Monday, 22 May 2023 at 7:00 pm

Trinity Arts Photo Club

The Art and Beauty of Intentional Camera Movement (ICM) Photography

By
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Presentation Outline

- About Me
- From the Literal Landscape to a More Creative Approach through ICM
- The Basics of ICM - A Brief Overview & Types of Movements
- Short Field Work Video
- The Art of Creative Connection & Doing the Work
- Before & After Examples
- Things to Keep in Mind about ICM & Tips
- Global ICM Projects & Learning Opportunities
- Wrap Up
  - Additional Content
    - Post Processing Workflow Explained

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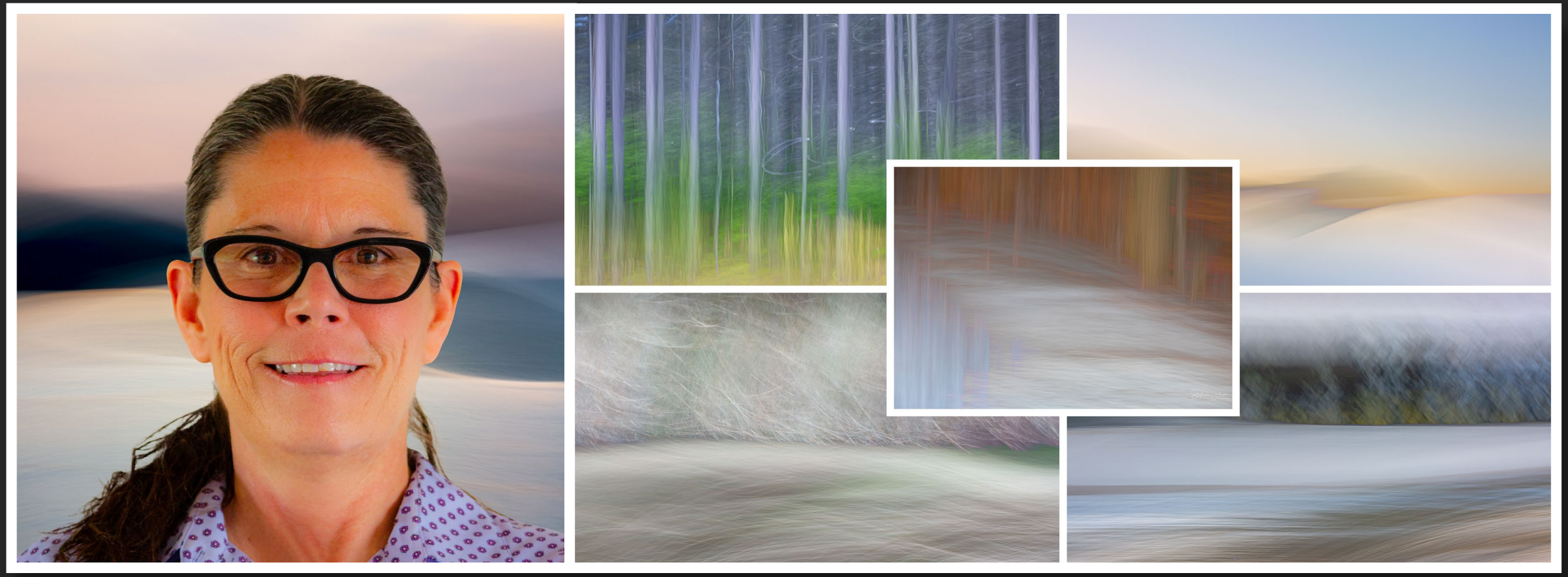
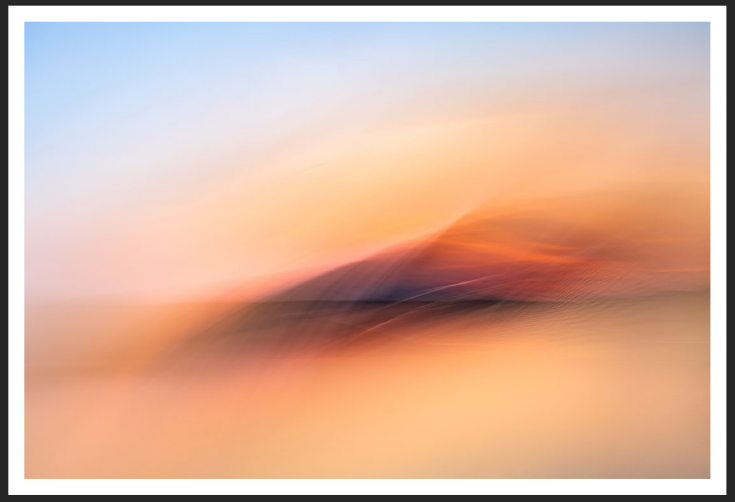
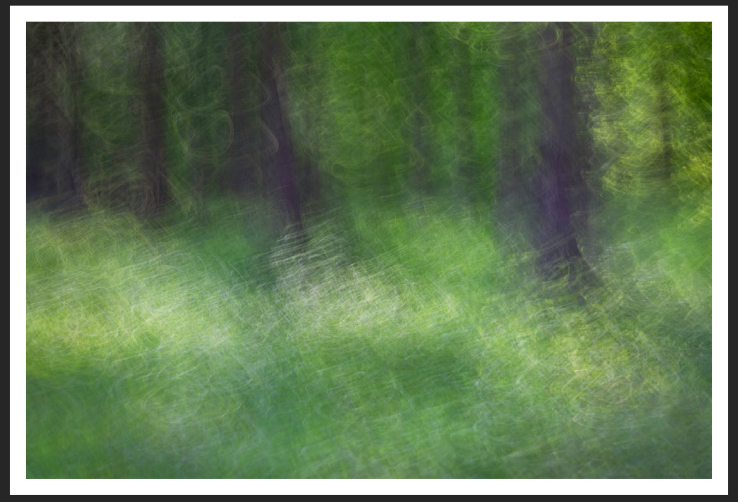


Ireland & the Literal Landscape

Shifting to a More Creative Approach through ICM





Introduction to ICM

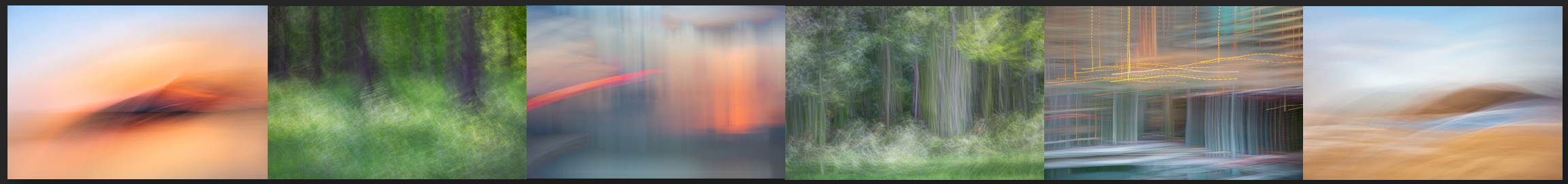
ICM is more than just a technique. It's a creative process. It's a form of artistic expression.

ICM asks us to let go of what we've previously learned about photography.

- Let go of the rules
- Let go of perfectionism and sharpness
- Let go of the idea of 'right' and 'wrong'

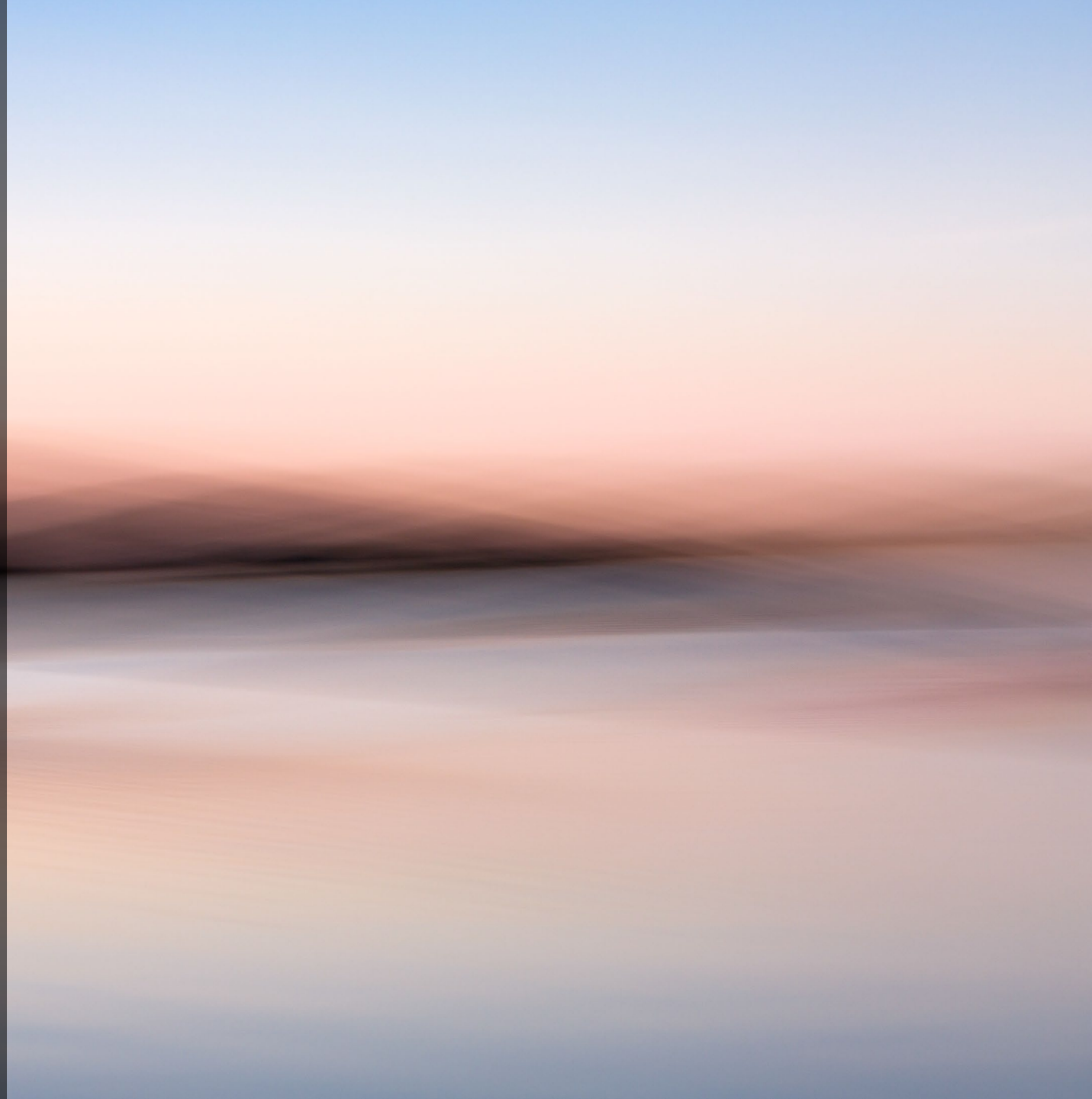
With time and loads of work, we can learn to refine our processes to see the potential in any given scene or situation by responding to the way various elements catch our attention or make us feel in the moment:

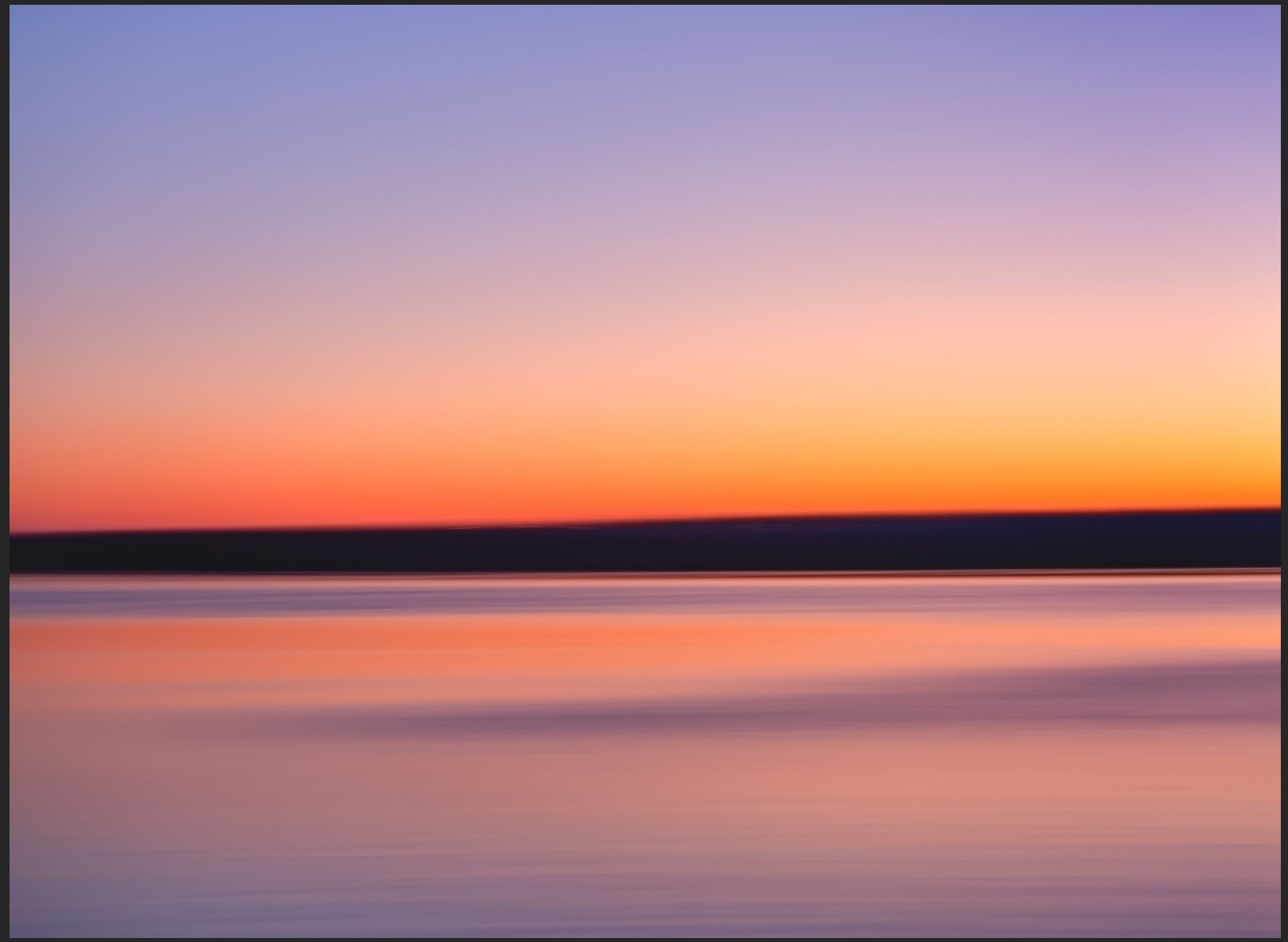
- The way the light falls on a scene or contrasting elements draw the attention
- The way color and texture catch our eye and elicit emotions, feelings, or moods
- How patterns or lines come together to form interesting juxtapositions



What is Intentional Camera Movement (ICM)?

- At a basic level, ICM is an intentional process of using camera movement during the exposure of an image
- It typically uses slower shutter speeds to introduce blur and/or movement into the image
- ICM is about pushing the boundaries of what is possible
- It's about creating unique images using a different 'vision' process…by 'seeing' things differently
- ICM is more than just accidental 'camera shake'…it's a very intentional and deliberate act of creation.





Technical Aspects

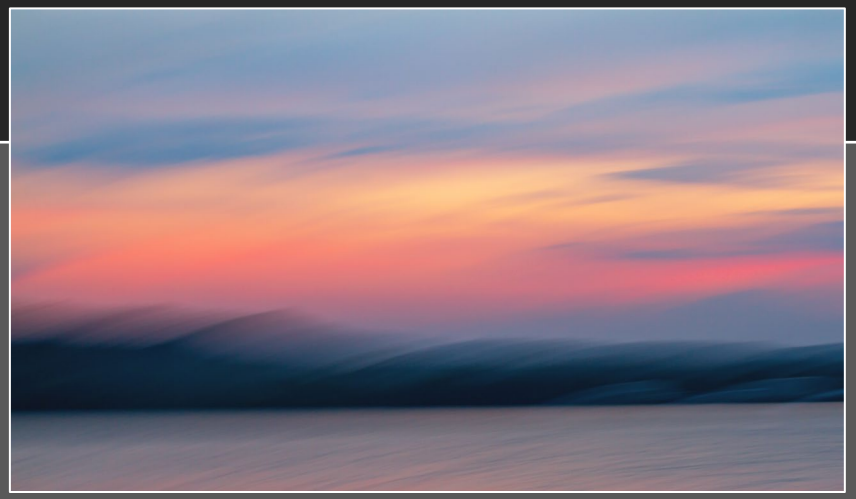
- Shooting in Manual mode affords more freedom to experiment with various settings
- If you aren't comfortable shooting in Manual yet, Shutter Priority is the next best option, because shutter speed is more important than ISO or aperture
- Aim for shutter speeds of about 1/15" of a second and slower
- Adjust the Aperture and ISO to achieve the shutter speed you desire, and don't be afraid to shoot with smaller Apertures and higher ISOs when necessary
- Experiment with different focal lengths…zoom in for a tighter shot, or zoom out to include more of the surroundings
- But remember…there is no right or wrong way to do ICM. If it works for you, then it is the right way for you

Seeing the Possibilities

- Look for contrasting lighting conditions to work with for your ICM images
  - Bright areas or objects against darker backgrounds
  - Darker areas or objects against brighter backgrounds
- Find ways to add visual depth in your ICM images
  - Try creating images that draw the eye into the scene and give the feel and appearance of depth, for example, you might work with light, lines, or a visible path in the scene to add depth to your ICM images
- Anything that draws your eye or evokes a mood/feeling/emotion has potential
- There are times and situations where the possibilities might not be readily apparent…but that does not mean there is no potential. Start experimenting and moving the camera to see what emerges. Sometimes you have to just start moving to see the possibilities.

Don't ever assume there is nothing to work with. There is **ALWAYS** something to work with!
You just have to be ***open and willing*** to explore, play, and experiment.

Various Types of Movement



- **Horizontal Panning** – horizontal movement, either left-to-right or right-to-left
- **Vertical Tilting** – vertical movement, either bottom-to-top or top-to-bottom
- **Circular** – rotate the camera about a quarter turn in either direction
- **Diagonal** – move in a diagonal direction, either left or right
- **Wavy** – move the camera in a wavy, or squiggly, line in any direction
- **Zoom Burst (Still Camera)** – with a zoom lens, zoom in or out on the subject
- **Zoom Burst (Moving Camera)** – with a zoom lens, zoom in or out, or both, while also moving the camera
- **Horizontal or Vertical Movement with a Twist of the Camera** – move the camera horizontally or vertically and incorporate a twist
- **Shudder/Judder** – tight, fast shaking movement…can be used to completely abstract or render more an impression of the scene
- **Shaking** – loose, slower shaking movement…can incorporate some circle movements to create circles in the image with the movement
- **Multiple Exposure Rapid Fire** – moving the camera through a series a in-camera multiple exposures
- **Multiple Exposure Single Fire with Blend Modes** – building an ME with single-fired ICM images using various blend modes in-camera
- **Experiment** with your own different movements – there is absolutely no right or wrong way to move the camera…if you can think of a way to move the camera, try it. The important thing is to play, explore, experiment, have fun, and enjoy the creative process.

Field Work Video

Click on Image to View Video on YouTube

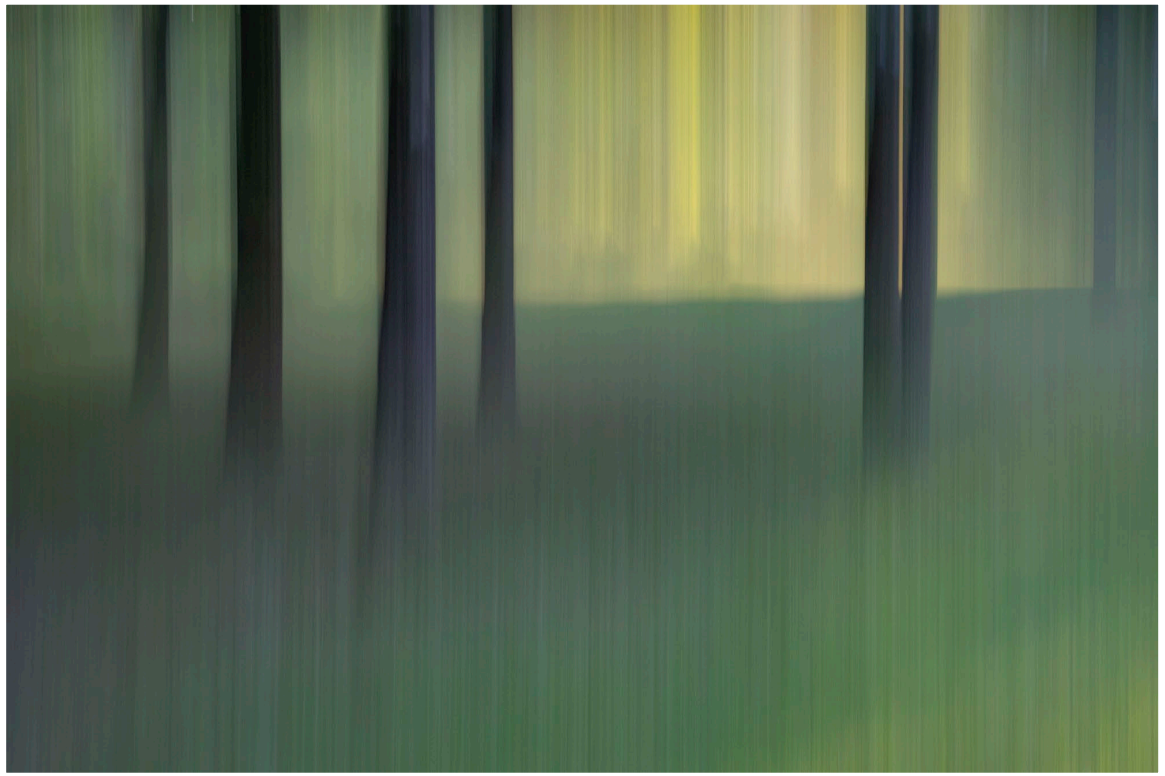
The Art of Creative Connection & Doing the Work

The following series of images are a representative selection of my ICM imagery and my creative style.

These images speak to the deep connection I have with my inner creative self
and how I communicate that through my art. They also represent
five years' worth of immersive creative work to push beyond the status quo,
to get out and do the work, and to make my own inspiration
out of the depths of my inner creative spirit.

"Learn how to see. Realize that everything connects to everything else."

