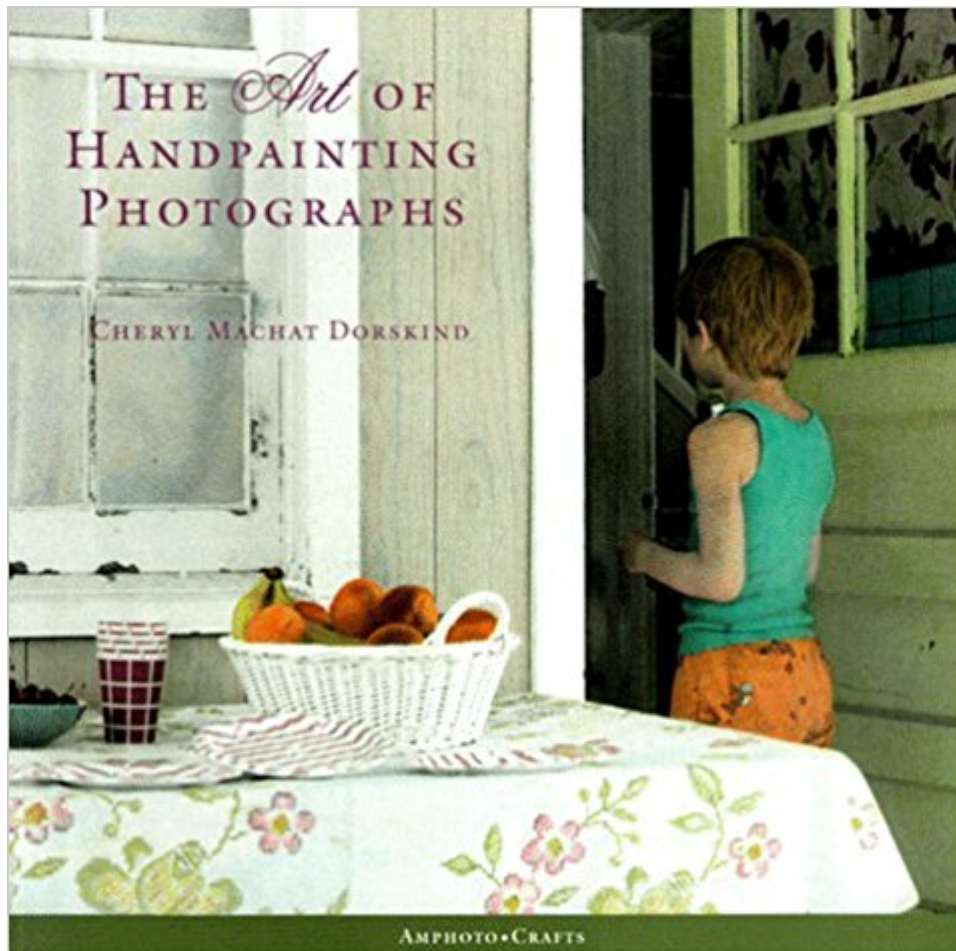




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The Art Of Handpainting Photographs (Amphoto Crafts)



Synopsis

Transform ordinary black-and-white photos into beautifully painted display art. This step-by-step workbook guides you through the process, assists with material selection and provides different approaches to different originals and other useful handcoloring tips. These techniques can be useful not only to the photographer, but artists and creative hobbyists as well.

Book Information

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Customer Reviews

The tradition of coloring photographs is almost as old as the medium itself, arising from the desire to soften the starkness of early photos. Handcoloring is very popular again, and this lovely book makes it easy to see why. Art photographer Dorskind clearly explains how she achieves her evocative and atmospheric "photopaintings," from materials and color basics, to composing a photo, to presenting and storing your work. Though the finished product may look like something only a professional photographer could produce, the technique is actually quite straightforward. And though the supplies are specialized, they are found at many art- and photo-supply stores, or can be ordered from a supplier in the book's resource guide. --Amy Handy

The handcoloring of photographs began long before the invention of color film, and many archives contain ghostly 19th-century examples. Recently, graphic and fine artists have rediscovered this art

and turned out both subtle portraits and splashy advertising art. Dorskind, a nationally known art photographer and handpainter, illustrates this step-by-step manual with her own luminous and haunting work. This is an extremely handsome and useful book. For larger collections. Copyright 1998 Reed Business Information, Inc.

good detail and well written with a lot of info.

Very informative.

Thank you!

