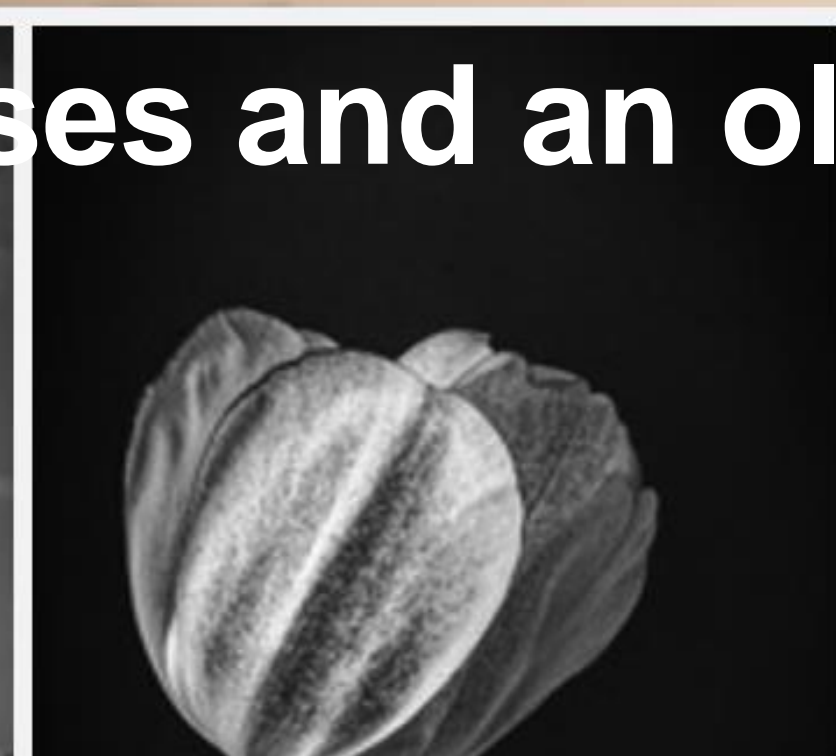




“Through an older eye”

Antique cameras, historical processes and an old(ish) photographer



Printing out technologies

1. Salt print (*Silver*)
2. Albumen (*Silver*)
3. Cyanotype (*Iron*)
4. Van-Dyke Brown (Argyrotypes) (*Silver & Iron*)
5. Silver-gelatine
6. Cyanotype-gelatine

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Edinburgh Ale: [James Ballantine](#), Dr George Bell and [David Octavius Hill](#) by [Hill & Adamson](#), a salt print from a [calotype](#) paper negative, c. 1844





