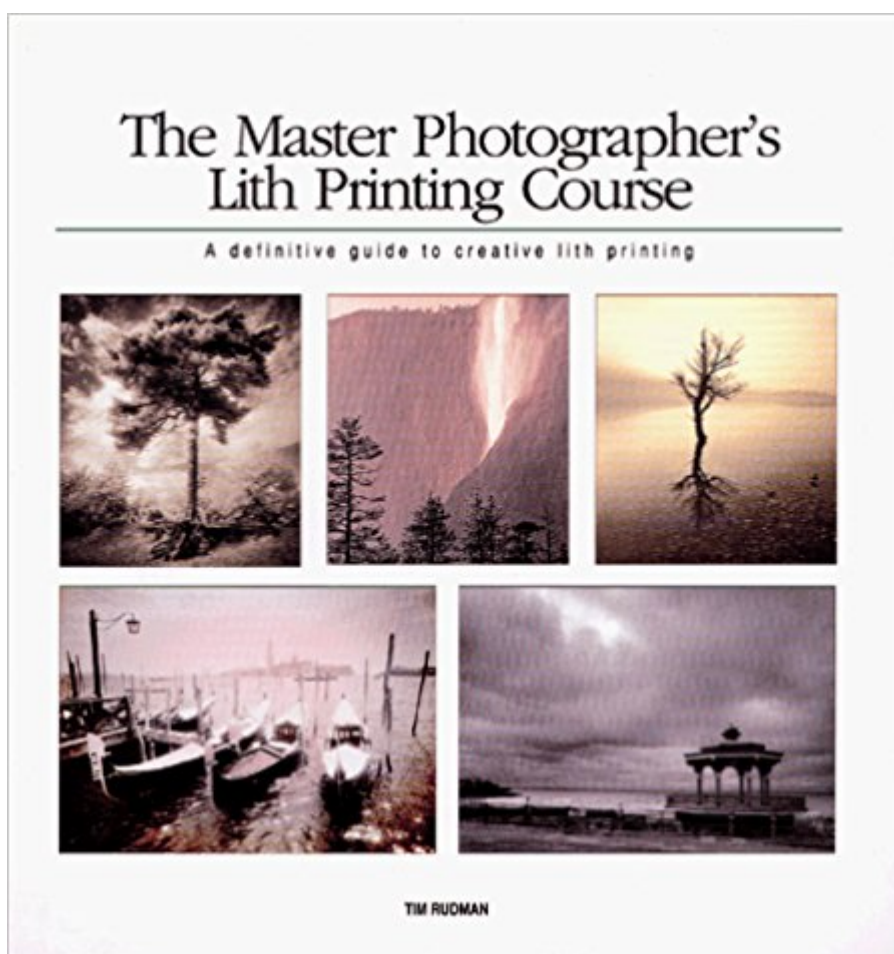


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# Master Photographer's Lith Printing Course: A Definitive Guide To Creative Lith Printing



## Synopsis

The intrinsic beauty and creative potential of the lith printing process is accessible to anyone who has access to a darkroom. This technique requires only special developers that are readily available and cost no more than conventional materials. This is the first step-by-step book on this exciting approach to print making. Written by Tim Rudman, the acknowledged master of this process, the book is aimed at all levels from first time lith printer to the advanced darkroom worker. --This text refers to an out of print or unavailable edition of this title.

## Book Information

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## Customer Reviews

Really wonderful book to get you started with - and deep into - Lith printing. Only problem is that the very deep coverage of papers and the way they react applies almost completely to papers no longer available. (Note that Foma 123 and a few other Foma papers lith nicely and are still around).  
Hundred of color photos, examples of every variable you could think of - grab this while you can.

Lith Printing is hands down one of the most beautiful and intriguing alternative processes that exists. I have always been attracted to alternative processes and over the years I have tried a lot of the alternative processes that exist including Platinum & Palladium printing, Cibachrome prints, Wet Plate processes, Polaroid transfers, cross processing, and many many others. There is just something very different about Lith prints. The newspaper grainy images and the surreal colors can turn an ordinary print into something truly magical. Lith printing is actually one of the easiest to pick