~ Leonardo DaVinci



July 2018
Canon G7X Mark II
ISO 125, Focal Length – 37mm
Aperture – f/11, Shutter Speed - 1/13”

January 2019
Canon 5D Mark III
ISO 100, Focal Length – 121mm
Aperture – f/29, Shutter Speed - 1/13”

“The magic rarely happens within our comfort zone, but outside it, on the ragged, scary, edge…
This is where most of us create our best stuff, have our most adventurous thoughts, and feel the most alive.
You wake up every day and decide not to wait for inspiration, but to work, to do the best work of your life.”
~ David duChemin, *A Beautiful Anarchy*

October 2020
Canon 5D Mark III
ISO 100, Focal Length – 93mm
Aperture – f/16, Shutter Speed - 1/5”

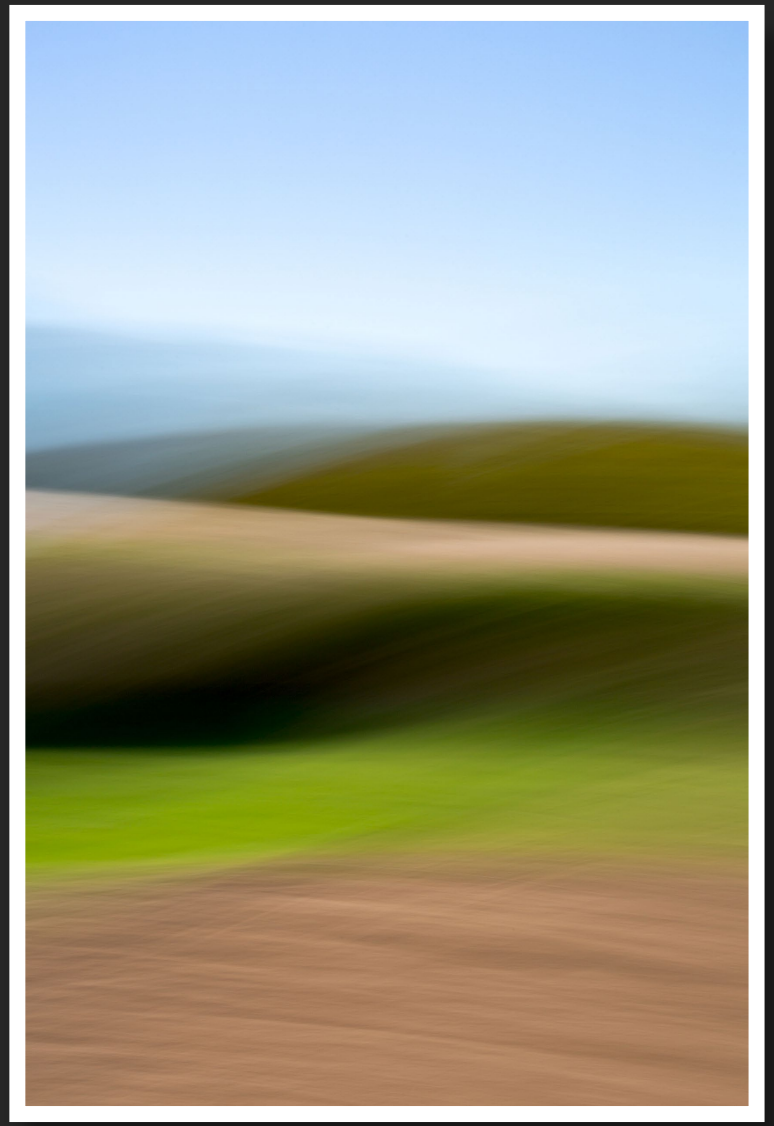
November 2021
Canon 5D Mark III
ISO 100, Focal Length – 138mm
Aperture – f/9, Shutter Speed - 1/2”

May 2022
Canon 5D Mark III
ISO 100, Focal Length – 97mm
Aperture – f/14, Shutter Speed - 1/2”

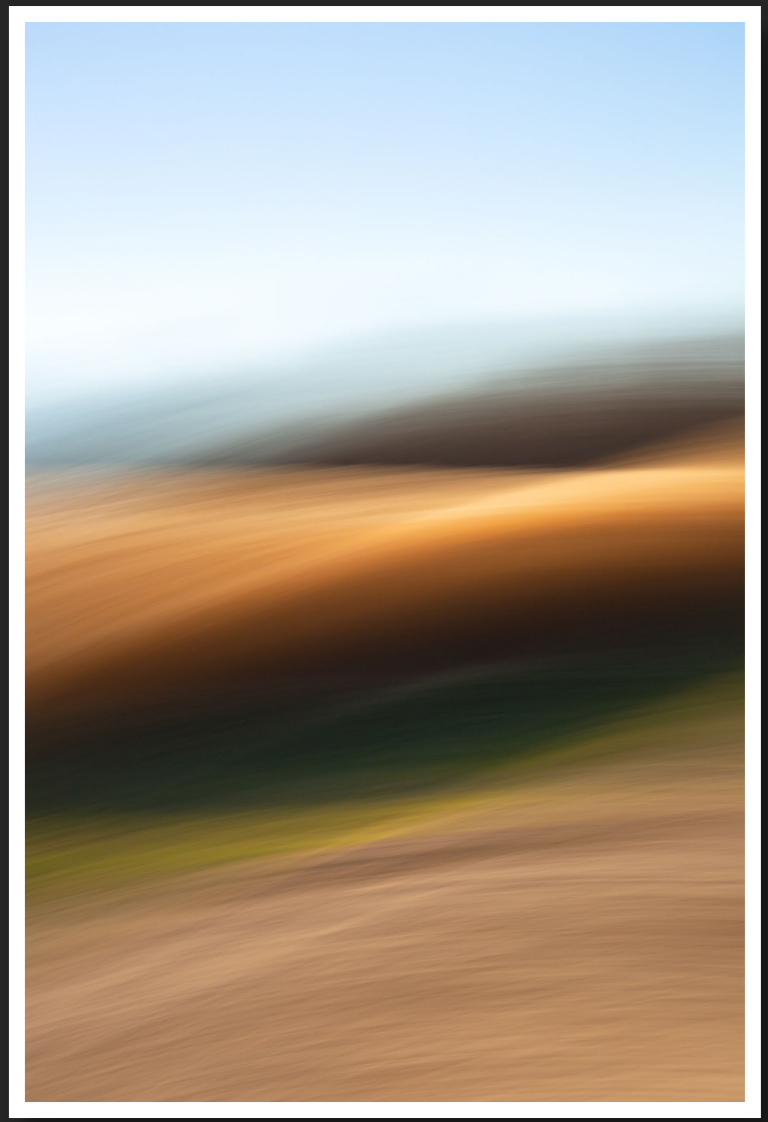
“Seeing, in the finest and broadest sense, means using your senses, your intellect, and your emotions. It means encountering your subject matter with your whole being. It means looking beyond the labels of things and discovering the remarkable world around you.”
~ Freeman Patterson

June 2019
Canon 5D Mark III
ISO 100, Focal Length – 135mm
Aperture – f/22, Shutter Speed - 1/13”

“Do whatever brings you to life.
Follow your own fascinations,
obsessions, and compulsions.
Trust them. Create whatever
causes a revolution
in your heart.”
~ Elizabeth Gilbert, *Big Magic*



October 2021
Canon 5D Mark III
ISO 100, Focal Length – 70mm
Aperture – f/22, Shutter Speed - 1/3”

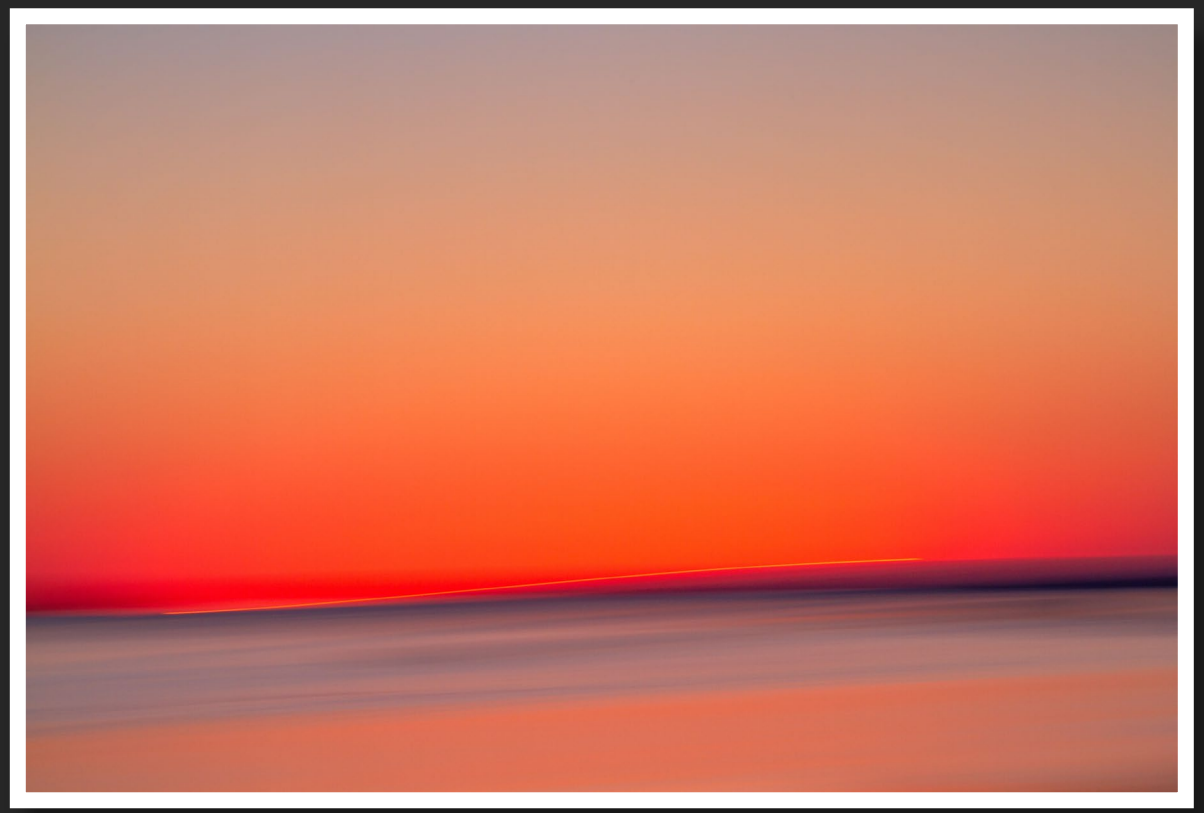


December 2020
Canon 5D Mark III
ISO 100, Focal Length – 70mm
Aperture – f/14, Shutter Speed - 1/8”

June 2021
Canon 5D Mark III
ISO 100, Focal Length – 121mm
Aperture – f/22, Shutter Speed - 1/2”

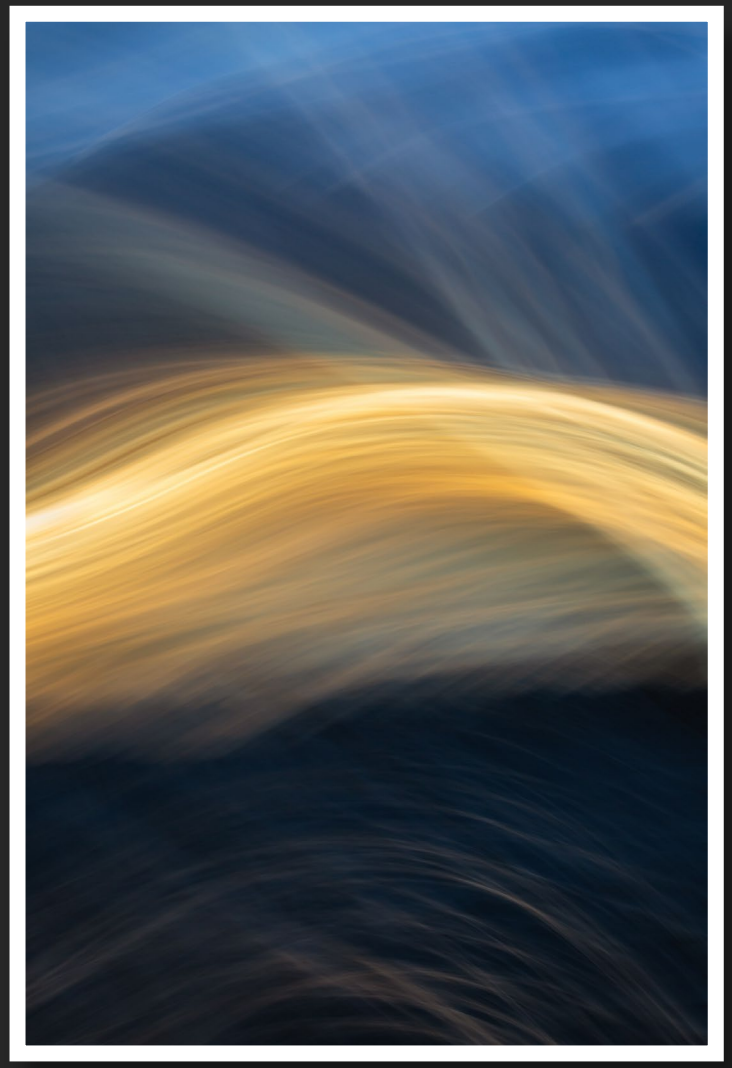
“The aim of art is to represent not the outward appearance of things, but their inward significance.”
~ Aristotle

October 2018
Canon 7D
ISO 100, Focal Length – 121mm
Aperture – f/29, Shutter Speed - 1/13”



November 2018
Canon 7D
ISO 400, Focal Length – 70mm
Aperture – f/32, Shutter Speed - 1/6”

“The modern artist is working and expressing
an inner world – in other words – expressing the energy,
the motion, and other inner forces.”
~ Jackson Pollock



November 2021 – 5:05 pm
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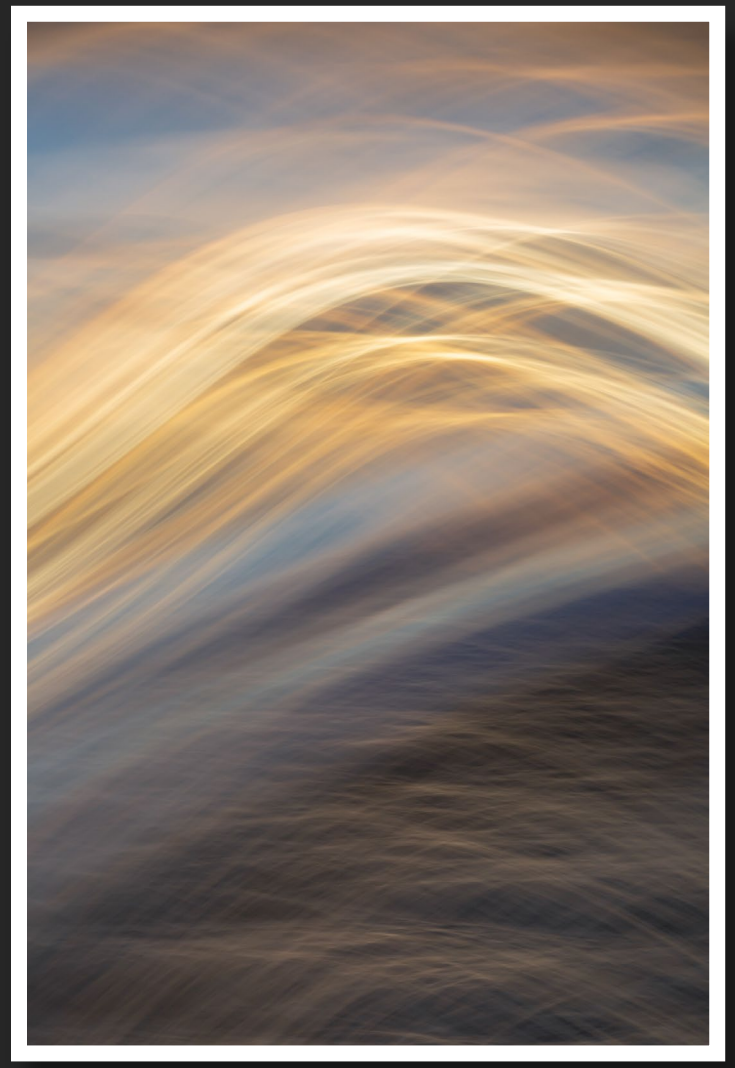
Aperture – f/32, Shutter Speed - 1/2”



November 2021 – 5:15 pm
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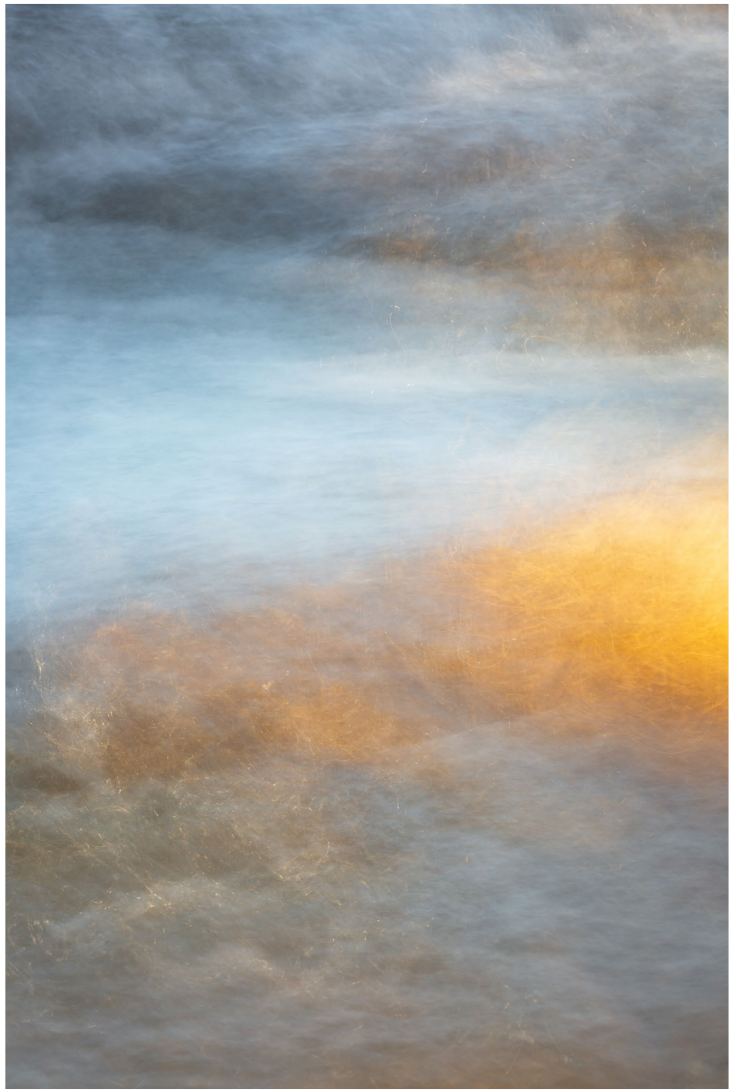
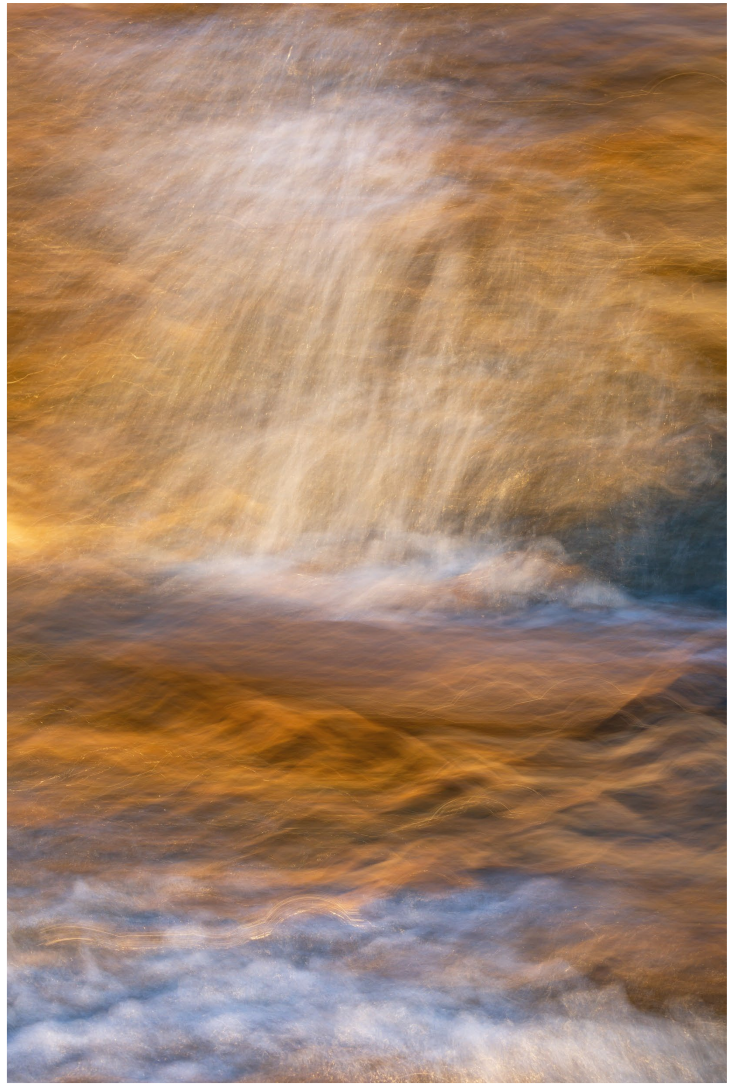
ISO 100, Focal Length – 100mm
Aperture – f/32, Shutter Speed - 1/2”

“The job of the artist is always to deepen the mystery. ”
~ Francis Bacon



March 2021
Canon 5D Mark III
ISO 100, Focal Length – 135mm
Aperture – f/18, Shutter Speed - 1/2”



March 2021
Canon 5D Mark III
ISO 100, Focal Length – 78mm
Aperture – f/13, Shutter Speed - 1/2”

July 2020
Canon 5D Mark III
ISO 100, Focal Length – 45mm
Aperture – f/4.5, Shutter Speed - 1/2”

July 2020
Canon 5D Mark III
ISO 100, Focal Length – 70mm
Aperture – f/10, Shutter Speed – 3.2”

“Creativity is not a talent or ability.
It is the fruit of a person’s decision to matter.”
~ Eric Maisel

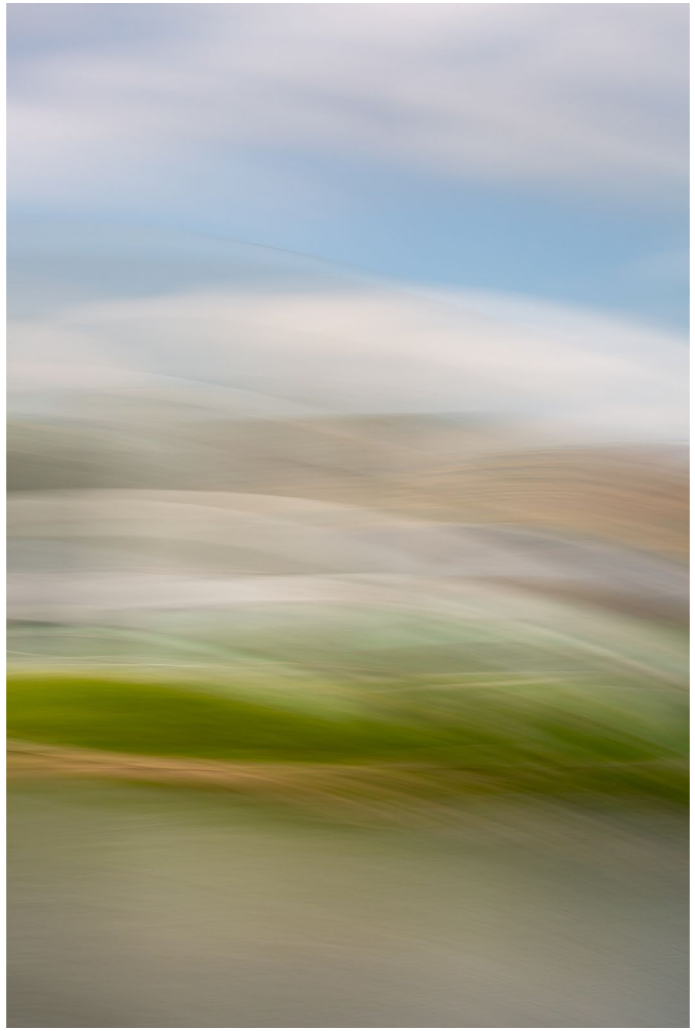
July 202
Canon 5D Mark III
ISO 100, Focal Length – 100mm Macro Lens
Aperture – f/3.5, Shutter Speed - 1”

“To me art is an adventure into an unknown world, which can be explored only by those willing to take the risk.”
~ Mark Rothko

October 2020
Canon 5D Mark III
ISO 100, Focal Length – 200-70mm Zoom
Aperture – f/13, Shutter Speed - 1/5”

October 2020
Canon 5D Mark III
ISO 100, Focal Length – 191-70mm Zoom
Aperture – f/11, Shutter Speed - 1/2”

July 2021
Canon 5D Mark III
ISO 100, Focal Length – 70mm
Aperture – f/32, Shutter Speed - 1/3”

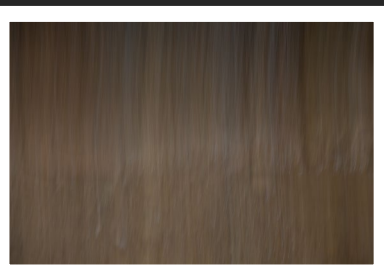


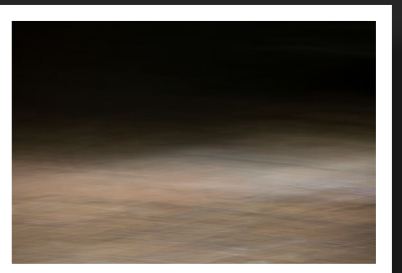
July 2021
Canon 5D Mark III
ISO 100, Focal Length – 70mm
Aperture – f/25, Shutter Speed - 1/4”

