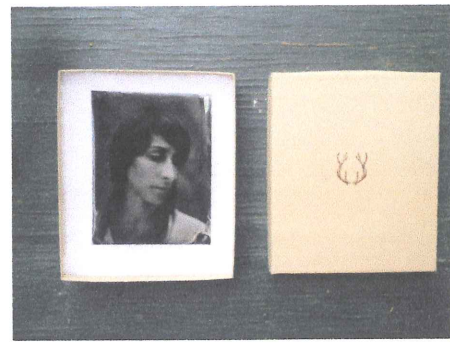
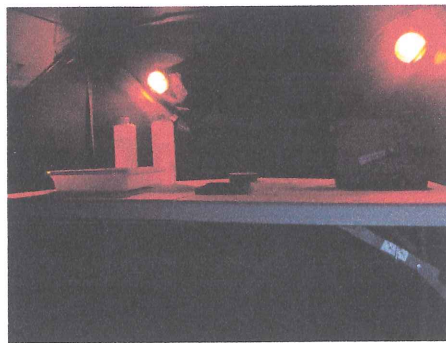
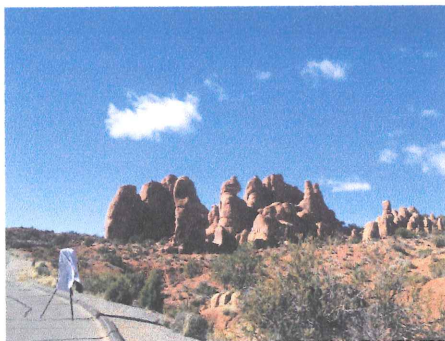


Tin Type Workshop 2014
"trust the process"



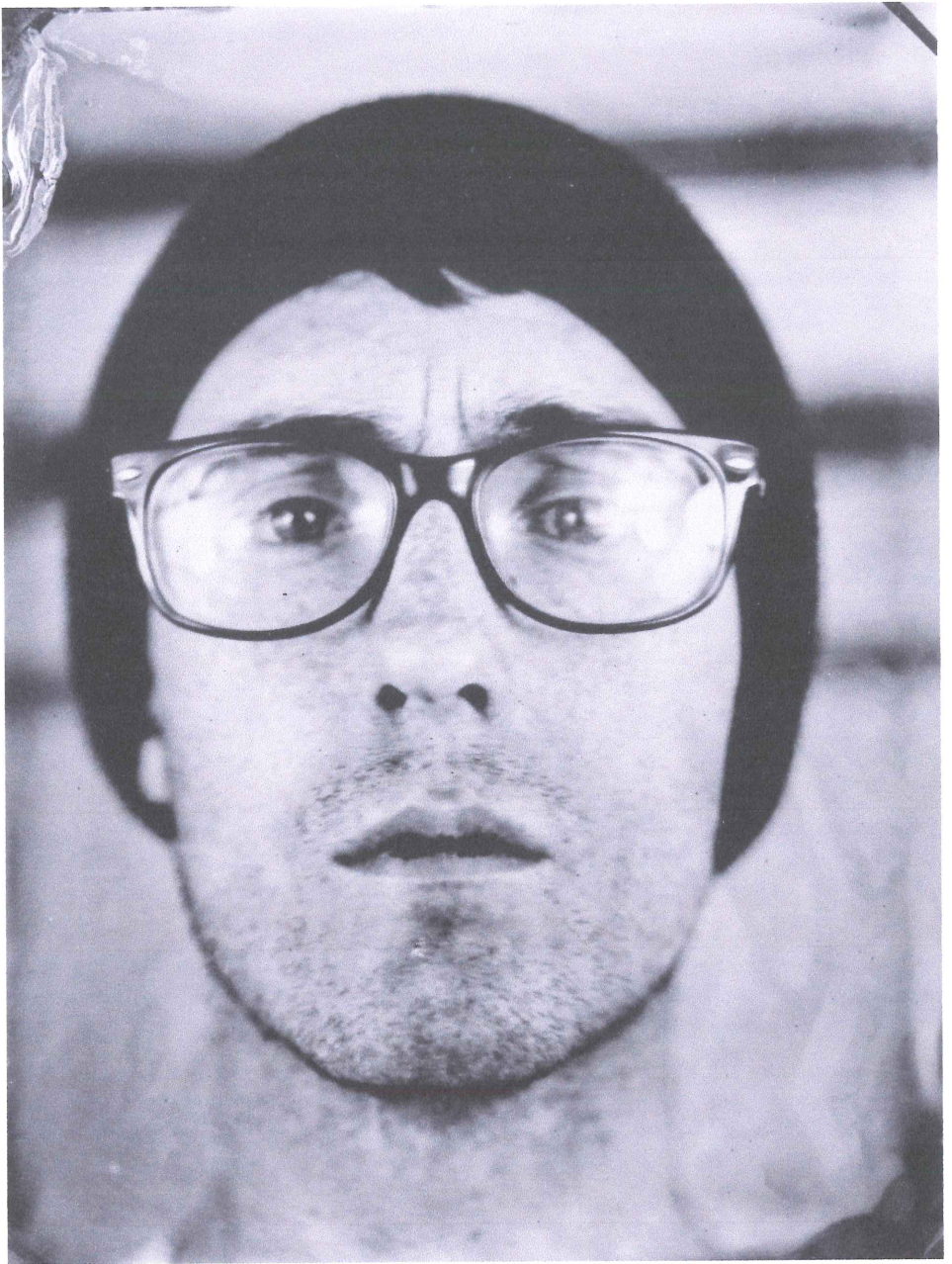


In the field making tin types at Arches National Park in Utah. Nice high sun with no cloud coverage my exposure was 6 seconds @ F-16
I developed my tin for 30 seconds stopped with water & then let it sit in a water bath for 5 minutes, agitating every 30 seconds. Sun dried the plate.



