

Anthony Artiaga

Margo Chase Design

Amy Guip

Dean Karr

Markus Klinko

KM7 - Klaus Mai

Jerry Lee

Catherine McIntyre

Me Company

Kelvin Murray

Robert Nakata

one9ine

Indrani Pal-Chaudhuri

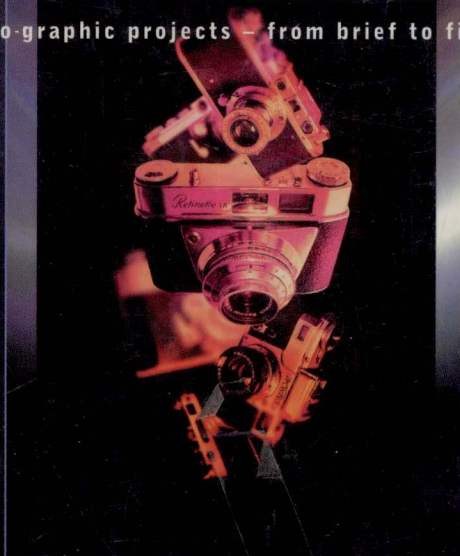
Red Design

Michael Spiccia

Why Not Associates

photo-graphics

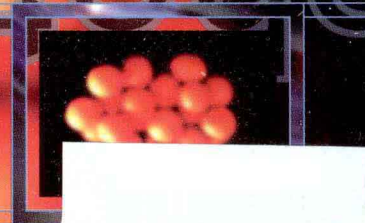
real world photo-graphic projects - from brief to finished solution



Steven R Gilmore Electronic Workshop

photo-graphics

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ELECTRONIC WORKSHOP



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contents

6 Introduction

8 Anthony Artiaga

18 Margo Chase Design

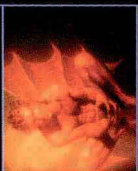
26 Amy Guip

36 Dean Karr

44 Marcus Klinko and Indrani Pal-Chaudhuri

52 KM7-Klaus Mai

60 Jerry Lee



68 Catherine McIntyre

76 Me Company

86 Kelvin Murray

94 Robert Nakata

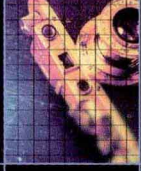
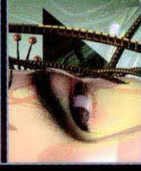
102 one9ine

