Print One Negative

2025

**Japanese** **USED AUTO PARTS**

416-747-2827

ALL CAR

Absalom1951

I decided to do a full print and tone it after trying various prints. I ended up using Multitone glossy paper. It's a very low priced paper but it works great for me. The final print was: 40 seconds, grade 2 at f5.6, 20 second burn sky under white light, with a Middle brown tone. I like the grain of this print.

Andrew Oneill

It's a Ferroblend print, made on Canson XL watercolour paper, initially acidified in a 10% solution of Sulfamic Acid. A digital inkjet negative was used. Thought process? Since there was a ton to look at in the original, I thought I would focus on "parts" of the image.

Anon Ymous

At first I did some basic level and curves adjustments, nothing fancy, things that could have been done in the darkroom. Then some spotting to remove scratches and dust and it was almost done. I then had some thoughts about isolating things in the frame, or altering the aspect ratio, or leaving it as is. In the end I found the cinemascope aspect ratio complemented the scene nicely IMHO, it almost looks as a still from a movie. Then I went one step further and isolated the two cars in the square frame:

Awty

Darkroom print on ilford rc, 3.5 contrast filter,
dodge and burn, crop, selenium and bleach.

Cowanw

When the negative arrived I first made a 8x10 work print to assess where to go. I confess I was nonplussed and did not quite know what to make of it. I mainly do portraiture, where the subject is usually plainly obvious and other elements of the composition are designed to enhance the subject. What was the subject here? How did the composition aid and direct attention to the subject? I was handicapped by being one of the 0.125% of North American males that have no interest in automobiles.

But I was impressed with the sharpness of the negative and thought the development and exposure made an easy to print negative. So I sat on it for a while and tried various crops with L-shaped cards. I thought perhaps a solarization type treatment might be interesting. I was unable to make that happen but I did in actuality end up flashing the print which darkened the sky and help in the separation of tones Vis a Vis the rooftop car.

