

NOVA BLACK & WHITE

FIBRE PAPER DRYER

N.B. ONLY USE THIS DRYER WITH FIBRE BASED MATERIALS. RESIN COATED MATERIALS MAY MELT AND DAMAGE THE HEATER BED.

SETTING UP

Ensure that the unit is fitted with a 3 pin 13Amp plug before proceeding. If not, then please contact your supplier.

Position the dryer away from wet areas of your room.

IN USE

- a) Plug in and allow the unit to heat up for 15 minutes with the thermostat controller turned to its maximum extent in the clockwise direction.
- b) The neon indicator will switch off when the dryer has reached its maximum temperature.
- c) The ideal working temperature can be attained by readjusting the thermostat controller in an anti-clockwise direction. This working temperature is determined by the weight, size and make of paper in use. Experimenting with the temperature setting on a sample print will help you select the correct position. Follow the steps (d) onwards.
- d) The print must be well blotted and placed face up on the hot surface of the dryer before the apron cloth is pulled over it and clicked into place.
- e) You will know when the print has dried by feeling the the apron cloth for moisture. If the resulting print has slightly wrinkled edges, then too high a setting was used.
- f) There is no harm in re-wetting the print and trying again. Reduce the temperature by the required amount if necessary and repeat the process.
- g) Drying times will vary depending upon the best working temperature selected - normally between 1 and 5 minutes.
- h) After a period of time, discolouration of the apron cloth or dryer bed will occur. This is caused by chemicals washed out of the print. The more efficiently your prints are washed, the less staining will occur. The apron cloth can be washed normally but can also be replaced if necessary.

USING A GLAZING PLATE

This dryer can be used for glazing glossy fibre based papers with the addition of an optional chromium plated glazing sheet.

A glaze is partially created by melting the gelatine emulsion of the paper whilst in contact with a highly polished chromium plated sheet. The resulting finish should give an almost mirror-like shine. However, the glaze perfection is determined by the quality of shine on the glazing sheet. so always use the sheets under the cleanest possible conditions. Avoid grease marks or dust etc. by removing with cotton wool and methylated spirit. Polish it with a soft, lint-free cloth and remove dust with a blower or similar item.

- a) Set your dryer to the lowest setting possible so as to still partially melt and glaze the surface of the print as the glazing process benefits from slow drying times. This setting can be found by experimenting with unimportant test prints and rejected prints on the same make, weight and type of paper as the final print.

- b) Soak the print to be glazed in a dilute solution of wetting agent and then, without blotting, place it wet, face down onto the polished side of the glazing sheet. The technique with which you do this is very critical as any air bubbles left between the print and glazing sheet will produce a blemish in the final glaze.
- i) One technique is to pour a small pool of dilute wetting agent onto the surface of the glazing sheet and lower the print slowly onto it so that the middle touches first and any air bubbles are expelled sideways as the rest of the print comes into contact with the glazing sheet.
- ii) Another technique is to place the whole glazing sheet into a large processing dish full of dilute wetting agent and float the print into position onto the sheet under water. When you are happy that you have expelled all the air bubbles, remove surplus water with a roller squeegee over the back of the print and blot the base of the glazing sheet.
- c) Position the glazing sheet with the print on top onto the heating bed of the dryer and pull the apron into position. The glazing time will vary according to the size and weight of paper.
- d) After a few minutes, you will hear clicking noises of the glaze starting to separate from the sheet. Wait until all the noises have stopped and allow a further one minute before removing the apron.
- e) Your print should now be fully glazed. If the print has a strong curl on it, the paper has become too dry. DO NOT flatten it as you may break the delicate glazed surface. Instead, leave for a short while and it will absorb sufficient moisture from the atmosphere to make it more pliable and it will self flatten.
- f) Faults in the glaze are usually attributed to an unclean glazing sheet. Grease produces uneven patches and air bubbles give tiny circles. If oyster shell-like patterns appear, the print has dried at too high a temperature.
- g) After you have finished glazing, store the sheet in a totally flat and dry place.

GENERAL MAINTENANCE OF THE DRYER

Before cleaning, always disconnect the dryer at the mains and pull the plug from the wall socket. Do not use detergents, abrasive cleaners or polish of any kind on the dryer's surface. Allow to cool fully, then wipe with a damp (not wet) cloth. Be careful not to allow any moisture to enter the dryer.

Should you experience any problems whilst using or setting up this equipment, please do not hesitate to contact us on the numbers below.

**NOVA DARKROOM EQUIPMENT
UNIT 1A, HARRIS ROAD
WEDGNOCK INDUSTRIAL ESTATE
WARWICK, ENGLAND
CV34 5JU**

**TELEPHONE:- 01926 403090
FAX:- 01926 499992**