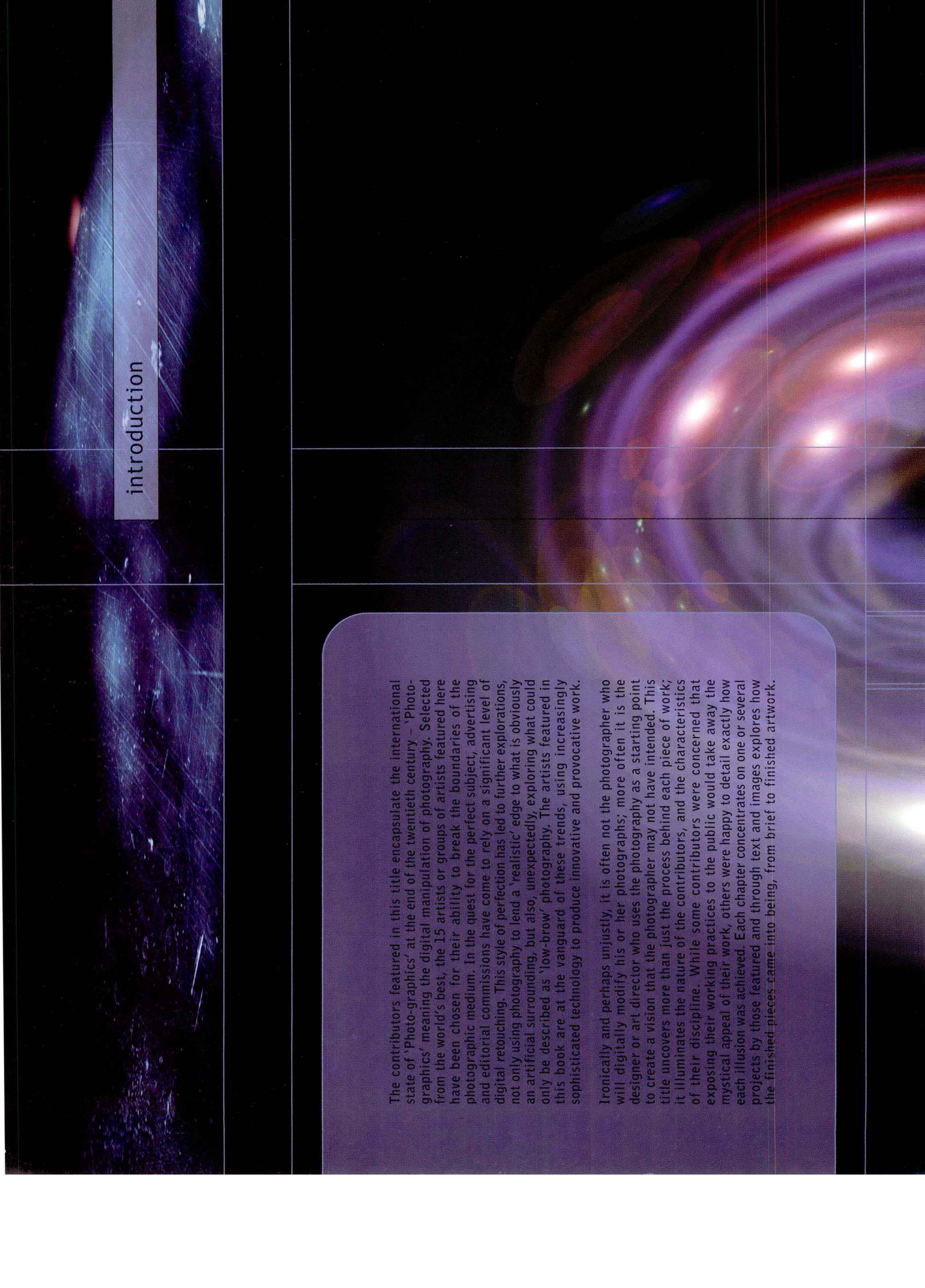
114 Red Design

126 Michael Spiccia

134 Why Not Associates

142 Gallery

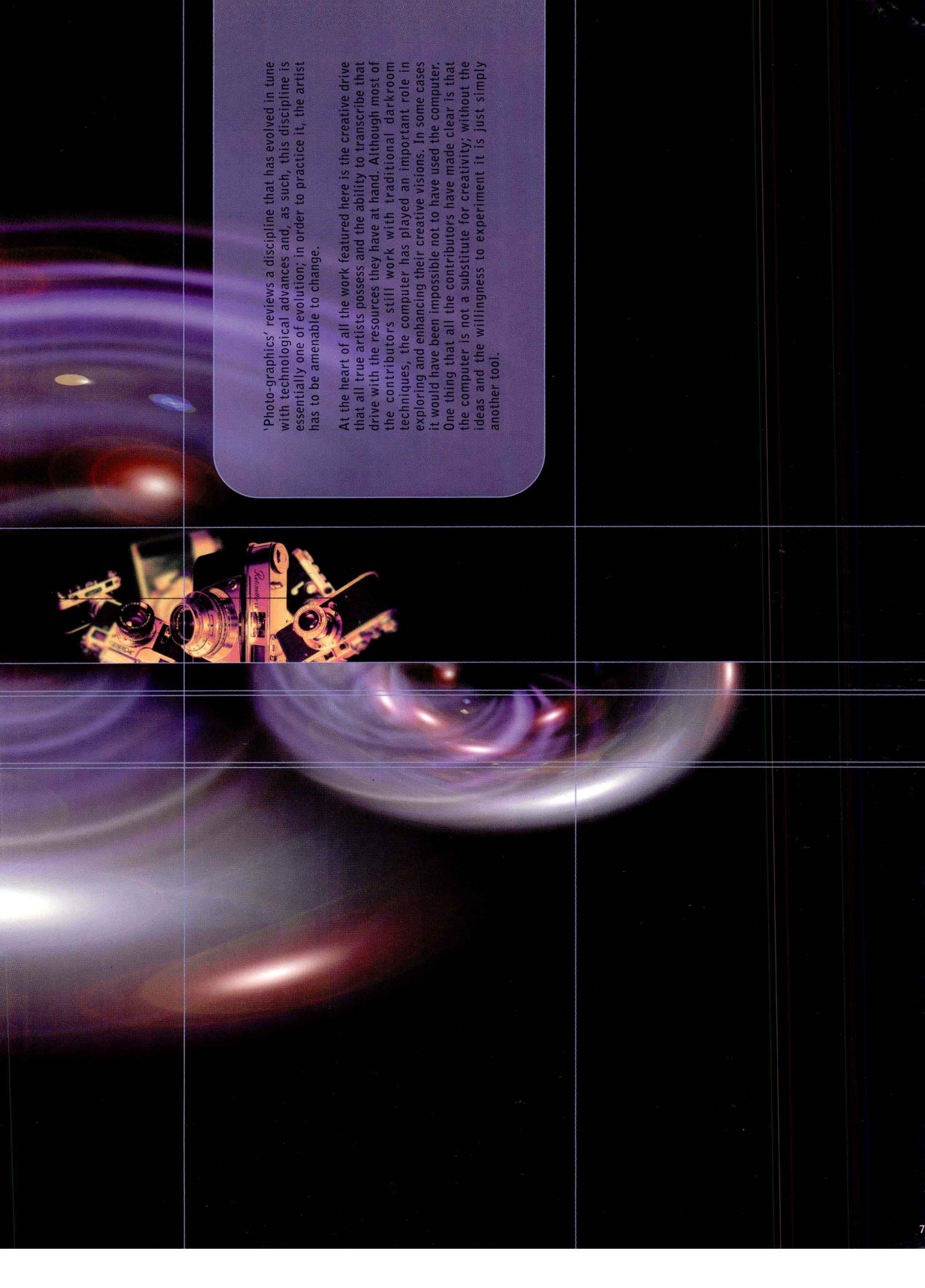




introduction

The contributors featured in this title encapsulate the international state of 'Photo-graphics' at the end of the twentieth century – 'Photo-graphics' meaning the digital manipulation of photography. Selected from the world's best, the 15 artists or groups of artists featured here have been chosen for their ability to break the boundaries of the photographic medium. In the quest for the perfect subject, advertising and editorial commissions have come to rely on a significant level of digital retouching. This style of perfection has led to further explorations, not only using photography to lend a 'realistic' edge to what is obviously an artificial surrounding, but also, unexpectedly, exploring what could only be described as 'low-brow' photography. The artists featured in this book are at the vanguard of these trends, using increasingly sophisticated technology to produce innovative and provocative work.

Ironically and perhaps unjustly, it is often not the photographer who will digitally modify his or her photographs; more often it is the designer or art director who uses the photography as a starting point to create a vision that the photographer may not have intended. This title uncovers more than just the process behind each piece of work; it illuminates the nature of the contributors, and the characteristics of their discipline. While some contributors were concerned that exposing their working practices to the public would take away the mystical appeal of their work, others were happy to detail exactly how each illusion was achieved. Each chapter concentrates on one or several projects by those featured and through text and images explores how the finished pieces came into being, from brief to finished artwork.



'Photo-graphics' reviews a discipline that has evolved in tune with technological advances and, as such, this discipline is essentially one of evolution; in order to practice it, the artist has to be amenable to change.

