The Fading Characteristics of Cyanotypes
According to Paulo Coelho himself, "Maktub is not an advice book, but an exchange of experiences", an excellent occasion to reflect and meet oneself again. Maktub is a collection of stories, parabolas that don't pretend to constitute an apprenticeship but offer a coloured treasure of fragmented wisdom from different cultures.

Cyanotypes on Fabric
Whether your interests lie in stencilling or sewing, felt making or glass decorating, papier mache or soap making, this book is designed to offer you inspiration. An indispensable guide, it explains traditional techniques while also exploring the exciting possibilities of modern craft.

The Atlas of Analytical Signatures of Photographic Processes
Cyanotype is the most accessible and frequently used of all the alternative photographic processes. When utilized properly, it has the potential to rival other processes when it comes to detail and tonal range, but its Prussian blue color isn't always suitable for the final photograph. Throughout history, cyanotype prints have been toned not only with various--and at times hazardous--chemicals but also with more natural ingredients like tea and coffee. Since the cyanotype itself is non-toxic, Cyanotype Toning will champion an innovative process, developed by the author, of toning cyanotypes with natural material. This process, which is easy and reliable, offers a much broader range of possible colors and even beautiful black and whites. Even duotone or tricolor prints can be attained. The book consists of two parts. Part One will be a step-by-step how-to section including all the information that a student at any level needs to achieve a successfully toned print. Easy-to-understand background information is provided on how and why the process works so that readers can venture on their own into the world of natural colors. The first part will also have a detailed section on all the factors that can influence the outcome, like paper choice, water quality, properties of the plants, temperature of the bath and the duration of the toning. Part Two is devoted to contemporary artists who have explored toning with botanicals and integrated the process into their creative practice. The book includes: A list of equipment and supplies needed In depth information about useful plants and the specific properties that make them suitable for toning cyanotypes Concise step-by-step instructions for printing cyanotypes successfully A chart of more than 60 tested papers with recommendations on paper choice Step-by-step generic instructions on toning with botanicals Troubleshooting toning with botanicals M ore detailed recipes for specific colors with information about the plants Step-by-step instructions how to print duotone and tricolor prints A range of creative ideas on how to use the process in classrooms and with different age groups A comprehensive list of more than 380 tested parts of plants and possible color outcomes Using botanicals to tone cyanotypes broadens the color spectrum, enlarges creative possibilities and makes the cyanotype process even more versatile. The process is not cut and dried science but a limitless field for discovery and surprises. Cyanotype Toning provides accessible information and instructions for readers at all levels. It is comprehensive and explanatory, so that readers can expand on the subject on their own, as did the contemporary artists who share their experiences and the works they have created using this innovative toning process.

Cyanotypes
The cyanotype print is a visually arresting printing method whose small fame dates back
Cyanotype Toning It is easy to make a picture. Right? Think again. Of course, in today world, pictures are everywhere and tools for making them are available to everybody. This is a good thing, of course. That was in the inception of photography and still is one of the main goals of this medium; ability to record and remember for everybody. This book takes you to the time when photographs were not easy to make; time when in order to make a photograph, you should have a knowledge of chemistry, medicine, geology, optics, physics, astronomy. When photography was not the right, but luxury; when it was not done with the click in the split of second, but it was slow work by hand. Cyanotype, Dive into the Blue Process, is a book that speaks about, for a long time now commercially obsolete but beautiful photographic process, the Cyanotype. The book is not intended for scientific research, advanced or professional photographic artwork. The book is intended for the starters in alternative photo processes and professional that could use simplification of the process. It is the summary of the experiences in working with this alternative process. However, this does not mean that the workflow is not complicated and it should be followed step by step. This book will cover all those steps needed to get educated and proficient in creation process. Today you can purchase every chemical needed for the creation of the cyanotype already premixed, even already presentenced paper. In that way you just need to put the negative, or the object we want to make a photogram of, and just expose it to the light. In this book you will find not just the chemical needed to make the solutions for mixing the your own magic lights catching potion, but also the reasons to do so. The Cyanotype, simplest among alternative photographic processes is made with combination of two, easy to get, chemicals. They have to be mixed in proper order and amounts for formula to work. These instructions should be followed strictly; however there is always space to experiment. Once the chemicals are separately mixed, they are also mixed together, and they become light sensitive. Once you have a light sensitive emulsion, you can start your work. In this book, we describe step-by-step, tool-by-tool, how do you get to this step and what you could expect. Everything else is left to you, your intuition, interests and creativity. For us, it was very important to perceive our work, so we taught it would be for you too. After you are done with creating, it is important to save your work, that is, to archive and present it in the right way. At the end of the book, its last chapters, you can find the sub-chapters that will explain the process of archiving and presenting, such as: flattening you prints; you can learn how to protect it from moisture and too much sun; how to mat your own work; and couple of different ways of framing your print. And believe me, if we could do it you can do it too About the Expert Marijana is a photographer based in Podgorica, Montenegro. She is student of Economy, but also for several years now a proficient photographer interested in analog technologies and alternative printing processes. Two years ago, Marijana tried Cyanotype process for the first time, immediately fell in love with it and since then uses it to create beautiful photograms of everything. It was not easy; she was charmed by Anna Atkins' Book of
British Algae, its beauty, process and history, and it was hard to match it. However, even limited by resources and even essentials, she is able to learn and create on everyday bases. Today, she is confident in her skill of creation, and feels the need to share her experience and knowledge with others! HowExpert publishes quick 'how to' guides on all topics from A to Z by everyday experts.