August 2022
Canon 5D Mark III
ISO 100
Focal Lengths –150 & 200mm
Aperture – f/11 & f/13
Shutter Speed - 1/2”
2-Exposures, Bright Blend Mode

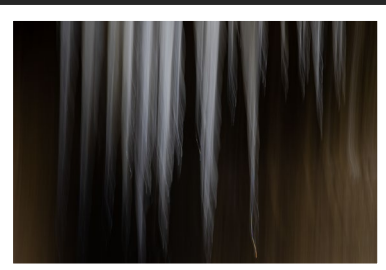
“Creativity doesn’t wait for that perfect moment. It fashions its own perfect moments out of ordinary ones.”
~ Bruce Garrabrandt

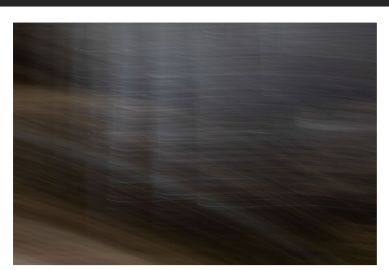
June 2022
Canon 5D Mark III
ISO 100, Focal Length – 200mm
Aperture – f/8 & F/9, Shutter Speed - 1/3”
2-Exposures, Bright Blend Mode



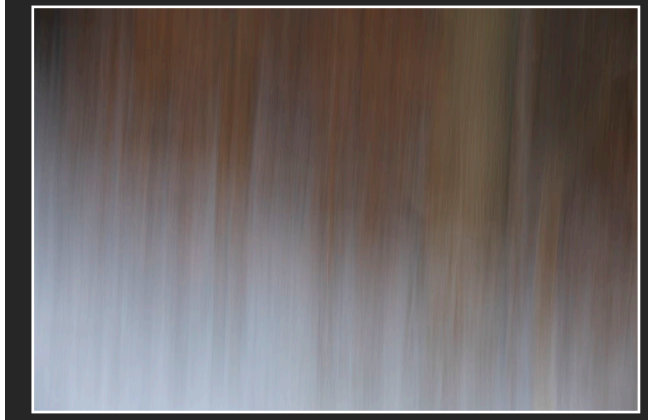


March 2023
Canon 5D Mark IV
ISO 100, Focal Length – 200mm
Aperture – f/16 & f/14, Shutter Speed - 1/2”
2-Exposures, Bright Blend Mode

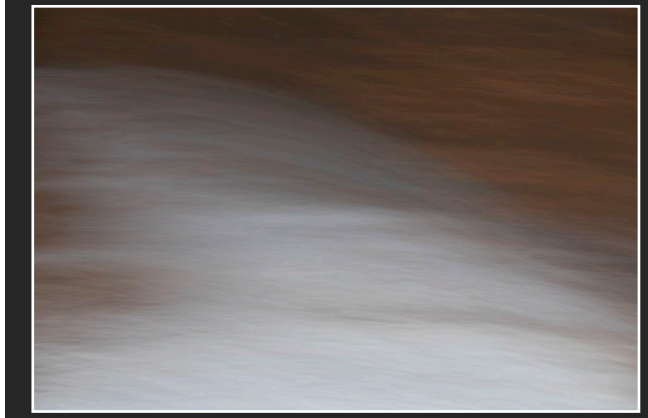




Bright Blend Mode

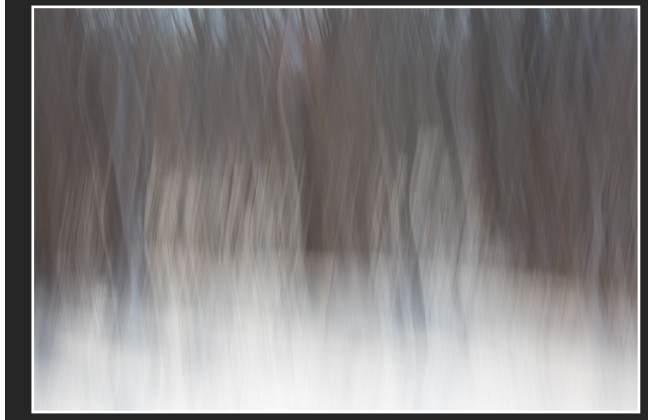


Canon 5D Mark III
ISO 100, Focal Length – 127mm
Aperture – f/9, Shutter Speed - 1/2”

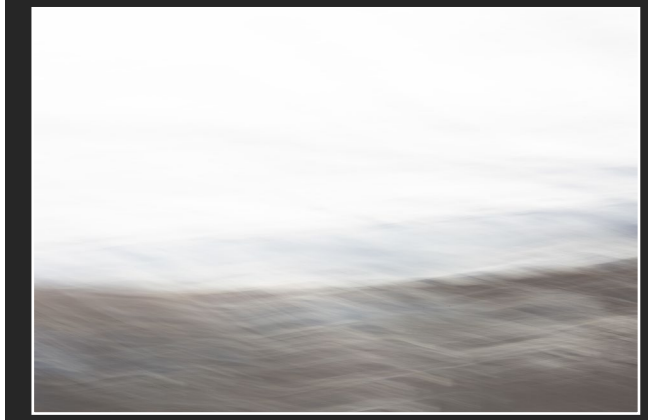


Canon 5D Mark III
ISO 100, Focal Length – 127mm
Aperture – f/9, Shutter Speed - 1/2”

Dark Blend Mode

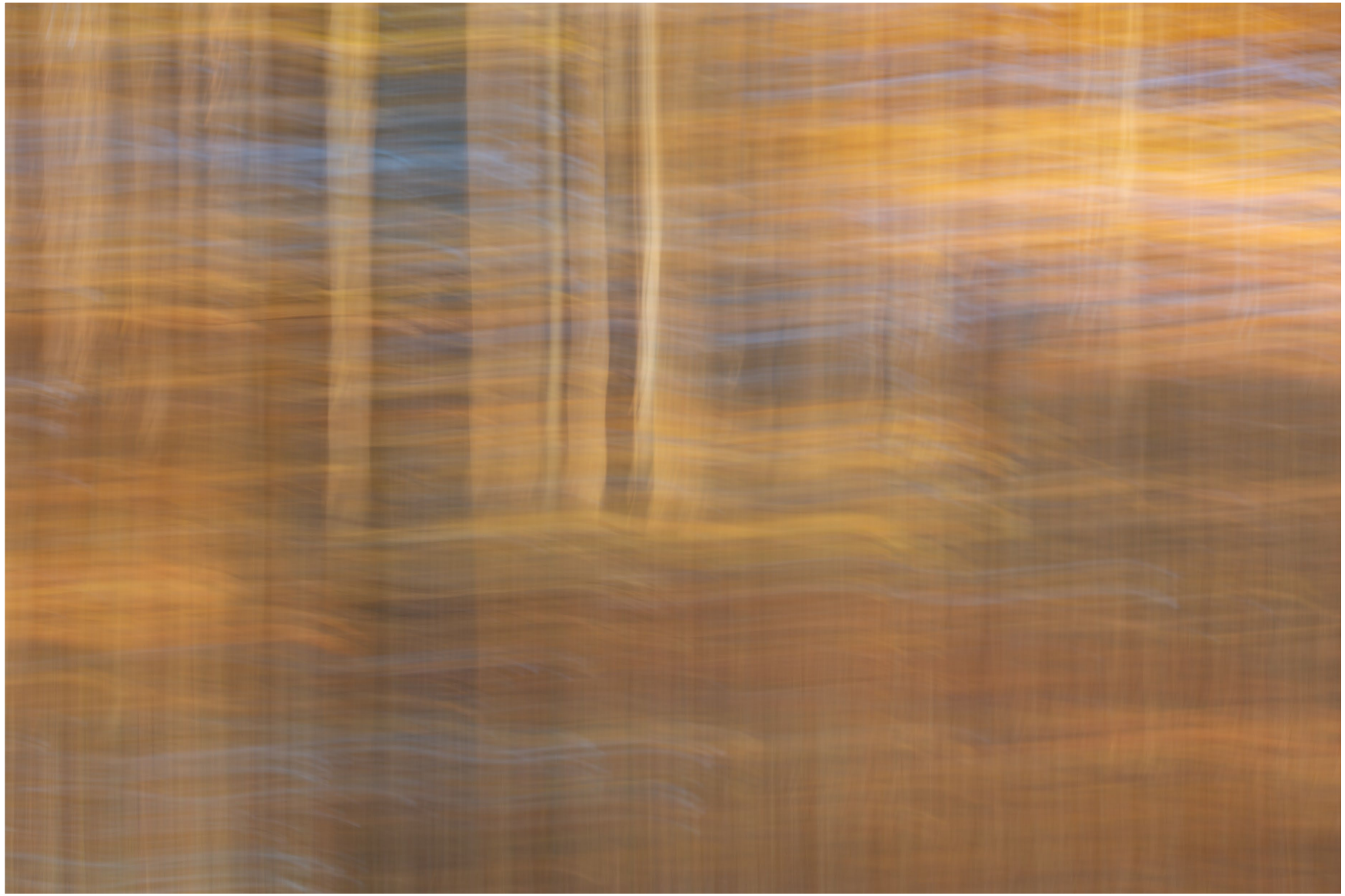


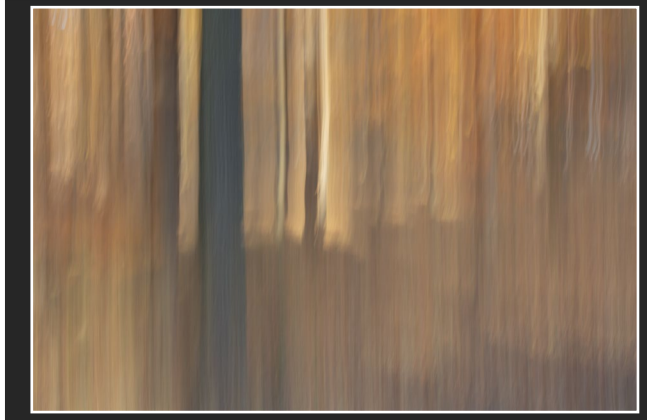
Canon 5D Mark III
ISO 100, Focal Length – 138mm
Aperture – f/22, Shutter Speed - 1/2”



Canon 5D Mark III
ISO 100, Focal Length – 138mm
Aperture – f/22, Shutter Speed - 1/2”

Average Blend Mode

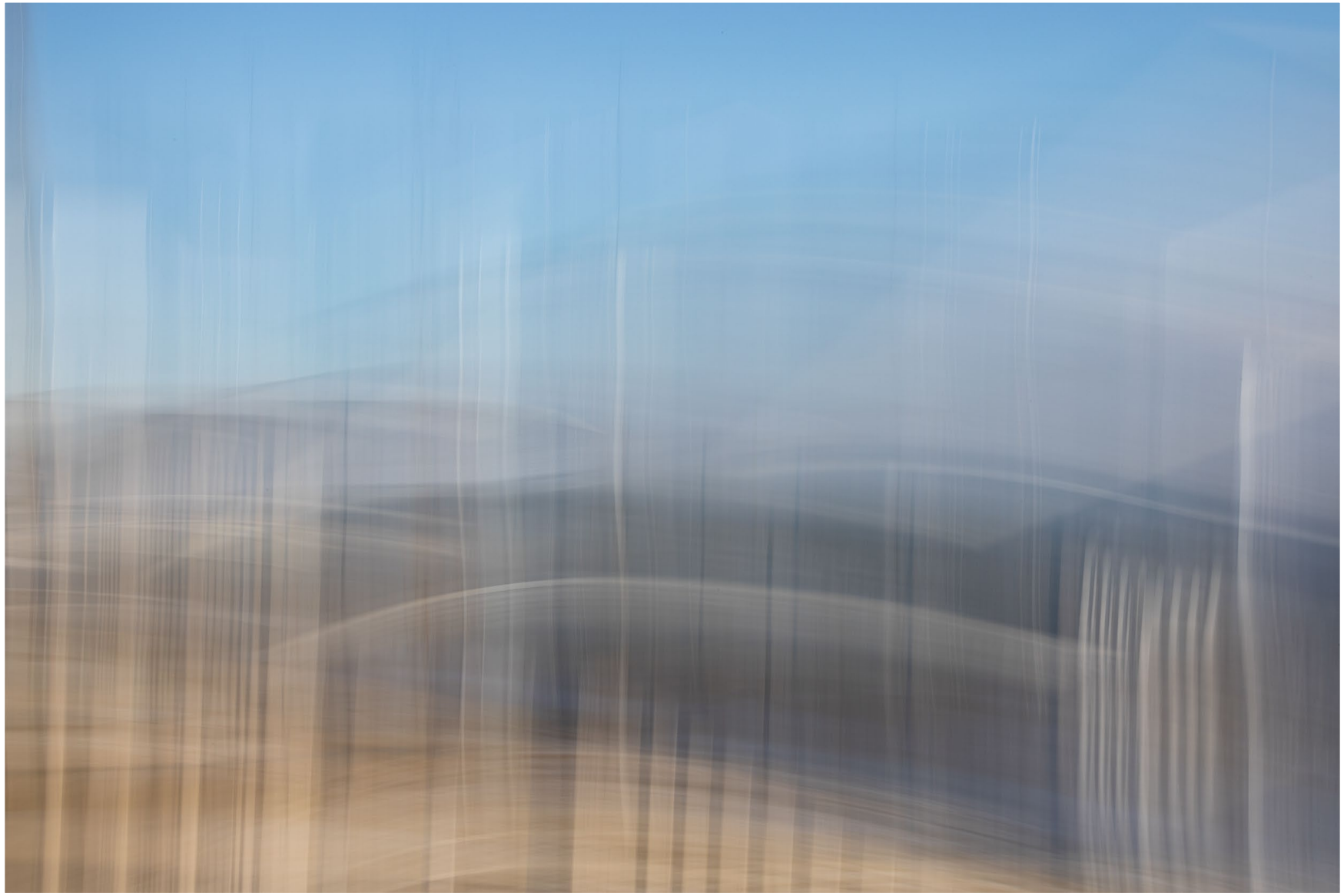




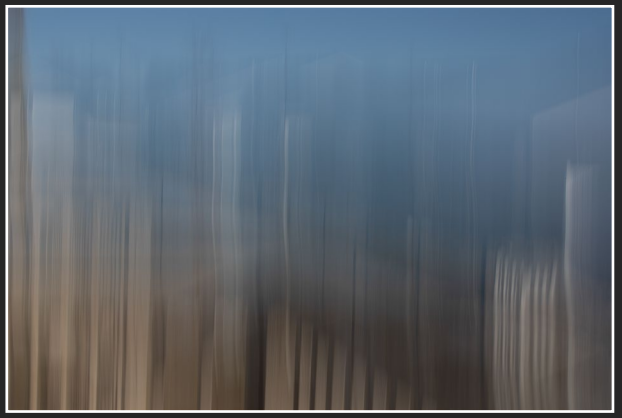
Canon 5D Mark III
ISO 100, Focal Length – 85mm
Aperture – f/8, Shutter Speed - 1/2”

Canon 5D Mark III
ISO 100, Focal Length – 121mm
Aperture – f/11, Shutter Speed - 1/2”

Additive Blend Mode



Canon 5D Mark IV
ISO 100, Focal Length – 70mm
Aperture – f/32, Shutter Speed - 1/4”



Canon 5D Mark IV
ISO 100, Focal Length – 70mm
Aperture – f/32, Shutter Speed - 1/4”

June 2022
Canon 5D Mark III
ISO 100, Focal Length – 28mm
Aperture – f/11, Shutter Speed - 1/5”
9-Exposures, Continuous Shooting
Average Blend Mode

“Every aspect of YOU is fuel for your creative fire.”
~ Chase Jarvis, *Creative Calling*

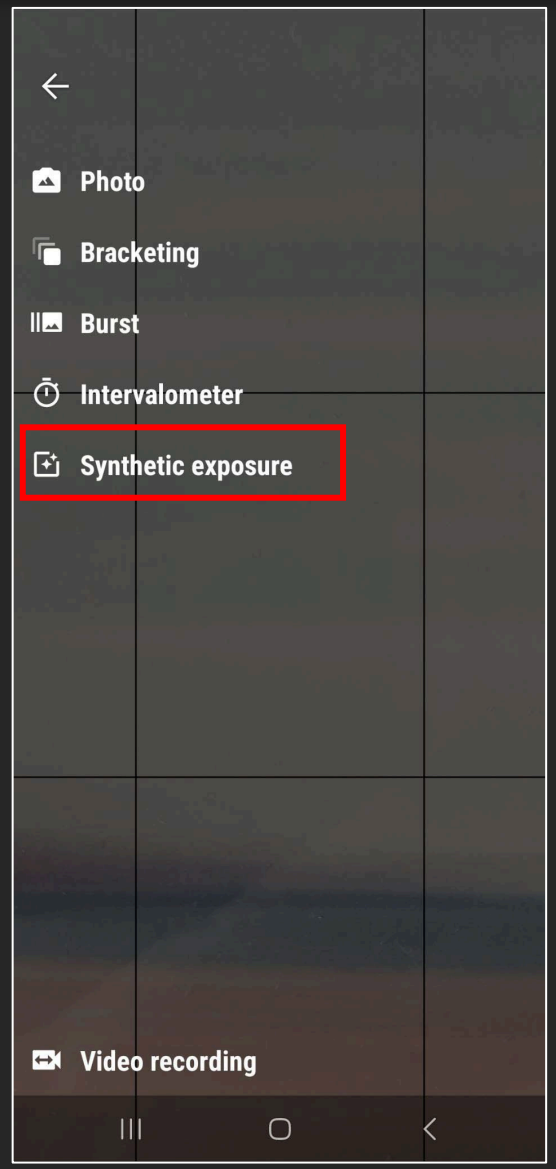
July 2022
Canon 5D Mark III
ISO 100, Focal Length – 60mm
Aperture – f/10, Shutter Speed - 1/10”
9-Exposures, Rapid Fire, Average Blend Mode

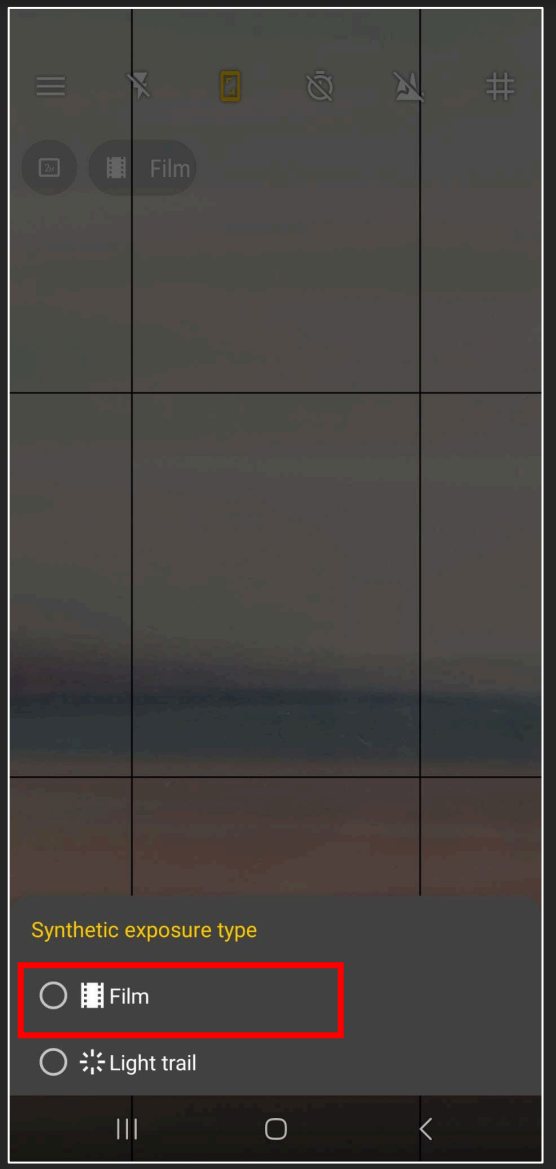
July 2022
Canon 5D Mark III
ISO 100, Focal Length – 60mm
Aperture – f/9, Shutter Speed - 1/10”
9-Exposures, Rapid Fire, Average Blend Mode

Mobile ICMs

The following series of images are all ICMs created using a mobile device. I am an Android user (Samsung Galaxy S22+), and the best app I've found for doing ICMs with the Android is the **Camera FV-5 app**.

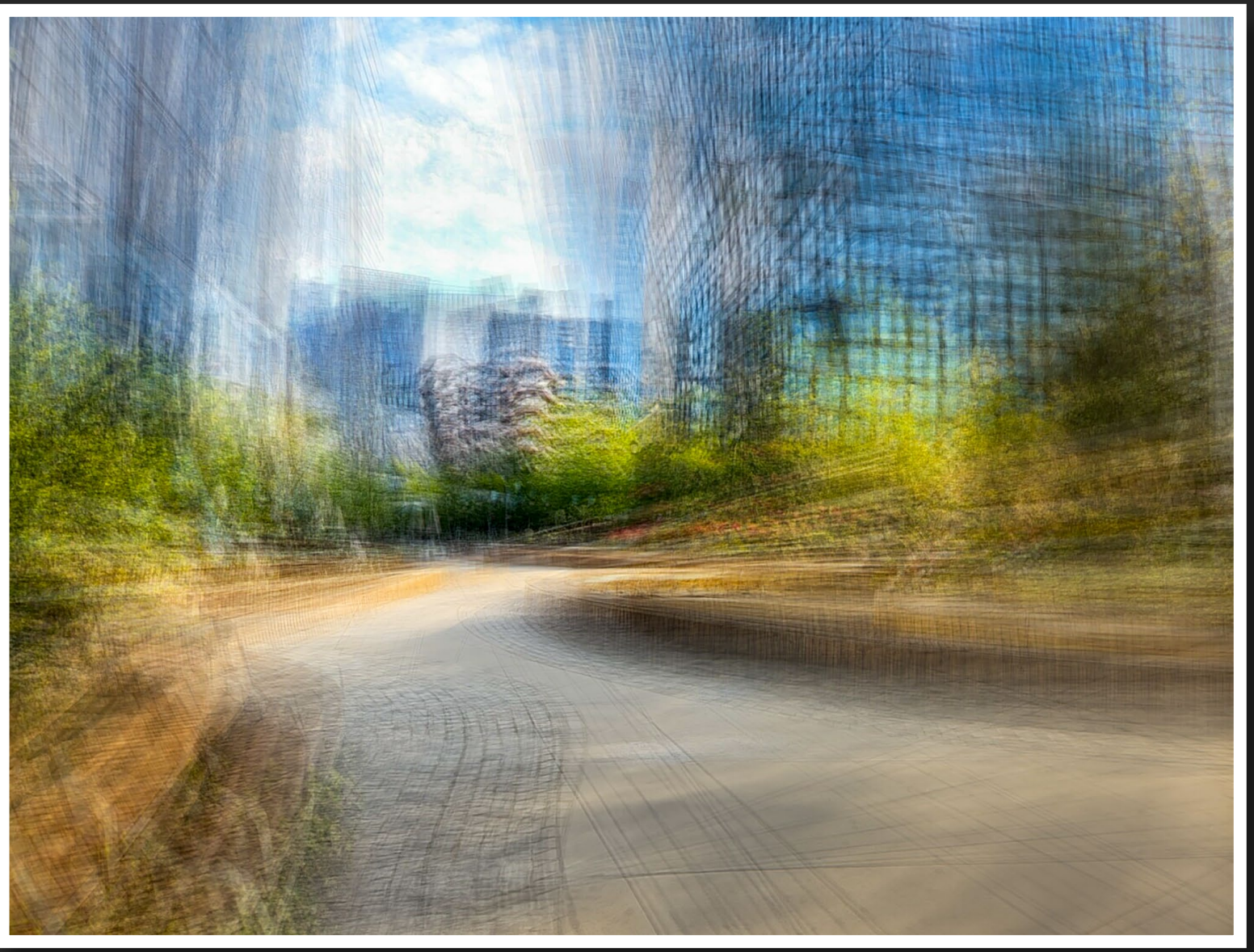
For iPhone users, **Slow Shutter Cam app** and **Avg Cam Pro app** are good apps that a lot of people use for ICM.