At the heart of all the work featured here is the creative drive that all true artists possess and the ability to transcribe that drive with the resources they have at hand. Although most of the contributors still work with traditional darkroom techniques, the computer has played an important role in exploring and enhancing their creative visions. In some cases it would have been impossible not to have used the computer. One thing that all the contributors have made clear is that the computer is not a substitute for creativity; without the ideas and the willingness to experiment it is just simply another tool.

Anthony Artiaga

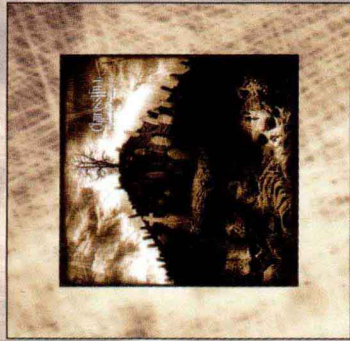
ANTHONY ARTIAGA was born in San Diego, California, and currently resides in Los Angeles working as a freelance photographer. His work has evolved image-making processes into powerful emotional, social and life-style statements. Artiaga's formal training in the arts had its genesis at the Skowhegan School of Painting and Sculpture in Maine, and continued at San Diego State University, where he obtained his Bachelor of Arts Degree in painting and print-making. Anthony attributes his success to his parents' encouragement, perseverance and support. Anthony's father, a machinist by day, was also a musician and band leader with the Los Nuevos Latinos by night. His mother was a productive hobbyist, displaying artistic talent in ceramics. When Anthony displayed artistic tendencies at an early age, his parents encouraged his craft, and supported his education in the field. Artiaga's doodlings and caricatures at elementary school, having been well-received by his classmates, emboldened him to experiment with sketching and painting on canvas, as well as on less traditional surfaces. His paintings developed literal textures borrowed from the world of sculpture; and his subsequent works are characterized by a clever intermixture of diverse techniques and concepts.