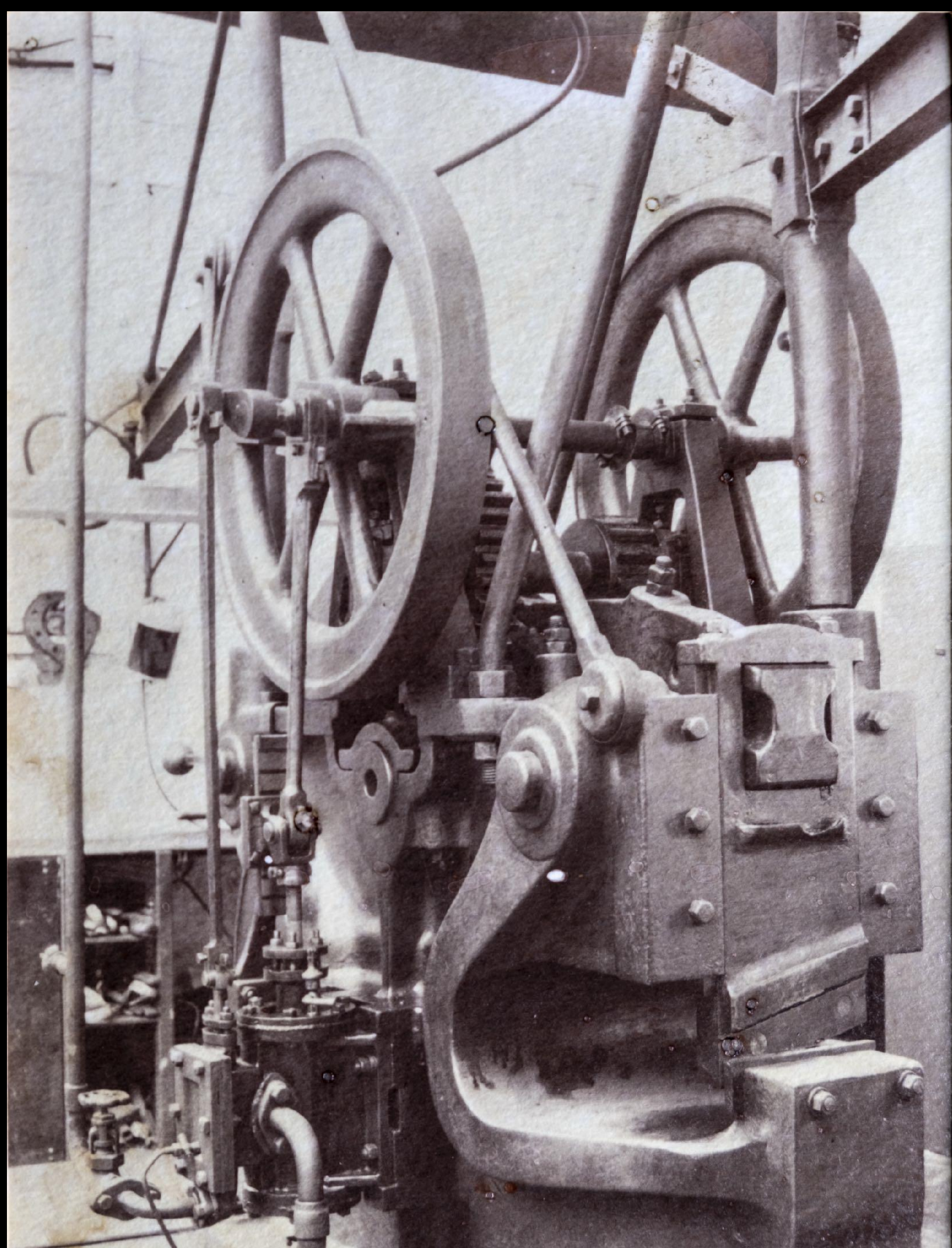
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Louis Désiré Blanquart-Evrard in 1869, albumen print, by himself





Silver-based Chemistry

Silver-Halide salts are light sensitive

- Silver Chloride AgCl (react Silver Nitrate with Sodium Chloride)
- Silver Bromide AgBr
- Silver Iodide AgI

Light energy 'excites' the atomic structure of the Silver-Halide

- invisible unless intense, & or, sustained light applied.

Developer latches onto the excited areas and forms silver metal

- and "amplifies" the effect making the latent (hidden) image visible.

"Fix" removes unused silver salts from the paper/film (*Sir John Herschel*)



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Sir John Herschel
1792-1871

Early cyanotype images



1842 - Lady with Harp
print of an engraving

Sir John Herschel

1840s - Photogram of
seaweed

Anna Atkins

Cyanotype Chemistry

Paper is impregnated with a mix of dissolved ferric ammonium citrate and potassium ferricyanide then dried.

When the paper is exposed to UV light, a photo-reaction turns the trivalent ferric iron (Fe III) of the citrate into divalent ferrous iron (Fe II).

This reacts with the potassium ferricyanide forming insoluble ferrocyanide $\text{Fe}_4(\text{Fe}(\text{CN})_6)_3$ (Prussian blue or Turnbull's blue) with the divalent iron.

Unaltered ammonium ferric citrate and potassium ferricyanide, from the shaded areas are then washed away in inverse proportion to the amount of light received.

