

# Photographic Chemistry

## An introduction for the non-chemist

Traditional photography combines art, technology and science, predominantly chemistry. From preparing light-sensitive emulsions to developing and creating permanent images, photographic chemistry is the backbone of traditional photography, controlling exposure, development and fixation.

During the exposure, light is directed onto the emulsion, where its radiation affects light-sensitive silver salts and produces a latent image. A chemical treatment, called development, turns the latent image into a visible image, by converting the silver salts that were affected by the exposure into metallic silver. All remaining silver salts, not affected by the exposure and, consequently, not changed by the developer, must subsequently be removed to produce a permanent image. This is accomplished through another chemical treatment, called fixing, which is followed by a final wash in plain water to remove chemical residue.

fig.1 As of this writing, in 2010, there are 118 elements known to exist, but only a few of them find significant use in silver-based photography.

**Periodic Table of the Elements**

1 H hydrogen																	2 He helium
3 Li lithium	4 Be beryllium											5 B boron	6 C carbon	7 N nitrogen	8 O oxygen	9 F fluorine	10 Ne neon
11 Na sodium	12 Mg magnesium											13 Al aluminum	14 Si silicon	15 P phosphorus	16 S sulfur	17 Cl chlorine	18 Ar argon
19 K potassium	20 Ca calcium	21 Sc scandium	22 Ti titanium	23 V vanadium	24 Cr chromium	25 Mn manganese	26 Fe iron	27 Co cobalt	28 Ni nickel	29 Cu copper	30 Zn zinc	31 Ga gallium	32 Ge germanium	33 As arsenic	34 Se selenium	35 Br bromine	36 Kr krypton
37 Rb rubidium	38 Sr strontium	39 Y yttrium	40 Zr zirconium	41 Nb niobium	42 Mo molybdenum	43 Tc technetium	44 Ru ruthenium	45 Rh rhodium	46 Pd palladium	47 Ag silver	48 Cd cadmium	49 In indium	50 Sn tin	51 Sb antimony	52 Te tellurium	53 I iodine	54 Xe xenon
55 Cs cesium	56 Ba barium	57-71 lanthanides	72 Hf hafnium	73 Ta tantalum	74 W tungsten	75 Re rhenium	76 Os osmium	77 Ir iridium	78 Pt platinum	79 Au gold	80 Hg mercury	81 Tl thallium	82 Pb lead	83 Bi bismuth	84 Po polonium	85 At astatine	86 Rn radon
87 Fr francium	88 Ra radium	89-103 actinides	104 Rf rutherfordium	105 Db dubnium	106 Sg seaborgium	107 Bh bohrium	108 Hs hassium	109 Mt meitnerium	110 Ds darmstadtium	111 Rg roentgenium	112 Cn copernicium	113 Uut ununtrium	114 Uuq ununquadium	115 Uup ununpentium	116 Uuh ununhexium	117 Uus ununseptium	118 Uuo ununoctium
57 La lanthanum	58 Ce cerium	59 Pr praseodymium	60 Nd neodymium	61 Pm promethium	62 Sm samarium	63 Eu europium	64 Gd gadolinium	65 Tb terbium	66 Dy dysprosium	67 Ho holmium	68 Er erbium	69 Tm thulium	70 Yb ytterbium	71 Lu lutetium			
89 Ac actinium	90 Th thorium	91 Pa protactinium	92 U uranium	93 Np neptunium	94 Pu plutonium	95 Am americium	96 Cm curium	97 Bk berkelium	98 Cf californium	99 Es einsteinium	100 Fm fermium	101 Md mendelevium	102 No nobelium	103 Lr lawrencium			

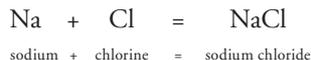
A thorough understanding of chemistry is not required to effectively operate a darkroom. One can successfully process film and paper, using commercially available photographic chemistry, by simply following the instructions, without ever giving the underlying chemical processes much thought. However, preparing your own processing solutions according to a chemical formula, using raw chemicals, makes you independent of commercial product availability and provides the opportunity for customized process optimizations. In the following chapter, you will find a basic set of formulae for developers, a stop bath, fixers and other processing chemicals. To better understand the purpose and function of their main ingredients, it will be beneficial to have a rudimentary understanding of photographic chemistry.