Artiaga discovered that his wife, Robin Rose-Artiaga, a graphic designer, had intriguing software on her computer which could be used to duplicate, enhance, modify or conceptualize images derived from other media. The discovery of this software served to add to the effectiveness of the messages Artiaga was trying to achieve in any given project. Artiaga experiments with a number of mixed media and techniques utilizing painting, sculpture, photography and computer manipulations to create his unique images for clients including Sony Music, 'Rolling Stone' magazine, Warner Bros. Records, 'Newsweek' magazine, 'Ray Gun' magazine, Paramount Pictures, and Microsoft. Artiaga's work has received numerous awards as well as being honored with a Grammy nomination for his Oingo Boingo 'Boingo' CD sleeve design.

Artiaga has also directed music videos, and has shot both a full-length feature film and a short film in 16mm. His photographs have been exhibited at the Courtier Gallery and the Todd Kaplan Gallery, both in Los Angeles. He is currently working on his own self-financed short film while enthusiastically continuing with his commercial photography.







PROJECT ONE

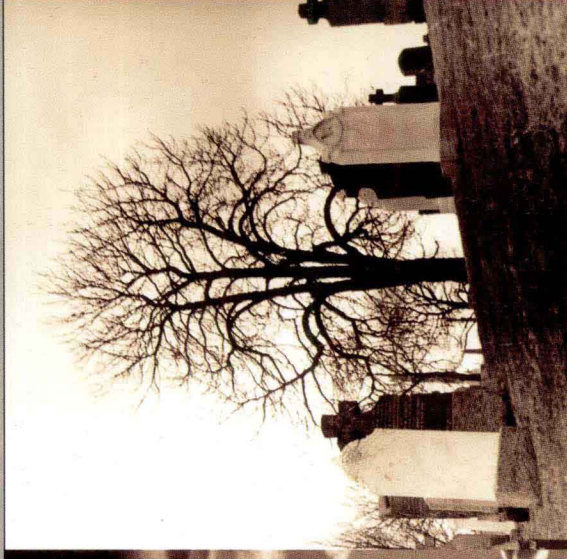
Cypress Hill **Black Sunday** CD and Album Sleeve

Cypress Hill's art directors, Pawn Shop Press, approached Artiga after seeing his award-winning images in the design publication 'HOW' – they managed to get hold of him by using a magnifying glass to enlarge his phone number on a self-promotional piece that was printed in the issue. The imagery that Artiga created for this package reflects visual statements regarding the deadly consequences of gang violence which were voiced by Cypress Hill's DJ Muggs. Muggs envisioned a surreal cemetery with a lone tree on a hill serving as a guardian. Accompanied by Led Zeppelin blasting on the car stereo, Artiga climbed a sign-pole on a busy New York City freeway to photograph the cemetery cited by Muggs as an influence. He recreated an impression of the cemetery as a miniature set in Los Angeles, integrating photographic elements such as a tree from the NYC cemetery and an ominous New Mexico sky later in the darkroom. Besides the main cover image Artiga also shot several portraits of the band; this body of work would be used for all packaging, advertising, and merchandising products.



'The vision for Cypress Hill's album **Black Sunday** originated in a New York City cemetery.'

Artiaga built a miniature set for the front cover of 'Black Sunday' in his Los Angeles studio. His original idea for the sleeve featured a cutaway view of a woman buried under the tombstones, but when that idea was rejected for being too "creepy" he proceeded to meticulously sculpt a number of tiny skeletons and skulls which would end up being used on the finished cover. He combined the set photograph with the foreboding New Mexico skyline and a tree from a New York City cemetery later in the darkroom.