"The Art of Handpainting Photographs" provides detailed instructions for handcoloring black-and-white photographs with Marshall's Photo Oils, which generally impart somewhat muted colors. Colored pencils are often used in conjunction with the oils. Author Cheryl Machat Dorskind briefly mentions other media that can be used in handcoloring photographs, but she does not discuss them. Although there is a chapter on landscapes, Dorskind is primarily a portrait artist, so this book's emphasis is portraiture. Chapter 1, "Selecting a Good Photographic Print" makes suggestions in how to best photograph for handpainting, including choosing appropriate film and photographic paper. This is the book's weakest chapter. The advice could be confusing to beginning or intermediate photographers. For example, it recommends bracketing exposures, but does not explain that, unless you tell the lab, they will try to print them all the same. And there is not much point in bracketing old chemistry black-and-white film by just one EV anyway. It's better to vary the exposure in printing. The author doesn't mention chromogenic black-and-white film at all, which is less expensive, easier for amateurs to obtain, and would be fine if printed on a fiber-based paper. Dorskind doesn't recommend T-grain films or high speed films, but doesn't explain why. Her suggestion of infrared film is interesting, however, as its characteristic white foliage (when used with a dark red filter) is well-suited to handpainting. A handy chart lists texture, tone and contrast for recommended fiber-based and resin-coated papers. The option of toning prints prior to handcoloring is mentioned, but no instructions are provided. Oddly, I have never seen a book on handcoloring photographs mention digital prints. Most ink jet prints are unsuitable as the ink will run, but I am curious as to how permanent inks and dye-sublimation prints fare. No answer is forthcoming. The information about papers for conventional printing is very good, though. Chapter 2, "Materials and the Work Station", explains supplies you will need and what conditions provide the best working

environment for coloring photographs. Chapter 3 is dedicated to "Basic Color Theory". There are explanations of the color wheel, complementary colors, hue, value, intensity, color temperature and advice on how best to choose the most appropriate color to convey your intentions. Chapter 4 discusses the five steps involved in "Preparing Your Photograph for Color Application": Spotting the photograph (retouching spots and scratches), masking the border, making wood/cotton skewers, arranging your color palette, and priming your photograph with Marshall's P.M. Solution. Chapter 5 provides a step-by-step explanation of "The Basic Painting Process". The example the author uses is a portrait. She explains how to mix colors, paint the photo, and use pencils on top of oil paints. These instructions are very good and would be invaluable if you are handcoloring a portrait, as there are specific suggestions for how to achieve the correct skin tone. Chapter 6, "More About Portraiture", provides further valuable advice to portraitists by explaining how to best paint red, blond, brown and gray hair. There is also some discussion of painting portrait backgrounds for various effects. Chapter 7, "Focusing on the Environment" is about handpainting landscapes. The author discusses color, tone, and composition in rural and urban landscapes, but there are no detailed instructions. Chapter 8, "Presenting Your Artwork" gives advice for how to store, mat, and frame your painted photographs. Chapter 9, "Special Assignments" mentions some specialized uses of handpainting, such as vintage photographs. There is a list of Resources in the back of the book.

This book mainly focuses on one type of oil colouring medium (namely Marshall's photo oils) and explains its use in a detailed manner. Illustrations are quite much detailed. In fact, following only the pictures, you already have a rough idea of the method. Reading the whole text however, does not add much on top of it. The book doesn't cover different approaches and techniques and focuses on a particular method of the author. In this sense, if the name of the book was "How do I handcolour my photographs using Marshall's Oils" it would have been more appropriate. The guidelines given in the book might be useful for some beginners, however they are too much detailed. The author will try to encourage creativity, by giving certain guides which is a big contradiction. Portrait photography and it's colouring is emphasized in this book, which is another limitation.

As a professional photographer for 25 years I have been using various artists to handpaint my professional work. Recently, I purchased this book, some Marshall paint, and some skewers. I have always wanted to paint but I knew I had no talent for drawing! I may not be able to draw but I can photograph and do darkroom printing. I am now (thanks to Cheryl Machat) painting everything I can

photograph. Not only am I enjoying this as MY hobby, I am once again photographing for my enjoyment not just for the public. My goal is to practice enough that someday I will no longer have to pay another artist for my painting but I will do it all myself in studio. With this book, I am on my way. I used her supplies listed in the back and found everything online I needed to get started. I recommend it to anyone interested in this art.

This is a wonderful book for creating your own handpainted photographs. It is in full-color on glossy stock with lots of examples. Materials covered include Marshall oils, colored pencils & spot pens. The book starts out by discussing how to select a good photograph. Next, choosing the right film & paper is covered. I found a chart listing various papers along with their texture, base tone, image tone, contrast & surface very helpful. The author does a great job explaining color theory & how to use color appropriately to create a mood. Preparing the photo, basic coloring methods, & blending colors are then demonstrated. The main focus is on portrait painting including a step-by-step demonstration & special tips on coloring hair. Basic landscape coloring is also included. A resource list in the back is a great bonus.

My love for painting with light goes back to when I was a child. The work and information in this book is a true gift. The innate ability of Cheryl M. Dorskind, to capture the human spirit and use color as a tool of further artistic expression, is both refreshing and profound. The inspiration I discovered in this book is matched by the quality of information and the talent of its author to communicate it in a manner one can understand and immediately begin to use. For anyone interested in great photography, learning how to hand paint photos, or simply find pleasure in a beautiful book which represents a precious art form, I strongly recommend this book.

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