

Historical Perspective

George Eastman set out to make photography an everyday affair, "to make the camera as convenient as the pencil," as he put it. In 1888, his Kodak camera democratized photography. While the convenience, flexibility, and ease of obtaining prints (by sending the entire camera with film back to Kodak to be processed and reloaded with new film) made photography accessible to the growing middle class, the complicated gear and processing of chemical prints held back many from exploring the creative side of photography.

With the release of the iPhone in 2007 we now have a camera that is as easy to use as a pencil (and as thin). Now photography, to many, is truly an every day affair.

I believe we are at the beginning of a historical movement in photography: "the mobile movement." The convergence of outstanding technology in a camera that is always with you, along with cheap, easy-to-discover apps and the sharing and learning of techniques within the huge social gallery called Instagram/Facebook, has allowed many more people to intuitively create with images.

Within this exponential growth there are small underground pockets of people who are truly reinventing the art form. This appBook is an attempt to not only reveal what these talented folks are doing with images, but also expose their passion and vision for the movement.

In 1891 Peter Henry Emerson, an early promoter of photography as an art form, was in despair about the limits of photo processing, deciding that photography would forever remain a minor art because it could not be manipulated at will. We have now crossed this threshold. - Dan Marcolina

Traditional Photography vs. Mobile Photography

Here are 3 primary ways iPhoneography is redefining the art form:

1) Revealing the Obvious

The first redefining attribute of iPhoneography is not just about the images you can make, but about the images you can now take — meaning that every moment is now a "Kodak moment." In the past, most people would only carry a camera on special outings. Unexpected perspectives are being revealed now because a camera is attached to your hand. Also since shooting with a mobile phone can easily be disguised as texting or calling, candid or street photography is another stronghold of iPhoneography.

Can you imagine if you could magically turn your expensive DSLR into a pinhole camera, panorama, or vintage view camera, or take a continuous stream of

1,000 pictures? Since a mobile camera is actually a computer and anyone can write software to control it, this and much more is possible with iPhoneography. With many camera replacement apps (apps that replace the standard Apple camera app) your image acquisition method can change depending on how you view the situation. DSLRs will likely never have this flexibility. By being able to expressively capture images using an app like Slow Shutter Cam, a whole new genre of images is being discovered.

2) Image Revisualization

Setting the tone of an image starts with what to include in the frame, which balances both the composition and the story. Lots of times, I do not know where an image may go when I shoot it or even why I am shooting it. It is a gut level reaction to the tone of the moment, a juxtaposition of subject matter, or just the lighting that makes me react. Now beyond the traditional rules of photography, like those for composition, a new dimension of pre-visualizing comes into play when shooting mobile. How might I app this image in post? In the same way that Ansel Adams's zone system anticipates the final printed result before making the exposure, I find myself considering certain images with apps in mind. I know that sounds trite, but I believe we have turned a corner where digital is no longer a dirty word, just a part of the "processing."

iPhonography allows an individual to further compose the tone with post-processing. This brings a new level of editorial or artistic intent to the image. You might argue that digital manipulation has been possible for over a decade; the difference here is the discovery process and accessibility of these tools across a broad demographic, which is reinventing photography at a rapid pace.

Of course just adding some filters to any image without a sensible reason is not iPhoneography. It is important to put effectiveness before effects. Use "processing" or App Stacking to enhance the storyline, not to make it the story. The base image must be solid with the qualities mention above and it is only the smart use of these phone tools that can sculpt it into something beyond traditional photography. You might argue that digital manipulation has been possible for over a decade; the difference here is the discovery process and accessibility of these tools across a broad demographic, which is reinventing photography at a rapid pace.

3) Share Learning

Sharing your images on social sites like Instagram can not only reinforce your vision, but it challenges you to a higher level by comparing your images to others. Photographers learn what people "like" by this mass polling process. People are compelled to continue shooting and discovering images all around, so they can stay present in the "feed." There is a risk of over-saturation and to a degree Instagram has hurt the perception of iPhoneography. Many people on the outside

dismiss the mobile movement as just adding a retro filter and square cropping to a photo of your cat. But all anyone needs to do is spend a little time on pixelsatanexhibition.com or iphoneart.com to see what is lurking under the surface.

What are the limits of iPhoneography

Of course there are many situations where mobile is not a good choice. The types of images that should be left to a "real" camera are images that depend on:

- 1) Detail, like landscape photos or commercial photography
- 2) Speed and control of shutter, like sports photography or long exposure night photography.
- 3) Lens perspective, like compressed space possible through the use of a big telephoto or shallow depth of field possible with a fast lens.