Weaver of the Year Examines whether the two methods of colour reversion (dark storage, and treatment with dilute hydrogen peroxide) had different effects on the image, and whether an aqueous treatment of cyanotype before reversion treatments affected the final image qualities of this photographic process.

Blueprints on Fabric Written by internationally acclaimed artist and photographer Christopher James, THE BOOK OF ALTERNATIVE PHOTOGRAPHIC PROCESSES: 3rd Edition is the definitive text for students and professionals studying alternative photographic processes and the art of hand-made photographic image making. This innovative Third Edition brings the medium up to date with new and historic processes that are integrated with the latest contemporary innovations, adaptations, techniques, and art work. This 800 page edition is packed with more than 700 exquisite illustrations featuring historical examples as well as the art that is currently being made by professional alternative process, artists, teachers, and students of the genre. The third edition is the complete and comprehensive technical and aesthetic resource exploring and delving into every aspect of alternative photographic process photography. Each chapter introduces the history of a technique, presents an overview of the alternative photographic process that will be featured, reviews its chemistry, and provides practical and easy to follow guidance in how to make it work. In his conversational writing style, James also explores the idiosyncrasies, history, and cultural connections that are such a significant part of the history of photography. Featuring traditional and digital contact negative production as well as an array of processes, spread out over 28 chapters, THE BOOK OF ALTERNATIVE PHOTOGRAPHIC PROCESSES: 3RD EDITION delivers clear instructions, practical workflows and advice, humor, history, art, and immeasurable inspiration. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Cyanotype and Van Dyke Brownprint

The Book of Alternative Photographic Processes An excellent beginners' guide to cyanotypes – all you need to get started, and some goodies for more advanced cyanotypers too. About the book The cyanotype is often the first alternative process that people try. It is relatively easy and safe enough to nurture a child’s interest in photography. It can also be seen as a gateway to further exploration of historic photographic methods. In addition, it gives experienced photographers and artists a great excuse to take their eyes off the computer screen and get their hands dirty. Blueprint to cyanotypes is all you will need to get started with cyanotypes. It offers the beginner a step-by-step guide, from choosing material to making the final print. It is full of information and tips. Even the experienced cyanotypist may learn a thing or two. Blueprint to cyanotypes is published by AlternativePhotography.com – a website and information center dedicated to alternative photographic processes. From Malin Fabbri, the author: Why a book on cyanotypes? Of all the alternative processes the cyanotype is the one closest to my heart. I made my first cyanotype in 1999. I was intrigued by the blue images and wanted to test the cyanotype process to see what it had to offer. I bought chemicals and spent an evening coating paper and cloth. The results of the next day’s printing surprised me. Although the alchemy of the darkroom had always captivated me, developing a print in the sun was like a liberation. One of the things I found most refreshing about the process was the unpredictability of the results. Some of my best prints were the product of ‘happy accidents’. The developing process is straightforward. The chemicals are cheap, and most of the other items used can be found around the house. Pre-coated paper is available, but one of the benefits of working with cyanotypes is the great flexibility of material and paper available to you. Cyanotypes print on anything made of natural fibre. Cotton, linen, silk, handmade paper, watercolor paper and rags are just number of alternatives. Some artists even print on wood. So, if you want to explore a fun alternative photographic process or seriously want to experiment with producing unique fine art, make a cyanotype.

