

TONING VARIATIONS

FULL SEPIA TONING

FULL BLEACH> RINSE> SEPIA TONE> WASH>

Leave the print in the bleach until almost all of the color is gone. Wash the print for at least 2 minutes. Then immerse the print in the toning bath. All tones in the print will shift to brown, including the shadows. This may cause a loss in contrast and a weaker looking print because the appearance of the shadows is no longer a deep color.

SPLIT TONING

SHORT BLEACH> RINSE> SEPIA TONE> WASH>

Reducing the time in the bleach bath to a much shorter duration will only affect the highlights and maybe the midtones. A time as short as 5 to 30 seconds will produce a very subtle warm tone to the top end of the print. A slightly longer bleach bath will produce sepia-brown highlights. An even longer bleach bath will allow the midtones to bleach out and then they will also appear brown. Again – it is the time in the bleach that controls the color of the print, not the length of time in the Sepia Toner.

DOUBLE TONING

SHORT BLEACH> RINSE> SEPIA TONE> RINSE>

SHORT BLEACH> RINSE> SEPIA TONE> WASH

This is an extension of Split Toning technique. Bleach for a very short time, and tone as usual. This will affect only the top highlights. Then bleach and sepia tone a second time. The highlight areas that absorbed the Sepia Tone in the first pass will resist the second bleach. The result is a bleaching and toning of a second band of tone in the lower highlights and some midtones. This produces an extended range of altered tonalities. Using different blends of Vario Sepia Toner will produce even greater variation in color!

This can be done several times more; each time the color of the toned areas will be different. There is no easy way to predict what these colors will be, due to the differences between papers and processing.

REVERSE TONING

SEPIA> RINSE> BLEACH> RINSE> SEPIA TONE> WASH>

Placing a print in the Sepia Toner before the Bleach Bath adds sulfide to the silver. This makes it react differently to the bleach. The result is a cooler tone, especially in the shadows. Tim Rudman refers to this as 'pre-sulfiding'.

POST-DEVELOPING

BLEACH> RINSE> SEPIA TONE> RINSE> WEAK DEVELOPER> RINSE>

BLEACH> RINSE> SEPIA TONE> WASH>

Placing a print in a very weak Print Developer after the Sepia Toner 'redevelops' the silver back to black color, sort of. Repeating the normal Bleach + Sepia process produces a different color. This can be repeated for yet another color! Mix 1 oz. of Sprint Quicksilver or Edwal Platinum II Print Developer into 29 oz. of water, as described on the Toner Recipe chart.

TONING VARIATIONS, cont'd.

PRE-DEVELOPING

BLEACH> RINSE> WEAK DEVELOPER> RINSE> SEPIA TONE> WASH>

Placing a print in a very weak Print Developer after the Bleach but before the Sepia Toner alters the silver in a different way. The result is cooler darker shadows, to almost a cool-tone effect on some papers. The time in the Developer is the controlling factor.

Use the same mixture of Sprint Quicksilver or Edwal Platinum II Print Developer as described above.

INVERSE SEPIA TONING

FULL BLEACH> RINSE> VERY WEAK DEVELOPER> RINSE> SEPIA TONE> WASH

This is an extension of the Pre-Developing technique described above. The print should be fully bleached. Then it is re-developed in a very weak Print Developer. If this development happens slowly enough, then only the highlights and maybe some midtones get re-developed. This will inhibit the Sepia Toner and it will only tone the shadows that have not been re-developed. Be careful with this technique because it can easily produce 'tacky' results.

BLEACHING BACK

SLOW BLEACH> WASH

Simply bleaching a print can render beautiful results. A yellowish color is created as the bleach removes the color from the silver. If a dark print is bleached, the highlights will turn yellow-brown as they come back to the desired saturation and will have a somewhat degraded appearance.

This technique requires a print with darker highlights, because the color that is removed from the silver is never replaced. Two techniques to achieve this are described above under 'Printing Adjustment'.

SEPIA + SELENIUM COMBINATION

SHORT BLEACH> RINSE> SEPIA TONE> RINSE> SELENIUM

Selenium following a normal Sepia gives a beautiful tonal range, starting with warm sepia brown highlights into neutral midtones and down into deep violet shadows.

SELENIUM + SEPIA COMBINATION

SHORT SELENIUM > RINSE> BLEACH> RINSE> SEPIA TONE> WASH

Theoretically, Selenium seals the silver in a print. Practically, however, Sepia toner can be used after Selenium to produce a unique look.

BLEACH + SELENIUM

SHORT BLEACH> RINSE> SELENIUM > WASH

The Bleaching Back recipe above can be followed with Selenium to put a violet tone into the shadows. This is a very popular process. Since yellow and violet are complimentary colors, this is a good combination. Careful control can leave the midtones grey, a three-tone split!

If you are only bleaching, **DO NOT USE** the bleach from the Sepia Toner kit. Mix up a separate Bromi or Ferri Bleach. See the statement under 'Alternate Bleach Use', above.

Ferri Bleach produces a more reddish (warm) tone, while the Bromi Bleach will render the print more yellow (less warm). Each Bleach will render different tones when used with Sepia.

chemical recipes/**TONERS**

vario sepia toner

tonal depth is determined by the time (seconds) in Bleach

tonal color is determined by amount of Additive Part 3

mix **2 OZ. Bleach** (Part 1) into **28 OZ.** water to make 30 oz.
of working bleach

mix *Toner* (Part 2) with *Additive* (Part 3) into water

3 oz. with **1.5 oz.** into **25.5 oz.** to make yellow

2.5 oz. with **4 oz.** into **23.5 oz.** to make sepia

2 oz. with **10 oz.** into **18 oz.** to make brown

1.5 oz. with **15 oz.** into **13.5 oz.** to make purple
working toner

ilford selenium toner

tonal change is determined by the time (minutes) in Selenium

use 1 : 3 for tonal change

mix **7.5 oz. Selenium** into **22.5 oz.** water to make 30 oz.
of working toner

mix 1 : 19 for permanence with no tonal change

mix **1.5 oz. Selenium** into **28.5 oz.** water to make 30 oz.
of working toner

ferri or bromi bleach use 1 : 9

from Potassium Ferricyanide (warm) or Potassium Bromide (cool) bottles

mix **3 oz. Bleach** into **27 oz.** water to make 30 oz.
of working bleach

sepia bleach use 0.5 + 0.5 : 9

Potassium Ferricyanide + Potassium Bromide

mix **1.5 oz. Ferri bleach** + **1.5 oz. Bromi bleach**

into **27 oz.** water to make 30 oz.
of working bleach

re-developers

mix **1 oz. Sprint** into **29 oz.** water to make 30 oz.
of working cold developer

mix **1 oz. Platinum II** into **29 oz.** water to make 30 oz.
of working warm developer