The rooftop car presented itself to me as a subject and I decided to try some older Ilford Art paper for its texture, tone, and feel. The out of date paper had fogged and also separated the high values. I went from a 20 sec exposure for the work print to a 4 minute exposure for this. The end result demonstrates the nature of photography as an isolation of elements; removing and removing until the subject reveals itself.
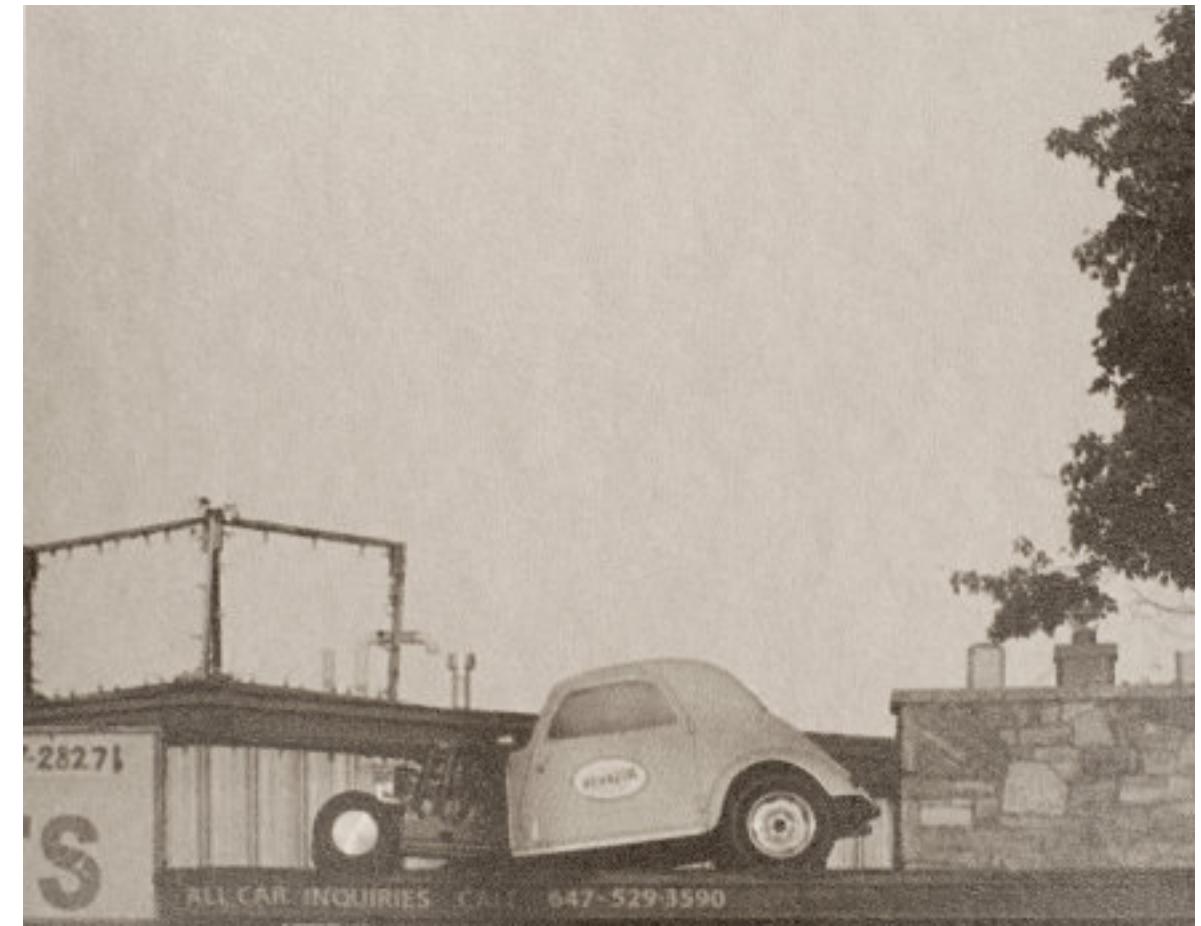
Djdister

Working from the scanned file, inverted, panoramic crop, local thresholding applied (using GIMP).

And below that is a Photoshop variation - trying to add some movement into a very static shot. Created a duplicate layer of the image, overlaid it out of register with the background layer, and used some layer blending magic for a balance between the two images.

Don_ih

I ended up with six prints (well, I ended up with more, but six are more noteworthy. When I made my first test print on 11x14 (mainly to see if the negative was any good for this activity), I saw that the sky was very blank and wouldn't burn in that well. So I decided to try to change that.

Top is a "straight" print from the negative.

My subsequent prints were made using other negatives. I made a lot of different positives of the negative - contact printing and also using a Bowens Illumitrans. It was difficult to get the positive the way I wanted it - namely, with the right amount of density. I then taped a selected positive in a camera and loaded a small strip of film in so that when I took photos, what I was photographing would pass through a positive of our negative - remaking the image. All this was me trying to get clouds in the sky.

Bottom is the best result from that attempt.

Don_ih

Top is a solarized print from a copy negative.

Bottom is a positive contact printed onto moldy Gevaert ortho graphic arts film in the camera.

All my prints were on Ilford 5x7 rc paper except this one which was on grade 5 Kodabromide (since I can't get Ilford paper to that high a contrast).

Don_ih

Top is high contrast film in camera behind a positive.

Bottom is clouds through a tree with the positive unfortunately upside-down in the camera.

