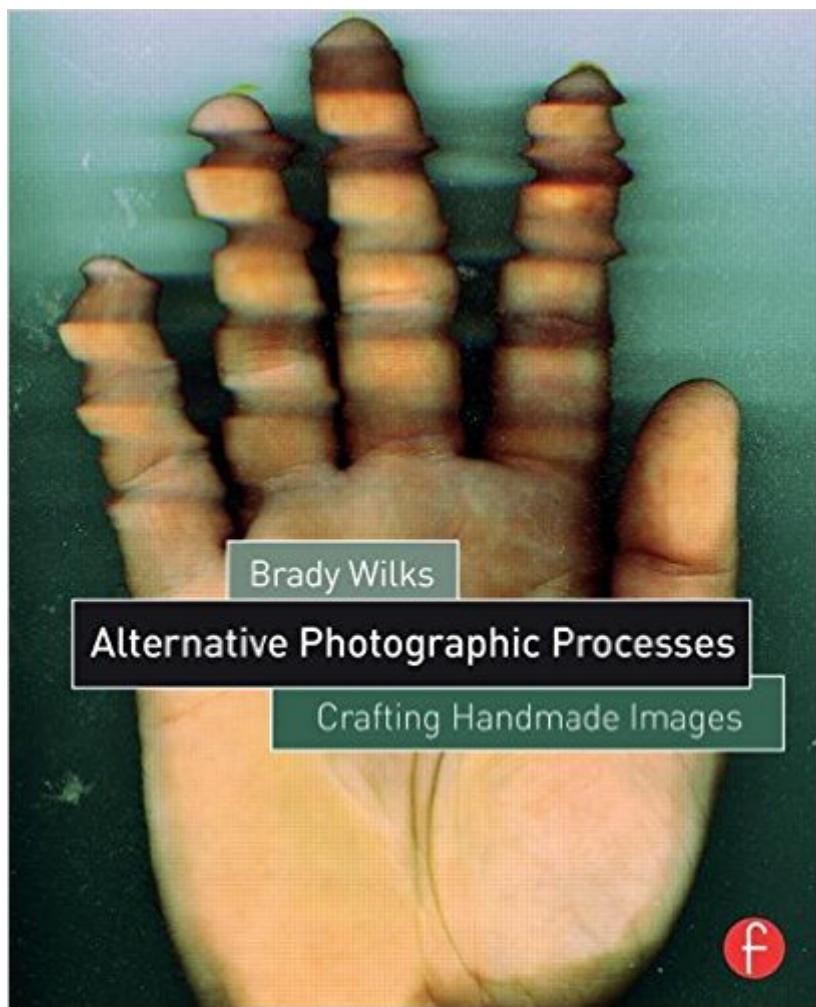


The book was found

Alternative Photographic Processes: Crafting Handmade Images (Alternative Process Photography)



Synopsis

Alternative Photographic Processes teaches techniques, both analog & digital, allowing artists to bring a personal touch through manipulation of a photograph, the negative, and the print. This book stands apart from recent publications on alternative processes by presenting a range of new approaches and methods to achieve popular techniques, as well as providing step-by-step guidance for an array of unique techniques meant to inspire artists working in various mediums. Through detailed guidance, working artist examples, and info about the contemporary use of these processes, this book will provide instruction for students, educators, and artists to expand their creative toolbox.

Book Information

Series: Alternative Process Photography

Paperback: 228 pages

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Product Dimensions: 7.4 x 0.5 x 9.2 inches

Shipping Weight: 12.6 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 starsÂ ¤ See all reviewsÂ ¤ (5 customer reviews)

Best Sellers Rank: #299,313 in Books (See Top 100 in Books) #23 inÂ Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Color #45 inÂ Books > Arts & Photography > Photography & Video > Equipment, Techniques & Reference > Darkroom & Processing #446 inÂ Books > Textbooks > Humanities > Visual Arts > Photography

Customer Reviews

As a professional photographer I have not pursued alternative processes for developing my film. There is no specific reason for abstinence. As you might guess I know quite a few people who are masters at a variety of processes: bromoil, gum-bichromate, albumen, cyanotype, kallitype, etc. After going through this book, I might need to venture out of my comfort zone. The Featured Photographer in this issue of Shadow & Light Magazine, Diana Bloomfield, uses the multi-layered gum-gum-bichromate process.â œThis particular process offers me real creative freedom and seems to mesh well with my images, Diana said, â œwhich remain wholly interpretive and suggestive in nature. The repeated layerings (and the often slight mis-registrations of those layers)

are meant to add a tonality and a saturated richness, yet each layer added also serves to remove all the hard, clearly defined edges and sharp clarity. A softness and ambiguity resultsâ "much the way we see and remember.â •In the Introduction, Jill Enfield writes that Brady Wilks invites us not to think about alternative photography as historical techniques.â œThink again, because Brady Wilks is here to tell you otherwise. Finally, a book about ALTERNATIVE ways to combine all aspects of photography and printmaking.

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