up and one of the hardest to master so I picked up tips, techniques, and advice anywhere I could find it. Over the years I acquired a substantial library of books, articles, original prints, and I even did a workshop in Europe that specialized in Lith printing. With that being said this book has always been one of my favorite Lith printing references. First and foremost this book does a remarkable job at showing you just what this process can do. The pictures are stunning and are extremely inspirational. They really run the gamut subject wise and that really leaves the reader with a very good understanding of what this process can bring to the different categories of photographic subject matter. There are a lot of photo books that excel at instruction yet ultimately fail to inspire. This book is certainly not one of them. This is easily one of the most inspirational photo books I have ever read. Of course this book would be severely lacking if all it had were pretty pictures. Fortunately the instructional aspect to this book is equally impressive. Everything is covered and its organized extremely well. Equipment, supplies, techniques, its all here. This book has something for everyone including people who have been Lith printing for years. The chapters regarding toning are some of the best I have ever seen. Lith Printing was rare even when everyone was still shooting with film. Now that digital has practically taken over, processes like these are just that much rarer and it makes me appreciate them just that much more. If you want to really add some distinction to your portfolio then you should really give this process a look. I have yet to see a digital print even come close to matching the look and quality that this process gives you. If your still shooting with film and your looking for something different then you should honestly give Lith Printing a try. If you do decide to give it a go, this book is without a doubt the place to start. If this book doesn't inspire you to learn this process then nothing will. 5 stars!!

"The Master Photographer's Lith Printing Course" is a beautiful comprehensive guide to Lith printing. Not to be confused with ultra-contrasty lith film, Lith printing is a technique by which a print is overexposed and then partially developed in Lith developer to produce a print that is colored monochrome. Prints typically have black shadows, colored mid-tones and burned-out highlights. The photographs must be printed on lith or other suitable black-and-white paper, and the colors produced vary according to the paper and technique. Lith prints may also be toned for additional color effects. Lith printing can be done from color negatives, but normally black-and-white negatives are preferable. A photography book should be illustrated with example photographs that the reader can admire and would want to emulate. Author Tim Rudman must agree. "The Master Photographer's Lith Printing Course" contains about 125 example photographs, nicely reproduced, that are inspirational. The book is also very well organized. It starts with an introduction and FAQ.

Chapter 1 provides an overview of lith printing which explains what effects lith printing produce, why, and to what subjects it might be suited. Chapter 2 talks about the equipment and materials you will need, including the qualities of each paper and developer that may be used in lith printing. Chapter 3 explains how to make a basic lith print. Chapter 4 goes into more detail about controlling printing and developing for various effects, including dodging, burning, and selective development. Chapter 5 talks about the whys and wherefores of pepper fogging, among other difficulties, and offers solutions. Chapter 6 is a short course in the chemistry behind lith printing, an understanding of which will help you prevent and solve problems. Chapter 7 is about controlling color in prints during development. Chapter 8 discusses toning lith prints, specifically with gold, selenium, and selenium plus gold toners for stunning effects. Chapter 9 talks about redeveloping conventional prints in lith developer. Chapter 10 introduces some "lith look-a-like effects" that can be achieved with sodium-hydroxide enriched developer, split-thiocarbamide toning, and various bleaching techniques. Some of these produce breathtaking results. Everything is generously illustrated. Tips and cautions are displayed in conspicuous colored boxes. The topics covered in each chapter are set out at the beginning of the chapter. The only fault I have with the book is minor: The captions that explain the photographs are quite good, but they are so small as to be difficult to read. It should be noted that Tim Rudman is British, and he uses the British names for lith papers.

UK/US/Australian paper equivalents are given in the excellent appendices in the back of the book. Also found in the appendices are: a troubleshooting guide, paper characteristics for 19 papers discussed in the book, a color guide that tells us which papers produce which colors under what circumstances, a paper speed reference table, an f-stop chart for printing, a glossary, and a list of US, UK, and Australian suppliers. Some photographers might like to duplicate the style of lith prints in the digital darkroom. It would certainly be safer. If you're committed to the digital darkroom, Tim Rudman's breathtaking prints can still serve as an inspiration. I generally prefer traditional prints for black-and-white photographs, as they convey a depth that is easily distinguished from digital prints when examined closely. And all lith prints will be one-of-a-kind, which could be a source of great pride or great frustration, depending on your mood. In any case, "The Master Photographer's Lith Printing Course" is a comprehensive, easy-to-follow, beautifully illustrated manual of Lith printing. I'm sure that wet darkroom printers of all levels will find this an interesting technique to try.

I found the book went into detail in so many areas that the whole process looked like a huge amount of simultaneous variables to tweak into a good print, so I took his lith workshop because I assumed I'd likely need to ask many questions. Sure enough, this class clarified what was essential and

central to producing a good print and it didn't really go into what for me had seemed overwhelmingly complex in the book. I'm sure there are readers who can recognize the essential and begin to make logical tests for self-learning, perhaps those who have learned a few other alt process techniques. Even though I am a longtime gelatin silver printer, I do not consider this book to be well-organized and easy to use. I haven't even looked at it for years.

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