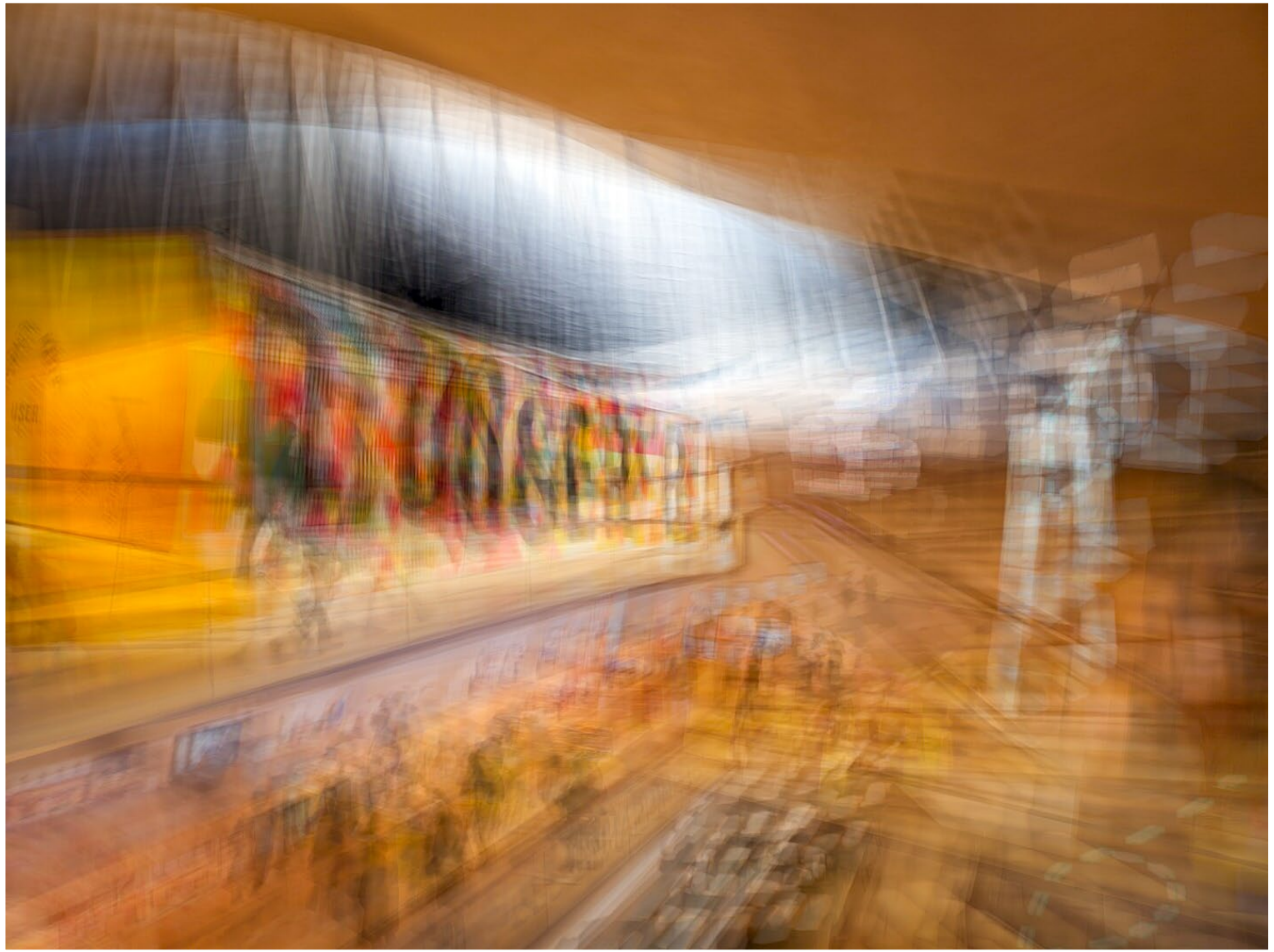




London, England
Mobile ICM
Samsung Galaxy S22+
Camera FV-5 App
Shutter Speed - 1/2”

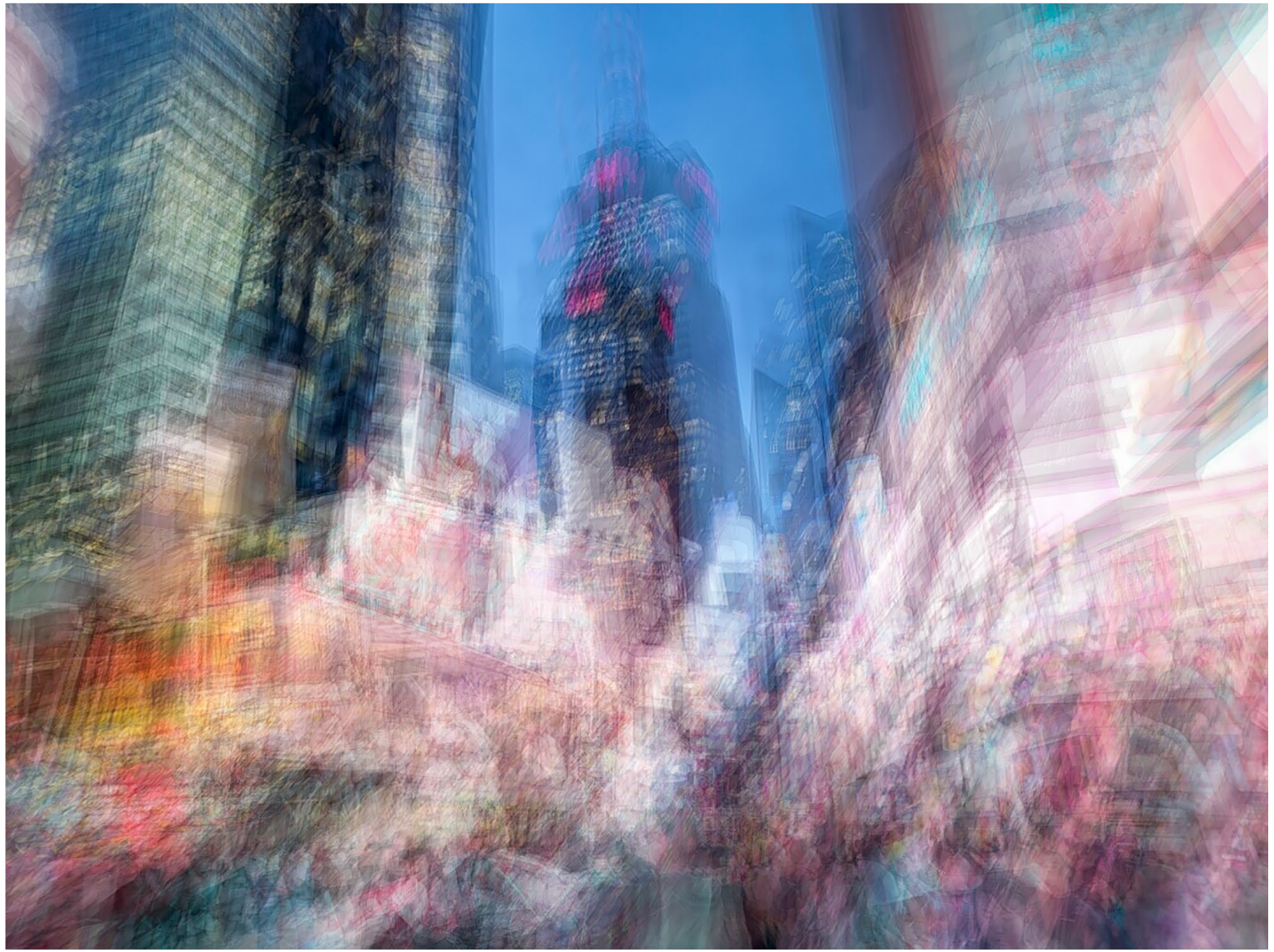
New York City
Mobile ICM
Samsung Galaxy S22+
Camera FV-5 App
Shutter Speed - 1/2”





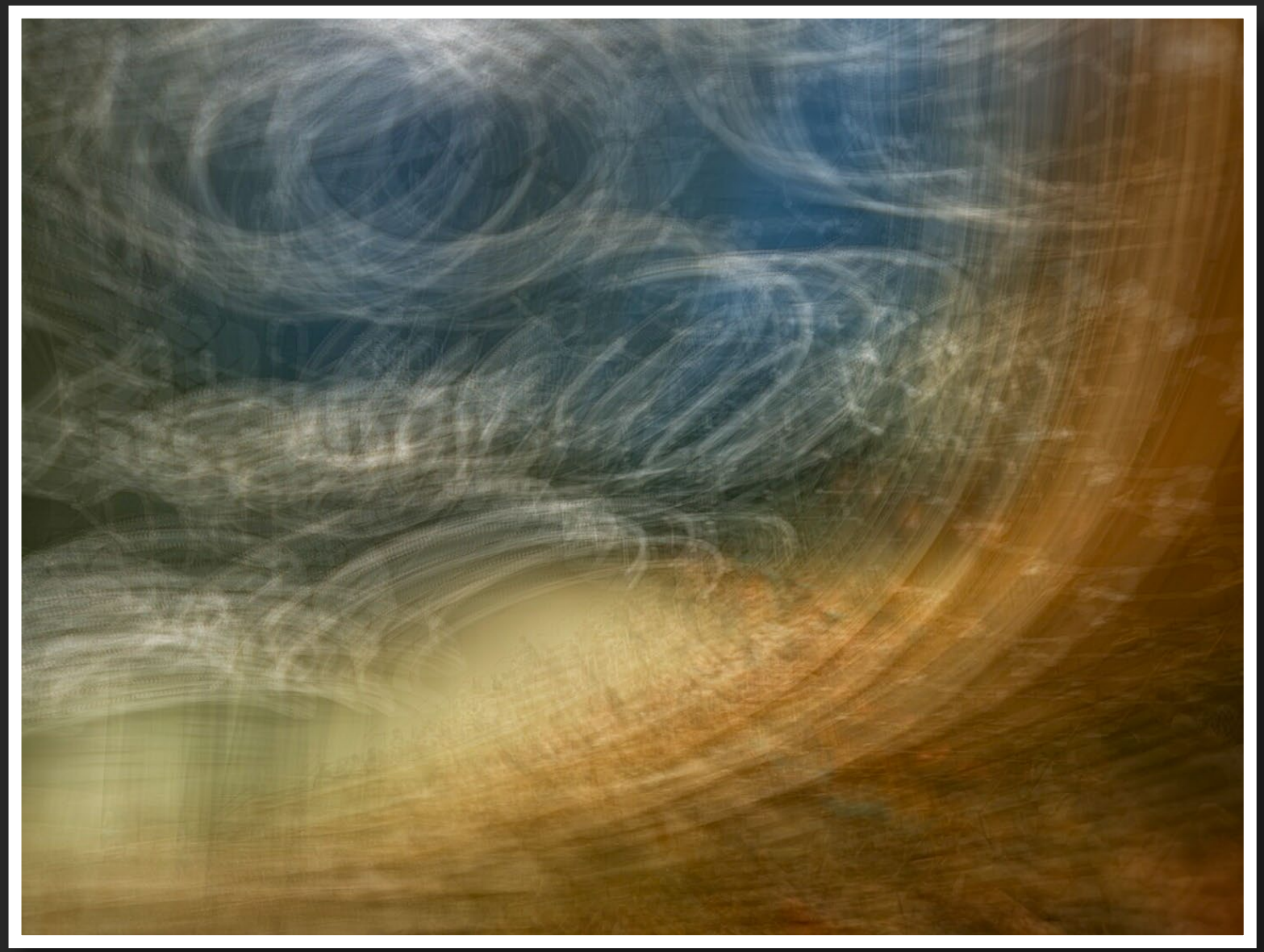
Design Museum, London
Mobile ICM
Samsung Galaxy S22+
Camera FV-5 App
Shutter Speed - 1/2”

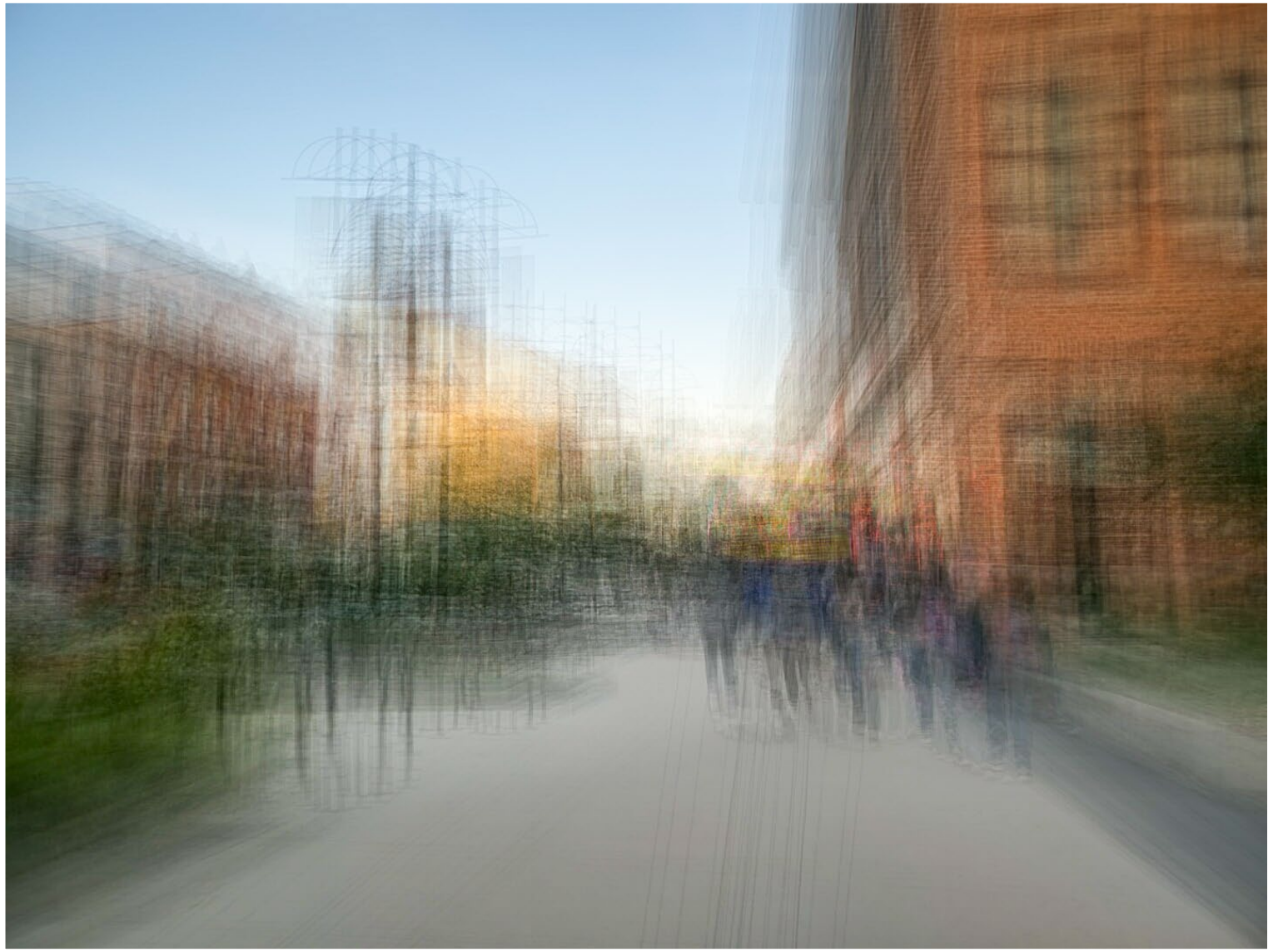
Chicago O’Hare Underground
Mobile ICM
Samsung Galaxy S22+
Camera FV-5 App
Shutter Speed - 1/2”



New York City
Mobile ICM
Samsung Galaxy S22+
Camera FV-5 App
Shutter Speed - 1/2”

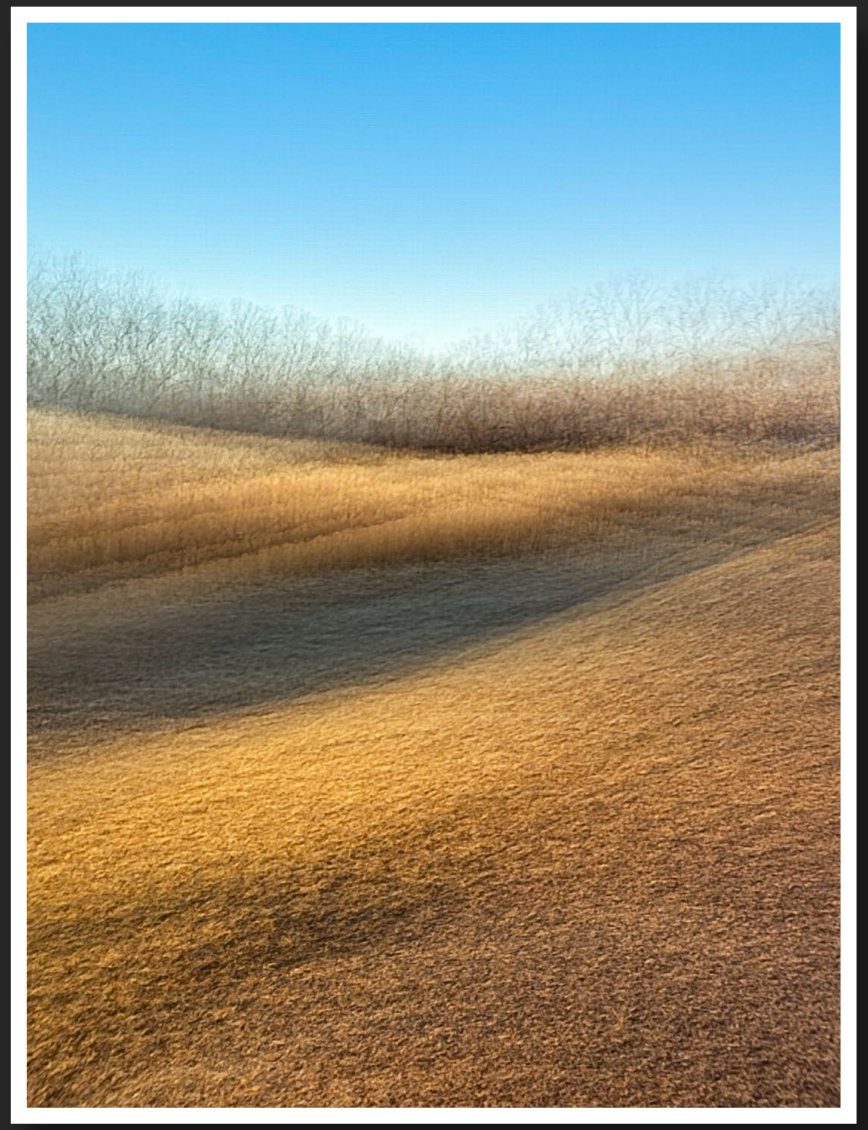
Hancher Performing Arts Theater
Mobile ICM
Samsung Galaxy S22+
Camera FV-5 App
Shutter Speed - 1/2”

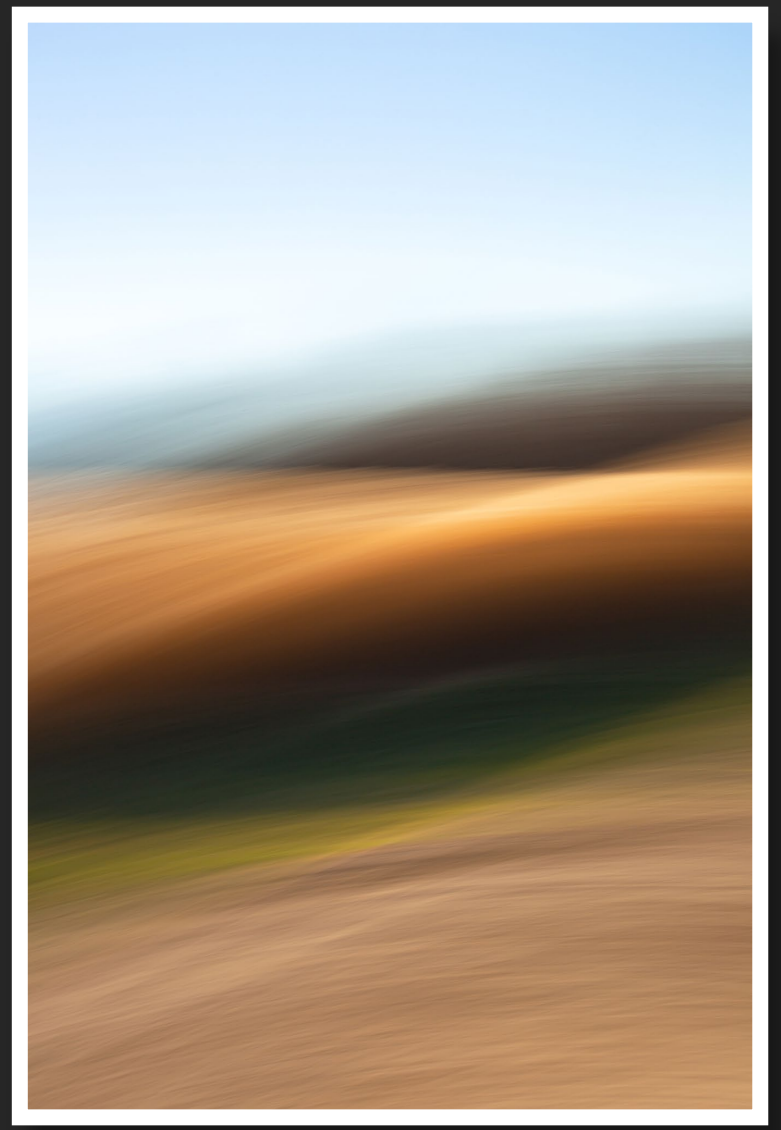




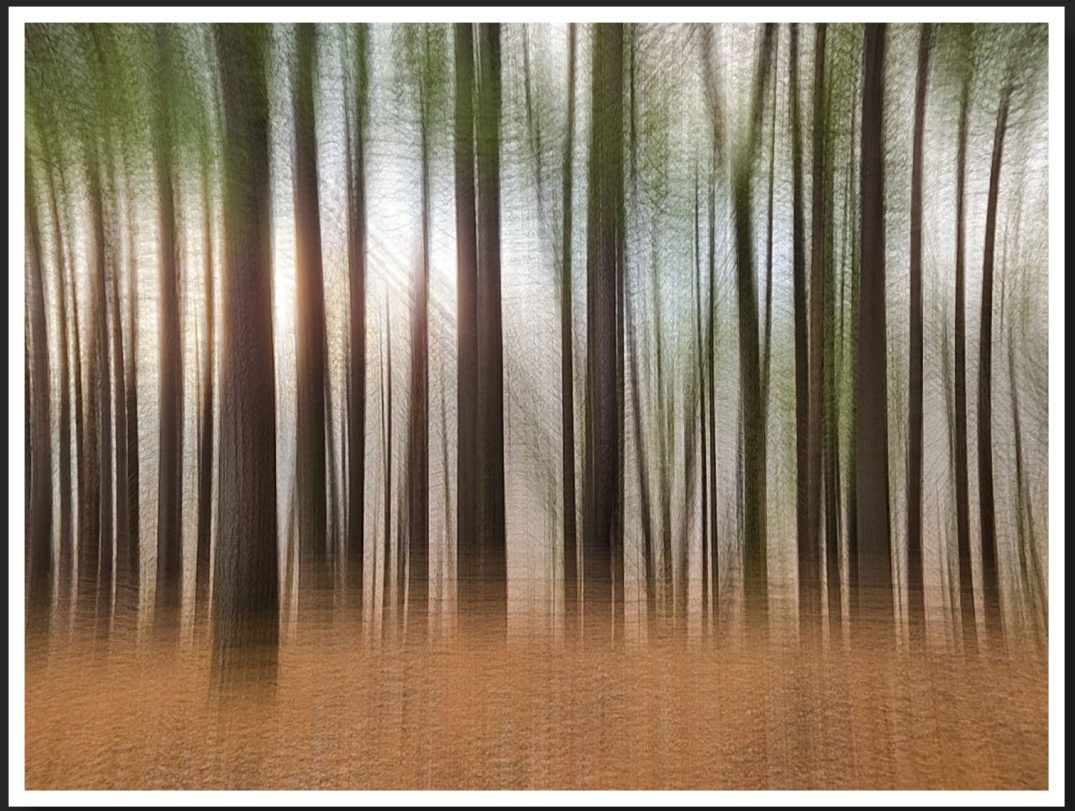
Iowa City
Mobile ICM
Samsung Galaxy S22+
Camera FV-5 App
Shutter Speed - 1/2”