## Elements and Compounds

For much of its history, chemistry was a relatively simple science with all matter divided into just four elementary materials: air, water, earth and fire. This changed in 1661 when Robert Boyle summarized a better understanding of matter and proposed that there is a difference between elements and compounds. Since then, an element is defined as the simplest form of matter (atom), indivisible and with individual characteristics, but, combined with each other, elements can create a number of compounds (molecules) with distinctively different properties. As of this writing, there are 118 known elements (fig.1), but only the first 94 elements occur naturally on earth. The rest are mainly short-lived by-products of nuclear reactions. The number of possible compounds, on the other hand, seems to be endless.

Compounds, created by chemical reaction, often have properties quite different from the elements they are made of. For example, the elements sodium and

chlorine are both extremely dangerous, but when combined chemically, they produce harmless sodium chloride, which we know as ordinary table salt. The chemical equation for this reaction is written as:



## Types of Compounds

Elements can be roughly divided into two groups: metals and non-metals. Compounds can be classified as being organic or inorganic. Organic compounds are mainly composed of hydrogen, carbon, nitrogen, oxygen and sulfur. Inorganic compounds usually contain metallic elements. Another useful classification of compounds (fig.2) differentiates four groups:

**Oxides** are compounds of oxygen and other elements. Examples are sulfur dioxide ( $\text{S} + \text{O}_2 = \text{SO}_2$ ) and sodium oxide ( $4\text{Na} + \text{O}_2 = 2\text{Na}_2\text{O}$ ). Many oxides are soluble in water, and, depending on the type of element combined with the oxygen, this results in either an acid or a base.

**Acids** are formed when the oxides of non-metallic elements are dissolved in water. For example, sulfur dioxide dissolved in water produces sulfurous acid ( $\text{SO}_2 + \text{H}_2\text{O} = \text{H}_2\text{SO}_3$ ). Acids are sour and have a pH value  $< 7$ .

**Bases** are formed when oxides of metallic elements are dissolved in water. For example, sodium oxide dissolved in water produces sodium hydroxide ( $\text{Na}_2\text{O} + \text{H}_2\text{O} = 2\text{NaOH}$ ). Bases are alkaline and have a pH  $> 7$ .

**Salts** are typically combinations of acids and bases. For example, when sulfurous acid reacts with sodium hydroxide, sodium sulfite is formed ( $\text{H}_2\text{SO}_3 + 2\text{NaOH} = \text{Na}_2\text{SO}_3 + 2\text{H}_2\text{O}$ ). Sodium sulfite is found in many photographic formulae.

## pH

The 'power of hydrogen', or pH, is a measure of strength for an acid or alkaline solution (fig.3), and measured pH values typically range from 1 to 14. Roughly speaking, the pH value is the negative logarithm of the hydrogen ion concentration, but it is more important to remember that acids have pH values  $< 7$  and bases have pH values  $> 7$ . Distilled water is said to be neutral with a pH of 7.

Precise pH measurements require sophisticated pH meters, but sufficiently accurate pH values can be obtained with a litmus test. Litmus is a water-soluble dye that changes its color depending on the pH value of the solution with which it comes into contact. Test papers, containing litmus, turn bright red in acid solution and deep blue in alkaline solutions. The actual pH value can be estimated by comparing the resulting color to a calibrated color chart.

A pH test is useful for darkroom workers, because the pH value of a photographic solution is often an indicator of its freshness or activity. For example, a fresh acid stop bath has a pH value of 4 or less, but when in use, it will be continuously contaminated with alkaline developers. The alkali carry-over raises the pH value of the stop bath, and by the time it approaches a pH value of 6, the stop bath has lost most of its usefulness and must be replaced. In another example, the pH value of a developer can be an indicator of its activity. A changing pH value, due to age or usage, will lead to process inconsistencies, which can be predicted and controlled, after the actual pH value has been determined.

## Chemistry and Photography

In 1727, Johann Heinrich Schulze experimented with several compounds of silver and noticed that silver salts darkened under the influence of light. In 1802, Thomas Wedgwood and Humphrey Davy coated paper with a silver-salt solution and exposed it in a camera obscura to produce an image, which could only be seen for a limited time. In 1834, William Henry Fox Talbot suggested that a developer could amplify a weak exposure of silver salts, turning a latent image into a visible image, and in 1837, two years prior to the official invention of photography, John Herschel proposed sodium thiosulfate as a solvent for unexposed silver salts to create a permanent image.

