ILFORD

**PLATONA**

REG. TRADE MARK

PAPER.

**A PURE PLATINUM PAPER AT POPULAR PRICES**

In two Varieties, ROUGH and SMOOTH.

**DIRECTIONS.**

**TO OPEN.**—Tear off the narrow strip of tin from lid, and store the paper in an air-tight tube as usual with platinum papers.

**PRINTING.**—Printing frame and pad should be quite dry.

Print until all details are faintly visible. Examine in weak light only.

**DEVELOPING FORMULA.**

<table>
<thead>
<tr>
<th>Stock Solution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potassium Oxalate</td>
</tr>
<tr>
<td>Potassium Phosphate</td>
</tr>
<tr>
<td>Water</td>
</tr>
</tbody>
</table>

This solution is better if slightly acid, if it is not so, 60 grains (5 grammes) oxalic acid should be added.

If unable to obtain Potassium Phosphate, the Sodium Phosphate may be substituted, but the former is preferable.

Dissolve the salts in hot water and allow to cool. This solution will keep indefinitely.

For use take 1 part Stock Solution and 1 part Water.

Develop in weak daylight or in artificial light, floating the prints face downwards in the solution. The image does not lose in fixing.

**FIXING.**

<table>
<thead>
<tr>
<th>Stock Solution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pure Hydrochloric Acid</td>
</tr>
<tr>
<td>Water</td>
</tr>
</tbody>
</table>

Immerse prints for about five minutes each in three consecutive baths, and then give them a final washing in water for 15 minutes. The prints are then ready to be dried and mounted.

**ILFORD, Limited,**

(The Britannia Works Company, Limited),

ILFORD, LONDON, E.
ILFORD BROMIDE PAPER AND OPALS

Bromide Post Cards (P.M.S.) and

BROMONA PAPER

The Bromide Papers are made in seven grades, S.S. Smooth Slow; S.R. Smooth Rapid; R.S. Rough Slow; R.R. Rough Rapid; and P.M.S. Platinotype-Matt-Surface, all Matt. C.S.B. Carbon Surface, speed as P.M.S. and G.B. Glossy, speed as P.M.S.

(For varieties of Bromona see page 7).

The Slow kind is suitable for both Contact Printing by Artificial Light and for Enlargement by Daylight. The Rapid for Enlargement by Artificial Light.

The question of Surface is one of taste only, though the rough is preferable for large work, and the P.M.S. perhaps more artistic.

EXPOSURE.—For Contact work, place paper in printing frame under negative in dark room.

Comparative Exposures with negatives of average density and using an ordinary No. 5 fish-tail gas burner.

Slow Paper ... 40 secs. at 48 inches from Burner.
P.M.S. " 20 " " "
Rapid " 10 " " "

To obtain uniform results exposures must be made under uniform conditions as to light and distance.

DEVELOPMENT with Metol or Amidol.

METOL.

<table>
<thead>
<tr>
<th>No. 1</th>
<th>No. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metol</td>
<td>Sodium Carbonate</td>
</tr>
<tr>
<td>50 grns. (4 grms.)</td>
<td>(crystals)... 1 oz. (35 grms.)</td>
</tr>
<tr>
<td>Hydroquinone</td>
<td>Potassium Bromide</td>
</tr>
<tr>
<td>25 &quot; (2) &quot;</td>
<td>30 grns. (2.4 &quot; )</td>
</tr>
<tr>
<td>Sodium Sulphite</td>
<td>Water up to</td>
</tr>
<tr>
<td>1 oz. (35 &quot; )</td>
<td>...20 ozs. (700 c.c.)</td>
</tr>
<tr>
<td>Water up to</td>
<td>Water up to</td>
</tr>
<tr>
<td>...20 ozs. (700 c.c.)</td>
<td></td>
</tr>
</tbody>
</table>

Take equal quantities of No. 1 and No. 2.

AMIDOL.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sodium Sulphite</td>
<td>... ...</td>
</tr>
<tr>
<td>... ...</td>
<td>... ½ oz. (15 grms.)</td>
</tr>
<tr>
<td>Amidol</td>
<td>... 25 grns. (1.6 &quot; )</td>
</tr>
<tr>
<td>10% solution of Bromide of Potassium</td>
<td>40 minims (0.3 c.c.)</td>
</tr>
<tr>
<td>Water</td>
<td>... 10 ozs. (300 c.c.)</td>
</tr>
</tbody>
</table>

After development rinse and transfer to the fixing bath.

