

Wolfgang Moersch

## Lith printing technique – lesson 5: toning lith prints

Most of the time coloured lith prints can be toned to even more intensive hues. Compared to conventional prints, toning lith and polychrome prints multiple times gives even more striking results, because groups of tonal values can be separated more accurately. Of course it is of relevance in which order different toners are applied. Due to the amount of possibilities I only want to give you a general idea.

Let us start with selenium toner in a single bath. Using a highly diluted working solution (1+100 and higher) the highlights will be reached before maximum black of the shadows decreases again.



Frank Peinemann  
Bergger Prestige  
fully toned

If you only want to intensify the deepest blacks or decrease their greenish cast, you have to tone in a strong toner solution (1+5 to 1+20) for between 15 and 60 seconds.



Gerd Münz  
Fomabrom  
toned in selenium (1+15) for 60 seconds

I did not want to change the highlight tone. The objective was to intensify the shadows.



Wolfgang Moersch  
Select Sepia VC

This print was only toned for 20 seconds in a solution of 1+5, which shifted the greenish black shadow tone to magenta. The mid tones received a whiff of blue while the highlights remained unchanged.



Rolf H. Funke  
Fomatone

Toning briefly in selenium quickly shifts the greenish shadow tone towards magenta. The blacks increase considerably.



Christian Schicker  
Select Sepia  
Polychrome print heavily toned in selenium

Prints produced with the polychrome technique (two bath development lith + ammonia alkaline glycine developer) virtually tear the selenium out of the toner. All hues between red and blue are possible. Crucial here is the time of toning.



Frank Peinemann  
Fortezzo Museum  
toned in selenium and sulphur

Pure sulphur toning usually brings back the highlight tone just as it was prior to bleaching. A different result can be accomplished by combining selenium and sulphur.



Frank Stölben  
Select Shedlight  
toned heavily in selenium and briefly in copper

I could have skipped the second toner, but a whiff of copper seemed just right for this picture.



Matthias Stalter  
Agfa MCC  
bleached and then toned in carbon toner

A stronger result than in selenium can be obtained in my carbon toner. For this reason you should normally use it highly diluted. Here, the highlights were slightly bleached and then toned in a 1+20 solution for 30 seconds.



Wolfgang Moersch  
Select Sepia VC

The same toning method leads to quite a different result on Select Sepia:  
two bath development

1. lith 1+8 60A + 40B + 10D + 800water

2. VGT 10A + 2B + 20C + 1000water

highlights slightly bleached and toned in carbon toner

The effect of carbon toner can easily be seen if you compare a toned print with its untuned version.



A.S.C.  
Select Sepia VC  
left: pure lith  
right: toned in carbon toner (1+10) for 1 minute



A.S.C.  
Fomatone  
left: pure lith  
right: toned in carbon 1+40 for 30 seconds



Wolfgang Moersch  
Kentmere Kentona  
toned in selenium for the shadows and in gold for the highlights

A lith print on Kentona reacts superbly to all sorts of toning. The reaction is quick and drastic. If you want to slow down the process to be able to assess the result, you have to use a highly diluted working solution. Here an example for split toning in selenium and gold. First, I fully toned the shadows in selenium. After thoroughly rinsing the print I toned the highlights blue in gold toner.

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