How to solarise a photograph in the darkroom?

i have a rough idea i just want some help clarafying (cant spell i know) so you expose the negitive onto the paper as usual place it in the developer for half the time then ...show more

**Update :** the thing is it doesnt go all black i did put it back in the developer ...show more

Best Answer



* [monophoto](https://answers.yahoo.com/activity?show=RHZ6UJH7FL4N67UAQYUI6ZAGLM&t=g) answered 5 years ago

Solarization (aka the Sabbatier process) is very experimental, and there are many ways to do it.

In essence, the process involves flashing a partially developed print with white light, and then allowing development to complete. The result is a print in which some of the tones are reversed (highlights become shadows, shadows take on a silvery glow), and you may also get white "Mackie lines" separating highlights and shadows. Often, the result is dark and muddy; the objective is to produce a print that displays the typical characteristics of a solarized print but that is not so dark. The process tends to work best with graded papers, and especially with papers of higher contrast grades.

Take the print out of the developer, and then turn on the white light briefly. How briefly is part of the experimental nature of the process, and will vary from one print to the next.

In some instances it is necessary to put the print back into the developer. In other cases, you can simply let the print sit for a moment while the developer in the emulsion does its thing, and then transfer the print to the stop. Again, its an experimental process.

One version of the process that I used to do involves first soaking high-contrast paper in developer, and then putting the wet paper under the enlarger. (Cover the baseboard with several layers of newspaper first - this is a messy process!) Expose the negative briefly with the lens aperture wide open (a short, bright blast of light). Then pause for 30 seconds or so. As soon as a faint image starts to appear on the paper, give the print an additional exposure WITHOUT MOVING THE PAPER and with the lens stopped down two or three stops. This process worked best with very high contrast paper - Agfa used to offer Brovira in a grade 6 that was perfect for the application. In addition to the tonal reversals and Mackie lines, this process would leave some midtones as an exquisitely beautiful, silvery gray.