TECHNIQUE / KIT

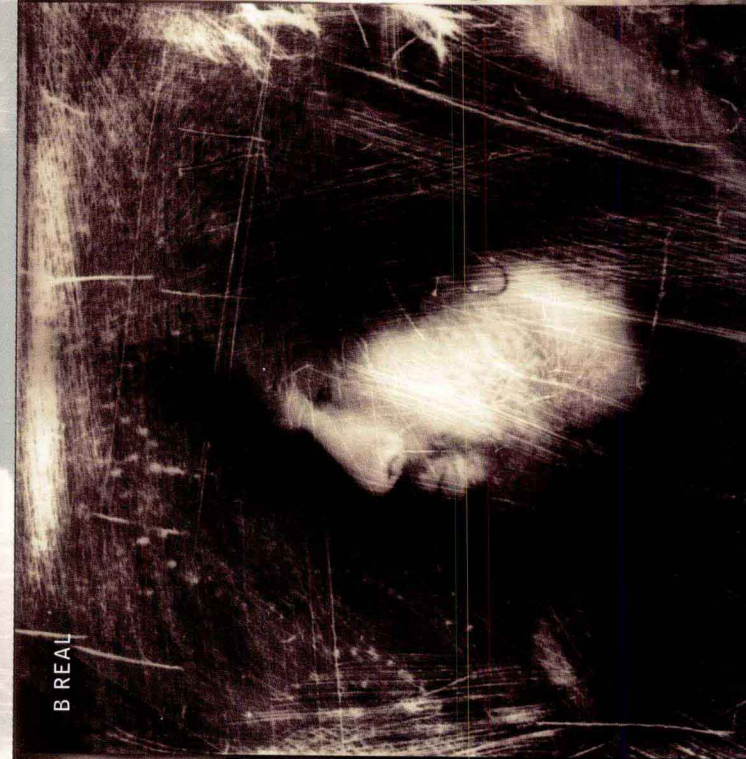
The vision for Cypress Hill's multi-platinum selling album 'Black Sunday' originated in a New York City cemetery. Surrounded by thousands of dilapidated tombstones, Artiaga photographed the enormous melancholy environment. The impact of his surroundings spurred a clear vision for the final album cover. Artiaga shot with a Hasselblad 500C/M Camera and Zeiss 80mm f/2.8 lens on Kodak Tri-X Professional film (ISO 320). Exposure was f/60 seconds at f/8 with natural light provided at the cemetery. After returning to his studio in Los Angeles, he recreated a miniature set of a cemetery, originated with sculpted clay skeletal parts including several skulls. Not unlike Richard Dreyfuss's crazed mud-sculpting in 'Close Encounters Of The Third Kind', Artiaga removed portions of his lawn to create a dank subterranean feel for the set. He added garden soil, roots, weeds, and foam-core headstones aged with paint and Rembrandt Pastels. Once the set was completed Artiaga then placed his camera on a tripod, set the camera exposure to f/2.8 seconds at f/8 using Kodak Tri-X Professional film (ISO 320) and photographed in complete darkness using only a flashlight as a light source to carefully highlight sections that were to be exposed on the film.

Artiaga developed the Tri-X film, using Kodak D-76 developer, stop bath, fixer and hydro-rinse. After the film had dried he then entered the darkroom ready to print the three photographic elements: the New York cemetery tree, a cloudy New Mexico sky and the miniature graveyard setting. All of Cypress Hill's photographic images were printed on black-and-white, double weight, glossy smooth white, hard contrast, Oriental New Seagull photographic paper grade G-3. Artiaga proceeded with the usual dodging and burning printing techniques. He emerged from the darkroom with several images which would be used for the cover of the album, then the elements were scanned and saved as 600 dpi Photoshop TIFF files. He composed the final collage together using the lasso tool for selecting, then feathering the elements. The final high resolution TIFF image was inverted to be output to film as a black-and-white LVT digital negative. Once the final digital negative stage was completed, Artiaga returned to the darkroom again, adding scratches with sand paper and painting textures using black gouache on a clear piece of acetate. He placed the acetate directly over the virgin photographic paper in the darkroom then exposed the final print. After the final prints were chosen, he proceeded to bleach and sepia tone the paper.

The 'Black Sunday' CD package highlights Artiaga's haunting portraits of each of the members of Cypress Hill: DJ Muggs, B Real, and Sin Dog. But it wasn't easy. Artiaga ventured to New York at the art director's request in order to shoot the portraits, but he only had a few tips from their record label on how to locate the band. With a little detective work, he found the threesome at another photographer's studio in Lower Manhattan, where 'Source' magazine were doing a shoot of the band. Because of their frantic schedules, and not a few blunts, Artiaga and the band had little time to shoot. Artiaga shot the portraits on a street corner while the 'Source' writer interviewed them for an article. This hectic pace helped in getting the type of portraits that Cypress Hill were after: they wanted their images to be indistinct and dark. The portraits were shot with a Hasselblad 500C/M Camera and Zeiss 80mm f/2.8 lens on Kodak Tri-X Professional film (ISO 320). Exposure was f/125 second at f/16 with a Canon Speedlite flash. The portraits were textured as before, using sand paper and gouache on acetate. Again, they were further retouched and made sepia toned in Photoshop.