Cyanotype Cyanotype is truly refreshing among the variety of books on historical and alternative photographic processes, since the author presents some old and almost forgotten techniques that are not seen in any recent book, and reveals some of the almost “secret,” newer methods, such as production of bi-color cyanotype, double exposure techniques, etc. The book guides the reader with detailed descriptions and clear pictorial step-by-step instructions through the entire process of creating cyanotypes. At the beginning, we learn how to make chemicals, how to choose right paper, how to make...
digital negatives, how to expose the image, how to coat the paper with emulsion, and the like. In the following chapters are detailed descriptions on how to develop photographs, a large number of popular and some almost forgotten techniques of a simple one- and two-color toning of cyanotype, descriptions of making photograms, and a bit more challenging chapters of cyanotype printing on glass, stone and fabrics. The book does not lack practical examples of cyanotype for creating business cards, postcards, printed T-shirts and the like.

Cyanotype 101 Traditional processes offer the fine-art image-maker an abundance of options with which to create antique works of art. This book offers a practical, darkroom-based manual of such processes.

The Soul Unbound Shortly after William Henry Fox Talbot announced his invention of photography in 1839, the dedicated amateur botanist Anna Atkins, daughter of a prominent British scientist, began to experiment with the new medium. In 1843 she turned to her friend Sir John Herschel’s recently discovered cyanotype process to publish her growing collection of native seaweeds— a daring way to introduce photography into book illustration. At regular intervals over the next decade, Atkins printed and issued these bracingly modern, deeply-hued photograms to her “botanical friends” in the form of hand-stitched fascicles of a book she entitled Photographs of British Algae: Cyanotype Impressions. The first book to be illustrated by photography and the earliest sustained application of photography to science, British Algae is a landmark in the histories of publishing and photography. Of the nearly two dozen substantially complete or partial copies known to exist, each is distinct in its appearance and often in its number and arrangement of plates. The set of 13 parts she gave to Sir John Herschel—now in the Spencer Collection of The New York Public Library— is especially important and was carefully preserved by generations of the Herschel family exactly as Sir John received it. This sumptuous facsimile edition reproduces the recto and verso of each plate, presenting the work as its creator intended: as bound volumes to lingered over, studied and admired, page by extraordinary page.


New Dimensions in Photo Processes

Blueprint to Cyanotypes “Learn how to create beautiful, subtle, blueprints on gorgeous fabrics. Also, find out how to create digital negatives, how to colour your cyanotypes and how to take care of your prints”--Back cover.

Fundamentals of Photograph Conservation The cyanotype is often the first alternative process that people try. Digital photography has given this historical process new life. Now you can create negatives in your computer and develop the prints in the sun, combining one of the earliest photographic techniques with the latest. The cyanotype process is a perfect compliment to today's digital photography, whether you are making creative prints or fine art. It gives experienced photographers and artists a great excuse to take their eyes off the computer screen and get their hands dirty. Blueprint to cyanotypes is all you need to get started with cyanotypes. It is full of information and tips. It is also inspiration to see samples of 19 artists currently working with cyanotypes. Blueprint to cyanotypes is published by AlternativePhotography.com—a website and information center for alternative photographic processes, dedicated to education and research.

The Home Guide to Craft Non-silver photographic processes, or alternative processes, have experienced a resurgence in popularity in recent years. Most of these processes, which include platinum, palladium, cyanotype, Van Dyke brownprint, and kallitype, among others, were originally developed in the 1800's for practical purposes. Contemporary photographers, however, have revived these techniques largely for use in the realm of fine arts photography. Effects can be obtained through them to aesthetically enhance images that it would be impossible to produce through conventional silver printing. Textually and tone-wise, alternative prints are quite different from silver-produced ones. The proposed production will experiment with two iron-based alternative photographic processes, cyanotype and Van Dyke brownprint, considering all of the supplies, equipment, and procedures which are necessary in order to make prints. This includes chemicals, papers, enlarged negatives, printing frames, light sources, and exposure techniques. A portfolio consisting of image made by both processes will be the final result. A compilation of slides which illustrate the procedure, provide historical and contemporary examples of cyanotypes and Van Dyke brownprints, and also, the present study, has been assembled.
The Photographic Times The cyanotype is often the first alternative process that people try. Digital photography has given this historical process new life. Now you can create negatives in your computer and develop the prints in the sun, combining one of the earliest photographic techniques with the latest. The cyanotype process is a perfect compliment to today’s digital photography, whether you are making creative prints or fine art. It gives experienced photographers and artists a great excuse to take their eyes off the computer screen and get their hands dirty. Blueprint to cyanotypes is all you need to get started with cyanotypes. It is full of information and tips. It is also inspiration to see samples of 19 artists currently working with cyanotypes. Blueprint to cyanotypes is published by AlternativePhotography.com - a website and Information center for alternative photographic processes, dedicated to education and research.