Gary Mulder

I have made some bromoil prints. This one I thought
was the nicest. Fiberbase paper. 6 X 10
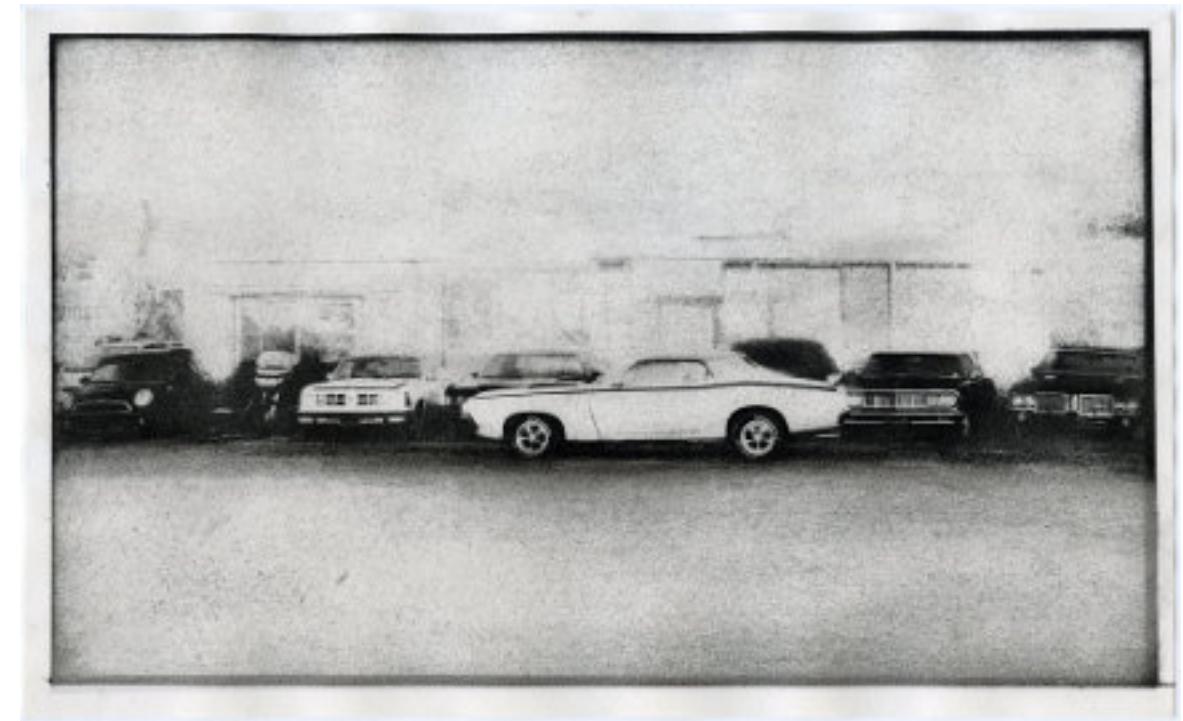
Gary Mulder

Some recording of my process. The top two are inkjet prints. The other 5 are bromoil prints. The one on the bottom is the one that made it.

Gbroadbridge

Well I scanned the neg (nice photo for this event), and decided to go nuts and do something completely different. I made some slight adjustments to contrast etc, just to fit the next part of the job. Then I took another photo of a car interior (Kodak Ultramax 400 135) and did some layering in Affinity Photo.

Anachronism

Jeffery Glasser

Steps to produce the image from the negative scan: Invert to a positive; Resize; Make an unedited print.

I felt the subject was something of an Americana documentary genre and would keep to a rather "straight style" print

Edits: Open shadows especially on the right side and dark cars; Increase the contrast in the signs to bring out the lettering; Bring out tonal differences in the grasses of the foreground; Eliminate the diagonal wire in the upper left; Change the sky with clouds making something of lead lines; Slight vignette on the bottom; Improve the contrasting the main car; Introduce a very slight S curve; Add a slight bit of warmth.

Reprint on the same paper and printer settings to confirm satisfaction

I changed the sky with Photoshop. I have a library of sky photos. Some come with Photoshop and I add to it with my own. If I see an interesting cloud formation I photograph it and add to the library. Photoshop has a "replace sky " feature that works pretty well and can be tweaked if needed.

