

„CREATURES OF THE SEVEN SEAS“

A SERIES OF 16 PLATINUM/IRIDIUM PRINTS

BY JAN C SCHLEGEL, 2019

THE PLATINUM PRINTS BY JAN C SCHLEGEL

FOR PEOPLE WHO COLLECT PHOTOGRAPHS, PLATINUM PRINTS ARE KNOWN FOR THEIR BEAUTY, ARCHIVAL STABILITY AND UNIQUE, ONE-OF-A-KIND PRINT STATEMENT. MADE FROM THE SALTS OF PLATINUM AND PALLADIUM, THESE PRINTS ARE ALSO CALLED "PLATINOTYPES" OR "PLATINUM" PRINTS. PLATINUM IS A NOBLE METAL ON THE PERIODIC TABLE AND ARE RESISTANT TO OXIDATION. THE PLATINUM SALT EMULSION IS IMBEDDED INTO THE FIBER OF THE PAPER DURING THE PRINTING PROCESS.

AS WITH MOST HISTORICAL PHOTOGRAPHIC PROCESSES, A PLATINUM PRINT IS MADE BY PLACING THE NEGATIVE AND EMULSION-COATED PAPER IN DIRECT CONTACT. THEREFORE, THE SIZE OF THE PHOTOGRAPHIC PRINT IS EQUAL TO THE SIZE OF THE NEGATIVE.

PLATINUM PRINTS HAVE A DIFFERENT "LOOK" FROM SILVER GELATIN OR DIGITAL PRINTS. ALL PLATINUM PRINTS HAVE A MATTE, NOT GLOSSY SURFACE, BECAUSE THE SENSITIZER IS ABSORBED INTO THE PAPER RATHER THAN SITTING ON THE SURFACE. A PLATINUM PRINT ALSO HAS A MORE GRADUAL TONAL CHANGE FROM BLACK TO WHITE. TO THE EYE ACCUSTOMED TO THE PUNCH OF A SILVER GELATIN PRINT, A PLATINUM PRINT WILL OFTEN FEEL "SOFTER" OR LOWER IN CON-

TRAST. IN REALITY THERE ARE ACTUALLY MORE STEPS BETWEEN PURE BLACK AND PURE WHITE IN PLATINUM PRINTS THAN IN A SILVER GELATIN PRINT. THIS CONTRIBUTES TO THE DEEPER, RICHER FEELING YOU EXPERIENCE WHEN LOOKING AT THESE PRINTS.

MY PLATINUM PRINTS ARE MADE FROM HAND-MIXED AND HAND-COATED EMULSIONS. THESE SENSITIZERS ARE MIXED JUST PRIOR TO USE, COATED ON THE PAPER WITH A BRUSH. ONCE DRY, A NEGATIVE IS PLACED IN DIRECT CONTACT WITH THE PAPER, AND THEN EXPOSED TO SUNLIGHT OR ULTRAVIOLET LIGHT. EXPOSURE TO THE LIGHT SOURCE TAKES AN HOUR OR MORE, DEPENDING ON THE DENSITY AND CONTRAST OF THE NEGATIVE.

THE IMAGE TONE OF A PLATINUM PRINT CAN VARY IN COLOR. THESE PRINTS CAN RANGE FROM A COOL, SLIGHTLY PURPLE BLACK TO SPLIT TONES OF BROWN AND WARM BLACK, TO A VERY WARM BROWN. THE PROPORTIONS OF THE DIFFERENT COMPONENTS IN THE EMULSION, CHOICE OF DEVELOPERS AND THE TEMPERATURE OF THE DEVELOPER CONTROL THE FINAL COLOR.

SOME OF MY PLATINUM PRINTS ARE DOUBLE LAYERED LIKE IRVING PENN DID IT FOR SOME OF

HIS ICONIC IMAGES. TO INCREASE TONALITY AND DEPTH I ALSO ADDED IN SOME OF MY IMAGES AS A SECOND COMPONENT TO THE SENSITIZER SOME IRIIDIUM WHICH MAKES THE PICTURE EVEN MORE NOBLE AND CREATES MORE RICHNESS IN THE MID TONES.

AS THESE EMULSIONS ARE MIXED AND COATED BY HAND NO TWO PRINTS ARE EXACTLY ALIKE AND BECOME UNIQUE ART PIECES.

THE SERIES IS DEDICATED TO MY FRIEND KIM SCHWANHÄUSSER, WHO HAD INSPIRED ME GREATLY TO CREATE THIS SERIES. HER ENCOURAGEMENT AND HELP WERE VITAL TO SEE THE SERIES REALIZED.

A SPECIAL THANK YOU TO MY FRIEND HANS VON STAFF-REITZENSTEIN FOR HIS GENEROUS SUPPORT AND ENCOURAGEMENT.



SCATOPHAGUS ARGUS



TRICHURUS LEPTURUS



THENUM ORIENTALIS



PALINURUS ELEPHAS



CARCINUS MAENAS



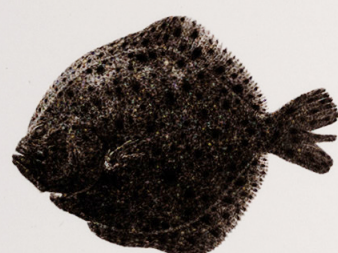
PHYCIS PHYCIS



BELONIDAE



MELANOCETUS



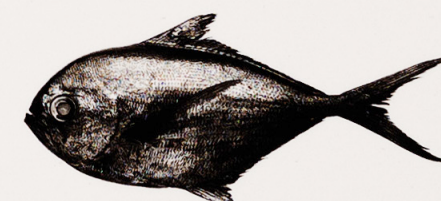
SCOPHTHALMUS MAXIMUS



HIPPOCAMPUS BARBOURI ♂



HIPPOCAMPUS BARBOURI ♀



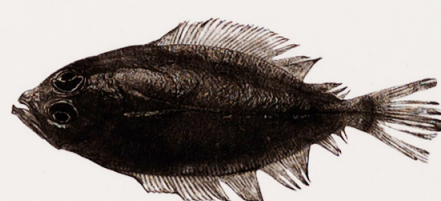
BRAMA BRAMA



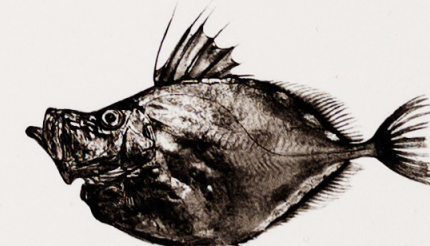
LOLIGO VULGARIS



OCTOPUS VULGARIS



PLEURONECTES PLATESSA



ZEUS FABER

LIMITED EDITION OF 5 & 1 AP

EDITION 3 TO 5 ONLY AVAILABLE AS COMPLETE SET

PAPER: ARCHES PLATINUM RAG 300G 56CM X 76CM

EDITION /5