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A POSSIBLE AID TO PERMANENCE FOR EMULSION PRINTS.

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As long as albumen paper has been so largely displaced by the emulsion print-out papers, a great evil in my opinion, anything which may make it possible to give as much permanence as we know the albumen prints to have, will be given a hearty welcome.

From the standpoint of experience, I was one of those who doubted the permanence of the work on print-out emulsion papers, and my predictions have, unfortunately, been fully realized. I knew that nearly all the old prints on opal glass, made with the collodio chloride emulsion, had faded in a comparatively short time, and saw no reason why the same emulsion on Coryto paper was any more stable. It is somewhat more so, but only in degree. Two years of experience with gelatine papers convinced me that this form of emulsion was still more open to objection. And there does not seem to be a great deal of difference between the prints toned in a combined bath or those treated in separate toning and fixing solutions. The weakness seems to be where I pointed it out long ago. That is, that the amount of silver reduced in a print on emulsion paper, by the action of light, is extremely small, and so if even the entire image underwent the process of substitution in the gold toning bath, it would still be of great tenuity, and incapable of standing the same amount of adverse conditions as prints on plain salted or albumenized papers, in which the reduction is much greater. But the image is never more than stained a little, speaking in a comparative sense, by the action of the gold on the emulsion print, and if any method can be devised to make the