

LE GUIDE **APPROXIMATIF**
ET **INDISPENSABLE** DU
TRAITEMENT CROISÉ

- - -

THE **QUICK** AND **DIRTY** GUIDE
TO **CROSS-PROCESSING**



PAR LOMOGRAPHY

SOMMAIRE

Le Guide Approximatif et Indispensable du Traitement Croisé.....	3
Mais qu'est-ce, Diable, que le Traitement Croisé?.....	3
Le X-Processing en 6 Etapes.....	5
Voyez Plus!.....	8
Le Bonus.....	9

CONTENTS

The Quick and Dirty Guide to Cross-Processing.....	11
What the Hell is Cross-Processing?.....	12
How to Cross-Process.....	13
Do See More!.....	16
The Special Feature.....	17

BONUS / SPECIAL FEATURE

General Advice.....	18
Film and Development.....	25
Hardcore.....	31

LE GUIDE **APPROXIMATIF** ET **INDISPENSABLE** DU **TRAITEMENT CROISÉ**

Bienvenue dans le monde merveilleux du traitement croisé, la technique photographique entièrement due au hasard! Le principe du traitement croisé ou x-processing revient à peu près à jeter tes images dans une roulette et à les voir ressortir transformées de façon totalement imprévue, imprévisible, et ir-reproductible. C'est un jeu de hasard. Tout ce que nous Lomographes adorons.

MAIS QU'EST-CE, DIABLE,
QUE LE TRAITEMENT CROISÉ ?

Des générations de photographes ont développé leurs pellicules négatives suivant un processus chimique appelé "C-41" et leurs diapositives avec le "E-6".

Ecoute plutôt ceci. Si tu traites délibérément ta pellicule avec les "mauvais" produits chimiques, tu fais ce qu'on appelle un traitement croisé. Ainsi, le traitement croisé d'une diapo se fait dans un bain de C-41, au lieu du E-6 qui lui est théoriquement réservé. Le film réagit avec les produits chimiques, devient pour ainsi dire quelque peu gaga jusqu'à ce que les couleurs se mettent carrément à déconner. Tu obtiens une cacophonie chromatique totale, c'est ce que tu cherches et c'est vraiment bien!

Mais n'oublie pas, jeune Lomographe, que quand on se lance dans le x-processing, le mot clé, c'est bidouiller. Chaque type de diapositives, et chaque bain de produits chimiques est différent, et donc les résultats ne sont jamais les mêmes. Pour un bidouillage expérimental complet, tu devras donc essayer différentes marques, différentes vitesses, différents laboratoires... y aller à fond et jusqu'au bout! Ecoute le côté ludique du bidouilleur qui est en toi. Tes efforts seront récompensés. Chaque voyage vers un nouveau laboratoire te fera frétiller d'excitation. Sois prêt à voir la couleur comme elle ne t'est encore ~~à~~ jamais apparue.

LE X-PROCESSING EN 6 ÉTAPES

- 1) Charge ton appareil avec une pellicule de diapositives.
+++++

Tout commence par une pellicule diapo. C'est la base du traitement croisé. Certains disent, moins la pellicule est chère, meilleur est le résultat. Même du film périmé donne des résultats étonnants.

- 2) Sous le soleil, exactement...
+++++

Le traitement croisé a besoin de lumière. Alors va te mettre au soleil, c'est le moment d'utiliser ton colorflash de jour comme de nuit, et d'actionner la fonction pause de ton appareil color splash. Dis-toi bien une chose: c'est en expérimentant qu'on devient un génie du traitement croisé.

- 3) Va dans un bon Labo bien sympa.
+++++

Le x-processing n'est pas hyper courant et le premier dépôt de

photo dans le supermarché au coin ne sait pas nécessairement de quoi il s'agit. Essaie peut-être de voir un peut plus haute de gamme et tu risques de trouver un laboratoire qui emploie des gens suffisamment sympathiques et curieux pour se joindre gaiement avec toi dans ta quête de l'extase colorée.

4) Croiser.
+++++++

Demande gentiment aux types du labo de développer ta pellicule "en croisé".

