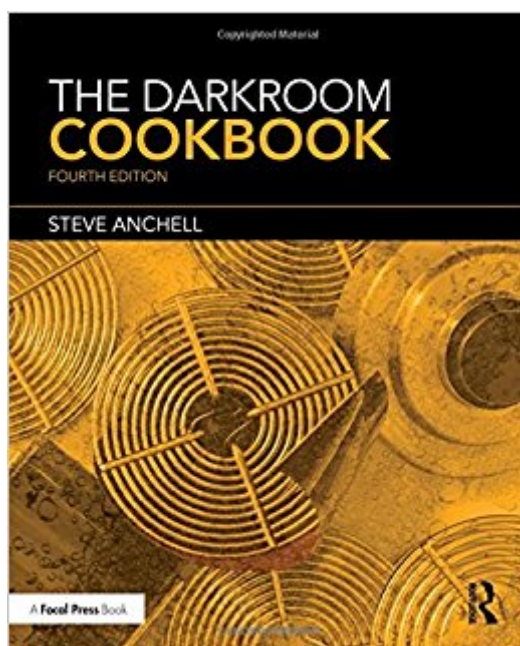


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# The Darkroom Cookbook (Alternative Process Photography)



## Synopsis

This is the classic guide for analog photography enthusiasts interested in high-quality darkroom work. The 4th edition from darkroom master Steve Anchell is packed with techniques for silver-based processing. In addition to "recipes" for darkroom experiments, this book contains invaluable information on developers, push-processing, reversal processing, enlarged negatives, pyro formulas, printing, and toning prints. The Darkroom Cookbook also offers advice about where to get darkroom equipment, how to set up a darkroom, safe darkroom working spaces, and more. Key features of this revised edition include: Over 200 step-by-step or do-it-yourself formulas Tips for mastering the "ingredients" of analog photography processing, namely the chemicals used to develop, fix, stop and tone Special technique contributions and stunning black and white imagery by professionals such as Bruce Barnbaum, Tim Rudman, John Sexton, and more.

## Book Information

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## Customer Reviews

Steve Anchell has taught digital and darkroom classes at Oregon State University, and has conducted workshops since 1979 at institutions such as the International Center for Photography, Santa Fe Photographic Workshops, and UCLA. Steve is a former contributing editor to Outdoor Photographer and Camera & Darkroom, and has written articles for Shutterbug, photo technique, and many other major photography magazines. He is the author of Digital Photo Assignments, The Variable Contrast Printing Manual, and coauthor of The Film Developing Cookbook, published by Focal Press.

5 stars for Kindle version. The book has seen major update to previous version, which I waited out and am glad I did. Kindle version viewed on any high resolution screen is going to be great for any purchaser (not sure about paperwhite, but that is my quibble with that device once I started using a good tablet, the damn thing is just way too slow). Having said that, why is this book NOT published in ring binding version? A hardback would help keeping pages together, but paperback for a darkroom cookbook that is to be flipped all over all the time? This is a major flaw of this publication and hard to understand.

I had an older edition of this book which I found indispensable. This new edition has so much new information and chapters by renowned photographers that I would now rate this book as absolutely essential reading for any darkroom worker. I really like the authors strong emphasis on darkroom safety. Would give it 6 stars if I could!

You have to love it - the book is the only subject matter of its type to my knowledge currently in print. It is also unique in assembling all of this information in one place. I got the 1st edition many years ago.. Each subsequent edition and this latest is a marginal improvement, partly as to additional information of marginal usage, but also with better organization and indexing. Anyone wanting to compound their own conventional types of photo chemistry [black & white] could probably do just as well with any edition. Note that the information on "alternative processes" varies from sufficient down to minimal - you may have to fall back on the internet to fill out your knowledge of some of the more uncommonly used processes. If you get into such oddities, you will be doing that anyway. This not a beginner's guide to DIY film developing. There are many "how to do it" books out there, and most all of them are a better education for the newbie to film processing techniques.

Great reference manual. Well written and easy to access the subject you seek. Well formatted and well written.

Good book. It has a high level of detail and provides a ton of good information.

Love this book. It's full of information beyond the many useful formulas it contains.

A great update to this classic and indispensable book.

This is a newly expanded version of this reference text. There is a lot of information here of use to relatively experienced photographers, but it is not well suited to beginners. I am a little concerned about the quality and durability of the binding. The back tends to break when opening the book and just allowing the pages to relax against the table. No extra force applied. There is much food for thought in the book, but there are also some odd blunders. As one example, Appendix 6 discusses the change in exposure needed for a change in enlargement, and it gives a patently wrong answer. Stated in different words than the article, it says that the exposure should be proportional to the area of the print (for the same cropping). On the surface, that sounds fine, sounding like energy conservation, but it misses the fact that the distance from the negative to the lens changes when the degree of enlargement changes. In turn that changes the amount of light collected by the lens. (Changing the focus changes the effective aperture somewhat.) In mathematical words, for a given magnification  $M$ , the article says that the exposure should be proportional to the square of  $(M)$ , whereas the correct answer is proportional to the square of  $(M+1)$  (for a normal lens). For a 35 mm negative the difference is small, because  $M$  is large. However, for the 8x10" negative used as the example, the error is large (about 34%).

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