

A RotoVision Book

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52 PHOTOGRAPHIC PROJECTS

Kevin Meredith

Creative workshops for the adventurous image-maker



RotoVision

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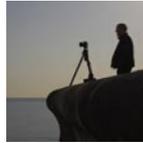


Ruby May Allcock

(aka ruby-may)

Ruby May is currently concluding A-level photography in Brighton and plans to study fashion photography at university. Ruby has shot headline acts at major venues and festivals in the UK, including Glastonbury. She also works as a photographer for a Brighton listings magazine.

www.flickr.com/ruby_may/; www.myspace.com/ruby1992



Alex Bamford

Working as an art director in some of London's foremost advertising agencies, Alex Bamford has spent the last 25 years creating images for major brands. More recently he's been heading into the night to create images for his own amusement.

www.alexbamford.com/; www.flickr.com/photos/bambooly



Hailey Bartholomew

(aka poppy smiles)

Hailey Bartholomew's endearing visual style is influenced by her genuine desire to communicate and delight with color, positivity, and hope. An award-winning stills photographer, Hailey has also written, directed, and filmed several award-winning short films.

www.youcantbeserious.com.au
www.flickr.com/photos/poppysmiles/



Adam Bronkhorst

(aka the brownhorse)

Adam's photography has been published in books, magazines, and newspapers around the world, and has featured in solo and group exhibitions. In 2008 Adam Bronkhorst set up Garage Studios with two other professional photographers. He runs workshops in flash photography, wedding photography, and film cameras. Adam has a love for film cameras and never leaves the house without at least two on him.

<http://adambronkhorst.com>
www.flickr.com/photos/garage_studios/



Mona T. Brooks

(aka macaby)

In 2003 Mona married her soulmate, quit her corporate job, moved to San Francisco, and started photography school at the Academy of Art University. Her photography resume reads off the who's who in US progressive politics, from President Barack Obama and former President Bill Clinton to Speaker of the House Nancy Pelosi. Mona's work can be seen in *San Francisco Magazine*, *Augenzeuge Magazine*, *Le Monde*, and Rome's *Europa* newspaper.

www.monabrooks.com
www.facebook.com/monabrooks



Darren Constantino

For Darren Constantino, photography is a hobby. He likes to photograph the landscapes around his home in northeastern Ohio, USA, using pinhole and digital cameras. He is indebted to his wife for her patience with his photography during their travels.

www.flickr.com/photos/dcsnaps
dcsnaps@yahoo.com



Gianluca Fabrizio

(aka Shotbart)

Self-taught photographer Gianluca Fabrizio began his serious digging into photography in late 2006. He explored the stunning world of macro photography with his Lilliput series, and has since concentrated more on portraits. Whatever he shoots, he loves the result to be evocative.

www.flickr.com/shotbart



Ricardo Mendonça Ferreira

Ricardo Mendonça Ferreira is a Brazilian software engineer and photographer with a passion for taking aerial pictures, especially using kites. He has published his work and participated in aerial photography events in Brazil, the USA, and the UK.

www.altoretrato.com.br/; www.flickr.com/photos/ricardo_ferreira/



Lisa Garner

(aka lissyloola)

Lisa Garner is a self-employed graphic designer and co-director of Itonic Design. She finds inspiration in the unusual things and people around her and finds photography a great way of recording it. She enjoys the freedom that digital photography gives her, but can't help loving film and her film cameras that little bit more.

www.flickr.com/photos/lissyloola
www.flickr.com/gloriousfreaks
www.itionicdesign.com



Alexis Gerard

Alexis Gerard founded imaging technology think tank Future Image in 1991. He subsequently founded, and chairs, the 6Sight® Future of Imaging executive conference (www.6Sight.com). He coauthored the book *Going Visual* and is a member of the International Advisory Council of the George Eastman House. A passionate photographer since the 1970s, he started shooting digitally in the early 1990s. He prefers small cameras that he can carry with him at all times.

www.jpgmag.com/people/AGFuture
www.aamora.com/?cat=49
www.redbubble.com/people/AGFuture



Steph Goralnick

(aka sgoralnick)

A photographer and graphic designer living in Brooklyn, New York, Steph enjoys documenting wacky New York events, throwing ridiculous theme parties, and traveling to faraway lands. Her work has been published in *Adbusters Magazine*, *The Village Voice*, and *Imbibe Magazine*; and featured in the *We Are All Photographers Now* exhibition at the Musée de l'Elysée in Lausanne, Switzerland.

www.sgoralnick.com
www.flickr.com/sgoralnick



Kevin Mason

Photography ruined Kevin's life. He has been shooting full time since 2002, but has been obsessed with taking photos for much longer. Published many times, with work ranging from fashion to documentary-portrait work, he is most interested in photographing the people he meets in his ordinary day. Kevin shoots because he likes to make fictional narratives and present them as truth.