S'ils connaissent leur travail, ils comprendront immédiatement. Hélas pas tous. Quelques laboratoires pourraient ne pas avoir encore entendu parler du traitement croisé. Et ainsi tu pourrais te trouver obligé d'expliquer de quoi il s'agit. Dis-leur de traiter ta pellicule diapo comme si c'était une pellicule négative, de la développer dans un bain de C-41 et d'en faire des tirages papier normaux. Fais leur lire ce petit manuel si nécessaire.

Ils ne savent toujours pas de quoi tu parles? Ne t'énerve surtout pas. Glisse cette petite note explicative avec ta pellicule à l'attention du laborantin:

Cher Monsieur / Chère Madame
du labo de photo,

Ceci est une pellicule diapo que je
souhaite développer en Croisé.

Développement au c-41.
Aucune correction de couleur.
Tirage papier. Merci beaucoup !

Malheureusement pour une raison
ou une autre, certains labos
pourraient rejeter ton humble re-
quête de traitement croisé. S'ils
ne souhaitent pas commettre l'acte
hérétique de développer une mal-
heureuse pellicule dans le mauvais
bain pour te satisfaire, tant pis.
Dis-leur merci bien - ciao ciao et
change de labo.

5) **Aucune Correction de Couleur.**
+++++

Les machines de développement
peuvent corriger d'elles-mêmes
puissamment la couleur, ce qui
pourrait nuire à la pleine beauté
de ton travail. Il vaut donc mieux
spécifier, que tu ne souhaites pas de
correction de couleur. (Certains
Lomographes passionnés scannent
aussi leurs negs à la maison pour
obtenir des résultats différents.)

6) La Chance est Reine.
+++++

Comme tu le vois, le traitement croisé ouvre un champ large et fertile de possibilités et de surprises. Munis toi de ton appareil photo et d'un bon petit choix de pellicules et commence à bidouiller joyeusement avec ces ingrédients. Joue avec la marque de la pellicule le laboratoire, les conditions lumineuses, les temps d'exposition. Vois ce qui fonctionne mieux pour toi. Après tout il n'y a pas de formule magique. Sois courageux: Fais des erreurs, brave les règles et découvre par toi-même les possibilités infinies du traitement croisé.

Surtout ne laisse pas toute cette information t'embrouiller, après deux essais, tu seras habitué et ton labo et toi formerez déjà une équipe formidable.

VOYEZ PLUS !

La Société Lomographique a mis a ta disposition un microsite totalement dédié au traitement croisé, dont tu pourras apprécier la perspicacité et la richesse des images. Connecte-toi au world-wide-web Lomographique x sur www.lomography.com/x

Et rappelle-toi que rien ne t'interdit de reprendre tes vieilles habitudes, d'utiliser ton colorsplash avec des négatifs et de revenir sur le chemin traditionnel du développement conventionnel.

LE **BONUS**

Des Lomographes du monde entier nous ont confié leurs conseils ultrasecrets sur la meilleure façon d'obtenir les images croisées les plus juteuses. Voici leurs expériences sous-exposées-über-sursaturées-multisuperposées-météo-dépendantes chimico-allucinantes. Nous les avons recueillis ici pour tes yeux seulement. Tu trouveras des conseils utiles.

Les résultats de leurs expériences de x-processing sont accessibles en ligne. Suis simplement les liens de leurs Lomo-Homes. Si tu as une question, une requête ou un avis ou si tu veux simplement féliciter et remercier ces personnes généreuses, n'hésite pas à mettre un mot dans leur guestbook ou à leur envoyer un email.

Attention!

Lomography.com et les auteurs de ces avis déclinent toute responsabilité quant à ces conseils personnels. Il s'agit là d'un truc à part destiné à inspirer les Lomographes qui le souhaiteraient.

VOIR PAGE 18

Bien cordialement,
L'Equipe de Lomography



6- LA CHANCE EST REINE



6- CHANCE IS KING

THE **QUICK & DIRTY** GUIDE TO **CROSS-PROCESSING**

Welcome to the wonderful world of cross-processing! It's the photographic technique that puts happenstance to the test. Cross-processing (or x-processing) is like tossing your images in a roulette of colors that spits out unforeseen, unpredictable and unreproducible results. It's a game of chance. Just the way we Lomographers like it.