Education in photography

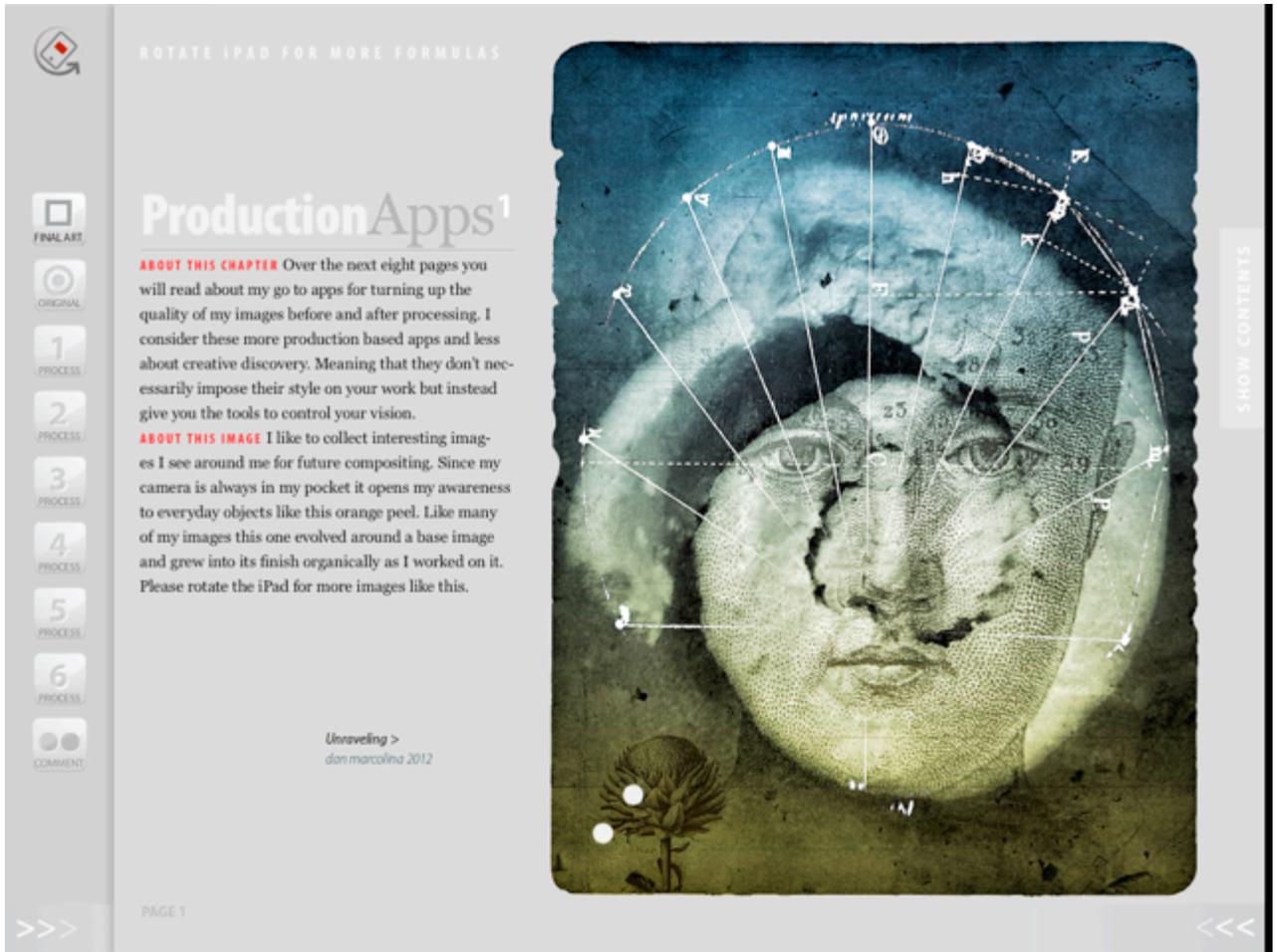
One of the beauties of the iPhone is its simplicity and accessibility. It is allowing many people (without any training) to capture and then manipulate their world with few barriers. And out of this naiveté is sometimes born unique perspectives and interpretations. Many of the things we learn as photographers — like controlling depth of field, exposure, and shutter speed — are now effects done in post. So a new kind of training is emerging: how to handle the device for shooting effectively and about camera replacement apps for shooting and app workflow ideas for achieving the tone and essence you are after. But of course, most importantly it comes down to vision, taste, and restraint rather than camera knowhow. So, yes, education of what makes a good picture can be important but some people just know without rules when to shoot and what to keep in the frame.