<http://kevinmason.garage-studios.co.uk/gallery> work: www.darkdaze.org



Kevin Meredith

(aka Lomokev)

Kevin Meredith is an evangelist for the use of simple compact film cameras, although he is not a stranger to digital. His obsessions with food, shoes, and swimming have won him commissions with Dr. Martens, the Victoria & Albert Museum, London, *The Times* newspaper (UK), and The National Gallery, London. He became well known in Internet circles when he joined flickr as an early adopter in 2004. His first book, *Hot Shots*, was published by RotoVision in 2008, and has since been translated into Spanish, Polish, Estonian, and Chinese. Kevin now teaches photography privately all over the world.

<http://lomokev.com/>; <http://www.flickr.com/lomokev>



Russ Morris

Russ Morris has been shooting through the viewfinder (TtV) since May 2006. Inspired by the work of the earliest members of the flickr Through the Viewfinder group, he spent six months experimenting with the medium, discovering ways to apply his personal touch to these unique photos taken using two cameras. His online tutorial www.russmorris.com/ttv is regarded as *the* resource for learning how TtV is done.

www.russmorris.com

**Michael O'Neal**

(aka moneal)

Michael O'Neal lives in San Francisco, but commutes to Cupertino for his job as an Associate Creative Director at Apple. Michael brings the perspective of having art directed famous photographers, but is himself a photographer and lover of all things Polaroid.

michaeloneal.net

www.flickr.com/moneal/

**Tracy Packer**

(aka Trapac)

Tracy has a great variety of mostly cheap—and often old—film cameras, many held together with Blu-tack and electrical tape. She carries several with her at all times, even to university where she is currently (2009) undertaking a BA (Hons) in photography to help launch her second career.

www.flickr.com/people/teepee1/

**Meg Pickard**

Meg Pickard is an inveterate photographer who carries at least one image-capturing tool with her wherever she goes (four if you count her eyes and brain). Though self-taught, her photos have appeared in print and ad campaigns, as well as online. Her favorite camera is whichever she happens to be holding at the time, but she particularly loves squeezing interesting shots out of lo-fi devices, including phones and toy cameras.

www.flickr.com/meg/; www.meish.org

**Dan Smith**

(aka shoegazer)

Dan Smith has been shooting with a Lomo LC-A since 1999. He is residing in northern California while he photographs the Golden State from border to border with a collection of toy cameras ranging from plastic medium-format to panoramic swing-lens cameras. In early 2010 he moved to the UK for the next phase of his photographic journey.

www.flickr.com/photos/shoegazer/

**Ásmundur Thorkelsson**

A food microbiologist from Iceland who mostly shoots landscape on his 30-minute commute to work, Ásmundur's work has appeared in books, magazines, and newspapers.

www.flickr.com/photos/asmundur/

**Laura Thorne**

(aka Laura Mary)

Laura Thorne rarely leaves home without a camera, plucked at random from her large collection. She shoots photos of all things from all angles, documenting a bright, colorful, and fun perspective on life. Laura has organized and contributed to exhibitions for both Xynthetic, an art/photography/skateboarding collective, and flickr.

**Trevor Williams**

(aka tdub303)

A Canadian, who has been lost in Japan for the last eight years, Trevor has busy days, which leave him time only for shooting at night. His night shots have led to him being featured in the light-painting documentary *Luminary* and on Japanese television. He exhibits his works at various galleries in Japan.