WHAT THE **HELL** IS CROSS-PROCESSING?

For generations photographers have developed negative film with a process called "C-41" and slide film with one called "E-6".

Now read this: If you deliberately process your film in the "wrong" chemicals, you are cross-processing. So, x-processing slide film is throwing it in a bath of C-41 instead of its usual E-6. The film reacts with the chemicals, goes a bit gaga, and colors start shifting like it ain't no thing. The result is total color mayhem, the really good way!

Remember, young Lomographer, when indulging in cross-processing the key word is "experiment"! Each type of slide film and each batch of chemicals are different. So results are never the same.

For new outcomes try different brands, different speeds, different labs...
Go crazy!'

Embrace you playful side and be attentive. Your efforts will be rewarded. Every trip to a new lab will have you sizzling with excitement. Fasten your seatbelt and get ready for colors like you have never seen them!'

HOW TO **CROSS**-PROCESS

- 1) Load your camera with slide film.

+++++

Slide film is the main ingredient for cross-processing. Some people say, the cheaper the film, the better. Even old and expired film returns amazing results.

- 2) Let the sunshine in.

+++++

X-processing loves a lot of light. Go out in the sunshine to frolick. Use the wacky colorflash day and night. Take advantage of the long Exposure function of your color-splash camera. Experiment under different conditions and settings.

- 3) Go to a good & friendly photo lab.

+++++

Cross-processing is a bit off the mainstream photo track. So not Every supermarket lab will be able to handle it. Think a bit classier and you will just find a lab with friendly assistants who are willing to join you in your quest for the ultimate color burst.

4) Cross.
+++++

Tell the guy at the lab to cross-process your roll. If they know their job, they will understand immediately. But not all of them do. Some labs might not have heard of it. Then you have to explain, how it is done. Tell them to treat your roll just as if it were negative film, and that you want it developed in C-41 chemicals. You want prints on normal photo-paper.

Hard to understand? No worries: Take this little note and slip it to the assistant.

Dear Photo Lab Woman/Man!

This is a slide film. Me want cross process.

Please:
Develop in c-41.
No color correction.
Print on paper. Thank you!

Unfortunately some labs might reject your demand for cross-processed pictures. They just will not commit the heretic act of developing in the wrong tank, no matter what you tell them. In that case, just kiss them goodbye and change the lab.

- 5)) No color correction.
+++++

Developing machines can have a powerful color correction that might harm the full beauty of your work. Tell them that you don't want your pictures color corrected. (For different results, passionate Lomographers love to scan their developed film at home to get another outcome. You might want to try that, too.)

- 6)) Chance is king.
+++++

As you see, x-processing opens up a wide and fertile field of possibilities and surprises. Grab your camera and a choice of film and play with different settings. See what works best for you. After all there is no~~x~~ wrong or right. Be brave: Make mistakes and learn from them. Like Elvis.

Don't be confused by all the information. After having done it twice you will get the habit and make a formidable team with the lab assistant.

DO SEE **MORE!**

The Lomographic Society also set up a comprehensive microsite with yummy cross-processed pictures, insightful explanations and further links. Plug your computer to the worldwide internet, go on www.lomography.com/x and feast your eyes!

And don't forget that you can always go back on the traditional path and just use your Colorsplash Camera with ordinary negative film and development, too.

THE SPECIAL FEATURE

Lomographers around the globe have entrusted us with their ultra-secret secret hints on how to get freshand juicy cross-ed pictures. Read about their underexposed-oversaturated-multilayered-labcheating experiences. You will find quite a bit of handy advice.

The results of their x-processing experiments can be seen online: simply follow the link to their LomoHome. And if you have questions, requests, or feedback, or if you merely want to congratulate and thank these lovely people, just drop a line in their guestbook or send them an email.

One more thing. Lomography does not take any responsibility for their opinions, nor do the authors take responsibility. This is an off-the-record thingy. The scribbings are personal and for inspiration only. Enjoy them, but remember that you are the instructions section of this little manual. Now.