Comparing Mobile ICM to DSLR ICM





Comparing Mobile ICM to DSLR ICM



Comparing Mobile ICM to DSLR ICM

Before & After Examples

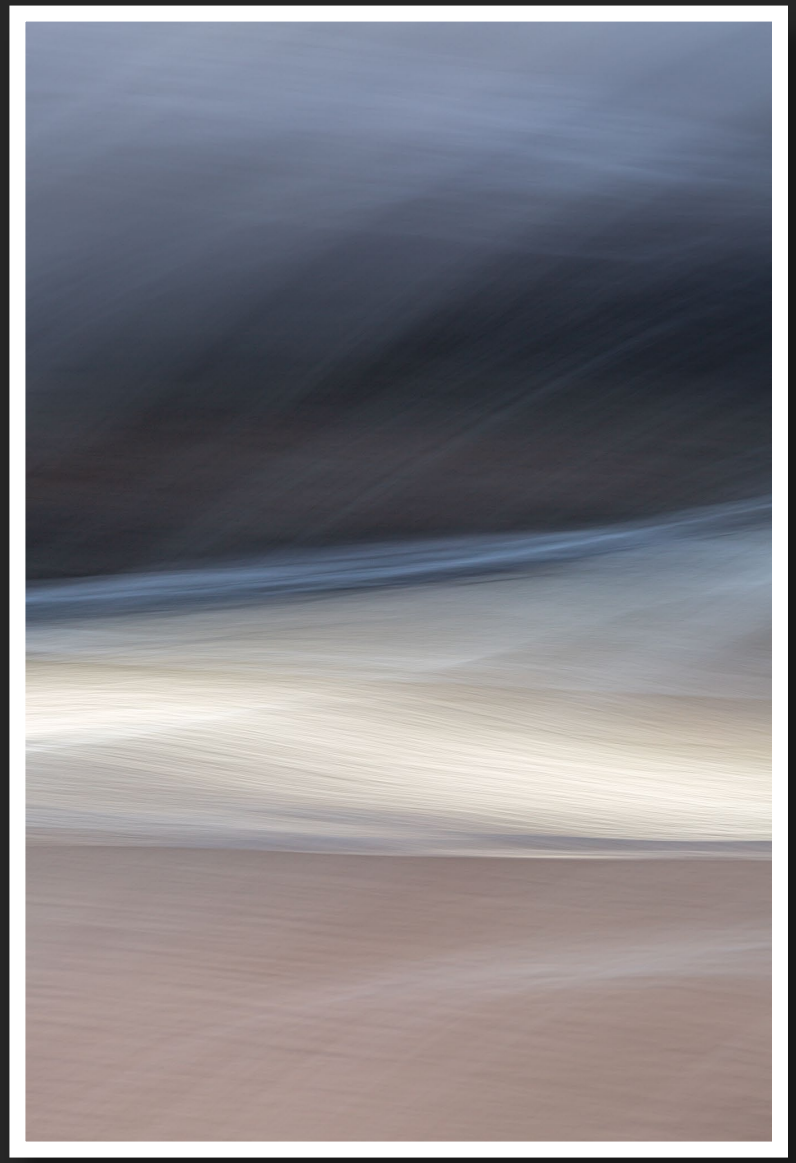
The following series of images are examples of what certain scenes looked like before I applied ICM and a resulting ICM image of that scene. Keep in mind that I generally shoot hundreds of ICM frames in any given outing or at any given location, and I will generally have a lot of different variations to choose from with the ICM images.

I spend a great deal of time working with a scene to explore what the scene will reveal through ICM, and quite often I will have a number of images that have a completely unique look and feel from one another but resulting from the same scene.

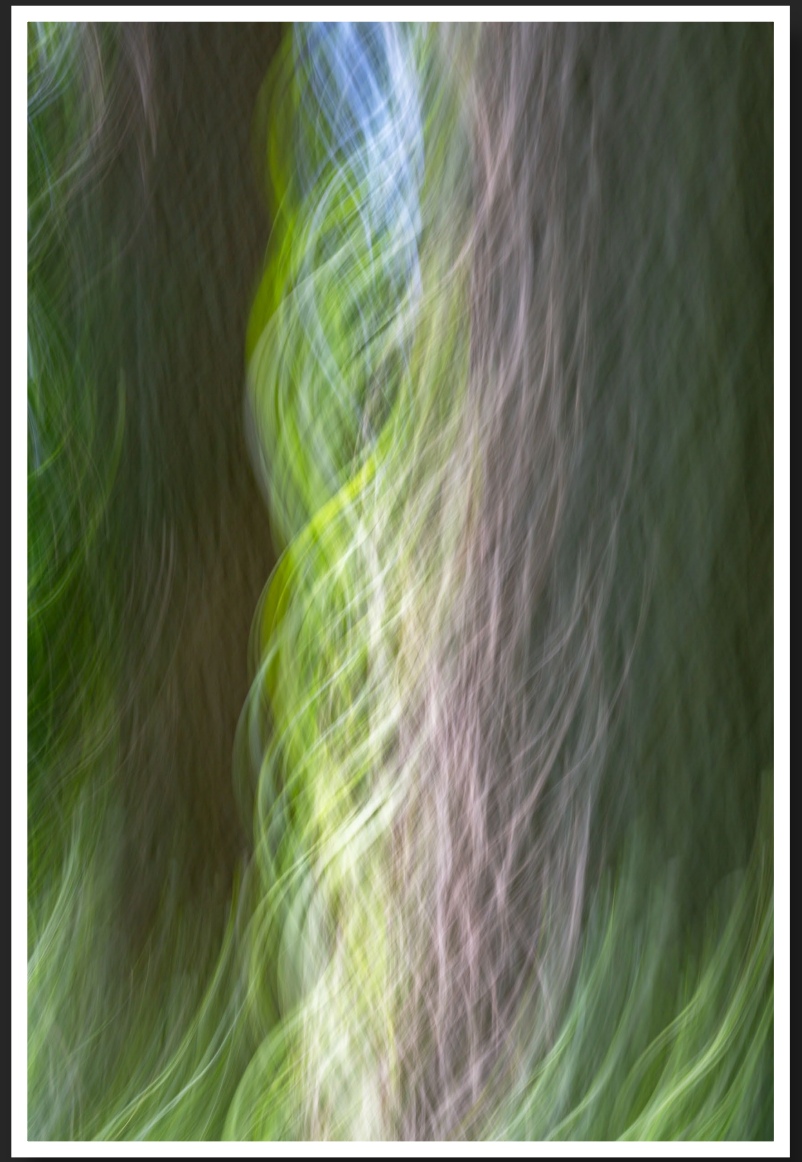
There are also times when I may come away from a scene and end up without any images that speak to my creative vision…and that's okay. That's all part of the creative process…and for me, the creative process is the most important part of the work I do. I am very much process-driven rather than results-driven, and every outing is successful simply by virtue of getting out to do the work and to immerse myself in the creative process.

~ Before & After Examples ~

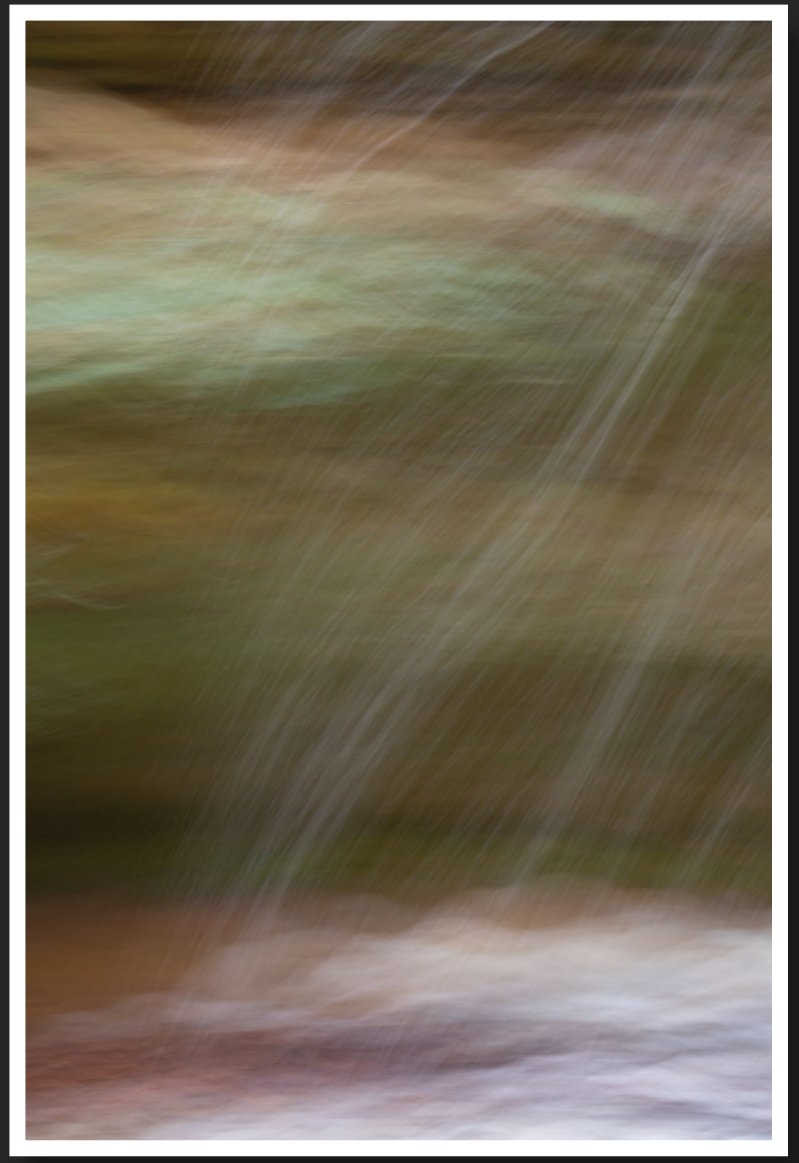
~ Before & After Examples ~



~ Before & After Examples ~

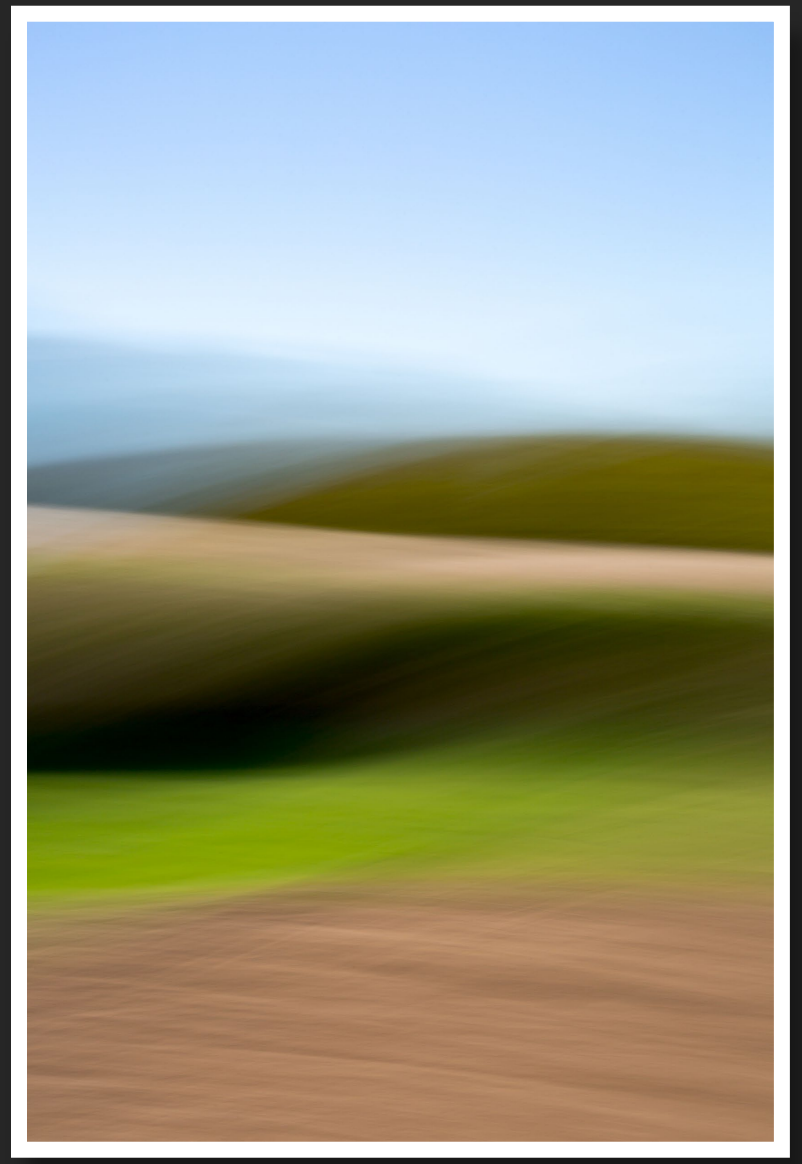


~ Before & After Examples ~



~ Before & After Examples ~

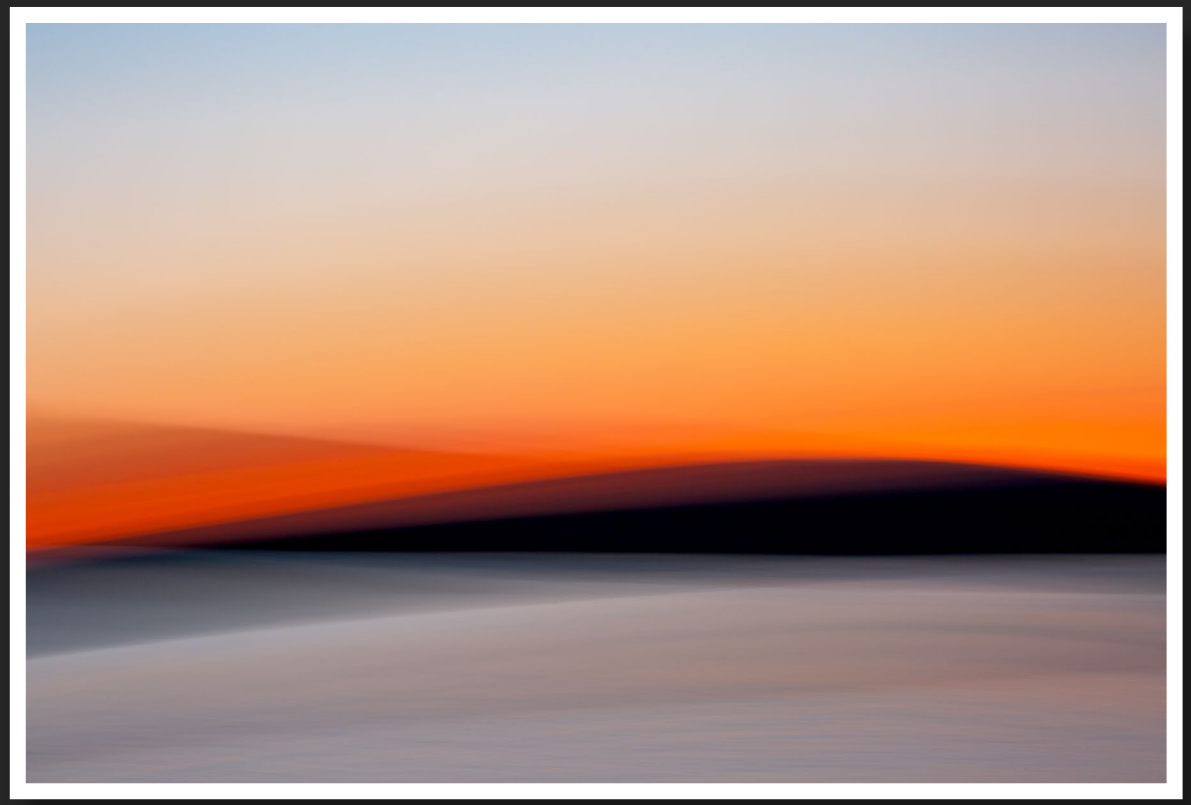
~ Before & After Examples ~



~ Before & After Examples ~

~ Before & After Examples ~

~ Before & After Examples ~



~ Before & After Examples ~

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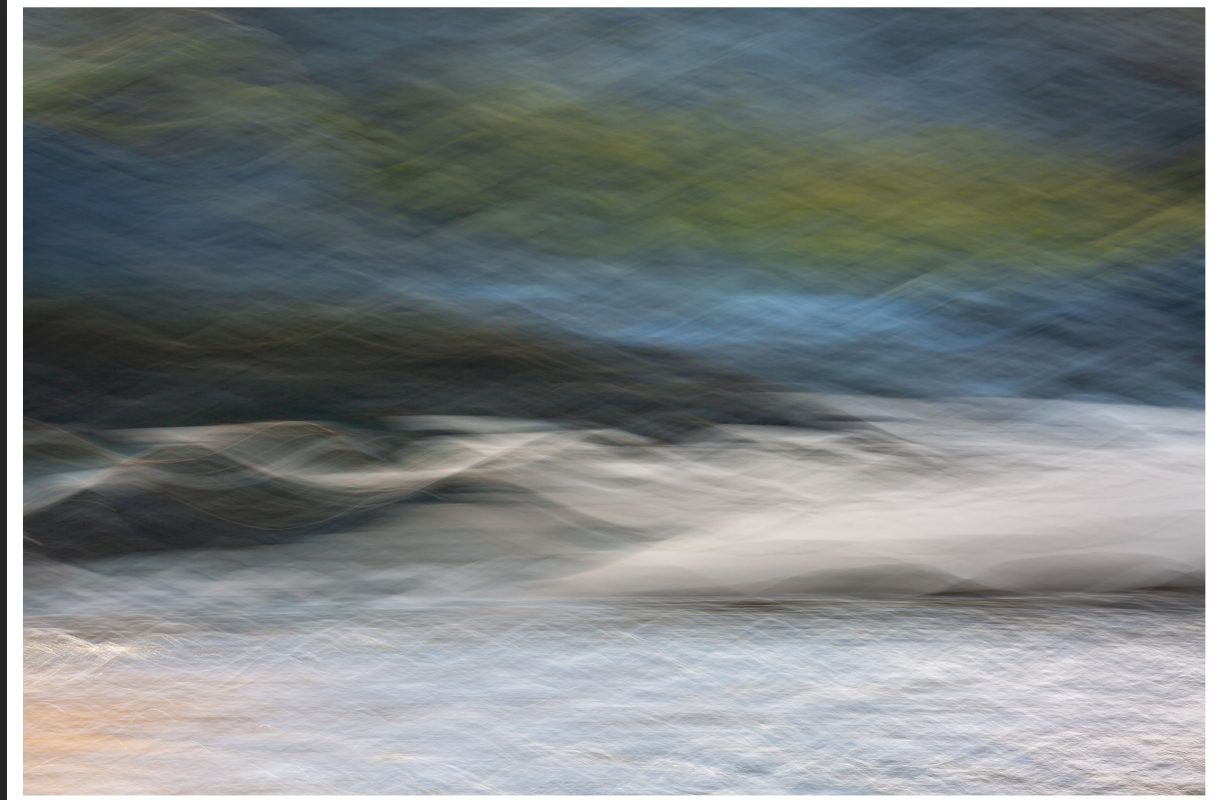
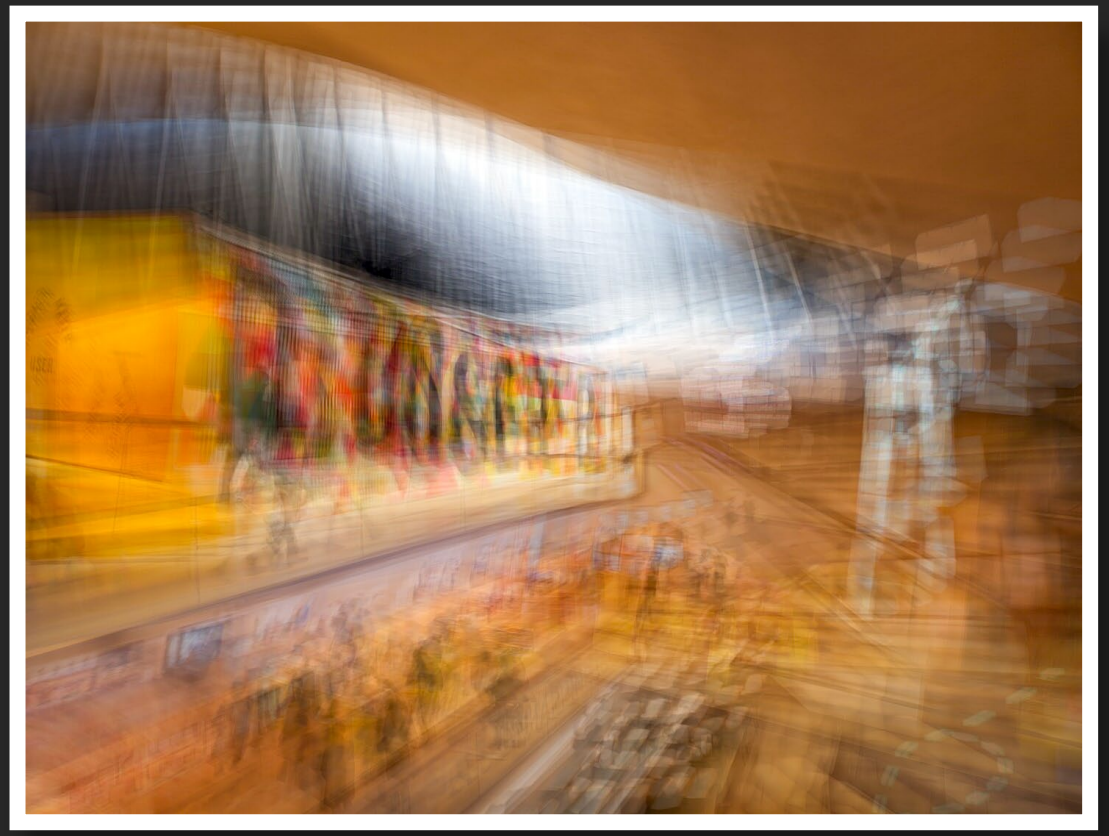


~ Before & After Examples ~

~ Before & After Examples ~

~ Before & After Examples ~

~ Before & After Examples ~



~ Before & After Examples ~

Things to Keep in Mind About ICM

- Forget the ‘rules’ and break free of the standard photographic conventions
- No tripod necessary…Free-style it by handholding the camera
- Don’t be a perfectionist…throw caution to the wind
- There is absolutely no ‘right’ or ‘wrong’ way to do ICM…whatever works for you is going to be unique to you as an individual
- Have fun exploring, experimenting, and trying new things
- Don’t be afraid to take multiple shots of the same scene
- Look for lines, color, shapes, patterns, light, contrasts, etc., in the environment that appeal to your aesthetics
- Be open to creating images from ordinary or overlooked scenes…as opposed to grand scale landscapes and vistas
- ICM can be done at any time of the day, in any kind of weather conditions

The Key to ICM

- The **KEY TO ICM** really is to experiment with a variety of different settings and movements
- The more you do ICM, the more you will refine your own personal style and learn what works for you
- Understanding how movement affects the results is essential…Faster movement during the exposure will result in smoother lines and less detail of the subject, while slower movement during exposure will result in more of the subject being recognizable and lines that are more representative of the subject

Finding What Works

- The key is to experiment…*the more you do it, the more you will learn what works for you and what doesn't*. Be open to trying different combinations of settings…there is no such thing as a 'correct' setting…the best settings are the ones that work for you.
- Different *types of movement* create different effects.
- Different *speeds of movement* also create different effects.
- The look and feel of the images you create will be *determined by a combination of factors*…direction of movement, speed of movement, smoothness of movement, and settings.

