

Warm Tones with Bromide Prints.

BY WALTER E. WOODBURY.

BROMIDE prints are becoming more and more popular, owing, perhaps, to their artistic appearance, and to the ease with which they can be produced independently of our uncertain orb of day.

There are still many, however, who object to them on account of the cold tones usually obtained; and it is this reason that has induced me to experiment, with a view to obtain warmer colors by means of an adaptation of the mercurial intensification process.

I find that, to get the best results, a diluted hydroquinone developer should be used, the most suitable being the following formula, adapted from that recommended by the Pagot Prize Plate Company for their dry plates:

SOLUTION I.

Hydroquinone	1 oz.
Methylated spirit	10 "
Sulphurous acid	½ "
Potassium bromide	¼ "

Dissolve the hydroquinone in the spirit, and add the acid. In another vessel dissolve the potassium bromide in three ounces of distilled water. Mix the two solutions, and make up to twenty ounces with distilled water.

SOLUTION II.

Caustic soda (in sticks)	1 oz.
Sodium sulphite	5 "
Distilled water to make	20 "

In using this developer, take one part of each solution, and add twelve parts of water.

The print should be fully exposed, and developed to a slightly lighter tone than required when finished, as it must be remembered that the toning process is also an intensifying one.

The next operation, after fixing and thoroughly well washing, is to bleach the print in a saturated solution of bichloride of mercury until the image is but faintly visible.

The bleached print is well washed, and a weak solution of ammonia applied. Several who have tried this process assert that the beautiful sepia color thus obtained vanishes when the

print is "dry, but this will not be the case if the ammonia solution be very weak—about a quarter of an ounce of liquid ammonia to a pint of water.

Sodium sulphite solution will also darken the bleached print, but gives much the same color as when developed, except, perhaps, it is a trifle warmer.

Another method I have succeeded very well with is the following: The bleached print is treated with a ten per cent. solution of sodium hyposulphite. This gives a beautiful warm color, but it is absolutely necessary that the print be well washed after bleaching, otherwise the whole of the paper will be stained with a yellow color. This can be prevented, however, by treating the bleached print to a solution of

Bromide of potassium	1 oz.
Water	20 "

It is not then necessary to thoroughly wash the print after bleaching, it can be simply rinsed under the tap, and the bromide solution applied for a few minutes, the print again washed, and finally treated with the hypo solution. No yellow stain is then observable, and the print takes a beautiful sepia color, superior to that obtained by the application of hypo only. It should be noted that there is a slight change of color when dry, and also that with this method the prints must be developed up to full vigor, as there is no intensifying action with the hypo.

The only objection that has ever been raised to this method of obtaining warm tones with bromide prints has been want of permanency, but this deficiency has in reality never been proved. An intensified negative, if thoroughly well washed before and after intensification, will keep its color, and there is no reason why a bromide print should not, under similar conditions, do the same. — *British Journal Photographic Almanac.*

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We are in receipt of a little pamphlet from the Stanley Dry Plate Co., of Montreal, that is brimful of knowledge for the amateur. Every camerist should carry one in his vest pocket and return thanks to Mr. Knowlton.