All the best,

Your Lomography Team.

GENERAL ADVICE

TRY IT!

artpunk [artpunk@iprimus.com.au]
<http://www.lomohomes.com/artpunk>

My own finest personal tip for cross-processing would be to actually try it - soon! OK, don't be hard on me or look on me with scorn...I'm a cross-processing virgin!

SERIOUSLY...

Elsbeth Harrison [elsbethharrison@onetel.com]
<http://www.lomohomes.com/janiemeringuepie>

seriously underexpose
try different labs
chose a friendly lab

DOUBLEEXPOSURE FRENZY

seehorse [seehorse@seehorse.de]
<http://www.lomohomes.com/seehorse>

I like x-processing and it's always an experiment and often a game. I like fuji slides 100 or less, cos of the fuji material quality. other films break easily and I had bad experiences with old and cheap slide rolls. But anyway, x-processing is great for daylight shots, cos the colors are so weird then. Combined with the colorflash you can make freaky colored shots. Double exposure is also great [...]. How is it with infrared film? Thats what I really want to try out. Have you experiences with that yet? In B/W you need an ultra red filter for that and has something of a solarization effect then.

COLOR CORRECTION? DOH!

Malachy Wolohan [malachy.wolohan@gmail.com]

<http://www.lomohomes.com/malki>

I really like Kodak's brand of slide film. For UK lomographers the best tip it to get slide film from [ww.7dayshop.com](http://www.7dayshop.com), probably the best and cheapest place for cheap film. For processing, it's best to find a lab that will turn of their colour correction on their machines. I try not to follow any rules with certain types of films, I just pop it in the camera and let the situation work it's self out!

FLASHED DISTORTION

damonovich [damonovich@gmail.com]

<http://www.lomohomes.com/damonovich>

„Get up close, distored, colorsplash and cross process. Use Kodak VS 100 and xp the results for stunning distortion.

GET UP EARLY!

Syd barret [sydbarret@gmx.de]

<http://www.lomohomes.com/Freser>

Go out for a walk one or two hours before dawn. In the next time more and more colors disappear in the rays of the sunlight. You will get in a very short time (dependent how near to theequator you live) many different colored landscape. Starting with violett. Following blue and green. If you want to have brighter colors e.g. pink instead of violett, underexpose your pic.

Use a colorsplash when parts of the motiv are nearer than 3 meters and other parts are more distant then 3 meters to you. You will recive a "normal" crossed background. The foreground is typical colorsplashed. (Compare it with my x-pro 1 till x-pro 5 albums)

FORGET YOUR DIRTY DEEDS!

Carol Ocker [cmonkeyjump@yahoo.com]

<http://www.lomohomes.com/cmonkeyjump>

First off, it helps to live in a town that has a photo lab that actually knows what cross process means... [...]I like to use Kodak VS slide film, underexposed of course.

Take your time shoot, enough time that you forget what all you have shot...that way you'll be surprised later on. I never let the lab print these photos; they'll try to color correct. I scan them myself.

YOUR VACATION | KODAK ELITECHROME | FUJI LAB

goodguy

<http://www.lomohomes.com/goodguy>

„On your vacation, take your loved one with you and travel the nature. If the wind is good, you might bring together a kite. And don't forget your camera, take the photos of memorizable moments. Especially when you do cross process with Kodak Film EliteChrome Extra Color 100 and have it developed at Fuji lab, you'll get the green-tone photos with a touch of other colorful colors. (Normally when you develop the film at Kodak lab you'll get only very green colors.) And your great moments will be kept in the photos forever.“

ITS.A.SALFORD.THING

Vanessa Short [short_vanessa@hotmail.com]

My finest tips for cross process is would be experience as there are no does and don't. Unless its something like don't leave the lens cap on, but that goes for any photography.

I do like the G100 slide film from Kodak for cross processing give things a green look. I like to use a professional lab that can give me a contact sheet I can look at and then decide which ones to process.

TOO MUCH SUN IN THAILAND

The Petch* [petchwings@yahoo.com]
<http://www.lomohomes.com/zwingzet>

Do not shoot against the sunlight, that's it. I know the best lab for Cross Processing in Bangkok, Thailand. Its name is A&B LAB. Fly here I will take you there.

