Speedibrews © Your fast developing specialists

YELLOW TONER Read these instructions, and hints before starting. 5 litre ProPACK

MIXING

BLEACH Dissolve the powder in the pack labelled "Bleach" in 5 litres of cold tap water, then transfer the solution to a stock bottle and label it.
TONER Dissolve the powders from the two inner packs of the pack labelled "Toner" together in 5 litres of cold tap water, then transfer the solution to a stock bottle and label it.

TONING

Fresh prints can be used straight from the final wash after fixing. Dried prints must be soaked in several changes of water before starting.
Immerse the print in BLEACH solution. A CONTINUOUS swirling action is vital for at least twice the time to turn a uniform yellow to brown colour, or no further colour change, at least two minutes with fresh bleach. Wash the print thoroughly until all yellow stain is removed, at least 5-10 minutes.
Immerse the print in TONER solution in another clean dish. A CONTINUOUS swirling action is vital until the desired colour is seen. Within seconds a "warm" tone is seen which improves poor contrast, and full depth takes about 5 minutes with fresh toner. Always use the same temperature and time for consistency between prints. Wash the print thoroughly, at least 5-10 minutes, and dry normally. Do not exhibit in full sunlight.
Some colour variation is possible at other temperatures -

20°C	Gives a normal yellow/pale sepia tone
Higher temperatures	May give more depth.
Lower temperatures	Expect even lighter, much more pale tones, but if this is continued too long it can deepen to a more normal sepia hue.

CAPACITY

Each litre of freshly mixed YELLOW TONER processes at least the equivalent of 4 low key and up to 20 high key A4 prints. For precise consistency, use freshly mixed YELLOW TONER for the first or more important prints. When toning slows, try an extra 10% longer per print. Exhaustion is reached when the toning time takes twice that for freshly mixed toner, but it is still usable for experiments or to "warm" prints.

TROUBLE-SHOOTING

The major sources of trouble arise from incomplete fixing, and the use of the wrong type of paper. Whenever a 'ginger' rather than a deep sepia is seen, or a mottling effect, the only cure is a different type or make of paper.

STORAGE

KEEP OUT OF THE REACH OF CHILDREN.
NEVER RE-USE A FOOD CONTAINER.
Use proper poisons bottles from a pharmacy or distinctive plastics.
Unused stock solutions remain active for several weeks. Always run a test strip when using long-stored solutions before toning anything important.
Store stock solutions in a cool place, Preferably in TOTAL DARKNESS.
Never mix the two parts.
Both solutions may deposit a sludge, but this does not need to be removed.

CAUTION

All chemicals are toxic if abused.
Never eat, drink or smoke whilst using chemicals and avoid contact with the eyes. You are particularly advised to wear rubber gloves.
In the case of accidental eye contact or ingestion, immediate first aid is to give plenty of water, and seek immediate medical attention, giving the following information :

BLEACH	Contains alkaline ferricyanide.
TONER	Contains alkaline thiourea.

Keep away from unexposed goods because of the high alkalinity and photographic activity. Sluice everything down well afterwards.
Respect the environment and dispose of empty vessels and spent solutions responsibly.

Made by Silverprint 12 Valentine Place, London, SE1 8QH
Tel +44 (0)20 7620 0844
www.speedibrews.com

HINTS ON TONING by Jim Cottrill, APAGB © 1995

Jim is a noted authority and print Judge and has the best information.

The key to success is in the initial print, long before we get to grips with toning. A lousy print is still lousy and toning should never be looked upon a panacea to get you out of that hole.... Toning will always catch out bad printing techniques, shown up as blotches, uneven areas, unexpected lines, and, worst of all, stained whites. These effects can be traced back to poor printing techniques, the most common being under/over exposure/development (snatching) and/or working the fixer to death.

GENERAL Always read the instructions and follow them carefully. Wear rubber gloves to prevent skin irritation. Never mix chemicals from one kit with another. The tone obtained with any toning process is not always predictable. Not all toners work with all papers. Be sure to run a test before attempting to tone any important prints.
Prints may be toned straight from the final wash after processing. Older prints should be pre-soaked in plain water for a few minutes before toning.
Prints of unknown origin may benefit from first refixing in fresh fixer followed by thorough washing prior to toning.

PAPERS Most papers tone well, but best results are usually produced from fibre based papers. Tones vary considerably from one make of paper to another, indeed there can be variations between different batches of paper from the same manufacturer. Avoid the use of papers incorporating developing agents. Final tone quality is also dependent on the processing technique used for the original print. NOTE THE FOLLOWING :

DEVELOPING Always use fresh developer. Process the print at the specified temperature for the recommended time. Never under-develop the print or try to process more than the recommended amount of paper in the quantity of developer in use.
Avoid touching the print surface as far as possible to prevent any physical damage to the emulsion which may not show up until the print is toned.

FIXING Always use fresh fixer appropriate to the paper.
Fix at the specified temperature for the recommended time - extended fixing times can be a disadvantage. Do not allow prints to stack or overlap in the fixing bath as overlap lines can show in subsequent toning. Keep the prints moving during fixing. Never try to fix more than the recommended amount of paper in the quantity of fixer in use.

WASHING Thorough washing is essential. Any residual fixer left in a partially washed print can combine with the ferricyanide which is used in many bleaches for toners to produce Farmers Reducer. This will result in distorted tone and blotching. Always wash prints for the recommended times ensuring free movement of prints and regular changes of water. Extended washing can do no harm and can be beneficial.

DRYING Rapid drying of prints can produce uneven hardening of the emulsion particularly with contrasty prints. This will produce uneven or blotchy toning. If prints are dried flat, be sure to mop all water off the print surface with photographic blotting paper. Any puddles left could cause blotching when the print is toned.

MOUNTING Toned prints can be mounted by any of the usual means but more care is needed in the choice of suitable coloured mounting board.

SUMMARY Read all instructions and follow them carefully. Be consistent in your processing technique. Never use exhausted chemicals. If one make of paper does not yield the tone you want, try a different make. Always test new materials. **Have fun** !

So there you have it. Sound advice from the expert.
As a footnote, a curious phenomenon occurs sometimes. This manifests itself as blotches of a different hue, just like a foul disease, particularly when viewed at different angles. Expect this with some of the newer coated papers, when there can be a slight lifting of the waterproof coating, and variable access of the print developer. Light is reflected off the slightly different layers - just like oil on water effects, or Newton's rings.
If this occurs and you cannot switch paper types, the simplest cure is to tone to finality and allow the paper to soak until the gelatine has settled down, then squeegee flat and hope for the best when it dries. The merest dash of washing up liquid in the toning solutions is the final act of desperation .