

# POLYCHROME KIT



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Contents: Easy Lith 500 ml (plus Lith D 50 ml)

Siena 250 ml  
Polychrome Additive (2x250ml)

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## **Prior experience of Lith Printing necessary!**

Recommended papers: Fomatone, Fortezo Museum und Forte Polywarmtone (Moersch SELECT VC und SHEDLIGHT, ADOX Polywarmton 14FB und Museum Warmton), Adox Fine Print VC, Kentmere Kentona, Fotokemika Varycon, Ilford Warmton, Bergger Prestige VCCB, Agfa MCC, Adox MCC

1<sup>st</sup> Developer LITH: The lith developer must be tuned to particular paper used. When used with Polychrome, the Lith developer working solution should be less diluted (1+5 to 1+10) than normal.

2nd Developer SIENA: Dilution 1+10 bis 1+30. This must also be tuned to the particular paper used.

Example: Fomatone (this example can be used as the starting point for other papers)

Siena 25ml

Water 500-1000ml

Additive Ammonium Chloride 10-25ml

Additive Carbonate 10-25ml (and as a regenerator by adding drops after the 5th or 6th print)

In contrast to other classic lith techniques, the image will appear much quicker in the 1st developer. Highlights and mid-tones here are not necessary at this point. Important is a definite Lith Effect – i.e. the fast, sudden blackening appearance of the shadow areas (see also the introduction to Lith printing techniques). This so-called Snatch Point is not easily determined beforehand. The papers mentioned above need varying development times. Determine the exposure time such that the Snatch-Point with silver chloride papers (e.g. Foma & Forte) lies between 2 and 4 minutes, other papers will need longer.

The highlight areas will be brought out in the 2nd developer. The actual time depends on the paper being used, the dilution and the amount of Additive but lies between 1-6 minutes. Too much Additive can cause blocked highlights/whites – add Lith D or a 5-10% solution of Potassium Bromide to the 2nd developer. Too much bromide reduces the colour intensity and is therefore not recommended.

Stop and Fix as normal. With some papers there will already be a coloured image. Emulsions with higher levels of silver bromide, such as Efke Varycon, red tones will only appear after selenium toning (which is recommended for all papers). Independent of dilution and developing times red, lilac to blue tones can appear. Before intensive toning it may be necessary to harden the emulsion. Toning amplifies higher levels of base fog. If the print is to be toned, note that the alkalinity of the 2nd Developer should be as low as possible. With Gold toning yellow & red tones may turn magenta or blue.

Conventionally made, over-exposed prints may be developed in Siena for a colourful effect but only after copious washing and bleaching of the highlights and middle tones. The amount of Chloride and Carbonate must be increased.

Instructions with print examples can be found here:

<http://www.moersch-photochemie.de/daten/lith-zweibad/lith-zweibad-1.htm>