Finding What Works

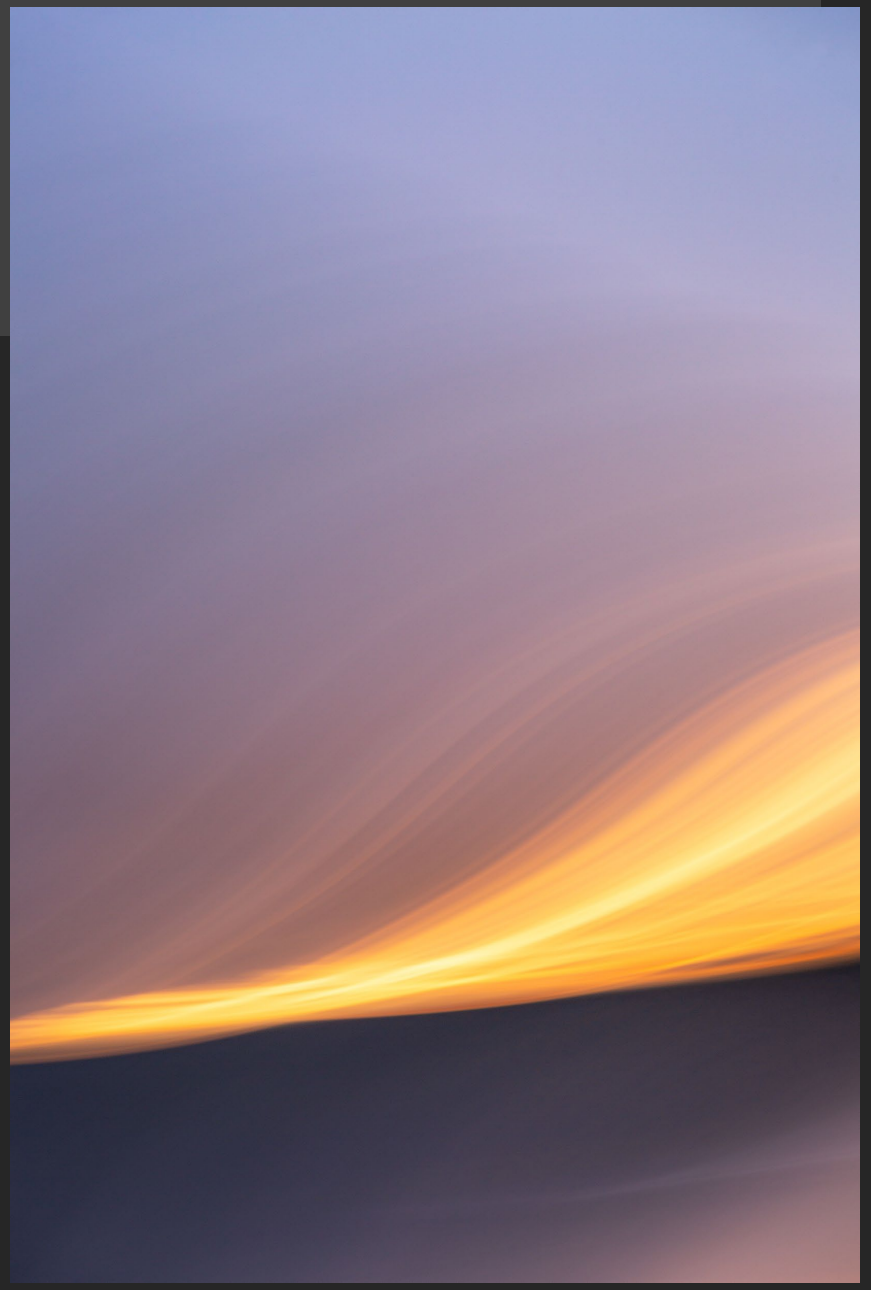
- Look at the LCD screen after each shot to determine whether or not you achieved either
    1. the results you were going for or
    2. results that are pleasing to your own personal style…if not, make adjustments to settings, composition, or movement and shoot again, and again, until you get what you want

- Loosen up and try different movements – It may feel awkward at first, but the more you practice, the easier it becomes.

- Be prepared to shoot **A LOT** of images…dozens, even hundreds. It's a process that builds and evolves from shooting as much as possible, and all these images will help you refine your personal aesthetic.

Tips

- ICM can be accomplished with any kind of camera…you don't need a DSLR or interchangeable lenses to shoot ICM.
- Again, don't be afraid to shoot **LOTS** of images each session – hundreds of images are not out of the question for any given outing.
- Refrain from deleting images in camera, in the field – you need to have a look at all images on the computer in order to learn what works and what doesn't work for you.
- It can sometimes be helpful to start your movement before you press the shutter.
- Remember…experimentation, exploration, and playfulness are key.



ICM Photography Magazine (ICMPhotoMag) Project

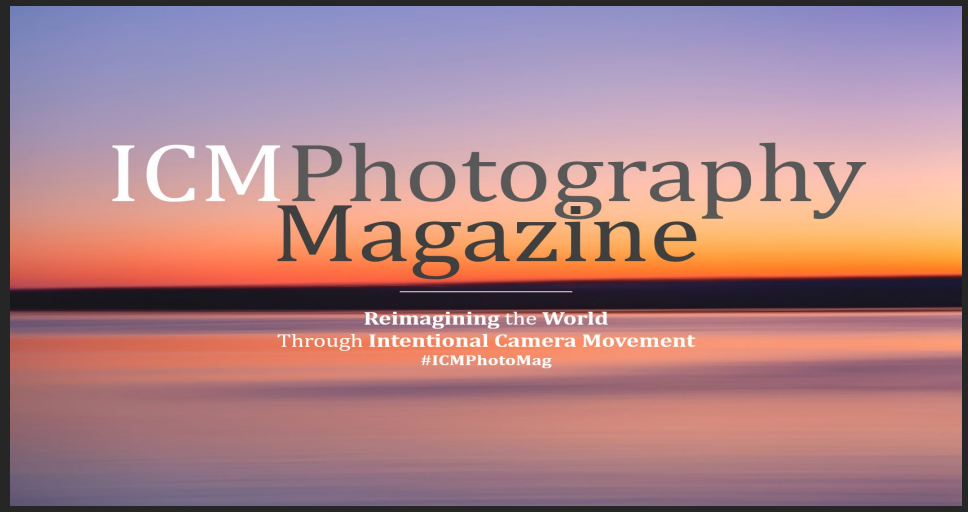
ICMPhotoMag is a **first-of-its-kind** e-magazine solely featuring ICM images, articles, reviews, interviews, tips, and tutorials, by ICM photographers and artists around the world, in a quarterly feature packed, advertisement free digital format.

I've used my deep desire to build a larger community around ICM to help bring exposure to other ICM photographers who have been dedicated to perfecting their own ICM techniques, whether that be strictly in-camera work, in-camera work coupled with traditional post-processing techniques, or ICMs in combination with creative post processing, such as textures, creative filters, and impressionistic renderings.

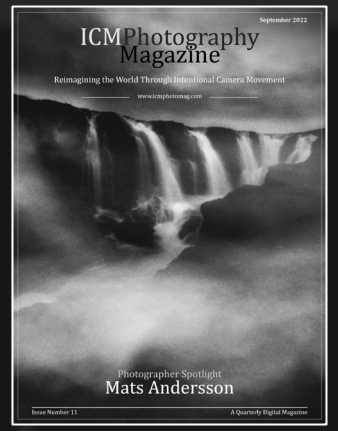
Additionally, all featured photographers are paid for their work published in the e-magazine. I feel it is imperative to compensate photographers for their work, and I have a strong commitment to supporting ICM photographers financially, as well as by helping drive more traffic to their own individual platforms.

Connect with ICMPhotoMag

- Website – www.icmphotomag.com
- Facebook Group – www.facebook.com/groups/icmphotomag
- Facebook Fan Page – www.facebook.com/icmphotomag
- Instagram – www.instagram.com/icmphotomag
- Twitter – www.twitter.com/icmphotomag
- YouTube – www.youtube.com/c/icmphotographymagazine
- LinkedIn – www.linkedin.com/in/icmphotomag



ICM Photography Magazine Covers



ICM Learning Opportunities

SINGLE ICMS ▸
ME ICMS ▸
MOBILE ICMS ▸
ICM WORKSHOPS ▸
ICM MENTORING ▸
CAMERA CLUBS
ICMPHOTOMAG ▸
ABOUT ME
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ICM & Creative Photographer
A Globally-Recognized Leader & Mentor
of ICM Photography

Sign up for the Newsletter Mailing List to receive information about new ICM work, as well as upcoming ICM workshops, retreats, photo walks, mentoring, and more.

Founder, Creator, & Publisher of
ICM Photography Magazine
www.icmphotomag.com

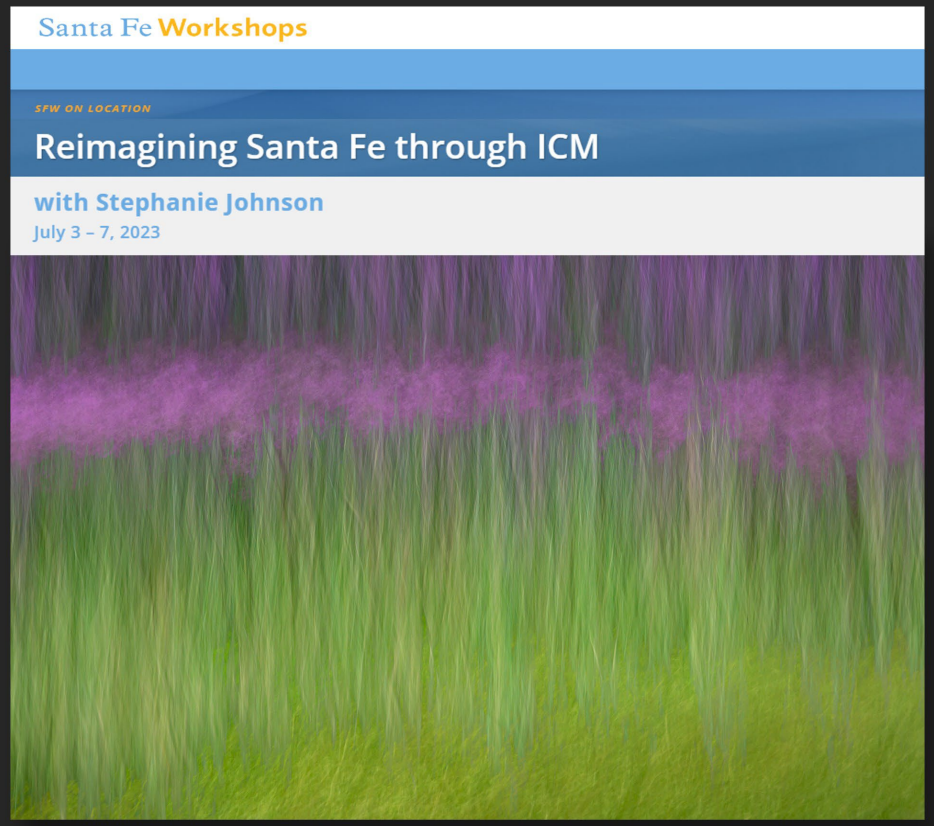
"Do whatever brings you to life. Follow your own fascinations, obsessions, and compulsions. Trust them. Create whatever causes a revolution in your heart."
~ Elizabeth Gilbert, *Big Magic*

ICM Workshops in Collaboration with Santa Fe Workshops

Join @StephJohnPhoto in New Mexico!!

A Collaboration with Stephanie Johnson & Santa Fe Workshops

~ 3-7 July 2023 ~



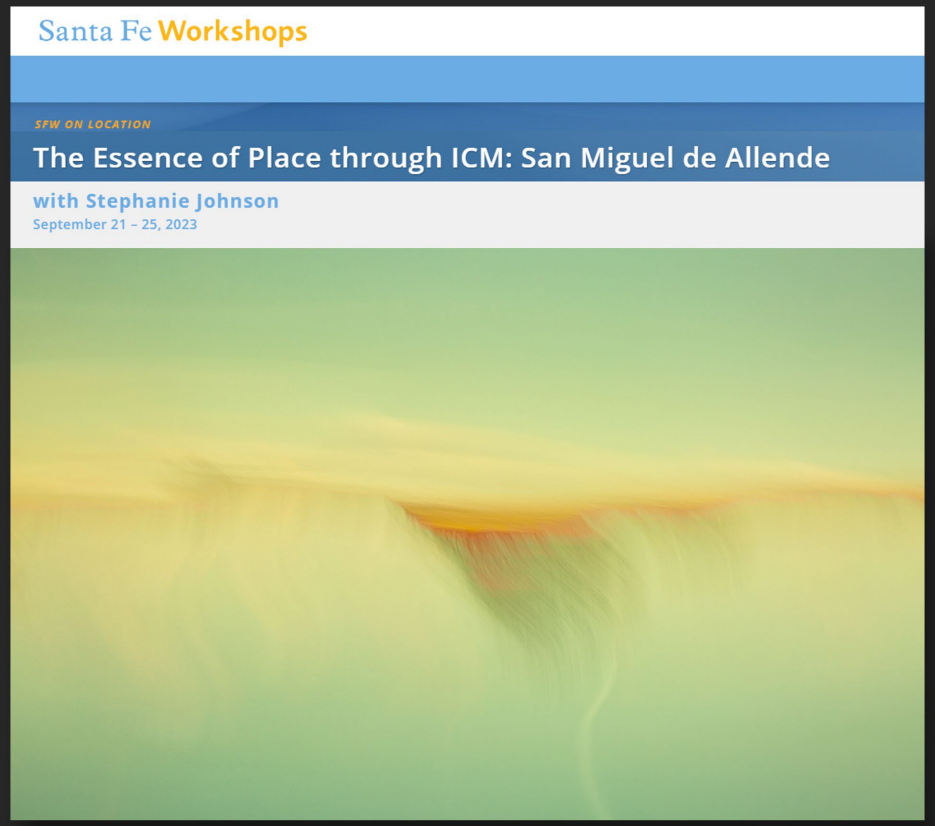
Join us for a fabulous week of exploration through ICM in the beautiful high desert of Santa Fe in the American Southwest!

https://santafeworkshops.com/product/reimagining-santa-fe-through-icm/

Join @StephJohnPhoto in Mexico!!

A Collaboration with Stephanie Johnson & Santa Fe Workshops

~ 21-25 September 2023 ~



Join us for a fabulous week of exploration through ICM in the beautiful UNESCO World Heritage Site of San Miguel de Allende!

https://santafeworkshops.com/product/the-essence-of-place-through-icm-san-miguel-de-allende/

Connect with Me

I'm always happy to connect and share information, to answer questions, or offer advice and encouragement, so please feel free to reach out to me at any of the following:

- Website – www.stephjohnphoto.com
- Facebook – www.facebook.com/stephjohnphoto
- Instagram – www.instagram.com/stephjohnphoto
- LinkedIn – www.linkedin.com/in/stephjohnphoto
- YouTube – https://www.youtube.com/c/StephanieJohnsonPhotographyStephJohnPhoto

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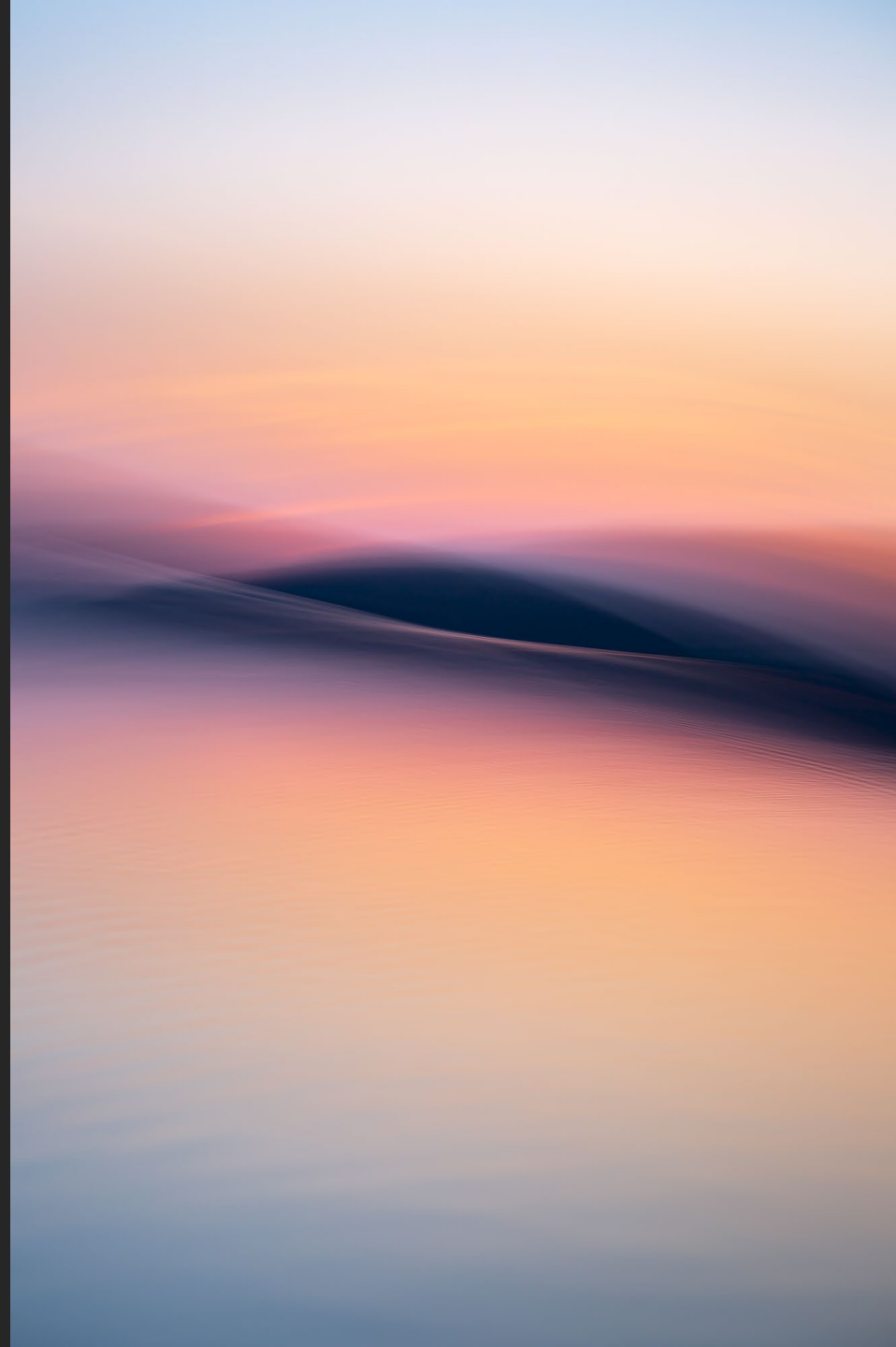
Share your own ICM creations in this special ICM & Creative Expression group:
www.facebook.com/groups/icmandcreativeexpressionwithstephjohnphoto



Wrapping Things Up

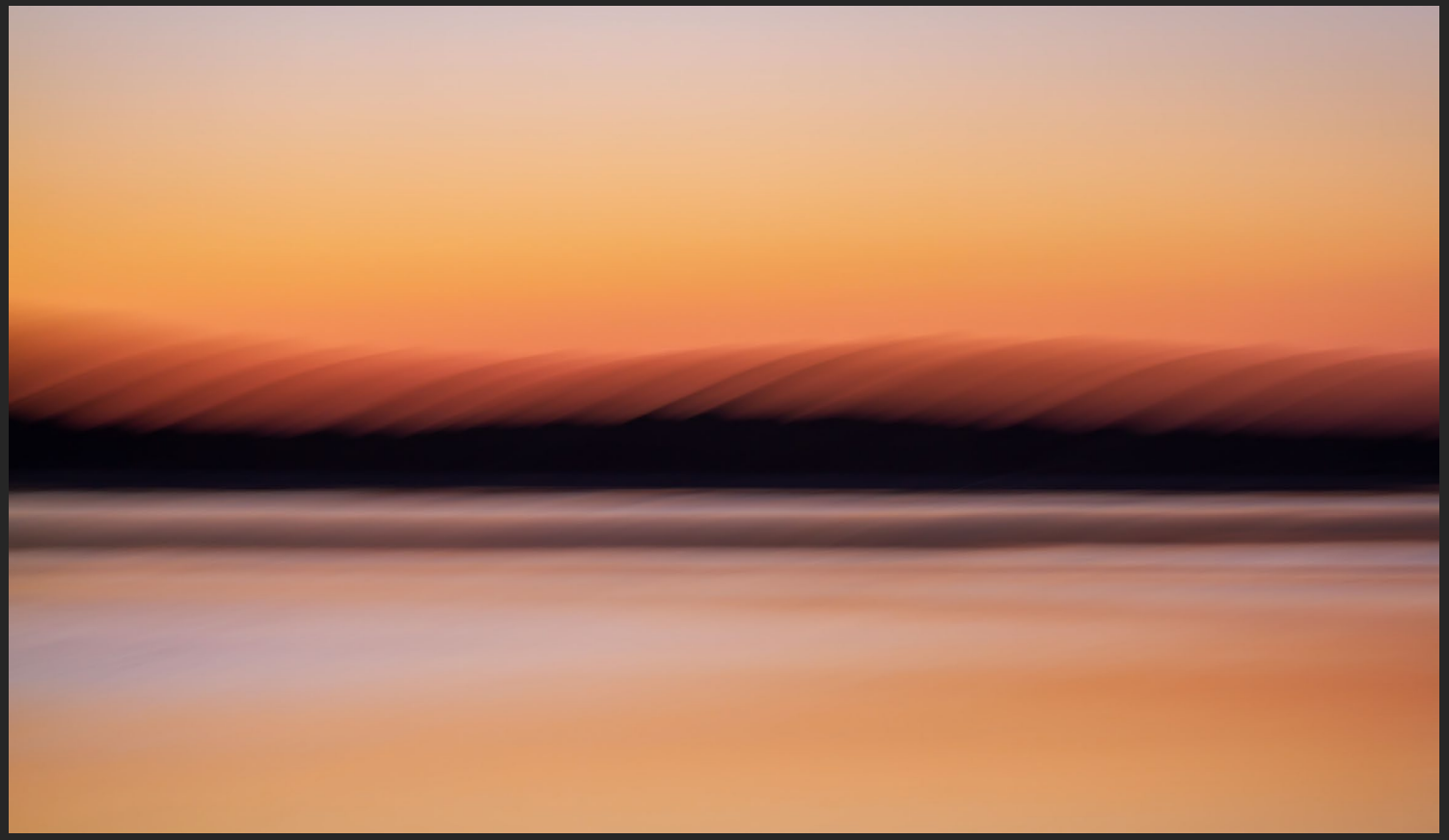
- **THANK YOU** so much for allowing me to share my passion for ICM photography with the **Trinity Arts Photo Club**!

- I hope you will take away a sense of inspiration to stretch your creativity and try new things with your photography! It's been my pleasure to share with you, and I hope you will share your creations with me. I look forward to seeing what you do with this new technique.

Questions & Final Thoughts

My Post Processing Workflow

Post Processing in Lightroom



- The following steps are my post processing workflow. This is what works for me, but it is by no means the only way to work through a set of images.

- Like ICM in general, post processing is one of those aspects which is highly personal, and the more you do it, the more you'll find what works best for you.

  - Import images into Lightroom from my hard drive. On my hard drive, I create individual folders by date.

  - In Develop, I normally start by scrolling through to view each image individually and flagging the ones I like or feel I can work with later.

  - I don't assign ratings to my images. I just 'P' Pick them to flag them if I like them, or I leave them unflagged if I don't.