Kenny Harrelson

Darkened the image because it looked under exposed,

Straightened it,

Removed various scratches and dust specks,

Fixed some dark patches either introduced during the developing process or shadows from the rising sun,

Removed a distracting highline wire,

Cloned over other distracting elements such as in the grass, etc.,

Gave it some minor sharpening,

Koraks

Top:

Digital edit from scanned negative. Edits include:

Crop

Lots of local contrast enhancements using layers

Split toning by manual curve adjustment

Added border, resizing & final sharpening

Bottom:

'Polychrome' lith print on Fomatone MG paper.

Selective burning & dodging during exposure

'Polychrome' development in metol + carbonate + chloride developer

Lith development in hydroquinone + hydroxide developer

Toning: sepia, gold

Koraks

Top:

Regular darkroom print on Adox MC110 paper

Selective burning & dodging during exposure

Light bleaching (ferricyanide + bromide) followed by sepia toning

After initial sepia toning, selective bleaching (Farmer's reducer) of the sky

Further bleaching + sepia toning/redevelopment

Final toning in selenium

Bottom:

Regular lith print on old Orwo BS1 fixed grade, single weight paper

Selective burning & dodging during exposure

Lith development in hydroquinone + hydroxide developer

Toning in gold, almost to completion, followed by light sepia toning

MattKing

Two 5x7 prints on Ilford MGIV RC paper - Satin surface.

The top print incorporates a few burns and dodges, using some split grade contrast controls. The bottom print is more of a straight initial print. Both prints are split-toned in sepia first, followed by selenium - because that is how I envisioned the final result, right from the start.

The scans of the prints don't quite do full justice to the actual prints, but they are close.

I am most frustrated with my mostly unsuccessful attempt to bring out more in the text on the "MUSCLE CAR VINTAGE" sign above the central Dodge Charger (I think) - I think the only thing that would permit that would require a larger print.

I'd be tempted to title the results "Downtown in Ontario", but that would merely reveal my tongue-in-cheek response to the BC vs. Ontario rivalry

Mcfitz

Ilford MGRC Satin, 18x24cm. Developer is Adox MCC, dilution 1:4.

The sign above the building: USED AUTO PARTS was the inspiration for my print.

The print is multiple exposures on the same sheet of paper, which was first under-exposed so that a ghost image of the slightly cropped negative formed the base for the rest.

That sheet was put in the paper safe while I got on with the next part of the printing process.

The head of the enlarger was raised and refocused (test strips were also done for the new head height) before returning the sheet of pre-exposed paper.

It was swivelled 180°, so upside down relative to the first exposure.

