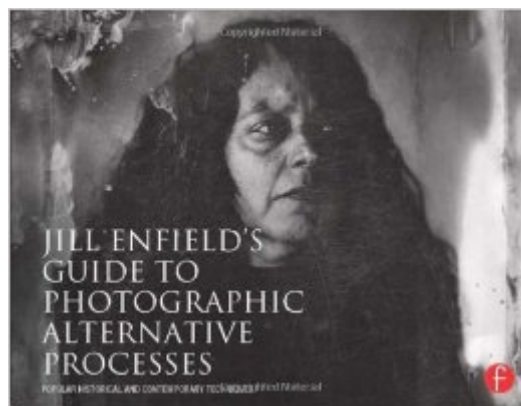


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# Jill Enfield's Guide To Photographic Alternative Processes: Popular Historical And Contemporary Techniques (Alternative Process Photography)



## Synopsis

As technology advances in the world of photography, a passionate crowd of professionals, students, and hobbyists is returning to the darkroom in search of a more authentic, handmade feel to their art. Jill Enfield's Guide to Photographic Alternative Processes shows how to do just that. Packed with stunning imagery, how-to recipes, techniques, and historical information on the evolution of processes, this guide provides the instruction to emulate the ethereal, dream-like feel of alternative processing. Whether in a darkroom using traditional chemicals, at the kitchen sink with pantry staples, or in front of the computer re-creating techniques digitally, you will learn how to add a richness and depth to your photography like never before. Covers alternative processing from its historical roots up through digital manipulation. Showcases the different styles and processing methods of various artists. Includes suggestions for vegan and vegetarian-friendly alternative processing!

## Book Information

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Processing #194 in Books > Arts & Photography > Photography & Video > Equipment,

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## Customer Reviews

Jill Enfield's new book Guide To Photographic Alternative Processes has an impressive depth of information, editorial voice, variety of processes, and excellent examples of contemporary artists using the processes. The only complaint I would have is the type is small and the paper should be brighter. This might be a reflection of my age and the need for reading glasses. On the plus side, I

like how the book is sized to fit easily in a camera bag. I predict several chemistry stains throughout the pages from repeated use. The topics she covers are: digital negs, fugitive printing (not mug shots), cyanotypes, Salt and albumen prints, Van dyke and other "brown" prints, platinum, wet plate collodion, liquid emulsion, gum printing, transfers and ceramic printing. Lots of stuff and worth the money. As I read each chapter, I noticed she anticipates each question that would come up and provides a concise answer. A guidebook should not be complicated to read. I need easy to read manuals, full of information and able to pique my curiosity to learn more. My go-to books are Dick Arentz's platinum printing book, the Osterman's wet plate collodion book, and now Jill's book on everything else. As a teacher, I need an alt process manual that gives more than a thumbnail of the topics I like to cover. My students at NESOP are voracious for alt process information and their contemporary applications. Jill's book does this clearly. If you are interested in alt processes as an artist, look no further for an easy to read and inspiring road map. If you are a teacher, this book provides a comprehensive and solid amount of information enhances any classroom demonstration while giving the student an excellent source of information outside of class.

This is a strange one. There is information within that's useful, there are links to other sources to expand on the subjects, but .. and this is a big BUT for me ... the whole thing is an utter mess. Once you get to reading on a specific technique, you're gonna hunt around several pages to make any sense out of it. Nothing is organized to help you return to the few words you're going to need to refresh memory. In this respect this is one of the worst books of the kind I have seen. Ultimately it is a show down of techniques intertwined with messy and extremely un-technical layout that has a good chance of driving people away from the content. It reads like a novel, somewhat documentary and (naturally) historical in nature, but it is not a GUIDE in any sense. Again, there IS information to help you with the techniques, but published in a horrid format for the task. Also, but this is purely personal, I don't buy the "oldy" look to the pages, it also distracts me from the content.... Having spent more time with the book I'll first reiterate the 2 star rating, I don't believe I'll ever consider going up from this. Secondly, book is hard to read due to small type and colored page background. This along with "novel" style concept it is difficult to follow. Thirdly, there are only handful of images of relatively large size, one on the cover, second in the "ceramic" section, and one in front of each chapter. The rest is tiny (many match box size) and most are ho-hum level. This reminds me of many alternative technique followers for whom getting an image (ANY image) is already art in the making. If you want to see anything to inspire you, you'll need to find it elsewhere.

Don't be put off by the choice of the cover photo (which MAY not immediately draw you to this title). This is a WONDERFUL book. In fact, this is a completely rewritten update to Ms. Enfield's earlier book entitled "Photo-Imaging: A Complete Visual Guide to Alternative Techniques and Processes". When asked to compare the two books specifically regarding which one would be best for learning about printing on tiles, Jill's words were "The new book goes further in what you can do with tiles - not just liquid emulsion but cyanotype and gum as well. So - i will leave it to you - either book will do for liquid emulsion." The new book contains much more up to date information and is highly recommended. You or may not be familiar with Jill Enfield, but she is eminently qualified to write a volume such as this, with 35 years of experience. With all of that experience, I appreciate the balance that she strikes between giving you valuable tips and the fact that she does not generally make very \*specific\* recommendations - preferring instead that you discover your \*own\* preferences through experience and experimentation. As an example, I turned in the index directly to the subject of "paper". The subheading "Paper" (found in Chapter 2 on "A Guide to Materials and Techniques" is rather short, but complete. She gives you the basics to identifying paper characteristics and what they will mean for your prints, but does not recommend even a single paper or mill by NAME. She does name a couple of paper suppliers from which one can get catalogs, however. I am fine with this (in fact, I think it wise. An endorsement by a famous practitioner could lead to shortages or a sharp rise in prices for any paper thus specified.

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