Spectroscopic Analysis of the Traditional Cyanotype Process and Its Impact on Art

The Bluest of Blues

Cyanotype

"Reflectance spectroscopy was used to study the cyanotype printing process. Originally this process was used to make photocopies of building designs, but today it is used for art. The cyanotype process is a photo catalyzed oxidation-reduction reaction. This study altered the concentrations and reagents involved in the printing process, and it included the use of ammonium ferricyanide and ammonium iron(III) oxalate along with the traditional potassium ferricyanide and ammonium iron(III) citrate. The impact of these changes on the rate of formation of Prussian blue was observed and quantified. Rate laws and general trends were determined for the reagents involved. Qualitative analysis of the various images was performed through the use of a survey. Participants were asked to rank cyanotypes, made from various chemical combinations, on the qualities of color, consistency, clarity, artistic appeal, and texture. This work provided a better understanding of the chemistry involved in the Cyanotype process, which will hopefully lead to better art production and conservation"--Provided by author.

Cyanotypes

Blueprint to cyanotypes – Exploring a historical alternative photographic process

A Non-silver Manual Cyanotype: The Blueprint in Contemporary Practice is a two part book on the much admired blue print process. Part One is a comprehensive how-to on the cyanotype process for both beginner and advanced practitioners, with lots of photographs and clear, step-by-step directions and formulas. Part Two highlights contemporary artists who are using cyanotype, making work that ranges from the photographic to the abstract, from the traditional to the conceptual, with tips on their personal cyanotype methods alongside their work. These artists illustrate cyanotype’s widespread use in contemporary photography today, probably the most of any alternative process. Book features include: A brief discussion of the practice of the process with some key historical points How to set up the cyanotype ÒdimroomÓ The most extensive discussion of suitable papers to date, with data from 100+ papers Step-by-step digital negative methods for monochrome and duotone negatives Chapters on classic, new, and other cyanotype formulas Toning to create colors from yellow to brown to violet Printing cyanotype over palladium, for those who want to temper cyanotype’s blue nature Printing cyanotype on alternate surfaces such as fabric, glass, and wood Moore creative practice ideas for cyanotype such as handcoloring and gold leafing Troubleshooting cyanotype, photographically illustrated Finishing, framing, and storing Cyanotype Contemporary artists’ advice, techniques, and works Cyanotype is backed with research from 120 books, journals, and magazine articles from 1843 to the present day. It is richly illustrated with 400 photographs from close to 80 artists from 14 countries. It is a guide for the practitioner, from novice to expert, providing inspiration and proof of cyanotype’s original and increasing place in historical and contemporary photography.

A Blue Idyll Relief printing : woodcut, metal type, and wood engraving -- Intaglio and planographic printing : engraving, etching, mezzotint, and lithography -- Color printing : hand coloring and multiple-impression color -- Bits and pieces : modern art prints, oddities, and photographic precursors -- Early photography in silver : daguerreotypes, early silver paper processes and tintypes -- Non-silver processes : carbon, blueprint, platinum, and a couple of others -- Modern photography : developing-out gelatin silver printing --

The History of Three-color Photography
This is the first published monograph on the cyanotype process. It describes the history, chemistry, conservation, aesthetics and practice of photographic printing in Prussian blue. The unpublished experimental memoranda of Sir John Herschel, inventor if the process, are interpreted to unfold his discovery of iron-based photography, including his various formulae for cyanotype. The chemistry of the process is explained for the non-specialist, and many experimental variations on blueprinting are described. This book should interest photohistorians, curators and conservators of photographs, photoscientists concerned with 'non silver' processes and photographic printmakers who wish to use cyanotype today as an expressive artistic medium.