FIXING.—Hyposulphite of Soda, 3 ounces (75 grms.); Water 20 ounces (500 c.c.). Allow 15 minutes for thorough fixation. Use fresh solution for each batch of prints. ½ an ounce (10 grms.) of Metabisulphite of Potassium may be added to each 20 ounces of this bath, with advantage.

After fixing, wash for two hours in running water or in frequent changes. Allow prints to dry naturally. Work with clean hands and clean dishes.
ILFORD PLATES AND FILMS
DEVELOPING FORMULA

Stock Solutions.

<table>
<thead>
<tr>
<th>A.</th>
<th>Working Solutions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water</td>
<td>Stock Solution of</td>
</tr>
<tr>
<td>5½ ozs.</td>
<td>Pyro., A or B ...1 to 2 ozs. (25 to 50 c.c.)</td>
</tr>
<tr>
<td>Nitric Acid</td>
<td>Water to make up to</td>
</tr>
<tr>
<td>20 minims (20 drops)</td>
<td>20 ozs. (500 c.c.)</td>
</tr>
<tr>
<td>Pyrogallic Acid</td>
<td>No. 1.</td>
</tr>
<tr>
<td>1 oz.</td>
<td>Sodium Carbonate (Crystals) (not bicarbonate) ...2 ozs. (50 grms.) [avoid in duplicate]</td>
</tr>
<tr>
<td>28 grms.</td>
<td>Sodium Sulphite ...2 ozs. (50 grms.)</td>
</tr>
<tr>
<td>This solution will keep good for several weeks.</td>
<td>Potassium Bromide ...20 grains. (1 grm.)</td>
</tr>
<tr>
<td>or B.</td>
<td>Water to make up to ...20 ozs. (500 c.c.)</td>
</tr>
<tr>
<td>Water</td>
<td>For normal exposures take equal quantities of Nos. 1 and 2.</td>
</tr>
<tr>
<td>5½ ozs.</td>
<td></td>
</tr>
<tr>
<td>Potassium Metabisulphite</td>
<td></td>
</tr>
<tr>
<td>70 grs.</td>
<td></td>
</tr>
<tr>
<td>Pyrogallic Acid</td>
<td></td>
</tr>
<tr>
<td>1 oz.</td>
<td></td>
</tr>
<tr>
<td>28 grms.</td>
<td></td>
</tr>
</tbody>
</table>

This solution will keep good for several months.

The quantity of Stock Solution to be used must be regulated by the quality of negative desired. When a full quantity is used, greater density, or contrast of light and shade is obtained.

Pour the developer evenly over the plate, avoiding air bubbles, rock the dish, carefully keeping the plate well covered with solution; to obtain proper density, allow the plate to remain after all detail is out. Judge of this by looking through the plate.

To compensate for errors of exposure, the proportions of Nos. 1 and 2 can be varied thus: for under exposure use more of No. 2 than of No. 1, and for over exposure, more of No. 1 than of No. 2. It is a good plan when there is a doubt as to the exposure being correct to commence the development with twice as much of No. 1 as of No. 2, and add more of No. 2 if found desirable. To compensate for under exposure the mixed developer can also be diluted with water, of course allowing a longer time for its action.

In hot weather and hot climates when a plate shows signs of frilling, immerse before fixing, in Alum 1½ ozs. (30 grms.); Water 20 ozs. (400 c.c.); and wash thoroughly.

Fixing.—Wash well and fix as usual. Hyposulphite of Soda, 1 lb. (400 grms.); Water 40 ozs. (1000 c.c.) Allow to remain in this Bath for several minutes after fixation is apparently completed.

ILFORD MONARCH PLATES. CAUTION.

Development should not be stopped until sufficient density is obtained.

In these extremely rapid Plates the earlier appearance of detail is apt to be misleading.
KALONA

In three varieties, Glossy, Carbon Surface, and Matt.

(REGISTERED).

ILFORD SELF-TONING PAPER.

Post Cards, Glossy and Matt.