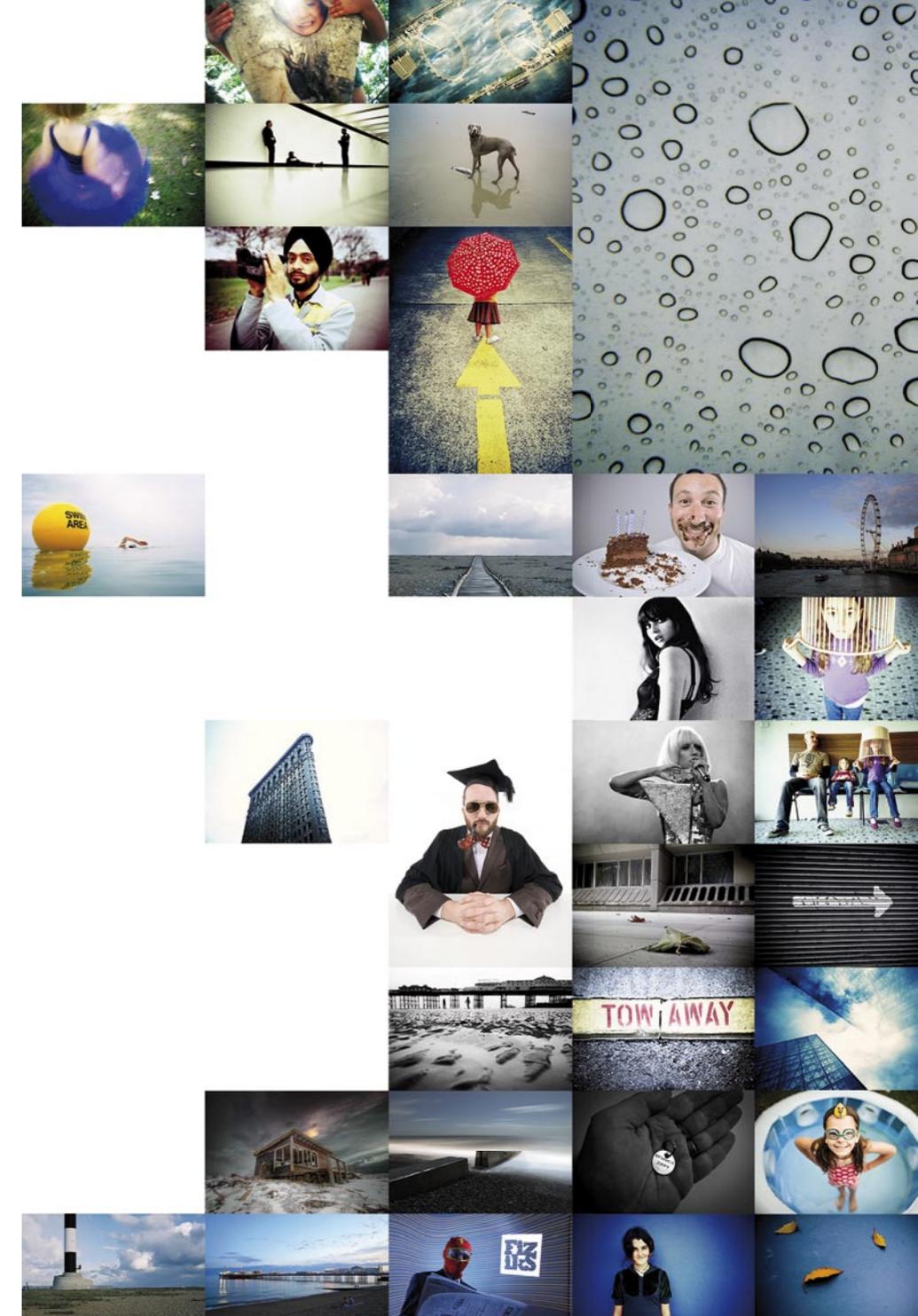
www.flickr.com/photos/trevor303/; www.fiz-iks.com

Introduction

When I first started planning this book I got really excited about learning all the new techniques I was going to write about: light painting, redscale, and Polaroid to name but a few. However, I quickly realized that writing about all of the techniques myself, learning some of them from scratch, was not going to produce the best book possible. There are many photographers I draw inspiration from and greatly admire, so, once I had a contents list, instead of just drawing inspiration from them, I asked some of my peers to contribute, to help me make this book as inspiring and as useful as possible for you.

