

# Alternative Photographic Processes Workshops

Kiln Photo, in cooperation with Peter Renn, a well-known expert, is offering a series of four one-day Alternative Photographic Processes workshops which will take participants from basic to advanced techniques. Two of the workshops provide an experience of unusual large format camera processes.

Workshop 1 – **Alternative and Historic Processes - an Introduction** Sunday 25 August

Workshop 2 - **The Afghan Box Camera: Exploring Paper Negatives** Sunday 8 September

Workshop 3 - **Wet-plate Collodion** Sunday 22 September

Workshop 4 - **Advanced Alternative Techniques** – Sunday 6 October

All workshops will take place at the Kiln Photo Studio, St Georges Road, Badshot Lea GU9 9LY, between 10 am and 4 pm. Ample parking. Tea and coffee will be provided. Bring your own lunch.

Price £100 per workshop, £360 for 4 workshops. Kiln members discount applies as follows:

Membership Level	Taster	Friend	Occasional	Full
<b>Workshop</b>	£100	£90	£85	£75
<b>Workshop 4 sessions</b>	£360	£324	£306	£270

Maximum number per workshop 12 except Wet-plate Collodion where maximum is 6.

Book on the Kiln website at

[www.kilnphoto.co.uk/peterrennworkshops](http://www.kilnphoto.co.uk/peterrennworkshops)

Workshop:

## Alternative and Historic processes. An Introduction

An opportunity to explore a variety of alternative and historic photographic processes, including: Argyrotype, Cyanotype, Lumen prints and Anthotype.

Images can be cameraless or made from digital photographs.

This workshop is for anyone who is interested in alternative or historic photographic processes and who wants to make prints with or without a camera, using techniques which need minimal equipment and facilities.

You will be introduced to a selection of methods of alternative printmaking: Argyrotype (Kallitype), Cyanotype, Lumen prints and Anthotype.

This will give dedicated workers a grounding in 'alternative process' techniques and confidence to explore more advanced methods in future.

We will cover:

The historical and artistic context

Equipment, tools and materials

Mixing and using chemicals

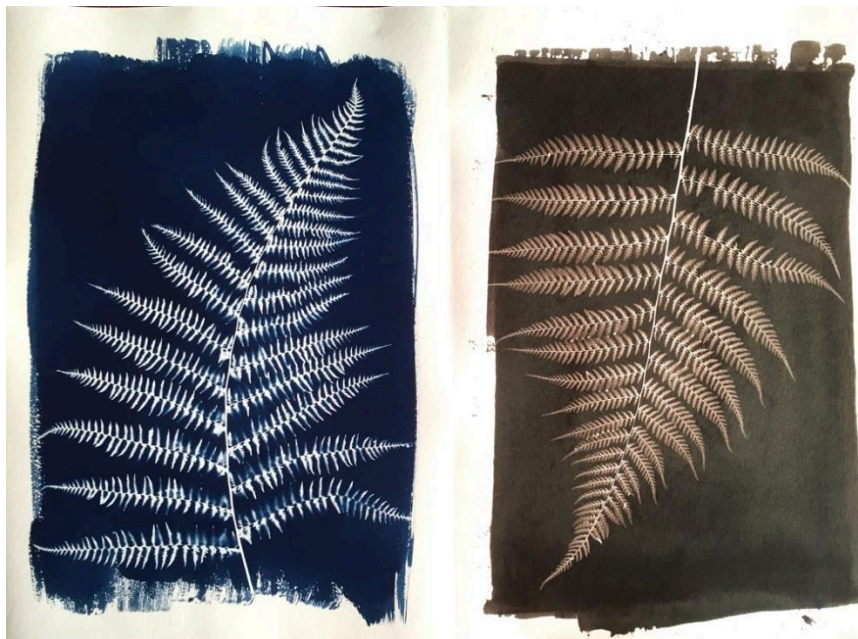
Choosing, preparing and coating substrates

Using digital negatives for printing\*

Controlling exposure.

All materials and equipment will be provided.

\*There will be digital negatives on hand for you to experiment with. If you want to learn how to make them yourself see the advanced alternative process workshop



Workshop:

## The Afghan Box Camera: Exploring Paper Negatives

The Afghan 'Kamra-e-Faoree', or 'instant camera is a traditional device used by street photographers in Afghanistan and Pakistan. An ingenious combination of camera and integral darkroom, it has been used for decades to make on-the-spot portraits using basic chemicals and paper. This workshop is a chance to work with one of these cameras, as well as exploring the possibilities of paper negatives in a variety of other cameras.

You will be introduced to the camera before hands-on experience using it to make photographs – and/or be photographed. There will also be opportunities to use various other cameras of different shapes and sizes, using photographic paper to make negatives. – This is an excellent way to explore any old film photography cameras you may have. Bring whatever you've got.

We will cover:

- The history and cultural background to the Afghan Box Camera
- Principles and practical considerations when using paper negatives
- Operating the Afghan Box Camera
- Using vintage cameras with paper
- Designing, hacking or repurposing cameras.



Workshop:

## Wet-plate Collodion

This workshop is for anyone interested in early photographic processes. This an opportunity to make original photographs on glass or metal plates, using original equipment and authentic practices.

You will be introduced to the various collodion-based processes, the camera and lenses used and the chemicals to make collodion negatives, ambrotype and tintypes. We will spend the day making photographs: Portraits are always popular but anything is possible\*.

\* All materials and equipment will be provided, but dressing up is actively encouraged! Feel free to bring props, hats or entire outfits to make your pictures special if you like.

We will cover:

The significance of collodion in photographic history

Health and safety considerations

Equipment and materials

Using a nineteenth century plate camera

Lighting and exposure

Preparation, processing and finishing of plates.



Workshop:

## Advanced Alternative Techniques:

A workshop for those interested in taking alternative & historic processes further. We will explore Salt printing, Albumen prints, and the specialist art of making digital negatives specifically for particular processes.

You will explore a couple of early silver halide-based processes: Salt prints and Albumen.

These are more delicate and labour-intensive than cyanotype etc. and require a darkroom so this is suitable for those who have already some experience (the introduction course is ideal if you've not done anything like this before). We will also cover the process of making and adjusting the contrast curve profile of a digital image to make an inkjet negative so it prints well on a specific material.

We will cover:

The historical context of the processes used.

Using silver nitrate solutions with organic materials to make emulsions

Health and safety considerations

Equipment and materials

Preparation, coating, exposure and processing techniques

Digital negative making

Curve-design experiments to make easy custom profiles for digital negatives.