Print as for P.O.P.
Immerse prints, without washing, in the following bath
Alum (powdered) ... ... ... 1/4 ounces (30 grammes)
Ammonium Sulphocyanide ... 20 grains (1 gramme)
Water ... ... ... 20 ounces (400 c.c.)

This bath can be used over and over again for about 50 1/2 plate (12 x 16½ cm.) prints.
Keep prints moving for 5 minutes.
Wash for 10 minutes in several changes.
Fix in Hypo 3 ounces, Water 20 ounces. (75 grammes, 500 c.c.)
Wash for 2 hours in running water or many changes.
For convenience the following stock solutions may be prepared
No. 1—Alum (powdered) ... ... 8 ounces (200 grammes)
Water ... ... ... 100 , (2500 c.c.)
No. 2—Ammonium Sulphocyanide 100 grains (8 grammes)
Water ... ... ... 10 ounces (350 c.c.)
Mix 18 ounces (or parts) No. 1 with 2 ounces (or parts) No. 2.
Enamel and Mount as with P.O.P.

ILFORD GASLIGHT PAPER


Post Cards, Matt and Glossy.

No dark room needed.

Paper and Post Cards can be opened and worked in ordinary gaslight or lamplight if shielded from the direct light or used at a distance of 5 to 6 feet (2 to 3 m.) from it.

EXPOSURE. For contact printing from average negative about 30 secs. at 6 ins. (15 cm.) from an ordinary gas burner. If incandescent gas, incandescent electric or lamplight be used exposure must be varied accordingly.

DEVELOPMENT either with Metol or Amidol.

METOL.

Metol ... ... 5 grains (0.3 grammes)
Sodium Sulphite 1/2 ounce (15 ” ”)
Hydroquinone 20 grains (1.3 ” ”)
Sodium Carbonate
(Crystals) ... 1/2 ounce (15 ” ”)
10% Solution of Potassium
Bromide ... 10 minims (0.6 c.c.)
(Pot. Brom. 1 oz., Water to 10 ozs.)
Water ... ... 10 ounces (300 c.c.)

Dissolve in order given in warm water and use cold.
The exposure should be so timed that development is complete within half a minute.

FIXING. Hypo 3 ounces (75 gr.). Water 20 ounces (500 c.c.). Allow 10 minutes for fixation and use fresh solution for each batch of prints. The addition of 1/2 oz. (10 grammes) of Potassium Metabisulphite to this bath is recommended.

WASHING. For an hour in running water or frequent changes.
Absolute cleanliness in working is essential.
ILFORD P.O.P.  

MADE IN SIX VARIETIES:  
GLOSSY:—WHITE, PINK, MAUVE, IVORY,  
and SPECIAL for producing soft prints from hard negatives.  
CARBON SURFACE— MATT:—WHITE AND IVORY.  
P.O.P. POST CARDS:—GLOSSY AND MATT.  

Storage.—P.O.P. should be stored in a dry cool place free from any noxious vapours of gas or chemicals.  
Printing.—This should be done in shade by preference, unless negatives are specially strong in contrast. The image loses a little depth in toning, etc.  
1st Washing.—For 10 minutes in several changes.  
Hardening Bath.—Soak the prints in—Alum 1 1/2 oz. (45 grms.), Common Salt 1 oz. (30 grms.), Water 20 ozs. (600 c.c.), for 5 to 10 minutes, keeping them moving the whole time.  
Hardening Bath for Hot Climates.—Chrome Alum 20 grains (0.5 grms.), Common Salt 1 oz. (30 grms.), Water 20 ozs. (600 c.c.)  
2nd Washing.—For 10 minutes in several changes.  
Toning.—Any of the recognised formulae for this class of paper may be used, but for simplicity and excellence of results we recommend the following:—Make up stock solutions No. 1 and No. 3 as below, No. 2 when required only.  

Ammonium  
Sulphocyanide 100 grns. (6.5 grms.)  
Water ... ... 10 ozs. (300 c.c.)  

No. 3.  
Gold Chloride ... 15 grns. (1 grm.)  
Water ... ... 15 ozs. (450 c.c.)  

No. 1.  
Sodium sulphite ... 10 grns. (0.65 grms.)  
Water ... ... 10 ozs. (300 c.c.)  
This solution must be made up only on the day of using, any left over must be thrown away.  