It's not simple to describe what my mental process was, that took me from a straight work print of the negative to the final print. It was a matter of facing the complexity of a rather dense negative, an image with strong graphic elements in the central horizontal area, and empty space in the sky and textured space on the grassy foreground. The more I looked at all the details in the store front, the cars, etc, the more fascinating those became. A form of mosaic seemed most appealing to me, but not as a collage compiled from the work prints and test strips. Rather, a mosaic formed under the enlarger lens. Which is what I ended up with, and am quite happy with it.
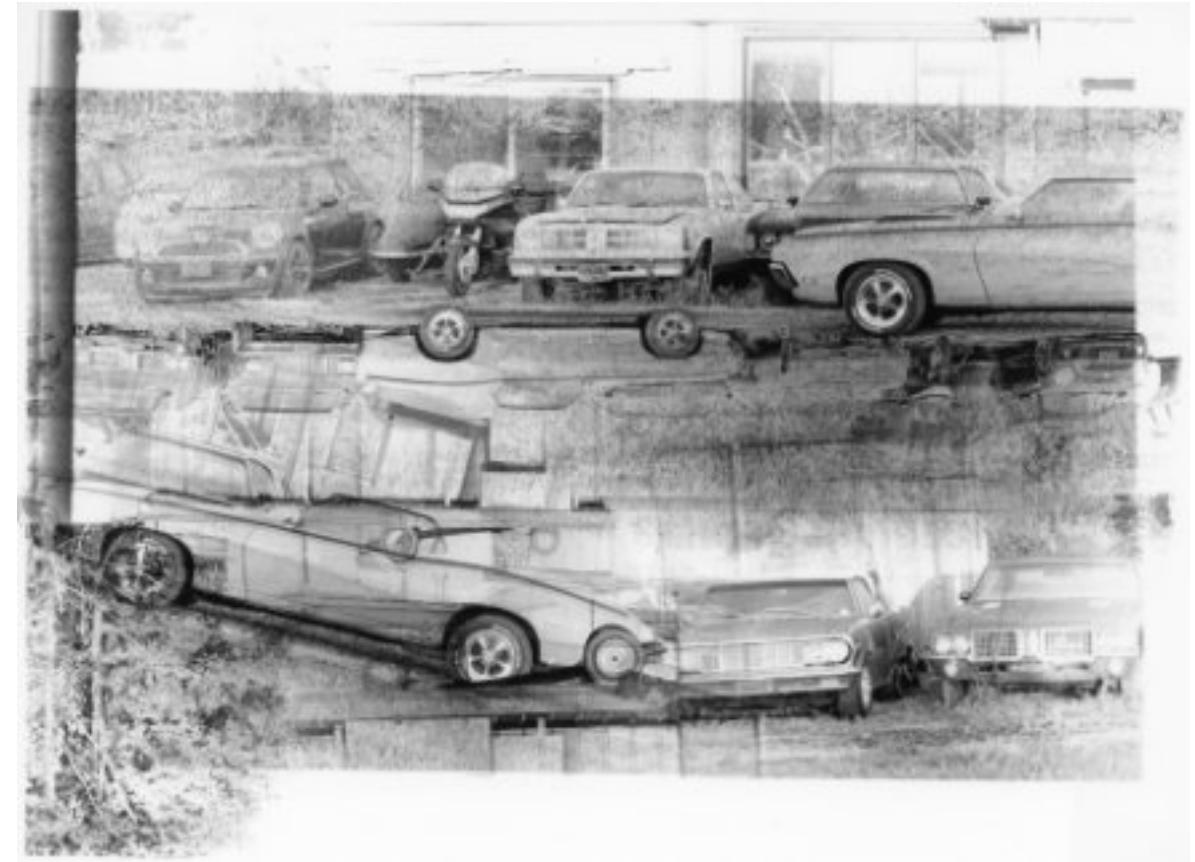
Mmerig

This is the third try, all were very close. For this one I burned in the sky a little. I pretended that someone took this picture to show the business (like it was theirs), and just wanted a normal-looking picture of it.

I used Bromophen 1:2 on Ilford MGRC Deluxe glossy paper, with a #0 Ilford filter under the lens. My enlarger is an Omega DII, with the standard lamp housing, which has a frosted tungsten lamp. So it's more like a diffusion enlarger than a true condenser enlarger. The lens is an EL Nikkor 50 mm f2.8. The developer was a bit weak, but I don't think enough to matter.

Nikos79

Stayed close to the original as possible and just highlighted parts of interest. Done in Lightroom.

My idea was to bring as much clarity as possible to the main theme which was the store and the cars. Tried also to selectively enhance the contrast there. The sky was the most tricky part to keep untouched that is why selective masking worked well. My mental process was pure and straight depiction, show everything as clear as possible try to faithfully describe the store, and let the viewer come with any associations.

Raghu Kuvempunagar

Both FerroBlend prints were made on Brustro 25% Cotton Hotpress 300 gsm A4 paper. The paper was acidified using Citric Acid, washed and dried before exposing. Left print was made using Classic Cyanotype sensitizer with Potassium Ferricyanide added to Copper developer Right print was made using FerroBlend sensitizer and Copper developer.

In both cases, no Ammonium Chloride was used either in the sensitizer or in the developer but 2 drops of Dichromate was added to the sensitizer. Both prints were toned with Copper toner as described here to move the dark blues towards black.