## Emulsion

A photographic emulsion is a thin layer of light-sensitive material suspended in photography-grade gelatin. The gelatin makes it possible for the emulsion to be coated onto a substrate of glass, plastic film or paper. Three silver salts have been found to be particularly sensitive to light: *silver chloride* (AgCl), *silver bromide* (AgBr) and *silver iodide* (AgI), and as a group, they are often referred to as silver halides.

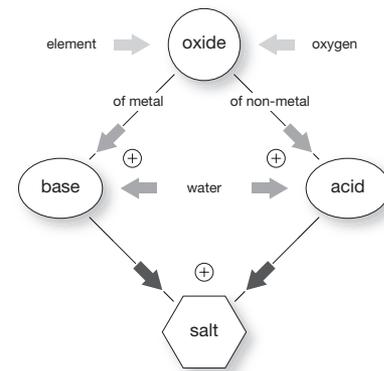


fig.2 Chemical compounds can be divided into oxides, acids, bases and salts.

pH	
14	
13	
12	
11	<i>alkalinity</i>
10	
9	
8	
7	<i>neutral</i>
6	
5	
4	<i>acidity</i>
3	
2	
1	

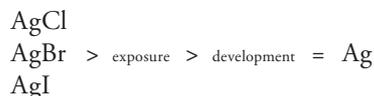
fig.3 The pH value is a measure of how strong an acid or alkaline solution is.

Typical emulsions contain a mixture of two or three silver halides, because they differ in light and color sensitivity. But, even as a group, they are mostly blue-sensitive and not able to record the entire visible spectrum. To make silver halides responsive to all wavelengths of light, complex organic chemicals, so-called optical sensitizers, are added to the emulsion. They act as an internal color filter, extending the color sensitivity from blue into green and red.

During the exposure, light energy is absorbed by the silver-halide crystals, which produces a chemical reaction within the salts. This creates a latent image, which is made visible through development.

### Developer

Developers are able to differentiate between exposed and unexposed silver halides. They liberate exposed silver halides from their salts and reduce them to metallic silver, but unexposed halides remain untouched. The chemical process of development is rather complex, and an exact equation cannot be given, but in simple terms, the following reaction takes place:



Developer solutions contain a number of ingredients, which can be divided into four groups:

**Developing Agents** are relatively complex organic compounds, which provide the electrons required to reduce silver ions to metallic silver. The most commonly used developing agents are *metol*, *hydroquinone* and *phenidone*.

**Accelerators** increase the alkalinity of the developer and provide additional ions to create metallic silver. In general, the higher the pH value of the developer, the more active it is. Typical accelerators are *sodium hydroxide*, *sodium carbonate* and *borax*.

**Preservatives** are added to developer solutions to protect developing agents against oxidation. A frequently used preservative is *sodium sulfite*.

**Restrainers** suppress the formation of chemical fog, which is an unwanted silver production on unexposed silver halides. A minute amount of *potassium bromide* effectively reduces fog, but larger amounts affect the rate of normal development.

### Stop Bath

Once the desired degree of development has been reached, the process must be stopped quickly to avoid overdevelopment. This can be achieved through a simple water rinse, but an acid stop bath is more effective in neutralizing the alkaline activators and stopping development almost instantaneously.

A dilute solution of *acetic* or *citric acid* makes for a powerful stop bath. However, with developers containing *sodium carbonate*, the acid concentration must be kept sufficiently low to avoid the formation of carbon-dioxide gas bubbles in the emulsion, because this may lead to ‘pinholes’ in the emulsion.

### Fixer

After the stop bath has successfully terminated the development of exposed silver halides, all unexposed halides still remain in the emulsion, because they are not soluble in water. This is of great benefit during the development process, but during fixing, they must be removed completely, or they will eventually darken upon further exposure to light, and the image will not be permanent. This requires a fixing bath with a number of ingredients:

**Fixation Agents** must dissolve all remaining silver halides and convert them into water-soluble compounds. Only two chemicals, *sodium* and *ammonium thiosulfate*, are known to do that without negatively affecting the silver image or the gelatin layer. Since *ammonium thiosulfate* dissolves silver halides more rapidly than *sodium thiosulfate*, it is commonly known as ‘rapid fixer’.