WHATEVER, AS LONG AS IT IS OLD

zoe hayden [whitenoisemaker@gmail.com]
<http://www.lomohomes.com/-scion-/>

[...] the time-tested thing is to use any dinky old film, any dollar store gaff, of low speed. Overexpose, underexpose, but leave the original coloring somehow realistic in the sense of too dark or too bright. This'll make the colors stand out more in cross-processing I think, bringing them out in ways that wouldn't have been possible otherwise.

IT'S MY HUSBAND'S FAULT

jenny sheriff [jennyleesherriff@hotmail.com]
<http://www.lomohomes.com/jenny.lee.sheriff>

i don't cross process much. if i do its because my husband puts fuji slide in my camera.

EXPERIMENT!

http://www.lomohomes.com/Maya_Newman

Experiment! Try different films - Kodak for blues, Fuji for greens, Agfa for warmth... find somewhere you trust for cross processing, it doesn't have to be a professional lab. Find your look by shooting lots and experimenting!!

MISTY WEATHER X-PRO

ghostkamera

<http://www.lomohomes.com/ghostcamera>

dont only take xpro shots in sunshine and indoors, wait till the weather is really cloudy and dull and head out! trust me.. the colours come out totally different!!!

LIGHT FOOD

Sanne Vinter [vinters@ehp.dk]

<http://www.lomohomes.com/Vinter>

Ooooooh let there be light...indeed much light such as the sun or a strong flash. Thats the key to fine X-pro lomographs. Light is food for colours!!

MOMMY DOES EVERYTHING

bunny junior [bunnygjunior@hotmail.com]

<http://www.lomohomes.com/BUNNY.G>

sorry. i can't help you there. my mom puts my film inside the camera and then takes it to be developed. so most of the time i don't know what film im using. but i do know im shooting on 100 asa. and it is cross processed.

ARRAY OF COLOR

Jeff Hahn [somethin_corporate@hotmail.com]

<http://www.lomohomes.com/satanic57>

So far i have found that the best brand for slide film is kodak elitechrome. It offers a great range of colours which can be used in both day and night situations. [...]. the best shots i have gotten include lots of sunlight... the lamp could make indoor shots fun however.. with its radiating array of colours and light.

TALK YOUR WAY OUT

Tabarelli, Barbara [TabarelliB@zomax.ie]

<http://www.lomohomes.com/Babstar>

I find cross processing really interesting. Shame that living in Ireland (relatively small) people in shops don't always know what you are talking about or do not want to xprocess for fear it will ruin the machine they use! Anyway I use Kodak Elite Chrome 100 asa, and queitley ask the dude at the photo-shop to cross process it...then spend the following half an hour explaining to him that "yes I do not the colors will come out funny....lalala"

CAM JAMMIN'

mpanzironi [mpanzironi@regione.lazio.it]

<http://www.lomohomes.com/lomospike>

I have two lomos: the Colorsplash camera and the SuperSampler. I like using the same film with both cameras, with different exposure settings. I like burning the film with different chemicals to get oddly skewed colours and increased contrast and saturation. Usually I shoot totally neutral and flat surfaces with the Colorsplash camera, obviously using the colour filters, and then I put the film in the SuperSampler to obtain absurd multicolour and multi-movement pictures.

OLD TIME EFFECTS

edward@onoffonoff.org

<http://www.lomohomes.com/bmxedd>

Agfa RSX-II 100, [...] processed at the local pro lab for deep contrast blues and reds and with fine detail. Be careful though, too much over exposure of this film will make for some really unexpected grainy sepia like results from a bygone era.

RURAL VS. URBAN DOUBLE EXPOSURES

Fernanda Baglioli [fefulita@gmail.com]

<http://www.lomohomes.com/fefulita>

Fujichrome slide, here the cross process is called viragem, the best lab here to make a x-process is ticcolor. My favorite techniques are shooting the hole film with very colourful things, mostly nature themes like flowers, bushes, sunsets and all that stuff, and then after do a double shooting only urban themes, like signs, cars, buildings. The results are very nice.

