

PAVELLE COLOR PAPER TYPE P-100

Instructions for Use

GENERAL

Pavelle paper is designed for the rapid and simple production of prints and enlargements in natural colours. It consists of three emulsion layers. The bottom layer is red sensitive and on exposure produces a cyan dye image, the middle layer is green sensitive, and produces a magenta image, and the top layer is blue sensitive, and produces a yellow image.

It is NOT a reversal material, and is designed for making prints and enlargements from all colour negatives.

SAFELIGHT

A special Pavelle Safelight screen must be used and this can be fitted to any safelight lamp.

Safe Working Distance:—

25 Watt pearl lamp 5ft.

40 Watt pearl lamp 7ft.

Avoid exposing the paper to the direct rays of the safelight more than necessary.

STORAGE OF PAPER

Pavelle colour paper should be stored at a temperature not higher than average room temperature (20°C, 68°F), also avoid storing the paper under humid conditions.

THREE FILTER PRINTING

A finished colour print consists of three separate images formed in three separate layers of the paper emulsion, one above the other. The images are coloured Cyan (Blue-Green), Magenta and Yellow, and for the finished print to be in good colour balance and of correct density, each of the three separate layers must have correct exposure in printing. The simplest way to do this is to expose each layer separately for the required time, and this is done by printing the Blue/Green layer (red sensitive) through a red filter, the magenta layer (green sensitive) through a green filter, and the yellow layer (blue sensitive) through a blue filter.

Red Filter — Cyan (Blue-Green) image.

Green Filter — Magenta image.

Blue Filter — Yellow image.

For further details see Booklet.

PROCESSING

Process in accordance with the following table:

Step	Time minutes	Temperature		Agitation
		F.	C.	
Develop	4 —5	65—70°	18—21°	Regular agitation required. Should be standardised according to the worker's normal procedure.
	or 2 —3	72—80°	22—26°	
	1½—2	82—88°	27—31°	
Stop-Bath	1	65—88°	18—31°	occasional
Bleach-Fix	2	65—88°	18—31°	occasional
Wash	15	65 or higher	18°	running water
	or 25	lower than 65°F.	18°	

Where higher contrast is required the longer developing time should be chosen.

The success of colour printing depends on standardising working conditions. Select convenient time and temperature, but then keep to it.

Always use same developing time and temperature for all tests and final prints.

DRYING, GLAZING AND STORAGE

The prints can either be air dried or by the application of slight heat not exceeding 120°F. A good method is to blot the prints **LIGHTLY** on fluffless photographic blotting paper to remove surplus moisture and then lay them face upwards on the blotting paper to dry. If glazed prints are desired, first dry normally, then re-wet for 30 seconds in diluted wetting agent or glazing solution and squeegee on to the glazing plate, but use no heat.

It is good practice to mount colour prints in an album to protect them from light and damage. Any good quality (non-acid) mounting paste or rubber mountant may be used. Dry mounting requires care and should not be attempted except after preliminary test. The print must be perfectly dry, the temperature of the press or iron not higher than 170°F. and the heat should be applied only for the minimum time.

Because the dyes used in colour photographic materials, like other dyes, may change in time, Pavele Color paper is not warranted against any change of colour. Care should be taken not to expose colour prints to strong daylight for long periods, and excessive heat or moisture should be avoided. Ideally, colour prints should be stored in the dark, i.e., in an album or box.

For further details see booklet "Paterson Color Print Kit".