**Acids** are optional fixer ingredients, separating fixers into acid and alkali solutions. Acid fixers have the benefit of neutralizing any residual developer solution and preventing emulsion swelling in the wash. Often, a combination of *acetic* and *boric acid* is used. Acid-free fixers produce a less objectionable odor and are easier to wash out of the emulsion.

**Preservatives** are used with acid fixers to prevent an accumulation of sulfur, due to a reaction of thiosulfate with acids. This is achieved by adding *sodium sulfite*, which quickly reacts with colloidal sulfur and creates fresh sodium thiosulfate.

**Hardeners** can be added to prevent excessive swelling of the emulsion during washing and protect against physical damage. The most widely used

I have never considered myself to be technical. To me, adding bromide or carbonate to a developer is about as technical as exposing for the shadows. Every photographer should know that!

Steve Anshell

hardener is *potassium alum*. Hardeners impede washing and are not recommended for normal processing, but they find use in special application.

**Buffers** such as *sodium sulfite* and *sodium carbonate* are used to stabilize the pH value of acid and alkali fixers. If alkali fixers are preceded by an acid stop bath, *sodium carbonate* must be substituted with *sodium metaborate* or *balanced alkali* to avoid the formation of carbon-dioxide gas bubbles.

## Washing Aid

After fixing, emulsion and film or print substrate contain a considerable amount of thiosulfate, which must be removed so not to adversely affect later processing operations and to optimize image longevity. Washing is a combination of displacement and diffusion, and consequently not a chemical but a physical process. However, certain chemicals can positively affect the rate of washing and its efficiency.

According to *Modern Photographic Processing* by Grant Haist, a salt bath prior to washing was suggested as early as 1889, and washing in seawater has been known to speed up the rate of washing since 1903. On a global average, seawater contains roughly 3.5% salt, mainly sodium chloride. Unfortunately, seawater cannot be left in the emulsion, because the remaining salts cause a fading of the silver image under storage conditions of high humidity and temperature.

The modern alternative to seawater is a washing aid, containing up to 2% of *sodium sulfite*. Applying a washing-aid bath prior to the final wash is standard practice with fiber-base print processing, and is also recommended for film processing. It makes residual fixer and its by-products more soluble and reduces the washing time significantly. Washing aids are not to be confused with hypo eliminators, which are no longer recommended, since recent research has shown that minute amounts of thiosulfate actually protect the silver image against environmental attack.

An alternative to using *sodium sulfite* alone is using it together with *sodium bisulfite*, which is done in commercial washing aids. This constitutes a compromise, as lower pH values reduce emulsion swelling in the wash, but lowering the alkalinity also reduces the rate of thiosulfate elimination. To prevent calcium precipitation and 'print scum', some *sodium hexametaphosphate*, also known as *Photo Calgon*, may be added to the washing aid as a sequestering agent.

## Toner

Unprotected metallic image silver is subjected to constant attacks by reducing and oxidizing agents in our environment. The mechanisms of image protection are not entirely understood, but the positive influence of *sulfide* and *selenium* on silver image permanence is certain. Toning baths, containing *sodium sulfide*, *polysulfide* or *selenium*, convert the image forming metallic silver into more stable silver compounds, such as silver sulfide and silver selenide, and *sodium carbonate* buffers the pH value in polysulfide toners.

The information presented in this chapter was not designed to withstand scientific scrutiny. Instead, it was purposely oversimplified to provide a brief overview and basic understanding of chemistry and photographic processes, while trying to avoid getting hopelessly lost in scientific detail. I trust this will make some more comfortable with photographic chemistry and instigate others to deepen their studies. Much of what has been presented here can be found in far more detail in an excellent book, called *Photographic Chemistry* by George T. Eaton, which is unfortunately out of print. I highly recommend finding a second-hand copy of this book to anybody interested in the subject of photographic chemistry.

## A Note on Mixing Chemicals

The sequence in which chemical compounds are listed in photographic formulae is not accidental. Always add them one after the other, according to the list.

