

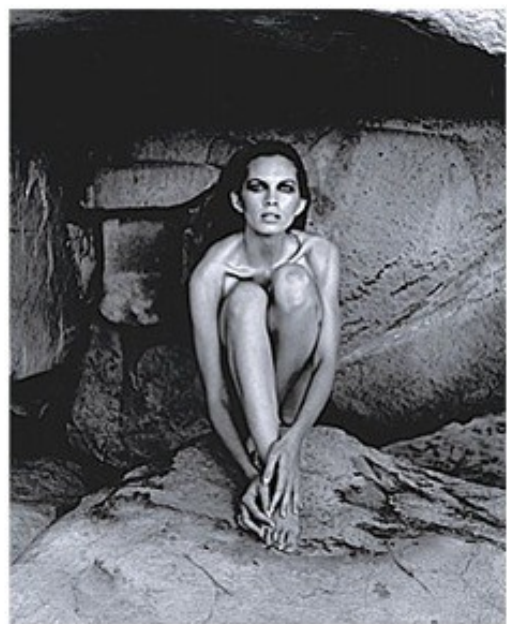
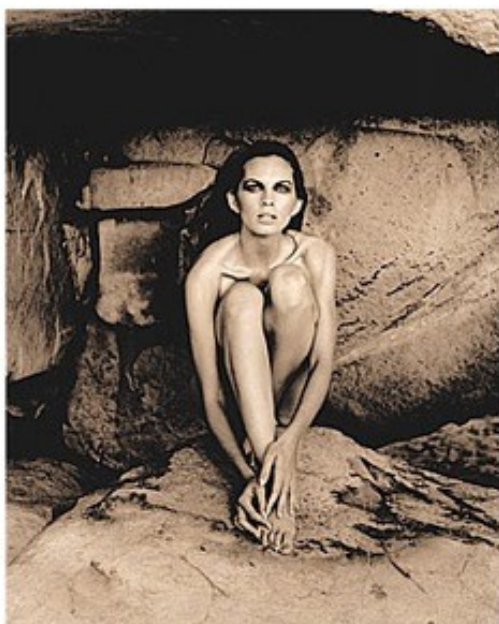
Gold tonung

Gold toner is preferably used to increase the archival stability of silver prints. In contrast to selenium toner, which reaches the highlights late, starting with the shadows, gold toner attacks all densities evenly. When redeveloping with cold or neutral toner developers, a colour change after gold toning is hardly noticeable.

However, the density values increase enormously. This can be exploited to increase brilliance. If cool or even blue image tones are desired, warm tone papers with a high chlorine silver content must be developed warm to brown. A clear colour change to cooler tones can be achieved after lith development.



Polychrome print on Fomatone 131 left untreated, right MT10 gold toner. The gold toner affects all densities equally, but in the shadows with high silver density it needs a longer time to "tone through". If a two-tone effect is desired, stop toning after one to one and a half minutes.



Lithprints on Oriental New Seagull Selenium toning

Selenium and Gold toning

The two identical original prints were briefly toned in Selenium 1+10. This only intensified the deep shadows, the highlights remained almost unaffected. The right print was additionally gold toned for about 30 seconds. It is clearly visible that besides the colour change there is an increase in density in the highlights.

A pre-toning in selenium is not absolutely necessary. Experience shows, however, that the effect of the gold toner sets in much faster. If the dwell time in selenium toner is extended, quite pleasant-looking split tonings can be produced. Unfortunately, it is not possible to give binding information on this, as every paper reacts differently to this procedure.



Polychromeprint, Selenium+Gold toning
Select Sepia VC
Patrik Budenz

Another picture example may clarify the differences. Here you can also see that the print to be toned has to be kept a lot lighter to avoid the shadows running in.



Polychrome print, untoned



Polychrome print, Gold toning 1:30 mins



Polychrome print, Gold toning 3 mins

Kentmere Kentona
Wolfgang Moersch

Yellow or reddish tones caused by development are retoned towards magenta to blue. This is shown in the following example.



Polychrome print, untoned



Polychrome print, Gold toner

Select Sepia VC matt
Patrik Budenz

After sulphur toning, a more or less strong reddish tone is produced depending on the toning time.



Selenium and Sulphur



Selen+Schwefel+Gold

Lithprint auf Classic Vario
Helga Pisters



Lobotype with MT10 Gold toner 2 minutes



Select VC (PW14),
SE5 Lith 6 minutes followed by Catechol 4 minutes
MT10 Gold toner 4 minutes