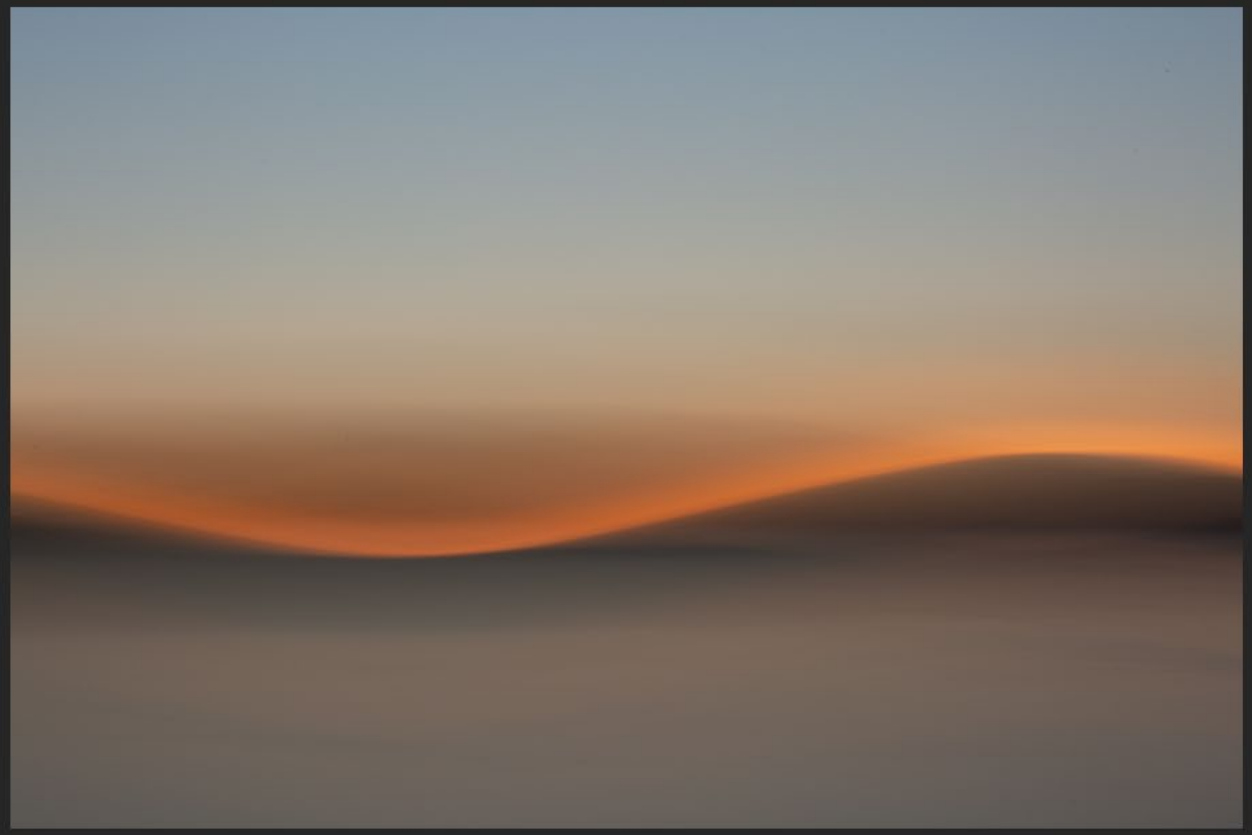
Post Processing in Lightroom

- After sorting through the images and flagging them, I generally pick one that stood out to work with.
- In the righthand Develop panel, under Lens Corrections, I check both Remove Chromatic Aberration and Enable Profile Corrections first thing.
- Next, under the Basic panel, I make necessary adjustments to Tone:
  - Exposure – More or less depending on the original
  - Contrast – I usually add 5 to 10, but I may add more if I feel the image needs it
  - Highlights – I tend to decrease to about -25, sometimes even as much as -100, depending
  - Shadows – I generally add up to 25-50, depending
  - Whites – I will usually increase or decrease by about 5, depending
  - Blacks – I will usually increase or decrease by about 5, depending

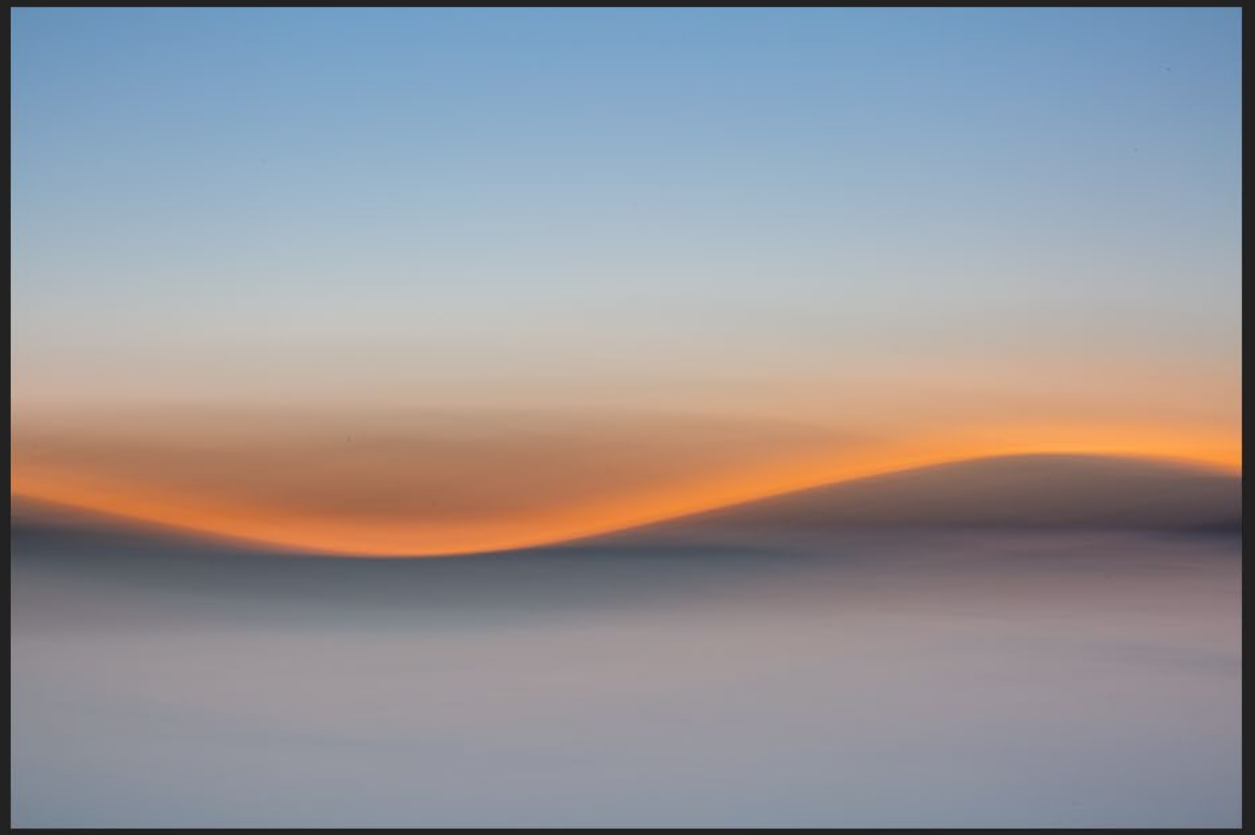
Lightroom Before & After Editing

Before | After

In general, I don't usually make adjustments to the White Balance. However, sometimes, depending on the RAW file, I may make edits to the White Balance to achieve the visual impact I want for the image.

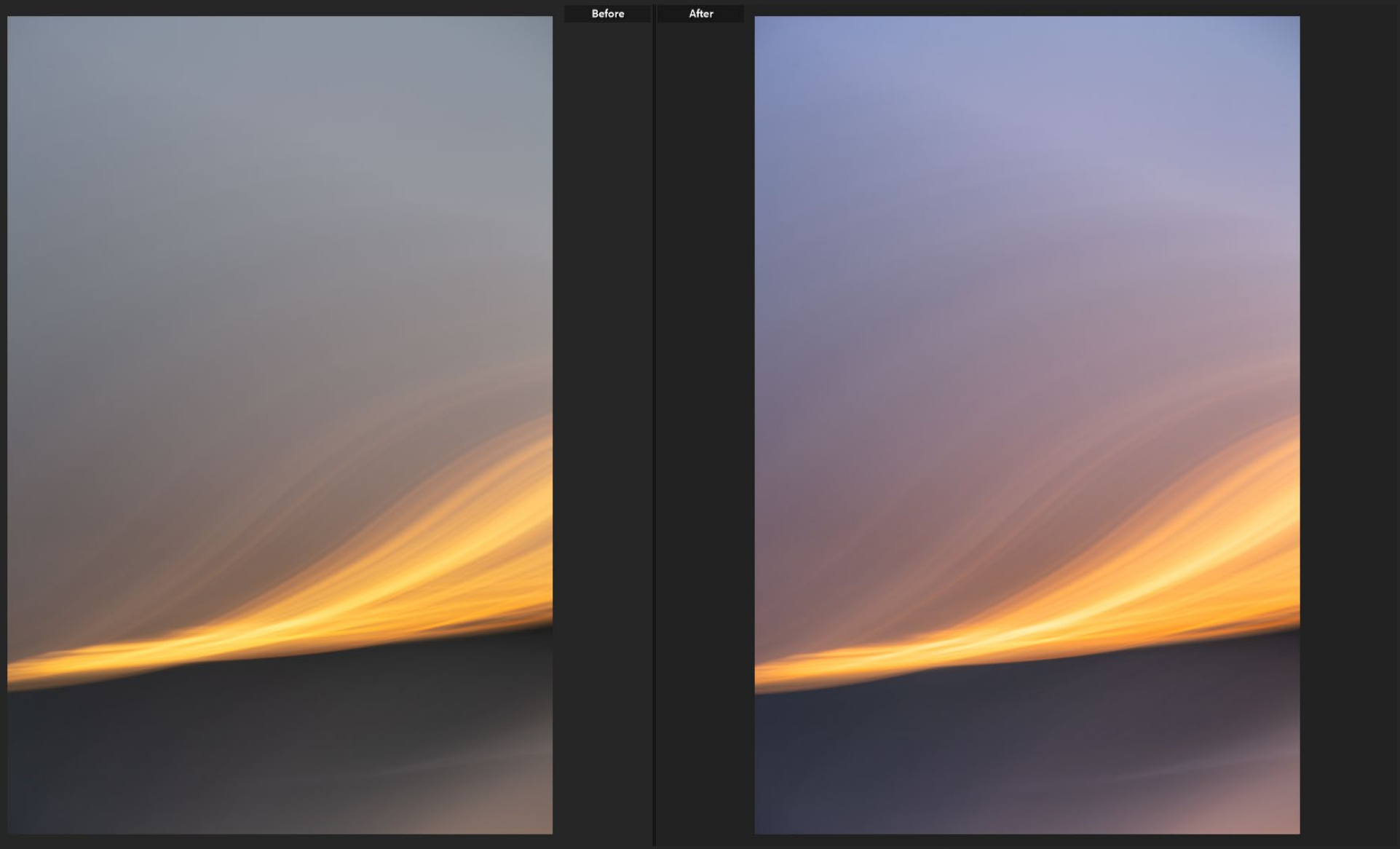


Original Temp: 5150
Original Tint: +7



Adjusted Temp: 4500
Adjusted Tint: +10

Lightroom Before & After Editing



Original Temp: 5400
Original Tint: -4

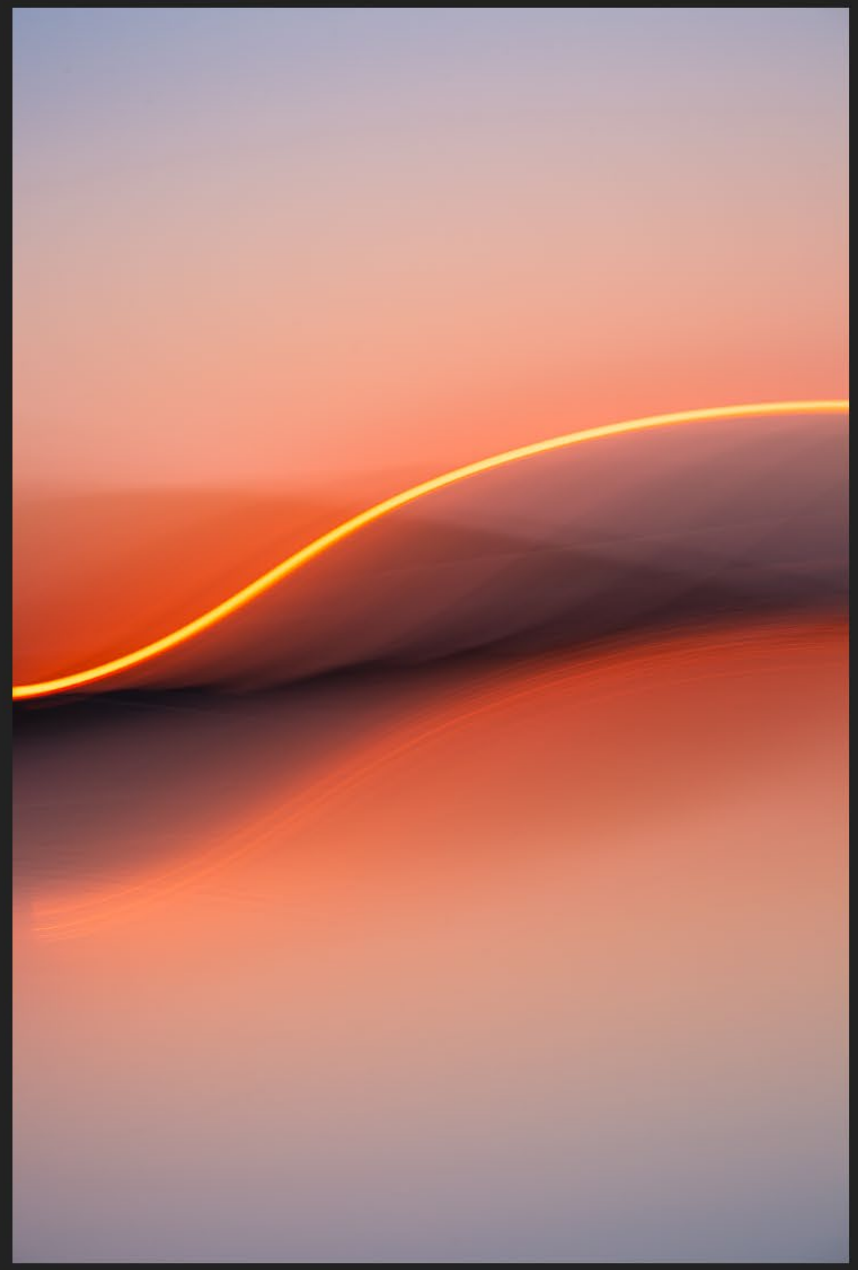
Adjusted Temp: 5000
Adjusted Tint: +5

Post Processing in Lightroom

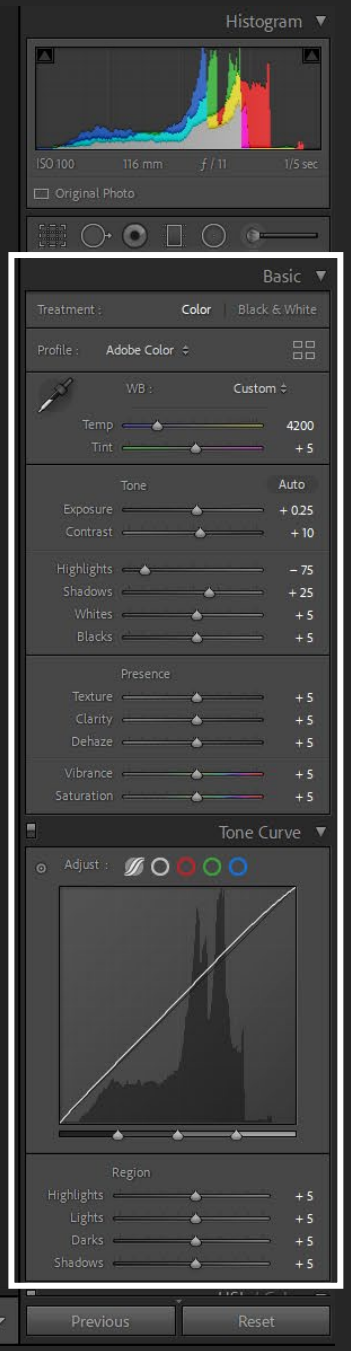
- Next, under Basic, I make adjustments to Presence:
  - Texture & Clarity – Depending on the image, I may increase or decrease clarity to achieve different looks – decreasing will soften the look, increasing will sharpen the look
  - Dehaze – I usually add 5
  - Vibrance – I normally add 5
  - Saturation – I generally add 5

- Under Tone Curve, I make adjustments to:
  - Highlights – I usually add 5
  - Lights – I usually add 5
  - Darks – I usually add 5
  - Shadows – I usually add 5

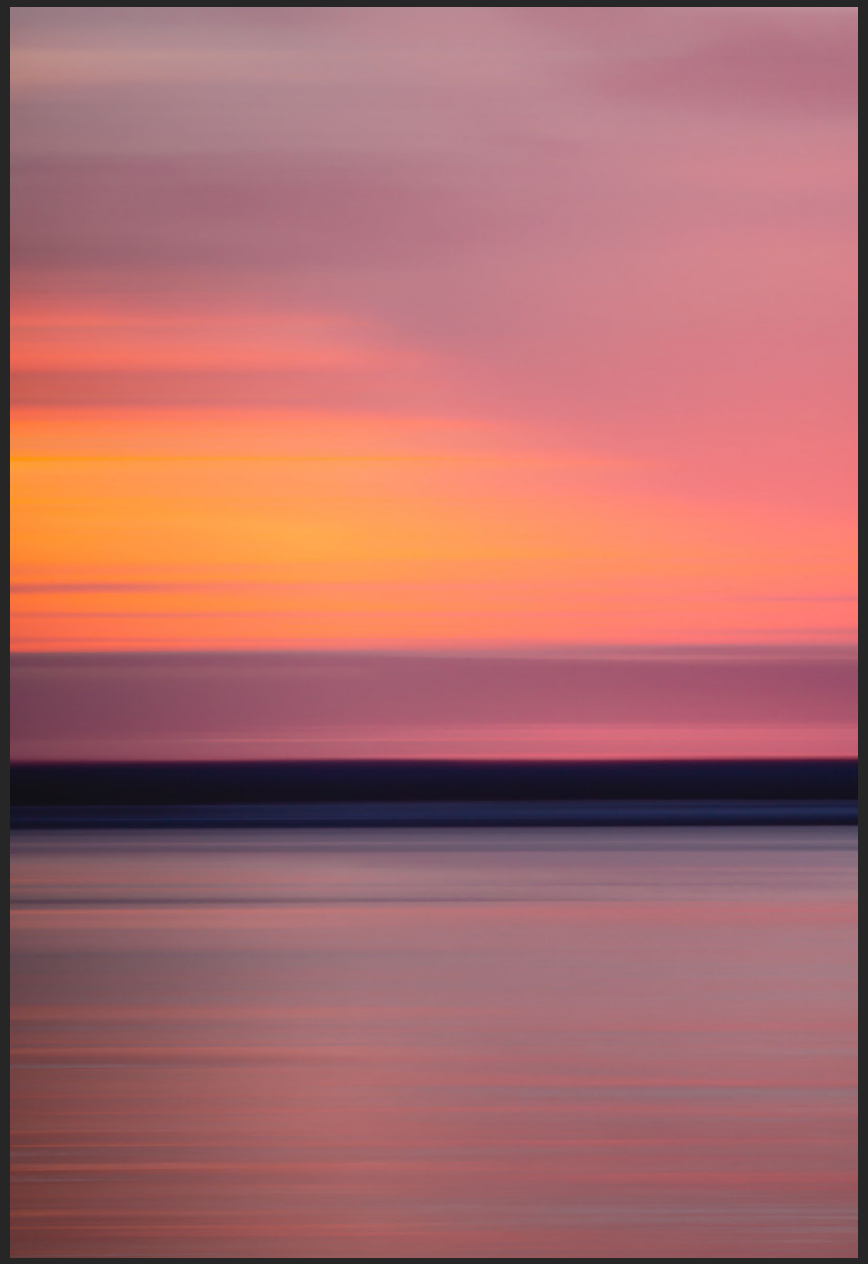
In Lightroom



Basic & Tone Curve Adjustments

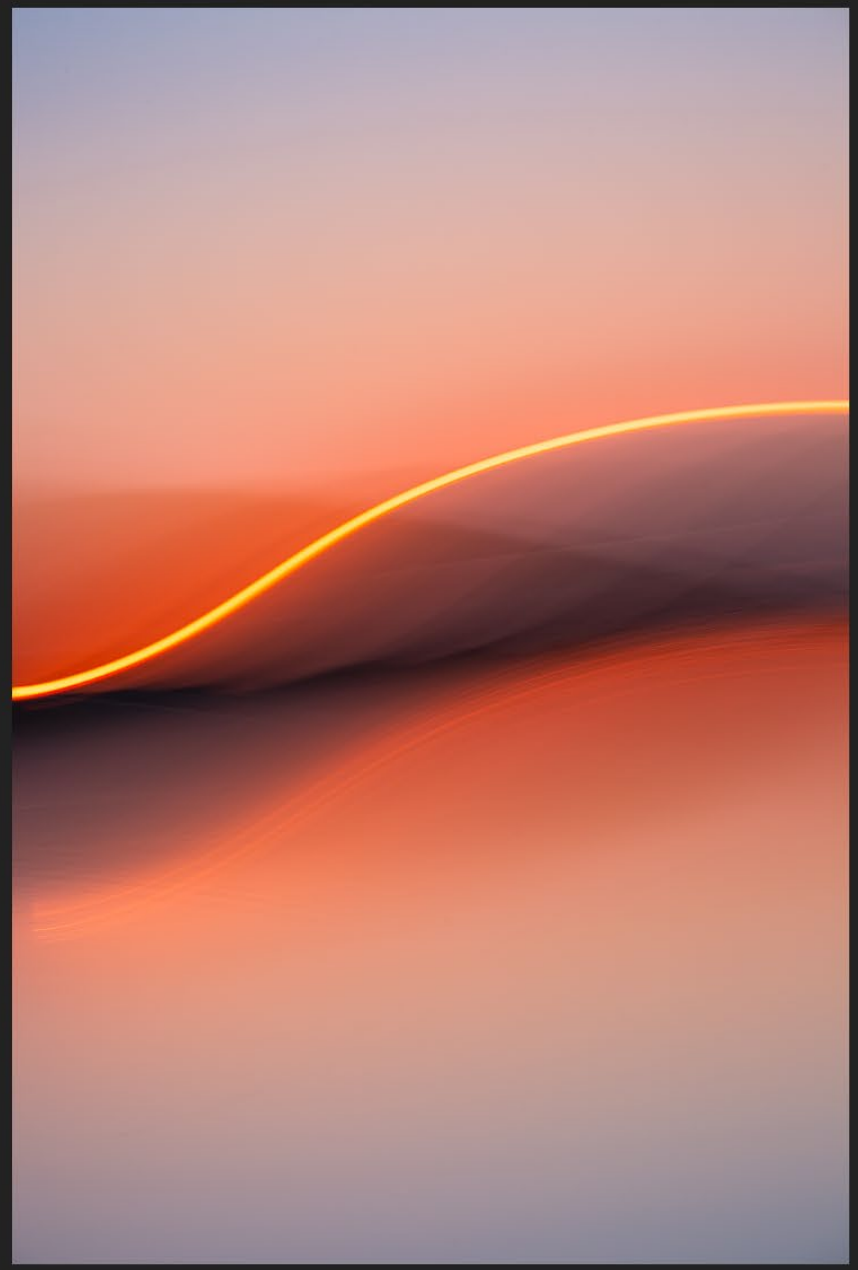


Post Processing in Lightroom



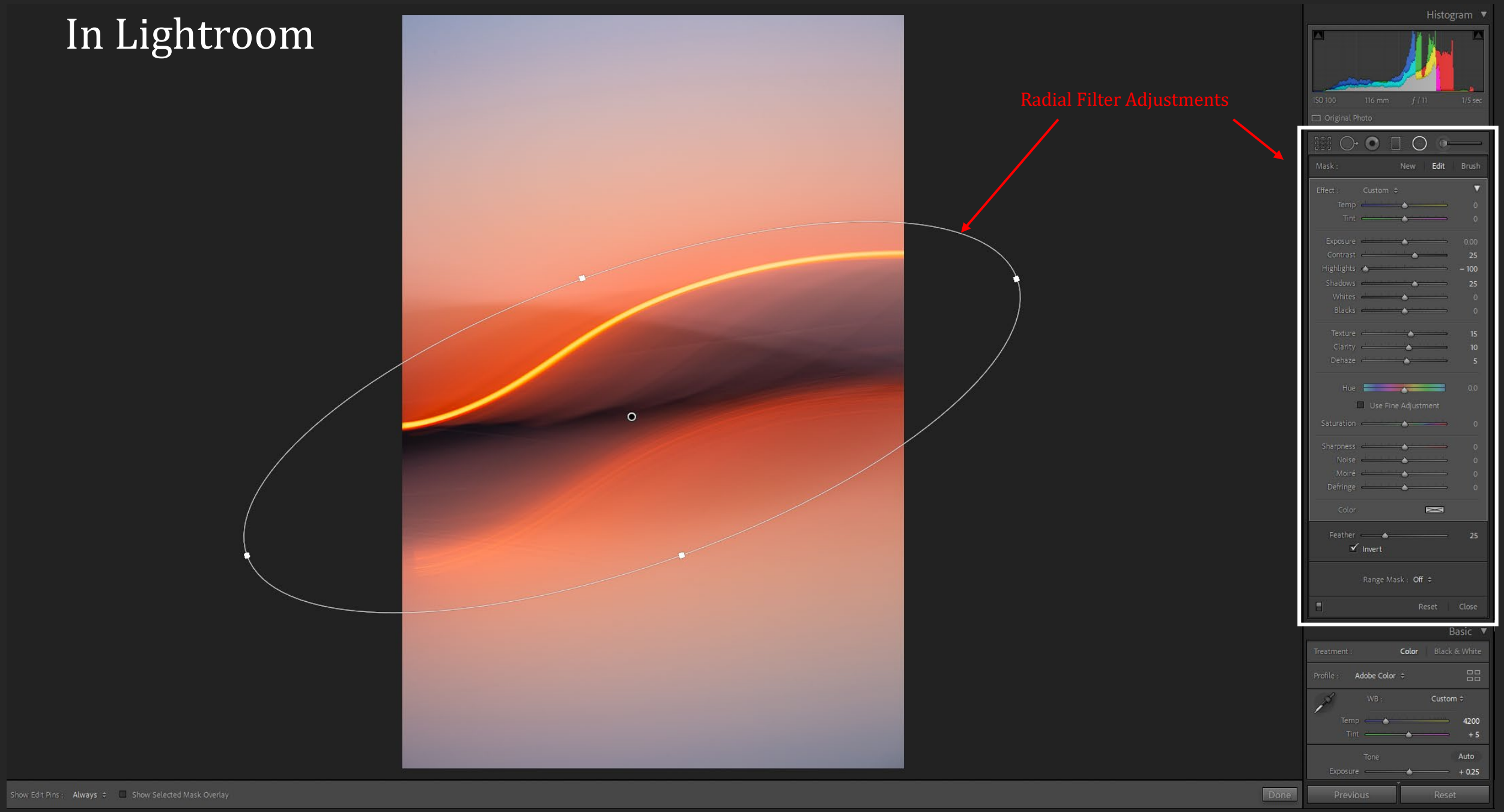
- Under Color Grading, I don't generally do anything with this, but if I do:
  - Midtones, Shadows, & Highlights – I may play with the sliders to achieve the look and feel I want
  - Blending – Between 50-100
  - Balance – +5
- Once this has all been done, I will determine whether or not to apply linear gradient to lighten or darken parts of the image, to balance the overall look and feel.
- I also often like to use the radial gradient to work with the clarity, texture, contrast, highlights, and shadows of specific parts of the image.