- weigh out dry chemicals onto separate pieces of small paper
- arrange chemicals in order and add them one after the other
- slowly sift chemicals into water while steadily stirring it
- make sure it is completely dissolved before adding the next
- always add acids to water and never the reverse, or spattering may cause serious injury
- add alkali and acids slowly, as they may create intense heat when dissolved or diluted

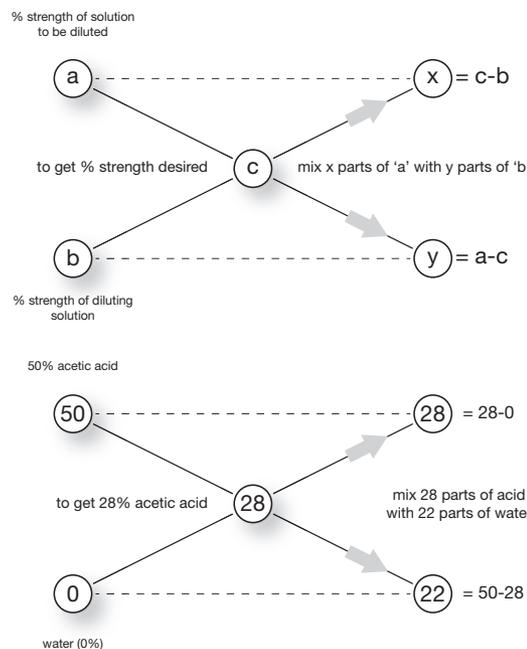


fig.4a The crisscross method is a simple technique of mixing two compatible liquids into a target solution of desired strength. It can be used to create a working solution from two existing stock solutions, or it may help to determine how a stock solution must be diluted to create the working solution.

fig.4b In this example, 50% acetic acid is mixed with water (0%) at a ratio of 28/22 to create 28% acetic acid, by subtracting the working strength ( $c=28$ ) from the stock strength ( $a=50$ ) and the diluting strength ( $b=0$ ) from the working strength ( $c=28$ ) and knowing how many parts of each are required for the mixture.

# Basic Photographic Formulae

## Typical Metric Units

(use in photographic formulae)

1 kg = 1,000 g

1 g = 1,000 mg

1 l = 1,000 ml

1 ml = 20 drops

## A Note on Safety

As with all other chemicals, there are risks associated with contact, inhalation and ingestion of darkroom chemicals. We strongly advise that you study the material safety data sheet (MSDS) of each chemical before using it. In general, one must always observe the following practices while handling darkroom chemicals.

- don't smoke in darkroom
- don't eat or drink in darkroom
- wear goggles
- wear an apron
- wear a face mask
- wear rubber or latex gloves
- ensure good ventilation
- never inhale chemical dust
- label chemical bottles clearly

Among the plethora of developers, fixers and toners are an essential few, which will persevere through fashion and commercial profitability. The following is a complete set of basic formulae, which are essential for archival processing. We do not recommend to anyone to prepare their own chemistry as a means of 'saving money', but if you have a hard time obtaining darkroom supplies in your area, or if you like to modify proven formulae in order to obtain unique characteristics, the information presented is a good starting point. To see the whole gamut of darkroom alchemy with all its opportunities and alternatives, get yourself a copy of *The Darkroom Cookbook* by Steve Anchell and *The Film Developing Cookbook* by Anchell and Troop, and add them to your photographic library. These books contain an unrivalled collection of photographic formulae and easy-to-understand explanations on how to use them.

Many chemical suppliers do not sell directly to the public, but there are several suppliers of photographic chemicals around the world selling directly to photographers, including Silverprint in the UK, Artcraft Chemicals, Bostick & Sullivan and The Photographers Formulary in the USA. If you have difficulty finding a qualified local source, start by talking to your neighborhood drugstore or pharmacy. They will be able to either point you into the right direction or may actually sell you most of what you need.

