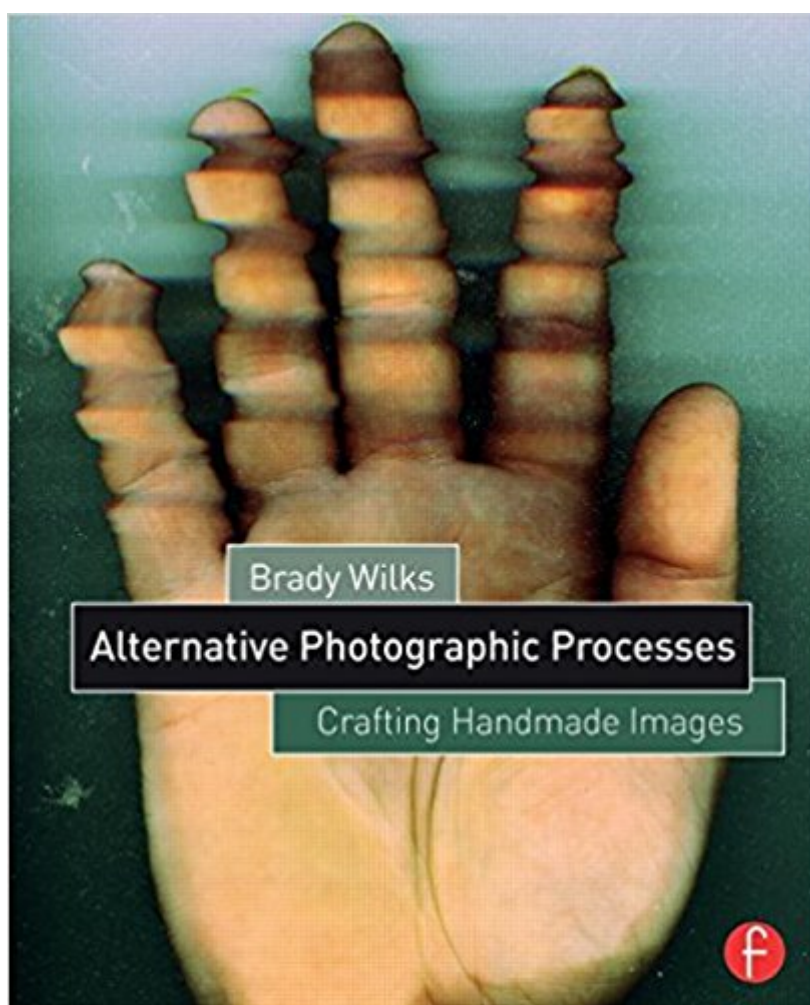


The book was found

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

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Customer Reviews

"Creating hand crafted images can give you a whole new world of creative possibilities you probably never even thought about..." - Paul W. Faust, TravelPhotographers.net

The photographer's hand is seldom seen, especially when measuring it against the endless ocean of images in our current digital era. Many of the photographs being made look alike due to the number of images being created and the camera format, digital latitude, and basic filters commonly used. Artists are looking for alternatives to popular methods to help define their own unique creative voice. Not solely for the sake of being different, but also for the resolve that comes from crafting an

image by hand. There are a number of books and teachers covering historical and alternative photographic processes with great resources. However, this book emphasizes specific methods before and after capture. It provides simple instruction and working examples of various alternatives to alternative processes as well as techniques for artists to explore and define their own working methods for creating handmade art. This book is written to supplement the basics and provide students, artists, and educators with additional alternatives in photographic process art. It even supports artists working in mixed media, printmaking, and other mediums, as many of them are cross-platform. Readers will learn how to accomplish various techniques with sections on troubleshooting process flaws, contemporary artist examples, and additional resources. Each chapter will thoroughly cover variations of each process and how to control process characteristics to accentuate imagemaking. Additionally, each chapter will include examples of artists using the various mediums and explanations as to why they have selected their specific techniques.

This book is an excellent introductory foray into the alternative processes associated with photography. It is sure to pique the curiosity of photographers and provides sufficient guidance to get them started. There are many images incorporated from well-known artists who have adopted Alt Proc to illustrate the specific techniques the author is discussing. Excellent and well-conceived book matched by very good production by Focal Press.

This book wasn't what I was expecting. Good book but.....

Excellent

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. "This particular process offers me real creative freedom and seems to mesh well with my images," Diana said, "which 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 results—much the

way we see and remember. In the Introduction, Jill Enfield writes that Brady Wilks invites us not to think about alternative photography as historical techniques. Think again, because Brady Wilks is here to tell you otherwise. Finally, a book about ALTERNATIVE ways to combine all aspects of photography and printmaking. Produced in a format that is easy to read and follow, we are faced with 10 chapters that have very descriptive titles: Capture Techniques; Film and Transparency Manipulation for Wet Lab Processes and Scanning; Substrate Acquisition and Considerations; Substrate Manipulation; Transfers and Lifts; Print and Image Manipulation; Appropriated Art, Collage, and Cameraless Imaging, Waxing, Encaustic, and Resins; Installation, 3D Object photography, and the Performance, and Alternatives to Finishing and Presentation. As you can see this is a very comprehensive book that not only presents a wide range of material, but offers that same material without weighty technical jargon and endless ramblings about methodology. Rather than creating a dense manual that bogs the reader down in chemistry, formulas and convoluted instruction, Wilks' book provides a broad scope that introduces the user to processes with a procedure that will provide early success that, if the artist so desires, can be refined over time. While the book provides ample inspiration for even the most tenured alt-pro master, it does not, at all, intimidate the novice user. (.com) With wide margins and a blank page after each section, Wilks has left enough room for those of us who might need to take notes as we go. He has kept the reader at the forefront of the project. There are many illustrations by practitioners of this art-form included in this publication including, Geoff Delanoy, Jonah Calinawan, Kitty Hubbard, Blue Mitchell, Beth Devillier, David Emmitt Adams, Dan Estabrook, and Mark Osterman. What truly sets this apart from its brethren is the fact that not only are a myriad of processes explained and demonstrated, but Wilks also takes us by the hand and show us where we can go from here. The last chapter contains sections on Print finishing and Coatings, Framing, Handmade Portfolios and Presentation Boxes, Projections and Displays, Alternatives to Signatures. This is a well-rounded book that should, ultimately, find its way to your studio and into classrooms to be used in addition to tech manuals and step-by-step-by-step boring page tuners that too many of us have never finished and are living out their days in a dusty box somewhere in the corner of the garage. Alternative Photographic Processes is a compelling read and creative instruction manual that will become wrinkled, dog-eared and chemically stained, as it should be.

Mr. Wilks' book is an excellent resource for photographers and artists who are thinking about exploring alternative photographic processes for the first time - it serves, as well, as an amazing

guide for those that are already masters of several processes who are looking for inspiration for their next project. Rather than creating a dense manual that bogs the reader down in chemistry, formulas and convoluted instruction, Wilks' book provides a broad scope that introduces the user to processes with a procedure that will provide early success that, if the artist so desires, can be refined over time. While the book provides ample inspiration for even the most tenured alt-pro master, it does not, at all, intimidate the novice user. With generous margins and blank pages after each chapter, Wilks' book urges you to expand on what he's provided here with your own notes as you continue to explore yourself or share this resource with other like-minded artists. A stunning collection of work comes from a variety of artists is beautifully rendered within its pages and will inspire any photographer to create with any number of the many processes discussed throughout the book's pages. Contact names for artists provided in the back of the book provide a resource rarely found in similar manuals, being an excellent jumping-off point for you to start networking.

Interesting but the part I wanted was covered by the internet piece and no more info in the book.

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