So I actually think the iPhone is a great way to GET an education in photography. Its simplicity, fixed lens, and large screen in a small package allow you to focus on the moment and not the *f*-stop.

Processes and Possibilities

Production Apps

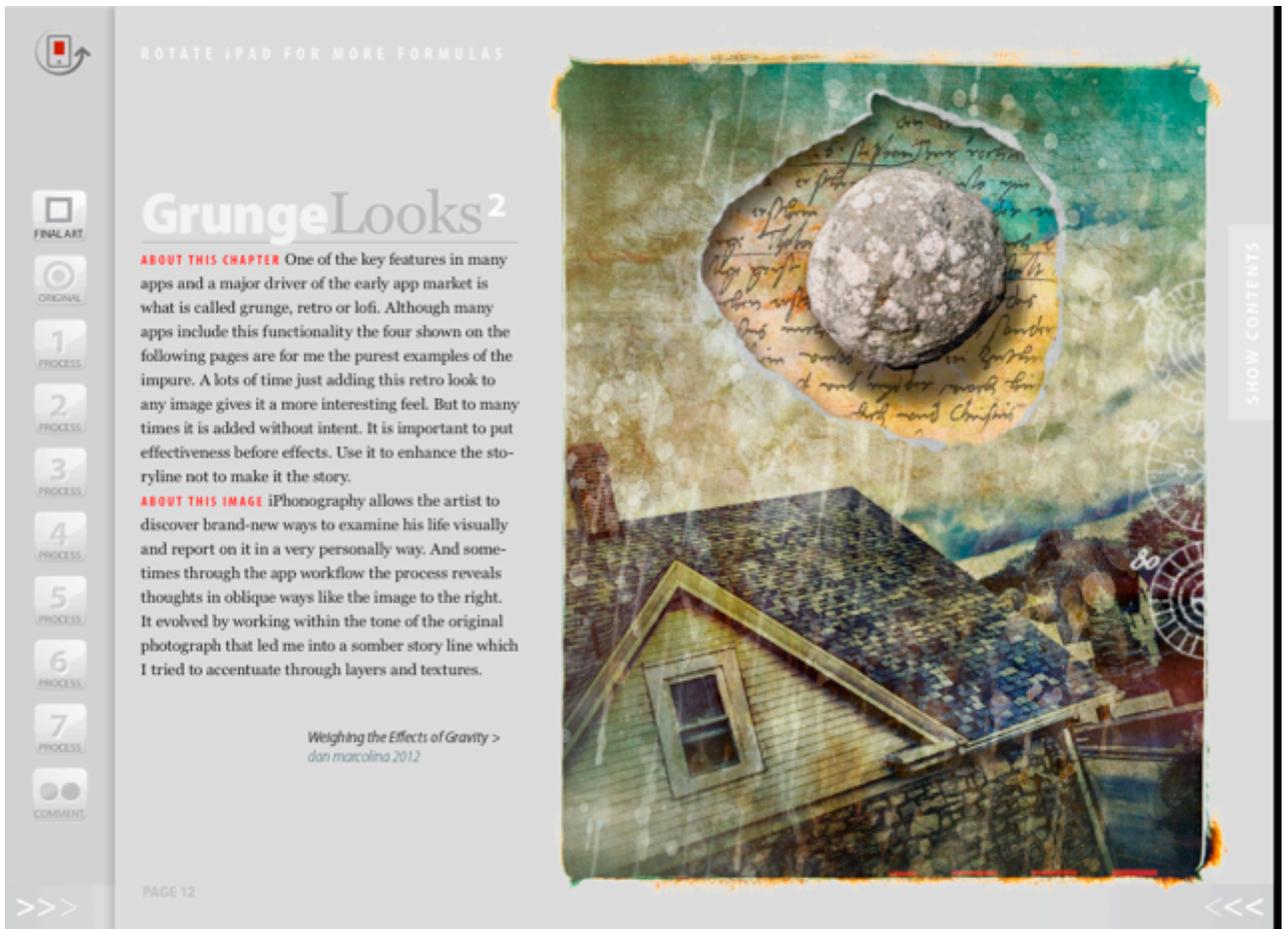
Production apps are apps for turning up the quality of my images before and after processing. I consider these more production-based apps and less about creative discovery, meaning that they don't necessarily impose their style on your work, but instead give you the tools to control your vision.



