

Wolfgang Moersch

Lith printing technique – lesson 4: warmtone paper

“Lithable” warmtone paper reacts strongly to different developer configurations, so that a lot of different results can be produced on the very same paper.

As for most lith enthusiasts in the early days of lith printing, I made my first lith prints on the unrivalled Sterling Lith paper using Fotospeed Lith developer. In my quest for a cheaper alternative, I came across Agfa MCC, which had just been introduced to the market, and started experimenting with my own developer recipes. Apparently, the emulsion of Agfa MCC has been altered several times over the years. For a long time it did not lith at all, due to accelerators for the development incorporated in the emulsion. For the last two or three years lith has been possible again.

Since it was clear that one criterion for lithability was the absence of incorporated development accelerators, a number of excellent papers was available for us to choose from. All those papers had another advantage: a higher content of silver due to the technology applied.

Papers of Orwo, Foma and Forte, as well as the Kentmere papers from England and Kodak Ektalure formed an alternative to Sterling and Oriental. Some new brands and papers appeared, some others unfortunately disappeared for good.

Agfa MCC

Although Agfa MCC is not a warmtone paper it liths in subtle beige to bright ochre tones. It is a good choice for your first lith printing attempts, because even for novices the “snatch point” is easy to see.

Selenium and Viradon toner both increase the colour intensity of the mid tones. Carbon toner has a neutralising effect.



Jos Mariën
Agfa MCC

Moersch Select Sepia, Select Shedlight and Select Ivory

Select Sepia VC is colourful already without toning. The tone of the highlights can be adjusted from yellow to red-brown with the amount of light. The more time the print gets before lith black appears the more red will be the image tone. If a print is developed for less than 5 minutes anticipate yellow hues. After 7 or 8 minutes the print will be more colourful. More than 10 minutes of developing time results in reddish tones. If you want to extend developing times, you have to dilute the developer more or retard it with additive D (Master Lith set only). Doing so, you have to consider that there comes a point as of which maximum black cannot be accomplished anymore.



Markus Pfeffer
Select Sepia VC

Select Shedlight only differs slightly from its VC alternative. Due to the higher content of silver the shadows appear a bit deeper. Selenium and gold toning both induce a clear increase of the densities. Selenium works predominantly in the shadows and gold across all densities.



Wolfgang Moersch
Select Shedlight

A "soft" lith print with high density in the highlights - to avoid a loss of separation in the shadows, development was stopped just when the lith reaction commenced. Toning in selenium 1+4 for just 15 seconds affected only the shadows, setting the tone apart from the rest of the image.



A.S.C.

Select Shedlight

Lith print with clean image whites, achieved by a short exposure. Toned in selenium 1+20 for 3 minutes.



A.S.C.
Select Ivory

This print was toned in selenium as well - in a dilution of 1+4 for 2 minutes! This quite long time of toning (for a dilution of 1+4) also reached the mid tones.