In Lightroom

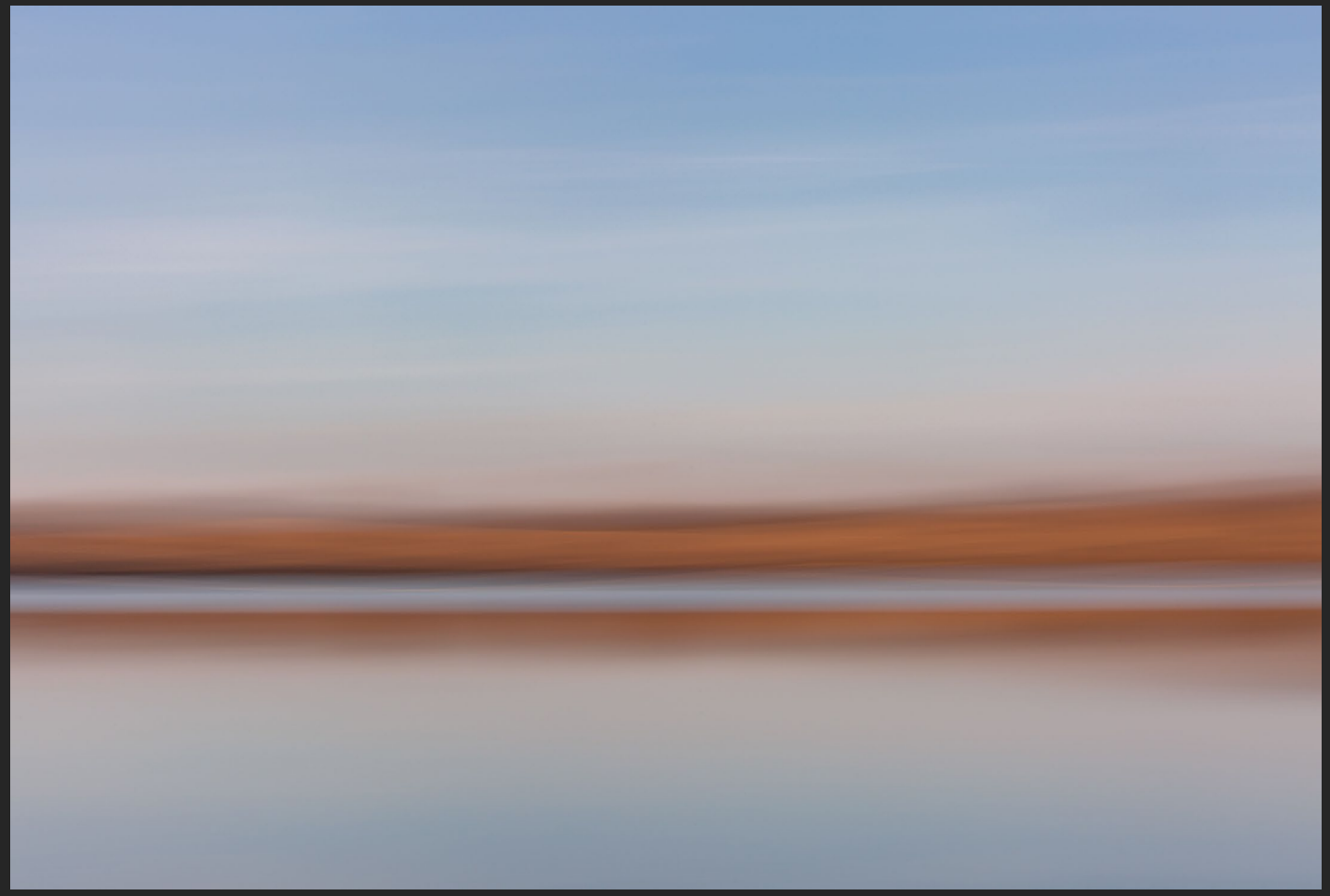


Color Grading Adjustments

In Lightroom



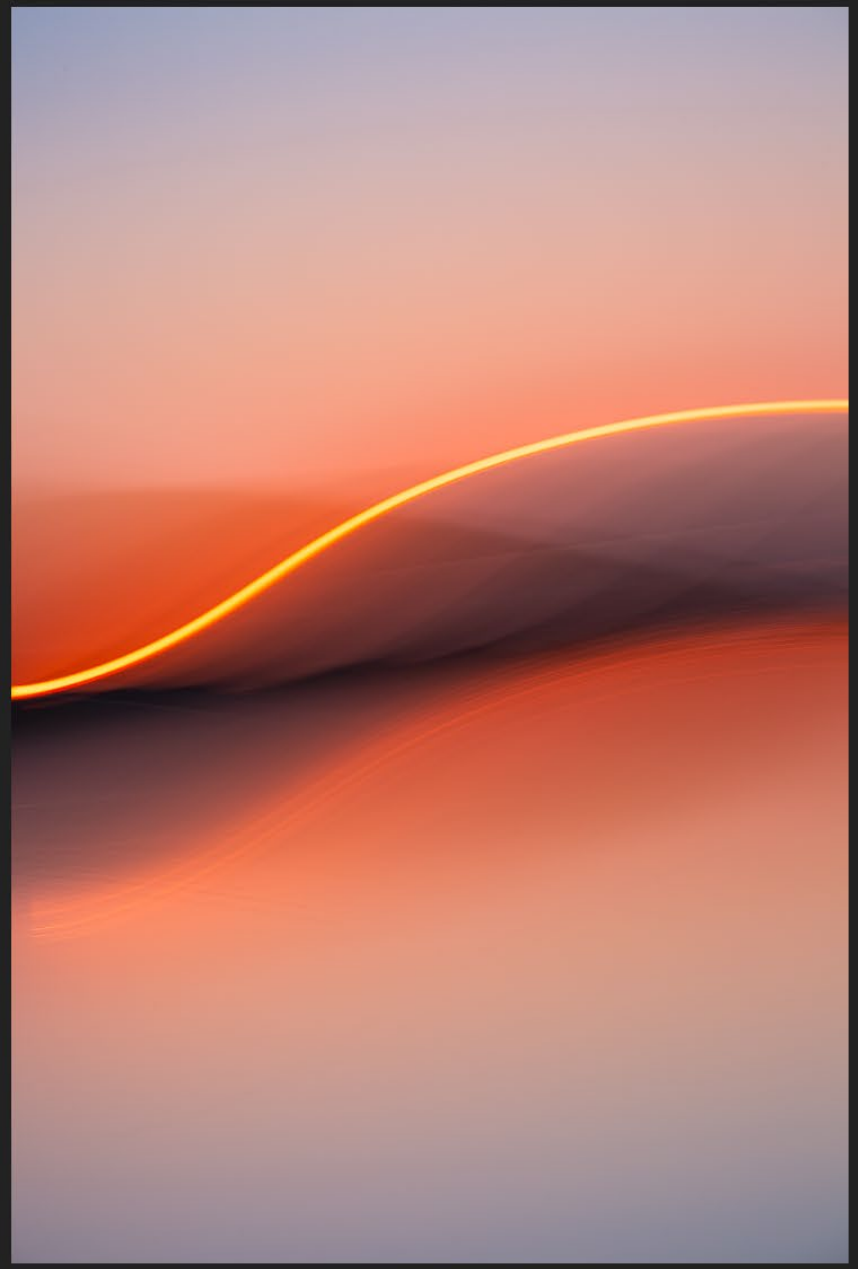
Post Processing in Lightroom



- Under Post-Crop Vignetting:
  - Style = Highlight Priority
  - Amount – Decrease to -5
  - Midpoint – Increase to 60
  - Roundness – Leave at 0
  - Feather – Increase to 75
  - Highlights – Leave at 0

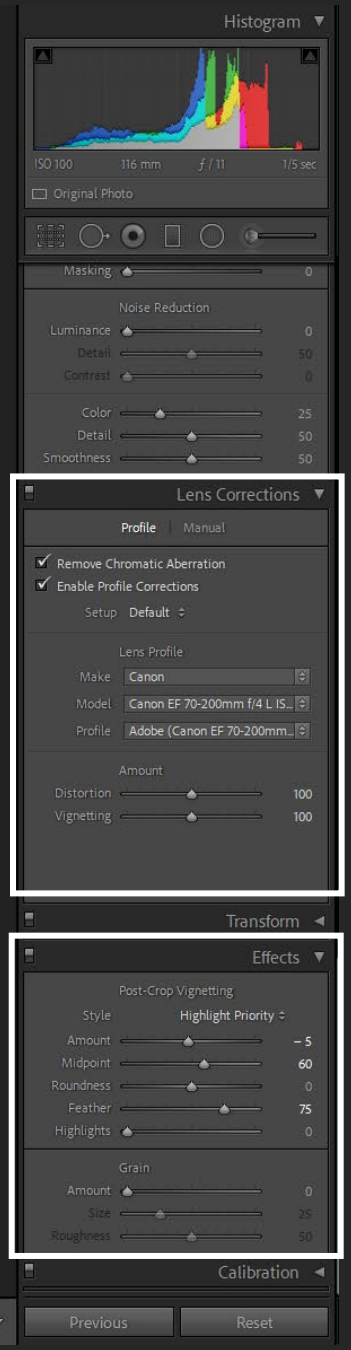
- Once these steps have all been completed, I usually take the image into Photoshop to do spot removal, as well as to add a watermark to the image before saving it as a JPEG

In Lightroom

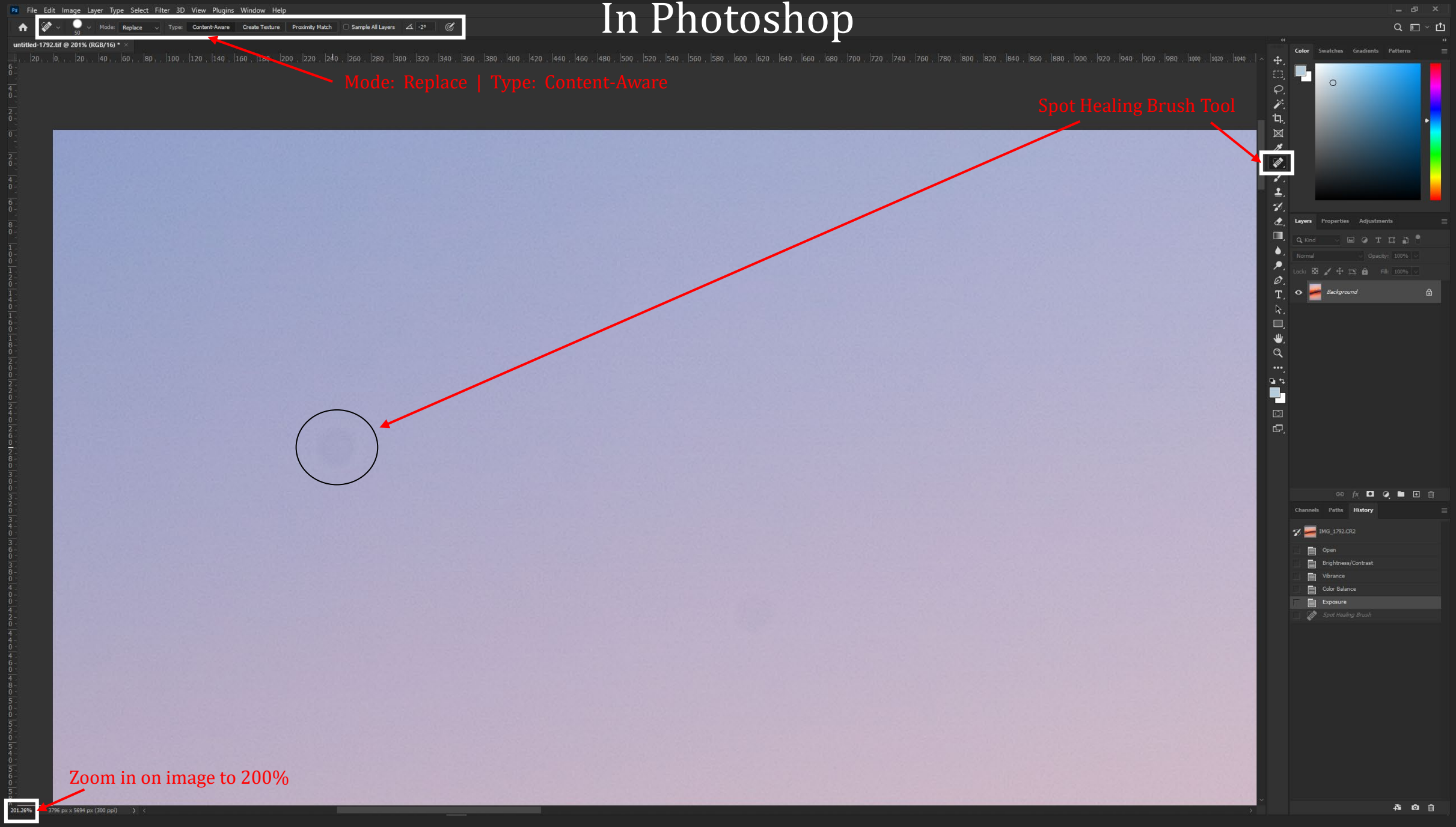


Lens Corrections

Vignette Settings



In Photoshop

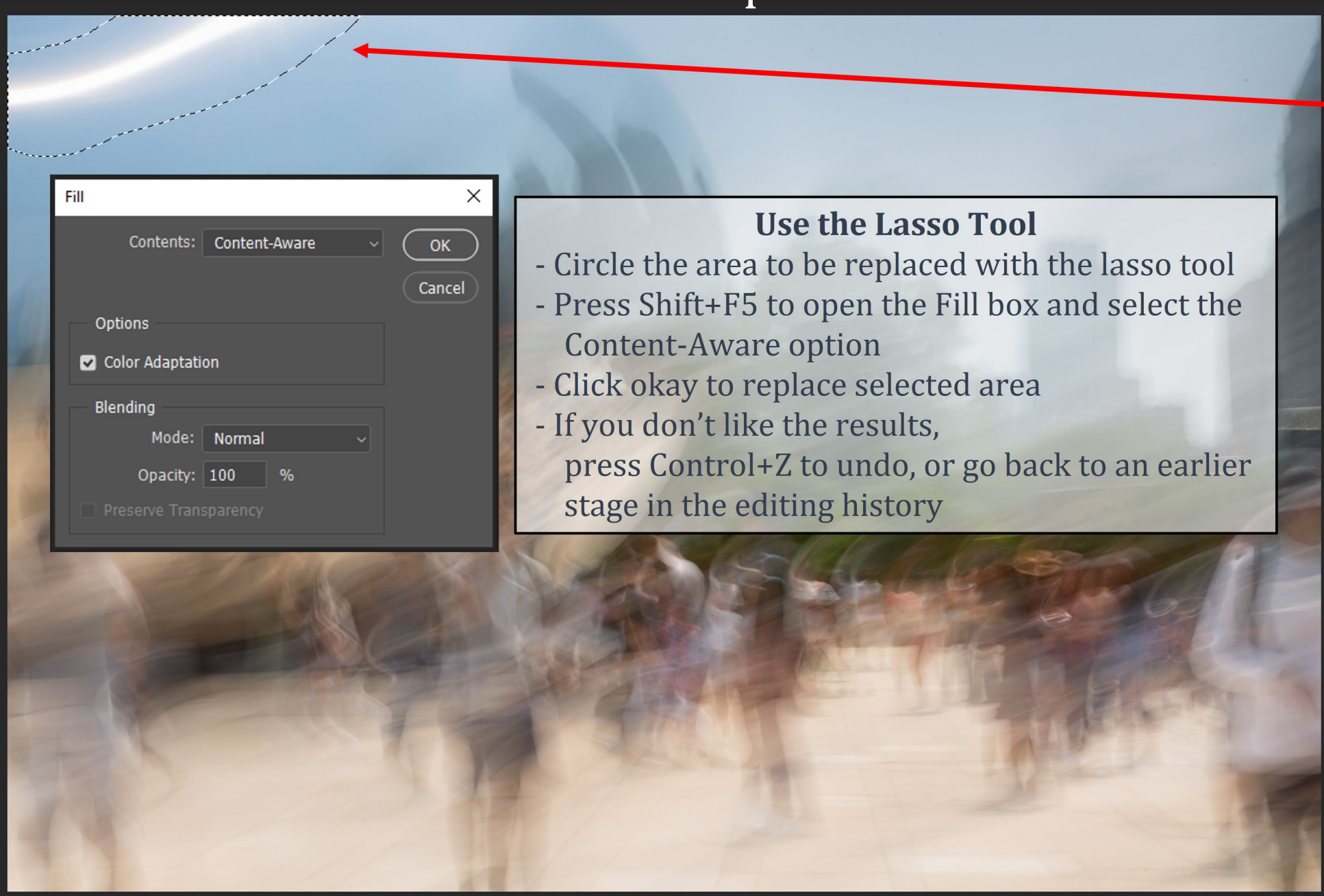


Lightroom Before & After Editing

Before

After

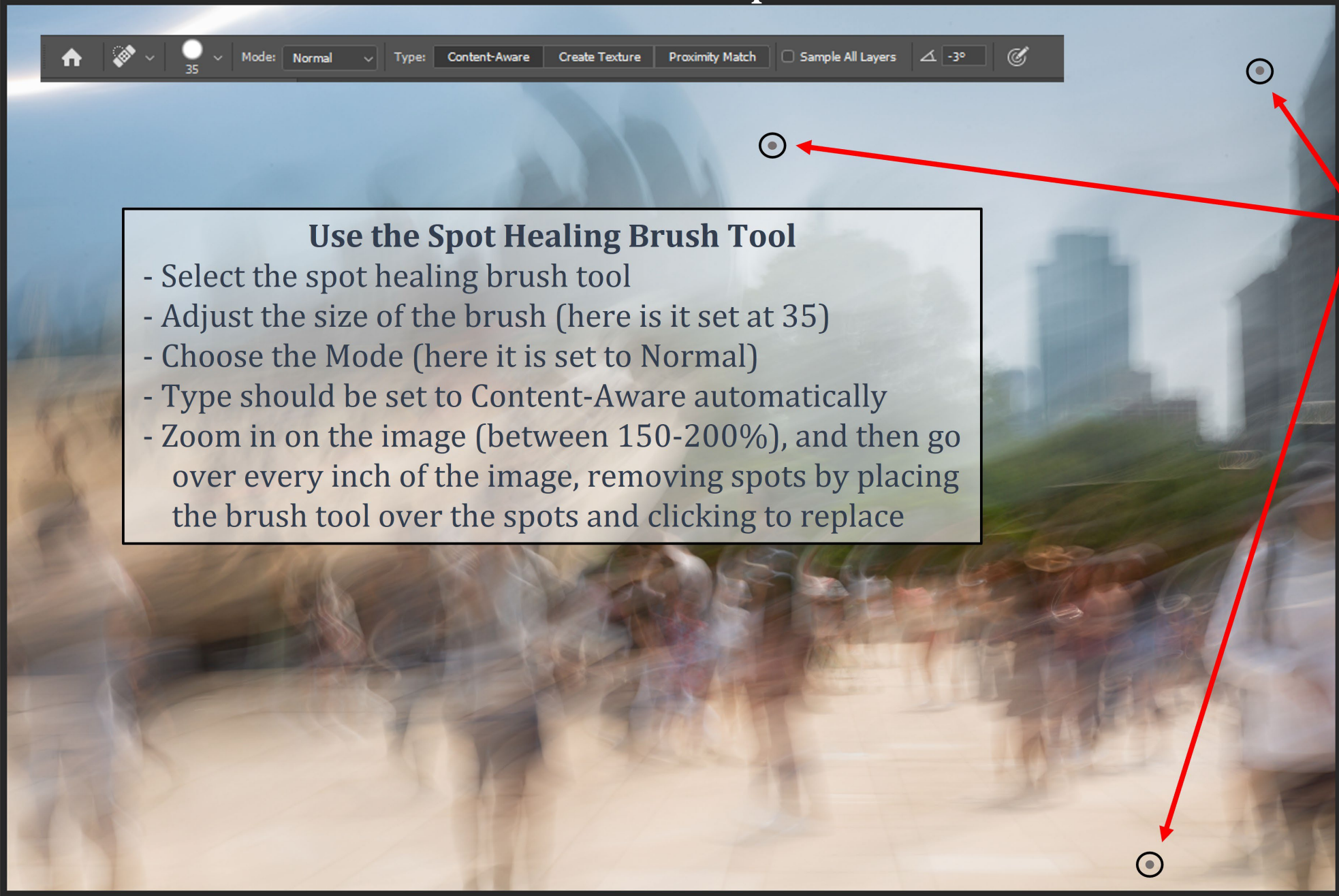
In Photoshop Edits



Use the Lasso Tool

- Circle the area to be replaced with the lasso tool
- Press Shift+F5 to open the Fill box and select the Content-Aware option
- Click okay to replace selected area
- If you don't like the results, press Control+Z to undo, or go back to an earlier stage in the editing history

In Photoshop Edits



Use the Spot Healing Brush Tool

- Select the spot healing brush tool
- Adjust the size of the brush (here is it set at 35)
- Choose the Mode (here it is set to Normal)
- Type should be set to Content-Aware automatically
- Zoom in on the image (between 150-200%), and then go over every inch of the image, removing spots by placing the brush tool over the spots and clicking to replace