The 15 photographers who helped me by contributing to this book represent a broad range of photographers from all over the world. Some are professional, while others are what I refer to as “super hobbyists.” They are from all walks of life, and their ages range from 17 to 55; what they have in common is that they are all obsessed with their own particular photographic specialty. I hope my enthusiasm, and that of my fellow contributors, for our craft inspires you to take your photography to the next level.

While we have kept the instructions in this book simple, you will need a little basic knowledge to understand it all. If you are new to photography, you should start by reading *Photography fundamentals* on page 282.







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Montages

You can use software to blend the joins of the images, but if I'm showing a printed version, I prefer to stick prints together in the "flesh."

People montages

A composite view

The Idea

Sometimes a subject can't be summed up in just one photo. This is where montages step in. Take a few photos and put them together later so that they tell a more complete story than a single image ever could. With montages of people you can record every detail about a person, from the look on their face and the slogan on their T-shirt to the type of shoes they wear. Such details can be lost if taken as a single image, especially on 35mm film or lower-resolution digital cameras.

The Ingredients

- ▶ Any camera
- ▶ A subject

The Process

Taking your shots

Hold your camera level, pointing it forward, and "scan" up the person, moving your camera higher as you go. Don't keep the camera in one position and change the angle at which it is pointing: if you do this, you will get a really odd perspective in your final piece. You have to start kneeling down and work your way up.

There are two reasons why I start at the bottom: it can be uncomfortable kneeling so it's good to get that over with; and if you start with the subject's feet, they will get used to what you are doing and be a little more relaxed by the time you get to their face. I always pay particular attention to the face because, if you get an unsatisfactory face shot, it can ruin the whole thing and waste all the shots you've taken. People often have a momentary funny look on their face, so I always shoot three head shots in order to have a pool to choose from. Generally, I take seven shots to cover a person: three for the face and four for the rest of them—sometimes three if they are short.

As you move up, make sure you get a good overlap between shots so it's easy to join them afterwards. When you take each shot, make a mental note of what is near the top of the frame. On the next shot, make sure what was at the top of the last frame is at the bottom of the next. Keep as constant a distance from the subject as you scan. Set your camera to manual focus and, for the first shot, focus as you normally would. For the rest of the shots, move the camera closer and further away from the subject until you achieve focus. That way you know all your shots be taken from the same distance.

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Creating your montage

I use Photoshop to line up my photographs. Before you start, you need to have all the images you want to use in your montage in one Photoshop document, as separate layers. To do this, open all the photos you want to use in Photoshop or Photoshop Elements. Once you have your documents open, you have to copy all your images, one by one, to the file that will contain all the layers. This process is a whole lot faster if you are familiar with shortcut keys. In one of your

files select all (press command + A [Mac] or control + A [PC]), then copy (press command + C [Mac] or control + C [PC]), and then close the file you copied from (press command W [Mac] or control + W [PC]) as you don't need it anymore. Switch to the file you are going to copy all your images into. Hit command + V (Mac) or control + V (PC) to paste the copied images into it. Repeat this until you have all your images in the same document, then save the document with a new name. If you are a Lightroom user, there is a far quicker way

to open your files as layers in a Photoshop document. In the Library mode in Lightroom, select the files you want in your montage and right-click (PC) or Control + Left-click (Mac) to open up the Edit menu. Click on Edit > Open as Layers in Photoshop. Photoshop will then open and do all the hard work for you.

At this point all your photos are just stacked on top of each other, in one Photoshop file. The first thing you need to do is increase the pixel dimensions of your file.

In the File menu go to Image > Canvas size. Enter the height you want your image to be. I take the current height and multiply it by the amount of images I have so I know I will have enough room. I also increase the width by about 20% because I know some of my images won't line up vertically. To line up your images, select the Move tool from the very top of the Tool palette, making sure that Auto Select is ticked, and that Layer is selected in the drop-down next to it. If the Options palette is not open, go to Windows >

Options. You can now drag your images around until you are satisfied with the way they line up. Once you're done, you might want to make a new layer in the background and fill it with a color, or crop the image to get rid of any space you don't need. When I put my images together I don't worry that they aren't perfectly lined up—I like the rough look. If you want to go even rougher, you could print the individual images and lay them out by hand, à la David Hockney.



← All images:

Montages

I use a Lomo LC-A to create my people-montage shots because I like the rough look it gives the final piece; when the images are placed together they don't quite match up because of the characteristic Lomo vignetting.