

Silverized Chromoskedasic prints
by
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2008 Vickie --- Silverized Chromoskedasic Print



2008 Two Bodies Chromoskedasic print

Materials needed:

Ilford, Multigrade, Semi-Matt, Fiber Base, Warmtone, MGW.24K paper

Stabilization chemicals: Activator and Stabilizer from Photo Systems available from Freestyle Photographic Supplies.

8x10 prints need 3.5 ounces of Stabilizer and 9 ounces of Activator

11x14 prints need 7 ounces of Stabilizer and 18 ounces of Activator

Kodak Dektol stock (dry chemicals mixed with water)

The 1 litre package will be just right for one session of 11x14 prints (10-15 prints).

8x10 prints need 16 ounces of stock 11x14 prints need 32ounces

Stop Bath

Paper Fixer

6-7 print trays and liquid ounces measuring containers.

40 watts tungsten bulb in a reflector directed down towards the chemical trays.

Good ventilation system

Mixes for 8x10 paper trays ---- (double all mixes for 11x14 trays)

When mixing the chromo mix for tray #2, I measure the amount need and pour each chemical into a 64oz empty brown chemical container and agitate it for a few seconds. I then remove the cap and let it air out until it is time to print, pouring it into the tray last after all of the other chemicals are set up.

The combination of the activator and stabilizer make an unpleasant odor. This is why it is suggested to have a ventilation system in your darkroom with the opening close to the trays.

Mix the chemicals and then continue onto the procedure.

Please read all precautions on the chemical package and adhere to the advice.

Tray #1:	11oz dektol stock 22oz water	= 33 oz
Tray #2:	5oz dektol stock 15oz water 7 oz activator 3.5oz stabilizer	= 30.5 oz
Tray #3:	2oz activator 30oz water	= 32 oz
Tray #4	Stop Bath	= 40 oz
Tray #5	Fixer	= 40oz
Tray #6	Plain water	= 40oz

Procedure

1. Expose the paper in the enlarger using a #4 or #5 filter – underexpose the image ie: give less time than for a normal exposed print.
2. Submerge the exposed paper FACE UP into tray #1 (dektol) and agitate it constantly. Note the image process and remove the paper before the image is too defined but never over one minute.
3. Remove paper quickly from Tray #1 and submerge it FACE DOWN into tray #2 (chromo mix) and quickly turn on the light (40W 4ft. high) over the trays. Leaving the print face down agitate constantly for 20 seconds, NOT over 30 seconds.
4. Remove the paper quickly and submerge it FACE UP into tray #3 (activator mix). Gently push the print down to the bottom of the tray and leave it alone --let it cook.

Keep watch on the prints progress and ensure it stays below the surface of the liquid. Agitate the print briefly only to see how it is progressing. The silver usually does not form on the first few prints (refer to print Two Bodies), so you can do a couple of things, you can pull it after two minutes and get a print similar to Two Bodies or you can pull it after two minutes and submerge it FACE DOWN into tray #6 (plain water) for 20 seconds. Remove it quickly and submerge it FACE UP back into tray #2 (chromo mix). Agitate print and pull it when you see the print start to darken usually after 20-30 seconds (no longer). After processing a few prints the tray #3 mix will start to darken and you will notice a black sludge within the mix, this is normal and is when the prints will start to form silver in tray #3. After getting 4-6 good silver prints the mix will expire and the border will start to turn dark maroon instead of silver. Another point, keep the time in tray #3 under 4 minutes as I have found that the silver on the print will start to break up.

5. Quickly pull the print and submerge it FACE DOWN into tray #4 (stop). Agitate it continuously.
6. Pull the print after 30 seconds and submerge it FACE UP into tray #5 (fixer). While fixing it I GENTLY run my fingers over the print, especially in the silverized areas, to remove the excess silver that has been deposited as this area will show a scratch if it comes into contact with any sharp item (edge of other prints or fingernails etc.).
7. Pull the print after 5-6 minutes and submerge it into a clean water soak for a few minutes before submerging it into your print washer. When inserting it into the washer slots, I attach a wet piece of paper (same size) to the emulsion side of the print and submerge them together so as to not damage the silver of the print. I then remove the other piece of paper and let the print wash for one hour. I use this paper again when removing the print from the washer.
8. After washing I remove the print (with extra sheet) and position it image side up onto my drying screens. I put it image side up as I have discovered screen marks in the emulsion on earlier prints.
9. After collecting several prints for toning, I tone them with selenium toner diluted 1-40 for 2-3 minutes max. If you go over the dilution or toning time you can lose some of the image color.

Of course you will also notice that the image color will dry down quite a lot using matt paper but what you have created is still a beautiful and unusual image.

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