I used the larger scan. Tweaked the contrast, applied graduated filter and used adjustment brush in Lightroom.The negative was printed at a local printing shop by a large format Canon Laser printer and is far from perfect. There are some artifacts in the negative that the printer introduced and I regard them as the printer's contribution to the work.
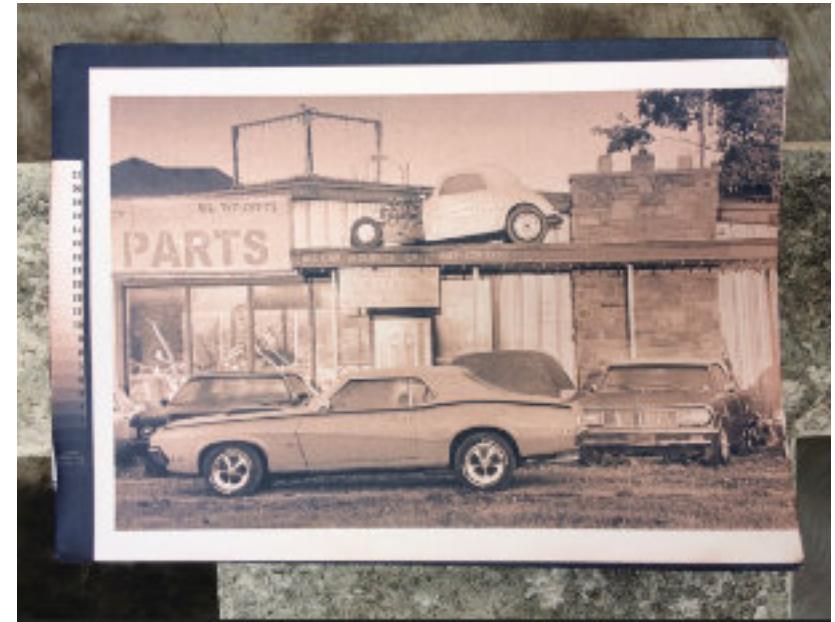
Rduraoc

Top: I went with a 18x24cm darkroom print, using old (and slightly fogged) Tura VC paper. The print was then bleached and selenium toned, and this combination has been giving me these very warm tones that I'm enjoying (and that I tried to replicate when I scanned the print)

The print was cropped because I felt there was too much going on there - it wasn't easy to decide how to recenter the image. I struggled with the sky, which was burned in in this final version, but I still wasn't able to get it where I imagined it.

At some point I became really obsessed with the zone with extra density that goes down from the engine of the hot rod on the roof, but ended up ignoring it.

Bottom: The cyanotype sent to Don_ih for the postcard exchange.

Reginald S

Fomatone 532, the non-Baryta/paper and emulsion only WT paper. Building up gritty Lithprints without getting enough dense to the highlights, so lithprinting further up to loosing the gritty blacks > again no success to the dense; >> Acid stop bath to stop the very active lith dev. Call it handcolourizing or retouching unready prints, I then brought in my dense to the almost whitish areas (all signs, the car on the roof etc) with used Eco4812 developer and a little sponge. Both stopped, fixed and thoroughly washed. Scratching and destroying the smooth emulsion with the rough side of the sponge.

Warmtone print: Nothing further; this is a less coloured 532 Lithprint with less highlitht dense but added cool tones coming from another developer..

Cooltone print: Not really representing here the original contrast and the shiny lights (central car as an example), it's a Lithprint followed by a potassium bromide bleach, then brought back to a slightly blue tone. Next step with Blei-Acetat (can I say Plumbum acetate in english??) and a bit of Ammonium chloride shifted the blue to a slightly greyish blue tone. Final rinse in Moersch's clearbad which should clear the paper whites. Fomatone 532 has no paper whites, I didn't see much affect at the wet stage..

Snusmumriken

All I did was to crop the image to a panoramic format so as to exclude the uninteresting foreground and sky, and then to make the best print I could from what was left.

Bottom: 16" print in the fixer.