## Equipment you need to get started:

- an old fashioned chemical balance or a modern electronic **scale**, accurate to at least  $\pm 0.1$  grams and weighing up to 100 or 200 grams
- plastic **syringes** of up to 1, 5 and 10 ml to accurately measure very small liquid volumes
- a set of **graduated cylinders**, ranging from 30 ml to 1 liter for measuring liquids and solids
- plastic **scoops** for measuring out chemicals
- one to three plastic **beakers**, holding 1 and 2 liters each, for mixing working solutions
- a small and a large plastic **stirring rod** to keep undissolved chemicals in motion
- plastic **funnels** for pouring liquids into bottles
- a selection of brown glass or plastic **bottles** to store the solutions and **labels** to identify them

## Initial Shopping List for Basic Chemicals

acetic acid (28%)	500 ml
ammonium thiosulfate	2 kg
borax (sodium tetraborate, decahydrate)	500 g
boric acid (granular)	250 g
citric acid	100 g
hydroquinone	250 g
metol	100 g
phenidone	25 g
potassium bromide	100 g
potassium ferricyanide	250 g
potassium iodide	50 g
potassium permanganate	10 g
potassium polysulfide (liver of sulfur or black salt)	100 g
silver nitrate	5 g
sodium carbonate (monohydrate)	1 kg
sodium hexametaphosphate (Photo Calgon)	100 g
sodium sulfite (anhydrous)	2 kg

**D-76** is a fine-grain, general-purpose film developer for maximum shadow detail. It was formulated in 1926 by Kodak and still is the standard by which all other developers are judged, because it offers the best compromise between speed, sharpness and resolution. Many deviations from this original formula have been proposed over the years. A recent suggestion is to omit hydroquinone and raise metol to 2.5 g, creating **D-76H**, an environ-

**D-72** is a neutral-tone paper developer for brilliant highlights and maximum blacks, very similar to Kodak **Dektol**. Standard dilution for this developer is 1+2. Dilute 1+1 for longer shelf life and slightly higher Dmax, or 1+3 for warmer tones and softer shadows. It has excellent keeping properties and an outstanding development capacity. Replace with fresh developer as soon as factorial development fails to create potential Dmax. Increase potassium bromide to up to 4 g for warmer tones,

**ID-78** is a warm-tone paper developer with a formulation very close to Ilford Warmtone and Agfa Neutol WA. It works well with all modern neutral and warm-tone papers on the market. Dissolve the phenidone separately in 50 ml of hot water (>80°C). Standard dilution for this developer is 1+3, but it can be used as strong as 1+1 for richer shadows. Replace with fresh developer as soon as factorial

**SB-7** is an odorless acid stop bath for film and paper processing. It quickly neutralizes the alkaline developer and brings development to a complete stop. Its capacity is approximately ten rolls of film or 8x10-inch prints per liter. Use prior to acid fixers, and precede

### Film Developer (D-76 / ID-11)

distilled water	50°C / 120°F	750 ml
metol		2 g
sodium sulfite	anhydrous	100 g
hydroquinone		5 g
borax	decahydrate	2 g
cold distilled water to make		1,000 ml

*dilute 1+1 for standard film development  
use as one-shot developer for processing consistency*

### Neutral Paper Developer Dektol (D-72)

water	50°C / 120°F	750 ml
metol		3 g
sodium sulfite	anhydrous	45 g
hydroquinone		12 g
sodium carbonate	monohydrate	80 g
potassium bromide		2 g
cold water to make		1,000 ml

*dilute 1+2 for standard paper development  
very similar to Kodak Dektol*

### Warm-Tone Paper Developer (ID-78)

water	50°C / 120°F	750 ml
sodium sulfite	anhydrous	50 g
hydroquinone		12 g
phenidone		0.5 g
sodium carbonate	monohydrate	72 g
potassium bromide		4.5 g
cold water to make		1,000 ml

*dilute 1+3 for warm-tone paper development  
very similar to Ilford Warmtone and Agfa Neutol WA*

### Odorless Stop Bath (SB-7)

water		750 ml
citric acid		15 g
water to make		1,000 ml

*working solution for paper, dilute 1+1 for film*

# AddPhotographic Formulae1

At this dilution, **FR-4** is a proportional reducer for film and paper. Apply with a brush to locally improve print highlights, or treat an entire film to reduce overall negative density. Use solutions in sequence or mix 1+1 just prior to use. Solution A will last for months, but if combined with solution B, the mixture will deteriorate within 10 minutes. Rinse film or paper thoroughly after use. Then, fix again and continue with normal processing.

**FT-1** is a fixer test solution when archival processing is not required. Add 1 ml to 10 ml of used fixer and stir, and discard the fixing bath if a cloudy, white precipitate forms in the mixture. For archival processing requirements, measure the silver content of the fixing bath with a professional silver estimator.