About this image. I like to collect interesting images I see around me for future compositing. Since my camera is always in my pocket it opens my awareness to everyday objects like this orange peel. Like many of my images, this one evolved around a base image and grew into its finish organically as I worked on it.

Grunge Looks

One of the key features in many apps and a major driver of the early app market is what is called grunge, retro, or lofi. Many times just adding this retro look to any image gives it a more interesting feel. But too many times it is added without intent. Again, it is important to put effectiveness before effects. Use it to enhance the storyline, not to make it the story.



About this image. iPhonography allows the artist to discover brand-new ways to examine his life visually and report on it in a very personally way. And sometimes through the app workflow the process reveals thoughts in oblique ways like the image to the right. It evolved by working within the tone of the original photograph that led me into a somber story line that I tried to accentuate through layers and textures.

Light/Blurs

Sometimes the best way to clarify an image is to blur it. And connected to blur in my mind is a sense of light that is at the heart of most memorable images. These two enhancements can add mystery or drama to your work.

ROTATE IPAD FOR MORE FORMULAS

LightBlurs³

ABOUT THIS CHAPTER Sometimes the best way to clarify an image is to blur it. And connected to blur in my mind is a sense of light which is at the heart of most memorable images. These two enhancements can add mystery or drama to your work. The apps featured here can give you that power.

ABOUT THIS IMAGE Everyday moments are full of beautiful snippets but it is how you frame it and deliver it that counts. Let the picture guide you, what is the essence and tone you want to extract. Although most photography purists would never effect an image in post this new mobile movement frees you to explore just the edges of what is allowable (like the image to the right) or plow right over any preconceptions from the past. Having a camera all ways with me opens my eyes to the beauty in the most mundane. With a little apping you can prove it to the viewer. Rotate the iPad for more image formulas.

Salt, Pepper and Roses >
dan marcolina 2011

FINAL ART
ORIGINAL
1 PROCESS
2 PROCESS
3 PROCESS
4 PROCESS
COMMENT

SHOW CONTENTS

PAGE 17

About this image. Everyday moments are full of beautiful snippets but it is how you frame it and deliver it that counts. Let the picture guide you. What is the essence and tone you want to extract? Although most photography purists would never apply these effects to an image in post, this new mobile movement frees you to explore just the edges of what is allowable (like the image to the right) or plow right over any preconceptions from the past. Having a camera always with me opens my eyes to the beauty in the most mundane. With a little apping you can prove it to the viewer.

Toon/Graphic

iPhoneography can sometimes be more like editorial illustration than photography. This group of apps add that graphic quality to images.



About this image. As a designer it is exciting to discover new editorial ways of using my personal photos, text, and graphics together. Having done the same in Photoshop for my corporate clients for 20 years I finally have time (while watching TV) away from my office to explore what I have learned in my own work and on my own time.

FilmLooks

There is an app to simulate every historical film process. It is when they are used discreetly and in combination with other adjustments that make this practice unique and appropriate.

ROTATE IPAD FOR MORE FORMULAS

FilmLooks⁵

ABOUT THIS CHAPTER What makes iPhoneography unique and is redefining the art form are: First, the ability to re-imagine images at your finger tips using apps. It is this new image discovery process with many cheap simple to use tools on the palm of your hand that make it accessible and personal. Two, sharing your images on social sites like Instagram not only can reinforce your vision but it challenges you to a higher level by comparing your images to others. Photographers learn what people "like" by this mass polling process.

ABOUT THIS IMAGE Now to the point of this chapter and picture, the third redefining attribute is not what you can do with an image but the images you can do. Meaning that every moment is now a Kodak moment. In the past most people would only carry a camera on special outings. Now a whole new layer of images are being revealed because a camera is attached to your hand. And like the picture to the right you can shoot discreetly so, without any fancy apping, you can get pictures otherwise overlooked.

*Let Me tell you about Sheerly >
dan marcolina 2012*

PAGE 29

FINAL ART
ORIGINAL
1 PROCESS
2 PROCESS
3 PROCESS
COMMENT

SHOW CONTENTS



About this image The picture above was shot discreetly as I engaged the gardener in a conversation about his hopes for his vegetables. So, without any fancy apping, you can get pictures otherwise overlooked.