Cyanotype
-straight & toned
with tannin
(coffee, tea etc)







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Hands-on with Cyanotype

1. Initial paper
2. Mix equal volumes of solutions A+B to make green cyanotype sensitiser
3. Coat paper evenly with sensitiser - don't overwork & roughen paper.
4. Dry paper
5. Load contact frame:
Neg onto glass, then protective film then sensitised paper
6. Make exposure (15 mins - probably - until get grey areas)
7. Make exposure (15 mins - probably - until get grey areas)
8. Rinse in acidic water
9. Peroxide spray
10. Optional bleach & wash
11. Optional tone & wash
12. Hang to dry (will darken)

Safety

The components of the Herschel cyanotype formula are pretty benign: ferric ammonium citrate is not poisonous (it is taken medicinally, and used (E381) in a celebrated Scottish soft drink 'Irn-Bru'); its components, ferric ion and citrate ion, are widely naturally-occurring. Ferricyanide ion would quickly reduce in the environment to ferrocyanide, which is also non-toxic; it is a permitted food additive (E536) used as an anti-caking agent in table salt. *((c)Mike Ware 2017)*

Cyanotype supplies



Jacquard Ferric Ammonium Citrate
80z

★★★★★ ~ 114

£17⁷⁹ RRP: £19.99




Jacquard Potassium Ferricyanide 40z

★★★★★ ~ 77

£14⁹²


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This item: BOSITE UV LED Black Light,395nm 30W Ultraviolet Floodlight IP66 (85V-265V AC)...

£29⁹⁹ ✓prime



Unbekannt Fabriano Drawing Pad, COTTON, White, 29.7 x 442 x 0.5 cm

Add to Basket

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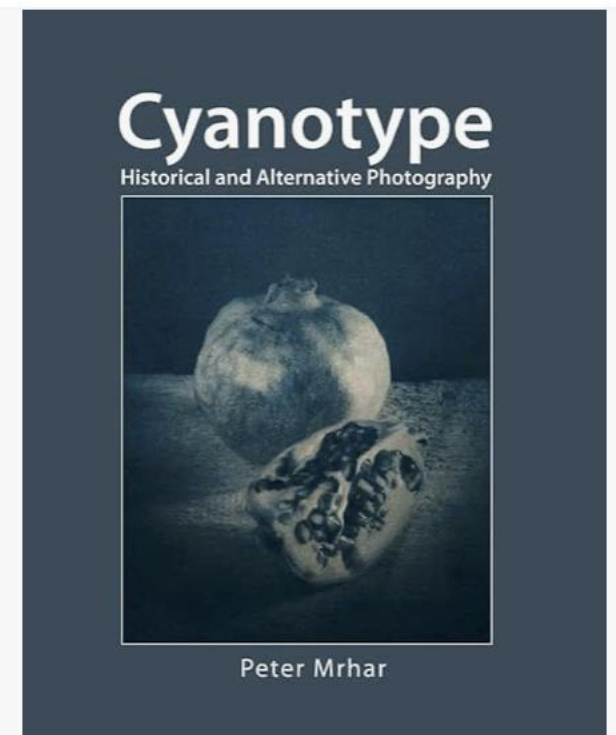
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Cyanotype
Historical and Alternative Photography

Peter Mrhar

Cyanotype: Historical and alternative photography by Peter Mrhar

★★★★★ ~ 138

Paperback

£24⁰⁰

Free 377-Page treatise on all things Cyanotype
https://www.mikeware.co.uk/downloads/Cyanomicon_II.pdf

Photography can be

Journalism

Social media

Historical record

Aide-memoire (Holiday snaps)

Hunting (wildlife)

Text book illustration

Advertising

Science

Art

Photography as “Art”

Writing can be:

prose - conveying information

poetry - communicating more than the literal meaning of each word.

Photography can be Art, like poetry

- conveying more than the literal

understanding of the image presented

Pictorialism

A school of photography arising from the desire to show photography was as much “art” as was painting and drawing by hand.

Composition was guided by the traditions of drawing/painting

Soft focus lenses and textured papers

Printing techniques were used that showed traces of the hand of the photographer in the process - the image was not merely a technical output of a machine.

Printing processes such as Gumoil and Photogravure produced effects that approximated the look of drawings, etchings, and oil paintings.