**RHT-1** is a residual hypo test to verify the efficiency of film washing. 1 ml of the test solution is applied to 10 ml of the film's last wash water. The resulting color change of the wash water depends on its thiosulfate content and becomes a rough measure of the emulsion's residual thiosulfate level.

**RHT-2** is a residual hypo test to verify the efficiency of print washing. The color stain left by the test solution is an indicator of the hypo level in the paper. HT2 contains light sensitive silver nitrate. Consequently, the entire test must be conducted under subdued tungsten light. Please note that silver nitrate requires 24 hours to completely dissolve.

## Farmer's Reducer (FR-4)

### Solution A

potassium ferricyanide	10 g
water to make	1,000 ml

### Solution B

rapid fixer <i>working solution</i>	1,000 ml
-------------------------------------	----------

*use solutions in sequence or mix 1+1 just prior to use*

## Fixer Test Solution (FT-1)

water	80 ml
potassium iodide	5 g
water to make	100 ml

*add 1 ml to 10 ml of used fixer*

## Residual Hypo Test (RHT-1)

distilled water	80 ml
potassium permanganate	0.1 g
sodium carbonate <i>monohydrate</i>	0.2 g
distilled water to make	100 ml

*add 1 ml to 10 ml of the film's last wash water*

## Residual Hypo Test (RHT-2)

water	80 ml
acetic acid <i>28%</i>	12 ml
silver nitrate	0.8 g
water to make	100 ml

*apply a drop to a damp print border for 5 minutes*

**SB-1** is the standard acid stop bath for film and paper processing. It's ideal when used in combination with acetic-acid based fixers. It quickly neutralizes the alkaline developer and brings development to a complete stop. Its capacity is approximately ten rolls of film or 8x10-inch prints per liter.

**WA-1** is a wetting agent very similar to Kodak **Photo-Flo**. It reduces water tension, allowing the water to quickly run off the film without leaving ugly water spots. After washing, soak the film in a solution of distilled water and wetting agent for about 1 minute. After hanging, remove excess water by running the film through your fingers.

**SIS-1** is a silver-image stabilizer with a formulation very close to Agfa **Sistan**. RC or FB prints are treated for 1 minute after archival toning and washing. The stabilizer solution is wiped off, and prints are not to be washed again. The stabilizer remains in the emulsion ready to react with any oxidized silver to prevent discoloration. Silver-image stabilizers are not a replacement for toning but offer additional image protection.

### Stop Bath (SB-1)

water	750 ml
acetic acid 28%	48 ml
water to make	1,000 ml

*working solution for paper and film processing*

**Rodinal** is a medium-grain, general-purpose film developer for maximum sharpness and acutance. It was formulated in 1880 by Agfa and still is a standard by which all other developers are judged. It is the oldest still commercially available film developer. Many deviations from this original formula have been proposed over the years. It is diluted from 1+25 to 1+100 and has the reputation of having a shelf-life of several decades. **FX37/39** are modern alternatives to Agfa Rodinal.

### Wetting Agent (WA-1)

propylene glycol	25 ml
polyethylene glycol octylphenyl ether*	7.5 ml
water to make	100 ml

*dilute 1+999 for film processing*

*very similar to Kodak Photo-Flo*

*\* also available as 'Triton X-100' and alternatively 'Tween 20'*

### Silver-Image Stabilizer (SIS-1)

distilled water	750 ml
potassium thiocyanate	95 g
polyethylene glycol octylphenyl ether*	25 ml
distilled water to make	1,000 ml

*dilute 1+19 for paper processing*

*very similar to Agfa Sistan*

*\* also available as 'Triton X-100' and alternatively 'Tween 20'*

**BPH-9** is a buffer and storage solution with a pH value of 9.2 for standard pH meter electrodes. It helps to occasionally recalibrate your pH meter.

### Film Developer (Agfa Rodinal)

distilled water 50°C / 120°F	200 ml
sodium sulfite anhydrous	50 g
sodium hydroxide	20 g
paracetamol (Tylenol 30 500mg tablets)	15 g
cold distilled water to make	250 ml

*dilute just like the original Agfa Rodinal from 1:25 to 1:100 use as one-shot developer for processing consistency*

### Buffer Solution (BPH-9)

distilled water	50 ml
borax	0.5 g
distilled water to make	100 ml

*calibration solution of pH 9.2*

**LC-1** is a safe lens cleaner, leaving no streak or smudges on eye glasses, camera lenses or similar optics. After cleaning off any loose debris, sand or dust; Spray a small amount on a clean lint-free piece of paper and wipe the lens in a circular motion. Use another piece to wipe off any residue. Never spray any liquid directly on the lens.

