

FOMATONE MG Art Classic 536

SPECIAL BLACK-AND-WHITE PAPER WITH VARIABLE CONTRAST IN WARM

In general

FOMATONE MG Art Classic is a variable-contrast photographic paper working in a warm tone, for creating in retro style and motifs suitable for structure of its natural surface. Its contrast can be varied in a large grade scale from extra soft up to ultra hard by using colour filters at exposure. The paper is manufactured using a special silver chlorobromide emulsion that gives the silver image a brown-green to warm-brown tone that can further be influenced by the type of the used developer. FOMATONE MG ART Classic has lower optical sensitivity, which allows using method of enlarging photos or contact copying.

Material of this limited edition is being produced exclusively in this version:

– FOMATONE MG ART Classic 536 – on the natural carton base in a creamy tone, a matt surface with visible specific structure in a direction from top to bottom

Packaging

FOMATONE MG Art Classic is available in all common sheet sizes.

Safelighting

FOMATONE MG Art Classic is routinely processed at indirect safety illumination with wavelength of 610 nm and higher, corresponding colour of safety illumination is orange. Regarding its low sensitivity the processed material can be exposed to such and/or another adequate type of safety illumination for longer period than common types of black and white papers (Fomabrom, Fomaspeed, etc.).

Exposure

FOMATONE MG ART Classic can be exposed in all types of enlargers and printers equipped with tungsten or tungsten halogen lamps. Particularly suitable are devices with a special colour mixing heads for multi-contrast papers. Other enlargers can also be used, but separate correction filters should be inserted during exposure.

During enlarging, a fact has to be taken into account that the speed of this paper is considerably lower than that of other Foma photographic papers so that exposure times have to be adequately longer. Besides, the Schwarzschild effect, being shown particularly at long exposures (above 15 minutes) along with a low intensity of light, vignetting being characteristic for this type of paper, is to be observed.

Contrast control

The contrast can be continuously varied from extra soft (contrast grade 0 resp. 00) to ultra hard (contrast grade 5). FOMATONE MG Art Classic being sensitized in blue and green spectral areas, its contrast is controlled using yellow and magenta filters during exposure. If only the blue sensitized part of the emulsion is exposed (under magenta filters), the contrast will increase; if the green sensitized part of the emulsion is exposed (under yellow filters), the contrast will reduce. If no colour filtration is used, the contrast grade of the paper equals 2 (special).

For example the following methods and devices it is possible to use for the contrast control:

- standard sets of filters for variable-contrast papers (e.g. Foma Variant Filters, Ilford Multigrade Filters, etc.)
- magenta and yellow filters in colour mixing heads
- special enlarging heads for variable-contrast papers
- colour printing filters (yellow and magenta)
- colour printers with a programme for variable-contrast papers

Filtrations with colour mixing heads:

Contrast grade	0	1	2	3	4
DURST	40Y	20Y	20M	60M	130M
MEOPTA	80Y	50Y	20M	60M	130M

Processing

FOMATONE MG ART Classic can be processed both manually in trays and automatically in roller developing machines. The processing procedure does not differ substantially from that for other Foma photopapers. Any common developers are suitable but Fomatol LQN, Fomatol P and Fomatol PW developers are particularly recommended for its brown-green and warm-brown image tone respectively; the last developer having specially been formulated for papers of type FOMATONE MG. In general it is necessary to take into consideration that any developers giving more expressed images usually reduce contrast and the yield of speed. Stopping the development before fixing is very important with this paper - any neglecting the procedure recommended can cause non-homogeneities of gray areas of the print.

To accentuate the resulting image tone, special developers of other manufacturers designed for warm image tones are recommended, for instance Ilford Harman Warmtone Developer, Compard Print WA, Rollei Superlith etc.

Manual processing in trays

Processing step	Processing bath	Time	Temperature (°C)
Development	Fomatol LQN (1+7)	1–3 min.	20
	Fomatol PW	2–3 min.	20
Stopping	2 % acetic acid	20–30 sec.	20
	or Fomacitro (1+19)	10–20 sec.	20
Fixing	Fomafix (1 + 5)	1.5 min.	20
	Fomafix P / Acid Fixer	3 min.	20
Washing	running water	30 min.	above 12
		45 min.	below 12

Note: Due to specific properties of this paper special great care during wet phases of developing procedure is necessary. It means minimalization of physical contacts with edges of sheets (mechanical stresses) because of minimalization of destruction of emulsion in these parts.

Technical data (Ilford Multigrade Filters for contrast control)

Filter	Contrast grade	ISO R speed	Lengthening factor (t_{rel})	D_{max}
00	special soft	140	3,4	2,0
0	extra soft	120	3,4	2,0
1	soft	105	3,0	2,0
–	special	90	–	2,0
2	special	90	2,4	2,0
3	normal	75	2,0	2,0
4	hard	70	2,4	2,0
5	ultra hard	55	3,0	2,0

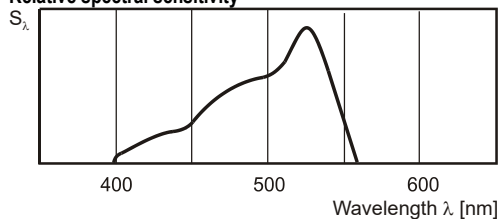
The data are valid for the glossy surface; for the matt surface $D_{max} = 1,6$ is valid.

Technical data (Foma Variant Filters for contrast control)

Filter	Contrast grade	ISO R speed	Lengthening factor ($t_{rel.}$)	D_{max}
2xY	extra soft	120	2,0	2,0
Y	soft	105	1,5	2,0
–	special	90	–	2,0
M1	special	80	1,5	2,0
2xM1	normal	75	1,8	2,0
M2	hard	65	2,0	2,0
2xM2	ultra hard	55	3,0	2,0

The data are valid for the glossy surface; for the matt surface $D_{max} = 1,6$ is valid.

Relative spectral sensitivity



Toning

FOMATONE MG Art Classic can be toned using the Fomatone Sepia two-bath toner by which a yellow-brown image tone can be obtained. In this case the temperature of the toning bath is not as relevant as with Fomaspeed-type photopapers. The prints should be mildly overexposed for toning.

Storage

FOMATONE MG Art Classic should be stored in an intact original packaging in a dry, cold place (temperatures of up to 5–25 °C and relative humidities ranging 40–60 %), out of reach of harmful vapours, gases and ionizing radiation..

The product has been produced and marketed in conformity with a quality system according to the international standard EN ISO 9001.