HOW I STARTED

My interest in tin type photography came in 2007 when I learned of the process and had friends working in the medium. I fell in love with the one of a kind images. I was intrigued by the hands on process and intimate human element of making plates. I have a very strong photographic ethic of DIY & one of a kind photographs. I felt a sort of internal void shooting digital so I sold it & bought a large format camera! I began tin typing extensively in summer of 2012 after taking a week long workshop with Jill Enfield. I have exhibited some work in various galleries in the South East, was apart of Jennifer Schwartz Gallery Up & Coming Atlanta Artists. But this process was mostly private. I love the meditative quality. Over the year with lots of trial and error, frustrating moments & beautiful imagery it became clear that I had found my photographic soul mate! In spring 2013 I was commissioned to do portraits of local businesses, families, & bands. By fall of 2013 I had decided to take tin types to the people and hit the road traveling in a vintage travel trailer. I spent a month traveling the US doing pop up portrait booths & working on a personal project photographing landscapes. my 2014 goal is to hit the road for a year & photograph along the way





sometimes unexpected mistakes make beautiful images



view from camera upside down & reversed!



pouring collodion onto a piece of tin!



Collodion & Bromo Iodizer



Silver Nitrate (Silver Bath)



Ferrous Sulfate (Developer)

HISTORY OF WET PLATE PROCESS OR COLLODION PROCESS

“**wet-collodion process**, also called **collodion process** , is an early photographic technique invented by Englishman [Frederick Scott Archer](#) in 1851. The process involved adding a soluble iodide to a solution of [collodion](#) (cellulose nitrate) and coating a glass [plate](#) with the mixture. In the darkroom the plate was immersed in a solution of [silver nitrate](#) to form [silver iodide](#). The plate, still wet, was exposed in the camera. It was then developed by pouring a solution of [pyrogallic acid](#) over it and was fixed with a strong solution of sodium thiosulfate, for which [potassium cyanide](#) was later substituted. Immediate developing and fixing were necessary because, after the collodion film had dried, it became waterproof and the reagent solutions could not penetrate it. The process was valued for the level of detail and clarity it allowed. A modification of the process, in which an underexposed negative was backed with black paper or velvet to form what was called an [ambrotype](#), became very popular from the mid- to late 19th century, as did a version on black lacquered metal known as a [tintype](#), or ferrotype” --
Encyclopedia Britannica

THE PROCESS OF MAKING A TIN TYPE

- Clean or peel off the plastic covering on an aluminum plate
- In the light, pour "salted" ([iodide](#), [bromide](#)) collodion onto the glass plate, tilting it so it reaches each corner. The excess is poured back into the bottle.
- Take the plate into a [darkroom](#) (the plate is sensitive only to [blue](#) light) and immerse the plate in [silver nitrate](#) sensitizing bath (for 3–5 minutes)
- Lift the plate out of the bath, drain and wipe the back, load it into a plate holder and protect from light with a modified film holder.
- Load the plate holder into the camera, withdraw the [dark slide](#) and expose the plate (can range from less than a second to several minutes)
- Develop the plate for 30 seconds (using a [ferrous sulfate](#) based [developer](#))
- Fix the plate for 4 minutes (with [potassium cyanide](#) or [sodium thiosulfate](#))
- Rinse the plate in running water for 10 minutes
- Let plate dry in well ventilated area for 24 hours
- Varnish Plate

(info obtained via wikipedia modified by kendra for workshop)

INSPIRATIONAL WET PLATE PHOTOGRAPHERS

Sally Mann

John Coffey

Mark Osterman

Jill Enfield

Ian Ruhter

GREAT BOOKS TO READ ON COLLODION PROCESS

-Silver Sunbeam

-The book of Alternative Processes by Christopher James

MATERIALS NEEDED

Safety Glasses

Latex Gloves

Paper Towels

Dr. Bronner's Liquid Soap

5 gals of water or running water near by

4-developing trays

Red Light (I use safety red lights)

Lab Beakers

Egg timer

All necessary chemicals

Dark Tank for Silver Nitrate

Black tin

Modified Film Holders

Apron

TROUBLESHOOTING

Problem:

Plate is too Dark

Plate is too Light

Plate has pinholes in it

Thick yellowish edges

Blue patches on plate

Solution:

Exposure is not long enough

Exposure is too long

Collodion has been shook up

Collodion was poured too thick onto plate

Collodion was poured too thin onto plate

NOTES ON TIN TYPE WORKSHOP