OUT OF DATE

Shirley Gibson [shurlybee@hotmail.com]

<http://www.lomohomes.com/shurly>

as a student i buy cheap slide film, mostly out of date stuff. [...] as far as exposure is concerned, night shots with bright lights are the best...

FILM AND DEVELOPMENT

FREAKY COLORS BY USING DIFFERENT SLIDEFILMS

sandkorn [ithedens@aol.com]

<http://www.lomohomes.com/sandkorn>

If you like the x-pro effect, this is something for you. By using different slidefilms the outcoming colors totally change. It depends also a bit of where you develop the pics but I can say by using a Kodak slide-film, pics turn out in a blue-ish way, lomo slide-film pics get green/yellow tones, and you get absolutely freaky red tones by using Fuji. So, go out and color your life!

WACKY COLORS

Ervil Jovkovic [lomo@flaminghearts.de]

<http://www.lomohomes.com/Ervil>

It depends on what u like to get. For "greens" I prefer Fuji, for "blues" I prefer Kodak ... for "wacky colours" I'd rather take a cheap slide film from a drugstore. I like the fact that u never know what will come out and this is why I'm not really into a fixed approach to cross processing. Choosing different labs, different ASA's, etc. makes always a good surprise.

1 HOUR PHOTO

megan.mcduffie@gmail.com

http://www.lomohomes.com/le_megn

The best results I have every received with cross processing was by using Kodak Ektachrome 100PLUS- I set the exposure meter to 100, and had it processed at a cheap 1-hour grocery store photo lab. The results: beautiful, bold colors and exaggerated blues, but no ugly color cast.

SEARCH YOUR DAD'S STUFF

Stich Stich [stichstich@hotmail.com]

<http://www.lomohomes.com/knottybenjamin>

The cheapest mistreated films are often the best, i once found a AGFA slide film in my dads old camera bag expired years ago, the best cross processed pictures i think i amy have taken, (naturally the pictures nothing how i interded).

LOVE YOUR LAB

Chablais Maud [bluezoe_98@yahoo.com]

<http://www.lomohomes.com/bluezoe>

To get good results in x-processing it's better to use a 400 ASA film. My preference goes to Fuji film Fujichrome provia 400 F. Long time aperture permits flashy colours, bright lights and supporting contrasts.

Concerning the lab, I always go in the same one because, by now, the people who work out there know my habits, my demands and the results I like to get with my beloved x-pro.

KNOWLEDGE AND PERSISTENCE.

Ian Kramar [iankramar@cox.net]

<http://www.lomohomes.com/sandstep>

Educate yourself about the process so you sound like you've done it a million times when you go into the lab to ask for it. Don't give up, try back on different days for different clerks, and target the young ones with piercings.

Bracket. I did this on a photo of a sunset recently. I ended up with four very different shades of sunset.

DRESS UP AND DISGUISE

trippyjo [trippyjo@yahoo.com]

http://www.lomohomes.com/trippy_jo

Brands: Kodak Elitechrome for blues and greens; Lomo shop slide film (Photo Porst) for super rich greens and yellows; Fuji Provia for increased saturation, but near-normal colors; Fuji Sensia for reds and oranges

Techniques: I just usually stick in some 100 asa slide film (cheaper!),

Labs: For lomographers in PH, go to the Fuji Lab at SM Bicutan or Glorietta-Here, you don't have to disguise or dress up your slide film in normal negative film canisters. Be good! Be honest!

COME TO BRAZIL

Brumarch [brumarch@uol.com.br]

<http://www.lomohomes.com/bruna.m>

i love xpro! and all i know i learnt from my lomofriends.

i prefer to use fuji films like astia (my preferred). i had a great time with kodak ektachrome sw too... all of them out of date, cheaper! but now i've been using agfa ct precisa, also because of the price...i like it best for bright sunny days. living in brazil is a great tip for one to do xpro, haha! sunny days and great colours are always a guarantee of good happy surprises...look at valayres lomohome to see what i'm talking about...my dream is to travel again to mexico to do a lot of xpro shots! the most colourful country i've been to!