For the usual Toning Bath add 2 ozs. (60 c.c.) of No. 3 to 2 ozs. (60 c.c.) of No. 1 and make up to 20 ozs. (600 c.c.) with water. Mix half an hour previous to toning.  
The prints should be withdrawn when there is only a little warmth left in the deepest shadows on looking through the prints. The strength of the bath should be kept up by the addition of No. 3 so that toning is completed in five or seven minutes.  
For warm tones and Special P.O.P. add 1 1/2 to 2 oz. (40 to 60 c.c.) of No. 2 to the above bath just before toning, and withdraw prints according to tone desired.  
This quantity of bath will tone about 1/2 sheets or 16 pieces half-plate size. For full details see pamphlet, sent free on application.  

3rd Washing.—For 5 minutes in several changes.  
Fixing.—Use new solution for each batch of prints. The following is the best strength:—Hypo, 3 ozs. (75 grms.); Water, 20 ozs. (500 c.c.) Fixation is complete in about 10 minutes.  

Final Washing.—For about two hours in running water or many changes.  
Mounting.—Mount with starch paste in the usual way. This paper will also give prints of enamelled surface by squeegeeing down on plain glass.  
SPECIAL NOTES.—Do not exceed the quantities of Sulphocyanide or Sulphite given.  
Use the washing water and all solutions as cold as possible.  
Keep the prints moving while in the various solutions.
ILFORD COLLODION PAPER
(COLLODIO-CHLORIDE PRINTING-OUT PAPER).
GLOSSY, mauve, and MATT, white.

Storage.—In a dry cool place free from any noxious vapours of gas or chemicals.

Printing.—For Gold Toning printing should be carried a little deeper, and for Platinum Toning very much deeper than the finished result is desired. Printing should be done in the shade unless negatives are especially strong in contrast.

Washing before Toning.—For ten minutes in several changes. The prints should be first pressed face down into a dish containing only about half an inch of water.

Toning.—Any of the recognized formulae for this class of paper may be used, but for simplicity and excellence of results we recommend the following:

GOLD TONING.—For from Red to Brown and to Purple tones.
Gold Chloride 3 grains (0.15 gr.)
Borax ... ... ... 40 grains (2.5 "")
Water ... ... ... 20 ounces (600 c.c.)
Make up about half an hour before use and throw away any that is left over.

The prints should be withdrawn when the surface tone is about that which is required for the finished prints. If toning is too rapid dilute with water; if too slow add more gold.

PLATINUM TONING.—For Sepia and Greenish-black.
Potassium Chloroplatinite ... 4 grains (0.25 gr.)
Citric Acid ... ... ... 40 grains (2.5 "")
Water ... ... ... 10 ounces (300 c.c.)
Make up at least half an hour before using and use time after time until exhausted.

GOLD AND PLATINUM TONING.—
For warm Greenish-black and Blue-black Tones. Tone the prints in the Gold Solution until they are a Chocolate-brown, then wash for ten minutes and tone as far as they will go in the Platinum Solution. The more the prints are toned in the Gold Solution the bluer will be the final result; and the less, the more greenish. Medium toning gives a beautiful pure Black.

Washing.—After gold toning a slight rinse before fixing is sufficient, but when the Platinum Solution is used, at least ten minutes washing should be given before fixation.

Fixing.—Use a fresh solution for each batch of prints.
Sodium Hyposulphite ... ... 2 ounces (50 gr.)
Water ... ... ... ... 20 ounces (500 c.c.)
Fixation is complete in ten minutes. Add about 20 grains of Sodium Carbonate to the fixing solution when Platinum toned prints are to be fixed.

Final Washing.—For about two hours in running water or many changes.
Mounting.—Mount with freshly-made cold starch paste in the usual way.
BROMONA
(REGISTERED)
Ilford Tinted Bromide Papers
For Fine-Art Prints
Enlargement or Contact
All one speed—Rapid
All Matt
IN THREE VARIETIES
Tint
A Aquamarine
C Cream
G Grey
Surface
Canvas
Rough
Medium

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ISOCHROMATIC SCREENS
for use with
ILFORD CHROMATIC AND RAPID CHROMATIC PLATES
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