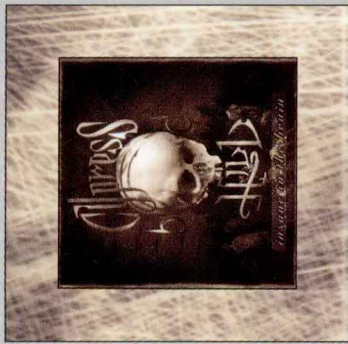
DJ MUGGS



B REAL



SIN DOG



PROJECT TWO

Cypress Hill *Insane In The Brain* CD Single

The single release of 'Insane in the Brain' required additional front and back original photographic artwork from Artiaga. Having gained Cypress Hill's respect with 'Black Sunday', Artiaga was given free range in expressing his own ideas for the single sleeves that accompanied the album.



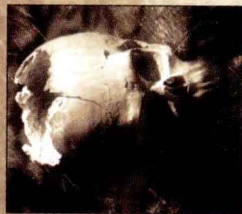
'For the most part, I prefer to work in complete darkness using only a flashlight for my light source.'



The photograph at left shows the original set design for **Insane In The Brain**. Although the arrows were part of a literal portrayal of Cypress Hill's logo, they were removed for subsequent photographs.

'Anyone can learn techniques, it's how you choose to use them that will make your work unique.'

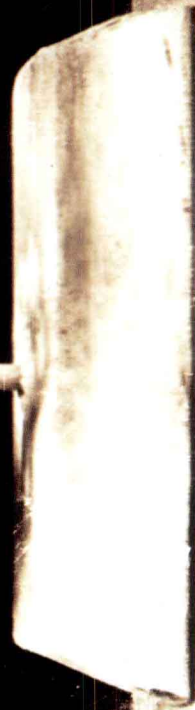
Artiaga conceptualized the sculpted transition of an encephalitis-inspired skull of ripeness and innocence on the front of the sleeve into a crudely lobotomized doom-pot featured on the back. Artiaga had to wade barefoot through bone-chips as well as endure the stench of burning cartilage caused by the carbide drill bit he used to open up the skull. The side effects of his handy-work still haunt him and prompted a temporary self-imposed boycott of the dentist's chair.



Pictured at right is the skull Artiaga "lobotomized".
At left is how it appeared on the back of the sleeve.

TECHNIQUE / KIT

Artiaga used a grid of fishing line to position a cardboard cut out of Cypress Hill's logo over the skull in the set, and later used the stamping tool in Photoshop to erase the fishing line. Once everything was in place, Artiaga locked down his camera on a tripod, exposure was f/2.8 seconds at f/B using Kodak Tri-X Professional film (ISO 320). Artiaga photographed the set in complete darkness using only a flashlight as his light source to highlight desired sections of the set. Artiaga developed the film and returned to the darkroom adding scratches, painted textures, bleach and sepia tone to the final print. This was then scanned into the computer, retouched and digitally output to negative film. The negative was then reprinted in the darkroom where further tones and effects were added.





PROJECT THREE

Cypress Hill **We Ain't Goin' Out Like That** CD Single Sleeve

For the cover of 'We Ain't Goin' Out Like That' the art directors chose one of Artiaga's New York cemetery shots and simply added the band's logo and title. The challenge of this package was to create a literal representation of the earlier visual statements regarding the deadly consequences of gang violence featured on the first two sleeves. For this Artiaga recreated the tragic scenario of a victim undergoing surgery for a gun shot wound with the removed bullet and surgical tools looming in the foreground.



TECHNIQUE / KIT

Once the model was laying in the right position, Artiaga set his camera on a tripod, exposure was f/2.8 at f/B, with Kodak Tri-X Professional film (ISO 320). As with the previous photographs the lights were turned off, then he proceeded to photograph in complete darkness using only a flashlight as a light source for highlighting sections that were to be exposed to the negative. Artiaga developed the film and returned to the darkroom adding scratches and painted textures to a number of prints. After the final prints were chosen, he proceeded to bleach and sepia tone the paper. The images were then scanned into the computer where he used Photoshop for additional retouching and to fine tune the sepia tone effect. The upper right photograph was the final image chosen for the sleeve.