Anna Atkins: Photographs of British Algæ
For over two decades visual artist and historian Brenton Hamilton has created a sustained body of work, mostly concentrated within the historic processes employing nineteenth century photography techniques, no longer commercially available. Hamilton has produced a unique body of work using methodologies like gum bichromated forms, platinum, and collodion ambrotypes on black glass, French variants of paper calotypy and of course the embellished cyanotype. Influenced by the Surrealist motifs; coaxing dream like, chance collisions of fragments from art history, Hamilton shapes a new landscape in his photographs. The present symbolism of the dark night sky and the freedom to look outside himself towards unfettered ideas and musings, learning to make a new place with paper and metal salts and light allowing him to rest and wonder. He combines human anatomy, astronomy and botanical imagery to create intriguing and provocative arrangements. His work references to ancient Greece and Rome, as well as 15th and 16th century Dutch and Italian paintings. Hamilton uses symbols and visual elements from the history of art to create a thoroughly contemporary vision.

Sun Gardens
Spirits of Salts
New Dimensions in Photo Processes invites artists in all visual media to discover contemporary approaches to historical techniques. Painters, printmakers, and photographers alike will find value in this practical book, as these processes require little to no knowledge of photography, digital means, or chemistry. Easy to use in a studio or lab, this edition highlights innovative work by internationally respected artists, such as Robert Rauschenberg, Chuck Close, Mike and Doug Starn, and Emmet Gowin. In addition to including new sun-printing techniques, such as salted paper and lumen printing, this book has been updated throughout, from pinhole camera and digital methods of making color separations and contact negatives to making water color pigments photo-sensitive and more. With step-by-step instructions and clear safety precautions, New Dimensions in Photo Processes will teach you how to: Reproduce original photographic art, collages, and drawings on paper, fabric, metal, and other unusual surfaces. Safely mix chemicals and apply antique light-sensitive emulsions by hand. Create imagery in and out of the traditional darkroom and digital studio. Relocate photo imagery and make prints from real objects, photocopies, and pictures from magazines and newspapers, as well as from your digital files and black and white negatives. Alter black and white photographs, smart phone images, and digital prints.

The Printed Picture
Present alphabetical entries on the photographic processes used before the rise of digital photography and technology, with a description, dates of duration, inventor's name, synonyms, and representative images for each entry.

Cyanotypes
A gorgeous picture book biography of botanist and photographer Anna Atkins—the first person to ever publish a book of photography After losing her mother very early in life, Anna Atkins (1799–1871) was raised by her loving father. He gave her a scientific education, which was highly unusual for women and girls in the early 19th century. Fascinated with the plant life around her, Anna became a botanist. She recorded all her findings in detailed illustrations and engravings, until the invention of cyanotype photography in 1842. Anna used this new technology in order to catalogue plant specimens—a true marriage of science and art. In 1843, Anna published the book Photographs of British Algæ: Cyanotype Impressions with handwritten text and cyanotype photographs. It is considered the first book of
photographs ever published. Weaving together histories of women, science, and art, The Bluest of Blues will inspire young readers to embark on their own journeys of discovery and creativity.

In the Darkroom A collection of portraits, landscapes, and still lifes illuminates the artist's experimentation with the nineteenth-century sun printing technique.

Blueprint to Cyanotypes Gathers cyanotype photograms of ferns, flowers, feathers, lace, and seaweed, and explains how the pictures were produced.

The Chemistry of Photography This explores the history of blueprinting, explains the how-to's in clear detail, and offers step-by-step instructions to make the process foolproof.

Cyanotype Historic Photographic Processes is a comprehensive user's guide to the historical processes that have become popular alternatives to modern and digital technology. Though many of the techniques, applications, and equipment were first developed in the nineteenth century, these same methods can be used today to create hand-crafted images that are more attractive and permanent than conventional prints or digital outputs. Fine-art photographer Richard Farber incorporates extensive research with clearly-written directions and resource lists to provide in-depth information on eight of the most enduring processes in photographic history, including salted paper, albumen, cyanotype, kallitype, platinum/palladium, carbon/carbro, gum bichromate, and bromoil. He guides the reader through each step, from selecting the appropriate paper and sensitizing it to exposing, developing, and toning the final print. Each method is accompanied by a short explanation of how it was originally used and its significance in the evolution of photography. Historic Photographic Processes contains more than fifty color and ten black-and-white images that beautifully illustrate each of the processes described. Chapters include an introduction to photographic techniques and applications, such as useful safelights, sizing paper, measuring solutions, exposure controls, ultraviolet light sources, and making enlarged negatives, as well as an extensive section on safety in- and outside of the darkroom. The appendix provides important information on the chemicals discussed, as well as health-and-safety references, supply sources in the United States, Canada, and Europe, and a complete catalog of Internet resources. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.