

Figure 10.1 Toning can offer the photographer the opportunity to reenter the photograph to make visual alterations in the work. The photographer's knowledge of materials and expressionistic drive can come together in this process. Byrd used an etching needle on his 6 x 7cm negative (emulsion side for black lines and base side for white lines). The print was made by exposing through wet tissue paper on the paper's surface for 50 percent longer than the normal time. Then the interior rectangle was masked, and the print was given additional exposure. The paper was processed in Ethol LPD (1:1) for 3 minutes. After the final wash, the print was immersed in copper toner for 10 minutes, redeveloped in LPD (1:9) for 20 seconds, treated with a silver toner for 5 minutes, washed in a hypo clearing bath, and reimmersed in the copper toner for 5 minutes.

© Jeffery Byrd. "Life Is Splendid and Obscure and Long Enough," 1989. Gelatin silver print. 20 x 16". Original in color.



Color Plate II The print exposure for this image was made through wet tissue on the paper's surface. It was toned with copper toner applied undiluted with spotting brushes. The print was exposed 50 percent more than normal to allow for the bleaching effect of the copper toner.

© Jeffery Byrd. "All Difficult Music Must Be Heard More Than Once," 1988. Gelatin silver print. 12 x 16".

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