THAT'S WHAT FILMS ARE FOR

Carlos Azeredo Mesquita [cmesquita96@hotmail.com]

<http://www.lomohomes.com/cmesquita96>

My favourite films for crossing process are Elitchrome 100 (Kodak) and Fuji Sensia 100 (FujiFilm), and I like to have them processed by FujiFilm, in my opinion Fuji has the greatest colors and everything looks better developed by them. I work this two films because I like

the colors they produce: intense, vivid, full of bright and texture. When I shoot I don't control the aperture, but I try to use elitechrome on the outside or in spaces with lots of light (it doesn't work so well in low light, color doesn't change a lot) and fujisensia inside or outside (I like the colors in both situations).

PUSH IT REAL GOOD

lloyd hughes [lloydmh@hotmail.com]

http://www.lomohomes.com/lost___highway

Fuji sensia and provia are good for getting greeny colours. I love green photos which is why fuji is the only slide film I use. [...] A lot of it depends on what conditions you shot the film in in regards to deciding to push the film when developing. [...] However if you shot with say 100 ASA slide film in sunny conditions then it would probably be useful to have it push one or two stops. Before you even attempt to load your camera with slide film just remember that not all labs cross-process so I'd ask around to find out if there is actually a place near you that does it. Once this is out of the way then shoot like crazy!

THINK CONTRAST

carmen de vos [carmendevos@skynet.be]

<http://www.lomohomes.com/carmendevos>

cross-processing: underexpose and push the film, think about your subjects, choose contrasting items, shoot your layers at different distances

WHATAFU*?

Julio Franca [dux.x@bol.com.br]

<http://www.lomohomes.com/dux.x>

fav film: agfa ct precisa (no greens, only oversaturated colors!) tungsten films, like fuji 64T. Cool stuff...

exposure tips: no rules

lab: a pro one, one hour ones can destroy your xpro fine art. look for a lab

that know whatafu** is xpro.

POWER POINT

Mabelle Teh [rehashed84@gmail.com]

<http://www.lomohomes.com/rehashed>

- when xpro.. use expired slide films!
 - slide film brands kodak elitechrome extra colour 100! fuji sensia 100! fuji provia f100! remember to tell your lab to push 1!
 - cross process doubles! try combos with different cameras together!
 - yummy results!
-

PURPLE FLASH

Pedro [m0rph3u@gmail.com]

<http://www.lomohomes.com/M0rph3u>

My favorite films are Fuji Velvia and Kodaks, Ektachrome and EliteChrome. Sometimes I also get good results from Agfa CT Precisa. I prefer 100 ASA film, but I also use 200 and 400.

If I use any lomographic camera use 200ASA and I need very good light conditions.

Labs...in Portugal I always developed my films in Fuji. The colors there are the ones people use to see in Lomoland...Kodaks (and Fuji Velvia) more blueish, or with reds and yellows more visible and Fujis(sensia, astia, provia and good old MS100-1000) more yellow or green. Here in NYC the lab I go always come out with red x-pro...despite the film I use...I have to check other one. (you can check...oh, heresy...at <http://www.flickr.com/photos/m0rph3u>). The only thing I like is because I can use warmer colors with the colorsplash flash - with purple mainly, and play around a little bit!

KEEP ON TRACKIN'

Anthony Peyper [anthony@glamourfish.com]
Glamourfish

First of all try find a lab that will do x-processing, but not only one...as many as you can as the results do differ. As slide film is thicker than regular negatives, some machines, especially the newer ones (so it seems) the film fits a lot tighter & it can damage the film or smudge the colour.

Prepare yourself for rejection but be determined - eventually you will find a place that will do it for you.

Personally I prefer using a higher ASA slide film. I know many would argue this, but I like it because of the gariny effect it gives... But , for a crispier sharper image a lower ASA is best, sometimes - but the it also depends on various film types & (I think) even the exact condition of chemicals used. Best advise i can give is try a few & make a note of what works for you! With x-processing one needs to ignore some rules of photography...don't think just experiment! I've tried a few things recommended to me & it didn't always work the way it worked for others, so yes, my best advise is to keep track of what film you use, and even where you have the processing done.

