

How to produce a Sabattier (solarized) print



Select your negative; Virtually any negative will do, although ones with slightly higher contrast usually give more interesting results. Position your negative in the enlarger, decide on the desired degree of enlargement, and focus.

Set up your processing chemicals: print developer, rinse water, print developer 1:10, fixer, fixer remover, final wash. Do not use stop bath. Turn off the white lights and work under safe light.

Make your first test using a series of exposures with the enlarger of 5, 10, 20, and 40 seconds. Develop the strip for 1 minute and 30 seconds, rinse and fix.

Examine the test strip under white light to determine the best printing time. Select a time that gives a slightly lighter than normal print but still maintains a good black shadow and a crisp highlight, with substantial light areas throughout the print. This requirement is one of the reasons that a paper of higher than normal contrast is usually recommended.

Make a test print using the selected exposure time, exposing a full sized piece of paper and processing it normally. Examine the test print for overall appearance, and decide if any further alteration of printing time or development is needed. This full sized test print, although not strictly necessary, is useful for comparison with the prints to follow

Make five test prints using the decided upon exposure time, remembering to mark the back of each for later identification. Place them in the developer one at a time, the second following the first, and rest at 30 second intervals. Remove them altogether to a running water rinse after the last test print has received 30 seconds of development. Do not fix them yet. You now have a test series developed 30 sec, 1 min, 90 sec, 2min and 3 min.

Remove the prints from the rinse, drain them and lay them face up on a larger piece of glass. Plexiglas or stainless steel.

Squeegee the prints carefully on this surface, stripping away excess water and making sure not to leave water streaks or spots. These, will cause uneven exposure and redevelopment.

Position the damp prints under a controllable light source – any source of white light that can be regulated by a timer. Use another enlarger if you have one or a hand held torch. Be sure to protect the enlarger base from moisture and chemical contamination by using a piece of plastic, a tray or a clean towel under the print and its support surface. If you are using an enlarger for re-exposure, stop down the lens, if possible, one or to stops.

Re-expose all five test prints identically in a test strip sequence of 2, 4, 8 and 16 seconds. The prints can be exposed one at a time if you have insufficient room to line them up all together for exposure. When all five have been re-exposed, place them together in a tray of diluted developer.

Re-develop the prints in the tray of diluted developer. Although dilution is 1:10 from working strength standard, dilutions of 1:4 to 1:12 or more can be used. Rock the tray gently and carefully watch the prints develop. You can use a 2 min redevelopment time as a standard but feel free to shorten or lengthen the time for different results. Redevelop all five test prints the same, and be sure to not the re-development time so you can duplicate the results on your final print.

Rinse, Fix and Wash the prints

Examine them closely under room light and evaluate. The series of re-development times gives you a wide range of results from which to choose.

Decide on a suitable combination of re-exposure and re-development times. Use your creative judgment to determine how you would like the end product to look.

Repeat the re-development and re-exposure procedure on a full sized print, using the decided upon times.

Complete the process with fixer, remover, washing and drying.

Hand Colouring Prints



The Procedure

1. Begin with a completely processed and well washed print
2. Plan you colouring, and decide in advance on an order to follow when applying colours. Oil paints cannot be applied to a wet print, and unevenness results from applying dyes and toners to a dry print
3. Work quickly and efficiently to avoid uneven drying
4. Follow instructions from the manufacturers of the products. After you are familiar with the materials, you can alter and elaborate on the basic applications for a more individualised technique.
5. Learn from each effort and apply that knowledge to your next print. Do not be disappointed with results that fail to measure up to your pre-visualized image. Often you will remember the accidental failures in one piece and make the accident work for you in another.
6. Experiment with all aspects of the process. Different paper surfaces will affect you techniques, as will water temperatures, humidity, and the age of the toner or colouring agent
7. Remain patient, open and flexible

Colouring Agents

Photo Oil Colours
Coloured Marking Pens
Artists Oil Paints
Artists Acrylic Paints
Artists Watercolours
Coloured Pencils
Felt Tips
Food Colouring
Fototint Dyes
Toners
Coffee

Colours can be applied with a brush, cloth, paper towel or sponge.

Double Exposure/Sandwiching



The Procedure

Try to find visual fragments which you think will make interesting composites.

Overlap two or more images together in the enlarger negative carrier and position them so as to create the desired effect.

Mirror image combinations can also be achieved by making two negatives of the same picture in the camera and then sandwiching them together later in the dark room.

Expose, develop, fix and wash as normal.

Photograms

Photogram

Photogram is an image reproduction done without the aid of a camera. To transfer the image onto photographic paper, an object is placed directly on top of the photosensitive paper and then exposed to light. The result is a silhouette of the object that will be more or less dark depending on how translucent the object used is. Pablo Picasso himself experimented with the x-ray-like method of image reproduction.

Either the sun or the light from an enlarger is suitable for exposure. After light exposure, the paper is chemically treated in the same manner as traditional negatives.

William Henry Fox Talbot and Anna Atkins were two earlier users of this method of capturing images. Oftentimes, each used objects in nature, such as leaves or other botanical species, as subjects of their photograms.

Currently, photograms are generally used for artistic effect to create surreal images, rather than for “true life” or accurate image reproduction.