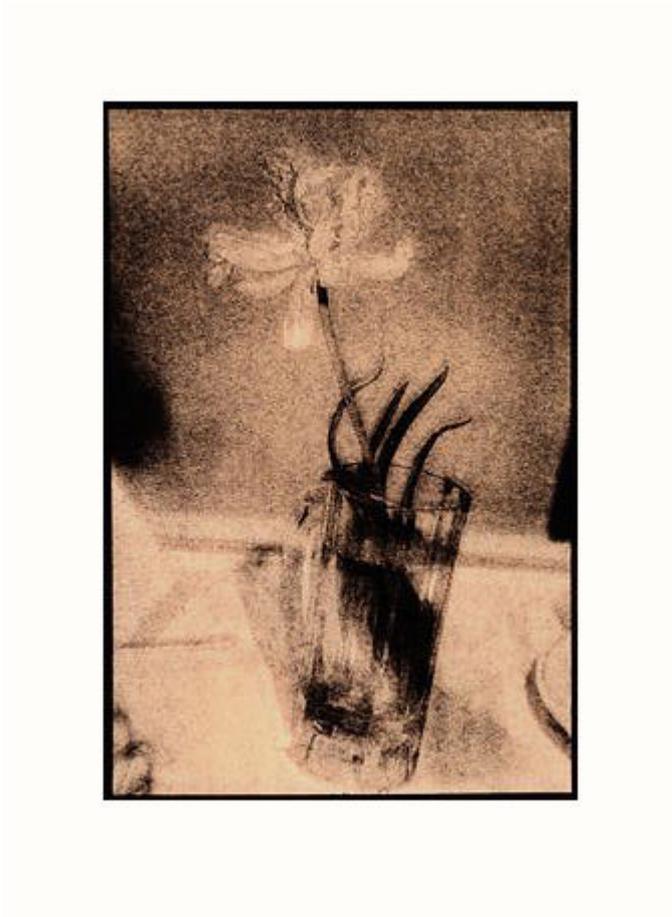
Kentmere Kentona and Art Classic

I already mentioned the change in image tone of the cadmium free emulsion in lesson 2. The highlights are more yellow, the shadows appear quite green with a tendency to graininess in the transitions to the mid tones. If a pronounced grain is desired, configure the developer with a slight surplus of A solution. To suppress the grain you can use additive C, if you use the MASTER SET. EASYLITH users can add a bit more B solution. The cool yellow tone of the wet print appears a bit warmer when the print is dried down. Kentona is still an interesting lith paper. It reacts quite quickly to toning, so that you should use highly diluted toner solutions in your first attempts. Toning examples follow in the next lesson.



Wolfgang Moersch
Kentmere Kentona

Kentmere's Art Classic paper is also a bit less red than in former times. However, it only takes a little selenium to shift the tone to warm red or - with longer times of toning- to cooler magenta hues. Other ways to achieve a bright red tone are either additive F or the polychrome technique, where an ammonia alkaline developer is used as second developer. (See PDF [Creative toning techniques: color for black-and-white](#))



Rolf H. Funke
Kentmere Art Classic toned in selenium

Fomatone

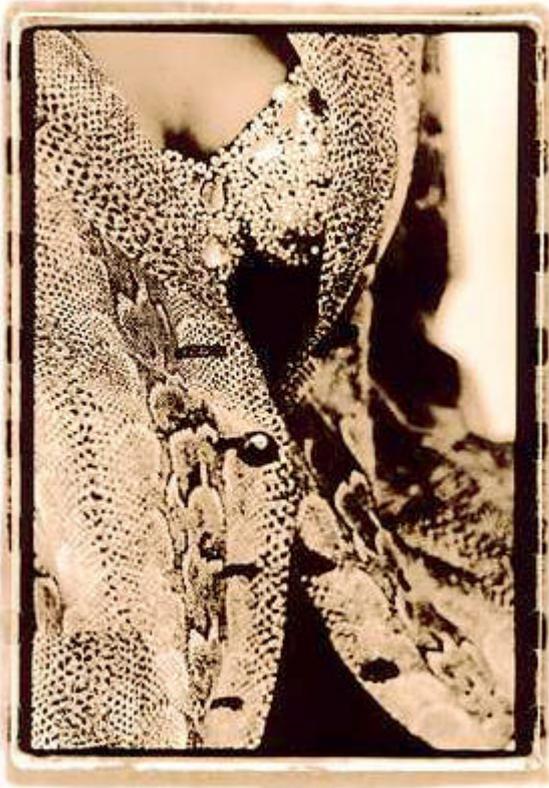
We had some examples of Fomatone before. Here one for a reddish hue without toning. This image tone can be achieved with developing times of less than 10 minutes by overexposing a lot and using a high dosage of additive D, as retarder.



Wolfgang Moersch
Fomatone

Forte Polywarmton, Bergger Prestige, Classic Polywarmton

In terms of lithability these papers differ little from one another. The colour of the highlights is similar – mostly red-yellow – with green-black or brown-black shadows. The edge between lith black and the mid tones is not very sharp. The transitions between highlights and shadows often appear greenish, especially in highly diluted developer solutions. To create deep blacks, it is absolutely necessary to tone the print in a strong solution of selenium toner for a short time.



A.S.C.
Forte Polywarmtone



Frank Peinemann
Bergger Prestige



Gerd Münz
Classic Polywarmtone

For more Information visit www.moersch-photochemie.com