FUJI FOREVER

"Melanie Tönnies" [Die_Graefin@gmx.de]
<http://www.lomohomes.com/graefin>

I ALWAYS take a Fujichrome Sensia 200 or 400 ASA. I have the best experiences with this film. The 400 ASA makes the picture very sharp and clear, but it is expensive. I don't worry about the results so I shoot everywhere and everything. At night with longer exposure.

HARDCORE

X-PRO XPERT

The_Milkybar_Kid [gbrooks2000@hotmail.com]
http://www.lomohomes.com/The_Milkybar_Kid

„Having trouble finding anyone willing to put your little cannisters of E6 Genius through their C41 processor? FEAR NOT! If you're desperate to get your Slide Film sneakily processed as boring old Colour Negative, here's a little tip:

Once your beolved Camera has burped out a roll of Chromogenic beauty, goto a photo developers and ask them for any spare 35mm cannisters that have come out of the machine. Alternatively, just buy some REALLY cheap film from somewhere and use that canister. Ideally you want something which had the same number of frames as your Slide film does (eg 24 or 36.) Don't worry about film speed that much, but try to get it roughly similar, it all adds to the CRAZEE experience.

Now, this is the clever bit: In a VERY dark closet / under your sheets / in the basement / in a Darkroom (show-off!) pop open the empty/cheap film cannister using a bottle opener on the top and remove the central spool. Then do the same for your lovely Slide film, and put your spool of E6 in the C41 canister and reseal. It's a good idea to practice doing this with the empty cannister in the light and then with you eyes closed, as this HAS to be done in TOTAL darkness.

Now all you have to do is take it to you developers and hand it over as normal film. Make sure you have a little giggle at your deviousness and then walk home. LOMO On!“

LAST RESORT

jason de los reyes [fookshit@hotmail.com]
<http://www.lomohomes.com/warhola69>

i use kodak ektachrome and konica slides for this.[...] i always tell the lab when printing my photos "NO CORRECTION" as to retain the integrity of colours and exposure of my pics. i always go to our local Konica outlet here, they even give me discounts. one more thing, when they don't want my slide to be crossed, i always have my hand Sharpie pen for blocking out the film canister of any signs that it is a slide film. this is much more effective than debating w/ the photo lab personnel. with this, they wash it w/ c41 w/out knowing its a slide!

MULTI EXPOSURES

Liad Cohen [ouoroborosx@yahoo.com]
<http://www.lomohomes.com/OuroborosX>

my favorite brand of film for cross-processing is agfa ct precisa 100[...]... the agfa film really saturates color on bright days... on darker days, it's not the best film for single exposure, but it works great for multi-exposure, even in low-light situations... on bright days, you get incredible vignettes at 100 ASA for singles, and 400 ASA for multi-exposure... the key though with multiexposure with this film is to keep in mind that if you shoot open sky on the first layer, you will blow out the frame, all the subsequent layers will be less bold, if visible at all... but, if you shoot open sky on the second or third layer, the sky fills in the dark space from the earlier layers, and creates a bold, saturated effect... i have used other film brands for these types of shots, especially kodak ektachrome and all the fuji brands of film, but the green and blue effects of kodak and most fuji films, and the red tone of cross-processing sensia and astia fuji films can be effective, but kind of repetitive when a whole roll looks that way... the agfa film is the absolute best for bold, saturated color...

MONOCHROME X-PRO

Ulf and Marianne [rehnholm@bredband.net]

<http://www.lomohomes.com/rehnholm>

You can develop a colour film in the same chemicals as for black and white film. Afterwards You bleach the film for 10 - 20 sec and fixing for the second time. But this time only for 10 sec and finally rinse with water.

GET YOUR OWN LAB

astronaut_jones@comcast.net

<http://www.lomohomes.com/citizen>

Being moderately privileged, I sometimes have access to a Wing Lynch developing machine. This is a true beast of a mechanism and it spits out one-time chemical uses so as to facilitate cross processing without nasty chemical contamination. If you have the means, I highly recommend using one. It is so choice. You can mess around with pushing and pulling while cross processing and it is just confusing enough to operate that it is kind of rewarding when you get the thing up and running.

