 minutes (you can wait until the end of the printing session to fix all the prints in the second fixing bath). After fixing (and/or selenium toning), rinse and treat the prints in Hypo Clearing Agent for 2-3 minutes. Washing the prints in a 10 x 12 tray, with agitation, filling and dumping the water in the tray about 8 times in 10 minutes, will completely wash any fixer out of the paper. This depends somewhat on your local water supply. Test with HT-2 to be sure. Blot and dry the prints as usual.

Don't use Plain Hypo as the sole fixer with **Perfecta** papers. Plain Hypo will not clear the sensitizing dye in the paper and will give the impression of fogging. ArtFix does contain the necessary ingredient to clear the dye.

Due to the type of Barta clay coating on this paper, the prints will show a somewhat dull sheen when wet, but will dry to a beautiful gloss.

For information on toning, please request our publication *Procedures for Selenium Toning*.

Do not leave **Perfecta** prints for long periods in a Paterson stand-up washer, or any washer with the dimples in the separators to support the prints. The **Perfecta** emulsion is somewhat soft when wet, and can actually wear away from the friction of those dimples. With modern fixing methods, ungainly stand-up washers for fiber base prints are unnecessary anyway.