CameraApps

With many camera replacement apps (apps that replace the standard Apple camera app) your image acquisition method can change depending on how you view the situation. DSLRs will never have this flexibility.

ROTATE IPAD FOR MORE FORMULAS

CameraApps⁶

ABOUT THIS CHAPTER Can you imagine if you could magically turn your expensive DSLR into a pinhole camera, panorama or vintage view camera or take a continuous stream of 1000 pictures? Since a mobile camera is actually a computer and anyone can write software to control it, this and much more is possible with iPhoneography. With many camera replacement apps (apps that replace the standard Apple camera app) your image acquisition method can change depending on how you view the situation. DSLRs will never have this flexibility. In this chapter we look over some of the unique utilitarian camera replacements.

ABOUT THIS IMAGE Since shooting with a mobile phone can easily be disguised as texting or calling, capturing people situations is another stronghold of iPhoneography. And by being able to expressively capture images using an app like slow shutter a whole new picture type is being discovered. Turn iPad vertical for more.

*Looking at People Looking at Art >
dan marcolina 2012*

FINAL ART
ORIGINAL
1 PROCESS
2 PROCESS
3 PROCESS
4 PROCESS
COMMENT

PAGE 32

SHOW CONTENTS

About this image Since shooting with a mobile phone can easily be disguised as texting or calling, capturing people in candid situations is another stronghold of iPhoneography. And by being able to capture images expressively using an app like slow shutter, a whole new picture type is being discovered.

hdRange

I have done a lot of HDR shooting with my DSLR and laboring with expensive plug-ins for Aperture and Photoshop. So I'm often surprised how good the results are from a hand-held capture on the iPhone. I am not a fan of HDR to make a simple photo an overblown exaggeration. The way I like to use it is to strengthen the intent of graphic images or in combination with other apps that contain or understate the dramatics.



About this image The image to the right is a good example of exaggerating the base image with HDR and then knocking it back through a series of apps into a dissected reality that emphasizes its surreal intent.

AutoFx

These apps generate looks based on a preset combinations of parameters like textures, borders, light, color and blur. Most also have the ability to randomize and then most importantly refine the settings.



About this image Bringing new life to an image by "sculpting" it with apps is a completely new, organic means of photographic expression

Dan Marcolina is the owner of Philadelphia-based Marcolina Design Inc. Over the last 27 years their passion for design and digital tools has spurred the company to keep reinventing themselves and in the process have become nationally recognized design leaders in print, web, video, and now digital publishing. Having always used digital/photographic imagery as a cornerstone of his design process along with shooting personal fine art work in many traditional formats, his images have appeared in many venues and publications worldwide. Over the last two years Dan has recently found a perfect bridge between his digital design side and traditional alternative photo side — iPhoneography.

This new obsession has reinvigorated his love for both photography and visual experimentation, inspiring him to author the critically acclaimed book *iPhone Obsessed* and four iTunes eBooks: *iObsessed Companion*, *AppAlchemy Essentials*, *AppAlchemy Pocket*, and *Mobile Masters*. This iPhone photography series has been called the best, most creative resource for discovering the art of iPhoneography.

He is the organizer of the landmark iPhoneography event The Mobile Masters Sessions, held January, 2013, in San Francisco. He has given lectures on iPhoneography at the first 1197.is in San Francisco (and is scheduled to speak at the second 1197.is in New York in February 2013), The LA Mobile Arts Festival, Olympus InVision Photo Fest, PDN Photo Plus NY, UArts Philadelphia (lecture and gallery show), Apple stores in New York and San Francisco, Adobe Max in LA, and PhotoshopWorld in Las Vegas. His interviews can be found in *Graphis*, *Zoom Magazine*, *Cult of the Mac*, *The App Whisperer*, *We Are JUXT*, *Pixels*, and *AMPt*. He also contributes tutorials to Theappwhisperer.com

Marcolina Design Inc.

Marcolina Slate LLC

213 Lindenwold Ave

Ambler PA 19002

w: 215.653.7000

c: 215.840.3355

www.marcolina.com

www.marcolinaslate.com

Twitter

<http://twitter.com/#!/marcolinadesign>

LinkedIn

<http://www.linkedin.com/in/marcolina>

FaceBook

<http://on.fb.me/mGXRJg>

In The News

<http://bit.ly/mvWug4>

My New Book

<http://marcolinaslate.com/iphoneobsessed/>