### Crawley (FX37/39)

distilled water	50°C / 120°F	250 ml
sodium sulfite (anhydrous)		60g
hydroquinone		5 g
sodium carbonate (anhydrous)		5 g
phenidone		0.5 g
borax		2.5g
potassium bromide		0.5g
cold distilled water to make		1,000 ml

*dilute just like the original Agfa Rodinal from 1:25 to 1:100  
use as one-shot developer for processing consistency*

**SIS-1** is a silver-image stabilizer with a formulation very close to Agfa **Sistan**. RC or FB prints are treated for 1 minute after archival toning and washing. The stabilizer solution is wiped off, and prints are not to be washed again. The stabilizer remains in the emulsion ready to react with any oxidized silver to prevent discoloration. Silver-image stabilizers are not a replacement for toning but offer additional image protection.

**BPH-7** is a buffer and storage solution with a pH value of 7 for standard pH meter electrodes. It prevents the electrodes from drying out and maintains their reference potential.

### Lens Cleaner (LC-1)

windex	10ml
isopropyl alcohol (100%) to make	100 ml

*working solution for paper and film processing*

### Wetting Agent (WA-1)

propylene glycol	25 ml
polyethylene glycol octylphenyl ether*	7.5 ml
water to make	100 ml

*dilute 1+999 for film processing*

*very similar to Kodak Photo-Flo*

*\* also available as 'Triton X-100' and alternatively 'Tween 20'*

### Silver-Image Stabilizer (SIS-1)

distilled water	750 ml
potassium thiocyanate	95 g
polyethylene glycol octylphenyl ether*	25 ml
distilled water to make	1,000 ml

*dilute 1+19 for paper processing*

*very similar to Agfa Sistan*

*\* also available as 'Triton X-100' and alternatively 'Tween 20'*

**SFT-9** is a simplified direct sulfide toner for modern papers, similar to Kodak Brown Toner or Agfa Viradon, and can be used at room temperature. Wash fiber-base prints for 30 minutes without washing aid prior to toning. Please note that this toner produces toxic hydrogen sulfide gas, as well as the offensive odor that goes along with it. Only use with adequate ventilation. With FB papers stop toning before fully toned because, toning will continue during the final wash (after-toning).

### Sulfide Toner (Viradonal) SFT-9

water	50°C / 120°F	750 ml
black salt (Kala Namak)		20 g
sodium carbonate monohydrate		2.5 g
cold water to make		1,000 ml

*working solution for direct paper toning tone for 2-8 minutes*

# AddPhotographic Formulae2

**Perceptol** is a medium-grain, general-purpose film developer for maximum sharpness and acutance.

## Iford Perceptol (Microdol)

distilled water	50°C / 120°F	750 ml
metol		5g
sodium sulfite	anhydrous	100 g
sodium chloride		30 g
cold distilled water to make		1,000 ml

*use undiluted*

*as one-shot developer for processing consistency*

**FDB-1** is based on Hypo Clear but used instead of plain water to dilute film developers from storage to working strength. It reduces film grain and increases film contrast, allowing the film developing time and agitation to remain constant. Adjust film speed (EI) and developer dilution to fit your needs. If possible only use pure sea salt without anti-cumming agents or iodide.

## FilmDevBooster (FDB-1)

water	50°C / 120°F	750 ml
sodium sulfite	anhydrous	20 g
pure sea salt		35 g
sodium hexametaphosphate (FotoCalgon)*		1g
metol		1g
potassium bromide		0.5g
cold water to make		1,000 ml

*working solution to dilute developer with*

*\* add with hard water supplies to prevent calcium scum*

**KodakD23** is a medium-grain, general-purpose film developer for maximum sharpness and acutance and is one of the easiest to make.

## Film Developer Kodak (D23)

distilled water	50°C / 120°F	750 ml
metol		7.5g
sodium sulfite	anhydrous	100 g
cold distilled water to make		1,000 ml

*use undiluted*

*as one-shot developer for processing consistency*

