

Carbon toning

The carbon toner offers a wide range of cool to reddish-brown image tones. Warm tone papers can be toned directly. At low dilutions (1+10 to 1+20) the results are more colourful than at high dilutions (1+50 to 1+200). After bleaching to a greater or lesser extent, reddish-yellow or reddish-brown image tones can be achieved even at high dilutions.

In the following, some possibilities of the carbon toner will be demonstrated using the same image in each case.

untoned print on Select Sepia VC,
Two-bath development VGT



Toner 1+200 3 minutes
At high dilutions it is easy to observe how the toner initially only intensifies the shadows. The image tone becomes increasingly cooler.



1. toner 1+25 30 seconds
2. bleach 1+100 60 seconds
3. toner 1+100 60 seconds
If higher shadow densities and more colourful image tones are desired, bleach and tone again after toning. Toning before bleaching is not absolutely necessary, but is advantageous if the shadow densities are to be maintained and if reddish-brown nuances are desired.



1. toner 1+25 30 seconds
 2. bleach 1+20 20 seconds
 3. toner 1+100 60 seconds
- With stronger bleach (shorter bleach time) the image tone becomes warmer.



1. hardener
2. toner 1+20 30 seconds
3. bleach 1+20 30 seconds
4. toner 1+20 30 seconds

This image tone can also be achieved with a more diluted toner and correspondingly longer times. With the first toning, the shadows are intensified, and with the subsequent bleaching, the upper densities are almost completely preserved. With the second toning, all tonal values become reddish brown, except for the deepest shadows, which show a slightly green tone.



Archival permanence



Adox Fine Print Vario Classic
Carbon toner 1+10 60 seconds

As the blackening increases, the tone becomes blue-black, the print is almost toned through.

After toning, the upper part of the print was put into a strong bleach solution (1+10) for five minutes, which only affects the metallic silver not yet reached by the toner. The density decrease is low, the print is therefore absolutely archival toned.

Examples of papers and toning variants



Kentmere Fineprint VC in SE1 Sepia – Carbon toner 1+10 1:30min



Select VC in Meritol, Carbon toner 1+20 3 Minuten

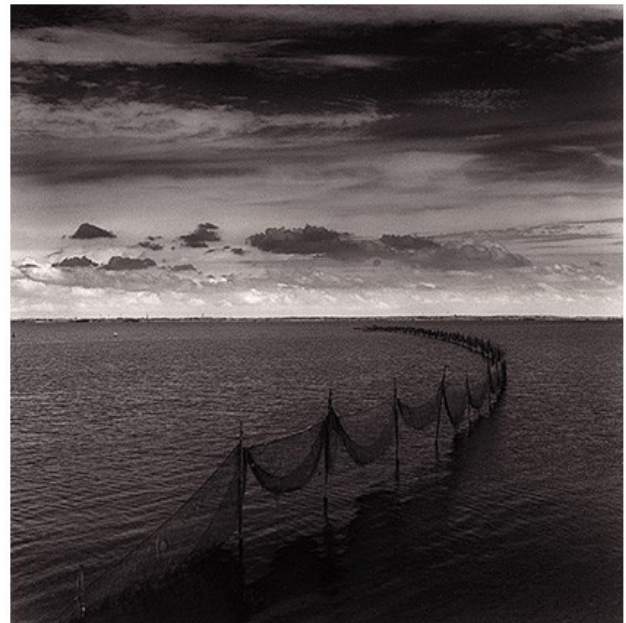


Two bath Catechol+Blue Carbon toner 1+30 30 seconds

With the same paper, the different developers as well as toner dilution and toning time have an influence on the image colour.



Ilford Multigrade Classic FB Eco 4812, Carbo toner 1+25 2 mins



Adox MCC, Catechol und Meritol, MT2 Carbon toner 1+10 3 mins

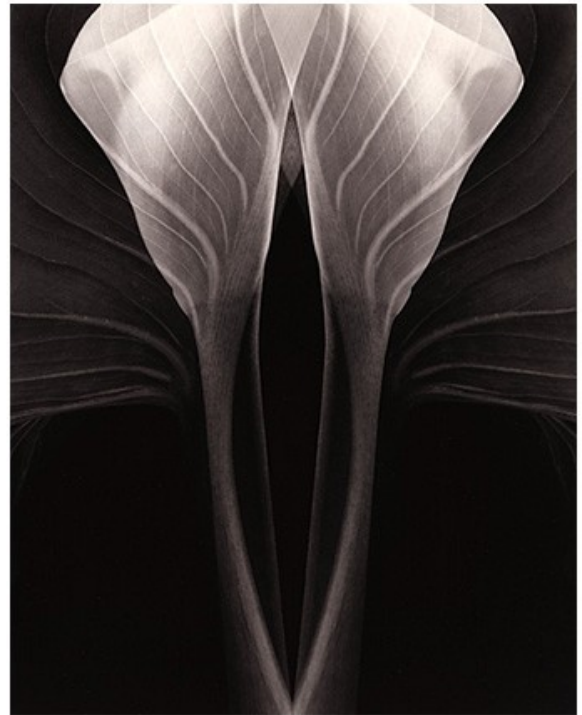


Matthias Stalter
Select Sepia VC
Toner Bleach Toner

After bleaching, a yellowish tone develops in highlights and midtones. If all tonal values are to be given a warm reddish-brown tone without loss of density, first a short toning is done, then bleaching and toning again.



Select VC in SE2 Warm – Carbon toner 1+12 60 secs



MGWT in SE6 Blue – Carbon toner 1+12 60 secs

The different toning results are primarily due to the different emulsions. Chloride silver on the left, bromide silver on the right. The developers used are not unimportant, but play a subordinate role with such different papers.



Select Ivory (PW17) SE6 BLUE mit Finisher Blue 3ml/L



Carbon toner 1+20 1:30 minutes



Adox Variotone in Amidol – Carbon toner 1+15 30 seconds



Willi Morali

SEPIA VC developed in the two-bath combination Lith/Cachetol and Meritol,
bleached for 10 seconds and toned in carbon toner 1+20 for 90 seconds.